

Evan Swanson
Copyist Portfolio
Compiled June 2023
evanswansonpiano@gmail.com
evanswansonpiano.com

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Full Score

28

stacc

G Cm G Cm G Cm Ab(#4) f G7

"Shock of it All" (Swing) ♩ = 200

33

Vln

34 35 36

Vel

+Cl

D/A G#°7 F#°7 f Bb13(b9) A9 mf

Bs VI v

37

Str

38 39 40

D6 +Gtr "Freddie Green"

41

42 43 44

D6 A7

41 42 43 44

45 46 47 48

49 50 51 52

"No Windows" ♩ = 82

53 59 63

to Flute 6 4

64 65 66 67

mp *mf* *mp* *mf*

68 69 70

mp *mf*

71 72 73

to Alto Sax (fast!) Conducted "1-2" Dr Fill

74 75 76 77

Alto Sax *f*

78 79 80 81

"Eternal Loneliness" ♩ = 80

82 92 93 94

to Oboe 10 *p*

95 96 97 98

a niente

Overture

Rev. [6/7/23]

0

music and lyrics by:
Lance Lewman
vocal arrangements by:
Jonathon Ivie
orchestrations by:
Evan Swanson

"Oh My Goddess" ♩ = 80

5

Musical score for "Oh My Goddess" in 4/4 time, tempo 80. The score consists of two staves (treble and bass clef) with a 4-measure rest followed by a 10-measure rest.

15 "When Will It Be Morning" (Oh My Goddess Groove)

Musical score for "When Will It Be Morning" starting at measure 15. It features a melody in the treble clef and a bass line in the bass clef. A box indicates "Bell EP +Water Glass (LH sounds 8va)". Measure numbers 16, 17, and 18 are marked.

"Normalcy" ♩ = 112

Musical score for "Normalcy" starting at measure 19. It features a melody in the treble clef and a bass line in the bass clef. Measure numbers 20, 21, 22, and 23 are marked.

24 33 "Shock of it All" (Swing) ♩ = 200

Musical score for "Shock of it All" starting at measure 24. It features a melody in the treble clef. A box indicates "To El Gtr". Measure numbers 32, 37, and 16 are marked.

53 "No Windows" ♩ = 82

Musical score for "No Windows" starting at measure 53. It features a melody in the treble clef with guitar accompaniment. Chords E, A, E, D, A, Esus, E, F#m/E, and E are indicated above the staff. Measure numbers 54, 55, 56, 57, and 58 are marked.

49 50 51

Now I got - ta get in - side you.

lec - tri - fied me Now I got - ta get in - side you.

Gritty Timbre

ff sl.

Dr Tom Fill

Vcl *agitato*

52

53 54 55

Ob (8vb)

ff

Vcl

56 57 58 59 60

No Fermata

Vcl

Dr Tom Fill

Oh My Goddess

Rev. [6/13/23]

7

music and lyrics by:
Gabriel Kane
Kristan King
orchestrations by:
Evan Swanson

Aleatoric (Cued) sul. pont.

1 2 3 *mp* Unsettling, Wandering Glissandi

4 **Omenously** $\text{♩} = 80$ 5

6 *f* 7 8 9 *fp*

10 11 **12** Safety
Vox Last x **2**

14 15 16 17 **2** 19 *fp*

20 21 22 23

24 25 26

27 28 29

30 31 32 33 *mf*

58

59 60 61

Songs of des-truc - tion talk to you in pro-mi - ses in - stead

Songs, seeds, seeds, of des-truc - tion talk to you in pro-mi - ses in - stead

Gtr 2 Bend (unsettling) Vln Vcl (15vb) Sax All sim

E Dr Ride the Crash G A E

Bs Bs sim

62 63 64 65

Songs of des-truc - tion Grow in-to the de - mons in your head

Songs, seeds, seeds, of des-truc - tion Grow in-to the de - mons in your head

Vcl Vln

E G A E

66

67 68 69

Plant that seed _____ They'll be by ___ your side They'll be by ___ your side un-til you're

Plant that seed _____ They'll be by ___ your side They'll be by ___ your side un-til you're

Vln +Vcl
mp

D A E D A D A

Vcl +Gtr 2 Trem

Gtr/Bs/Dr 's

70 71 72 73

— dead. Boy or girl, in — your,

— dead. Boy or girl, in your,

non trem Sax (8vb) Sax/Vln
Vln/Vcl mp < f ff

E D A E D A

Rtm Sect 's Vcl

46

Musical notation for measures 46-47. The key signature has three sharps (F#, C#, G#). The music consists of eighth-note chords. Measure 46 starts with a dynamic marking of *sfz* followed by *p*. Measure 47 also starts with *sfz* followed by *p*. There are accents (>) over the notes in both measures.

Musical notation for measures 48-49. Measure 48 starts with a dynamic marking of *sfz* followed by *mp*. Measure 49 starts with a dynamic marking of *sfz* followed by *mf*. There are accents (>) over the notes in both measures.

50

Musical notation for measures 50-53. Measure 50 starts with a dynamic marking of *ff*. Measures 51, 52, and 53 contain chords. Measure 53 ends with a fermata.

Musical notation for measures 54-57. Measures 54, 55, 56, and 57 contain chords. Measure 57 ends with a fermata.

58

Musical notation for measures 58-61. Measures 58, 59, 60, and 61 contain chords with accents (^) over the notes.

Musical notation for measures 62-65. Measures 62, 63, 64, and 65 contain chords with accents (^) over the notes.

66

Musical notation for measures 66-67. Measures 66 and 67 contain eighth-note chords.

Musical notation for measures 68-70. Measures 68, 69, and 70 contain chords. Measure 68 starts with a dynamic marking of *mp*. Measure 70 is marked *non trem*.

Musical notation for measures 71-72. Measures 71 and 72 contain chords. Measure 71 starts with a dynamic marking of *mp*. There are dynamic markings of *f* and *mp* with hairpins between measures.

Musical notation for measures 73-77. Measures 73, 74, 75, 76, and 77 contain chords. Measure 73 starts with a dynamic marking of *ff*. Measure 75 is marked *poco rit.*. Measure 76 ends with a fermata.

Seeds of Destruction

Rev. [6/6/23]

14

music and lyrics by:
Lance Lewman
vocal arrangements by:
Jonathon Ivie
orchestrations by:
Evan Swanson

Unbridled Rawk ♩ = 105

5 Vocals

13

21

Musical staff with measure markers 4, 8, 8, 9.

Bright Dist.
"Ld Gtr"

Musical staff with measure markers 30, 31, 32, 33, 34.

Musical staff with measure markers 38, 39, 40, 41. Includes guitar effects: E5, Pinch Harm, G5, A5, E5, vib.

Musical staff with measure markers 42, 43, 44, 45. Includes guitar effects: E5, G5, A5, E5.

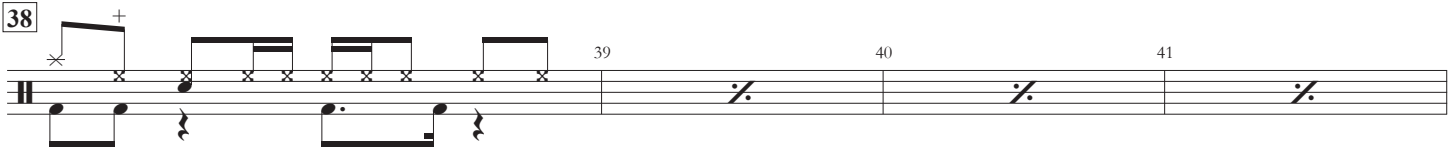
Musical staff with measure marker 46.

Musical staff with measure markers 50, 51, 52, 53. Includes guitar effects: vib.

Musical staff with measure markers 54, 55, 56, 57.

Musical staff with measure markers 58, 59, 60. Includes instruction: Slowly Unbend Should sound Unsettling.

Musical staff with measure markers 62, 63, 64, 65.

38 


42 

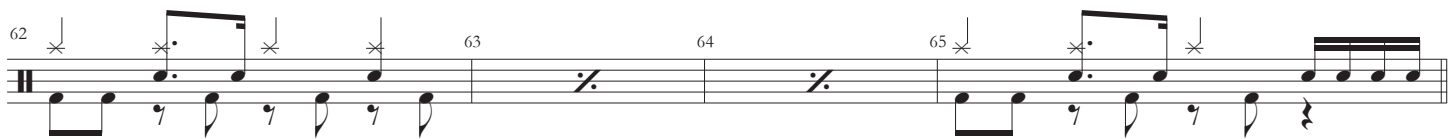
46 

48 

50 

54 

58 Ride the Crash! 

62 

66 

70 

74 *poco rit.* 

Piano

John's Theme

From: Don't Look Now

Pino Donaggio
Arr. Evan Swanson

Rubato

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked **Rubato** and the dynamics are **p**. The bass line consists of a steady eighth-note accompaniment. The treble line features a melodic line with a dotted quarter note in the second measure. Chords are indicated as G, C/G, and D.

Ped. liberally throughout

Musical notation for measures 5-8. The notation continues from the previous system. Chords are indicated as G, C/G, and D. The piece concludes with a double bar line and a 4/4 time signature.

9 Stately ♩ = 50

Musical notation for measures 9-12. The piece changes to 4/4 time and is marked **Stately** with a tempo of ♩ = 50. The bass line features a steady eighth-note accompaniment. The treble line features a melodic line with a dotted quarter note in the second measure. Chords are indicated as G, /F, C, G, and D.

Musical notation for measures 13-16. The notation continues from the previous system. Chords are indicated as G, /F, C, G, and D. The piece concludes with a double bar line.

17

Musical score for measures 17-20. The piece is in G major (one sharp). Measure 17 starts with a piano (*mp*) dynamic. The bass line features a steady eighth-note accompaniment. Chords in the right hand are B, Em /D, C#o7, A 7sus, Bsus, and B. Trills are indicated above the final notes of measures 19 and 20.

Musical score for measures 21-24. The dynamic changes to forte (*f*). The bass line continues with eighth notes. Chords in the right hand are C, G/B Am7 D, G, Am, D7, D7sus, and D7. A trill is marked above the first note of measure 22.

Musical score for measures 25-28. The tempo marking *Più Mosso* is present. The dynamic is forte (*f*). Chords in the right hand are C, G/B Am7 D, G, Am7, and D7. A trill is marked above the first note of measure 26.

29

Musical score for measures 29-32. The bass line features a steady eighth-note accompaniment. Chords in the right hand are G, /F, C, G/D, and D D sus.

Musical score for measures 33-36. The dynamic is mezzo-forte (*mf*). Chords in the right hand are B7/F#, Em /D, C#o7, A 7sus, Bsus, and B. Trills are indicated above the final notes of measures 35 and 36.

37

Musical score for measures 37-40. The piece is in G major (one sharp). The key signature is G major. The tempo is marked *f* (forte). The dynamics are *f* at the start, *mf* (mezzo-forte) at measure 38, and *f* again at measure 40. The chords are C, G/B, Am7, D, G, Am7, and D7. The bass line features a steady eighth-note accompaniment.

Tempo I

Musical score for measures 41-44. The tempo is marked *f* (forte). The dynamics are *f* at the start, *mp* (mezzo-piano) at measure 42, and *f* again at measure 44. The chords are C, G/B, Am7, D, G, Am7, D7, D7sus, and D7. The tempo marking "Tempo I" is placed above measure 41. The bass line continues with the eighth-note accompaniment.

45

Musical score for measures 45-48. The piece is in G major. The key signature is G major. The dynamics are *p* (piano). The chords are G, F69(no3), C, G, and D. The bass line features a steady eighth-note accompaniment.

Musical score for measures 49-52. The piece is in G major. The key signature is G major. The dynamics are *p* (piano). The chords are G, F69(no3), C, G, and D. The bass line features a steady eighth-note accompaniment.

Musical score for measures 53-56. The piece is in G major. The key signature is G major. The dynamics are *pp* (pianissimo). The chords are G, F5, C, G, and D. The bass line features a steady eighth-note accompaniment.

Dienda

Kenny Kirkland/Sting

Jazz Waltz (Swung) ♩ = 110

Clarinet in B \flat

Violin

Cello

Voice

mf *mf* *mf* *mf*

Gm7 F2/A Gbmaj7 Gm7 F2/A Dbmaj7(#5)

6

B \flat Cl.

Vln.

Vc.

Gm7 Dbmaj7(#5) Dm7 G7(#11)

How _____ like the fall _____ to be gone in a day _____

10

B \flat Cl.

Vln.

Vc.

G \flat maj7(#11) Fm7 E7(b13) E \flat maj7

just as the leaves _____ had turned gold _____ I was

14

B \flat Cl.

Vln.

Vc.

Dm7 Dm7(b6) Dm6 B \flat 7susG \flat maj7(#5)

14

drawn to the sound _____ that the wind car-ried down _____

19

B \flat Cl.

Vln.

Vc.

poco agitato

f

sub. p

Fm /E \flat D \emptyset G7(b9) Cmaj7(b6) C7#9(b13)

from an op - en win - dow pane _____ and Oh

23

B \flat Cl.

Vln.

Vc.

mf

mf

mf

Fm7 D \flat maj7 Dm7 /C

How _____ like a song _____ or a sad mel - o - dy _____ to

27

B \flat Cl.

Vln.

Vc.

mf

mf

mf

G \flat maj7(#11) A \flat 9⁶ Gm7 G \flat maj7(#11)

27

ling - er — long af - ter the end — and the

31

B \flat Cl.

Vln.

Vc.

f *mf* *f*

f *mf* *f*

f *mf* *f*

B \flat maj7(#5)/A Dm7 A \flat maj7(#5) D \flat maj7

31

har - mo - ny rings — with the prom - ise of spring — on a

35

B \flat Cl.

Vln.

Vc.

mp *mf*

mp *mf*

G m7 F2/A G \flat maj7 G m7 F2/A D \flat maj7(#5)

35

Brook - lyn street

40

B \flat Cl.

Vln.

Vc.

p *sim*

p *sim*

p *sim*

G m7 D \flat maj7(#5) D m7 G7(#11)

40

How _____ like the fall _____ to be gone in a day _____

44

B \flat Cl.

Vln.

Vc.

mf

mf

mf

G \flat maj7(#11) Fm7 E7(\flat 13) E \flat maj7

44

just as the trees had turned gold I was

48

B \flat Cl.

Vln.

Vc.

Dm7 Dm7(\flat 6) Dm6 B \flat 7sus G \flat maj7(#5)

48

drawn to the sound that some fingers had found But

53

B \flat Cl.

Vln.

Vc.

Fm /E \flat D \emptyset G7(\flat 9) Cmaj7(\flat 6) C7#9(\flat 13)

now the win - ter seems to stay _____ too long

57

B \flat Cl.

Vln.

Vc.

Fm7 D \flat maj7 Dm7 /C

How _____ like a song _____ or a sad mel - o - dy _____ to

61

B \flat Cl. *mf*

Vln. *mf*

Vc. *mf*

G \flat maj7(#11) A \flat ⁶ Gm7 G \flat maj7(#11)

61

ling - er — long af - ter it's gone — though the

65

B \flat Cl.

Vln.

Vc.

B \flat maj7(#5)/A Dm7 A \flat maj7(#5) D \flat maj7

65

win - dow is closed — and the quest - ions it posed — on a

69

B \flat Cl.

Vln.

Vc.

mp

Gm7F2/A G \flat maj7 Gm7F2/A D \flat maj7(#5)

Brook-lyn street _____

74

B \flat Cl.

Vln.

Vc.

f

even

even

even

Bm7 Fmaj7(#5) F#m7 B7(#11)

74

How _____ like the spring _____ to re - turn in ³a day _____ When

78

B♭ Cl.

Vln.

Vc.

even

even

B♭maj7(#11) A m7 G#7(b13) G maj7

78

ev - 'ry - thing seems _____ to be new _____ but there's

82

B♭ Cl.

Vln.

Vc.

mf *p* *mf* *p*

F#m7 F#m7(b6) F#m6 D7susB♭maj7(#5)

82

some - one who's ho - pin' that the win - dow is op - en _____

87

B♭ Cl.

Vln.

Vc.

Am /G F#[∅] B7(b9) Emaj7(b6) E7#9(b13)

on that Brook - lyn street a - gain and Oh

91

B♭ Cl.

Vln.

Vc.

Am7 F maj7 F#m7 /E

How like a song or a sweet melody to

95

B \flat Cl.

Vln.

Vc.

B \flat maj7(#11) C $\overset{6}{9}$ Bm7 B \flat maj7(#11)

95

ling - er — long af - ter it's gone — let the

99

B \flat Cl.

Vln.

Vc.

mf *ff* *mf* *f*

mf *ff* *mf* *f*

mf *ff* *mf* *f*

Dmaj7(#5)/C# F#m7 Cmaj7(#5) Fmaj7

99

harm - o - ny ring — with the prom - ise of spring — on a

103

B \flat Cl.

Vln.

Vc.

Bm7 A2/C# B \flat maj7 Bm7 A2/C# F maj7(#5)

103

Brook - lyn street

107

B \flat Cl.

Vln.

Vc.

Bm7 A2/C# F maj7(#11)/E \flat

107

Brook - lyn street

Dienda

Kenny Kirkland/Sting

Jazz Waltz (Swung) ♩ = 110

6 *mf* *mf*

3

10

14

19 *sub. p*

23 *mf* *mf*

27 *mf* *f*

31 *f* *mf* *f*

35

2

mp *mf*

40

3

p *sim*

44

mf

48

3

53

mf

57

3

mp

61

mf

65

mf

69

3

72

74

78

82

87

91

95

99

103

Dienda

Kenny Kirkland/Sting

Jazz Waltz (Swung) ♩ = 110

6 *mf* *mf*

10

14 3 3 3 3 3 3 3 3 3

19 2 *sub. p*

23 *mf* *mf*

27 *mf*

31 *f* *mf* *f*

Dienda

35

40

44

48

53

57

61

65

69

72

74

78

82

87

91

95

99

103

Dienda

Kenny Kirkland/Sting

Jazz Waltz (Swung) ♩ = 110

6 *mf* *mf*

2

10

14

19 *poco agitato* *f*

23 *mf* *mf*

27 *mf*

31 *f* *mf* *f*

35

2

mp *mf*

4

40

p *sim*

3 3 3 3

44

mf

48

mf

57

57

3

mp

61

mf

65

mf

69

mp

74

even

78

even

82

mf *p* *mf* *p*

87

91

mf 3

95

2

99

mf 3 3 *ff* *mf* 3 3 *f*

103

Hurts 2B Human

P!nk

♩ = 90

Intro

G/B Csus2 G5 Em7 Csus2 G5 Solo

Band Riff Well you

Verse

5 Em7 Csus2 G5 Solo

make it sound so pret - ty e - ven when it's not

7 Em7 Csus2 G5

choose but it's the on - ly one we've got And some -

9 G/B Csus2 G5

times I get__ so tired of get - tin' tied up in__ my thoughts You're the

11 G/B Csus2 N.C. All

on - ly one__ that ev - er makes it stop God it

Chorus

13 Em D C G Em D C G All

huts to be hu - man With - out you I'd be los - in'__ and some -

Hurts 2B Human

17 Em D C G Em D N.C.

day we'll face the mu - sic God it hurts to be hu man But I've got

day we'll face the mu - sic God it hurts to be hu man But I've got

21 Em D C G Em D C G **Solo**

you you you you you Hey, and you've got me me me me too Like we're

you you you you you Hey, and you've got me me me me too

Verse **Solo**

25 Em7 Csus2 G5

buck - led in pre - par - in' for the crash like we're

27 Em7 Csus2 G5

walk - in' down the road of bro - ken glass Now if

29 G/B Csus2 G5

we de - feat all odds and it was us ag - ainst the world you can

31 G/B Csus2 G5 N.C. **All**

count on me you know I'd have your back God it

God it

Chorus  All

33 Em D C G Em D C G

huts to be hu - man With - out you I'd be los - in' and some -

huts to be hu - man With - out you I'd be los - in' and some -

37 Em D C G Em D N.C.

day we'll face the mu - sic God it hurts to be hu man But I've got

day we'll face the mu - sic God it hurts to be hu man But I've got

41 Em D C G Em D C G

you you you you you Hey, and you've got me me me me too But I've got

you you you you you Hey, and you've got me me me me too But I've got

45 Em D C G Em D To Coda C G

you you you you you Hey, and you've got me me me me too

you you you you you Hey, and you've got me me me me too

Bridge

49 Em7 D/F# Csus2

Hope flows a - way

If you could spend a day in my shoes

Hurts 2B Human

51 Em7 D/F# Csus2

Your mind would change
if you knew what I've gone through

53 Em7 D/F# Csus2

We want the same
yea we do

55 Am7 N.C. D.S. al Coda

May - be then you'd un - der - stand how it hurts to be hu - man God it

Coda 57 C G Em D Csus2

too Oh god it hurts to be hu - man

You'll Be In My Heart

Phil Collins

Rock Ballad ♩ = 95
F#5

bs/bd pattern

Verse

5 **F#5 Solo 1**

Come stop your cry-ing; it will be all right. Just take my hand hold it tight

9 **B5** **C#5**

I will pro-tect you from all a-round you I will be here don't you cry

13 **F#5 Solo 2**

For one so small you seem so strong My arms will hold you, keep you safe and warm

17 **B5** **G#5** **C#5** **Bb**

This bond be-tween us can't be bro - ken I will be here don't you cry 'Cause

Chorus

21 **Eb** **All** **Ab/Eb** **Bb** **/Ab** **Gm**

you'll be in my heart you'll be in my heart you'll be in my heart yes you'll be in my heart from

You'll Be In My Heart

25 Cm Ab Db Bb

this day on now and for ev - er more

this day on now and for ev - er more

29 Eb Ab/Eb Bb /Ab Gm

you'll be in my heart mat - ter what they say

you'll be in my heart no mat - ter what they said You'll

33 Cm Ab Db Bb

be here in my heart al - ways

be here in my heart al - ways

Verse

38 F# Solo 3 C#/F# F# F# C#/F# F#

Why can't they un-der-stand the way we feel? They just don't trust what they can't ex - plain

42 B G#m7 C# Bb

I know we're dif-f'erent but deep in side us we're not that dif-fer-ent at all And

Chorus

46 Eb All Ab/Eb Bb /Ab Gm

you'll be in my heart you'll be in my heart

you'll be in my heart yes you'll be in my heart from

50 Cm Ab Db Bb

this day on now and for ev - er more

this day on now and for ev - er more Don't

Bridge

55 Db/Ab Ab Eb/Ab Ab Db/F Fm Eb/F Fm

What do they know? They'll

lis-ten to them cause what do they know? We need each oth-er to have, to hold They'll

59 Cm Db

— see — in time,

— see — in time, I know When

63 Db/Ab Ab Eb/Ab Ab Db/F Fm Eb/F Fm

Got-ta be strong They'll

des-ti-ny calls you you must be — strong It may not be with you but you've got to hold on They'll

67 Cm Db Eb Bb

— see — in time, We'll show them to geth - er cause

— see — in time, I know We'll show them to geth - er cause

You'll Be In My Heart

Chorus

71 F B \flat /F C /B \flat A m

you'll be in my heart you'll be in my heart

you'll be in my heart yes you'll be in my heart from

75 Dm B \flat E \flat C

this day on now and for ev - er more

this day on now and for ev - er more

79 F B \flat /F C /B \flat A m

you'll be in my heart mat - ter what they say

you'll be in my heart no mat - ter what they said You'll

83 Dm B \flat

be here in my heart al -

be here in my heart al -

85 E \flat C F/B \flat

ways Al - ways

ways Al - ways

Put Your Records On

Corrinne Bailey Rae

Verse

Chill Back Beat ♩ = 95

A

B9/F#

E13

A

Three lit-tle birds sat on my win-dow and they told me I don't need to wor - ry
Blue as the sky sun burnt and lone - ly sip-ping tea in a bar by the road - side

and they told me I don't need to wor - ry
sip-ping tea in a bar by the road - side

5 Sum - mer came like cinn-a - mon so ___ sweet Lit-tle girls doub-le dutch on the con - crete
Don't you let those oth-er boys fool ___ you Got to love that ___ af - ro ___ hair do

so ___ sweet
fool ___ you

9 May - be some - times we've ___ got it wrong but it's al - right The more
May - be some - times we ___ feel a - fraid but it's al - right The more

Ah _____

Ooo

13 ___ things seem to change, the more ___ they stay the same Ooo ___ don't you he - si - tate
___ you seem to change the more ___ they seem to change Don't you think it's strange

Ooo

Ah

2
Chorus

Put Your Records On

17 A B9/F# E13 A

Girl put your re-cords on — tell me your fa-'vrite song you go a-head let your hair — down

Girl On — Song — Yeah —

21 A B9/F# E13 A

Sapph-ire and fa-ded jeans I hope you get your dreams Just go a-head let your hair — down

Sapph - ire Jeans — Dreams — Yeah —

25 Dmaj7 1. Dm(maj7) A 2. Dm(maj7)

You're gon - na find your - self some - where some - how — where some - how

Bridge

29 Bm7 F#m7 N.C.

'Twas more than I could take Pi - ty for pi - ty's sake Some nights kept me a - wake I thought that I was strong - ger

I thought that I was strong - er

33 Bm7 Dmaj7 Bm7 D6

When you gon - na re - a - lize That you don't ev - en have to try an - y — long - er Do what you want to

Chorus

37

A B9/F# E13 A

Girl put your re-cords on ___ tell me your fa-'vrite song you go a-head let your hair ___ down

Girl On ___ Song ___ Yeah ___

41

A B9/F# E13 A

Sapph-ire and fa-ded jeans I hope you get your dreams Just go a-head let your hair ___ down

Sapph - ire Jeans ___ Dreams ___ Yeah ___

Tag

45

D maj7 Dm(maj7) A

You're gon - na find your - self some - where some - how ___

Sleigh Ride

Carpenters

16 4

21 "Road before us" Lisa Both (8vb)

Love - ly weath - er for a sleigh ride to - geth - er with you

Gid - dy

29 Both (8vb)

up, gid - dy up, gid - dy up let's go Let's look at the show

33 slide

We're rid - ing in a won - der - land of _____ snow

37

Ooo _____

41 Unis. (any octave)

Ah _____ Our cheeks are

45

nice and ros - y and com - fy co - zy are we We're snug - gled

49

up to - geth - er like birds of a feath - er would be. Let's take the

Sleigh Ride

53 Lisa

8 road be - fore us and sing a chor - us or two Come on it's

57 Pno/Fl

8 love - ly weath - er for a sleigh ride to - geth - er with you

60 Bari

8 3 There's a

63 Bari

8 Christ - mas par - ty at the home of Far - mer Gray. _____ It - 'll

67

8 be the per - fect end - ing of a per - fect day _____ We'll be

71

8 sing - ing the songs we love to sing with - out a sin - gle stop

75 3 Lisa Bari

8 Pop pop pop There's a

79 Bari

8 hap - py feel - ing no - thing in the world can buy _____ as we

83

8 pass a - long the cof - fee and the pump - kin pie _____ It - 'll

Sleigh Ride

87

near - ly be like a pic - ture print by Cour - i - er and Ives

91

4 3

Unis. (any octave)

Just hear those

99

Unis. (any octave)

sleigh bells jin - gl - ing ring ting tin - gl - ing too Come on it's

103

love - ly weath - er for a sleigh ride to - ge - ther with you Let's take that

107

Treble

road be - fore us and sing an - o - ther chor - us or two _____ Come on it's

Bari

road be - fore us and sing an - o - ther chor - us or two _____ Come on it's

111

7 7

love - ly weath - er _____ for a sleigh ride to - geth - er with you

love - ly weath - er _____ for a sleigh ride to - geth - er with you

Sleigh Ride

Carpenters

1 Lisa

4

K2

Just hear those

6 Lisa

Strings

Love - ly weath-er for a sleigh ride to - geth - er with you

10

17

4

4

25 Lisa

Both (8vb)

8

Love - ly weath-er for a sleigh ride to - geth - er with you

25

Gid - dy

Sleigh Ride

29 Both (8vb)

up, gid - dy up, gid - dy up let's go Let's look at the show

33

We're rid - ing in a won - der - land of _____ snow

37

Ooo _____

41

Ah _____ Our cheeks are

45

nice and ros - y and com - fy co - zy are we We're snug - gled

49

up to - geth - er like birds of a feath - er would be. Let's take the

53

road be - fore us and sing a chor - us or two Come on it's

57

love - ly weath - er for a sleigh ride to - geth - er with you

60

There's a

Unis.
(any octave)

Lisa

Pno/FI

Bari

There's a

Sleigh Ride

63 Bari

8

Christ - mas par - ty at the home of Far - mer Gray. _____ It - 'll

Strings

63

67

8

be the per - fect end - ing of a per - fect day _____ We'll be

67

71

8

sing - ing the songs we love to sing with - out a sin - gle stop

71

D/C C#m7 Bb/D Ebm Ebm7

75

8

Lisa Bari

Pop pop pop There's a

75

Sleigh Ride

Bari

79

8

79 hap - py feel - ing no - thing in the world can buy _____ as we

83

83

83 pass a - long the cof - fee and the pump - kin pie _____ It - 'll

87

87

87 near - ly be like a pic - ture print by Cour - i - er and Ives

D/C C#m7 Bb/D Ebm Ebm7

91

91

91 Just hear those

Unis.
(any octave)

D/C C#m7 Bb/D Ebm Ebm7

Sleigh Ride

99 Unis.
(any octave)

sleigh bells jin - gl - ing ring ting tin - gl - ing too Come on it's

103

love - ly weath - er for a sleigh ride to - ge - ther with you Let's take that

107 Treble

road be - fore us and sing an - o - ther chor - us or two _____ Come on it's

Bari

road be - fore us and sing an - o - ther chor - us or two _____ Come on it's

111

love - ly weath - er _____ for a sleigh ride to - geth - er with you

love - ly weath - er _____ for a sleigh ride to - geth - er with you

All Over Again

Johnny Cash

Piano arr. by Evan Swanson

Country Ballad

Freely

Note: all grace notes are meant to be played on the beat, not before

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then a quarter note G4 with a grace note G4. The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, with a triplet of G4, A4, B4. The left hand plays a bass line with a G chord, a G/C chord, and a D7 chord. The system ends with the vocal line on a whole note G4 and the piano accompaniment on a whole note D7 chord.

4

The second system continues the music from measure 4. The vocal line has lyrics: "time I look at you I fall in love all o-ver a-gain. Ev'-ry". It features triplet eighth notes in the vocal line. The piano accompaniment includes a G chord in the right hand and a D7 chord in the left hand. The system ends with the vocal line on a whole note G4 and the piano accompaniment on a whole note D7 chord.

The third system starts at measure 8 and is marked "In Time" with a tempo of quarter note = 80. The vocal line has lyrics: "time I think of you it all be-gins all o-ver a-gain." It features triplet eighth notes in the vocal line. The piano accompaniment includes a D7 chord in the right hand and a G chord in the left hand. The system ends with the vocal line on a whole note G4 and the piano accompaniment on a whole note G chord.

12

One lit-tle dream at night and I can dream all day. It on-ly takes a mem-o-ry___ to thrill me.

mp
C Cmaj7 G /B

One lit-tle kiss from you just I just fly a - way. Pour me__ out your love un-til you fill me.

C Cm G D

20

I want to fall in love be - gin - ning from the start___ all o - ver a - gain.

G Baug C

Show me___ how you stole a - way my heart All o - ver a - gain.

Cm G D G

28

One lit-tle dream at night and I can dream all day. It on-ly takes a mem-o-ry ___ to thrill me.

mf C Cmaj7 G Am7 G/B

One lit-tle kiss from you and I just fly a - way. Pour me ___ out your love un-til you fill me.

C Cm G/D D/F# E D/F# E/G#

36

I want to fall in love be-gin-ning from the start all o-ver a - gain.

f A Amaj7 A6 A A A aug D

Show me how you stole a-way my heart. All o-ver a - gain. Oh,

D A E7 A7 G/B A/C#

44

poco rit. *molto rall.*

show me how you stole a - way my heart _____ all o - ver a -

D *poco rit.* Dm A E *molto rall.*

a tempo

gain. _____

p A *a tempo*