

the kerrigan-lowdermilk songbook volume 1



FEMALE

© 2008 Kait Kerrigan and Brian Lowdermilk

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 kerrigan-lowdermilk songbook volume 1

female

- 3 How To Return Home
- 14 My Heart Is Split
- 23 My Party Dress
- 35 Not A Love Story
- 48 Say The Word

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

For more information, visit:
www.kerrigan-lowdermilk.com

How To Return Home

from *Tales from the Bad Years*

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan

Steady pop ♩ = 108

5

Your bare feet slid - ing on the old wood - en floor - boards, Home just as you left

colla voce

sempre legato

8

— it but still you're sha - ken, Like walk - ing in - to a mu - se - um some - how out of —

11

time. _____ It's all the same ex - cept the

mp *a tempo*

14

girl in the hall - way, Where she's been and who she will ri - pen in - to,

17

Your child hood's on the oth - er side of a sprawl - ing di - vide _____

20

_____ too wide. _____ Take a si - lent breath.

p..

23

Hold in the change. ——— Tell your - self you ——— still live ——— here.

p

This system contains measures 23, 24, and 25. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Measure 23 starts with a piano (*p*) dynamic. The lyrics are: "Hold in the change. ——— Tell your - self you ——— still live ——— here."

26

Take your bags ——— up - stairs. ——— It's the on - ly way ——— you'll get through —

This system contains measures 26, 27, and 28. The vocal line continues with the lyrics: "Take your bags ——— up - stairs. ——— It's the on - ly way ——— you'll get through —". The piano accompaniment continues with chords and moving lines in both hands.

29

— to - day. ——— Count the hou - rs. Take a show - er.

This system contains measures 29, 30, and 31. The vocal line continues with the lyrics: "— to - day. ——— Count the hou - rs. Take a show - er.". The piano accompaniment continues with chords and moving lines in both hands.

32

Wash your - self ——— a - way. ———

This system contains measures 32, 33, and 34. The vocal line continues with the lyrics: "Wash your - self ——— a - way. ———". The piano accompaniment continues with chords and moving lines in both hands.

35 Pushing forward ♩ = 112

mp

38

The house is puls - ing with an a - li - en heart - beat,

41

Was it al - ways here — but you nev - er list - ened? It's call - ing you to be the

44

girl that you were way back — then — a - gain. —

47

Take a si - lent breath. ——— Hold in the change. —

p *mf*

This system contains measures 47, 48, and 49. The vocal line begins with a whole rest in measure 47, followed by a melodic phrase in measures 48 and 49. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

50

Tell your-self you — still live — here. Take your bags — up - stairs. —

This system contains measures 50, 51, and 52. The vocal line has a melodic line in measure 50, a whole rest in measure 51, and another melodic phrase in measure 52. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

53

Put a - way — your clothes, — Take it nice — and slow. —

This system contains measures 53, 54, and 55. The vocal line has a melodic line in measure 53, a whole rest in measure 54, and another melodic phrase in measure 55. The piano accompaniment features chords in the right hand and a bass line in the left hand.

56

Be their daugh - ter. Noth-ing's hard - er when no - bo - dy knows —

This system contains measures 56, 57, and 58. The vocal line has a melodic line in measure 56, a whole rest in measure 57, and another melodic phrase in measure 58. The piano accompaniment features chords in the right hand and a bass line in the left hand.

59

How to re - turn _____ home. _____

cresc.

62

How to re - turn _____ home _____ And

65

how to sur - vive, _____ There's no writ - ten guide - lines. How to go back, How to

f

68

show up and un - pack. How to show _____ up. How to grow _____ up. _____

71

How to take a breath.

Musical score for measures 71-72. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

73

ff

Musical score for measures 73-75. The vocal line features a long, sustained note with a slur. The piano accompaniment is marked *ff* and includes a fermata over the first measure.

76

Take a si - lent breath. Hold in the change. Tell your - self you -

Musical score for measures 76-78. The vocal line has a fermata over the first measure. The piano accompaniment includes a fermata and a dynamic marking *f*.

79

— still live here. Take your bags up - stairs. You still share -

Musical score for measures 79-81. The vocal line continues with a melodic phrase. The piano accompaniment features a fermata and a dynamic marking *f*.

82

— a name — But you're not — the same. — You don't fight — it.

85

You don't hide — it. It's a whole — new game

ff

88

of how to re - turn — home. — How to re - turn —

91

home. — How to re - turn — home. —

94

How to re - turn home.

dim. e rit.

Detailed description: This system contains measures 94, 95, and 96. The vocal line starts with a whole note G4, followed by a whole rest in measure 95, and then a half note G4 in measure 96. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *dim. e rit.* is placed below the piano part.

97

mp

Detailed description: This system contains measures 97, 98, and 99. The vocal line has a half note G4 in measure 97, followed by a whole rest in measure 98, and then a half note G4 in measure 99. The piano accompaniment continues with chords and a melodic line. A dynamic marking of *mp* is placed below the piano part.

100

Your bare feet slid - ing on the old wood - en floor - boards,

colla voce

Detailed description: This system contains measures 100, 101, and 102. The vocal line has a whole rest in measure 100, followed by a half note G4 in measure 101, and then a half note G4 in measure 102. The piano accompaniment features chords and a melodic line. A dynamic marking of *colla voce* is placed below the piano part.

103

Home just as you left — it but still you're shak - en.

rit.

Detailed description: This system contains measures 103, 104, and 105. The vocal line has a whole rest in measure 103, followed by a half note G4 in measure 104, and then a half note G4 in measure 105. The piano accompaniment features chords and a melodic line. A dynamic marking of *rit.* is placed below the piano part.

My Heart Is Split

from "The Freshman Experiment," a living musical

Music by Brian Lowermilk
Lyrics by Kait Kerrigan

Gently ♩ = 100

F(no5)

3

It hap-pens ev-'ry now ___ and then. I hear the words ___ I need to hear

Dm9

6

Com-ing from ___ the ti - ny speak - ers ___

B^bsus2 Dm9

9

That I've shoved ___ in-to ___ my ears. The crick-ets set-ting the ___ tem -

B^bsus2 F(no5)

12

po, The wind danc-ing ___ a - cross my skin,

Dm9 B^bsus2

15

Re - mind ing me ___ of con - ver - sa - tions, _____ Sum mer nights ___ when I ___ stayed in.

Gm7 C sus4

18

Back home, ___ be - fore I ___ moved. _____ Back ___ home, ___ be -

B^bM7 F(no5) C sus4 B^bM7 C sus4

21

fore I got here. Back home with the peo - ple who loved me my

FM7 B^b7sus2 A^m7 D^m

24

eigh - - teen years. My

G7sus4 G C(no5)

27

heart is split be - tween home and

F(no5) C(no5)

30

here. I'm cut in half Two

F(no5) B^b7sus2

33

beds, two lives, and I live in be - tween my porch back at

G min C sus4 Dm9

36

— home — and — this strange new — world — I — knit. My — heart — is split.

B^b sus2 G m B^b C7 sus4

39

As

F(no5)

41

sud - den as — the on - set of win - ter, As nat - 'ral as — the trail mix they all

Dm9

44

eat This un-tamed and i-cy place I live

$B^{\flat}\text{sus}2$ $Dm9$

47

Swept me off my size-five feet. I read non-stop to quell the ab-

$B^{\flat}\text{sus}2$ $F(\text{no}5)$

50

- sence. I drink too much. I fall in love too fast.

$Dm9$ $B^{\flat}\text{sus}2$

53

Obsessively collecting song and details.

$Gm7$

55

Noth-ing's gone ___ but noth - ing's last-ing. Back home, ___ be - fore I ___ moved. ___

C sus4 B \flat M7 F(no5) C sus4

58

Back ___ home, ___ be - fore I ___ got ___ here. ___ Back home ___ with the

B \flat M7 C sus4 FM7 B \flat sus2

61

peo - ple who loved me my eigh - - - teen years.

Am7 Dm G7sus4 G C(no5)

64

I'm ___ split ___ be-tween home and ___

F(no5) C(no5)

67

— here. — I'm — cut — in half Two

F(no5) B^bsus2

70

beds, two lives, and I live — in — be - tween my porch back at

G min C sus4 D m9

73

— home — and — this strange new — world — I — knit. My — heart — is split.

B^bsus2 G m C7sus4

76

My — heart — is — split — I'm home but I'm still —

G(no5) D(no5)

79

here. I'm cut in half Two

G(no5) C sus2

82

beds, two lives, and I live in be -

A min D sus4

84

tween my home and this strange new world I knit.

E m9 C sus2 A m C

87

My heart My heart is split.

D 7sus4 E m9 C sus2

90

It hap - pens ev - 'ry now ___ and

G(no5)

92

then. I hear the words ___ I need to hear

Em9

94

Com - ing from ___ the ti - ny

Csus2

96

speak - ers ___ That I've shoved ___ in - to ___ my ears.

Em9 Csus2

My Party Dress

from the Off-Broadway Musical *Henry & Mudge*

Lyrics by KAIT KERRIGAN
Music by BRIAN LOWDERMILK

Etude ♩ = 144

The musical score is presented in three systems. The first system shows the piano introduction in 4/4 time, marked *mp*. The second system contains the first vocal line with lyrics: "Did you see my par - ty dress? This morn - ing I was feel - ing dres - sy." The piano accompaniment continues with a steady eighth-note pattern. The third system contains the second vocal line with lyrics: "Moth - er thinks I'll get it mes - sy, but you can - not see where I have spilled. I spilled". The piano accompaniment continues, and the system concludes with a time signature change to 3/4.

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

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

$E\flat/B\flat$ B aug Cm $E\flat/D\flat$

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

rit.

$B\flat/D$ $E\flat$ $B\flat/F$ $E\flat/G$ $B\flat7/A$ F/A $B\flat$

N.C.

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

colla voce

E^b F

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

a tempo

B^b7

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

sfz *mp*

N.C.

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

colla voce

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

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

a tempo

E^b/B^b *B aug*

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

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

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

rit.

N.C.

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

a tempo *accel.*

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

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

cresc.

Ballet, in one ($\text{♩} = c. 72$)

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

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

f *a tempo*

C F $F7$ B^b

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

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

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

mp *colla voce* *rit.*

Tempo Primo

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

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

rit. *mp*

N.C. Fm B \flat 7

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

a tempo *accel.*

E \flat /C B \flat /D E \flat E \circ

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

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

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

B7

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

rit.

8^{vb} - -

N.C.

peace - ful, and hap - py, and

p *colla voce*

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

a tempo

Ballet, in one

fril - ly, and pret - ty, and

f

B5/C# B/D#

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

8va *poco rit.*

E D°7

B/D# N.C.

pa ah ah ah ah ah

(8va) *cadenza*

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

ah My par - - - ty dress!

colla voce *a tempo*

Tempo Primo

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

mf *f*

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

mf *f*

8va

Not A Love Story

from *Tales from the Bad Years*

Music by Brian Lowdermilk

Lyrics by Kait Kerrigan

It's not a love sto - ry. It's not a

p

Detailed description: This system contains the first three measures of the piece. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are 'It's not a love sto - ry. It's not a'. The piano accompaniment consists of a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The piano part features a sustained chord in the right hand and a simple bass line in the left hand.

4
com - ing of age. It's not the kind of thing you put

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics 'com - ing of age. It's not the kind of thing you put'. The piano accompaniment continues with a similar texture, featuring a sustained chord in the right hand and a bass line in the left hand. The time signature changes to 2/4 at the end of the system.

7
in - to a play. It's just a

Detailed description: This system contains measures 7 through 9. The vocal line continues with the lyrics 'in - to a play. It's just a'. The piano accompaniment continues with a similar texture, featuring a sustained chord in the right hand and a bass line in the left hand. The time signature remains 2/4.

10

small sto - ry. It's just two friends — all grown up.

13

— It hap - pens, — it — hap - pens, — it hap - pens one

16

day. Why to - day? —

19

22

We saw our breath, though it was hard - ly win - ter. A pass - er - by would say he'd

This system contains three measures of music. The vocal line is in a treble clef with a key signature of two flats and a 7/8 time signature. The piano accompaniment consists of two staves, with the right hand playing a steady eighth-note accompaniment and the left hand playing a similar pattern. The lyrics are: "We saw our breath, though it was hard - ly win - ter. A pass - er - by would say he'd"

25

seen it all be - fore. The fold - ed arms. The wound - ed eyes. The

This system contains three measures of music. The vocal line continues with the lyrics: "seen it all be - fore. The fold - ed arms. The wound - ed eyes. The". The piano accompaniment continues with the same rhythmic patterns as the previous system.

28

signs that we both ig - - - nored.

This system contains three measures of music. The vocal line has a long note on "nored" that spans across the end of the system. The piano accompaniment continues with the same rhythmic patterns.

31

The old ca - the - dral loom - ing in the sha - dows, The on - ly thing we saw a -

This system contains three measures of music. The vocal line has the lyrics: "The old ca - the - dral loom - ing in the sha - dows, The on - ly thing we saw a -". The piano accompaniment continues with the same rhythmic patterns.

34

mid the threat of tears. We did - n't speak. Our lips were numb. The

37

world did - n't crum - ble. You say good - bye, but do you real - ly know it's o - ver?

40

You say good - bye, but do you com - pre - hend it? You go a - long, think - ing that

43

things like this ne - ver change. And then they

46

go and — change. It's not a love sto - ry.

mf

This system contains measures 46, 47, and 48. The vocal line starts with a quarter note 'go', followed by a half note 'and' and a quarter note 'change.' in measure 46. Measure 47 begins with a quarter rest, followed by a quarter note 'It's', a quarter note 'not', a quarter note 'a', and a quarter note 'love'. Measure 48 starts with a quarter note 'sto', a quarter note 'ry.', and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is placed above the piano staff in measure 48.

49

It's not a com - ing of — age. It's not the

This system contains measures 49, 50, and 51. The vocal line has a quarter rest in measure 49, followed by a quarter note 'It's', a quarter note 'not', a quarter note 'a', a quarter note 'com -', a quarter note 'ing', a quarter note 'of', a quarter note 'age.', and a quarter rest in measure 50. Measure 51 begins with a quarter rest, followed by a quarter note 'It's', a quarter note 'not', and a quarter note 'the'. The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *mf* is present in the previous system.

52

kind of thing — you put in - to a play.

This system contains measures 52, 53, and 54. The vocal line starts with a quarter note 'kind', a quarter note 'of', a quarter note 'thing', a quarter rest, a quarter note 'you', a quarter note 'put', a quarter note 'in -', a quarter note 'to', a quarter note 'a', and a quarter note 'play.' in measure 52. Measure 53 has a quarter rest, followed by a quarter note 'in -', a quarter note 'to', a quarter note 'a', and a quarter note 'play.' in measure 54. The piano accompaniment features a steady eighth-note bass line and chords. A time signature change to 2/4 is indicated in measure 53.

55

It's just a small sto - ry. It's just two friends

This system contains measures 55, 56, and 57. The vocal line has a quarter rest in measure 55, followed by a quarter note 'It's', a quarter note 'just', a quarter note 'a', a quarter note 'small', a quarter note 'sto -', a quarter note 'ry.', and a quarter rest in measure 56. Measure 57 begins with a quarter rest, followed by a quarter note 'It's', a quarter note 'just', a quarter note 'two', and a quarter note 'friends'. The piano accompaniment continues with the eighth-note bass line and chords.

58

— all grown up. — It hap - pens, — it hap - pens, —

61

— it hap - pens one day. Why —

64

67

— does it keep com - ing back to one dark se - cond?

70

We're skip - ping phy - sics just to hold each oth - er's hands. Our sto - machs quake. —

This system contains three measures of music. The vocal line is in a 7/8 time signature, with lyrics: "We're skip - ping phy - sics just to hold each oth - er's hands. Our sto - machs quake. —". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

73

— Our first mis - take: We go on de - mand - ing — more.

This system contains three measures of music. The vocal line continues with lyrics: "— Our first mis - take: We go on de - mand - ing — more.". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords in the right hand.

76

Un - til we're sleep - ing in a squa - lid dorm room.

This system contains three measures of music. The vocal line has lyrics: "Un - til we're sleep - ing in a squa - lid dorm room.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

79

The low - er bunk. We hold each oth - er so tight. — 'Cause there's no room here at all. —

This system contains three measures of music. The vocal line has lyrics: "The low - er bunk. We hold each oth - er so tight. — 'Cause there's no room here at all. —". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

82

— We have to spoon or we'll fall. — But we re - fuse; we will not

85

say the bed is too small — for us. —

88

— We on - ly want - ed more. Un - end - ing.

91

More. — A ho - ri - zon stretch ing out —

94

— as far as we can see. — I'd — have — you. — You'd — have — me. —

97

— As sure as time would pass, as per - man - ent as stone ca - the - drals.

gva

100

May - be if we had - n't skipped phy - sics, We'd —

ff

102

— know — ev - 'ry - thing has a de - cay. —

104

— We had - n't learned — yet that — each ro - mance has — a

mf

107

last day. *8va* - - - - -

mp

110

Ca - the - dral bells rang out to mark the ho - ur, Re - mind - ing us that this was

p

113

just a - noth - er night, That ho - urs pass, — That morn - ing breaks, That

p

116

some - how there's still sun - light. You say good - bye, but do you

8^{va}

119

real - ly know it's o - ver? You say good - bye, but do you com - pre - hend it?

8^{va}

122

There was a time when you were sure Some things ne - ver change

125

But that can al - so change

128

It's not a love sto - ry.

131

It's just a small sto - ry. And it hap -

134

- pens one day.

137

Why

140

Musical score for measures 140-142. The top staff is a vocal line in G major with a melisma over the first measure. The lyrics "to - day?" are under the second and third measures. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

143

Musical score for measures 143-145. The top staff contains rests. The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand, ending with a fermata in the final measure.

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^b4, moving up stepwise to G⁴, F⁴, E⁴, and then a half note on D⁴. The left hand plays a bass line starting on B^b1, moving up stepwise to G¹, F¹, and E¹, with a half note on D¹. The first measure is marked with a piano (*p*) dynamic. The key signature has one flat (B^b), and the time signature is common time (C).

Fsus2

G7sus4

E m

A m

G7sus4

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts on F⁴ and moves up stepwise to G⁴, A⁴, B⁴, C⁵, D⁵, E⁵, and F⁵. The piano accompaniment in the right hand consists of chords: F⁴ (sus2), G⁴ (7sus4), E⁴ (m), A⁴ (m), and G⁴ (7sus4). The left hand plays a simple bass line. The lyrics are: "Some - times when I look at you, — I don't know why you'd wait. —".

Fsus2

G7sus4

E m7

A sus4

A m

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts on F⁴ and moves up stepwise to G⁴, A⁴, B⁴, C⁵, D⁵, E⁵, and F⁵. The piano accompaniment in the right hand consists of chords: F⁴ (sus2), G⁴ (7sus4), E⁴ (m7), A⁴ (sus4), and A⁴ (m). The left hand plays a simple bass line. The lyrics are: "School girl in a lit - tle world — who learns ev - 'ry - thing late. —".

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. —

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

B^bsus2

Detailed description: This system contains the piano accompaniment for the second line of music. It features a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (Bb). The lyrics from the previous system are visible at the top of the page.

Fsus2 G 7sus4 E m A m G 7sus4

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

Detailed description: This system contains the third line of music. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (Bb), and the time signature is 7/8. The lyrics are: "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. —

Detailed description: This system contains the fourth line of music. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (Bb), and the time signature is 7/8. The lyrics are: "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^b7sus2 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 —

B7sus4 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

F#m

G

G/A

A

Bb/C

C

stay.

Fsus2

G7sus4

Em

Am

G7sus4

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

subito mp

Fsus2

G7sus4

Em7

A sus4

Am

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

Fsus2 G7sus4 Em Am G7sus4

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

B \flat B \flat /C

cresc.

F \sharp m G(add2) A7sus4

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

mf

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

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

Em A sus4 D B m7

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

dim.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'Lov' and a quarter note 'ing', followed by a quarter rest, then a quarter note 'you', a quarter note 'should', a quarter note 'be', a quarter note 'eas', a quarter rest, a quarter note 'i', a quarter note 'er', a quarter note 'but', a quarter note 'say', a quarter note 'the', and a quarter note 'word'. The piano accompaniment features a bass line with a half note 'E', a quarter note 'A', a quarter note 'D', and a quarter note 'B', and a treble line with chords and moving lines. A 'dim.' marking is present in the first measure.

Gsus2 A 7sus4

and I might have to

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest, a quarter note 'and', a quarter note 'I', a quarter note 'might', a quarter note 'have', and a quarter note 'to'. The piano accompaniment continues with chords and moving lines in both staves.

Em11 D/F#

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

cresc. poco a poco
mf

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note 'stay.', a quarter note 'I', a quarter note 'wan', a quarter note 'na', a quarter note 'love.', a quarter rest, a quarter note 'I', a quarter note 'wan', a quarter note 'na', and a quarter note 'ride.'. The piano accompaniment features a bass line with a half note 'E' and a treble line with chords and moving lines. A 'cresc. poco a poco' and 'mf' marking are present in the first measure.

Gsus2 A sus4

I want to be the girl there by your side.

Detailed description: This system contains measures 9 and 10. The vocal line has a quarter rest, a quarter note 'I', a quarter note 'want', a quarter note 'to', a quarter note 'be', a quarter note 'the', a quarter note 'girl', a quarter note 'there', a quarter note 'by', a quarter note 'your', and a quarter note 'side.'. The piano accompaniment continues with chords and moving lines in both staves.

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. —