

# Home

From *Piece the Musical*

music and lyrics by Scott Alan

Freely

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

16 E B A Home E  
dark - ness left to view I nev - er knew this form of love ex - is - ted.

21 F#m B E  
Yet deep in - side of me is where it all be - gins So hold me in your heart

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

# 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 are "a home is where the heart is meant to be and you'll". Above the vocal line, the letter "A" is placed over the first two measures, and "B" is placed over the last two measures. 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 large slur connects the piano part across measures 37, 38, and 39.

*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 are "al - ways have this home in - side of me. And we". Above the vocal line, the letters "A", "Am", "E(add9)", and "E" are placed over the first four measures. 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 46.

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 are "will walk this road to - ge - ther I'll shel - ter you from bur - den just". Above the vocal line, the letters "B" and "A" are placed over the first two measures. 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 are "lean your weight on me. and storms may bridge the dis - tance yet you will al - ways". Above the vocal line, the letters "E(add9)", "B", "Bsus", and "E" are placed over the first four measures. 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

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

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

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

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

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 the song 'Home'. It consists of three systems of music. The first system (measures 95-99) includes a vocal line with lyrics and a piano accompaniment. The piano part features a crescendo and dynamic markings of *mp* and *p*. The second system (measures 100-102) shows the vocal line with a fermata and the piano part with a *rit.* marking. The third system (measures 103-104) shows the piano part with a final chord marked (add9). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

# 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. \_\_\_\_\_

I'm a Star

11 E $\flat$ /C B $\flat$  C

I have fought I have cried. —

14 D/C D/E Em D/E Em

I've been broke I've been bruised. Yet at the end of the day, This life is what I still choose.

17 C D/C C

I am song, I am dance. — All I need is a break. This is all that I am

*cresc. poco a poco*

20 D/C A $\flat$

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

*mf*



I'm a Star

23  $E^b$   $A^b$

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

27  $E^b$   $D^b$

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

*cresc. poco a poco*

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.

33  $C$

I will risk e - v'ry - thing

*mf*

I'm a Star

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

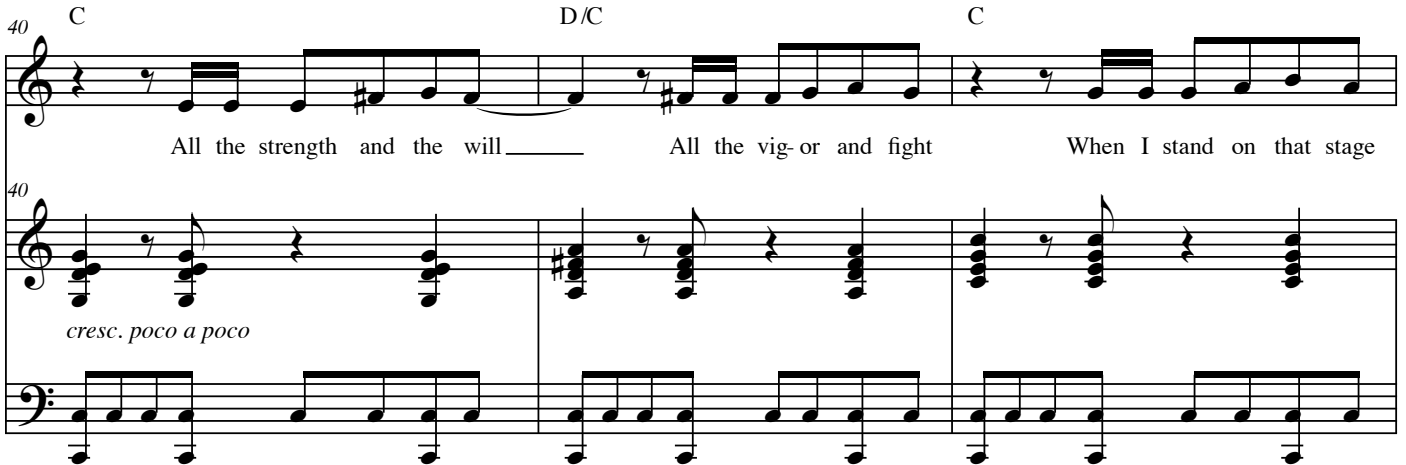
If that's what it takes I can be what you want. I know all that's at stake.



40 C D/C C

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

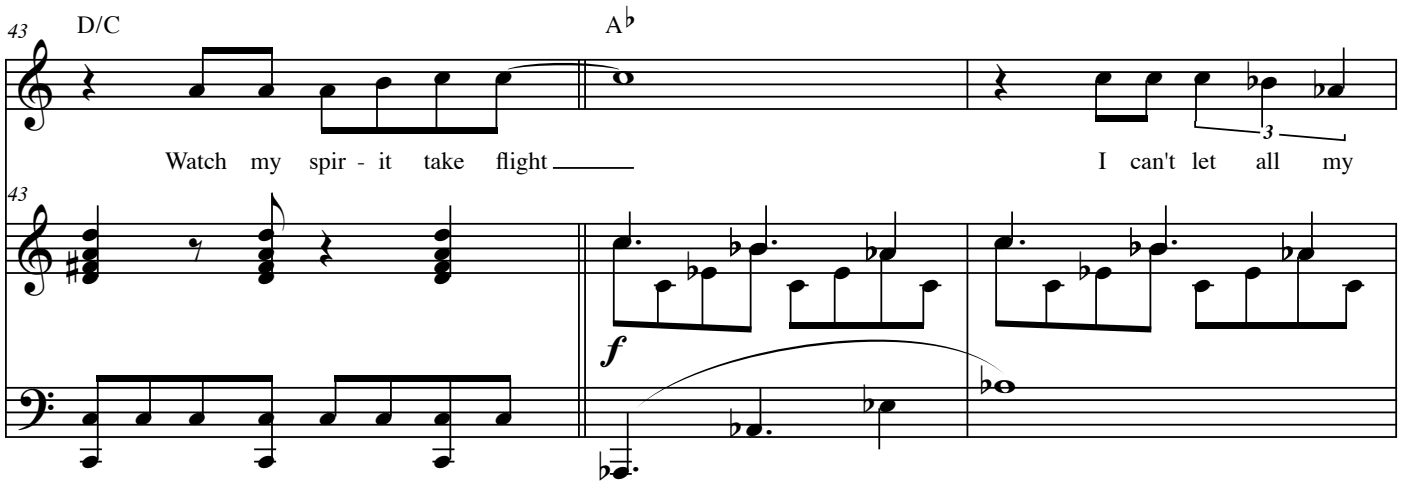
*cresc. poco a poco*



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

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

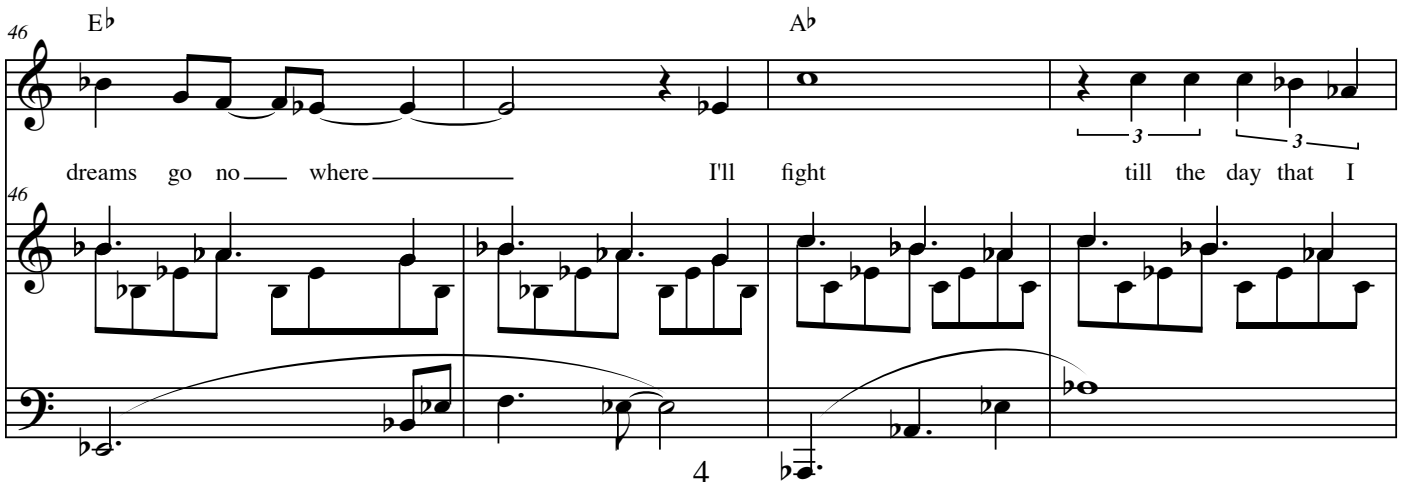
*f*



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

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

4



I'm a Star

50  $E^b$   $D^b$   
fi - n'ly get there To see my name bright in lights Up there

50

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

53

56  $B^b m$   $D^b$   $E^b/D^b$   $D^b$   
Im a star

56

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

61

# 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 begins with a whole rest for the first four measures, then enters with a half note 'I'm' on measure 5, a quarter note 'walk-ing' on measure 6, a quarter note 'towards' on measure 7, a quarter note 'noth-ing.' on measure 8, a quarter rest on measure 9, a quarter note 'On' on measure 10, a quarter note 'this' on measure 11, a quarter note 'deso -' on measure 12, and a quarter note 'late' on measure 13. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand. Chords G and Bb/G are indicated above the staff.

8

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

Detailed description: This system contains measures 8 through 12. The voice part continues with a quarter note 'road.' on measure 8, a quarter note 'I'm' on measure 9, a quarter note 'search-ing' on measure 10, a quarter note 'for' on measure 11, a quarter note 'com -' on measure 12, a quarter note 'fort' on measure 13, a quarter note 'a' on measure 14, a quarter note 'place' on measure 15, a quarter note 'to' on measure 16, a quarter note 'call' on measure 17, a quarter note 'my' on measure 18, a quarter note 'own.' on measure 19, a quarter rest on measure 20, a quarter note 'I'm' on measure 21, and a quarter note on measure 22. 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 staff.

13

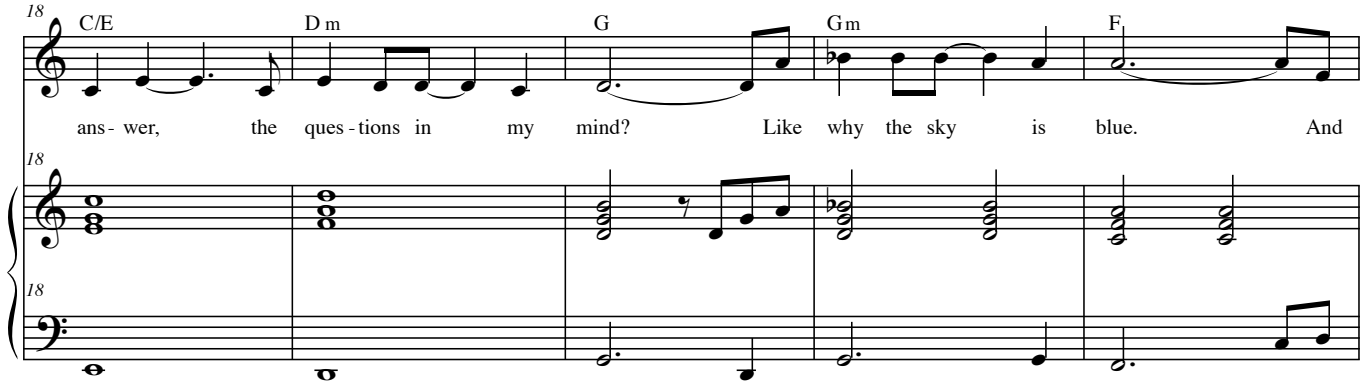
scared of where I'm head-ing. When will this fear sub - side? When will I fin' - ly

Detailed description: This system contains measures 13 through 17. The voice part continues with a quarter note 'scared' on measure 13, a quarter note 'of' on measure 14, a quarter note 'where' on measure 15, a quarter note 'I'm' on measure 16, a quarter note 'head-ing.' on measure 17, a quarter rest on measure 18, a quarter note 'When' on measure 19, a quarter note 'will' on measure 20, a quarter note 'this' on measure 21, a quarter note 'fear' on measure 22, a quarter note 'sub -' on measure 23, a quarter note 'side?' on measure 24, a quarter rest on measure 25, a quarter note 'When' on measure 26, a quarter note 'will' on measure 27, a quarter note 'I' on measure 28, a quarter note 'fin' -' on measure 29, and a quarter note 'ly' on measure 30. The piano accompaniment continues with the same rhythmic pattern. Chords C, G/B, Bb, F/A, and F are indicated above the staff.

# 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 - fraid 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>

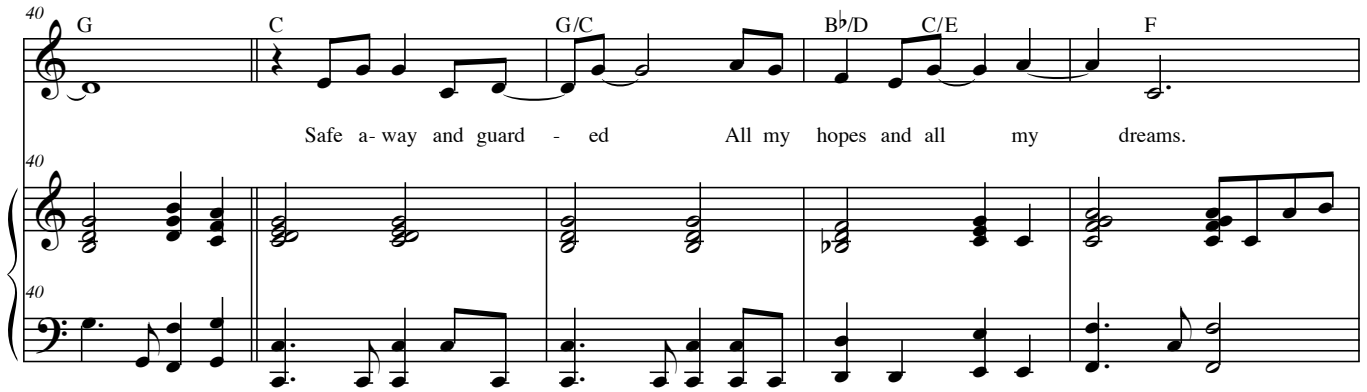
sun - ken the un - known. And is lost and bar - i - cad - ed. Long - ing to be shown.



# If I Own Today

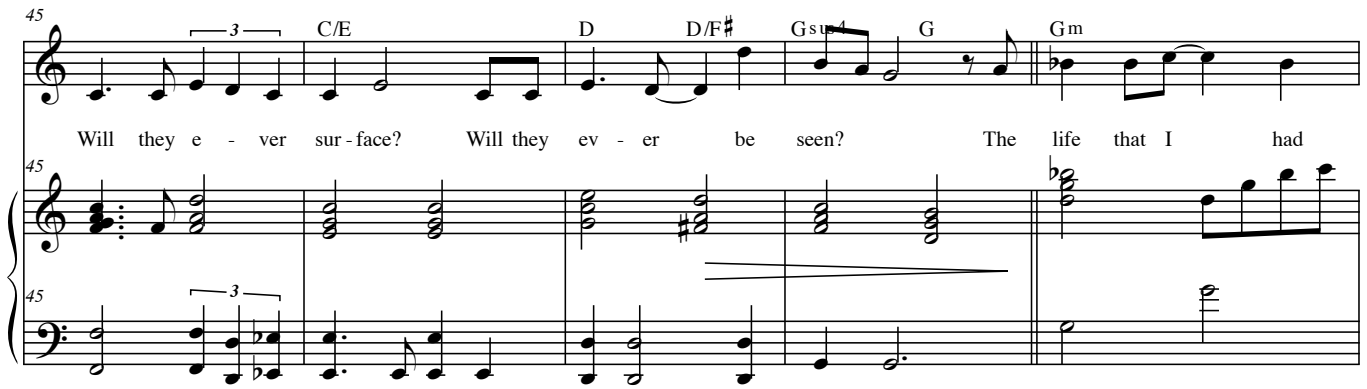
40 G C G/C B $\flat$ /D C/E F

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



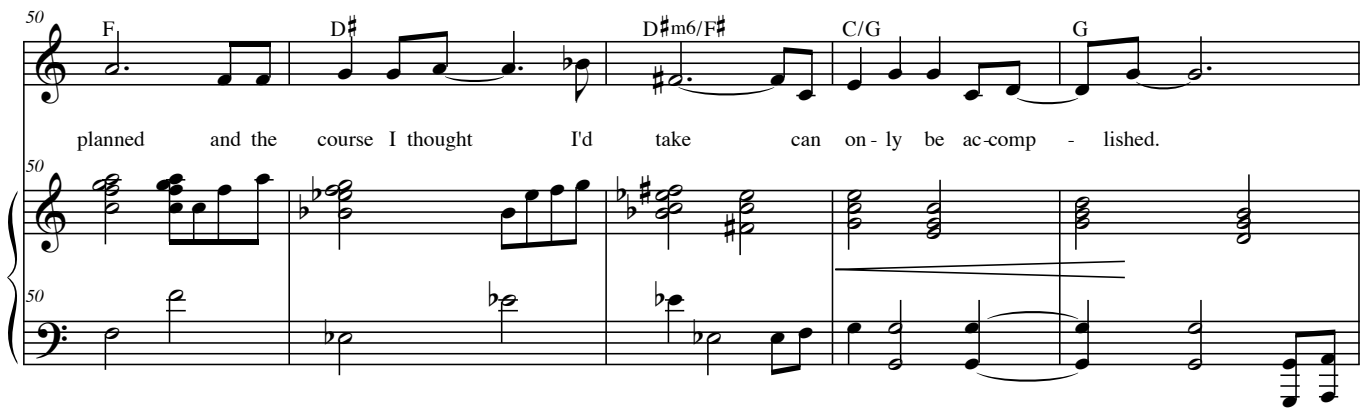
45  $\overbrace{3}$  C/E D D/F $\sharp$  Gsus4 G Gm

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



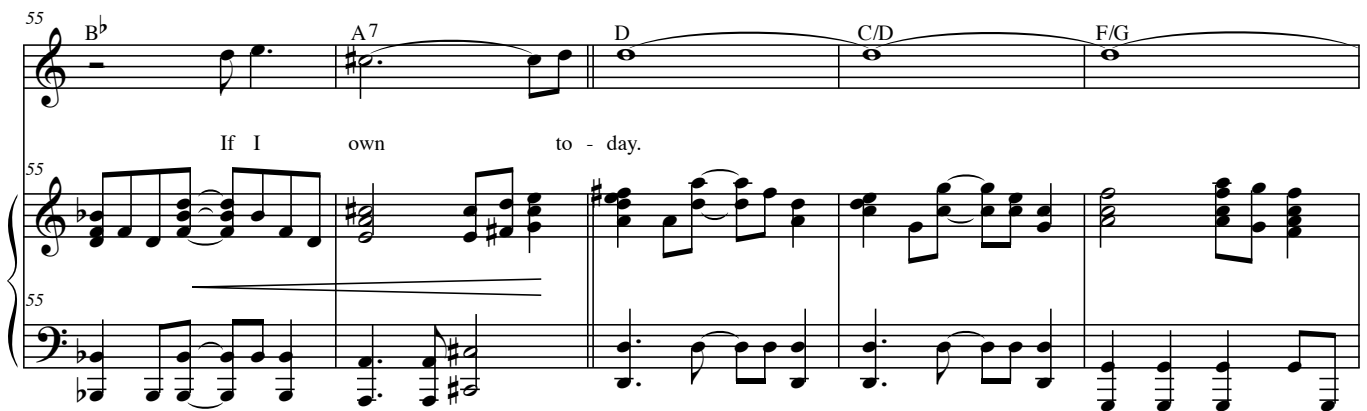
50 F $\sharp$  D $\sharp$  D $\sharp$ m6/F $\sharp$  C/G G

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

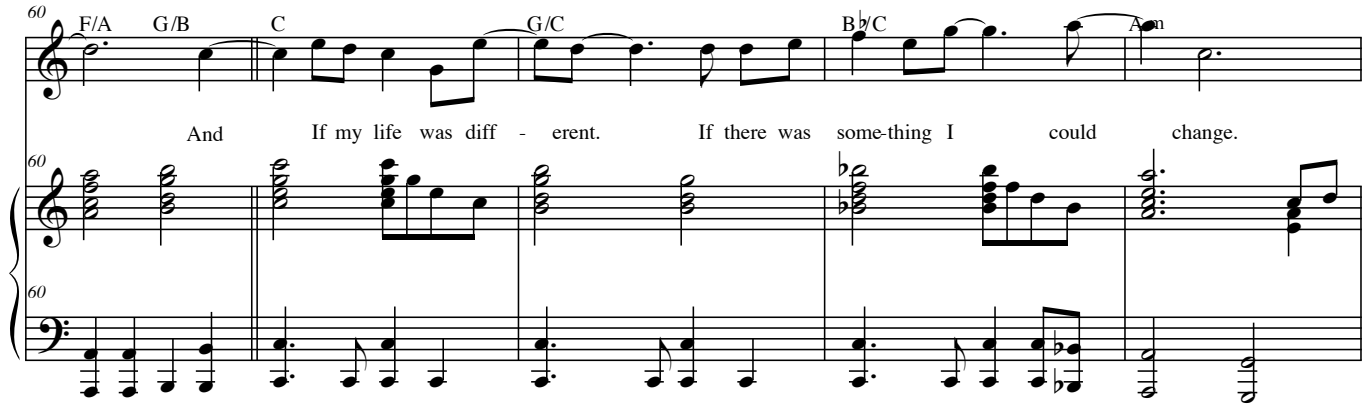
If I own to - day.



If I Own Today

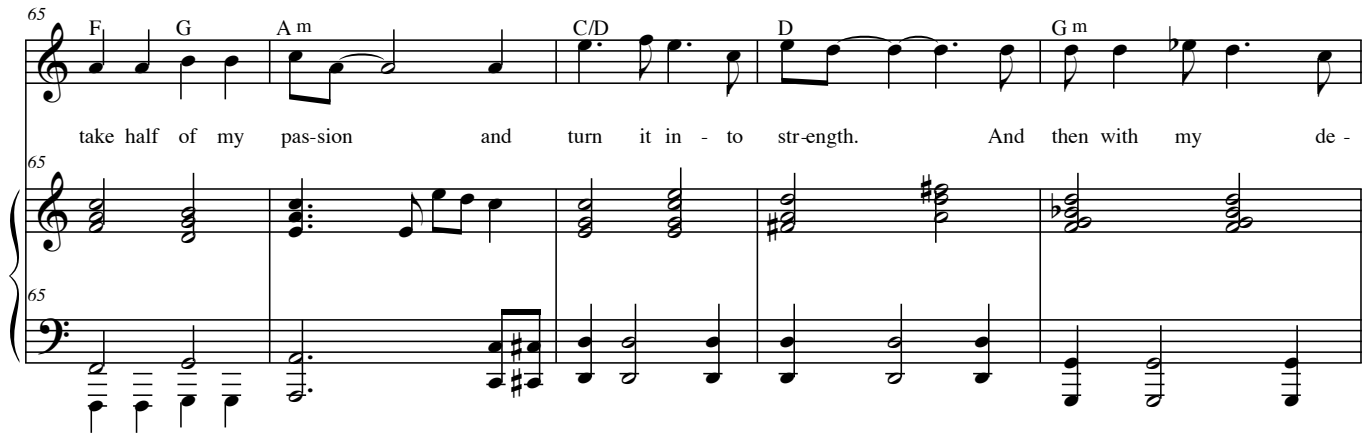
60 F/A G/B C G/C B $\flat$ /C A $\flat$ m

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



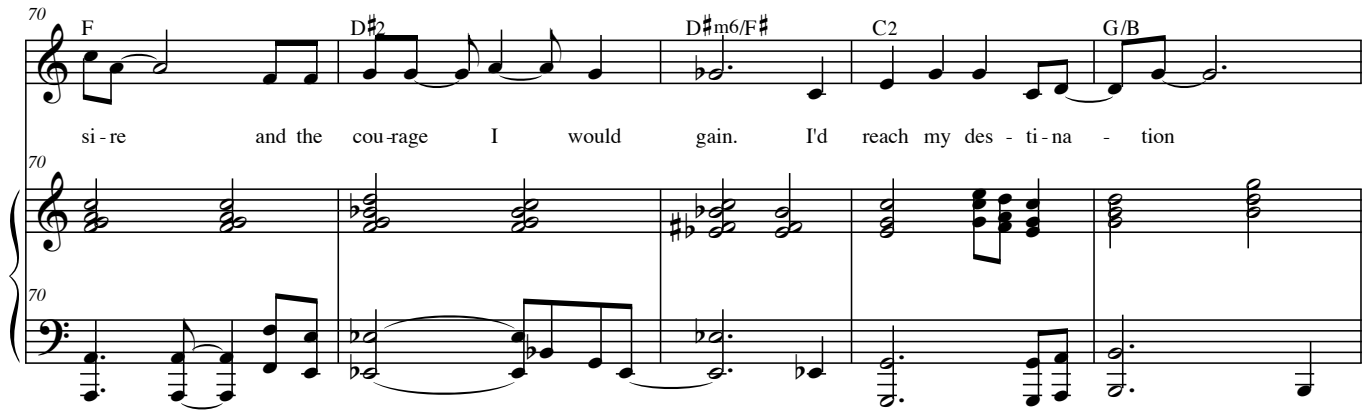
65 F G A m C/D D G m

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



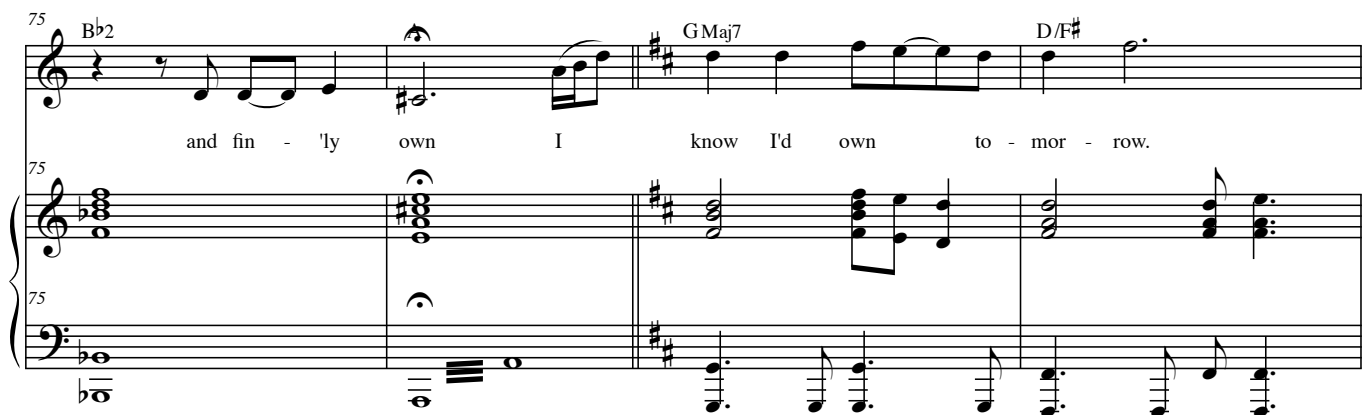
70 F D $\sharp$ 2 D $\sharp$ m6/F $\sharp$  C2 G/B

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 $\flat$  A

If I own to - day.

79

83

A

The image shows a musical score for the song "If I Own Today". It consists of two systems of music. The first system starts at measure 79 and includes a vocal line and a piano accompaniment. The vocal line has two measures with notes and lyrics: "If I own to - day." The piano accompaniment has two staves (treble and bass clef) with chords and melodic lines. The second system starts at measure 83 and also includes a vocal line and a piano accompaniment. The vocal line has two measures with notes. The piano accompaniment has two staves with chords and melodic lines. Chord symbols B $\flat$  and A are placed above the first two measures of the first system, and A is placed above the first two measures of the second system. Measure numbers 79 and 83 are placed at the beginning of their respective systems.



# 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?

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

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

32

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

32

36

Don't leave \_\_\_\_\_ an-y de-tails \_\_\_\_\_ out. \_\_\_\_\_ If you found love \_\_\_\_\_ Ill be hap-py for

36

39

you, I promise. Its good to see \_\_\_\_\_ you \_\_\_\_\_ a-gain.

39

# 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 measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a series of chords in the right hand and a single bass note in the left hand.

46

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

46

Detailed description: This system contains measures 3 and 4. The vocal line continues with a triplet of eighth notes (D5, E5, F5), followed by a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with chords in the right hand and a 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 measures 5 and 6. The vocal line begins with a triplet of eighth notes (G4, A4, B4), followed by a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features sustained chords in both hands.

52

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

52

Detailed description: This system contains measures 7 and 8. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. 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

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

mp

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 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. The chords are C, Csus/F, and C.

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 chord progression: Csus/F, C, Csus/F.

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. The chords are C, Csus/F, and C.



# 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  
Am

21 G

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

23 F To Coda  $\oplus$  C Csus/F C Csus/F

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

*rit.* *a tempo*

28 C Csus/F C

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

*mf legato*

31 Csus/F C Csus/F

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

Kiss The Air

34 C

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

34 C G A m

39 C G

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

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

42 A m F

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

42

44 C G

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

44

# Kiss The Air

46 Am F C

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

46

46

*rit.*

*mp*

49 Csus/F C 3 Csus/F

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

49

*colla voce*

*p*

53

53

53

*p*

# Magic

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, while 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 begins with a vocal line starting on measure 5. The lyrics are: "Lost in a daze \_\_\_ con - fused by these e - mo-tions Should I have stayed so deep-ly in his arms". The piano accompaniment continues with chords and a bass line. Chord symbols above the vocal line are B $\flat$ , B $\flat$ /E $\flat$ , B $\flat$ , and B $\flat$ /E $\flat$ . There is a triplet of eighth notes in the vocal line on the word "deep-ly".

The third system of music begins with a vocal line starting on measure 9. The lyrics are: "no man I've known \_\_\_ has ev er seemed to touch \_\_\_ me \_\_\_ the way he did. \_\_\_\_\_ My heart wants to". The piano accompaniment continues with chords and a bass line. Chord symbols above the vocal line are B $\flat$ , B $\flat$ /E $\flat$ , B $\flat$ , and B $\flat$ /E $\flat$ . There is a triplet of eighth notes in the vocal line on the word "no".

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

*mp*

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

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

3

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  
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 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.

# 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 measure 22. 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.

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 marked above the first measure of this system. The piano accompaniment features a more active bass line in the final measures.

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

53 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

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

quasi rubato

110

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

110

110

*rit.*

115

In my ne - ver ne - ver land.

115

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 across the first two measures.

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

4

This system contains measures 4 through 7. The vocal line continues with a melodic phrase. The piano accompaniment features a steady harmonic accompaniment with a long, sweeping melodic line in the bass clef across measures 6 and 7.

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

9

This system contains measures 9 through 12. The vocal line continues with a melodic phrase. The piano accompaniment features a steady harmonic accompaniment with a long, sweeping melodic line in the bass clef across measures 10 and 11.

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 consists of four measures. The right hand plays chords: a triad of G4, Bb4, and D5 in the first measure; a triad of G4, Bb4, and D5 in the second measure; a triad of G4, Bb4, and D5 in the third measure; and a triad of G4, Bb4, and D5 in the fourth measure. The left hand plays a single note, G3, in the first and second measures, and a single note, G3, in the third and fourth measures.

75

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

The vocal line consists of four measures. The first measure contains a quarter rest, a quarter note, a quarter note, and a quarter note. 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 quarter note, a quarter note, and a quarter note.

75

*rit.*

The piano accompaniment consists of four measures. The right hand plays chords: a triad of G4, Bb4, and D5 in the first measure; a triad of G4, Bb4, and D5 in the second measure; a triad of G4, Bb4, and D5 in the third measure; and a triad of G4, Bb4, and D5 in the fourth measure. The left hand plays a single note, G3, in the first and second measures, and a single note, G3, in the third and fourth measures.

# 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 -

15 *mf*

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 -

19 *mf*

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

bye ————— to the old —————

23 *f*

28  $B^b/G$

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

28 *f*

Piece  
Say Goodbye

9-23-06

32  $B^b$ (no 3rd) 3 3

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

35  $B^b/G$  3  $B^b$ (no3rd)/C 3

mo-ment I felt The old me start to die— a ca - reer on the rise— no one else to pro-tect I start-ed

39  $F^{sus}$  3 3  $G^b$

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

43  $D^b$  3 3

got - ten her pride— Say hel - lo to the girl— who is ris - ing in - side— She won't



Piece  
Say Goodbye

9-23-06

46 B/E $\flat$  3 3 D $\flat$  B/E $\flat$  D $\flat$ /F E

hold back my life \_\_\_ can't sit here and re-pent \_\_\_ Show me how to Say Good - bye \_\_\_

50 E/G $\sharp$  3 F $\sharp$ m7 3

There was a light \_\_\_ with - in me But then it start - ed fad - ing

53 E 3 D 3 E/G $\sharp$  3

I lost the some - one I had al - ways dreamed I'd be I need to stop \_\_\_ pre - tend - ing

56 F $\sharp$ m7 3 E D

That I can't change \_\_\_ my end - ing You'd ne - ver \_\_\_ let \_\_\_ my spir it die this way \_\_\_

Piece  
Say Goodbye

9-23-06

59

Who says good-bye when life's just be-gin-ning Say hel-

63

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

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

66

B/E<sup>b</sup> 3 D<sup>b</sup> B/E<sup>b</sup> D<sup>b</sup>/F

breath-ing the air Yes-ter-days old co-coon will hatch a new but-ter-fly Show me how to Say good-

70

E B<sup>b</sup>(no3rd)/G

bye to the old

Piece  
Say Goodbye

9-23-06

75  $G^b$

And wel- come the new Good -

79  $B^b(\text{no3rd})$

bye

*rit.*