tales from the bad years

VOCAL SELECTIONS

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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

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15 How To Return Home

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37 Party Worth Crashing

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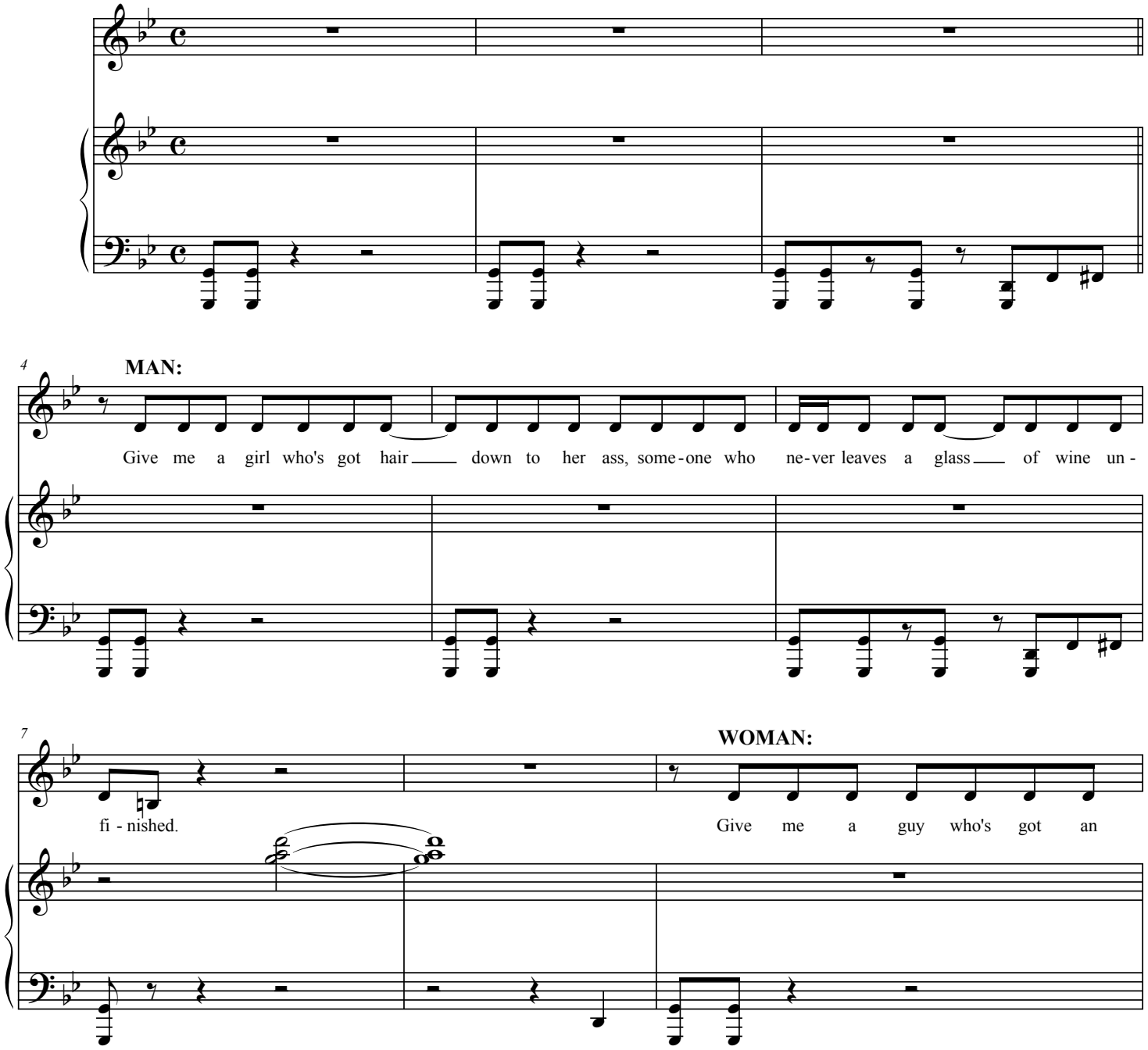
For more information, visit:
www.kerrigan-lowdermilk.com

Anonymous Sex

from *Tales From The Bad Years*

music by brian lowdermilk
lyrics by kait kerrigan



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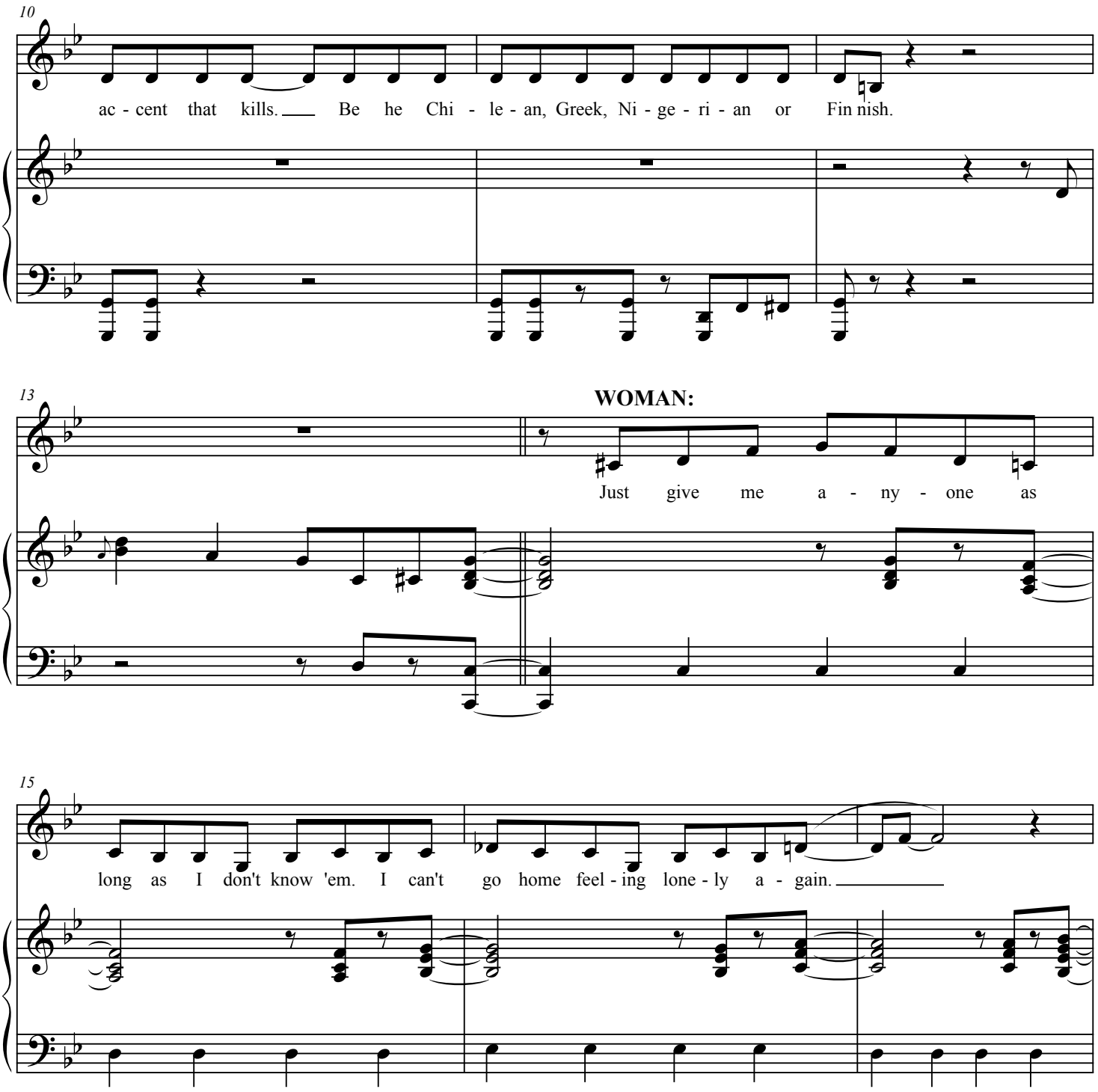
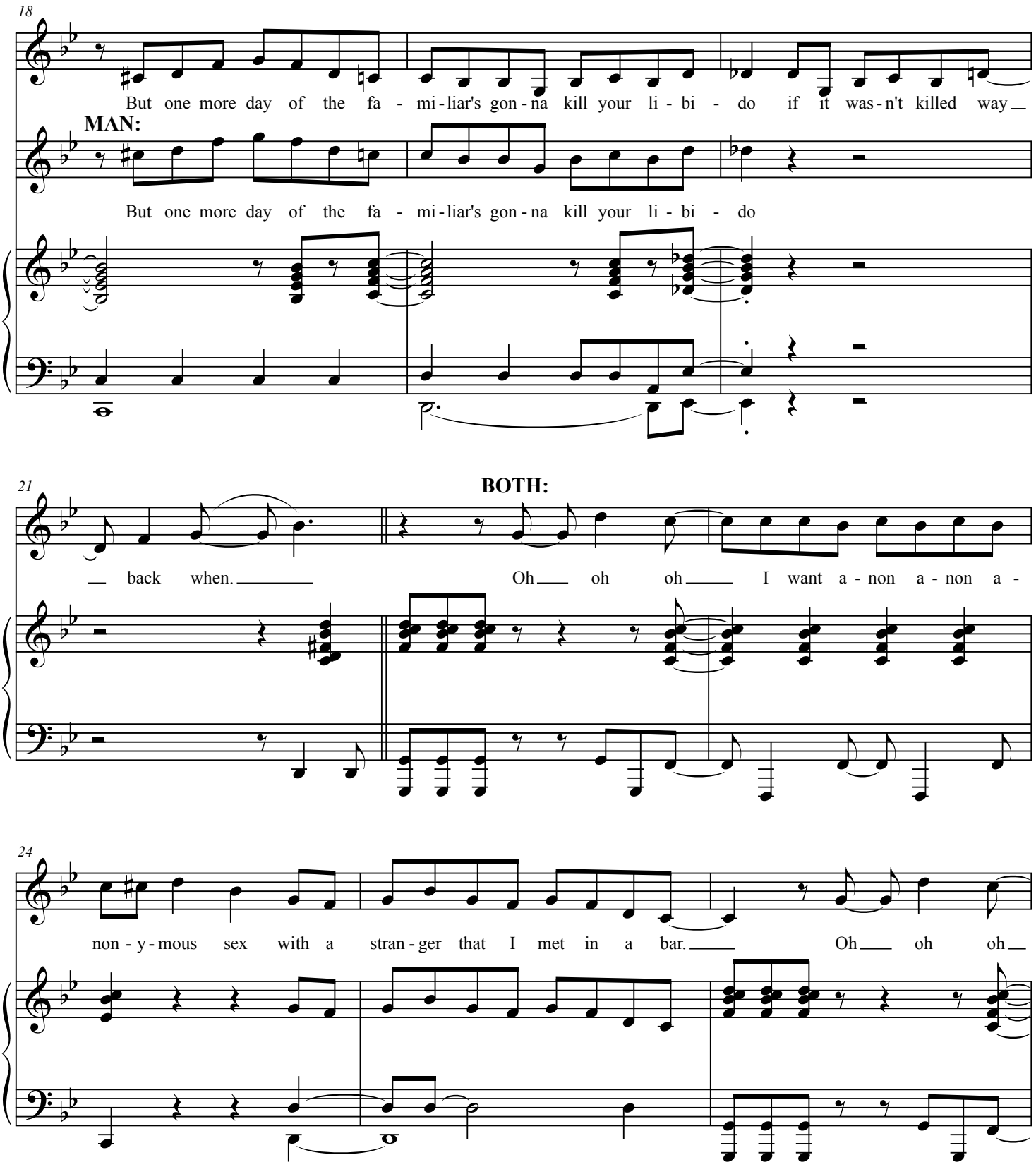
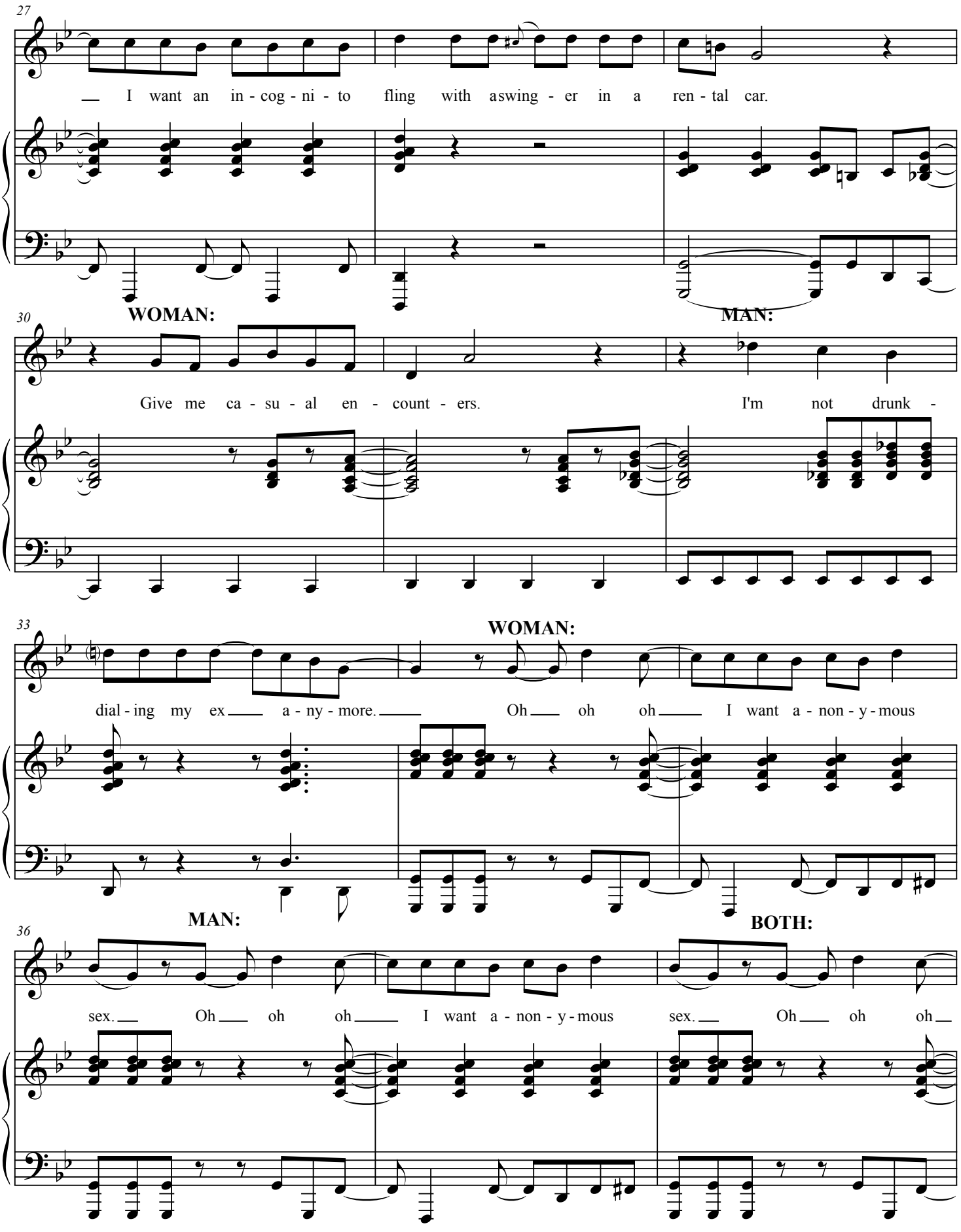
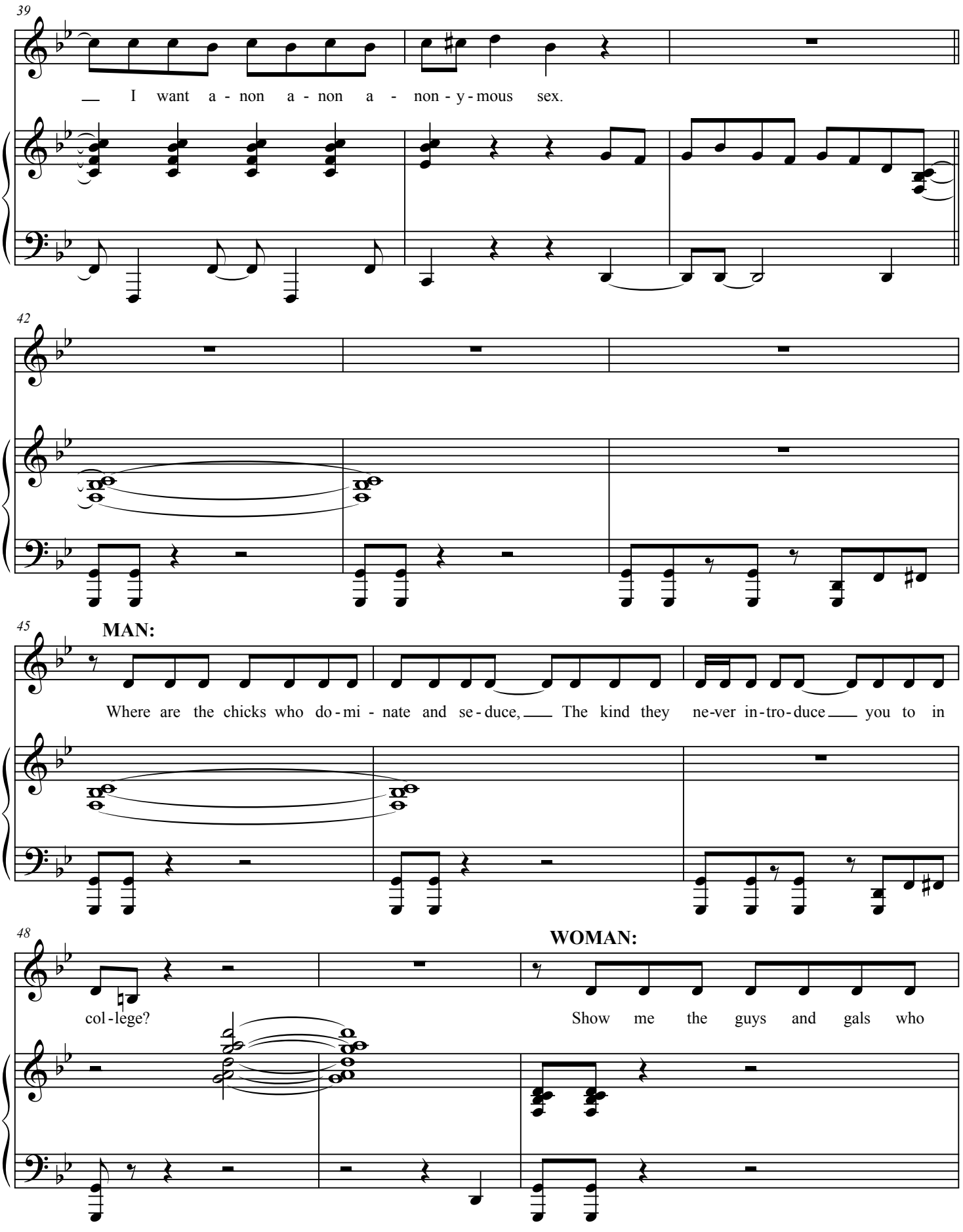
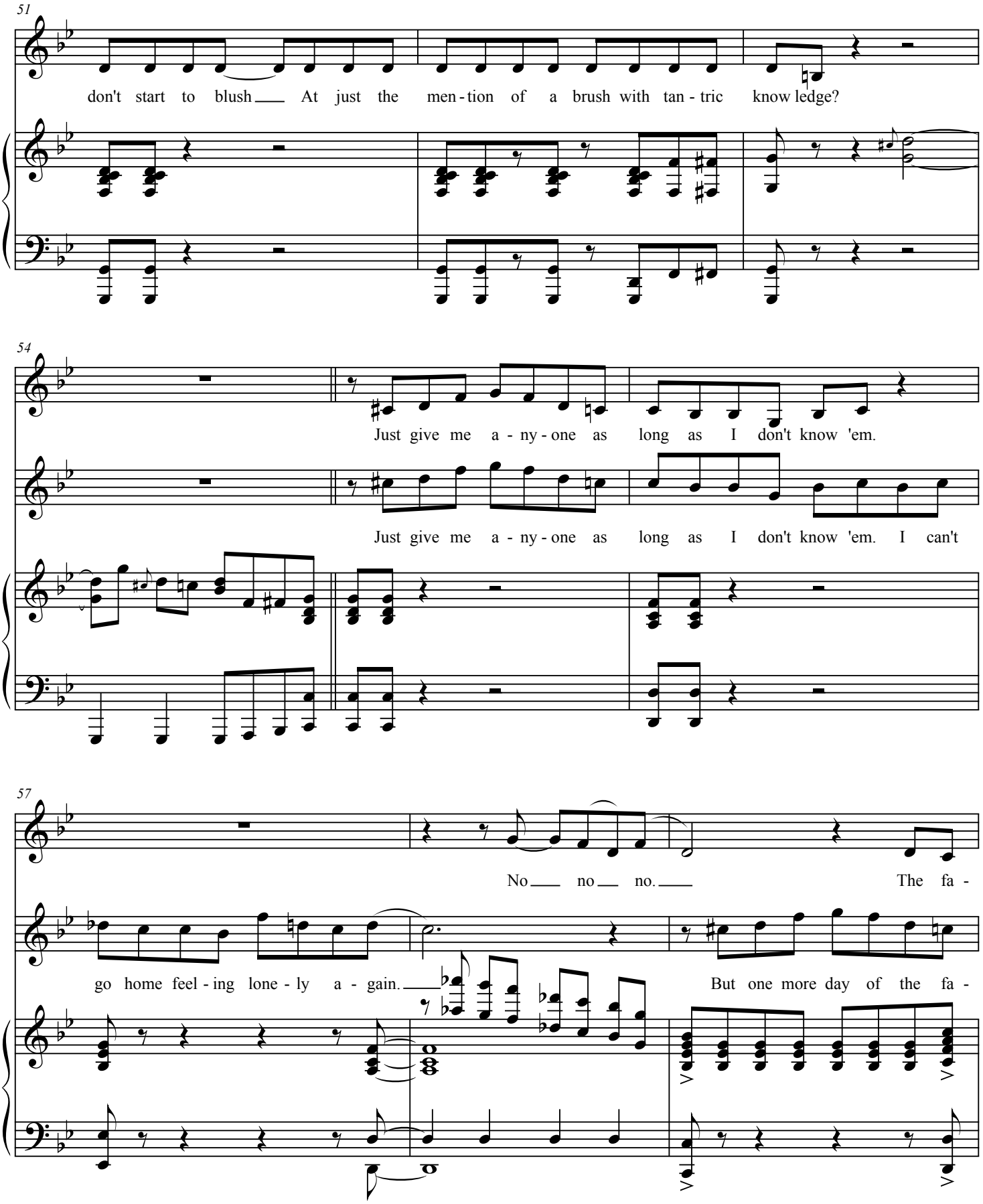
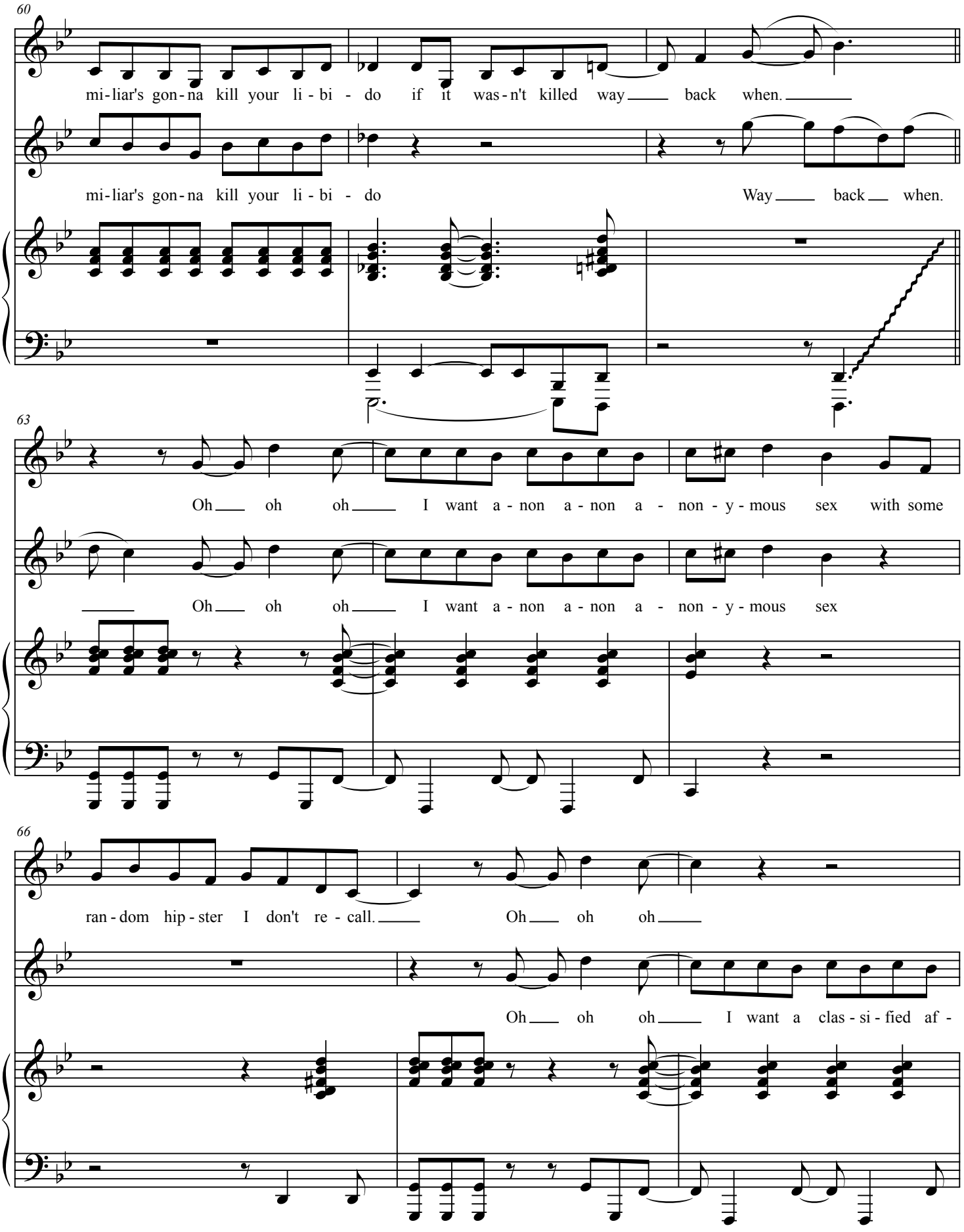

10
ac - cent that kills. Be he Chi - le - an, Greek, Ni - ge - ri - an or Fin nish.
13
WOMAN:
Just give me a - ny - one as
15
long as I don't know 'em. I can't go home feel - ing lone - ly a - gain.

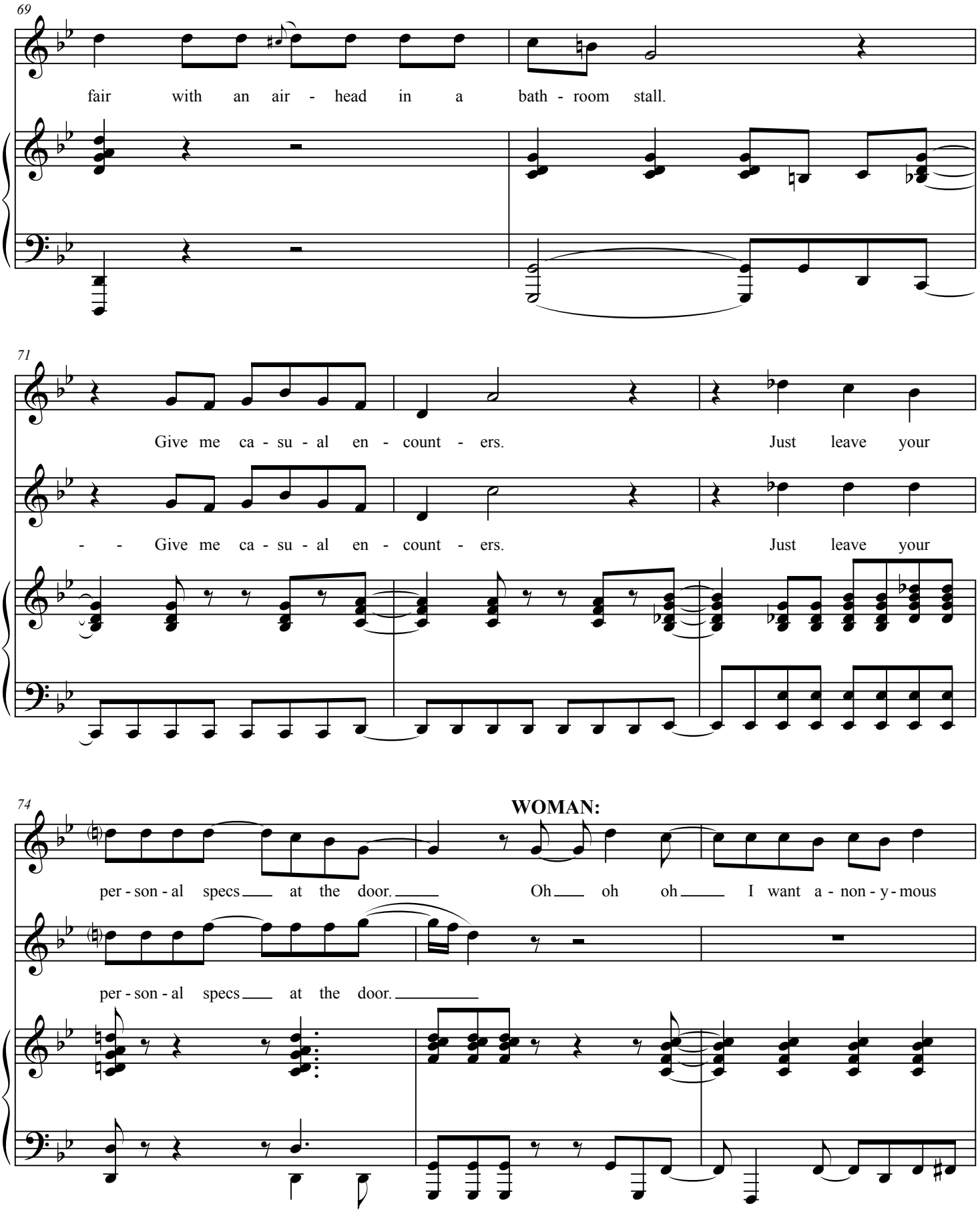

18
But one more day of the fa - mi - liar's gon - na kill your li - bi - do if it was - n't killed way
MAN:
But one more day of the fa - mi - liar's gon - na kill your li - bi - do
21
BOTH:
back when.
Oh oh oh I want a - non a - non a -
24
non - y - mous sex with a stran - ger that I met in a bar.
Oh oh oh

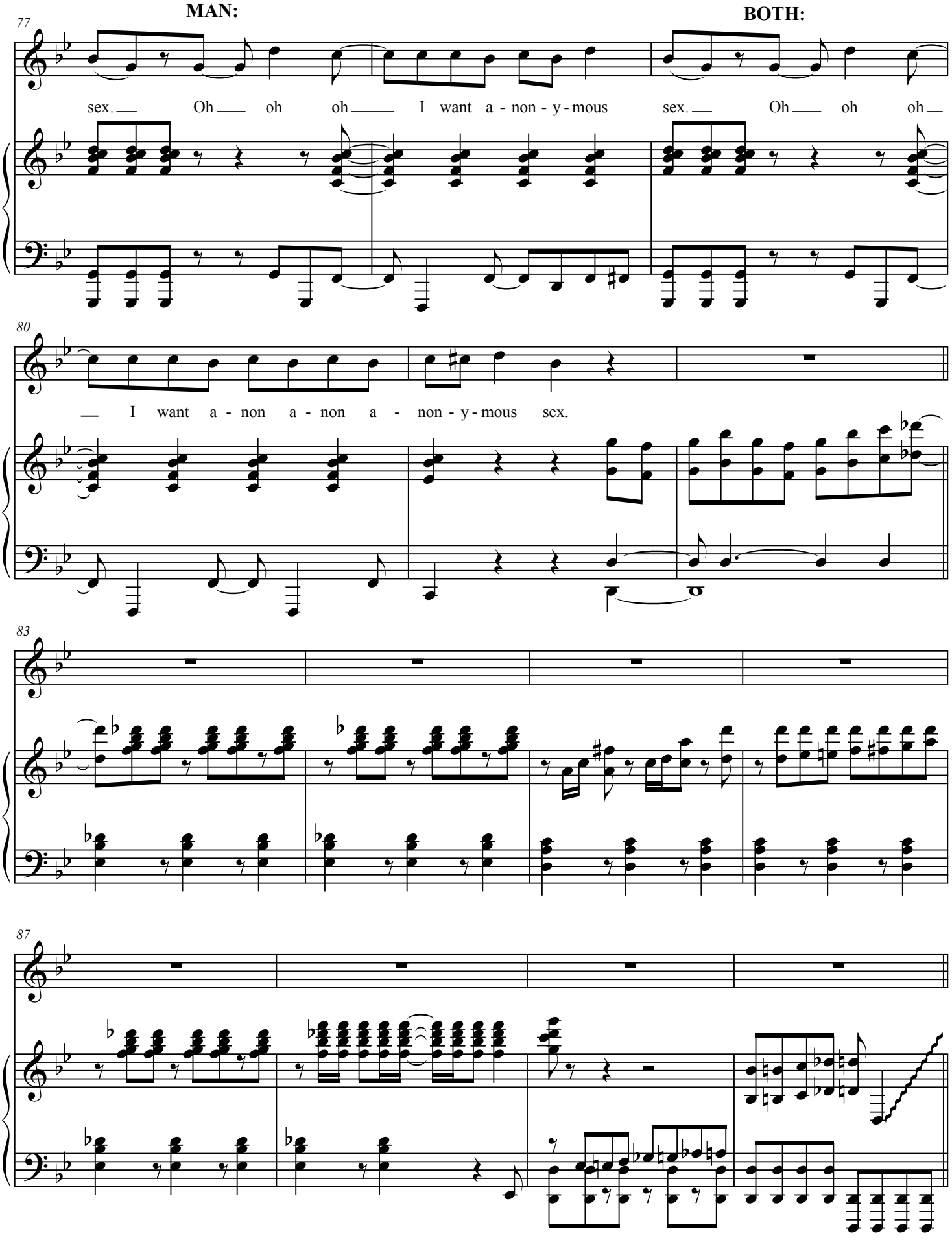

27
I want an in - cog - ni - to fling with a swing - er in a ren - tal car.
30
WOMAN:
MAN:
Give me ca - su - al en - count - ers.
I'm not drunk -
33
WOMAN:
dial - ing my ex a - ny - more.
Oh oh oh I want a - non - y - mous
36
MAN:
BOTH:
sex. Oh oh oh I want a - non - y - mous sex. Oh oh oh

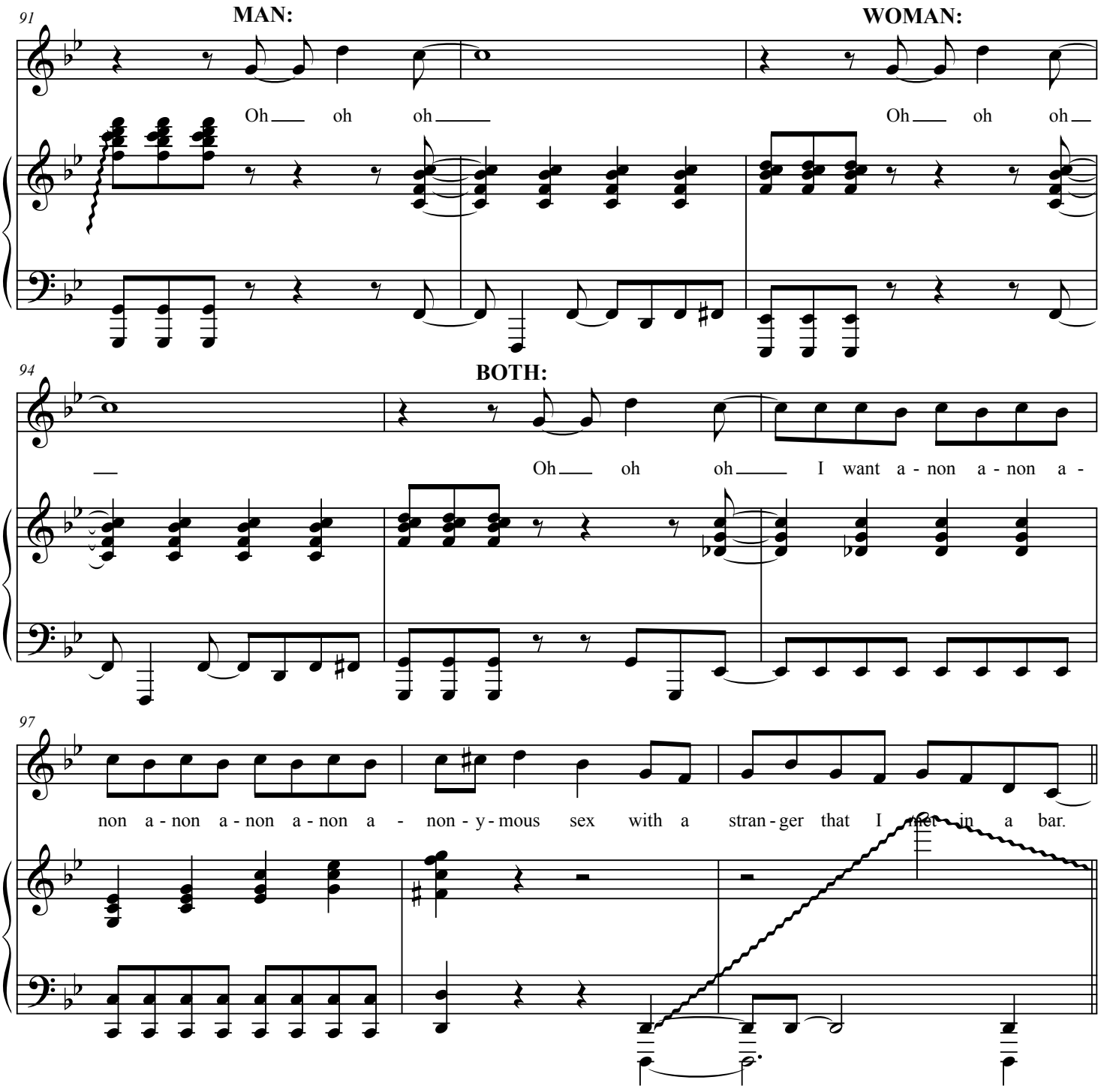

39
I want a - non a - non a - non - y - mous sex.
42
45
MAN:
Where are the chicks who do - mi - nate and se - duce, The kind they ne-ver in-tro-duce you to in
48
WOMAN:
col - lege?
Show me the guys and gals who

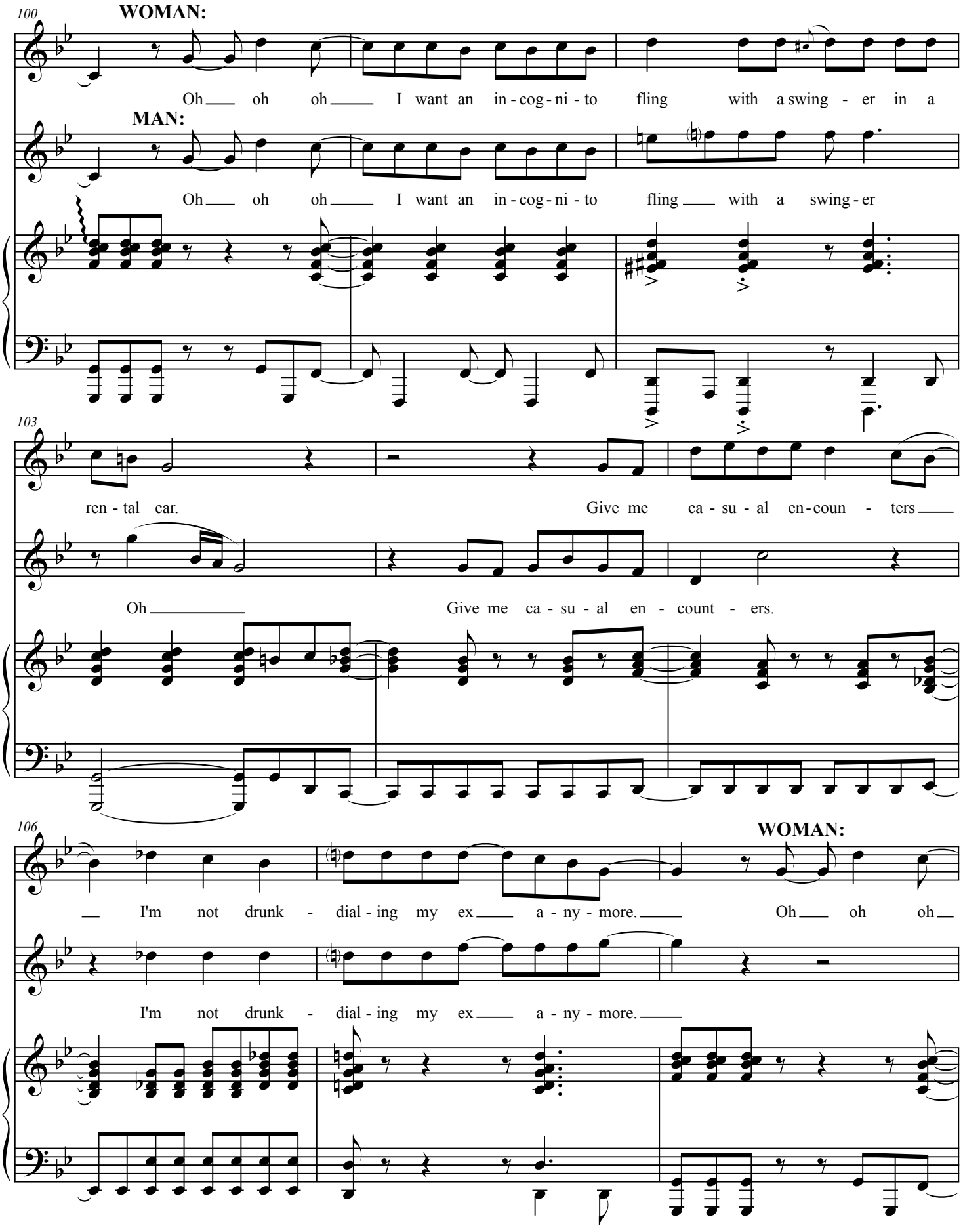

51
don't start to blush At just the men - tion of a brush with tan - tric know ledge?
54
Just give me a - ny - one as long as I don't know 'em.
Just give me a - ny - one as long as I don't know 'em. I can't
57
No no no. The fa -
go home feel - ing lone - ly a - gain. But one more day of the fa -

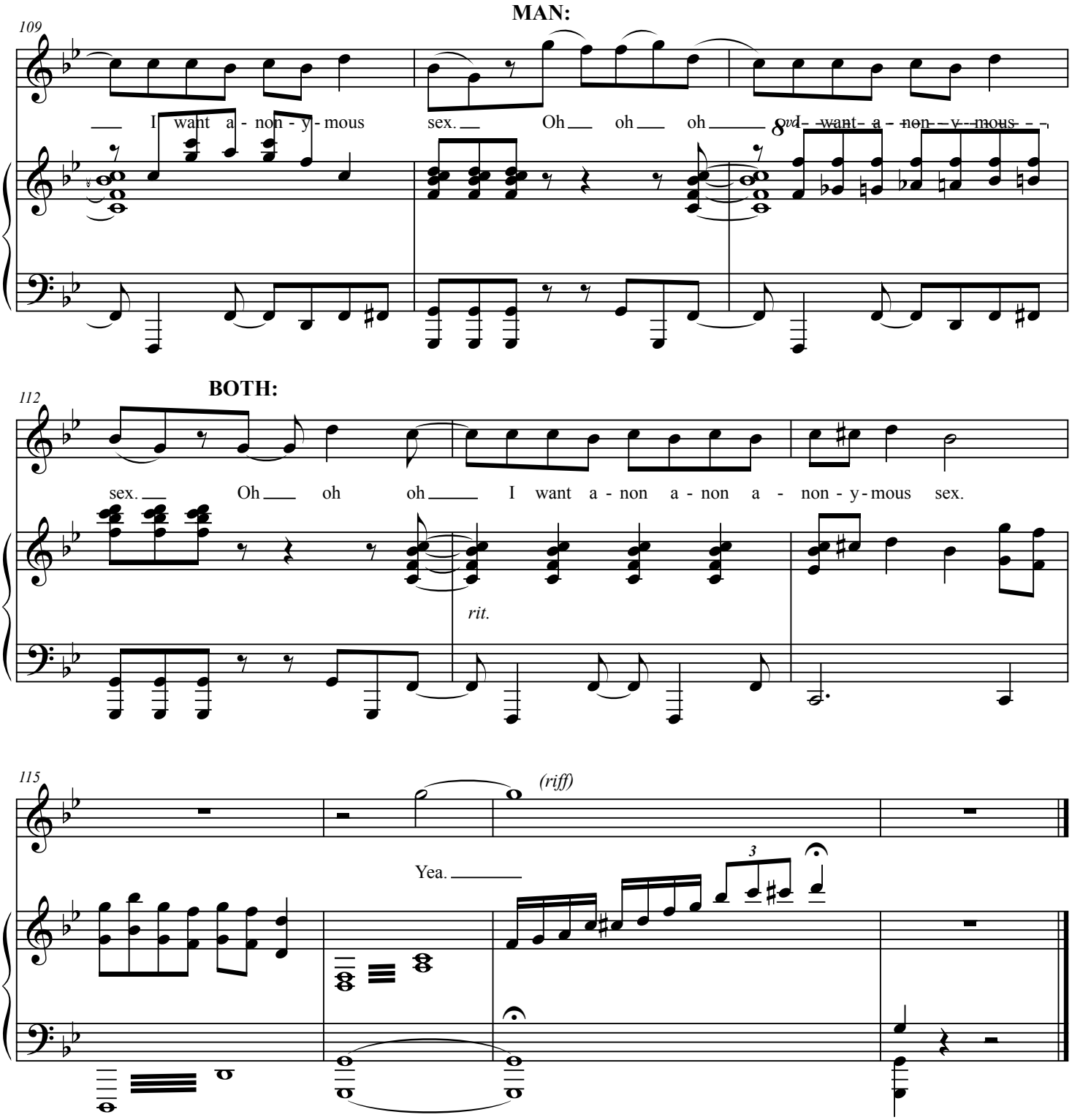

60
mi-liar's gon-na kill your li-bi-do if it was-n't killed way back when.
mi-liar's gon-na kill your li-bi-do Way back when.
63
Oh oh oh I want a-non a-non a-non-y-mous sex with some
Oh oh oh I want a-non a-non a-non-y-mous sex
66
ran-dom hip-ster I don't re-call. Oh oh oh
Oh oh oh I want a clas-si-fied 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
80
I want a - non a - non a - non - y - mous sex.
83
87


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.

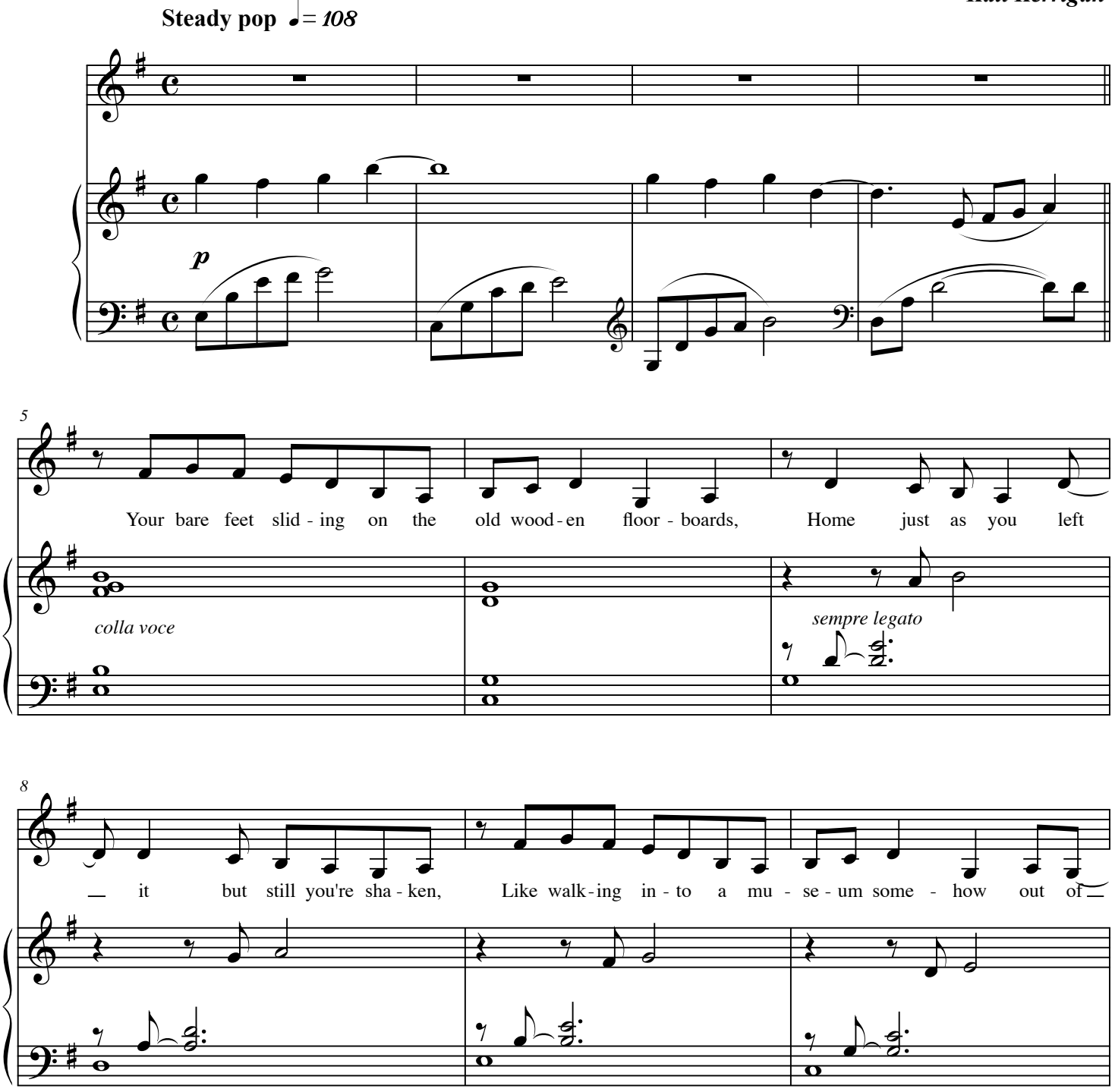

MAN:
109
I want a - non - y - mous sex. Oh oh oh
8va
want a non y mous
BOTH:
112
sex. Oh oh oh I want a - non a - non a - non - y - mous sex.
rit.
115
(riff)
Yea.
3

How To Return Home

from *Tales from the Bad Years*

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan



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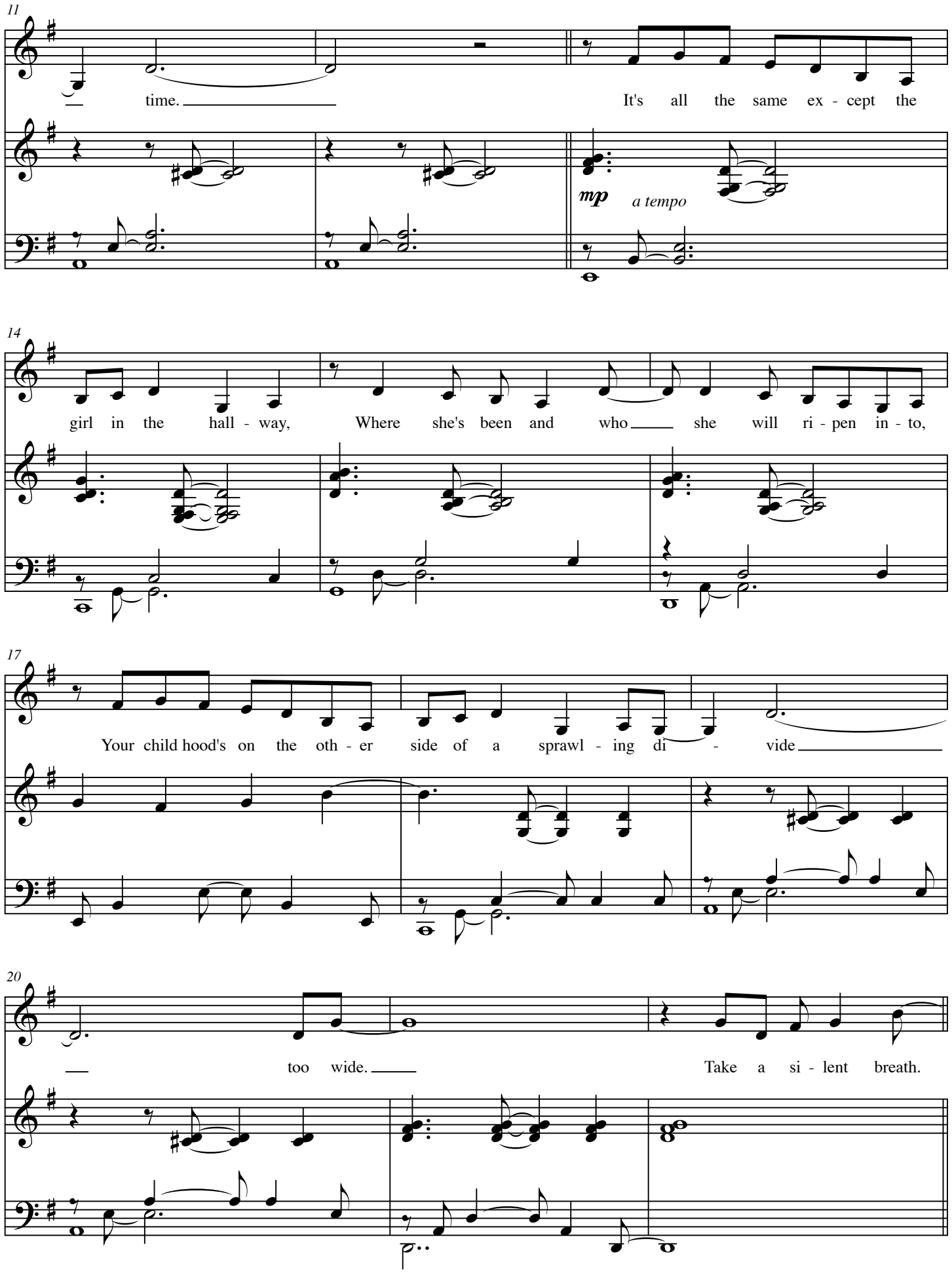
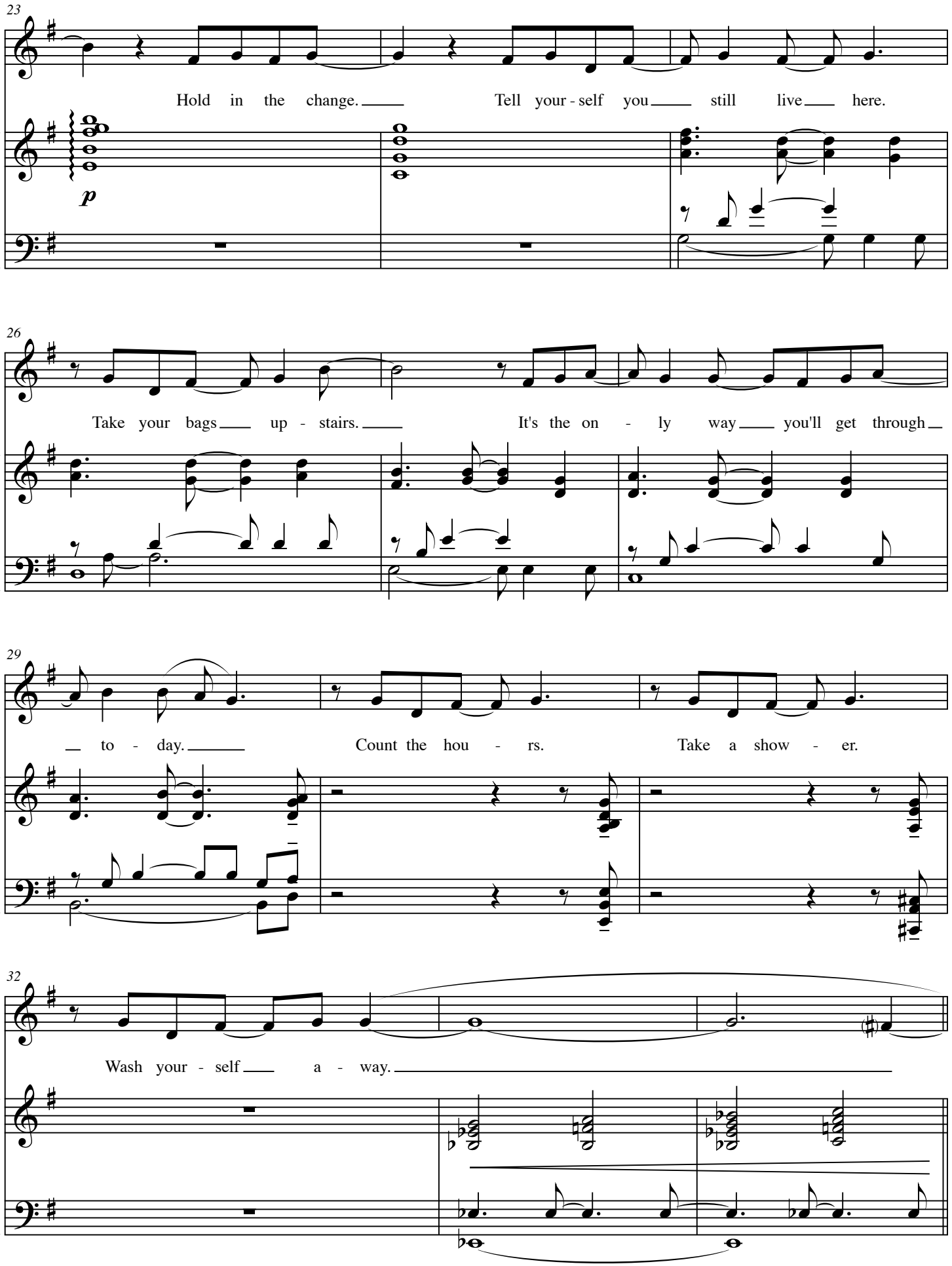
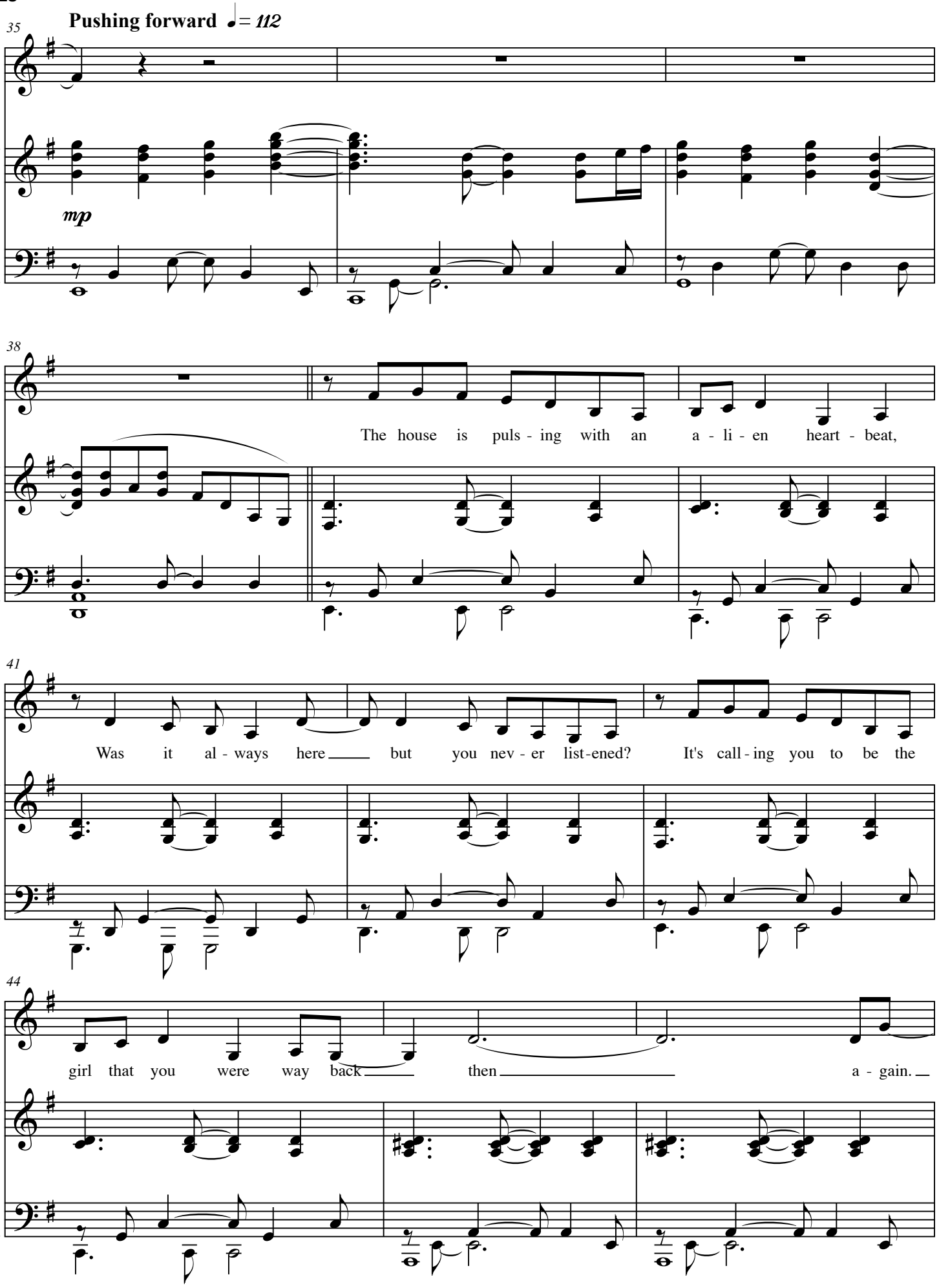
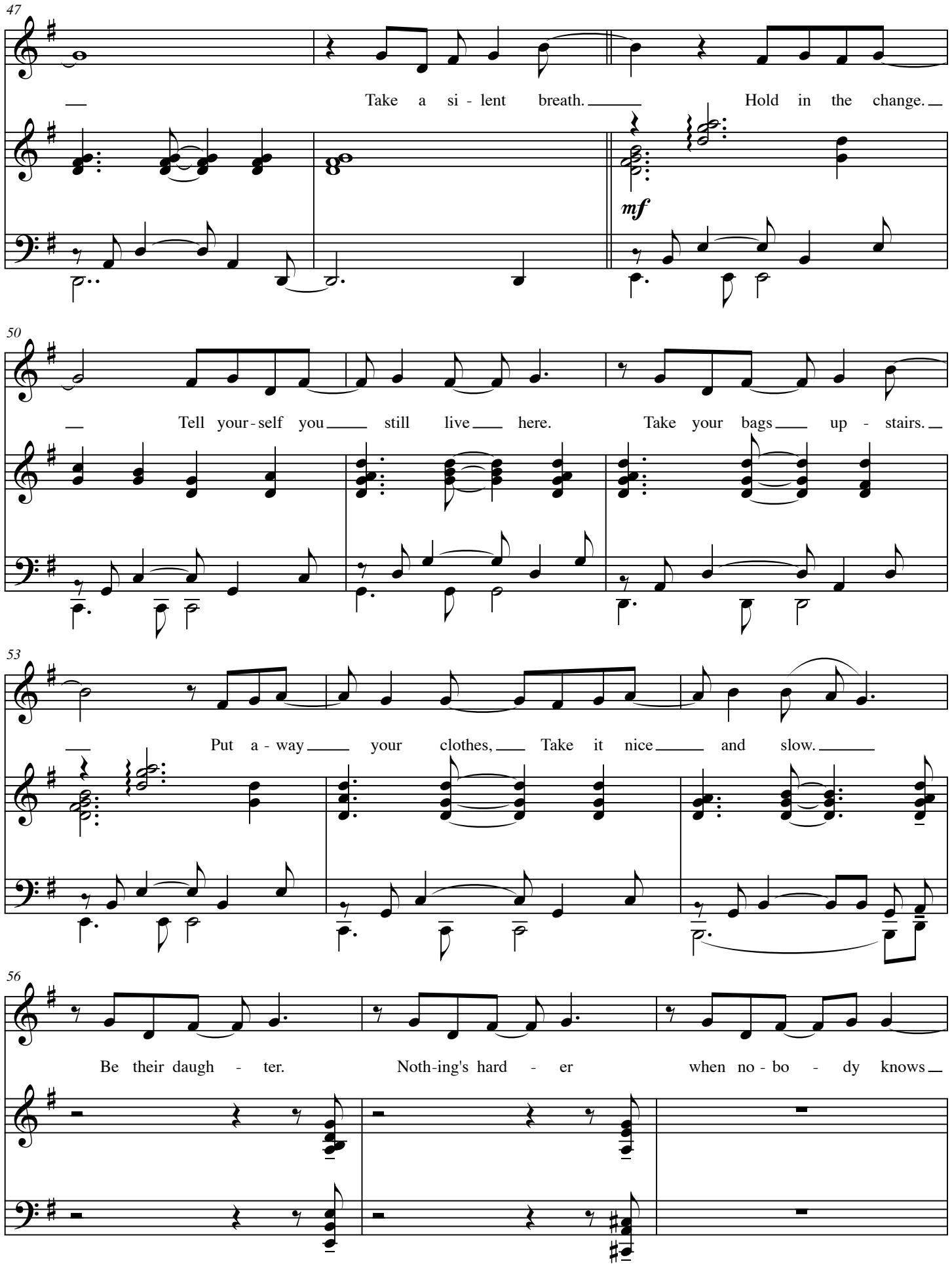
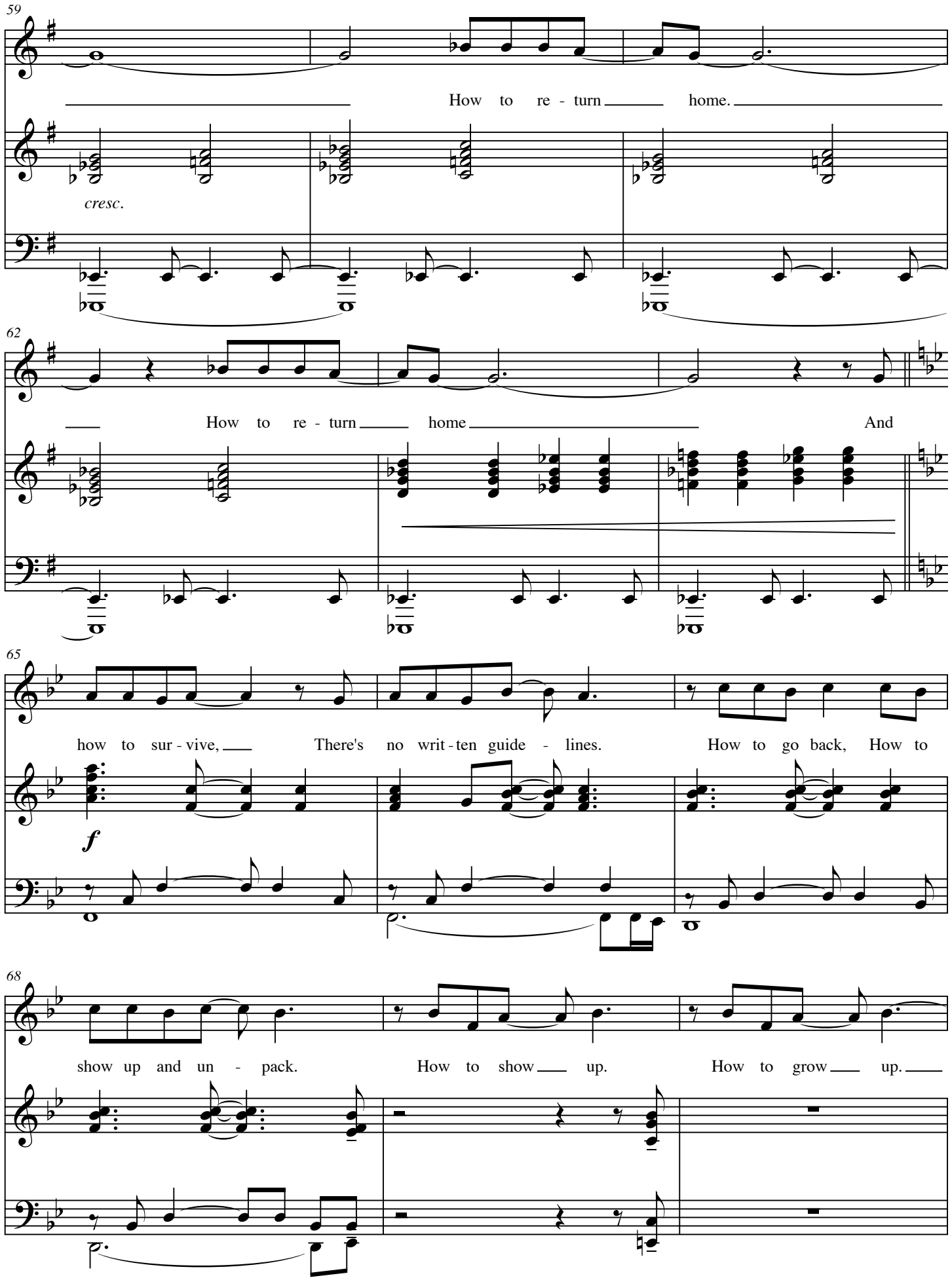
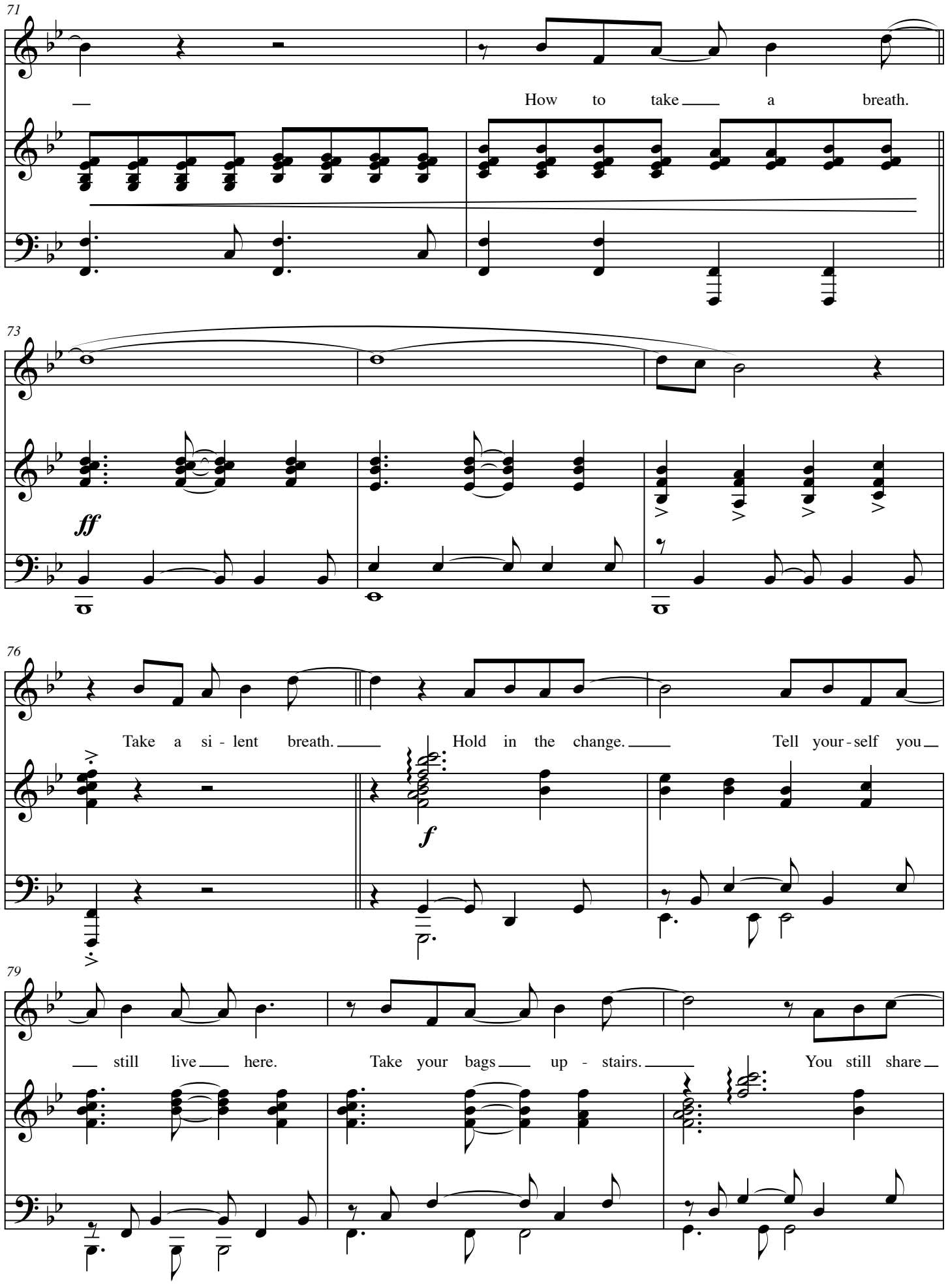

11
time.
It's all the same ex - cept the
mp
a tempo
14
girl in the hall - way,
Where she's been and who she will ri - pen in - to,
17
Your child hood's on the oth - er side of a sprawl - ing di - vide
20
too wide.
Take a si - lent breath.

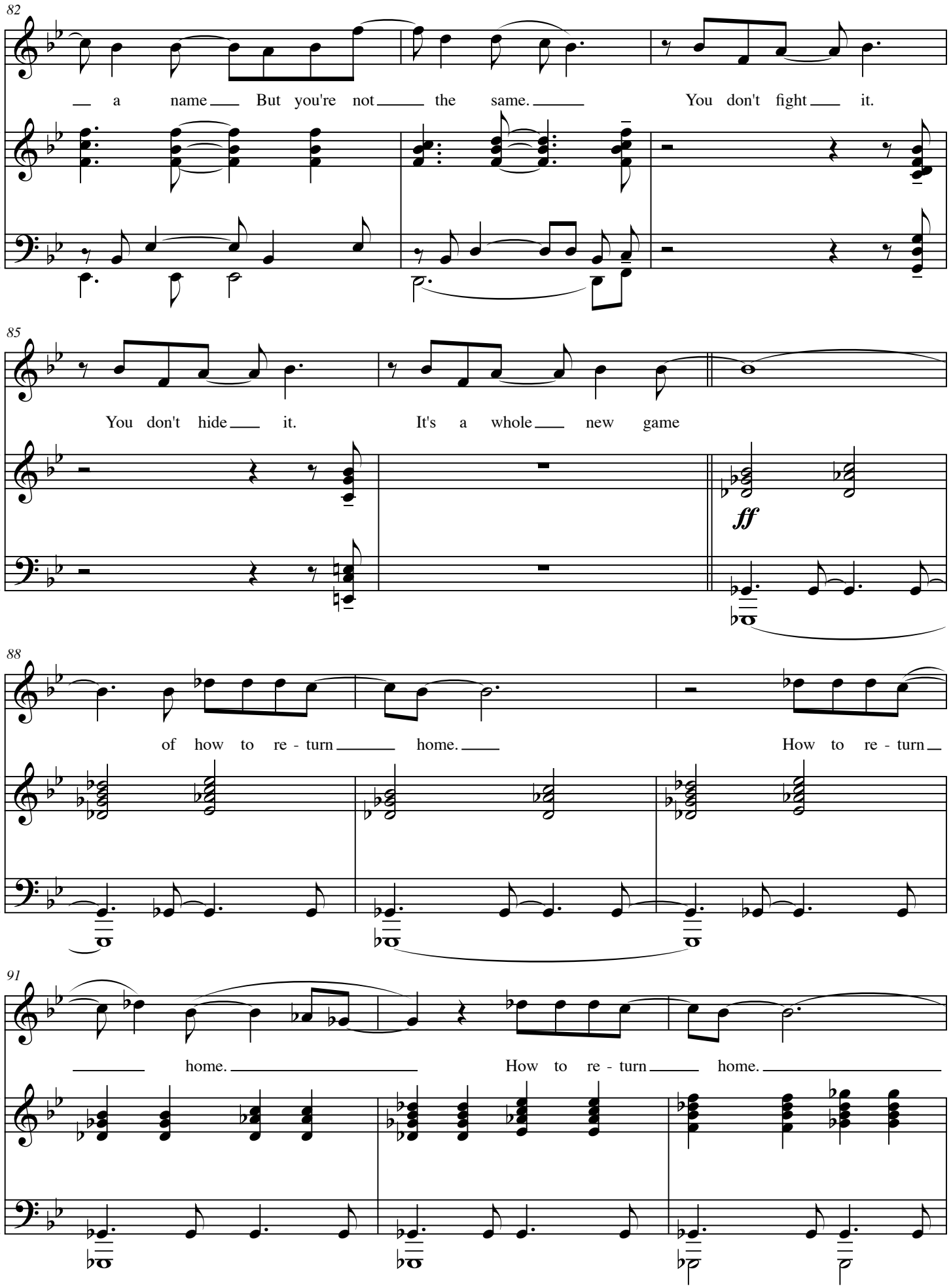

23
Hold in the change. Tell your - self you still live here.
p
26
Take your bags up - stairs. It's the on - ly way you'll get through
29
to - day. Count the hou - rs. Take a show - er.
32
Wash your - self a - way.

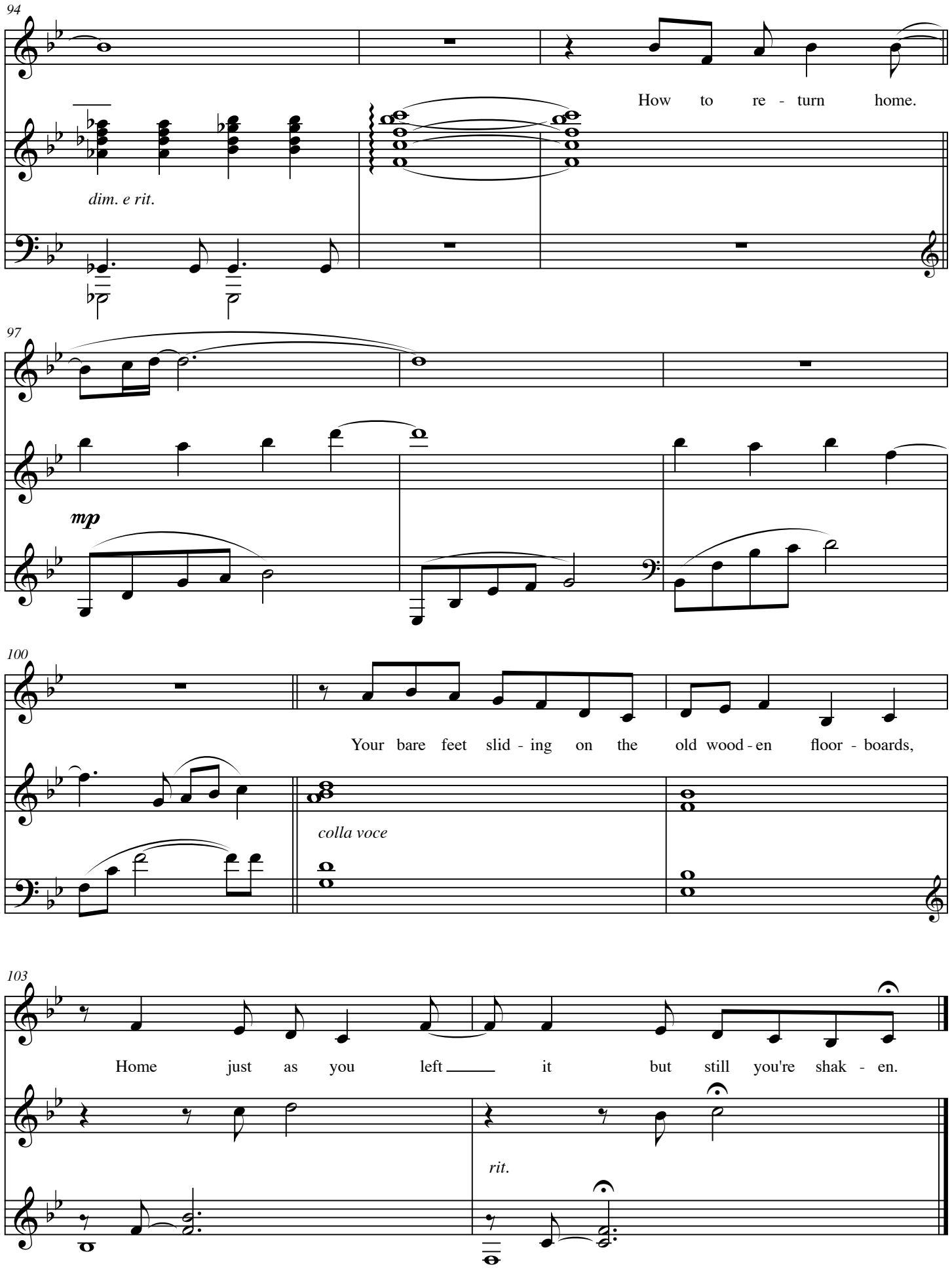

Pushing forward ♩= 112
35
mp
38
The house is puls - ing with an a - li - en heart - beat,
41
Was it al - ways here but you nev - er list-ened? It's call - ing you to be the
44
girl that you were way back then a - gain.


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.


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

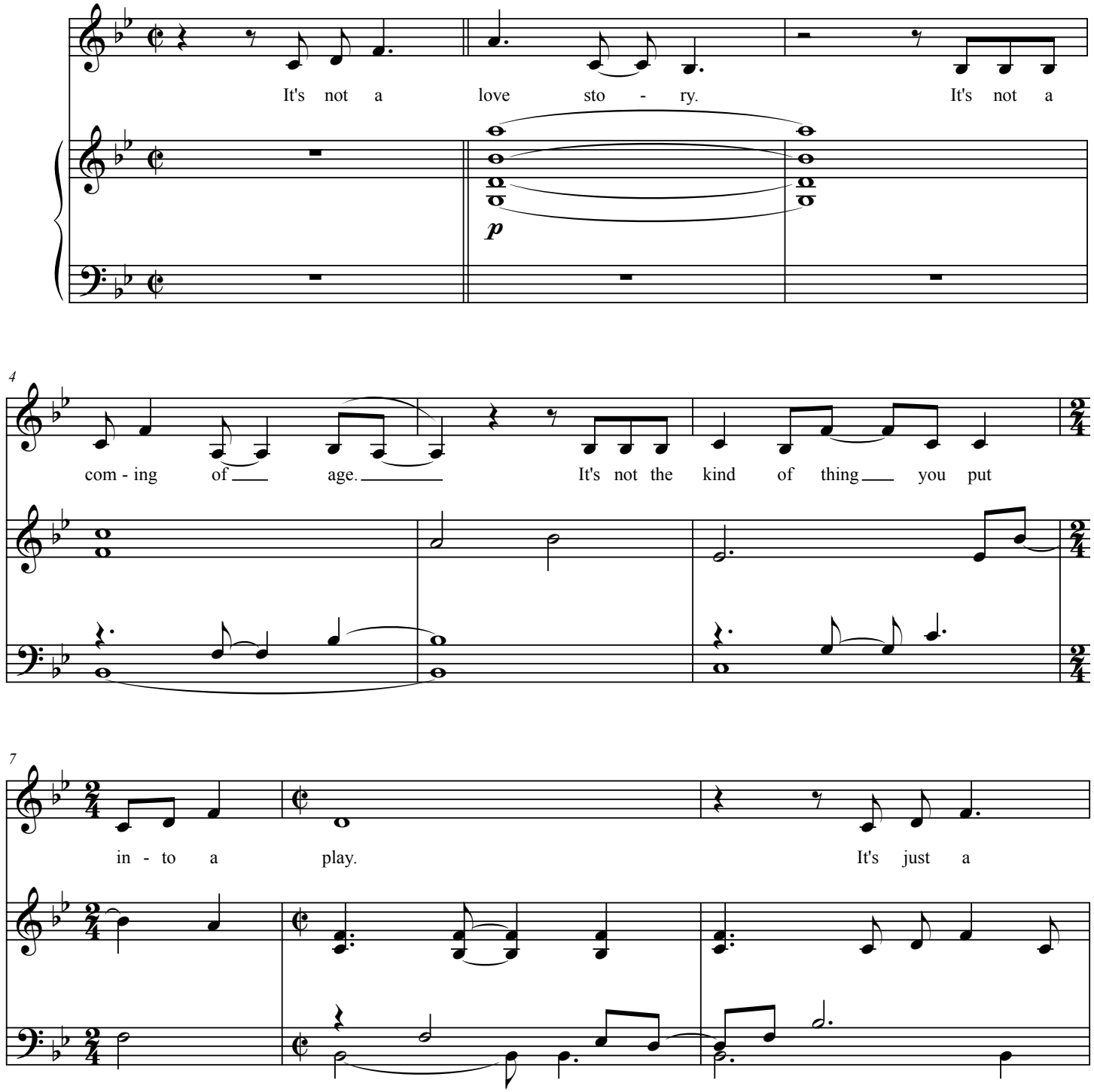

82
a name But you're not the same. You don't fight it.
85
You don't hide it. It's a whole new game
ff
88
of how to re - turn home. How to re - turn
91
home. How to re - turn home.


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



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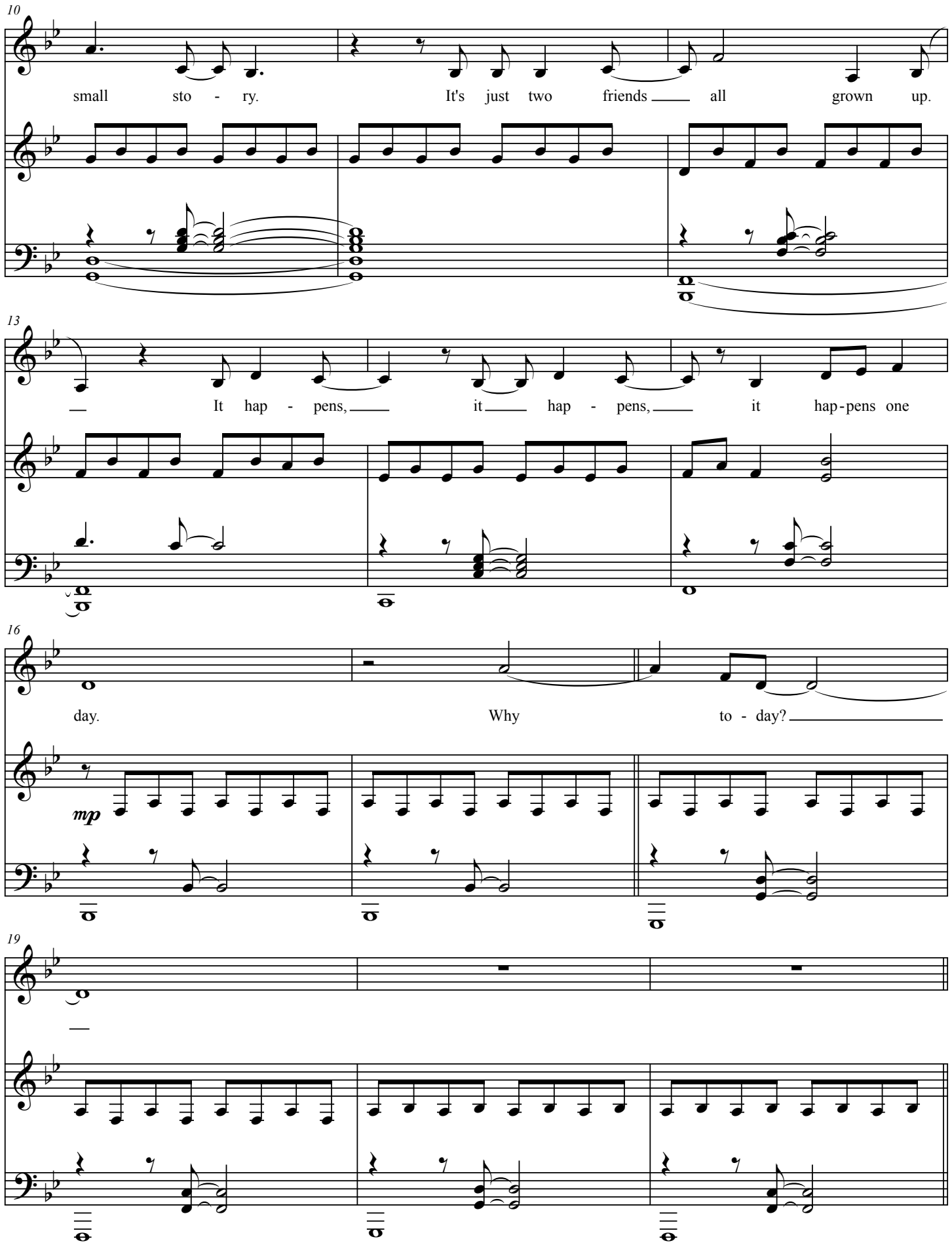
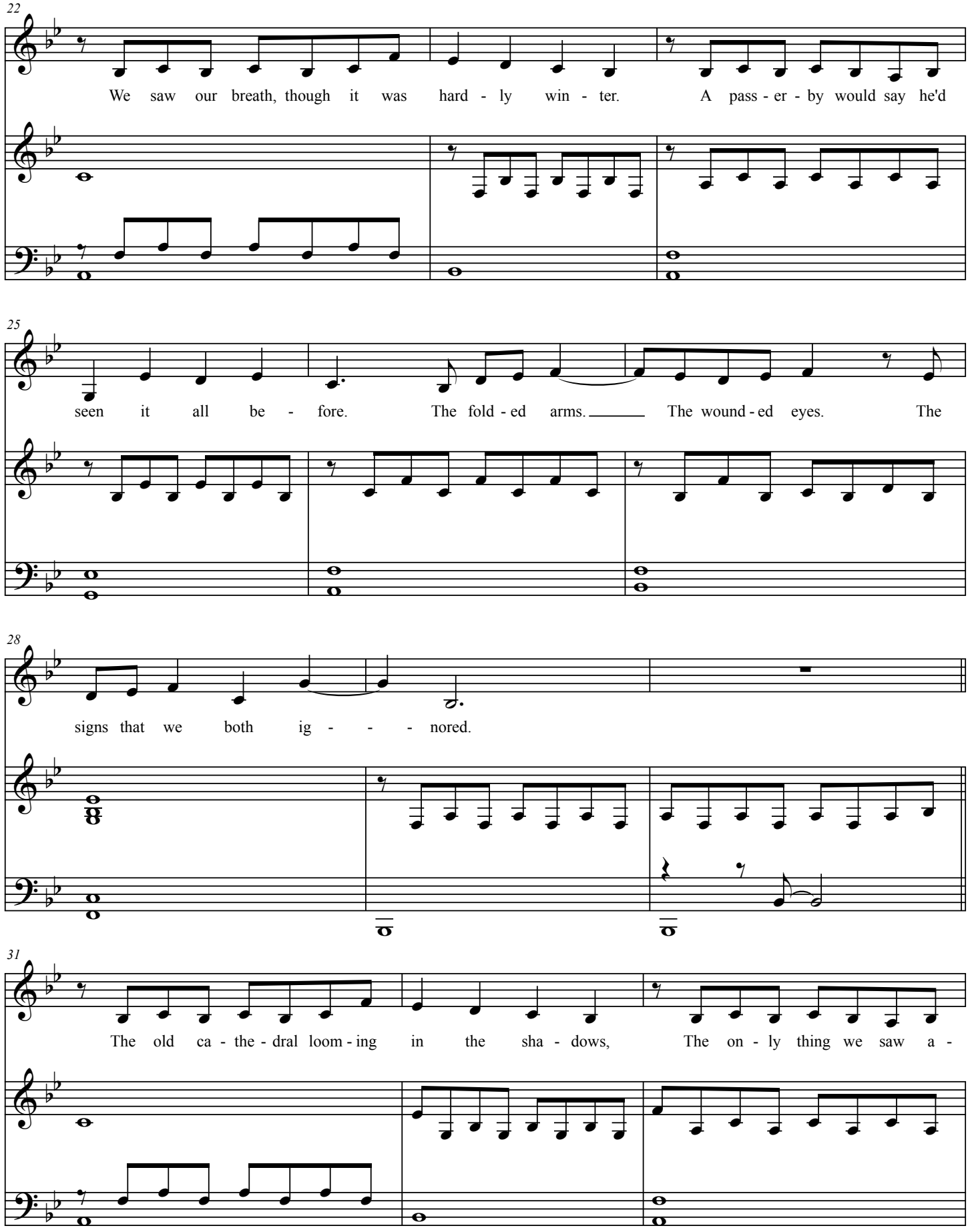
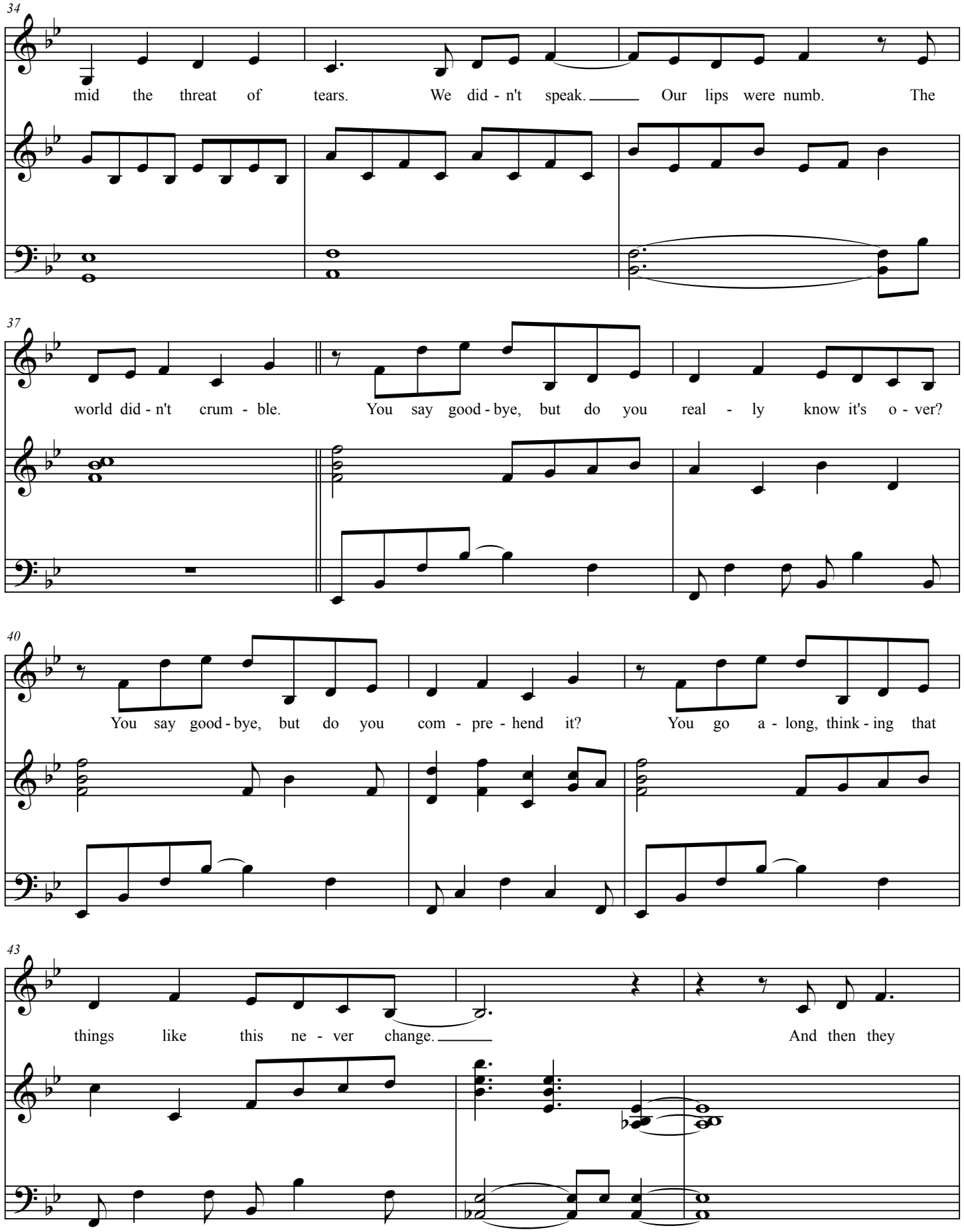
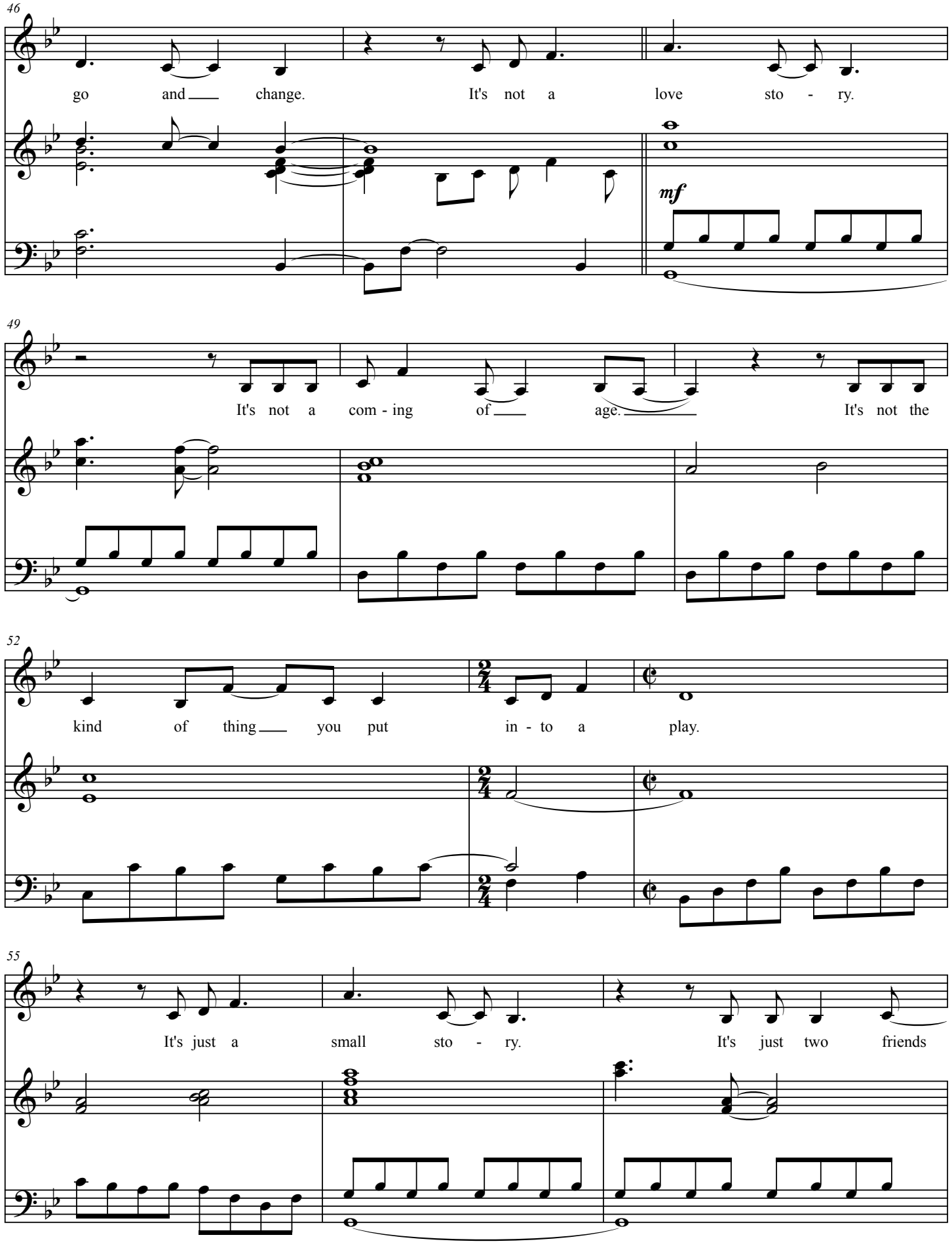
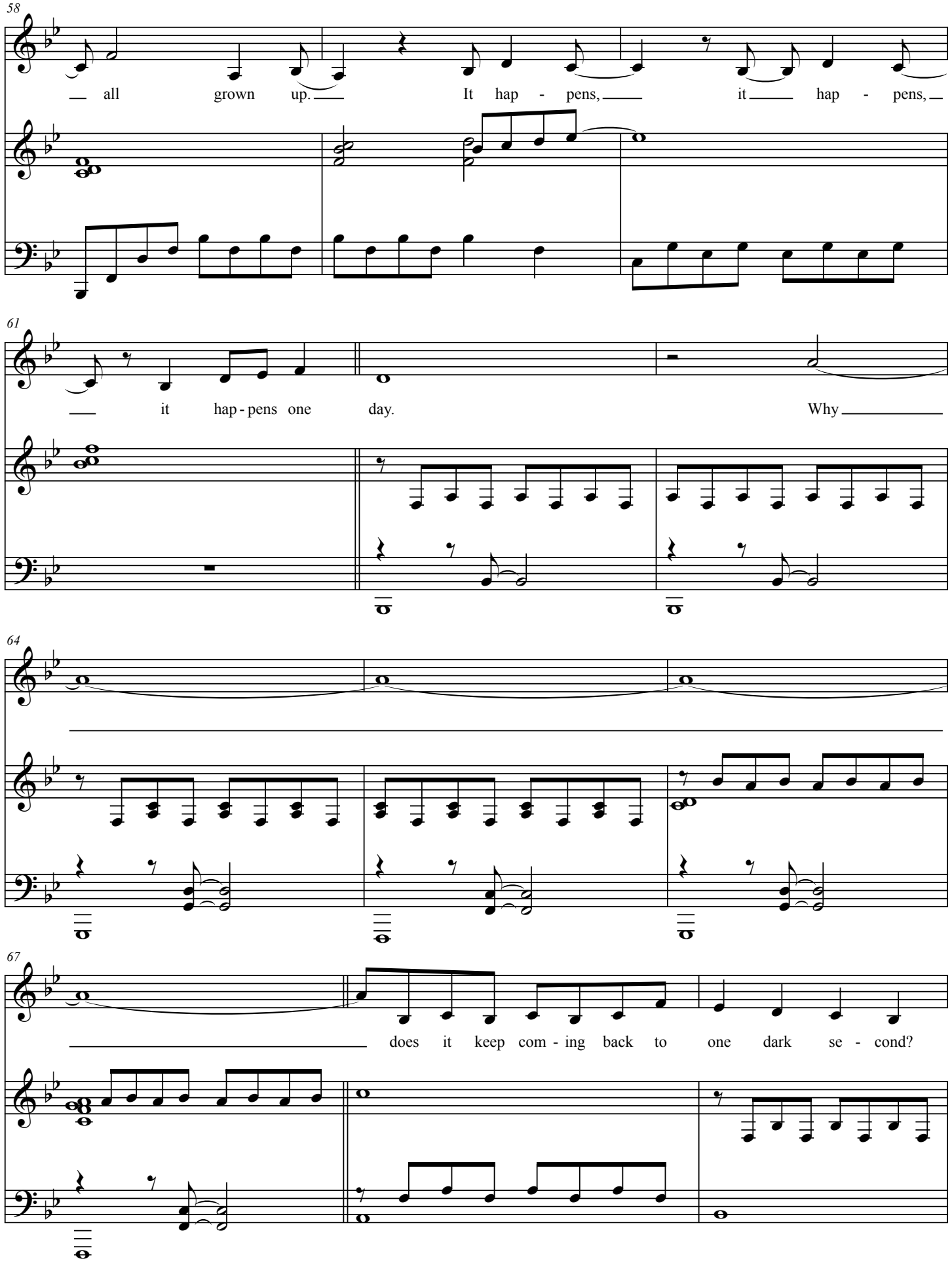
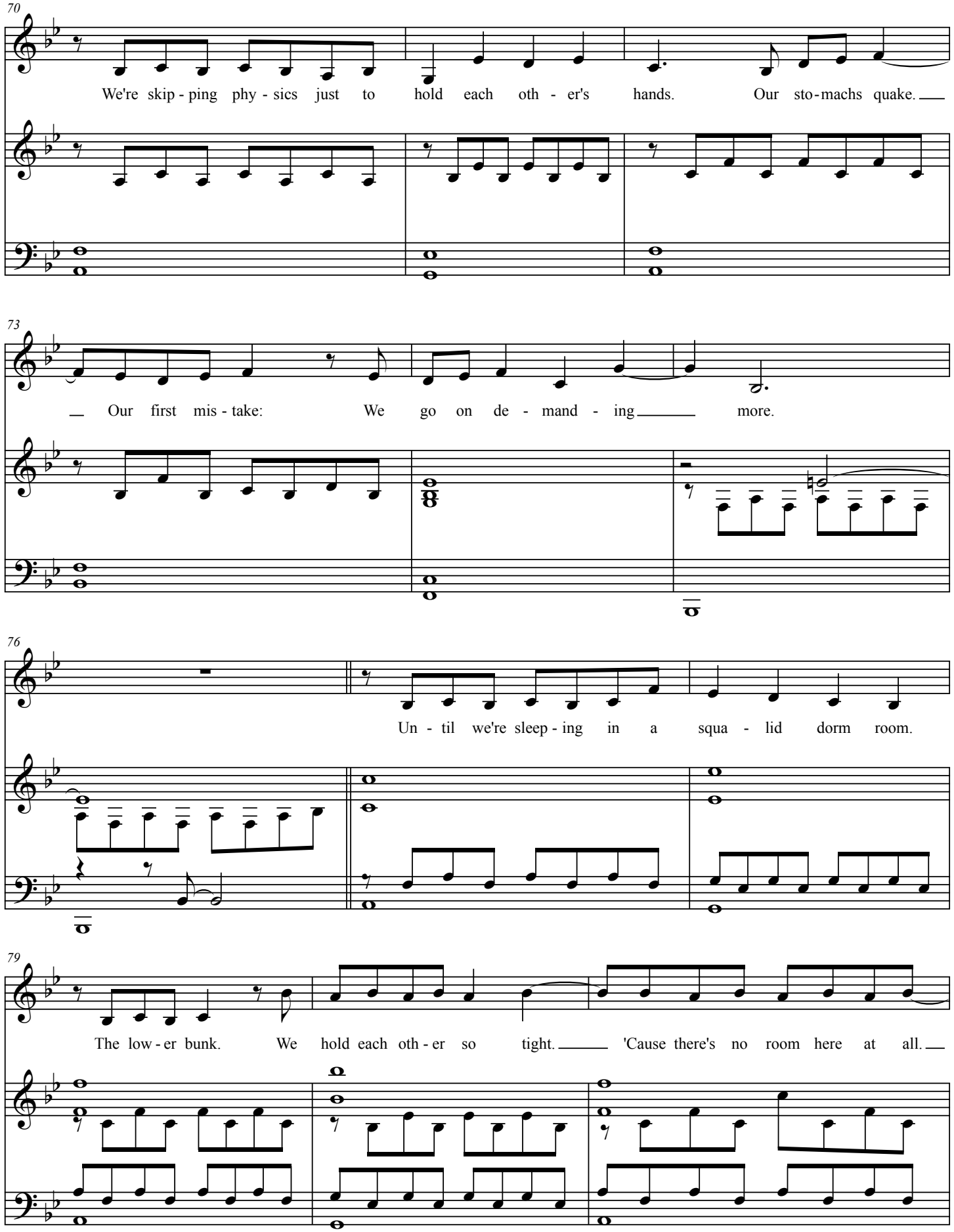

10
small sto - ry. It's just two friends all grown up.
13
It hap - pens, it hap - pens, it hap-pens one
16
day. Why to - day?
mp
19

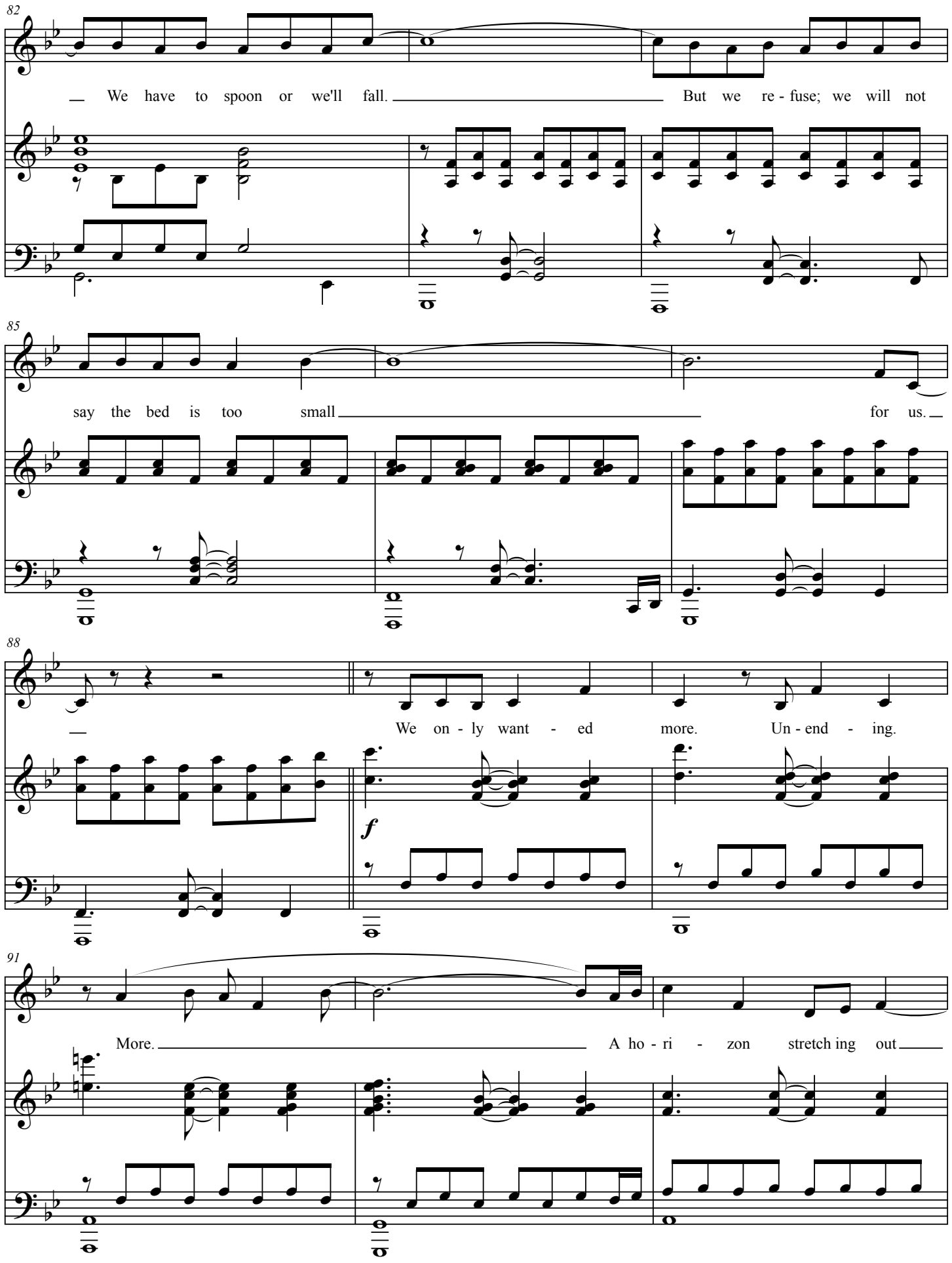

22
We saw our breath, though it was hard - ly win - ter. A pass - er - by would say he'd
25
seen it all be - fore. The fold - ed arms. The wound - ed eyes. The
28
signs that we both ig - - - nored.
31
The old ca - the - dral loom - ing in the sha - dows, The on - ly thing we saw a -

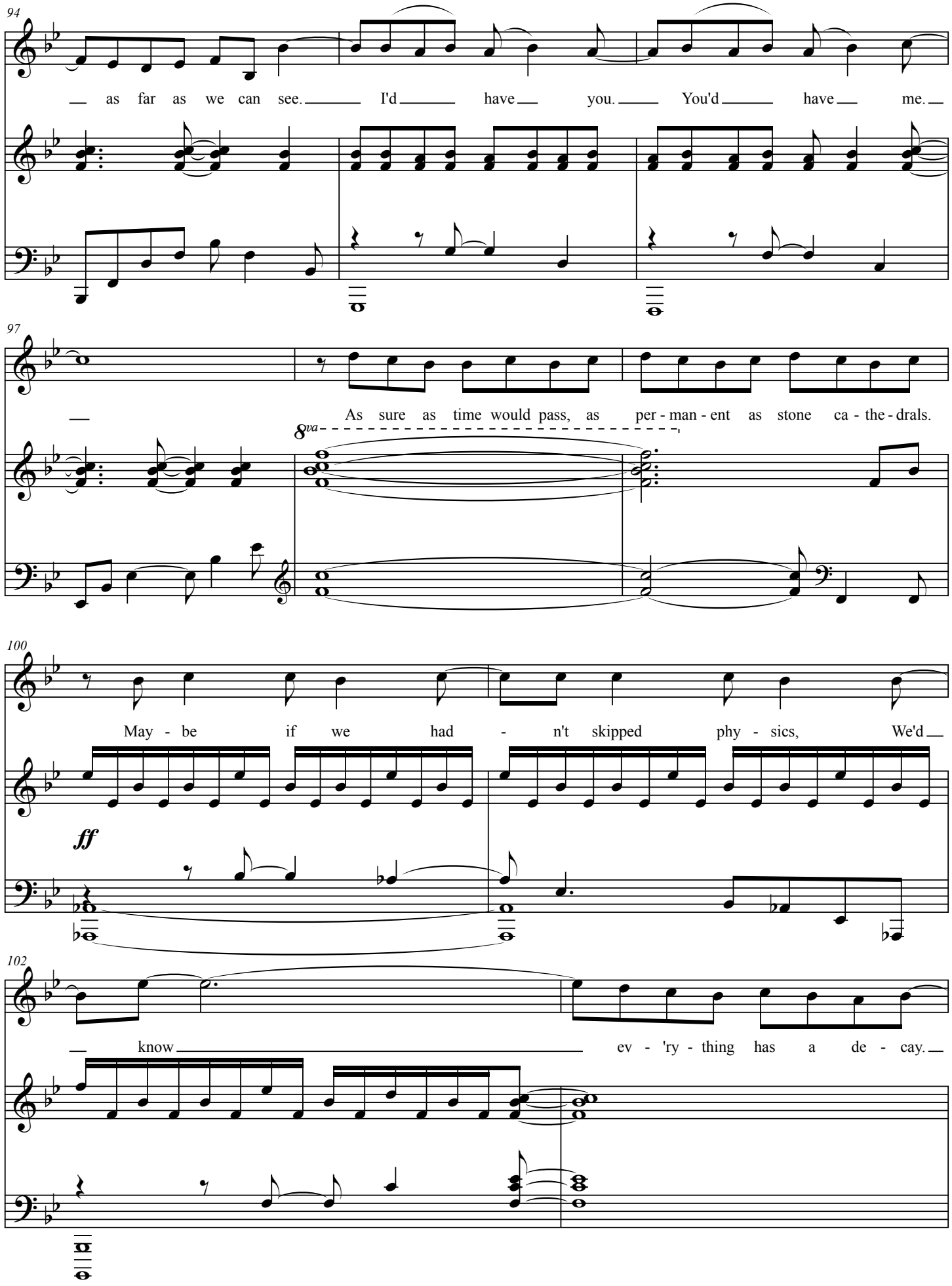

34
mid the threat of tears. We did - n't speak. Our lips were numb. The
37
world did - n't crum - ble. You say good - bye, but do you real - ly know it's o - ver?
40
You say good - bye, but do you com - pre - hend it? You go a - long, think - ing that
43
things like this ne - ver change. And then they

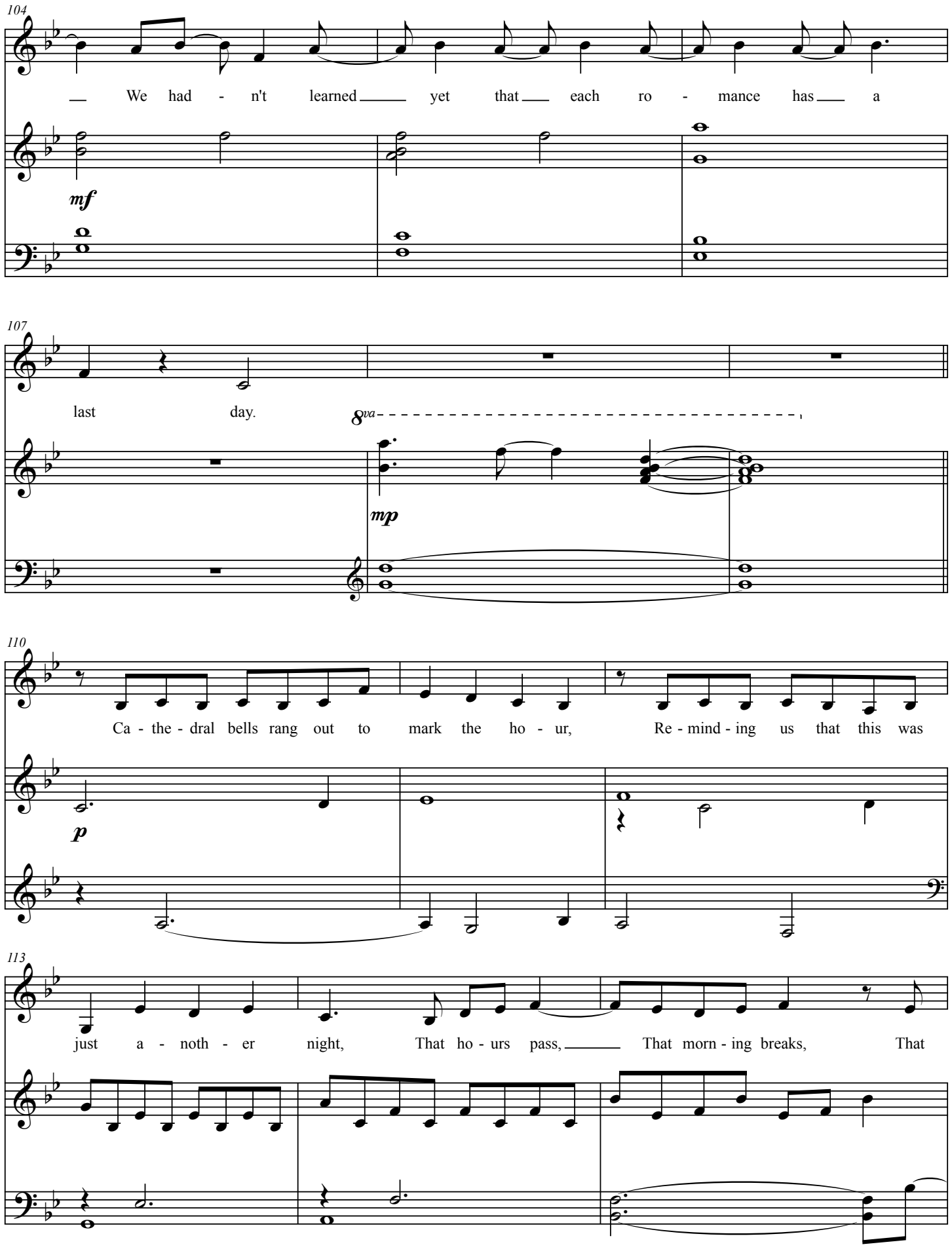

46
go and change. It's not a love sto - ry.
mf
49
It's not a com - ing of age. It's not the
52
kind of thing you put in - to a play.
55
It's just a small sto - ry. It's just two friends

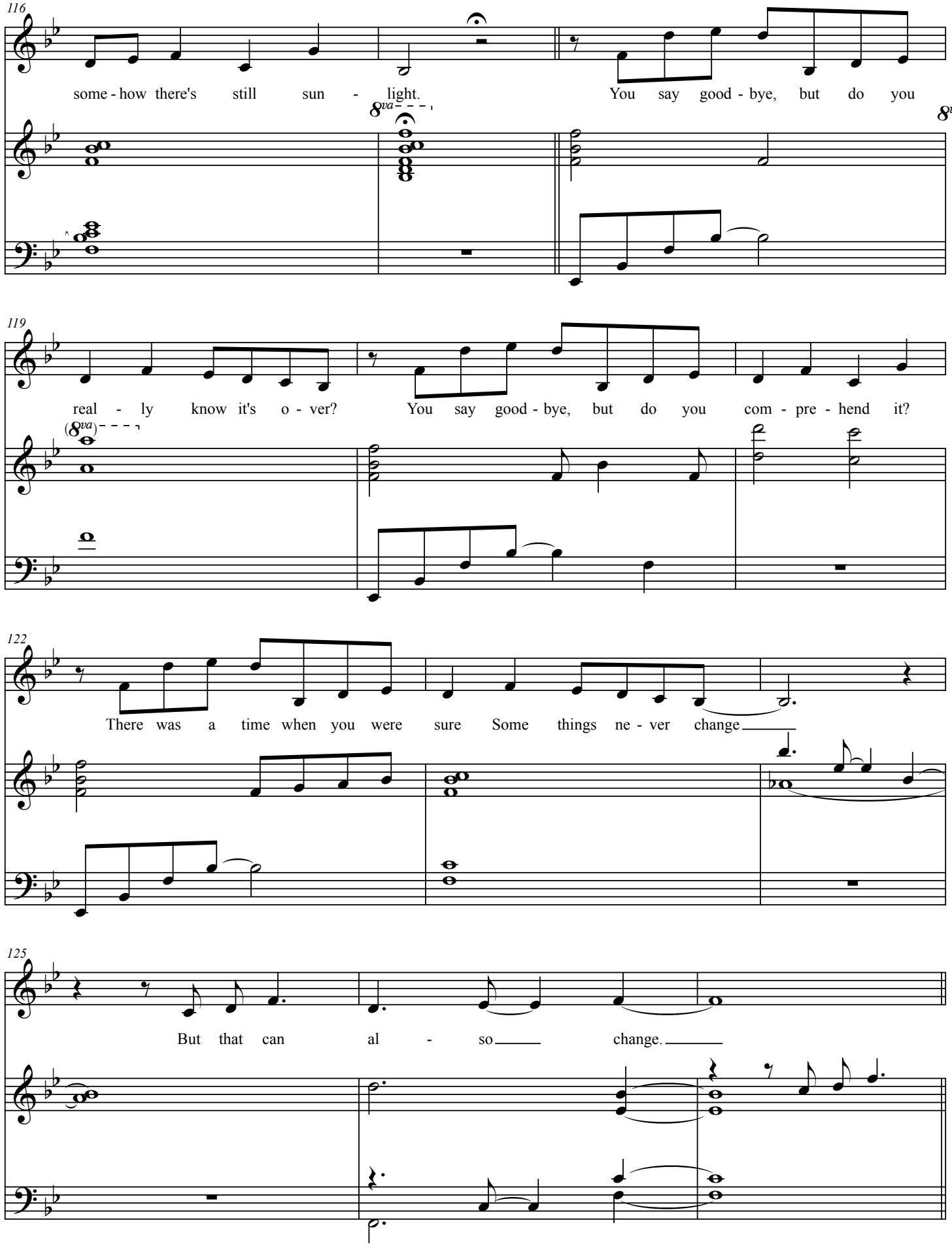

58
all grown up. It hap - pens, it hap - pens,
61
it hap - pens one day. Why
64
67
does it keep com - ing back to one dark se - cond?

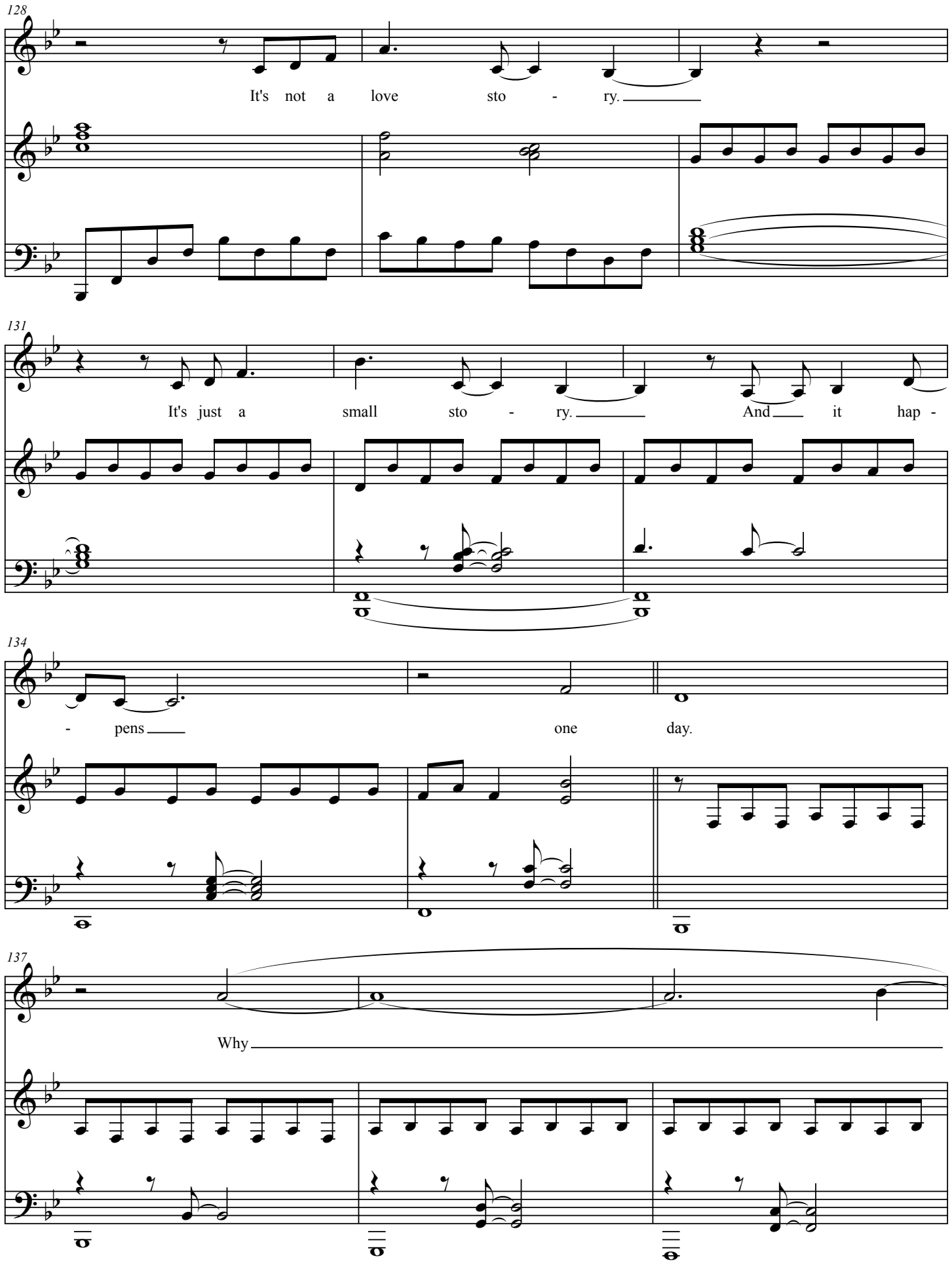

70
We're skip - ping phy - sics just to hold each oth - er's hands. Our sto - machs quake.
73
Our first mis - take: We go on de - mand - ing more.
76
Un - til we're sleep - ing in a squa - lid dorm room.
79
The low - er bunk. We hold each oth - er so tight. 'Cause there's no room here at all.

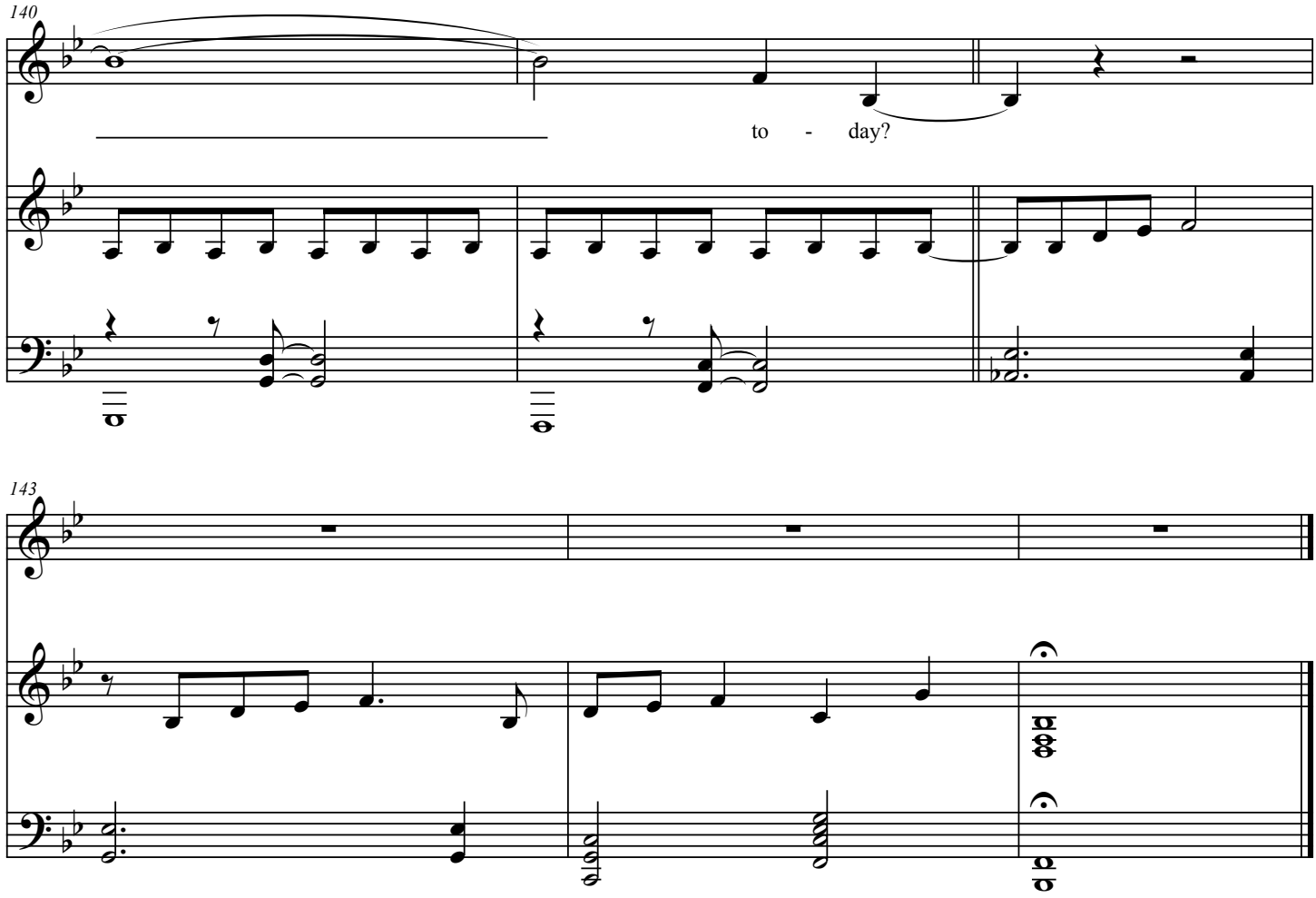

82
We have to spoon or we'll fall. But we re - fuse; we will not
85
say the bed is too small for us.
88
We on - ly want - ed more. Un - end - ing.
f
91
More. A ho - ri - zon stretch ing out


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.
8va
100
May - be if we had - n't skipped phy - sics, We'd
ff
102
know ev - 'ry - thing has a de - cay.


104
We had - n't learned yet that each ro - mance has a
mf
107
last day.
8va
mp
110
Ca - the - dral bells rang out to mark the ho - ur, Re - mind - ing us that this was
p
113
just a - noth - er night, That ho - urs pass, That morn - ing breaks, That


116
some - how there's still sun - light.
You say good - bye, but do you
8va
119
real - ly know it's o - ver?
You say good - bye, but do you com - pre - hend it?
(8va)
122
There was a time when you were sure Some things ne - ver change
125
But that can al - so change.


128
It's not a love sto - ry.
131
It's just a small sto - ry. And it hap -
134
- pens one day.
137
Why


140
to - day?
143

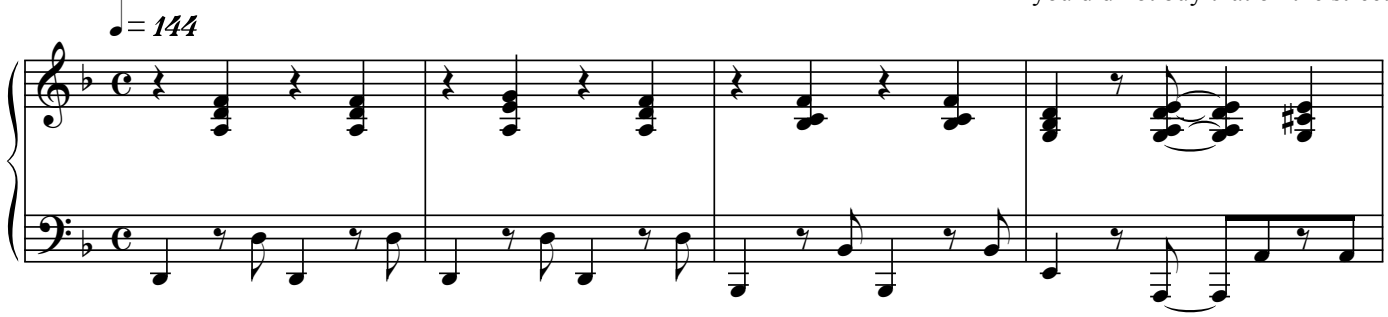
PARTY WORTH CRASHING

from Tales From The Bad Years

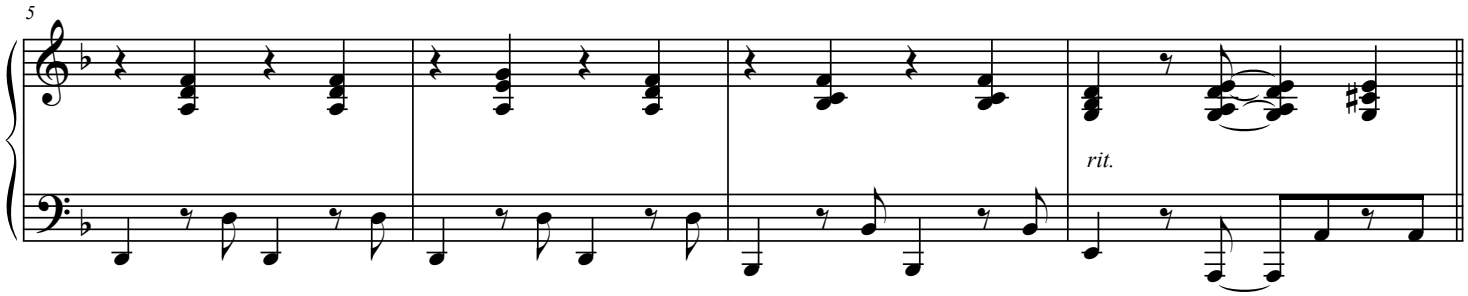
Music by Brian Lowdermilk
Lyrics by Kait Kerrigan

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

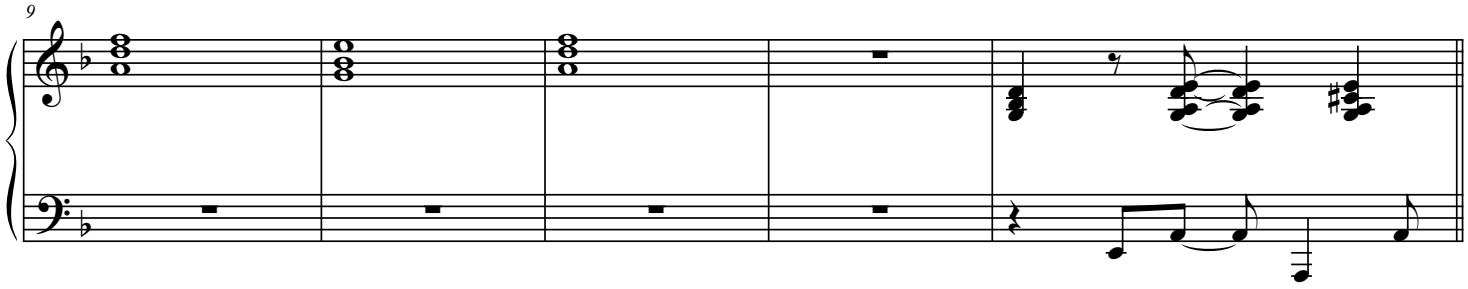
WOMAN 3: Cute shoes, Kelly. **WOMAN 2:** Thanks. Cute bag. **WOMAN 3:** It's Dolce. **WOMAN 1:** Please pretend that you did not buy that on the street.

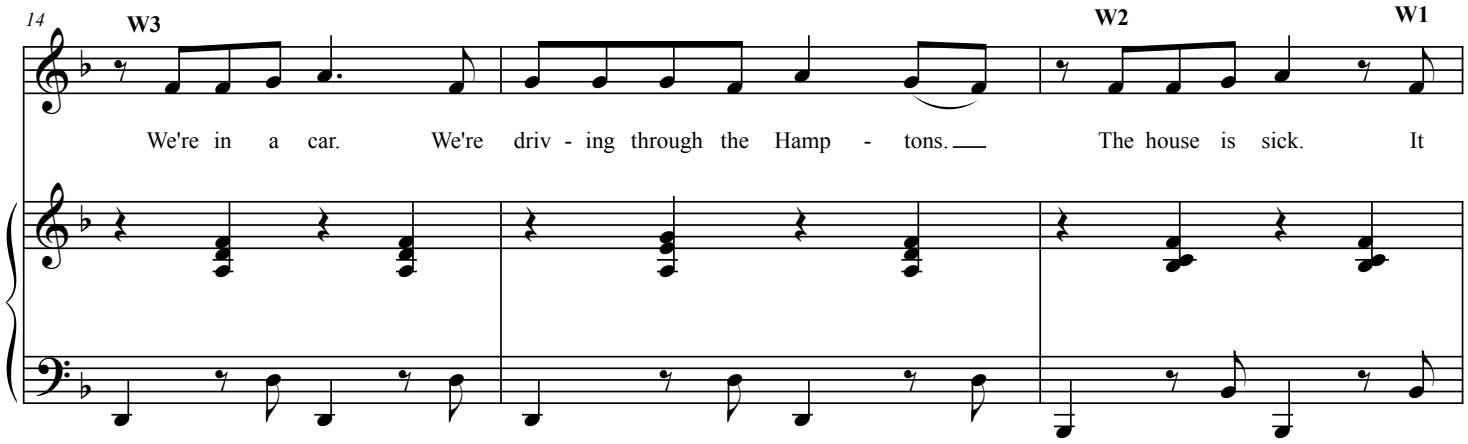


W3: I didn't, Ramona. **W1:** Please. Keep saying that. It's hilarious. **W2:** It's still nice. **W3.** That's because it's still Dolce.



Suddenly, they all see something up ahead. **W2:** Oh my god. Guys **W1:** Shut. Up. **W3:** The party has arrived.





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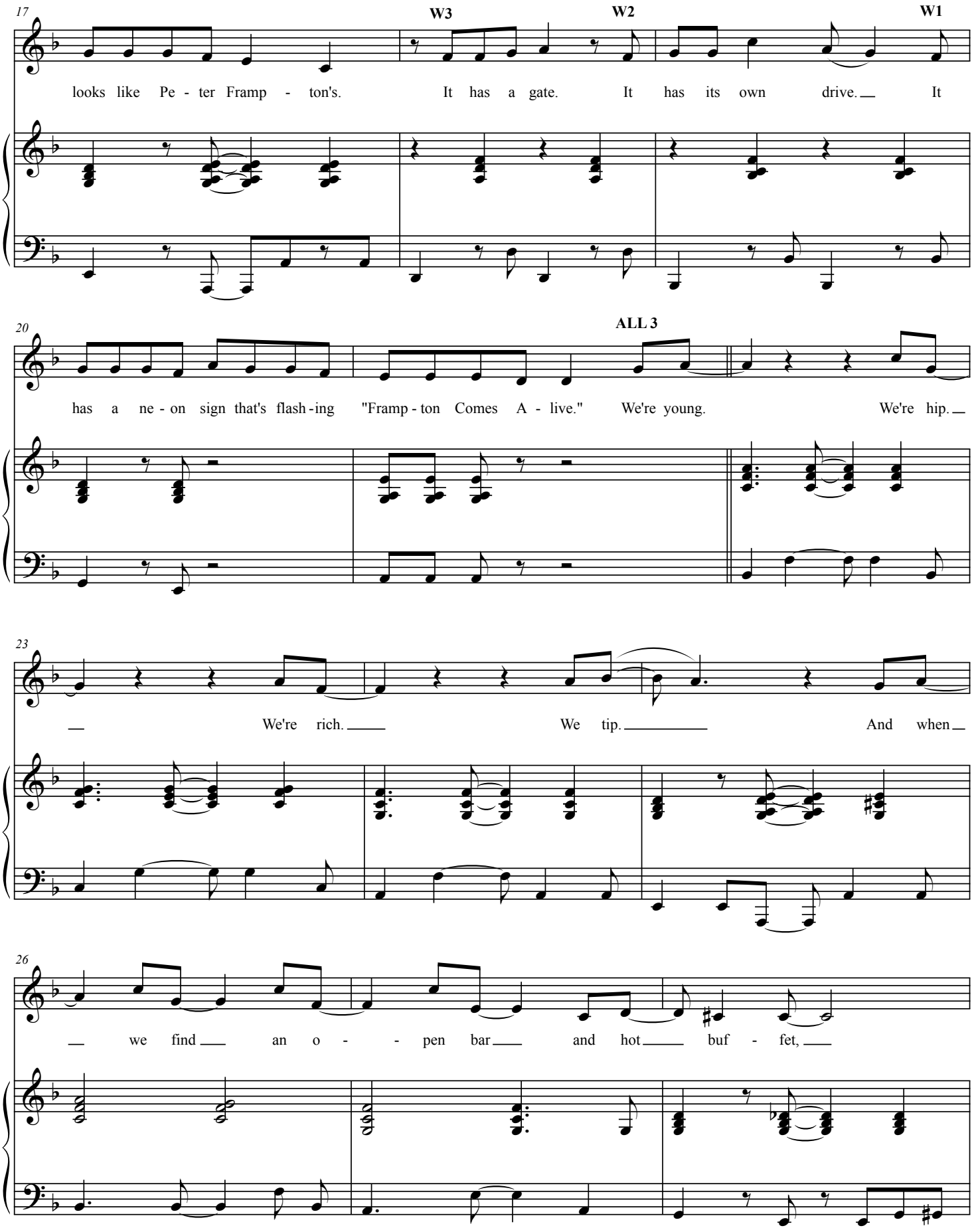
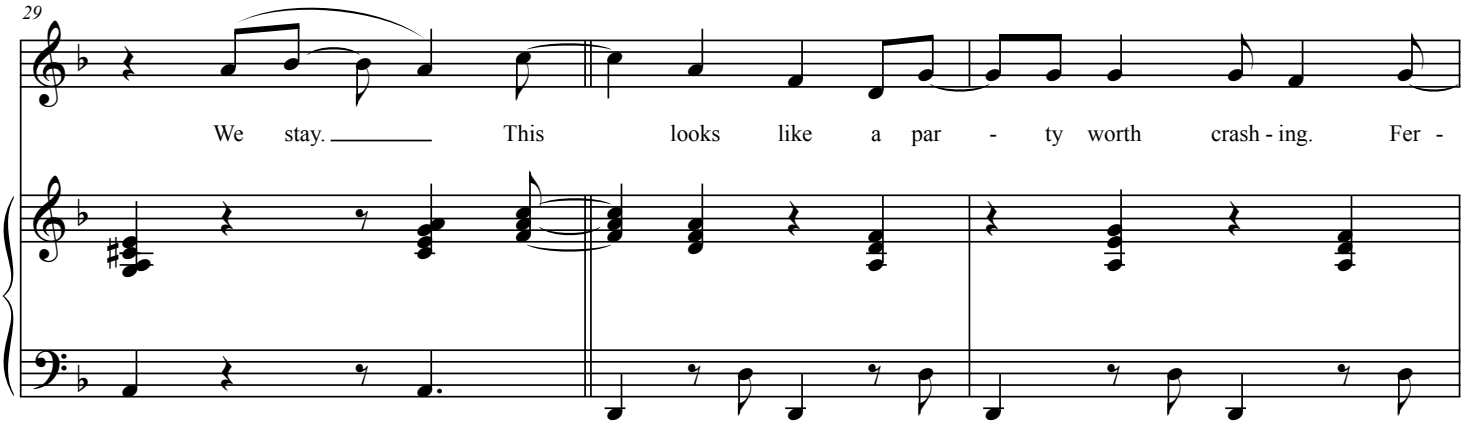
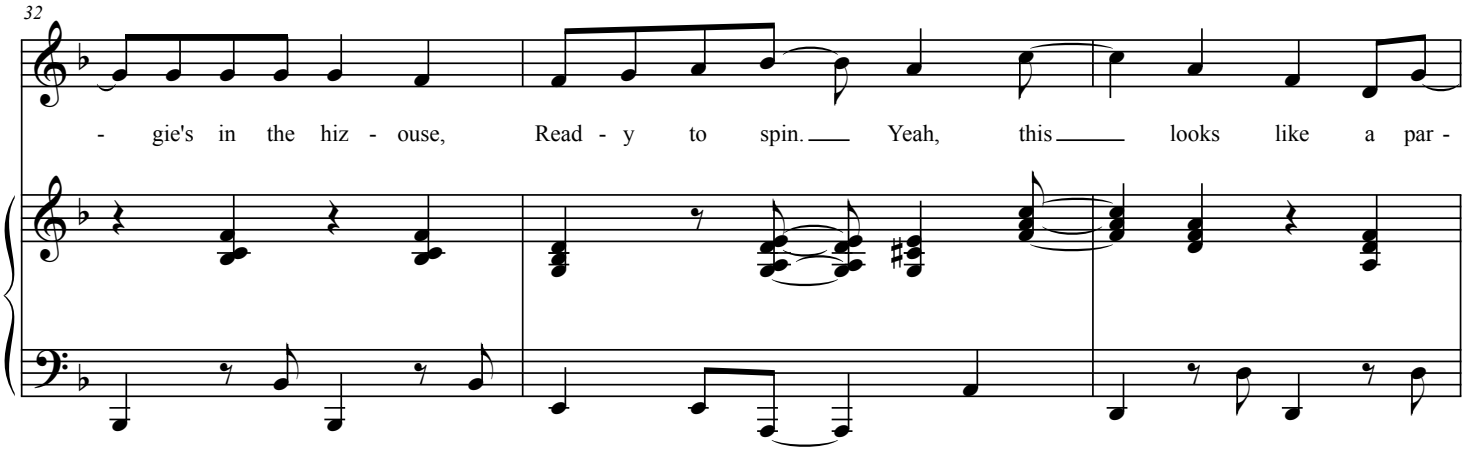
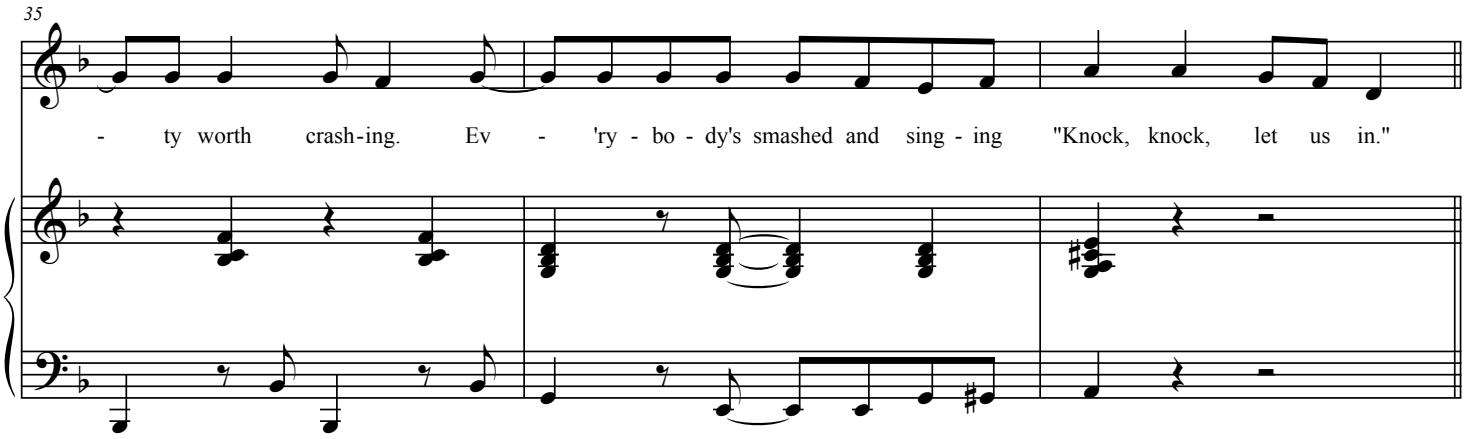
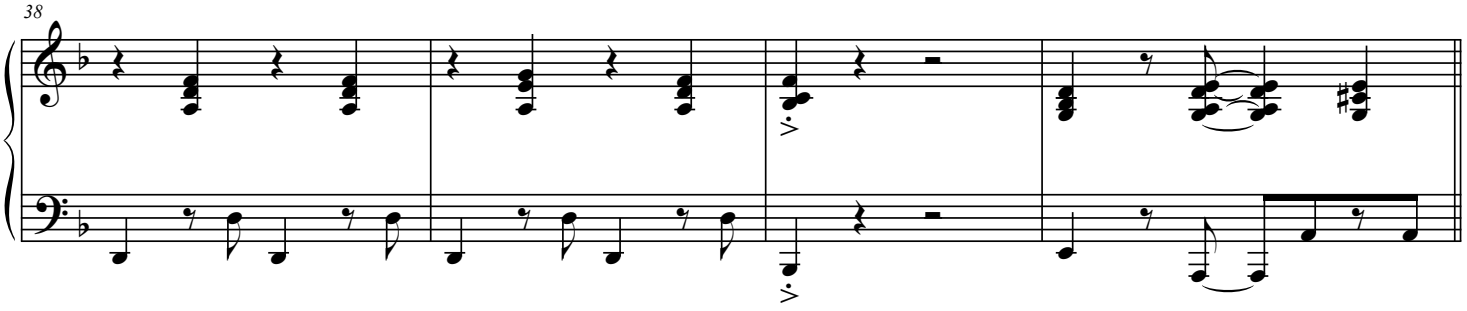

17
W3
W2
W1
looks like Pe - ter Framp - ton's. It has a gate. It has its own drive. It
20
ALL 3
has a ne - on sign that's flash - ing "Framp - ton Comes A - live." We're young. We're hip.
23
We're rich. We tip. And when
26
we find an o - - pen bar and hot buf - fet,

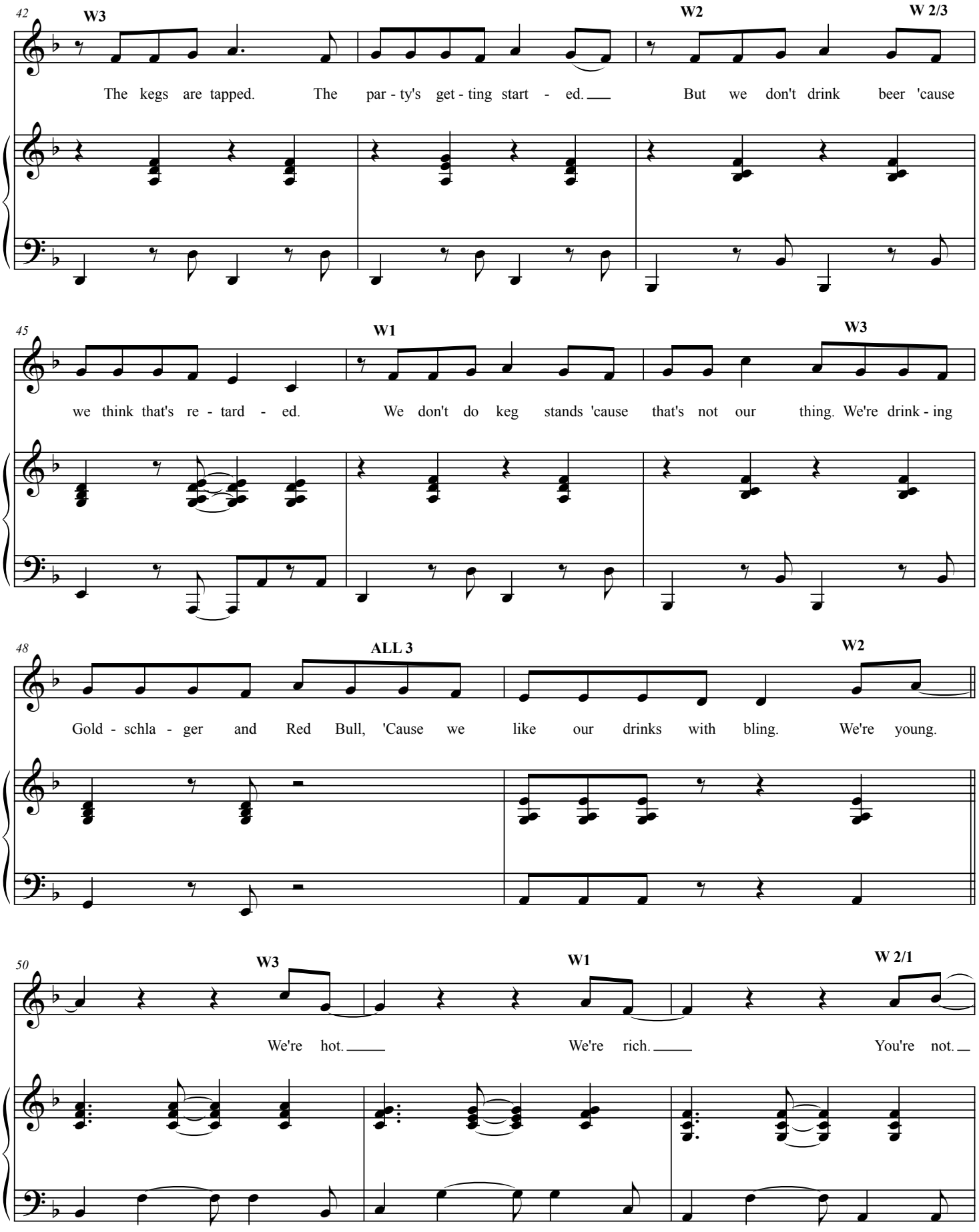


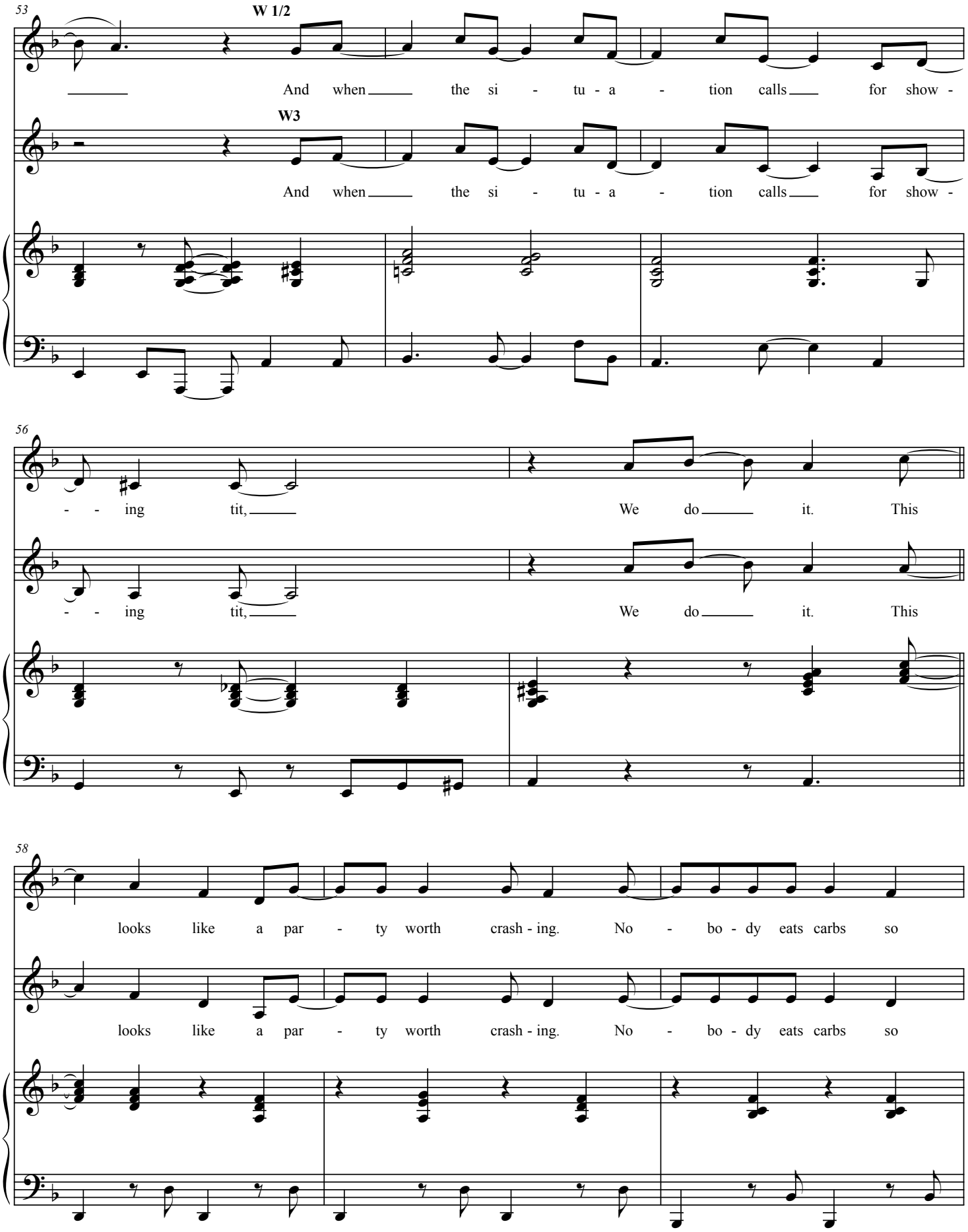


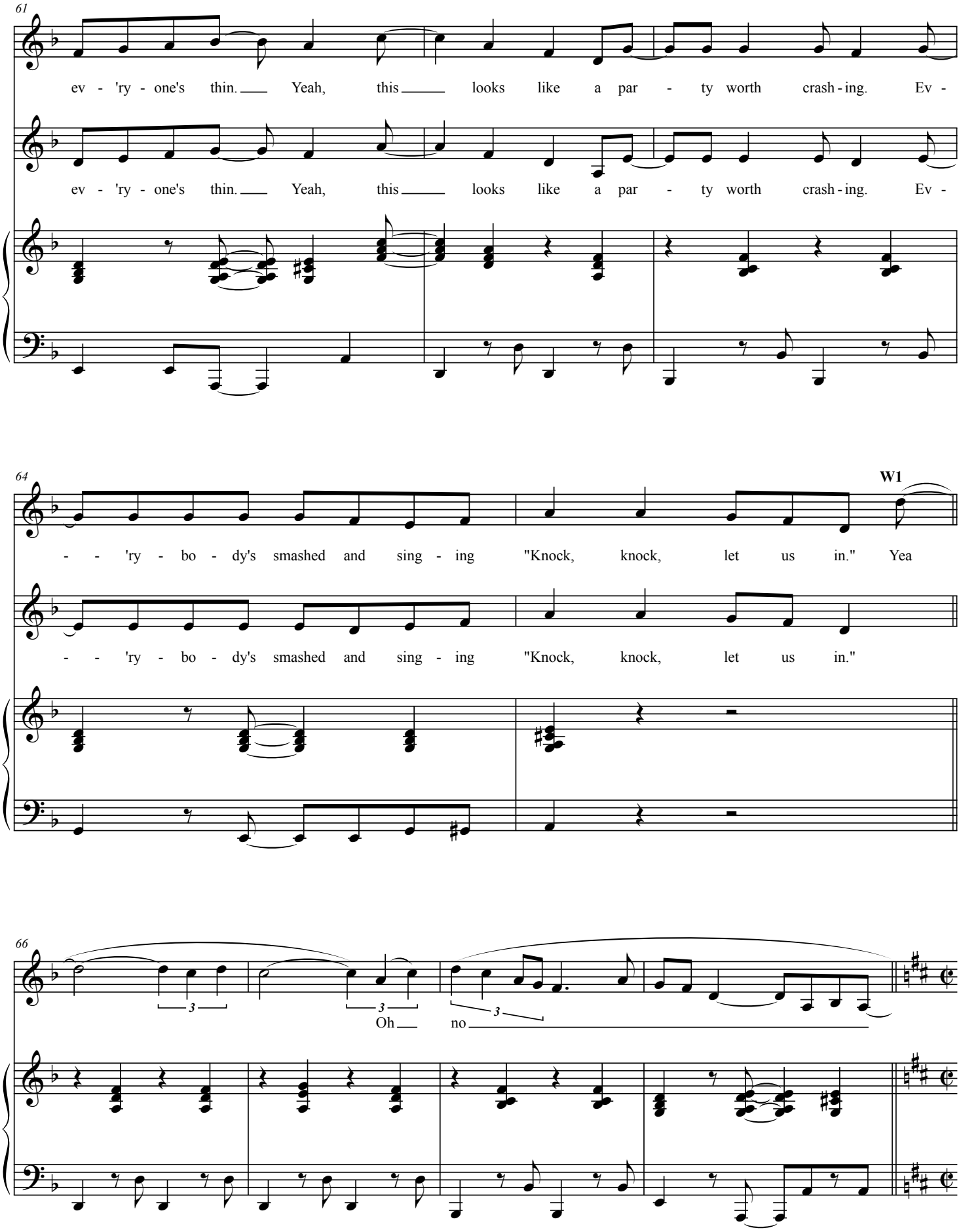


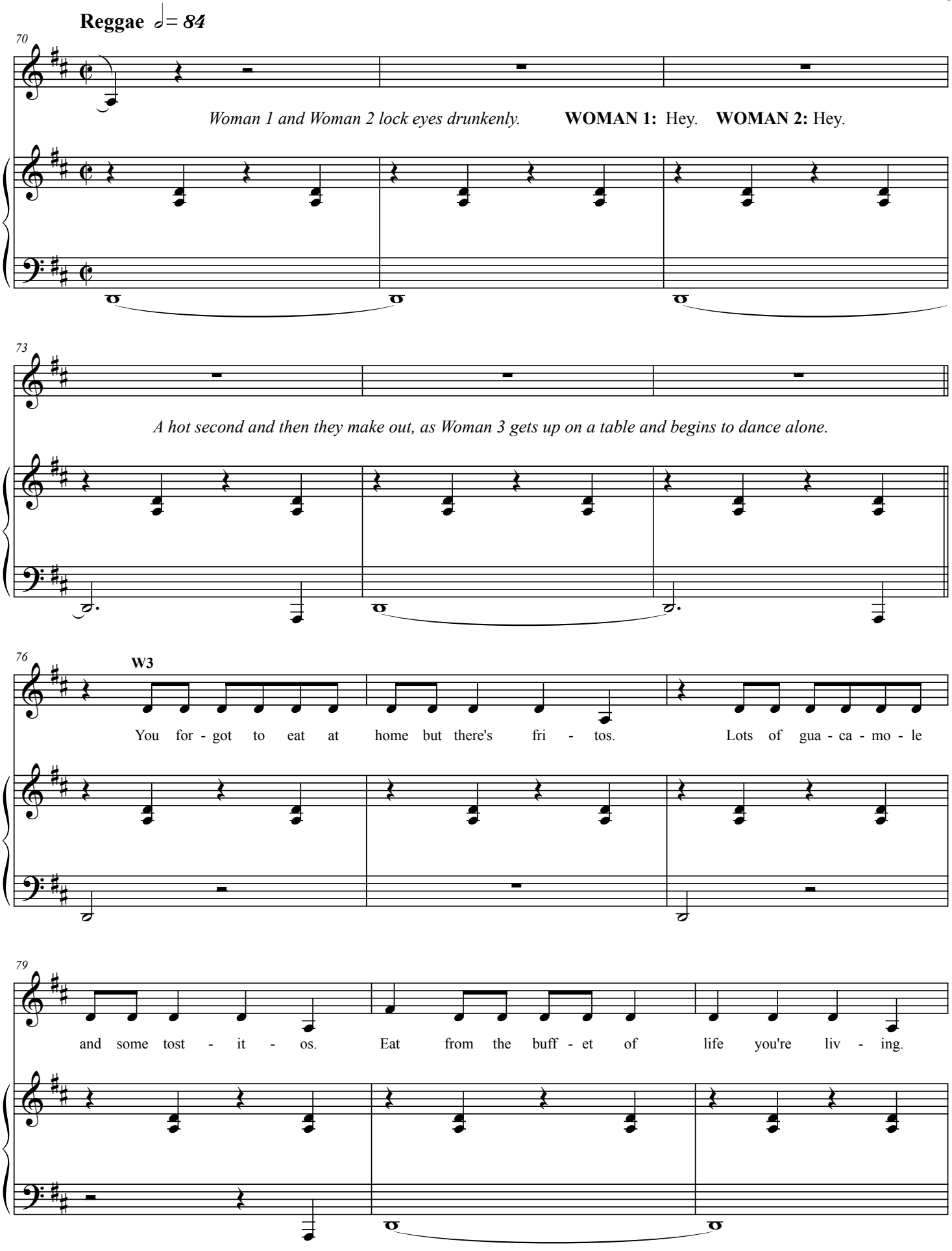
WOMAN 2: Oh my god. I think I see an Olsen. **WOMAN 1:** Where's my red cup!

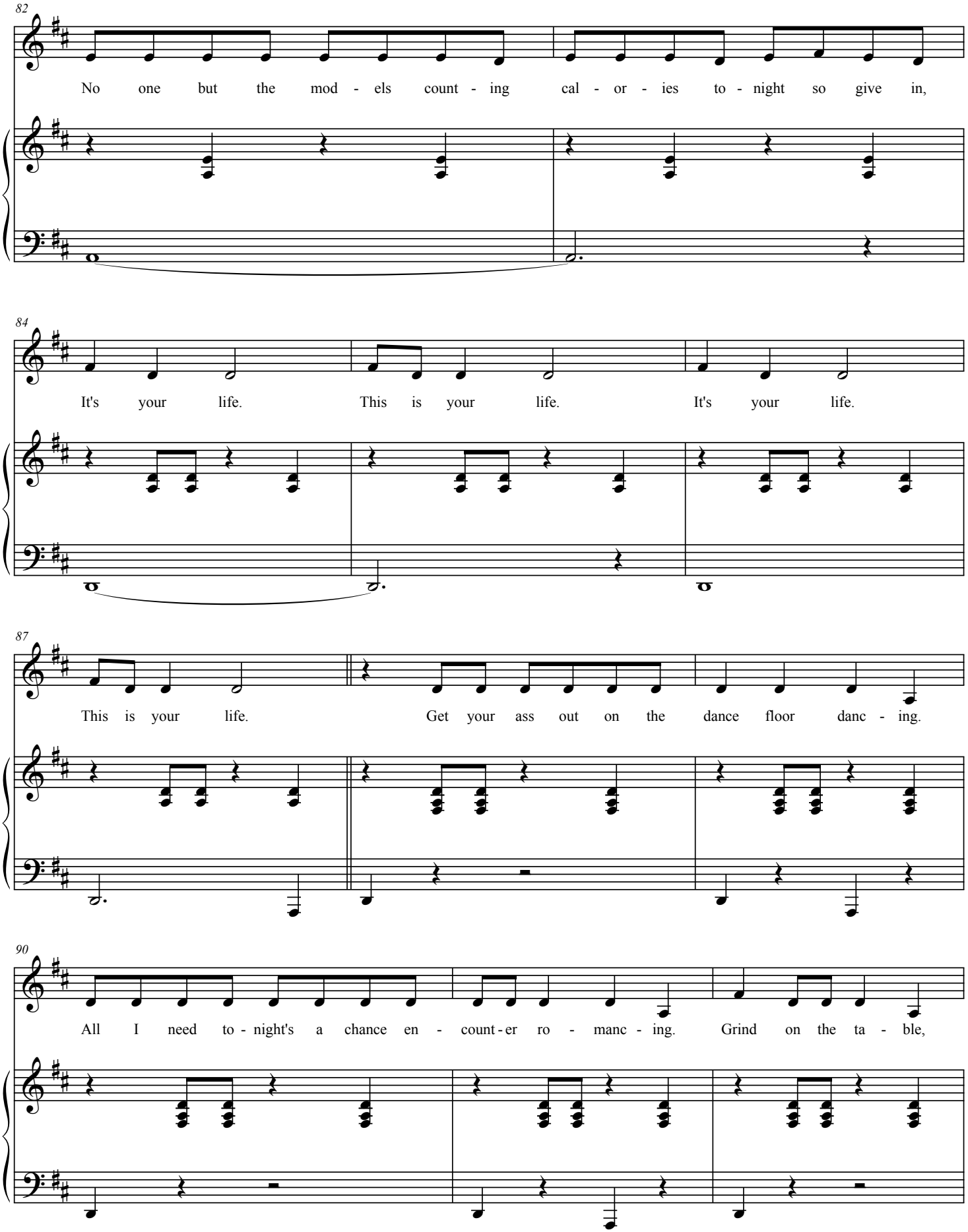


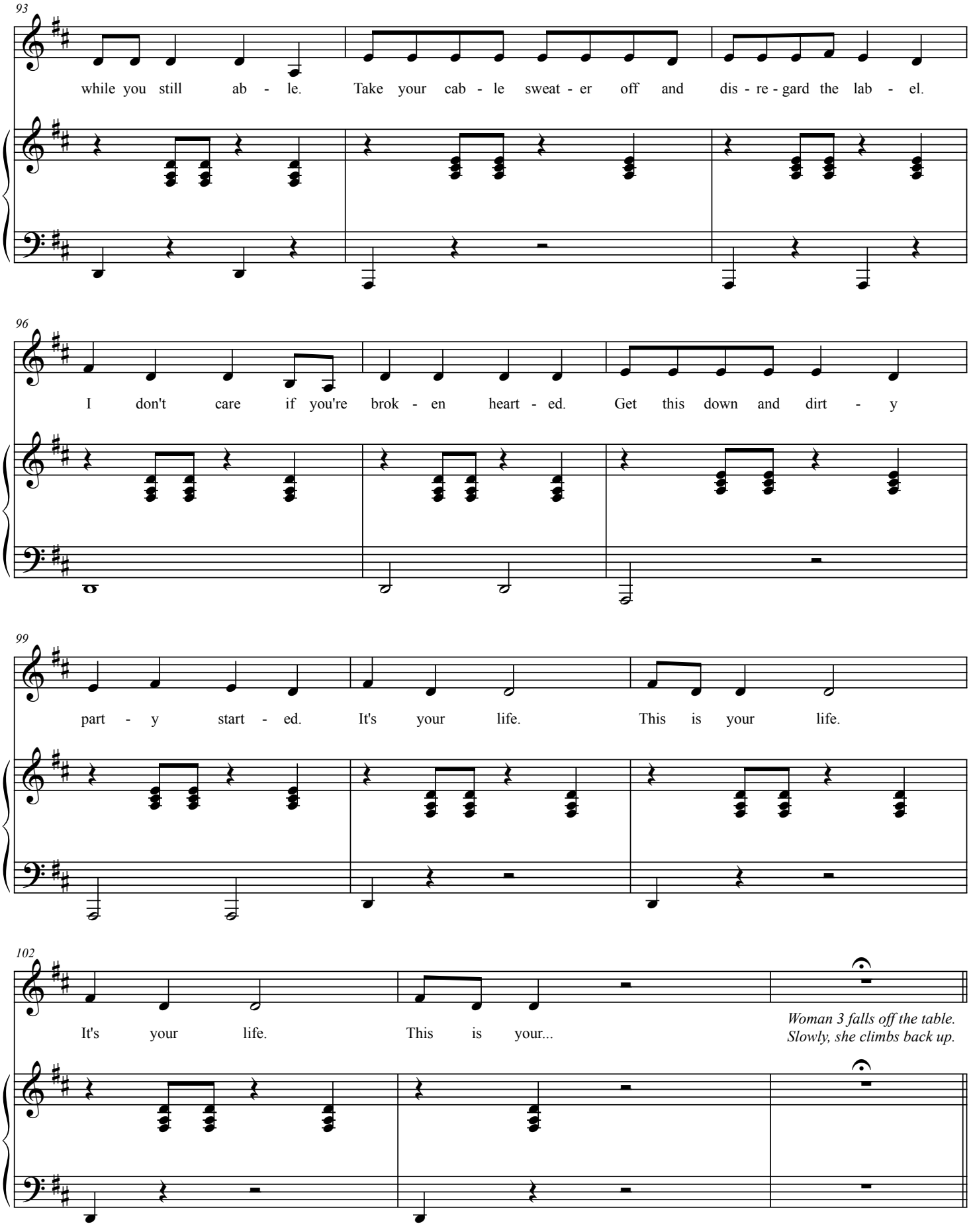

42
W3
W2
W 2/3
The kegs are tapped. The par - ty's get - ting start - ed. But we don't drink beer 'cause
45
W1
W3
we think that's re - tard - ed. We don't do keg stands 'cause that's not our thing. We're drink - ing
48
ALL 3
W2
Gold - schla - ger and Red Bull, 'Cause we like our drinks with bling. We're young.
50
W3
W1
W 2/1
We're hot. We're rich. You're not.

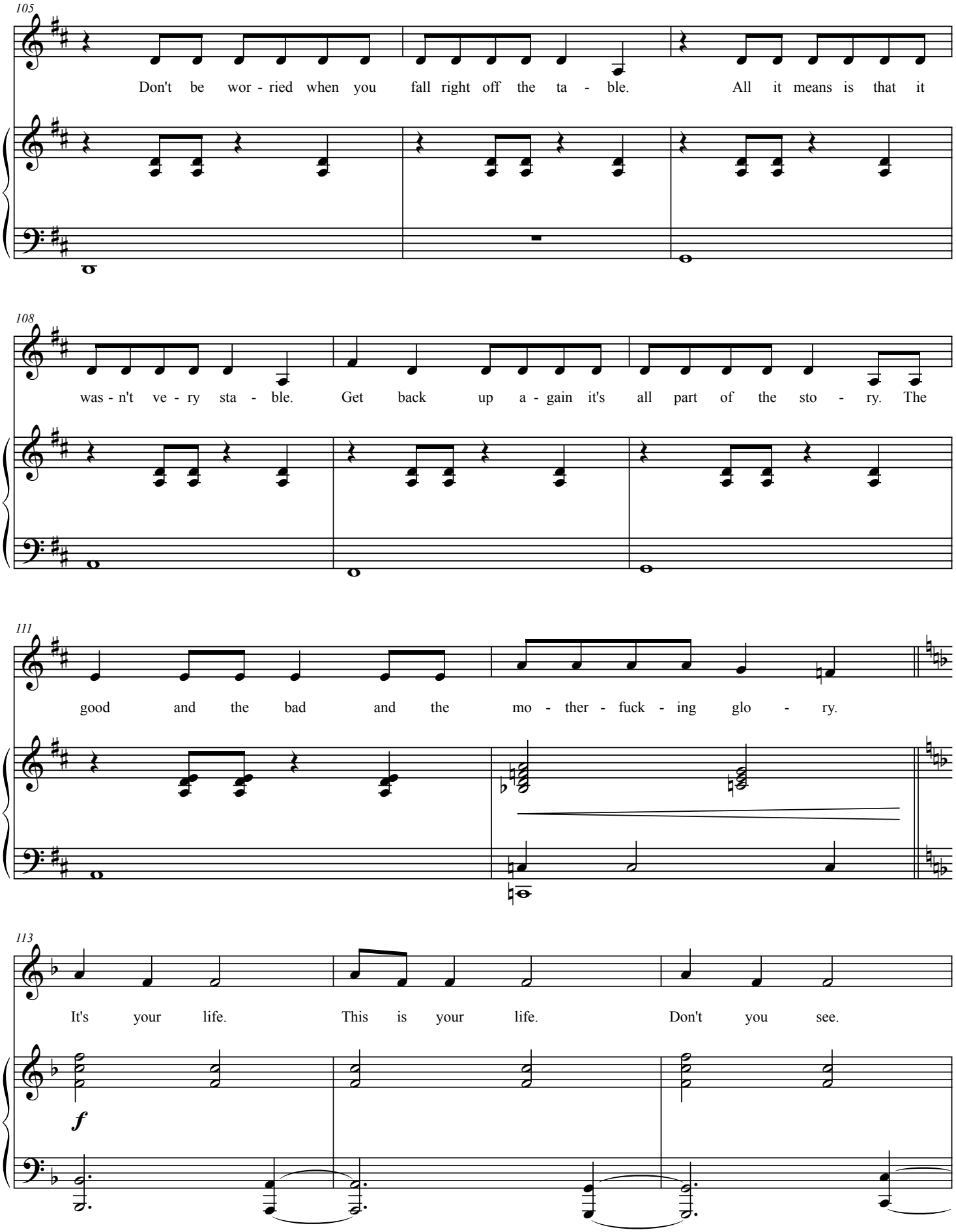

53
W 1/2
And when the si - tu - a - tion calls for show -
W3
And when the si - tu - a - tion calls for show -
56
- - ing tit, We do it. This
- - ing tit, We do it. This
58
looks like a par - ty worth crash - ing. No - bo - dy eats carbs so
looks like a par - ty worth crash - ing. No - bo - dy eats carbs so

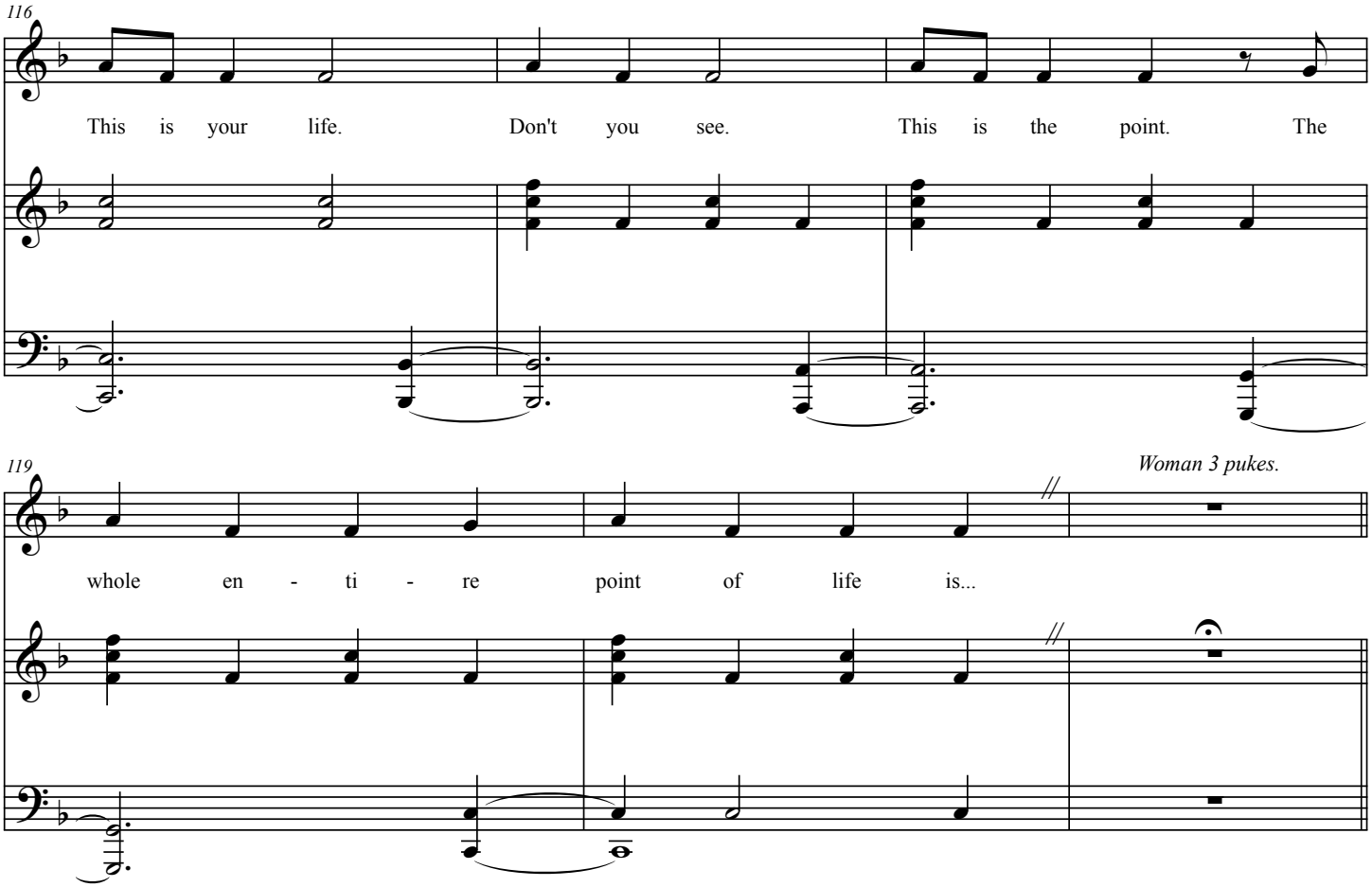

61
ev - 'ry - one's thin. Yeah, this looks like a par - ty worth crash - ing. Ev -
ev - 'ry - one's thin. Yeah, this looks like a par - ty worth crash - ing. Ev -
64
W1
- - 'ry - bo - dy's smashed and sing - ing "Knock, knock, let us in." Yea
- - 'ry - bo - dy's smashed and sing - ing "Knock, knock, let us in."
66
3
3
3
Oh
no


Reggae ♩= 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.

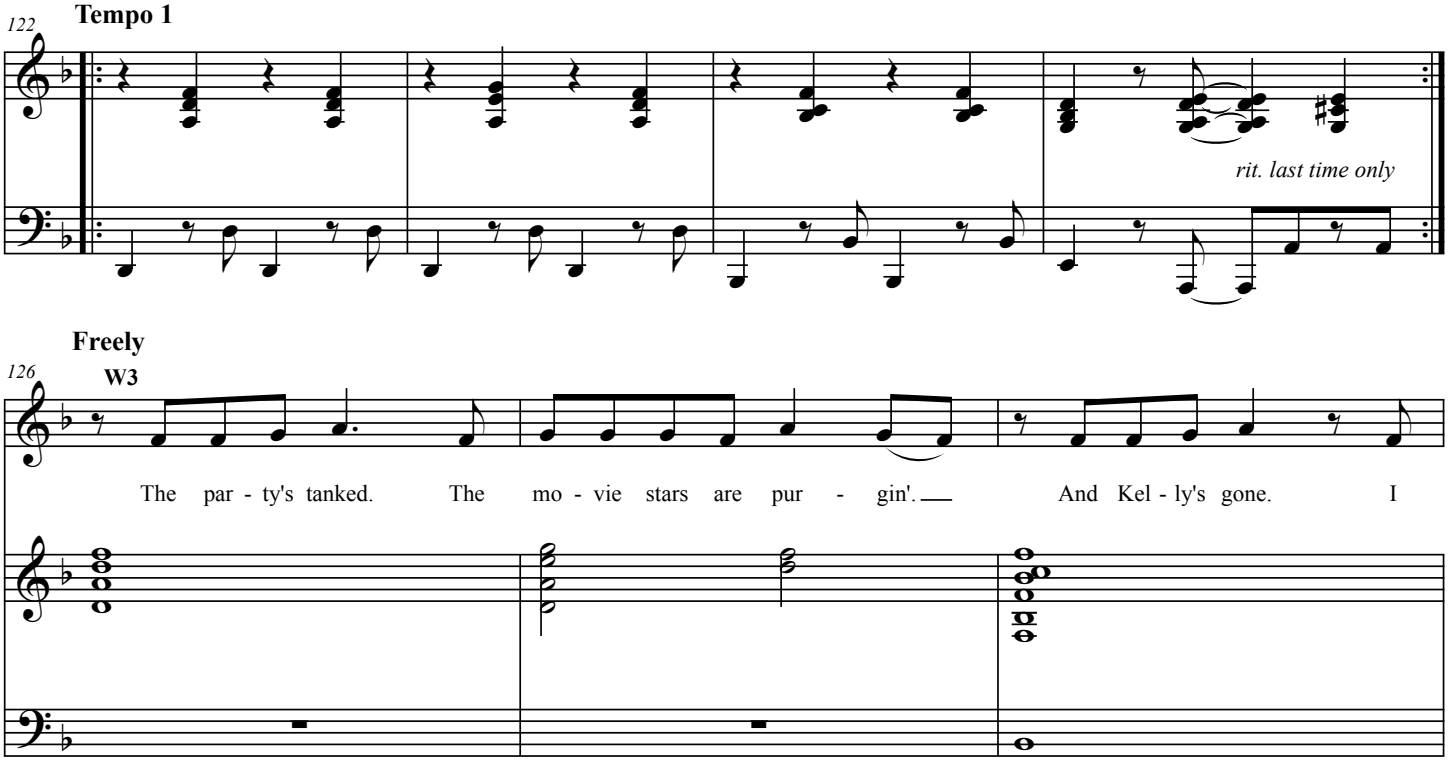

82
No one but the mod - els count - ing cal - or - ies to - night so give in,
84
It's your life. This is your life. It's your life.
87
This is your life. Get your ass out on the dance floor danc - ing.
90
All I need to - night's a chance en - count - er ro - manc - ing. Grind on the ta - ble,

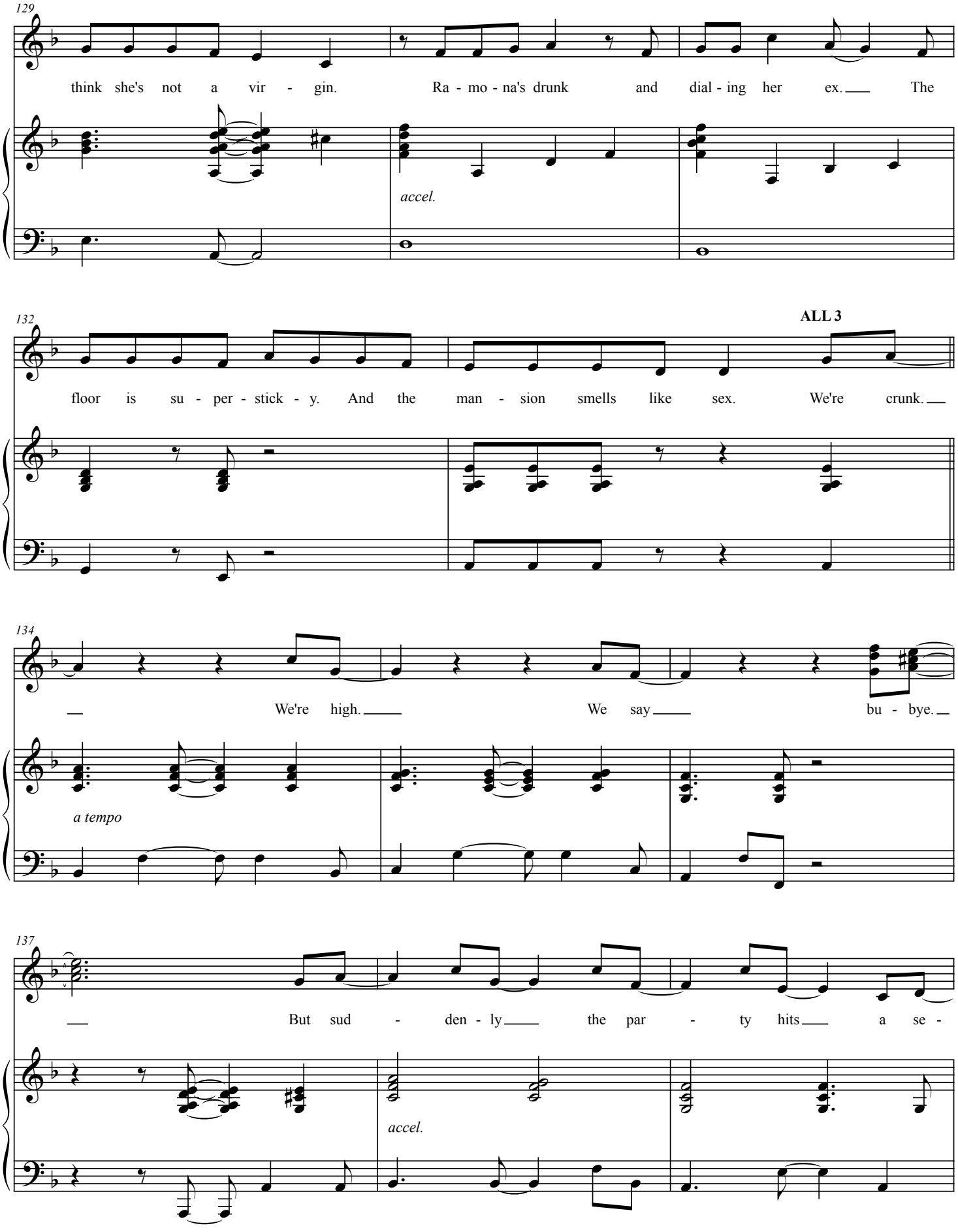

93
while you still ab - le. Take your cab - le sweat - er off and dis - re - gard the lab - el.
96
I don't care if you're brok - en heart - ed. Get this down and dirt - y
99
part - y start - ed. It's your life. This is your life.
102
It's your life. This is your...
Woman 3 falls off the table.
Slowly, she climbs back up.

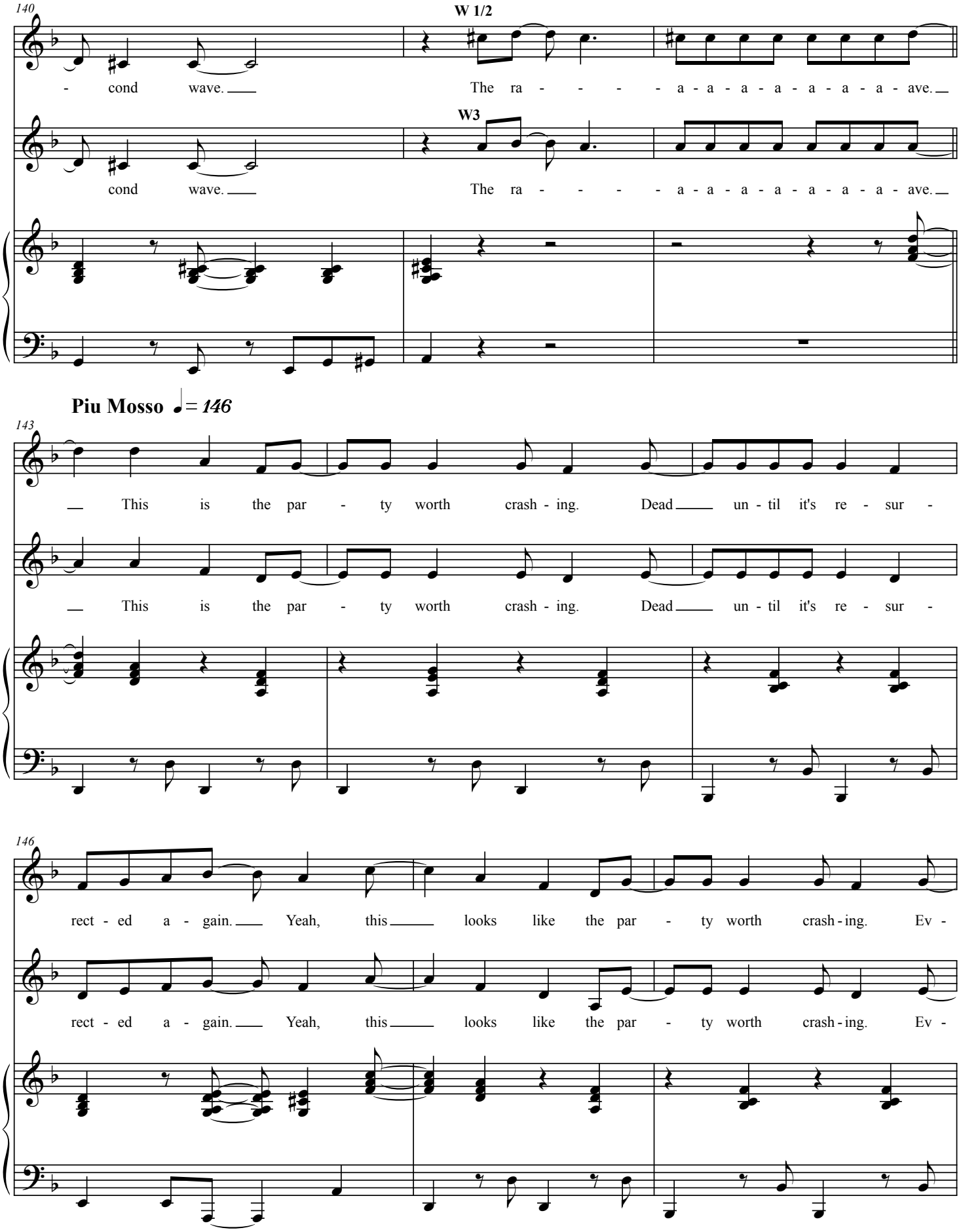

105
Don't be wor - ried when you fall right off the ta - ble. All it means is that it
108
was - n't ve - ry sta - ble. Get back up a - gain it's all part of the sto - ry. The
111
good and the bad and the mo - ther - fuck - ing glo - ry.
113
It's your life. This is your life. Don't you see.
f

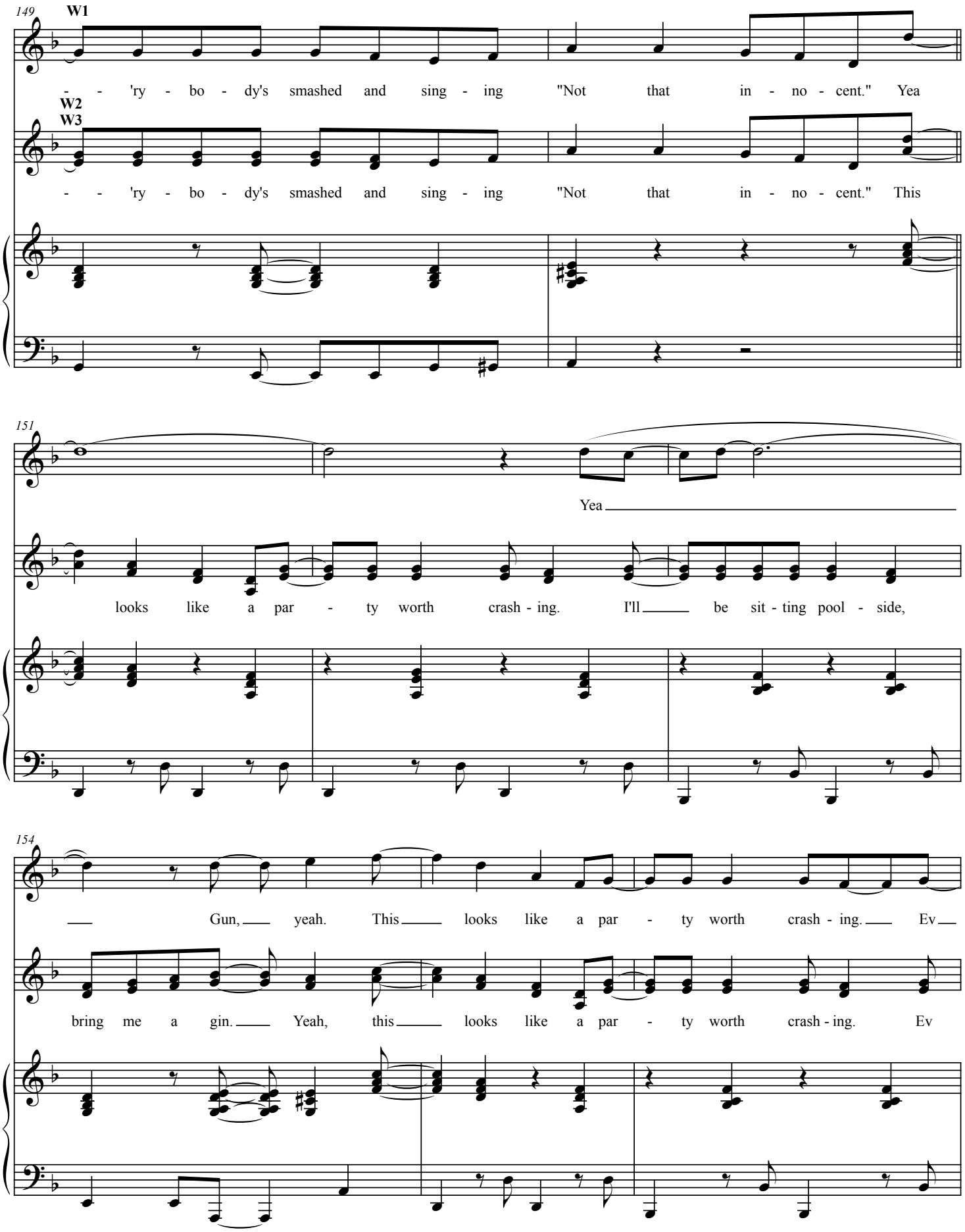


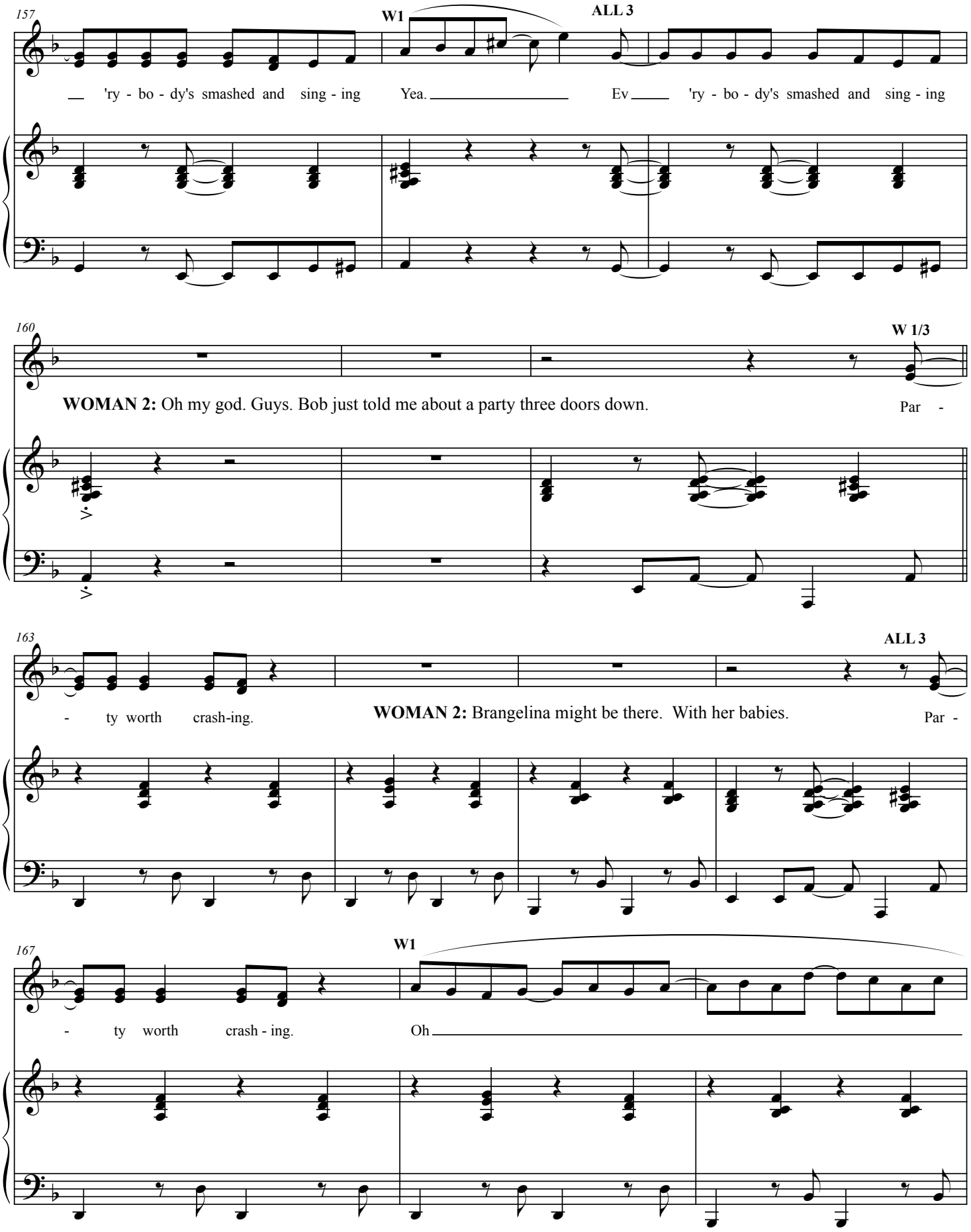
WOMAN 1: *(on phone)* Oh my god, you'll never believe where we are. Peter fucking Frampton's house! I don't know, he's old. I don't know, Bob, but he was on the Colbert Report and a Geico commercial. Like the ones where they have the stars so... whatever. His house is like the size of an air hanger so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

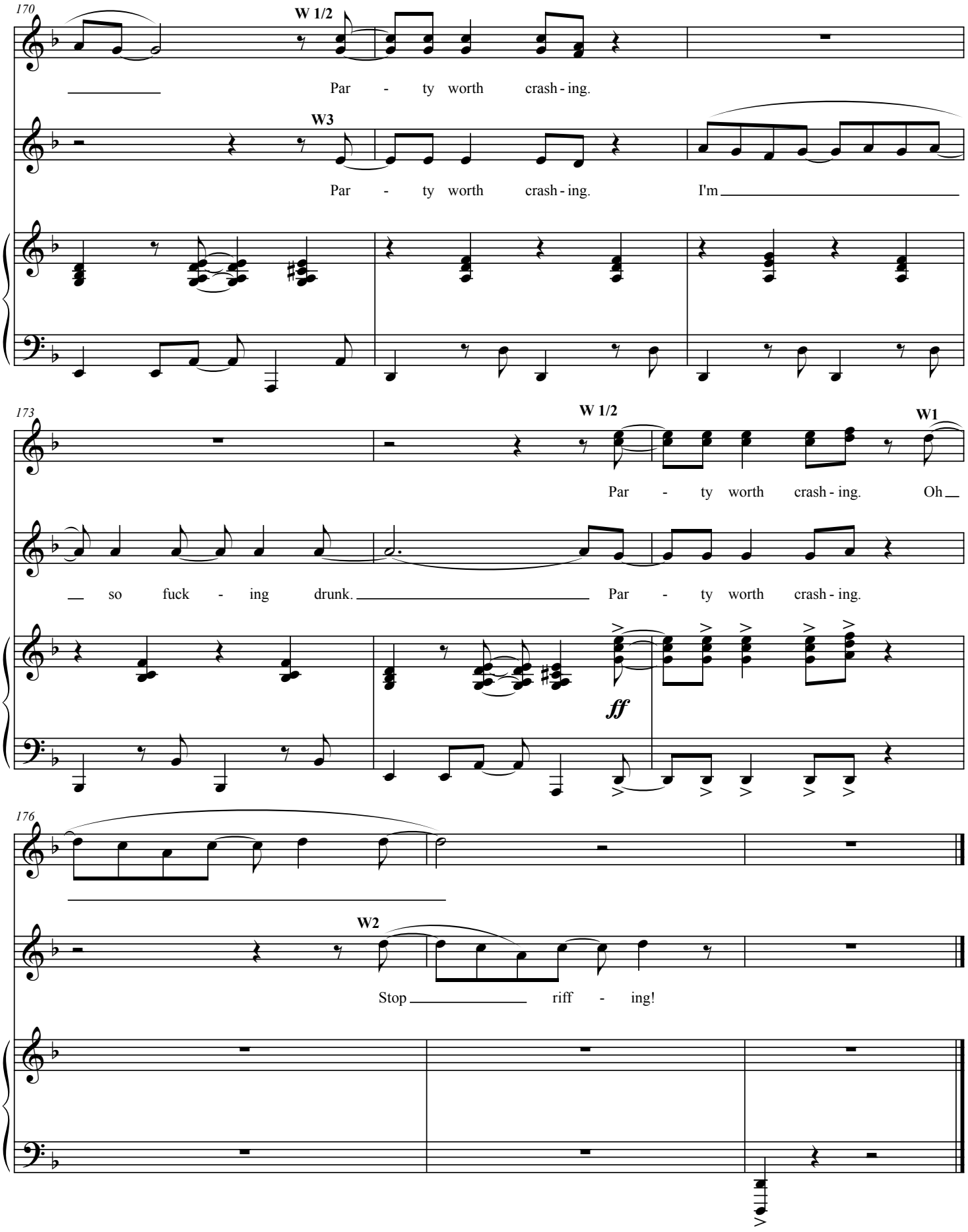



129
think she's not a vir - gin. Ra - mo - na's drunk and dial - ing her ex. The
accel.
132
ALL 3
floor is su - per - stick - y. And the man - sion smells like sex. We're crunk.
134
We're high. We say bu - bye.
a tempo
137
But sud - den - ly the par - ty hits a se -
accel.


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
W1
Par - ty worth crash - ing. Oh
so fuck - ing drunk. Par - ty worth crash - ing.
ff
176
W2
Stop riff - ing!

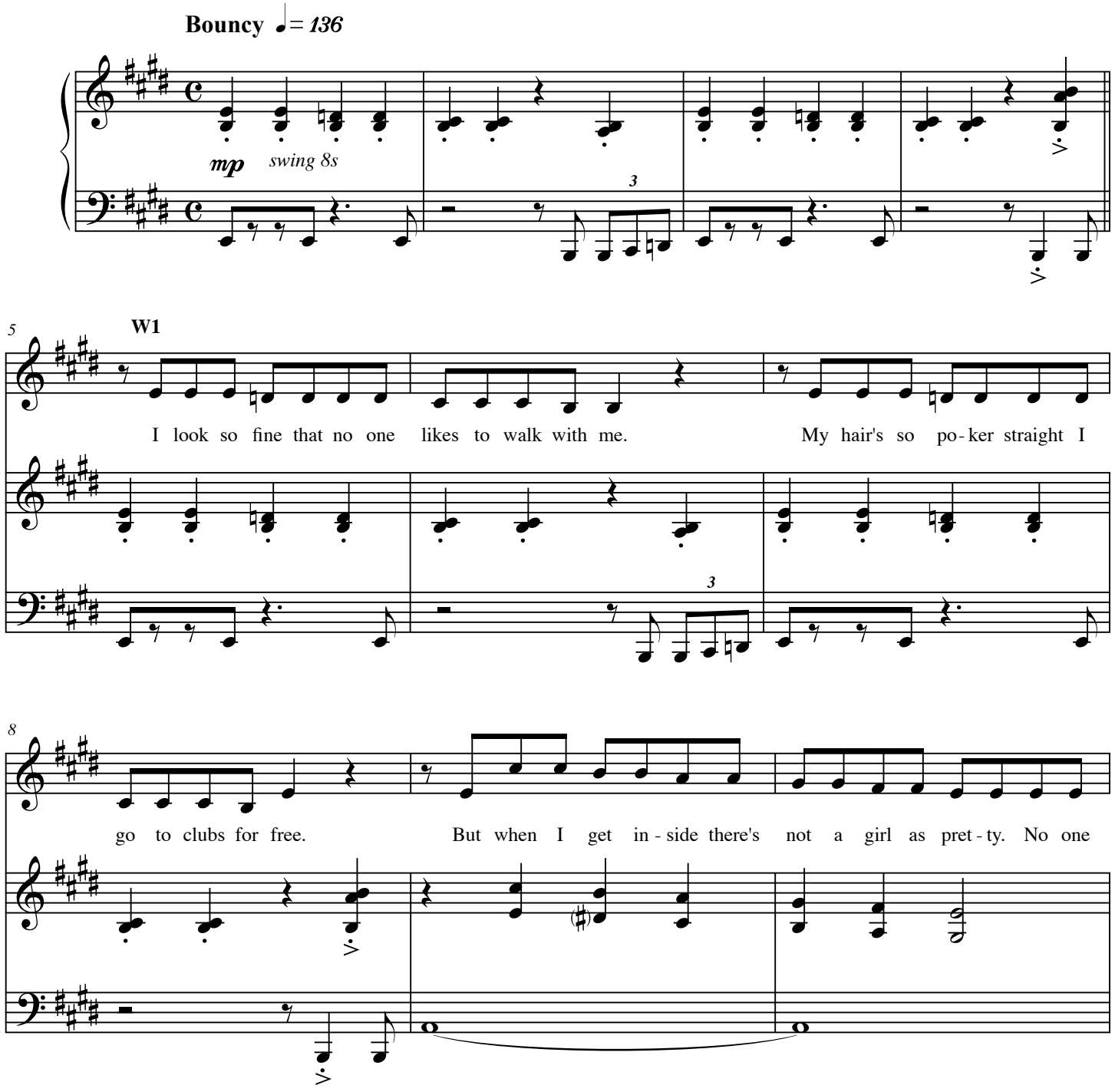
Pretty Girl Blues

from Tales From The Bad Years

[Two Girl Version]

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan



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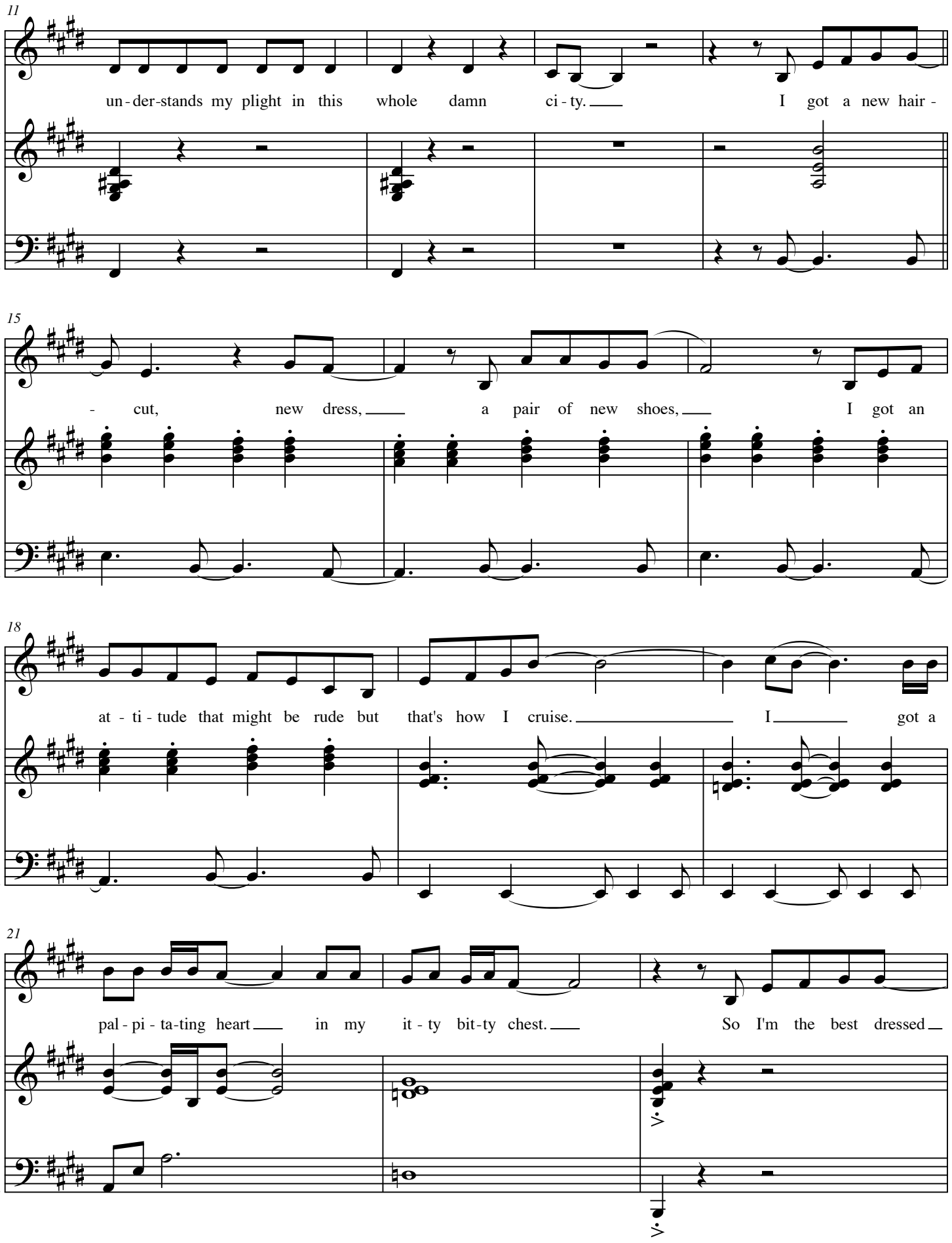
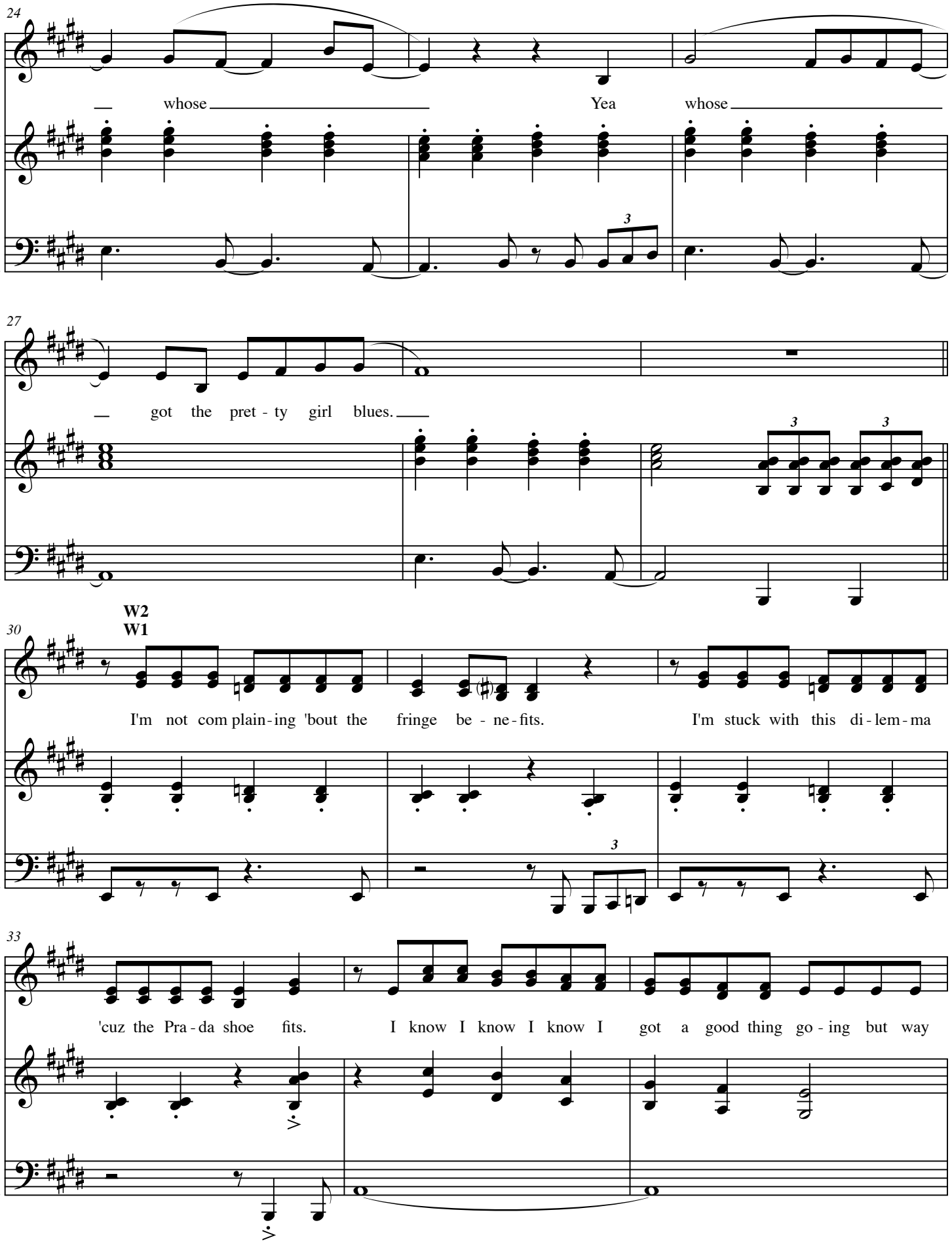
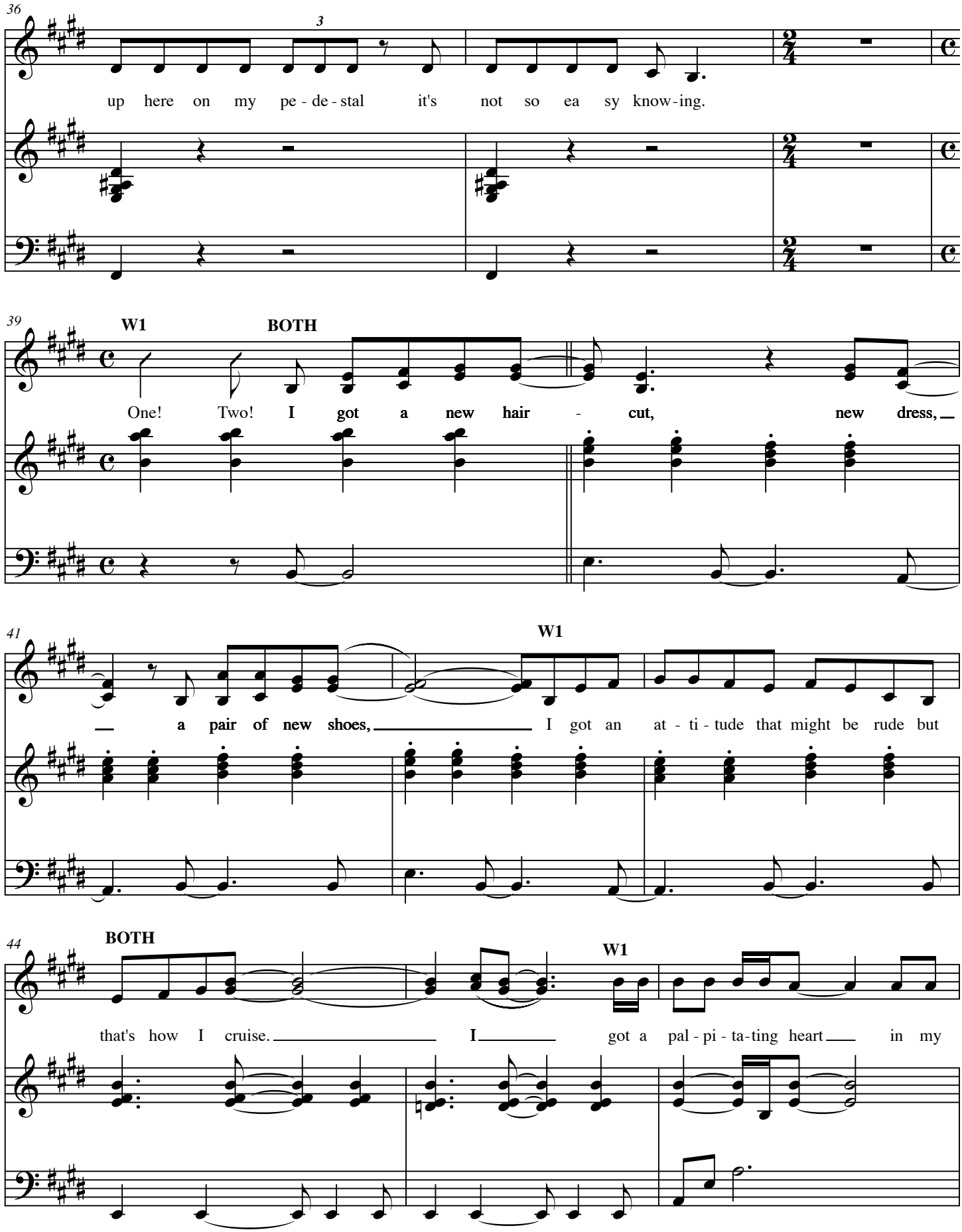
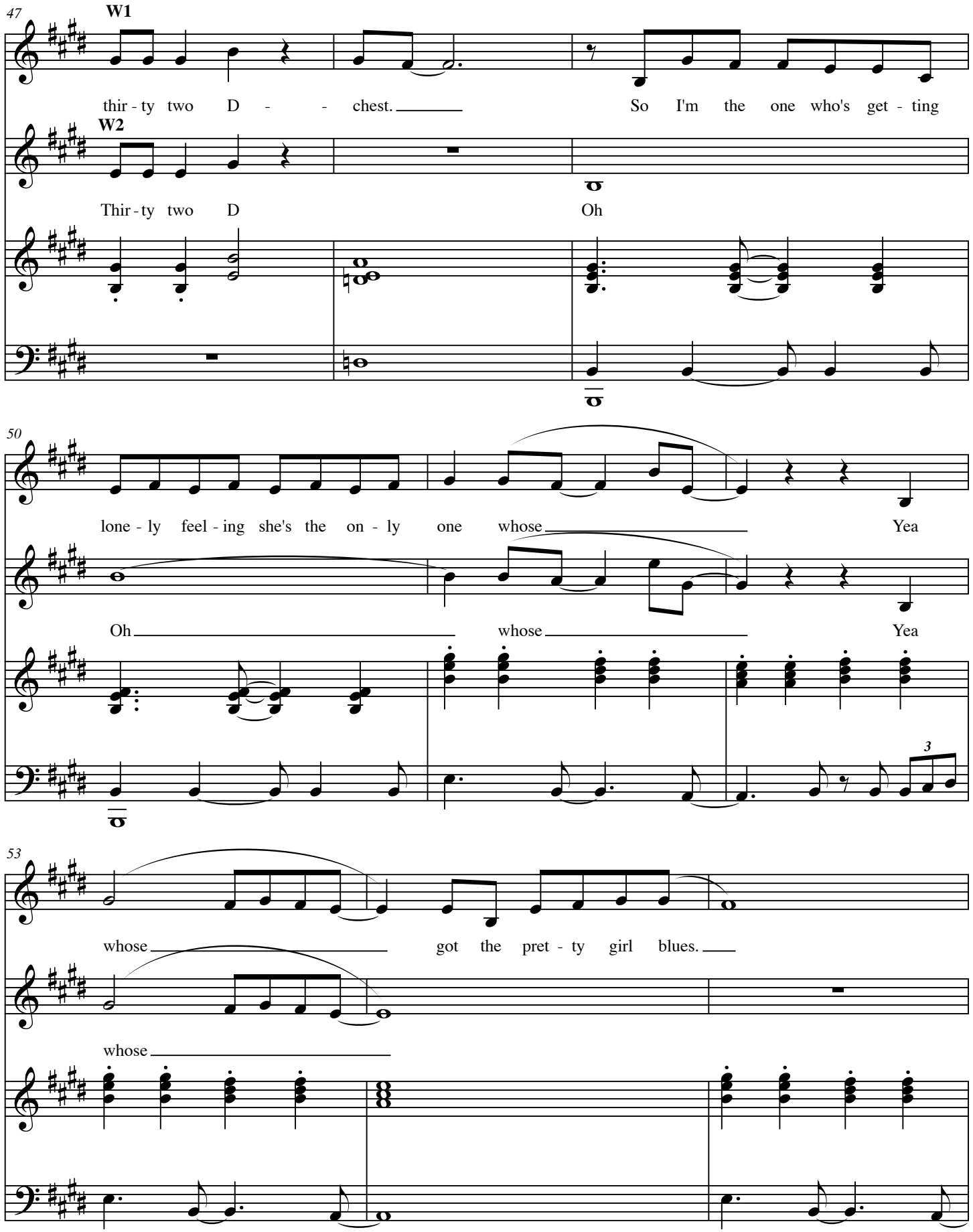
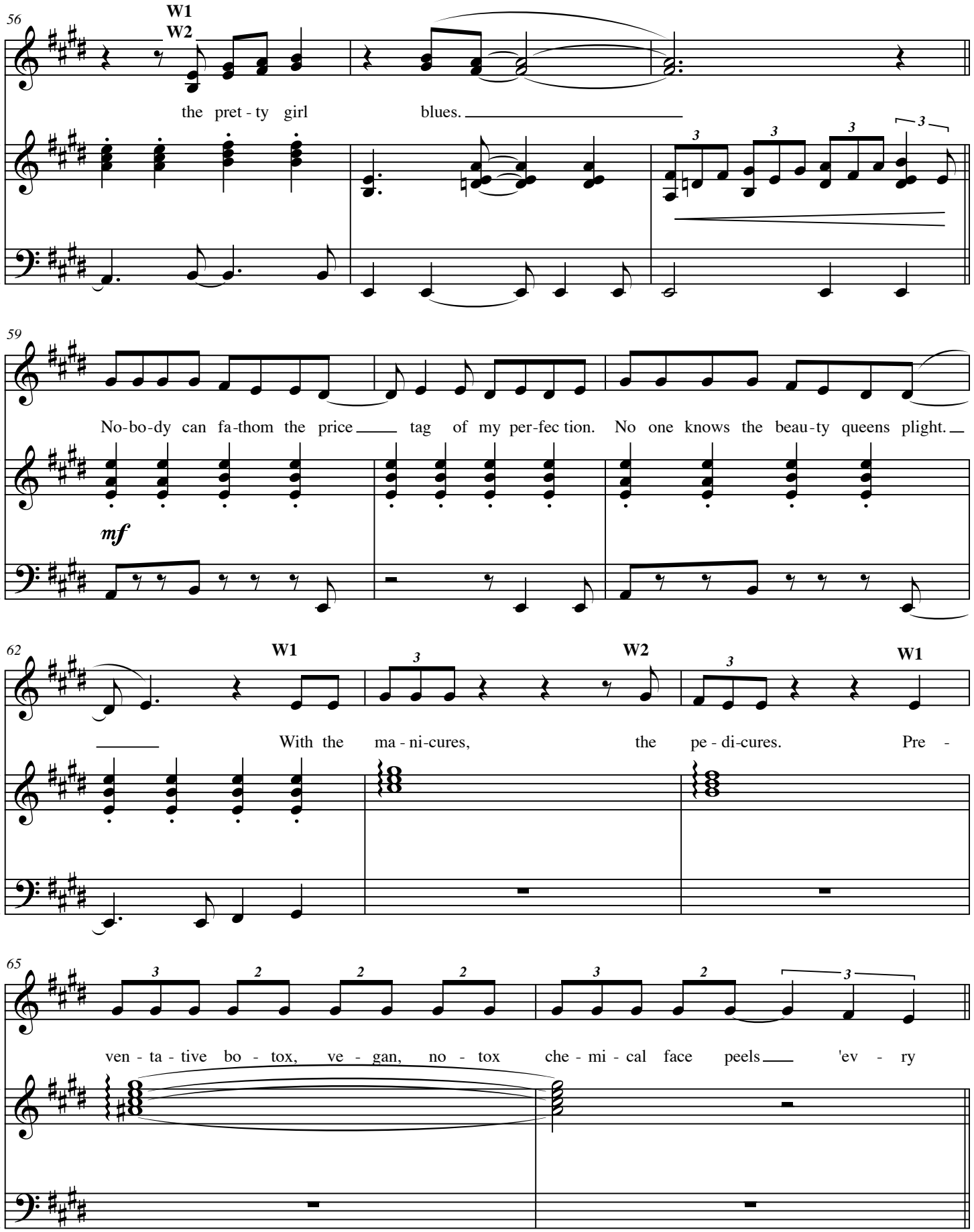
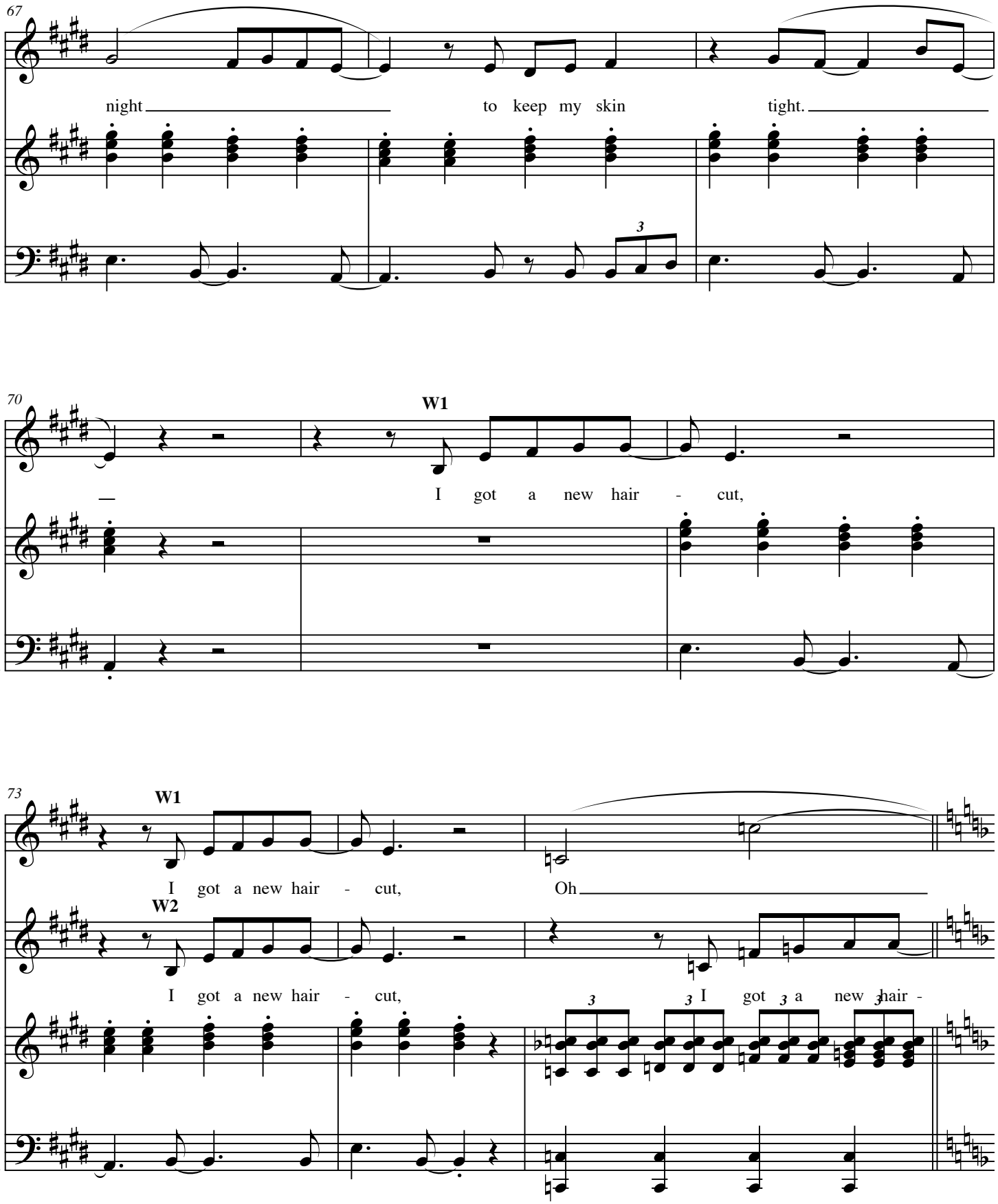

11
un - der-stands my plight in this whole damn ci - ty. I got a new hair -
15
- cut, new dress, a pair of new shoes, I got an
18
at - ti - tude that might be rude but that's how I cruise. I got a
21
pal - pi - ta-ting heart in my it - ty bit-ty chest. So I'm the best dressed

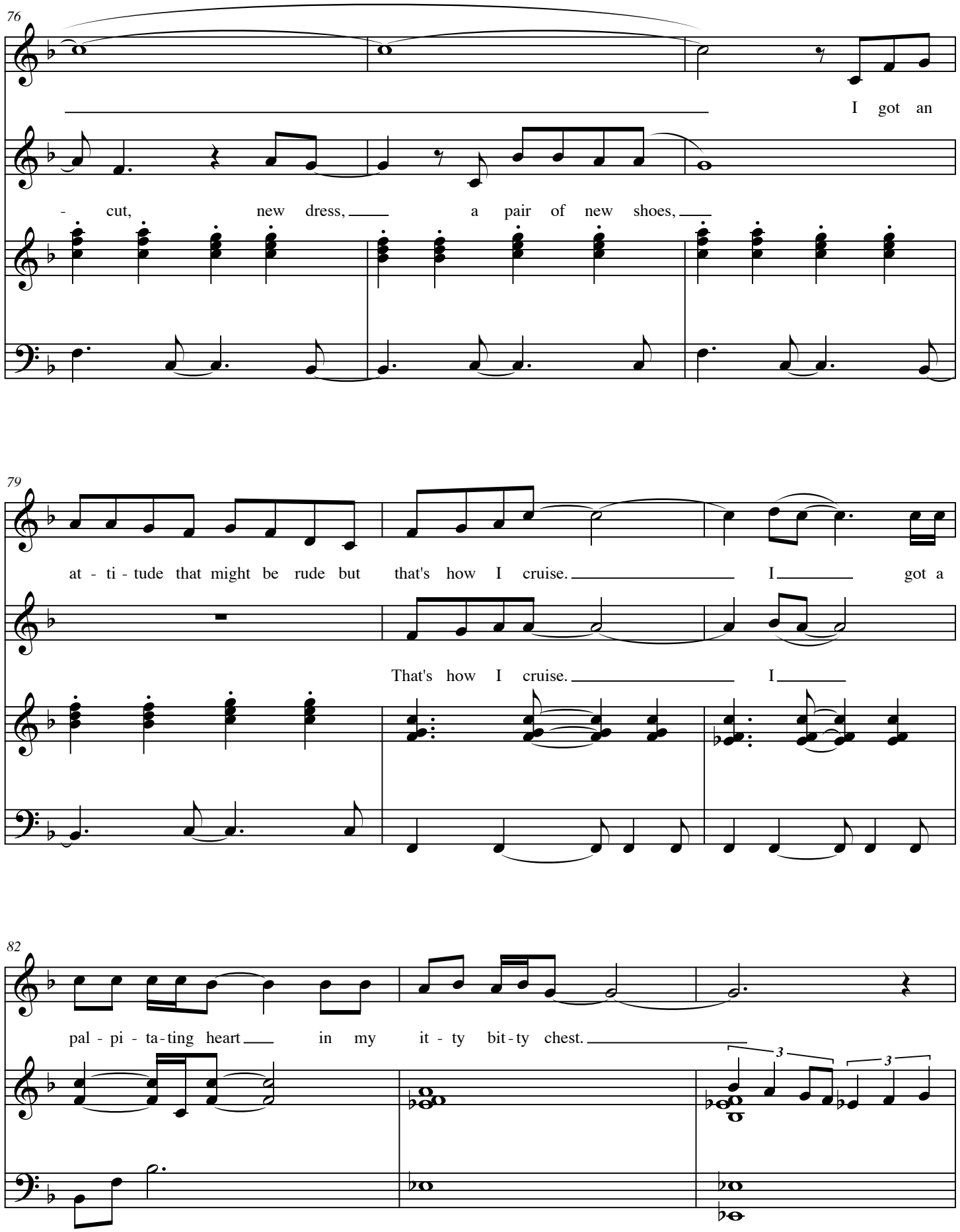

24
whose
Yea
whose
27
got the pret - ty girl blues.
W2
W1
30
I'm not com plain - ing 'bout the fringe be - ne - fits.
I'm stuck with this di - lem - ma
33
'cuz the Pra - da shoe fits.
I know I know I know I got a good thing go - ing but way

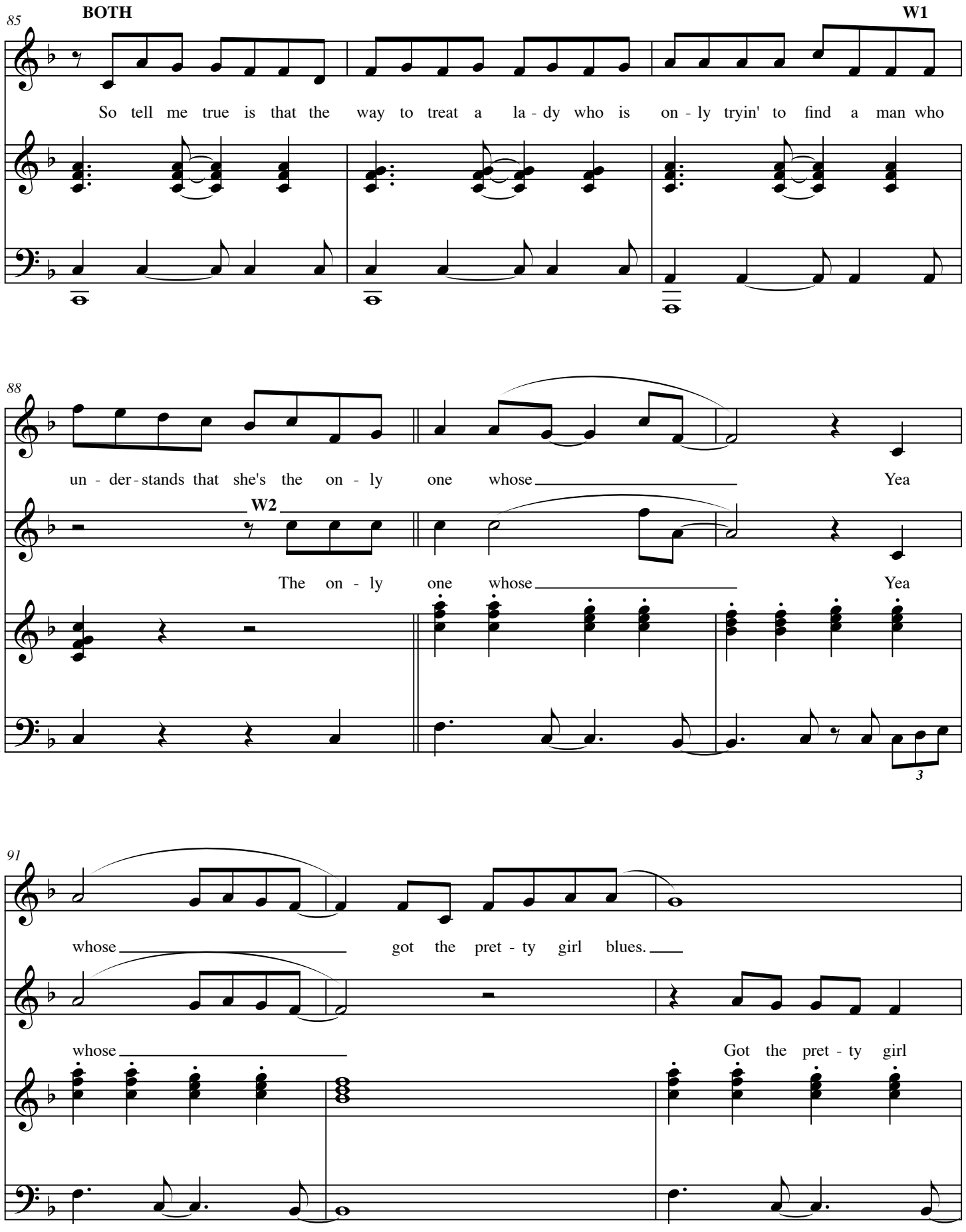

36
3
up here on my pe - de - stal it's not so ea sy know - ing.
39
W1
BOTH
One! Two! I got a new hair - cut, new dress,
41
W1
a pair of new shoes, I got an at - ti - tude that might be rude but
44
BOTH
W1
that's how I cruise. I got a pal - pi - ta - ting heart in my

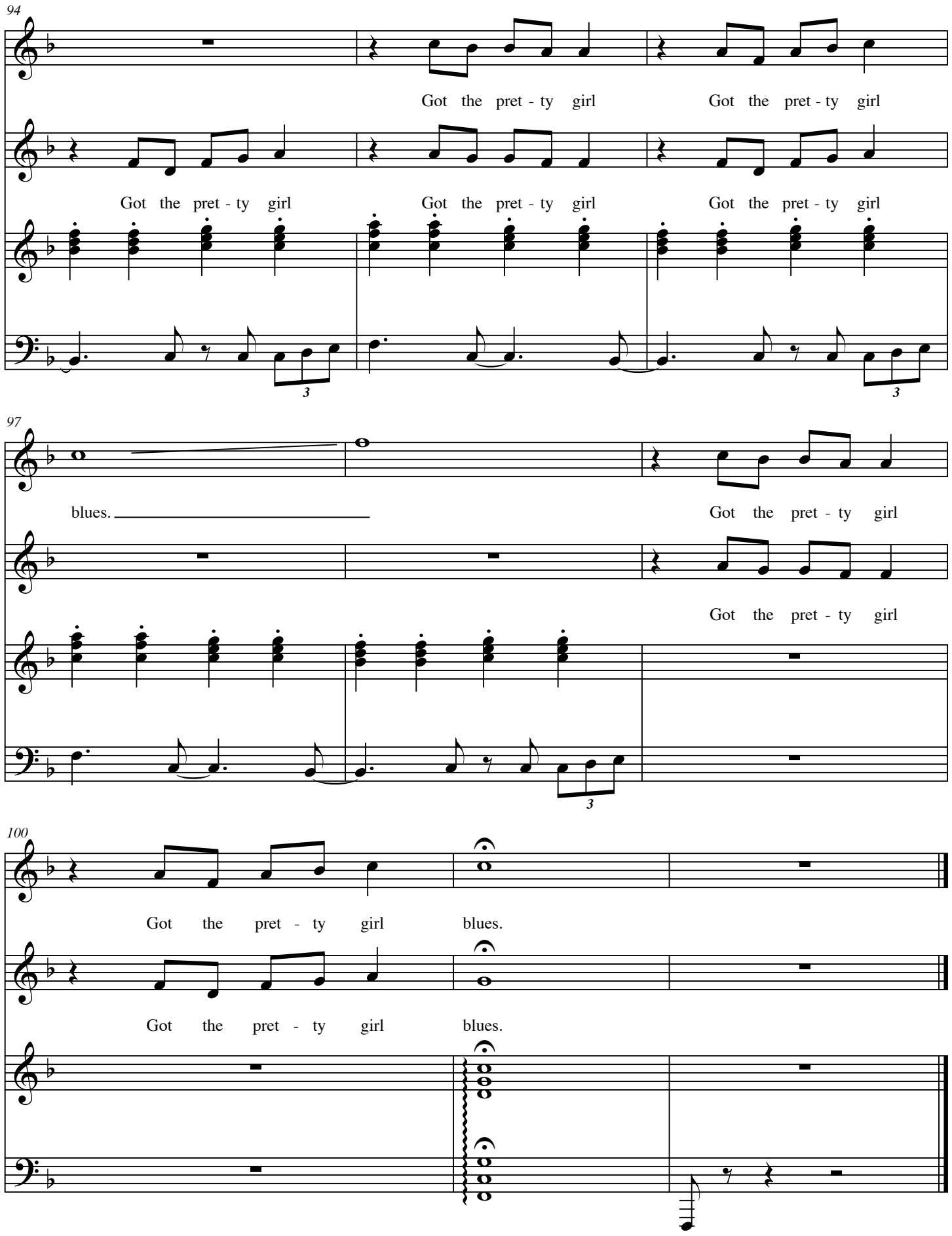

47
W1
thir - ty two D - - chest. So I'm the one who's get - ting
W2
Thir - ty two D Oh
50
lone - ly feel - ing she's the on - ly one whose Yea
Oh whose Yea
3
53
whose got the pret - ty girl blues.
whose


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
W2
W1
With the ma - ni-cures, the pe - di-cures. Pre -
65
ven - ta - tive bo - tox, ve - gan, no - tox che - mi - cal face peels 'ev - ry


67
night
to keep my skin
tight.
3
70
W1
I got a new hair - cut,
73
W1
I got a new hair - cut,
Oh
W2
I got a new hair - cut,
3
3
I got
3
a new
3
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.
3
3


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.
whose
Got the pret - ty girl

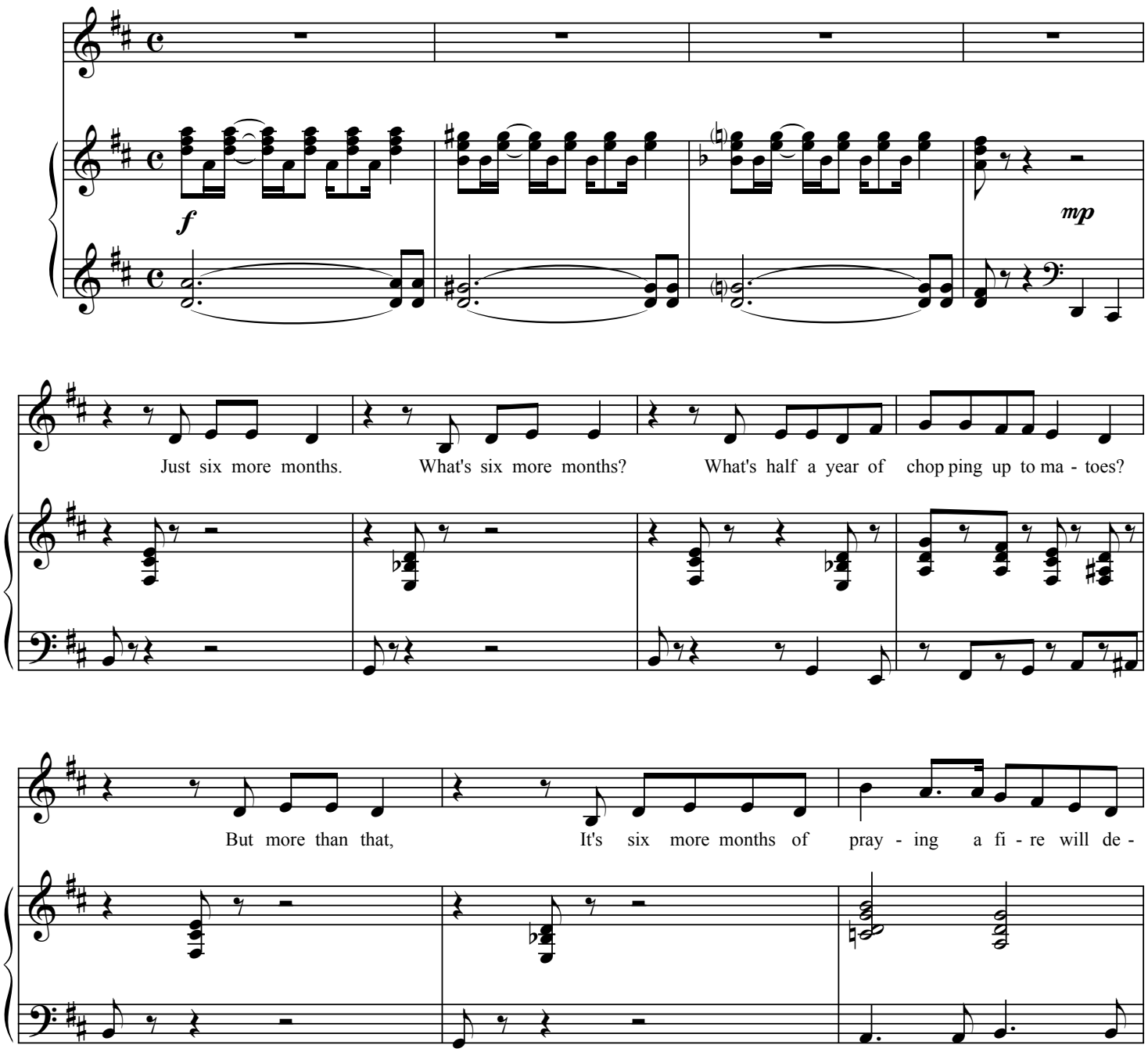

94
Got the pret - ty girl
Got the pret - ty girl
Got the pret - ty girl
Got the pret - ty girl
Got the pret - ty girl
97
blues.
Got the pret - ty girl
Got the pret - ty girl
100
Got the pret - ty girl
blues.
Got the pret - ty girl
blues.

Someone Else's Life

from *Tales from the Bad Years*

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan



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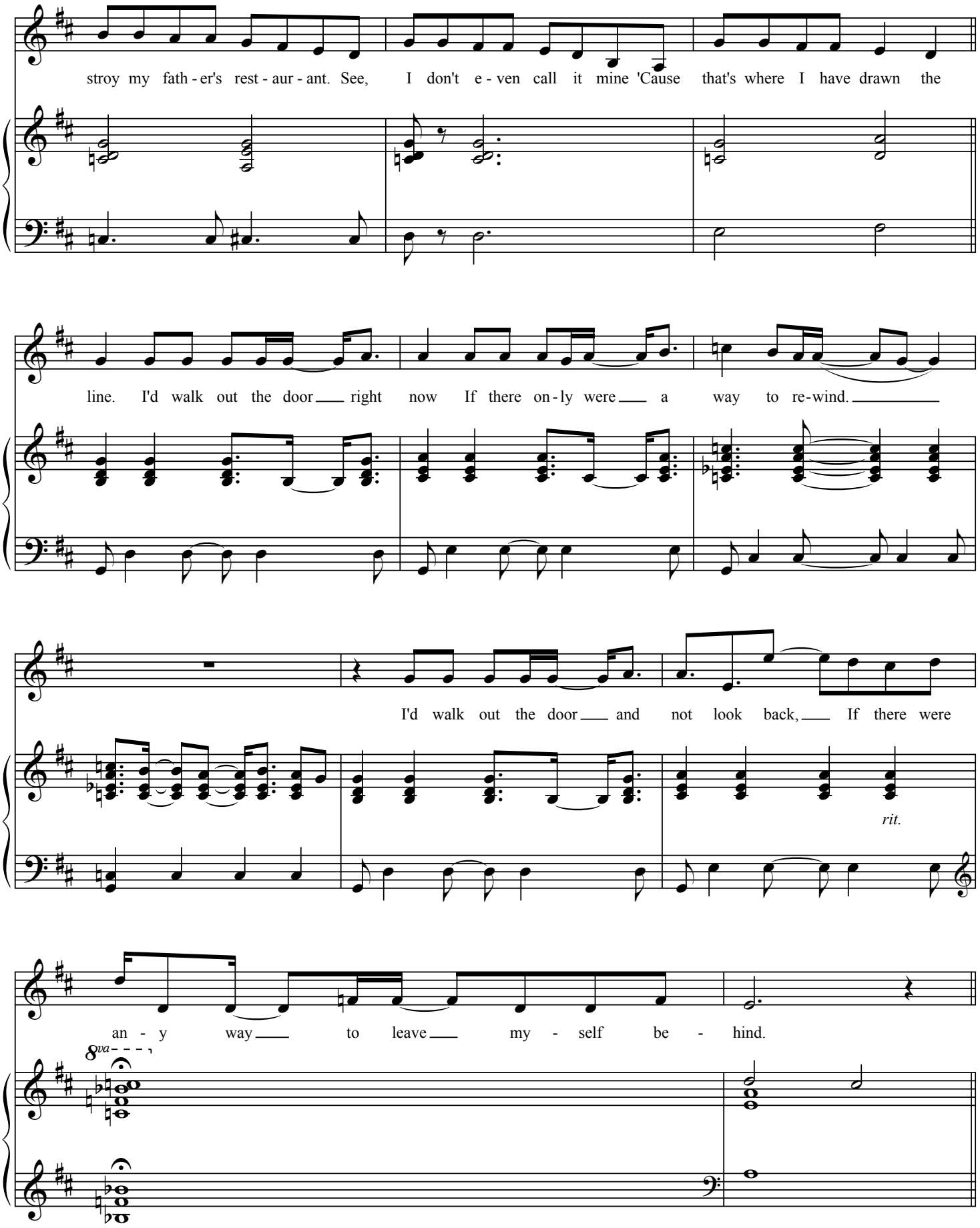
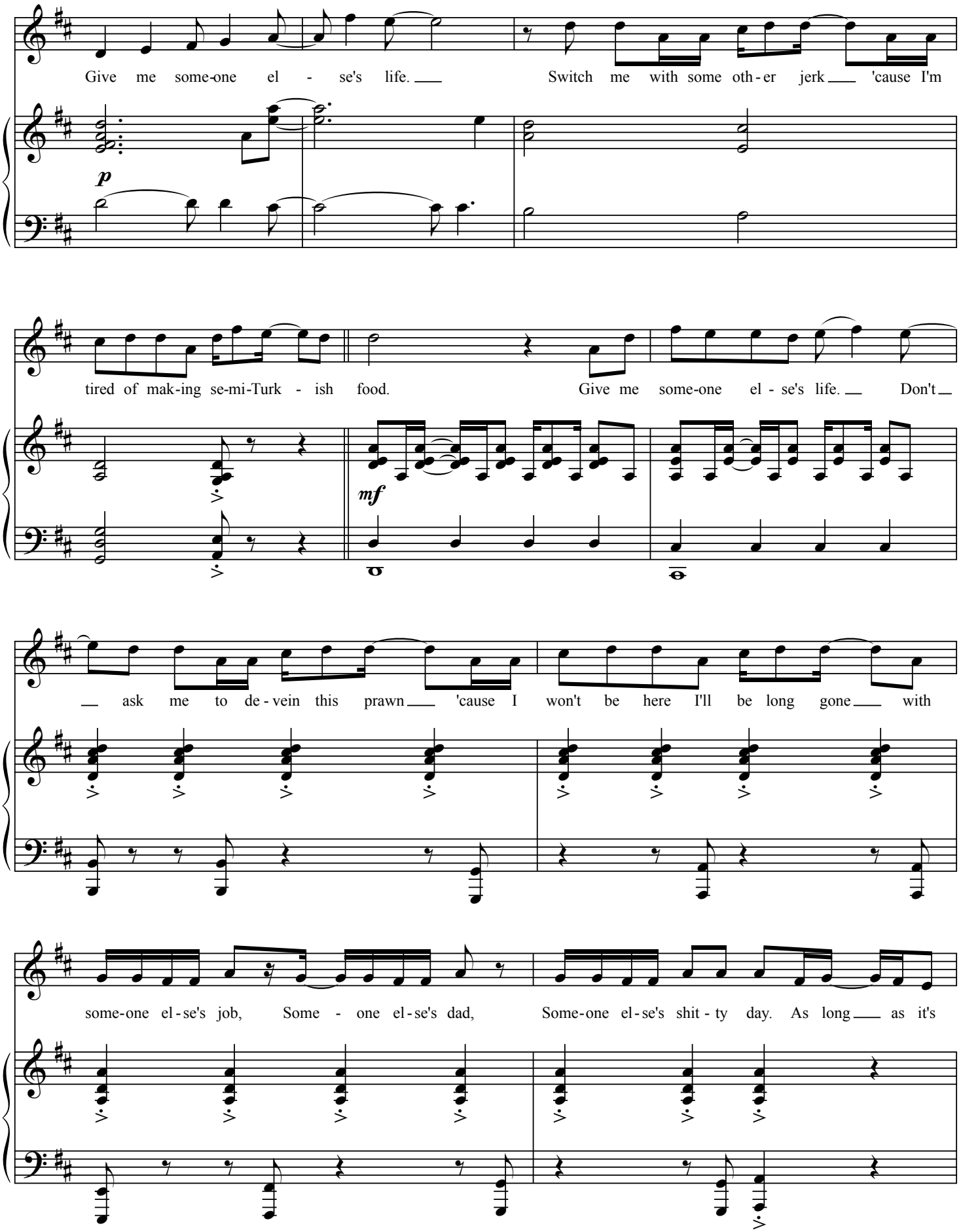
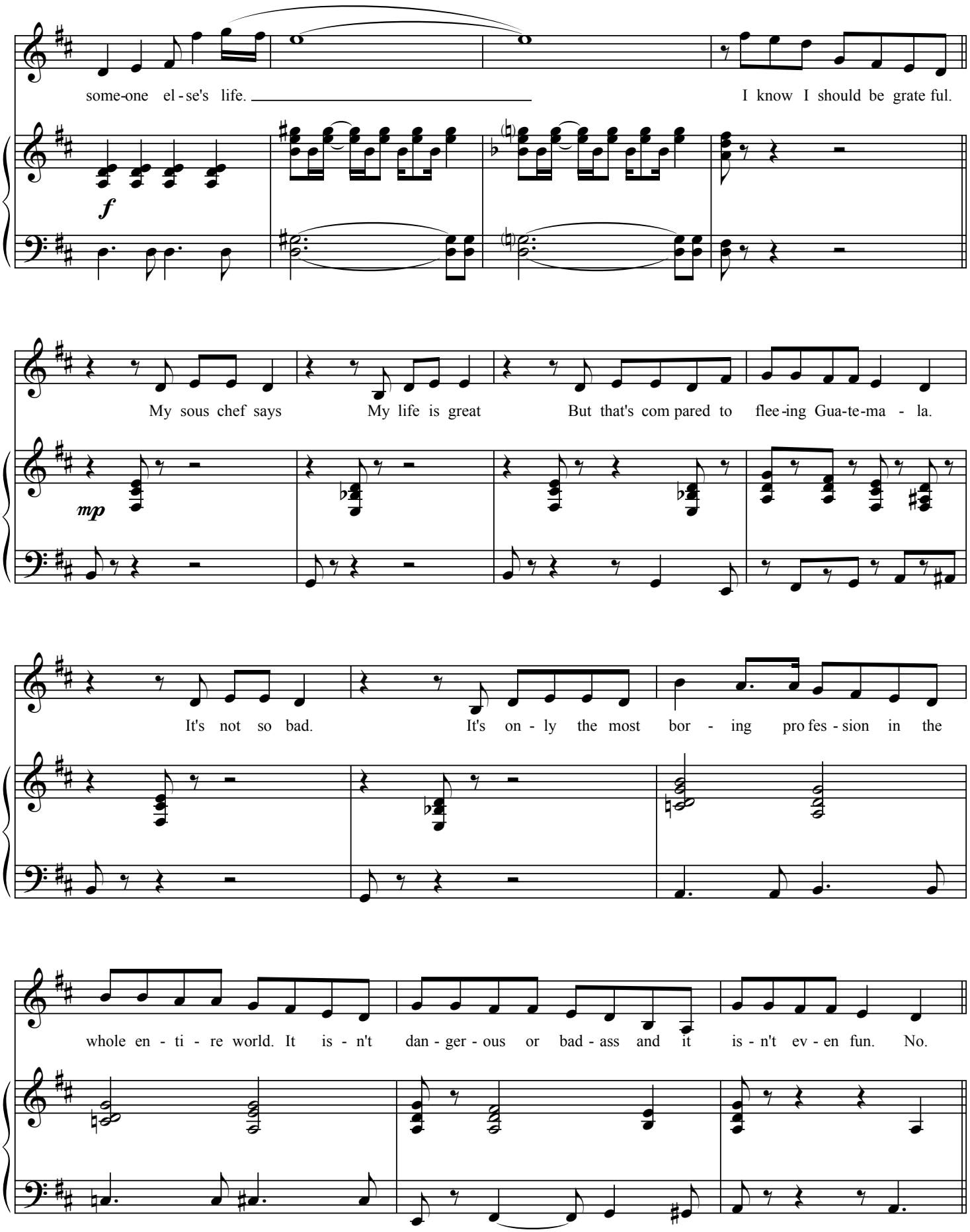
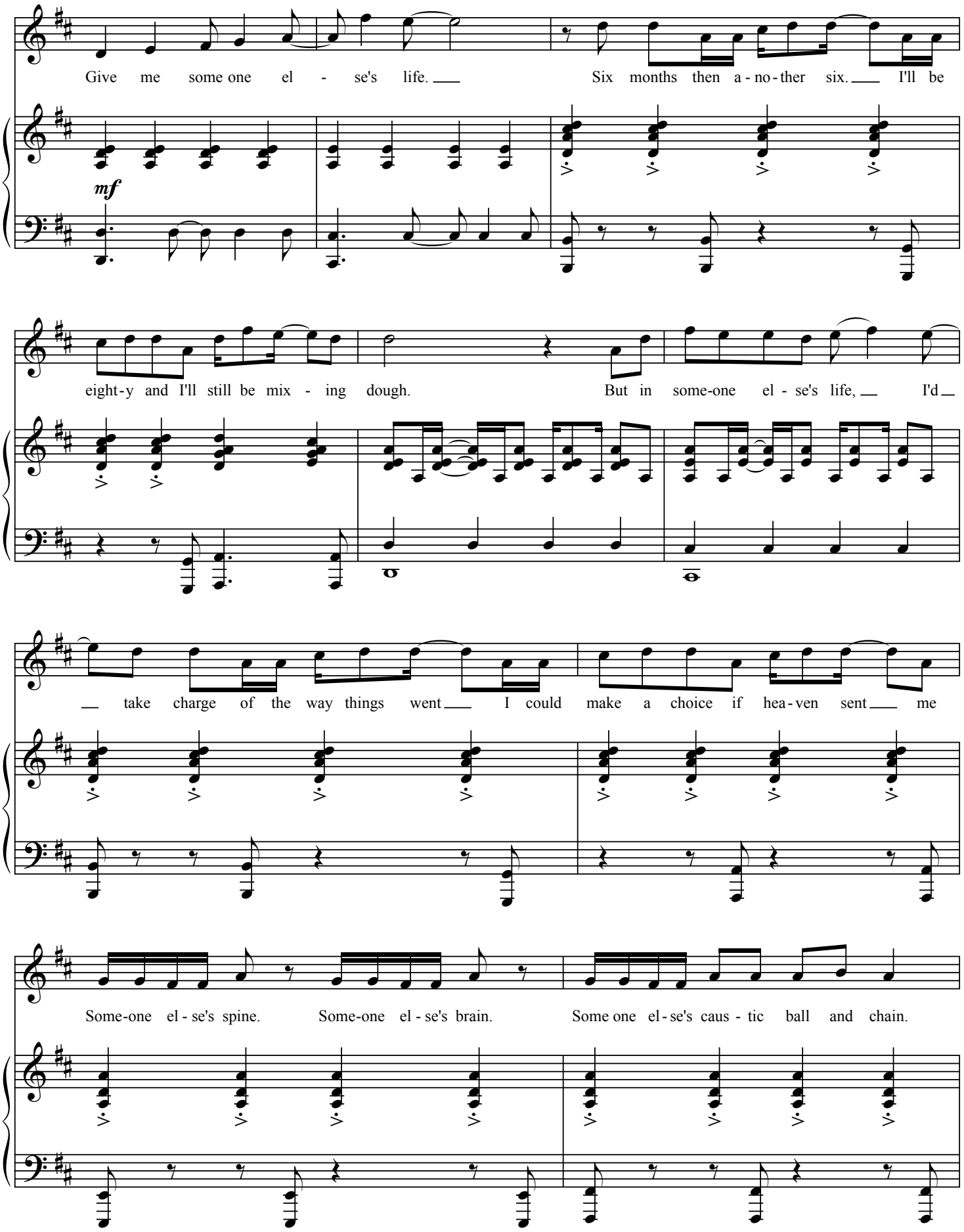
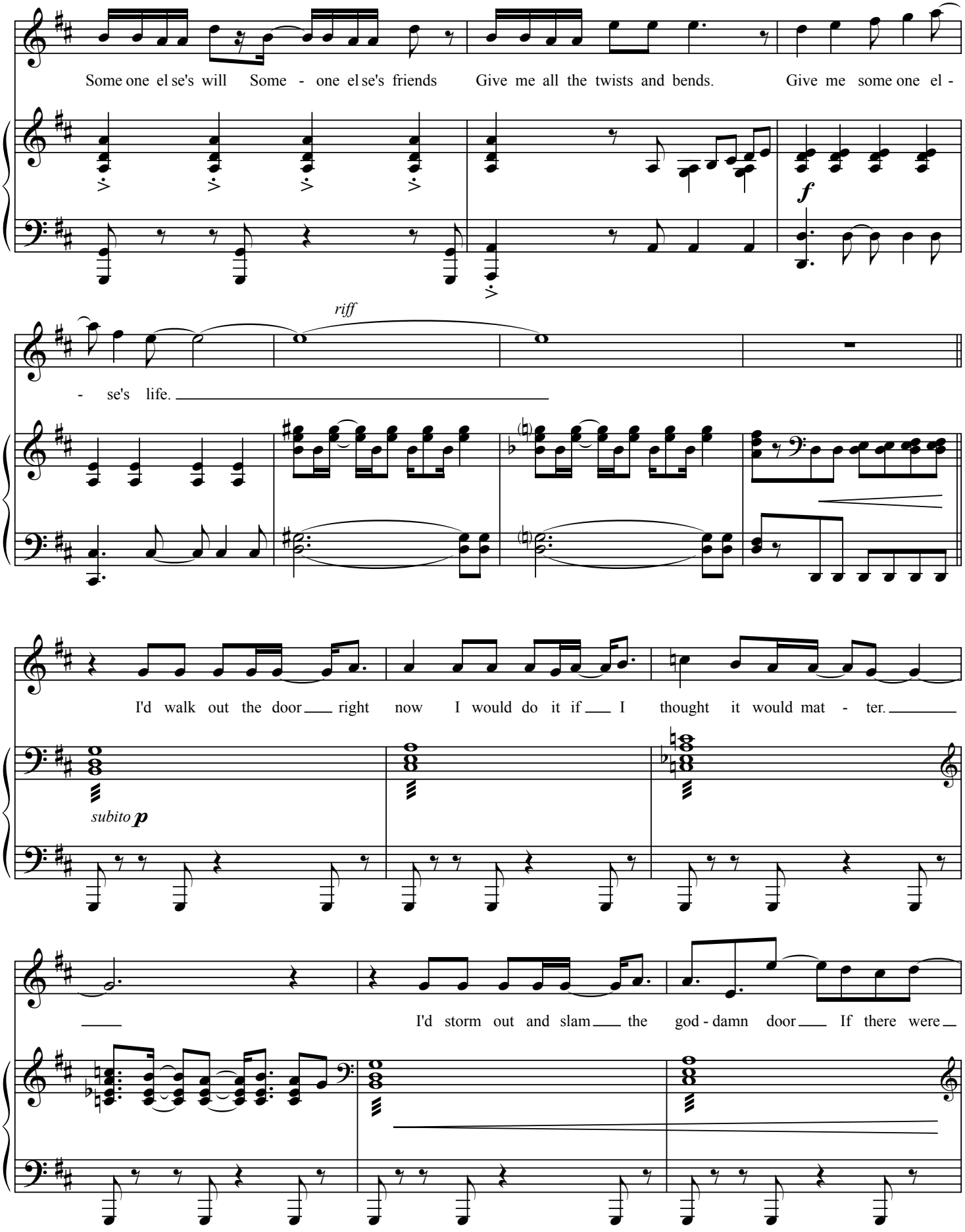
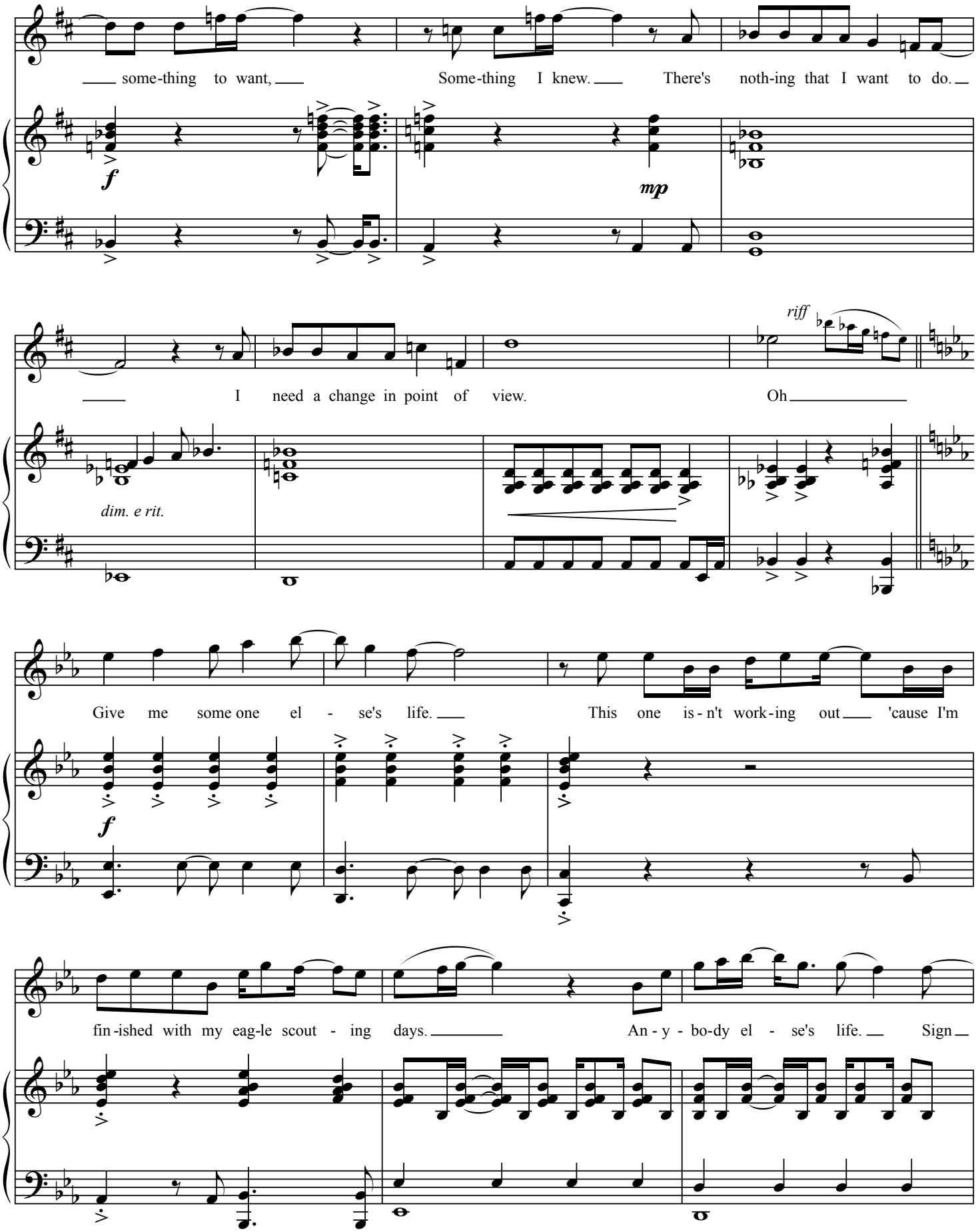

stroy my fath - er's rest - aur - ant. See, I don't e - ven call it mine 'Cause that's where I have drawn the
line. I'd walk out the door right now If there on - ly were a way to re - wind.
I'd walk out the door and not look back, If there were
rit.
an - y way to leave my - self be - hind.
8va

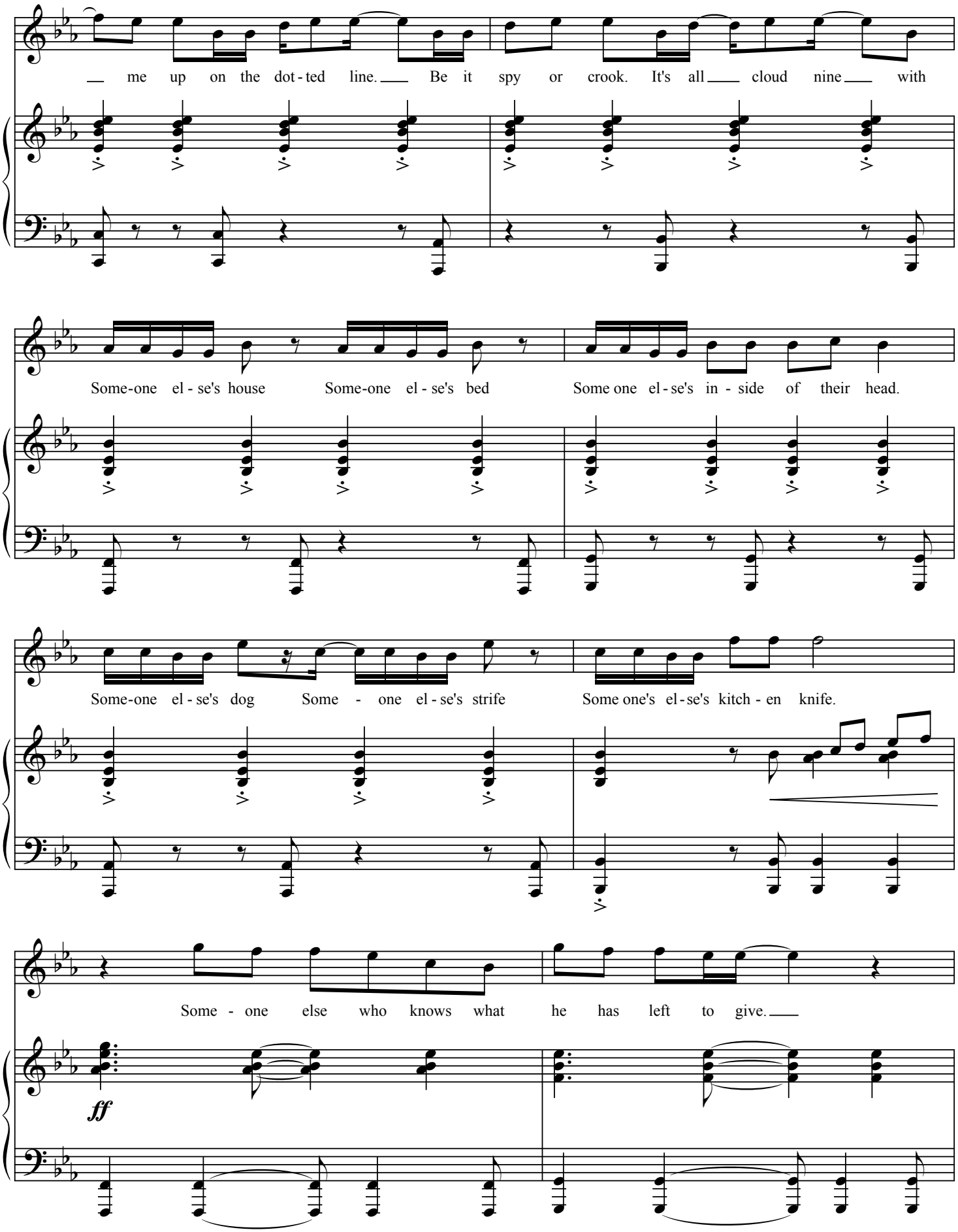

Give me some-one el - se's life. Switch me with some oth - er jerk 'cause I'm
p
tired of mak-ing se-mi-Turk - ish food. Give me some-one el - se's life. Don't
mf
ask me to de - vein this prawn 'cause I won't be here I'll be long gone with
some-one el - se's job, Some - one el - se's dad, Some-one el - se's shit - ty day. As long as it's

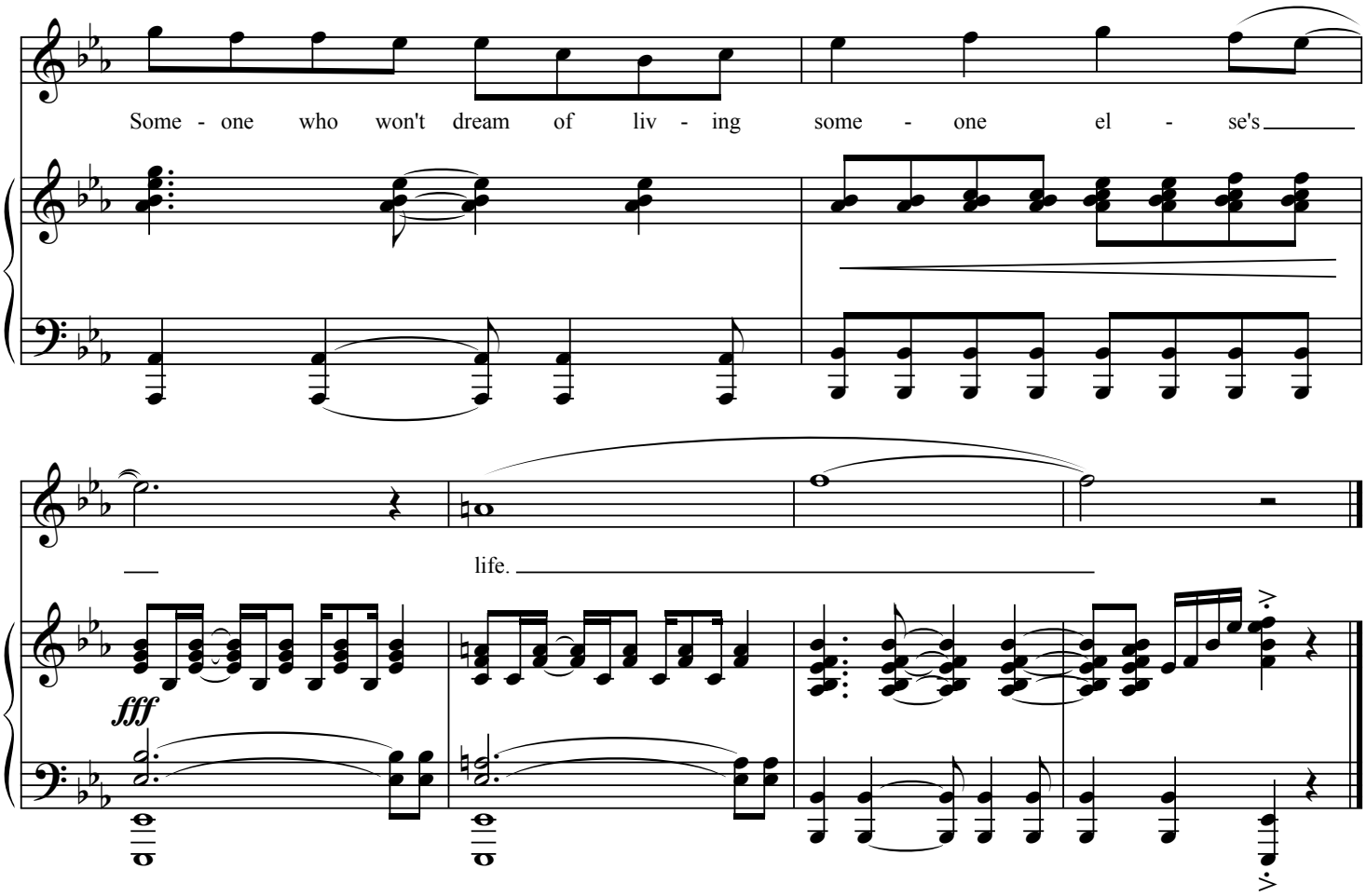

some-one el - se's life.
I know I should be grate ful.
f
My sous chef says
My life is great
But that's com pared to flee - ing Gua-te-ma - la.
mp
It's not so bad.
It's on - ly the most bor - ing pro fes - sion in the
whole en - ti - re world. It is - n't dan - ger - ous or bad - ass and it is - n't ev - en fun. No.


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 el se's will Some - one el se's friends Give me all the twists and bends. Give me some one el -
f
riff
- se's life.
I'd walk out the door right now I would do it if I thought it would mat - ter.
subito p
I'd storm out and slam the god - damn door If there were


some-thing to want,
Some-thing I knew.
There's noth-ing that I want to do.
f
mp
I need a change in point of view.
riff
Oh
dim. e rit.
Give me some one el - se's life.
This one is - n't work - ing out
'cause I'm
f
fin - ished with my eag-le scout - ing days.
An - y - bo-dy el - se's life.
Sign


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

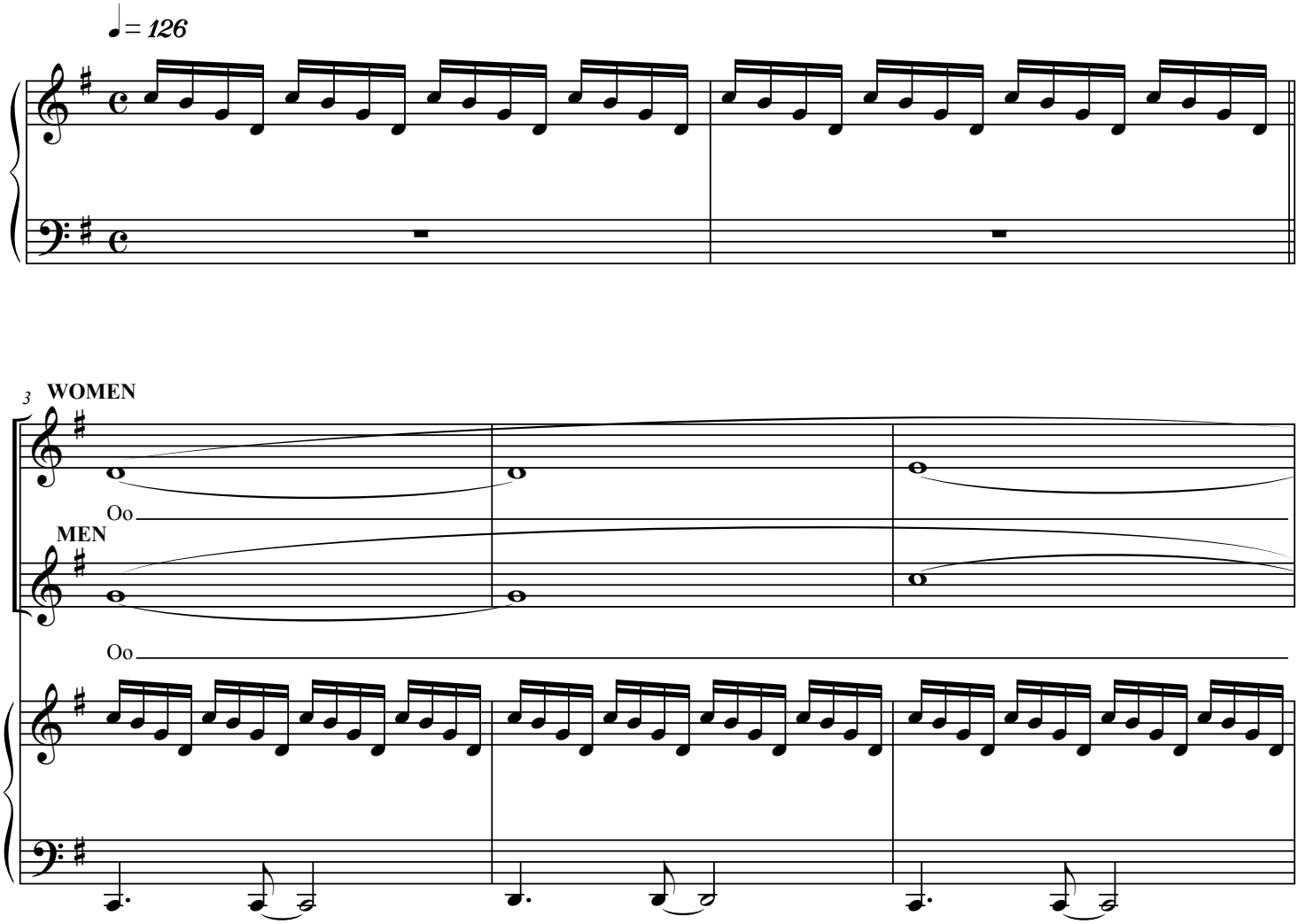

Some - one who won't dream of liv - ing some - one el - se's
life.
fff

TWENTY-SOMETHING

(8/17/08)

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan



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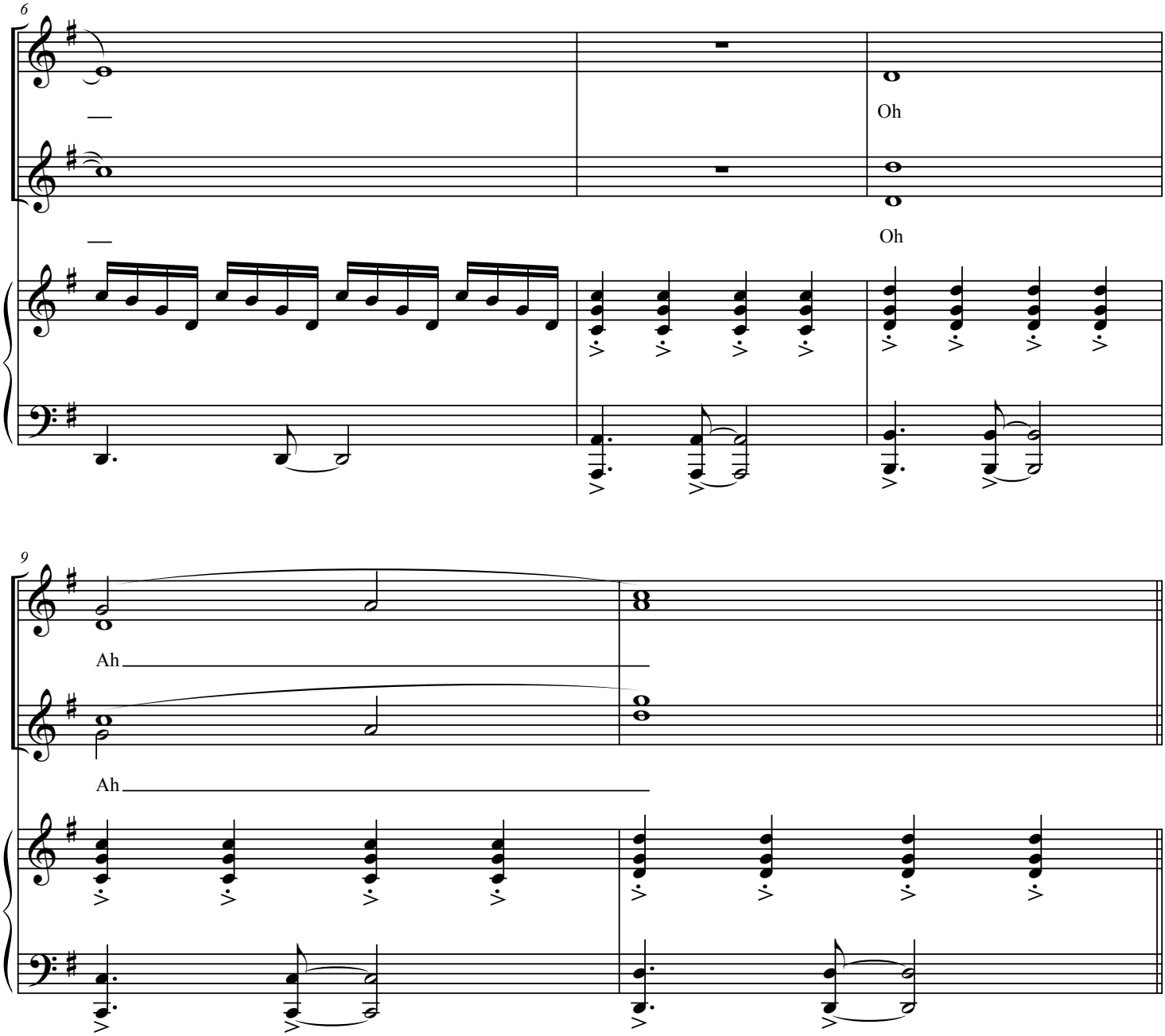
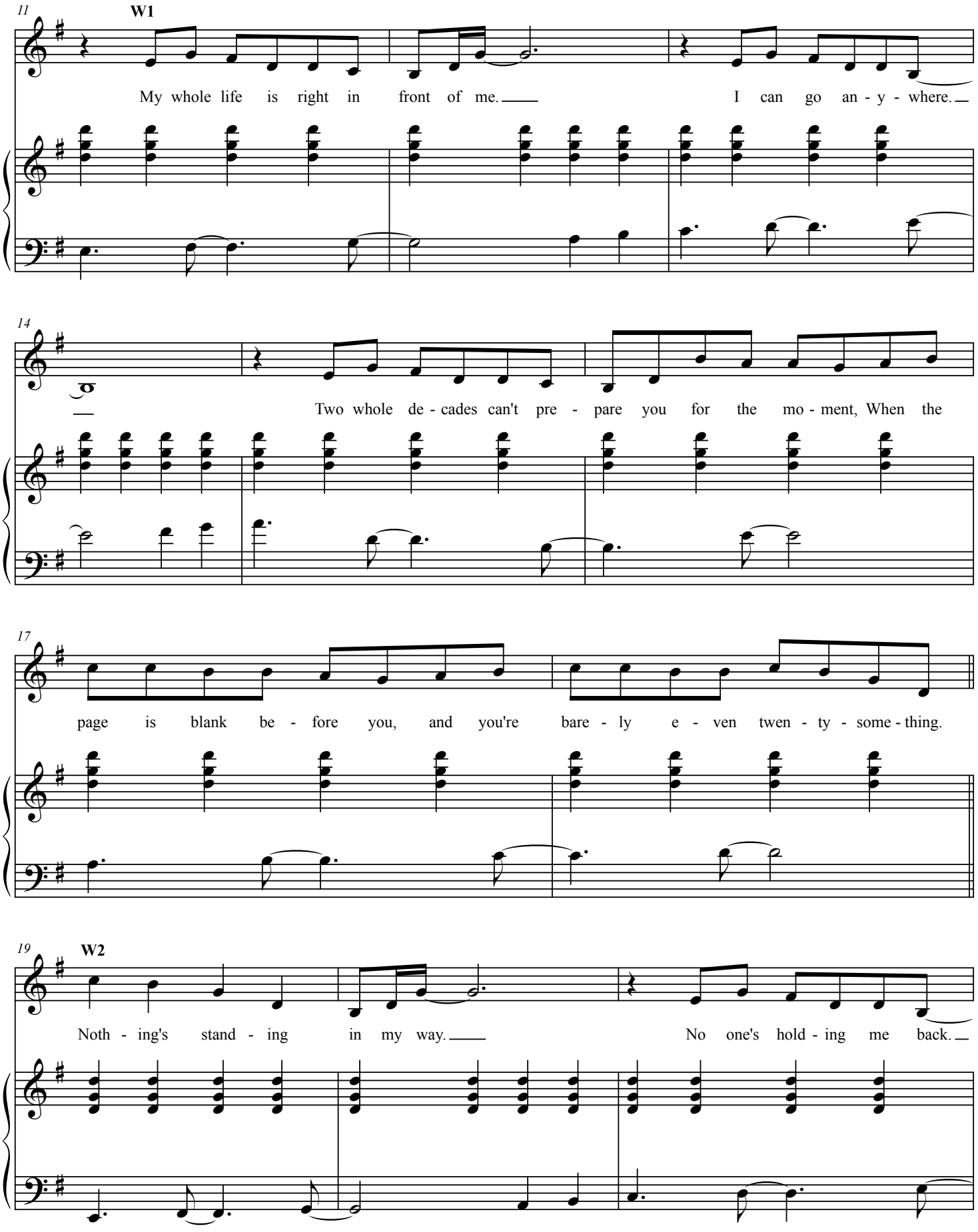
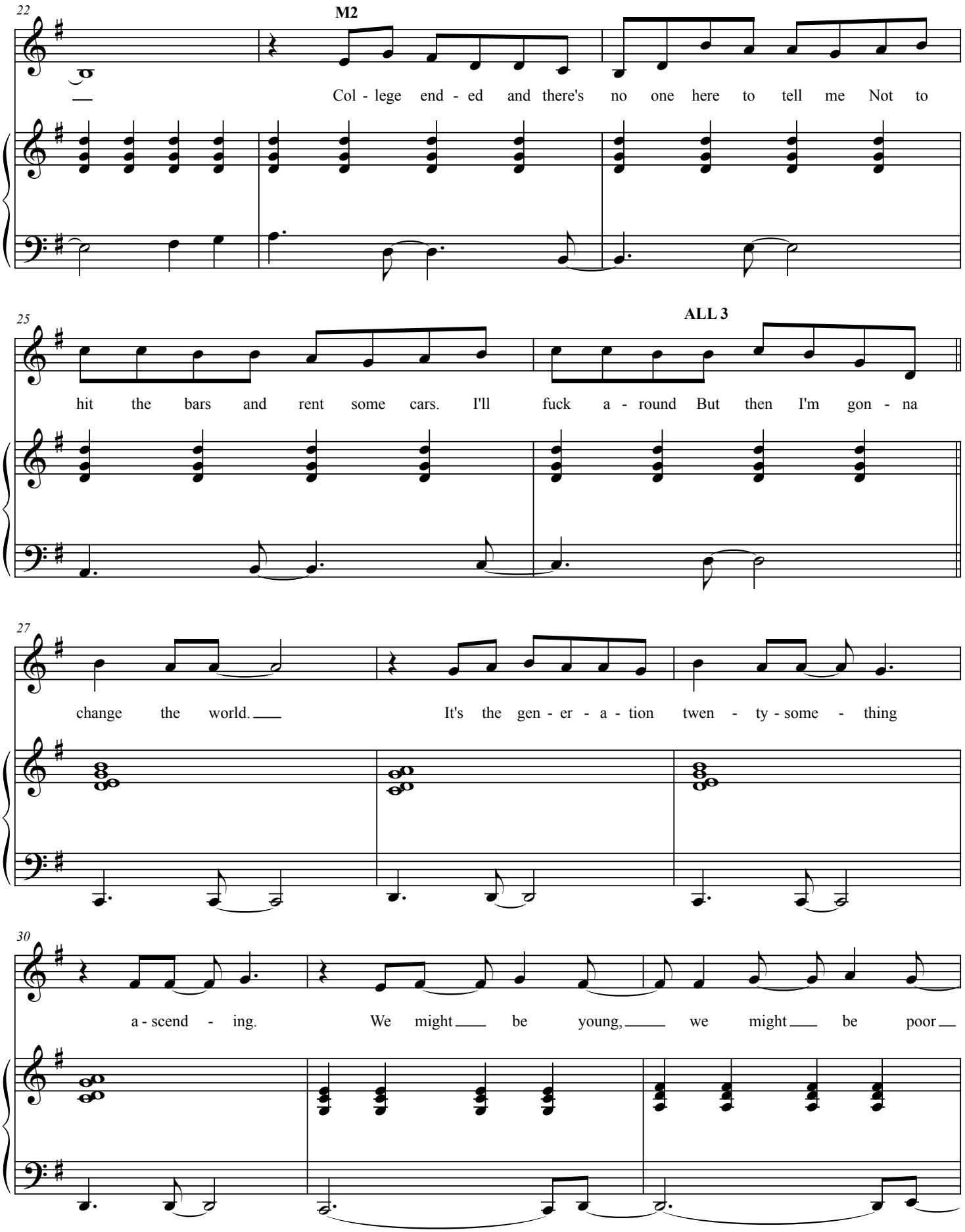
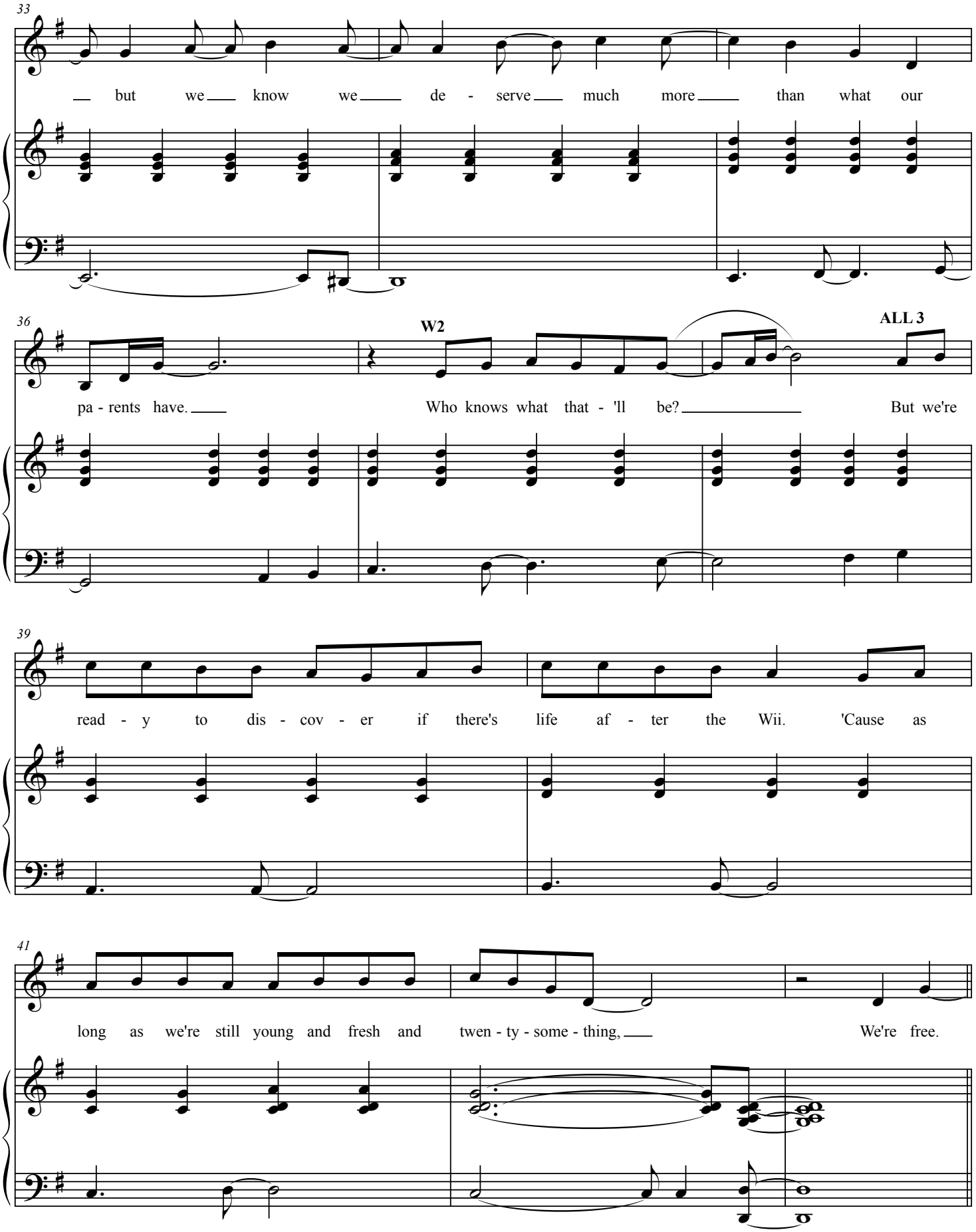
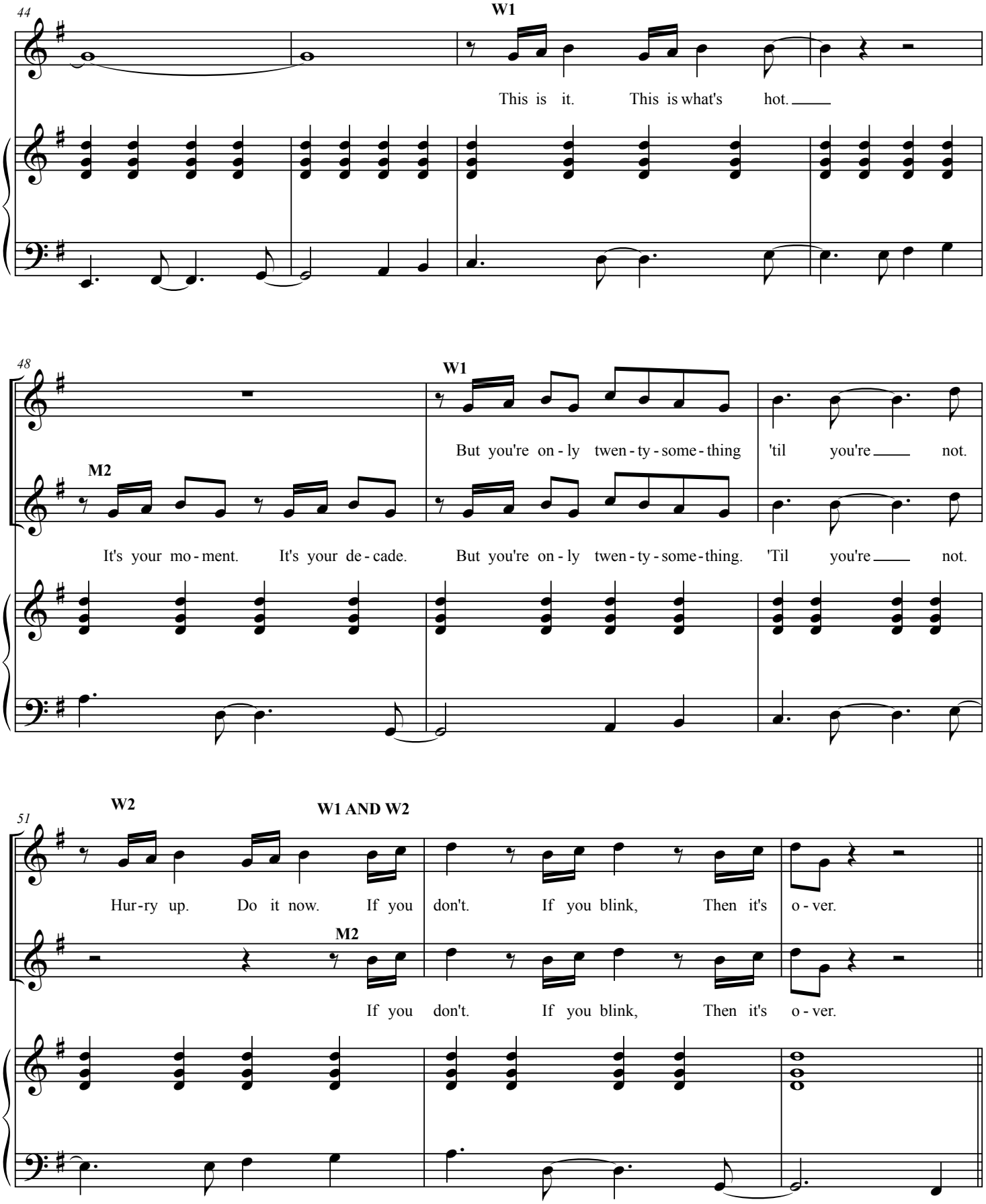
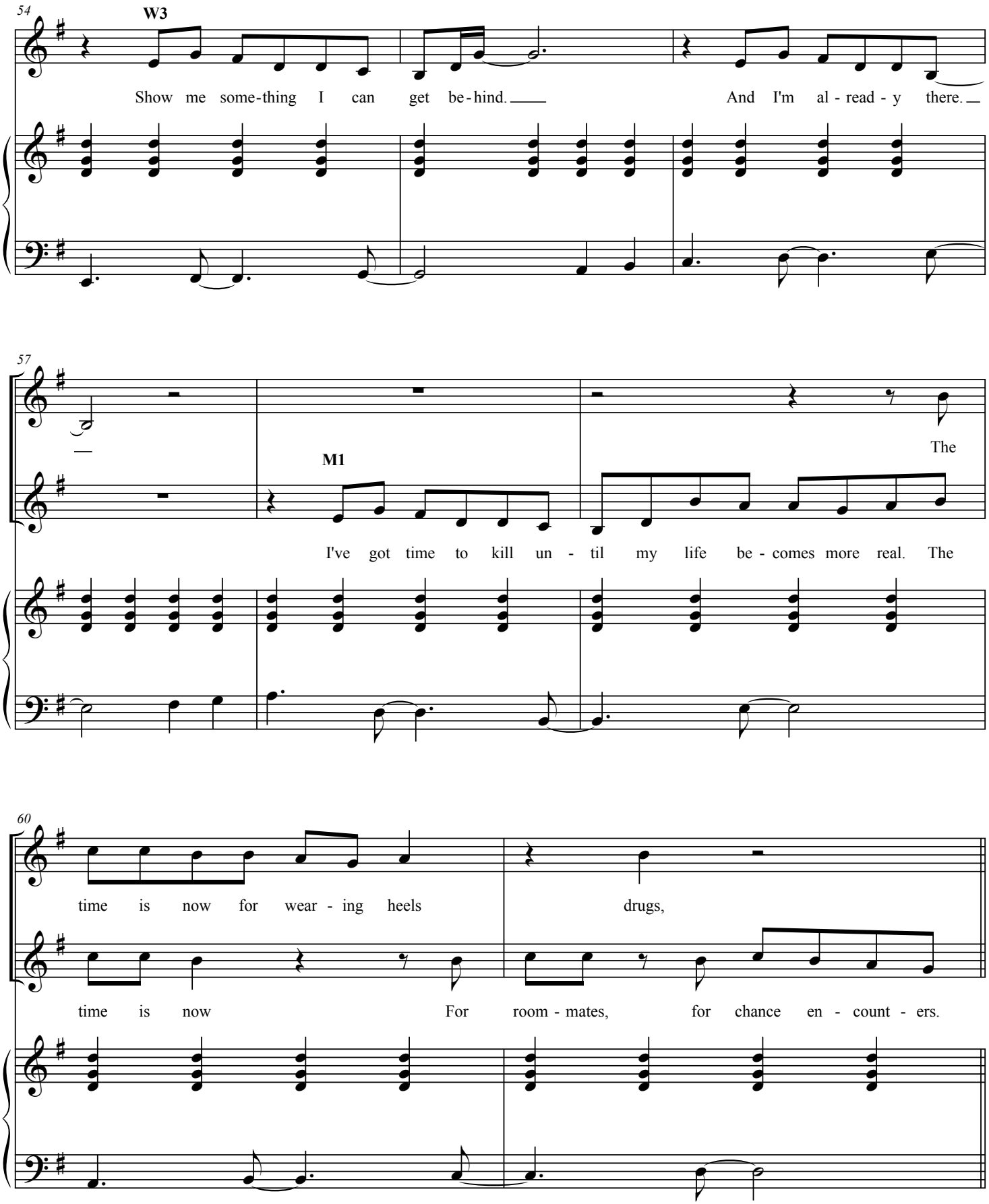

6
Oh
Oh
9
Ah
Ah

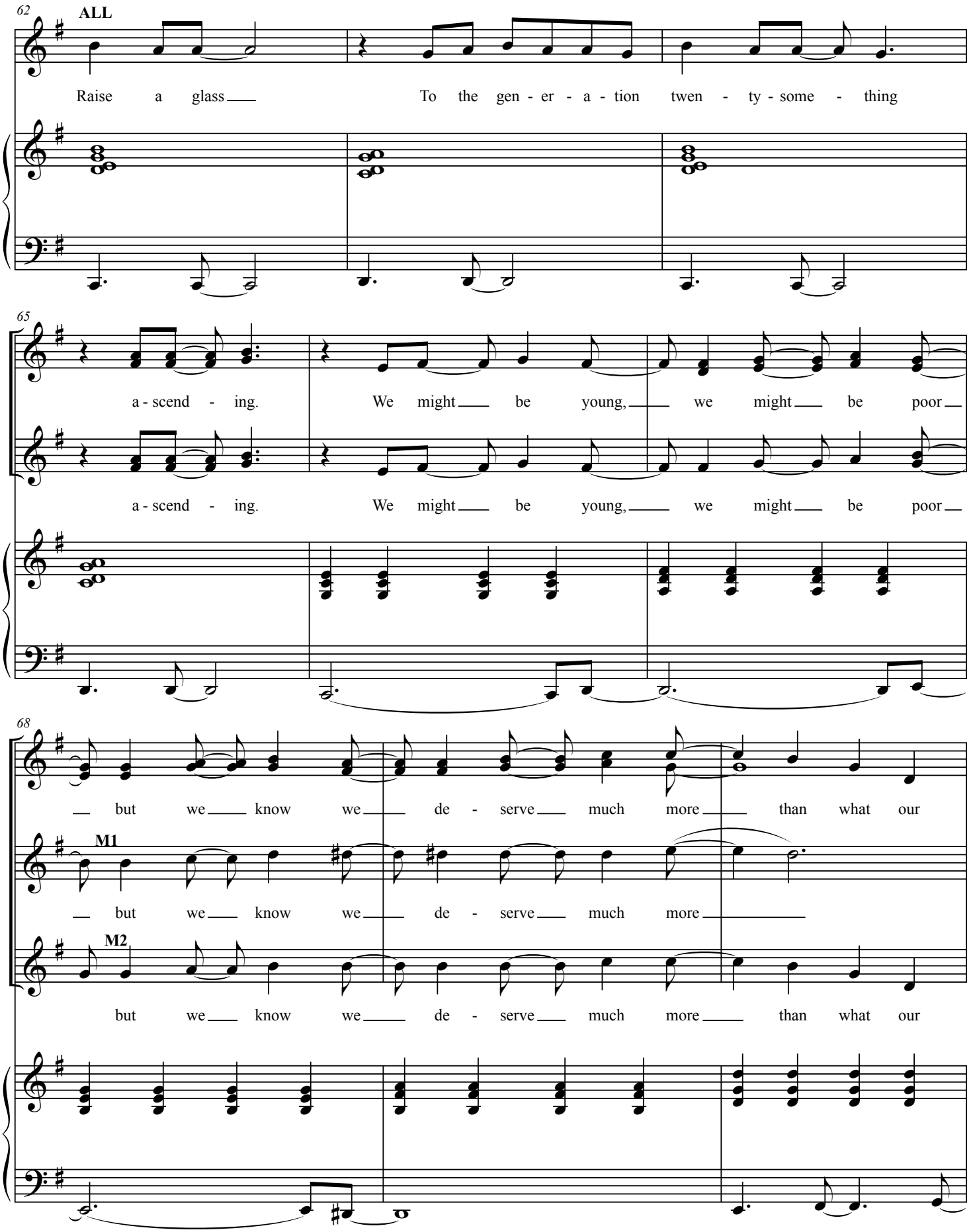

11
W1
My whole life is right in front of me.
I can go an - y - where.
14
Two whole de - cades can't pre - pare you for the mo - ment, When the
17
page is blank be - fore you, and you're bare - ly e - ven twen - ty - some - thing.
19
W2
Noth - ing's stand - ing in my way.
No one's hold - ing me back.

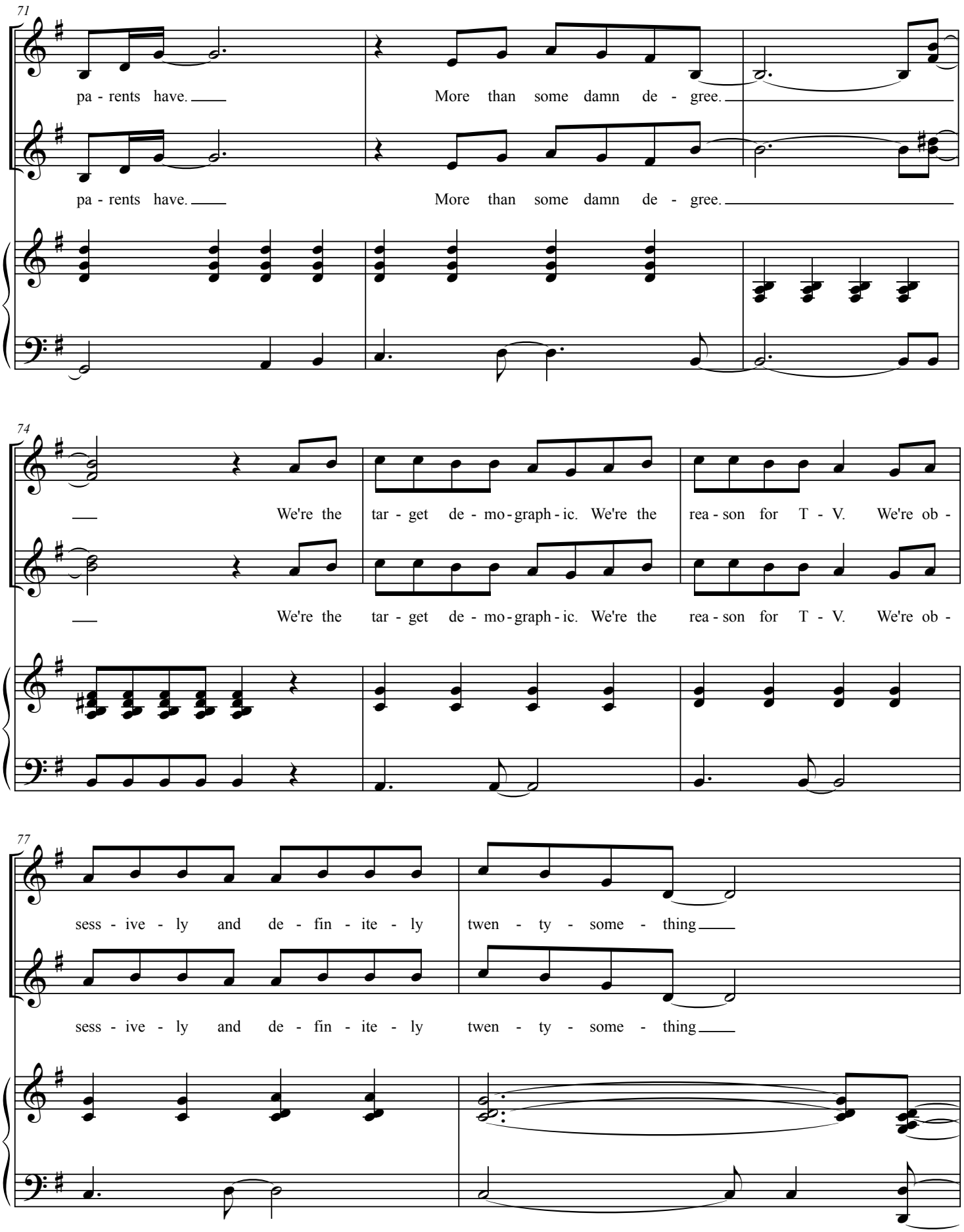

22
M2
Col - lege end - ed and there's no one here to tell me Not to
25
ALL 3
hit the bars and rent some cars. I'll fuck a - round But then I'm gon - na
27
change the world. It's the gen - er - a - tion twen - ty - some - thing
30
a - scend - ing. We might be young, we might be poor

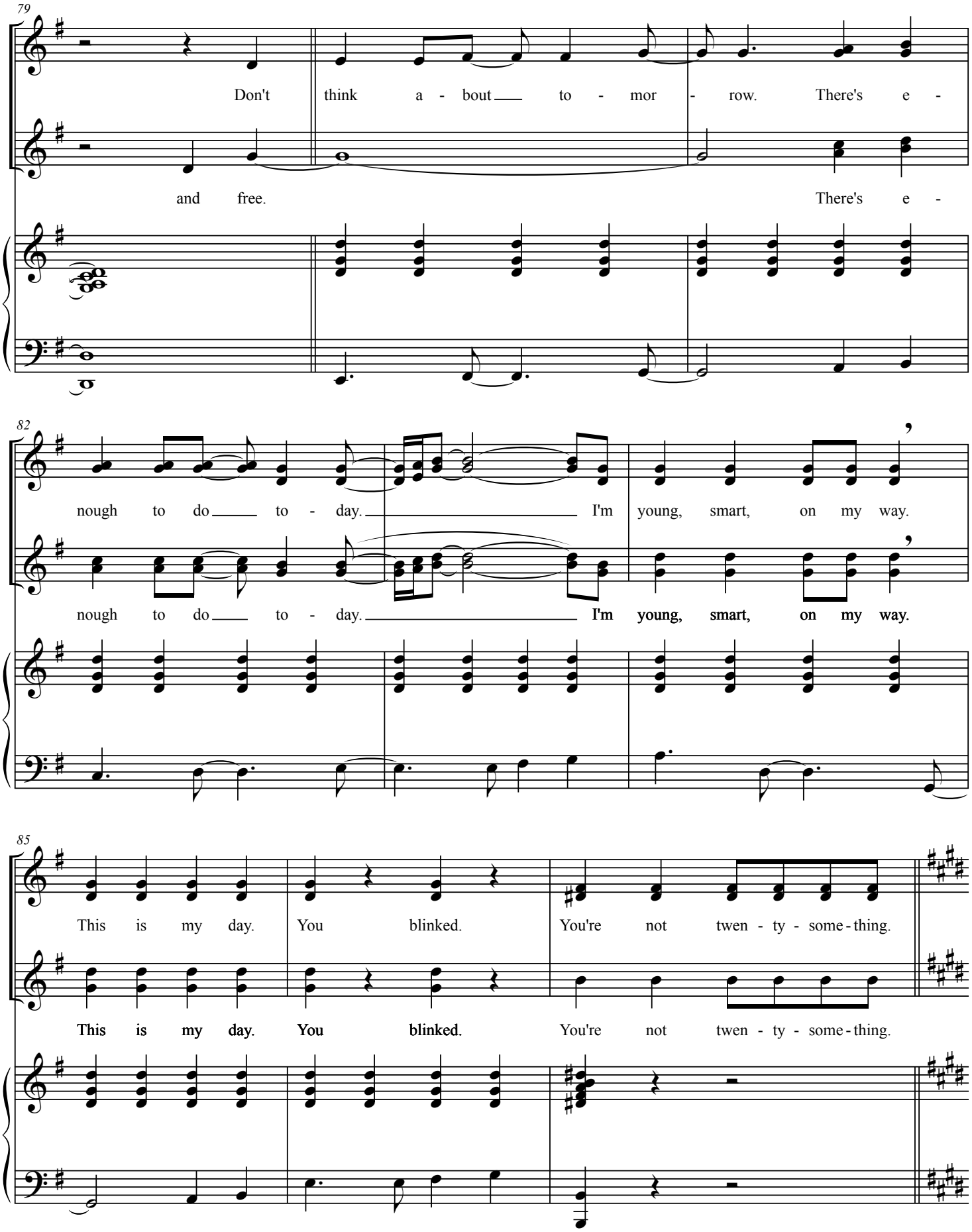

33
but we know we de - serve much more than what our
36
W2
ALL 3
pa - rents have.
Who knows what that - 'll be?
But we're
39
read - y to dis - cov - er if there's life af - ter the Wii.
'Cause as
41
long as we're still young and fresh and twen - ty - some - thing,
We're free.

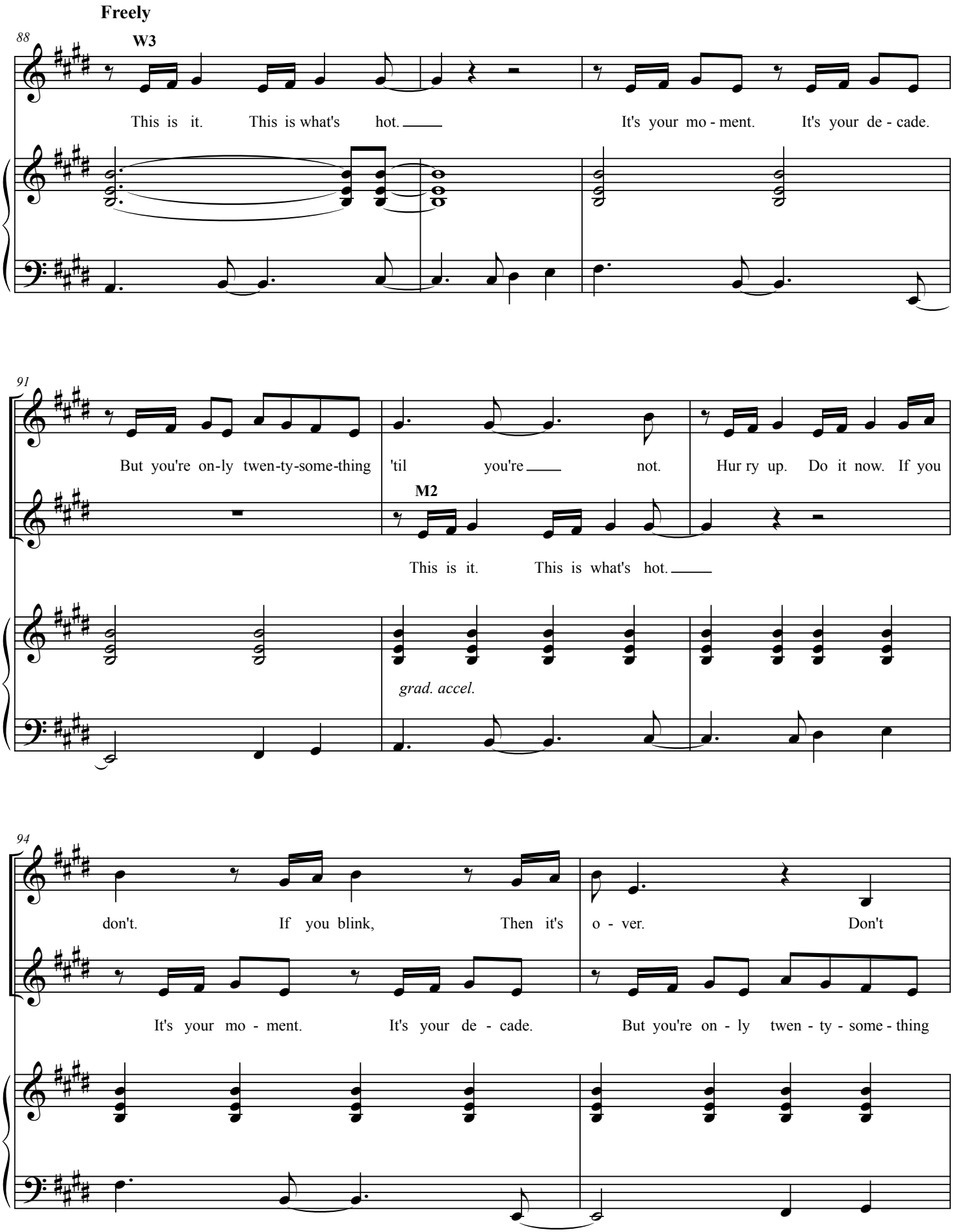

44
W1
This is it. This is what's hot.
48
W1
But you're on - ly twen - ty - some - thing 'til you're not.
M2
It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing. 'Til you're not.
51
W2
W1 AND W2
Hur - ry up. Do it now. If you don't. If you blink, Then it's o - ver.
M2
If you don't. If you blink, Then it's o - ver.

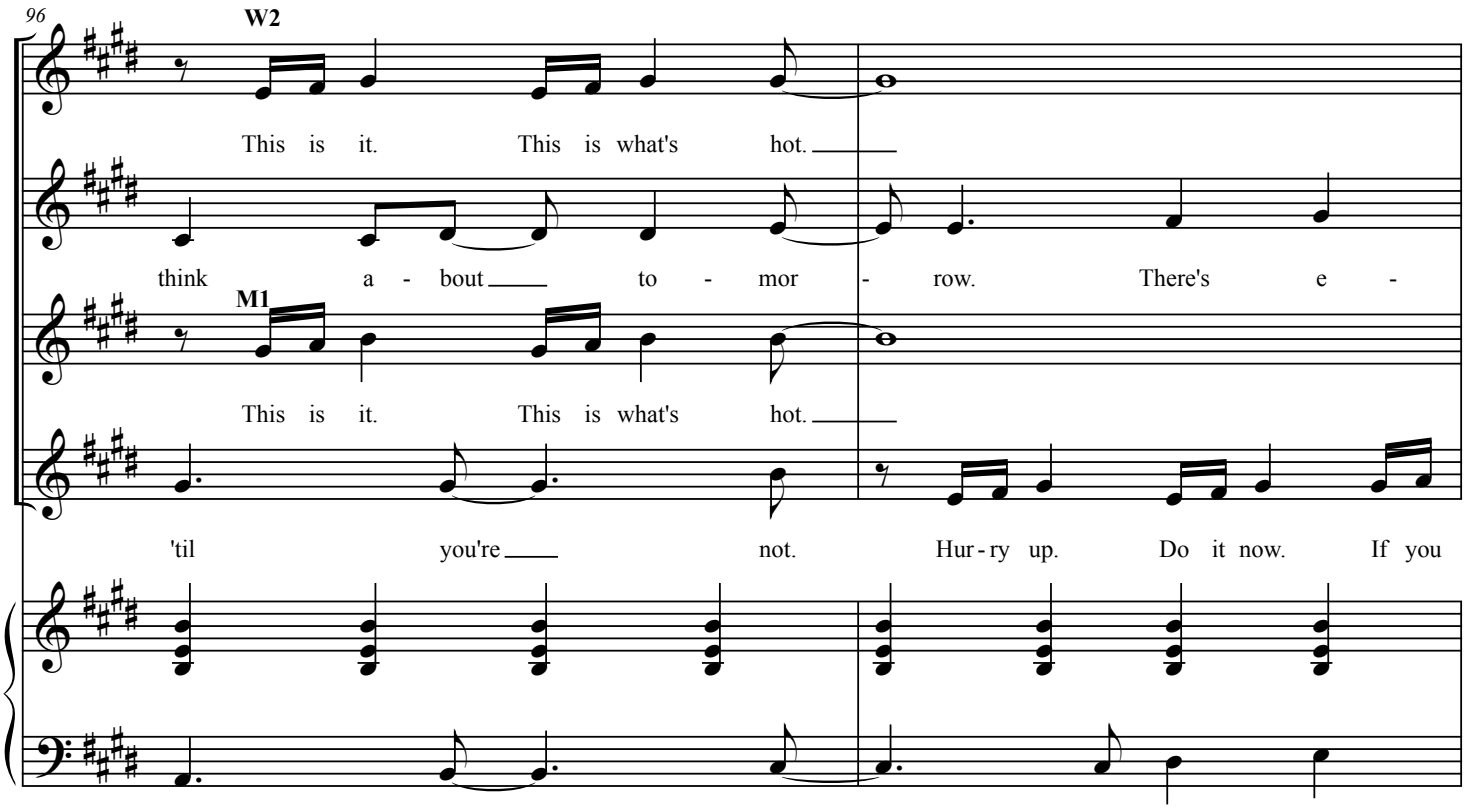

54
W3
Show me some-thing I can get be-hind.
And I'm al-read-y there.
57
M1
The
I've got time to kill un-til my life be-comes more real. The
60
time is now for wear-ing heels
drugs,
time is now
For room-mates, for chance en-count-ers.

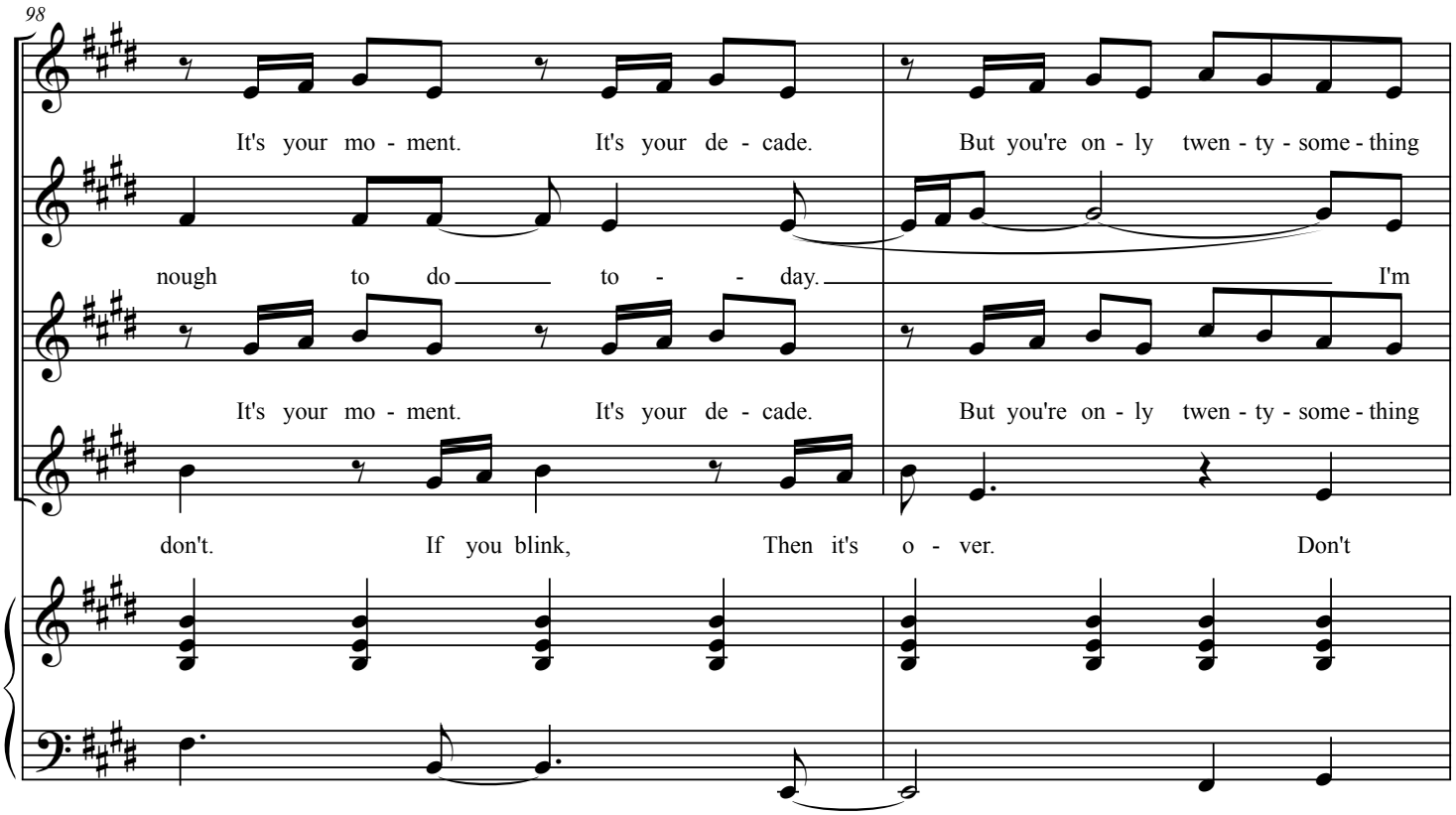

62
ALL
Raise a glass To the gen - er - a - tion twen - ty - some - thing
65
a - scend - ing. We might be young, we might be poor
a - scend - ing. We might be young, we might be poor
68
but we know we de - serve much more than what our
M1
but we know we de - serve much more
M2
but we know we de - serve much more than what our

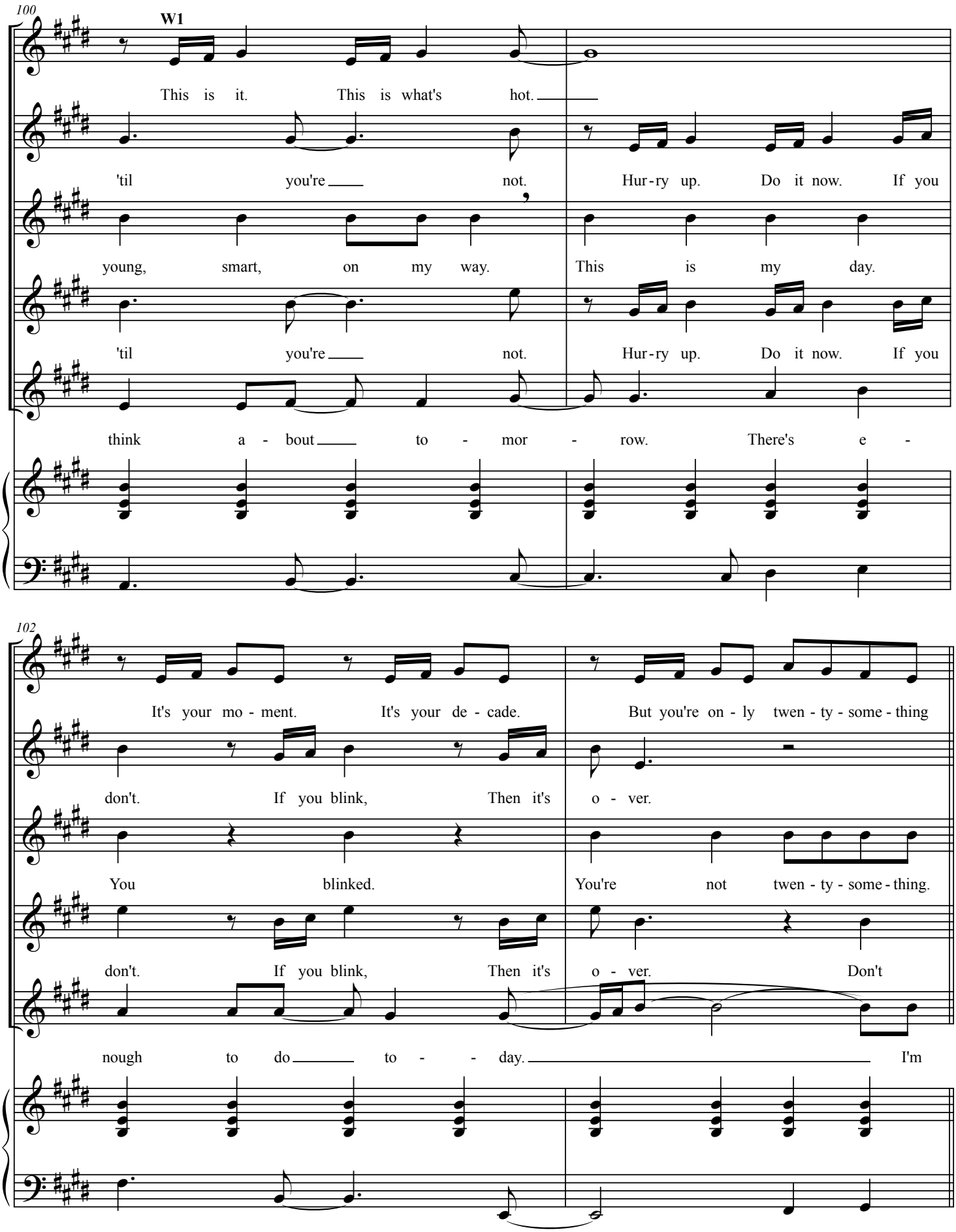

71
pa - rents have.
More than some damn de - gree.
pa - rents have.
More than some damn de - gree.
74
We're the tar - get de - mo - graph - ic. We're the rea - son for T - V. We're ob -
We're the tar - get de - mo - graph - ic. We're the rea - son for T - V. We're ob -
77
sess - ive - ly and de - fin - ite - ly twen - ty - some - thing
sess - ive - ly and de - fin - ite - ly twen - ty - some - thing

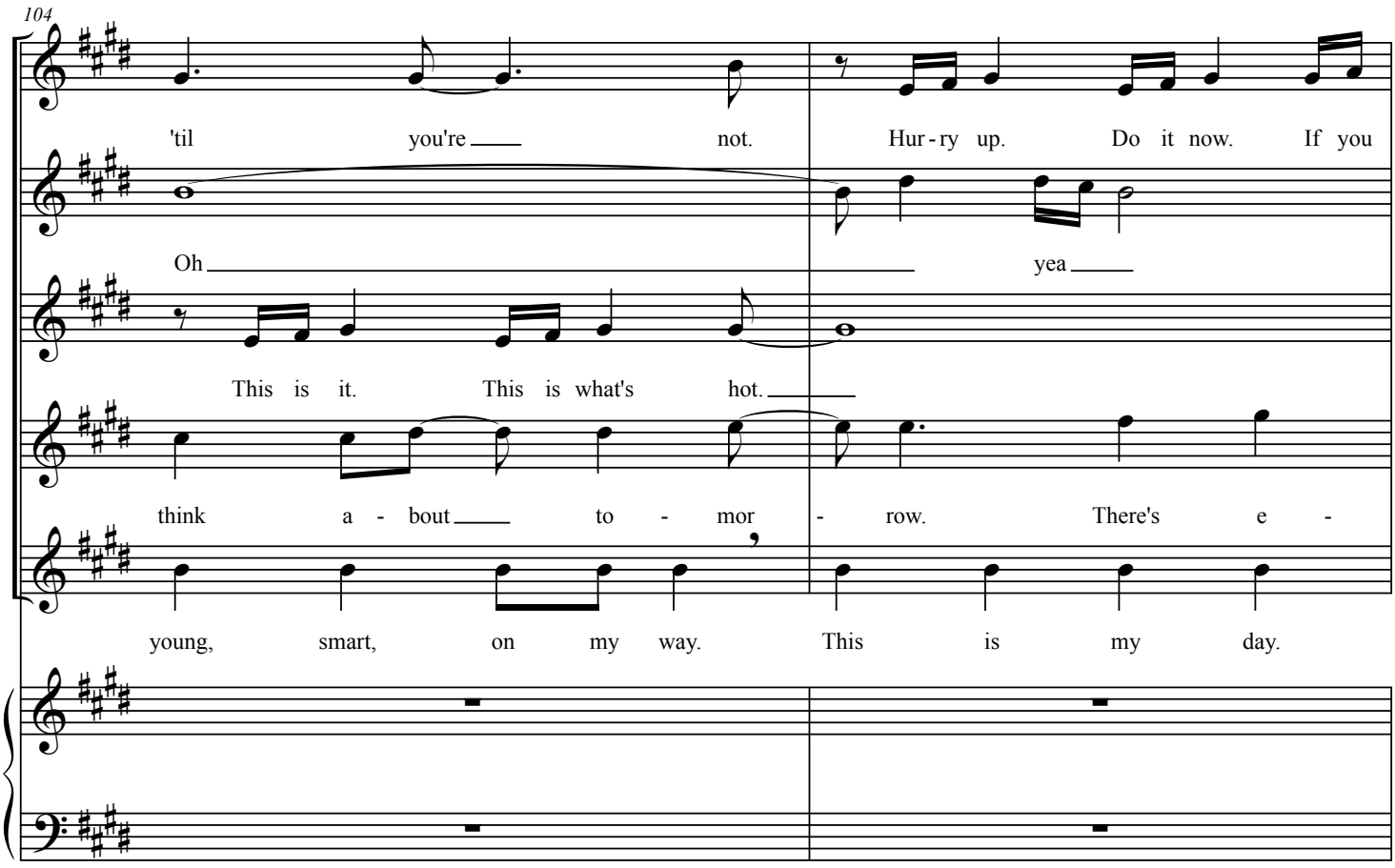

79
Don't think a - bout to - mor - row. There's e -
and free. There's e -
82
nough to do to - day. I'm young, smart, on my way.
nough to do to - day. I'm young, smart, on my way.
85
This is my day. You blinked. You're not twen - ty - some - thing.
This is my day. You blinked. You're not twen - ty - some - thing.

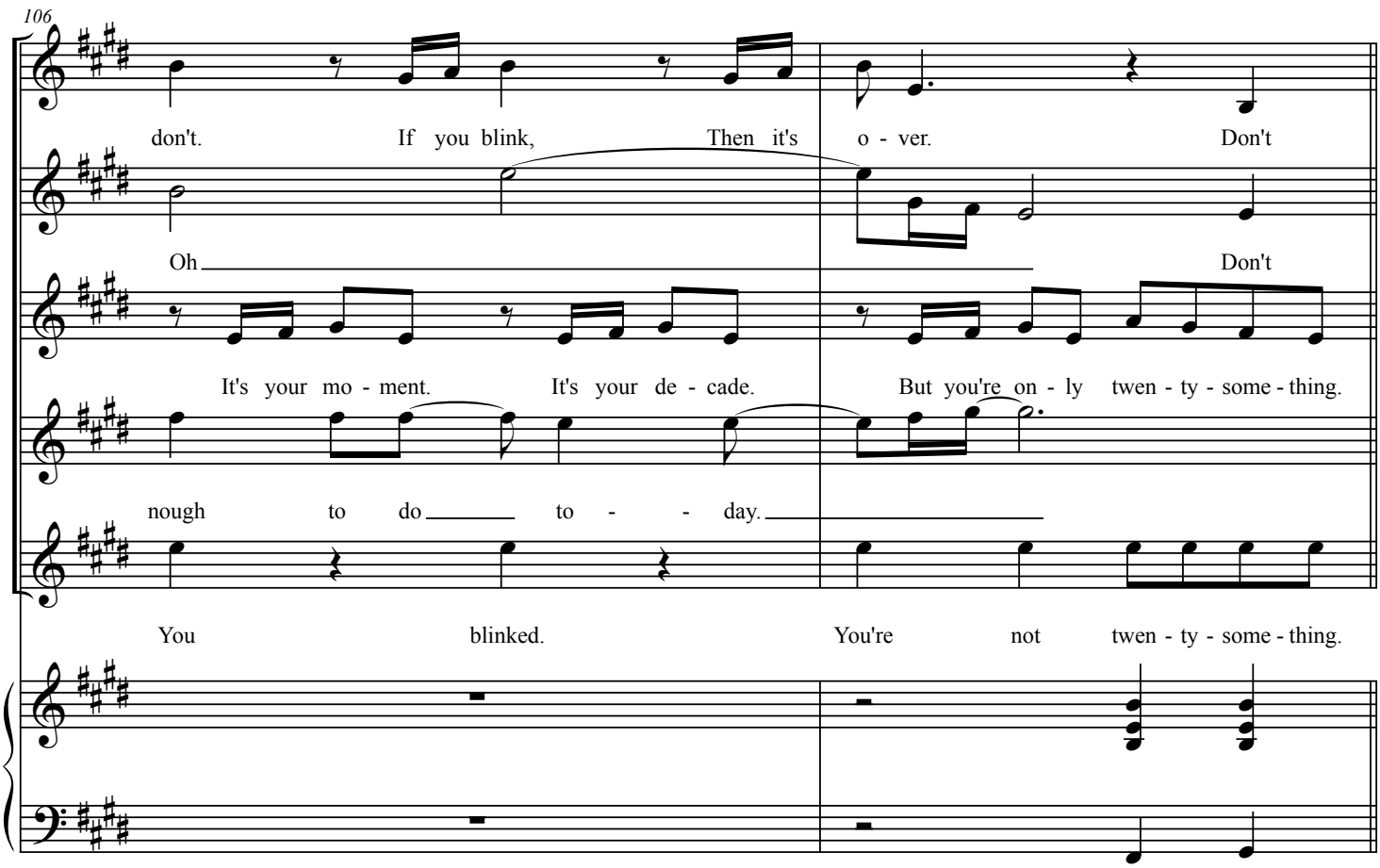

Freely
W3
88
This is it. This is what's hot.
It's your mo - ment. It's your de - cade.
91
But you're on-ly twen-ty-some-thing 'til you're not.
Hur ry up. Do it now. If you
M2
This is it. This is what's hot.
grad. accel.
94
don't. If you blink, Then it's o - ver. Don't
It's your mo - ment. It's your de - cade.
But you're on - ly twen - ty - some - thing

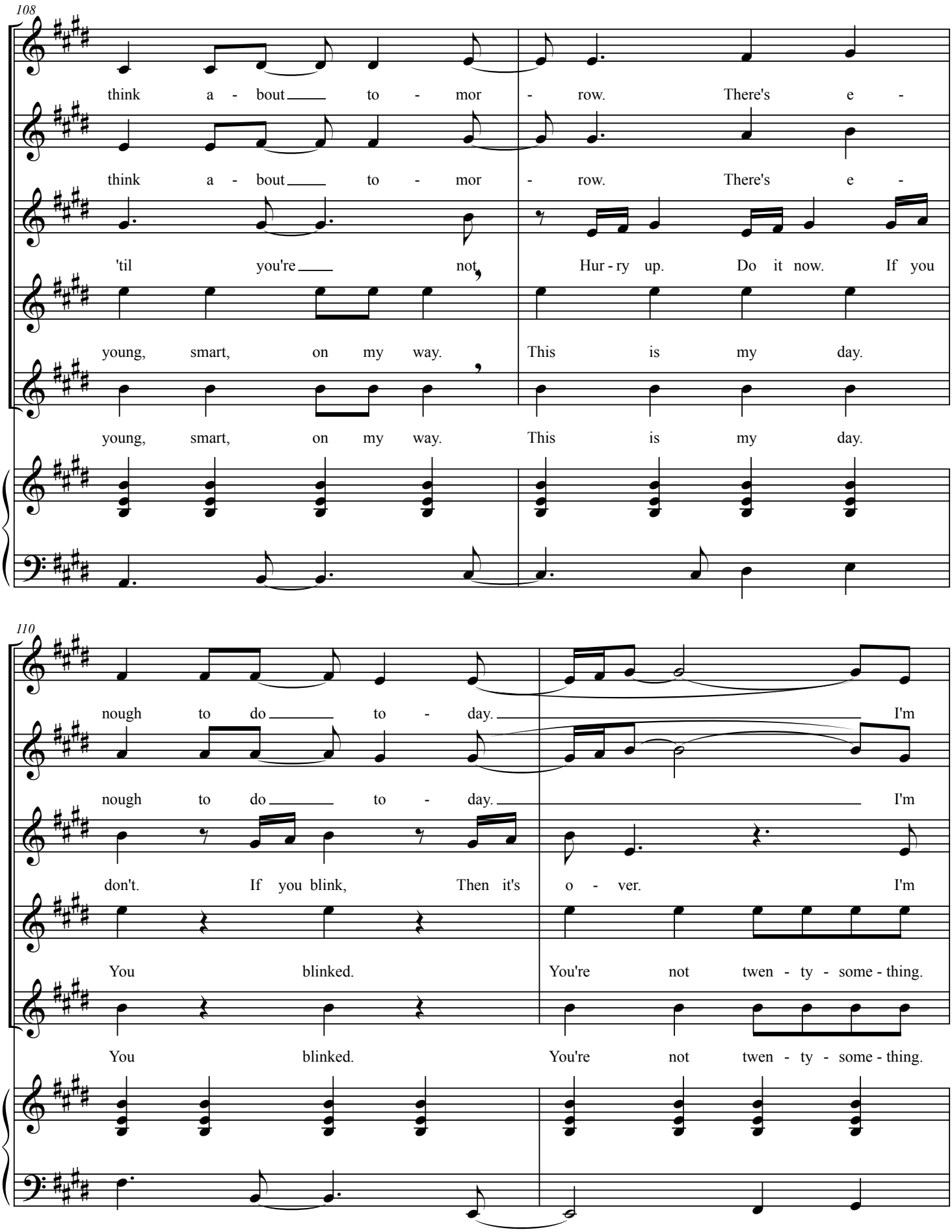

96
W2
This is it. This is what's hot.
think a - bout to - mor - row. There's e -
M1
This is it. This is what's hot.
'til you're not. Hur - ry up. Do it now. If you

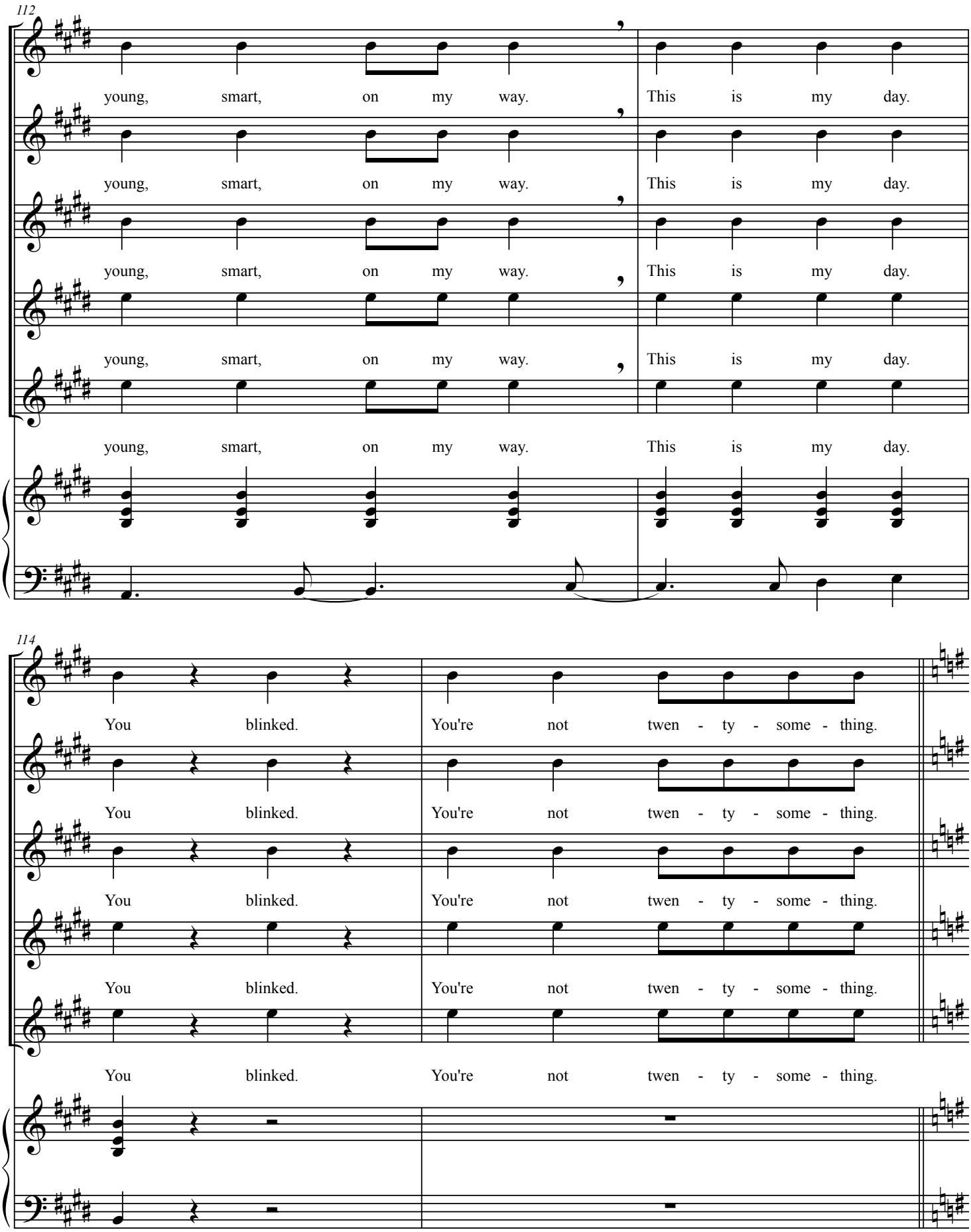

98
It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing
nough to do to - - day. I'm
It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing
don't. If you blink, Then it's o - ver. Don't

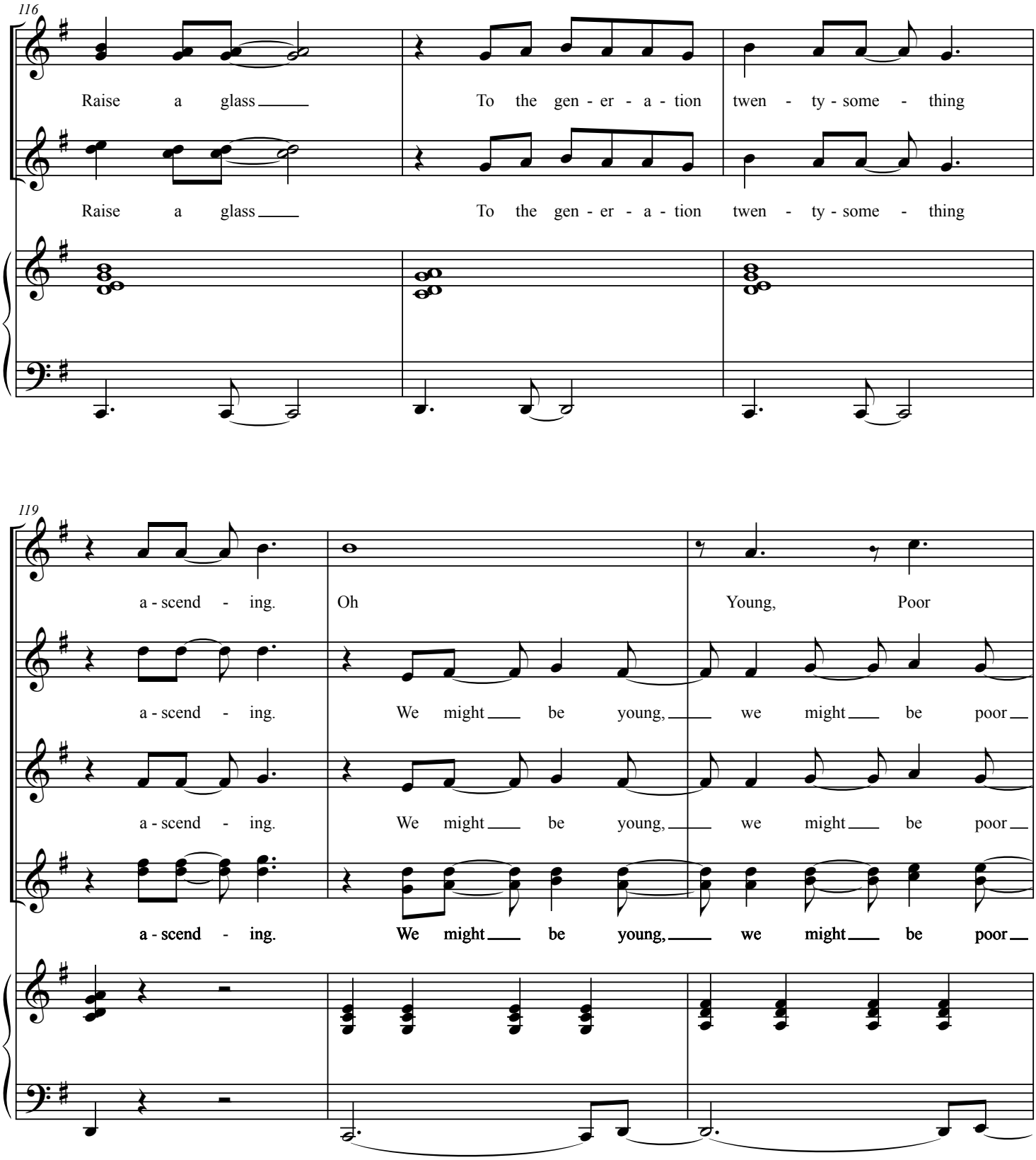

100
W1
This is it. This is what's hot.
'til you're not. Hur-ry up. Do it now. If you
young, smart, on my way. This is my day.
'til you're not. Hur-ry up. Do it now. If you
think a - bout to - mor - row. There's e -
102
It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing
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

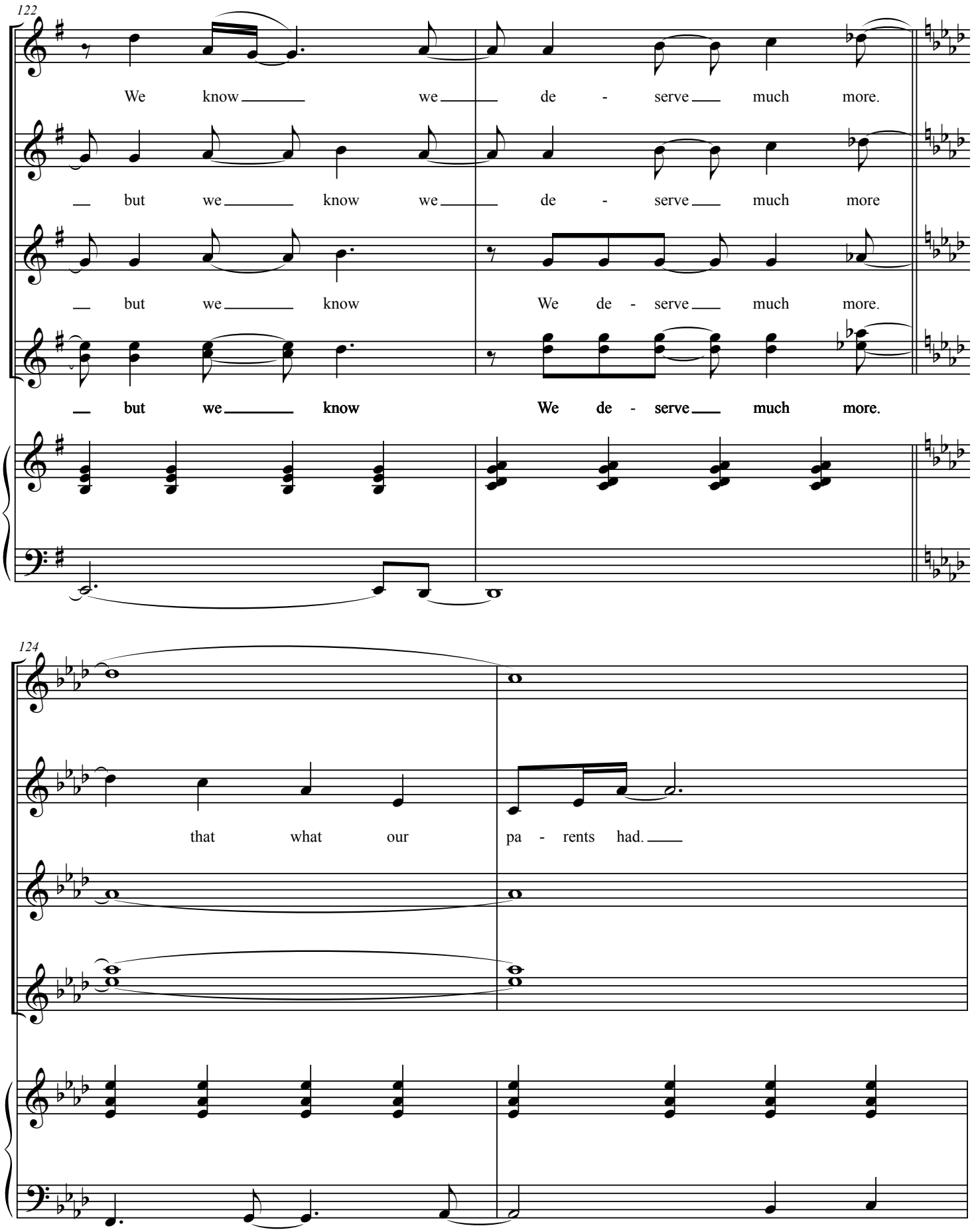

104
'til you're not. Hur - ry up. Do it now. If you
Oh yea
This is it. This is what's hot.
think a - bout to - mor - row. There's e -
young, smart, on my way. This is my day.

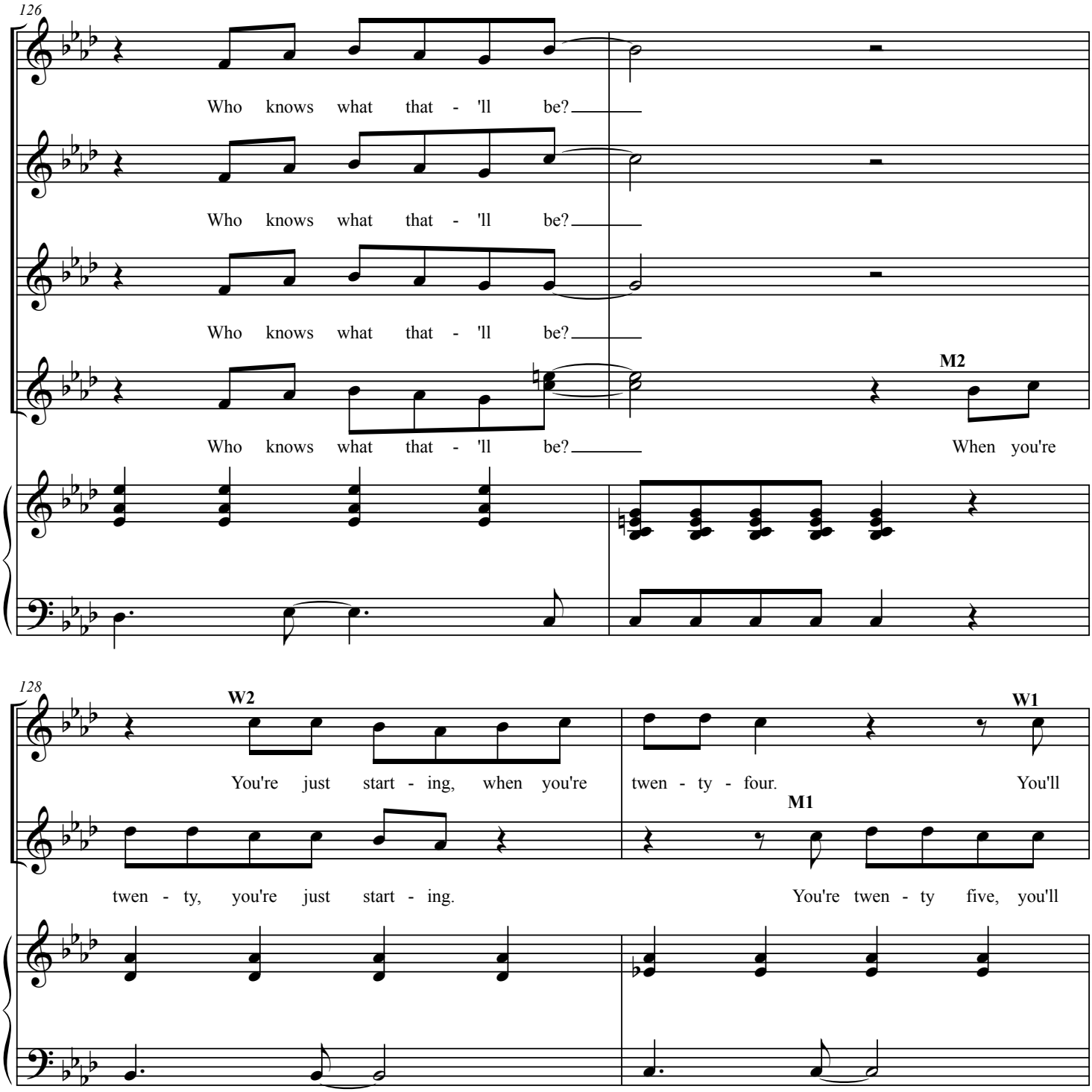

106
don't. If you blink, Then it's o - ver. Don't
Oh Don't
It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing.
nough to do to - - day.
You blinked. You're not twen - ty - some - thing.

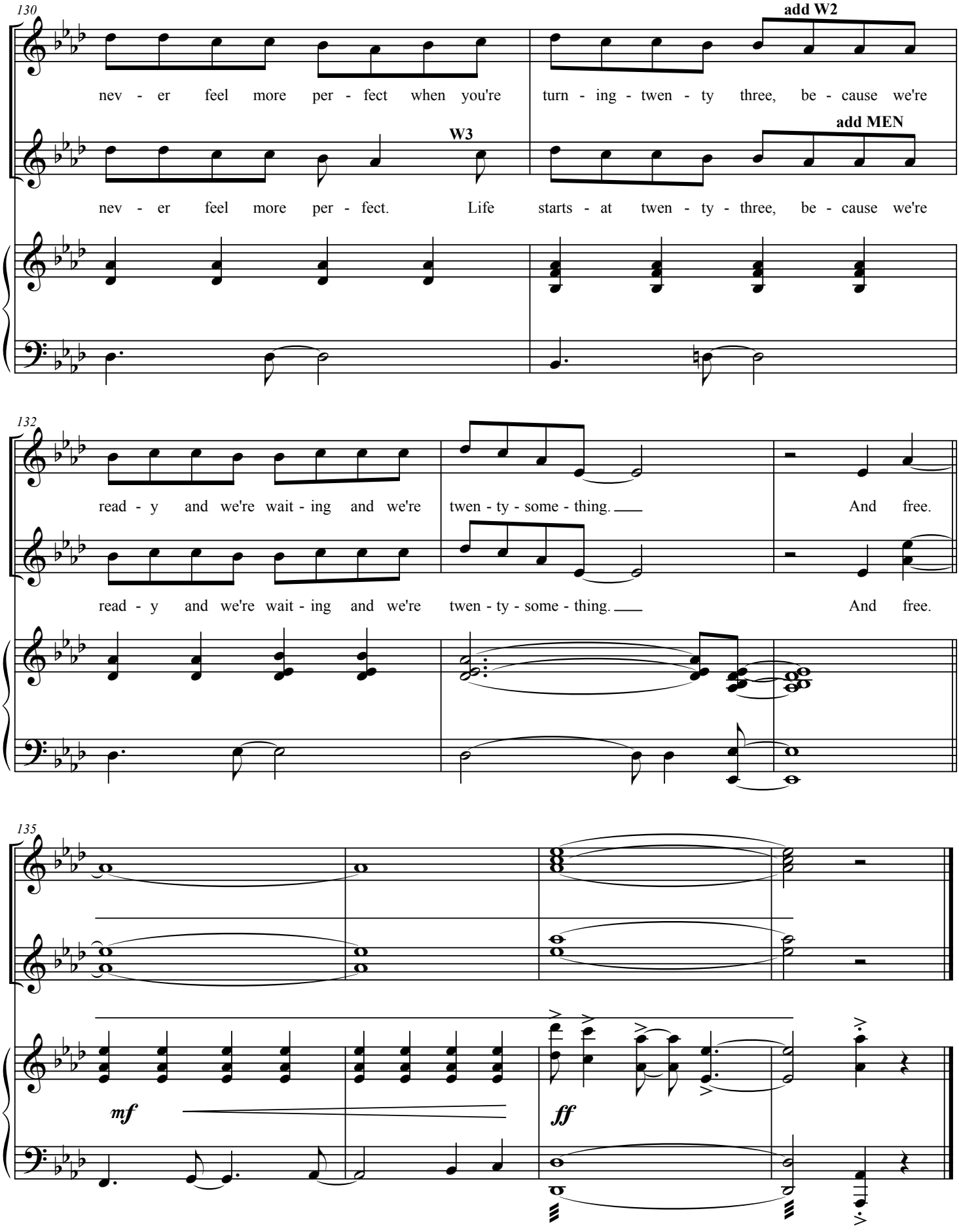

108
think a - bout to - mor - row. There's e -
think a - bout to - mor - row. There's e -
'til you're not, Hur - ry up. Do it now. If you
young, smart, on my way. This is my day.
young, smart, on my way. This is my day.
110
nough to do to - day. I'm
nough to do to - day. I'm
don't. If you blink, Then it's o - ver. I'm
You blinked. You're not twen - ty - some - thing.
You blinked. You're not twen - ty - some - thing.


112
young, smart, on my way. This is my day.
young, smart, on my way. This is my day.
young, smart, on my way. This is my day.
young, smart, on my way. This is my day.
young, smart, on my way. This is my day.
114
You blinked. You're not twen - ty - some - thing.
You blinked. You're not twen - ty - some - thing.
You blinked. You're not twen - ty - some - thing.
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
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.
124
that what our pa - rents had.


126
Who knows what that - 'll be?
Who knows what that - 'll be?
Who knows what that - 'll be?
M2
Who knows what that - 'll be?
When you're
128
W2
You're just start - ing, when you're
twen - ty - four.
W1
You'll
M1
twen - ty, you're just start - ing.
You're twen - ty five, you'll

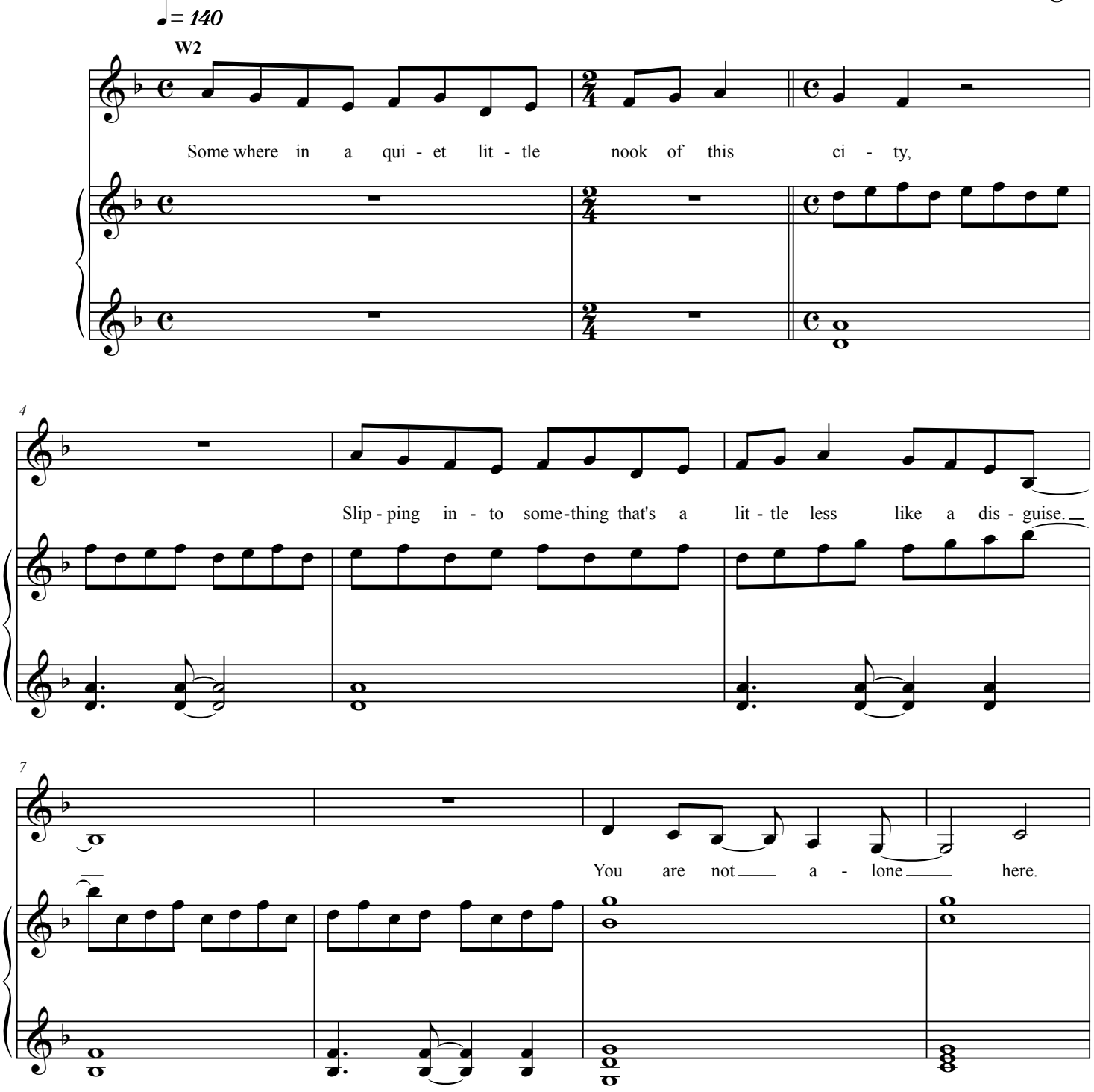

130
add W2
nev - er feel more per - fect when you're turn - ing - twen - ty three, be - cause we're
W3
add MEN
nev - er feel more per - fect. Life starts - at twen - ty - three, be - cause we're
132
read - y and we're wait - ing and we're twen - ty - some - thing. And free.
read - y and we're wait - 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



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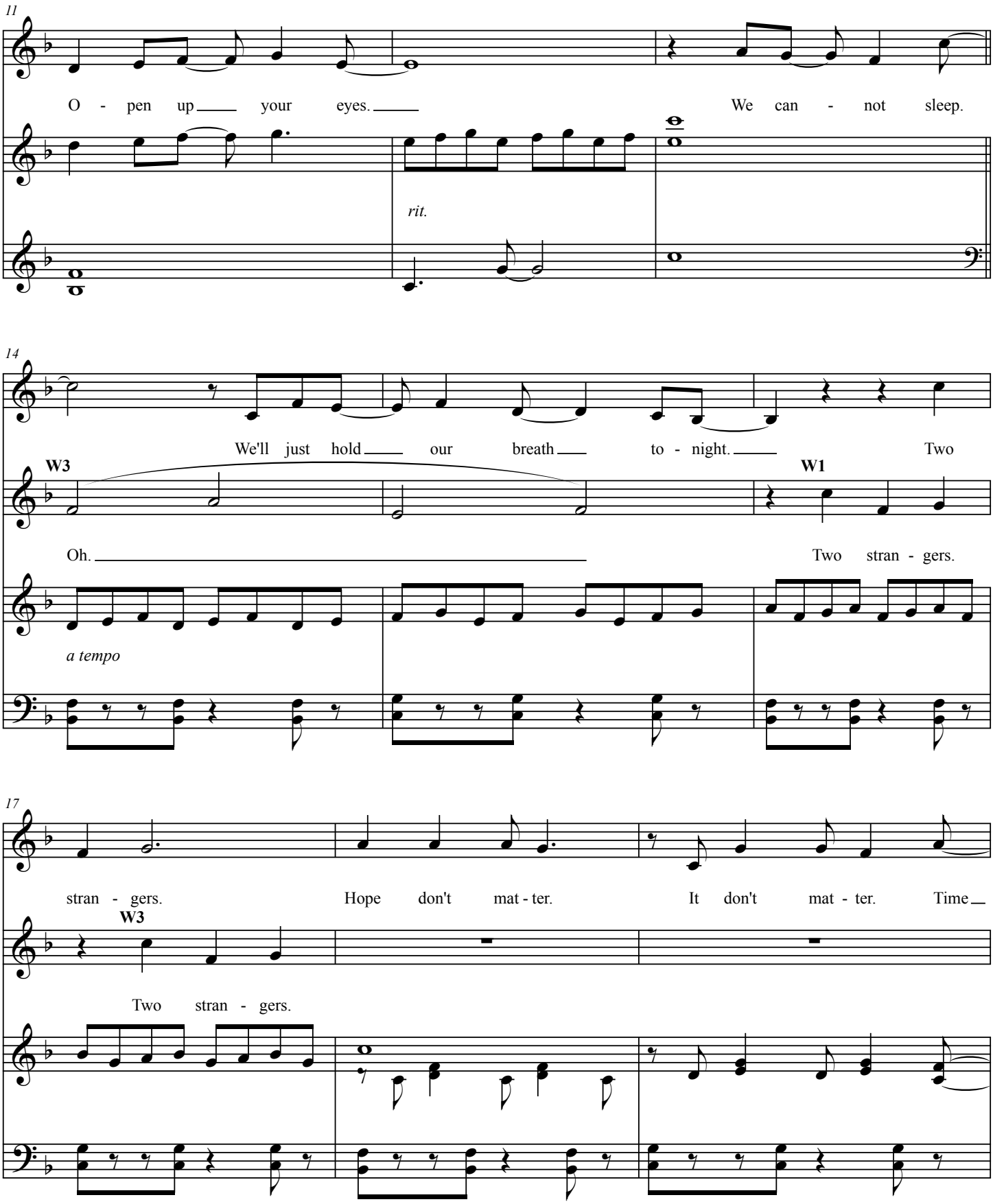
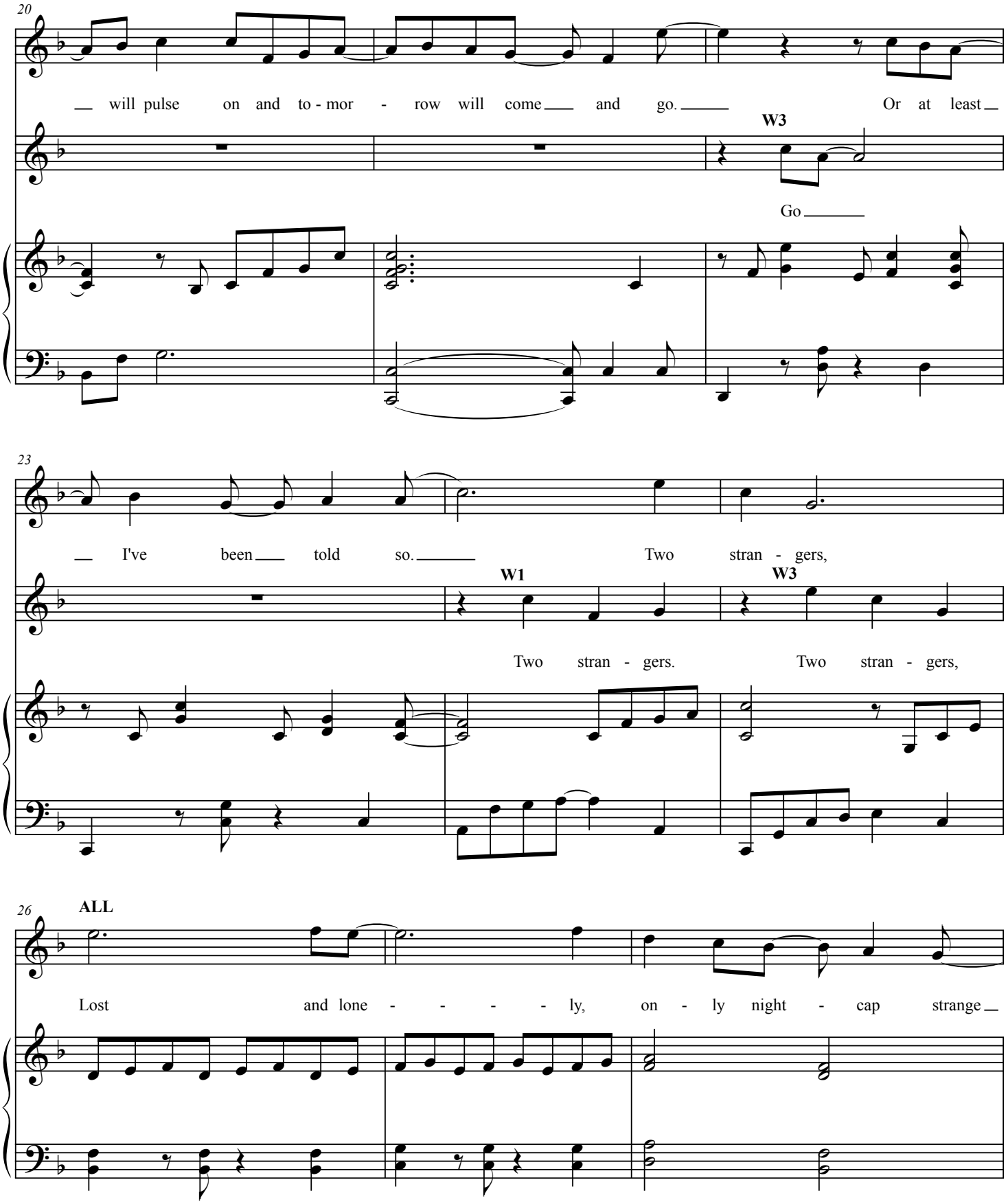
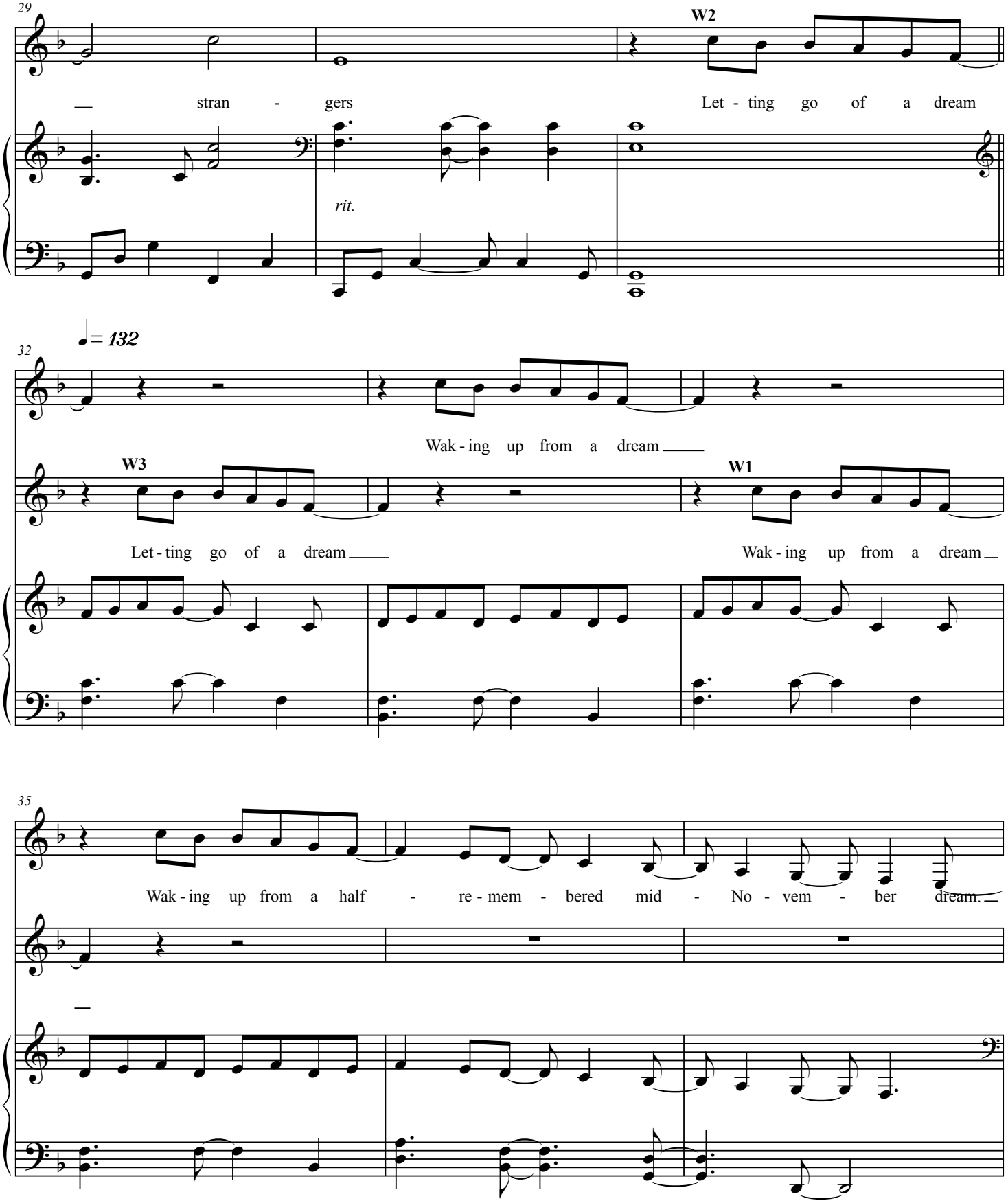
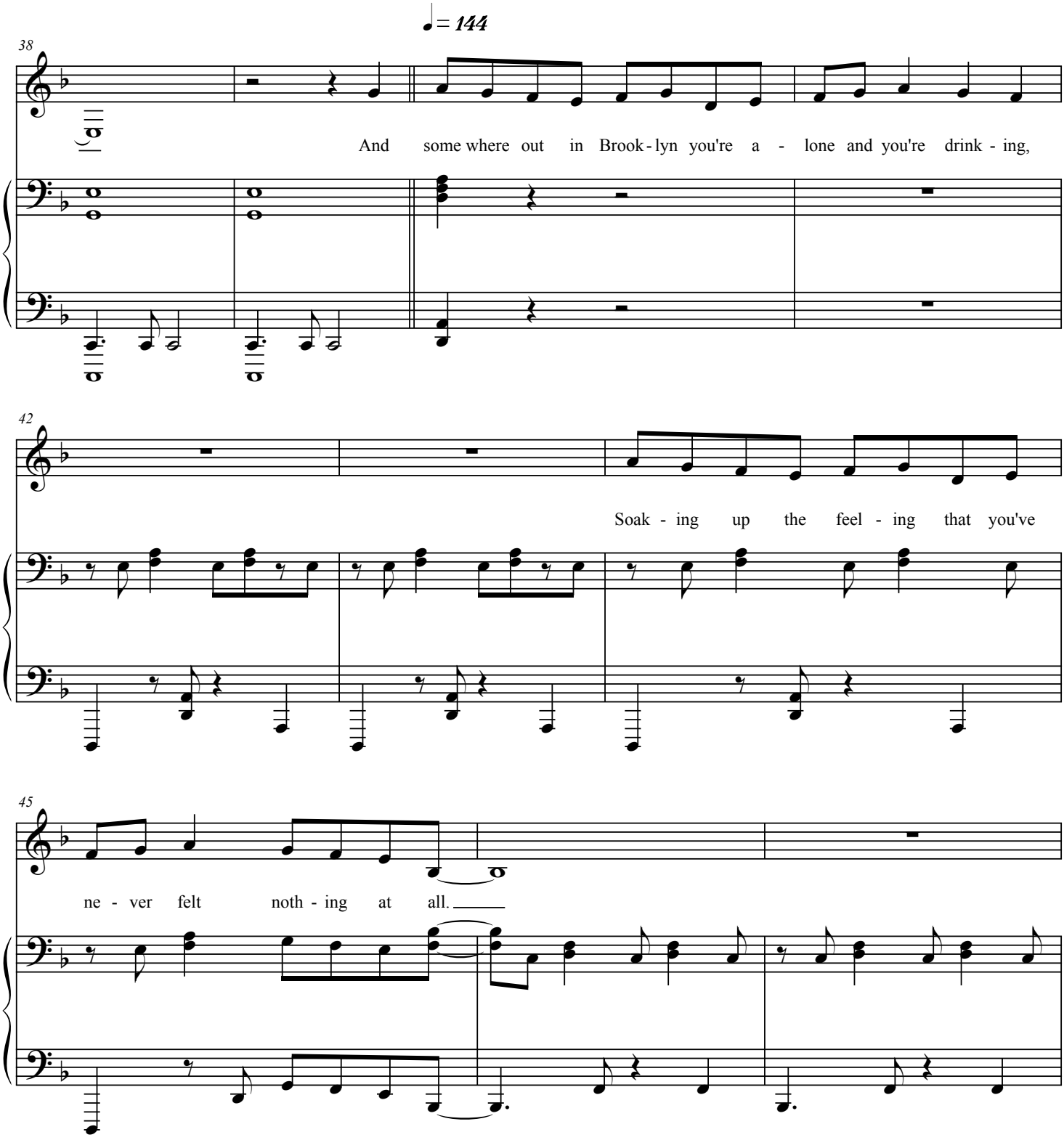
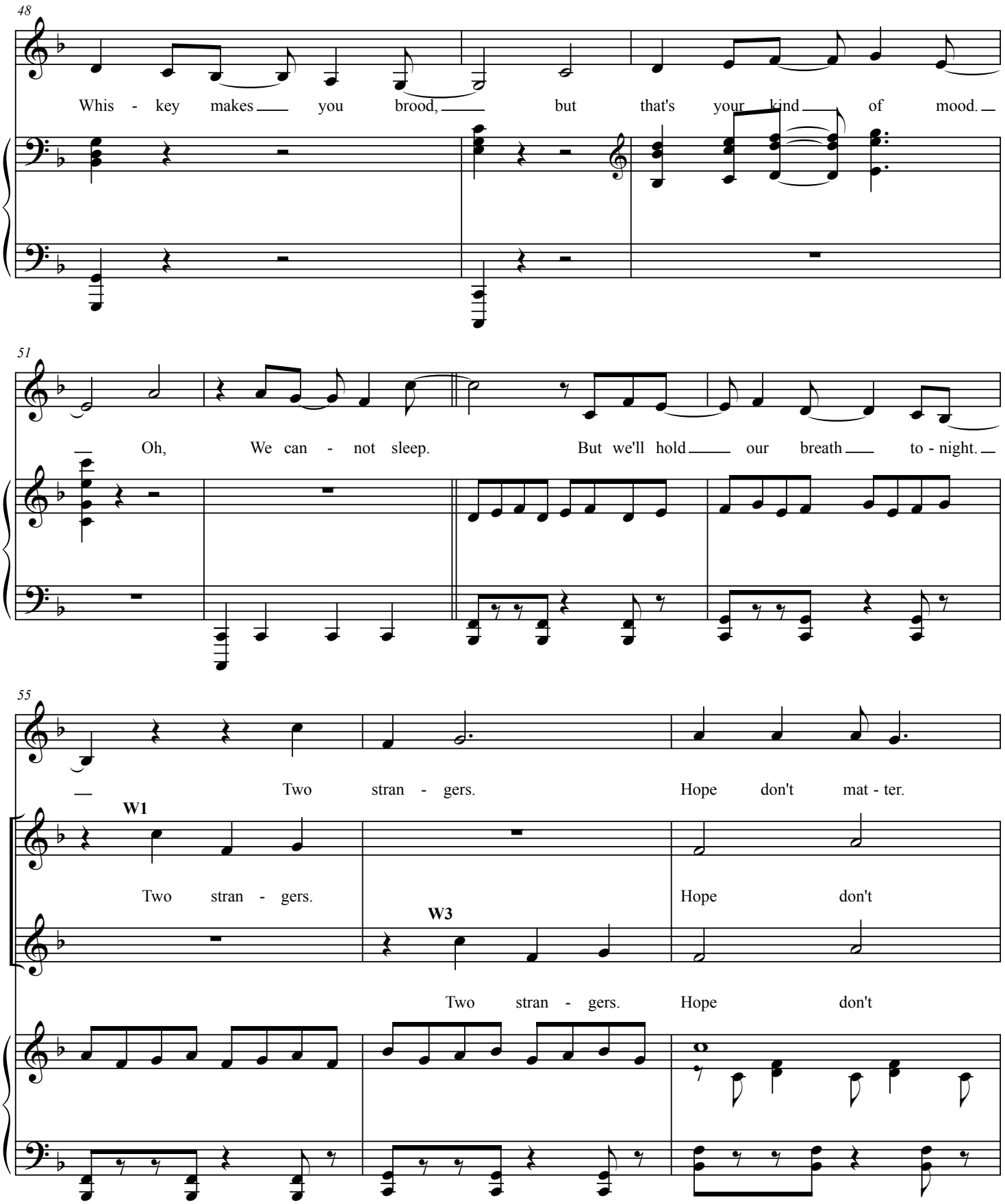
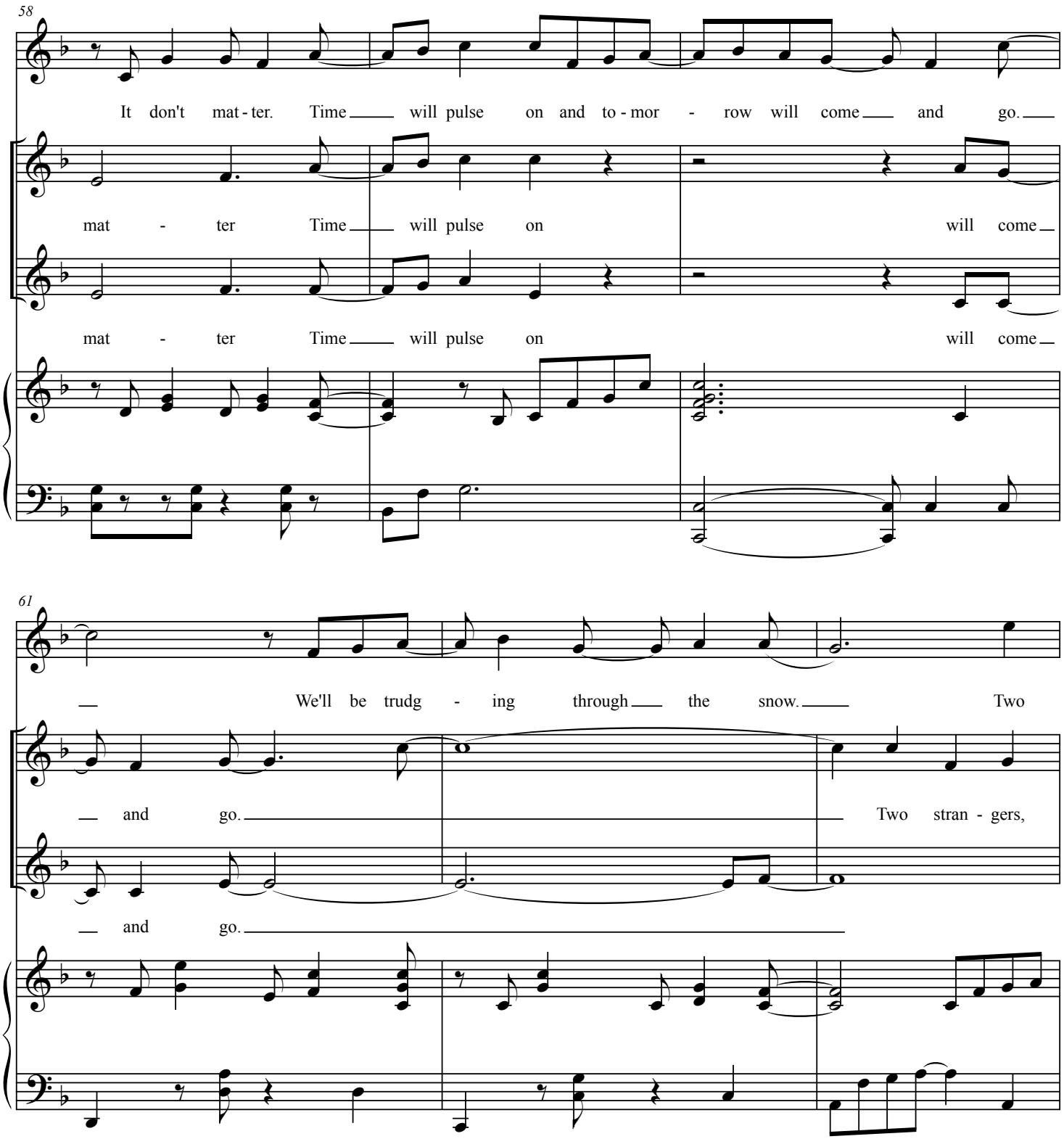

11
O - pen up your eyes.
We can - not sleep.
rit.
14
We'll just hold our breath to - night.
Two
W3
W1
Oh.
Two stran - gers.
a tempo
17
stran - gers.
Hope don't mat - ter.
It don't mat - ter.
Time
W3
Two stran - gers.

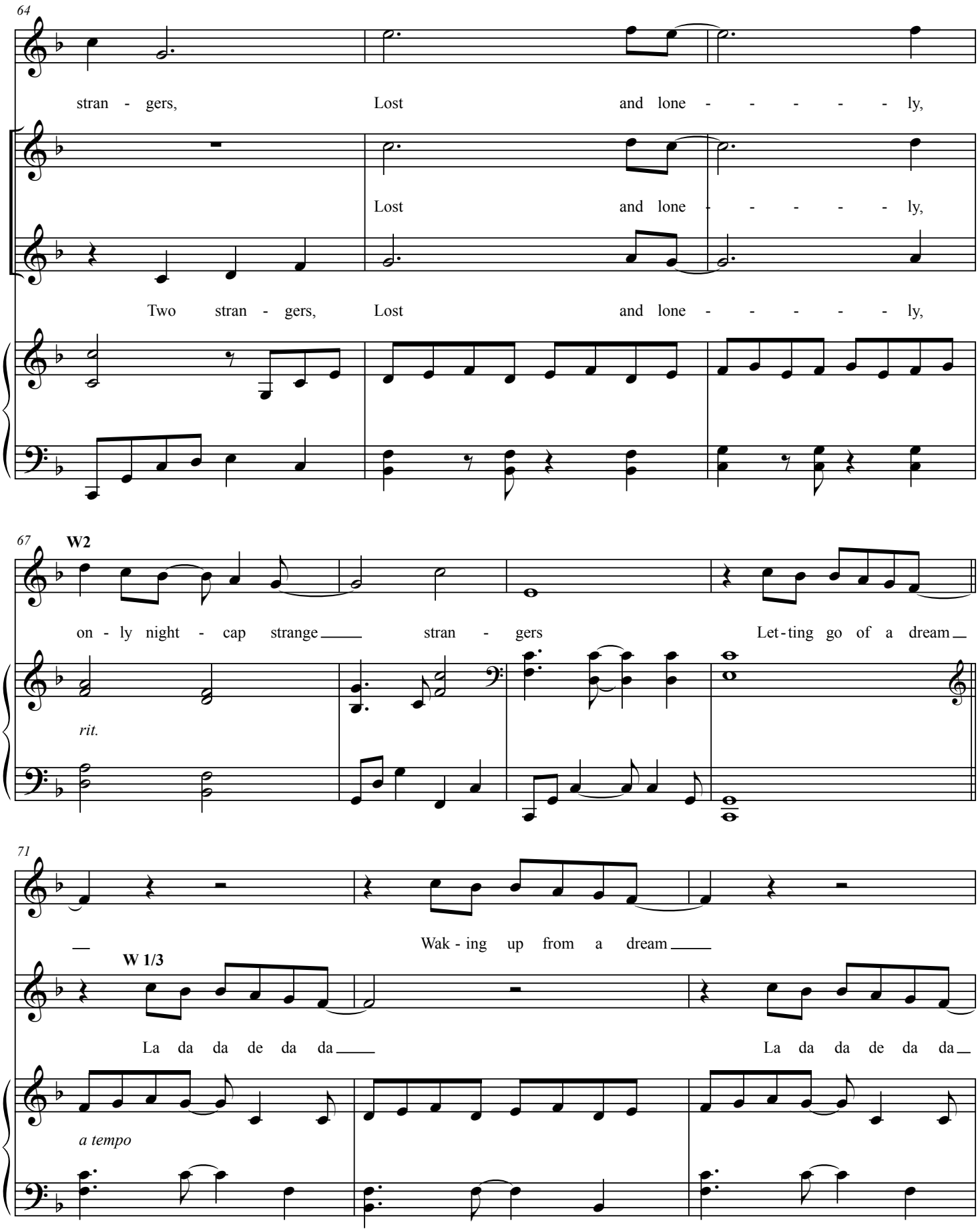

20
will pulse on and to - mor - row will come and go. Or at least
W3
Go
23
I've been told so. Two stran - gers,
W1
W3
Two stran - gers. Two stran - gers,
26
ALL
Lost and lone - - - - ly, on - ly night - cap strange

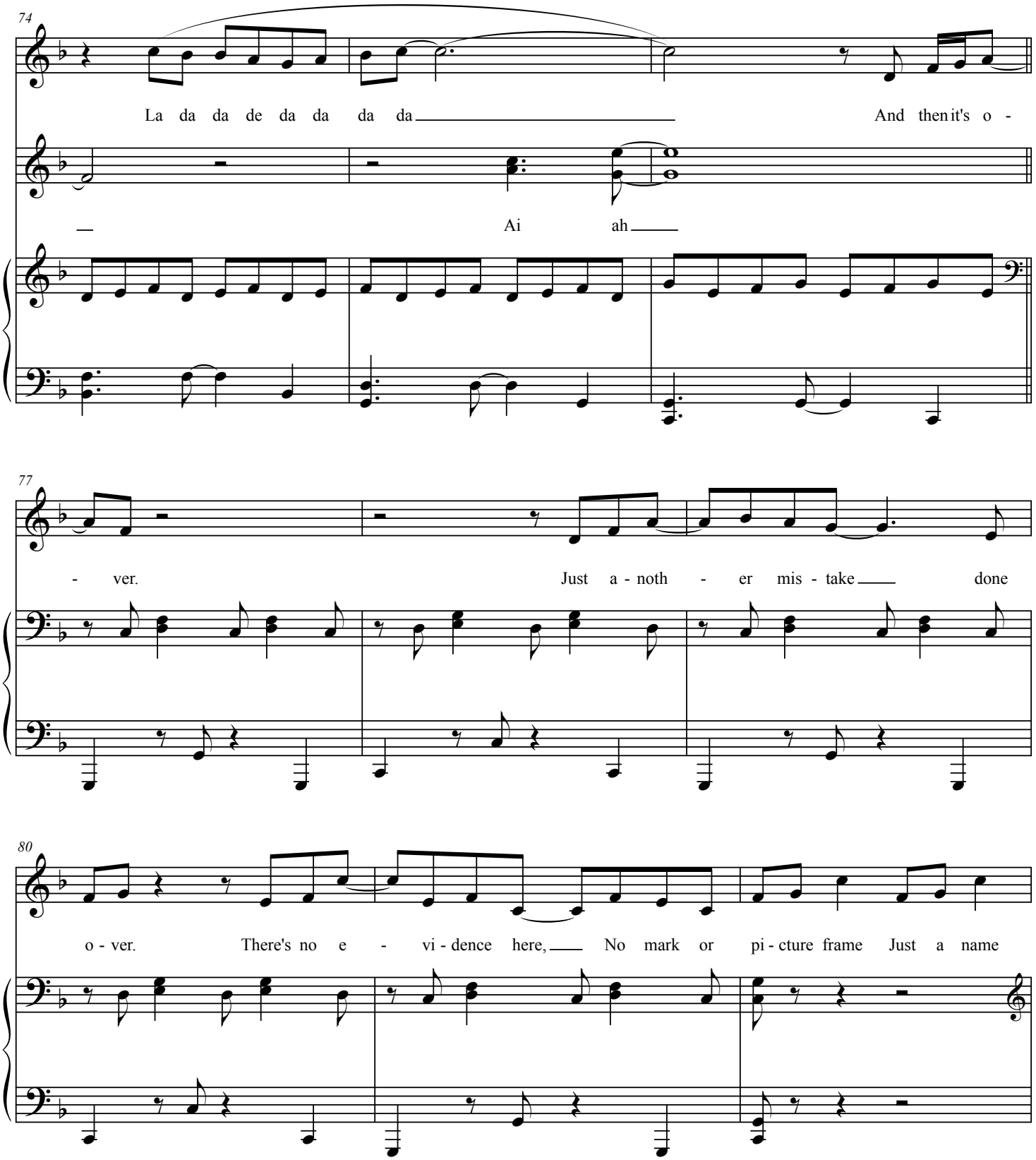

29
W2
stran - gers
Let - ting go of a dream
rit.
32
♩= 132
Wak - ing up from a dream
W3
W1
Let - ting go of a dream
Wak - ing up from a dream
35
Wak - ing up from a half - re - mem - bered mid - No - vem - ber dream.

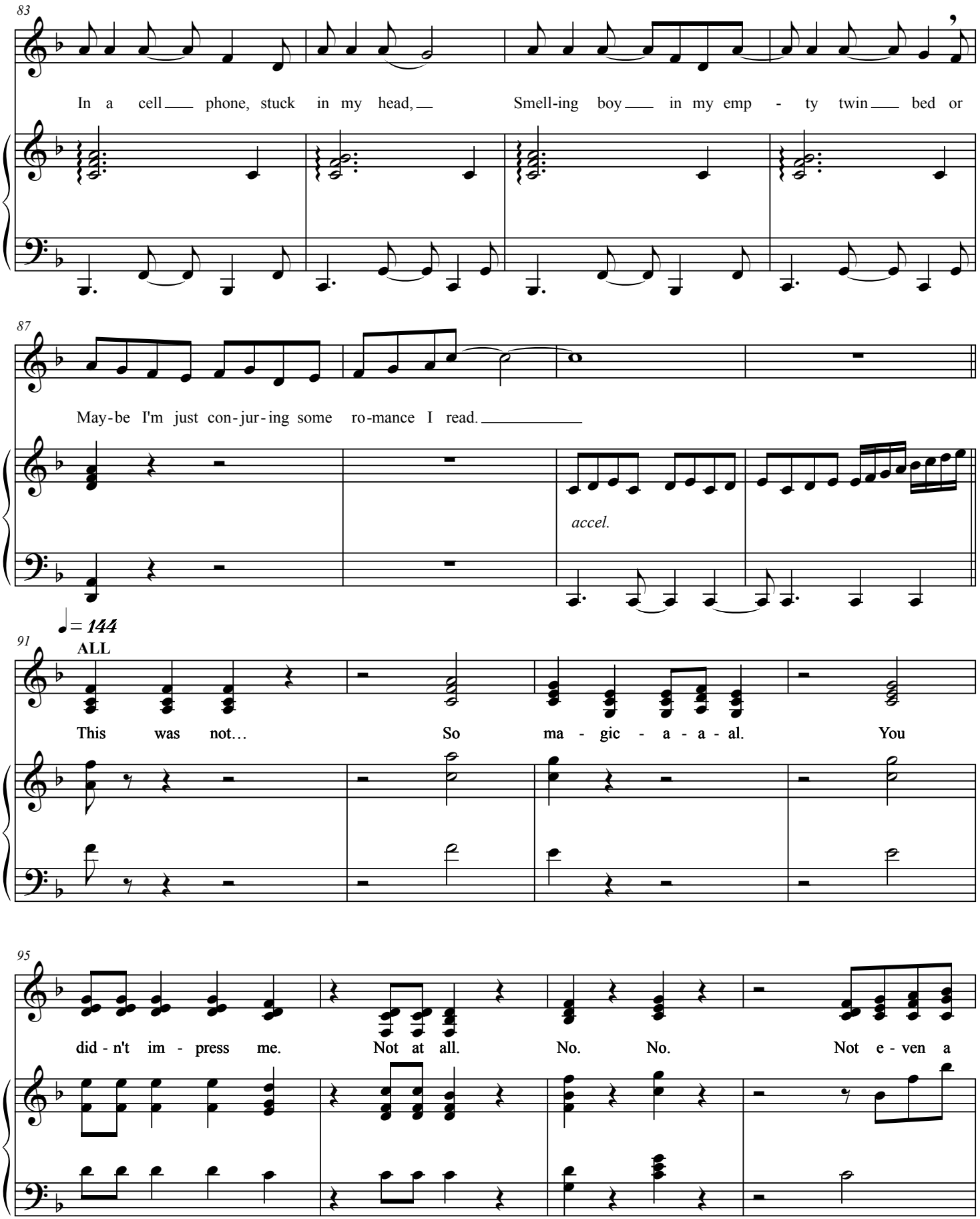

♩ = 144
38
And some where out in Brook - lyn you're a - lone and you're drink - ing,
42
Soak - ing up the feel - ing that you've
45
ne - ver felt noth - ing at all.

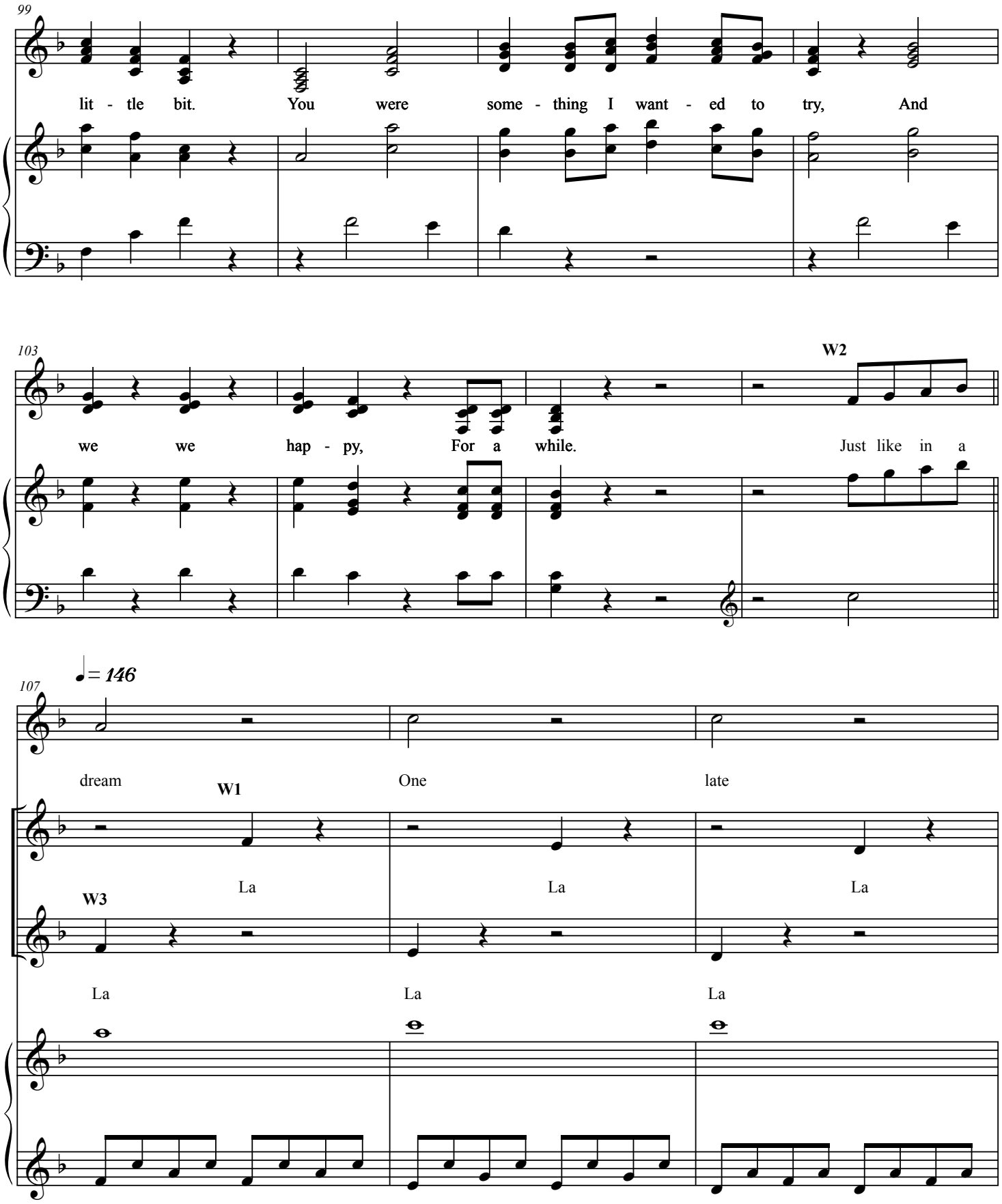

48
Whis - key makes you brood, but that's your kind of mood.
51
Oh, We can - not sleep. But we'll hold our breath to - night.
55
Two stran - gers. Hope don't mat - ter.
W1
Two stran - gers. Hope don't
W3
Two stran - gers. Hope don't

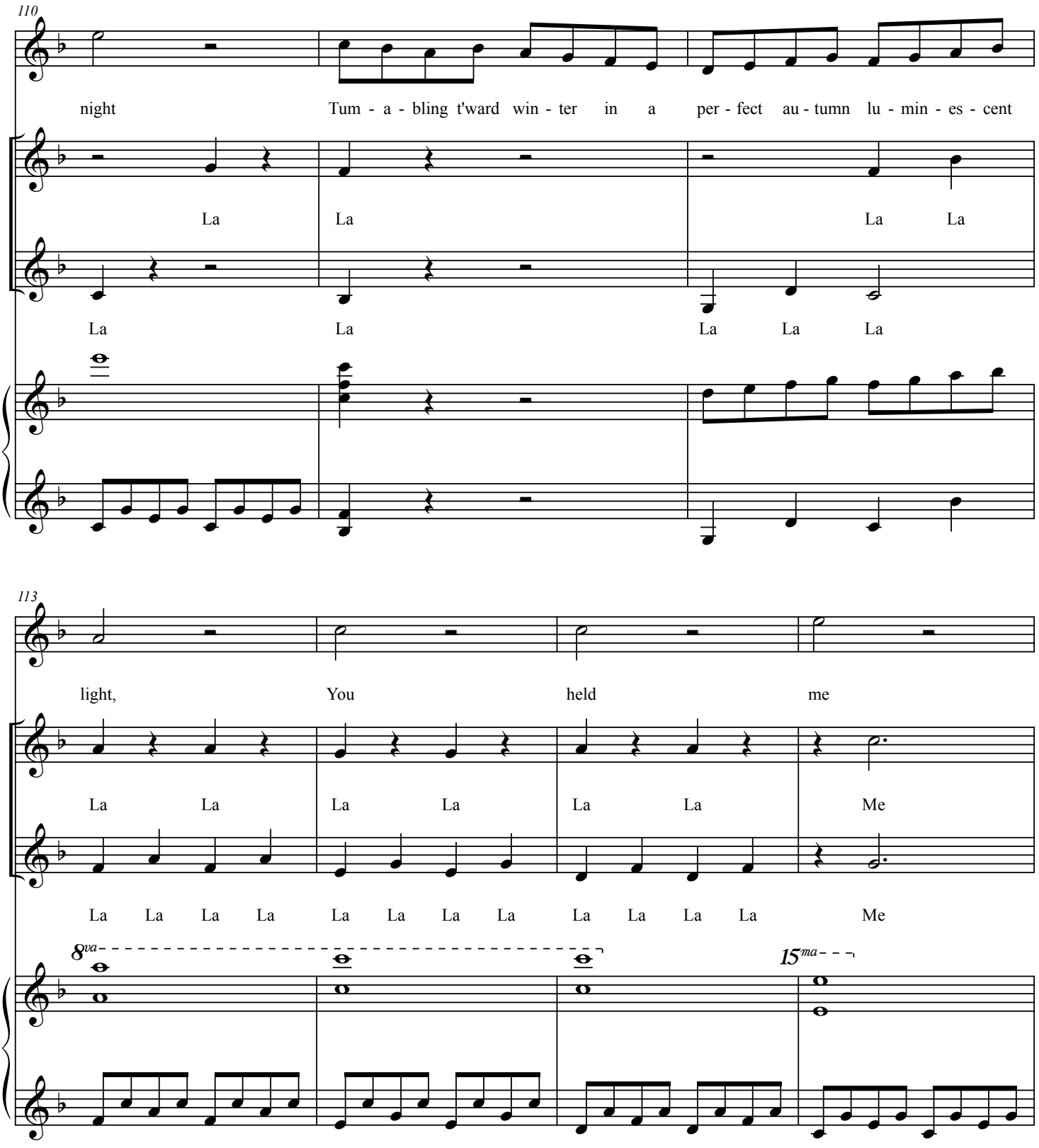

58
It don't mat - ter. Time will pulse on and to - mor - row will come and go.
mat - ter Time will pulse on will come
mat - ter Time will pulse on will come
61
We'll be trudg - ing through the snow. Two
and go. Two stran - gers,
and go.

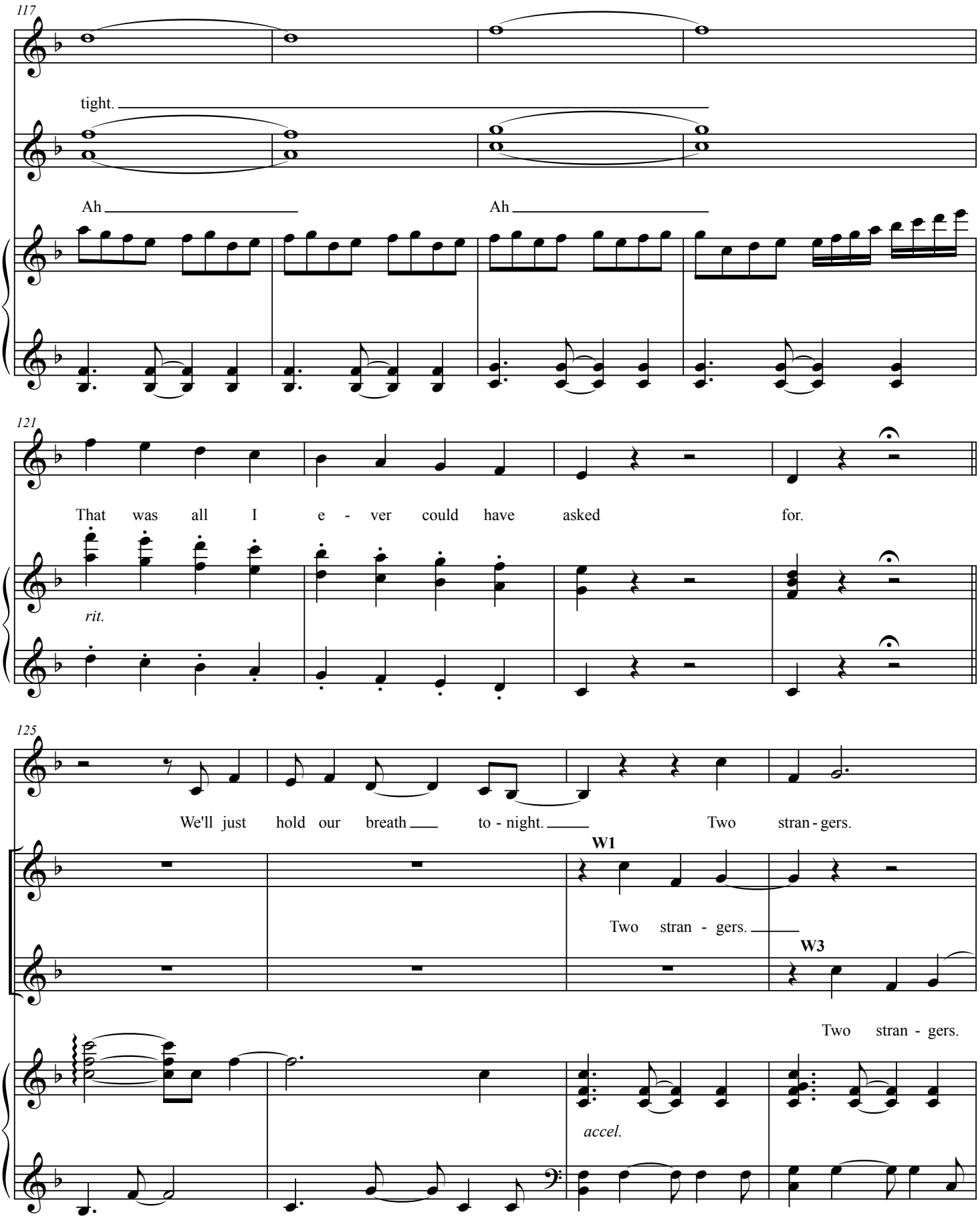

64
stran - gers, Lost and lone - - - - - ly,
Lost and lone - - - - - ly,
Two stran - gers, Lost and lone - - - - - ly,
67
W2
on - ly night - cap strange stran - gers Let - ting go of a dream
rit.
71
Wak - ing up from a dream
W 1/3
La da da de da da La da da de da da
a tempo

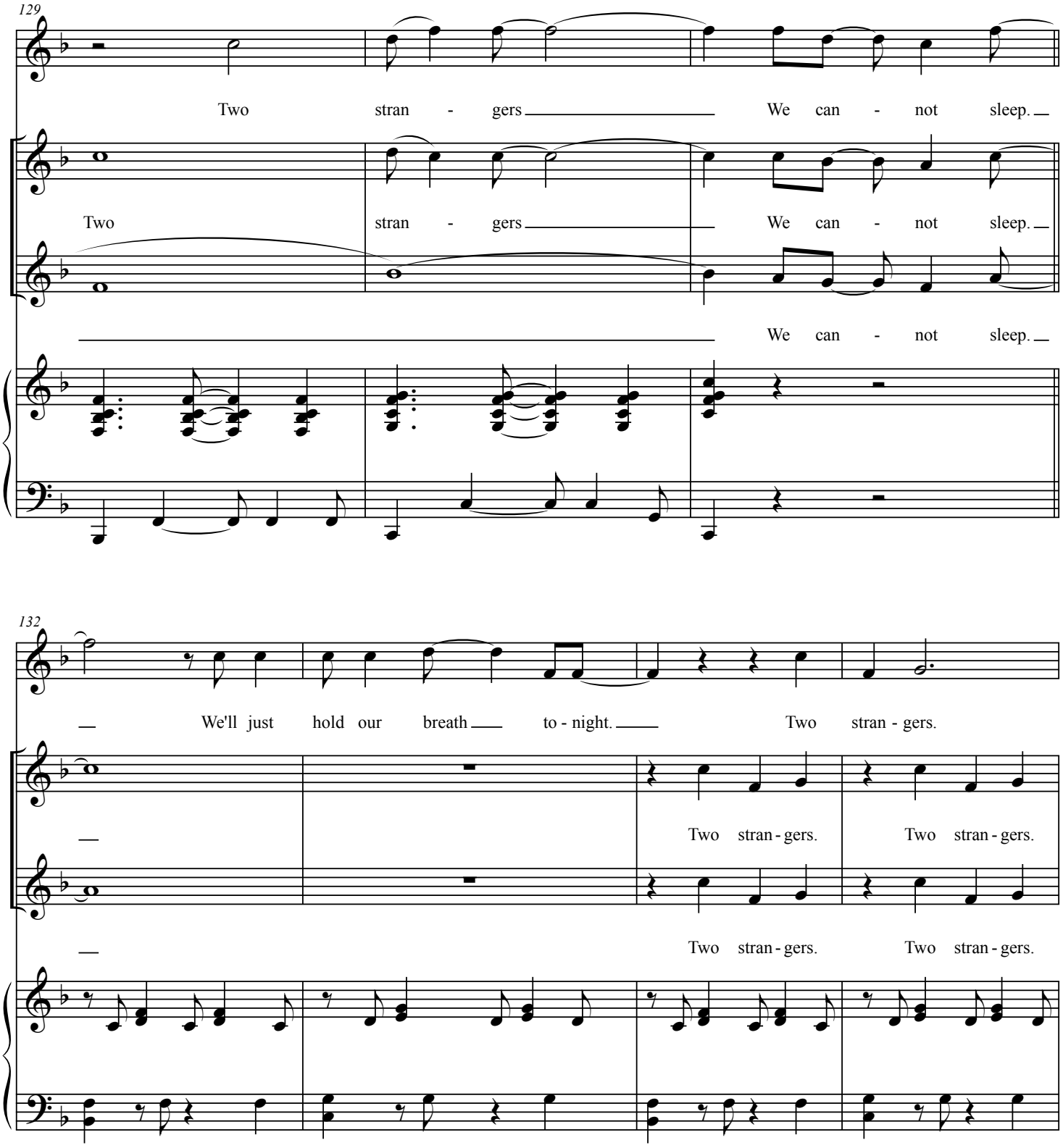

74
La da da de da da da da
And then it's o -
Ai ah
77
- ver.
Just a - noth - er mis - take
done
80
o - ver.
There's no e - vi - dence here,
No mark or pi - cture frame
Just a name

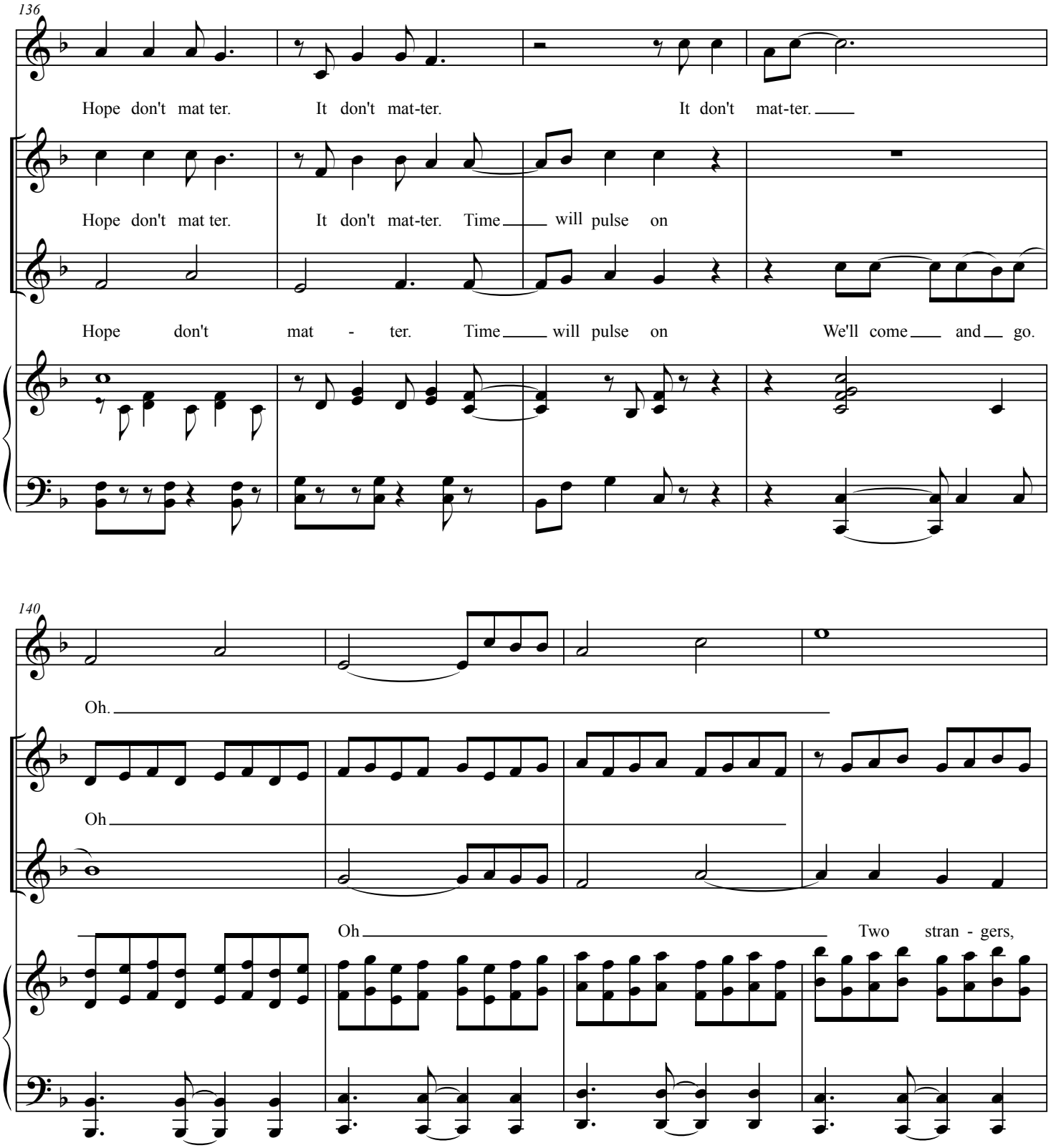

83
In a cell phone, stuck in my head, Smell-ing boy in my emp - ty twin bed or
87
May-be I'm just con-jur-ing some ro-mance I read.
accel.
♩= 144
91
ALL
This was not… So ma - gic - a - a - al. You
95
did - n't im - press me. Not at all. No. No. Not e - ven a

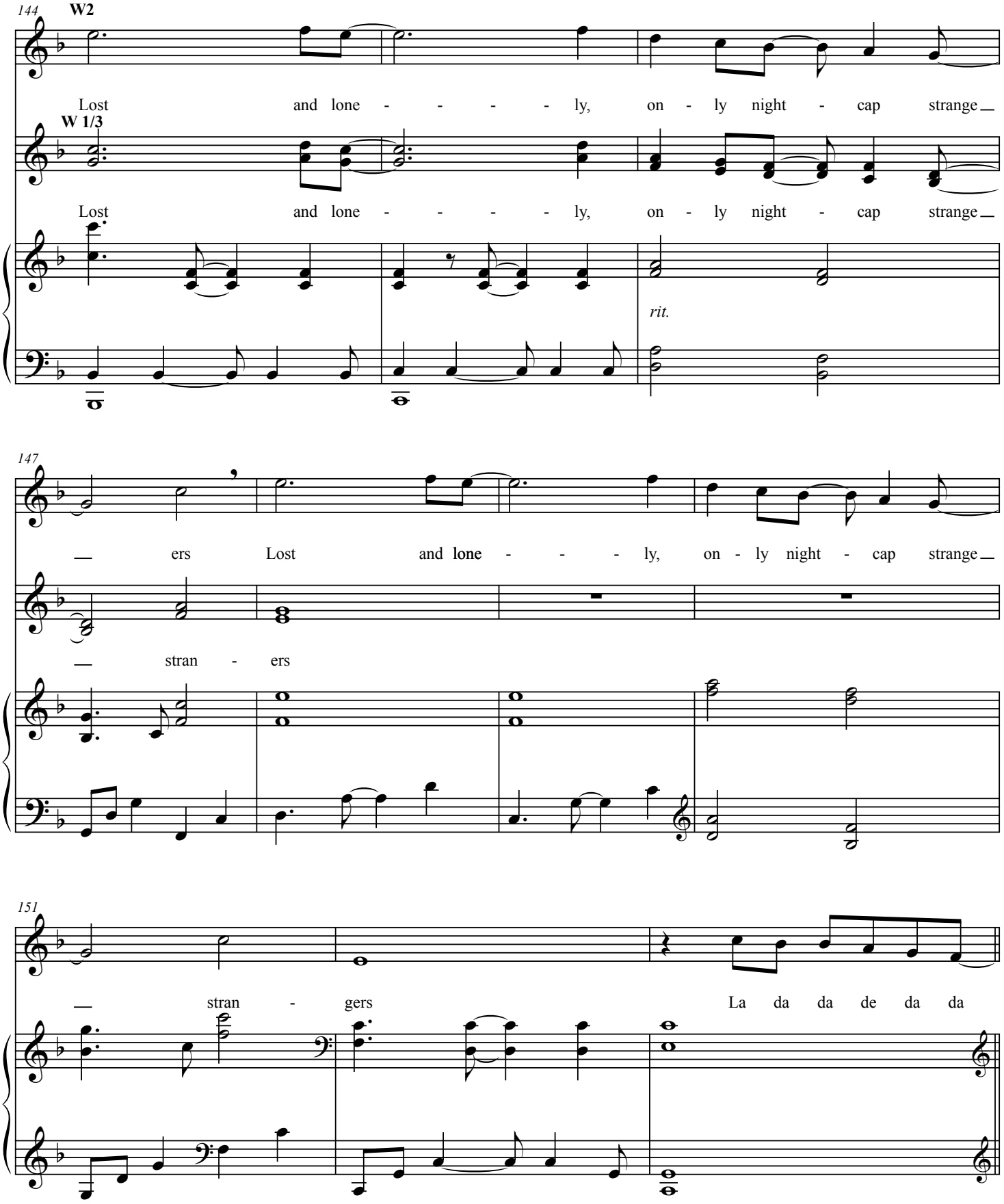

99
lit - tle bit. You were some - thing I want - ed to try, And
103
W2
we we hap - py, For a while. Just like in a
107
♩= 146
dream
W1
One
late
La
La
La
W3
La
La
La

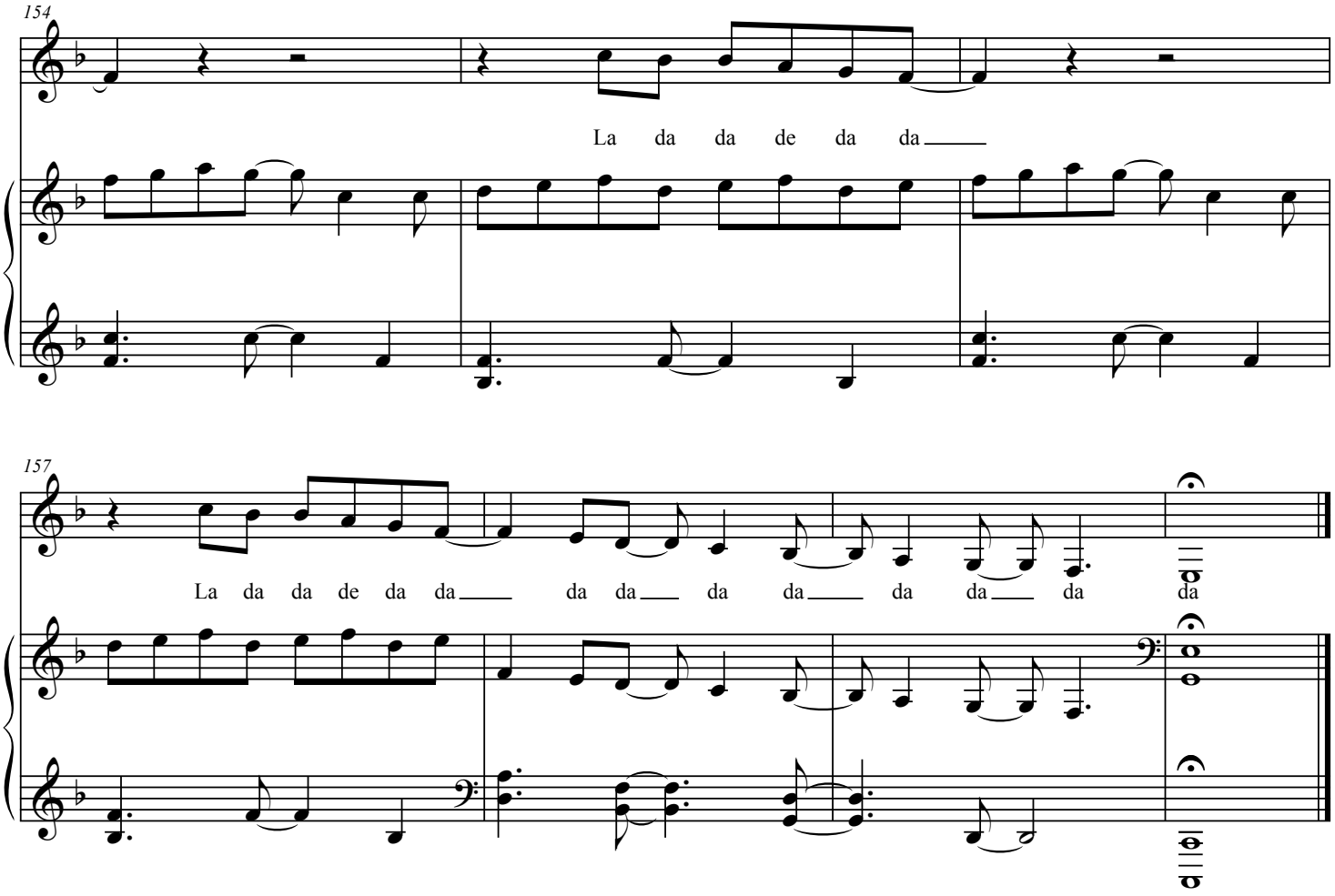

110
night
Tum - a - bling t'ward win - ter in a per - fect au - tumn lu - min - es - cent
La La La La
La La La La La
113
light,
You held me
La La La La La La Me
La La La La La La La La La La La La Me
8va
15ma


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.
132
We'll just hold our breath to - night. Two stran - gers.
Two stran - gers. Two stran - gers.
Two stran - gers. Two stran - gers.


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.
140
Oh.
Oh
Oh
Two stran - gers,


144
W2
Lost and lone - - - - ly, on - ly night - cap strange
W 1/3
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


154
La da da de da da
157
La da da de da da da da da da da da da da