

5. One Out of a Million

(GEORGES, OPHÉLIE)

Michael Johnson

cue: CATHERINE: Well, I appreciate your confidence.
What do you mean when you say, "A child like her?"

Light ♩ = 190

GEORGES

For a start, take a look. My girl's

Piano

mp *mp*

with pedal

G.

one out of a mil - lion. Scratch that, a ba - zil - lion!

Pno.

mf *mp*

GEORGES gives OPHÉLIE an affectionate squeeze.

OPHELIE: Ick! Let go!

G.

Talk a - bout your dia - mond in the rough. Wild at

Pno.

G. ¹³ heart. ¹⁴ An o - pen book. ¹⁵ Mul - ti - lay - ered like an ¹⁶ on - ion.

Pno. *crescendo*

G. ¹⁷ One smart ap - ple, ¹⁸ this one. ¹⁹ Though not so good at mem - or - iz - ing ²⁰

Pno. *crescendo* *f*

G. ²¹ stuff. ²² She needs ²³ a school that can keep up. ²⁴ She

Pno. *pp* *legato*

G. ²⁵ speaks up ²⁶ when she sees ²⁷ in - just - ice ²⁸ at play.

Pno.

The musical score is written for voice and piano. It consists of four systems, each with a vocal line (G.) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line includes lyrics and measure numbers 13 through 28. The piano accompaniment includes performance instructions such as 'crescendo', 'pp', and 'legato', along with various musical notations like slurs, accents, and dynamic markings. The score is divided into four systems by double bar lines with repeat signs.

G. ²⁹ ³⁰ ³¹ ³²
She plays by rules all her own. She's no

Pno. ²⁹ ³⁰ ³¹ ³²
pp

G. ³³ ³⁴ ³⁵ ³⁶
drone. She just owns those who get in her way.

Pno. ³³ ³⁴ ³⁵ ³⁶

G. ³⁷ ³⁸ ³⁹ ⁴⁰
Dream, plan, do. This girl can do. She's had it hard but pain is

Pno. ³⁷ ³⁸ ³⁹ ⁴⁰
p

G. ⁴¹ ⁴² ⁴³ ⁴⁴
fu - el. Child - ren can be cru - el. That which makes us

Pno. ⁴¹ ⁴² ⁴³ ⁴⁴

5. One Out of a Million

G. ⁴⁵ ⁴⁶ ⁴⁷ ⁴⁸
 tear - ful makes us tough. When it comes to my

Pno.

G. ⁴⁹ ⁵⁰ ⁵¹ ⁵²
 O - phé - lie I can't say e - nough.

Pno.

pp

GEORGES: Well, what do you say, eh? You think your teachers'll be able to handle her?

CATHERINE: That remains to be seen. I take it this is not the first time OPHÉLIE has changed schools.

*Vamp under dialog until cue.
 Out on any beat.*

Pno.

1.

with pedal

cue: GEORGES: Christ, no!

2.

G. ⁵⁵ ⁵⁶ ⁵⁷ ⁵⁸
 We've been scout - ing a - bout, but it's tough to find a

Pno.

mp

G. 59 60 61 62
 school _____ that suits my lit - tle je - wel. Same old sto - ry

Pno. *crescendo poco a poco* *f*

G. 63 64 65 66
 eve - ry - where we go. They take her in. They kick her

Pno. *mp*

G. 67 68 69 70
 out. Once they re - a - lize her tal - ents. This one needs a

Pno.

G. 71 72 73 74
 chall - enge. Her ge - ni - us dis - rupts the sta - tus quo. At

Pno. *p*

The musical score is arranged in four systems, each featuring a vocal line (G.) and a piano accompaniment (Pno.). The vocal line is written in bass clef with lyrics underneath. The piano accompaniment is written in grand staff (treble and bass clefs). The score includes dynamic markings such as *crescendo poco a poco*, *f*, *mp*, and *p*. Measure numbers 59 through 74 are indicated at the beginning of each system. The lyrics describe a story about a child who is overlooked and eventually recognized for their talents.

G. ⁷⁵ ⁷⁶ ⁷⁷ ⁷⁸
 first things seem fine. They act mind - ful and kind, just as

Pno. *legato* *pp*
⁷⁵ ⁷⁶ ⁷⁷ ⁷⁸

G. ⁷⁹ ⁸⁰ ⁸¹ ⁸²
 long as she's de - mure, na - ive. But they

Pno. ⁷⁹ ⁸⁰ ⁸¹ ⁸²

G. ⁸³ ⁸⁴ ⁸⁵ ⁸⁶
 turn on a dime right when she finds her voice, and

Pno. *pp*
⁸³ ⁸⁴ ⁸⁵ ⁸⁶

G. ⁸⁷ ⁸⁸ ⁸⁹ ⁹⁰ ⁹¹
 we have no choice but to leave. — So here we are, and I've no

Pno. ⁸⁷ ⁸⁸ ⁸⁹ ⁹⁰ ⁹¹
f *mp*
 fluid, expressive

Swing eighths $\text{♪} = \text{♪}^{\text{3}}\text{♪}$

G. ⁹² ⁹³ ⁹⁴ ⁹⁵ ⁹⁶
 doubt that fate has smiled up - on her. Of course, if you don't want her...

Pno. *crescendo poco a poco*

CATHERINE: Well, I didn't say we don't want her, Monsieur Crier. But tell me, what kind of specialist does Ophélie see?

Straight eighths

Pno. *f* *p*
 with pedal

GEORGES: Specialist? Hey, she's got problems, sure, but what kid doesn't?

MONSIEUR FIENNES: (with a significant look to CATHERINE) I think we don't need to inquire any further. Of course Ophélie is welcome at Summerhaven, Monsieur Crier.

Vamp under dialog until cue. Out on any beat.

Pno. *with pedal*

1.

GEORGES: Fantastic!

G. ¹⁰² ¹⁰³ ¹⁰⁴ ¹⁰⁵
 Hey, my pet! Did you hear? we're fin - ally on a

Pno. *p* *8va*

Ophélie

O. ¹⁰⁶ I'm not go - ing to this shit hole! ¹⁰⁷ ¹⁰⁸ Fuck this, dad - dy. ¹⁰⁹

G. roll! _____

Pno. *mf* *f*

O. ¹¹⁰ Come on, take me home. ¹¹¹ ¹¹² ¹¹³

G. Her sense of hu - mor is

Pno. *mp*

O. ¹¹⁴ You irk me! ¹¹⁵ ¹¹⁶ ¹¹⁷ ¹¹⁸

G. quirk - y. She's perk - y. I'm sure you un - der - stand. _____

Pno.

G. *119* *120* *121* *122*

She means no of - fense. If you knew her, you'd

Pno. *mf* *pp* *legato*

G. *123* *124* *125* *126*

see. She's feis - ty, but gent - le as a lamb.

Pno.

OPHÉLIE: Bleah!

G. *127* *128* *129* *130*

That's my pearl. Pap - a's girl. She gets orn - ery when she's

Pno. *p*

G. *131* *132* *133* *134*

ner - vous. As for me, I'm at your ser - vice. You won't re - gret this.

Pno. *f*

5. One Out of a Million

He gestures toward OPHÉLIE,
who keeps her arms crossed, scowling.

Rapturous ♩ = 150

G. ¹³⁵ Look at her, ¹³⁶ shes ¹³⁷ chuffed. When it

Pno. ¹³⁵ ¹³⁶ ¹³⁷ *subito p*

G. ¹³⁸ comes to my ¹³⁹ O - phé - lie, ¹⁴⁰ my ¹⁴¹ on ly child, my O - phé - lie, my

Pno. ¹³⁸ ¹³⁹ ¹⁴⁰ ¹⁴¹ *espressivo* *accel.*

On "stuffed" OPHÉLIE steps on her father's foot. GEORGES yelps in pain,
and then smiles through it as though she'd kissed him
lovingly on the cheek. OPHÉLIE crosses her arms and grimaces.

Grr ♩ = 210

O. ¹⁴² That's ¹⁴³ it! I've heard e - nough! ¹⁴⁴ ¹⁴⁵ ¹⁴⁶ Get ¹⁴⁷ stuffed!

G. prec - ious lit - tle

Pno. ¹⁴² ¹⁴³ ¹⁴⁴ ¹⁴⁵ ¹⁴⁶ ¹⁴⁷ *f* *p* *ff*