

# HALF A WORLD AWAY

FROM THE SECRET GARDEN ALBUM  
EARTHSONGS

Lyrics by  
BRENDAN GRAHAM

Composed by  
ROLF LOVLAND

♩ = 72

F(no<sup>3</sup>) F(no<sup>3</sup>) Fmaj<sup>9</sup> Fmaj<sup>7</sup>

Piano

*p*

*P* *Ped.*

5 (Voc.)

Fmaj<sup>9</sup> Fmaj<sup>7</sup>

You're half a world a -

8 **A1**

way, stan-ding next to me.

F F/E Dm

11

It seems that ev - ery day, I'm lo - sing you al -

Dm/C B<sup>b</sup> D/A

# HALF A WORLD AWAY

14

most in-vis-i - bly. Though you are near, I can't reach that

Gm C C/B<sup>b</sup> F/A Cm/G

18

far, a-cross to where you are. And so you stay

D/F<sup>#</sup> Gm B<sup>b</sup>m<sup>6</sup>/D<sup>b</sup>

21

just half a world a - way And I would

C<sup>7</sup>sus<sup>4</sup> Fmaj<sup>9</sup> Fmaj<sup>7</sup>

**B1**

24

cross the un - i - verse for you,

Dm Dm<sup>9</sup>/C B<sup>b</sup>

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27

— but what good would it do if you \_\_\_\_\_ weren't ev-en there? \_\_\_\_\_

Fmaj7/A Gm Dm/F Em7(b5)

31

— Till you re - turn, \_\_\_\_\_ un - til your way is clear, \_\_\_\_\_

A7 Dm Dm9/C Bb

35

— I will be here \_\_\_\_\_ not half a world a -

Fmaj7/A Gm C7sus4

38

way. \_\_\_\_\_

Fmaj7 Bbmaj7 Fmaj9 Bbmaj7

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42

**A2**

You're half a world a - way, \_\_\_\_\_ and no-one is to blame

F F/E Dm

46

if love out-lives its day, \_\_\_\_\_ and turns in - to an

Dm/C B<sup>b</sup> D/A

49

em - ber from a flame. I love you as be - fore, \_\_\_\_\_

Gm C C/B<sup>b</sup> F/A

52

— till worlds will be no more, till I can find a way to where you

Cm/G D<sup>7</sup>/F<sup>#</sup> Gm

# HALF A WORLD AWAY

55

stay, just half a world a - way.

$B^b m^6/D^b$   $C^7sus^4$   $Fmaj^9$

This system contains measures 55, 56, and 57. The vocal line starts with a long note on 'stay,' followed by a melodic phrase for 'just half a world a - way.' The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chords are indicated above the piano staff.

58

**B2**

And I would cross the un - i - verse for

$Fmaj^7$   $Dm$   $Dm^9/C$

This system contains measures 58, 59, and 60. Measure 58 is a whole rest. The vocal line begins with 'And I would cross' and continues with 'the un - i - verse for'. The piano accompaniment continues with the eighth-note bass line. A box labeled 'B2' is positioned above measure 59.

61

you, but what good would it do if you

$B^b maj^7$   $Fmaj^7/A$   $Gm$

This system contains measures 61, 62, and 63. The vocal line starts with 'you,' followed by 'but what good would it do if you'. The piano accompaniment continues with the eighth-note bass line.

64

weren't ev-en there? Till you re -

$Dm/A$   $Em^7(b5)$   $A^7+$   $A^7$

This system contains measures 64, 65, and 66. The vocal line starts with 'weren't ev-en there?' and continues with 'Till you re -'. The piano accompaniment continues with the eighth-note bass line.

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67

turn, un - til your way is clear, I will be

*Dm<sup>add9</sup>* *Dm<sup>9</sup>/C* *B<sup>b</sup>* *Fmaj<sup>7</sup>/A*

71

here not half a world a - way

*Gm* *C<sup>7</sup>sus<sup>4</sup>* *rit.* *rall.* *Dm* *Dm/C*

*mp*

**CODA**

74

You're half a world a - way

*B<sup>b</sup>* *Fmaj<sup>7</sup>/A* *Gm* *rit.* *B<sup>b</sup>m<sup>6</sup>/D<sup>b</sup>* *Csus<sup>4</sup>* *F* *pp* *Fmaj<sup>9</sup>* *Fmaj<sup>7</sup>*