

# SEEING MY LIFE PASS BEFORE MY EYES

Ang: Oh Pnglet!

(RUBATO) ANGELIQUE

SEE-ING MY LIFE PASS BE-FORE MY EYES MADE ME WAKE UP

MADE ME RE-A-LIZE HOW SELF-ISH I'VE BEEN HOW FOOL-ISH AND

VAIN HOW CAN I EX-PLAIN SEE-ING MY LIFE PASS BE-FORE MY

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EYES — I SWEAR I WILL RE-PEAT THE MON-ET THAT I'VE SPENT —

A (♩ = 60) PINGLET (SPOKEN) ANGEL.

ANGELIQUE WHAT ARE YOU TALKING ABOUT? (SUNG) I WAS

3 4  
SIT-TING IN THE BED-ROOM LOOK-ING AT YOUR MO-THER'S CHOK-ER, WHEN I

5 6  
THO'T I'LL NE-VER WEAR IT, SO I CALLED A LO-CAL BROK-ER. WHEN YOU

7 8

DID-N'T NO-TICE, I WAS SURE YOU'D MISS HER IN-CEASE BURN-ER. HOW WAS

9 10

I TO KNOW THAT DREA-RY PAINT-ING THAT I SOLD WAS TURN-ER? IT WAS

11 12

HARD TO PART WITH GREATAWT'S SIL-VER SOUP TER-RINE AND LA-DLE, SINCE I

13 14

KNOW THAT YOU HATE CHIL-DREN WITH THE PRO-FITS FROM YOUR CRA-DLE I WENT

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OUT AND BOY THE SWEET-EST LIT-TLE DE-GAS PEN AND INK\_ I THINK OR

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WAS IT THAT FULL-LENGTH BLACK GAM-MA PER-SON-'LY I - NI-TIALED MINK? AT

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FIRST IT WAS AD-VEN-TUR-OUS WITH VE-RY FEW SUR-PRIS-ES. ALL THE

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IDEAL-ERS I DID BUS-NESS WITH I KNEW BUT AS I BE-CAME AC-QUIS-I-TIVE AND

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START - ED TO TAKE RISKS, I WAS NEAR - LY MUR - DERED FOR MY DIA - MOND COOK - A - TOO

Am<sup>7</sup> D<sup>9</sup> Ab/Bb Bb<sup>9</sup>

27 (♩ = 120)

IF ON - LY YOU HAD NO - TICES - I MIGHT HAVE STOPPED IN TIME -

C<sup>9</sup> F<sup>7</sup> Bb<sup>9</sup> C<sup>9</sup>

31 32 33

I M ASK - ING YOUR FOR - GIVE - NESS - IS THAT A CRIME ? ANGELIQUE, WHY ?

FA F#m

PING (SPOKEN)

ALBATO ANGEL.

34 35 36

I JUST GOT BORED WITH DO - ING NOTH - ING - AND SINCE ALL YOU EVER NOTICED IS

(SUNG) (SPOKEN)

Ab<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> Bb<sup>9</sup> Eb<sup>9</sup>

② (♩: 160)

IF I LEFT THE ON - EN ON\_ DID YOU LEAVE YOUR KEYS AT HOME?

DID I FILL THE CAR WITH GAS? WOULD I PLEASE GET OFF THE PHONE?

IF YOU PAID AT-TEN-TION ONCE\_ BUT YOU NE-VER NO-TICED ONCE\_

AND NOW AF-TER ALL THE LIES\_ I'VE SEEN MY LIFE PASS BE-FORE ME

Handwritten musical score for a song. The score is written in treble and bass clefs. The key signature is B-flat major (two flats). The tempo is marked as ♩: 160. The score is divided into systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The piano accompaniment includes chord symbols such as Db7, Db6/Ab, F7, and F6/C. The score includes measure numbers 33, 39, 44, and 45. The time signature changes from 5/8 to 4/4 at measure 44. The score ends with a double bar line and a repeat sign.

E  $\text{4/4}$  ( $\text{♩} = 60$ )

48 **PING.** (SPOKEN) 49 **ANGEL.** (SPOKEN) 50 **PING.**

EYES \_\_\_\_\_ ANGLIQUE, HOW COULD YOU? WELL, IT WAS EASY. HOW COULD THIS

51 **ANGEL.** 52 **PING.** 53 **ANGEL.** (SIGHING)

HAVE HAPPENED? DON'T TELL ME... ALL RIGHT... I WON'T. WHERE IS IT? YOU DIDN'T... I DID.

54 **PING.** 55 **ANGEL.**

MY BELOVED MARIE THERESE RACQUIN... YOU SOLD MY BELOVED MARIE THERESE RACQUIN? YOUR BELOVED MARIE THERESE RACQUIN HAS BEEN GONE FOR SIX MONTHS.

56 **PING.** 57 **ANGEL.** 58 **PING.** (SONG)

THAT LONG? REALLY, PINGLET, IT WAS ONLY A BUST. MY MA-

61 (SLOWLY & SADLY)

61 F

62

RIE THE RESE RAC - QUN WITH TI - NY AL - A - BAS - TER TRESS - ES, DRAPED ON

F(9)

Detailed description: This system contains measures 61 and 62. It features a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The tempo/mood is indicated as 'SLOWLY & SADLY'. A circled 'F' is written above the first measure. The piano part has a chord labeled 'F(9)'. The bass line consists of simple quarter notes.

63

64

ANGEL.

NA - KED SHOUL - DERS SWELL - ING O - VER SHAPE - LY EF - FLOR - ES - CES. DON'T BE

F(9)1

Detailed description: This system contains measures 63 and 64. The tempo/mood remains 'SLOWLY & SADLY'. A circled 'ANGEL.' is written above the second measure. The piano part has a chord labeled 'F(9)1'. The bass line continues with simple quarter notes.

65

66

PING.

SEN - TI - MENT - AL, DEAR, SHE WAS A COM - MON RE - PRO - DUC - TION. SAYS SHE

Bb/F d

Detailed description: This system contains measures 65 and 66. The tempo/mood remains 'SLOWLY & SADLY'. A circled 'PING.' is written above the second measure. The piano part has chords labeled 'Bb/F' and 'd'. The bass line continues with simple quarter notes.

67

68

ANGEL.

CALM - LY WREAK - ING HA - VOC - NOT A WRIG - GLE OF COM - PUN - CTION. IF YOU

Bb/C C7(sus)

Detailed description: This system contains measures 67 and 68. The tempo/mood remains 'SLOWLY & SADLY'. A circled 'ANGEL.' is written above the second measure. The piano part has chords labeled 'Bb/C' and 'C7(sus)'. The bass line continues with simple quarter notes.



69 70 PING.

NO-TICE, YOU STILL HAVE YOUR PRE-CIOUS CHAM-BER POT COL-LEC-TION. DOES THAT

F(9)

71 ANGEL.

MEAN I SHOULD BE GRATE-FUL IT ES-CA-PED YOUR DIS-AF-FEC-TION? THO' IT'S

F(9)

73 74

OB-VI-OUS YOU CAN'T DIS-TIN-GUISH MAR-GAR-INE FROM MEIS-SEN, I TOOK

$\frac{8}{4}$  Fd

75 76

PI-TY ON YOU, DEAR, AND BO'T IT BACK FROM BAR-ON THYS-SEN. AT

$\frac{8}{4}$  F(9)

**G**

77 78

FIRST I THO'T IT'S JUST A PHASE A PASS-ING A - BER- RA-TION. I'LL GET

79 80 81

BORED AND THINK OF SOME-THINGS ELSE TO DO BUT AS THE STAKES GREW HIGH-ER, I GREW

82 83 84

MORE AND MORE OB-SESSED. AND NOW A RE-POS-SESSED LEARJET BE-LONGS TO YOU

Handwritten musical score for section G, measures 77-84. The score includes a vocal line and a piano accompaniment. Chords are written in the piano part: Am7, D9, C9, and Gm7. A 'Rit.' marking is present in measure 83. The time signature is 3/4.

**H**

85 (♩ = 120)

86 87 88

ANGEL: IF ON - LY YOU HAD NO-TICED... I MIGHT... HAVE STOPPED IN TIME...  
 PING: IF ON - LY I HAD NO-TICED... YOU MIGHT... HAVE STOPPED IN TIME...

Handwritten musical score for section H, measures 85-88. The score includes a vocal line and a piano accompaniment. Chords are written in the piano part: C9, F, and Bb. The tempo is marked as ♩ = 120. The time signature is 3/4.

89 90 91 **ANGEL.**

I NEED YOUR UN- DER- STAND- ING\_ IS THAT A CRIME?  
I'M GLAD THAT I'M STILL STAND- ING\_

92 (RUBATO) 93

I WANT THINGS TO BE AS THEY ONCE WERE\_ RE-  
RIT...

Ab7 Gm7 Fm7 Ebm7

94 (♩ = 160) 95-7

- MEM- BER WHEN YOU LOST YOUR COAT\_ AND I HAD TO PAY THE BILL\_

Db7 Db7/Ab Db7 Db7/Ab

96 **PING.** 97 **ANGEL.**

THEN YOUR FA- THER PICKED US UP\_ THAT WAS CER- TAIN- LY A THRILL\_ RE-  
*Father's cue bridge down*

Db7 Db7/Ab Db7 Db7/Ab

ANG.

MEM-BER WHEN YOU COOKED DES-SERT\_ MOST OF IT WAS ON YOUR SKIRT\_

F7 F6/C

BOTH

(SPOKEN)

AND WE LAUGHED UN-TIL IT HURT\_

ANGEL: OH, PINGLET, IF YOU KNEW HOW WORRIED I'VE BEEN.  
PING.: I CAN IMAGINE.

F7

ANGEL + Ping.

I WILL DO MORE THAN A-POL-O-GIZE IF YOU'LL FOR-GIVE ME FOR ALL THOSE

Can I Can you

LIES PLEASE CAN'T YOU SEE I'VE SEEN MY

2 or 5 min

Rit.

*Rubato*

107 LIFE 108 PASS BE-FORE MY 109 EYES 110

Ab7 Db7 Gb11+ F6(9)

111

F6(9)

Curtain call Spring Is Here

F