

CUE FLORENCE: "I CAN LOOK AFTER MYSELF, ANATOLY."

Handwritten musical score for Clavier and Violins. The score is divided into two systems, each with two staves. The first system is labeled with letters A, B, and C. The second system is labeled with D, E, and F. The Clavier part includes dynamic markings such as *p* and *pp*, and a tempo marking of *30 Kybd*. The Violins part includes dynamic markings such as *pp* and *p*. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. There are various musical notations including notes, rests, and slurs.

CUE SVETLANA: "THINGS CHANGE, DON'T THEY."

3,4

Handwritten musical score for vocalists and keyboard. The score is divided into two systems, each with three staves. The first system is labeled with numbers 1, 2, 3, and 4. The second system is labeled with numbers 5, 6, and 7. The vocal parts are labeled FLORENCE (Soprano), SVETLANA (Soprano), and FLD. (Soprano). The keyboard part is labeled (+ VLNS (SUS)) KYB 2. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. There are various musical notations including notes, rests, and slurs. A tempo marking of *♩ = 150* is present.

STEADY ROCK BALLAD

8 NO THING IS SO GOOD IT LASTS E-TER-NAL-LY

FLO.

(KBP1)
(Bb) (F7/C) (Bb7/D) (Bb) (Dm/A)

11 PER-FECT SI-TU-A-TIONS MUST GO WRONG BUT THIS HAS NE-VER YET PRE-

FLO.

(Gm) (Gm/F) (Eb)(K1B2) (Bb/F) (F/Eb)

14 VEN-TED ME WAN-TING FAR TOO MUCH FOR FAR TOO LONG

FLO.

(Eb) (Eb/D) (Cm) (F) (F7) (F7) mp

(+ CLTS/K1B2 VLS/VC)

17 LOOK-ING BACK I COULD HAVE PLAYED IT DIF-FERENT-LY LEARNED-

FLO.

(KBP1) (Vln1) (KBP1) (Vln1) (Bb) (F7/C) (Bb)

(+ GTR/K1B2 VC)

19 — A LIT-TLE TIME BE-FORE I FELL. BUT IT TOOK TIME TO UN-DER-

FLO.

(Gm) (C7) KOR LANG (Eb) (Bb/F) (F/Eb)

(Bb) (VC)

22 STRAID THE MAN NOW AT LEAST I KNOW I KNOW HIM WELL. WASN'T IT GOOD

FLO.

(Eb) (Gm/b) (Cm) (Cm/Bb) (F)

25 WAS-N'T HE FINE IS-N'T IT MAD

FLO.

OH SO GOOD OH SO FINE

SV.

(F) (F) f (Bb) (Eb add 9/Bb)

27 — NESS HE CAN'T BE MINE BUT

FLO.

HE CAN'T BE MINE

SV.

(VINT) (C7) (F7/GTR VINT) (Ebm/Bb) (Bb) (Ebm/Gb)

29 IN THE END HE NEEDS A LIT-TLE BIT MORE THAN ME, MORE SE

FLO.

SV.

(HORN/KYB3)
VC

(Bb) / (FA) / (Gm) / P(C7/Eb) /

31 CU-RI- TY 32 I KNOW HIM SO WELL

HE NEEDS HIS FAN-TA-SY AND FREE - DOM

FLO.

SV.

(COR ANG)

(Bb/F) mp / (F/E) / (Eb) / (F9sus) (F7)

33 34 35

NO-ONE IN YOUR LIFE IS WITH YOU

FLO.

SV.

(F7/GTR)
VIN

(KYB1) (A LITTLE MORE)

f (Bb) (Eb7/Bb) (Eb/F) (F) (Bb) mp / (F7/C) /

36 CON-STANT-LY 37 NO-ONE IS COM-RE-TELY ON YOUR SIDE 38

SV.

(Bb/D) / (Bb) / (Gm) / (Eb) /

39 AND THOUGH I MOVE MY WORLD TO BE WITH HIM

SV.

(Bb/F) (F/Eb) (Eb)

(KYB3)

41 STILL THE GAP BETWEEN US IS TOO WIDE.

SV.

(Cm) (Cm/Bb) (F7)

(Cts/KYB2 Vln/Vc)

43 LOOK-ING BACK I COULD HAVE PLAYED THINGS SOME O - THER

FLO.

SV.

LOOK-ING BACK I COULD HAVE PLAYED IT INF-FERENT-LY

(Vln/Vc) (Kb1 -sm) (Bb) (F7/C) (Bb)

(+Gtr/KYB2/Vc)

45 WAY

FLO.

46 I WAS JUST A LIT-TLE

SV.

WON A FEW - MORE MO-MENTS, WHO CAN TELL?

(Gm) (Eb) (Eb)

(Bsn) (Hrn) (Flt/Cor KYB1)

47 CARE-LESS MAY-BE BUT NOW AT LEAST I KNOW HIM WELL

FLO.

SV.

BUT I WAS E-VER SO MUCH YOUN- GER THEN

49 I KNOW I KNOW HIM WELL

FLO.

SV.

NOW AT LEAST I KNOW I KNOW HIM WELL WAS-N'T IT GOOD

51 OH, SO GOOD 52 OH, SO FINE 53 HE WON'T BE MINE

FLO.

SV.

WAS-N'T HE FINE D-NT IT MA-DNESS HE WON'T BE MINE

54 DID-N'T I KNOW 55 HOW IT WOULD GO

FLO.

SV.

DID-N'T I KNOW HOW IT WOULD GO

56 IF I HAD... FROM THE START WAY

FLO.

SV.

(Gm) (Vln/Vc) (Gm/F) (+GTR) (C) (HN) (C/Bb) (TPT)

58 AM I FALLING A-PART? WAS-N'T IT GOOD?

FLO.

SV.

(Vln/Vc) (Vln) (sim) (GTR) (F/A) (Gm7sus) (F) (F7) (TPT) f(Bb) (TPT)

60 IS-N'T IT MADNESS HE WON'T BE MINE WAS-N'T HE FINE HE WON'T BE MINE

FLO.

SV.

(Vln-sim) (GTR) (Eb add9/Bb) (TPT) (FLT/Vln/Vc) (COR ANG) (FLT/CLT) (E7/Bb)

62 BUT IN THE END HE NEEDS A LITTLE BIT

FLO.

SV.

(Bb) (E7/Gb) (HN/GTR) (Vln) (Bb) sub p (F/A)

POCO RIT. DIM.

64 MORE THAN ME, MORE SE- CU- RI- TY

65 HE NEEDS HIS FAN- TA- SY AND

(COR ANG)

(Gm) / (C/E) / (Bb/F) / (F/Eb)

66 I KNOW HIM SO... (MENO MOSSO) WELL

67 FREE- DOM IT TOOK TIME TO UN- DER- STAND HIM.

(Eb) / (F9sus) (F7) (C/E) / (Ebmb) / (Bb/D) / (C#)

69 I KNOW HIM SO... (SLOW) WELL

70 I KNOW HIM SO... WELL

71 (AT/CUT/GRIND)

(Cm) / (F9sus) (F7) / (Bb)