

# I Hmm You

Benj Pasek & Justin Paul

MAN 2: *Ad. lib.*

It's an awkward sit-u - a-tion

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It's an awkward sit-u - a-tion". 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 vocal line with the 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 an *8va* marking above the right hand.

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 continues the vocal line with the lyrics "And a-midst the com-pli - cat-ion, you just fell in-to my arms. But it's new and you're not". The piano accompaniment continues with similar textures and markings.

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

16

20

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

20

23

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

23

*a tempo*

*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

43 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

100

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

103

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

The musical score for measures 106-110 consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "you I'm dream-ing of. I think that you're the girl who I was meant to Hmm \_\_\_\_\_" for the first voice and "you I'm dream-ing of. I think that you're the boy who I was meant to Hmm. \_\_\_\_\_" for the second voice. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. There are double bar lines with repeat signs at the end of each vocal line.

110

*colla voce* **MAN 2:**

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

110

*rit.*

The musical score for measures 110-114 continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff. The lyrics are: "If you're rea - dy then I'm rea - dy. If you'll". The piano accompaniment includes a *rit.* (ritardando) marking. The second vocal part is labeled **MAN 2:** and *colla voce*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. There are double bar lines at the end of each vocal line.

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

Detailed description: This block contains the first two vocal staves of the page. The first staff begins at measure 122 with the lyrics "— Oh I love you! Ooo". The second staff continues with "I love you too! Ooo". Both staves feature melodic lines with various note values and rests, including a long note in the second staff.

122

Detailed description: This block shows the piano accompaniment for measures 122-125. It consists of two staves: a treble clef staff and a bass clef staff. The music features chords and moving lines in both hands, with some notes beamed together. Measure 125 ends with a repeat sign.

126

Ooo Ooo Ooo Ooo

Ooo Ooo Ooo Ooo

Detailed description: This block contains the next four vocal staves, starting at measure 126. Each staff contains the word "Ooo" repeated four times, with a long note at the end of each phrase. The melodic lines are consistent across the four staves.

126

8<sup>va</sup>

8<sup>vb</sup>

Detailed description: This block shows the piano accompaniment for measures 126-129. It consists of two staves: a treble clef staff and a bass clef staff. The music is mostly rests, with some chords. At the end of measure 129, there are dynamic markings "8<sup>va</sup>" in the treble staff and "8<sup>vb</sup>" in the bass staff.