

The Lost Love

Joe Fried

$\text{♩} = 60$

Mezzo-soprano or alto

Alto

Tenor or baritone

Baritone

So

Piano

5

A.

And

Bar.

man - y years a - go, I shouldn't have let you go.

Pno.

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7

A. I have felt the same for so ver - y long. The years have passed and

Bar. ...for so ver - y long. and

Pno.

10

A. we've grown a-part, and there's no more room for our love.

Bar. we've grown a-part, and there's no more room for our love. So

Pno.

13

A.

...that we once were in love. Go - back to the life that you

Bar.

help me for-get that we once were in love. Go - back to the life that you

Pno.

16

A.

left. Flow - er that will bloom if giv - en

Bar.

left. A love is aflow - er that will bloom if giv - en

Pno.

19

A.

room to grow but it dies when we live sep - ar - ate days with our sep - ar - ate

Bar. room to-grow ah ah ah ah ah ah sep - ar - ate

Pno.

22

A.

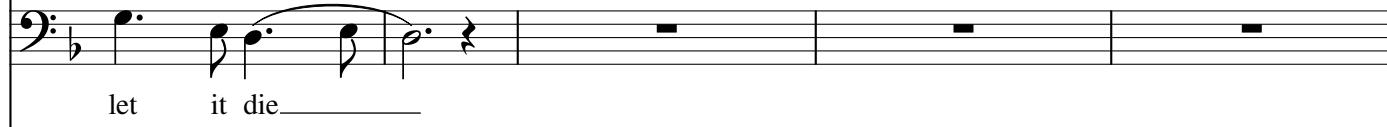
friends and our diff - erent ways. Do not

Bar. friends and our diff - erent ways. Love is aflow-er, give it room to bloom. Do not

Pno.

25

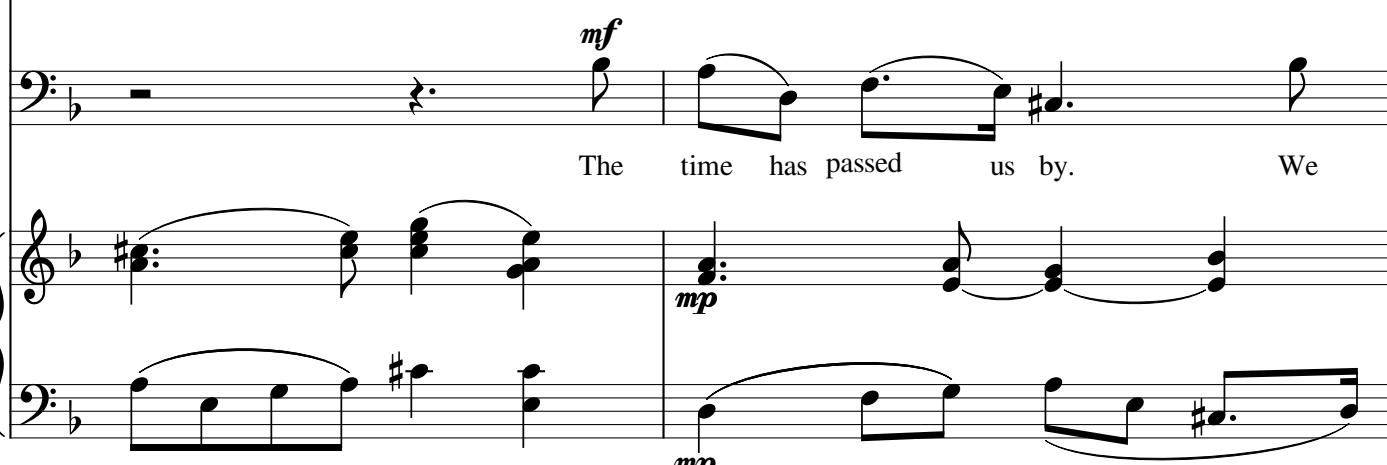
A. 

Bar. 

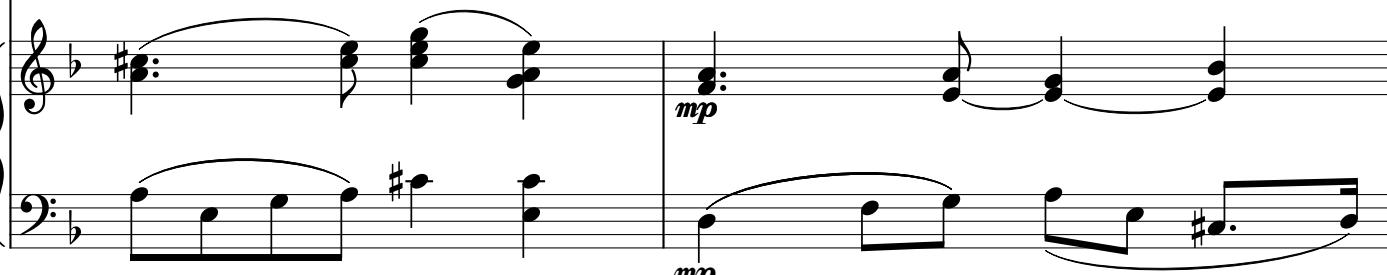
Pno. 

30

A. 

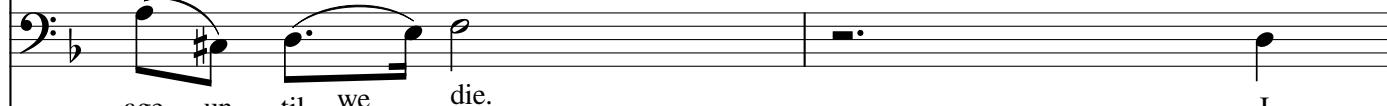
Bar. 

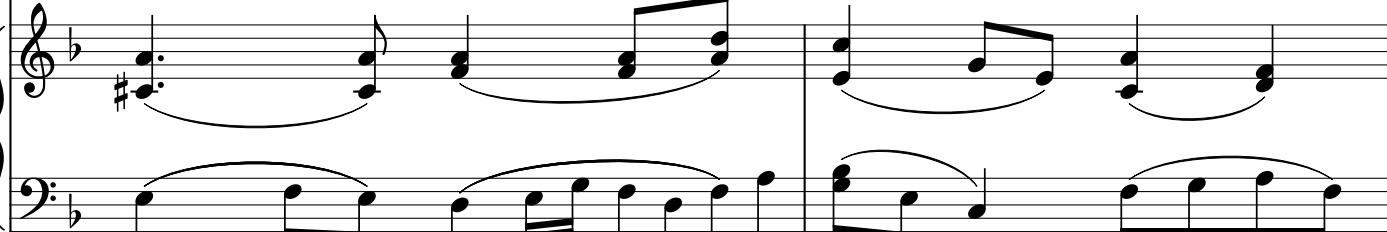
The time has passed us by. We

Pno. 

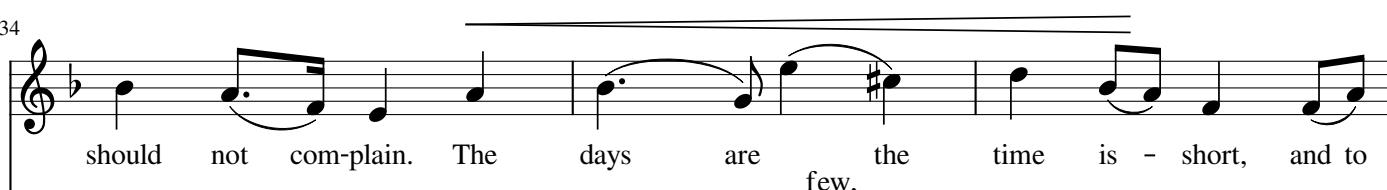
32

A. 

Bar. 

Pno. 

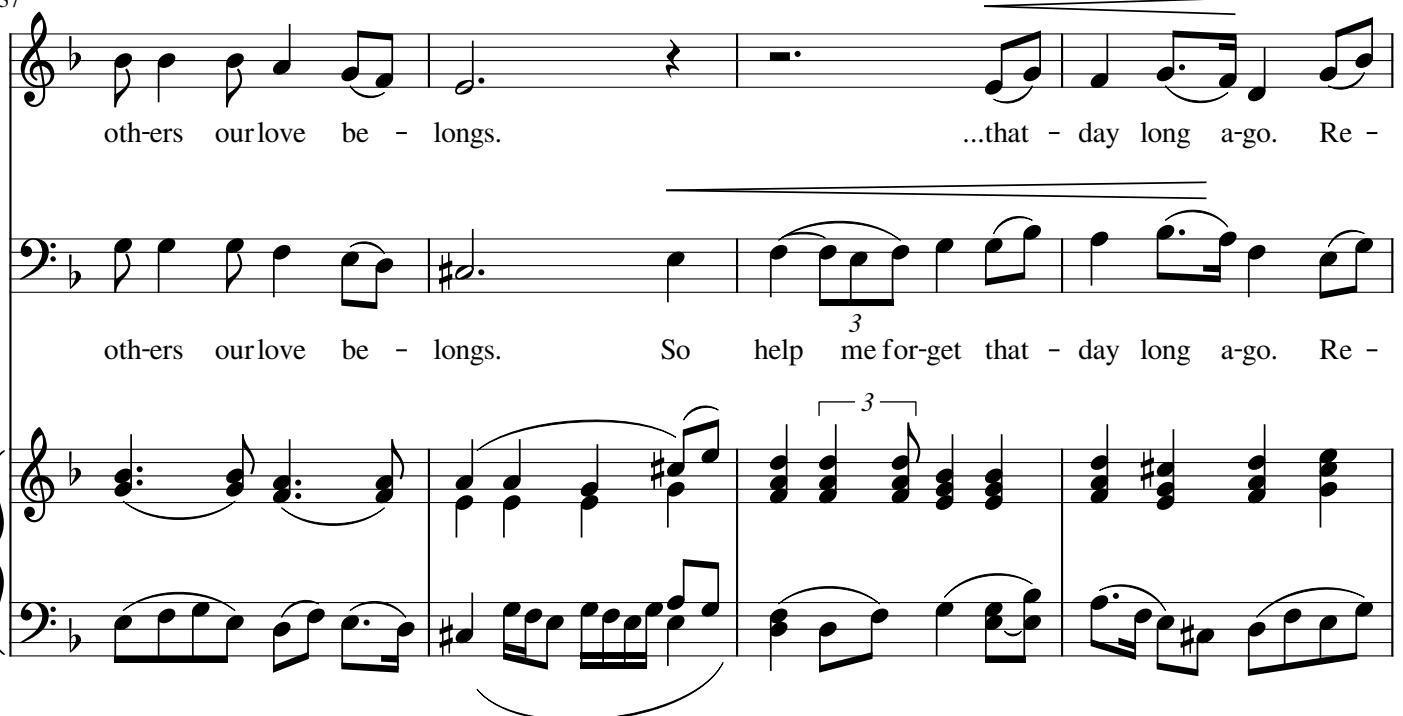
34

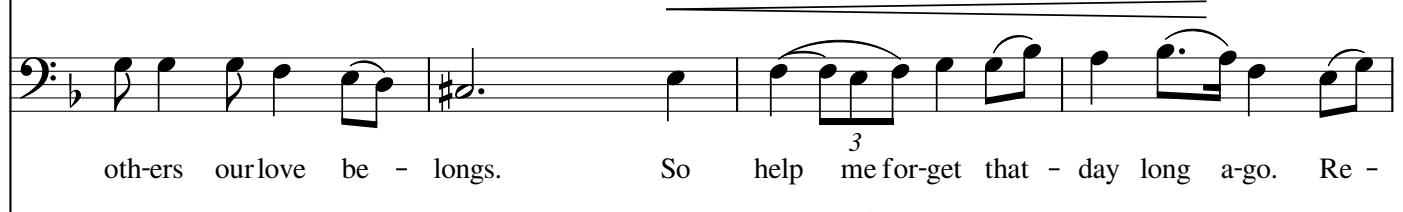
A. 

Bar. 

Pno. 

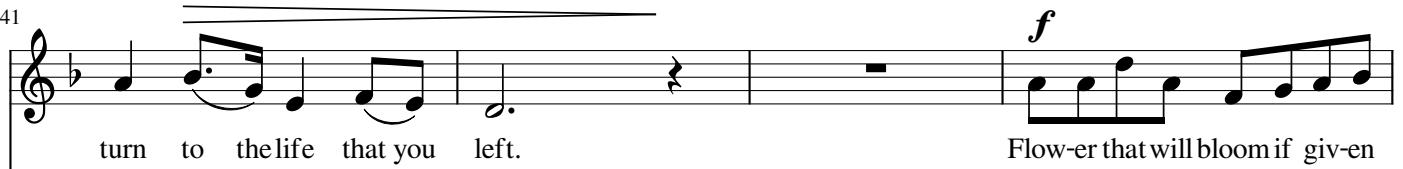
37

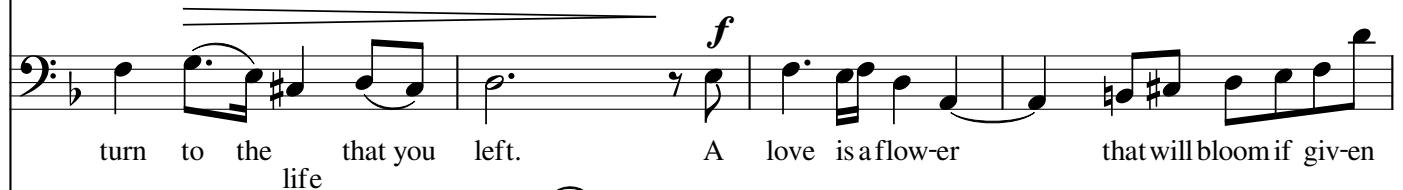
A. 

Bar. 

Pno. 

41

A. 

Bar. 

Pno. 

45

A. room to grow but it dies when we live sep - ar - ate days with our sep - ar - ate

Bar. room to-grow ah ah ah ah ah ah sep - ar - ate

Pno.

48

A. friends and our sep - arate ways. Don not let - it die _____

Bar. friends and our sep - arate ways. Love is a flow-er, give it room to bloom Do not let it die _____

Pno.

Alto

The Lost Love

Joe Fried

Joe Fried

Mezzo-soprano or alto

mf

5

And I have felt the same for

8

so ver - y long. The years have passed and

10

we've grown a - part, and there's

11

no more room for our love. ...that we

14

once were in love. Go - back to the life that you

16

f
left. Flow - er that will bloom if giv - en

19

room to grow but it dies when we live sep - ar - ate

21

days with our sep - ar - ate

22

friends and our diff - erent ways. Do not

2

25

let - it die

5

mf

But

33

life is filled with joy, I should not com-plain. The

35

days are few, the time is - short, and to

37

oth - ers our love be - longs. ...that -

40

day long a - go. Re - turn to the life that you left.

43

f

Flow - er that will bloom if giv - en

45

room to grow but it dies when we live sep - ar - ate

47

days with our sep - ar - ate friends and our sep - arate

49

rit.

ways. Do not let - it die

Baritone

The Lost Love

Joe Fried

$\text{♩} = 60$
Tenor or baritone
3

mf

So man - y years a - go, I

6 shouldn't have let you go. ...for so ver - y long.

9 and we've grown a - part, and there's

11 no more room for our love. So

13 help me for - get that we once were in love. Go -

15 back to the life that you left. A love is a flow - er **f**

18 that will bloom if giv - en room to - grow ah **p**

20 ah ah ah ah ah sep - ar - ate **mf**

22 friends and our diff - erent ways. Love is a flow - er, **f**.

2

24

give it room to bloom. Do not let it die

3

30

The time has passed us by. We

32

age un - til we die. I should not com-plain.

35

the time is - short, and to oth - ers our love be -

38

longs. So help me for-get that - day long a-go. Re -

41

turn to the life that you left. A love is a flow - er

44

that will bloom if giv - en room to - grow ah

46

ah ah ah ah ah sep - ar - ate

48

friends and our sep - arate ways. Love is a flow - er,

50

give it room to bloom. Do not let it die

rit.

Piano

The Lost Love

Joe Fried

$\text{♩} = 60$

mf

mp

mp

mp

mp

mp

mf

2

Musical score for piano, page 17, measures 17-20. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 17 starts with a dynamic *mf*. Measures 17-19 show a melodic line in the upper staff with various note heads and stems, and corresponding harmonic patterns in the lower staff. Measure 20 concludes with a final harmonic pattern in the lower staff.

Musical score for piano, page 10, measures 21-22. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 21 starts with a dotted quarter note followed by eighth-note pairs. Measure 22 begins with a sixteenth-note pattern. Measure 23 starts with a sixteenth-note pattern. Measure 24 starts with a sixteenth-note pattern. Measure 25 starts with a sixteenth-note pattern.

Musical score for piano, page 10, measures 26-30. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a series of eighth-note chords and sustained notes. Measure 26 starts with a dynamic of *mf*. The bottom staff is in bass clef, B-flat key signature, and common time. It features eighth-note patterns with slurs and grace notes. Measures 27-29 show a transition with eighth-note chords and sustained notes. Measure 30 concludes with a half note followed by a fermata.

Musical score for piano, page 10, measures 30-33. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a series of eighth-note chords and sustained notes. Measure 30 starts with a forte dynamic. Measures 31 and 32 begin with dynamic markings *mp*. The bottom staff is in bass clef, B-flat key signature, and common time. It shows sustained notes and eighth-note chords. Measures 31 and 32 also begin with dynamic markings *mp*.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The measure begins with a half note followed by a quarter note and a eighth note. The right hand then plays a eighth-note triplet followed by a quarter note. The left hand provides harmonic support with sustained notes and chords. The measure concludes with a half note followed by a quarter note and a eighth note.

Musical score page 3, measures 36-38. The score consists of two staves: treble and bass. Measure 36 starts with a forte dynamic. Measure 37 continues with eighth-note patterns. Measure 38 concludes with a melodic line in the bass staff.

Musical score page 3, measures 39-41. Measure 39 features a triplet marking over three measures. Measures 40 and 41 show eighth-note patterns with dynamic changes.

Musical score page 3, measures 42-44. Measure 42 includes dynamic markings *mf*. Measures 43 and 44 continue the rhythmic pattern with dynamic changes.

Musical score page 3, measures 45-47. The score maintains the established eighth-note patterns across these three measures.

Musical score page 3, measures 49-51. Measure 49 begins with a dynamic *mf*. Measure 50 features a sixteenth-note cluster. Measure 51 concludes with a dynamic *rit.* (ritardando).