

The Songs of Scott Alan

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Always

Slowly with feeling (♩ = c. 74)

music and lyrics Scott Alan

A^b *A^b*

If there are times

4 *C m/G*

you find that you are feeling weak lie

7 *A^b* *C m/G*

next to me I'll hold you til you fall a-sleep.

Always

10 C m/G F m D^b(add2)

At an-y-time of day there's no-thing to ex - plain, I'm al-ways on your

13 A^b A^b

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^b

— 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^b A^b

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)

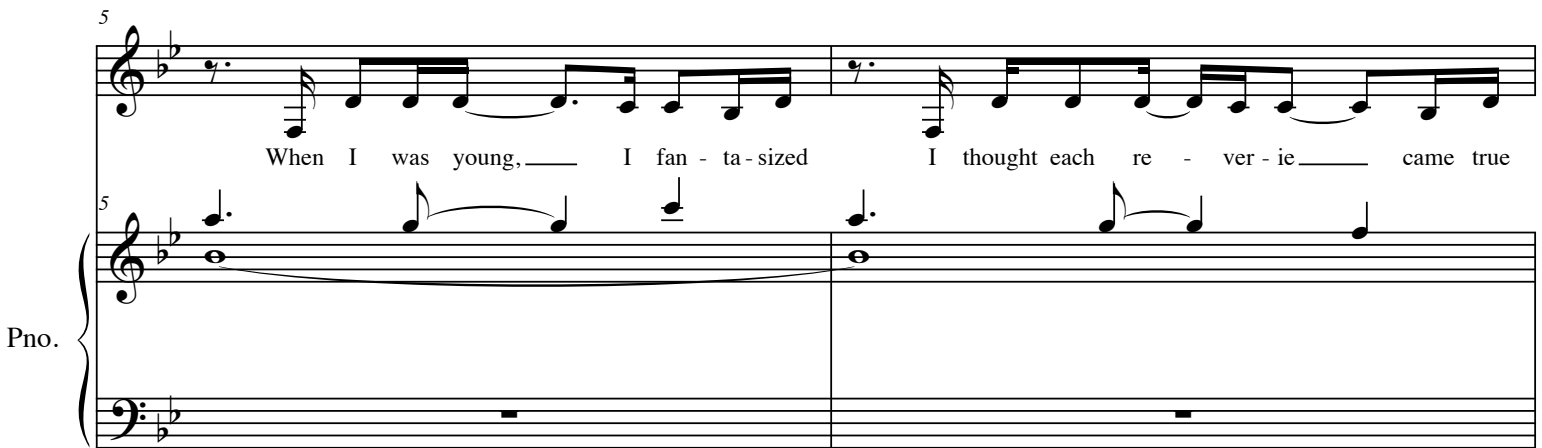
Piano



p

The piano introduction consists of four measures. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a sequence of eighth notes: F3, G3, Ab3, Bb3, Ab3, G3, F3. The notes are beamed together in pairs across the four measures.

5

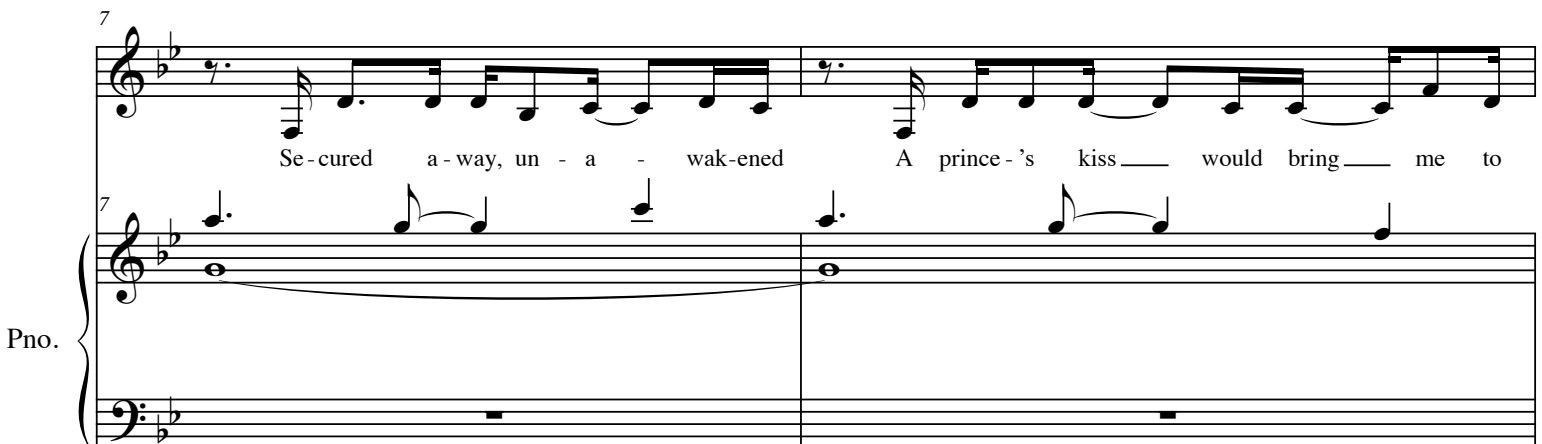


When I was young, I fan - ta - sized I thought each re - ver - ie came true

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 in the right hand mirrors the vocal line. The left hand plays a sequence of eighth notes: F3, G3, Ab3, Bb3, Ab3, G3, F3.

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 in the right hand mirrors the vocal line. The left hand plays a sequence of eighth notes: F3, G3, Ab3, Bb3, Ab3, G3, F3.

And There It Is

2
9

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

11

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

13

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

16

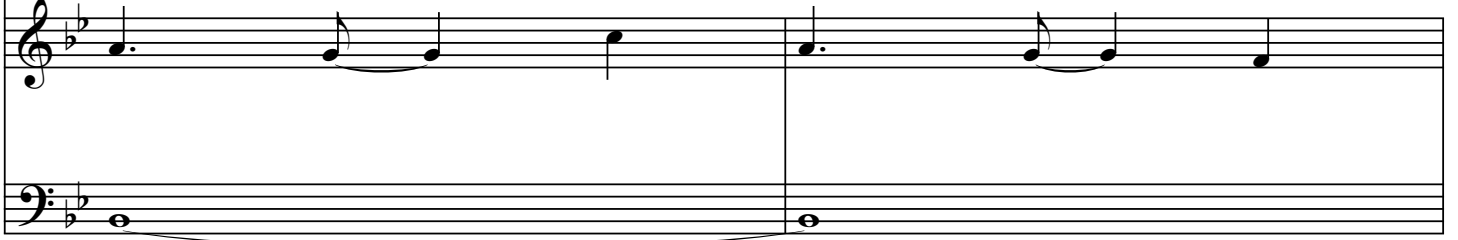
- a-way And there it is-

21



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

21

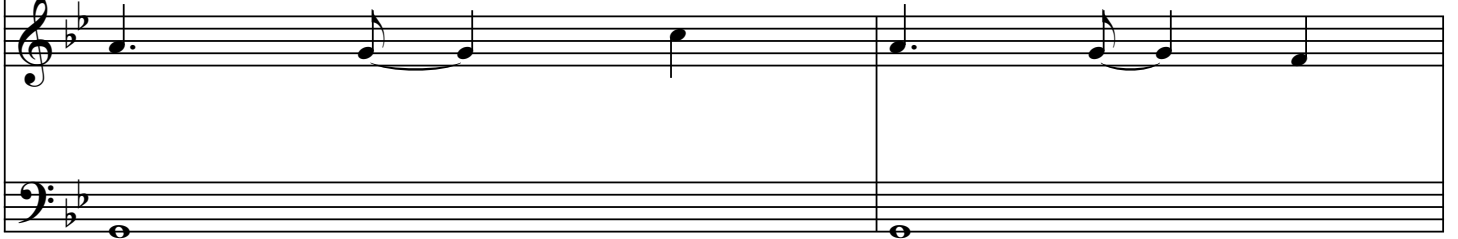


23



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

23

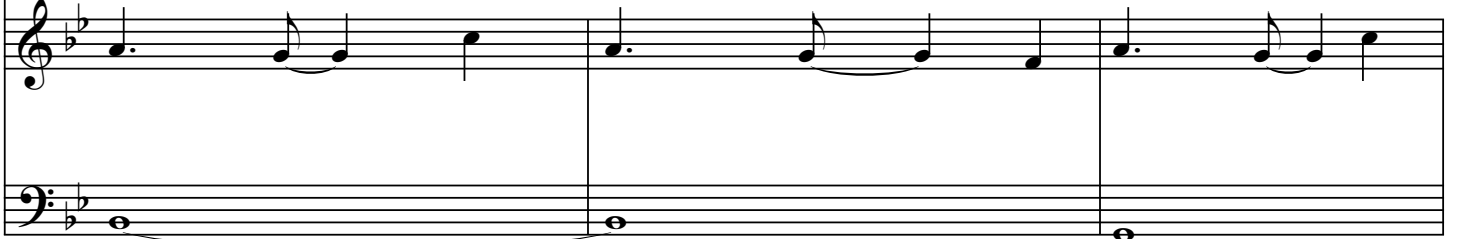


25



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

25

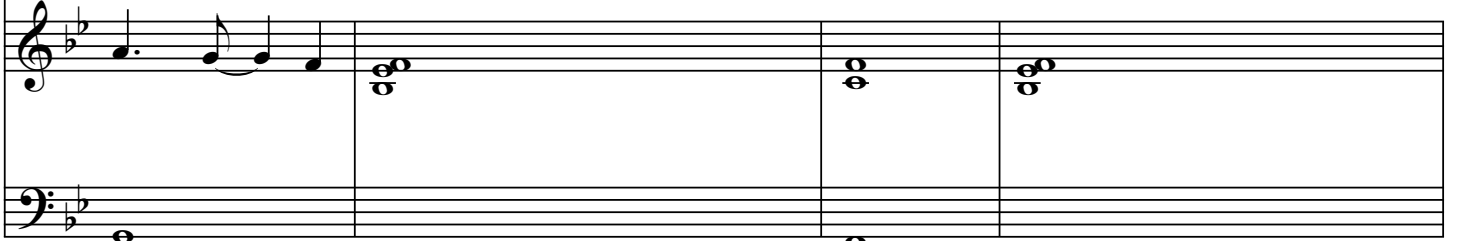


28



all ___ He's not a-fraid to show his af-fec-tion He's not a-fraid to fall deep-ly ___

28



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.

Behind These Walls

from the CD Keys

music and lyrics by Scott Alan
arrangement by Barbara Anselmi

♩ = 66

Piano

mp

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

You chose to leave

Pno.

4

I was-n't gon-na beg you to stay You made up your mind__

4 Bm-5/E A

Pno.

6

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

6 Bm-5/E A

Behind These Walls

2
8

When I should have been protect-ing my heart Now, noth-ing mat-ters

Piano accompaniment chords: Bm/E, F#m, C#m7, F#m

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

Piano accompaniment chords: A/D, E

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

Piano accompaniment chords: A/D, E, A, E/G#, F#m, A/E

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

Piano accompaniment chords: D, A/C#, Bm7, E, A, C#m7

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 line above contains the 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 line above contains the 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 line above contains the 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 line above contains the 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 -

Pno. *ad lib/make it full!*

A E/G# F#m A/E

53

hind these walls, I'm liv - ing Be - hind these walls, I'm breath - ing Be -

Pno.

D A/C# D A/C#

55

hind these walls, I'm not missing you Be - hind these walls, I'm not mis-sing

Pno.

D D/E F#m B7 D D/E

rit.

58

you

Pno.

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

20

17:

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

24

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

28

17&Katherine:

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

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

49

49

53 17,K,35:

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

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:

Dry a - way the

F#m Bm7 E7

7 tears. Lay a - side your fears. No more pain For my love

12

12 and when the an - gels come I

Piece
9. Goodnight

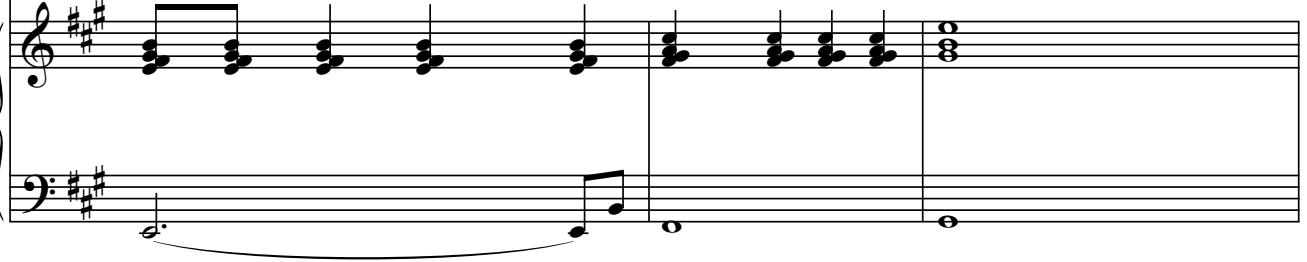
2

15



know that they — will treat — you — well — and they will pull —

15

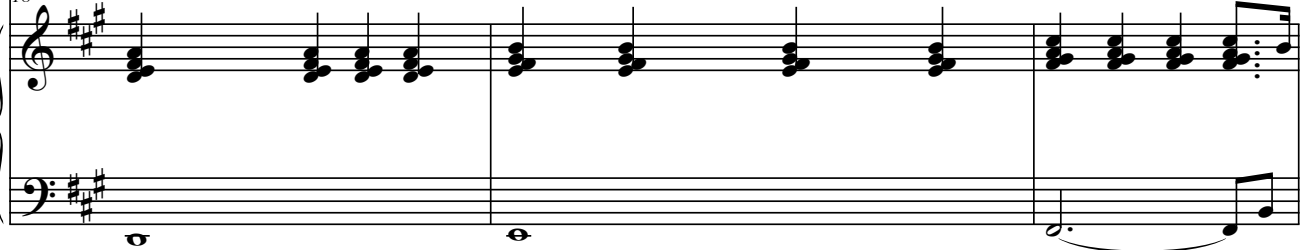


18



— you through — and lift you — from what — has held — you — down —

18

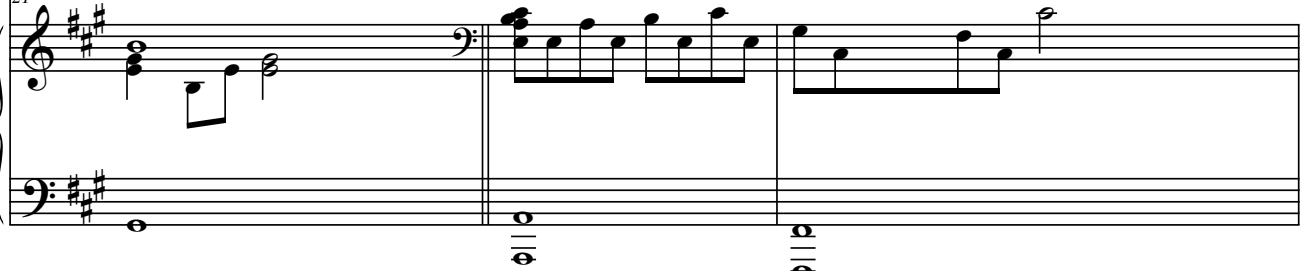


21



There's a heav - - - en out there — and it a - waits —

21

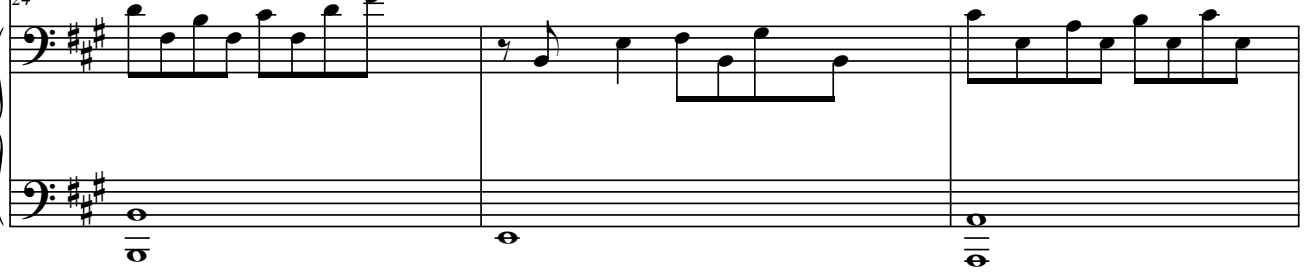


24



— just for — you — so close your — eyes — and —

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 —

39

42

for when I do — ar - rive — I want your face to

42

44

be the first — face — that — I see — So dry a - way

44

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

15 C2/G C G C

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

15 *f* *mf*

20 Am C5/F

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

20

24 Gsus4 C

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

24 *mp*

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

28

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in treble and bass clefs. The score includes various musical notations such as chords (C2/G, C, G, C, Am, C5/F, Gsus4), dynamics (*f*, *mf*, *mp*), and articulation marks (accents, slurs). The lyrics are written below the vocal line. The piece is in a 4/4 time signature and features a mix of eighth and quarter notes, with some triplet markings.

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!

60

VAMP

f

mp

G C2 F

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

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^b* *E^b/G* *F sus4*

Be-cause there was some-thing real there There was ³a con - nec - tion in - side his

73 *Cm7* *E^b* *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

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"

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 (C). 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*

A Tempo

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

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

66 **Bm7** **E(add9)** **D**
A world a-way from love that I'd ev-er known No mat-ter where the

71 **A maj7** **D(add9)** **A(add2)** **G**
jour-ney leads you if your path leads to some-place new You'll al-ways have a home

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 *Freely* *A Tempo*

F#sus4 E (add9) E m6 B

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

95 *mp* *p*

100 *rit.* *allegro*

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 vocal line starts with a rest, then has notes for 'and you'll al - ways have a home in - side of me.' The piano accompaniment features chords and melodic lines in both hands. The second system (measures 100-102) shows the vocal line with rests and the piano accompaniment with a 'rit.' (ritardando) marking and an 'allegro' marking. The piano accompaniment ends with a double bar line. The key signature is F# major (three sharps) and the time signature is 4/4.

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 D^b A^b/C $B^b m$ E^b $E^b m$

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

23 D^b B $B m6/D$ A^b2/E^b A^b E^b G^b

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

Tempo

29 F B^b F/B^b D^b $E^b sus4$ E^b A^b

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

35 E^b/A^b G^b/A^b D^b A^b/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



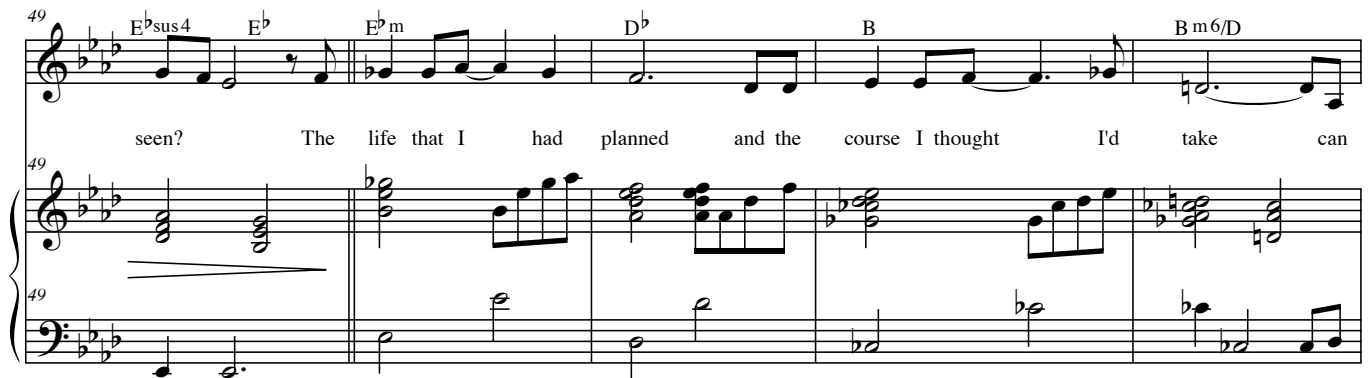
44 G^b/B^b A^b/C D^b A^b/C B^b B^b/D

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

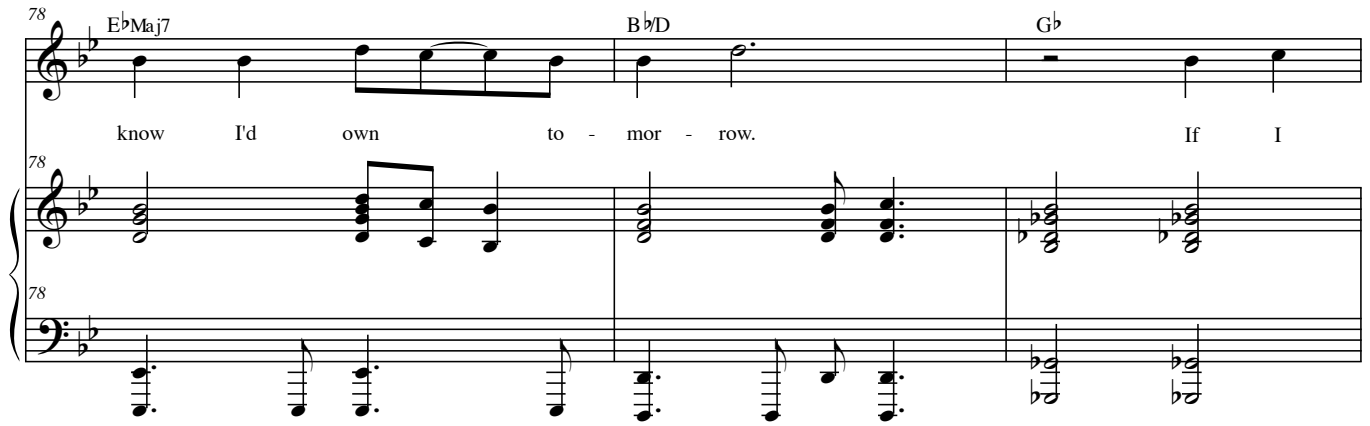
strength. And then with my de - si - re and the cou - rage I would gain. I'd

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

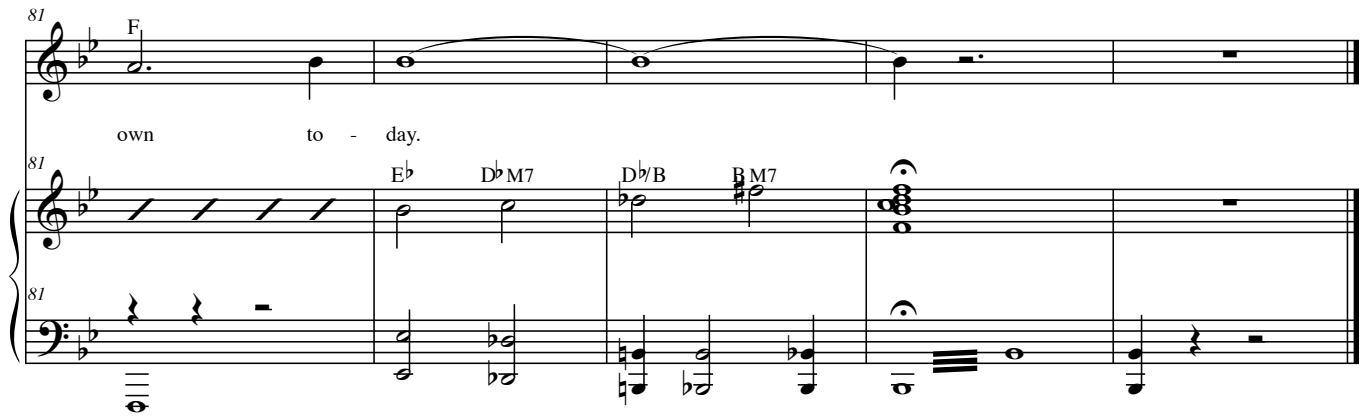
know I'd own to - mor - row. If I



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 \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 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 E m D/E E m C

I can be what you want I know all that's at stake. All the strength and the will—

36

39 D/C C D/C

— All the vig- or and fight. When I stand on that stage Watch my spi-rit take flight.

39

42 A^b E^b

— There's a dream I've an - ti - ci - pa - ted. —

42

mf

45 A^b E^b

— Just you wait 'cause I know I'll be cel - e - brat - ed. —

45

49 D^b I'm a Star E^b/D^b

I just need you to see All the hope and the drive This is

49

cresc. poco a poco

52 D^b B^bm/D^b 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^b

E^b

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

I'm a Star

78 A^b

E^b

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. Chords A^b and E^b are indicated above the staff.

81

D^b

E^b/D^b

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 fermata in measure 83. The piano accompaniment continues with eighth notes in the right hand and a bass line. Chords D^b and E^b/D^b are indicated above the staff.

84

D^b

B^bm/D^b

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 eighth notes with a fermata in measure 85. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line. Chords D^b and B^bm/D^b are indicated above the staff.

86

B^bm

D^b

E^b/D^b

D^b

Im a star

86

Detailed description: This system contains measures 86, 87, 88, and 89. The vocal line has a whole rest in measure 86, followed by eighth notes in measure 87, and eighth notes with a fermata in measure 88. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line. Chords B^bm, D^b, E^b/D^b, and D^b are indicated above the staff.

91 Eb/D \flat F I'm a Star G m7/F F

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-³mond and Bel - la? How's the new place? ___

mp

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment (grand staff) features a melody in the right hand with eighth notes and chords, and a bass line in the left hand with a long note and moving eighth notes. The dynamic marking is *mp*.

20

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

20

Detailed description: This system contains measures 4-6. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains a similar rhythmic pattern. The dynamic marking is *mp*.

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 7-9. The vocal line has a triplet of eighth notes (A4, B4, C5) followed by quarter notes D5, E5, and F5. The piano accompaniment features a triplet of chords in the right hand and sustained notes in the left hand. The dynamic marking is *p*.

26

___ I think, its time we talked a-bout ___ things. Talked ³a-bout the past ___ and the

26

Detailed description: This system contains measures 10-12. The vocal line has quarter notes G4, A4, B4, and C5. The piano accompaniment features chords in the right hand and sustained notes in the left hand. The dynamic marking is *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 treble clef, starting with a key signature of three flats and a 3/4 time signature. It features a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bottom staff is a piano accompaniment in bass clef, consisting of a steady bass line with 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 next two staves. The vocal line continues with a melodic line that includes a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

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 third and fourth staves. The vocal line features several triplet markings over eighth notes. The piano accompaniment provides harmonic support with chords and a bass line.

39

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

39

Detailed description: This system contains the final two staves. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a sustained chord in the right hand and a bass line.

It's Good To See You Again

43

No one ___ makes me laugh like you ³ do. ___ It's a gift, ___ a

mf

46

ver-³y 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.

f

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-measure rest, followed by the lyrics 'If I stayed with you I would'. The piano accompaniment begins with a first-measure rest, then plays a series of chords and moving lines in the right hand, and a simple bass line in the left hand. A piano (*p*) dynamic marking is present in the second measure.

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 similar harmonic support. Measure numbers 4, 5, and 6 are indicated below the piano part.

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 concludes with the lyrics 'wish you well and be on _____ my way. _____'. The piano accompaniment features a more active texture in the final measure, marked *a tempo*. Measure numbers 7, 8, and 9 are indicated below the piano part.

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
Am

21 G

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

21

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

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

23 *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

28 *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 —

31

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 Csus/F

42 Am 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. 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".

6 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." is shown above the final measure.

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".

10 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 shown above the final measure.

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

slight groove

21

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

21

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

Measures 26-28 of the vocal line. The melody starts with a quarter note on G4, followed by eighth notes on A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are three triplet markings over the final notes: G4, F4, E4.

26

Piano accompaniment for measures 26-28. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some chords. Measure 28 ends with a fermata over a chord.

29

knights and the kings and the war - i ors and the thous and men___ who claimed to love me_____ nev-er

Measures 29-31 of the vocal line. The melody starts with a quarter note on G4, followed by eighth notes on A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are three triplet markings over the final notes: G4, F4, E4.

29

Piano accompaniment for measures 29-31. The right hand features a complex chordal texture with many notes. The left hand has a bass line. Measure 31 ends with a fermata over a chord labeled 'F/C'.

32

could But I want you to try Joe___ if you suc - ceed I'll give you ev - ry thing all my

Measures 32-34 of the vocal line. The melody starts with a quarter note on G4, followed by eighth notes on A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are three triplet markings over the final notes: G4, F4, E4.

32

Piano accompaniment for measures 32-34. The right hand has chords and moving lines. The left hand has a bass line. Measure 32 starts with a piano (*p*) dynamic and a C6 chord. Measure 33 has an A minor (*A min*) chord and a mezzo-forte (*mf*) dynamic. Measure 34 ends with a fermata over a chord with a triplet marking.

35 ³ 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 ³

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^b, F.

42

— and I de - serve mag - - - - ic —

Piano accompaniment for measures 42-43, including chord labels: F/B^b, 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 treble clef with a key signature of three flats and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. The piano part features a sustained bass note in the left hand and chords in the right hand. A piano dynamic marking (*p*) is present in the first measure.

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

This system contains measures 4 through 7. The vocal line continues with the lyrics. The piano accompaniment continues with sustained bass notes and chords. Measure 7 ends with a fermata over the final chord.

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 the lyrics. The piano accompaniment continues with sustained bass notes and chords. Measure 11 ends with a fermata over the final chord.

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 is in a minor key with a key signature of three flats. It features a mix of quarter, eighth, and sixteenth notes, with some rests. The lyrics are placed below the notes.

71

The piano accompaniment for measures 71-74. The right hand plays chords, and the left hand plays a bass line. There are some long notes and rests in both hands.

75

I hope your do - ing well, ___ now. ___

The vocal line consists of four measures. It starts with a rest, followed by a melody of quarter and eighth notes. The lyrics are placed below the notes.

75

The piano accompaniment for measures 75-78. It includes a *rit.* (ritardando) marking above the second measure. The right hand has chords and some rests, while the left hand has a bass line with some long 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 sus 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_{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^b D^b

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

66

B/E^b 3 D^b B/E^b D^b/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^b(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 melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

5

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

The second system begins with a vocal line on a treble clef staff, starting at measure 5. The lyrics are "I don't know _____ where to-mor - row finds _____ me _____ The". The piano accompaniment continues on the grand staff (treble and bass clefs). The piano part features a steady accompaniment with chords and moving lines in both hands.

8

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

The third system continues the vocal line on a treble clef staff, starting at measure 8. The lyrics are "on - ly thing I know is where I'm stand - ing _____ now. _____ In this life _____ there's nev - er". The piano accompaniment continues on the grand staff. The piano part features a steady accompaniment with chords and moving lines in both hands.

The Distance You Have Come

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 features a melodic line with lyrics. The piano accompaniment consists of a treble and bass staff with chords and a simple bass line.

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 lyrics. The piano accompaniment includes some dynamic markings like *v* and *mf*.

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 continues with lyrics. The piano accompaniment continues with chords and a bass line.

38 ___ if you could have won ___ Keep your eyes up - on ___ the road ___ keep

This system contains measures 38 and 39. The vocal line continues with lyrics. The piano accompaniment continues with chords and a bass line.

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.

46

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

The Distance You Have Come

48 reach that ___ place ___ when you're miles from where ___ you start - ed ___

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

50 don't for-get ___ the dis - tance ___ you have ___ come. ___ And there'll be

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

53 rock it out a little!

53 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.

55 won - der - ing if ___ the world ___ real - ly 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 and eighth notes, and a treble line with chords and some melodic fragments. The lyrics are: "keep on go - ing, keep ___ on driv - ing on ___ Cause the".

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 vocal line continues with a treble clef and a key signature of one sharp. The melody includes a long note in measure 60. The piano accompaniment has a bass line with quarter notes and a treble line with chords and some melodic lines. The lyrics are: "sign a-head, ___ will soon be be-hind you ___ And when you".

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 two sharps (F# and C#). The vocal line starts with a treble clef. The piano accompaniment features a bass line with quarter notes and a treble line with chords and some melodic lines. The lyrics are: "reach that ___ day ___ when you con - quer what's ___ be - hind ___ you. ___".

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 two sharps. The vocal line starts with a treble clef. The piano accompaniment features a bass line with quarter notes and a treble line with chords and some melodic lines. The lyrics are: "Don't for - get ___ the fight ___ it took ___ to get ___ you there. ___ And when you".

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 minor key and 4/4 time. 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 support for the vocal line.

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 includes a dynamic marking of *mp* (mezzo-piano) in the final measure. The music concludes with a sustained chord in the piano.

23

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

Piano accompaniment for measures 23-25, featuring a treble and bass clef with chords and melodic lines.

26

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

Piano accompaniment for measures 26-28, featuring a treble and bass clef with chords and melodic lines.

29

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

Piano accompaniment for measures 29-31, featuring a treble and bass clef with chords and melodic lines, including a triplet in the vocal line.

32

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

Piano accompaniment for measures 32-34, featuring a treble and bass clef with chords and melodic lines.

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 ___

The Journey

6

49

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