

Astonishing

Lyrics by
Mindi Dickstein

Music by
Jason Howland

Fast
C#m9

mp

Dm9

C#m9

Jo: Who is he, who is he with his "Mar - ry me," with his ring and his

Dm13 C#m9

"Mar - ry me"? — The nerve, the gall. This is not, not what was

Dm13

meant to be. How could he ru - in it all — with those two words?

Db/Eb Eb Db/Eb

I thought I knew him, thought that he knew me. When did it change, what — did I

Ebadd2 Fb/Gb Gb

miss? A kiss? When I thought all a - long that

Gb/Fb Gb Gb/Ab Gb/Bb Gb/Cb Gb/Db Gb/Eb Gb/Fb

we were meant to forge fron - tiers. How could I be so

Dm9 B/C# C#6

wrong? And I need, how I need

B/C#

C#6

B/C#

Dm11

sis - ters here. If I can't share my dreams, — what were they for?

Db/Eb

Eb

Db/Eb

I thought our prom - ise meant that we would nev - er change and — nev - er

Ebadd2

Fb/Gb

Gb

part. I thought to - geth - er we'd a - maze the world! How can I

Gb/Fb

Gb

Gb/Ab

Gb/Bb

Gb/Cb

Gb/Db

Gb/Eb

Gb/Fb

Dsus2

live my dreams or e - ven start when ev - 'ry - thing has come a -

rit.

Very slowly

Bsus2

F#m/A

Bsus2

F#m/A

B

part?
I thought home _____ was all I'd

A/C#

E/G#

B/F#

ev - er want, my at - tic all I'd _____ ev - er need. Now

Badd2

F#m11

Eadd2

noth - ing feels the way it was be - fore and I don't know how _____ to pro -

G#m

F#

E

D#m

G#m7

ceed. I on - ly know I'm meant for _____ some - thing more.

C#m7

F#sus4

Moderately slow
Ab

I've got to know if I can be a - ston - ish - ing.

Db/Ab

Fb/Gb Gb

Badd9

A9

There's a life that I am meant to lead, a -

E9

Badd9

Em6/F#

Badd9

live like noth - ing — I have known. I can feel it and it's

A9

E9

G#m7add4

Badd9/F#

far from here. I've got to find it — on my own.

F#/E D#m7 G#m7add4

E - ven now I feel its heat up - on my skin: a life of

C#m7add4 E/F# Badd9 D# F#/G# G#m F#/E E

pas - sion that pulls me from with - in. A life that I am ach - ing to be -

D#m7 G#m7add4 C#m7add4 F#sus4

gin. There must be some - where I can be a -

A^b D^b/A^b A^b

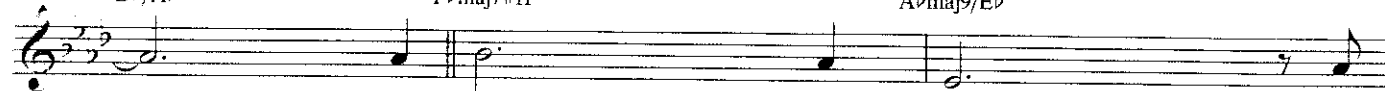
ston - ish - ing. A - ston - ish - ing.

Faster

Db/Ab

Fbmaj7#11

Abmaj9/Eb



I'll find my way, I'll



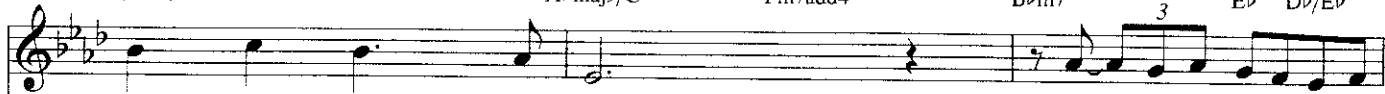
Db9(#11)

Abmaj9/C

Fm7add4

Bbm7

Eb Db/Eb



find it far a way. I'll find it in the un-ex-



Cm7

Fm7

Bbm7

Cm7

Fb

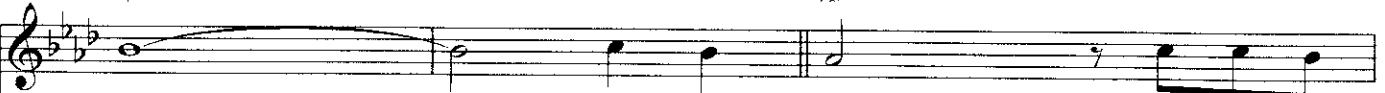


pect-ed and un-known. I'll find my life in my own way to -



Db6/Eb

Ab



day. Here I go and there's no



Ab/Gb Fm7 Ab/Fb Ab/Eb₃ Ab

turn - ing back. My great ad - ven - ture — has be - gun. I may be

Ab/Gb Fm7 Ab/Fb Ab/Eb₃

small — but I've got gi - ant plans to shine as bright - ly — as the

Fsus4 F Eb/Db Db Eb/Db Db₃ Cm7 Fm7

sun. I will blaze un - til I find my — time and place. — I will be

Bbm Db/Eb Eb Db/Ab Ab C7/G C7/E Fmadd9 Fm Eb/Db Db

fear - less, sur - ren - der - ing mod - es - ty and grace. I will not dis - ap - pear with - out a

Cm7 Fm Bbm7 B°7

trace. I'll shout and start a ri - ot,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest followed by a quarter note 'I', an eighth note 'll', a quarter note 'shout', and a quarter note 'and'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Ab/C Fm7 Bbm7 Ab/C

be an - y - thing — but qui - et. Chris - to - pher Co - lum - bus, I'll be a -

Detailed description: This system contains measures 3 and 4. The vocal line has a whole rest in measure 3, followed by 'be' (quarter), 'an - y - thing' (quarter), a dash (quarter), 'but' (quarter), a dash (quarter), 'qui - et.' (quarter). Measure 4 starts with 'Chris - to - pher' (quarter), 'Co - lum - bus,' (quarter), 'I'll be a -' (quarter), and a triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns.

Db6 Ab/Gb Gb Eb

ston - ish - ing. A - ston - ish - ing. a - ston - ish - ing

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note 'ston - ish - ing.' in measure 5, followed by a quarter rest, a quarter note 'A - ston - ish - ing.' in measure 6, a quarter rest, and a quarter note 'a - ston - ish - ing' in measure 7. The piano accompaniment features a triplet of eighth notes in the bass line in measure 5.

Fb Gb/Db G/B Amaj7 NC. Ab

at last.

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter rest in measure 7, followed by a quarter note 'at' in measure 8, a quarter rest, and a quarter note 'last.' in measure 9. The piano accompaniment features a triplet of eighth notes in the bass line in measure 7 and a final chord in measure 9.