

CALLING ME HOME SUITE

Measures 1-6 of the piano introduction. The music is in 3/4 time with a tempo of 175. A red box labeled 'A' is placed above the first measure. The key signature has one flat (B-flat).

Measures 7-14 of the piano introduction. The music continues with the same tempo and key signature.

Measures 15-20 of the piano introduction. The music continues with the same tempo and key signature.

Vocal introduction for Soprano (S), Alto (A), Tenor (T), and Bass Voice (B Vox). Measures 1-4. A red box labeled 'B' is placed above the first measure of the vocal lines. The lyrics are: TEAR - FIC GAMS LIKE THIS.

Piano accompaniment for the vocal introduction, measures 1-4. A red box labeled 'B' is placed above the first measure. The piano part provides harmonic support for the vocal lines.

PIANOREDUCTION

S
A
T
B Vox

THE END-LESS TRAF - FIC GAMS LIKE
TRAF - FIC GAMS LIKE
TRAF - FIC GAMS LIKE
THE END-LESS TRAF - GAMS

27

S
A
T
B Vox

THIS
THIS
THIS
THIS

55

PIANOREDUCTION

Piano introduction for measures 41-45. The music is in 3/4 time and features a complex harmonic structure with many accidentals and chromaticism. The right hand has a melodic line with many sharps and naturals, while the left hand provides a rhythmic accompaniment with chords and single notes.

Vocal staves for measures 41-45, including Soprano (S), Alto (A), Tenor (T), and Bass (B Vox). The lyrics are: UP MIND, MESSED MIND, CARS MIND. There are red square markers above the first measure of each staff.

Piano accompaniment for measures 46-51. The music continues with complex chords and triplets in the right hand, and sustained chords and moving lines in the left hand. A red square marker is present above the first measure.

Piano accompaniment for measures 52-57. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A red square marker is present above the first measure.

Piano accompaniment for measures 58-63. The music continues with a similar eighth-note accompaniment in the right hand and a bass line in the left hand. A red square marker is present above the first measure.

PIANO REDUCTION

Piano reduction for measures 65-68. The music is in a minor key with a 2/4 time signature. Measure 65 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment. A red box with the letter 'E' is placed above the treble clef staff at the beginning of measure 68.

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B Vox) for measures 65-68. Measures 65-67 contain rests for all parts. In measure 68, all four parts enter with the lyrics "TRAF - FIC - GAMS LIKE". Red boxes containing the letter 'E' are placed above the vocal staves for Soprano, Alto, Tenor, and Bass in measure 68.

Piano reduction for measures 69-72. The piano accompaniment continues with the same eighth-note bass line and treble accompaniment. A red box with the letter 'E' is placed above the treble clef staff at the beginning of measure 72.

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B Vox) for measures 69-72. Each part has a long note in measure 69, followed by a melodic line in measure 70, and rests in measures 71 and 72. The lyrics "THIS" are written above the vocal staves in measure 69.

Piano reduction for measures 73-76. The piano accompaniment continues with the same eighth-note bass line and treble accompaniment. A red box with the letter 'E' is placed above the treble clef staff at the beginning of measure 76.

PIANOREDUCTION

S
A
T
B VOX

LET ME JUST RUN WILD RUN FREE

LET ME JUST RUN WILD RUN FREE

LET ME JUST RUN WILD RUN FREE

LET ME JUST RUN WILD RUN FREE

77

81

S
A
T
B VOX

SEARCH-ING FOR THE SPACE IN THE BACK

SEARCH-ING FOR THE SPACE IN THE BACK

SEARCH-ING FOR THE SPACE IN THE BACK

SEARCH-ING FOR THE SPACE IN THE BACK

90

PIANO REDUCTION

Piano reduction for measures 96-99. The score is in 2/4 time with a key signature of one flat. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Piano reduction for measures 100-103. A red box labeled 'G2' is placed above the right-hand staff in measure 102. The right hand continues with a melodic line, and the left hand maintains the accompaniment.

Vocal and piano reduction for measures 104-107. The vocal line (A) begins in measure 104. The piano accompaniment continues. A red box labeled 'H' with a tempo marking of $\text{♩} = 145$ is placed above the piano staff in measure 106. The lyrics are: "IT HURTS SO MUCH TO GO SO SLOW".

Vocal and piano reduction for measures 108-111. The vocal line includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B Vox). The piano accompaniment continues. The lyrics are: "TRAPPED IN MY HOME IN MET - AL CARS SUM - PER TO SUM - PER SO".

PIANO REDUCTION

H2

S

A

T

B VOX

114

SLOW

FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M.

IT'S

H3

S

A

T

B VOX

118

FTER WORK AND I AM ON THE ROAD

THE MERGE AT 8 0 5 AND 5

BOXED IN BOXED IN

FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M.

FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M.

S

A

T

B VOX

122

I JUST WANT TO GET BACK HOME

BOXED IN BOXED IN

FREE ME FROM THE STEER - ING WHEEL A -

FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M.

FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M. FRI - DAY AT 5 P. M.

PIANO REDUCTION

S
A
T
B VOX

TRAF - FIC GAMS LIKE THIS CAN

13

158

S
A
T
B VOX

GO A NEW WAY? CAN I GO A NEW WAY?

146

PIANOREDUCTION

S
A
T
B Vox

PLEASE
PLEASE
PLEASE
PLEASE

151

14

S
A
T
B Vox

WEAV-ING THROUGH THE TRAF-FIC CAN YOU HELP ME BREAK
WEAV-ING THROUGH THE TRAF-FIC CAN YOU HELP ME BREAK
WEAV-ING THROUGH THE TRAF-FIC CAN YOU HELP ME BREAK
WEAV-ING THROUGH THE TRAF-FIC CAN YOU HELP ME BREAK

155

14

PIANOREDUCTION

Musical score for measures 159-161. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass Voice (B Vox), and Piano. The vocal parts feature long notes with the word "FREE?" written below them. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Musical score for measures 162-166. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass Voice (B Vox), and Piano. Red annotations are present: a circled "15" above the first measure of each vocal staff, a circled "16" above the second measure, and a circled "17" above the third measure. The text "PERC AMBIENT FREE OPEN" is written in red above the circled numbers, and "♩ = 84" is written in red to the right of the circled "17". The piano accompaniment features a more active bass line with eighth notes.

PIANOREDUCTION

VXFEMALE

LET ME EX - IST A - PART FROM THE WORLDO

169

VXFEMALE

LET ME BE KISSED BY MYSTERY AND WAN - DER A - LONE TO PLACE - S UN -

176

S

B VOX

VXFEMALE

KNOWN A TRAV - LER IN REV - ER - IE

183

PIANO REDUCTION

S

B VOX

VX FEMALE

190

AH

LOST IN MY THOUGHTS

34

34

34

34

S

A

T

B VOX

VX FEMALE

196

JUST LIKE A CHILD WHIS-PER - ING VOICE WITH - OUT A SOUND SAYS LET ME GO

p AH

p AH

p AH

PIANOREDUCTION

S
A
T
B VOX
VXFEMALE

SEARCH FOR MY PLACE IN CLOUDS
SEARCH FOR MY PLACE IN CLOUDS
SEARCH FOR MY PLACE IN CLOUDS
SEARCH FOR MY PLACE IN CLOUDS
SEARCH FOR MY PLACE IN CLOUDS

FREE JUST FOR A - WHILE TO SEARCH FOR MY PLACE IN THE CLOUDS THE WAY THAT I

203

S
A
T
VXFEMALE

FEEL - ING THE SUN THE MOON AND THE LIMBS A TREE AND THE SOUND OF THIS
FEEL. THE SUN AND THE MOON THE LIMBS OF A TREE, THE SOUND OF THIS

211

PIANO REDUCTION

S
TUNE _____ *me* OOH _____ CLOSE - NESS

A
TUNE _____ OOH _____ CLOSE - NESS

T
TUNE _____ OOH _____ CLOSE - NESS

B VOX
TUNE _____ OOH _____ CLOSE - NESS

VXFEMALE
TUNE _____ OOH _____ CLOSE - NESS

TUNE WHEN WORDS WON'T WORK, _____ WHEN THOUGHTS DRIFT A - WAY THE CLOSE - NESS OF

217

S
I'M _____ RIS - ING

A
I'M _____ RIS - ING

T
BRACE THAT'S WHY I CHOOSE TO LIVE WITH HEAV - ENS RIS - ING

B VOX
I CHOOSE TO *p* LIVE WITH HEAV - ENS RIS - ING

VXFEMALE
GOD, _____ THE LOVE, THE EM - BRACE I CHOOSE TO LIVE WITH HEAV - ENS, RIS - ING.

223

PIANOREDUCTION

S
A
T
B VOX
VXFEMALE

SOFT SO

SOFT SO

SOFT SO

SOFT SO

SOFT, SO

SET ME A - DRIFT, LET THE WIND CAR - RY ME

250

VXFEMALE

GIVE ME THAT GIFT SO I MAY DREAM OF MO - MENTS IN TIME WHERE

256

PIANO REDUCTION

S
A
T
B VOX
VXFEMALE

FAR FROM THE DEAF-EN - NING NOISE OF THE CROWD I CHOOSE

FAR DEAF-EN - NING NOISE OF THE CROWD I CHOOSE TO

SPACE IS AL - LOWED FAR FROM THE DEAF - EN - ING NOISE OF THE CROWD I CHOOSE TO

242

S
A
T
B VOX
VXFEMALE

LIVE WITH THE HEA - VENS

LIVE AH AH AH AH

LIVE AH AH AH AH

LIVE WITH THE HEA - VENS

249

PIANOREDUCTION

Soprano (S), Alto (A), Tenor (T), Bass (B Vox) vocal staves. The Soprano and Alto parts have a whole note with a fermata. The Tenor and Bass parts have a half note with a fermata. A red box containing the number 37 is placed above the vocal staves at the beginning of the second measure.

Piano accompaniment for measures 256-265. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords and eighth notes.

Piano accompaniment for measures 266-275. The right hand continues the melodic line with a triplet of eighth notes in measure 268. The left hand accompaniment includes chords and eighth notes.

Soprano (S), Alto (A), Tenor (T), Bass (B Vox) vocal staves. The Soprano and Alto parts have a whole note with a fermata. The Tenor and Bass parts have a half note with a fermata. Red markings 'p' and 'AH' are present above the Soprano and Alto staves, and below the Tenor and Bass staves, indicating piano dynamics and breath marks.

Piano accompaniment for measures 270-275. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords and eighth notes.

PIANO REDUCTION

S AH

A AH

T AH

B VOX AH

VX FEMALE

276

THE STOR - Y WITH - IN, THE

S STIRS WITH THE CHILL THE NIGHT AND HOW IT EN - DURES

A

T

B VOX

VX FEMALE

282

WAY THAT IT STIRS THE CHILL OF THE NIGHT, AND HOW IT EN - DURES

PIANO REDUCTION

S
A
T
B VOX
VXFEMALE

WHEN WORDS WON'T WORK, WHEN THOUGHTS DRIFT AWAY THE CLOSE-NESS OF GOD, THE LOVE, THE EM-

288

S
A
T
B VOX
VXFEMALE

GRACE THAT'S WHY I CHOOSE TO LIVE WITH HEAV-ENS. I'M RISE-ING SOFT SE-

295

20

PIANO REDUCTION

S
A
T
B VOX
VXFEMALE

RENE AND SO
ENE, AND SO
SET ME A - DRIFT, LET THE

301

Detailed description: This block contains the vocal and piano parts for measures 301 through 306. The vocal parts are for Soprano (S), Alto (A), Tenor (T), Bass (B VOX), and Female Voice (VXFEMALE). The piano part is shown in grand staff notation. The lyrics are: "RENE AND SO", "ENE, AND SO", "SET ME A - DRIFT, LET THE". There are red circled numbers "39" in the upper right of each vocal staff. The piano part includes measure numbers 301 and 306.

VXFEMALE

WIND CAR - RY ME GIVE ME THAT GIFT SO I MAY DREAM OF

306

Detailed description: This block contains the vocal and piano parts for measures 306 through 311. The vocal part is for Female Voice (VXFEMALE). The piano part is shown in grand staff notation. The lyrics are: "WIND CAR - RY ME GIVE ME THAT GIFT SO I MAY DREAM OF". The piano part includes measure number 306.

PIANO REDUCTION

S
A
T
B VOX
VXFEMALE

312

S
A
T
B VOX
VXFEMALE

319

PIANOREDUCTION

Soprano (S), Alto (A), Tenor (T), Bass (B VOX), and Female vocal staves. The music is in a key with three flats (B-flat major or D-flat minor). The vocal parts feature long notes and breath marks. The piano accompaniment is in the lower system, starting at measure 325. The vocal parts include lyrics: "OOH" and "AH".

Piano accompaniment system starting at measure 332. It includes a *Rit.* marking and a tempo change to $\text{♩} = 90$. There are red circled annotations: (11) and (12).

Piano accompaniment system starting at measure 340. It includes a red circled annotation: (13).

Piano accompaniment system starting at measure 350. It includes a *Rit.* marking, a tempo change to $\text{♩} = 152$, and a red circled annotation: (14).

Musical score for measures 566-572. The system consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). Measure 566 starts with a treble staff chord and a bass staff chord. The music continues with various rhythmic patterns and chord changes. Measure 572 ends with a treble staff chord and a bass staff chord.

Musical score for measures 573-576. The system consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). Measure 573 starts with a treble staff chord and a bass staff chord. The music continues with various rhythmic patterns and chord changes. Measure 576 ends with a treble staff chord and a bass staff chord. A red box labeled 'K2' is placed above the treble staff in measure 575.

Musical score for measures 577-582. The system consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). Measure 577 starts with a treble staff chord and a bass staff chord. The music continues with various rhythmic patterns and chord changes. Measure 582 ends with a treble staff chord and a bass staff chord.

Musical score for measures 583-588. The system consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). Measure 583 starts with a treble staff chord and a bass staff chord. The music continues with various rhythmic patterns and chord changes. Measure 588 ends with a treble staff chord and a bass staff chord. A red box labeled 'K3' is placed above the treble staff in measure 584.

Musical score for measures 589-594. The system consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). Measure 589 starts with a treble staff chord and a bass staff chord. The music continues with various rhythmic patterns and chord changes. Measure 594 ends with a treble staff chord and a bass staff chord. A red box labeled 'K4' is placed above the treble staff in measure 591.

Musical score for measures 595-600. The system consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). Measure 595 starts with a treble staff chord and a bass staff chord. The music continues with various rhythmic patterns and chord changes. Measure 600 ends with a treble staff chord and a bass staff chord. A red box labeled 'K5' is placed above the treble staff in measure 597.

386

391

System 1: Measures 386-391. Treble clef, key signature of two sharps (F# and C#). The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with various intervals and rests.

391

405

System 2: Measures 391-405. Continuation of the previous system. The bass line continues with eighth notes, while the treble line has more complex rhythmic patterns and rests.

405

412

System 3: Measures 405-412. A red box labeled "K6" is positioned above the treble staff at the start of measure 406. The bass line continues with eighth notes, and the treble line features a melodic line with some rests.

412

420

System 4: Measures 412-420. A red box labeled "K7" is positioned above the treble staff at the start of measure 413, with "GIT. SOLO" written in red above it. The bass line continues with eighth notes, and the treble line features a melodic line with some rests.

420

System 5: Measures 420-425. Continuation of the previous system. The bass line continues with eighth notes, and the treble line features a melodic line with some rests.

PIANO REDUCTION

427

System 1: Measures 427-433. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

434

System 2: Measures 434-440. Continuation of the piece. The right hand has a more active melodic line with frequent eighth notes, and the left hand continues with a steady accompaniment.

441

System 3: Measures 441-447. The right hand shows a complex texture with many beamed eighth notes. The left hand maintains a consistent accompaniment pattern.

448

System 4: Measures 448-454. The right hand has a melodic line with some rests. The left hand continues with a rhythmic accompaniment.

455

System 5: Measures 455-461. The right hand features a melodic line with some rests. The left hand continues with a rhythmic accompaniment.

PIANO REDUCTION

Soprano (S), Alto (A), Tenor (T), Bass (B Vox) vocal staves and piano accompaniment. The piano part is marked with measure number 462. The vocal parts feature lyrics "NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA" and dynamic markings *mf*. Red boxes containing "K8" are placed above the vocal staves.

Soprano (S), Alto (A), Tenor (T), Bass (B Vox) vocal staves and piano accompaniment. The piano part is marked with measure number 469. The vocal parts feature lyrics "AH" and "NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA".

PIANO REDUCTION

$\text{♩} = 114$

500

First system of piano reduction, measures 500-502. Treble clef has a whole rest in the first measure. Bass clef has a rhythmic accompaniment of eighth notes.

505

Second system of piano reduction, measures 505-507. Treble clef has a whole rest in the first measure. Bass clef has a rhythmic accompaniment of eighth notes.

506

Third system of piano reduction, measures 506-508. Treble clef has a rhythmic accompaniment of eighth notes. Bass clef has a rhythmic accompaniment of eighth notes.

508

Fourth system of piano reduction, measures 508-510. Treble clef has a vocal line with lyrics: WIN - TER SPRING SUM - MER FALL. Bass clef has a rhythmic accompaniment of eighth notes.

510

Fifth system of piano reduction, measures 510-512. Treble clef has a vocal line with lyrics: CIR - CLING WHEEL ON A SPIN - NING BALL. Bass clef has a rhythmic accompaniment of eighth notes.

PIANO REDUCTION

S
WIN - TER SPRING SUM - MER FALL

A
WIN - TER SPRING SUM - MER FALL

512

S
CIR - CLING WHEEL ON A SPIN - NING BALL

A
CIR - CLING WHEEL ON A SPIN - NING BALL

VXMALE
SAP IS RIS - ING WE

514

VXMALE
MOVE WE FALL WE LOSE ONE A - NO - THER TO EACH O - THERS' CALL A TANG - LE OF LIPS, OF

517

PIANOREDUCTION

B VOX

VXMALE

521

SMALL ROUND COINS

LIMBS, OF HEARTS KIN-DLE A FLAME AS WE COME A-PART SMALL ROUND COINS WE THROW DOWN THE WELL

B VOX

VXMALE

526

MUL - TI - PLY SQUEAL THE SHRIEK

OUR WISH-ES MUL TI PLY OUR DE-SIR-ES SWELL THE SQUEAL, THE SHRIEK, THE CLUT-TER, THE CLAT-TER THE

S

B VOX

VXMALE

530

CRYIN' BAB - IES

CRY - ING OF BAB - IES THE DISH - ES THAT SHAT TER

WIN - TER SPRING SUM - MER FALL

PIANOREDUCTION

S
CIR - CLING WHEEL ON A SPIN - NING BALL

555

S
A
T
WIN - TER SPRING SUM - MER FALL
WIN - TER SPRING SUM - MER FALL

me WHAT

556

S
A
T
CIR - CLING WHEEL ON A SPIN - NING BALL
CIR - CLING WHEEL ON A SPIN - NING BALL

— WAS — I BORN IN THIS WORLD FOR?

557

PIANO REDUCTION

S
A

539

542

545

A

M2

WE CARVE OUT A PLACE WHERE THE RULES ARE OUR OWN CON - FU - SION IL - LU - SION THE

M2

WE CARVE OUT PLACE WHERE RULES ARE OUR OWN CON - FU - SION IL - LU - SION THE

M2

548

PIANO REDUCTION

S
A
T

CHIL - DREN ARE GROWN THE TE - THER STRAINS THE WALLS CLOSE IN THEY

CHIL - DREN ARE GROWN THE TE - THER STRAINS THE WALLS CLOSE IN THEY

551

S
A
T
B Vox

CAN - NOT WAIT TO LEAVE THEIR HEARTS ARE SPIN NING SPIN - NING A - DREN -

CAN - NOT WAIT TO LEAVE THEIR HEARTS ARE SPIN NING SPIN - NING A - DREN -

CAN - NOT WAIT TO LEAVE THEIR HEARTS ARE SPIN NING SPIN - NING A - DREN -

SPIN NING SPIN - NING A - DREN -

554

PIANO REDUCTION

S
A
T
B VOX

A - LINE RUSH IN CARS ON THE ROAD AC - CEL - ER - A - TION

A - LINE RUSH IN CARS ON THE ROAD AC - CEL - ER - A - TION

A - LINE RUSH IN CARS ON THE ROAD AC - CEL - ER - A - TION

A - LINE RUSH IN CARS ON THE ROAD AC - CEL - ER - A - TION

557

S
A
T
B VOX

TEAR - ING UP TURNS AND TALK ING ALL NIGHT EX - PEC - TA - TION

TEAR - ING UP TURNS AND TALK ING ALL NIGHT EX - PEC - TA - TION

TEAR - ING UP TURNS AND TALK ING ALL NIGHT EX - PEC - TA - TION

TEAR - ING UP TURNS AND TALK ING ALL NIGHT EX - PEC - TA - TION

560

PIANOREDUCTION

S
A
T
B VOX

IN - SPIR - - A - TION THINGS CHANGE.

IN - SPIR - - A - TION THINGS CHANGE.

IN - SPIR - - A - TION THINGS CHANGE.

IN - SPIR - - A - TION THINGS CHANGE.

565

S
A
T
B VOX

WE SLOW COME UP A - GAINST

WE SLOW COME UP A - GAINST

WE SLOW COME UP A - GAINST

WE SLOW COME UP A - GAINST

566

PIANOREDUCTION

S
A
T
B VOX

TRAF FIC GAMS LIKE THIS? STALLED

TRAF FIC GAMS LIKE THIS? STALLED

TRAF FIC GAMS LIKE THIS? STALLED

TRAF FIC GAMS LIKE THIS? STALLED

567

S
A
T
B VOX

GOT TO FIND A WAY HOME

GOT TO FIND A WAY HOME

GOT TO FIND A WAY HOME

GOT TO FIND A WAY HOME

569

PIANO REDUCTION

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves and piano accompaniment. Each vocal staff has a red box containing "M6" and "♩ = 52". The piano part features triplets and a melodic line in the right hand.

VXMALE vocal staff and piano accompaniment. The vocal line includes the lyrics "OUT PAST THE". A red box with "Rit." is placed above the piano accompaniment. The piano part continues with complex rhythmic patterns.

VXMALE vocal staff and piano accompaniment. The vocal line includes the lyrics "OLD BRIDGE OF CRUM-BL-ING STONE THAT'S WHERE I'D RUN PAST THE PLAC-ES I'VE KNOWN SO I COULD CLIMB THAT OLD". A red box with "A TEMPO" is placed above the piano accompaniment. The piano part provides harmonic support with chords and bass lines.

PIANO REDUCTION

N2

VXMALE

TREE WHERE I'D SIT ALL A-LONE LOOK TO THE BLUE SKY DOOR-WAY TO DREAM GATH-ER-ING

585

VXMALE

CLOUDS SCAT-TERED LIGHT IN THE LEAVES IS IT THE SCENT OF THAT WIND THAT KEEPS CAL-LING ME HOME?

588

N3

M4

N3

M4

M4

S

A

T

B VOX

VXMALE

NOW WHEN BRANCHES ARE BARE RE-CALL EACH BREATH AS A PRAYER OR - DIN -

594

PIANOREDUCTION

STRAIGHT 8TH'S

SWUNG

N4

S
AR - Y OH IT'S THE BEAU - TY RE - MEM - BER A TEMPO

A
AR - Y OH IT'S THE BEAU - TY RE - MEM - BER A TEMPO

T
AR - Y OH IT'S THE BEAU - TY RE - MEM - BER A TEMPO

B VOX
AR - Y OH IT'S THE BEAU - TY RE - MEM - BER A TEMPO

VXMALE
AR - Y EX - TRA - DIN - AR - Y IT'S THE BEAU - TY RE - MEM - BER QUI - ET SIT - TING THERE

598

S
SONG IS CAL - LING ME SUN - LIT AND DARK EN ING

A
SONG IS CAL - LING ME SUN - LIT AND DARK EN ING

T
CHOIR OF BIRD CAL - LING ME SUN - LIT AND DARK EN ING

B VOX
CAL - LING ME SUN - LIT AND DARK EN ING

VXMALE
STILL FA - MIL - I - AR GRACE I WILL DRINK IN MY FILL CHOIR OF BIRD - SONG IS CAL - LING ME SUN - LIT AND DARK - EN - ING

605

PIANOREDUCTION

S
T
B VOX
VX MALE

610

TWI - LIGHT IS BECK - ON - ING CAL - LING ME HOME

TWI - LIGHT IS BECK - ON - ING CAL - LING ME HOME

TWI - LIGHT IS BECK - ON - ING CAL - LING ME HOME

TWI - LIGHT IS BECK - ON - ING CAL - LING ME HOME

TWI - LIGHT IS BECK - ON - ING CAL - LING ME HOME

TWI - LIGHT IS BECK - ON - ING CAL - LING ME HOME

S
A

616

AH

AH

PIANOREDUCTION

$\text{♩} = 45$

N6

RIT.

$\text{♩} = 40$

0

$\text{♩} = 52$

S
A
T
B VOX
VXMALE

TWI-LIGHT IS BECK-ON-ING CALL OOH
TWI-LIGHT IS BECK-ON-ING CAL-LING
TWI-LIGHT IS BECK-ON-ING CAL-LING
TWI-LIGHT IS BECK-ON-ING CAL-LING
TWI-LIGHT IS BECK-ON-ING CAL-LING ME HOME

$\text{♩} = 45$
 $\text{♩} = 45$
 $\text{♩} = 45$
 $\text{♩} = 45$
 $\text{♩} = 45$

N6
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N6
N6
N6

RIT.
RIT.
RIT.
RIT.
RIT.

$\text{♩} = 40$
 $\text{♩} = 40$
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 $\text{♩} = 40$

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$\text{♩} = 52$
 $\text{♩} = 52$
 $\text{♩} = 52$
 $\text{♩} = 52$
 $\text{♩} = 52$

A TEMPO
A TEMPO
A TEMPO
A TEMPO
A TEMPO

620

626

RIT....
FINE
RIT....