

## POMATTER Side 1 of 4

AS OF 4.18.17

ACT 1, SCENE 2: DR. POMATTER'S EXAM ROOM

*DR. POMATTER enters – early 30's, genuinely warm, if clumsy, manner.*

**DOCTOR POMATTER**

Hello. Mrs. Bunterson?

**JENNA**

Hunterson. Who are you?

**DOCTOR POMATTER**

I'm your doctor. Doctor Pomatter. You brought a pie? You know I've only been in town a few weeks and I'm so impressed with the genuine hospitality of the place.

**JENNA**

You're not my doctor. Lily Perkins is my doctor. This pie is for her. It's her favorite – “Mermaid Marshmallow.”

**DOCTOR POMATTER**

Well, I'm sorry to say she's not seeing any patients. She's semi-retired now.

**JENNA**

What?

**DOCTOR POMATTER**

Long story, making it short: I'm the new doctor on staff. I'm from Connecticut. Just moved here 2 weeks ago. Are you bored yet?

**JENNA**

Yes. *(Catching herself quickly.)* No.

**DOCTOR POMATTER**

Sorry. Anyway. If you're not comfortable having me as your doctor, that's fine... my feelings won't be hurt, you can go get yourself another gynecologist in the area.

**JENNA**

But Dr. Perkins delivered me. She's been my doctor forever. I really like and trust her.

**DOCTOR POMATTER**

Well maybe you can really like and trust me too.

*Long pause. She studies him.*

**JENNA**

It doesn't happen that fast. But I'll try.

**DOCTOR POMATTER**

Good. Great! Then I'm your doctor. *(shaking her hand)* Nice to meet you, Mrs. Bunterson.

**JENNA**

Hunterson.

**DOCTOR POMATTER**

Hunterson. What seems to be the problem?

**JENNA**

Well, I seem to be pregnant.

**DOCTOR POMATTER**

Oh! Good! Good for you. Congratulations.

**JENNA**

Thanks. But I don't want this baby.

**DOCTOR POMATTER**

Oh. Well... I can refer you to a doctor that performs abor—

**JENNA**

No, I'm keeping it. Not that I judge that... I'm just telling you I'm not so happy about it like everybody else would be, so maybe you can be sensitive and not congratulate me and make a big deal every time you see me. I'm having the baby and that's that. It's not a party, though.

**DOCTOR POMATTER**

*(taking a note)*

Got it. Not a party.

*Nurse Norma enters.*

**NURSE NORMA**

Excuse me, Doctor. Mrs. Flannigan wants to talk to you about doulas before she leaves.

**DOCTOR POMATTER**

Doulas? I have no idea what that is. I'm only joking. Of course I know what that is.

*Nurse Norma looks at him skeptically... "mm hmm..."*

**DOCTOR POMATTER**

*(mouthing to Jenna)*

I have no idea what that is. Do you?

**NURSE**

And here are Mrs. Hunterson's blood test results.

*Nurse Norma hands him the results as she exits.*

**DOCTOR POMATTER**

Well, un-congratulations. You're definitely having a baby.

**JENNA**

Well, un-thank you.

**DOCTOR POMATTER**

Do you have any concerns?... Do's and don'ts?... Exercise, sex?

**JENNA**

Well, I don't really do much of either.

**DOCTOR POMATTER**

Ok... Here's your prescription for pre-natal vitamins.

*(He rips the sheet off the pad, drops it, and fumbles trying to catch it.)*

Nurse Norma will give you a list of the good and bad foods. Caffeine, alcohol, etcetera...

Nice meeting you, Jenna. I'll want to see you in three weeks.

*They lock eyes for a moment. He turns away, uncomfortable.*

**JENNA**

I do have one question.

**DOCTOR POMATTER**

Shoot.

**JENNA**

How pregnant am I?

**DOCTOR POMATTER**

Um, very pregnant. There's really only one degree of pregnancy, so to speak...

**JENNA**

No, I mean... how far along?

**DOCTOR POMATTER**

Oh! About 8 weeks. Give or take.

**JENNA**

So I won't start showing for a while, right?

**DOCTOR POMATTER**

Right.

**JENNA**

*(to herself)*

Then I have a little time...

**DOCTOR POMATTER**

Although it is quite beautiful when a woman's body—

**JENNA**

Yeah yeah yeah...

**DOCTOR POMATTER**

Understood.

*A beat.*

**JENNA**

Dr. Pomatter?

**DOCTOR POMATTER**

Yeah?

**JENNA**

I'm gonna give you this pie.

*Jenna holds out the pie.*

**DOCTOR POMATTER**

It looks absolutely delicious but I'm off sugar... actually it causes leptin resistance, chromium deficiency, decreased longevity...

**JENNA**

My mama used to say you can live to be a 100 if you give up all the things that make you wanna live to be a 100.

**DOCTOR POMATTER**

Well the longer you're away from sugar the less you crave it. I haven't had a piece of pie in years.

**JENNA**

Really? Life's hard enough.

*Jenna leaves the pie on the exam table, a parting gesture, and exits.*

*Pomatter studies the pie, then leaves the room. After a moment, he opens the door, unable to resist a sniff. It just smells too good. He climbs on the table and searches for something to take a bite with. Finally, he uses his stethoscope to scoop a bite.*

**CUE: POMATTER PIE TRANSITION**

## POMATTER Side 2 of 4

ACT 1, SCENE 4: THE BUS STOP

*Now the ensemble surrounds Jenna, supporting her vision, a moment of standing on the bus stop bench winning a first prize ribbon on her pie.*

**JENNA**

Pillows of the softest meringue, topped with ribbons of strawberry cream. No crust.

*(She smiles for a photo, receiving a giant check.)*

“Getting Out Of The Mud Mud Pie” – generous scoops of mocha almond ice cream—

*Jenna sits on the bench, still lost in her reverie. Dr. Pomatter walks up to the bus stop.*

**START:**

**DOCTOR POMATTER**

Um... hello.

**JENNA**

Sprinkled with bittersweet chocolate morsels—

**DOCTOR POMATTER**

Mrs. Hunterson?...

**JENNA**

And slivered almonds...

**DOCTOR POMATTER**

Mrs. Hunterson?

**JENNA**

Doctor Pomatter. Hi! What are you doin' here?

**DOCTOR POMATTER**

Car wouldn't start this morning. Took the bus. I forgot how much I love buses. You always take the bus?

**JENNA**

Tuesday nights- my husband goes out drinking with the boys.

**DOCTOR POMATTER**

That's nice. For him. That you let him—

**JENNA**

Yeah. I love Tuesdays.

*(Awkward pause.)*

Where do you live?

**DOCTOR POMATTER**

Stanton Grove.

**JENNA**

Oh, wow... it's nice over there.

**DOCTOR POMATTER**

Sure, if you like trees. Which, you know, who doesn't like trees? You mind if I sit down?

**JENNA**

Not at all.

*Dr. Pomatter sits on the bench.*

**DOCTOR POMATTER**

So, you're a waitress?

**JENNA**

I'm a waitress.

**DOCTOR POMATTER**

Where do you work?

**JENNA**

Little place off Highway 27. Joe's Pie Diner. We serve 27 different varieties of pie.

**DOCTOR POMATTER**

Wow. Must be a virtual pie factory.

**JENNA**

I make all the pies fresh every morning. Breakfast pies, lunch pies, and a special new pie that I invent every day.

**DOCTOR POMATTER**

Did you make that marshmallow pie you gave me?

**JENNA**

Yes, I did. Mermaid Marshmallow Pie. I invented it with my mom when I was 9 years old. In my mermaid phase.

**DOCTOR POMATTER**

Well that was probably the best pie I've ever tasted in my life.

**JENNA**

You tried it? I won't tell your doctor.

**DOCTOR POMATTER**

No, seriously... it was biblically good, that's how good it was. That pie could win contests and ribbons and things.

**JENNA**

Wow, what a thing to say.

**DOCTOR POMATTER**

I am so sorry that was a compliment.

**JENNA**

I know. That's why it made me uncomfortable.

**DOCTOR POMATTER**

You're blushing. I shouldn't have said that. You know, it's kinda funny...

**INTRO: IT ONLY TAKES A TASTE**

**DOCTOR POMATTER (CONT'D)**

Seeing you, sitting here in your uniform...

Continue into song...

# IT ONLY TAKES A TASTE (Audition Cut)

# 07

[Rev. 10/7/15]

Music & Lyrics by  
SARA BAREILLES

♩ = 112

1 2

Cbmaj7 Cbm(maj7)

3

**POMATTER:**

4 5 6

You re-mind me of a girl I once knew, God, by now she's well in middle age. Prob-ab-ly

Cbmaj7 Cbm(maj7) Bbm7 A°7

**JENNA:** Thank you?

**POMATTER:** Oh, God. No -  
sorry - I only meant-

7 8 9

for - ty - one, or for - ty - two...

Abm7 Db7

**WAITRESS**  
Piano/Conductor

-2-  
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

**10**

Musical score for measures 10-12. The vocal line (treble clef) contains the lyrics: "She was a wait-ress at a shop I used to fre-quent quite a lot, nice teeth and small hands and". The piano accompaniment (grand staff) includes the following chords: Cbmaj7 (measures 10-11), Cbm(maj7) (measures 11-12), and Bbm7 (measure 12). Measure numbers 11 and 12 are indicated above the vocal line.

Musical score for measures 13-15. The vocal line (treble clef) contains the lyrics: "snuck me good-ies I could-n't af-ford then. She was sweet to me, — re-minds me of you.". The piano accompaniment (grand staff) includes the following chords: A°7 (measures 13-14), Abm7 (measures 14-15), and Db7 (measure 15). Measure numbers 13, 14, and 15 are indicated above the vocal line.

**JENNA:** Nobody really ever notices me that way..  
**POMATTER:** Well, somebody did! I mean, right?  
You've got the whole baby thing going on.

**16**

Musical score for measures 16-17. Measure 16 is a whole rest for the vocal line. Measure 17 contains the piano accompaniment with the following chords: Cbmaj7 (measures 16-17) and Cbm(maj7) (measures 17-18). Measure number 17 is indicated above the vocal line.

**WAITRESS**  
Piano/Conductor

-3-  
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

18

Musical score for measures 18-20. The vocal line (treble clef) contains the lyrics: "She'd bake the pies fresh ev'-ry day Like you, I guess, but I must say, if pies were books yours would be". The piano accompaniment (grand staff) includes the following chords: Cbmaj7 (measures 18-19), Cbm(maj7) (measures 19-20), and Bbm7 (measure 20). Measure 19 includes a double bar line with a repeat sign.

21

Musical score for measures 21-23. The vocal line (treble clef) contains the lyrics: "Shake-speare's\_\_ let-ters. You re-mind me of her,\_\_ but\_\_ bet-ter.". The piano accompaniment (grand staff) includes the following chords: A°7 (measures 21-22), Abm7 (measures 22-23), and Db7 (measure 23). Measure 23 includes a double bar line with a repeat sign.

24

25

Musical score for measures 24-25. The vocal line (treble clef) is empty. The piano accompaniment (grand staff) includes the following chords: Gb7, Cb/Gb, Gb (measures 24-25), and Gb7, Cb/Gb, Gb (measures 25-26). Measure 25 includes a double bar line with a repeat sign. The score ends with a "VS." marking and an arrow pointing to the right.

WAITRESS  
Piano/Conductor

-4-  
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

26

27 28

It on - ly takes a taste when it's some - thing spe - cial, it on - ly takes a taste

Chords: Ebm *ad lib.*, C $\flat$ , G $\flat$ , B $\flat$ , Ebm, C $\flat$

29 30 31 32

when you know it's good. Some - times one bite is more than e - nough to

Chords: G $\flat$ , B $\flat$ , C $\flat$ , G $\flat$ , D $\flat$ /F, E $\flat$ m, A $\flat$ /C

33 34 35 36

know you want more of the thing you just got a taste of.

Chords: C $\flat$ , G $\flat$ 7 C $\flat$ /G $\flat$ , G $\flat$

WAITRESS

-5-  
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

Piano/Conductor

37

38 39

must say it felt like I got car-ried a-way,

*legato*  
Db/Ab (Cello) E6 *simile*

40 41 42

in-tox-i-ca-ted, made me es-cape the room I was

*simile* Cbmaj7(add9)

43 44

in.

Db7

WAITRESS

Piano/Conductor

45

46

47

I can't help \_\_\_\_\_ but won-der how your hands must have felt \_\_\_\_\_

(Bass)

JENNA:

48

49

50

Just one

cre - a - ting such a mas - ter - ful thing. \_\_\_\_\_

51

(JENNA)

52

53

54

bite \_\_\_\_\_ caused \_\_\_\_\_ all \_\_\_\_\_ that won - der-ing? \_\_\_\_\_

WAITRESS  
Piano/Conductor

-7-  
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

55

JENNA:

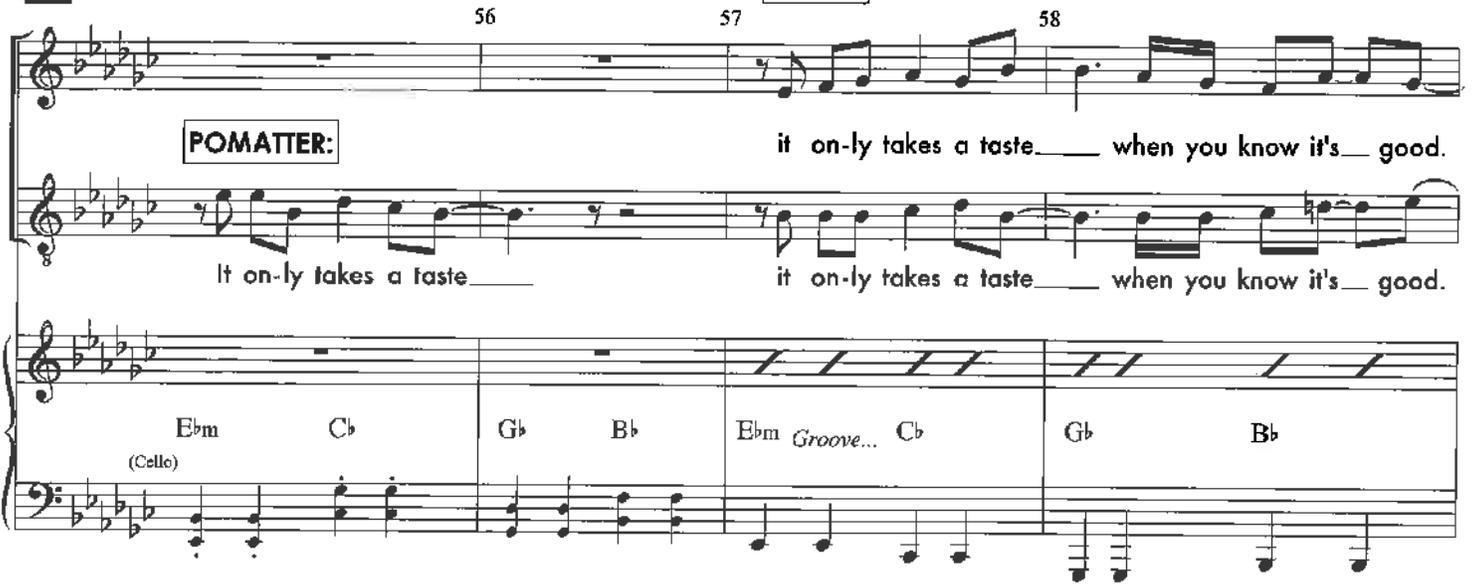
56 57 58

POMATTER: it on-ly takes a taste \_\_\_\_\_ when you know it's \_\_\_\_\_ good.

It on-ly takes a taste \_\_\_\_\_ it on-ly takes a taste \_\_\_\_\_ when you know it's \_\_\_\_\_ good.

*Ebm* *Cb* *Gb* *Bb* *Ebm Groove...* *Cb* *Gb* *Bb*

(Cello)



rall.

rit.

59 60 61 62

Some - times one bite is more than e - nough \_\_\_\_\_ to

Some - times one bite is more than e - nough \_\_\_\_\_ to

*decresc.* *Cb* *Gb* *Db/F* *Ebm* *Ab7*



**WAITRESS**

Piano/Conductor

**A Tempo**

-8-  
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

63 64

know you want more of the thing you just got a taste

know you want more of the thing you just got a taste—

Chords: Cb6, Cbm6

65 66 67

of. \_\_\_\_\_

of. \_\_\_\_\_

Chords: Gb7 Cb/Gb Gb, Gb7 Cb/Gb Gb, Gb7 Cb/Gb Gb

## POMATTER Side 3 of 4

ACT 1, SCENE 8: DR. POMATTER'S EXAM ROOM

*Jenna enters.*

**START:**

**JENNA**

Hello?

**DOCTOR POMATTER**

Hi.

**JENNA**

Where is everybody?

**DOCTOR POMATTER**

No one's here yet. I came in a little early to see you.

**JENNA**

Oh. Ok.

*(Long awkward pause. She pulls a bag of pocket pies out of her purse.)*

Well, I brought you some Believe Again Poppy Seed Pocket Pies.

**DOCTOR POMATTER**

Gosh. Thank you...

*(He marvels at the pies. She looks away shyly.)*

So, when we spoke on the phone, you said the bleeding was very mild?

**JENNA**

Yes.

**DOCTOR POMATTER**

And has it stopped?

**JENNA**

Yeah. I only saw it the one time.

**DOCTOR POMATTER**

Good. Then you're fine.

*(He takes a bite of a Poppy Seed Pocket Pie.)*

Oh my god.

**JENNA**

Well, aren't you going to examine me?

**DOCTOR POMATTER**

Oh, no need. These are unbelievably delicious! Delicious is not even a good enough word for what they are. What you do with food is unearthly.

**JENNA**

Thank you. Then am I okay? Nothing's wrong with me?

**DOCTOR POMATTER**

No. Nothing's wrong with you. Light spotting is a perfectly normal symptom in early pregnancy. *(He takes another bite.)* Holy shit.

*There's an uncomfortable beat.*

**JENNA**

Well, is that everything you have to say?

**DOCTOR POMATTER**

*(attempting professionalism)*

Uh no....

**JENNA**

Well, what?

**DOCTOR POMATTER**

Nothing. You can go now. I'll see you at your next regularly scheduled appointment. Don't hesitate to call if you have any -

**JENNA**

Questions or concerns.

**DOCTOR POMATTER**

Any and all.

**JENNA**

Why'd you have me come all the way here if spotting is a perfectly normal symptom in early pregnancy? I had to get up early, take a bus, walk 5 blocks... just to hear that spotting is a perfectly normal symptom?

**DOCTOR POMATTER**

I have no response to that.

**JENNA**

And what time does this office normally open, doctor? 8:30?

**DOCTOR POMATTER**

9 o'clock.

**JENNA**

9 o'clock. Hmm. You came here 2 hours early to tell me that spotting is a perfectly normal symptom in early pregnancy.

**DOCTOR POMATTER**

Well, it seems that way. Yes.

**JENNA**

Goodbye, Doctor Pomatter.

**DOCTOR POMATTER**

Goodbye, Jenna.

**JENNA**

You know what, I think you're strange. I'm not sure I want you to be my doctor anymore. You make me uncomfortable.

**DOCTOR POMATTER**

I'm sorry, Jenna. I'm really sorry. I won't do it anymore. Whatever it is I do. You shouldn't be uncomfortable during this time.

**JENNA**

You're doing it again.

**DOCTOR POMATTER**

How? What'd I do?

**JENNA**

I don't know, you know, that nice guy talky thing you do. You just...aww, forget it.

*Jenna leaves in a huff. She re-enters the room. Doctor Pomatter holds out her purse.*

**DOCTOR POMATTER**

You forgot your –

*Jenna kisses Doctor Pomatter impulsively. He returns the kiss with full-out passion. Stunned by her own behavior, she grabs her purse and heads to the door.*

**JENNA**

*(soto)*

Oh shit.

*Doctor Pomatter stops her at the door.*

**DOCTOR POMATTER**

Whoa whoa whoa wait!

*Jenna can't look at him. They stand for a moment, awkwardly.*

**JENNA**

What do you want?

**DOCTOR POMATTER**

I want to see you again. Talk to you. Somewhere outside of here. Can we have coffee together or something?

**JENNA**

I can't have coffee. It's on the Bad Food List you gave me. What kind of doctor are you?

Continue into song...

# BAD IDEA

(POMATTER AUDITION)

Music & Lyrics by Sara Bareilles

1 ♩ = 170

2

Db

3 4 5

It's a bad i - de - a me and you, — It's a bad i - de - a me and

6 7 8

— you, — I've nev - er known an - y - thing so true, It's a

Gb

9 10

ter - ri - ble i - de - a me and you.

Db



21

Hand Claps:  $D^b/F$  (claps continue)  $G^b$

21 know what's right for

22

23

24

24 me, it's the on - ly thing I've e - ver

25

26

Chords:  $A^b$   $B^bm$   $A^b$

27

27 done. What if I ne - ver see my self

28

29

Chords:  $G^b$   $D^b/F$   $E^bm7$

30

30 e - ver be an - y - thing more than what I've al - rea - dy be - come?

31

32

Chords:  $B^bm$   $A^b$

33

35

34

Heart keep ra - cing, Let's

*(claps Stop)*

36

37

(8)

make mis - takes, Let us say: "So what?!" And make

*(claps continue)*

Bbm *(claps continue)* G<sup>b</sup>add9

38

39

worse what was al - rea - dy pret - ty bad, This se - cret is

Db Ab

40

41

safe, No rea - son to throw it a - way when there's

Bbm G<sup>b</sup>add9

42 love to be had, 43 Hold me tight as I tell my - self that you 44

Chords: Db, Ab, Bbm

45 might make sense, And make good what has been just so bad, 46

Chords: Gbadd9, Db

47 — Let's see this through, 48 It's a pret-ty good bad i - dea... 49 50

Chords: Ab, Bbm, Dbm/Fb, Gb

51

52 Me and you. 53 54

Chord: Db

## POMATTER Side 4 of 4

ACT 2, SCENE 5: THE PANTRY

*Dr. Pomatter enters the pantry tentatively.*

**START:**

Jenna.

**DOCTOR POMATTER**

**JENNA**

What are you doin' here? You can't just come here.

**DOCTOR POMATTER**

I had to see you. It's been weeks. I can't take it not knowing how you are.

**JENNA**

Doctor Pomatter... we have to end this.

**POMATTER**

Why?

**JENNA**

Because I've been thinkin' a lot while you were away with your wife... and I can't live with myself.

**DOCTOR POMATTER**

I won't have a conversation about how crazy this is, how bad my judgment is, how sorry I am. I would be lying-

**JENNA**

Don't say anything else. Don't talk me out of it. Just go.

*(Torn, Doctor Pomatter turns away. Then-)*

I don't know how to do this. I haven't felt anything like this... I haven't felt in a very long time.

*Dr. Pomatter turns back to her-*

**DOCTOR POMATTER**

Neither have I-

*They grow quiet.*

**JENNA**

So what now?

**DOCTOR POMATTER**

Maybe you could teach me how to make a pie...

**JENNA**

Seriously?

**DOCTOR POMATTER**

Seriously.

**JENNA**

Wow. I could do that. Sure....

**DOCTOR POMATTER**

I have something for you. A present.

**JENNA**

For me?

*He hands Jenna a gift. She's thrown.*

**DR. POMATTER**

Yes. For you. Open it.

*She hesitantly opens it. It's a beautiful golden pie plate.*

**JENNA**

Oh my god.

**DOCTOR POMATTER**

I had your name engraved on the back.

**JENNA**

It's the most beautiful thing I've ever seen.

**DOCTOR POMATTER**

Deep dish. Non-stick.

*Jenna is so moved she can barely find words.*

**JENNA**

Thank you...I have some gorgeous blackberries.

**DOCTOR POMATTER**

I love blackberries.

*They begin to make a pie together.*

**JENNA**

We're gonna make one my mama used to call "Lonely Chicago Pie." She made hundreds of different kinds. They all had real strange names.

**DOCTOR POMATTER**

Like mama like daughter...

**INTRO: MAMA'S PIE SONG**

**JENNA**

She had such dreams for me. She'd be so sad to see how my life turned out. Maybe I'm talkin' too much.

**DOCTOR POMATTER**

*(compassionately)*

No.

**JENNA**

Mama used to keep me in the kitchen when daddy was in a mood. She'd teach me everything about baking... We'd sing this little song together –

*(sings)*

LET'S MAKE A NEW ONE, MAMA

WHAT DO YOU SAY?

I LOVE IT WHEN YOU LET ME PICK OUT THE NAME

SUGAR, AND BUTTER AND FLOUR, AND MOTHER

*Jenna looks up at him.*

**JENNA**

What the hell are you doin' here.

**DOCTOR POMATTER**

I'm learning how to make Lonely Chicago Pie.

**JENNA**

No, I mean here. Livin' in this town.

**DOCTOR POMATTER**

My wife, she's doing her residency. We came here because of her.

**JENNA**

Are you happy with her? No, don't answer that.

**DOCTOR POMATTER**

I'm not used to happy. I tend to be neurotic... You calm me down. You make me feel peaceful and strong. Even needed... And you're so beautiful.

**JENNA**

I don't know who you're talkin' about.

Continue into song...

**Piano/Conductor**

**WAITRESS**

Pomatter

# You Matter To Me (Audition Cut)

[Rev. 10/7/15]

17

**JENNA:** But I don't want to talk about me. I wanna know what the hell you're doin' here.  
**DOCTOR POMATTER:** I'm learning to make Lonely Chicago Pie.  
**JENNA:** No, I mean here. Living in this town.  
**DOCTOR POMATTER:** My wife... she's doing her residency. We came here because of her.  
**JENNA:** Are you happy with her? No, don't answer that.  
**DOCTOR POMATTER:** I'm not used to happy. But I'm happy right now... **(GO)**

Music & Lyrics by  
**SARA BAREILLES**

**DR. POMATTER:** Being here with you.

1  $\text{♩} = 68$  2 3 4

5 **DR. POMATTER** 6 7 8

I could find the whole mean-ing of life in those sad eyes,

9 10 11 12

They've seen things that you ne-ver quite say but I hear,

**WAITRESS**  
Piano/Conductor

-2-  
#17. You Matter To Me (Audition Cut) [Rev. 10/7/15]

13 14 15 16

Come out of hi-ding I'm right here be-side you, \_\_\_ And I'll

B sus C#m7 A2

17 18 19 20

stay there \_\_\_ as long as you'll let me.. \_\_\_ Be-cause

B sus C#m7 A2

**21** 22 23 24

you mat-ter \_\_\_ to me, \_\_\_

E<sup>5</sup> /F# /G# A2

25 26 27 28

Sim-ple and plain and not much to ask from some-bo-dy, \_\_\_

C#m7 /B A<sup>5</sup>

**WAITRESS**

Piano/Conductor

-3-  
#17. You Matter To Me (Audition Cut) [Rev. 10/7/15]

29 30 31 32

You mat - ter to me, I prom-ise you

E<sup>5</sup> /G# A<sup>2</sup> B<sup>sus</sup> C#m<sup>7</sup>

33 34 35 36

do, You, You mat-ter too, I prom-ise you

A<sup>2</sup> E<sup>5</sup> B<sup>sus</sup> C#m<sup>7</sup>

37 38 39 40

do, You'll see,

A<sup>2</sup> E<sup>5</sup> F# G#<sup>5</sup>

41 42 43 44

You mat - ter to me, And

A /B

WAITRESS  
Piano/Conductor

-4-  
#17. You Matter To Me (Audition Cut) [Rev. 10/7/15]

45 Duet section w/ Jenna. Only Pomatter's part is shown.

46 47 48

you mat - ter to me,

*simile*

B<sup>5</sup> /C# /D# E<sup>2</sup>

49 50 51 52

Sim - ple and plain and not much to ask from some - bo - dy,

G#m<sup>7</sup> /F# E<sup>5</sup>

53 54 55 56

You mat - ter to me,

B<sup>5</sup> /D# E<sup>2</sup> F#sus G#m<sup>7</sup>

57 58 59 60

Come out of hi - ding I'm right here be - side you as long as you'll have me,

E<sup>2</sup> B<sup>5</sup> F#sus G#m<sup>7</sup>

WAITRESS  
Piano/Conductor

-5-  
#17. You Matter To Me (Audition Cut) [Rev. 10/7/15]

61

62 63 64

do, Prom-ise you do, You mat-ter to me,

E2 B5 F#sus G#m7

65 66 67 68

You'll see,

E2 B5 C#m D#m

69 70 71 72 73 74 *rit.* 75

You mat-ter to me.

Emaj7 C#m D#m E E2/F# B