

NEW

Faces

Vocal Score

Our Faces are Still the Same

Mark Makipuro and Ramon Caraballo

Piano

C C/E F G C

6

mf This is our time...

Pno.

6

mp

6 C/E F G C Fadd9 G Cadd9

mp

Faces

11

— This is our song. — Mem or ies we'll share, —

Pno.

11 D m7 A m7 G sus4 G F add9 G C add9

16

all night - long. *mf* Thoughts of yes ter days. —

mf Thoughts of yes ter days. —

Pno.

16 D m7 A m7 G sus4 G sus4 G F add9 G C add9

mp

mp

21

Musical notation for the first vocal line, starting at measure 21. It features a treble clef and a 7/8 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The second measure contains a quarter rest followed by eighth notes G4, A4, B4, and C5, and ends with a quarter note B4.

Blur in - to one. _____

Our voi - ces e - cho in the halls.

Musical notation for the second vocal line, identical to the first.

Blur in - to one. _____

Our voi - ces e - cho in the halls.

A blank bass staff with a bass clef, containing whole rests for the first three measures.

Pno.

Piano accompaniment for measures 21-24. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.

Chord chart for measures 21-24: Dm7, Am7, Gsus4, G, Fadd9, G, Cadd9.

25

Musical notation for the first vocal line, starting at measure 25. It features a treble clef and a 7/8 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The second measure contains a quarter rest followed by eighth notes G4, A4, B4, and C5, and ends with a quarter note B4.

With pla - ces we come *f* from.

Now we're to - ge -

Musical notation for the second vocal line, identical to the first.

With pla - ces we come *f* from.

Now we're to - ge -

A blank bass staff with a bass clef, containing whole rests for the first three measures.

Now we're to - ge -

Pno.

Piano accompaniment for measures 25-28. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. Dynamics include *mf* and *f*.Chord chart for measures 25-28: Dm7, Am7, Bbsus4/F, Bb/F, Gsus4, G, Cadd9. Dynamics *mf* and *f* are indicated below the chords.

Faces

29

- ther, how much we've ch - anged, and our fa ces are still the same. Standing to-ge -

- ther, how much we've ch - anged, and the fa ces are still the same. Standing to-ge -

29 - ther, how much we've ch - anged, and the fa ces are still the same. Standing to-ge -

Pno.

29 A min7 C sus4/F G sus4 G Cadd9

33

- ther now and for - ev - er and our fa - ces are still the same.

- ther now and for - ev - er and our fa - ces are still the same.

33 - ther now and for - ev - er and our fa - ces are still the same.

Pno.

33 A min7 C sus4/F G sus4 G Cadd9

Faces

37

Smiles that warm the soul. _____ Come - from with in -

Smiles that warm the soul. _____ Come - from with in. _____

mf Smiles that warm the soul. _____ Come from with in. _____

Pno.

mp

mp

37 F G/D Cadd9 Dmin7/A Amin7/E Gsus4

41

— We will al ways know _____ Hearts beat in time. _____ *mf* The stars are a -

We will al - ways know _____ Hearts beat in time. _____ *mf* The stars are a -

We'll al - ways know _____ Hearts beat in time _____ *mf* The stars are a -

Pno.

mp

mp

41 Fadd9 G Cadd9 Dmin7/A Amin7/E G Fadd9 G C sus4

Faces

46

lighned Shi-ning biright in the sky. Sho-wing we be-long

lighned. - - - - Shi-ning bright in the sky. Sho-wing we be-long.

lighned Shi-ning bright in the sky. Sho-wing we be-long.

Pno.

Piano accompaniment for measures 46-49.

46 C/E Dm7 Am7 G sus4 G Fadd9 G Cadd9

50

to - this night. *f* When we're a-part -

to - this night. *f* When we're a-part -

to - this night. *f* When we're a-part -

Pno.

Piano accompaniment for measures 50-53.

50 C/E Dm7 Am7 B^b sus4/F B^b/F G sus4 G A^b5

55

and re - mem - ber, our friends from a far - In our hearts, -
and re - mem - ber, our friends from a far - In our hearts, -
and re - mem - ber, our friends from a far - In our hearts, -

Pno.

55 Bb5 Ab5 Bb5

58

we'll re mem ber this - day - - and the kin - dred - Spir its - we've - made -
we'll re mem ber this - day - - and the kin - dred - Spir its we've - made -
we'll re mem ber this - day - - and the kin - dred - Spir its - we've - made -

Pno.

58 Ab5 Bb5 Ab5

Faces

61

Now we're to-ge - ther, how much we've ch - anged, and our

Now we're to-ge - ther, how much we've ch - anged, and our

Now we're to-ge - ther, how much we've ch - anged, and our

Pno.

61

A5 Dadd9 B min7 Gadd9

65

fa ces are still the same. Stand-ing to-ge - ther now and for-ev - er and our

fa ces are still the same. Stand-ing to-ge - ther now and for-ev - er and our

fa ces are still the same. Stand-ing to-ge - ther now and for-ev - er and our

Pno.

65

A sus4 A Dadd9 B min7 Gadd9

69

fa - ces are still the same. Now we're to - ge - ther, how much we've ch -

fa - ces are still the same. Now we're to - ge - ther, how much we've ch -

fa - ces are still the same. Now we're to - ge - ther, how much we've ch -

Pno.

69

A sus4 A Dadd9 B min7

72

- anged, and our fa ces are still the same. Stand - ing to - ge - ther now and for - ev -

- anged, and our fa ces are still the same. Stand - ing to - ge - ther now and for - ev -

- anged, and our fa ces are still the same. Stand - ing to - ge - ther now and for - ev -

Pno.

72

Gadd9 A sus4 A Dadd9 B min7

Faces

76

Musical staff for voice 1, treble clef, key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. The staff concludes with a whole note chord consisting of G4, B4, and D5.

er and our *rit.* fa - ces are still the same ah *ff* ah.

Musical staff for voice 2, treble clef, key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. The staff concludes with a whole note chord consisting of G4, B4, and D5.

er and our *rit.* fa - ces are still the same. ah *ff* ah.

Musical staff for voice 3, bass clef, key signature of one sharp (F#). The melody begins with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3, and a half note F#3. The staff concludes with a whole note chord consisting of G3, B3, and D4.

er and our *rit.* fa - ces are still the same. ah *ff* ah.

76

Pno.

Piano accompaniment staff 1, treble clef, key signature of one sharp (F#). The accompaniment consists of chords: Gadd9, A sus4, A, Bb, Bb, C, and D. The staff concludes with a whole note chord consisting of G4, B4, and D5.

Piano accompaniment staff 2, bass clef, key signature of one sharp (F#). The accompaniment consists of chords: Gadd9, A sus4, A, Bb, Bb, C, and D. The staff concludes with a whole note chord consisting of G3, B3, and D4.

76

Chord progression staff, treble clef, key signature of one sharp (F#). The chords are: Gadd9, A sus4, A, Bb, Bb, C, and D. The staff concludes with a whole note chord consisting of G4, B4, and D5.

rit.

ff