

CHRISTIAN ASPLUND

LALAGE SONGS

FOR VOICE AND ROCK BAND (OR KEYBOARD OR OTHER INSTRUMENTS)
PROVO, 2006

Note:

- Parts are provided for voice, guitar and bass. Because guitar and bass parts will normally be played an octave lower than written, if they are played by keyboard or other instruments, players may choose to play parts an octave lower. Drummer should use given score to create a part.
- Songs are in alphabetical order (except the first one).

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Christian Asplund
(ASCAP/Frog Peak Music)

Cosmos Crying

Christian Asplund

$\text{♩} = \text{c. } 170$

Voice

Guitar

Bass

cy - lin - dri - cal re - gard a feast wi - thin a trap re - mar - ka - ble at -

4

Gtr

Bs

tack an in - dus - try a - wry a lo - gi - cal re - lease ce - les - ti - al re - treat be - lie - ving in de

8

Gtr

Bs

feat o - ri - gi - nal sa - lute with e - very - thing you dry in sal - ty gar - net bay with e - very - thing you

12

Gtr

Bs

sigh in e - very - thing you lie a vi - sion of the world a vi - sion of the year a vi - sion of the

Cosmos Crying (continued)

2

16

life more vi-sion than a tear shed a-mid the pain of free - dom and its

Gtr

Bs

Detailed description: This system contains measures 16 through 19. The vocal line (top staff) begins with a treble clef and a key signature of one flat. The lyrics are: "life more vi-sion than a tear shed a-mid the pain of free - dom and its". The guitar (Gtr) and bass (Bs) parts are shown in standard notation. The guitar part features a rhythmic pattern of eighth and sixteenth notes. The bass part provides a steady accompaniment with quarter and eighth notes.

20

con-se-quen-ces wa-ving at you a-mid the rain the sky we?for

Gtr

Bs

Detailed description: This system contains measures 20 through 23. The vocal line continues with the lyrics: "con-se-quen-ces wa-ving at you a-mid the rain the sky we?for". The guitar and bass parts continue their respective rhythmic patterns from the previous system.

24

all wi - thin its co-ve - ring re - lease the flood

Gtr

Bs

Detailed description: This system contains measures 24 through 27. The vocal line has the lyrics: "all wi - thin its co-ve - ring re - lease the flood". The guitar and bass parts continue their accompaniment.

28

of life sum of cre - a - tion

Gtr

Bs

Detailed description: This system contains measures 28 through 31. The vocal line has the lyrics: "of life sum of cre - a - tion". The guitar and bass parts continue their accompaniment.

32

co - smos cry - ing li - mi - ting fly - ing

Gtr

Bs

35

co - smos cry - ing li - mi - ting fly - ing

Gtr

Bs

37

more vi - sion than a tear a vi - sion of the

Gtr

Bs

40

life a vi - sion of the year a vi - sion of the world

Gtr

Bs

A Leaf

Christian Asplund

Medium Slow Rock. Solid. ♩ = 85

1
Voice: a leaf a new life a breath a branch a new leaf the word

4
Gtr.: the sky and the wind and the snow - fall the haze

7
Gtr.: and the snow and the sha - - dows

11
Gtr.: *ff* all wipe a - way the tear take a - way my

15
Gtr.: fear wipe a-way the tear take a-way my fear

Bass: (Bass line accompaniment throughout)

18

— take a-way my fear

Gtr.

Bass

22

mf
a leaf a new life a breath a branch a new leaf the wind

Gtr.

Bass

26

the sky and the wind and the snow - fall the haze

Gtr.

Bass

29

and the snow and the shadows

Gtr.

Bass

F Em D D

Several X

Birthday Party

Christian Asplund

♩ = c. 137

Voice

you are in - vi-ted to a you are in - vi-ted to a

E^b Fmaj⁷ G E^b Fmaj⁷ G

Guitar

Bass

4

you are in - vi-ted to a you are in - vi-ted to a

E^b Fmaj⁷ G E^b Fmaj⁷ G

Gtr.

Bass

8

to a par-ty a birth-day par-ty a birth-day par-ty a birth-day

C A^bmaj⁷ B^b Gm C A^bmaj⁷

Gtr.

Bass

12

par-ty a birth-day par-ty a birth-day par-ty a birth-day par-ty a birth-day

B^b Gm C A^bmaj⁷ B^b Gm C A^bmaj⁷

Gtr.

Bass

16

par-ty ju - ly_ third at my house_ if you can't think_

B^b E^b G^m F^m

Gtr.

Bass

21

what to_ bring_ I like_ bar - bies and_

Gtr.

Bass

26

Double time
i.e. sing words in free rhythm on B^b

cream

F Abm Abm

if you can't think what to bring,
I like Barbies and cream
Wear your swimsuit
Bring a towel
Ask your mom
to drop you off

Gtr.

Bass

several X (until singer finishes)

29

my_

Gtr.

Bass

Birthday Party (continued)

33

mom will bring you home a - gain

Gtr.

Bass

37

she

Gtr.

Bass

41

made cake without frosting just for you

Gtr.

Bass

45

Dbs

Gtr.

Bass

49

please help me

Gtr.

Bass

G#m7 F#maj7 B

54

to blow out my birth-day can - dles.

Gtr.

Bass



58

na na na na na na na na ah

Gtr.

Bass



62

la la la la la la la la ah

Gtr.

Bass



66

Gtr.

Bass

Only Speak

Christian Asplund

♩ = c. 162

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems, each with three staves: Voice, Guitar, and Bass. The first system (measures 1-5) has the lyrics "speak on - ly speak". The second system (measures 6-9) has the lyrics "give me_ a word oh, sig - ni - fy where is__ your voice". The third system (measures 10-13) has the lyrics "what is__ your word I am wai - ting here I am wai - ting here". The fourth system (measures 14-17) has the lyrics "I am wai - ting here". The score includes various musical notations such as rests, notes, and accidentals.

6
give me_ a word oh, sig - ni - fy where is__ your voice

10
what is__ your word I am wai - ting here I am wai - ting here

14
I am wai - ting here

18

Zi - on floa-ting in the clouds

Gtr

Bs

22

cha-ri - ot of E - li - jah

Gtr

Bs

25

horse of fire

Gtr

Bs

29

I hear hea-ven de - scen - ding down

Gtr

Bs

33

light of dark re - splen - dent fla - ming ri - sing soul

Gtr

Bs

36

ear eye nose

Gtr

Bs

40

mouth hand knee foot

Gtr

Bs

44

heart ear eye nose

Gtr

Bs

48

mouth hand knee foot

Gtr

Bs



52

heart

Gtr

Bs



56

2 or more X D^b Cm¹¹ B^b 2 or more X B^b

Gtr

Bs

Roses and Lilies

Christian Asplund

$\text{♩} = 150$

Voice

ro - ses and li - lies_ green grass and blos- soms spring - time and au - tumn and

Guitar

A G F

Bass

4

swee - test clo - ver_ cho - co - late and ci - na - mon and li - co - rice and co - co - nut and

Gtr

Em A G

Bs

7

su - gar and ho - ney and swee - test can - dy_ a - loe and la - ven - dar and

Gtr

F Em C

Bs

10

mint and_ pars - ly and ba - sil ci - lan - tro and sage daf - fo - dil and vi - o - let and

Gtr

E^b F G(add 11) C

Bs

14

tu - lip and or - chid and

Gtr

Bs

E^b Dm Cmaj⁷ B^bmaj⁷ E^bmaj⁷ Dmaj⁷ Fmaj⁷

18

Gtr

Bs

A^b/G^b G/A^b F[#]/B Bm/D E Bm/D E

22

gua - va and quince man - go and pear

Gtr

Bs

Bm/D E Bm/D E Bm/D E

25

ap - ple and per - sim - mon and peach

Gtr

Bs

C[#]m/E F[#]m C[#]m/E F[#]m C[#]m/E F[#]m

28

a - pri - cot and lo - tus and plum sapphire citrine emerald

Gtr

Bm/F# E/G# Bm/F# E/G# Bm/F# E/G#

Bs

31

garnet ruby amethyst jade opal olivine aquamarine agate iolite peridot beryl jasper

Gtr

C#7sus4 C#m C#7sus4 C#m C#7sus4 C#m C#7sus4 C#m

Bs

35

ro - ses and li - lies green grass and blos - soms spring - time and au - tumn and

Gtr

F#m/A Em/G F#

Bs

38

swee - test clo - ver cho - co - late and ci - na - mon and li - co - rice and co - co - nut and

Gtr

F# F#m/A Em/G

Bs

41

su - gar and ho - ney and swee - test can - dy

Gtr

Bs

F# F# A E/G# F#

Detailed description: This system contains measures 41, 42, and 43. The vocal line (treble clef) has a melody with lyrics "su - gar and ho - ney and swee - test can - dy". The guitar (Gtr, treble clef) has a chord progression of F# (measures 41-42) and A, E/G#, F# (measure 43). The bass (Bs, bass clef) has a bass line with lyrics "su - gar and ho - ney and swee - test can - dy".

44

1. all of them_ give me plea-sure
2. you are swee-ter you are bet - ter

Gtr

Bs

A E/G# F# A E/G# F#

Detailed description: This system contains measures 44, 45, 46, and 47. The vocal line (treble clef) has two verses of lyrics: "1. all of them_ give me plea-sure" and "2. you are swee-ter you are bet - ter". The guitar (Gtr, treble clef) has a chord progression of A, E/G#, F# (measures 44-45) and A, E/G#, F# (measures 46-47). The bass (Bs, bass clef) has a bass line with lyrics "1. all of them_ give me plea-sure" and "2. you are swee-ter you are bet - ter".

48

you sur-pass them
you sur-pass them

Gtr

Bs

A E B

Detailed description: This system contains measures 48, 49, 50, and 51. The vocal line (treble clef) has lyrics "you sur-pass them" repeated. The guitar (Gtr, treble clef) has a chord progression of A, E, B (measures 48-51). The bass (Bs, bass clef) has a bass line with lyrics "you sur-pass them".

52

Repeat several times, fading gradually to nothing

Gtr

Bs

Detailed description: This system contains measures 52, 53, 54, and 55. The guitar (Gtr, treble clef) and bass (Bs, bass clef) parts are shown. The guitar part consists of a series of chords that fade out. The bass part has a corresponding bass line.

Salaam

Christian Asplund

$\text{♩} = \text{c. } 135$

Voice

sa-laam good - bye hel - lo let fly

Guitar

Bass

5

a gate a door de - part no more

Gtr

Bs

9

emp - ty the place where you once were e - rase all the trace of life hel

Gtr

Bs

14

lo good - bye sa-laam

Gtr

Bs

18

wel - come to my

22

- re - flec - tive my to come well_ wake to the

26

sound of wind uh - - - sa - laam

30

accel.

good - bye

34

Gtr

Bs

38

Gtr

molto rit. **Tempo I** (♩ = c. 135)

Bs

43

Bs

47

Bs

51

sound of wind sound of sky

Gtr

Bs

55

sound of wind sound of sky sa - laam good - bye

Gtr

Bs

59

Vocal line for measures 59-62. The melody consists of quarter notes with lyrics: "sound of wind sound of sky sa - laam good - bye".

sound of wind sound of sky sa - laam good - bye

Guitar (Gtr) and Bass (Bs) accompaniment for measures 59-62. The guitar part features a rhythmic pattern of eighth notes, while the bass part provides a steady accompaniment.

63

Guitar (Gtr) accompaniment for measures 63-64. The melody continues with eighth notes.

Bass (Bs) accompaniment for measures 63-64, continuing the rhythmic pattern from the previous section.

65

Guitar (Gtr) accompaniment for measures 65-67. The melody continues with eighth notes.

Bass (Bs) accompaniment for measures 65-67, ending with a whole note chord.

68 Several or Many times with optional instrumental solo

Guitar (Gtr) accompaniment for measures 68-69, featuring a melodic line with repeat signs.

Bass (Bs) accompaniment for measures 68-69, providing a steady accompaniment.

70 *molto rit.*

Guitar (Gtr) accompaniment for measures 70-71, marked *molto rit.* (ritardando). The melody concludes with a fermata.

Bass (Bs) accompaniment for measures 70-71, concluding with a whole note chord.

Sarah Laughing

Lara Candland

Christian Asplund

♩ = c. 56

Gm

Guitar

Bass



5

Gtr

Bs



8

Gtr

Bs

G Gm



12

Gtr

Bs



16

Gtr

Bs

The ce-dar beams_____ In-side the tent Where Sa-rah laughs

19

shake.

Gtr

Bs

22

Sa-rah straigh-tens the cloth re-ar-ran-ges the sack of meal,

Gtr

Bs

24

the cru-ci-ble of oil, and the bowl of wa-ter while she waits.

Gtr

Bs

26

Where - fore did A-bra-ham fall on his face and laugh? Be-fore Sa-rah laughedshe cooked.

Gtr

Bs

Cm

29

The men sat by the tree and ate. That was be-fore the Lord said:_____

Gm

32

You_ shall have a son. And Sa-rah said: Af-ter I am waxed old shall I have plea - sure,

35

my lord be-ing old al - so? Sa-rah laughed be-hind the veil_____

gliss.

37

_____ and be- hind the door._____

gliss.

40

Her teeth ne-ver showed, —

Gtr Cm

Bs

Detailed description: This system contains measures 40, 41, and 42. The vocal line starts with a rest in measure 40, followed by a melodic phrase in measure 41 with a glissando effect, and continues in measure 42. The guitar accompaniment features a Cm chord and a rhythmic pattern of eighth notes. The bass line provides a steady eighth-note accompaniment.

43

but the Lord knew that Sa-rah laughed and the Lord said:

Gtr

Bs

Detailed description: This system contains measures 43, 44, and 45. The vocal line has a melodic line with glissando effects in measures 43 and 45. The guitar accompaniment continues with a rhythmic eighth-note pattern. The bass line maintains the eighth-note accompaniment.

46

Where-fore did Sa-rah Laugh? Where-fore did Sa-rah Laugh?

Gtr C#m

Bs

Detailed description: This system contains measures 46 and 47. The vocal line features a melodic phrase with a glissando effect. The guitar accompaniment changes to a C#m chord and continues with the eighth-note pattern. The bass line continues with the eighth-note accompaniment.

48

Ha ha ha ha etc.

Gtr

Bs

Detailed description: This system contains measures 48, 49, and 50. The vocal line consists of a melodic line with a glissando effect. The guitar accompaniment continues with the eighth-note pattern. The bass line continues with the eighth-note accompaniment.

51

Musical score for measures 51-53. The system includes a vocal line, guitar (Gtr), and bass (Bs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The guitar part features a complex, rhythmic accompaniment with many accidentals. The bass line is a steady eighth-note pattern. The vocal line is mostly silent in this section.

Gm

54

Musical score for measures 54-56. The system includes a vocal line, guitar (Gtr), and bass (Bs). The key signature changes to one sharp (F#), and the time signature is 4/4. The guitar part continues with its rhythmic accompaniment. The bass line remains a steady eighth-note pattern. The vocal line has lyrics: "Be- fore_ the Lord_ told A - bram".

Be- fore_ the Lord_ told A - bram

57

Musical score for measures 57-59. The system includes a vocal line, guitar (Gtr), and bass (Bs). The key signature has one sharp (F#), and the time signature is 4/4. The guitar part continues with its rhythmic accompaniment. The bass line remains a steady eighth-note pattern. The vocal line has lyrics: "nine-ty and nine years and Sa-rai, nine-ty years".

nine-ty and nine years and Sa-rai, nine-ty years

60

Musical score for measures 60-62. The system includes a vocal line, guitar (Gtr), and bass (Bs). The key signature has one sharp (F#), and the time signature is 4/4. The guitar part continues with its rhythmic accompaniment. The bass line remains a steady eighth-note pattern. The vocal line has lyrics: "that they would have a son_ have a son,".

that they would have a son_ have a son,

63

Gtr

Bs

66

68

70

Spoken close to mic.
the Lord gave them their new names,
like they were newborn babes,
and then Abraham was circumcised,
and then Sarah laughed, and it
was like they started again at the beginning.

Gtr

Bs

Show Me That Thing

♩ = c. 138

Voice

1. Show me show me that thing show
 2. me tell me those words tell

Guitar

Bass

Cm7 F#maj7

V

me show me that thing show me
 me tell me those words tell me

Gtr

Bs

Bmaj7 Emaj7 F#m7 F#m7

V

show me that thing that you're hi ding show me that thing that you're hi ding
 tell me those words that you're sa ving tell me those words that you're sa ving

Gtr

Bs

G#m

11

V

show me that thing that you're hi ding show me that thing that you're hi ding
tell me those words that you're sa ving tell me those words that you're sa ving

Gtr

Bs

14

V

do what I say be - fore

Gtr

Bs

19

V

I do what I say be fore I

Gtr

Bs

23

V

do what I say be - fore I do

Gtr

Bs

Show Me That Thing (continued)

27

V
what I be - fore I tell

Gtr
C#m Cm Bm Bbm

Bs



33

V
You are you are hol - ding are

Gtr
Guitar solo over Gm Cm7 F#maj7

Bs
Gm funk



37

V
you are you hol - ding you you are ho - ding my lip - stick you

Gtr
Bmaj7 Emaj7 F#m7 G#m7

Bs

41

V
are hol-ding my lip-stick, aren't you? la la la la la etc.

Gtr

Bs

45

V
you are hol-ding my lip-stick you are hol-ding my lip- stick

Gtr

Bs

49

V
la la la la la la la la la la la la la la la la

Gtr

Bs

52

V
la la la la la la la la you are hol - ding my lip - stick

Gtr

Bs

"Sword, Gun, Hand..."

Christian Asplund

♩ = c. 150

Voice

sword gun hand spi-rit shape size weight co-lor mea - ning glow - ing
crept wi - thin the re-splen-dent ma - nor in pie - ces weak - ly

Guitar

Bass



5

dark wide di - sas-ter sweep speak clear on-ly bright - ly calm - ly
a - bly re - so-nant hard - ly spea - king be - lo - ved hum - ble

Gtr

Bs



9

wait dark wide sim-ple light sound space span-ning for - mer bet - ter
span wide spa - ces be - fore ex - pan - sive sur - ren - der ree - ling

Gtr

Bs

13



greet the mor - ning and grant the moo - ring with flow - ers cin - ders
peel wide lies from be - fore his waste - ful de - par - ture sen - ding

Gtr ^{G⁵}

Bs



17



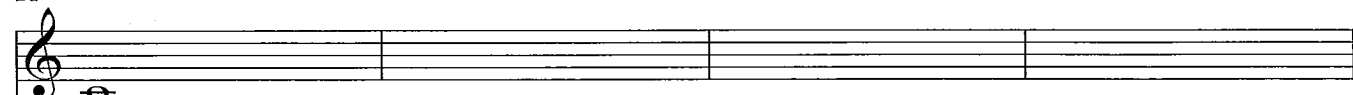
gauge and spring li - ving thing a - live with bowl ride death cou - sin sing be - neath the
feel and feet blood be - low his pas - ture grin - ding grit - ty re - lease be - neath a

Gtr Cm Fm Cm Fm

Bs



21



void
void

Gtr C⁷ Fm C⁷ Fm

Bs

25

void sing death ride bowl thing spring gauge grant space sound light wide dark wait clear

C(omit⁵)

Gtr
Bs

29

wide dark wait size shape hand sword gun sword hand shape size

Gtr
Bs

32

shape hand sword gun

Gtr
Bs

Atonal guitar solo, kind of chaotic.

Cm

34

snake pear ap - ple re - ward quince bo - dy re - lease me simp - ly

G(omit⁵)

Gtr
Bs

38

grace mo - der - ni - ty peace de - clare the ces - sa - tion du - ty

42

speak the song prove the sum be - neath the void

Cm Fm C7 Fm

46

void sing death ride bowl thing spring gauge grant space sound light wide dark wait clear

C(omit⁵)

50

wide dark wait size shape hand sword gun sword hand shape size shape hand sword gun

The Thin Room

Lara Candland

Christian Asplund

$\text{♩} = \text{c. } 75$

Voice

here wi - thin wi - thin this thin room walls shake in the

Guitar

(8)* $\text{D}^{\flat}/\text{F}$ $\text{C}^{\sharp}\text{m}^7/\text{E}$ $\text{D}^{\sharp}\text{m}^7$ Dm^7 $\text{D}^{\flat}\text{m}^7$

Bass

(8)*

*i.e. may be played an octave lower (throughout).

6

Voice

rain or with a - ny foot-steps at all

Gtr

$\text{A}^{\flat}/\text{C}$ Bm^7 $\text{A}(\text{add } 9)$ $\text{B}(\text{add } 9)$ $\text{B}(\text{add } 9)$

Bs

11

Voice

he rests his hands be-hind his head

Gtr

$\text{E}^{\flat}\text{sus}^2$ D^{\flat} $\text{C}(\text{add } 11)$ B^{\flat} B^{\flat}

Bs

16

and lis- tens_ for her tread_____

Gtr

D^b C E^bsus²

Bs

20

at the_

Gtr

Bs

23

win- dow_ he_ thinks he sees_ her_ hair_____ and can

Gtr

Bs

26

feel her waist her fin - gers hear her_ breath

Gtr

Bs

29

he thinks he sees her

Gtr

Bs

G^bsus² G^bsus²



32

ru-shing up the walk but then he is

Gtr

Bs

A^bsus² Bsus² C[#]sus²



35

wrong that is not her at

Gtr

Bs

E^bsus²

39

all

Gtr

Bs

42

Spoken: One last time he stays. He waits. He will watch

Gtr

Bs

D^b/F G^b D^b/F G^b A^b(add11)

48

(could you not watch with me one hour?) Her image resides in this thin room. He will wait. He will wait.

Gtr

Bs

B^bm D^b/F G^b C[#]m/E

53

Gtr

Bs

Dmaj⁷ A F[#](omit3)

There is Something

Christian Asplund

$\text{♩} = c. 80$

Square brackets at 43-44 (and elsewhere in my music): repeat (loop/vamp) passage until cued to go on.

there is

5

some-thing long shore waves break in dark haze be-fore me

9

mi-sty sun - rise moun - tain

13

sha - dow light cold chill of mor-ning

17

Musical score for measures 17-22. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/8 to 4/4 at measure 18. The lyrics are "en - ding".

23

Musical score for measures 23-26. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are "star - ting up here".

27

Musical score for measures 27-30. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are "un - der - pass cat - -".

31

Musical score for measures 31-34. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are "walk on sun - day a".

35

roof re - veal all down

39

be - low re-qui-site cul - ture be-reave the loss, of ran-dom - i - ci-ty

accel.

43

character of a city all innocence lost to civilized costs
remark, remake, require, prohibit silently wreck in the
night our hopes our fears for life we lie a sleek requited future

eighth notes and eighth rests only

eighth notes and eighth rests only

eighth notes and eighth rests only

45

Tempo I

49

there is some-thing long shore waves break in

This system contains measures 49 through 52. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords and eighth-note patterns, and a bass line in bass clef with eighth-note accompaniment. A double bar line with repeat slashes is at the end of measure 52.

53

dark haze be-fore me mi-sty sun-rise moun

This system contains measures 53 through 56. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords and eighth-note patterns, and a bass line in bass clef with eighth-note accompaniment. A double bar line with repeat slashes is at the end of measure 56.

57

- tain— sha - dow light cold chill of mor-ning

This system contains measures 57 through 60. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords and eighth-note patterns, and a bass line in bass clef with eighth-note accompaniment. A double bar line with repeat slashes is at the end of measure 60.

60

poco rit.

This system contains measures 60 through 63. It features a piano accompaniment in treble clef with chords and eighth-note patterns, and a bass line in bass clef with eighth-note accompaniment. The tempo marking 'poco rit.' is placed above the treble staff. A double bar line with repeat slashes is at the end of measure 63.

Unit Message

$\text{♩} = \text{c. } 72$

Voice

If performed on piano, part may be played an octave lower.

Guitar

Bass

5 Use the given A as a central tone (i.e. other pitches may be used)

[Jibberish]

8

12

stand up don't wi-ther now you're blos - so-ming

16

u-nit mes - sage sen - ding fly - ing floa - ting rap-tu-rous com- mit - tee

This system contains five measures of music. The vocal line features a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

21

[Jibberish]

This system contains five measures of music. The vocal line consists of a single whole note chord in each measure, labeled as "[Jibberish]". The piano accompaniment continues with chords and a bass line.

26

stay there till I get there I'll wear o-range swea-ter I long to

This system contains four measures of music. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features chords and a bass line.

30

see you a - gain [Jibberish]

This system contains five measures of music. The vocal line has a melody with eighth and quarter notes, followed by a section labeled "[Jibberish]". The piano accompaniment continues with chords and a bass line.

36

ci - ty un - der the clouds fires air wind win - ding

This system contains measures 36 through 40. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The lyrics are: "ci - ty un - der the clouds fires air wind win - ding".

41

u - nit mes - sage stand up don't wi - ther now you're blos - so - ming

This system contains measures 41 through 44. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The lyrics are: "u - nit mes - sage stand up don't wi - ther now you're blos - so - ming".

45

[Jibberish]

This system contains measures 45 through 48. The vocal line consists of whole notes and is labeled "[Jibberish]". The piano accompaniment in the right hand and the bass line in the left hand continue with rhythmic patterns.

49

This system contains measures 49 through 52. The vocal line consists of whole notes. The piano accompaniment in the right hand and the bass line in the left hand continue with rhythmic patterns.