

I Stand

Idina Menzel

Piano/Vocal/Guitar

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All songs transcribed and arranged

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I Stand (Acoustic)

Idina Menzel/Glen Ballard
Transcribed by Kelly Thomas

Solo Vocals

F (no3rd) D^bΔ7 E^b9 F (no3rd) F (no3rd) D^bΔ7

Piano

4 E^b9 F (no3rd) F (no3rd) D^bΔ7 E^b9 F (no3rd)

S

When you ask me — who I — am,

Pno.

7 F (no3rd) D^bΔ7 E^b9 F (no3rd)

S

what is my vis- ion, do I have — a plan,

Pno.

9 F(no3rd) D^bΔ7 E^b9 F(no3rd)

S
where is my strength, _____ have I no- thing to say, _____ I

Pno.

11 F(no3rd) D^bΔ7 C sus4 F(no3rd)

S
hear the words, in my head but I push them a - way, _____

Pno.

13 D^b(add9) E^b C m7 D^b(add9)

S
I stand for the po- wer to change _____ I live for the per - fect day,

Pno.

15 $D^{\flat}(\text{add}9)$ E^{\flat} $Cm7$ $D^{\flat}(\text{add}9)$

S

I love till it hurts like cra - zy, I hope for a he - ro to save me,

Pno.

17 $D^{\flat}(\text{add}9)$ E^{\flat} $Cm7$ $D^{\flat}(\text{add}9)$

S

I stand for the strange and lon - ely, I believe there's a bet - ter place,

Pno.

19 $D^{\flat}(\text{add}9)$ E^{\flat} $Cm7$

S

I don't know if the sky is hea - ven, but I pray a - ny —

Pno.

4
21

S

B^bm7 F m D^bΔ7

— way, — And I don't — know — what to —

Pno.

23

S

E^b9 F m F m D^bΔ7

mo - row — brings, — the road — less tra - veled,

Pno.

25

S

E^b9 F m F m D^bΔ7

will it set — us free — — — — — cause we're tak - ing it — slow, — these

Pno.

27 $E\flat^9$ F m F m $D\flat^7$

S
ti - ny le - ga - cies, — I don't try and change the world, but

Pno.

29 C m7 F m $D\flat^{(add9)}$ $E\flat$

S
what will you make of me — I stand for the po-wer to change,

Pno.

31 C m7 $D\flat^{(add9)}$ $D\flat^{(add9)}$ $E\flat$

S
I live for the per - fect day, I love till it hurts like cra - zy,

Pno.

6

33 Cm7 D \flat Δ 7 D \flat Δ 7 E \flat

S

I hope for a he-ro ___ to save me, I stand for the strange and lone-ly,

Pno.

35 E \flat D \flat Δ 7 D \flat (add9) E \flat

S

I believe there's a bet-ter place, I don't know if the sky is hea-ven,

Pno.

37 Cm7 B \flat m7 Fm

S

but I pray a-ny _____ way _____ with the slight-est of bree-zes we fall _

Pno.

40 D^b A^b

S
 — just like leaves — as the — rain — wash - es us — from the ground

Pno.

42 E^b Fm D^b

S
 — We for - get who we are, — we can't see in the dark — and we

Pno.

45 A^b E^b/G $D^b\Delta 7$ E^b9

S
 quick - ly get lost — in the crowd —

Pno.

8
48 Cm7 D^bΔ7 D^bΔ7 E^b6 Cm7 D^bΔ7

S

Pno.

51 D^b(add9) E^b Cm7 D^b(add9)

S

I stand for the pow-er to change, I live for the per-fect day,

Pno.

53 D^b(add9) E^b Cm7 D^bΔ7

S

I love till it hurts like cra-zy, I hope for a he-ro — to save me,

Pno.

55 $D^{\flat}(\text{add}9)$ $E^{\flat}(\text{no}3\text{rd})$ E^{\flat} $Cm7$ $D^{\flat}\Delta7$

S

I stand for the pow-er to cha nge, I live for the per - fect day, —

Pno.

57 $D^{\flat}(\text{add}9)$ E^{\flat} $Cm7$ $D^{\flat}\Delta7$

S

I love till it hurts like cra - zy, I hope for a he-ro — to save me,

Pno.

59 D^{\flat} E^{\flat} $Cm7$ $D^{\flat}\Delta7$

S

I stand for the stran-ge and lone - ly, I believe there's a bet - ter place,

Pno.

61 $D^{\flat}(\text{add}9)$ E^{\flat} $C m7$ $B^{\flat}m$

S

I don't know if the sky is hea-ven, but I pray a-ny way.

Pno.

Better To Have Loved

Idina Menzel and Glen Ballard
Transcribed by Kelly Thomas

Soprano

Piano

5

S

If the sun went down to-mor-row and it ne-ver came back, And the ci-ty went qui-et and

Pno.

8

S

we — fade to black, Well I won't have a single re-gret and I wouldn't trade a thing, —

Pno.

Better To Have Loved

S *11*

I ne - ver knew I could feel what I fe - el in - side of me.

Pno. *11*

Detailed description: This system contains the first two measures of the piece. The vocal line (S) is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a whole note 'I', followed by eighth notes for 'ne - ver knew', and then a triplet of eighth notes for 'fe - el'. The piano accompaniment (Pno.) is in grand staff with a key signature of three flats. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

S *13* $\text{\textcircled{S}}$

Bet-ter to have loved than ne-ver loved at all, bet-ter to have dreamed than never ta-ken the fall,

Pno. *13* $\text{\textcircled{S}}$

Detailed description: This system contains measures 13 and 14. The vocal line (S) features a repeat sign at the start of measure 13. It includes a triplet of eighth notes for 'ta-ken'. The piano accompaniment (Pno.) consists of block chords in the right hand and a simple bass line in the left hand. A fermata is placed over the final notes of the piano part in measure 14.

S *15*

bet-ter to have held you and let you in — than ne-ver to have touched your skin,

Pno. *15*

Detailed description: This system contains measures 15 and 16. The vocal line (S) features two triplet markings over eighth notes. The piano accompaniment (Pno.) continues with block chords in the right hand and a simple bass line in the left hand. A fermata is placed over the final notes of the piano part in measure 16.

Better To Have Loved

17 *To Coda*

S

bet-ter to have hurt and screamed and cried fal-len to the earth for a trip to the sk-y—

Pno.

To Coda

Detailed description: This system contains measures 17 through 22. The vocal line (S) begins with a treble clef and a key signature of three flats. It features a melodic line with eighth and sixteenth notes, ending with a triplet of eighth notes on the word 'sk-y' followed by a long horizontal line. The piano accompaniment (Pno.) consists of two staves: the right hand plays chords and moving lines, while the left hand plays a simple bass line. The system concludes with the instruction 'To Coda'.

19

S

— bet-ter to have loved - - - you.

Pno.

Detailed description: This system contains measures 19 through 22. The vocal line (S) starts with a whole rest in measure 19, followed by a melodic phrase for 'bet-ter to have loved' and a long horizontal line, then 'you.' with a final note. The piano accompaniment (Pno.) continues with chords and moving lines in both hands. The system concludes with the instruction 'To Coda'.

23

S

I knew all the time I was

Pno.

Detailed description: This system contains measures 23 through 26. The vocal line (S) has whole rests for measures 23 and 24, then a melodic line for 'I knew all the time I was'. The piano accompaniment (Pno.) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The system concludes with the instruction 'To Coda'.

Better To Have Loved

S 26

tak - king a chance — when I stand there at the edge of the cliff and

Pno.

Detailed description: This system contains the first two measures of the piece. The vocal line (S) begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 7/8 time signature. It features a triplet of eighth notes on the first measure. The piano accompaniment (Pno.) is written for grand piano with a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

S 28

no one was hold ing my hand, well the, wind blew strong and the clouds rolled in and I,

Pno.

Detailed description: This system contains measures 28 and 29. The vocal line continues with a triplet of eighth notes in measure 28 and another triplet in measure 29. The piano accompaniment continues with the same rhythmic pattern as the first system.

S 30

I felt us lift off the ground, — Yes I, bared my soul and I dared to go know-ing

Pno.

Detailed description: This system contains measures 30 and 31. The vocal line features a triplet of eighth notes in measure 30. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Better To Have Loved

32 *D.S. al Coda* \emptyset

S

one day you might let me do wn__ sky bet-ter to have lov ed_____

Pno.

35

S

I gave you ev-ery thing,___ but you have

Pno.

38

S

said good - bye_____

Pno.

Better To Have Loved

41

S

Pno.

tr

Detailed description: This system covers measures 41 and 42. The vocal line (S) is mostly silent, with a few notes in measure 42. The piano accompaniment (Pno.) features a complex rhythmic pattern with sixteenth and thirty-second notes. A trill (tr) is marked above a note in measure 42.

43

S

Bet-ter to have loved than ne-ver loved at all, better to have dreamed than never taken the fall,

43

Pno.

Detailed description: This system covers measures 43 and 44. The vocal line (S) contains the lyrics "Bet-ter to have loved than ne-ver loved at all, better to have dreamed than never taken the fall," with a triplet of eighth notes at the end of measure 44. The piano accompaniment (Pno.) consists of block chords in the right hand and a simple bass line in the left hand.

45

S

bet-ter to have held you and let you in, — than ne-ver to have touched your skin,

45

Pno.

Detailed description: This system covers measures 45 and 46. The vocal line (S) contains the lyrics "bet-ter to have held you and let you in, — than ne-ver to have touched your skin," with a triplet of eighth notes at the start of measure 45. The piano accompaniment (Pno.) features block chords in the right hand and a bass line with a slur across measures 45 and 46.

Better To Have Loved

47

S

bet-ter to have hurt and scre amed and cried fal-len to the earth for a trip to the sky

Pno.

Detailed description: This system contains the first two measures of music. The vocal line (S) begins with a treble clef and a key signature of three flats. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The piano accompaniment (Pno.) consists of a right hand with block chords and a left hand with a simple bass line. Measure numbers 47 and 48 are indicated at the start of the vocal and piano staves respectively.

49

S

Bet-ter to have lo-oved, ___

Pno.

Detailed description: This system contains measures 3 and 4. The vocal line (S) has a long note in measure 3 followed by a triplet of eighth notes in measure 4. The piano accompaniment (Pno.) continues with block chords in the right hand and a bass line in the left hand. Measure numbers 49 and 50 are indicated at the start of the vocal and piano staves respectively.

52

S

Bet-ter to have ___ lo-o-ved ___ you.

Pno.

Detailed description: This system contains measures 5 and 6. The vocal line (S) features a triplet of eighth notes in measure 5 and a long note in measure 6. The piano accompaniment (Pno.) includes a more active right hand with eighth-note patterns in measure 5, returning to block chords in measure 6. Measure numbers 52 and 53 are indicated at the start of the vocal and piano staves respectively.

Better To Have Loved

S

56

Pno.

56

Oo

3

3

3

3

3

Brave (acoustic)

Idina Menzel and Glen Ballard
Transcribed by Kelly Thomas

A7sus4/D Dsus4 A7sus4/D Dsus4 A7sus4/D Dsus4 A7sus4/D Dsus4

Soprano

Don't know just where I'm going, and to

Piano

5

S

mo - rrow is a lit-tle o - ver-whel-ming, and the air is cold,

Pno.

8

S

and I'm not the same a - ny - more. I've been run - ning

Pno.

2 A 7sus4/D D sus4 A 7sus4/B G 2/B A 7sus4/B G 2/B

11

S

in your direc - tion_ for too_ lo - ng now, lost my own__reflect - tion and I

11

Pno.

A 7sus4/Bb G sus2/Bb A 7sus4/Bb G sus2/Bb A 7sus4 A

14

S

can't look__down if you're not there to catch__me when I fall.

14

Pno.

D A/C# B m

17

S

if this is the mom-ent I stand here on__my own if this is my rite of pass-age that

17

Pno.

D/A

G2

G2/A

3

20

S

some-how leads me home, I might be af-raid, but it's my turn to be brave,

Pno.

D

A/C#

23

S

if this is the last chance be-fore we say good-bye

Pno.

B m

D/A

G2

25

S

at least it's the first day of the rest of my life, I can't be af-raid

Pno.

4 A sus4 A D

28

S

— cause it's my turn to — be brave,

Pno.

A 7sus4/D D sus4 A 7sus4/D D sus4 A 7sus4/D D sus4

31

S

All a - long, — all I ev - er wan - ted was to be the light

Pno.

A 7sus4/B G 2/B A 7sus4/B♭ G sus2/B♭ A 7sus4/B♭ G sus2/B♭

34

S

when your life — was daunt-ing, but I can't see mine when I feel as though — you're pushing me a -

Pno.

37

A 7sus4 A 7sus4/D D sus4 A 7sus4/D D sus4

S

- way _____ well who's to blame, are we ma-king the _____ right choices, cause we

Pno.

40

A 7sus4/B G 2/B A 7sus4/B G 2/B A 7sus4/B \flat G sus2/B \flat

S

can't be _____ sure if we're hearing our _____ own voices as we close the door _____ e-ven

Pno.

43

A 7sus4/B \flat G sus2/B \flat A 7sus4 A D

S

though we are _____ so desper-ate _____ to stay _____ if this is the mom-ent I

Pno.

6

A/C# B m D/A

46

S

stand here on ___ my own if this is my rite of passage that somehow leads ___ me ho me ___

Pno.

G(add2) A sus4 D

49

S

I might be af-raid, but it's my turn to be brave, ___ if this is the last chance be -

Pno.

A/C# B m D/A


52

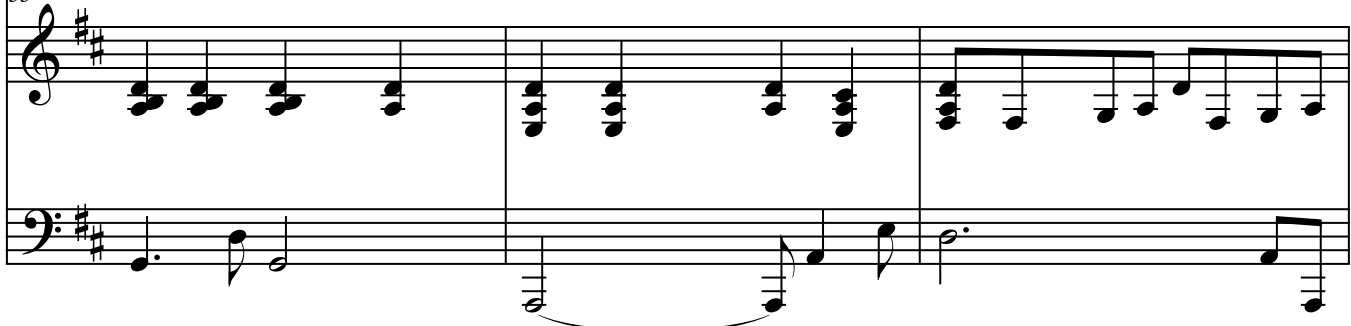
S

fore we say ___ goodbye ___ at least it's the first day of the ___ rest of my ___ life ___

Pno.

G(add2) A sus4 A D

S 55  I can't be af - raid it's my turn to be br a ve, Oh


Pno. 

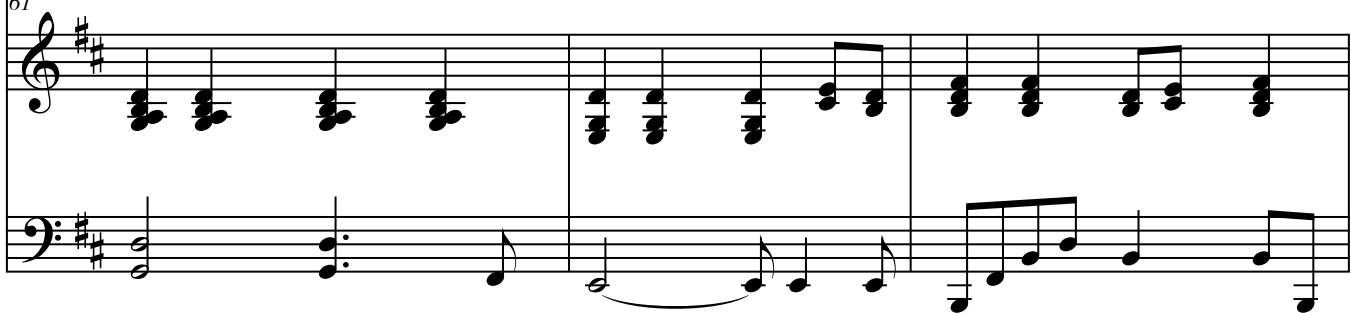
D A 7sus4 D/F#

S 58  yea oh and I might still cry and I might still bleed

Pno. 

G(add2) E m7 B m

S 61  these thorns in my side this heart on my sleeve and light - ning may

Pno. 

64

S

$F\#m7$ $G\Delta7$ $E m$

strike this ground at my feet and I might still crash but I still believe

Pno.

67

S

E $B/D\#$ $C\#m$

— this is the moment I stand here all alone with ev'ry thing I have inside —

Pno.

70

S

E/B $A(add2)$ $F\#m7/B$ B

— ev'ry-thing I own — I might be afraid but it's my turn to be brave

Pno.

E B/D# C#m

73

S

— if this is the last time be- fore we say —goodbye — at least it's the first day of the

Pno.

E/B A (add2) F#m7/B

76

S

— rest of my — life — I can't — be af-raid — cause it's my turn to — be

Pno.

E E/D E/C# E/C E

79

S

brave. —

Pno.

rit.

Gorgeous (Acoustic)

Idina Menzel and Glen Ballard
Transcribed by Kelly Thomas

Soprano

Piano

C#m AΔ7 C#m/A# AΔ7

S

5

In a per - fect world, In a - no - ther time, In a far ___ off place we

Pno.

C#m AΔ7 C#m/A#

S

8

would-nt need ___ to just-if-y, eve-ry thing ___ we are, and all that we ___ be-lieve, ___

Pno.

AΔ7 C#m AΔ7

Gorgeous

11 C#m/A# A Δ7 F#m7

S

we could finally be who ev-er we ___ both want to ___ be, ___ when we can't ___ be

Pno.

14 E/G# A 2 B sus4

S

heard, where we can't ___ be seen, I will call you close and you will reach ___ for me, ___

Pno.

17 E E B m7

S

___ When all of the be - au - ty turns ___ to ___ pain, ___ when all of the mad-

Pno.

20 B m7 A 2 A 2

S
- ness falls like rain, as long as we crash and we collide,

Pno.

23 A m A m C#m7

S
we will be gorgeous, you and I.

Pno.

26 A^7 A#dim A^7 A 2

S

Pno.

29 $C\sharp m$ $A\Delta 7$

S

Through the win - dow pane, through the bed__ room door,

Pno.

31 $C\sharp m/A\sharp$ $A\Delta 7$ $C\sharp m$

S

this ci-ty wants__ to fight but it can't touch us a-nymore, we have come__ so far,

Pno.

34 $A\Delta 7$ $C\sharp m/A\sharp$

S

we have shed our skin__ the more that's ta-ken from__ us

Pno.

36 *A* Δ 7 *F* \sharp *m*7 *E/G* \sharp

S
now, the more we have to give, — where we can't — be heard, and where we can't be

Pno.

39 *A* 2 *B* sus4 *E*

S
seen, — I will call you close and you will reach for — me, — when all of the be-

Pno.

42 *E* *B* *m*7 *B* *m*7

S
au-ty turns — to — pain, — when all of the mad - ness falls — like — rain,

Pno.

45 A 2 A(add2) A m

S
— as long as we cra - sh and we ___ col - lide, ___ we will be gor-

Pno.

48 A m E E

S
- geous, you ___ and I. ___ and when we are drown - ing in ___ the noi - se,

Pno.

51 B m7 B m7 A 2

S
— I'm gon-na stop ___ to find ___ your voice, ___ as long as we cra-

Pno.

Detailed description of the musical score: The score is for the song 'Gorgeous' and covers measures 45 to 51. It is written for a vocal line (S) and a piano accompaniment (Pno.). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols are placed above the vocal line: A 2 (measures 45-46), A(add2) (measure 47), A m (measures 48-49), A m (measure 50), E (measures 51-52), E (measures 53-54), B m7 (measures 55-56), B m7 (measures 57-58), and A 2 (measures 59-60).

Gorgeous

54 A(add2) A m A m

S
sh and we col - lide, we will be gor - geous, you and I.

Pno.

57 C#m A C#m AΔ7

S
— Oh Yeah, —

Pno.

61 C#m AΔ7 F#m7

S
we'll be gor - geous when we lose our faith,

Pno.

64 E/G# A 2 B sus4

S
— in all that's beau-ti - ful, — you lift me to this place —

Pno.

67 E E B m

S
when all of the beau - u - ty turns — to pain, — when all of the mad -

Pno.

70 B m A A 2

S
- ness falls — like — rain, — as long as we crash — and we — coll - ide,

Pno.

Gorgeous

73 **A m** **A m** **E**

S

we will be gor - geous Yeah _____ and when we are draw -

Pno.

76 **E** **B m7** **B m7**

S

- ning in _____ the noise, _____ I'm gon-na stop _____ to find _____ your voi-ce,

Pno.

79 **A 2** **A** **A m**

S

_____ as long as we crash _____ and we _____ coll - ide, _____ we will be gor-geous,

Pno.

82 A m E E

S
yeah we will be gor-geous, and when I lose my faith, I don't know what to do, —

Pno.

85 B m7 B m7 A

S
— you lift me to this place and make me feel so beau-ti-ful — as long as you're right

Pno.

88 A A m A m E

S
— here by — my — side, — we will be gor-geous, yeah, you — and I.

Pno.

Where Do I Begin

Idina Menzel
Transcribed by Kelly Thomas

Chords: Eb Db⁶ Ab² Eb Db⁶ Ab² Eb Db⁶ Ab² Db⁶ Ab² Eb Db⁶ Ab²/C Ab^m/B

Soprano: Where do I be-gin, my love — start-ing with the things I ha-ven't said — e-nough of start-ing with the day you changed my life — and end-ing with the way I feel to —

Piano: (Piano accompaniment for the first system)

Piano: (Piano accompaniment for the second system)

Piano: (Piano accompaniment for the third system)

Where Do I Begin

9 E^b/B^b A^b2/B^b E^b D^b6_9

S
 night, where do I be- gin — where do I be- long if you're not

Pno.

12 A^b2 E^b D^b6_9 A^b2

S
 here this is way be- yond my dark - est fear

Pno.

15 E^b D^b6_9 A^b2/C A^bm/B

S
 don't know where I end or where I start, each mi- le in be- tween is way too

Pno.

Where Do I Begin

17

S

$E\flat/B\flat$ $A\flat^2/B\flat$ G m $A\flat^2$

far, where do I begin? I've always counted all my blessings, know-ing you de-

Pno.

21

S

$B\flat$ C m G m

fend me, stand by my side if on - ly I did - n't lose my

Pno.

24

S

$A\flat^2$ F m11 $B\flat^{sus4}$ $B\flat$

- sen - ses each time I in - ten - ded these words to come out ri - ght

Pno.

Where Do I Begin

E^b D^b9 A^b2 E^b D^b9

S 27  where do I be-gin, my love may-be with the mor-ni-ng you

Pno. 

A^b2 E^b D^b9

S 30  bro-ught me the sun — may-be with the stars from ou-ter space,

Pno. 

A^b/C A^bm/B E^b/B^b A^b2 B^bsus4

S 32  — you took a few and lit up my — fa-ce where do I — be-gin I've —

Pno. 

Where Do I Begin

35 Gm A^b2 B^b

S
al - ways coun - ted all my bless - ings, know - ing you'll de - fend me, stand__ by my

Pno.

38 Cm Gm A^b2

S
side_____ if on - ly I did - n't lose my sen - ses each time I in -

Pno.

41 Fm11 B^b E^b D^b6

S
ten - ded for these words to come out right_____ Where do I be - gin, my love__

Pno.

Where Do I Begin

44

S

E^b D^b6 A^b2

I al-ways read the last page _____ in - stead of _____ the first _____ one

Pno.

47

S

E^b D^b6 A^b2 A^bm/B

there's no need to rush it all in, _____ I love you and I'll say it a - gain

Pno.

49

S

E^b/B^b B^b7sus4 E^b/B^b B^b7sus4

_____ where do I be-gin _____ where do I _____ be-gin _____

Pno.

Where Do I Begin

E^b/B^b *B^bsus4* *E^b*

S 53 *3*
— where should we — be- gin

Pno. 53 *rit.*

The image shows a musical score for the song "Where Do I Begin". It consists of two staves: a vocal line (S) and a piano accompaniment (Pno.). The key signature is E-flat major (three flats). The score starts at measure 53. The vocal line begins with a rest, followed by the lyrics "where should we — be- gin". A triplet of eighth notes is marked above the vocal line. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. A "rit." (ritardando) marking is present in the piano accompaniment. Chord changes are indicated above the vocal staff: E^b/B^b, B^bsus4, and E^b.

Don't Let Me Down

Peter-John Vettese/James Blunt
Transcribed by Kelly Thomas

B m G Maj7 D

Soprano

Piano

L.H. very lightly

4 F#m B m

S

Where do you go — when you're a - lone —

Pno.

6 G Maj7 D

S

— and in — your head, — why do they kn - ow you, — is your sto-ry

Pno.

The musical score is written in G major (one sharp) and common time. It consists of three systems. The first system shows the instrumental introduction with a Soprano line (rests), a Piano line, and a Left Hand line. The second system begins the vocal entry with lyrics: 'Where do you go — when you're a - lone —'. The third system continues the vocal line with lyrics: '— and in — your head, — why do they kn - ow you, — is your sto-ry'. The piano accompaniment features a consistent eighth-note rhythmic pattern in the right hand and a more active bass line in the left hand.

Don't Let Me Down

8 **F#m** **B m**

S
 pain - ted in red, what do you see — what do you dream —

Pno.

10 **G Maj7** **D**

S
 — when you're — a - wake, — what have they seen of you — are you a - fraid

Pno.

12 **F#m** **G 2**

S
 — of what's — been said — and if time stood — still —

Pno.

Detailed description: This is a musical score for the song 'Don't Let Me Down'. It consists of three systems of music. Each system includes a vocal line (S) and a piano accompaniment (Pno.). The key signature is F# major (two sharps). The first system starts at measure 8 with chords F#m and B m. The lyrics are 'pain - ted in red, what do you see — what do you dream —'. The second system starts at measure 10 with chords G Maj7 and D. The lyrics are '— when you're — a - wake, — what have they seen of you — are you a - fraid'. The third system starts at measure 12 with chords F#m and G 2. The lyrics are '— of what's — been said — and if time stood — still —'. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Don't Let Me Down

14

S

Em7 D A E

_____ if you won't be _____ your wit-ness, no one ev-er will _____

Pno.

17

S

B

I hear a voice _____ that's in my head, _____ don't let _____ me _____ down

Pno.

19

S

F#m7

_____ cause I can't hold _____ the fu - ture in _____ my head

Pno.

Don't Let Me Down

B

21 *To Coda*

S
So ma-ny things — I should have said — that let — me down

Pno.

F#m7 **D**

23

S
— and I would be — a lu - cky girl — if

Pno.

A **E** **Bm**

25

S
time stood on — its head, — don't let me down — don't let me down —

Pno.

Detailed description: This is a page of sheet music for the song 'Don't Let Me Down'. It features three systems of music, each with a vocal line (S) and a piano accompaniment (Pno.). The key signature is B major (two sharps). The first system (measures 21-22) is marked with a 'B' chord and ends with 'To Coda'. The second system (measures 23-24) includes chords F#m7 and D. The third system (measures 25-26) includes chords A, E, and Bm. The lyrics are: 'So ma-ny things — I should have said — that let — me down', '— and I would be — a lu - cky girl — if', and 'time stood on — its head, — don't let me down — don't let me down —'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Don't Let Me Down

27 **G Maj7** **D**

S
— don't let them see — these sha-dows fall -

Pno.

29 **F#m** **B m**

S
- ing o - ver me, — where do you go — when you're a - wake —

Pno.

31 **G Maj7** **D**

S
— and in — your head, — why do they know — you is your sto-ry

Pno.

Don't Let Me Down

33 $F\#m$ $G2$

S
 pain - ted in red, ___ and if time stood ___ still ___

Pno.

35 $E\ m7$ D E *D.S. al Coda*

S
 ___ if I can't be ___ my tea-cher, no ___ one e - ver will ___

Pno.

38 D

S
 down ___ and I can't choose ___ the road ___ a - head ___

Pno.

Detailed description of the musical score: The score is for the song 'Don't Let Me Down'. It consists of three systems of music. Each system has a vocal line (S) and a piano accompaniment (Pno.). The key signature is F# major (two sharps). The time signature is 4/4. Measure 33: The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The piano accompaniment has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 34: The vocal line continues with quarter notes D5, E5, F#5, and a quarter rest. The piano accompaniment continues with a quarter note G4 in the treble and a quarter note G2 in the bass. Measure 35: The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The piano accompaniment has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 36: The vocal line continues with quarter notes A5, B5, C6, and a quarter rest. The piano accompaniment continues with a quarter note G4 in the treble and a quarter note G2 in the bass. Measure 37: The vocal line continues with quarter notes D6, E6, F#6, and a quarter rest. The piano accompaniment continues with a quarter note G4 in the treble and a quarter note G2 in the bass. Measure 38: The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The piano accompaniment has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The score includes lyrics and musical notation for both parts.

Don't Let Me Down

A E

40

S

close my eyes ___ and hold ___ my bre-ath, hope my lit-tle debt ___ won't let me down ___

Pno.

B m D

42

S

I can't choose ___ the road ___ a - head ___

Pno.

A E

44

S

close my eyes ___ and hold ___ my bre-ath, hope my lit-tle debt ___ won't let me do-wn

Pno.

Don't Let Me Down

46 **B** **B**

S
oh, don't let me down

Pno.

48 **F#m7** **B**

S
Oo

Pno.

51 **B** **F#m7** **G2**

S
don't let me down and if time stood still

Pno.

Don't Let Me Down

54 Em7 D A/C# E

S

_____ if I can't be _____ my teacher, no _____ one e - ver will _____

Pno.

57 B

S

I hear a voi - ce that's in my head, don't let _____ me _____ down, _

Pno.

59 F#m7

S

_____ don't let me do-wn cause I can't hold _____ the fut - ure in _____ my head,

Pno.

Don't Let Me Down

B

61

S

— So ma-ny things — I should have said — that let — me down —

Pno.

Detailed description: This system contains measures 61 and 62. The vocal line (S) is on a treble clef staff with a key signature of three sharps (F#, C#, G#). The lyrics are: "— So ma-ny things — I should have said — that let — me down —". The piano accompaniment (Pno.) consists of two staves: a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

F#m7

B

63

S

I hear a voice

Pno.

Detailed description: This system contains measures 63 and 64. The vocal line (S) is on a treble clef staff with a key signature of three sharps. The lyrics are: "I hear a voice". The piano accompaniment (Pno.) consists of two staves: a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

F#m7

66

S

— that's in my he - ad, please please don't let me down, oh —

Pno.

Detailed description: This system contains measures 66 and 67. The vocal line (S) is on a treble clef staff with a key signature of three sharps. The lyrics are: "— that's in my he - ad, please please don't let me down, oh —". There are triplets in the vocal line. The piano accompaniment (Pno.) consists of two staves: a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

Don't Let Me Down

B

69

S

So ma-ny things — I should have said — that let — me do - wn

Pno.

Detailed description: This system contains the first two measures of music. The vocal line (S) starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment (Pno.) features a treble clef with chords and a bass clef with a steady eighth-note bass line.

F#m7

D

71

S

— cause I would be — a lu - cky girl — if

Pno.

Detailed description: This system contains measures 71 and 72. The vocal line (S) has a quarter rest in measure 71, then continues with eighth and quarter notes. The piano accompaniment (Pno.) continues with chords and a bass line.

A

E

B (no3rd)

73

S

time stood on — its head, — don't let me down —

Pno.

Detailed description: This system contains measures 73 and 74. The vocal line (S) continues with eighth and quarter notes. The piano accompaniment (Pno.) concludes with sustained chords in the final measure.

I Feel Everything

Idina Menzel and Glen Ballard
Transcribed by Kelly Thomas

E(no3rd) Em/G CΔ7 A2

Soprano

Piano

Like a

5

S

pri ma bal le ri na, I tip toe, tip toe a round you con-stant-ly, I

Pno.

9

S

he ar the wa ter run ning, will it wash our tears or

Pno.

I Feel Everything

A2 C Δ 7 C \sharp m7(b5)

S
12
leak through the ceil - ing. make my way up the spi - ral stair-case, hope to God you

Pno.

Em

S
16
had a good__ day__ when you're fur-i-ous when you start to freeze when you

Pno.

A9 Em

S
19
can't be touched I feel ev - ery-thing, and when you des-pair when you

Pno.

Detailed description: This is a musical score for the song 'I Feel Everything'. It consists of three systems of music. Each system includes a vocal line (S) and a piano accompaniment (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The first system (measures 12-15) features a vocal melody with lyrics 'leak through the ceil - ing. make my way up the spi - ral stair-case, hope to God you'. The piano accompaniment has a steady eighth-note bass line and a more active treble line. Chords A2, CΔ7, and C#m7(b5) are indicated above the staff. The second system (measures 16-19) has lyrics 'had a good__ day__ when you're fur-i-ous when you start to freeze when you'. The piano accompaniment continues with similar rhythmic patterns. Chord Em is indicated above the staff. The third system (measures 19-22) has lyrics 'can't be touched I feel ev - ery-thing, and when you des-pair when you'. The piano accompaniment features some sustained chords and moving lines. Chords A9 and Em are indicated above the staff.

I Feel Everything

A 9

22

S

can-not breathe, when you would'nt dare, I feel ev-ery-thing, when you're in

Pno.

Detailed description: This system contains the first two measures of the piece. The vocal line (S) starts with a treble clef and a key signature of one sharp (F#). The lyrics are "can-not breathe, when you would'nt dare, I feel ev-ery-thing, when you're in". The piano accompaniment (Pno.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays chords and moving lines, while the left hand provides a bass line.

25

S

ec-sta-sy but you're not with me I feel ev-ery-thing. on a

Pno.

C Δ 7 B7 Em

Detailed description: This system contains measures 3 through 6. The vocal line (S) continues with the lyrics "ec-sta-sy but you're not with me I feel ev-ery-thing. on a". The piano accompaniment (Pno.) continues with the same two-staff format. Chord changes are indicated above the staff: C Δ 7 at measure 3, B7 at measure 4, and Em at measure 5.

29

S

ti - ght rope — on a wi - re — I'll at - tempt to jump through your

Pno.

E(no3rd) Em/G C Δ 7

Detailed description: This system contains measures 7 through 9. The vocal line (S) continues with the lyrics "ti - ght rope — on a wi - re — I'll at - tempt to jump through your". The piano accompaniment (Pno.) continues with the same two-staff format. Chord changes are indicated above the staff: E(no3rd) at measure 7, Em/G at measure 8, and C Δ 7 at measure 9.

I Feel Everything

A 2 E(no3rd) E m/G

32

S

ring of fi - re, I'm wait - ing, _____ all the whi - le, _____ for a

Pno.

C^7 A 2 C^7

35

S

glimpse of some - thing to bring us high - er. one lit - tle foot in

Pno.

C#m7(b5)

38

S

fr - ont of the oth - er, don't you know I'm a - fraid of ___ thun - der, ___ when you're

Pno.

I Feel Everything

Em A9

41

S

fur- i- ous when you start to freeze when you can't be touched, I feel

Pno.

Detailed description: This system contains the first two measures of music. The vocal line (S) starts at measure 41 with a treble clef and a key signature of one sharp (F#). The lyrics are "fur- i- ous when you start to freeze when you can't be touched, I feel". The piano accompaniment (Pno.) consists of a grand staff with treble and bass clefs. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with some rests.

Em

44

S

ev-ery-thing and when you des-pair, when you can-not breathe, when you

Pno.

Detailed description: This system contains the next two measures of music, starting at measure 44. The vocal line (S) continues with the lyrics "ev-ery-thing and when you des-pair, when you can-not breathe, when you". The piano accompaniment (Pno.) continues with the same rhythmic pattern as the first system.

A9 CΔ7

47

S

would'nt dare — I feel ev-ery-thing, when you're in ec-sta-sy but you're

Pno.

Detailed description: This system contains the final two measures of music, starting at measure 47. The vocal line (S) concludes with the lyrics "would'nt dare — I feel ev-ery-thing, when you're in ec-sta-sy but you're". The piano accompaniment (Pno.) concludes with the same rhythmic pattern. The key signature changes to C major (CΔ7) for the final measure.

I Feel Everything

B7 Em

50

S

not with me I feel ev - ery - thing Oh there's a

Pno.

Em C△7

53

S

fine line be - tween, there's a fine line between

Pno.

A2 Em/G

57

S

love and hurt - ing, know - ing just when, when

Pno.

The musical score is presented in three systems. Each system consists of a vocal line (S) and a piano accompaniment (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The first system (measures 50-52) features a vocal melody with lyrics 'not with me I feel ev - ery - thing Oh there's a' and piano accompaniment with chords B7 and Em. The second system (measures 53-56) has lyrics 'fine line be - tween, there's a fine line between' and piano accompaniment with chords Em and C△7. The third system (measures 57-60) has lyrics 'love and hurt - ing, know - ing just when, when' and piano accompaniment with chords A2 and Em/G. The piano part in the second and third systems features a consistent rhythmic pattern of eighth-note chords in the right hand and eighth-note bass lines in the left hand.

I Feel Everything

60

S

B sus4/F# B Em

— to walk a - way — Like a pri - ma bal - le -

Pno.

64

S

Em/G CΔ7 A2

ri - na, I will tip - toe, tip - toe a - round you con - stant - ly, — when you're

Pno.

68

S

Em A9

fur - i - ous, when you start to freeze, when you can't be touched, I feel

Pno.

I Feel Everything

Em

71

S

ev-ery-thing and when you des-pair, when you can-not breathe, when you

Pno.

Detailed description: This system contains the first two measures of the piece. The vocal line (S) starts with a treble clef and a key signature of one sharp (F#). The lyrics are "ev-ery-thing and when you des-pair, when you can-not breathe, when you". The piano accompaniment (Pno.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a bass line with a prominent dotted half note in the second measure.

A9

74

S

would-'nt dare — I feel ev - ery - thing, — when you're in ec-sta-sy but you're

Pno.

Detailed description: This system contains measures 74 and 75. The vocal line (S) continues with the lyrics "would-'nt dare — I feel ev - ery - thing, — when you're in ec-sta-sy but you're". A triplet of eighth notes is marked over the words "I feel". The piano accompaniment (Pno.) continues with the same rhythmic patterns as the first system, with a key signature change to A9 indicated above the first measure.

B7

CΔ7

B7

77

S

not with me, when you can't be touched, when you can't be loved, when you

Pno.

Detailed description: This system contains measures 77 and 78. The vocal line (S) continues with the lyrics "not with me, when you can't be touched, when you can't be loved, when you". A triplet of eighth notes is marked over the words "can't be loved". The piano accompaniment (Pno.) continues with the same rhythmic patterns, with key signature changes to B7 and CΔ7 indicated above the first and second measures respectively.

I Feel Everything

80

S

C Δ 7

B7

E m

fall a- part, when you have no heart, I feel ev - ery-thing.

Pno.

Forever

Idina Menzel
Transcribed by Kelly Thomas

G m

D/F#

Soprano

We thought we had it all — we thought we'd go unscathed — we

Piano

Detailed description: This system contains the first three measures of the song. The Soprano part is in treble clef with a key signature of two sharps (D major) and a common time signature. The lyrics are: "We thought we had it all — we thought we'd go unscathed — we". The Piano part consists of two staves (treble and bass clef). The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a simple bass line with whole notes.

D m/F

D (no3rd)/E

D (no3rd)

S

4 thought our love — would border on — in - fin - i - ty. — we thought that we

Pno.

Detailed description: This system contains measures 4, 5, and 6. The Soprano part continues with the lyrics: "4 thought our love — would border on — in - fin - i - ty. — we thought that we". The Piano part continues with the same accompaniment. Measure numbers 4, 5, and 6 are indicated at the start of the lines.

G m

D/F#

S


6 were free — the world would dis - a - ppear, we

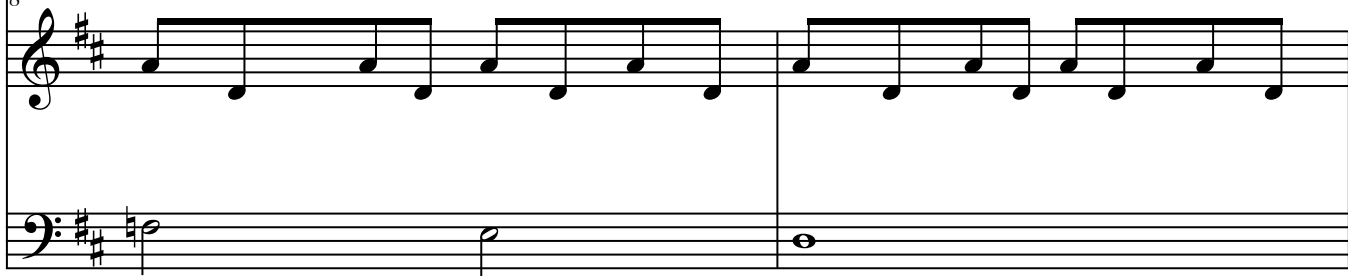
Pno.

Detailed description: This system contains measures 7, 8, and 9. The Soprano part continues with the lyrics: "6 were free — the world would dis - a - ppear, we". The Piano part continues with the same accompaniment. Measure numbers 6, 7, and 8 are indicated at the start of the lines.


Forever

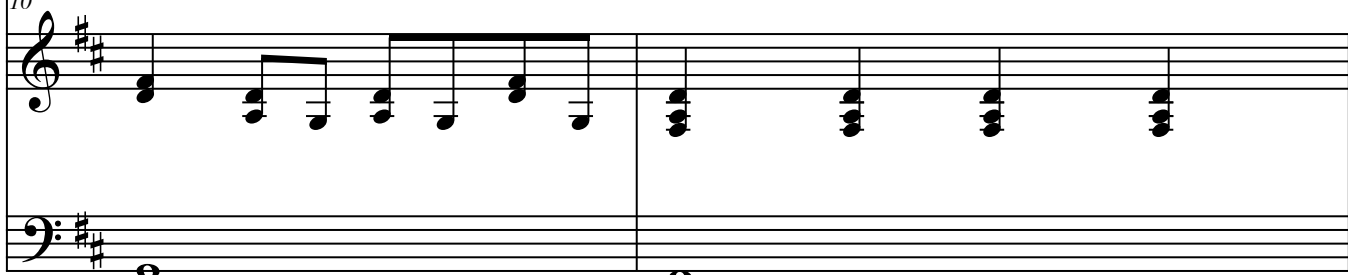
8 D m/F D (no3rd)/E D (no3rd)

S 
 left our - selves ___ wide op - en and we ___ had no ___ fear. ___ but for - ev - er came

Pno. 

10 G Δ7 D/F#

S 
 and went for - ev - er stum - bled through, for - ev - er had

Pno. 

12 Bb C D

S 
 poor sense of time and made a mess ___ of me and you, for - ev - er had

Pno. 

Forever

3

14 $G^{\Delta 7}$ $D/F^{\#}$ B^b C

S
us fooled, we fell for it a-gain — now time — is stand - ing still — for-

Pno.

17 $D(\text{no}3\text{rd})$ $G m$ $D/F^{\#}$

S
ev-er. — ly-ing next to you but you're al-rea-dy gone,

Pno.

20 $D m/F$ $D(\text{no}3\text{rd})/E$ $D(\text{no}3\text{rd})$

S
too much has been said — and it can't be un - done, it's so hard to

Pno.

Forever

G m D/F#

22

S

com-pre-hend, when ash - es fade ___ to dust ___

Pno.

Detailed description: This system contains the first two measures of the piece. The vocal line (S) starts with a treble clef and a key signature of two sharps (D major). It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. There is a measure rest (indicated by a '7' over a vertical line) for the second measure. The piano accompaniment (Pno.) consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand plays a bass line with quarter notes and eighth notes.

D m/F D(no3rd)/E A/E

24

S

a touch of wa - ter ___ and the ir - on ___ turns to rust. ___ so for-ev - er came

Pno.

Detailed description: This system contains measures 23 and 24. The vocal line (S) continues from the previous system. It features three triplet markings over the notes in measures 23 and 24. The piano accompaniment (Pno.) continues with the same accompaniment pattern as the first system.

G Δ7 D/F#

26

S

and went for-ev - er stum - bled through, for - ev - er had

Pno.

Detailed description: This system contains measures 25 and 26. The vocal line (S) continues with the lyrics. It features a triplet marking over the notes in measure 26. The piano accompaniment (Pno.) continues with the same accompaniment pattern as the previous systems.

Forever

28 B \flat C D

S 
 poor sense of time and made a mess _____ of me and you _____ for-ev-er had

Pno. 

30 G Δ 7 D/F \sharp

S 
 us fooled, we fell for it a - gain _____ now time

Pno. 

32 B \flat C D

S 
 _____ is stand - ing still, _____ for-ev - er came and went _____ we thought we had

Pno. 

G m

D/F#

34

S

it all _____ we thought we'd go un scathed _____ we

Pno.

D m/F

D (no3rd)/E

D (no3rd)

36

S

thought our love _____ would bor-der on _____ in - fin - i - ty. but for-ev - er was

Pno.

G m

D/F#

38

S

_____ a shame, _____ it stole _____ a lit-tle piece of us,

Pno.

Forever

7

40

S

D m/F D (no3rd)/E A/E A

to live up to its name was rea-lly just too much _____ for-ev-er came

Pno.

42

S

G 2 D/F#

_____ and went, _____ for - ev - er stum - bled through, for - ev - er had

Pno.

44

S

B \flat C 2 D

poor sense of time _____ made a mess of me _____ and _____ you _____ for-ev-er came

Pno.

Forever

46 $A^{\Delta 7}$ $E/G^{\#}$

S
and went, for-ev - er stum - bled through _____ for-ev - er had

Pno.

48 C D E

S
poor sense of time and made a mess ___ of me and you _____ for-ev-er had us

Pno.

50 $A^{\Delta 7}$ $E/G^{\#}$

S
_____ fooled we fell for it a - ga - in _____ now

Pno.

Forever

52 C D E

S

time is stand - ing still, — for - ev - er came — and — went.

Pno.

Detailed description: This system contains the first three measures of the piece. The vocal line (S) starts at measure 52 with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are "time is stand - ing still, — for - ev - er came — and — went." The piano accompaniment (Pno.) is in a grand staff with a key signature of three sharps. The right hand plays a steady eighth-note accompaniment, and the left hand plays a bass line of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

54 C D E C D

S

Oh I thought we had it all — Oh —

Pno.

Detailed description: This system contains measures 54-56. The vocal line (S) starts at measure 54 with a treble clef and a key signature of three sharps. The melody begins with a whole rest, followed by a quarter note G4, then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are "Oh I thought we had it all — Oh —". The piano accompaniment (Pno.) continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

57 E C D

S

— I thought we had it all, eve-ry day

Pno.

Detailed description: This system contains measures 57-59. The vocal line (S) starts at measure 57 with a treble clef and a key signature of three sharps. The melody begins with a whole rest, followed by a quarter note G4, then a triplet of eighth notes: A4, B4, C5. The lyrics are "— I thought we had it all, eve-ry day". The piano accompaniment (Pno.) continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

59 E C D

S

till the end you and me oh Oh

Pno.

Detailed description: This system contains measures 59 and 60. The vocal line (S) starts with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 59 contains the lyrics "till the end" and "you and me" with a long note. Measure 60 contains "oh" and "Oh" with a long note. The piano accompaniment (Pno.) consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Chords E, C, and D are indicated above the vocal line.

61 E C B sus4

S

—

Pno.

Detailed description: This system contains measure 61. The vocal line (S) is empty, indicated by a horizontal line. The piano accompaniment (Pno.) continues with the same eighth-note pattern as in the previous system. Chords E, C, and B sus4 are indicated above the vocal line.

My Own Worst Enemy

Idina Menzel and Glen Ballard
Transcribed by Kelly Thomas

Cm7 Eb/Bb F9 Ab2

Soprano

Piano

5 Cm7 Eb2/Bb F9 Ab2

S

In the

Pno.

9 Cm7 Eb2/Bb F9

S

ro- ses, in the spring, I re- mem-ber, there was a time I

Pno.

My Own Worst Enemy

12 $A\flat 2$ $C m7$

S
was- n't a - fraid ___ of a - ny - thing, with the li - lacs and the rain ___ one

Pno.

14 $E\flat 2/B\flat$ $F 9$ $A\flat 2$

S
day you went a-way ___ I re - mem - ber ___ I for-got ev - ery-thing ___ my

Pno.

17 $C m$ $E\flat 2/B\flat$

S
mo - ther's al - ways tryin' to tell me how to be grate - ful, how to be - lieve, my

Pno.

My Own Worst Enemy

19 F9 A^b2

S

fa-ther's al-ways trying to say, Ba-by you're beau-ti-ful ___ in ev-ery way, my

Pno.

21 C m E^b2/B^b

S

lo-ver's al-ways got me in his ar-ms, tryin' to pro- tect me, keep me from harm, so

Pno.

23 Fm9 A^b2 C m

S

why do I al-ways have to be ___ my worst, my own worst e-ne-my ___ e-ne-

Pno.

My Own Worst Enemy

26

$E\flat 2/B\flat$ $F m9$ $A\flat Maj7$

S

my ————— oh ————— my worst, my own worst e- ne- my —

Pno.

29

$C m7$ $E\flat 2/B\flat$

S

— In the sha-dows, in the grace, — in the lone-ly there is a

Pno.

32

$F 9$ $A\flat 2$

S

place where we can all hide — a - way — but in the

Pno.

My Own Worst Enemy

34 C m7 Eb2/Bb F9

S
win-dows of the soul — there is no-where — we can go if we keep run-ning —

Pno.

37 Ab2 C m

S
run-ning from — our dest - i - ny, my mo - ther's al - ways tryin' to tell me

Pno.

39 Eb2/Bb F m9

S
how to be grate - ful, how to be - lieve, my fa - ther's al - ways try-ing to say,

Pno.

My Own Worst Enemy

41 $A\flat 2$ $C m$

S
Ba-by you're beau-ti - ful — in ev-ery way, my lo-ver's al-ways got me in his ar-ms,

Pno.

43 $E\flat 2/B\flat$ $F m 9$

S
tryin' to pro - tect me, keep me from harm, so why do I al-ways have to be —

Pno.

45 $A\flat 2$ $C m$ $E\flat 2/B\flat$

S
my worst, my own — wor-st e-ne-my — oh

Pno.

Detailed description of the musical score: The score is for the song 'My Own Worst Enemy'. It consists of three systems of music. Each system has a vocal line (S) and a piano accompaniment (Pno.). The key signature is B-flat major (two flats). The time signature is 4/4. Measure 41: Chords are Ab2 and Cm. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment has a bass line with a half note G3 and a treble line with a quarter rest, followed by eighth notes G4, A4, Bb4, C5. Measure 42: Chords are Ab2 and Cm. The vocal line continues with eighth notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment has a bass line with a half note G3 and a treble line with a quarter rest, followed by eighth notes G4, A4, Bb4, C5. Measure 43: Chords are Eb2/Bb and Fm9. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment has a bass line with a half note G3 and a treble line with a quarter rest, followed by eighth notes G4, A4, Bb4, C5. Measure 44: Chords are Eb2/Bb and Fm9. The vocal line continues with eighth notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment has a bass line with a half note G3 and a treble line with a quarter rest, followed by eighth notes G4, A4, Bb4, C5. Measure 45: Chords are Ab2, Cm, and Eb2/Bb. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment has a bass line with a half note G3 and a treble line with a quarter rest, followed by eighth notes G4, A4, Bb4, C5. Measure 46: Chords are Ab2, Cm, and Eb2/Bb. The vocal line continues with eighth notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment has a bass line with a half note G3 and a treble line with a quarter rest, followed by eighth notes G4, A4, Bb4, C5.

My Own Worst Enemy

48 F9 A^bΔ9

S

my worst, my own worst e - ne - my, my worst, my own worst e - ne - my,

Pno.

Detailed description: This system covers measures 48 and 49. The vocal line (S) starts at measure 48 with a treble clef and a key signature of three flats. The lyrics are "my worst, my own worst e - ne - my, my worst, my own worst e - ne - my,". The piano accompaniment (Pno.) consists of a right-hand part with block chords and a left-hand part with a steady eighth-note bass line. Chord changes from F9 to A^bΔ9 occur at the start of measure 49.

50 F m A^b

S

— say I walk on — wa - ter, say I walk on the mo -

Pno.

Detailed description: This system covers measures 50 and 51. The vocal line (S) starts at measure 50 with a treble clef and a key signature of three flats. The lyrics are "— say I walk on — wa - ter, say I walk on the mo -". The piano accompaniment (Pno.) features a right-hand part with block chords and a left-hand part with a steady eighth-note bass line. Chord changes from F m to A^b occur at the start of measure 51.

52 C m E^b6

S

- - on but it's ne-ver e - nough, no it's ne-ver e - nough, no it's ne-ver e - nough —

Pno.

Detailed description: This system covers measures 52 and 53. The vocal line (S) starts at measure 52 with a treble clef and a key signature of three flats. The lyrics are "- - on but it's ne-ver e - nough, no it's ne-ver e - nough, no it's ne-ver e - nough —". The piano accompaniment (Pno.) features a right-hand part with block chords and a left-hand part with a steady eighth-note bass line. Chord changes from C m to E^b6 occur at the start of measure 53.

My Own Worst Enemy

54

S

F m A^b

— say I'm on - ly hu - man, it's all in my —

Pno.

56

S

C m E^b6

he - ad but it's ne - ver e - nough, no it's ne - ver e - nough, no it's ne - ver e - nough —

Pno.

58

S

A^b F m C m E^b2/B^b

— one day I'll find my a - li - bi, my

Pno.

My Own Worst Enemy

62 Fm9 A^b2

S

fa - ther's al - ways try - ing to say, ba - by you're beau - ti - ful, ba - by you're, my

Pno.

Detailed description: This system contains the first two measures of the song. The vocal line (S) starts at measure 62 with a treble clef and a key signature of three flats. The lyrics are "fa - ther's al - ways try - ing to say, ba - by you're beau - ti - ful, ba - by you're, my". The piano accompaniment (Pno.) is in a grand staff with a treble and bass clef. The first measure has a whole note chord in the treble and a half note bass line. The second measure has a triplet of eighth notes in the treble and a half note bass line. Chord symbols Fm9 and A^b2 are placed above the vocal staff.

64 C m E^b6

S

lo - ver's al - ways got me in his arms tryin' to pro - tect me, keep me from harm

Pno.

Detailed description: This system contains the next two measures. The vocal line (S) starts at measure 64 with a treble clef and a key signature of three flats. The lyrics are "lo - ver's al - ways got me in his arms tryin' to pro - tect me, keep me from harm". The piano accompaniment (Pno.) is in a grand staff. The first measure has a whole note chord in the treble and a half note bass line. The second measure has a whole note chord in the treble and a half note bass line. Chord symbols C m and E^b6 are placed above the vocal staff.

66 Fm9 A^b C m

S


why do I al - ways have to be my worst, my worst e - ne - my _____

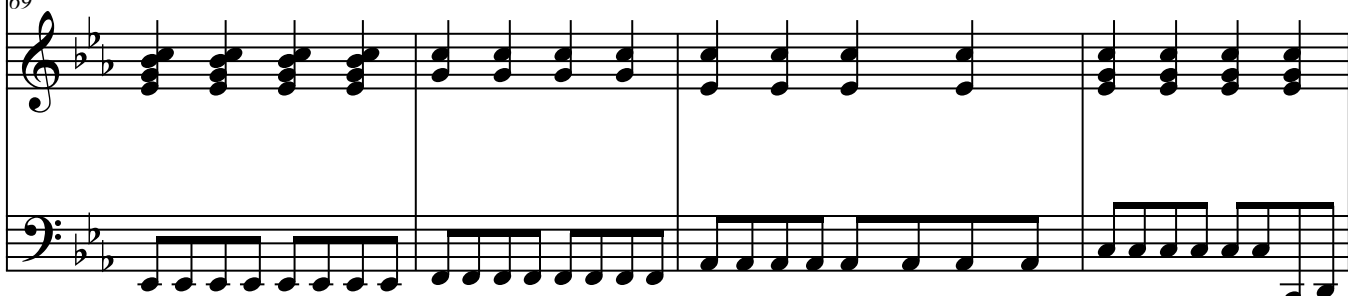
Pno.

Detailed description: This system contains the final two measures. The vocal line (S) starts at measure 66 with a treble clef and a key signature of three flats. The lyrics are "why do I al - ways have to be my worst, my worst e - ne - my _____". The piano accompaniment (Pno.) is in a grand staff. The first measure has a whole note chord in the treble and a half note bass line. The second measure has a whole note chord in the treble and a half note bass line. Chord symbols Fm9, A^b, and C m are placed above the vocal staff.


My Own Worst Enemy


69 E \flat 6 Fm9 A \flat Cm

S  my worst, my worst e-ne-my


Pno. 


73 E \flat 6 Fm9 A \flat 2

S  my worst e-ne - my, my worst-e-ne-my

Pno. 

76 Cm E \flat 6 Fm9

S  my worst, my own worst e-ne-my, my worst, my own worst e-ne-my,

Pno. 

My Own Worst Enemy

79 $A\flat 2$ C (no3rd)

S
oh _____ my worst, my own worst oh _____

Pno.

81

S
my _____ worst, my own worst, oh _____ my _____ worst, my own worst

Pno.

83

S
my worst, my own worst e - ne - my _____

Pno.

Perfume and Promises

Idina Menzel/Peter-John Vettese
Transcribed by Kelly Thomas

A M9(#11)

Soprano

Piano

E Maj7

5

S

Crack in the smile — but she's al-ways in style while she waits,

Pno.

E m7(b5)/G

D(add9)

9

S

wav-ing good bye — but she's too tired to cry and she's — wa - sted.

Pno.

Perfume and Promises

A M9(#11)

E Maj7

13

S

let-ter he wrote__ but it's far too ex-posed so he throws__ it a - way_____

Pno.

Em7

DMaj7

A/C#

A 2

17

S

sound of re-gret as it's count-ing the steps back to_____ safe.____ Oh_____

Pno.

E 6

C 2

G 2

D

A 2

21

S

_____ don't wan-na leave__ you with per-fume and pro-mi-ses__ Oh_____

Pno.

Perfume and Promises

25 E6 C2 G2 D

S
— we'll ne - ver know — till we cap - ture and bot - tle it, cause

Pno.

28 F#m7 C#m D2 E F A M9(#11) To Coda

S
would-n't it be such a shame if all was wa - sted —

Pno.

32 E Maj7

S
— not an inch of the room that isn't in bloom or in — light —

Pno.

Perfume and Promises

E m7(b5)/G

36

S

so we drink till it's dawn, ev - ery drip till it's gone and we're

Pno.

D(add9)

A M9(#11)

39

S

— wa - sted it's a thing of the truth — but we'll

Pno.

E Maj7

42

S

lie and we'll look — for the per - fect e - scape and the

Pno.

Perfume and Promises

45 *Em7* *DMaj7* *A/C#*
S
mo - ment will go — like — mel - ted snow in the rain, oh
D.S. al Coda
Pno.

48 *F#m* *C#m7* *D* *C/E* *F* *G*
S
wa - sted. stay for a - no - ther mor - ning, —
Pno.

52 *C/E* *F* *G* *A/C#* *D*
S
stu - dy the curves of my — face, — stay e - ven when we're un -
Pno.

Perfume and Promises

E A/C# D E A2

55

S

know-ing — stay till they tear you a - way —

Pno.

E 6 C 2 G 2 D 2 A 2

59

S

— don't wan-na leave — you with per-fume and pro-mi-ses —

Pno.

E C 2 G 2 D

63

S

we'll ne - ver know — till we cap - ture and bot - tle it, cause

Pno.

Perfume and Promises

66 F#m7 C#m D2 E F

S

would- n't it be such a shame _____ if all was

Pno.

A M9(#11)

69

S

wa - - - - - sted. _____

Pno.

Let Me Fall

Lindy Robbins/Dave Bassett/Jess Cates
Transcribed by Kelly Thomas

C#m F#m E B/D# C#m F#m7

Soprano

It's Oc-to - ber a - gain, —

Piano

E B/D# C#m F#m7

S

— leaves are fall-ing down li - ke rain, one more year's — come and

Pno.

A2 C#m F#m7

S

gone but no-thing's changed, — was - n't I — sup-

Pno.

Let Me Fall

E B/D# A E B/D# C#m B

S 8

posed to be some - one who could face the things that I've been run - ning

Pno.

A2 E B C#m A

S 10

from, let me feel I don't care if I bre-ak down, let me fall

Pno.

E B C#m A E B

S 13

ev-en if I hit the ground and if I cry a lit-tle and die a lit-tle, at

Pno.

Let Me Fall

16 C#m B A A E/G# F#m7 B

S
least I know I li-ved ___ just a lit-tle, ___ let ___ me ___ feel, ___ let me

Pno.

19 C#m F#m E B/D# C#m F#m7

S
fall. I've be - come ___ much too good ___

Pno.

22 E B/D# C#m F#m7

S
___ at be - ing in - vin - ci - ble, ___ I'm an ex - pert at

Pno.

Let Me Fall

24 A 2 C#m F#m7

S
 play-ing safe and keep-ing cool _____ but I s - wear _____ this is not

Pno.

26 E B/D# A 2 E B/D# C#m B

S
 who I'm meant _____ to _____ be, _____ I re - fuse to let my life _____ roll o - ver

Pno.

28 A 2 E B C#m A

S
 me let me feel _____ I don't care _____ if I bre-ak down, let me fall _____

Pno.

Detailed description: This is a musical score for the song 'Let Me Fall'. It consists of three systems of music. Each system includes a vocal line (S) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#). The first system (measures 24-25) has lyrics: 'play-ing safe and keep-ing cool _____ but I s - wear _____ this is not'. The second system (measures 26-27) has lyrics: 'who I'm meant _____ to _____ be, _____ I re - fuse to let my life _____ roll o - ver'. The third system (measures 28-29) has lyrics: 'me let me feel _____ I don't care _____ if I bre-ak down, let me fall _____'. Chord symbols are placed above the vocal line and below the piano line. The piano accompaniment features a steady bass line and chords in the right hand. A triplet of eighth notes is marked in measure 29 of the vocal line.

Let Me Fall

E B C#m A E B

S 31

— even if I hit the ground and if I cry a lit-tle and die a lit-tle, at

Pno.

Detailed description: This system contains the first two measures of the piece. The vocal line (S) starts with a whole note rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment (Pno.) features a treble clef with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, and a bass clef with a simple harmonic accompaniment of chords and single notes.

C#m B A A E/G# F#m7 B

S 34

least I know I li-ved just a lit-tle, let me feel, let me

Pno.

Detailed description: This system contains measures 3-5. The vocal line (S) begins with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment (Pno.) continues with a treble clef melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, and a bass clef accompaniment.

F#m7

S 37

fall yes I'm

Pno.

Detailed description: This system contains measures 6-8. The vocal line (S) starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment (Pno.) features a treble clef melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, and a bass clef accompaniment.

39

S

gon- na be ___ some - one ___ who can take it as it ___ comes, who can

Pno.

E B/D# C#m B A

41

S

face the thi - ngs that I've been run - ning fr - om, ___ I've been

Pno.

E B C#m A

43

S

run-ning from, let me feel I don't care ___ if I bre-ak down, let me fall

Pno.

Detailed description: This is a page of sheet music for the song 'Let Me Fall'. It features three systems of music, each with a vocal line (S) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system (measures 39-40) has lyrics: 'gon- na be ___ some - one ___ who can take it as it ___ comes, who can'. The piano part consists of a steady eighth-note bass line and a treble line with chords and moving lines. The second system (measures 41-42) has lyrics: 'face the thi - ngs that I've been run - ning fr - om, ___ I've been'. The piano part continues with similar accompaniment. The third system (measures 43-44) has lyrics: 'run-ning from, let me feel I don't care ___ if I bre-ak down, let me fall'. The piano part includes a triplet of eighth notes in the vocal line and continues with accompaniment. Chord symbols are placed above the piano staves: E, B/D#, C#m, B, A in the first system; E, B, C#m, A in the second system.

Let Me Fall

E B C#m A E B

S 46

ev-en if ___ I hit the ground and if I cry a lit-tle and die a lit-tle, at

Pno.

Detailed description: This system contains the first two measures of the piece. The vocal line (S) starts with a whole note rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment (Pno.) features a treble clef with a melody of eighth notes: G4, A4, B4, C#5, B4, A4, G4, F#4. The bass clef provides a harmonic accompaniment with chords: E4, B3, C#4, A3, E4, B3, C#4, A3.

C#m B A2 A E/G#

S 49

least I know I ___ lived just a lit-tle, ___ let ___

Pno.

Detailed description: This system contains measures 3 and 4. The vocal line (S) begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment (Pno.) continues the melody in the treble clef: G4, A4, B4, C#5, B4, A4, G4, F#4. The bass clef accompaniment consists of chords: C#m, B, A2, A, E/G#.

F#m7 B C#m F#m E B/D#

S 51

___ me ___ feel, ___ let me fall.

Pno.

Detailed description: This system contains measures 5 and 6. The vocal line (S) starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment (Pno.) features a treble clef melody: G4, A4, B4, C#5, B4, A4, G4, F#4. The bass clef accompaniment consists of chords: F#m7, B, C#m, F#m, E, B/D#.

Let Me Fall

54 C#m F#m E B/D#

S
It's Oc - to - ber a - gain, _____ leaves are fall - ing down li - ke

Pno.

56 C#m F#m E B/D# C#m

S
rain _____ oh _____ oh _____

Pno.

Detailed description: This is a musical score for the song 'Let Me Fall'. It consists of two systems of music. The first system covers measures 54-55. The vocal line (S) starts with a quarter rest, followed by a melody for 'It's Oc - to - ber a - gain, _____ leaves are fall - ing down li - ke'. The piano accompaniment (Pno.) features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Chord symbols C#m, F#m, E, and B/D# are placed above the vocal staff. The second system covers measures 56-57. The vocal line continues with 'rain _____ oh _____ oh _____'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols C#m, F#m, E, B/D#, and C#m are placed above the vocal staff. The score concludes with a double bar line.

God Give Me Strength

as performed by Idina Menzel

Burt Bacarach and Elvis Costello
Transcribed and arranged by Kelly Thomas

Swing eighth notes

Soprano

Piano

S

Now I have no-thing so God

Pno.

S

give me strength cause I'm weak in his

Pno.

God Give Me Strength

C sus4 C m7 G 7sus4 G m7

17

S

wake and if I'm strong I might

Pno.

Detailed description: This system contains the first four measures of the piece. The vocal line (S) starts at measure 17. The piano accompaniment (Pno.) is in a 4/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The first measure has a C sus4 chord, the second a C m7, the third a G 7sus4, and the fourth a G m7. The vocal melody includes a triplet of eighth notes in the third measure.

C sus4 C7 F m F m/Eb Db

21

S

still break and I don't have a-ny-thing to share

Pno.

Detailed description: This system contains measures 21 through 25. The vocal line (S) continues from the previous system. The piano accompaniment (Pno.) features block chords in the right hand and a simple bass line in the left hand. The chords are C sus4, C7, F m, F m/Eb, and Db. The vocal melody includes a triplet of eighth notes in measure 23.

F m7 Eb Db

26

S

I won't throw a - way in-to the air, that

Pno.

Detailed description: This system contains measures 26 through 30. The vocal line (S) continues. The piano accompaniment (Pno.) features block chords in the right hand and a simple bass line in the left hand. The chords are F m7, Eb, and Db. The vocal melody includes a triplet of eighth notes in measure 27.

God Give Me Strength

32

S

E^b $B^b m7$ E^b

song is sung out, this bell is rung out

Pno.

39

S

$B^b m$ $C m$ E^b $B^b m7$

He was the light that I'd bless he took my last chance of

Pno.

45

S

E^b $B^b m$ $D m$ $G m$

— hap-pi-ness so God give me strength, God

Pno.

God Give Me Strength

F B^b G m7 C 7sus4 F m

52

S

give me strength _____ I can't hold

Pno.

F m/E^b D^b A^b

59

S

on- to him _____ God, _____ God give me str-en - gth when the

Pno.

G 7sus4 G m7 C 7sus4 C m7 G m7

64

S

phone _____ does-n't ring and I'm lost _____ in i-

Pno.

God Give Me Strength

70 C sus4 C D^b E^b

S

mag - i - ning, _____ that _____ song is sung _____ out _____ and

Pno.

76 B^bm7 E^b B^bm7 C m

S

this bell is rung _____ out he was the light that I'd

Pno.

82 E^b B^bm7 C m E^b

S

bless, _____ he took my last chance of _____ hap-pi-ness, _____ so

Pno.

God Give Me Strength

88 $B\flat m$ $D m$ $G m7$ F

S
 God give me strength, _____ God if he'd grant me his in-

Pno.

95 $B\flat$ $G m7$ $A m/C$ $B\flat/C$

S
 dul-gence and de - cline, I might as well wipe him from my me-mo - ry

Pno.

101 $A m/C$ $B\flat/C$

S
 frac - ture the spell _____ as he be-comes my e - ne - my _____

Pno.

Detailed description: The image shows a page of sheet music for the hymn 'God Give Me Strength'. It is divided into three systems. Each system contains a vocal line (S) and a piano accompaniment (Pno.).
 - System 1 (measures 88-94): The vocal line starts with 'God give me strength, _____' and continues with 'God if he'd grant me his in-'. The piano accompaniment features chords in the right hand and a bass line in the left hand. Chord symbols above the vocal line are $B\flat m$, $D m$, $G m7$, and F .
 - System 2 (measures 95-100): The vocal line continues with 'dul-gence and de - cline, I might as well wipe him from my me-mo - ry'. The piano accompaniment continues with similar harmonic support. Chord symbols above the vocal line are $B\flat$, $G m7$, $A m/C$, and $B\flat/C$.
 - System 3 (measures 101-106): The vocal line concludes with 'frac - ture the spell _____ as he be-comes my e - ne - my _____'. The piano accompaniment provides accompaniment for the final lines. Chord symbols above the vocal line are $A m/C$ and $B\flat/C$.

God Give Me Strength

106

S

— may-be I was washed out like a lip print on his shirt, — see I'm on-ly

Pno.

D m G/B C D m

112

S

hu - man, I want him to hurt _____ oh I

Pno.

G/B C B^b/C A m/C

118

S

want him to hurt _____ God give me

Pno.

B^b/C A m/C B m

God Give Me Strength

124 D#m G#m7 D#m

S

strength God _____ give me strength _____

Pno.

129 B m D#m G#m7

S

_____ God _____ give me stre-ngth _____ God

Pno.

135 F# B Maj7 F# B Maj7 F#

S

give me stre-ngth _____

Pno.

God Give Me Strength

141 B Maj7 F# B Maj7 F# B Maj7

S

Pno.

146 F# B Maj7 F# B Maj7

S

Pno.