

THAT'S WHY I'M LATE

1/23/08

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Lively ♩ = 130

Piano

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note bass line. The tempo is marked as Lively with a quarter note equal to 130 beats per minute.

Pno.

Frantic

f

I'm here, I'm here! Oh my gosh I am so sorry about being late,

The piano accompaniment for the first line of lyrics is marked 'Frantic' and 'f'. It features a complex, rapid chordal texture in the right hand and a steady eighth-note bass line in the left hand. The lyrics are: "I'm here, I'm here! Oh my gosh I am so sorry about being late,"

Pno.

I understand that an interview with US Weekly doesn't come up every day, but

The piano accompaniment for the second line of lyrics continues the complex chordal texture in the right hand and the steady eighth-note bass line in the left hand. The lyrics are: "I understand that an interview with US Weekly doesn't come up every day, but"

Pno.

let's just say I had a lot of trouble getting here. Why?

The piano accompaniment for the third line of lyrics continues the complex chordal texture in the right hand and the steady eighth-note bass line in the left hand. The lyrics are: "let's just say I had a lot of trouble getting here. Why?"

Pno.

Well, let me tell you!

The piano accompaniment for the fourth line of lyrics continues the complex chordal texture in the right hand and the steady eighth-note bass line in the left hand. The lyrics are: "Well, let me tell you!"

That's Why I'm Late

2

13

D6

E^b6

Musical notation for the vocal line, measures 13-14. The melody starts on a half rest, then moves through a series of eighth and quarter notes, ending with a quarter note on a half rest.

You must have heard by now; — it was all o - ver the news! Wild

Pno.

Piano accompaniment for measures 13-14. The right hand features a complex, rhythmic pattern with many beamed notes and rests. The left hand plays a steady eighth-note accompaniment. Dynamics include *f*.

15

F[#]sus

F[#]7/A[#]

B m7

B^b7

A7

Musical notation for the vocal line, measures 15-16. The melody consists of eighth and quarter notes.

a - ni - mals — es - caped — this morn - ing, from one — of the lo - cal zoos! —

Pno.

Piano accompaniment for measures 15-16. The right hand has a steady eighth-note accompaniment. The left hand has a similar accompaniment. Dynamics include *f*.

17

G m7

C7

F M7

B^b M7

Musical notation for the vocal line, measures 17-18. The melody starts with a half rest, followed by eighth and quarter notes.

Po - lice said, "Warn - ing, vic - ious crea - tures on — the prow!" — I'd

Pno.

Piano accompaniment for measures 17-18. The right hand has a steady eighth-note accompaniment. The left hand has a similar accompaniment. Dynamics include *f*.

19

E^b M7

E^o

A7

I looked up: A giant grizzly in the middle of the road!

Musical notation for the vocal line, measures 19-20. The melody consists of quarter and eighth notes.

dri - ven may - be half a block, and then I heard the growl... The

Pno.

Piano accompaniment for measures 19-20. The right hand has a steady eighth-note accompaniment. The left hand has a similar accompaniment. Dynamics include *mp* and *f*.

That's Why I'm Late

23 Eø A7 DM7 Eø

thought did cross my mind: Just drive a - way... But I said, "No! To make this in-ter-view, I'll

Pno. *subito p* *DM7 arp* *8va* *f*

26 A7 Eø A7 Eø A7

have to save the day." I stepped out of the car, with a fear-less

Pno. *mp*

29 DM7 D6 Eø A7 F#m7 B7

stare. all the pas-sers - by knew they were lu-cky I was there! I gent - ly but

Pno.

32 G F#m7 B7b9

firm - ly coaxed that grizz - ly bear in - to a wait - ing crate. Then I left the

Pno. *f*

That's Why I'm Late

4

34

E m7

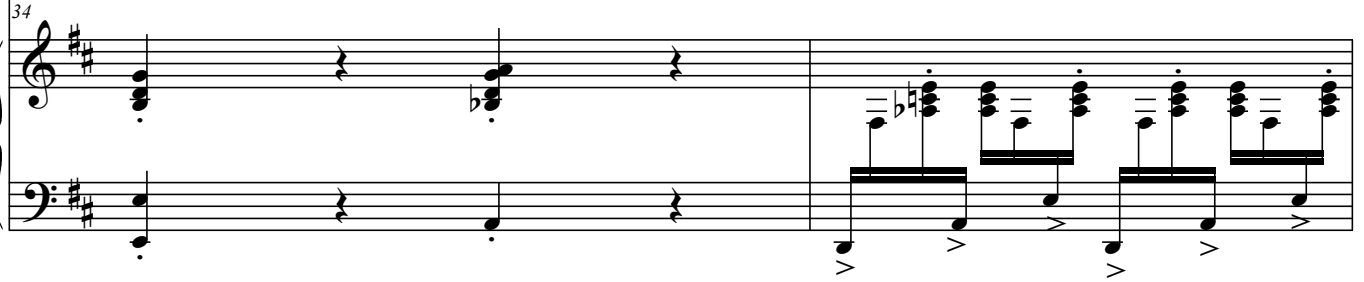
A 7

D9#5



beast, took Route ___ Twen-ty East, and that's ___ why I'm late!

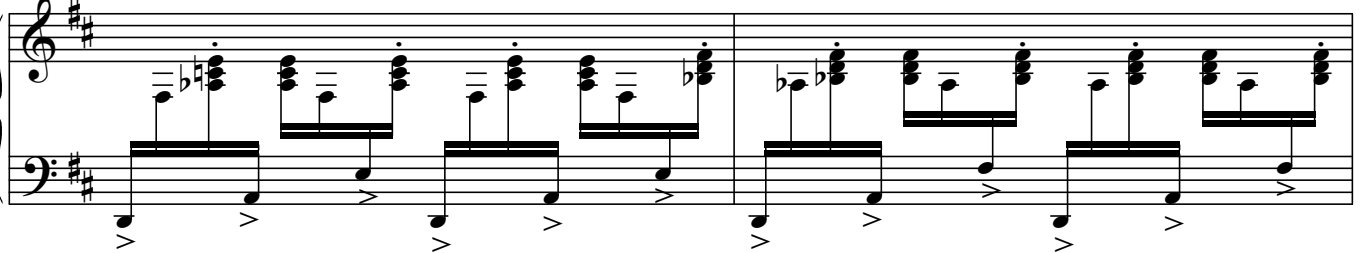
Pno.



36

Really, it's true! ...OK, that's not the whole story. I left out the best part!

Pno.



38

D 6

E^b 6



There I was, on my way, ___ and down the high - way I sped, so

Pno.



41

F#sus

F#7/A#

B m7

B^b7

A 7



foc - used that I saw ___ too late: ___ A dam ___ had burst up a - head! ___

Pno.



That's Why I'm Late

43 G m7 C7 F M7 B \flat M7

Op - en - ing my door, I could al - read - y feel the spray. My

Pno.

45 E \flat M7 E \emptyset A7 E \emptyset A7

car and I were fif-ty feet from be-ing washed a-way... I watched it ap-

Pno.

48 E \emptyset A7 D M7 D6

proach: the en-croach - ing flood. I had to think

Pno.

mp

50 E \emptyset A7 F \sharp m7 B7

quick; I was start - ing to stick deep in the mud! I took a breath,

Pno.

That's Why I'm Late

6

52

G

F#m7

B7b9

— dove in, and swam from o - ver fif - teen miles up - state, found clothes to

Pno.

f

54

E m7

A7

D9#5

wear, blow - dried my hair, and that's___ why I'm late! I

Pno.

56

Legato

G

D/F#

E m

A7

know it might sound un - con - vin - cing. I real - ize you may be per -

Pno.

mf

59

D

G

D/F##7 B m

E sus

E7

plexed. But trust me, you'll und-er-stand ev-ery-thing when I tell you what hap-pened

Pno.

That's Why I'm Late

63 A7 Cb/D**b**

next! *It's coming to me. I, uh,* broke out in bo - ils all

Pno. *subito p*
lightly

66 C/D

o - ver my face, some - how drove right in - to a

Pno. *mp*

68 D**b**/E**b** D/E

Nas - car — race, blew out a ti - re, got set on fi - re,

Pno. *mf*

71 E**b**/F D

and kid-napped by al - i - ens from ou - ter — space! ———

Pno. *f* *mp*

That's Why I'm Late

8

Colla voce

DM7

74

I'm sorry. You want the truth? Here's the truth: The on-ly beast I saw this

Pno.

78

E^b6 *F[#]b9* *B m7*

morn - ing was my cat. And when I got wet, my feet weren't stuck in

Pno.

80

B^b7 *A 7* *G m7* *C 7* *F M7* *B^bM7*

mud: they were just on my show-er mat. I guess the rea-son I was mov-ing like a snail is I

Pno.

83

E^bM7 *E m7* *G/A*

thought, if I just did -n't show, there's no way I could fail... So that's the

Pno.

That's Why I'm Late

87 E \emptyset A7 DM7 D6 E \emptyset A7

truth, and no-thing more. Just a sil-ly girl too scared to make it out___ her front

87 *a tempo*

Pno.

90 F#m7 B7 G F#m7 B7b9

door!_____ And all in all, I'm sor-ry that I made you had to wait. I'm___ gon-na

90

Pno.

93 E m7 A7

What? You want... see you Monday!

go, at least___ now you know, that's why___ I was

Vamp

93

Pno.

95 D/F#

They say the truth al-ways sets you___ free; to

95

Pno.

That's Why I'm Late

10

99 Em A7 D G D/F#7 Bm

lie un - der oath is a crime. But what's wrong with truth told cre - at - ive - ly? It

Pno.

103 Esus E7 C7 G/A

worked out for me. May-be now I'll fin - ally be on

Pno.

subito p

107 D6

time!

Pno.

f

109

Pno.

ff