

# Watershed

Amy Saliers  
arr. Kaeza Fearn

♩ = 96 - 104

Soprano 1  
Soprano 2  
Alto

*mp* Thought I knew my mind \_\_\_\_\_

Piano

*mp*

Reo. Reo. Reo. simile

Bass Guitar

SSA

4

Like the back of my hand \_\_\_\_\_ The gold and the rain - - bow, but

SSA

8

noth-ing turned out \_\_\_\_\_ as I planned \_\_\_\_\_ And they say on - ly

SSA

11

milk and hon - ey's gon - na make your soul sat - is fied \_\_\_\_\_

SSA

14

Well I bet-ter learn how to swim \_\_\_\_\_ 'cause the cross-ing is chil-ly and wide. \_\_\_\_\_

2 18

*mf* Twist-ed guard - rail on the high - way — Bro-ken glass — on the ce-ment

*mf* Twist-ed guard - rail on the high - way — Bro-ken glass — on the ce-ment

*mf* Twist-ed guard - rail on the high - way — Bro-ken glass — on the ce-ment

This block contains the first three vocal staves for measures 18-21. Each staff has the lyrics "Twist-ed guard - rail on the high - way — Bro-ken glass — on the ce-ment" written below it. The dynamic marking *mf* is placed at the beginning of each staff.

18

*mp*

This block shows the piano accompaniment for measures 18-21. It includes a grand staff with treble and bass clefs. The dynamic marking *mp* is centered below the bass staff. There are some performance markings like *mf* and a triplet of eighth notes in the right hand.

22

A ghost of some - one's trag - e - dy — How reck - less - ly my time has been spent.

A ghost of some - one's trag - e - dy — How reck - less - ly my time has been spent.

A ghost of some - one's trag - e - dy — How reck - less - ly my time has been spent.

This block contains the next three vocal staves for measures 22-25. Each staff has the lyrics "A ghost of some - one's trag - e - dy — How reck - less - ly my time has been spent." written below it.

22

This block shows the piano accompaniment for measures 22-25. It includes a grand staff with treble and bass clefs. The dynamic marking *mp* is centered below the bass staff.

25

And they say that it's nev - er too late —

And they say that it's nev - er too late —

And they say that it's nev - er too late —

This block contains the final three vocal staves for measures 25-28. Each staff has the lyrics "And they say that it's nev - er too late —" written below it.

25

*mp*

This block shows the piano accompaniment for measures 25-28. It includes a grand staff with treble and bass clefs. The dynamic marking *mp* is centered below the bass staff. There are some performance markings like *mf* and *vee* in the right hand.

28

but you don't get an - y young - - er Well I bet - ter learn how to starve

but you don't get an - y young - er Well I bet - ter learn how to starve

but you don't get an - y young - - er Well I bet - ter learn how to starve

28

*mf*

31

the emp - ti - ness and feed the hun - ger *f* Up on the wa -

the emp - ti - ness and feed the hun - ger *f* Up on the wa -

the emp - ti - ness and feed the hun - ger

31

*f*

*ped.* *sim.  $\text{p}^{\text{no}}$*

*f*

35

ter - shed stand - ing at the fork in the road

ter - shed stand - ing at the fork in the road

*f* wa - ter - shed stand - ing at the fork in the road

35

*mf*

38

You can stand there and ag - - o - nize \_\_\_ 'til your ag - o - ny's your heav - i - est \_\_\_ load \_\_\_

You can stand there and ag - - o - nize \_\_\_ 'til your ag - o - ny's your heav - i - est \_\_\_ load \_\_\_

You can stand there and ag - - o - nize \_\_\_

41

Nev - er fly as the crow \_\_\_ flies \_\_\_

Nev - er fly as the crow \_\_\_ flies \_\_\_

load \_\_\_ *mf* Get used

41

*mf*

Pno.

44

*mf* When you're learn - ing to face \_\_\_

*mf* When you're learn - ing to face \_\_\_

to a coun - try \_\_\_ mile \_\_\_ *mf* When you're learn - ing to face \_\_\_

44

*mp*

Pno.

To Coda

47

the path at your pace — Ev - 'ry choice is worth your while.

the path at your pace — Ev - 'ry choice is worth your while.

the path at your pace — Ev - 'ry choice is worth your while.

47 To Coda

47 To Coda

Pno.

50

*mp* And there's al-ways ret - ro - spect to a clear - er path

*mp* And there's al-ways ret - ro - spect to a clear — er path

*mp* And there's al-ways ret - to - spect to a clear — er path

50

*mp*

50

*p*

54

Ev-'ry five years or so — I look back — on — my life and I have a good laugh

Ev-'ry five years or so — I look back — on — my life and I have a good laugh

Ev-'ry five years or so — I look back — on — my life and I have a good laugh

54

54

57

You start at the top go full cir - cle round

You start at the top go full cir - cle round

You start at the top go full cir - cle round

57

60

catch a breeze — take a spin. *mf* but end - ing up

catch a breeze — take a spin. *mf* but end - ing up

catch a breeze — take a spin. *mf* but end - ing up

60

63

where I start - ed a - gain makes me wan - na stand still *f* Up on the wa

where I start - ed a - gain makes me wan - na stand still *f* Up on the wa

where I start - ed a - gain makes me wan - na stand still

63

*mf* *f* *f*

*D.S. al Coda*

*D.S. al Coda*

67  $\text{mf}$  Step-ping on a crack Breaking up and

$\text{mf}$  Step-ping on a crack

$\text{mf}$  Step-ping on a crack

67  $\text{mf}$  *secco* etc.

67  $p$   $\text{mf}$

71 look - ing back Ev - ery tree - limb o - ver - head seems to sit and wait  $f$  Til

look - ing back Ev - ery tree - limb o - ver - head seems to sit and wait  $f$  Til

look - ing back Ev - ery tree - limb o - ver - head seems to sit and wait  $f$  Til

71

74 ev - 'ry step you take be-comes a twist of fate Up on the wa - ter - shed

ev - 'ry step you take be-comes a twist of fate Up on the wa - ter - shed

ev - 'ry step you take be-comes a twist of fate wa - ter - shed

74  $f$  *legato*  $\text{p}^{\text{ed}}$

74  $f$   $\text{mf}$

78

stand-ing at the fork in the road — You can stand there and ag -

stand-ing at the fork in the road — You can stand there and ag -

stand-ing at the fork in the road — You can stand there and ag -

81

- o - nize — 'til your ag - on - y's your heav - i - est — load

- o - nize — 'til your ag - on - y's your heav - i - est — load

- o - nize — load

84

Never fly as the crow — flies —

Never fly as the crow — flies —

Get used — to a coun-try — mile —

88 *mp* When you're learning to face — the path at your pace — Ev'ry choice is worth your while.

*mp* When you're learning to face — the path at your pace — Ev'ry choice is worth your while.

*mp* When you're learning to face — the path at your pace — Ev'ry choice is worth your while.

88 *mf* *pp*

92 *p* When you're learn-ing to face — the path at your pace — Ev' - ry choice is worth your

*p* When you're learn-ing to face — the path at your pace — Ev' - ry choice is worth your

*p* When you're learn-ing to face — the path at your pace — Ev' - ry choice is worth your

92 *p* *mp*

95 while.

while.

while.

95 *p* *pp* *8va*