

# Coasting

Piano introduction for the piece 'Coasting'. The music is in the key of D major (two sharps) and 4/4 time. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line of quarter notes.

6 **MAN 1:**

It's you — a-gain and I —

Musical score for the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting at measure 6. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace. The lyrics are: "It's you — a-gain and I —".

11

— can think of no-thing to say. You're beau - ti-ful, that's why —

Musical score for the second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting at measure 11. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace. The lyrics are: "— can think of no-thing to say. You're beau - ti-ful, that's why —".

15

I'm a new guy ev - 'ry day. I act like some - one else; -

19

like who you'd want me to be. I'm ev - 'ry one but me. -

23

They say "just be you, -

27

you don't need to try so hard." O - kay, sure, that's true. -

31

But I can't let down my guard. Why can't I be the guy

Detailed description: This block contains the vocal line for measures 31 through 34. The melody starts on a whole note, followed by eighth notes, and ends with a quarter note. The lyrics are: "But I can't let down my guard. Why can't I be the guy".

31

Detailed description: This block contains the piano accompaniment for measures 31 through 34. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with chords.

35

who is real, no bull - shit i - deal or lay - ers to peel a - way A

Detailed description: This block contains the vocal line for measures 35 through 38. The melody is more active, with eighth and sixteenth notes. The lyrics are: "who is real, no bull - shit i - deal or lay - ers to peel a - way A".

35

Detailed description: This block contains the piano accompaniment for measures 35 through 38. The right hand has a melodic line with eighth notes and chords, while the left hand has a bass line with chords.

39

wall goes up and all I think to say is:

Detailed description: This block contains the vocal line for measures 39 through 42. The melody is simple, with a long note for "is:". The lyrics are: "wall goes up and all I think to say is:".

39

Detailed description: This block contains the piano accompaniment for measures 39 through 42. The right hand has a melodic line with eighth notes and chords, while the left hand has a bass line with chords.

43

"Hel lo, hi, how are you? You look great to day." And "hey, what's new?" And

Detailed description: This block contains the vocal line for measures 43 through 46. The melody is simple, with a long note for "And". The lyrics are: "Hel lo, hi, how are you? You look great to day." And "hey, what's new?" And

43

Detailed description: This block contains the piano accompaniment for measures 43 through 46. The right hand has a melodic line with eighth notes and chords, while the left hand has a bass line with chords.

48

"That's so true!" And "Oh my God, no way!" "Hel lo, hi, how are you?"

53

Ev - 'ry line is staged. The same or - deal, don't think or feel. But

57

seem like you're en-gaged. And on and on, I rum-mage through my vault

61

of used up say - ings. But I'm pray-ing I'll find some - thing that has

65

mean ing at its core. \_\_\_ Cuz real - ly what's the point \_\_\_ if we're \_\_\_ just \_\_\_ coast - ing \_\_\_

70

\_\_\_ on the sur-face. \_\_\_ We are ca - pa-ble \_\_\_ of find ing, say-ing, \_\_\_

75

(MAN 1)

feel-ing so much more. \_\_\_ But we're just coast - - - ing. \_\_\_

## WOMAN 2:

80

Tight jeans, low - cut shirt,

85

a vin - tage bot - tle of wine. Toss hair; start to flirt. Re - lax,

89

your ass \_\_\_ looks fine. Tell sto - ries, fill up space. \_\_\_

93

Pre-tend to laugh at your flaws. A - void the awk - ward pause.\_\_\_\_

97 (WOMAN 2)

They say \_\_\_\_ "just \_\_\_\_ be you, \_\_\_\_ you \_\_\_\_ don't need \_\_\_\_

MAN 1:  
They say \_\_\_\_ be you, \_\_\_\_ you \_\_\_\_ don't need \_\_\_\_

101

\_\_\_\_ to try \_\_\_\_ so hard." O - kay, sure, \_\_\_\_ that's true. \_\_\_\_ But I can't \_\_\_\_

\_\_\_\_ to try \_\_\_\_ so hard. O - kay, \_\_\_\_ that's true \_\_\_\_ But I can't \_\_\_\_

105 (WOMAN 2)

— let down — my guard. And then — once — my mouth — starts to move I get

— let down — my guard.

109

— in this groove. — "Please let — them ap - prove — of me —

113

"Hel lo, hi, how are you? You look great to-day." And

MAN 1:

"Hel-lo, hi, how are you? You look great to-day."



117

"hey, what's new?" And "That's so true!" And "Oh my God, no way!"

And "hey, what's new?" And that's so true!" Oh my God, no way!

121

"Hel lo, hi, how are you? Speak. but ne-ver think.

"Hel-lo, hi, how are you? Speak. but ne-ver think.

125

Ha ha ha and blah blah blah and grab a-no-ther drink. — And on and on, — I

Ha ha ha and blah blah blah. on and on, — I

130

rum-mage through my vault of used up say - ings. But I'm pray-ing I'll find some -

rum-mage through my vault of used up say - ings. But I'm pray-ing I'll find some -

134

- thing that has mean-ing at its core. Cuz real - ly what's the point -

- thing that has mean-ing at its core. Cuz real - ly what's the point -

138

- if we're just coast - ing on the sur-face. We are

- if we're just coast - ing on the sur-face.

143

ca - pa-ble \_\_\_ of find ing, say ing, feel ing so much more. \_\_\_ But we're just

But we're just

Detailed description: This system contains the vocal line and piano accompaniment for measures 143 through 147. The vocal line starts with the lyrics 'ca - pa-ble \_\_\_ of find ing, say ing, feel ing so much more. \_\_\_' and ends with 'But we're just'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final note of the vocal line.

143

Detailed description: This system shows the piano accompaniment for measures 143 through 147. It includes a bass line with eighth notes and chords in the right hand. A triplet of eighth notes is marked with a '3' and a slur in the right hand at the end of the system.

148

coast - - - ing. \_\_\_ coast - - - ing. \_\_\_

coast - - - ing. \_\_\_ coast - - - ing. \_\_\_

Detailed description: This system contains the vocal line and piano accompaniment for measures 148 through 152. The vocal line has the lyrics 'coast - - - ing. \_\_\_ coast - - - ing. \_\_\_'. The piano accompaniment features a bass line with eighth notes and chords in the right hand. A fermata is placed over the final note of the vocal line.

148

Detailed description: This system shows the piano accompaniment for measures 148 through 152. It includes a bass line with eighth notes and chords in the right hand. A triplet of eighth notes is marked with a '3' and a slur in the right hand at the end of the system.

153

Detailed description: This system contains the vocal line for measures 153 through 157. The vocal line consists of a single note held with a fermata, followed by rests. The piano accompaniment features a bass line with eighth notes and chords in the right hand. A time signature change to 9/4 is indicated at the end of the system.

153

Detailed description: This system shows the piano accompaniment for measures 153 through 157. It includes a bass line with eighth notes and chords in the right hand. A time signature change to 9/4 is indicated at the end of the system.

## WOMAN 1:

156

Why do I laugh at jokes that I don't get?

## MAN 1:

157

Why do I say things I know I'll regret?

## WOMAN 2:

158

Why do I care so much about my weight?

159

— Why do I

(WOMAN 1)  
Why am I friends with people who I hate? Why do I

(MAN 1)  
Why am I friends with people who I hate? Why do I

161

co-ver up all my im - per - fec - tions? Why do I lie so much?

co-ver up all my im - per - fec - tions? Why do I lie so much?

co-ver up all my im - per - fec - tions? Why do I lie so much?

161

166

Why do I try \_\_\_\_\_ so much? Why am I a - fraid \_\_\_\_\_ to make \_\_\_\_\_ con -

Why do I try \_\_\_\_\_ so much? Why am I a - fraid \_\_\_\_\_ to make \_\_\_\_\_ con -

Why do I try \_\_\_\_\_ so much? Why am I a - fraid \_\_\_\_\_ to make \_\_\_\_\_ con -

166

The piano accompaniment consists of a treble and bass clef. The treble clef part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The bass clef part provides a simple harmonic foundation with eighth notes.

170

nec - - - - tions? \_\_\_\_\_

nec - - - - tions? \_\_\_\_\_

nec - - - - tions? \_\_\_\_\_

170

The piano accompaniment continues with the same rhythmic pattern as the previous system. The treble clef part has a more active melodic line, while the bass clef part remains steady.

174



"Hel lo, hi, how are you? You look great to-day."

"Hel lo, hi, how are you? You look great to-day."

"Hel lo, hi, how are you? You look great to-day."

174

179



And "hey, what's new?" And "That's so true!" And

And "hey, what's new?" And "That's so true!" And "Oh my God, no

And "hey, what's new?" And "That's so true!" And "Oh my

179

183

"Oh my God, no way!" "Hel-lo, hi, how are you?"  
 way!" "Hel-lo, hi, how are you? Speak. but ne-ver think.  
 God, no way!" "Hel-lo, hi, how are you? Speak, but

183

187

Speak. but ne-ver think. Ha ha ha and blah blah blah  
 Ha ha ha and blah blah blah Ne-ver stop to blink. —  
 ne-ver think. Ha ha ha and blah blah blah.

187



191

And on and on, I rum-mage through my vault of used up say -

And on and on, I rum-mage through my vault of used up say -

And on and on, I rum-mage through my vault of used up say -

191

195

- ings. But I'm pray-ing that I'll find some sort of sub - stance and con-

- ings but I'm pray-ing that I'll find some sort of sub - stance and con-

- ings but I'm pray-ing that I'll find some sort of sub - stance and con-

195

199

nect. \_\_\_\_\_ Cuz real - ly what's the point \_\_\_\_\_ if we're \_\_\_\_\_ just \_\_\_\_\_ coast - ing \_\_\_\_\_

199

on the sur-face. \_\_\_\_\_ If we take a mo-ment, we'll \_\_\_\_\_ be - gin \_\_\_\_\_ to

204

on the sur-face. \_\_\_\_\_

204

Detailed description: This block contains the musical score for measures 199-203. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "nect. \_\_\_\_\_ Cuz real - ly what's the point \_\_\_\_\_ if we're \_\_\_\_\_ just \_\_\_\_\_ coast - ing \_\_\_\_\_". The piano part includes a complex chordal texture in the first measure, followed by sustained chords and moving lines in the subsequent measures.

204

— on the sur-face. \_\_\_\_\_ If we take a mo-ment, we'll \_\_\_\_\_ be - gin \_\_\_\_\_ to

204

— on the sur-face. \_\_\_\_\_

204

Detailed description: This block contains the musical score for measures 204-208. It features three vocal staves and a piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "— on the sur-face. \_\_\_\_\_ If we take a mo-ment, we'll \_\_\_\_\_ be - gin \_\_\_\_\_ to". The piano part continues with sustained chords and moving lines, providing harmonic support for the vocalists.

209

find and say and feel. \_\_\_\_ We can dis - co - ver some thing real \_\_\_\_ if we are wil - ling \_\_\_\_

find and say and feel. \_\_\_\_ We can dis - co - ver some thing real \_\_\_\_ if we are wil - ling \_\_\_\_

We can dis - co - ver some thing real \_\_\_\_ if we are wil - ling \_\_\_\_

209

Piano accompaniment for measures 209-213, featuring chords and melodic lines in both hands.

214

to re - flect. \_\_\_\_ But we're just coast - - - ing. \_\_\_\_

to re - flect. \_\_\_\_ But we're just coast - - - ing. \_\_\_\_

to re - flect. \_\_\_\_ But we're just coast - - - ing. \_\_\_\_

214

Piano accompaniment for measures 214-218, featuring chords and melodic lines in both hands.

Coasting

219

Coast - ing.

Coast - ing.

Coast - ing.

219