

# ONE PERFECT MOMENT

from *Bring It On*

Music by Tom Kitt  
Lyrics by Amanda Green  
and Lin-Manuel Miranda

Freely, but with slight urgency

C5/B                      F(add9)/A                      C5/B                      F6/9/A                      **CAMPBELL:**

*mf*                      *mp*                      *mf*                      *mp*

*mp colla voce, with motion*

not freak-ing out. I'm real-ly o - kay. I'm to - tal - ly chill— or I will be some-day. 'Cause I'm

so near the top but there's so man - y moun-tains to climb. There are

Fsus2                      Gsus                      Am                      Gsus                      G

C5/B *accel.* F(add2)/A C/G <sup>3</sup> <sup>3</sup> D(add2)/F# *rit.*

plans to be planned, drills to be drilled, 'cause this dream that I dreamed is be-com-ing ful-filled— and I

*cresc. e accel.* *rit.*

F(add2) Csus2/E Bb Bbsus2 Dm/G G7

plan to en-joy it but right now, I don't have the time.

*mf* *mp* *move through* *mf* *mp*

**With gentle movement (♩ = 59)**

C Dm7(add4) F Gsus C G7sus

Fade in on Camp-bell: An av - er-age teen - ag - er, al - most grown. —

*mp*

C F6/9/A F G7sus C

Close up on av - er-age grades from the av - er-age life she's known. — Now

*E*bmaj7                      *A*bmaj13                      Dm7(b5)   Fm7(add4)   Gsus                      E/G#

zoom in the lens on the rest of her friends as she stays a - lone— do - ing the wor

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note on G4, followed by eighth notes on A4, Bb4, and Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the vocal line.

*A*m                      Dsus2/F#

Get - ting it right.                      'Cuz

*p sub.*

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note on G4, and then a half note on A4. The piano accompaniment continues with chords and a bass line. A dynamic marking 'p sub.' is present in the piano part.

*F*(add2)                      *C*(add2)/*E*                      Dm7                      G7sus                      *C*

I know we'll have to be prac - ti - c'ly per - fect.

*mf*                      *mp*

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, Bb4, and Bb4. The piano accompaniment features chords and a bass line. Dynamic markings 'mf' and 'mp' are present.

*F*(add2)                      *C*(add2)/*E*                      Dm9                      Gsus

I'll go a - bove and be - yond and pull

*mf*

Detailed description: This system contains the final two measures. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, Bb4, and Bb4. The piano accompaniment features chords and a bass line. A dynamic marking 'mf' is present.

Am7 Dm7 Am7/D Dm7

through. This I can do. All that I'm ask - ing is

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a dotted quarter note 'This', an eighth note 'I', a quarter note 'can', and a dotted quarter note 'do.'. The piano accompaniment consists of chords: Am7, Dm7, Am7/D, and Dm7. Dynamics include a crescendo leading to *mp* and a decrescendo.

F C/F Gsus Am7 F6/9

one per - fect mo - ment in time.

The second system continues the vocal line with a quarter note 'one', a dotted quarter note 'per - fect', a quarter note 'mo - ment', and a quarter note 'in time.'. The piano accompaniment features chords: F, C/F, Gsus, Am7, and F6/9. Dynamics include a crescendo leading to *mf* and a decrescendo leading to *mp*.

C(add2) Dm7(add4) F Gsus

I'm sev - en - teen. There are so man - y things that I can't con -

The third system features a vocal line with a dotted quarter note 'I'm', an eighth note 'sev - en - teen.', a quarter note 'There', a quarter note 'are', a quarter note 'so', a quarter note 'man - y', a quarter note 'things', a quarter note 'that', a quarter note 'I', a quarter note 'can't', and a quarter note 'con -'. The piano accompaniment includes chords: C(add2), Dm7(add4), F, and Gsus. Dynamics include *mf* and *mp*.

C G7sus C(add2) F6/9/A

trol. If I start to freak - or feel weak, I foc - us on

The fourth system features a vocal line with a quarter note 'trol.', a quarter note 'If', a quarter note 'I', a quarter note 'start', a quarter note 'to', a quarter note 'freak -', a quarter note 'or', a quarter note 'feel', a quarter note 'weak,', a quarter note 'I', a quarter note 'foc - us', and a quarter note 'on'. The piano accompaniment includes chords: C, G7sus, C(add2), and F6/9/A.

F Gsus C Ebmaj7

just one goal. Turn down the pan - ic, at -

Abmaj13 Dm7(b5) Fm(add4) Gsus D(add2)/F#

tack this rou - tine like it owns my soul. Turn up the mus

Fsus2 Dm11 G6/9

- ic so loud that it swal-lows us

Am7 Gsus/B C

whole. And then there we are — we burn like a

*f*

F(add2) Fsus2(add#4) F(add2) Am7

star. We're safe in - side the world we know. Then sud - den - ly, I'm.

Gsus/B C F Fsus2(add#4) F Cmaj7/E

— in prep for the climb — and here I —

Am7/D D7 G Bm/F# Cmaj9/E G/D

go. High in the air, — there is a mo - ment just be - fore you start to

*mp*

C(add2) C(add2,#4) C(add2) E B7sus/E E

fall. — Live in that one mo - ment.

*cresc.* *fp*

F(add2) C(add2)/E Dm7 G7sus

I know that if I can just stick the land -

*f*

C F(add2) C(add2)/E

- ing then I'll know — that

*mf*

Dm7 G7sus C F(add2)

some - how, my life will be fine. And I'll

*f*

C(add2)/E Dm7 G7sus

go through the rest of my life un - der

Am7 Dm7(add4) Dm11 Dm7

stand - ing what it feels like to shine. The

*mp*

F C/F F6/9 Fsus2 G7sus

tu - ture's full of mys - ter - ies, so

*rit. poco a poco*

F A Fmaj9/A F/A F(add2,#4)/A N.C. G7sus

let this be mine: My one per - fect mo - ment in

*poco rall.* *p* *mf colla voce*

*rit.* *mf* *colla voce*

*rit.* *mf* *colla voce*

C a tempo Dm11 Fsus2 G7sus C

time.

*a tempo mp* *mf* *rit.* *mp*