

Believer

Music & Lyrics by
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GITARRIFF

Time $\text{♩} = 60$

Synth 1

Violoncello 1

Electric Guitar

Kick Drum 1

Mark Tree 1

Mark Tree 2

A

Vc. 1

E. Gtr.

M. T. 1

M. T. 2

tune lower E to D

f

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1 GITARRIFF

2

16

Vc. 1

E. Gtr

M. T. 1

M. T. 2

B LOW WW

Sy. 1

Vc. 1

E. Gtr

M. T. 1

M. T. 2

24

Vc. 1

E. Gtr

M. T. 1

27

M. T. 1

M. T. 2

MAX

Moderato $\text{♩} = \text{c. } 108$

Voice 1

Voice 2

Voice 3

Voice 4

Synth 1

Dolce
mp

Play when no real strings in orchestra
STRINGS

Harpsichord

Viola

Dolce
mp

Play double stops if possible

Violoncello 1

mp

Play double stops if possible

Violoncello 2

Dolce
mp

A

6

V. 1 V. 2 V. 3 V. 4 Sy. 1 Vla. Vc. 1 Vc. 2

mp

You say — you want me to try, I —
V. 2 I —

10

V. 1 V. 2 V. 3 V. 4 Sy. 1 Vla. Vc. 1 Vc. 2

— don't know how to make it up to — you, you know — I feel some - thing
V. 2 Mmh —
Mmh —
V. 5 Mmh —
mf

Mf

Mf

Mf

Mf

12

V.1

mp

You say— you want me to try, I— don't know how to make it up to you, you know

V.2

mp

You say— you want me to try, I— don't know

V.3

Sy. 1

Vla.

Vc. 1

Vc. 2

15

V.1

— I feel some - thing Mmmh

I'm here in your head ba -

V.2

V.3

Mmh

Sy. 1

Vla.

Vc. 1

Vc. 2

mp *mf*

mp *mf*

mp *mf*

18

V.1
Sy.1
Vla.
Vc. 1
Vc. 2

I for - get_your good sides ba - by

21

V.1
V. 2
V. 3
V. 4
Sy.1
Vla.
Vc. 1
Vc. 2

I'm here in your head ba - by

V.2
Cos you know_ that you know me

Cos you know that you know_-
V. 5

Cos you know_ that you know me

mf

24

V.1 - by

V.2 Cos you know_ that you know me
V.3 Cos you know that you know
V.5 Cos you know

V.4

Sy.1 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

27

V.1 Talk to me, you should talk to me
V.2 to me, you should talk to me
V.3 to me, you should talk to me
V.4 that you know me

Talk to me, you should
to me, you should
Talk to me, you should
to me

Sy.1 *mf*

Vla. *mf*

Vc. 1 *=mf*

Vc. 2 *mf*

30

V.1 talk to me Can I make it up to you?
V.2 talk to me Can I make it up to you?
V.3 talk to me Can I make it up to you?
V.4 talk to me How to talk to you? Can I make it up to you?
Sy.1
Vla.
Vc. 1
Vc. 2

53

V.1 V.2 V.3 V.4

Can____ I make it up_ to you?

Sy. 1 V.2 V.3 V.4

Can____ I make it up_ to you?

V.5 V.4 a 2

Can I make it up_to you?

Vla.

Vc. 1

Vc. 2

B BIG PAD

Sy. 1

Vla.

Vc. 1

Vc. 2

45

Sy. 1
Vla.
Vc. 1
Vc. 2

49

C STRINGS

Sy. 1
Vla.
Vc. 1
Vc. 2

55

mp

V. 1 If my head gets li - ghter

V. 1
Sy. 1
Vla.
Vc. 1
Vc. 2

60

V.1

Sy. 1

Vla.

Vc. 1

Vc. 2

and all moves in slow motion

p

p

p

p

64

V.1

V.2

V.3

and I'm not sad nor ang - ry ei - ther, *mp* then go _____ I won't,

then go *mp*

Sy. 1

Vla.

Vc. 1

Vc. 2

mf

mf

mf

mf

67

V.1

I won't

You say you want me to try, I

V.2

V.3

Sy.1

Vla.

Vc. 1

Vc. 2

D

mp

mp

mp

mp

70

V.1

don't know how to make it up to you, you know I feel some - thing

V.2

don't know

You say
mp

V.3

Mmh

V.5

Mmh

You say
mp

V.4

Mmh

Sy.1

Vla.

Vc. 1

Vc. 2

76

V.1

I'm here in your head ba - - by

V.2
Cos you know_ that you know me

V.3
Cos you know that you know
V.5

V.4
Cos you know

Sy. 1

Vla.

Vc. 1

Vc. 2

79

V.1 I for - get_your good sides ba - by
V.2 V.3 V.4 V.5 V.2 Cos you know
that you know me

Sy.1 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

82

V.1 V.2 that you know me Talk to me,___ you should talk to me
V.3 V.4 V.5 Cos you know that you know to me,___ you should talk to me
Cos you know that you know me to me

Sy.1 *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

85

V.1 Talk to me, you should talk to me
V.2 to me, you should talk to me
V.3
Talk to me, you should talk to me
V.5
V.4 to me, talk to me How to talk to you?
Sy.1

Vla.
Vc. 1
Vc. 2

88

V.1 I make it up to you?
V.2 I make it up to you?
V.3
Can I make it up to you?
V.5
V.4 Can I make it up to you?
Sy.1
Vla.
Vc. 1
Vc. 2

E

92

V. 1 I make it up_ to you?
V. 2 I make it up_ to you?

V. 3
V. 4 Can I make it up_ to you?
V. 5 V. 4 a 2

Sy. 1 **mp** **f**

Vla. **mp** **f**

Vc. 1 **mp** **f**

Vc. 2 **mp** **f**

F

mf

97

V. 1 Talk to_me, you should

V. 2
V. 3 **mf** to_me, you should

V. 1

Sy. 1

Vla.

Vc. 1

Vc. 2

102

V.1 talk to me talk to me Talk to me, you should talk to me Can
V.2 V.3 talk to me Talk to me, you should talk to me Can
V.4 - - - -
Sy.1 - - - -
Vla. - - - -
Vc. 1 - - - -
Vc. 2 - - - -

The musical score consists of eight staves. The top staff (V.1) has a soprano vocal line with lyrics. The second staff (V.2) has a bass vocal line. The third staff (V.3) has another bass vocal line. The fourth staff (V.4) is silent. The fifth staff (Sy.1) is a soprano solo. The sixth staff (Vla.) is a violin part. The seventh staff (Vc. 1) is a cello part. The eighth staff (Vc. 2) is another cello part. The tempo is marked 102. The vocal parts sing "talk to me" and "Talk to me, you should talk to me". The orchestra provides harmonic support with sustained notes and rhythmic patterns.

106

V.1 I make it up to you? Can I make it up to you?

V.2 I make it up to you? Can I make it up to you?

V.3 Can I make it up to you?
V.5

V.4 Can I make it up to you? Can I make it up to you?

Sy.1

Vla.

Vc. 1

Vc. 2

G Optional if no real harpsichord in orchestra
HARPSICHORD

Sy.1

Hpsd

ll4

Sy. 1

Hpsd

Sy. 1

Hpsd

ll9

Sy. 1

Hpsd

Sy. 1

Hpsd

l24

Sy. 1

Hpsd

Sy. 1

Hpsd

BELIEVER

Instrumentation:

- Voice 1
- Synth 1
- Synth 2
- Violoncello 1.2
- Violoncello 3.6
- Violoncello 4.5
- Synth Bass
- Kick Drum 1
- Mark Tree 1
- Mark Tree 2
- Drum Set
- Sy. 2
- S. Bass
- K. Dr. 1
- Dr.

Musical Instructions:

- NOISE SYNTH:** Synth 2 plays eighth-note patterns at **mf**.
- Together with Kick:** Kick Drum 1 and S. Bass play eighth-note patterns.
- Together with bass:** Kick Drum 1 and S. Bass play eighth-note patterns.
- Focus in this loop is on the snare & hi-hat. Keep rest of the set pp and with a low-cut:** Drum Set plays eighth-note patterns.

Performance Markings:

- A:** Sy. 2 rests.
- (4):** S. Bass and K. Dr. 1 play eighth-note patterns.
- mf:** S. Bass and K. Dr. 1 play eighth-note patterns.
- pp:** Drum Set plays eighth-note patterns.

3 BELIEVER

6

Sy. 2

S. Bass

K. Dr. 1

(4)

Dr.

9

Sy. 2

S. Bass

K. Dr. 1

(8)

Dr.

12

V. 1

Sy. 2

Vc. 1.2

S. Bass

K. Dr. 1

(12)

Dr.

B

May - be soon I'll be [?]

p

14

V.1 May - be soon I'll be [?] I think I'm good if I

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

[15]

V.1 just have my boy - friend Love is quite hard work, I

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

[16]

V.1 keep that, as men-tioned May - be soon I will give him my pa-tience It's like we hold on,

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

3 BELIEVER

[18]

V.1 tes - ting our main - tnance | You think we're good if we

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

[19]

V.1 just have each ot-her? Love is quite hard work, did I e - ven bot-her?

NOISE SYNTH

Sy. 2

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

[21]

Sy. 2

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

24

Sy. 2

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

[26]

V. 1

Sy. 2

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

(4)

(4)

May - be soon I will ask you to help me I've been all o - ver

I.

2.

2.

3.

3.

3.

3.

[28]

V.1 your game late - ly | You think I'm good if I

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

[29]

V.1 just have my boy - friend? Love is quite hard work, I

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

[30]

V.1 al - rea - dy men - tioned May - be soon I can

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

3 BELIEVER

26

[51]

V.1 bor - row your mind?_ All my big dreams been

Vc. 1 2.

S. Bass

K. Dr. 1

Dr.

[52]

V.1 lost for some time_ And I will need some com - pen -

Vc. 1 2.

S. Bass

K. Dr. 1

Dr.

[53]

V.1 -sa - tion for this And I keep won - d'ring if

Vc. 1

Vc. 3 4.5

S. Bass

K. Dr. 1

Dr.

3 BELIEVER

[54]

V.1 I'm get - ting rest - less

Vc. 1 2 2.

Vc. 3 4

Vc. 5

Vc. 6

S. Bass

K. Dr. 1

Dr.

D

I'm not gi - ving up on

V.1 lo - ving you

Vc. 1 2 1.

Vc. 3 4 3.

Vc. 5 4.

Vc. 6

S. Bass

K. Dr. 1

Dr.

lo - vers al - ways down, I'll be down with you

I see ev - ry - thing from the

[57]

V.1 *out - - - side* When did this start, see - ing
 Vc. 1
 Vc. 2
 Vc. 3
 Vc. 4
 Vc. 5
 Vc. 6

S. Bass

K. Dr. 1

Dr.

[58]

V.1 *ev - ry - thing - from out - - side?* I'm not giving up on
 Vc. 1
 Vc. 2
 Vc. 3
 Vc. 4
 Vc. 5
 Vc. 6

S. Bass

K. Dr. 1

Dr.

3 BELIEVER

[59]

V.1 lo - ving you Lo - vers al - ways down, I'll be down with you I see ev - ry - thing from the

Vc. 1
Vc. 2

Vc. 3
Vc. 4

Vc. 5

Vc. 6

S. Bass

K. Dr. 1

Dr.

Detailed description: This is a page from a musical score. At the top left is the page number '29'. In the center is the section title '3 BELIEVER'. The music is arranged for an orchestra and choir. The vocal parts (V.1, Vc. 1-6) sing the lyrics 'lo - ving you', 'Lo - vers al - ways down, I'll be down with you', and 'I see ev - ry - thing from the'. The instrumental parts include S. Bass, K. Dr. 1, and Dr. (drums). The score uses standard musical notation with stems, note heads, and rests. It includes dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Articulation marks like dots and dashes are also present. Time signatures change throughout the piece, indicated by '3/4', '5/8', and '3/4' again. Measure numbers '1.', '4.', and '5.' are visible above the vocal parts. Measure 59 is indicated at the top left of the vocal staff.

3 BELIEVER

30

[44]

V.1 out - side When did this start, see - ing ev - ry - thing from out - side? NOISE SYNTH

Sy. 2

Vc. 1
Vc. 2

Vc. 3
Vc. 4

Vc. 5

Vc. 6

S. Bass

K. Dr. 1

Dr.

[45]

Sy. 2

Vc. 5

Vc. 6

S. Bass

K. Dr. 1

Dr.

46 (4)

Sy. 2

Vc. 5

Vc. 6

S. Bass

K. Dr. 1

Dr.

[48] E

V.1 I'm the woun - ded, the shi - ning the won-der You went so fast, tell

Sy. 2 bend down

Vc. 1 l. **p** **mf**

Vc. 2

Vc. 5

Vc. 6

S. Bass

K. Dr. 1

Dr.

This section begins at measure [48]. It features vocal entries from V.1 and Sy. 2. V.1 sings "I'm the woun - ded, the shi - ning the won-der You went so fast, tell". Sy. 2 provides harmonic support with eighth-note pairs and a "bend down" instruction. The strings play sustained notes with grace notes. The bassoon and drums provide rhythmic support with eighth-note pairs. Measure 49 starts with a dynamic **p** followed by **mf**.

3 BELIEVER

32

[50]

V.1 — me, do you love her? And if you do, do you let her in?

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

[52]

V.1 — And all that's been, I'm still a die-hard be - lie - ver I re - a - lise but some

BRIGHT PAD

Sy. 1

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

3 BELIEVER

[54]

V.1 - how I see her It's like she does all these in - cre - di - ble things

Sy.1

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

[56]

V.1 And when I'm here you're not gon - na be there And when you're there I'm dy

Sy.1

Sy. 2

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

DARK PAD

pp

3 BELIEVER

34

[58]

V.1 - ing to see her And all this time I'm still a be - lie - ver

Sy.1

Sy.2

Dr.

[60]

V.1 Where did you go? I lost you, oh ba - by Is this good - bye? You're not

Sy.1

Sy.2

S. Bass

K. Dr. 1

Dr.

[62]

V.1 — here to save me And all this time I'm still a be - lie - ver

Sy.1

S. Bass

K. Dr. 1

Dr.

3 BELIEVER

[64]

V.1 Where did you go? I lost you, oh ba - by Is this good - bye? You're not

Sy.1

Sy. 2

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

[66]

V.1 here to tell me Who I am and where I've been

Sy.1

Sy. 2

Vc. 1 2

S. Bass

K. Dr. 1

Dr.

3 BELIEVER

36

[68]

V.1 Still a be - lie - ver.

Sy.1

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

(4)

71

Sy. 1

Sy. 2

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

(8)

3 BELIEVER

74

Sy. 1

Sy. 2

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

(12)

77

Sy. 1

Vc. 1
2

S. Bass

K. Dr. 1

Dr.

mf

[79]

Sy. 1

S. Bass

K. Dr. 1

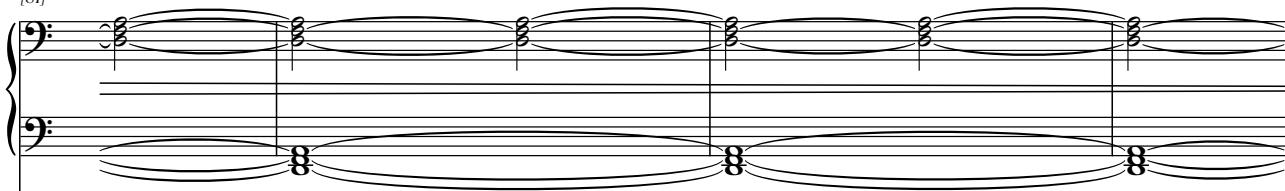
Dr.

mf

8

8

[81]

Sy. 1 {  8 8 8

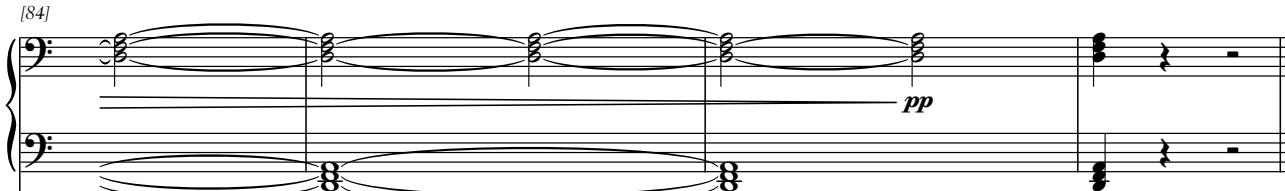
S. Bass 

K. Dr. 1 

Dr. 

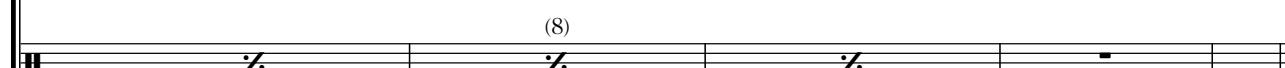
(4)

[84]

Sy. 1 {  pp

S. Bass 

K. Dr. 1 

Dr. 

(8)

VERSACE STRINGS

Andante $\text{♩} = 90$

Voice I

Synth 1 { HARP+reverb

Synth 2

Violin I

Violoncello 1

Double Bass

molto rit....Adagio $\text{♩} = 40$

STRINGS

accel..... $\text{♩} = 90$ [PIANO]

Sy. 1

A

Sy. 1

p

Sy. 1

4 VERSACE STRINGS

40

16

B

p

mp

p

p

20

p

mp

p

mf

25

p

p

mp

mp

C (♩ = 60)
mp

V.1

STRINGS

Sy. 1

Detailed description: The musical score is for two string parts. The first part, labeled 'V.1', is in treble clef, has one sharp in the key signature, and is in 3/4 time. It contains six measures of eighth-note patterns. The second part, labeled 'Sy. 1', is in bass clef, has one sharp in the key signature, and is in 3/4 time. It also contains six measures, with the first measure featuring a bass note followed by a rest, and the subsequent measures featuring eighth-note patterns. The tempo is indicated as (♩ = 60) and the dynamic as mp. A box labeled 'STRINGS' is placed above the top staff.

RAIN

1.

Voice 1 $\text{♩} = 72$
 $\frac{4}{4}$ A - ha a - ha a - ha a - ha
mf **STRINGS**

Synth 1 Optional if Vi II+III is unavailable
 ♩ *mf*

Synth 2

Violin I
Violin II
Violin III
Vln II Vln III

Violoncello 1
2. *bP*
 ♩ *mf*

Drum Set *claps*
 ♩ *mf*

2.

V.1 Ah du har in - gen - ting på meg ba - by (ten - ker o - ver det jeg si - er da) Ah
mp *mf*

Sy. 1

Vln. I *p*

Vln. II Vln. III

Vc. 1
2. *bP*

Dr. *claps*

7

V.1 du har in - gen - ting på meg ba - by Jeg tror du had - de meg på den før - ste no - ten ah Og

Sy.1

Vln. I

Vln. II

Vln. III

Vc. 1
2

Dr.

9

V.1 jeg vil gjer - ne ha deg helt nær - me mp (jeg ten - ker o - ver det jeg si - er da)Ah

Sy.1

Vln. I

Vln. II

Vln. III

Vln. II Vln. III

Vc. 1
2

Dr.

II

V.1 du har ing - en - ting på meg ba - by Jeg tror du had - de meg på den før - ste no - ten ah Og
mf

Sy.1

Vln. I

Vln. II

Vln. III

Vln. II Vln. III

Vc. 1
2

1. *mf*

2.

Dr.

5 RAIN

44

15

V.1 jeg vil gjer - ne ha deg helt nær - me

Sy. 1

Vln. I
Vln. II
Vln. III

Vc. 1
2

Dr.

A V.1

Jeg ten - ker o - ver det jeg si - er da

Vln. II Vln. III

1. *mp*

2.

15

V.1

Sy. 1

Vln. I
Vln. II
Vln. III

Vc. 1
2

Dr.

Og hvis du går så vil jeg si - i - fra

Og når du ser så vil jeg se til - ba - ke, uh -

Vln. I *mf*

Vln. II Vln. III

mf

18

To V.1

V.1 And I've been spen - ding all my time boy

Sy. 1

Vln. I
Vln. II
Vln. III

Vc. 1
2

Dr.

A - ha a - ha a -

Vln. I *mf*

Vln. II Vln. III

20

V.1 - ha Og hvis du ber meg ik - ke ly - ve er jeg ær - lig Jeg er

Sy. 1

Sy. 2 **AIRY SYNTH**

Vln. I
Vln. II
Vln. III

Vc. 1
2.

Dr.

21

V.1 he - le meg hvis du lar meg bli fer - dig Og jeg ah a - ha a - ha Al - le her vil tro på no, er jeg no å tro

Sy. 1

Sy. 2

Vln. I
Vln. II
Vln. III

Vln. II Vln. III

Vc. 1
2.

Dr.

5 RAIN

46

25

V.1 — på? (Er jeg no å tro_ på?) Og hvis du ber meg ik - ke ly - ve er jeg ær - lig Jeg er

Sy. 1

Sy. 2

Vln. I
Vln. II
Vln. III

Vln. II Vln. III

Vc. 1
2.

Dr.

25

V.1 he - le meg hvis du lar meg bli fer - dig Og jeg ah a - ha a - ha Al - le her vil tro på no, er jeg no å tro

Sy. 1

Sy. 2

Vln. I
Vln. II
Vln. III

Vln. II Vln. III

Vc. 1

pp

f

Vc. 2

Dr.

5 RAIN

27 To V.1

V.1 — på? (Er jeg no å tro på?)

Sy. 1

Sy. 2

Vln. I
Vln. II
Vln. III

Vc. 1
2

Dr.

51

B

V.1 Jeg ten - ker o - ver det jeg si - er da

Sy. 1

Sy. 2 f

Vln. I
Vln. II
Vln. III

Vc. 1

Dr.

Vln. II Vln. III

2.

55

V.1
Sy.1
Vln. I
Vln. II
Vln. III
Vc. 1
Dr.

og hvis du går så vil jeg si - i - fra
og når du ser så vil jeg se til - ba -

Vln. II Vln. III
l. *mp*

2.
1.

55

V.1
Sy.1
Vln. I
Vln. II
Vln. III
Vc. 1
Dr.

- ke, uh____ Jeg ten - ker o - ver det jeg si - er da

Vln. II Vln. III

57

V.1
Sy.1
Vln. I
Vln. II
Vln. III
Vc. 1
Dr.

og hvis du går så vil jeg si - i - fra
og når du ser så vil jeg se til - ba -

Vln. II Vln. III
mf

3
3
3
3

5 RAIN

59

V.1 - ke, uh—

Sy.1

Vln. I
Vln. II
Vln. III

Vln. II Vln. III

Vc. 1 2

Dr.

To V. 1

Og når jeg ser på deg, jeg ser i di - ne oy - ne ba - be

41

V.1 Og når jeg vi - ser deg, jeg vi - ser deg mi - ne ba - be

Sy.1

Vln. I
Vln. II
Vln. III

Vln. II Vln. III

Vc. 1 2

Dr.

To V. 1

(Ser på deg jeg ser i di - ne oy - ne ba - be)

45

V.1 Ser på deg jeg ser i di - ne oy - ne ba - be)

Sy.1

Vln. I
Vln. II
Vln. III

Vln. I

Vln. II Vln. III

Vc. 1 2

Dr.

To V. 1

f

pizz.

p mf

5 RAIN

50

46

V.1

D V.1

Og hvis du ber meg ik - ke ly - ve er jeg ær - lig Jeg er

Sy. 1

Sy. 2 f

Vln. I
Vln. II
Vln. III

Vln. II Vln. III

Vc. 1 2 pp arco

Dr.

49

V.1 he - le meg hvis du lar meg bli fer - dig Og jeg ah a - ha a - ha Al - le her vil tro på no, er jeg no å tro

Sy. 1

Sy. 2

Vln. I
Vln. II
Vln. III

Vln. II Vln. III

Vc. 1 2 pizz. 3 Vln. I

Dr.

5 RAIN

51

V.1 Vln. I Vln. II Vln. III Dr.

på? (Er jeg no å tro på?) Og hvis du ber meg ik - ke ly - ve er jeg ær - lig Jeg er

Sy. 1

Sy. 2

Vln. I Vln. II Vln. III

Vln. II Vln. III

Vc. 1 Vc. 2

2.

Dr.

55

V.1 Vln. I Vln. II Vln. III Dr.

he - le meg hvis du lar meg bli fer - dig Og jeg ah a - ha a - ha Al - le her vil tro på no, er jeg no å tro

Sy. 1

Sy. 2

Vln. I

Vln. II Vln. III

Vln. II Vln. III

Vc. 1 Vc. 2

2.

Dr.

5 RAIN

52

55

V.1

på? (Er jeg no å tro på?)

Sy. 1

Sy. 2

Vln. I
Vln. II
Vln. III

Vcl. 1
Vcl. 2

Dr.

E

59

Sy. 1

Sy. 2

Vln. I
Vln. II
Vln. III

Vcl. 1
Vcl. 2

Dr.

Vln. I
f
pizz.
Vln. II Vln. III

Vcl. 1
mp
arco

f

5 RAIN

65

Sy. 1

Sy. 2

Vln. I
Vln II

Vln III

Vc. 1
2

Dr.

mf

l.

3

3

F

67

Sy. 1

Sy. 2

Vln. I
Vln II

Vln III

Vc. 1
2

Dr.

tr

f

tr

72

Sy. 1

Sy. 2

Vln. I
Vln II
Vln III

Vc. 1
2

mp

tr

tr

mp

4 TEMAER

Andante $\text{♩} = 80$

Piano: mp , AIRY SYNTH , p

Synth 1: mp

Harpsichord: None

Violin I: None

Violoncello I: None

7

Pno. $\text{Pno. } \text{b}\ddot{\text{o}}$

A

Pno. mf

Vln. I $p \xrightarrow{\text{f}}$

B

Pno. p , pp

Vln. I mp

19

Pno.

Sy. 1

Vln. I

C $\text{♩} = 102$

24

Pno.

Sy. 1

29 $\text{♩} = 58$

D

Pno.

Sy. 1

Hpsd

Vln. I

35

Pno.

Hpsd

42

Pno.

Hpsd

Vln. I

Vc. 1

The musical score consists of four staves. The top staff is for the piano (Pno.), showing a bass line with quarter notes and a treble line with eighth-note pairs. The second staff is for the harpsichord (Hpsd), featuring a continuous eighth-note pattern with a '3' overline indicating a three-beat pulse. The third staff is for the violin I (Vln. I), which remains silent throughout the measure. The bottom staff is for the cello (Vc. 1), also remaining silent. Measure 42 begins with a common time signature, followed by sections in 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The harpsichord's eighth-note pattern is divided into groups of six by a bracket labeled '5'. Dynamics include a forte dynamic 'f' in the first section and a piano dynamic 'p' in the final section of the measure.

FLASHING

B = 124

Voice I

Voice 2

Synth 1

Synth 2 *mf*

Violin I

add. reverb & delay
SUSTAINED SYNTH

6

V. 1

Sy. 2

mf
Mmh

12

V. 1

Sy. 2

Mmh_____ Mmh_____ And I

A

V. 1

Sy. 2

don't see you get close 'bout the things that I say that matter most and you

21

V.1 

Sy. 2 

25

V.1 

V.2 

Sy. 2 

28

V.1 

Sy. 2 

B

V.1 

Sy. 2 

57

V.1 

Sy. 2 

41

V.1 think stuff that I don't say a - bout those things I can't ex - plain And I got all this time to fill, and I

V.2 think stuff that I don't say those things I can't ex - plain

Sy. 2

44

V.1 still need you to stay Mmh Mmh Should - n't

Sy. 1 kind of STRINGS slow attack **f**

Sy. 2

C

V.1 prove stuff to you I should - n't

Sy. 1 **f**

Sy. 2

55

V.1 prove stuff to you Don't wan - na

Sy. 1 *gliss.*

Sy. 2

57

V.1 prove stuff to you Don't wan - na

Sy.1

Sy.2

D

61

V.1 prove stuff to you And I don't see

Sy.1

Sy.2

Vln. I *mf*

66

V.1 you get close____ 'bout the things that I say that mat-ter most and you don't____ need

Sy.1 *f*

Vln. I

70

Vln. I

me to be more than this. Mmh And I think stuff that I don't say a - bout

Sy. 1

Vln. I

74

Vln. I

those things I can't ex - plain And I got all this time to fill, and I still need you to stay

Sy. 1

Vln. I

77

Vln. I

Mmh Mmh

Sy. 1

Vln. I

THE FAVOURITE

Andante $\text{♩} = 80$

Soprano A
mp

Voice 1: I håp så
Hvem vet om

Voice 2:

Harpsichord: *pp*, *p*

Violin I: *mf*, *p*

Viola: *mf*, *p*

Violoncello 1: *mf*, *p*

5

V.1: ble du den En av få så meg, å! L
du er den En som får frem det be - ste i meg L

Hpsd: *pp*

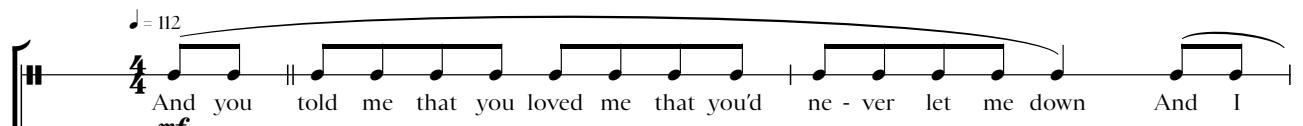
Vln. I: *<>*

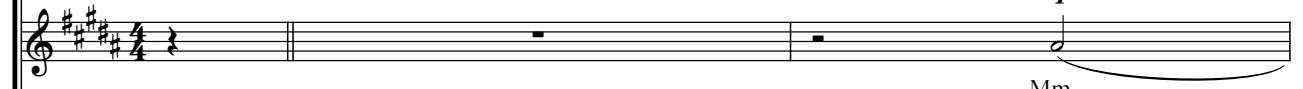
Vla.: *<>*

Vc. 1: *<>*

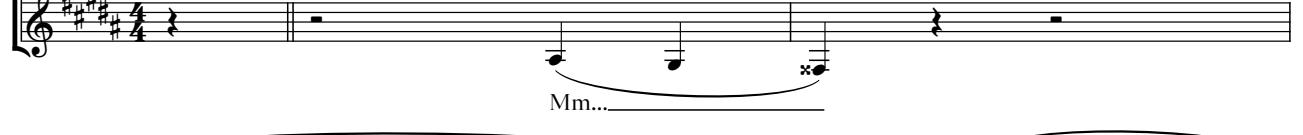
RAP INTERLUDE

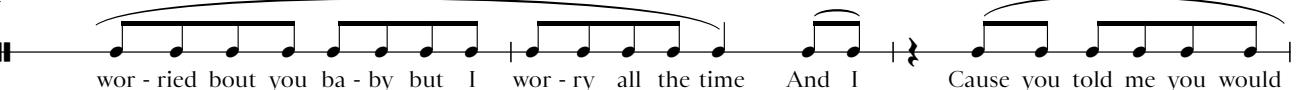
D = 112

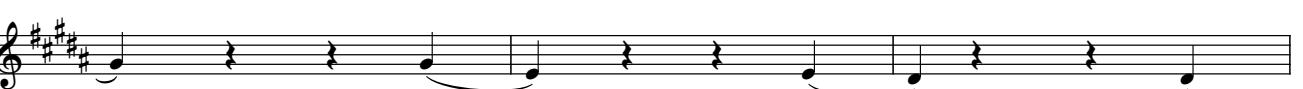
Voice 1 

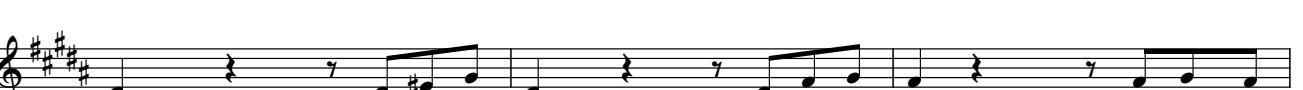
Voice 2 

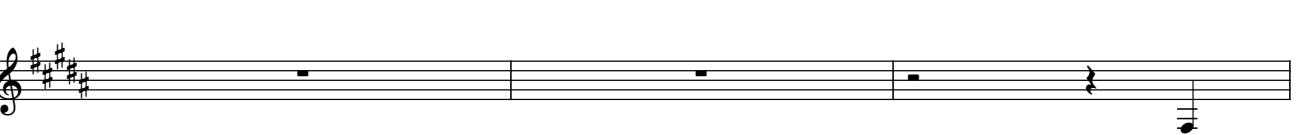
Voice 3 

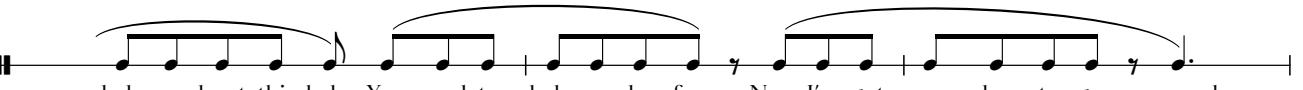
Voice 4 

V.1 

V.2 

V.3 

V.4 

V.1 

V.2 

V.3 

V.4 

Musical score for a Rap Interlude, featuring four vocal parts (V.1, V.2, V.3, V.4) over two staves.

Staff 1 (Treble Clef):

- V.1:** Melody consists of eighth-note pairs and sixteenth-note patterns. Includes lyrics: "Break it down", "I'm wor - king it out", "I'm".
- V.2:** Melody consists of eighth-note pairs and sixteenth-note patterns. Includes lyrics: "try - ing babe", "I'm try - na", "fi - gure out".
- V.3:** Melody consists of eighth-note pairs and sixteenth-note patterns. Includes lyrics: "try - ing babe", "I'm try - na", "fi - gure out".
- V.4:** Melody consists of eighth-note pairs and sixteenth-note patterns. Includes lyrics: "try - ing babe", "I'm try - na", "fi - gure out".

Staff 2 (Bass Clef):

- V.1:** Melody consists of eighth-note pairs and sixteenth-note patterns. Includes lyrics: "Break it down", "I'm wor - king it out", "I'm".
- V.2:** Melody consists of eighth-note pairs and sixteenth-note patterns. Includes lyrics: "try - ing babe", "I'm try - na", "fi - gure out".
- V.3:** Melody consists of eighth-note pairs and sixteenth-note patterns. Includes lyrics: "try - ing babe", "I'm try - na", "fi - gure out".
- V.4:** Melody consists of eighth-note pairs and sixteenth-note patterns. Includes lyrics: "try - ing babe", "I'm try - na", "fi - gure out".

Measure Numbers:

- Measure 9: V.1, V.2, V.3, V.4
- Measure 14: V.1, V.2, V.3, V.4

SONETTE

Andante $\text{♩} = 90$

Voice I

Piano *mf*

Synth 1

Violoncello 1 *mp*

Violoncello 2 *p*

5

Pno.

Vc. 1

Vc. 2

A

10

V. 1

Pno.

Vc. 1

Vc. 2

mp
And I think I should

10 SONETTE

B

14

V. 1 ques - tion

Pno.

Vc. 1

Vc. 2

But I get

< > < > < > < >

18

V. 1 so scared

Pno.

Sy. 1

Vc. 1

Vc. 2

And I say

NOISY SYNTH

< > < > < > < >

C

V. 1 some - thing else and you look some - where else

Pno.

Sy. 1

Vc. 1

Vc. 2

< > < > < > < >

D

26

V.1
Pno.
Sy.1
Vc. 1
Vc. 2

And this is how I

50

V.1
Pno.
Vc. 1
Vc. 2

tell you That I get so scared.

54

V.1
Pno.
Vc. 1
Vc. 2

And I say some - thing else and you look some - where else

58

Pno.

Vc. 1

Vc. 2

45

Pno.

Vc. 1

Vc. 2

E quasi rubato
DARK PIANO

Pno.

Vc. 1

50

Pno.

GLASSBORD

Quasi Jazzy $\text{♩} = 85$

Voice 1

Bass Recorder

Piano

Synth 1

DARK DISTORTED

Synth 2

Violin 1

Viola

Violoncello 1
2

Double Bass

Drum Set

brushes

(4)

mf

II GLASSBORD

A

V.1 Og når du ser hen - ne, fer - dig ah | Og når du ser hen - ne dan - se på ditt glass - bord

Pno.

Sy. 1

Dr.

7

V.1 Som om hun gjør no - e in - gen har gjort før | Dan - ser på ditt glass - bord

Pno.

Sy. 1

Dr.

(4)

9

V.1 Kan - skje du vet hen - nes hem - me - lig - het? | Dan - ser på ditt glass - bord/Om hun

Sy. 1

Vc. 1
2

Dr.

ff

V.1 gjør det her for no - en, gjør det for hun må Dan - ser op - på bor - det, ey gi henne det hun ven - ter på

Pno.

Dr.

B

V.1 Jeg for - svin - ner for fort Dan - ser på ditt glass - bord Jeg for - svin - ner for fort

Pno.

Vla.

Dr.

l6

V.1 Dan - ser på ditt glass - bord Jeg for - svin - ner for fort

Pno.

Vla.

Vc. 1
2

Dr.

II GLASSBORD

18

V.1 uh Dan - ser på ditt glass - bord jeg for - svin - ner for fort

Pno.

Vla.

Vc. 1
2 *pp*

Dr.

20

V.1 Dan - ser på ditt glass - bord || C Du er van - ske - lig å kom - me o - ver

Pno.

Sy. 1

Vla.

Vc. 1
2

Dr.

STRINGS

(8)

f *p*

f *mf*

f *f*

25

V.1 Og jeg or - ker ik - ke kom - me o - ver mer Ey ba - by se her, det er meg helt u - ten klær Å

Pno.

Sy. 1

Vla.

Vc. 1
2

Dr.

25

V.1 ba - by jeg ber, jeg dan - ser på ditt glass - bord/Om jeg gjør det her for no - en, gjør det for jeg må

Pno.

Sy. 1

Vla. (4)

Vc. 1
2

Dr.

27

V.1 Dan - ser op - på bor - det, ey gi meg det jeg ven - ter på

Pno.

Sy.1

Vla.

Vc. 1
2

Dr.

29

V.1 Som om vi gjør no - e in - gen har gjort før

Pno.

Sy.1

Sy. 2

(8)

Vla.

Vc. 1
2

Dr.

51

D (♩ = 81)

Pno.

Sy. 1

Sy. 2

Vln. I

Vla.

Vc. 1
2

Dr.

tremolo flautando

mp

54

BELLS

Rubato

Sy. 1

Vln. I

Vla.

D.B.

pp

mf

ord.

8va

p

p

p

p

II GLASSBORD

59

E STRINGS

Sy. 1

Sy. 2

Vla.

D.B.

Dr.

f

f

f

ff

44

Sy. 1

Sy. 2

(4)

Vla.

Vc. 1
2

(4)

ff

2.

Dr.

47

Sy. 1

Sy. 2

(8)

Vla.

Vc. 1
2

(8)

Dr.

50

B. Rec.

Sy. 1

Sy. 2

Vla.

Vc. 1
2

Dr.

F

B. Rec.

Sy. 1

Sy. 2

Vla.

Vc. 1
2

56

B. Rec.

Sy. 2

Vla.

GRAND PIANO

Andante $\text{♩} = 80$

Voice 1

Violin I

Violoncello 1 2

V.1

Vln. I

Vc. 1 2

V.1

Vln. I

Vc. 1 2

V.1

Vln. I

Vc. 1 2

Don't you wor - ry 'bout the small things

ba - by, I've been wor - ry ing 'bout the whole thing late - ly, I'm - a

uh - uh uh - uh, don't you wor - ry 'bout it babe, I'll fi - gure it out, I'll fi - gure it out

I've got all of this time you gave me, but I don't know how to spend it late - ly, I'm - a

II

V.1 uh - uh uh - uh, I just need some - one to be the one I'm a - bout, the

Vln. I

Vc. 1 1. 2.

V.1 one I'm a - bout, Would you be there if I tell you that's

Vln. I

Vc. 1 1. 2.

V.1 what I wan - ted? Would you tell me let go, would you

Vln. I

Vc. 1 1. 2.

V.1 keep a pro - mise? Are you still there, I won - der will you

Vln. I

Vc. 1 1. mp

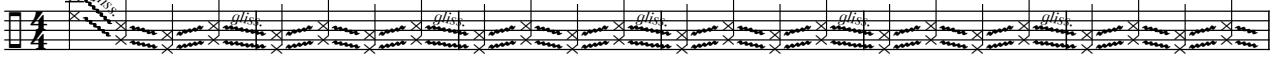
V.1 stay there?

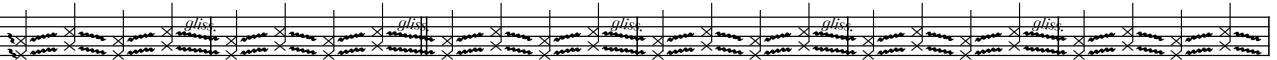
Vln. I

Vc. 1

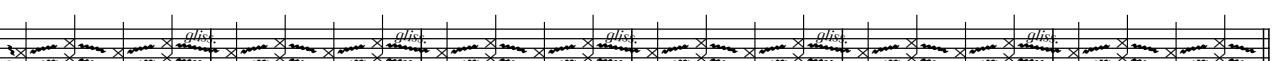
MISSY

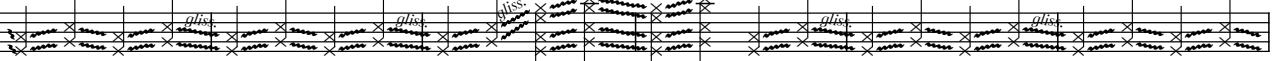
$\text{♩} = 134$
NOISY SYNTH

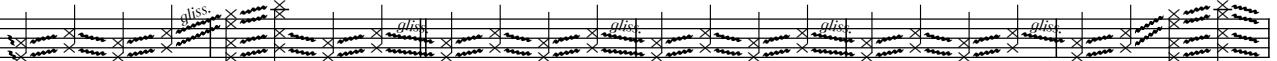
Synth 2 
ff

7 Sy. 2 
A

15 Sy. 2 
B

19 Sy. 2 
C

51 Sy. 2 
D

57 Sy. 2 
ATTACCA

The musical score consists of five staves. The first two staves are for 'Synth 2' and the last three are for 'Sy. 2'. The tempo is marked as $\text{♩} = 134$. The first two staves are labeled 'NOISY SYNTH' and have dynamic markings 'ff'. The third staff is labeled 'A', the fourth 'B', the fifth 'C', and the sixth 'D'. The notation uses vertical stems with small 'x' marks and horizontal wavy lines above them, with the word 'gliss.' written above each note. The final staff is labeled 'ATTACCA'.

I DON'T TALK ABOUT THAT MUCH



System 1:

- Voice 1:** Treble clef, 4/4 time, B-flat key signature.
- Voice 2:** Treble clef, 4/4 time, B-flat key signature.
- Voice 3:** Treble clef, 4/4 time, B-flat key signature.
- Synth 1:** Treble clef, 4/4 time, B-flat key signature. Dynamics: **f**. Performance instruction: POWER SYNTH.
- Synth 2:** Treble clef, 4/4 time, B-flat key signature. Dynamics: **gliss.**
- Drum Set:** 4/4 time, B-flat key signature. Dynamics: **f**.

System 2:

- Sy. 1:** Treble clef, 4/4 time, B-flat key signature.
- Sy. 2:** Treble clef, 4/4 time, B-flat key signature. Dynamics: **(4)**.
- Dr.** (Drum Set): 4/4 time, B-flat key signature. Dynamics: **(4)**.

System 3:

- Sy. 1:** Treble clef, 4/4 time, B-flat key signature.
- Sy. 2:** Treble clef, 4/4 time, B-flat key signature. Dynamics: **(8)**.
- Dr.:** 4/4 time, B-flat key signature. Dynamics: **(8)**.

A

14 I DON'T TALK ABOUT THAT MUCH

10

Sy. 1

Sy. 2

Dr.

(12)

Sy. 1

(12)

Dr.

15

Sy. 1

Sy. 2

Dr.

Sy. 1

Sy. 2

Dr.

16

B

Sy. 1

Sy. 2

Dr.

(16)

Sy. 1

(16)

Dr.

(16)

Sy. 1

(16)

Dr.

14 I DON'T TALK ABOUT THAT MUCH

84

19

Sy. 1

Sy. 2 (20)

Dr. (20)

22

Sy. 1

Sy. 2 (24)

Dr. (24)

C

mf

V.1 No I don't tell you that much

V.2 *mf* much

V.3

Sy. 1

14 I DON'T TALK ABOUT THAT MUCH

28

V.1

I don't talk__ a - bout

Sy.1

31

V.1

that__ much____

V.2
V.3

Sy.1

D

54

V.1

Mmh,

V.2

V.3

Mmh,

Mmh,

Sy.1

37

V.1

that_ much_____

V.2

much_____

V.3

that_ much_____

Sy. 1

SYNTH PAD

Sy. 2

pp

40

E (open filter gradually)

Sy. 1

Sy. 2

45

Sy. 1

Sy. 2

14 I DON'T TALK ABOUT THAT MUCH

46

V.1

Mmh,

V.2

Mmh,

V.3

Mmh,

Sy. 1

Sy. 2

F

V.1

that much

V.2

much

V.3

that much

Sy. 1

Sy. 2

52

V.1

Sy.1

Sy.2

I try not to breathe I

55

V.1 won - der if you e - ver won - der bout me

V.2

V.3

(much)

Sy.1

(This much)

Sy.2

G

14 I DON'T TALK ABOUT THAT MUCH

58

V.1 Try not to breathe I won - der if you e - ver won - der bout me Mmh,

V.2 Mmh,

V.3 Mmh,

Sy. 1

Sy. 2

61

V.1 this much

V.2 much

V.3 this much

Sy. 1

Sy. 2

[H]

64

V.1
V.2
V.3
Sy.1
Sy.2

Mmh, this much

Mmh, much

Mmh, this much

67

Sy.1
Sy.2
Dr.

ff

mf

f

14 I DON'T TALK ABOUT THAT MUCH

70

V.1

V.2

V.3

Sy.1

Sy.2

Dr.

Mmh,

Mmh,

Mmh,

I

V.1

V.2

V.3

this much

much

Sy.1

Sy.2

Dr.

76

Sy. 1

Sy. 2

Dr. (8)

79

V. 1 Mmh, this much

V. 2 Mmh, much

V. 3 Mmh, this much

J

Sy. 1

Sy. 2

Dr. (12)

14 I DON'T TALK ABOUT THAT MUCH

82

V.1

Sy.1

Sy.2

Dr.

V.1

Sy.1

Sy.2

Dr.

V.1

V.2

V.3

Sy.1

Sy.2

Dr.

And some - how you could

(16)

leave me sha - king I'm sha - king You're all o - ver a lit - tle

stron - ger than I thought you would Am I mi - sta - ken? I don't tell you

(Mi - sta - ken?)

(Mi - sta - ken?)

(20)

14 I DON'T TALK ABOUT THAT MUCH

L

V. 1 91

that_ much_____ And some - how you could leave me sha - king____

V. 2 much_____

V. 3

Sy. 1

Sy. 2

Dr.

(24)

94

V.1

I'm sha - king You're all o - ver a lit - tle stron - ger than I thought you would

Sy. 1

Sy. 2

Dr.

(28)

14 I DON'T TALK ABOUT THAT MUCH

97

V.1 Am I mi - sta - ken? I don't tell you that much_____

V.2 V.3 (Mi - sta - ken?)_____ V.2 much_____

Sy. 1

Sy. 2

Dr.

100

M

V.1 See - ing each o - ther we gon try right to feel like

Sy. 1

Sy. 2

Dr. (52)

105

V.1 Tal - king like it's just us al - right? What if we don't know how?

Sy. 1

Sy. 2

(36)

Dr.

106

V.1 What if we don't know how?

Sy. 1

Sy. 2

(40)

Dr.

14 I DON'T TALK ABOUT THAT MUCH

N

V.1 See - ing each o - ther we gon - try right? To feel like Tal - king like it's just us al - right?

Sy.1

Sy. 2

Dr.

II2

V.1 What if we don't know how?

Sy.1

Sy. 2

(44)

Dr.

O

I'm just wond - ring what you're up

V.1 V.2 We should be done by now

V.2 V.3

Sy.1

Sy.2

Dr. (48)

I just won - der what you do Cause

V.2 V.3 (much)

(While I'm here_ do - ing this_ much) V.5

Sy.1

Sy.2

Dr. (52)

14 I DON'T TALK ABOUT THAT MUCH

121

V.1 I feel I've got more time late - ly Ey — what if I do?

Sy. 1

Sy. 2

Dr.

P

124

V.1 — — I try not to breathe I

Sy. 1

Sy. 2

(56)

Dr.

14 I DON'T TALK ABOUT THAT MUCH

100

127

V.1 won - der if you e - ver won - der bout me _____

V.2 V. 2
V.3 (much) _____

(This much)

Sy. 1

Sy. 2 (60)

Dr.

150

V.1 Try not to breathe I won - der if you e - ver won - der bout me Mmh,

V.2 Mmh,

V.3 Mmh,

Sy. 1

Sy. 2 (64)

Dr.

14 I DON'T TALK ABOUT THAT MUCH

Q

V.1 this much

V.2 much

V.3 this much

Sy.1

Sy.2

Dr.

156

V.1 Mmh, this much

V.2 Mmh, much

V.3 Mmh, this much

Sy.1

Sy.2

(68)

Dr.

HVA HVIS

Larghetto

Violin I

Violin II

Violin III

15

A

Vln. I

Vln. II

Vln. III

25

Vln. I

Vln. II

Vln. III

31

Vln. I

Vln. II

REMEMBER

J = 145

Measure 1: Voice 1 (Clef: F#) rests. Piano (Clef: G) and Synth 1 (Clef: G) play eighth-note chords. Synth 2 (Clef: G) rests. Drum Set (Clef: G) plays eighth-note patterns.

Measure 2: Voice 1 (Clef: F#) rests. Piano (Clef: G) and Synth 1 (Clef: G) play eighth-note chords. Synth 2 (Clef: G) rests. Drum Set (Clef: G) plays eighth-note patterns.

Measure 3: Voice 1 (Clef: F#) rests. Piano (Clef: G) and Synth 1 (Clef: G) play eighth-note chords. Synth 2 (Clef: G) rests. Drum Set (Clef: G) plays eighth-note patterns.

Measure 4: Voice 1 (Clef: F#) rests. Piano (Clef: G) and Synth 1 (Clef: G) play eighth-note chords. Synth 2 (Clef: G) rests. Drum Set (Clef: G) plays eighth-note patterns.

Piano: *mf*

Drum Set: *mf*

5

Measure 5: Pno. (Clef: G) and Dr. (Clef: G) play eighth-note chords.

Measure 6: Pno. (Clef: G) and Dr. (Clef: G) play eighth-note chords.

Measure 7: Pno. (Clef: G) and Dr. (Clef: G) play eighth-note chords.

Measure 8: Pno. (Clef: G) and Dr. (Clef: G) play eighth-note chords.

V. I

A

Uh And now I'm here I'm go - ing up o - ver down And now you're there I can - not

mf

Measure 9: V. I (Clef: F#) sings "Uh And now I'm here". Pno. (Clef: G) and Dr. (Clef: G) provide harmonic support.

Measure 10: V. I (Clef: F#) sings "I'm go - ing up o - ver down". Pno. (Clef: G) and Dr. (Clef: G) provide harmonic support.

Measure 11: V. I (Clef: F#) sings "And now you're there". Pno. (Clef: G) and Dr. (Clef: G) provide harmonic support.

Measure 12: V. I (Clef: F#) sings "I can - not". Pno. (Clef: G) and Dr. (Clef: G) provide harmonic support.

Pno.: *mf*

Dr.:

16 REMEMBER

104

15

V.1 turn it a - round And I've ne - ver been this Been this sad but I'm all a -

Pno.

Dr.

16

V.1 -round I know it's cru - cial I'm down The dreams that I had may - be ne - ver suit you

Pno.

Dr.

19

V.1 But when you told me that I saw right through you And you know

Pno.

Dr.

22

V.1 me like no - one ne - ver did You said it'd be ea - si - er when the sun is here

Pno.

Dr.

B

V.1 And G you are beau - ti - ful Met this boy and he touched me good

Pno.

Dr.

29 You think that we spend most of our time right? You made me

V.1

Pno.

Dr.

52 laugh, is that what love is like? I wan - na ask you how I should do it Call you

V.1

Pno.

Dr.

56 up and tell how he made me feel How he turned bo - ring in - to sweet and calm

V.1

Pno.

Dr.

39

V.1 I break you off when I hear she's a - round

C To V.1 And I know that you re -

Pno.

Dr.

42

V.1 -mem - ber How I talk how I walk__how my bo - dy works So don't treat me like a

Pno.

Dr.

46

V.1 stran - ger Cause it hurts yeah it_____yeah it hurts ah Uh This what

D To V.1

Pno.

Dr.

50

V.1 I feel is it lone - li - ness? It hear it out, not here to im - press I want the

Pno.

Dr.

54

V.1 big, I want the fast and slow I want to reach, I want to dream of more

Pno.

Dr.

57

V.1 But I re - mem - ber what we ne - ver did I dream of

Pno.

Dr.

60

V.1 pla - ces that we ne - ver went It's al - ways sum - mer and the sky is blue

Pno.

Dr.

65

V.1 And I am hap - py and so are you Uh And yeah I'm mov - ing for - ward but

Pno.

Dr.

67

V.1 All these things you seem to have left be - hind Should I say

Pno.

Dr.

70

V.1 no and put things back in place? Would you say go and let the o - thers wait?

Pno.

Dr.

75

V.1 Uh I wan - na ask you how I should do it Call you

Pno.

Dr.

76

V.1 up and tell how you made me feel How you were ev - ry - thing, my all a - round

Pno.

Dr.

79

V.1 I bring you a - long, did you leave me be - hind? And I know that you re -

F To V.1

Pno.

Dr.

82

V.1 - mem - ber How I talk how I walk— how my bo - dy works So don't treat me like a

Pno.

Dr.

G

86

V.1 stran - ger Cause it hurts yeah it_____yeah it hurts ah And I know that you re -

Pno.

Dr.

90

V.1 -mem - ber How I talk how I walk____how my bo - dy works So don't treat me like a

Pno.

Dr.

H

94

V.1 stran - ger Cause it hurts yeah it_____yeah it hurts ah To V.1

Pno.

Sy. 1

Sy. 2

Dr.

ORGAN

ORGAN

99

Sy. 1

Sy. 2

106

V. 1 rit.....

I V. 1

If there's some - thing that that you ne - ver told

Pno.

Sy. 1

Sy. 2

Dr.

III

V. 1 If you were you, and would have let me know If you were sad, did I treat you bad?

Pno.

Dr.

115

V.1 Far up a - round and then o - ver and down? I will re - mem - ber that you made me laugh

Pno.

Dr.

119

V.1 I will re - mem - ber you say - ing "Hey don't wor - ry 'bout that" I will re - mem - ber you be - ing ex -

Pno.

Dr.

122

V.1 -ci - ted a - bout these small things I will re - mem - ber that with you it was all worth it

Pno.

Dr.

J To V.1

V.1 And I know that you re - mem - ber How I talk how I walk__ how my bo - dy works

Pno.

Dr.

129

V.1 So don't treat me like a stran - ger Cause it hurts yeah it_____yeah it hurts ah

Pno.

Dr.

This musical score consists of three staves. The top staff is for the Violin 1 (V.1), which plays eighth-note patterns and has lyrics: "So don't treat me like a stran - ger" followed by "Cause it hurts yeah it_____yeah it hurts ah". The middle staff is for the Piano (Pno.), showing a harmonic progression with various chords and bass notes. The bottom staff is for the Drum (Dr.), featuring a continuous pattern of quarter notes. The key signature is one flat, and the time signature is common time. Measure 129 is indicated at the beginning of the score.