

WAITING FOR LIFE

from *Once on This Island*

Lyrics by Lynn Ahrens
Music by Stephen Flaherty

Bright Caribbean feel

A Bm/A C#m/A A Bm/A C#m/A

TI MOUNE:

A

A Bm/A C#m/A A Bm/A C#m/A

stran-ger in white_ in a car_ go - ing

A/D Bm/D C#m/D A/D Bm/D C#m/D

some - where... go - ing-

WAITING FOR LIFE

A/E Bm/E C#m/E D/E E E7sus

far!

sfz *sf*

8va

A *mf* Bm C#m A Bm C#m

How it must feel, — go - ing rac - ing wher - ev - er you please,

mf

loco

A Bm C#m A Bm C#m

fly - ing as free — as a bird — with his tail — in the breeze.

A Bm C#m A Bm C#m

E - ven the fish — in the sea — must be long - ing to fly,

A Bm C#m 3 A Bm C#m

catch-ing a glimpse-of a stran - ger in white- rac - ing by! Oh,

mf

A(add9) D C#m7 F#m11 E/F#

gods! Oh, — gods, — are you there? —

sim.

Bm7 E7sus C#m7 Em11

What can I do — to get you — to look down- and give in? Oh,

marc.

A Bm C#m9 F#m11 E/F#

gods! Oh, — gods, — hear my prayer. — I'm

sim.

Bm11

A(add9)/C#

D(add9)

poco a poco cresc.

here in the field— with my feet— on the ground— and my fate— in the air,—

poco a poco cresc.

3

E7sus

A

Bm

C#m

A

Bm

E

wait-ing for life— to be-gin!—

mf

sim.

A

Bm

C#m

A

Bm

E

Ma-ma's con-tent - ed and Ton - ton ac- cepts- what he gets,

A

Bm

C#m

A

Bm

E

hap-py for tea— in their cups— and no holes— in their nets.

A Bm C#m A Bm E

Hap-py to have— what they have— and to stay— where they are.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line. Chord symbols A, Bm, C#m, A, Bm, and E are placed above the vocal line.

A Bm C#m A Bm A

They nev-er e - ven look up— at the sound— of a car. A

The second system continues the vocal melody. The piano accompaniment includes some sixteenth-note patterns in the right hand. Chord symbols A, Bm, C#m, A, Bm, and A are placed above the vocal line.

F N.C. F(add9) N.C.

stran - ger— rac - ing down- the beach!

The third system shows a change in key signature to one flat (F major). The vocal line has a triplet of eighth notes. The piano accompaniment features a steady bass line. Chord symbols F, N.C., F(add9), and N.C. are placed above the vocal line.

F N.C. F(add9) N.C.

Rac - ing to plac - es— I was meant to reach! My

The fourth system concludes the piece. The vocal line ends with a quarter note. The piano accompaniment ends with a final chord. Chord symbols F, N.C., F(add9), and N.C. are placed above the vocal line.

F B \flat F/C C F B \flat F/C C

stran - ger, one day you'll ar - rive. Your

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'stran - ger,' followed by a half note 'one day you'll ar - rive.' and a quarter note 'Your'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *mf* is present.

E \flat maj7 F7/E \flat E \flat Dm/E \flat Cm/E \flat C7sus *f*

car will stop and in I'll hop and off we'll drive!

f

Detailed description: This system contains the next two measures. The vocal line continues with 'car will stop and in I'll hop and off we'll drive!'. The piano accompaniment has a more active treble line with chords and moving lines. A dynamic marking of *f* is present.

A(add9) C \sharp m7 A/C \sharp

We'll drive!

(with pedal)

Detailed description: This system contains the next two measures. The vocal line continues with 'We'll drive!'. The piano accompaniment features a treble line with chords and a bass line with a pedal point. A dynamic marking of *f* is present. The instruction '(with pedal)' is written below the bass line.

D D/E A C \sharp m7 A/C \sharp

dim. *sub. p*

Detailed description: This system contains the final two measures. The piano accompaniment features a treble line with chords and a bass line with a pedal point. A dynamic marking of *dim.* is present, followed by *sub. p* (subito piano).

D D/E A A/D

Oh, gods! Oh, gods, — please be

p

sim.

C#m7 E/F# Bm7 D/E D

there. — Don't you re - mem - ber your lit - tle Ti Moune - from the

C#m7 Dsus D/E *mp* A(add9) A/D

tree? — Wake up, look — down, — hear my

mp

C#m7 E/F# Bm7 C#m7 *cresc.*

prayer. — Don't sin - gle me out — and then — for -

cresc.

D⁹ *E7sus* *F* *B^b* *E^b(add9)*

- get me! ————— Oh, gods! Oh, — gods, — — — let me

8^{va}-----

Dm7 *Gm11* *F/G* *Cm7* *F7sus*

fly! ————— Send me to plac - es where no — — one be - fore — me has

sim.

Dm7 *Fm11* *B^b* *B^b/E^b*

been. ————— You spared my — life, — — — show me

marc.

Dm7 *Gm11* *Cm11* *B^b/D*

why ————— you get me to rise — like a fish — — to the bait, — then

PRACTICALLY PERFECT

E \flat 6 *F7sus*

tell me to wait. — Well, I'm wait - ing, —

6^{va}

B \flat *F/B \flat*

wait-ing for life to be - gin! —

3

sfz

6^{va}

E \flat /B \flat *B \flat maj7* *E \flat /B \flat* *F* *B \flat* *F/B \flat* *E \flat /B \flat* *B \flat maj7* *E \flat /B \flat*

Wait-ing for life to be - gin. —

3

E \flat /F *B \flat* *F/B \flat* *E \flat (add9)/B \flat* *N.C.*

sfz