

# FROM THE START

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

Performance time: approx. 2:55

Arranged by  
**MICHELE WEIR**

Music and Lyrics by  
**LAUFHEY and SPENCER STEWART**

Bossa (♩ = ca. 164)

SOPRANO I  
SOPRANO II

ALTO

PIANO

Bossa (♩ = ca. 164)

*mp*

*Ebm*<sup>9</sup> *Ab*<sup>13</sup> *D*<sup>maj</sup><sup>9</sup>

4 *mp* [5] *opt. SOLO*

Don't you no tice how \_\_\_ I \_\_\_

Don't you no - tice how \_\_\_

*N.C.* *Ebm*<sup>9</sup> *Ab*<sup>13</sup>

\* Also available for S.A.T.B. (51241). SoundTrax CD available (51243).  
SoundPax available (51244) - includes score and set of parts for combo piano, guitar, bass, and drumset.  
Visit [alfred.com](http://alfred.com) for digital scores and audio.

NOTE: If performing with a bass player, use combo piano part, not octavo accompaniment.

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7 ALL

— get qui - et when — there's no — one else — — a - round? —

else — — a - round? —

*D $\flat$ maj7* *D $\flat$ 6* *E $\flat$ m $^9$*

10 *opt. SOLO*

— Me — and you — and awk - ward si - lence.

*A $\flat$  $^{13}$*  *D $\flat$ maj7* *D $\flat$ 6*

13 ALL

Don't you — dare — — look at me that — way. —

Don't you — dare — — look at me that — way. —

*E $\flat$ m $^9$*  *A $\flat$  $^9$ (sus4)* *Fm7* *B $\flat$ 7( $^{\flat}13$ )*

16 *opt. SOLO*

I \_\_\_\_\_ don't need \_\_\_\_\_ re - mind - ers of \_\_\_\_\_ how you \_\_\_\_\_

19 *ALL* 21

\_\_\_\_\_ don't feel \_\_\_\_\_ the same. \_\_\_\_\_ Oh the burn - ing pain \_\_\_\_\_

Oh the burn - ing pain \_\_\_\_\_

Ab<sup>13</sup> N.C. Ebm<sup>9</sup> Ab<sup>13</sup>

*mf*

22 *opt. SOLO*

\_\_\_\_\_ Lis - t'ning to \_\_\_\_\_ you harp \_\_\_\_\_ on 'bout \_\_\_\_\_ some

D<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>%

25 ALL *opt. SOLO*

new \_\_\_\_\_ soul - mate: \_\_\_\_\_ "She's \_\_\_ so per - fect, blah, \_

new \_\_\_\_\_ soul - mate: \_\_\_\_\_

$Ebm^9$   $Ab^{13}$   $Dbmaj7$

28 29 ALL

\_\_\_ blah, blah." Oh, how I \_\_\_ wish \_\_\_ you'll wake

how I \_\_\_ wish \_\_\_ you'll wake

$Db\%$   $Ebm^9$   $Ab^9(sus4)$

31 *opt. SOLO*

up some - day, \_\_\_\_\_ run \_\_\_ to me, \_\_\_ con - fess \_

up some - day, \_\_\_\_\_

$Fm^7$   $Bb^7(\flat^{13}_{9})$   $Ebm^9$

34

ALL

— your love. — At least just let me say that

At least just let me say that

Ebm<sup>9</sup> Ab<sup>13</sup> N.C.

37

*mf*

when I talk to you, oh, Cupid walks

when I talk to you, oh, Cupid walks

Ebm<sup>11</sup> Ab<sup>6</sup> Dbmaj<sup>9</sup>

40

— right through and shoots an arrow through my

— right through and shoots an arrow through my

Db<sup>6</sup> Ebm<sup>11</sup> Ab<sup>9</sup>

43

45

heart. \_\_\_\_\_ And I sound like \_\_\_\_\_

heart. \_\_\_\_\_ And I sound like \_\_\_\_\_

Db% Ebm11

46

\_\_\_\_\_ a loon, but don't you feel it too? Con -

\_\_\_\_\_ a loon, but don't you feel it too? Con -

Ab9 Fm7(b5) Fm7(b5)/Bb Bb7(b9)

49

2nd time to CODA (p. 11, m. 85)

fess loved you from the start. \_\_\_\_\_

fess I loved you from the start. \_\_\_\_\_

Ebm7 Ab9 Db%

52

Ba - ya - ba -

Ba - ya - ba -

Ebm<sup>9</sup> Ab<sup>13</sup>

55

da. Ba - ba da - ba da, da - da, -

da. Ba - ba da - ba da, da - da, -

D<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>6<sup>9</sup> Ebm<sup>9</sup>

58

da - da. Ba - ya -

da - da. Ba - ya -

Ab<sup>13</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>6<sup>9</sup>

61

da ya - da - da, ba - ba ya da - ba, da - ba,

da ya - da - da, ba - ba ya da - ba, da - ba,

Ebm<sup>9</sup> Ab<sup>13</sup> Fm<sup>7</sup>

64

da - ba, da - ba ya - ee - ya da - ba - ya, da - da, da - da.

da - ba, da - ba ya - ee - ya da - ba - ya, da - da, da - da.

Bb<sup>7(b13)</sup> Ebm<sup>9</sup>

67

*decresc.* *mp* **69**

What's a girl to do? \_

*decresc.* *mp*

What's a girl to do? \_

Ab<sup>13</sup> Ebm<sup>9</sup> Ab<sup>13</sup>

*decresc.* *mp*



opt. SOLO

Ly - ing on my bed star - ing in -

Dbmaj7 Db%

ALL

opt. SOLO

to the blue, un - re - quit - ed, ter -  
to the blue

Ebm9 Ab13 Dbmaj7

77

ALL

- ri - ty - ing. Love is driv - ing me a  
Love is driv - ing me a

Db% Ebm9 Ab9(sus4)

79 *opt. SOLO*

bit in - sane. \_\_\_\_\_ Have \_\_\_\_\_ to get \_\_\_\_\_ this off \_\_\_\_\_

bit in - sane. \_\_\_\_\_

Fm<sup>7</sup> Bb<sup>7</sup>(<sup>b</sup>9) Ebm<sup>9</sup>

82 ALL

\_\_\_\_\_ my chest, \_\_\_\_\_ I'm tell - ing you \_\_\_\_\_ to - day \_\_\_\_\_ that \_\_\_\_\_

I'm tell - ing you \_\_\_\_\_ to - day \_\_\_\_\_ that \_\_\_\_\_

Ebm<sup>9</sup> Ab<sup>b</sup> N.C. *D.S. al CODA (p. 6, m. 37)*

*D.S. al CODA (p. 6, m. 37)*

87

start. \_\_\_\_\_ Con - fess I \_\_\_\_\_ loved \_\_\_\_\_

start. \_\_\_\_\_ Con - fess I \_\_\_\_\_ loved \_\_\_\_\_

*CODA* Db<sup>6</sup> Ebm<sup>11</sup>

88

*rit.* *ten.*

— you, just think - ing — of — you, — I

— you, just think - ing — of — you, —

*Ab*<sup>9</sup> *Fm*<sup>7(b5)</sup> *Bb*<sup>7(b13)</sup> *3* *8va* *1*

*rit.* *ten.*

91 **Slower, with rubato** (♩ = ca. 92) *mp* *opt. SOLO* *freely* *rit.*

know I've loved you from the start. —

*mp* *opt. SOLO*

know I've loved you from the start. —

**Slower, with rubato** (♩ = ca. 92)

*Ebm*<sup>7</sup> *Ebm*<sup>7(b5)</sup> *Gbm* *Db/F* *Ebm*<sup>7</sup> *Db*

*mp* *freely* *rit.*