

Astonishing

16

"Little Women"

Cue JO: "I bared my soul
to you, Laurie. Go away."

LAURIE: "Jo"

JO: "Please, just go."

[Laurie runs off]

Agitato $\bullet = 157$

f

2

Detailed description: This block contains the piano introduction for the piece. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Agitato' with a quarter note equal to 157 beats per minute. The music is in a minor mode. The first system shows the piano playing chords in the right hand and a bass line in the left hand. The second system continues this pattern, ending with a fermata over the final chord.

Jo: 3 4 5

Who is he, who is he with his "mar-ry me," With his ring and his "mar-ry me"? — The nerve, the

mp

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is in treble clef, starting on a whole note G4 and moving through a series of eighth and quarter notes. The piano accompaniment is in bass clef, providing a steady harmonic support with chords and a simple bass line. The dynamic is marked 'mp' (mezzo-piano).

Jo: 6 7 8

gall. This is not, not what was meant to be. How could he

sub mp

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues from the previous line, with a fermata over the first measure of this line. The piano accompaniment features a more active right hand with sixteenth-note patterns. The dynamic is marked 'sub mp' (sub-mezzo-piano).

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Jo 9 10 11

ru - in it all — with those two words? I thought I knew him, thought that

(tpt)

Jo 12 13 14

he knew me. When did he change, what — did I miss?

3

Jo 15 16 17

A kiss? When I thought, all a - long, That we were meant to

Jo 18 19 20 21

forge fron - tiers. How could I be so wrong?

#16 Astonishing

Jo 22

And I need, how I need my sis-ters here, If I can't share my dreams, — What were they

23 24

sub mp

Jo 25

for? I thought our pro-mise meant that we would ne-ver

26 27

mf

Jo 28

change and — ne-ver part. I thought to-ge-ther we'd a-

29 30

f

Jo 31

maze the world! How can I live my dreams or e-ven start When ev-'ry-thing has come a-

32 33 34 35

Ritard

Slow

In 2- Colla Voce

Jo 36 37 38 39

part? I thought home _____ was all I'd e- ver want. My

Jo 40 41 42 43

at - tic all I'd _____ ev- er need. Now no - thing feels the way it was be-fore And

Jo 44 45 [to 50] 50 In 4

I don't know how _____ to pro - ceed. I on - ly know I'm meant for _____ some- thing

Jo 51 52 53

more. I've got to know if I can be A -

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Jo 54 **A Tempo** [to 57] 58 59

ston- ish - ing There's a life that I am meant to lead A-

Jo 60 3 61 ob/hn

live like no - thing — I have known. I can

Jo 62 tpt. 63

feel it and it's far from here. I've

Jo 64 3 65

got to find it — on my own.

Piu Mosso

Jo

66 E - ven now I ___ feel its heat u - pon my skin: ___ A life of pas - sion ___ that pulls me ___ from with-in. A

Colla voce

Jo

70 life that I am ach-ing ___ to be - gin. 71 There must be some-where I can be 72 A - 73

A Tempo

Jo

73A ston-ish - ing. 73B A ston ish ing. 74 I'll 75

Jo

76 find my way. 77 I'll

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Jo 78 79 80 3

find it far a - way. I'll find it in the un-ex-

Jo 81 82 83 3

pect-ed and un-known. I'll find my life in my own way to -

Jo 84 85 Ritard 86 A Tempo

day. Here I go and there's no

f [subdivided] *f*

Jo 87 88 89 3

turn - ing back. My great ad - ven - ture has be - gun. I may be

#16 Astonishing

Jo

90 small but I've got gi - ant plans To

Jo

92 shine as bright - ly as the sun. I will blaze un - til I

mp

Jo

95 find my time and place, I will be fear less, sur rend er ing mod est y and grace. I

rit.

Jo

98 will not dis ap pear with out a trace. I'll shout and start a

mf *fp*

#16 Astonishing

Jo

101 ri ot. 102 Be an-y - thing but qui - et. 103

ri ot. Be an-y - thing but qui - et.

fp

Jo

104 105 106 107

Chris - topher Col-lum-bus, I'll be a - ston-ish-ing, A ston - ish - ing, _____ A

Chris - topher Col-lum-bus, I'll be a - ston-ish-ing, A ston - ish - ing, _____ A

f

Jo

108 109

ston - ish - ing _____ at

ston - ish - ing _____ at

8va

ff

Jo

110 111 112 113

last. _____

(vocal first)

F^b G^b/D^b A^{bb}/C^b B^{bb}maj7

fff

Detailed description: The image shows a musical score for a piece titled '#16 Astonishing'. It features a vocal line for 'Jo' and a piano accompaniment. The vocal line consists of four measures (110-113) with notes: a whole note G^b in measure 110, a whole note F^b in measure 111, a whole note E^{bb} in measure 112, and a half note D^{bb} in measure 113. A 'last.' marking is placed below the vocal line. The piano accompaniment is in a key with two flats and common time. It features four chords: F^b (measures 110-111), G^b/D^b (measures 110-111), A^{bb}/C^b (measures 112-113), and B^{bb}maj7 (measures 112-113). A dynamic marking of *fff* is present in measure 112. The piano part includes various articulations like accents and slurs.