



5 *a tempo* *mf*

fight. And when our chil - dren tell their

*a tempo*

E $\flat$  F/E $\flat$  E $\flat$  Daug/F $\sharp$  D $^7$ /F $\sharp$

7 *rit.*

sto - ry, they'll tell the sto - ry of to -

Gm B $\flat$  $^9$  B $\flat$  $^7$  E $\flat$  $^9$  E $\flat$ m

*rit.*

9 *a tempo* ALTO only

night. They'll tell the sto - ry of \_\_\_ to - night, -

*a tempo*

B $\flat$ /F F $^9$ (sus4)



SOPRANO *only*  
Have you **p**

11 *rit. poco a poco*

to - night.

*rit. e decresc. poco a poco*

Bb/F Ebmaj7(sus2)/F F7

13 Reverently (♩ = ca. 76-80)

ALTO *only*  
**p**

ev - er felt \_\_\_ like no - bod - y \_\_\_ was there? Have you

*Reverently* (♩ = ca. 76-80)

Gm Eb(add2) Bb

**p**

SOPRANO *only*

15 ev - er felt \_\_\_ for - got - ten in the mid - dle of \_\_\_ no - where? Have you

Gm Eb(add2) Bb F(add4)

17 ALTO *only*

ev - er felt \_\_\_ like you \_\_\_ could \_\_\_ dis - ap - pear? Like you could fall \_\_\_

Gm Eb(add2) Bb

19 ALL *mp*

\_\_\_ and no one would hear? Well, \_\_\_

Gm Eb(add2) Bb<sup>5</sup>

21 **A little faster** (♩ = ca. 80-84)

let that lone - ly feel - ing \_\_\_ wash \_\_\_ a - way, \_\_\_ 'cause \_\_\_

**A little faster** (♩ = ca. 80-84)

All \_\_\_ we see is \_\_\_ light \_\_\_

Gm Eb(add2) Bb<sup>5</sup> Bb<sup>5</sup>/A

*mp*

23

may-be there's \_ a rea-son \_ to be-lieve \_ you'll be o - kay, \_ 'cause

for for-

Gm Eb(add2) Bb5 F(add4)

25

when you don't \_ feel strong e-nough \_ to stand, \_ you can \_

ev - er ...

Gm Eb(add2) Bb5

27

reach, reach out \_ your \_ hand. \_

And oh, \_ *mf*

Gm Bbmaj7/F Eb(add2)

*decresc.*

A little faster (♩ = ca. 84-88)

29

SOPRANO

Musical staff for Soprano, showing a melodic line with a fermata over the first measure.

ALTO *mf*

Musical staff for Alto, starting with a fermata and then playing a rhythmic accompaniment.

Raise a glass to free - dom, some-thing they can nev - er take a -

BARITONE *mf*

Musical staff for Baritone, starting with a fermata and then playing a rhythmic accompaniment.

Raise a glass to free - dom, some-thing they can nev - er take a -

A little faster (♩ = ca. 84-88)

F(add4)

E<sub>b</sub>(add2)

Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.

*mf*

31

Musical staff for Soprano, starting with a fermata and then playing a melodic line.

oh.

Musical staff for Alto, featuring a triplet of eighth notes.

way, no mat - ter what they tell you.

Musical staff for Baritone, featuring a triplet of eighth notes.

way,

F(add4)

Piano accompaniment for the second system, continuing the eighth-note bass line and chords.

*mf*



32

some - one will \_\_\_ come run - nin' to take you home.

E<sub>b</sub>(add2)

33

Raise a glass to \_\_\_ all of us. To-mor-row there'll be more of \_\_\_ us.

Raise a glass to \_\_\_ all of us. To-mor-row there'll be more of \_\_\_ us.

To-mor-row there'll be more of \_\_\_ us.

F(add4) F(add4)/A Gm<sup>9</sup> Cm<sup>7</sup>(b<sup>5</sup>)

35

tell - ing the sto - ry of \_\_\_ to - night.

tell - ing the sto - ry of \_\_\_ to - night

*(L.H. cross over)*

*(L.H.)*

*Bb/F*

*F(add4)/A*

36

*cresc. poco a poco*

Out of the shad - ows the

*Gm7*

*(L.H.)*

*Cm7(b5)*

*(L.H.)*



37

*poco rit.*

morn - ing is break - ing, and all \_\_\_\_\_

*cresc. poco a poco* *poco rit.*

They'll tell the sto - ry of \_\_\_\_\_ to - night. \_

*cresc. poco a poco* *poco rit.*

They'll tell the sto - ry of \_\_\_\_\_ to - night. \_

*Bb/D* *Ebm*

*cresc. poco a poco* *poco rit.*

38

*a tempo* *f*

\_\_\_\_\_ is new, \_\_\_\_\_ all \_\_\_\_\_ is new \_\_\_\_\_ in

*a tempo* *f*

\_\_\_\_\_ All is new. \_\_\_\_\_ It's on - ly a mat - ter of

*a tempo* *f*

\_\_\_\_\_ All is new. \_\_\_\_\_ It's on - ly a mat - ter of

*Bb/F* *F9(sus4)*

*a tempo* *f*

40

*cresc.* *ff*

time.

*cresc.* *ff*

time.

*cresc.* *ff*

time.

Bb/F D7/F# Eb/G F(sus4)/A F/A F(add2)/A F

*fp cresc.* *ff*

42

SOPRANO

ALTO

BARITONE

E - ven when the dark comes crash - in' through, -

*sub. p*

Bb(add2)

*sub. p*

43

ALTO *only* ***p***

— when you need a friend to car - ry you, —

**B<sub>b</sub>(add2)/A**

44

— when you're bro - ken on — the ground, —

**Gm<sup>7</sup>(add4)**

45

*cresc.*  
— you will — be found. —  
*cresc.*

**E<sub>b</sub>(add2)**  
*cresc.*

46

+ SOPRANO

*mf*

So let the sun come stream - in' in

B $\flat$ (add9)*mf*

47

'cause you'll reach up and you'll rise a - gain.

B $\flat$ maj7(omit3)/A

48

SOPRANO only

If you on - ly look a-round, you will be found.

Gm7(add4)

F(add4)

E $\flat$ (add2)

50 Winding down, but still steady  
SOPRANO

— You will — be found. —

ALTO

And when our chil - dren tell their sto - ry,

BARITONE

Winding down, but still steady

Gm<sup>7</sup> E<sub>b</sub>(add2) B<sub>b</sub>

they'll tell the sto - ry of — to - night. — Whoa ...

they'll tell the sto - ry of — to - night. —

Gm<sup>7</sup> E<sub>b</sub>(add2) B<sub>b</sub> F(add4)

54

no mat-ter what they tell you, \_\_\_

To-mor-row there'll be more of \_\_\_ us

B $\flat$ /D E $\flat$ (add2) F(add4)

56

tell-ing the sto - ry of \_\_\_ to - night, \_\_\_

tell-ing the sto - ry of \_\_\_ to - night, \_\_\_

tell-ing the sto - ry of \_\_\_ to - night, \_\_\_

Gm F(add4) E $\flat$ maj9

*rit.*

58 **Freely**

the sto - ry \_\_\_ of to - night.

the sto - ry \_\_\_ of to - night.

the sto - ry \_\_\_ of to - night.

**Freely**

60 *a tempo* *rit.*

*a tempo* *rit.*

*a tempo* *rit.*

*a tempo* *rit.*

*A<sub>b</sub>6(sus2)* *E<sub>b</sub>(add2)* *B<sub>b</sub><sup>9</sup>*

