

# Home

From *Piece the Musical*

music and lyrics by Scott Alan

Freely

E B

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

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

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

pp

16 E B A Home E

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

16 mp

21 F#m B E

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

21 p

27 C#m A

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

32 B E C#m

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

32

# Home

37 *A* *B*

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

37 *mp*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting at measure 37. It features a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "a home is where the heart is meant to be and you'll" are written below the notes. Above the first two measures, the chord "A" is indicated, and above the last two measures, the chord "B" is indicated. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part begins with a treble clef and a key signature of three sharps. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed below the piano part. A slur connects the first two measures of the piano part.

*A Tempo*

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

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

42 *p* *mf*

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, starting at measure 42. It features a treble clef and a key signature of three sharps. The lyrics "al - ways have this home in - side of me. And we" are written below the notes. Above the first two measures, the chord "A" is indicated, above the next two measures "Am", above the next two measures "E(add9)", and above the final two measures "E". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part begins with a treble clef and a key signature of three sharps. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed below the piano part at measure 42, and a dynamic marking of *mf* (mezzo-forte) is placed below the piano part at measure 48.

47 *B* *A*

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

47

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, starting at measure 47. It features a treble clef and a key signature of three sharps. The lyrics "will walk this road to - ge - ther I'll shel - ter you from bur - den just" are written below the notes. Above the first two measures, the chord "B" is indicated, and above the last two measures, the chord "A" is indicated. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part begins with a treble clef and a key signature of three sharps. It features a melodic line in the right hand and a bass line in the left hand.

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

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

52

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, starting at measure 52. It features a treble clef and a key signature of three sharps. The lyrics "lean your weight on me. and storms may bridge the dis - tance yet you will al - ways" are written below the notes. Above the first two measures, the chord "E(add9)" is indicated, above the next two measures "B", above the next two measures "Bsus", and above the final two measures "E". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part begins with a treble clef and a key signature of three sharps. It features a melodic line in the right hand and a bass line in the left hand.

# Home

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

56  
56

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

61  
61

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

66  
66 *mf*

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

71  
71

Freely

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

in this heart of mine. So hold me in your

75 *rit.*

A Tempo

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

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

80 *f*

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

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

85

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

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

90 *rit.* *mf*

Freely Home A Tempo

95 B sus4 A(add9) Am6 E

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

95 *mp* *p*

100

100 *rit.*

100

(add9)

The image shows a musical score for a piece titled 'Home'. It is written in G major (one sharp) and 4/4 time. The score is divided into two systems. The first system (measures 95-99) features a vocal line with lyrics 'and you'll al - ways have a home in-side of me.' and a piano accompaniment. The piano part includes a crescendo leading to a mezzo-piano (*mp*) dynamic, followed by a piano (*p*) dynamic. The second system (measures 100-102) shows the piano part continuing with a decrescendo marked *rit.* (ritardando), ending with a final chord marked (add9). The tempo changes from 'Freely' to 'A Tempo' at measure 95.

# I'm a Star

music and lyrics by Scott Alan

arrangement by  
Scott Alan and Barbara Anselmi

Driving C D/C

Someone give me a chance \_\_\_ And just watch me break through

5 D/E Em C

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

8 D/C D/E Em

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

*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*

2



I'm a Star

23  $E^b$   $A^b$

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'a' in the key of E-flat major, followed by a quarter note 'v'rage' and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note 'no' and a quarter rest. The key signature changes to A-flat major for the second measure.

27  $E^b$   $D^b$

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

*cresc. poco a poco*

Detailed description: This system contains measures 27 and 28. The vocal line continues with 'I am some - one' and 'I just need you to see'. The piano accompaniment maintains the eighth-note pattern, with a crescendo marking 'cresc. poco a poco' starting in measure 28. The key signature changes to D-flat major for the second measure.

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

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

Detailed description: This system contains measures 30 and 31. The vocal line includes 'work and the drive' and 'It's what keeps me a - live.'. The piano accompaniment features a dense chordal texture in the right hand. The key signature changes to E-flat/D-flat major for the first measure, D-flat major for the second, and B-flat/D-flat major for the third.

33  $C$

\_\_\_\_\_ I will risk e - v'ry - thing - \_\_\_\_\_

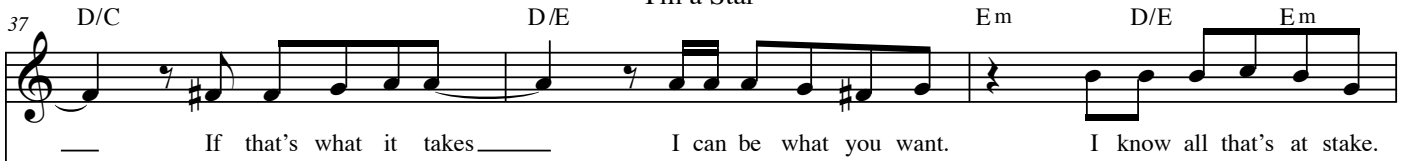
*mf*

Detailed description: This system contains measures 33 and 34. The vocal line begins with 'I will risk e - v'ry - thing -'. The piano accompaniment features a rhythmic pattern of eighth notes and rests. A mezzo-forte 'mf' marking is present. The key signature changes to C major for the second measure.

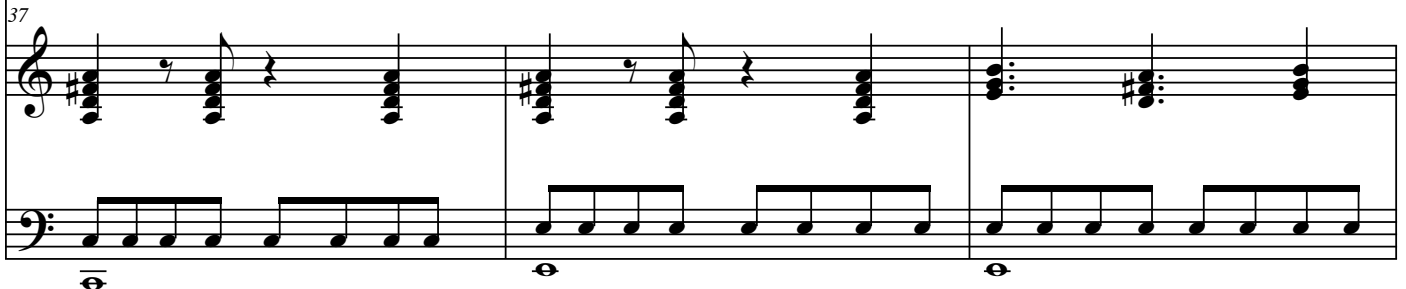
I'm a Star

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

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



37

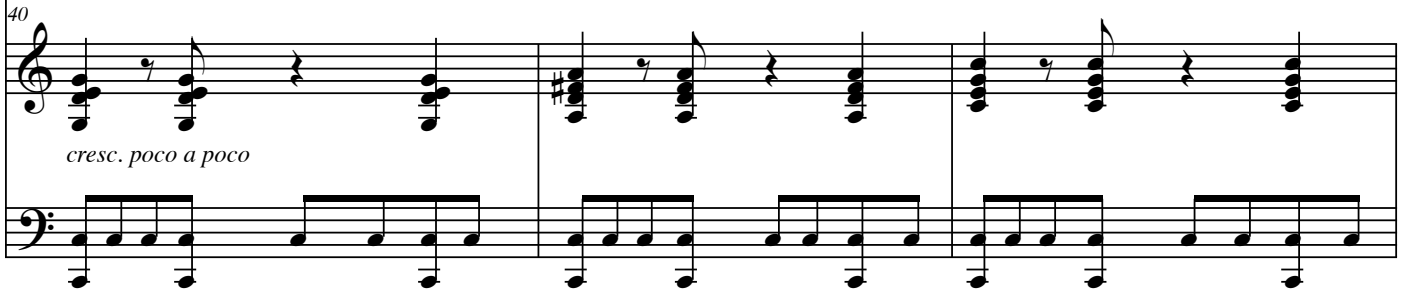


40 C D/C C

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



40 *cresc. poco a poco*

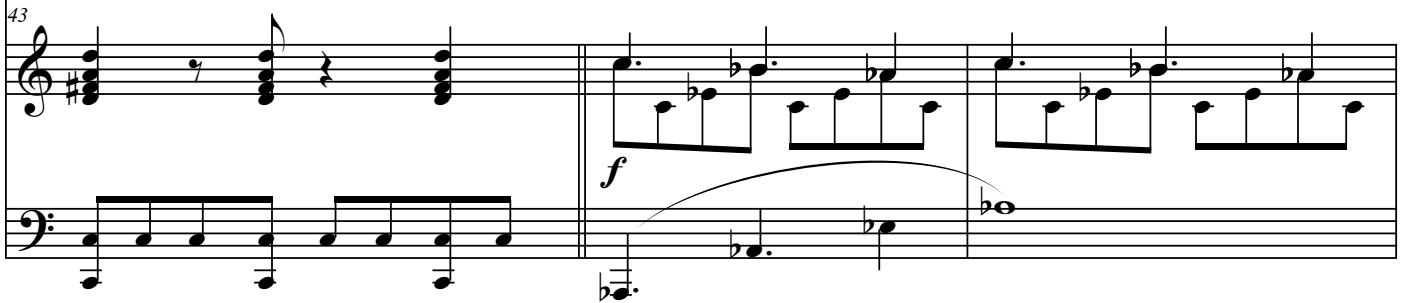


43 D/C A<sup>b</sup>

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



43 *f*

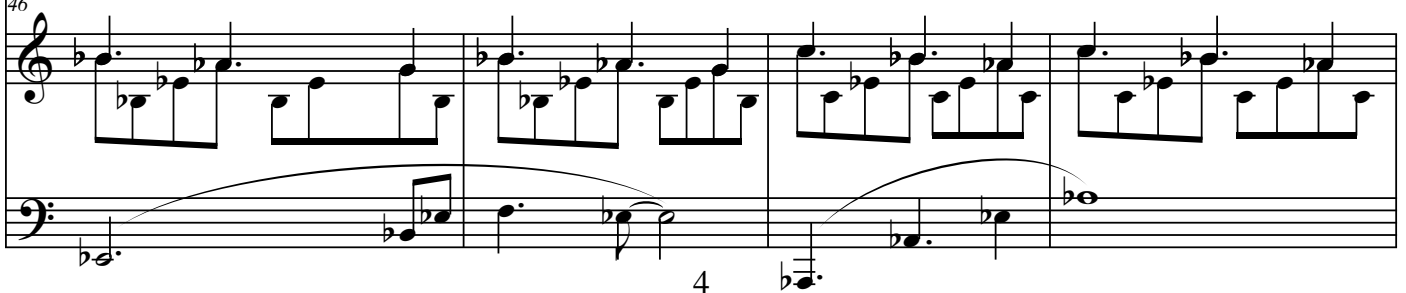


46 E<sup>b</sup> A<sup>b</sup>

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



46



I'm a Star

50  $E^b$   $D^b$

fi - n'ly get there To see my name bright in lights Up there

Detailed description: This block contains the vocal line for measures 50 to 52. The key signature has one flat (Bb). Measure 50 starts with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. Measure 51 continues the melody. Measure 52 features a triplet of eighth notes. The lyrics are: "fi - n'ly get there To see my name bright in lights Up there".

50

Detailed description: This block contains the piano accompaniment for measures 50 to 52. It features a grand staff with treble and bass clefs. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes. A long slur covers the entire piano part across the three measures.

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

on the mar - quee All I need from you now Is to wake up and see

Detailed description: This block contains the vocal line for measures 53 to 55. The key signature remains one flat. Measure 53 starts with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. Measure 54 continues the melody. Measure 55 features a triplet of eighth notes. The lyrics are: "on the mar - quee All I need from you now Is to wake up and see".

53

Detailed description: This block contains the piano accompaniment for measures 53 to 55. It features a grand staff with treble and bass clefs. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes. A long slur covers the entire piano part across the three measures.

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

Im a star

Detailed description: This block contains the vocal line for measures 56 to 58. The key signature remains one flat. Measure 56 starts with a treble clef and a key signature of one flat. The melody consists of quarter and half notes. Measure 57 continues the melody. Measure 58 features a half note. The lyrics are: "Im a star".

56

Detailed description: This block contains the piano accompaniment for measures 56 to 58. It features a grand staff with treble and bass clefs. The right hand plays a melody of quarter and half notes, while the left hand provides a bass line with quarter and half notes. A long slur covers the entire piano part across the three measures.

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

A star

Detailed description: This block contains the vocal line for measures 61 to 63. The key signature remains one flat. Measure 61 starts with a treble clef and a key signature of one flat. The melody consists of quarter and half notes. Measure 62 continues the melody. Measure 63 features a half note. The lyrics are: "A star".

61

Detailed description: This block contains the piano accompaniment for measures 61 to 63. It features a grand staff with treble and bass clefs. The right hand plays a melody of quarter and half notes, while the left hand provides a bass line with quarter and half notes. A long slur covers the entire piano part across the three measures.

# If I Own Today

music and lyrics by Scott Alan

Voice

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

Detailed description: This system contains the first six measures of the song. The voice part is on a single treble clef staff with a common time signature. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with quarter notes in the left hand. Chords G and Bb/G are indicated above the voice line in the final two measures.

8

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

Detailed description: This system contains measures 7 through 12. The voice part continues on the same staff. The piano accompaniment continues with the same rhythmic pattern. Chords C sus4/G, C/G, F M7, C/E, C2/E, Dm9, and G/B are indicated above the voice line.

13

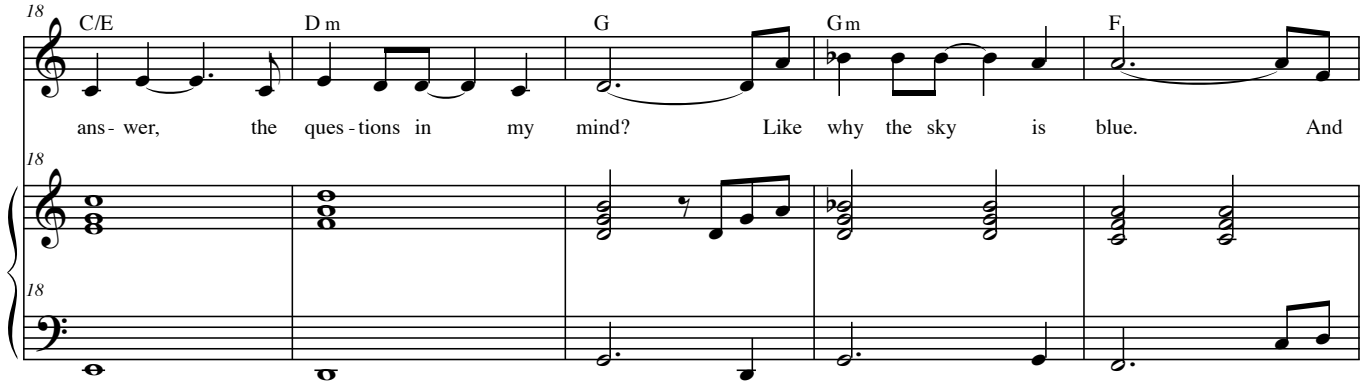
scared of where I'm head-ing. When will this fear sub - side? When will I fin' - ly

Detailed description: This system contains measures 13 through 17. The voice part continues on the same staff. The piano accompaniment continues with the same rhythmic pattern. Chords C, G/B, Bb, F/A, and F are indicated above the voice line.

# If I Own Today


18 C/E D m G Gm F

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



23 E<sup>b</sup> D<sup>#m</sup>6/F<sup>#</sup> C2/G C G B<sup>b</sup> A

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



Tempo

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

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



35 B<sup>b</sup>/C F —3— C/E D m Dm(b5)/G<sup>#</sup>

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



# If I Own Today

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

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

45 C/E D D/F# Gsus4 G Gm

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

50 F# D# D#m6/F# C/G G

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

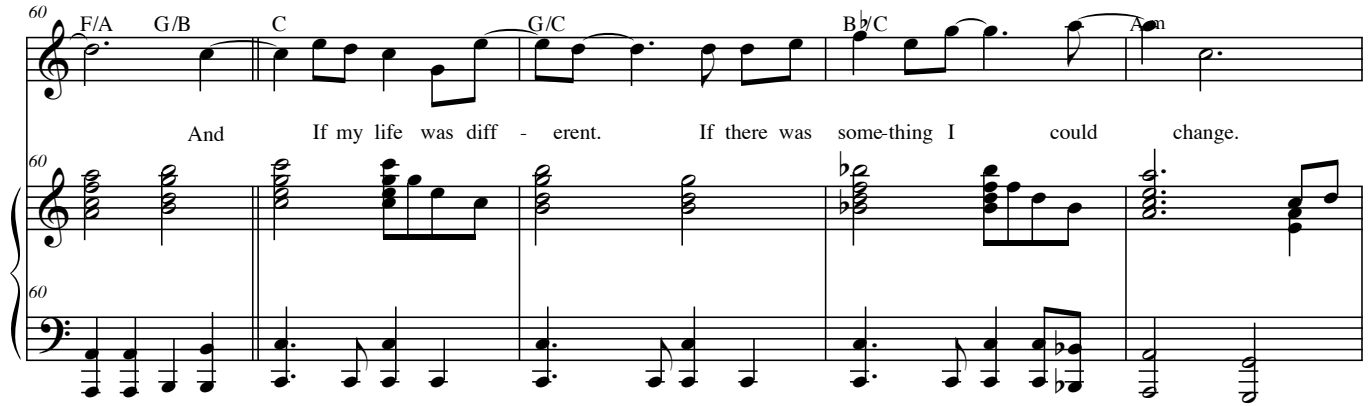
55 B $\flat$  A7 D C/D F/G

If I own to - day.

# If I Own Today

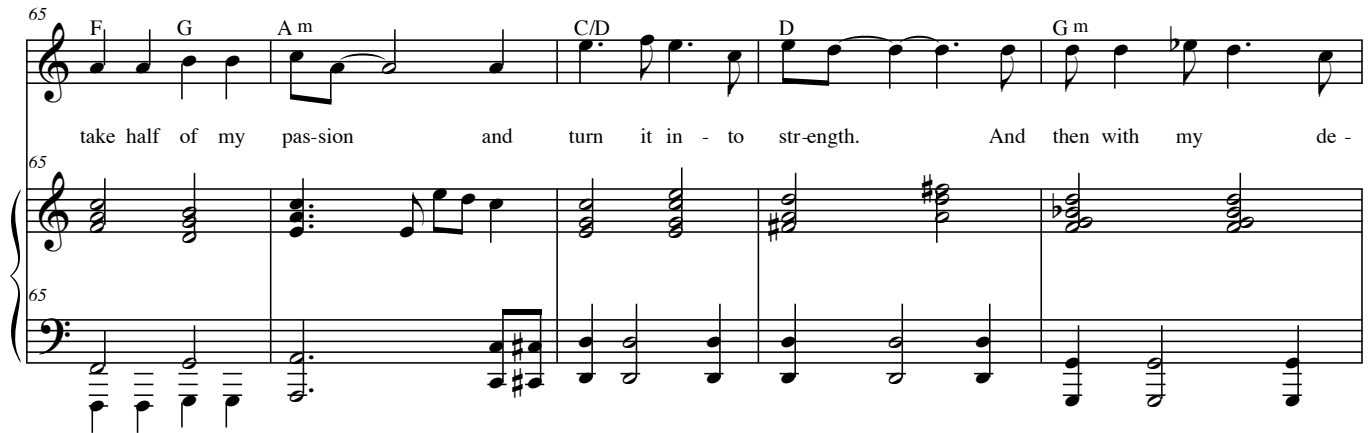
60 F/A G/B C G/C B $\flat$ /C A $\flat$ m

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



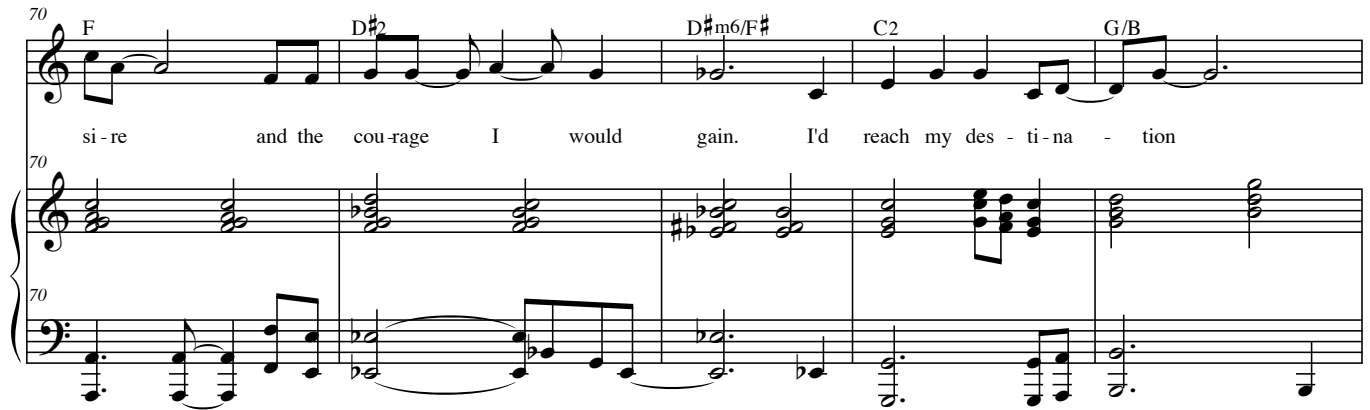
65 F G A m C/D D G m

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



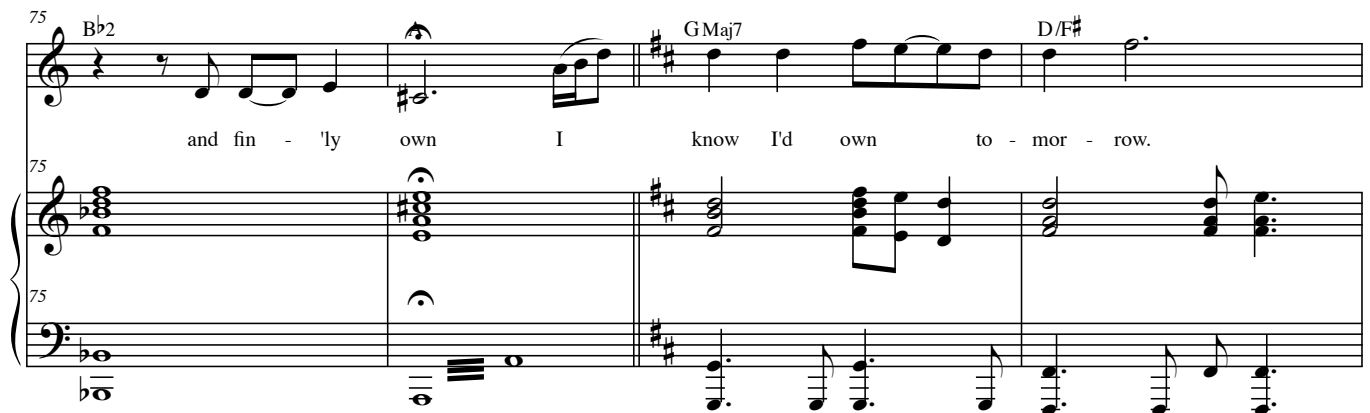
70 F D $\sharp$ 2 D $\sharp$ m6/F $\sharp$  C2 G/B

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



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

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



If I Own Today

79  $B^b$  A

If I own to - day.

83 A

The image displays a musical score for the song "If I Own Today". It consists of two systems of music. The first system, starting at measure 79, features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "If I own to - day." are written below the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The second system, starting at measure 83, continues the vocal line and piano accompaniment. Chord symbols  $B^b$  and A are placed above the first two measures of the first system, and A is placed above the third measure of the second system. The piano accompaniment includes various chordal textures, including some with slash marks indicating arpeggiated or broken chords.



# It's Good to See You

from the musical *The Warmth of the Womb*

music and lyrics by Scott Alan

Allegro (M.M. ♩ = c. 120)

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

6  
Hey you. — It's good to see you.

6  
*mp*

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

11

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

14  
*p*

It's Good To See You Again

17

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

*mp*

20

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

*mp*

23

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

*p*

26

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

*p*

# It's Good To See You Again

29

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

29

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a treble clef and a key signature change to one flat. The melody includes a triplet of eighth notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a steady bass line and chords in the right 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 triplet of eighth notes. The piano accompaniment features a more active right hand with eighth notes and chords, while the bass line remains steady.

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 has several triplet markings. The piano accompaniment continues with a consistent harmonic support for the vocal melody.

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 triplet of eighth notes. The piano accompaniment features a final chord in the right hand and a sustained bass line.

It's Good To See You Again

43

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

43

*mf*

Detailed description: This system contains the first two systems of music. The top system is a vocal line in treble clef, starting at measure 43. It features a melodic line with a triplet of eighth notes on the word 'you'. The bottom system is a piano accompaniment in bass clef, starting at measure 43. It consists of a series of chords in the right hand and a simple bass line in the left hand. The dynamic marking *mf* is placed in the first measure of the piano part.

46

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

46

Detailed description: This system contains the third and fourth systems of music. The top system is a vocal line in treble clef, starting at measure 46. It features a melodic line with a triplet of eighth notes on the word 'ver-y'. The bottom system is a piano accompaniment in bass clef, starting at measure 46. It consists of a series of chords in the right hand and a simple bass line in the left hand.

49

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

49

Detailed description: This system contains the fifth and sixth systems of music. The top system is a vocal line in treble clef, starting at measure 49. It features a melodic line with a triplet of eighth notes on the word 'cept'. The bottom system is a piano accompaniment in bass clef, starting at measure 49. It consists of a series of chords in the right hand and a simple bass line in the left hand.

52

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

52

Detailed description: This system contains the seventh and eighth systems of music. The top system is a vocal line in treble clef, starting at measure 52. It features a melodic line with a triplet of eighth notes on the word 'but-ter-'. The bottom system is a piano accompaniment in bass clef, starting at measure 52. It consists of a series of chords in the right hand and a simple bass line in the left hand.

It's Good To See You Again

55

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

58

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

62

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

66

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

It's Good To See You Again

70

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

*mp*

75

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

*cresc poco a poco*

79

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

*f*

83

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

# It's Good To See You Again

87

No ques- tions asked. \_\_\_ Its good to see you \_\_\_ a - gain. \_\_\_\_\_

decresc.. mp

91

So good to see you \_\_\_ a - gain. \_\_\_\_\_ Lets

95

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

colla voce

rit.

# Kiss The Air

Scott Alan

Ballad (very free)

1 C Csus/F C

If I stayed with you I would

*p*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by 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 and a half note G2.

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. The right hand plays a sequence of chords: Csus/F (C-E-G-A), C major (C-E-G), and Csus/F (C-E-G-A). The left hand plays a simple bass line with a whole note C3 and a half note G2.

7 C Csus/F C

wish you well and be on my way.

7 *a tempo*

Detailed description: This system contains measures 7 through 9. The vocal line continues with the lyrics: "wish you well and be on my way.". The piano accompaniment continues with the same harmonic structure. 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 and a half note G2. The tempo marking *a tempo* is placed above the piano part in measure 9.



# Kiss The Air

10 *C*<sub>sus</sub>/*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 living your happy life behind

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

a white fence, new husband and kids Like a

*rit.* *a tempo*

28 C Csus/F C

captured bird Who yearns to sail the sky I will unlock your cage now So

*mf legato*

31 Csus/F C Csus/F

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

Kiss The Air

34 C

Good-bye \_\_\_\_\_

34 C G A m

39 C G

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

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

42 A m F

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

42

44 C G

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

44

# Kiss The Air

46 Am F C

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

46

46

*rit.*

*mp*

49 Csus/F C 3 Csus/F

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

49

*colla voce*

*p*

53

53

53

# Magic

higher key

music and lyrics by Scott Alan

Alan

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

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

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

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

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

17  $D^{min}$   $C^{min}$   $D^{min}$   $C^{min}$

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

21  $D^{min}$   $C^{min}$   $B^b$   $B^b/E^b$

mag - ic \_\_\_\_\_ and I de-serve mag - ic \_\_\_\_\_ yes I de -

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

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

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

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

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

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

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

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

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

ma-gic \_\_\_ yes mag - ic \_\_\_ and I de-serve mag - ic \_\_\_

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

I want ma - gic \_\_\_\_\_ Lost in a daze \_\_\_\_\_ tell me

48  $B^b/E^b$   $B^b$

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

50  $B^b/E^b$   $B^b$

gone be - fore you wake. \_\_\_\_\_



# Fly Away (Never Never Land)

music and lyrics by  
Scott Alan

quasi rubato

She'd tell me 'bout

*mp*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mp* (mezzo-piano) is present.

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

6  
6

Detailed description: This system contains measures 3 through 5. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with the established rhythmic pattern. Measure numbers 6 are indicated at the start of the vocal and piano staves.

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

9  
9

Detailed description: This system contains measures 6 through 8. The vocal line includes a triplet of eighth notes. The piano accompaniment continues. Measure numbers 9 are indicated at the start of the vocal and piano staves.

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

12  
12

Detailed description: This system contains measures 9 through 11. The key signature changes to one flat (B-flat major). The vocal line includes a triplet of eighth notes. The piano accompaniment continues. Measure numbers 12 are indicated at the start of the vocal and piano staves. A rehearsal mark '72' is placed above the vocal staff.

# Fly Away

16

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

16

16

Detailed description: This system contains measures 16 through 19. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "may have made up the end don't re-mem-ber much at three feet tall ex-cept". The piano accompaniment consists of two staves: the right hand has a treble clef and the left hand has a bass clef. The music features a mix of eighth and quarter notes, with some chords in the piano part.

20

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

20

20

*mf*

20

Detailed description: This system contains measures 20 through 23. The vocal line continues with the lyrics: "— for when I say Mom, let me go to nev - er nev - er land". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand. The music continues with similar rhythmic patterns and chordal structures.

24

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

24

24

24

Detailed description: This system contains measures 24 through 27. The vocal line has the lyrics: "— let me fly for one day and throw that fa-iry dust in my hair so I pre-". The piano accompaniment continues with the same instrumental texture, supporting the vocal melody.

28

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

28

28

28

Detailed description: This system contains measures 28 through 31. The vocal line concludes with the lyrics: "tend I'm fly-ing a - way I'm fly - ing a -". A triplet of eighth notes is indicated above the first measure of this system. The piano accompaniment features a more active right hand with eighth-note patterns and sustained chords in the left hand.

# Fly Away

33

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

33

33

*mf*

38

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

38

38

42

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

42

42

45

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

45

45

*mf*

# Fly Away

49

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

49

49

53

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

53

53

57

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

57

57

61

way \_\_\_\_\_ I'm fly - ing a - way \_\_\_\_\_

61

61

# Fly Away

Strong 1/2 time feel

66

And though life \_\_\_\_\_ is nev-er

71

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

75

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

79

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

# Fly Away

83

I'm fly-ing a-way

83

*f*

88

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

88

*f*

92

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

poco a poco crec.

92

*mf* poco a poco crec.

92

# Fly Away

96

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

96

96

100

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

100

100

105

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

105

105

*mp*

# Fly Away

110 *quasi rubato*

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

110 *rit.*

115

In my ne - ver ne - ver land.

115



# Now

from the musical *The Warmth of the Womb*

music and lyrics Scott Alan

## Solemn

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

*p*

This system contains the first three measures of the song. The vocal line is in 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 right hand 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 right hand 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 a quarter rest, then a quarter note, a quarter rest, and a quarter note. The second measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter rest, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note.

71

The piano accompaniment for measures 71-74 features a steady bass line of quarter notes in the left hand and chords in the right hand. The right hand chords are mostly triads and dyads, with some longer notes in the final measure.

75

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

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

75

The piano accompaniment for measures 75-78 includes a *rit.* (ritardando) marking above the second measure. The right hand features chords and some melodic fragments, while the left hand has a bass line with some longer notes.

# Say Goodbye

music and lyrics by Scott Alan

Deliberate

Vamp Vocal Last X

B $\flat$ (no3rd)

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

Lea. \* similie

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

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

8 B $\flat$ /G 3

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

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

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

Piece  
Say Goodbye

9-23-06

15  $G^b$   $D^b$

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

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

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

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

bye to the old

28  $B^b/G$

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

Piece  
Say Goodbye

9-23-06

32  $B^b(\text{no 3rd})$

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/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.*