

# Delilah

77 78 79 80

build my world a - round the words I read. A

81 82 83 84

whole new sto - ry he'd know how I feel, Still

**Start**

85 86 87 88

noth - ing could make him real. If

89 90 91 92

I could write it my way I'd have a bet - ter fath - er... I'd

*mp*

93 94 95 96

emp - ty out\_ his bed - room and e - rase his o - ther fam - 'ly I'd

97 98 99 100

write a brand new moth - er, who does - n't cry\_ at din-ner. I'd

101 102 103 104

take a - way\_ the day jobs that keep her out\_ 'til mid - night. And

105 106 107 108

in this dif - ferent stor - y, ev - 'ry one be - lieves me. There

109 110 111 112

would - n't be a doc - tor, who thinks that I'm in

poco rall. . . . .

113 114 115 116

sane. But

(click out)

Meno mosso (In 3)

117 118

peo - ple won't change, and books stay the same, and

*f*

**In 2**

119                                      120                                      121                                      122

sto - ries can't change.          Why can't they change?

The score for measures 119-122 includes a vocal line and piano accompaniment. The vocal line starts at measure 119 with the lyrics "sto - ries can't change." and continues through measure 122 with "Why can't they change?". The piano accompaniment features a complex texture with many sixteenth notes, often beamed in groups of six. There are several fermatas over the piano parts in measures 120 and 122.

**Stringendo**                                      **poco rall.**

123                                      124                                      125                                      126

Why can't mine change?          in - to a

**ALLIE, JANICE, JULES: (off-stage)**  
*mp*

Ah

**MARTIN/  
RYAN, DR. DUCHARME: (off-stage)**  
*mp*

Ah

(piccolo)

The score for measures 123-126 includes a vocal line and piano accompaniment. The vocal line starts at measure 123 with the lyrics "Why can't mine change? in - to a". The piano accompaniment features a complex texture with many sixteenth notes, often beamed in groups of six. There are several fermatas over the piano parts in measures 124 and 126. The score includes two off-stage vocal lines: "ALLIE, JANICE, JULES: (off-stage) mp" and "MARTIN/RYAN, DR. DUCHARME: (off-stage) mp". The first off-stage line has a melodic line with a fermata. The second off-stage line has a similar melodic line with a fermata. The piano accompaniment includes a "piccolo" section with a triplet of sixteenth notes and other rhythmic patterns.

CLICK

Più mosso (♩=92)

127 whole new\_ sto - ry\_ that starts right\_ now. With an

*mf* Ah Ah

*mf* Ah Ah

131 ev - er af - ter\_ and a\_ fin - al\_ bow. A

Ah Ah

Ah Ah

-134-

135 whole new\_ sto - ry\_ that I'm safe in - side\_ with

Ah Ah

139 no need to\_ run and\_ hide\_

Ah Ah

Ah Ah

-135-