

tales from the bad years



VOCAL SELECTIONS

© 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*.

tales from the bad years

VOCAL SELECTIONS

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For more information, visit:
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10



ac - cent that kills. — Be he Chi - le - an, Greek, Ni - ge - ri - an or Fin nish.

13

WOMAN:


Just give me a - ny - one as

15



long as I don't know 'em. I can't go home feel - ing lone - ly a - gain.

18

But one more day of the fa - mi-liar's gon - na kill your li - bi - do if it was - n't killed way -

MAN:
But one more day of the fa - mi-liar's gon - na kill your li - bi - do

21

BOTH:

— back when. — Oh — oh oh — I want a - non a - non a -

24

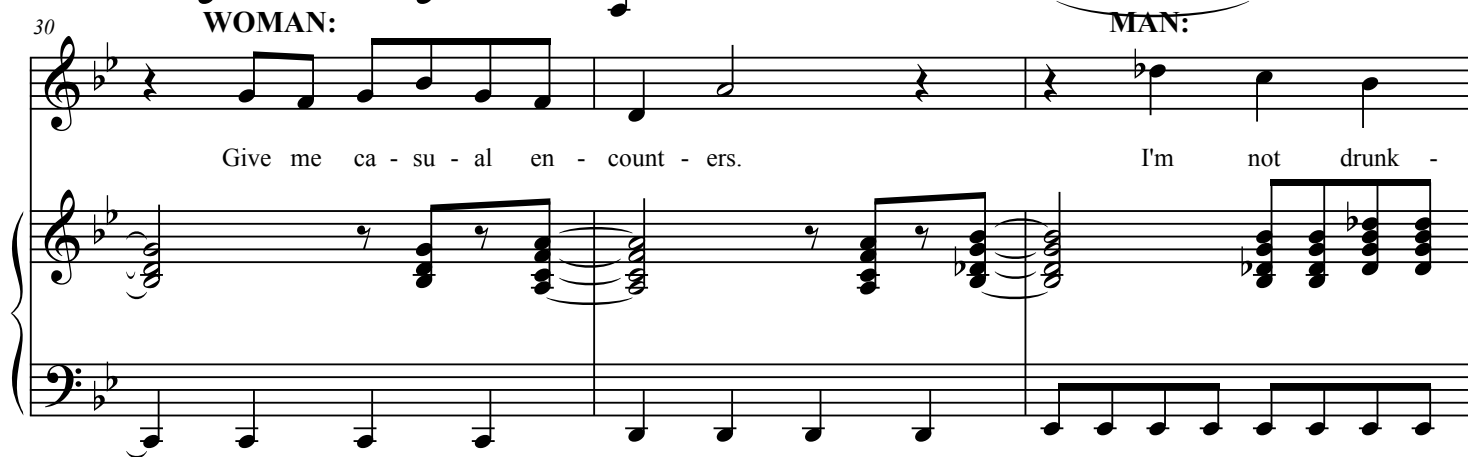
non - y - mous sex with a stran - ger that I met in a bar. — Oh — oh oh —

27



I want an in-cog-ni-to fling with aswing-er in a ren-tal car.

30



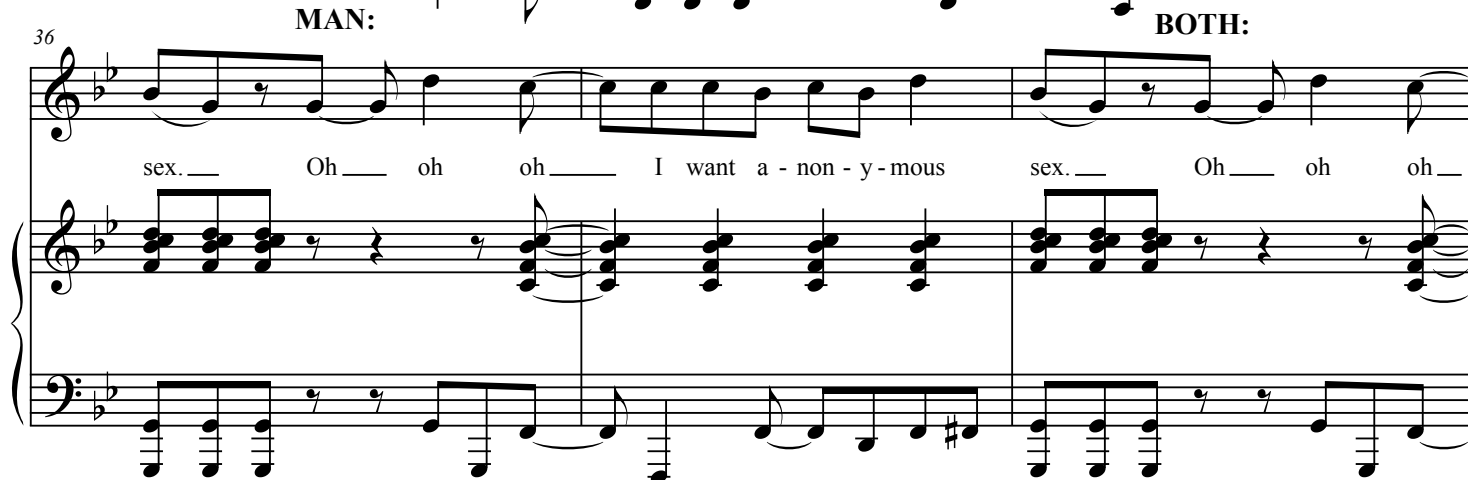
WOMAN: Give me ca-su-al en-count-ers. **MAN:** I'm not drunk -

33



WOMAN: dial-ing my ex a-ny-more. Oh oh oh I want a-non-y-mous

36



MAN: sex. Oh oh oh I want a-non-y-mous **BOTH:** sex. Oh oh oh

39

— I want a - non a - non a - non - y - mous sex.

42

45

MAN:

Where are the chicks who do-mi - nate and se - duce, — The kind they ne-ver in-tro-duce — you to in

48

WOMAN:

col - lege? Show me the guys and gals who

51

don't start to blush___ At just the men-tion of a brush with tan - tric know ledge?

54

Just give me a - ny - one as long as I don't know 'em.

Just give me a - ny - one as long as I don't know 'em. I can't

57

No___ no___ no. ___ The fa -

go home feel - ing lone - ly a - gain. ___ But one more day of the fa -

60

mi-liar's gon-na kill your li - bi - do if it was-n't killed way ___ back when. _____

mi-liar's gon-na kill your li - bi - do Way ___ back ___ when.

63

Oh ___ oh oh ___ I want a - non a - non a - non - y - mous sex with some


Oh ___ oh oh ___ I want a - non a - non a - non - y - mous sex

66

ran - dom hip - ster I don't re - call. _____ Oh ___ oh oh ___

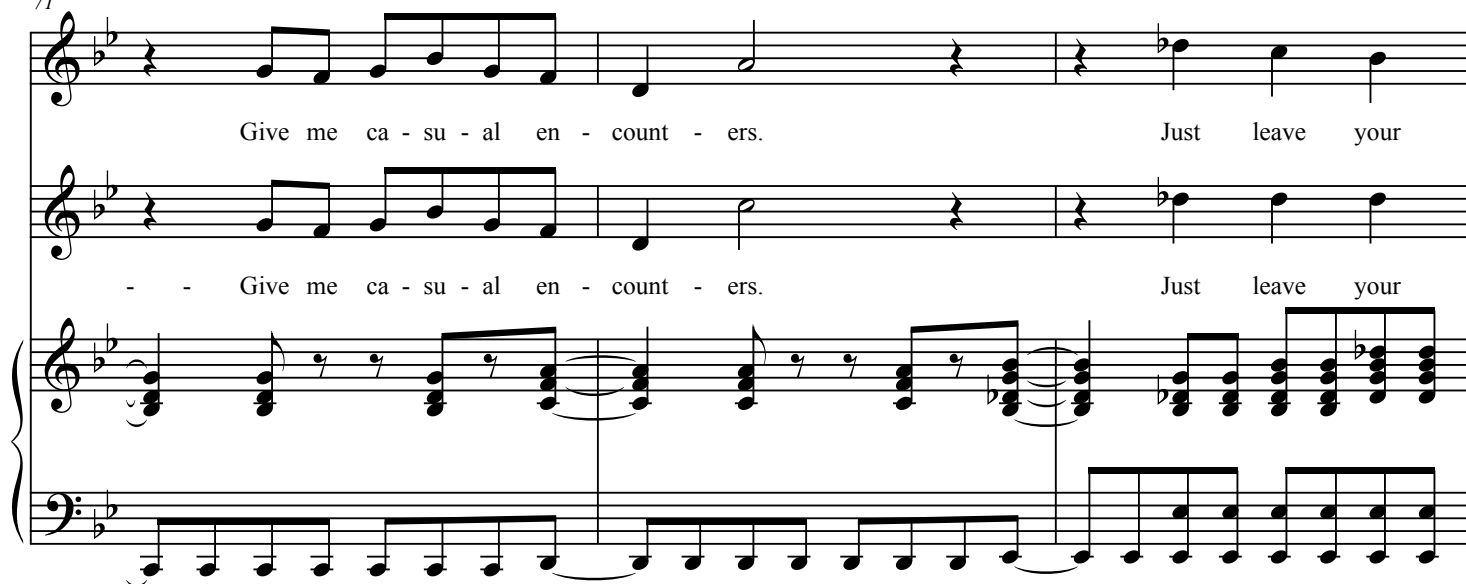
Oh ___ oh oh ___ I want a clas - si - fied af -

69



fair with an air - head in a bath - room stall.

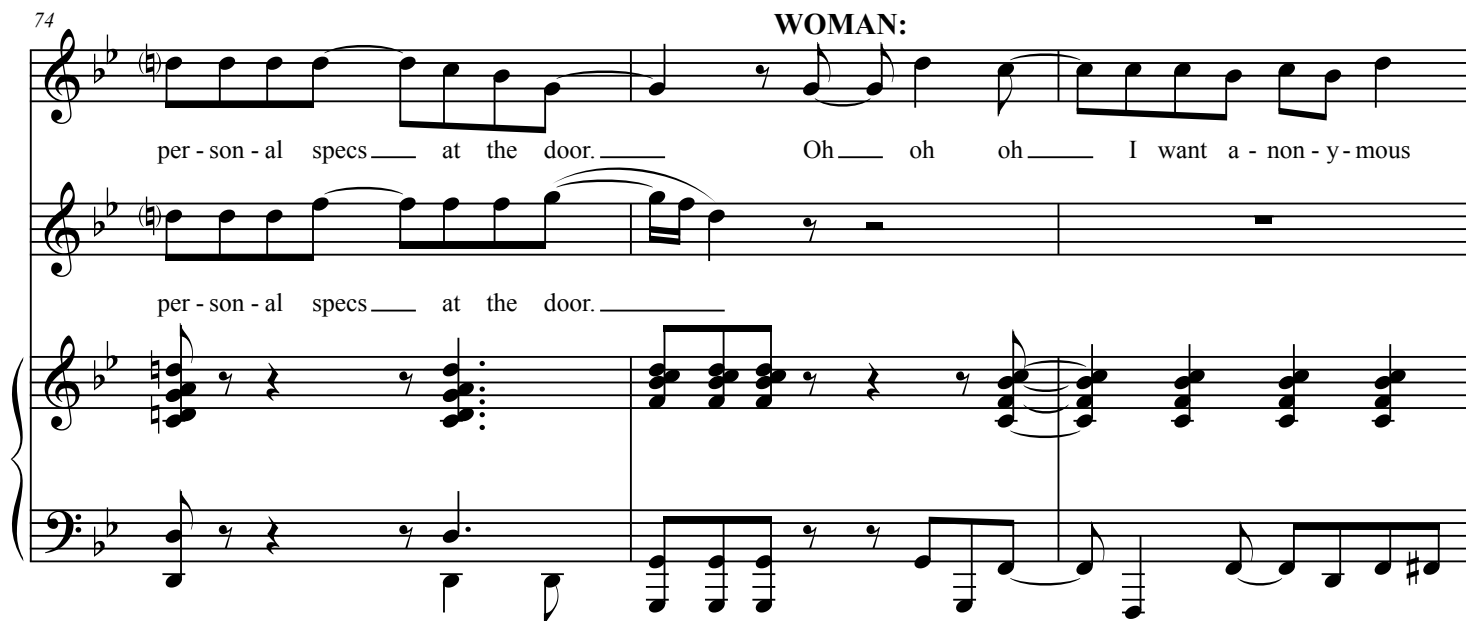
71



Give me ca - su - al en - count - ers. Just leave your
- - Give me ca - su - al en - count - ers. Just leave your

74

WOMAN:



per - son - al specs ___ at the door. ___ Oh ___ oh oh ___ I want a - non - y - mous
per - son - al specs ___ at the door. ___

MAN:

BOTH:

77

sex. — Oh — oh oh — I want a - non - y - mous sex. — Oh — oh oh —

Musical score for measures 77-79. It features a vocal line with lyrics and piano accompaniment. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

80

— I want a - non a - non a - non - y - mous sex.

Musical score for measures 80-82. The vocal line continues with lyrics. The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

83

Musical score for measures 83-86. This section is primarily instrumental for the piano, featuring a complex texture with many chords in the right hand and a steady bass line in the left hand.

87

Musical score for measures 87-90. The piano accompaniment continues with a dense chordal texture in the right hand and a rhythmic bass line in the left hand.

91

MAN:

WOMAN:

Oh oh oh Oh oh oh

94

BOTH:

Oh oh oh I want a - non a - non a -

97

non a - non a - non a - non a - non - y - mous sex with a stran - ger that I met in a bar.

100

WOMAN:

Oh oh oh I want an in-cog-ni-to fling with a swing-er in a

MAN:

Oh oh oh I want an in-cog-ni-to fling with a swing-er

103

ren-tal car. Give me ca-su-al en-coun-ters

Oh Give me ca-su-al en-count-ers.

106

WOMAN:

I'm not drunk-dial-ing my ex a-ny-more. Oh oh oh

I'm not drunk-dial-ing my ex a-ny-more.

MAN:

109

I want a - non - y - mous sex. Oh oh oh god - want - a - non - y - mous -

BOTH:

112

sex. Oh oh oh I want a - non a - non a - non - y - mous sex.

rit.

115

Yea. (riff)

3

How To Return Home

from *Tales from the Bad Years*

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan

Steady pop ♩ = 108

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Steady pop' with a quarter note equal to 108 beats per minute. The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a more rhythmic line in the left hand. The lyrics are: 'Your bare feet slid - ing on the old wood - en floor - boards, Home just as you left'. The piano accompaniment includes markings for *colla voce* and *sempre legato*. The score continues with the lyrics: '— it but still you're sha - ken, Like walk - ing in - to a mu - se - um some - how out of —'. The piano accompaniment continues with a similar melodic and rhythmic pattern.

11

time. _____ It's all the same ex - cept the

mp a tempo

14

girl in the hall - way, Where she's been and who she will ri - pen in - to,

17

Your child hood's on the oth - er side of a sprawl - ing di - vide _____

20

_____ too wide. _____ Take a si - lent breath.

p..

23

Hold in the change. ——— Tell your - self you ——— still live ——— here.

26

Take your bags ——— up - stairs. ——— It's the on - ly way ——— you'll get through —

29

— to - day. ——— Count the hou - rs. Take a show - er.

32

Wash your - self ——— a - way. ———

Pushing forward ♩ = 112

35

mp

38

The house is puls - ing with an a - li - en heart - beat,

41

Was it al - ways here — but you nev - er list - ened? It's call - ing you to be the

44

girl that you were way back — then — a - gain. —

47

Take a si - lent breath. ——— Hold in the change. —

p *mf*

This system contains measures 47, 48, and 49. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *p* and *mf*.

50

Tell your-self you — still live — here. Take your bags — up - stairs. —

This system contains measures 50, 51, and 52. It features a vocal line with lyrics and a piano accompaniment.

53

Put a - way — your clothes, — Take it nice — and slow. —

This system contains measures 53, 54, and 55. It features a vocal line with lyrics and a piano accompaniment.

56

Be their daugh - ter. Noth-ing's hard - er when no - bo - dy knows —

This system contains measures 56, 57, and 58. It features a vocal line with lyrics and a piano accompaniment.

59

How to re - turn _____ home. _____

cresc.

62

How to re - turn _____ home _____ And

65

how to sur - vive, _____ There's no writ - ten guide - lines. How to go back, How to

f

68

show up and un - pack. How to show _____ up. How to grow _____ up. _____

71

How to take a breath.

73

ff

76

Take a si - lent breath. Hold in the change. Tell your-self you —

f

79

— still live here. Take your bags up - stairs. You still share —

82

— a name — But you're not — the same. — You don't fight — it.

85

You don't hide — it. It's a whole — new game

ff

88

of how to re - turn — home. — How to re - turn —

91

home. — How to re - turn — home. —

94

How to re - turn home.

dim. e rit.

97

mp

100

Your bare feet slid - ing on the old wood - en floor - boards,

colla voce

103

Home just as you left — it but still you're shak - en.

rit.

Not A Love Story

from *Tales from the Bad Years*

Music by Brian Lowdermilk

Lyrics by Kait Kerrigan

It's not a love sto - ry. It's not a

p

Detailed description: This system contains the first three measures of the song. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are 'It's not a love sto - ry. It's not a'. The piano accompaniment consists of a grand staff (treble and bass clefs) with a piano dynamic marking (*p*). The piano part features a sustained chord in the right hand and a simple bass line in the left hand.

com - ing of age. It's not the kind of thing you put

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics 'com - ing of age. It's not the kind of thing you put'. The piano accompaniment continues with a similar texture, featuring chords in the right hand and a bass line in the left hand. The time signature changes to 2/4 at the end of the system.

in - to a play. It's just a

Detailed description: This system contains measures 7 through 9. The vocal line concludes with the lyrics 'in - to a play. It's just a'. The piano accompaniment continues with chords and a bass line. The time signature remains 2/4.

10

small sto - ry. It's just two friends — all grown up.

13

— It hap - pens, — it — hap - pens, — it hap - pens one

16

day. Why to - day? —

mp

19

22

We saw our breath, though it was hard - ly win - ter. A pass - er - by would say he'd

25

seen it all be - fore. The fold - ed arms. The wound - ed eyes. The

28

signs that we both ig - - - nored.

31

The old ca - the - dral loom - ing in the sha - dows, The on - ly thing we saw a -

34

mid the threat of tears. We did - n't speak. Our lips were numb. The

37

world did - n't crum - ble. You say good - bye, but do you real - ly know it's o - ver?

40

You say good - bye, but do you com - pre - hend it? You go a - long, think - ing that

43

things like this ne - ver change. And then they

46

go and ___ change. It's not a love sto - ry.

mf

49

It's not a com - ing of ___ age. It's not the

52

kind of thing ___ you put in - to a play.

55

It's just a small sto - ry. It's just two friends

58

— all grown up. — It hap - pens, — it hap - pens, —

61

— it hap - pens one day. Why —

64

67

— does it keep com - ing back to one dark se - cond?

70

We're skip - ping phy - sics just to hold each oth - er's hands. Our sto - machs quake. —

73

— Our first mis - take: We go on de - mand - ing — more.

76

Un - til we're sleep - ing in a squa - lid dorm room.

79

The low - er bunk. We hold each oth - er so tight. — 'Cause there's no room here at all. —

82

— We have to spoon or we'll fall. — But we re - fuse; we will not

This system contains measures 82, 83, and 84. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

85

say the bed is too small — for us. —

This system contains measures 85, 86, and 87. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

88

— We on - ly want - ed more. Un - end - ing.

f

This system contains measures 88, 89, and 90. It features a vocal line with lyrics and a piano accompaniment. A dynamic marking of *f* (forte) is present. The piano part includes a treble and bass clef with various chords and melodic lines.

91

More. — A ho - ri - zon stretch ing out —

This system contains measures 91, 92, and 93. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

94

— as far as we can see. — I'd — have — you. — You'd — have — me. —

97

— As sure as time would pass, as per-man-ent as stone ca-the-drals.

100

May - be if we had - n't skipped phy - sics, We'd —

102

— know — ev - 'ry - thing has a de - cay. —

104

We had - n't learned yet that each ro - mance has a

mf

107

last day. 8va -

mp

110

Ca - the - dral bells rang out to mark the ho - ur, Re - mind - ing us that this was

p

113

just a - noth - er night, That ho - urs pass, That morn - ing breaks, That

p

116

some - how there's still sun - light. You say good - bye, but do you

8va

119

real - ly know it's o - ver? You say good - bye, but do you com - pre - hend it?

8va

122

There was a time when you were sure Some things ne - ver change

125

But that can al - so change

128

It's not a love sto - ry.

This system contains measures 128, 129, and 130. The vocal line starts with a rest in measure 128, followed by the lyrics "It's not a love sto - ry." in measures 129 and 130. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a long note in the left hand at the end of measure 130.

131

It's just a small sto - ry. And it hap -

This system contains measures 131, 132, and 133. The vocal line continues with "It's just a small sto - ry. And it hap -" across these measures. The piano accompaniment maintains the eighth-note accompaniment, with a long note in the left hand at the end of measure 133.

134

- pens one day.

This system contains measures 134, 135, and 136. The vocal line continues with "- pens one day." across these measures. The piano accompaniment continues with the eighth-note accompaniment, with a long note in the left hand at the end of measure 136.

137

Why

This system contains measures 137, 138, and 139. The vocal line begins with "Why" in measure 137, followed by a long note in measure 138 and another long note in measure 139. The piano accompaniment continues with the eighth-note accompaniment, with a long note in the left hand at the end of measure 139.

140

to - day?

143

PARTY WORTH CRASHING

from *Tales From The Bad Years*

Music by Brian Lowdermilk
Lyrics by Kait Kerrigan

Woman 1, Woman 2 and Woman 3 are in a car. They are dressed to party.

WOMAN 3: Cute shoes, Kelly. **WOMAN 2:** Thanks. Cute bag. **WOMAN 3:** It's Dolce. **WOMAN 1:** Please pretend that you did not buy that on the street.

♩ = 144

W3: I didn't, Ramona. **W1:** Please. Keep saying that. It's hilarious. **W2:** It's still nice. **W3:** That's because it's still Dolce.

5

Suddenly, they all see something up ahead. **W2:** Oh my god. Guys **W1:** Shut. Up. **W3:** The party has arrived.

9

14

W3 **W2** **W1**

We're in a car. We're driv - ing through the Hamp - tons. — The house is sick. It

17

W3 W2 W1

looks like Pe - ter Framp - ton's. It has a gate. It has its own drive. — It

20

ALL 3

has a ne - on sign that's flash - ing "Framp - ton Comes A - live." We're young. We're hip. —

23

— We're rich. — We tip. — And when —

26

— we find — an o - - pen bar — and hot — buf - fet, —

29

We stay. This looks like a party worth crashing. Fer -

32

- gie's in the hizzouse, Ready to spin. Yeah, this looks like a par -

35

- ty worth crashing. Ev - 'ry - bo - dy's smashed and singing "Knock, knock, let us in."

WOMAN 2: Oh my god. I think I see an Olsen. WOMAN 1: Where's my red cup!

38

42 **W3** **W2** **W 2/3**

The kegs are tapped. The par - ty's get - ting start - ed. — But we don't drink beer 'cause

45 **W1** **W3**

we think that's re - tard - ed. We don't do keg stands 'cause that's not our thing. We're drink - ing

48 **ALL 3** **W2**

Gold - schla - ger and Red Bull, 'Cause we like our drinks with bling. We're young.

50 **W3** **W1** **W 2/1**

We're hot. — We're rich. — You're not. —

53

W 1/2

_____ And when _____ the si - tu - a - tion calls _____ for show -

W3

_____ And when _____ the si - tu - a - tion calls _____ for show -

56

- - ing tit, _____ We do _____ it. This

- - ing tit, _____ We do _____ it. This

58

looks like a par - ty worth crash - ing. No - bo - dy eats carbs so

looks like a par - ty worth crash - ing. No - bo - dy eats carbs so

61

ev - 'ry - one's thin. ___ Yeah, this ___ looks like a par - ty worth crash - ing. Ev -

ev - 'ry - one's thin. ___ Yeah, this ___ looks like a par - ty worth crash - ing. Ev -

64

- - 'ry - bo - dy's smashed and sing - ing "Knock, knock, let us in." Yea

- - 'ry - bo - dy's smashed and sing - ing "Knock, knock, let us in."

W1

66

Oh ___ no ___

Reggae ♩ = 84

70

Woman 1 and Woman 2 lock eyes drunkenly. WOMAN 1: Hey. WOMAN 2: Hey.

73

A hot second and then they make out, as Woman 3 gets up on a table and begins to dance alone.

76

W3

You for - got to eat at home but there's fri - tos. Lots of gua - ca - mo - le

79

and some tost - it - os. Eat from the buff - et of life you're liv - ing.

82

No one but the mod - els count - ing cal - or - ies to - night so give in,

84

It's your life. This is your life. It's your life.

87

This is your life. Get your ass out on the dance floor danc - ing.

90

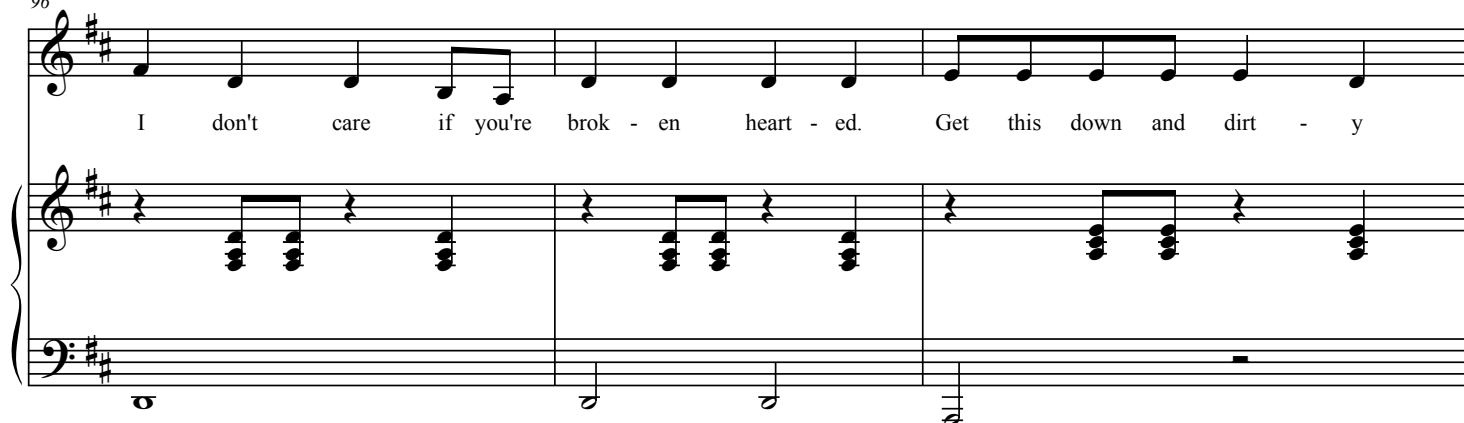
All I need to - night's a chance en - count - er ro - manc - ing. Grind on the ta - ble,

93



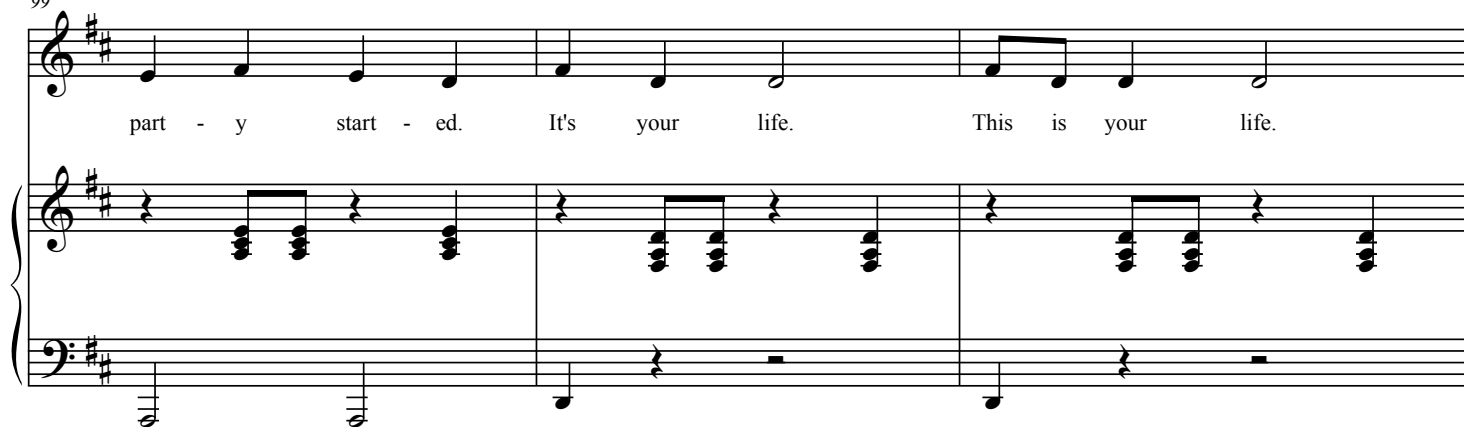
while you still ab - le. Take your cab - le sweat - er off and dis - re - gard the lab - el.

96



I don't care if you're brok - en heart - ed. Get this down and dirt - y

99



part - y start - ed. It's your life. This is your life.

102



It's your life. This is your...

Woman 3 falls off the table. Slowly, she climbs back up.

105

Don't be wor - ried when you fall right off the ta - ble. All it means is that it

108

was - n't ve - ry sta - ble. Get back up a - gain it's all part of the sto - ry. The

111

good and the bad and the mo - ther - fuck - ing glo - ry.

113

f
It's your life. This is your life. Don't you see.

116

This is your life. Don't you see. This is the point. The

119

whole en - ti - re point of life is...

Woman 3 pukes.

WOMAN 1: (*on phone*) Oh my god, you'll never believe where we are. Peter fucking Frampton's house! I don't know, he's old. I don't know, Bob, but he was on the Colbert Report and a Geico commercial. Like the ones where they have the stars so... whatever. His house is like the size of an air hanger so I think you should probably let the guy off the hook...

122 **Tempo 1**

rit. last time only

126 **Freely**
W3

The par - ty's tanked. The mo - vie stars are pur - gin'. — And Kel - ly's gone. I

129

think she's not a vir - gin. Ra - mo - na's drunk and dial - ing her ex. — The

accel.

132

ALL 3

floor is su - per - stick - y. And the man - sion smells like sex. We're crunk. —

134

— We're high. — We say — bu - bye. —

a tempo

137

— But sud - den - ly — the par - ty hits — a se -

accel.

140

W 1/2

cond wave. — The ra - - - a - a - a - a - a - a - a - ave. —

W3

cond wave. — The ra - - - a - a - a - a - a - a - a - ave. —

Piu Mosso $\text{♩} = 146$

143

— This is the par - ty worth crash - ing. Dead — un - til it's re - sur -

— This is the par - ty worth crash - ing. Dead — un - til it's re - sur -

146

rect - ed a - gain. — Yeah, this — looks like the par - ty worth crash - ing. Ev -

rect - ed a - gain. — Yeah, this — looks like the par - ty worth crash - ing. Ev -

149 **W1**

- - 'ry - bo - dy's smashed and sing - ing "Not that in - no - cent." Yea

- - 'ry - bo - dy's smashed and sing - ing "Not that in - no - cent." This

W2
W3

151

Yea _____

looks like a par - ty worth crash - ing. I'll _____ be sit - ting pool - side,

154

— Gun, — yeah. This — looks like a par - ty worth crash - ing. — Ev —

bring me a gin. — Yeah, this — looks like a par - ty worth crash - ing. Ev

157

W1 ALL 3

'ry - bo - dy's smashed and sing - ing Yea. Ev 'ry - bo - dy's smashed and sing - ing

160

W 1/3

WOMAN 2: Oh my god. Guys. Bob just told me about a party three doors down. Par -

163

ALL 3

- ty worth crash-ing. WOMAN 2: Brangelina might be there. With her babies. Par -

167

W1

- ty worth crash - ing. Oh

170

W 1/2

Par - ty worth crash - ing.

W3

Par - ty worth crash - ing. I'm _____

173

W 1/2

Par - ty worth crash - ing. Oh_

so fuck - ing drunk. _____ Par - ty worth crash - ing.

W1

ff

176

W2

Stop _____ riff - ing!

Pretty Girl Blues

from *Tales From The Bad Years*

[Two Girl Version]

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan

Bouncy ♩ = 136

mp swing 8s

3

5 W1

I look so fine that no one likes to walk with me. My hair's so po-ker straight I

3

8

go to clubs for free. But when I get in - side there's not a girl as pret - ty. No one

11

un-der-stands my plight in this whole damn ci-ty. — I got a new hair -

15

- cut, new dress, — a pair of new shoes, — I got an

18

at - ti - tude that might be rude but that's how I cruise. — I — got a

21

pal - pi - ta - ting heart — in my it - ty bit - ty chest. — So I'm the best dressed —

24

whose — Yea whose —

27

— got the pret - ty girl blues. —

30

W2
W1

I'm not com plain-ing 'bout the fringe be - ne-fits. I'm stuck with this di-lem-ma

33

'cuz the Pra-da shoe fits. I know I know I know I got a good thing go - ing but way

36

up here on my pe - de - stal it's not so ea sy know - ing.

39

W1 BOTH

One! Two! I got a new hair - cut, new dress, —

41

W1

— a pair of new shoes, — I got an at - ti - tude that might be rude but

44

BOTH W1

that's how I cruise. — I — got a pal - pi - ta - ting heart — in my

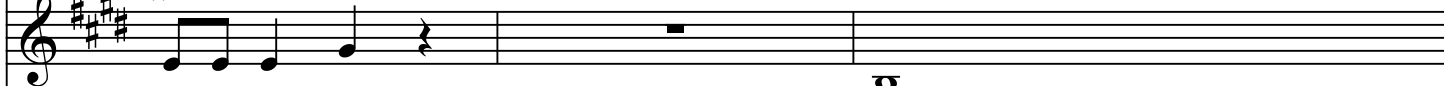
47

W1

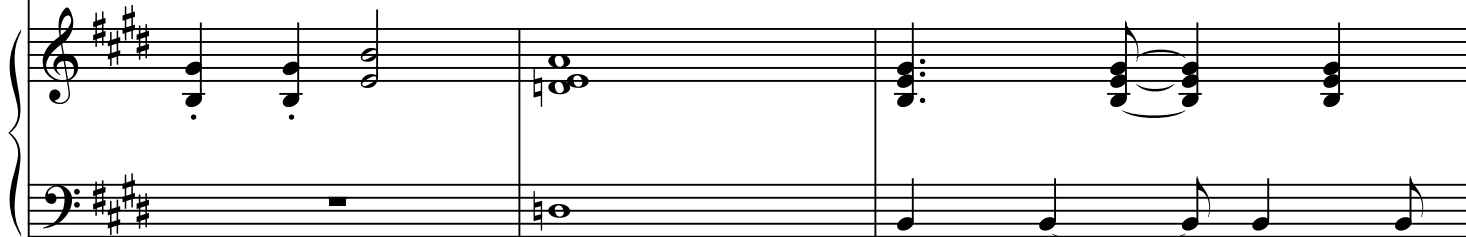


thir - ty two D - - chest. _____ So I'm the one who's get - ting

W2



Thir - ty two D Oh



50



lone - ly feel - ing she's the on - ly one whose _____ Yea



Oh _____ whose _____ Yea



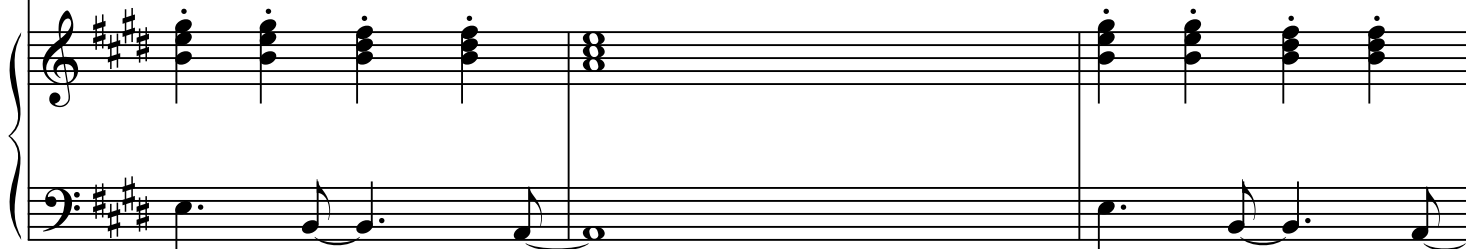
53



whose _____ got the pret - ty girl blues. _____



whose _____



56

W1
W2

the pret - ty girl blues.

59

No-bo-dy can fa-thom the price — tag of my per-fec-tion. No one knows the beau-ty queens plight. —

mf

62

W1 3 W2 3 W1

With the ma - ni - cures, the pe - di - cures. Pre -

65

3 2 2 2 3 2 3

ven - ta - tive bo - tox, ve - gan, no - tox che - mi - cal face peels — 'ev - ry

67

night to keep my skin tight.

70

W1

I got a new hair - cut,

73

W1

W2

I got a new hair - cut, Oh

I got a new hair - cut, I got a new hair -

76

I got an
- cut, new dress, a pair of new shoes,

79

at - ti - tude that might be rude but that's how I cruise. I got a
That's how I cruise. I

82

pal - pi - ta - ting heart in my it - ty bit - ty chest.

85 **BOTH** W1

So tell me true is that the way to treat a la-dy who is on-ly tryin' to find a man who

88

un-der-stands that she's the on-ly one whose Yea

W2

The on-ly one whose Yea

3

91

whose got the pret-ty girl blues. Yea

W2

whose Got the pret-ty girl

94

Musical score for measures 94-96. The system consists of four staves: two vocal staves and two piano accompaniment staves. The key signature is one flat (B-flat). The melody in the vocal staves is: *Got the pret - ty girl Got the pret - ty girl*. The piano accompaniment features a bass line with eighth notes and triplets, and a treble line with chords. A '3' is written below the bass line in measures 95 and 96.

97

Musical score for measures 97-99. The system consists of four staves. The vocal staves have the lyrics: *blues. _____ Got the pret - ty girl* in measure 97, and *Got the pret - ty girl* in measures 98 and 99. The piano accompaniment continues with chords in the treble and a bass line with eighth notes and triplets. A '3' is written below the bass line in measure 99.

100

Musical score for measures 100-102. The system consists of four staves. The vocal staves have the lyrics: *Got the pret - ty girl blues.* in measure 100, and *Got the pret - ty girl blues.* in measure 101. The piano accompaniment features a treble line with chords and a bass line with eighth notes and triplets. A '3' is written below the bass line in measure 101. The system concludes with a double bar line in measure 102.

Someone Else's Life

from *Tales from the Bad Years*

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan

The musical score is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). It consists of three systems of music. The first system is an instrumental introduction for piano, starting with a forte (*f*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The second and third systems include vocal lines with lyrics. The piano accompaniment for the vocal sections features chords and moving bass lines that support the vocal melody.

System 1: Instrumental Introduction

System 2: Vocal Entry

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

System 3: Vocal Continuation

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, marked with a fermata over the final note. The piano accompaniment (bottom two staves) starts with a strong *f* dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line with some sustained chords in the left hand.

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 next two lines of music. The vocal line continues with a steady eighth-note melody. The piano accompaniment is marked *mp* and features a more active bass line with eighth-note patterns, while the right hand has sparse chordal accompaniment.

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

Detailed description: This system contains the next two lines of music. The vocal line continues with the same eighth-note melody. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand providing a steady bass line.

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 final two lines of music on the page. The vocal line concludes with a final note. The piano accompaniment continues with its established rhythmic and harmonic structure, ending with a final chord in the right hand and a melodic phrase in the left hand.

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 -

- se's life.

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

subito p

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

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

f *mp*

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "— some-thing to want, — Some-thing I knew. — There's noth-ing that I want to do. —". The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand features chords and melodic fragments, while the left hand has a bass line. Dynamics include *f* (forte) and *mp* (mezzo-piano).

— I need a change in point of view. Oh _____

dim. e rit. *riff*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with: "— I need a change in point of view. Oh _____". The piano accompaniment continues with a grand staff. The right hand has a melodic line with a *riff* section. The left hand has a bass line. Dynamics include *dim. e rit.* (diminuendo e ritardando).

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

f

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with: "Give me some one el - se's life. — This one is - n't work - ing out — 'cause I'm". The piano accompaniment continues with a grand staff. The right hand has a chordal accompaniment. The left hand has a bass line. Dynamics include *f* (forte).

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with: "fin - ished with my eag - le scout - ing days. _____ An - y - bo - dy el - se's life. — Sign —". The piano accompaniment continues with a grand staff. The right hand has a chordal accompaniment. The left hand has a bass line.

— 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.

TWENTY-SOMETHING

(8/17/08)

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan

$\text{♩} = 126$

The piano introduction consists of two staves. The right hand plays a continuous eighth-note melody in a major key with one sharp (F#). The left hand plays a simple bass line with a few notes.

3 WOMEN

Oo

MEN

Oo

The vocal section features three staves. The top two staves are for vocalists, labeled 'WOMEN' and 'MEN', with 'Oo' lyrics. The bottom two staves are for piano accompaniment, continuing the melody from the introduction. The piano part includes a bass line with eighth notes and a treble line with a more complex eighth-note pattern.

6

Oh

Oh

V.

V.

V.

V.

V.

V.

V.

V.

9

Ah

Ah

V.

V.

V.

V.

V.

V.

V.

V.

11 W1

My whole life is right in front of me. — I can go an - y - where. —

14

Two whole de - cades can't pre - pare you for the mo - ment, When the

17

page is blank be - fore you, and you're bare - ly e - ven twen - ty - some - thing.

19 W2

Noth - ing's stand - ing in my way. — No one's hold - ing me back. —

22 **M2**

Col - lege end - ed and there's no one here to tell me Not to

25 **ALL 3**

hit the bars and rent some cars. I'll fuck a - round But then I'm gon - na

27

change the world. — It's the gen - er - a - tion twen - ty - some - thing

30

a - scend - ing. We might — be young, — we might — be poor —

33

— but we know we de - serve much more than what our

36

W2

ALL 3

pa - rents have. Who knows what that - ll be? But we're

39

read - y to dis - cov - er if there's life af - ter the Wii. 'Cause as

41

long as we're still young and fresh and twen - ty - some - thing, We're free.

44

W1

This is it. This is what's hot. ___

48

W1

M2

But you're on - ly twen - ty - some - thing 'til you're ___ not.

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing. 'Til you're ___ not.

51

W2

W1 AND W2

M2

Hur-ry up. Do it now. If you don't. If you blink, Then it's o - ver.

If you don't. If you blink, Then it's o - ver.

54 **W3**

Show me some-thing I can get be-hind. ____ And I'm al-read-y there. _

57

M1

The

I've got time to kill un - til my life be - comes more real. The

60

time is now for wear - ing heels drugs,

time is now For room - mates, for chance en - count - ers.

62

ALL

Raise a glass — To the gen - er - a - tion twen - ty - some - thing

65

a - scend - ing. We might — be young, — we might — be poor —

a - scend - ing. We might — be young, — we might — be poor —

68

— but we — know we — de - serve — much more — than what our

M1
— but we — know we — de - serve — much more —

M2
but we — know we — de - serve — much more — than what our

71

pa - rents have. ___ More than some damn de - gree.

pa - rents have. ___ More than some damn de - gree. ___

74

— We're the tar - get de - mo - graph - ic. We're the rea - son for T - V. We're ob -

— We're the tar - get de - mo - graph - ic. We're the rea - son for T - V. We're ob -

77

sess - ive - ly and de - fin - ite - ly twen - ty - some - thing ___

sess - ive - ly and de - fin - ite - ly twen - ty - some - thing ___

79

Don't think a - bout to - mor - row. There's e -
and free. There's e -

82

nough to do to - day. I'm young, smart, on my way.
nough to do to - day. I'm young, smart, on my way.

85

This is my day. You blinked. You're not twen - ty - some - thing.
This is my day. You blinked. You're not twen - ty - some - thing.

Freely

88 W3

This is it. This is what's hot. ——— It's your mo - ment. It's your de - cade.

91

But you're on-ly twen-ty-some-thing 'til you're ——— not. Hur ry up. Do it now. If you

This is it. This is what's hot. ———

grad. accel.

94

don't. If you blink, Then it's o - ver. Don't

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing

96 W2

This is it. This is what's hot.

think a - bout to - mor - row. There's e -

This is it. This is what's hot.

'til you're not. Hur-ry up. Do it now. If you

98

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing

nough to do to - day. I'm

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing

don't. If you blink, Then it's o - ver. Don't

100 **W1**

This is it. This is what's hot. _____

'til you're _____ not. Hur-ry up. Do it now. If you

young, smart, on my way. This is my day.

'til you're _____ not. Hur-ry up. Do it now. If you

think a - bout _____ to - mor - row. There's e -

102

It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing

don't. If you blink, Then it's o - ver.

You blinked. You're not twen - ty - some - thing.

don't. If you blink, Then it's o - ver. Don't

nough to do _____ to - - day. I'm

104

'til you're _____ not. Hur-ry up. Do it now. If you
 Oh _____ yea _____
 This is it. This is what's hot. _____
 think a - bout _____ to - mor - row. There's e -
 young, smart, on my way. This is my day.

106

don't. If you blink, Then it's o - ver. Don't
 Oh _____ Don't
 It's your mo - ment. It's your de - cade. But you're on - ly twen - ty - some - thing.
 nough to do _____ to - - day. _____
 You blinked. You're not twen - ty - some - thing.

108

think a - bout to - mor - row. There's e -
 think a - bout to - mor - row. There's e -
 'til you're not, Hur - ry up. Do it now. If you
 young, smart, on my way. This is my day.
 young, smart, on my way. This is my day.

110

nough to do to - day. I'm
 nough to do to - day. I'm
 don't. If you blink, Then it's o - ver. I'm
 You blinked. You're not twen - ty - some - thing.
 You blinked. You're not twen - ty - some - thing.

116

Raise a glass — To the gen - er - a - tion twen - ty - some - thing

Raise a glass — To the gen - er - a - tion twen - ty - some - thing

119

a - scend - ing. Oh Young, Poor

a - scend - ing. We might — be young, — we might — be poor —

a - scend - ing. We might — be young, — we might — be poor —

a - scend - ing. We might — be young, — we might — be poor —

122

Score for measures 122-123. The music is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "We know we de - serve much more. — but we know we de - serve much more. — but we know We de - serve much more. — but we know We de - serve much more." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

124

Score for measures 124-125. The music is in B-flat major (two flats) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "that what our pa - rents had. —". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

126

Who knows what that - 'll be? _____

Who knows what that - 'll be? _____

Who knows what that - 'll be? _____

Who knows what that - 'll be? _____

Who knows what that - 'll be? _____

When you're

M2

128

You're just start - ing, when you're twen - ty - four. You'll

twen - ty, you're just start - ing. You're twen - ty five, you'll

W2

W1

M1

130

add W2

nev - er feel more per - fect when you're turn - ing - twen - ty three, be - cause we're

W3

add MEN

nev - er feel more per - fect. Life starts - at twen - ty - three, be - cause we're

132

read - y and we're wait - ing and we're twen - ty - some - thing. — And free.

read - y and we're wait - ing and we're twen - ty - some - thing. — And free.

135

mf

ff

TWO STRANGERS

(8/17/08)

Music by
Brian Lowdermilk

Lyrics by
Kait Kerrigan

$\text{♩} = 140$

W2

Some where in a qui - et lit - tle nook of this ci - ty,

4

Slip - ping in - to some-thing that's a lit - tle less like a dis - guise...

7

You are not a - lone here.

11

O - pen up your eyes. We can - not sleep.

rit.

14

We'll just hold our breath to - night. Two Oh. Two stran - gers.

W3 *W1*

a tempo

17

stran - gers. Hope don't mat - ter. It don't mat - ter. Time Two stran - gers.

W3

20

— will pulse on and to - mor - row will come — and go. — Or at least —

W3

Go —

23

— I've been — told so. — Two stran - gers, Two stran - gers, Two stran - gers, Two stran - gers,

W1 W3

26

ALL

Lost and lone - - - ly, on - ly night - cap strange —

W3

29

stran - gers Let - ting go of a dream

rit.

W2

♩ = 132

32

Wak - ing up from a dream

Let - ting go of a dream

Wak - ing up from a dream

W3 W1

35

Wak - ing up from a half - re - mem - bered mid - No - vem - ber dream

♩ = 144

38

And some where out in Brook-lyn you're a - lone and you're drink - ing,

42

Soak - ing up the feel - ing that you've

45

ne - ver felt noth - ing at all. _____

48

Whis - key makes — you brood, — but that's your kind — of mood. —

51

Oh, We can - not sleep. But we'll hold — our breath — to - night. —

55

— Two stran - gers. Hope don't mat - ter.

W1

Two stran - gers. Hope don't

W3

Two stran - gers. Hope don't

58

It don't mat-ter. Time ___ will pulse on and to-mor-row will come ___ and go. ___

mat - ter Time ___ will pulse on will come ___

mat - ter Time ___ will pulse on will come ___

61

___ We'll be trugd - ing through ___ the snow. ___ Two

___ and go. ___ Two stran - gers,

___ and go. ___

64

stran - gers, Lost and lone - - - - ly,
 Lost and lone - - - - ly,
 Two stran - gers, Lost and lone - - - - ly,

67 W2

on - ly night - cap strange — stran - gers Let - ting go of a dream —

rit.

71

Wak - ing up from a dream —
 La da da de da da — La da da de da da —

a tempo
 W 1/3

74

La da da de da da da da da _____ And then it's o -

— Ai ah _____

77

- ver. Just a - noth - er mis - take _____ done

done

80

o - ver. There's no e - vi - dence here, _____ No mark or pi - ctur e frame Just a name

Just a name

83

In a cell phone, stuck in my head, — Smell-ing boy — in my emp - ty twin — bed or

This system contains the musical notation for measures 83 through 86. It features a vocal line with lyrics and a piano accompaniment with chords and a bass line.

87

May-be I'm just con-jur-ing some ro-mance I read. _____

accel.

This system contains the musical notation for measures 87 through 90. It includes a vocal line with lyrics and a piano accompaniment. An acceleration marking (*accel.*) is present in the piano part starting at measure 89.

$\text{♩} = 144$

91

ALL

This was not... So ma - gic - a - a - al. You

This system contains the musical notation for measures 91 through 94. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked as **ALL** (Allegro).

95

did - n't im - press me. Not at all. No. No. Not e - ven a

This system contains the musical notation for measures 95 through 98. It includes a vocal line with lyrics and a piano accompaniment.

99

lit - tle bit. You were some - thing I want - ed to try, And

103

W2

we we hap - py, For a while. Just like in a

107

$\text{♩} = 146$

dream W1 One late

W3 La La La

La La La

110

night Tum - a - bling t'ward win - ter in a per - fect au - tumn lu - min - es - cent

La La La La

La La La La La

113

light, You held me

La La La La La La Me

La La La La La La La La La La Me

8va 15ma

117

tight.

Ah Ah

121

That was all I e - ver could have asked for.

rit.

125

We'll just hold our breath — to - night. — Two stran - gers.

Two stran - gers. W1

Two stran - gers. W3

Two stran - gers.

accel.

129

Two stran - gers _____ We can - not sleep. —

Two stran - gers _____ We can - not sleep. —

_____ We can - not sleep. —

The musical score for measures 129-131 features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand part with chords and a left-hand part with a simple melodic line. The lyrics are: "Two stran - gers _____ We can - not sleep. —".

132

— We'll just hold our breath _____ to - night. _____ Two stran - gers.

— Two stran - gers. Two stran - gers.

— Two stran - gers. Two stran - gers.

The musical score for measures 132-135 continues the vocal line and piano accompaniment. The lyrics are: "— We'll just hold our breath _____ to - night. _____ Two stran - gers." and "— Two stran - gers. Two stran - gers." and "— Two stran - gers. Two stran - gers.".

136

Hope don't mat ter. It don't mat-ter. It don't mat-ter. ___

Hope don't mat ter. It don't mat-ter. Time ___ will pulse on

Hope don't mat - ter. Time ___ will pulse on We'll come ___ and ___ go.

140

Oh. ___

Oh ___

Oh ___ Two stran - gers,

144 W2

and lone - - - ly, on - ly night - cap strange_

Lost
W 1/3

and lone - - - ly, on - ly night - cap strange_

Lost

rit.

147

ers Lost and lone - - - ly, on - ly night - cap strange_

stran - ers

151

stran - gers La da da de da da

154

Musical score for measures 154-156. The system consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature has one flat (B-flat). The vocal line contains the lyrics "La da da de da da" with a long dash after the final "da". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

157

Musical score for measures 157-160. The system consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature has one flat (B-flat). The vocal line contains the lyrics "La da da de da da da da da da da da da da da" with long dashes after several "da"s. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.