

Pretty Sweet Day

Benj Pasek & Justin Paul

ROCK ♩ = 142

Measures 1-4 of the piano introduction. The right hand features a rhythmic pattern of eighth notes in a G major triad (G-B-D). The left hand is mostly silent, with a few notes appearing at the end of the fourth measure. Dynamics include *mf* and accents.

Measures 5-8 of the piano introduction. The right hand continues the eighth-note pattern. The left hand enters with a bass line of eighth notes. Dynamics include *f* and accents.

Measures 9-12 of the piano introduction. The right hand continues the eighth-note pattern. The left hand continues the bass line. Dynamics include *f* and accents.

Measures 13-16 of the vocal line M1. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. Dynamics include *f* and accents.

Jer-sey Shore, check in out the hot-ties drink in! Stel las all _ day.

Measures 13-16 of the vocal line M2. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. Dynamics include *f* and accents.

last May; check in out the hot-ties drink in! Stel las all _ day.

Measures 13-16 of the piano accompaniment. The right hand continues the eighth-note pattern. The left hand continues the bass line. Dynamics include *mf* and the instruction "as before".

Pretty Sweet Day

17

M1

We were tip - sy.

M2

17

Well, we were drunk. So when that kid chucked a

17

20

M1

You crossed the line;

M2

20

beach - ball and nailed you in your junk you got pissed;

20

23

M1

Took one more swig and mut-tered "Ven-geance is mine."

M2

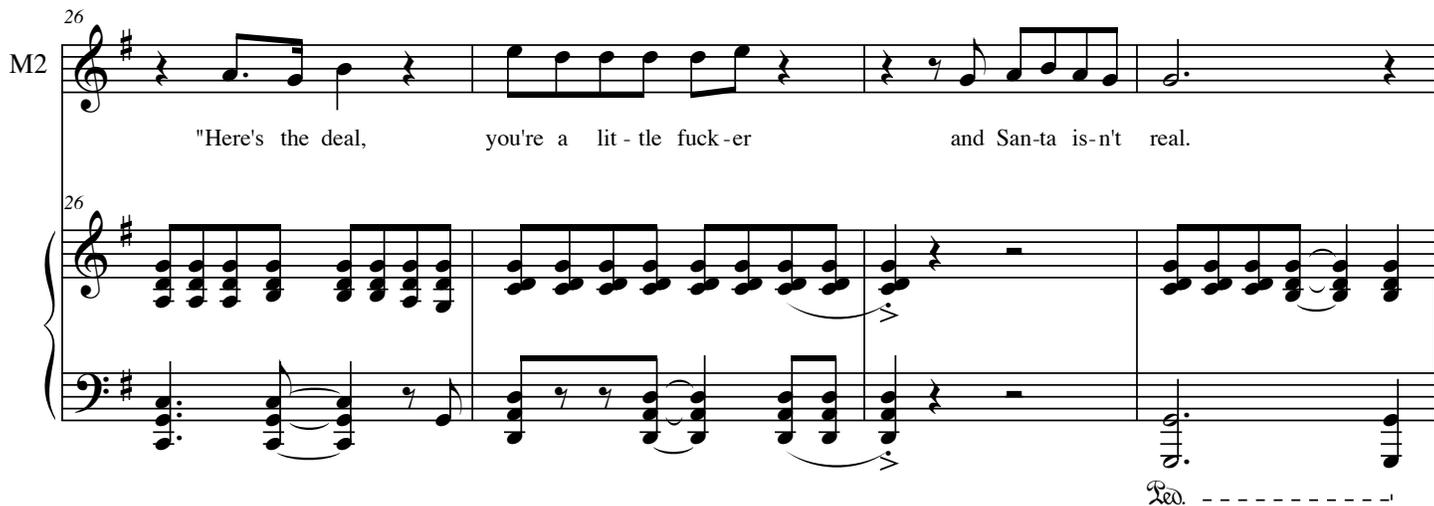
23

Looked at that boy and said:

23

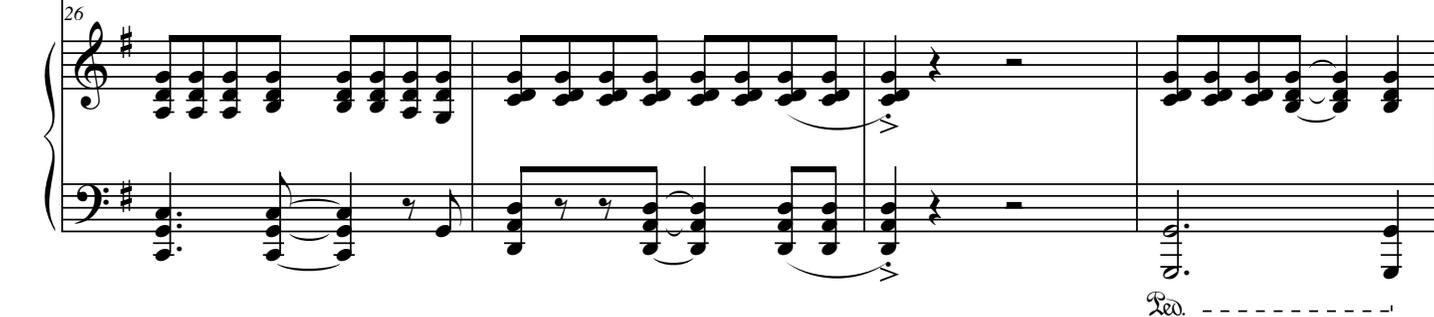
M2

26



"Here's the deal, you're a lit-tle fuck-er and San-ta is-n't real.

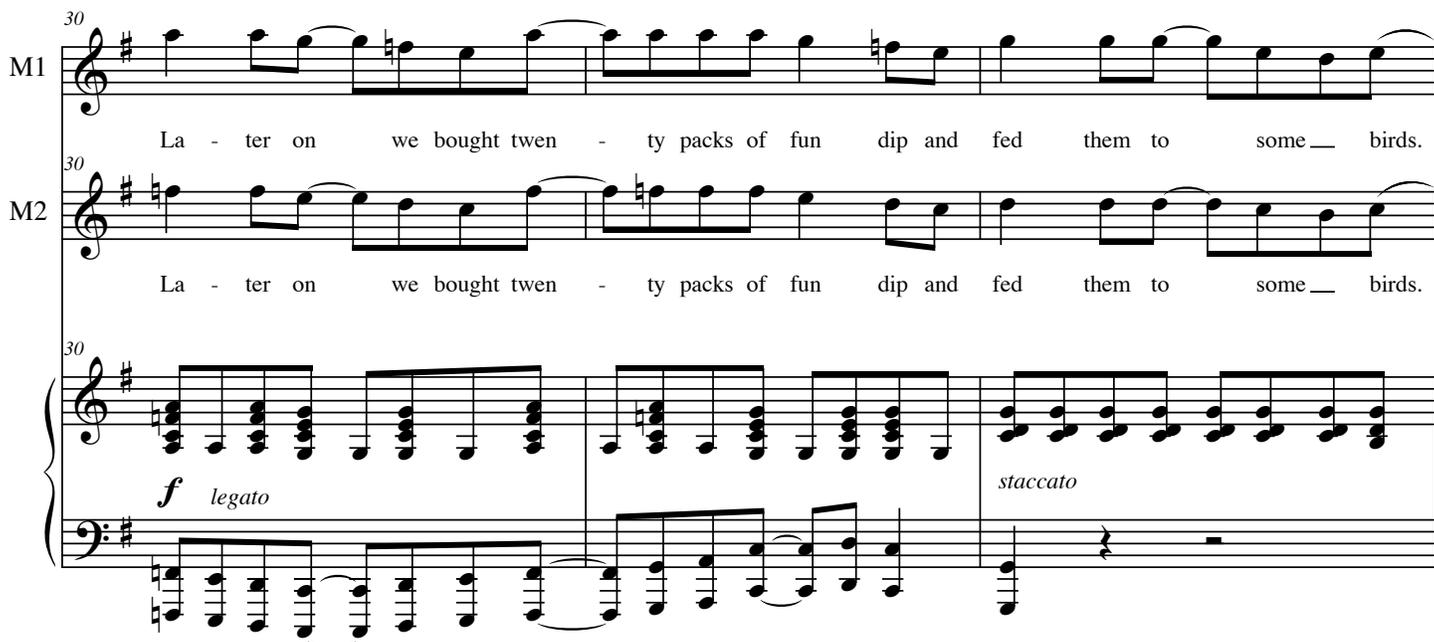
26



Ped. -----

M1

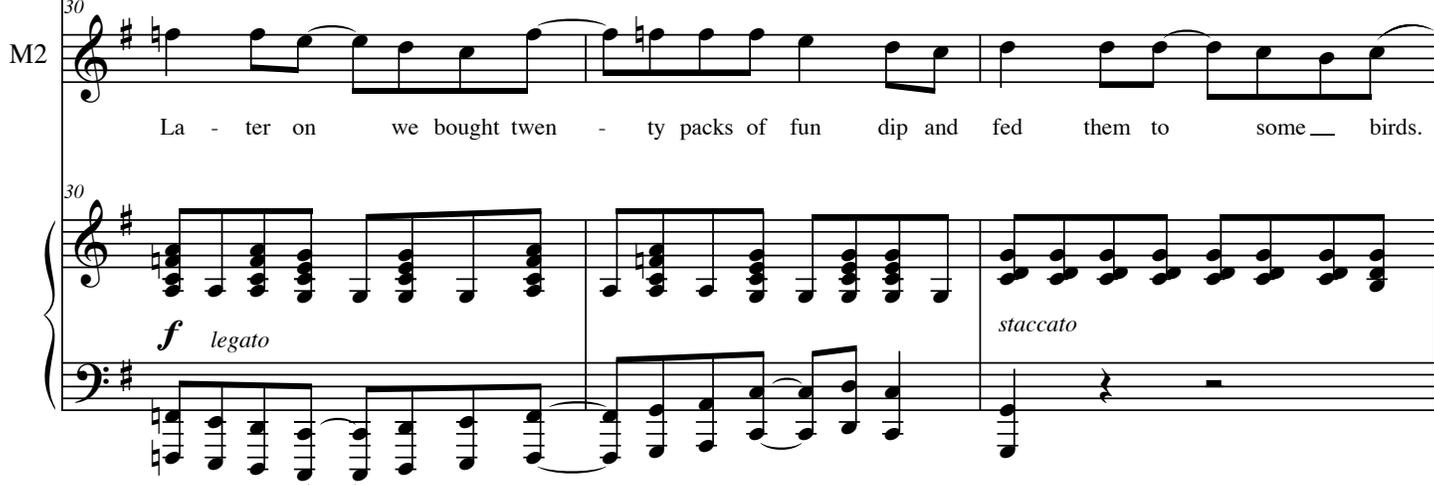
30



La - ter on we bought twen - ty packs of fun dip and fed them to some__ birds.

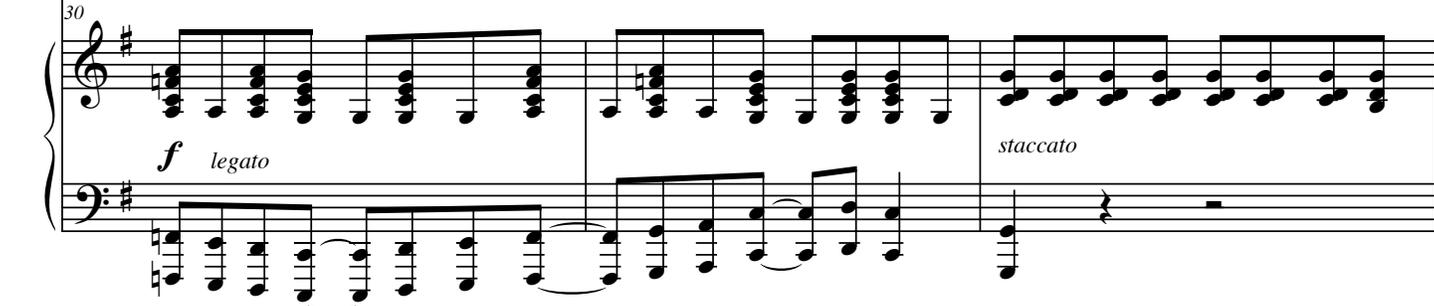
M2

30



La - ter on we bought twen - ty packs of fun dip and fed them to some__ birds.

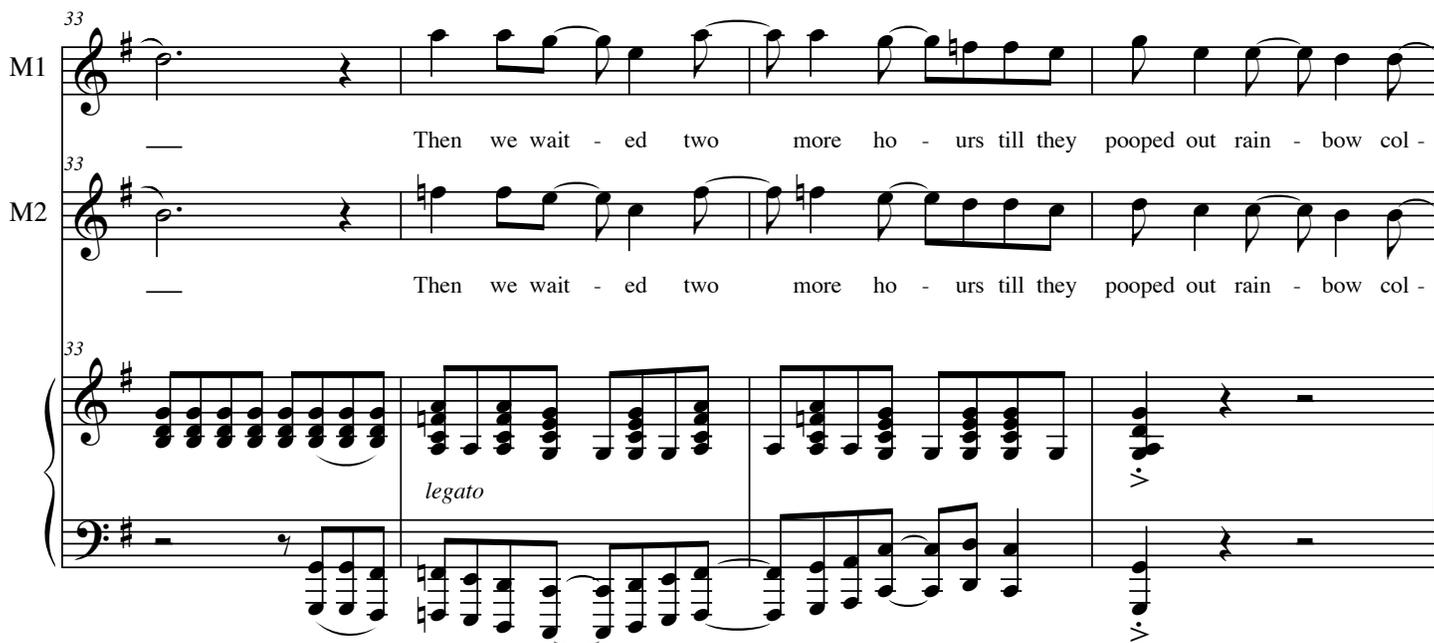
30



f legato *staccato*

M1

33



— Then we wait - ed two more ho - urs till they pooped out rain - bow col -

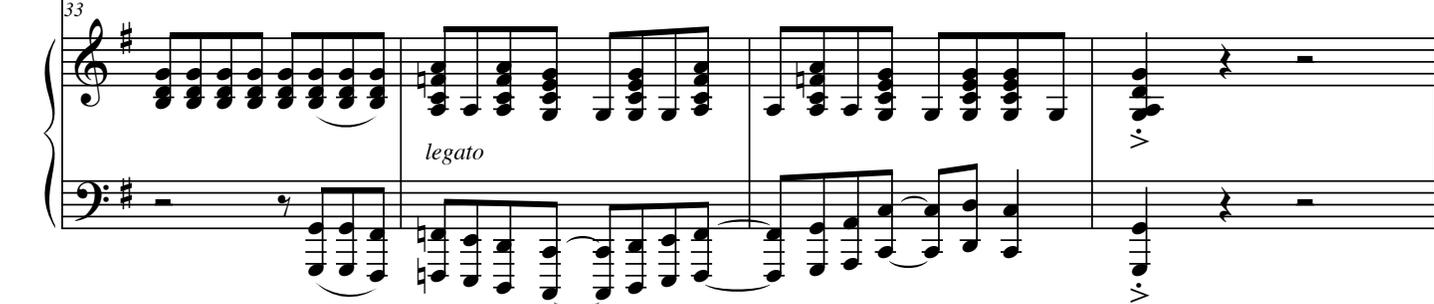
M2

33



— Then we wait - ed two more ho - urs till they pooped out rain - bow col -

33



legato

Pretty Sweet Day

M1
37
- ored__ turds. __ Which looked awe - some, by the way. That was a

M2
37
- ored__ turds. __

mp

M1
41
pret-ty sweet day. A pret-ty sweet day. _____

M2
41
A pret-ty sweet day. _____

M1
45
— A pret-ty sweet day. A pret-ty sweet day. _____

M2
45
— A pret-ty sweet day. A pret-ty sweet day. _____

M1 49 My sis-ter's wed ding: Rat-ing all my cou sins on a

M2 drunk a-gain.

mf as before

M1 53 scale from one to ten. I mean, you guys were rat - ing, I was not.

M1 56 E - ven though my sec - ond cou - sin Beck - y's kind - a hot.

M2 A - ny way,

59

M2

that's not the point. Re - mem - ber how we found the fat - test chick in the joint?

62

M2

We dou ble dared you to touch her tit. But then you took her home; Bud-dy, way to com mit.

66

M1

La - ter on you so - bered up and asked if you'd been su -

M2

La - ter on you so - bered up and asked if you'd been su -

66

f legato

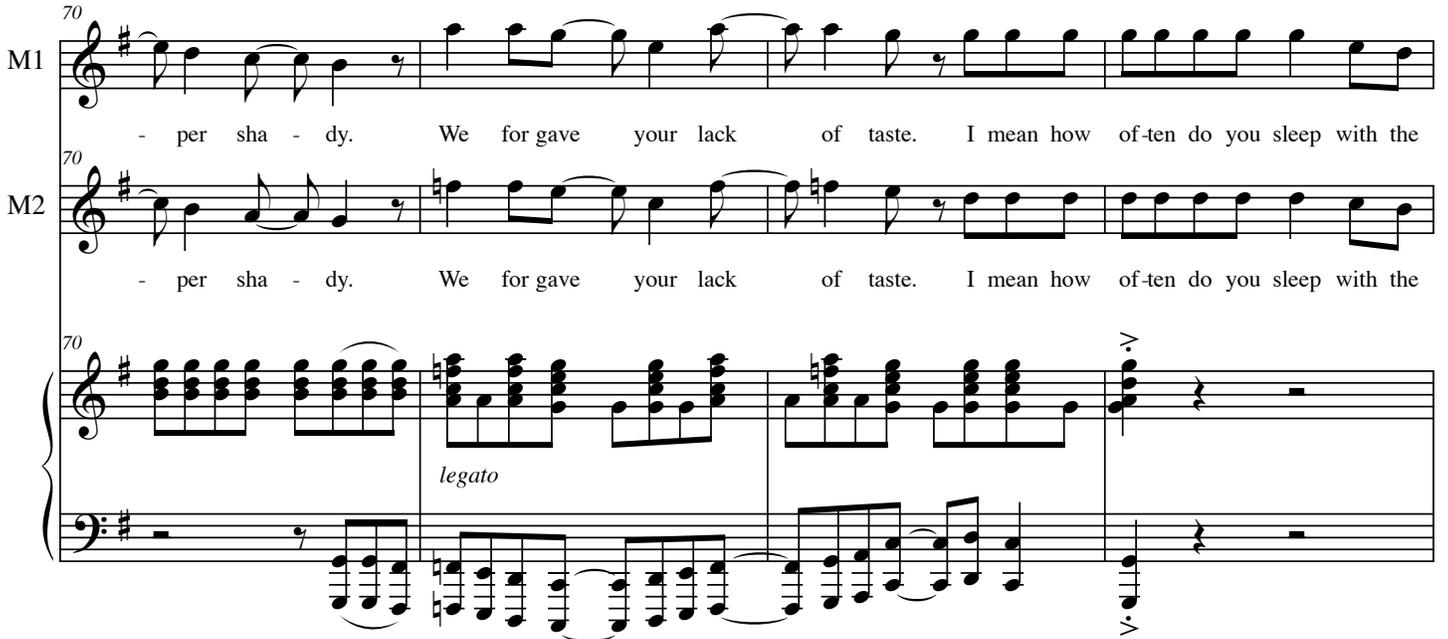
staccato

Red. -----

M1
70
- per sha - dy. We for gave your lack of taste. I mean how of-ten do you sleep with the

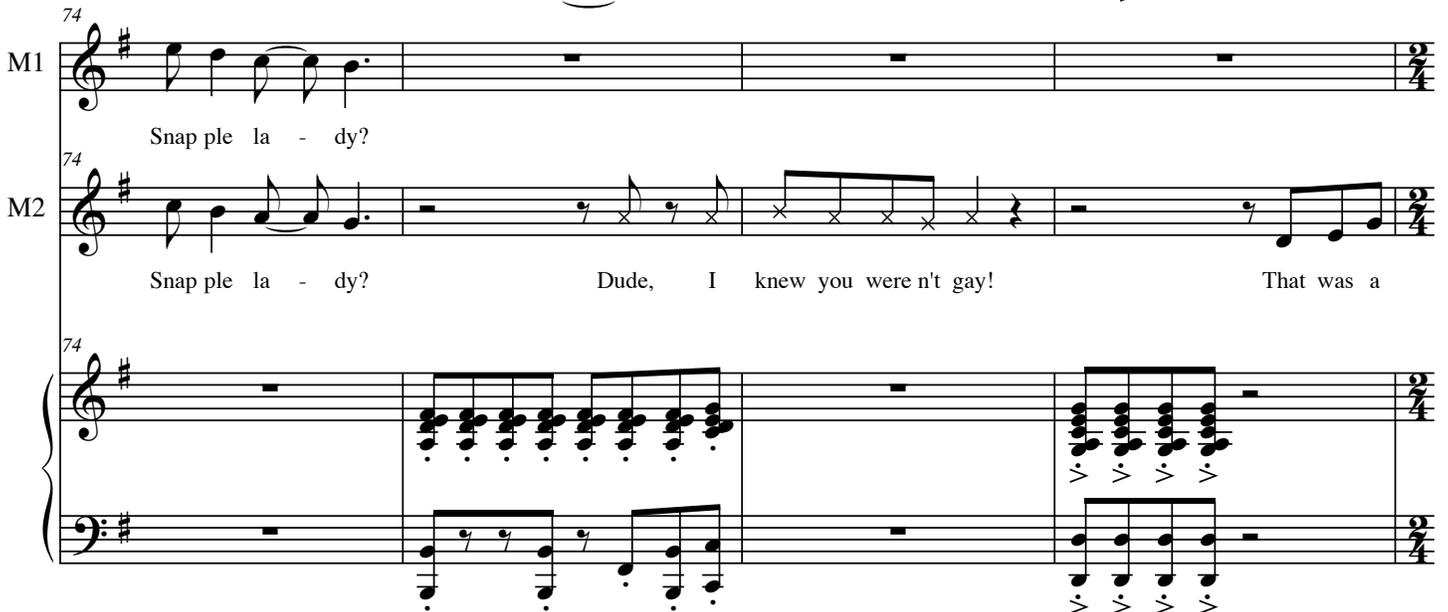
M2
70
- per sha - dy. We for gave your lack of taste. I mean how of-ten do you sleep with the

legato



M1
74
Snap ple la - dy?

M2
74
Snap ple la - dy? Dude, I knew you were n't gay! That was a



M1
78
A pret-ty sweet day.

M2
78
pret-ty sweet day. A pret-ty sweet day.

mf



M1

82

A pret-ty sweet day. A pret ty sweet day.

M2

82

A pret-ty sweet day. A pret ty sweet day.

M1

86

What happened to that guy? We have-n't seen him since like nine - teen

M2

86

What happened to that guy? We have-n't seen him since like nine - teen

M1

90

nine - - - ty two. It's like he dis-sap - peared. Dude what

M2

90

nine - - - ty two. It's like he dis-sap - peared. Dude what

M1
94
hap - pened to you? Your girl - friend sucks.

M2
94
hap - pened to you? Your girl - friend sucks.

94
legato

Detailed description: This block contains the first system of music, measures 94-96. It features three staves: M1 (Melody 1), M2 (Melody 2), and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part includes a 'legato' marking and various articulation marks like accents and slurs.

M1
97
Your girl - friend sucks. The day that you met Rach -

M2
97
She real - ly sucks. The day that you met Rach -

97

Detailed description: This block contains the second system of music, measures 97-100. It features three staves: M1, M2, and piano accompaniment. The piano part continues with complex chordal textures and melodic lines in both hands.

M1
101
- el was the beg - gin-ning of the end. It's so not cool.

M2
101
- el was the beg - gin-ning of the end. It's so not cool.

101
legato

Detailed description: This block contains the third system of music, measures 101-104. It features three staves: M1, M2, and piano accompaniment. The piano part includes a 'legato' marking and continues with intricate accompaniment.

M1

105

You're such a tool. Don't you miss

M2

105

Don't be a tool. Don't you miss

105

p

M1

109

be - ing our friend?

M2

109

be - ing our friend?

109

p

8^{va}-3

8^{va}

M1

114

Hung out with Rach-el, it was fine.

M2

114

mp as before

114

mp as before

M1

118

We ordered shots, you ordered wine. Talked a-bout movies starring Meryl Streep. We

Musical notation for piano accompaniment, measures 118-121. Treble and bass clefs, key signature of one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

M1

122

hit each other under the table so we wouldn't fall asleep

M2

122

You two were talking, so unaware

Musical notation for piano accompaniment, measures 122-125. Treble and bass clefs, key signature of one sharp (F#). The piano part continues with a steady eighth-note accompaniment. A dynamic marking of *mf* is present in measure 124.

M2

126

that we were silent; that we were there. And you looked happy,

Musical notation for piano accompaniment, measures 126-129. Treble and bass clefs, key signature of one sharp (F#). The piano part continues with a steady eighth-note accompaniment.

M1

M2

129

you kissed her hand. O - kay, you love her, We un der - stand. But

But

129

M1

M2

133

just in case you find some time we're go-in' back to the Jer-sey shore. — And

just in case you find some time we're go-in' back to the Jer-sey shore. — And

133

f as before

M1

M2

137

may - be for one af - ter - noon it -'ll be us three like it was be - fore. —

may - be for one af - ter - noon it -'ll be us three like it was be - fore. —

137

M1
141
Just con - si der it, o - kay? That would be a pret-ty sweet

M2
141
Just con - si der it, o - kay? That would be a pret-ty sweet



M1
145
day. A pret-ty sweet day. A pret-ty sweet

M2
145
day. A pret-ty sweet day. A pret-ty sweet



M1
149
day. A pret ty sweet day.

M2
149
day. A pret ty sweet day.



M1

M2

153

A pret - ty sweet day!

A pret - ty sweet day!

The musical score consists of three systems. The first system is for the vocal part M1, the second for M2, and the third for the piano accompaniment. All parts are in G major (one sharp) and 4/4 time. The vocal parts begin at measure 153 with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a treble and bass clef. The treble clef part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The piano part concludes with a final chord in the treble clef (G4, A4, B4, C5) and a final note in the bass clef (G2).