

Cute Boys With Short Haircuts

David Kirshenbaum

pp

7
Seems like one of those "Where did I go wrong?" days,

mp

12
"can't stop cry-ing," and "I guess I'm not so strong" days; lost the on-ly guy I ev-er

16
had. It's been one of those "Seems like I've been scarred" years,

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2

21

Vocal staff for measures 21-24. The melody starts with a quarter rest, followed by eighth notes, quarter notes, and a half note. The time signature changes from 4/4 to 3/4 and back to 4/4.

"Can't get out-ta bed," and "life is kind - a hard" years; no-one ev - er made me feel so

Piano accompaniment for measures 21-24. The right hand features chords and moving lines, while the left hand provides a steady bass line with eighth notes.

25

Vocal staff for measures 25-28. The melody continues with quarter and eighth notes, ending with a triplet of eighth notes.

sad. Now all I see are cute boys _____ with short hair - cuts, _____ rush-ing by in a

Piano accompaniment for measures 25-28. The right hand has chords and a melodic line with a wavy line indicating a trill or tremolo. The left hand has a bass line with eighth notes. A *mf* dynamic marking is present.

30

Vocal staff for measures 30-33. The melody consists of quarter and eighth notes.

blur. And all I see _____ is him and me _____ the way we al - ways were. _____

Piano accompaniment for measures 30-33. The right hand has chords and a melodic line. The left hand has a bass line with eighth notes.

34

Vocal staff for measures 34-37. The melody continues with quarter and eighth notes, ending with a triplet of eighth notes.

_____ That's how it goes when cute boys _____ with short hair - cuts _____ set your sen - ses a -

Piano accompaniment for measures 34-37. The right hand has chords and a melodic line. The left hand has a bass line with eighth notes.

38

stir. He says he's true, — then ditch-es you — for her. —

43

When you find a man, — you don't want — to share him.

48

Still there's some-one al-ways think - ing she — can snare him. Lay-ing out the per-fect lit - tle

52

trap. So you play it safe, — sure you've got — a smart plan, soon it's just a-noth-er

58

Vocal line for measures 58-61. The melody starts in 3/4 time and changes to 4/4 at measure 59. The lyrics are: "love can fall — a - part" plan. Guess some-times we all could use a map

"love can fall — a - part" plan. Guess some-times we all could use a map

58

Piano accompaniment for measures 58-61. The right hand features chords and moving lines, while the left hand has a steady eighth-note accompaniment. Dynamics include *p* and *mf*.

62

Vocal line for measures 62-65. The melody continues in 4/4 time. The lyrics are: to steer us through the cute boys — with short hair - cuts, — in a maze of their own... And

to steer us through the cute boys — with short hair - cuts, — in a maze of their own... And

62

Piano accompaniment for measures 62-65. The right hand has chords and moving lines, with a *mf* dynamic marking. The left hand continues with eighth-note accompaniment.

67

Vocal line for measures 67-70. The melody continues in 4/4 time. The lyrics are: here I am, — a lit - tle lamb — who's lost and all — a - lone, — out-num-bered by the

here I am, — a lit - tle lamb — who's lost and all — a - lone, — out-num-bered by the

67

Piano accompaniment for measures 67-70. The right hand has chords and moving lines. The left hand continues with eighth-note accompaniment.

71

Vocal line for measures 71-74. The melody continues in 4/4 time. The lyrics are: cute boys — with short hair - cuts, — sit-ting high on some throne. I'm here be - low, — un-

cute boys — with short hair - cuts, — sit-ting high on some throne. I'm here be - low, — un-

71

Piano accompaniment for measures 71-74. The right hand has chords and moving lines. The left hand continues with eighth-note accompaniment.

76

seen and so un-known. There was a time when ev -

80

- ry-one would no-tice me, be-fore what-ev-er strength -

84

I had was gone. I'd die for things to be the way they

89

used to be, but noth-ing stops the world from mov-ing on. *molto rit.*

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93

And noth - ing stops the cute boys with short hair - cuts

97

who sur-round me each day. I'm not so grand, or in de - mand, or

101

"pret - ty" like they say. Not pret - ty like the cute boys with

104

short hair - cuts, with the games that they play. The games of all the cute boys with

108
 broad shoul - ders, — lov - ing all they sur - vey. And lov - ing be - ing

111
 cute boys with low voic - es, and low mor - als, and

114 **Freely, in tempo**
 no in - t'rest... Cute boys with short hair - cuts, — nev - er look - ing my

119
 way. So here I sit, — and that's how it — will stay. Thanks to

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124

shat-tered trust... and some slight dis-gust... No more cute boys with short hair - cuts, and I

130

guess that's just o - kay.

a tempo *poco rit.*