

2. Don't You Cry

Gilden / Ames

Moderato $\text{♩} = 76$ Funky

mf *defensively*

Ray

When Mom-ma rocked___ my head and said "Now

Detailed description: This is the first vocal staff for the song. It is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute, and the style is 'Funky'. The dynamics are marked 'mf' (mezzo-forte) and the phrasing is 'defensively'. The lyrics are 'When Mom-ma rocked___ my head and said "Now'.

Electric Guitar

mp

Detailed description: This is the first electric guitar staff. It is in treble clef with a key signature of three sharps and a 4/4 time signature. The dynamics are marked 'mp' (mezzo-piano). The guitar part features a rhythmic pattern of eighth notes and chords, with accents over many notes.

Cello

Detailed description: This is the first cello staff, which is currently empty.

Synth Keybd

mp

Detailed description: This is the first synth keyboard staff, consisting of two staves. The dynamics are marked 'mp' (mezzo-piano). The left hand plays a rhythmic pattern of eighth notes, while the right hand plays chords with accents.

R

Hon-ey, don't___ you cry" I turned my eyes___ up to her face But could n't ask her why:

Detailed description: This is the second vocal staff for the song. It is in treble clef with a key signature of three sharps and a 4/4 time signature. The lyrics are 'Hon-ey, don't___ you cry" I turned my eyes___ up to her face But could n't ask her why:'.

Guit

Detailed description: This is the second electric guitar staff, continuing the rhythmic pattern from the first staff.

V.C.

Detailed description: This is the second cello staff, which is currently empty.

Keybd

Detailed description: This is the second keyboard staff, consisting of two staves. It continues the accompaniment from the first keyboard staff.

7

R

8

if I felt ___ like cry-ing, Why should I have ___ to lie? And so I stuffed my tears ___ a way and

Guit

V.C.

7

Keybd

7

7

Detailed description: This system contains measures 7, 8, and 9. The vocal line (R) starts with a fermata over measure 7. The lyrics are: "if I felt ___ like cry-ing, Why should I have ___ to lie? And so I stuffed my tears ___ a way and". The guitar (Guit) and keyboard (Keybd) parts feature a consistent rhythmic accompaniment with chords and moving lines. The V.C. part is empty.

10

R

8

tried to hide my fears a-way ___ I said that I would try. I pro-mised I would try.

Guit

V.C.

10

Keybd

10

10

Detailed description: This system contains measures 10, 11, 12, 13, and 14. The vocal line (R) continues with the lyrics: "tried to hide my fears a-way ___ I said that I would try. I pro-mised I would try.". The guitar (Guit) and keyboard (Keybd) parts continue with their accompaniment. The V.C. part is empty.

more sincerely now

14

R

8

Then I spilled ___ in to the streets and tried to find ___ my way I

Guit

V.C.

mf

Keybd

mf

Detailed description: This system contains measures 14, 15, and 16. The vocal line (R) starts with a whole rest in measure 14, followed by a melodic line in measures 15 and 16. The guitar (Guit) and keyboard (Keybd) parts provide accompaniment. The V.C. part has a whole note in measure 14 and a half note in measure 15. Dynamics include *mf* for the V.C. and keyboard parts.

17

R

8

was-n't long ___ be-fore that life caused child hood to ___ de-cay. ___ Friends be-came ___ my bro-thers and

Guit

V.C.

17

Keybd

17

Detailed description: This system contains measures 17, 18, and 19. The vocal line (R) has a whole note in measure 17 and a melodic line in measures 18 and 19. The guitar (Guit) and keyboard (Keybd) parts provide accompaniment. The V.C. part has a whole note in measure 17 and a half note in measure 18. Dynamics include *mf* for the V.C. and keyboard parts.

20

R

8

though I missed the day when sha-dows were my on - ly fears That's the price I had to pay. The

Guit

V.C.

20

Keybd

20

20

23

R

8

price I had to pay The price I chose to play.

Guit

V.C.

23

Keybd

23

23

27 Slower, earnestly *mf*

R *mp*
And so I learned as all boys must___ that the ones you need___ are the ones you trust___ If

Guit *mp*

V.C. *p* *legato*

Keybd *p*
Slower, earnestly

29

R *mp*
you want to climb___ from the sew-er you're in___ be a strong-er man___ with a tough-er skin___ You

Guit *mp*

V.C. *p* *legato*

Keybd *p*
Slower, earnestly

31

R
8
have to let things go, Like *mf* self and truth — Like dreams and youth, and the

Guit
8
mf

V.C.
31
legato
mp *colla voce*

Keybd
31
mf

33

R
8
things you real-ly need — When at last you see the sky — But by *subito p* then it's too late to won-der, it's

Guit
8

V.C.
33

Keybd
33
subito p

36 *mp*

R
8 too late to ask why. _____ So when you held _____ my hand an said, "It's

Guit
8 *p*

V.C.
36

Keybd
36 *p*

39

R
8 al-right, ba - by, cry." I saw the com - fort in your face and knew that I _____ should try. But

Guit
8

V.C.
39

Keybd
39

The musical score is arranged in four systems. The first system (measures 42-43) includes a vocal line (R) with lyrics "some things once they've ta - ken root can't curl up and die I", a guitar line (Guit), a bass line (V.C.), and a keyboard line (Keybd) with a *mf* dynamic marking. The second system (measures 44-45) includes a vocal line (R) with lyrics "tried to find the tears but found They all had said good - bye No need to won - der", a guitar line (Guit), a bass line (V.C.), and a keyboard line (Keybd). The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a common time signature (C).

47

R why. Now we're both sha - dows on the wall — and I

Guit

V.C.

47

Keybd *legato, dbl lightly*

50

R haven't real - ly grown The wrongs I've done and the mess I've made — I'm try - ing hard to own How

Guit

V.C.

50

Keybd

Detailed description: This is a page of a musical score for the song 'Don't You Cry'. It features five staves: a vocal line (R), guitar (Guit), vocal cello (V.C.), and keyboard (Keybd). The score is divided into two systems. The first system starts at measure 47 and ends at measure 49. The second system starts at measure 50 and ends at measure 52. The vocal line includes lyrics: 'why. Now we're both shadows on the wall — and I' and 'haven't really grown The wrongs I've done and the mess I've made — I'm trying hard to own How'. The guitar part has a rhythmic accompaniment with accents. The V.C. part has a simple bass line with long notes. The keyboard part has a complex accompaniment with a 'legato, dbl lightly' instruction. The key signature is B-flat major (two flats) and the time signature is 8/8.

53
R
8
can I find the words to speak when all the words have flown There are things bet-ter left a -

Guit
8

V.C.
53

Keybd
53
53

56
R
8
lone. Some things should be left a - lone. *ff*

Guit
8
mf

V.C.
56
f

Keybd
56
56

Detailed description: This is a page of a musical score for the song "Don't You Cry". It features four staves: Vocal (R), Guitar (Guit), Violoncello/Double Bass (V.C.), and Keyboard (Keybd). The score is divided into two systems. The first system covers measures 53-55, and the second system covers measures 56-59. The vocal line includes lyrics: "can I find the words to speak when all the words have flown There are things bet-ter left a - lone. Some things should be left a - lone." The guitar part has a dynamic marking of *mf* starting at measure 56. The V.C. part has a dynamic marking of *f* starting at measure 56. The keyboard part has a dynamic marking of *ff* starting at measure 56. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

60 [Tina] *piu mosso, recitative*

R *mp*
I kept your se - cret, Ray. It was ea - sy, 'cause I got sick first. I ne - ver told an - y - one.

Guit

V.C. *mf* pizz
piu mosso, recitative

Keybd *mp* (dbl if no v.c.)
[STGS] (play)

63 [Ray] [Tina] [Ray]

R *f* I knew, and no-one ev - er knew. *f* But once you got sick... I ne - ver got sick, — Ti - na... *ff*

Guit

V.C. *mp* arco

Keybd *mp* *legato, dbl lightly*

67 [Tina] [Ray]

R What do you mean? Why are you here? *f* I made sure that no-one would ev-er know. *(Ray pulls back the sleeve. the length of his arms. Ti*

Guit

V.C.

Keybd

71 *a tempo* [Tina]

R Why Ray? Why? You had time. You

Guit *solo mp*

V.C. D.S.

Keybd *a tempo p (play)*

75 [Ray]

R could have had med - i - cine, ___ treat - ment... What good would that ___ do? Bet -

Guit

V.C. *solo*
mp legato

Keybd

78 *f* *piu mosso, recitative*

R - ter to be dead than an out-cast. Once they knew ___ a-bout you no one would come near me. They

Guit

V.C. *f* *piu mosso, recitative*

Keybd *mf* *piu mosso, recitative*

81

R

said if you had AIDS then I must have it, and they

Guit

V.C.

Keybd

82

R

didn't want to breathe the air I breathed. share the same space, drink from the same can. It's funny how, when you know nothing, you

Guit

V.C.

Keybd

a tempo

[Tina]

85

R

8

find a way — to make what you think true. But when you killed your-self you left a note?

Guit

V.C.

Keybd

87

R

8

Yeah, but the note was a lie. The note was a lie. too. **ATTACCA**

Guit

V.C.

Keybd

rit.

ATTACCA