

# the kerrigan-lowdermilk songbook volume 1



**MALE**

© 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*.

# the kerrigan-lowdermilk songbook volume 1

## male

- 3 How to Not Be with You
- 13 Run Away with Me
- 26 Someone Else's Life
- 35 The Proposal
- 41 Where Did We Go Wrong

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)



# How to Not Be with You

Music and lyrics by  
BRIAN LOWDERMILK

Moderately ♩ = 84

A<sup>b</sup>5 Fm7

I am walk - ing home from the sub - way stop.

*p* *legato*

D<sup>b</sup>sus2 E<sup>b</sup>5

The lights keep chang - ing, I just stand and watch.

Fm7 E<sup>b</sup>sus4

I should know what's wrong, like I should know which way to go.

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D-flat minor). The time signature is common time (C). The tempo is marked 'Moderately' with a quarter note equal to 84 beats per minute. The first system has a vocal line starting with a quarter rest, followed by a half note 'I', a quarter note 'am', a quarter note 'walk', a quarter note 'ing', a half note 'home', a quarter note 'from', a quarter note 'the', a quarter note 'sub', a quarter note 'way', a quarter note 'stop'. The piano accompaniment starts with a quarter rest, followed by a half note 'I', a quarter note 'am', a quarter note 'walk', a quarter note 'ing', a half note 'home', a quarter note 'from', a quarter note 'the', a quarter note 'sub', a quarter note 'way', a quarter note 'stop'. The second system has a vocal line starting with a quarter rest, followed by a half note 'The', a quarter note 'lights', a quarter note 'keep', a quarter note 'chang', a quarter note 'ing', a half note 'I', a quarter note 'just', a quarter note 'stand', a quarter note 'and', a quarter note 'watch'. The piano accompaniment starts with a quarter rest, followed by a half note 'The', a quarter note 'lights', a quarter note 'keep', a quarter note 'chang', a quarter note 'ing', a half note 'I', a quarter note 'just', a quarter note 'stand', a quarter note 'and', a quarter note 'watch'. The third system has a vocal line starting with a quarter rest, followed by a half note 'I', a quarter note 'should', a quarter note 'know', a quarter note 'what's', a quarter note 'wrong', a half note 'like', a quarter note 'I', a quarter note 'should', a quarter note 'know', a quarter note 'which', a quarter note 'way', a quarter note 'to', a quarter note 'go'. The piano accompaniment starts with a quarter rest, followed by a half note 'I', a quarter note 'should', a quarter note 'know', a quarter note 'what's', a quarter note 'wrong', a half note 'like', a quarter note 'I', a quarter note 'should', a quarter note 'know', a quarter note 'which', a quarter note 'way', a quarter note 'to', a quarter note 'go'. The score includes various musical notations such as rests, notes, stems, beams, slurs, and dynamic markings like 'p' and 'legato'. Chord symbols are placed above the vocal line: A<sup>b</sup>5 and Fm7 in the first system, D<sup>b</sup>sus2 and E<sup>b</sup>5 in the second system, and Fm7 and E<sup>b</sup>sus4 in the third system.

$D^{\flat}\text{sus}2$   $E^{\flat}\text{sus}4$   $D^{\flat}/F$   $E^{\flat}/G$

I should hurt less, and I should re-mem-ber my way

*mp*

$D^{\flat}\text{sus}2(\text{add}\sharp 11)$   $A^{\flat}\text{sus}2/C$

home. But I don't. I can't see

$B^{\flat}\text{sus}2/D$   $D^{\flat}2$   $D^{\flat}/F$   $E^{\flat}/G$

now that you're not walk - ing next to me.

*dim.*

$A^{\flat}5$   $E^{\flat}(\text{add}4)/G$

I don't know how to not be with you.

Fm7 D<sup>b</sup>sus2 E<sup>b</sup>sus4

I don't re - mem - ber where I'm from.

Fm C7sus4/F A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>7/D

I know your touch, know ev - 'ry - thing you do. Well,

B<sup>b</sup>min/D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>min E<sup>b</sup>7sus4

I know ev - 'ry - thing ex - cept how to not be with you.

A<sup>b</sup>5

*sub. p* *cresc.*

## Più Mosso

*A<sup>b</sup>sus2* *Fm7(add11)*

Hands out and head bowed, I am still wait - ing for you

*mf* *stronger*

*D<sup>b</sup>9* *E<sup>b</sup>7sus4*

You keep on chang - ing, I'm not through.

*Fm11* *E<sup>b</sup>(add4)*

I should hold my ground, I should have noth - ing to say.

*D<sup>b</sup>sus2(add#11)* *E<sup>b</sup>sus4*

Should you reach for me, I should run my heart a - way.

The musical score is written in a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord markings are placed above the vocal line. The lyrics are written below the vocal line. The first system includes the dynamic marking *mf* and the instruction *stronger*. The second system includes the instruction *stronger*. The third system includes the instruction *stronger*. The fourth system includes the instruction *stronger*.



**D<sup>b</sup>sus2(add#11)** **A<sup>b</sup>sus2/C**

But I won't I'm not free.

**B<sup>b</sup>sus2/D** **D<sup>b</sup>Maj9** **D<sup>b</sup>/F** **E<sup>b</sup>sus4/G**

I'm not a lot of things I used to be, ba - by, I

**A<sup>b</sup>sus2** **E<sup>b</sup>sus4/G**

oh I don't know how to not be with you.

**Fm7(add11)** **D<sup>b</sup>9** **E<sup>b</sup>**

I don't re - mem - ber where I'm from.

Fm7 A $\flat$ /E $\flat$  D dim

I know your touch, know ev - 'ry - thing you do. Well,

B $\flat$ min/D $\flat$  A $\flat$ /C B $\flat$ min E $\flat$ 7sus4

I know ev - 'ry - thing, ex - cept how to not be with you.

A $\flat$ 5

*cresc.* *poco rit.*

### Meno Mosso

C $\flat$ sus2 G $\flat$ 2/B $\flat$

If I had not foll - owed you, would I

*F<sup>b</sup>sus2* *D<sup>b</sup>* *A<sup>b</sup>/C* *D<sup>b</sup>/C*

— know my way out? — 'Cuz I let you lead me home and I —

*C<sup>b</sup>sus2*

— can't find it now. —

*rall.*

*8<sup>vb</sup>* *F sus4* *F* *B<sup>b</sup>sus2*

I don't know how

*ff* *a tempo*

*F sus4/A* *Gm7(add11)*

— to not be with you. — I don't re-mem-ber where I'm from. —

*E<sup>b</sup>9* *Gm7*

I know your touch, know ev - 'ry -

*Bb/F* *C7/E* *Cmin/Eb* *Bb/D*

thing you do. Well, I know ev - 'ry - thing, ex - cept how

*dim.*

*Cmin* *F7sus4* *Bb5*

to not be with you.

*sub. mp*

*Bb<sup>sus</sup>2* *Gm7(add11)*

Hands out and head bowed, I am still wait - ing for you.

*mf*

*E<sup>b</sup>9* *F7sus4*

Hands out and head bowed, I'll keep wait - ing for you.

*B<sup>b</sup>5* *F sus4*

I don't know how...

*B<sup>b</sup>sus2* *F/A*

Hands out,

*E<sup>b</sup>sus2/G* *F sus4*

head bowed.

B<sup>b</sup> Cm7

Hands out, \_\_\_\_\_

*p*

E<sup>b</sup>(add2) B<sup>b</sup>/D Cm7 F7sus4 B<sup>b</sup>

head bowed. — I'll be wait - ing for you.

*rit.*

# Run Away with Me

from *The Unauthorized Autobiography of Samantha Brown*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Steady, in one  $\text{♩} = 64$

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment is in 3/4 time and features a steady bass line with chords in the right hand. The vocal line is in the same key signature (three flats) and time signature. The lyrics are: "Let me catch my breath." and "This is real - ly hard. \_\_\_\_".

**System 1:** Chords:  $A^b$ ,  $E^b/G$ ,  $D^b/F$ . The piano accompaniment starts with a piano (*p*) dynamic. The vocal line has a whole rest in the first measure.

**System 2:** Chords:  $A^b$ ,  $E^b/G$ ,  $D^b/F$ . The vocal line has the lyrics "Let me catch my breath." under the notes. The piano accompaniment continues with the same pattern.

**System 3:** Chords:  $A^b$ ,  $E^b/G$ ,  $D^b/F$ . The vocal line has the lyrics "This is real - ly hard. \_\_\_\_" under the notes. The piano accompaniment continues with the same pattern.

$A^b$   $E^b/G$   $D^b/F$   $C7$

— If I start to look \_\_\_\_\_ like I'm

$A^b(\text{add}2)/E^b$   $A^b/C$   $B^b/D$   $B^b$

sweat - ing, well... That's 'cause I am. —

$E^b7_{\text{sus}4}$

—

$A^b$   $E^b/G$   $D^b(\text{add}2)/F$

$mp$  I'm not good with words. —



A<sup>b</sup> E<sup>b</sup>/G D<sup>b</sup>(add2)/F

But that's noth - ing new. \_\_\_\_

A<sup>b</sup> E<sup>b</sup>/G B<sup>b</sup>m/F C7/E

Still I have to try \_\_\_\_ to ex -

A<sup>b</sup>(add2)/E<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>sus2/D B<sup>b</sup>

plain what I \_\_\_\_ want to do with you. \_\_\_\_

E<sup>b</sup>7sus4 B<sup>b</sup>m/E<sup>b</sup>

With \_\_\_\_

*cresc.*

*E<sup>b</sup>7sus4* *E<sup>b</sup>(no3)*

— you. — Run a - way with me.

*8va* — — — — —

*dim.*

N.C.

Let me be your ride out of town. — Let me be the place that you hide. —

*8va* — — — — —

*p colla voce*

*E<sup>b</sup>7sus4*

— We can make our lives on the go. — Run a - way with me.

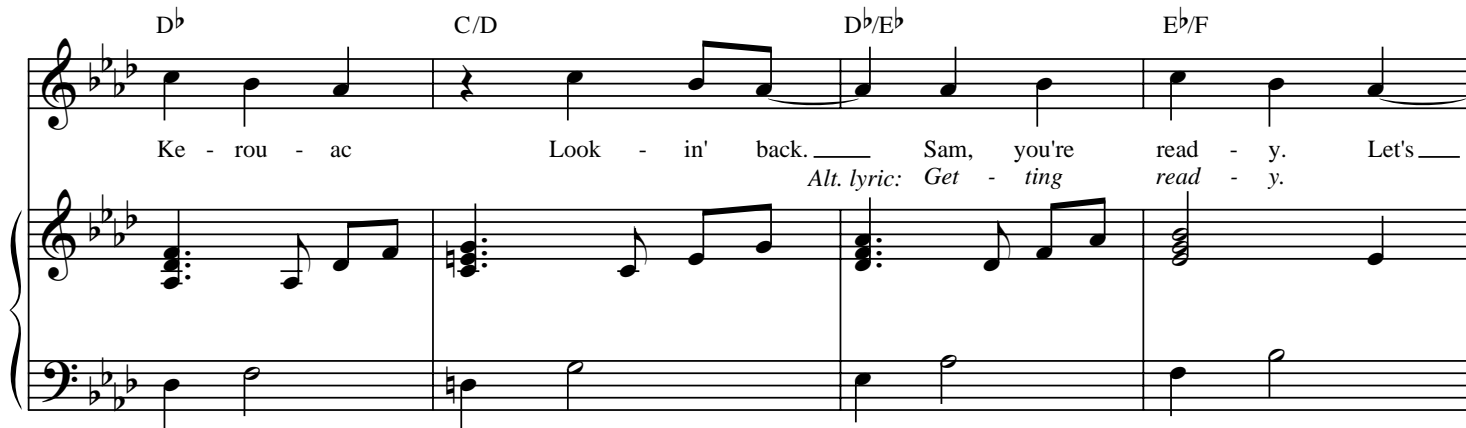
*A<sup>b</sup>(add2)* *A<sup>b</sup>(add2)/G* *Fm9* *E<sup>b</sup>sus4*

Tex - as in the sum - mer is cool. — We'll be on the road like Jack

*a tempo*

**D<sup>b</sup>** **C/D** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>/F**

Ke - rou - ac Look - in' back. Sam, you're read - y. Let's  
*Alt. lyric: Get - ting read - y.*



**A<sup>b</sup>/G<sup>b</sup>**

go an - y -



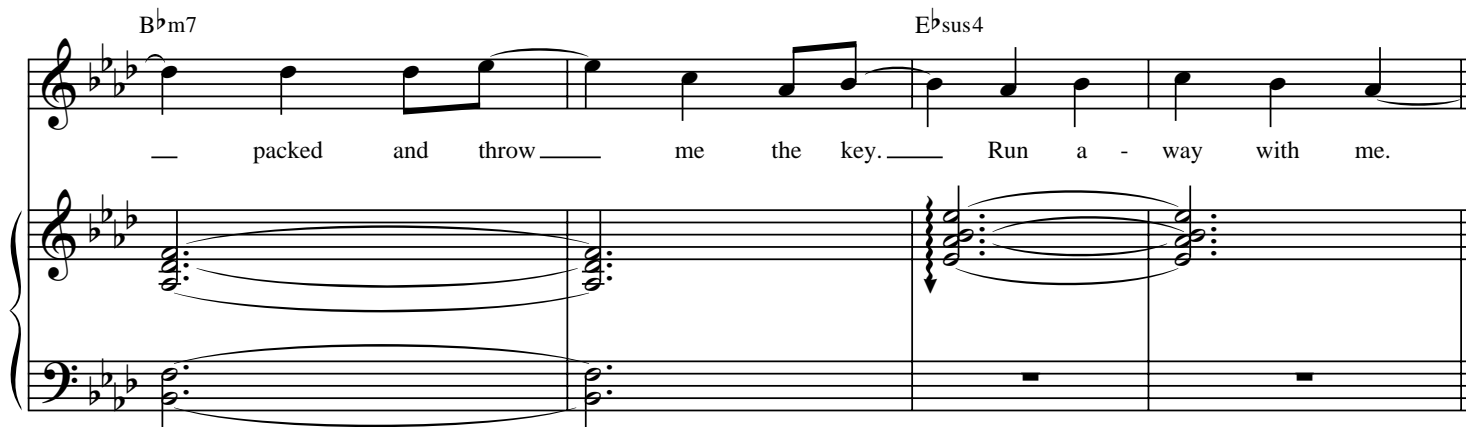
**Fm7** **F7**

where. Get the car



**B<sup>b</sup>m7** **E<sup>b</sup>sus4**

packed and throw me the key. Run a - way with me.



*A<sup>b</sup>* *E<sup>b</sup>/G* *D<sup>b</sup>(add2)*

Sam, I know it's fast.  
I know this is fast.

*mp* lush, thick

*A<sup>b</sup>* *E<sup>b</sup>/G* *Fm(<sup>b</sup>13)*

I'm in love with you.  
What else can I do?

*A<sup>b</sup>(add4)* *A<sup>b</sup>M9* *E<sup>b</sup>7/F* *C7/F*

Sam, it's cra - zy but Sam, I'm  
It seems cra - zy but I'm much

*A<sup>b</sup>(add2)/E<sup>b</sup>* *A<sup>b</sup>/C* *B<sup>b</sup>/D* *B<sup>b</sup>*

craz - i - er for you. I  
craz - i - er for you. I

*D<sup>b</sup>/E<sup>b</sup>*

have these plans. Sam, I have these plans Of } a house—  
 have these plans. I have all these plans For }

*cresc. poco a poco*

*D<sup>b</sup>Maj7/E<sup>b</sup>*

— that we build on a bay — when we run a - way. —

3 3 3

*A<sup>b</sup>(add2)* *E<sup>b</sup>/G* *D<sup>b</sup>/F* *D<sup>b</sup>m6/F<sup>b</sup>*

Let me be your ride out of town. — Let me be the place that you hide. —

*mf pushing ahead*

*A<sup>b</sup>(add2)/E<sup>b</sup>* *B<sup>b</sup>/D* *E<sup>b</sup>7sus4*

— We can make our lives on the go. — Run a - way with me.

$A^b(\text{add}2)$   $A^b(\text{add}2)/G$   $E^b/F$   $A^b/E^b$

Al - a - bam - a heat, sign me up! — We'll be on the road like some

$D^b$   $C/D$   $D^b/E^b$   $E^b/F$

coun - try song. Won't be long. — Sam, you're read - y. Let's —  
*We'll be read - y.*

$A^b/G^b$

— go — an - y -

$Fm7$   $F7$

- - where. — Get the car —

B $\flat$ m7 E $\flat$ sus4

— packed and throw — me the key. — Run a - way with me.

D $\flat$ (add2)

I'm not try - ing to make — you a wife

*f* driving

A $\flat$ /C

— here. I'm not try - ing to tie —

D $\flat$ (add2) B $\flat$ /D DMaj7/E $\flat$

— you down. —

*D<sup>b</sup>(add2)* *A<sup>b</sup>/C*

I'm just say - ing there might be a life

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a dotted quarter note G2, a quarter note F2, and a half note E2.

*D<sup>b</sup>(add2)* *B<sup>b</sup>7/D*

— here— a new one as soon as we

*dim.*

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a dotted quarter note G2, a quarter note F2, and a half note E2. A *dim.* marking is placed above the piano part in the second measure.

*E<sup>b</sup>13*

run, just as soon as we run. Run a - way.

*mf*

Detailed description: This system contains the final two measures of the piece. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a dotted quarter note G2, a quarter note F2, and a half note E2. A *mf* marking is placed below the piano part in the first measure. A triplet of eighth notes is marked with a '3' in the second measure.

*B<sup>b</sup>(add2)* *F/A* *E<sup>b</sup>/G* *E<sup>b</sup>m6/G<sup>b</sup>*

Let me be your ride out of town. Let me be the place that you hide.

*f*

Detailed description: This system contains the final two measures of the piece. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a dotted quarter note G2, a quarter note F2, and a half note E2. A *f* marking is placed below the piano part in the first measure.



B $\flat$ (add2)/F C/E F7sus4

We can make our lives on the go. Run a - way with me.

B $\flat$ (add2) B $\flat$ (add2)/A F/G B $\flat$ /F

Mis - sis - sip - pi mud, watch me slide! We'll be on the road like Jack

E $\flat$  D/E E $\flat$ /F F/G

Ke - rou - ac look - ing back. Sam, you're read - y, Sam.  
Al - most read - y now.

*cresc.* *poco rall.*

C(add2) G/B F/A B $\flat$ 7

Let me be your ride

*ff a tempo*

C(add2)/G D7/F# F6/G

out of town. Run a - way with me.

C(add2) C(add2)/B G/A A m C/G

Cal - i - for - nia dreams, here we come! Ro - me - o is cal - ling for

F E/F# F/G G/A

Ju - li - et. Rea - dy, set, Sam, you're read - y. Let's  
now you're read - y.

C/Bb

go an - y -

Am7 A7

where. Say the word

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a long note on 'where.' followed by 'Say the word'. The piano accompaniment features a treble clef with chords and a bass clef with a melodic line. Chords Am7 and A7 are indicated above the staff.

Dm7 G(add4)

and I'm al - - - rea - dy there!

*poco rit.*

The second system continues the vocal line with 'and I'm al - - - rea - dy there!'. The piano accompaniment includes the instruction 'poco rit.' in the bass clef. Chords Dm7 and G(add4) are indicated above the staff.

C G/B F(add2)/A

Run a - way with me.

*mp*

The third system features the vocal line 'Run a - way with me.' The piano accompaniment includes the instruction 'mp' in the bass clef. Chords C, G/B, and F(add2)/A are indicated above the staff.

*dim.*

The fourth system shows the piano accompaniment concluding with the instruction 'dim.' in the bass clef.

# 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 is marked *f* (forte) and ends with a *mp* (mezzo-piano) dynamic. 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. The vocal line continues with the lyrics: "But more than that, It's six more months of pray - ing a fi - re will de -". The piano accompaniment continues with chords and a bass line.

Just six more months. What's six more months? What's half a year of chopping up to ma - toes?

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, followed by a long note with a fermata. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* is present.

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 third and fourth lines of music. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the rhythmic accompaniment. A dynamic marking of *mp* is present.

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the same melodic pattern. The piano accompaniment continues with the same rhythmic accompaniment.

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 seventh and eighth lines of music. The vocal line concludes with a final melodic phrase. The piano accompaniment concludes with a final chord and bass line.

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 of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is 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 includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

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

The second system continues the vocal line with the lyrics: "- se's life. \_\_\_\_\_". A "riff" is indicated above the vocal line. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* is present in the piano part.

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

*subito p*

The third system contains 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 right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *subito p* is present in the piano part.

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

The fourth system contains the lyrics: "I'd storm out and slam\_\_\_ the god - damn door\_\_\_ If there were\_\_\_". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

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

*f* *mp*

This system features a vocal line in treble clef with lyrics and a piano accompaniment in G major (two sharps). The piano part includes dynamics of *f* and *mp*, and some notes have accents (>).

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

*dim. e rit.* *riff*

This system continues the vocal line and piano accompaniment. The piano part includes the instruction *dim. e rit.* and a *riff* section in the right hand. The key signature changes to E minor (no sharps or flats).

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

*f*

This system continues the vocal line and piano accompaniment. The piano part includes a dynamic of *f*. The key signature remains E minor.

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

This system concludes the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern in the right hand.

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 consists of two systems. The first system features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics "Some - one who won't dream of liv - ing some - one el - se's" followed by a long horizontal line. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. The second system continues the vocal line with the word "life." followed by another long horizontal line. The piano accompaniment in the second system is more complex, featuring a right-hand part with a rapid sixteenth-note pattern and a left-hand part with sustained chords. A dynamic marking of *fff* (fortissimo) is placed at the beginning of the piano accompaniment in the second system. The score concludes with a double bar line and a *v.v.* marking.

# The Proposal

from *The Unauthorized Autobiography of Samantha Brown*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Earnest Pop ♩ = 104

E sus4    B/D#    Dsus2    A sus2    D/A    A

Have sex with me. \_\_\_\_\_    Have sex with me. \_\_\_\_\_

*mp colla voce*    *a tempo*

E sus2    F#m7(add4)    E/G#

In my room, I have \_\_\_\_\_ a pack of con - doms.

A sus2    B 7sus4    F#sus2

In the oth - er room, \_\_\_\_\_ I e - ven have a bed. Have sex with me \_\_\_\_\_

C#/E#                      B7sus4                      E

and I'll give you your own key.

*poco rit.*                      *a tempo*

D                      B9sus4                      E                      B/D#

Just sleep with me.

*cresc.*                      *mf stronger*

D                      Asus2                      E

Please sleep with me.                      I will make you pan -

F#m7(add4)                      E(add2)/G#                      Asus2

- cakes in the morn - ing.                      And I'll make you break -

B sus4 E/B B 7sus4 F#sus2 C#/E#

- - fast in bed won't you please have sex with me. \_\_\_\_\_

*poco rit.*

B 7sus4 E

I make great dar-jee-ling tea. Can't you hear the wind out there?

*a tempo*

GMaj7(#11)

Can't you hear it whis - per \_\_\_\_\_

*Backup: Ah*

*f expansive*

F#7sus4

in your hair? \_\_\_\_\_

GMaj7(#11)                      B 7sus4                      B

All the gales and gods un - der - stood: Sex is good. \_\_\_\_\_ The

Sex is good. \_\_\_\_\_

*rall.*

8vb - -1

Esus2                      B/D#                      Asus2/C#

mid - night po - ets know \_\_\_\_\_ you love \_\_\_\_\_ by choos - ing what \_\_\_\_\_

Oh po - ets know.

*ff a tempo*                      *decresc.*



Gsus2 Esus2 B/D#

it is you see. Have sex with me.

Have sex.

*sfz* *mf*

Dsus2 Asus2 E

Have sex with me. May-be not to-day,

Have sex. Have sex. (Have sex.)

*v*

F#m7(add4) E/G# Asus2

may-be to-mor-row. May-be not to-mor-

Have sex to-mor-row.

*v*

B 7sus4 F# C#E#

- - row, may - be in a week. Have sex with me, —

May - be in a week. Have sex.

B 7sus4

And your din - ner will be

*rit.*

C B 7sus4 E

free. Have sex — with me.

Have sex with me. Ah.

*ff a tempo* *rit.*

# Where Did We Go Wrong?

from *Wrong Number*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Moderately ♩ = 120

The musical score is written for piano and voice. It consists of three systems of music. The first system is an instrumental introduction in 4/4 time, marked 'Moderately' with a tempo of 120 beats per minute. It features a piano (p) dynamic and a 'sim.' (sostenuto) marking. The second system continues the instrumental part with a 'sim.' marking. The third system includes a vocal line with lyrics and piano accompaniment. The piano part includes a 'colla voce' marking. Chord symbols are provided above the staves: D5, D5/C, D5/B, B♭Maj7, D♭, A m/C, B m7(♭5), B♭, D♭, and D m.

*p*  
*sim.*  
*sim.*  
*colla voce*

B<sup>♭</sup>Maj7    D<sup>♭</sup>    A m/C

B m7(♭5)    B<sup>♭</sup>    D<sup>♭</sup>    D m

We lived our life a - sleep.    We lived in - side our

A min/C                      B m7(b5)                      B<sup>b</sup>                      D<sup>b</sup>

head. We had noth - ing to say. We were the liv - ing dead. We woke up to the

D m                      A m/C                      B m7(b5)

news. The past was re - ar - ranged. The fu - ture had ar - rived. And ev - 'ry-thing had

*sim.*

B<sup>b</sup>m                      A5                      B<sup>b</sup>sus2

changed. You thought the world — was wait - ing. You

*mp*

A5                      B<sup>b</sup>sus2                      A5

dreamed of your — de - but. — The world don't wait — for an -

B<sup>b</sup> sus2 E<sup>b</sup> sus2

- - y - one — as in - no - cent — as you. — Where did we go

D5 D5/C D5/B

wrong? Where did we go — wrong?

C7sus4 N.C.

Where did we go wrong?

B<sup>b</sup> D<sup>b</sup> D m A min/C

You can't sleep through the night. You break in - to a sweat. But morn - ing comes a -

*mf* heavy groove

B m7(b5)                      B $\flat$                       D $\flat$                       D m

gain.      You light a cig - ar - ette.      You don't have an - y choice.      You know that you're a -

Chord symbols: B m7(b5), B $\flat$ , D $\flat$ , D m

A m/C                      B m7(b5)                      B $\flat$ m

live. —      And time is run - ning out.      You're turn - ing twen - ty —      five. —

Chord symbols: A m/C, B m7(b5), B $\flat$ m

Dynamic marking: *cresc.*

Asus2                      B $\flat$ sus2

—      You thought the world — was wait - ing.      You

Chord symbols: Asus2, B $\flat$ sus2

Dynamic marking: *f*

Asus2                      B $\flat$ sus2                      Asus2

dreamed of your — de - but. —      The world don't wait — for an -

Chord symbols: Asus2, B $\flat$ sus2, Asus2

Dynamic marking: *(8va)*

B $\flat$ sus2                      E $\flat$ sus2                      C sus4

- y - one — as in - no - cent — as you. —                      Where did we go

(8<sup>va</sup>)

*dim.*

Dm                      A m/C                      B m7(b5)

wrong?                      Where did we go — wrong?

*mf*

C7sus4

Where did we go wrong?

**New Tempo: Broadly, in two**  $\text{♩} = 68$

F/E $\flat$                       B $\flat$ /D                      F/E $\flat$                       B $\flat$ /D

Oh —                      Oh —

*f*

F/E<sup>b</sup> B<sup>b</sup>/D G sus4 G

The first system of music features a vocal line with a melodic phrase and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

C/B<sup>b</sup> F/A C/B<sup>b</sup> F/A

Oh \_\_\_\_\_ Oh \_\_\_\_\_ Oh \_\_\_\_\_

The second system continues the vocal line with the lyrics "Oh" and the piano accompaniment. The piano part features a steady harmonic accompaniment.

C/B<sup>b</sup> F/A A<sup>b</sup>7

*poco rall.*

The third system shows the piano accompaniment for the third system, with a tempo marking of *poco rall.* (poco rallentando). The piano part includes a melodic line in the right hand and a bass line in the left hand.

C A<sup>b</sup>7

There's noth - ing here of con - - se - quence. There's

*ff* expansive

*8<sup>va</sup>*

The fourth system features the vocal line with the lyrics "There's noth - ing here of con - - se - quence. There's". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and the instruction *expansive*. The piano part also includes an *8<sup>va</sup>* (ottava) marking.



C A<sup>b</sup>7 C

noth - ing to dis - cuss. No - bo - dy will ev -

8<sup>vb</sup> 8<sup>vb</sup>

A<sup>b</sup>7 D<sup>b</sup>sus/G<sup>b</sup> F<sup>sus</sup>/C

- er write the his - - - tor - y of us. Oh

C/G

C/B<sup>b</sup> F/A C/B<sup>b</sup> F/A

Oh Oh

*f* *a tempo*

C/B<sup>b</sup> F/A C/G A7

Where did we go

*rit. e dim.*

Tempo Primo

D5 D5/C D5/B

wrong? Where did we go — wrong?

*mp* *a tempo* *sim.*

C7sus4 Dm

Where did we go

*p*

A m/C

Oh — Oh —

B m7(b5) BbMaj7

wrong?

*rit.*