

No. 13

# Calm

Deb

music and lyrics by Adam Gwon

Fast, breathlessly

So: I am on the six train head-ing up-town to my lit pro-fes-sor's of-fice, it's, like,

*sempre staccato*

The first system of the musical score for 'Calm' consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The lyrics are: "So: I am on the six train head-ing up-town to my lit pro-fes-sor's of-fice, it's, like,". The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady, rhythmic accompaniment with a "sempre staccato" instruction. The piano part includes some chromatic movement and rests.

light years off of cam-pus, don't ask me why. I'm sand-wiched in bet-ween this guy who's

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "light years off of cam-pus, don't ask me why. I'm sand-wiched in bet-ween this guy who's". The piano accompaniment continues with a similar rhythmic pattern, featuring some chromatic movement and rests.

lit-er-al-ly drool-ing and this Eur-o-pe-an hip-ster who, well, let's be hon-est: smells.

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "lit-er-al-ly drool-ing and this Eur-o-pe-an hip-ster who, well, let's be hon-est: smells." The piano accompaniment continues with a similar rhythmic pattern, featuring some chromatic movement and rests.

Wood-y Al-len heard Gersh - win in — the air — when he thought "Man-hat-tan" — Well,

I'm not so im-pressed; I hear, like, Phil-lip Glass — at best I spend all my time just try-ing to get

calm... But it's not work-ing 'cause my

lit pro-fes-sor tells me that I'm flunk - ing out of grad school;— I was not a-ware that flunk-ing out of

21

Detailed description: This system contains measures 21, 22, and 23. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "lit pro-fes-sor tells me that I'm flunk - ing out of grad school;— I was not a-ware that flunk-ing out of". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Measure 21 has a treble clef and a key signature of three sharps. Measure 22 has a treble clef and a key signature of three sharps. Measure 23 has a treble clef and a key signature of two sharps (F#, C#).

grad school was a *thing*. And I'm spend - ing all my sav-ings pay-ing rent and eat-ing piz - za,— not to

24

Detailed description: This system contains measures 24, 25, and 26. The vocal line starts with a treble clef and a key signature of two sharps (F#, C#). The lyrics are: "grad school was a *thing*. And I'm spend - ing all my sav-ings pay-ing rent and eat-ing piz - za,— not to". The piano accompaniment continues with chords and a bass line. Measure 24 has a treble clef and a key signature of two sharps. Measure 25 has a treble clef and a key signature of two sharps. Measure 26 has a treble clef and a key signature of one sharp (F#).

men-tion that this morn-ing I found out my dog, like, died. I don't re-mem-ber the Mup-

27

Detailed description: This system contains measures 27, 28, and 29. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "men-tion that this morn-ing I found out my dog, like, died. I don't re-mem-ber the Mup-". The piano accompaniment continues with chords and a bass line. Measure 27 has a treble clef and a key signature of one sharp. Measure 28 has a treble clef and a key signature of one sharp. Measure 29 has a treble clef and a key signature of one sharp.

30

pets get - ting hives—— when they took Man - hat - tan But

33

my own di - ag - no - sis is I'm creep - ing toward psy - cho - sis 'cause I can - not find a place to get

36

calm... It's real - ly hard, you know, I

40

tried to take up— yo - ga but— you'd be sur - prised how ma - ny folks don't think de-

43

o - dor - ant is "zen." I e - ven saw a life — coach who told me I should

46

breathe. "Just breathe." But ev - 'ry time I — took—

49

— in a breath, I vis - ual - ized that — life — coach - 's death: She's

52

hav - ing brunch at — Ca - fe Pi - erre and she's chok - ing and chok - ing and

55

chok - ing and chok - ing 'til fin - al - ly she's calm.

59

I'm sor-ry. A-ny-way: My lit pro-fes-sor warns me that my

62

the-sis on Vir-gin-ia Woolf is dan-ger-ous-ly close to wind-ing up an in-com-plete. I

65

tell him what I'm work-ing from is not so much a "the-sis" — as the fact that she went cra-zy and that

seems, well, ap - ro - pos. My pro-fes-sor just toss - es back — his head... — and a

68

dry Man-hat - tan. — I'm won-d'ring which will kill him quick-er: the Big Ap-ple or the li-quer? when

72

sud-den-ly I pan-ic and I tell my-self I must get some place calm. I up and

76



run to-ward— Penn Sta - tion like— I'd swear my head— was rea - dy to blow *And I*

80

hop a train— to Jer - sey just— as fast as a - ny per - son can go. *Then*

84

nine - ty min - utes out— I get off at some pro-vin - cial ham - let I've— ne-ver

88

heard of. — There's a real es-tate of-fice right on the block I can af-

92

ford a two-bed-room, I go in-to shock. I think, "What the heck." I write a check. 'Cause there's

96

sun-light and clos-ets and laun-dry... But most-ly it's calm... —

*slowly, legato* *grandly, a tempo*

100

103

Calm... Calm...

106

Calm... Calm.

*ten.* *as before*

109

Rea - lly calm. Strange - ly calm.

113

Like Times Square at five a. m. calm. Like to - tal - ly freak me out

117

calm. Like I'm gon-na slow-ly go cra-zy and throw my-self off of the bal - co-ny

*accel. e cresc...*

121

calm. Damn it. So: I

tear up my de-po-sit\_\_\_ and I head back to Penn Sta-tion. Of course, the sub-way's bro-ken so I

*colla voce*

126

walk four mi-les home. And like four-teen ho-urs la-ter I get back to my a-part-ment\_\_\_ with my

129

cra-zy spas-tic room-mates and a room, well, of my own. I've got this black-and-white post-

132

er on my wall that says, "My Man-hat-tan."

135

And I give it the fin-ger. But I let my gaze lin-ger. And I

138

not-ice how the build ings line up per-fect-ly in rows, how the ci-ty has been planned and how the ci-ty plan ning shows. And

*slower, colla voce*

141

143

sud-den-ly I'm filled with this bi-zar-ro in-spi-ra-tion to, like, fi-gure out a plan to fix my mud-dled dis-ser-ta-tion. I

145

sit on my bed and I real-ize I'm fi-nal-ly...

*rall...*

*a tempo*

Calm. *v.*