

I don't want to have to be breaking the two of them a-part if I don't have to."

504

This system contains the vocal line and piano accompaniment for measures 504 and 505. The vocal line is in bass clef with a key signature of two flats. It features two triplet markings over eighth notes. The piano accompaniment is in treble and bass clefs, with a key signature of two flats. Measure 504 has a treble clef with a wavy line above it, and a bass clef with a wavy line below it. Measure 505 has a treble clef with a wavy line above it, and a bass clef with a wavy line below it.

All right, Ma-lan and Kath-erine. I saw this big...

506

This system contains the vocal line and piano accompaniment for measures 506 and 507. The vocal line is in bass clef with a key signature of two flats. It starts with a whole rest in measure 506, followed by a half note in measure 507. The piano accompaniment is in treble and bass clefs with a key signature of two flats. Measure 506 has a treble clef with a wavy line above it, and a bass clef with a wavy line below it. Measure 507 has a treble clef with a wavy line above it, and a bass clef with a wavy line below it. A tempo marking of quarter note = 48 and a dynamic marking of *mp* are present.

top— this big, gant top. I re-mem-ber

509

This system contains the vocal line and piano accompaniment for measures 509 and 510. The vocal line is in bass clef with a key signature of two flats. It features a long note in measure 509 and a half note in measure 510. The piano accompaniment is in treble and bass clefs with a key signature of two flats. Measure 509 has a treble clef with a wavy line above it, and a bass clef with a wavy line below it. Measure 510 has a treble clef with a wavy line above it, and a bass clef with a wavy line below it. A dynamic marking of *mf* is present.

512

say-ing that it, it, and the fab-ric, the look of it, the ruch-ing, that it

512

515

looked like it had been carved out of a log.

515

517

As I think a-bout it now, it was like a

517

72
519

f

mp sub.

Bass clef musical staff for measures 72-519. The key signature has three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with a dynamic change from *f* to *mp sub.* at measure 519.

gi - ant piece of fudge that they'd formed. I mean, it, it,

519

f

mp sub.

Piano musical staff for measures 519-521. The right hand plays chords and moving lines, while the left hand provides a bass line. Dynamics are *f* and *mp sub.*

521

mf sub.

Bass clef musical staff for measures 521-524. The melody continues with eighth and quarter notes, with a dynamic change to *mf sub.* at measure 521.

but con - fec-tion-a-ry it was not; lead-en it was, it was like my

521

mf sub.

Piano musical staff for measures 521-524. The right hand features chords and melodic lines, while the left hand has a bass line. Dynamics are *mf sub.*

524

f sub.

mp sub.

Bass clef musical staff for measures 524-527. The melody continues with eighth and quarter notes, with a dynamic change to *f sub.* at measure 524.

moth-er's fudge— for-give me, moth er. Um, and I could tell by Kath-erine's

524

f sub.

mp sub.

Piano musical staff for measures 524-527. The right hand has chords and melodic lines, while the left hand has a bass line. Dynamics are *f sub.* and *mp sub.*

526

face, ev - en though she's not ex - pe-rienced eve-ning wear, this

A vocal line in bass clef, key of D major (two sharps), and 4/4 time. It begins with a whole rest, followed by a series of eighth and quarter notes. A slur covers the final two measures.

526

Piano accompaniment for measures 526-528. The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand has a steady bass line with some chords. A fermata is placed over the final measure.

529

would not be the ³ eve-ning wear she would ex-pe-ri-ence. And, Ma-

Vocal line for measures 529-531. It starts with a whole rest, followed by a triplet of eighth notes. The melody continues with quarter and eighth notes. A slur covers the final two measures.

529

Piano accompaniment for measures 529-531. The right hand has a melodic line with some chords. The left hand provides harmonic support with chords and moving lines. A fermata is placed over the final measure.

532

p lan is a ve-ry, ve-ry thought-ful in-di-vi-du-al and de - sign - er, I mean he

Vocal line for measures 532-534. It begins with a piano (*p*) dynamic. The melody consists of quarter and eighth notes. A slur covers the final two measures.

532

Piano accompaniment for measures 532-534. The right hand has a melodic line with some chords. The left hand provides harmonic support with chords and moving lines. A piano (*p*) dynamic is indicated. A fermata is placed over the final measure.

real - ly is; and he's ve - ry ta-len-ted, so — I was

try - ing to ex - tract from him what was go - ing on with this, was it go - ing to e -

mf

volve in - to some - thing that would be an a - mend - ment of what this thing

mf

542

f

Bass line for measures 542-543. It starts with a whole rest, followed by a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. There are fermatas over the first and last notes.

was, and, I guess first and fore - most what I want³ed to know was,

542

Piano accompaniment for measures 542-543. The right hand has chords: G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4. The left hand has chords: G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2. Dynamics include *mp* and *f*.

544

did he think it was work-ing, and he said he did think it was

Bass line for measures 544-545. It starts with a whole rest, followed by a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. There is a triplet of eighth notes G2, F#2, E2. There are fermatas over the first and last notes.

544

Piano accompaniment for measures 544-545. The right hand has chords: G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4. The left hand has chords: G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2. Dynamics include *mp*.

547

mf

work-ing. And I asked him what cli - ent, and we have a

Bass line for measures 547-548. It starts with a whole rest, followed by a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. There is a triplet of eighth notes G2, F#2, E2. There are fermatas over the first and last notes.

547

Piano accompaniment for measures 547-548. The right hand has chords: G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4, G#4-A#4-B4. The left hand has chords: G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2, G#2-A#2-B2. Dynamics include *mf*.

76
550

accel. ----- ♩ = 72

p

client here— and she's di - mi - nu - tive in her own way—

accel. ----- ♩ = 72

550

client here— and she's di - mi - nu - tive in her own way—

553

you should note, she's the se - cond short - est Miss U S A in his - to - ry— this is not a

553

you should note, she's the se - cond short - est Miss U S A in his - to - ry— this is not a

556

tall wo - man— so, she does - n't want to look like she just came out of the fo - rest pri -

556

tall wo - man— so, she does - n't want to look like she just came out of the fo - rest pri -

559

rit. ----- ♩ = 48

77

me - val, as, not a wa - ter sprite, but a Yule log. I was

559

rit. ----- ♩ = 48

562

worried a - bout it, be - - be - cause there's a cli - ent. It's not just a

562

564

mat - ter of hav - ing our jud - ges there; they're ex - pres - sing — their, their

564

78
566

mp

own point of view, and their own taste lev-el a-bout this. We have a

566

accel.

568

cli - ent — who's go-ing to say, "that dress is mine, and

accel.

568

571

that one is not, and I and I dis-like this one the most" So, I was

571

575

wor - ried — a - bout that. So Katherine — is look - ing at me sort of

575

578

mp
know - ing - ly, like “oh boy, you’re read - ing my mind,” and Ma - lan is look - ing con -

578
mp

581

cerned and I res - spect - ed that, — I thought good, you should be con -

581

80
584

mf

cerned. Un-like, like Mis-ter Vin-cent, next door to him. Sor-ry, Vin-cent.

584

mf

Detailed description: This system contains two systems of music. The first system is a vocal line in bass clef with lyrics: "cerned. Un-like, like Mis-ter Vin-cent, next door to him. Sor-ry, Vin-cent." The second system is a piano accompaniment for measures 584 and 585, featuring a treble and bass clef. The piano part includes chords and melodic lines with slurs and accents.

586

mp

So I thought a - gain, all

586

mp

Detailed description: This system contains two systems of music. The first system is a vocal line in bass clef with lyrics: "So I thought a - gain, all". The second system is a piano accompaniment for measures 586 and 587, featuring a treble and bass clef. The piano part includes chords and melodic lines with slurs and accents.

588

right, I've, I've dropped my lit-tle gre - nade. Let me step a - way from this

588

Detailed description: This system contains two systems of music. The first system is a vocal line in bass clef with lyrics: "right, I've, I've dropped my lit-tle gre - nade. Let me step a - way from this". The second system is a piano accompaniment for measures 588 and 589, featuring a treble and bass clef. The piano part includes chords and melodic lines with slurs and accents.

591

accel. -----

and let's see how they re-solve it.

591

accel. -----

p

♩ = 66

594

mf

In the spi-rit of tran-spa-ren-cy,

♩ = 66

594

mf

597

I'm gon-na, go-ing to, um, tell you, a-bout a whole

597

se-ries of things that hap-pened, that were ed-it-ed out, and I knew ³ that they would be.

599

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of three flats and a 7/8 time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

601

And the rea-son [ha] I knew they would be, was be -

601

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

603

cause our pro-du-cers ac-tual-ly stopped all the ac-ti-vi-ty in the room to bring me

603

This system contains the final two measures of the vocal line and piano accompaniment on this page. The vocal line concludes with a final note. The piano accompaniment ends with a sustained chord in the right hand and a final bass note in the left hand.

605

out— ha, ha, HA!— and to ask, “Tim, what are you doing?”

605

608

Be-cause, I was hav-ing a pri-vate tête - à - tête with An - gela—

608

611

it was in front of e-very-bo-dy— but it was An - ge-la and me,

611

sort of head-to-head, my el-bow on the work ta-ble, my

chin on my hand, um, and An - ge - la in a si-mi - lar po -

si - - - tion where I was just say - - - ing, say-ing to

622

mf

her be - cause _____ she had noth - - 3 - ing to do,

622

mf

5 5

624

Vin-cent would-n't let her a - - 3 - ny-where near him.

624

5 5

626

mp

As a mat - - - ter of fact, when I went in-to the room

626

mp

5

86
629

$\bullet = 112$
mf

ear-li - er he ac-tual-ly said to her, "I want you to step three pa-ces a-

629

$\bullet = 112$

LH

633

mp

way from me, I want you three feet back," which is not three pa-ces, but he kept

633

mp

LH

637

changing it. And I thought, what is this, she's some kind of poison — and she's going to in-

637

642 *mf* *mp*

fect him? I mean, this was — it was it was ex-treme-ly dis-res-pect-ful and it

642 *mf* *mp*

647 *f* *mp*

really made me want to blow, and I was close to blowing, — and there's a whole

647 *f* *mp*

652 *mf*

thing with me and An-ge-la and Vin-cent where I am challenging ³ them to tell me what's

652 *mf*

rit. -----

go-ing on, a - gain, this is now for the second time, and at this point the

$\bullet = 52$
p

dress is much moreful-ly de-ve-lop-ed and frank-ly speak-ing it's a home-ly bag of

$\bullet = 66$
mp

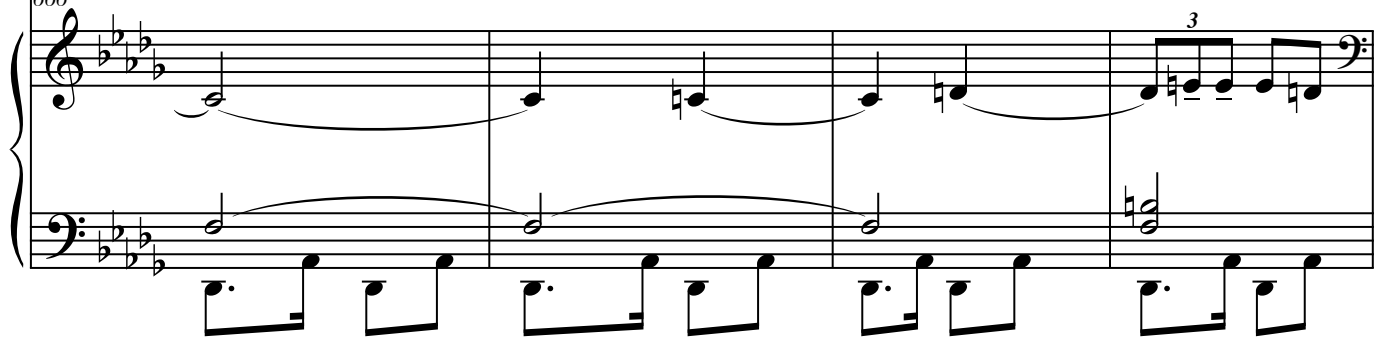
gar-bage— I'm sor-ry— and I say to Vincent this does not look like de-

666



sign, this looks like dress-mak-ing, and not nice dress-mak-ing.

666

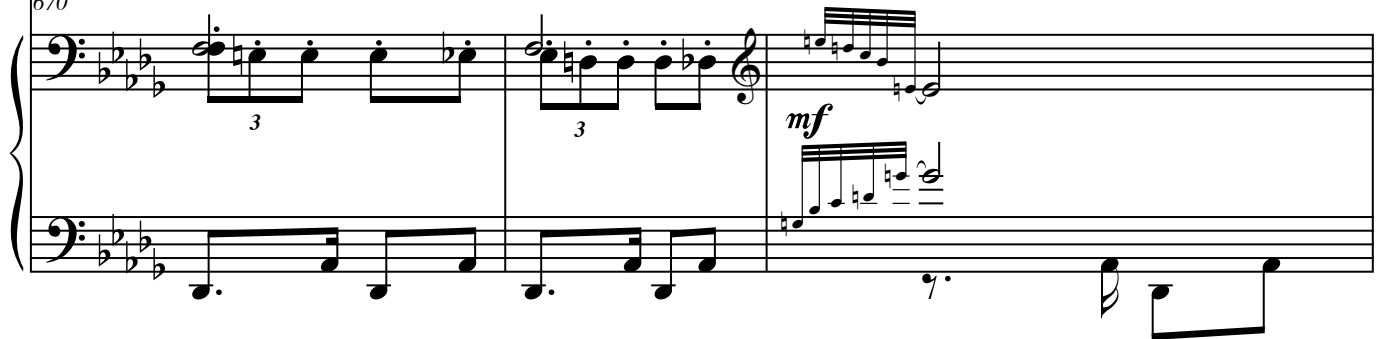


670



And he's be-ing his, um, "I don't hear you, I don't see you,"

670



673



I don't want to know what you have to say" self, and it's like "yeh, yeh, yeh, yeh, I got a

673



90
676

f

Vocal line for measures 676-678. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the G4 note. The line ends with a quarter rest.

dress to do Tim, good - bye," and An - - - ge-la's say-ing,

676

Piano accompaniment for measures 676-678. The right hand features a triplet of eighth notes (G4, A4, B4) in measure 676, followed by a half note (C5) with a fermata. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mp*. There are also markings for triplets and a fifth finger (5).

679

mp

Vocal line for measures 679-680. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the G4 note. The line ends with a quarter rest.

"well, you know some-thing, I really don't like this either,

679

Piano accompaniment for measures 679-680. The right hand features a triplet of eighth notes (G4, A4, B4) in measure 679, followed by a half note (C5) with a fermata. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp*. There are also markings for triplets and a fifth finger (5).

681

Vocal line for measures 681-682. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the G4 note. The line ends with a quarter rest.

I'm con-cerned a - bout it." "Well

681

Piano accompaniment for measures 681-682. The right hand features a triplet of eighth notes (G4, A4, B4) in measure 681, followed by a half note (C5) with a fermata. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp*. There are also markings for triplets and a fifth finger (5).

683

f

you have-n't helped, you have-n't par-ti-ci-pat-ed,

683

5 5

685

mf

rit. -----

your voice doesn't mat - ter." And I'm saying, "but

rit. -----

685

5 5

♩ = 48

687

wait a mi-nute, the two of you are go-ing to be pre - sent-ing this, al-beit it,

♩ = 48

687

mp

Vin-cent, it's your de - sign that Ta - ra chose, but An - gela's part of this

team." "She's not part of the team!" I said, "This is, this is bad, and you

accel. ----- $\bullet = 60$ (a little slower than previously)

know, part of the challenge here is the re-la-tion-ship that the

696

broaden mp

two of you have. I mean, it's the clas - sic Make It Work... and

696

broaden

a tempo

699

this is not work-ing. Um, you need to lis-ten to An-ge-la, I, I have to say,

a tempo

699

702

mf

I was putting it all on him at this point. Um, and you,

702

mf

you need to, en-list her, uhhh, sup - port, and she needs to buy in - to this de-

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

sign with you, she could sell you out on the run-way. "Well I could sell

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

her out!" Well in - deed you could, I mean, but you could both go. — I said,

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

713

I have no i - - - - dea what the where this is go-ing to go

713

716

in terms³of e - li - mi - na - tions, I real - ly don't, but it could be de-

accel. ----- $\bullet = 72$ *mf* (a little slower than previously)

716

accel. ----- $\bullet = 72$

mf

719

cid-ed two peop-le are go-ing, and at this mo-ment... I know what

719

LH LH

I'd de-cide, and thank-ful-ly, I re-mind-ed them I'm not a judge. An-y-way,

8va -----
rit. -----

$\bullet = 60$
725 *p*

I was i-rate, to say the least. I left the work-room. I, was real-ly, un-set-tled.

$\bullet = 60$
p

728

I was tense, I was pa-cing in the hall-way. I felt real-ly bad for An-ge-la. And I

731

mf

wanted, I wanted to give her some sup- port. _____

731

rit. - - - - -

735

735

♩ = 48

740

p

So I went back in the work- room. She was at her tab- le— be-

♩ = 48

740