

from the Broadway musical *Ragtime*

BACK TO BEFORE

for S.S.A. voices and piano

Performance time: approx. 4:00

Arranged by
LISA DeSPAIN

Music by STEPHEN FLAHERTY
Words by LYNN AHRENS

In one ($\text{d} = \text{ca. } 50$)

PIANO

The musical score consists of three staves. The top staff is for the piano, marked *mp*. The middle staff is for the bass voice, and the bottom staff is for the alto voice. Measure 6 begins with a bass note followed by a piano line. Measure 13 starts with a piano dynamic *p*, followed by vocal entries for Soprano I (opt. solo or unison) and Bass II. The lyrics "There was a time our hap - pi - ness seemed nev - er - end - ing." are written below the bass staff. A dynamic *p* is marked at the beginning of the piano line in measure 13.

* Visit alfred.com for digital scores and audio.

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(end solo)

I was so sure that where we were heading was right. _____

A musical score page showing measures 19 through the end of the solo section. The vocal part (top staff) consists of eighth and sixteenth-note patterns. The piano part (bottom two staves) provides harmonic support with sustained notes and chords. The vocal line concludes with a melodic line that ends with a fermata over the last note.

25

ALL

p

Life was a road so cer - tain and straight and un - bend - ing.

Life was a road so cer - tain and straight and un - bend - ing.

A musical score page showing measures 25 through 30. The vocal part (top staff) consists of eighth and sixteenth-note patterns. The piano part (bottom two staves) provides harmonic support with sustained notes and chords. The vocal line repeats the phrase "Life was a road so cer - tain and straight and un - bend - ing."

Our lit - tle road with nev - er a cross - road in sight. _____

Our lit - tle road with nev - er a cross - road in sight. _____

A musical score page showing measures 31 through 36. The vocal part (top staff) consists of eighth and sixteenth-note patterns. The piano part (bottom two staves) provides harmonic support with sustained notes and chords. The vocal line repeats the phrase "Our lit - tle road with nev - er a cross - road in sight."

37

Back in the days when we spoke in civ - i - lized voic - es.

Oo, oo.

43

Wom - en in white and stir - dy young men at the oar. _____

Oo, and stir - dy young men at the oar. _____

49

Back in the days when I let you make all my choic - es.

Back in the days when I let you make all my choic - es.

*conducted freely**mf**a tempo*

We can nev - er go back to be - fore.

mf

We can nev - er go back to be - fore.

*mf**conducted freely**a tempo**with pedal, legato**expressive and flowing**mp*

There was a time my feet were so sol - id - ly plant -

mp

There was a time my feet were so sol - id - ly plant -

mp

70

ed. You'd sail a - way while I turned my back to the

ed. You'd sail a - way while I turned my back to the

75

sea. _____ I was con - tent, a prin - cess a -

sea. _____ I was con - tent, a prin - cess a -

80

sleep and en - chant - ed. If I had dreams, then

sleep and en - chant - ed. If I had dreams, then

48412

review only
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Musical score page 85. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measure 1: I let you dream them for me. Measure 2: I let you dream them for me.

I let you dream them for me.

Musical score page 85. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 3-4: Chords and notes corresponding to the lyrics.

Musical score page 89. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measure 1: Back in the days when ev'ry - thing seemed so much

Back in the days when ev'ry - thing seemed so much

Musical score page 89. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 3-4: Chords and notes corresponding to the lyrics.

Musical score page 93. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measure 1: clear er. Wom - en in white who knew what their

clear - er. Wom - en in white who knew what their

Musical score page 93. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 3-4: Chords and notes corresponding to the lyrics.

98

101

lives held in store. Where are they now, those
lives held in store. Where are they now, those

103

wom - en who stared at the mir - ror?
wom - en who stared at the mir - ror?

107

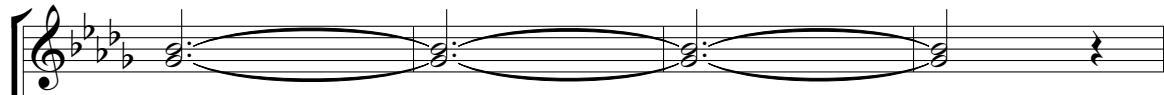
mf

We can nev - er go back to be -
We can nev - er go back to be -

mf

10

111



fore.



fore.



115

sub. p Oo.

119

mp There are peo - ple out

sub. p Oo.

mp There are peo - ple out



120



there un - a - afraid of re - veal - ing



125

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four systems of music. The first system starts at measure 125 with a piano dynamic. The lyrics are: "that they might have a feel - ing, that they". The second system continues the lyrics: "that they might have a feel - ing, that they". The third system begins with a piano dynamic, followed by a crescendo overline. The lyrics are: "might have been wrong. There are". The fourth system continues the lyrics: "might have been wrong. There are". The fifth system begins with a piano dynamic, followed by a crescendo overline. The lyrics are: "peo - ple out there un - a - afraid to feel sor -". The sixth system continues the lyrics: "peo - ple out there un - a - afraid to feel sor -". The score concludes with a piano dynamic.

130

135

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Musical score for voice and piano. The vocal part consists of three staves: soprano, alto, and bass. The piano part has two staves. The vocal parts sing "row, un - a - afraid of to - mor - row," while the piano accompaniment provides harmonic support. Measure 140 ends with a fermata over the piano's eighth-note pattern.

Continuation of the musical score. The vocal parts sing "un - a - afraid to be weak." The piano accompaniment features a sustained bass note with eighth-note chords above it. Measure 149 ends with a fermata over the piano's eighth-note pattern.

cresc.

The vocal parts sing "afraid to be strong." The piano accompaniment consists of sustained bass notes with eighth-note chords. Measure 154 ends with a fermata over the piano's eighth-note pattern.

cresc.

fraid to be strong.

The vocal parts sing "fraid to be strong." The piano accompaniment consists of sustained bass notes with eighth-note chords. Measure 159 ends with a fermata over the piano's eighth-note pattern.

cresc.

155 *f*

There was a time when you were the per - son in
There was a time when you were the per - son in

159

mo - tion. I was your wife. It
mo - tion. I was your wife. It

163 *rit. e decresc.*
nev - er oc - curred to want more. *decresc.*
nev - er oc - curred to want more.
rit. e decresc.

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167 Expressively, in 3 ($\text{♩} = \text{ca. } 120$)

*mp**rit.*

You were my sky, my moon and my stars and my o -
You were my sky, my moon and my stars and my o -

Expressively, in 3 ($\text{♩} = \text{ca. } 120$)

*mp**rit.*

172

Tempo I ($\text{♩} = \text{ca. } 50$)

f

cean. We can nev - er go back to be -

cean.

Tempo I ($\text{♩} = \text{ca. } 50$)

f

177

fore.

fore.

182

We can never go back to
We can never go back to

rit.

186 *a tempo*

be - fore.
be - fore.

a tempo

190

8va

8vb

48412