

# Along the Way

Benj Pasek & Justin Paul

*New Orleans/Blues* ♩ = 120

Piano introduction in 12/8 time, marked *f*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

4 **MAN 2:**

Third grade \_\_\_ in \_\_\_ Miss \_\_\_ A - dams' class; \_\_\_ an e -

4 *mf* as before

The vocal line begins at measure 4 with the lyrics "Third grade \_\_\_ in \_\_\_ Miss \_\_\_ A - dams' class; \_\_\_ an e -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked *mf* as before.

7 <sup>4</sup>

mo tion-al - ly scar-ring time \_\_\_ that I'm still try-ing to for get. It's not like I was a los - er, it's

7

The vocal line continues at measure 7 with the lyrics "mo tion-al - ly scar-ring time \_\_\_ that I'm still try-ing to for get. It's not like I was a los - er, it's". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

## Along the Way

10

not like I did-n't pass. \_\_\_ See, it has to do with what hap-pened to Jor - ge, \_\_\_ our class

13

pet. We had this tra-di - tion \_\_\_

16

on ev - 'ry Fr - day. One of us \_\_\_ was picked to take him

18

home. Ex - ci - ting, right? Well I fin - 'lly asked Miss A - dams: \_\_\_

20

"Could this be my-day?" I thought: "May-be if I'm ver-bal I can go home with this ger-bil to-night."

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are written below the notes. The piano accompaniment is in two staves, with a treble and bass clef. It features a complex harmonic structure with many accidentals and a steady eighth-note accompaniment in the bass.

23

But my dad was al-ler gic, and my mom was mu ri-pho bic (it's a real thing) I knew ex act - ly what this sit - u -

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The lyrics are written below. The piano accompaniment continues with its complex harmonic structure and eighth-note accompaniment.

26

a - tion would re - quire. — Well Mom showed up at car - pool, I stuffed Jor ge in my poc ket But for -

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The lyrics are written below. The piano accompaniment continues with its complex harmonic structure and eighth-note accompaniment.

29

got a - bout him till our nan - ny found him in the dry - er. Woops.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The lyrics are written below. The piano accompaniment continues with its complex harmonic structure and eighth-note accompaniment, ending with a final chord.

32

I faked sick the whole next week; too a-fraid to tell all my friends that poor Jor - ge was

32

35

dead. Ka - tie Thomp-son told me that kil - lers burn in hell. But Miss

35

38

A - dams — took — my — hand — and ex - plained. —

38

*legato*

41

— Oh, — life goes on.

41

*mp*

The image shows a musical score for the song 'Along the Way'. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The lyrics are: 'I faked sick the whole next week; too a-fraid to tell all my friends that poor Jor - ge was dead. Ka - tie Thomp-son told me that kil - lers burn in hell. But Miss A - dams — took — my — hand — and ex - plained. — Oh, — life goes on.' The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings like 'legato' and 'mp'. Measure numbers 32, 35, 38, and 41 are indicated at the start of their respective systems.

44

Things will be \_\_\_ O. \_\_\_ K. \_\_\_ Though \_\_\_\_\_

Detailed description: This block shows the vocal line for measures 44 to 46. The melody starts with a quarter note 'T', followed by quarter notes 'hings', 'w', 'i', 'l', 'l', 'b', 'e', a half note '\_\_\_', a quarter note 'O.', a half note '\_\_\_', a quarter note 'K.', a half note '\_\_\_', and finally a half note 'T' followed by a long horizontal line 'hrough \_\_\_\_\_'. The key signature has one sharp (F#).

44

Detailed description: This block shows the piano accompaniment for measures 44 to 46. The right hand features a series of chords, mostly triads and dyads, with some eighth-note patterns. The left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

47

Jor - ge's gone, to - mor - row is a brand new \_\_\_ day. \_\_\_\_\_

Detailed description: This block shows the vocal line for measures 47 to 49. The melody starts with a quarter note 'J', followed by quarter notes 'o', 'r', 'g', 'e', 's', a half note 'g', a quarter note 'o', a half note 'n', a quarter note 'e', a half note '\_\_\_', a quarter note 't', a half note 'o', a quarter note 'm', a half note 'o', a quarter note 'r', a half note 'r', a quarter note 'o', a half note 'w', a quarter note 'i', a half note 's', a quarter note 'a', a half note 'b', a quarter note 'r', a half note 'a', a quarter note 'n', a half note 'd', a quarter note 'n', a half note 'e', a quarter note 'w', a half note '\_\_\_', and finally a half note 'd', a quarter note 'a', a half note 'y.', followed by a long horizontal line '\_\_\_\_\_'. The key signature has one sharp (F#).

47

Detailed description: This block shows the piano accompaniment for measures 47 to 49. The right hand continues with chords and eighth-note patterns, including a melodic line in the final measure. The left hand maintains the eighth-note accompaniment. The key signature has one sharp (F#).

50

Ev - 'ry - one makes \_\_\_ a cou - ple mis - takes \_\_\_ some - where \_\_\_ a - long the way. \_

Detailed description: This block shows the vocal line for measures 50 to 52. The melody starts with a quarter note 'E', followed by quarter notes 'v', 'r', 'y', a half note 'o', a quarter note 'n', a half note 'e', a quarter note 'm', a half note 'a', a quarter note 'k', a half note 'e', a quarter note 's', a half note '\_\_\_', a quarter note 'a', a half note 'c', a quarter note 'o', a half note 'u', a quarter note 'p', a half note 'l', a quarter note 'e', a half note 'm', a quarter note 'i', a half note 's', a quarter note 't', a half note 'a', a quarter note 'k', a half note 'e', a quarter note 's', a half note '\_\_\_', a quarter note 's', a half note 'o', a quarter note 'm', a half note 'e', a quarter note 'w', a half note 'h', a quarter note 'e', a half note '\_\_\_', a quarter note 'a', a half note 'l', a quarter note 'o', a half note 'n', a quarter note 'g', a half note 't', a quarter note 'h', a half note 'e', a quarter note 'w', a half note 'a', a quarter note 'y.', followed by a long horizontal line '\_\_\_\_\_'. The key signature has one sharp (F#).

50

Detailed description: This block shows the piano accompaniment for measures 50 to 52. The right hand features chords with eighth-note patterns. The left hand continues with the eighth-note accompaniment. The key signature has one sharp (F#).

53

—

Detailed description: This block shows the vocal line for measure 53, which consists of a whole rest '—'. The key signature has one sharp (F#).

53

*f* as before

Detailed description: This block shows the piano accompaniment for measure 53. The right hand has a melodic line starting with a quarter note 'a', followed by eighth notes 's', 'b', 'e', 'f', 'o', 'r', 'e'. The left hand has a bass line starting with a quarter note 'a', followed by eighth notes 's', 'b', 'e', 'f', 'o', 'r', 'e'. The dynamic marking is *f* (forte). The key signature has one sharp (F#).

56

Col - lege gra - du - a - tion; that mo -

*mf*

58

men-tous life shift. Watch ing the guys in my frat ask my grand ma out on dates. My

61

dad hands me this pa-per, his gra - du - a - tion gift: The on - ly doc-u-men - ta - tion of his

64

par - ents' im - mi - gra - tion to the states. He looked at me with pride and said "I'd

66

like for you to have it. Cause your her - i - tage — can teach you more than

68

what you've learned in class. Well I misplaced the pa-per but that night at Be-ta's par-ty my

71

friend was drunk and found it just in time to wipe his... - - - We

73

packed the car and head-ed home and things were fine till I told my fam - 'ly their gift had been

76

"stained" Grand ma said a prayer for me, Mom be-gan to cry. But my

79

fa - ther ——— stopped the car ——— and ex - plained. ———

*legato*

82

— Oh, ——— life goes on.

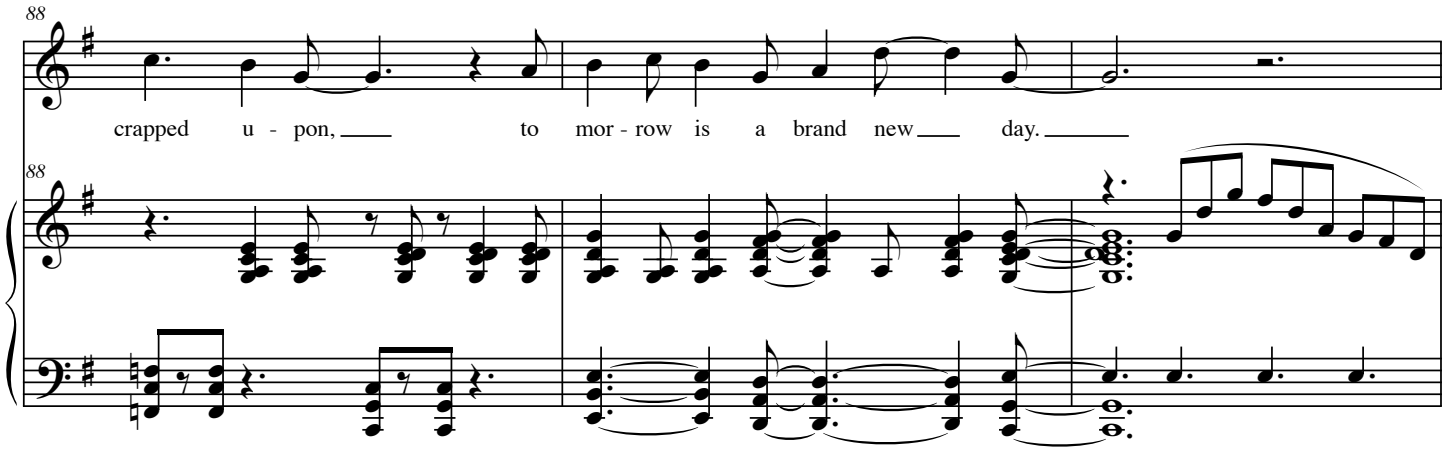
*mp as before*

85

Things will be — O. — K. ——— Though our fam - ly his - to - ry is



88



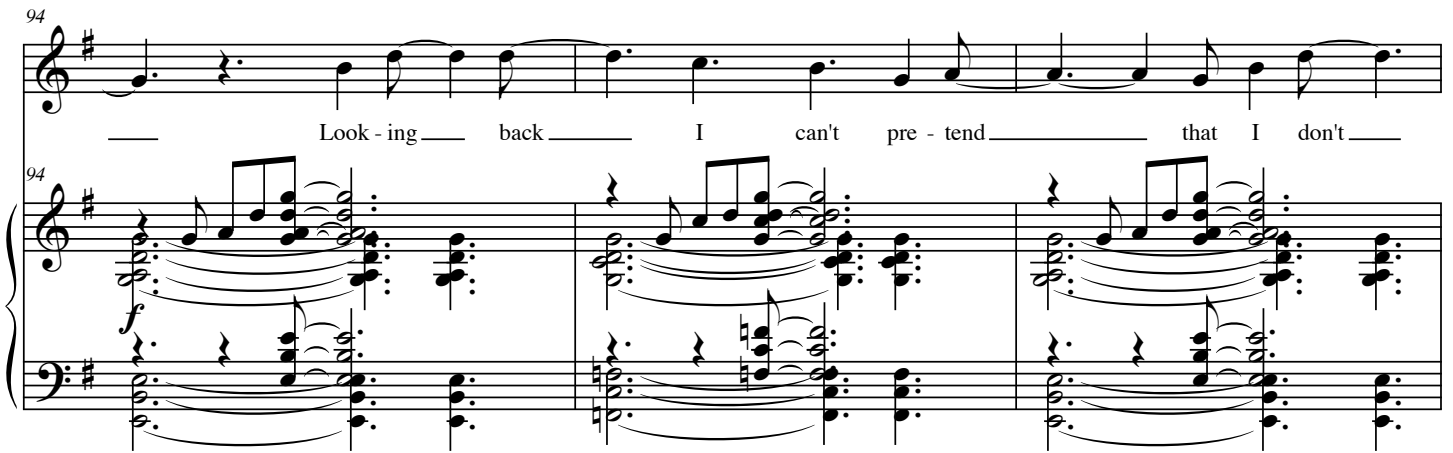
crapped u - pon, to mor - row is a brand new day.

91



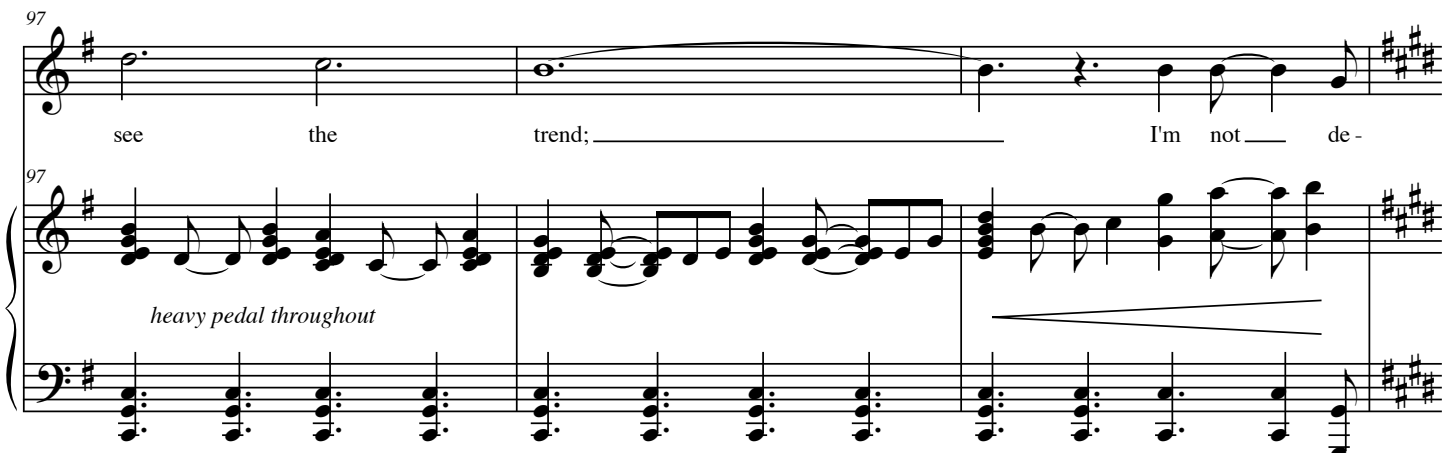
Ev - 'ry - one makes a cou - ple mis - takes some - where a - long the way.

94



Look - ing back I can't pre - tend that I don't

97



see the trend; I'm not de -

*heavy pedal throughout*

100 *freely*  
pend - a - ble. \_\_\_\_\_ I'm a - ware \_\_\_\_\_  
*freely*  
*mp*

103 \_\_\_\_\_ I can't take \_\_\_\_\_ care \_\_\_\_\_ of things.  
*mp*

106 Well a - ware \_\_\_\_\_ what be - ing \_\_\_\_\_ care - less \_\_\_\_\_ brings. \_\_\_\_\_ See  
*mp*

109 Jor - ge \_\_\_\_\_ and the pa - per are just sam - ples, small ex - am - ples of mis - takes I made and stu - pid things \_\_\_\_\_ I  
*mp*

112

did. That's why I'm \_\_\_ so a - fraid to raise a kid. So

*pva*

115

why would you choose me to raise a kid? \_\_\_

Oh, \_\_\_

*Slower, in time* ♩ = 88

*mp*

119

What if I drop him? What if things don't turn out O. K.? \_\_\_

life goes on. Things will be \_\_\_ O. \_\_\_ K. \_\_\_

122

What if I \_\_\_ for-get to feed him? What if I start to need him and he goes \_\_\_ a -

Oh, \_\_\_\_\_ life goes on. mor-row is a brand new \_\_\_ day.

125

way? \_\_\_ What if I <sup>2</sup> make \_\_\_ just one mis-take some - where \_\_\_ a - long the

*rit.*

*8va<sub>1</sub>*

129

way?