

TO MAKE A SONG

for S.A.B. voices and piano
with optional guitar/bass, drumset, and SoundTrax*

Words and Music by
ANDY BECK

Driving (♩ = ca. 144–152)

PIANO

3

SOPRANO

ALTO

BARITONE

f Hey, yeah.

6

mf Woh, woh. It's a

* Also available for S.A.T.B. (52326) and 2-part (52328). SoundTrax CD available (52329).
Visit alfred.com/choralparts to download free parts for guitar/bass and drumset.
Visit alfred.com for digital scores and audio.

9

spark of joy - ful - ness. It's a

mf

11

twin - kle in your eyes. It's a

mf

13

burst of en - er - gy. It's a

mo - ment of _____ sur - prise. _____ It's

love and laugh - ter. It's "hap - py ev - er af - ter." It's

all of these things and more. _____ To make a

sfp *f*

sub. p *f*

22

song, _____ to make a

song, to make a song, _____ a

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a whole note chord (G2, B2, D3) followed by a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bottom staff is a piano accompaniment in G major, starting with a whole note chord (G2, B2, D3) and a bass line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

This system shows the piano accompaniment for the first system. The right hand plays chords: G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter). The left hand plays a bass line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

24

song, _____ to make a song, _____ it's

song, to make a song, _____ it's

This system contains the second two staves of music. The top staff continues the vocal line from the previous system, starting with a whole note chord (G2, B2, D3) and a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bottom staff continues the piano accompaniment from the previous system, starting with a whole note chord (G2, B2, D3) and a bass line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

This system shows the piano accompaniment for the second system. The right hand plays chords: G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter). The left hand plays a bass line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

26

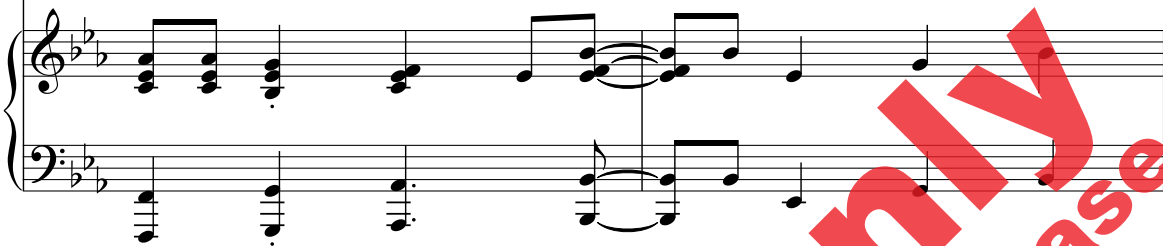
stand - ing right here to - geth - er,

stand - ing right here to - geth - er,

This system contains the third two staves of music. The top staff continues the vocal line from the previous system, starting with a whole note chord (G2, B2, D3) and a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bottom staff continues the piano accompaniment from the previous system, starting with a whole note chord (G2, B2, D3) and a bass line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

This system shows the piano accompaniment for the third system. The right hand plays chords: G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter). The left hand plays a bass line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

sing - ing out loud and strong. — To make a



song, — to make a

song, to make a song, a

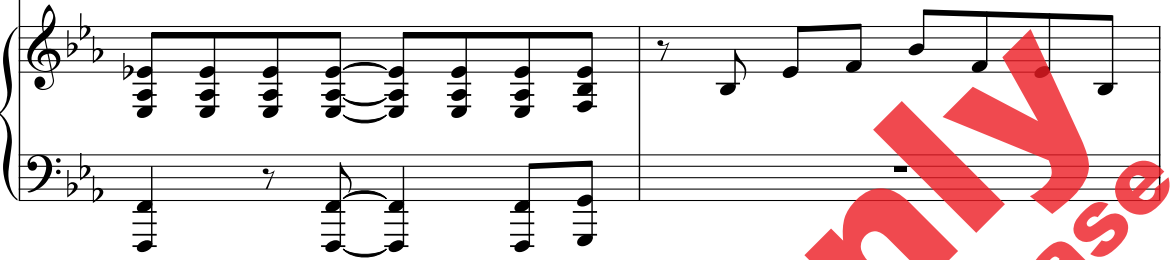


song, — song, — it's the



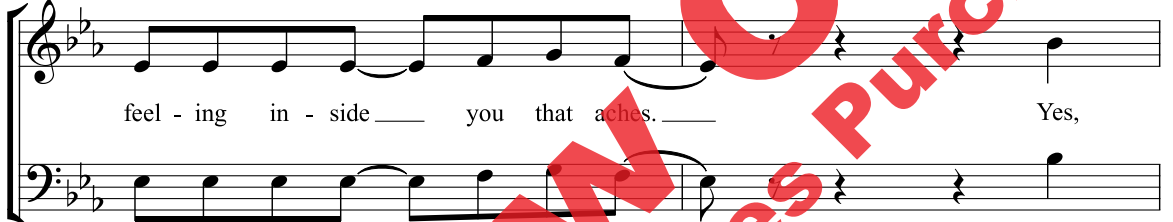
34

mo - ment when beau - ty a - wakes, or a



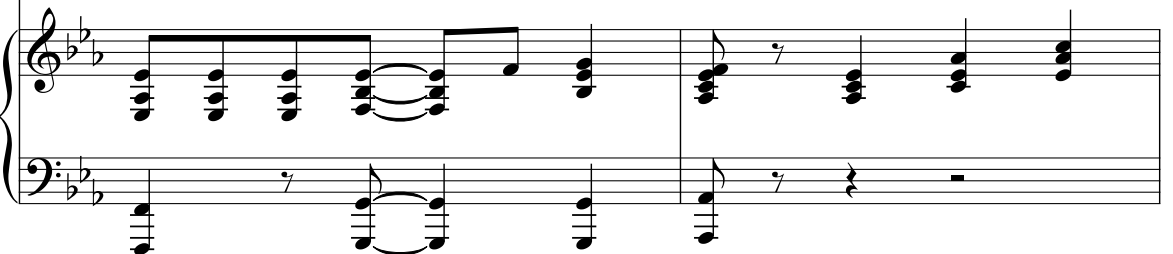
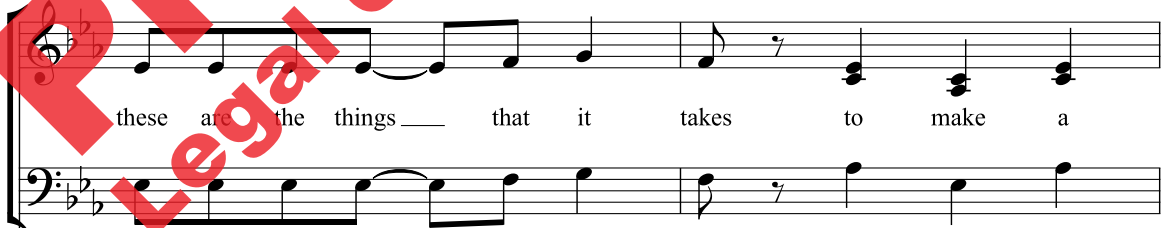
36

feel - ing in - side you that aches. Yes,



38

these are the things that it takes to make a



2nd time to CODA ⊕
(p. 10, m. 57)

40 song, to make a

song, to make a song. — make a

2nd time to CODA ⊕
(p. 10, m. 57)

42 song. — It's a
mf

song, to make a song. —

44 chance at hap - pi - ness when you

mf to make a song, —

mf

46 say "good - bye" to the pain. _____ It's a
to make a song, _____

It's a

48 wish,
a wish for mir - a - cles. It's the
wish, a wish for mir a - cles.

50 calm that fol - lows _____ rain. _____ It's

52

hope and heal - ing, it's har - mo - ny re - veal - ing. It's

54

all of these things and more. *sfp* To make a *f*

D.S. al CODA
(p. 5, m. 22)

sub *f*

D.S. al CODA
(p. 5, m. 22)

57 CODA
song.

song. to make a song.

CODA

59

p

Mu - sic is more ___ than the notes and rhy - thm.

p

p

61

cresc.

Songs are re - flec - tions of e - mo - tions found in them.

cresc.

cresc.

63

mp

Mu - sic is more ___ than the notes and rhy - thm.

mp

mp

65 *cresc.*

Songs are re - flec - tions of e - mo - tions found in them.

cresc.

cresc.

67 *mf*

Mu - sic is more — than the notes and rhy - thm.

mf

mf

69 *cresc.* *f*

Songs are re - flec - tions of e - mo - tions found in them. To make a

cresc. *f*

cresc.

72 song, _____ to make a song, _____

song, to make a song, _____ a song, to make a song, _____

f

75 _____ it's stand - ing right here to - geth -

77 _____ er sing - ing out loud and strong. _____



79 song, _____ to make a

_____ To make a song, to make a song, _____ a

82 song, _____

song, _____ to make a song, _____ it's the

84 mo - ment when beau - ty a - wakes, _____ or a

86

feel - ing in - side ____ you that aches. ____ Yes,

88

these are the things ____ that it takes to make a

90

song, to make a song, ____ to make a
 song, to make a song, ____ make a

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92 song. _____ To make a
cresc.
 song, to make a song. _____ To make a
cresc.

95 song, to make a song!
ff

ff *8va*

