

Painting My Kitchen

Words and Music by
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With neurotic energy (♩. = 116)

F(add2)

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of a steady eighth-note bass line and chords in the right hand. The vocal line is mostly rests, with a few notes appearing later in the piece.

Pedal lightly throughout

G /F

5 Paint - ing my kitch - en. My ther - a - pist said I should write a - bout paint - ing my

The second system continues the piano accompaniment and the vocal line. The vocal line has a dynamic marking of *mf*. The piano accompaniment remains consistent with the first system.

F(add2)

C/F

C

9 kitch - en. The most bor - ing top - ic I ev - er heard. I can't think of a

The third system continues the piano accompaniment and the vocal line. The vocal line has a dynamic marking of *mf*. The piano accompaniment remains consistent with the previous systems.

D D(add9, #11)

/A D(add9, #11) D(add2)

/A E/D

D

/A D

/C

13 word.

The fourth system continues the piano accompaniment and the vocal line. The vocal line has a dynamic marking of *mf*. The piano accompaniment remains consistent with the previous systems.

Bb(add2)

17

Is she sa - dis - tic? — As - sign - ing me chores I could nev - er com - plete. So I'll go bal -

21

lis - tic, — fail mis - 'ra - bly and she'll see how I han - dle de - feat?

C F F(add9, #11) /C

25

Or, she's be - ing — "ar - tis - tic," —

F(add9, #11) F G /F F F aug(add2) F

28

look - ing for clues in the col - or I — choose: — Am I paint - ing it

F6(add9, no3) G F Fmaj7 G Dmaj7(no3)/G G /D

31 A/G G A/G G A/G G A/G

red? Am I an - gry with some - one who's stuck in my

34 G A/G D/F# /C F6(add9,no3) F /C

head but not in my bed? Is it some - thing

mf

37 C(add2) /G C(add2) D/C C(add2)

she said? A par - en - tal di - lem - ma I've yet to re - solve? It's

cresc.

41 D/C C(add2) D/C Cmaj7(no3)/F F Cmaj7(no3)/F /C

hard to be-lieve I can real - ly e - volve by men - tal - ly paint - ing my kitch - en.

f

45 F(add9) F(add9, #11)

mf Am I slath - er - ing on a deep blue? Is that what she ex -

49

pects me to do? A tru - er blue than an - y - one I've ev - er loved

cresc.

53 C(add2) Csus2 Csus2/D Eb(add2) /Bb

has ev - er been true. Would she e - ven care?

f *mf*

57 Eb(add2) /Bb Eb F(no5)/Eb /Bb F/Eb Eb /Bb F/Eb Eb /Bb

Or would she pock - et my check with a pat on my cheek, ask me what time can I

cresc.

61 Eb F/Eb /Bb Eb F/Eb /Bb Eb F/Eb /Bb Gb(add2)/Bb

make it next week, and men-tion deep blue's a re - flec-tion of ut - ter de - spair?

f

65 G(add9, #11)/B G/B G(add9, #11)/B G(add9)/B A7(no5)/B G(add9)/B

Paint - ing my kitch - en...

69 A7(no5)/B G(add9)/B G(add9, #11) G(add#11) Dsus G A/G /D

mf Am I paint - ing it green? She'd love it, for

72 A/G G /D G F/G Gsus(add9) F/G

all I clear - ly cov - et: Your lov - er, your fame,

cresc.

77 G sus (add9) F/G

the rise in your stock, your time - share in

81 Fmaj7(no3)/G F/G Fmaj7/G E (add9)/G#

Spain, the size of your cock - tail ring...

f *mf*

f *sub* *mp*

85 E (add9, #11)/G# E (add9)/G# E/G#

mp E - nough of this col - or thing. — *mf* Why paint — the

mf

89 E (add9, #11)/G# E (add9)/G# B maj9/D# B/D# B 6/D# Bmaj7/D# B/D# Amaj7/C# A/C# A 6/C#

kitch - en? — Why not — the bed - room? — It's such — a

93 Amaj7/C# A/C# /D G /D G /C F(add9) F F(add9)

dead room late - ly. A new paint-job would great - ly en -

97 Csus(maj7)/F F F(add9) Csus(maj7)/F F F(add9) Csus(maj7)/F F Csus(maj7) /F F Csus(maj7)

hance it for the next hor - i - zon - tal dance — it may, I pray, oh please,

cresc.

101 /F F /C C(add2) /G C(add2) /D Eb(add2) /Bb

some - day — be the set - ting for. — If I thought it would speed that up

(mf)

sub mf

105 Eb Bbsus(add9) Bb /F Bb /Eb /Ab Ab /Eb

I'd be wil - ling to paint the — floor... — with my tongue... —

109 $A\flat$ $/E\flat$ Cm/G G $/D$ G $/D$ $Csus(maj7)/F$ F $/C$

in the nude... on net - work

113 F $/C$ F $/C$ F $F/B\flat$ $B\flat$ $B\flat6$ $/F$

T - V. Mean - while, back at the

117 $F/B\flat$ $Csus/B\flat$ $/F$ $Csus/B\flat$ $/F$ $Csus/B\flat$ $/F$ $Csus/B\flat$ $/F$

kitch - en... My ther - a - pist is sit - ting with her arms — crossed,

121 $Csus/B\flat$ $/F$ $Csus/B\flat$ $/F$ $Csus/B\flat$ $/F$ $Csus/B\flat$ $/F$

she's look - ing stern. She's ask - ing if I fin - ished her as - sign - ment,

125 Csus/B \flat /F Csus/B \flat /F C \sharp (add2)

and what I learned. — I know she hopes for some dra -

128 C \sharp m7 C \sharp m9 D/C \sharp Dmaj7/C \sharp D/C \sharp

mat - ic break - through to make her feel — she's had a real — ef -

131 C(add2)/E C \sharp 9sus /G \sharp C \sharp sus(add9)

fect. So what the heck, — I tell her:

Pompously

134 F \sharp (add9) F \sharp /C \sharp F \sharp (add9) F \sharp /C \sharp F \sharp /C \sharp F \sharp (add2) /C \sharp

"Paint - ing — one's kitch - en... — is more than the psy - che re -

138 F# G#/F# /C# F# F#6(add2) /C# F#(add2) /C#

flect - ed in col - ors se - lect - ed. At the risk of

141 F# /C# F#maj7 /C# D#

sound - ing a lit - tle strange, I think it's a - bout.

144 E#/D# D# A#(no3)/D# D# B(add2) /F#

change. It's not a - bout dry paint,

148 B(add2) /F# B(add2) /F# B(add2) /A# G#m11(no5) /D#

but rath - er the pro - cess of ap - ply - ing it. Hon - or - ing each shade

cresc. poco a poco

152 $G\#m9(\text{add}11)$ / $D\#$ $G\#m9(\text{add}11)$ / $F\#$ $D(\text{add}2)$ / A

in - stead of di - lut - ing or de - ny - ing it. One nev - er com - plete - ly

156 $D(\text{add}2)$ / A $D(\text{add}2)$ / A $D(\text{add}2)$ / E

cov - ers o - ver a ' col - or, they al - ways bleed through. The most we can

159 F / C F / C F / C

f hope for is a liv - a - ble blend of the old and the

Confidentially, as an aside

162 F $C\text{ sus}2/F$ $C\text{ sus}2$ / F $C\text{ sus}2$ / F $C\text{ sus}2$

mf new" (*mf* O - K, so I'm lay - ing it on pret - ty thick but it seems to be

mf O - K, so I'm lay - ing it on pret - ty thick but it seems to be'."/>

Pompously

165 /F C sus2 /F /Eb Ab

do - ing the trick.) *f* "A beau - ti - ful, — ca -

f legato

Red.

168 Eb(no3)/Ab

coph - o - nous — o - ver - lap — of long sus -

Red. Red. Red. Red.

172 Ab F#9sus

tain - ing notes... Life is not a coat of

cresc. — — — — —

cresc. — — — — —

Red. Red. Red. Red.

176 Em7/A A7

man - y col - ors, it's a col - or of man - y

ff coats!"

ff

Red. Red. Red. Red.

Confidentially, as an aside

180 Em7/A A7 Em7/A A7 Em7/A A7

Do I
mf

Red.

183 D/F# A/D E/F# B(add2) /F#

real - ly be - lieve all this? It's an - y - one's guess.

sub mf

186 B(add2) /A D(add2) A/C# B C#/F# F#/C# F#6/C#

Does it win her ap - prov - al? (That's the im - por - tant thing) —

cresc.

189 C#/F# C# /Bb Eb F7/Eb Eb F7/Eb Eb

f Yes!

f

Red.