

Scene Three:
See, I'm Smiling
(Kathleen)

3

Music and lyrics by
Jason Robert Brown

Steady (♩ = 72)

mp.

(Gtr.)

The piano introduction consists of two staves. The right hand plays a steady eighth-note accompaniment in G major, while the left hand plays a simple bass line. The tempo is marked 'Steady (♩ = 72)' and the dynamics are 'mp.'.

5

I guess I can't be-lieve_ you real-ly came_ And that we're sit-ting on_ this

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "I guess I can't be-lieve_ you real-ly came_ And that we're sit-ting on_ this". The piano accompaniment continues with the same eighth-note pattern as the introduction.

8

pier. See, I'm smil - ing - That means I'm hap - py that_ you're

(+Bass)

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "pier. See, I'm smil - ing - That means I'm hap - py that_ you're". The piano accompaniment includes a section marked "(+Bass)" where the left hand plays a more active bass line. There are some handwritten annotations above the piano staff in this section.

11

here.

mp.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "here.". The piano accompaniment continues with the eighth-note pattern.

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13

I stole this sweat-er from the cos - tume shop... It makes me look like Daisy Mae.

See, we're laugh - ing — That means we're gon-na be o -

kay. I mean, we'll have to

21

try — a lit-tle har - der And bend — things to and fro —

25

— this love as spe-cial As it was — five years — a - go..

#p. p. p.

28

— I mean, you made it to O - hi - o! Who knows..

p. mp p.

31

— where else — we can go? —

#p. (Gtr.)

34

I can - not wait un - til — you see this play — I'm pret-ty sure — it does - n't suck..

> p.

37

Sec, you're laugh - ing, and I'm smil - ing, By

40

riv - er in O - hi - o And you're mine...

43

We're do - ing fine.

46

Vamp

JUMP on CUE: "What's your address?"

A2 D2/A A2 D2/A (Cello | Solo)

I think we both can

p Ad lib. - light comp under Bass solo

sub. mf

49

see what could be bet-ter — I'll own — when I — was wrong — With all —

Musical score for measures 49-52. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano (p.) and piano fortissimo (pp.).

53

— we've had — to go — through, We'll end — up twice — as strong. And so we'll

Musical score for measures 53-56. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano fortissimo (pp.) and piano (p.).

57

start a - gain — this week - end — And just — keep —

Musical score for measures 57-60. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano fortissimo (pp.) and piano (p.).

61

roll - ing a - long... —

Musical score for measures 61-64. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano fortissimo (pp.). Includes performance instructions: (Strgs.) and (Gtr.).

I did-n't know you had to go so soon... I thought we had a lit-tle time...

Look, what - e - ver, if you have to, Then you

(Tutti Steps)

have to, so what - e - ver. It's all right — We'll have to-

night.

Vamp JUMP on CUE: "Thank you, this is great."

A2 D2/A A2 D2/A

p Ad lib. - light comp under Bass solo

sub. *f*
(+Celli/Bass)

78

78
You know what makes me cra-zy? I'm sor-ry, can I say this? You know what makes me nuts? The fact that we could

mf

79

80
be to - geth - er, Here — to - geth - er, Shar - ing our life, spend - ing our time, And you are gon - na

81

82
choose some - one else to be — with — no, you are — Yes, Ja - mic, that's ex - act - ly what you're do - ing: You could

83

84
be here with me, Or be there with them — As u - su - al, guess which you pick! No. Ja - mic, you do

85

86

not have to go to a - no - ther par - ty—And your book would sur - vive, as a point of fact— If you

88

stayed with your wife on her fuck - ing birth - day; And you could, God for - bid, e - ven see me act!— And I

90

know in your soul it must drive you cra - zy That you won't get to play with your lit - tle girl - friends—No, I'm

92

not—No, I'm *not!*—And the point is, Ja - mie, That you can't spend a sin - gle day— That's not— a - band

94

You and you and no-thing but you. "Mah-ve-lous" no-vel-ist, you! Is-n't he

96

won-der-ful? Just twen-ty-eight! The sav-ior of writ-ing! You, -

98

and you, and no-thing but you — Mi-les and pi-les of you, Push-ing through

100

win-dows and burst-ing through walls En route to the sky! And I...

103

Musical score for measures 103-106. The system includes a vocal line and a piano accompaniment. The piano part includes a 'p' dynamic marking and a guitar part labeled '(Gtr.)' at the end.

107

Musical score for measures 107-110. The system includes a vocal line with lyrics and a piano accompaniment.

I swear to God_ I'll nev-er un - der - stand_

How you can stand there, _ straight and

110

Musical score for measures 110-113. The system includes a vocal line with lyrics and a piano accompaniment. The piano part includes a '(+Bass)' marking and '(l.v.)' at the end.

tall,

And see I'm cry - ing_

And not do a - ny - thing_ at all...

113

Musical score for measures 113-116. The system includes a piano accompaniment with a 'Vamp' section and a '(Jump on 1 or 3)' instruction.

Vamp

(Jump on 1 or 3)

At CUE "I'll be there in five minutes"
watch for JAMIE to put down the bus.

ATACCA