

PIANO/VOCAL SELECTIONS

IDINA MENZEL
I STAND

Idina Menzel

I Stand

Piano/Vocal Sheet Music

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I Stand (Acoustic)

Idina Menzel/Glen Ballard
Transcribed by Kelly Thomas

Solo Vocals

Piano

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

Detailed description: This system shows the first four measures of the song. The vocal line is a whole rest. The piano accompaniment consists of a treble and bass clef. The treble clef has a series of chords: F (no3rd), D^bΔ7, E^b9, F (no3rd), and F (no3rd) D^bΔ7. The bass clef has a rhythmic pattern of eighth notes and quarter notes.

S

Pno.

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

When you ask me — who I — am,

Detailed description: This system covers measures 4-5. The vocal line starts with a whole rest, then a quarter note G^b, a quarter note F^b, a quarter note E^b, and a quarter note D^b. The piano accompaniment continues with chords: E^b9, F (no3rd), F (no3rd) D^bΔ7, E^b9, and F (no3rd). The lyrics are "When you ask me — who I — am,".

S

Pno.

7 F (no3rd) D^bΔ7 E^b9 F (no3rd)

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

Detailed description: This system covers measures 7-8. The vocal line starts with a quarter note G^b, a quarter note F^b, a quarter note E^b, and a quarter note D^b. The piano accompaniment continues with chords: F (no3rd), D^bΔ7, E^b9, and F (no3rd). The lyrics are "what is my vis- ion, do I have — a plan,".

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 $D^b\Delta 7$ $E^b\flat 9$

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.

61

61

Better To Have Loved

Idina Menzel and Glen Ballard
Transcribed by Kelly Thomas

Solo

Musical staff for Solo instrument. The staff is in treble clef, key signature of three flats (B-flat major), and common time. It features a melodic line starting with a whole rest, followed by a quarter rest, and then a series of eighth notes with triplet markings. A fermata is placed over the final notes.

Piano

Musical staff for Piano. The staff is in treble clef, key signature of three flats, and common time. It features a rhythmic accompaniment of eighth notes. The bass line is in bass clef, key signature of three flats, and common time, featuring a few notes in the first two measures.

Acoustic Guitar
8vb throughout

Musical staff for Acoustic Guitar. The staff is in treble clef, key signature of three flats, and common time. It features a continuous eighth-note accompaniment throughout the piece.

Strings

Musical staff for Strings. The staff is in treble clef, key signature of three flats, and common time. It features a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

Background
Vocals

Musical staff for Background Vocals. The staff is in treble clef, key signature of three flats, and common time. It features a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

Better To Have Loved

2

S

4

If the sun went down to-

Ac.Gtr.

4

Detailed description of the musical score: The score is for page 2 of 'Better To Have Loved'. It features three staves. The top staff is for the vocal line (S), starting with a 4-measure rest followed by the lyrics 'If the sun went down to-'. The middle staff is for piano accompaniment, with a melody in the right hand and a bass line in the left hand. The bottom staff is for acoustic guitar (Ac.Gtr.), with a rhythmic pattern in the right hand and rests in the left hand. The key signature has three flats, and the time signature is 4/4. The score is marked with a '4' at the beginning of each system, indicating a 4-measure rest or a specific measure count.

Better To Have Loved

S

6

mo-rrrow and it ne-ver came back, And the ci-ty went qui-et and

Ac.Gtr.

The musical score is arranged in three systems. The first system contains the vocal line (S) and piano accompaniment. The vocal line starts with a measure containing a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then continues with the lyrics. The piano accompaniment consists of a treble and bass clef staff with a melodic line in the treble and a bass line in the bass. The second system contains the acoustic guitar line (Ac.Gtr.) and piano accompaniment. The guitar line has a rhythmic pattern of eighth notes. The piano accompaniment consists of two staves (treble and bass) with rests. The third system contains the piano accompaniment with rests on both staves.

Better To Have Loved

4

S

8

we _____ fade to black, Well I won't have a sin- gle re- gret and I

Ac.Gtr.

8

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of three systems of staves. The first system includes a vocal line (S) and a piano accompaniment (P). The vocal line begins with a measure rest, followed by the lyrics 'we _____ fade to black, Well I won't have a sin- gle re- gret and I'. The piano accompaniment features a right-hand melody and a left-hand bass line. The second system includes an acoustic guitar accompaniment (Ac.Gtr.) and a piano accompaniment. The Ac.Gtr. part features a rhythmic pattern of eighth notes. The piano accompaniment in this system has a right-hand staff with rests and a left-hand bass line. The third system consists of two empty piano accompaniment staves, one in the treble clef and one in the bass clef, both with rests.

Better To Have Loved

10

S

wouldn't trade a thing, — I ne - ver knew I could feel what I

10

Ac.Gtr.

10

10

10

Better To Have Loved

6

S

12

fe-el inside of me. Bet-ter-to have loved than ne-ver loved at all,

Detailed description: This is the vocal staff for the first system. It begins with a treble clef, a key signature of three flats (B-flat major/D-flat minor), and a common time signature. A measure rest is followed by a triplet of eighth notes. A double bar line with a repeat sign is placed after the first measure. The second measure contains the lyrics 'Bet-ter-to have loved than ne-ver loved at all,'.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats and the time signature is common time. The music features a melodic line in the right hand and a bass line in the left hand. A double bar line with a repeat sign is present.

Ac.Gtr.

12

Detailed description: This system shows the acoustic guitar accompaniment for the first system. It consists of a single treble clef staff. The key signature is three flats and the time signature is common time. The guitar part features a rhythmic pattern of eighth notes. A double bar line with a repeat sign is present.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats and the time signature is common time. The music continues from the first system. A double bar line with a repeat sign is present.

12

Detailed description: This system shows the acoustic guitar accompaniment for the second system. It consists of a single treble clef staff. The key signature is three flats and the time signature is common time. The guitar part continues from the first system. A double bar line with a repeat sign is present.

Bet-ter to have loved

Better To Have Loved

S

14

better to have dreamed than never taken the fall, better to have held you and let you in — than

Ac.Gtr.

14

14

14

14

Better to have dreamed Better to have held you

Better To Have Loved

8

S ¹⁶ 

ne - ver to have touched your skin, bet-ter to have hurt and screamed and cried

¹⁶ 

Ac.Gtr.

¹⁶ 

¹⁶ 

¹⁶ 

Better to have hurt and screamed,

Better To Have Loved

18

S

fa-len to the earth for a trip to the sk - y bet-ter to have

18

Ac.Gtr.

18

18

18

Better To Have Loved

10
20

To Coda

S

loved - - - - - *To Coda* you.

20

Ac.Gtr.

20 *To Coda*

20 *To Coda*

20 *To Coda*

Better To Have Loved

12

24

S

I knew all the time I was

Ac.Gtr.

Oh, Woah woah woah woah

Better To Have Loved

26

S

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

26

Ac.Gtr.

26

26

woah woah woah, Woah woah woah woah

Better To Have Loved

14

28

S

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

28

28

Ac.Gtr.

28

28

woah woah woah, Ah ah ah ah

Better To Have Loved

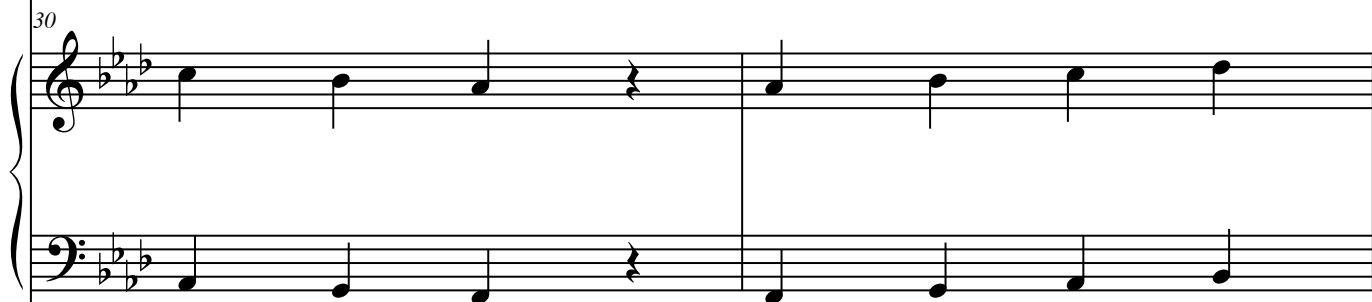
S



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



Ac.Gtr.



ah ah ah, Ah ah ah ah

Better To Have Loved

16

32

D.S. al Coda $\text{\textcircled{C}}$

S

one day you might let me do-wn oh, I gave you

32

D.S. al Coda $\text{\textcircled{C}}$

D.S. al Coda $\text{\textcircled{C}}$

Ac.Gtr.

32

D.S. al Coda $\text{\textcircled{C}}$

D.S. al Coda $\text{\textcircled{C}}$

32

D.S. al Coda $\text{\textcircled{C}}$

D.S. al Coda $\text{\textcircled{C}}$

32

D.S. al Coda $\text{\textcircled{C}}$

ah ah ah,

D.S. al Coda $\text{\textcircled{C}}$

Better To Have Loved

S

35

every thing, _____ but you have said good-bye _____

Ac.Gtr.

35

35

35

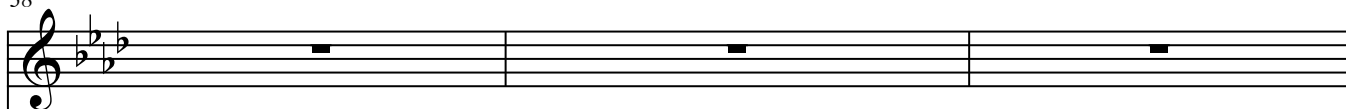
Oo _____

Better To Have Loved

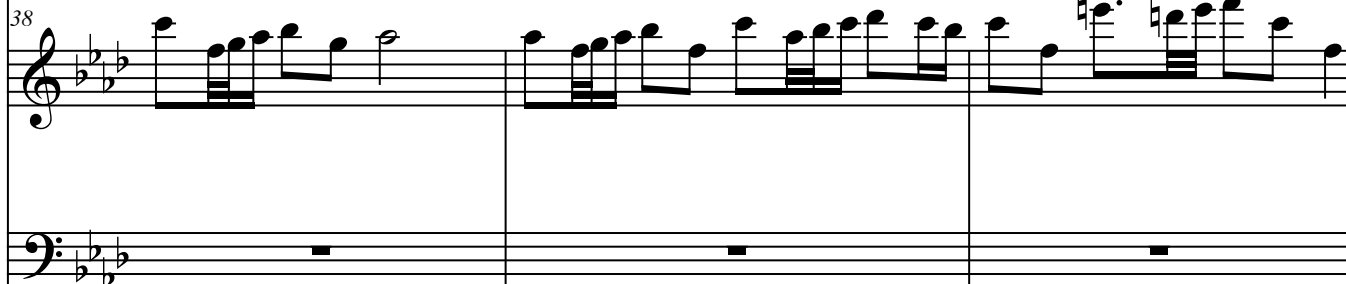
18

38

S

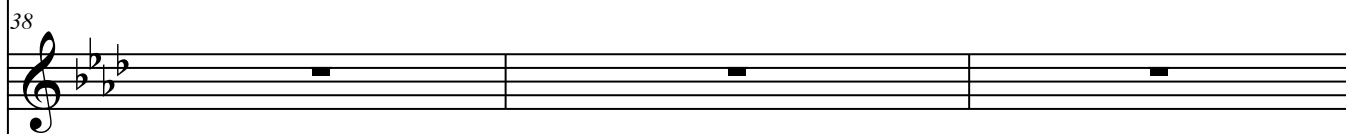


Three measures of a vocal staff in G minor, each containing a whole rest. The staff is in treble clef.

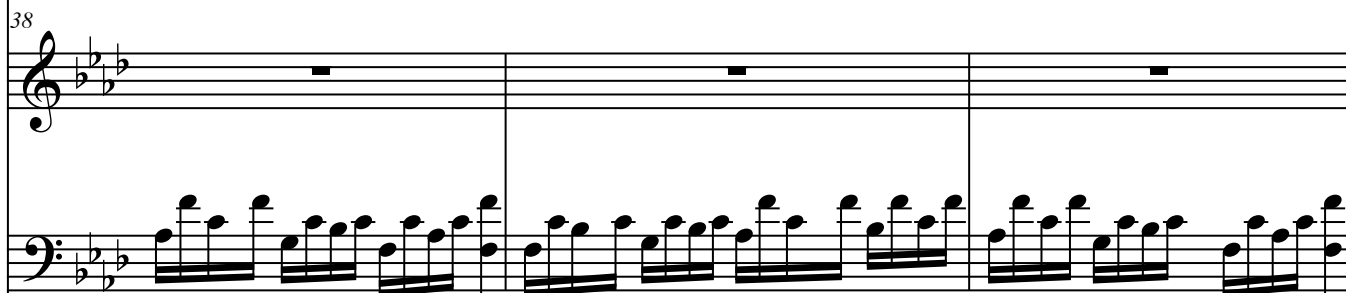


Two staves of piano accompaniment. The upper staff (treble clef) contains a melodic line starting at measure 38, featuring eighth-note patterns and a trill in the final measure. The lower staff (bass clef) contains whole rests.

Ac.Gtr.



Three measures of an acoustic guitar staff in G minor, each containing a whole rest. The staff is in treble clef.



Two staves of piano accompaniment. The upper staff (treble clef) contains whole rests. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes.



Three measures of an acoustic guitar staff in G minor. The first two measures contain whole chords. The third measure contains a melodic phrase of eighth notes over a chord.

_____ Oo _____

Better To Have Loved

S

41




Better to have loved than never loved at all, better to have dreamed than never taken the fall,

3

Detailed description: This block contains the vocal line for measure 41. It starts with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The melody consists of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' and a bracket at the end of the phrase.


41



Detailed description: This block contains the piano accompaniment for measure 41. It features a treble and bass clef with a key signature of three flats. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line of quarter notes.

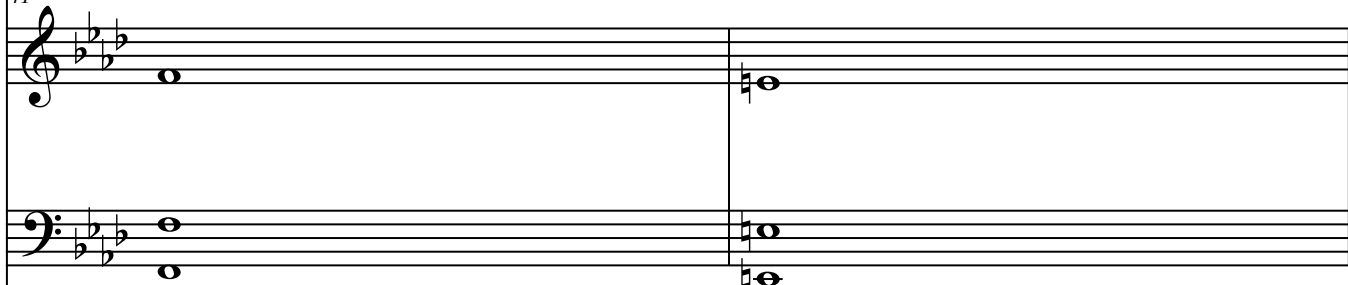
Ac.Gtr.

41



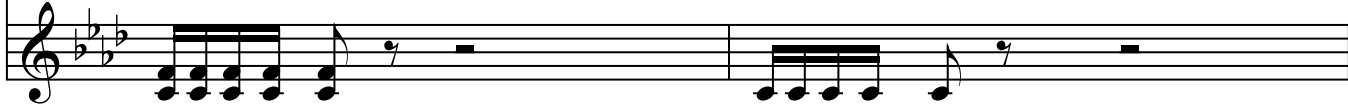
Detailed description: This block contains the acoustic guitar accompaniment for measure 41. It is written on a single treble clef staff with a key signature of three flats, consisting of a series of chords.

41



Detailed description: This block contains the piano accompaniment for measure 41, showing a different arrangement or continuation. It features a treble and bass clef with a key signature of three flats, with sustained notes in both hands.

41



Better to have loved, Better to have dreamed,

Detailed description: This block contains the piano accompaniment for measure 41, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics 'Better to have loved,' and 'Better to have dreamed,' are placed below the staff.

Better To Have Loved

20

S

43

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

43

Ac.Gtr.

43

43

43

Better to have held you,

Better To Have Loved

S 45

bet-ter to have hurt and screamed and cried, fallen to the earth for a trip to the sky _____

45

Ac.Gtr. 45

45

45

Better to have hurt and screamed,

Better To Have Loved

22
47

S

Bet - ter to

47

Ac.Gtr.

47

47

47

Better To Have Loved

49
S
have lo-oved, — Bet - ter tp

49

49
Ac.Gtr.

49

49

Bet-ter to have loved,

Better To Have Loved

24

S



have ____ lo-o-ved ____

you.

51

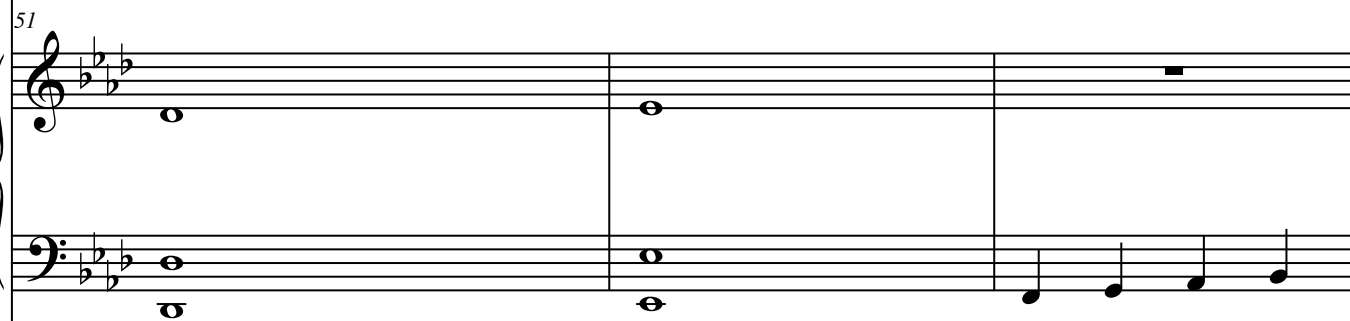


Ac.Gtr.

51



51



51



Oo

bettertohave loved,

Better To Have Loved

S

54

3 3 3 rit.

Detailed description: This block shows the vocal line for measure 54. It begins with a whole rest. The melody starts on a dotted quarter note, followed by an eighth note triplet, a quarter note, and another eighth note triplet. The final two notes are a quarter note and an eighth note triplet, with a 'rit.' (ritardando) marking above them.

54

Detailed description: This block shows the piano accompaniment for measure 54. The right hand plays a steady eighth-note accompaniment. The left hand has a whole rest for the first half of the measure, followed by a quarter note and a half note.

Ac.Gtr.

54

Detailed description: This block shows the acoustic guitar line for measure 54. It consists of a continuous eighth-note accompaniment throughout the measure.

54

Detailed description: This block shows the piano accompaniment for measure 54. The right hand has a whole rest for the first half of the measure, followed by a quarter note, a half note, and a quarter note. The left hand plays a steady eighth-note accompaniment.

54

Detailed description: This block shows the piano accompaniment for measure 54. Both the right and left hands have whole rests for the entire measure.

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

A7sus4/B G2/B A7sus4/B G2/B A7sus4/B \flat Gsus2/B \flat

S

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

Pno.

8

A7sus4/B \flat Gsus2/B \flat A7sus4 A7sus4/D Dsus4

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

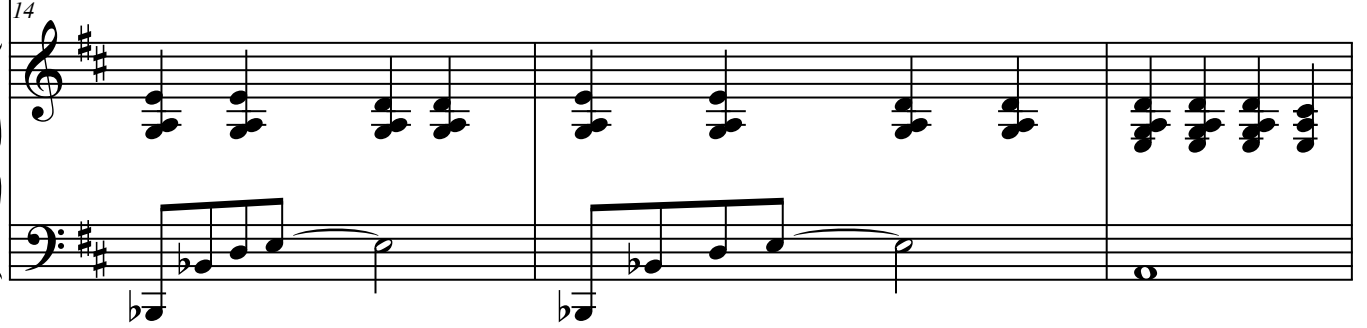
S  in your direc - tion__ for too__ lo - ng now, lost my own__ reflect - tion and I

Pno. 

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

14

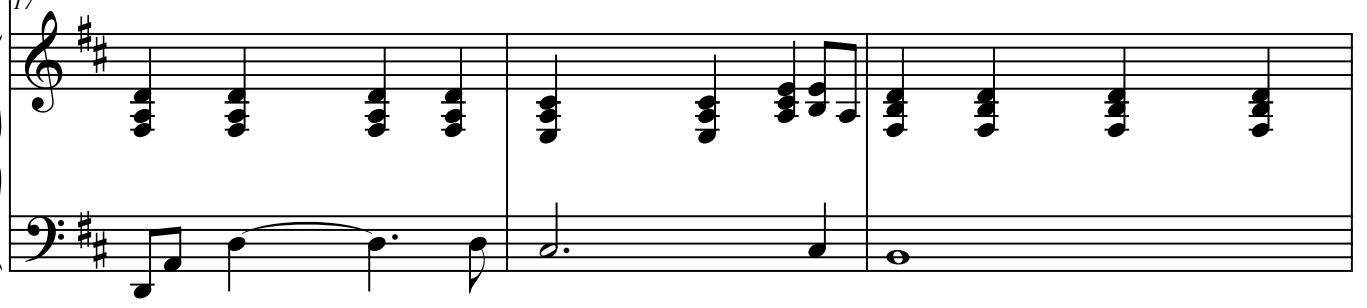
S  can't look__ down if you're not there to catch__ me when I fall.

Pno. 

D A/C \sharp 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

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

S

46

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

Detailed description: This block shows the vocal line for measures 46-48. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There are two triplet markings over the notes G4-A4-B4 and A4-B4-C5. The line ends with a quarter note G4. The lyrics are: "stand here on my own if this is my rite of passage that somehow leads me home".

Pno.

Detailed description: This block shows the piano accompaniment for measures 46-48. The right hand plays chords: G4-A4 (A/C#), B4-C4 (B m), and D4-E4 (D/A). The left hand plays a simple bass line: G2, A2, B2, C3, D3, E3, F3, G3.

G(add2)

A sus4

D

S

49

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

Detailed description: This block shows the vocal line for measures 49-51. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There is a triplet marking over the notes G4-A4-B4. The line ends with a quarter note G4. The lyrics are: "I might be afraid, but it's my turn to be brave, if this is the last chance be -".

Pno.

Detailed description: This block shows the piano accompaniment for measures 49-51. The right hand plays chords: G4-A4 (G(add2)), B4-C4 (A sus4), and D4-E4 (D). The left hand plays a simple bass line: G2, A2, B2, C3, D3, E3, F3, G3.

A/C#

B m

D/A

S

52

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

Detailed description: This block shows the vocal line for measures 52-54. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There are two triplet markings over the notes G4-A4-B4 and A4-B4-C5. The line ends with a quarter note G4. The lyrics are: "fore we say goodbye at least it's the first day of the rest of my life".

Pno.

Detailed description: This block shows the piano accompaniment for measures 52-54. The right hand plays chords: G4-A4 (A/C#), B4-C4 (B m), and D4-E4 (D/A). The left hand plays a simple bass line: G2, A2, B2, C3, D3, E3, F3, G3.

G(add2) A sus4 A D

55

S

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

Pno.

D A 7sus4 D/F#

58

S

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

Pno.

G(add2) E m7 B m

61

S

— 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 good-bye 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

Detailed description: This system shows the first four measures of the piece. The Soprano part consists of whole rests. The Piano part features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. Chord symbols are placed above the piano staff: C#m, AΔ7, C#m/A#, and AΔ7. Bass clefs are shown below the piano staff for each measure.

S

5 C#m AΔ7 C#m/A#

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

Pno.

Detailed description: This system covers measures 5 through 7. The Soprano part begins with a measure rest in measure 5, followed by lyrics. The Piano accompaniment continues with the same eighth-note pattern. Chord symbols C#m, AΔ7, and C#m/A# are placed above the piano staff. A measure rest is also present in the piano part at the start of measure 5.

S

8 AΔ7 C#m AΔ7

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

Pno.

Detailed description: This system covers measures 8 through 10. The Soprano part continues with lyrics. The Piano accompaniment remains consistent. Chord symbols AΔ7, C#m, and AΔ7 are placed above the piano staff. A measure rest is present in the piano part at the start of measure 8.

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'. It consists of three systems, each with a vocal line (S) and a piano accompaniment (Pno.). The key signature has four sharps (F#, C#, G#, D#).
 - System 1 (Measures 45-47): The vocal line starts with a rest, then sings 'as long as we crash and we collide, we will be gor-'. Chords are A 2, A(add2), and A m.
 - System 2 (Measures 48-50): The vocal line continues with '- geous, you and I. and when we are drowning in the noise,'. Chords are A m, E, and E.
 - System 3 (Measures 51-53): The vocal line continues with '— I'm gon-na stop to find your voice, as long as we cra-'. Chords are B m7, B m7, and A 2.
 The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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)

Pno.: (Piano accompaniment for the second system)

Pno.: (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^b/B^b A^b2/B^b G m A^b2

far, where do I be-gin? I've al-ways counted all my bless-ings, know-ing you de-

Pno.

21

S

B^b C m G m

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

Pno.

24

S

A^b2 F m11 B^b_{sus4} B^b

_ 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 \flat 2 B \flat

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

Pno.

38 Cm Gm A \flat 2

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

Pno.

41 Fm11 B \flat E \flat D \flat 9

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 B-flat major (two 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: Eb/Bb, Bbsus4, and Eb.

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, each with a vocal line (S) and a piano accompaniment (Pno.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system starts at measure 8 with chords F#m and B m. The second system starts at measure 10 with chords G Maj7 and D. The third system starts at measure 12 with chords F#m and G 2. The lyrics are: 'pain - ted in red, what do you see — what do you dream —', '— when you're — a - wake, — what have they seen of you — are you a - fraid', and '— 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

Em7 D A E

S

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

Pno.

17

B

S

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

Pno.

19

F#m7

S

_____ 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 (indicated by four sharps: F#, C#, G#, D#). The time signature is 4/4. The first system (measures 21-24) is marked with a 'B' chord above the vocal line. The second system (measures 23-24) is marked with 'F#m7' and 'D' chords above the vocal line. The third system (measures 25-28) is marked with 'A', 'E', and 'Bm' chords above the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. 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 page ends with a 'To Coda' instruction.

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. The first system (measures 33-34) features a vocal line (S) and a piano accompaniment (Pno.). The vocal line has lyrics 'pain - ted in red, ___ and if time stood ___ still ___'. The piano part has a treble and bass clef. The second system (measures 35-36) continues the vocal line with lyrics '___ if I can't be ___ my tea-cher, no ___ one e - ver will ___'. The piano part includes a 'D.S. al Coda' instruction. The third system (measures 37-38) shows the vocal line with lyrics 'down ___ and I can't choose ___ the road ___ a - head ___'. The piano part continues with complex chordal textures. Chord symbols $F\#m$, $G2$, $E\ m7$, D , and E are placed above the vocal line. Measure numbers 33, 35, and 38 are indicated at the start of each system.

Don't Let Me Down

40 A E

S

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

Pno.

42 B m D

S

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

Pno.

44 A E

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. 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. 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 measures 69 and 70. The vocal line (S) starts with a quarter rest, followed by a series of eighth and quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment (Pno.) features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The right hand plays chords and moving lines, while the left hand plays 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) begins with a quarter rest, followed by eighth and quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment (Pno.) continues with the same key signature and accompaniment style as the previous system.

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) starts with a quarter note G4, followed by eighth and quarter notes: A4, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment (Pno.) concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

I Feel Everything

Idina Menzel and Glen Ballard
Transcribed by Kelly Thomas

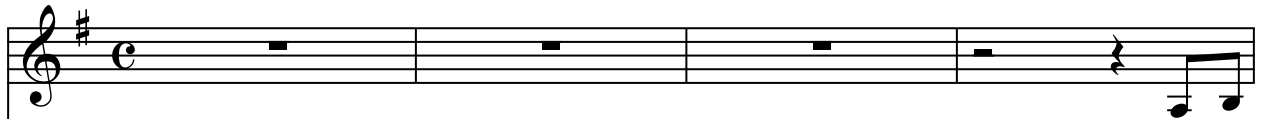
E(no3rd)

Em/G

C Δ 7

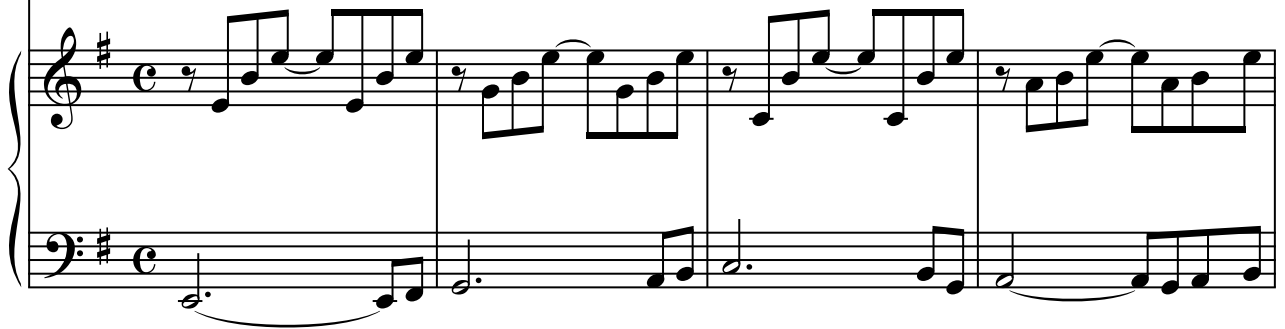
A2

Soprano



Like a

Piano



E(no3rd)

Em/G

C Δ 7

A2

S



pri__ ma bal- le - ri__ na, I tip - toe, tip - toe a - round you con-stant-ly, I

Pno.

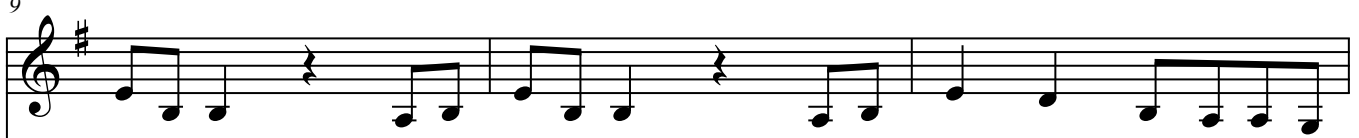


E(no3rd)

Em/G

C Δ 7

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 pattern in the right hand and a bass line in the left hand. 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 chordal textures in the right hand. 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 steady 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 25 to 28. 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.) features a right-hand staff with a treble clef and a left-hand staff with a bass clef. Chord changes are indicated above the staff: C Δ 7, B7, and Em. The piano part includes various chord voicings and melodic lines.

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 29 to 31. 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.) features a right-hand staff with a treble clef and a left-hand staff with a bass clef. Chord changes are indicated above the staff: E(no3rd), Em/G, and C Δ 7. The piano part includes various chord voicings and melodic lines.

I Feel Everything

41 E m A 9

S

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

Pno.

44 E m

S

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

Pno.

47 A 9 C Δ7

S

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

Pno.

I Feel Everything

50 **B7** **E m**

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

Pno.

53 **E m** **CΔ7**

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

Pno.

57 **A 2** **E m/G**

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

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 has one sharp (F#). The first system (measures 50-52) features a vocal line with lyrics 'not with me ___ I ___ feel ev - ery - thing Oh _____ there's a' and piano accompaniment with a treble clef and bass clef. Chords B7 and E m are indicated above the first two measures. The second system (measures 53-56) has lyrics 'fine line be - tween, there's a fine ___ line between'. Chords E m and CΔ7 are indicated above the first two measures. The piano accompaniment in this system features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The third system (measures 57-60) has lyrics 'love and hurt - ing, ___ know - ing just when, when'. Chords A 2 and E m/G are indicated above the first two measures. The piano accompaniment continues with the same rhythmic pattern.

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 C Δ 7 B7 E m

S

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 two 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 a few chords.

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 3 and 4. The Soprano part continues with the lyrics "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 and 4 are written above the first notes of the Soprano and Piano staves respectively.

G m

D/F#

S

6


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

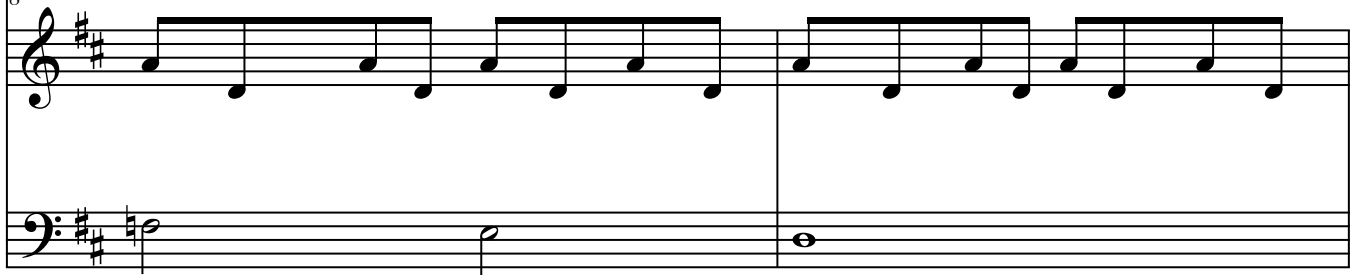
Pno.

Detailed description: This system contains measures 5 and 6. The Soprano part continues with the lyrics "were free — the world would dis - a - ppear, we". The Piano part continues with the same accompaniment. Measure numbers 6 and 6 are written above the first notes of the Soprano and Piano staves respectively.


Forever

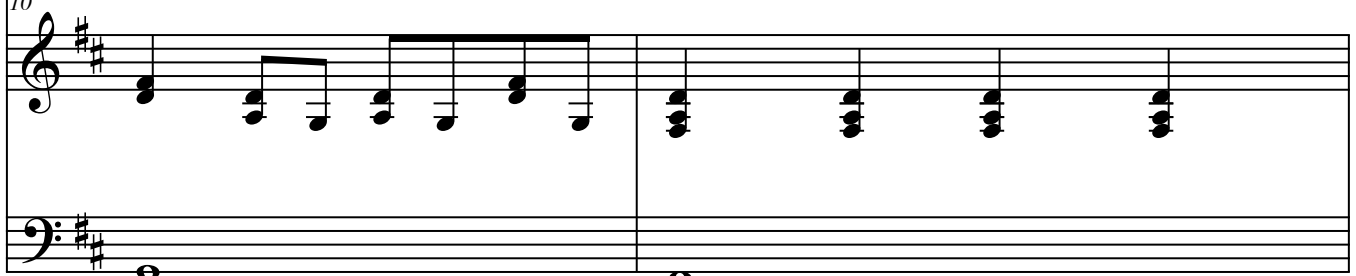
8 D m/F D (no3rd)/E D (no3rd)

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.

G m D/F#

S 22

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

Pno.

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

S 24

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

Pno.

G Δ7 D/F#


S 26

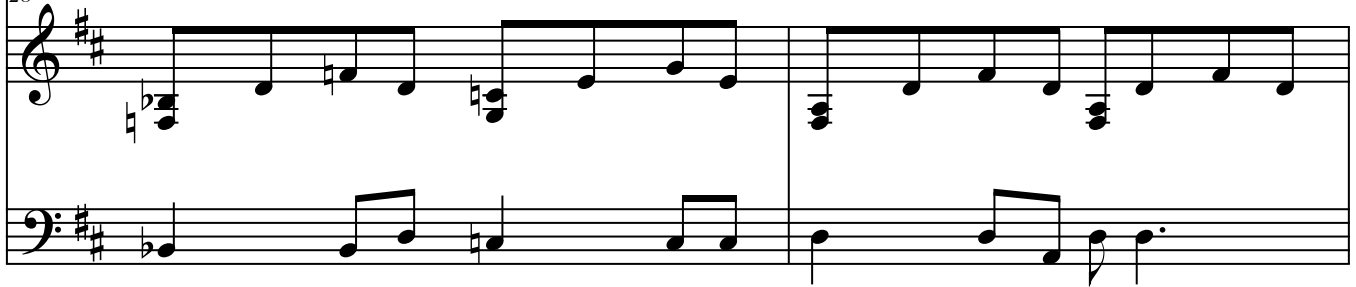
and went for-ev - er stum - bled through, for - ev - er had

Pno.

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

Pno.

48 C D E

S
48 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
50 _____ 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 piano accompaniment (Pno.) is in a grand staff with treble and bass clefs. The right hand plays a steady eighth-note accompaniment, and the left hand plays a bass line with chords. Chord symbols C, D, and E are placed above the vocal line.

54 C D E C D

S

Oh I thought we had it all — Oh —

Pno.

Detailed description: This system contains measures 54 through 56. The vocal line (S) begins at measure 54 with a whole note 'Oh' (G4), followed by a quarter rest, then a quarter note 'I' (G4), and a series of eighth notes: 't' (A4), 'h' (B4), 'o' (C5), 'u' (B4), 'g' (A4), 'h' (G4), 't' (F#4), 'w' (E4), 'e' (D4), 'h' (C4), 'a' (B3), 'd' (A3), 'i' (G3), 't' (F#3), 'a' (E3), 'l' (D3). The piano accompaniment continues with a similar accompaniment pattern. Chord symbols C, D, E, C, and D are placed above the vocal line.

57 E C D

S

— I thought we had it all, eve-ry day

Pno.

Detailed description: This system contains measures 57 through 59. The vocal line (S) starts at measure 57 with a whole note rest, followed by a quarter note 'I' (G4), and a triplet of eighth notes: 't' (A4), 'h' (B4), 'o' (C5). The piano accompaniment continues. Chord symbols E, C, and D are placed above the vocal line.

59 E C D

S

till the end you and me oh Oh

Pno.

61 E C B sus4

S

—

Pno.

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

S

$A^{\flat}2$ $C m7$

12

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

Pno.

S

$E^{\flat}2/B^{\flat}$ $F9$ $A^{\flat}2$

14

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

Pno.

S

$C m$ $E^{\flat}2/B^{\flat}$

17

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 Cm

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

Pno.

39 Eb2/Bb Fm9

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.

50 F m A^b

S

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

Pno.

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.

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 music. 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 changes are indicated as Fm9 and A^b2.

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 of music, starting at measure 64. The vocal line (S) continues with the lyrics "lo - ver's al - ways got me in his arms tryin' to pro - tect me, keep me from harm". The piano accompaniment (Pno.) features a steady eighth-note bass line in the left hand and block chords in the right hand. Chord changes are indicated as C m and E^b6.

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 of music, starting at measure 66. The vocal line (S) concludes with the lyrics "why do I al - ways have to be my worst, my worst e - ne - my" followed by a long horizontal line. The piano accompaniment (Pno.) continues with the eighth-note bass line and block chords. Chord changes are indicated as Fm9, A^b, and C m.

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 Vetesse
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

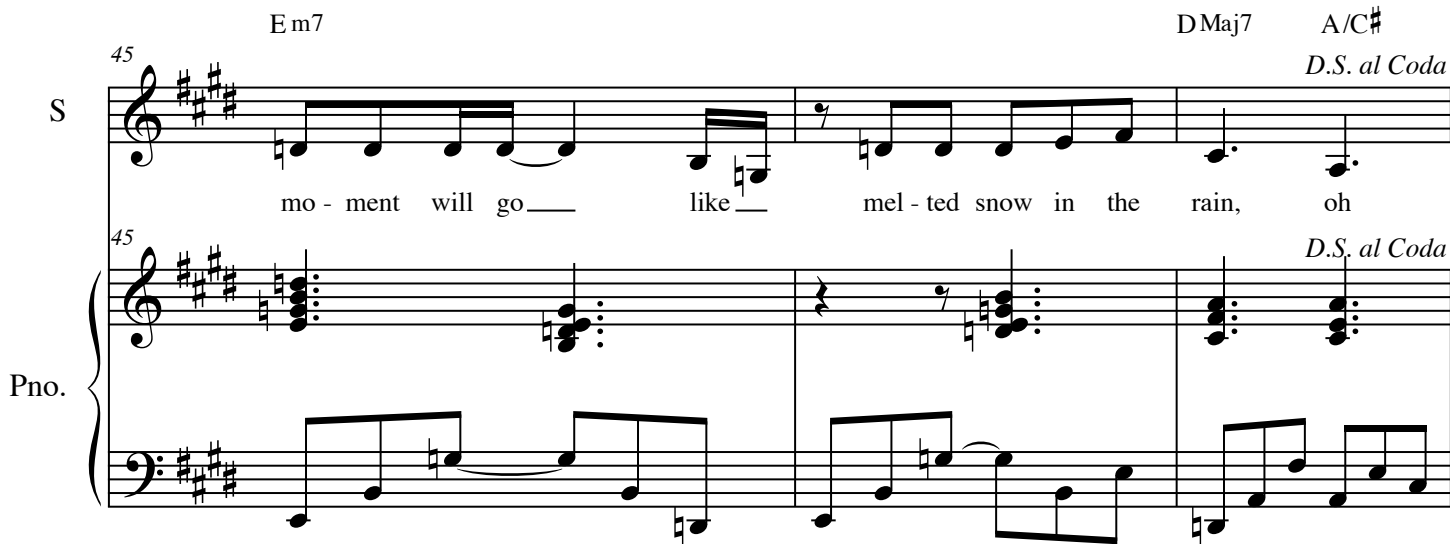
S

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

Pno.

Perfume and Promises

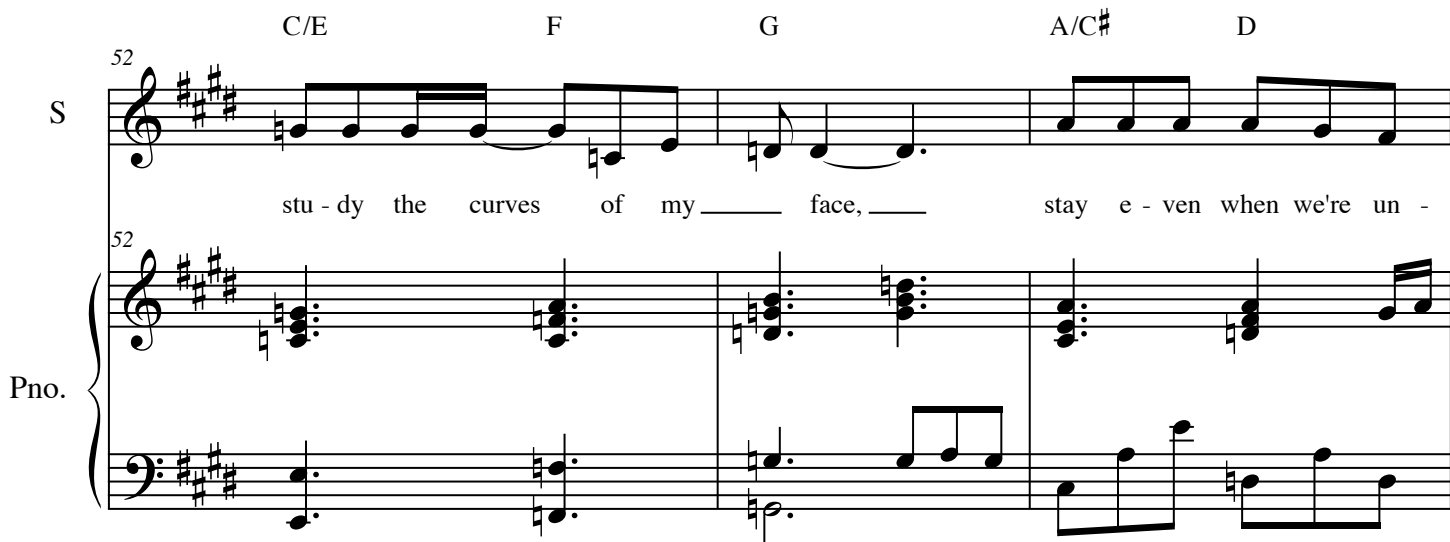
45 *Em7* *DMaj7* *A/C#*
S
mo - ment will go — like — mel - ted snow in the rain, oh
Pno.
D.S. al Coda



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.

Detailed description: This system contains the first two measures of the piece. The vocal line (S) starts at measure 8 and features a melodic line with eighth and sixteenth notes. The piano accompaniment (Pno.) consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chords are indicated above the vocal line: E, B/D#, A, E, B/D#, C#m, and B.

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.

Detailed description: This system contains measures 10 through 13. The vocal line (S) includes a triplet of eighth notes in measure 11. The piano accompaniment (Pno.) continues with the same bass line and chordal accompaniment. Chords are indicated above the vocal line: A2, E, B, C#m, and A.

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.

Detailed description: This system contains measures 13 through 16. The vocal line (S) ends with a fermata in measure 14. The piano accompaniment (Pno.) concludes with a final chord in measure 16. The time signature changes to 6/4 at the end of the system. Chords are indicated above the vocal line: E, B, C#m, A, E, and B.

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 D major (indicated by two sharps: F# and C#). The time signature is 4/4. 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

31

S

— 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 measures 31-33. The vocal line (S) starts with a whole rest in measure 31, followed by eighth notes in measure 32 and quarter notes in measure 33. The piano accompaniment (Pno.) features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. Chords are indicated above the vocal line: E, B, C#m, A, E, B.

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

34

S

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

Pno.

Detailed description: This system contains measures 34-36. The vocal line (S) begins with a quarter note in measure 34, followed by eighth notes in measure 35, and quarter notes in measure 36. The piano accompaniment (Pno.) continues with the same rhythmic pattern. Chords are indicated above the vocal line: C#m, B, A, A, E/G#, F#m7, B.

F#m7

37

S

fall yes I'm

Pno.

Detailed description: This system contains measures 37-39. The vocal line (S) has a quarter note in measure 37, followed by eighth notes in measure 38, and quarter notes in measure 39. The piano accompaniment (Pno.) continues with the same rhythmic pattern. A chord of F#m7 is indicated above the vocal line in measure 37.

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 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 39-40) has lyrics: 'gon- na be ___ some - one ___ who can take it as it ___ comes, who can'. The piano part features a steady eighth-note bass line and chords in the right hand. 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 chords and bass line. 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 E4, followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4. The piano accompaniment (Pno.) features a treble clef with a melody of eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, and a bass clef with a steady eighth-note accompaniment of G2, B2, D3, E3.

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) has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3. The piano accompaniment (Pno.) continues with the same accompaniment pattern as the first system.

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) has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3. The piano accompaniment (Pno.) continues with the same accompaniment pattern as the first system.

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 rest in measure 54, then sings 'It's Oc - to - ber a - gain, _____' in measure 55, followed by 'leaves are fall - ing down li - ke' in measure 56. The piano accompaniment (Pno.) features a consistent rhythmic pattern of eighth notes in both hands. Chord symbols C#m, F#m, E, and B/D# are placed above the vocal line. The second system covers measures 56-57. The vocal line continues with 'rain _____' in measure 56 and 'oh _____ oh _____' in measure 57. 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 line. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

God Give Me Strength

as performed by Idina Menzel

Burt Bacarach and Elvis Costello
Transcribed and arranged by Kelly Thomas

Swing eighth notes

Soprano

C#m G# C#m

Piano

S

6

Now I have no-thing so God

Fm Fm Db

Pno.

S

12

give me strength cause I'm weak in his

Ab G7sus4 Gm7

Pno.

God Give Me Strength

Chords: C sus4, C m7, G 7sus4, G m7

S: 17
 wake and if I'm strong I might

Pno. 17

Chords: C sus4, C7, F m, F m/Eb, Db

S: 21
 still break and I don't have a-ny-thing to share

Pno. 21

Chords: F m7, Eb, Db

S: 26
 I won't throw a - way in-to the air, that

Pno. 26

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.). The vocal line includes lyrics and rests. The piano accompaniment is written in a grand staff (treble and bass clefs). Chord markings are placed above the vocal line. Measure numbers 88, 95, and 101 are indicated at the start of each system. The key signature has two flats (Bb and Eb).

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.