

Tempted To Say Brilliance

"Show Me Your Music"

Sydney Vega Pauley

$\text{♩} = 85$

I've
On my bed, in my own a-part-ment
dreamt of this ma-gic mo-ment He's a
She's
Eve-ry-thing I've want-ed in all de-part-ments.
gent-le-man, we've been on five dates, don't think it's too ear-ly or far too late _____ to-geth-
la-dy-friend, to do some-thing that's tru-ly great to-geth-

12

- er We have a plan and it's clear. It's my soph-o-more year and

- er We have a plan and it's clear. It's my sen-ior year and

cresc. poco a poco

15

I want to know the things that make a young per - son's heart sing so I say... _____

I want to know the things that make a young per - son's heart sing _____

19

Show me your mu - sic. Give me what you've been writ - ing.

What's in your port-fo - li-o? Com - pos-ing, as we go

mf

23

What's your fav - 'rite met - er? ___ How's your sense of rhyme?

What's your fav - 'rite met - er? ___ How's your sense of rhyme?

23

mp

25

Show me your mu - sic, ___ and I'll show you mine... ___

Show me your mu - sic, ___ and I'll show you mine... ___

25

mf

28

Part One: Orchestrating

Part Two: Consummating

32

Now here is my up - tem - po. It's

35

My
com-ing to a cre - scen-do. — Smart, with heart, and use of in-nu - en-do.

38

hands are on a bal - lad. Hes - i - tan - cy is val - id. I un - der-stand

40

got my heart in your hands...

You've got my heart in your hands...

Part Two: The way your fingers...
turn the pages. It just drives me crazy.

44

Part One: And your engraving skills! You
always know... right where things should go. I've nev-er met a com-po-ser who

I've nev-er met a com-po-ser who

44

cresc. poco a poco

47

did-n't love to share their work with those who'll give us praise. Cause if it's not on a stage, how else will I know some-one

47

50

cares? So, I'm show-ing my mu - sic. to the songs I've been com-po - sing

cares? Ev-ery un-list-ed link

50

mf

55

you and I on - ly got one thing on the mind. That's to keep show-ing mu - sic, —

and I think that you and I on - ly got one thing on the mind. That's to keep show-ing mu - sic, —

55

mp

mf

59

so let's not waste an - y time. ____ Lyr - ics are cheap or shod - dy ____ but when

so let's not waste an - y time. ____ Lyr - ics are cheap ir shod - dy ____ but when

63

you've got a bo - dy of mu - sic ____ like ____ this I'm tempt - ed to say bril - liance. Chord pro-gres-sions with a swung eighth.We

you've got a bo - dy of mu - sic ____ like ____ this I'm tempt - ed to say bril - liance. Chord pro-gres-sions with a swung eighth,we

67

take a leap of faith by say - ing or pray - ing may-be we should col - lab - o - rate on a work It won't

take a leap of faith by say - ing or pray - ing may-be we should col - lab - o - rate on a song

mp

71

take that long... If we start___ right now, we'll show each - oth - er how to...

show each-other-er how to...

74

oo - oo - oo - oo - oo oo-oo___ Make___some mu - sic.___

oo - oo - oo - oo - oo - oo-oo___ Share what

mf

77

You've got me feel-ing something.

we've been working on through gritted teeth I've got a hard-on.

77

80

Part One: What!? Give me that back! I can't believe you've got a boner when I'm showing you the 11 o'clock number of my show!

Part Two: I didn't mean for it to happen. It's just that you're really talented and wonderful and you're sitting on my bed! What do you expect?

80

hit chord, then rapidly play ascending/descending notes

86

Part One: So am I! Part One: Your music is amazing,
but I'm not... turned on by it.

Part Two: Not freak out? I'm a comp major!
We're not exactly "getting it" often. Part Two: Your stuff, your music,
is different than mine, but it's really wonderful!

86

p

89

Part One: We're dating?

Part Two: Noted, but hey- we wouldn't
be dating if we made similar music. Part Two: Would you like to be?

89

mp *mf*

92

92

94

Show-ing the mu - sic led to some - thing more. Pick-ing

94

96

up the eu-phe-misms. Sho-ving sheet mu-sic on the floor.

up the eu-phe-misms. Sho-ving sheet mu-sic on the floor.

96

98

Gim - me that key change. What - 're

Gim - me that key change. What - 're

98

99

your pro-gres-sions like? Put me through eve-ry tem - po. Let's

your pro-gres-sions like? Put me through eve-ry tem - po. Let's

99

101

see what we do to-night. And how long will this last for? ___ I

see what we do to-night. And how long will this last for? ___ I

101

mf

104

can't pre - tend to know... but I'll keep

can't pre - tend to know... but I'll keep

104

mp

107

show-ing you my mu-sic and I'll ne-ver let you go!

show-ing you my mu-sic and I'll ne-ver let you go!

107

f

cresc. poco a poco

110 *allargando*

The musical score is written for a vocal ensemble and piano. The vocal parts are on two staves, each with a treble clef. The piano part is on two staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo marking *allargando* is written above the first vocal staff. The piano part includes a fermata over the first measure, followed by a series of chords and a final measure marked *ff* (fortissimo).