

Home

From *Piece the Musical*

music and lyrics by Scott Alan

Freely

E B

Look at what I'm giv-en. This beau-ti-ful cre-a-tion a sweet in-tox-i-

ca-tion some-thing pure in my life. Look at all these chang-es

11 B A

a light now shines with-in me and you'll be mine com-plete-ly there'll be no

16 E B A Home E
dark - ness left to view I nev - er knew this form of love ex - is - ted.

21 F#m B E
Yet deep in - side of me is where it all be - gins So hold me in your heart

27 C#m A
as you'll have mine for - e - ver and when you lay in - side my arms I'll pro -

32 B E C#m
tect you for al - ways. And ne - ver feel a - lone for I'll al - ways be with you

Home

37 *A* *B*

a home is where the heart is meant to be and you'll

37 *mp*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting at measure 37. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a half note G#4, followed by quarter notes A4, B4, C5, B4, A4, G#4, F#4, E4, and D4. Chord markings 'A' and 'B' are placed above the first and second measures respectively. The lyrics 'a home is where the heart is meant to be and you'll' are written below the notes. The bottom two lines are the piano accompaniment, also starting at measure 37. The right hand has a treble clef and plays a series of chords: G#4-A4-B4, A4-B4-C5, B4-A4-G#4, and F#4-E4-D4. The left hand has a bass clef and plays a bass line: G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3. A dynamic marking 'mp' is placed below the piano part.

A Tempo

42 *A* *Am* *E(add9)* *E*

al - ways have this home in - side of me. And we

42 *p* *mf*

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, starting at measure 42. It features a treble clef and a key signature of three sharps. The melody begins with a half note G#4, followed by quarter notes A4, B4, C5, B4, A4, G#4, F#4, E4, and D4. Chord markings 'A', 'Am', 'E(add9)', and 'E' are placed above the first, second, third, and fourth measures respectively. The lyrics 'al - ways have this home in - side of me. And we' are written below the notes. The bottom two lines are the piano accompaniment, starting at measure 42. The right hand has a treble clef and plays a series of chords: G#4-A4-B4, A4-B4-C5, B4-A4-G#4, and F#4-E4-D4. The left hand has a bass clef and plays a bass line: G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3. Dynamic markings 'p' and 'mf' are placed below the piano part.

47 *B* *A*

will walk this road to - ge - ther I'll shel - ter you from bur - den just

47

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, starting at measure 47. It features a treble clef and a key signature of three sharps. The melody begins with a half note G#4, followed by quarter notes A4, B4, C5, B4, A4, G#4, F#4, E4, and D4. Chord markings 'B' and 'A' are placed above the first and second measures respectively. The lyrics 'will walk this road to - ge - ther I'll shel - ter you from bur - den just' are written below the notes. The bottom two lines are the piano accompaniment, starting at measure 47. The right hand has a treble clef and plays a series of chords: G#4-A4-B4, A4-B4-C5, B4-A4-G#4, and F#4-E4-D4. The left hand has a bass clef and plays a bass line: G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3.

52 *E(add9)* *B* *Bsus* *E*

lean your weight on me. and storms may bridge the dis - tance yet you will al - ways

52

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, starting at measure 52. It features a treble clef and a key signature of three sharps. The melody begins with a half note G#4, followed by quarter notes A4, B4, C5, B4, A4, G#4, F#4, E4, and D4. Chord markings 'E(add9)', 'B', 'Bsus', and 'E' are placed above the first, second, third, and fourth measures respectively. The lyrics 'lean your weight on me. and storms may bridge the dis - tance yet you will al - ways' are written below the notes. The bottom two lines are the piano accompaniment, starting at measure 52. The right hand has a treble clef and plays a series of chords: G#4-A4-B4, A4-B4-C5, B4-A4-G#4, and F#4-E4-D4. The left hand has a bass clef and plays a bass line: G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3.

Home

56 **B** **A(add9)** **E(add9)**
have a home here. right here in-side my heart there's a love wait-ing just for you

56
56

61 **Bsus** **A** **E(add9)**
I nev-er knew this form of love ex-ist - ed.

61
61

66 **F#m7** **B(add9)** **A**
A world a-way from love that I'd ev-er known No mat-ter where the

66
66 *mf*

71 **Emaj7** **A(add9)** **E(add2)** **D**
journ - ey leads you if your path leads to some - place new You'll al - ways have a home

71
71

Freely

75 *A/C#* *Bsus* *Home*

in this heart of mine. So hold me in your

A Tempo

80 *E(add9)* *B(add9)* *A(add9)*

heart and you'll have mine for - ev - er When you lay in - side my arms

85 *E* *B.* *Ama9/B* *E(add9)*

I'll pro - tect you for al - ways And nev - er feel a - lone for I'll al - ways be

90 *C#m11* *A(add9)* *B(add9)*

with you a home is where the heart is meant to be

Freely Home A Tempo

95 B sus4 A(add9) Am6 E

and you'll al - ways have a home in-side of me.

95 *mp* *p*

100

100 *rit.*

100

(add9)

The image shows a musical score for the song 'Home'. It consists of three systems of music. The first system (measures 95-99) includes a vocal line with lyrics 'and you'll al - ways have a home in-side of me.' and a piano accompaniment. The piano part features a crescendo leading to a mezzo-piano (*mp*) dynamic, followed by a piano (*p*) dynamic. Chord markings above the vocal line are B sus4, A(add9), Am6, and E. The tempo marking 'Freely' is above the first measure, and 'Home' is above the third measure. The second system (measures 100-102) shows the piano accompaniment continuing. The third system (measures 103-105) shows the piano accompaniment ending with a ritardando (*rit.*) and a final chord marked (add9). The key signature is three sharps (F#, C#, G#).

I'm a Star

music and lyrics by Scott Alan

arrangement by
Scott Alan and Barbara Anselmi

Driving C D/C

Someone give me a chance _____ And just watch me break through

5 D/E Em C

_____ I de-serve to be seen. This dream feels way o - ver - due. I was born to per - form

8 D/C D/E Em

_____ more than a - ny - one knows. _____ I am pas - sion and guts. I want this, and it shows. _____

I'm a Star

11 E \flat /C B \flat C

I have fought I have cried. —

14 D/C D/E Em D/E Em

I've been broke I've been bruised. Yet at the end of the day, This life is what I still choose.

17 C D/C C

I am song, I am dance. — All I need is a break. This is all that I am

20 D/C A \flat

Some one give me this chance. I am more than the

mf

3

2

I'm a Star

23 E^b A^b

a - v'rage no - one One chance Just to prove to you

27 E^b D^b

I am some - one I just need you to see All the

cresc. poco a poco

30 E^b/D^b D^b $B^b m/D^b$

work and the drive This is all that I know It's what keeps me a - live.

33 C

I will risk e - v'ry - thing

mf

I'm a Star

37 D/C D/E Em D/E Em

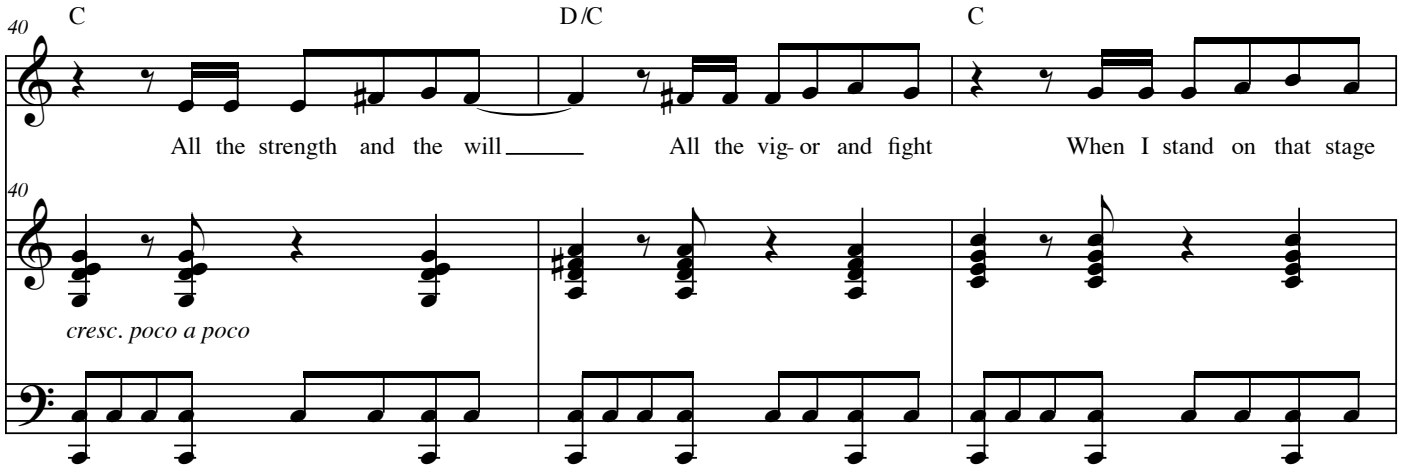
If that's what it takes I can be what you want. I know all that's at stake.



40 C D/C C

All the strength and the will All the vig-or and fight When I stand on that stage

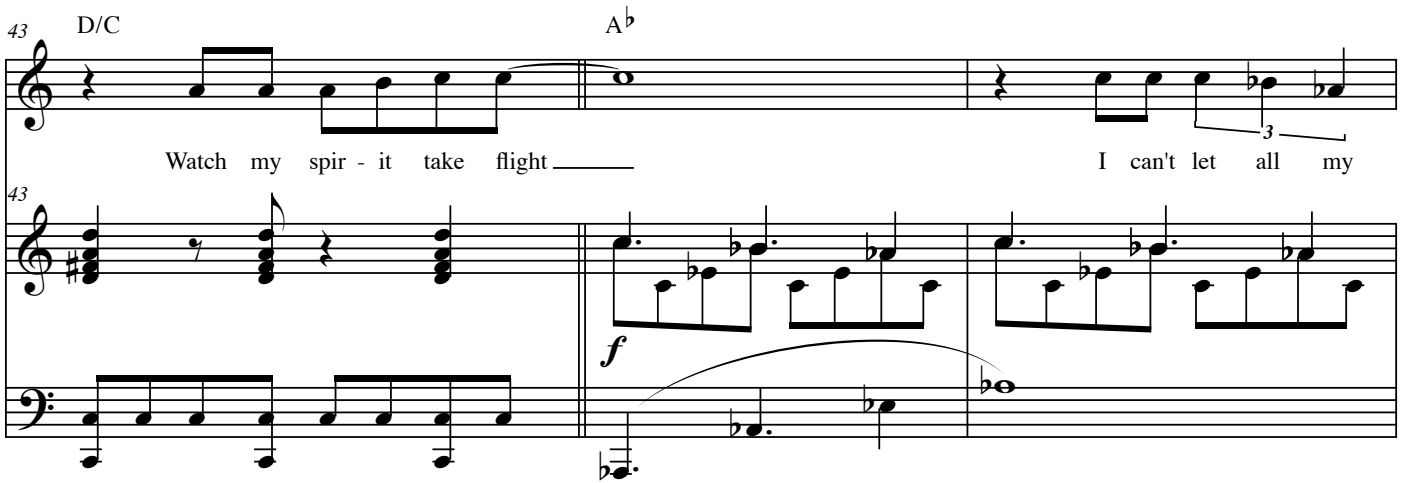
cresc. poco a poco



43 D/C A^b

Watch my spir - it take flight I can't let all my

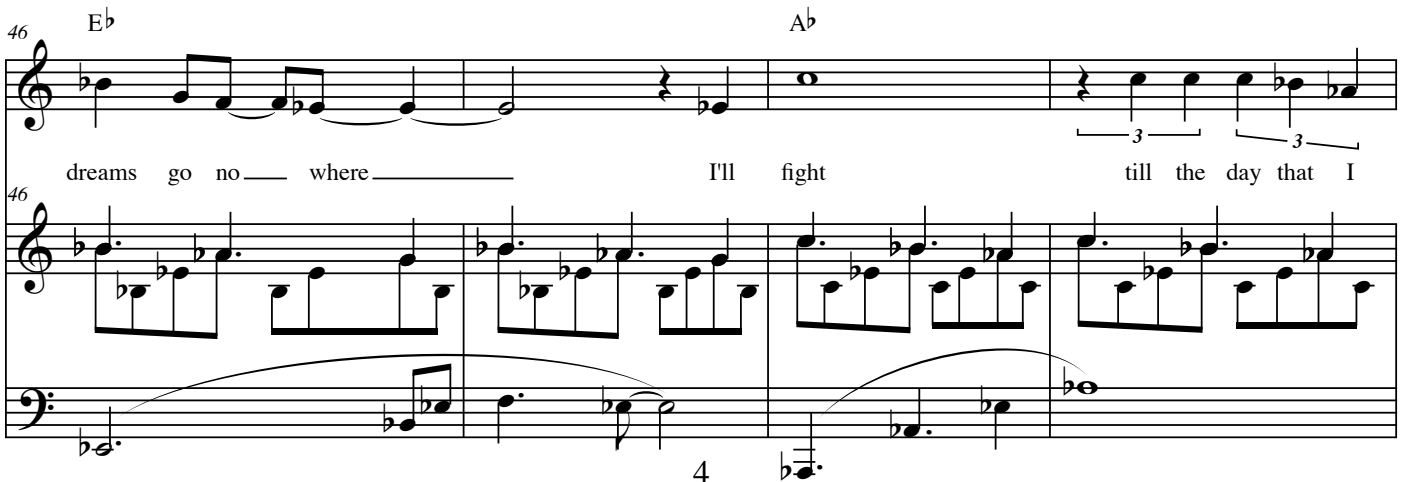
f



46 E^b A^b

dreams go no where I'll fight till the day that I

4



I'm a Star

50 E^b D^b
fi - n'ly get there To see my name bright in lights Up there

50

53 E^b/D^b D^b $B^b m/D^b$
on the mar - quee All I need from you now Is to wake up and see

53

56 $B^b m$ D^b E^b/D^b D^b
Im a star

56

61 E^b/D^b F $G m7/F$ F
A star

61

If I Own Today

music and lyrics by Scott Alan

Voice

I'm walk-ing towards noth-ing. On this deso - late

Detailed description: This system contains the first six measures of the song. The voice part begins with a whole rest for the first four measures, then sings the lyrics. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Chords G and Bb/G are indicated above the staff.

8

road. I'm search-ing for com - fort a place to call my own. I'm

Detailed description: This system contains measures 7 through 12. The voice part continues the lyrics. The piano accompaniment features chords C sus4/G, C/G, F M7, C/E, C2/E, Dm9, and G/B. Measure numbers 8, 8, and 8 are marked at the beginning of the piano staves.

13

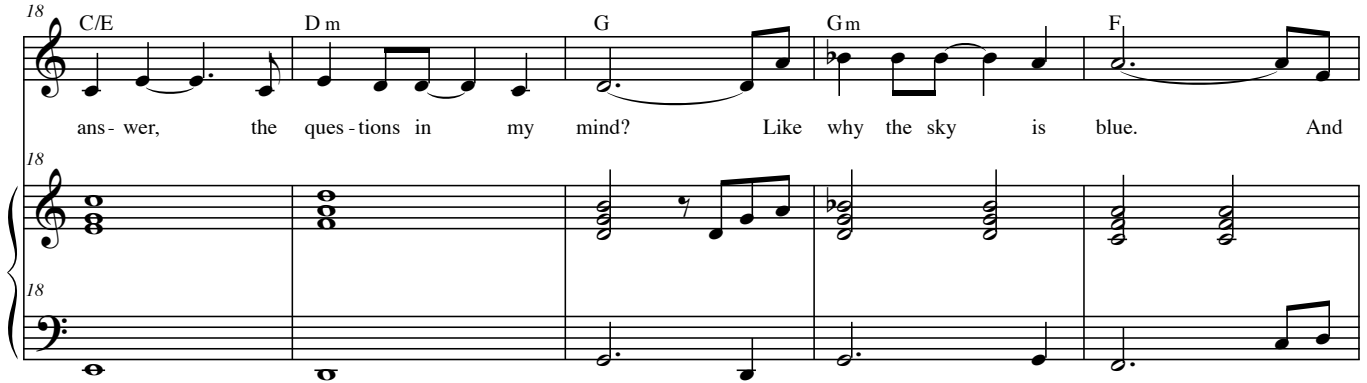
scared of where I'm head-ing. When will this fear sub - side? When will I fin' - ly

Detailed description: This system contains measures 13 through 17. The voice part continues the lyrics. The piano accompaniment features chords C, G/B, Bb, F/A, and F. Measure numbers 13, 13, and 13 are marked at the beginning of the piano staves.

If I Own Today


18 C/E D m G Gm F

ans- wer, the ques- tions in my mind? Like why the sky is blue. And



23 E^b D^{#m}6/F[#] C2/G C G B^b A

why my heart's the same. And what I'm so a- afraid of. If I own, to -



Tempo

29 D A/D F G sus4 G C G/C

day. All I've ev - er wan - ted has



35 B^b/C F —3— C/E D m Dm(b5)/G[#]

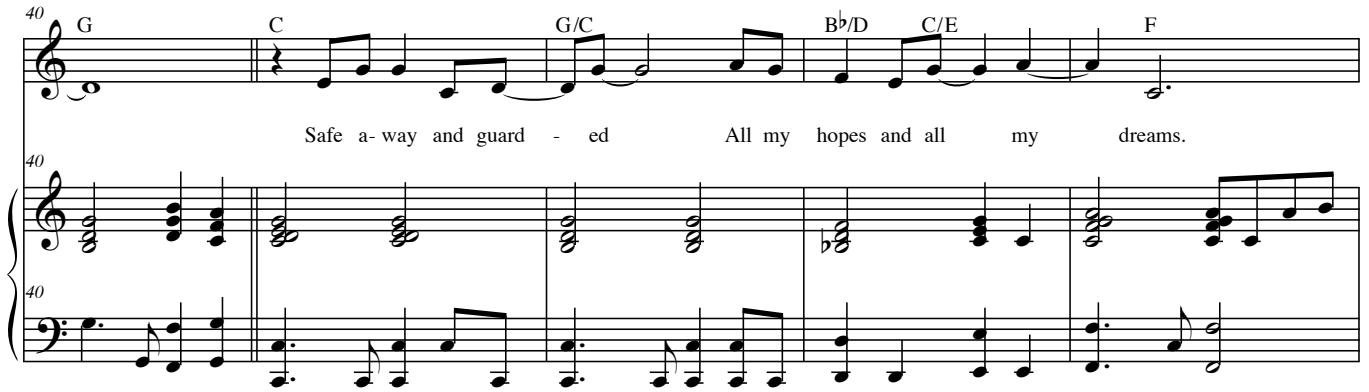
sun-ken the un - known. And is lost and bar - i - cad-ed. Long - ing to be shown.



If I Own Today

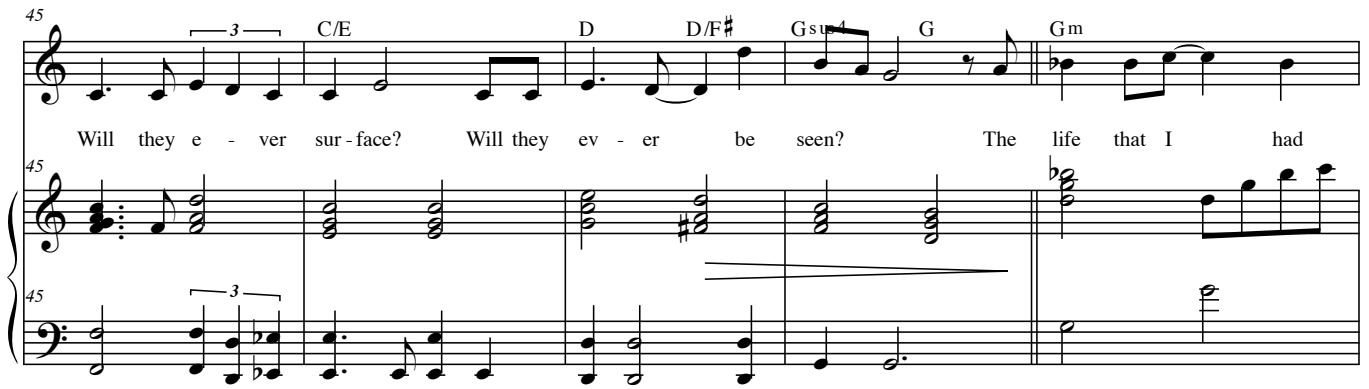
40 G C G/C B \flat /D C/E F

Safe a-way and guard - ed All my hopes and all my dreams.



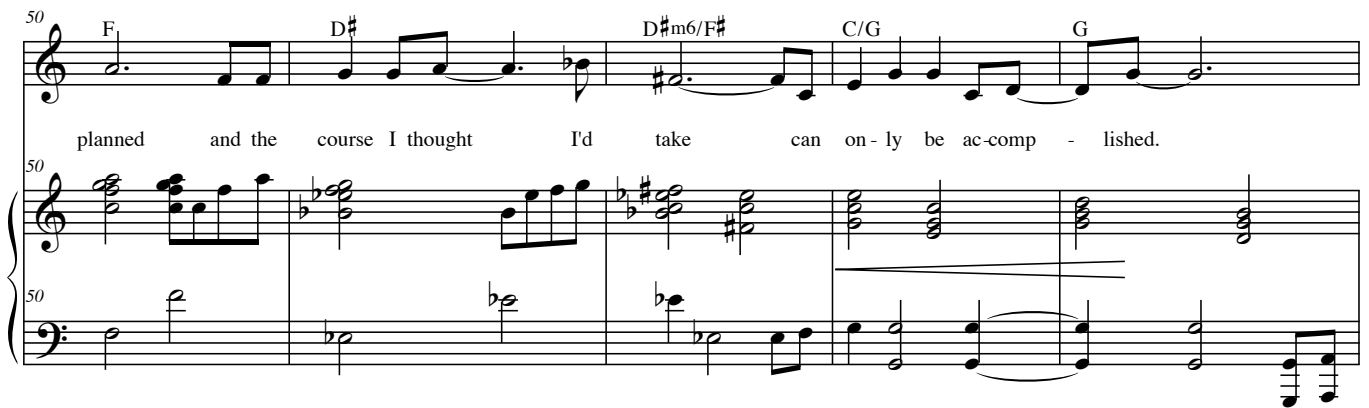
45 $\overbrace{\quad\quad\quad}^3$ C/E D D/F \sharp Gsus4 G Gm

Will they e - ver sur - face? Will they ev - er be seen? The life that I had



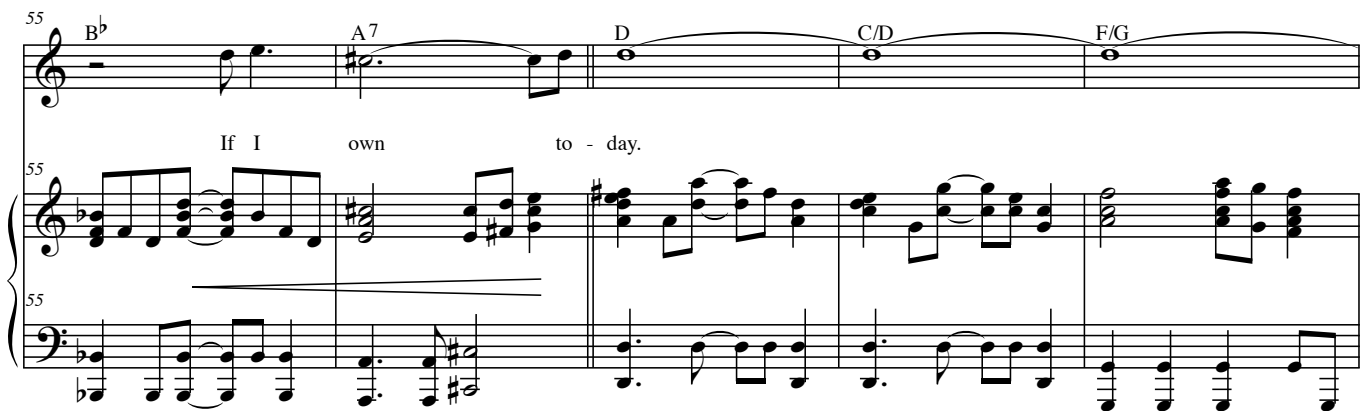
50 F \sharp D \sharp D \sharp m6/F \sharp C/G G

planned and the course I thought I'd take can on - ly be ac-comp - lished.



55 B \flat A7 D C/D F/G

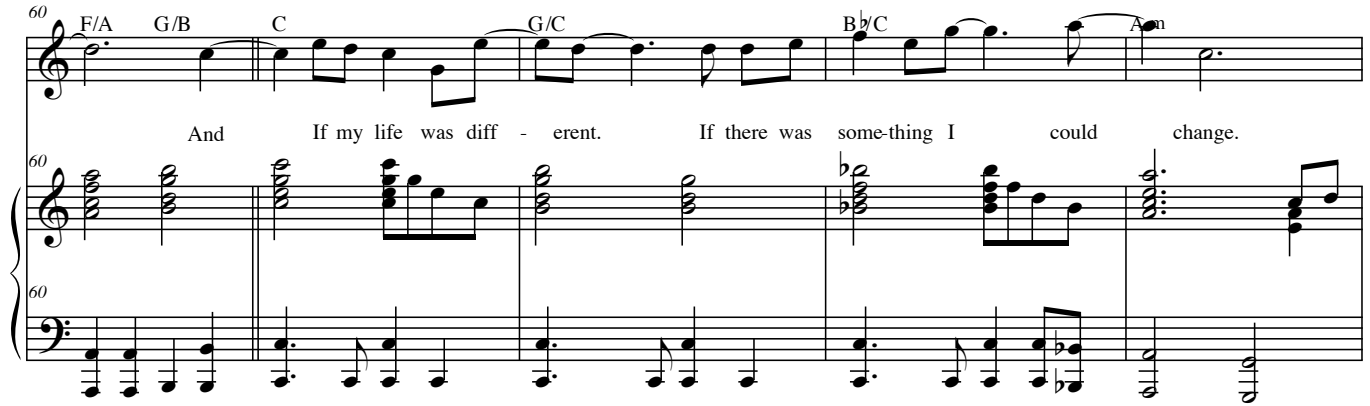
If I own to - day.



If I Own Today

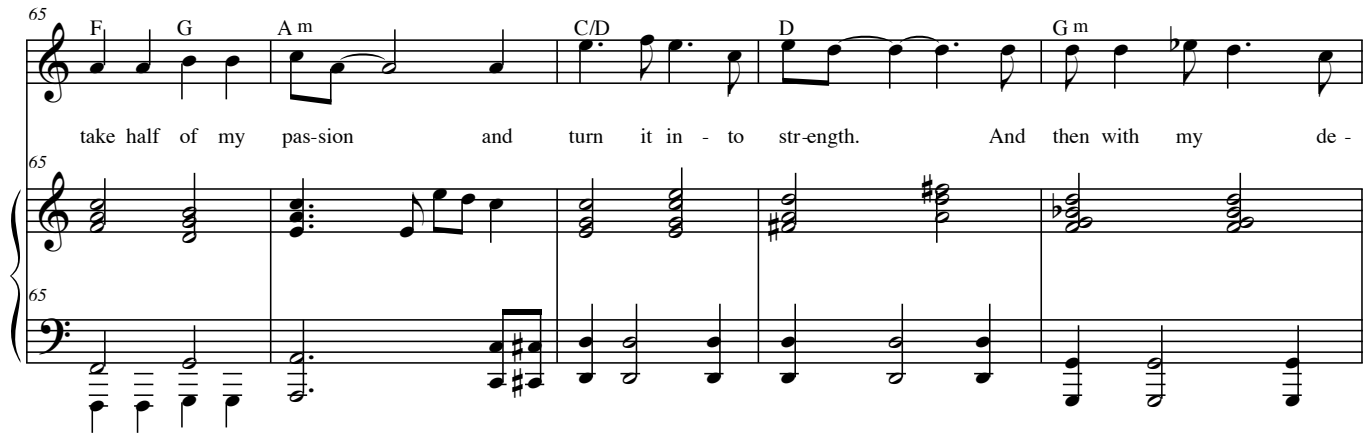
60 F/A G/B C G/C B \flat /C A \flat m

And If my life was diff - erent. If there was some-thing I could change.



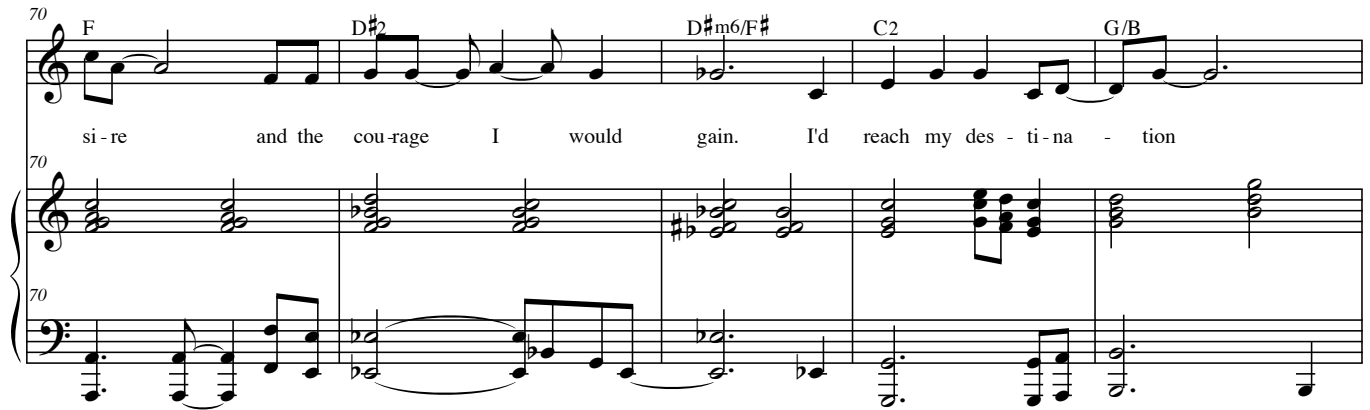
65 F G A m C/D D G m

take half of my pas-sion and turn it in - to str-ength. And then with my de -



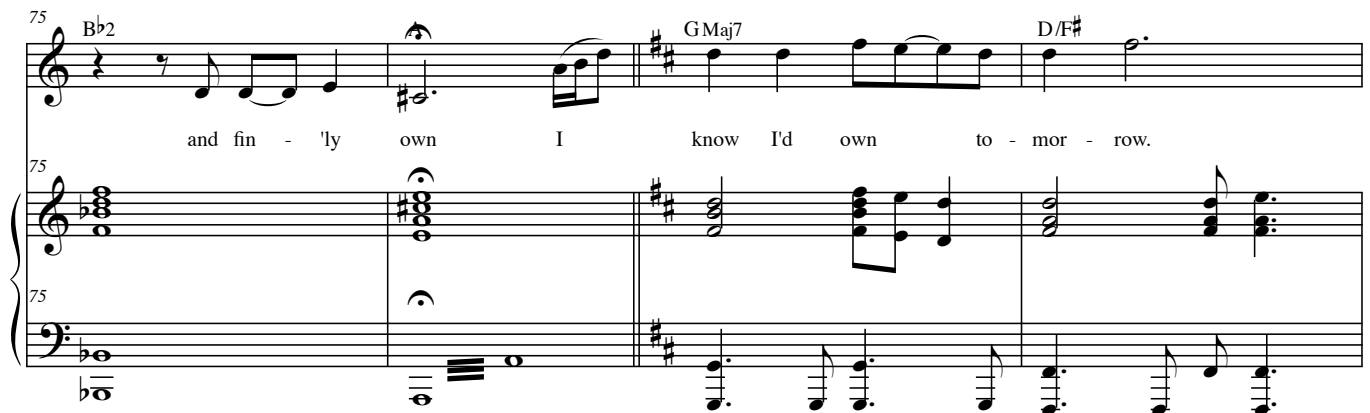
70 F D \sharp 2 D \sharp m6/F \sharp C2 G/B

si-re and the cou-rage I would gain. I'd reach my des - ti - na - tion



75 B \flat 2 G Maj7 D/F \sharp

and fin - 'ly own I know I'd own to - mor - row.



If I Own Today

79

B \flat A

If I own to - day.

79

83

A

83

Detailed description: This musical score is for the song 'If I Own Today'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 79 to 82. The vocal line starts at measure 79 with a whole note rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The second system covers measures 83 to 86. The vocal line continues with a whole note B4, a whole note A4, and a whole note G4. The piano accompaniment includes a section with slash marks in the right hand, indicating a continuation of the previous pattern.

It's Good to See You

from the musical *The Warmth of the Womb*

music and lyrics by Scott Alan

Allegro (M.M. ♩ = c. 120)

Piano introduction in 3/4 time, key of B-flat major. The right hand plays a series of chords, and the left hand plays a melodic line.

6
Hey you. — It's good to see you.

6
mp

11
You look good. — Your hair's got-ten long - er. — Two years.

11

14
Time real-ly flies — by. I'm glad we did this. It's real-ly been — to long.

14
p

It's Good To See You Again

17

How's Life? ___ How's Ra-mond and Bel-la? How's the new place? ___

mp

20

Did you re-dec-o-rate? ___ How's your mom, your sist-er your brothers?

23

Sor-ry 'bout your fath-er, I know how much you loved him. But since were ___ here, ___

p

26

___ I think, its time we talked a-bout ___ things. Talked a-bout the past ___ and the

It's Good To See You Again

29

pain. Bri-an, peop-le change. _____ Life is to short _____ to live in ang-er. It's

29

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a treble clef and a common time signature. The melody starts with a quarter note 'p' followed by a quarter rest, then an eighth note 'Bri-an' with a cross over it, another quarter rest, an eighth note 'peop-le', and a quarter note 'change.' followed by a long horizontal line. The next measure has a quarter note 'Life', a quarter note 'is', a quarter note 'to', a quarter note 'short', followed by another long horizontal line. The final measure has a quarter note 'to', a quarter note 'live', a quarter note 'in', a quarter note 'ang-er.', and a quarter note 'It's'. There are three triplet markings (a '3' above a bracket) over the notes 'change.', 'short', and 'ang-er.'. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a series of chords in the right hand and single notes in the left hand.

32

time to for-give. _____ So go on, _____ tell me e-ver-y-thing.

32

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line. It starts with a quarter note 'time', a quarter note 'to', a quarter note 'for-give.', followed by a long horizontal line. The next measure has a quarter note 'So', a quarter note 'go', a quarter note 'on,', followed by another long horizontal line. The final measure has a quarter note 'tell', a quarter note 'me', a quarter note 'e-ver-y-', a quarter note 'thing.'. There are three triplet markings (a '3' above a bracket) over the notes 'e-ver-y-' and 'thing.'. The bottom staff continues the piano accompaniment with chords and single notes.

36

Don't leave _____ an-y de-tails _____ out. _____ If you found love _____ Ill be hap-py for

36

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line. It starts with a quarter note 'Don't', a quarter note 'leave', followed by a long horizontal line. The next measure has a quarter note 'an-y', a quarter note 'de-tails', followed by another long horizontal line. The final measure has a quarter note 'out.', a long horizontal line, a quarter note 'If', a quarter note 'you', a quarter note 'found', a quarter note 'love', followed by another long horizontal line. The next measure has a quarter note 'Ill', a quarter note 'be', a quarter note 'hap-py', and a quarter note 'for'. There are three triplet markings (a '3' above a bracket) over the notes 'an-y', 'de-tails', 'love', and 'hap-py'. The bottom staff continues the piano accompaniment.

39

you, I promise. Its good to see _____ you _____ a-gain.

39

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line. It starts with a quarter note 'you,', a quarter note 'I', a quarter note 'promise.', followed by a long horizontal line. The next measure has a quarter note 'Its', a quarter note 'good', a quarter note 'to', a quarter note 'see', followed by another long horizontal line. The final measure has a quarter note 'you', followed by another long horizontal line, and a quarter note 'a-gain.'. There is one triplet marking (a '3' above a bracket) over the notes 'good', 'to', and 'see'. The bottom staff continues the piano accompaniment.

It's Good To See You Again

43

No one makes me laugh like you do. It's a gift, a

43

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a single bass note in the left hand.

46

ver-y spec-ial tal - ent Its like, time froze right around us. Ex -

46

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

49

cept, your look-ing bet-ter, then ev-en I re-mem-ber I must a - dmit, -

49

Detailed description: This system contains measures 5 and 6. The vocal line begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment features sustained chords in both hands.

52

- a part of me was scared to see you, af - raid that I would get but-ter-

52

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, B4). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

It's Good To See You Again

55

flies. But the time _____ and dis - tance _____ that _____ we cre - at - ed _____ has

58

helped that sub-side. _____ So tell me, _____ do you still smoke like a chim-ney?

62

Or has that fad-ed? You still drink, _____ more _____ red wine _____ then Je-sus?

66

Nothing's changed. Its good to see you _____ a - gain. _____

It's Good To See You Again

70

We're al-most done here. Lets ask for _____ the bill. Let me get this

mp

75

one, please. No, next _____ time _____ you'll _____ pay. _____ A-fter all of this time, be-ing

cresc poco a poco

79

here with you still feels the same. So, _____ don't be a strang-er in my life

f

83

Please keep me post-ed. If you need me, just pick the phone up I'll be here.

It's Good To See You Again

87

No ques-tions asked. ___ Its good to see you ___ a - gain. _____

decresc.. mp

91

So good to see you ___ a - gain. _____ Lets

mp

95

not make this two more years. It was good to see you ___ a - gain. _____

colla voce

rit.

Kiss The Air

Scott Alan

Ballad (very free)

1 C Csus/F C

If I stayed with you I would

p

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a first ending bracket over the first two measures, which end with a repeat sign. The piano accompaniment begins with a piano (*p*) dynamic. The chords are C, Csus/F, and C.

4 Csus/F C Csus/F

live a lie. For you _____ de - serve the love this heart _____ can - not _____ pro - vide. _____ So I'll

4

Detailed description: This system contains measures 4 through 6. The vocal line continues with lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The chords are Csus/F, C, and Csus/F.

7 C Csus/F C

wish you well and be on _____ my way. _____

7 *a tempo*

Detailed description: This system contains measures 7 through 9. The vocal line concludes with the lyrics. The piano accompaniment includes a section marked *a tempo* starting in measure 9. The chords are C, Csus/F, and C.

Kiss The Air

10 *C*_{sus}/*F* *F* *C* *A*m *G*

I'm not the ___ one who ___ could give ___ you ___ what you need. ___

mp 2nd time *f*

13 *F* *C* *A*m *G* *F*

So I'll bid you fare-well, ___ but ___ don't ___ you ___ dare ___ watch ___ me leave. ___

13

16 *C* *G* *A*m

I did-n't mean to ___ hurt you ___ this way, ___ but I'm not what you need, so I ___ guess ___

16 *mf*

19 *F* *C*

I'll just be on my ___ way. One day you'll wake up ___

19

Kiss The Air
Am

21 G

— and thank me for what I did. When your liv- ing your hap - py life — be-hind

23 F To Coda \oplus C Csus/F C Csus/F

a white fence, new hus-band — and kids — Like a

rit.

a tempo

28 C Csus/F C

cap - tured bird Who yearns to sail — the sky — I will un - lock — your cage now — So

mf legato

31 Csus/F C Csus/F

pre-pair — to fly — And then I'll kiss the air And hope it finds — you well —

Kiss The Air

34 C

Good-bye _____

34 C G A m

39 C G

I did-n't mean to _____ hurt you _____ this way, _____

39 F C/F G/F C sus/F

42 A m F

but I'm not what you need, so I _____ guess _____ I'll just be on my _____ way.

42

44 C G

One day you'll wake up _____ and thank me for what I did. _____

44

Kiss The Air

46 Am F C

When your liv-ing your hap - py life ___ be-hind a white fence, new hus-band ___ and kids ___

46

46

rit.

mp

49 Csus/F C 3 Csus/F

So I'll kiss the air And hope it finds ___ you well ___ Good-bye ___

49

colla voce

p

53

53

53

Magic

higher key

music and lyrics by Scott Alan

Alan

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The right hand plays chords in the upper register, and the left hand plays a simple bass line. Chord symbols above the vocal line are B \flat , B \flat /E \flat , B \flat , and B \flat /E \flat .

The second system of music includes the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics: "Lost in a daze ___ con - fused by these e - mo - tions". The melody features a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. Chord symbols above the vocal line are B \flat , B \flat /E \flat , B \flat , and B \flat /E \flat . The lyrics continue: "Should I have stayed so deep - ly in his arms".

The third system of music includes the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics: "no man I've known ___ has ev er seemed to touch ___ me ___ the way he did. ___ My heart wants to". The melody features a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. Chord symbols above the vocal line are B \flat , B \flat /E \flat , B \flat , and B \flat /E \flat .

13 B^b B^b/E^b B^b B^b/E^b

run _____ while the rest of me is cur-i-ous _____ ex act ly how _____ Do you plan to keep me here is it your

3

17 $Dmin$ $Cmin$ $Dmin$ $Cmin$

touch or your kiss or a sin gle night of plea - sure or is it mag-ic _____ yes there was

3

21 $Dmin$ $Cmin$ B^b B^b/E^b

mag - ic _____ and I de-serve mag - ic _____ yes I de -

3

25 B^b B^b/E^b B^b B^b/E^b

serve _____ a way out of this life that I'm liv - ing _____ try to save me, try to free me if you can _____ cause all the

3

3

29 B^b B^b/E^b B^b

knights and the kings and the war-i ors ___ and the thous and men ___ who claimed to love me ___ nev-er

32 B^b C min E^b C/E B^b/F

could But I want you to try if you suc - ceed I'll give you ev - ry thing all my love locked in this heart all that's

36 F 6 D min E^b/B^b

lost in-side my soul ___ It will take ___ some-thing more than an-y mod-ern mir - a-cle It will take

39 D min C min 7 D min C min B^b

ma-gic ___ yes mag - ic ___ and I de-serve mag - ic ___

44 E^b_{sus2} B^b B^b/E^b B^b

I want ma - gic _____ Lost in a daze — tell me

44

mp

48 B^b/E^b B^b

what am I still do - ing here _____ I should have van - ished _____ I should be

48

3

50 B^b/E^b B^b

gone be - fore you wake. _____

50

Fly Away (Never Never Land)

music and lyrics by
Scott Alan

quasi rubato

She'd tell me 'bout

mp

This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter rest and then a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mp* is present.

6
Cap - tain Hook and all of his men _____ Who foll - owed Pe - ter with a hook _____ re - placed as his

6
6

This system covers measures 3 to 5. The vocal line continues with eighth notes and includes a triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns. Measure numbers 6 are indicated at the start of the vocal and piano staves.

9
hand In those tales _____ bad guys sel - dom did win _____ So the Cap - tain was eat -

9
9

This system covers measures 6 to 8. The vocal line continues with eighth notes and includes a triplet. The piano accompaniment continues with similar rhythmic patterns. Measure numbers 9 are indicated at the start of the vocal and piano staves.

12
72
en and Wen - dy had twins Well that's the sto - ry as I _____ re - call _____ But I

12
12

This system covers measures 9 to 11. The vocal line continues with eighth notes and includes a triplet. The piano accompaniment continues with similar rhythmic patterns. Measure numbers 12 are indicated at the start of the vocal and piano staves. A rehearsal mark '72' is placed above the vocal staff.

Fly Away

16

may have made up the end don't re-mem-ber much at three feet tall ex-cept

20

for when I say Mom, let me go to nev - er nev - er land

mf

24

let me fly for one day and throw that fa-iry dust in my hair so I pre-

28

tend I'm fly-ing a - way I'm fly - ing a -

Fly Away

33

way _____ Well, to my sur - prise

33

33

mf

38

_____ I grew up too fast _____ and that ea-sy life of Tin-ker Bell _____ nev - er did last So I si-lent-ly

38

38

mf

42

dreamed my - self far far a - way so I could be i - mort - a - lized _____ like Pe - ter one day

42

42

mf

45

and that's my child-hood as I re - call _____ though in some ways it ne - ver did end

45

45

mf

Fly Away

49

_____ and now I'm stand - ing well, a lit - tle bit _____ tall - er ex - cept for when _____ I say

49

49

53

Mom Let me go to nev - er nev - er land _____ Let me fly for one day

53

53

57

_____ and throw _____ that fai - ry dust in _____ my hair _____ So I pre - tend I'm fly - ing a -

57

57

61

way _____ I'm fly - ing a - way _____

61

61

Fly Away

Strong 1/2 time feel

66

And though life _____ is nev-er

71

ea - sy _____ as we _____ as chil-dren read in the books where fai-ry dust _____ could just _____

75

fly you so far a _____ way _____ All I ask _____ is that you _____ leave

79

_____ me my _____ i-ma - gi - na - tion. _____ So I can pre-tend _____ I'm fly - ing a - way

Fly Away

83

I'm fly-ing a-way

83

f

88

And that is where I'd stay Right there in Nev-er nev-er land

88

f

92

I'd be fly-ing I'd be dy-ing for love ap-pre-ci-

poco a poco crec.

92

mf poco a poco crec.

Fly Away

96

a - tion Where mer - maids would sing _____ and fai - ries would ring _____

96

96

100

Right _____ down there _____ in Nev - er Nev - er land _____ and it's

100

100

105

sec - ond to the right and straight _____ on till _____ morn - ing _____ Yes it was sec - ond to the right and

105

105

mp

Fly Away

110 *quasi rubato*

straight on til' morn - ing In Nev - er Nev - er land

110 *rit.*

115

In my ne - ver ne - ver land.

115

Now

from the musical *The Warmth of the Womb*

music and lyrics Scott Alan

Solemn

Hey, I got your mes-sage that you stopped by the ___ a - part - ment. ___

p

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of three flats and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. The piano part features a sustained bass note in the left hand and chords in the right hand.

— No wor-ries, ___ leave your things here for one more day.

4

This system contains measures 4 through 7. The vocal line continues with a melodic line. The piano accompaniment continues with sustained chords and a moving bass line.

I don't know why this hap-pened. My life is dark as hell with-out you. ___ The

9

This system contains measures 8 through 11. The vocal line concludes with a final note. The piano accompaniment provides harmonic support with sustained chords.

Now

13

room feels so much cold-er _____ since you _____ went a-way. Bri-an I

13

mp

18

don't want this. _____ Why cant we sit and talk this through? I'm loosing sleep and

18

22

I need you to come back home _____ to me _____ now.

22

28

Since your _____ broth-ers birth-day's _____ Fri-day,

28

Now

33

I sent a card___ from both of us. The day be-fore ___ there was no us.

33

37

How was I to know?___ Don't wor-ry 'bout your___ clothes and all.

37

41

May-be I will___ pack them up. Make this eas-i-er on___ both of us. Well,

41

45

just___ for you___ Cause e-v'ry-thing is___ break - ing down___ now since

45

Now

50

you've been gone. I don't e- ven know the days. I don't know

50

54

where to start. I'm in a - gon-y. There are times I can't breath

54

58

now.

58

ral.
p

65

So, I guess that's it. Sor-ry for this mes-

65

Now

71

sage. Your bags will all ___ be wait - ing, when you ar - rive. ___

The vocal line consists of four measures. The melody starts with a quarter note, followed by a quarter rest, then a quarter note, a quarter rest, and a quarter note. The second measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter rest, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note.

71

The piano accompaniment consists of four measures. The right hand plays chords: a triad of G4, Bb4, and D5 in the first measure; a triad of G4, Bb4, and D5 in the second measure; a triad of G4, Bb4, and D5 in the third measure; and a triad of G4, Bb4, and D5 in the fourth measure. The left hand plays a single note, G3, in the first and second measures, and a single note, G3, in the third and fourth measures.

75

I hope your do - ing well, ___ now. ___

The vocal line consists of four measures. The first measure contains a quarter rest, a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note.

75

rit.

The piano accompaniment consists of four measures. The right hand plays chords: a triad of G4, Bb4, and D5 in the first measure; a triad of G4, Bb4, and D5 in the second measure; a triad of G4, Bb4, and D5 in the third measure; and a triad of G4, Bb4, and D5 in the fourth measure. The left hand plays a single note, G3, in the first and second measures, and a single note, G3, in the third and fourth measures.

Say Goodbye

music and lyrics by Scott Alan

Deliberate

Vamp Vocal Last X

B \flat (no3rd)

I am see- ing my life in a way I had not — A -

Lea. * similie

5 B \flat /G 3 B \flat (no3rd) 3

wake through your eyes I see all I've for got — You cre - at - ed a home filled with

8 B \flat /G 3

love and re- spect — I a - bused it at times made it hard to con- nect In each

11 B \flat (no3rd)/C F \sharp us 3 3 3

piece of my life — there's been proof of re- gret and the things I can't change I don't want to for- get —

Piece
Say Goodbye

9-23-06

15 G^b D^b

— But Say good - bye to the girl who was scared to let go but who's yearn - ing to see life out -

19 B/E^b D^b B/E^b D^b/F

side the un - known I am des - tined to prove I am read - y to fly show me how to say good -

23 E $B^b(n o 3rd)$

bye to the old

28 B^b/G

I made work my life Would'nt set - tle for less Al - ways fought hard to prove That

Piece
Say Goodbye

9-23-06

32 B^b (no 3rd) 3 3

I'd be the best— I closed down my heart Love could not come in-side— That's the

35 B^b/G 3 B^b (no3rd)/C 3

mo-ment I felt The old me start to die— a ca - reer on the rise— no one else to pro-tect I start-ed

39 F sus 3 G^b 3

shed-ing my skin 'till there was none of me left— Say fare well to that girl— Who's for-

43 D^b 3 3

got - ten her pride— Say hel - lo to the girl— who is ris - ing in - side— She won't

Piece
Say Goodbye

9-23-06

46 B/E \flat 3 3 D \flat B/E \flat D \flat /F E

hold back my life ___ can't sit here and re-pent ___ Show me how to Say Good - bye ___

50 E/G \sharp 3 F \sharp m7 3

There was a light ___ with - in me But then it start - ed fad - ing

53 E 3 D 3 E/G \sharp 3

I lost the some - one I had al - ways dreamed I'd be I need to stop ___ pre - tend - ing

56 F \sharp m7 3 E D

That I can't change ___ my end - ing You'd ne - ver ___ let ___ my spir it die this way ___

Piece
Say Goodbye

9-23-06

59

Who says good-bye when life's just be-gin-ning Say hel-

63

G^b D^b

lo to the world That I for-got was there Was a pris-ner in side Now I'm

66

B/E^b 3 D^b B/E^b D^b/F

breath-ing the air Yes-ter-days old co-coon will hatch a new but-ter-fly Show me how to Say good-

70

E B^b(no3rd)/G

bye to the old

Piece
Say Goodbye

9-23-06

75 G^b

And wel- come the new Good

79 $B^b(\text{no3rd})$

bye

rit.