

UNFINISHED SONGS

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

Arranged by
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Words and Music by
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Pop rock (♩ = ca. 94)

opt. SOLO *mf*

3

SOLO

Mm

PIANO

E_b

mf

3

3

A_bmaj⁹

mm

5

(end solo)

mm

C_m

B_bsus

B_b

* Also available for S.A.B. (41887) and S.S.A. (41888).
SoundTrax CD available (41889).

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Sole Selling Agent for This Arrangement: Alfred Music

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7

SOP.

mf

ALTO

So, — you're think - ing it's end - ing, —

TEN.

BASS

Cm

E \flat

Abmaj 9

10

but it's on - ly just be - gun, —

Your

mf

Cm

12

whole life is there right, —

E \flat

Abmaj 9

14

right in front_ of you. Life's a sto - ry that_ is

Vocal line: Treble clef, key signature of two flats. Measure 14: whole rest. Measure 15: quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4. Bass line: Treble clef, key signature of two flats. Measure 14: quarter notes G3, A3, Bb3, quarter notes C4, Bb3, A3. Measure 15: whole rest, quarter notes G3, A3, Bb3.

Fm11

Piano accompaniment: Treble and bass clefs, key signature of two flats. Measure 14: Treble clef has chords Gm7, Am7, Bb7, Cb7. Bass clef has quarter notes G2, A2, Bb2, quarter notes C3, Bb2, A2. Measure 15: Treble clef has chords Fm11, Gm7, Am7, Bb7, Cb7. Bass clef has quarter notes G2, A2, Bb2, quarter notes C3, Bb2, A2.

16

all twists and_____ turns. All that mat - ters is_ the

Vocal line: Treble clef, key signature of two flats. Measure 16: quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4. Measure 17: quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4. Bass line: Treble clef, key signature of two flats. Measure 16: quarter notes G3, A3, Bb3, quarter notes C4, Bb3, A3. Measure 17: whole rest, quarter notes G3, A3, Bb3.

Ebsus2/G A11m7

Piano accompaniment: Treble and bass clefs, key signature of two flats. Measure 16: Treble clef has chords Ebsus2/G, Fm11, Gm7, Am7, Bb7, Cb7. Bass clef has quarter notes G2, A2, Bb2, quarter notes C3, Bb2, A2. Measure 17: Treble clef has chords A11m7, Gm7, Am7, Bb7, Cb7. Bass clef has quarter notes G2, A2, Bb2, quarter notes C3, Bb2, A2.

18

19

les - sons we_ learn. 'Cause we're all_

Vocal line: Treble clef, key signature of two flats. Measure 18: quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4. Measure 19: quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4. Bass line: Treble clef, key signature of two flats. Measure 18: quarter notes G3, A3, Bb3, quarter notes C4, Bb3, A3. Measure 19: quarter notes G3, A3, Bb3, quarter notes C4, Bb3, A3.

Eb(2)

Piano accompaniment: Treble and bass clefs, key signature of two flats. Measure 18: Treble clef has chords Ebsus2/G, Fm11, Gm7, Am7, Bb7, Cb7. Bass clef has quarter notes G2, A2, Bb2, quarter notes C3, Bb2, A2. Measure 19: Treble clef has chords Eb(2), Fm11, Gm7, Am7, Bb7, Cb7. Bass clef has quarter notes G2, A2, Bb2, quarter notes C3, Bb2, A2.

20

un - fin - ished songs, wait - ing for the best

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Abmaj⁹

Detailed description: This system contains measures 22 and 23. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. The chord Abmaj⁹ is indicated above the staff. A large red watermark 'Preview Only' is overlaid diagonally across the page.

22

part to come a - long. Hey, hey, hey,

Detailed description: This system contains measures 24 and 25. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Cm(add2)

Detailed description: This system contains measures 26 and 27. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. The chord Cm(add2) is indicated above the staff. A large red watermark 'Preview Only' is overlaid diagonally across the page.

24

hey. And we're all

Detailed description: This system contains measures 28 and 29. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Bbsus B Eb⁽²⁾

Detailed description: This system contains measures 30 and 31. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. The chords Bbsus, B, and Eb⁽²⁾ are indicated above the staff. A large red watermark 'Preview Only' is overlaid diagonally across the page.

26

pic - tures half drawn, we can be

Abmaj⁹

28

an - y - thing_ we want... Hey, hey, hey, hey...

Cm(add2)

Gsus

G

31

mf

Now_ it's your_ time. It's your_ life,

mf

Cm

E_b

Abmaj⁹

34

no one's liv - in' it but you. In

Cm

36

your hands is your chance to

Eb

Abmaj⁹

38

live the life you choose. Life's like mu - sic, there's so

Fm¹¹

40

much still un - sung. Make it mag - ic, there's_ so

Ebsus²/G Abmaj⁹

42

much still to_ come. 'Cause we're all

Eb2

44

un - fin - ished songs wait - ing for_ the best

Abmaj⁹

46 SMALL MIXED GROUP
(all voices in notated octave)

mf

Ah

S.

A.

T.

B.

part to come — a-long. — Hey, hey, — hey,

Cm^(add2)

48

hey. — And we're all

Bbsus

Bb

Eb⁽²⁾

10

50

pic - tures half drawn we can be

Abmaj⁹

52

Ah

an - y - thing we want. Hey, hey, hey,

Cm(add2)

54

55

hey. ———

mf You can write the song — and — write the

mp Oo ———

Gsus G Cm

56

sto - ry, live all of this life — in — all its glo - ry.

Oo ——— Oo ———

Am^{7(b5)}

mp *mf*

Oo _____ It's your life,

Take the time__ to make the time__ to make each mo-ment count. It's your life,

Ab *Eb/G* *Cm7*

61 *opt. SOPRANO SOLO ad lib.*

Have it all. _____

SMALL GROUP

S. *cresc.* *f*

A. it's your call, grab the chance, have it all. 'Cause we're all__

B. *cresc.* *f*

Fm7 *Eb/G* *Ab* *C⁹sus* *Dm⁷/C*

cresc. *f*

63

un - fin - ished songs wait - ing fo

F(2)

65

Wait - ing for... Hey, hey, hey,

mf

Hey.

the best part to come a - long... Hey, hey, hey,

Bbmaj⁹ Dm(add2)

68

hey. _____ We're all. _____ Oh _____

hey. _____ And we're all _____ pic-tures half drawn we can be _____

Csus C F(2)

_____ yeah _____ oh _____ way oh _____

an - y-thing _____ we want. _____ Hey,

Bmaj⁹

73 75

yeah _____ 'Cause we're all _____

Hey. _____

hey, — hey, hey, — 'Cause we're all _____

Dm(add2) Csus C F(2)

76

_____ wait _____ ing for, _____ woah. _____

un - fin - shed songs wait - ing for _____ the best

Bbmaj⁹

78 (rejoin section)

Hey, _____

part to come a-long, Hey, hey, hey,

Dm(add2)

80 SMALL GROUP (rejoin section)

Oo

S. *mp*

A. hey, You can write the song and write the sto - ry.

T. *mp*

B. Oo sto - ry.

Csus *C* *F(2)*