

No. 33

MOVE ON
(GEORGE, DOT)

Very slowly (♩ = 132)

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Very slowly' with a quarter note equal to 132 beats per minute. The dynamics are marked 'p' (piano). The music features a melodic line in the right hand and a supporting bass line in the left hand, with some chords in the left hand.

Musical notation for measures 5-12. Measure 5 is marked with a '5' above the staff. The tempo is marked 'rall.' (rallentando) and the section ends at measure 12, marked '(to 13)'. The dynamics remain 'p'.

Musical notation for the vocal and piano parts from measure 13 to 14a. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature remains three sharps. Measure 13 is marked with a '13' above the staff. Measure 14 is marked with a '14' above the staff. Measure 14a is marked with a '13a' above the staff. The vocal line includes the lyrics: "GEORGE: (Last time) I've nothing to say. —" and "DOT: You have". The piano accompaniment is marked 'p' and 'sempre molto legato e sostenuto'.

14a) many things ... 15

D. *p* Said by you, though, George...

G. Well, noth-ing that's not _ been said. *mp* I

17)

And nor did I.

do not know where_ to go. I want to make things_ that count, _

20)

I did what I had _ to do:

Things that will be new... What am I to

23 $\text{♩} = \text{♩}$ (to 27)

1. *Move*

2. *do?*

27 *on.* *p* *Stop*

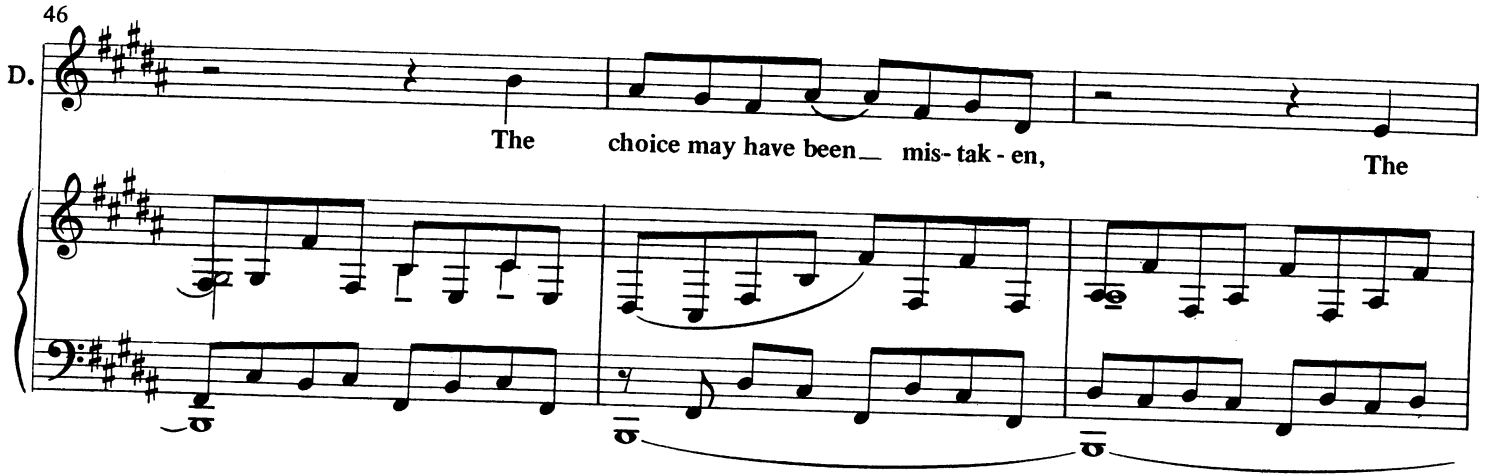
31 *wor-ry - ing where_ you're go - ing--* *Move on.*

34
D. 
If you can know where_ you're go - ing, — You've

37 
gone. — Just keep mov-ing on. —

40 
cresc. *mp*
I

43 
chose, and my world_ was shak-en -- So what?

46
D. 

The choice may have been mis-tak-en, The

49 

choos-ing was not. You have to move on.

52 

dim.

55 

p Look at what you want, Not at where you are, Not at what you'll be. Look at all the

59

D.

mp

things you've done for me: _____ Op-ened up my eyes, _____

63

Taught me how to see,

66

D.

No-tice ev-'ry tree ... Un-der-stand the

GEORGE: *p*

...No-tice ev-'ry tree...

69

D. light -- Con-cen-trate on now --

G. ...Un-der-stand the light ... I want to move on.

mp

cresc. poco a poco

72

cresc.

I want to ex-plore the light. I

75

G. want to know how to get through, Through to some-thing new,

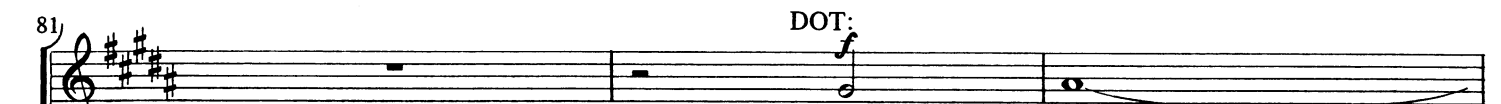
78 *mf*

G. 

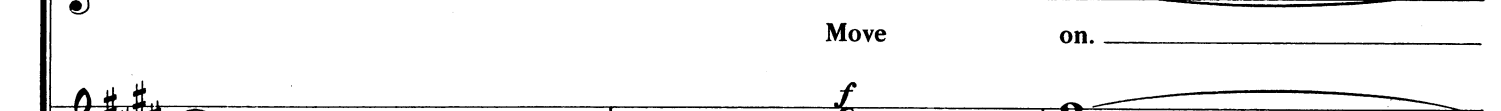
Some-thing of my own --




81 DOT: *f*

G. 

Move on.



Move on.



84

D. 

Move

G. 

Move



87

D. *mf*
on. _____ Stop

G. on. _____

91

D. wor-ry - ing if — your vi - sion — Is new. _____

94

— Let oth - ers make that — de - ci - sion -- — They

97

D. *us - ual - ly do. _____ You keep mov - ing on. _____*

100

dim.

103

Poco animato

p

D. *Look at what you've done, Then at what you want, Not at where you are, What you'll*

GEORGE: (Looking around)

p

... Some - thing in the light, Some - thing in the sky, In the grass, Up be -

106 *rall.*

D. *be. Look at all the things you gave to me. Let me give to you*

G. *hind the trees... Things I had-n't looked at till now: Flow-er*

rall.

109 *poco rit.* *a tempo*

Some-thing in re - turn. I would be so pleased ...

on your hat And your smile And the col - or of your hair

poco rit. *a tempo* *p*

112 *mp*

And the

115
G. way you catch the light, _____

118 *cantabile, tenderly*
And the care _____

122 *mf*
And the feel - ing _____

126 *f*
And the life _____

130

DOT: *f*

We've al - ways be - longed

G. Mov - ing on!

Detailed description: This system contains measures 130, 131, and 132. The vocal line (DOT) starts with a fermata on a whole note, then sings 'We've always belonged' across measures 130 and 131, ending with a fermata on a whole note in measure 132. The guitar line (G.) has a similar pattern, with 'Mov - ing on!' starting in measure 131. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with dynamic markings like *f* and *ff*.

133

D. To - geth - er!

Detailed description: This system contains measures 133, 134, and 135. The vocal line (D.) has a fermata on a whole note in measure 133, then sings 'To - geth - er!' across measures 134 and 135, ending with a fermata on a whole note in measure 135. The piano accompaniment continues with the same rhythmic pattern as the previous system.

136

D. We will

G. We will

Detailed description: This system contains measures 136, 137, and 138. The vocal line (D.) has a fermata on a whole note in measure 136, then sings 'We will' across measures 137 and 138, ending with a fermata on a whole note in measure 138. The guitar line (G.) has a similar pattern. The piano accompaniment continues with the same rhythmic pattern.

139

D. *al - ways be - long*

G. *al - ways be - long*

142

mp sub.

To - geth - er!

To - geth - er!

mp sub.

145

Just keep mov - ing on.

dim. poco a poco

148
D.

151

155 (DOT:) *p*

An- y - thing you do, Let it come from you. Then it will be new.

159

Give us more to see... _____