

Brief Time in a Vast Space

Mezzo-soprano and guitar

Lyrics and music by

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Left-hand fingering code: letter is string, number is finger, index is 1, o is open, T is thumb.

mf =120 Guitar Intro 23 measures

5 **f** **mp**

8 **f** **mp** **mf**

12 **p**

16 **f**

19 **tr**

The musical score is written for guitar in 4/4 time with a tempo of 120. It begins with a 23-measure guitar introduction marked *mf*. The score is divided into five systems of notation. The first system (measures 1-4) includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second system (measures 5-7) starts with a measure rest and continues with a treble clef and key signature of one sharp. The third system (measures 8-11) also starts with a measure rest and continues with a treble clef and key signature of one sharp. The fourth system (measures 12-15) starts with a measure rest and continues with a treble clef and key signature of one sharp. The fifth system (measures 16-19) starts with a measure rest and continues with a treble clef and key signature of one sharp. The score includes various dynamics such as *mf*, *f*, *mp*, and *p*, as well as articulation marks like accents (>) and trills (*tr*). Fingering codes are provided above many notes, indicating the string and finger used for each note.

Brief Time in a Vast Space

♩=100

22

mf There's ___ a place that I know of you'll

22

pp

26

find a per-fect row of palm trees grow-ing just a few feet from the sea _____

26

29

— Where the ants car - ry leaves and the

29

31

mon - keys shriek in trees and i -

31

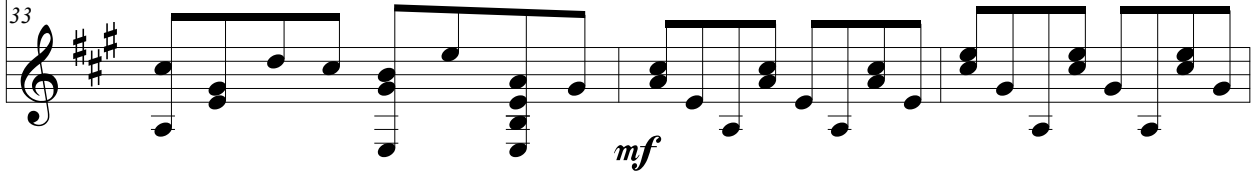
Brief Time in a Vast Space

33



gua - na wan - na lay down next to me.

33



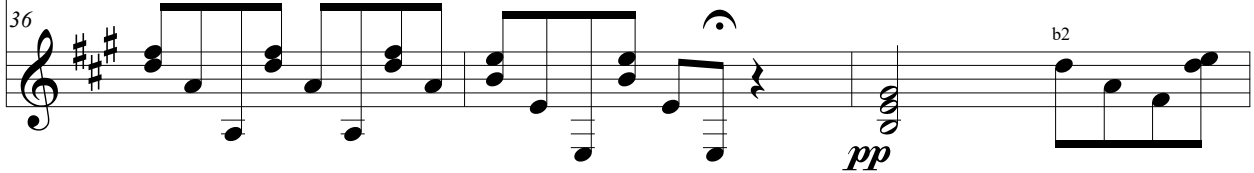
mf

36



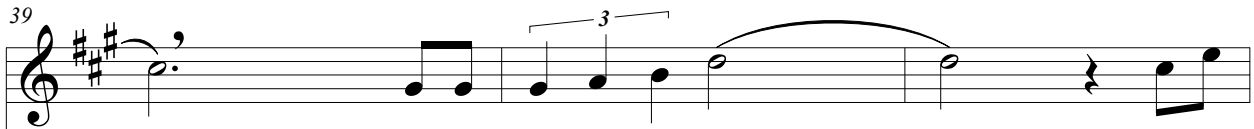
And the sun sets are fine _____

36



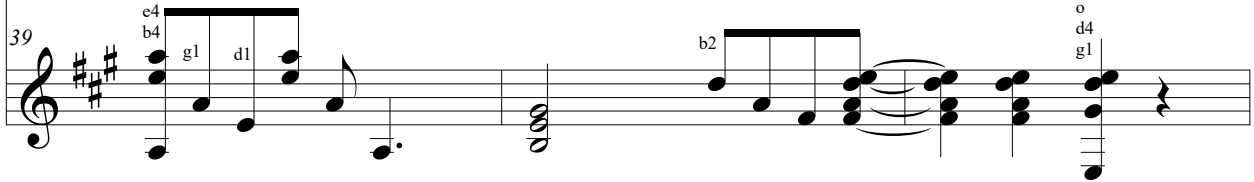
pp

39



and the sun - sets are fine _____ no one

39

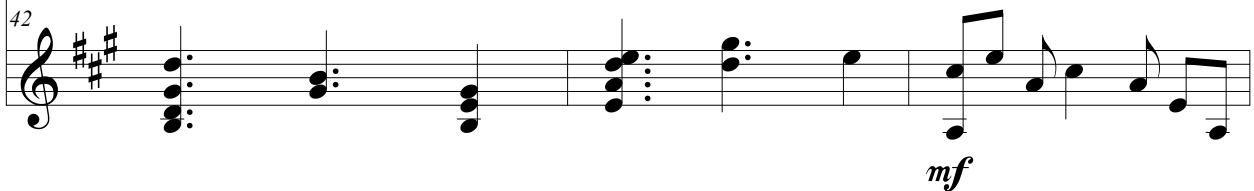


42



owns the sun - set but the mem - o - ries _____ are mine

42



mf

Brief Time in a Vast Space

45

45

49 $\text{♩} = 120$

mf There's a place that I heard of where mil - lions of peo - ple live

49

pp

53

side by side _____ No place to

53

57

hide _____ Can't see the sky

57

mf

Brief Time in a Vast Space

61

How do peo-ple cope?

61

mp

65

I don't know

Is there a-ny hope?

I hope so

rit.

$\text{♩} = 100$

65

mf

69

There's a place I know of

69

p

74

where ea - gles

ga - ther

-

by a ri-ver cold

as gla-cial

74

Brief Time in a Vast Space

79

flow They can choose to be a - lone if they'd ra - ther

79

84 *accel.*

but ma - ny to their con - vo - ca - tion go just as peo - ple may

84

89 $\text{♩} = 120$

live in a crow - ded ci - ty of stone but not me or

89

93

hide in a for - est far from so - ci - e - ty that's not it for me

93

Brief Time in a Vast Space

97

but I know there is a com - pro - mise

97

101

f Give me a small town

101

mf

103

ham - let home

103

106

I'll take a vill - lage coun - try

106

Brief Time in a Vast Space

109

sim - ple home!

109

d3 o b1 g2

112

♩=120

p *mp*

e4 b3

117

I'm liv - ing in the dash be - tween my

121

birth and death that will be etched on my tomb - stone

Brief Time in a Vast Space

125

I want that sym-bol to be long and fat and thick and full

125

129

A sym-bol A

129

b3 b1 g2

134

sym-bol of my im-pact on in-fi-ni-ty

134

139

mf

g1 o d3 o d1 o o o

accel.

139

e1 a3 g4 d2

Brief Time in a Vast Space

143 $\text{♩} = 140$

143 g^1 o g^3 o g^1 o d^3 o

f Can you have an im-pact on in - fi-ni-ty?

147 g^1 b^3 c^4

mp

150 can't change time or space - can't change it time or space

150

153 can't change time or space may as well try swal-low-ing the o-cean ____

153

Brief Time in a Vast Space

173

most of us will be for - got Your le - ga - cy may be re-

180

vered or your af - ter - life may be red hot!

187

What's the point of be - ing born? Our time here has

191

not been planned Don't be bo- ring don't be bland May as well do some-thing

191

196 $\text{♩} = 120$

ff grand!

f b^4 g^2 d^3 a^1 b^4 g^2 d^3 a^1 e^4 b^4 g^3 d^1 b^4 g^2 d^3 a^1

198

198

Note: You may use your own favorite scat syllables if you prefer.

199

f bah dah leed en doo ah dee ah bah dah _____ deed ahn doo ah dah

199

mp

200

bah dah do ah dee el dee el ah dee el dee el ah zoo nah zee mah zah nah doo

200

Brief Time in a Vast Space

202



202

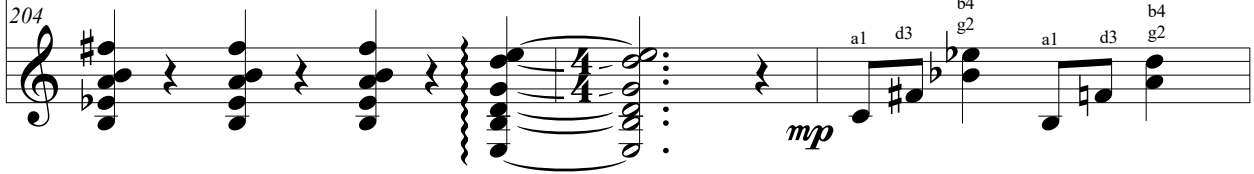


204



we're on cos - mic D V R _____ *mp* In my so - li - tude I

204



207

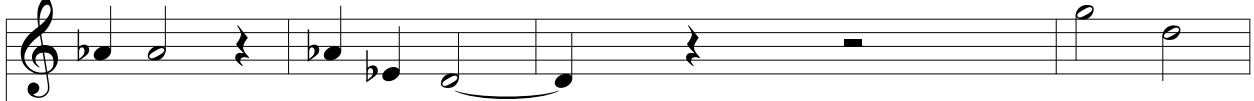


wan-dered o - cean swir-ling at my feet look-ing out o-ver the ho-

207



211



ri - zon I feel small _____ I feel

211



Brief Time in a Vast Space

215

small I feel
siempre *p*

215

siempre *f*

Detailed description: This system contains two staves of music for measures 215 and 216. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole rest in measure 215, followed by a half note G4 in measure 216. The lyrics "small" and "I feel" are positioned below the staff. The bottom staff is a piano accompaniment line in treble clef. It starts with a quarter rest in measure 215, followed by a series of eighth and sixteenth notes in measure 216, ending with a quarter rest. The dynamic marking "siempre *f*" is placed below the staff.

217

small I feel small

217

Detailed description: This system contains two staves of music for measures 217 and 218. The top staff is a vocal line in treble clef. It has a whole rest in measure 217, followed by a half note G4 in measure 218. The lyrics "small I feel small" are positioned below the staff. The bottom staff is a piano accompaniment line in treble clef. It features a complex rhythmic pattern of eighth and sixteenth notes in measure 217, followed by a whole rest in measure 218.

220

220

Detailed description: This system contains two staves of music for measures 220 and 221. The top staff is a vocal line in treble clef, consisting of two whole rests. The bottom staff is a piano accompaniment line in treble clef, featuring a continuous eighth-note accompaniment pattern across both measures.

222

f They

222

mf

Detailed description: This system contains two staves of music for measures 222 and 223. The top staff is a vocal line in treble clef. It has a whole rest in measure 222, followed by a quarter rest in measure 223. The lyrics "*f* They" are positioned below the staff. The bottom staff is a piano accompaniment line in treble clef. It features a complex rhythmic pattern of eighth and sixteenth notes in measure 222, followed by a half note chord in measure 223. The dynamic marking "*mf*" is placed below the staff, and a hairpin crescendo symbol is shown below the notes in measure 223. The key signature changes to two sharps and the time signature changes to 2/4 at the start of measure 223.

Brief Time in a Vast Space

♩=80

224

called me to the court - house for the ju - ry pool and

224

p

226

asked me ma - ny ques-tions but they did-n't choose me I was in-sul-ted

226

p

229

What's wrong with me? They did-n't choose me Went

229

234

hi-king with a bud-dy and we saw a bear the bear ate my bud-dy but it

234

Brief Time in a Vast Space

237

did-n't eat me I was in-sul-ted What's wrong with me? _____

237

241

_____ It did-n't eat me I ap-plied to a Coun-try Club au-di-tioned for a mu-si-cal

241

245

ran for con-gress ap-plied for a car loan in-ter-viewed for a job

245

248

(choir)

tried out for a base-ball team au-di-tioned for a kwy-ur but

248

Brief Time in a Vast Space

251

no-bo-dy chose me _____ What's wrong with me?

251

256

In - sul - ted Dis - il - lu - sioned Of - fen - ded and dis-graced

256

260

Hu - mi - li - a - ted Ex - as - per - a - ted an - gry and de - based

260

265

What's wrong with me? What's wrong with me? Then

265

Brief Time in a Vast Space

269

I met Sal-ly and Sal-ly had a lit-tle dog and Sal-ly and her lit-tle dog love me—

269

273

Sal-ly and her lit-tle dog chose me Ain't no-thin' wrong with me!—

273

$\text{♩} = 60$

277

Ain't no - thin' wrong with me! Ev - ry bo - dy's got a Sal - ly

277

280

or a Har-ry as the case may be. And a lit-tle dog too

280

Brief Time in a Vast Space

284

Musical staff for measures 284-287. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. There are rests in measures 284 and 287.

And a lit tle dog too may-be you just hav-en't met yours yet

284

Musical staff for measures 284-287, continuing the accompaniment from the previous staff. It features a bass line with chords and eighth notes.

288

Musical staff for measures 288-291. The melody continues with eighth and quarter notes.

may-be you just hav-en't met yours yet Re - jec-tion is a fact of life and

288

Musical staff for measures 288-291, continuing the accompaniment. A 'T' marking is present at the end of the staff.

292

Musical staff for measures 292-295. The melody features a long note with a slur in measure 294.

it can kick the li-fe out of you _____ but you can pull through _____

292

Musical staff for measures 292-295, continuing the accompaniment. A 'T' marking is present at the end of the staff.

296

accel. ♩=110

Musical staff for measures 296-299. The tempo is marked 'accel.' and the tempo is 110. The melody includes a slur and a fermata in measure 298.

_____ but you can pull through _____ but you can pull through _____

296

Musical staff for measures 296-299, continuing the accompaniment. It includes markings 'e3' and 'b4' above the staff.

Brief Time in a Vast Space

300

— but you can pull through — you can do it you can pull

303

through you can you can — you can you can you can you can you can

p

306

you can you can you can — pull you can you can pull through you can —

309

pull — *f* through! —