

OPEN ROAD

from "Not Exactly Romeo"

Music & Lyrics by
Paul Fujimoto

With motion (♩ = c. 90)

mf

The piano introduction consists of two measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

LUCY: You wanna go for a drive?
BYRON: Where?

LUCY: Nowhere, just drive.
BYRON: Just drive around?

3

The piano accompaniment for the first dialogue exchange consists of two measures. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a simple harmonic accompaniment with quarter notes.

5 LUCY

Have-n't you e - ver gone driv - ing, — by your - self, go - ing no - where spe - cial?

5

The piano accompaniment for Lucy's first line consists of two measures. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a simple harmonic accompaniment with quarter notes.

7 Have-n't you e - ver gone driv - ing, — with - out a plan, — just to

7

The piano accompaniment for Lucy's second line consists of two measures. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a simple harmonic accompaniment with quarter notes. A dynamic marking of *8^{va}* is present in the second measure of the right hand.

drive? Feel - ing the throbb__ of ig - ni - tion, _____

blaz - ing trails__ down dus - ty high - ways, eve - ry new mile__ a new miss - ion. _____ When I

take that wheel, _____ I feel a - live.

O - pen road, __ don't de - ny me. _____ You think I'm__ scared? Just

18

try me. — I'll ride on down, til the morning light, I've got a full tank, so I'm al - right.

poco cresc.

21

O - pen road, I'm comin' your way!

24

26

Girls in this town get mar-ried. — They set - tle down, with high school boy - friends,

28

al-ways the same, — ne-ver var-ied, — it's ver-y quaint, — but not for

28

8^{va}

Detailed description: This system contains measures 28 and 29. The vocal line (top staff) has a melody with lyrics. The piano accompaniment (middle and bottom staves) features a steady eighth-note pattern in the right hand and a bass line with a long note in the left hand. An 8va marking is present above the piano part in measure 29.

30

me. Ha-ving a kid — be-fore twen-ty? —

30

Detailed description: This system contains measures 30 and 31. The vocal line has a melody with lyrics. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

32

Not my plan, — not my fu-ture. Bound for New York, I have plen-ty — of

32

Detailed description: This system contains measures 32 and 33. The vocal line has a melody with lyrics. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

34

marks to make, — and sights to see.

34

Detailed description: This system contains measures 34 and 35. The vocal line has a melody with lyrics. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

36



mp

40



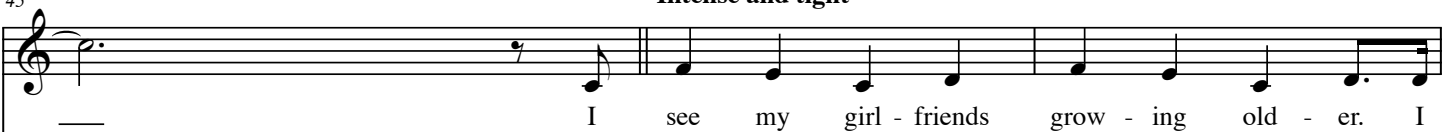
mf

42



45

Intense and tight



mp

48

see them wait - ing for some - thing — more. — When I start to see my

51

own re - flec - tion, star - ing back, - I grab my — keys, and I'm

54

out the — door! O - pen — road... BYRON: Don't worry. You're gonna make it.

58

You're young, talented and beautiful. New York won't know what hit 'em. I just wish I could be there to see it happen.

61 **LUCY**

"What?" *rit.* *mp* *8va* You. Now, I see. — May-be

Detailed description: This block contains the first system of music for Lucy, measures 61-64. The vocal line starts with a rest, then enters with the lyrics "What?" followed by "You. Now, I see. — May-be". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *rit.* and *mp*. A *8va* marking is present above the vocal line.

65

this is the way things were meant to be! — I need ed some - one, now, here you are. — With

65 *poco cresc.*

Detailed description: This block contains the second system of music for Lucy, measures 65-68. The vocal line continues with the lyrics "this is the way things were meant to be! — I need ed some - one, now, here you are. — With". The piano accompaniment continues with a similar texture. Dynamics include *poco cresc.*

69

you rid ing shot gun, we have to go far. Come with me. — Think what we'll see. —

69 *mf*

Detailed description: This block contains the third system of music for Lucy, measures 69-72. The vocal line continues with the lyrics "you rid ing shot gun, we have to go far. Come with me. — Think what we'll see. —". The piano accompaniment continues with a similar texture. Dynamics include *mf*.

BYRON: What am I gonna do
in New York City?

LUCY: Anything you want! It's New York City!
Come on, B. This is perfect. We're meant to be together.

73

Detailed description: This block contains the first system of music for Byron, measures 73-76. The vocal line is not present, but the piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand.

77 LUCY

O - pen road, — We're rea - dy! — No more rid - ing slow and

77 BYRON

O - pen road, — We're rea - dy! — No more rid - ing slow and

f

stead - y! — It's time to go. — It's time to fight. — It's

stead - y! — Lead the

time to drive 'til the morn - ing light. O - pen — road, —

way there. O - pen — road, —

84

Take us a - way! _____ Take us a-

Take us a - way! _____ Take us a-

mf

88

way! _____

way! _____

f *ff*