

# Lately

Song by  
**Rachel Grace**  
Choir arranged by  
Liam Bates

♩ = 60

## INTRO

Musical notation for the Intro section. It consists of a vocal line and piano accompaniment. The tempo is marked as ♩ = 60. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady bass line and chords in the right hand.

## 5 VERSE 1

Musical notation for Verse 1, starting at measure 5. It includes a vocal line with lyrics and piano accompaniment. The tempo is marked as ♩ = 60. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Late-ly it feels like we've been drift - ing. Two ship-wrecks guid-ed by\_ the sea." The piano accompaniment features a steady bass line and chords in the right hand.

8

Musical notation for the continuation of Verse 1, starting at measure 8. It includes a vocal line with lyrics and piano accompaniment. The tempo is marked as ♩ = 60. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Late-ly it feels like some-things diff - erent. I". The piano accompaniment features a steady bass line and chords in the right hand.

2  
11

can't tell\_ if it's you or if it's me.\_\_\_\_ I've been pull-ing air\_ for con-ver-sa

Am Am<sup>7</sup> D C(add9)

This system contains measures 11, 12, and 13. The vocal line starts with a quarter rest in measure 11, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. Measure 12 has a quarter rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. Measure 13 has a quarter rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are Am, Am7, D, and C(add9).

14

tion. What used to be here has just run\_ dry.\_\_\_\_

G C(add9) G

This system contains measures 14, 15, and 16. The vocal line has a quarter rest in measure 14, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. Measure 15 has a quarter rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. Measure 16 has a quarter rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are G, C(add9), and G.

17

And it\_ does-n't mean I\_ don't adore\_\_\_\_\_ you. It does-n't mean that I won't try.

C(add9) G D/F# Em Am<sup>7</sup>

This system contains measures 17, 18, and 19. The vocal line has a quarter rest in measure 17, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. Measure 18 has a quarter rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. Measure 19 has a quarter rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are C(add9), G, D/F#, Em, and Am7.

20

CHORUS 1

(soft 't')

This how you out of love? This what lov - ers

*p* (*forzetto*)

*> pp*

Is this how you fall out of love? Is this what lo - vers

D7(omit5)

G G5(add2add4) Em7

C

G

Am(add4) Em7

24

*p*

(soft 't')

do?

Lov - in' is - n't quite enough, what more can I

*p* (*nat.*)

do?

When lo - ving is - n't quite e-nough, what more can I

D

Em7 D(add4)/F#G

C(add9)

G

Am9 Em Em7/B

4  
28

VERSE 2

mp  
(T&B) mp

Oo

Detailed description: This block contains the piano accompaniment for measures 28-30. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked *mp* (mezzo-piano). In measure 28, there are chords in both hands. In measure 29, the bass line has a triplet of eighth notes. In measure 30, there is a long melodic line in the bass clef with a slur and a fermata, and a chord in the treble clef.

do?\_\_ Late-ly it feels like I\_\_ don't know\_\_ you. You're a

C(add9) C C(add9) C G

Detailed description: This block contains the piano accompaniment for measures 31-33. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked *mp*. In measure 31, there are chords in both hands. In measure 32, there is a melodic line in the treble clef with a slur and a fermata, and a chord in the bass clef. In measure 33, there is a melodic line in the treble clef with a slur and a fermata, and a chord in the bass clef.

31

oo

Detailed description: This block contains the piano accompaniment for measures 34-35. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked *mp*. In measure 34, there is a long melodic line in the bass clef with a slur and a fermata, and a chord in the treble clef. In measure 35, there is a long melodic line in the bass clef with a slur and a fermata, and a chord in the treble clef.

soul - mate that's shed it's\_\_ se-cond skin.\_\_

C(add9) C C(add9) C G

Detailed description: This block contains the piano accompaniment for measures 36-38. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked *mp*. In measure 36, there are chords in both hands. In measure 37, there is a melodic line in the treble clef with a slur and a fermata, and a chord in the bass clef. In measure 38, there is a melodic line in the treble clef with a slur and a fermata, and a chord in the bass clef.

33

ah oo

And I'd run for days\_\_\_\_\_ to just catch up\_ with you, but we keep on run-ning out of

C(add9) C C(add9) C G(sus2) Am<sup>7</sup>

36

CHORUS 2

(soft 't')

*mp*

*mp*

Is this how you out of love? Is this what lov - ers

sync. Is this how you fall\_ out\_ of love? Is this what lo - vers

D<sup>7</sup> D G Am Em C(add9) G Am<sup>7</sup>Em

(soft 't')

do? When lov - in' is - n't quite enough, what more can I

do? When lo-ving is - n't \_\_\_\_\_ quite e-nough, what more can I

D Em G C(add9) G Am<sup>7</sup> Em

\_\_\_\_\_ what more can I \_\_\_\_\_

— do? What more can I? \_\_\_\_\_

C(add9) C C(add9) C G Am Em Em<sup>7</sup>/B C(add9) C

47 BRIDGE

what more can I

Detailed description: This block contains the first system of the bridge. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line has lyrics 'what more can I' with a long note on 'I' that spans across the bar line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Ba-by is this the way we fall?

Detailed description: This block shows the vocal line for measures 47-48. The lyrics are 'Ba-by is this the way we fall?'. The melody starts with a rest in measure 47 and begins in measure 48. The notes are: B4, A4, G4, F#4, E4, D4, C4.

Am<sup>7</sup>(omit5) Em D

Detailed description: This block shows the piano accompaniment for measures 47-48. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The chords are Am<sup>7</sup>(omit5), Em, and D.

49

what more can I

Detailed description: This block contains the second system of the bridge. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line has lyrics 'what more can I' with a long note on 'I' that spans across the bar line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Be-cause you know that I've been fall - ing fall - ing fall - ing out of love.

Detailed description: This block shows the vocal line for measures 49-50. The lyrics are 'Be-cause you know that I've been fall - ing fall - ing fall - ing out of love.'. The melody starts with a rest in measure 49 and begins in measure 50. The notes are: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

Am<sup>7</sup>(omit5) Em D

Detailed description: This block shows the piano accompaniment for measures 49-50. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The chords are Am<sup>7</sup>(omit5), Em, and D.

(Sop. div.)

what more can I what more can I

Ba-by is this the way\_ it all ends?\_ Is this the way

Am<sup>7</sup>(omit5) Em D Am<sup>7</sup>(omit5) Em

Is this how you\_ out of love.\_\_\_\_ Is

we fall?\_\_\_\_\_ Is this how you fall\_ out\_ of love? Is

D G(add9)/DD<sup>7</sup>(omit3) D<sup>7</sup>(sus4) G Am Em C(add9) G

57

this what lov - ers do? When Lov - in' is - n't  
 this what lo - vers do? When lo - ving is - n't

Am<sup>7</sup> Em D Em D/F# G(sus2)

60

quiet e - nough, what more can I  
 — quite\_ e - nough, what more can I?

C(add9) G Am<sup>7</sup> Em C(add9) C

*mf* what more can I *mp* what more can I

What more can I do? What more can I do?

G Am Em Em<sup>7</sup>/B C(add<sup>9</sup>) Em C(add<sup>9</sup>)