

FAITHFULLY

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

Arranged by
ALAN BILLINGSLEY

Words and Music by
JONATHAN CAIN

Power ballad (♩ = ca. 66-69)

PIANO

mf

D Bm⁷

3 SOPRANO

ALTO

TENOR

BASS

opt. SOLO mf

High-way, _ run in - to the

D/A G D

6

mid - night _ sun. _ Wheels go 'round _ and _ round, you're on my

Bm G

The musical score is arranged for piano and S.A.T.B. voices. It begins with a piano introduction in D major, 4/4 time, marked *mf*. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The vocal parts enter at measure 3. The soprano part has a rest for the first two measures, then a measure rest at measure 5. The alto and tenor parts have rests for the first two measures. The bass part has a rest for the first two measures, then an optional solo starting at measure 3. The lyrics are: "High-way, _ run in - to the mid - night _ sun. _ Wheels go 'round _ and _ round, you're on my". The piano accompaniment continues with chords D/A, G, and D. The score ends at measure 6.

* Also available for S.A.B. (35555) and S.S.A. (35556).
SoundTrax CD available (35557).

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8 *opt. SOLO mf* **10**

(end solo) Rest-less_ hearts sleep a

mind.

D D

11

lone___ to - night,___ send - in' all___ my___ love___ a-long the

Bm G

13 *(end solo) mf* **14**

wi - re.___ And they say that the road ain't no___ place to start___ a fam-

mf

D/A A G Bm

15

- 'ly. Right down the line___ it's been you___ and me._

The vocal line for measures 15 and 16 consists of a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. Measure 15 contains a quarter note G4, a quarter note A4, and a quarter rest. Measure 16 contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest.

D G Bm

The piano accompaniment for measures 15 and 16 consists of a grand staff with a key signature of one sharp (F#) and a 7/8 time signature. The right hand plays a rhythmic pattern of eighth notes and quarter notes. The left hand plays a bass line with a mix of quarter and eighth notes.

17

— And lov - in' a mu - sic man___ ain't al - ways what it's

The vocal line for measures 17 and 18 consists of a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. Measure 17 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter rest. Measure 18 contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest.

D G Bm

The piano accompaniment for measures 17 and 18 consists of a grand staff with a key signature of one sharp (F#) and a 7/8 time signature. The right hand plays a rhythmic pattern of eighth notes and quarter notes. The left hand plays a bass line with a mix of quarter and eighth notes.

19

s'posed to be. ___ Oh, ___ boy, ___ you stand ___ by

The vocal line for measures 19 and 20 consists of a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. Measure 19 contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. Measure 20 contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest.

D A F#m

The piano accompaniment for measures 19 and 20 consists of a grand staff with a key signature of one sharp (F#) and a 7/8 time signature. The right hand plays a rhythmic pattern of eighth notes and quarter notes. The left hand plays a bass line with a mix of quarter and eighth notes.

21 22

me. I'm for - ev - er yours,

A Em D/F#

23

faith - ful - ly.

G D

25

Cir-cus

Bm7 D/A G