

Astrolabe
Piano/Vocal

The Deep End

(Charley, Alex, Lincoln) V2.1 (16-Jul-24)

♩ = 68

Cue: CHARLEY: I think I might have a plan. And a song.

John Goldsberry

Orchestrated by Jay Gaumer

Freely

LINCOLN: Do I want to hear it?

rit.

Musical score for the first system. It consists of four staves. The top two staves are vocal lines for Lincoln and Charley. The bottom two staves are piano accompaniment. The piano part includes chords: Am, Fmaj7, C(add4)/F, and Dm Am/C G/B Bb. The tempo is marked 'Freely' and 'rit.' (ritardando).

5

A tempo

Musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "There's times in life for sor-row, there's times in life for joy. There's". The bottom three staves are piano accompaniment. The piano part includes chords: F/A, A, E, Am, G, F, and C. The tempo is marked 'A tempo'.

2
8

12. The Deep End

rit. A tempo

Musical staff for measures 2-8, featuring a vocal line with eighth and sixteenth notes and a piano accompaniment with chords and a bass line.

time to rain en-thu-si-a-sm and times to spur your at-ta-boy_ But now you ought-a think a-bout this

F C F G F G

Piano accompaniment for measures 2-8, showing chord voicings in the right hand and a bass line in the left hand.

11 rit. ♩=85

Musical staff for measures 11-13, including a vocal line and piano accompaniment.

opp-or-tu - ni-ty to put your back in-to the chance to see what you might be... You got-ta

C B° Am F G

Piano accompaniment for measures 11-13, featuring chords and a bass line.

14

Musical staff for measures 14-15, including a vocal line and piano accompaniment.

throw your-self in the deep end, my friend. Trust me on ev-ry-one here you can_ de-pend.

C F G

Piano accompaniment for measures 14-15, showing chords and a bass line.

16

Musical staff for measures 16-17, including a vocal line and piano accompaniment.

Be-lieve in_ what for-tune can at - tend, _ and lend what-ev-er faith you can_ ex - tend.

C F G

Piano accompaniment for measures 16-17, showing chords and a bass line.

12. The Deep End

18

Things have a way of work ing out, if you stay re sol - lute and stout.

F G C G/B Am G

20

It's real-ly what life is all a-bout. Let go of the fear and the doubt and just

F G

22

shout! Throw your-self in the deep end, my friend. The fu-ture you in - tend's al-read-y penned.

C D/F# F Dm G

24

The 'you' you wan-na be, you must be-friend, the gar-den that grows is the one you

C D/F# F G

12. The Deep End

ALEX: Maybe if your mother could see you on stage doing everything you can do, she'd change her mind. Or better yet, sing with her.

tend.
Am

pp

♩ = 68

LINCOLN: I wrote one when she seemed so sad, but I never showed it to her. Why?

ALEX: You only now noticed?

CHARLEY: That's it! Alex, you're a genius!

Lincoln, I need a song from you that your mother can sing. Do you have one?

I see what I've been miss-ing. It's

F G
mf

mf

mf

12. The Deep End

39

♩ = 82

accel.

there in both of you. And I think it's miss-ing from your mo-thertoo. — But

C G/B Am G F G C C/G C C/G

42

rit.

know I have a plan in mind, it's like the starshave all a-ligned to help her see that thea-ter kid in-

F G C G/B Am G F Dm

45

♩ = 50

mf ♩ = 85

LINCOLN: What plan?
How does a song help?

Okay. Fine.

ALEX: You can trust me.
I'll never lie to you.

side of you. You've got to...

Am Am/CF Dm⁷ G

CHARLEY: Sometimes, Linclon,
trust it what it takes for the impossible
to become probable. You just have to make
the choice. Trust the tent. Remember?

Atta boy!

mf F

52 LINCOLN

mf

I guess it's time to stand up for_ the me I want to be._

mf

ALEX:

Put your

mf

G C G/B Am G

March my way out of the gloom, to the

foot down in those pud-dles in your head.

F G C G C F G

57

fu-ture that I see.

CHARLEY:

Find a gar-den spot, that per-fect plot to plant your-self in-stead._

Am D/F# F G F/A

60

Things have a way of work ing out,___ if you stay re___ sol - lute_ and stout.

Things have a way of work ing out,___ if you stay re___ sol - lute_ and stout.

Things have a way of work ing out,___ if you stay re___ sol - lute_ and stout.

F G C G/B Am7 C6(omit3)/G

62

— It's real-ly what life is all a-bout. Let go of the fear and the doubt and just

— It's real-ly what life is all a-bout. Let go of the fear and the doubt and just

— It's real-ly what life is all a-bout. Let go of the fear and the doubt and just

F G

64

shout! Throw our-selves in the deep end, I guess! The fu-ture I in - tend's al-read-y panned.

shout! Throw our-selves in the deep end. The fu-ture you in - tend's al-read-y panned.

shout! Throw our-selves in the deep end. The fu-ture you in - tend's al-read-y panned.

C D/F# F D G

12. The Deep End

66

The 'me' I wan-na be, I must be-friend, the gar-den that grows is the one_you

The 'you'you wan-na be, you must be-friend, the gar-den that grows is the one_you

The 'you'you wan-na be, you must be-friend, the gar-den that grows is the one_you

C D/F# F G

68

tend.

tend.

tend. To err on the side of fear, and you might find that price too dear.

F G C G/B Am G

12. The Deep End

the gar-den you grow is the one you tend.

the gar-den you grow is the one you tend.

the gar-den you grow is the one you tend. So let me say it onemoretime in

F G Am G F G

The gar - den that you grow is the one you

The gar - den that you grow is the one you

case it ain't sunk in. The gar - den that you grow is the one you

C G/B Am F G G(add9)/A G/B

76

tend.

tend.

tend.

But first, we got - ta plant the seed!

C G/B Am G F G C

Detailed description: This musical score page contains four staves. The top two staves are vocal lines, each starting with a whole note followed by a rest and ending with a fermata. The third staff is a guitar line with a melodic phrase in the first measure, followed by a series of eighth notes with 'x' marks indicating fretted notes, and ending with a fermata. The bottom two staves are piano accompaniment. The right hand plays chords corresponding to the chord labels: C, G/B, Am, G, F, G, and C. The left hand plays a simple bass line with quarter notes and rests. The lyrics 'But first, we got - ta plant the seed!' are written across the piano accompaniment staves.