



10

I just can't for - get The way they pierced in - side my soul \_\_\_\_\_ There was

Pno.

13

some-thing in that mo-ment there There was some-thing I'd fall for There was some-thing hid - ing in his stare

Pno.

16

— some - thing more ————— You will see In time you'll

16

Pno.

20

come to un - der - stand me I'm still the friend You used to know ————— Oh ————— Give me the

Pno.

24

chanceto get — to show youthat though time's passedby ————— we're still the same Youand I

Pno.

28

*mf*

When he called my name

Pno.

31

Then it all came back — I guess my feel-ings ne-ver left \_\_\_\_\_

Pno.

34

When he smiled at me — When I heard him laugh I had to move with out re

Pno.

37

Vocal staff for measures 37-40. The melody starts with a half note G4, followed by a half note A4. From measure 38, it consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the final two notes, C4 and B3.

grets \_\_\_\_\_ May - be I could be that guy \_ and may - be he's \_\_\_\_\_ the same

37

Piano accompaniment for measures 37-40. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with eighth notes and chords.

Pno.

40

Vocal staff for measures 40-43. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the final two notes, C4 and B3.

Take a-way the walls and try \_\_\_\_\_ to ig-nite the flame \_\_\_\_\_

An empty vocal staff for measures 40-43, indicated by a large brace on the left.

40

Piano accompaniment for measures 40-43. The right hand features a rhythmic pattern of eighth notes and chords, including a triplet in measure 41. The left hand provides a steady bass line with eighth notes and chords.

Pno.

44

Vocal line for measures 44-46. The melody starts with a quarter rest, followed by eighth notes, quarter notes, and a half note. There are fermatas over the final notes of each measure.

You will see In time sur - round-ed by — our mem - 'ries Who could know where that will

Empty vocal staff for measures 44-46.

Empty vocal staff for measures 44-46.

Empty vocal staff for measures 44-46.

Pno.

44

Piano accompaniment for measures 44-46. The right hand features a rhythmic pattern of eighth and quarter notes with chords. The left hand has a steady eighth-note bass line.

47

Vocal line for measures 47-50. The melody continues with quarter and eighth notes, including a fermata over the final note of the first measure.

go — I — know A week or so and may — be I'll be — your guy

Empty vocal staff for measures 47-50.

Empty vocal staff for measures 47-50.

Empty vocal staff for measures 47-50.

Pno.

47

Piano accompaniment for measures 47-50. The right hand continues with a rhythmic pattern of eighth and quarter notes with chords. The left hand has a steady eighth-note bass line.

Richard:

51

51  
You will see You and I

This system contains the vocal line and piano accompaniment for measures 51 through 54. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note chord, followed by a melodic line: a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, a half note A4, and a whole note G4. A long slur covers the final two notes. The piano accompaniment consists of three staves, each with a whole rest for the duration of the measures.

51

Pno.

51

This system shows the piano accompaniment for measures 51 through 54. It is written in a grand staff with a key signature of two flats. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand plays a steady eighth-note accompaniment.

55

55

This system contains the vocal line and piano accompaniment for measures 55 through 58. The vocal line is mostly silent, indicated by whole rests on the staff. The piano accompaniment consists of three staves, each with a whole rest for the duration of the measures.

55

Pno.

55

*mp*

This system shows the piano accompaniment for measures 55 through 58. The right hand plays a series of chords, with a dynamic marking of *mp* (mezzo-piano) appearing in the third measure. The left hand plays a simple eighth-note accompaniment.

60

Pno.

Musical score for measures 60-64. The top three staves are vocal lines, each containing a whole rest in every measure. The bottom two staves are piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The chords are: C4-E4-G4 (m60), C4-E4-G4 (m61), C4-E4-G4 (m62), C4-E4-G4 (m63), and C4-E4-G4 (m64). The bass line consists of whole notes: C3 (m60), C3 (m61), C3 (m62), C3 (m63), and C3 (m64).

65

*mf*

War-ren won't you

Pno.

Musical score for measures 65-69. The top three staves are vocal lines. Measures 65-68 contain whole rests in all three staves. In measure 69, the first two staves have a melody starting on G4 and moving up to A4, B4, C5. The third staff has a whole rest. The piano accompaniment (bottom two staves) starts in measure 65 with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The right hand part is: G4-A4-B4 (m65), G4-A4-B4 (m66), G4-A4-B4 (m67), G4-A4-B4 (m68), G4-A4-B4 (m69). The left hand part is: C3 (m65), C3 (m66), C3 (m67), C3 (m68), C3 (m69). The dynamic marking *mf* is placed above the vocal line in measure 69. The lyrics "War-ren won't you" are written below the vocal line in measure 69.

69

musical notation for vocal line, measures 69-72. The melody starts with a dotted quarter note, followed by eighth notes, and includes two triplet markings over eighth notes.

spare me — Just give me what I need A few more words then I'll be gone Give me my sto - ry

69

Piano accompaniment for measures 69-72. The right hand features chords in a block position, and the left hand plays a steady eighth-note bass line. The dynamic marking *mf* is present.

Pno.

73

musical notation for vocal line, measures 73-76. The melody begins with a dotted quarter note followed by eighth notes, then transitions to a long, sustained note with a fermata. The tempo marking *a tempo* is placed above the staff.

Make him — see —

73

Piano accompaniment for measures 73-76. The right hand has chords in a block position, and the left hand plays a steady eighth-note bass line. The tempo marking *a tempo* is also present.

Pno.

77

Warren:

What hap-pened there      Could he real - ly be —      I've — ne-verseen thatside be -

Pno.

Daniel:

80

I'm still your friend —

fore —      Should I be up-set? —      What's he done to me —

Pno.

83

Just be your -

Pno.

No, I can't o - pen up — that door —

86

Richard:  
self

You will see Just take your time to get — the sto - ry —

Pno.

You will see There's so much he can-not

89

Oh Chance

Oh Give me the chance to get to show you

know Oh Chance

Pno.

92

You'll be my guy

Our turn to fly

I can - not try

Pno.

95

You will see — You — and I

You will see — You — and I

You can't be

Pno.

98

You will see — You — and I

You will see — You — and I

I won't be

Pno.