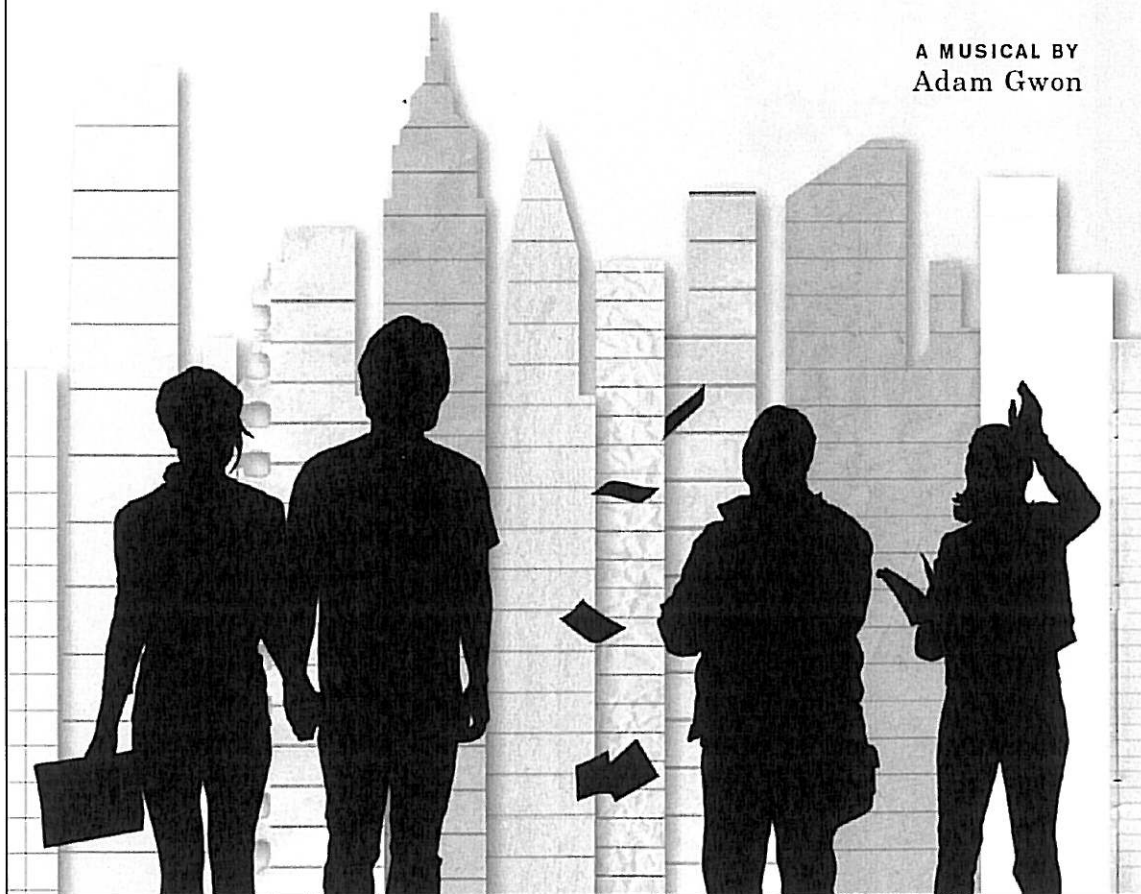


PIANO-VOCAL

ordinary days

A MUSICAL BY
Adam Gwon



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ordinary days

MUSIC AND LYRICS BY
Adam Gwon

Originally Produced in New York City by
ROUNABOUT THEATRE COMPANY
Todd Haimes, Artistic Director; Harold Wolpert, Managing Director; Julia C. Levy, Executive Director
as part of Roundabout Underground
at the Harold and Miriam Steinberg Center for Theatre

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CAST OF CHARACTERS

WARREN, in his 20s
DEB, in her 20s
JASON, in his 30s
CLAIRE, in her 30s

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No. 1

Underture

Orchestra

music by Adam Gwon

Freely, with a scamper



attacca "One by One by One"

No. 2

One by One by One

Warren, Company

music and lyrics by Adam Gwon

$\text{♩} = 152$

The piano introduction consists of two systems. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a series of chords and single notes, with a tempo marking of 152 beats per minute. The bass clef staff has a few notes. The second system continues the melody in the treble clef, with a 'gliss!' marking over a series of notes. The bass clef staff has a 'vamp' marking over a series of notes. The system ends with a double bar line.

gliss!

vamp

WARREN: (*ad libbing*)
G'morning, would you like to take a--
Could I interest you in--
Excuse me, a free piece of--

WARREN: This is for you. (*Reads the flyer aloud.*) "On the road of life,
let no obstacle, great or small, stand in your way." (*She goes.*)

WARREN

The vocal entry for Warren is on a treble clef staff with a key signature of two sharps. It starts with a whole note rest, followed by a half note, and then a quarter note. The lyrics 'STOP! Hi... My name is' are written below the staff. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of two sharps. It features a series of chords and single notes, with a double bar line after the first measure.

STOP! Hi... My name is

WARREN

The vocal continuation for Warren is on a treble clef staff with a key signature of two sharps. It starts with a whole note, followed by a half note, and then a quarter note. The lyrics 'War - ren. It's an - oth - er day out here in the me -' are written below the staff. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of two sharps. It features a series of chords and single notes, with a double bar line after the first measure.

War - ren. It's an - oth - er day out here in the me -

WARREN

tro - po - lis. I'm em - ployed, as you might see, as an am -

17

WARREN

bas - sa - dor for a ve - ry, ve - ry in - flu - en - tial

21

WARREN

down - town art - ist who's been feat - ured in the New York

25

WARREN

Times. This guy, he is a

29

WARREN

gen - ius. He paints these pith - y say - ings all ac - ross the

33

WARREN

ci - ty. But then he got ar - rest - ed, 'cause I

37

WARREN

guess it is il - le - gal, and he hi - red me to watch his

41

WARREN

cat while he's in jail.

45

WARREN

Free art. Free art. FREE

49

WARREN

ART! I have tak - en it up - on my -

53

WARREN

self, _____ as some - one ve - ry ded - i -

57

WARREN

ca - ted, _____ to keep the art - ist's vi - sion with the

61

WARREN

peo - ple on the street, ev - en though the art - ist is in -

65

WARREN

car - cer - a - ted. So, I made these

69

WARREN

fly - ers with the say - ings he once paint - ed on the

73

WARREN

side - walks and the walls, and one by one by

77

WARREN

one, my du - ty calls!

81

WARREN

G' - morn - ing ^{8va} sir - , Would - n't ya like to bright - en up your

85

WARREN

day? Well, these were made es - pec - ial - ly... But

MAN

No.

89

WARREN

wait... Hey, mis - ter! Ma'am, take a work of art with you to -

MAN

93

WARREN

day! But it's been cre - a - ted by a...

WOMAN

Not to - day, thanks.

97

WARREN

WELL, SCREW YOU! "KIND-NESS IS A VIR - TUE THAT IS

101

WARREN

OF - TEN TIMES IG - NORED." <throw> Stop.

105

WARREN

Breath - ing. Breath - ing. Chan - nel - ing the en - er - gy of

109

WARREN

pos - i - tive vi - bra - tions. In - vit - ing them in one by

113

rit.

WARREN

one by one by one... <inhales> *Sba*

117

WARREN

Whew. O - kay. Here's my frus -

a tempo

121

WARREN

tra - tion: The ci - ty tends to make me feel in -

125

WARREN

vis - i - ble. Yes, of all the sup - er - pow - ers, it's the

129

WARREN

one I'd like to have, but it is - n't ve - ry han - dy when you're

133

WARREN

try - ing to get not - iced as a pi - o - neer of vis - u - al

137

WARREN

art. I start my ev - 'ry

141

WARREN

morn - ing in the thick of all these peo - ple with my

145

WARREN

hopes and dreams re - stored, then one by one by

149

WARREN

one, I get ig - nored. See? It

153

WARREN

makes me want to scream. Or

sempre staccato

157

WARREN

write a man - i - fes - to! That de - clares

161

WARREN

the ci - ty void of a - ny soul

165

WARREN

Hel - lo?? I'd

169

WARREN

nail it to the lamp - posts and

173

WARREN

shout it from the roof - tops loud and

177

WARREN

clear...

181

WARREN

Warren's vocal line begins with a long note, followed by a rest and then the lyrics "But who would". The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand. A double bar line is placed after measure 192.

WARREN

Warren's vocal line consists of a single note followed by a rest, with the lyrics "hear?". The piano accompaniment continues with the eighth-note melody. The dynamic marking *mp* and the instruction *staccato* are present. A double bar line is placed after measure 192.

The piano accompaniment continues with the eighth-note melody in the right hand and a bass line in the left hand. The instruction *legato, slight accel.* is present. A double bar line is placed after measure 196.

The piano accompaniment continues with the eighth-note melody in the right hand and a bass line in the left hand. The instruction *rit...* is present. A double bar line is placed after measure 200.

WARREN

ten. *8va* Huh. *slower, freely*

201

WARREN

Well, that's aus - pi - cious. And though, sure - ly, it is

205

WARREN

freely
not a gua - ran - tee... May - be

209

WARREN

one by one by one by one by

mp a tempo

213

WARREN

one by one by one by one, this

217

WARREN

whole en - ti - re ci - ty's gon - na

mf

221

WARREN

look at

f

225

WARREN

me!

ff

229

No. 3

Don't Wanna Be Here

Deb -

music and lyrics by Adam Gwon

Brightly, with spunk (♩ = 120)

The piano introduction is in 4/4 time, marked 'Brightly, with spunk' with a tempo of 120 beats per minute. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line uses a mix of eighth, quarter, and half notes. The key signature has one flat (B-flat).

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I grew up— in, like, the mid-dle of no-where And I swore I would nev-er go— back.—". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "— My home - town— was, like, the sub-urb of a sub-urb I act-ually". The piano accompaniment remains consistent with the previous sections.

lived on a cul-de-sac. That's lit-er-al-ly a road that goes no -

10

where. — That's the def-i-ni-tion of dead end. I said, "I

13

can't wait to learn — to do a three-point turn, — be-cause I don't wan-na be here."

16

In four long— years,— I fin-ished up— with high school

19

This system contains the first line of the song. The vocal melody is written on a single treble clef staff. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "In four long— years,— I fin-ished up— with high school". The measure number 19 is at the beginning of the piano part.

Gra-du-a-ted top of my class.— (Thank you.) But in col-lege I dis-cov-ered that de-

22

This system contains the second line of the song. The vocal melody continues on the treble staff. The piano accompaniment continues on the grand staff. The lyrics are: "Gra-du-a-ted top of my class.— (Thank you.) But in col-lege I dis-cov-ered that de-". The measure number 22 is at the beginning of the piano part.

vi-sing my own ma-jor was a bur-eau-cra-tic pain in the ass.— I

25

This system contains the third line of the song. The vocal melody continues on the treble staff. The piano accompaniment continues on the grand staff. The lyrics are: "vi-sing my own ma-jor was a bur-eau-cra-tic pain in the ass.— I". The measure number 25 is at the beginning of the piano part.

thought I'd re - con - text - ual - ize Sar - tre, but — could on - ly re - gis - ter for first year

28

This system contains the first line of the song. The vocal melody is written on a single treble staff. The piano accompaniment is written on grand staves (treble and bass). The lyrics are: "thought I'd re - con - text - ual - ize Sar - tre, but — could on - ly re - gis - ter for first year". The measure number 28 is indicated at the start of the piano part.

French Ha! — Well, you should - a heard my mom when I dropped *le* bomb — and said, "I

31

This system contains the second line of the song. The vocal melody continues on the treble staff. The piano accompaniment continues on the grand staves. The lyrics are: "French Ha! — Well, you should - a heard my mom when I dropped *le* bomb — and said, "I". The measure number 31 is indicated at the start of the piano part.

don't wan - na be here, no, I don't wan - na be here!" Now I — am not a

34

This system contains the third line of the song. The vocal melody concludes the phrase on the treble staff. The piano accompaniment continues on the grand staves. The lyrics are: "don't wan - na be here, no, I don't wan - na be here!" Now I — am not a". The measure number 34 is indicated at the start of the piano part.

neg - a - tive — per - son, it's just that I've al - ways known — that I had pla - ces to — go —

Measures 37-39 of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked with a quarter note equal to 120 beats per minute. The lyrics are: "neg - a - tive — per - son, it's just that I've al - ways known — that I had pla - ces to — go —".

Dreams to ful - fill and i - deas — to dis - cov - er. They're just nev - er — where — I am —

Measures 40-42 of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "Dreams to ful - fill and i - deas — to dis - cov - er. They're just nev - er — where — I am —".

So, an - y - way, Back at school, — I

Measures 43-45 of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "So, an - y - way, Back at school, — I".

wait-ed five — se-mes-ters 'til I could snag one of — their ran-dom de-grees. — I

46

moved down South — 'cause I heard ev-'ry-one — was hir-ing, and they were. At the Ap-ple-bee's.

49

They fi-red me, like, — three weeks la-ter. My

52

sub - let prompt - ly, whoops, fell through. — As I checked in to a ho - tel I said, "It's

55

This system contains the first line of music. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "sub - let prompt - ly, whoops, fell through. — As I checked in to a ho - tel I said, "It's". The measure number 55 is at the start of the piano part.

just as well, — be - cause I don't wan - na be here, no I don't wan - na be here." And

58

This system contains the second line of music. The vocal melody continues on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "just as well, — be - cause I don't wan - na be here, no I don't wan - na be here." And. The measure number 58 is at the start of the piano part.

I, I — was not a neg - a - tive — per - son and so I packed up my bags, — though I had

61

This system contains the third line of music. The vocal melody continues on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "I, I — was not a neg - a - tive — per - son and so I packed up my bags, — though I had". The measure number 61 is at the start of the piano part.

no place to go. I op-ened a map and said, "Show me my fu-ture! 'Cause it

64

This system contains measures 64, 65, and 66. The vocal line is in treble clef with lyrics. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. Measure 64 starts with a treble clef and a key signature of one flat. Measure 65 has a key signature change to two flats. Measure 66 has a key signature change to one flat. The piano part features chords and moving lines in both hands.

is - n't where I am!" I fin - 'lly got a job at some hum -

67

This system contains measures 67, 68, and 69. The vocal line continues with lyrics. The piano accompaniment continues with chords and moving lines. Measure 67 has a key signature of one flat. Measure 68 has a key signature change to two flats. Measure 69 has a key signature change to one flat.

drum off - ice, like ev - 'ry - one right out of school does. I

70

This system contains measures 70, 71, and 72. The vocal line continues with lyrics. The piano accompaniment continues with chords and moving lines. Measure 70 has a key signature of one flat. Measure 71 has a key signature change to two flats. Measure 72 has a key signature change to one flat.

sat there at my cu - bi - cle ev - 'ry day — send - ing fax - es, and that's what my life —

— was. — Oh, I went back home and — said — to my par - ents, "I

know what I've got to do. — And since I am a dork, — I

musical score for measures 82-84. The vocal line (treble clef) has a melody starting on a half note, moving to a quarter note, and then a half note. The lyrics "moved to New York..." are written below the vocal line. The piano accompaniment (grand staff) features a bass line with a half note and a treble line with a half note. The key signature has one flat (Bb) and the time signature is 4/4.

82

moved to New York...

musical score for measures 85-87. The vocal line (treble clef) has a melody starting on a half note, moving to a quarter note, and then a half note. The lyrics "And I start - ed" are written below the vocal line. The piano accompaniment (grand staff) features a bass line with a half note and a treble line with a half note. The key signature has one flat (Bb) and the time signature is 4/4.

85

And I start - ed

musical score for measures 88-90. The vocal line (treble clef) has a melody starting on a half note, moving to a quarter note, and then a half note. The lyrics "grad school. I real - ly don't wan-na be here." are written below the vocal line. The piano accompaniment (grand staff) features a bass line with a half note and a treble line with a half note. The key signature has one flat (Bb) and the time signature is 4/4.

88

grad school. I real - ly don't wan-na be here.

mp

attacca "The Space Between"

No. 4

The Space Between

Jason -

music and lyrics by Adam Gwon

♩ = 120

Piano introduction in 4/4 time. The right hand plays a series of chords, mostly triads and dyads, while the left hand plays a simple bass line consisting of single notes.

Vocal entry and piano accompaniment for the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "There were four - teen blocks — be - tween her — place and mine. —". The piano part features a glissando on beat 4 and a staccato section with a bounce.

There were four - teen blocks — be - tween her — place and mine. —

gliss on beat 4

staccato, with a bounce

Vocal entry and piano accompaniment for the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I walked those blocks ev - 'ry sin - gle — day. — I start - ed feel - ing with each —". The piano part continues with a similar texture of chords and a simple bass line.

I walked those blocks ev - 'ry sin - gle — day. — I start - ed feel - ing with each —

— pass-ing sign ————— that she was liv-ing too far — a - way. —

10

I got to her place and said, ——— "We've been to-geth-er a year. ——— Would-n't it be gen-ius if I —

13

— lived, well, — right here?" ——— I got one of her price - less stares. — But said,

16

"Hon - ey, hav - en't you not - iced there's — all this space be - tween —

dim.

19

This system contains measures 19, 20, and 21. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking 'dim.' appears at the start of measure 21.

— where I leave — my house — and I see — your face? — All this

22

This system contains measures 22, 23, and 24. The vocal line continues with a treble clef. The piano accompaniment continues with chords and moving lines. Measure 22 starts with a measure rest.

space be - tween — when I buzz — your door — and then we —

25

This system contains measures 25, 26, and 27. The vocal line continues with a treble clef. The piano accompaniment continues with chords and moving lines. Measure 25 starts with a measure rest.

— em - brace." — I must - ve flashed her my sex - y — grin, — 'cause

28

next thing you know, I am mov - ing in — with her. —

31

— Yeah, this is her a - part - ment. — And yeah, —

34

— it's filled with all her stuff. — But set-ting up and squeez-ing in, — that's

37

my de - part - ment. — So if I move her fav - 'rite chair, — I —

40

— can get my desk in there. — Slide — her so - fa to the right — so we —

42

— don't stub our toes at night. — Merge — our two a - part - ments in - to one. —

— And we'll feel like we've — be - gun. — Oh! — So I rip

the tape — off this card - board box. — and lay my claim on a dres -

ser— drawer. — I've said good-bye to those four - teen blocks. —

52

— Now just im-ag-ine what lies — in store. — The ci-ty'd got-ten me down, —

55

— but that's 'cause I should have known: — You real-ly don't want to do — New York — a - lone. —

58

61

— The best thing I ev - er did might be — say - ing "Screw it!" and get -

64

ting rid — of the space — be - tween — me —

67

— and the girl I can't get out — of my head. — All the space — be - tween —

the mo - ment we're in and what's ly - ing a - head.

70

I've been wait-ing for some - thing here. — But now I'm rush-ing toward — the fu - ture and I'm —

73

leap-ing clear — of the space be -

76

musical score for the song "The Space Between". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a long note on the word "tween." followed by a line of lyrics. The piano accompaniment features a complex, arpeggiated pattern in the right hand and a more rhythmic, arpeggiated pattern in the left hand. The score is marked with a rehearsal mark 79.

tween. _____

79

No. 5

Let Things Go

Claire -

music and lyrics by Adam Gwon

♩ = 132

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The first vocal entry begins on the second measure of the second system. The lyrics are: "How does this hap - pen: All your life you think the". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second vocal entry begins on the first measure of the third system. The lyrics are: "space you've got is not e - nough. But then you o - pen your clos - et door". The piano accompaniment continues with the same rhythmic pattern.

— and think, — "My life must be more — than the sum — of this stuff,"

10

Some-thing moves — you from — with - in, — like, say, your boy - friend mov -

13

ing in, — and that's how you — be - gin — to let things

16

go. — You look up at that shelf — and you tell —

19

— your-self to let things go.

— And next thing you know you are stand - ing a - midst your whole —

— en - ti - re his - t'ry and you're strew - ing it a - cross the floor. — You've got

out - of - date plan - ners and dog - eared post - cards and think, "What in God's name — was I keep -

ing these for?" Packed in box - es, just in case. But

34

now I real - ly need the space. So I'm gon - na clean this place

37

and let things go. I'm de -

40

ter - mined to clear out some room in here and let things go.

43

I'm let - ting it go... All of these

46

years and years of junk and flot - sam. Plas - tic sou - ven - irs? Why, look,

49

I've got some. Birth - day cards, a pam - phlet on van Gogh.

52

I should - 've done this years a - go.

55

legato

But some-how I've been pet - ri - fied _____ to see what's been

58

kept in - side _____ these chests and drawers.

61

— It's so ve - ry strange find - ing stuff from a

64

life-time a - go. _____ Ev - en when the life you find is

67

slower, freely

70

yours. 'Cause there are things that make you feel that you

73

need this proof your past was real. And you can't let them go. So

even more slowly, freely *tempo primo*

76

back in - to box - es they go. Oh,

79

how does this hap-pen? You tear up your a-part-ment just to put it back to-geth-er a-gain.

— Ja - son will be fine, we'll get cre - a - tive with our space so that

82

all of our things — fit to - geth - er, and then my whole life — can stay —

85

— in there. — Though he's got to put — his shoes — some - where. — Uch! Why can't

88

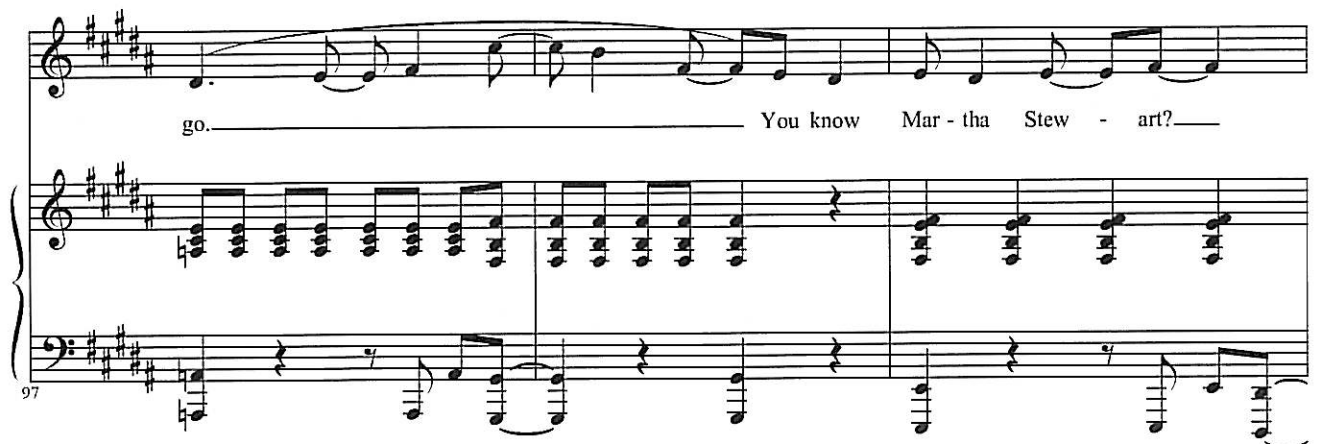
I be some oth - er — Claire — who can just let things go?

91

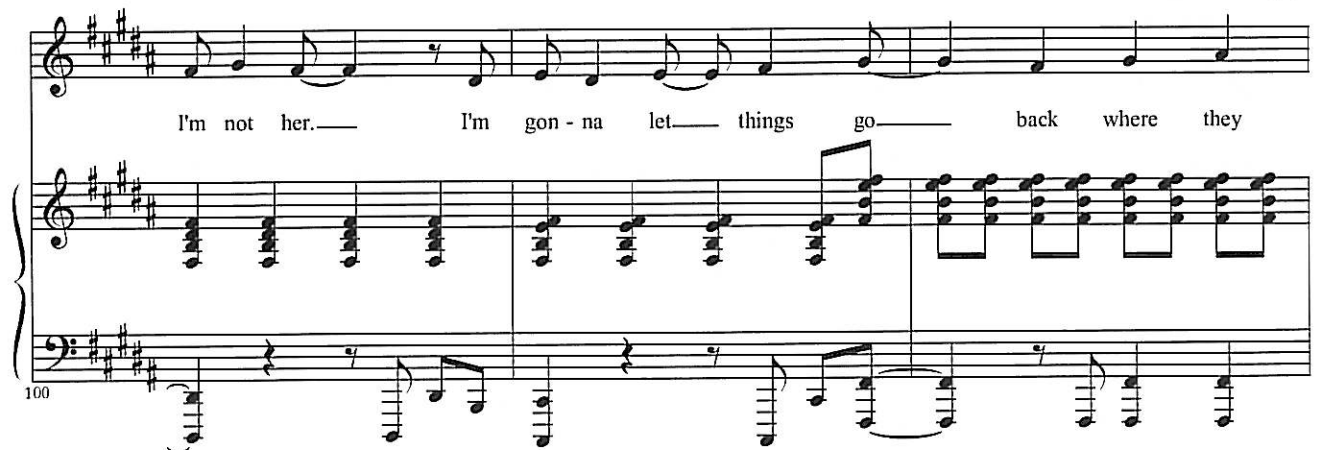
I mean, I said I would try, and I did, but I can't let things



go. You know Mar - tha Stew - art?



I'm not her. I'm gon - na let things go back where they



were.



No. 6

Dear Professor Thompson (Intro)

Deb

music and lyrics by Adam Gwon

♩ = 138

8va----- Here's my room at school,----- right?

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Where I keep tucked a - way.----- Vir-gin-ia Woolf and me,----- this is where we stay.-----

The second system continues the musical score. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern, with some chords and rests. A measure rest of 5 measures is indicated at the beginning of the system.

Mod-ern lit is dense----- right?

The third system continues the musical score. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern, with some chords and rests. A measure rest of 9 measures is indicated at the beginning of the system.

But ev-'ry-thing's o - kay. I'm work-ing on my the - sis ev - 'ry day.—

13

— Now, since my lap - top's verg - ing on col-lapse, I keep long -

17

hand notes and xer - oxed scraps in a hand - bound book that drips with old school flair.

21

But this un-ique ap-proach can be a drag when you keep—

25

— the whole — thing in — your bag — and sud-den-ly — the god - damned thing's — not there.

— It's not there. — It's not there. — It's not there. —

— It's not there. — It's not there. — It's not there. — It's not there.

attacca "Dear Professor Thompson /
Life Story"

No. 7

Dear Professor Thompson / Life Story

Deb, Warren

music and lyrics by Adam Gwon

"Dear Professor Thompson" - Staccato

Piano introduction for "Dear Professor Thompson" in 4/4 time, marked Staccato. The music features a simple melody in the right hand and a bass line in the left hand, both using eighth notes and rests. The key signature has one sharp (F#).

Vocal entry for "Dear Professor Thompson" in 4/4 time, marked Staccato. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Dear Pro - fes - sor Thomp-son, this is Deb; you're my ad - vi - sor. I am". The music is marked *rubato* at the end of the first phrase. The key signature has one sharp (F#).

Continuation of "Dear Professor Thompson" in 4/4 time, marked Staccato. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "writ-ing you to ask a lit - tle fa - vor. ...ques-tion. I know when we first met, you made it". The music is marked *rubato* at the end of the first phrase. The key signature has one sharp (F#).

DEB

ve - ry, ve - ry clear that un - der no cir - cum - stan - ces, be they med - i - cal, e - mo - tion - al, fa -

11

DEB

mi - li - al or chro - nic, could we ev - er, ev - er turn in some - thing late. But,

14

DEB

dear Pro - fes - sor Thomp - son, I've a lit - tle si - tu - a - tion, and I'm hop - ing you will show a lit - tle

17

DEB

mer - cy on me — and grant me an ex - ten - sion on the first half of my the - sis.

20

This system contains the first musical staff of the piece. It features a vocal line (DEB) and a piano accompaniment (piano). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are 'mer - cy on me — and grant me an ex - ten - sion on the first half of my the - sis.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a 4/4 time signature. The system is numbered 20.

DEB

Yours. Thanks in ad - vance. Hugs.

23

This system contains the second musical staff of the piece. It features a vocal line (DEB) and a piano accompaniment (piano). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are 'Yours. Thanks in ad - vance. Hugs.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a 4/4 time signature. The system is numbered 23.

"Life Story" - Dreamily

DEB

Shit.

26

This system contains the first musical staff of the piece. It features a vocal line (DEB) and a piano accompaniment (piano). The vocal line begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The lyrics are 'Shit.' The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps and a 3/4 time signature. The system is numbered 26.

WARREN

This is a pho - to - graph I found on the street, oh, a

30

WARREN

year a - go. A

34

WARREN

wrin - kled old pho - to - graph of a guy and a girl on the

38

WARREN

beach. He's got her hand in his hand, and

42

WARREN

all seems well. I think they're both— smi - ling; it's

46

WARREN

hard— to tell. There's a crease and a tear mask - ing

50

WARREN

sec - rets of their life sto - ry.

54

WARREN

This is an un - op - ened

58

WARREN

Val - en - tine I found one Sep - tem - ber.

62

WARREN

I left it un - op - ened, af -

66

WARREN

raid it would lose its mys - tique. See, there's a heart—

70

WARREN

— on the front, — drawn in fad - ed ink. You

74

WARREN

can't read the name, — but it made me think: are these

78

WARREN

peo - ple a - ware — they've lost pie - ces of their — life

82

WARREN

sto - ry? — I was

86

WARREN

walk - ing to - night, like I — us - ual - ly — walk, through those

with more momentum

90

WARREN

ben - ches out - side Un - ion Square, when

94

WARREN

all of a sud - den, I tripped o - ver some - thing, and

98

WARREN

look: it was this lit - tle

102

WARREN

book...

106

WARREN

This book is diff - 'rent from most things I've found for one

110

WARREN

rea - son.

114

WARREN

Yes, it looks old, but there's proof some - one dropped this to -

118

WARREN

day. You'll no - tice the co - ver is miss - ing, the

122

WARREN

font, an - tique The pa - ges are yell - owed, but

126

WARREN

what's un - ique are the notes in the mar - gins, — in

130

WARREN

ball - point, I'd guess. And here's to - day's date, and an

134

WARREN

e - mail ad - dress... A life sto - ry...

138

"Dear Professor Thompson" - Staccato

DEB

Dear Pro - fes - sor Thomp - son, Hey, it's Deb! How are things go - ing?

150

DEB

Heard your lat-est book is done, can't wait to read it! ...buy it! In the

152

DEB

mean-time, I've one tee-ny lit-tle ques-tion to pro-pose to you: as one ac-a-dem-ic to a-

156

DEB

no-ther ac-a-dem-ic, have you ev-er, say, mis-placed a whole en-ti-re book con-tain-ing your re-

159

DEB

search? Oh, God, Pro - fes - sor Thomp-son, I'm a fool, I have to tell you that I

162

DEB

might have left my re-search on the sub-way some-where So I'm hop-ing you'll just give me my de-

165

DEB

gree with-out my the - sis. Love, smi - ley-face...

168

attacca "I'm Trying (intro)"

No. 8

I'm Trying (Intro)

Claire, Jason

music and lyrics by Adam Gwon

$\text{♩} = 160$

CLAIRE

Um.

CLAIRE

What is—this?—

JASON

Oh, come on!— A chi-ld - hood— me-men - to.—

CLAIRE

How 'bout the back of the pan -

JASON

Let's put it there on the shelf.—

5

9

CLAIRE

JASON: (re: the storage container) Honey. What is all this old junk? Do you really need it?

24

CLAIRE: It's just things I want to hold on to.

JASON: Oh, come on. Old birthday cards? Ticket stubs? I've never seen you wear this sweater.

(in *fermata*)

CLAIRE: I want to keep it. Okay?

(beat)

28

cut out vamp on CLAIRE's explosion

32

36

CLAIRE: Oh my God. Jason.

40

attacca "I'm Trying"

5/28/2010

No. 9

I'm Trying

Claire, Jason

music and lyrics by Adam Gwon

♩ = 138

JASON: What is it?

CLAIRE: This. You kept this?

JASON: Of course I did.

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in 4/4 time and consists of a series of chords and eighth notes in the right hand, and a steady eighth-note bass line in the left hand.

CLAIRE

Vocal line for Claire in the second system, starting with a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes.

"Top Ten Things to Do in New York Be - fore You Leave It."

JASON

Vocal line for Jason in the second system, starting with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes.

The cov-er sto-ry in this mag-a-

Piano accompaniment for the third system, featuring a treble and bass clef. The music continues with a similar pattern of chords and eighth notes in the right hand, and a steady eighth-note bass line in the left hand. A *simile* marking is present above the bass line.

CLAIRE

Vocal line for Claire in the third system, starting with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes.

And I said, go re - trieve it!

JASON

Vocal line for Jason in the third system, starting with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes.

zine.

I threw it in the trash.

Piano accompaniment for the fourth system, featuring a treble and bass clef. The music continues with a similar pattern of chords and eighth notes in the right hand, and a steady eighth-note bass line in the left hand. A *rit...* marking is present above the bass line.

$\text{♩} = 144$

CLAIRE

Nine of these things are things you've nev-er seen!

freely, colla voce *in tempo, with a groove*

11

CLAIRE

"Num-ber ten:— Eat a bag - el."—

14

CLAIRE

"Num-ber nine:— Root for the Mets."—

JASON

That's the one I've— done. — Does

18

CLAIRE

All the way to num-ber one.

JASON

this go on? Num-ber eight in - sists we—

22

CLAIRE

To see where they make beer!—

JASON

— go to Brook lyn.—

25

CLAIRE

Trap - eze les - sons!

JASON

Num-ber sev - en calls for... She grabs my hand and sud -

28

CLAIRE

They've got a tent—— set up—— right by the

JASON

den - ly we're at the pier.——

31

CLAIRE

riv - er.—— This whole cir - cus thing.—— Who knew?—— You go in a class -

34

CLAIRE

room for—— an ho - ur—— and they show you what—— to do.——

37

CLAIRE

JASON

Then, — one at a time — they make — you climb — so high —

40

JASON

— in - to — the air. — And as I go up, — it's hard

43

JASON

not to throw up. But I'm — try - ing. —

46

CLAIRE

Ev - 'ry week — we pick a

49

CLAIRE

num - ber — and work our way on down — the list. —

52

CLAIRE

Bo - tan - ic gar - dens. A tour of Ci - ty Hall. —

JASON

Broad - way shows. —

55

CLAIRE

Num-ber three — des-cribes some — cook-ing class-es at the

JASON

There was-n't one we missed.

58

CLAIRE

In - sti - tute — Fran - cais. —

JASON

I'm al - ler - gic to — the French, —

61

CLAIRE

He makes a face. — I sign us both up — an - y - way. —

JASON

— you know. —

64

CLAIRE

JASON

She's got a knack — for flip - ping ov - er ome - lets. She be -

67

CLAIRE

JASON

Mean-while, he's — got yolk — stuck in his

comes the teach - er's pet. —

70

CLAIRE

JASON

egg whites — and he's get - ting quite — up - set. —

I — am not —

73

JASON

up - set, — I'm simp - ly let - ting break - fast stir — my soul. —

76

CLAIRE

— that shows — the whole — en - ti - re ci - ty. — I

85

CLAIRE

put a men - tal push - pin at — the pla - ces where — we laugh. —

88

CLAIRE

— Like num - ber four, — that fan - cy store... —

JASON

The

91

CLAIRE

Or num-ber two...—

JASON

sales-man who— ig-nored— us.— The zoo!—

94

CLAIRE

And that— gir-affe! —

JASON

It was fun, you know,— to see the

simply and freely

97

JASON

ci-ty.— I would do it all— ag-ain.— But that was, what,— al-most a

101

JASON

year a-go?— And all those pla - ces... Well, — we have-n't been since then.—

105

CLAIRE

I re-mem-ber when we fi - nal-ly got fin-ished.— The num-ber one thing — to do.

gently, in tempo

109

CLAIRE

— I had - n't been to Cen - tral Park — in a - ges, — so I'm

113

CLAIRE

soak-ing up — the view. — We're — just stand - ing still, — the ci - ty's sil - hou-ette

116

CLAIRE

— ag-ainst — the sky... —

And I think, "Why can't this mo-ment last? In-stead of

freely

120

CLAIRE

slip-ping in-to the past?" I want to keep that mo-ment with me all of the time. — And

123

CLAIRE

heav - en knows — that I'm... —

126

(in fermata)

JASON: Hey. Let me be your tour guide this time. I know exactly where to find number eleven.

CLAIRE

I'm try-ing. —

128

No. 10

Saturday at the Met Company

music and lyrics by Adam Gwon

Sempre staccato (♩ = 152)

DEB

Here's one thing you should know a-bout me: My

DEB

sense of di-rec-tion is ir-re-fut-a-ble. It's a trait that's so in-nate That it's

freely *a tempo*

5

DEB

ab-so-lute-ly in-dis-put-a-ble. I al-ways know which way is north no mat-ter where I go. So I

freely

9

DEB

don't un-der-stand why I can't find my way through the fuck-ing Met-ro-pol-i-tan Mu - seum.

with a slight accel...

13

DEB

I got an e-mail: "Dear— Deb,—

16

DEB

— We should meet so I can get you back— your book."— O-kay. An-oth-er e-mail: "Dear— Deb,—

20

DEB

We should meet some where in pub-lic so you won't think I'm a crook."

WARREN

"Dear—Deb, We should meet some where in pub-lic so you won't think I'm a crook. At the Met Mu-seum— in room

24

WARREN

twen-ty-one,—there's a land - scape by Mo - net.— (You can't miss it.) So, I'll see you there at half-past twelve

28

DEB

O - kay, first of all, who— does -n't just say,

WARREN

— this com - ing Sat - ur - day." —

32

DEB

"Let's meet at Starbucks?" The Met Museum is friggin' immense! — And secondly, the Met's the only place in New

36

DEB

— York City where the traffic patterns don't make sense. — Sure, — they've got a map, oh, excuse me, a "plan,"

40

DEB

— as they call it, but it is n't worth my spit. — You'd be better off following bread -

44

DEB

crumbs — through this God forsaken mu - seum.

48

JASON

Hey, come on, let's go! We've

52

JASON

got a whole mu-seum to visit. We should prob-ly pick up on the

56

CLAIRE

Ja-son, we are at the Met. The

JASON

pace.

60

CLAIRE

thing that makes— it spe - cial is it takes a-while— to wan - der through— the

64

CLAIRE

place.

JASON

This says to skip this room,— turn

68

CLAIRE

This says that x - rays show— an en-

JASON

left and zoom— to the suits— of ar - mor.—

72

CLAIRE

ti - re oth - er por - trait on the can - vas be - low. Is - n't that weird?

non-staccato

76

DEB: Excuse me. (*pointing to a painting*) Is that a Monet?
 CLAIRE: That's a Manet.
 DEB: Monet.
 CLAIRE: Manet.
 DEB: AAAGH! (*DEB exits.*)

CLAIRE

How it just... dis - ap - peared?

faster, very lightly

80

CLAIRE

He want-ed to come here. He

85

CLAIRE

loves it, I know.— Look, he's run-ning a-head like a kid in a toy store, and

89

CLAIRE

me, I'm here watch-ing him go. He likes the Mas-ters While

93

CLAIRE

I pre-fer wack-i-er things. So of course we wind up In

97

CLAIRE

sep - a - rate wings. I should go find him. Not

101

CLAIRE

leave him a-lone. But, I don't know, late-ly when he's right be-side me, I'd

105

CLAIRE

rath-er be off on my own. I mean, may-be I'm cra-zy. But

109

CLAIRE

real-ly, I think he'll be fine if he goes his own way and

113

CLAIRE

I just go mine.———

117

(in vamp)

DEB: Excuse me. I'm looking
for gallery twenty-one.

JASON: I think this is gallery K.

DEB: K?

JASON: K.

DEB: AAAAAAGH!

JASON

So much for Sat-ur-day at the

a bit slower, with a swing

121

JASON

Met. I thought I'd find her here,—— in

125

JASON

search of mod - ern—— art,—— and yet...—— I'm un - im - pressed by Klimt and Da -

129

JASON

li. It takes a sharp - er eye — to paint—

133

JASON

— things like they're s'posed to be. — Give me a por - trait where a

137

JASON

face is a face. Don't — give me theo - ries a - bout

141

JASON

neg - a - tive space. — Why would I care — a - bout

145

JASON

what is - n't there? Ex - cept for where what is - n't there is

149

freely

CLAIRE

Look at this paint - ing...

JASON

Claire. I wish she'd look at this paint - ing... De -

153

slower, in tempo

CLAIRE

How it swal-lows you up like a storm... Those or - an - gey yel - lows...

JASON

scribe what she sees... Is she moved by that col - urn? Or

157

-90- [Saturday at the Met]

CLAIRE

Still keep-ing you warm... How ev - 'ry-thing shim - mers

JASON

may-be those trees? Would she tell me she hates it? Or

161

CLAIRE

red and car-ries you a way...

JASON

say some-thing more? Would it change our per-spec-tive from the mo-ment be-

165

CLAIRE

Why did we come here? I'll ne-ver know.

JASON

fore?

169

CLAIRE



DEB

e-mail. "Dear—Deb..."— I don't think I'm gon-na ev-er find— my book.— I've been wan-der-ing a-

much slower than before; like dead weight

185

DEB

round for an ho-ur, or, well,— twen-ty min-utes, and I think this was— a— trick.— I've been

189

DEB

duped in-to spend-ing my af - ter - noon— in this aw - ful, crowd - ed, stu - pid, ug - ly

accel...

193

DEB

hor - ri - ble mu - seum!!!

197

DEB

WARREN: You must be Deb.

201

No. 11

Favorite Places

Jason

music and lyrics by Adam Gwon

Easily, with a conversational melody

The first system of music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody in the right hand starts on a whole note F#4, followed by quarter notes G#4, A4, B4, and C5. The left hand plays a whole note F#3 in the first measure, then rests. The dynamic marking *mp* is present.

The second system continues the melody. The right hand has quarter notes D5, E5, F#5, and G5. The left hand has a whole note F#3 in the first measure, then a half note F#3 in the second measure, and a whole note F#3 in the third measure. A measure rest is indicated by the number 5.

The third system contains the first line of lyrics: "On this block, there's a gar - den— Tucked a -". The melody in the right hand has quarter notes G5, A5, B5, and C6. The left hand has a whole note F#3 in the first measure, then a half note F#3 in the second measure, and a whole note F#3 in the third measure. A measure rest is indicated by the number 9.

The fourth system contains the second line of lyrics: "way be - hind— this car - riage house.— I can see it from— the win - dow". The melody in the right hand has quarter notes D6, E6, F#6, and G6. The left hand has a whole note F#3 in the first measure, then a half note F#3 in the second measure, and a whole note F#3 in the third measure. A measure rest is indicated by the number 13.

stretch - ing toward — the side - walk. And though I look — there ev - 'ry day, — I've

17

nev - er found — the ent - rance — to this per - fect lit - tle place — I'd like — to go. —

21

— But still, it's one of my — fav -

25

or - ite pla - ces One of my — most fav -

29

'rite pla - ces A patch of green— I've on - ly seen— from

33

much too far— a - way...

37

When I was five— or six,— I start-ed— draw-ing cray-on col - ored pic-tures—

with momentum

41

— of a mag - ic land— that float - ed high— a - bove— the tree -

45

tops And ev - 'ry night — I'd fall a-sleep and dream that I — could fly there —

49

— That I'd built this float - ing king - dom — in the sky. —

53

And still, I try... — 'cause it is one — of my —

57

— fav - or - ite pla - ces One of my —

61

— most fav - 'rite pla - ces But here's the twist: — It

65

can't ex - ist — So why do I keep — think - ing — that it does? —

69

All my life I've im - ag - ined all — these pla -

73

mf

ces, sketch - ing each and ev - 'ry blue - print in my mind. —

77

81

And all I want is some one who can help me

85

reach these pla - ces that I dream a - bout but nev - er seem to find

89

be - cause all of my fav - or - ite pla -

rit... *a tempo*

93

ces All of my most fav - 'rite pla -

ces are pla - ces that I've nev - er been_____

ten. mp

I wake up to that wo -

p colla voce

man sleep - ing well in - to the morn - ing I like watch - ing how the sun -

light trick - les down her should - er. And though I've tried so

97 101 105 109

The musical score is for a song titled 'Favorite Places'. It is written for a voice and piano. The key signature has four sharps (F#, C#, G#, D#), and the time signature is 4/4. The score is divided into six systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *ten. mp* (tender mezzo-piano) and *p colla voce* (piano with the voice). The lyrics are: 'ces are pla - ces that I've nev - er been', 'I wake up to that wo -', 'man sleep - ing well in - to the morn - ing I like watch - ing how the sun -', and 'light trick - les down her should - er. And though I've tried so'. The page number 100 is at the bottom left, and the date 5/28/2010 is at the bottom right.

ma - ny times — to tell her that I love her I have - n't found — a way —

rubato

113

— in - side her heart. And it is one — of my —

simply

117

— fav - or - ite pla - ces One of my —

121

— most fav - 'rite pla - ces One more fav - 'rite place —

125

Musical score for measures 129-132. The vocal line (treble clef) begins with a whole note rest, followed by the lyrics "I've nev - er been." with a long melisma line. The piano accompaniment (grand staff) features a treble and bass clef. The treble part has a series of eighth notes and quarter notes, while the bass part has a simple harmonic line. Measure 129 is marked at the beginning of the system.

Musical score for measures 133-134. The vocal line (treble clef) has whole note rests. The piano accompaniment (grand staff) features a treble and bass clef. The treble part has a series of eighth notes and quarter notes, while the bass part has a simple harmonic line. Measure 133 is marked at the beginning of the system.

No. 12

Sort-Of Fairy Tale

Warren, Deb

music and lyrics by Adam Gwon

♩ = 200

WARREN: So...

DEB: So...

Piano introduction in 4/4 time, key of D major. The right hand features a series of eighth-note chords, while the left hand plays a simple bass line. The piece concludes with a final chord in the right hand.

cont'd, overlapping

DEB: Do you have my b--

Musical staff for Deb's vocal line, starting with a whole rest followed by a half note G4.

What?

Musical staff for Warren's vocal line, starting with a whole rest followed by a half note G4.

I think this is sort of neat.

Piano accompaniment for the first vocal section, featuring a simple bass line in the left hand and chords in the right hand.

Musical staff for Warren's vocal line, starting with a whole rest followed by a half note G4.

You and I. Here. To meet.

Piano accompaniment for the second vocal section, featuring a simple bass line in the left hand and chords in the right hand.

WARREN

It's a - bout as pre - cious as pre - cious can get. I mean,

15

WARREN

look, we're both here and we've met at the Met!

freely

19

a tempo

WARREN

<sighs> An - y - way... Ev - er since

overlapping
DEB: Listen, are you gonna--

23

WARREN

I found your book, I have pic - tured this mom - ent.

27

DEB

Rea - lly? Wow.

WARREN

Uh huh. I im - ag - ined me, stand - ing

31

Detailed description: This system contains measures 31 through 34. Debby's vocal line consists of two measures of whole rests. Warren's vocal line consists of four measures of eighth notes. The piano accompaniment consists of four measures of chords and single notes.

WARREN

here with Mo - net for a while Then you, stumb - ling

35

Detailed description: This system contains measures 35 through 38. Warren's vocal line consists of four measures of eighth notes. The piano accompaniment consists of four measures of chords and single notes.

WARREN

in, but with more of a smile.

39

Detailed description: This system contains measures 39 through 42. Warren's vocal line consists of four measures of eighth notes. The piano accompaniment consists of four measures of chords and single notes.

WARREN

Yes. Well. In my head, we hug and our friend - ship sets

43

WARREN

sail like an al - most not quite New York

47

WARREN

sort of fair - y tale. —

51

DEB: Don't touch me.

WARREN

I sensed from your note - book your

55

WARREN

fi - er - y nat - ure. Your pen - man - ship crack - les with

59

DEB

What?

WARREN

rage. Well, your hand - writ - ing's won - der - f'ly

63

WARREN

hard to de - ci - pher, but, boy, does it con - jure you

67

DEB: Wait, you read my--

WARREN

right off the page!

71

WARREN

Your lack of he - si - ta - tion... Your vio - lent punc - tu - a - tion...

slower, freely

75

WARREN

Yes, I knew right a - way you'd be some - one to

a tempo

79

WARREN

meet. It's not ev - 'ry day I'm con - vinced so com -

83

WARREN

plete - ly, but some - thing is tell - ing me we're on the

87

WARREN

trail of a se - mi could be qua - si

91

WARREN

sort of fair - y tale. _____ DEB: I'm sorry, I have a really important--

95

WARREN

This mo - ment could be like a scene from a

rit... *slower, sweepingly*

99

WARREN

mo - vie: Two hap - less strang - ers un - i - ted by

103

WARREN

DEB: Yes, I--

fate. And since I think real lives make the best kind of

107

WARREN

mo - vies, I've al - ways said, "War - ren, just wait.

111

WARREN

Give your - self ov - er to fate...

115

dim.

WARREN

And soon, with - out

legato

119

WARREN

warn - ing, your life's gon - na start, one stroke at a

123

WARREN

time, like a great work of art." And now you be - ing

staccato, as before

127

WARREN

here, I think this could un - veil a ——— per - fect

131

DEB

WARREN

last - ing War - ren sort of...

LOOK. I don't mean to be a

faster, a seething staccato

135

DEB

buzz-kill, but... Here is some-thing you should know. I have wast-ed half my

139

DEB

morn - ing com - ing here 'cause you're a FUCK - ING WEIRD - O. No. I will not lose my com -

f *mp*

143

DEB

po - sure, 'cause, yes, I'm a ci - vil kind of girl. Or - di - na - ri - ly I'd

147

DEB

take deep breaths and count to ten, but right now I'm so far from zen that,

151

DEB

freely

frank-ly, there is noth-ing I can do but tell you: Thanks for the waste of a day And thanks for

a tempo

155

DEB

all this an-noy-ance and strife. Yes, thanks for this waste of my time and for mak-ing me a

159

DEB

part of your waste of a life.

ff *mp*

163

DEB: I came here for my book, not some stupid weirdo and his stupid painting.

167

WARREN

This paint - ing re - minds me of

simply

171

WARREN

peo - ple like us. Thou - sands of ti - ny

175

DEB: Oh my God.

WARREN

— specks hud - dled to - geth - er in

179

WARREN

ran - dom ar - range - ments that ——— no - bo - dy ex -

183

WARREN

pects. ——— Ev - 'ry dot on its own

187

slower

WARREN

or - di - na - ry and pale. But thrown to - geth - er, one by one, ——— they make this

191

WARREN

dazz - ling joy - ous hope - ful sort of...

195

WARREN: Never mind.

DEB: So, can I have my book?

WARREN: Oh. Right. Sorry.

199

DEB: Oh thank God. My professor was not going to give me an extension 'cause he's, like, this Stalin of English lit who has yet to crack a smile in his life, and if I didn't show up in his office today with these notes, my life would've been over.

vamp freely under Deb's speech

206

WARREN: Okay.

DEB: Oh. Um, can I buy you a cup of coffee?

WARREN (*a little too enthusiastically*) Really?

DEB (*stopping him*): You're gay, right?

WARREN: Uh huh.

DEB: Twenty minutes.

(on DEB's "Twenty minutes")

209

No. 13

Fine

Jason, Claire

music and lyrics by Adam Gwon

$\text{♩} = 176$

JASON

(last time)

It start-ed with the

CLAIRE

The wine.——

JASON

wine... The wine.—— We were shop-ping for a bot-tle to bring—— to her cous -

CLAIRE

My cous-in, the sous - chef,—— she's ver-y gour-met.——

JASON

in's soir-ee.——

5

8

5/28/2010

117

CLAIRE

JASON

He's got no

I grabbed my fav - 'rite cab - er - net.

11

CLAIRE

JASON

clue, and so— I say: Dar - ling, — the wine. The wine. — They're serv - ing

The wine? —

14

CLAIRE

monk - fish, — so dar - ling, the wine — can't be red. — How 'bout this Aus - tri - an Ries -

17

CLAIRE

ling in - stead? —

JASON

Hon - ey, — you know I don't — like — the Ries - ling.

20

CLAIRE

Nev - er, — but can't you list -

JASON

When have — you ev - er seen — me — drink Ries - ling?

23

CLAIRE

en this once? Red wine — and fish? You'll look — like a dunce.

JASON

Fine,

26

JASON

I'll bring the red, you bring the white. That way, I'll still get drunk, you'll still

29

CLAIRE

Fine. Fine.

JASON

be right. Fine.

32

CLAIRE

And then there was the cab. The cab—

JASON

The cab.—

35

CLAIRE [Fine]

— was stuck in traf-fic in the mid-dle of Broad - way, — ten min-utes we wait. —

JASON

We're

38

CLAIRE

JASON

1 point out

twelve blocks a - way — and we're al - read - y late. —

41

CLAIRE

there'd be no — de - lay if we would just turn that - a - way.

44

CLAIRE

The cab? —

JASON

Hon - ey, — the cab... The cab — was point - ed square - ly down Broad - way; — I

47

JASON

know you're con - cerned, — but your cous - in's on Broad - way, — so why have we turned? —

50

CLAIRE

Dar - ling, — I know my cous - in's on Broad - way, but there — was lots of traf -

53

CLAIRES
fic on Broad-way.

JASONS
Sure - ly, — but now, in my — own de - fense, we're

56

CLAIRES
Fine. Dri-ver, — please stop here, if —

JASONS
far-ther — a - way, which does - n't make sense.

59

CLAIRES
— you would. I think walk - ing — will do us both — some good. Fine.

JASONS
Fine.

62

CLAIRE

Fine.

JASON

Fine.

65

CLAIRE

We don't say an - y - thing — as we're

JASON

We don't say an - y - thing — as we're

68

CLAIRE

walk - ing down Broad - way. It's like I'm

JASON

walk - ing down Broad - way. It's like I'm

71

CLAIRE

walk - ing next — to a stran - ger. —

JASON

walk - ing next — to a stran - ger. —

74

-125-

[Fine]

CLAIRE

I've had that feel - ing more — and more, like I don't — ev - en

JASON

I've had that feel - ing more — and more, like I don't — ev - en

77

dim.

CLAIRE

know him. —

JASON

know her. — But right now, it's cold — and we're still —

80

CLAIRES

JASON

83

-126-

[Fine]

I'm not gon-na stop— and I'm not— gon-na wor-ry... We'll be

— in a hur-ry... We'll be

CLAIRES

JASON

86

fine... Fine...

fine... Fine...

CLAIRES

JASON

89

Fine... Fine...

CLAIRE

JASON

And then it starts to rain.

And then it starts to rain.

92

CLAIRE

My

95

CLAIRE

hair starts to drip. My shoes are a mess. My bag's getting wet, and so

98

CLAIRE

is my dress.

JASON

I love the rain. How ev - 'ry - thing

playful and sweet

101

CLAIRE

wind's pick - ing up, we've got no um - brel - la.

JASON

shim - mers. It dots her hair -

as it was

104

JASON

like morn - ing dew. Sud - den - ly, I start to

107

JASON

think of the day that I first met her.

a little slower, with pedal, growing with the melody

110

JASON

A buck - et of snow had land - ed in her

113

JASON

hair. I pic - ture her shake the snow -

116

JASON

flakes off her shoul - ders and some - how I

119

JASON

want — to — get — us back — to there.

122

JASON

I want her to know that I — can't bear — to spend — a

125

JASON

sin - gle day — with - out — her. — But how can she know?

128

accel. slightly into original tempo

JASON

How can she know?

131

CLAIRE

Shit! Ow! My shoe. My shoe! My shoe! Dam-mit! This is real-ly fan-tas-tic. No,

134

CLAIRE

real-ly ab-surd. And what, you just stand there and don't say a word? Fine.

137

CLAIRE

I'm gon-na go, we're late for my cous-in. God help the soul who's late

140

CLAIRE

for my cous-in. You can stay put here out in the rain, but

143

CLAIRE

don't leave— it up to me— to ex - plain. Give me— the wine, don't take—

146

CLAIRE

— all day. FINE, then! Bring it— your-self. Your cab - er - net, Je - sus!

149

CLAIRE

FINE!! What??

JASON

SHUT UP CLAIRE, AND MAR - RY ME!

152

No. 14

Transition to Big Picture

Orchestra

music by Adam Gwon

A musical score for an orchestra, consisting of a grand staff with a treble and bass clef. The time signature is 3/4. The score is divided into four measures. The first measure contains a series of eighth notes in the treble clef and a single note in the bass clef. The second measure contains a series of eighth notes in the treble clef and a single note in the bass clef. The third measure contains a series of eighth notes in the treble clef and a single note in the bass clef, with the instruction 'rit...' written below the bass clef. The fourth measure contains a series of eighth notes in the treble clef and a single note in the bass clef, with the instruction '8va' written above the treble clef. The score ends with a double bar line.

attacca "Big Picture"

Big Picture

Company

music and lyrics by Adam Gwon

Sempre staccato

DEB

I'll have a

slight rit.

DEB

mo-cha car-a-mel lat-te - chi-no, made with skim milk, no whipped cream. Please put that in a Gran-de cup...

a tempo

DEB

but use the same am - ount of cof - fee that you'd put in - to a Tall.

DEB

That way there's a - bout an inch of ex - tra room on top to stir in my own nut-meg with - out

11

DEB: What do you want?

DEB

spill - ing an - y cof - fee at all.

14

WARREN: I'll have a tea.

DEB: What kind?

WARREN: Just...tea?

DEB

He'll have your

17

DEB: Shall we?

DEB

green Dar-jeel-ing tea which I am sure you know can-not be steeped for more than nine-ty-five sec-onds.

21

$\text{♩} = 152$

DEB

So,

25

DEB

what's your deal? — Your deal. — What are you — a-bout? —

WARREN

My what? — Well,

29

(in fermata)
WARREN snickers.

WARREN

I'm a - bout five - foot - nine, — I guess. — You real - ly don't — find me fun - ny at all?

33

DEB

Fun-ny, yes. Am - us - ing, no. But ser - i - ous - ly, War - ren, I want to know. Des-

37

DEB

cribe to me your big pic - ture. Don't start.

WARREN

Well, there's a Pic-as - so...

41

DEB

Ev-'ry one's got a big pic - ture. Some thing they shoot for that sets them a - part.

45

DEB

We've all got an aw - ful lot to do be-fore we're dead. So,

49

DEB

where do you see your-self in, say, five years?

WARREN

I have-n't thought that far a-head.

53

DEB: Are you going to be serious? WARREN: Do I have to?

WARREN

Well, I work for an art -

57

DEB

Tell me what— you do.—

WARREN

ist.— I dun-no,— I

61

DEB

Sure, ok - ay.— That

WARREN

watch his cat.— And this morn-ing I fixed— his cur - tain rod.—

65

DEB

pays the rent.— But that is not ex-act-ly what— I meant— when I asked to hear— your—

69

DEB

— big pic - ture. — Some-thing be-yond — your — dai - ly rout - ine. Talk a - bout — your —

73

DEB

— big pic - ture. — The fair-y tale end - ing that you've — al-ways seen. I am sure — there's some -

77

DEB

thing more — to you — than do - ing chores. — Ev-'ry-one's got — a big pic -

81

DEB
ture in mind. — Well, since you asked: In five — years, I'll have — an am-az -

WARREN
So what's yours?

85

DEB
ing ap-art - ment with bookshelvesbuilt — in - to — the walls. — A win dow that looks — out on some -

89

DEB
place big — and a per-son-al as - sist-ant who screens — my calls. — The book I write will be re-qui -

93

DEB

red read - ing to get in-to the sem-in - ars that I'll be lead - ing. That's the plan— as far

97

DEB

— as I — can see it. — And yet it is - n't quite ap - par - ent what I'm —

101

ten.

DEB

— sup - posed to do to get it. —

105

DEB

Some big pic - ture. —

109

DEB

How's your tea? — Your tea. —

WARREN

My what? — Oh. — It's sort of... got-ten cold. —

113

DEB

These stu - pid "bar-is - tas" don't — know how — to heat-up a prop-er...

WARREN

Deb, it's real -

117

WARREN

ly ok - ay! Look, I know — that we just met, — but it seems to me that may-be you might —

121

WARREN

— wan-na get — some per - spec-tive on — this — "Big Pic - ture." — "Big," af - ter all, — is a rel -

125

WARREN

a-tive term. May-be this — whole — "Big Pic - ture" — should-n't be some - thing on which —

129

WARREN

— you stand firm. You're in a rut. — Who cares. — So what — if you're pic-ture's not — quite clear. —

133

WARREN

freely

— I mean, you and me... — And luke-warm tea... — This could be — your real -

8va — — —

137

WARREN

ly big pic - ture right here.

141

DEB: Oh my God, you're right.

WARREN: See?

DEB: Sitting here in Starbucks drinking mediocre coffee with a professional cat sitter is all my life is going to amount to.

WARREN: That's not really what I meant.

DEB: It's okay. I'm a strong woman. I can handle it.

vamp

146

DEB (cont'd): Oh my God, what time is it?

DEB

I have to go!

WARREN

You don't have to

JASON

Where are you go - ing, Claire?

150

DEB
Yes I do, I'm late for my ap - point - ment.

CLAIRE
Please don't... Not now... 3

WARREN
go... Deb, there's something I want to

JASON
Claire, stop... You can't just leave me in the

DEB
I can't. Not now. Yes, lat - er, War-ren...

CLAIRE
It's not my fault that it is rain - ing.

WARREN
show you... But Deb... Then soon?

JASON
rain and hope that things will wash a - way, Claire...

154

158

DEB
— I prom - ise, lat - er, War-ren. I'll call you lat - er.

CLAIRE
It's not my fault that it is rain - ing, is it?

WARREN
Prom - ise? Call me, then. You'll call me lat - er?

JASON
An - swer me! Would you just lis - ten? Don't you want to...

162

JASON
freely
Jes-us, Claire... Where are you go-ing, Claire? Can't you just talk to me, Claire?

ff *mf* *mp*

166

attacca "Hundred-Story City"

No. 16

Hundred-Story City

Jason, Company

music and lyrics by Adam Gwon

Freely and tenderly

Piano introduction in 4/4 time. The right hand plays a series of chords (F major, C major, F major, C major) with a melodic line in the left hand. The melody consists of eighth and quarter notes, creating a gentle, flowing accompaniment.

JASON

What am I do-ing here? In the mid-dle of freak-ing New York Ci-ty, blurt-ing out— pro - pos - als and

Vocal line for Jason in 4/4 time. The melody is in F major and consists of eighth and quarter notes. The piano accompaniment continues with the same chordal pattern as the introduction.

JASON

hold-ing cab-er-net. And what am I do-ing here with Claire? Try-ing to push our life some-where she

more deeply

Vocal line for Jason in 4/4 time. The melody continues with eighth and quarter notes. The piano accompaniment features a more active bass line starting at measure 8, indicated by the instruction "more deeply".

JASON

clear-ly does-n't want,— since she is gone.— And if we're mov-ing no-where, should I move

11

ten.

JASON

on?

♩ = 108

in tempo

15

JASON

I moved to— the ci - ty and I thought I could - n't take— it. And

17

JASON

cer - tain - ly— I nev - er thought— I'd stay. But

19

JASON

then she came a - long and was the one thing in this ci - ty that

21

JASON

made me feel like I be - longed here ev - 'ry sin - gle

23

JASON

day. No mat - ter where she'd take me, some - how

25

JASON

she would al - ways make me feel a part of some great tap - es - try the

27

JASON

world had— spun.— I could al - ways look at her— and

29

JASON

not feel so— a - lone.— But sud - den - ly,— that's done.—

31

JASON

— Is - n't it? 'Cause now I can't— make heads— or tails— of

33

JASON

what we have— been do - ing. I thought step - ping up— and mov - ing in— would

35

JASON

make things clear. The one thing in this ci - ty that I al -

37

JASON

ways thought was cer - tain was that she and I were work - ing hard to

39

JASON

build a fu - ture here. And

41

JASON

may - be I was care - less, may - be I should try to wear less of my

43

JASON

heart up-on— my sleeve—and let her say good - bye.— But

45

JASON

I don't want—to start—that now.— I don't want to—let go,— 'cause she's—the

47

JASON

on - ly rea - son— why— I—

49

JASON

— am— liv-ing— in this hun-dred - sto - ry ci - ty— where you've

51

JASON

got to hold on tight to what you care for. She's

53

JASON

why I'm one out of a hun-dred mil - lion peo - ple

55

JASON

stick-ing out the ang - ry cars, the crowd-ed streets, the lack of stars.

57

JASON

Put - ting up with so much that it's all a blur. And that's what

59

JASON

I've been do - ing just to be with her.

61

JASON

So I don't un - der - stand what I'm sup - posed to do

a little slower

63

JASON

now. I don't want to be a per - son who is

CLAIRE

Why are there so ma - ny peo - ple in my way? I don't un - der - stand these peo - ple,

DEB

Why are there so ma - ny peo - ple in my way? I don't un - der - stand these peo - ple,

WARREN

Peo - ple, hey! Hel - lo? Why am I

65

JASON
al - ways stand - ing still. I wish — that I — could make — the

CLAIRE
al - ways stand - ing still. I wish — that I — could make — the

DEB
al - ways stand - ing still. I wish — that I — could make — the

WARREN
al - ways stand - ing still? I wish — that I — could make — the

67

JASON
peo - ple dis - ap - pear. — Ex - cept for her...

CLAIRE
peo - ple dis - ap - pear. — No crowds...

DEB
peo - ple dis - ap - pear. — No moms with strol - lers...

WARREN
peo - ple dis - ap - pear. — A fly - er?

69

JASON I just want to see her...

CLAIRE Some space... No walls, no bikes, no build - ings

DEB Some room to get through... No walls, no bikes, no build - ings

WARREN Some room to get through... No walls, no bikes, no build - ings

JASON What am I — do - ing in this

CLAIRE in my way... —

DEB in my way... —

WARREN in my way... —

71 73

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157

JASON

hun-dred - sto - ry ci - ty where you're al-ways mov - ing fast, but go ing

no - where? Oh, I don't care if there's a

hun-dred mil - lion peo - ple. I just want to be with

one.

more quickly, tumbling out...

3

freely, rubato

81

JASON

1 al - ways told you, Claire, that there was

85

JASON

no-thing we would-n't make it through. But you've un-earthed a break-up clause. Which is

88

colla voce

JASON

want - ing to put life on pause. So, Jes - us, Claire. What

91

JASON

now?

94

slower *rall...*

No. 17

Party Interlude

Claire

music and lyrics by Adam Gwon

Slow and simmering

Hey, it's— Claire!— I'm read-y for the par-ty. I know, I'm late. But

vamp as needed

The first system of the musical score for 'Party Interlude' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Hey, it's— Claire!— I'm read-y for the par-ty. I know, I'm late. But'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand. A bracketed instruction '*vamp as needed*' is placed over the piano part.

God, I— swear,— you live so far down - town. What was that? Yes, of— course,— he's com-ing to the

The second system continues the musical score. The vocal line has the lyrics 'God, I— swear,— you live so far down - town. What was that? Yes, of— course,— he's com-ing to the'. The piano accompaniment maintains the same rhythmic pattern as the first system.

par-ty. I don't know. He's back at— home.— Still. May-be com-ing down with some-thing.

The third system concludes the musical score. The vocal line has the lyrics 'par-ty. I don't know. He's back at— home.— Still. May-be com-ing down with some-thing.'. The piano accompaniment continues with the same rhythmic pattern.

(in fermata)

CLAIRE: Would you excuse me for a minute?

The musical score consists of two systems. The first system features a vocal line for Claire in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "No, for Chris - sakes, I'm not ly - ing. No, my God, I've not been cry - ing." The vocal line is marked with a fermata over the final note. The piano accompaniment is shown in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part includes chords and single notes, with a fermata over the final chord. A page number "10" is written at the bottom left of the piano part.

(after CLAIRE's line)
attacca "Transition to Calm"

No. 18

Transition to Calm

Orchestra

music by Adam Gwon

At the 'Calm' tempo (i.e. move it)



attacca "Calm"

No. 19

Calm

Deb

music and lyrics by Adam Gwon

Fast, breathlessly (♩ = 168)

So: I am on the six train head-ing up-town to my lit pro-fes-sor's of-fice, it's, like,

sempre staccato

The first system of the musical score for 'Calm' by Adam Gwon. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Fast, breathlessly' with a quarter note equal to 168 beats per minute. The lyrics are: 'So: I am on the six train head-ing up-town to my lit pro-fes-sor's of-fice, it's, like,'. The piano part includes the instruction 'sempre staccato'.

light years off of cam-pus, don't ask me why. I'm sand-wiched in bet-ween this guy who's

The second system of the musical score. The vocal line continues with the lyrics: 'light years off of cam-pus, don't ask me why. I'm sand-wiched in bet-ween this guy who's'. The piano accompaniment continues with staccato chords.

lit-er-al-ly drool-ing and some Eur-o-pe-an hip-ster who, well, let's be hon-est: smells.

The third system of the musical score. The vocal line concludes with the lyrics: 'lit-er-al-ly drool-ing and some Eur-o-pe-an hip-ster who, well, let's be hon-est: smells.' The piano accompaniment continues with staccato chords.

Wood-y Al-len heard Gersh - win in the air when he thought "Man-hat-tan." Well,

This system contains measures 10 through 13. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Wood-y Al-len heard Gersh - win in the air when he thought 'Man-hat-tan.' Well,". The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth and sixteenth notes.

I'm not so im-pressed; I hear, like, Phil-lip Glass at best I wish I could take a sec-ond to get

This system contains measures 14 through 17. The vocal line continues with the lyrics: "I'm not so im-pressed; I hear, like, Phil-lip Glass at best I wish I could take a sec-ond to get". The piano accompaniment continues with similar rhythmic patterns.

calm... But it's not work-ing 'cause, like,

This system contains measures 18 through 21. The vocal line has a long note for "calm..." followed by "But it's not work-ing 'cause, like,". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

clear - ly I'm a mag-net for a spe - cial breed of psy-cho who thinks be - ing weird's a val-u - a-ble

21

use of time. And my note-book likes to wan-der on its own a-cross the ci - ty, tak-ing

24

with it my whole the-sis, which I need to write, like, now. I don't re-mem-ber the Mup -

27

pets get - ting hives_____ when they took Man - hat - tan But

30

This system contains measures 30, 31, and 32. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "pets get - ting hives_____ when they took Man - hat - tan But". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. Measure 30 starts with a piano introduction. Measure 31 continues the accompaniment. Measure 32 ends with a fermata over the vocal line.

my own di - ag - no - sis is I'm creep - ing toward psy - cho - sis 'cause I can - not find a place to get

33

This system contains measures 33, 34, and 35. The vocal line continues with the lyrics "my own di - ag - no - sis is I'm creep - ing toward psy - cho - sis 'cause I can - not find a place to get". A triplet of eighth notes is marked over the final three notes of the vocal line in measure 35. The piano accompaniment continues in the grand staff.

calm..._____ It's real - ly hard, you know, I

36

This system contains measures 36, 37, and 38. The vocal line begins with a long note on the word "calm..." followed by a fermata. The lyrics continue with "It's real - ly hard, you know, I". The piano accompaniment continues in the grand staff, with measure 38 ending with a final chord.

tried to take up— yo - ga but— you'd be sur - prised how ma - ny folks don't think de -

40

This system contains measures 40, 41, and 42. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). Measure 40 starts with a piano introduction. The lyrics are: "tried to take up— yo - ga but— you'd be sur - prised how ma - ny folks don't think de -".

o - dor - ant is "zen." I e - ven saw a — life — coach who told me I should

43

This system contains measures 43, 44, and 45. The vocal line continues with the lyrics: "o - dor - ant is 'zen.' I e - ven saw a — life — coach who told me I should". The piano accompaniment continues with chords and moving lines in both hands.

breathe. "Just breathe." But ev - 'ry time I — took—

46

This system contains measures 46, 47, and 48. The vocal line has some rests in measure 46, then continues with "Just breathe." and "But ev - 'ry time I — took—". The piano accompaniment features a more active bass line in measure 48.

— in a breath, I vis - ual - ized that — life — coach - 's death: She's

hav - ing brunch at — Ca - fe Pi - erre and she's chok - ing and chok - ing and

chok - ing and chok - ing 'til fin - al - ly she's calm.

— I'm sor-ry. A-ny-way: I get to my pro-fes-sor's and he

59

sits me down and tells me that my the-sis on Vir-gin-ia Woolf feels some-how "false." I

62

tell him what I'm work-ing from is not so much a "the-sis" — as the fact that she went cra-zy and that

65

seems, well, ap - ro - pos. My pro-fes-sor just toss - es back — his head... — and a

dry Man-hat - tan. — I'm won-d'ring which will kill him quick-er: the Big Ap-ple or the li-quer? when

sud-den-ly I pan-ic and I tell my-self I must get some place calm. I up and

run to-ward Penn Sta - tion like I'd swear my head was rea - dy to blow And I

80

8va -

hop a train to Jer - sey just as fast as a - ny per - son can go. Then

84

8va -

nine - ty min - utes out I get off at some pro-vin - cial ham - let I've ne-ver

88

dim.

heard of. — There's a real es-tate of - fice right on the block. I can af -

92

ford a two-bed-room, I go in-to shock. I think, "What the heck." I write a check. 'Cause there's

96

sun-light and clos-ets and laun-dry... But most-ly it's calm... —

slowly, legato expansively, a tempo

100

Musical score for measures 103-105. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a long note, followed by a phrase marked "Calm...". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Measure 103 is marked at the beginning of the system.

Musical score for measures 106-108. The system continues with the vocal line and piano accompaniment. The vocal line has a phrase marked "Calm..." followed by a rest. The piano accompaniment continues with its characteristic patterns. Measure 106 is marked at the beginning of the system. The key signature changes to one flat (B-flat major) at the start of measure 108.

Musical score for measures 109-111. The system continues with the vocal line and piano accompaniment. The vocal line has a phrase marked "Rea - lly calm..." followed by a rest. The piano accompaniment continues with its characteristic patterns. Measure 109 is marked at the beginning of the system. The key signature changes back to two sharps (D major) at the start of measure 111.

Like, Times Square at five a. m. calm. Like, to - tal - ly freak me out

113

This system contains measures 113 through 116. The vocal line features a melody with triplet markings over measures 114, 115, and 116. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand.

calm. Like, I'm gon-na slow-ly go cra-zy and throw my-self off of the bal - co-ny

117

accel. e cresc...

This system contains measures 117 through 120. The vocal line continues with triplet markings. The piano accompaniment includes a section marked 'accel. e cresc...' starting in measure 119, where the tempo and dynamics increase. The bass line remains active with eighth notes, while the right hand has a more melodic line.

calm. Damn it. So: 1

121

This system contains measures 121 through 124. The vocal line has a long rest in measure 121, followed by the lyrics 'Damn it.' and 'So: 1'. The piano accompaniment features a more complex texture with chords and moving lines in both hands, including some grace notes and a final cadence in measure 124.

tear up my de-po-sit— and I head back to Penn Sta-tion.— Of course, the sub-way's bro-ken so I

colla voce

126

This system contains measures 126, 127, and 128. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various intervals, including a half note, a quarter note, and a half note with a slur. A fermata is placed over the final note of measure 128. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps. It consists of block chords in the right hand and single notes in the left hand. A fermata is placed over the final chord of measure 128. The tempo/mood is marked as [Calm].

walk four mi-les home. And like four-teen ho-urs la-ter I get back to my a-part-ment— with my

129

This system contains measures 129, 130, and 131. The vocal line continues the melodic pattern from the previous system, with a half note, a quarter note, and a half note with a slur. A fermata is placed over the final note of measure 131. The piano accompaniment continues with block chords in the right hand and single notes in the left hand. A fermata is placed over the final chord of measure 131. The tempo/mood is marked as [Calm].

cra-zy spas-tic room-mates and a room, well, of my own. I've got this black-and-white post -

132

This system contains measures 132, 133, and 134. The vocal line features a half note, a quarter note, and a half note with a slur. A fermata is placed over the final note of measure 134. The piano accompaniment features block chords in the right hand and single notes in the left hand. A fermata is placed over the final chord of measure 134. The tempo/mood is marked as [Calm].

er on — my wall — that says, "My Man - hat - tan." —

135

— And I give it the fin - ger. But I let my gaze lin - ger. And I

138

not-ice how the peo-ple look like ti-ny specks of grey, all hap - haz-ard-ly ar-ranged just like they were in that Mo-net. And

slower, colla voce

141

sud - den - ly I'm struck by this bi - zar - ro re - ve - la - tion that, like,

143

War - ren's whacked - out the - ory might de - serve some ex - plor - a - tion. I

144

sit on my bed and I real-ize I'm fi-nal-ly...

rall... a tempo

Calm.

145

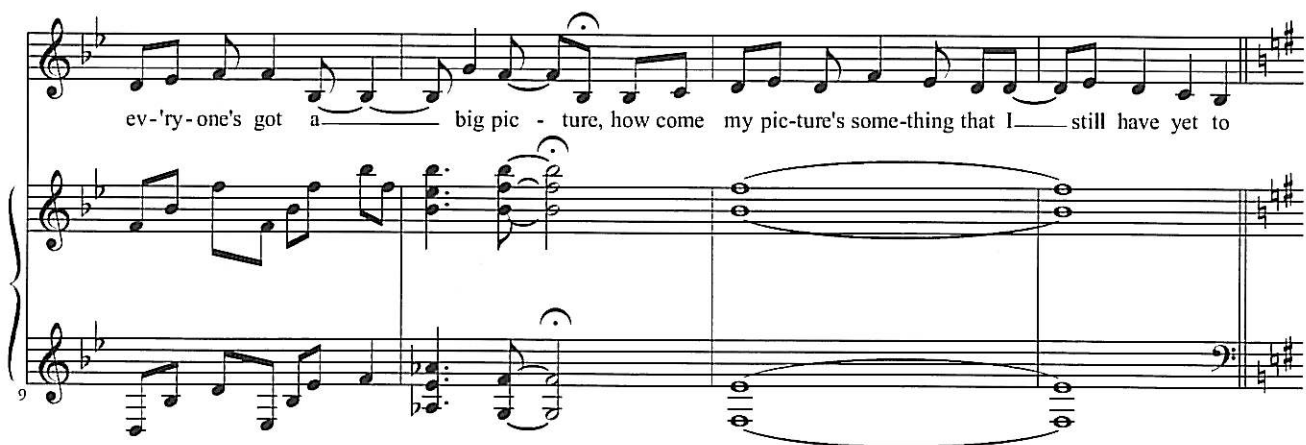
No. 20

Life Story (reprise)

Warren

music and lyrics by Adam Gwon

Gently



see?

13

This is a fly-er that's been _____ in my back-pack _____ for weeks now.

17

Bur ied down deep, get-ting fa - ded and wrin kled and torn. _____ I have been mak - ing these fly - ers 'til king -

21

dom come, _____ writ-ing all of these words that now seem _____ kin-da dumb. _____ And it's hard not to feel that this is -

25

nt my real— life stor - y. — I im - ag-ined I'd come here and do—

29

—some thing big.— That the art-ist in me would pre-vail.— But all I've done so far is

33

co-py these words from some hip - pie down-town— who's sit-ting in jail.— Well...

37

rit...

This is a guy who can-not— be des-cribed as a quit - ter.—

41

freely, colla voce

This is a guy who should do — what he set out to do. — You might snick - er and laugh that it's so —

45

— cli-che, — to think mak-ing these means I've got some - thing to say. — But I do. And that's why I wish they

49

— could be my — life stor - y. My life stor - y.

in tempo

53

My life...

57

His phone rings.
WARREN: Deb!

attacca "Gotta Get Out"

No. 21

Gotta Get Out

Claire

music and lyrics by Adam Gwon

Agitated (♩ = 152)

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Agitated' with a quarter note equal to 152 beats per minute. The vocal line (treble clef) features a melody with lyrics 'Ta - xi!' repeated twice. The piano accompaniment (grand staff) consists of a rhythmic bass line in the left hand and a melody in the right hand that mirrors the vocal line.

CLAIRE: Thank you.

The second system continues the musical score. The vocal line has a double bar line followed by the lyrics 'TA - XI!!!'. The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand. The tempo remains 'Agitated'.

The third system of the musical score shows the vocal line with the lyrics 'Hi. I'm not us-usal-ly in-clined to take up'. The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth notes, while the left hand maintains a steady bass line. The tempo remains 'Agitated'.

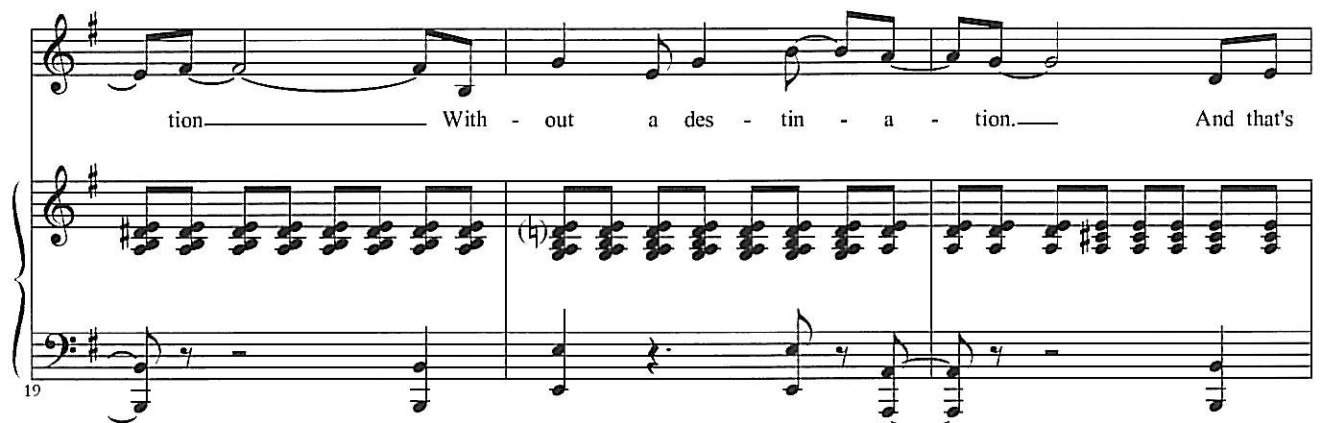
use - less con - ver - sa - tions with a ta - xi dri - ver. — But I



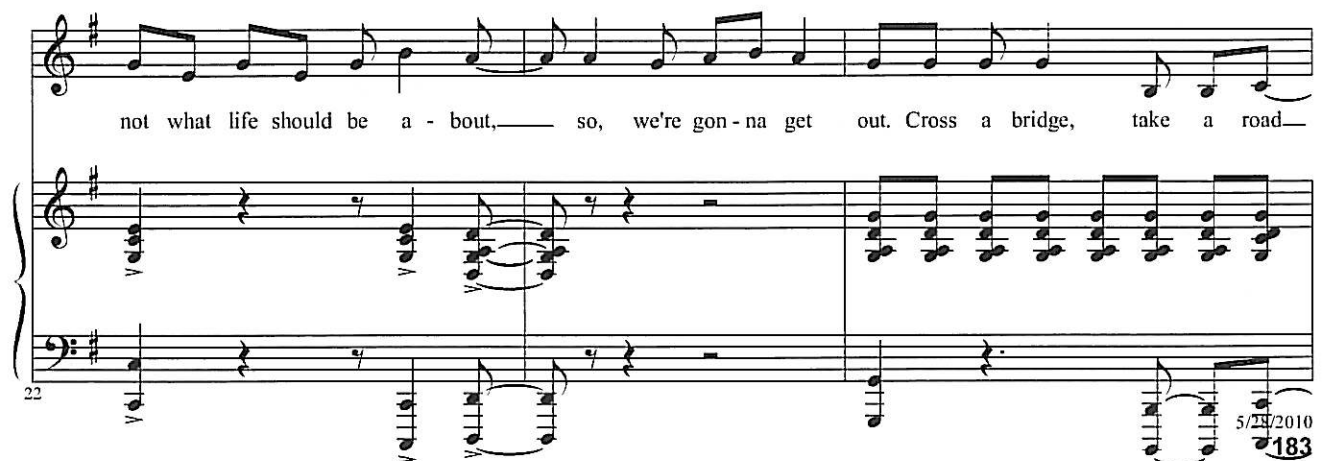
saw as I was walk - ing all these ta - xis with - out pas - sen - gers in con - stant cir - cu - la -



tion. — With - out a des - tin - a - tion. — And that's



not what life should be a - bout, — so, we're gon - na get out. Cross a bridge, take a road —



— to an - oth - er — state. — We'll sit back, through the noise — and the traf - fic and wait —

— for some kind of sce - ner - y change. Wait 'til the view from our win -

dows is strange. Trust me, I'm not cra - zy. I can see you mak - ing fa - ces in the

rear — view mir - ror. — I will pay you what the me - ter says, just

25

28

31

34

The musical score is written for a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, often using chords and moving lines. The vocal line consists of several phrases with lyrics. Measure numbers 25, 28, 31, and 34 are indicated at the start of their respective systems.

drive me up the high-way, I don't care how far — the way — is. — I guess

37

what I'm trying to — say — is: — In the bike — lane of life, some -

40

CLAIRE: What? Weren't you listening? I don't know where to.
You're the professional, you should be making these
kinds of decisions.

times you've got - ta get out. I am

43

(last time)

dim., vamp

real - ly not a per - son who is qua - li - fied to tell you where we should — be go -

46

ing. — I mean, I just left my boy - friend stand - ing back there on the side - walk, which is

49

bad e - nough with - out dis - clos - ing — he was ac - tual - ly pro - pos -

52

ing. — That's it, — there is - n't an - y doubt — that I've got - ta get

55

out. Hit the gas, make a turn, let this ta - xi speed. 'Cause there is - n't a thing—

— in the world that I need more than some-place my head can be clear.

Prob - ab - ly mi - les and mi - les from here. I don't mean to freak and I don't—

— mean to shout, but right now, God! I've real - ly got - ta get

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of eight systems of music. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a more active bass line in the left hand, often with eighth-note runs and chords. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures. Measure numbers 58, 61, 64, and 67 are marked at the beginning of their respective systems. The score ends with a final measure in the eighth system.

out. _____ I can't stay _____ here a - ny - more. _____

70

_____ I just got - ta get out. _____ Though I

73

still don't real - ly know what _____ I am get - ting out for. _____

76

faster but tenderly, legato

I should be _____ near _____ him and, Christ, feel

80

The musical score is written for voice and piano. The voice part is in the upper staff of each system, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The score consists of six systems of music. The first system starts at measure 70 and ends at measure 72. The second system starts at measure 73 and ends at measure 75. The third system starts at measure 76 and ends at measure 78. The fourth system starts at measure 79 and ends at measure 81. The fifth system starts at measure 82 and ends at measure 84. The sixth system starts at measure 85 and ends at measure 87. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The voice part has a melodic line with some rests and slurs. The score is marked with measure numbers 70, 73, 76, and 80. There are also performance instructions like 'faster but tenderly, legato' and 'out.'.

hap - py. — But it's like some-thing's changed in - side — of my D. N.

A. I just want to tell him that I'm lost — and that I'm

fright-ened — but some-thing's there — that smo - thers — all the words I want — to say. —

— So how can — I — be what makes him

deeply

hap - py when I can't ev - en make a prom - is that I will

stay? I've got - ten used to keep-ing all this space be -

tween us. And when he looks right at me... I just want to run a -

ten., trailing off... freely

way. So I got-ta get

a tempo, staccato as before

100 104 108 113

5/28/2010

out. _____ Yes, the on - ly thing — to do — is to get my-self

117

out _____ and ac-cept — the fact — we're through. — We won't

121

alternate vocal line:

where we — are. —

get that — far — stay - ing where we — are. —

125

Oh my God. — Stop the car. I got - ta get out.

129

The musical score is written for a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of two sharps. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a bracket and the number '3'. The lyrics are: "Oh my God. — Stop the car. I got - ta get out." The piano accompaniment is written for a grand piano with a brace on the left. It includes a right-hand part with chords and a left-hand part with a bass line. The score is divided into measures by vertical bar lines, with a double bar line indicating a section change. The page number '129' is located at the bottom left of the piano part.

No. 22

Rooftop Duet / Falling Company

music and lyrics by Adam Gwon

(in vamp)

WARREN: Okay. Come out.

Gently (last time) 3

DEB: Wow... Look at this view.

WARREN: I know. It's

vamp

DEB: I'm stunned. You live here?—

WARREN: stun-ning.— Well, I house sit.— The

5

DEB

Oh. He must be suc - cess - ful. —

WARREN

art - ist. Not

9

DEB

No? Well, what'd he do to score this view?

WARREN

real - ly. — Trust fund.

13

rit...

freely

DEB: Hey, thanks for getting me back my notes. Don't know if I ever said that to you.

WARREN: You didn't. But it's okay. What are they for, anyway?

DEB

Trust fund. There ya go.

17

vamp, in tempo, not too fast

DEB: Oh, my graduate dissertation. It sounds more impressive than it is. In fact, it sucks.

DEB (cont'd): At least that's what my professor told me at our meeting the other day.

20

vamp

continue from vamp on Deb's "professor"

This block contains the piano introduction for Deb's part. It features a treble and bass staff. The treble staff has a series of chords in the right hand and single notes in the left hand. The bass staff has a single note in the left hand. A bracket labeled "vamp" is under the first few measures. A vertical line indicates a continuation from a previous section.

WARREN

25

If you come up here ev - 'ry day_____ and you look out_____ at the

This block contains the first line of Warren's vocal part. It features a treble and bass staff. The treble staff has a melody line with lyrics. The bass staff has a piano accompaniment. The lyrics are "If you come up here ev - 'ry day_____ and you look out_____ at the".

WARREN

29

build - ings,_____ you start to not - ice how the view's_____ al - ways chang - ing.

This block contains the second line of Warren's vocal part. It features a treble and bass staff. The treble staff has a melody line with lyrics. The bass staff has a piano accompaniment. The lyrics are "build - ings,_____ you start to not - ice how the view's_____ al - ways chang - ing."

-196- [Rooflop Duet/Falling]

WARREN

New cur - tains on the win - dows, right there. Fifth

33

WARREN

floor. That flow - er pot. That was not there be -

37

WARREN

fore. So I come up here ev - 'ry day _____ and I

41

WARREN

watch the land - scape shift - ing. _____ A coat of paint. A bar that's changed its

45

WARREN

name. Noth - ing ev - er

freely

49

WARREN

stays the same.

a tempo

52

DEB

When I was just a lit - tle girl, —

55

DEB

I'd look out my bed - room win - dow — and see this

58

DEB

skin - ny lit - tle tree out in the gar - den.

61

DEB

And sea - son af - ter sea - son, it grew and grew. And

65

DEB

I sur-mised, though tod - dler-sized, that I would, too. And now

69

DEB

here I am with you— as we ov - er look the ci - ty, and I

73

DEB

think I'm still that girl Star-ing out her win - dow

gradually building...

77

DEB

See - ing things much big - ger than she is. And I know that

81

DEB

I'll nev - er grow as tall as these build - ings.

with power

85

DEB

I'll nev - er quite reach the sky. But

89

DEB

God, War - ren... I want to try.

f *mp*

93

DEB

Don't ask me why. War - ren,

gently, in tempo

97

DEB

tell me a - bout your big pic - ture. How you came to New York to be - gin it. I mean,

102

DEB

some-how you found this— big pic - ture.

WARREN

But the trou-ble is find-ing the right way to paint my-self

106

Detailed description: This block contains the musical score for measures 106 through 110. It features three staves: a vocal staff for Deb, a vocal staff for Warren, and a piano accompaniment staff. The key signature is two sharps (F# and C#). Deb's part begins with a triplet of eighth notes. Warren's part begins with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are: Deb: "some-how you found this— big pic - ture." Warren: "But the trou-ble is find-ing the right way to paint my-self". The measure number 106 is indicated at the bottom left.

DEB: What do you mean? I thought we were all little specks, huddled together.

WARREN

in it. I mean,

110

Detailed description: This block contains the musical score for measures 110 through 114. It features three staves: a vocal staff for Warren, a vocal staff for Deb, and a piano accompaniment staff. The key signature is two sharps (F# and C#). Warren's part begins with a long note. The piano accompaniment includes a long note in the right hand and a long note in the left hand. The lyrics are: Deb: "What do you mean? I thought we were all little specks, huddled together." Warren: "in it. I mean,". The measure number 110 is indicated at the bottom left.

WARREN

look at me here with my bag full of pa - ges. — Pa - ges like these.

[Rooftop Duet/Falling]

114

WARREN

DEB: Wow.

These back - packs of pa - ges, moun - tains of pa - ges that

117

WARREN

DEB: Warren, what are you talking about?

no - bo - dy sees. come here ev - 'ry

120

WARREN

day and see the world — ev - olv - ing, — from the cur -

123

WARREN

-203- [Rooftop Duet/Falling]

tains on the win - dows to the sky.

126

WARREN

But I stay just the same And no—

129

WARREN

DEB: Warren!

one ev - er sees me, be - cause I...

132

WARREN

I know that I'll nev - er stand as

135

-204-
DEB: What are you doing?!

[Rooftop Duet/Falling]

WARREN

Warren's vocal line (treble clef) and piano accompaniment (grand staff) for measures 138-141. The key signature has three flats. The lyrics are: "tall as these — build - ings. I'll nev - er — quite reach the". Measure 141 contains a piano reduction of the vocal line.

WARREN

Warren's vocal line (treble clef) and piano accompaniment (grand staff) for measures 142-145. The lyrics are: "sky. — These pa - ges I — made are". Measure 145 contains a piano reduction of the vocal line.

DEB: Get down from there!

WARREN

Warren's vocal line (treble clef) and piano accompaniment (grand staff) for measures 146-149. The lyrics are: "just a char - rade. I'd rath - er see them...". Measure 149 contains a piano reduction of the vocal line with a "pull back..." instruction.

WARREN

Warren's vocal line (treble clef) and piano accompaniment (grand staff) for measures 150-153. The lyrics are: "fly!". Measure 150 contains a piano reduction of the vocal line with a "mp with wonder" instruction. Measure 153 contains a piano reduction of the vocal line with a "vamp if needed" instruction.

JASON

I was walk - ing down Six - tenth Street. I'd de - ci - ded It was time.

154

JASON

Got my stuff from — her a - part - ment. All the clothes I'd just moved in there.

158

JASON

Bunch of books. The tie she made me wear. Did her dish - es. — Left my key.

162

JASON

It had been days and where was she?

CLAIRE

I could - n't call or ev - en show. I

166

JASON

I was stop - ping at the cor - ner

CLAIRE

thought it would be best to let him go. I was stop - ping at the cor - ner

170

JASON

Feel - ing tense and all shook up. Then for no good rea - son I look

CLAIRE

Feel - ing tense and all shook up. Then for no good rea - son I look

174

JASON

up. _____ I see a piece of pa - per

CLAIRE

up. _____

178

JASON

fall - ing from the sky. It makes me stop be - cause it's

182

JASON

fall - ing from so high. _____ Dan - cing on _____ the wind _____ all on _____ its own. —

186

JASON

But it is not a - lone. There's a

CLAIRE

But it is not a - lone. There's a

190

deeply

JASON

swarm... A storm... of red, fall - ing...

CLAIRE

swarm... A storm... of red and gold and brown and crim - son...

194

slower, grandly

faster

JASON

Blue, fall - ing... Or - ange and yell - ow and

CLAIRE

Blue and vio - let, pink and am - ber... Or - ange, em - 'rald, yell - ow, white and

198

rit...

JASON
green...

CLAIRE
green, churn - ing like a cloud.

202

mp

DEB: Warren, are you crazy? Get down from there.
WARREN: Look at how far they go when there's nothing to stop them.

206

DEB: (*picking up a flyer*) Did you make these?
WARREN: Yeah, it's sort of a project. But no one ever took them.

210

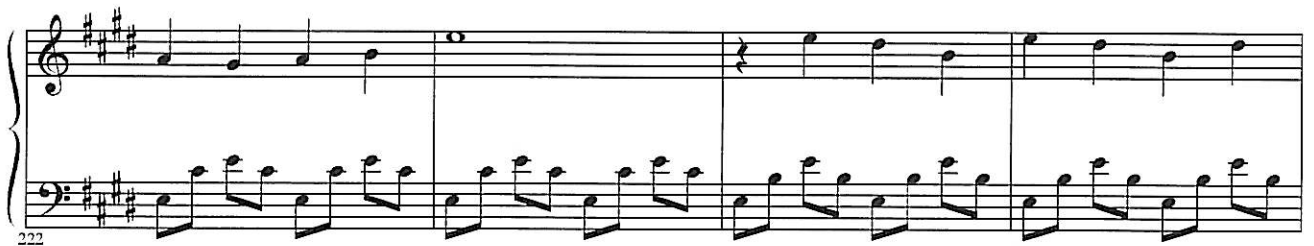
DEB: Warren...
WARREN: They're much better off out there. You've gotta see this...
DEB: Warren, look...

214

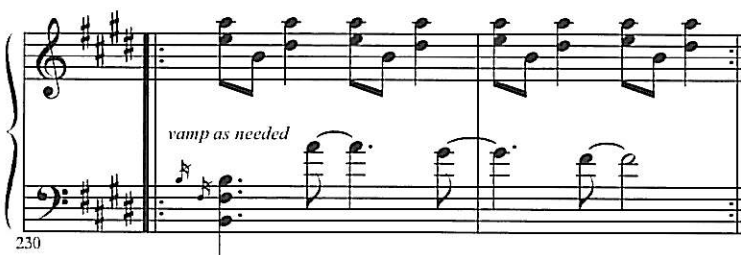
WARREN: Is that mine?
DEB: You gave it to me. Before I knew you.
WARREN: You took it?



DEB: I kept it in my bag. *(reading)* "Never let tall buildings block the view of your dreams."
WARREN *(speaking with DEB as she reads)*: "...the view of your dreams." That's mine...
DEB: It's a little precious. But it spoke to me.



WARREN: Keep it. The rest are going over the edge.
DEB: Wait. Warren. *(taking out her notebook)* Throw these, too.
WARREN: Your notes? But what about your thesis?



DEB: It's all wrong.
WARREN: Maybe if you reorganize your notes...
DEB: No. Warren. It's wrong. This whole thing is wrong. Look at this. I don't even like Virginia Woolf. Her life is depressing. This isn't right. It's not me. Its not my--
WARREN: Life story.
DEB: Yeah.
WARREN: Come here. *(Deb goes to the edge.)*

JASON

Doz-ens of peo-ple— reach for the pa-ges that rained.

with excitement

232

DEB: Look how many people are coming over...

JASON

Do-zens more look-ing sky-ward to see them ex-plained.

236

WARREN: Wave. They're waving.

JASON

A small piece of paper comes floating my way. It says,

dim.

like floating...

slight rit...

240

DEB

WARREN

JASON

"Don't wor-ry. Ev-'ry thing will be o - kay."

slowly

a tempo, with excitement

245

DEB

WARREN

JASON

CLAIRE

You bet. On your mark, get set... fly! _____

Read-y? On your mark, _____ get set... fly! _____

We look up in-to the sky—

We look up in-to the sky—

ritard...

slower, grandly

249

DEB

— Fly! Look at them fly —

WARREN

— Fly! Look at them fly —

JASON

— at the pa - ges that keep fall - ing, — like a blank - et spread - ing out —

CLAIRE

— at the pa - ges that keep fall - ing, — like a blank - et spread - ing out —

253

DEB

— high a - bove us. Oh... Fly!

WARREN

— high a - bove us. Oh... Fly!

JASON

— high ab - ove us. Oh... Tum - bl - ing past

CLAIRE

— high ab - ove us. Oh... Tum - bl - ing past

257

5/28/2010
213

DEB

So beau - ti - ful. Look at them tum - bl - ing—

WARREN

Look at them tum - bl - ing Look at them tum - bl - ing—

JASON

win - dows and through the air.——

CLAIRE

win - dows and through the air.——

261

DEB

— ev - 'ry - where...—— Ev - 'ry - where—

WARREN

— ev - 'ry - where...—— Ev - 'ry - where—

JASON

I stop and stare See - ing them there...——

CLAIRE

I stop and stare See - ing them there...——

265

DEB

WARREN

JASON

CLAIRE

269

I can see.

I can see...

I can see...

dim., simply

DEB

WARREN

JASON

CLAIRE

273

So ma - ny peo - ple Flood - ing the square.

DEB: Warren, it's beautiful!

JASON

Then through ev - ry thing My cell - phone rings.

freely

277

WARREN: I know.

DEB: Look...

DEB: Look...!

JASON

It's Claire. Claire... Claire...

in tempo, not too fast

281

attacca "I'll Be Here"

(Start of "I'll Be Here" accompaniment should overlap the tail end of JASON's final "Claire...")

No. 23

I'll Be Here

(Start of accompaniment overlaps the tail end of JASON's final "Claire..." from the previous song.)

Claire

music and lyrics by Adam Gwon

Rubato

We met, of all pla ces, in front of Gris-ted - es some freak ish-ly cold win-ter's day. I had on

sev-'ral un - flat-ter-ing lay-ers of wool; he slipped on the ice with his gro-cery bags full. So I

res-cued some Fruit Loops he'd dropped by the curb And he made some re-mark that my smile was sup-erb. I

thought that was sweet and I start-ed to go, — when he said, "Hey, what-cha do - in' to - mor-row? Be-cause

18

I'll be here — at the cor - ner of Bleeck - er and — Mer - cer to - mor - row at

22

sev - en. — If you want to meet — up, I'll be wait - ing right here And in case there are two fel - las

26

wait - ing for you, my name's — John..." — He waved, and then he was

30

gone

34

Need - less to say, — I went back there to meet him, most - ly to see if he'd —

39

show And there he was, out in the cold — with his jack-et pulled — tight. He took me to din-ner and —

42

kissed me good night. The next week we went to this — ter-ri-ble — play And the week af-ter that, — drank hot

46

slight rit.

a tempo

choc-'late all—day. And sud-den-ly,—eight or nine— months had flown —by, when he said, "Hey, what cha do - in' the

50

rest of your— life? Be-cause I'll be here,— right be - side you as long as you—

54

want me to be,—there's no ques-tion. There is noth-ing I've— want-ed so much in my life. This might

58

sound im-ma-ture, but I'm to - tal-ly sure you're the one!" — And we had

62

just be - gun... We got hitched in Sep - tem - ber, our

66

fa - vor - ite... month, with a rock band that played in this old syn - a - gogue. And we

69

bought an a - part - ment on West Se - ven - teenth Street and talked a - bout... child - ren and

72

get - ting a dog. Our first an - ni - ver - sa - ry... came in a flash and we

75

79

prom - ised to take the day — off. He had to stop in to his — of - fice that

82

morn - ing, and — so I went walk - ing up - town to this bak - ery I — know When I

85

heard on the street what I thought was a joke, 'til I no - ticed the si -rens and

mp dim., but keeping the intensity

88

saw all the smoke So I'm run - ning back home with this feel - ing of dread to the

mf

voice mail he'd left with the last words he said. I'm

mp colla voce *rubato*

91

sor-ry, I don't mean to ru-in your eve-ning by bring-ing up all of this stuff. You're prob-ab-ly

94

wond-ring why I ev-en called you to-night.— Well, to - day some-thing hap-pened that spooked me all right:

slight rit.

98

I saw this stormcloud of pa pers fall down from the sky,— and I thought of that day and I start ed to cry.— When as

a tempo

102

sure as I breathe, I heard John, clear as day, say-ing, "Hey, you're al-lowed to move on... it's ok-ay Be-cause

107

I'll be here—— ev-en if you de-cide—— to get rid of my fav-o-rite

mp

111

sweat-er.—— Ev-en if you go out on my birth-day this year 'stead of sit-ting at home let-ting

115

all of life's mom-ents pass by.—— You don't have to cry...—

119

Be-cause I'll be here when you start go-ing back to the

123

pla-ces we went to to- geth-er. When you take off my ring and you let your-self smile. When you

127

meet some-one hand-some and pat-ient and true When he says that he wants to be mar-ried to you When you

driving

131

call him one night and he meets you down - town and you fi-nal-ly an-swer him "Yes."

ten.

135

Yes... Ja-son, I will mar-ry you, I will give you my heart It has tak-en so long, but I'm read-y to start

mp rubato *rall...*

139

Right now, John's whisp-'ring con-grats in my ear 'Cause I've fi-nal-ly let my-self tell you that I will be

colla voce

144

here.....

slowly, in tempo *rall...*

148

No. 24

Beautiful

Warren, Deb

music and lyrics by Adam Gwon

Sempre staccato

WARREN: Hey!

WARREN: This one.

The first system of the score features Warren's vocal line and piano accompaniment. Warren's part begins with a whole note chord (F#4, A4, C5) and a half note (G#4), followed by a whole note chord (F#4, A4, C5) and a half note (G#4). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a 'scamper' feel indicated by the tempo marking.

DEB: Really?

WARREN: Yes. This one.

The second system shows Deb's vocal line and Warren's vocal line. Deb's part begins with a whole note chord (F#4, A4, C5) and a half note (G#4), followed by a whole note chord (F#4, A4, C5) and a half note (G#4). Warren's part begins with a whole note chord (F#4, A4, C5) and a half note (G#4), followed by a whole note chord (F#4, A4, C5) and a half note (G#4). The piano accompaniment continues with the same steady eighth-note pattern.

DEB

This is your pick? Out of all of the paint-ings we've seen, this is it? Out of

WARREN

Yes. //

The third system continues the musical score. Deb's vocal line includes a triplet of eighth notes (F#4, A4, C5) and a half note (G#4). Warren's vocal line includes a triplet of eighth notes (F#4, A4, C5) and a half note (G#4). The piano accompaniment continues with the same steady eighth-note pattern.

DEB

WARREN

13

hund-reds of paint-ings, your fav - or - ite paint-ing is this piece of... Well,—

Hey! What's wrong with it?—

DEB

WARREN

17

— it's a lit-tle bit... bor - ing.——

Then you must be ig - nor - ing the most—

WARREN

21

— im - por - tant bit.

DEB: I don't see it.

DEB

War-ren, we've been walk-ing a-round pass-ing sta-tues of an-gels and por-traits of kings.

25

DEB

So?! You could choose an - y one, and we're stand-ing in front of this paint-ing of ev-'ry-day

WARREN

So?

29

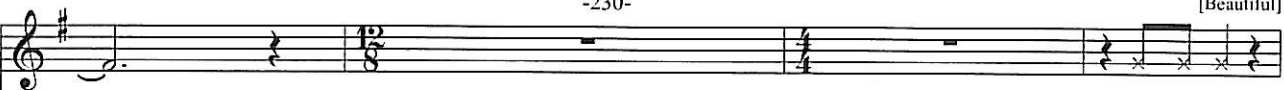
DEB

things. No it is - n't. It's plain!_____

WARREN

It's beau - ti - ful, _____ right?

33

DEB  Here we go.

WARREN  Well, part of our trip to the Met is I get to ex - plain. So,

 *more deeply*

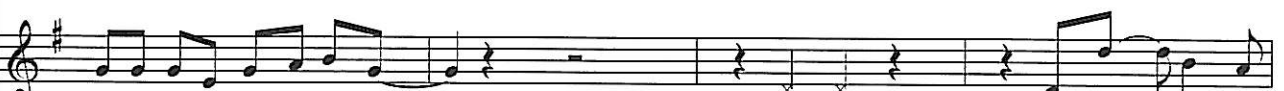
37

DEB  It's a paint-ing of ap-ples.—

WARREN  this is a paint-ing of what?— That's right.— That's right!— So the

 41

DEB  Bor-ing, ev-'ry-day things. And the point?

WARREN  art-ist has us look-ing at what?— Well, yes. The point— is that

 45

-231- [Beautiful]

WARREN

things are-n't beau - ti - ful all — on their own. — Beau-ti-ful comes from re-flec - tion.

a little slower, with pedal *rall...*

49

WARREN

Beau-ti-ful takes a per-son who makes a con - nec-tion. You know what I mean? For beau-ti-ful to hap pen, the-

freely, colla voce

53

WARREN

beau - ti - ful has got to be seen.

in tempo

57

61

DEB

O-kay, I like that shade of red right there. That spot where the ap-ple is peel-ing. It's

65

DEB

deep as an o-cean but light-er than air. The co-lor of Sat-ur-days here at the Met.

WARREN

It's sim-ple, fa-mi-liar and full of feel-ing... The

68

freely, with a slight crescendo... *dim.* *freely, colla voce*

DEB

freely, quite slow

You bet. The co-lor of an or-di-na-ry

WARREN

co-lor of shout-ing from roof-tops. The co-lor of feel-ing that life is o-kay.

71

rall...

DEB

day.

74

78

This musical score is for piano and voice. It consists of two systems of staves. The first system (measures 74-77) features a vocal line (DEB) and a piano accompaniment. The vocal line has a single note on measure 74, followed by rests. The piano accompaniment is in G major and 4/4 time, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system (measures 78-81) continues the piano accompaniment, ending with a double bar line. The vocal line is not present in the second system.

No. 25

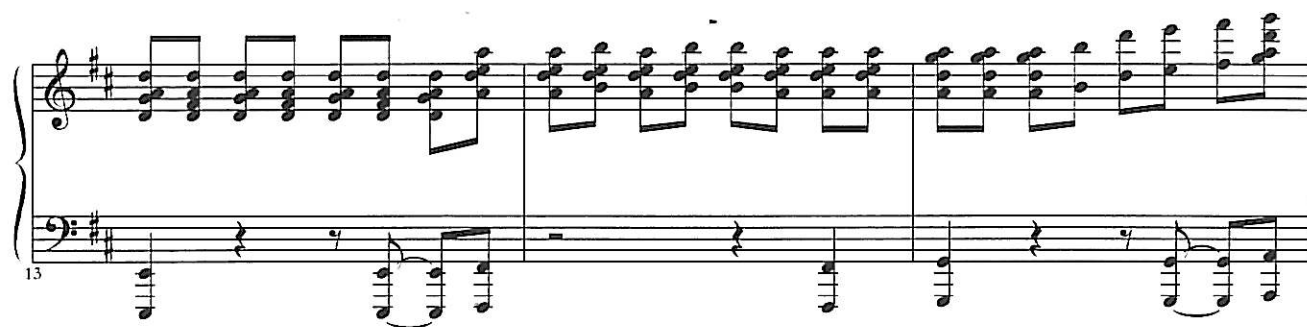
Bows

Orchestra

music by Adam Gwon

Rock out, improv, jam, etc.

The musical score is written for piano and strings. It consists of four systems of music. The first system is in 4/4 time and features a piano introduction with a complex, rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand. The second system continues the piano part with more complex rhythms and includes a string entry in the right hand. The third system shows the piano part continuing with a mix of eighth and sixteenth notes, while the string part provides a harmonic foundation. The fourth system concludes the piece with a final piano flourish and a sustained string accompaniment. The score is written in a key with one sharp (F#) and a common time signature.



13

This musical system, labeled 13, consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion. The bass staff features a more active line with eighth and sixteenth notes, including some beamed pairs and a few rests.



16

This musical system, labeled 16, continues the piece. The treble staff shows a sequence of chords, some of which are beamed together. The bass staff has a more complex line with many beamed sixteenth notes, creating a rhythmic pattern. The system concludes with a double bar line.

