

Gotta Get Out

Claire

music and lyrics by Adam Gwon

Agitated

The first system of music is marked "Agitated". It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has two instances of the lyrics "Ta-xi!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

CLAIRE: Thank you.

The second system continues the music. It includes a vocal line with the lyrics "TA-XI!!!" and a piano accompaniment. The piano part features a triplet of chords in the right hand. The vocal line has a fermata over the final note. The piano accompaniment ends with a section marked "more gently, sempre staccatto".

The third system continues the music. It includes a vocal line with the lyrics "Hi. I'm not us-usal-ly in-clined to take up" and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a fermata over the word "Hi."

use - less con - ver - sa - tions with a ta - xi dri - ver. — But I

13

saw as I was walk - ing all these ta - xis with - out pas - sen - gers in con - stant cir - cu - la -

16

tion. — With - out a des - tin - a - tion. — And that's

19

not what life should be a - bout, — so, we're gon - na get out. Cross a bridge, take a road —

22

4/8/09

— to an - oth - er — state. — We'll sit back, through the noise — and the traf - fic and wait —

25

— for some kind of sce - ner - y change. Wait 'til the view from our win -

28

dows is strange. Trust me, I'm not cra - zy. I can see you mak - ing fa - ces in the

31

rear — view mir - ror. — I will pay you what the me - ter says, just

34

drive me up the high-way, I don't care how far — the way — is. — I guess

37

what I'm trying to — say — is: — In the bike — lane of life, some-

40

times you've got - ta get out. — Get to some-

43

place that — you're not. — You've got - ta get out. —

46

8/09

49

'Cause some - times the get - ting out — is all you've

CLAIRE: What? Weren't you listening? I don't know where to.
 You're the professional, you should be making these
 kinds of decisions.

52

got. Why don't you take the B. Q. E., and we can

dim., vamp

(last time)

55

wave at Con - ey Is - land from the Ver - ra - za - no. — Or we could

tra - vel up the Hud - son toward the moun - tains. God, can you im - a - gine fin - 'lly lay - ing eyes—

58

— on — an ac - tu - al hor - i - zon? — That's it, —

61

— there is - n't an - y doubt — that we've got - ta get out. Hit the gas, make a turn, —

64

— let this ta - xi — speed. — 'Cause there is - n't a thing — that the two of us need —

67

— more than some-place our heads — can be clear. Prob - ab - ly mi - les and mi-

les from here. I don't mean to freak and I don't — mean to shout, — but right —

— now, God! — I've real - ly got - ta get out. —

— May - be hit — the Jer - sey shore. — I just got - ta get

82

out. _____ Though I still don't real-ly know what _____ I am get-ting out

86

for. _____ There's

dim., faster but tenderly, legato

90

al - ways _____ some - thing that I'm af - raid of. _____ I've al - ways been

94

scared of the stu - pid - est _____ things. _____ When I was a

girl, I thought that rib-bon came from spi-ders, so I would-n't o - pen pre-

98

sents tied with a - ny kind of strings. And

102

now I'm sit - ting here dec - ades la - ter And it's like all those

deeply

106

fears are part of my D. N. A. It's still the

110

114

or - di - na - ry things that get me fright - ened. Like when he

ten., trailing off...

118

looks right at me... I just want to run a - way...

freely

a tempo, staccato as before

122

Like I got - ta get

125

out. But there's noth - ing I can do

7/8/09

— 'Cause how can you get out. _____ when the prob-

128

lem, Claire, — is you? — You can't get that — far —

131

— from where you — are. —

134

Oh my God. — Stop the car. — I got-ta get out.

137