

Broken

(Lincoln, Alex) V3 (14-Mar-23)

Cue: lights come up mainstage

John Goldsberry
Arranged by Jay Gaumer

♩=80 Alex

Lincoln

When you say "I un-der stand you" and "I want to share you dream." I

D(add9) A(add4)/D

4

want to trust you fa - ther but I ne-ver can it seems. My heart was al - ways o - pen. My

G/D D A D⁵(add2)

p

7

love was al - ways there, but you left me bro - ken pro-mi-ses — and the

D⁵ A⁷/E

fear that I___ now bear. Have you e - ver been a - ban - doned? Have you

G A⁷ D D⁵(add2)

e-ver been ig-nored? You ne-ver had to raise your hand to knock me to the floor. You

D⁵ G Em G⁶ A⁷

mp

on - ly had to pro-mise me___ the clouds up in___ the sky, then wave

D⁵(add2) D⁵

p

16

— your hand and laugh a - way — my sor - row when I'd cry. How do you

G Em A D

mp

18

just go on — and on — when you — feel bro - ken? — How do you

Gmaj9 A Dmaj7

mf

20

rise up e - very day — when there's no rea - son? — How can you

Gmaj9 A Dmaj7 Dmaj7

22

keep the dream a-live with your eyes o-pen?— How do you stand, when all you feel is

Gmaj9 A Bm Bm7 A⁵ G(add9) A(add9)

25

bea-ten?— It feels like sorrow is the sha-dow left— be-hind— me.— I face the

Dmaj7 D A⁷

mf

mp

28

cir-cum - stance and won-der what it means.— If I could

D A

30

just turn back and chose a-no-ther day-break. Would I stand fro - zen in a world of in be

D A G⁶ A

33

tween? I've tried to hide my face, and yet the dark-ness comes for me... I feel

Dmaj⁷ Em⁷ Em/G A⁷ C[°] G/D G/A D D/A

36

such dis - grace for ne - ver_ know-ing why. I think that I_

G D/A D(add⁴)/G A(sus⁴) A

38

— should un - der - stand but not con - vinced — now that I can, when

Gmaj9 A6 Bm7 G/D D D5/E D6 C#7(#5)

40

all I feel is heart - ache wait - ing for me when I try. How do you just go on and on when you feel

Gmaj9 G6/9(b5) Em11/B A9 G Gmaj7 A Gmaj9(#11) A

mf

43

bro - ken? — How do you rise up e - vry day_ when there's no

Dmaj7 Gmaj9 A

45

dawn? How can you ca-ry ex-pec-ta-tions though they may be un-spo-ken when the

Dmaj7 Dmaj7 Gmaj9 A Bm

48

Alex

And yet we go on walk-ing to what

world ex-pects you just to car-ry on?

G(add9) A(add9) Dmaj7 A(add4)/D G/D A(add9)/E

mp

51

e-ver peace is wai-ting. Ho-ping that we find that place we some-how know is there. And

G A7 G/D D6 G Gmaj7 A

54

if we hold each o - ther up_ and walk that path to - ge - ther, we

G G/F# A/E A D/F# D/E D

56

find our sor - row ligh - ter when our sor - row we can share. May-be we'll
Lincoln

May-be we'll

G G/F# Em D G Bm7 A

58

find we can go on_ when we've been bro - ken.____ May-be we'll

find we can go on_ when we've been bro - ken.____ May-be we'll

Gmaj9 A Dmaj7

mf

60

rise up_ to the clouds a-gain_ some-day. And if we sing each o-ther's songs when

rise up_ to the clouds a-gain_ some-day. And if we sing each o-ther's songs when

Gmaj9 A Dmaj7 Dmaj7 Gmaj9 A(add2)

63

no words can be spo-ken, then may-be we can all_ still find our way. Then

no words can be spo-ken, then may-be we can all_ still find our way. Then

Bm B7 G(add9) Em11 A

mp

66

may-be we can all still find our way.

may-be we can all still find our way.

G(add9) A(add9) D G^{maj7} A⁷ D

Red.

The musical score consists of three systems. The first system has two vocal staves with the lyrics 'may-be we can all still find our way.' The second system has two vocal staves with the same lyrics. The third system is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features arpeggiated chords in the first two measures, followed by a melodic line in the right hand and a bass line in the left hand. Chord symbols G(add9), A(add9), D, G^{maj7}, A⁷, and D are placed above the piano staff. A 'Red.' marking is present in the bass line of the final measure.