

Piano/Vocal

# Caitlyn and Haley

Music and Lyrics by  
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WOMAN 1: *freely*

*♩ = 72 with expression*

*mf*

*mp colla voce*

Cait - lyn is

grow-ing She grew two in-ches just last year Mom says: "Cait-lyn's be-com-ing a

wo-man Cait-lyn got loud-er She's al-ways talk-ing on the phone.

*mf*

3

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Prepared exclusively for Danysha Lamadie.

17 *mf*

Cait-lyn wears ear-rings and lip-stick. Cait-lyn got a cell phone,

21

Cait-lyn got a lic-ense, Cait-lyn got a boy-friend; Cait-lyn gets ev'-ry thing.

26 *mf*

Cait - lyn won't play with me a - ny-more like she used to Won't

26 *mf* *simile*

$\text{♩} = 168$

30

help me with my home - work like she did be-fore she grew

30

34 Cait - lyn tells sto - ries that ar-en't true She told Mom she was sleep -

*mp*

*mp simile*

$\text{♩} = 88$

38 - ing o - ver at Ju - lie's, but I saw her go out

42 with that slim - y guy with hair all ov - er his face. Cait-lyn's now friends with the

*3*

*3*

47 bul - lies who three years a - go my mo - ther called a dis -

51 *f*

grace! Cait-lyn is bad now! Cait - lyn is stea - ling Mom's mon-ey

51 *simile*

56

Cait - lyn won't laugh at my jokes a-ny-more

56

61

Cait - lyn says I am not fun-ny And Cait - lyn is

61

66 *mp*

dres-sing like a whore. Cait-lyn is

66 *tempo 1* *mp*

70

grow - ing, I saw her smoke a cig - ar - ette Mom says Cait - lyn's be - com - ing a

colla voce

75

wom - an. But if Cait - lyn's a wom - an, I don't want to be a wom - an quite yet.

freely rit. a tempo

80

WOMAN 2:

Ha - ley's a ba - by, she has - n't

mp

85

star - ted pu - ber - ty. Ha - ley is steal - ing my sports bras.

91

Ha-ley's flat chest-ed she's al-ways look-ing through my drawers Ha-ley is still wear-ing

91

96

scrunch-ies! Ha-ley got an-noy-ing Ha-ley's got-ten youn-ger.

96

100

Ha-ley's got-ten nee - dy Ha-ley wants ev'-ry thing! Ha - ley is

100

*mf* *sempre legato*

105

mad I moved out of our room, I put my stuff in the at - tic. Ha - ley just

105

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes lyrics for the vocal line and dynamic markings like *mf* and *sempre legato* for the piano part. There are also triplets and slurs indicated in the notation.

109

cries when she can't get her way, she's way too dra-ma-tic. Ha-ley says

113

SPOKEN: She probably got that from Mom. . .

I act er-ra-tic. She's al-ways ac-ting mean to my boy-friend

*mp* *mf* *sempre legato*

$\text{♩} = 90$  *flowing but driving*

118

She locks her-self up in her room and

122

when he's here she'll hide. Ha-ley won't ride in my car now.

126 SPOKEN: Whatever... *f*

She says it smells way too smo - ky in side. Ha - ley is

126 *f* as before

132

weird and an - ti soc - ial. She has no

132

136

friends but Mom and Dad Ha - ley loves

136

140

shar - ing my se-crets and tel-ling on me when she thinks I've been

140 *rit.* *mp rit.*



145 *mp freely*

bad. Ha-ley's a ba-by. Was I that young at her

*accel.* *rit.* *mp colla voce*

150 age? I tell all my friends she's just go-ing through a stage.

150 *gaining momentum* *mf*

155 **WOMAN 1: *mf***

I wish Cait - lin would stop grow - ing I wish

**WOMAN 2: *mf***

I wish Ha - ley would start grow - ing.

155 *mf*  $\text{♩} = 106$

160

Cait - lyn still played four square. I wish Cait-lyn did-n't

I wish Ha - ley did her hair \_\_\_\_\_

164

date those guys so much. I wish Cait - lyn moved

I wish Ha-ley did-n't cry so much.

164

*gradual cresc.*

168

back in! \_\_\_\_\_ I

I wish Ha - ley had tough skin. I

168

*Glassara*

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The first system (measures 160-163) features a vocal line with lyrics and a piano accompaniment with a steady eighth-note bass line. The second system (measures 164-167) continues the vocal line and piano accompaniment. The third system (measures 168-171) includes a time signature change to 2/4 and a 'gradual cresc.' marking. The fourth system (measures 172-175) features a 'Glossara' marking and a piano accompaniment with a more active melody. The score is prepared exclusively for Danysha Lamadie.

173 *ff*

wish I had my sis - ter back, my stu - pid ug - ly sis - ter back. We'd

*ff*

wish I had my sis - ter back, my stu - pid ug - ly sis - ter back. We'd

173 *ff*

177

stuff our-selves and get real fat, sneak down the stairs for a mid - night snack. I

stuff our-selves and get real fat, sneak down the stairs for a mid - night snack. I

177 *groove*

181

hope we're on an up - ward track. I'll sign a form I'll make a pact.

hope we're on an up - ward track. I'll sign a form I'll make a pact.

181

185

She'll make up all the parts I lack; If I can

185

She'll make up all the parts I lack; If I can

190

have my sis - ter back.

190

have my sis - ter back.

195

195

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 185-190) features two vocal staves and a piano accompaniment. The lyrics are: "She'll make up all the parts I lack; If I can". The second system (measures 190-195) continues the vocal lines with the lyrics: "have my sis - ter back.". The piano accompaniment includes a triplet in measure 188 and a fermata in measure 190. The score concludes with a double bar line at the end of the fourth system.