

# tales from the bad years



## VOCAL SELECTIONS

© 2008 Kait Kerrigan and Brian Lowdermilk

## about the writers



KAIT KERRIGAN & BRIAN LOWDERMILK's adaptation of *Henry & Mudge* had an Off-Broadway run at the Lucille Lortel Theatre and is currently touring the country with TheatreworksUSA. Their latest original musical *The Unauthorized Autobiography of Samantha Brown* was most recently developed at a workshop at Manhattan Theatre Club directed by Christopher Ashley. This musical also received a reading at the Artists' Showcase Reading Series at the 92nd Street Y, and was featured in the 2005 NAMT Songwriters Showcase.

They have collaborated on two other musicals: *The Woman Upstairs* and *Wrong Number*, both of which were featured in the New York Musical Theatre Festival. They are recipients of a 2006 Jonathan Larson Award and a 2004-2005 Jonathan Larson Fellowship at the Dramatists Guild, and they are members of the BMI Musical Theatre Advanced workshop, ASCAP and the Dramatists Guild.

Kerrigan is a graduate of Barnard College. Her plays include *Transit* and *Imaginary Love*, which was a 2006 Princess Grace Award Finalist. Lowdermilk studied at Harvard University and NYU where he received the Alan Menken Award. With collaborator Marcus Stevens, Lowdermilk was the recipient of a Richard Rodgers Award for his musical *RED*.

# tales from the bad years

## VOCAL SELECTIONS

- 3** Anonymous Sex
- 15** How To Return Home
- 24** Not A Love Story
- 37** Party Worth Crashing
- 53** Pretty Girl Blues
- 63** Someone Else's Life
- 72** Twenty-Something
- 92** Two Strangers

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

For more information, visit:  
[www.kerrigan-lowdermilk.com](http://www.kerrigan-lowdermilk.com)



# Anonymous Sex

from *Tales From The Bad Years*

music by brian lowdermilk

lyrics by kait kerrigan

Introduction musical notation for piano, consisting of three measures. The right hand is silent. The left hand plays a rhythmic pattern of eighth notes in a B-flat major key signature.

4 **MAN:**

Give me a girl who's got hair \_\_\_\_\_ down to her ass, some-one who ne-ver leaves a glass \_\_\_\_\_ of wine un-

Musical notation for the man's part, including vocal line and piano accompaniment. The vocal line starts with a quarter rest followed by eighth notes. The piano accompaniment continues from the introduction.

7 **WOMAN:**

fi - nished. Give me a guy who's got an

Musical notation for the woman's part, including vocal line and piano accompaniment. The vocal line starts with a quarter rest followed by eighth notes. The piano accompaniment features a long sustained chord in the right hand.

10

ac - cent that kills. — Be he Chi - le - an, Greek, Ni - ge - ri - an or Fin nish.

13

**WOMAN:**

Just give me a - ny - one as

15

long as I don't know 'em. I can't go home feel - ing lone - ly a - gain.

18

But one more day of the fa - mi-liar's gon - na kill your li - bi - do if it was - n't killed way —

**MAN:**  
But one more day of the fa - mi-liar's gon - na kill your li - bi - do

21

— back when. \_\_\_\_\_ Oh — oh oh — I want a - non a - non a -

**BOTH:**

24

non - y - mous sex with a stran - ger that I met in a bar. \_\_\_\_\_ Oh — oh oh —

**BOTH:**

27

I want an in-cog-ni-to fling with aswing-er in a ren-tal car.

30

**WOMAN:** Give me ca-su-al en-count-ers.

**MAN:** I'm not drunk -

33

**WOMAN:**

dial-ing my ex a-ny-more. Oh oh oh I want a-non-y-mous

36

**MAN:** sex. Oh oh oh I want a-non-y-mous

**BOTH:** sex. Oh oh oh



39

— I want a - non a - non a - non - y - mous sex.

42

45

**MAN:**

Where are the chicks who do-mi - nate and se - duce, — The kind they ne-ver in-tro-duce — you to in

48

**WOMAN:**

col-lege? Show me the guys and gals who

51

don't start to blush\_\_\_ At just the men-tion of a brush with tan - tric know ledge?

54

Just give me a - ny - one as long as I don't know 'em.

Just give me a - ny - one as long as I don't know 'em. I can't

57

No\_\_\_ no\_\_\_ no. \_\_\_ The fa -

go home feel - ing lone - ly a - gain. \_\_\_ But one more day of the fa -

60

mi-liar's gon-na kill your li - bi - do if it was-n't killed way \_\_\_ back when. \_\_\_

mi-liar's gon-na kill your li - bi - do Way \_\_\_ back \_\_\_ when.

63

Oh \_\_\_ oh oh \_\_\_ I want a - non a - non a - non - y - mous sex with some

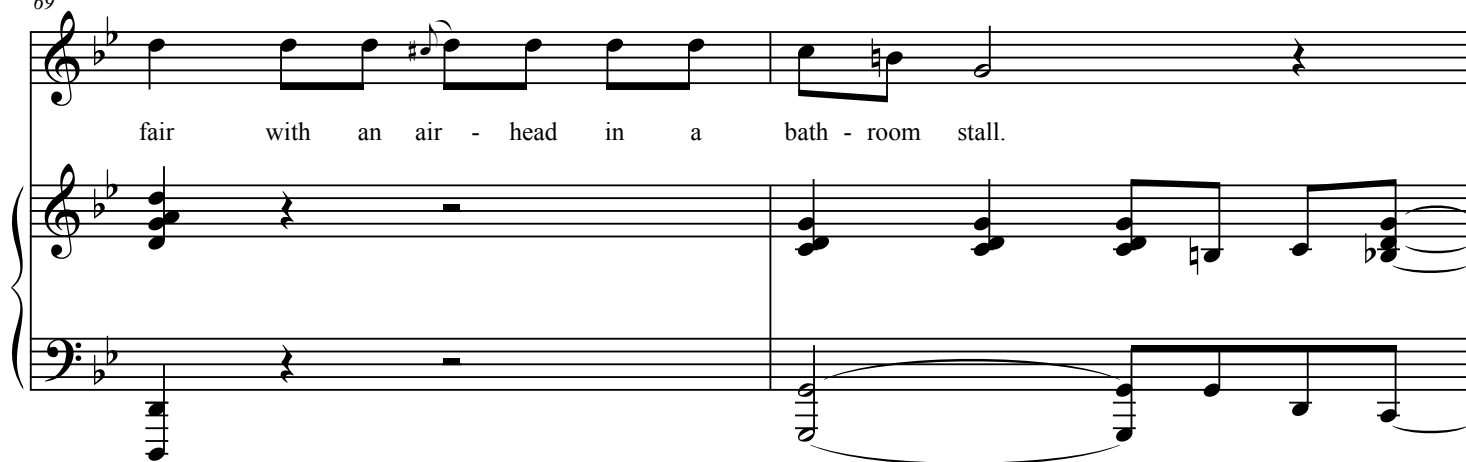
Oh \_\_\_ oh oh \_\_\_ I want a - non a - non a - non - y - mous sex

66

ran - dom hip - ster I don't re - call. \_\_\_ Oh \_\_\_ oh oh \_\_\_

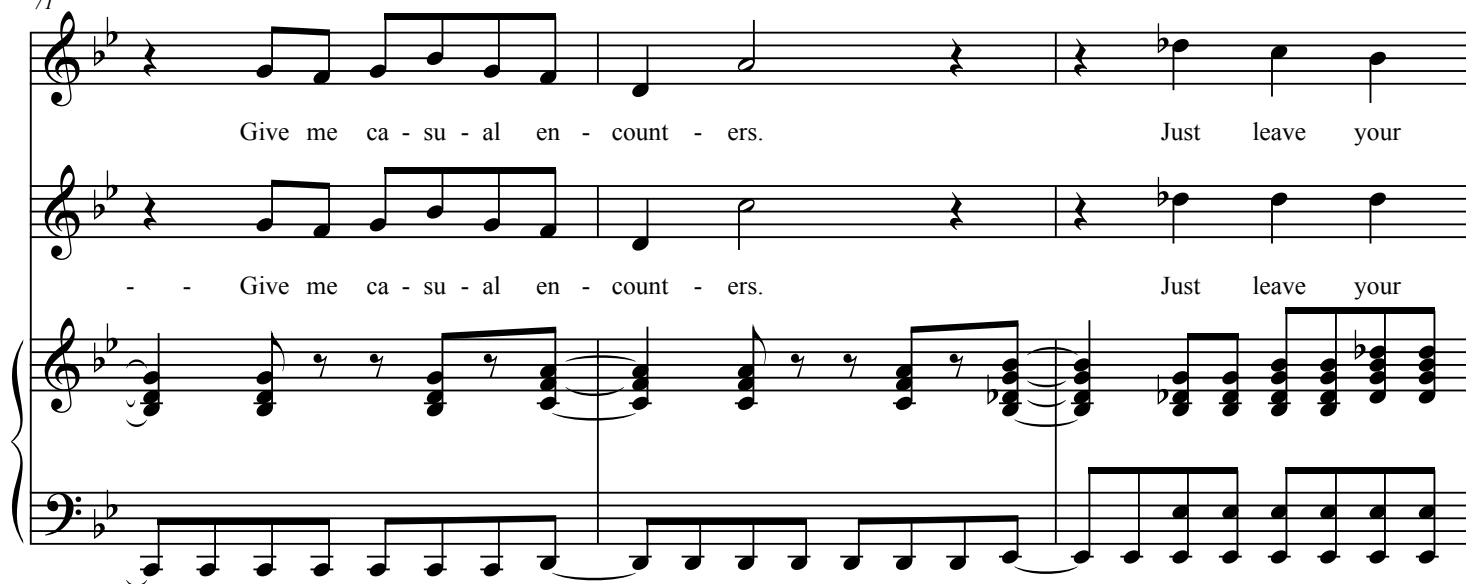
Oh \_\_\_ oh oh \_\_\_ I want a clas - si - fied af -

69



fair with an air - head in a bath - room stall.

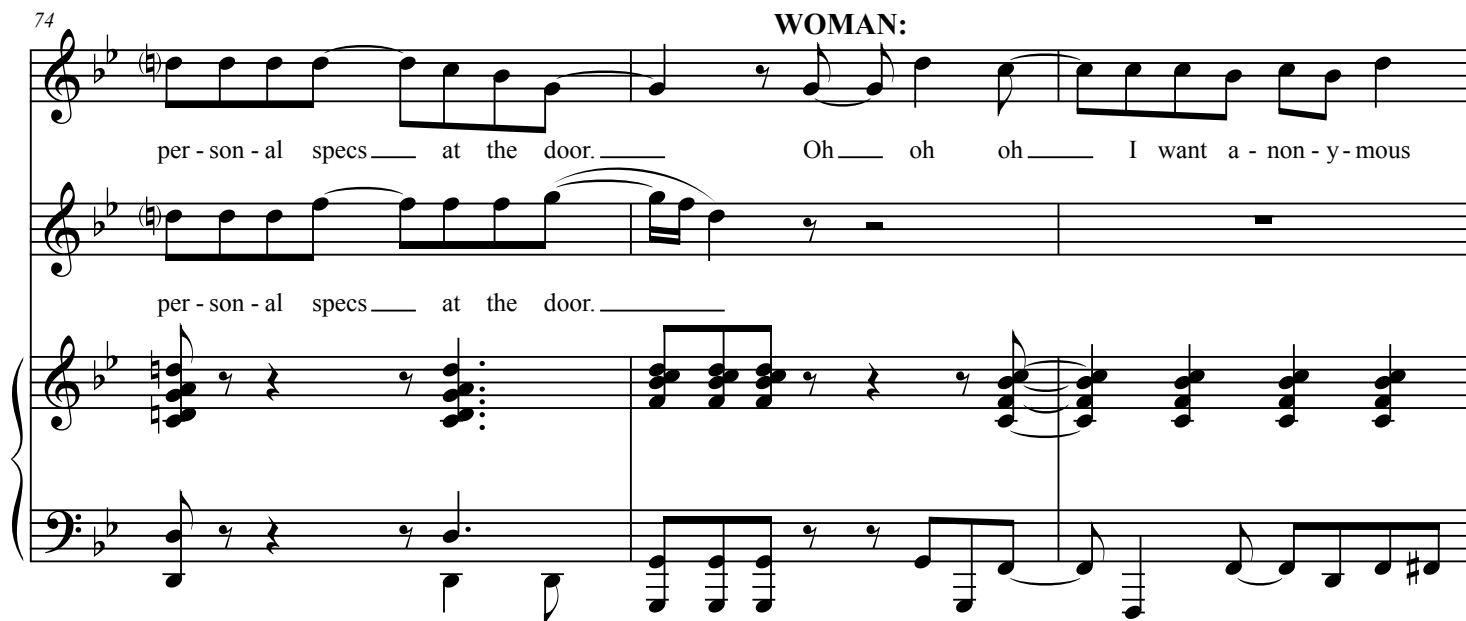
71



Give me ca - su - al en - count - ers. Just leave your  
- - Give me ca - su - al en - count - ers. Just leave your

74

**WOMAN:**



per - son - al specs \_\_\_ at the door. \_\_\_ Oh \_\_\_ oh oh \_\_\_ I want a - non - y - mous  
per - son - al specs \_\_\_ at the door. \_\_\_

MAN:

BOTH:

77

sex. — Oh — oh oh — I want a - non - y - mous sex. — Oh — oh oh —

Musical score for measures 77-79. The vocal line features a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

80

— I want a - non a - non a - non - y - mous sex.

Musical score for measures 80-82. The vocal line continues with a melodic phrase starting on G4, moving up to A4, B4, and C5. The piano accompaniment features a more active right hand with eighth-note patterns.

83

Musical score for measures 83-86. This section is primarily instrumental for the piano, featuring a complex texture with many beamed eighth notes in both hands, creating a rhythmic and harmonic accompaniment.

87

Musical score for measures 87-90. The piano accompaniment continues with complex rhythmic patterns, including a prominent eighth-note bass line and dense chordal textures in the right hand.

91

MAN:

WOMAN:

Oh — oh oh — Oh — oh oh —

94

BOTH:

Oh — oh oh — I want a - non a - non a -

97

non a - non a - non a - non a - non - y - mous sex with a stran - ger that I met in a bar.

100

WOMAN:

Oh oh oh I want an in-cog-ni-to fling with a swing-er in a

MAN:

Oh oh oh I want an in-cog-ni-to fling with a swing-er

103

ren-tal car. Give me ca-su-al en-coun-ters

Oh Give me ca-su-al en-count-ers.

106

WOMAN:

I'm not drunk-dial-ing my ex a-ny-more. Oh oh oh

I'm not drunk-dial-ing my ex a-ny-more.

## MAN:

109

I want a - non - y - mous sex. Oh oh oh god - want - a - non - y - mous -

## BOTH:

112

sex. Oh oh oh I want a - non a - non a - non - y - mous sex.

*rit.*

115

Yea. <sup>3</sup>

*(riff)*



# How To Return Home

from *Tales from the Bad Years*

Music by  
**Brian Lowdermilk**

Lyrics by  
**Kait Kerrigan**

Steady pop ♩ = 108

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as 'Steady pop' with a quarter note equal to 108 beats per minute. The score is divided into three systems. The first system shows the vocal line with a whole rest and the piano accompaniment. The second system, starting at measure 5, includes the lyrics: 'Your bare feet slid - ing on the old wood - en floor - boards, Home just as you left'. The piano part includes markings for *p* (piano), *colla voce*, and *sempre legato*. The third system, starting at measure 8, includes the lyrics: '- it but still you're sha - ken, Like walk - ing in - to a mu - se - um some - how out of -'. The piano part continues with the *sempre legato* marking.

11

time. \_\_\_\_\_ It's all the same ex - cept the

*mp a tempo*

14

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

17

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

20

\_\_\_\_\_ too wide. \_\_\_\_\_ Take a si - lent breath.

*p..*

23

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

*p*

This system contains measures 23, 24, and 25. The vocal line starts with a half rest in measure 23, followed by eighth notes in 24 and 25. The piano accompaniment features a piano (*p*) dynamic, with chords in the right hand and a simple bass line in the left hand.

26

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

This system contains measures 26, 27, and 28. The vocal line has eighth notes in 26, a half note in 27, and eighth notes in 28. The piano accompaniment continues with chords and a bass line.

29

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

This system contains measures 29, 30, and 31. The vocal line has eighth notes in 29, eighth notes in 30, and eighth notes in 31. The piano accompaniment features chords and a bass line.

32

Wash your - self ——— a - way. ———

This system contains measures 32, 33, and 34. The vocal line has eighth notes in 32, a half note in 33, and a half note in 34. The piano accompaniment features chords and a bass line.

## Pushing forward ♩ = 112

35

*mp*

38

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

41

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

44

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

47

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

*mf*

50

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

53

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

56

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

59

How to re - turn \_\_\_\_\_ home. \_\_\_\_\_

*cresc.*

62

How to re - turn \_\_\_\_\_ home \_\_\_\_\_ And

65

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

*f*

68

show up and un - pack. How to show \_\_\_\_\_ up. How to grow \_\_\_\_\_ up. \_\_\_\_\_

*p.*

71

How to take a breath.

73

*ff*

76

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

*f*

79

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

82

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

85

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

*ff*

88

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

91

— home. — How to re - turn — home. —



94

How to re - turn home.

*dim. e rit.*

97

*mp*

100

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

*colla voce*

103

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

*rit.*

# Not A Love Story

from *Tales from the Bad Years*

Music by Brian Lowdermilk

Lyrics by Kait Kerrigan

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

*p*

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

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

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics 'com - ing of age. It's not the kind of thing you put'. The piano accompaniment continues with a grand staff. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line. The time signature changes to 2/4 at the end of the system.

in - to a play. It's just a

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

10

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

13

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

16

day. Why to - day? —

*mp*

19

—

22

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

25

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

28

signs that we both ig - - - nored.

31

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

34

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

37

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

40

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

43

things like this ne - ver change. And then they

46

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

*mf*

49

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

*mf*

52

kind of thing \_\_\_ you put in - to a play.

*mf*

55

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

*mf*

58

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

This system contains measures 58, 59, and 60. The vocal line features a melody with eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

61

— it hap - pens one day. Why —

This system contains measures 61, 62, and 63. The vocal line has a melodic phrase followed by a long note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

64

This system contains measures 64, 65, and 66. The vocal line is mostly silent, with a few notes. The piano accompaniment continues with the established rhythmic pattern.

67

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

This system contains measures 67, 68, and 69. The vocal line has a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

70

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

73

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

76

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

79

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



82

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

85

say the bed is too small — for us. —

88

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

91

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

94

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

97

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

100

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

102

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

104

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

*mf*

107

last day. *8va -*

*mp*

110

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

*p*

113

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

116

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

*8<sup>va</sup>*

119

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

*8<sup>va</sup>*

122

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

125

But that can al - so change

128

It's not a love sto - ry.

This system contains measures 128, 129, and 130. The vocal line is in G minor, starting with a quarter rest in measure 128, followed by a quarter note G4, eighth notes A4-B4, a quarter note C5, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

131

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

This system contains measures 131, 132, and 133. The vocal line continues with a quarter rest in measure 131, followed by a quarter note G4, eighth notes A4-B4, a quarter note C5, and a half note B4. The piano accompaniment continues with a steady eighth-note bass line and chords.

134

- pens one day.

This system contains measures 134, 135, and 136. The vocal line has a quarter rest in measure 134, followed by a quarter note G4, eighth notes A4-B4, a quarter note C5, and a half note B4. The piano accompaniment continues with a steady eighth-note bass line and chords.

137

Why

This system contains measures 137, 138, and 139. The vocal line has a quarter rest in measure 137, followed by a quarter note G4, eighth notes A4-B4, a quarter note C5, and a half note B4. The piano accompaniment continues with a steady eighth-note bass line and chords.

140

to - day?

143

# PARTY WORTH CRASHING

*from Tales From The Bad Years*

Music by Brian Lowdermilk  
Lyrics by Kait Kerrigan

*Woman 1, Woman 2 and Woman 3 are in a car. They are dressed to party.*

**WOMAN 3:** Cute shoes, Kelly. **WOMAN 2:** Thanks. Cute bag. **WOMAN 3:** It's Dolce. **WOMAN 1:** Please pretend that you did not buy that on the street.

$\text{♩} = 144$

**W3:** I didn't, Ramona. **W1:** Please. Keep saying that. It's hilarious. **W2:** It's still nice. **W3:** That's because it's still Dolce.

5

*Suddenly, they all see something up ahead.*

**W2:** Oh my god. Guys **W1:** Shut. Up. **W3:** The party has arrived.

9

14

**W3** **W2** **W1**

We're in a car. We're driv - ing through the Hamp - tons. — The house is sick. It

17

W3 W2 W1

looks like Pe - ter Framp - ton's. It has a gate. It has its own drive. — It

20

ALL 3

has a ne - on sign that's flash - ing "Framp - ton Comes A - live." We're young. We're hip. —

23

— We're rich. — We tip. — And when —

26

— we find — an o - - pen bar — and hot — buf - fet, —



29

We stay. This looks like a party worth crashing. Fer -

32

- gie's in the hizzouse, Ready to spin. Yeah, this looks like a par -

35

- ty worth crashing. Ev - 'ry - bo - dy's smashed and singing "Knock, knock, let us in."

WOMAN 2: Oh my god. I think I see an Olsen. WOMAN 1: Where's my red cup!

38

42 **W3** **W2** **W 2/3**

The kegs are tapped. The par - ty's get - ting start - ed. — But we don't drink beer 'cause

45 **W1** **W3**

we think that's re - tard - ed. We don't do keg stands 'cause that's not our thing. We're drink - ing

48 **ALL 3** **W2**

Gold - schla - ger and Red Bull, 'Cause we like our drinks with bling. We're young.

50 **W3** **W1** **W 2/1**

We're hot. — We're rich. — You're not. —

53

W 1/2

And when the si - tu - a - tion calls for show -

W3

And when the si - tu - a - tion calls for show -

56

- - ing tit, We do it. This

- - ing tit, We do it. This

58

looks like a par - ty worth crash - ing. No - bo - dy eats carbs so

looks like a par - ty worth crash - ing. No - bo - dy eats carbs so

61

ev - 'ry - one's thin. \_\_\_ Yeah, this \_\_\_ looks like a par - ty worth crash - ing. Ev -

ev - 'ry - one's thin. \_\_\_ Yeah, this \_\_\_ looks like a par - ty worth crash - ing. Ev -

64

- - 'ry - bo - dy's smashed and sing - ing "Knock, knock, let us in." Yea

- - 'ry - bo - dy's smashed and sing - ing "Knock, knock, let us in."

W1

66

Oh \_\_\_ no

Reggae  $\text{♩} = 84$

70

*Woman 1 and Woman 2 lock eyes drunkenly. WOMAN 1: Hey. WOMAN 2: Hey.*

73

*A hot second and then they make out, as Woman 3 gets up on a table and begins to dance alone.*

76

W3

You for - got to eat at home but there's fri - tos. Lots of gua - ca - mo - le

79

and some tost - it - os. Eat from the buff - et of life you're liv - ing.

82

No one but the mod - els count - ing cal - or - ies to - night so give in,

84

It's your life. This is your life. It's your life.

87

This is your life. Get your ass out on the dance floor danc - ing.

90

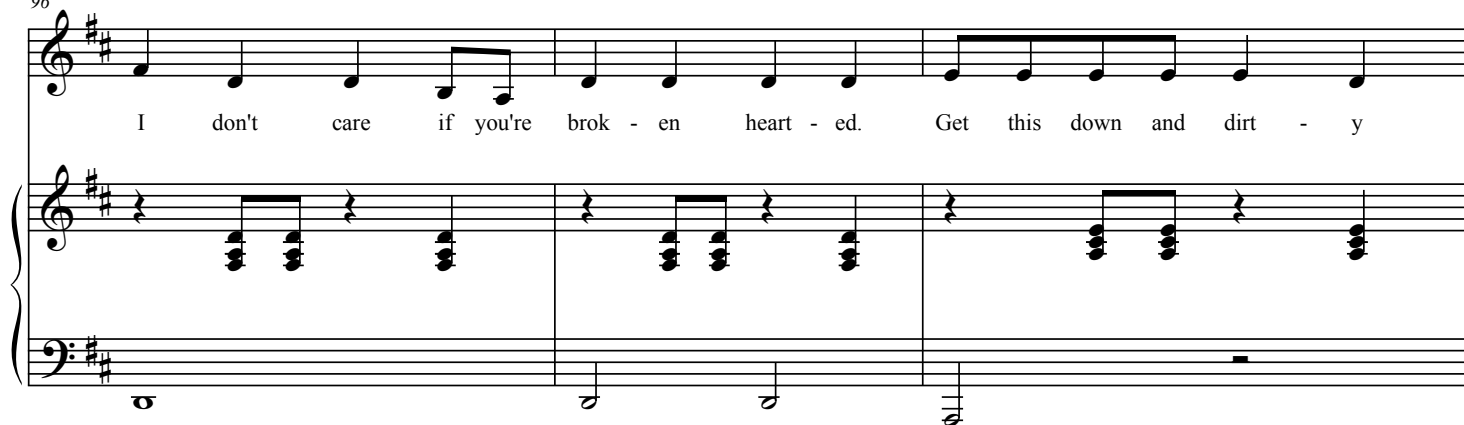
All I need to - night's a chance en - count - er ro - manc - ing. Grind on the ta - ble,

93



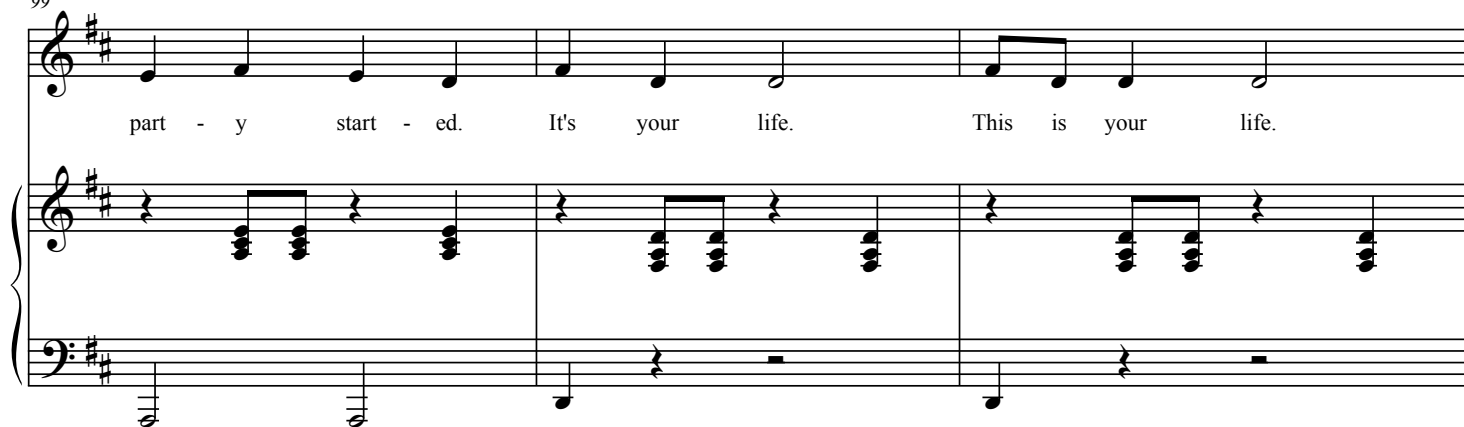
while you still ab - le. Take your cab - le sweat - er off and dis - re - gard the lab - el.

96



I don't care if you're brok - en heart - ed. Get this down and dirt - y

99



part - y start - ed. It's your life. This is your life.

102



It's your life. This is your...

*Woman 3 falls off the table. Slowly, she climbs back up.*

105

Don't be wor - ried when you fall right off the ta - ble. All it means is that it

108

was - n't ve - ry sta - ble. Get back up a - gain it's all part of the sto - ry. The

111

good and the bad and the mo - ther - fuck - ing glo - ry.

113

*f*  
It's your life. This is your life. Don't you see.



116

This is your life. Don't you see. This is the point. The

119

whole en - ti - re point of life is...

*Woman 3 pukes.*

**WOMAN 1:** *(on phone)* Oh my god, you'll never believe where we are. Peter fucking Frampton's house! I don't know, he's old. I don't know, Bob, but he was on the Colbert Report and a Geico commercial. Like the ones where they have the stars so... whatever. His house is like the size of an air hanger so I think you should probably let the guy off the hook...

122 **Tempo 1**

*rit. last time only*

126 **Freely**  
**W3**

The par - ty's tanked. The mo - vie stars are pur - gin'. — And Kel - ly's gone. I

129

think she's not a vir - gin. Ra - mo - na's drunk and dial - ing her ex. — The

*accel.*

132

ALL 3

floor is su - per - stick - y. And the man - sion smells like sex. We're crunk. —

134

— We're high. — We say — bu - bye. —

*a tempo*

137

— But sud - den - ly — the par - ty hits — a se -

*accel.*

140

W 1/2

cond wave. — The ra - - - a - a - a - a - a - a - a - ave. —

W3

cond wave. — The ra - - - a - a - a - a - a - a - a - ave. —

**Piu Mosso** ♩ = 146

143

— This is the par - ty worth crash - ing. Dead — un - til it's re - sur -

— This is the par - ty worth crash - ing. Dead — un - til it's re - sur -

146

rect - ed a - gain. — Yeah, this — looks like the par - ty worth crash - ing. Ev -

rect - ed a - gain. — Yeah, this — looks like the par - ty worth crash - ing. Ev -

149 W1

- - 'ry - bo - dy's smashed and sing - ing "Not that in - no - cent." Yea

W2  
W3

- - 'ry - bo - dy's smashed and sing - ing "Not that in - no - cent." This

151

Yea \_\_\_\_\_

looks like a par - ty worth crash - ing. I'll \_\_\_\_\_ be sit - ting pool - side,

154

— Gun, — yeah. This — looks like a par - ty worth crash - ing. — Ev —

bring me a gin. — Yeah, this — looks like a par - ty worth crash - ing. Ev

157

W1 ALL 3

'ry - bo - dy's smashed and sing - ing Yea. \_\_\_\_\_ Ev \_\_\_\_\_ 'ry - bo - dy's smashed and sing - ing

160

W 1/3

WOMAN 2: Oh my god. Guys. Bob just told me about a party three doors down. Par -

163

ALL 3

- ty worth crash-ing. WOMAN 2: Brangelina might be there. With her babies. Par -

167

W1

- ty worth crash - ing. Oh \_\_\_\_\_

170

W 1/2

Par - ty worth crash - ing.

W3

Par - ty worth crash - ing. I'm \_\_\_\_\_

173

W 1/2

Par - ty worth crash - ing. Oh\_

so fuck - ing drunk. \_\_\_\_\_ Par - ty worth crash - ing.

W1

*ff*

176

W2

Stop \_\_\_\_\_ riff - ing!

# Pretty Girl Blues

from *Tales From The Bad Years*

[Two Girl Version]

Music by  
Brian Lowdermilk

Lyrics by  
Kait Kerrigan

Bouncy ♩ = 136

*mp* swing 8s

3

5 W1

I look so fine that no one likes to walk with me. My hair's so po-ker straight I

3

8

go to clubs for free. But when I get in - side there's not a girl as pret - ty. No one

11

un-der-stands my plight in this whole damn ci-ty. — I got a new hair -

15

- cut, new dress, — a pair of new shoes, — I got an

18

at - ti - tude that might be rude but that's how I cruise. — I — got a

21

pal - pi - ta - ting heart — in my it - ty bit - ty chest. — So I'm the best dressed —



24

whose — Yea whose —

27

— got the pret - ty girl blues. —

30

W2  
W1

I'm not com plain-ing 'bout the fringe be - ne-fits. I'm stuck with this di-lem-ma

33

'cuz the Pra-da shoe fits. I know I know I know I got a good thing go - ing but way

36

3

up here on my pe - de - stal it's not so ea sy know - ing.

39

W1 BOTH

One! Two! I got a new hair - cut, new dress, —

41

W1

— a pair of new shoes, — I got an at - ti - tude that might be rude but

44

BOTH W1

that's how I cruise. — I — got a pal - pi - ta - ting heart — in my

47

W1

Musical staff for W1, showing a melody line with notes and rests.

thir - ty two D - - chest. \_\_\_\_\_

So I'm the one who's get - ting

W2

Musical staff for W2, showing a melody line with notes and rests.

Thir - ty two D

Oh

Piano accompaniment for W1 and W2, showing chords and bass lines.

50

Musical staff for measure 50, showing a melody line with notes and rests.

lone - ly feel - ing she's the on - ly one whose \_\_\_\_\_

Yea

Musical staff for measure 50, showing a melody line with notes and rests.

Oh \_\_\_\_\_

whose \_\_\_\_\_

Yea

Piano accompaniment for measure 50, showing chords and bass lines.

53

Musical staff for measure 53, showing a melody line with notes and rests.

whose \_\_\_\_\_ got the pret - ty girl blues. \_\_\_\_\_

Musical staff for measure 53, showing a melody line with notes and rests.

whose \_\_\_\_\_

Piano accompaniment for measure 53, showing chords and bass lines.

56

W1  
W2

the pret - ty girl blues.

59

No-bo-dy can fa-thom the price — tag of my per-fec-tion. No one knows the beau-ty queens plight. —

*mf*

62

W1 3 W2 3 W1

With the ma - ni - cures, the pe - di - cures. Pre -

65

3 2 2 2 3 2 3

ven - ta - tive bo - tox, ve - gan, no - tox che - mi - cal face peels — 'ev - ry

67

night to keep my skin tight.

70

W1

I got a new hair - cut,

73

W1

W2

I got a new hair - cut, Oh

I got a new hair - cut, I got a new hair -

76

I got an  
- cut, new dress, a pair of new shoes,

79

at - ti - tude that might be rude but that's how I cruise. I got a  
That's how I cruise. I

82

pal - pi - ta - ting heart in my it - ty bit - ty chest.

85 **BOTH** W1

So tell me true is that the way to treat a la-dy who is on-ly tryin' to find a man who

88

un-der-stands that she's the on-ly one whose Yea

**W2**

The on-ly one whose Yea

3

91

whose got the pret-ty girl blues. Got the pret-ty girl

**W2**

whose

94

Got the pret - ty girl      Got the pret - ty girl

Got the pret - ty girl      Got the pret - ty girl      Got the pret - ty girl

3      3

97

blues. \_\_\_\_\_

Got the pret - ty girl

Got the pret - ty girl

3

100

Got the pret - ty girl      blues.

Got the pret - ty girl      blues.



# Someone Else's Life

from *Tales from the Bad Years*

Music by  
**Brian Lowdermilk**

Lyrics by  
**Kait Kerrigan**

The musical score is written for voice and piano. It begins with a piano introduction in the key of D major (two sharps) and common time (C). The piano part features a melody in the right hand with chords and a bass line in the left hand with sustained notes. The introduction ends with a dynamic marking of *mp*.

The vocal line enters in the second measure with the lyrics: "Just six more months. What's six more months? What's half a year of chopping up to ma - toes?"

The piano accompaniment continues with chords and a bass line that supports the vocal melody. The lyrics for the second line are: "But more than that, It's six more months of pray - ing a fi - re will de -".

stroy my fath - er's rest - aur - ant. See, I don't e - ven call it mine 'Cause that's where I have drawn the

line. I'd walk out the door \_\_\_ right now If there on - ly were \_\_\_ a way to re - wind. \_\_\_\_\_

I'd walk out the door \_\_\_ and not look back, \_\_\_ If there were

*rit.*

an - y way \_\_\_ to leave \_\_\_ my - self be - hind.

*sva*

Give me some-one el - se's life. — Switch me with some oth - er jerk — 'cause I'm

*p*

tired of mak-ing se-mi-Turk - ish food. Give me some-one el - se's life. — Don't —

*mf*

— ask me to de - vein this prawn — 'cause I won't be here I'll be long gone — with

some-one el-se's job, Some - one el-se's dad, Some-one el-se's shit - ty day. As long — as it's

some-one el-se's life. \_\_\_\_\_ I know I should be grate ful.

*f*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a melodic phrase in D major, marked with a fermata over the final note. The piano accompaniment (bottom two staves) starts with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed in the piano part.

My sous chef says My life is great But that's com pared to flee-ing Gua-te-ma - la.

*mp*

Detailed description: This system contains the next two lines of music. The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active bass line. A dynamic marking of *mp* (mezzo-piano) is placed in the piano part.

It's not so bad. It's on - ly the most bor - ing pro fes - sion in the

Detailed description: This system contains the next two lines of music. The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active bass line. The dynamic marking is not explicitly shown in this system but remains consistent with the previous system.

whole en - ti - re world. It is - n't dan - ger - ous or bad - ass and it is - n't ev - en fun. No.

Detailed description: This system contains the final two lines of music on the page. The vocal line concludes with a final note. The piano accompaniment concludes with a final chord. The dynamic marking is not explicitly shown in this system but remains consistent with the previous system.

Give me some one el - se's life. — Six months then a - no - ther six. — I'll be

*mf*

eight-y and I'll still be mix - ing dough. But in some-one el - se's life, — I'd —

— take charge of the way things went — I could make a choice if hea - ven sent — me

Some-one el - se's spine. Some-one el - se's brain. Some one el - se's caus - tic ball and chain.

Some one else's will Some - one else's friends Give me all the twists and bends. Give me some one el -

The first system consists of a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line contains the lyrics: "Some one else's will Some - one else's friends Give me all the twists and bends. Give me some one el -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- se's life. \_\_\_\_\_

The second system continues the vocal line with the lyrics: "- se's life. \_\_\_\_\_". The piano accompaniment includes a section marked "riff" with a slur over several measures. The bass line has some sustained chords.

I'd walk out the door \_\_\_ right now I would do it if \_\_\_ I thought it would mat - ter. \_\_\_\_\_

The third system features the lyrics: "I'd walk out the door \_\_\_ right now I would do it if \_\_\_ I thought it would mat - ter. \_\_\_\_\_". The piano accompaniment includes a section marked "subito *p*" (subito piano) in the bass line, indicated by a double bar line and a wedge.

I'd storm out and slam \_\_\_ the god - damn door \_\_\_ If there were \_\_\_

The fourth system features the lyrics: "I'd storm out and slam \_\_\_ the god - damn door \_\_\_ If there were \_\_\_". The piano accompaniment continues with a consistent bass line and chords.

— some-thing to want, —                      Some-thing I knew. —                      There's noth-ing that I want to do. —

*f* *mp*

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "— some-thing to want, —                      Some-thing I knew. —                      There's noth-ing that I want to do. —". The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand features chords and melodic fragments, with dynamics *f* and *mp*. The left hand has a simple bass line with some grace notes.

—                      I need a change in point of view.                      Oh \_\_\_\_\_

*dim. e rit.* *riff*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with: "—                      I need a change in point of view.                      Oh \_\_\_\_\_". The piano accompaniment continues, with a section marked *dim. e rit.* (diminuendo e ritardando) and a section marked *riff* (riff) in the right hand. The key signature changes to one sharp (F#) and the time signature changes to 3/4.

Give me some one el - se's life. —                      This one is - n't work - ing out — 'cause I'm

*f*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with: "Give me some one el - se's life. —                      This one is - n't work - ing out — 'cause I'm". The piano accompaniment continues with a strong *f* dynamic. The key signature changes to one flat (Bb) and the time signature changes to 4/4.

fin - ished with my eag - le scout - ing days. —                      An - y - bo - dy el - se's life. —                      Sign —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with: "fin - ished with my eag - le scout - ing days. —                      An - y - bo - dy el - se's life. —                      Sign —". The piano accompaniment continues with a steady bass line and chords. The key signature remains one flat (Bb) and the time signature is 4/4.

— me up on the dot-ted line. — Be it spy or crook. It's all — cloud nine — with

Some-one el - se's house      Some-one el - se's bed      Some one el - se's in - side of their head.

Some-one el - se's dog      Some - one el - se's strife      Some one's el - se's kitch - en knife.

Some - one else who knows what he has left to give. —

*ff*



Some - one who won't dream of liv - ing some - one el - se's \_\_\_\_\_

life. \_\_\_\_\_

*fff*

*v.v.*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Some - one who won't dream of liv - ing some - one el - se's" and continues with "life." The piano accompaniment features a complex texture with multiple voices in both the right and left hands, including chords, arpeggios, and melodic lines. A dynamic marking of *fff* (fortissimo) is present in the piano part. The score concludes with a double bar line and repeat dots.

# TWENTY-SOMETHING

(8/17/08)

*Music by*  
**Brian Lowdermilk**

*Lyrics by*  
**Kait Kerrigan**

$\text{♩} = 126$

The piano introduction consists of two staves. The right hand plays a continuous eighth-note melody in a major key, while the left hand provides a simple harmonic accompaniment with occasional rests.

3 WOMEN

Oo

MEN

Oo

The vocal section features three staves. The top two staves are for vocalists, with the first staff labeled '3 WOMEN' and the second 'MEN'. Both vocal parts begin with a long, sustained note marked 'Oo'. The piano accompaniment is shown in the bottom two staves, with the right hand playing a rhythmic eighth-note pattern and the left hand providing a simple accompaniment.

6

Oh

Oh

V. V. V. V. V. V. V. V.

V. V. V. V.

9

Ah

Ah

V. V. V. V. V. V. V. V.

V. V. V. V.

11 W1

My whole life is right in front of me. — I can go an - y - where. —

14

Two whole de - cades can't pre - pare you for the mo - ment, When the

17

page is blank be - fore you, and you're bare - ly e - ven twen - ty - some - thing.

19 W2

Noth - ing's stand - ing in my way. — No one's hold - ing me back. —

22 **M2**

Col - lege end - ed and there's no one here to tell me Not to

25 **ALL 3**

hit the bars and rent some cars. I'll fuck a - round But then I'm gon - na

27

change the world. — It's the gen - er - a - tion twen - ty - some - thing

30

a - scend - ing. We might — be young, — we might — be poor —

33

— but we know we de - serve much more than what our

36

W2

ALL 3

pa - rents have. Who knows what that - 'll be? But we're

39

read - y to dis - cov - er if there's life af - ter the Wii. 'Cause as

41

long as we're still young and fresh and twen - ty - some - thing, We're free.

44 W1

This is it. This is what's hot. \_\_\_

48 W1

But you're on - ly twen - ty - some - thing 'til you're \_\_\_ not.

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing. 'Til you're \_\_\_ not.

51 W2 W1 AND W2

Hur-ry up. Do it now. If you don't. If you blink, Then it's o - ver.

If you don't. If you blink, Then it's o - ver.

54 **W3**

Show me some-thing I can get be-hind. \_\_\_\_ And I'm al-read-y there. \_

57

**M1**

The

I've got time to kill un - til my life be - comes more real. The

60

time is now for wear - ing heels drugs,

time is now For room - mates, for chance en - count - ers.



62 ALL

Raise a glass — To the gen - er - a - tion twen - ty - some - thing

65

a - scend - ing. We might — be young, — we might — be poor —

a - scend - ing. We might — be young, — we might — be poor —

68

— but we — know we — de - serve — much more — than what our

M1 — but we — know we — de - serve — much more —

M2 but we — know we — de - serve — much more — than what our

71

pa - rents have. \_\_\_ More than some damn de - gree.

pa - rents have. \_\_\_ More than some damn de - gree. \_\_\_

74

— We're the tar - get de - mo - graph - ic. We're the rea - son for T - V. We're ob -

— We're the tar - get de - mo - graph - ic. We're the rea - son for T - V. We're ob -

77

sess - ive - ly and de - fin - ite - ly twen - ty - some - thing \_\_\_

sess - ive - ly and de - fin - ite - ly twen - ty - some - thing \_\_\_

79

Don't think a - bout \_\_\_ to - mor - row. There's e -  
and free. There's e -

82

nough to do \_\_\_ to - day. I'm young, smart, on my way.  
nough to do \_\_\_ to - day. I'm young, smart, on my way.

85

This is my day. You blinked. You're not twen - ty - some - thing.  
This is my day. You blinked. You're not twen - ty - some - thing.

## Freely

88 W3

This is it. This is what's hot. ——— It's your mo - ment. It's your de - cade.

91

But you're on-ly twen-ty-some-thing 'til you're ——— not. Hur ry up. Do it now. If you

M2

This is it. This is what's hot. ———

*grad. accel.*

94

don't. If you blink, Then it's o - ver. Don't

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing

96 W2

This is it. This is what's hot.

think a - bout to - mor - row. There's e -

This is it. This is what's hot.

'til you're not. Hur - ry up. Do it now. If you

98

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing

nough to do to - day. I'm

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing

don't. If you blink, Then it's o - ver. Don't

100 W1

This is it. This is what's hot. \_\_\_\_\_

'til you're \_\_\_\_\_ not. Hur-ry up. Do it now. If you

young, smart, on my way. This is my day.

'til you're \_\_\_\_\_ not. Hur-ry up. Do it now. If you

think a - bout \_\_\_\_\_ to - mor - row. There's e -

102

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing

don't. If you blink, Then it's o - ver.

You blinked. You're not twen - ty - some - thing.

don't. If you blink, Then it's o - ver. Don't

nough to do \_\_\_\_\_ to - - day. I'm

104

'til you're \_\_\_\_\_ not. Hur-ry up. Do it now. If you  
 Oh \_\_\_\_\_ yea \_\_\_\_\_  
 This is it. This is what's hot. \_\_\_\_\_  
 think a - bout \_\_\_\_\_ to - mor - row. There's e -  
 young, smart, on my way. This is my day.

106

don't. If you blink, Then it's o - ver. Don't  
 Oh \_\_\_\_\_ Don't  
 It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing.  
 nough to do \_\_\_\_\_ to - - day. \_\_\_\_\_  
 You blinked. You're not twen - ty - some - thing.

108

think a - bout to - mor - row. There's e -  
 think a - bout to - mor - row. There's e -  
 'til you're not, Hur - ry up. Do it now. If you  
 young, smart, on my way. This is my day.

110

nough to do to - day. I'm  
 nough to do to - day. I'm  
 don't. If you blink, Then it's o - ver. I'm  
 You blinked. You're not twen - ty - some - thing.  
 You blinked. You're not twen - ty - some - thing.





116

Raise a glass ——— To the gen - er - a - tion twen - ty - some - thing

Raise a glass ——— To the gen - er - a - tion twen - ty - some - thing

119

a - scend - ing. Oh Young, Poor

a - scend - ing. We might — be young, — we might — be poor —

a - scend - ing. We might — be young, — we might — be poor —

a - scend - ing. We might — be young, — we might — be poor —

122

Score for measures 122-123. The music is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "We know we de - serve much more. — but we know we de - serve much more. — but we know We de - serve much more. — but we know We de - serve much more." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

124

Score for measures 124-125. The music is in B-flat major (two flats) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "that what our pa - rents had. —". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

126

Who knows what that - 'll be? \_\_\_\_\_

Who knows what that - 'll be? \_\_\_\_\_

Who knows what that - 'll be? \_\_\_\_\_

Who knows what that - 'll be? \_\_\_\_\_

Who knows what that - 'll be? \_\_\_\_\_

When you're

M2

128

You're just start - ing, when you're twen - ty - four. You'll

twen - ty, you're just start - ing. You're twen - ty five, you'll

W2

W1

M1

130

nev - er feel more per - fect when you're turn - ing - twen - ty three, be - cause we're

nev - er feel more per - fect. Life starts - at twen - ty - three, be - cause we're

add W2

W3

add MEN

132

read - y and we're wait - ing and we're twen - ty - some - thing. — And free.

read - y and we're wait - ing and we're twen - ty - some - thing. — And free.

135

*mf*

*ff*

# TWO STRANGERS

(8/17/08)

Music by  
**Brian Lowdermilk**

Lyrics by  
**Kait Kerrigan**

$\text{♩} = 140$

W2

Some where in a qui - et lit - tle nook of this ci - ty,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It begins with a whole note chord (W2) and a tempo marking of quarter note = 140. The melody starts on a half note, followed by quarter notes, and then a 2/4 time signature change. The lyrics 'Some where in a qui - et lit - tle nook of this ci - ty,' are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a common time signature (C). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Slip - ping in - to some-thing that's a lit - tle less like a dis - guise. —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a 4-measure rest, then continues with quarter notes. The lyrics 'Slip - ping in - to some-thing that's a lit - tle less like a dis - guise. —' are written below. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

You are not — a - lone — here.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a 4-measure rest, then continues with quarter notes. The lyrics 'You are not — a - lone — here.' are written below. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

11

O - pen up your eyes. We can - not sleep.

*rit.*

14

We'll just hold our breath to - night. Two

Oh. Two stran - gers.

*a tempo*

W3 W1

17

stran - gers. Hope don't mat - ter. It don't mat - ter. Time

Two stran - gers.

W3

20

— will pulse on and to - mor - row will come — and go. — Or at least —

W3

Go —

23

— I've been — told so. — Two stran - gers, Two stran - gers, Two stran - gers, Two stran - gers,

W1 W3

26

ALL

Lost and lone - - - ly, on - ly night - cap strange —



29

stran - gers                      Let - ting go of a dream

*rit.*

W2

♩ = 132

32

Wak - ing up from a dream

Let - ting go of a dream

W3                      W1

35

Wak - ing up from a half - re - mem - bered mid - No - vem - ber dream.

♩ = 144

38

And some where out in Brook-lyn you're a - lone and you're drink - ing,

42

Soak - ing up the feel - ing that you've

45

ne - ver felt noth - ing at all. \_\_\_\_\_

48

Whis - key makes — you brood, — but that's your kind — of mood. —

51

Oh, We can - not sleep. But we'll hold — our breath — to - night. —

55

— Two stran - gers. Hope don't mat - ter.

W1

Two stran - gers. Hope don't

W3

Two stran - gers. Hope don't

58

It don't mat-ter. Time \_\_\_ will pulse on and to-mor-row will come \_\_\_ and go. \_\_\_

mat - ter Time \_\_\_ will pulse on will come \_\_\_

mat - ter Time \_\_\_ will pulse on will come \_\_\_

61

\_\_\_ We'll be trugd - ing through \_\_\_ the snow. \_\_\_ Two

\_\_\_ and go. \_\_\_ Two stran - gers,

\_\_\_ and go. \_\_\_

64

stran - gers, Lost and lone - - - - ly,  
 Lost and lone - - - - ly,  
 Two stran - gers, Lost and lone - - - - ly,

67

W2

on - ly night - cap strange — stran - gers Let - ting go of a dream —

*rit.*

71

Wak - ing up from a dream —  
 La da da de da da — La da da de da da —

*a tempo*

W 1/3

74

La da da de da da da da \_\_\_\_\_ And then it's o -

— Ai ah \_\_\_\_\_

77

- ver. Just a - noth - er mis - take \_\_\_\_\_ done

80

o - ver. There's no e - vi - dence here, \_\_\_\_\_ No mark or pi - ctur e frame Just a name

83

In a cell phone, stuck in my head, — Smell-ing boy — in my emp - ty twin — bed or

This system contains the vocal line and piano accompaniment for measures 83 through 86. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and a rhythmic bass line.

87

May-be I'm just con-jur-ing some ro-mance I read. \_\_\_\_\_

*accel.*

This system contains the vocal line and piano accompaniment for measures 87 through 90. The piano accompaniment features a section marked 'accel.' starting in measure 89.

$\text{♩} = 144$

91

**ALL**

This was not... So ma - gic - a - a - al. You

This system contains the vocal line and piano accompaniment for measures 91 through 94. It begins with the instruction 'ALL' in bold. The piano accompaniment features a steady rhythmic pattern.

95

did - n't im - press me. Not at all. No. No. Not e - ven a

This system contains the vocal line and piano accompaniment for measures 95 through 98. The piano accompaniment continues with the same rhythmic pattern as the previous system.

99

lit - tle bit. You were some - thing I want - ed to try, And

103

W2

we we hap - py, For a while. Just like in a

107

$\text{♩} = 146$

dream W1 One late

W3 La La La

La La La

La La La



110

night Tum - a - bling t'ward win - ter in a per - fect au - tumn lu - min - es - cent

La La La La

La La La La

8va

Detailed description: This block contains the musical score for measures 110 to 112. It features a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a basso continuo line with figured bass notation. The lyrics are 'night Tum - a - bling t'ward win - ter in a per - fect au - tumn lu - min - es - cent'. The piano part includes a treble clef staff with chords and a bass clef staff with arpeggiated figures. The basso continuo line has a treble clef staff with notes and a bass clef staff with arpeggiated figures. The lyrics 'La La La La' are placed under the piano accompaniment.

113

light, You held me

La La La La La La La La Me

La La La La La La La La Me

8va 15ma

Detailed description: This block contains the musical score for measures 113 to 116. It features a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a basso continuo line with figured bass notation. The lyrics are 'light, You held me'. The piano part includes a treble clef staff with chords and a bass clef staff with arpeggiated figures. The basso continuo line has a treble clef staff with notes and a bass clef staff with arpeggiated figures. The lyrics 'La La La La La La La La Me' are placed under the piano accompaniment. The basso continuo line includes markings for '8va' and '15ma'.

117

tight.

Ah Ah

121

That was all I e - ver could have asked for.

rit.

125

We'll just hold our breath — to - night. — Two stran - gers.

W1

Two stran - gers. W3

Two stran - gers.

accel.

129

Two stran - gers \_\_\_\_\_ We can - not sleep. —

Two stran - gers \_\_\_\_\_ We can - not sleep. —

\_\_\_\_\_ We can - not sleep. —

The musical score for measures 129-131 features a vocal line and a piano accompaniment. The vocal line consists of two staves, with lyrics 'Two stran - gers \_\_\_\_\_ We can - not sleep. —' appearing below both. The piano accompaniment is shown in grand staff notation with chords and moving lines in both hands.

132

— We'll just hold our breath \_\_\_\_\_ to - night. \_\_\_\_\_ Two stran - gers.

— Two stran - gers. Two stran - gers.

— Two stran - gers. Two stran - gers.

The musical score for measures 132-135 continues with the vocal line and piano accompaniment. The vocal line has lyrics '— We'll just hold our breath \_\_\_\_\_ to - night. \_\_\_\_\_ Two stran - gers.' and '— Two stran - gers. Two stran - gers.' The piano accompaniment continues with chords and moving lines in both hands.

136

Hope don't mat ter. It don't mat-ter. It don't mat-ter. \_\_\_

Hope don't mat ter. It don't mat-ter. Time \_\_\_ will pulse on

Hope don't mat - ter. Time \_\_\_ will pulse on We'll come \_\_\_ and \_\_\_ go.

Oh. \_\_\_

140

Oh. \_\_\_

Oh. \_\_\_

Oh. \_\_\_ Two stran - gers,

144 W2

Lost  
W 1/3

and lone - - - ly, on - ly night - cap strange\_

Lost  
and lone - - - ly, on - ly night - cap strange\_

*rit.*

147

ers Lost and lone - - - ly, on - ly night - cap strange\_

stran - ers

151

stran - gers La da da de da da

stran - gers

154

Musical score for measures 154-156. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line contains the lyrics "La da da de da da" with a long note on the final "da". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

157

Musical score for measures 157-160. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line contains the lyrics "La da da de da da da da da da da da da da da" with a long note on the final "da". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and repeat signs.