

3.30.08

4. I Wish You Could Hear Me

Lucia and Tina in the cafe

Gilden / Ames

TINA
Oh, Ray, nothing's worth killing yourself over. There's always a reason to fight.

RAY
I couldn't find one.

TINA
Maybe you just didn't look hard enough.

RAY
Maybe... but without you....

TINA
There was your mother. And TJ. You had a story to tell, Ray. Our story. And it could have helped people. You have to have faith in those around you. But now...

The door opens and a girl walks in. It is LUCIA, TINA'S sister. She is a year or so younger than TINA. LUCIA walks to the table where TINA and RAY are sitting, and turns away.

TINA
Lucia? Lucia?

Lucia doesn't respond. After a moment, LUCIA turns back to the table and walks behind the chair that RAY is sitting in. As she circles behind the chair, RAY gets up and steps back; LUCIA takes his place at the table.

LUCIA
Oh, Tina, I can almost see you there.

Slow Waltz: Moderato (♩ = c. 108)

The musical score is for a 3/4 time piece in D major. It features five staves: Lucia (vocal), Tina (vocal), acoustic guitar, cello, and synth keyboard. The tempo is marked 'Slow Waltz: Moderato' with a quarter note equal to approximately 108 beats per minute. The key signature has two sharps (F# and C#). The Lucia staff begins with a rest for four measures, followed by a melodic line starting on G4. The Tina staff has rests throughout. The acoustic guitar part starts with a piano (pp) dynamic and uses a 'pizz' (pizzicato) technique. The cello part also starts with a piano (pp) dynamic and uses a 'pizz' technique. The synth keyboard part is marked with a piano (pp) dynamic and includes a '[harp - like]' instruction. The lyrics 'You told me this was where your life be-gan' are written under the Lucia staff.

8 *rit.*

L
— when he said how pret ty you were. — How pre - ty you

T

guit

V.C.

Keybd

17 *a tempo*

L
were. — From the time we were

T

guit

V.C.
arco *pp* *mp* pizz *simile*

Keybd
pp [stgs] *mp* *simile*

24

L

girls I al-ways fol - lowed close be - hind you, And the path you had ta - ken seemed the best path for

T

guit

8

V.C.

Keybd

mp

30

L

me. When I saw your foot - steps in the snow Or in the sand up-pon the beach A peace ful life I'd

T

guit

8

V.C.

Keybd

mp

36

L
al ways know If my feet could on ly reach _____ where yours had stepped.

T

guit

V.C.

Keybd

p

p arco

43

L
I stretched my legs so I could land _____ in the foot prints you had made. _____

T

guit

V.C.

Keybd

simile

50

L — But now they've be - gun — to fade.

T

guit *mp*

V.C. *mp*

Keybd *mp*

con rubato *rit.*

58

L — I wish I could see them... Wish I could see you. I wish I could find you in the

T

guit *con rubato* *rit.*

V.C. *ppp* *con sord.*

Keybd *con rubato* *ppp* *rit.*

65 Faster & cut time

L
snow So I'd know... The foot-prints that I

T

guit Faster & cut time

V.C.

Keybd Faster & cut time

72

L
make from here on in must be my own. And the voice that I will hear from her on in will sing a-

T

guit

V.C.

Keybd

78

L

lone. And e - ven though a part of me down deep with - in the heart of me has

T

guit

V.C.

Keybd

83

L

Tempo 1 (108)

simp - ply turned to stone I'll try to find my way _____ with - out you. _____

T

guit

V.C.

Keybd

mp

rit.

90 *con rubato*

L — I wish you could hear me 'Cause here's what I'd say: "I'm sad that you left me, I

T *mp* I wish you could hear me 'Cause here's what I'd say: "I'm sad that I

guit 90 *con rubato*

V.C. 90

Keybd 90 *con rubato*

97 *a tempo*

L need one more day, one more day. *f* To tell you the things that I

T left I need one more day *mf* To tell you the things that I

guit 97

V.C. 97

Keybd 97 *p*

105 *rit.*

L
should _____ have said. _____ To tell you the things _____ I

T
should _____ have said. _____ To tell you the things _____ I

guit
8 *rit.* *p* *solo*

V.C.
105 *rit.* *p* *con sord.* *p* *solo w/guit*

Keybd
105 *rit.* *p*

a tempo (Lucia speaks:)

114
L
should have said. _____ I got a B in art. Chantel changed her hair.

T
should have said. _____

guit
8

V.C.
114

Keybd
114

123

L

The Johnson's moved. Mommy and Daddy miss you. I wish you could see it...

T

guit

8

V.C.

Keybd

125

L

I have a boyfriend. He gave me a necklace.

T

guit

8

V.C.

Keybd

rit.
mf

L
I wish you could see it..... So man - y things

T
p So man - y things

guit

V.C.
mf *p*

Keybd
p

a tempo *rit.*

L
to say.

T
to say.

guit

V.C.

Keybd

The musical score is arranged in five systems, each with a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 144. The vocal parts (L and T) feature a melodic line with a long note in the first measure, followed by rests and a final note in the second measure. The guitar part has a rhythmic pattern of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and then rests. The V.C. part has a bass line with a long note in the first measure, followed by a rest and a note in the second measure, with a 'pizz' marking and a 'remove mute' instruction. The keyboard part has a complex accompaniment with chords and moving lines in both hands, including a 'pizz' marking in the right hand.

144

L

T

guit

8

V.C.

144

remove mute

pizz

Keybd

144

pizz