

## Performance Notes From the Arranger

This song is perfect for graduation or final concert if performed as it is written; however, the following options will enable your choir to personalize the arrangement.

One option is to divide some or all of the unison lines in the verses among the seniors or prospective graduates. The phrases can be broken down into two- or four-measure solos, depending on how many students will be featured. The solos can be sung or spoken as a rap.

Another option is to have each of the graduates compose their own words and rhythm that would fit into the two- or four-bar phrases, using the existing melody.

The instrumental interludes in the song are designed to give the prospective graduates a chance to say meaningful, short sentences. The ten-measure interlude at measure 46 is optional, and the accompaniment CD includes one version with the interlude and a rendition without it.

Have fun and be creative with this song!

*Teena Chinn*

# GRADUATION

(Friends Forever)

SATB, accompanied

Music and Lyrics by  
COLLEEN FITZPATRICK and JOSH DEUTSCH  
Arranged by TEENA CHINN

Steady, with feeling ♩ = 84 (♩-♩-♩)

Piano

*mf*

Ab Eb Fm C\* Db Ab/C Db Eb7sus Eb

5

S  
A

T  
B

5

Ab Eb/G F C Db Ab/C Db Eb7sus Eb7sus

*mp*

9

talked all night a - bout the rest of our lives \_\_\_\_\_  
mov - ing on and we can't slow down. These

9

Ab Eb

\* Option: Beginning here to end of m. 7, have several prospective graduates present brief spoken "solos" expressing their thoughts about their experience in school.

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where we're gon - na be when we turn\_\_ twen - ty - five.\_\_\_\_\_  
 mem - o - ries are play - ing like a film with - out sound\_\_ and I

10 Fm C

I keep think - ing times will nev - er change\_\_\_\_\_  
 keep think - ing of that night in June\_\_ I did - n't

11 Db Ab

keep on\_\_ think - ing things will al - ways be the same but when we  
 know much of love but it came\_\_ too\_\_ soon\_\_ and there was

*mp* 1st time solo  
 2nd time unis.

12 D Eb Eb7sus

13

leave this year\_\_\_ we won't be com - ing back. \_\_\_\_\_  
me and you\_\_\_ and when we got real blue\_\_\_ we'd

13 Ab Eb

14

No more hang - ing out 'cause we're on\_\_\_ a dif - f'rent track and if you  
stay\_\_\_ at\_\_\_ home talk - ing on\_\_\_ the tel - e - phone, and we would

14 Fm C

15

got\_\_\_ some - thing that you\_\_\_ need to say\_\_\_ you bet - ter  
get so ex - cit - ed and we'd get so\_\_\_ scared\_\_\_\_\_

15 D Ab

16

1.

*unis.*

say it right now 'cause you don't have an - oth - er day, 'cause we're

16

1.

Db

Eb

Eb7sus

17

2.

laugh-ing at our-selves think-ing life's not fair and this is how it feels ...

17

2.

Db

Eb

MC.

19

*mf*

As we go on, we re - mem - ber all the times we

19

*mf*

Eb

Fm

C

Db

Ab

22

had to - geth - er and as our lives change come what - ev - er

22 Db Eb Ab Eb Fm C

25

To Coda ⊕ \*

we will still be friends for - ev - er.

25 Db Ab Db Eb Ab Fm C Db Ab/C

To Coda ⊕

30

*unis.*

So if we get the big jobs and we make the big mon-ey when we

*unis. mf*

30 Eb9sus Eb7sus Ab Eb

\* Option: More spoken solos (as before) from m. 27 through m. 29.

look back at now will our jokes still be fun-ny? Will we still re-mem-ber ev-'ry-thing we learned in school, \_

32 Fm C D♭ A♭

still be trying to break ev-'ry sin-gle rule?\_ Will lit-tle brain-y Bob-by be the stock-bro-ker man? Will Heather

34 D♭ E♭ A♭ E♭

find a job that won't in-ter-fer-e\_ with her tan?\_ I keep, keep think-ing that it's not good - bye, \_

36 Fm C D♭ A♭

*unis.*

keep on think-ing it's our time to fly\_ and this is how it feels . . .

38

D $\flat$

E $\flat$

N.C.

D.S.  $\text{S}$  al Coda

$\text{Coda}$   
40

La la la la la la\_ la la\_ la la la la la la\_ la la\_

$\text{Coda}$   
40

A $\flat$

E $\flat$

F $m$

C

42

1. *unis.*

2.

la la la la la la\_ la la\_ Oo\_ oo We will still be

42

D $\flat$

A $\flat$

D $\flat$

E $\flat$

2. D $\flat$

A $\flat$



friends for - ev - er.

45 D $\flat$  E $\flat$  \* N.C. A $\flat$ m

48 F $\flat$ maj7 A $\flat$ m/E $\flat$  D $\flat$ m A $\flat$ m/C $\flat$  D $\flat$ m/E $\flat$  E $\flat$

51 A $\flat$ m F $\flat$ maj7 A $\flat$ m/E $\flat$

53 D $\flat$ m A $\flat$ m/C $\flat$  D $\flat$ m E $\flat$

\* The ten measure instrumental interlude is optional. This section is designed to give several prospective graduates a chance to speak. Cut this section by going from asterisk to m. 55.  
CHM00090

55

S  
A

*mf*

Will we think a-bout to-mor-row like we think a-bout now?\_ Can we sur -

T  
B

55

A<sup>b</sup>

E<sup>b</sup>sus

A<sup>b</sup>

E<sup>b</sup>

58

vive it out there\_ can we make\_ it some-how?\_ I guess I thought that this would nev-er end\_

58

F<sup>m</sup>

C

D<sup>b</sup>

A<sup>b</sup>

60

and sud - den - ly it's like we're wom - en and men\_ will the

60

D<sup>b</sup>

E<sup>b</sup>

E<sup>b</sup>7sus

past be a shad - ow that will fol - low us 'round\_ will these

Measures 61-62 of the vocal line. The melody starts on a half note 'past', followed by quarter notes 'be', 'a', 'shad - ow', 'that', 'will', 'fol - low', 'us', and a half note 'round\_'. The bass line consists of a steady eighth-note accompaniment.

61 Ab Eb

Piano accompaniment for measures 61-62. Measure 61 features a chord of Ab major in the right hand and a bass line of eighth notes. Measure 62 features a chord of Eb major in the right hand and a bass line of eighth notes.

mem - o - ries fade\_ when I lea\_ this town? I keep,

Measures 62-63 of the vocal line. The melody starts on a half note 'mem - o - ries', followed by quarter notes 'fade\_', 'when', 'I', 'lea\_', and a half note 'town?'. The bass line continues with eighth notes.

62 Fm

Piano accompaniment for measures 62-63. Measure 62 features a chord of Fm in the right hand and a bass line of eighth notes. Measure 63 features a chord of Fm in the right hand and a bass line of eighth notes.

*unis.*  
keep think - ing that it's not good - bye, \_ keep on think - ing it's our time to fly.\_

Measures 63-64 of the vocal line. The melody starts on a half note 'keep', followed by quarter notes 'think - ing', 'that', 'it's', 'not', 'good - bye, \_', and a half note 'keep'. The bass line continues with eighth notes.

63 Db Ab Db Eb

Piano accompaniment for measures 63-64. Measure 63 features a chord of Db in the right hand and a bass line of eighth notes. Measure 64 features a chord of Ab in the right hand and a bass line of eighth notes.

65

*f*

As we go on, we re - mem - ber all the times we

65 *f* Ab Eb Fm C Db Ab

68

had to - geth - er and as our lives change come what - ev - er

68 Db Eb Ab Eb Fm C

71

1. 2.  
we will still be friends for - ev - er. friends for -

71 1. 2.  
Db Ab Db Eb Db

ev - er. Oo Ah

Musical notation for the vocal line, measures 72-74. The notes are: ev - er. Oo Ah. The notes are held across measures.

74 Eb Ab Eb Fm C

Musical notation for the piano accompaniment, measures 72-74. Chords Eb, Ab, Eb, Fm, C are indicated above the staff.

Friends for - ev er.

Musical notation for the vocal line, measures 75-77. The notes are: Friends for - ev er. The notes are held across measures.

77 I Ab Db Eb Ab

Musical notation for the piano accompaniment, measures 75-77. Chords I, Ab, Db, Eb, Ab are indicated above the staff. A *ff* dynamic marking is present.

*molto rit.*

Musical notation for the piano accompaniment, measures 78-80. The tempo marking *molto rit.* is present.

80 N.C.

Musical notation for the piano accompaniment, measures 80-82. The tempo marking *molto rit.* is present. The section ends with a repeat sign and a *N.C.* (No Chords) instruction.

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