

A Change in Me

16

come from bad. That may not make me wise but oh, it makes me glad. And

16

21

I, I ne-ver thought I'd leave be-

21

25

- hind my child-hood dreams, but - I don't

25

29

mind, For now love the world I

33

see. No change of heart, a change in

37

me. For in my

42

dark de-spair I slow-ly un-der-stood. My per-fect

46

world out there had dis-ap-peared for good, But in its

50

place I feel a tru-er life be-gin. And it's so

54

good and real, It must come from with-in And I,

54

Detailed description: This system contains measures 54 through 58. The vocal line (top staff) begins with a half note 'good', followed by a quarter note 'and', a quarter note 'real', a comma, a quarter rest, a quarter note 'It', a quarter note 'must', a quarter note 'come', a quarter note 'from', a quarter note 'with-in', a quarter note 'And', a quarter note 'I', and a comma. The piano accompaniment (bottom two staves) features a treble clef with chords and a bass clef with a walking bass line. A fermata is placed over the final note of the vocal line.

59

I ne-ver thought I'd leave be-hind my child-hood

59

Detailed description: This system contains measures 59 through 63. The vocal line (top staff) starts with a quarter rest, followed by a quarter note 'I', a quarter note 'ne-ver', a quarter note 'thought', a quarter note 'I'd', a quarter note 'leave', a quarter note 'be-hind', a comma, a quarter rest, a quarter note 'my', a quarter note 'child-hood', and a quarter rest. The piano accompaniment (bottom two staves) continues with chords and a bass line. A fermata is placed over the final note of the vocal line.

64

dreams, but I don't mind, I'm where and who I want to

64

Detailed description: This system contains measures 64 through 68. The vocal line (top staff) begins with a quarter note 'dreams', a comma, a quarter note 'but', a quarter note 'I', a quarter note 'don't', a quarter note 'mind', a comma, a quarter rest, a quarter note 'I'm', a quarter note 'where', a quarter note 'and', a quarter note 'who', a quarter note 'I', a quarter note 'want', a quarter note 'to', and a quarter rest. The piano accompaniment (bottom two staves) continues with chords and a bass line. A fermata is placed over the final note of the vocal line.

69

Vocal line for measures 69-73. The melody starts with a half note G4, followed by a half note A4. In measure 70, there is a quarter rest, then quarter notes B4 and C5. In measure 71, there is a quarter rest, then quarter notes D5 and E5. In measure 72, there is a quarter rest, then quarter notes F5 and G5. In measure 73, there is a quarter rest, then quarter notes A5 and B5. The time signature changes from 4/4 to 2/4 in measure 72 and back to 4/4 in measure 73.

be. _____ No change of heart, a change in

69

Piano accompaniment for measures 69-73. The right hand plays chords and moving lines. The left hand plays a bass line with some grace notes. The time signature changes from 4/4 to 2/4 in measure 72 and back to 4/4 in measure 73. A 'cresc.' marking is present at the end of measure 73.

74

Vocal line for measures 74-78. The melody consists of a long phrase with a slur over four measures, starting on G4 and ending on B5. There are quarter rests in measures 75, 76, and 77. The piece ends with a double bar line in measure 78.

me. _____

74

Piano accompaniment for measures 74-78. The right hand plays chords and moving lines. The left hand plays a bass line. There are 'V' markings in the left hand in measures 75 and 77. The piece ends with a double bar line in measure 78.