

Astonishing

16
Little Women

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

Laurie: "Jo"

Jo: "Please, just go!"

[Laurie runs off]

1 **Agitato** ♩=157

2

f

Detailed description: This block contains the piano introduction for the piece. It is in 3/4 time with a tempo of 157 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The music is marked 'Agitato' and 'f' (forte). It consists of two measures, with the second measure containing a measure rest. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line.

3 **Jo:**

4 5

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

mp

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line starts at measure 3 and continues through measure 5. The lyrics are: "Who is he, who is he with his 'mar-ry me,' With his ring and his 'mar-ry me'? The nerve, the". The piano accompaniment is marked 'mp' (mezzo-piano) and features a consistent rhythmic pattern of chords and eighth notes.

6 7 8

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

sub mp

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line starts at measure 6 and continues through measure 8. The lyrics are: "gall. This is not, not what was meant to be. How could he". The piano accompaniment is marked 'sub mp' (sub-mezzo-piano) and continues with the same rhythmic pattern as the first line.

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11

9 10

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

Detailed description: This system contains measures 9 and 10. The vocal line starts with a half note 'ru - in it all' followed by a quarter rest, then a quarter note 'with those two words?'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

12 13 14

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

Detailed description: This system contains measures 12, 13, and 14. Measure 12 has a quarter note 'he knew me.'. Measure 13 has a quarter note 'When did he change,' followed by a quarter rest. Measure 14 has a quarter note 'what — did I miss?'. A triplet of eighth notes is marked over measures 13 and 14. The piano accompaniment continues with similar rhythmic patterns.

15 16 17

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

Detailed description: This system contains measures 15, 16, and 17. Measure 15 has a quarter note 'A kiss?'. Measure 16 has a quarter note 'When I thought,' followed by a quarter rest. Measure 17 has a quarter note 'all a - long,' followed by a quarter rest. The piano accompaniment features a more active right hand with eighth-note patterns.

18 19 20 21

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

Detailed description: This system contains measures 18, 19, 20, and 21. Measure 18 has a quarter note 'forge fron-tiers.'. Measure 19 has a quarter note 'How could I be so wrong?'. Measure 20 has a quarter rest. Measure 21 has a quarter rest. The piano accompaniment becomes more complex with sixteenth-note patterns in the right hand.



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22

23 24

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

submp

25 26 27

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

mf

28 29

change and ne - ver part.

mf

30

31

I thought to - ge - ther we'd a - maze the world! How can I

f

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32 33 34 **Ritard**

live my dreams or e - ven start When ev - 'ry - thing has

35 36 37 **Slow**

come a - part? I thought

38 **In 2- Colla Voce** 39 40 41

home was all I'd e - ver want. My at - tic all I'd ev - er need. Now

42 43 44 3 45 [to 50]

no - thing feels the way it was be - fore And I don't know how to pro - ceed. I



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50 In 4 3 51 52 53

on-ly know I'm meant for some-thing more. I've got to know if I can be A-

54 A Tempo [to 57] 57

- ston - ish - ing There's a

58 59 60 3

life that I am meant to lead, A - live like no-thing I have

61 62 63

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

Astonishing - p.6

64 3 65

got to find it on my own.

Musical notation for piano accompaniment, measures 64-65.

66 **Piu Mosso** 3 67 3

E - ven now I feel its heat u - pon my skin: A life of

Musical notation for piano accompaniment, measures 66-67.

68 69 3 70 3

pas-sion that pulls me from with-in. A life that I am ach-ing to be-

Musical notation for piano accompaniment, measures 68-70.

71 72 **Colla voce** 73

- gin. There must be some-where I can be A -

Musical notation for piano accompaniment, measures 71-73.



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73A

A Tempo

73B

musical score for measures 73A and 73B. The vocal line (treble clef) contains the lyrics: - ston - ish - ing. A. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present. A slur covers the piano accompaniment across both measures.

74

ston ish ing. —

75

I'll

musical score for measures 74 and 75. The vocal line (treble clef) contains the lyrics: ston ish ing. — I'll. The piano accompaniment (grand staff) continues with a melody in the right hand and a bass line in the left hand. A slur covers the piano accompaniment across both measures.

76

find

my

way.

I'll

77

musical score for measures 76 and 77. The vocal line (treble clef) contains the lyrics: find my way. I'll. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The dynamic marking *p* is present. A slur covers the piano accompaniment across both measures.

78

find

it

far

79

a - way.

musical score for measures 78 and 79. The vocal line (treble clef) contains the lyrics: find it far a - way. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A slur covers the piano accompaniment across both measures.

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80 3 81 3 82 3

I'll find it in the un-ex - pect-ed and un-known. I'll find my life in my own

mf

83 84 85 Ritard

way to - day. Here I

f [subdivided]

86 A Tempo 87

'go and there's no turn - ing back. My

f

88 3 89

great ad - ven - ture has be - gun. I may be



Astonishing - p.9

90 small but I've got gi-ant plans To shine as bright-ly as the

94

93 sun. I will blaze un - til I find my time and place, I will be

mp

96 fear less, sur rend er ing mod est y and grace. I will not dis ap pear with out a

rit. **A Tempo**
mf

99 trace. I'll shout and start a ri ot.

fp

Astonishing – p.10

102 Be an-y - thing but qui-et. 103 104 Chris - to-pher Col-lum-bus, I'll be a- 3

105 - ston - ish - ing, 106 A ston - ish - ing, 107 A

108 ston - ish - ing 109 *ova* at *ff*

110 last. 111 112 113 *fff*

E G \flat D \flat G B A maj7

Detailed description: This is a page of a musical score for the piece 'Astonishing'. It contains four systems of music, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system (measures 102-104) features a vocal line with lyrics 'Be an-y - thing but qui-et. Chris - to-pher Col-lum-bus, I'll be a-' and a piano accompaniment with a forte (*f*) dynamic. The second system (measures 105-107) continues the vocal line with 'ston - ish - ing, A ston - ish - ing, A' and the piano accompaniment. The third system (measures 108-109) has the vocal line 'ston - ish - ing at' and piano accompaniment with a fortissimo (*ff*) dynamic and a *ova* marking. The fourth system (measures 110-113) concludes with the vocal line 'last.' and piano accompaniment with a fortississimo (*fff*) dynamic. Chord symbols E, G \flat , D \flat , G, B, and A maj7 are provided for the piano part in the final system.