

# The Songs of Scott Alan

Always.....	1
And There It Is.....	7
Behind These Walls.....	13
Fly Away (Never Never Land).....	19
Goodnight.....	27
His Name.....	32
Home.....	37
If I Own Today.....	43
I'm A Star.....	48
It's Good To See You.....	56
Kiss The Air.....	63
Magic.....	68
Now.....	73
Say Goodbye.....	78
The Distance You Have Come.....	84
The Journey.....	93

# 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 feel - ing 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 - ap - pear 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<sup>b</sup>

— 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<sup>b</sup> A<sup>b</sup>

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  $A^b$

\_\_\_\_\_

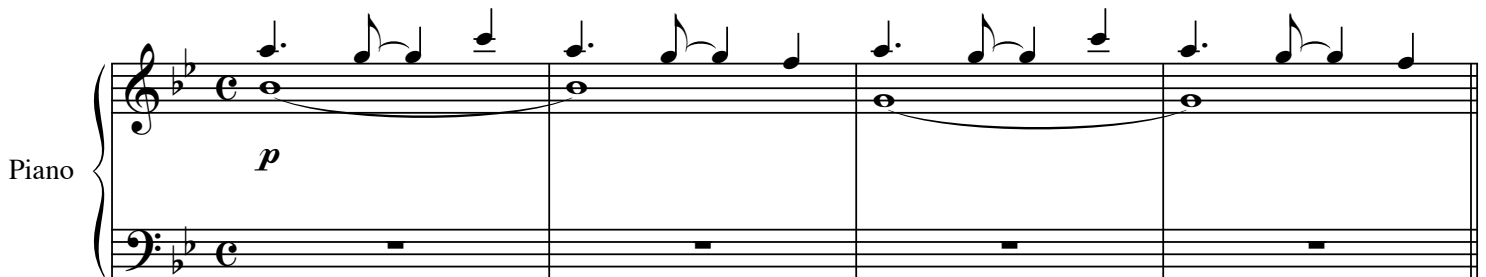
# And There It Is

from the CD Keys

music and lyrics by Scott Alan

Andante (♩ = c. 80)

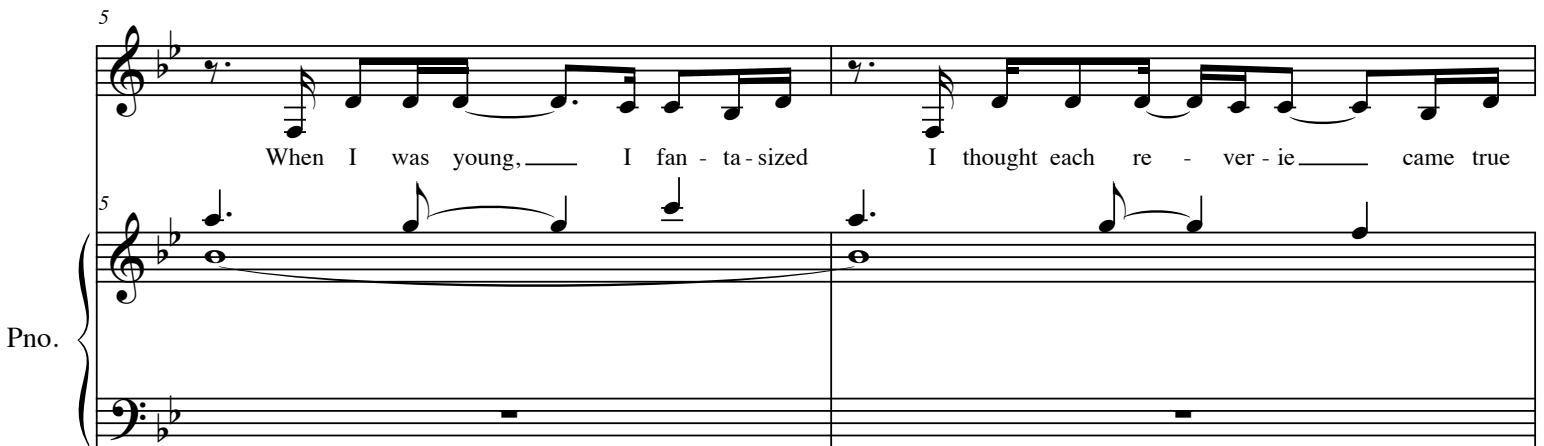
Piano



*p*

The piano introduction consists of four measures. The right hand plays a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a simple accompaniment of quarter notes: G3, Bb3, C4, Bb3, G3.

5

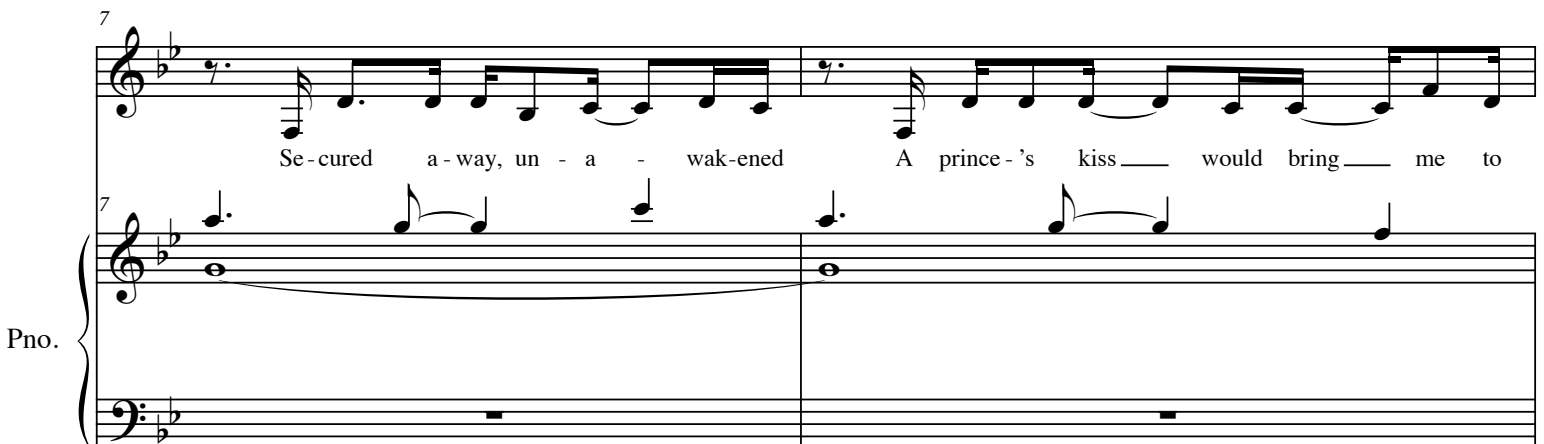


When I was young, I fan - ta - sized I thought each re - ver - ie came true

Pno.

Measures 5 and 6. The vocal line starts with a quarter rest in measure 5, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the same melody as the introduction.

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, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the same melody.



And There It Is

2  
9

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

Piano accompaniment for the first system, measures 9-10.

11

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

Piano accompaniment for the second system, measures 11-12.

13

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

Piano accompaniment for the third system, measures 13-15.

16

— a-way And there it is—

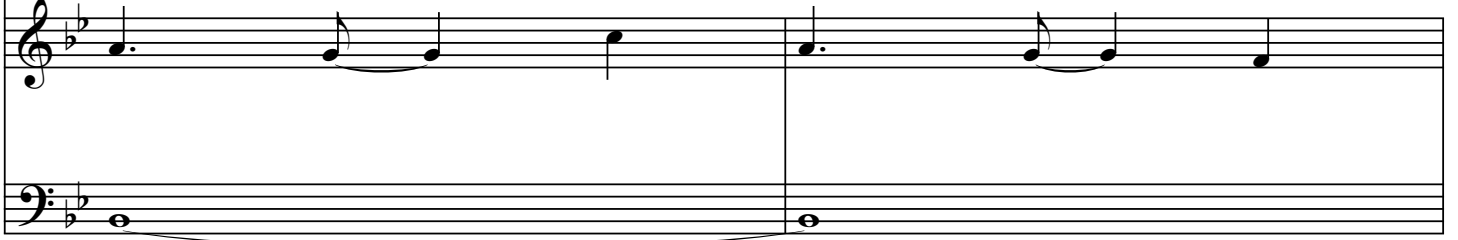
Piano accompaniment for the fourth system, measures 16-19, including a *p* dynamic marking.

21



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

21



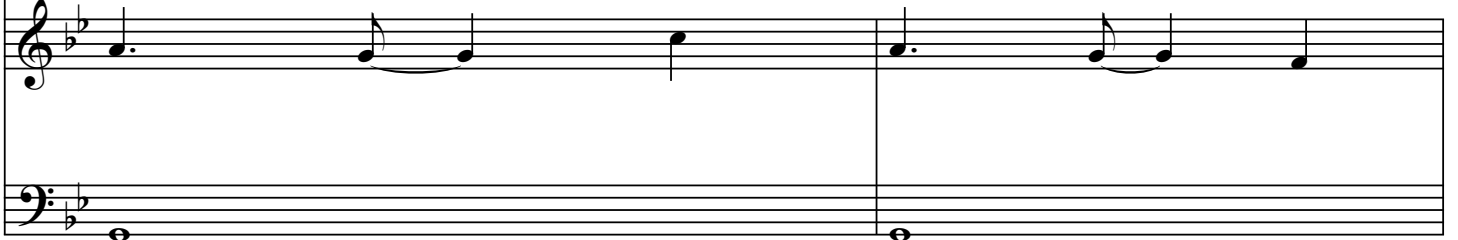
Pno.

23



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

23



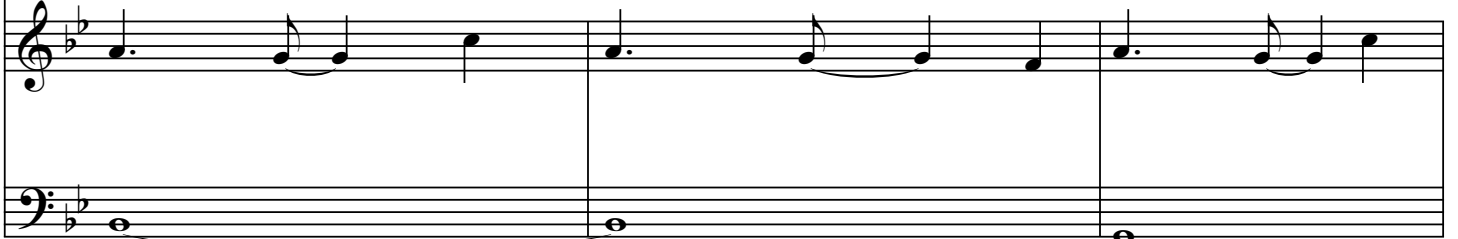
Pno.

25



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

25



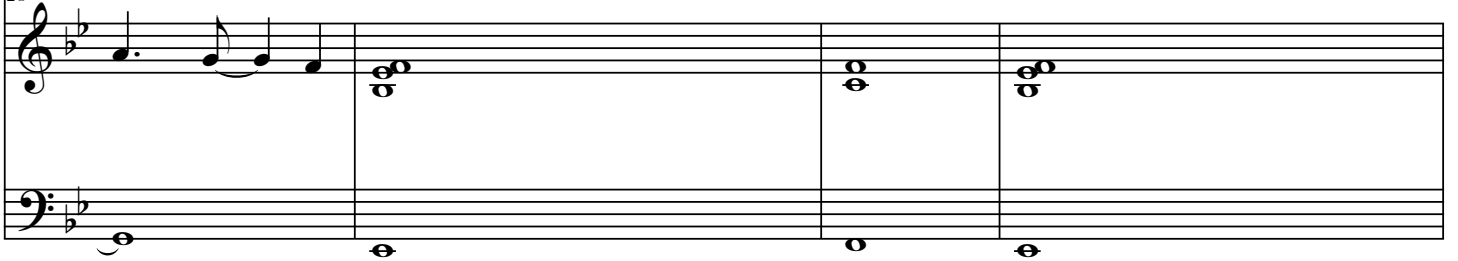
Pno.

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.

55

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

3  
You chose to leave

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

*mp*

4

4  
I was-n't gon-na beg you to stay You made up your mind\_\_

Bm-5/E A

Pno.

6

6  
So, why would I stand in your way? You fell out of love

Bm-5/E A

Pno.

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. The right hand plays chords Bm/E, F#m, C#m7, and F#m. The left hand plays a simple bass line.

11

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

Piano accompaniment for the second system. The right hand plays chords A/D and E. The left hand continues the bass line.

13

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

Piano accompaniment for the third system. The right hand plays chords A/D, E, A, E/G#, F#m, and A/E. The left hand continues the bass line.

17

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

Piano accompaniment for the fourth system. The right hand plays chords D, A/C#, Bm7, E, A, and C#m7. The left hand continues the bass line.

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

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. The melody includes lyrics: "Yes, I'm still stand ing And I've not bro - ken down".

33

Piano accompaniment for measures 33-35. The right hand features chords E, A/D, and E. The left hand provides a bass line. The melody includes lyrics: "I've not shed one tear I'm fine here on my own Be -".

36

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 provides a bass line. The melody includes lyrics: "hind these walls, I have no fear Be-hind these walls, the".

39

Piano accompaniment for measures 39-41. The right hand features chords B m7, E, A, and C#m7. The left hand provides a bass line. The melody includes lyrics: "pain just dis - ap - pears Be - hind these walls,".

41

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

Pno.

F#m A/E D E

43

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

Pno.

F#m Bm

45

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

Pno.

D/E A E/G#

slower *p*

48

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

Pno.

D/F# A/E D A/C# Bm7 E

6

# Behind These Walls

51

hind these walls, your still here with me Be -

Piano accompaniment for measures 51-54. 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 53-56. 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 55-58. 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

53 17,K,35:

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

57

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

61

way I'm fly - ing a - way

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:**

Musical score for the first system of 'Goodnight'. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest for four measures, then enters with the lyrics 'Dry a - way the'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Musical score for the second system of 'Goodnight'. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest for one measure, then enters with the lyrics 'tears. Lay a - side your fears. No more pain For my love'. A triplet of eighth notes is marked above the vocal line. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Musical score for the third system of 'Goodnight'. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest for one measure, then enters with the lyrics 'and when the an - gels come I'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. A double bar line is present at the end of the system.

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



# 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

His Name

15 C2/G C G C

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

20 Am C5/F

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

24 Gsus4 C

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

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

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!

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

60

VAMP

*f*

*mp*

G C2 F

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

*mp* VAMP

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"

*mp* *f*

# 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. 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:** 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:** 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:** 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 concludes 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.

*mp*

21 Bm E A

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

*p*

27 F#m D

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

32 E A F#m

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

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

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'have', followed by quarter notes 'a', 'home', and 'here.'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: E, D(add9), and A(add9).

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

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

Detailed description: This system contains measures 4-6. The vocal line has a whole rest in measure 4, followed by quarter notes 'I', 'nev-er', 'knew', 'this', 'form', 'of', 'love', and a dotted quarter note 'ex-ist' followed by a quarter rest and 'ed.'. The piano accompaniment includes a triplet of eighth notes in measure 4. Chord changes are indicated: E sus, D, and A(add9).

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

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

Detailed description: This system contains measures 7-9. The vocal line has a quarter rest in measure 7, followed by quarter notes 'A', 'world', 'a-way', 'from', 'love', 'that', 'I'd', 'ev-er', 'known', and a quarter rest in measure 9. The piano accompaniment features a steady eighth-note bass line. Chord changes are indicated: Bm7, E(add9), and D.

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

Detailed description: This system contains measures 10-12. The vocal line has quarter notes 'journ - ey', 'leads', 'you', a quarter rest, quarter notes 'if', 'your', 'path', 'leads', 'to', a quarter rest, quarter notes 'some - place', 'new', a quarter rest, quarter notes 'You'll', 'al - ways', 'have', and a quarter note 'home'. The piano accompaniment includes a triplet of eighth notes in measure 10. Chord changes are indicated: A maj7, D(add9), A(add2), and G.

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

$G^b/E^b$   $A^b_{sus4}/E^b$   $A^b/E^b$   $D^bM7$   $A^b/C$   $A^b_2/C$   $B^bm9$

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

Db A $\flat$ /C B $\flat$ m E $\flat$  E $\flat$ m

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

23

Db B B m6/D A $\flat$ 2/E $\flat$  A $\flat$  E $\flat$  G $\flat$

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

Tempo

29

F B $\flat$  F/B $\flat$  Db E $\flat$  sus4 E $\flat$  A $\flat$

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

35

E $\flat$ /A $\flat$  G $\flat$ /A $\flat$  Db — 3 — A $\flat$ /C

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

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



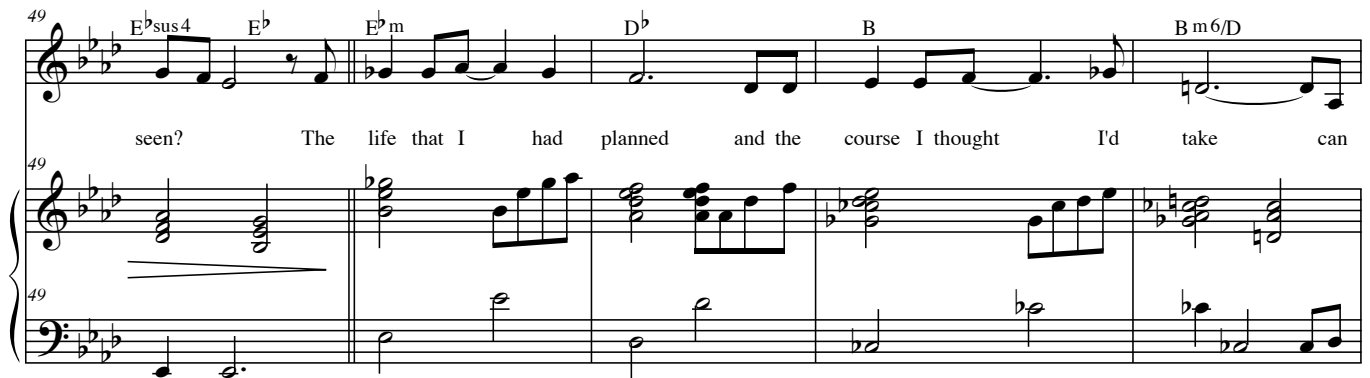
44  $G^b/B^b$   $A^b/C$   $D^b$   $A^b/C$   $B^b$   $B^b/D$

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

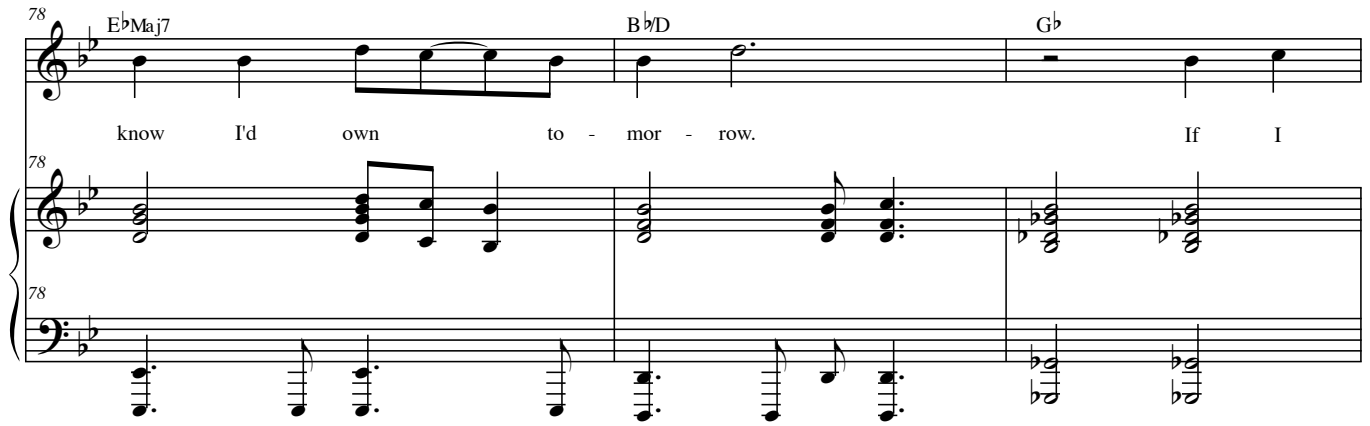
strength. And then with my de - si - re and the cou - rage I would gain. I'd

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

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

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

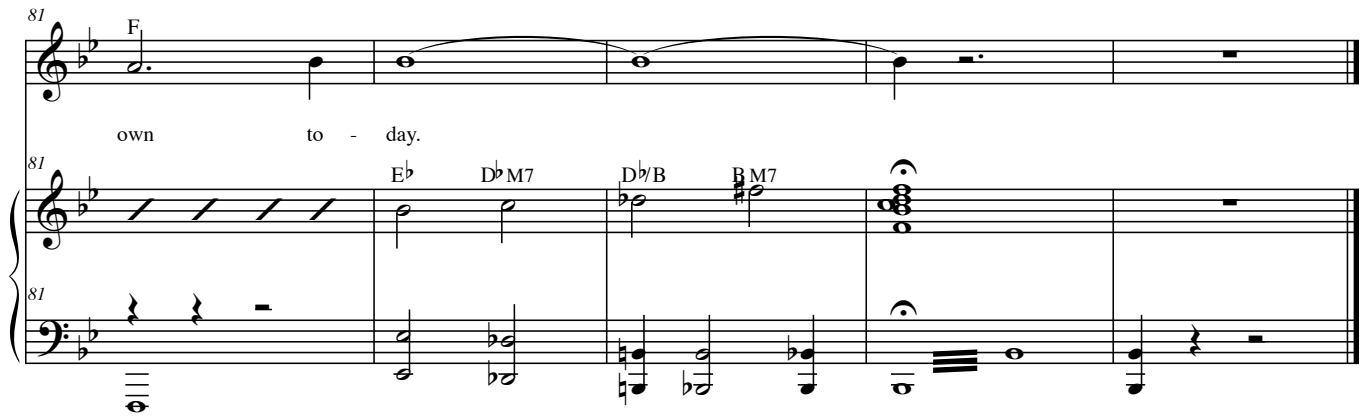
know I'd own to - mor - row. If I



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<sup>b</sup>/C B<sup>b</sup> C

I have fought I have cried. —

14 D/C D/E E<sup>m</sup> D/E E<sup>m</sup>

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<sup>b</sup>

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. —

*mf*

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

I have dreamt wide a- wake I have dreamt with my heart  
back to original feel

68

D/E

Em

D/E

Em

C

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

*cresc. poco a poco*

71

D/C

C

D/C

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

74

A<sup>b</sup>

E<sup>b</sup>

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

I'm a Star

78 A<sup>b</sup>

E<sup>b</sup>

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

78

Detailed description: This system contains measures 78, 79, and 80. The vocal line starts with a whole rest in measure 78, followed by a triplet of eighth notes in measure 79, and continues with eighth notes in measure 80. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note in measure 78 and eighth notes thereafter.

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

81

Detailed description: This system contains measures 81, 82, and 83. The vocal line has a whole rest in measure 81, followed by eighth notes in measure 82, and eighth notes with a triplet in measure 83. The piano accompaniment continues with eighth-note chords in the right hand and a bass line.

84

D<sup>b</sup>

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

need from you now Is to wake up and see

84

Detailed description: This system contains measures 84 and 85. The vocal line has eighth notes in measure 84 and a long note in measure 85. The piano accompaniment features a consistent eighth-note chordal accompaniment in the right hand and a bass line.

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

86

Detailed description: This system contains measures 86, 87, 88, and 89. The vocal line has a long note in measure 86, followed by eighth notes in measure 87, and eighth notes in measures 88 and 89. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line.

91  $E\flat/D\flat$  F  $G\ m7/F$  F

I'm a Star

A star



# 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, rhythmic pattern. 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 measures 17, 18, and 19. The vocal line starts with a whole rest in measure 17, followed by quarter notes in 18 and 19. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A piano dynamic marking 'mp' is present in measure 17.

20

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

20

Detailed description: This system contains measures 20, 21, and 22. The vocal line has a triplet of eighth notes in measure 20, followed by quarter notes in 21 and 22. The piano accompaniment continues with chords and a bass line. A piano dynamic marking 'mp' is present in measure 20.

23

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

23

*p*

Detailed description: This system contains measures 23, 24, and 25. The vocal line features a triplet of eighth notes in measure 23, followed by quarter notes in 24 and 25. The piano accompaniment consists of chords and a bass line. A piano dynamic marking 'p' is present in measure 23.

26

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

26

Detailed description: This system contains measures 26, 27, and 28. The vocal line has a quarter note in measure 26, followed by quarter notes in 27 and 28. The piano accompaniment features chords and a bass line. A piano dynamic marking 'p' is present in measure 26.

# 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 lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of two flats. It features a series of eighth and quarter notes, with a triplet of eighth notes marked with a '3' and a slur. The lyrics are: "pain. Bri-an, peop-le change. \_\_\_\_\_ Life is to short \_\_\_\_\_ to live in ang - er. It's". The piano accompaniment consists of two staves: the right hand plays a series of chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

32

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

32

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a triplet of eighth notes marked with a '3' and a slur. The lyrics are: "time to for-give. \_\_\_\_\_ So go on, \_\_\_\_\_ tell me e-ver-y-thing.". The piano accompaniment continues with chords in the right hand and a bass line 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 lines of music. The vocal melody features several triplet markings with a '3' and a slur. The lyrics are: "Don't leave \_\_\_\_\_ an-y de-tails \_\_\_\_\_ out. \_\_\_\_\_ If you found love \_\_\_\_\_ Ill be hap-py for". The piano accompaniment continues with chords in the right hand and a bass line 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 lines of music. The vocal melody concludes with a triplet of eighth notes marked with a '3' and a slur. The lyrics are: "you, I promise. Its good to see \_\_\_\_\_ you \_\_\_\_\_ a-gain.". The piano accompaniment continues with chords in the right hand and a bass line 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.

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 first ending bracket over the first two measures, followed by the lyrics 'If I stayed with you I would'. The piano accompaniment features a soft (*p*) dynamic and includes a first ending bracket over the first two 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

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.

7 C Csus/F C

wish you well and be on \_\_\_\_\_ my way. \_\_\_\_\_

*a tempo*

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 includes a section marked *a tempo* starting in measure 9, where the tempo increases.



# 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

21 G Am

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

23 F To Coda C Csus/F C Csus/F

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

28 C Csus/F C

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

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

34

39 C G

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

39 F C/F G/F Csus/F

39

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 49

*colla voce* *p*

53

53 53 53

# 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".

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 triplet. A first ending bracket labeled "M.V." spans the final two measures.

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 and a first ending bracket. The lyrics are: "ev er seemed to touch \_\_\_ me \_\_\_ the way he did. \_\_\_\_\_ My heart wants to run \_\_\_\_\_ while the".

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 triplet. A first ending bracket is present at the end of the system.

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

*mp* F F/B $\flat$

slight groove

21

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

21

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

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

Piano accompaniment for measures 35-37, featuring chords and bass lines.

38 <sup>3</sup>

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

Piano accompaniment for measures 38-41, including chord labels: F, F/B<sup>b</sup>, F.

42

— and I de - serve mag - - - - ic —

Piano accompaniment for measures 42-45, including chord labels: F/B<sup>b</sup>, F.



44

I want ma - gic

44

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

M.V. rit.

# 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 a treble clef with a key signature of three flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. The piano part features a piano (*p*) dynamic and a long, sweeping melodic line in the bass clef.

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

This system contains measures 4 through 7. The vocal line continues with a melodic phrase. The piano accompaniment features a series of chords in the treble clef and a long, sweeping melodic line in the bass clef.

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

This system contains measures 8 through 11. The vocal line continues with a melodic phrase. The piano accompaniment features a series of chords in the treble clef and a long, sweeping melodic line in the bass clef.

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 eighth notes, and ends with a half note. The lyrics are: "sage. Your bags will all \_\_\_ be wait - ing, when you ar - rive. \_\_\_".

71

The piano accompaniment for measures 71-74. The right hand plays chords, and the left hand plays a single note with a long sustain.

75

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

The vocal line consists of four measures. The melody starts with a quarter note, followed by eighth notes, and ends with a half note. The lyrics are: "I hope your do - ing well, \_\_\_ now. \_\_\_".

75

The piano accompaniment for measures 75-78. The right hand plays chords, and the left hand plays a single note with a long sustain. A *rit.* marking is present above the second measure.

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

— 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<sup>b</sup> D<sup>b</sup> B/E<sup>b</sup> D<sup>b</sup>/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<sup>b</sup>(no3rd)

bye to the old

28 B<sup>b</sup>/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  $B^b(\text{no 3rd})$

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

35  $B^b/G$   $B^b(\text{no 3rd})/C$

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  $F_{\text{sus}}$   $G^b$

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

43  $D^b$

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<sup>b</sup>/E<sup>b</sup> 3 D<sup>b</sup> B<sup>b</sup>/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 series of chords and melodic fragments, while the bass staff provides a simple harmonic accompaniment.

5

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

The second system contains the first line of the song. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest for five measures, then enters with the lyrics "I don't know \_\_\_\_\_ where to-mor - row finds \_\_\_\_\_ me \_\_\_\_\_ The". The piano accompaniment continues from the previous system, providing a steady harmonic background.

8

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

The third system contains the second line of the song. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line begins with a rest for eight measures, then enters with the lyrics "on - ly thing I know is where I'm stand-ing \_\_\_\_\_ now. \_\_\_\_\_ In this life \_\_\_\_\_ there's nev - er". The piano accompaniment continues, supporting the vocal melody.

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#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music features a steady eighth-note melody in the voice and a supporting piano accompaniment with chords and moving lines.

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

This system contains measures 34 and 35. The vocal line continues with the same melodic pattern. The piano accompaniment includes some notes with accents (>) in both hands.

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 has a slight change in phrasing. The piano accompaniment continues with harmonic support.

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 a final note. The piano accompaniment provides a concluding harmonic structure.



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. —

*f*

46

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

# The Distance You Have Come

reach that place when you're miles from where you started

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

don't forget the distance you have come. And there'll be

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

rock it out a little!

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.

wondering if the world really 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) begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The piano accompaniment (bottom two staves) features a bass line with quarter notes and a right-hand part with chords and some eighth-note patterns.

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 key signature changes to two sharps (F# and C#). The vocal line continues with a similar melodic pattern. The piano accompaniment includes some sixteenth-note runs in the right hand starting in 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 key signature changes to three sharps (F#, C#, and G#). The vocal line has a more active melody with eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.

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 key signature remains three sharps. The vocal line concludes with a final phrase. The piano accompaniment provides harmonic support with chords and a simple bass line.

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

14

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 3/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are: "fu - ture \_\_\_ I will make sure ev - 'ry-day \_\_\_ that I \_\_\_ pro-vide \_\_\_ I will". The piano accompaniment features a steady bass line and chords in the right hand.

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

17

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". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

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

19

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

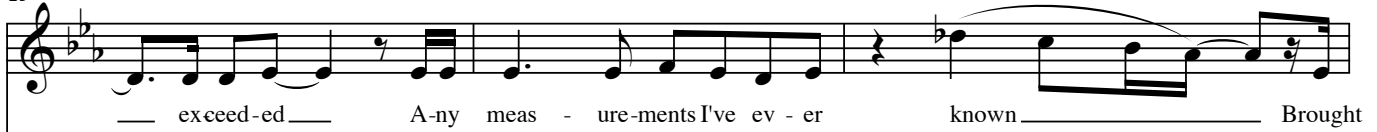
*mp*

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 concludes with a *mp* (mezzo-piano) dynamic marking. The music ends with a final chord and a fermata over the last note.

The Journey

23

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



23

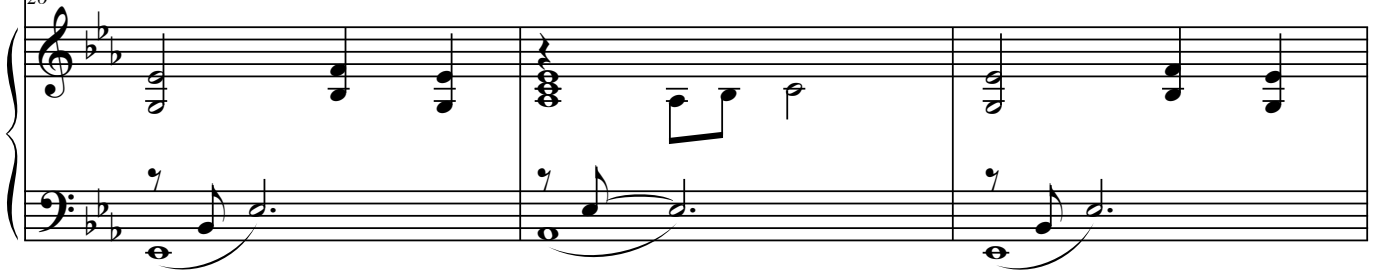


26

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



26

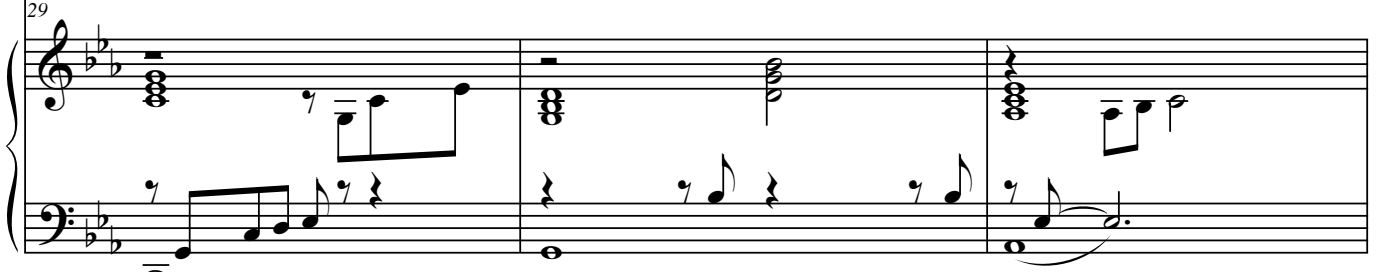


29

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

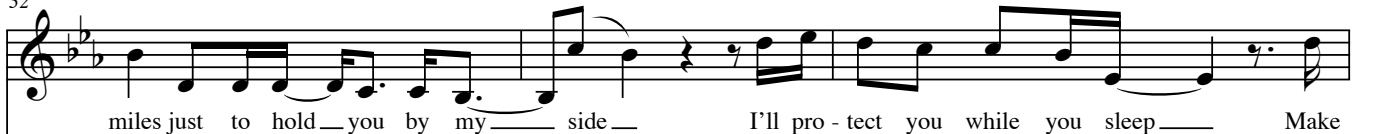


29

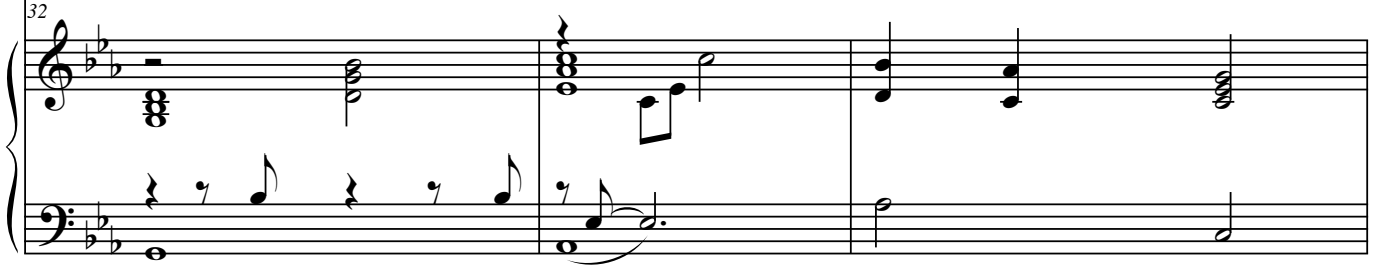


32

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



32





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 \_\_\_\_\_

6  
49

# The Journey

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*