

No. 12

Hundred-Story City

Company

music and lyrics by Adam Gwon

Freely and tenderly

Piano accompaniment for the first system, featuring a treble and bass clef with chords and a melodic line.

JASON

How did I end— up here, in a ci-ty I've al - ways sort of hat - ed? A place with too— much con-crete and

Piano accompaniment for the second system, featuring a treble and bass clef with chords and a melodic line.

JASON

far too ma-ny walls.— And how did I end up here with Claire? Sud-den-ly stuck in some-place where I

more deeply

Piano accompaniment for the third system, featuring a treble and bass clef with chords and a melodic line.

JASON

op - en up — and she is up and gone? — And if we're mov - ing no - where, should I move

11

ten.

JASON

on?

15

in tempo

JASON

I moved to — the ci - ty not be - cause I need - ed qui - et. And

17

JASON

not be - cause — I want - ed ex - tra space. No,

19

JASON

I moved to — New York — 'cause when — you read a-bout — the ci - ty, — you

21

JASON

read a - bout — how there's so much — in such a ti - ny

23

JASON

place. Ev - 'ry - thing's — con - nect - ed. Ev - 'ry

25

JASON

street is in - ter - sect - ed by a doz - en more — to take — you where you

27

JASON

want to go. Ev - 'ry road is straight and clear. It's

29

JASON

hard to lose your way. And that's a perk of liv - ing here.

31

WARREN: FREE ART...!

JASON

— Is - n't it? So why, when I'm with Claire, am I un-

33

JASON

sure of where we're go - ing? How come where I want to take us seems so

35

JASON

far a - way? — I thought the plan — was clear, — just like — the streets —

37

JASON

— of New — York Ci - ty. — But I nev - er thought — the road — I chose — would

39

JASON

on - ly run — one way. And if

41

JASON

Claire won't stand — be - side — me, then I have to won - der why'd — she spend the

43

JASON

last two years — not want - ing me to say good - bye? — And

45

JASON

I don't want — to start — that now. — I don't want to — let go, — 'cause she's — the

47

JASON

on - ly rea - son — why —

49

JASON

I am — liv - ing — in this hun - dred - sto - ry ci - ty — where the

51

JASON

ground is hard— and liv-ing's ev - en hard - er.— She's

53

JASON

why I'm— one— out of a hun-dred mil - lion peo - ple—

55

JASON

stick-ing out— the ang - ry cars,— the crowd-ed streets,— the lack— of stars.—

57

JASON

Put - ting up— with so— much that it's all a— blur.— And that's what

59

JASON

I've been do - ing just to be with her.

61

JASON

So I don't un - der - stand what I'm sup - posed to do

a little slower

63

JASON

now. I don't want to be a per - son who is

CLAIRE

Why are there so ma - ny peo - ple in my way? I don't un - der - stand these peo - ple,

DEB

Why are there so ma - ny peo - ple in my way? I don't un - der - stand these peo - ple,

WARREN

Peo - ple, hey! Hel - lo? Why am I

65

JASON
al - ways stand - ing still. I wish — that I — could make — the

CLAIRE
al - ways stand - ing still. I wish — that I — could make — the

DEB
al - ways stand - ing still. I wish — that I — could make — the

WARREN
al - ways stand - ing still? I wish — that I — could make — the

67

JASON
peo - ple dis - ap - pear. — Ex - cept for her...

CLAIRE
peo - ple dis - ap - pear. — No crowds...

DEB
peo - ple dis - ap - pear. — No moms with strol - lers...

WARREN
peo - ple dis - ap - pear. — A fly - er?

69

JASON I just want to see her...

CLAIRE Some space... No walls, no bikes, no build - ings

DEB Some room to get through... No walls, no bikes, no build - ings

WARREN Some room to get through... No walls, no bikes, no build - ings

71

JASON — What am I do - ing in this

CLAIRE in my way... —

DEB in my way... —

WARREN in my way... —

73

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JASON

hun - dred - sto - ry ci - ty where you're al - ways mov - ing fast, — but go — ing

75

JASON

no - where? — Oh, I don't — care — if there's a

77

JASON

hun - dred mil - lion peo - ple. — I just want to be with

79

JASON

one. —

more quickly, tumbling out...

3

freely, rubato

81

JASON

I al - ways told you, Claire, that there was

85

JASON

no-thing we would-n't make it through. But you've un-earthed a break-up clause. Which is

colla voce

88

JASON

want - ing to put life on pause. So, Jes - us, Claire. What

91

JASON

now?

slower *rall...*

94