

Scene Five:

5

I'm A Part Of That

(Cathy)

Music and lyrics by Jason Robert Brown

Bouncy in 6 (♩=140-144)

[Piano - Tacet to m12]

Vln.

Musical score for the first system. It features a piano accompaniment with a treble and bass clef, and a violin part. The piano part has a 6/4 time signature and a key signature of two flats. The violin part has a treble clef and a key signature of one flat. The piano part has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)". The violin part has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)". The piano part has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)". The violin part has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)".

5

Musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano part has a treble and bass clef and a key signature of two flats. The piano part has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)". The vocal line has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)".

One day\_\_ we're\_ just\_\_ like "Leave It\_\_ to Bea - ver." One day\_\_ it's\_\_ just\_\_ a

Musical score for the third system. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano part has a treble and bass clef and a key signature of two flats. The piano part has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)". The vocal line has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)".

Ty - pi - cal\_\_ life,\_\_ And then\_\_ he's off\_\_ on

Musical score for the fourth system. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano part has a treble and bass clef and a key signature of two flats. The piano part has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)". The vocal line has a dynamic marking of *mp* and a tempo marking of "Bouncy in 6 (♩=140-144)".

A trip\_\_ to Ja - mie - land:\_\_

Play

12

Star - ing ca - ta - ton - ic out the win - dow,

*Play*

*mf* Cm Cm/B $\flat$  Am7( $\flat$ 5)

Bare - ly e - ven breath - ing all the while...

Ab7 G+7 Cm Cm/B $\flat$

And then he'll

*più legato*

*sub. mp* F9/A F9sus/A F9/A F13/A Ab7

22 Half-time feel

smile, His eyes light up, and deep with-in the ground, With-out a sound,

*mp* E $\flat$  Fm7 E $\flat$ 2/G B $\flat$ m7 E $\flat$ 7 E $\flat$ +

26

A mo - ment comes to life, And I'm a part

*colla voce* Strings

*(Cello 2)*

AbΔ7 Dm7(b5)/G G+7 Cm9

30

of that. I'm a part of that.

*(Play) a tempo*

*p* F7/A Abm6 Eb/G

33

I'm a part of that.

*(+Bass)*

F#° Fm7 Ab/Bb

36 Bouncy in 6

Next day it's just like It nev - er hap-pened- We're mak - ing din - ners,

*f* Eb *mp* Bbm Bb+

Vln.

39

We're mak - ing plans. Then he gets on the

*E<sup>b</sup> B<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>m B<sup>b</sup>+*

41

Mule train to Ja - mie - land:

*8va*

*Play* (Vln.8va)

*E<sup>b</sup> Fm F<sup>#</sup>° E<sup>b</sup>/G*

43

Hand - ful af - ter hand - ful of Do - ri - tos, Cir -

*mf* *Cm Cm/B<sup>b</sup> Am7(b5) A<sup>b</sup>7 G+7*

47

- cling the a - part - ment, log - ging miles... *p*  
*più legato*

*Cm Cm/B<sup>b</sup> F9/A sub. mp F9sus/A*

50

And then he

F9/A F13/A 3 Ab7 3 *f*

53 Half-time feel

smiles, His eyes light up, and how can I complain? Yes, he's in-

*mp* Eb Fm7 Eb2/G Bbm7 Eb7 Eb+

57

sane, But look what he can do, And I'm a part-

AbΔ7 Dm7(b5)/G G+7 Cm9 (Cello 2) Strings

61

of that. I'm a part of that.

*p* F7/A Abm6 Eb/G


(Play) a tempo

64

I'm a part of that... And it's

F#° Fm7 Ab/Bb

(+Bass)



67 Half-time feel

true, I tend to follow in his stride, In -

(Under Gtr.) C G/B F/A G/B

71

stead of side by side, I take his cue.

F2 C/E Dm7 C2 Bb

74

True, but there's no ques-

Eb Bb/D

77

- tion, there's no doubt - I said I'd stick it out And fol-low

Ab/C Bb/D Ab Eb/G Fm7 Eb

81

through, And when I

*mf* Db2 (w/Cello 2)

8vb

85

do - Then he

Ab/Bb AbΔ7 *cresc.* GbΔ7 GbΔ7(#11)3 Db/F EΔ7

89

smiles, And where else can I go? I did - n't

*f* Eb Fm7 Eb/G Bbm7 Eb+7

93

know The rules do not ap - ply. And then he

*(Vln.)*

A $\flat$  $\Delta$ 7 Dm7( $\flat$ 5)/G G+7 Cm9 A $\flat$ /B $\flat$

97

smiles, And no-thing else makes sense While he in-

E $\flat$  Fm7 E $\flat$ /G B $\flat$ m9 E $\flat$ +7

101

vents The world that's pass - ing by, And I'm a part.

**Poco Rit.**

A $\flat$  $\Delta$ 7 Dm7( $\flat$ 5)/G G+7 Cm9 *(Solo)* G7/B G $\circ$ /B $\flat$



105 A Tempo

of that. I'm a part of that. I'm a part

*mp* F7/A (+Cello 1) A<sup>b</sup>m E<sup>b</sup>/G F#<sup>o</sup>

Poco Rit.

of that, Are - n't I? I'm a part

*colla voce*

Fm7 A<sup>b</sup>/B<sup>b</sup> St. 8ths Cm11 (+Cello 2) St. 8ths G7/B Gm7(b5)/B<sup>b</sup>

113 A Tempo

of that, I'm a part of that. I'm a part

(Vln.)

F7/A (+Cello 1/Bass) A<sup>b</sup>m6 E<sup>b</sup>/G F#<sup>o</sup> (add F)

Poco Rit.

of that.

(+Gtr./Bs.) (+Strgs.)

Fm7 Fm7/B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup>2 E<sup>b</sup>

At peak of applause, cue Cello 1 to hit Chime *f* 4 times - 3 sec. apart.