

# The Songs of Scott Alan

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# Always

Slowly with feeling (♩ = c. 74)

music and lyrics Scott Alan

*A<sup>b</sup>* *A<sup>b</sup>*

If there are times

4 *C m/G*

you find that you are feeling weak lie

7 *A<sup>b</sup>* *C m/G*

next to me I'll hold you til you fall a-sleep.

# Always

10 C m/G F m D<sup>b</sup>(add2)

At an-y-time of day there's no-thing to ex - plain, I'm al-ways on your

13 A<sup>b</sup> A<sup>b</sup>

side. Hold on to me

16 C m/G

I'll steal you from the hard - est days. Don't

# Always

19  $A^b$  C m/G

be a-fraid you have me here to guide your way.

22  $Fm$   $D^b(add2)$

Through storms I will be here I will not dis-appear I'm al-ways by

25  $A^b$   $A^b$

your side. Al-ways,

# Always

28  $A^b$   $Fm7$

Al - - - - ways, \_\_\_\_\_

31  $A^b$   $Fm7$

Al - - - - ways, \_\_\_\_\_ Al - - - - ways \_\_\_\_\_

34  $A^b$

And on my heart I pro - mise I will \_\_\_\_\_

# Always

37 C m7/G A $\flat$

— see you — through. ————— When pain ar- rives

40 C m7/G

I'll be right — here to hold on-to. With laugh-ter and with

43 F m7 D $\flat$  A $\flat$

prayer I pro- mise — I'll be there Al- ways by your side. —————

# Always

46  $A^b$  Fm  $D^b$

At an-y time — of day there's no-thing to ex-plain.

*Building*

49 *freely* *p* //  $A^b$

I'm al - ways on your side. \_\_\_\_\_

*p*  
*a tempo*

52  $A^b$

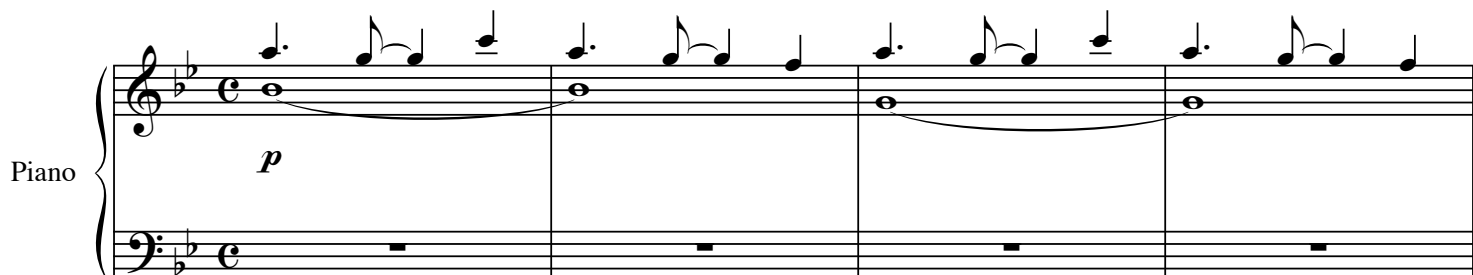
# And There It Is

from the CD Keys

music and lyrics by Scott Alan

Andante (♩ = c. 80)

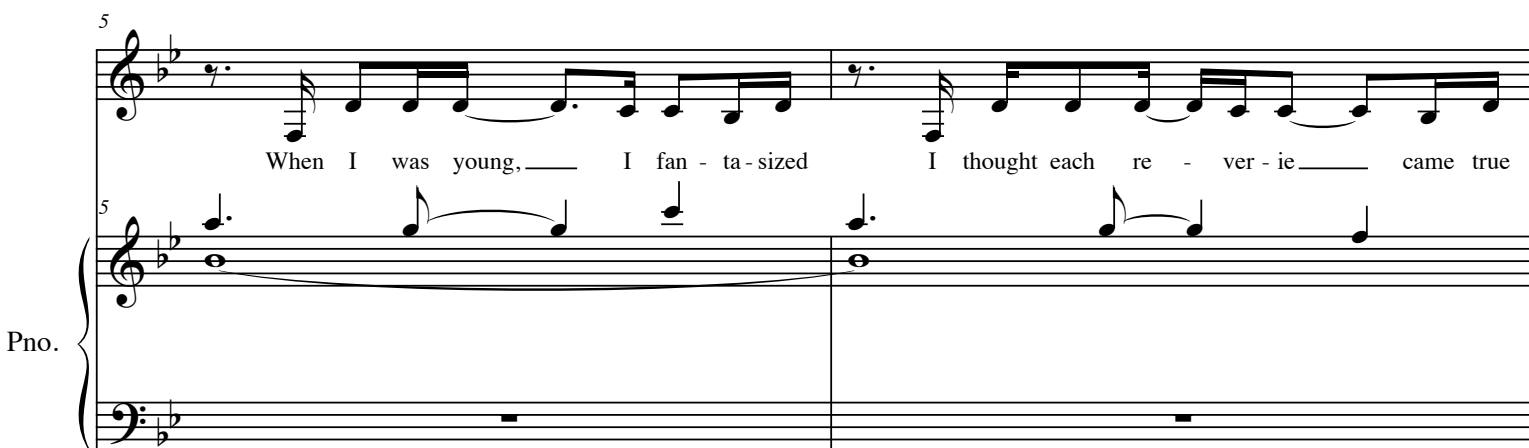
Piano



*p*

The piano introduction consists of four measures. The right hand plays a sequence of notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The left hand plays whole notes: G3, F3, E3, D3.

5

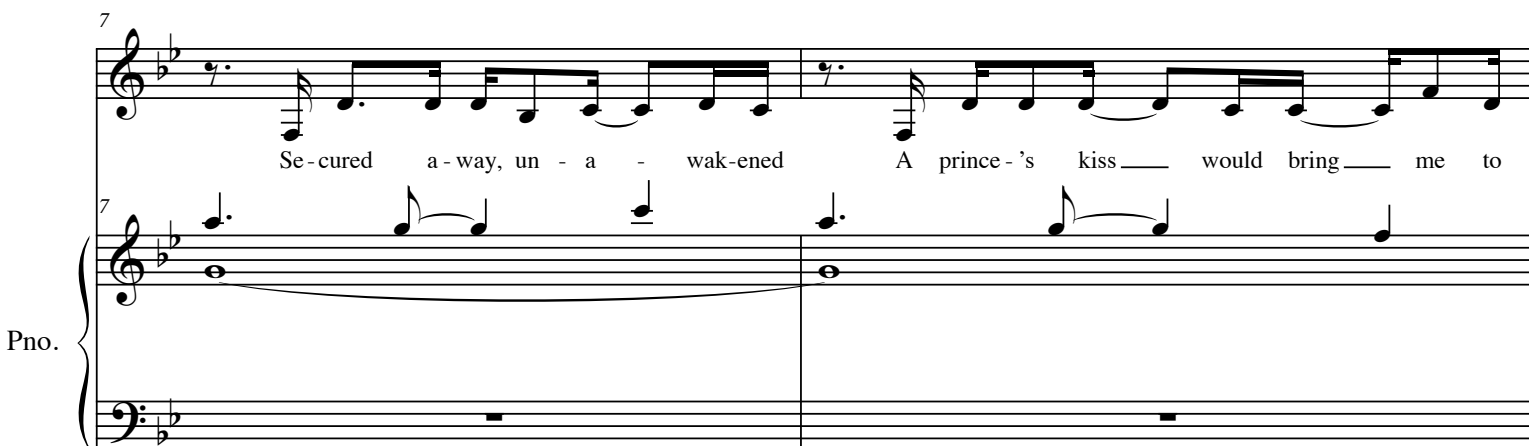


When I was young, I fan - ta - sized I thought each re - ver - ie came true

Pno.

Measures 5 and 6. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment in the right hand mirrors the vocal line. The left hand plays whole notes: G3, F3, E3, D3.

7



Se - cured a - way, un - a - wak - ened A prince - 's kiss would bring me to

Pno.

Measures 7 and 8. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment in the right hand mirrors the vocal line. The left hand plays whole notes: G3, F3, E3, D3.



And There It Is

2  
9

We'd ride a-way u-pon his horse We'd jour-ney till the sky ap-peared

11

His hair would blow u-pon my face And we'd live hap-pil-y for years-

13

- When you're young you dream for ho-urs But I have learned dreams fade-

16

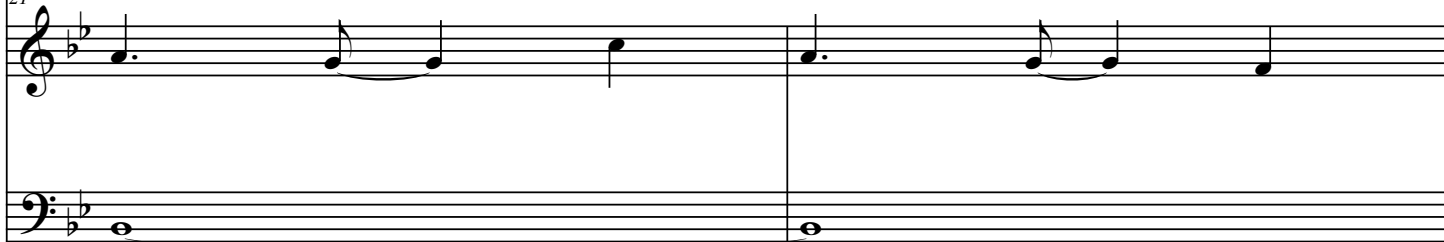
- a-way And there it is-

21



His hands, there warm like a sum-mer day His lips taste sweet, like \_\_\_ hon-ey-dew

21



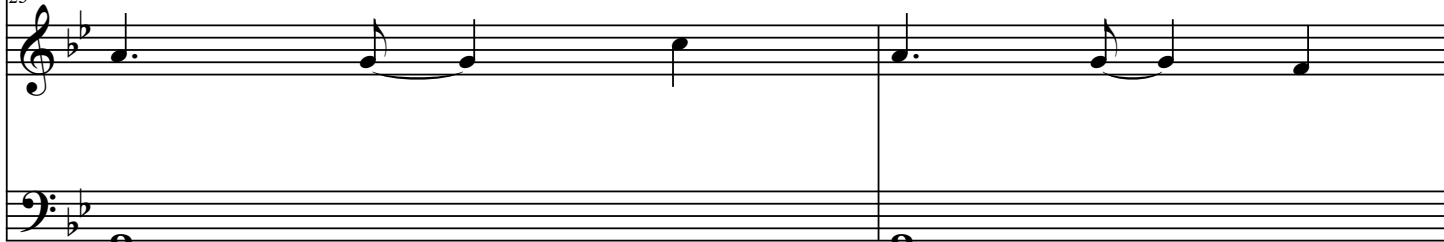
Pno.

23



Some-times I'll cry when we \_\_\_ make love It's al-most to good to be true

23



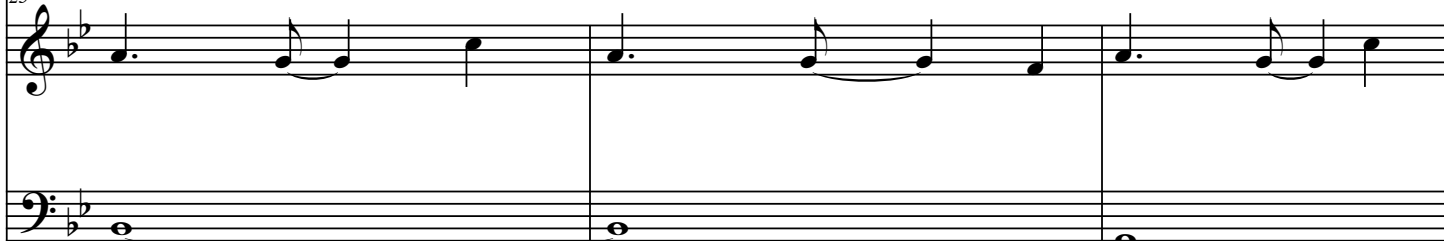
Pno.

25



The two of us can talk for ho-urs \_\_\_ A-bout what seems \_\_\_ like \_\_\_ noth-ing much at

25



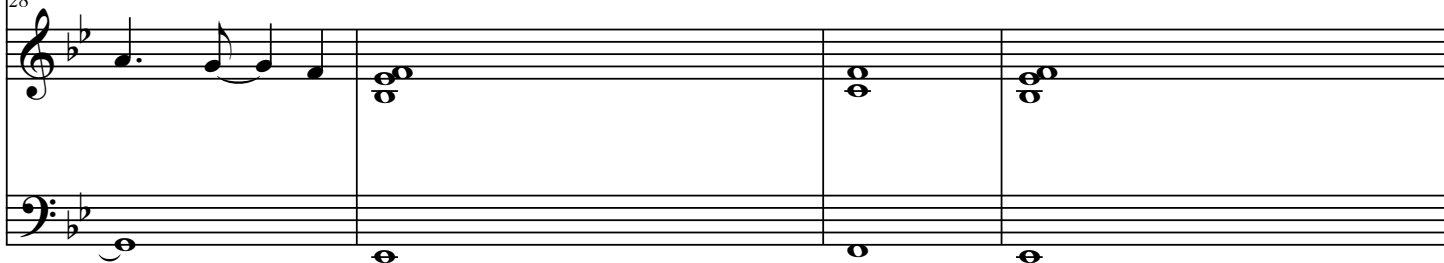
Pno.

28



all \_\_\_ He's not a-fraid to show his af-fec-tion He's not a-fraid to fall deep-ly \_\_\_

28



Pno.

4  
32

And There It Is

— in love — And there it is — That's just the thing — I'm not —

Pno.

*mf*

— the same — I am a- afraid — I'm scared to death — To love — the

Pno.

gradual cresc

way that I — once did — If I sur - ren - der Would it hurt me like it did back then? —

Pno.

He's a bud-ding

Pno.

45

rose bud I'm just the thorn u-pon his stem His mis-un - derstand-ing — Yet, he still

Pno.

*mp*

48

loves me as I am And there it is Yes, there it is —

Pno.

*rit.* *a tempo*

52

Yes, I know he loves me — May-be its time to let — him in Start my heart

Pno.

*Freely*

55

o-ver — And let this new chap-ter — be-gin — With him — Well,

Pno.

6  
59

# And There It Is

there it is                      Yes,                      there it —                      is

Pno.

The musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a 4/4 time signature. It contains four measures of music with lyrics: 'there it is', 'Yes,', 'there it —', and 'is'. The middle staff is the piano accompaniment in the right hand, featuring a rhythmic pattern of eighth and sixteenth notes with slurs. The bottom staff is the piano accompaniment in the left hand, featuring a simple bass line with a long slur across the first two measures and another slur across the last two measures.

# Behind These Walls

from the CD Keys

music and lyrics by Scott Alan  
arrangement by Barbara Anselmi

♩ = 66

Piano

*mp*

Bm-5/E A Bm-5/E A A

You chose to leave

Pno.

4

I was-n't gon-na beg you to stay You made up your mind\_\_

4 Bm-5/E A

Pno.

6

So, why would I stand in your way? You fell out of love

6 Bm-5/E A

# Behind These Walls

2  
8

When I should have been protect-ing my heart Now, noth-ing mat-ters

Piano accompaniment for the first system, showing chords Bm/E, F#m, C#m7, and F#m.

It's time to guard my - - self from hurt - ing

Piano accompaniment for the second system, showing chords A/D and E.

And co-ver all my wounds Be hind these walls, I won't grieve

Piano accompaniment for the third system, showing chords A/D, E, A, E/G#, F#m, and A/E.

Be-hind these walls, my heart won't feel a thing Be-hind these walls,

Piano accompaniment for the fourth system, showing chords D, A/C#, Bm7, E, A, and C#m7.

Behind These Walls

20

noth-ing will get through Be-hind these walls, I'm not mis-sing you

Pno.

23

To-day feels the same As yes-ter-day and the day be-fore

Pno.

26

I did-n't think of you No, I don't think of you a-ny-more

Pno.

28

Cause I have moved on I bet you nev-er thought that I would

Pno.



Behind These Walls

4

30

Yes, I'm still stand - ing And I've not bro - ken down

Piano accompaniment for measures 30-32. The right hand features chords F#m, E/G#, A, and A/D. The left hand provides a bass line with a melodic flourish in the final measure.

33

I've not shed one tear I'm fine here on my own Be -

Piano accompaniment for measures 33-35. The right hand features chords E, A/D, and E. The left hand continues the bass line with a melodic flourish in the final measure.

36

hind these walls, I have no fear Be-hind these walls, the

Piano accompaniment for measures 36-38. The right hand features chords A, E/G#, D/F#, A/E, D, and A/C#. The left hand features a dynamic marking *f* and provides a steady bass line.

39

pain just dis - ap - pears Be - hind these walls,

Piano accompaniment for measures 39-41. The right hand features chords B m7, E, A, and C#m7. The left hand provides a steady bass line.

41

noth-ing can get through Be-hind these walls, I'm not mis-sing

Pno.

43

you I won't let you in a-gain You know I'm

Pno.

45

strong-er then I've ev-er been Be-hind these walls,

Pno.

48

you're not gone Be-hind these walls, time has not moved on Be-

Pno.

6

# Behind These Walls

51

hind these walls, your still here with me Be -

Piano accompaniment for measures 51-52. Chords: A, E/G#, F#m, A/E. Includes the instruction "ad lib/make it full!".

53

hind these walls, I'm liv - ing Be - hind these walls, I'm breath - ing Be -

Piano accompaniment for measures 53-54. Chords: D, A/C#, D, A/C#.

55

hind these walls, I'm not missing you Be - hind these walls, I'm not mis - sing

Piano accompaniment for measures 55-56. Chords: D, D/E, F#m, B7, D, D/E. Includes the instruction "rit.".

58

you

Piano accompaniment for measure 58. Chords: Bm-5/E, A, Bm-5/E.

# Fly Away (Never Never Land)

(44,17,35,26)

Katherine:

quasi rubato She'd tell me 'bout

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

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

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

16

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

16

16

20

17:

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

20

20

24

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

24

24

28

17&Katherine:

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

28

28

Fly Away

10-24-05

33 35:

way \_\_\_\_\_ Well, to my sur-prise

38

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

42

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

45

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

49

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

49

49

53 17,K,35:

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

10-24-05

66 26:

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 \_\_\_\_\_ me my \_\_\_\_\_ i - ma -

80

gi - na - tion. \_\_\_\_\_ So I can pre - tend \_\_\_\_\_ I'm fly - ing a - way \_\_\_\_\_



84 + 17 & 35:

I'm fly - ing a - way

88

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

92 Katherine: 17,K,35: for love

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

96 **All:**

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

100 **35 & Katherine:**

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

105 **26 & Katherine:**

sec - ond to the left and straight on til' morn - ing Or was it sec - ond to the right and

17 & Katherine:

110 All:

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

116

ne - ver ne - - ver land.

# 9. Goodnight

Esus A2

**Mother:**

Dry a - way the

F#m Bm7 E7

7 tears. Lay a - side your fears. No more pain For my love

12

12 and when the an - gels come I

Piece  
9. Goodnight

2

15

15

know that they — will treat — you — well — and they will pull —

15

15

18

18

— you through — and lift you — from what — has held — you — down —

18

18

21

21

There's a heav - - - en out there — and it a - waits —

21

21

24

24

— just for — you — so close your — eyes — and —

24

24

Piece  
9. Goodnight

3

27

— dream and there'll be a world you once knew a world

30

— with out the pain that's stuck with you for far too long

33

a world that does contain a love like mine to watch you grow

36

— strong and when my time arrives

Piece  
9. Goodnight

39

— please wait — and make a place for — me —

42

for when I do — ar - rive — I want your face to

44

be the first — face — that — I see — So dry a - way

Piece  
9. Goodnight

48

the tears \_\_\_ lay a - side your \_\_\_ fears no more pain

52

for my \_\_\_ love \_\_\_ I am here now go \_ to sleep \_\_\_

56

56



# His Name

From *Piece the Musical*

music and lyrics by Scott Alan

Freely

C2 17: Am7 C/F

His eyes He has such beau - ti - ful eyes they're a sub - tle brown or mis - ty

6 F/G C2 a tempo , allegro

blue well, they have flair Oh, and so does his hair which is this gol - den blonde

11 Am C/F

or is it vel - vet black Well, some - thing tot - al - ly cute like that and the point here

15 C2/G C G C

is, I seem too have for - got - ten his name But he is hot,

15 *f* *mf*

20 Am C5/F

all that mat - ters is he is so damn hot that John or Mark or Sal or George

20

24 Gsus4 C

he has this way with words like when he told me in a whis - per

24 *mp*

28 Am C5/F

"You are the best thing I've ev - er tast - ed" I don't know what he meant but who real - ly cares

28

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with two staves (treble and bass clef). The piano part includes various musical notations such as chords, dynamics (f, mf, mp), and articulation marks. The lyrics are: "is, I seem too have for - got - ten his name But he is hot, all that mat - ters is he is so damn hot that John or Mark or Sal or George he has this way with words like when he told me in a whis - per 'You are the best thing I've ev - er tast - ed' I don't know what he meant but who real - ly cares". The score includes chord symbols (C2/G, C, G, C, Am, C5/F, Gsus4) and measure numbers (15, 20, 24, 28). Dynamics include *f*, *mf*, and *mp*. There are also triplets and slurs indicated in the notation.

32 Gsus4 C5 A7

since I can't seem too re-mem-ber his name

37 Dm7 "half time feel" C/E F

I wish I had his num - ber in-stead of los-ing it that day in the back of his che - vro-let

41 F C/E Dm7 F

I won-der if he'll call me. What will he say? What will I say?

46 "I'll be you Scarlett..."

Hello, lover. I know, I can't stop thinking about our amazing afternoon. Well, good flexibility runs in my family. Of course, I'd love to meet you behind the quad tomorrow.

I'll be your Scarlet and you'll be my Rhett. I know your name isn't Rhett. Is it? Of course it isn't.

53

Oh, you liked the way I said your name while we were - Say it now?

53

*mp*

56

Oh you! I would say your name, but my mom doesn't let me use proper nouns on the telephone.

56

60

Right. Except for Rhett. And Scarlet. I am so FUCKED!

60

*f*

*mp*

VAMP

G C2 F

What was his name? What was his name? What was his...

65

Could two peo-ple get mar - ried with - out ac - tual - ly know - ing each o - ther's names

65

*f*

A $\flat$  E $\flat$  F B $\flat$

69 *A<sup>b</sup>* *E<sup>b</sup>/G* *F sus4*

Be-cause there was some-thing real there There was <sup>3</sup>a con - nec - tion in - side his

73 *Cm7* *E<sup>b</sup>* *F* *G* vocal last x

brown, his blue eyes You know what, come to think about it, I don't think he even told me his name. hmmph. Or did he say it was Jeff. What was his

77 *c* *F* *G sus4* *C*

name? What was his name? I wish I knew. His name was Drew! I got it

MOM: Katie, Drew;s on the phone"

# Home

From *Piece the Musical*

music and lyrics by Scott Alan

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment is marked *pp* (pianissimo).

**System 1 (Measures 1-5):** The vocal line begins with the lyrics "Look at what I'm giv-en. This beau-ti-ful cre-a-tion a sweet in-tox-i-". The piano accompaniment features a simple harmonic accompaniment with a *pp* dynamic marking.

**System 2 (Measures 6-10):** The vocal line continues with "ca-tion some-thing pure in my life. Look at all these chang-es". The piano accompaniment continues with a similar harmonic accompaniment.

**System 3 (Measures 11-15):** The vocal line concludes with "a light now shines with-in me and you'll be mine com-plete-ly there'll be no". The piano accompaniment continues with a similar harmonic accompaniment.

Chord markings above the vocal line are: A, Freely, E, D, A, E, A, E, D.

Home

16 A E D A

dark-ness left to view I nev-er knew this form of love ex-is - ted.

16 mp

21 Bm E A

Yet deep in-side of me is where it all be - gins So hold me in your heart

21 p

27 F#m D

as you'll have mine for - e - ver and when you lay in - side my arms I'll pro -

27

32 E A F#m

tect you for al-ways. And ne-ver feel a - lone for I'll al-ways be with you

32 2

# Home

37 D E

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

*mp*

42 D Dm A(add9) A A Tempo

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

*p* *mf*

47 E D

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

*p*

52 A(add9) E E sus A

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

*p*



# Home

56 **E** **D(add9)** **A(add9)**

have a home here. right here in-side my heart there's a love wait-ing just for you

61 **E sus** **D** **A(add9)**

I nev-er knew this form of love ex-ist - ed.

66 **Bm7** **E(add9)** **D**

A world a-way from love that I'd ev-er known No mat-ter where the

71 **A maj7** **D(add9)** **A(add2)** **G**

journ - ey leads you if your path leads to some - place new You'll al - ways have a home

Home

75 *D/F#* *Esus* *Freely*

in this heart of mine. So hold me in your

*A Tempo*

80 *B(add9)* *F#(add9)* *E(add9)*

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

85 *B* *F#* *E maj9/F#* *B(add9)*

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

90 *G#m1* *E(add9)* *F#(add9)*

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

# Home

95 *F#sus4* *E (add9)* *Freely* *E m6* *A Tempo* *B*

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

95 *mp* *p*

100 *rit.* *allegro*

# If I Own Today

Scott Alan

Voice

$E^b$   
 I'm walk-ing towards noth-ing.

8

$G^b/E^b$   $A^b_{sus4}/E^b$   $A^b/E^b$   $D^bM7$   $A^b/C$   $A^b2/C$   $B^bm9$   
 On this deso-late road. I'm search-ing for com-fort a place to call my own.

13

$E^b/G$   $A^b$   $E^b/G$   $G^b$   $D^b/F$   
 I'm scared of where I'm head-ing. When will this fear sub-side? When

18  $D^b$   $A^b/C$   $B^b m$   $E^b$   $E^b m$

will I fin' - ly ans - wer, the ques - tions in my mind? Like why the sky is

18

23  $D^b$   $B$   $B m6/D$   $A^b2/E^b$   $A^b$   $E^b$   $G^b$

blue. And why my heart's the same. And what I'm so a - fraid of. If I

23

Tempo

29  $F$   $B^b$   $F/B^b$   $D^b$   $E^b sus4$   $E^b$   $A^b$

own, to - day. All I've ev - er wan -

29

35  $E^b/A^b$   $G^b/A^b$   $D^b$   $A^b/C$   $\text{—}3\text{—}$

- ted has sun - ken the un - known. And is lost and bar - i - cad - ed.

35

40  $B^b m$   $B^b m(b5)/E$   $E^b$   $A^b$   $E^b/A^b$

Long - ing to be shown. Safe a - way and guard - ed All my



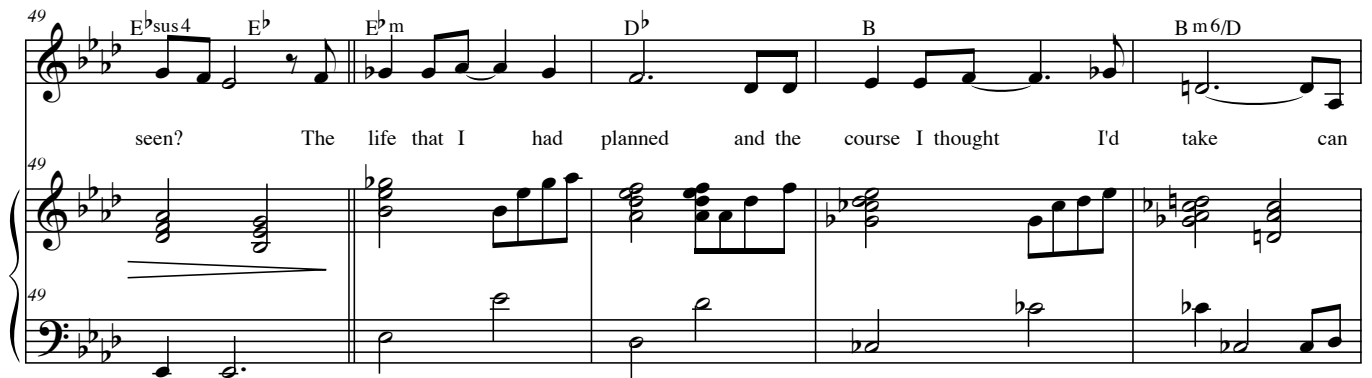
44  $G^b/B^b$   $A^b/C$   $D^b$   $A^b/C$   $B^b$   $B^b/D$

hopes and all my dreams. Will they e - ver sur - face? Will they ev - er be



49  $E^b_{sus4}$   $E^b$   $E^b m$   $D^b$   $B$   $B m6/D$

seen? The life that I had planned and the course I thought I'd take can



54  $A^b/E^b$   $E^b$   $G^b$   $F7$   $B^b$

on - ly be ac - comp - lished. If I own to - day.



59  $A^{\flat}/B^{\flat}$   $D^{\flat}/E^{\flat}$   $D^{\flat}/F$   $E^{\flat}/G$   $A^{\flat}$   $E^{\flat}/A^{\flat}$

And If my life was diff - erent. If there was

64  $G^{\flat}/A^{\flat}$   $F^{\flat}m$   $D^{\flat}$   $E^{\flat}$   $F^{\flat}m$   $A^{\flat}/B^{\flat}$

some - thing I could change. take half of my pas - sion and turn it in - to

69  $B^{\flat}$   $E^{\flat}m$   $D^{\flat}$   $B^{\flat}$   $B^{\flat}m6/D$

strength. And then with my de - si - re and the cou - rage I would gain. I'd

74  $A^{\flat}2$   $E^{\flat}/G$   $G^{\flat}2$

reach my des - ti - na - tion and fin - 'ly own I

78  $E^bMaj7$   $B^b/D$   $G^b$

know I'd own to - mor - row. If I

81  $F$

own to - day.

81  $E^b$   $D^bM7$   $D^b/B$   $B^bM7$



# 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 then a-ny-one knows. \_\_\_\_\_ I am pas-sion and guts. I want this, and it shows.\_\_\_\_

*mp*

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

*cresc. poco a poco*

20 D/C A $\flat$

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

*mf*

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 Let me sing for you now more than

*cresc. poco a poco*

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

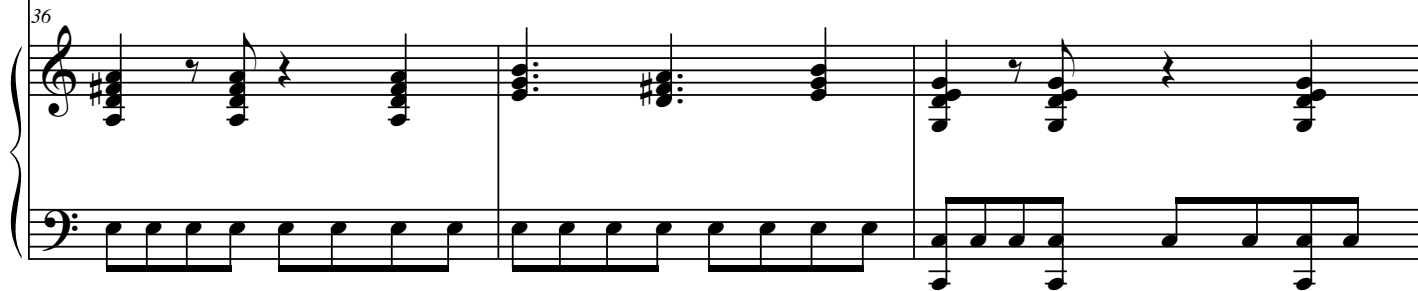
just six - teen bars. If you give me a chance you'll dis - cov - er a star

33 C D/C

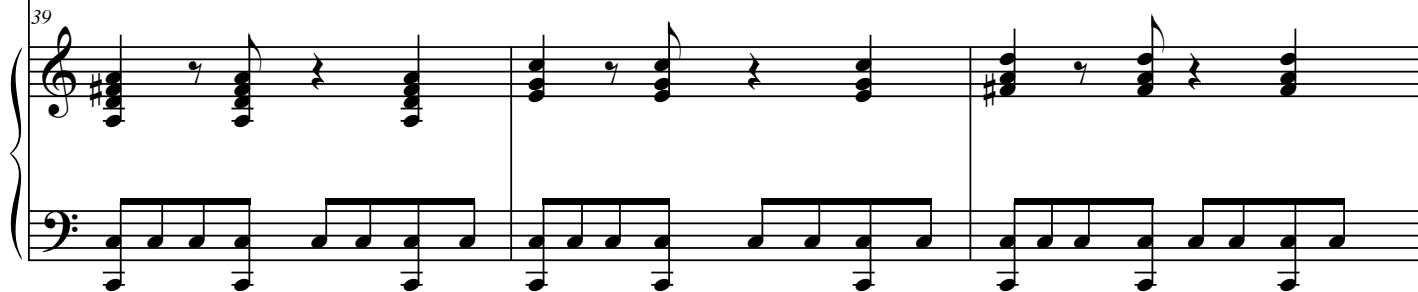
I will risk ev - 'ry - thing If that's what it takes

I'm a Star

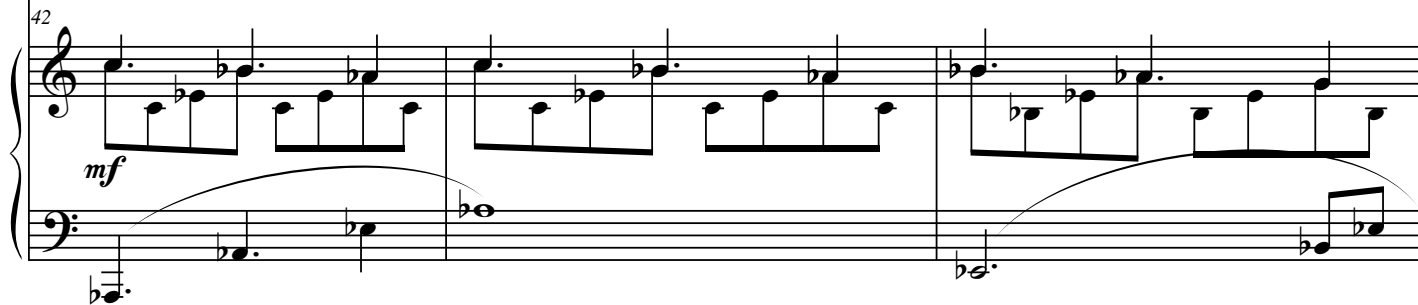
36 D/E Em D/E Em C  
I can be what you want I know all that's at stake. All the strength and the will—



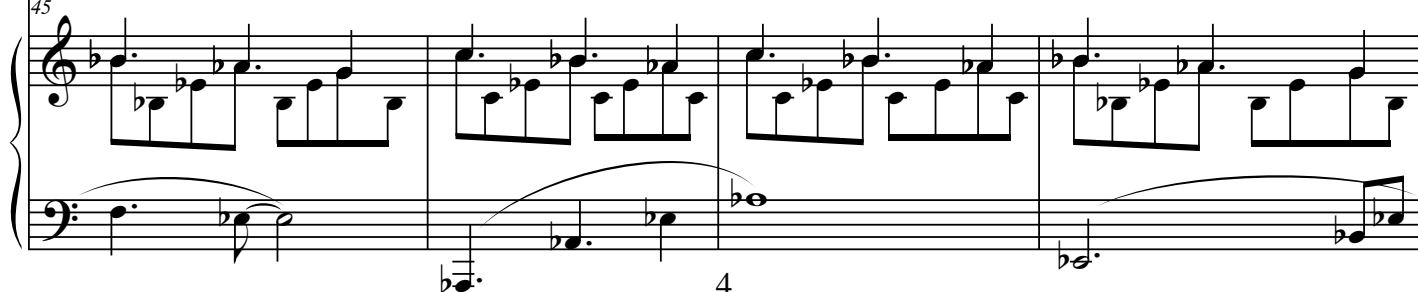
39 D/C C D/C  
— All the vig- or and fight. When I stand on that stage Watch my spi-rit take flight.



42 A<sup>b</sup> E<sup>b</sup>  
— There's a dream I've an - ti - ci - pa - ted. —



45 A<sup>b</sup> E<sup>b</sup>  
— Just you wait 'cause I know I'll be cel - e - brat - ed. —



49 D<sup>b</sup> I'm a Star E<sup>b</sup>/D<sup>b</sup>

I just need you to see All the hope and the drive This is

49

*cresc. poco a poco*

52 D<sup>b</sup> B<sup>b</sup>m/D<sup>b</sup> half time feel

all that I know It's what keeps me a - live. I know ev - 'ry

52

56

thing I need to know I know ev - 'ry song. Just give me a

56

60

stage and strike the lights I will prove I be - long!

60

I'm a Star

65

C

D/C

Musical notation for the vocal line, measures 65-67.

I have dreamt wide a- wake — I have dreamt with my heart —

65

back to original feel

Piano accompaniment for measures 65-67, including a 'back to original feel' instruction.

68

D/E

Em

D/E

Em

C

Musical notation for the vocal line, measures 68-70.

— All I need is a break So that the real dream can start. Cause I've worked way too hard —

68

Piano accompaniment for measures 68-70, including a 'cresc. poco a poco' instruction.

cresc. poco a poco

71

D/C

C

D/C

Musical notation for the vocal line, measures 71-73.

— to be brushed off just yet. Time to prove to the world I'm some-one not to for-get. —

71

Piano accompaniment for measures 71-73.

74

A<sup>b</sup>

E<sup>b</sup>

Musical notation for the vocal line, measures 74-76, including a triplet.

— I can't let all my dreams go no — where — I won't

74

Piano accompaniment for measures 74-76, including a forte (f) dynamic marking.

f

6

I'm a Star

78 A<sup>b</sup>

E<sup>b</sup>

stop till the day that I fi - n'ly get there

81

D<sup>b</sup>

E<sup>b</sup>/D<sup>b</sup>

To see my name bright in lights Up there on the mar - quee All I

84

D<sup>b</sup>

B<sup>b</sup>m/D<sup>b</sup>

need from you now Is to wake up and see

86

B<sup>b</sup>m

D<sup>b</sup>

E<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

Im a star

91 E $\flat$ /D $\flat$  F I'm a Star G m7/F F

A star

The image shows a musical score for the song "I'm a Star". It begins at measure 91. The key signature is E-flat major (three flats). The score consists of two systems. The first system is for the vocal line, written in a single treble clef. It starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the notes G4, A4, and B4, with the lyrics "A star" underneath. The second system is for the piano accompaniment, written in grand staff (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The left hand plays a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Above the piano accompaniment, the chords Eb/Db, F, G m7/F, and F are indicated. The lyrics "I'm a Star" are written above the piano accompaniment. The score ends with a double bar line.



# 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)

The piano introduction consists of two staves. The right hand plays a series of chords in a steady rhythm, while the left hand plays a melodic line with eighth notes and rests.

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-<sup>3</sup>mond and Bel - la? How's the new place? \_\_\_

*mp*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole 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 melodic line in the left hand.

20

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

Detailed description: This system contains measures 20-22. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment continues with chords and a bass line.

23

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

*p*

Detailed description: This system contains measures 23-25. The vocal line features a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The piano accompaniment includes a dynamic marking of *p* and features sustained chords in the right hand.

26

\_\_\_ I think, its time we talked a-bout \_\_\_ things. Talked <sup>3</sup>a-bout the past \_\_\_ and the

Detailed description: This system contains measures 26-28. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line.

# 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 treble clef, starting with a key signature of two flats and a 3/4 time signature. It features a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), consisting of block 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 vocal line continues with a melodic line, featuring a triplet of eighth notes. The piano accompaniment continues with block chords in the right hand and single notes in the left hand.

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 vocal line features a melodic line with several triplet markings. The piano accompaniment continues with block chords in the right hand and single notes in the left hand.

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 vocal line concludes with a melodic line, including a triplet of eighth notes. The piano accompaniment continues with block chords in the right hand and single notes in the left hand.

It's Good To See You Again

43

No one \_\_\_ makes me laugh like you <sup>3</sup> do. \_\_\_ It's a gift, \_\_\_ a

*mf*

46

ver-<sup>3</sup>y spec-ial tal - ent \_\_\_ Its like, \_\_\_ time \_\_\_ froze \_\_\_ right around us. \_\_\_ Ex -

49

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

52

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

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.

*f*

# 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

95

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

*rit.* *colla voce*

# 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 whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a soft (*p*) dynamic. The right hand plays a sequence of chords: C major (C-E-G), Csus/F (C-E-G-A), and C major (C-E-G). The left hand plays a simple bass line with a whole note C3 in the first measure and a half note C3 in the second and third measures.

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 the lyrics: "live a lie. For you de - serve the love this heart can - not pro - vide. So I'll". The piano accompaniment continues with the same harmonic structure. Measure 4 has a Csus/F chord, measure 5 has a C chord, and measure 6 has a Csus/F chord. The right hand accompaniment features a melodic line with eighth and quarter notes, while the left hand continues with a steady bass line.

7 C Csus/F C

wish you well and be on my way.

*a tempo*

7

Detailed description: This system contains measures 7 through 9. The vocal line concludes with the lyrics: "wish you well and be on my way.". The piano accompaniment features a change in dynamics and tempo. The right hand accompaniment becomes more active, with a melodic line that includes a trill-like figure in measure 9. The left hand continues with a bass line. The tempo marking *a tempo* is placed above the piano part in measure 9.



# 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.* *p* *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

*p*

# Magic

mp F F/B $\flat$  F F/B $\flat$  F

The piano introduction consists of five measures in 4/4 time. The right hand plays a series of chords: F, F/B $\flat$ , F, F/B $\flat$ , and F. The left hand plays a simple bass line with notes G $\flat$ , B $\flat$ , and D $\flat$ .

6 fused by these e-mo-tions Should I have stayed so deeply in his arms no man I've known \_\_\_ has

The vocal line starts at measure 6. It features eighth-note patterns and triplet markings. The lyrics are: "fused by these e-mo-tions Should I have stayed so deeply in his arms no man I've known \_\_\_ has".

6 F/B $\flat$  F F/B $\flat$  F M.V.

The piano accompaniment for measures 6-9. The right hand plays chords: F/B $\flat$ , F, F/B $\flat$ , and F. The left hand has a melodic line with eighth notes and a fermata over the final measure. A "M.V." (More Vivace) marking is present at the end of measure 9.

10 ev er seemed to touch \_\_\_ me \_\_\_ the way he did. \_\_\_\_\_ My heart wants to run \_\_\_\_\_ while the

The vocal line continues from measure 10. It includes a triplet of eighth notes. The lyrics are: "ev er seemed to touch \_\_\_ me \_\_\_ the way he did. \_\_\_\_\_ My heart wants to run \_\_\_\_\_ while the".

10 F/B $\flat$

The piano accompaniment for measures 10-13. The right hand plays chords: F/B $\flat$ , F, F, and F. The left hand has a melodic line with eighth notes and a fermata over the final measure.

14

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

14

17

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

17

slight groove

21

mag - ic ————— and I de-serve mag - ic ————— yes I de - serve ————— a

21

26

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

26

29

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

29

F/C

32

could But I want you to try Joe\_\_\_ if you suc - ceed I'll give you ev - ry thing all my

32

*p* C6 *A min* *mf*

35 <sup>3</sup> 3

love locked in this heart all that's lost in-side my soul — It will take — some-thing more than

Detailed description: This block contains the vocal line for measures 35 to 37. The melody starts with a triplet of eighth notes (G4, A4, B4) on the first measure, followed by a quarter rest and a quarter note (C5) on the second measure. The third measure contains a triplet of eighth notes (B4, A4, G4). The lyrics are: "love locked in this heart all that's lost in-side my soul — It will take — some-thing more than".

Detailed description: This block contains the piano accompaniment for measures 35 to 37. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The chords are primarily triads and dyads, supporting the vocal melody.

38 <sup>3</sup>

an - y mod - ern mir - a - cle It will take ma - gic — yes mag - ic —

Detailed description: This block contains the vocal line for measures 38 to 41. The melody features a triplet of eighth notes (G4, A4, B4) on the first measure of this system, followed by a quarter note (C5) on the second measure. The lyrics are: "an - y mod - ern mir - a - cle It will take ma - gic — yes mag - ic —".

38

F F/B<sup>b</sup> F

Detailed description: This block contains the piano accompaniment for measures 38 to 41. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Chord symbols F, F/B<sup>b</sup>, and F are indicated below the bass line.

42

— and I de - serve mag - - - - ic —

Detailed description: This block contains the vocal line for measures 42 to 45. The melody starts with a quarter rest on the first measure, followed by a quarter note (G4) on the second measure. The lyrics are: "— and I de - serve mag - - - - ic —".

42

F/B<sup>b</sup> F

Detailed description: This block contains the piano accompaniment for measures 42 to 45. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Chord symbols F/B<sup>b</sup> and F are indicated below the bass line.



44

I want ma - gic

44

M.V.

*rit.*

F/B $\flat$  F F/B $\flat$  F F/B $\flat$

# 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 bass clef. The piano part features a long, low note in the bass register with a slur over it, 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 similar melodic pattern. The piano accompaniment includes a four-measure rest in the right hand and a long, low note in the bass register with a slur over it.

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 continues with a similar melodic pattern. The piano accompaniment includes a four-measure rest in the right hand and a long, low note in the bass register with a slur over it.

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. \_\_\_

71

75

I hope your do - ing well, \_\_\_ now. \_\_\_

75

*rit.*

# 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

Lea. \* similie

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

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

8 B $\flat$ /G

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

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 3  $G^b$

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<sup>b</sup> D<sup>b</sup>

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

66

B/E<sup>b</sup> 3 D<sup>b</sup> B/E<sup>b</sup> D<sup>b</sup>/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<sup>b</sup>(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.*

# The Distance You Have Come

music and lyrics by Scott Alan

Ballad

*p*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked with a piano (*p*) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

5

I don't know \_\_\_\_\_ where to-mor - row finds \_\_\_\_\_ me \_\_\_\_\_ The

The second system begins with a vocal line on a treble clef staff, starting at measure 5. The lyrics are "I don't know \_\_\_\_\_ where to-mor - row finds \_\_\_\_\_ me \_\_\_\_\_ The". The piano accompaniment continues on the grand staff (treble and bass clefs). The piano part features block chords in the treble and a simple bass line in the bass.

8

on - ly thing I know is where I'm stand-ing \_\_\_\_\_ now. \_\_\_\_\_ In this life \_\_\_\_\_ there's nev - er

The third system continues the vocal line on a treble clef staff, starting at measure 8. The lyrics are "on - ly thing I know is where I'm stand-ing \_\_\_\_\_ now. \_\_\_\_\_ In this life \_\_\_\_\_ there's nev - er". The piano accompaniment continues on the grand staff. The piano part features block chords in the treble and a simple bass line in the bass.

The Distance You Have Come

11  
11  
been a guar - an - tee — which seems to be the on - ly guar - an -

13  
13  
tee I've — found — But keep your eyes up-on — the road — keep driv-ing. — It

16  
16  
won't be long — un-til — you see a sign that says — that you're — ar-riv - ing. —

18  
18  
— And when you reach that — day — when you con-quer what's — be-hind — you. —

*mp*

The Distance You Have Come

21

21 Don't for - get the fight it took to get you there. And when you

23

23 reach the top of the moun - tain you've been climb - ing

25

25 don't for - get the dis - tance you have come.

29

A little more driving

29 It's hard, when no - one

*mf*

# The Distance You Have Come

32 tells you if \_\_\_ you're win - ning. \_\_\_ But just re - mind \_\_\_ your - self \_\_\_ how far \_\_\_ that

This system contains measures 32 and 33. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

34 you've al - read - y \_\_\_ come. \_\_\_ And some days you may feel

This system contains measures 34 and 35. The vocal line continues in the same key and time signature. The piano accompaniment includes some dynamic markings such as *v* (forte) and *mf* (mezzo-forte) in the right hand.

36 that there is \_\_\_ no end - ing. \_\_\_ But if you give \_\_\_ up now \_\_\_ you'll nev - er know \_\_\_

This system contains measures 36 and 37. The vocal line continues with the same melodic and harmonic structure. The piano accompaniment maintains the same accompaniment pattern.

38 \_\_\_ if you could have won \_\_\_ Keep your eyes up - on \_\_\_ the road \_\_\_ keep

This system contains measures 38 and 39. The vocal line concludes with the lyrics "Keep your eyes up - on \_\_\_ the road \_\_\_ keep". The piano accompaniment continues with the same accompaniment pattern.



40

driv - ing. It won't be long un - til you see a

42

sign that says that you're ar - riv - ing. And when you

44

reach that day when you con - quer what's be - hind you.

46

Don't for - get the mo - ments that have come be - fore. And when you

The Distance You Have Come

48 reach that \_\_\_ place \_\_\_ when you're miles from where \_\_\_ you start - ed \_\_\_

Musical notation for measures 48-49, including vocal line and piano accompaniment.

50 don't for-get \_\_\_ the dis - tance \_\_\_ you have \_\_\_ come. \_\_\_ And there'll be

Musical notation for measures 50-52, including vocal line and piano accompaniment.

53 rock it out a little!

53 days when the weight of the world will bind \_\_\_ you. \_\_\_ And you're

Musical notation for measures 53-54, including vocal line and piano accompaniment.

55 won - der - ing if \_\_\_ the world \_\_\_ real - ly needs you. \_\_\_ But

Musical notation for measures 55-56, including vocal line and piano accompaniment.

The Distance You Have Come

57

57 keep on go - ing, keep \_\_\_ on driv - ing on \_\_\_ Cause the

Detailed description: This system contains measures 57 and 58. The vocal line (top staff) features a melodic line with eighth and quarter notes. The piano accompaniment (middle and bottom staves) consists of chords in the right hand and a bass line with eighth notes in the left hand. The key signature has one sharp (F#).

59

59 sign a-head, \_\_\_ will soon be be-hind you \_\_\_ And when you

Detailed description: This system contains measures 59, 60, and 61. The vocal line continues with a melodic line. The piano accompaniment features chords and a bass line. The key signature changes to two sharps (F# and C#) at the start of measure 60.

62

62 reach that \_\_\_ day \_\_\_ when you con - quer what's \_\_\_ be - hind \_\_\_ you. \_\_\_

Detailed description: This system contains measures 62 and 63. The vocal line continues with a melodic line. The piano accompaniment features chords and a bass line. The key signature remains two sharps.

64

64 Don't for - get \_\_\_ the fight \_\_\_ it took \_\_\_ to get \_\_\_ you there. \_\_\_ And when you

Detailed description: This system contains measures 64 and 65. The vocal line continues with a melodic line. The piano accompaniment features chords and a bass line. The key signature remains two sharps.

66

reach the top of the mountain you've been climbing

68

don't forget the distance you have come when you

71

conquer what's behind you. Don't forget the moments that have

73

come before. And when you reach that place when you're

The Distance You Have Come

75

miles from where you start - ed don't for-get the dis - tance

78

don't for-get the dis - tance you have come.

81

84

*rit.*

# The Journey

music and lyrics by Scott Alan

Ballad ♩ = 63

1

I could stay in this \_\_\_\_\_ for-ev-er \_\_\_\_\_ En-

7

fold you night-ly in my arms \_\_\_\_\_ Sing you lul-la-bies \_\_\_\_\_ when-ev-er \_\_\_\_\_ I'll

11

give to you all that I \_\_\_\_\_ can \_\_\_\_\_ You will nev-er have \_\_\_\_\_ to wor-ry 'bout \_\_\_\_\_ the

2  
14

# The Journey

fu - ture \_\_\_ I will make sure ev - 'ry-day \_\_\_ that I \_\_\_ pro-vide \_\_\_ I will

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "fu - ture \_\_\_ I will make sure ev - 'ry-day \_\_\_ that I \_\_\_ pro-vide \_\_\_ I will".

17

hold you through the night \_\_\_ Un - til the sky \_\_\_ turns light The

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "hold you through the night \_\_\_ Un - til the sky \_\_\_ turns light The".

19

jour-ney now \_\_\_ be-gins with you and I.

The love we cre-at-ed has \_\_\_

*mp*

This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "jour-ney now \_\_\_ be-gins with you and I." and "The love we cre-at-ed has \_\_\_". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano).

23

— exceed-ed — A-ny meas - ure-ments I've ev - er known — Brought

Piano accompaniment for measures 23-25, featuring a treble and bass clef with chords and melodic lines.

26

joy to me when it — was need - ed — It's nice to know I'm not a -

Piano accompaniment for measures 26-28, featuring a treble and bass clef with chords and melodic lines.

29

- lone — I will make sure you are — re-mind-ed that — I love you — I will walk

Piano accompaniment for measures 29-31, featuring a treble and bass clef with chords and melodic lines, including a triplet in the vocal line.

32

miles just to hold — you by my — side — I'll pro - tect you while you sleep — Make

Piano accompaniment for measures 32-34, featuring a treble and bass clef with chords and melodic lines.



The Journey

4  
35

I'll treat

ev - 'ry dream comp-lete The jour - ney now — be - gins, with you and I

35

*mf*

38

ev - 'ry - day with you — like it's the be - gin-ning —

I will

38

40

I will

be your strength — in times — when you are weak

40

42

nev-er be \_\_\_ to far \_\_\_ a-way \_\_\_ from you \_\_\_ There is noth-ing \_\_\_ I wont do

There is noth-ing \_\_\_ I wont do \_\_\_

45

Oh \_\_\_\_\_ You will nev-er \_\_\_ have to wor-ry 'bout the

Oh \_\_\_\_\_ I'll make

48

fu - ture \_\_\_\_\_ I will make

sure you are \_\_\_ re - mind - ed \_\_\_ that \_\_\_\_\_

The Journey

6

49

sure ev - 'ry - day that I pro - vide

I love you I'll walk

49

50

I will hold you through the storms

miles just to hold you by my side An-y-

50

*mf*

52

The jour - ney now be - gins

thing to keep you warm The jour - ney now be - gins

52

*mp*

54

With you and I

With you and I

54

58

You and I

You and I

58

*p*