

Scene Nine:

A Miracle Would Happen

(Jamie & Cathy)

Music and lyrics by
Jason Robert Brown

(♩=102)

Introduction for piano. The score features a bass line in the left hand and a treble line in the right hand. The right hand includes a triplet of eighth notes marked '(Stgs.)' and 'mf'. The left hand has a bass line with an 8va marking. Dynamics include 'sfz' and 'mf'. The key signature is two sharps (F# and C#) and the time signature is common time (C).

5 **Gr. Bluesy Fills**

Section for guitar bluesy fills. The piano accompaniment continues with the same bass line and right-hand accompaniment as the introduction. The guitar part is indicated by slashes in the treble clef staff.

9 (8va)

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ev - 'ry - one tells you that the mi - nute you get mar - ried Ev - 'ry oth - er". The piano accompaniment includes a triplet of eighth notes and a dynamic marking of 'mp'. An 8va marking is present below the piano part.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics: "wo - man in the world sud - den - ly finds you at - trac - tive. Well, that's not true...". The piano accompaniment includes a triplet of eighth notes and a dynamic marking of '(Gr. Fills)'. An 8va marking is present below the piano part.

13

It on - ly af - fects the kind of wo - men you al - ways want - ed to sleep with, But they

(8vb)

15

would - n't give you the time of day be - fore, And now they're bang - ing down your

(8vb)

17

door And fal - ling to their knees... At least that's what it feels like, be - cause you

(8vb)

19

Can Not Touch Them. In fact, you can't e - ven look at them - Close your

(8vb)

21

eyes, close your eyes, close your eyes. Ex - cept you're

(8vb)

23

sit - ting there, Eat - ing your corned beef sand - wick, And all of a sud - den this pair of breasts walks

(8vb)

25

by and smiles at you, And you're like “That's not fair!” And in a per -

(8vb)

27

fect world, A mir-a-cle would hap-pen, And ev-'ry oth-er girl would fly a-way.

loco

Measures 27-29: The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, eighth notes A4 and B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, eighth notes A4 and B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

30

And it'd be me and Ca - thy, And

Measures 30-31: The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4. The piano accompaniment continues with a similar rhythmic pattern, including a triplet of eighth notes in the treble clef.

32

noth - ing else would mat - ter- But it's fine, it's fine, it's fine-

mf

Measures 32-34: The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4. The piano accompaniment features a steady eighth-note bass line and chords in the treble clef, with a dynamic marking of *mf* at the start of measure 33.

34

I mean, I'm hap - py And I'm fine, I'm fine, I'm fine-

36

It's not a prob-lem, just a chal - lenge-- It's a chal - lenge to re - sist Temp - ta - tion.

8vb---

39

(Vln.) *gliss.*

Gtr. Bluesy Fills

(w/Vln.)

sfz *mf* (+Celli) *f*

43

(8^{vb})

And I have to say that what ex - a - cer - bates the prob - lem is I'm at these par -

And I have to say that what ex - a - cer - bates the prob - lem is I'm at these par -

mp (Gtr. plays rhythm)

(8^{vb})

45

ties, I'm the cen - ter of at - ten - tion, I'm the Grand Fro - mage, and here she comes: -

ties, I'm the cen - ter of at - ten - tion, I'm the Grand Fro - mage, and here she comes: -

(8^{vb})

47

"Let's get a cup of cof - fee!" "Will you look at my man - u - script?" And I'm

"Let's get a cup of cof - fee!" "Will you look at my man - u - script?" And I'm

(w/Strgs.)

49

show - ing her___ my left hand, I'm ges - tic - u - lat - ing with my left hand,___ and then

(+Stgs.)

(8vb)

51

WHOOMP! There's Ca - thy, 'Cause she knows (They al - ways know),_ And there's that

sfz *mf*

(8vb)

53

real-ly awk-ward mo-ment_ Where I try to show_ I was-n't en-cou-rag-ing this (Which of course I sort of

(w/Celli)

(8vb)

55

was), And I don't want to look whipped in front of this

(8vb)

56

wo-man, Which is dumb I should-n't care what she thinks, Since I can't fuck her an-y-way! And in a per-

mf

59

(8^{vb})

- fect world, a mir-a-cle would hap-pen, And

mf (+Stgs.)

loco

61

ev-ry girl would look like Mis-ter Ed! And it'd be me_

63

and Ca-thy, and no-thing else would mat-ter, But it's fine,

65

it's fine, it's fine— You know I love her And it's fine, it's fine, it's fine—

3

68

It's what I want - ed!— And I'm fine, I'm fine, I'm fine!

3

70

It's not a prob - lem, just a chal - lenge—It's a chal - lenge to re - sist Temp - ta -

(Stgs.)

8vb

73 Rit.

tion.

Rit.

(8vb)

76 CATHY

8^{va} When you come

(Visual Cue: watch Cathy)

Rit.

(8vb)

77 **Medium Ballad à la Jerome Kern** (♩=132-136)

home to me, I'll wear a sweet - er smile, And

[Pno. solo to m. 108]

mp

loco

81

hope that, for a while, You'll stay. When you come

poco rit.

85

home to me, Your hand will touch my face And

a tempo

Detailed description: This system contains measures 85 through 88. The vocal line starts with a half note 'home', followed by quarter notes 'to me,', 'Your hand will touch my face', and a half note 'And'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'a tempo' marking is placed at the beginning of the piano part.

89

ban - ish an - y trace of gray.

stretch

Detailed description: This system contains measures 89 through 92. The vocal line has a half note 'ban - ish an - y trace' followed by a long note 'of gray.' with a horizontal line underneath indicating a stretch. The piano accompaniment continues with chords and moving lines. A 'stretch' marking is placed in the piano part.

93

Soon, a love will rise a - new E - ven great - er than the

a tempo

Detailed description: This system contains measures 93 through 96. The vocal line begins with a half note 'Soon,' followed by quarter notes 'a love will rise a - new' and eighth notes 'E - ven great - er than the'. The piano accompaniment features a more active eighth-note bass line. A 'a tempo' marking is present.

97

joy I've felt Just miss - ing you, And once a -

colla voce

Detailed description: This system contains measures 97 through 100. The vocal line has a half note 'joy I've felt', quarter notes 'Just miss - ing you,', and a half note 'And once a -'. The piano accompaniment features chords and a bass line. A 'colla voce' marking is placed in the piano part.

101

- gain, I'll be So proud to call you

a tempo

104

mine When fin - 'ly you come home to

deliberately, rubato

107 (♩=128)

me. I'll

Piano Solo

mf (+Stgs.)

109

8 be there soon, Ca - thy I'll

mf (+Gtr./Bass)

111

fi - nish up this chap - ter and be out the door. I swear I'll

113

be there soon, Ca - thy Don't give

115

up on me yet. I am so

117

proud of you, ba - by You're

mf

119

do - ing what you ne - ver got to do be - fore And I will

121

be there, ripe and crawl - ing, If fuck - in'

123

Ran - dom House stops call - ing. Don't lose

125

faith, Don't get down, Don't des - pair

128

I'll be

131

there! And in a per-

135

fect world, A mir - a - cle would hap - pen, And that

139
8
day _____ would fi - nal-ly _____ be _____ here. _____ And it'd be me _____

mf

143
8
_____ and you, _____ Rid - ing it _____ to-ge - ther, And the things _____ we do _____ Go -

mp

146
8
in' like we planned. We're ³gon-na make it through, And noth-ing else will mat-ter- We'll be fine,

mp

($\text{♪} = \text{♪}$)

149

we're fine, We're fine, we're fine, We're fine, we're fine, We're

152

fine... I'll be there soon, Ca - thy

mf (Bass cue)

(l.v.)

155

[to 162]

I swear I will...

(Stgs.)

(w/Bs.) (l.v.)

162

(l.v.)

ATTACCA #10
Audition Sequence