

# ONCE

## CHORAL SELECTIONS

Falling Slowly • When Your Mind's Made Up • Gold

for S.A.T.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Arranged by  
LISA DESPAIN

### FALLING SLOWLY

Slowly (♩ = ca. 69)

PIANO

*mp legato*

5

SOPRANO

ALTO

TENOR

*mp*

BASS

I don't know you, but I want you all the more for that.

C F#sus2 C F(add9)

9

*mp*

Words fall through me and always fool me, and I can't re-act.

C F#sus2 C F(add9)

\* Also available for S.A.B. (40011) and S.S.A. (40012).  
SoundTrax CD available (40013). SoundPax available (40014) - includes score and set of parts for Violin, Cello,  
Guitar, String Bass, and Drumset.

Words and Music by GLEN HANSARD and MARKETÁ IRGLOVÁ  
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13

Games that nev - er a - mount to more than they're meant will play them-selves

Games that nev - er a - mount to more than they're meant will play them-selves

Am G Fmaj<sup>9</sup> G Am G

16 *mf*

out. — *mf* Fall - ing slow - ly, eyes that know me,

out. — *mf*

Fmaj<sup>9</sup> F C F(add9)

*mf*

with pedal

20 **22**

and I can't go back. Moods that take me and e - rase me,

C F(add9) C F(add9)

SOLO *mf*

Well, you have suf-fered e -

S.

A.

and I'm paint - ed black.

*mp*

Oo

T.

B.

C

F(add9)

Am

G

(end solo)

nough and warred with your - self. It's time that you won. —

*mp*

*cresc.*

Oo

F

G

Am

G

Fmaj<sup>9</sup>

*cresc.*

30 31 *f*

Take this sink - in' boat and point it home, we've still got

*f*

F C Fmaj7 Am

*f*

34

time. Raise your hope - ful voice, you have a choice. You've made it

G/F F C Fmaj7 Am

WHEN YOUR MIND'S MADE UP

Bright (♩ = ca. 160)

38

*subito pp*

now. *Hmm*

*subito pp*

Bright (♩ = ca. 160)

G/F F Fmaj9 C

*mp* *mf*

42 *opt. SOLO*  
*mf*

So, if \_\_\_ you ev-er want some-thing

C Am

45

and you call, \_\_\_\_\_ call, then I'll come run -

G

49

ning \_\_\_ to fight. \_\_\_ And I'll be

C

52

at your door when there's noth -

Am G

55

(end solo) S. *f*

ing worth fight - ing for. — When your

A. *f*

T. *f*

B.

F

58

mind's — made up. When your mind's — made

Am(add9) *f* G

61

up. — There's no point — in try'n' to change it. — When your

F

64

mind's \_\_\_\_\_ made up. When your mind's \_\_\_\_\_ made

Vocal line for measures 64-66. The melody consists of quarter notes and rests. The lyrics are "mind's \_\_\_\_\_ made up. When your mind's \_\_\_\_\_ made".

Am(add9) G

Piano accompaniment for measures 64-66. The left hand plays a steady bass line of quarter notes. The right hand plays chords and moving lines. Chords are labeled Am(add9) and G.

67

1. up. There's no point in try'n' to stop it. When your

Vocal line for measures 67-69. The melody includes eighth notes and quarter notes. The lyrics are "up. There's no point in try'n' to stop it. When your".

1.

Piano accompaniment for measures 67-69. The left hand continues with a steady bass line. The right hand features a more active melodic line with eighth notes. A first ending bracket is shown above the staff.

70

2. up. There's no point in e - ven talk - ing. And

Vocal line for measures 70-72. The melody includes eighth notes and quarter notes. The lyrics are "up. There's no point in e - ven talk - ing. And".

2. F

Piano accompaniment for measures 70-72. The left hand continues with a steady bass line. The right hand features a more active melodic line with eighth notes. A second ending bracket is shown above the staff, and a chord is labeled F.

73

GOLD

Dotted half note felt in one, underlying hemiola (♩ = ca. 54)

if a door be closed, \_\_\_\_\_ than a

Dotted half note felt in one, underlying hemiola (♩ = ca. 54)

76

row of homes start build - ing. \_\_\_\_\_ And

79

tear your cur-tains \_\_\_\_\_ down, \_\_\_\_\_ for

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82

*ff*

sun - light is like gold.

C F(add9)/C

86

*f*

And you bet-ter be you, and do what you can

C Cmaj C C Csus

90

93

do. When you're

C Cmaj7 C6 C Csus

94

walk-ing on moon-beams, and star-ing out to

C Cmaj7 C6 C Csus

98

sea. When you're

C Cmaj7 C6 C Csus

102

walk-ing on moon-beams, and star-ing

C Cmaj7 C6 C

105

out to sea.

Csus C Cmaj7 C6 C

*decresc.*

109

110

*mp* 4 **Freely\***

And I love her so. I

CM7 C F5/C **Freely\***

*mp*

114

would-n't trade her for gold.

*p*

*p*

\*opt. piano from here to the end