

# I Hmm You

Benj Pasek & Justin Paul

MAN 2: *Ad. lib.*

It's an awk-ward sit-u - a-tion

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It's an awkward situation". The piano accompaniment features a complex texture with triplets and a wavy line indicating a tremolo effect in the right hand.

since we don't know what we are. Since I don't know what you want for me to be.

The second system continues the musical score. The vocal line has lyrics "since we don't know what we are. Since I don't know what you want for me to be." The piano accompaniment includes a wavy line and a dynamic marking of *pp* (pianissimo).

And a-midst the com-pli - cat-ion, you just fell in-to my arms. But it's new and you're not

The third system concludes the musical score. The vocal line has lyrics "And amidst the complication, you just fell into my arms. But it's new and you're not". The piano accompaniment features a wavy line and a dynamic marking of *pp*.

16

comf- 'rt - 'ble with me. And it's not like I just like you, but I don't know if I love you, so I've

20

made a lit - tle phrase I hope will do. Since there's more than there was yes - ter-day, but

23

*a tempo*

less than when to-mor-row comes, for to - day, we both can say: "I Hmm You"

*a tempo*

27

I hmm the way you get de - fen-sive in the morn-ing. You won't

31

smi - le till e - le - ven though I look at you a - dor - ing - ly. You seem to blame me for the

34

sun - light that is pour - ing through the win - dow while you're snor - ing, well at least you're ne - ver bor - ing.

37 **WOMAN 2:**

I hmm the face you make when ev-er you get riled, when you ar-gue just to ar-gue, when you're

act-ing like a child. I hmm the way you sing when think-ing you're a-lone How you burn

43 **MAN 2:**  
a - ny - thing you cook, how you get a - ny - thing you're shown. I hmm how the

**WOMAN 2:**  
I hmm how the

46

whole world seems to freeze. When I look at you I lose

whole world seems to freeze. When I look at you, I lose

46

50

all feel - ing in my knees.

all feel - ing in my knees I hmm your face when you get fran-tic.

50

55

I hmm when you are cor-ny and ro-man-tic. I hmm all the cra-zy things you do, I

I hmm all the cra-zy things you do, I

55

59

hmm get-ting to know you. I real-ly hope you hmm me too!

hmm get-ting to know you. I real-ly hope you hmm me too!

59

64 **WOMAN 2:**

I hmm the pok - er face you

68

make when you're all bluff. How you talk a - bout your mom and when you say that I'm e-nough.

71 **MAN 2:**

I hmm the way your smi - le curves just to the right, The way we spoon and cud - dle up, how we can

74



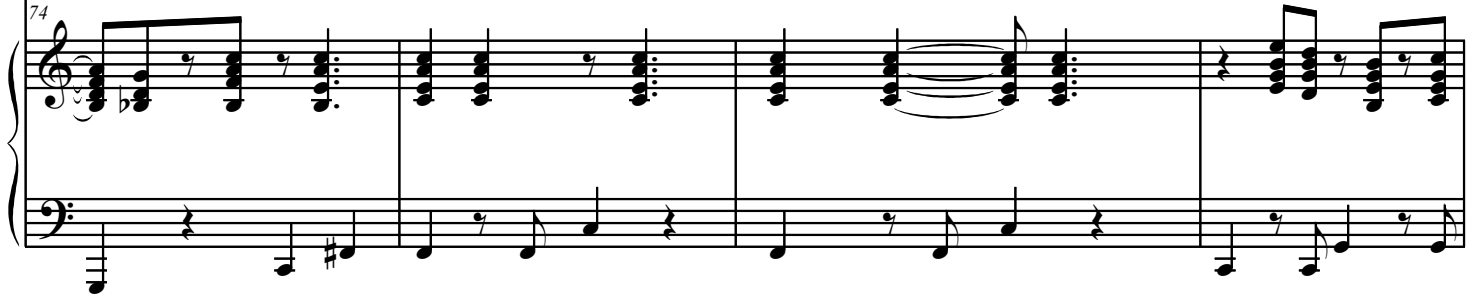
ne- ver stay in fights. I hmm how the whole world seems to freeze.

**WOMAN 2:**



I hmm how the whole world seems to freeze.

74



78

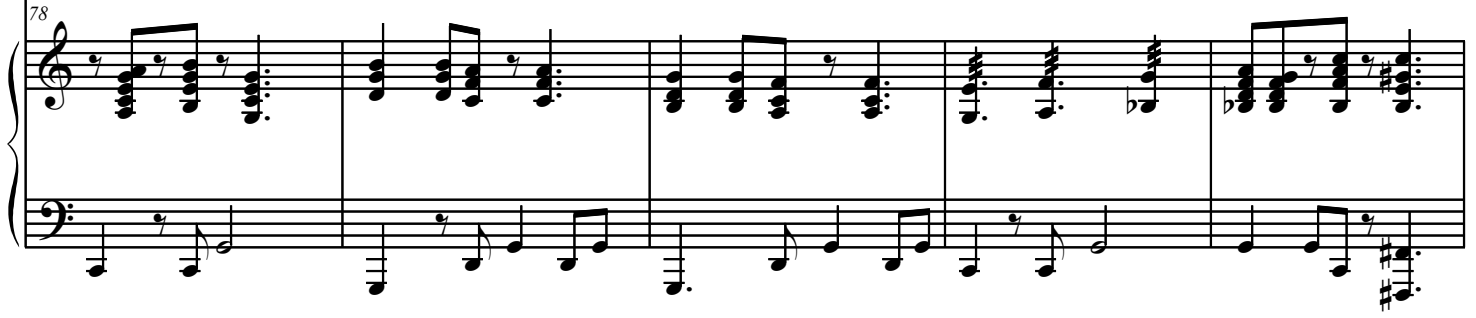


When I look at you I lose all feel - ing in my knees.



When I look at you, I lose all feel - ing in my knees

78





83

I hmm that your fam - i - ly is Jew - ish.  
I hmm that your eyes are green-sh blu - ish.

Detailed description: This block contains two vocal staves for measures 83 through 86. The first staff begins with a whole rest in measure 83, followed by a melodic line in measure 84. The second staff begins with a melodic line in measure 83, followed by a whole rest in measure 84. The lyrics are written below the notes.

83

Detailed description: This block contains the piano accompaniment for measures 83 through 86. It features a grand staff with treble and bass clefs. The music consists of chords and melodic fragments in both hands, supporting the vocal lines above.

87

I hmm all the cra-zy things you do, Oh what a beau-ti - ful you! I  
I hmm all the cra-zy things you do, Oh what a beau-ti - ful you! I

Detailed description: This block contains two vocal staves for measures 87 through 90. The first staff has a melodic line with triplets in measures 88 and 89. The second staff has a similar melodic line. The lyrics are written below the notes.

87

Detailed description: This block contains the piano accompaniment for measures 87 through 90. It features a grand staff with treble and bass clefs. The music consists of chords and melodic fragments in both hands, supporting the vocal lines above.

92

real - ly hope you hmm me too! \_\_\_\_\_

real - ly hope you hmm me too! \_\_\_\_\_

92

96

Hmm

Hmm Hmm Hmm Hmm

Hmm

Hmm Hmm Hmm Hmm

96

100

You're the one who's al-ways there when the push comes to the shove. You are

You're the one who's al-ways there when the push comes to the shove. You are

103

ev-ry-thing I've wan-ted you're be-yond and you're a-bove. And when I close my eyes it's

ev-ry-thing I've wan-ted you're be-yond and you're a-bove. And when I close my eyes, it's

106

you I'm dream-ing of. I think that you're the girl who I was meant to Hmm \_\_\_\_\_

you I'm dream-ing of. I think that you're the boy who I was meant to Hmm. \_\_\_\_\_

106

*rit.*

Detailed description: This block contains the first system of the musical score, measures 106-109. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "you I'm dream-ing of. I think that you're the girl who I was meant to Hmm \_\_\_\_\_" and "you I'm dream-ing of. I think that you're the boy who I was meant to Hmm. \_\_\_\_\_". The piano accompaniment includes a *rit.* (ritardando) marking. The key signature has two flats, and the time signature is 4/4.

110

*colla voce* **MAN 2:**

If you're rea - dy then I'm rea - dy. If you'll

110

*rit.*

Detailed description: This block contains the second system of the musical score, measures 110-113. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "If you're rea - dy then I'm rea - dy. If you'll". The piano accompaniment includes a *rit.* (ritardando) marking. The key signature has two flats, and the time signature is 4/4.

114 **WOMAN 2:** **BOTH:**

say it then I'll say it. If you think it's more than hmm-ing don't be bash-ful and de-lay it. I think that I could

118

I real - ly hope you love me too\_\_\_\_\_

be in love... I rea - lly hope you love me too\_\_\_\_\_

122

— Oh I love you! Ooo

I love you too! Ooo

122

126

Ooo Ooo Ooo Ooo

Ooo Ooo Ooo Ooo

126