

Coasting

Benj Pasek/Justin Paul

WOMAN 1:

WOMAN 2:

Bright 2 $\text{♩} = 144$

MAN 1: Hi! Hi! How are you? I'm stu - pen-dous. I'm great too! That's tre -

MAN 2: Hi! Hi! How are you? I'm stu - pen-dous. I'm great too! That's tre -

The first system of the musical score for 'Coasting' features two vocal parts, MAN 1 and MAN 2, and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Bright 2' with a quarter note equal to 144 beats per minute. The vocal lines begin with a rest, followed by the lyrics 'Hi! Hi! How are you? I'm stu - pen-dous. I'm great too! That's tre -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

men-dous! So what's new? No-thing much. That's so true! _____

men-dous! So what's new? No-thing much. That's so true! _____

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal lines end with the lyrics 'men-dous! So what's new? No-thing much. That's so true!' followed by a long horizontal line indicating a continuation of the melody. The piano accompaniment continues with chords and a bass line, featuring some grace notes in the final measures.

13 **WOMAN 1:**

— Keep in touch! I heard you beat Jen-ny in squash.

— Keep in touch!

18 **MAN 2:**

You guys are so cute to - ge-ther. Tell me a - bout Bar - ba -

22 **WOMAN 2:**

- dos! Did you get some per - fect wea-ther? You're so smart and so's your sis-ter.

27 **MAN 1:**

Seems like she's been at Yale for-e-ver. Yes I did. Thanks so much. It was great! Got a

32

sun-burn. You're so nice. She's a gen-ius. Miss her too. Glad you love her!

with pedal

38

My mouth is spit - ting gar - bage. I don't care a-bout the wea-ther. I can

41

hear my-self re-peat the same ge-ner - ic shit to say. "Hey there, how ya do-in'? I feel great!

44

Well thanks for ask - ing." But I'm mask - ing that I tru - ly could-n't care

46

a-bout your day. And on and on I ram - ble from my vault of used up say-ings. But I'm

49

praying that I'll find some sort of substance and connect. 'Cuz real-ly what's the point if we're just

52

coast-ing on the sur-face? We stop liv-ing when we claim that it's not worth it to re-flect.

56

We're just coast - ing. _____

WOMEN:

60

Hi! Hi! How are you? I'm stu - pen-dous. I'm great

MAN 1:

Hi! How are you? I'm stu - pen-dous. I'm great

60

66

too! That's tre - men-dous! So what's new? No-thing much. That's so true! _____

too! That's tre - men-dous! So what's new? No-thing much. That's so true! _____

66

72

Keep in touch!

Keep in touch!

77

WOMAN 1: You're so fun-ny it hurts!

MAN 1: I wish we were best friends. When-

81

WOMAN 2: ev-er I'm a-round you the laugh-ter ne-ver ends. No I'm not. Thought we

86

were. Oh me too! You're a sweetie!

86

with pedal

92

I'm not hear-ing my - self talk - ing. I've said this all be-fore. It's a

92

95

pat-tern I fall in - to when I don't care who I'm with. "Bril-liant! You're a-maz-ing! You're so

95

98

per-fect! Such a win-ner!" But not one word has mean-ing 'cuz it's all a cor-dial myth. And

101

on and on I ram - ble ³ from my vault of used up say-ings. But I'm

103

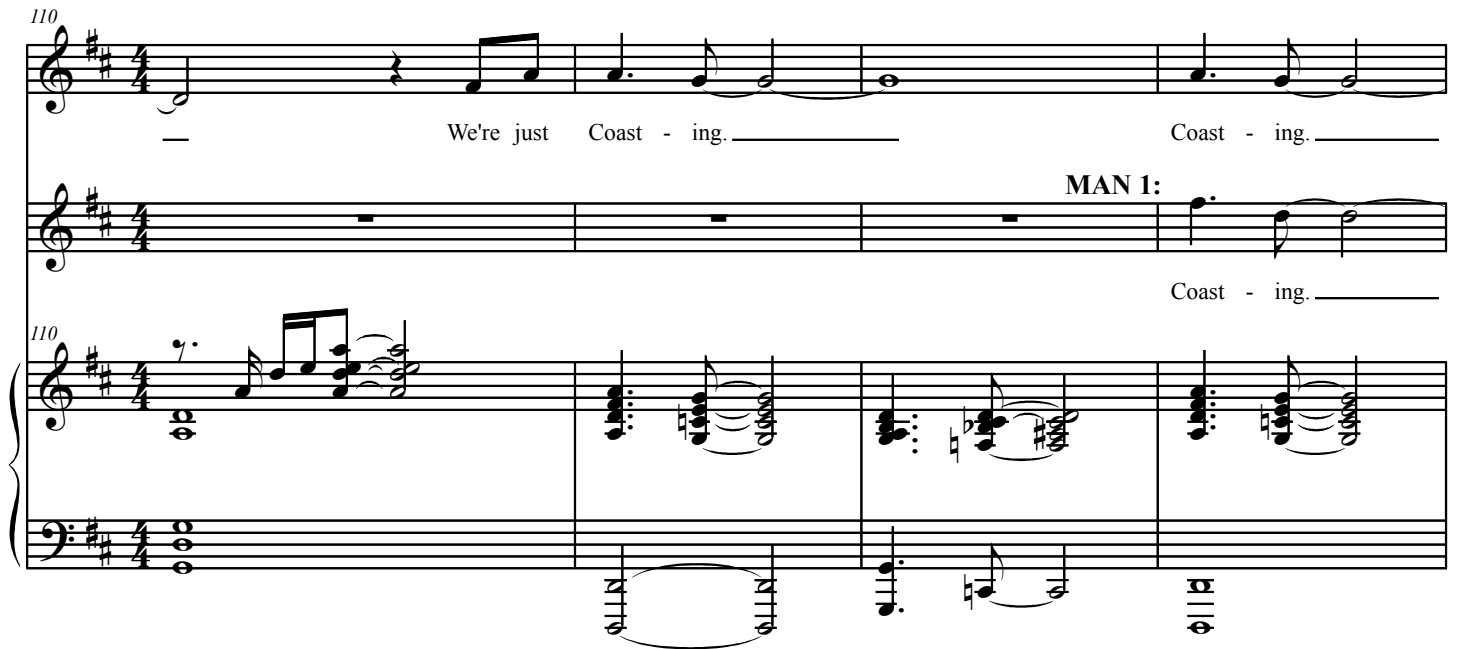
pray-ing that I'll find some sort of sub-stance and con-nect. 'Cuz real-ly what's the point if we're just

106



coast- ing on the sur- face? We stop liv- ing when we claim that it's not worth it to re- flect.

110



We're just Coast - ing. Coast - ing.

MAN 1:
Coast - ing.

114

WOMAN 1:

Hi! How are you? I'm stu - pen-dous. I'm great

MAN 2:

Hi! How are you? I'm stu - pen-dous. I'm great

114

120

too! That's tre - men-dous! So what's new? No-thing much. That's so true! _____

120

too! That's tre - men-dous! So what's new? No-thing much. That's so true! _____

120

126

Keep in touch!

131

MAN 2: Are you real-ly sin - gle? You're too cute to be a-lone.

WOMAN 1: Yes I am. You're a -

136

dor - a - ble!

136

with pedal

146

are! And you look thin-ner!" When ev-'ry-thing is coun - ter-feit it makes me wat to break. And

149

on and on I ram - ble from my vault of used up say-ings. But I'm

151

praying that I'll find some sort of sub-stance and con-nect. 'Cuz real-ly what's the point if we're just

154

coast- ing on the sur- face? We stop liv- ing when we claim that it's not worth it to re- flect.

154

158

+ WOMAN 2

We're just Coast - ing. _____ Coast - ing. _____

MAN 1:

Coast - ing. _____

158

162 **MAN 2:**

Coast - ing. _____ Hi! How are

Coast - ing. _____

168 **G.P.**

you? I'm stu - pen-dous. I'm great too! That's tre - men-dous! So what's...

168 **G.P.**

174

Do I real-ly wan-na see? Do I real-ly wan-na mess it all up to know?

174

178

Do I real-ly wan-na live life with un-cer-tain-ty? Do I wan-na grow? ___

178

WOMAN 1:

WOMAN 2:

182

MAN 1: Do I real-ly wan-na see? Do I real-ly wan-na mess it all up to know?

MAN 2: Do I real-ly wan-na see? Do I real-ly wan-na mess it all up to know?

182

186

Do I real-ly wan-na live life with un-cer-tain-ty? Do I wan-na grow?

Do I real-ly wan-na live life with un-cer-tain-ty? Do I wan-na grow?

186

Detailed description: This block contains the first system of the score, measures 186-189. It features two vocal staves in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Do I real-ly wan-na live life with un-cer-tain-ty? Do I wan-na grow?". Below the vocal staves is a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of block chords in the right hand and a simple bass line in the left hand.

190 **WOMAN 1:**

I wan-na know _____ I wan-na know _____

190 **WOMAN 2:**

I wan-na know _____ I wan-na stay put and

190 **MAN 1:**

I wan-na for-give be-fore it can't be un-done. I wan-na know _____

MAN 2:

I wan-na know _____ I wan-na know _____

190

Detailed description: This block contains the second system of the score, measures 190-193. It features four vocal staves and a piano accompaniment. The vocal parts are: Woman 1 (lyrics: "I wan-na know _____ I wan-na know _____"), Woman 2 (lyrics: "I wan-na know _____ I wan-na stay put and"), Man 1 (lyrics: "I wan-na for-give be-fore it can't be un-done. I wan-na know _____"), and Man 2 (lyrics: "I wan-na know _____ I wan-na know _____"). The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in both hands.

194

I wan - na know _____ I
try in - stead of run. I wan - na know _____ I wan - na
I wan - na know _____ I wan - na
I wan - na know love be - tween a fa - ther and son. I wan - na

Detailed description: This block contains the first system of music, measures 194-196. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "I wan - na know _____ I", "try in - stead of run. I wan - na know _____ I wan - na", "I wan - na know _____ I wan - na", and "I wan - na know love be - tween a fa - ther and son. I wan - na".

197

wan-na be-lieve that there is some-one. I wan - na see me from where I've be - gun.
know _____ I wan - na see me from where I've be - gun.
know _____ I wan - na see me from where I've be - gun.
know _____ I wan - na see me from where I've be - gun.

Detailed description: This block contains the second system of music, measures 197-200. It features four vocal staves and a piano accompaniment. The vocal parts continue from the previous system. The lyrics are: "wan-na be-lieve that there is some-one. I wan - na see me from where I've be - gun.", "know _____ I wan - na see me from where I've be - gun.", "know _____ I wan - na see me from where I've be - gun.", and "know _____ I wan - na see me from where I've be - gun.". The piano accompaniment continues with a consistent rhythmic pattern.

201

I'm not a - fraid _____ to be

I'm not a fraid _____ to be

I'm not a - fraid _____ to be

I'm not a - fraid _____ to be

pva

204

who I am; Who I want to be - come. _

who I am; Who I want to be - come. _

who I am; Who I want to be - come.

who I am; Who I want to be - come.

5

f

207

Be - come.

207

Be - come.

207

Be - come.

207

Be - come.

207

207

210

Be - come Be - come

210

Be come

210

Be - come

210

Be - come

210

210

22
213

Coasting

Musical score for measures 213-216. The score consists of five vocal staves and a piano accompaniment. The key signature is two sharps (F# and C#). The tempo is marked 'Coasting'. The lyrics are 'Be-come' and 'Be-come!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

Musical score for measures 217-220. The score consists of five vocal staves and a piano accompaniment. The key signature is two sharps (F# and C#). The tempo is marked 'Coasting'. The lyrics are 'Be-come' and 'Be-come!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The score includes dynamic markings such as *sfz* and *rit*.