

*Seattle Pacific University Music Department presents...*

# HALF OF HUMANITY

**JUNIOR RECITAL &  
WOMEN'S STUDIES RESEARCH PROJECT**

**KIRSTEN GILMORE  
SOPRANO & PERCUSSION**

WITH

ANDREW ROMANICK, PIANO  
ARIE MARTINET, PERCUSSION  
GLORY SORIANO, SOPRANO  
LUCINDA KING, PIANO

*Nickerson Studios  
June 2, 2021 — 8:00 p.m.*



# TABLE OF CONTENTS

## *Program* ..... 4-5

Voice .....	4
Percussion .....	5

## *Notes from Kirsten* ..... 6-7

## *About the Musicians* ..... 8-10

Kirsten Gilmore (soprano and percussion) .....	8
Andrew Romanick (piano) .....	9
Arie Martinet (percussion) .....	9
Glory Soriano (soprano) .....	10
Lucinda King (piano) .....	10

## *Discussion of Research / Action Items* ..... 11-13

## *Resource List* ..... 14-17

Websites & Databases .....	14
Films & Podcasts .....	14
Books & Articles .....	15-16

## *Translations & Lyrics* ..... 18-26

Attente (Lili Boulanger) .....	18
Reflets (Lili Boulanger) .....	19
Le retour (Lili Boulanger) .....	20
Jane Seymour (Libby Larsen) .....	21
Heart of Stone (from <i>SIX</i> ) (Lucy Moss & Toby Marlow) .....	22-23
Get Out and Stay Out (from <i>9 to 5</i> ) (Dolly Parton) .....	24
She Used to Be Mine (from <i>Waitress</i> ) (Sara Bareilles) .....	25
What Baking Can Do (from <i>Waitress</i> ) (Sara Bareilles) .....	26

# PROGRAM

## VOICE

Quatre chants pour voix et piano

II. Attente

III. Reflets

IV. Le retour

Lili Boulanger

(1893-1918)

Kirsten Gilmore, soprano

Andrew Romanick, piano

Try Me, Good King: Last Words of  
the Wives of Henry VIII

III. Jane Seymour

Libby Larsen

(b. 1950)

Kirsten Gilmore, soprano

Andrew Romanick, piano

Heart of Stone

from *Six*

Get Out and Stay Out

from *9 to 5*

She Used to Be Mine

from *Waitress*

Lucy Moss (b. 1994)

Toby Marlow (b. 1994)

Dolly Parton (b. 1946)

Sara Bareilles (b. 1979)

Kirsten Gilmore, soprano

Andrew Romanick, piano

## PERCUSSION

Rain Dance

Alice Gomez (b. 1960)  
Marilyn Rife

Kirsten Gilmore, marimba

Drift

Desi Oakley (b. 1989)  
arr. Kirsten Gilmore

Kirsten Gilmore, vibraphone

Her spirit still listens

Cait Nishimura (b. 1991)

Kirsten Gilmore, marimba

carpe diem

Susan Powell (b. 1986)

Kirsten Gilmore and Arie Martinet, percussion

What Baking Can Do  
from *Waitress*

Sara Bareilles (b. 1979)

Kirsten Gilmore, drum set  
Glory Soriano, soprano  
Lucinda King, piano

Hi, friend! Thank you so much for attending this recital — I have worked incredibly hard on this music and this research over the past year, and I can't wait to finally share it. I'd like to tell you a little bit about my journey as a musician, and about this recital you're here to experience.

I've loved singing for as long as I can remember (really, my family could tell you stories upon stories about tiny Kirsten just singing her little heart out). I joined my first choir at eleven years old and enrolled in voice lessons soon after, which made being a vocalist a central aspect of my identity as a musician as I grew up.

By the start of my senior year of high school, I knew I wanted to pursue music education. In an attempt to diversify my experience as much as possible, I had arranged to be a teacher's assistant in the band program. This changed almost immediately on the first day of school, when my director said something along the lines of "hey, we need some percussionists for the pep band season, want to give it a try?" (This is still one of my favorite stories — I just love to tell people that I became a band kid by accident.) By the end of that semester, I had gone from playing crash cymbals with the pep band at football games to playing full concerts with all three of my high school's bands.

When I entered the music education program at SPU, I went straight toward the choral/vocal track. I assumed that my lack of experience as a percussionist would keep me from making it into the instrumental program, so I just didn't audition. Later, through plenty of encouragement from our amazing wind ensemble director Danny Helseth, I realized I missed drumming too much and I eventually ended up finding my way into the percussion studio, which has undoubtedly changed my entire experience as a musician.

Now for the sociology side of things: I first heard about the women's studies program sometime in my first year at SPU. It

was something I desperately wanted to participate in, and I wrestled with it for months knowing that there was no way I could graduate with a music education degree in four years if I added anything else. No matter how much I tried to distract myself and convince myself otherwise, I just couldn't seem to let go of my desire to pursue this field alongside the work I was doing as a musician. I met Dr. McKinney at the end of my second year and decided to extend my time at SPU in order to minor in women's studies.

When I began thinking about possibilities for the independent project aspect of the minor, I immediately started thinking of ways I could apply the new passion I'd discovered for sociology of gender to my life as an educator, a multi-instrumentalist, and just another woman in music. Dr. McKinney was incredibly supportive of my desire to find something that would combine my two fields in a way that was meaningful to me, and that could have an impact on the broader music community.

I've chosen to feature music composed by women on this recital for many reasons, all of which stem from different aspects of my life — my philosophy as a music educator, the influences of the phenomenal women I've learned from over the years, my own experience as a woman musician, and a continuing desire to be a part of creating safer, more inclusive spaces for all women in this industry. By no means am I an expert, but I am so thrilled that I get to continue to grow and do more of this work as I move forward in my career.

Perhaps most importantly, I want this to be an opportunity for conversation. My website is listed in my bio on the next page, so please feel free to contact me after the program — let me know what you enjoyed, consider the ways this music made you think and feel, and ask me any questions you may have! Thank you for your presence here.

All my love,  
Kirsten

# ABOUT THE MUSICIANS



**Kirsten Gilmore (soprano and percussion)** is a fourth-year student, studying Music Education with minors in Women's Studies and Sociology. Throughout her years at SPU, she has studied voice with Dr. Cherie Hughes, percussion with Dan Adams, and has performed regularly with Wind Ensemble, Percussion Ensemble, and Treble Choir. Passionate about musical theatre as well, Kirsten has studied voice with Broadway artist and

singer-songwriter Desi Oakley (*Waitress, Chicago, Wicked, Les Misérables*), and drum set with Broadway drummer Elena Bonomo (*SIX, Waitress*). Recently, she was a student in Pop Rock Broadway's Spring Intensive, led by Desi Oakley and Krystina Alabado (*Mean Girls, American Psycho, The Mad Ones*), where she participated in masterclasses, auditions, and lectures with artists at the top of their fields in theatre, music, film and television, and more. Kirsten would like to thank her family, friends, Tina and Megan, Isabella, Dr. McKinney, Dr. Helseth, and her studio teachers Cherie, Desi, Elena, and Dan, for always walking alongside her and supporting her so wonderfully in all of her endeavors. This project would not be what it is without you. For Papa. [www.kirstengilmore.com](http://www.kirstengilmore.com)

*Kirsten performs tonight in partial fulfillment of a B.A. in Music Education and a minor in Women's Studies*



**Andrew Romanick (piano)** earned his Doctorate of Musical Arts from University of Washington, where he studied with Dr. Robin McCabe. His thesis, *Dictators and their Puppets: Musicians who advocated for musical integrity in twentieth-century regimes*, explored the difficult relationships between composers and dictators in Germany, Russia, and China. He has performed in over 30 collaborative instrumental and vocal recitals, and four opera productions at University of Washington. Romanick was a rehearsal pianist for Northwest Operas in Schools Etc. (NOISE) in Seattle, the Canto summer voice festival in Louisville, Pacific Northwest Opera, and Music in the Marche in Mondavio, Italy. He performed with Zachary James in the 2019 Hoku Concert Series in Kona, Hawaii. While in his doctorate, he presented three solo recitals, including a lecture recital of works influenced by twentieth-century dictators. Currently, Romanick works as a staff accompanist at University of Washington and Seattle Pacific University. He also has an active studio as a teacher at Puget Sounds Piano School in Issaquah, WA.

**Arie Martinet (percussion)** is in their fifth year at Seattle Pacific University pursuing a degree in Music Production, and is currently studying percussion with Dan Adams. Since they began playing percussion in 2009, Arie has played with the Cascade Youth Symphony Orchestra, Eruption Drum and Bugle Corps, and Kidstage Theatre Everett, among others. They have played with wind and jazz ensembles at the middle school, high school, and college levels, and percussion and orchestral ensembles at the high school and college levels. Arie loves playing percussion in all its varieties, and continues to be grateful for the opportunity to play good music with good company.

**Glory Soriano (soprano)** is in her second year at SPU and is studying Music Education. During her time at SPU, she has studied voice with Ryan Bede and has regularly performed with Concert Choir and Treble Choir. Having a passion for performing and musical theatre, Glory has also studied voice with Broadway artist Desi Oakley (*Waitress, Chicago, Wicked, Les Misérables*). Glory thanks her family and friends, Nicole, and her studio teachers Ryan and Desi for their endless support. She would also like to thank the SPU Music faculty for inspiring and enhancing her life through music.

**Lucinda King (piano)** is a student of Dr. Dainius Vaičekonis at Seattle Pacific University. She is in her second year at SPU, and is double majoring in Music Education and Piano Performance. Prior to starting at SPU, she was a student of Dr. Peter Mack of Cornish College of the Arts. Lucinda began playing piano at age four and has received awards in many competitions, both at the local and international level. In 2020, she received first place in the Charleston International Music Competition. She received first place in the Seattle International Virtuoso Festival in both 2020 and 2019. Lucinda has also received first place in the concerto division of the Performing Arts Festival of the Eastside in 2019, and third place in the advanced concerto division of the Carmel Klavier International Piano Competition in Carmel, Indiana in 2016. She has performed three concerti with the Bremerton Westsound Symphony Orchestra in 2013, 2014, and 2019.

## IN A SURVEY OF 21 MAJOR ORCHESTRAS, ONLY 1.8 PERCENT OF OVERALL WORKS PROGRAMMED AND PERFORMED IN THE 2014-15 SEASON WERE COMPOSED BY WOMEN

O'Bannon, Ricky. "By the Numbers: Female Composers." *Baltimore Symphony Orchestra*, [www.bsomusic.org/stories/by-the-numbers-female-composers/](http://www.bsomusic.org/stories/by-the-numbers-female-composers/)

*"Women make up over half the world's population. But you still won't find their creative voices in the concert hall .... A disastrous message is being telegraphed to half of the human race, discouraging their aspirations to reach the top roles of leadership and visibility .... Rather than engage in yet another discussion with friends over the unchanging behavior of our proven public misogynists, discover and fall in love with a new score by a female composer. Program one of the many, many powerful works by one of my female colleagues. Realize that your concert halls are training grounds for empathy. The more that their music is allowed to speak to an audience, the harder it is for people to objectify or dehumanize the creators of the works that speak to their hearts."*

This comes from an NPR Music article, "Women Are Great Composers Too, Why Aren't They Being Heard?" written by Mohammed Fairouz. His commentary is based on the disheartening statistic at the top of this page. Fairouz brings up the fact that our concert halls are doing worse than even Congress is as far as representation of women, despite arts organizations being led by individuals who claim to value diverse voices.

So, how can we ensure that the voices of women, who make up *half of humanity*, are represented, respected, programmed, and performed — not only in the realm of Western classical music, but throughout the world of music as a whole?

All of us can start somewhere: whether you're a musician wondering where to find new repertoire, a music educator striving to diversify your ensemble's festival or concert program, a parent with children in school or community music programs, or a ticket holder at your local opera/symphony/theatre/concert hall/etc., there are ways for you to be involved in creating positive change.

Look critically at the music you play, program, or consume. Whose voices are being represented? Are you, your students, your children, and your community members seeing folks who look like them writing and performing the music that is being programmed? Does your ensemble reflect gender diversity among instruments (for example, is the flute section full of women while the brass and percussion sections are predominantly men, or can folks of all genders be seen playing a variety of instruments)? Regardless of your answers to these questions, here are some steps you can take to continue advocating for underrepresented voices in the performing arts.

- ❖ Community members and ticket holders: Write an email to the artistic directors of your local band/symphony/choir/etc. to advocate for new music and new voices to be programmed (especially if you notice that the majority of their concerts tend to feature works by white, cisgender men!). Your voice as an audience member carries more weight than you might think — after all, they want to play music that people want to hear!

❖ Students in school or community music programs: Bring this up with the director of your ensemble, or your private lesson instructor! Give them this list of action items, or show them some pieces you think would be good for your group to play that are written by minority composers. If you're preparing for an audition or a solo adjudication, see if you can find a piece written for your instrument that may not be from the expected repertoire. Check out the next point for a great place to start.

❖ Music educators (and really, all musicians): Visit the website for the Institute for Composer Diversity at [www.composerdiversity.com](http://www.composerdiversity.com). Here, you can find their Composer and Works databases, both of which are invaluable resources for finding repertoire for your instrument/voice type, as well as researching new composers. The many search options allow you to refine your search based on gender, race-ethnicity, instrumentation, location where the composer is based, language, and more.

❖ Another one for music educators: Check out “...And We Were Heard” at [andwewereheard.org](http://andwewereheard.org), a phenomenal resource that pairs minority composers with wind bands to create premiere recordings of their new works, which are then featured on AWWH's website. Additionally, there are several databases available to browse diverse composers of wind band music, orchestra music, and diverse composers on state band lists for festival repertoire. The “resources” section lists many more ways to engage with diverse voices in music, from additional databases to scholarship opportunities, curriculum resources, and more.

# RESOURCE LIST

## *Websites & Databases*

Institute for Composer Diversity	composerdiversity.com
...And We Were Heard	andwewereheard.org
Decolonizing the Music Room	decolonizingthemusicroom.com
Kinds of Kings	kindsofkings.com
MAESTRA	maestramusic.org
ColourFULL Music	colourfullmusic.com
Women's Philharmonic Advocacy	wophil.org
DONNE	donne-uk.org
She is the Music	sheisthemusic.org
Alliance for Women Film Composers	theawfc.com
Many Many Women	manymanywomen.com
Black Women's Music Database	blackwomensmusicdatabase.net
Music Theory Examples by Women	musictheoryexamplesbywomen.com
New York Women Composers	newyorkwomencomposers.org
The Kapralova Society	kapralova.org
Major Orchestra Librarians' Association	mola-inc.org
The Wind Repertory Project	windrep.org
LGBTQ+ Music Study Group	lgbtqmusicstudygroup.com
ICTM Study Group on Music, Gender, & Sexuality	ictmusic.org
Jodie Blackshaw	jodieblackshaw.com
Shayna Stahl	shaynastahl.com
Alex Shapiro	alexshapiro.org

## *Films & Podcasts*

Women Who Score (documentary)	vimeo.com/204314500
Listening to Ladies Podcast	listeningtoladies.com
Band Room Podcast with Dylan Maddix & Cait Nishimura	
Bent Notes: A Queer Musicology Podcast	
Diversify the Stand Podcast with Ashley Killam & Carrie Blosser	
The Leading Lady Club Podcast with Caitlin McNeilage & Lauren Montana	
Relevant Tones Podcast with Seth Boustead	

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*Scan here for access to a Google Drive folder containing functioning links, article PDFs, descriptions of resources, and more!*

# TRANSLATIONS & LYRICS

## *Attente (Expectation) — Lili Boulanger*

*Lyrics by Maurice Maeterlinck // English version by Jane May*

Mon âme a joint ses mains étranges  
A l'horizon de mes regards;  
Exau cez mes rêves épars  
Entre les lèvres de vos anges!

En attendant sous mes yeux las,  
Et sa bouche ouverte aux prières  
Eteintes entre mes paupières  
Et dont les lys n'eclosent pas;

Elle apaise au fond de mes songes,  
Ses seins effeuillés sous mes cils  
Et ses yeux clignent aux périls  
Eveillés au fil des mensonges, des mensonges.

My soul holds out its hands together  
To reach far beyond my sight;  
Hearken to my dreams that, in flight  
Flee from your lips, angelic!

And as she waits, held by my glance,  
And opens her mouth as if saying  
The silent prayers of my dismaying  
That keep my eyes open in a trance;

She would soothe my dream-like confusion,  
Her breasts rise and fall as I gaze  
And her eyes blink at the sad maze  
Aroused by threads of illusion, of illusion.

## *Reflets (Reflections) — Lili Boulanger*

*Lyrics by Maurice Maeterlinck // English version by Jane May*

Sous l'eau du songe qui s'élève  
Mon âme a peur, mon âme a peur.  
Et la lune luit dans mon cœur  
Plongé dans les sources du rêve!

Sous l'ennui morne des roseaux.  
Seul le reflet profond des choses,  
Des lys, des palmes et des roses  
Pleurent encore au fond des eaux.

Les fleurs s'effeuillent une à une  
Sur le reflet du firmament.  
Pour descendre, éternellement  
Sous l'eau du songe et dans la lune.

Within my soul, where thoughts are streaming,  
There's nothing but fear, nothing but fear.  
In my heart, the moon, like a spear  
Has plunged to the depth of my dreaming!

And in the waters around the reeds  
The weeping reflection there disposes  
Of lilies, of palms, and of roses  
Where the deep stillness supersedes.

And from the flowers, one by one,  
The petals fall, lit from above.  
And, descending, reflect in the flood  
Of all my dreaming, and of the moonlight.

*Le retour (The return) — Lili Boulanger*  
*Lyrics by Georges Delaquys // English version by Jane May*

Ulysse part la voile au vent, vers Ithaque aux ondes chéries.

Avec des bercements la vague roule et plie.  
Au large de son coeur la mer aux vastes eaux  
Où son oeil suit les blancs oiseaux  
Egrène au loin des pierre ries.

Ulysse part la voile au vent, vers Ithaque aux ondes chéries.

Penché oeil grave et coeur battant sur le bec d'or de sa galère  
Il se rit, quand le flot est noir, de sa colère,  
Car là bas son cher fils pieux et fier attend,  
Après les combats éclatants, la victoire aux bras de son père.  
Il songe, oeil grave et coeur battant sur le bec d'or de sa galère.

Ulysse part la voile au vent, vers Ithaque aux ondes chéries.

Ulysses moves toward Ithaca, sails unfurled to winds gently blowing.

The lullaby of the waves rolls on, steady, flowing.  
The fullness of his heart embraces all the sea  
Where in his sight the birds fly free  
And jeweled spray from afar is appearing.

Ulysses moves toward Ithaca, sails unfurled to winds gently blowing.

With beating heart, his eyes do stare from the golden prow of his galley  
And he laughs at his black despair, his spirits rally,  
For he sees that his son is proudly standing there;  
Combat at an end everywhere, he proclaims victory for his father,  
Reflecting with beating heart as the galley carries him farther.

Ulysses moves toward Ithaca, sails unfurled to winds gently blowing.

*Jane Seymour — Libby Larsen*  
*Jane Seymour to the Council, 12 October 1537*  
*“Tudor Rose,” Anonymous*

Right, trusty and Well Beloved,  
We greet you well,  
For as much as be the inestimable goodness of Almighty God,  
We be delivered of a prince, a prince.

I love the rose both red and white,  
To hear of them is my delight,  
Joyed may we be, our prince to see,  
And roses three.

*Heart of Stone — Lucy Moss & Toby Marlow*  
*from “SIX: The Musical”*

You've got a good heart, but I know it changes; a restless tide, untamable.  
You came my way and I knew a storm could come too; you'd lift me high,  
or let me fall.

But I took your hand, promised I'd withstand any blaze you blew my way;  
'Cause something inside, it solidified, and I knew I'd always stay.

You can build me up, you can tear me down,  
You can try, but I'm unbreakable.  
You can do your best, but I'll stand the test,  
You'll find that I'm unshakeable.  
When the fire's burned, when the wind has blown,  
When the water's dried, you'll still find stone... my heart of stone.

You say we're perfect, a perfect family;  
You hold us close for the world to see.  
And when I say you're the only one I've ever loved;  
I mean those words truthfully.  
But I know, without my son, your love could disappear;  
And no it isn't fair, but I don't care, 'cause my love will still be here.

You can build me up, you can tear me down,  
You can try, but I'm unbreakable.  
You can do your best, but I'll stand the test,  
You'll find that I'm unshakeable.  
When the fire's burned, the wind has blown,  
The water's dried, you'll still find stone... my heart of stone.

Soon I'll have to go, I'll never see him grow; but I hope my son will know  
he'll never be alone.  
'Cause like a river runs dry and leaves its scars behind, I'll be by your side;  
'cause my love is set in stone.

Yeah... you can build me up, you can tear me down,  
You can try, but I'm unbreakable.  
You can do your best, but I'll stand the test,  
You'll find that I'm unshakeable.  
The fire's burned, the wind has blown,  
The water's dried... you'll still find stone.

My heart of stone;  
Can't break me, can't break me.  
Stone;  
Can't break me, can't break me.  
Stone;  
Can't break me, you'll still find stone...  
My heart of stone.

*Get Out and Stay Out — Dolly Parton*  
*from “9 to 5: The Musical”*

Well, it's funny how you waltzed in here assuming I'd come back.  
Well, let me tell you something... you are way off track.  
Can't you see I'm different? Or are you still that blind?  
No, you stand right there and take it; there's no love to hide behind.  
Well, I am proud to tell you, I'm really doing good.  
I'm doing so much better than you ever thought I would.  
Got my own place and my own space, to think and dream and plan.  
Took me this long to realize... I do not need a man.

I used to need you, but then I finally learned.  
I used to want you, but now the table's turned.  
I used to love you, now it's your time to squirm,  
'Cause I'm saying goodbye, and I won't wait for your return.

So get out and stay out, I've finally had enough.  
Don't kiss me on your way out, it wouldn't move me much.  
You used me, abused me, you cheated and you lied;  
So get out, and stay out... I'm taking back my life.

I wonder what you'll do when I am not around,  
Now that your new love has up and let you down.  
You've always come crying to me throughout the years,  
To mend another broken heart, to dry your selfish tears.

So get out and stay out, I'm moving on at last.  
Oh, I've been so foolish, but that was in the past.  
I never thought I'd be the one to say goodbye.  
You get out, and stay out... I'm taking back my life.

Dreams and plans are in the making.  
Success is out there for the taking.  
Wish it was as simple as it sounds...  
I have no choice, I have to do it,  
Face the future and walk into it,  
Now that I'm unfettered and unbound.

Get out and stay out, I've finally had enough.  
Don't kiss me on your way out, it wouldn't move me much.  
You used me, abused me, you cheated and you lied;  
So get out, and stay out... I'm taking back my life!



*She Used to Be Mine — Sara Bareilles*  
*from “Waitress: The Musical”*

It’s not simple to say that most days, I don’t recognize me;  
That these shoes and this apron, that place and its patrons,  
Have taken more than I gave them.  
It’s not easy to know I’m not anything like I used to be;  
Although it’s true, I was never attention’s sweet center,  
I still remember that girl.

She’s imperfect, but she tries.  
She is good, but she lies.  
She is hard on herself.  
She is broken and won’t ask for help.  
She is messy, but she’s kind.  
She is lonely most of the time.  
She is all of this, mixed up and baked in a beautiful pie.  
She is gone, but she used to be mine.

And it’s not what I asked for;  
Sometimes life just slips in through a back door,  
And carves out a person who makes you believe it’s all true,  
And now I’ve got you.  
And you’re not what I asked for;  
If I’m honest, I know I would give it all back,  
For a chance to start over, and rewrite an ending or two,  
For the girl that I knew...

Who was reckless, just enough.  
Who gets hurt, but who learns how to toughen up,  
When she’s bruised, and gets used, by a man who can’t love.  
And then she’ll get stuck,  
And be scared of the life that’s inside her,  
Growing stronger each day, ’til it finally reminds her  
To fight just a little, to bring back the fire in her eyes,  
That’s been gone, but used to be mine.  
It used to be mine.

She is messy, but she’s kind.  
She is lonely most of the time.  
She is all of this, mixed up and baked in a beautiful pie.  
She is gone, but she used to be mine.

*What Baking Can Do — Sara Bareilles*  
*from “Waitress: The Musical”*

Make it work, make it easy,  
Make it clever, craft it into pieces.  
Make it sweet, crimp the edges,  
Or make it sour, and serve with lemon wedges.  
Even doubt can be delicious,  
And it washes off of all the dirty dishes.  
When it's done, I can smile,  
It's on someone else's plate for a while.  
I'll place it on display,  
And then I'll slice and serve my worries away.

I can fix this; I can twist it into sugar, butter-covered pieces...  
Never mind what's underneath it.  
I have done it before; I'll bake me a door to help me get through...  
I learned that from you.  
Mama, it's amazing what baking can do.

Make it up, and surprise them.  
Tell them all my secrets, but disguise them,  
So they dance on the tongues  
Of the very people that they're secrets from.  
Make it soon, make it better,  
Though, better never lasts forever.  
I'll make it small, so it fits...

Even this, even now,  
Even as the walls come tumbling down,  
Even as I can't stop remembering how  
Every door we ever made, we never once walked out...  
Something I never got the chance to ask her about.

So with flour on my hands,  
I'll show them all how goddamn happy I am.  
Sugar, butter, flour, don't let me down;  
Let's see the next amazing thing baking does now!



*Special thanks to Micah Hayes and the Nickerson House &  
Technical Teams*