SHELTER ME ★

An original rock oratorio by

JACOB RYAN SMITH

Orchestrated by

TERENCE "T" ODONKOR

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Mark Foster MUSIC

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SHELTER ME

Music and Lyrics by
Jacob Ryan Smith

Orchestration by Terence "T" Odonkor
Engraved by Stephanie Leah Evans

A portion of the proceeds from the sale of this publication supports the Dallas Street Choir and its mission to provide a musical outlet for those affected by homelessness.

Duration: c. 55 minutes (performed without intermission)

Instrumentation:

Chorus: SATB Chorus, Small Ensemble
Soloists
Reed 1 (Piccolo, Flute, Soprano Saxophone, Alto Saxophone, Clarinet)
Reed 2 (Flute, Oboe, Clarinet, Tenor Saxophone)
Reed 3 (Bass Clarinet, Bassoon, Baritone Saxophone)
French horn
Trumpet 1
Trumpet 2
Trombone (Tenor trombone and Bass trombone)
Keys 1 (Piano)
Key 2 (Piano and assorted patches)
Guitar (Electric and Acoustic
Bass (Upright, Electric, Fretless)
Percussion (Assorted)
Drum set
Violin I
Violin I
Viola
Cello

General Notes: First performed in the United Stated, April 12, 2025, at the Charles W. Eisemann Center for Performing Arts in Richardson, Texas with Jonathan Palant conducting, Dallas Street Choir, The University of Texas at Dallas Choirs, the Credo Community Choir of Dallas, and soloists Darian Sanders, Bryan Terrell Clark, M. Denise Lee. The production was directed by Melissa M. Young.

Cover Illustration:
Shelter Me font by Lisa Lopez, a member of the Dallas Street Choir
Shelter Me figurine by Charles William, The Stewpot Art Program
Design layout by Jessie Budd

Additional performance and educational information available at
ShelterMe.info and **DallasStreetChoir.org**

DALLAS STREET CHOIR
EST. 2014

THE UNIVERSITY OF TEXAS AT DALLAS
UTD Choirs

CREDO DALLAS COMMUNITY CHOIR

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FOREWORD

Music has the power to shine a light in the darkest of places. It can tell stories of those unheard, lift the weary, and awaken the hearts of those willing to listen. Shelter Me is more than a piece of music—it is a movement, a mission, and a message.

This work was born from the voices and lived experiences of the Dallas Street Choir, a choir that has welcomed those affected by homelessness into a space of dignity, artistry, and community since 2014. Inspired by real conversations with Dallas Street Choir members, Shelter Me tells the story of one young man's journey into homelessness and the guidance he receives from an older man who has walked this road before him. These characters, however, do not represent just two individuals—the story is drawn from the collective experiences of those who sing in the Dallas Street Choir. Woven together from countless accounts of survival and perseverance, their course reflects universal themes of hope, struggle, resilience, and the search for belonging.

The journey to this moment has been one of serendipity, collaboration, and unwavering belief in the power of music to create change. In 2017, NBC's "The Today Show" featured the Dallas Street Choir's historic performance at Carnegie Hall, a milestone for us and for the famed concert venue, that allowed our mission to reach a national audience. That same platform also introduced me to Jacob Ryan Smith, a composer whose musical storytelling is as bold as it is compassionate. Jake has the rare ability – and gift – of turning raw, human experiences into transformative art. I like to think that it was only a matter of time before our paths intertwined. Over the past two years, we have worked tirelessly to bring Shelter Me to life, crafting a piece that not only reflects the stories of our singers but also amplifies their voices in a way that demands to be heard.

This piece is not just for those who have directly experienced homelessness; it is for all of us. It is a call to listen, to learn, and to act. It is a challenge to see the humanity in every person, to recognize that those affected by homelessness are not statistics or passing shadows, but individuals worthy of love, respect, and opportunity.

Shelter Me received its world premiere in April 2025 at the Charles W. Eisemann Center for Performing Arts in Richardson, Texas by the Dallas Street Choir, The University of Texas at Dallas Choirs, and the Credo Community Choir.

(cont.)

As you hold this score in your hands, my hope is that you welcome and approach it not just as notes on a page, but as a living, breathing testament to the resilience of the human spirit. Let the notes on the page be presented with passion, with conviction, and with an unwavering belief that music can be and is a catalyst for change. May this work always give voice to the voiceless, reminding us all that no one is invisible, no one is forgotten, and that every human being—regardless of their circumstances—is worthy in every way.

- Jonathan Palant, Dallas Street Choir

Photo Credit: Stephanie Merchant

COMPOSER'S NOTES

At its core, SHELTER ME delves into the profound exploration of tragedy within the context of time. Chronicling a lifelong struggle unveils the challenge of discerning how growth manifests across different temporal phases. My conversations with members of the Dallas Street Choir often revolved around the duration of their individual ordeals-how their situations originated and evolved over time.

During the creation of this piece, I envisioned YOUNGER MAN and OLDER MAN as two facets of the same entity. Are they two iterations of a singular person? That remains open to interpretation. However, their moments together must resonate with authenticity. Time converges within the composition, enabling these two embodiments of a shared struggle to coexist and learn from one another. For the YOUNGER MAN, glimpsing a future trapped in his current predicament forces an existential reckoning: is the pursuit of hope even worthwhile? And if so, what does hope truly signify in such circumstances?

My key takeaway revolves around the understanding that not every flaw within society can be rectified or "fixed," and thus, some problems remain unsolvable. While we can help, my observations revealed the honor and resilience displayed by numerous individuals who volunteer their time and efforts to shelter and support those in need. Ultimately, there are limits to what can be achieved. The OLDER MAN embodies the inevitability of certain life experiences.

However, amid these hardships, what struck me most during my interviews with Dallas Street Choir members was their resilience and joy. I witnessed smiles, hope, a profound love for music, passion, and an appreciation for beauty. Their dreams remained unquenched by their adversities; instead, these struggles reinforced their resolve. To dream is to live, and each person I encountered had chosen to embrace life in their own way.

I aspire for SHELTER ME to delicately straddle the boundary between tragedy and hope. This boundary, in many aspects, is symbolized by time and experience. Taking the time to acknowledge the brilliance, humanity, and beauty within those facing adversity marks the initial step toward inspiring tangible change.

- Jacob Ryan Smith

SONGS

1. Time (Prelude)

Time serves as the central character of this piece. The shifting harmonies and tonal instability reflect time folding in on itself—beginning at the end and looping back to the start.

2. Happy

OLDER MAN introduces himself as the narrator, possessing knowledge of everything that has transpired. His introduction functions both as his own and as a prelude to YOUNGER MAN before he appears. If OLDER MAN and YOUNGER MAN represent the same person, the story unfolds chronologically, with the two characters existing simultaneously and interacting across time.

3. The First Day (Interlude)

YOUNGER MAN arrives on the streets for the first time.

4. The First Time You Sleep on the Street

This song provides an opportunity for a member (or many members) of the small ensemble – originally sung by the Dallas Street Choir – to perform the solo, creating a meta-narrative in which the real-life Dallas Street Choir welcomes YOUNGER MAN into his new reality.

5. On and On

OLDER MAN has learned to carry hope despite his circumstances. Through this song, he attempts to impart that perspective to YOUNGER MAN, though the lyrics express a deep longing for a life that no longer exists.

6. Second Interlude

The weight of time begins to overwhelm YOUNGER MAN. He is alone, struggling to understand how he arrived in this situation.

7. Alone

If OLDER MAN and YOUNGER MAN are understood to be the same person, this song follows directly after Happy, juxtaposing two sides of memory. Happy reflects childhood innocence, while Alone reveals the pain of present reality. YOUNGER MAN grieves his circumstances but resolves to face them.

8. Oh, My Son / Shelter Me

Memories of YOUNGER MAN's mother resurface as he begins to adapt to life on the streets. The Shelter Me theme represents pleading—beginning with a single voice before growing into a collective cry for help. By the end, the entire choir is singing together, rhythmically, directing their plea toward the audience. YOUNGER MAN begins to accept that asking for help may be unavoidable.

9. Miss Your Mama? (Interlude)

A moment of connection between OLDER MAN and YOUNGER MAN. OLDER MAN remembers this pain but reassures YOUNGER MAN that surrender is not the answer. Hope and dreams are essential for survival.

10. Steamrolling

A cathartic release in which the choir allows themselves to dream. The solo may be performed by a professional singer or a member of either choir. This song marks a pivotal moment—functioning almost as the conclusion of Act I, despite the piece being a single act.

11. Speed Up

The system becomes an overwhelming battle, and YOUNGER MAN is forced to fight for survival. Speed Up and So, You Want to Solve the Housing Crisis? unfold in parallel—both reflecting the relentless pressure of navigating a system designed to leave people behind.

12. So, You Want to Solve the Housing Crisis?

Fatigue and frustration set in. Even OLDER MAN feels the weight of hopelessness. YOUNGER MAN observes how society discusses homelessness as a theoretical issue rather than a lived reality. Words alone are insufficient—action is necessary.

13. Christmas (Interlude)

Time continues to pass. Nearly a year has gone by, and winter has arrived.

14. Snow (Alive)

Pain has become YOUNGER MAN's only tether to existence. His dreams and ambitions have faded, leaving only the basic instinct to survive. As the snow begins to fall, his singular focus becomes staying alive. He is freezing. He needs shelter.

15. Stowaway

YOUNGER MAN reaches his lowest point. He no longer fights for a better life—only for self-preservation. He releases his frustration, directing his cries at the world, at God, and at the audience.

16. Beautiful Things (Intro)

OLDER MAN finds YOUNGER MAN—perhaps recognizing himself in the process. This moment of reflection forces them to make a choice: Who do they want to be? OLDER MAN recalls the hardship he has endured, but he also remembers the beauty that still exists. Even amidst suffering, there is value in recognizing that beauty.

17. Beautiful Things

A celebration of life's beauty and shared humanity. YOUNGER MAN finally understands what OLDER MAN has been trying to convey. They become one.

18. Shelter Me (Finale)

YOUNGER MAN, now transformed by his experiences, understands that his journey is far from over. Hardships remain, but so does the potential for joy. He steps forward into the unknown, still asking for the same thing he has sought from the beginning: shelter. His plea lingers. He is ready for what comes next—but is society ready to help him find it?

PERFORMANCE NOTES

• Shelter Me was originally conceived with a distinct division between the small ensemble and the SATB chorus. However, conductor-producers are encouraged to divide their choir(s) in a way that best suits their available singers and artistic vision.

• Clarity of text, both sung and spoken, is essential to fully convey the meaning and message of the work.

• Younger Man and Older Man are featured soloists, but those lines noted "Mother" can be a member of either choral ensemble.

• In Steamrolling, the solo may be performed by a professional singer or a member of either choral ensemble.

• The work should be performed without an intermission.

• The piece can be performed as a concert, a semi-staged production, or as a curated selection of individual movements.

• If visual elements are incorporated, they should be used thoughtfully. Images should support the emotional and thematic arc.

• Individual movements or a selection of movements may be performed separately.

• The work can be effectively performed with piano accompaniment alone; however, bass and drums always add much to the presentation when the full orchestration is not employed.

• Grace notes should be scooped rather than approached rhythmically.

• Older Man, Younger Man, and the soloist chosen to sing Steamrolling are encouraged to sing authentically. Soloists may feel free to incorporate vocal runs, vamp lines, or adjust harmonies, if it complements the style and serves the music.

• Shelter Me is a work designed to give voice to the voiceless, challenging performers and audiences alike to consider the worth and dignity of those affected by and experiencing homelessness. Perform it with passion, urgency, and a commitment to its message of humanity and hope.

• Additional resources can be found at

ShelterMe.info and **DallasStreetChoir.org**

LIBRETTO

MUSIC 1: "Time (Prelude)"

ALL

TIME FLOWS PATIENTLY
TIME SOWS SEEDS WE NEVER SEE
TIME GROWS SILENT
TIME GOES VIOLENTLY
BUT SEE
MAYBE QUIETLY

THERE JUST MIGHT BE
FINALLY

BEAUTY
TRULY
BEAUTIFUL
I FEEL THE SPIRIT'S HEIGHT
IT LIFTS ME UP AT NIGHT
I KNOW I'LL BE ALRIGHT

LOW VOICES

DO YOU HEAR IT?

OLDER MAN

I'M SO NEAR IT
WHEN THERE'S MUSIC
I'M HAPPY
HAPPY

MUSIC 2: "Happy"

OLDER MAN (Cont.)

HAPPY
I USED TO BE
HAPPY
IT FEELS LIKE AN OLD DREAM
WHEN I WAS HAPPY

I RECALL MY OLD TIMES AS A BOY
HOME COOKED MEALS
BRAND NEW TOYS
AND THE FEELING OF JOY
AND IT ALL FADES AWAY IN THE BLINK OF AN EYE
AS THE DAYS KEEP ROLLING BY

WE HAD OUR FAULTS, MY FAMILY
I WON'T DENY THEM
MY MOTHER DRANK
MY FATHER YELLED
BUT THAT'S BESIDE THE POINT
EVERY FAMILY HAS IT'S BAGGAGE
ALL PACKAGED UP AND HIDDEN
BUT IT ISN'T LIKE IT LASTED ALL THE TIME

Like I remember baseball practice with my pop.

A LEAGUE DOWN BY THE REC POOL
WE'D BUY A REESE'S CANDY BAR
I'D RUN THE BASES
MY OLD MAN WOULD CHEER ME ON
FIRST TO SECOND, THIRD THEN HOME
HE'D CALL MY MA UP ON THE PHONE
TO TELL HER HOW PROUD HE WAS

WE WERE HAPPY

OLDER MAN *(Cont.)*

Hard to believe it now you look at me. Right? And I remember my mother had the most beautiful voice in the entire world.

When she sang it sounded like Jesus in my ear.

WE'D GO TO CHURCH ON SUNDAYS
THE ONLY TIME SHE WOULDN'T DRINK
I'D SING THE HYMNALS IN MY INFANT BARITONE
AND HER SOPRANO SOARED THROUGH THE CHAPEL

IT WAS JOYFUL!

THE MUSIC

I MISS IT
IT MADE ME

HAPPY!

ALL

IT MADE ME HAPPY
IT MADE ME HAPPY

IT MADE ME HAPPY

OLDER MAN

'CAUSE THAT'S WHAT MUSIC DOES!
TO SING WITH MY SAVIOR
AND MY MOTHER
AND MY FAMILY!

I WAS HAPPY!

ALL

IT MADE ME HAPPY!

MUSIC 3: "The First Day (Interlude)"

LOW VOICES

THE FIRST DAY!

YOUNGER MAN

A NIGHTMARE

LOW VOICES

HE'S WHERE
HE NEVER THOUGHT HE WOULD BE

ALL

CHRISTMAS IN THE CITY

MUSIC 4: "The First Time You Sleep On The Street"

SMALL ENSEMBLE

THE FIRST TIME YOU SLEEP ON THE STREET
YOU WON'T KNOW WHAT TO THINK
HOW DID YOU GET HERE
ACCEPTING YOUR OWN DEFEAT?
YOU SAY THAT IT'S ONLY A DAY
WHERE YOU'LL HIDE AND STOW AWAY
BUT THE DAYS KEEP STRETCHING ON
YOU'RE GUESS IS GONE FOR HOW LONG YOU'LL STAY

BUT MAYBE YOU CAN CALL THIS
HOME

THE FIRST TIME YOU SLEEP ON THE ROAD
AND CALL IT YOUR HUMBLE ABODE
YOU'LL LIE TO YOURSELF
YOU'RE SOMEBODY ELSE THAT YOU HAVE NEVER KNOWN
THE STRANGERS WILL PASS YOU BY
DISAPPROVAL WITHIN THEIR EYES
AND YOUR

SMALL ENSEMBLE *(Cont.)*

TIME
GETS MUDDLED
DAYS ARE DOUBLED
COLD AND HUDDLED, YOU'VE NEVER STRUGGLED LIKE
THIS IS THE LOWEST YOU'VE EVER BEEN
NO ONE CARES ABOUT THE TROUBLE THAT YOU'RE IN

TIME GOES PATIENTLY
TIME FLOWS VIOLENTLY

BUT MAYBE YOU CAN CALL THIS HOME

MAYBE

MUSIC 5: "On And On"

OLDER MAN

So we've got a new one, eh? Woo, this is not where you wanted to be. Welcome to the streets, my bright eyed friend. Here, you've got nothing but time. Time to think about how the hell you got yourself here. And time to remember what you've lost.

THERE'S A WORLD INSIDE A WINDOW
IN THE WARMTH OF A HOME
YOU KNOW IT
THERE'S A WAY TO TAKE A LOAD OFF
AND FORGET WHO YOU ARE

IN THAT WORLD INSIDE A WINDOW
NOTHING ELSE CAN GET IN
THE YEARS OF WARE SHOWING THAT IT'S
SOMEWHERE YOU'VE BEEN
AND I REMEMBER KNOWING IT
BUT CAN'T RECALL WHEN
BIZARRE

'CAUSE THIS ROAD KEEPS GOING
ON AND ON AND ON AND ON
OH BROTHER!
THE ROAD KEEPS GOING
ON AND ON AND ON AND ON AGAIN

YES I'VE BEEN INSIDE A WINDOW WHERE I
CALL MYSELF HOME
I KNOW IT
YES I DO
IT'S ON THE TIP MY TONGUE
BUT IT SOMEWHERE WENT
WRONG FOR ME

I MISS THE WORLD INSIDE A WINDOW
WHERE I OWED EVERYTHING
THOUGH MY CASTLE WAS SMALL
I STILL FELT LIKE A KING
NOW THIS ROAD HAS GROWN
INTO MY HOME I SEE
YEAH

AND MY DAYS ARE GOING
ON AND

ALL
AND ON AND ON AND

YEAH, THE SHAME IS LIKE A SONG
GOES ON AND ON
AND ON AGAIN

ALL

ON AND ON AND ON AND ON

OLDER MAN

OH, THE DAYS ARE GROWING LONG

Come on, kid!

BUT WE'LL BE OKAY!

ALL

WE'RE GONNA BE OKAY!

MUSIC 6: "Second Interlude"

YOUNGER MAN

TIME MOVES PATIENTLY
THAT'S WHAT THEY TOLD ME
BUT NOW I'M LOST AND COLD
ALL THE THINGS I HAVE BEEN TOLD
COME INTO QUESTION
EVERY LESSON…

MUSIC 7: "Alone"

YOUNGER MAN

THEY SAY TO DO THE DUMB THINGS WHILE YOU'RE YOUNG
WELL I WAS YOUNG
THEY SAY YOU'LL HAVE YOUR WHOLE LIFE AHEAD OF YOU
THEY SAY DON'T WORRY
YOU'RE LEARNING
YOU'LL FIGURE IT OUT AS YOU GO
I DIDN'T KNOW
I WAS STUCK WITH MY DECISIONS
HIGH WITH NO AMBITIONS
I ENVISIONED BETTER FOR ME
BUT STILL I WROTE MY STORY

I PLAYED WITH FIRE KNOWING I MIGHT GET BURNED
AND I GOT BURNED
I WEAR THE SCARS LIKE THEY WERE A UNIFORM
MY DRUG WAS ANGER
RESENTMENT
AND TIMES, YES, A NEEDLE OR TWO
WHAT COULD I DO?
WHEN THE FOSTER SYSTEM BROKE
LIFE BECAME A JOKE
STOKED WITHIN THE ALLEGORY
WRITTEN IN MY STORY
MAMA
WHY DID YOU LEAVE ME
ALONE?
NOW I'M ALONE
I'M ALONE
AND ALL I SEE IS
TIME FLYING
I'M SLOWLY DYING
I'M TRYING
BUT I'M LOST
AND ALONE
I'M ALONE
AND I'LL TAKE ON THE BURDEN
I'LL MAKE IT OUT ALIVE
I'LL DO WHAT I CAN TO
SURVIVE

MUSIC 8: "OH MY SON / SHELTER ME"

FEMALE SOLOIST

OH MY SON
MY DAYS ARE GETTING SHORTER
MY HANDS ARE GROWING COLDER
EACH DAY I'M FEELING OLDER
OH MY SON
PLEASE REMEMBER ME

YOUNGER MAN

MAMA, WHY COULD YOU NOT
SHELTER ME?
'CAUSE HERE I'M LIVING SO

ALL

HELPLESSLY
SILENTLY

YOUNGER MAN

ONLY

ALL

TIME WILL SEE

YOUNGER MAN

IF I'M FORGIVEN

SOPRANO

OH MY SON
I MISS YOUR SMILE, YOUR LAUGHTER
YOUR VOICE WITH ALL IT'S POWER
I DON'T KNOW WHAT COMES AFTER
STILL MY SON WON'T YOU REMEMBER ME?

YOUNGER MAN AND LOW VOICES

I'M BEGGING

ALL

SHELTER ME

YOUNGER MAN

‘CAUSE TIME IS MOVING SO

ALL

VIOLENTLY
SUDDENLY
I DON’T SEE

YOUNGER MAN

A WAY FOR ME TO BE
WHO I WAS
WHO I AM
ALL BECAUSE
I WASN’T THINKING
WASN’T KNOWING HOW IT’D BREAK ME
HOW MY ACTIONS WOULD SEDATE ME
HOW I’M LOST, AND HOW I’M FADING
ALL MY OPTIONS ARE ALL WAITING

ALL

SHELTER ME!

OLDER MAN

TIME MOVES VIOLENTLY

OLDER MAN

TIME MOVES FASTER THAN WE SEE
BUT STILL, THERE’S TIME

ALL

AND IT WILL SHELTER YOU

MUSIC 9: "Miss Your Mama? (Interlude)"

OLDER MAN

MISS YOUR MAMA?

ALL

ME TOO

OLDER MAN

I MISS A LIFE I

ALL

FEAR I NEVER REALLY KNEW

OLDER MAN

THE TIME GOES ON AND ON AND

ALL

ON AND ON AND ON AND ON AND ON AND

OLDER MAN

BUT I FIND PEACE
WITH THE TIME THAT'S LEFT
WE'RE ALL GOD'S CHILDREN
WE'VE ALL BEEN BLESSED
WITH DREAMS
SO DREAM

MUSIC 10: "Steamrolling"

(Crowd begins to hype themselves up)

FEMALE SOLOIST

I GOT DREAMS I'M HOLDING
I GOT THINGS ON MY MIND
AND THEY'RE STEAM ROLLING
NO, I DON'T WANT TO BE LEFT BEHIND
I GOT FAITH AND MUSIC

I GOT PLENTY
A-PLENTY OF TIME!
AND SO I'M STEAMROLLING
NO, I'M NOT GONNA BE LEFT BEHIND
WE GOT

ALL

ARMS AND LEGS

FEMALE SOLOIST

TO TAKE US THERE
WE GOT MILES TO A-GO
AND WHO KNOWS WHERE

ALL

BUT I'M-A CHUGA-CHUGA-CHOOSING
CHOOSING CHOOSING
STEAM

FEMALE SOLOIST

TO ROLL RIGHT ON
TO SUH SUH-STEAM
UNTIL THE DAY I'M GONE

I GOTTA KEEP ON SINGING MY SONG

ALL

KEEP ON SINGING MY SONG

FEMALE SOLOIST

A-KEEP ON
STEAMROLLING
ROLLING
I GOT

SMALL GROUP

YOU

ALL

AND YOU GOT ME TOO

FEMALE SOLOIST

YEAH WHAT ARE WE GONNA DO?

ALL

KEEP STEAMROLLING!

FEMALE SOLOIST

SHOW WHAT WE'RE GONNA DO

ALL

ROLLING, ROLLING
A-KEEP-A-STEAMROLLING
ROLLING, ROLLING
KEEP-A STEAMROLLING
ROLLING, ROLLING

WHAT COMES NEXT
I'M SURE WE'LL SEE
BUT CAN YOU TELL WHO'S FLAT
NO, IT'S NOT ME!

ONLY
STEAM

FEMALE SOLOIST

ROLLING, ROLLING

ALL

STEAM!

FEMALE SOLOIST

ROLLING ALONG
I GOTTA KEEP ON

ALL

KEEP ON SINGING MY SONG
STEAM-A-ROLLING AND ROLLING
AND ROLLING AND ROLLING

FEMALE SOLOIST

I HAVE DREAMS
INSIDE ME
AND BELIEVE
I'LL LET 'EM OUT

AND THESE DREAMS
BESIDE ME
ARE THE ONLY THING I NEED TO
THINK ABOUT

THEY DON'T CARE
IF IT'S EASY
NO, NO ONE
GIVES A DAMN

BUT MY DREAMS
I WILL FIND THEM
YES I KNOW
WHO I AM

I GOT TIME

ALL

IN THE END

FEMALE SOLOIST

THAT'S WHAT WE CHOOSE

ALL

TO HOPE AND TO TRUST
THERE'S NOTHING ELSE TO LOSE

FEMALE SOLOIST

I'M GONNA KEEP STEAM ROLLIN'

ALL

STEAMROLLING

MUSIC 11: "Speed Up"

ALL

TO HAVE DREAMS
IN A SYSTEM
THAT HATES YOU
WILL MAKE YOU
LOOK CRAZY
YOU MAINTAIN
YOUR COMPOSURE
YOU'RE SO SURE
AND STILL
YOU FEEL LAZY

THERE'S YOUR WHOLE
LIFE A HEAD
YOU GET RED
IN THE FACE
THEY WILL KEEP YOU DOWN
AND OUT THE HUMAN
RACE

SPEED UP
OR SOON THEY WILL LEAVE YOU
THEY'VE ALREADY LEFT, HAVEN'T THEY?

THE RACE IS ON
YOUR LEGS FEEL STRONG
BUT ONLY FOR A TIME

YOUNGER MAN

BUT TIME IS RUNNING SHORT

THE DAYS TURN TO WEEKS, TACKLE MONTHS
'TILL I CAN'T SEEM TO KEEP COUNT
THE MARATHON MAKES MY LEGS MOVE UP THESE MOUNTAINS
I CAN'T MOUNT

LOW VOICES

SLEEP THE DAY
TAKE THE NIGHT
NEED THE WARMTH
WANT A BITE

ALL

YOU'RE SLOWING DOWN BUT KEEPING UP THE FIGHT

SPEED UP
OR SOON THEY WILL LEAVE YOU
THEY'VE ALREADY LEFT, HAVEN'T THEY?

SPEED UP
NOBODY WILL GRIEVE YOU
THEY'VE ALREADY LEFT, HAVEN'T THEY, HAVEN'T THEY?

SPEED UP, SPEED UP (THEY'RE LEAVIN')

HOW WILL YOU

YOUNGER MAN

MAKE IT THROUGH

ALL

MAKE IT THROUGH?

MUSIC 12: "So, You Want To Solve The Housing Crisis?"

OLDER MAN

SO, YOU WANT TO SOLVE THE HOUSING CRISIS?

ALL

OUR ADVICE IS
DON'T WASTE YOUR BREATH
THE PRICE IS GETTING HIGHER
AND THE FIRING RATE UP
AND THE TIMES ARE GETTING DIRE
BUT IT'S STILL NOT ENOUGH

OLDER MAN

DEALT A BUM HAND?

ALL

SORRY!

OLDER MAN

GO AND WIN THE LOTTERY
OR DON'T COME CRYING TO ME

ALL

DON'T COME CRYING TO ME!

SO, YOU WANT TO SOLVE THE HOUSING CRISIS?
OUR ADVICE IS

RUDE PERSON

Get a job you lazy sonuva–

ALL

KEEP YOUR NOSE UP MORE AND MORE
TRY YOUR BEST TO JUST IGNORE THE
PROBLEM
YOU WANT TO HELP OUR HOUSING ISSUE?
GRAB A TISSUE
AND CRY

GIVE A DOLLAR, DO YOUR BEST
WE'LL TAKE ON REST
DON'T WORRY
TAKE YOUR TIME
WE'LL SURVIVE

WE'RE LIVING IN A HOUSING CRISIS
EASY NOW TO HIDE INDOORS
SHELTERED WITH AN INNER BIAS
MINE IS MINE AND YOURS IS YOURS
HUMANS HAVE INHERENT VICES
BUT ALSO SHOULD HAVE WALLS AND DOORS

SO, SAY HELLO TO THE HOUSING CRISIS
IT'S YOUR MOMENT, CRACK THE CASE
ONLY YOU ARE TRULY RIGHTEOUS
SUDDENLY NO TIME TO
WASTE

UPPER VOICES

DO YOUR RESEARCH, RISING MARKETS

LOWER VOICES

SHOTTY GOVERNMENTAL FARCES

UPPER VOICES

EVERY MORNING, WRITE YOUR LETTER

LOWER VOICES

TELL THE VOID TO MAKE IT BETTER

UPPER VOICES

TAKE YOUR TIME, WE'RE GOING NOWHERE

LOWER VOICES

ONLY TIME COULD TAKE US LOWER

ALL

AS YOU SOLVE IT IN YOUR LEISURE,
ONE MAN'S TRASH, ANOTHER'S TREASURE

LOW VOICES

LOOK IN HORROR, SAY IT'S FINE

ALL

BUDDY, CAN YOU SPARE A DIME?
WAR'S NOT OVER, NEVER ENDED
WRITE THE TRUTH AND NEVER SEND IT
KILLERS COME FROM FOREIGN NATIONS
NOT OUR FELLOW MAN'S DICTATIONS
THAT'S THE REASON YOU DESPISE US
WELCOME TO THE HOUSING CRISIS

THE HOUSING CRISIS
OUR LIFE'S IN CRISIS

MUSIC 13: "Christmas (Interlude)"

OLDER MAN

HEY KID
IT'S CHRISTMAS

YOUNGER MAN

A WHOLE YEAR GONE

ALL

TIME MOVES ON

MUSIC 14: "Snow (Alive)"

YOUNGER MAN

MOM, IT SNOWED LAST WEEK
FELL ON MY DRY SKIN
DON'T KNOW WHERE TO BEGIN
BUT I FELT ALIVE

CAN'T SAY IT DIDN'T HURT
CAN'T SAY IT DIDN'T STING
BUT I'M IMAGINING
HOW TO BE ALIVE

ALL

FIND A REASON TO KEEP ON
FEEL THE SEASONS, A NEW DAWN
AND YOU'LL KNOW THAT
TOMORROW WILL COME

TAKE IT IN THE WAY YOU NEED TO
FIND HOPE AND KNOW IT'LL FIND YOU
YOU'RE FREEZING NOW, BUT YOU KNOW WHAT TO DO

YOUNGER MAN

STAY ALIVE!
BREATH INTAKE DROPS!
HEARTBEAT SLOW
TEMPERATURE LOSS
TIME TO
STOW
AWAY

MUSIC 15: "Stowaway"

YOUNGER MAN

I SEE A TIGHTROPE AHEAD OF ME
THE WIND BLOWS, MY BALANCE IS LOST
I'M BRUISING, I'M BARELY HOLDING ON FROM LOSING
EVERYTHING I HAVE
AND HELL THAT AIN'T TOO MUCH

MAYBE I'LL NEVER GET OUT OF THIS
AT LEAST THAT'S THE THOUGHT IN MY HEAD
I'M FREEZING, I'M DYING
BUT MAN I WOULD BE LYING IF I
SAID I'D RATHER TRY AGAIN INSTEAD

WHAT HAPPENS WHEN
YOU GET COMFORT'BLE IN
YOUR WORST SITUATION?
WHAT DO YOU DO
WHEN MOVING IS TOO
HARD FOR YOU?

I'VE DONE THIS BEFORE
I CAN'T DO MUCH MORE
I'M BEATEN AND BATTERED BUT SAFE HERE
CURLED UP ON THE FLOOR
I DON'T NEED TO RISE ABOVE MY RANK
FOR HOPES AND DREAMS I DRAW A BLANK
I'LL STAY A WHILE AND WAIT
FOR WHATEVER GOD HAS IN

YOUNGER MAN *(Cont.)*

STORE
I'LL STOW
I'LL STOW AWAY
AND MAYBE TRY ANOTHER DAY

I USED TO SEE TIME AHEAD OF ME
HOW ABSURD WHEN IT'S BOTH

ALL

ALL THERE IS AND JUST A WORD

YOUNGER MAN

THAT'S MEANINGLESS
THE FEELING IS
THAT THE ONLY TIME I HAVE LEFT IS

ALL

BLURRED

YOUNGER MAN

INTO

ALL

WHAT HAPPENS NOW, WHAT NOW?

YOUNGER MAN

WHAT WILL GOD STILL ALLOW

ALL

HE'LL ALLOW

YOUNGER MAN

IN MY WORST SITUATION?

WHAT CAN I DO?
WILL I EVER GET THROUGH BECOMING A NEW?

I'VE HOPED IT BEFORE
I CAN'T TAKE MUCH MORE

I'M BEATEN AND BATTERED BUT WARM
SLEEPING HERE ON THE FLOOR
I DON'T NEED TO RISE ABOVE MYSELF
I'LL TAKE THE TIME TO WAIT FOR HELP
I DON'T FEEL COMPELLED TOWARDS
WHATEVER GOD HAS IN

I'LL STOW
I'LL STOW
I'LL STOW AWAY

ENSEMBLE

SHELTER ME

YOUNGER MAN

I'LL STOW

ENSEMBLE

SHELTER ME

YOUNGER MAN

I'LL STOW AWAY
I DON'T KNOW ANY OTHER WAY

ENSEMBLE

SHELTER ME

YOUNGER MAN

IS THERE ANOTHER WAY?

ENSEMBLE

SHELTER ME

MUSIC 16: "Beautiful Things (Intro)"

OLDER MAN

WE GET A CHOICE
WE CAN CARRY ON
AND LOOK, I'VE BEEN HERE LONGER THAN ANYONE
AND I FOUND MY HOPE
IT IS NEVER GONE
'CAUSE WE STILL HAVE TIME
CAN YOU FEEL IT?
THERE'S ALL THIS TIME

I HEAR MY MAMA
SHE'S CALLING OUT MY NAME
SHE WISHES OUR LIVES HADN'T GONE THE SAME WAY
BUT SHE HAD A CHOICE
SHE GAVE ME HOPE AND HER LOVE AND SHE SHOWED ME THAT
I WILL HAVE TIME
AND THAT TIME IS MINE

I FEEL IT ON MY SKIN
THE SUN'S STARTING TO COME OUT
IT'S BEAUTIFUL, TAKE IT IN
UP THERE, IT'S ALWAYS BEEN,

WARMING ME UP

KEEPING ME RICH

PROMISE ME, FRIEND, YOU WILL NOT FORGET THIS
WE HAVE SOME CHOICE
IN EVERYTHING

ENSEMBLE

THE LOVE THAT WE SHARE (BUT THERE'S STILL TIME TO SEE)
THE SHELTER WE BRING

OLDER MAN

SHARE YOUR LOVE!

ENSEMBLE

THE STORIES WE TELL (WE SING OF TIME)
EVERYTIME THAT WE SING

OLDER MAN

EVERYTIME THAT WE SING

ENSEMBLE

WE FILL THE TIME (HOW WE FILL OUR TIME WITH)
BEAUTIFUL THINGS

MUSIC 17: "Beautiful Things"

OLDER MAN

WE'VE GOT BEAUTIFUL THINGS
WE WERE GIVEN AT BIRTH
ALL THESE BEAUTIFUL THINGS
ARE THE SALT OF THE EARTH
THEY'RE WONDERFUL

ENSEMBLE

WE FEEL THEM IN OUR SOUL

OLDER MAN

THEY'RE EVERYWHERE

SMALL ENSEMBLE

BEAUTIFUL THINGS ARE WHAT KEEPS US ALIVE
THEIR BEAUTY IS ALL THAT WE NEED TO SURVIVE
THEY'RE WONDERFUL

ENSEMBLE

JUST LET THEM TAKE CONTROL

SMALL ENSEMBLE

THEY'RE EVERYWHERE

OLDER MAN & YOUNGER MAN

LET US SHARE THE BEAUTY OF STROLL ON A WEEKEND
OR THE AIR IN OUR FACE
THE TASTE OF FOOD AND A GENTLE WORD OF GRACE
THE FUTURE WE HAVE, AND THE MEMORIES WE'VE SAVED
WE'LL APPRECIATE THEM ALL IN TIME
THAT'S WHY I'M FEELING THANKFUL

YOUNGER MAN

I'M SEARCHIN' IN MY SOUL

OLDER MAN

AND ISN'T SO, SO BEAUTIFUL

YOUNGER MAN

I'M THANKFUL

OLDER MAN

THE TIME MAY TAKE ITS TOLL BUT

ENSEMBLE

TAKE THAT TIME TO FIND THE BEAUTIFUL

(Band solos)

SMALL ENSEMBLE SOLOIST 1

I FEEL BEAUTIFUL THINGS
THROUGH THE GOOD AND THE BAD

SMALL ENSEMBLE SOLOIST 2

I FIND BEAUTIFUL THINGS
IN BOTH HAPPY AND SAD

BOTH

THEY'RE WONDERFUL

ENSEMBLE

WE TRUST THEY'LL KEEP US WHOLE

SMALL ENSEMBLE SOLOIST 1

THEY'RE EVERYWHERE

ALL

THE BEAUTIFUL THINGS
THAT WE KNOW WE DESERVE
THE BEAUTY IS IN EVERY NOTE, EVERY WORD

IT'S WONDERFUL!
IT'S EVERYWHERE!

WE PLEAD THAT YOU CARE ABOUT THE LIVES YOU DON'T KNOW
BECAUSE THERE'S BEAUTY ABOUND
WHEN WE ALL CHOOSE TO EMBRACE WHAT THEY HAVE FOUND
THIS LIFE CAN BE MORE
IF WE JUST LOOK AROUND
AND APPRECIATE THAT WE HAVE TIME

YOUNGER MAN

SO SOMEHOW I'M FEELING

ENSEMBLE

THANKFUL

OLDER MAN

I KNOW IT IN MY SOUL

YOUNGER MAN

FOR ONCE I FEEL SO, SO BEAUTIFUL

ENSEMBLE

THANKFUL

OLDER MAN

DON'T LET THAT FEELING GO

ENSEMBLE

TAKE YOUR TIME, TAKE YOUR TIME
TAKE IT TO FIND THE
BEAUTIFUL

(YOUNGER MAN begins riffing on top of the ENSEMBLE vocals)

BEAUTIFUL
IT'S BEAUTIFUL

OLDER MAN

HEY! IT GOES ON AND ON AND ON AND ON AND ON

ENSEMBLE

BEAUTIFUL!

SMALL ENSEMBLE

BEAUTY IS IN ALL THE MUSIC WE SING
YOUR BEAUTY IS ALL THAT WE ASK YOU TO BRING

ENSEMBLE

THE SUN IN THE SKY, IT'LL WARM EVERYTHING

YOUNGER MAN

WOULD YOU LOOK AT THAT
THERE'S SO MUCH TIME! I'M!

OLDER MAN

THERE'S SO MUCH TIME, OH I'M!

ENSEMBLE

I'M THANKFUL!

YOUNGER MAN

FEELING THANKFUL!

OLDER MAN

I'M FEELING THANKFUL!

ENSEMBLE

I'M THANKFUL!

YOUNGER MAN

FOR MY MOTHER AND THE MARVELS OF THE EARTH
FOR THE SUN AND ALL THE BEAUTY THAT IS ALL AROUND ME!

ENSEMBLE

THANKFUL!

OLDER MAN

FOR THE MIRACLES THAT WE GET TO OBSERVE

YOUNGER MAN

FOR THE LORD THAT WILL
SHELTER ME, SHELTER ME!

ENSEMBLE

THE TIME GOES ON AND ON AND ON AND ON AND ON AND ON AND ON!

OLDER MAN

SO TAKE YOUR TIME
FIND YOUR HAPPY
USE YOUR TIME
WHILE YOU HAVE IT

THERE'S STILL TIME
GO ON WITHOUT ME

MUSIC 18: "Shelter Me (Finale)"

YOUNGER MAN

THE TIME IS HARD TO SEE
BUT IT'S TIME TO CHOOSE WHO I WILL BE
I PRAY IT SHELTERS
ME

WITH BEAUTY
HOPEFULLY

SHELTER ME
WON'T YOU
SHELTER
I HOPE YOU'LL
SHELTER ME
I KNOW YOU'LL
SHELTER ME

AND I WILL
SHELTER YOU

SMALL ENSEMBLE

SHELTER ME

YOUNGER MAN

TO SAVE YOUR BEAUTY!

AND THE TIME WILL SHELTER US
GOD WILL SHELTER US
ALL I ASK IS THAT YOU TRUST
IN YOUR BEAUTY

ENSEMBLE

SHELTER US!
I SEE YOUR
I FEEL YOUR
SHELTER ME
SHELTER ME.

(End.)

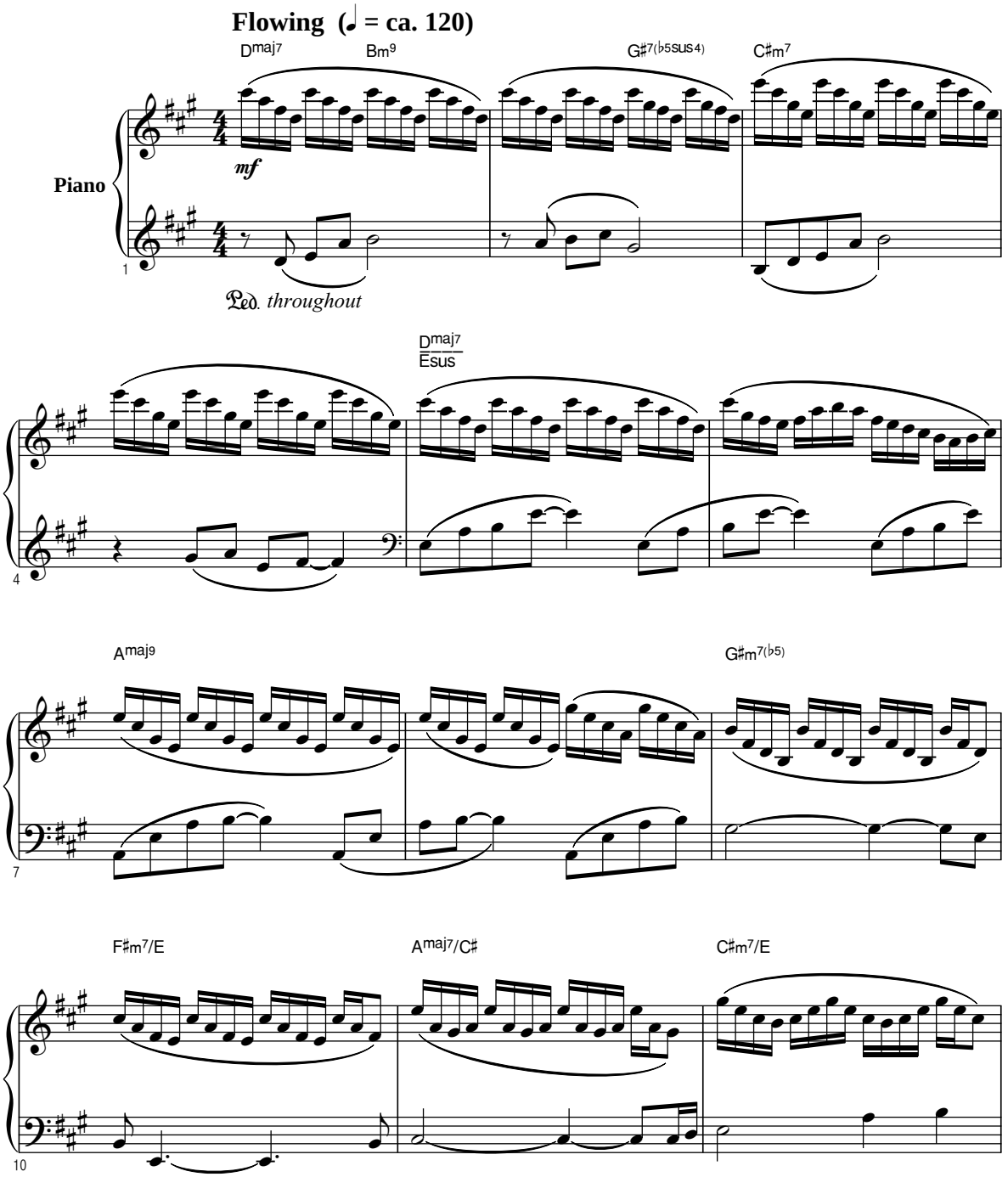
SHELTER ME

1. TIME (PRELUDE)

(Chorus, Older Man)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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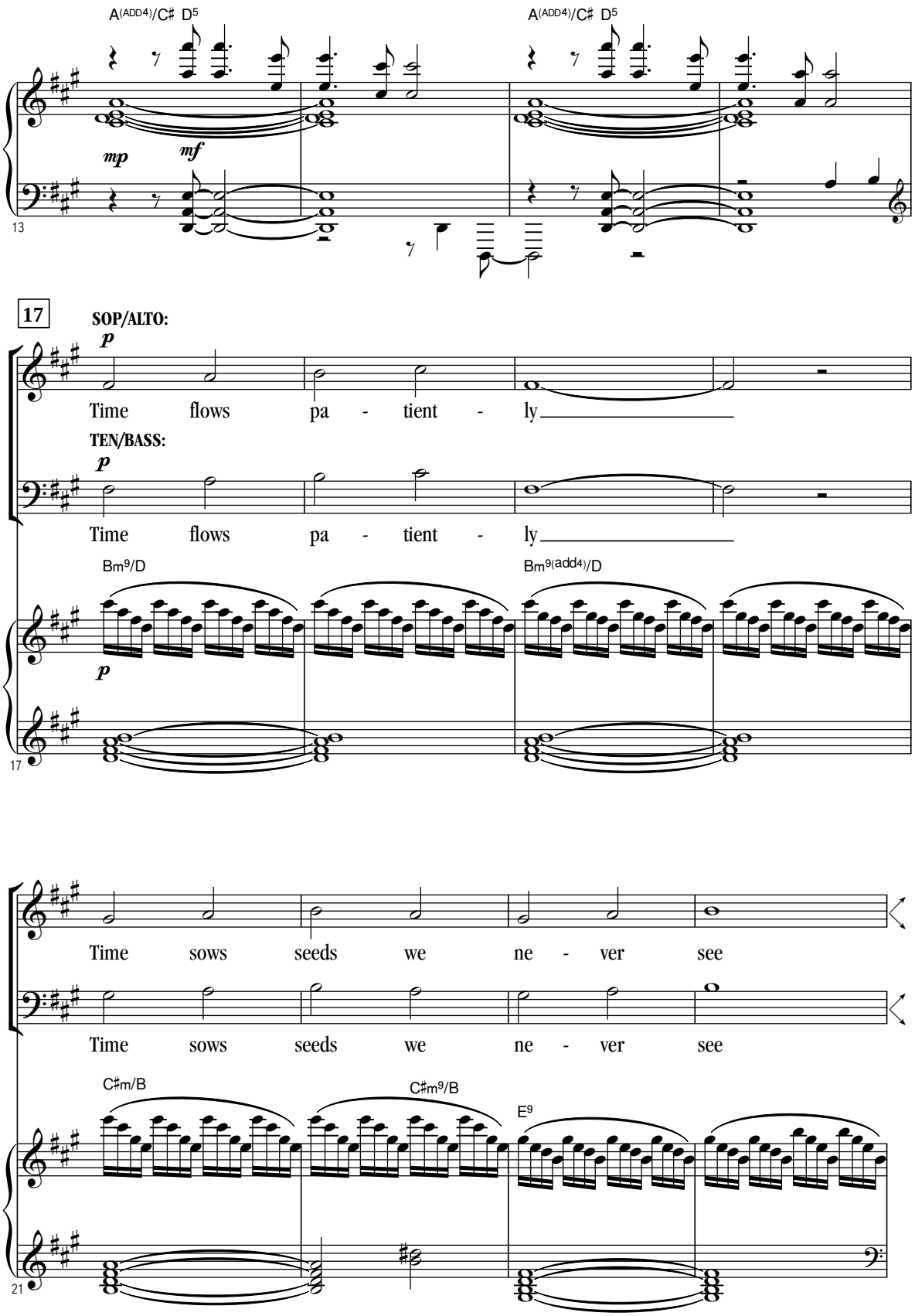
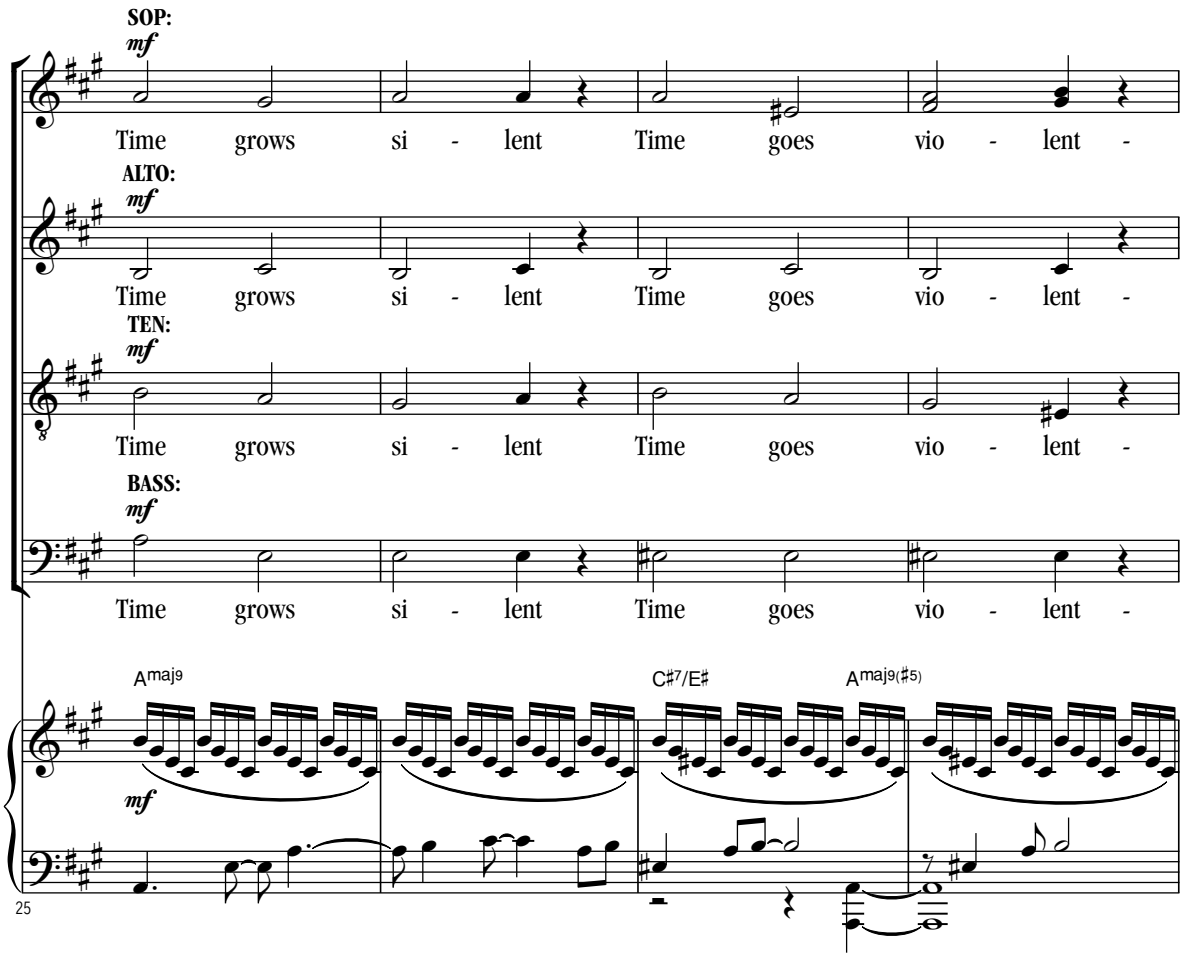
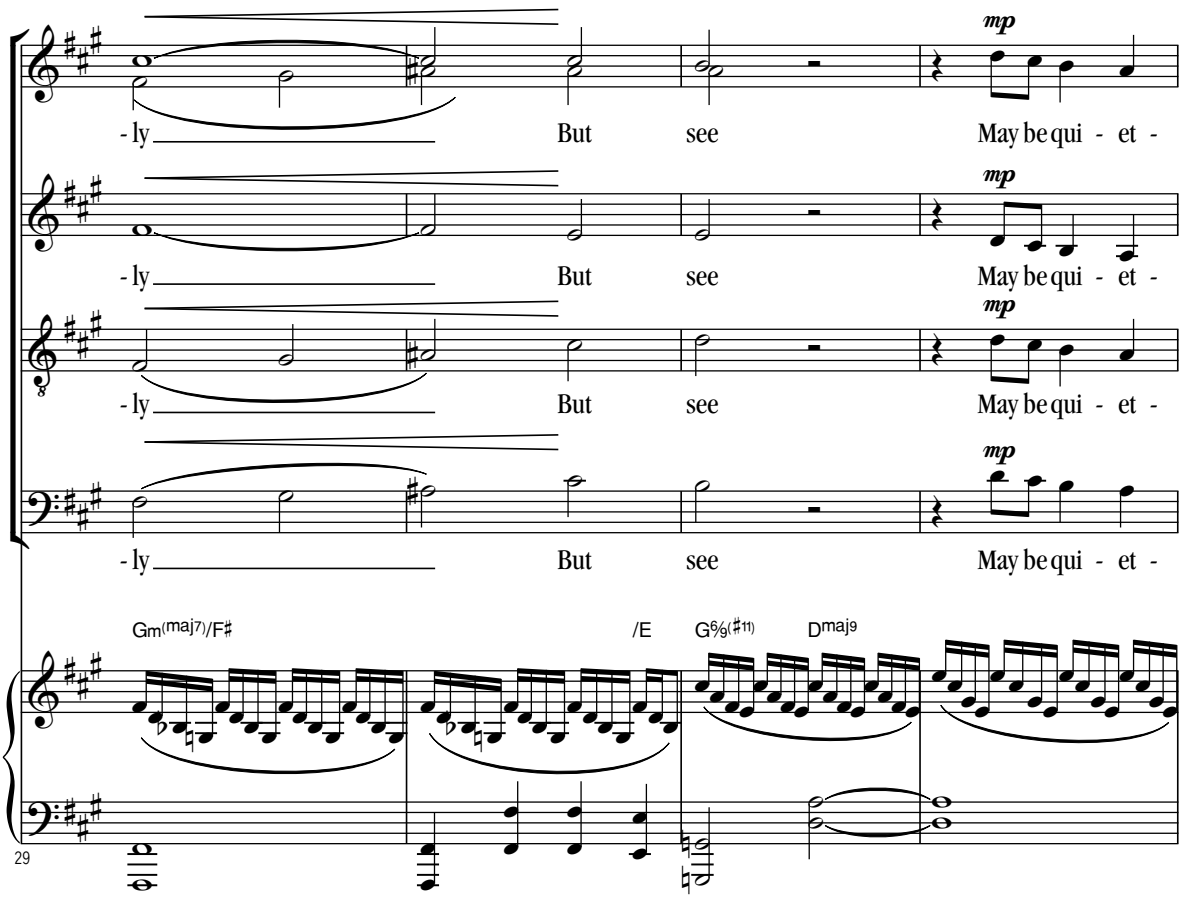
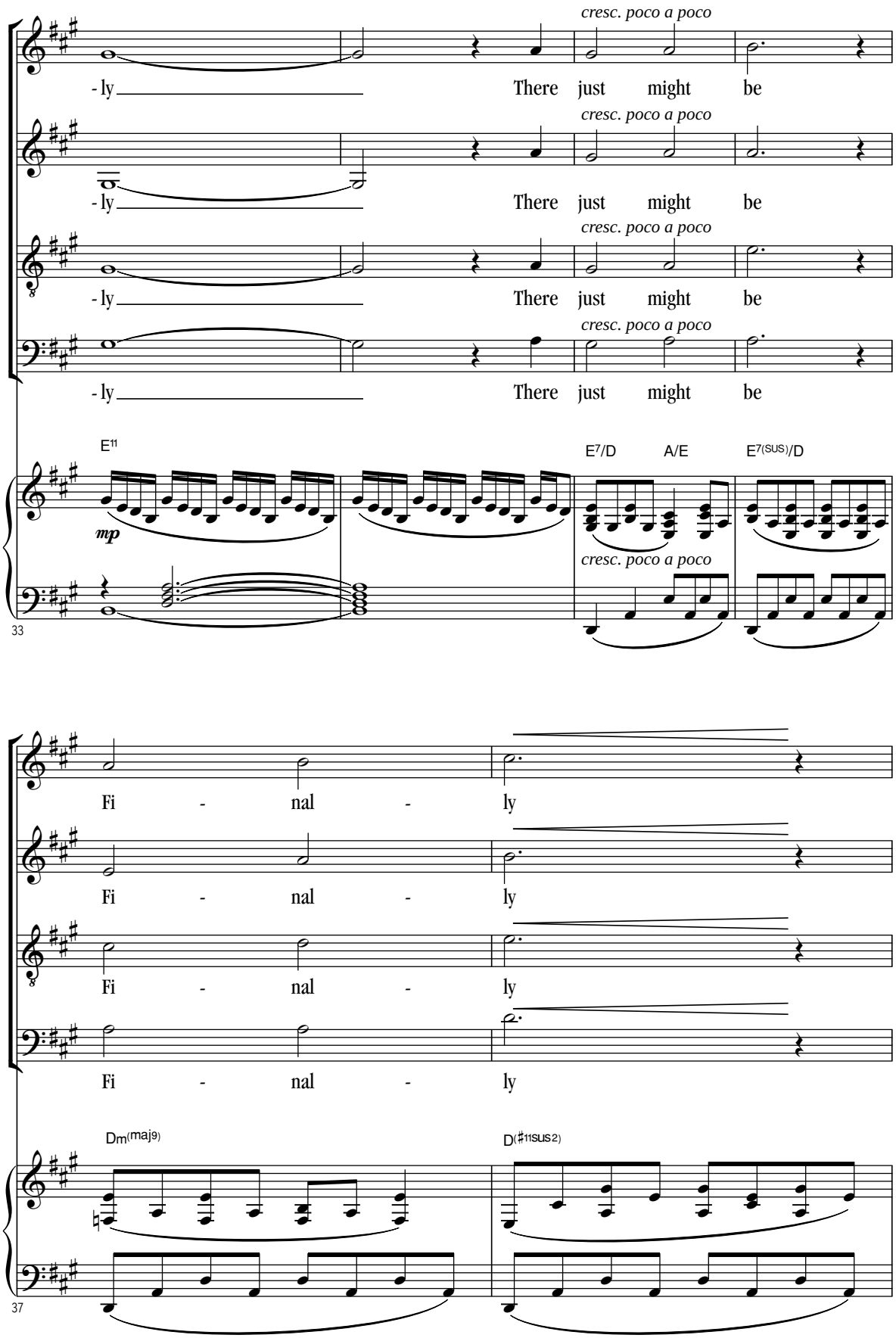
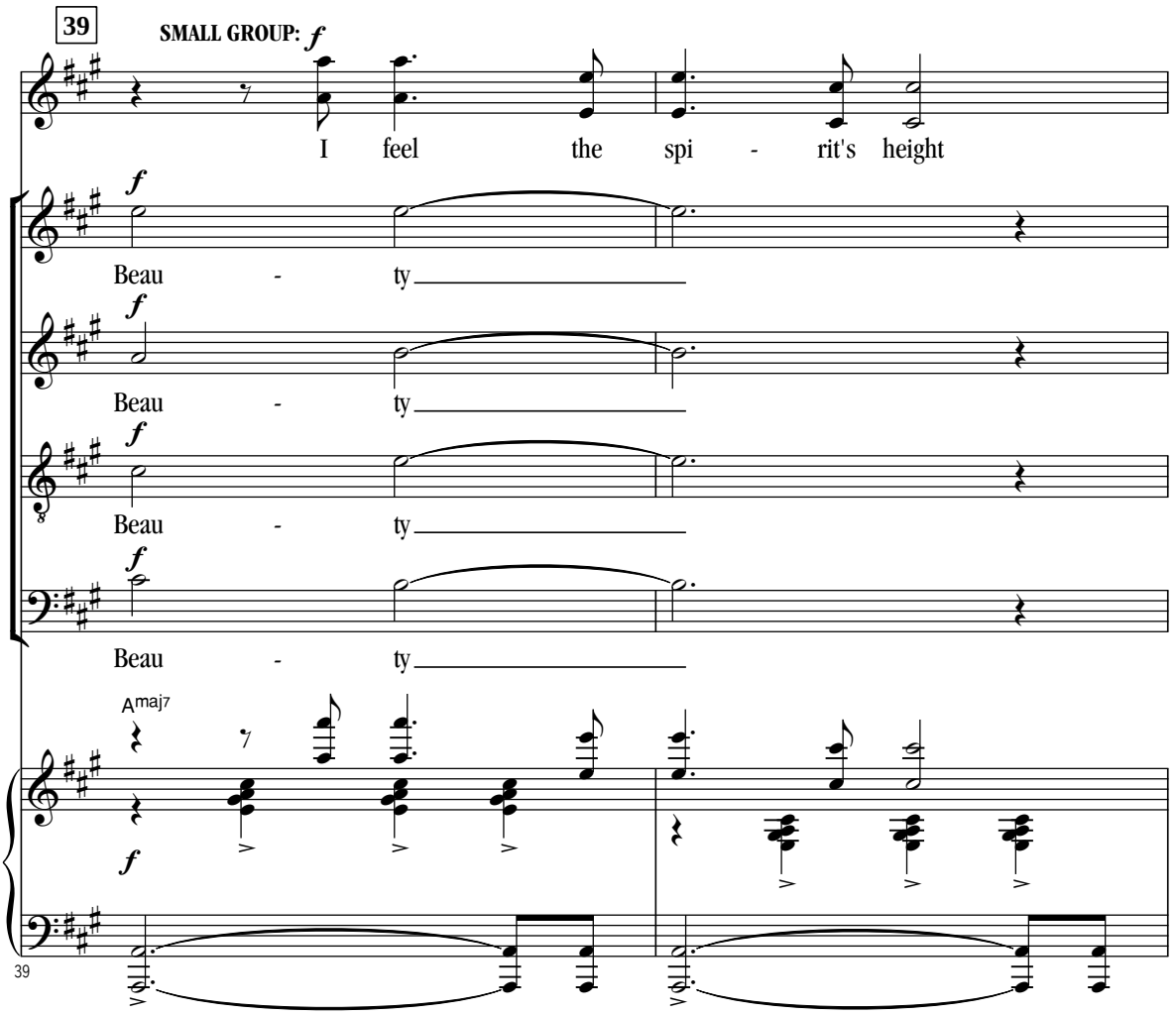
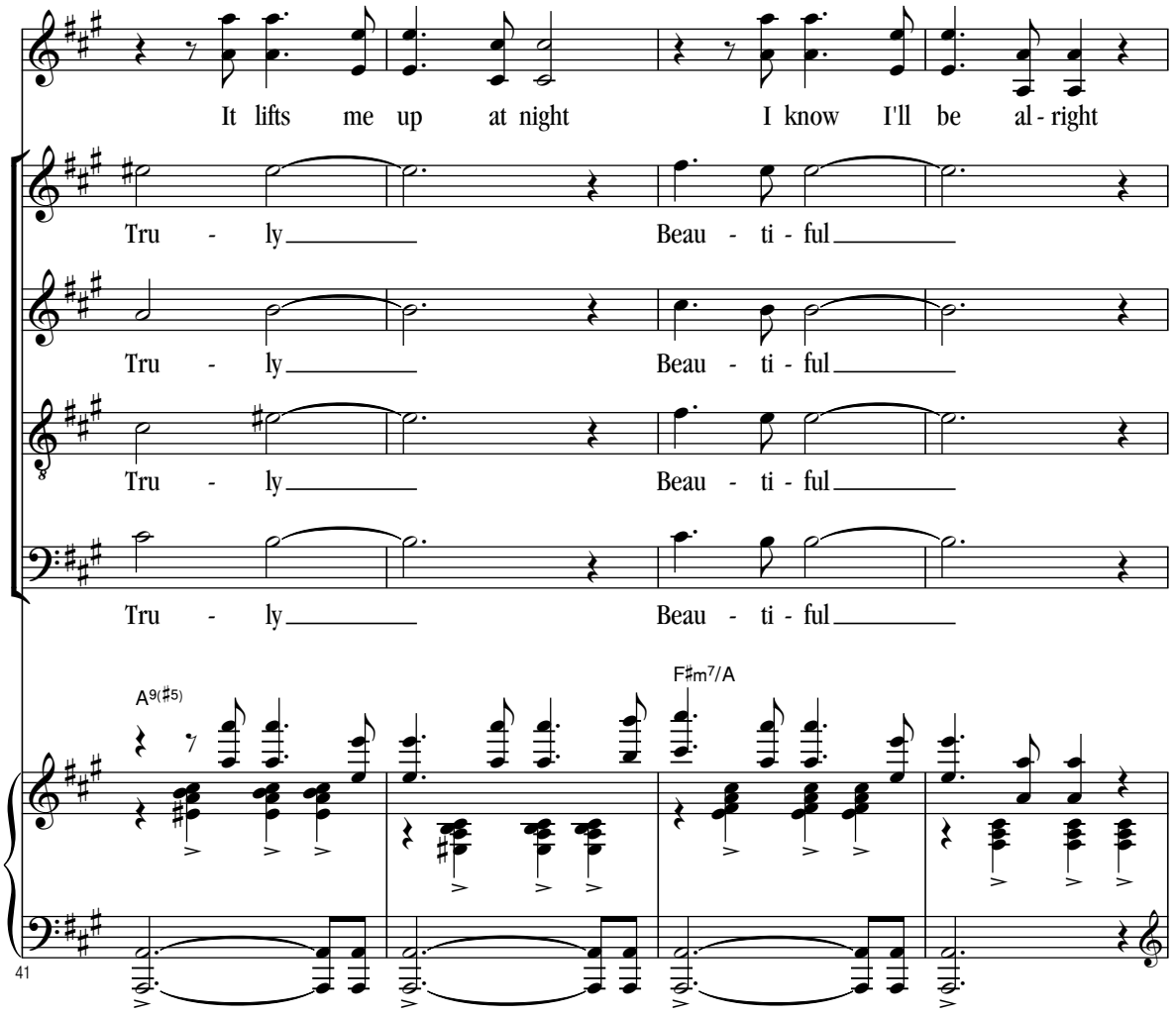

A(ADD4)/C♯ D5
A(ADD4)/C♯ D5
mp
mf
13
17
SOP/ALTO:
p
Time flows pa - tient - ly
TEN/BASS:
p
Time flows pa - tient - ly
Bm9/D
Bm9(add4)/D
p
17
Time sows seeds we ne - ver see
Time sows seeds we ne - ver see
C♯m/B
C♯m9/B
E9
21

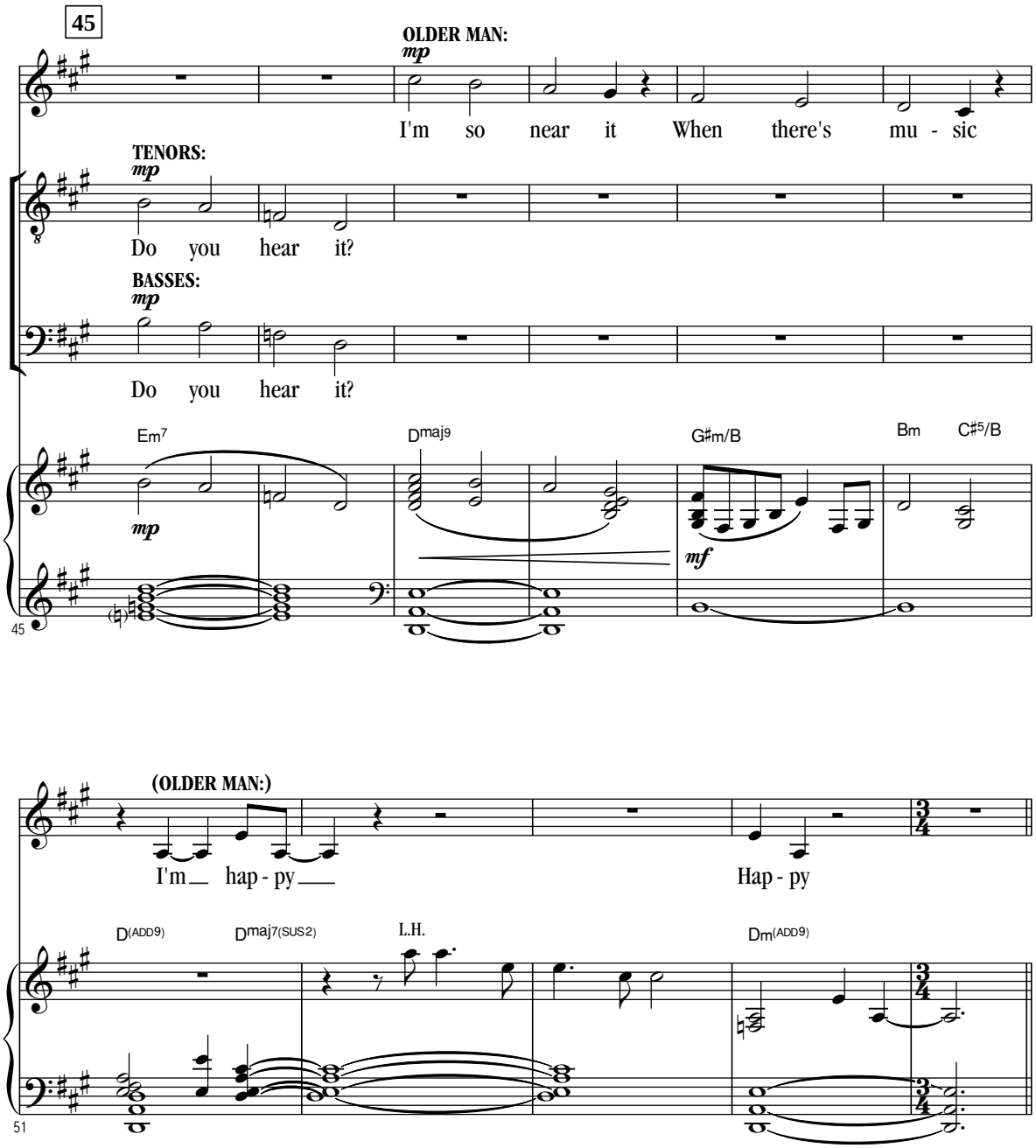

SOP:
mf
Time grows si - lent Time goes vio - lent -
ALTO:
mf
Time grows si - lent Time goes vio - lent -
TEN:
mf
Time grows si - lent Time goes vio - lent -
BASS:
mf
Time grows si - lent Time goes vio - lent -
Amaj9
C♯7/E♯
Amaj9(♯5)
mf
25


mp
-ly But see May be qui - et -
mp
-ly But see May be qui - et -
mp
-ly But see May be qui - et -
mp
-ly But see May be qui - et -
Gm(maj7)/F♯
/E
G6/9(♯11)
Dmaj9
29


cresc. poco a poco
- ly There just might be
E11
mp
E7/D
A/E
E7(SUS)/D
33
Fi - nal - ly
Dm(maj9)
D(♯11sus2)
37


39
SMALL GROUP: f
I feel the spi - rit's height
f
Beau - ty
f
Beau - ty
f
Beau - ty
f
Beau - ty
Amaj7
f
39


It lifts me up at night I know I'll be al - right
Tru - ly Beau - ti - ful
Tru - ly Beau - ti - ful
Tru - ly Beau - ti - ful
Tru - ly Beau - ti - ful
A9(♯5)
F♯m7/A
41


45
OLDER MAN:
mp
I'm so near it When there's mu - sic
TENORS:
mp
Do you hear it?
BASSES:
mp
Do you hear it?
Em7
Dmaj9
G♯m/B
Bm
C♯5/B
mp
mf
45
(OLDER MAN:)
I'm hap - py
Hap - py
D(ADD9)
Dmaj7(SUS2)
L.H.
Dm(ADD9)
51

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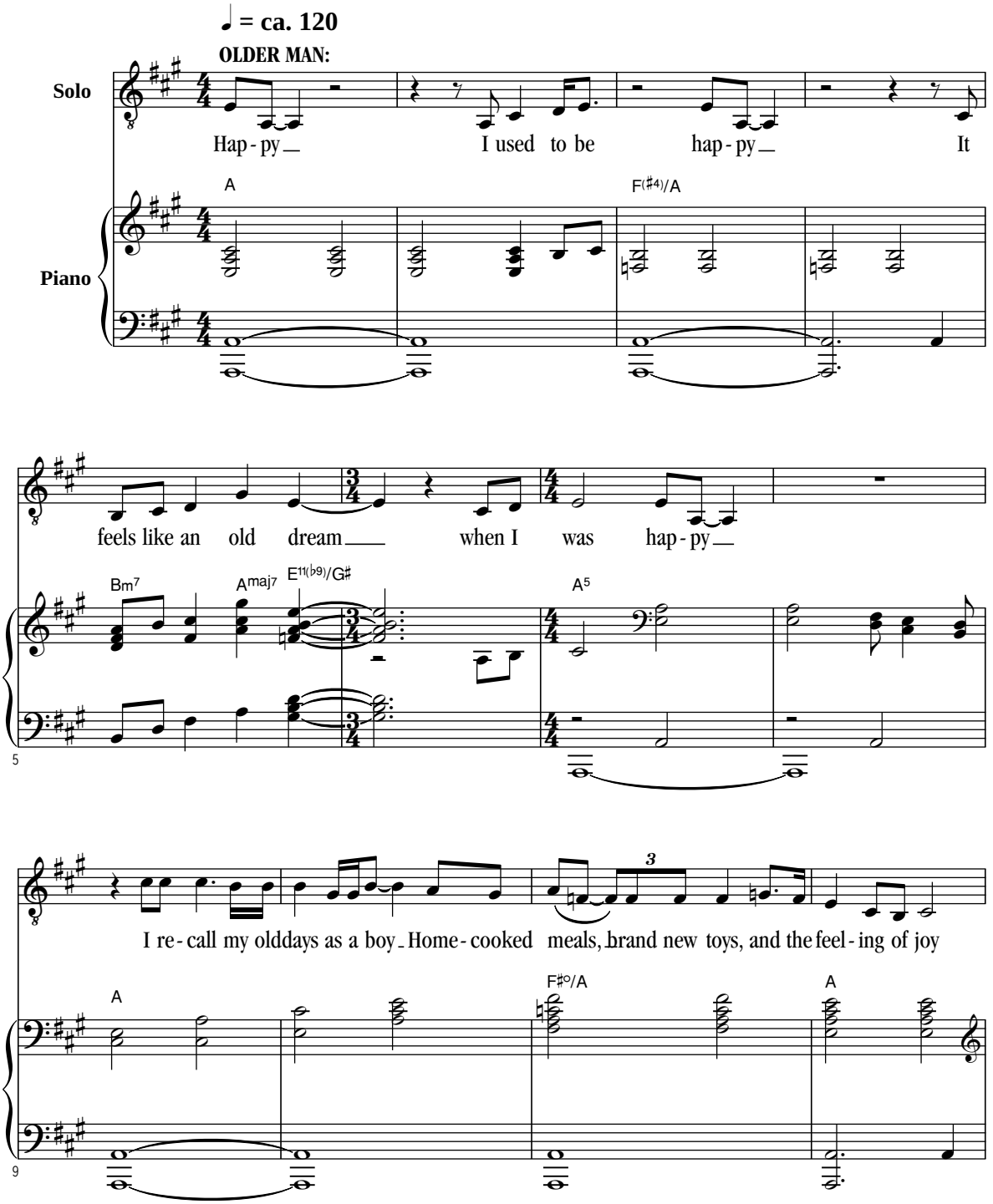
SHELTER ME

2. HAPPY

(Older Man, Soprano Soloist, Small Ensemble, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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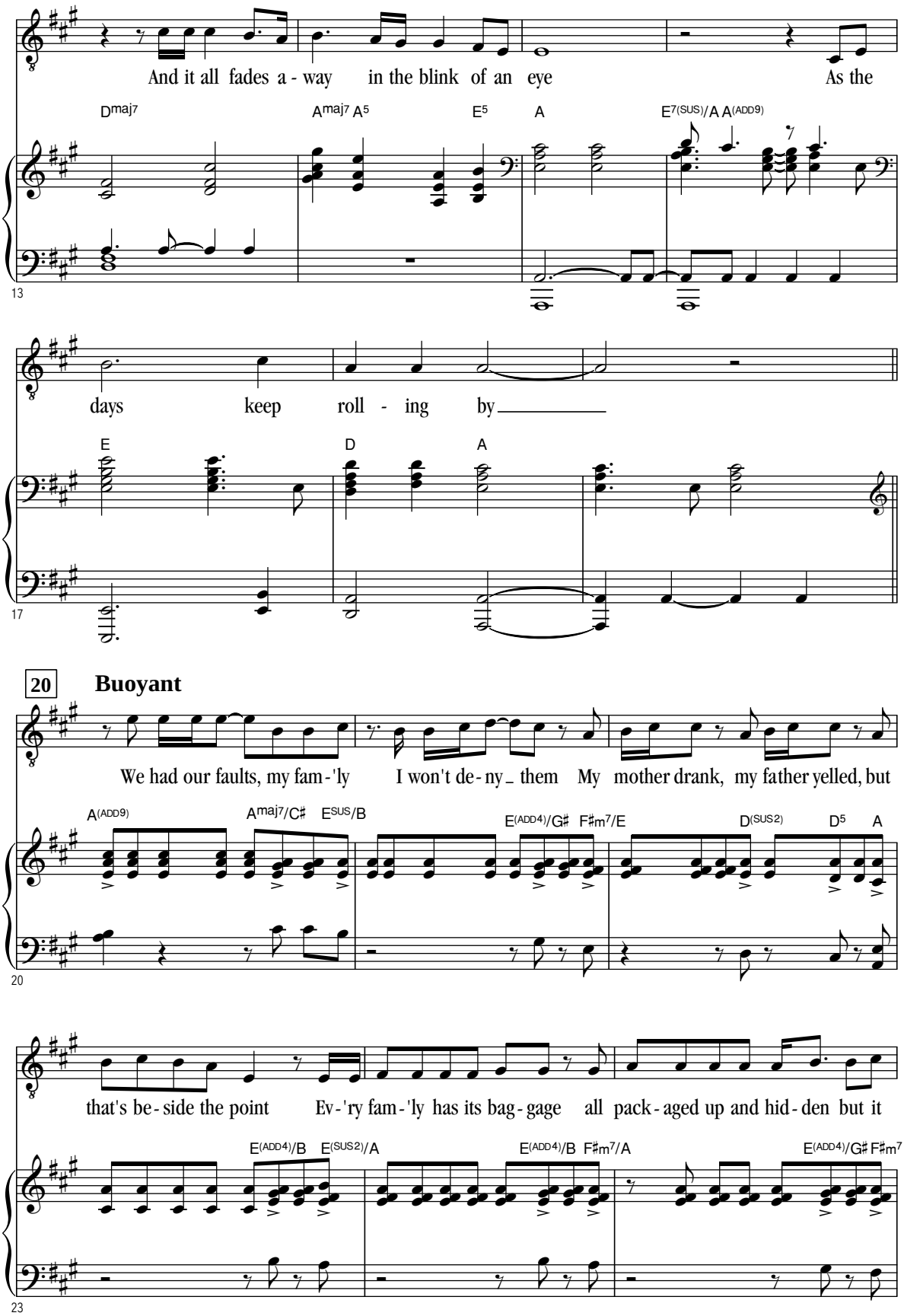
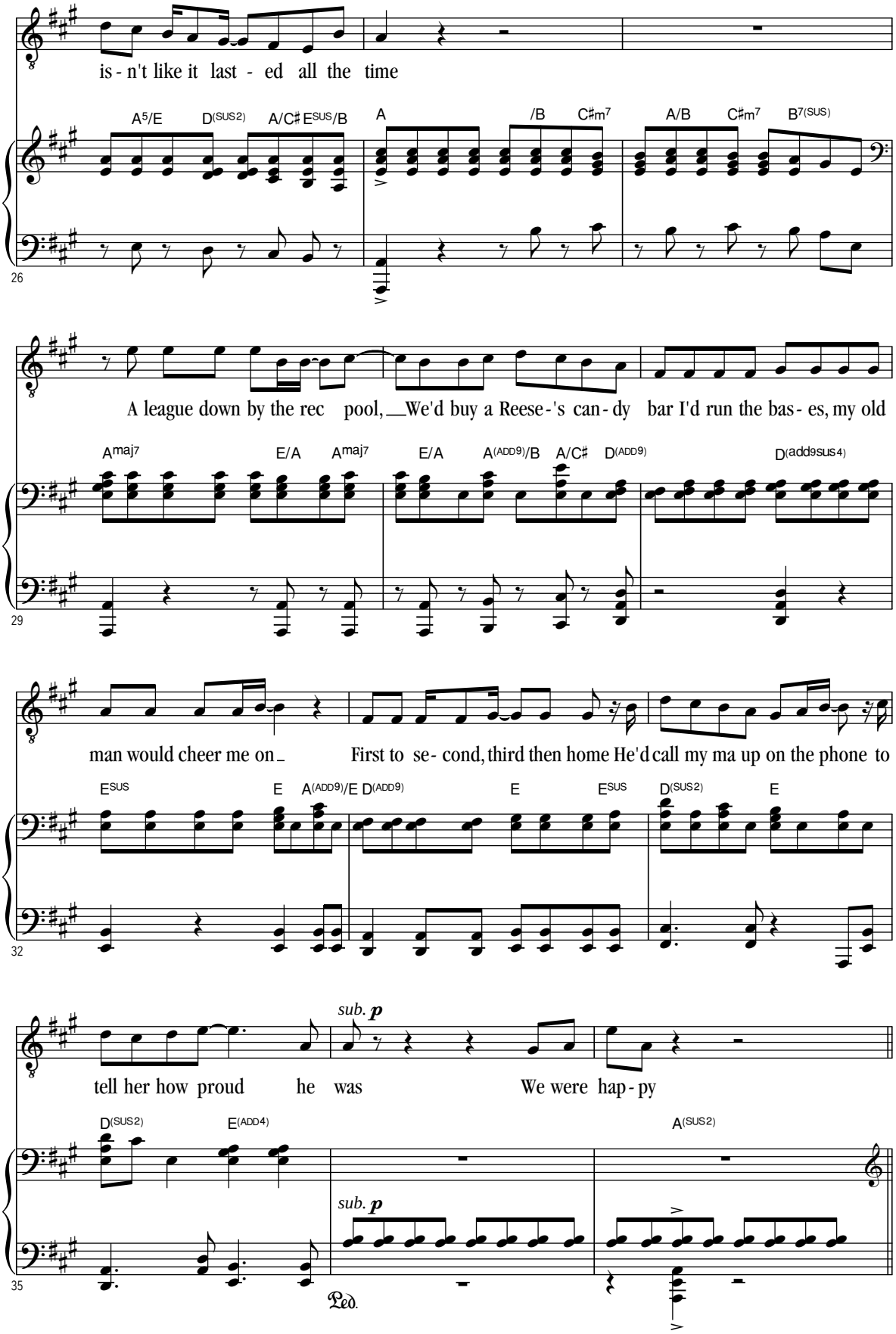
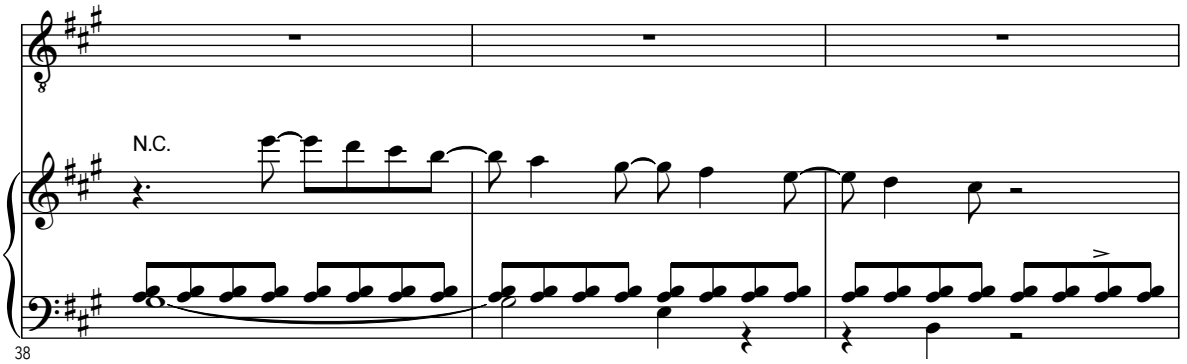

And it all fades a - way in the blink of an eye As the
Dmaj7 Amaj7 A5 E5 A E7(SUS)/A A(ADD9)
13
days keep roll - ing by
E D A
17
20 Buoyant
We had our faults, my fam - 'ly I won't de - ny them My mother drank, my father yelled, but
A(ADD9) Amaj7/C♯ ESUS/B E(ADD4)/G♯ F♯m7/E D(SUS2) D5 A
20
that's be - side the point Ev - 'ry fam - 'ly has its bag - gage all pack - aged up and hid - den but it
E(ADD4)/B E(SUS2)/A E(ADD4)/B F♯m7/A E(ADD4)/G♯ F♯m7
23

2. HAPPY

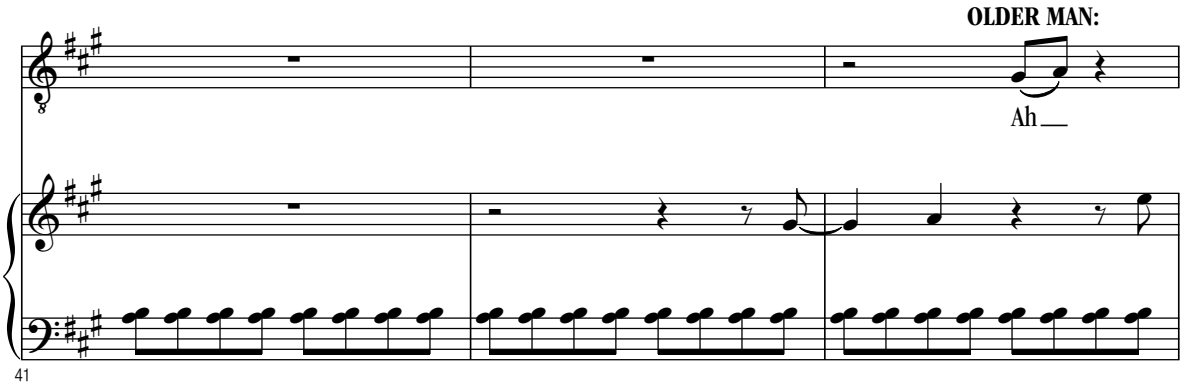
OLDER MAN: *Like I remember baseball practice with my Pop...*



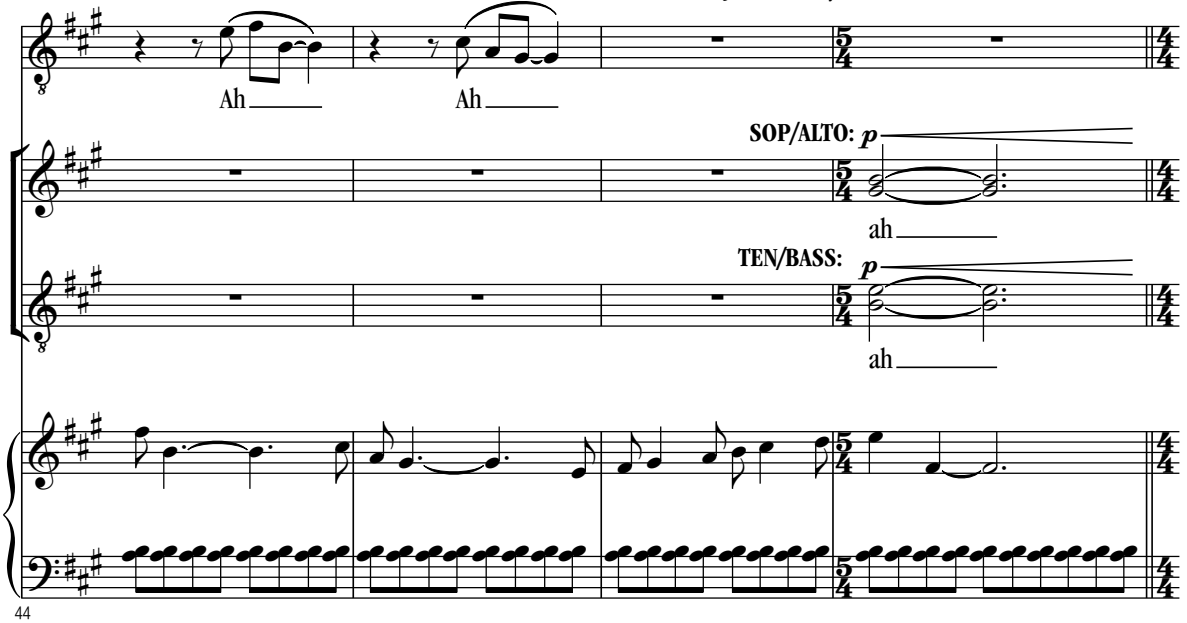
OLDER MAN: *Hard to believe it now you look at me. Right?*

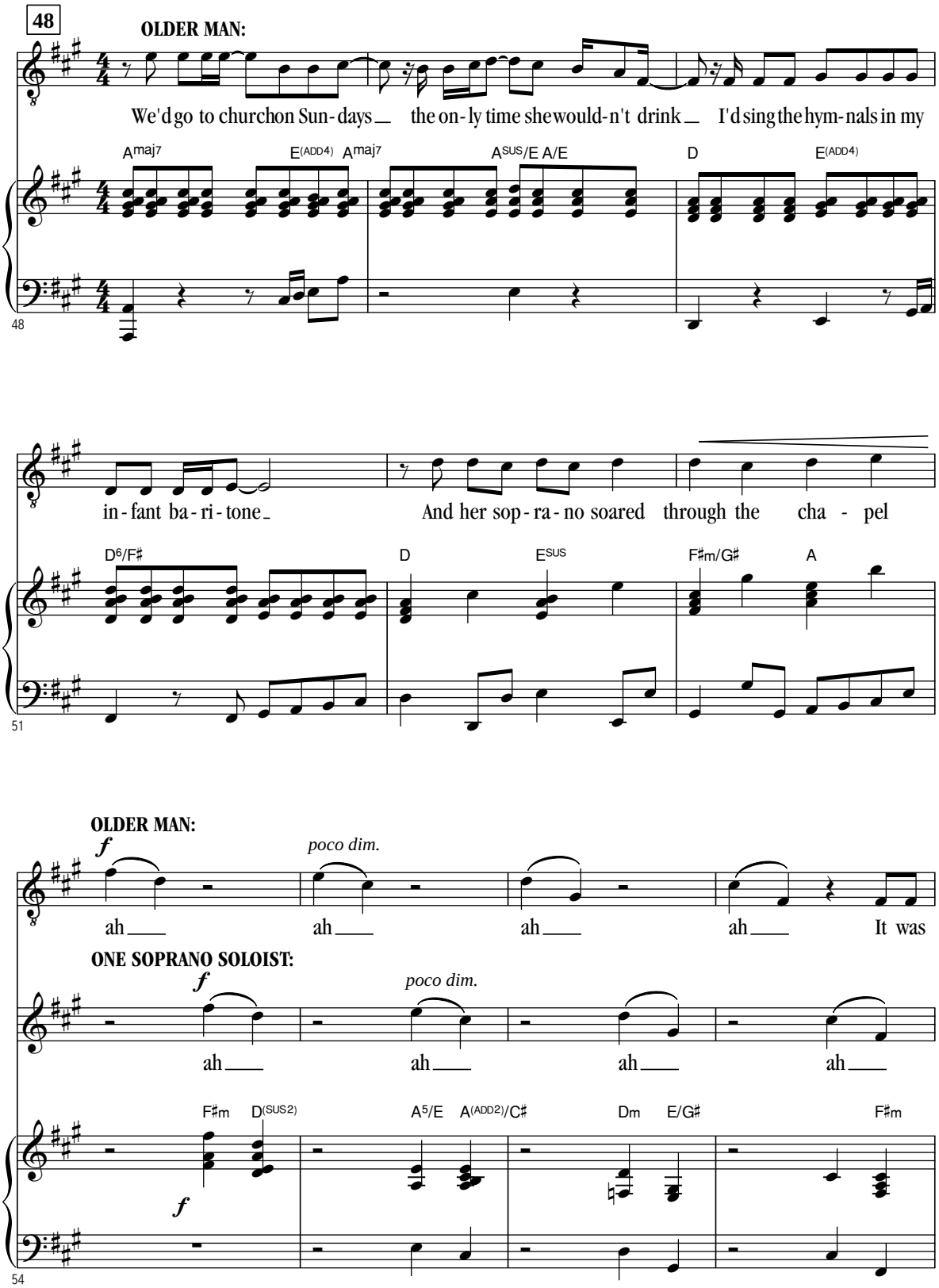


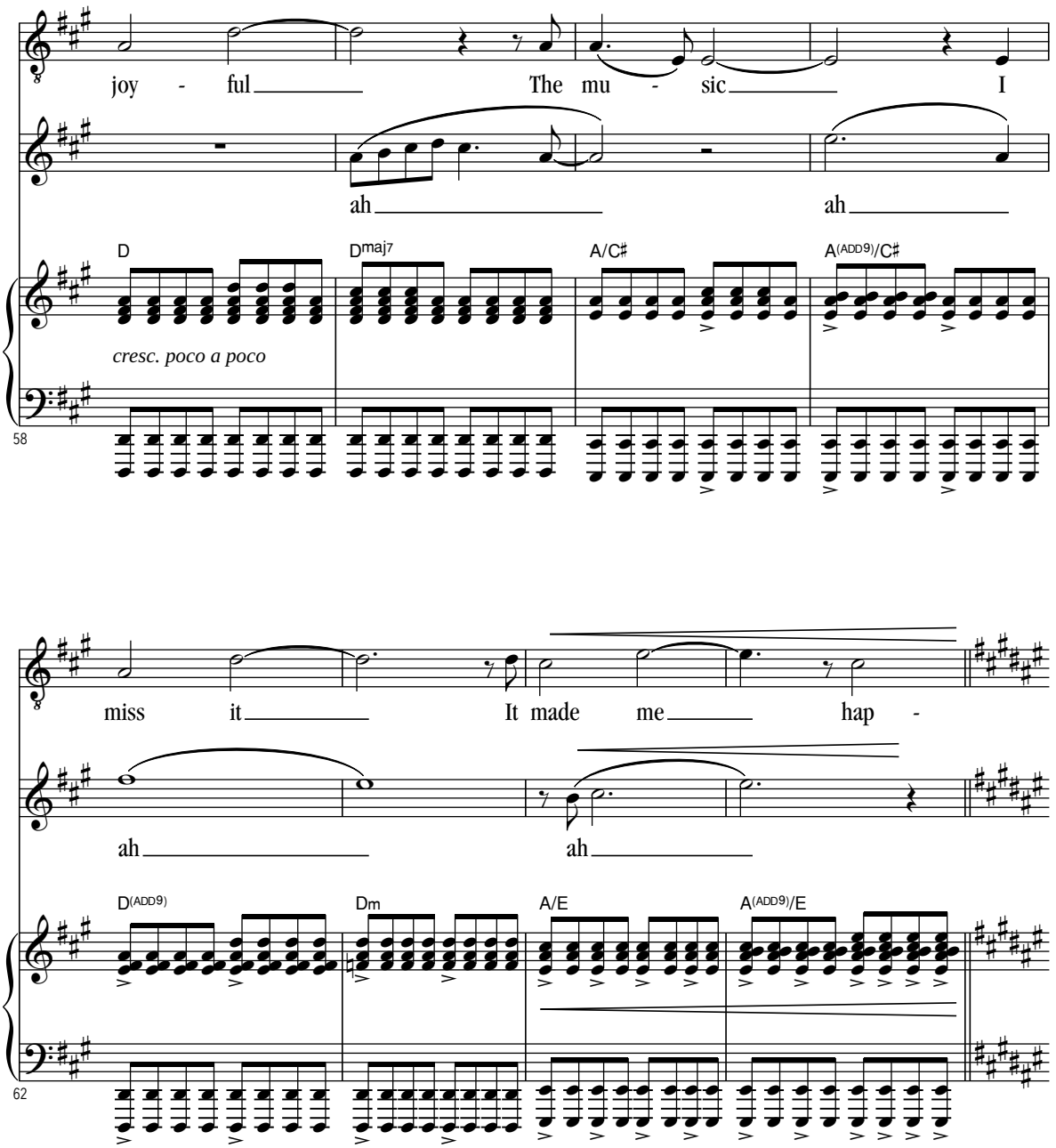
OLDER MAN: *And I remember my mother had the most beautiful voice in the entire world.*

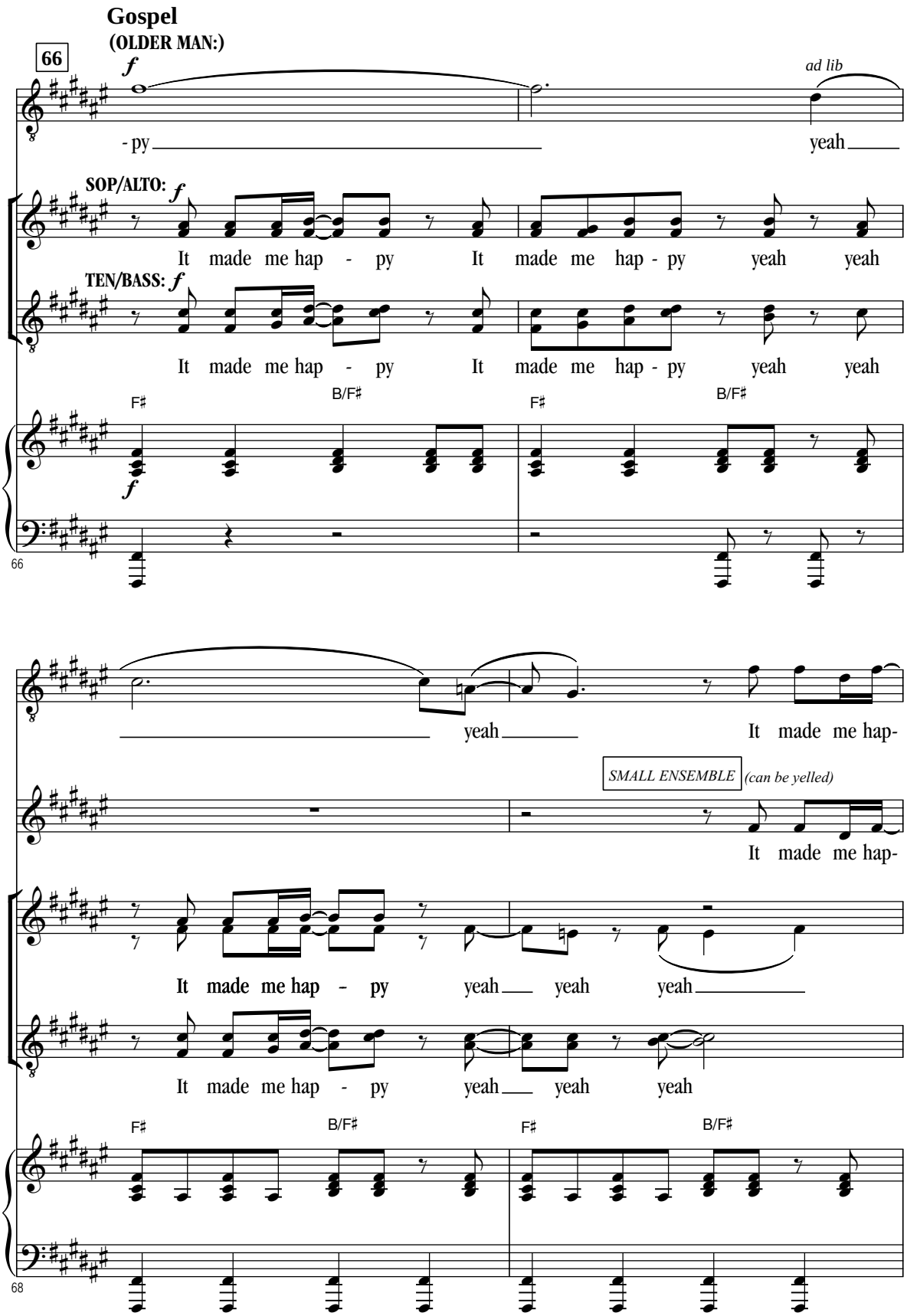


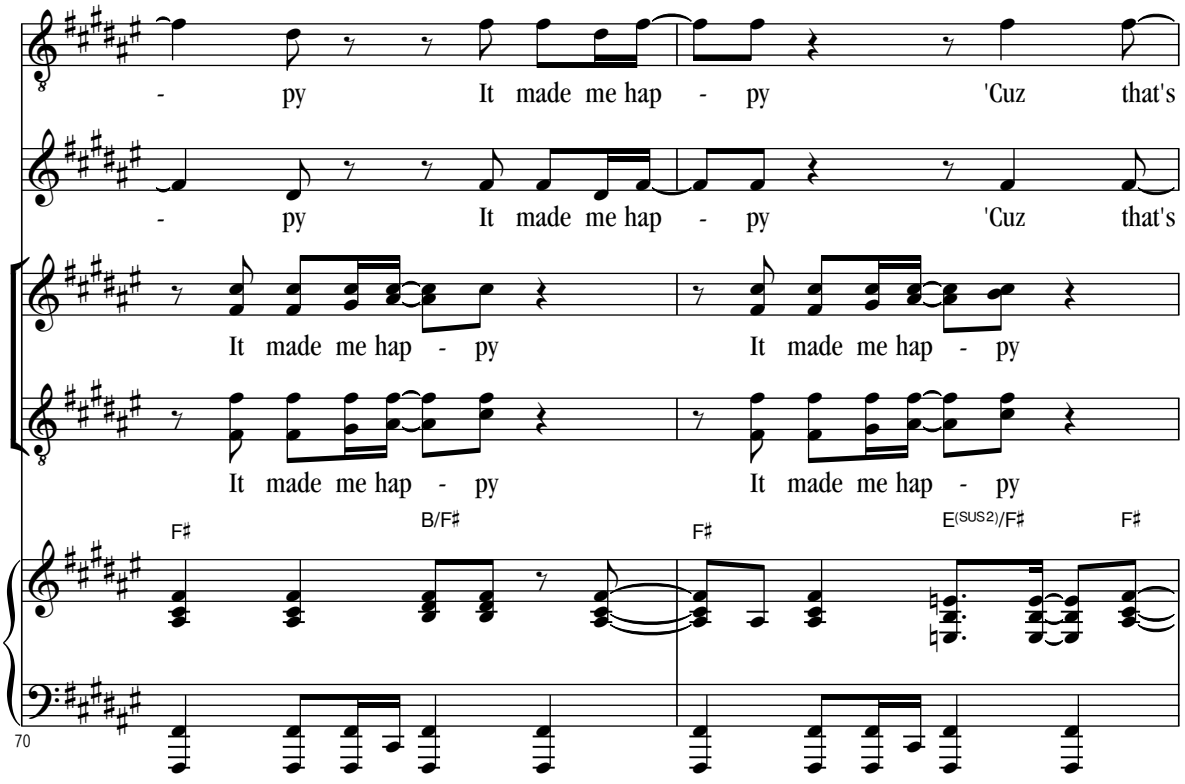
OLDER MAN: *When she sang*
it sounded like Jesus in my ear.

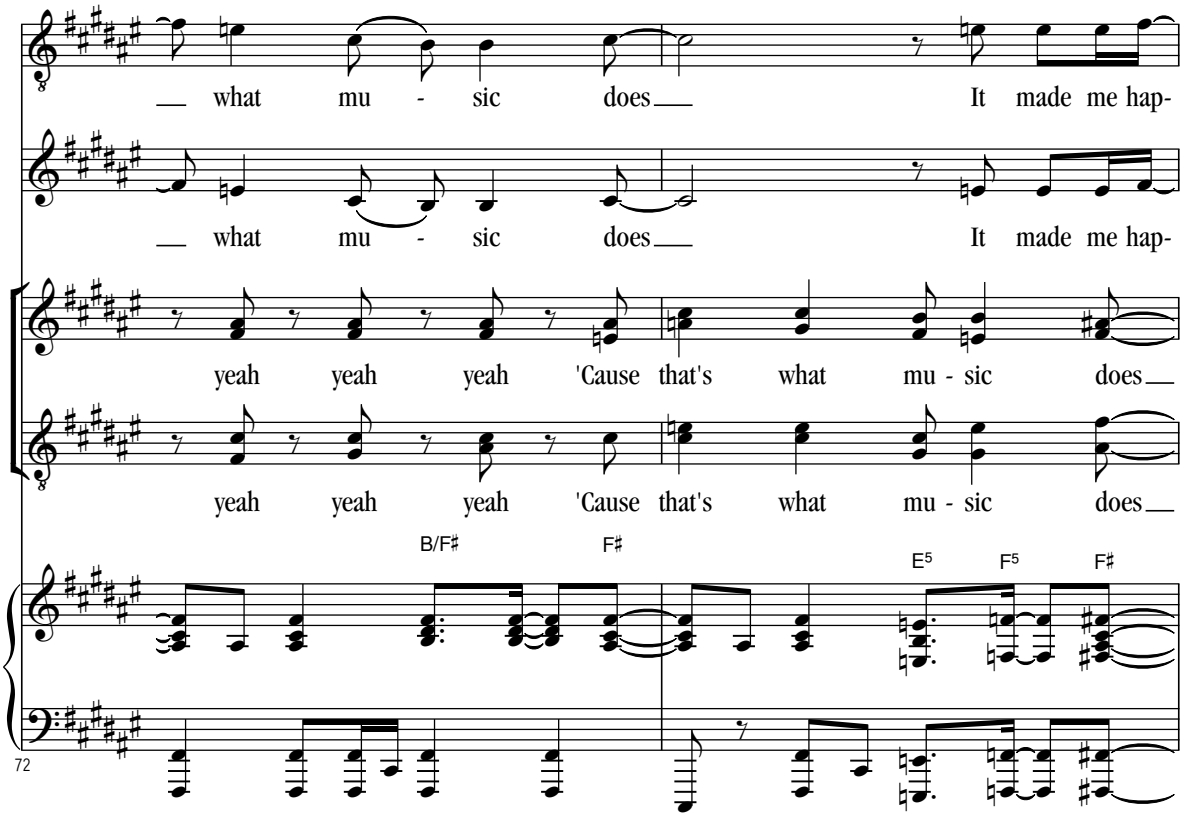


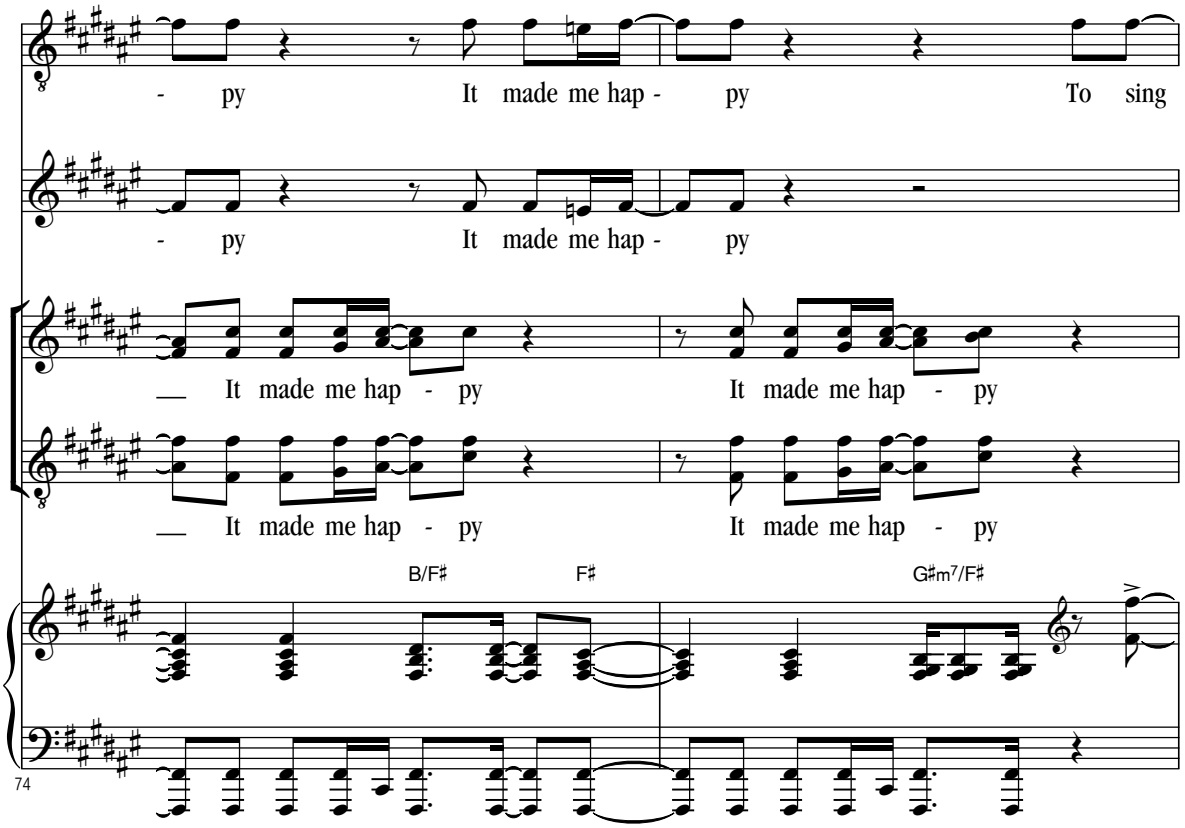

48
OLDER MAN:
We'd go to churchon Sun-days the on-ly time shewould-n't drink I'd singthehym-nals in my
Amaj7 E(ADD4) Amaj7 ASUS/E A/E D E(ADD4)
48
in-fant ba-ri-tone And her sop-ra-no soared through the cha - pel
D6/F# D ESUS F♯m/G♯ A
51
OLDER MAN:
f
poco dim.
ah ah ah ah It was
ONE SOPRANO SOLOIST:
f
poco dim.
ah ah ah ah
F♯m D(SUS2) A5/E A(ADD2)/C♯ Dm E/G♯ F♯m
f
54

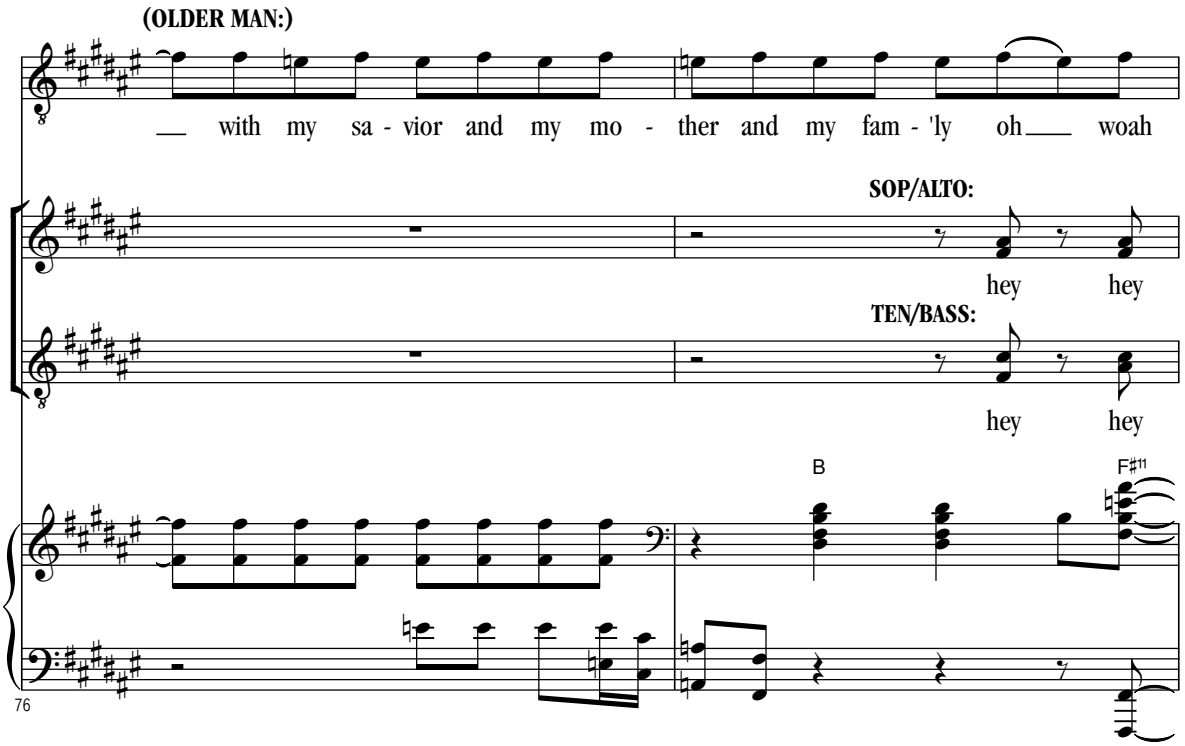

joy - ful
The mu - sic
I
ah
ah
D
Dmaj7
A/C♯
A(ADD9)/C♯
cresc. poco a poco
58
miss it
It made me
hap -
ah
ah
D(ADD9)
Dm
A/E
A(ADD9)/E
62

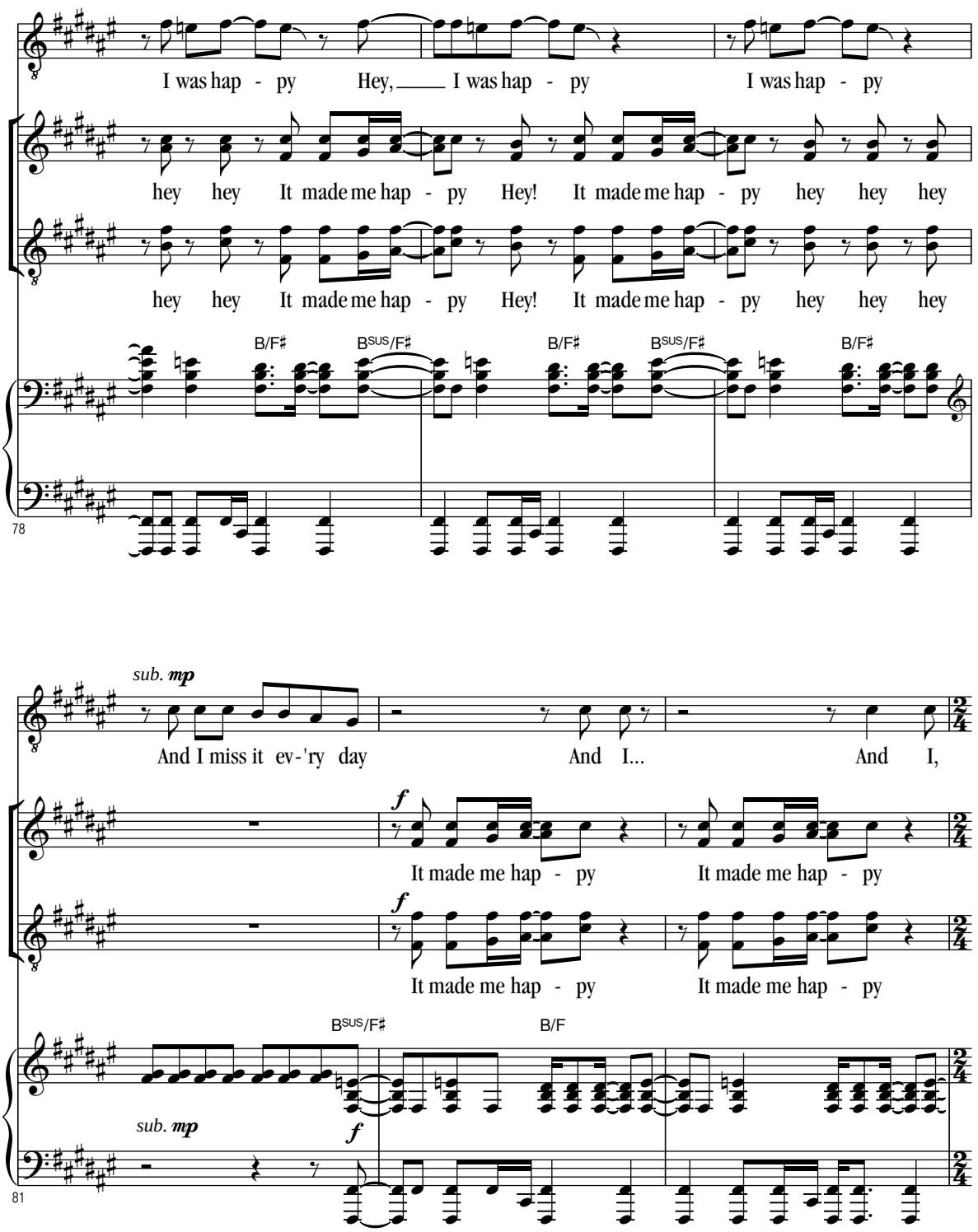

Gospel
(OLDER MAN:)
66
f
- py
ad lib
yeah
SOP/ALTO: f
It made me hap - py It made me hap - py yeah yeah
TEN/BASS: f
It made me hap - py It made me hap - py yeah yeah
F♯ B/F♯ F♯ B/F♯
f
66
yeah
It made me hap-
SMALL ENSEMBLE
(can be yelled)
It made me hap-
It made me hap - py yeah yeah yeah
It made me hap - py yeah yeah yeah
F♯ B/F♯ F♯ B/F♯
68

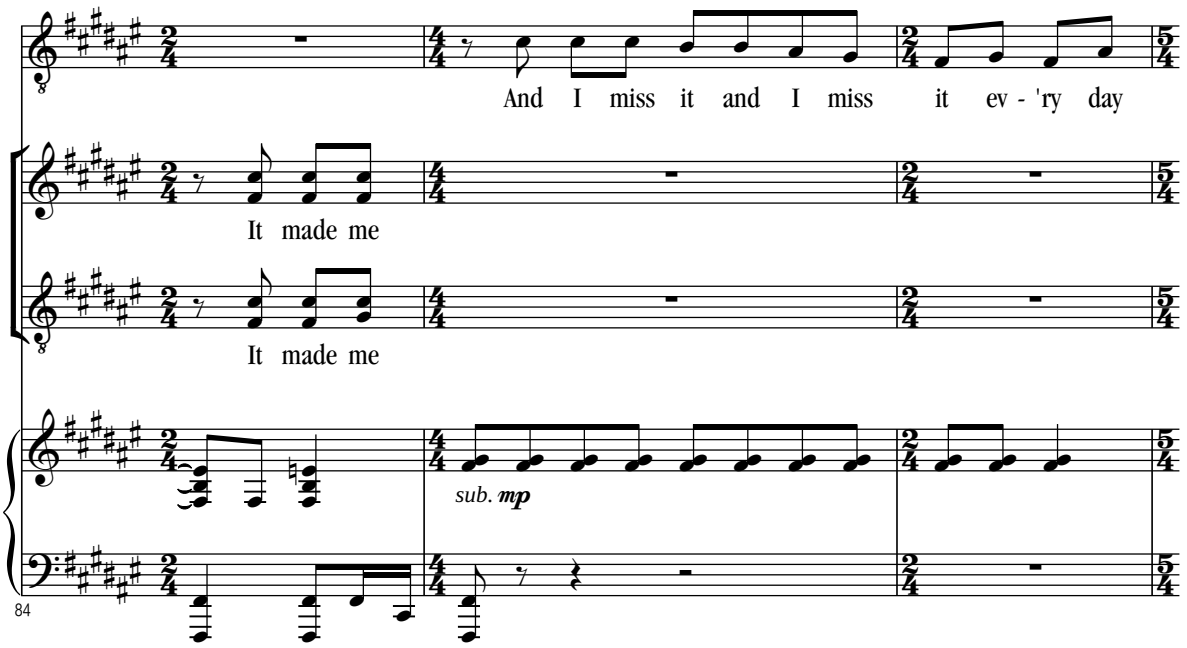

- py It made me hap - py 'Cuz that's
- py It made me hap - py 'Cuz that's
It made me hap - py It made me hap - py
It made me hap - py It made me hap - py
F♯ B/F♯ F♯ E(SUS2)/F♯ F♯
70

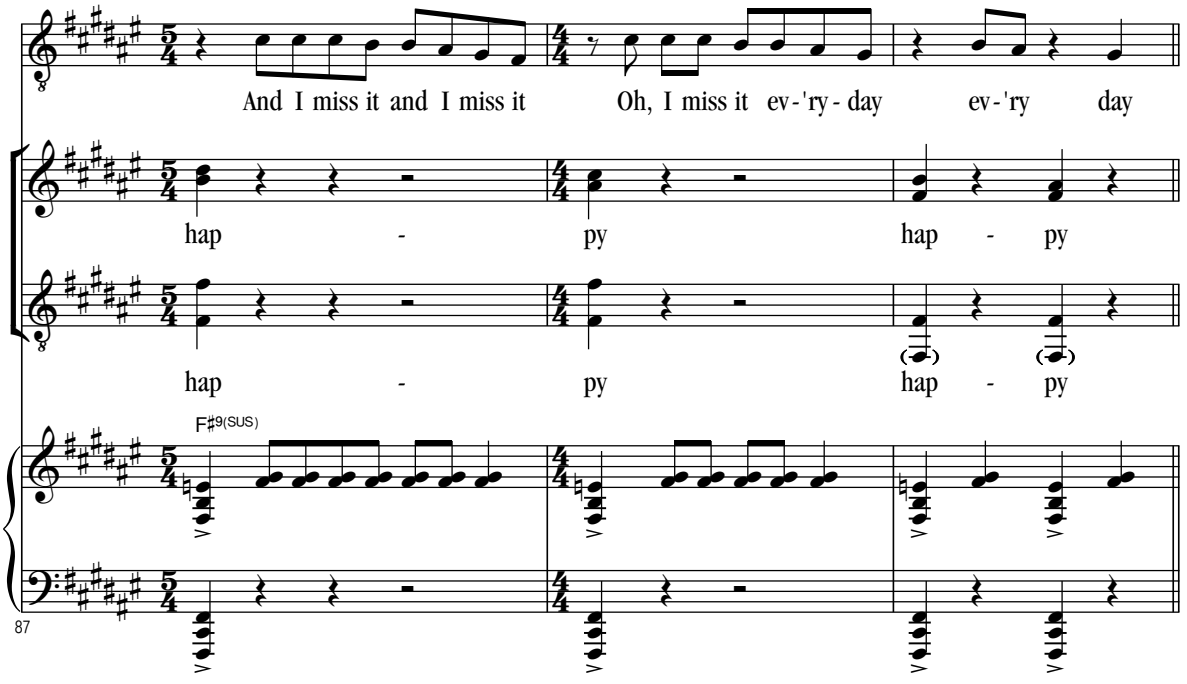

what mu - sic does It made me hap-
what mu - sic does It made me hap-
yeah yeah yeah 'Cause that's what mu - sic does
yeah yeah yeah 'Cause that's what mu - sic does
B/F♯ F♯ E5 F5 F♯
72


- py It made me hap - py To sing
- py It made me hap - py
__ It made me hap - py It made me hap - py
__ It made me hap - py It made me hap - py
B/F♯
F♯
G♯m7/F♯
74


(OLDER MAN:)
__ with my sa - vior and my mo - ther and my fam - 'ly oh__ woah
SOP/ALTO:
hey hey
TEN/BASS:
hey hey
B
F♯11
76


I was hap - py Hey, I was hap - py I was hap - py
hey hey It made me hap - py Hey! It made me hap - py hey hey hey
hey hey It made me hap - py Hey! It made me hap - py hey hey hey
B/F♯ B^SUS/F♯ B/F♯ B^SUS/F♯ B/F♯
78
sub. mp
And I miss it ev-'ry day And I... And I,
f
It made me hap - py It made me hap - py
f
It made me hap - py It made me hap - py
B^SUS/F♯ B/F
sub. mp
f
81


And I miss it and I miss it ev - 'ry day
It made me
It made me
sub. mp
84

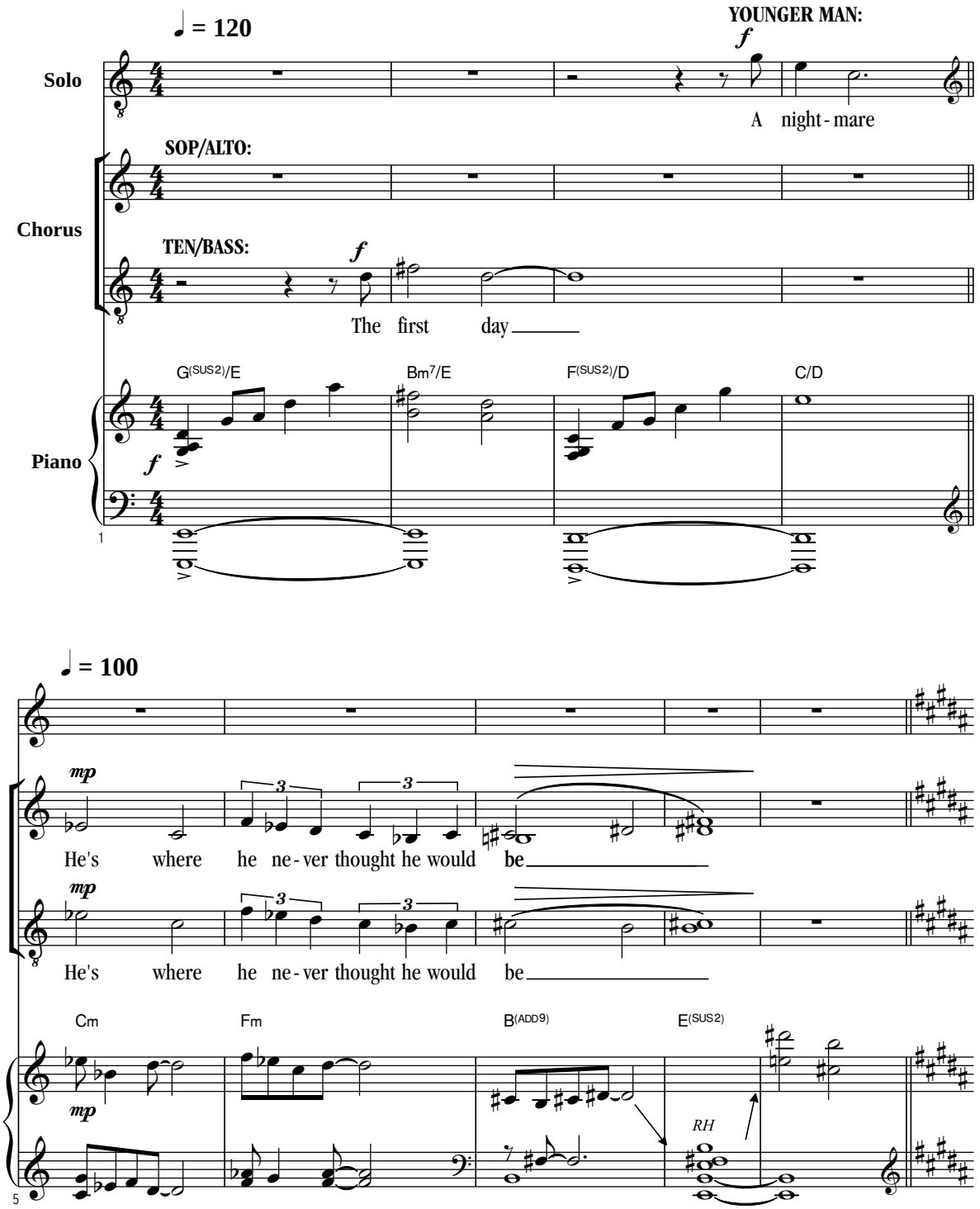

And I miss it and I miss it
Oh, I miss it ev - 'ry - day
ev - 'ry day
hap - py
hap - py
hap - py
hap - py
F♯9(SUS)
87

3. THE FIRST DAY (INTERLUDE)

(Younger Man, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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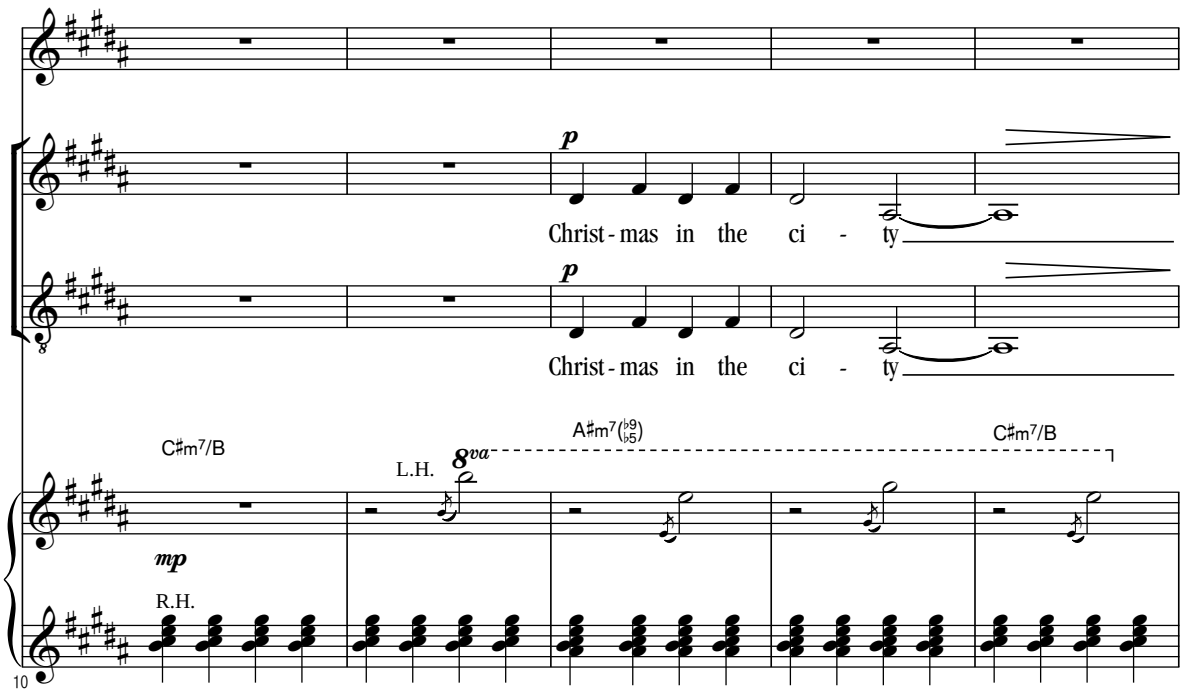
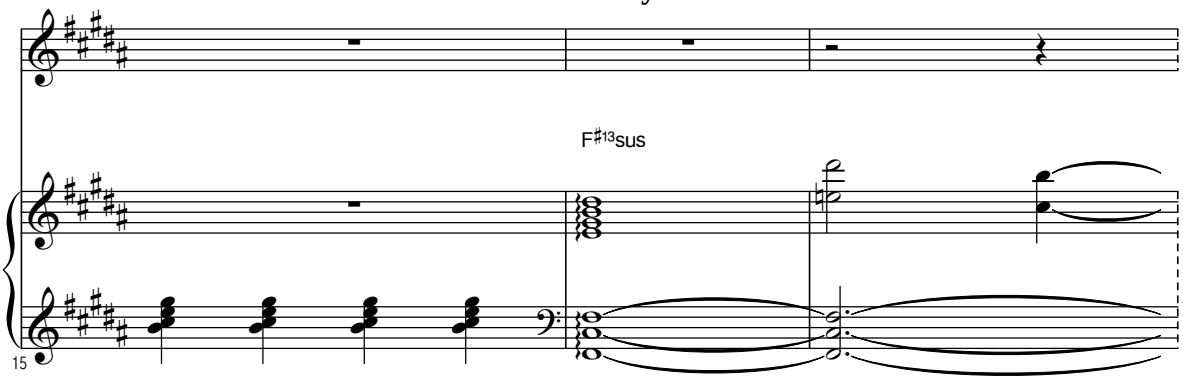


Freely



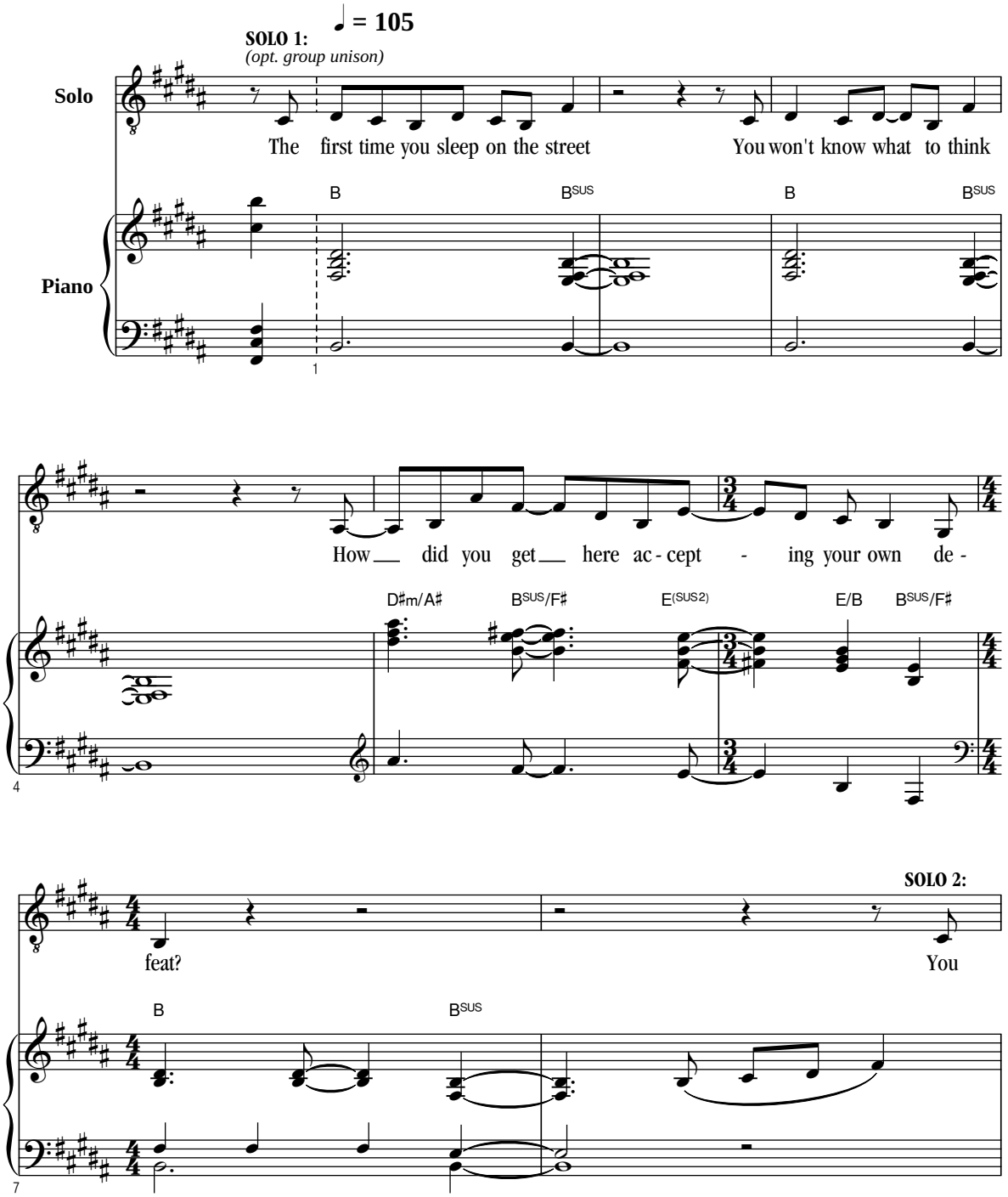
Segue as One

4. THE FIRST TIME YOU SLEEP ON THE STREET

(Soloists, Small Ensemble, Chorus, Younger Man)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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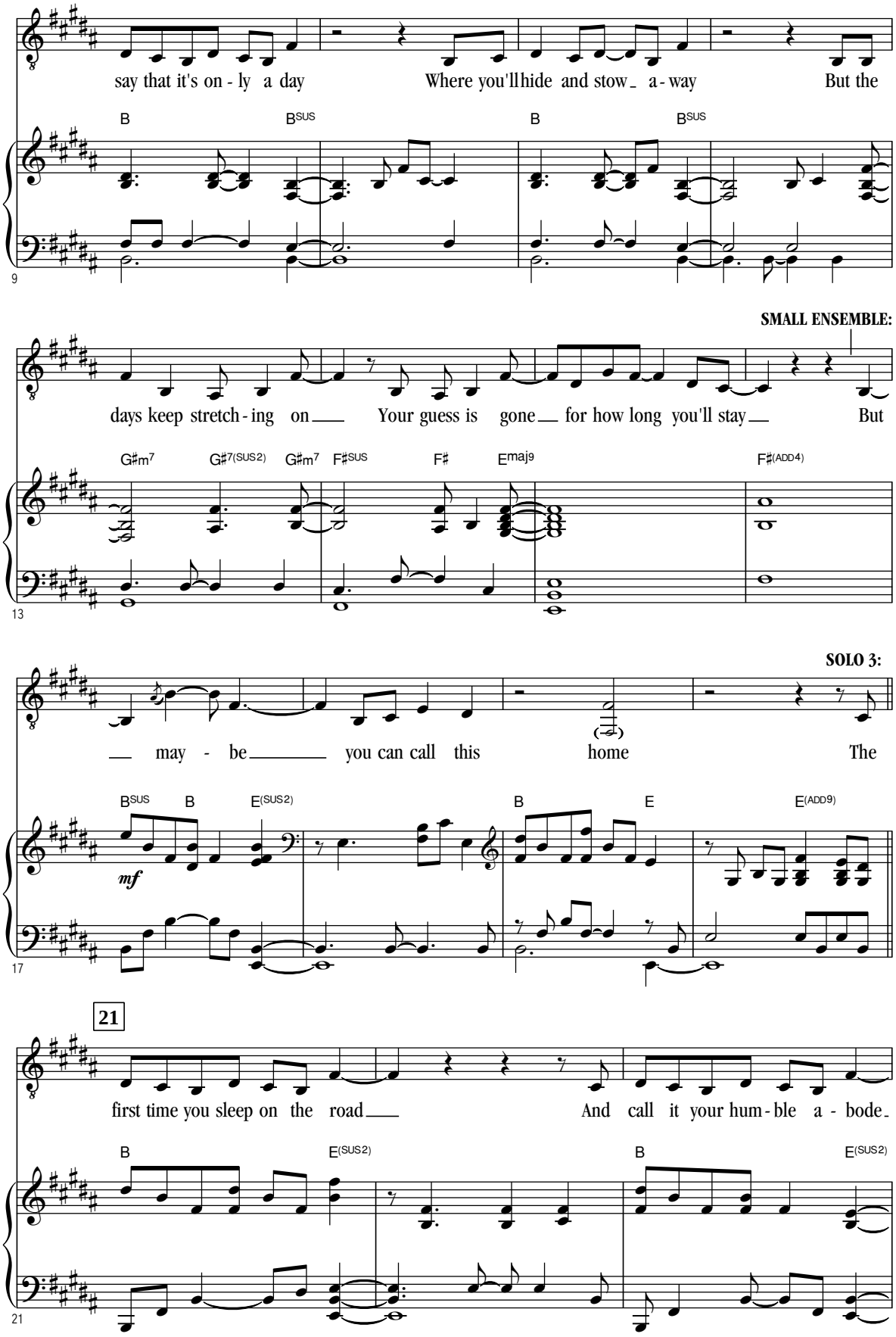
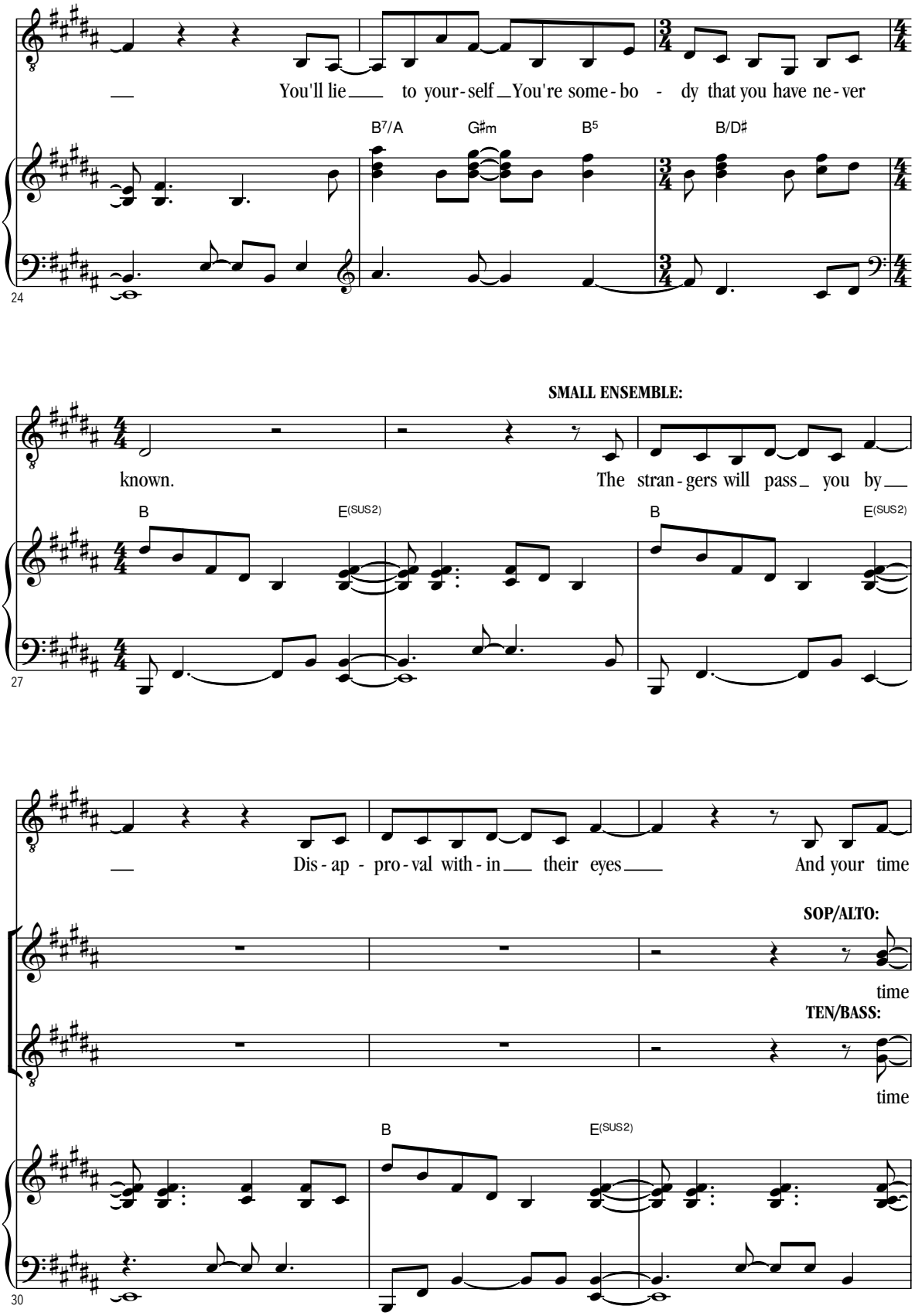
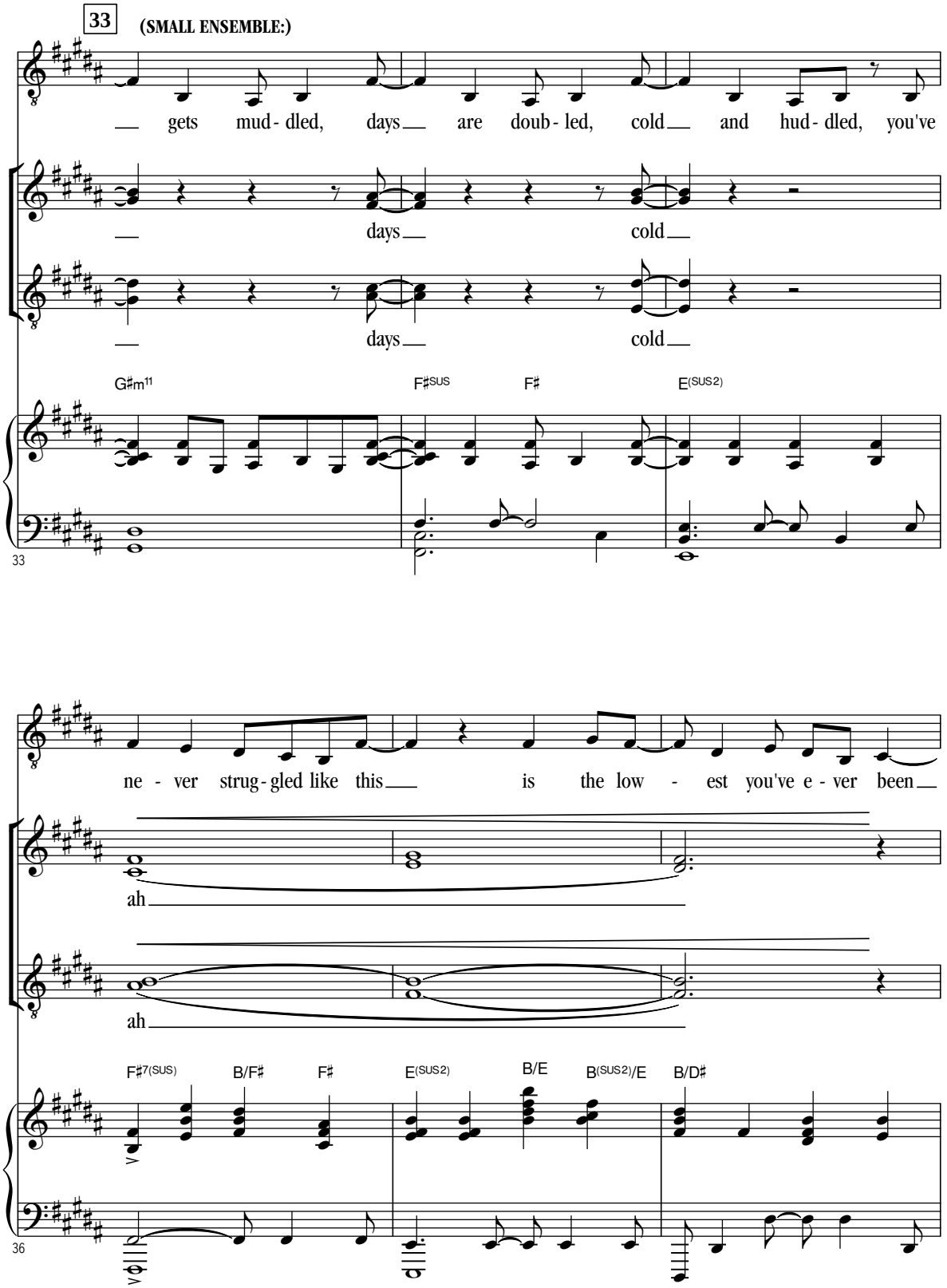
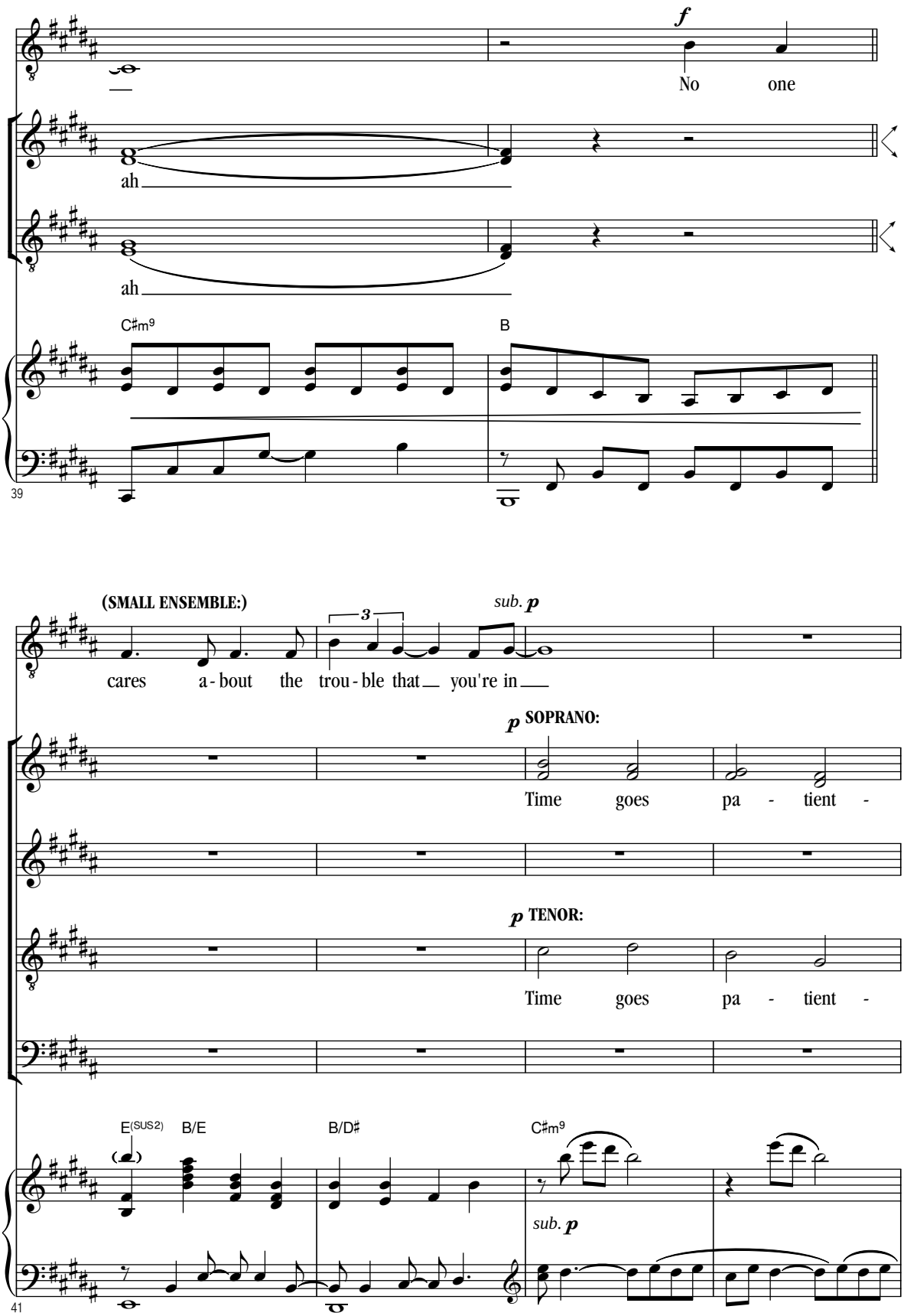
4. THE FIRST TIME YOU SLEEP ON THE STREET



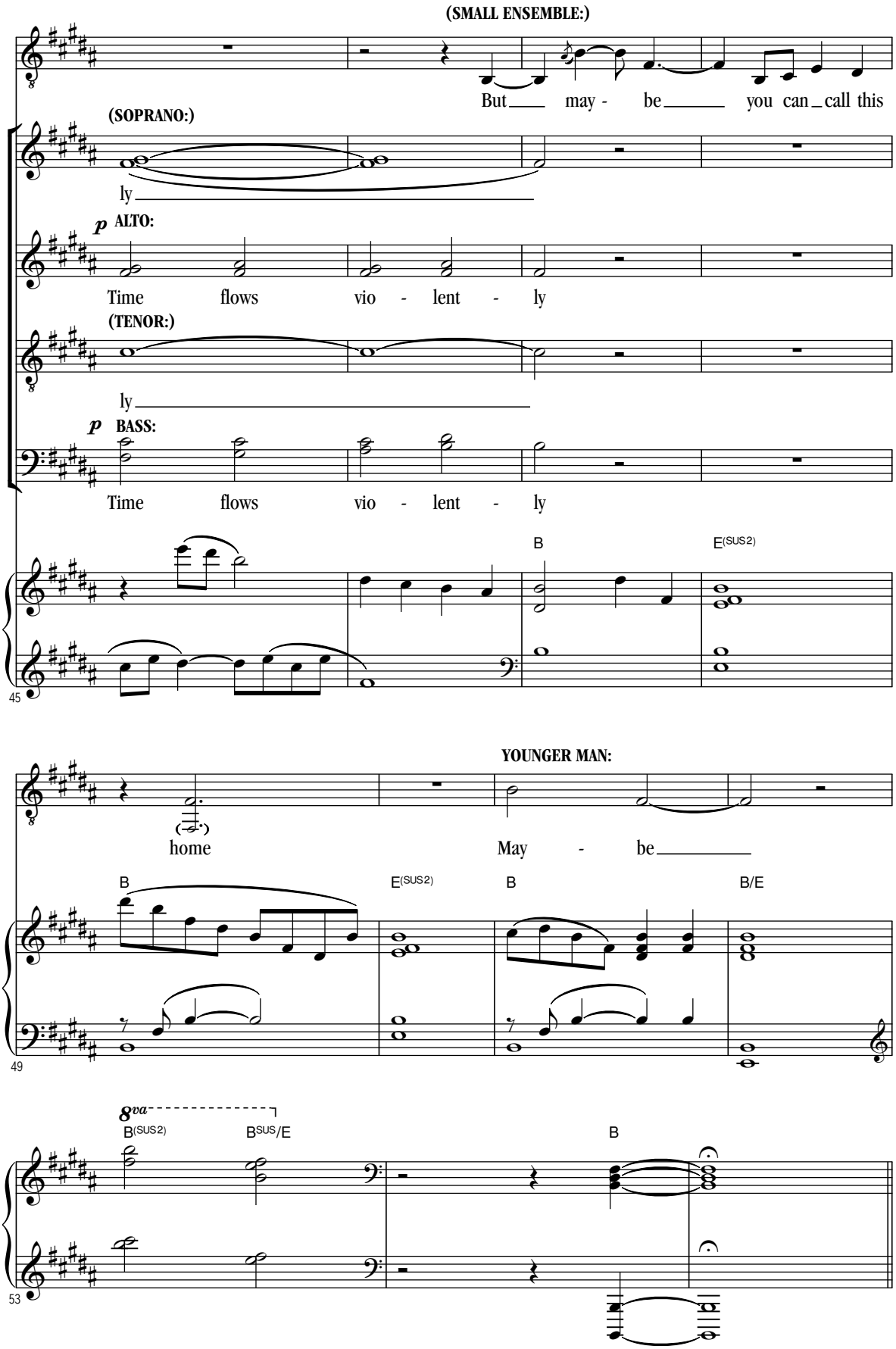

You'll lie to your-self You're some-bo - dy that you have ne-ver
B7/A
G♯m
B5
B/D♯
24
SMALL ENSEMBLE:
known.
The stran-gers will pass you by
B
E(SUS2)
B
E(SUS2)
27
Dis-ap - pro-val with-in their eyes
And your time
SOP/ALTO:
time
TEN/BASS:
time
B
E(SUS2)
30

4. THE FIRST TIME YOU SLEEP ON THE STREET




f
No one
ah
ah
C♯m9
B
39
(SMALL ENSEMBLE:)
3
sub. p
cares a - bout the trou - ble that you're in
p SOPRANO:
Time goes pa - tient -
p TENOR:
Time goes pa - tient -
E(SUS2)
B/E
B/D♯
C♯m9
sub. p
41

4. THE FIRST TIME YOU SLEEP ON THE STREET

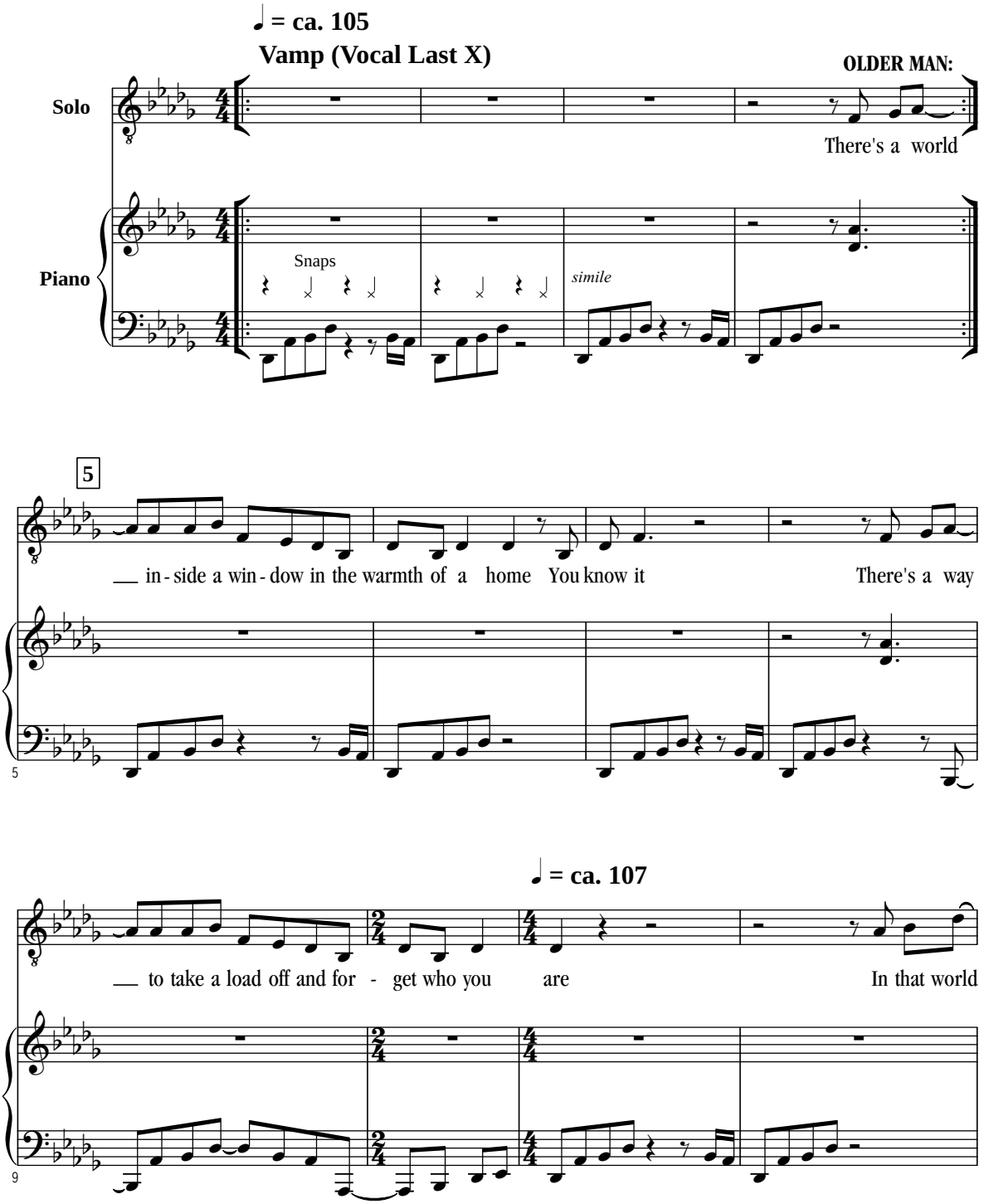


5. ON AND ON

(Older Man, Younger Man, Small Ensemble, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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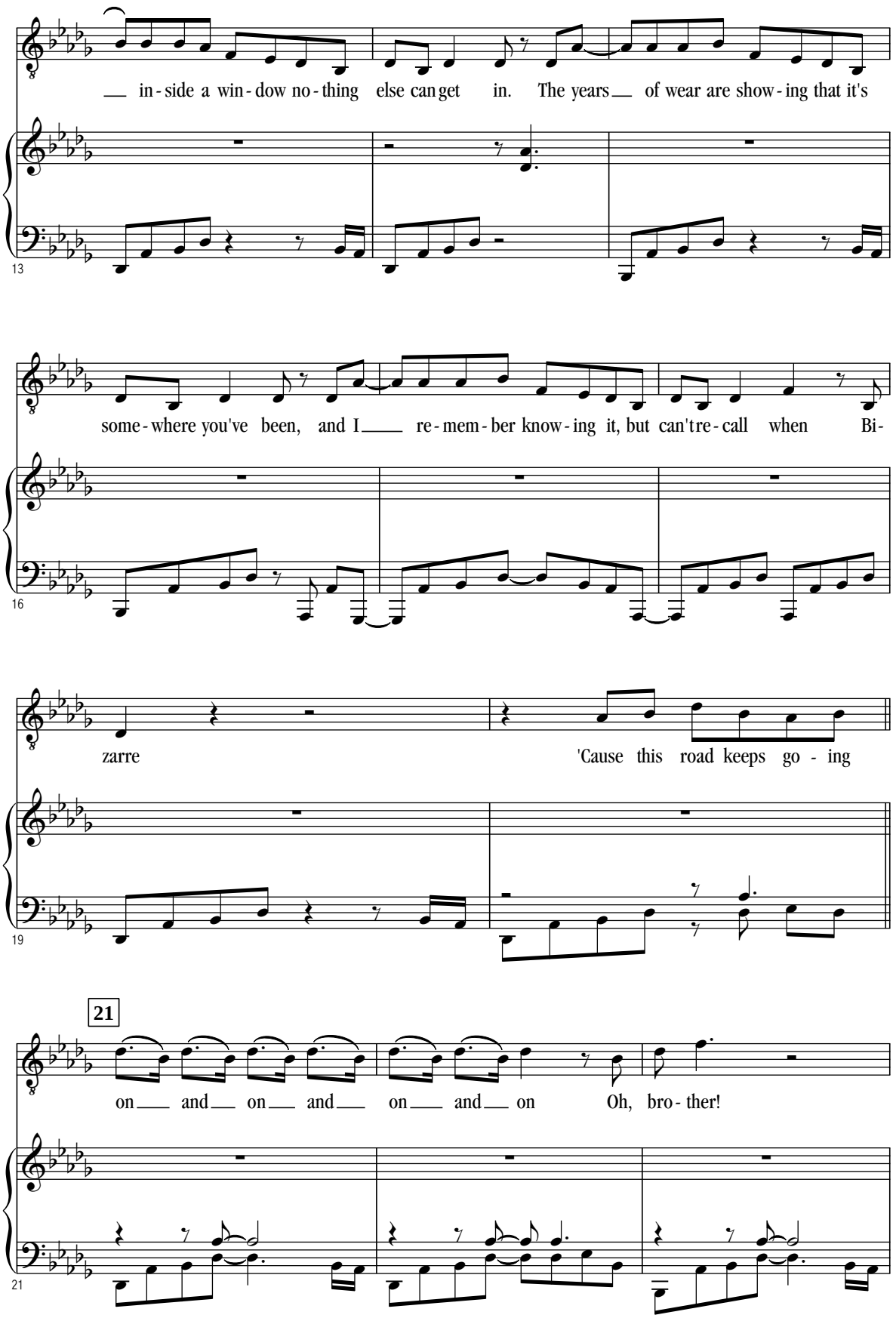
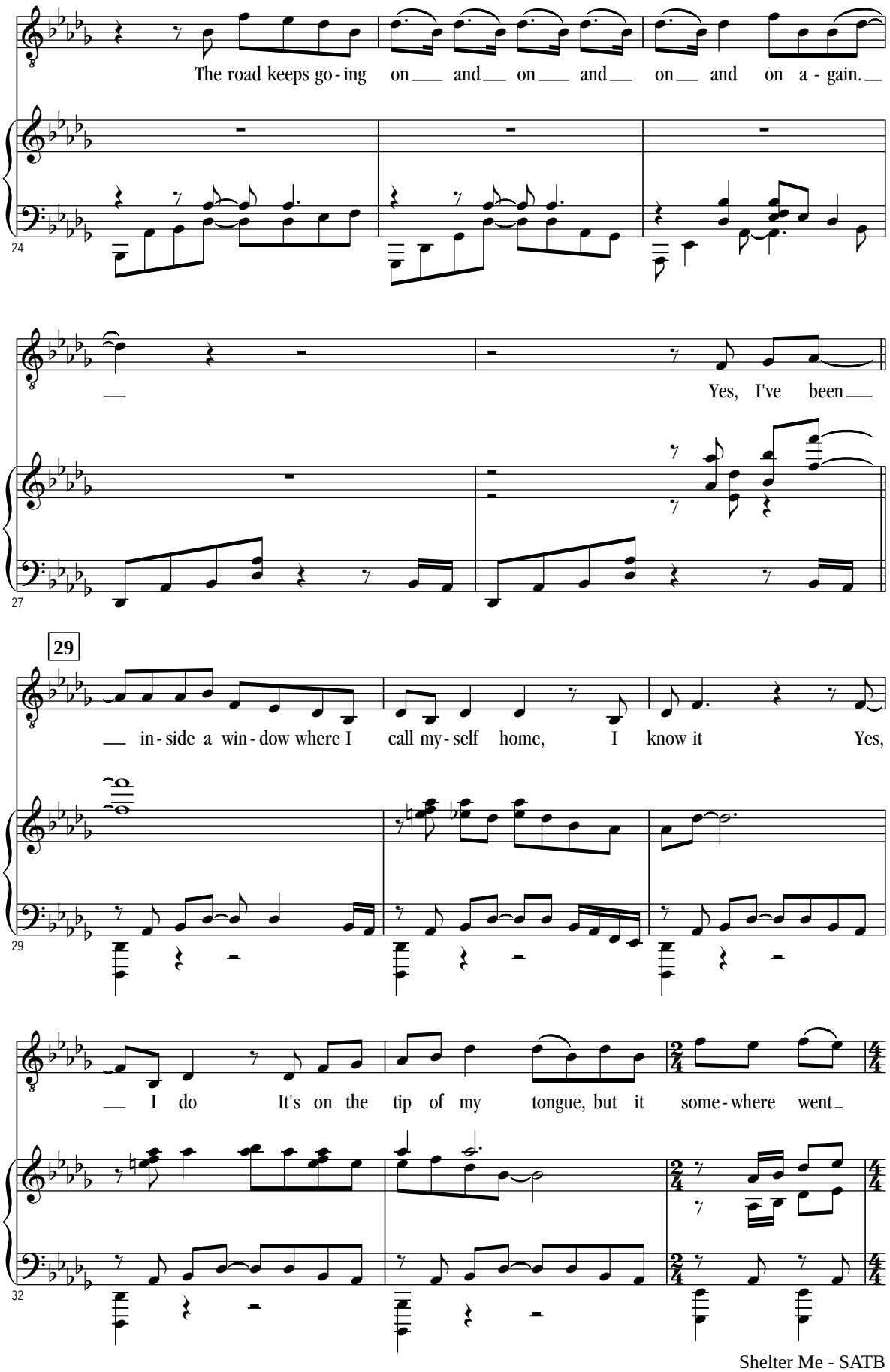
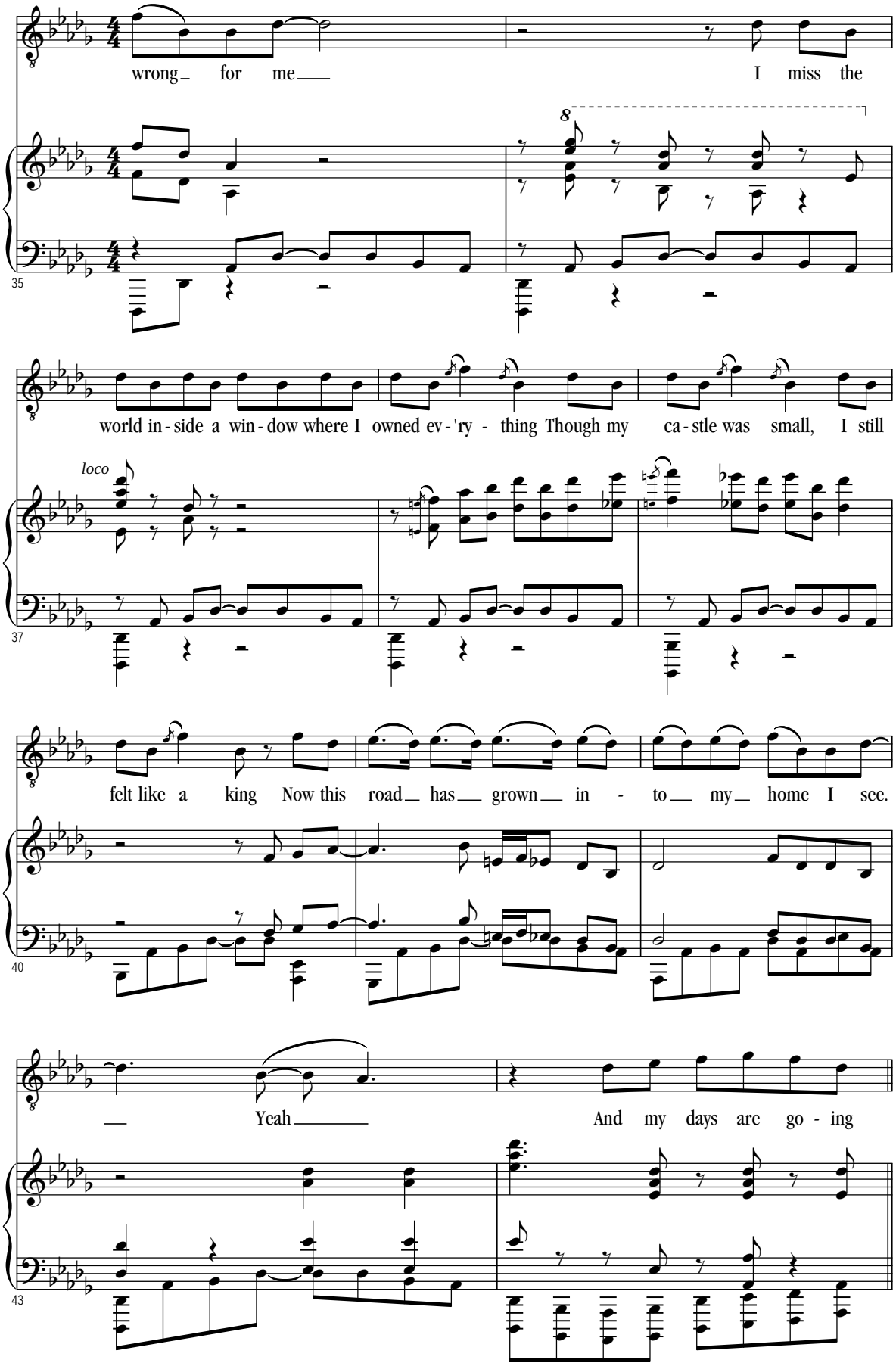
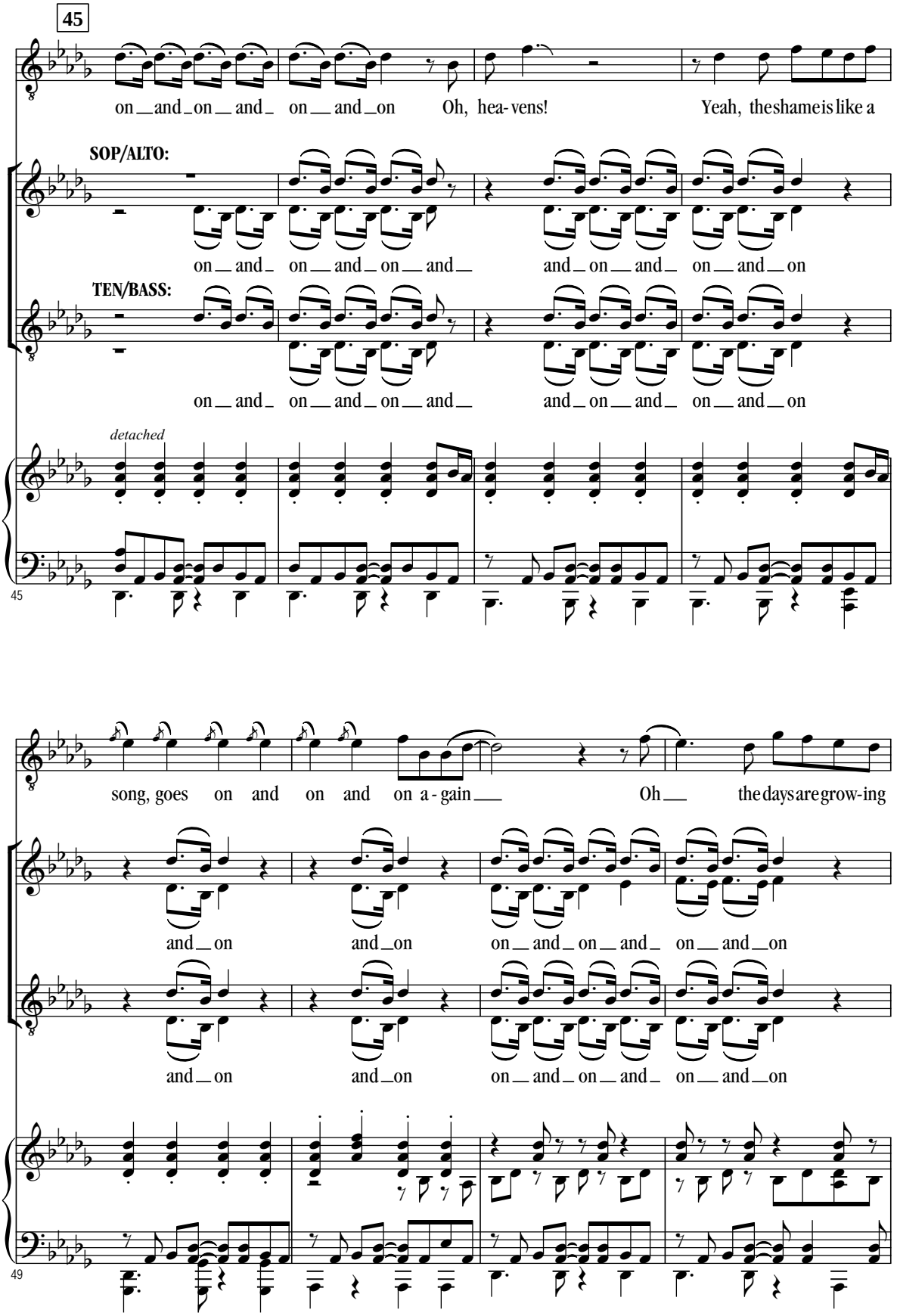
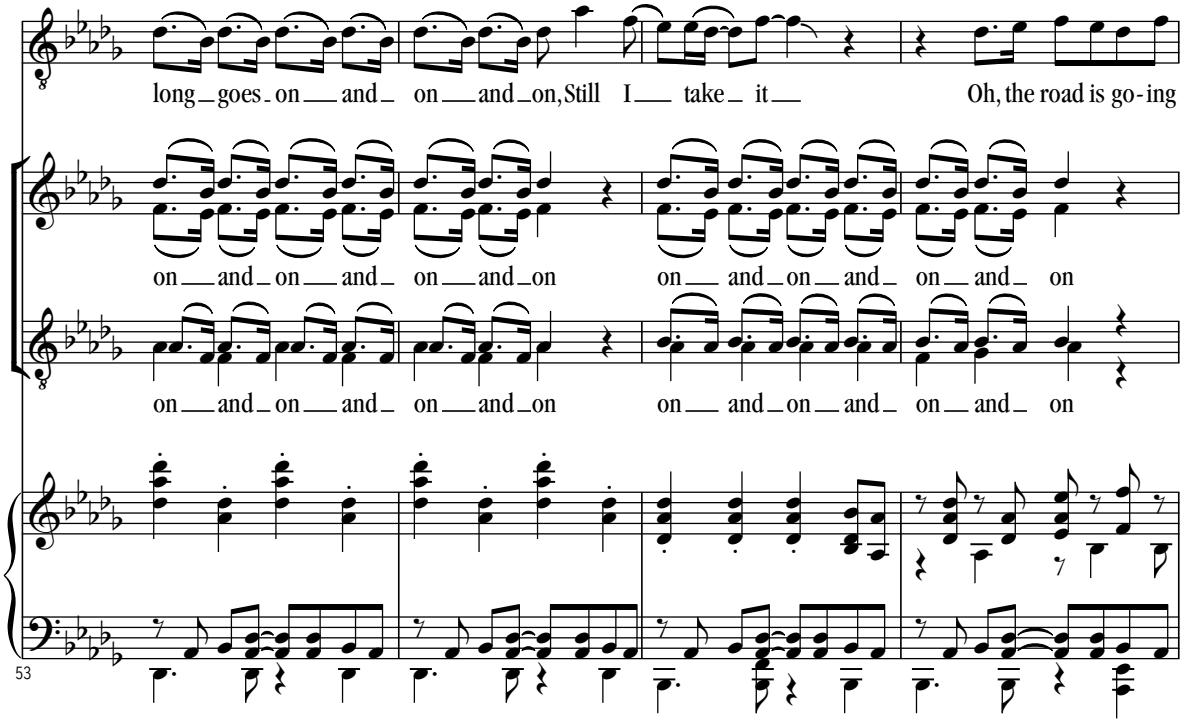
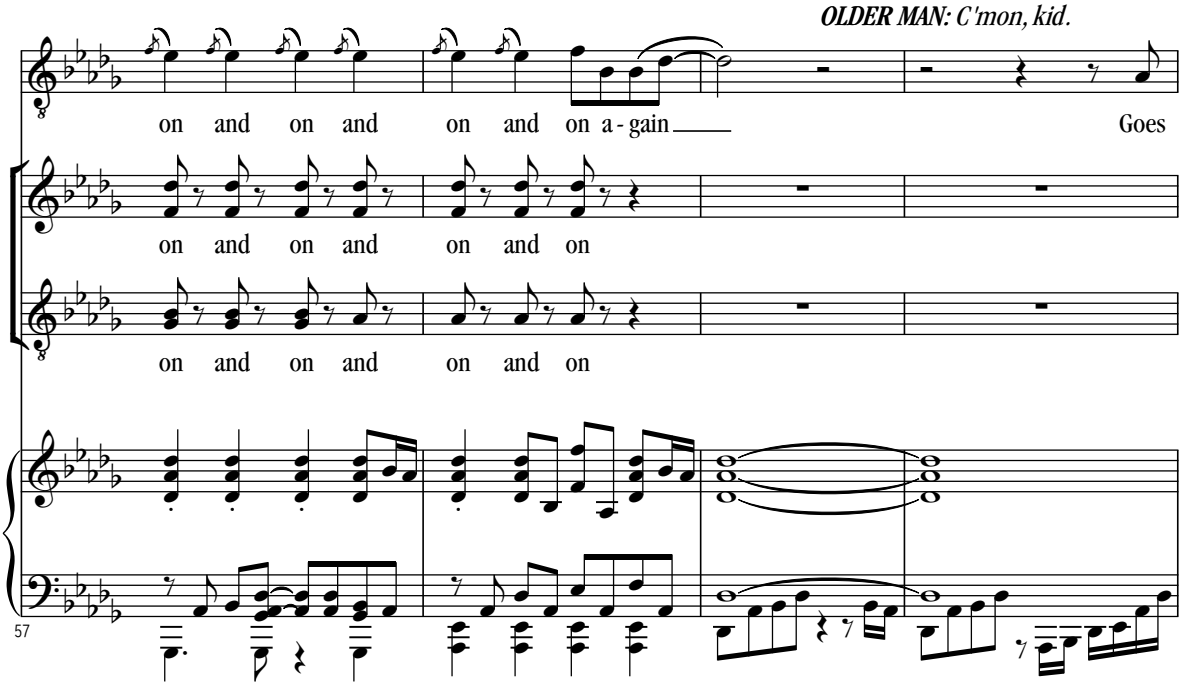

in - side a win - dow no - thing else can get in. The years of wear are show - ing that it's
13
some - where you've been, and I re - mem - ber know - ing it, but can't re - call when Bi-
16
zarre
'Cause this road keeps go - ing
19
21
on and on and on and on
Oh, bro - ther!
21

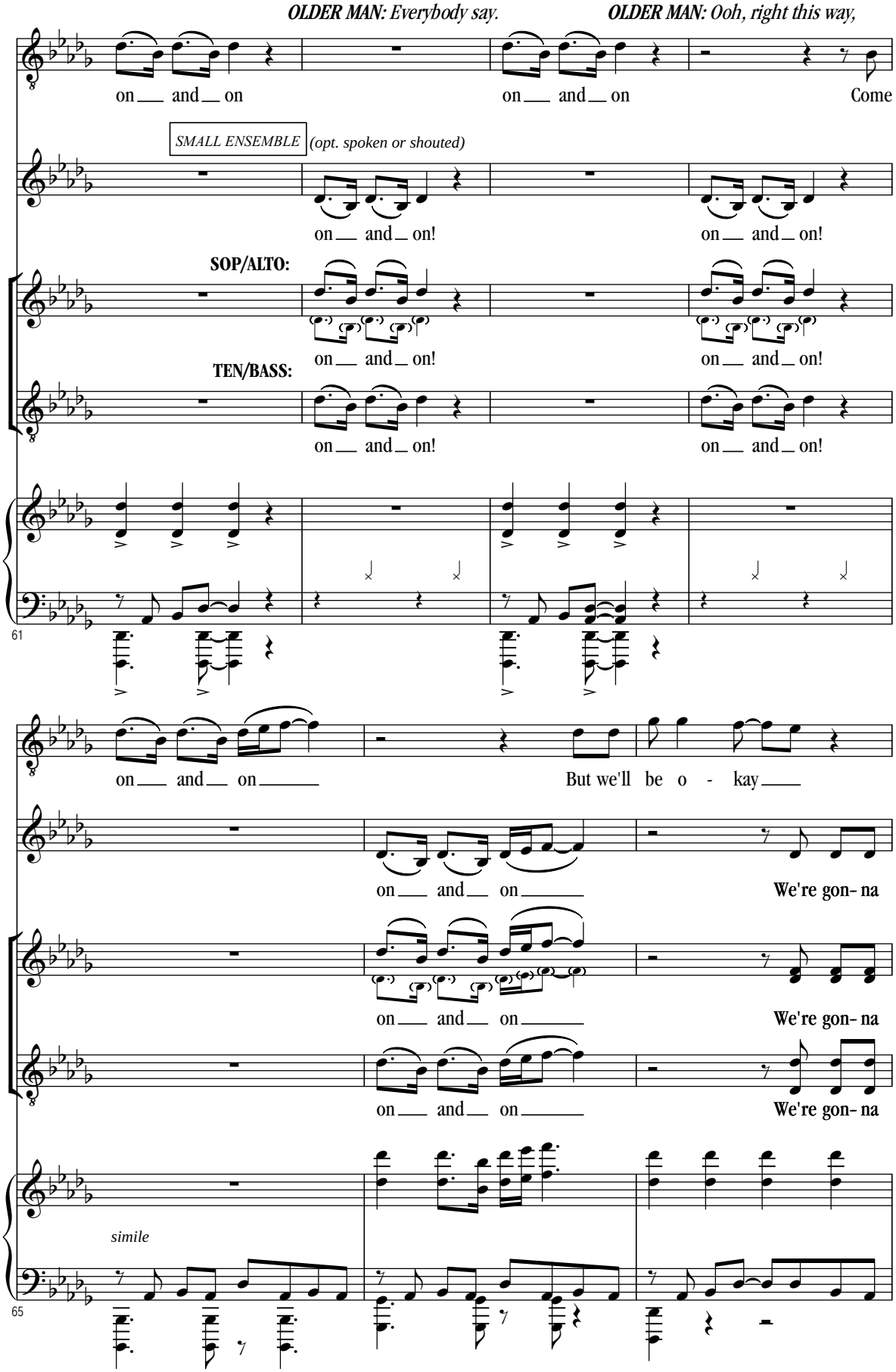

The road keeps go - ing on and on and on and on a - gain.
24
Yes, I've been
27
29
in - side a win - dow where I call my - self home, I know it Yes,
29
I do It's on the tip of my tongue, but it some - where went
32

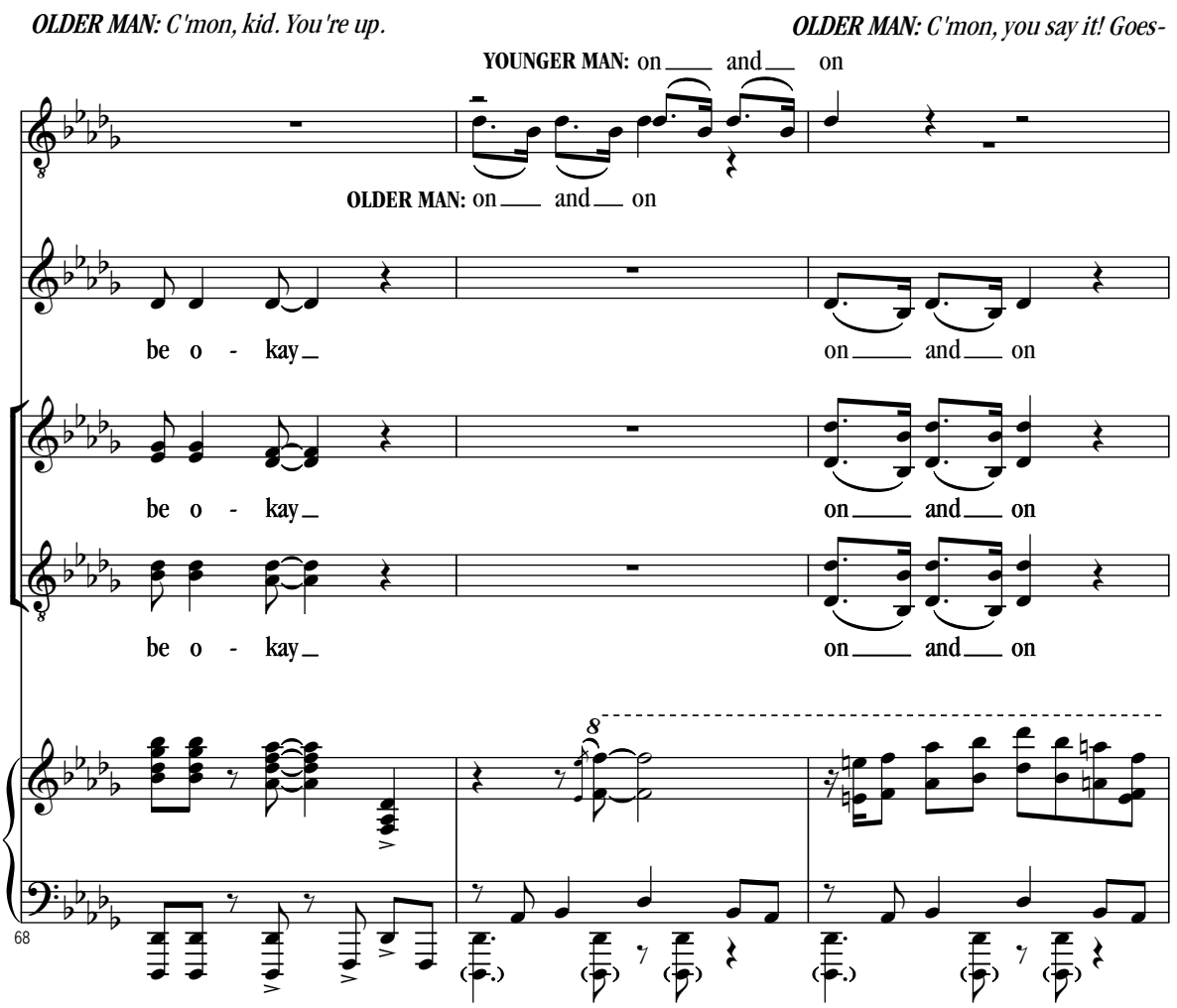

wrong for me
I miss the
world in-side a win-dow where I owned ev-'ry - thing Though my ca-stle was small, I still
loco
felt like a king Now this road has grown in - to my home I see.
Yeah
And my days are go - ing
35
37
40
43

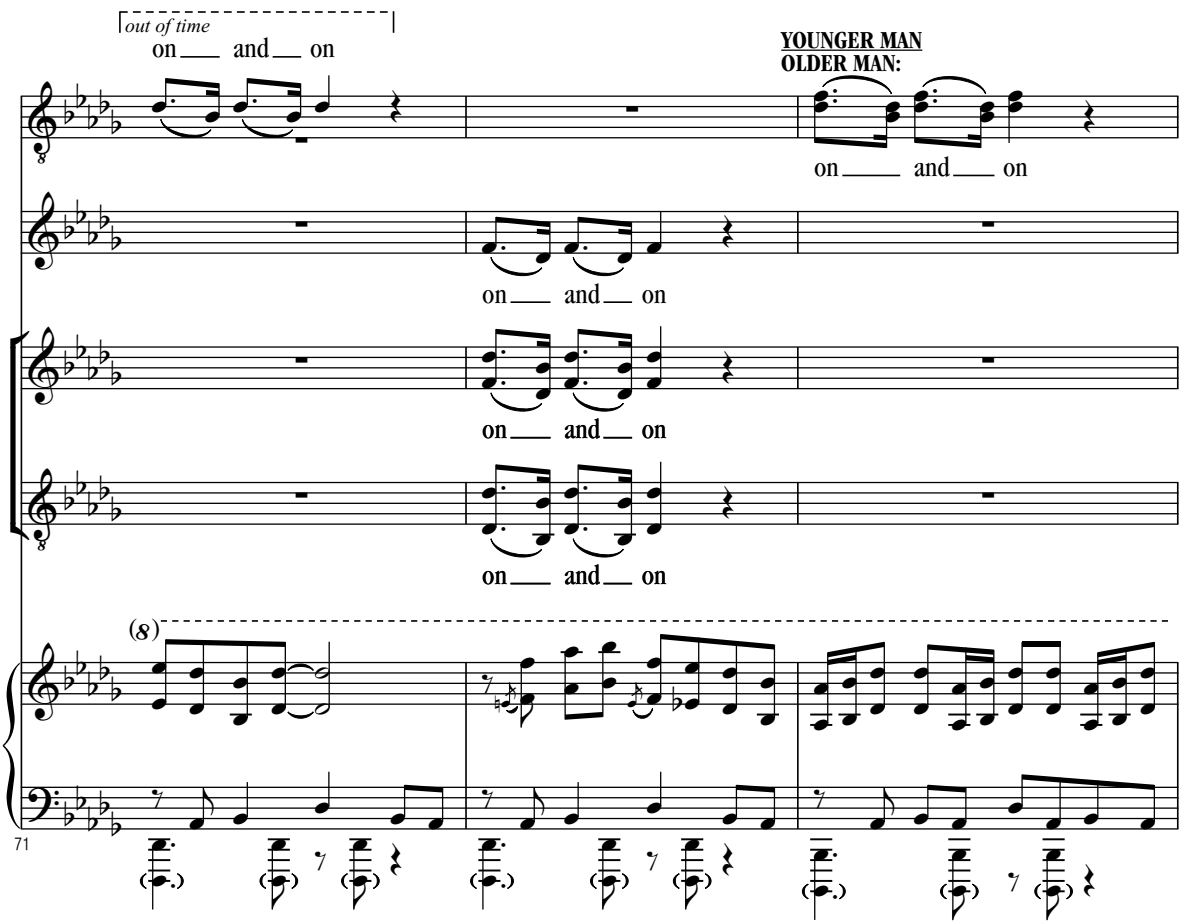

45
on and on and on and on Oh, hea-vens! Yeah, the shame is like a
SOP/ALTO:
on and on and on and and on and on and on
TEN/BASS:
on and on and on and and on and on and on
detached
45
song, goes on and on and on a-gain Oh the days are grow-ing
and on and on on and on and on and on
and on and on on and on and on and on
49

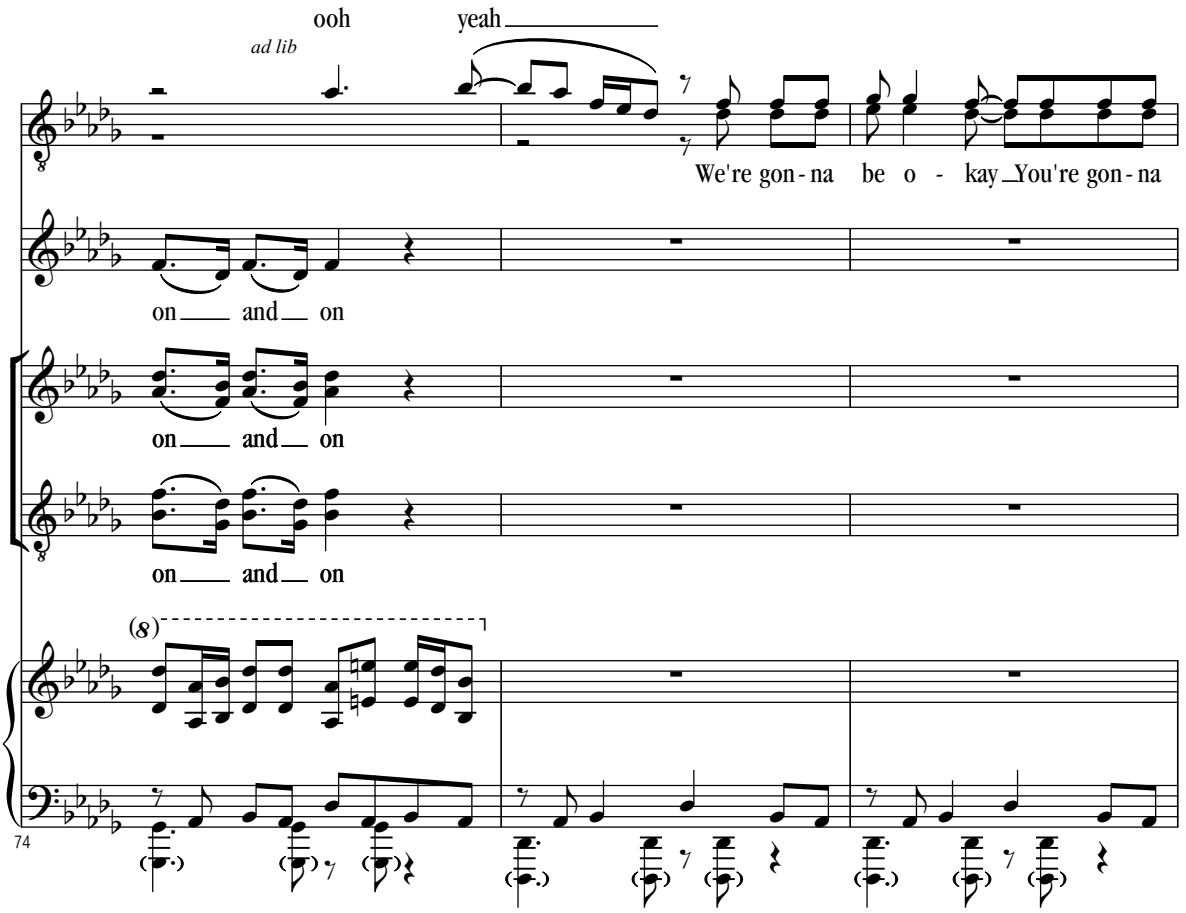

long goes on and on and on, Still I take it
Oh, the road is go-ing
on and on and on and on
on and on and on and on
on and on and on and on
on and on and on and on
53

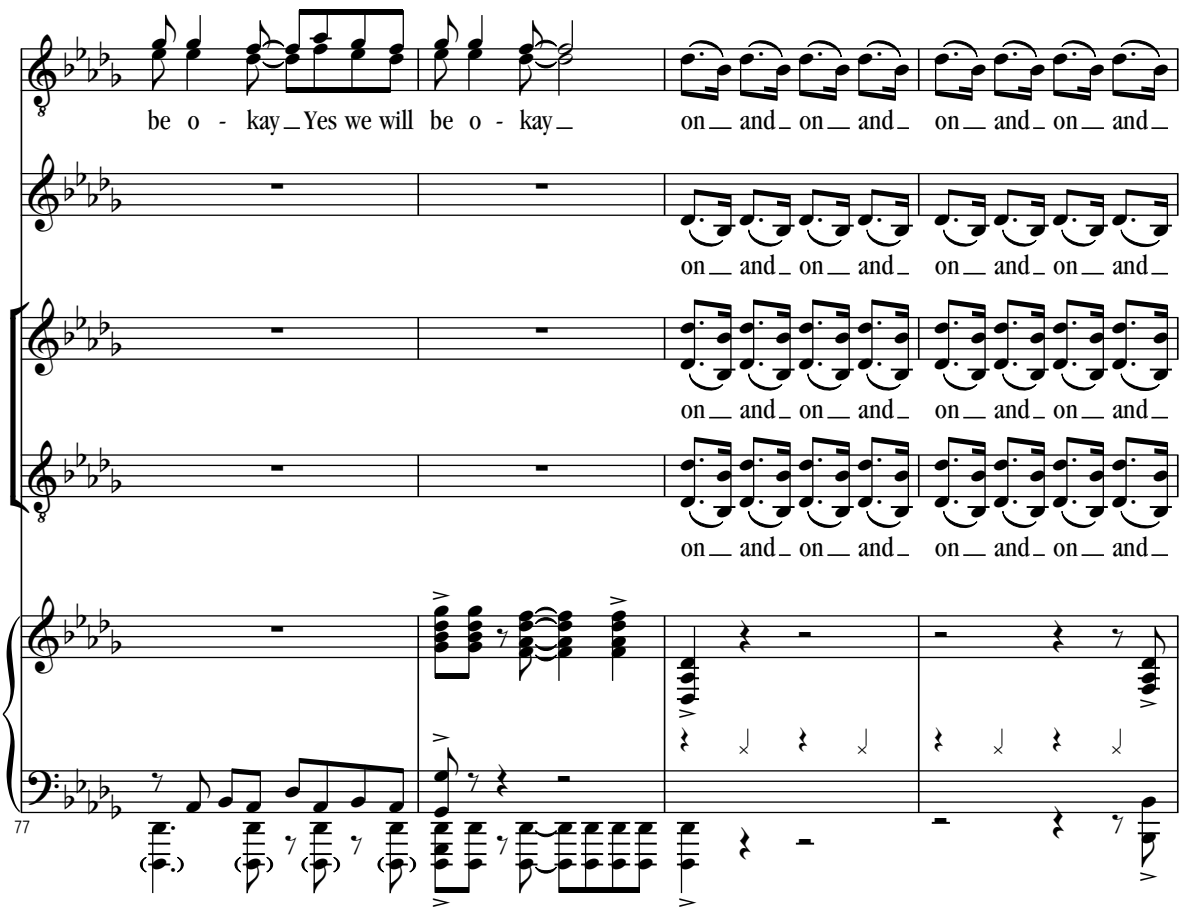

OLDER MAN: C'mon, kid.
on and on and on and on a-gain
Goes
on and on and on and on
on and on and on and on
57

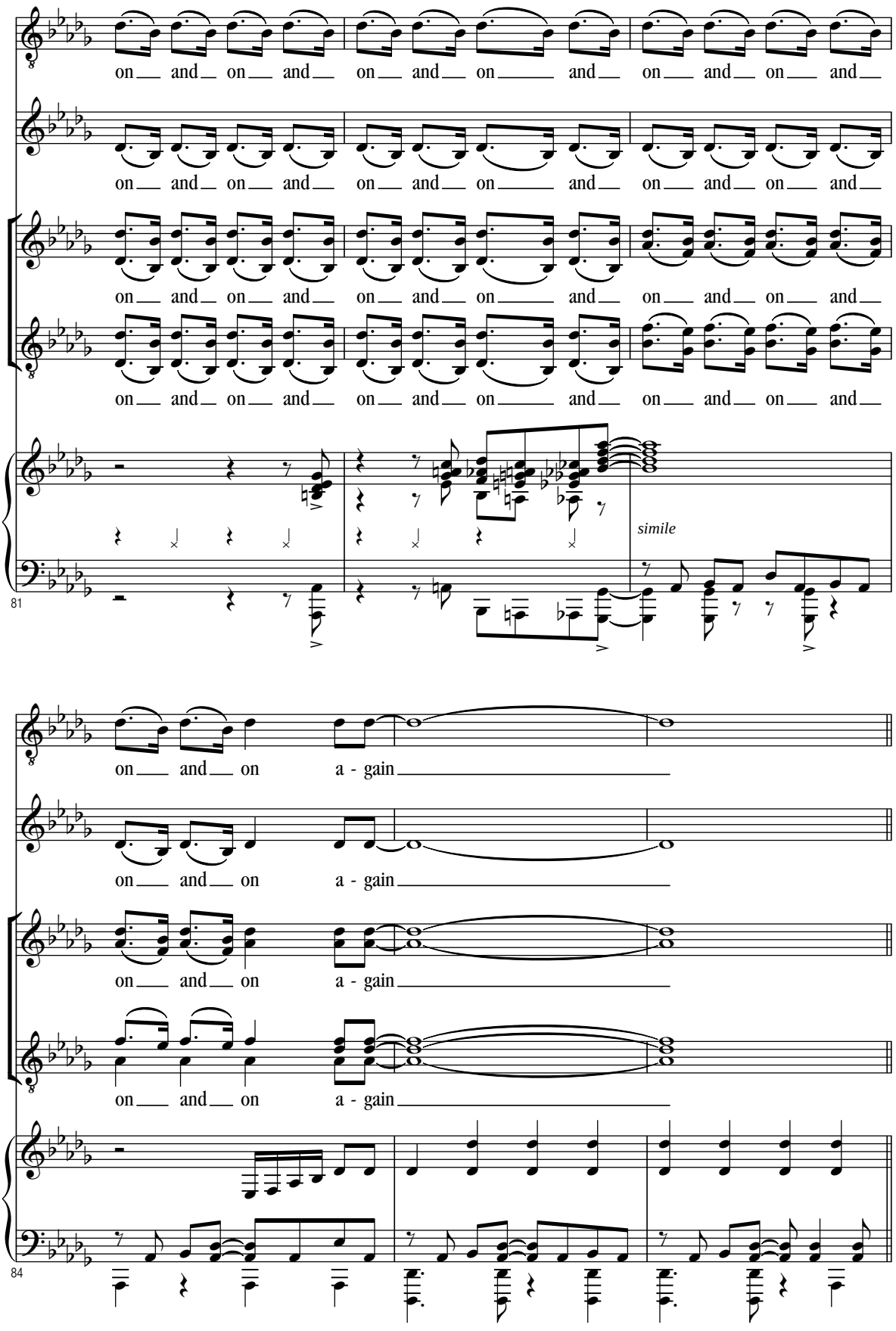

OLDER MAN: Everybody say.
OLDER MAN: Ooh, right this way,
on and on
on and on
Come
SMALL ENSEMBLE
(opt. spoken or shouted)
on and on!
on and on!
SOP/ALTO:
on and on!
on and on!
TEN/BASS:
on and on!
on and on!
61
on and on
But we'll be o - kay
on and on
We're gon- na
on and on
We're gon- na
on and on
We're gon- na
simile
65

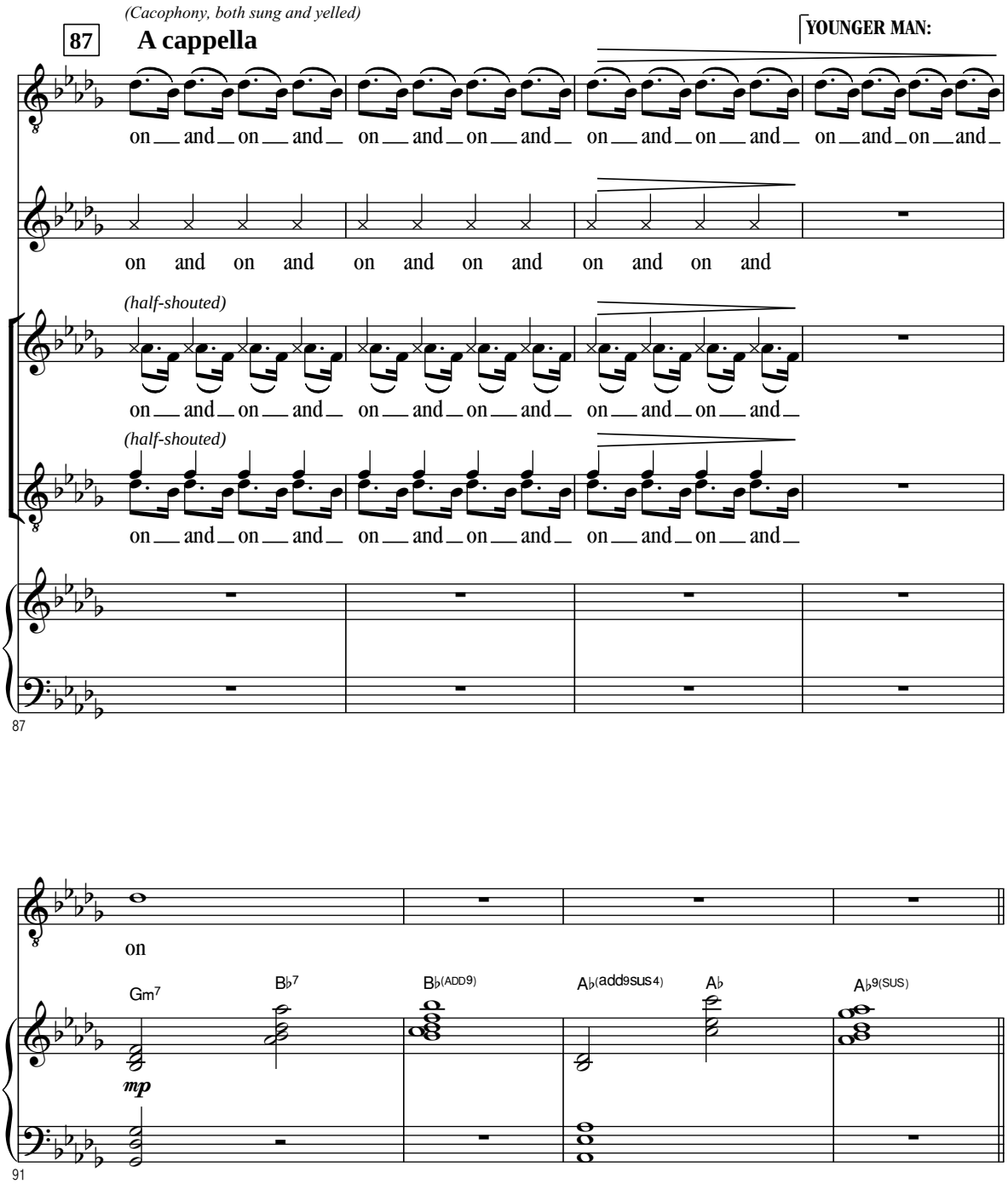

OLDER MAN: C'mon, kid. You're up.
OLDER MAN: C'mon, you say it! Goes-
YOUNGER MAN: on ___ and ___ on
OLDER MAN: on ___ and ___ on
be o - kay_
on ___ and ___ on
be o - kay_
on ___ and ___ on
be o - kay_
on ___ and ___ on
8
68


out of time
on and on
YOUNGER MAN
OLDER MAN:
on and on
on and on
on and on
on and on
(8)
71


ooh
yeah
ad lib
We're gon - na be o - kay You're gon - na
on and on
on and on
on and on
(8)
74


be o - kay Yes we will be o - kay
on and on and on and on and
on and on and on and on and
on and on and on and on and
on and on and on and on and
77


on and on and on and on and on and on and
on and on and on and on and on and on and
on and on and on and on and on and on and
on and on and on and on and on and on and
simile
81
on and on a - gain
on and on a - gain
on and on a - gain
on and on a - gain
84


(Cacophony, both sung and yelled)
87
A cappella
YOUNGER MAN:
on and on and on and on and on and on and on and on and
on and on and on and on and on and on and
(half-shouted)
on and on and on and on and on and on and
(half-shouted)
on and on and on and on and on and on and
87
on
Gm7
B♭7
B♭(ADD9)
A♭(add9sus4)
A♭
A♭9(SUS)
mp
91

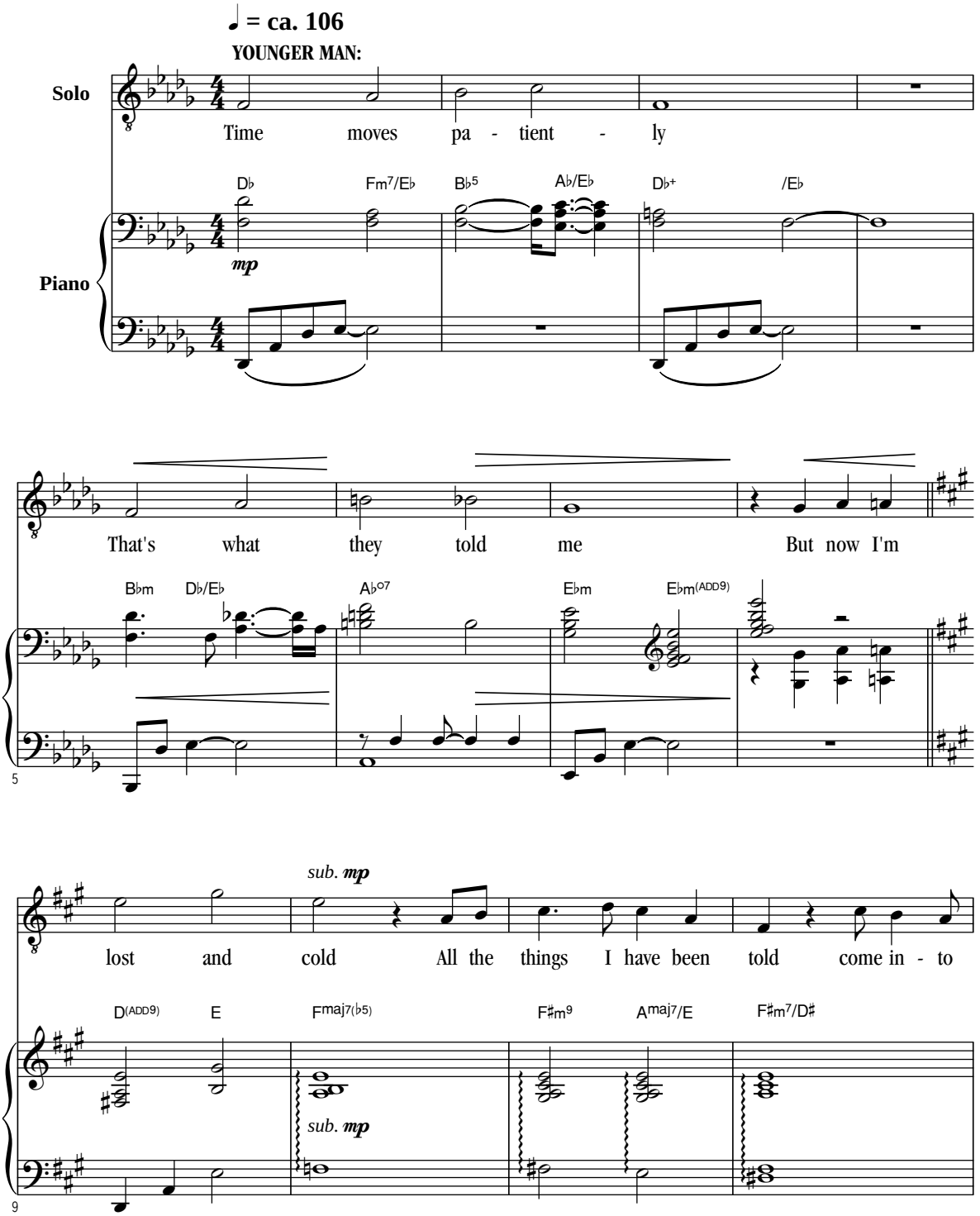
SHELTER ME

6. SECOND INTERLUDE

(Younger Man)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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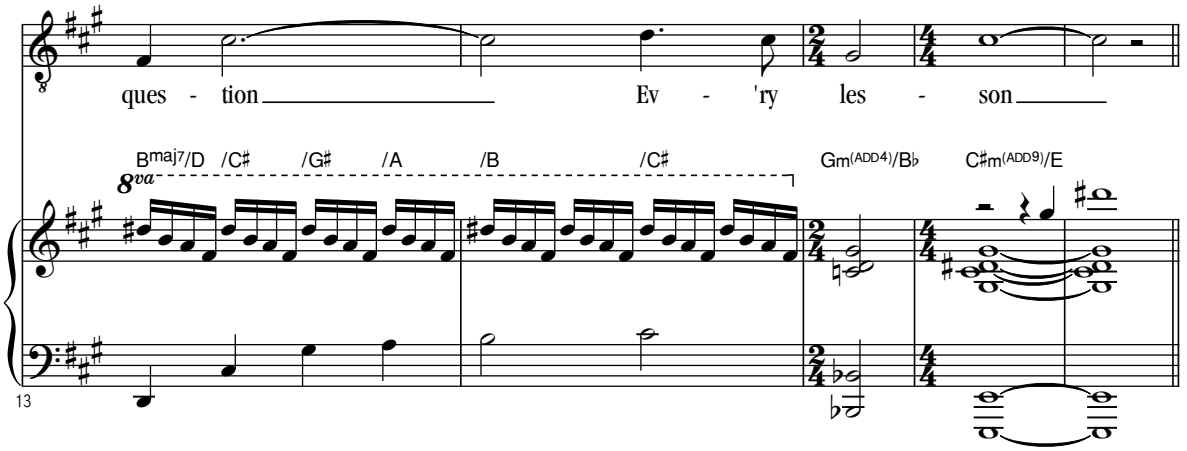

ques - tion
Ev - 'ry les - son
Bmaj7/D /C♯ /G♯ /A /B /C♯
Gm(ADD4)/B♭
C♯m(ADD9)/E
8va
13

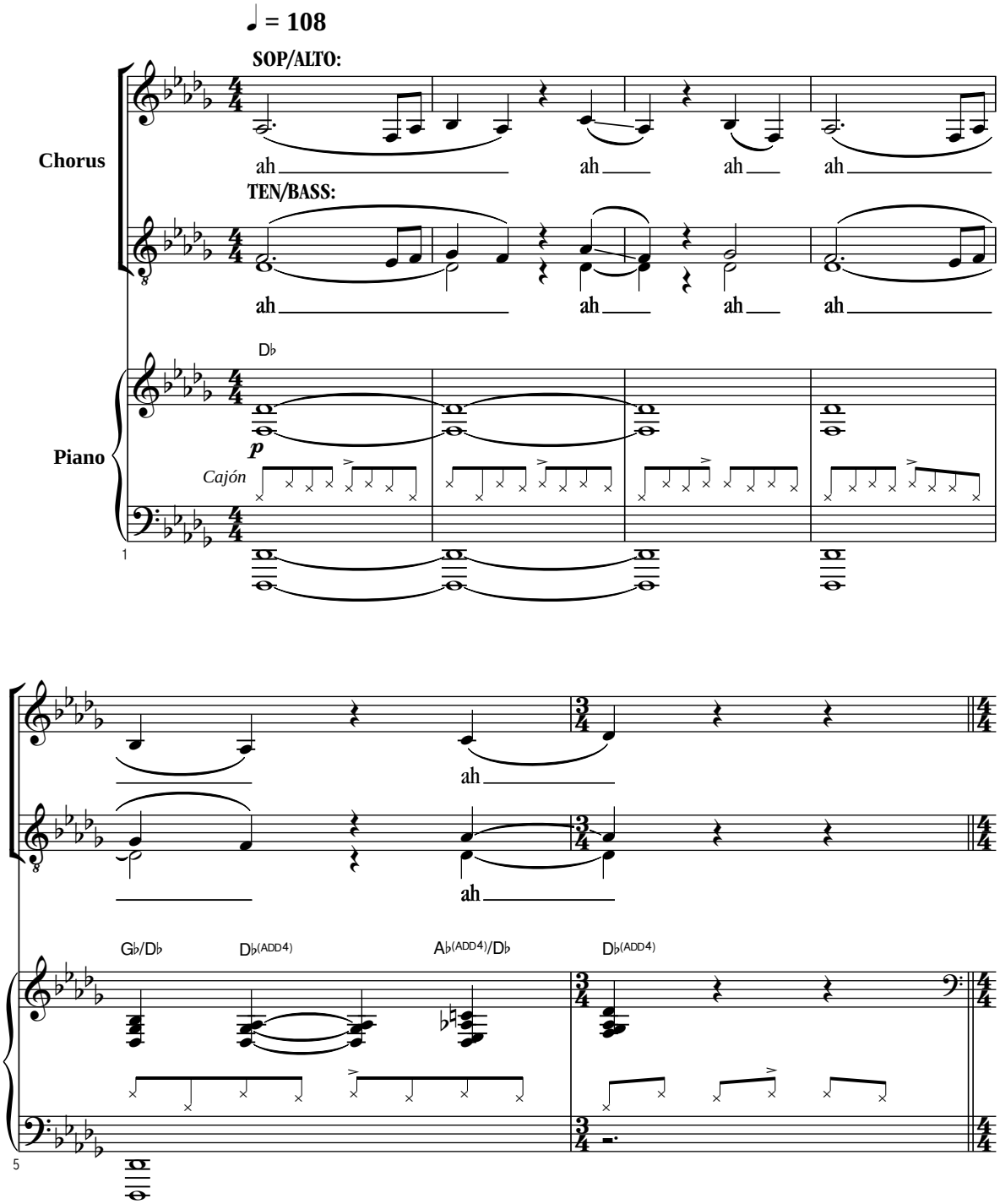
SHELTER ME

7. ALONE

(Younger Man, Small Ensemble, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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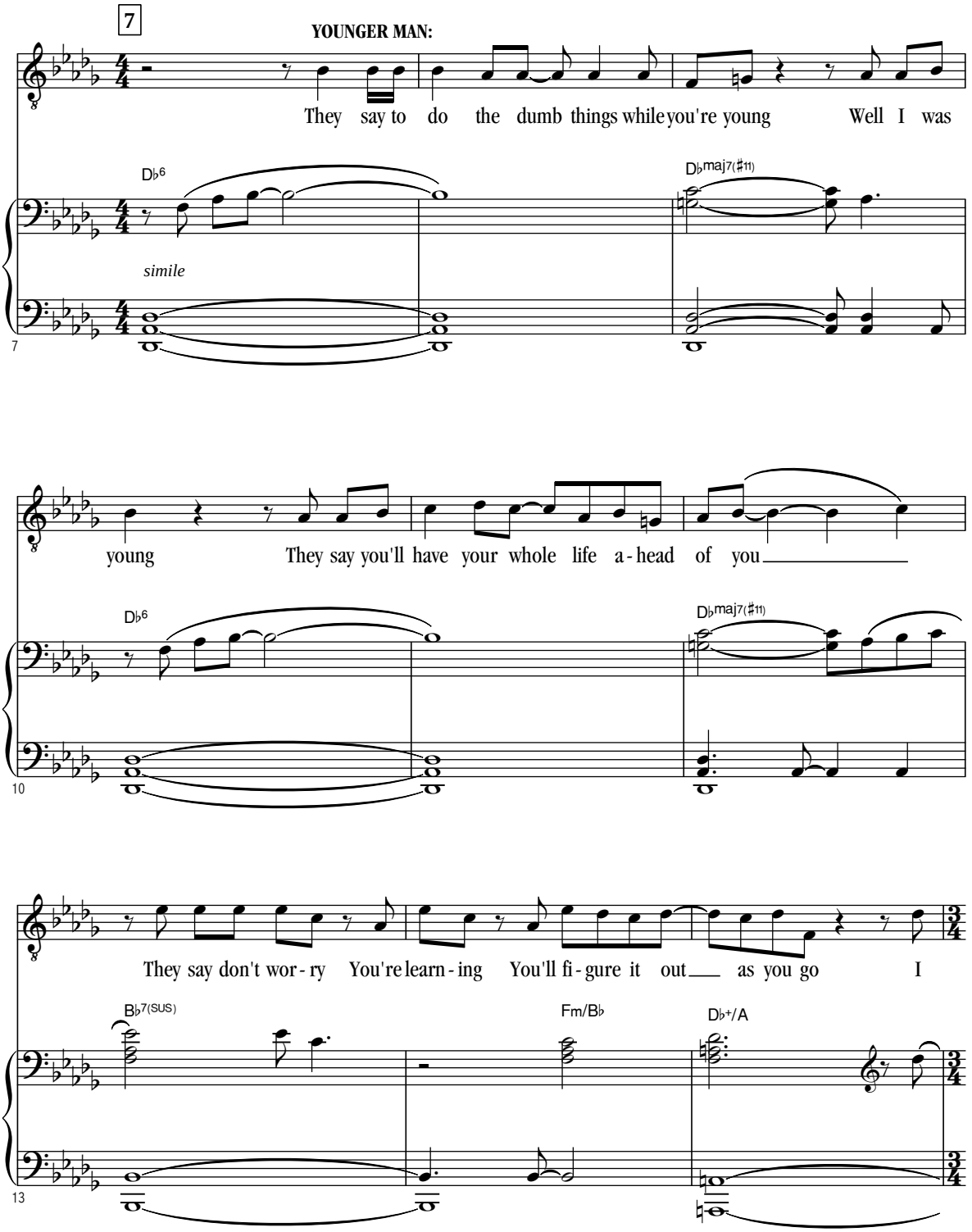
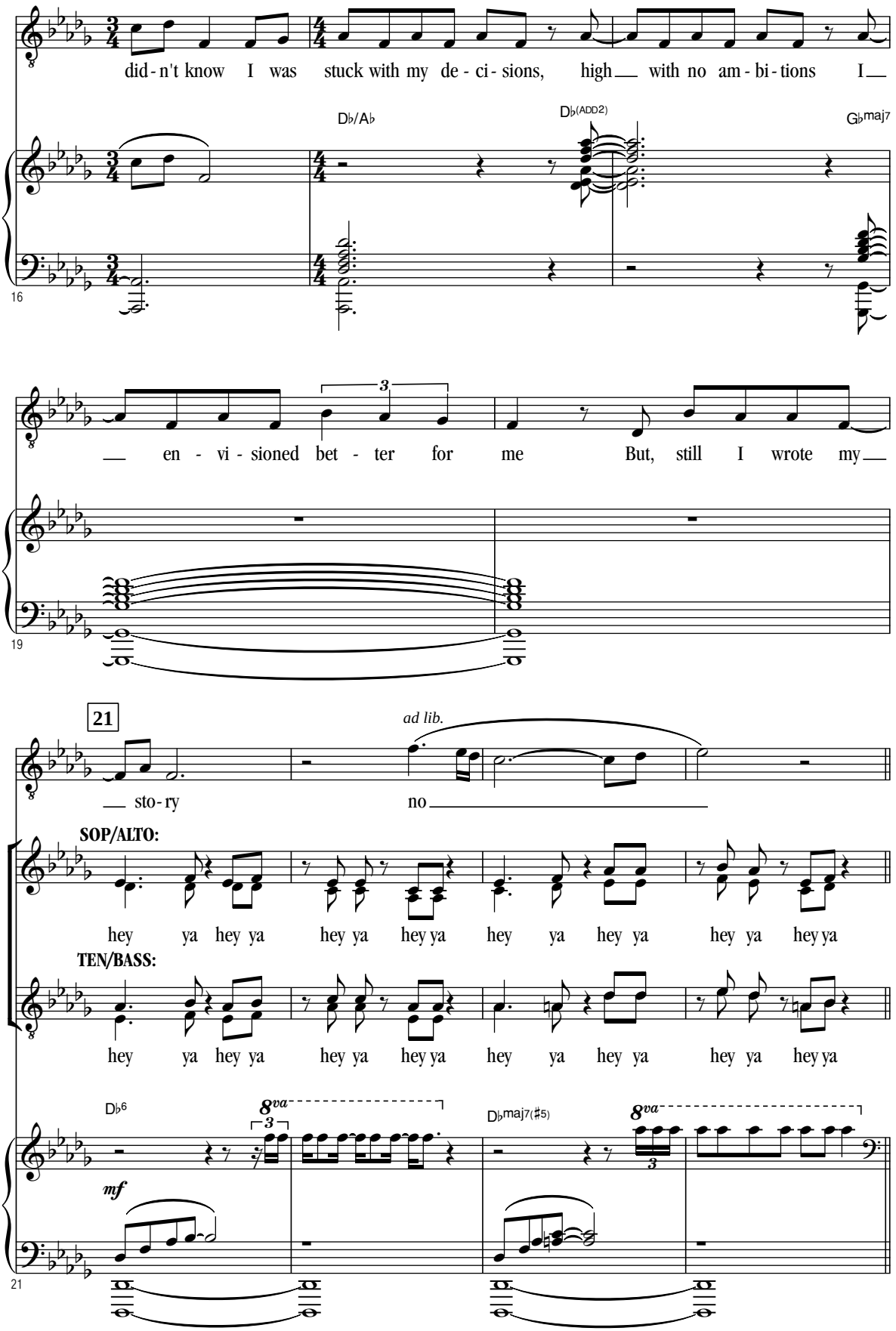
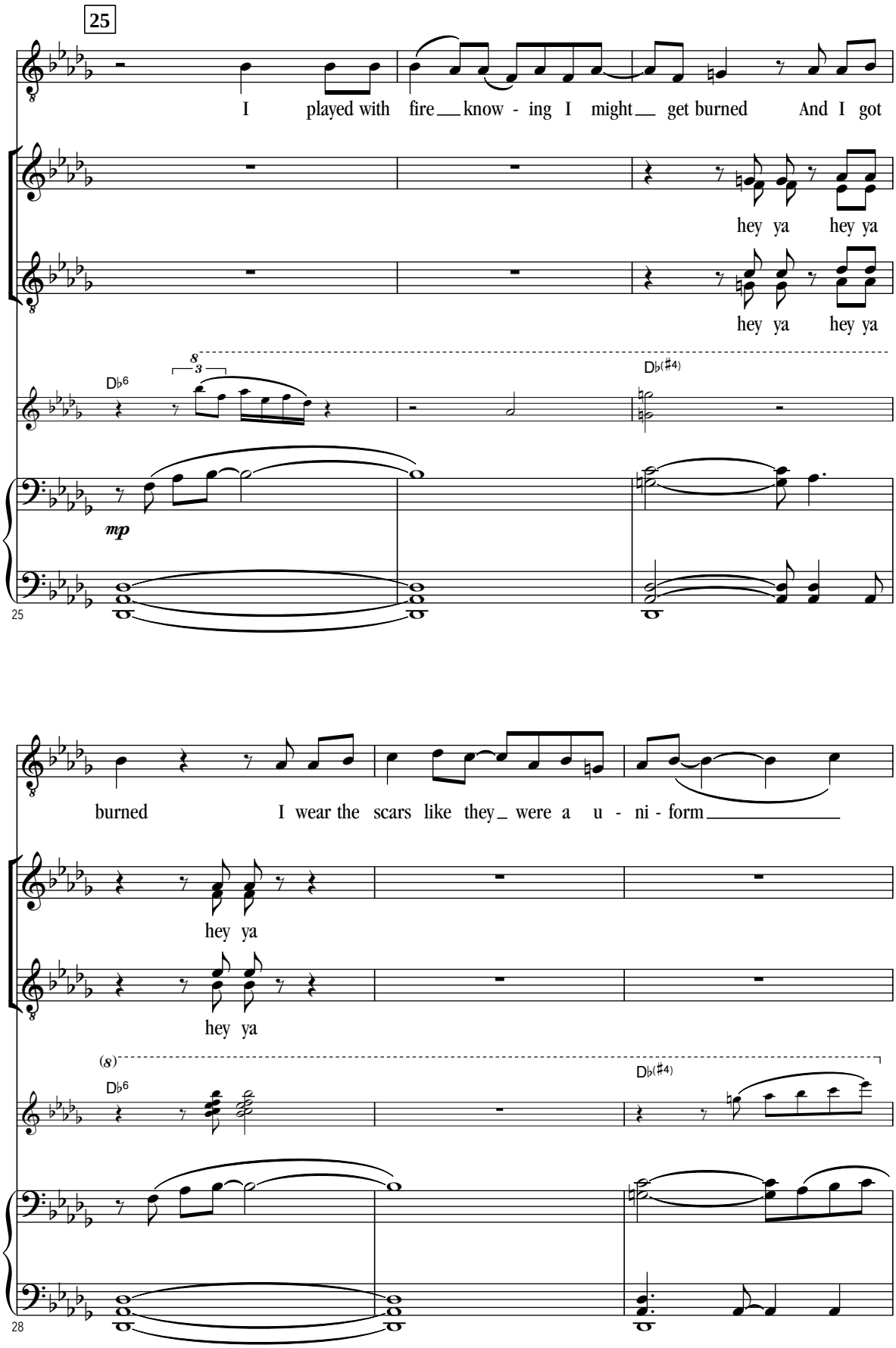
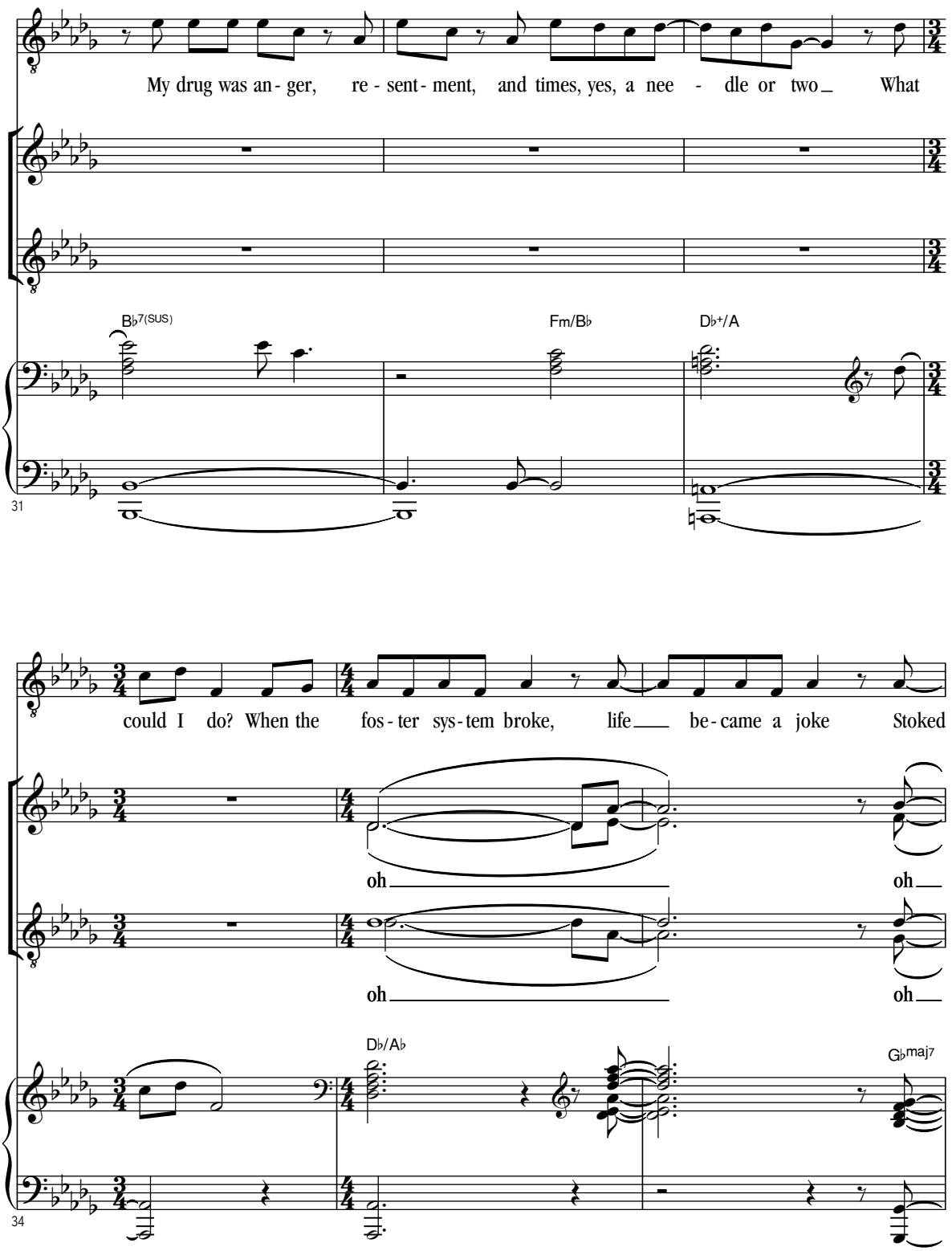
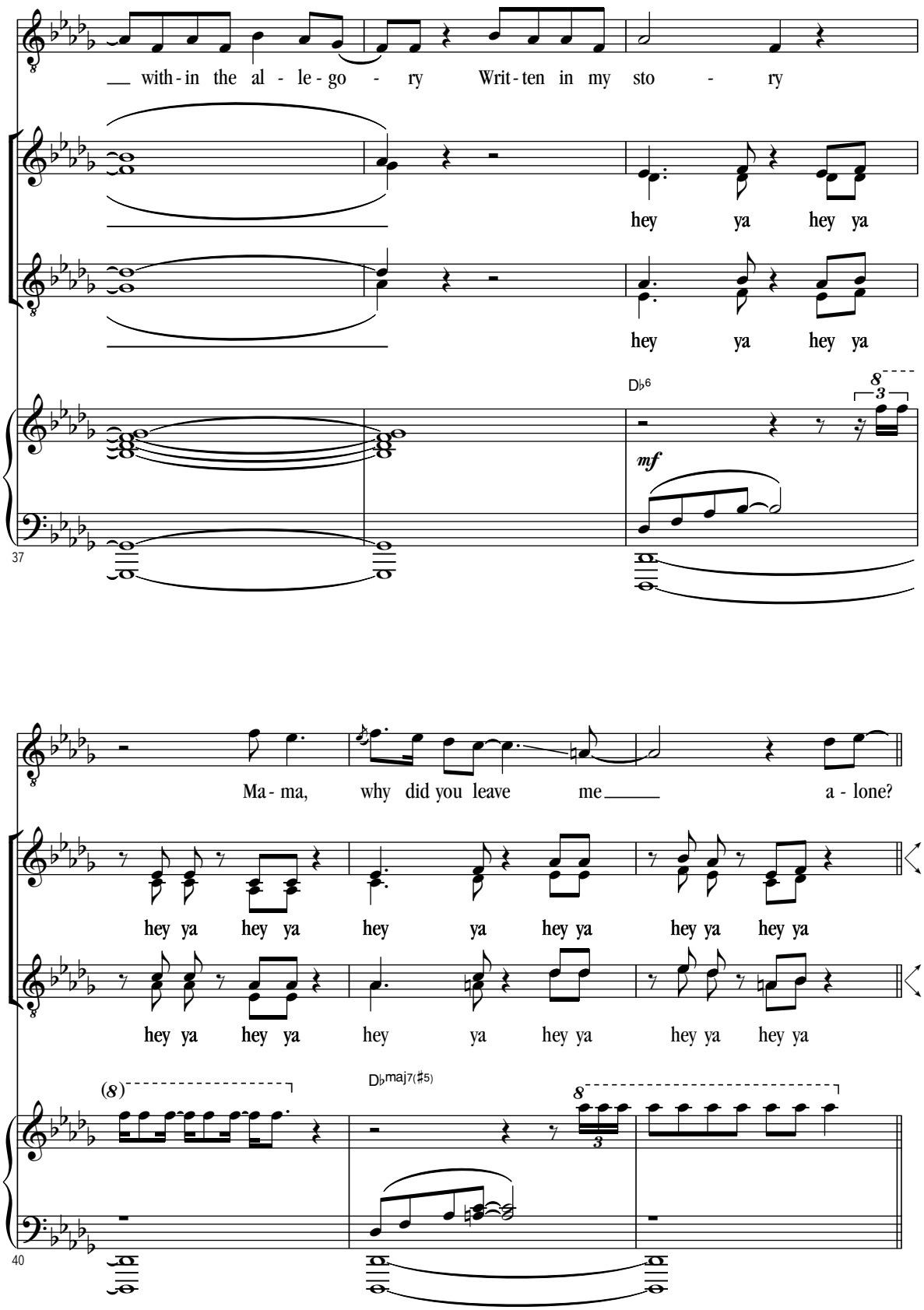
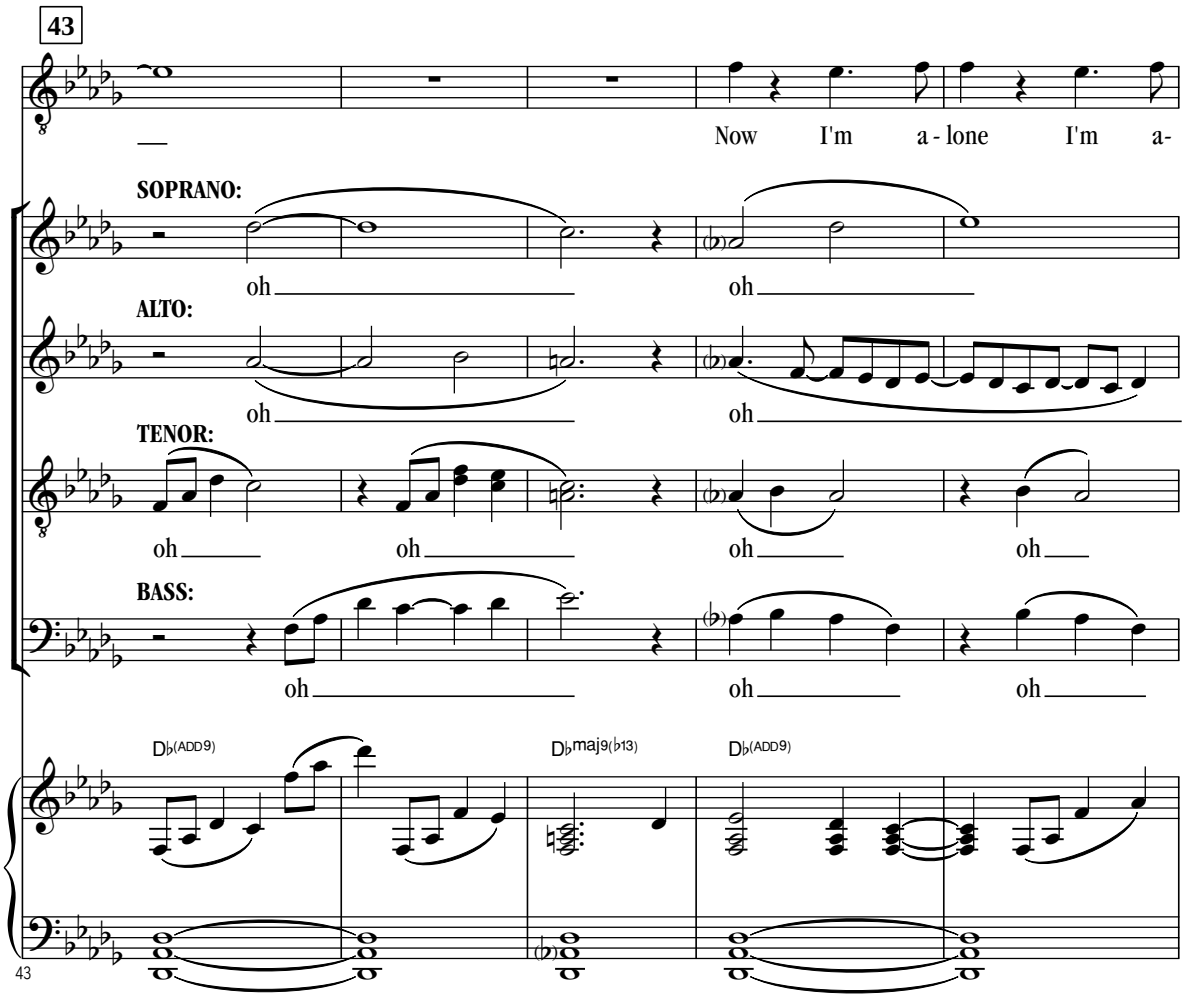

7
YOUNGER MAN:
They say to do the dumb things while you're young Well I was
D♭6
D♭maj7(♯11)
simile
7
young They say you'll have your whole life a-head of you
D♭6
D♭maj7(♯11)
10
They say don't wor-ry You're learn-ing You'll fi-gure it out as you go I
B♭7(SUS)
Fm/B♭
D♭+/A
13

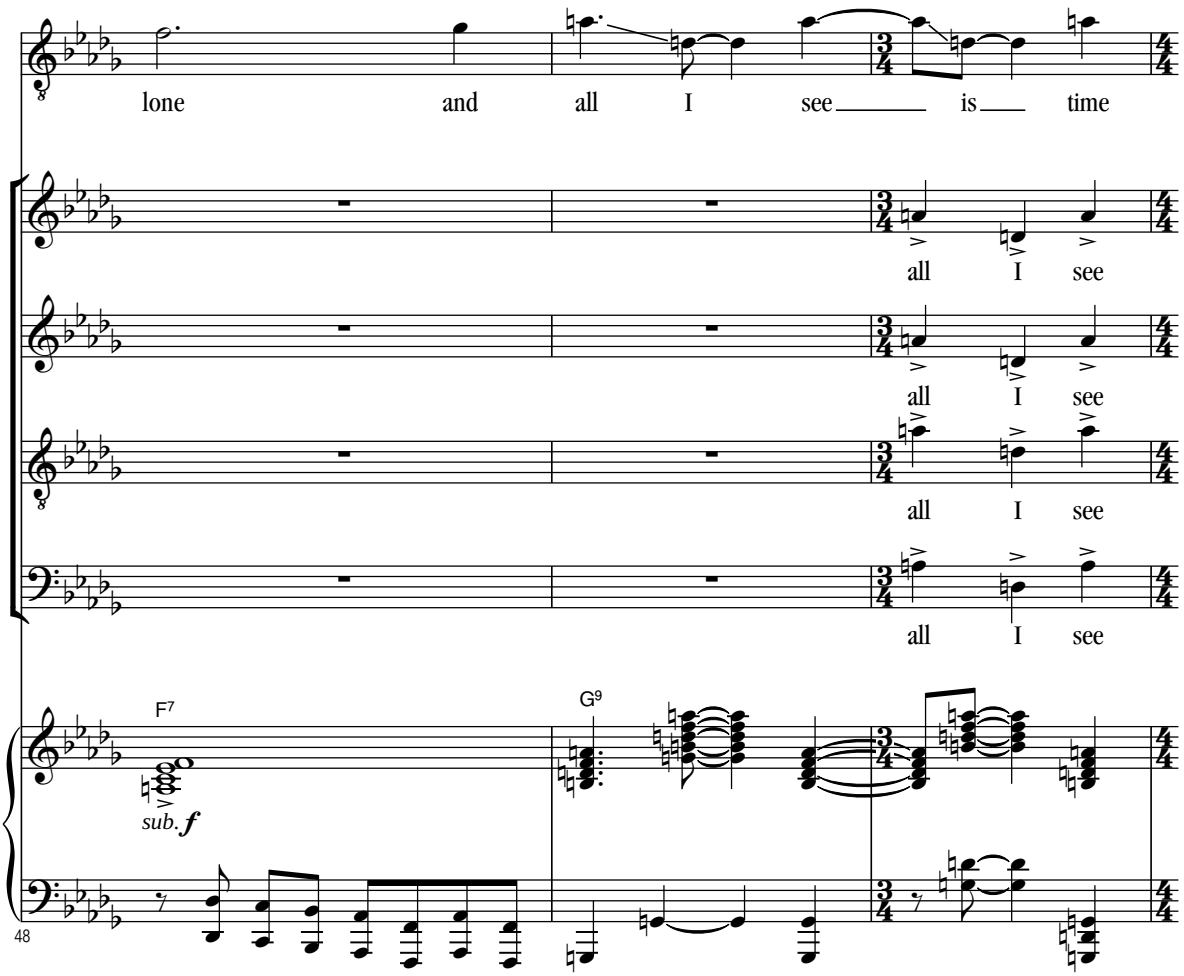

did - n't know I was stuck with my de - ci - sions, high with no am - bi - tions I
D♭/A♭
D♭(ADD2)
G♭maj7
16
en - vi - sioned bet - ter for me But, still I wrote my
19
21
ad lib.
sto - ry
no
SOP/ALTO:
hey ya hey ya hey ya hey ya hey ya hey ya hey ya hey ya
TEN/BASS:
hey ya hey ya hey ya hey ya hey ya hey ya hey ya hey ya
D♭6
8va
D♭maj7(♯5)
8va
mf
21

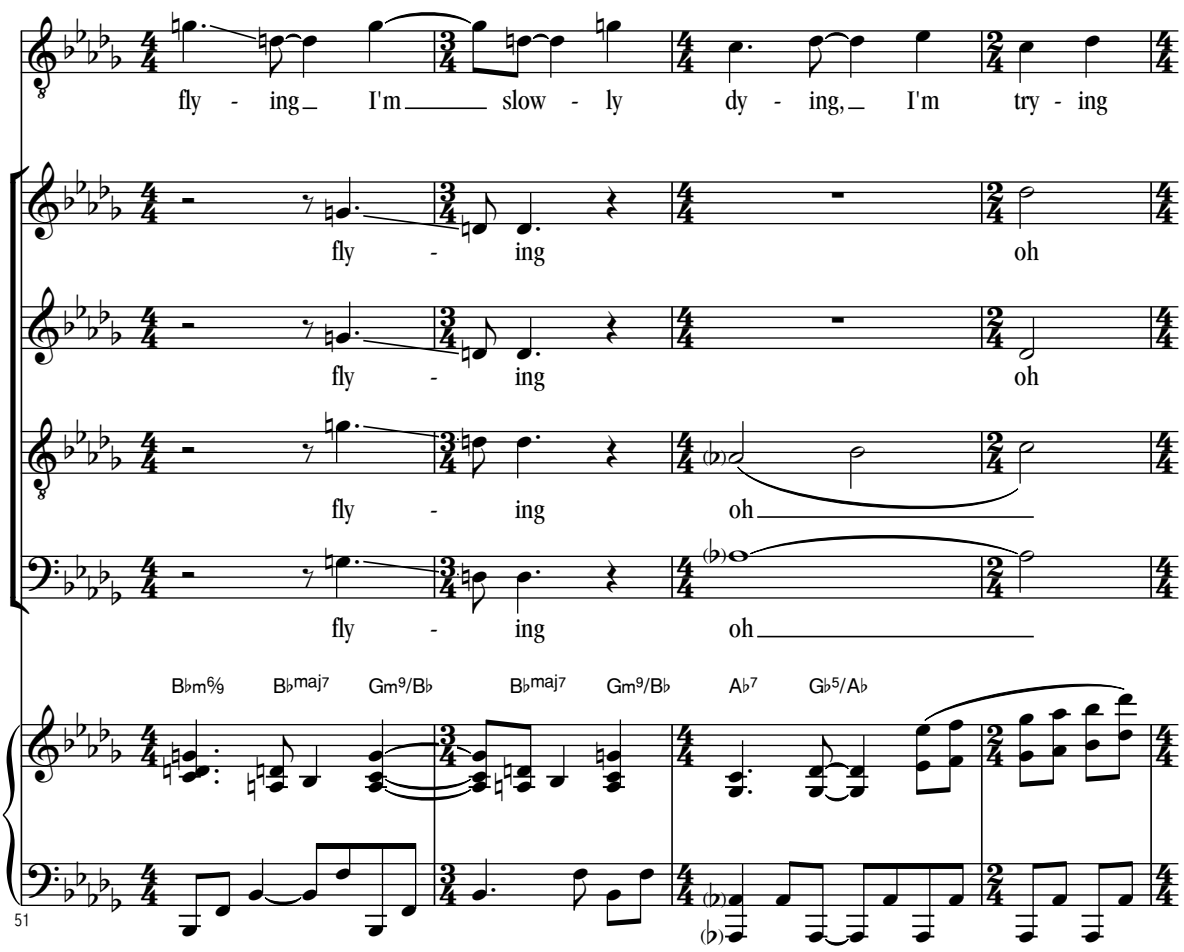

25
I played with fire know - ing I might get burned And I got
hey ya hey ya
hey ya hey ya
Db6
Db(#4)
mp
25
burned I wear the scars like they were a u - ni - form
hey ya
hey ya
(8)
Db6
Db(#4)
28

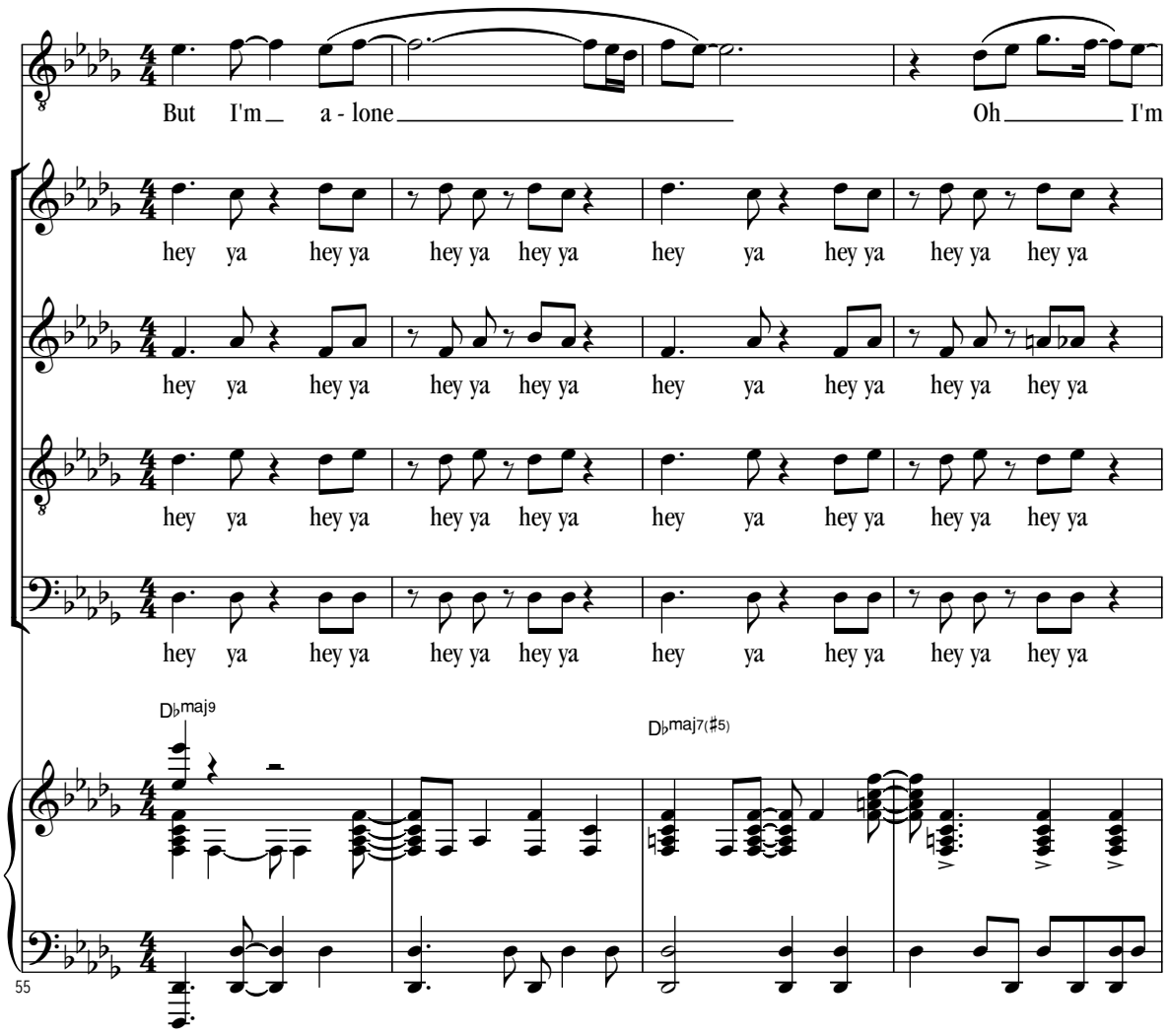

My drug was an - ger, re - sent - ment, and times, yes, a nee - dle or two What
B♭7(SUS)
Fm/B♭
D♭+/A
31
could I do? When the fos - ter sys - tem broke, life be - came a joke Stoked
oh
oh
oh
oh
D♭/A♭
G♭maj7
34

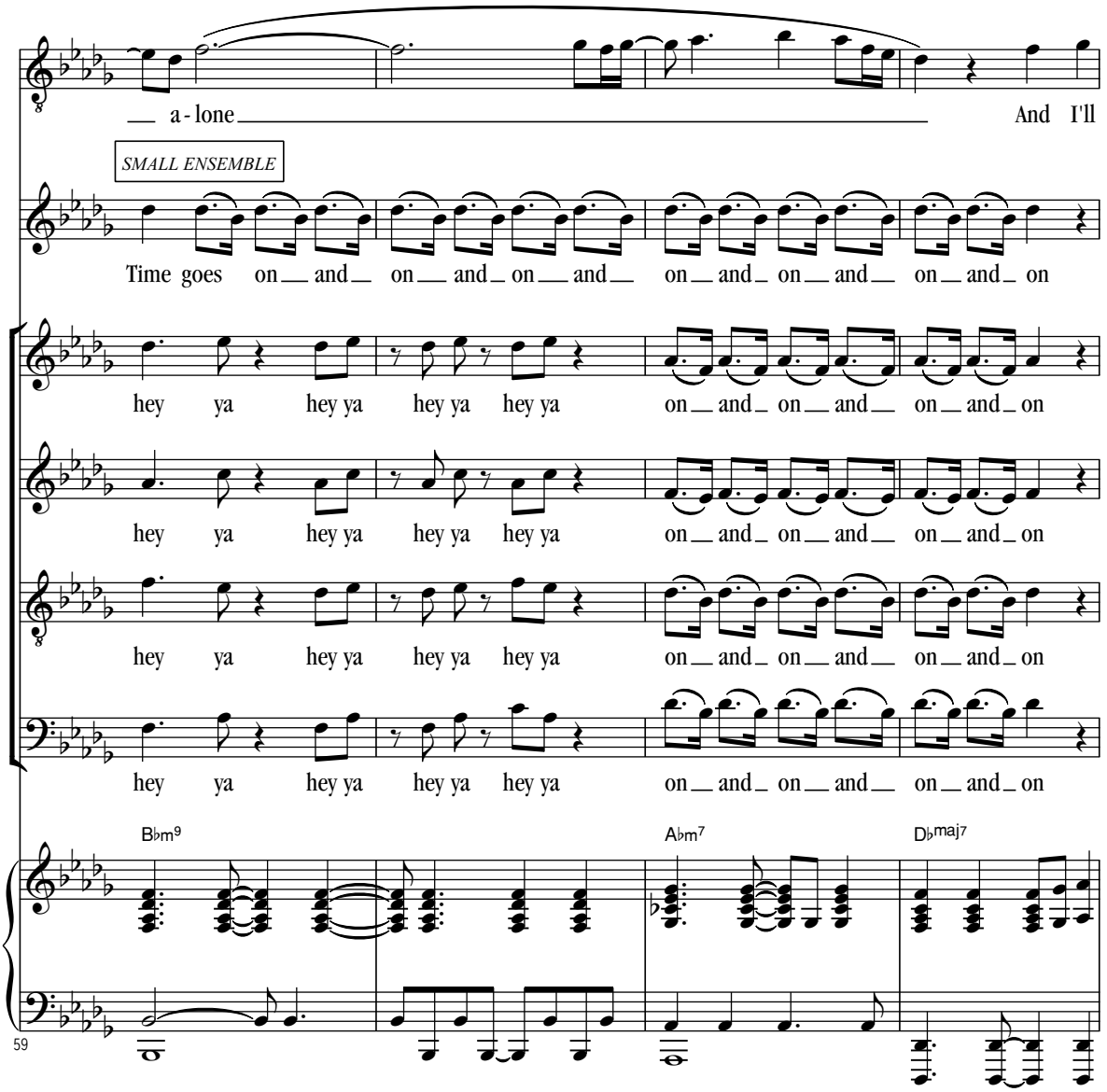

with-in the al - le-go - ry Writ-ten in my sto - ry
hey ya hey ya
hey ya hey ya
D♭6
mf
37
Ma-ma, why did you leave me a - lone?
hey ya hey ya hey ya hey ya hey ya hey ya
hey ya hey ya hey ya hey ya hey ya hey ya
D♭maj7(♯5)
40

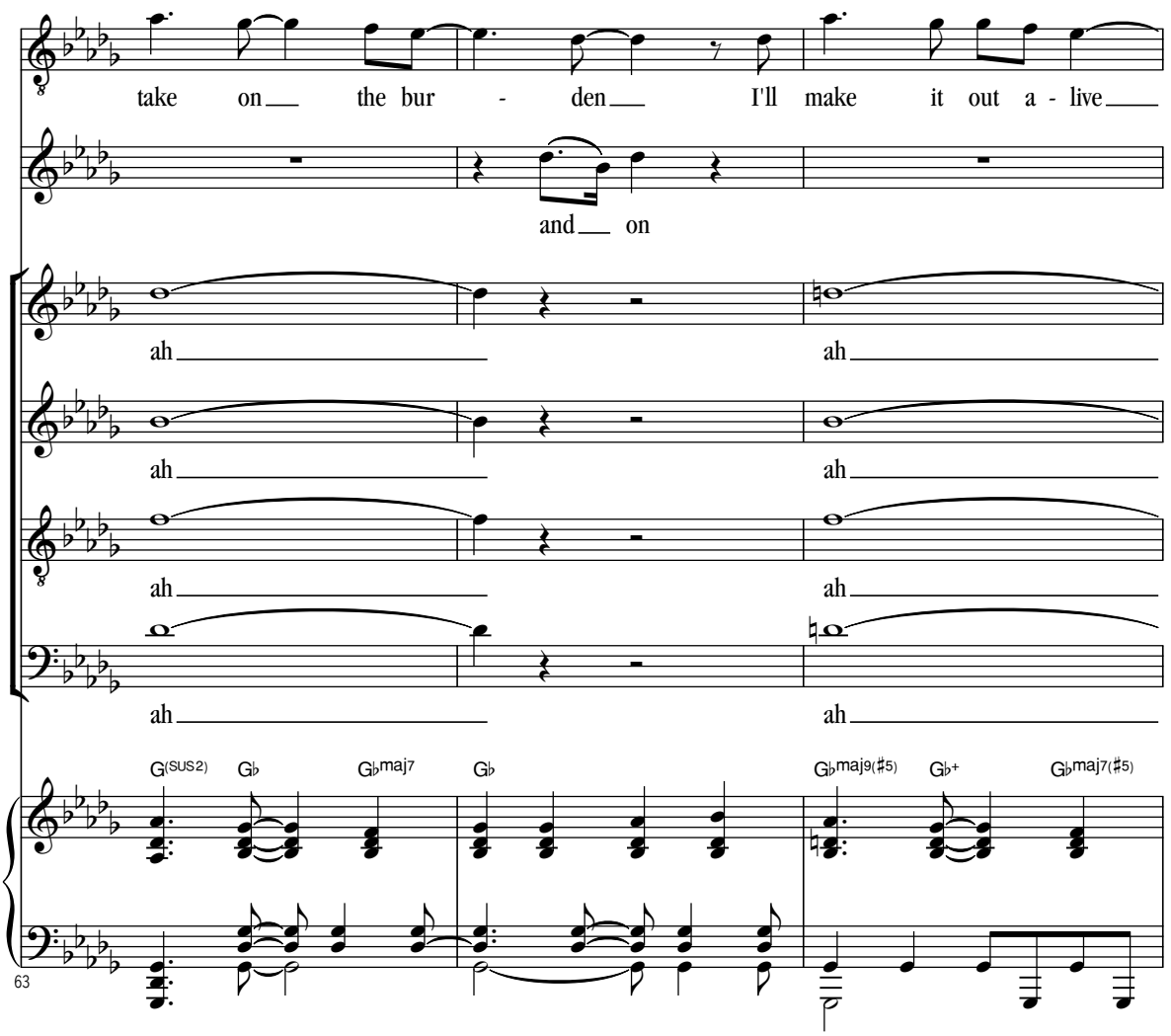

43
Now I'm a - lone I'm a-
SOPRANO:
oh oh
ALTO:
oh oh
TENOR:
oh oh oh oh
BASS:
oh oh oh
D♭(ADD9)
D♭maj9(♭13)
D♭(ADD9)
43

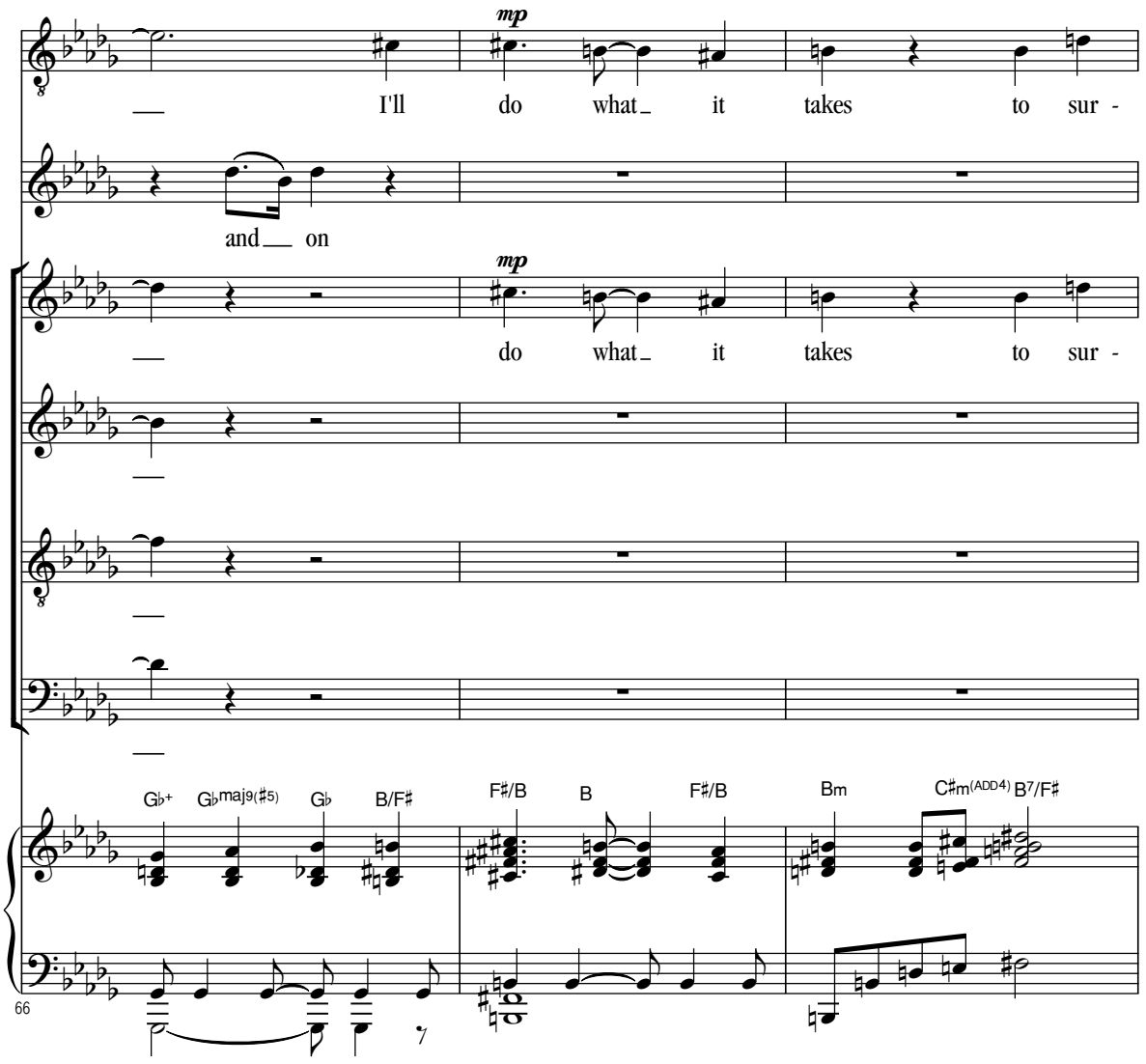

lone and all I see is time
all I see
all I see
all I see
all I see
F7
G9
sub. f
48

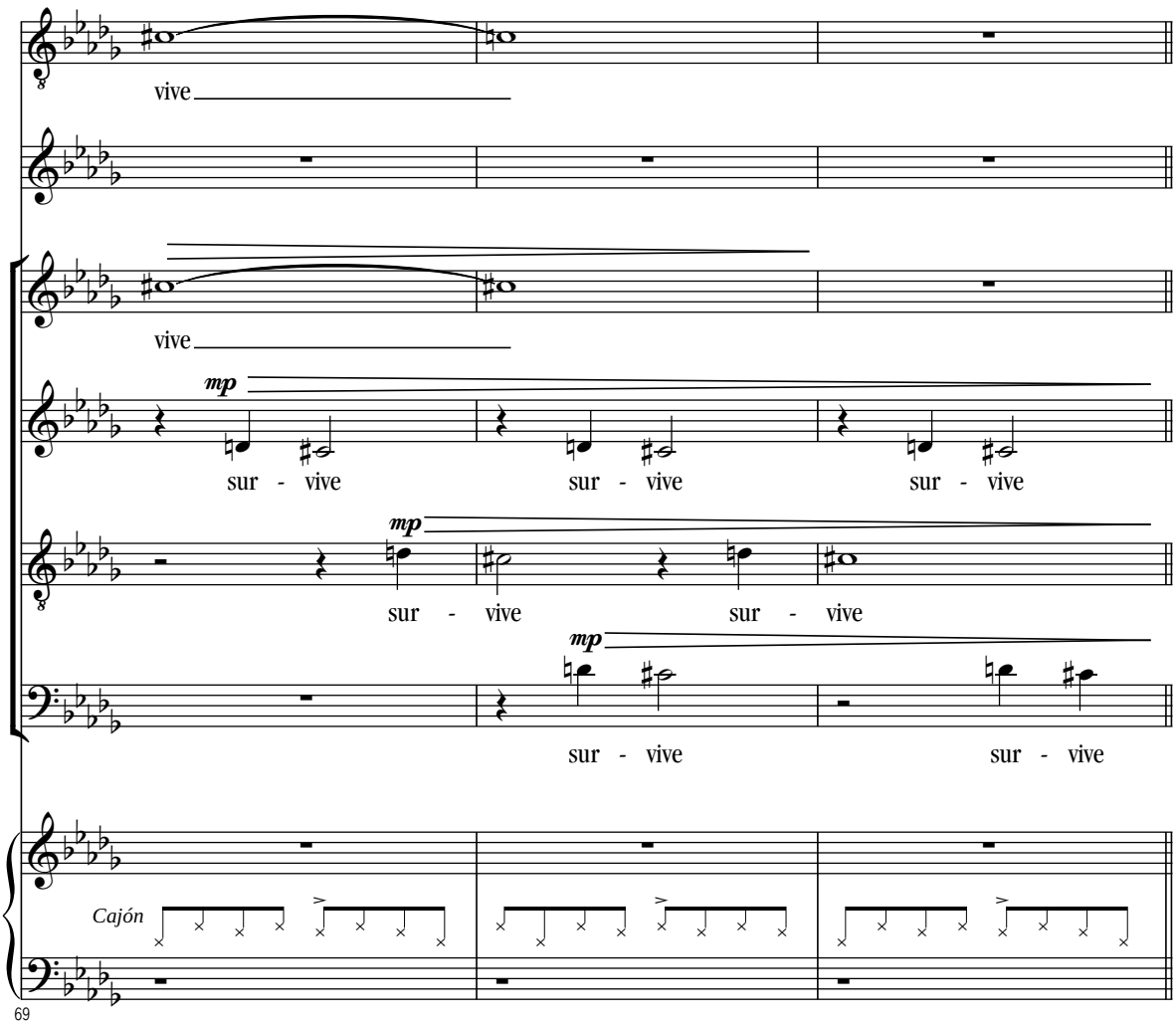

fly - ing I'm slow - ly dy - ing, I'm try - ing
fly - ing oh
fly - ing oh
fly - ing oh
fly - ing oh
B♭m6/9 B♭maj7 Gm9/B♭ B♭maj7 Gm9/B♭ A♭7 G♭5/A♭
51


But I'm a - lone
Oh I'm
hey ya hey ya hey ya hey ya hey ya hey ya hey ya hey ya
hey ya hey ya hey ya hey ya hey ya hey ya hey ya hey ya
hey ya hey ya hey ya hey ya hey ya hey ya hey ya hey ya
hey ya hey ya hey ya hey ya hey ya hey ya hey ya hey ya
Db maj9
Db maj7(♯5)
55


a - lone
And I'll
SMALL ENSEMBLE
Time goes on and on and on and on and on and on and on
hey ya hey ya hey ya hey ya on and on and on and on
hey ya hey ya hey ya hey ya on and on and on and on
hey ya hey ya hey ya hey ya on and on and on and on
hey ya hey ya hey ya hey ya on and on and on and on
B♭m9
A♭m7
D♭maj7
59


take on the bur - den I'll make it out a - live
and on
ah
ah
ah
ah
ah
ah
ah
ah
G(SUS2)
G♭
G♭maj7
G♭
G♭maj9(♯5)
G♭+
G♭maj7(♯5)
63


mp
I'll do what it takes to sur -
and on
mp
do what it takes to sur -
Gb+ Gbmaj9(#5) Gb B/F# F#/B B F#/B Bm C#m(ADD4) B7/F#
66


vive
vive
mp
sur - vive
sur - vive
sur - vive
mp
sur - vive
sur - vive
mp
sur - vive
sur - vive
Cajón
69

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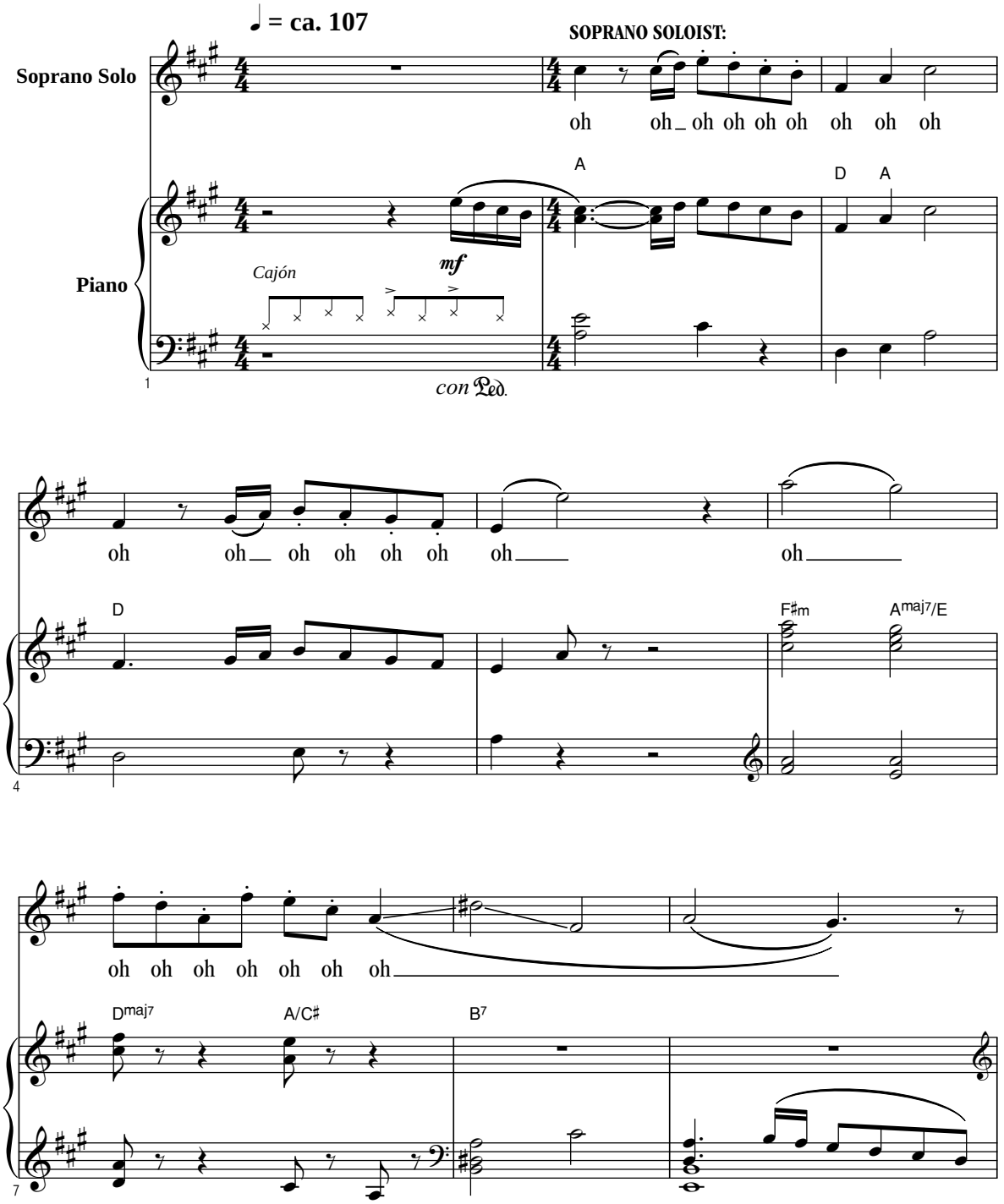
8. OH MY SON/SHELTER ME

(Soprano Soloist,Younger Man, Older Man, Small Ensemble, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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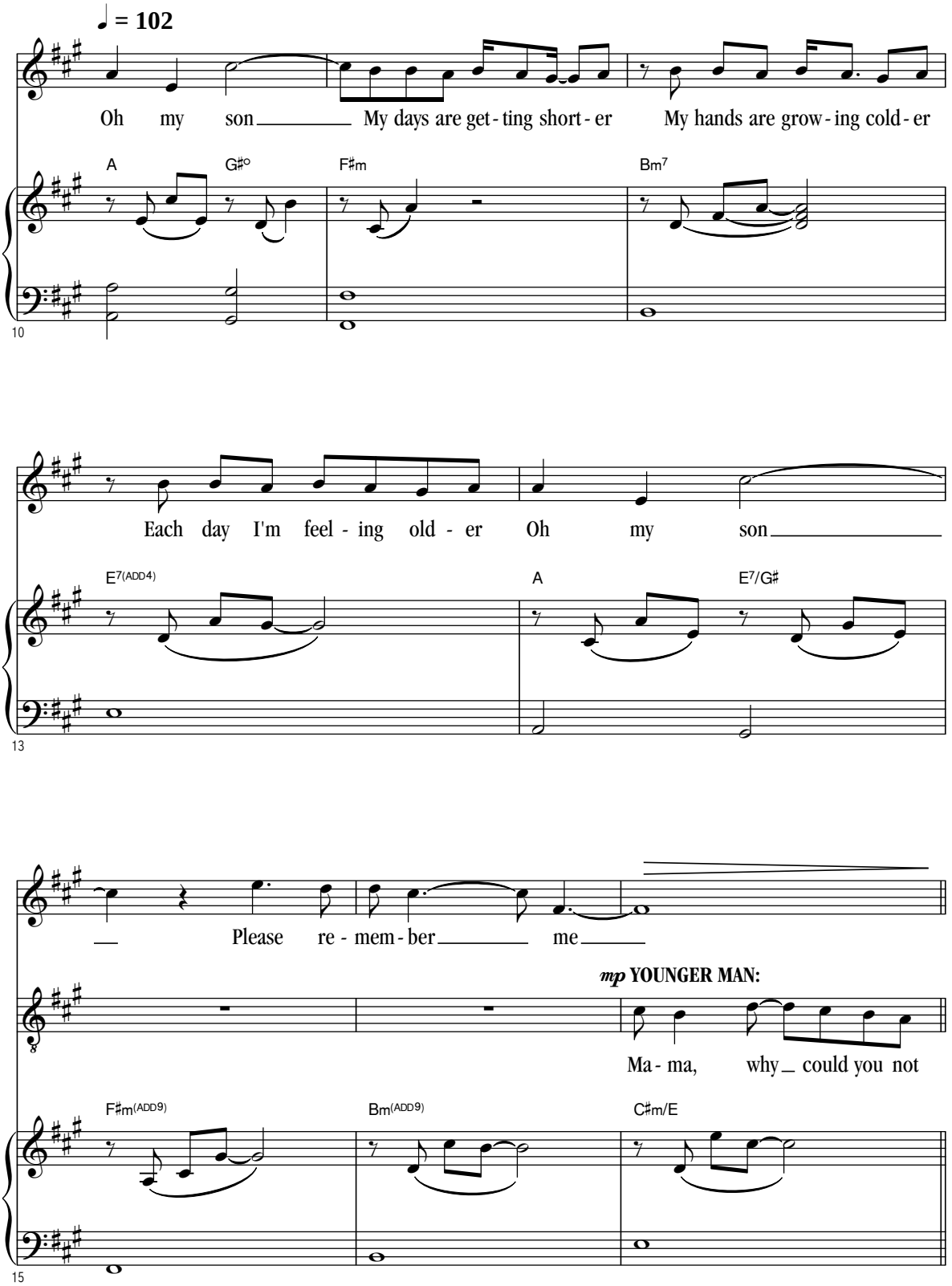
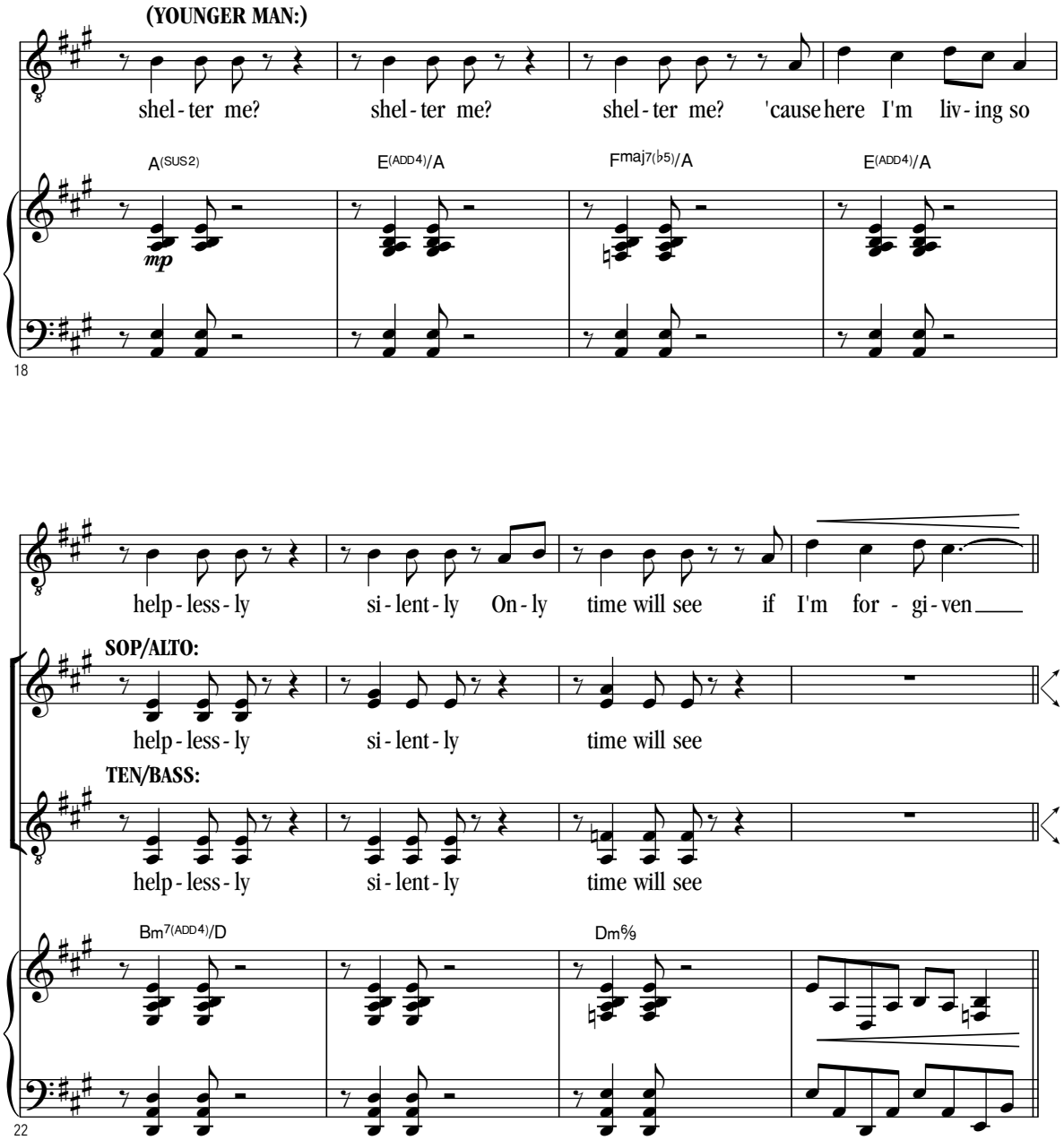
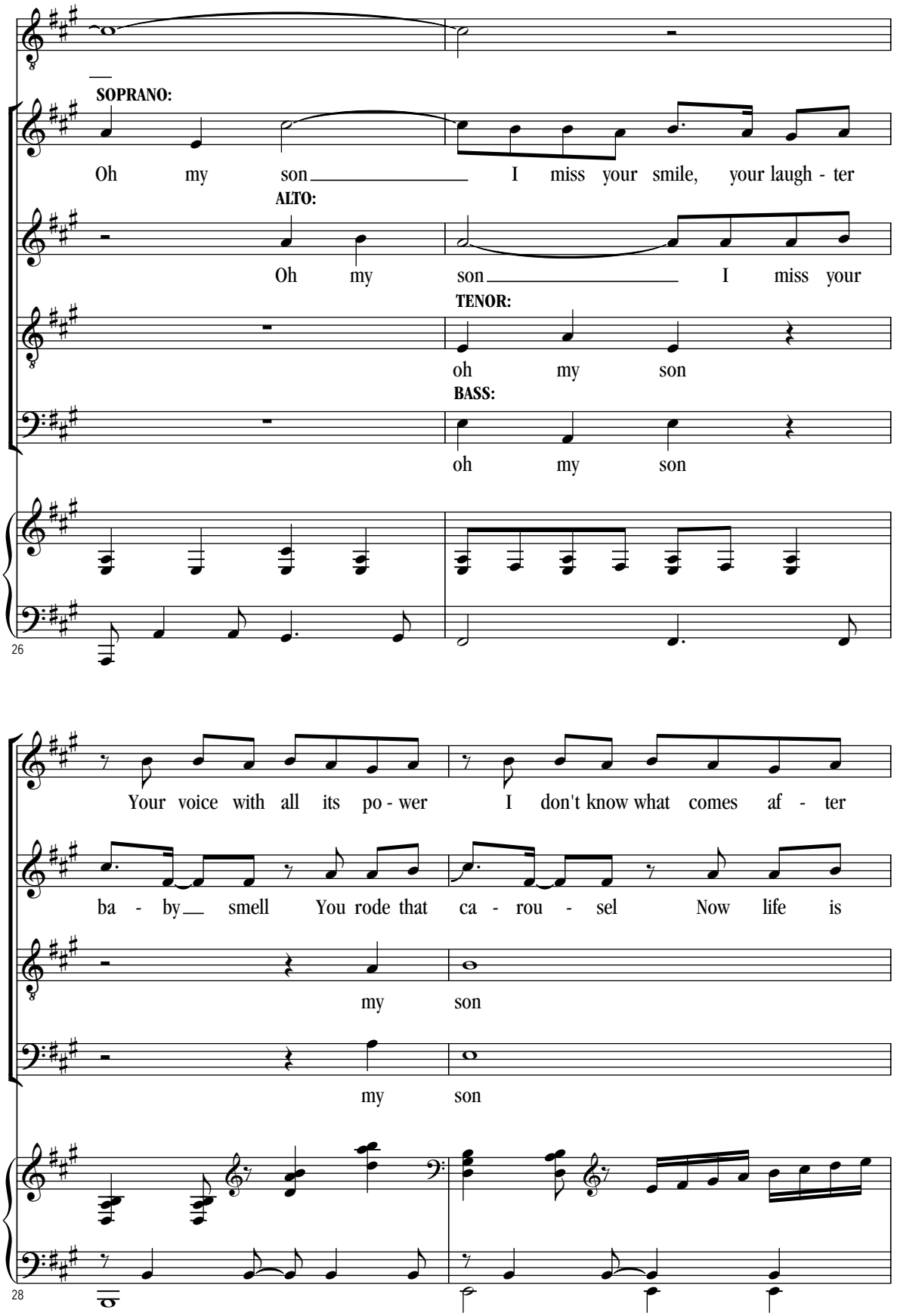
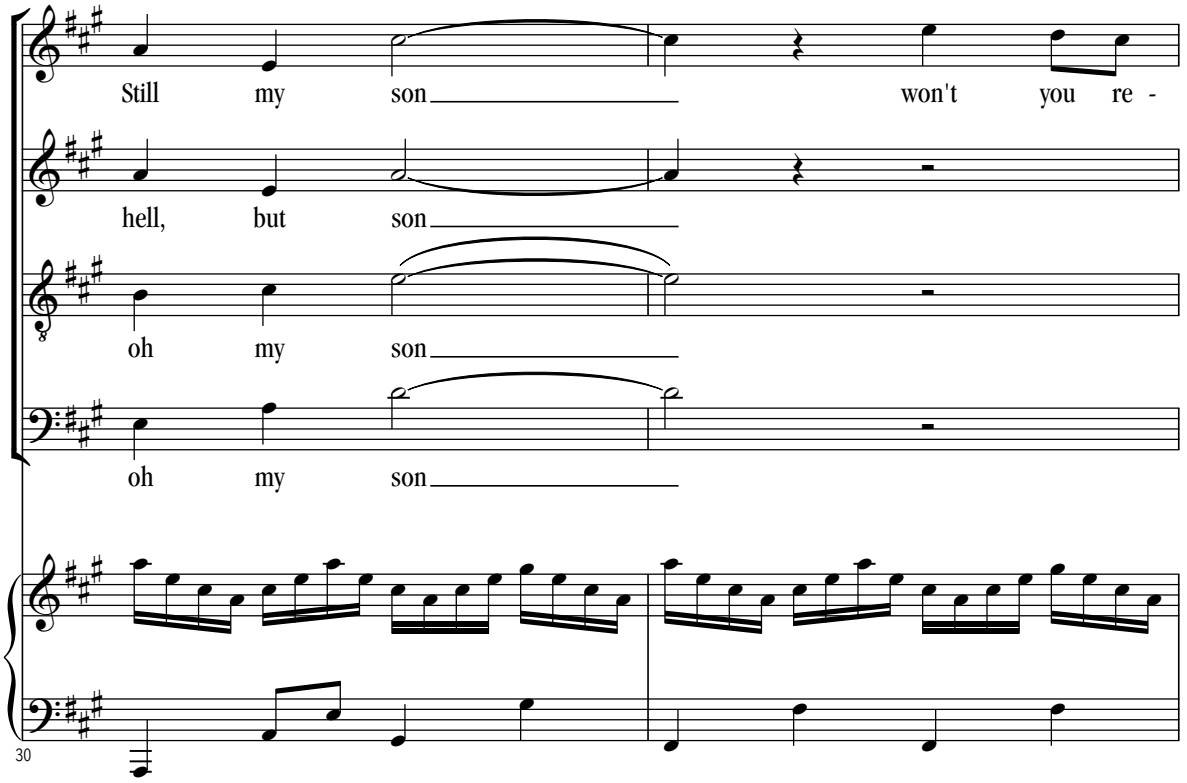
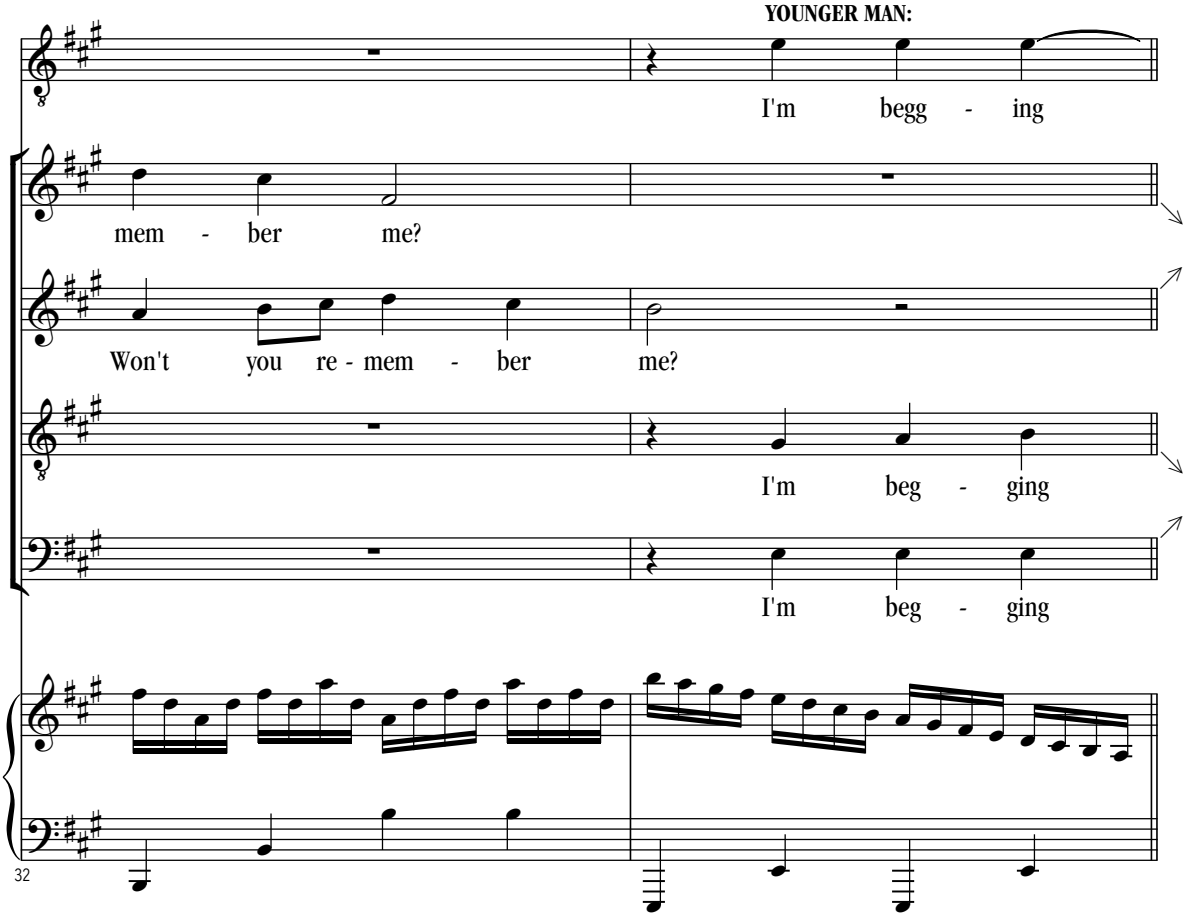
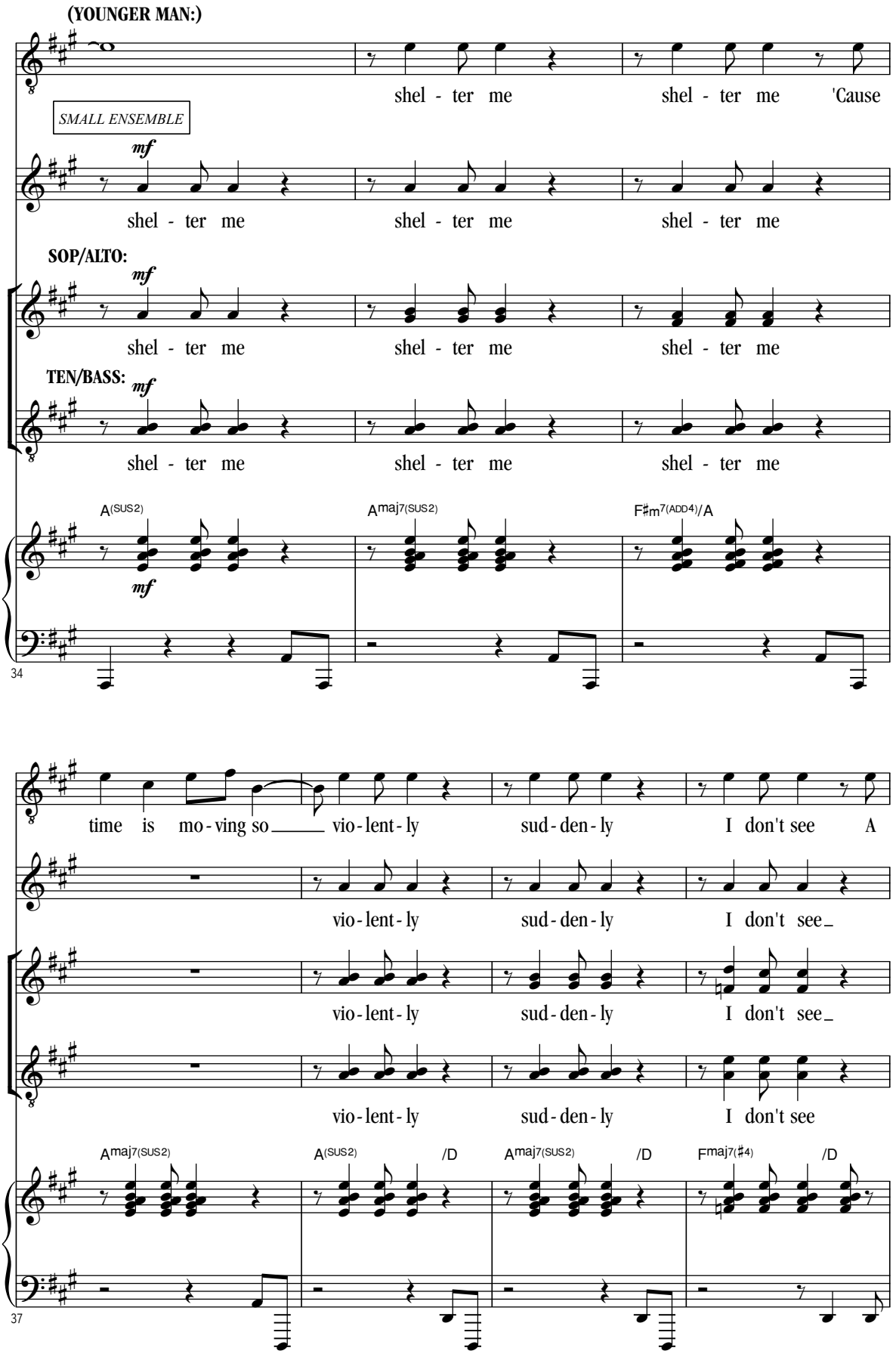

♩ = 102
Oh my son My days are get - ting short - er My hands are grow - ing cold - er
A G♯° F♯m Bm7
10
Each day I'm feel - ing old - er Oh my son
E7(ADD4) A E7/G♯
13
Please re - mem - ber me
mp YOUNGER MAN:
Ma - ma, why could you not
F♯m(ADD9) Bm(ADD9) C♯m/E
15

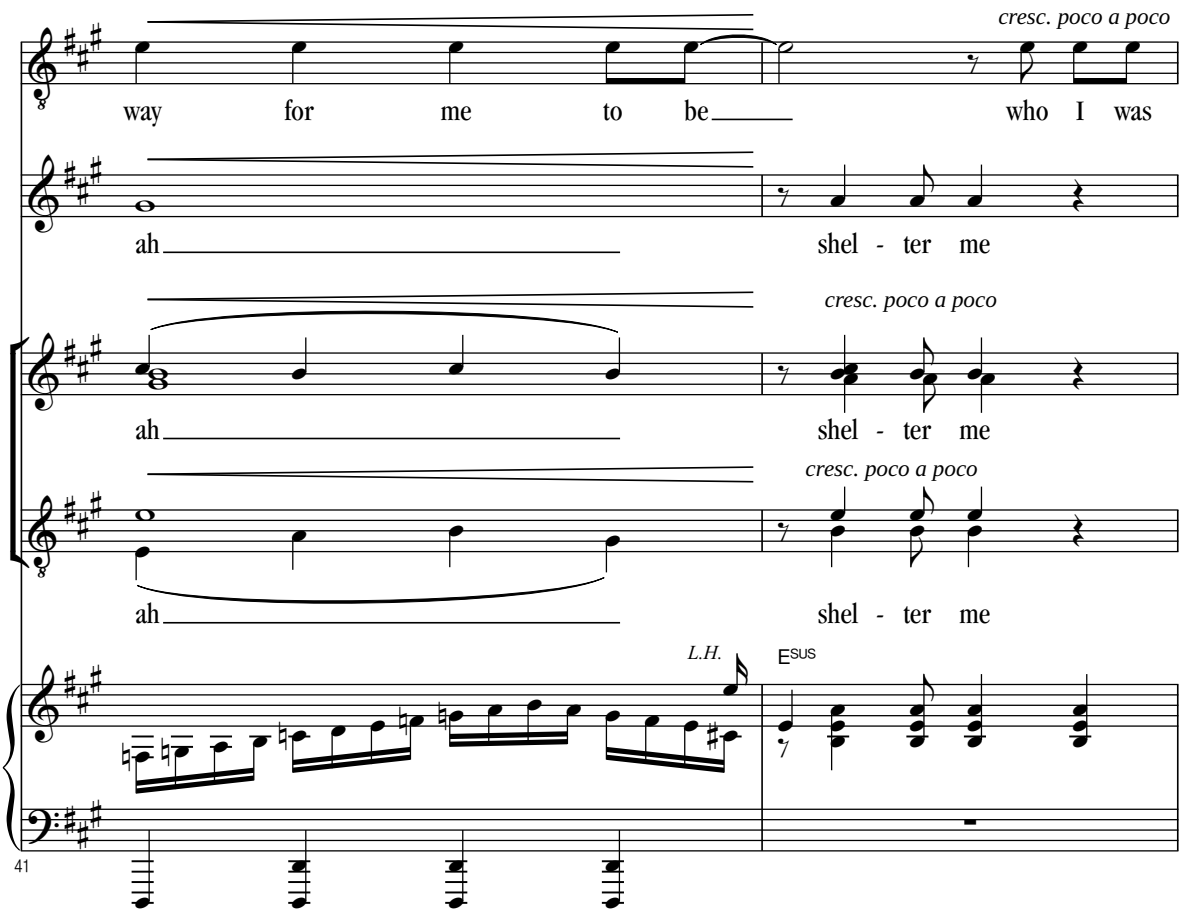

(YOUNGER MAN:)
shel - ter me? shel - ter me? shel - ter me? 'cause here I'm liv - ing so
A(SUS2)
E(ADD4)/A
Fmaj7(♭5)/A
E(ADD4)/A
mp
18
help - less - ly si - lent - ly On - ly time will see if I'm for - gi - ven
SOP/ALTO:
help - less - ly si - lent - ly time will see
TEN/BASS:
help - less - ly si - lent - ly time will see
Bm7(ADD4)/D
Dm6/9
22

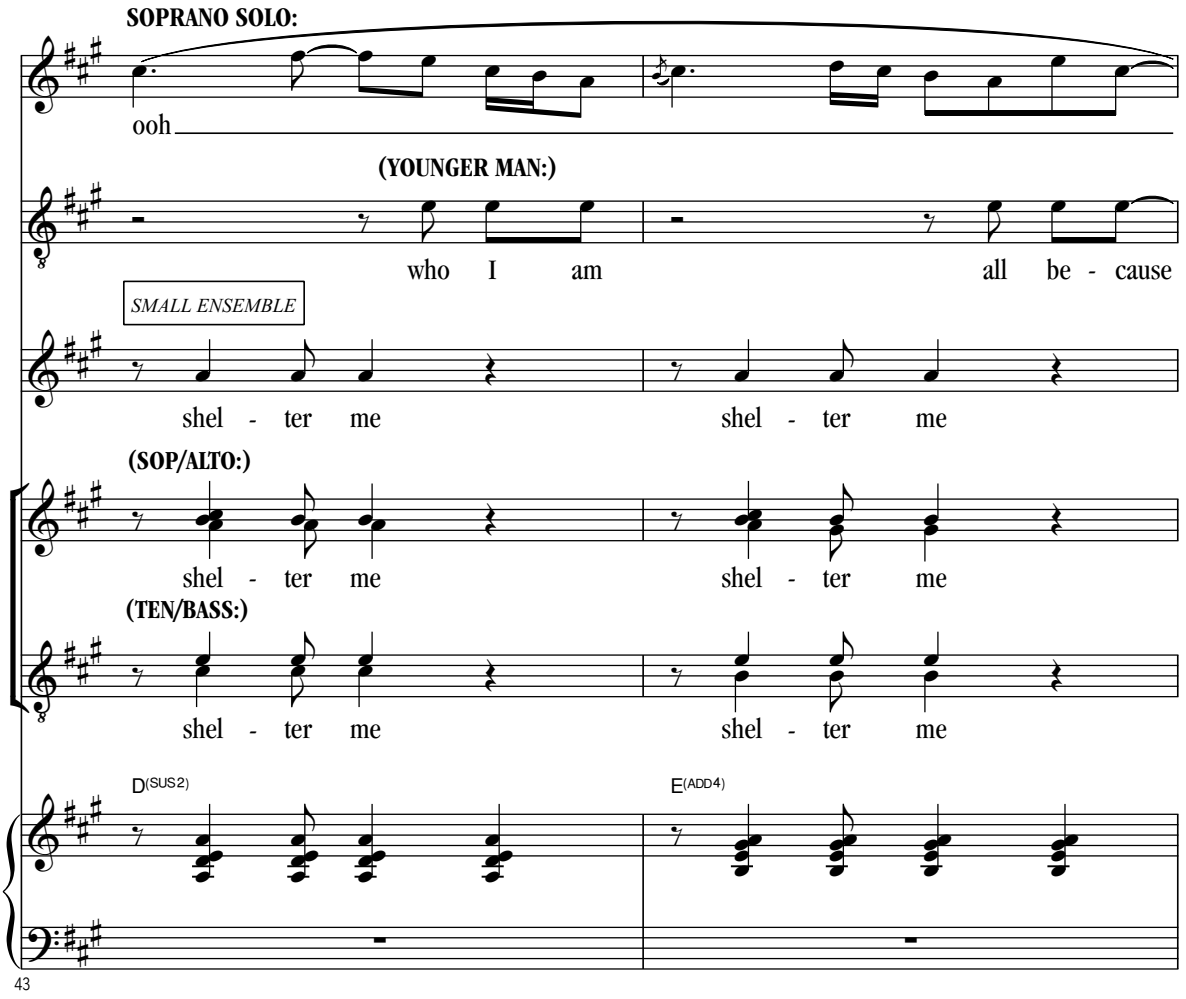

SOPRANO:
Oh my son I miss your smile, your laugh - ter
ALTO:
Oh my son I miss your
TENOR:
oh my son
BASS:
oh my son
26
Your voice with all its po - wer I don't know what comes af - ter
ba - by smell You rode that ca - rou - sel Now life is
my son
my son
28

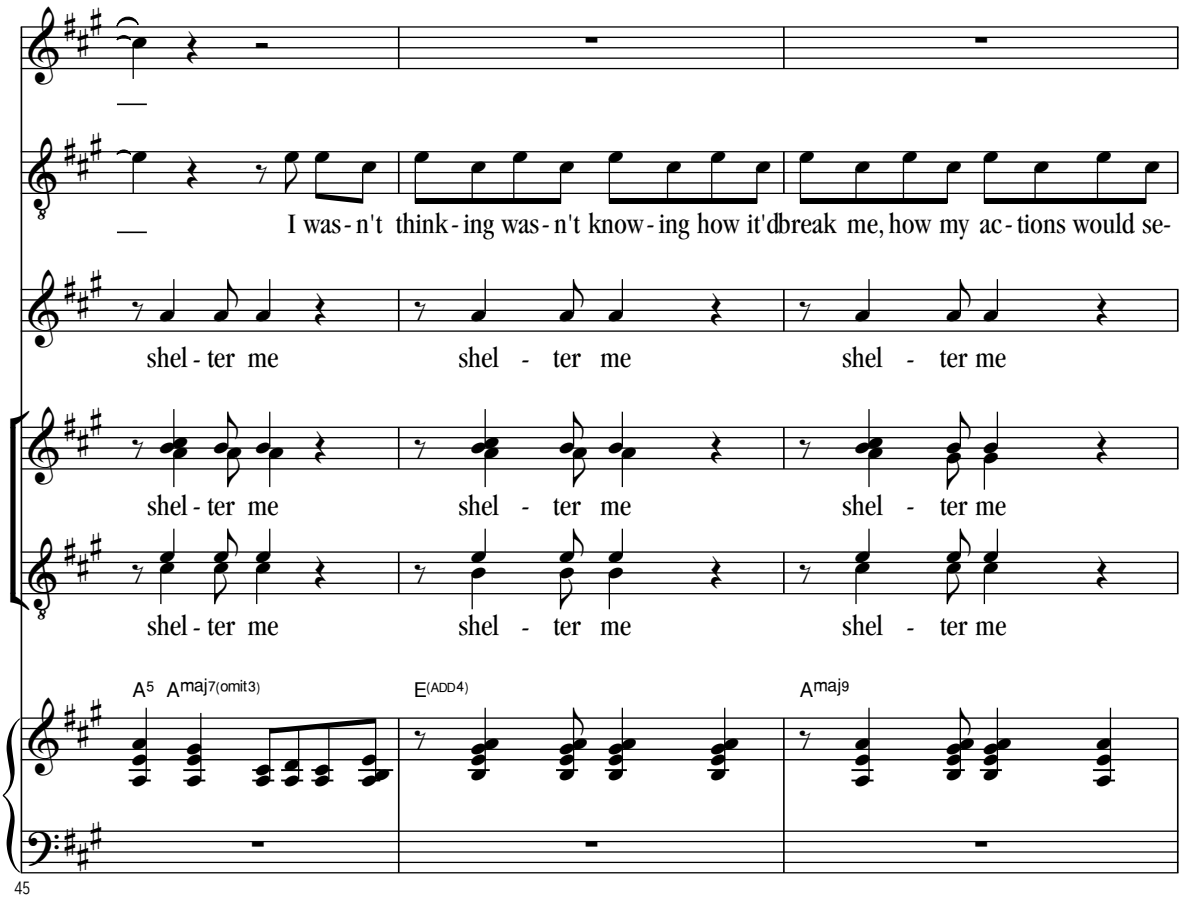

Still my son won't you re -
hell, but son
oh my son
oh my son
30

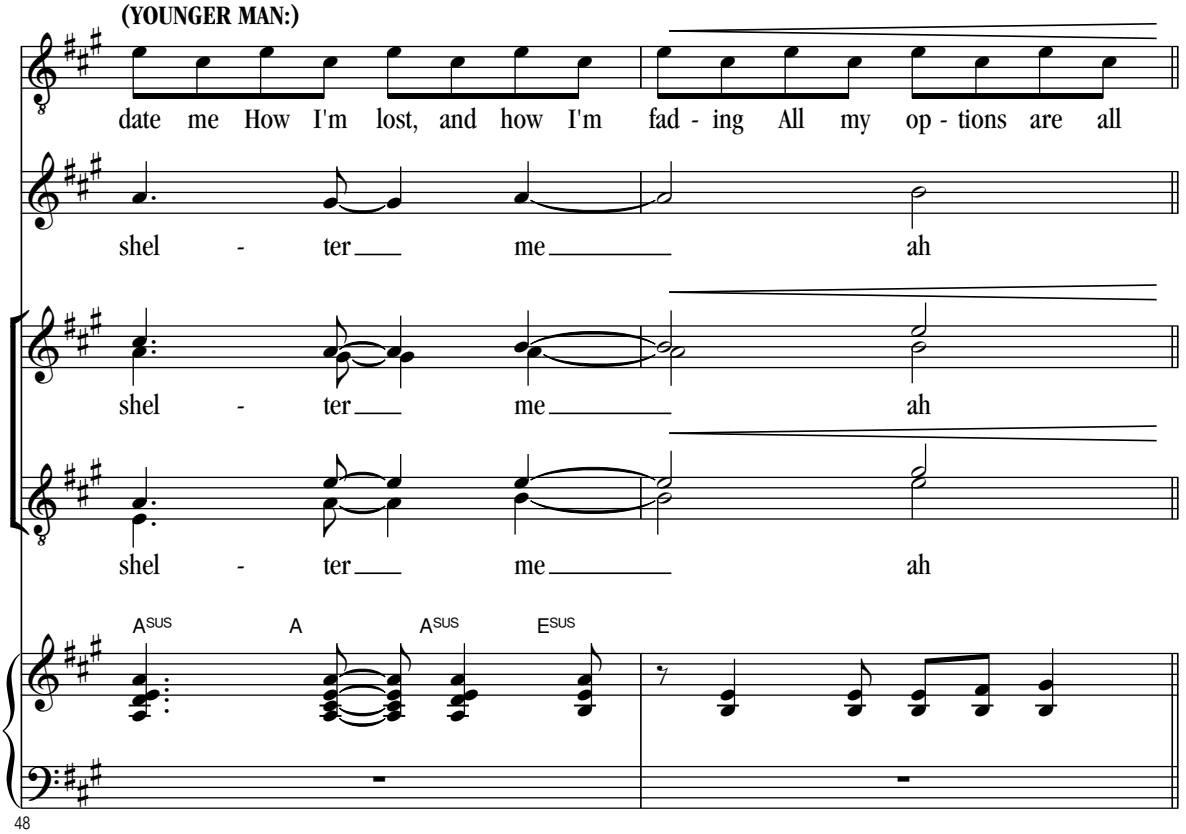

YOUNGER MAN:
I'm begg - ing
mem - ber me?
Won't you re - mem - ber me?
I'm beg - ging
I'm beg - ging
32

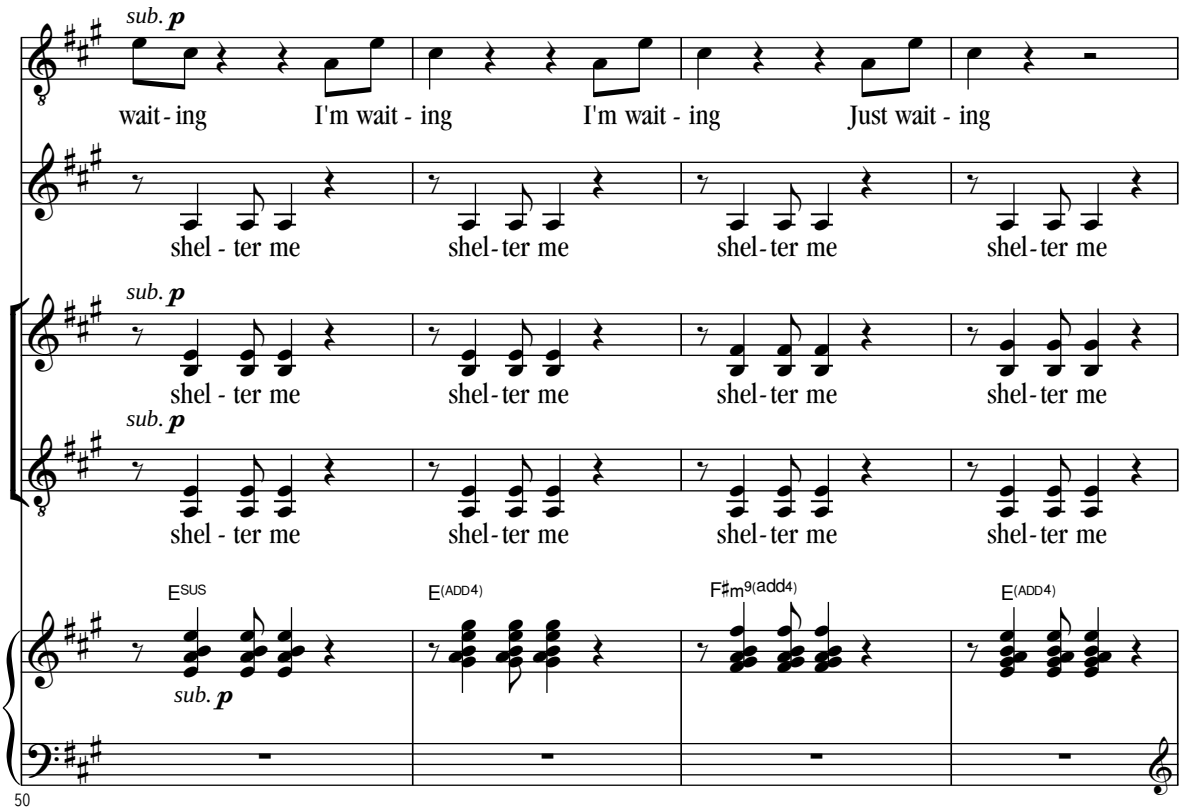

(YOUNGER MAN:)
shel - ter me shel - ter me 'Cause
SMALL ENSEMBLE
mf
shel - ter me shel - ter me shel - ter me
SOP/ALTO:
mf
shel - ter me shel - ter me shel - ter me
TEN/BASS:
mf
shel - ter me shel - ter me shel - ter me
A(SUS2)
Amaj7(SUS2)
F♯m7(ADD4)/A
mf
34
time is mo - ving so vio - lent - ly sud - den - ly I don't see A
vio - lent - ly sud - den - ly I don't see
vio - lent - ly sud - den - ly I don't see
vio - lent - ly sud - den - ly I don't see
Amaj7(SUS2)
A(SUS2) /D
Amaj7(SUS2) /D
Fmaj7(♯4) /D
37

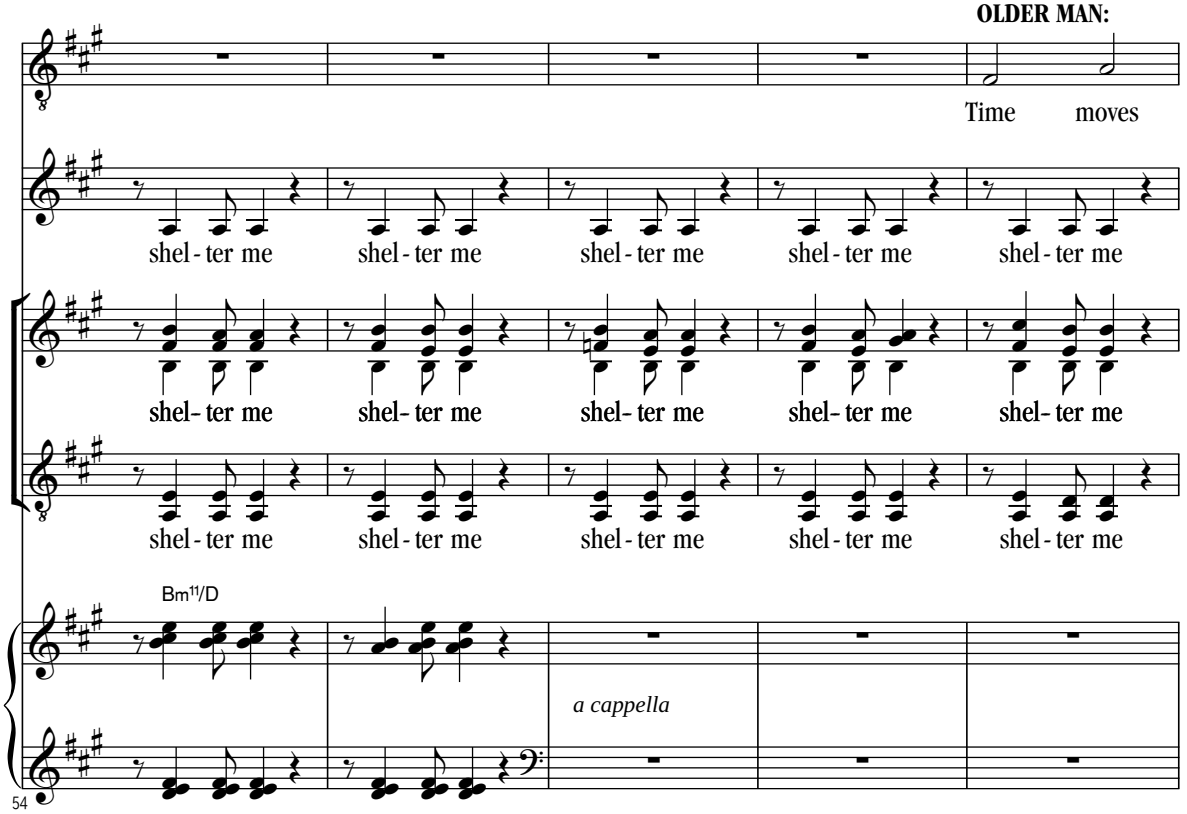

cresc. poco a poco
way for me to be who I was
ah shel - ter me
cresc. poco a poco
ah shel - ter me
cresc. poco a poco
ah shel - ter me
L.H.
Esus
41

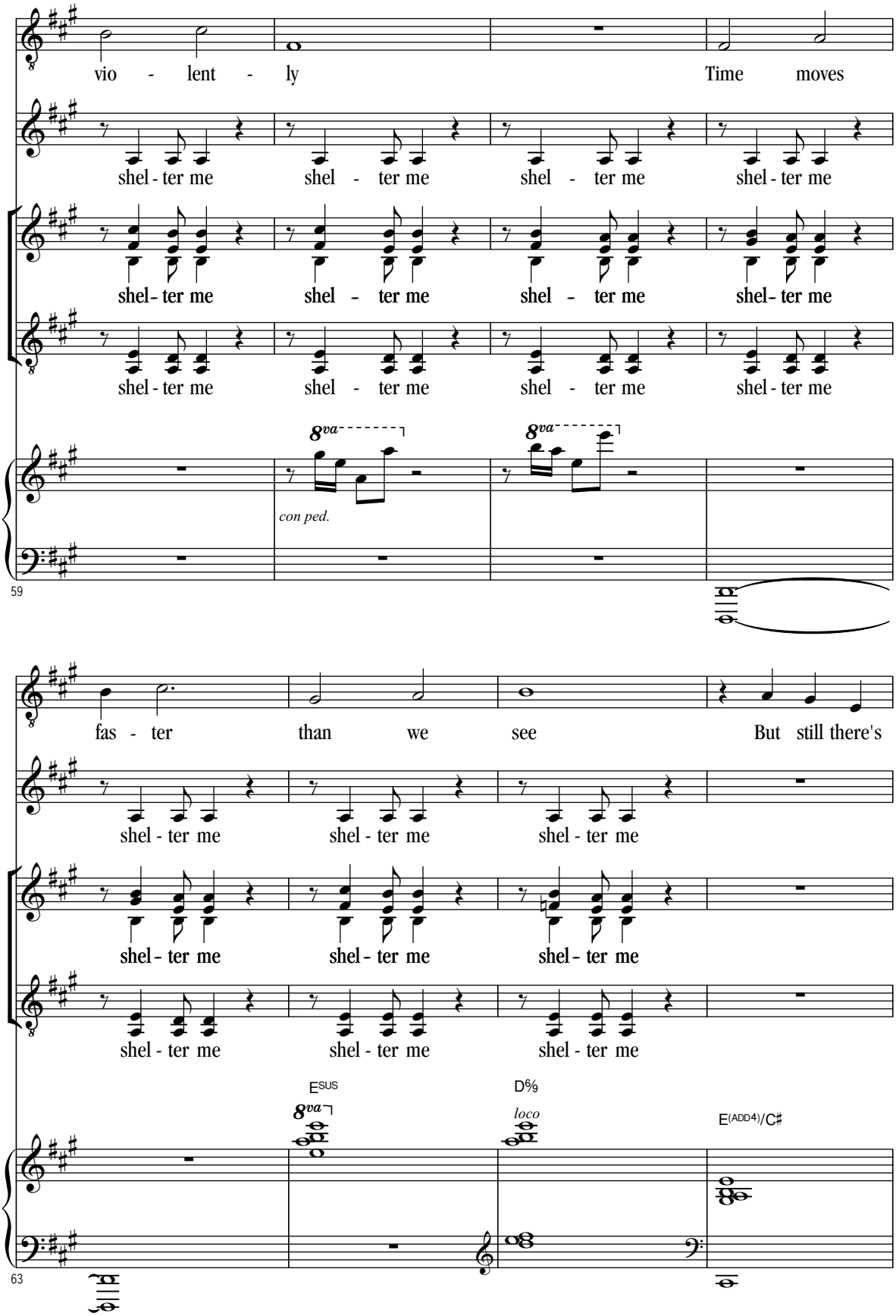

SOPRANO SOLO:
ooh
(YOUNGER MAN:)
who I am all be - cause
SMALL ENSEMBLE
shel - ter me shel - ter me
(SOP/ALTO:)
shel - ter me shel - ter me
(TEN/BASS:)
shel - ter me shel - ter me
D(SUS2)
E(ADD4)
43

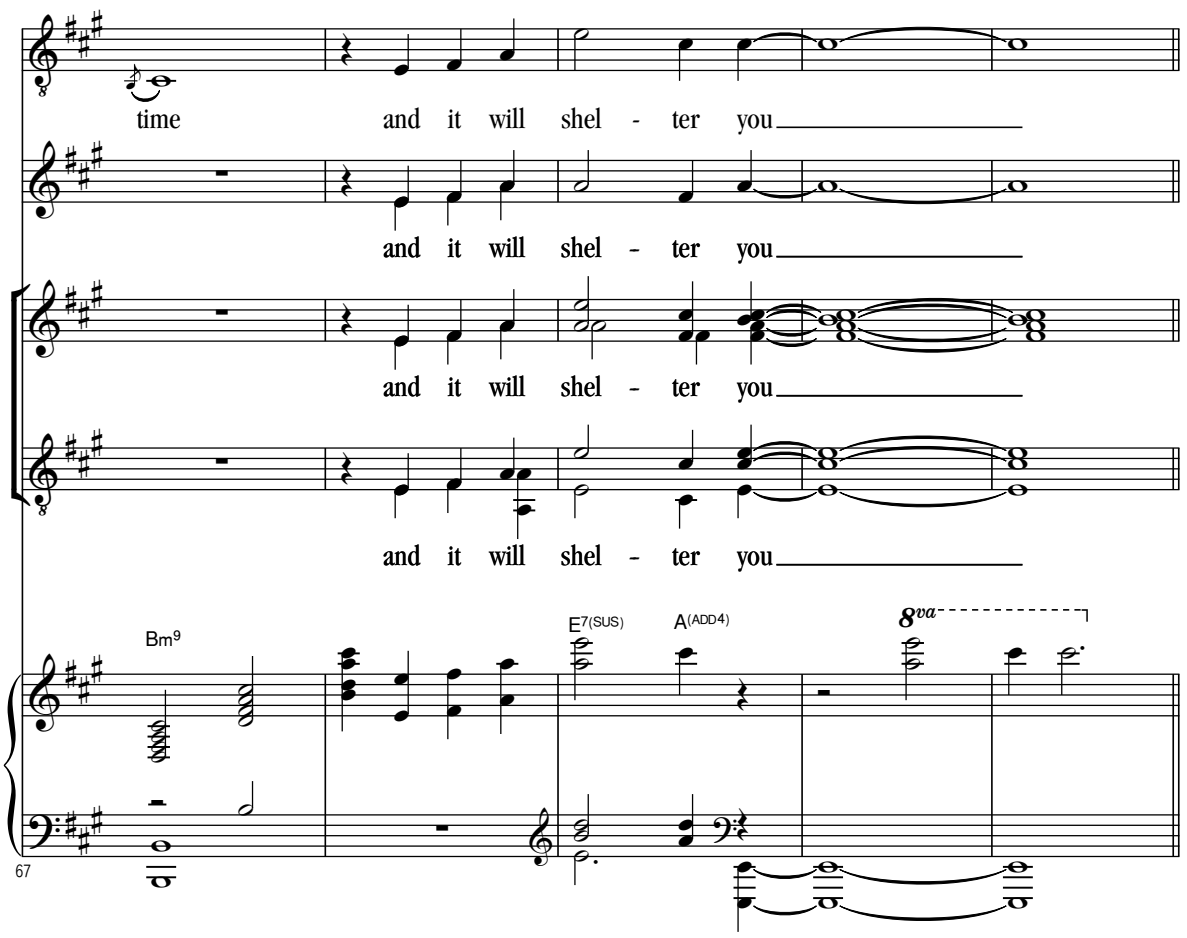

I was - n't think - ing was - n't know - ing how it'dbreak me, how my ac - tions would se-
shel - ter me shel - ter me shel - ter me
shel - ter me shel - ter me shel - ter me
shel - ter me shel - ter me shel - ter me
A5 Amaj7(omit3) E(ADD4) Amaj9
45


(YOUNGER MAN:)
date me How I'm lost, and how I'm fad - ing All my op - tions are all
shel - ter me ah
shel - ter me ah
shel - ter me ah
ASUS A ASUS ESUS
48


sub. p
wait - ing I'm wait - ing I'm wait - ing Just wait - ing
shel - ter me shel - ter me shel - ter me shel - ter me
sub. p
shel - ter me shel - ter me shel - ter me shel - ter me
sub. p
shel - ter me shel - ter me shel - ter me shel - ter me
E SUS
E (ADD4)
F♯m9(add4)
E (ADD4)
sub. p
50


OLDER MAN:
Time moves
shel - ter me shel - ter me shel - ter me shel - ter me shel - ter me
shel - ter me shel - ter me shel - ter me shel - ter me shel - ter me
shel - ter me shel - ter me shel - ter me shel - ter me shel - ter me
Bm11/D
a cappella
54


vio - lent - ly
Time moves
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
8va
con ped.
8va
59
fas - ter
than we
see
But still there's
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
shel - ter me
ESUS
8va
D6/9
loco
E(ADD4)/C♯
63

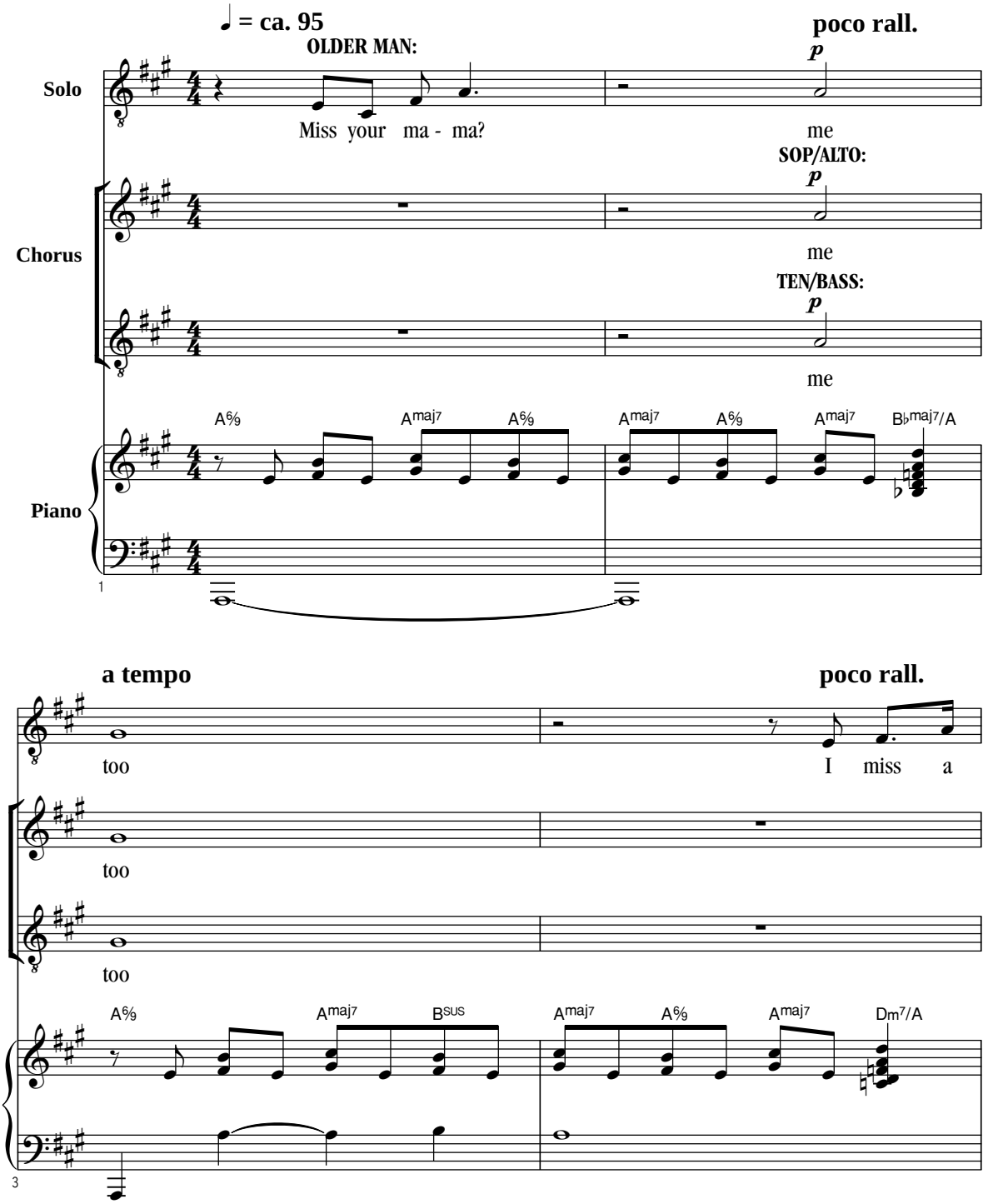

time and it will shel - ter you
and it will shel - ter you
and it will shel - ter you
and it will shel - ter you
Bm9
E7(SUS)
A(ADD4)
8va
67

9. MISS YOUR MAMA? (Interlude)

(Older Man, Small Ensemble, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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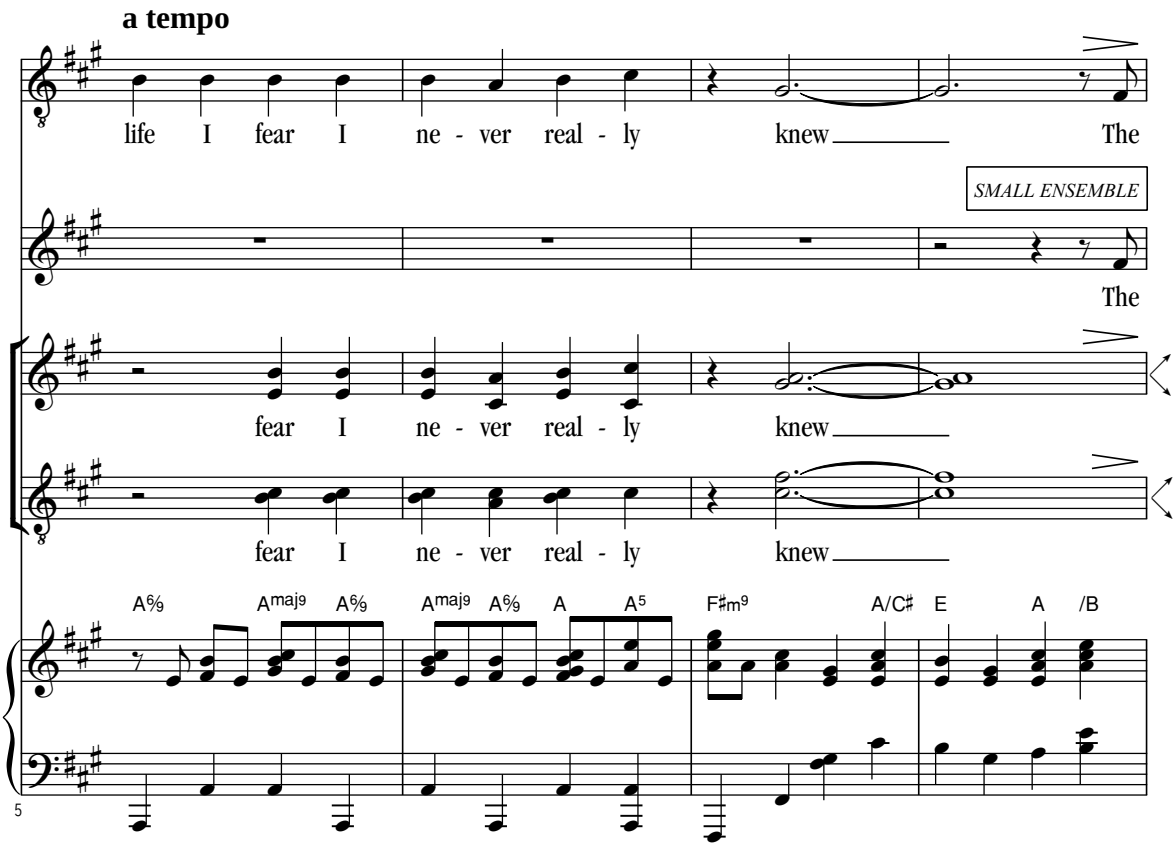
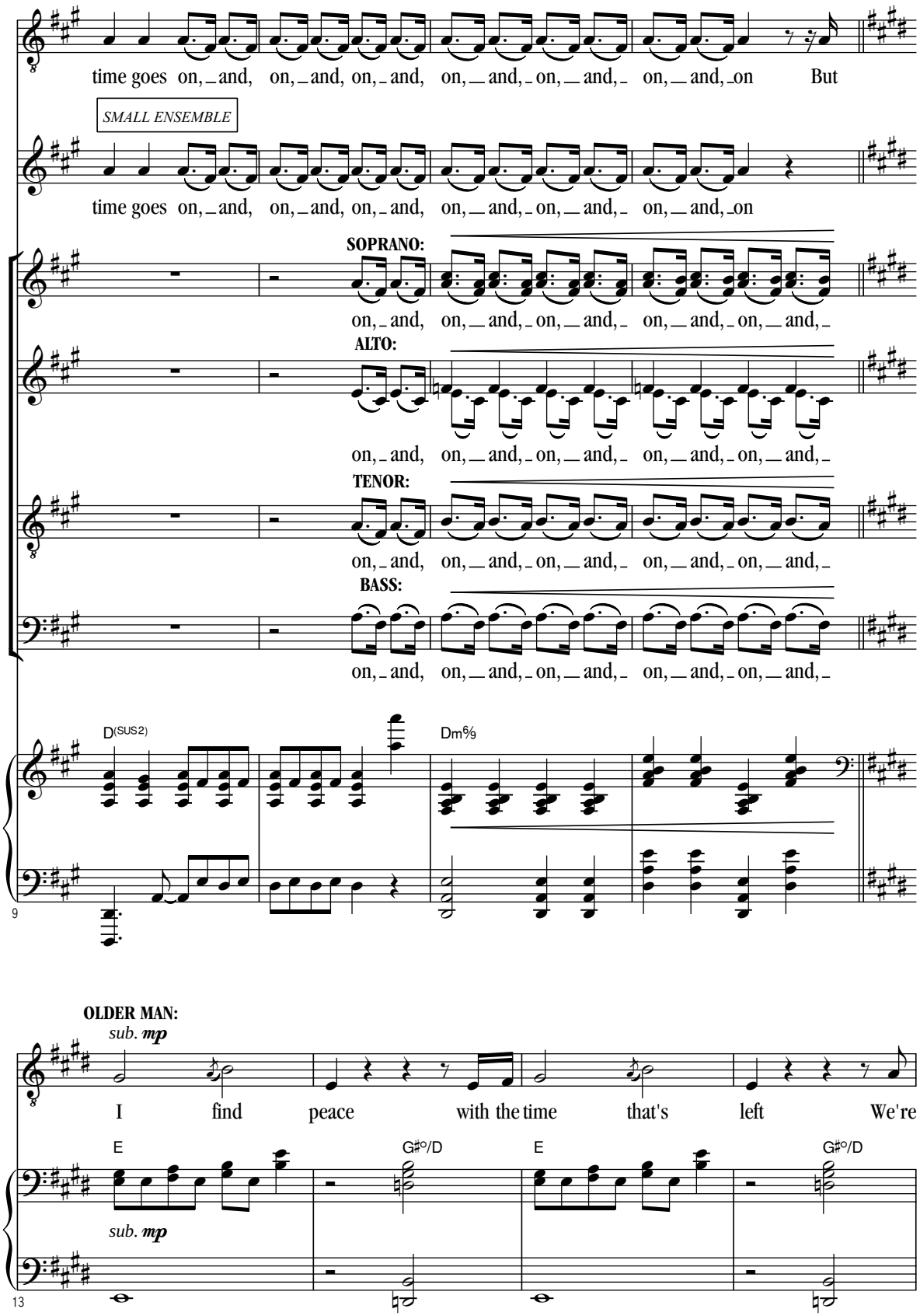
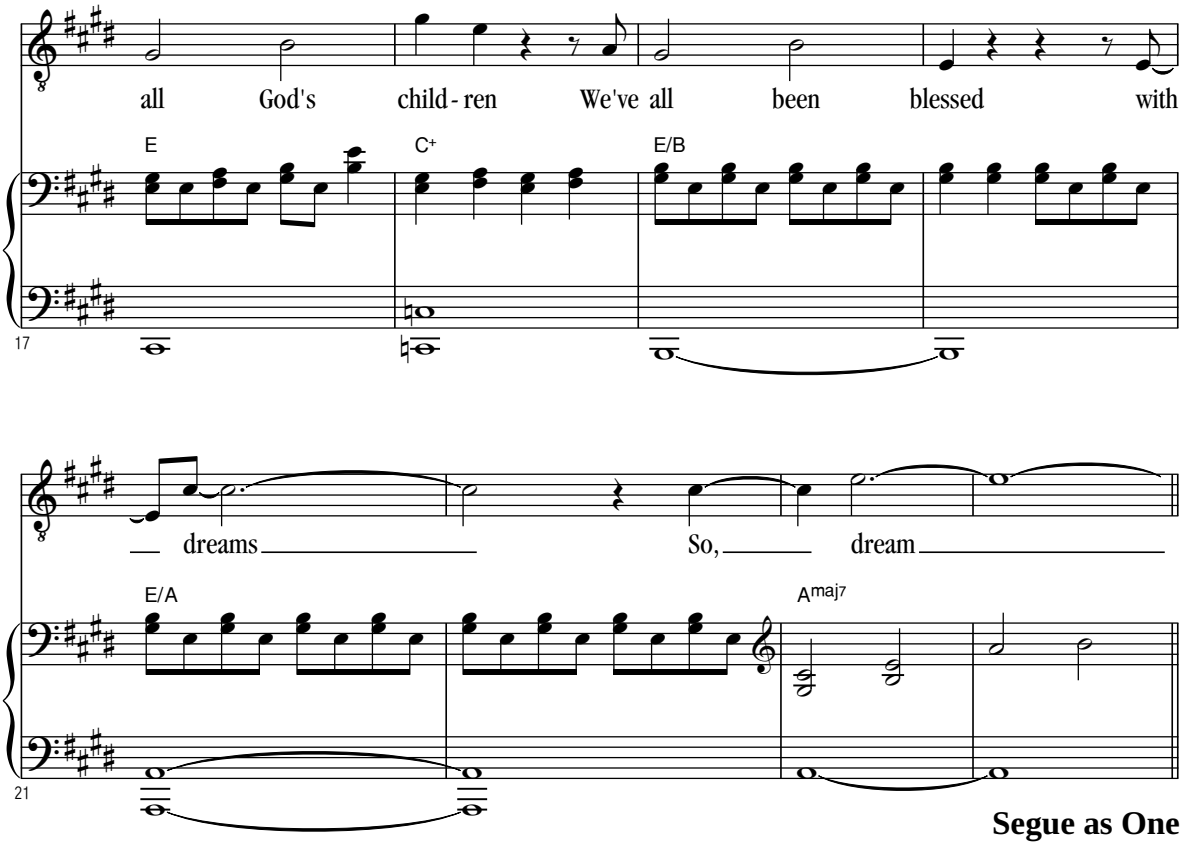
9. MISS YOUR MAMA? (Interlude)




time goes on, and, on, and, on, and, on, and, on, and, on, and, on But
SMALL ENSEMBLE
time goes on, and, on, and, on, and, on, and, on, and, on, and, on
SOPRANO:
on, and, on, and, on, and, on, and, on, and,
ALTO:
on, and, on, and, on, and, on, and, on, and,
TENOR:
on, and, on, and, on, and, on, and, on, and,
BASS:
on, and, on, and, on, and, on, and, on, and,
D(SUS2)
Dm6/9
9
OLDER MAN:
sub. mp
I find peace with the time that's left We're
E
G♯°/D
E
G♯°/D
sub. mp
13

9. MISS YOUR MAMA? (Interlude)



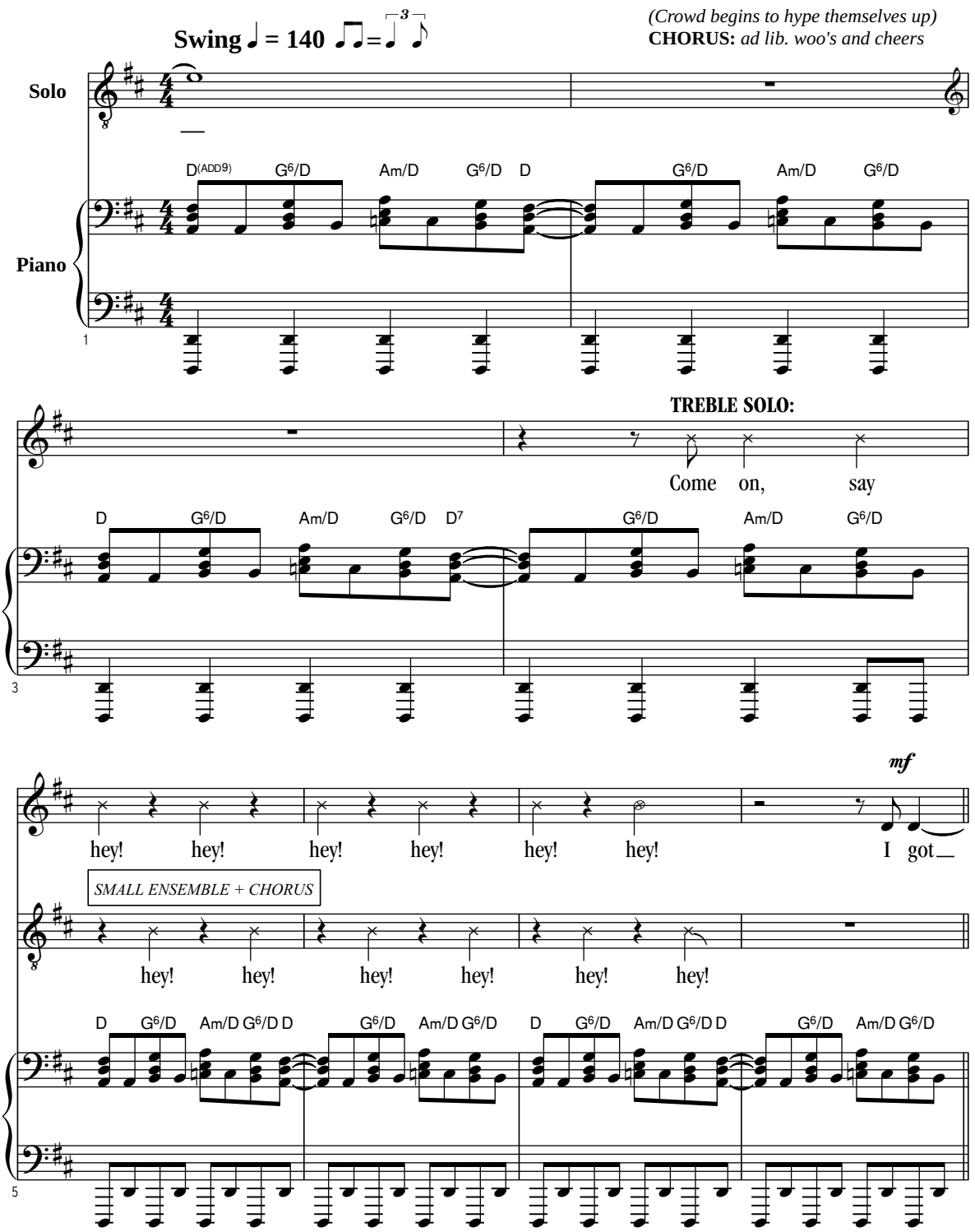
Segue as One

10. STEAMROLLING

(Treble Soloist, Small Ensemble, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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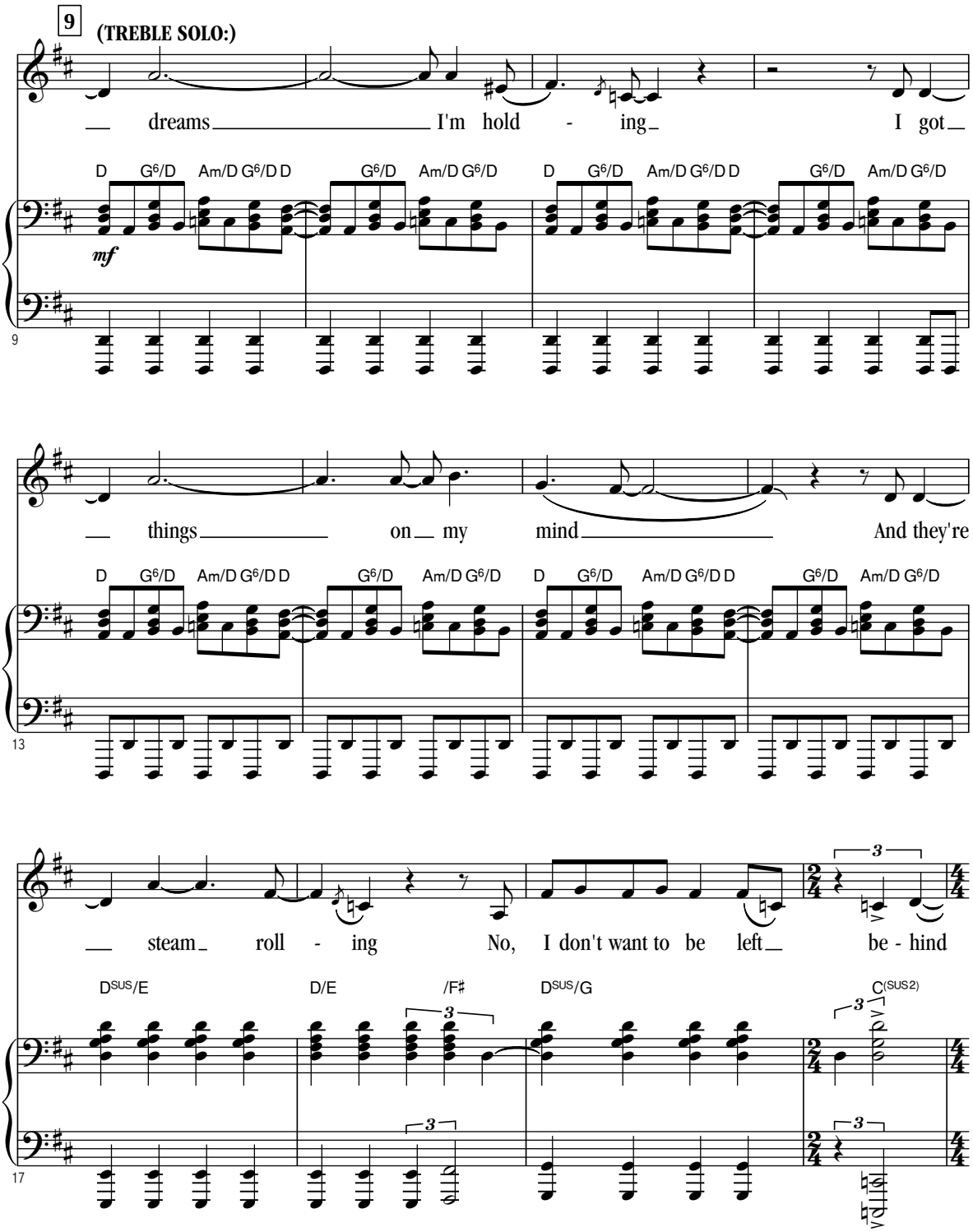
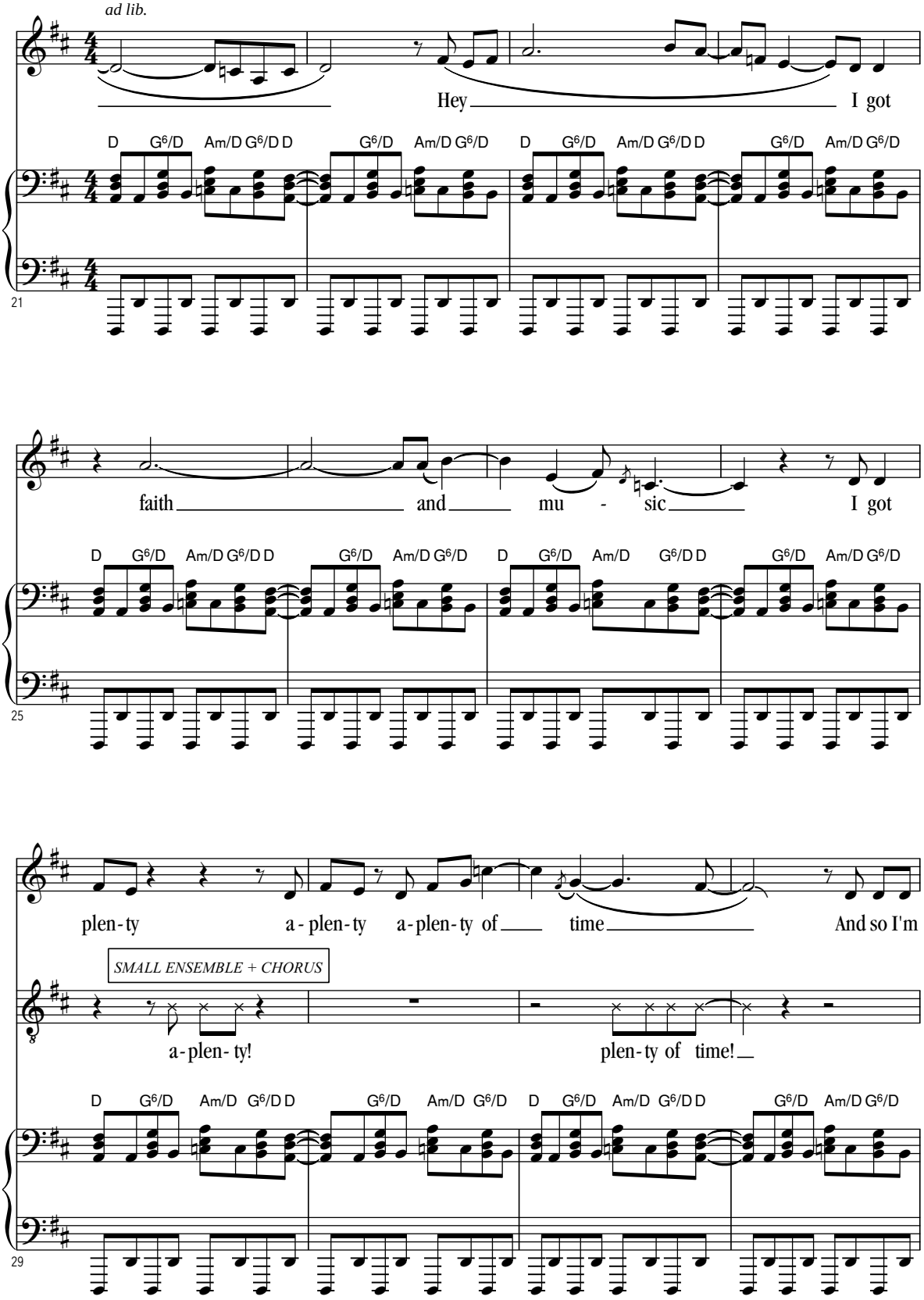
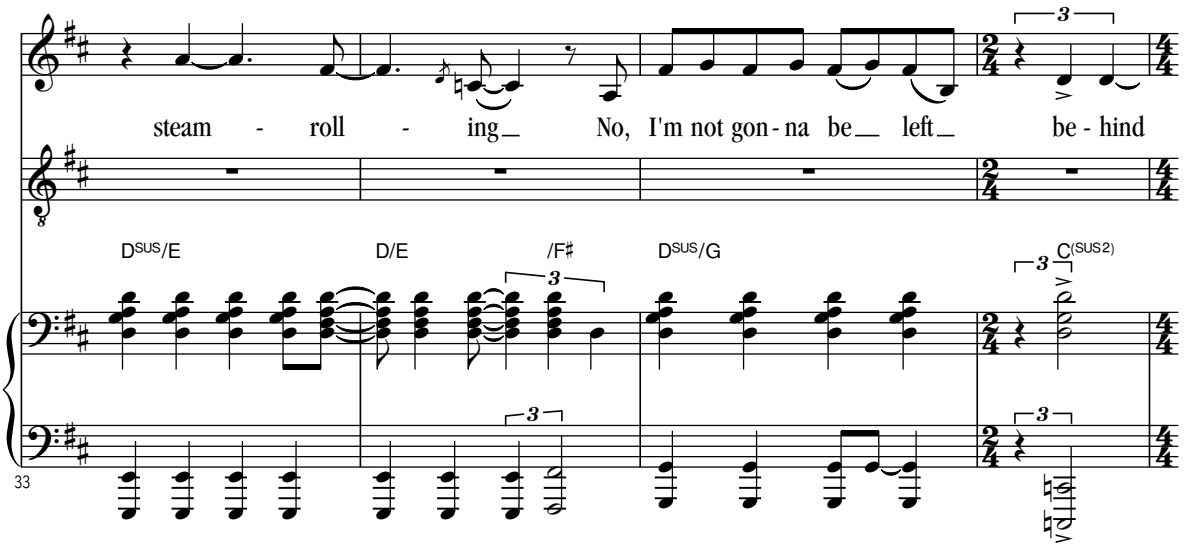
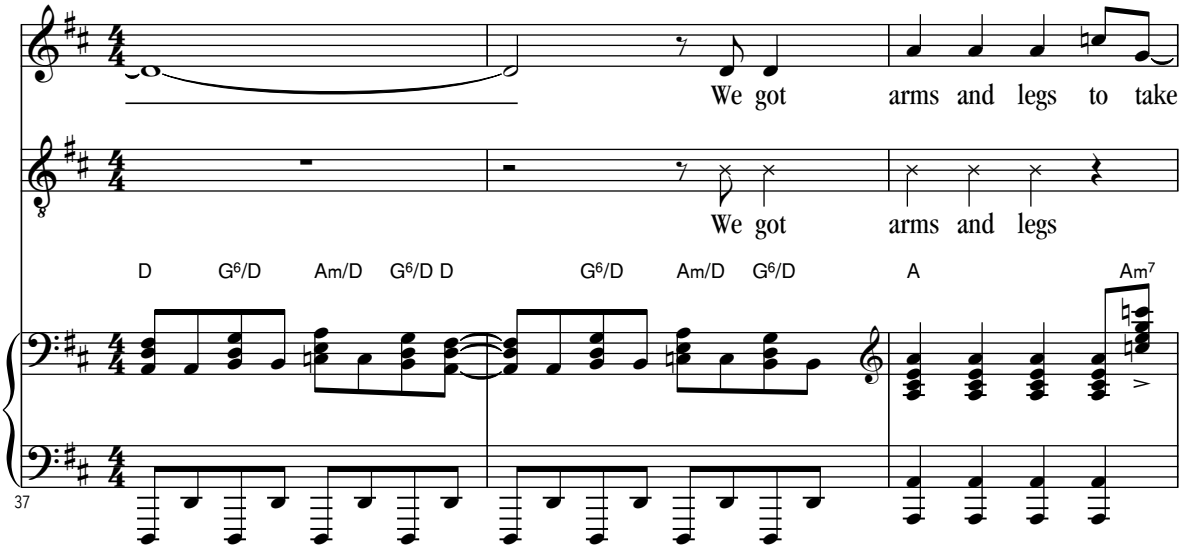
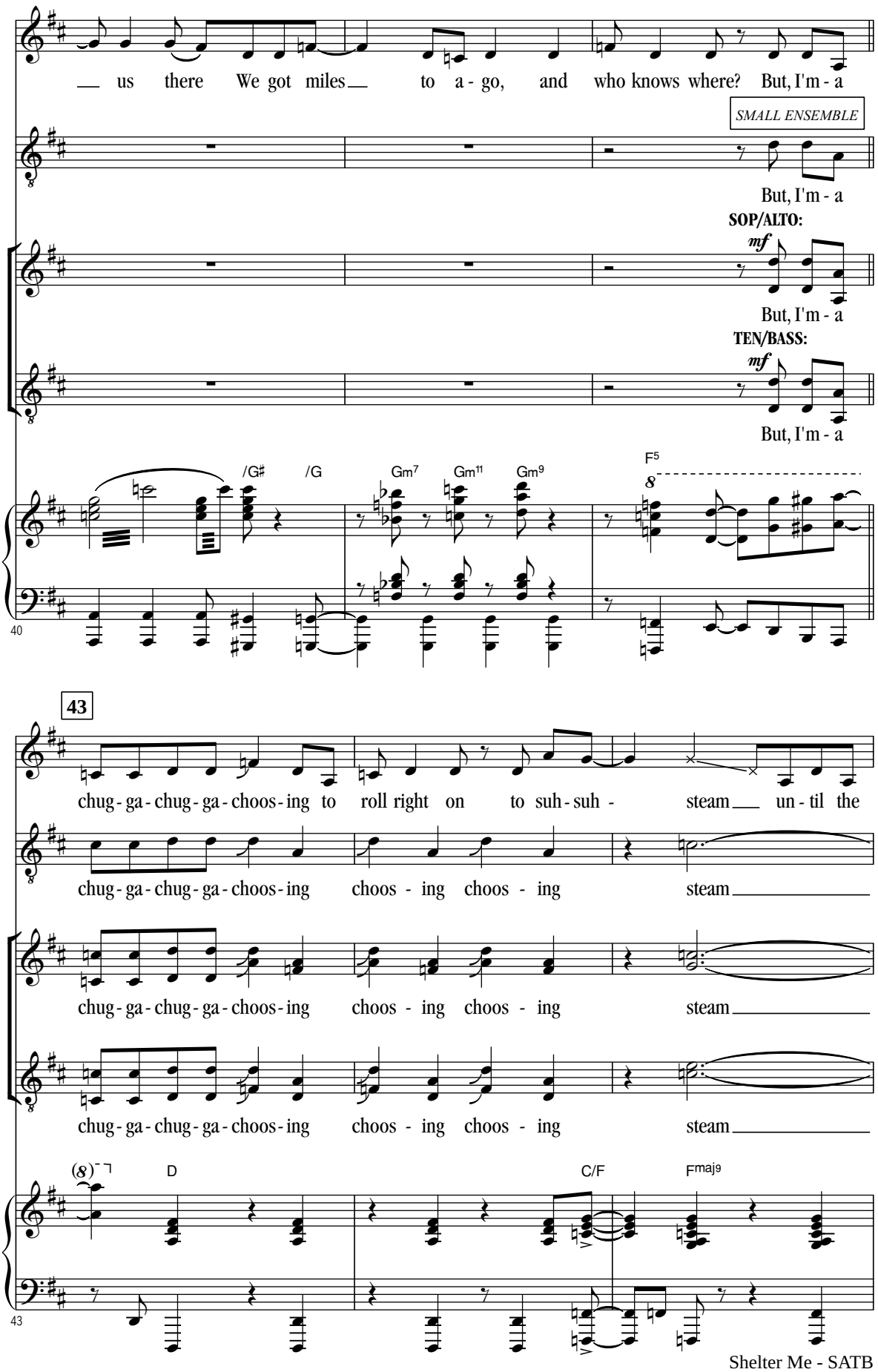
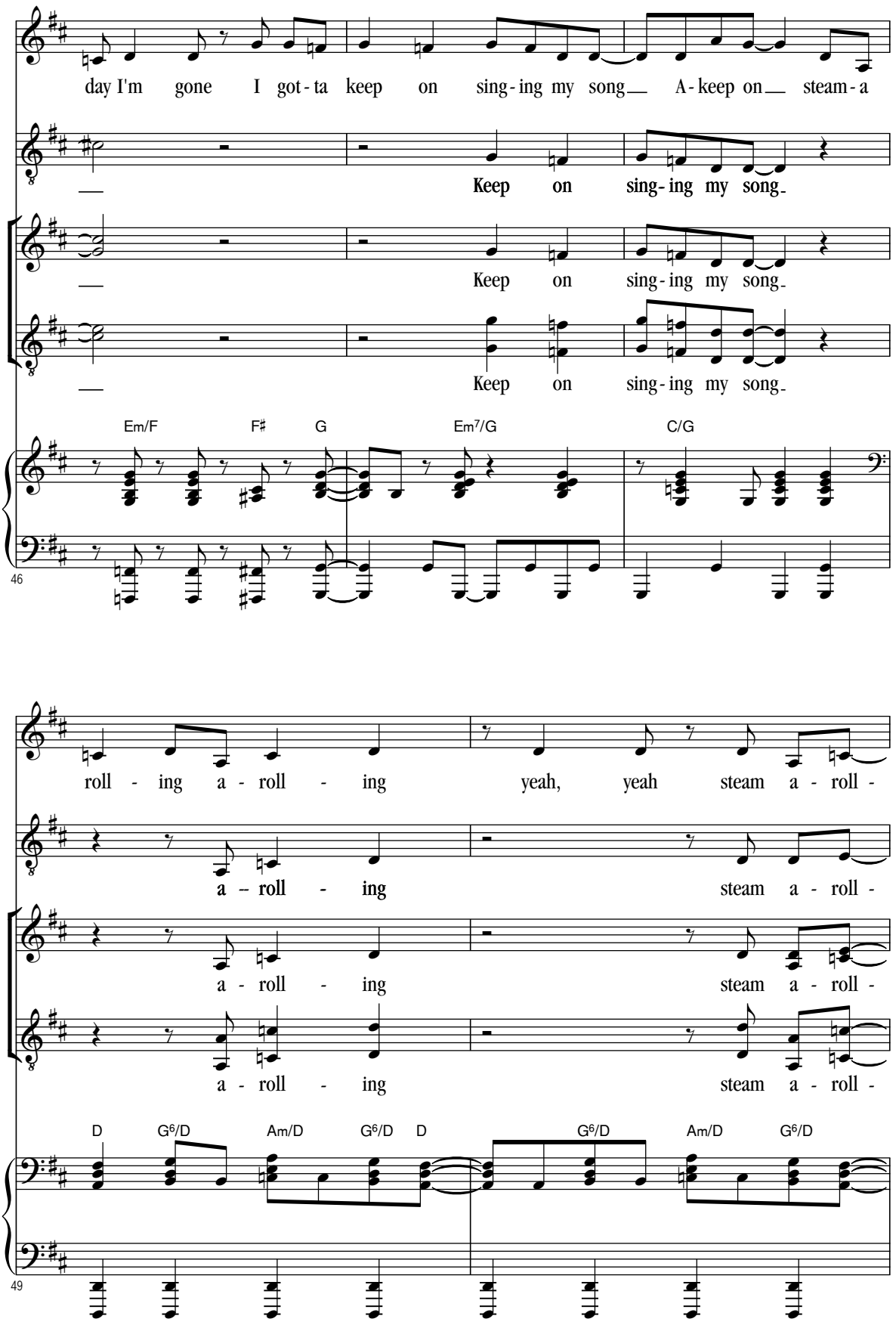

9
(TREBLE SOLO:)
dreams I'm hold - ing I got
D G6/D Am/D G6/D D G6/D Am/D G6/D D G6/D Am/D G6/D D G6/D Am/D G6/D
mf
things on my mind And they're
steam roll - ing No, I don't want to be left be - hind
DSUS/E D/E /F♯ DSUS/G C(SUS2)
3

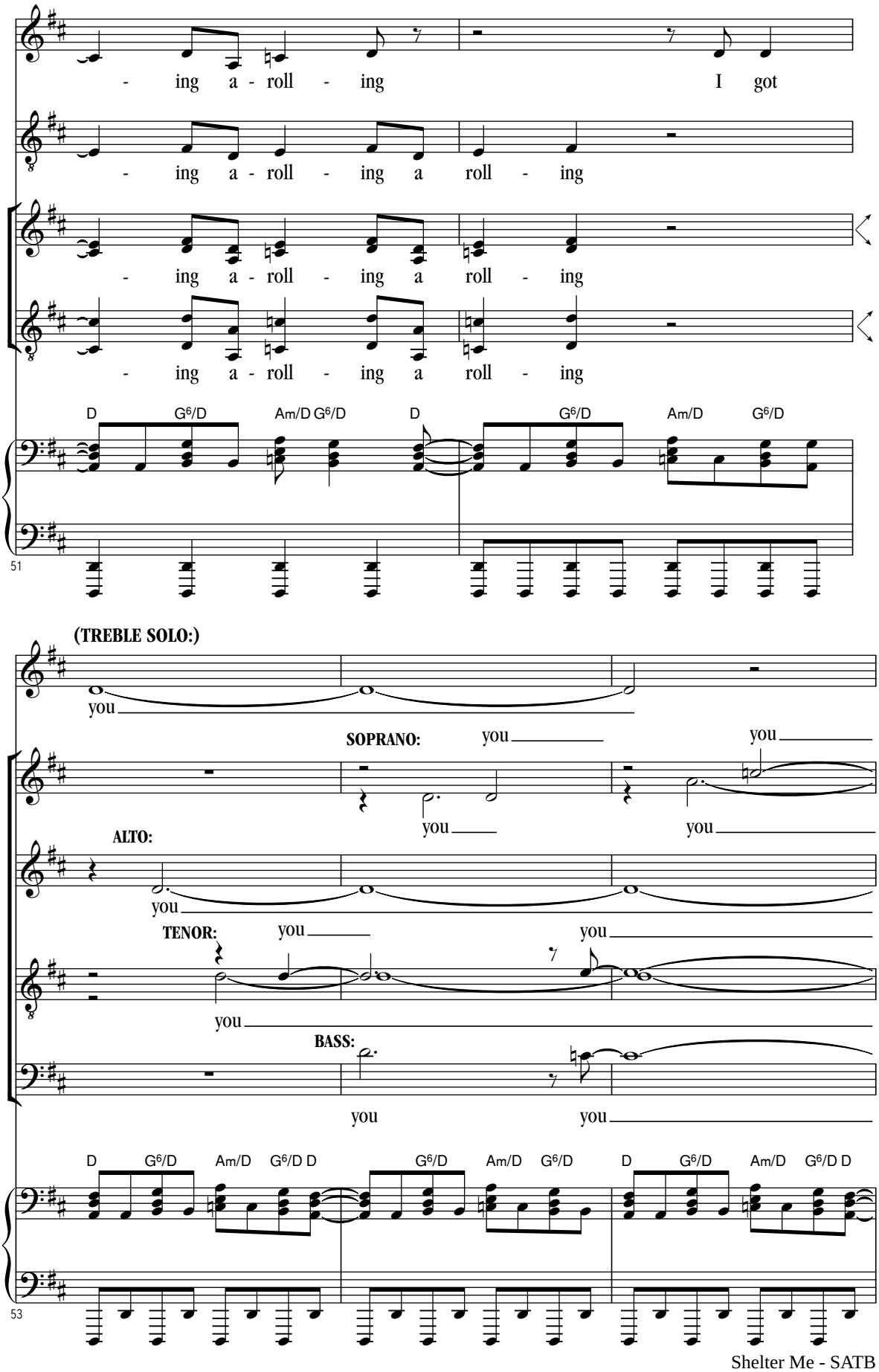

ad lib.
Hey
I got
D G6/D Am/D G6/D D
G6/D Am/D G6/D
21
faith
and
mu - sic
I got
25
plen-ty a-plen-ty a-plen-ty of time
And so I'm
SMALL ENSEMBLE + CHORUS
a-plen-ty!
plen-ty of time!
29

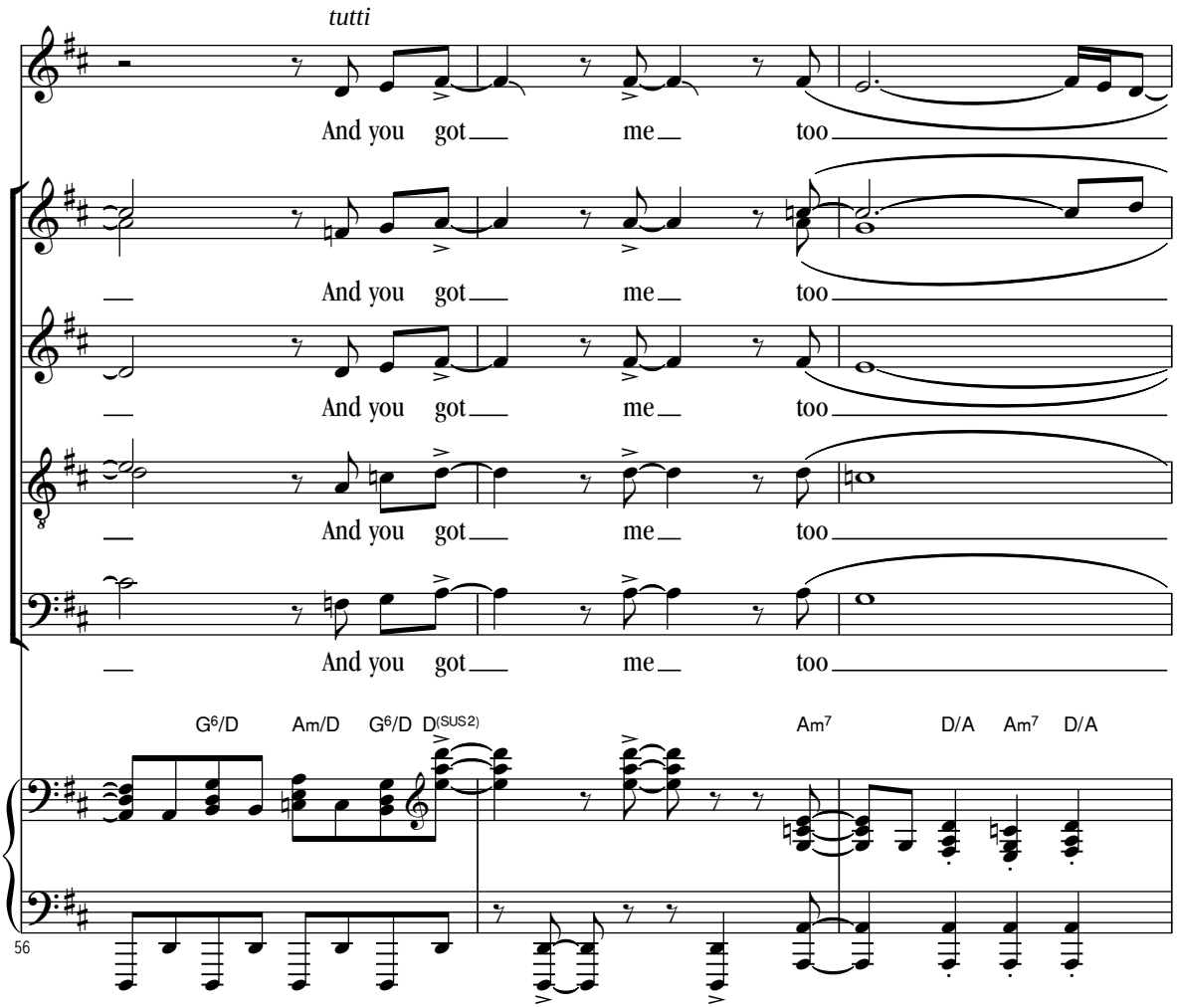

steam - roll - ing No, I'm not gon - na be left be - hind
D^SUS/E
D/E
/F♯
D^SUS/G
C^(SUS2)
33

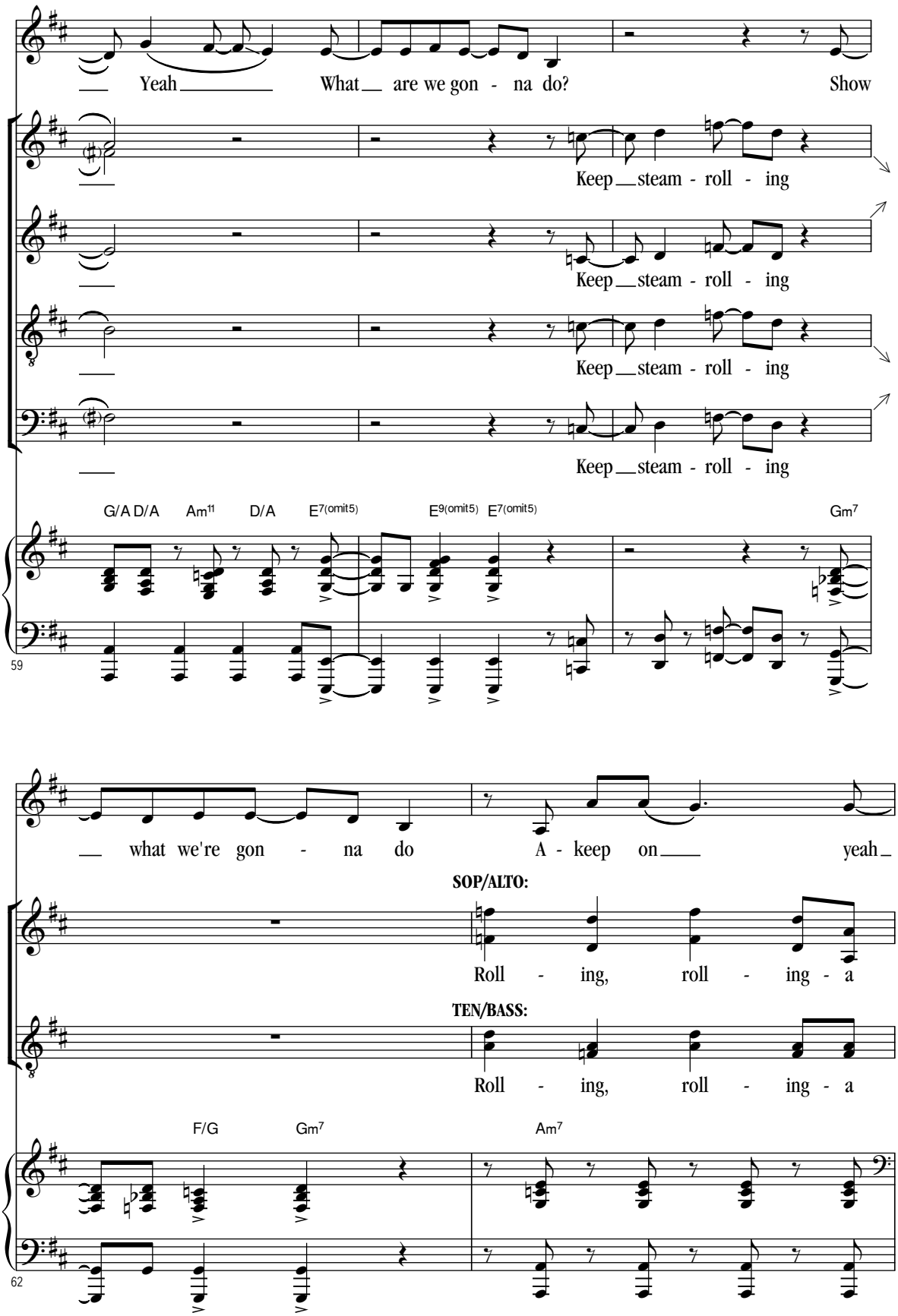

We got arms and legs to take
We got arms and legs
D G6/D Am/D G6/D D G6/D Am/D G6/D A Am7
37

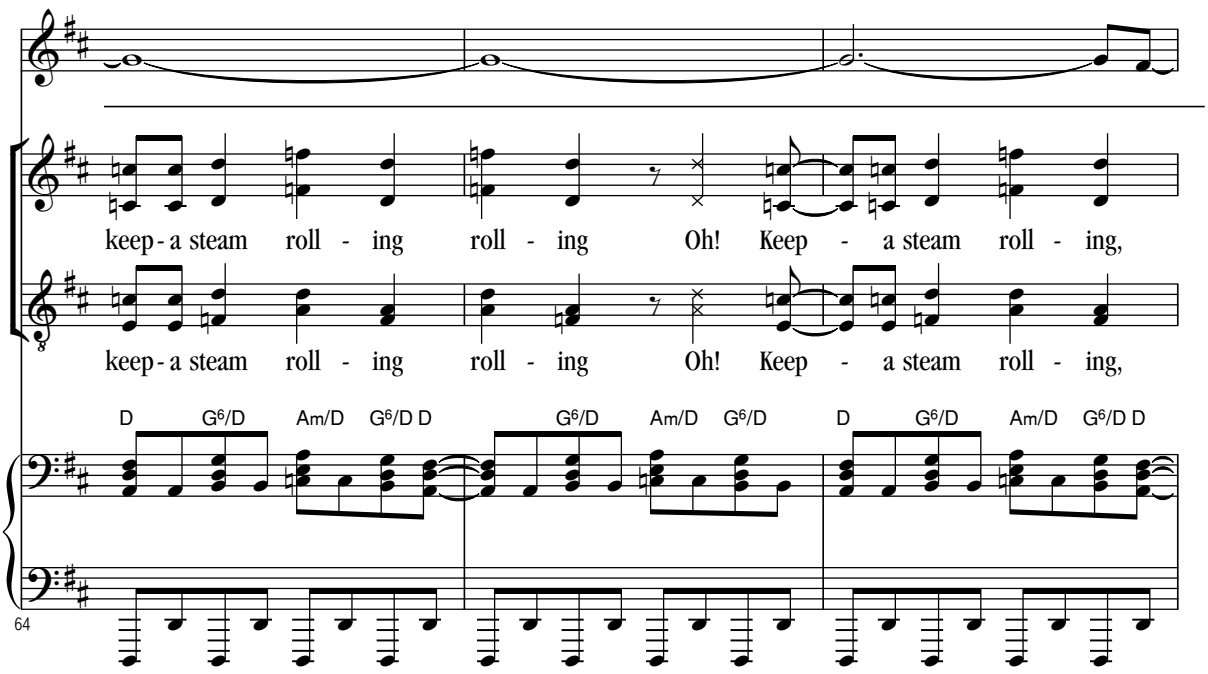

us there We got miles to a - go, and who knows where? But, I'm - a
SMALL ENSEMBLE
But, I'm - a
SOP/ALTO:
mf
But, I'm - a
TEN/BASS:
mf
But, I'm - a
/G♯ /G Gm7 Gm11 Gm9 F5
40
43
chug - ga - chug - ga - choos - ing to roll right on to suh - suh - steam un - til the
chug - ga - chug - ga - choos - ing choos - ing choos - ing steam
chug - ga - chug - ga - choos - ing choos - ing choos - ing steam
chug - ga - chug - ga - choos - ing choos - ing choos - ing steam
(8) D C/F Fmaj9
43

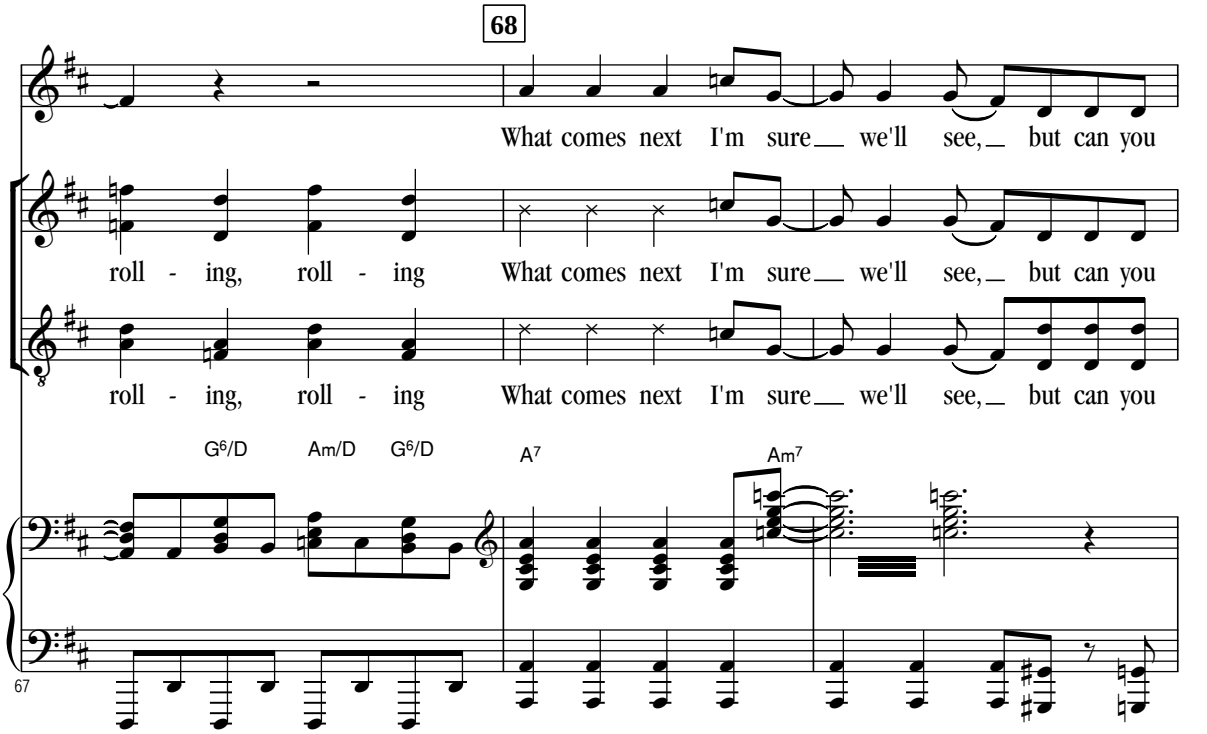

day I'm gone I got-ta keep on sing-ing my song A-keep on steam-a
Keep on sing-ing my song
Keep on sing-ing my song
Keep on sing-ing my song
Em/F F♯ G Em7/G C/G
46
roll - ing a - roll - ing yeah, yeah steam a - roll -
a – roll - ing steam a - roll -
a - roll - ing steam a - roll -
a - roll - ing steam a - roll -
D G6/D Am/D G6/D D G6/D Am/D G6/D
49

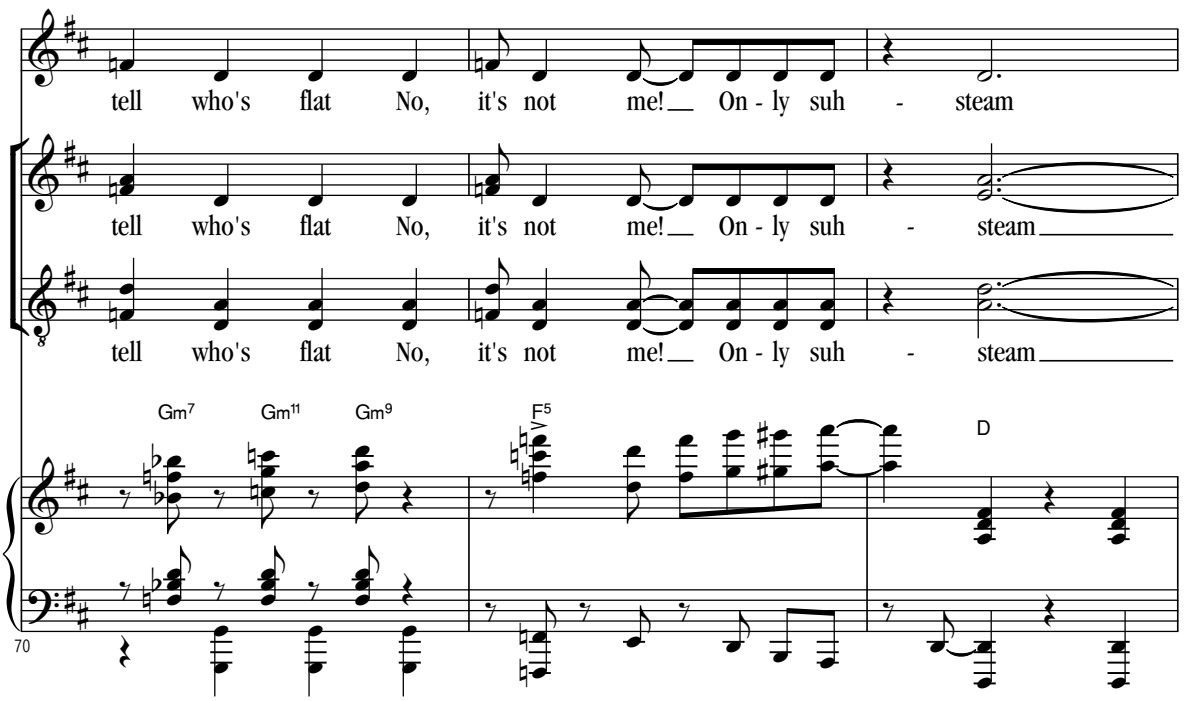

- ing a - roll - ing
I got
- ing a - roll - ing a roll - ing
- ing a - roll - ing a roll - ing
- ing a - roll - ing a roll - ing
D G6/D Am/D G6/D D G6/D Am/D G6/D
51
(TREBLE SOLO:)
you
SOPRANO:
you
you
you
you
ALTO:
you
TENOR:
you
you
you
BASS:
you
you
D G6/D Am/D G6/D D G6/D Am/D G6/D D G6/D Am/D G6/D D
53

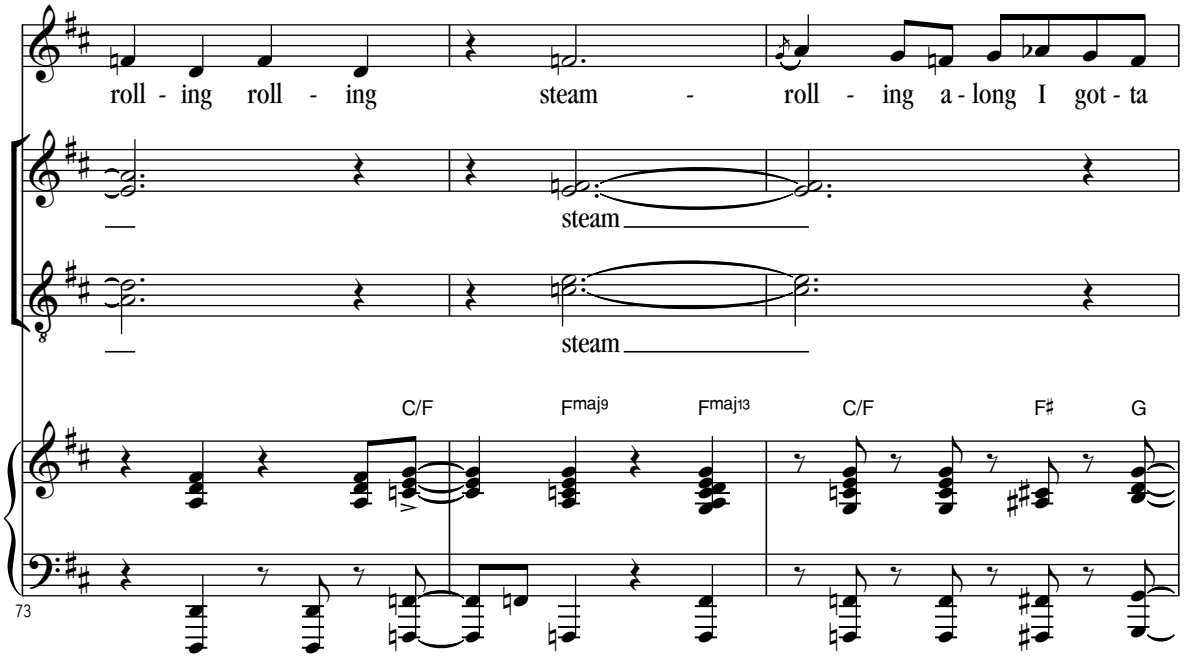

tutti
And you got me too
And you got me too
And you got me too
And you got me too
And you got me too
G6/D Am/D G6/D D(SUS2) Am7 D/A Am7 D/A
56

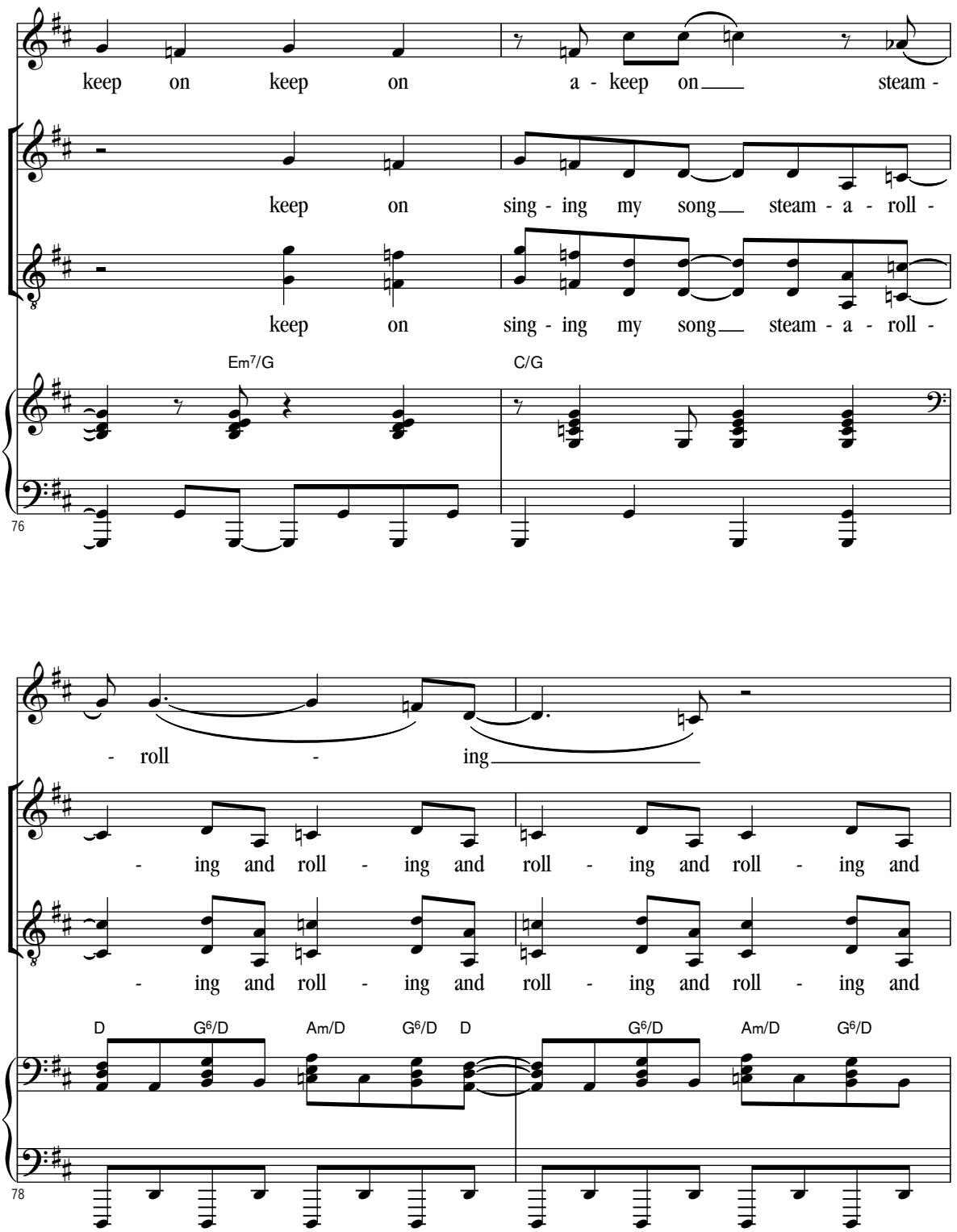

Yeah What are we gon - na do? Show
Keep steam - roll - ing
Keep steam - roll - ing
Keep steam - roll - ing
Keep steam - roll - ing
G/A D/A Am11 D/A E7(omit5) E9(omit5) E7(omit5) Gm7
59
what we're gon - na do A - keep on yeah
SOP/ALTO:
Roll - ing, roll - ing - a
TEN/BASS:
Roll - ing, roll - ing - a
F/G Gm7 Am7
62

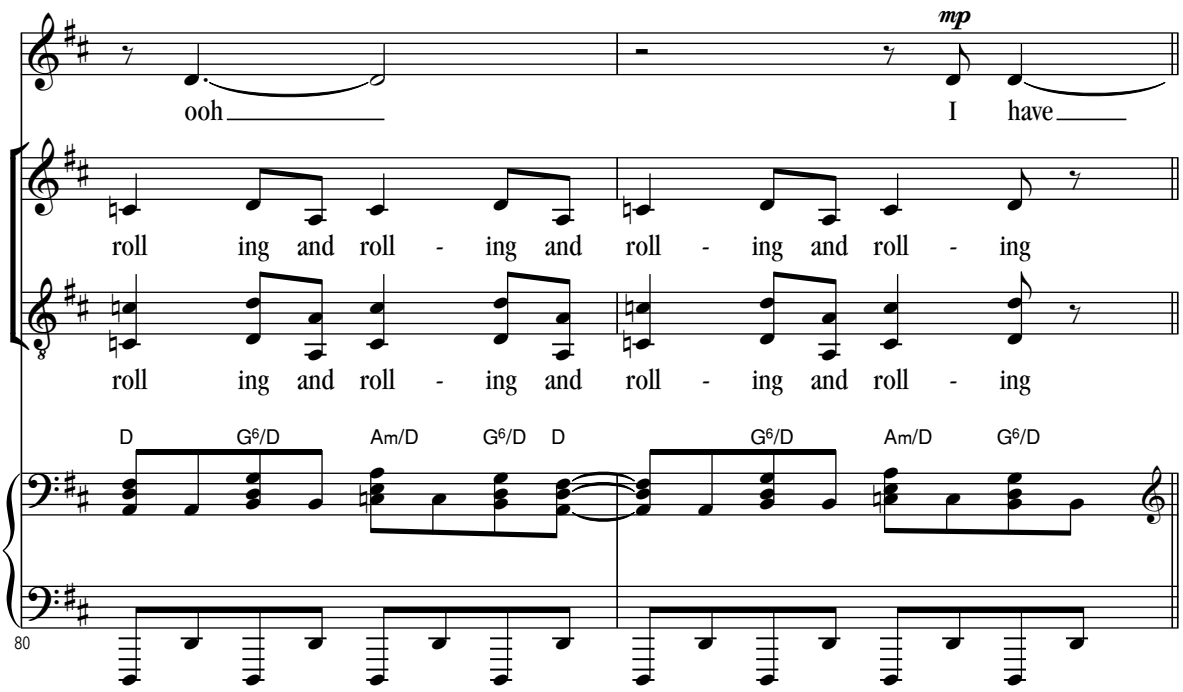

keep - a steam roll - ing roll - ing Oh! Keep - a steam roll - ing,
keep - a steam roll - ing roll - ing Oh! Keep - a steam roll - ing,
D G6/D Am/D G6/D D G6/D Am/D G6/D D G6/D Am/D G6/D D
64

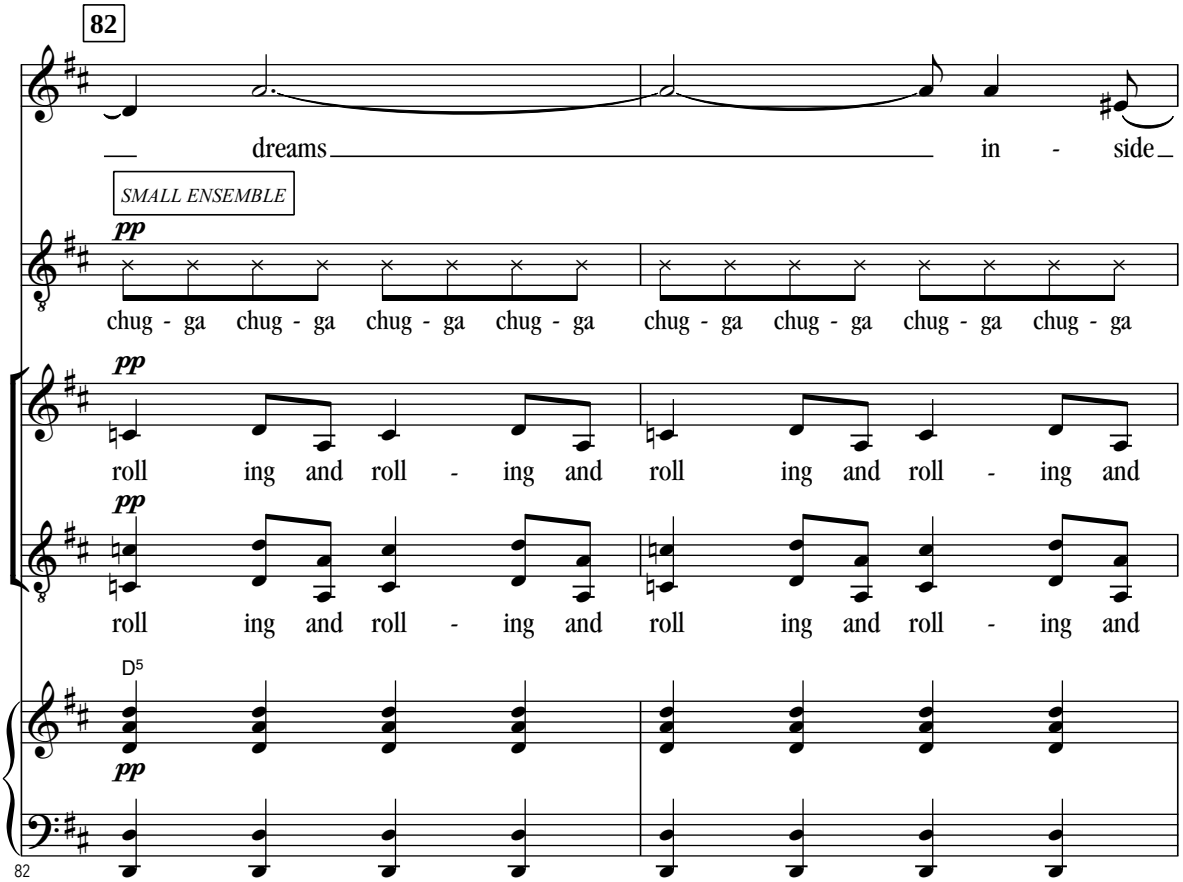

68
What comes next I'm sure we'll see, but can you
roll - ing, roll - ing What comes next I'm sure we'll see, but can you
roll - ing, roll - ing What comes next I'm sure we'll see, but can you
G6/D Am/D G6/D A7 Am7
67

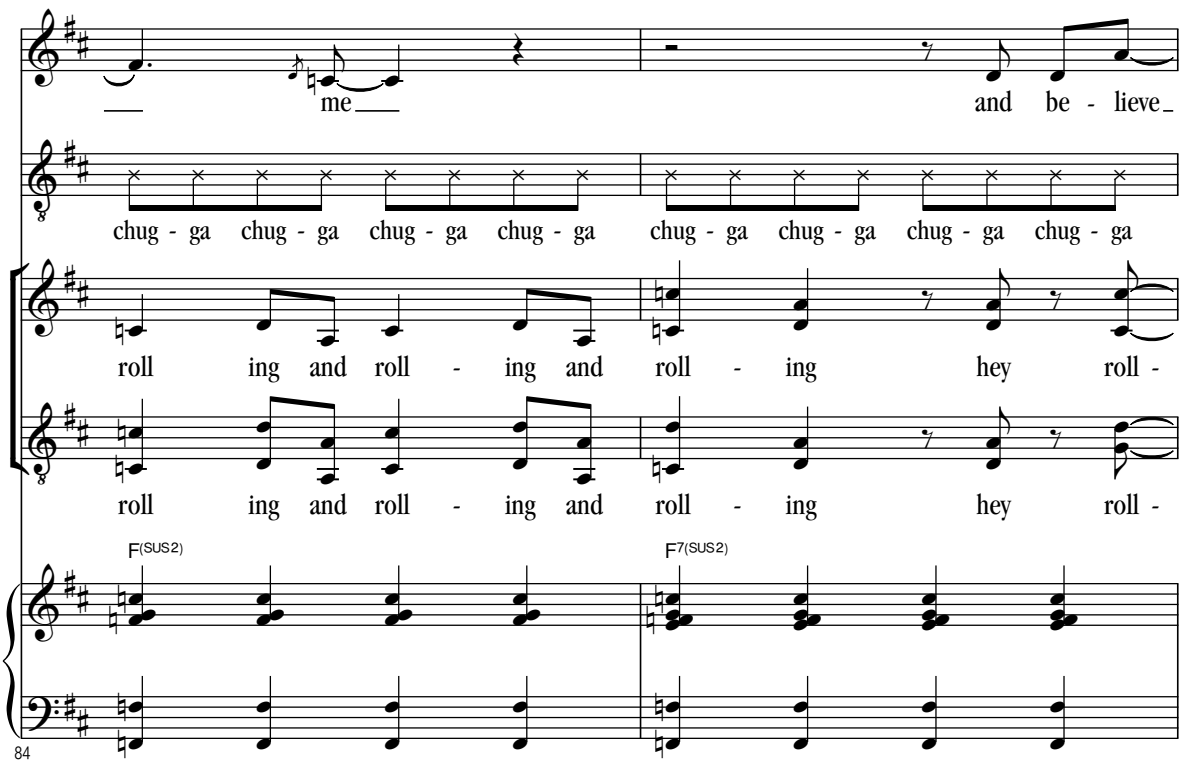

tell who's flat No, it's not me! On - ly suh - steam
tell who's flat No, it's not me! On - ly suh - steam
tell who's flat No, it's not me! On - ly suh - steam
Gm7 Gm11 Gm9 F5 D
70

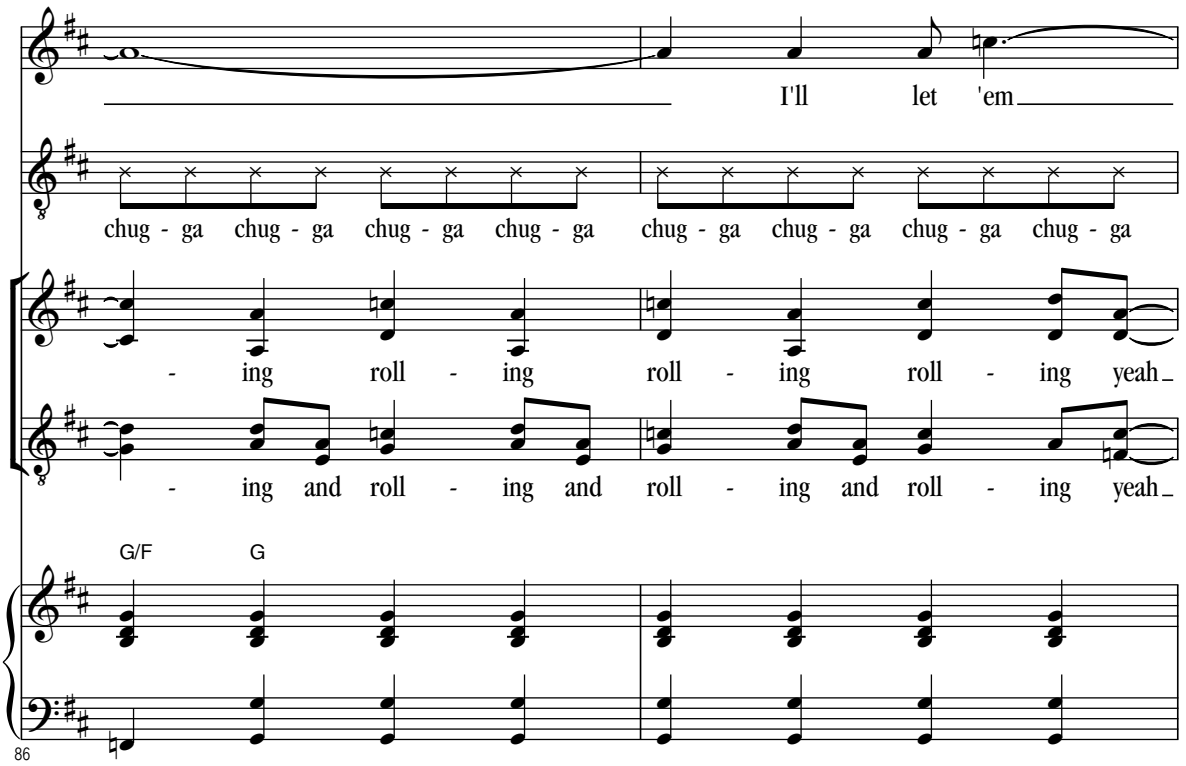

roll - ing roll - ing steam - roll - ing a - long I got - ta
steam
steam
C/F Fmaj9 Fmaj13 C/F F♯ G
73

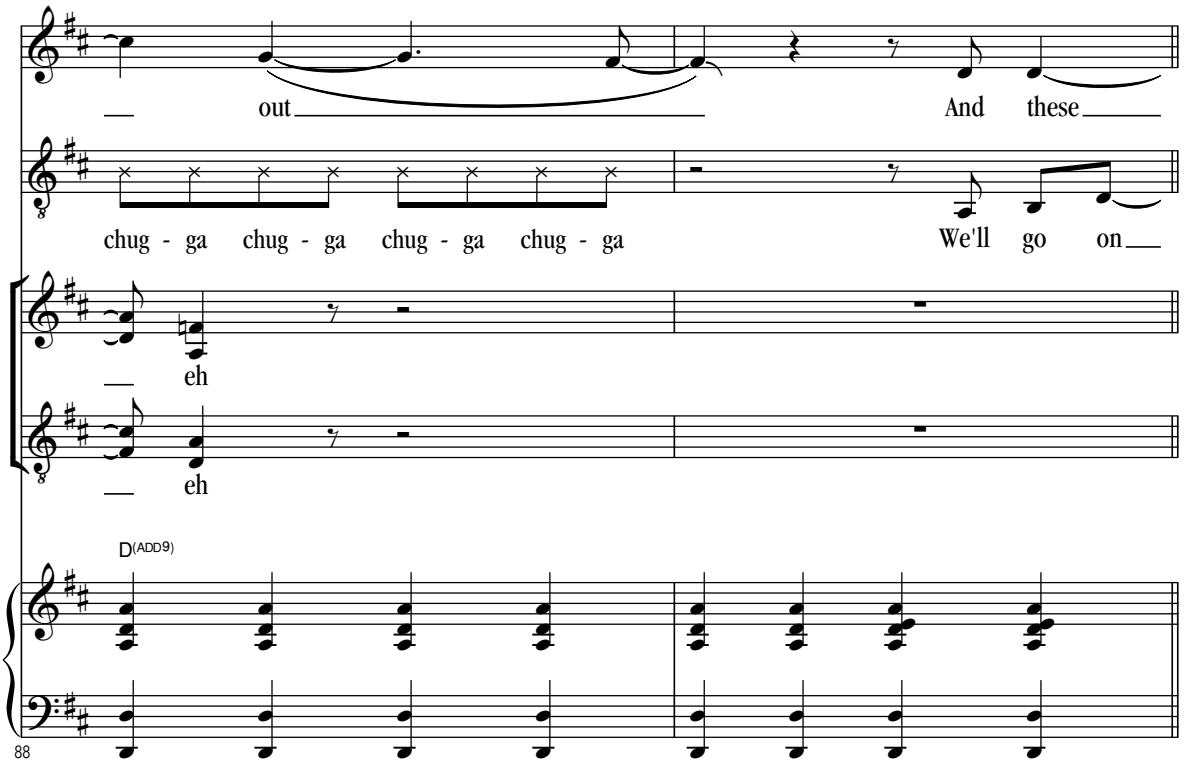

keep on keep on a - keep on steam -
keep on sing - ing my song steam - a - roll -
keep on sing - ing my song steam - a - roll -
Em7/G
C/G
76
- roll - ing
- ing and roll - ing and roll - ing and roll - ing and
- ing and roll - ing and roll - ing and roll - ing and
D G6/D Am/D G6/D D G6/D Am/D G6/D
78

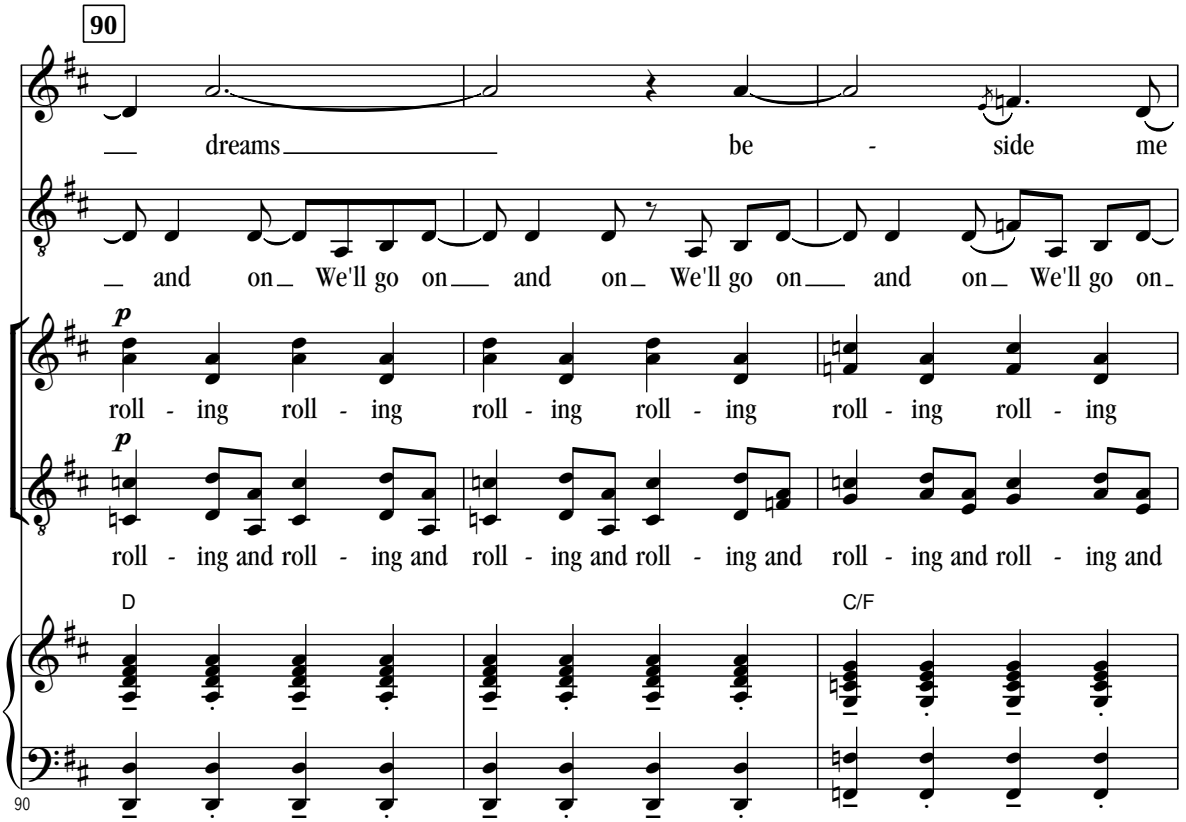

mp
ooh
I have
roll ing and roll - ing and roll - ing and roll - ing
roll ing and roll - ing and roll - ing and roll - ing
D G6/D Am/D G6/D D G6/D Am/D G6/D
80

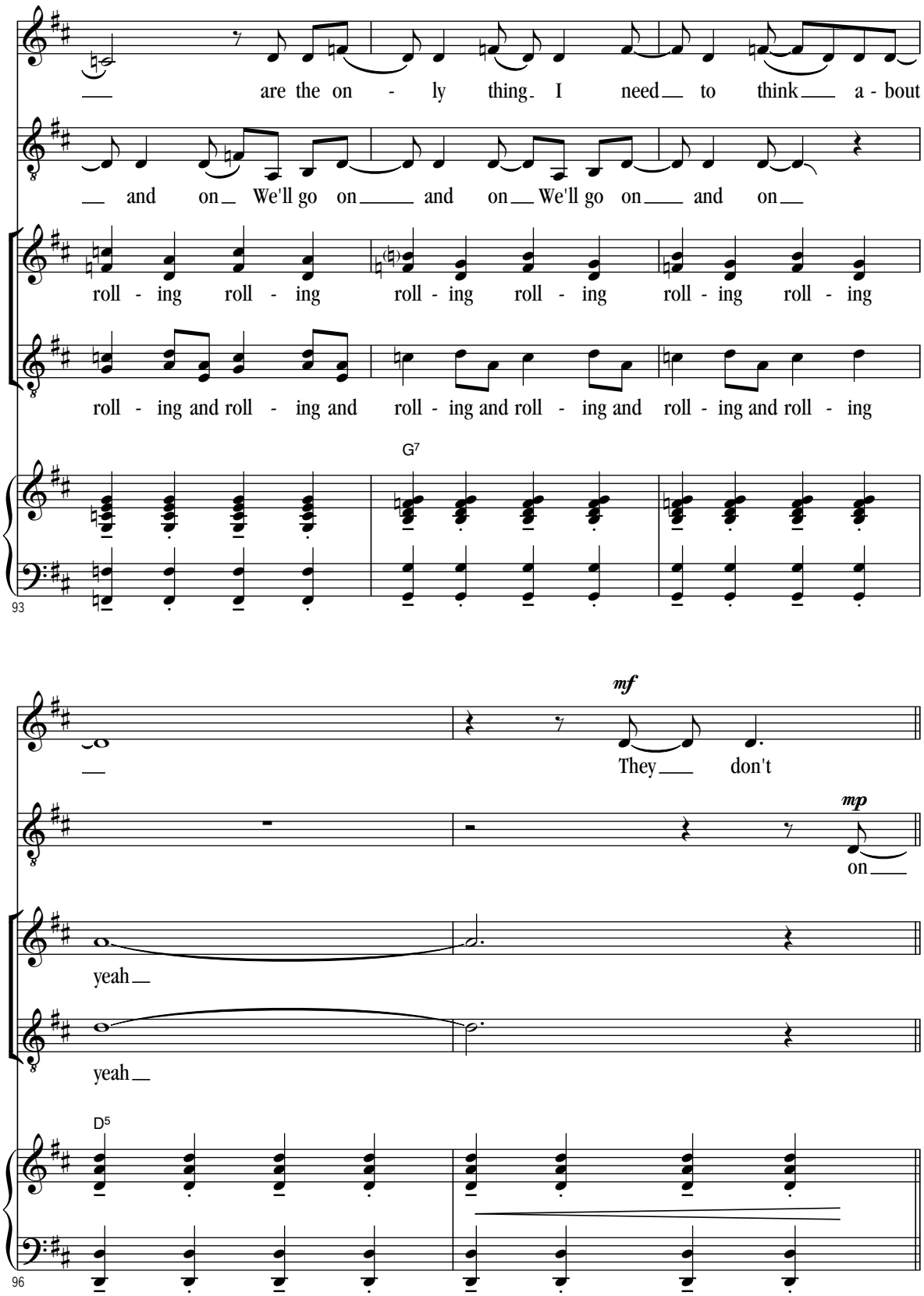

82
dreams in - side
SMALL ENSEMBLE
pp
chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga
roll ing and roll - ing and roll ing and roll - ing and
roll ing and roll - ing and roll ing and roll - ing and
D5
82

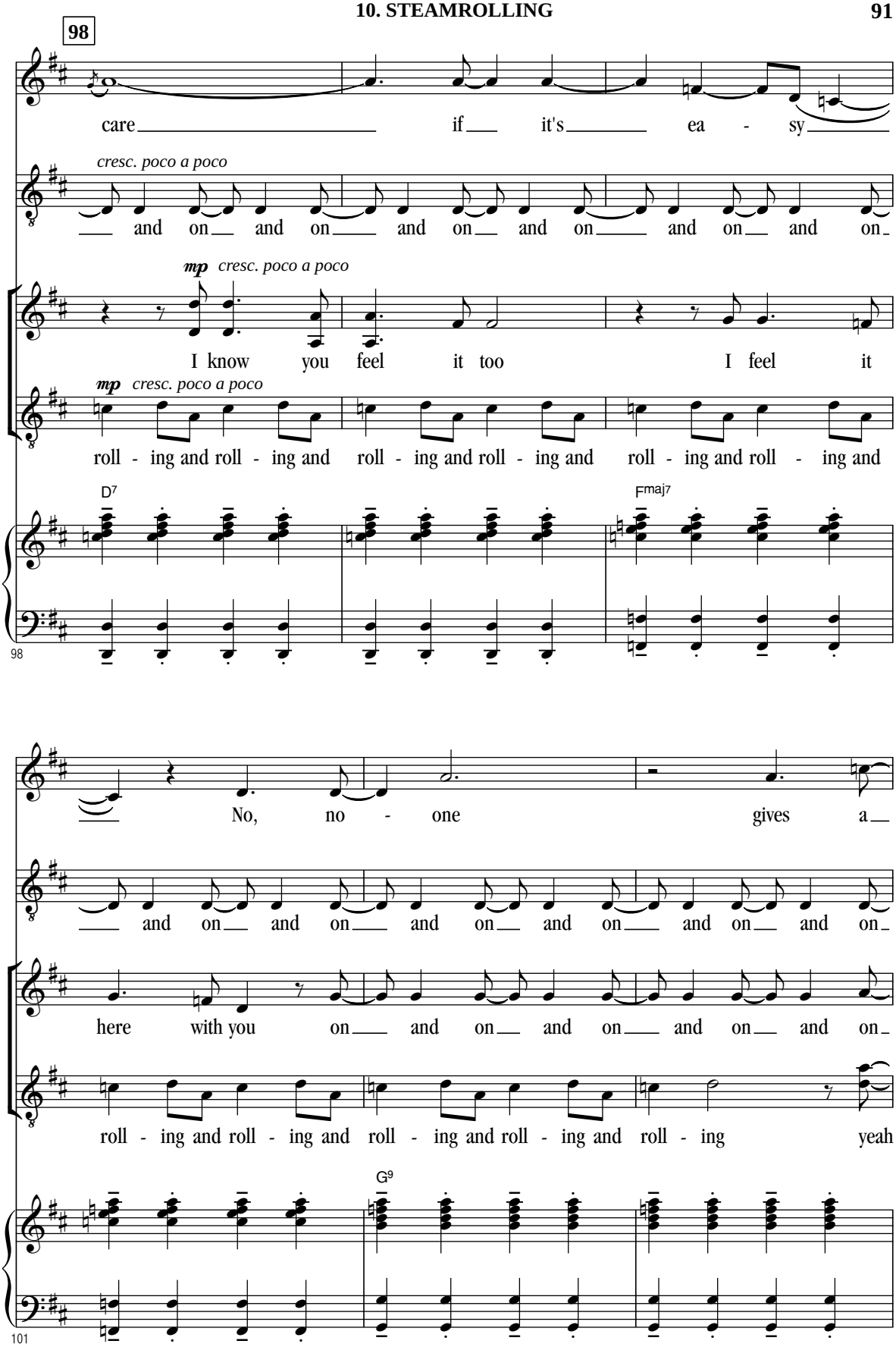

me
and be - lieve
chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga
roll ing and roll - ing and roll - ing hey roll -
roll ing and roll - ing and roll - ing hey roll -
F(SUS2)
F7(SUS2)
84

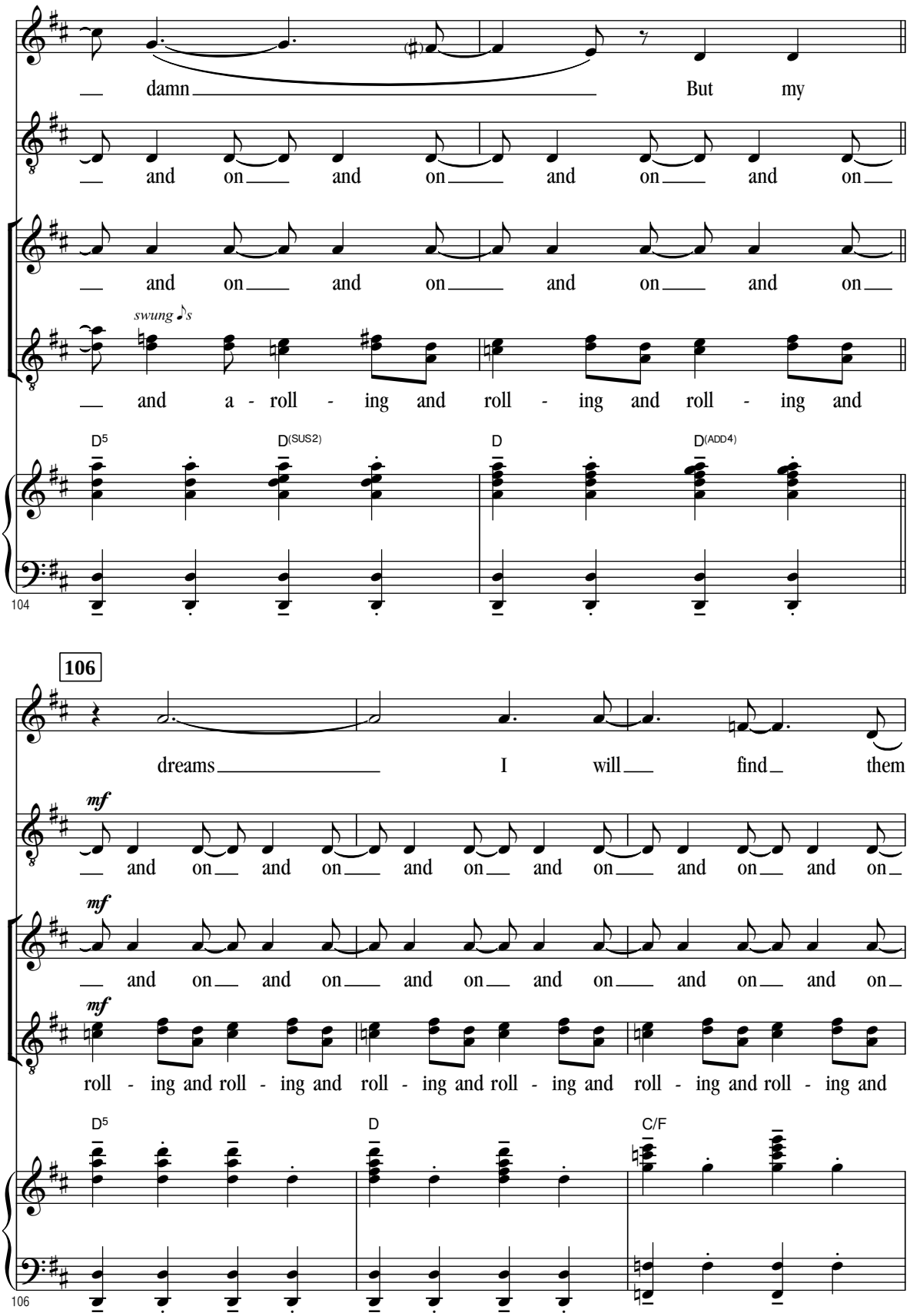

I'll let 'em
chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga chug - ga
- ing roll - ing roll - ing roll - ing yeah
- ing and roll - ing and roll - ing and roll - ing yeah
G/F
G
86

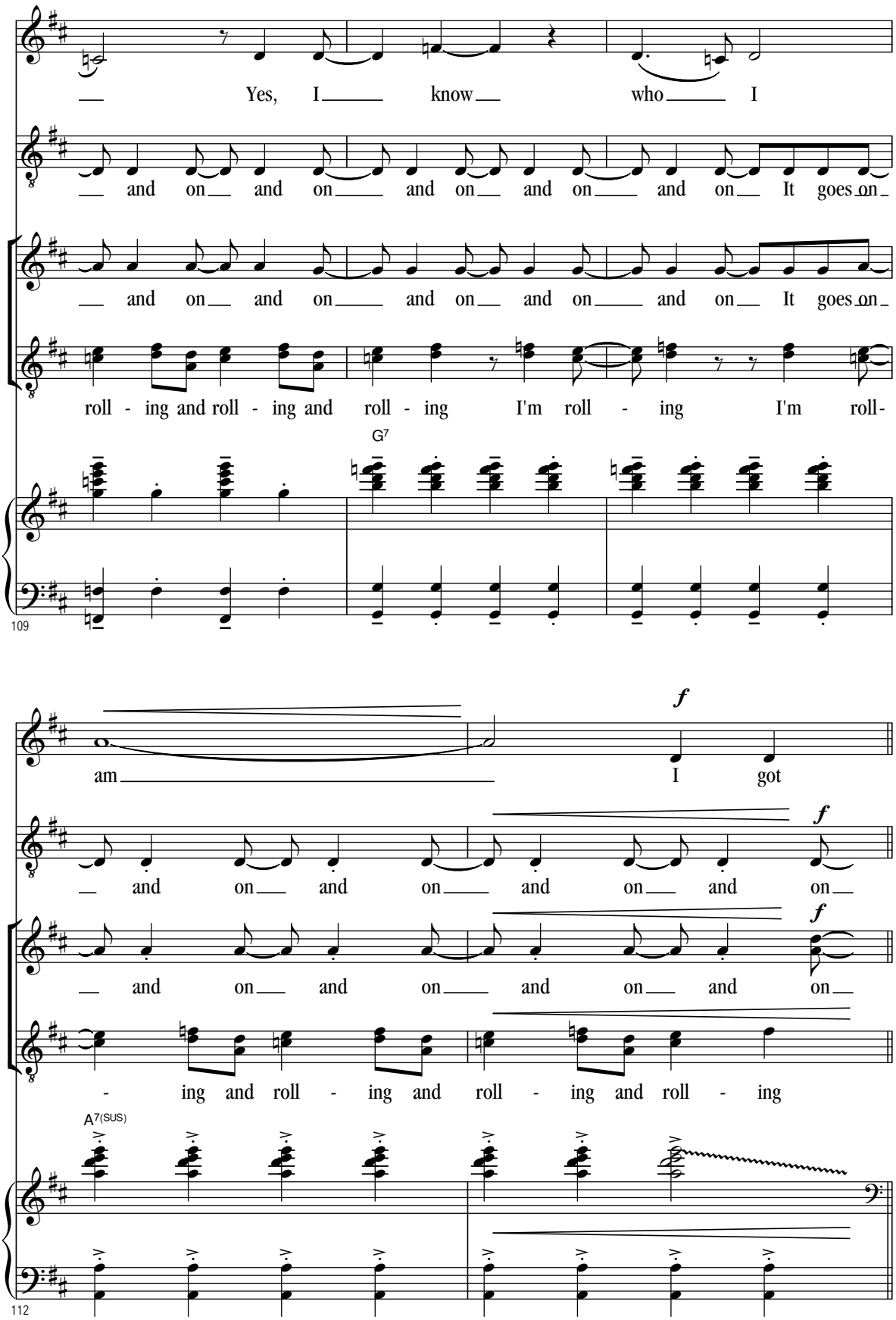

out
And these
chug - ga chug - ga chug - ga chug - ga
We'll go on
eh
eh
D(ADD9)
88

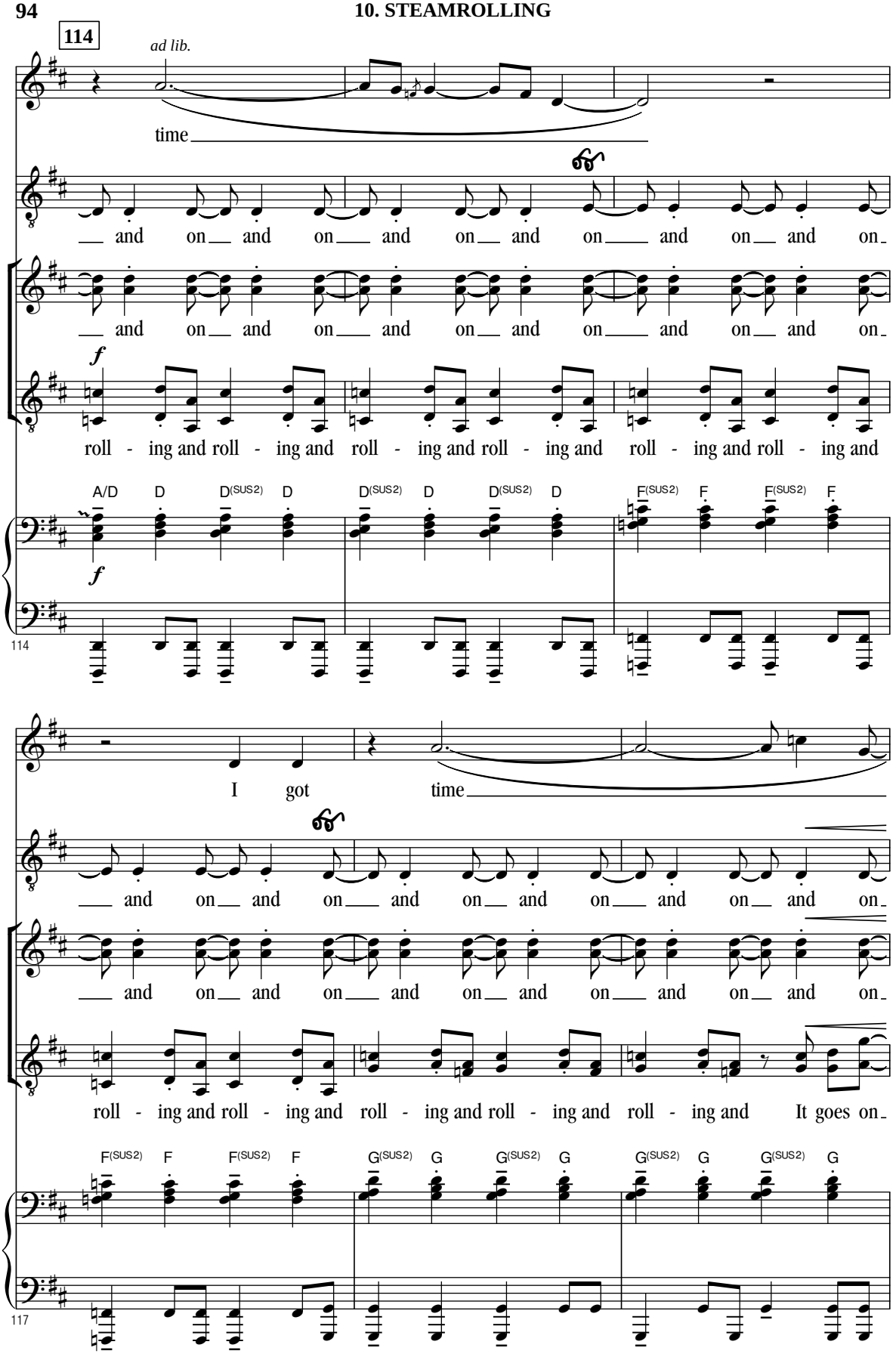

90
dreams
be - side me
and on We'll go on and on We'll go on and on We'll go on
p
roll - ing roll - ing roll - ing roll - ing roll - ing roll - ing
p
roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and
D
C/F
90

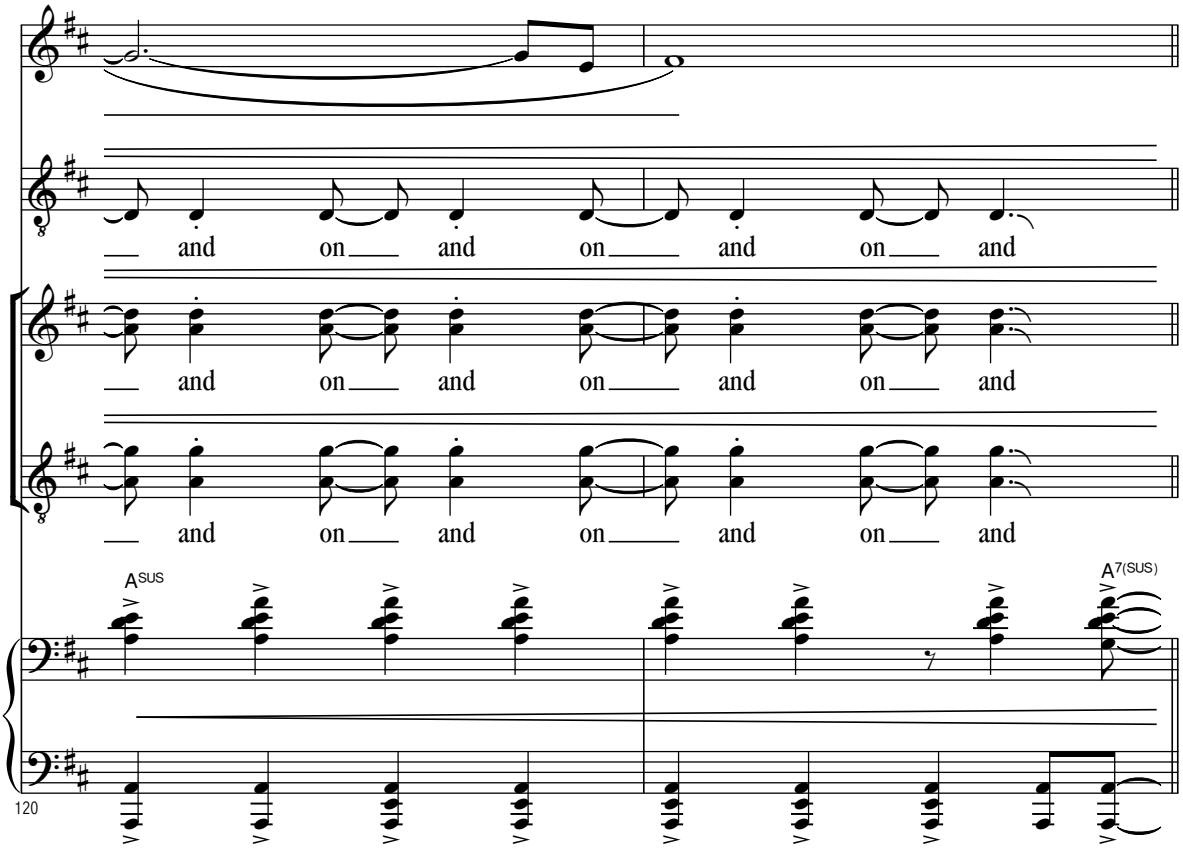

are the on - ly thing I need to think a - bout
and on We'll go on and on We'll go on and on
roll - ing roll - ing roll - ing roll - ing roll - ing roll - ing
roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and roll - ing
G7
93
mf
They don't
mp
on
yeah
yeah
D5
96

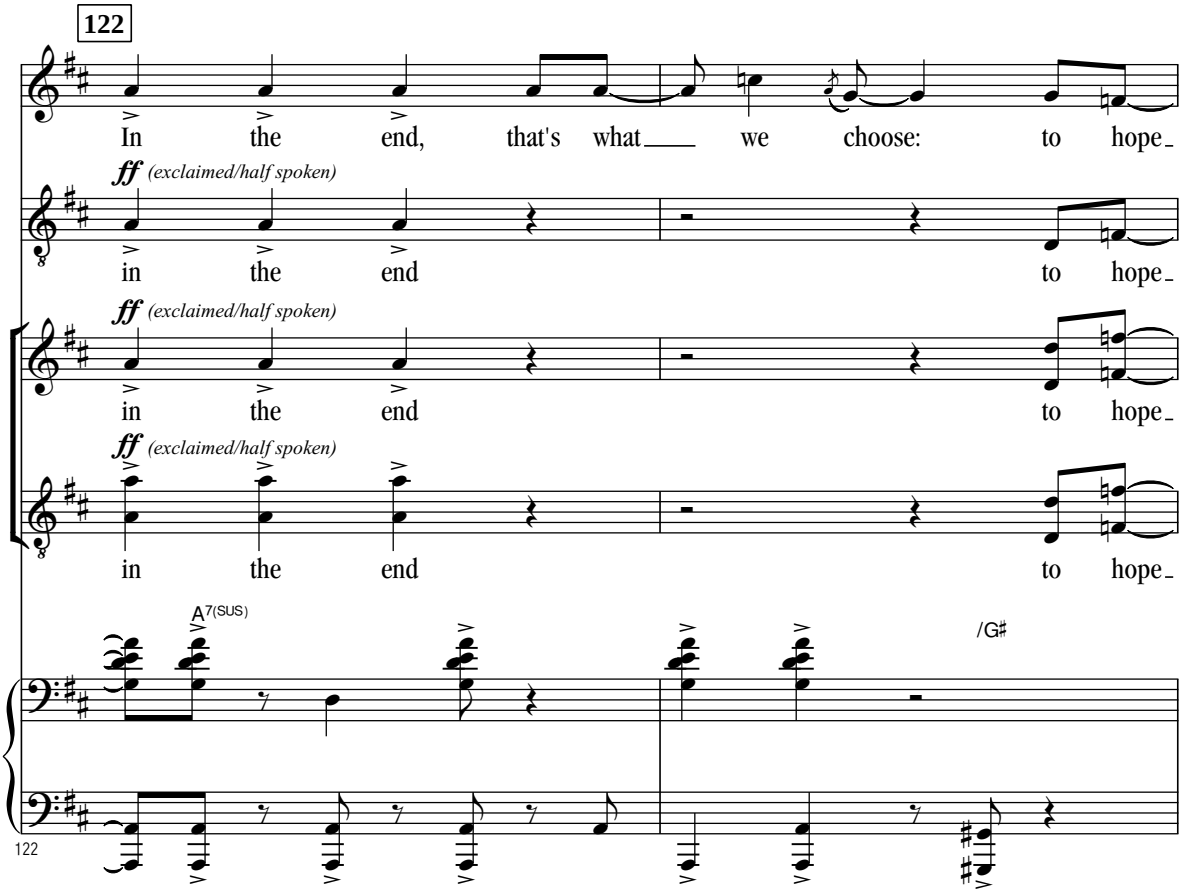

98
care if it's ea - sy
cresc. poco a poco
and on and on and on and on and on and on
mp cresc. poco a poco
I know you feel it too I feel it
mp cresc. poco a poco
roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and
D7
Fmaj7
98
No, no - one gives a
and on and on and on and on and on and on
here with you on and on and on and on and on
roll - ing and roll - ing and roll - ing and roll - ing and roll - ing yeah
G9
101

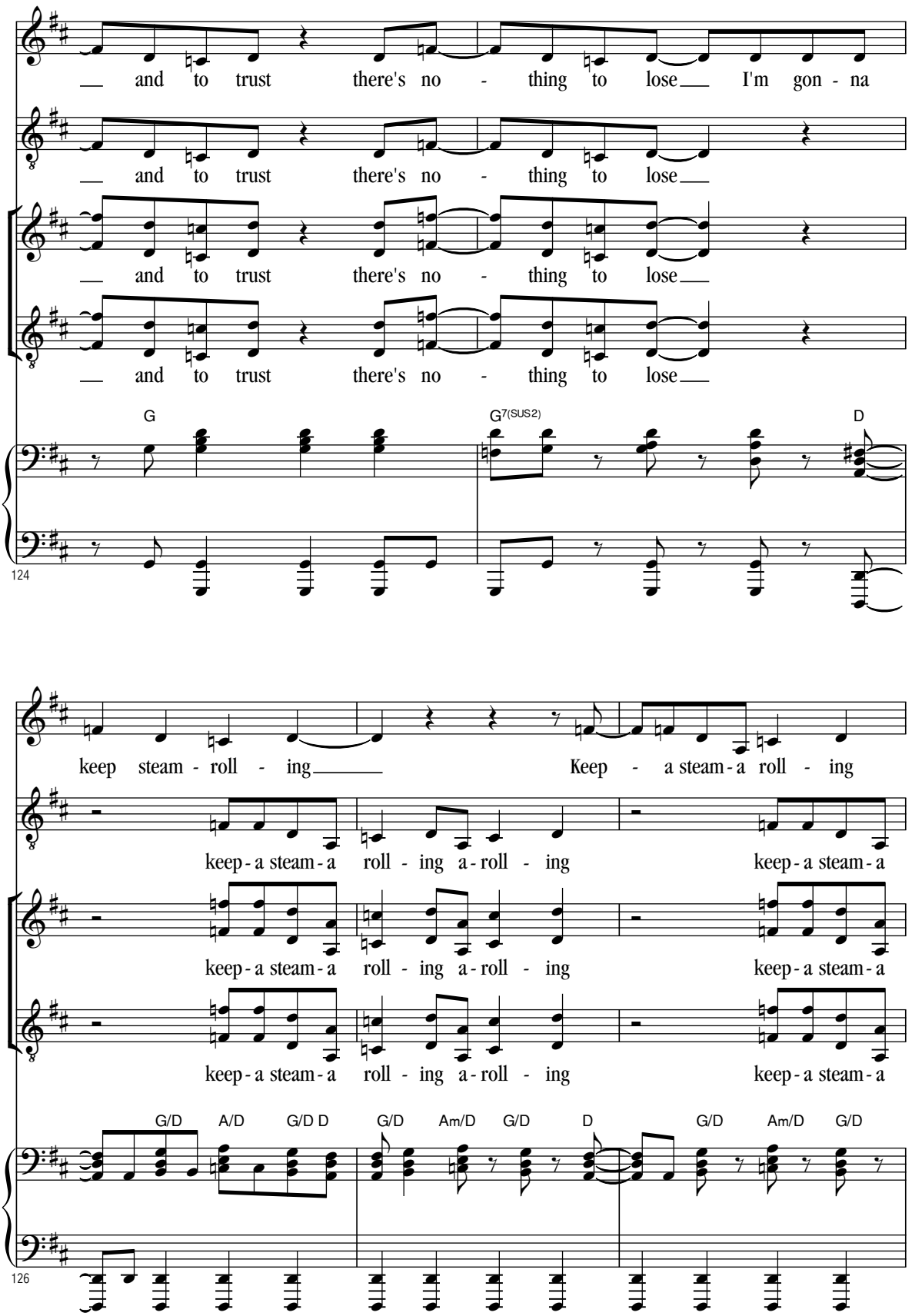

damn
But my
and on and on and on and on
and on and on and on and on
swung ♪s
and a - roll - ing and roll - ing and roll - ing and
D5
D(SUS2)
D
D(ADD4)
104
106
dreams
I will find them
mf
and on and on and on and on and on and on
mf
and on and on and on and on and on and on
mf
roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and
D5
D
C/F
106

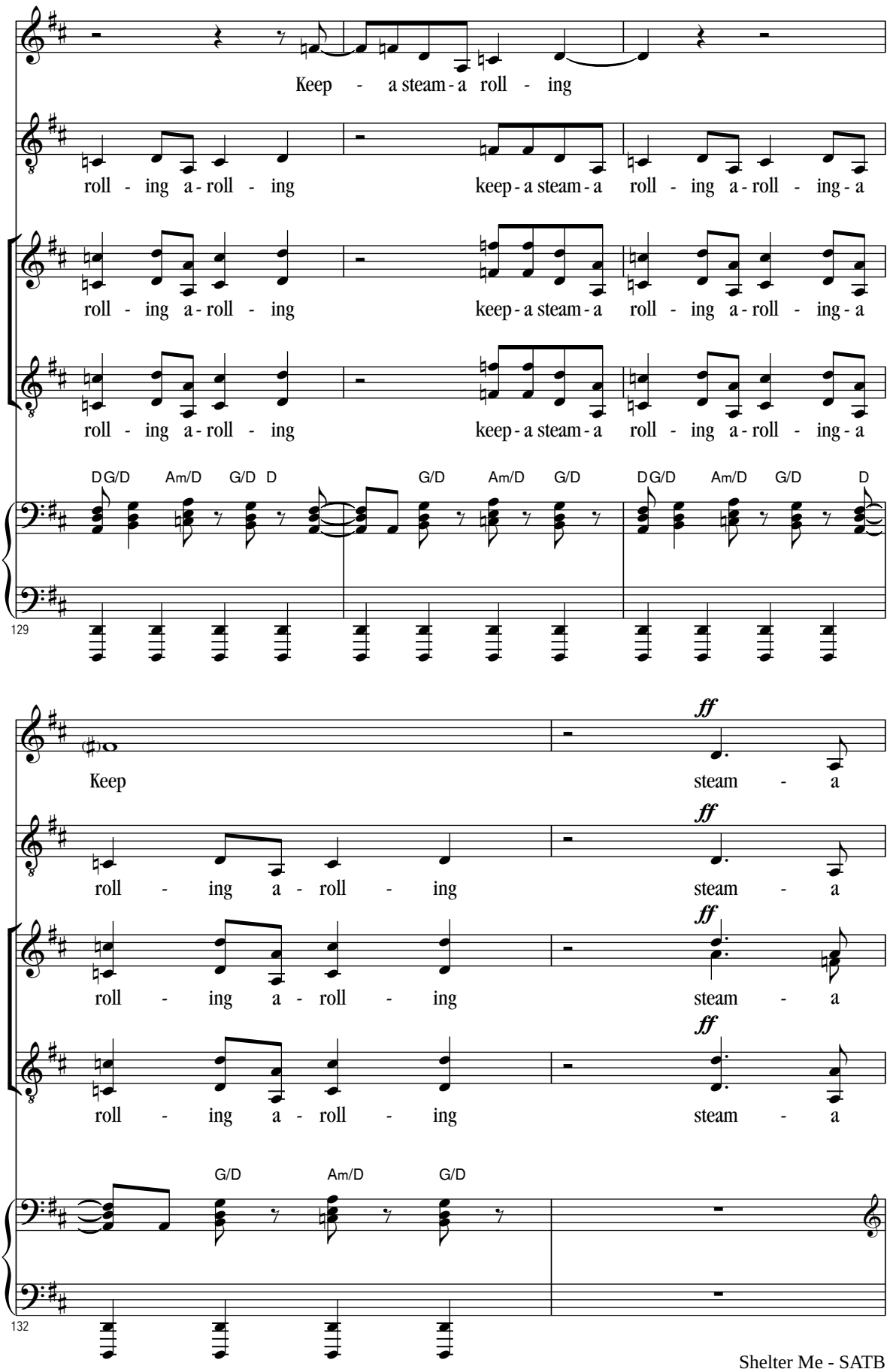

Yes, I know who I
and on and on and on and on and on It goes on
and on and on and on and on and on It goes on
roll - ing and roll - ing and roll - ing I'm roll - ing I'm roll-
G7
109
f
am I got
f
and on and on and on and on and on
f
and on and on and on and on and on
- ing and roll - ing and roll - ing and roll - ing
A7(SUS)
112

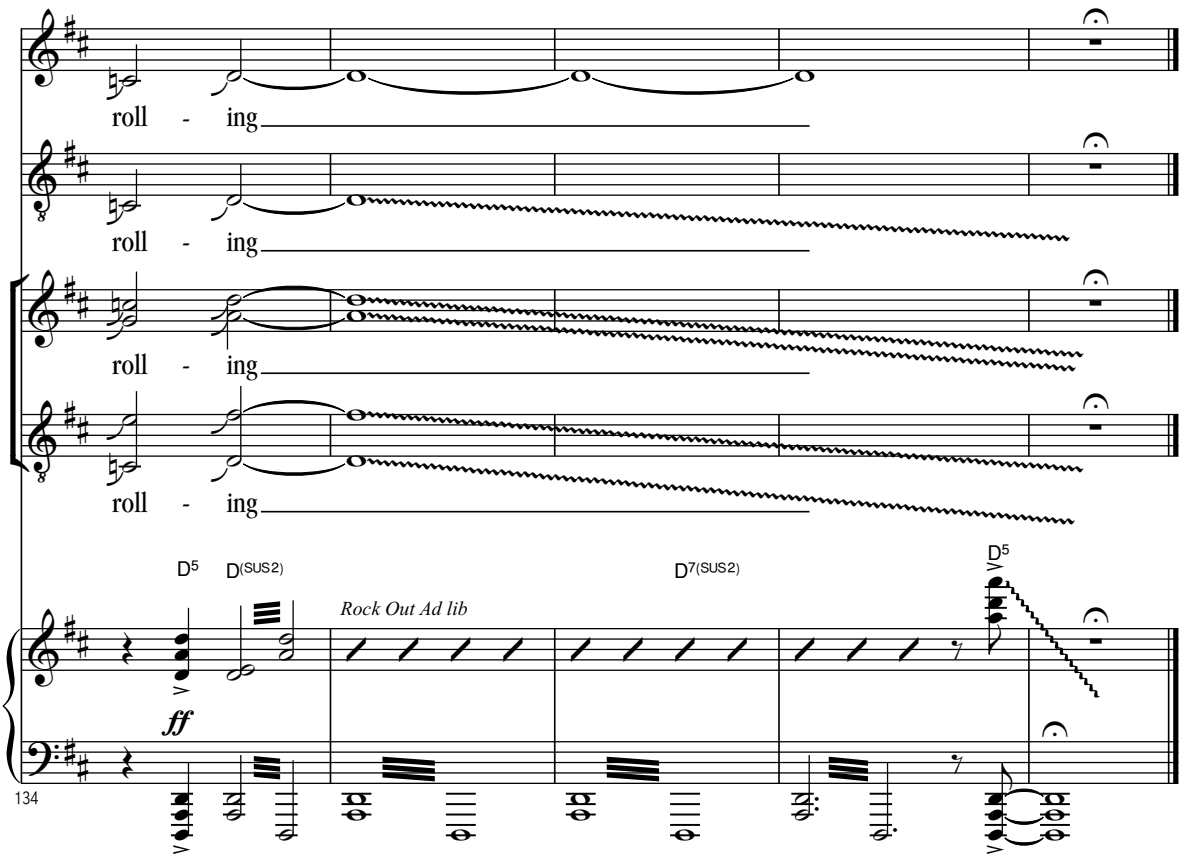

114
ad lib.
time
and on and on and on and on and on and on
and on and on and on and on and on and on
f
roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and
A/D D D(SUS2) D D(SUS2) D D(SUS2) D F(SUS2) F F(SUS2) F
f
114
I got time
and on and on and on and on and on and on
and on and on and on and on and on and on
roll - ing and roll - ing and roll - ing and roll - ing and roll - ing and It goes on
F(SUS2) F F(SUS2) F G(SUS2) G G(SUS2) G G(SUS2) G G(SUS2) G
117


and on and on and on and
and on and on and on and
and on and on and on and
A SUS
A 7(SUS)
120


122
In the end, that's what we choose: to hope
ff (exclaimed/half spoken)
in the end to hope
ff (exclaimed/half spoken)
in the end to hope
ff (exclaimed/half spoken)
in the end to hope
A 7(SUS)
/G♯
122


and to trust there's no - thing to lose I'm gon - na
and to trust there's no - thing to lose
and to trust there's no - thing to lose
and to trust there's no - thing to lose
G
G7(SUS2)
D
124
keep steam - roll - ing
Keep - a steam - a roll - ing
keep - a steam - a roll - ing a - roll - ing keep - a steam - a
keep - a steam - a roll - ing a - roll - ing keep - a steam - a
keep - a steam - a roll - ing a - roll - ing keep - a steam - a
G/D A/D G/D D G/D Am/D G/D D G/D Am/D G/D
126


Keep - a steam - a roll - ing
roll - ing a - roll - ing keep - a steam - a roll - ing a - roll - ing - a
roll - ing a - roll - ing keep - a steam - a roll - ing a - roll - ing - a
roll - ing a - roll - ing keep - a steam - a roll - ing a - roll - ing - a
D G/D Am/D G/D D G/D Am/D G/D D G/D Am/D G/D D
129
Keep steam - a
roll - ing a - roll - ing steam - a
roll - ing a - roll - ing steam - a
roll - ing a - roll - ing steam - a
ff
G/D Am/D G/D
132

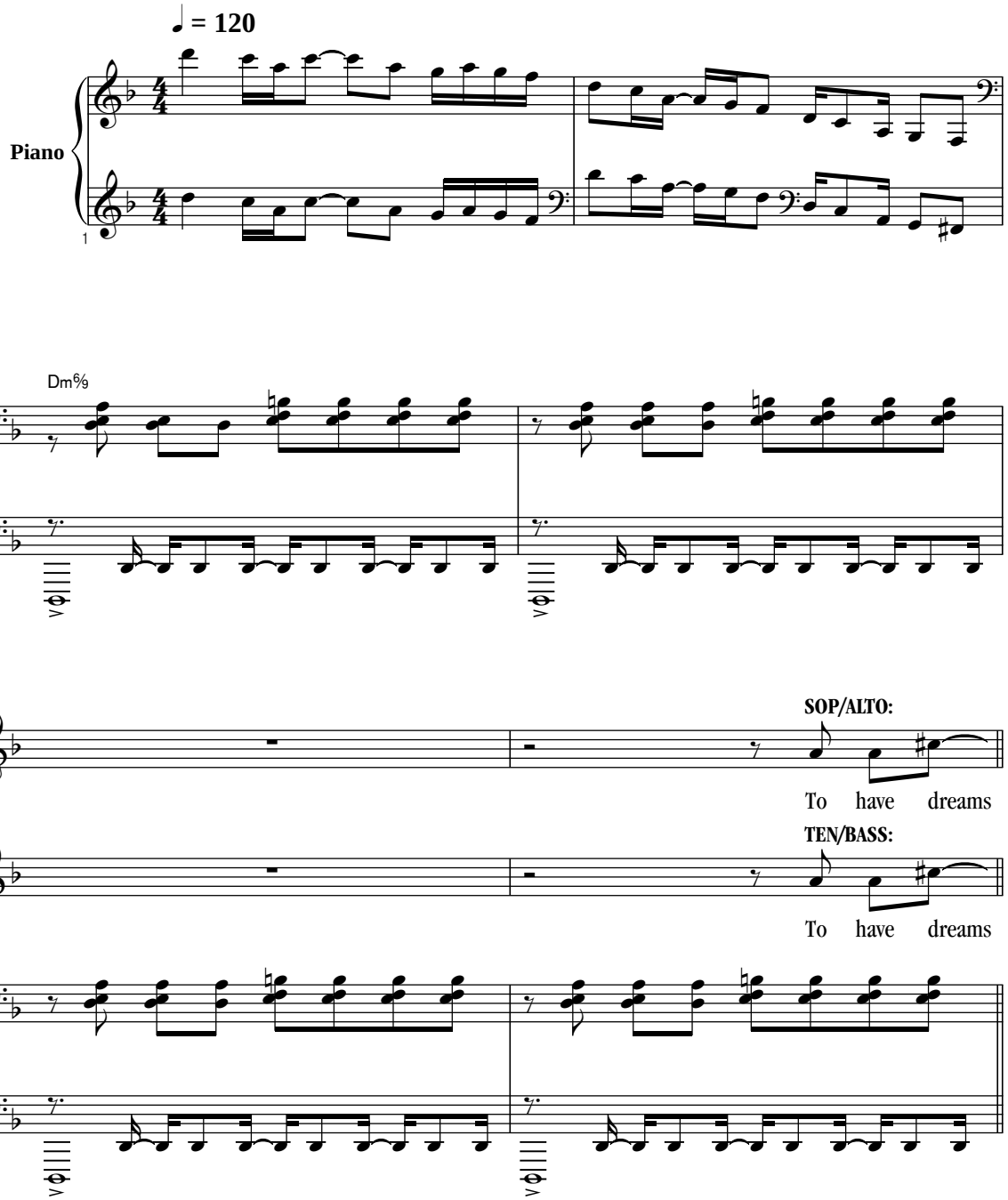

roll - ing
roll - ing
roll - ing
roll - ing
D5
D(SUS2)
D7(SUS2)
D5
Rock Out Ad lib
ff
134

11. SPEED UP

(Younger Man, Older Man, Small Ensemble, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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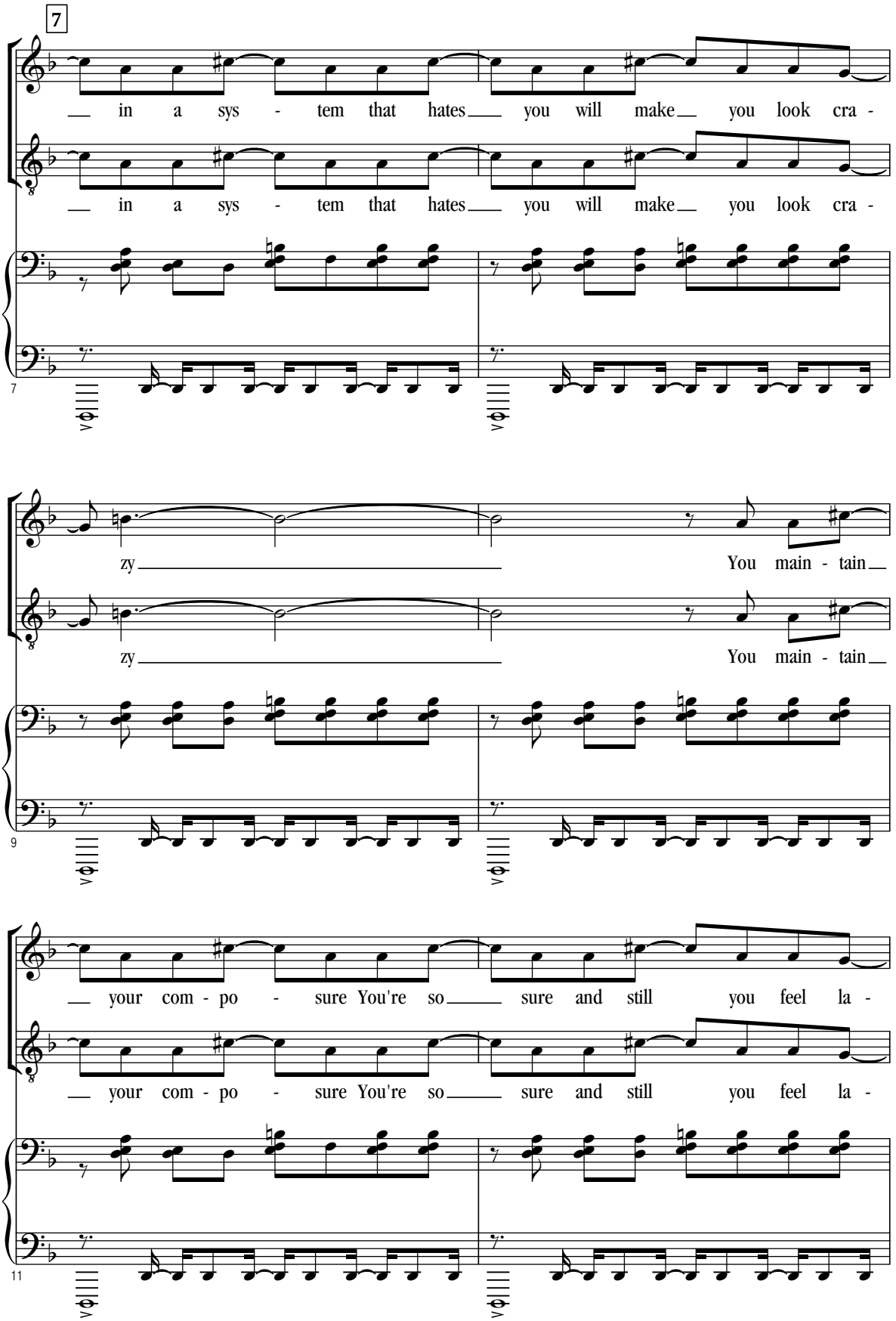
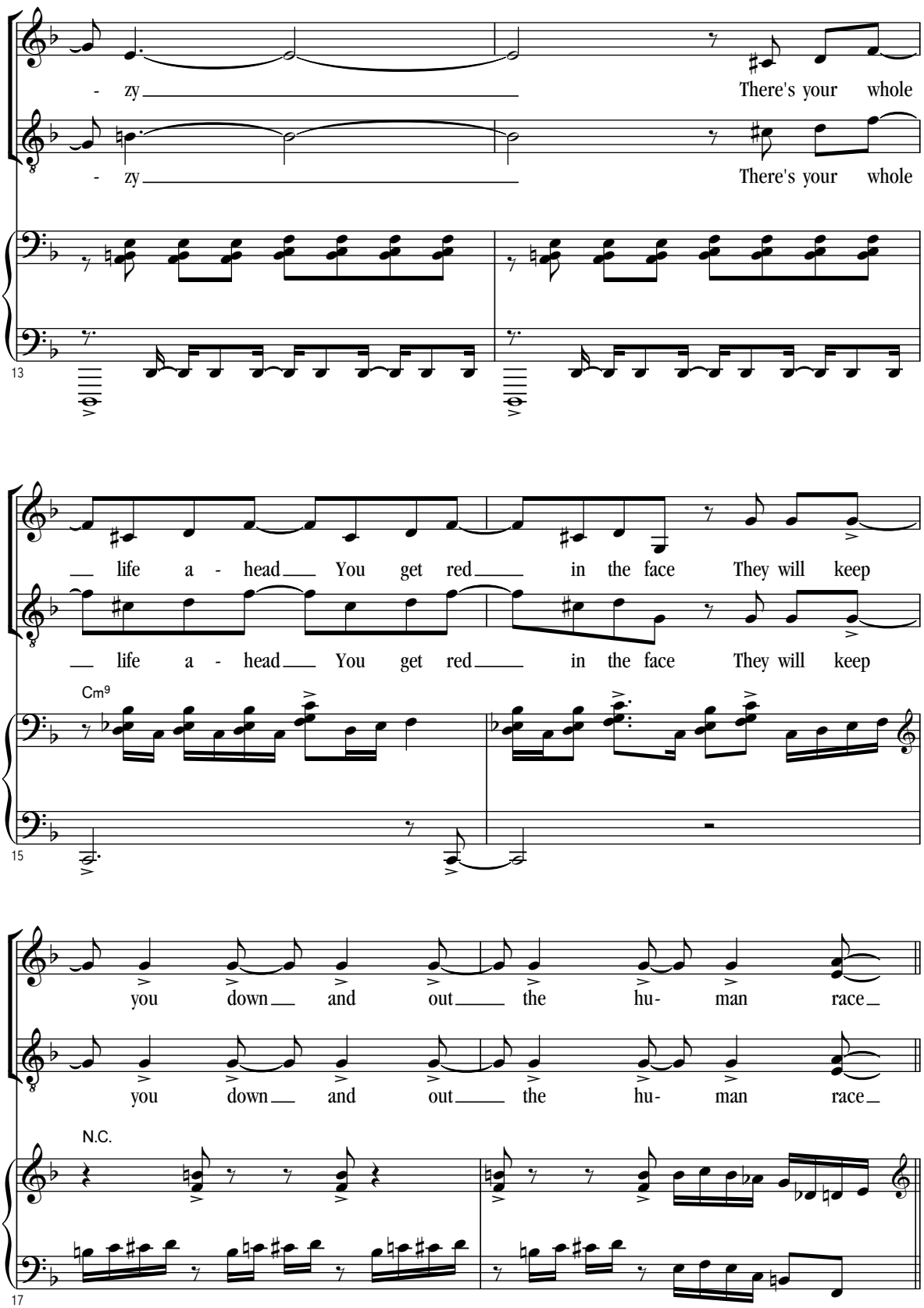

7
in a sys - tem that hates you will make you look cra -
in a sys - tem that hates you will make you look cra -
7
zy
You main - tain
zy
You main - tain
9
your com - po - sure You're so sure and still you feel la -
your com - po - sure You're so sure and still you feel la -
11


- zy
There's your whole
- zy
There's your whole
13
life a - head You get red in the face They will keep
life a - head You get red in the face They will keep
Cm9
15
you down and out the hu- man race
you down and out the hu- man race
N.C.
17

11. SPEED UP

19

OLDER MAN:

Speed up, speed up Or soon they will leave you They've

SMALL ENSEMBLE

Speed up, speed up Or soon they will leave you They've

Am7(ADD4)

19

Ped.

al - rea - dy left you, hav - n't they?

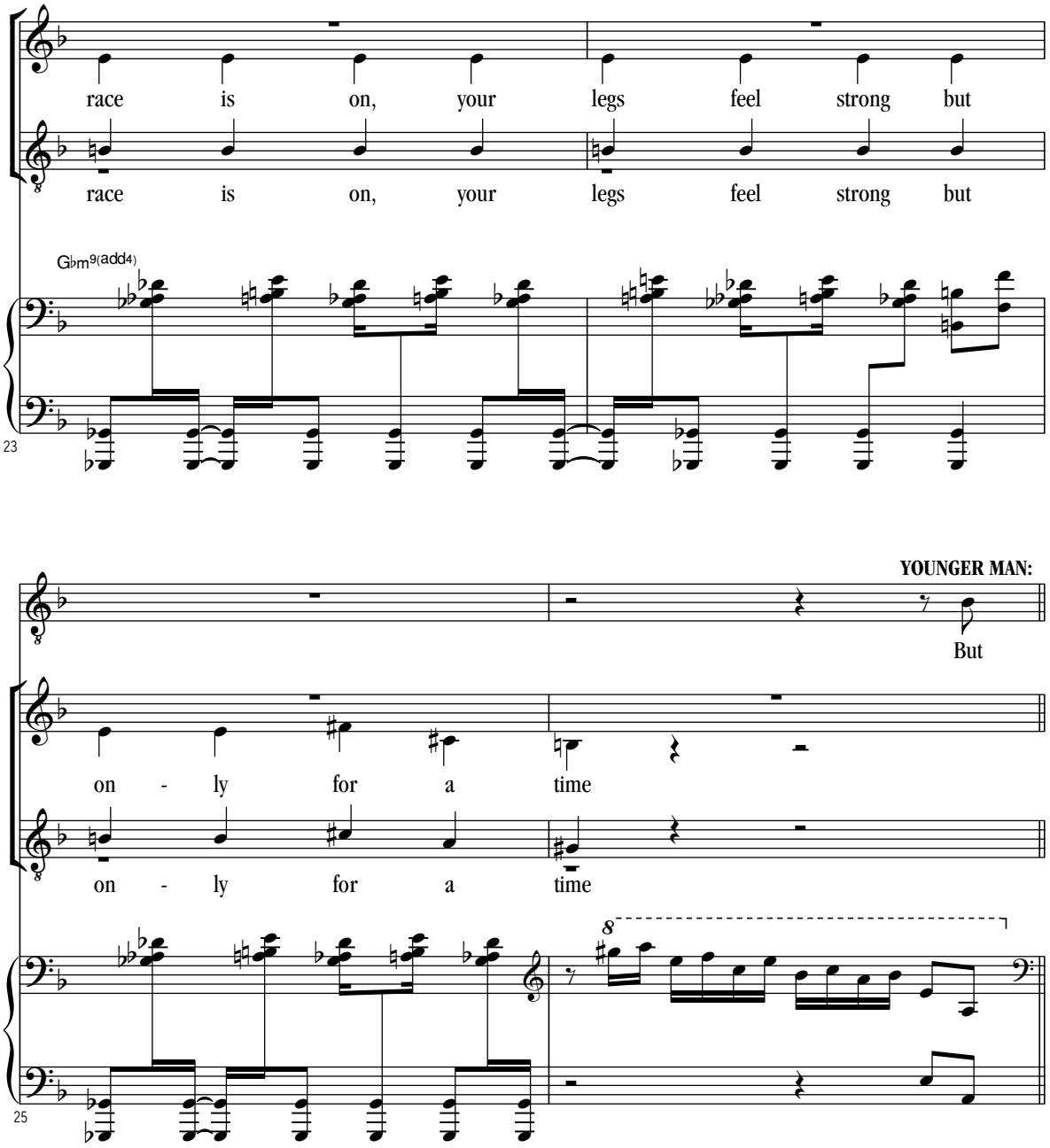
al - rea - dy left you, hav - n't they?

The

The

21

Ped.


race is on, your legs feel strong but
race is on, your legs feel strong but
Gbm9(add4)
23
YOUNGER MAN:
But
on - ly for a time
on - ly for a time
8
25

11. SPEED UP

27 **YOUNGER MAN:**

time is

Time is

Time is

Dm9(add4)

27

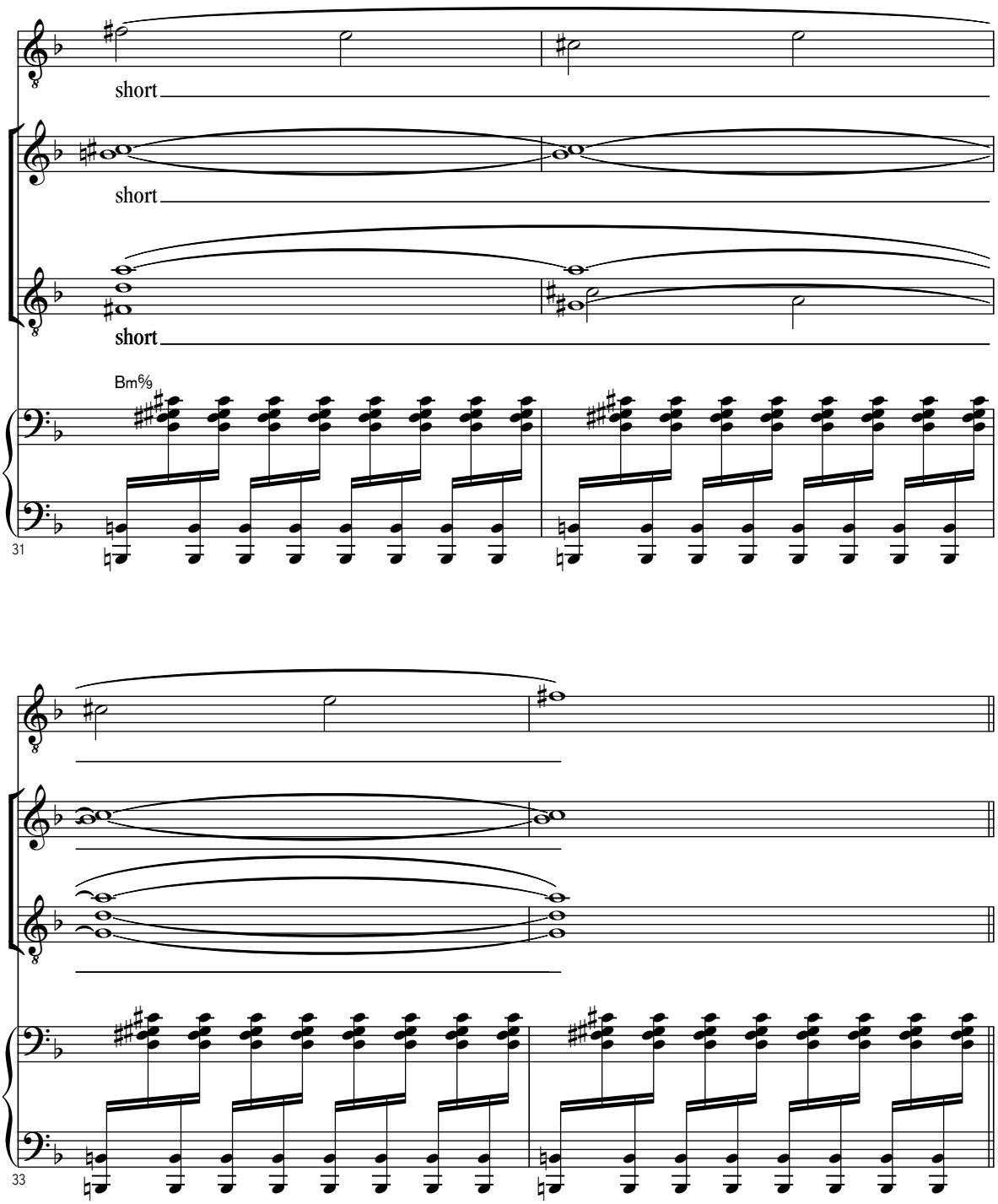
Time is run - ning

Time is

Time is

Gmaj9 C7/G Dm7/G C7/G

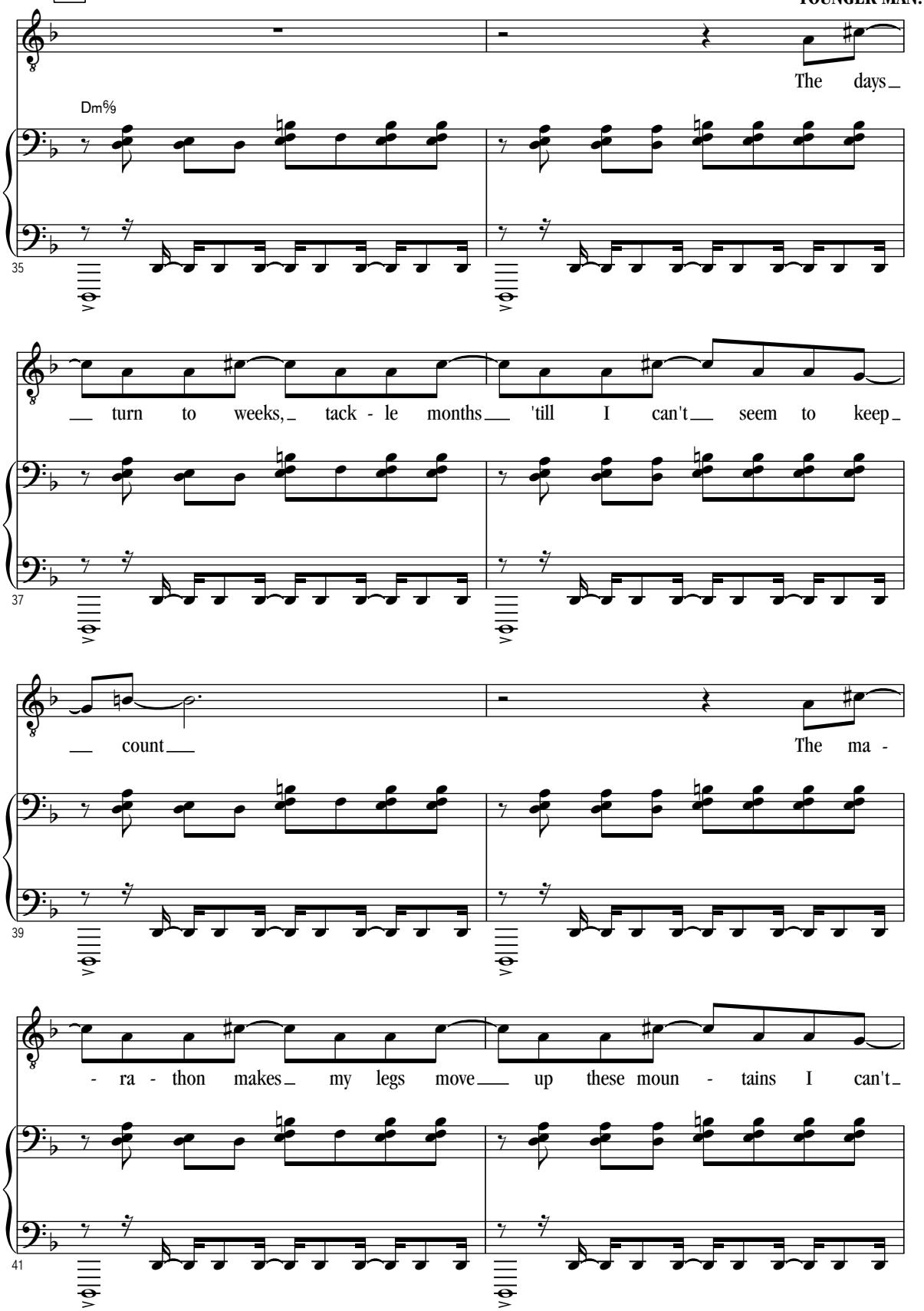
29

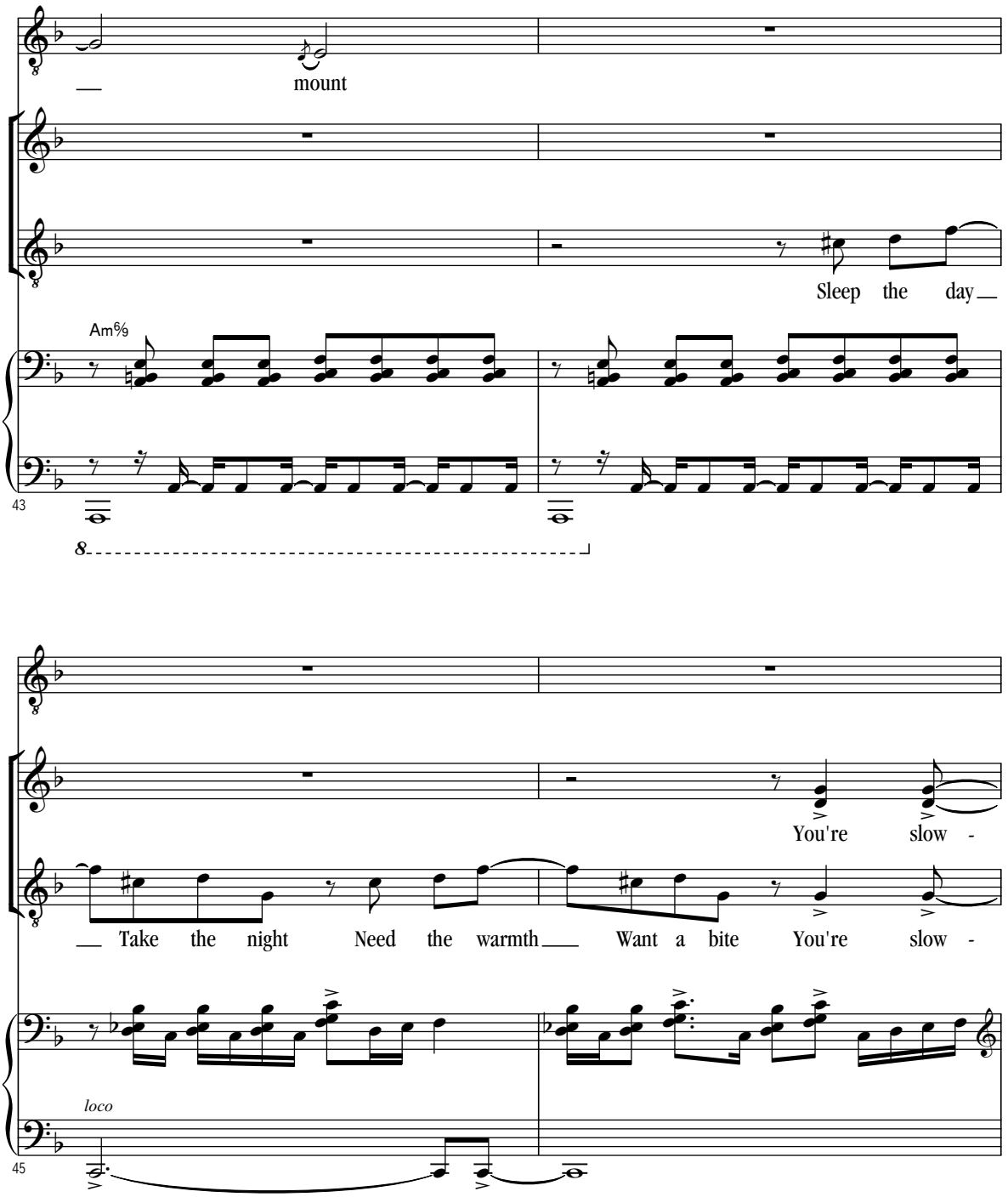

short
short
short
Bm6/9
31
33

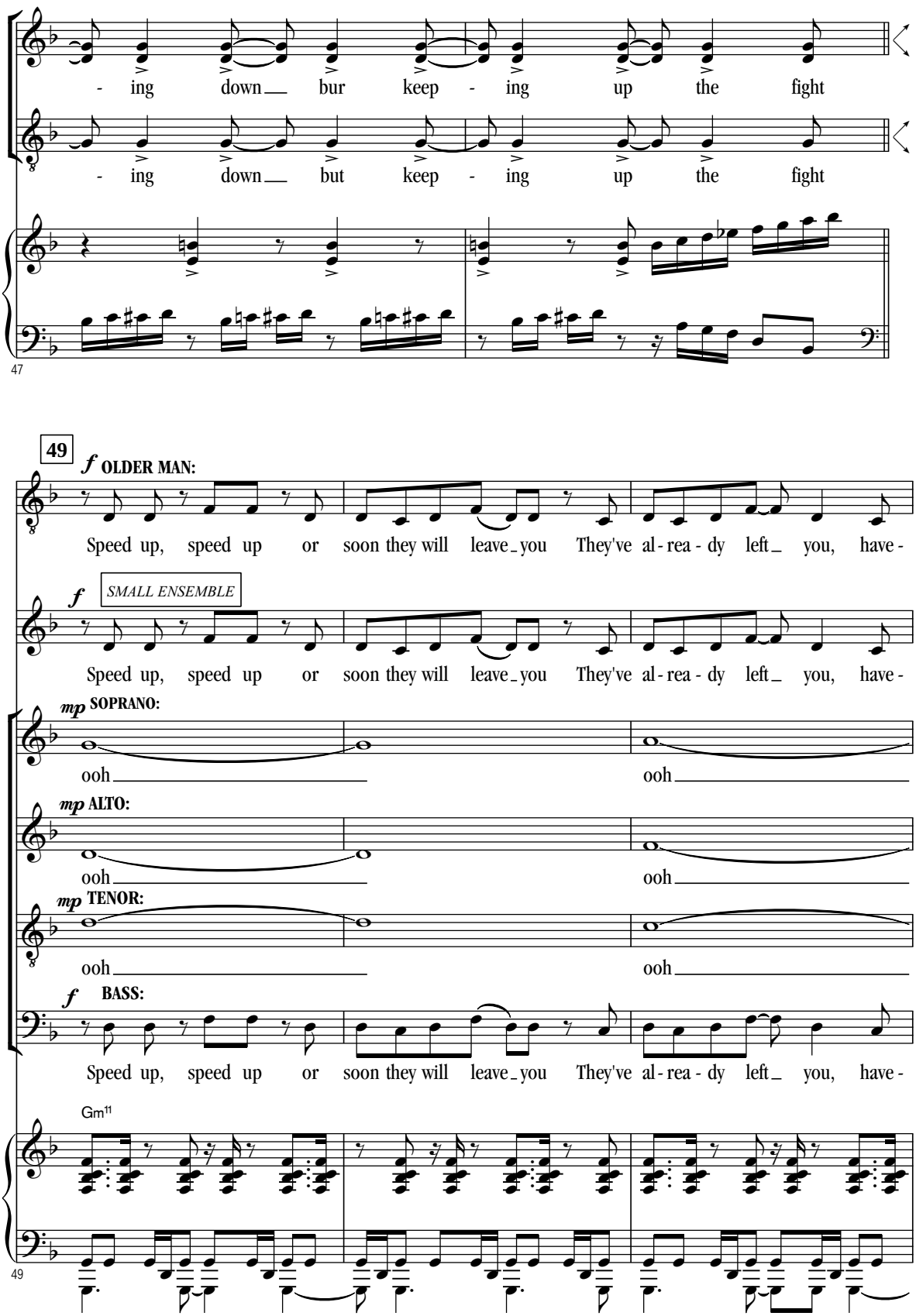
11. SPEED UP

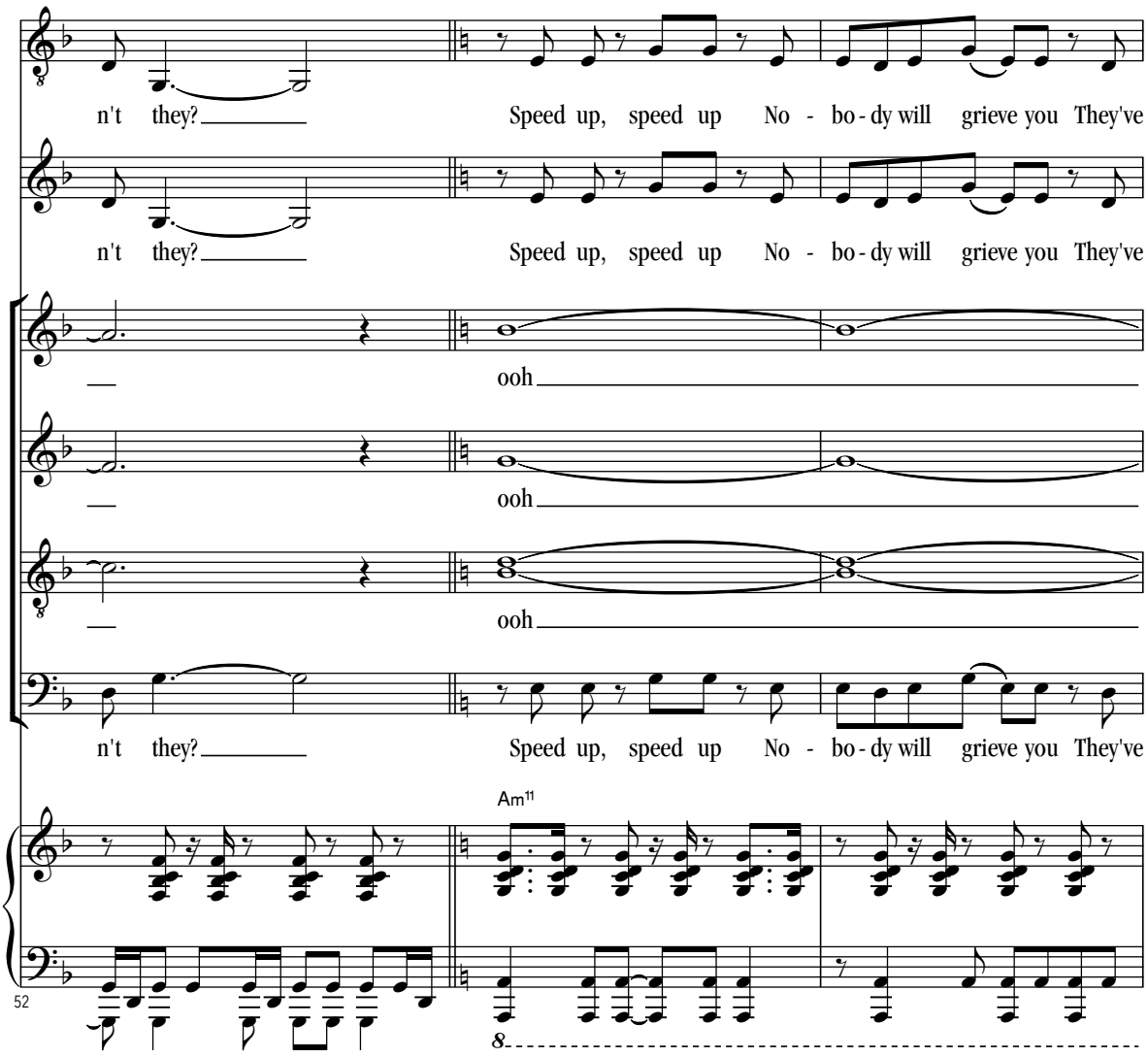
35

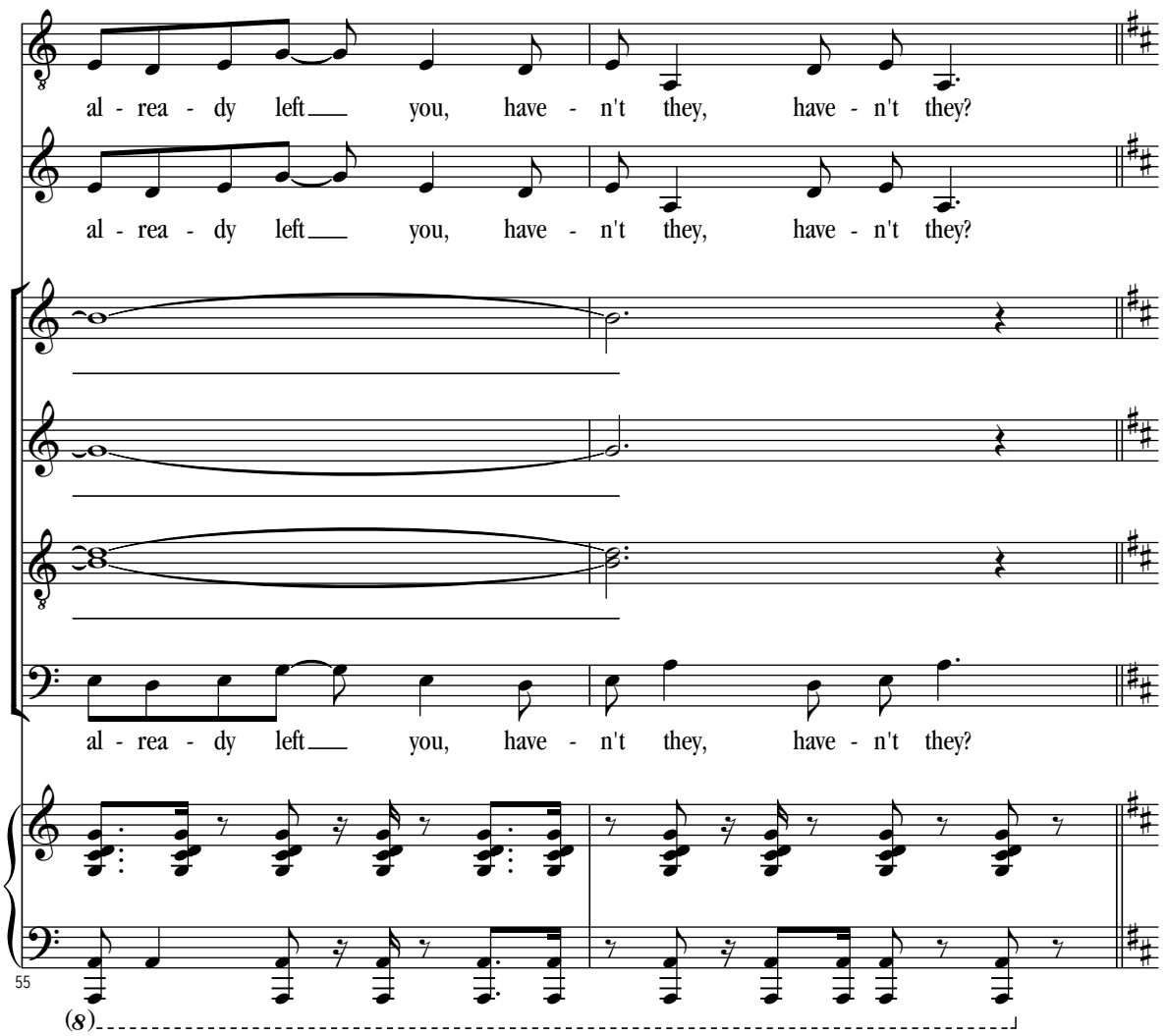
YOUNGER MAN:

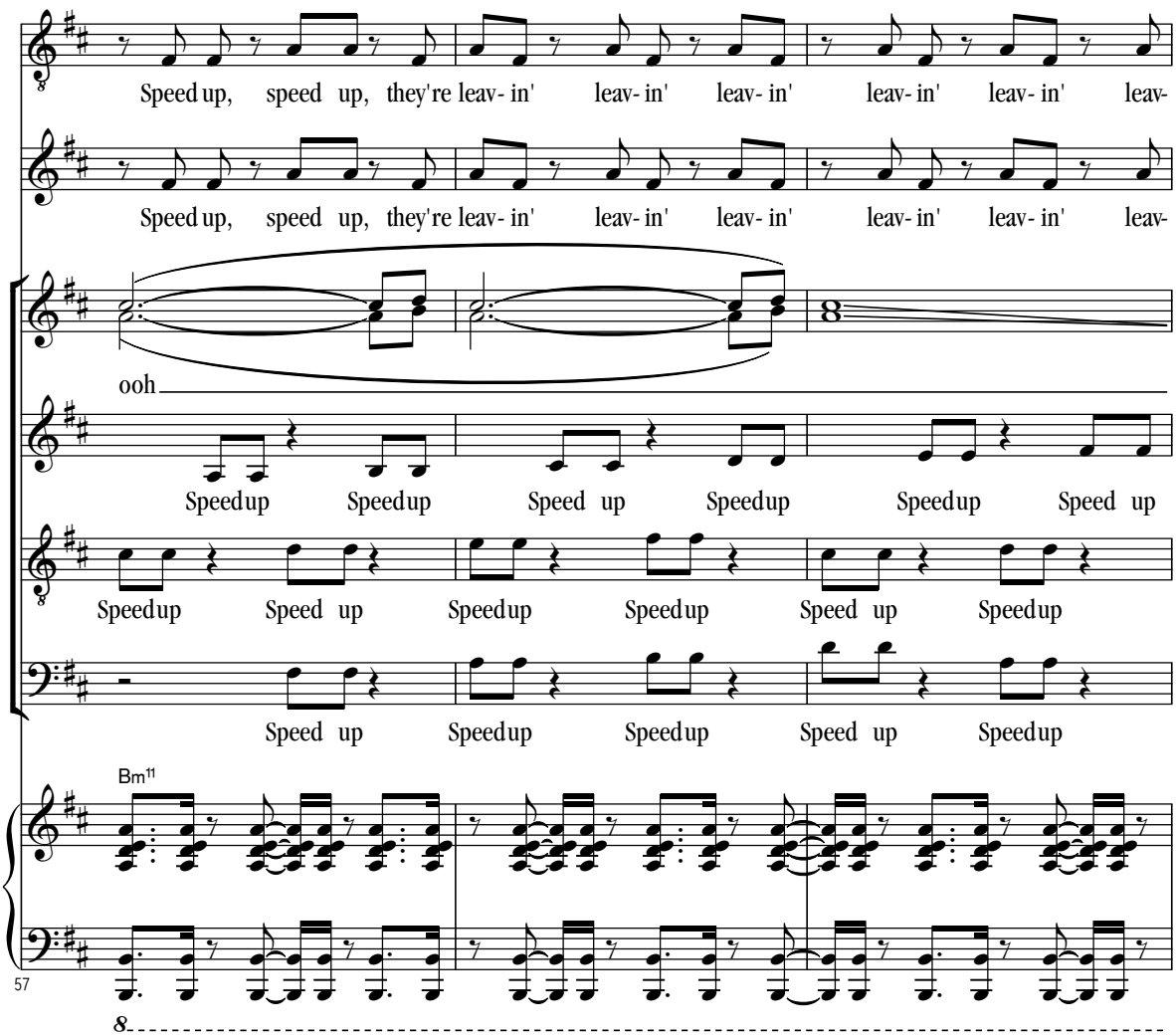



mount
Sleep the day
Am6/9
43
8
You're slow -
Take the night Need the warmth Want a bite You're slow -
loco
45

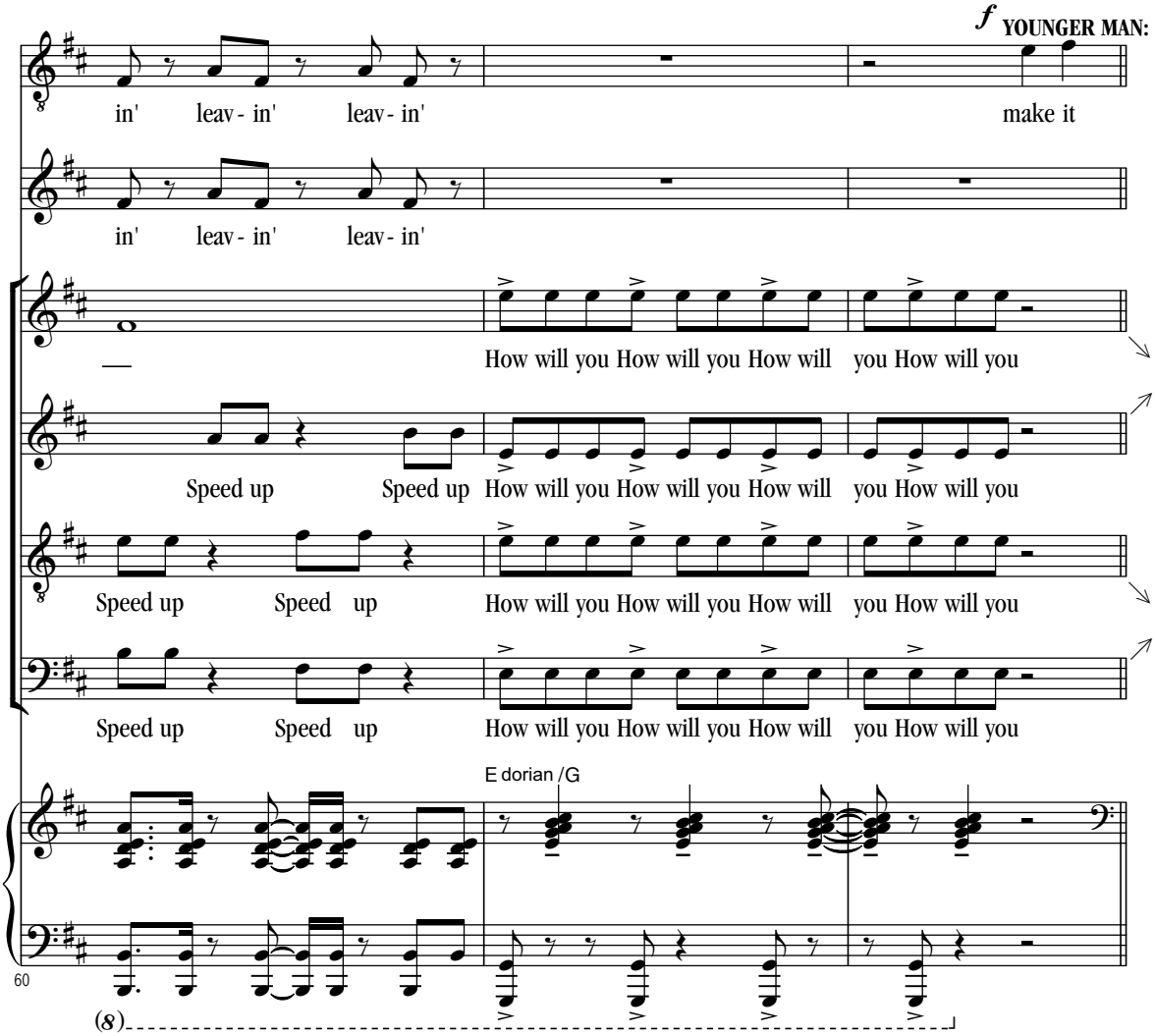

- ing down bur keep - ing up the fight
- ing down but keep - ing up the fight
47
49
f OLDER MAN:
Speed up, speed up or soon they will leave you They've al - rea - dy left you, have -
f SMALL ENSEMBLE
Speed up, speed up or soon they will leave you They've al - rea - dy left you, have -
mp SOPRANO:
ooh ooh
mp ALTO:
ooh ooh
mp TENOR:
ooh ooh
f BASS:
Speed up, speed up or soon they will leave you They've al - rea - dy left you, have -
Gm11
49

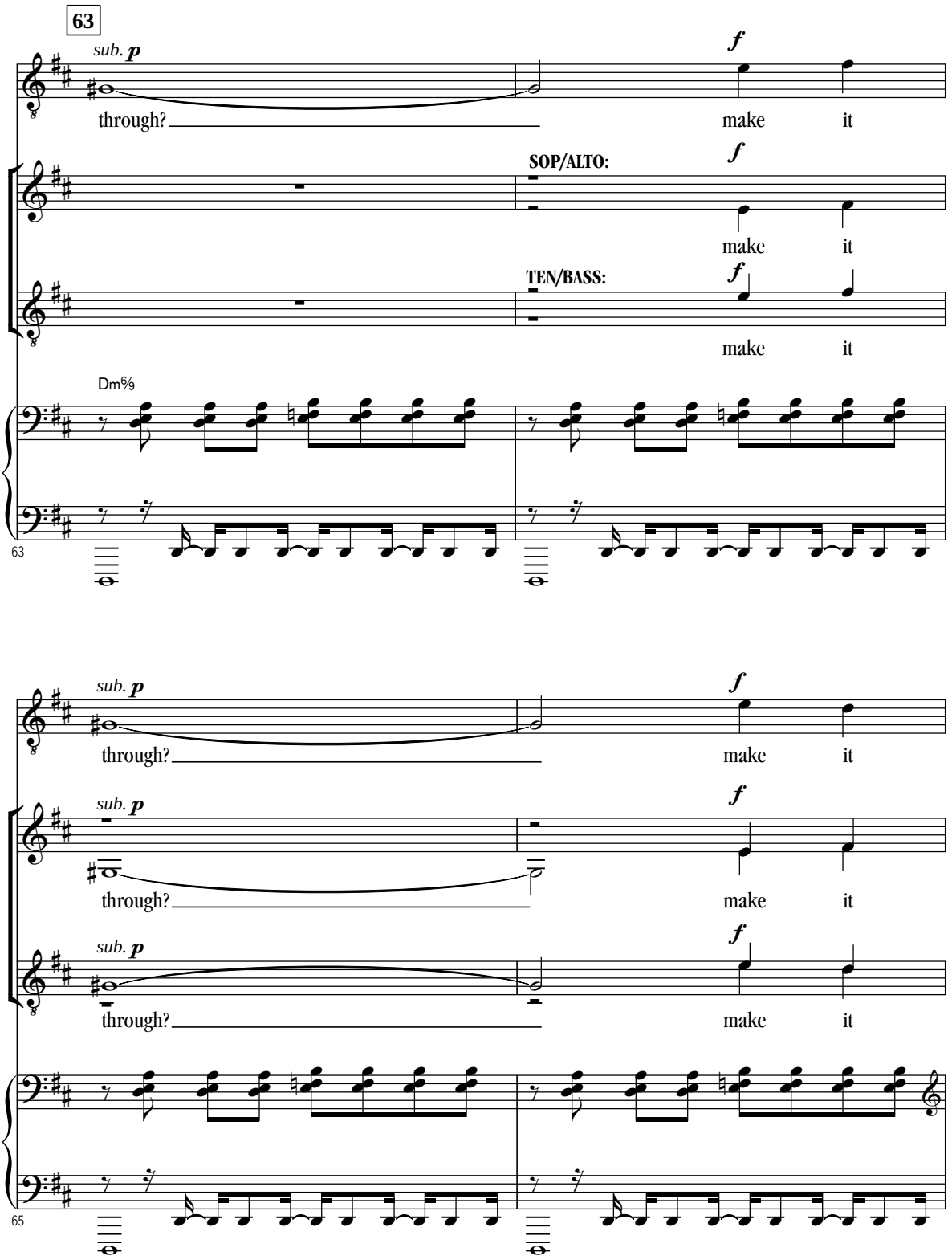

n't they?
Speed up, speed up No - bo - dy will grieve you They've
n't they?
Speed up, speed up No - bo - dy will grieve you They've
ooh
ooh
ooh
n't they?
Speed up, speed up No - bo - dy will grieve you They've
Am11
52

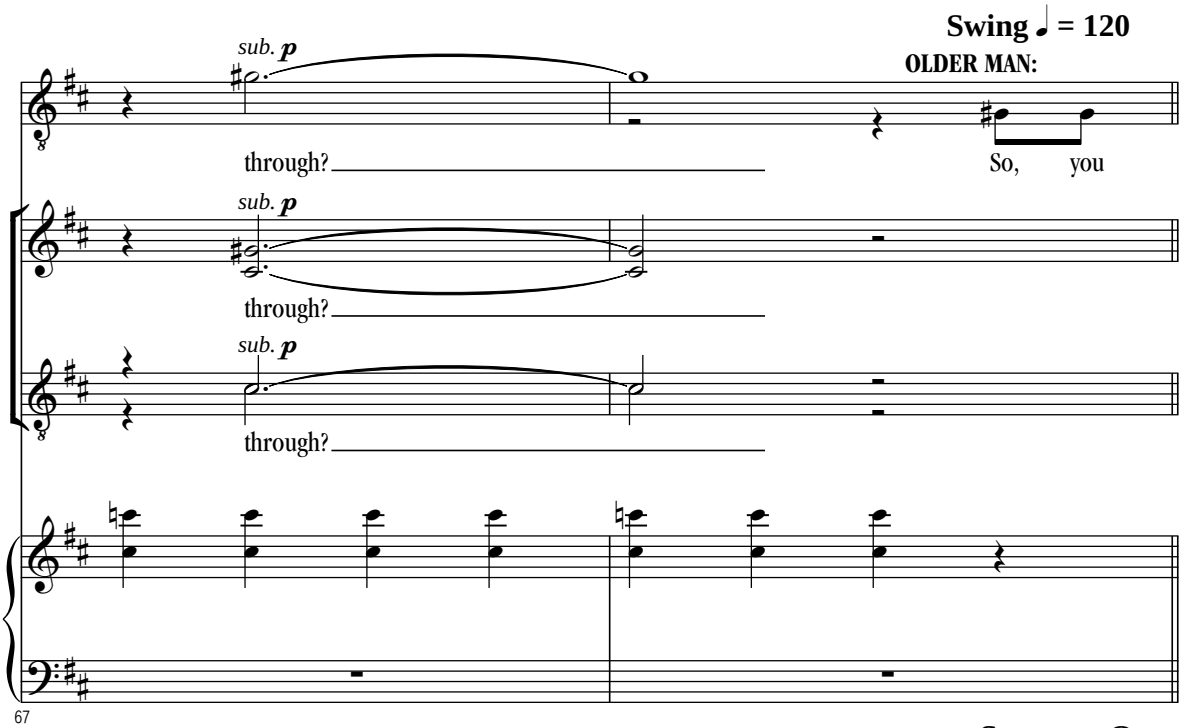

al - rea - dy left you, have - n't they, have - n't they?
al - rea - dy left you, have - n't they, have - n't they?
al - rea - dy left you, have - n't they, have - n't they?
55
(8)


Speed up, speed up, they're leav- in' leav- in' leav- in' leav- in' leav- in' leav-
Speed up, speed up, they're leav- in' leav- in' leav- in' leav- in' leav- in' leav-
ooh
Speedup Speedup Speed up Speedup Speedup Speed up
Speedup Speed up Speedup Speedup Speed up Speedup
Speed up Speedup Speedup Speed up Speedup
Bm11
57

11. SPEED UP


f YOUNGER MAN:
in' leav - in' leav - in' make it
in' leav - in' leav - in'
How will you How will you How will you How will you
Speed up Speed up How will you How will you How will you How will you
Speed up Speed up How will you How will you How will you How will you
Speed up Speed up How will you How will you How will you How will you
E dorian /G
60
(8)


63
sub. p
f
through?
make it
SOP/ALTO:
TEN/BASS:
Dm6/9
63
65


Swing ♩ = 120
OLDER MAN:
sub. p
through?
So, you
sub. p
through?
sub. p
through?
67

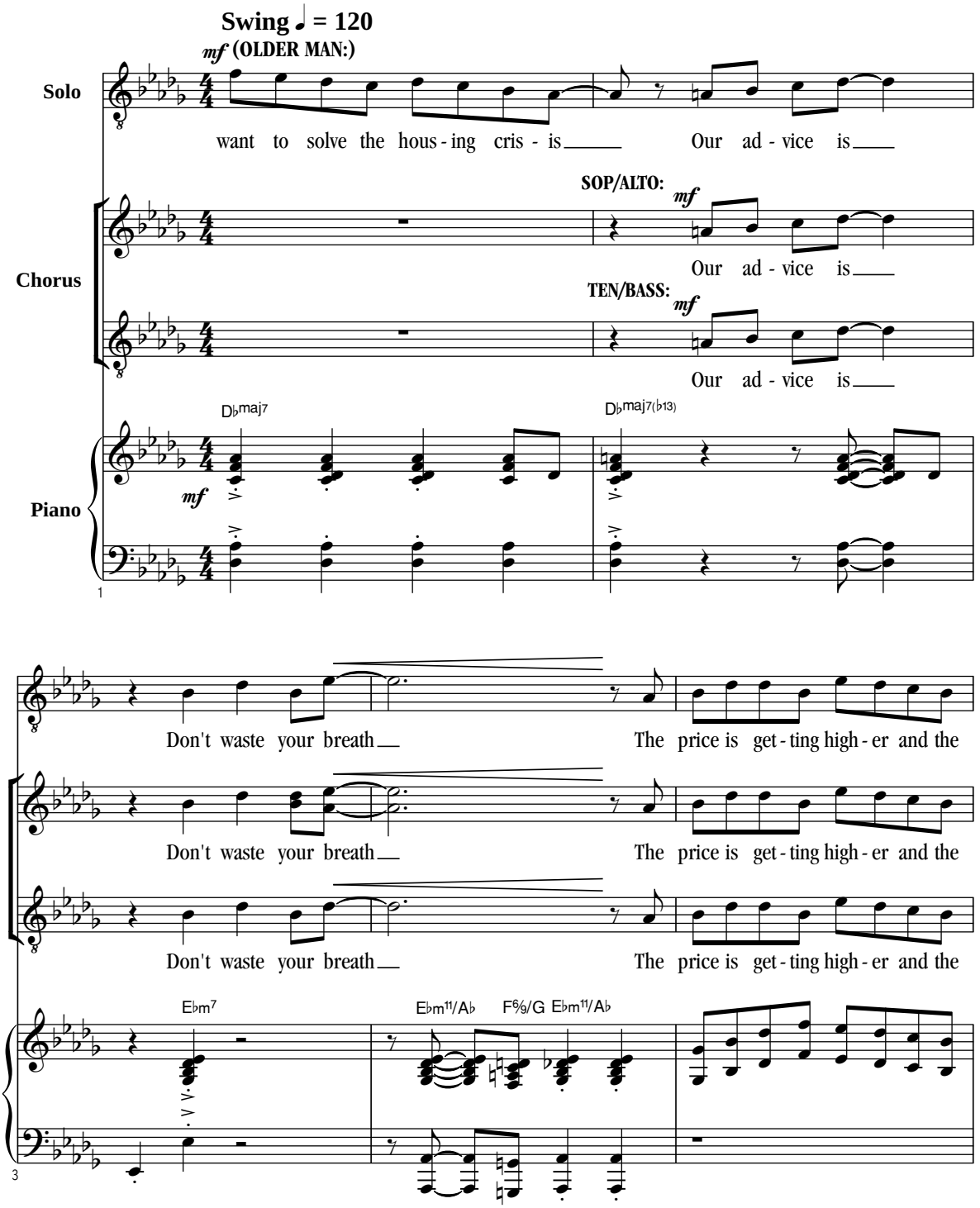
Segue as One

12. SO, YOU WANT TO SOLVE THE HOUSING CRISIS?

(Older Man, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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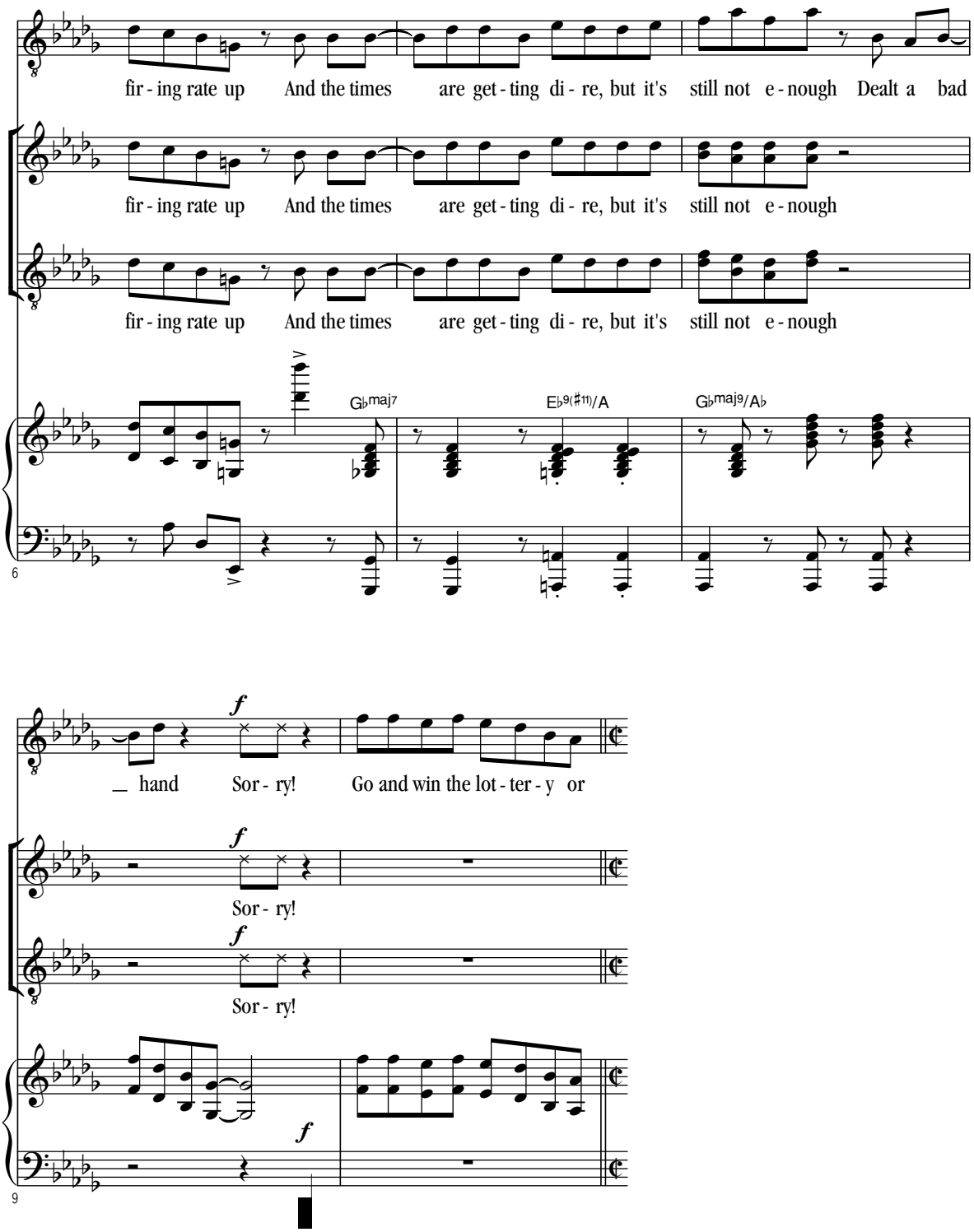
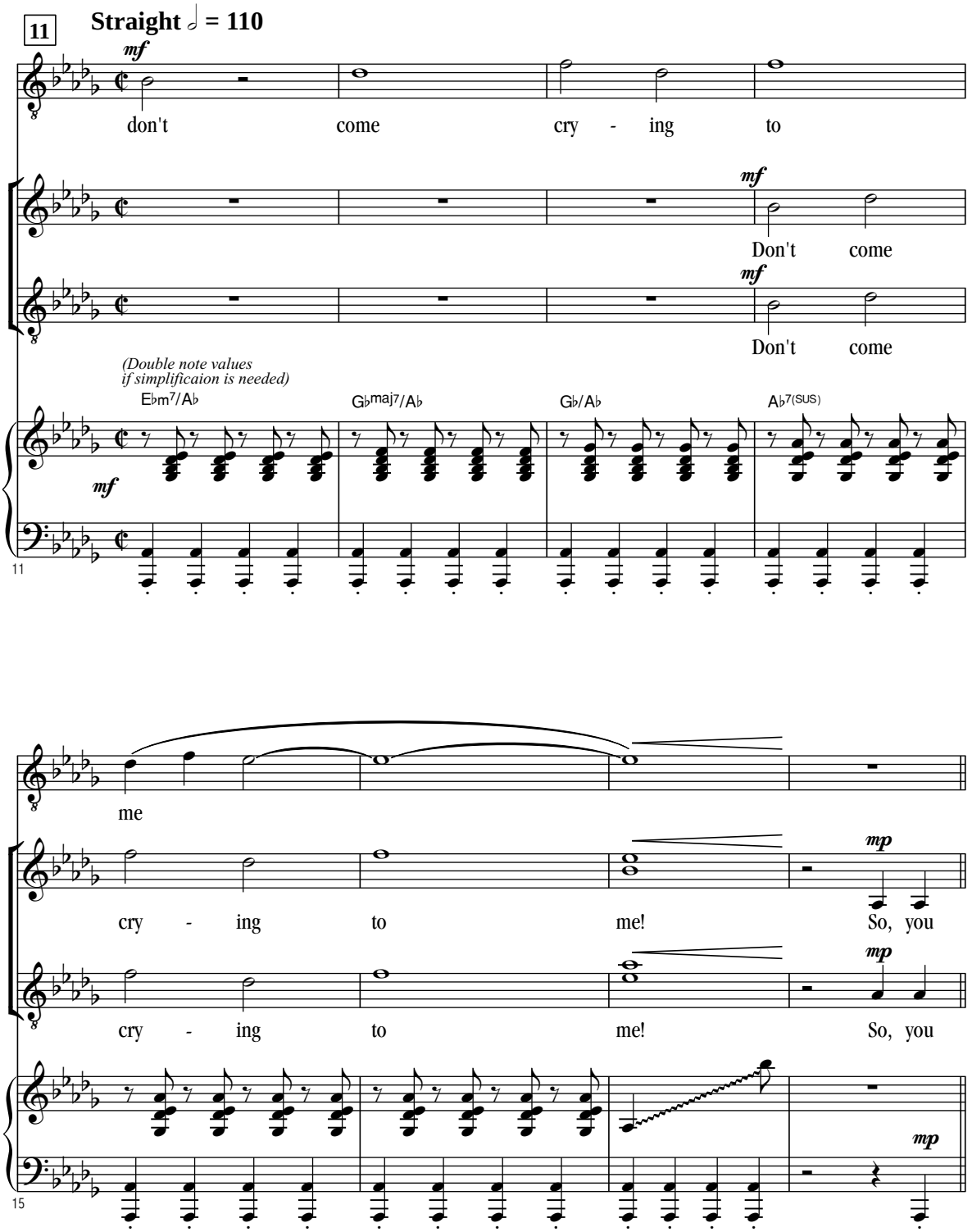
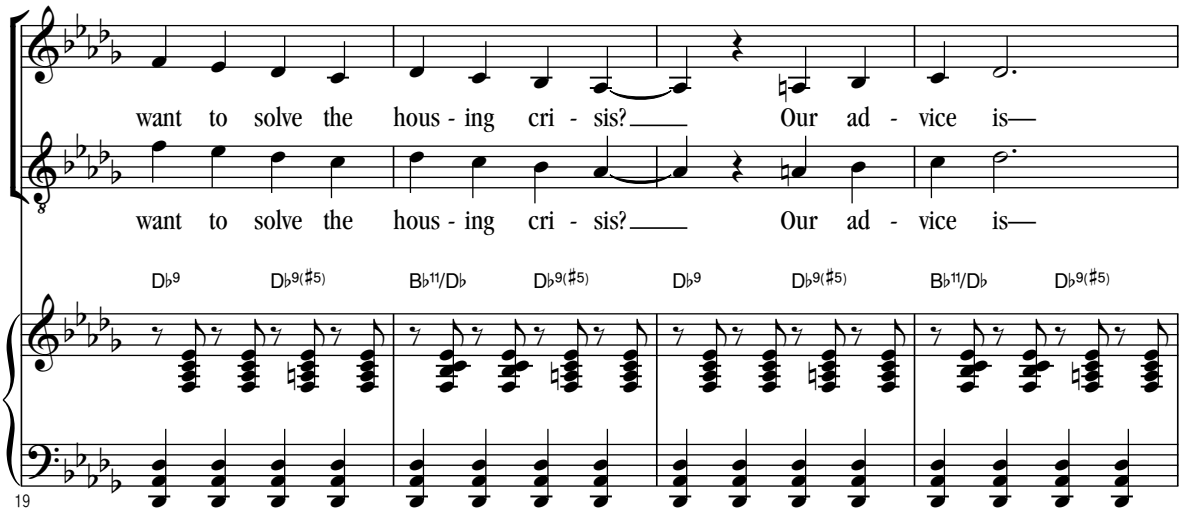
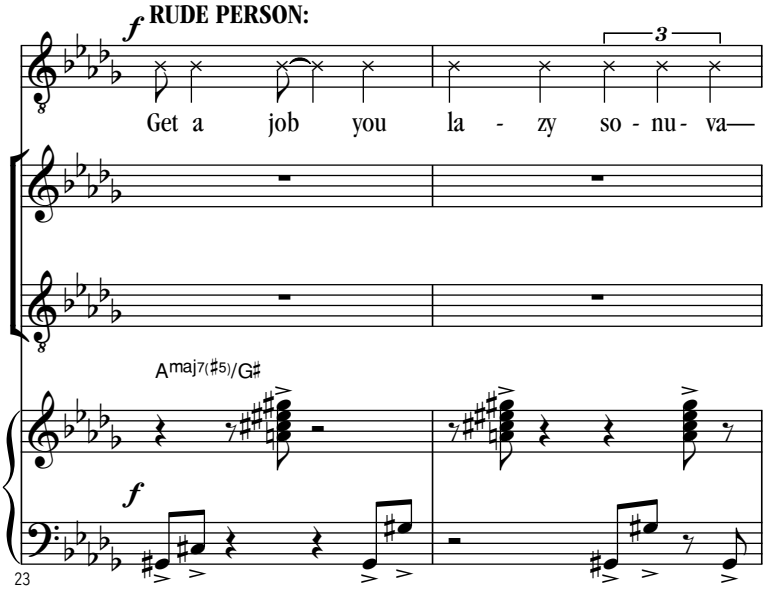
12. SO, YOU WANT TO SOLVE THE HOUSING CRISIS?

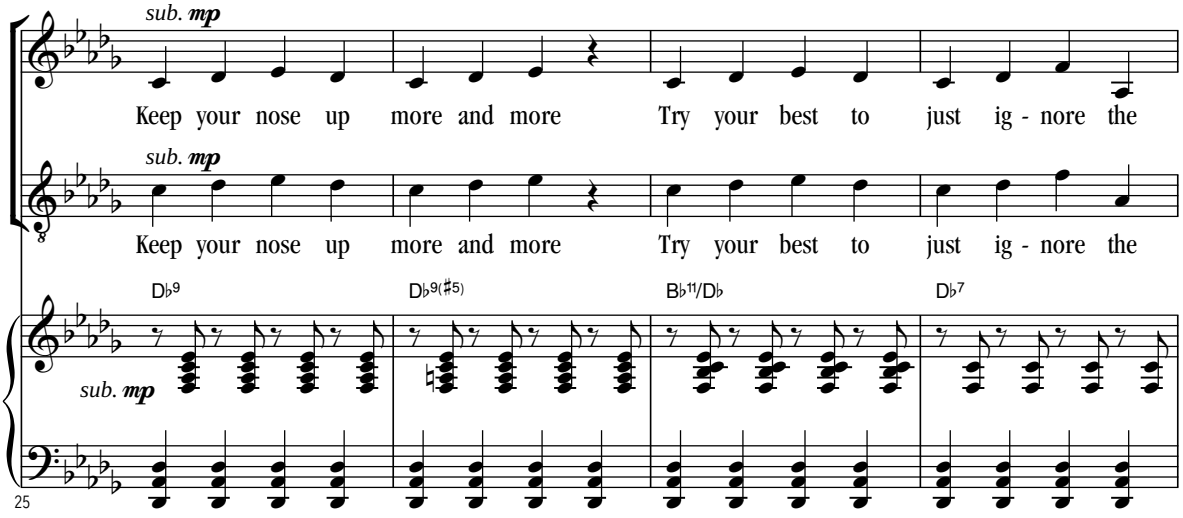


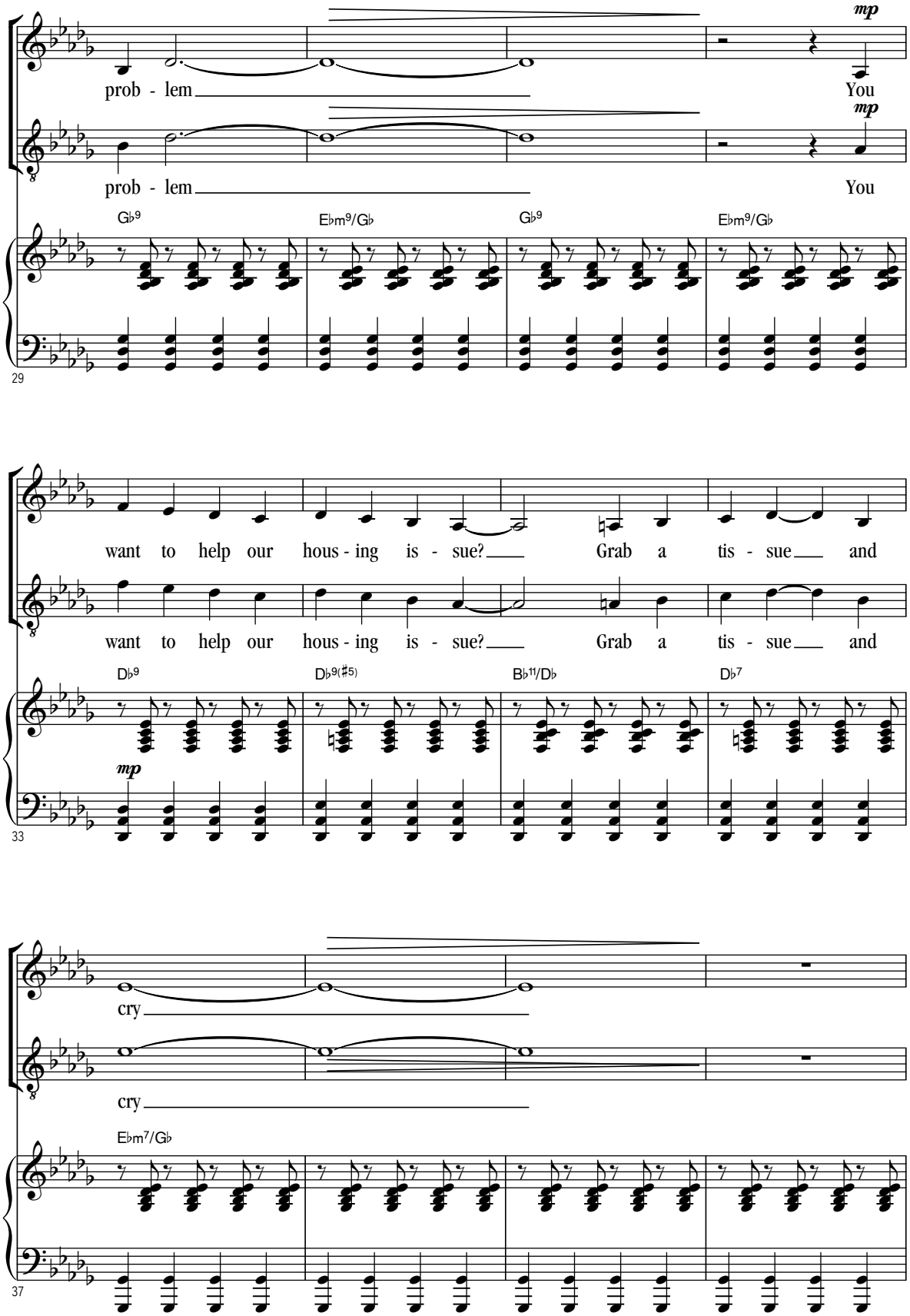

11
Straight ♩ = 110
mf
don't come cry - ing to
mf
Don't come
mf
Don't come
(Double note values
if simplificaion is needed)
E♭m7/A♭
G♭maj7/A♭
G♭/A♭
A♭7(SUS)
mf
11
me
mp
cry - ing to me! So, you
mp
cry - ing to me! So, you
mp
15

12. SO, YOU WANT TO SOLVE THE HOUSING CRISIS?

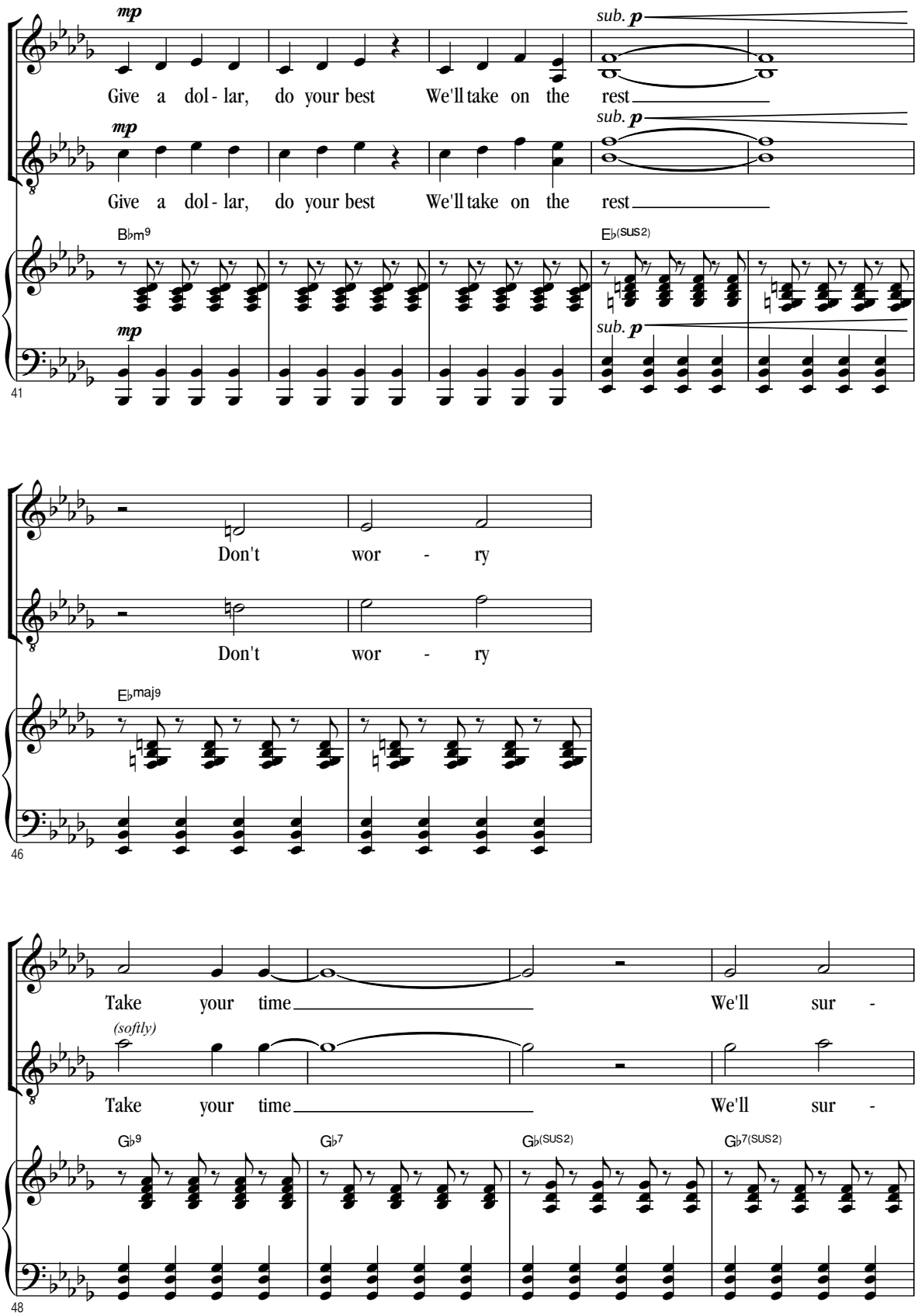


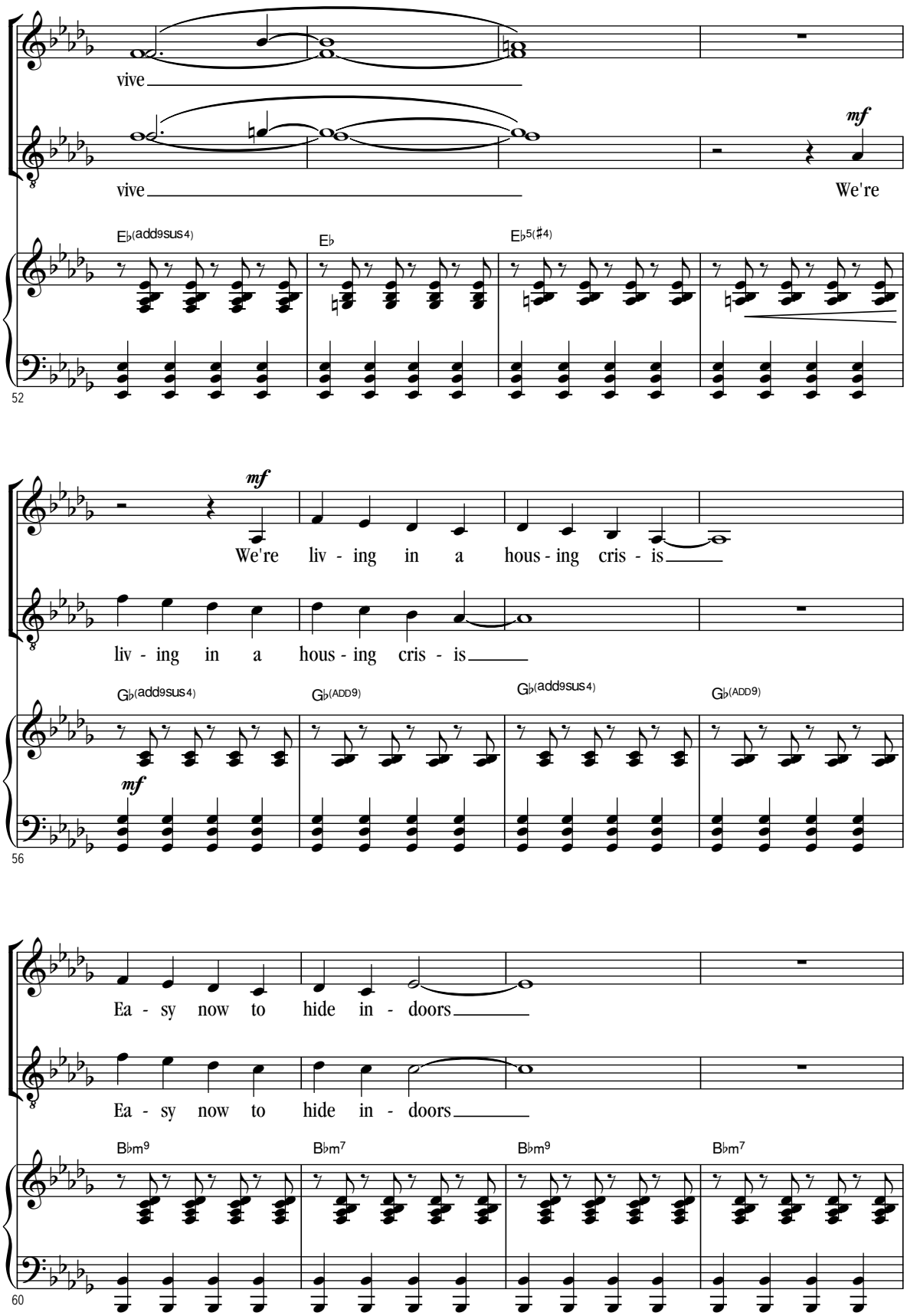


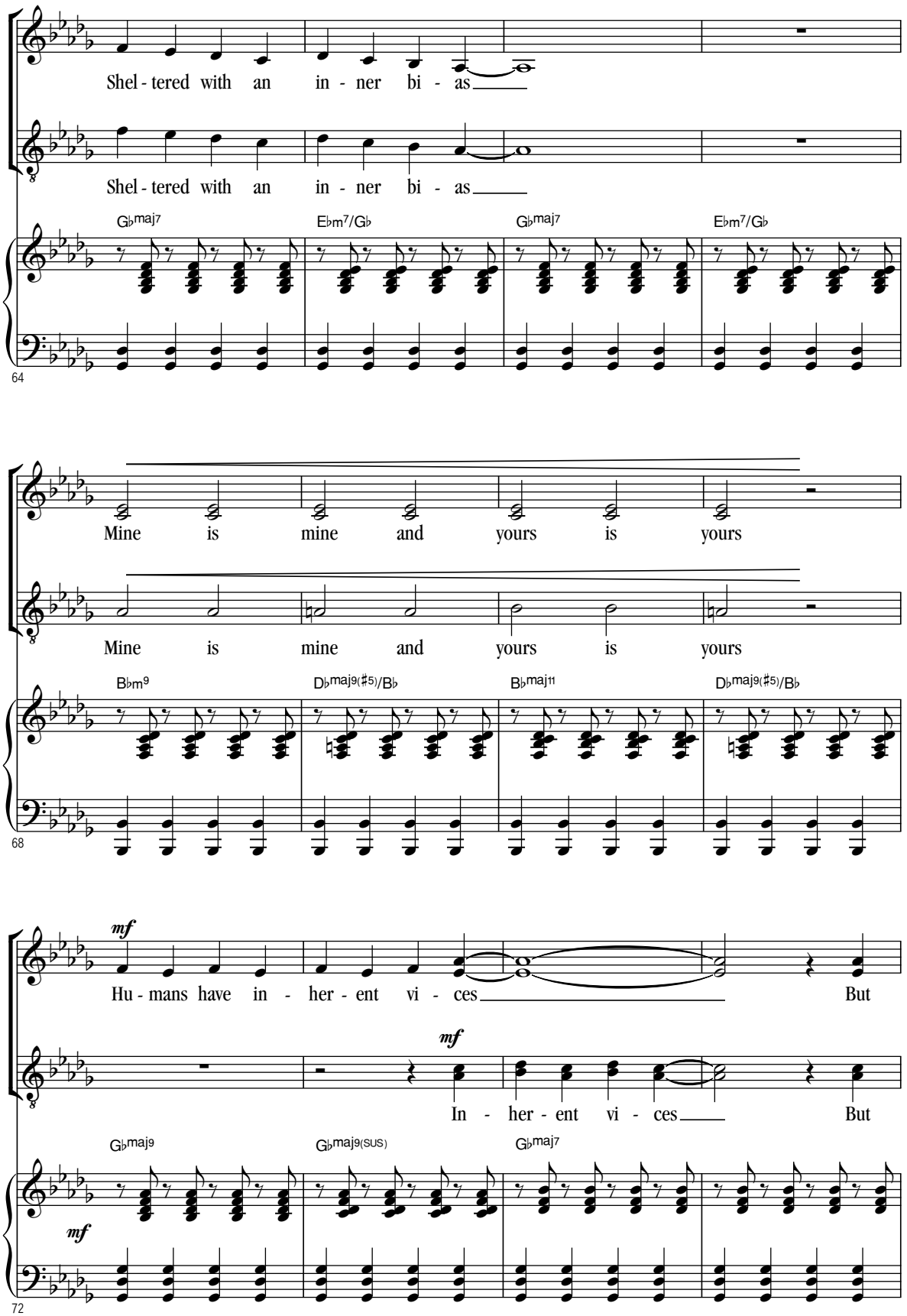


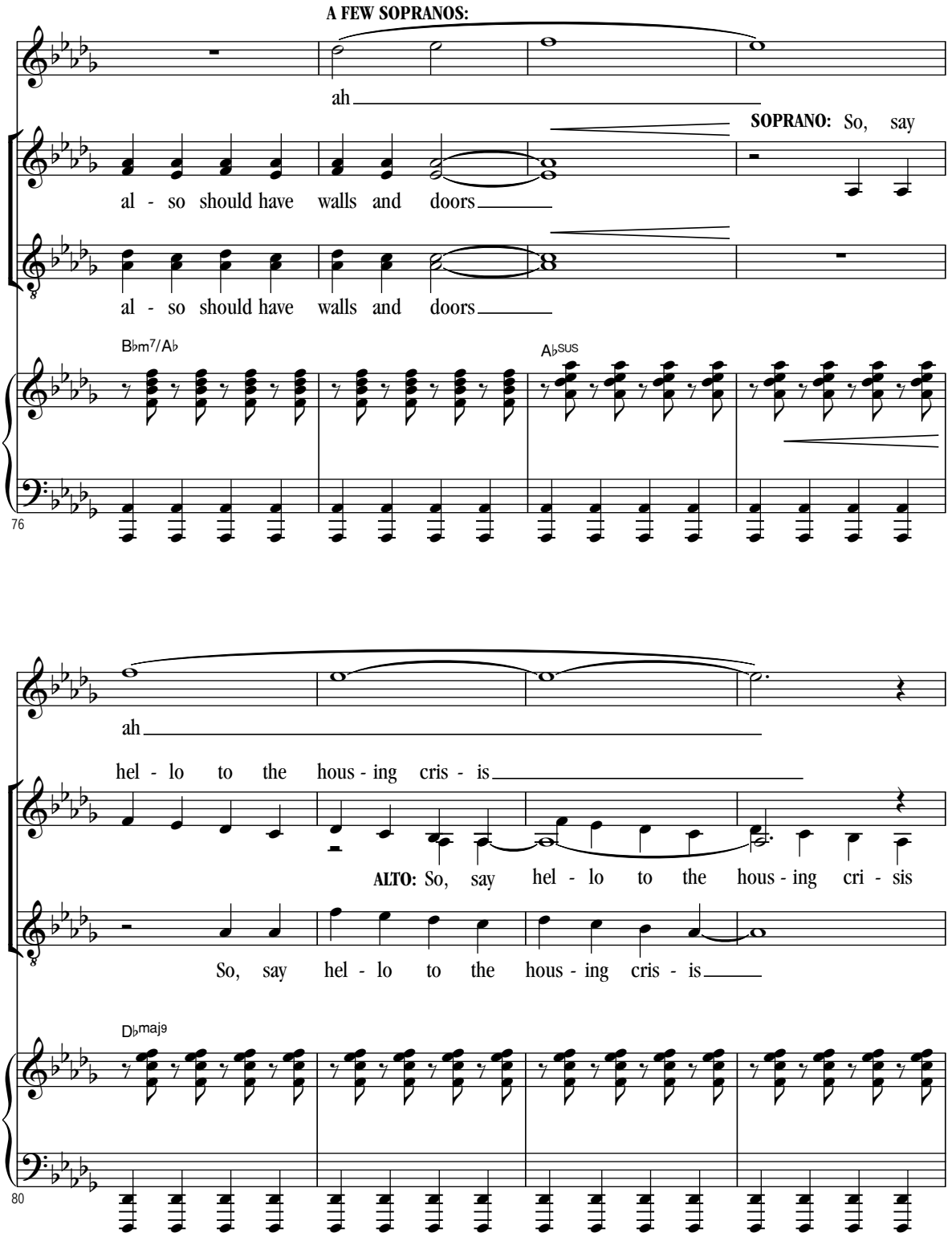

mp
prob - lem
You
mp
prob - lem
You
Gb9
Ebm9/Gb
Gb9
Ebm9/Gb
29
want to help our hous - ing is - sue?
Grab a tis - sue
and
want to help our hous - ing is - sue?
Grab a tis - sue
and
Db9
Db9(#5)
Bb11/Db
Db7
mp
33
cry
cry
Ebm7/Gb
37

12. SO, YOU WANT TO SOLVE THE HOUSING CRISIS?

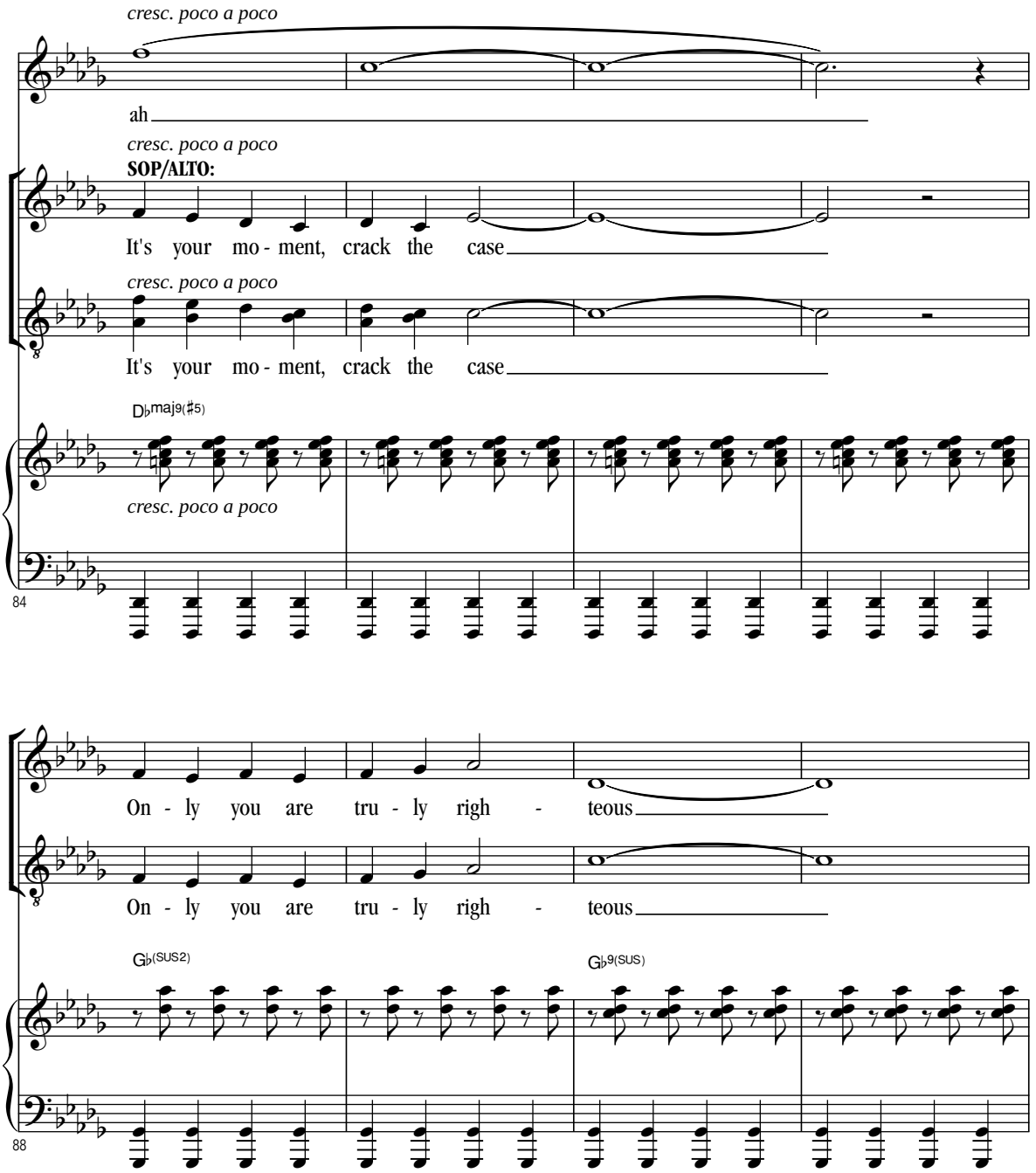


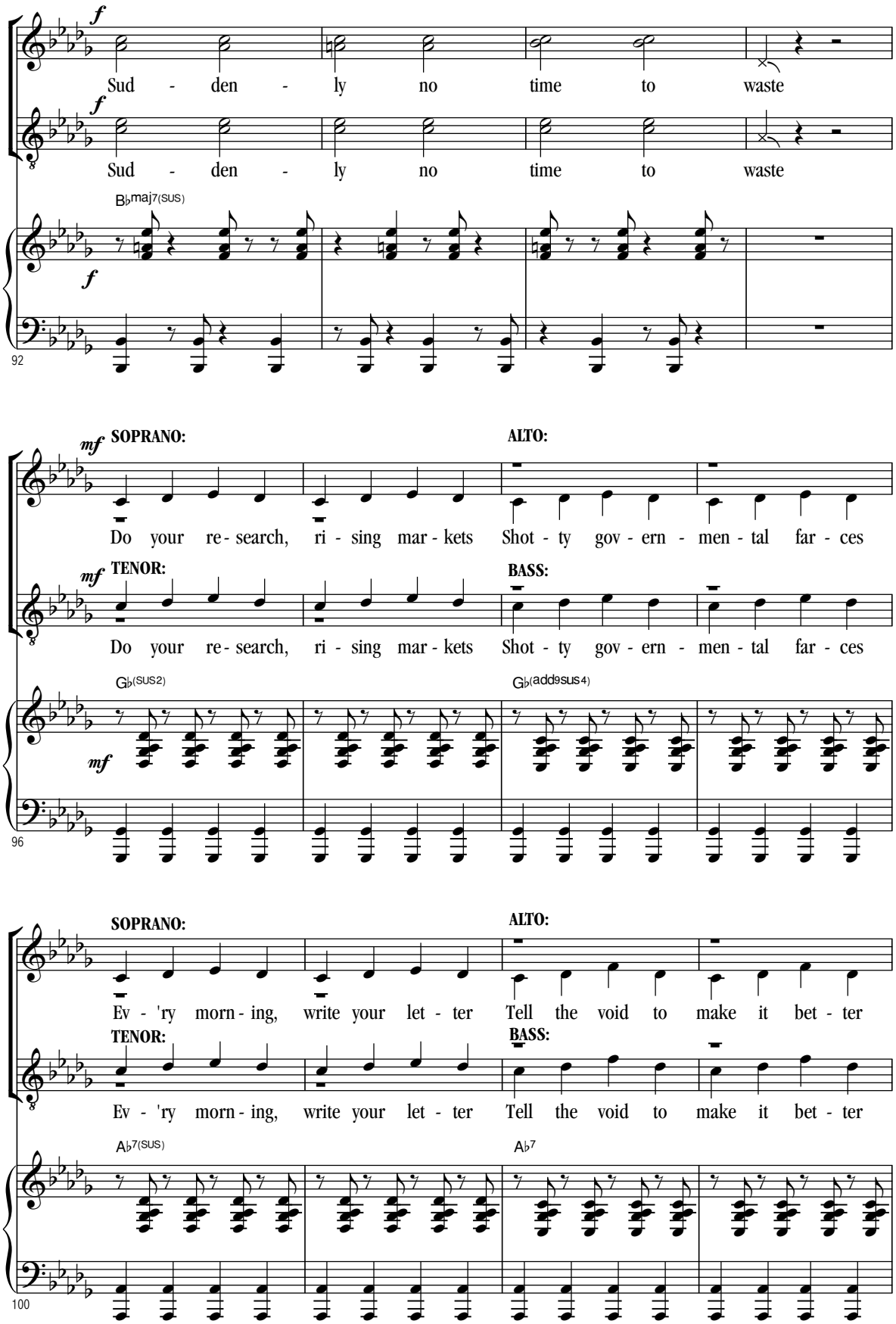

vive
vive
mf
We're
E♭(add9sus4)
E♭
E♭5(♯4)
52
mf
We're liv - ing in a hous - ing cris - is
liv - ing in a hous - ing cris - is
G♭(add9sus4)
G♭(ADD9)
G♭(add9sus4)
G♭(ADD9)
mf
56
Ea - sy now to hide in - doors
Ea - sy now to hide in - doors
B♭m9
B♭m7
B♭m9
B♭m7
60


Shel - tered with an in - ner bi - as
Shel - tered with an in - ner bi - as
G♭maj7
E♭m7/G♭
G♭maj7
E♭m7/G♭
64
Mine is mine and yours is yours
Mine is mine and yours is yours
B♭m9
D♭maj9(♯5)/B♭
B♭maj11
D♭maj9(♯5)/B♭
68
mf
Hu - mans have in - her - ent vi - ces But
mf
In - her - ent vi - ces But
G♭maj9
G♭maj9(SUS)
G♭maj7
mf
72

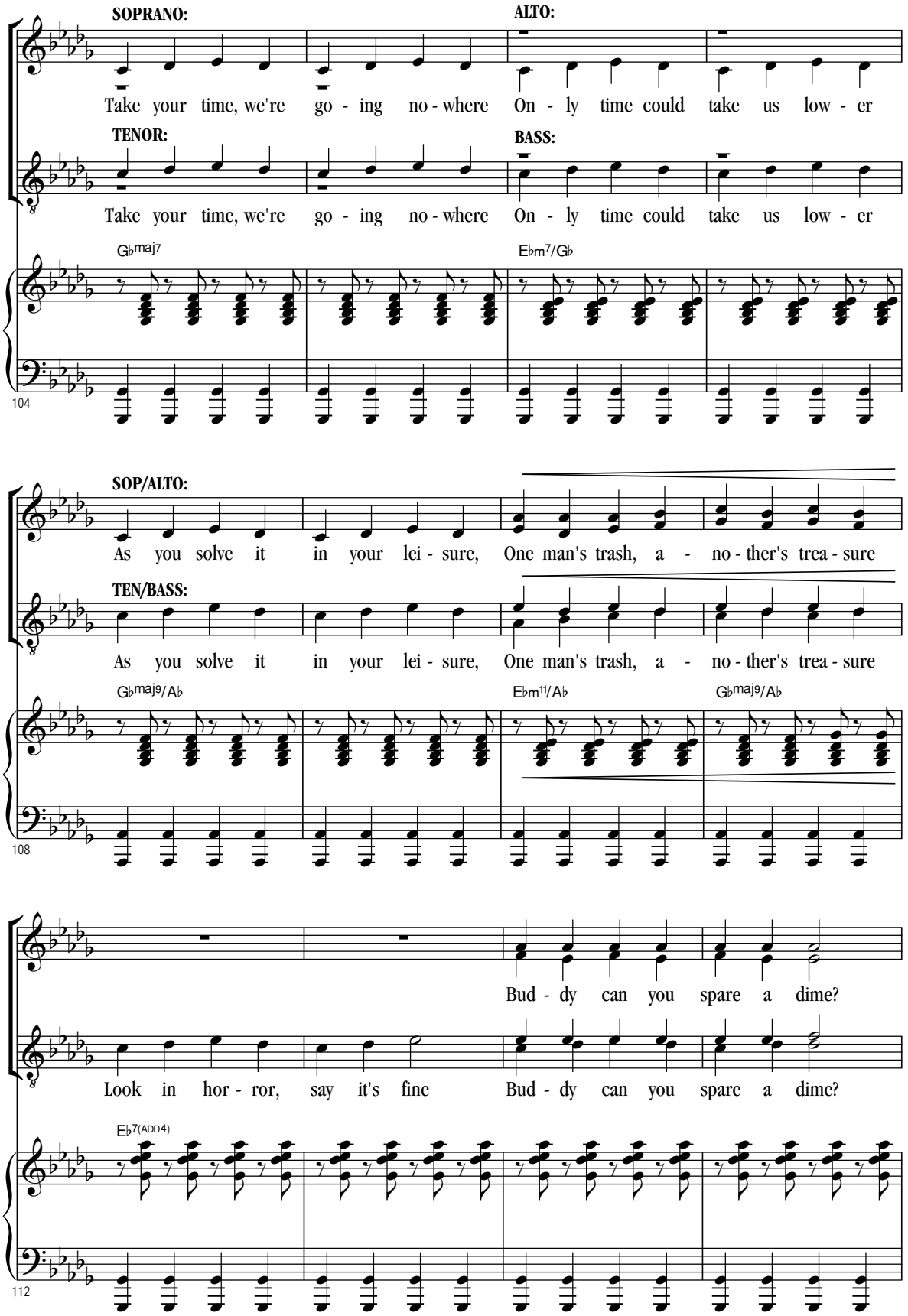

A FEW SOPRANOS:
ah
SOPRANO: So, say
al - so should have walls and doors
al - so should have walls and doors
B♭m7/A♭
A♭SUS
76
ah
hel - lo to the hous - ing cris - is
ALTO: So, say hel - lo to the hous - ing cri - sis
So, say hel - lo to the hous - ing cris - is
D♭maj9
80

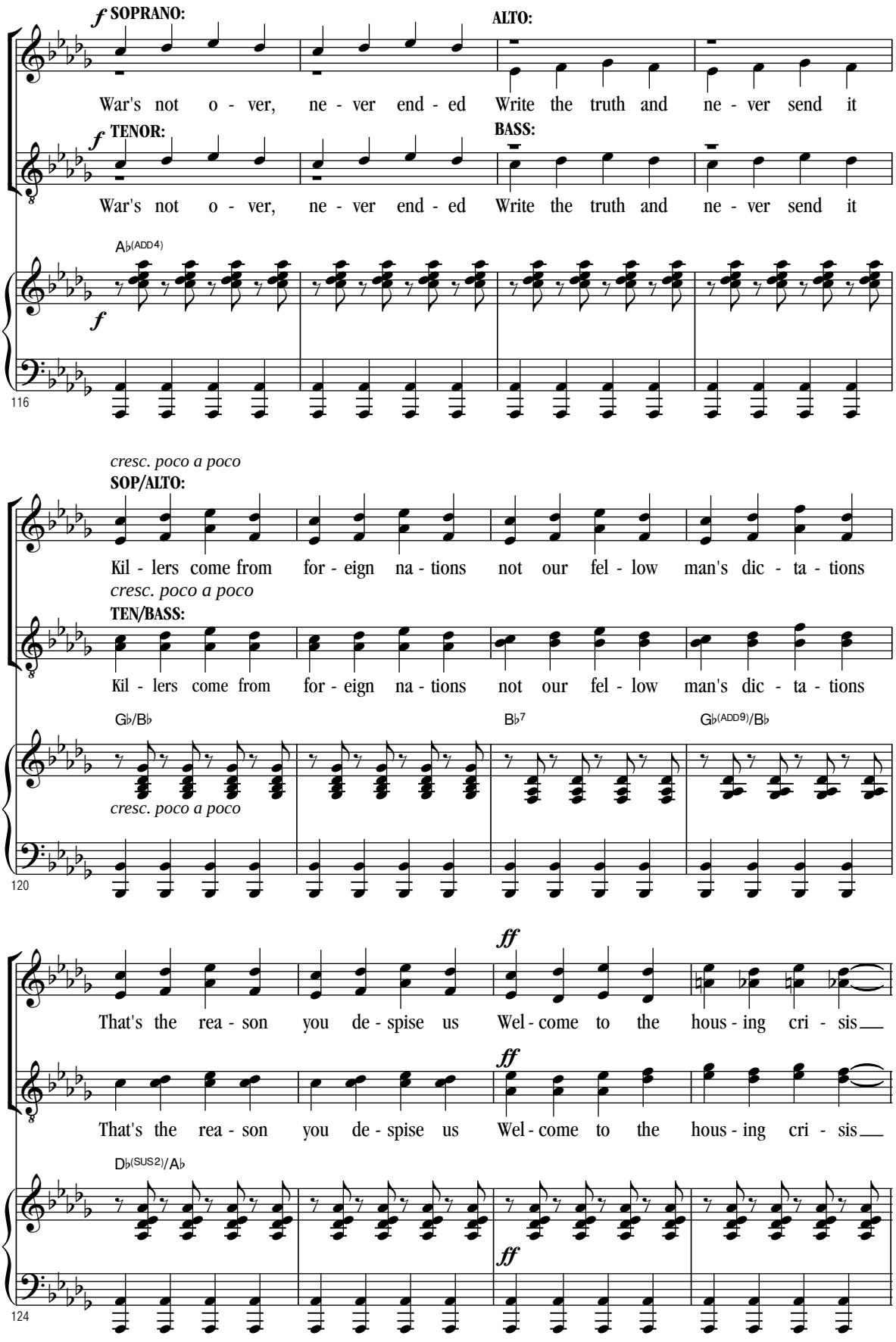
12. SO, YOU WANT TO SOLVE THE HOUSING CRISIS?




f
Sud - den - ly no time to waste
f
Sud - den - ly no time to waste
B♭maj7(SUS)
f
92
mf
SOPRANO:
ALTO:
Do your re - search, ri - sing mar - kets Shot - ty gov - ern - men - tal far - ces
mf
TENOR:
BASS:
Do your re - search, ri - sing mar - kets Shot - ty gov - ern - men - tal far - ces
G♭(SUS2)
G♭(add9sus4)
mf
96
SOPRANO:
ALTO:
Ev - 'ry morn - ing, write your let - ter Tell the void to make it bet - ter
TENOR:
BASS:
Ev - 'ry morn - ing, write your let - ter Tell the void to make it bet - ter
A♭7(SUS)
A♭7
100

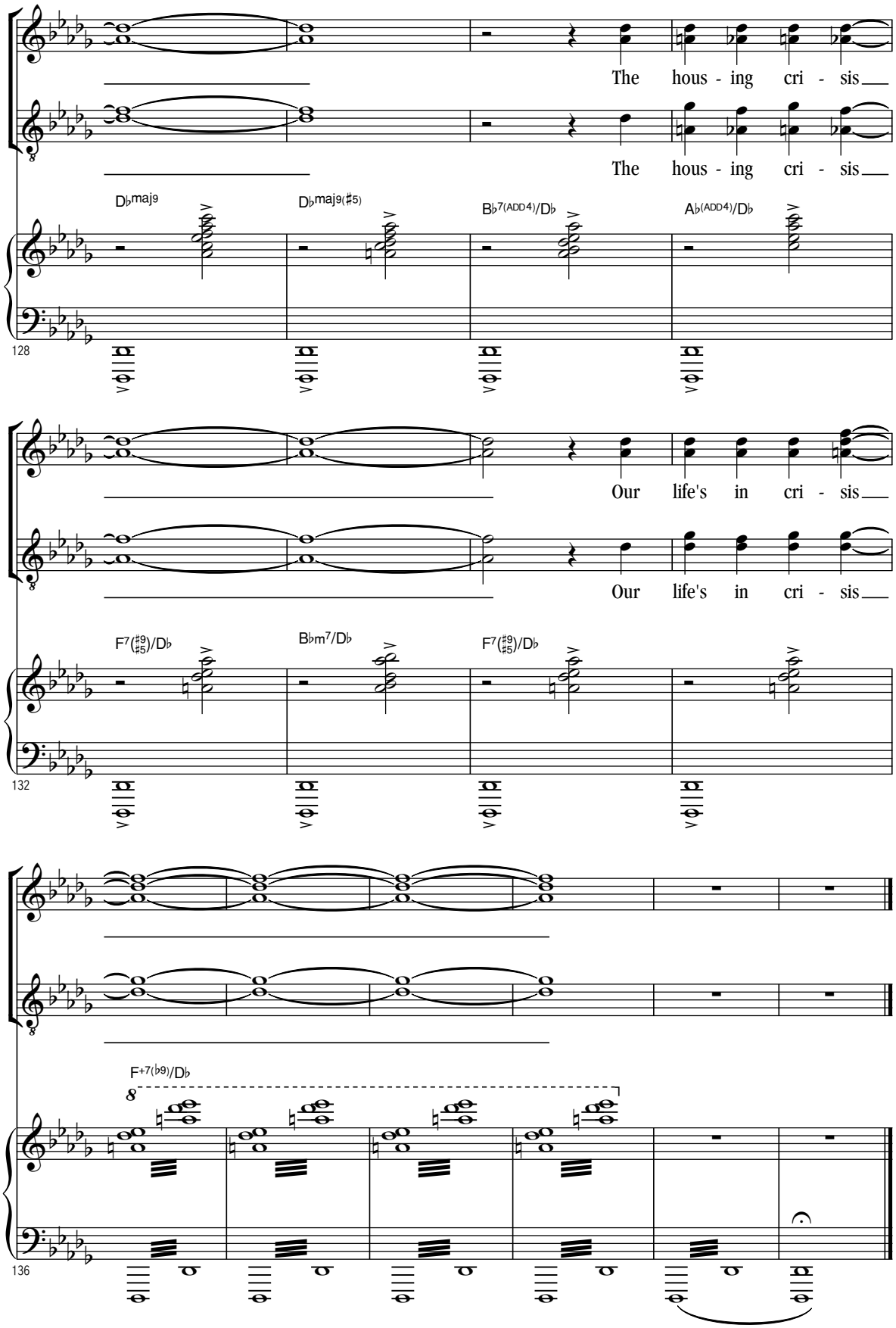
12. SO, YOU WANT TO SOLVE THE HOUSING CRISIS?




f SOPRANO:
War's not o - ver, ne - ver end - ed
ALTO:
Write the truth and ne - ver send it
f TENOR:
War's not o - ver, ne - ver end - ed
BASS:
Write the truth and ne - ver send it
A♭(ADD4)
f
116
cresc. poco a poco
SOP/ALTO:
Kil - lers come from for - eign na - tions not our fel - low man's dic - ta - tions
cresc. poco a poco
TEN/BASS:
Kil - lers come from for - eign na - tions not our fel - low man's dic - ta - tions
G♭/B♭
B♭7
G♭(ADD9)/B♭
cresc. poco a poco
120
ff
That's the rea - son you de - spise us
Wel - come to the hous - ing cri - sis
ff
That's the rea - son you de - spise us
Wel - come to the hous - ing cri - sis
D♭(SUS2)/A♭
ff
124

12. SO, YOU WANT TO SOLVE THE HOUSING CRISIS?

Slower ♩ = 90

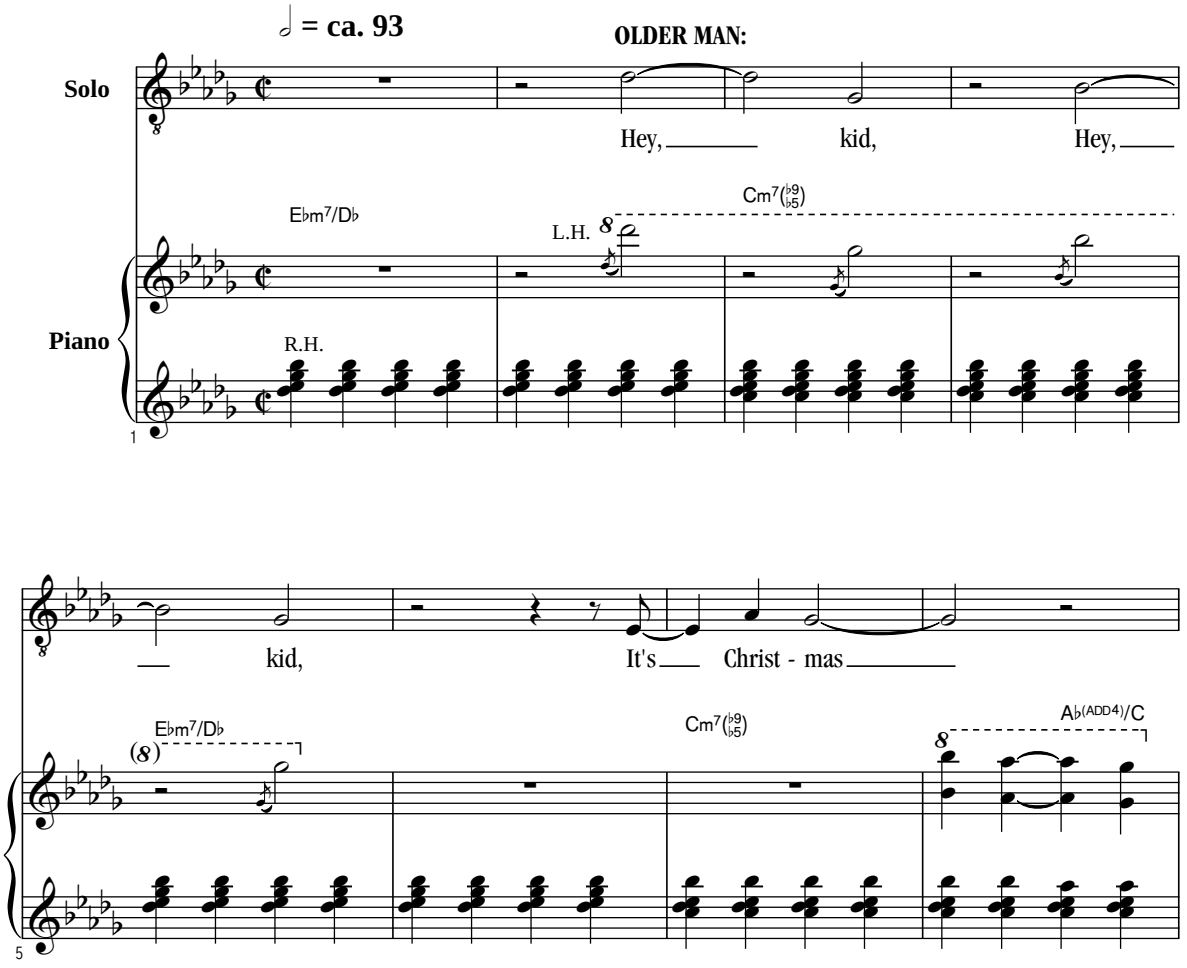


13. CHRISTMAS (INTERLUDE)

(Older Man, Younger Man, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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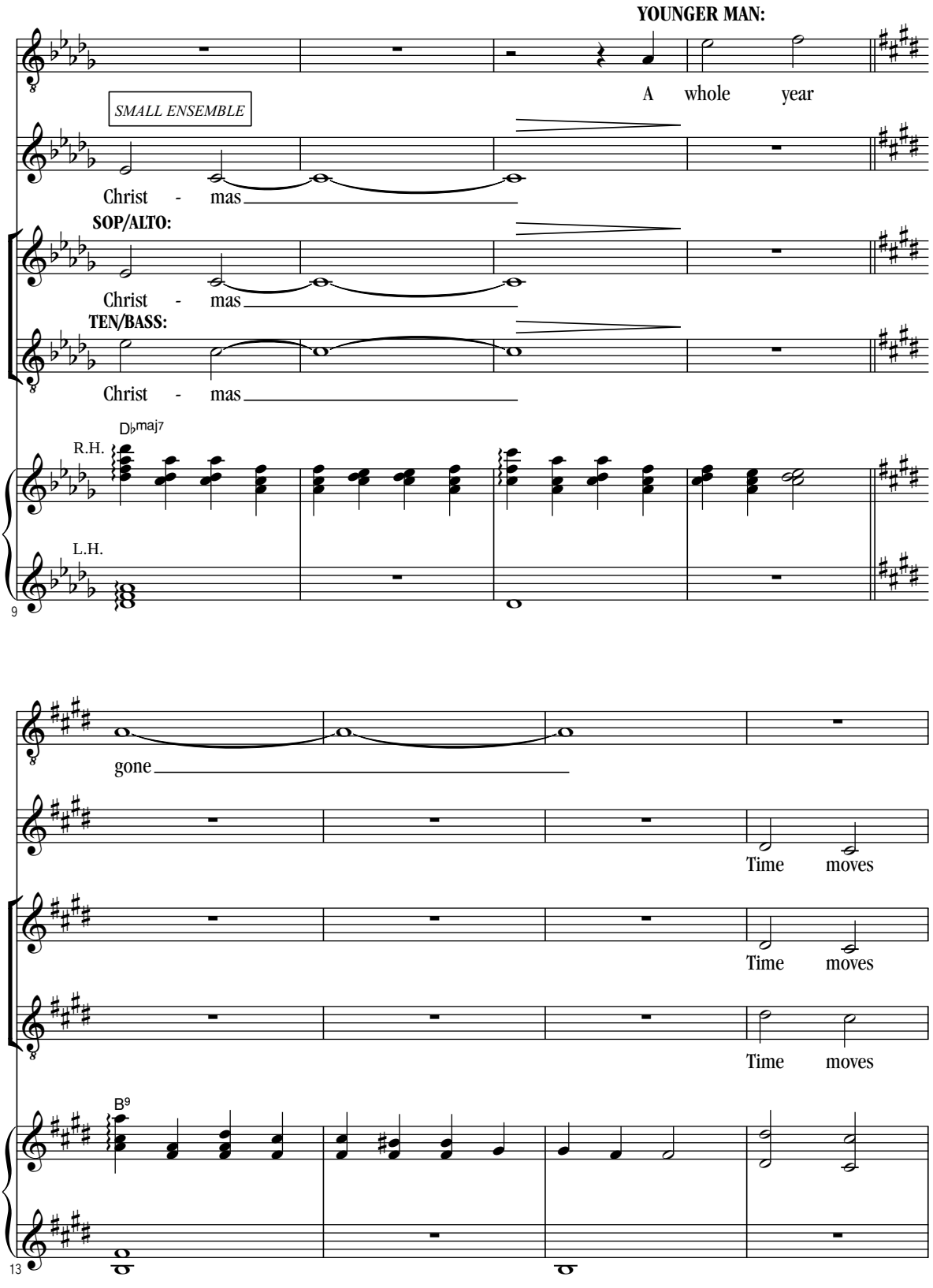

YOUNGER MAN:
A whole year
SMALL ENSEMBLE
Christ - mas
SOP/ALTO:
Christ - mas
TEN/BASS:
Christ - mas
D♭maj7
R.H.
L.H.
9
gone
Time moves
Time moves
Time moves
B9
13

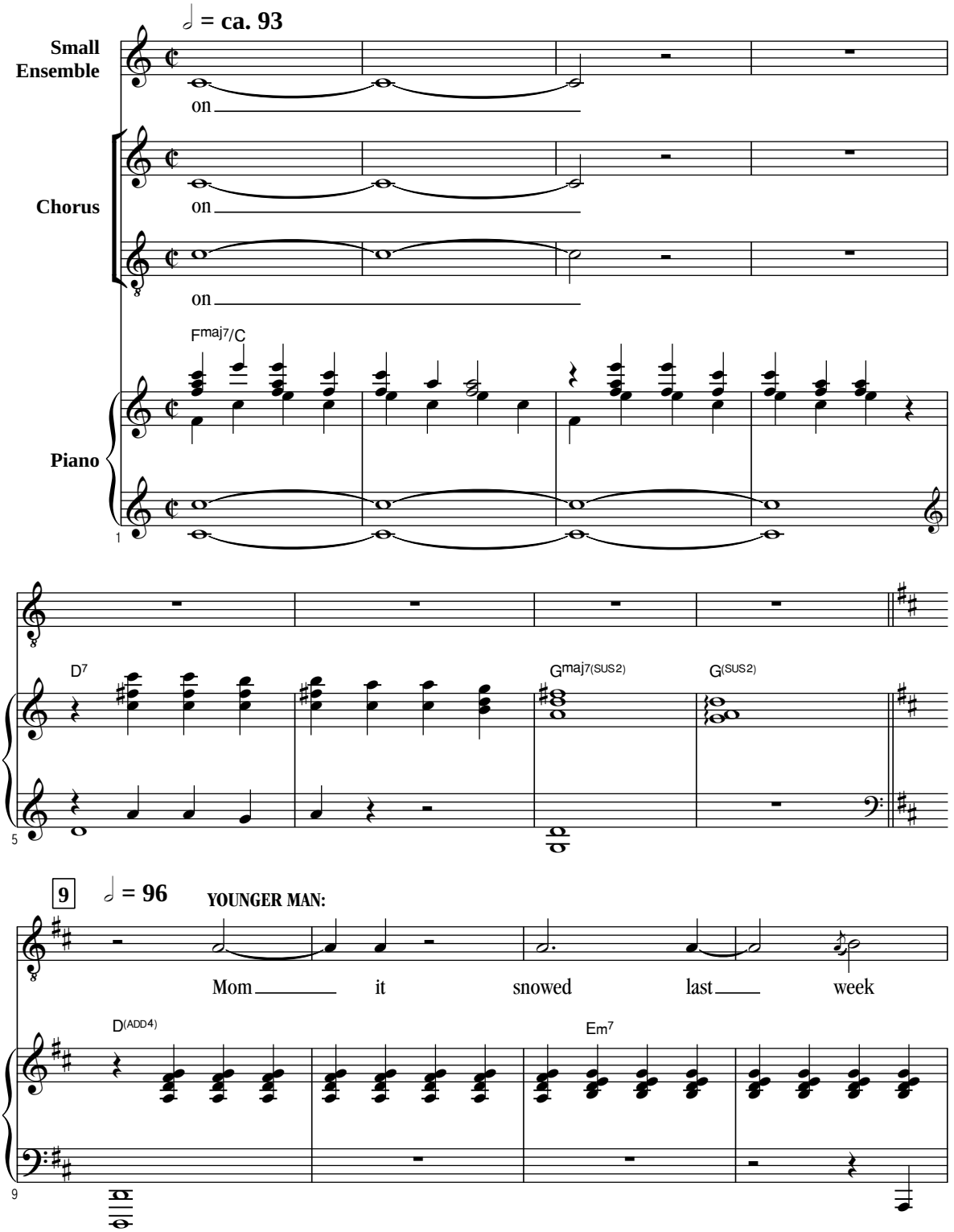
Segue as One

14. SNOW (ALIVE)

(Younger Man, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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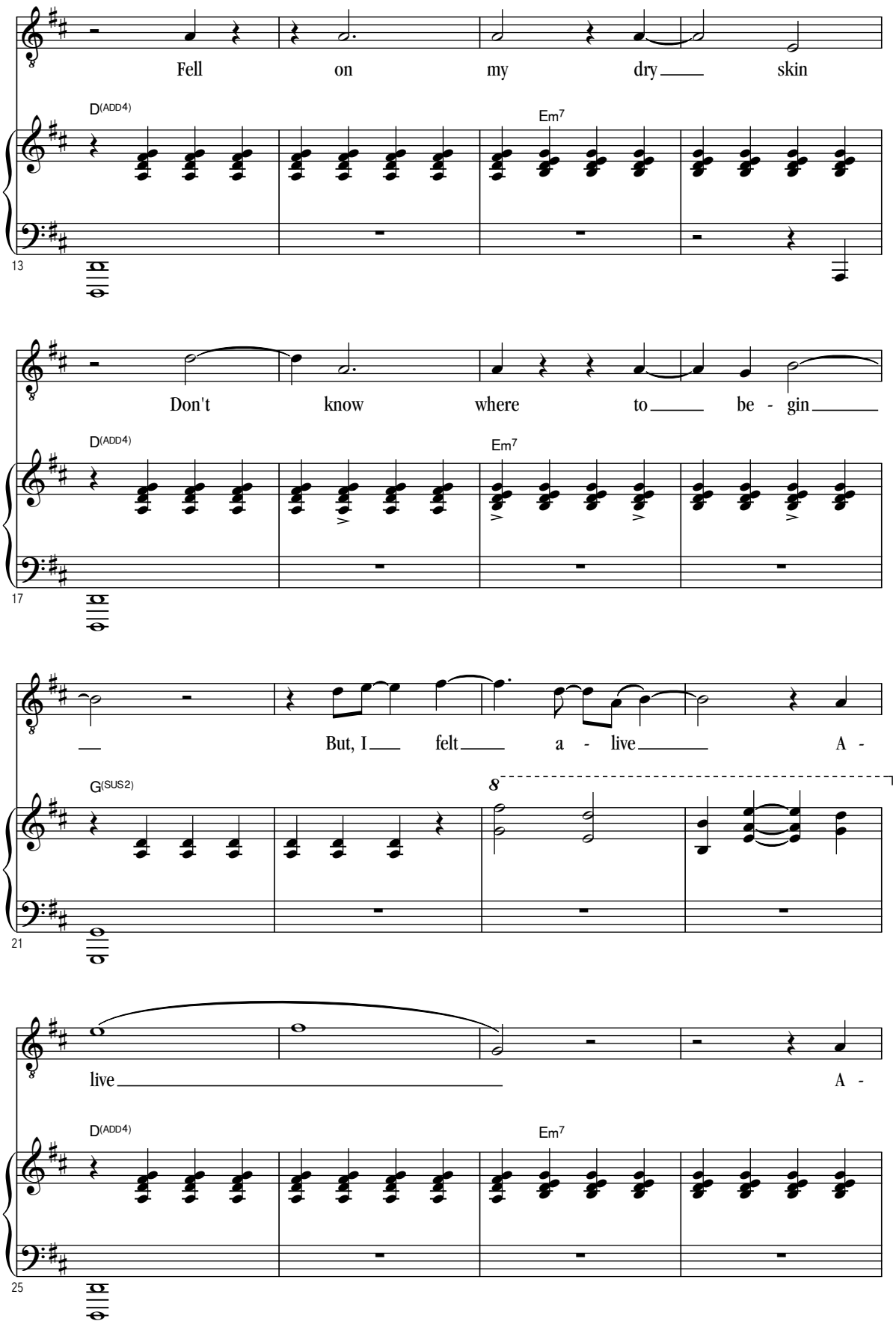
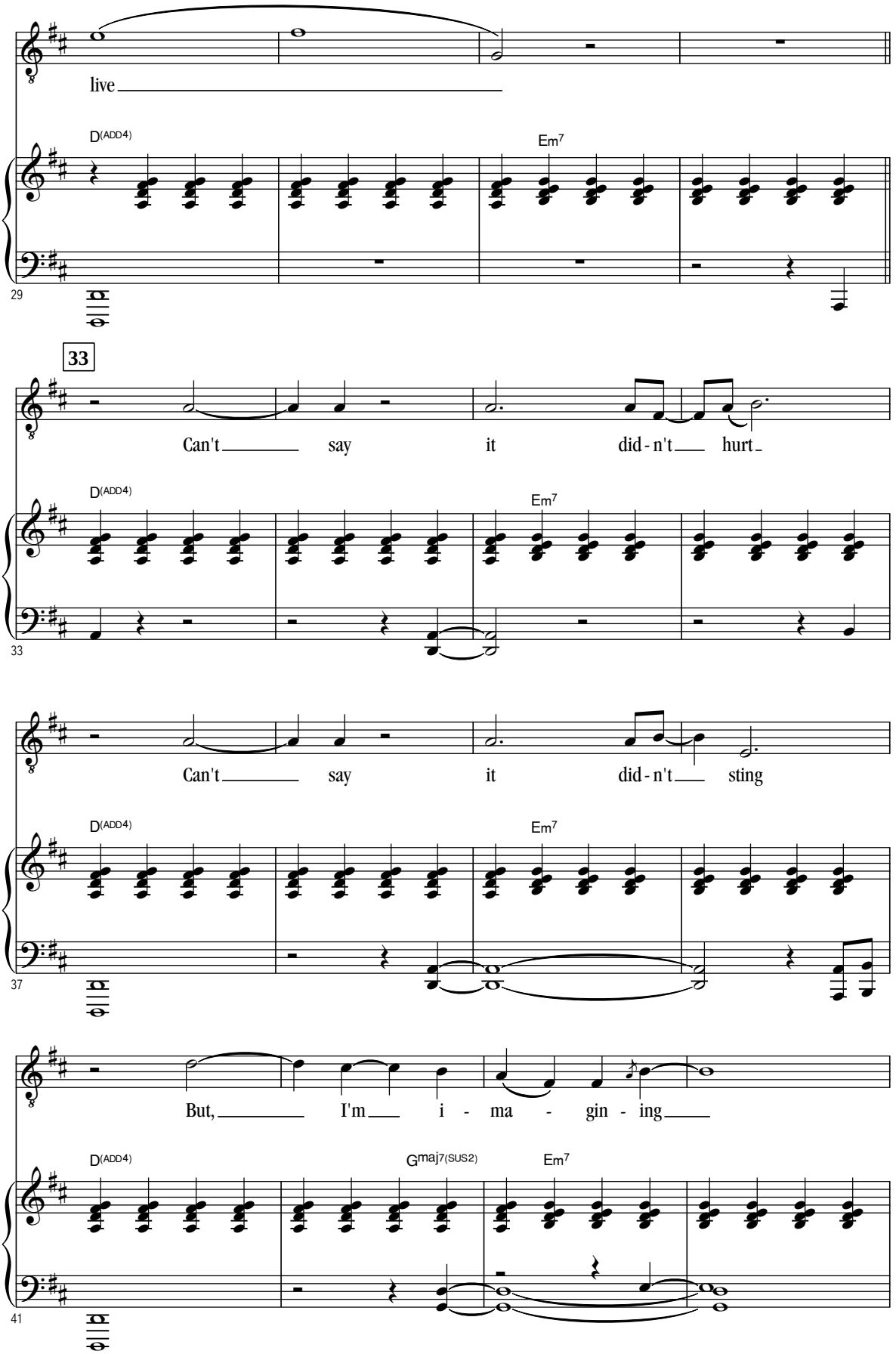
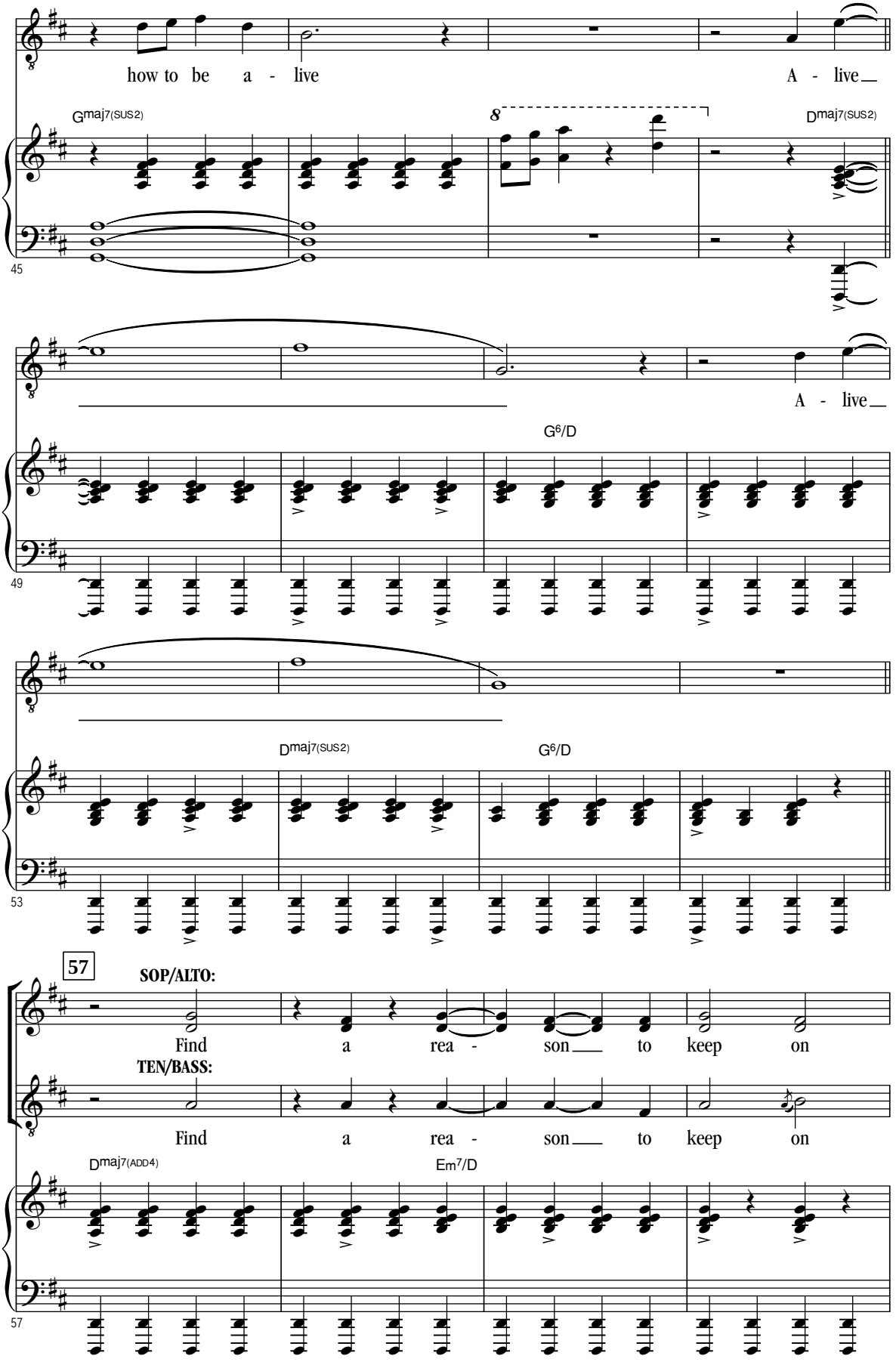
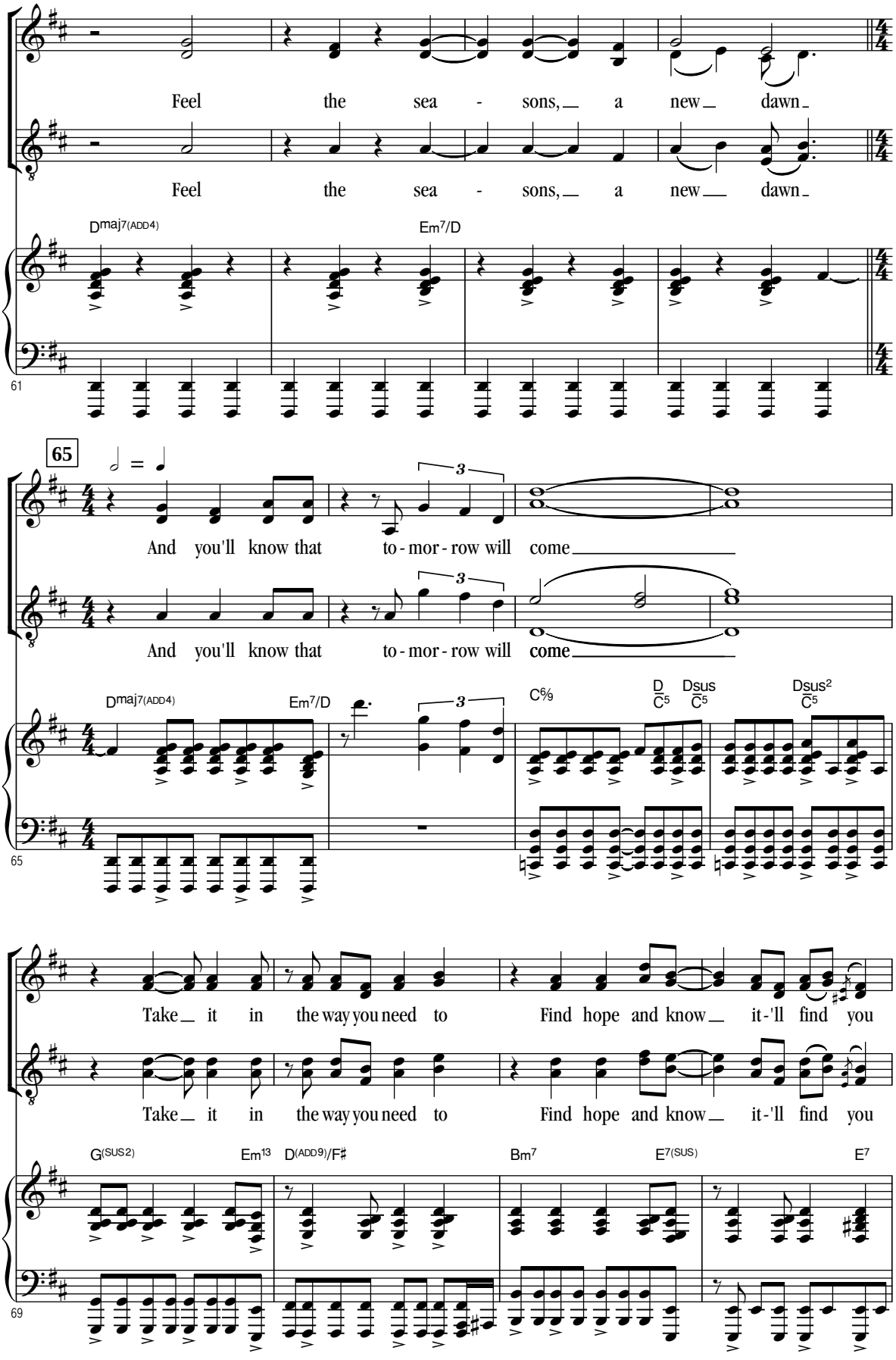
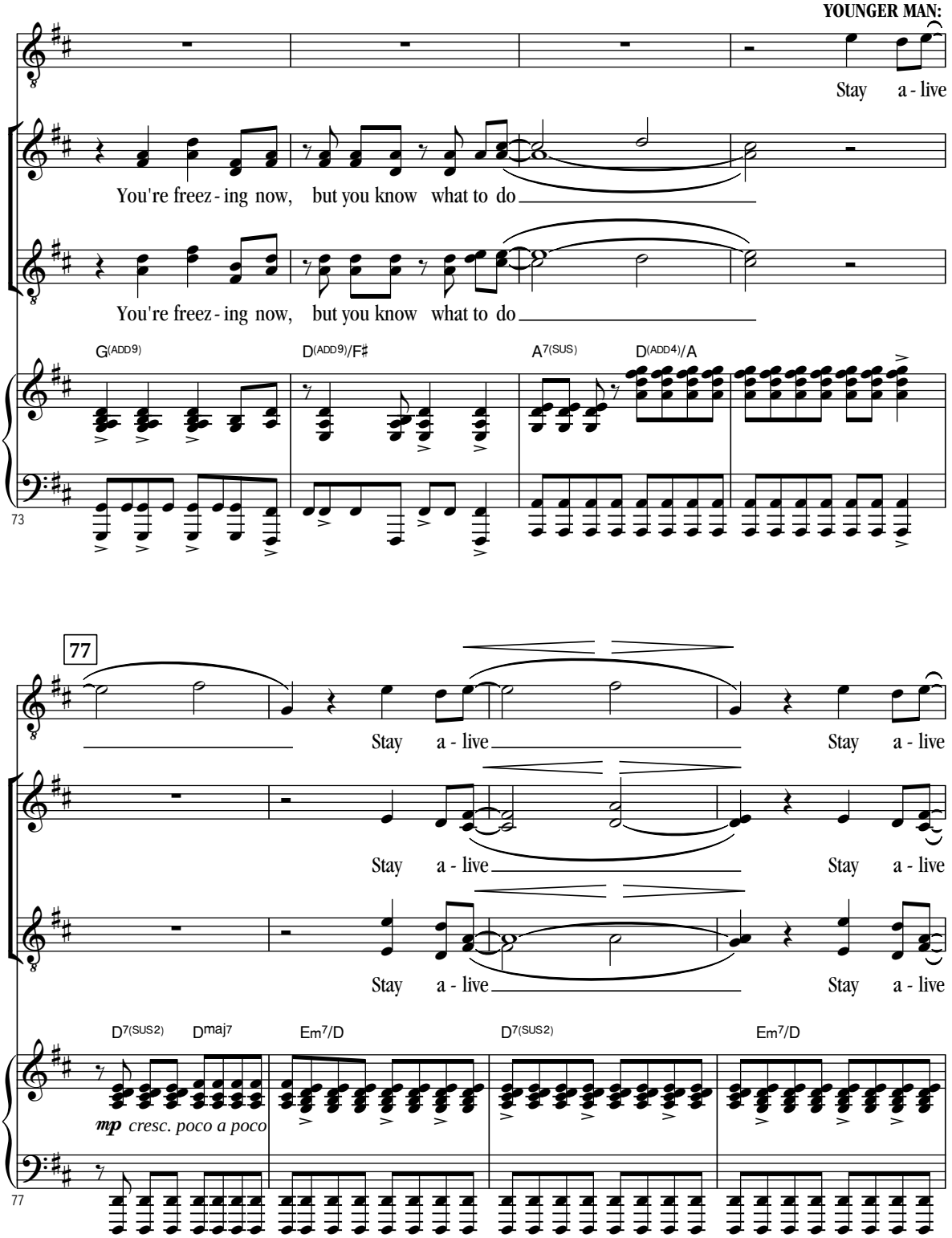
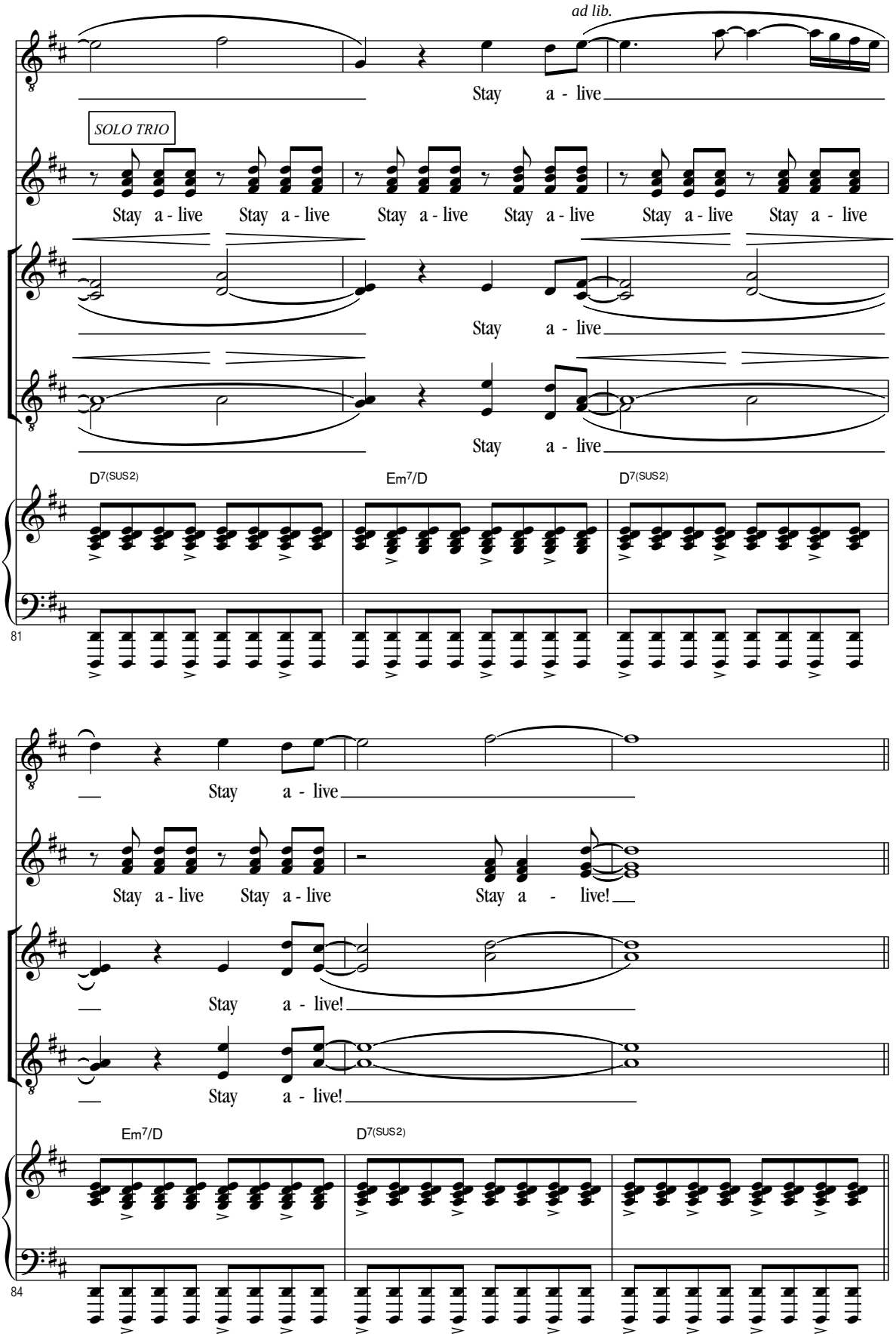

Fell on my dry skin
D(ADD4)
Em7
13
Don't know where to be - gin
D(ADD4)
Em7
17
But, I felt a - live A -
G(SUS2)
8
21
live A -
D(ADD4)
Em7
25

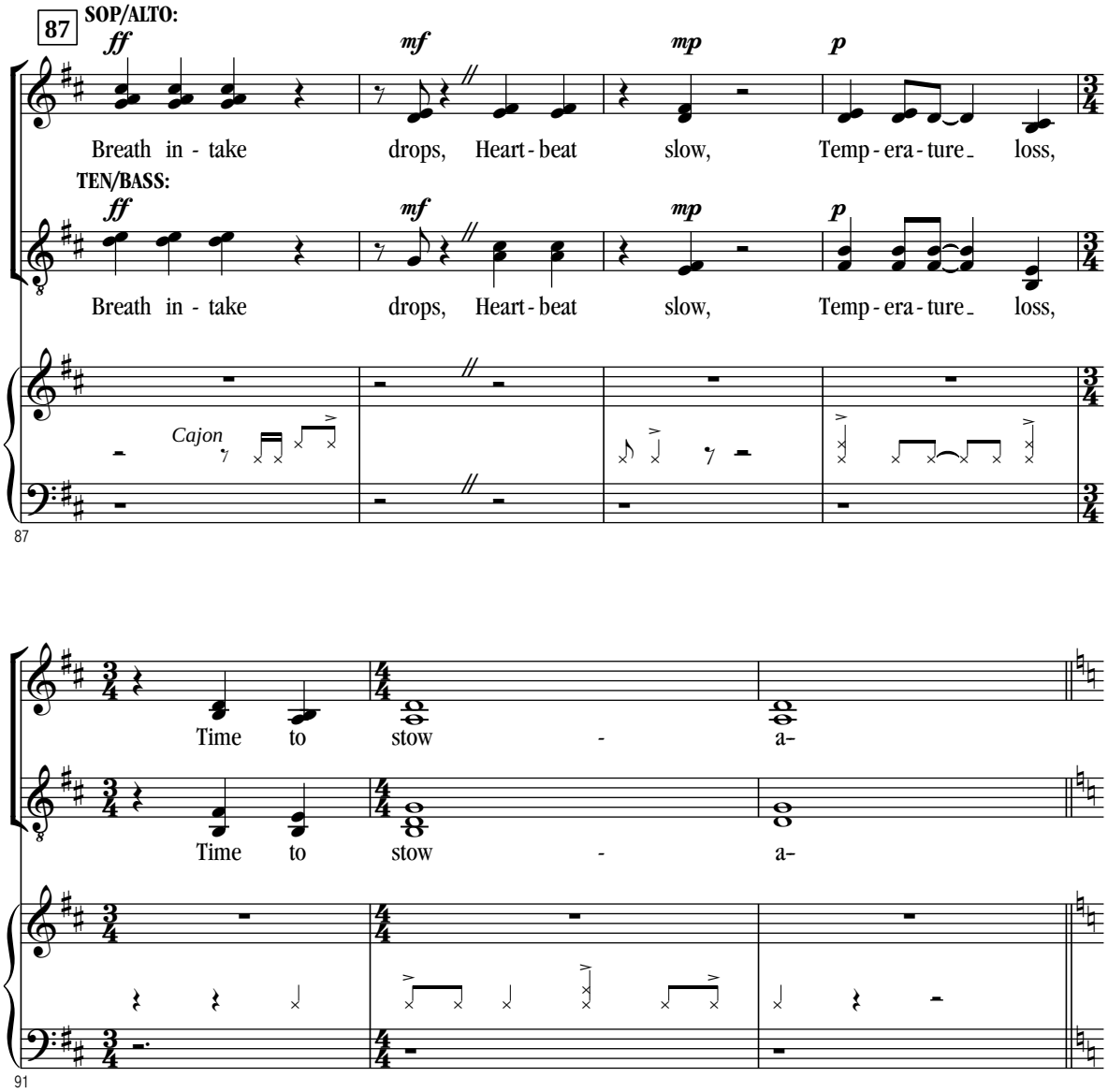

live
D(ADD4)
Em7
29
33
Can't say it did-n't hurt
D(ADD4)
Em7
33
Can't say it did-n't sting
D(ADD4)
Em7
37
But, I'm i - ma - gin - ing
D(ADD4)
Gmaj7(SUS2)
Em7
41


how to be a - live
A - live
Gmaj7(SUS2)
8
Dmaj7(SUS2)
45
A - live
G6/D
49
Dmaj7(SUS2)
G6/D
53
57
SOP/ALTO:
Find a rea - son to keep on
TEN/BASS:
Find a rea - son to keep on
Dmaj7(ADD4)
Em7/D
57


Feel the sea - sons, a new dawn
Feel the sea - sons, a new dawn
Dmaj7(add4)
Em7/D
61
65
And you'll know that to - mor - row will come
And you'll know that to - mor - row will come
Dmaj7(add4)
Em7/D
C6/9
D
Dsus
Dsus2
65
Take it in the way you need to Find hope and know it-'ll find you
Take it in the way you need to Find hope and know it-'ll find you
G(sus2)
Em13
D(add9)/F♯
Bm7
E7(sus)
E7
69


YOUNGER MAN:
Stay a - live
You're freez - ing now, but you know what to do
You're freez - ing now, but you know what to do
G(ADD9)
D(ADD9)/F♯
A7(SUS)
D(ADD4)/A
73
77
Stay a - live
Stay a - live
Stay a - live
Stay a - live
Stay a - live
Stay a - live
D7(SUS2)
Dmaj7
Em7/D
D7(SUS2)
Em7/D
mp cresc. poco a poco
77


ad lib.
Stay a - live
SOLO TRIO
Stay a - live Stay a - live Stay a - live Stay a - live Stay a - live Stay a - live
Stay a - live
Stay a - live
D7(SUS2)
Em7/D
D7(SUS2)
81
Stay a - live
Stay a - live Stay a - live Stay a - live!
Stay a - live!
Stay a - live!
Em7/D
D7(SUS2)
84


87
SOP/ALTO:
ff
mf
mp
p
Breath in - take drops, Heart - beat slow, Temp - era - ture loss,
TEN/BASS:
ff
mf
mp
p
Breath in - take drops, Heart - beat slow, Temp - era - ture loss,
Cajon
87
Time to stow - a-
Time to stow - a-
91

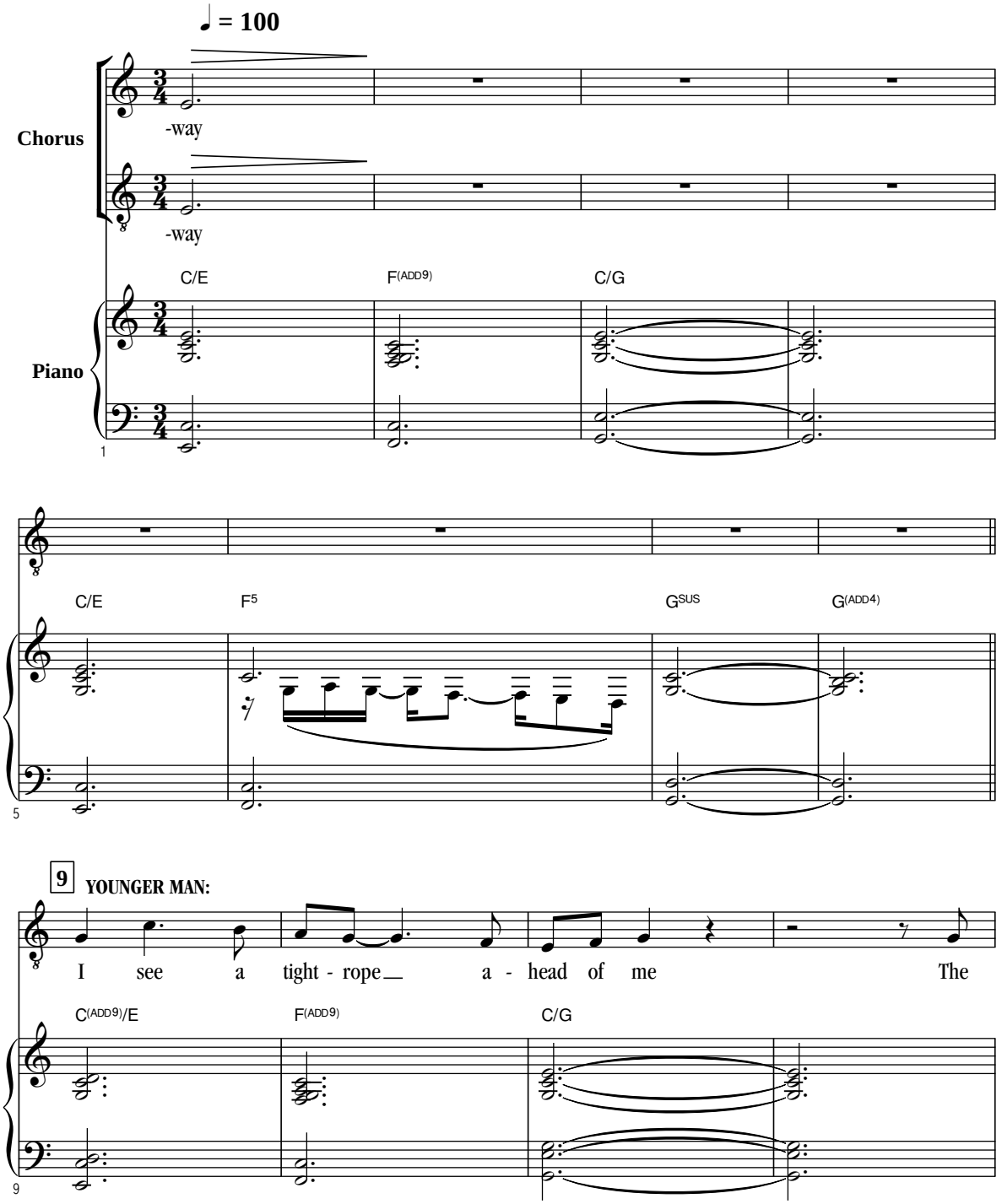
Segue as One

15. STOWAWAY

(Younger Man, Chorus, Small Ensemble)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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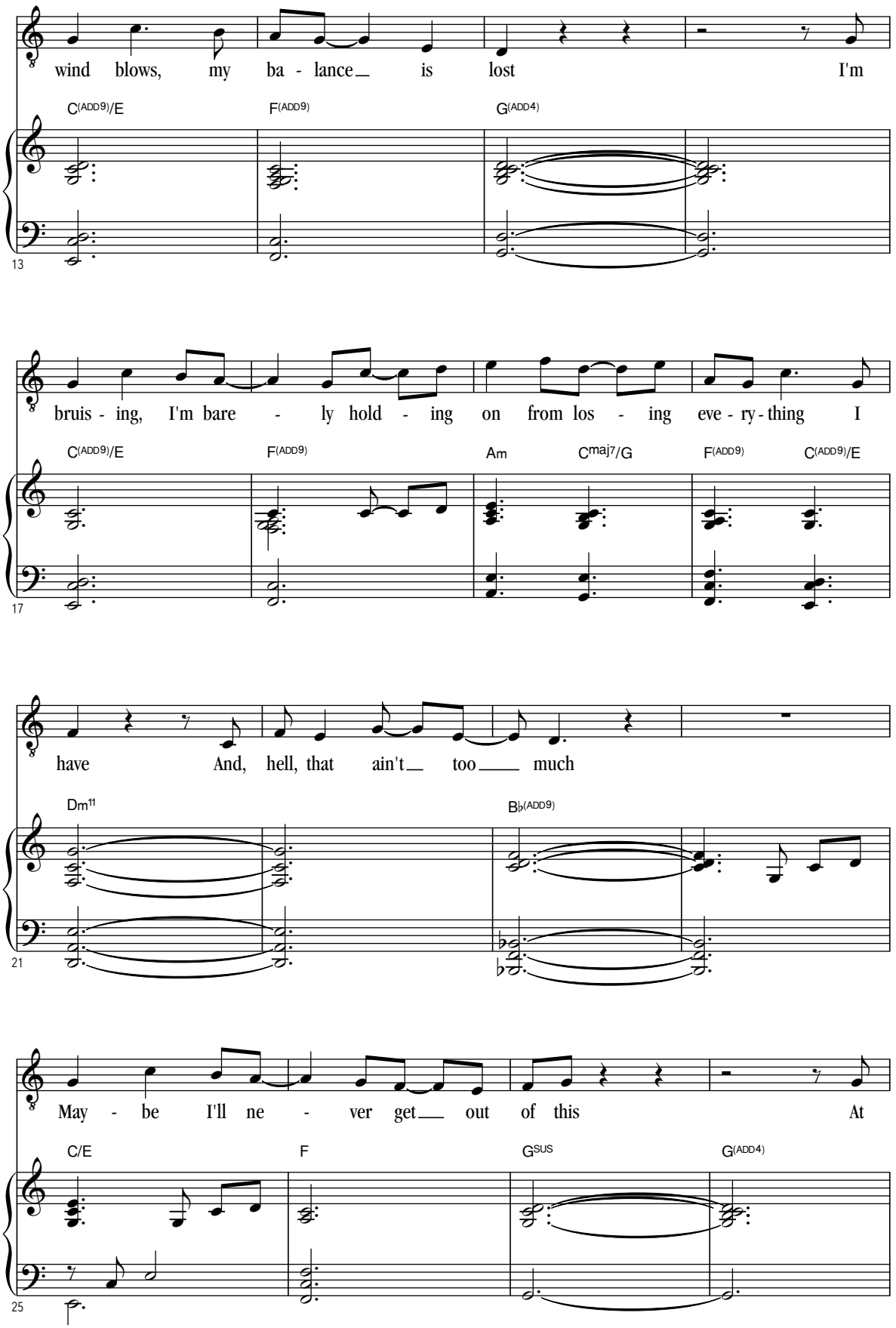
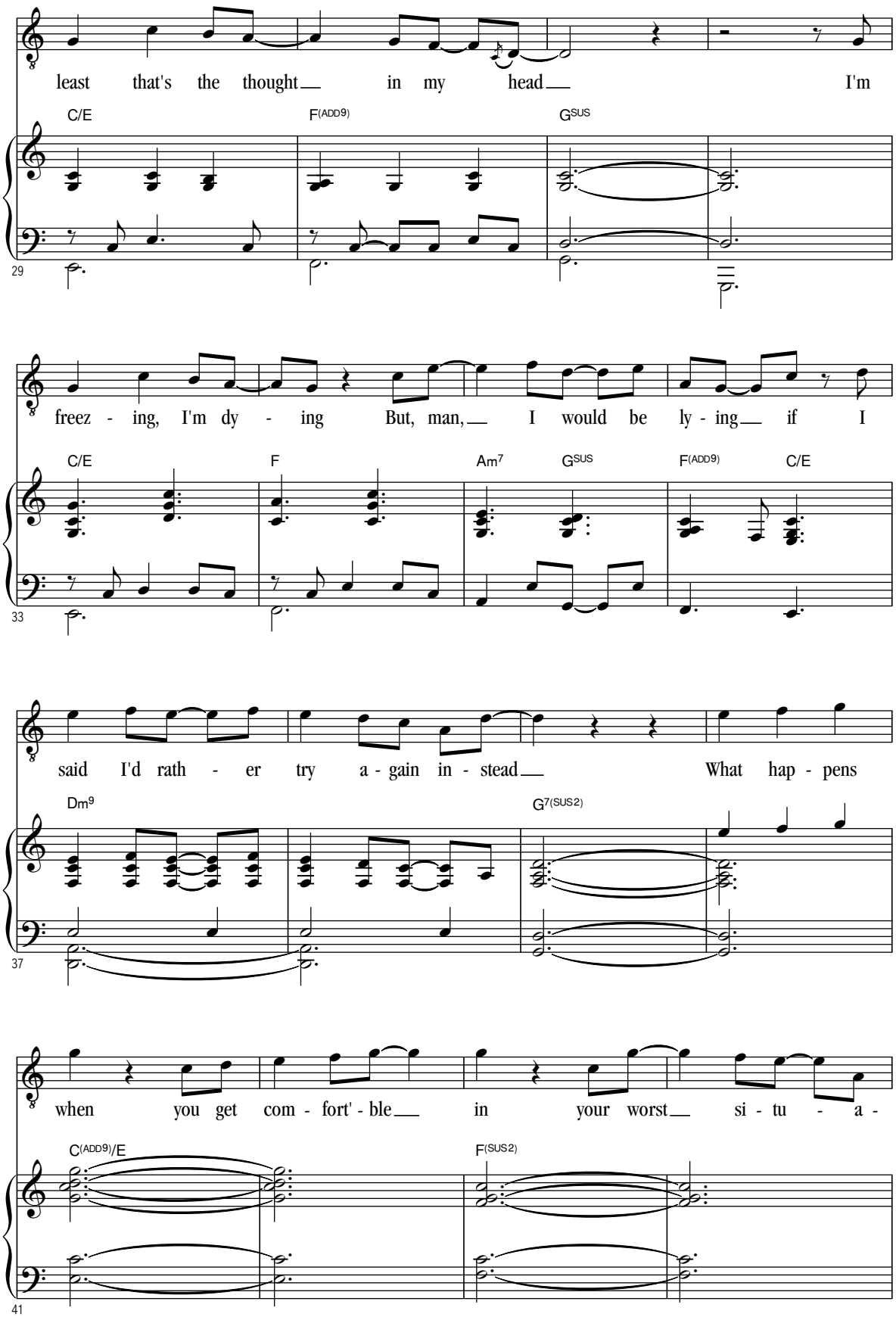
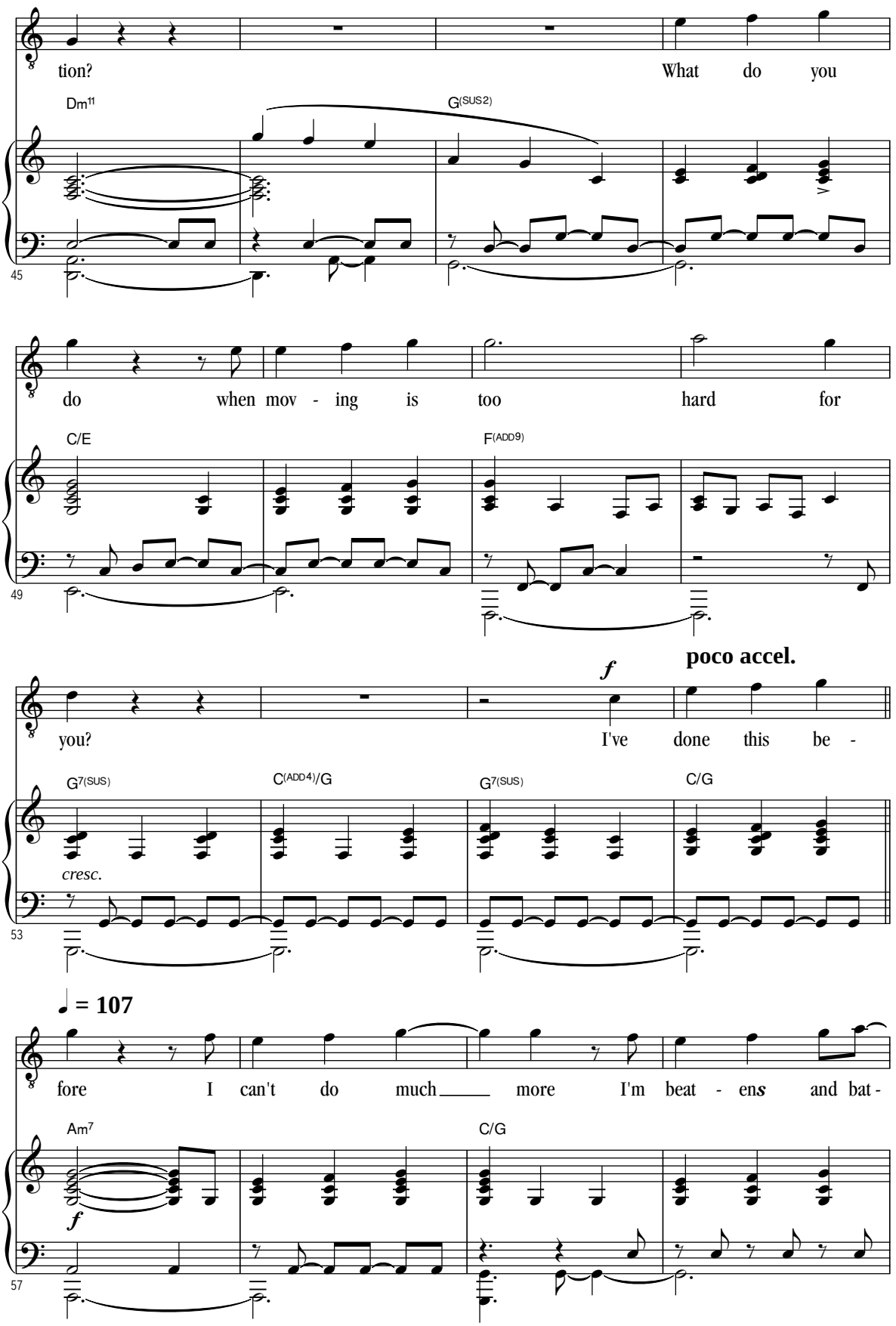
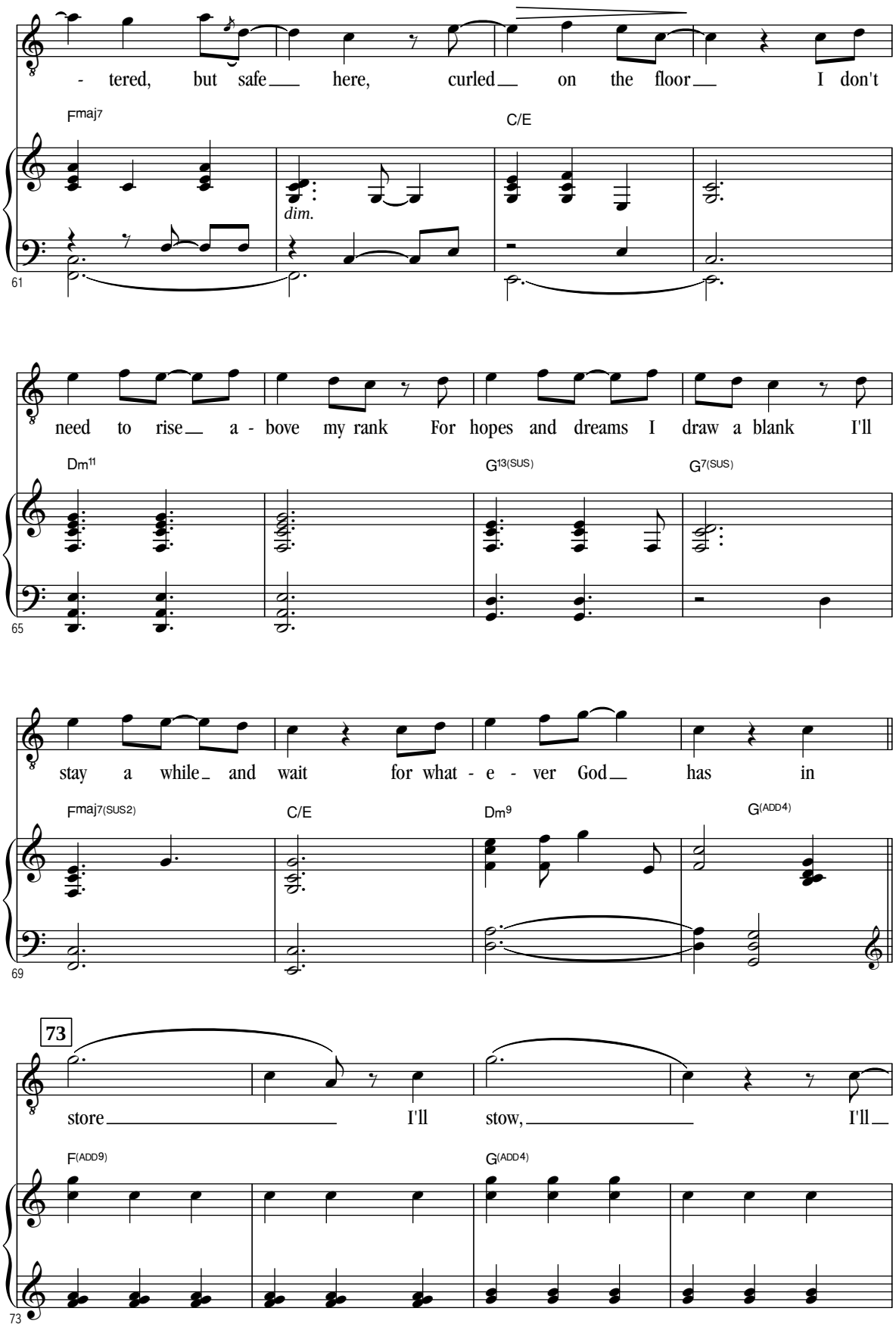
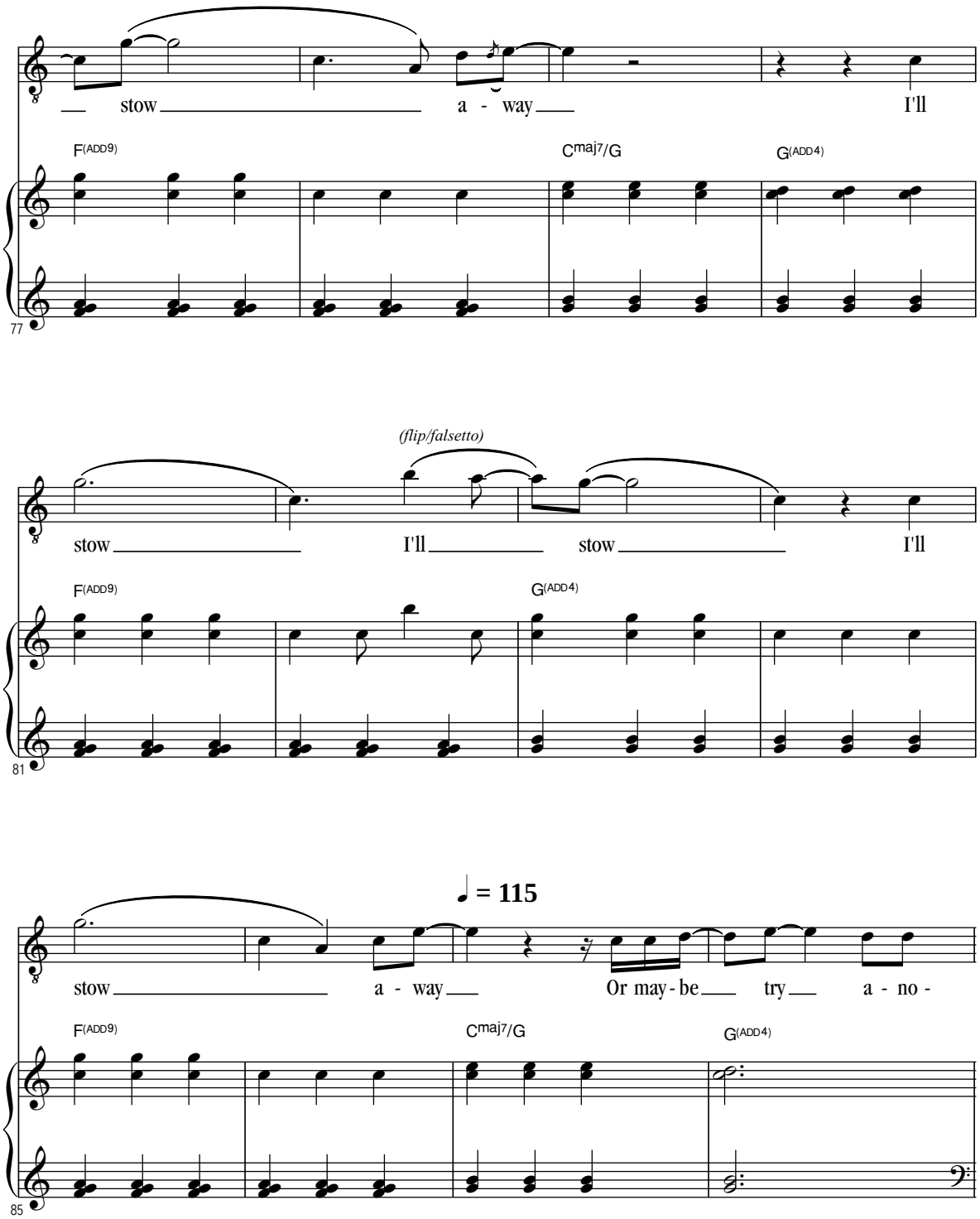

wind blows, my ba - lance is lost I'm
C(ADD9)/E F(ADD9) G(ADD4)
13
bruis - ing, I'm bare - ly hold - ing on from los - ing eve - ry - thing I
C(ADD9)/E F(ADD9) Am Cmaj7/G F(ADD9) C(ADD9)/E
17
have And, hell, that ain't too much
Dm11 B♭(ADD9)
21
May - be I'll ne - ver get out of this At
C/E F GSUS G(ADD4)
25

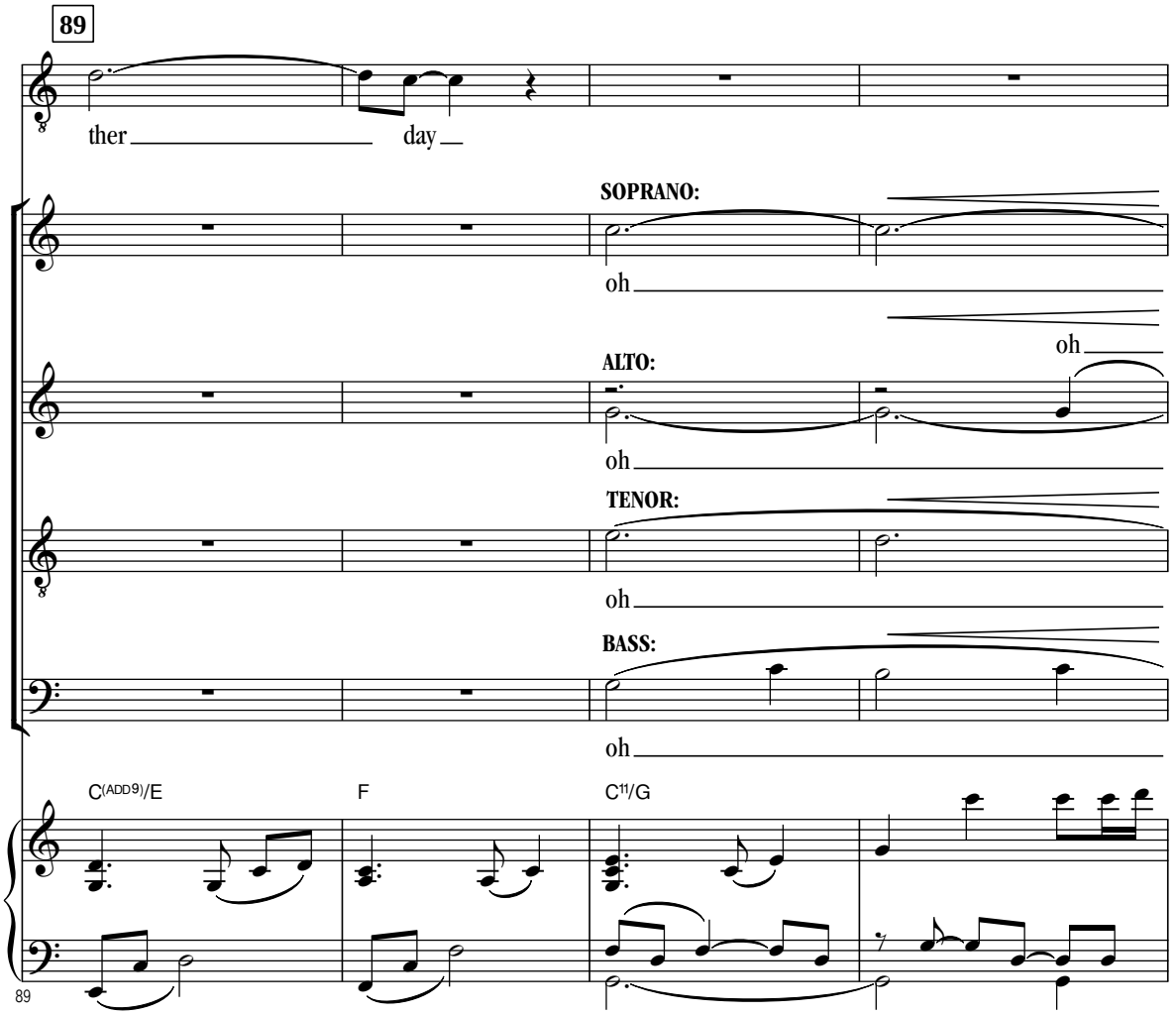

least that's the thought in my head I'm
C/E F(ADD9) GSUS
29
freez - ing, I'm dy - ing But, man, I would be ly - ing if I
C/E F Am7 GSUS F(ADD9) C/E
33
said I'd rath - er try a - gain in - stead What hap - pens
Dm9 G7(SUS2)
37
when you get com - fort' - ble in your worst si - tu - a -
C(ADD9)/E F(SUS2)
41

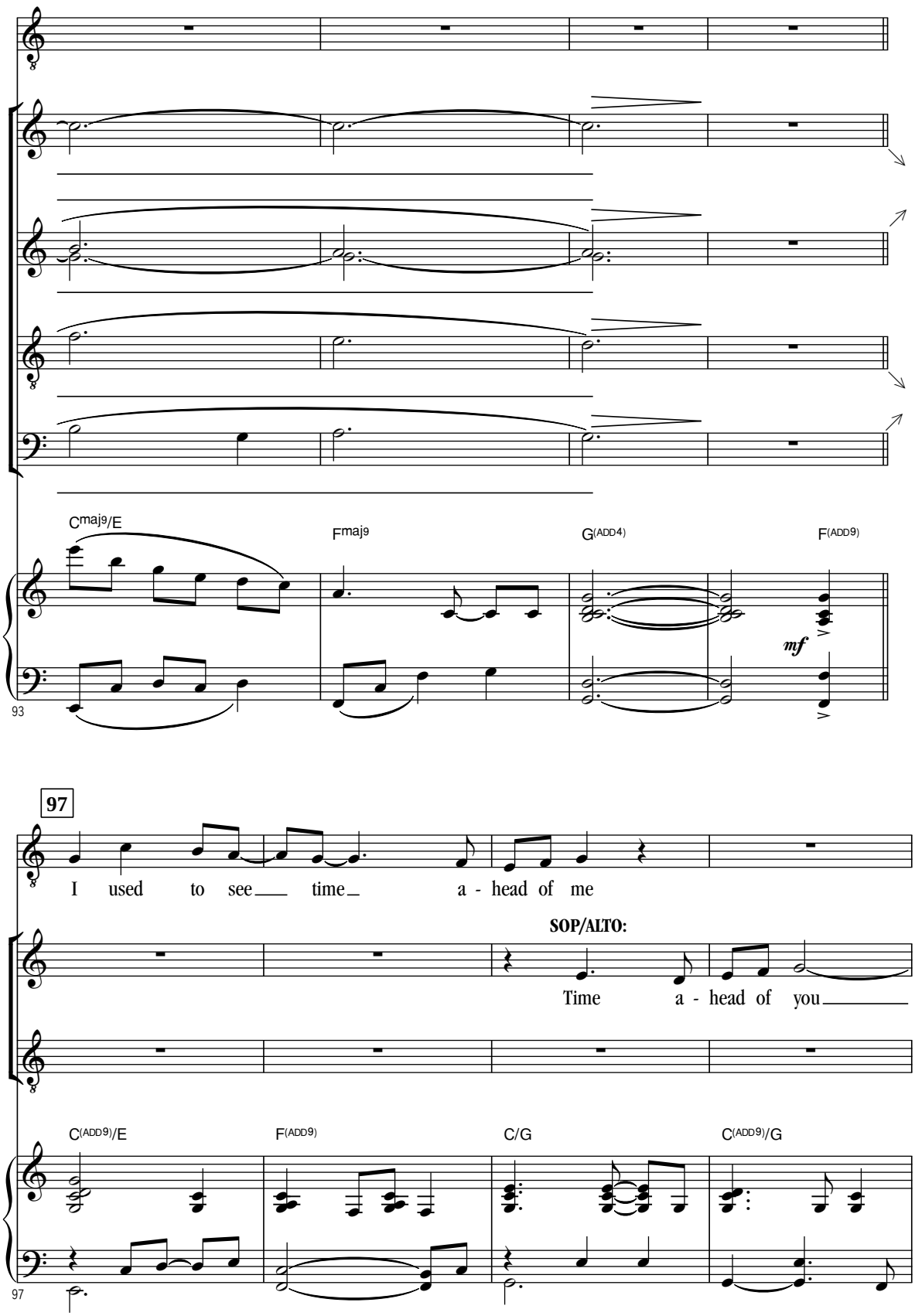

tion? What do you
Dm11
G(SUS2)
45
do when mov - ing is too hard for
C/E
F(ADD9)
49
you? I've done this be -
poco accel.
f
G7(SUS)
C(ADD4)/G
G7(SUS)
C/G
cresc.
53
♩ = 107
fore I can't do much more I'm beat - ens and bat -
Am7
C/G
f
57

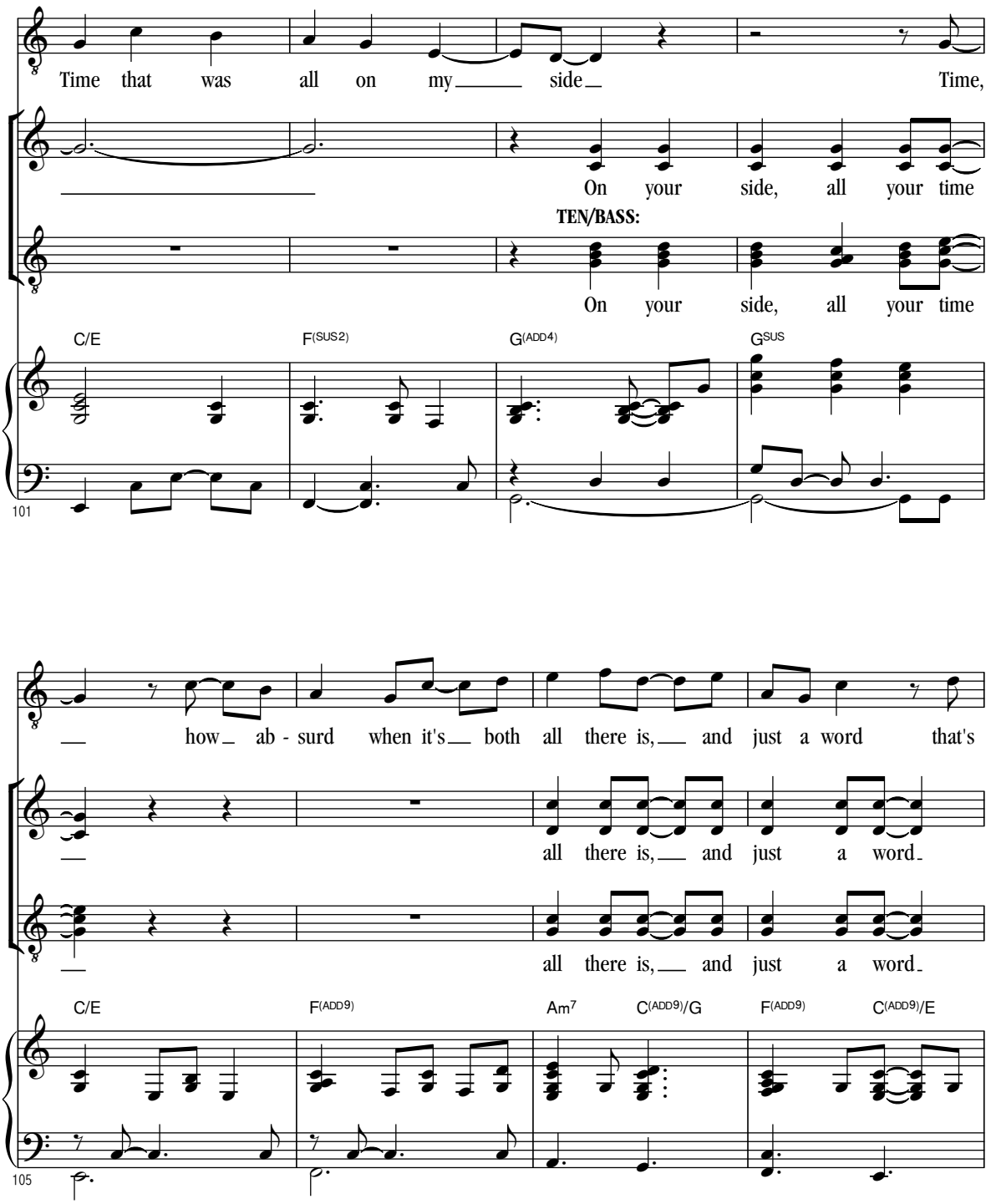

- tered, but safe here, curled on the floor I don't
Fmaj7
C/E
dim.
61
need to rise a - bove my rank For hopes and dreams I draw a blank I'll
Dm11
G13(SUS)
G7(SUS)
65
stay a while and wait for what - e - ver God has in
Fmaj7(SUS2)
C/E
Dm9
G(ADD4)
69
73
store I'll stow, I'll
F(ADD9)
G(ADD4)
73

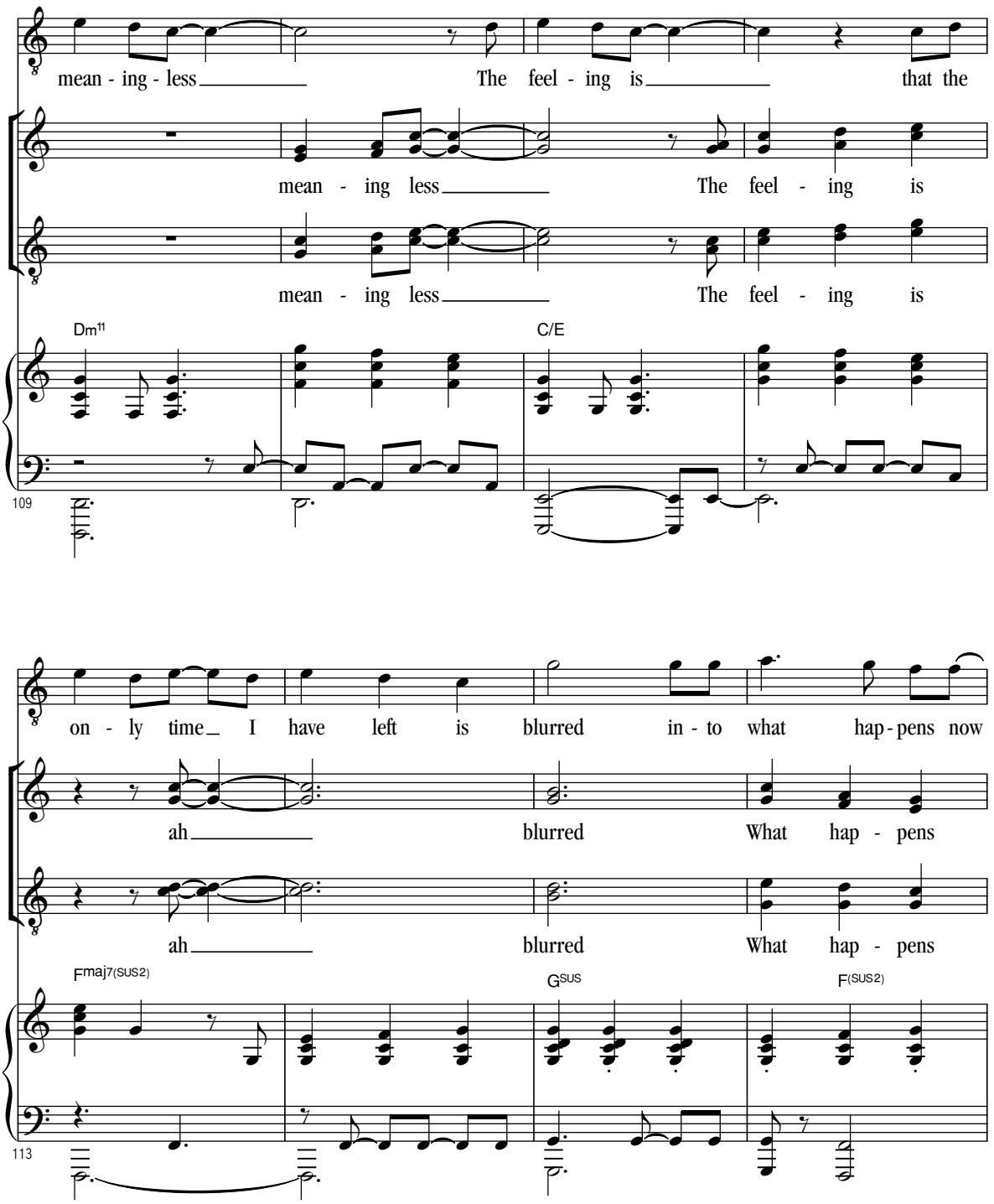
15. STOWAWAY

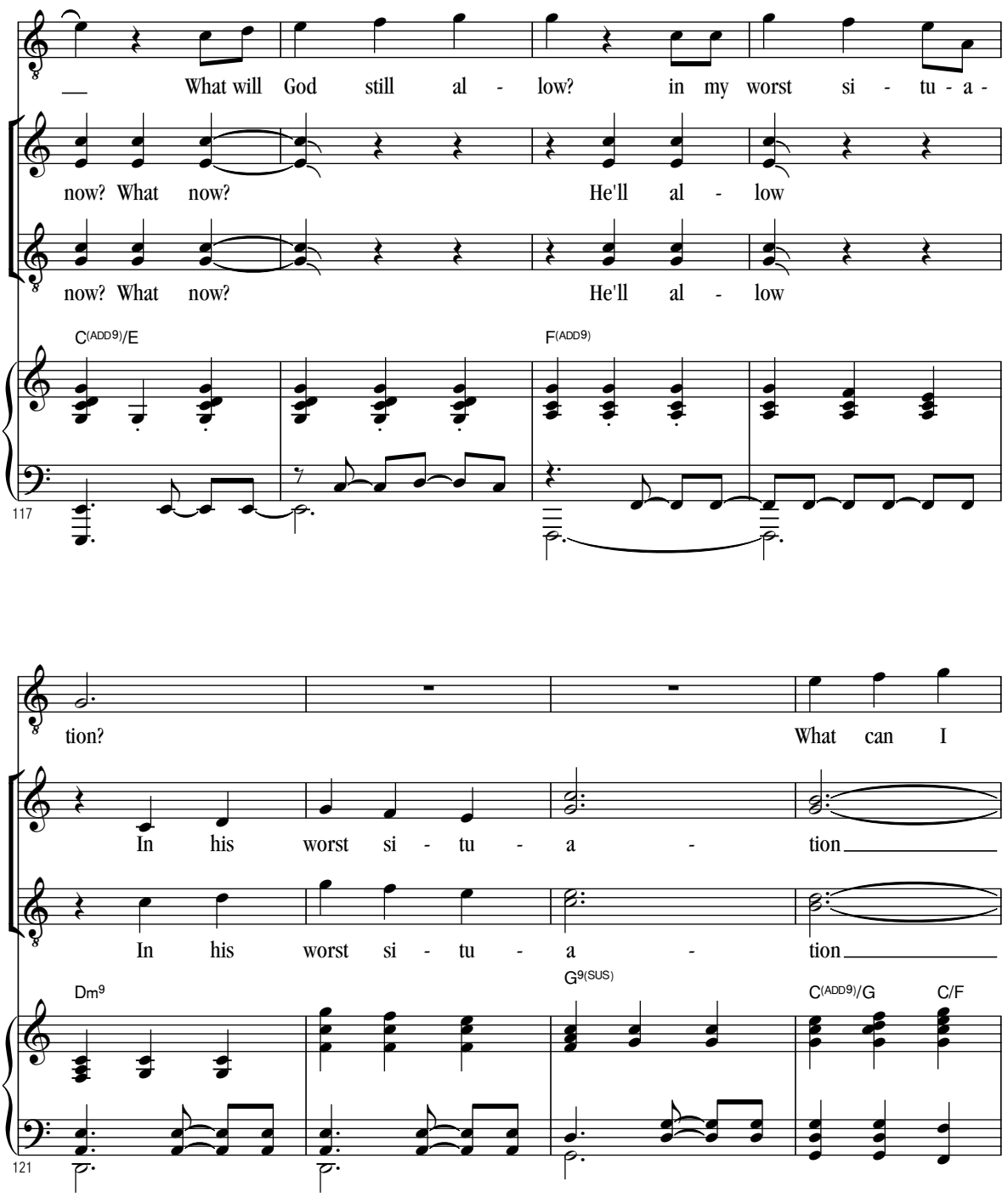

stow a - way I'll
F(ADD9)
Cmaj7/G
G(ADD4)
77
(flip/falsetto)
stow I'll stow I'll
F(ADD9)
G(ADD4)
81
♩ = 115
stow a - way Or may - be try a - no -
F(ADD9)
Cmaj7/G
G(ADD4)
85

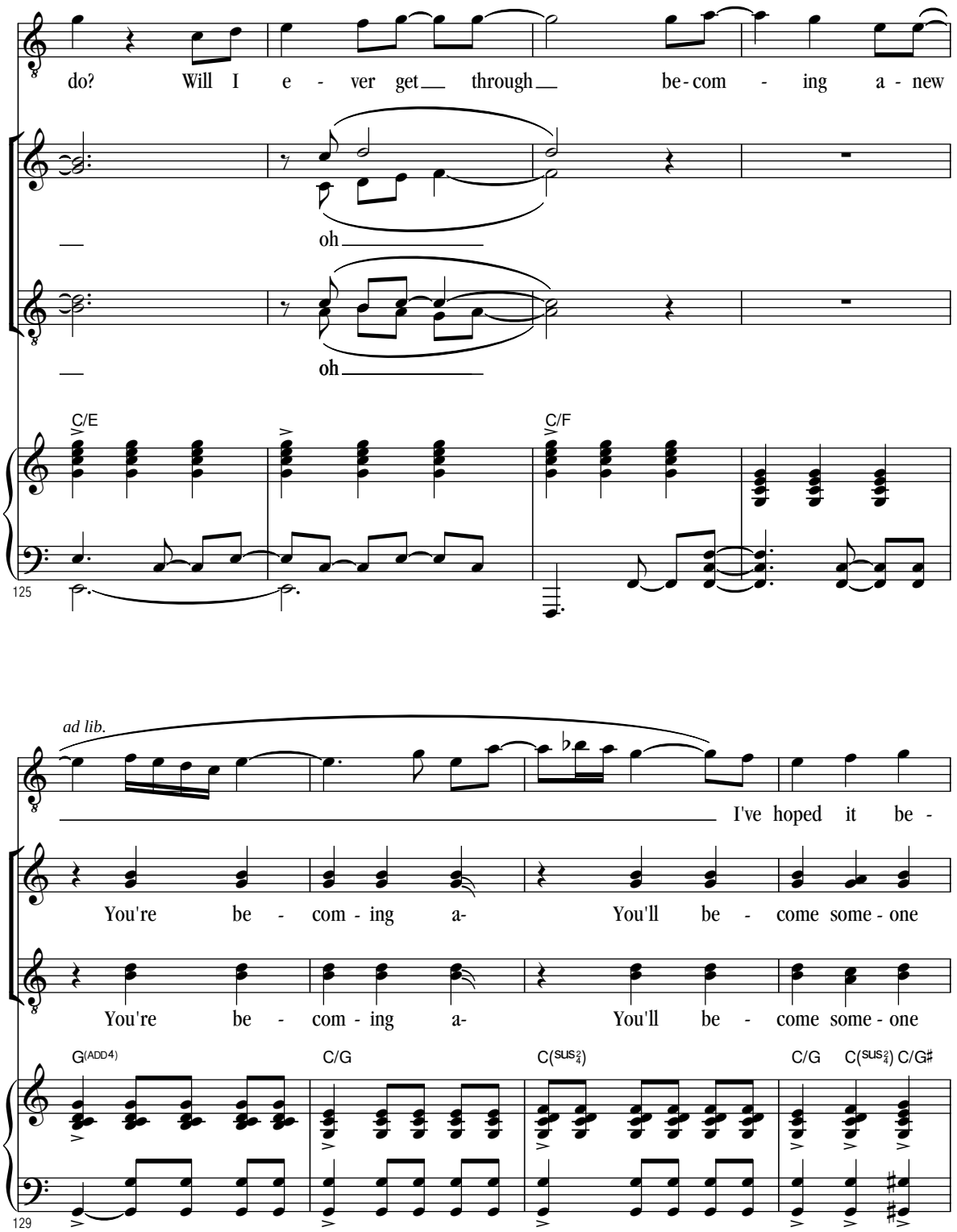

89
ther
day
SOPRANO:
oh
oh
ALTO:
oh
TENOR:
oh
BASS:
oh
C(ADD9)/E
F
C11/G
89

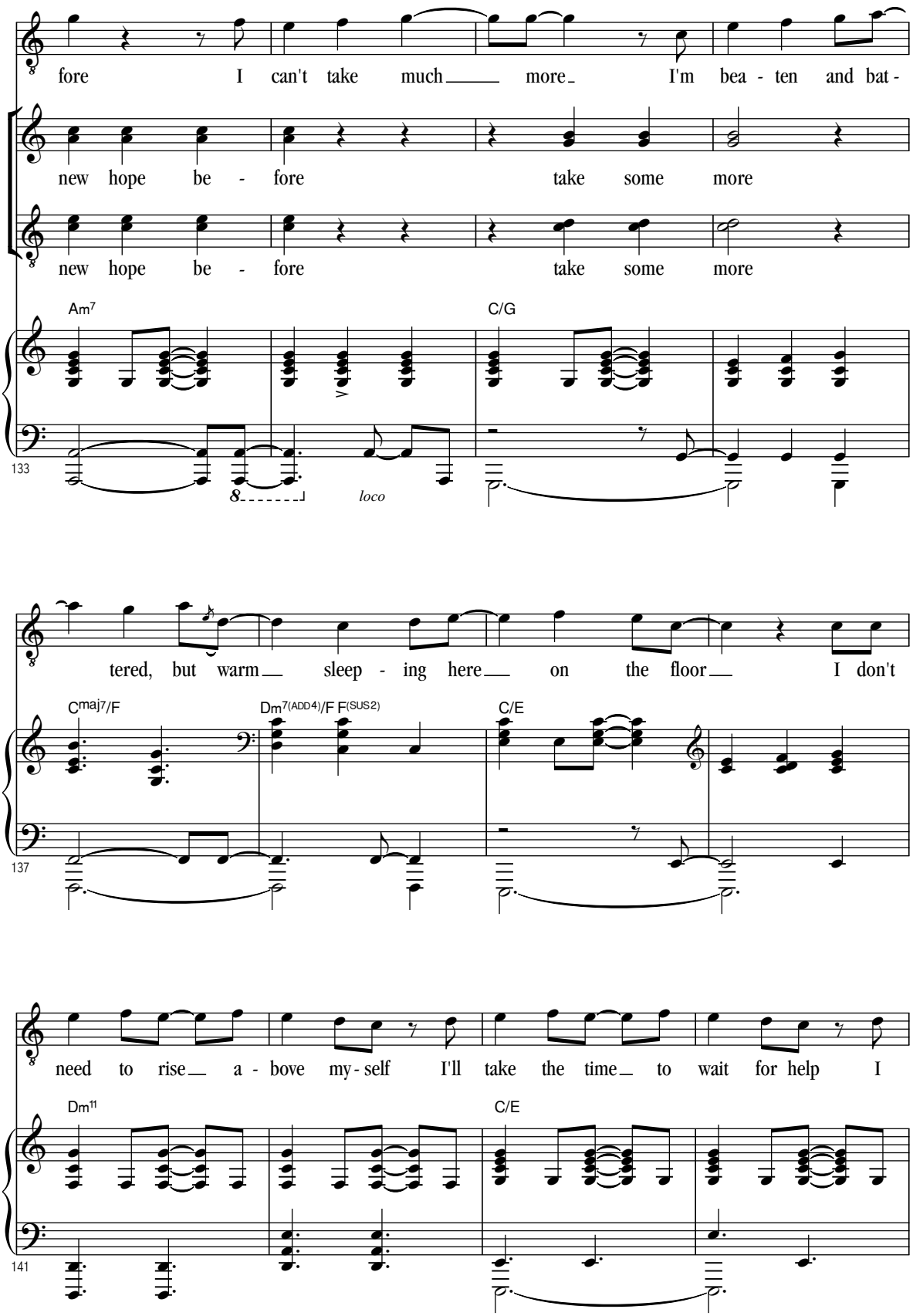

Cmaj9/E
Fmaj9
G(ADD4)
F(ADD9)
mf
93
97
I used to see time a - head of me
SOP/ALTO:
Time a - head of you
C(ADD9)/E
F(ADD9)
C/G
C(ADD9)/G
97

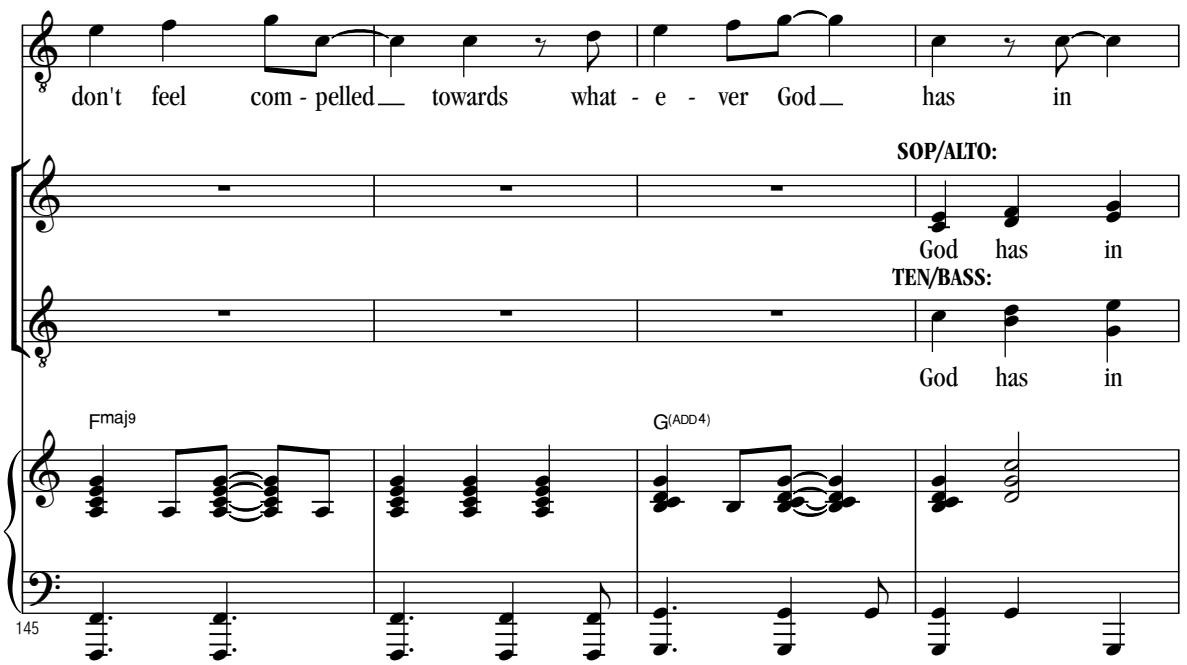

Time that was all on my side Time,
On your side, all your time
TEN/BASS:
On your side, all your time
C/E
F(SUS2)
G(ADD4)
GSUS
101
how ab - surd when it's both all there is, and just a word that's
all there is, and just a word
all there is, and just a word
C/E
F(ADD9)
Am7
C(ADD9)/G
F(ADD9)
C(ADD9)/E
105

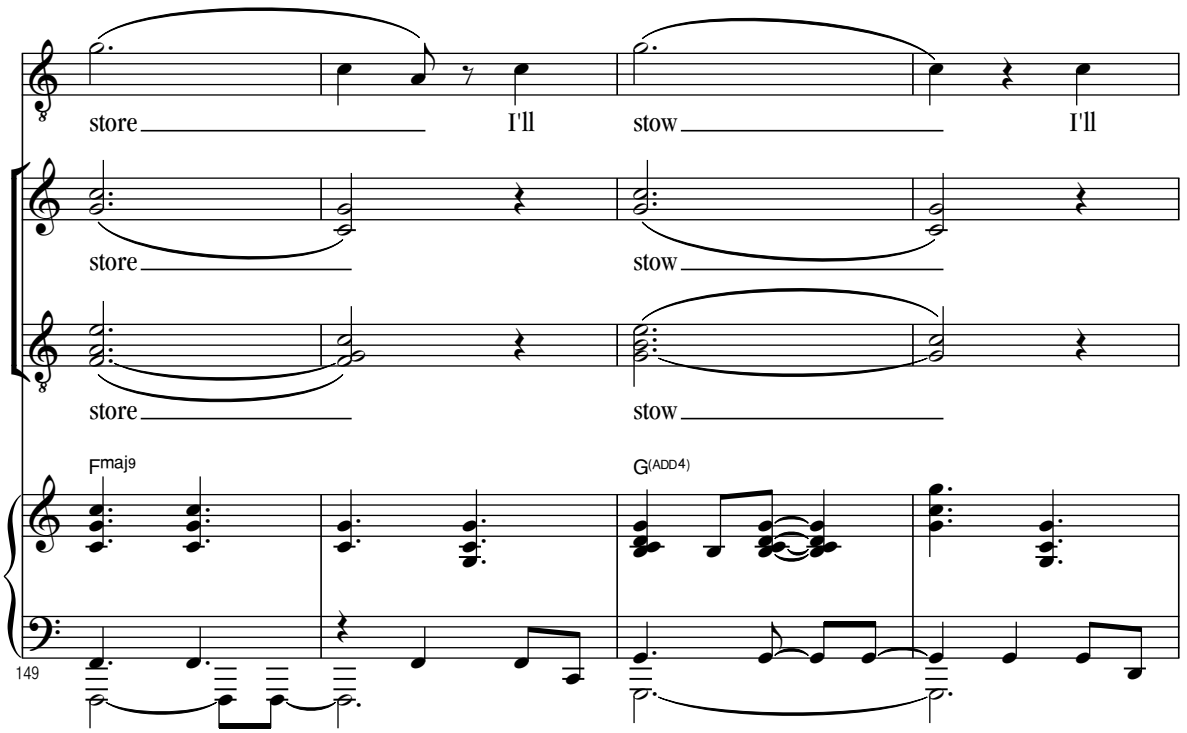

mean - ing - less
The feel - ing is
that the
mean - ing less
The feel - ing is
mean - ing less
The feel - ing is
Dm11
C/E
109
on - ly time I have left is blurred in - to what hap - pens now
ah
blurred
What hap - pens
ah
blurred
What hap - pens
Fmaj7(SUS2)
GSUS
F(SUS2)
113

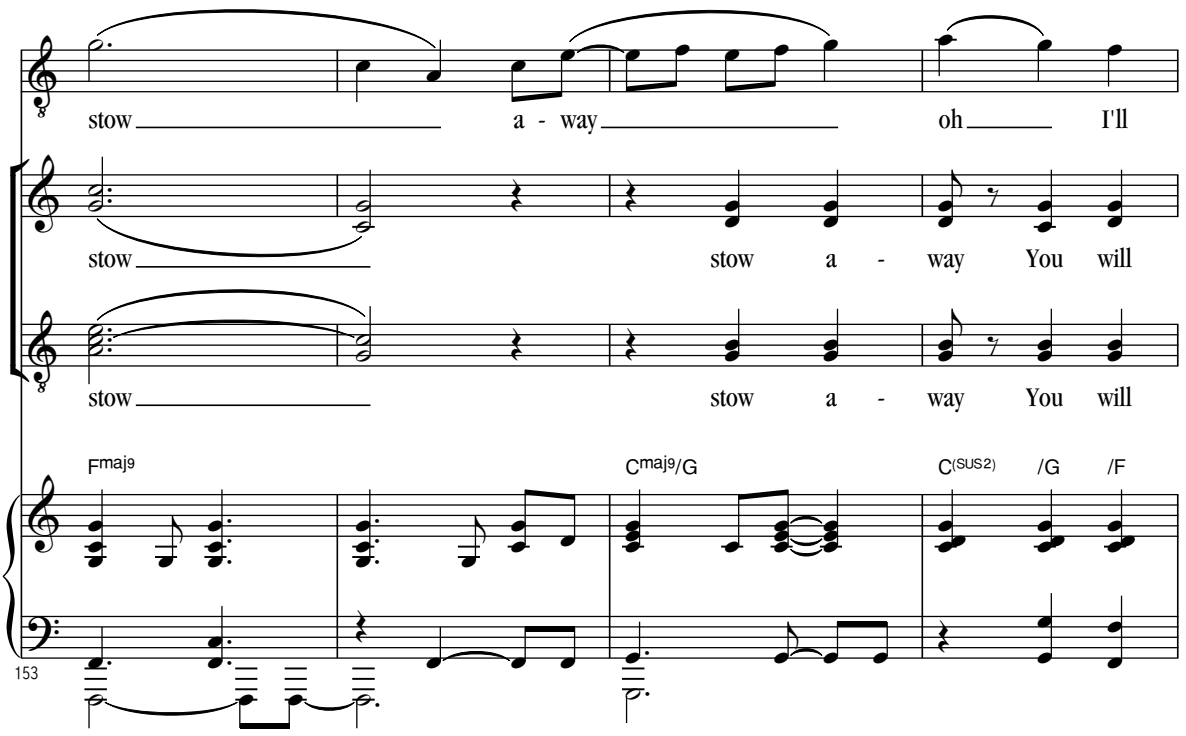

What will God still al - low? in my worst si - tu - a -
now? What now? He'll al - low
now? What now? He'll al - low
C(ADD9)/E
F(ADD9)
117
tion? What can I
In his worst si - tu - a - tion
In his worst si - tu - a - tion
Dm9
G9(SUS)
C(ADD9)/G
C/F
121

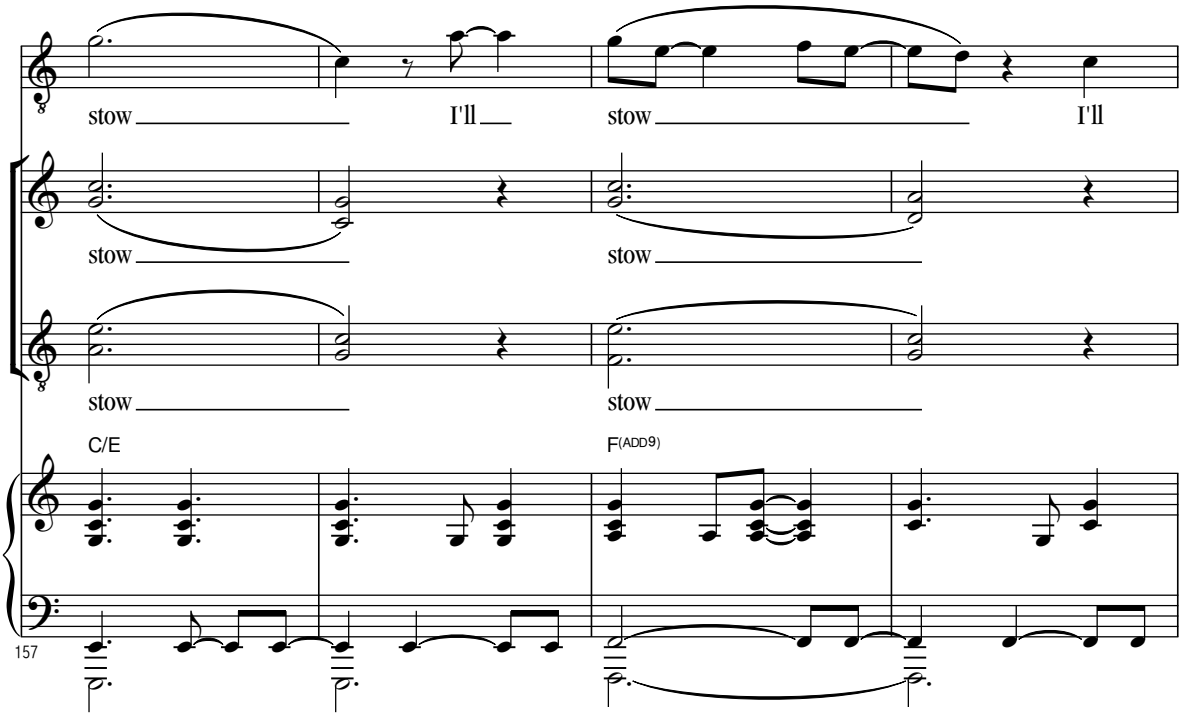

do? Will I e - ver get through be - com - ing a - new
oh
oh
C/E
C/F
125
ad lib.
I've hoped it be -
You're be - com - ing a- You'll be - come some - one
You're be - com - ing a- You'll be - come some - one
G(ADD4)
C/G
C(SUS2/4)
C/G
C(SUS2/4) C/G♯
129

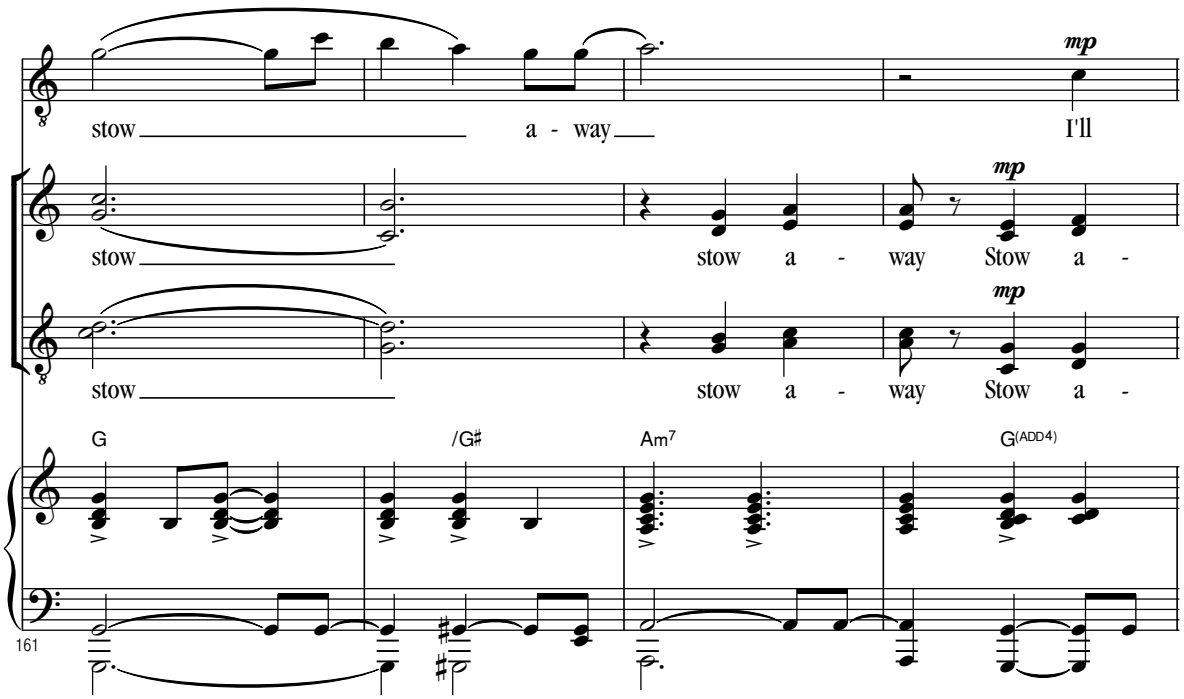

fore I can't take much more I'm bea - ten and bat -
new hope be - fore take some more
new hope be - fore take some more
Am7
C/G
133
8
loco
tered, but warm sleep - ing here on the floor I don't
Cmaj7/F
Dm7(ADD4)/F F(SUS2)
C/E
137
need to rise a - bove my - self I'll take the time to wait for help I
Dm11
C/E
141

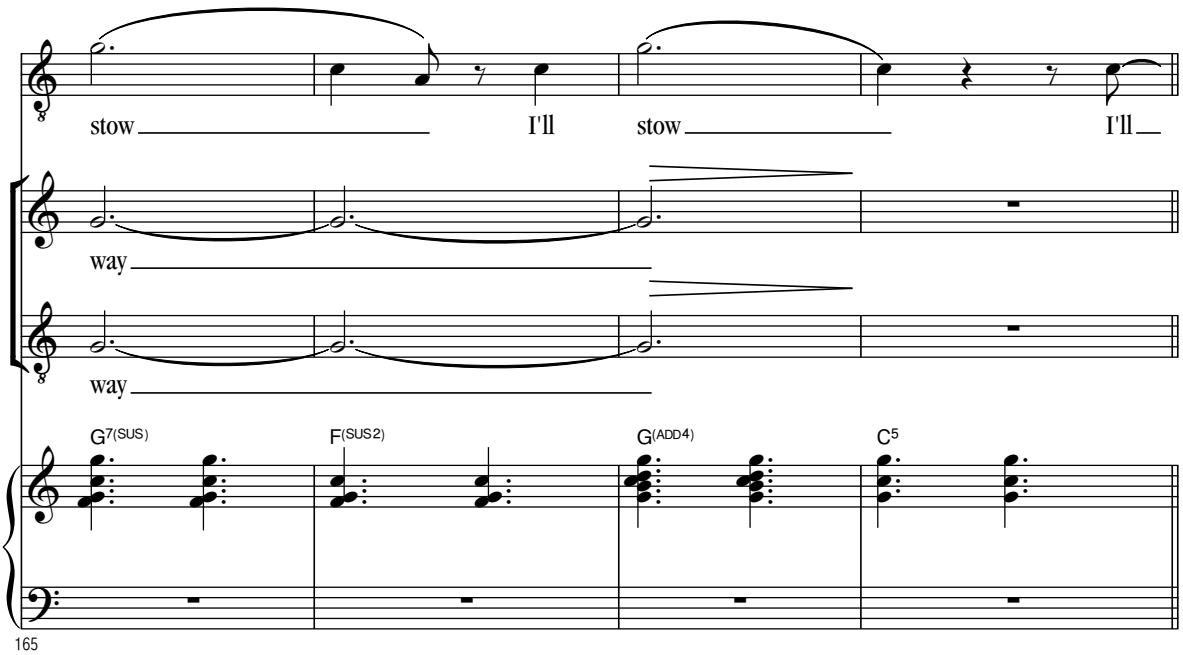

don't feel com - pelled towards what - e - ver God has in
SOP/ALTO:
God has in
TEN/BASS:
God has in
Fmaj9
G(ADD4)
145

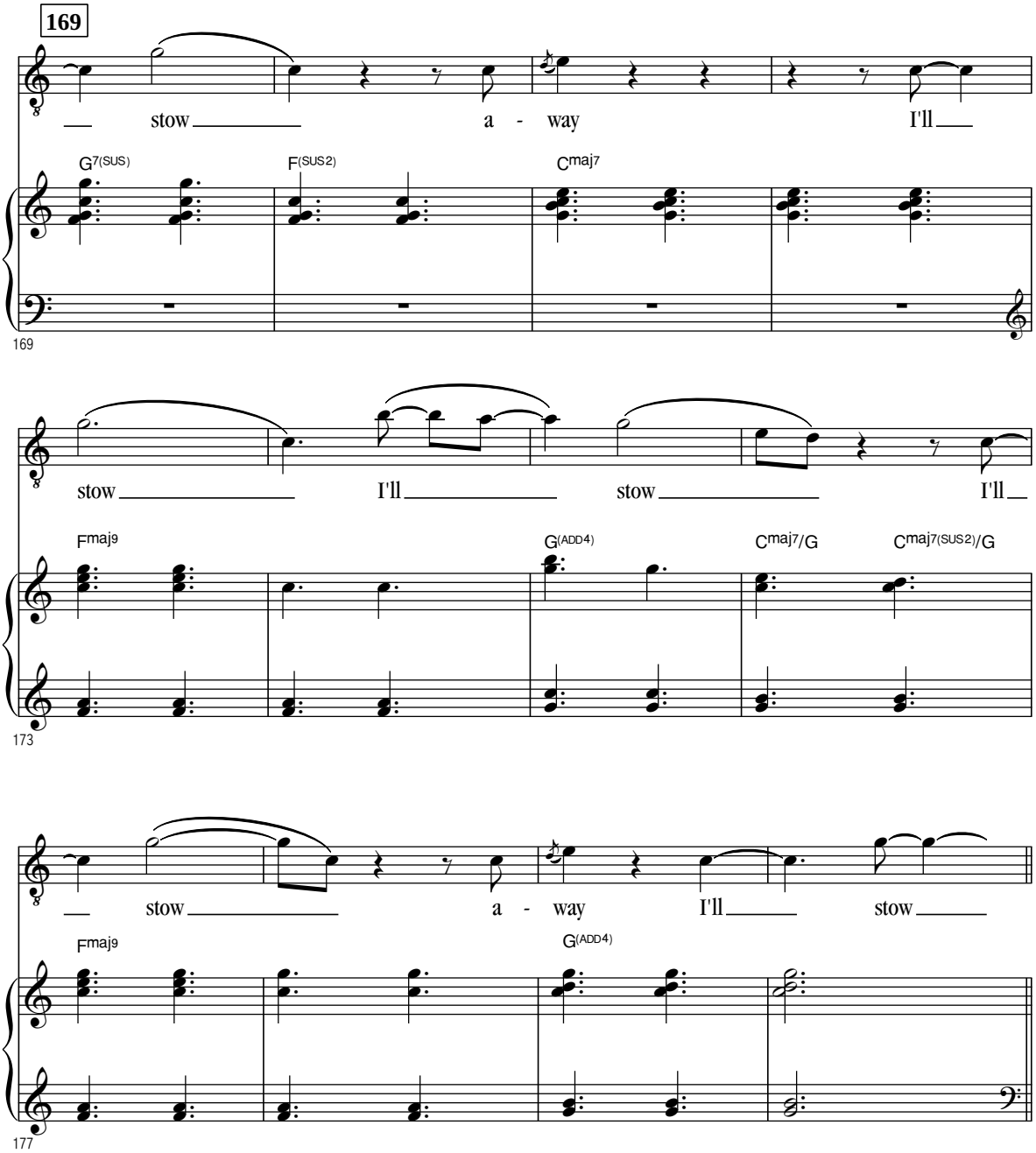

store I'll stow I'll
store stow
store stow
Fmaj9
G(ADD4)
149

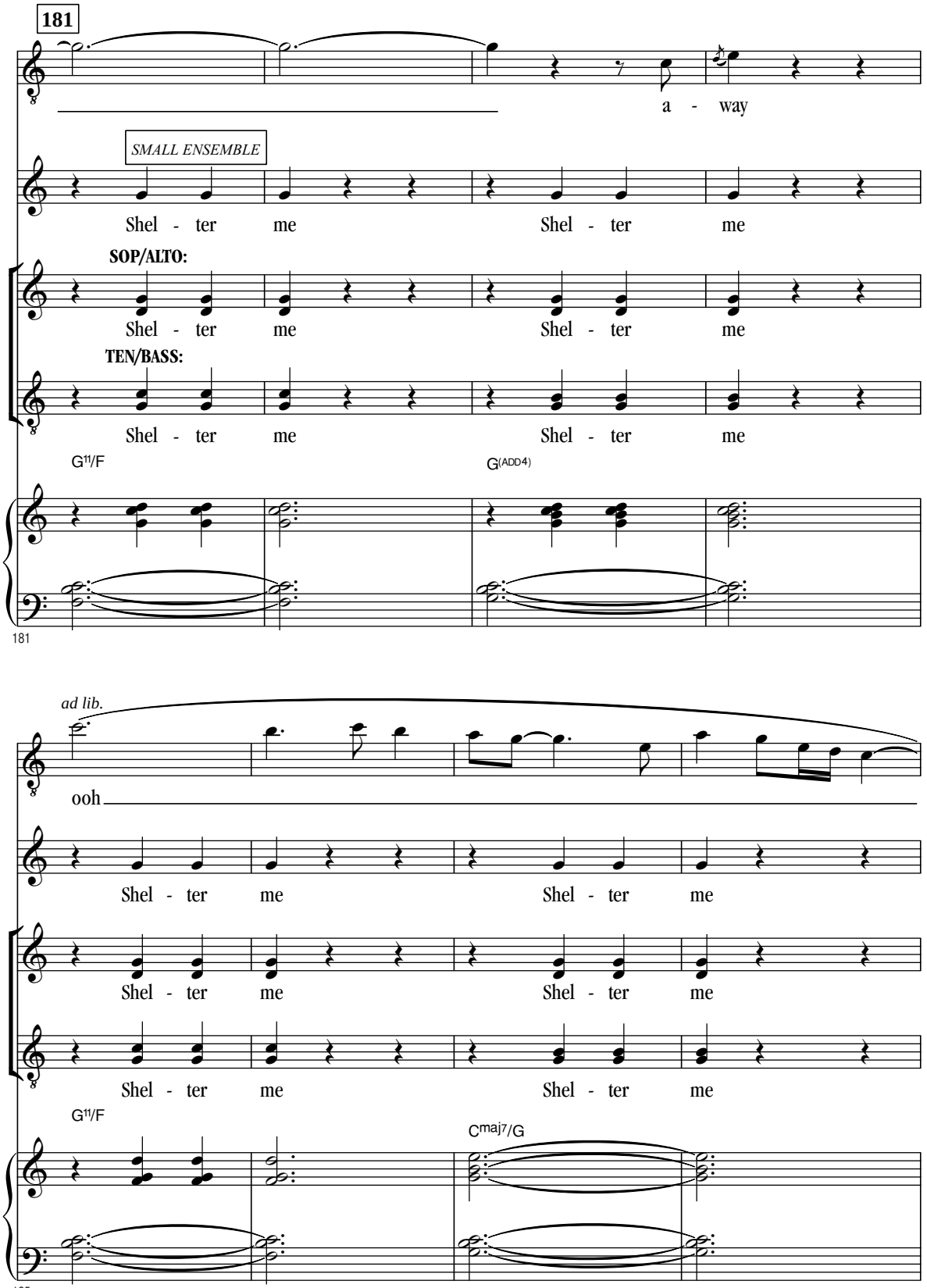

stow a - way oh I'll
stow stow a - way You will
stow stow a - way You will
Fmaj9
Cmaj9/G
C(SUS2) /G /F
153

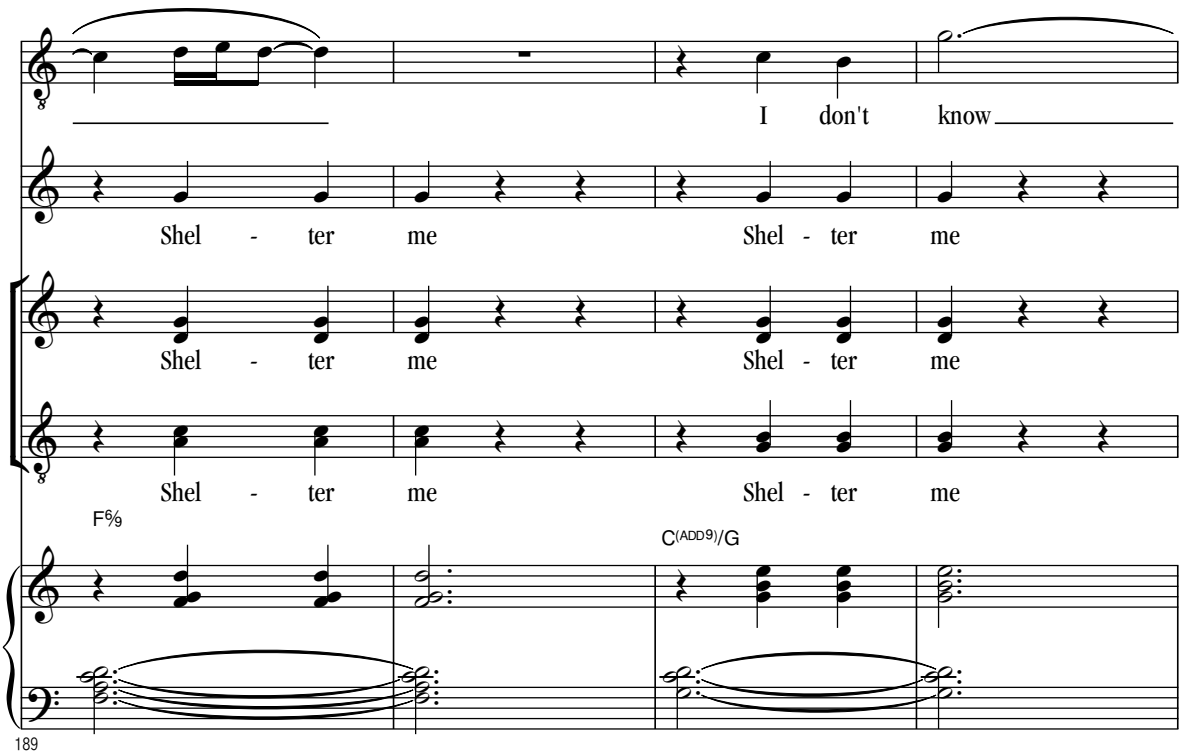

stow I'll stow I'll
stow stow
stow stow
C/E
F(ADD9)
157

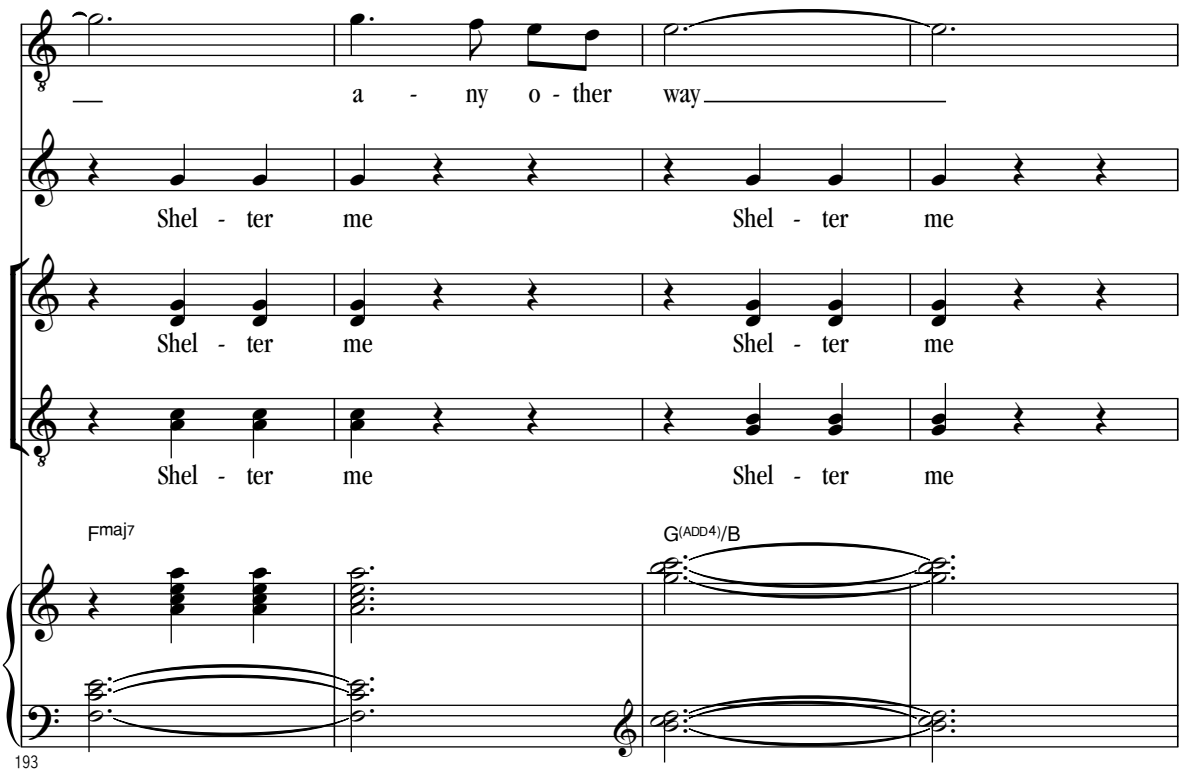

mp
stow a - way I'll
mp
stow stow a - way Stow a -
mp
stow stow a - way Stow a -
G /G♯ Am7 G(ADD4)
161

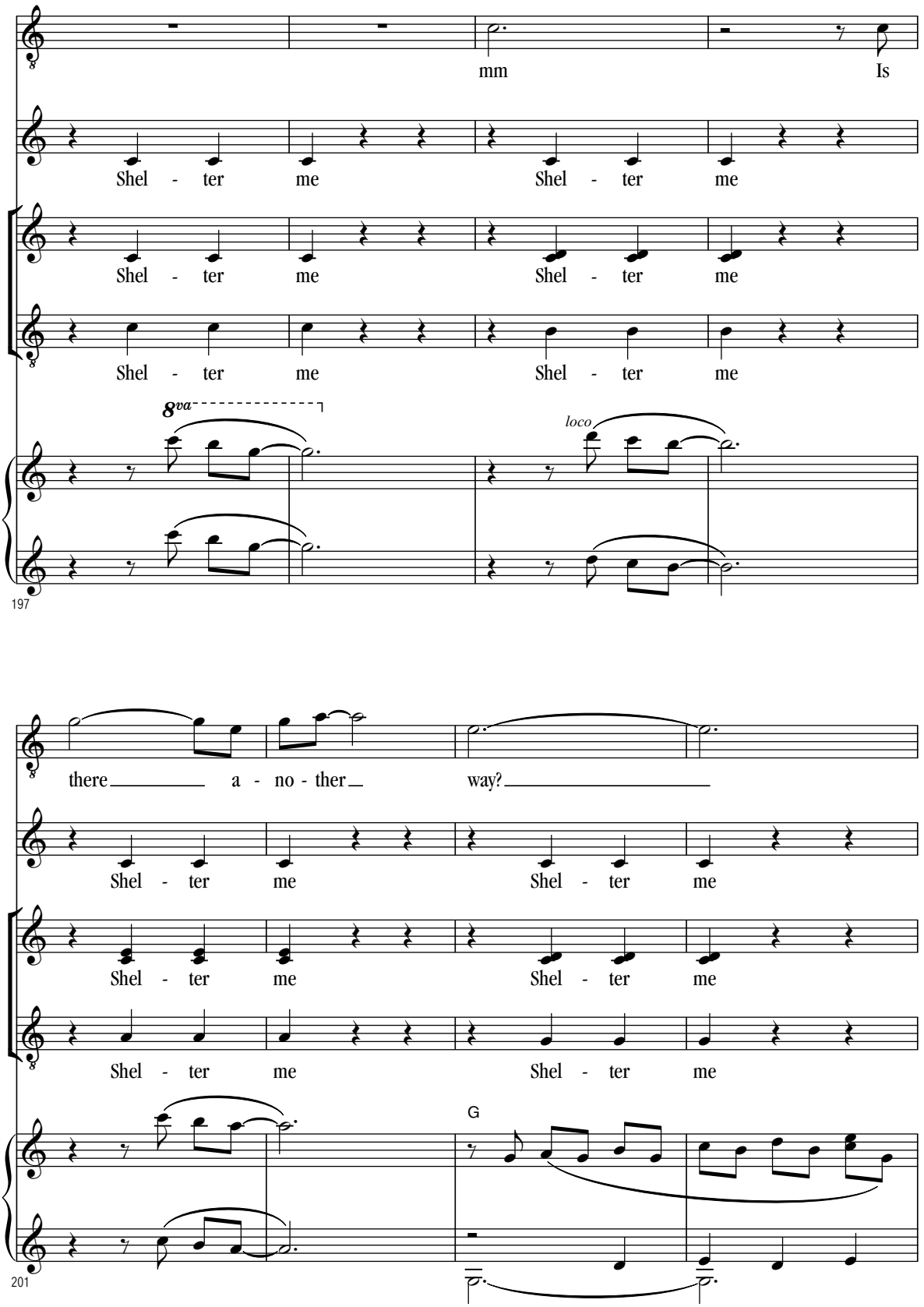

stow I'll stow I'll
way
way
G7(SUS) F(SUS2) G(ADD4) C5
165

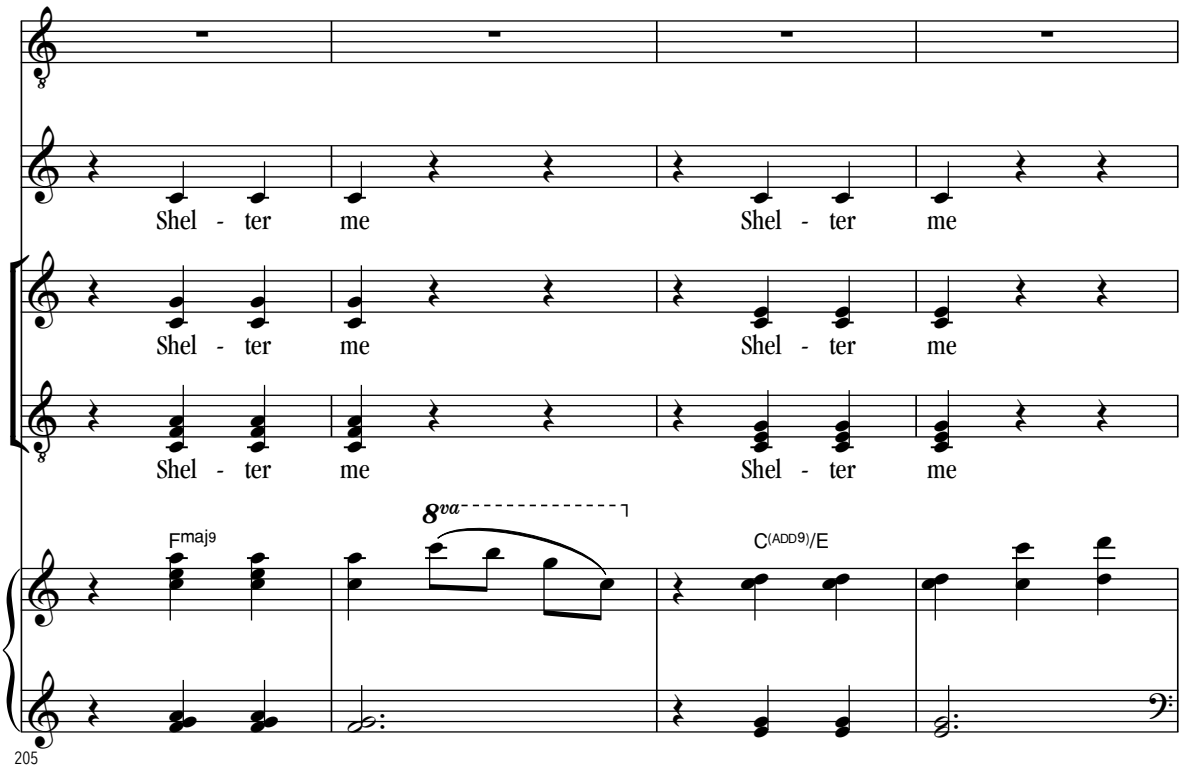

169
stow a - way I'll
G7(SUS) F(SUS2) Cmaj7
169
stow I'll stow I'll
Fmaj9 G(ADD4) Cmaj7/G Cmaj7(SUS2)/G
173
stow a - way I'll stow
Fmaj9 G(ADD4)
177

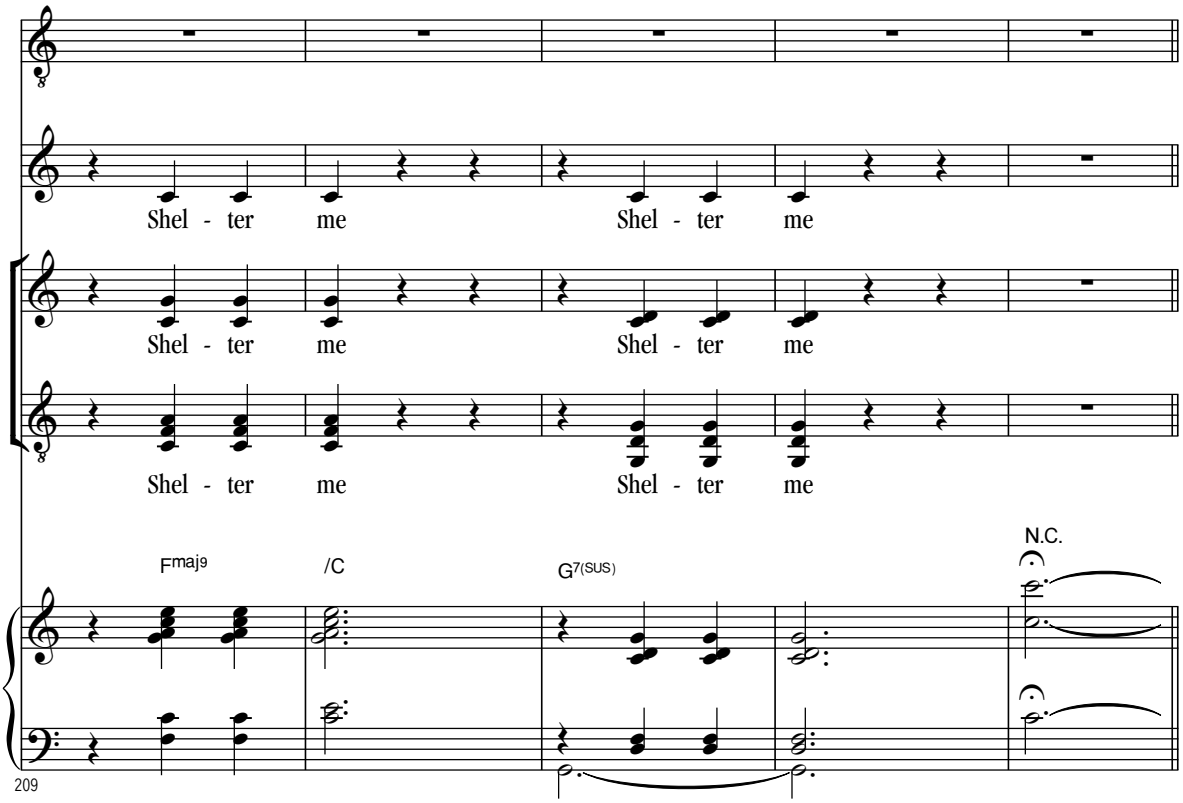

181
a - way
SMALL ENSEMBLE
Shel - ter me Shel - ter me
SOP/ALTO:
Shel - ter me Shel - ter me
TEN/BASS:
Shel - ter me Shel - ter me
G11/F
G(ADD4)
181
ad lib.
ooh
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
G11/F
Cmaj7/G
185


I don't know
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
F6/9
C(ADD9)/G
189


a - ny o - ther way
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Fmaj7
G(ADD4)/B
193


mm
Is
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
8va
loco
197
there a - no - ther way?
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
G
201


Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
8va
Fmaj9
C(ADD9)/E
205

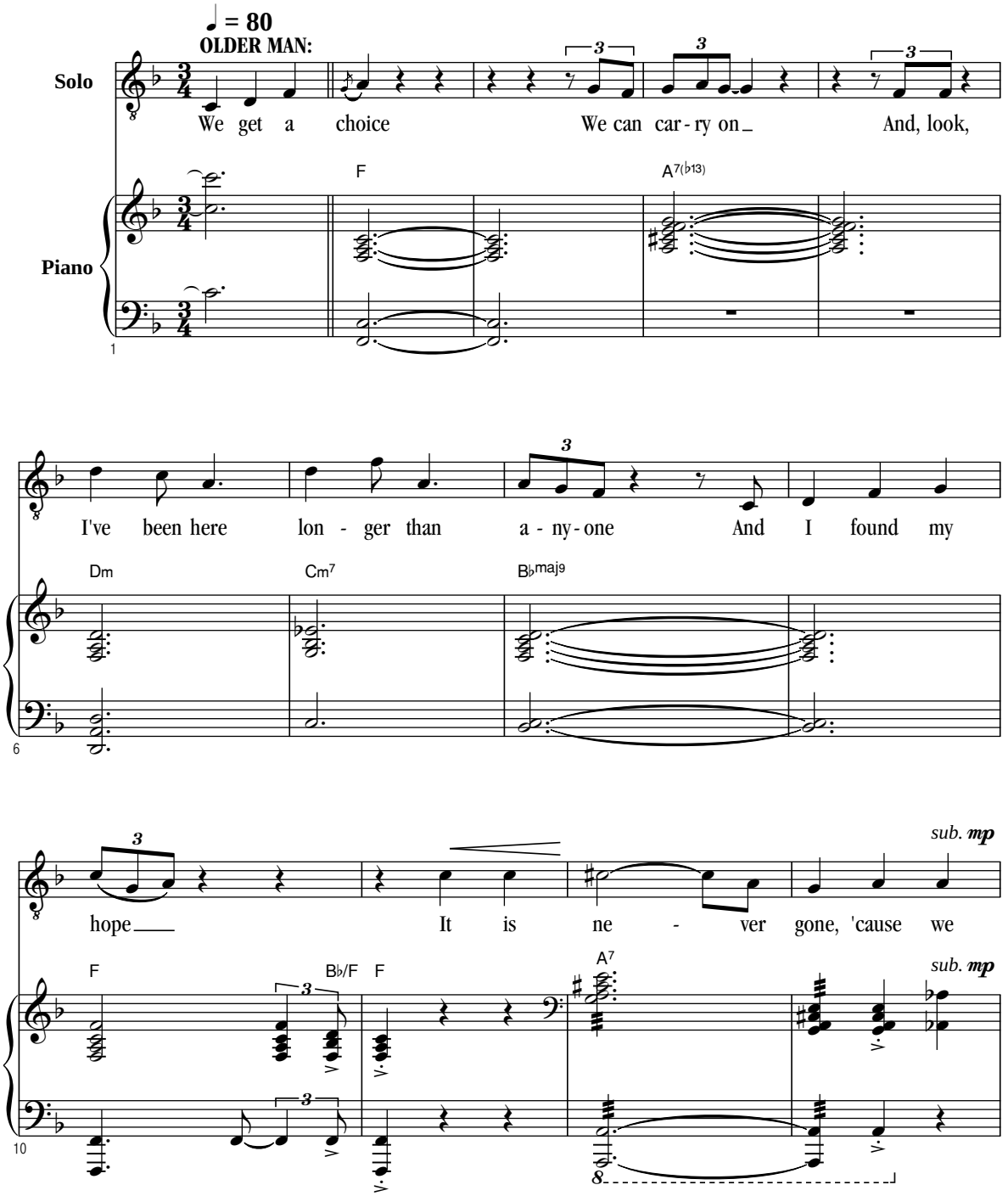

Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Shel - ter me Shel - ter me
Fmaj9
/C
G7(SUS)
N.C.
209

16. BEAUTIFUL THINGS INTRO

(Older Man, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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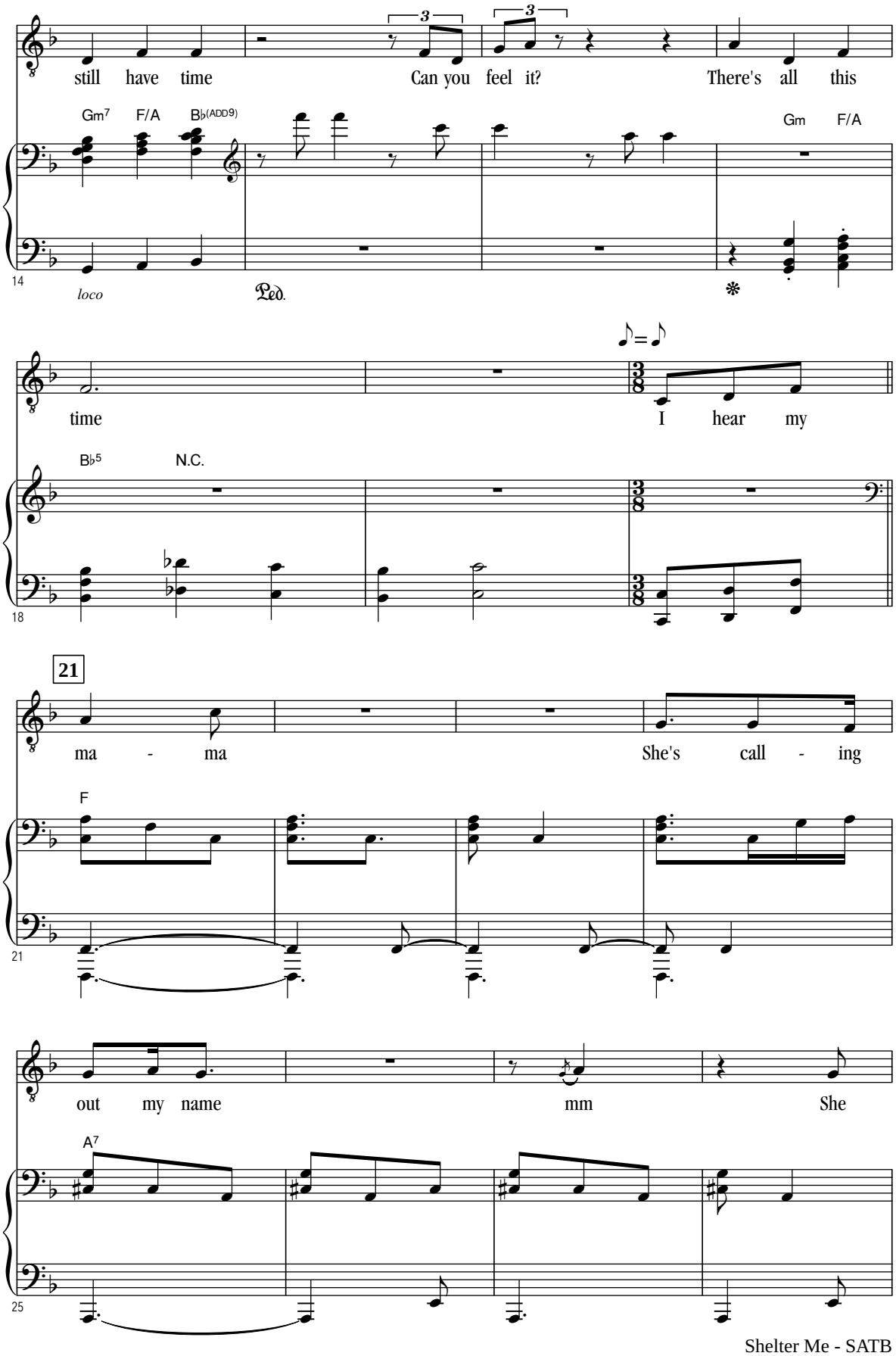
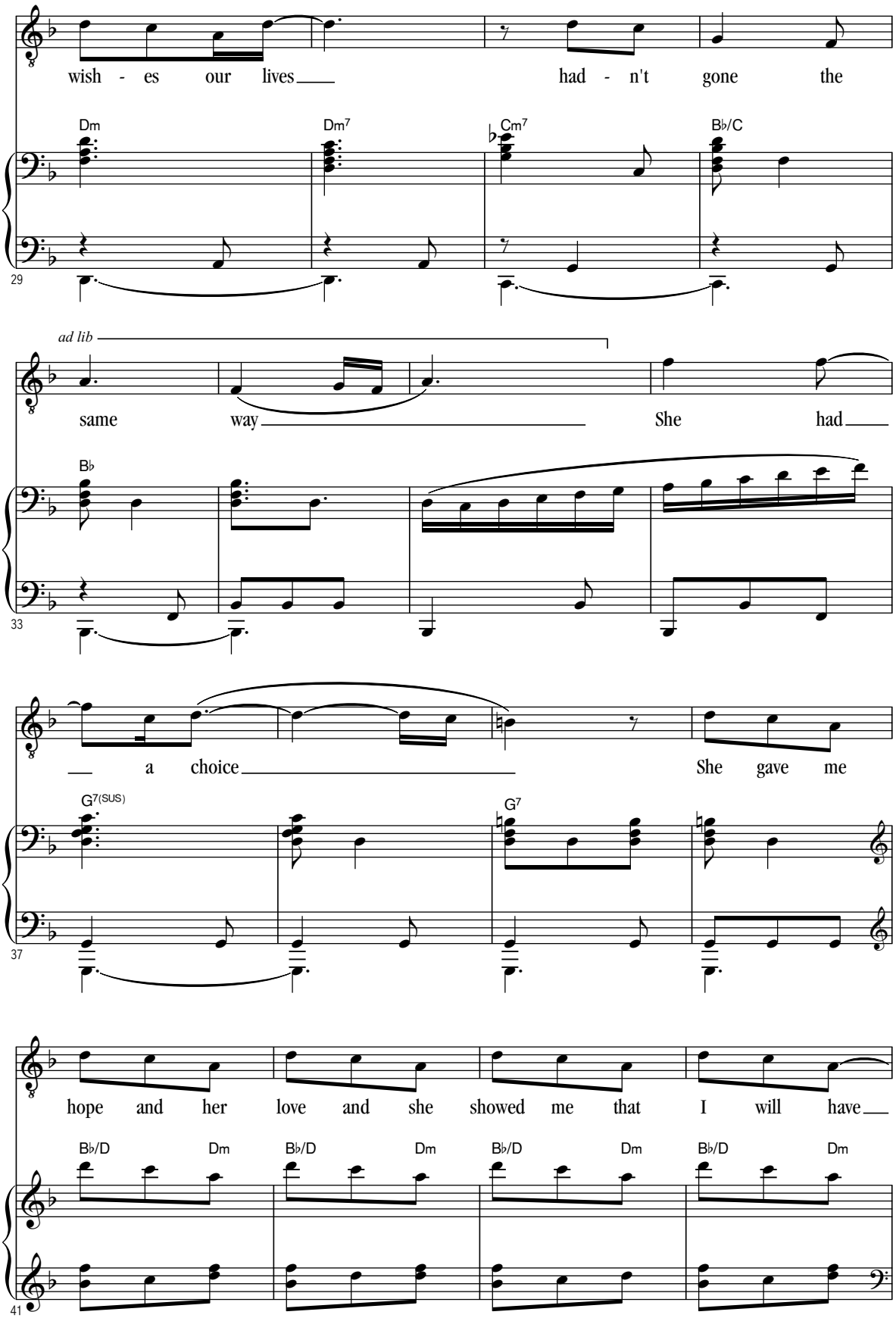
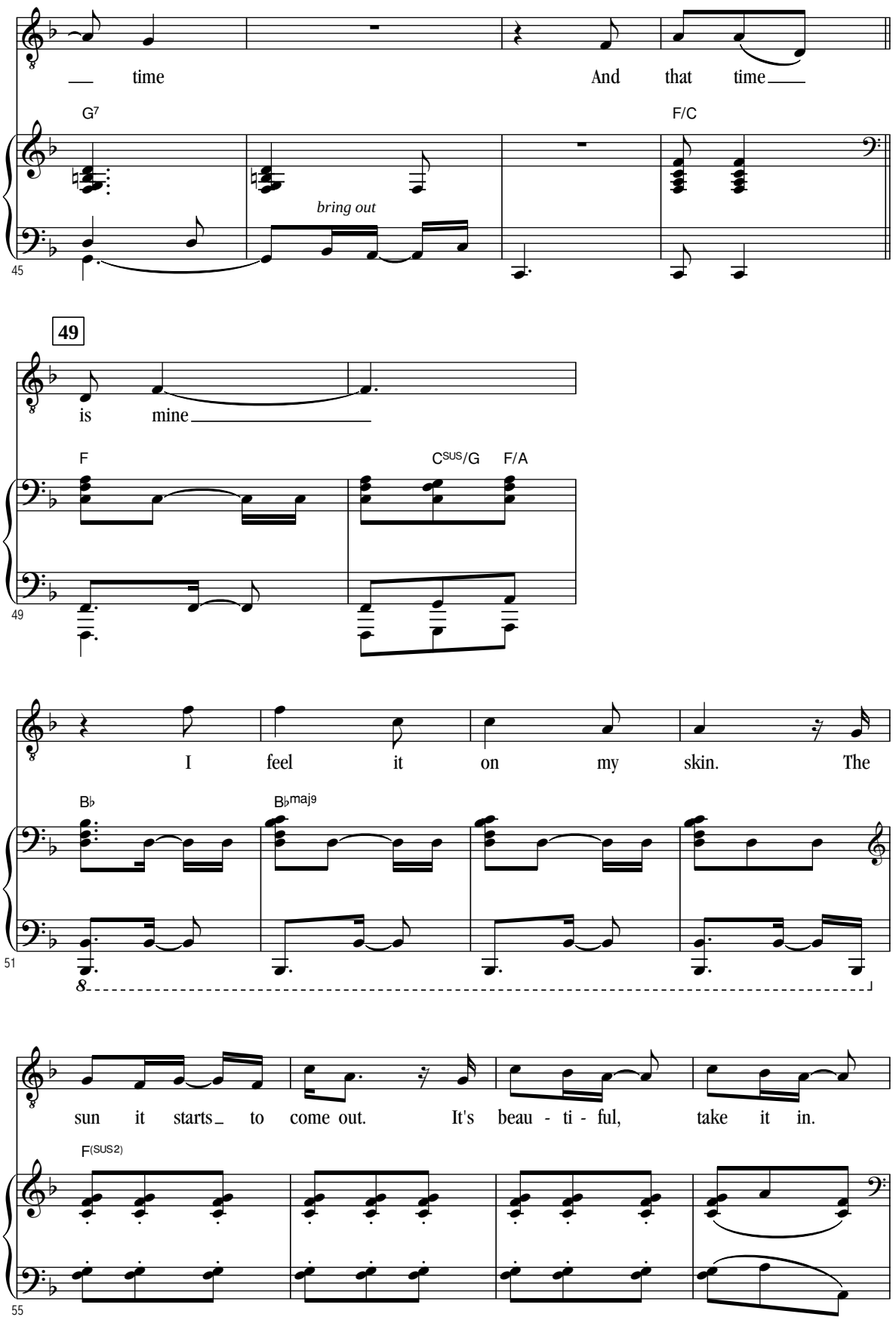
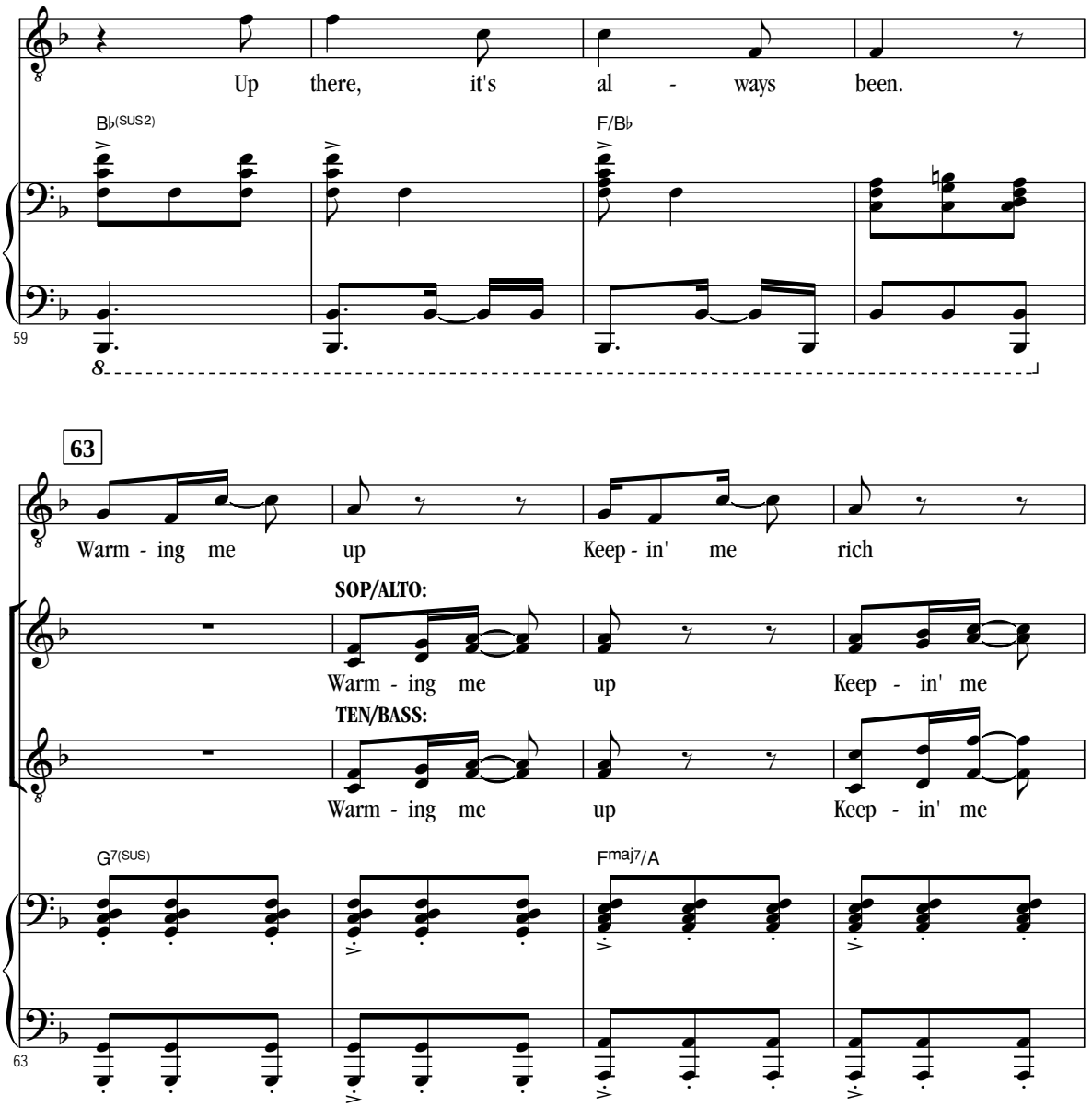
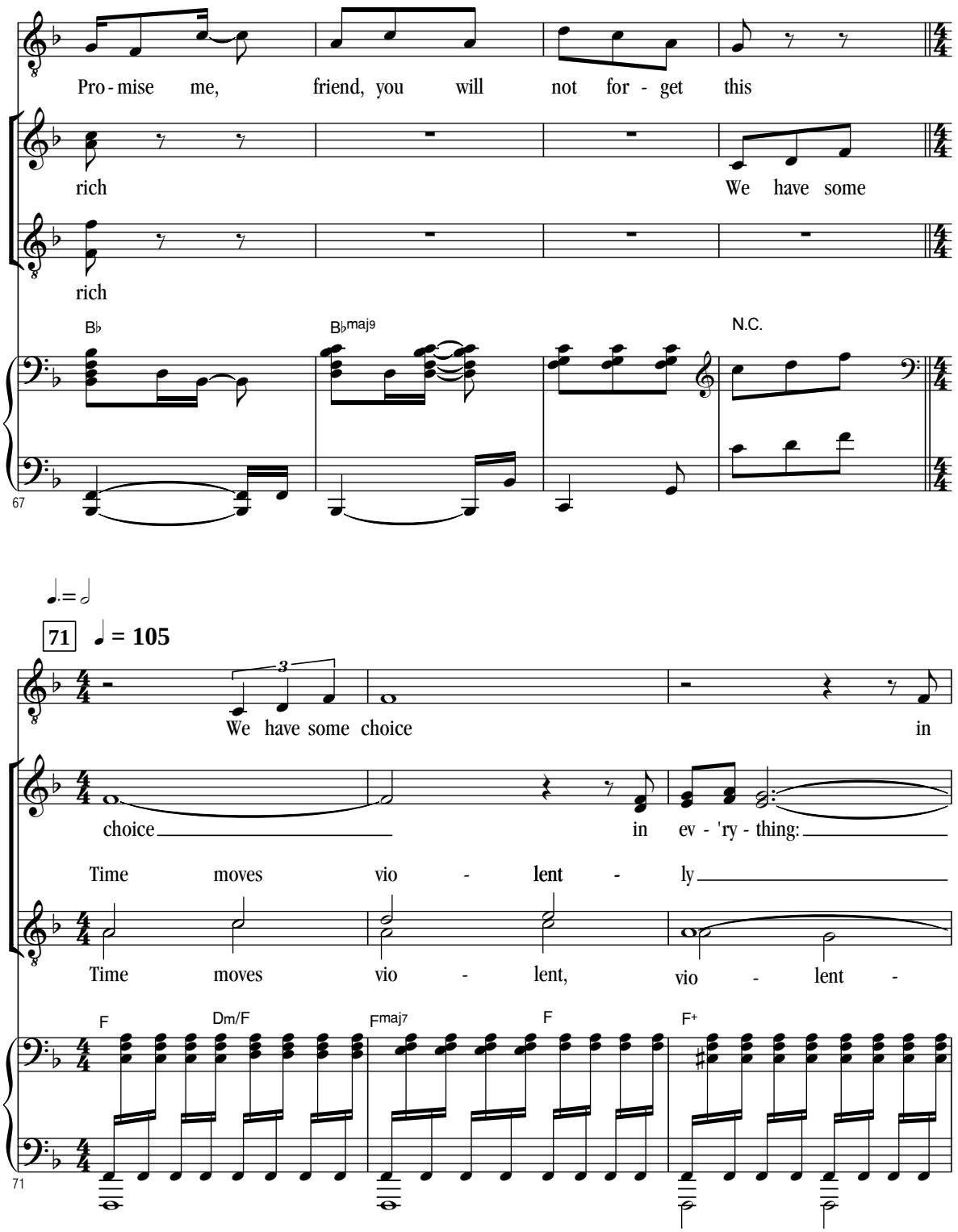
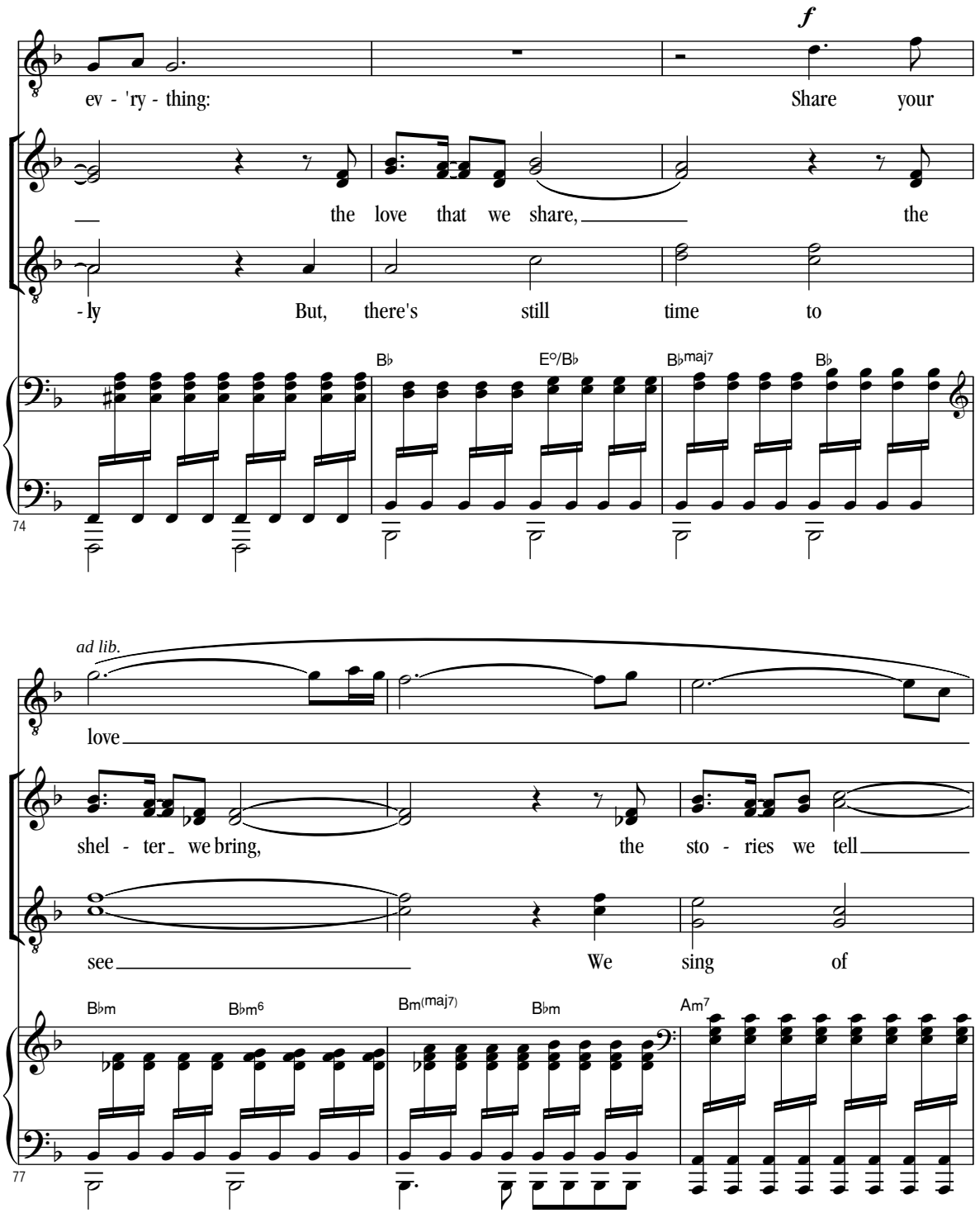

still have time
Can you feel it?
There's all this
Gm7
F/A
B♭(ADD9)
Gm
F/A
14
loco
Ped.
time
I hear my
B♭5
N.C.
18
21
ma - ma
She's call - ing
F
21
out my name
mm
She
A7
25

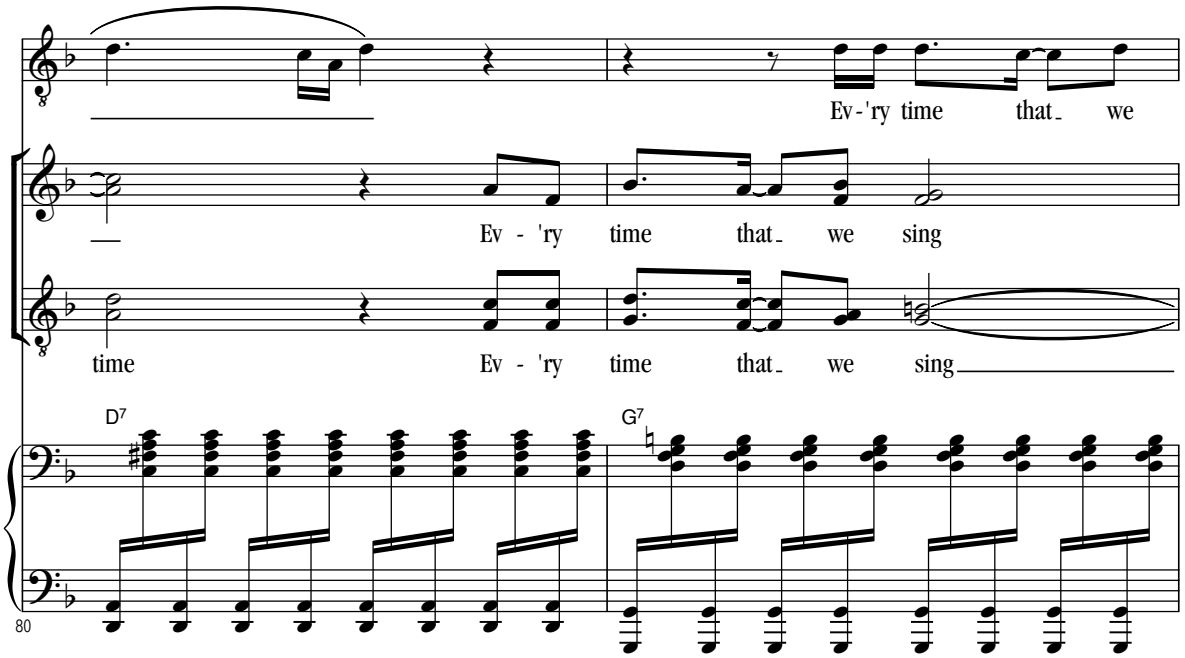

wish - es our lives had - n't gone the
Dm Dm7 Cm7 B♭/C
29
ad lib
same way She had
B♭
33
a choice She gave me
G7(SUS) G7
37
hope and her love and she showed me that I will have
B♭/D Dm B♭/D Dm B♭/D Dm B♭/D Dm
41

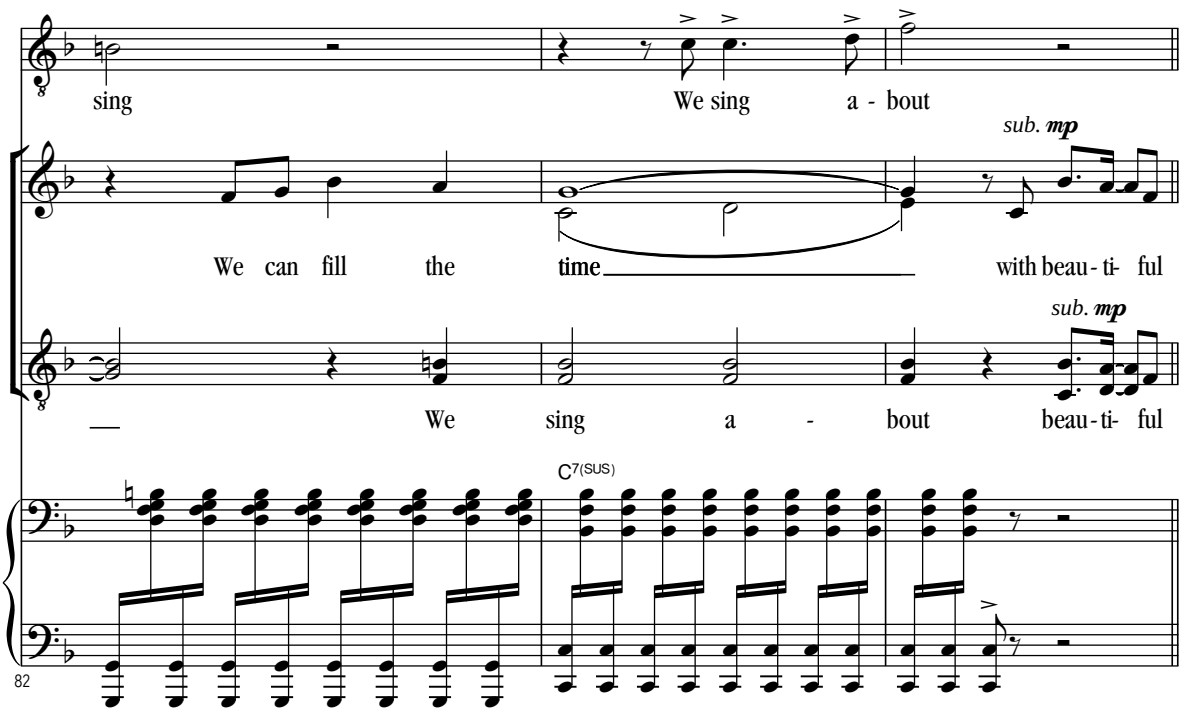

time
And that time
G7
F/C
bring out
45
49
is mine
F
CSUS/G F/A
49
I feel it on my skin. The
B♭
B♭maj9
51
8
sun it starts to come out. It's beau - ti - ful, take it in.
F(SUS2)
55


Up there, it's al - ways been.
B♭(SUS2)
F/B♭
59
8
63
Warm - ing me up Keep - in' me rich
SOP/ALTO:
Warm - ing me up Keep - in' me
TEN/BASS:
Warm - ing me up Keep - in' me
G7(SUS)
Fmaj7/A
63


Pro - mise me, friend, you will not for - get this
rich
We have some
rich
B♭
B♭maj9
N.C.
67
71
♩ = 105
We have some choice in
choice in ev - 'ry - thing:
Time moves vio - lent - ly
Time moves vio - lent, vio - lent -
F
Dm/F
Fmaj7
F
F+
71


f
ev - 'ry - thing:
Share your
the love that we share,
the
-ly But, there's still time to
B♭
E°/B♭
B♭maj7
B♭
74
ad lib.
love
shel - ter we bring,
the sto - ries we tell
see
We sing of
B♭m
B♭m6
Bm(maj7)
B♭m
Am7
77


Ev-'ry time that we
Ev - 'ry time that we sing
time Ev - 'ry time that we sing
D7
G7
80


sing We sing a - bout
sub. mp
We can fill the time with beau - ti- ful
sub. mp
We sing a - bout beau - ti- ful
C7(SUS)
82

Attacca

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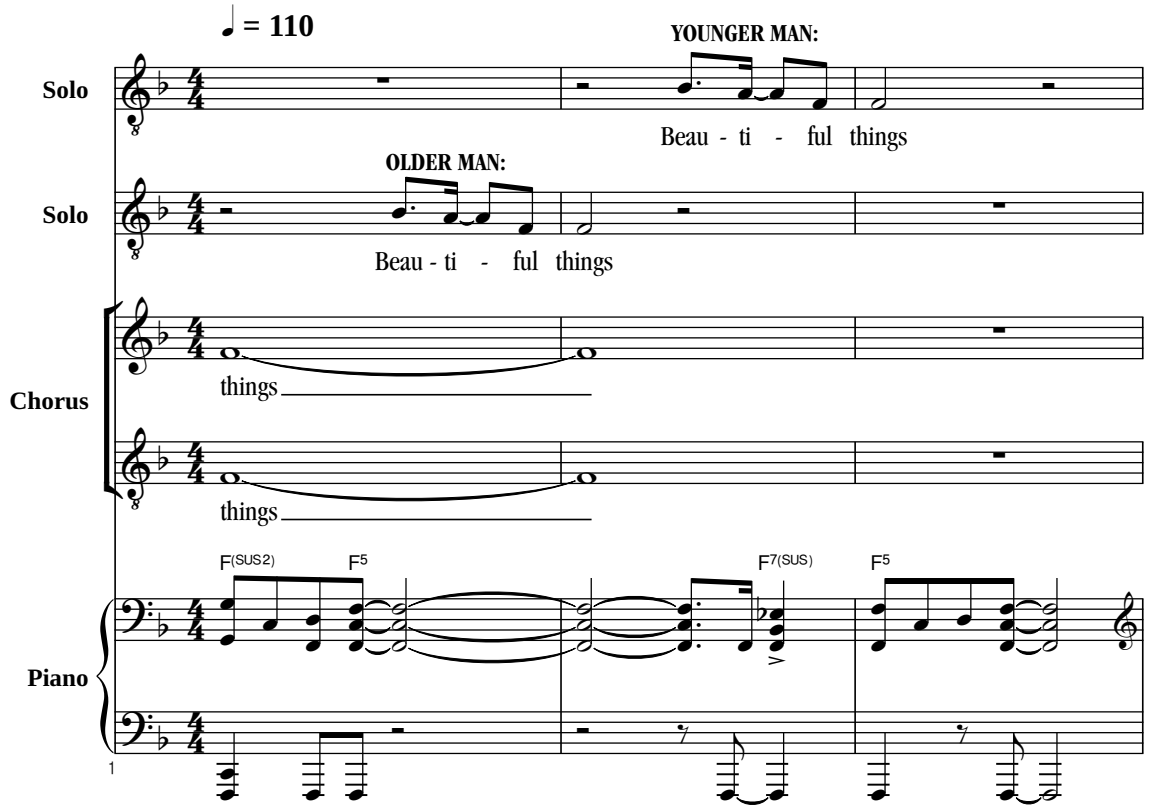
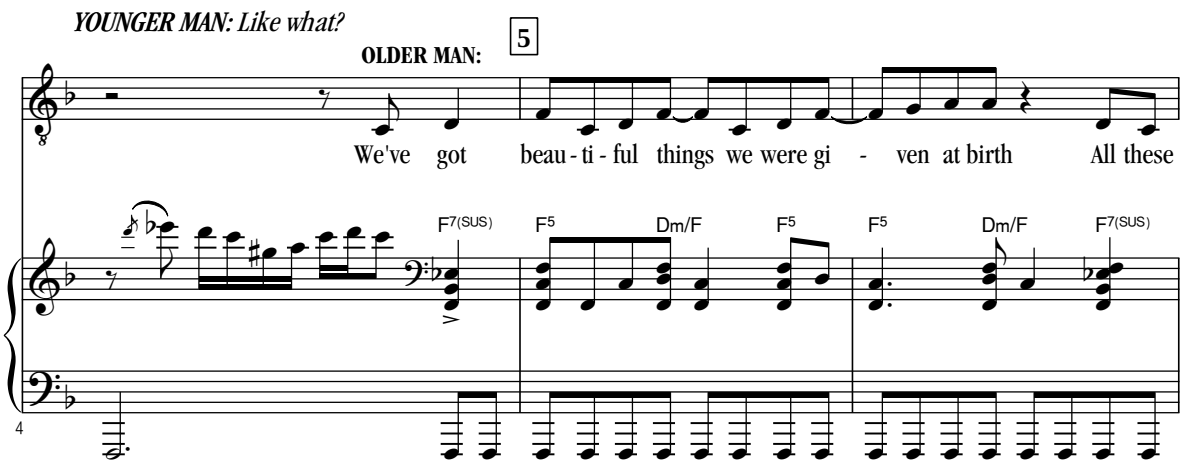
17. BEAUTIFUL THINGS

(Older Man, Younger Man, Chorus, Small Ensemble)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR





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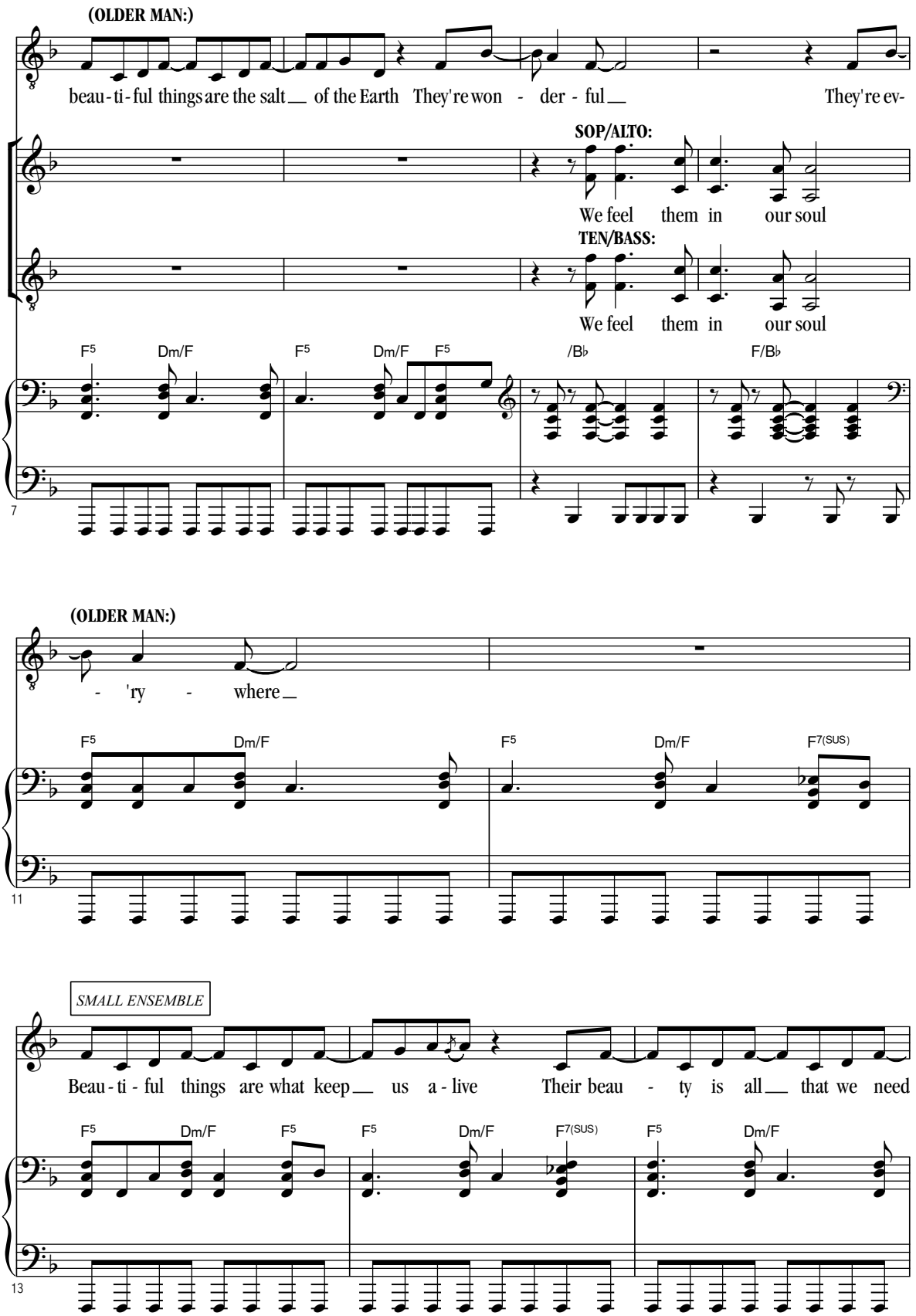
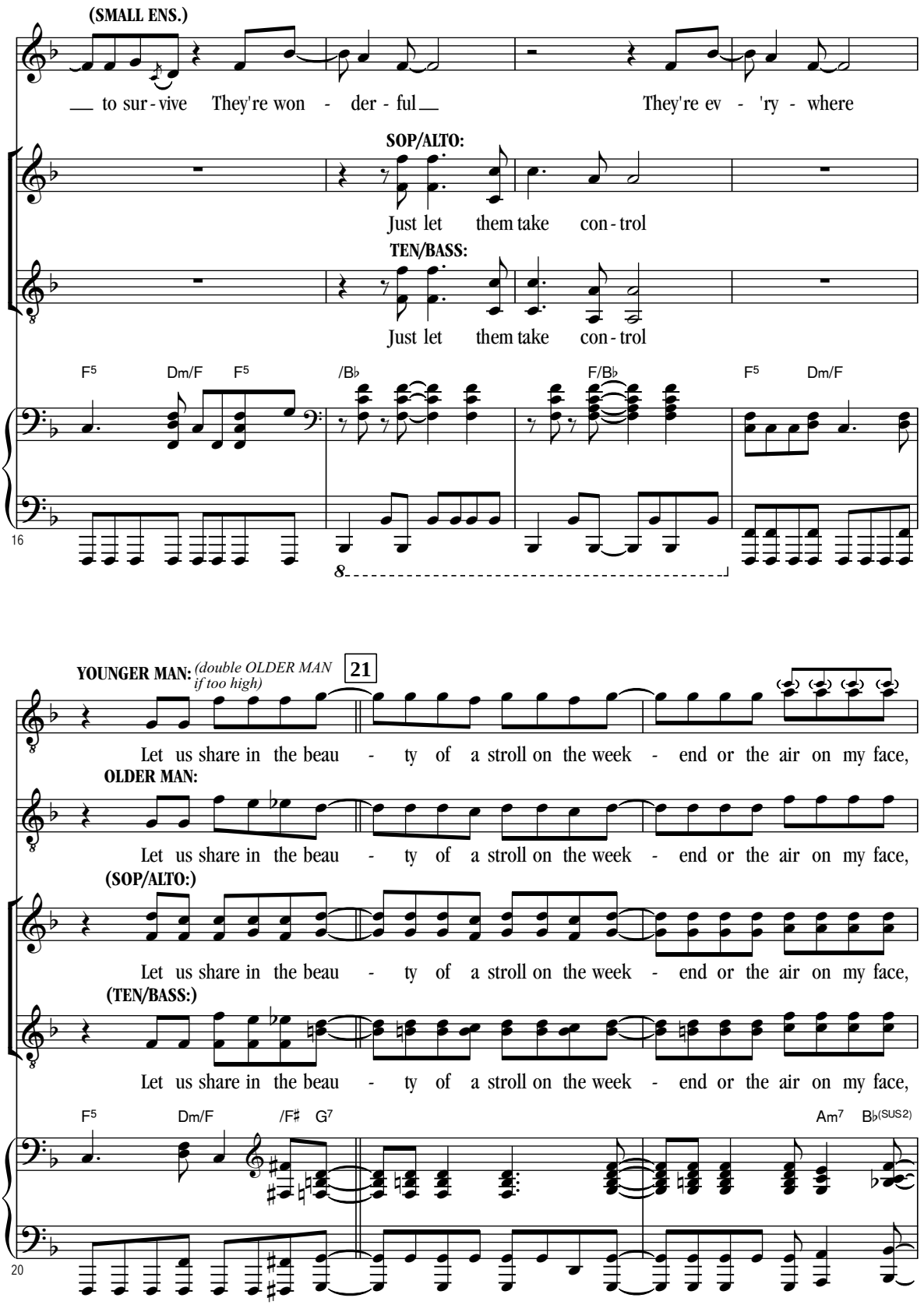
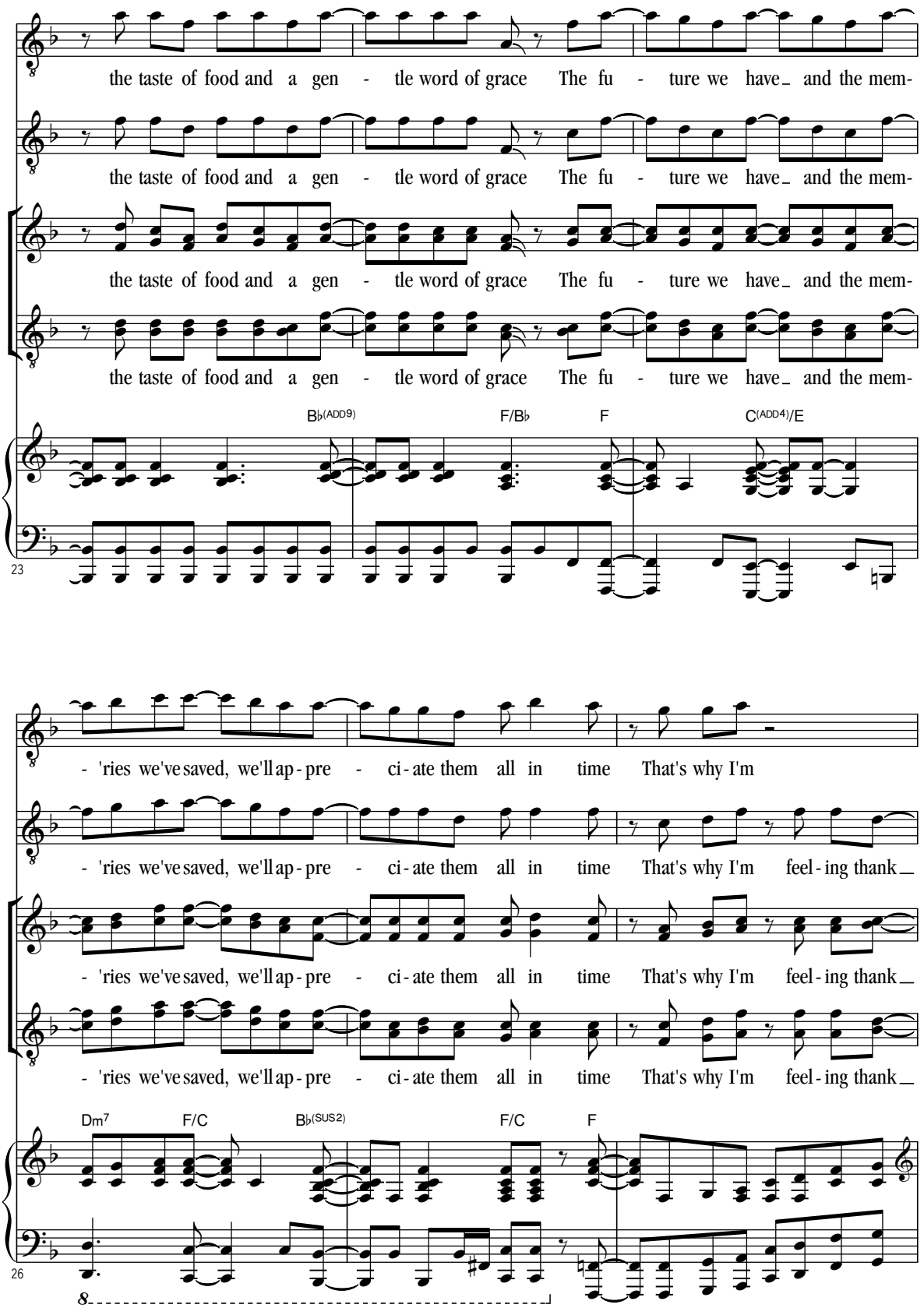
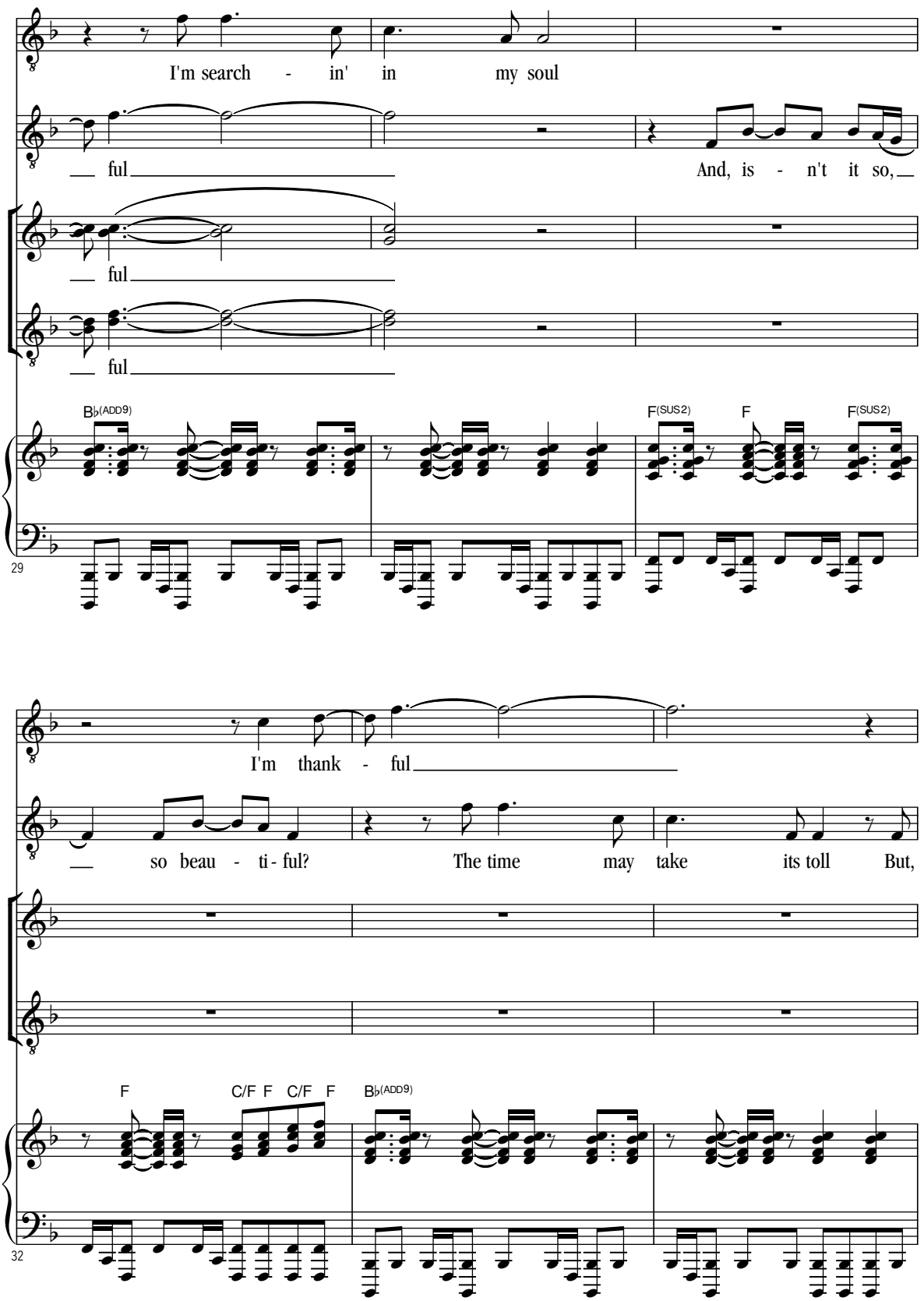
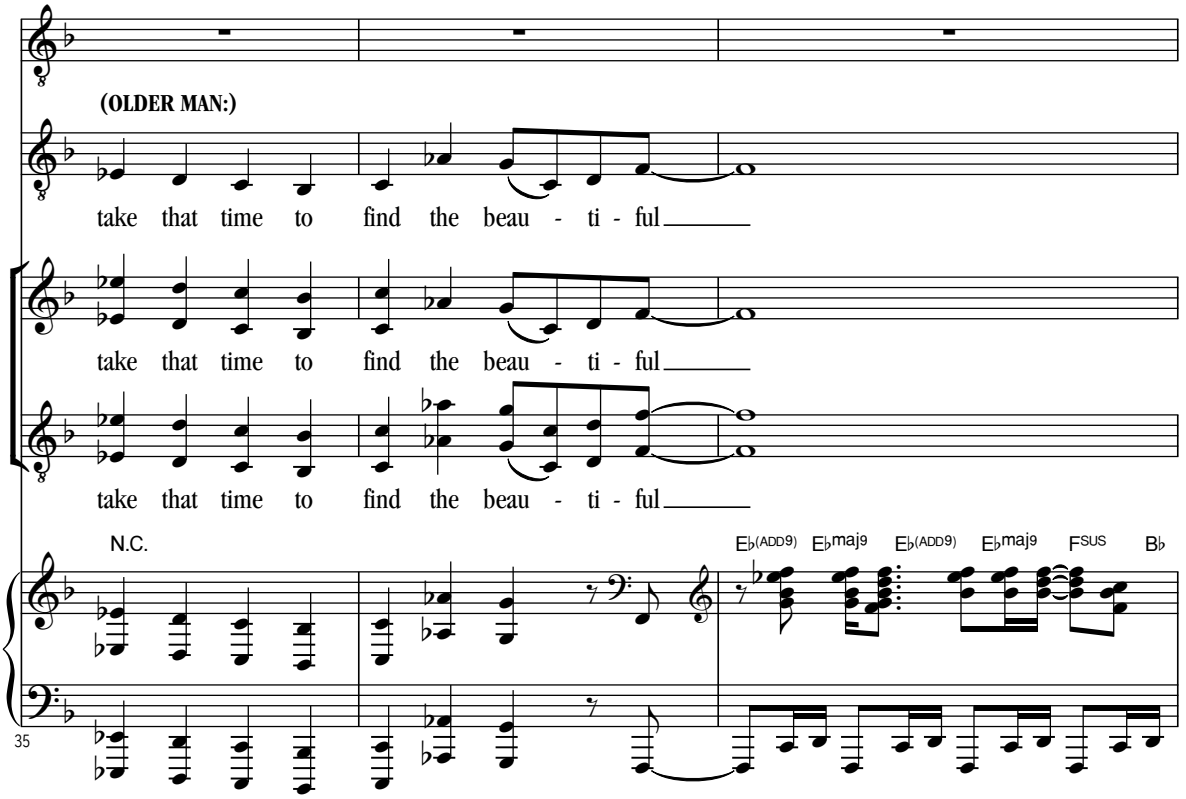

(OLDER MAN:)
beau - ti - ful things are the salt of the Earth They're won - der - ful They're ev-
SOP/ALTO:
We feel them in our soul
TEN/BASS:
We feel them in our soul
F5 Dm/F F5 Dm/F F5 /B♭ F/B♭
7
(OLDER MAN:)
- 'ry - where
F5 Dm/F F5 Dm/F F7(SUS)
11
SMALL ENSEMBLE
Beau - ti - ful things are what keep us a - live Their beau - ty is all that we need
F5 Dm/F F5 F5 Dm/F F7(SUS) F5 Dm/F
13

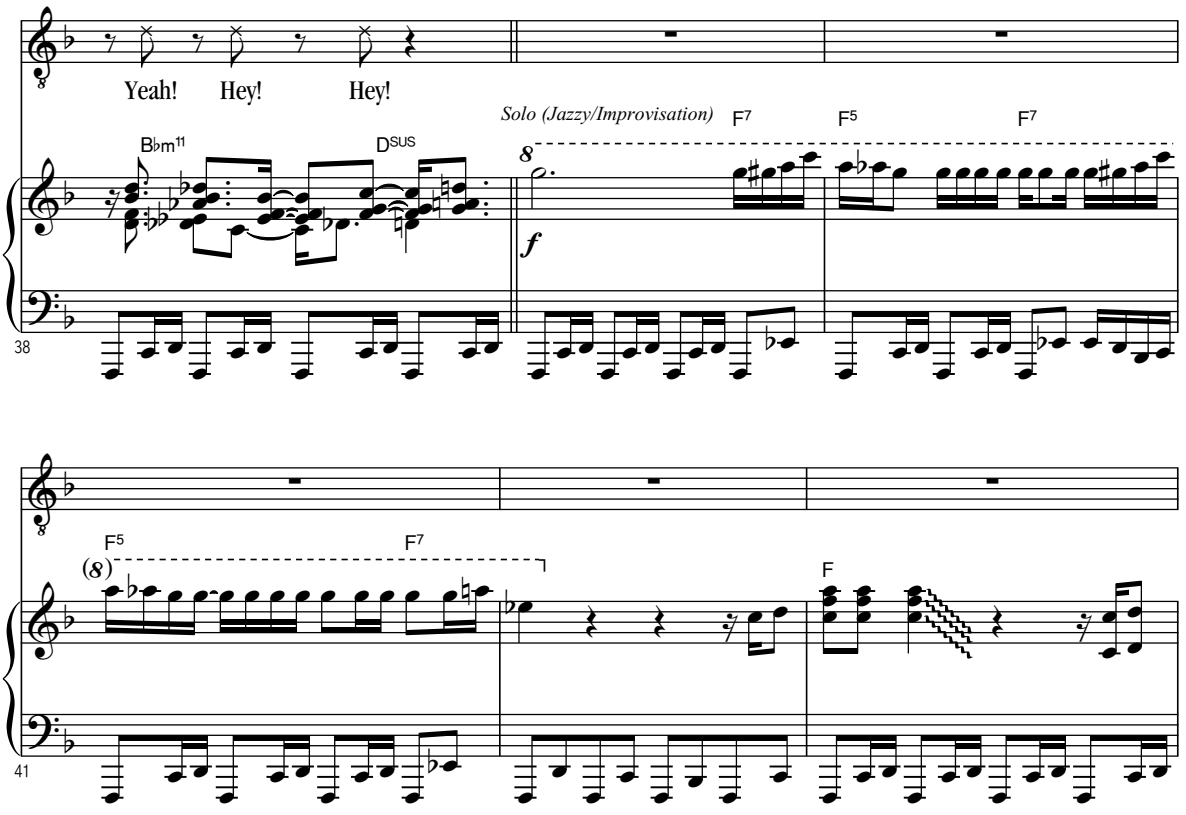

(SMALL ENS.)
to sur - vive They're won - der - ful They're ev - 'ry - where
SOP/ALTO:
Just let them take con - trol
TEN/BASS:
Just let them take con - trol
F5 Dm/F F5 /B♭ F/B♭ F5 Dm/F
16
YOUNGER MAN: (double OLDER MAN if too high)
21
Let us share in the beau - ty of a stroll on the week - end or the air on my face,
OLDER MAN:
Let us share in the beau - ty of a stroll on the week - end or the air on my face,
(SOP/ALTO:)
Let us share in the beau - ty of a stroll on the week - end or the air on my face,
(TEN/BASS:)
Let us share in the beau - ty of a stroll on the week - end or the air on my face,
F5 Dm/F /F♯ G7 Am7 B♭(SUS2)
20

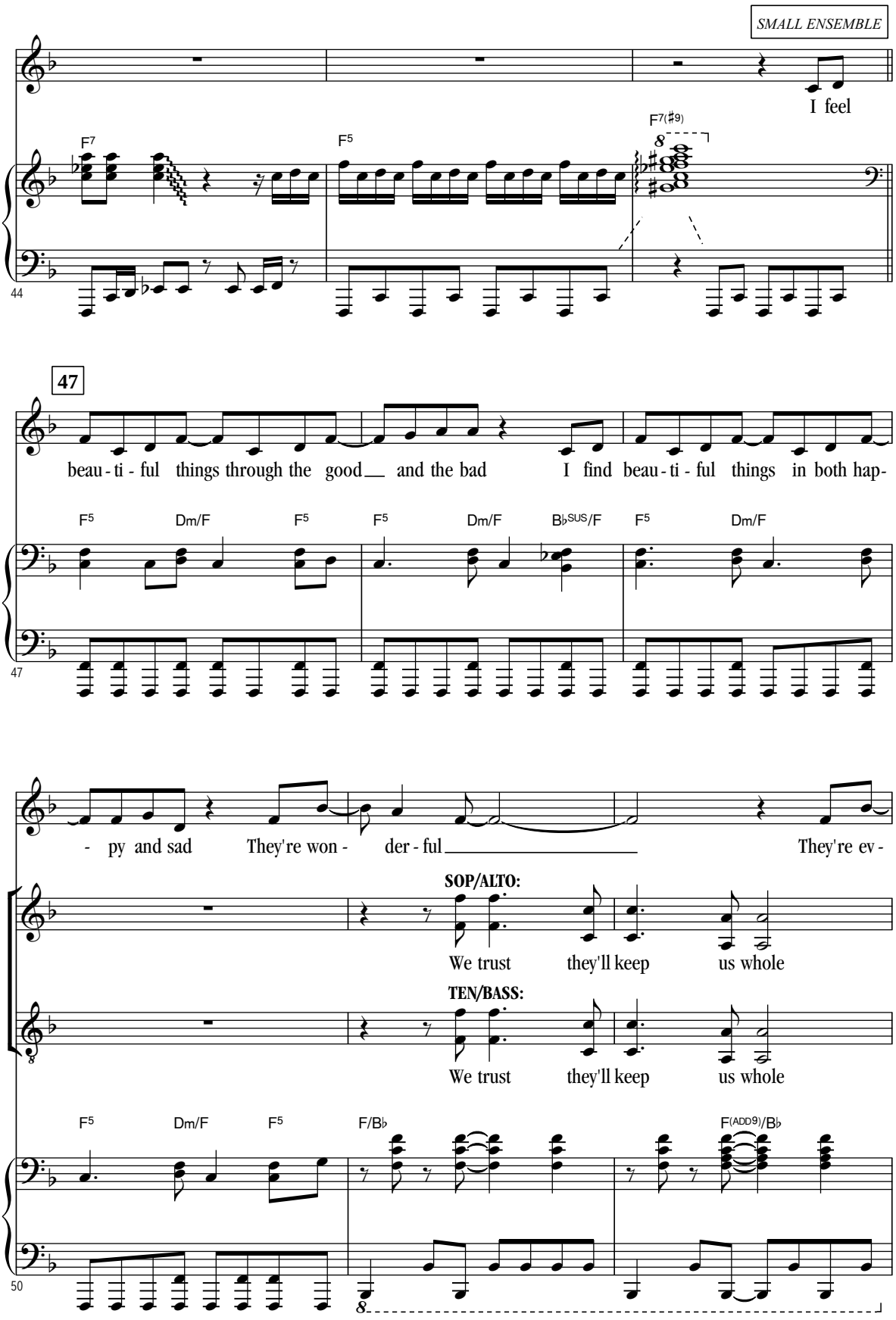

the taste of food and a gen - tle word of grace The fu - ture we have and the mem-
the taste of food and a gen - tle word of grace The fu - ture we have and the mem-
the taste of food and a gen - tle word of grace The fu - ture we have and the mem-
B♭(ADD9) F/B♭ F C(ADD4)/E
23
- 'ries we've saved, we'll ap - pre - ci - ate them all in time That's why I'm
- 'ries we've saved, we'll ap - pre - ci - ate them all in time That's why I'm feel - ing thank
- 'ries we've saved, we'll ap - pre - ci - ate them all in time That's why I'm feel - ing thank
- 'ries we've saved, we'll ap - pre - ci - ate them all in time That's why I'm feel - ing thank
Dm7 F/C B♭(SUS2) F/C F
26
8

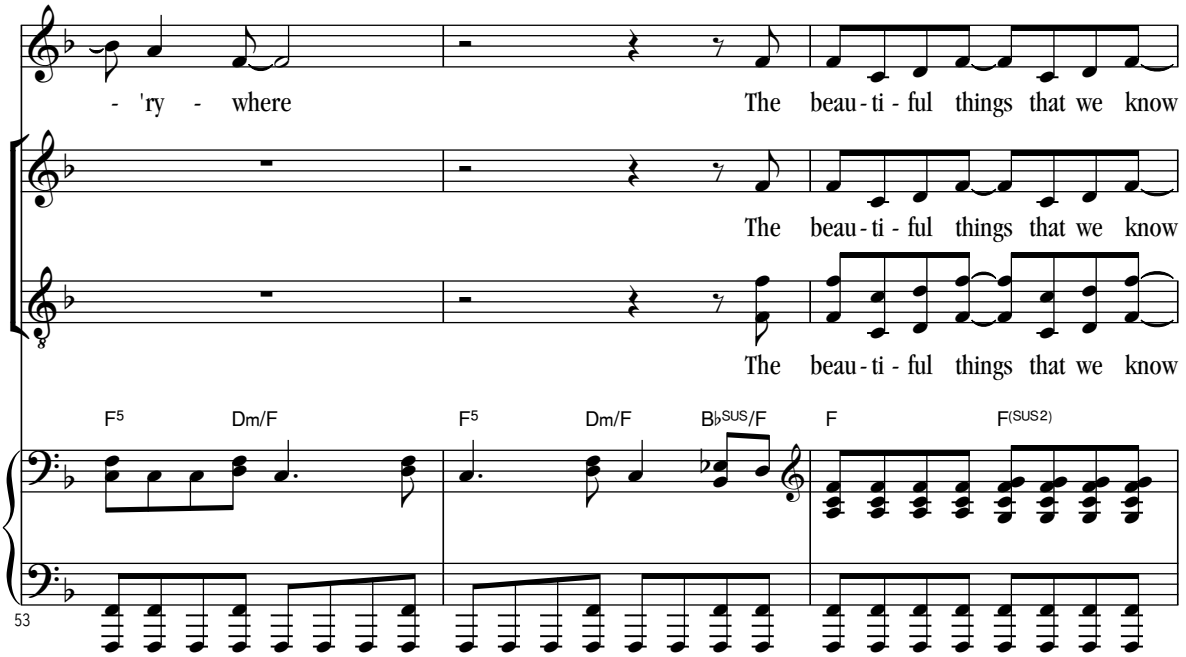

I'm search - in' in my soul
ful
And, is - n't it so,
ful
ful
B♭(ADD9)
F(SUS2)
F
F(SUS2)
29
I'm thank - ful
so beau - ti - ful?
The time may take its toll But,
F
C/F F C/F F
B♭(ADD9)
32

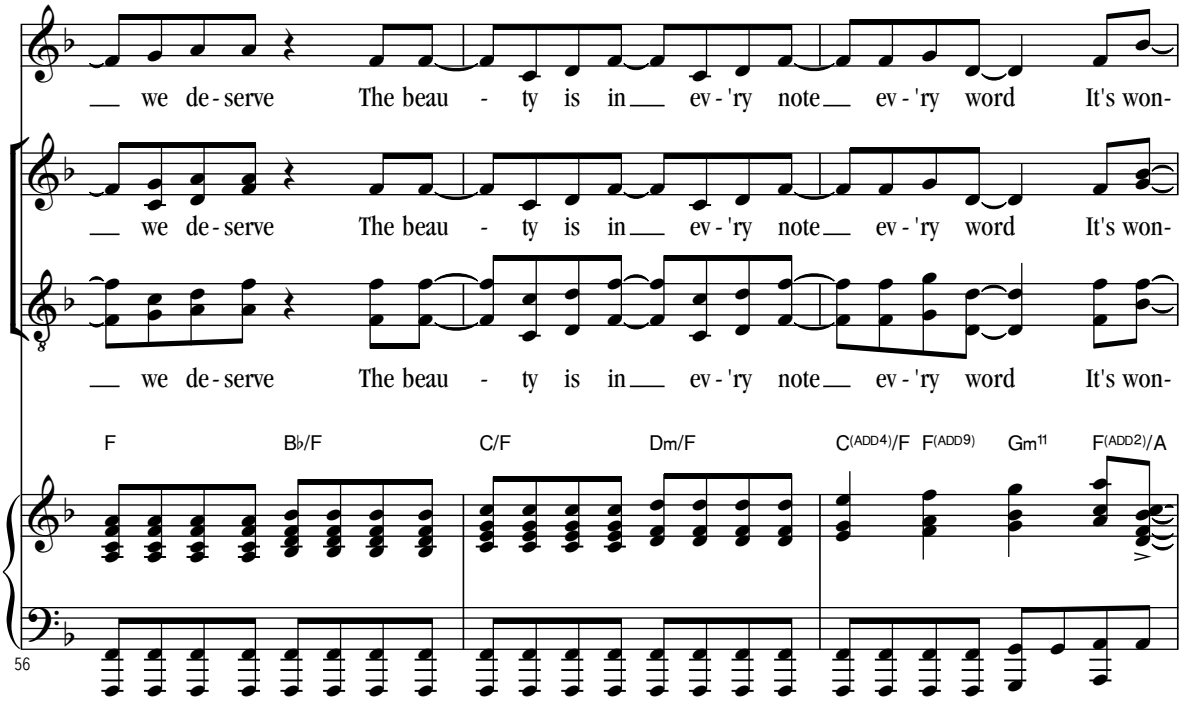


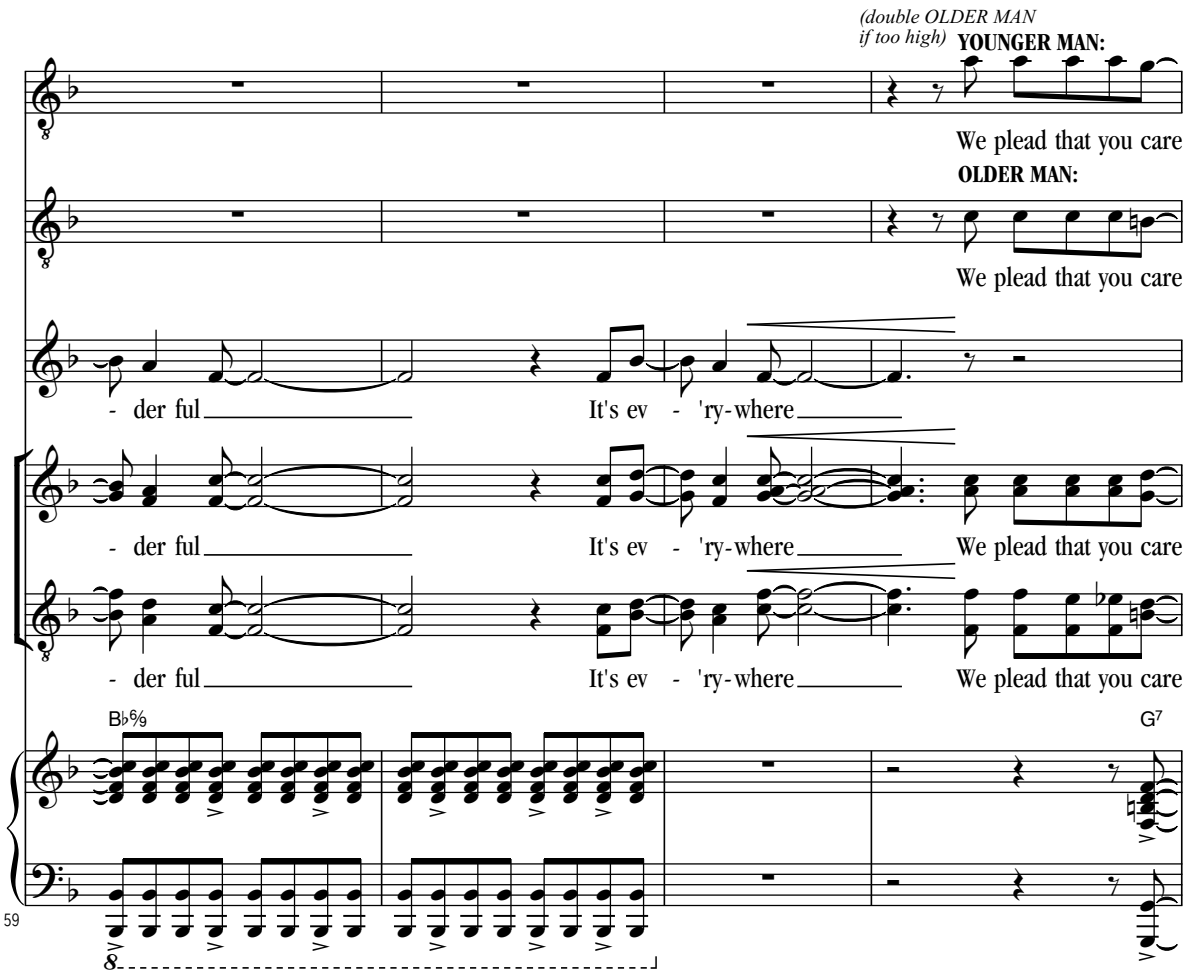
39 Instrumental Break

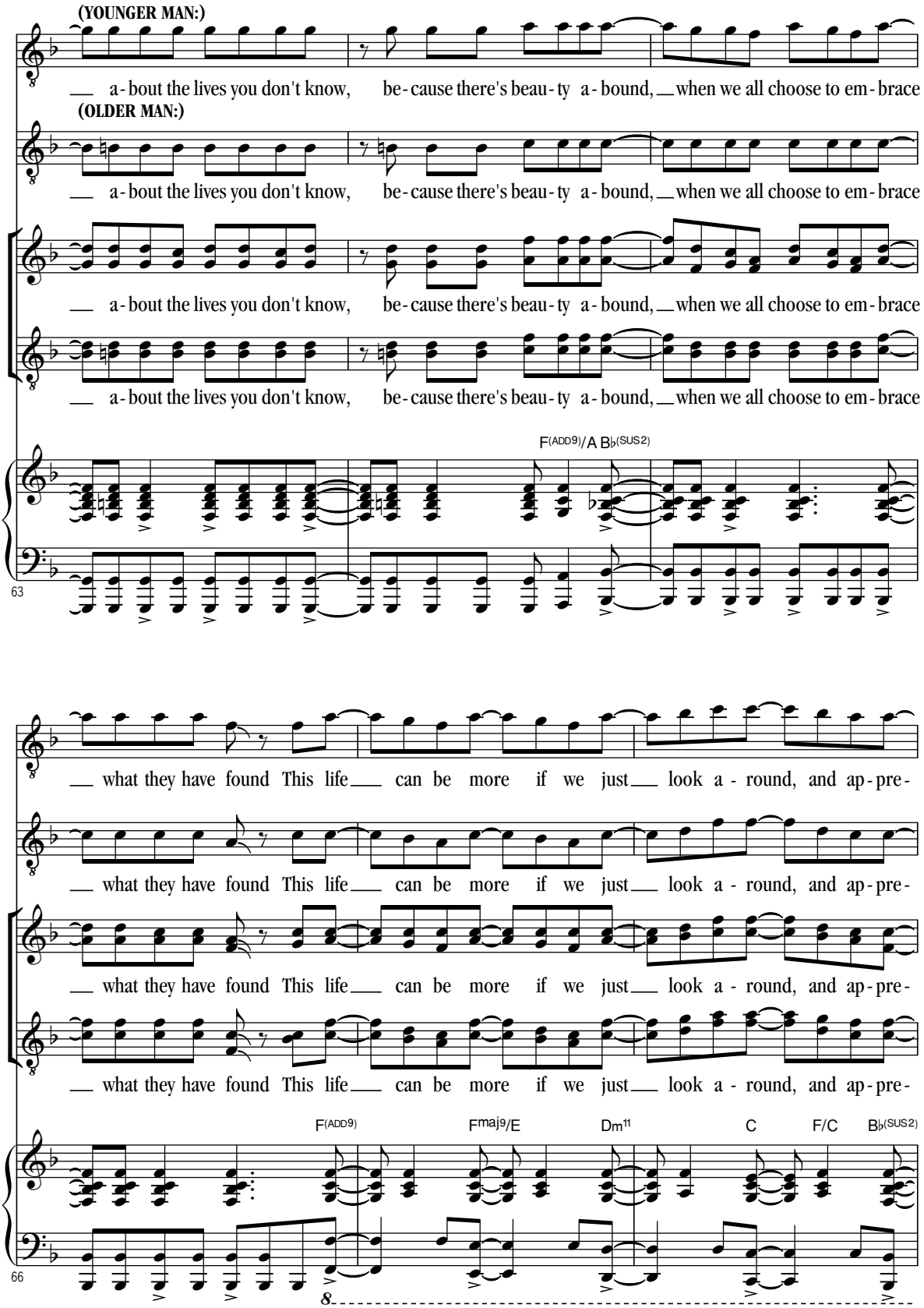


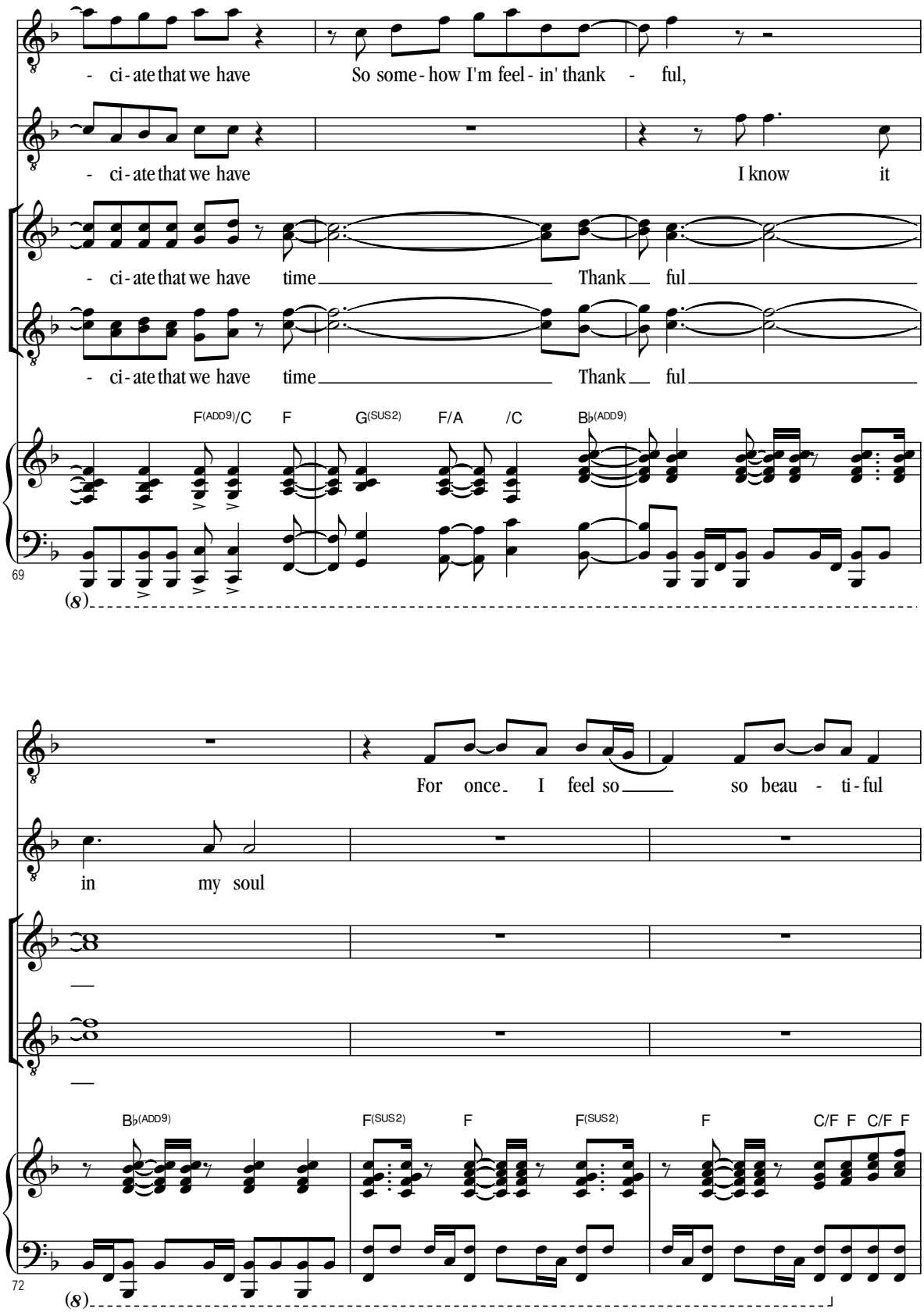

SMALL ENSEMBLE
I feel
F7
F5
F7(♯9)
44
47
beau - ti - ful things through the good and the bad I find beau - ti - ful things in both hap-
F5 Dm/F F5 F5 Dm/F B♭SUS/F F5 Dm/F
47
- py and sad They're won - der - ful They're ev -
SOP/ALTO:
We trust they'll keep us whole
TEN/BASS:
We trust they'll keep us whole
F5 Dm/F F5 F/B♭ F(ADD9)/B♭
50

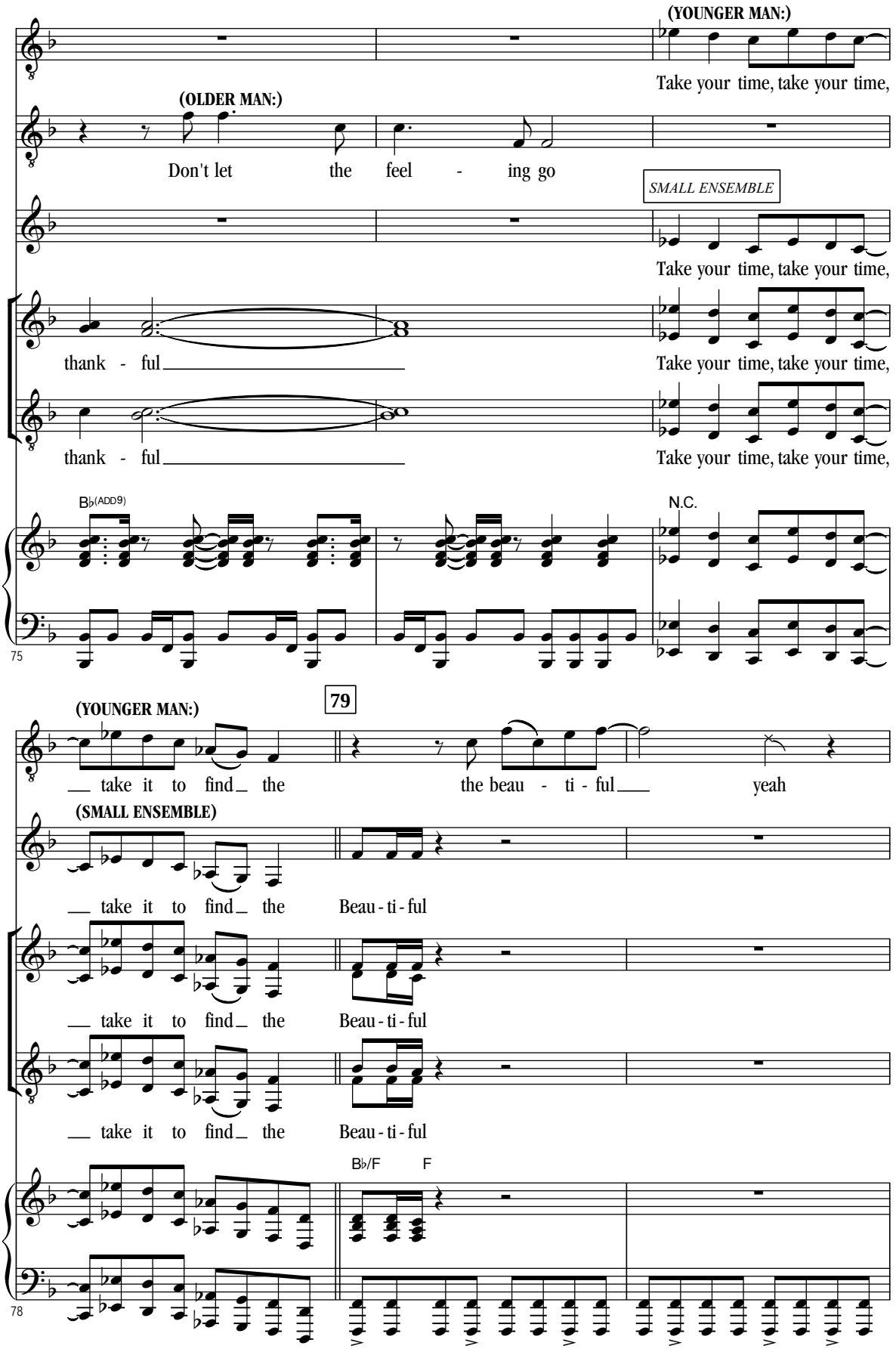

- 'ry - where The beau - ti - ful things that we know
The beau - ti - ful things that we know
The beau - ti - ful things that we know
F5 Dm/F F5 Dm/F B♭SUS/F F F(SUS2)
53

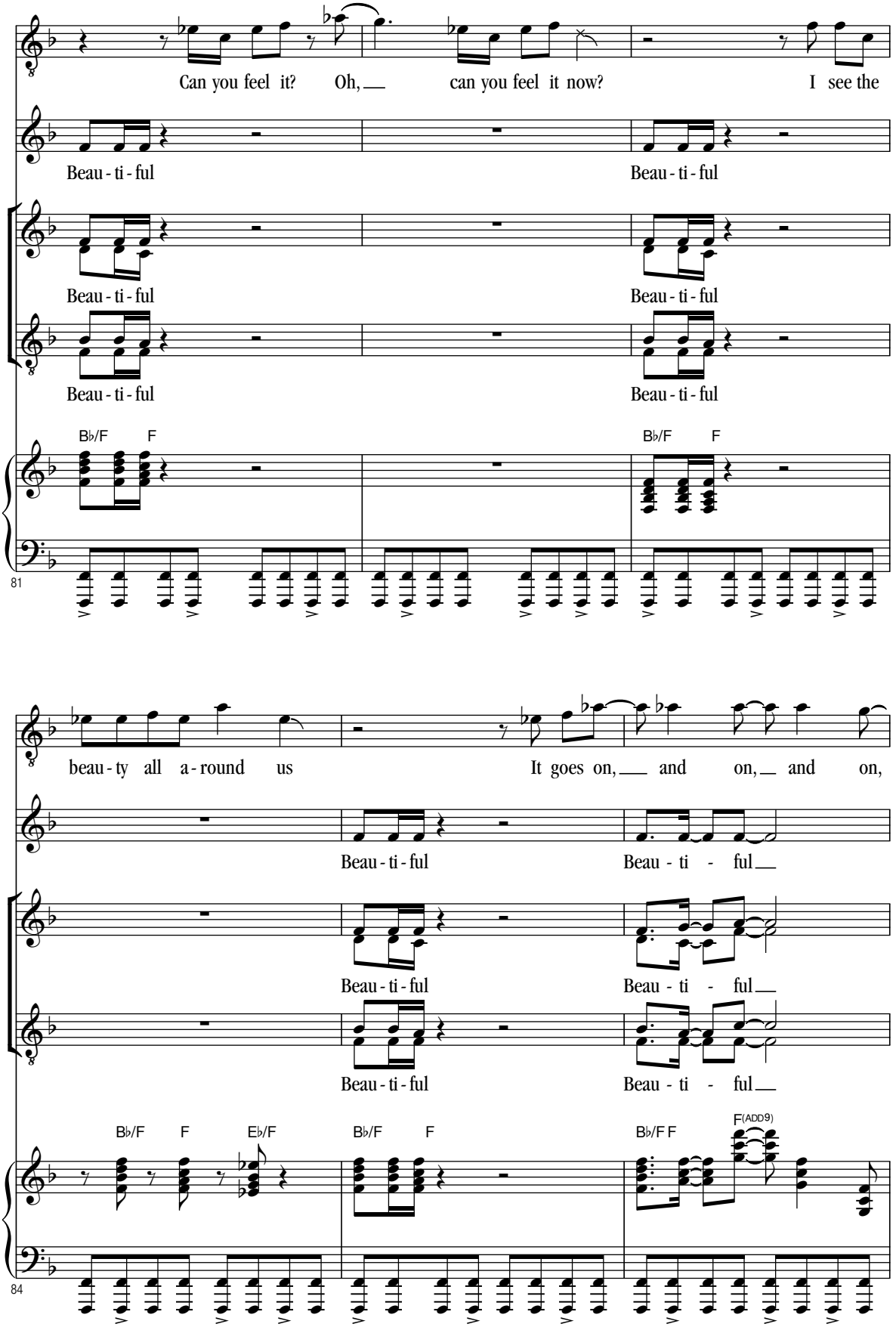

we de - serve The beau - ty is in ev - 'ry note ev - 'ry word It's won-
we de - serve The beau - ty is in ev - 'ry note ev - 'ry word It's won-
we de - serve The beau - ty is in ev - 'ry note ev - 'ry word It's won-
F B♭/F C/F Dm/F C(ADD4)/F F(ADD9) Gm11 F(ADD2)/A
56

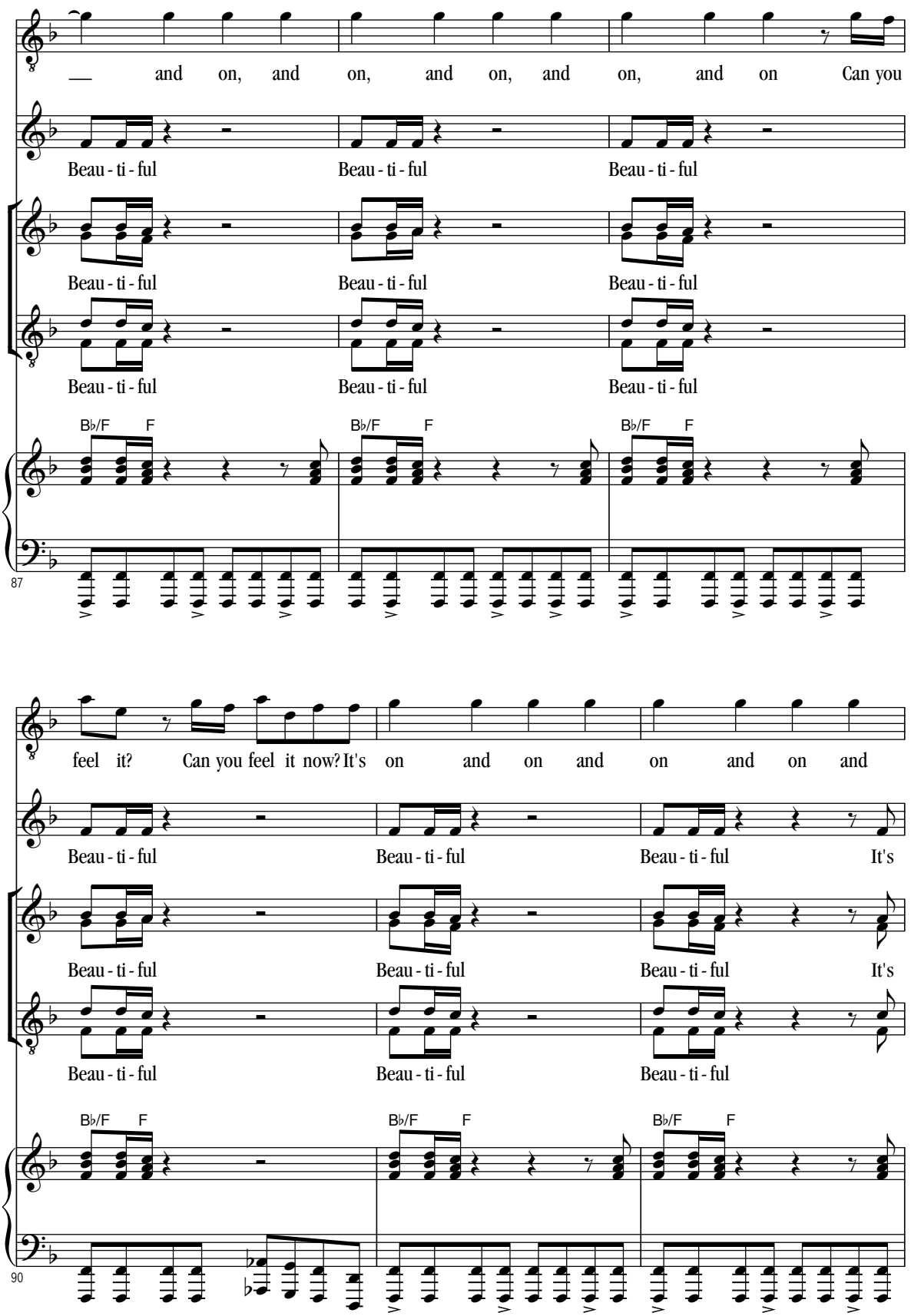

(double OLDER MAN if too high)
YOUNGER MAN:
We plead that you care
OLDER MAN:
We plead that you care
- der ful
It's ev - 'ry-where
- der ful
It's ev - 'ry-where
We plead that you care
- der ful
It's ev - 'ry-where
We plead that you care
B♭6/9
G7
59

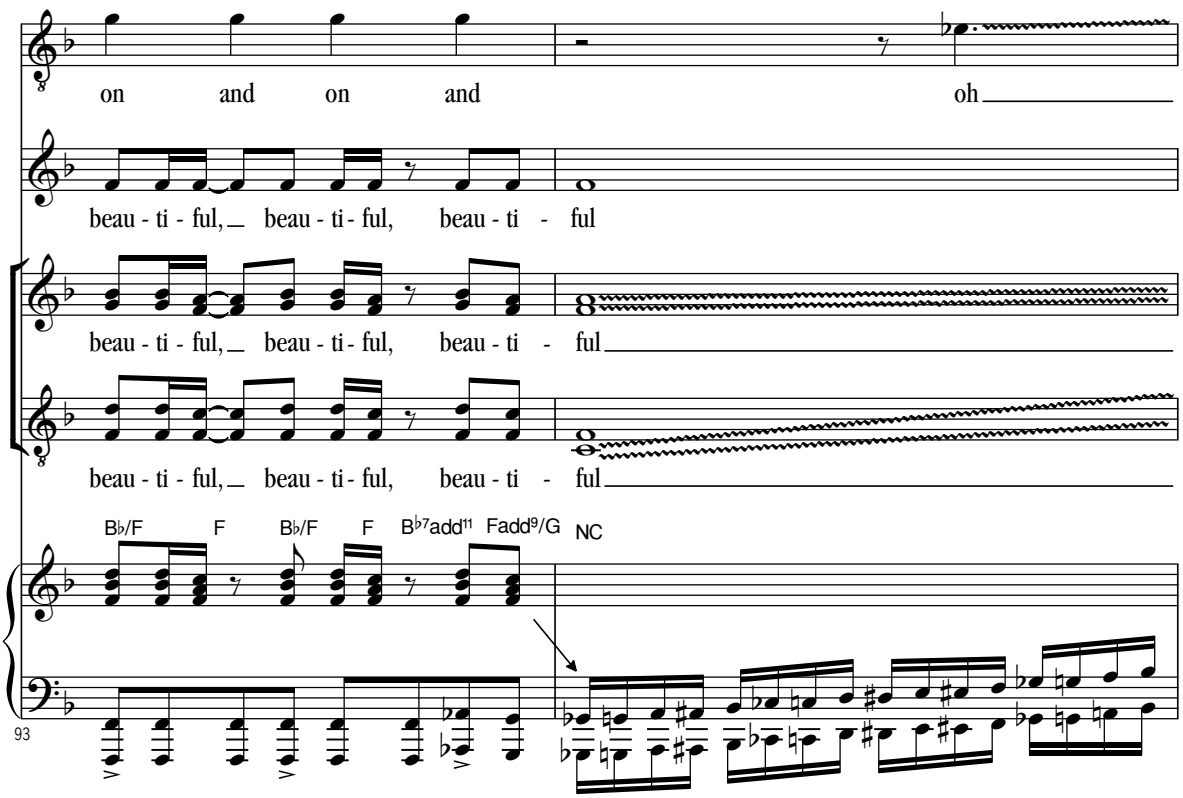

(YOUNGER MAN:)
a - bout the lives you don't know, be - cause there's beau - ty a - bound, when we all choose to em - brace
(OLDER MAN:)
a - bout the lives you don't know, be - cause there's beau - ty a - bound, when we all choose to em - brace
a - bout the lives you don't know, be - cause there's beau - ty a - bound, when we all choose to em - brace
a - bout the lives you don't know, be - cause there's beau - ty a - bound, when we all choose to em - brace
F(ADD9)/A B♭(SUS2)
63
what they have found This life can be more if we just look a - round, and ap - pre -
what they have found This life can be more if we just look a - round, and ap - pre -
what they have found This life can be more if we just look a - round, and ap - pre -
what they have found This life can be more if we just look a - round, and ap - pre -
F(ADD9) Fmaj9/E Dm11 C F/C B♭(SUS2)
66
8

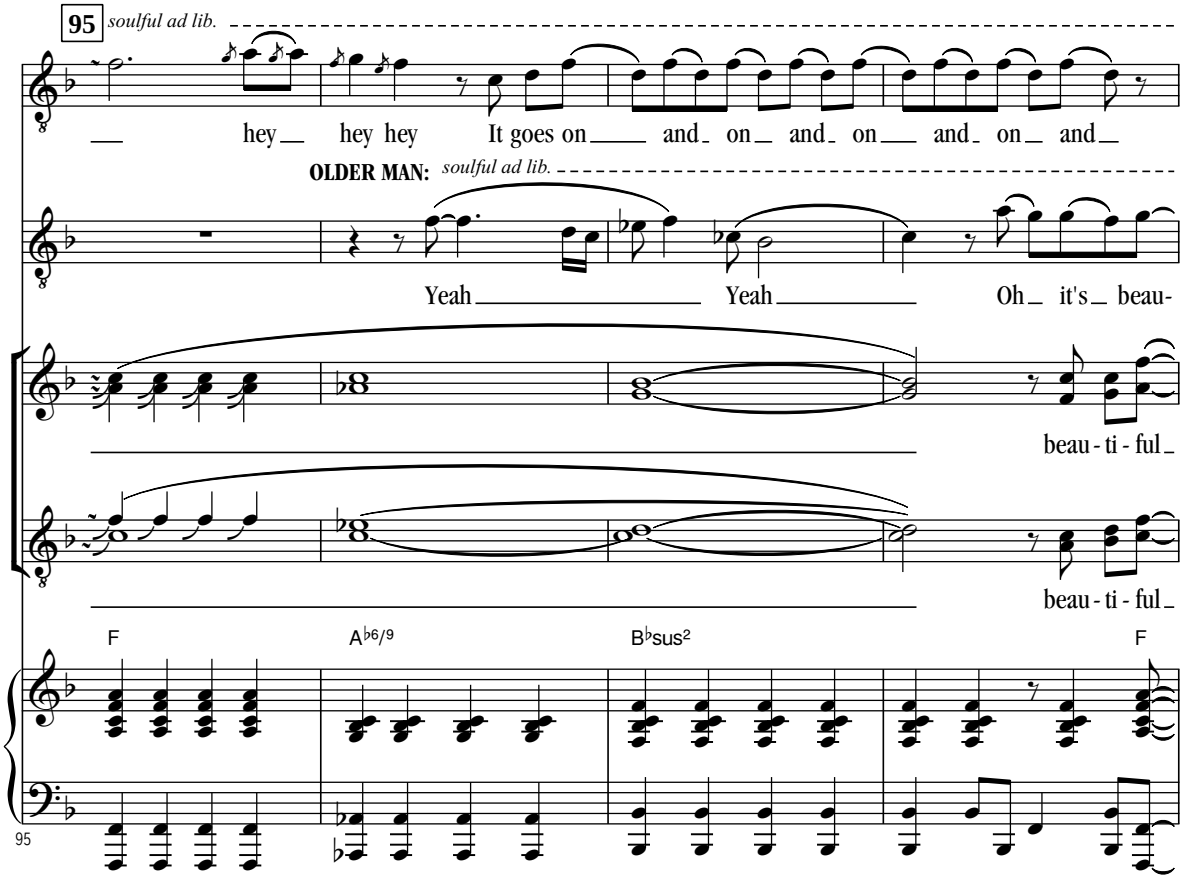

- ci - ate that we have
So some - how I'm feel - in' thank - ful,
- ci - ate that we have
I know it
- ci - ate that we have time
Thank ful
- ci - ate that we have time
Thank ful
F(ADD9)/C F G(SUS2) F/A /C B♭(ADD9)
69
(8)
For once I feel so so beau - ti - ful
in my soul
B♭(ADD9) F(SUS2) F F(SUS2) F C/F F C/F F
72
(8)

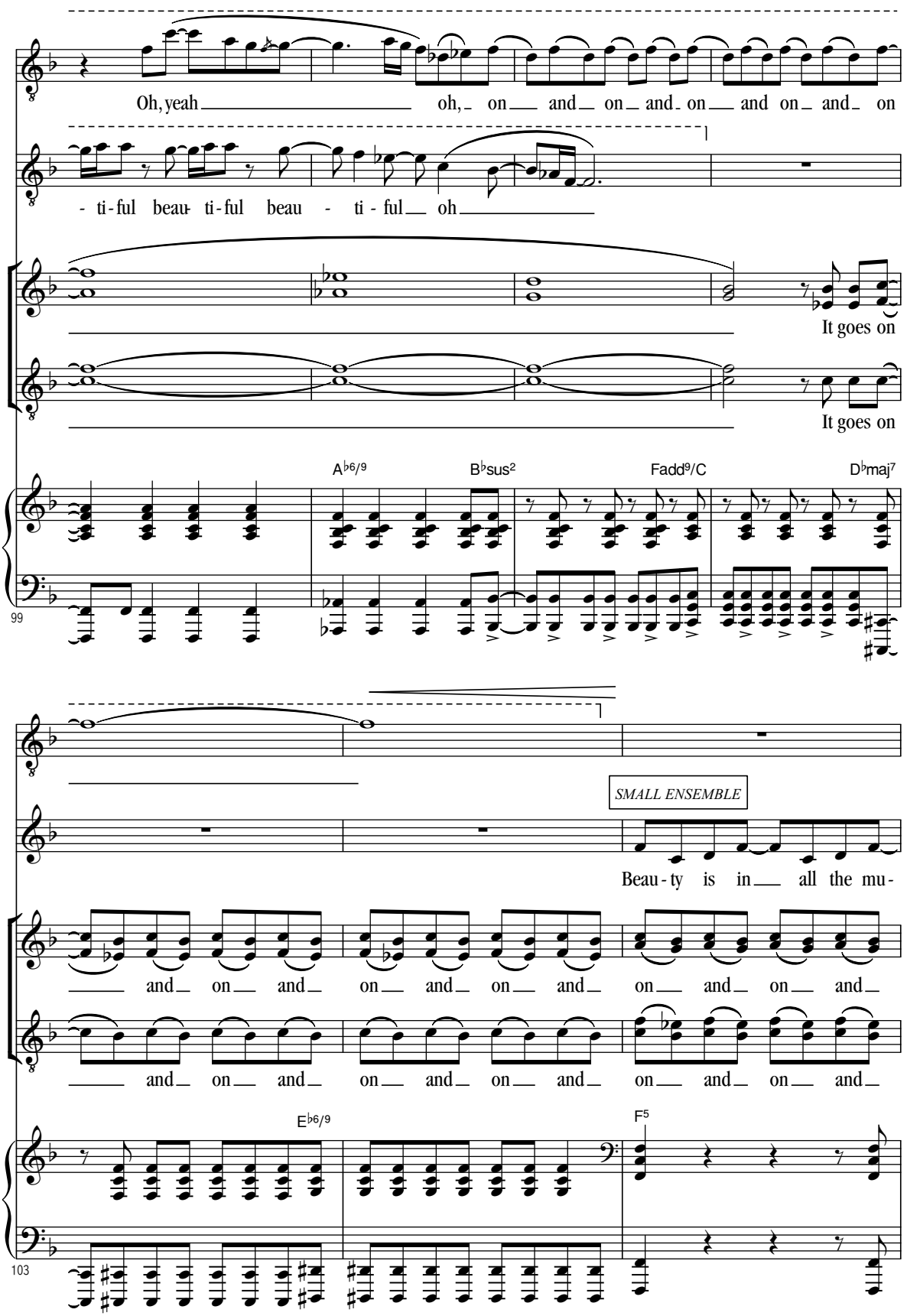

(YOUNGER MAN:)
Take your time, take your time,
(OLDER MAN:)
Don't let the feel - ing go
SMALL ENSEMBLE
Take your time, take your time,
thank - ful
Take your time, take your time,
thank - ful
Take your time, take your time,
B♭(ADD9)
N.C.
75
79
(YOUNGER MAN:)
take it to find the
the beau - ti - ful
yeah
(SMALL ENSEMBLE)
take it to find the
Beau - ti - ful
take it to find the
Beau - ti - ful
take it to find the
Beau - ti - ful
B♭/F
F
78

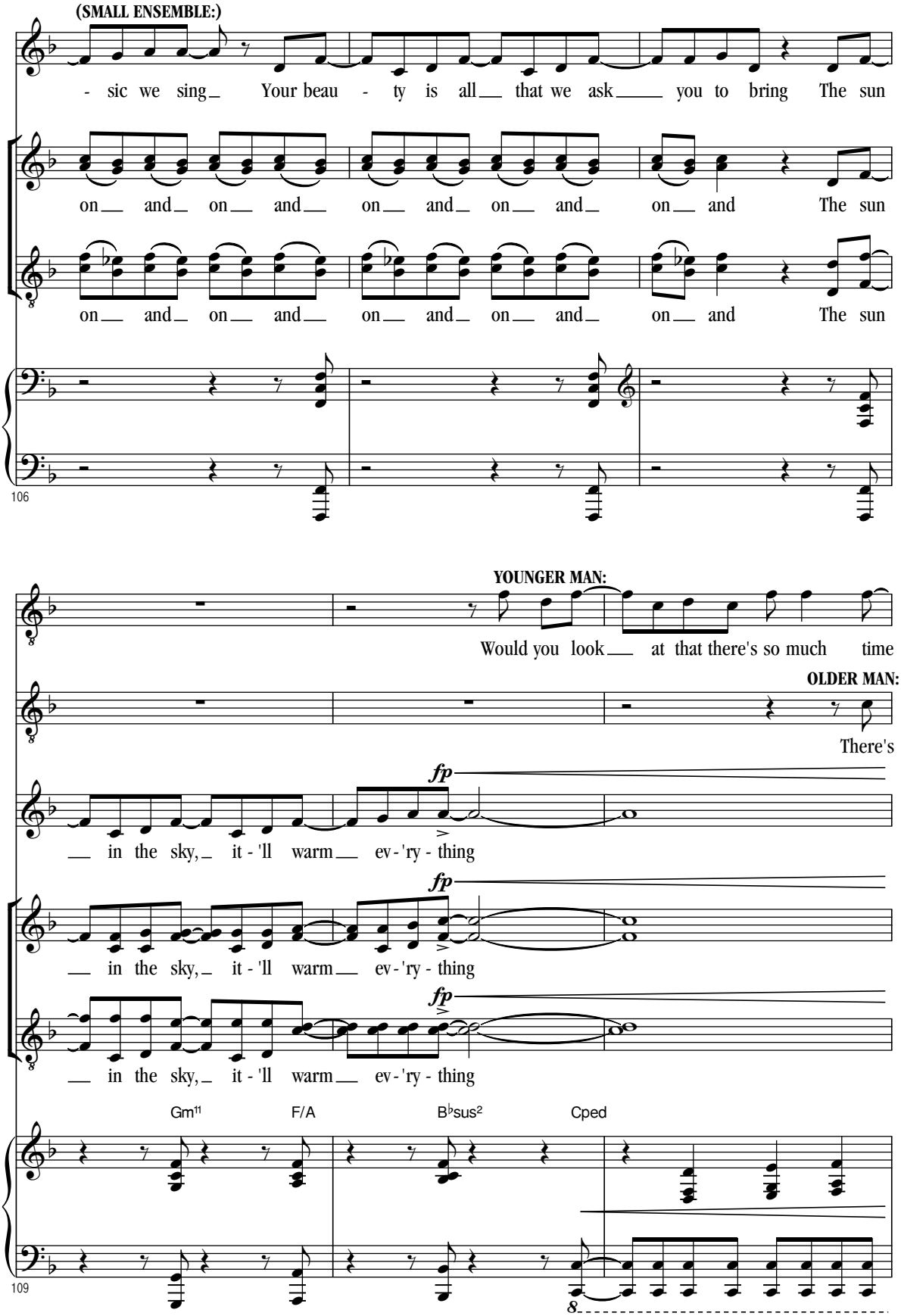

Can you feel it? Oh, can you feel it now? I see the
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
B♭/F F
B♭/F F
81
beau - ty all a - round us It goes on, and on, and on,
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
B♭/F F E♭/F
B♭/F F
B♭/F F F(ADD9)
84

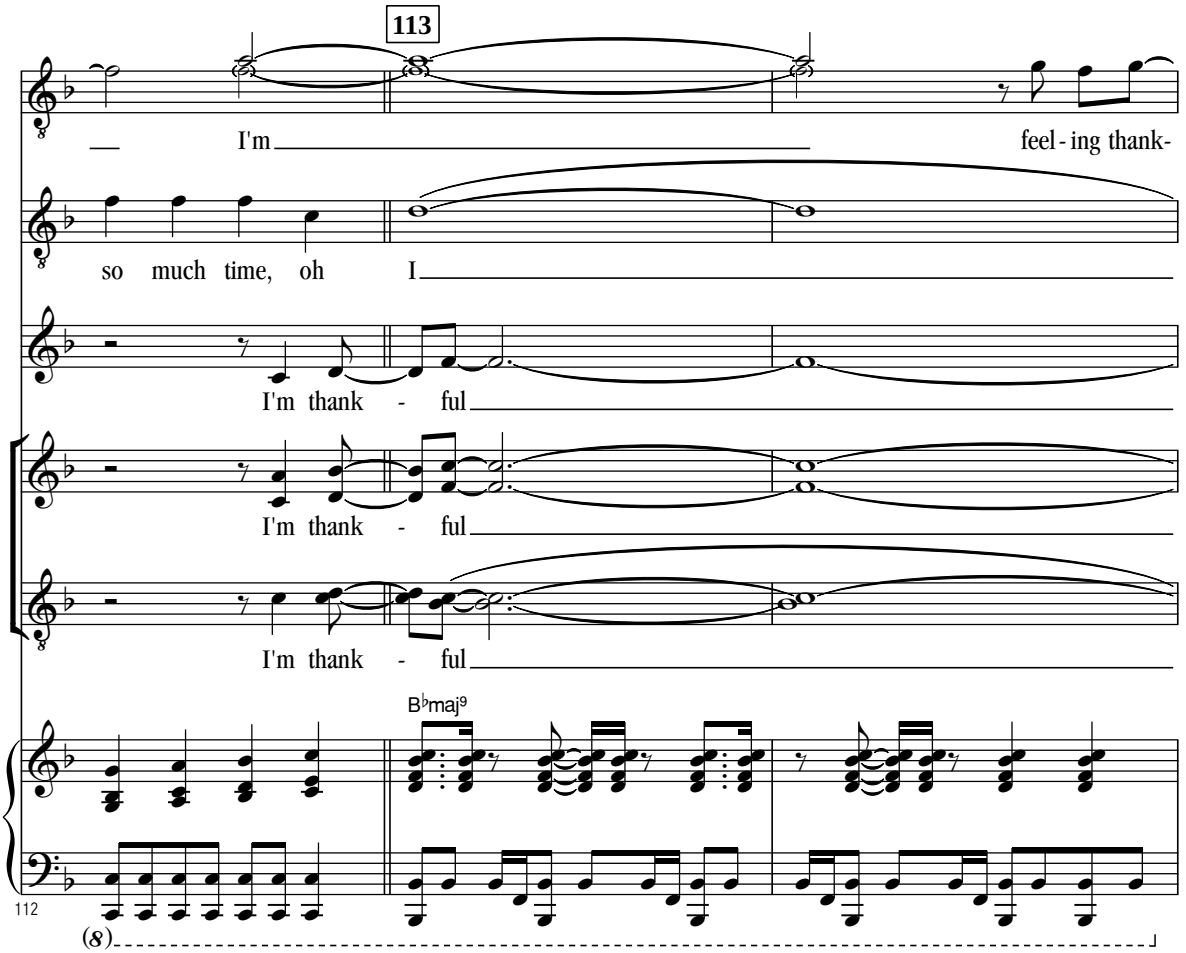

— and on, and on, and on, and on, and on Can you
Beau - ti - ful Beau - ti - ful Beau - ti - ful
Beau - ti - ful Beau - ti - ful Beau - ti - ful
Beau - ti - ful Beau - ti - ful Beau - ti - ful
B♭/F F B♭/F F B♭/F F
87
feel it? Can you feel it now? It's on and on and on and on and
Beau - ti - ful Beau - ti - ful Beau - ti - ful It's
Beau - ti - ful Beau - ti - ful Beau - ti - ful It's
Beau - ti - ful Beau - ti - ful Beau - ti - ful
B♭/F F B♭/F F B♭/F F
90

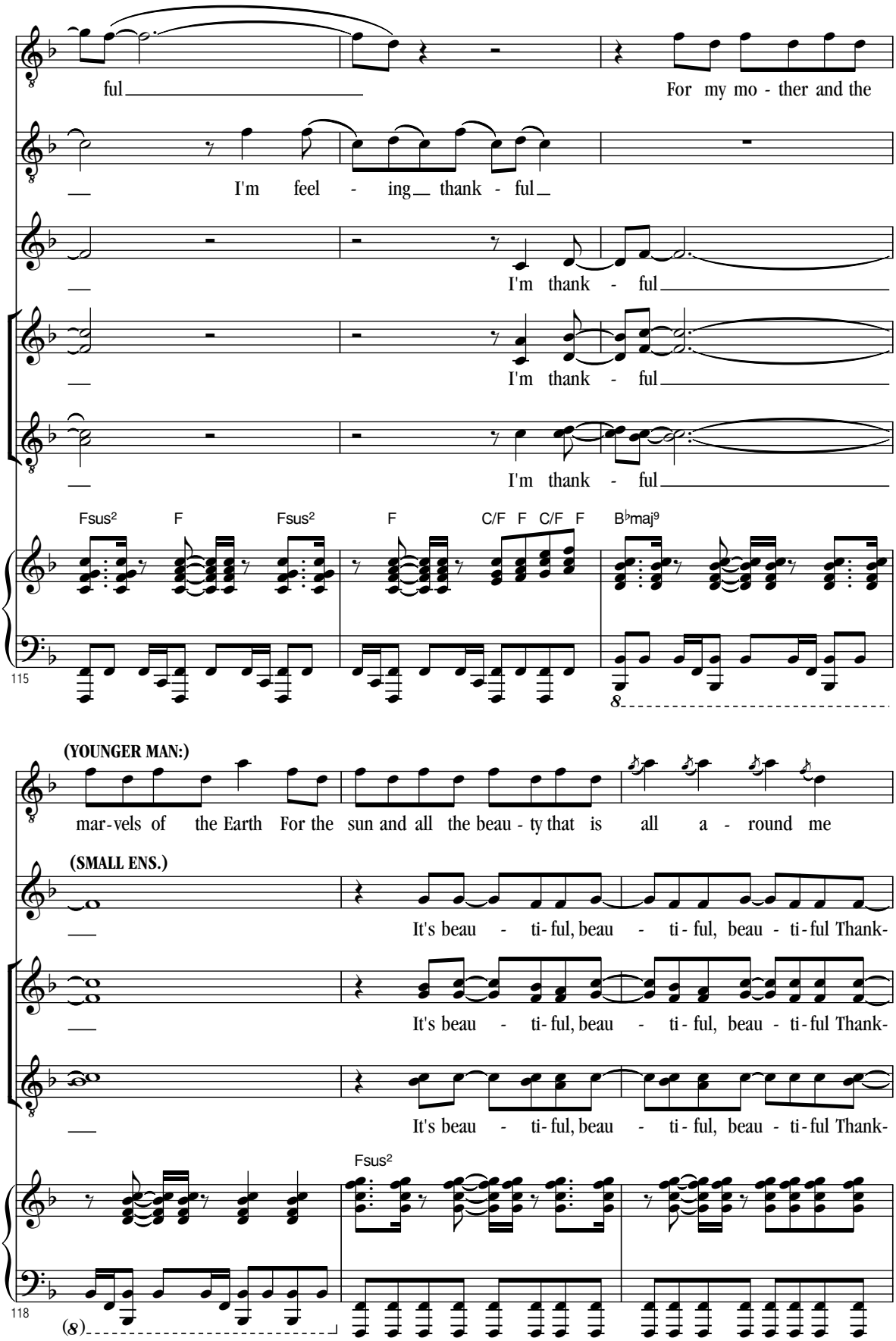

on and on and oh
beau - ti - ful, beau - ti - ful, beau - ti - ful
beau - ti - ful, beau - ti - ful, beau - ti - ful
beau - ti - ful, beau - ti - ful, beau - ti - ful
B♭/F F B♭/F F B♭7add11 Fadd9/G NC
93

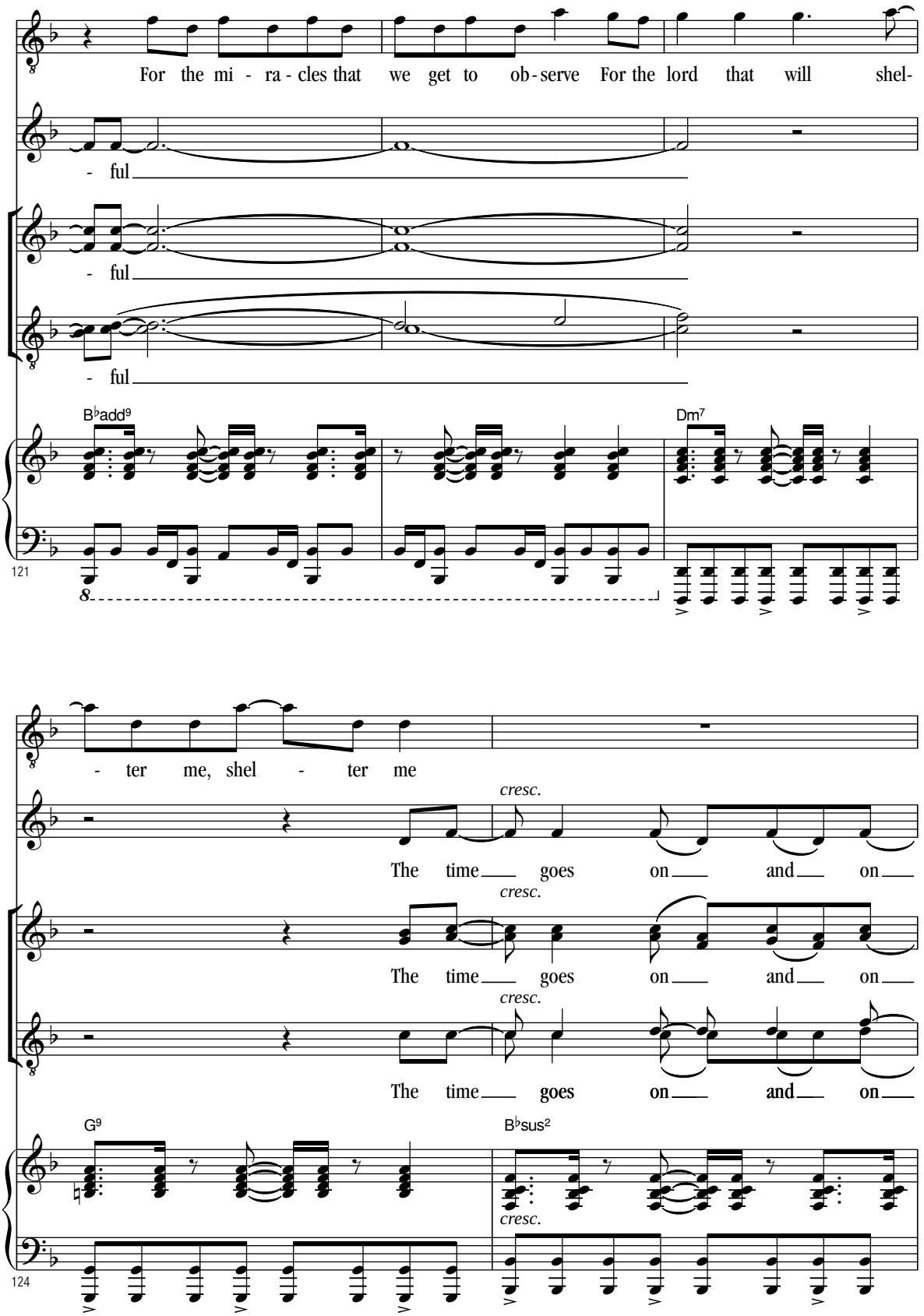

95 soulful ad lib.
hey hey hey It goes on and on and on and on and
OLDER MAN: soulful ad lib.
Yeah Yeah Oh it's beau-
beau - ti - ful
beau - ti - ful
F A♭6/9 B♭sus2 F
95

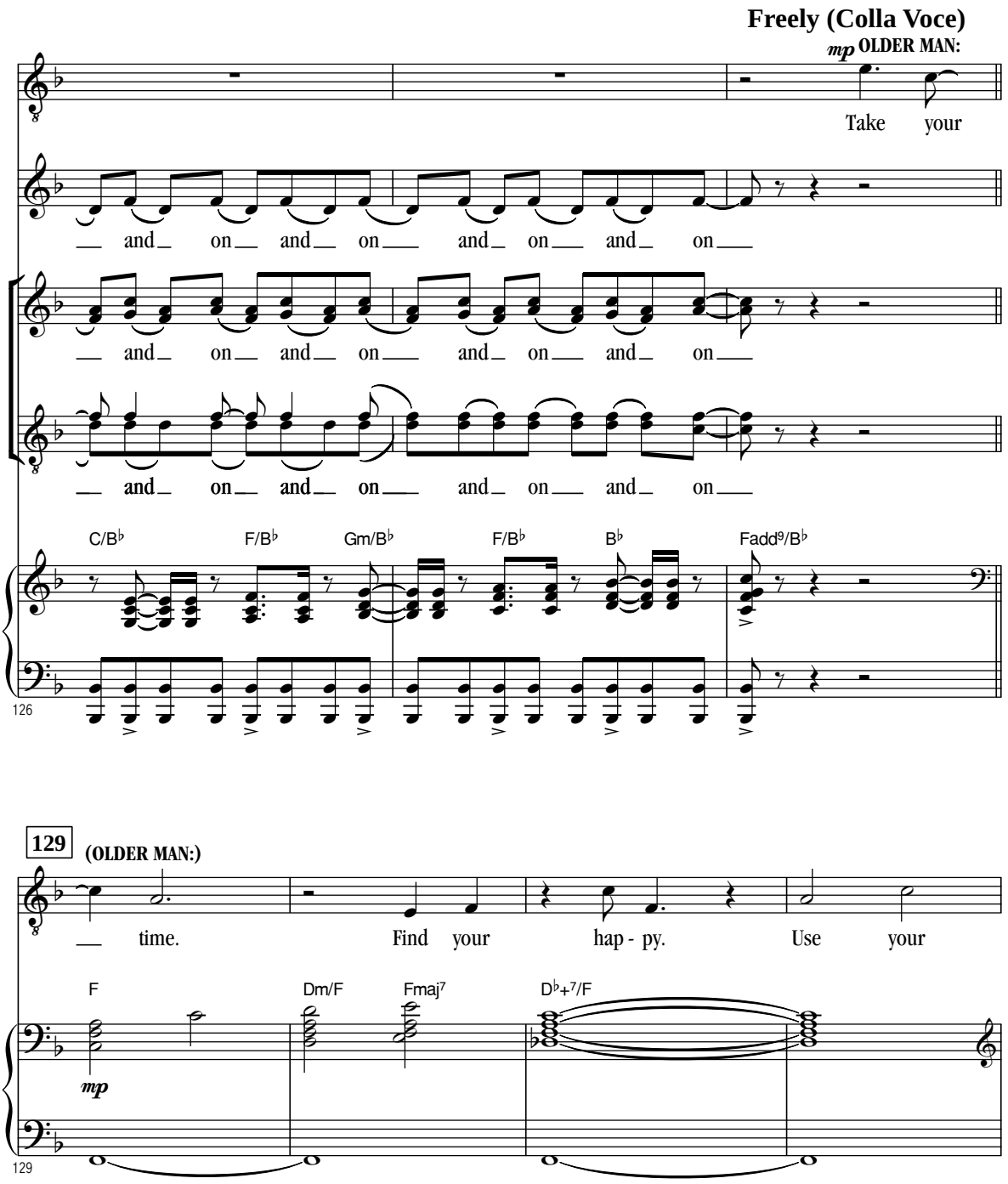

Oh, yeah oh, on and on and on and on and on
- ti - ful beau - ti - ful beau - ti - ful oh
It goes on
It goes on
A♭6/9
B♭sus2
Fadd9/C
D♭maj7
99
SMALL ENSEMBLE
Beau - ty is in all the mu -
and on and on and on and on and on and
and on and on and on and on and on and
E♭6/9
F5
103

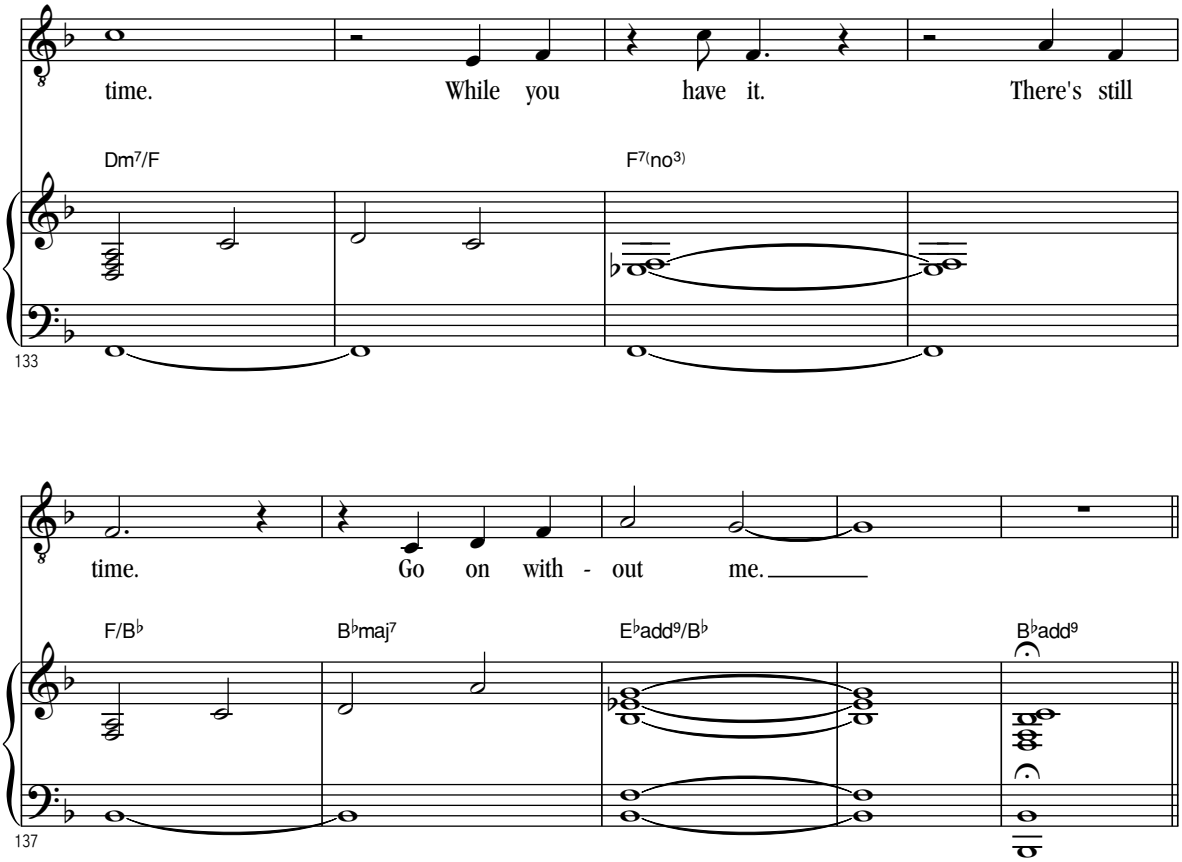

(SMALL ENSEMBLE:)
- sic we sing Your beau - ty is all that we ask you to bring The sun
on and on and on and on and on and The sun
on and on and on and on and on and The sun
106
YOUNGER MAN:
Would you look at that there's so much time
OLDER MAN:
There's
fp
in the sky, it - 'll warm ev - 'ry - thing
fp
in the sky, it - 'll warm ev - 'ry - thing
fp
in the sky, it - 'll warm ev - 'ry - thing
Gm11
F/A
B♭sus2
Cped
8
109


113
I'm
feel - ing thank-
so much time, oh I
I'm thank - ful
I'm thank - ful
I'm thank - ful
B♭maj9
112
(8)


ful
For my mo - ther and the
I'm feel - ing thank - ful
I'm thank - ful
I'm thank - ful
I'm thank - ful
Fsus² F Fsus² F C/F F C/F F B♭maj⁹
115
(YOUNGER MAN:)
mar-vels of the Earth For the sun and all the beau - ty that is all a - round me
(SMALL ENS.)
It's beau - ti-ful, beau - ti-ful, beau - ti-ful Thank-
It's beau - ti-ful, beau - ti-ful, beau - ti-ful Thank-
It's beau - ti-ful, beau - ti-ful, beau - ti-ful Thank-
Fsus²
118
(8)


For the mi - ra - cles that we get to ob - serve For the lord that will shel-
- ful
- ful
- ful
B♭add9
Dm7
121
- ter me, shel - ter me
cresc.
The time goes on and on
cresc.
The time goes on and on
cresc.
The time goes on and on
G9
B♭sus2
cresc.
124


Freely (Colla Voce)
mp OLDER MAN:
Take your
and on and on and on and on
and on and on and on and on
and on and on and on and on
C/B♭ F/B♭ Gm/B♭ F/B♭ B♭ Fadd⁹/B♭
126
129
(OLDER MAN:)
time. Find your hap - py. Use your
F Dm/F Fmaj⁷ D♭+⁷/F
mp
129

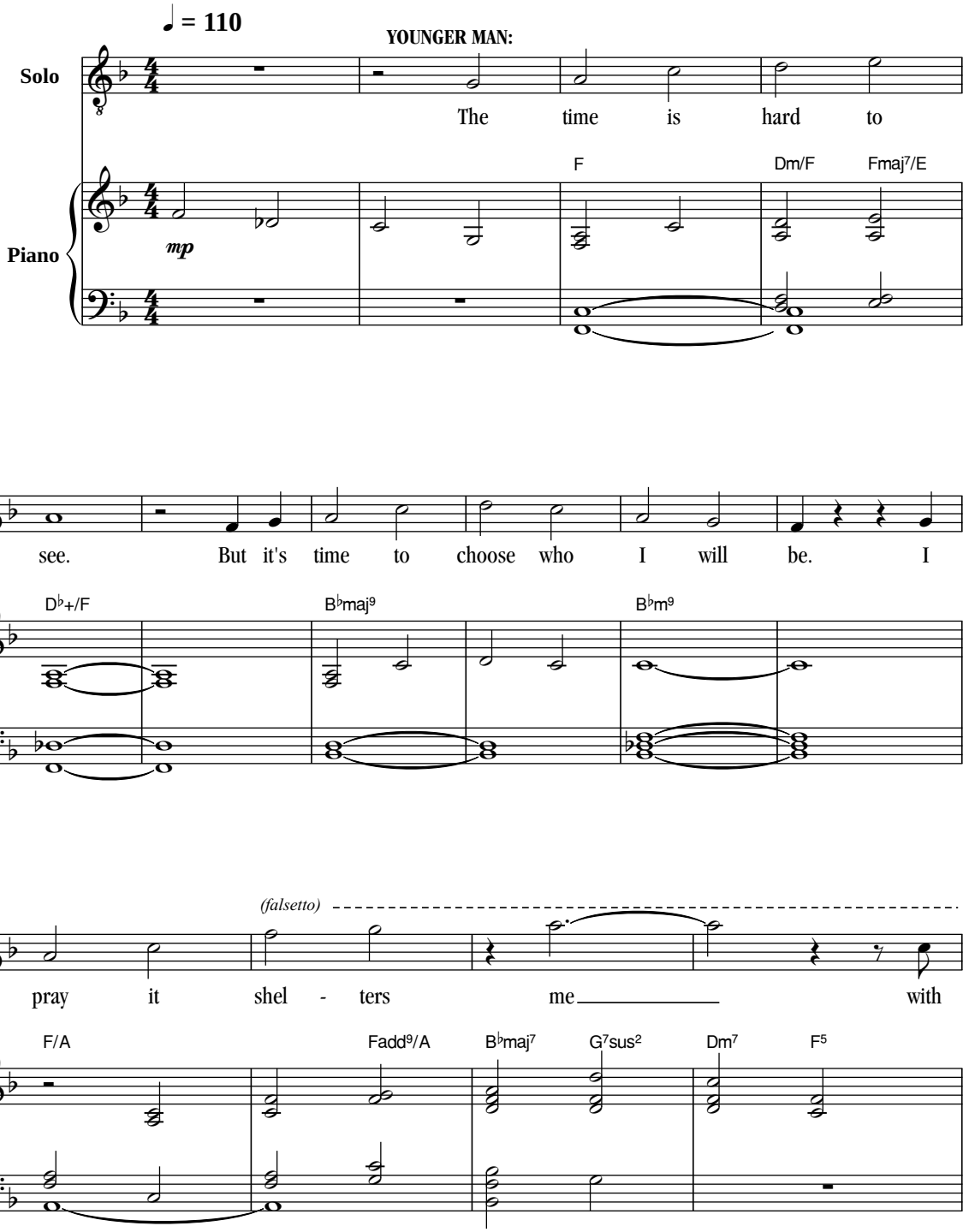

time. While you have it. There's still
Dm7/F
F7(no3)
133
time. Go on with - out me.
F/B♭
B♭maj7
E♭add9/B♭
B♭add9
137

18. SHELTER ME (FINALE)

(Younger Man, Small Ensemble, Chorus)

Words and Music by
JACOB RYAN SMITH

Orchestrated by
TERENCE "T" ODONKOR



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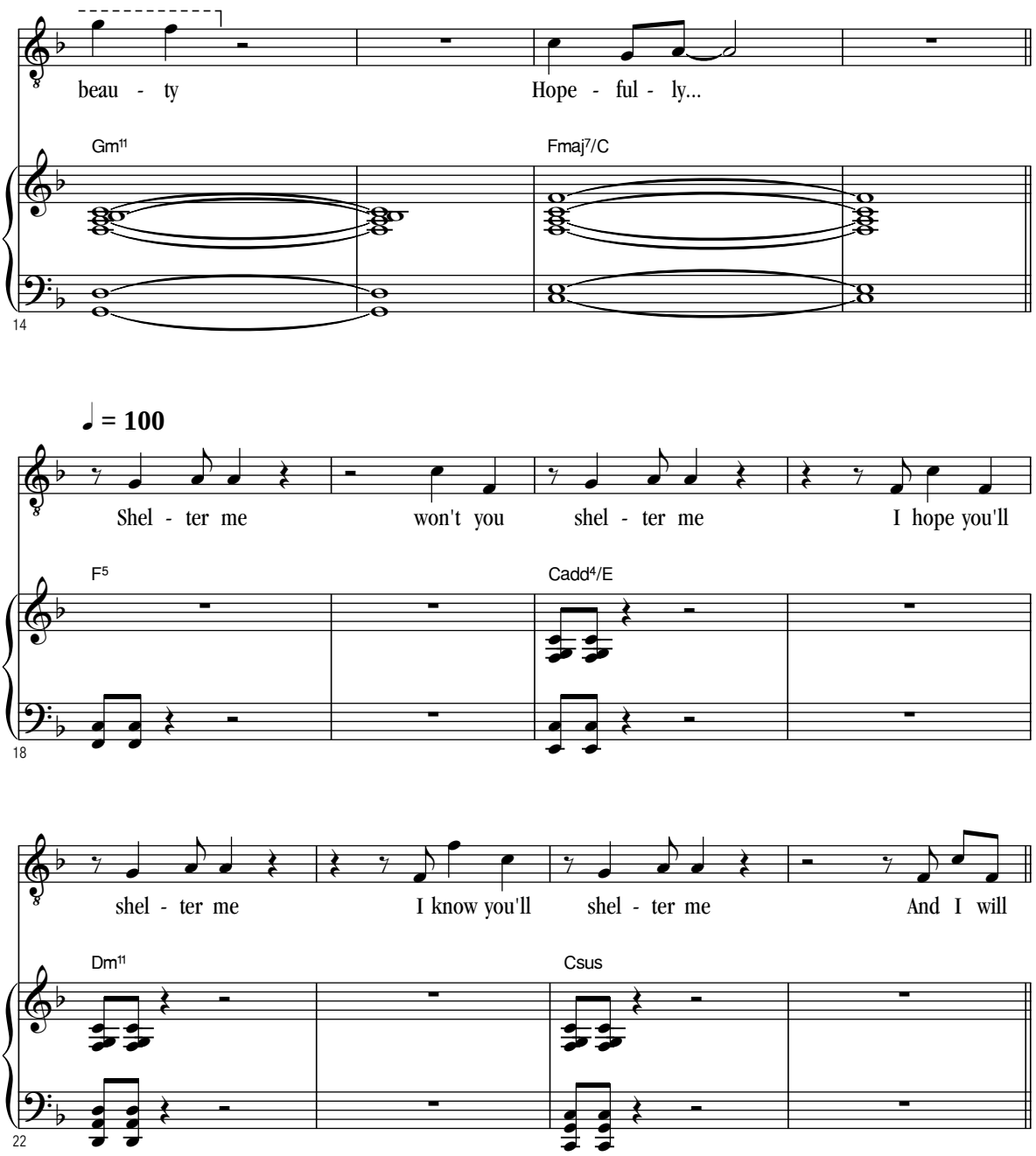
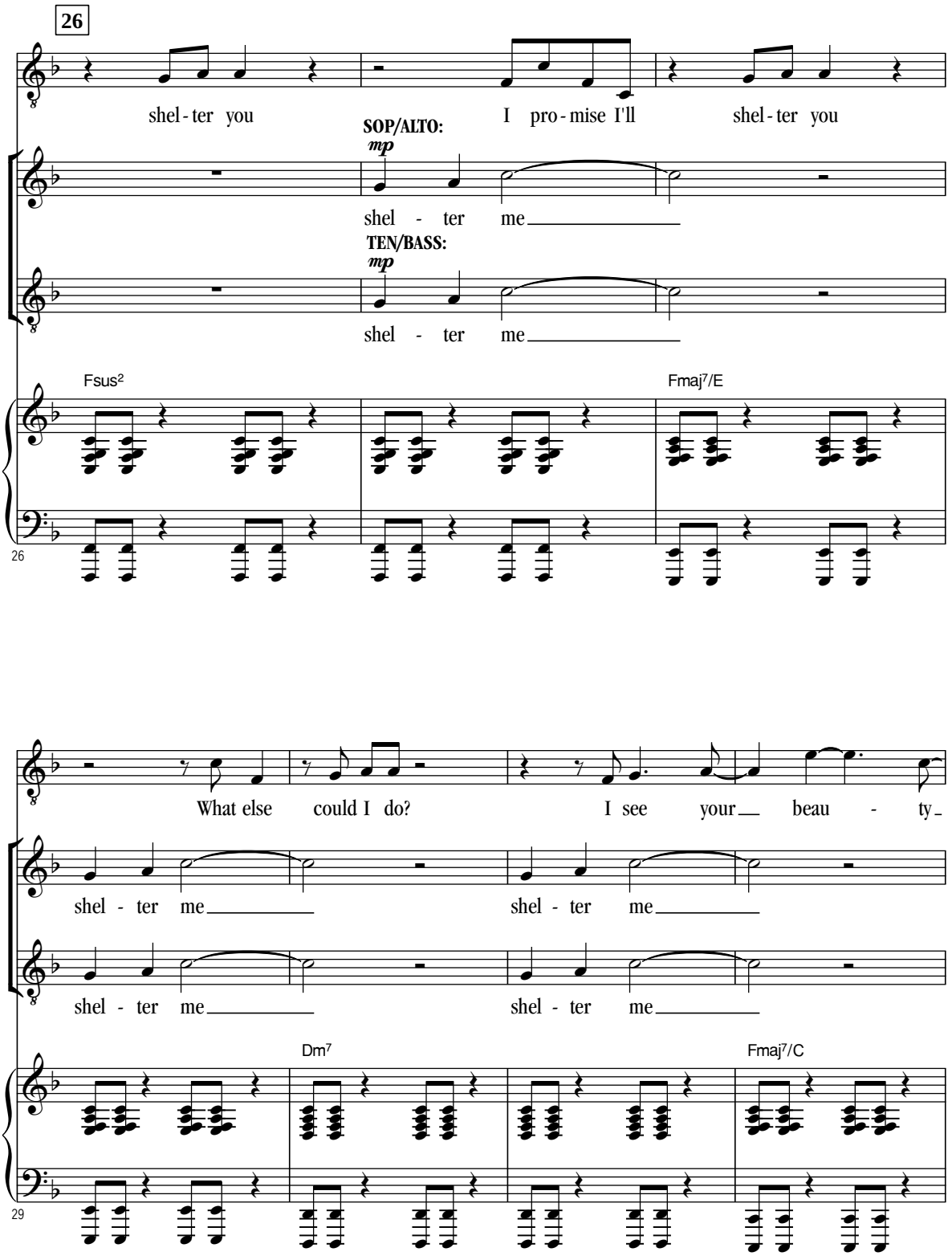
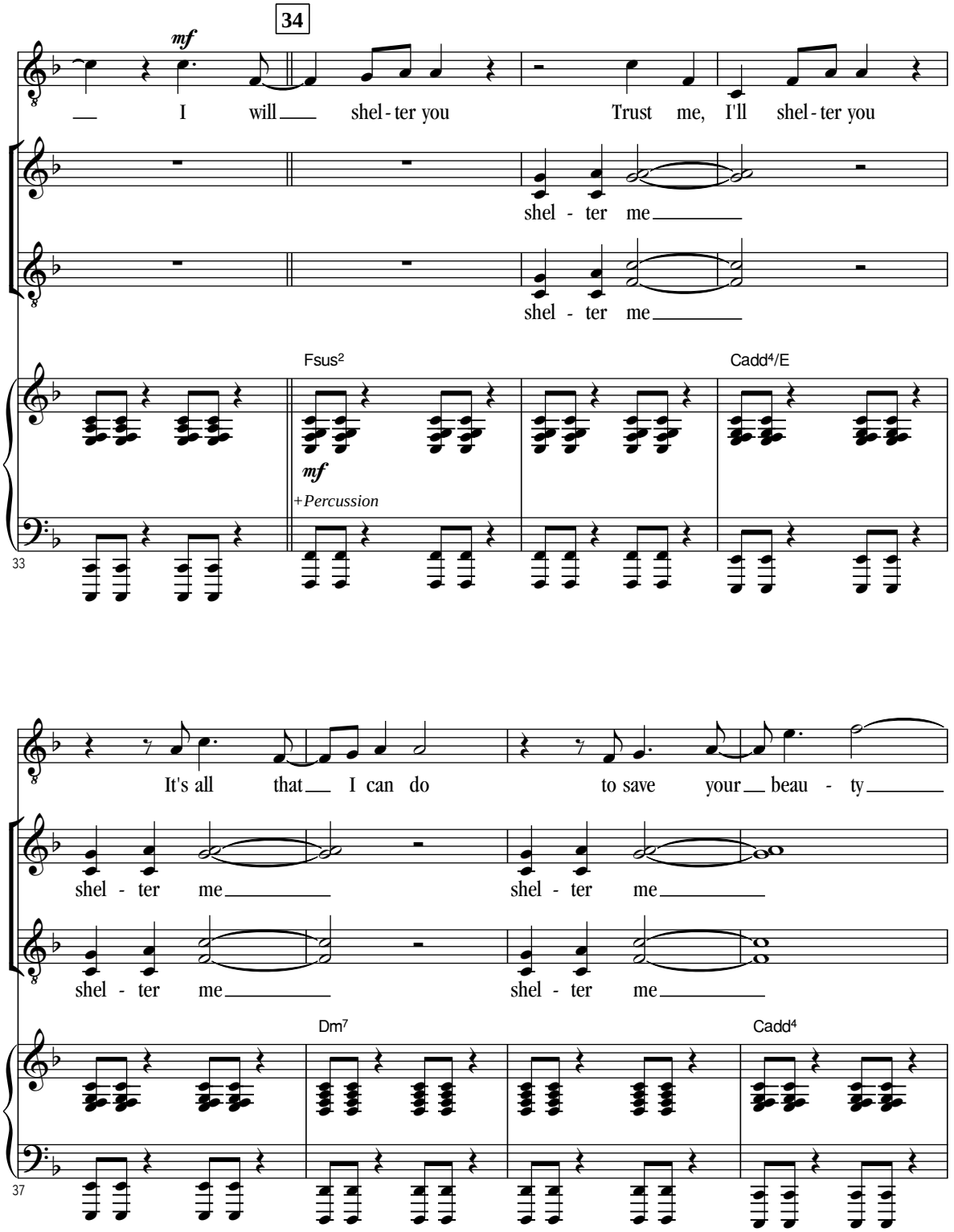
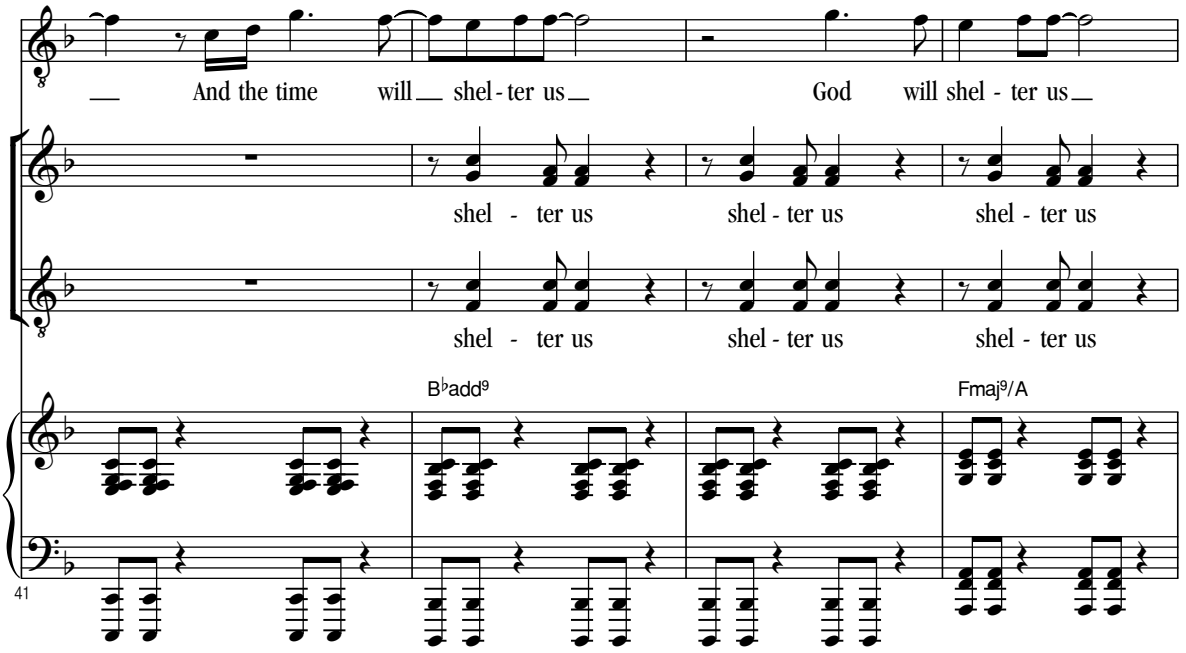
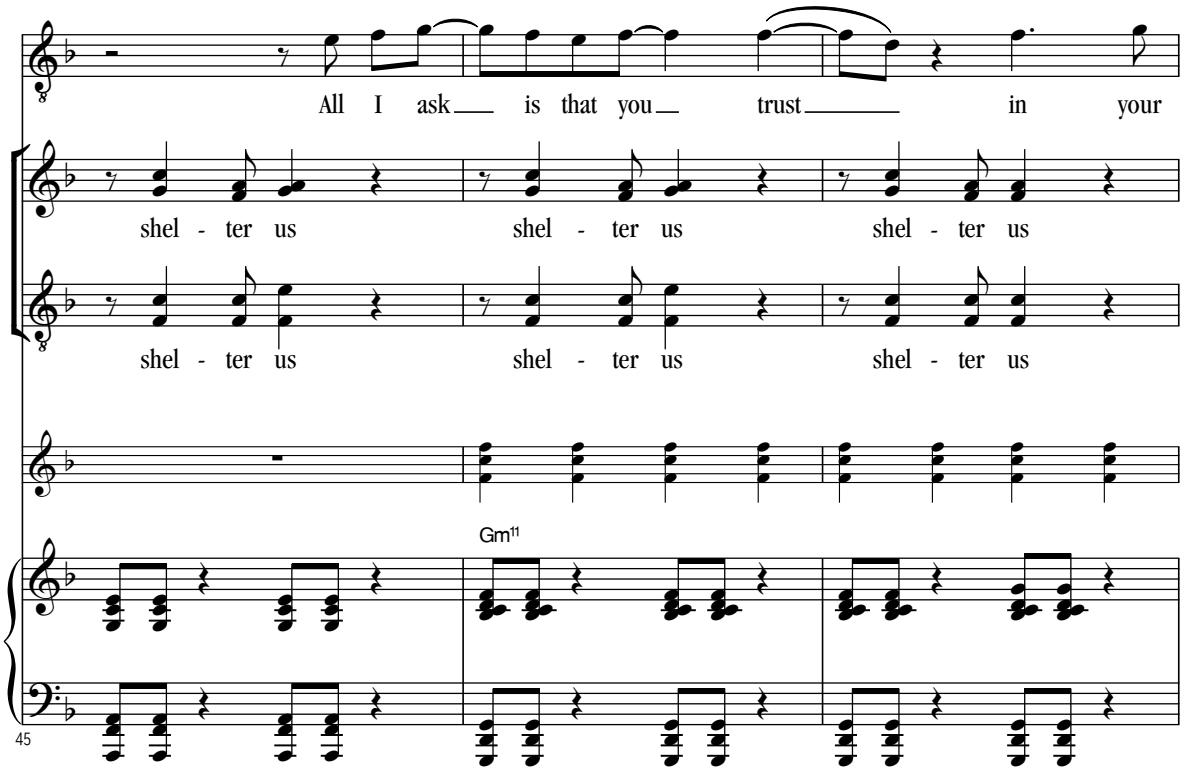
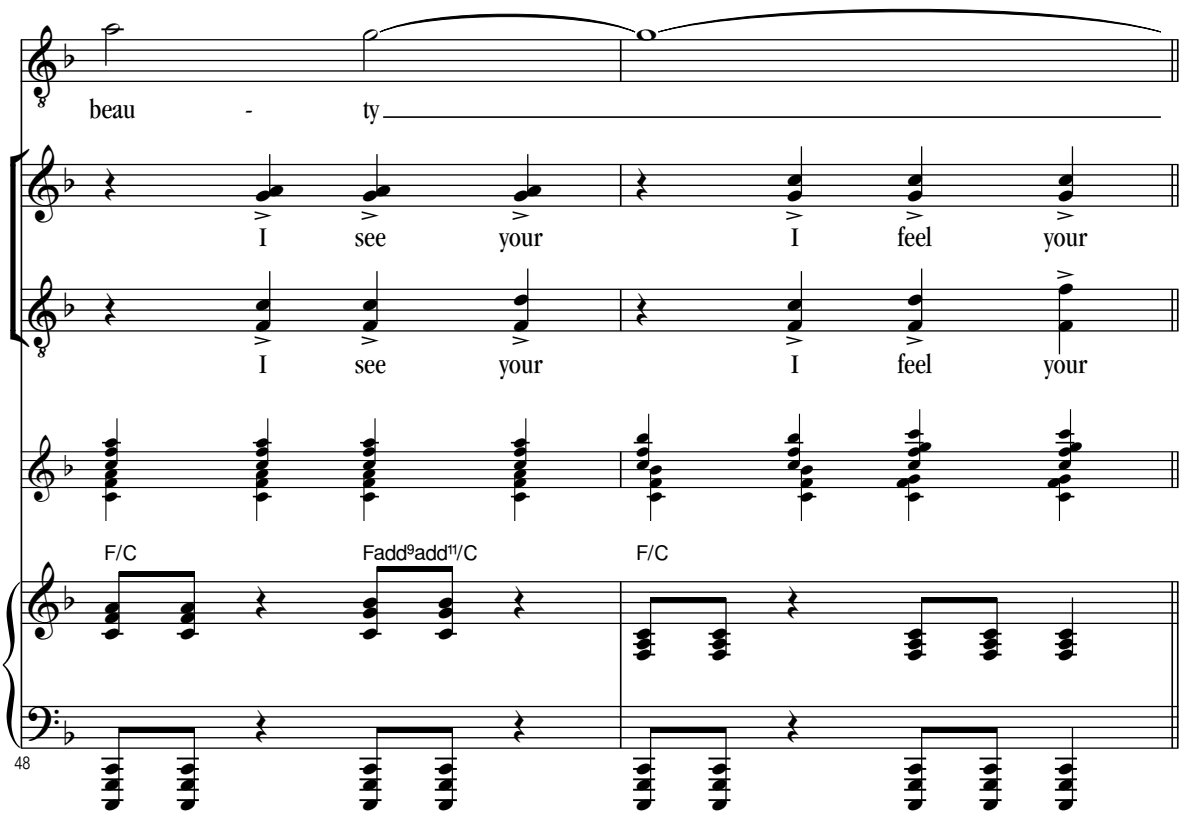

beau - ty
Hope - ful - ly...
Gm11
Fmaj7/C
14
♩ = 100
Shel - ter me
won't you
shel - ter me
I hope you'll
F5
Cadd4/E
18
shel - ter me
I know you'll
shel - ter me
And I will
Dm11
Csus
22

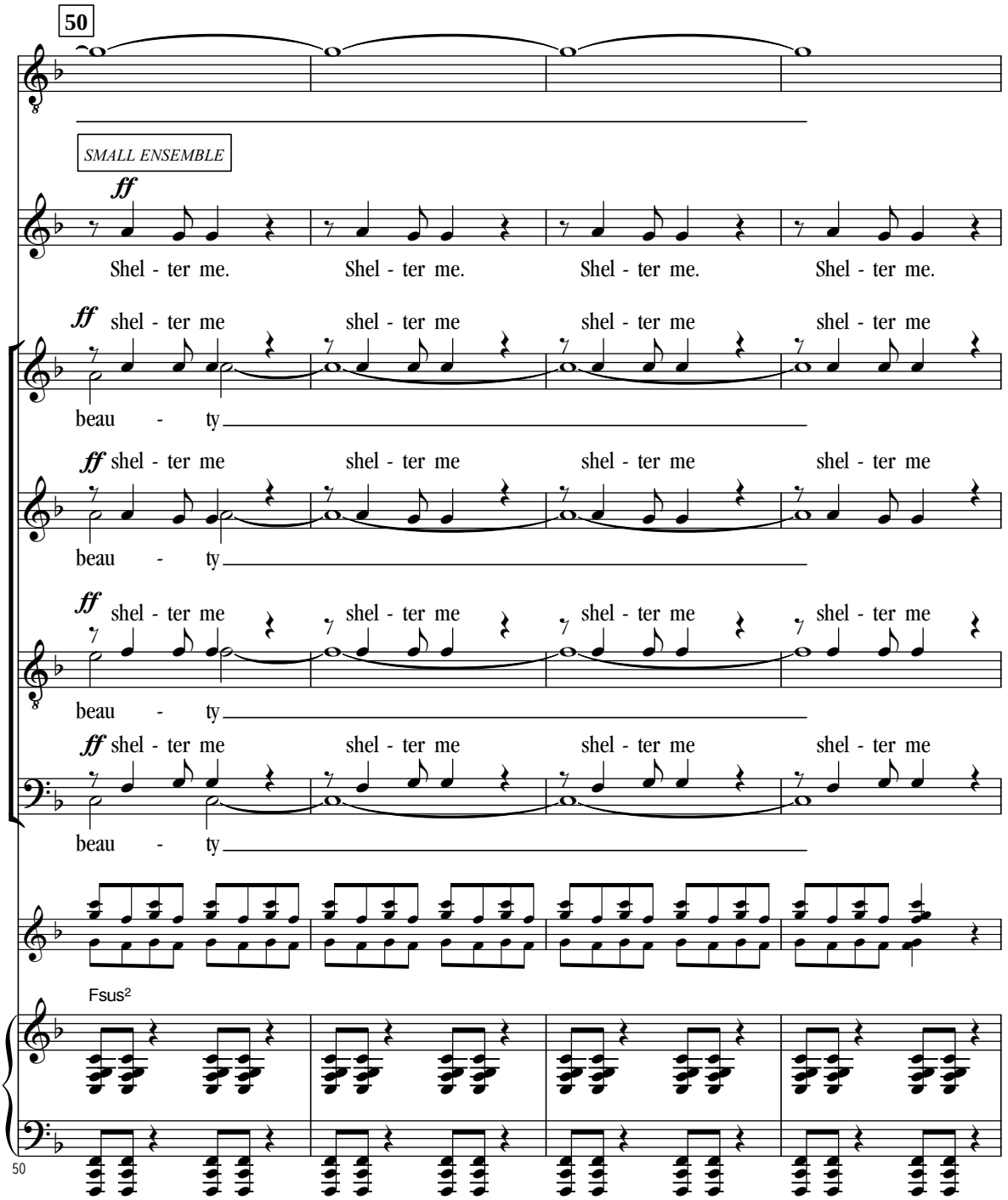

26
shel - ter you
I pro - mise I'll
shel - ter you
SOP/ALTO:
mp
shel - ter me
TEN/BASS:
mp
shel - ter me
Fsus2
Fmaj7/E
26
What else could I do?
I see your beau - ty
shel - ter me
shel - ter me
shel - ter me
shel - ter me
Dm7
Fmaj7/C
29


34
mf
I will shel - ter you
Trust me, I'll shel - ter you
shel - ter me
shel - ter me
Fsus²
Cadd⁴/E
mf
+Percussion
33
It's all that I can do
to save your beau - ty
shel - ter me
shel - ter me
shel - ter me
shel - ter me
Dm⁷
Cadd⁴
37

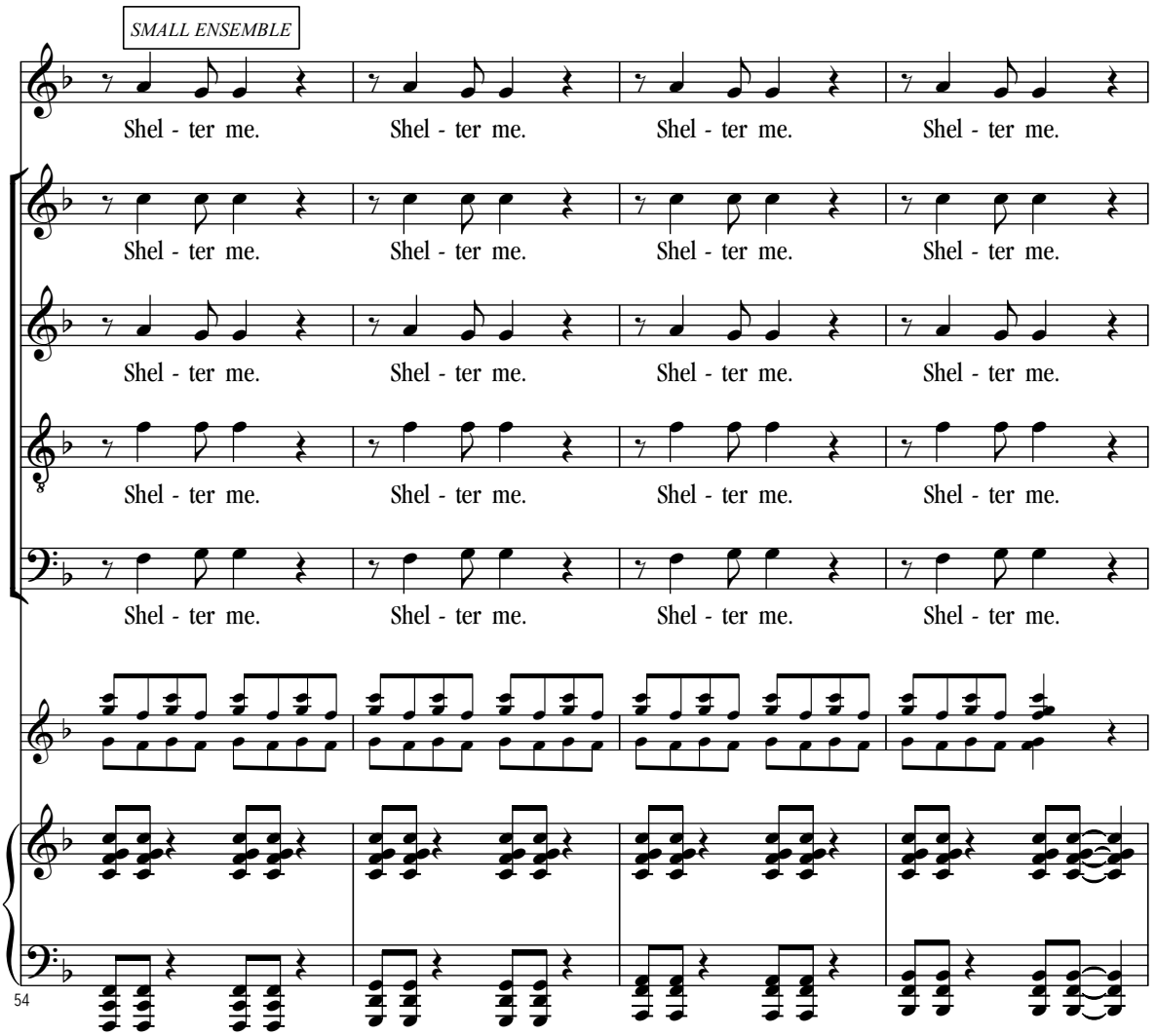

And the time will shel - ter us
God will shel - ter us
shel - ter us shel - ter us shel - ter us
shel - ter us shel - ter us shel - ter us
B♭add9
Fmaj9/A
41

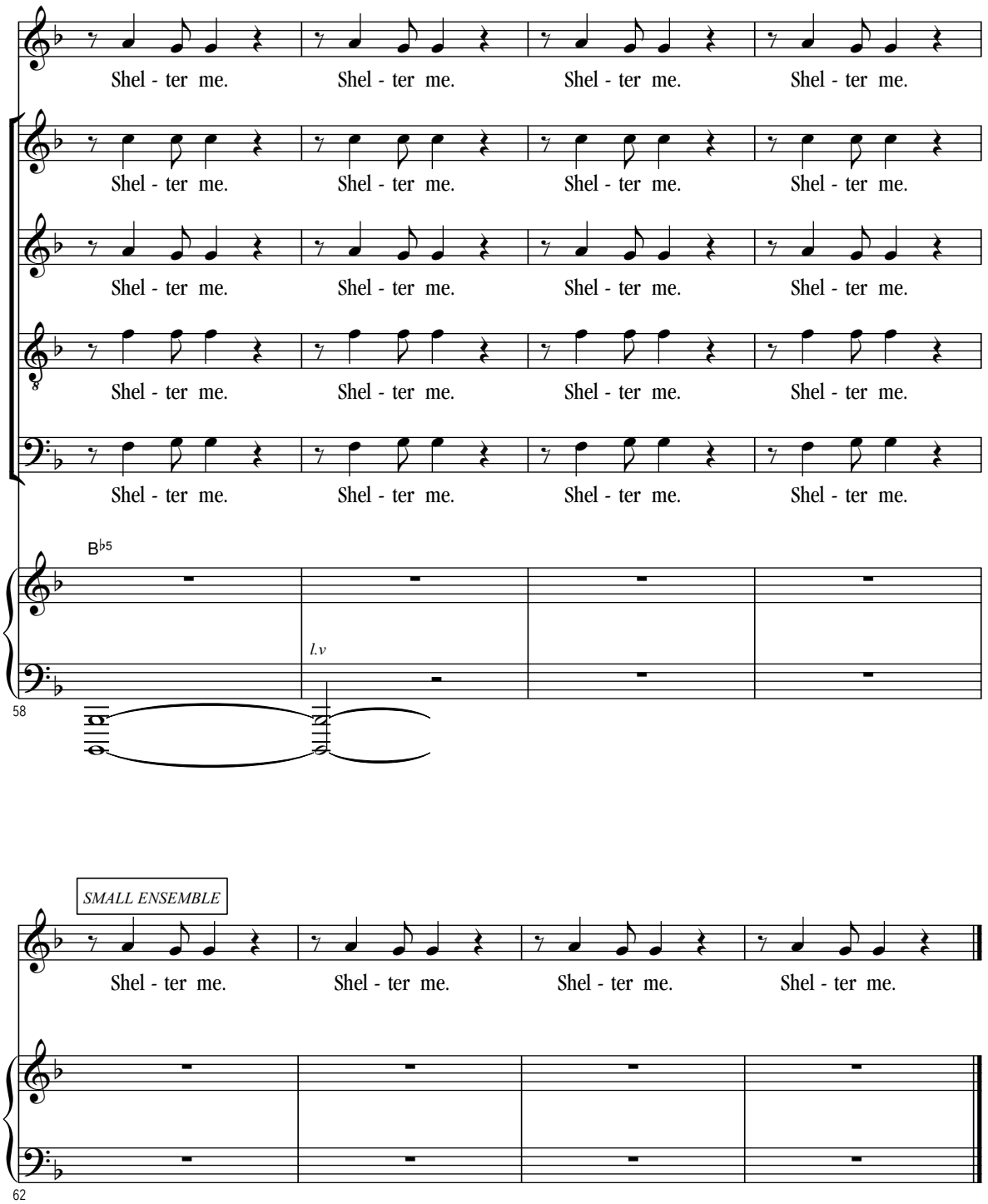

All I ask is that you trust in your
shel - ter us shel - ter us shel - ter us
shel - ter us shel - ter us shel - ter us
Gm11
45


beau - ty
I see your I feel your
I see your I feel your
F/C
Fadd9add11/C
F/C
48


50
SMALL ENSEMBLE
ff
Shel - ter me. Shel - ter me. Shel - ter me. Shel - ter me.
ff shel - ter me shel - ter me shel - ter me shel - ter me
beau - ty
ff shel - ter me shel - ter me shel - ter me shel - ter me
beau - ty
ff shel - ter me shel - ter me shel - ter me shel - ter me
beau - ty
ff shel - ter me shel - ter me shel - ter me shel - ter me
beau - ty
Fsus2
50

18. SHELTER ME (FINALE)




Shel - ter me.
B♭5
l.v
58
SMALL ENSEMBLE
62