

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 lyrics are: "dis - as - ter. Bet - ter run — a lit - tle fast - er." and "Oh _____".

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 lyrics are: "John - ny, what - 'cha got to say? _____" and "John - ny, what - 'cha got to say? _____". The piano part includes a right-hand melody and a left-hand bass line. A dynamic marking of *f* is present in the piano part.

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 lyrics are: "How you gon - na save the day? _____" and "How you gon - na save the day? _____". The piano part includes a right-hand melody and a left-hand bass line.

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 two staves: a treble clef staff and a bass clef staff. The treble staff contains chords C and Am, with a dynamic marking of *subito p*. The bass staff contains a simple melodic line. The score is divided into four measures, each containing a C chord followed by an Am chord.

*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 two staves: a treble clef staff and a bass clef staff. The treble staff contains chords C and Am, followed by a G5 chord. The bass staff contains a simple melodic line. The score is divided into four measures, each containing a C chord followed by an Am chord, and a final measure with a G5 chord.

Musical score for the third system, featuring vocal lines and piano accompaniment. The score is in 4/4 time and consists of three staves: a vocal line, a piano line, and a bass line. The vocal line contains the lyrics "Now we know your master plan." and is accompanied by chords Am, F, G, F, G, F, G. The piano line contains a simple melodic line. The bass line contains a simple melodic line. The score is divided into four measures, each containing a vocal line, a piano line, and a bass line.

A m 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 A m C A m C A m 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 continues the vocal line with 'Nor - mal guy. Spe - cial guy. Fucks it up. Gon - na die.' and the piano accompaniment.

C A m C A m C A m 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 with the same bass line and treble accompaniment. The sixth system continues the vocal line with 'Nor - mal guy. Spe - cial guy. Fucks it up. Gon - na die. _____' and the piano accompaniment, marked with a mezzo-forte (*mf*) dynamic.

C N.C. G 7sus4

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

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

$E\flat$ sus2 $A\flat$ Maj7/C F9

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

$A\flat$ 6 $B\flat$ 7sus4 $E\flat$ sus2 $B\flat$ /D

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

Sam: What?

with a stronger beat

$A\flat$ sus2/C $B\flat$ sus4 $E\flat$ sus2

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 _____

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^bsus2. The second measure has a whole note chord Eb/G. The third measure has a whole note chord F. The vocal line has a triplet of eighth notes in the second measure. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

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

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

Ah. _____

dim. mp

Detailed description: This system contains measures 4 through 6. The vocal line continues with a treble clef. The first measure has a whole note chord B^b7sus4. The second measure has a whole note chord B^b7. The third measure has a whole note chord A^bsus2. The fourth measure has a whole note chord B^b7sus4. The vocal line has a triplet of eighth notes in the second measure. The piano accompaniment includes dynamic markings 'dim.' and 'mp'.

E^bsus2 Eb/sus2/G A^bsus2

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 7 through 9. The vocal line continues with a treble clef. The first measure has a whole note chord E^bsus2. The second measure has a whole note chord Eb/sus2/G. The third measure has a whole note chord A^bsus2. The vocal line has a triplet of eighth notes in the second measure. The piano accompaniment includes the instruction '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

Freely

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.

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

f *mf* *cresc.* *dim.*

8vb

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

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *f* at the beginning.

Gm7

C sus4

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

too far. Nash - ville. Free -

The piano accompaniment includes a *cresc.* marking in the right hand.

F5

B^b5/C

F5

B^b5/C

dom. Free - dom. Free -

dom. Free - dom. Free -

The piano accompaniment features a *f* dynamic marking and a consistent bass line.

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 (Kelly:) B^bsus2 Dm11

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})

Freely (♩ = c. 120)

F5 F sus4

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

g^{na}

p colla voce

F/A C sus4 B^bsus2 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 with lyrics 'Yea.' and 'Free -'. The middle staff is another vocal line with lyrics 'Yea.' and 'Free -'. The bottom staff is a piano accompaniment with chords and a bass line. Chord markings 'D 7sus4', 'G/B', and 'D 7sus4' are placed above the staff.

Tempo Primo

G5 D 7sus4 G5 D 7sus4

dom. Free - dom. Free -

dom. Free - dom. Free -

f a tempo

The second system of the score consists of three staves. The top staff is a vocal line with lyrics 'dom.' and 'Free -'. The middle staff is another vocal line with lyrics 'dom.' and 'Free -'. The bottom staff is a piano accompaniment with chords and a bass line. Chord markings 'G5', 'D 7sus4', 'G5', and 'D 7sus4' are placed above the staff. The piano part is marked with a forte dynamic 'f' and the tempo instruction 'a tempo'.

G A m/D G A m/D

dom.

dom.

The third system of the score consists of three staves. The top staff is a vocal line with lyrics 'dom.'. The middle staff is another vocal line with lyrics 'dom.'. The bottom staff is a piano accompaniment with chords and a bass line. Chord markings 'G' and 'A m/D' are placed above the staff.

A m7(add4) D9sus4 G M9

Free - dom.

ff

Detailed description: This system contains the first three measures of the piece. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first measure has a whole note chord, the second has a half note chord, and the third has a whole note chord. The lyrics 'Free - dom.' are written below the vocal lines. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords, and the left hand plays a bass line. A dynamic marking of *ff* (fortissimo) is placed above the piano part in the third measure.

E m11 D7sus4 Gsus2

Detailed description: This system contains the next three measures. The vocal lines continue with whole notes in the first measure, half notes in the second, and a whole note in the third. The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line.

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

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 consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple bass line. Chord changes from C to A occur at the start of the second measure.

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 same melodic pattern. The piano accompaniment features a change in the right hand's accompaniment pattern in the second measure, moving to a more active eighth-note figure. Chord changes from C to D and then to A occur at the start of the second and third measures respectively.

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. The piano accompaniment has a more active bass line in the second measure. A dynamic marking of *mp* (mezzo-piano) is placed above the piano part in the second measure. Chord changes from C to D and then to A occur at the start of the second and third measures respectively.

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 a final note. The piano accompaniment features a steady eighth-note accompaniment in both hands. Chord changes from C to A occur at the start of the second measure.

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 C sus4 B \flat Maj9

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

mf easy pop groove

C sus4 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. _

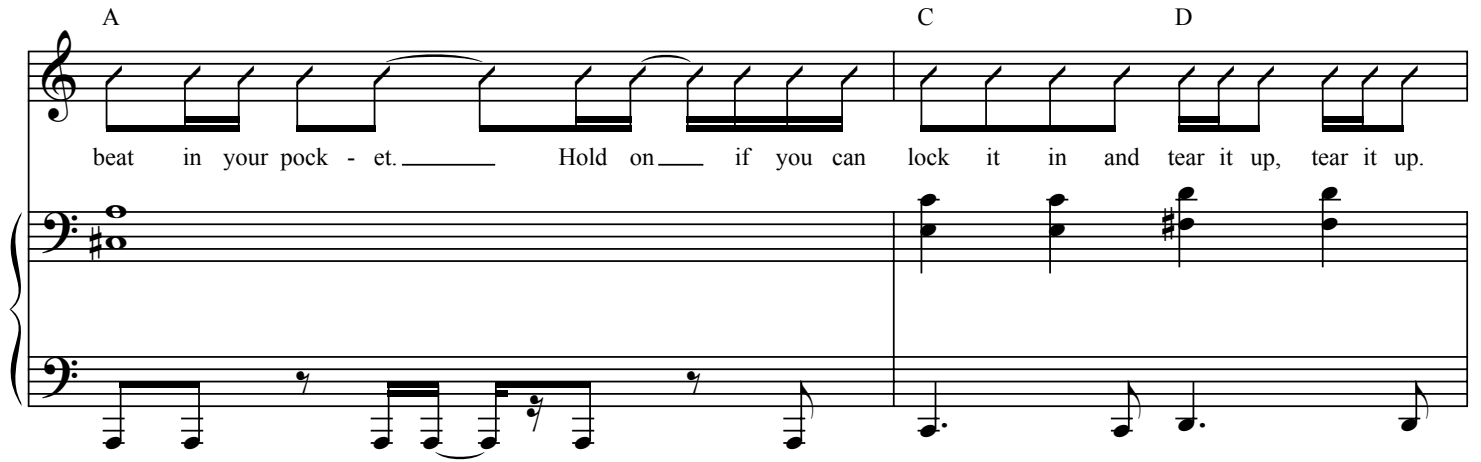
dim.

Chords: A, C

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

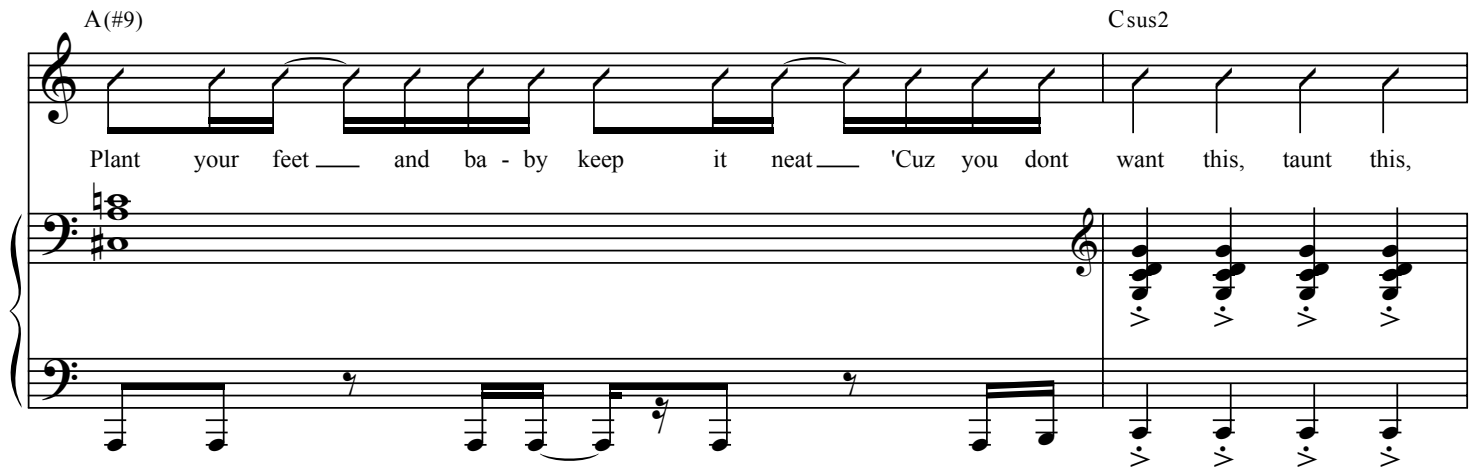
mp

A C D



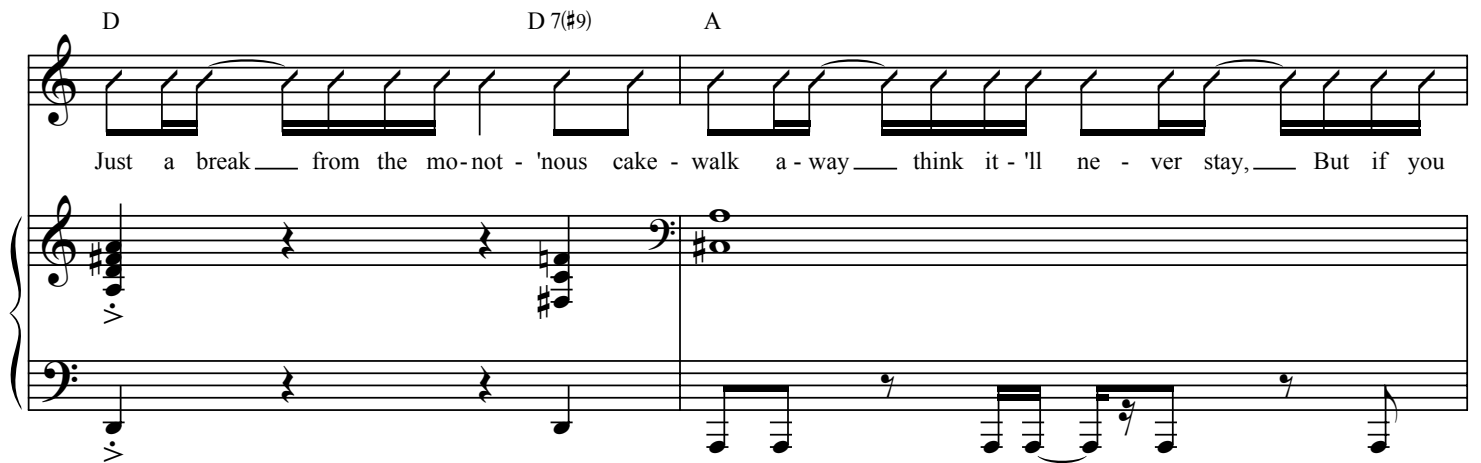
beat in your pock - et. Hold on if you can lock it in and tear it up, tear it up.

A(#9) Csus2



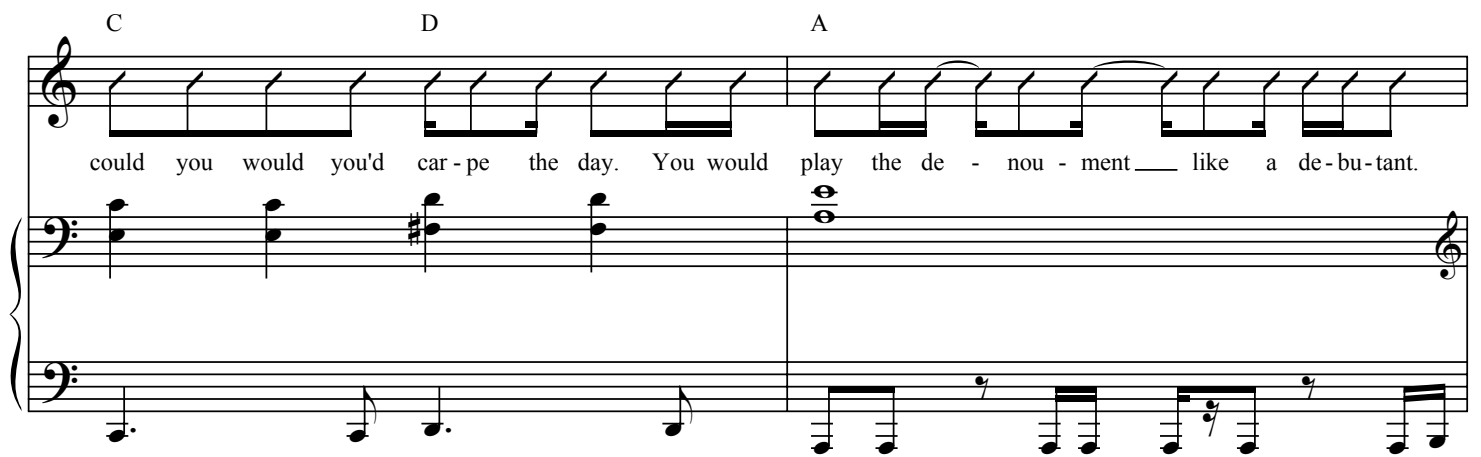
Plant your feet and ba - by keep it neat 'Cuz you dont want this, taunt this,

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.

Chords: 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. —

Chords: 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

Chords: 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* *F sus4/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* *G m* *G m/F* *F*

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

mf

F sus4/G

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

B sus4 *B* *B m/E* *E aug7* *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.

The first system of the score consists of three staves. The top staff is a vocal line in G minor, starting with a Dm chord and moving through G/B and B°7. The lyrics are "run. You're hear - ing feel - ings grow now." The middle staff is a vocal line with lyrics "Run." and a long horizontal line indicating a sustained note. The bottom two staves are piano accompaniment, with the left hand playing a simple bass line and the right hand playing chords and some melodic fragments.

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

More and more and more. Oh

More and more and more.

molto cresc.

The second system continues the musical piece. The top staff is a vocal line with lyrics "More and more and more. Oh" and a long horizontal line. The middle staff is a vocal line with lyrics "More and more and more." and a long horizontal line. The bottom two staves are piano accompaniment, with the left hand playing a bass line and the right hand playing chords and melodic lines. A dynamic marking of *molto cresc.* is present in the piano part.

F/C F aug/C#

Run!

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

The third system features a vocal line with lyrics "Run!" and a long horizontal line. Below it, a vocal line begins with the lyrics "All: A fu - sion of sound. You're". The piano accompaniment starts with a dynamic marking of *ff* and features complex chordal textures in the right hand and a steady bass line in the left hand. Chords F/C and F aug/C# are indicated above the vocal lines.

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 music. 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 music. 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 music. 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. —

Bm 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^bsus2 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

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

D sus4 D D sus4 D

fall. _____ And

Mudge: Flies, ants, la - dy - bugs.

p.

G sus2 G sus2/B

once in a while, Mudge will sit down and smile

mf

C sus2 D sus4 Eb/G F/G

e - ven be - fore I can call. So

D9sus4/A G Maj9/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 A Maj7/B B7

mf swing 8s *sim.* *rit.*

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), and a whole rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The first two measures are marked *mp a tempo*. The final measure is marked *rit.* and contains a four-measure melodic phrase in the right hand, with a piano dynamic *p.* indicated below.

CMaj9 D9sus4 G

Detailed description: This system consists of piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a steady eighth-note bass line. The first measure is marked CMaj9, the second D9sus4, and the third G. The system concludes with a double bar line and repeat dots.

Here I Am

Lyrics by KAIT KERRIGAN
 Music by BRIAN LOWDERMILK

Moderately, in two $\text{♩} = 92$

Dm7 C/B \flat F2 C sus4 C

p

Dm C/B \flat F

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

Gm11 *alt. notes* F/A B \flat C

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 vocal line continues with the lyrics "this is the mo - ment, I've al - ways dreamed". A dashed line indicates a melisma over the word "dreamed". The piano accompaniment features a sustained chord in the left hand and a melody in the right hand. The piano part includes a *rit.* (ritardando) marking and a *subito p* (subito piano) marking.

C C9

a - bout.

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics "a - bout." followed by a fermata. The piano accompaniment features a sustained chord in the left hand and a melody in the right hand. The piano part includes a *rit.* (ritardando) marking and a *subito p* (subito piano) marking. The system ends with a double bar line.

F C/E B^b G m/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 a - gain. I'm start - ing some - thing —

a tempo *cresc poco a poco*

B^bMaj7 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.

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

mf

B \flat 2 F/A Gm11 Csus4 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.

G5 D/F# C/E D7sus4

My dreams are com - ing true. _____

Here I am _____ at the end. _____

f rock out!

Detailed description: This system contains the first four measures of the piece. The top staff is the vocal line in G major, starting with a whole note G5, followed by a half note D/F#5, a quarter note C/E4, and a quarter note D7sus4. The second staff is a vocal line with lyrics. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A dynamic marking of *f* and the instruction 'rock out!' are present.

G5 D/F# C/E D9

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

Here I stand _____ once a - gain. _____

Detailed description: This system contains measures 5-8. The vocal line continues with a half note G5, a half note D/F#5, a quarter note C/E4, and a quarter note D9. The piano accompaniment continues with chords and bass line. The lyrics 'Here I stand once a - gain.' are written below the piano part.

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. _____

Detailed description: This system contains measures 9-12. The vocal line starts with a half note CMaj9, a half note G/B, a quarter note Am7, and a quarter note D9. The piano accompaniment continues with chords and bass line. The lyrics '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. ...' are written across the system.

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#). It features a long melisma starting with a half note G4, followed by quarter notes A4, B4, and C5, then a whole rest. 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. 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.*

C Maj9 A m7

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#). It contains the lyrics "And who knows _____ where I'll land _____ but". The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays chords: C Maj9 and A m7. 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#). It contains the lyrics "here _____ I _____ am. _____". 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 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

E^b sus2 Cm(add4) B^b/D A^b6

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

B^b sus2 E^b sus2 B^b sus2

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

E^b sus2 C sus2/ E F sus2

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

F/C Dm A^b F7sus4

He's just a man. It's just his

Gently, in two $\text{♩} = 64$

E^b₉ B^bsus2/D

arms. Ev - 'ry - thing seems

E^b₉ E^b F/E^b E^bMaj7

sim - ple in his arms.

poco rit.

♩ = ♩ 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

System 1:

Vocal: $A^{\flat}5$ I am walk - ing home from the sub - way stop. $Fm7$

Piano: *p* *legato*

System 2:

Vocal: $D^{\flat}sus2$ The lights keep chang - ing, I just stand and watch. $E^{\flat}5$

Piano:

System 3:

Vocal: $Fm7$ I should know what's wrong, like I should know which way to go. $E^{\flat}sus4$

Piano:

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

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

mp

D^bsus2(add#11) *A^bsus2/C*

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

B^bsus2/D *D^b2* *D^b/F* *E^b/G*

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

dim.

A^b5 *E^b(add4)/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 bass line and chords in the right hand. Dynamics include *mf* and *stronger*. Chord changes are indicated by letters above the staff.

D^bsus2(add#11) **A^bsus2/C**

But I won't I'm not free.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The first measure is marked with a **D^bsus2(add#11)** chord, and the second measure with an **A^bsus2/C** chord. The lyrics are "But I won't I'm not free." with a long note on "free" that spans across the end of the system.

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

The second system continues the vocal line and piano accompaniment. The key signature remains three flats. The first measure is marked with a **B^bsus2/D** chord, the second with **D^bMaj9**, the third with **D^b/F**, and the fourth with **E^bsus4/G**. The lyrics are "I'm not a lot of things I used to be, ba - by, I".

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

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

The third system continues the vocal line and piano accompaniment. The key signature remains three flats. The first measure is marked with an **A^bsus2** chord, and the second with an **E^bsus4/G** chord. The lyrics are "oh I don't know how to not be with you.".

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

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

The fourth system continues the vocal line and piano accompaniment. The key signature remains three flats. The first measure is marked with an **Fm7(add11)** chord, the second with **D^b9**, and the third with **E^b**. The lyrics are "I don't re - mem - ber where I'm from.".

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

F^bsus2 *D^b* *A^b/C* *D^b/C*

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

C^bsus2

— can't find it now. —

rall.

8^{vb} *F sus4* *F* *B^bsus2*

I don't know how

ff *a tempo*

F sus4/A *Gm7(add11)*

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

E^b9 *Gm7*

I know your touch, know ev - 'ry -

Bb/F *C7/E* *Cmin/Eb* *Bb/D*

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

dim.

Cmin *F7sus4* *Bb5*

to not be with you.

sub. mp

Bbsus2 *Gm7(add11)*

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

mf

E^b9 *F 7sus4*

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*

Hands out,

mp

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

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! *ff* *broad* *8va* *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 E-flat major, 4/4 time, with a tempo of 144. The piano part features a steady eighth-note accompaniment in the right hand and rests in the left hand. The second system introduces the vocal melody 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 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 remains consistent, with a key signature change to D-flat major and a time signature change to 3/4 at the end of the system.

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 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 aug C 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^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.

F m

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 banish 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. *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

(8va) *cadenza*

Ebm/Bb Bb N.C.

ah My par - - - ty dress!

colla voce *a tempo*

Tempo Primo

Eb Bb Eb Bb

mf *f*

Eb Bb Eb Bb Eb

mf *f*

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? _____

G Maj7(#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.

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in treble clef with lyrics. The second staff is a piano accompaniment line in treble clef. The bottom two staves are the piano accompaniment in bass clef. Chord symbols B7sus4, F#, and C#E# are placed above the vocal line. The lyrics are: "- - row, may - be in a week. Have sex with me, —" and "May - be in a week. Have sex." There are accents (v) over some notes in the piano accompaniment.

B7sus4

And your din - ner will be

rit.

Detailed description: This system contains the third line of music. The top staff is the vocal line in treble clef with lyrics. The second staff is a piano accompaniment line in treble clef. The bottom two staves are the piano accompaniment in bass clef. A chord symbol B7sus4 is placed above the vocal line. The lyrics are: "And your din - ner will be". There is a triplet of eighth notes in the vocal line. The piano accompaniment includes a *rit.* marking and a double bar line with repeat dots at the end.

C B7sus4 E

free. Have sex — with me.

Have sex with me. Ah.

ff a tempo *rit.*

Detailed description: This system contains the fourth and fifth lines of music. The top staff is the vocal line in treble clef with lyrics. The second staff is a piano accompaniment line in treble clef. The bottom two staves are the piano accompaniment in bass clef. Chord symbols C, B7sus4, and E are placed above the vocal line. The lyrics are: "free. Have sex — with me." and "Have sex with me. Ah.". The piano accompaniment includes dynamic markings *ff a tempo* and *rit.*

Run Away with Me

from *The Unauthorized Autobiography of Samantha Brown*

Lyrics by KAIT KERRIGAN
Music by BRIAN LOWDERMILK

Steady, in one $\text{♩} = 64$

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

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

Let me catch my breath.

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

This is real - ly hard. _____

Detailed description: The image shows a musical score for the song 'Run Away with Me'. It is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is 'Steady, in one' with a quarter note equal to 64 beats per minute. The score is arranged for voice and piano. The piano part consists of a right hand and a left hand. The right hand plays a simple melody, and the left hand provides a bass line. The lyrics are: 'Let me catch my breath.' and 'This is real - ly hard. _____'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system shows the piano introduction. The second system shows the first line of lyrics. The third system shows the second line of lyrics. The piano accompaniment features a consistent rhythmic pattern of quarter notes in the right hand and half notes in the left hand, with some chords held across measures.

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.

E^b7sus4 E^b(no3)

— you. — Run a - way with me.

8^{va}

dim.

This system contains the first two lines of the score. The vocal line starts with a fermata over 'you.' followed by 'Run a - way with me.' The piano accompaniment includes a *8^{va}* line and a *dim.* marking.

N.C.

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

8^{va}

p colla voce

This system contains the second two lines of the score. The vocal line continues with 'Let me be your ride out of town. — Let me be the place that you hide. —'. The piano accompaniment includes a *8^{va}* line and a *p colla voce* marking.

E^b7sus4

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

This system contains the third two lines of the score. The vocal line continues with '— We can make our lives on the go. — Run a - way with me.'. The piano accompaniment includes a *8^{va}* line.

A^b(add2) A^b(add2)/G Fm9 E^bsus4

Tex - as in the sum - mer is cool. — We'll be on the road like Jack

a tempo

This system contains the final two lines of the score. The vocal line concludes with 'Tex - as in the sum - mer is cool. — We'll be on the road like Jack'. The piano accompaniment includes a *a tempo* marking.

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

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

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.

A^b/G^b

— go — an - y -

Fm7 *F7*

- - where. — Get the car —

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

B \flat (add2)/F C/E F 7sus4

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

B \flat (add2) B \flat (add2)/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 \flat 7

Let me be your ride

ff a tempo

C(add2)/G D7/F# F 6/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

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole note 'where.' followed by a half note rest, then a quarter note 'Say', a quarter note 'the', and a quarter note 'word'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a bass line. Chords Am7 and A7 are indicated above the staff.

Dm7 G(add4)

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

poco rit.

Detailed description: This system contains the next two measures. The vocal line continues with 'and I'm al - - - rea - dy there!'. The piano accompaniment continues with the same texture. A *poco rit.* marking is present in the piano part. Chords Dm7 and G(add4) are indicated above the staff.

C G/B F(add2)/A

Run a - way with me.

mp

Detailed description: This system contains the next two measures. The vocal line continues with 'Run a - way with me.'. The piano accompaniment continues. A *mp* marking is present in the piano part. Chords C, G/B, and F(add2)/A are indicated above the staff.

dim.

Detailed description: This system contains the final two measures of the piece. The piano accompaniment concludes with a *dim.* marking. The vocal line is silent in this system.

Say the Word

from *The Unauthorized Autobiography of Samantha Brown*

Lyrics by KAIT KERRIGAN
Music by BRIAN LOWDERMILK

Easy ♩ = c. 96

B^bsus2

The piano introduction consists of two measures. The right hand plays a melodic line starting on B-flat, moving up stepwise with some grace notes. The left hand plays a simple bass line. The key signature has one flat (B-flat), and the time signature is common time (C). The first measure has a piano (*p*) dynamic marking.

Fsus2

G7sus4

E m

A m

G7sus4

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Some - times when I look at you, — I don't know why you'd wait. —". The piano accompaniment provides harmonic support with chords and a steady bass line.

Fsus2

G7sus4

E m7

A sus4

A m

The second line of the song continues the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "School girl in a lit - tle world — who learns ev - 'ry - thing late. —". The piano accompaniment continues to provide harmonic support.

Fsus2 G 7sus4 E m A m G 7sus4

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

B^bsus2

—

—

—

Fsus2 G 7sus4 E m A m G 7sus4

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

Fsus2 G 7sus4 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^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 —

Gsus2 A 7sus4

and I might have to

Detailed description: This system contains the first two measures of music. The vocal line starts with a half note G4, followed by a quarter rest, then quarter notes A4, B4, C5, and B4. The piano accompaniment features a treble clef with a G4 half note and a descending eighth-note line (F#4, E4, D4, C4), and a bass clef with a G2 half note and a descending eighth-note line (F#2, E2, D2, C2). Chord symbols Gsus2 and A 7sus4 are placed above the staves.

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

stay.

Detailed description: This system contains the next two measures. The vocal line has a half note F#4, followed by a quarter note G4, a quarter rest, and a quarter note G4. The piano accompaniment continues with a treble clef and a bass clef, with chords F#m, G, G/A, A, Bb/C, and C. The key signature changes to C major at the end of the system.

Fsus2 G 7sus4 Em Am G 7sus4

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

subito mp

Detailed description: This system contains the next two measures. The vocal line has quarter notes F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a treble clef with chords Fsus2, G 7sus4, Em, Am, and G 7sus4, and a bass clef with a simple eighth-note accompaniment. The dynamic marking *subito mp* is present.

Fsus2 G 7sus4 Em7 Asus4 Am

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

Detailed description: This system contains the final two measures. The vocal line has quarter notes F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a treble clef with chords Fsus2, G 7sus4, Em7, Asus4, and Am, and a bass clef with a simple eighth-note accompaniment.

Fsus2 G 7sus4 E m A m G 7sus4

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts on a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lyrics are "I did - n't know how to love _____ un - til you swept me a - way. _____". The piano accompaniment is in a grand staff (treble and bass clefs). The first measure has a chord of F major with a suspended 2nd (Fsus2). The second measure has a chord of G major with a suspended 4th (G 7sus4). The third measure has an E minor (Em) chord, and the fourth measure has an A minor (Am) chord. The fifth measure has a G major with a suspended 4th (G 7sus4) chord. The piano part features a steady bass line and chords in the right hand.

Bb Bb/C

cresc.

Detailed description: This system contains the piano accompaniment for the second and third measures. The key signature changes to two flats (Bb) and the time signature remains 3/4. The second measure has a Bb chord, and the third measure has a Bb/C chord. The piano part features a steady bass line and chords in the right hand. A crescendo marking (*cresc.*) is placed above the first measure. A fingering '6' is indicated in the right hand of the third measure. The system ends with a double bar line and a key signature change to two sharps (D major).

F#m G(add2) A 7sus4

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

mf

Detailed description: This system contains the third and fourth measures. The key signature changes to two sharps (D major). The vocal line starts on a treble clef. The lyrics are "Say the word _____ and I just might lis - ten.". The piano accompaniment is in a grand staff. The first measure has an F#m chord, the second measure has a G major with an added 2nd (G(add2)) chord, and the third measure has an A major with a suspended 4th (A 7sus4) chord. The piano part features a steady bass line and chords in the right hand. A mezzo-forte marking (*mf*) is placed below the first measure.

F#m G(add2) A 7sus4 B sus4 B

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

Detailed description: This system contains the fourth and fifth measures. The key signature remains two sharps (D major). The vocal line starts on a treble clef. The lyrics are "Say the word _____ and you might _____ get your way. _____". The piano accompaniment is in a grand staff. The first measure has an F#m chord, the second measure has a G major with an added 2nd (G(add2)) chord, the third measure has an A major with a suspended 4th (A 7sus4) chord, the fourth measure has a B major with a suspended 4th (B sus4) chord, and the fifth measure has a B major (B) chord. The piano part features a steady bass line and chords in the right hand.

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.

F#m11 E/G# Asus2

Just tell me when. — Just tell me how. — Tell me, I'm — rea - dy now. —

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff. The first measure has a chord of F#m11. The second measure has a chord of E/G#. The third measure has a chord of Asus2. The lyrics are: "Just tell me when. — Just tell me how. — Tell me, I'm — rea - dy now. —".

Dsus2

To - day! —

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "To - day! —". The piano accompaniment features a Dsus2 chord. The piano part includes a series of sixteenth notes in the right hand and sustained chords in the left hand. A dynamic marking of *f* is present.

B7sus4

cresc. *poco rall.*

Detailed description: This system contains the next two measures. The piano accompaniment features a B7sus4 chord. The first measure has a dynamic marking of *cresc.* and the second measure has a dynamic marking of *poco rall.*. The piano part includes a series of sixteenth notes in the right hand and sustained chords in the left hand. A fingering of 6 is indicated in the right hand.

Bbm Cb(add2) Db7sus4

Say —

ff

Detailed description: This system contains the final two measures. The vocal line begins with the word "Say —". The piano accompaniment features Bbm, Cb(add2), and Db7sus4 chords. The piano part includes a series of sixteenth notes in the right hand and sustained chords in the left hand. A dynamic marking of *ff* is present.

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 E sus2

— 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.

E sus2 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#

A⁶₉

B sus4

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

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

6 *6*

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 C5, quarter note B4, quarter note A4, quarter note G#4. 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 with a treble clef and a key signature of three sharps. It starts with a whole rest, followed by a half note G#4, and then a whole rest. The middle staff is a piano accompaniment with a grand staff. The right hand continues the eighth-note accompaniment. The left hand plays a bass line with a half note G#3 and a half note A3. 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 with a treble clef and a key signature of three sharps. It begins with a whole rest, followed by a melodic phrase: quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G#4. The middle staff is a piano accompaniment with a grand staff. The right hand plays a steady eighth-note accompaniment. The left hand plays a bass line with a half note G#3 and a half note A3. A 'mf' (mezzo-forte) marking is placed above the right hand.

A⁶

C#sus4

Wake — up. —

Oh —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a whole rest followed by a quarter note G4, then a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three sharps (F#, C#, G#).

C#sus4/G#

C#m7(add4)

You felt — so young, you felt — so bright, —

You felt — so young, you felt — so bright, —

sfz

mf

Detailed description: This system contains the next two lines of music. The vocal melody continues with the lyrics 'You felt so young, you felt so bright'. The piano accompaniment includes dynamic markings 'sfz' and 'mf'. The key signature remains three sharps.

A⁶

B sus4

Esus2

— and now — you're twen - ty five — and dead. — You'd change — your life, —

— and now — you're twen - ty five — and dead. — You'd change — your life, —

Detailed description: This system contains the final two lines of music. The vocal melody continues with the lyrics 'and now you're twenty five and dead. You'd change your life'. The piano accompaniment features chords and a bass line. The key signature remains three sharps.

C#m7(add4)

A⁶

Bsus4

— 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 piano part includes chords and a bass line. The key signature has three sharps (F#, C#, G#).

Esus2

C#m7

Asus2

E

The second system shows piano accompaniment for the first system. It includes a treble clef staff with chords and a bass clef staff with a bass line. The piano part starts with a forte (*f*) dynamic. The key signature remains three sharps.

E5/F#

E/G#

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

Cal - ling the los - ers.

The third system continues the piano accompaniment and includes a second vocal line. The piano part features dynamics of *dim.* and *mp*. The key signature remains three sharps.

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 various chords and melodic lines in both hands.

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. > > >

cresc.

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics "Cal - ling the sleep - ing gen - er - a - tion. — Wake" and a piano accompaniment. The fourth system continues the vocal line with "cal - ling on — the sleep - ing gen - er - a - tion. > > >". The piano part includes a *cresc.* marking and various chords and melodic lines in both hands.

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 features a vocal line with lyrics "up. Wake up. —" and a piano accompaniment. The sixth system continues the vocal line with "Wake up. —". The piano part includes a *mf* marking and various chords and melodic lines in both hands.

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 piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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 piano part continues with similar rhythmic patterns and chordal textures.

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. The piano part includes a 'cresc.' marking and a 'Gliss.' (glissando) marking in the right hand.

N.C.

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

The first system of the score 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 a tempo/character marking of *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 continues the musical score. The vocal line includes the lyrics: "- ing the next Bill Gates, And do _____ I spy _____ a lit - tle". A male vocal line (Man) enters with the lyrics: "Man: Uh oh what's that? Oh do _____ I spy: _____". The piano accompaniment continues with chords and rhythmic patterns. The system is annotated with chord symbols: *Asus2*, *E5/B*, and *E5*.

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 the score features a vocal line with the lyrics: "beer gut? It's grow - ing but so what? Get up. Get up out -". A second vocal line (Man) enters with the lyrics: "Beer gut. So what? Get up out -". The piano accompaniment continues with chords and rhythmic patterns. The system is annotated with chord symbols: *Asus2*, *E/G#*, *E5/F#*, *E5/B*, *F#5/A#*, and *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 -

F#/C# D#m

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

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

dim.

Bsus2

head,

mf

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 (Piano): Features a melodic line in the right hand and a bass line in the left hand. Chords are indicated above the staff: D5, D5/C, and D5/B. Dynamics include *p* and *sim.*

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

System 3 (Vocal): Shows the vocal melody with lyrics: "We lived our life a - sleep. We lived in - side our". Chords B m7(b5), Bb, Db, and D m are indicated above the staff. Dynamics include *colla voce*.

System 4 (Piano): Continues the piano accompaniment for the vocal line, with chords B m7(b5), Bb, Db, and D m. Dynamics include *colla voce*.

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

This system contains the first four measures of the piece. The vocal line starts with a half rest followed by a quarter note G4, then eighth notes A4-B4, and quarter notes C5-B4-A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

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

This system contains measures 5-8. The piano accompaniment in the right hand changes to a steady eighth-note chordal pattern. A *sim.* (sostenuto) marking is present in measure 7. The vocal line continues with similar rhythmic patterns.

B^bm A5 B^bsus2

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

This system contains measures 9-11. The piano accompaniment features a slower, more spacious chordal texture. A *mp* (mezzo-piano) marking is present in measure 10. The vocal line has a more melodic and sustained quality.

A5 B^bsus2 A5

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

This system contains measures 12-14. The piano accompaniment continues with the chordal texture. The vocal line concludes with a melodic phrase that spans across the measures.

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?

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) — — — — —

B \flat sus2 E \flat sus2 C sus4

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

(8^{va})

dim.

Dm A m/C B m7(b5)

wrong? Where did we go — wrong?

mf

C7sus4

Where did we go wrong?

New Tempo: Broadly, in two $\text{♩} = 68$

F/E \flat B \flat /D F/E \flat B \flat /D

Oh — Oh —

f

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 with a long slur over them. The piano accompaniment includes chords and moving lines in both the right and left hands.

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

Oh _____ Oh _____ Oh _____

The second system continues the vocal line with the lyrics "Oh" and piano accompaniment. The vocal line has a long slur over the notes. The piano accompaniment features chords and moving lines.

C/B^b F/A A^b7

poco rall.

The third system shows piano accompaniment with a tempo marking of "poco rall." (poco rallentando). The piano part includes chords and moving lines in both hands.

C A^b7

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

ff expansive

The fourth system features a vocal line with the lyrics "There's noth - ing here of con - - se - quence. There's" and piano accompaniment. The piano part includes a dynamic marking of "ff" (fortissimo) and the instruction "expansive".

C A^b7 C

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

8^{vb} 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.*

C 7sus4 Dm

Where did we go

p

A m/C

Oh Oh

B m7(b5) BbMaj7

wrong?

rit.