

9. QUARTET: THIS IS GOODBYE

(Kathy, Leah, Seth, Chase)

music by Russell Stern

lyrics by Gregory Jacobs Roseman

Andante- with conviction $\text{♩} = 74$

mf

$A_b(\#11\text{omit}3)$ $A_b(b5)$ $A_b(\#11\text{omit}3)$ safety: $A_b(\text{omit}5)$

Piano

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The key signature has three flats (B-flat major or D-flat minor). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The piece concludes with a double bar line.

Cue: KATHY: Dialogue not available..

4 Kathy

He's the opp - o - site_ of ev' - ry - thing you are. He's

Leah

I can't e - ven look at you.

$C_m(\text{add}9)$ $A_b\text{maj}7$ $C_m(\text{add}9)C_m(\text{add}4)$ $G7(\text{sus}4)$

Pno.

The first system of the score shows the vocal entry for Kathy at measure 4. She sings, "He's the opposite of everything you are. He's". Leah then enters at measure 5 with the line, "I can't even look at you." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols are provided above the piano part: Cm(add9), Abmaj7, Cm(add9)Cm(add4), and G7(sus4).

6

white pi-cket fen - ces. You're a shoo - ting star. I

— Dont come an - y clo-ser to me. —

$A_b\text{maj}7$ $A_b(\#11)$ $D_b(\text{add}9)$

Pno.

The second system of the score continues the vocal lines. Kathy sings, "white picket fences. You're a shooting star. I". Leah's line continues with, "Dont come any closer to me." The piano accompaniment maintains the same eighth-note accompaniment. Chord symbols above the piano part are Abmaj7, Ab(#11), and Db(add9).

8

can't keep play-ing games, — so I've de - ci - ded where to go. — I'm go-ing to

I don't know you How could I have been so stu - pid?

Pno.

Ab(add9) Fm(add9) Bbm Eb Eb(add9)

11

Ith - a - ca Seth take a breath and fly — I'm so-rry Chase. This is good-

Don't be like this. — You're act-ing like a child.

Pno.

Db(add9) Ab⁶/C Fm⁷(omit5) Bbm/C Bbm Db(add2)/Ab Fm Cm/Eb

14

bye —

Leah I want you to go.

Chase I don't un-der-satnd what you see in him that you can't see in me.

Pno.

Bb(add9) Eb⁵ Bbm Eb(sus2) Bbm

17

Kathy
I'm so-rry Chase. This is good-

Leah
I'm not gon - na cry Get out of my life.

Chase
Why do you want to set - tle when there's be-tter fish in the sea?

Pno.

E \flat (add9) B \flat m D \flat maj7 E \flat Fm Cm

20

Kathy
bye!

Leah
This is good - bye

Chase
Don't you want more! 'Cause you de-serve much

Seth
If you want me to go, I'll go You won't have to see me a-gain.

Pno.

B \flat (add9) B \flat m/A \flat G \flat \flat (b5) D \flat (add9)/F D \flat (sus2) C(add9)

23

Chase

more! I can show you how to touch the sky.

Seth

This thing has got ten stale an-y-way. You ne-ver loved me. It was all a lie. But

Pno.

C7(b9omit3) Gb(b5) F(sus4) Eb(add9)

26

quicker

Kathy

Don't make it hard er

Leah

Don't make it hard-er

Chase

Please don't say this is good - bye? You'll re-gret this.

Seth

I will gete- ven.. and with that, this is good bye You'll re-gret this.

Bbm Fm/Ab Bbm/Ab Bb Db/Ab Ebm/Gb F(sus4)/Db

30

Kathy *f*
Just go — a way. I can't be-lieve it's

Leah *f*
Just go - a -way. I can't be-lieve it's

Chase *f*
You'll see the truth. I can't be-lieve it's

Seth *f*
You'll see the truth. I can't be-lieve it's

Pno.
G^bmaj7 Ebm⁶ G(sus2) Broadly C(add9)
rit..... *f*

33

Kathy
end - ing this way. Why can't it be sim-ple? Can't you be sin-cere? In the

Leah
end - ing this way. Why can't it be sim-ple? Can't you be sin-cere? In the

Chase
end - ing this way. Why can't it be sim-ple? Can't you be sin-cere? In the

Seth
end - ing this way. Why can't it be sim-ple? Can't you be sin-cere? In the

Pno.
A^bmaj7 Eb Cm A^bmaj7/E^b D^b(add9)

36

Kathy
end, why is___ it that no-thing is clear? Good -bye is not_ the end- ing___ But

Leah
end, why is___ it that no-thing is clear? Good bye is not_ the end - ing___ But

Chase
end, why is___ it that no-thing is clear? Good-bye is not_ the end_ the end - ing

Seth
end, why is___ it that no-thing is clear? Good-bye is not_ the end_ the end - ing

Pno.
Ab(add9) Fm Fm/C Bbm7 Eb⁹ Eb

38

Kathy
there's al - ways some re - gret. My ques - tions have-n't been an - swered yet.____ I know that you

Leah
there's al - ways some re - gret. My ques - tions have-n't been an - swered yet.____ I know that you

Chase
there's al - ways some re - gret. My ques - tions have-n't been an - swered yet.____ I know that you

Seth
there's al - ways some re - gret. My ques - tions have-n't been an - swered yet.____ I know that you

Pno.
Db Ab Bbm7 Eb

40 attaca

Kathy

think I'm wrong what can I re- ply? good bye

Leah

good - bye_____

Chase

I can't be- lieve This is Good-bye

Seth: Good-bye_____

Pno.

mf *p*

Db(add9) Bbm Db(add2)/Ab Fm Cm/Eb Bb(add9) Fm⁹

Detailed description of the musical score: The score is for a song in a minor key, indicated by the key signature of three flats. It begins at measure 40. The vocal line for Kathy starts with the lyrics 'think I'm wrong what can I re- ply?' and ends with 'good bye'. Leah and Chase have short vocal parts, each marked with a triplet of eighth notes. Seth has a vocal part that ends with 'Good-bye'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The dynamics range from mezzo-forte (mf) to piano (p). The score concludes with a double bar line and the instruction 'attaca'.