

This arrangement for the Penfield Music Commission Project

# ALONE TOGETHER

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

Performance time: approx. 3:50

Arranged by  
**GREG JASPERSE**

Lyrics by **HOWARD DIETZ**  
Music by **ARTHUR SCHWARTZ**

Latin feel (♩ = ca. 116)

SOPRANO  
ALTO

*f*

Leh ee yah — vah dah — oo wah — leh ee yah — hoo wah —

TENOR  
BASS

*f*

Latin feel (♩ = ca. 116)

PIANO

*f*

Dm Bm7(b5) Bb6/4 A7 Dm Bm7(b5) E7(b13)

4 hay ee yah — doo wah — *cresc.*

— yah — doo wah — Leh ee yah — vah dah — oo way — ee yah — *cresc.*

A7(b13) C/D Dm Bm7(b5) Bb6/4 F9/A G7(13)

*cresc.*

\* Digital SoundPax available (DIGPX00030) - includes parts for Guitar, Bass, and Drumset.  
Visit [alfred.com/choral](http://alfred.com/choral) for more information.

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7 *mf* 9

A - lone \_\_\_\_\_ to - geth - er, \_\_\_\_\_

*mf*

*mf*

Dm<sup>9</sup> Em<sup>7(b5)/D</sup>

11

be - yond the crowd. A - bove the world, \_\_\_\_\_

Dm<sup>9</sup> A<sup>(9)/D</sup> Dm<sup>9</sup> G<sup>7/D</sup> Cm/D D<sup>7</sup> B<sup>b(9)/D</sup>

*f*

we're not too proud \_\_\_\_\_ to cling to - geth - er. We're

*f*

Gm<sup>7(11)</sup> B<sup>b</sup>maj<sup>9</sup> B<sup>b</sup><sup>6</sup>/D Gm<sup>9(11)</sup>

*f*

19

strong as long as we're to- geth - er. A-lone\_ *mf*  
 A-lone\_ *mf*

Em<sup>7(b5)</sup> A<sup>7(b13)</sup> Gmaj<sup>7</sup> A<sup>7(b13)</sup> A-lone\_

23 to - geth - er,

a - lone\_ to - geth - er. the blind - ing rain,

to geth er

Dm<sup>7</sup> Bm<sup>7(b5)</sup> C<sup>(9)/Bb</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> Bm<sup>7(b5)</sup> Bbmaj<sup>9</sup>

*mf*

26 the star - ry nights

hey yah\_ hey do way yah\_ hey yah\_

A<sup>7(b13)</sup> Dm<sup>9</sup> Am<sup>7(b5)/D</sup> D<sup>7</sup> Bb<sup>(9)/D</sup>

29 — were not in vain.

For we're to - geth -

Musical notation for measures 29-31. The vocal line starts with a whole note rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a sustained bass line with chords in the right hand.

we're to - geth -

Gm7(11)

Bbmaj<sup>9</sup> Bb<sup>6</sup>/D

Piano accompaniment for measures 29-31. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

32 - er,

Musical notation for measures 32-34. The vocal line continues with a half note G4 and a quarter note G4. The piano accompaniment continues with similar harmonic support.

Gm<sup>9</sup>(11)

G<sup>9</sup>(#11)

A7(b13)

Bm<sup>9</sup>

Piano accompaniment for measures 32-34. The right hand features more complex chordal textures, including some tritone substitutions.

35 - er,

Musical notation for measures 35-37. The vocal line has a whole note rest followed by a half note G4. The piano accompaniment includes a dynamic marking of *f* (forte) and a rehearsal mark [37].

Our love is as deep -

Bb7(#11)

Am7(b5)

D9(#11)

Piano accompaniment for measures 35-37. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

38

as the sea. Our

D7(b9) EbA9(#11) D7(b9) Gm(ma7) Gm7 Gm9

41

love is as great, great as a love can be.

Gm7 Db7(b9) C7(#11) E/F Fmaj7 Em11(b5)

44

And we can weath - er

A7(b13) Dm(9)/A Em7(b5)/A A7

47 if we're a -  
the great un - known

if we're a -

Dm<sup>(9)</sup>/A Em<sup>7(b5)</sup>/A A<sup>7(b13)</sup> D<sup>(9)</sup>/F#

50 lone to - geth - er.  
lone, - a - lone. *Leh ee yah vah dah oo wah*

lone.

Gm<sup>9</sup> A<sup>7(b13)</sup> Dm Bm<sup>7(b5)</sup> Bb<sup>6</sup> A<sup>7</sup>

53 *Leh ee yah hoo way hey ee yah doo wah*  
*leh ee yah hoo way yah doo wah Leh ee yah vah dah*

Dm Bm<sup>7(b5)</sup> E<sup>7(b13)</sup> A<sup>7(b13)</sup> C/D Dm Bm<sup>7(b5)</sup> Bb<sup>(9/6)</sup>



56

59 *ad lib. vocal/instrumental solos as desired*

oo way ee yah ah ah

F<sup>(9)</sup>/A G<sup>7</sup>(<sup>b</sup>11) Ebmaj<sup>9</sup>(<sup>#</sup>11) Dm<sup>9</sup>

*comp under solos*

60

Em<sup>7</sup>(<sup>b</sup>5)/D A<sup>7</sup>/D Dm<sup>9</sup> Em<sup>7</sup>/D Dm<sup>9</sup> Cm/D D<sup>7</sup>(<sup>b</sup>9)

*mf*

65

Gm(maj7) Gm<sup>9</sup> Gm<sup>9</sup>(11) Gm<sup>9</sup>(11)

69

Em<sup>11</sup>(b5)

A<sup>7</sup>(b<sup>13</sup>)

Gmaj<sup>7</sup>

A<sup>7</sup>(b<sup>13</sup>)

73

*mp*

Lay ee yah — dah — day yah — lay ee yah — yah dah — day yah — dah —

Dm<sup>7</sup>

Bm<sup>7</sup>(b5)

C<sup>(9)</sup>/Bb

A<sup>7</sup>(b9)

Dm<sup>7</sup>

Bm<sup>7</sup>(b5)

Bb<sup>9</sup>maj<sup>9</sup>

A<sup>7</sup>(b<sup>13</sup>)

Dm<sup>9</sup>

77

Adim<sup>7</sup>/D

D<sup>7</sup>

Bb<sup>(9)</sup>/D

Bb<sup>(9)</sup>/D



81 *mf* day ee yah vah

yah hay — yah — dah — day yah

Gm7(11) Bbmaj9 Bb6/D Gm9(11) Em9(b5) A7(b13)

85 dah

dah Our love is as deep

Bm7 Bb9 Am7(b5) D9(#11)

88 as the sea. Our love is as great,

D7(b9) EbA9(#11) D7(b9) Gm(ma7) Gm7 Gm9 Gm7 D9/G Gm7 C7(b13)

92 *mf*

great as a love can be. And *mf*

C7(b9) E/F Fmaj7 Em11(b5) A7(b13)

95 we can weath - er the great un - known

Dm(9)/A Em7(b5)/A A7 Dm(9)/A Em7(b5)/A

*mf*

98 *f* if we're a - lone, a -

A7(b13) D9/F# Gm9(13)

*f*

102

To - geth - er.

lone

Leh ee yah \_\_\_ vah dah \_\_\_

A7(#9)

Dm

Bm7(b5)

Bb6/9

105

Leh ee yah \_\_\_ hoo way \_\_\_ hey ee yah \_\_\_ doo wah

doo wah \_\_\_

leh ee yah \_\_\_ hoo way \_\_\_ yah \_\_\_ doo wah

A7

Dm

Bm7(b5)

E7(b13)

A7(b9)

C/D

108

*rit.*

leh ee yah \_\_\_ If we're \_\_\_ a - lone \_\_\_ to - geth - er.

Dm

Bm7(b5)

Bb6/9

Am7(11)

Gm11

Fmaj9

Ebmaj13

*rit.*