

JOHN & JEN

VOCAL SCORE

Music and book by

ANDREW LIPPA

Lyrics and book by

TOM GREENWALD

prologue/welcome to the world

1

cello

piano

Musical score for measures 1-8. The cello part (bass clef) begins with a whole note G2, followed by a half note F2, and then a quarter note G2. The piano part (treble and bass clefs) features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

8

perc

Bells

Musical score for measures 8-15. The percussion part (treble clef) includes a section labeled 'Bells' starting at measure 8. The piano part continues with intricate rhythmic patterns. The key signature changes to one flat (Bb) at measure 10, and the time signature changes to 4/4 at measure 15.

21

Dear-est broth-er, please don't hate me. Are you

Vamp

Musical score for measures 21-24. The vocal line (treble clef) contains the lyrics: "Dear-est broth-er, please don't hate me. Are you". The piano part (treble and bass clefs) features a vamp section starting at measure 22, indicated by a box labeled "Vamp". The key signature has two flats (Bb, Eb) and the time signature is 4/4.

25

all right? I wor-ry a-bout you. What hap-pened? Do you

I'm fine. I know. Not now, Jen.

30

blame me? Was it my fault? Just be care-ful. Please be care - ful. If

Not now, Jen. Re-mem-ber the old days. The way we were back

34

an - y - thing ev - er hap - pened to you. I would...

then. Re - mem - ber. Where is the kid who used to

38
Where is the kid who used to throw me the base - ball?
39
help with my home - work?
41
Where is the kid who would look
41
Where is the kid who could pro - tect me from Dad - dy?
44
out for the oth - er?
44
Where are the kids who made a
44
Where are the kids who made a prom - ise for - ev - er?

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal lines are written in a single treble clef. The lyrics are placed below the vocal lines, with some words hyphenated across measures.

47

prom - ise for - ev - er to help out each oth - er, 'case no - thing else mat - tered one sis - ter on broth - er, no

Prom - ise for - ev - er to help out each oth - er One sis - ter one broth - er, no

51

no - thing else mat - tered but help - ing each oth - er. Where are those lit - tle kids?

no - thing else mat - tered bu help - ing each oth - er. Where are those lit - tle kids? Have you

56

Have you seen them a - round? Tell them I say, "Hi!"

seen them a - round? Tell them I say, "Hi!"

The first system of music features two vocal staves at the top, each with a treble clef and a key signature of three flats. The vocal lines consist of long, sustained notes. Below the vocal staves is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part includes a complex, rhythmic accompaniment with many sixteenth notes.

The second system continues the piano accompaniment from the first system. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by a dense texture of sixteenth notes and rests.

The third system continues the piano accompaniment. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'd'.

The fourth system includes lyrics and piano accompaniment. The lyrics are: "Brown hair, red face, big green eyes, weird smell." The piano accompaniment is shown in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'd'.

22
big cars, al-ways cries. Wel- come to the

30
world. It's such a fun-ny place. The peo- ple who you love the most are al- so the

41
ones who make you cry. I'm not sure why.

50
Wel- come to the world. I don't know how it works.

57

For some strange rea-son it's O. K. when some-bod - y big hits some-one small.

66

That's not fair at all. But I'll make

74

sure you're hap - py, As safe as you can be. I'll nev - er

82

let him hurt you. Trust me. You'll see.

97

Wel - come to the

99

world. It's wait - ing just for you. Start - ing to - day.

108

ev - ry step of the way, I'll help you as you grow. Wel - come

114

to the world. Say "Hel - lo".

christmas

piano

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a rhythmic accompaniment with a bass clef. The music is divided into four measures, each with a 3/4 time signature.

john

9

I can't be-lieve to-mor - row is Christ-mas. I can't be-lieve it's fi - nal-ly here. I'm

This system contains the first line of the song. It features a vocal line for John on a single staff and piano accompaniment on two staves. The vocal line begins at measure 9 and includes the lyrics: "I can't be-lieve to-mor - row is Christ-mas. I can't be-lieve it's fi - nal-ly here. I'm". The piano accompaniment continues from the previous system. The key signature remains one sharp (F#).

john

14

not gon-na sleep. I'm gon - na wait all night till I can hear those rein-deer.

This system contains the second line of the song. It features a vocal line for John on a single staff and piano accompaniment on two staves. The vocal line begins at measure 14 and includes the lyrics: "not gon-na sleep. I'm gon - na wait all night till I can hear those rein-deer.". The piano accompaniment continues. The key signature changes to two sharps (F# and C#) at the start of this system.

20

This system contains the piano accompaniment for the third line of the song, starting at measure 20. It consists of two staves with a treble and bass clef. The key signature remains two sharps (F# and C#).

John

29

Won-der if San-ta got al my let-ters. He must have read a mil-lion, this year. We're

John

34

not gon-na sleep, we're gon-na wait all night, till I can hear those rein-deer.

John

39

I wrote him in ad-vance so he would have a

out on "Go to Sleep" 4/6

45
jen

45
john

chance to real-ly shop a - round, till he fin - ily found what I need the most.

53
john

I know San-ta's gon-na be here to - night.

58
john

You can be real sure of that And in - side his bag, stick - ing right out the top, just for

62
hn

me, my own Mick - cy Man - tic bat!

67

72

79

jen

I can't be-lieve they're fight - ing on Christ-mas. I can't be-lieve they'd ru - in his night.

85

jen

I can't be-lieve that e - ven on Christ-mas, Dad has to win, Dad must be right.

91

jen

Handwritten: 1st time

Handwritten: 2nd time

There are so man-y hous-es. so

99

jen

man - y lit - tle boys. San - ta might not get to ev - ry - one. There are so man - y child - ren, but

103

jen

not e - nough toys. San - ta just can't get to ev - ry - one. So ev - ry Christ - mas Eve, he

108

jen

flies from coast to coast, Check - ing hous - es so he'll know where to go,

112

jen

where he's need-ed most. That's why San-ta could-n't be here to - night.

116

jen

He saw this house and he knew he'd have to take care of those broth-ers and sis-ters

120

jen

who don't have the things we do. John - ny,

126

jen

San-ta could-n't be here to - night. He has oth-er things to do. He has to help child-ren who

131

jen

don't have each oth - er. like you have me. and I have you.

Detailed description: This system contains measures 131 through 135. The vocal line for 'jen' starts with a treble clef and a key signature of two flats. A bracket above the first three notes indicates a triplet. The lyrics are 'don't have each oth - er. like you have me. and I have you.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

136

john

And you'll make sure I'm hap - py. as safe as I can be.

Detailed description: This system contains measures 136 through 140. The vocal line for 'john' continues with the lyrics 'And you'll make sure I'm hap - py. as safe as I can be.' The piano accompaniment maintains the eighth-note rhythmic texture in the right hand.

140

jen

No - one will ev - er hurt you, you'll see.

Detailed description: This system contains measures 140 through 144. The vocal line for 'jen' concludes with the lyrics 'No - one will ev - er hurt you, you'll see.' The piano accompaniment continues with the established eighth-note accompaniment.

143

Trust me

146

8^{va}

150

think big

jen

john

piano

John?

George

john

john

10

Was-ing-ton want-ed to own a count-ry. But he was poor. He was poor. So he

sold cher-ry trees from his truck. And when he had e-nough mon-ey, he moved to the U-nit-ed

Musical staff for piano accompaniment, measures 15-18. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

john

But his friends from be-fore were mad that he left. So

States with his dog. Mar-tha.

Musical staff for piano accompaniment, measures 19-23. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal lines.

jen

they came to kill him.

And par - ted the

john

He ran to the riv-er With the bad guys be-hind.

Musical staff for piano accompaniment, measures 24-27. The piano accompaniment features some harmonic changes and a more varied bass line.

jen

wa - ters

hn

Mar - tha.

Musical staff for piano accompaniment, measures 28-31. The piano accompaniment concludes with a final chord and a sustained bass line.

29

Mar-tha!

John

with his dog. Where he in-vent-ed mon-ey with his

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a measure rest and then contains the lyrics 'Mar-tha!'. The second staff is a vocal line for 'John', also with a treble clef and one sharp. It starts at measure 29 and contains the lyrics 'with his dog. Where he in-vent-ed mon-ey with his'. The piano accompaniment consists of two staves (treble and bass clefs) with a 4/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with chords in the left hand.

33

Ar!

John

face on it, and ev-'ry-bod-y used it so he got rich e-nough to buy the count-ry And make him-self

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The top staff is a vocal line with a treble clef and one sharp, containing the lyrics 'Ar!'. The second staff is a vocal line for 'John', starting at measure 33, with the lyrics 'face on it, and ev-'ry-bod-y used it so he got rich e-nough to buy the count-ry And make him-self'. The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

36

But what did he say as he went on his way?

Pres-i-dent.

Detailed description: This system contains the final two vocal staves and the piano accompaniment. The top staff is a vocal line with a treble clef and one sharp, containing the lyrics 'But what did he say as he went on his way?'. The second staff is a vocal line for 'John', starting at measure 36, with the lyrics 'Pres-i-dent.'. The piano accompaniment concludes the piece with a final cadence, including a triplet of eighth notes in the right hand.

cn
 You got-ta think big. Aim high. Why rent when you can buy? You got-ta

john
 What?

jen
 think big. stand tall And you can do a - ny-thing at all.

jen
 Think big. Aim high. Why walk when you can fly? You got-ta think big.

john
 You got-ta think big.

60
 jcn
 Stand tall. And you can do a - ny-thing at all.

60
 john
 Stand tall. You can do a - ny-thing at all

65
 john
 He's big and strong, and nev - er wrong, a man that I know. He works all day

Vamp

70
 john
 so we can play, a man that I know. When he talks, peo-ple lis-ten. They're sure he's

76
 John
 right. When he yells, Mom comes run-ning, day or night. He's on-ly mad

82
 John
 when I am bad, my ver-y own Dad's the one. Some-day I'll be like

89
 John
 he is to me To my ver-y own son.

95
 Jen
 I'm gon-na be like an eag-le. Wings as wide as an air-planc. I'm gon-na stand on a

100

tree-top and lly far a - way I'm gon-na nev-er feel fright-ened. I'm gon-na al-ways feel

106

jen safe. And live in a kind place Where no - one can find me And

111

jen stay there for - ev-er. I'm not like an ea-gle, but some-day I'll fly.

117

sw...

8

(S^w)

125

125

john

133

(S^w)

You got - ta think

133

jen

140

Why walk when you can fly?

john

140

big.

Aim high.

You got - ta

140

147
jcn
Stand tall. You can

147
john
think big. Stand tall. And you can do

(8va)

155
jcn
do A-ny-thing at all. It's up to you. You got-ta think big.

155
john
You can do a-ny-thing at all. A-ny-thing at all.

(8va)

161
jcn
(8va) It's up to you.

167
Piano accompaniment for measures 167-172. Treble and bass clefs, key signature of two flats. Features a steady eighth-note accompaniment in the bass and chords in the treble.

dear god

john

Some-times you just know when you hate some-one. You get this feel-ing.

piano

7

Like the taste of to-ma-toes. And there's no-thing you can do or say but

12

pray some-day some-one will take that some-one a-way. Dear God.

19

please take my sis-ter. I'm not sure how, al-though. I'd like it nice and slow. I would die if

25

you re-sis - ted. Please at least do some-thing twist-ed. Dear God, just do some-thing

31

or I'll have to do it my - self.

38

Dear God, why do you hate me? Please tell me what I did to wind up with that

kid. Don't con-fuse one with the oth - er. Shoot the ball then shoot the bro-ther. Oh, God

50

please do some - thing or I'll have to do it my - self.

56

I know do - ing some - bo - dy in

57

might be sort of a sin. That's why you have to do it.

67

though you're for peace a-mong men, That one there's on-ly ten.

72

Don't let him reach e-lev-en. See you in hea-ven! Dear God, time's run-ning out and the

72

See you in hea-ven!

78

score is fif-ty all. And look who has the ball.

78

This is for the coun-ty ti-tle.

Bad time to be frat - ri - ci - dal. Oh, God, ne - ver miss church

If I can do this, If you give me this shot, I'll go to church a - lot. ne - ver miss choir. Can't you grant my one de - sire. I won't boo. You won't hear hiss-es.

I'll kneel. I'll sing. I'll e - ven let my broth - er live! But Just make sure the miss is - sis -'s I'll pray. I'll give. I'll e - ven let my sis - ter live! But

103

Dear God, just do some - thing or I'll have to

103

Dear God, just do some - thing or I'll

109

do it Will I have to do it...?

109

Do I have to do it? Will I have to do it...?

116

116

124

hold down the fort

1

John

A place that's o - ver - flow - ing. Where build - ings

piano

6

touch the sun. A place where I can be some - one and no - one.

13

Are you gon - na miss me, John? No way. Not e - ven a lit - tle big, John? No way. Come

18

vis - it me at col - lege. Can't I come with you to - day?

23 3

Hold down the fort. John. Take care of things while I'm gone.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the first measure. The piano accompaniment is written in a grand staff with treble and bass clefs, providing harmonic support for the vocal melody.

27

Do your home - work, have some fun. And when you want to hit

The second system continues the musical piece. The vocal line maintains the same key signature and includes a triplet of eighth notes. The piano accompaniment continues with a steady rhythmic pattern, supporting the vocal melody.

30 3 3

some-thing, hit a home - run. Hold down the fort,

The third system features two triplet markings over eighth notes in the vocal line. The piano accompaniment includes a triplet in the bass line. The key signature remains consistent throughout the system.

34

hot-shot. Show all the world what you've got.

The fourth system concludes the page with the vocal line and piano accompaniment. The key signature remains one sharp. The piano accompaniment features a consistent rhythmic accompaniment for the vocal melody.

37

Start to learn what life's a - bout. An when you want to throw

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Start to learn what life's a - bout. An when you want to throw". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing a bass line.

40

some- thing, throw some - one out. Hold down the fort.

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "some- thing, throw some - one out. Hold down the fort.". There are triplets indicated above the notes in both the vocal and piano parts. The piano accompaniment features a more complex rhythmic pattern with triplets in both hands.

44

Hold down the fort. You're so strong, and you've

This system contains the fifth and sixth lines of music. The vocal line has the lyrics "Hold down the fort. You're so strong, and you've". A dynamic marking of *8^{va}* is present above the piano part. The piano accompaniment continues with a steady eighth-note rhythm.

47

(8^{va}) just start - ed grow - ing. So re - mem - ber the one thing worth know - ing

This system contains the seventh and eighth lines of music. The vocal line has the lyrics "(8^{va}) just start - ed grow - ing. So re - mem - ber the one thing worth know - ing". The piano accompaniment features a consistent eighth-note accompaniment throughout this system.

4

50
Where you come from is no place like where you're go - ing

54
Hold down the fort, John. Take care of things while I'm gone.

58
Don't stay out late. Keep your head. And when the world is a - gainst you,

62
And when you feel like ex - plod - ing. And when you want to play tough guy,

66

Play base-ball in - stead. Just play base - ball, John - ny,

70

as long as you can. And

73

hold down the fort, kid bro - ther. Hold down the fort, young

77

man.

timeline

John

I need you here. I need you

piano

Detailed description: This system contains the first two staves of music. The top staff is for the voice, labeled 'John', and the bottom two staves are for the piano, labeled 'piano'. The music is in 3/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'I need you here. I need you' are written below the vocal staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

7

I'm free! I'm

here.

Detailed description: This system contains the third and fourth staves of music. The top staff is for the voice, labeled '7', and the bottom two staves are for the piano. The lyrics 'I'm free! I'm here.' are written below the vocal staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

12

out in the world. I'm free! No way I'm look - ing

Detailed description: This system contains the fifth and sixth staves of music. The top staff is for the voice, labeled '12', and the bottom two staves are for the piano. The lyrics 'out in the world. I'm free! No way I'm look - ing' are written below the vocal staff. The piano accompaniment includes a triplet of eighth notes in the right hand, indicated by a bracket and the number '3'. The music concludes with a final chord in the piano part.

2

17

3

back!

On to a brand new life! Wait and see!

Look at me!

24

Ev-'ry-thing is dif-'rent John-ny. Col-lege is a cra-zy place. I'm tell-ing this to you so don't tell

28

Ma

Ev-'ry-bod-y smokes and drinks. They're real-ly in-to pol-i-tics, and some-times I don't e-ven wear a

32

bra

Some-times we stay up un-til it's light out,

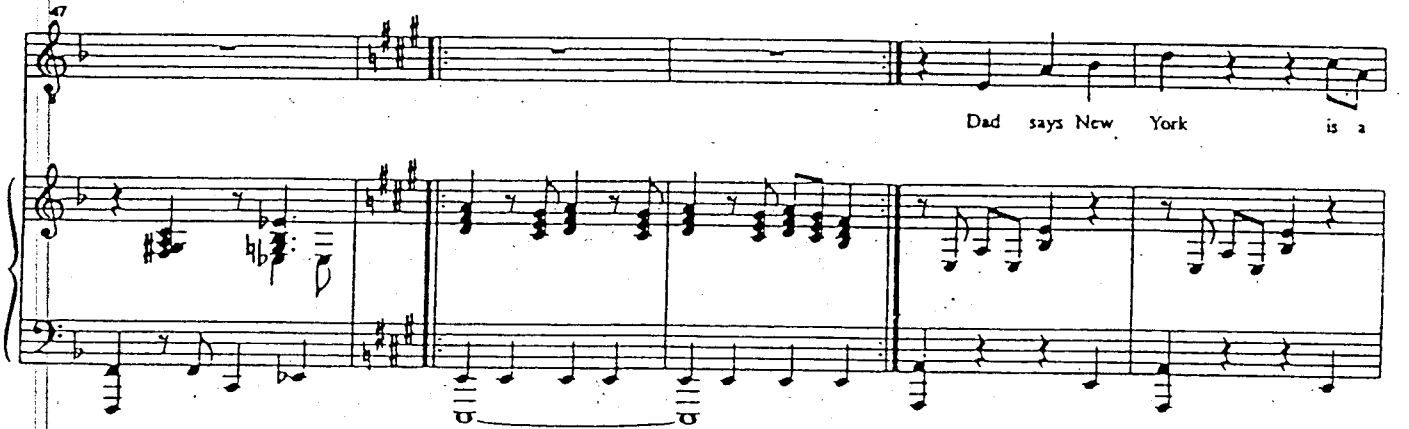
36
scream-ing out. "I wan-na hold your hand." I know you must think that I'm a



42
weir-do now. But if you were here you'd un-der-stand



47
Dad says New York is a



52
dump. And all the kids there are freaks. I'm all con-



59
 fused. Can't you come home? I can't wait to vis-it like we planned. If you were here.

67
 you'd un-der-stand.

73
 Ev-'ry-thing is dif-'rent John, New York is such a groov-y cit-y. There's so much to learn and do and see.

77
 met a guy named Ja-son who does pot-ter-y and po-et-ry. To-night I think we're try-ing L. S. D.

81

You would not be - lieve how hard the work is. My

86

head feels like it's bur - ied in the sand! If you came I'd bare - ly get to say hel - lo.

90

Man, I real - ly hope you un - der - stand.

90

Dad says the count - ry's gone

mus, And all the kids are to blame.

94

99 You tell me change, but he tells me don't I can't just make my

105 mind up on de - mand. If you came home... If you came home.

The musical score consists of three systems. Each system features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'mus, And all the kids are to blame.' (measures 94-98), 'You tell me change, but he tells me don't I can't just make my' (measures 99-104), and 'mind up on de - mand. If you came home... If you came home.' (measures 105-110). The piano accompaniment includes various chordal textures and melodic lines.

111
 Ev - 'ry - thing is dif - rent, John - ny. Col - lege is a cra - zy place. I'm tel - ling this to

you'd un - der - stand why Dad says New York is a dump and

118
 you, so don't tell Ma. Ev - 'ry - bod - y smokes and drinks. They're real - ly in - to pol - i - tics. And

all the kids there are freaks. You tell me change he tells me

125
 some - times I don't e - ven wear a bra. You would not be - lieve how hard the

125
 don't. I can't just make my mind up on de - mand.

132

work is. If you came I'd bare-ly say hel - lo. Say hel -

132

If you were here you'd un - der - stand. If you were here.

136

lo. Say hel - lo.

136

He's big and strong and ne - ver wrong. my ver - y own dad. Some - day I'll be like

145

Say hel - lo. Ev - 'ry-thing is chang-ing. John - ny.

145

him.

151

I or - gan - ized a march a - gainst the war.

151

Dad says you're a com - mu - nist.

154

I can't make it home for Christ - mas.

154

Ev - 'ry - thing is chang - ing, Jen - ny.

Dad says you don't love us a - ny -

157

Ja - son needs me here!

We're much to bus - y...

157

more.

I guess you're tied up.

Trying to take a

161

An-y-way, I think it's prob-ly best like this. I know that you could nev-er un-der...

stand,

161

A-ny-way, I think it's prob-ly best like this.

166

May-be one day you will un-der-stand.

166

No, you could-n't e-ver un-der, May-be one day you will un-der-stand.

173

I can still re-mem-ber your in-spir-ing words of wis-dom. They were some-thing a-bout hit-ting a home run.

177

Don't you think it's odd that du - ring high school I hit fif - ty and my sis - ter did - n't see a sing - le one.

Musical notation for measures 177-180. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines.

181

Can it be two years since I have seen you? Time flies when you're young, don't you a - gree? I can't wait to talk to you on

Musical notation for measures 181-185. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines.

186

Christ - mas Eve, while you wait up for San - ta. I'm free.

Musical notation for measures 186-190. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines.

191

I'm out in the world. I'm free.

Musical notation for measures 191-194. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. A triplet of eighth notes is marked above the vocal line in measure 191.

195

Measures 195-200 of the vocal line. It features two triplet markings over the notes. The lyrics are: "No way I'm look - ing back. On to a brand new life. wait and

No way I'm look - ing back.

On to a brand new life. wait and

Piano accompaniment for measures 195-200. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some triplet patterns.

200

sec.

Look at me.

Measures 200-205 of the vocal line. It begins with a fermata over the first measure. The lyrics are: "sec. Look at me."

Piano accompaniment for measures 200-205. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand continues with a bass line.

it took me a while

205

It took me a while to re - a - lize it was good you went a - way. I keep learn - ing

Measures 205-210 of the vocal and piano accompaniment. The vocal line includes a triplet marking. The piano accompaniment features a steady bass line and chords in the right hand.

6

some-thing new a - bout my-self. ev - ry-day. I re - mem-ber my first day of high school. I looked for you. but

12

you weren't there. So I went in - side all by my-self. And guess what. I did - n't care.

18

It took me a while to re - a - lize that I

23

could hold down the fort. A man can't get too far in this world lean - ing on his sis - ter

for sup-port. One time when I came home, Dad was mad, 'cause I ran from a fight. He yelled at me to

be a man. And next time, boy, I stayed. Since that day, I've ne-ver been a -

fraid. I've thought a-bout our deal and if I'd e-ver get a-way. But

now, I'm fin-ly read-y. I know you won't be-lieve me, but I'll

53

miss you ev - ry - day when I'm gone. It took me a while to

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a common time signature. The lyrics 'miss you ev - ry - day when I'm gone. It took me a while to' are written below the notes. A triplet of eighth notes is marked above the final three notes of the first phrase. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a common time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

60

re - a - lize what it was I want - ed to be. Dad says he thinks I'd make a good sol - dier. And in

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 're - a - lize what it was I want - ed to be. Dad says he thinks I'd make a good sol - dier. And in'. It includes two triplet markings over eighth notes. The piano accompaniment continues with similar rhythmic patterns and chordal support.

67

two months, I'll fin - ily make him proud of me. I'm gon - na join the Na - vy.

Detailed description: This system contains the third two staves of music. The top staff has lyrics 'two months, I'll fin - ily make him proud of me. I'm gon - na join the Na - vy.'. The piano accompaniment features a more active bass line with some sixteenth-note runs.

73

Gon - na fly a jet. Why has - n't he told a - ny - one?

73

gon - na fly a jet. I have - n't real - ly talked a - bout it yet.

Detailed description: This system contains the final four staves of music. The top staff has lyrics 'Gon - na fly a jet. Why has - n't he told a - ny - one?'. The second staff continues the vocal line with lyrics 'gon - na fly a jet. I have - n't real - ly talked a - bout it yet.'. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line.

79

79

guess that means that you're the first to know.

Love al-ways.

85

John.

85

John.

92

You got - ta think big.

92

Aim high.

99

Why walk when you can fly. You got to

107

think big, stand tall. And you can do a-ny-thing at

115

all. a-ny-thing at all. A-ny-thing at all. Think

f4

18

122

big Aim high. Why walk when you can

odd. This is gon-na be strange. It's scar-y to think how much a per-son can

128

fly? You got-ta think big. stand tall.

change. Stay calm, John. And no tears. She's just your sis-ter af-ter all. She's

135

still your sis-ter af-ter all these years.

still your sis-ter af-ter all these years.

out of my sight

jen
Look at you. You've grown.

john
Look at you. You've shrunk! It's good to have

piano

5
you home. New York agrees with you. You look pret-ty pret-ty, ex-cept for the fact you for-got

10
to use sham - poo. I nev - er should have let you out of my sight. You took a

14
look at a map and look what hap-pened. What do you like to be called these days?




Piano accompaniment for measures 14-18, featuring a steady eighth-note bass line and chords in the right hand.

19
Sun - shine? Star - bright? I nev - er should have let you out of my sight.



Piano accompaniment for measures 19-23, including a triplet of eighth notes in the right hand at measure 22.

24
It's odd you men - tion hair. When did you get that crew?



Piano accompaniment for measures 24-28, continuing the eighth-note bass line.

29
looks kind - a wi - ld, ex - cept for the fact they went out in six - ty - two.



Piano accompaniment for measures 29-33, including a triplet of eighth notes in the right hand at measure 32.

33

nev-er should have let you out of my sight You jumped right off of my lap and look what hap-pened.

37

One of those John Wayne ar - my men. Chin up! Up - tight!

42

nev-er should have let you out of my sight

42

What's an ac-id trip

47 If an - y - one could win an un -

47 real - ly like? Did you see God? Does He trip too?

51 win - nab - le war, I'm sure it would be you.

51 Your clothes are so u - nique.

56 Wait till I show you my for - mal en - sem - ble made

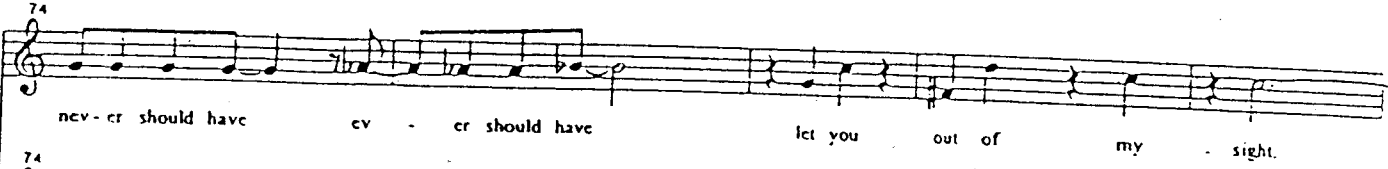
56 Where did you get that rag?

60
 out of the Am-er-ic-an flag! I nev-er should have let you out of my sight. I took a
 I nev-er should have let you out of my sight, you took a

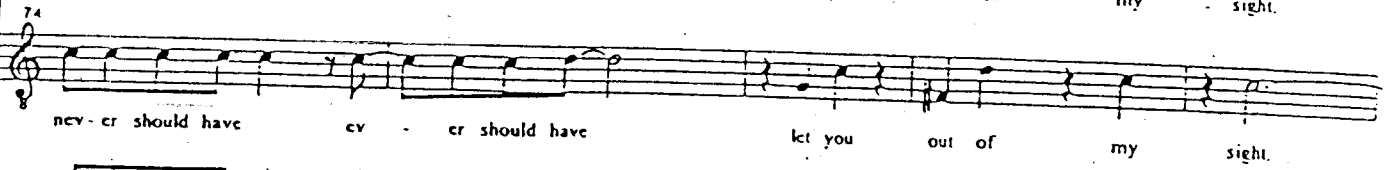
64
 look at a map and look what hap-pened! How of-ten do
 look at a map and look what hap-pened! Do bell-bot-toms make it hard to walk?

69
 you say "Sir" when you talk? Well that's your right! But I
 If you want to go so wrong, well that's your right! But I

74
nev-er should have ev-er should have let you out of my sight.



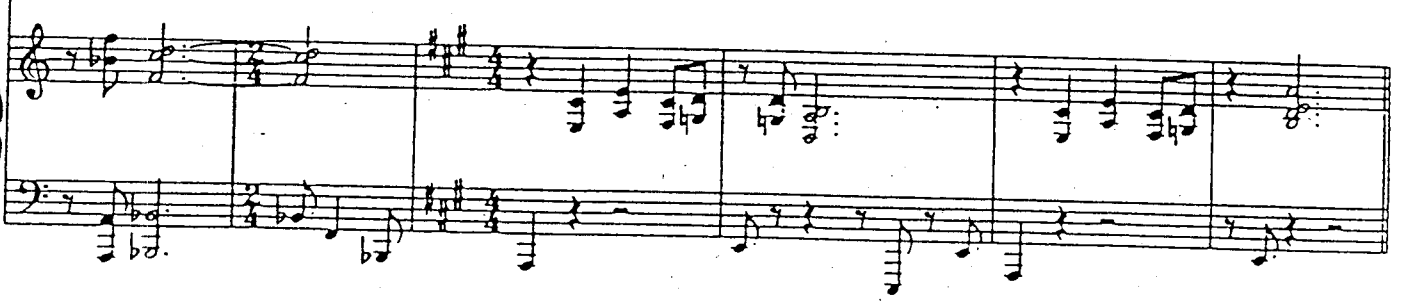
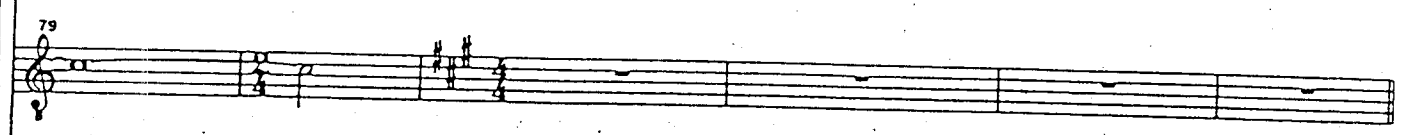
74
nev-er should have ev-er should have let you out of my sight.



79



79



run and hide

1
I know what you're go - ing to say, so just save it, John.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and contains the lyrics "I know what you're go - ing to say, so just save it, John." There are two slurs with a "2" above them, indicating a double bar line. The piano accompaniment starts with a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

6
Save it for Dad, you like to im - press him an - y - way. But we be - lieve in

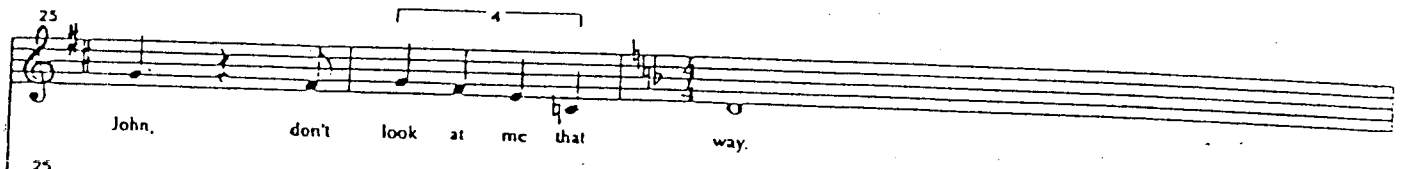
The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Save it for Dad, you like to im - press him an - y - way. But we be - lieve in". A slur with a "2" above it is present. The piano accompaniment continues with the same rhythmic pattern.

11
love, and we're a - gainst the war. So we're

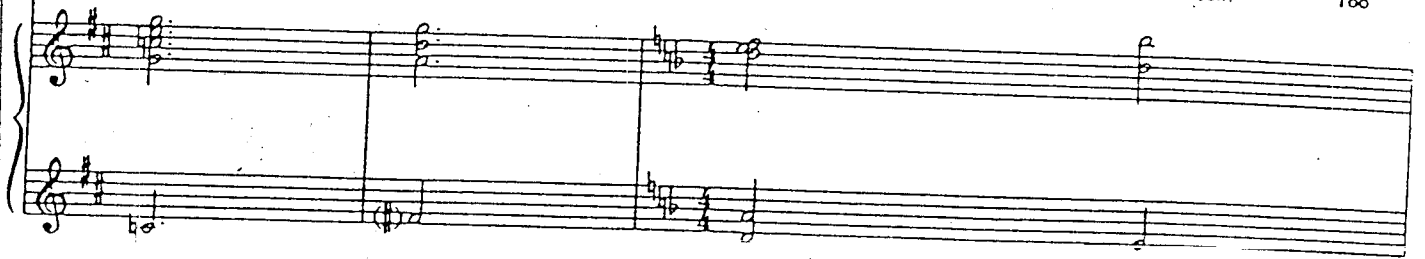
The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "love, and we're a - gainst the war. So we're". The piano accompaniment continues with the same rhythmic pattern.

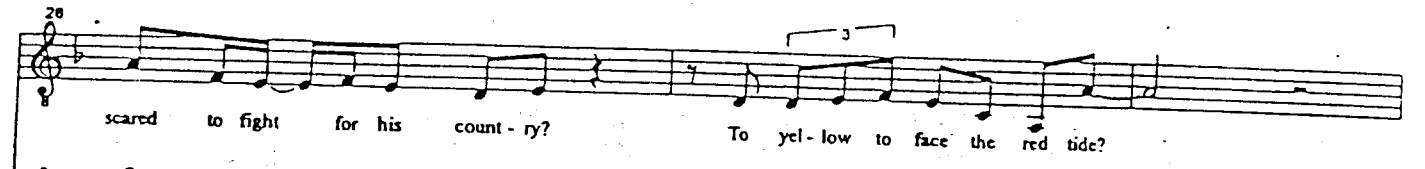
17
go - ing to Can - ad - a a week from to - day.

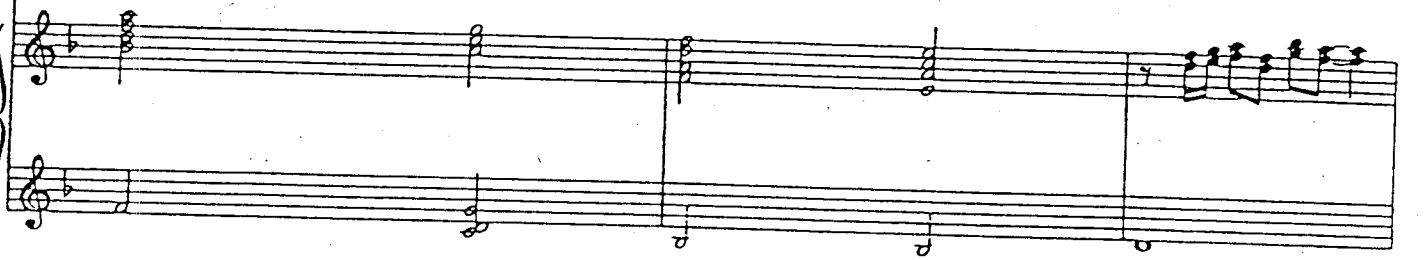
The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "go - ing to Can - ad - a a week from to - day." The piano accompaniment continues with the same rhythmic pattern.

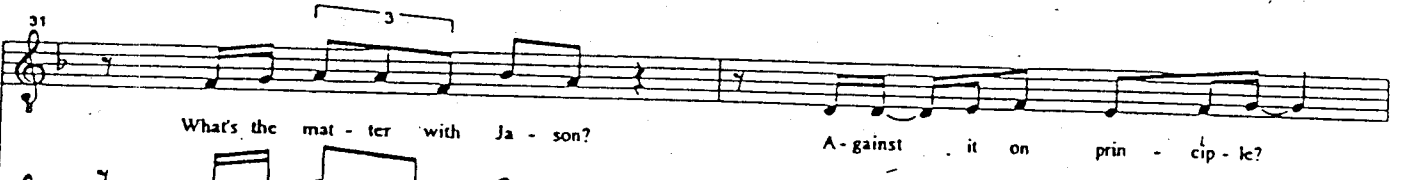
25 
John, don't look at me that way.

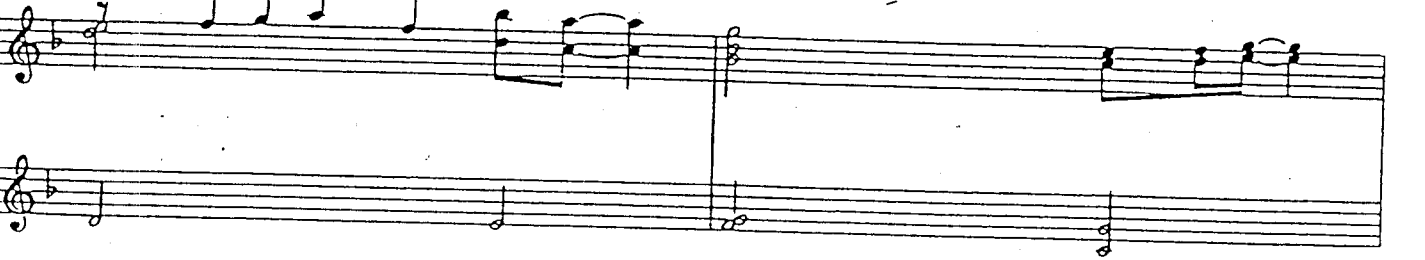
25 
What's the mat - ter with Ja - son? Too



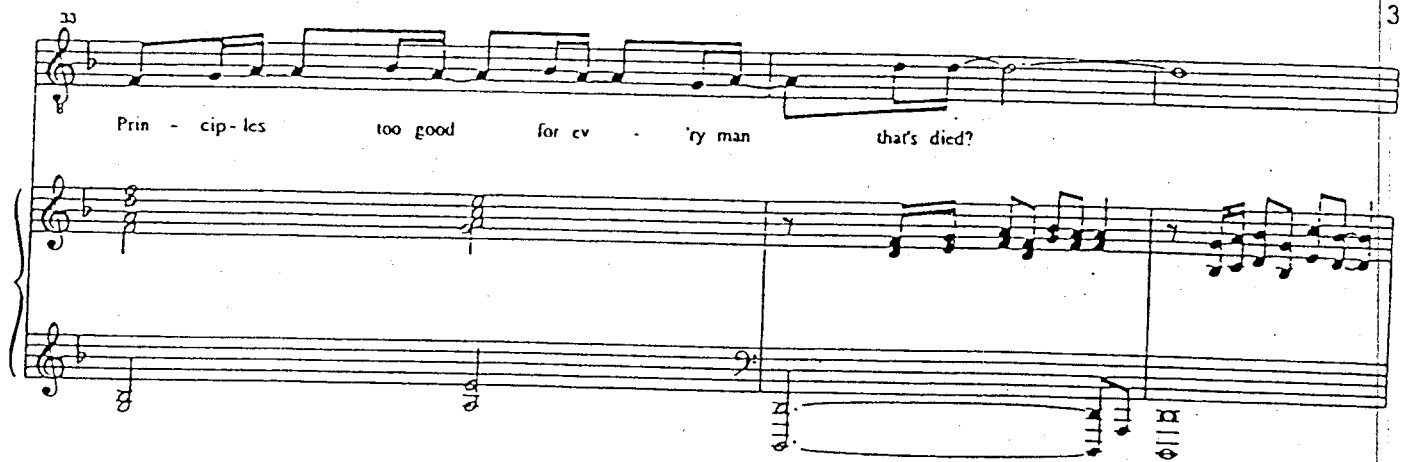
28 
scared to fight for his count - ry? To yel - low to face the red tide?



31 
What's the mat - ter with Ja - son? A - gainst it on prin - cip - le?



Prin - cip - les too good for ev - 'ry man that's died?



Go a - head, run and hide.



What's the mat - ter, Jen - ny? Smit - ten by his speech - es? In



love with the i - dea of be - ing by his side? What's the mat - ter, Jen - ny?



45
 An - y - thing to hurt Dad? There it is a - gain! Feel that old

47
 fam - ily pride! Go - ing head, run and hide.

51
 Dad fought a - gainst the Ger - mans.

53
 And it's a good thing he did, or

55

we would - n't be here to - day. I be

57

lieve in my Dad, and I be - lieve in my du - ty, and I be -

61

lieve in the U. S. A.!

6

What's the mat - ter John - ny?

66

Got to be the per - fect man? Per - fect pa - tri - ot, Red, White and Blue?

69

What's the mat - ter, John - ny? Got to be just like Dad?

71

Just like Dad in ev - 'ry-thing you ev - er do?

Go a - head!

72

Hit your kids too!

Be just like Dad, John.

74

Get out of here, just go!

This fam - 'lys all I

76

Car - ry the trad - i - tion proud - ly on!

Just like Dad, the school of hard knocks,

78

know. The min - ute you walk out my door, you are not my

82

and get car - ried home in a box!

82

fam - ly.

You're not my fam - ly an - y - more.

85

What's the mat - ter, John - ny?

Can't bear to stay?

Go a - head

85

What's the mat - ter, John - ny?

Can't bear to stay?

Go a - head.

88

run a - way!

88

run a - way!

3

3

3

3

97

104

Brown hair, red face, bat-tic

110

cries. Some-where far off, a be-ro dies.

116

I nev-er should have let you out of my sight.

121

A cred-it to his count-ry, a fight-ing ma - chine.

This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

This system contains measures 126 through 131. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The key signature remains one flat.

132

Hold down the fort. Jen. Take care of things while I'm gone.

This system contains measures 132 through 135. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one flat.

136

This system contains measures 136 through 141. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The key signature remains one flat.

142

This system contains measures 142 through 146. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The key signature remains one flat.

old clothes

piano

The first system of music, measures 1-3, is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Measure numbers 1, 2, and 3 are indicated below the staff.

The second system, measures 4-6, continues the piece. The right hand melody becomes more complex with some chromaticism. Measure numbers 4, 5, and 6 are indicated below the staff.

The third system, measures 7-9, shows a change in the right hand's melodic pattern. Measure numbers 7, 8, and 9 are indicated below the staff.

12

The fourth system, measures 10-12, includes the vocal line. The right hand has rests in measures 10 and 11, with the vocal melody starting in measure 10. The left hand continues with accompaniment. The lyrics "Dear-est broth-er, do you" are written under the vocal line. Measure numbers 10, 11, and 12 are indicated below the staff.

16

hate me? Are you all right? I'm fine. Oh yes, I'm

This system contains measures 16 through 20. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

21

fine. Look. He's mine. my

This system contains measures 21 through 25. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous system, providing harmonic support for the vocal melody.

26

son. I can't be-lieve he's mine.

This system contains measures 26 through 32. The key signature changes to two sharps (F# and C#), and the time signature changes to 3/4. The piano accompaniment becomes more active, with a more complex rhythmic pattern in the right hand.

33


I've got your old clothes.

This system contains measures 33 through 36. The key signature remains two sharps and the time signature is 3/4. The piano accompaniment continues with its active rhythmic pattern.

36
He's gon-na fit them, he's gon-na fit them just right. I've got your



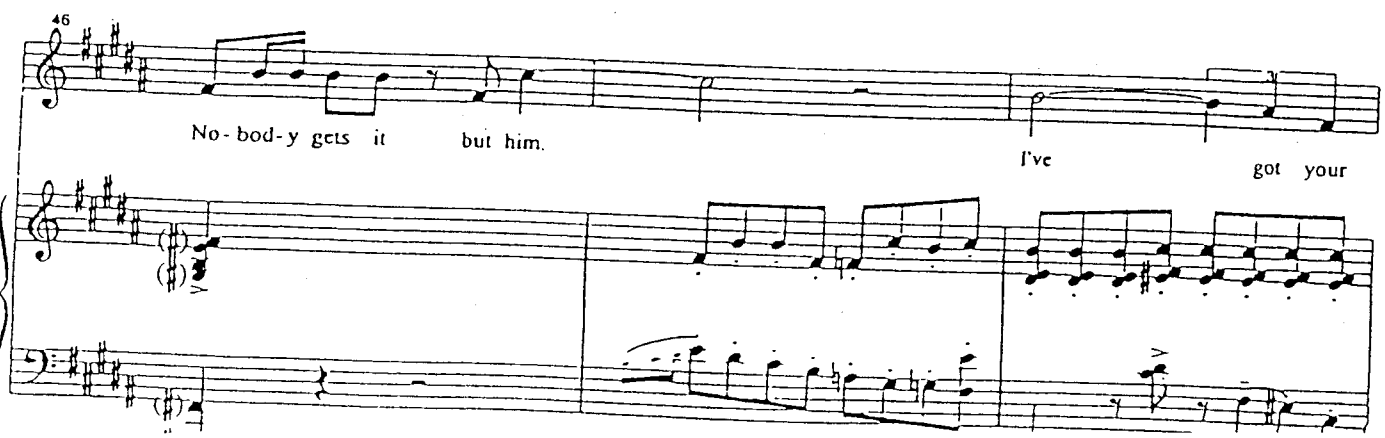
39
rec-ords. He's gon-na play them, he's gon-na play them all night, all night.



42
I've got them right here. I've saved it all.



46
No-bod-y gets it but him. I've got your



49

year-books.

We're gon-na read them, we're gon-na read them out loud.

52

I've got your base - balls.

He's gon-na make you, he's gon-na make you

55

so proud. so proud.

I've got them right here.

I've saved it

59

all.

No-bod-y gets it but him.

62

It'll be like start-ing o - ver. like my life has just be-gun.

64

What I thought I lost for-ev - er comes back in my son. It'll be like start-ing o - ver,

67

on - ly this time no mis-takes. Just be the two of us.

69

keep-ing each oth - er safe. And I won't ev - er leave you. And

72

you won't ev - er leave me.

I've

got your

76

box - es.

Up in the at-tic, up in the at-tic all yours, all yours. The books and pic-tures. and

80

pos-ters, and pa-pers, and let-ters and air-planes, and tro-phics, and med-als, and old clothes.

84

Your old clothes.

72

you won't ev - er leave me. I've got your

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "you won't ev - er leave me. I've got your".

76

box - es. Up in the at-tic, up in the at-tic all yours, all yours. The books and pic-tures, and

This system contains measures 76 through 79. The lyrics are: "box - es. Up in the at-tic, up in the at-tic all yours, all yours. The books and pic-tures, and".

80

pos-ters, and pa-pers, and let-ters and air-planes, and tro-phies, and med-als, and old clothes.

This system contains measures 80 through 83. The lyrics are: "pos-ters, and pa-pers, and let-ters and air-planes, and tro-phies, and med-als, and old clothes."

84

Your old clothes.

This system contains the final three measures of the piece (84-87). The lyrics are: "Your old clothes."

bye room

john

Bye bed. Bye chair. Bye

piano

john

desk. Bye ted-dy bear. Doo doo doot doot doot doo Bye.

john

Mi-chael Jack-son pos-ter. Bye choc-late Yoo-Hoo coas-ter. Bye ar-row.

john

Bye bow. Bye room. I got-ta go

john

25

Doo doot doot doot doot doot doo doo doo doo doo doo Ciao fish. La-ter on

john

30

tank Be-good books. See ya pig-gy bank Doo doo doo doo doo doo

john

34

doo doo doo doo doo doot doot doo doo doo Bye Mag-ic John-son-back-board. Bye

hn

39

Luke Sky-walk-er La-ser sword. Bye real-ly cool ster-e-o.

Bye room. I got-ta go I'm go-ing a-way Mom.

john I'm blaz-ing a trail. So start-ing to-day. Mom, just for-ward my

john mail. I'm tak-ing a trip. hit-ting the road get-ting a new ar-c-a code.

john Fol-low the signs. turn on the lamp. I got-ta go to camp.

jen 65

john 65

Doo doot doot doot doot doot doo doo doo doo doo doo

Bye.

I'm go-ing a-way

jen 69

john 69

Mom.

I'm blaz-ing a trail

So start-ing to-day,

fil - thy socks un - der the bed. Bye, deaf-en-ing mu - sic that pounds in my head. Bye,

jen 73

john 73

Mom.

just for-ward my mail.

I'm tak-ing a trip,

dir - ty dish - es left in the den. Bye, hear-ing the phone ring a-gain and a-gain and a-gain.

77

Bye. "Can I please have a B-B gun. All of the kids in my school have one.

john

77

hit-ting the road. get-ting a new ar-c-a code. Fol-low the signs.

jen

81

Oh, come on, Mom, you're not an-y fun!" You know what I say, son? Go to camp!

john

81

Turn on the lamp. I got-ta go to camp!

jen

85

Doot doot doo doo doo doo doo doo doo doo doo doo doo doo

john

85

Doo doot doot doot doot doot doot doot doot doo doo doo doo doo

89

John: doo Bye mes-sy bed. Bye. sleep-y-head.

John: doo Bye couch. Bye house. Fare-well, third stone

93

John: on the walk! Has-ta la vis-ta tel-e- phone. A-di-os ev-ry-thing I own.

97

John: Bye desk. Bye fish. Bye bed. Bye John. Bye, John.

John: Bye, chair. Bye, tank. Bye books.

103

Bye, bed. Bye, chair. Bye desk. Bye house.

snz-to
relj camp

111

You got - ta think big. aim high.

116

Bc brave, now don't you cry. You got - ta

122

think big. stand tall, and you can do an - y - thing...

talk show

1
 Jen
 piano
 Blasius mu-sic all day.

Say on Today's Topic
↑ inspired
100%

9
 Jen
 Does no-thing I say. What can I do? What can I do? His

16
 Jen
 at-ti-tude's shot. Al-read-y smokes pot. What can I do? What can I do?

23
 Jen
 It's hard to ex-plain, but God, I a-dore him. Through all the pain, I will be here

31

for him. I will al-ways be here for him! You're not be-ing fair. My

Piano accompaniment for the first system, measures 31-40. The right hand features a steady eighth-note accompaniment, while the left hand plays a bass line with occasional chords. The key signature has one flat (B-flat).

jen

son needs me there. My son has no-one else to love him.

Piano accompaniment for the second system, measures 41-50. The right hand continues with a steady eighth-note accompaniment, and the left hand maintains a consistent bass line.

jen

My son has no-one else to love him! I have a smash-ing car-cer.

Piano accompaniment for the third system, measures 51-60. The right hand features a steady eighth-note accompaniment, and the left hand plays a bass line. There is a handwritten note 'to be 7/32' in the right hand part.

jen

I have a date twice a year:

Piano accompaniment for the fourth system, measures 61-70. The right hand features a steady eighth-note accompaniment, and the left hand plays a bass line.

jen

A hat - ful of shrinks. Ex - hus - band who drinks.

jen

I have plen - ty with - out you tell - ing me what ou do and do not have!!!

Reason

in the bed

See on Teds

john

She slept with doz - ens of men. My bed - time is ten! What can I do?

part of the boys

96

What can I do? She took ac-id with freaks. I smoke weed, she freaks! What can I do?

Musical notation for the first system, including vocal line and piano accompaniment.

103

What can he do?

Musical notation for the second system, featuring a vocal line labeled 'jen'.

103

Did what she had to do. Went where she

Musical notation for the third system, including vocal line and piano accompaniment.

109

had to go. Now it's my turn to live! And it's "No" this, "No" that,

Musical notation for the fourth system, including vocal line and piano accompaniment.

116

No. No. No. No. Why do I have to pay for her

Handwritten annotations: L, E

121

run-ning a-way? She won't let me find my own way.

Handwritten annotations: L, E

126

Far a-way, to be a wri-ter, some-day.

131

So I must do the same?

Handwritten annotations: (b)

6

136

Why should I play that game?

I can't help her.

I'm not in-side her

john

141

head.

On-ly one man can help her,

and that man is dead!

*direction
the audience*

jen

147

I was do - ing some-thing kind.

So I should leave his life be -

jen

151

hind? Out of sight and out of mind?

157

John

I don't think you un-der-stand.

-ending to a brother

162

John

So I should live at her com-mand, sit at home and hold her hand?

...at your command

166

John

John, you've been see-ing her too much!

Big deal!

170
 John. I don't think she's good e - nough!

john
 170
 Get real!

jen
 175
 last?

175
 How should I know? God, I hope so.

182
John's... the 1850's
the first
John
the 1850's
John

190

He's get-ting me back. It's an act he'll out-grow

john

190

I need-ed some slack. I had

spent a lifetime running my

196

What can I do? What can I do? It's a game chil-dren play.

ohn

196

no place to go. What can I do? What can I do? Grand-pa

204

They pre-tend to be strong. What can I do? What can I do?

204

said I could stay. I don't think it was wrong. What can I do? What can I do?

211

Can you un - der - stand how you real - ly

john

211

Can you see . . . who I am . . . not your lost lit - tle lamb?

jen

218

need me right now?

Can you see

john

218

Can you see that it's true how I have to leave you?

jen

224

that it's true that I'll nev - er leave you?

john

224

How it's time to leave you

229
How I'll nev - er leave you
Now I'll nev - er leave you.
john
229
Now it's time to leave you

232
Nev - er leave you. Nev - er leave you, nev - er leave you
john
232
Time to leave you Time to leave you

236
F3#-P
F3#-P
F3#-P
F3#-P
3
3
3
3

the smile of your dreams

St. Ignace

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems, each with a vocal line and piano accompaniment. The piano part features a consistent accompaniment of piano chords with a moving bass line.

System 1: The vocal line begins with a whole rest. The piano accompaniment starts with a piano (*p.*) dynamic. The lyrics are: "At the beach. In the yard, with Bus-ter. Mom."

System 2: The vocal line continues with the lyrics: "Dad, and John. At the game. In the house, with San-ta."

System 3: The vocal line concludes with the lyrics: "jen and john john and jen Look at him smil-ing. Look at me dream-ing." The piano accompaniment ends with a double bar line and a bass clef marked with a *(b)*.

24

Dream- ing of some- thing.

30

You work, you cry, you nev- er ask your- self why, and you smile the smile of your dreams.

36

you sleep, you eat, you keep the house nice and neat, and you smile the smile of your

45
jen
dreams. And you try to re - place what you've lost but it

This system contains measures 45 through 51. The vocal line begins with a whole note rest, followed by a half note 'dreams.', and then a series of eighth notes: 'And you try to re - place what you've lost but it'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex treble line with chords and eighth notes in the right hand.

52
jen
can - not be done. And you try to pre - tend to for - get, but it's

This system contains measures 52 through 58. The vocal line starts with a whole note rest, followed by a half note 'can - not be done.', and then eighth notes: 'And you try to pre - tend to for - get, but it's'. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with chords and eighth notes.

60
jen
there in your son. He walks, he lies, now try your hand at good -

This system contains measures 60 through 66. The vocal line begins with a whole note rest, followed by a half note 'there in your son.', and then eighth notes: 'He walks, he lies, now try your hand at good -'. The piano accompaniment maintains the eighth-note bass line and treble accompaniment.

jen

60

byes. while youre smile is the smile of your dreams.

The first system of music (measures 60-68) features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "byes. while youre smile is the smile of your dreams." The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

76

The second system (measures 76-84) is a piano accompaniment system. It continues the harmonic progression from the first system, with chords in the right hand and a bass line in the left hand. The key signature remains two sharps.

85

The third system (measures 85-93) continues the piano accompaniment. The right hand features chords with some grace notes, and the left hand has a steady bass line. The key signature remains two sharps.

93

The fourth system (measures 93-101) concludes the piano accompaniment on this page. It features a series of chords in the right hand and a bass line in the left hand, maintaining the two-sharp key signature.

100
jen
What's the mat-ter, Jen-ny? You teach, you learn. You put a - way all you

107
jen
earn. And you smile the smile of your dreams. You

114
jen
shout, you sing. Let out a lit - tle more string.

121
jcn

And you smile you smile, you smile.

131

139

147
in

He stirs, he grows. And then you realize he knows.

154

jen

How he's known all the while, how he sees through your guile, how he reads that your

This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "How he's known all the while, how he sees through your guile, how he reads that your".

161

jen

smile is simply the smile of your

This system contains a vocal line and piano accompaniment. The vocal line continues with the lyrics: "smile is simply the smile of your". The piano accompaniment includes some markings like "p" and "ff".

167

jen

dreams.

This system contains a vocal line and piano accompaniment. The vocal line concludes with the lyrics: "dreams.". The piano accompaniment continues with a consistent rhythmic pattern.

it took me a while (reprise)

john

To - day, I grad-u-ate high school. I guess that means that I'm a man, and the

piano

p

john

world is there to make my own. Some-day, may-be, I can. It

piano

p

john

took me a while to re-a-lize I can not go a-way. Some things have to

piano

p

2

mn

wait in this world when a moth - er needs her son to stay. I can't wait to see her face. Re-

john

lief and joy, in - stead of fear. It took me a while to re - a - lize, I'm the one man she can count on for -

john

ev - er. She needs me here. She

39

graduation

jen

John! Are you read-y? I need a few things for the par-ty.

piano

jen

5
I'm run-ning in- to town. Your fa-ther should be here soon. Now, where's your cap and gown?

piano

jen

Go get read-y! Don't you for-get to shave and please, John, put on a tie. Now

piano

13
 how do you load this cam-'ra? God, I'm so ner - vous I could die.

17
 I have a lot to do.

*I must
 go away → ... to get
 your money
 back →*

21
 Go get read-y. Where's your girl-friend? What a sur - prise, she's late to-day. I'll be back in an

25
 hour. Is my hair o-kay?

*Posture
 (already)
 ...
 I said
 "I'm
 going
 home"
 ...*

31

Don't be stu-pid! I don't want to hear an-y-more!

36

Give up writ-ing for a job in a hard-ware store?

40

What would you do a dumb thing like that for? So, now you care

44

a-bout mon-ey. That's a nice thing to know. What's with these stu - pid ex - cu-ses?

49 3

Why don't you want to go? That's not a good e-nough rea-son.

53 3 3

jen

You can love me from there. But still I'm flat-tered to know how much you care.

58

jen

Go put on a tie! You don't run this fam-ly.

58

john

Why are you so cruel? I did this for you! You call this a

8^{va}

63

Don't you try to push me! There will be no dis - cus - sion! Don't you try to

john

63

fam - ly? I don't see an - y fam - ly! You call this a fam - ly? I don't see an - y

(8^{me})

69

push me! There is no dis - cus - sion! Don't you try to push me!

jen

69

fam - ly! You can't run my life! I'm old e - nough to vote. And

(8^{me})

74

How dare you!

en

74

old e - nough to die in a war! You don't run my life an - y more!

ohn

hn

How could I ev-er leave you. Moth-er? With-

john

out your con-stant gui-dance, I would-n't have a clue. How could I ev-er leave you,

john

Moth-er? With ev-'ry day re-mind-ing me what leav-ing home taught you:

john

How to live in pain. How to sleep in fear.

104

John

Thanks for all you've done, but no thanks, Mother. I'll stay right here.

109

John

I'll stay here un - til the day I die!

115

John

Don't you try to lie! I know how you feel! This is what you want!

122

132

the road ends here

jen

Twen-ty years I've trav-eled on. It's been a wind-ing trail. I've grown up some, and fell down some,

piano

This system contains the first two lines of music. The vocal line (labeled 'jen') is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: 'Twen-ty years I've trav-eled on. It's been a wind-ing trail. I've grown up some, and fell down some,'

jen

learned to fly and fail. Twen-ty years I've strug-gled on. At last it's fin-ly clear: The road ends here. A

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: 'learned to fly and fail. Twen-ty years I've strug-gled on. At last it's fin-ly clear: The road ends here. A'. The piano accompaniment continues with chords and a bass line.

jen

ba-by in his moth-er's arms knows things he can't ex-press. A lit-tle boy, a ma-ma's eyes, 'he does-n't have to guess.

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: 'ba-by in his moth-er's arms knows things he can't ex-press. A lit-tle boy, a ma-ma's eyes, 'he does-n't have to guess.' The piano accompaniment continues.

jen

There's so much a child can learn from just one lit-tle tear. The road ends here. The road ends here. Can you

13

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics: 'There's so much a child can learn from just one lit-tle tear. The road ends here. The road ends here. Can you'. The piano accompaniment continues. A measure number '13' is written above the first measure of the vocal line.

17

feel from where you sleep through the dark - ness in the ground. Can you

19

hear from where you lie ev-'ry sim - ple whis - pered sound? Can you smell from where you rest all the

22

flow - ers in your tree? Can you feel can you see that your si - ler must be

25

free! Twen - ty years she's trav - eled on with his - t'ry at her side. A grow - ing boy re - mind - ing her of

29

all she can-not hide. Twen-ty years is far too long to live for what is gone. To-day,

33

jen

my be-lov-ed broth-er John, my si-lent broth-er John, to-day the

37

jen

road must move on! To-day the road moves on! To-day the road moves on!

40

jen

To-day the road moves on!

that was my way

jen

I pushed you too hard.

piano

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for 'jen' in treble clef, starting with a measure rest and then containing the lyrics 'I pushed you too hard.' The bottom two staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

jen

loved you too strong. I went for it all but I some-how went wrong. That was my

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'loved you too strong. I went for it all but I some-how went wrong. That was my'. The piano accompaniment continues with block chords and moving bass lines.

18

n

way. I watched you too close. I held you too long. I

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'way. I watched you too close. I held you too long. I'. The piano accompaniment ends with a final chord and a few notes in the bass line.

taught you the words but I left out the song. That was my way. I gave you

jen

all that I had in my heard, the good and the bad. The car-ing, the

jen

tear-ing a - part. I may still push you too hard, or hold you too long, I

55

need time to learn and the room to go wrong. But I will go right

Musical notation for system 1, measures 55-64. The system includes 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.

65

Piece by piece, Day by day. 8th.....will you ac - cept me?

Musical notation for system 2, measures 65-75. The system includes 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.

76

For - give me? And love me as I find my way?

Musical notation for system 3, measures 76-88. The system includes 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.

89

Musical notation for system 4, measures 89-92. This system contains only the piano accompaniment, showing a steady eighth-note bass line in the left hand and chords in the right hand.

There's a won-der-ful place just wait-ing for you. There are won-der-ful things you'll get to do.

john

Out there, some-where, the world and all its won-der. One small step is all it takes to

john

know Ev-'ry good-bye is hel-lo. There's a mag-i-cal phrase. I'll

john

tell it to you: Al-ways hon-or the old, but live for the new. Out there, some-where, a-

119

John

bout to be dis - cov-ered. Trust your-self and each new day will show how ev-'ry good-bye is hel-

5

125

John

I will al-ways be near to hear of all the

125-

John

lo.

130

John

things we'll be. Ev-'ry-one needs a home to re-tum to, and

136

you can turn to me.

john

136

There's a time in our lives

jen

142

There's a time in our lives when we will know

john

142

And a time to when we will know

jen

147

grow Out there, some-where, your life and all its prom-ise.

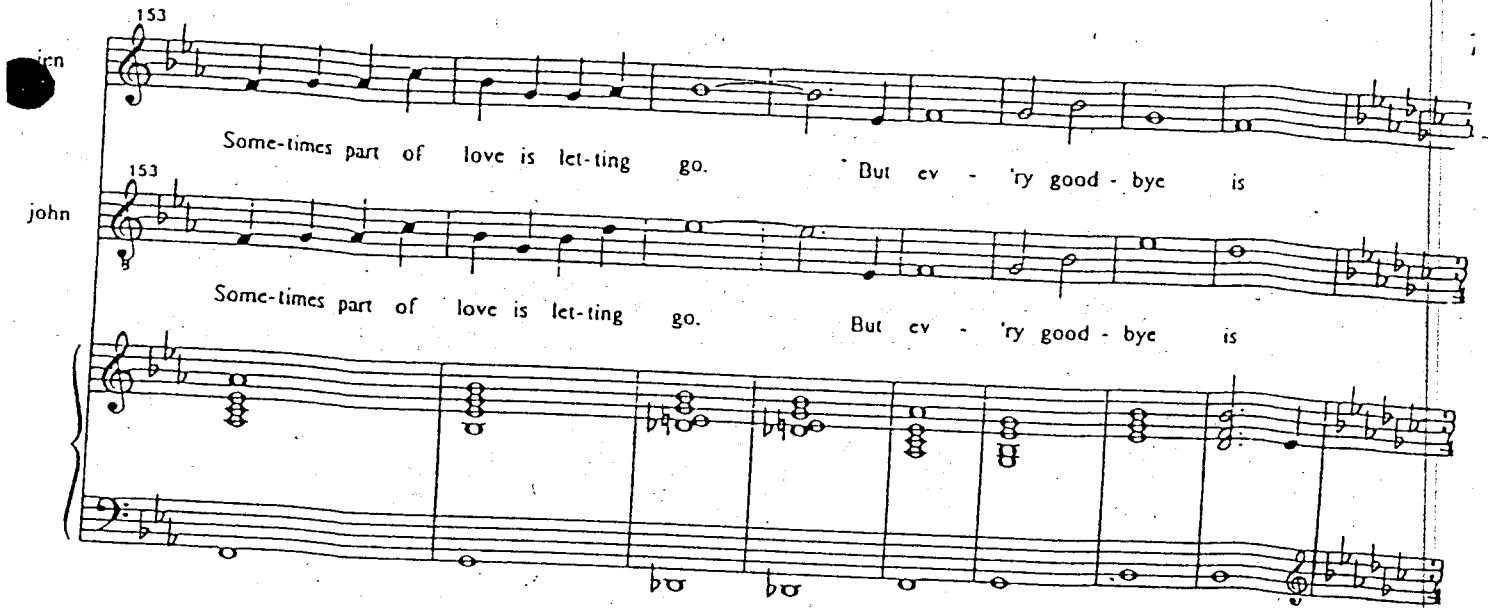
john

147

grow Out there, some-where, your life and all its prom-ise.

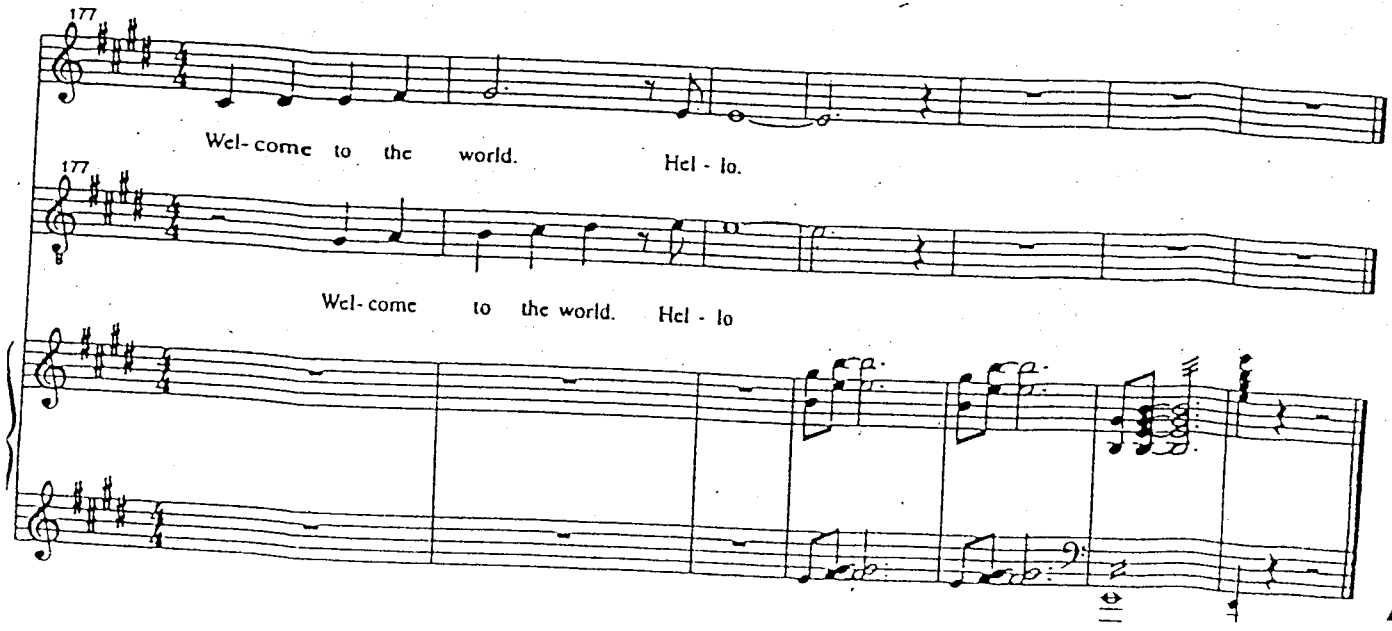
153
Some-times part of love is let-ting go. But ev - 'ry good - bye is

153
Some-times part of love is let-ting go. But ev - 'ry good - bye is



177
Wel - come to the world. Hel - lo.

177
Wel - come to the world. Hel - lo



105

Mom is gon-na try to sell me that San-ta song a - gain. I think she thinks I think it's

109

truc. But at least since I was two, San - ta's had oth - er things to

114

do. No - one's that bus - y, not e - ven my

118

Dad, and I have-n't seen him since the day he got mad.

123

2 Jen: Santa, I'm counting on you

Mom is gon-na cry when

127

she sings that San-ta song a - gain. I think she thinks it helps me think it's true.

131

I know there's no San - ta, but I can't tell that to Mom - my. So

136

af - ter a while I'll crawl out of bed, and go down the stairs, and turn on the light, and

140

act real - ly sad. I don't e - ven want San - ta! I just want...

9w....

145

many?

151

San - ta could - n't be here to - night. He has oth - er things to do. He

151

San - ta could - n't be here to - night. He has oth - er things to

155

11

has to take care of those lit - tle chil-dren whose mom-mies...

155

do.

161

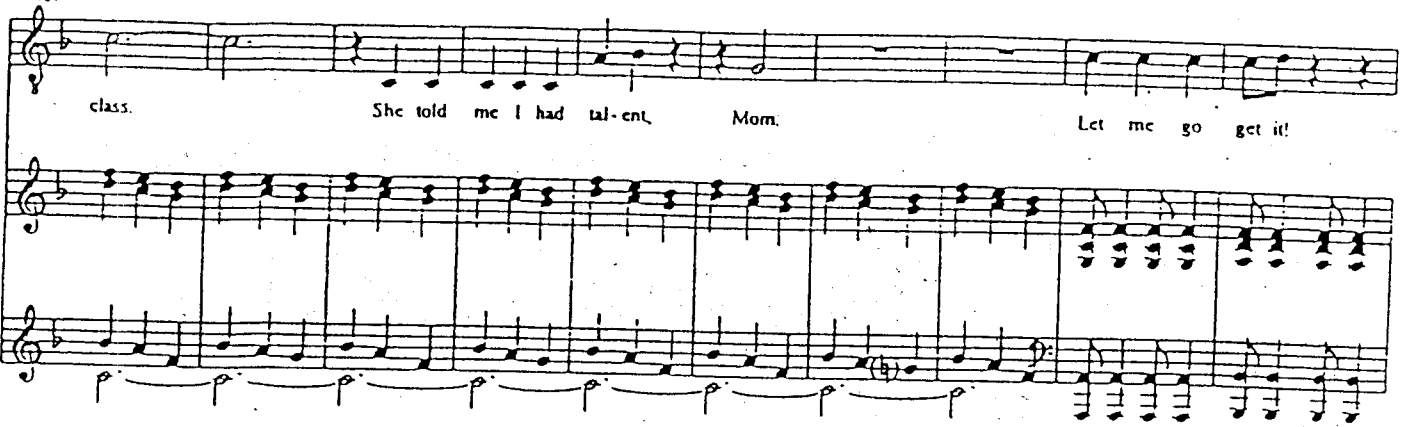
I know it's not Christ-mas yet But I want to give you my

171

pres-ent. I made it last Fri-day at school. Miss Mar-tin said it was the ni-cest in the

181

class. She told me I had tal-ent, Mom. Let me go get it!



191



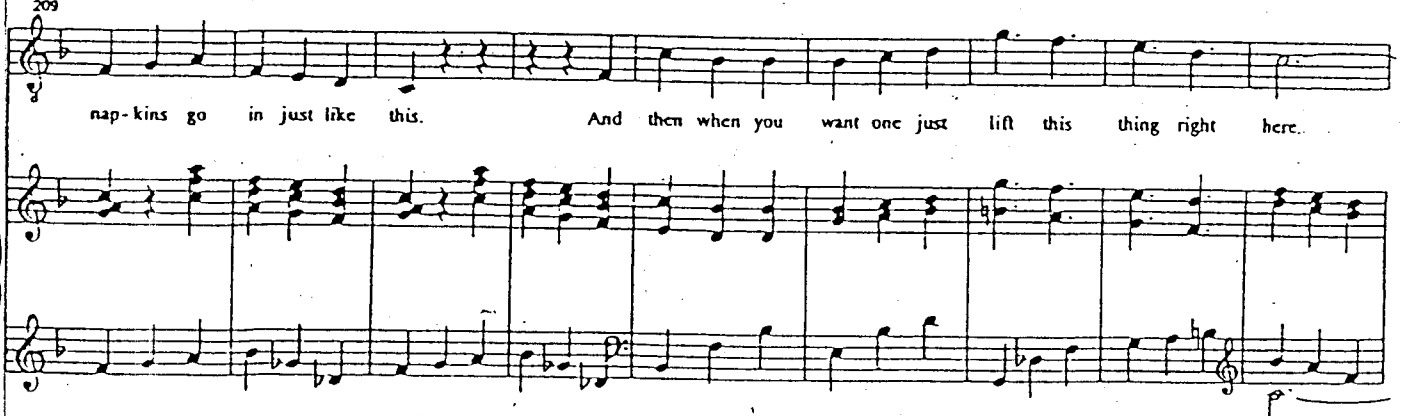
200

I know it's just what ou need. A new nap-kin thing for the ta-ble. The



209

nap-kins go in just like this. And then when you want one just lift this thing right here.



218

Here. Then pull, and it's read-y to use. O-pen the card up!

226

Here, let me do it! I wrote it for you and I signed it "Love, John"

236

I know it's not Christ-mas yet. But I had to give you my pres-ent.

245

I'm sor-ry that it could-n't wait. But Dad-dy went a-way. So I had to make

255

sure that you'd stay. Don't ev - er go a - way, Mom - my! Who needs stu - pid

265

Dad - dy loves you ver - y much, just as much as I do.

265

Dad - dy an - y - way?

272

Now, let's you and me Look and see what San - ta left un - der the tree.

baseball intro

*Thanks, Mom
Irene Sura*

jen.

Just play base-ball, John-ny, as long as you

piano

Detailed description: This system contains the first two staves of music. The top staff is for a vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'Just play base-ball, John-ny, as long as you' are written below the notes. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with chords and moving lines.

jen.

can. Play base-ball, John-ny.

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'can. Play base-ball, John-ny.' The piano accompaniment continues with similar rhythmic patterns and harmonic support.

line for baseball, then

... time of day

11

11

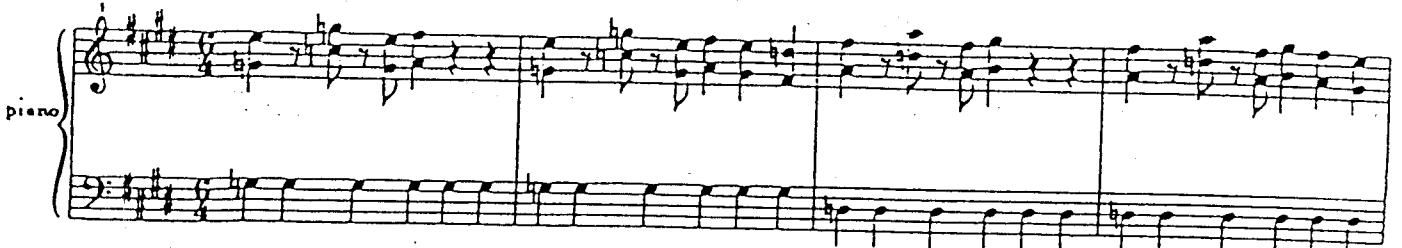
11

Detailed description: This system contains the final three staves of music. The top staff continues the piano accompaniment with the handwritten note 'line for baseball, then' above it. The middle staff continues the piano accompaniment with the handwritten note '... time of day' above it. The bottom staff is a new part, likely for harp, starting with a treble clef and a key signature of one sharp. The number '11' is written above the first three staves.

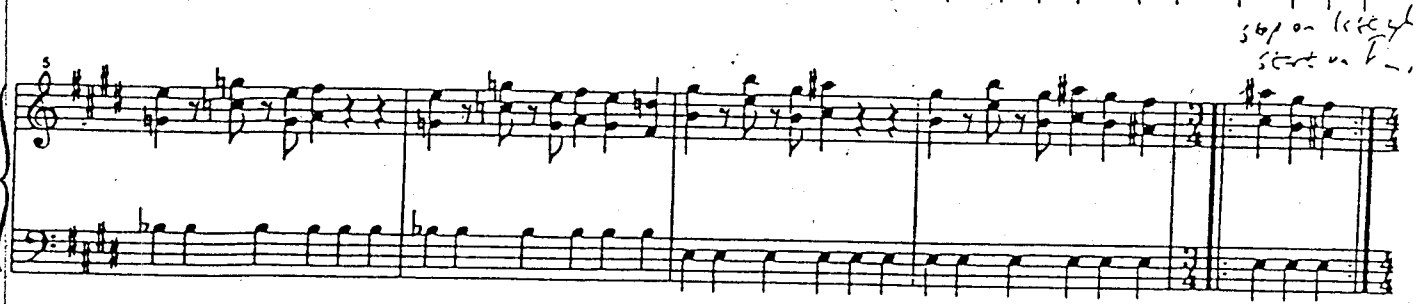
baseball game

I'm always in the line
24

piano



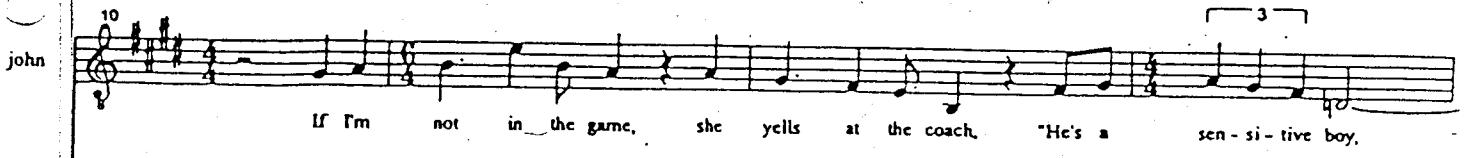
The first system of piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.



The second system of piano accompaniment continues the melody and bass line from the first system. It includes a handwritten note on the right side: "stop on little start on 6-".

john

10



If I'm not in the game, she yells at the coach. "He's a sen-si-tive boy."

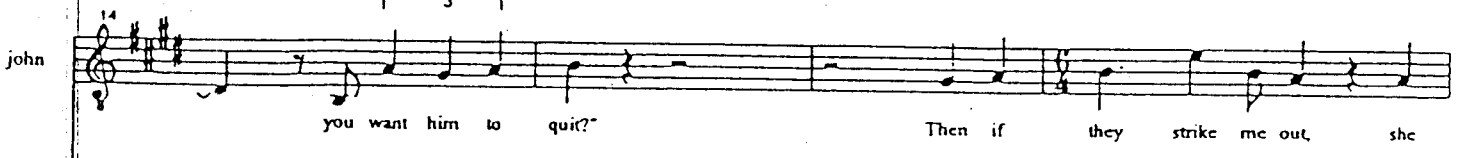
This system shows the vocal line for John, starting at measure 10. It features a treble clef and a key signature of two sharps. The lyrics are written below the notes. A triplet of eighth notes is marked with a bracket and the number 3.



The piano accompaniment for the first system of lyrics, corresponding to the vocal line above. It continues the harmonic support with chords and moving lines in both hands.

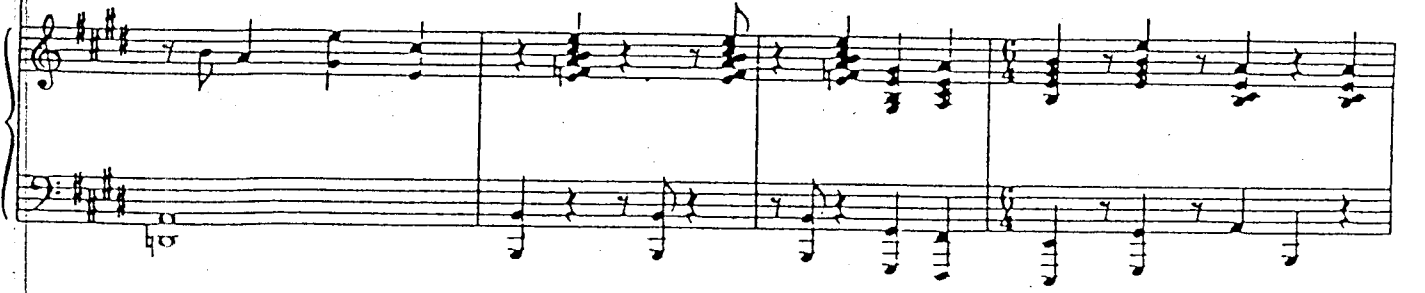
john

14



you want him to quit?" Then if they strike me out, she

This system shows the vocal line for John, starting at measure 14. It continues the melody with lyrics. A triplet of eighth notes is marked with a bracket and the number 3.



The piano accompaniment for the second system of lyrics, providing harmonic support for the vocal line above.

john
yells at the ump. He's a del-i-cate boy. Give him one more chance to



jen
john
Arms up, shoul-ders square!
bit! If I do good, she



jen
john
Keep the bat in the air. Stay
gives me a hug. If I mess up,



jen
still, don't twitch!

john
she gives me a kiss! Should an-y son have to put

This system contains the first three staves of music. The top staff is for Jen, with lyrics "still, don't twitch!". The middle staff is for John, with lyrics "she gives me a kiss! Should an-y son have to put". The bottom two staves are for piano accompaniment. A measure number "29" is written above the first measure of both vocal staves.

jen
He's so

john
up with this?

This system contains the next three staves of music. The top staff is for Jen, with lyrics "He's so". The middle staff is for John, with lyrics "up with this?". The bottom two staves are for piano accompaniment. A measure number "34" is written above the first measure of the Jen staff.

jen
frag - ile and small. Keep your eyes on the ball! They throw it so fast.

This system contains the final three staves of music. The top staff is for Jen, with lyrics "frag - ile and small. Keep your eyes on the ball! They throw it so fast.". The bottom two staves are for piano accompaniment. A measure number "39" is written above the first measure of the Jen staff, and a triplet bracket is placed over the final three notes of the Jen staff.

42

Now, that's a good call. The on-ly thing hard-er than watch-ing him swing is

47

watch-ing him swing and miss. Should an-y mom have to put up with this? And

54

when I cheer for my son, it's just out of

58

pride, but he wants to hide. So

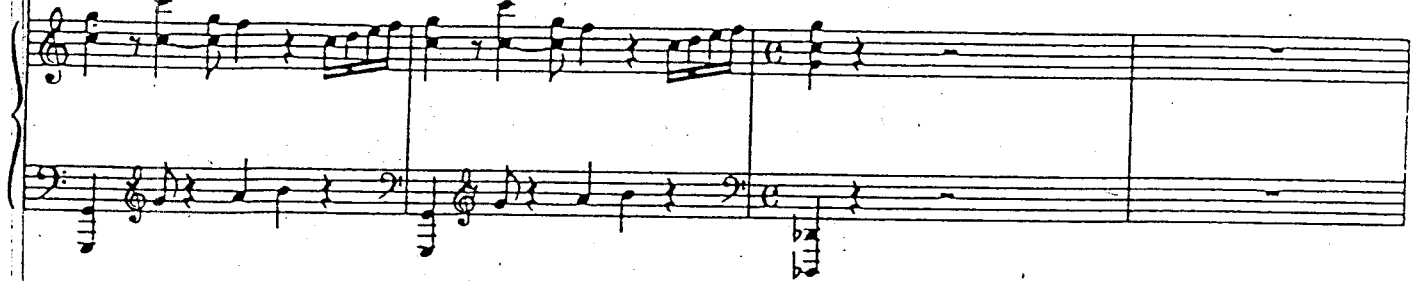
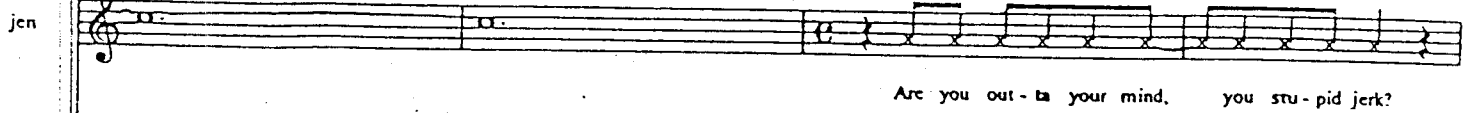
62

what can I do but just let it slide!



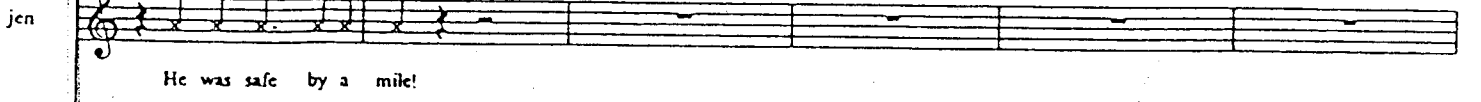
67

jen
Are you out - ta your mind, you stu - pid jerk?



71

jen
He was safe by a mile!



john
Oh, there she goes. She's



John

77

scream ing a - gain. If we start' to lose, she starts - to lose it,

John

83

too. But ev - 'ry - one knows that yell - ing's for men. Oh, why can't my mom just

John

90

leave me a-lone and sell hot-dogs and cook-ies like the oth-er moms do? If I'm

jen
 He looks so small. The pitch - er's so tall. He throws
 john
 not in the game. she yells at the coach. "He's a sen - si - tive boy.

jen
 it so fast. The ball's like a rock. Eye on the
 s
 You want him to quit?" Then if they strike me out, she

jen
 ball. Now, that's a good call. The game hur-ries past. I sit in
 john
 yells at the ump. "He's a del - i - cate boy. Give him one more chance to

jen
107
shock. I yell and boy, he gets mad. bc.

john
107
hit! If I do good, she

jen
111
cause his mom's not his dad. The on-ly thing har-der than

john
111
gives me a hug. If I mess up, she

jen
115
watch-ing him swing is watch-ing him miss. Should an-y morn Should

john
115
gives me a kiss. Should an-y-son? Should

121

an - y - onc have to put up with...

john

121

an - y - onc have to put up with...

126

just like you

jen

8

You should see this kid. It's fright-ning, the

piano

Detailed description: This system contains the first two staves of music. The top staff is for the voice, starting with a treble clef and a key signature of one flat. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The lyrics are positioned below the vocal line.

jen

12

way he re-minds me of some-one I once knew. How he loves base-ball. And hates to - ma - tocs.

piano

Detailed description: This system contains the next two staves of music. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent with the first system. The lyrics are positioned below the vocal line.

jen

14

The way he sleeps with his arm tucked un - der his neck, it's so true.

piano

Detailed description: This system contains the final two staves of music. The vocal line concludes the phrase. The piano accompaniment continues with the same rhythmic pattern. The lyrics are positioned below the vocal line.

20

he sleeps just like you. You're com - plet - ly in the shade now. It's a -

jen

25

ma - zing, the way this tree grew. Things get so big.

jen

30

time flies a - way. Hey, hap - py

jen

34

thir - ty - two. I brought you a pres - ent.

32

He looks just like you. To - mor - row, he's go - ing to

43

camp and I can't deal with it. I've bare - ly ev - er

54

let him out of my sight. I know that

56

it's just the start, now that he's growing up, leav - ing home, tak - ing

flight. You should see this kid, you're name-sake. I

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics: "flight. You should see this kid, you're name-sake. I". The bottom two staves are piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

70
wonder back when I did that if I knew that ev-ry time I call out his name, I'd be there a-gain. push-ing

This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics: "wonder back when I did that if I knew that ev-ry time I call out his name, I'd be there a-gain. push-ing". The bottom two staves are piano accompaniment in G major, continuing the eighth-note bass line and chordal accompaniment.

76
you a-way. And that shit-ty good-bye on that ter-ri-ble day. And all that I know is I

This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics: "you a-way. And that shit-ty good-bye on that ter-ri-ble day. And all that I know is I". The bottom two staves are piano accompaniment in G major, with the piano part becoming more active with sixteenth-note patterns in the right hand.

80
won't fail my son the same way I failed you should see this kid. I

This system contains the fourth two staves of music. The top staff is a vocal line in treble clef with lyrics: "won't fail my son the same way I failed you should see this kid. I". The bottom two staves are piano accompaniment in G major, featuring a complex piano part with many sixteenth and thirty-second notes in both hands.

86

wish you could see this kid. but that's just like you. You al-ways talked back.

Musical notation for measures 86-90. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

91

You al-ways fought back. You're not com-ing back.

Musical notation for measures 91-94. The vocal line continues in treble clef. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. There is a key signature change to two flats at the end of measure 94.

95

But I won't let my ba-by leave me too. No, I won't let him.

Musical notation for measures 95-100. The vocal line is in treble clef. The piano accompaniment continues with the eighth-note bass line and chords. A key signature change to three flats occurs at the end of measure 100.

101

be just like you. Not like you.

Musical notation for measures 101-105. The vocal line is in treble clef. The piano accompaniment continues with the eighth-note bass line and chords. There are repeat signs with a '2' above and below the vocal line in measures 101 and 102.