

# Old Again Young Again

peter dizozza

Alto Version

The musical score is written for Alto voice and piano. It consists of four systems of music, each with a vocal line, a piano accompaniment, and guitar chords. The key signature is A major (three sharps) and the time signature is common time (C). The score includes lyrics and guitar chord diagrams.

**System 1 (Measures 1-5):**

Vocal: The cli -  
Now he's

Piano: A E/F#min A/E D F#min G#7 E E7

**System 2 (Measures 6-10):**

Vocal: chesaidinbrogueanthis wit's at end. Sympa - thize, walk a - way. When his talk's a  
off on a tour of the southernworld, well in - formed, i - mmature. (an ex-plor-er) Searching for e-

Piano: A E/G# F#min A/E D C#min CmBmin C#min

**System 3 (Measures 11-15):**

Vocal: worn out trend. Thoughhe'syoung, he's old a gain. the dis may of a mind in its se-condyouth Skipping  
ter - nal past, Thoughhe's old, he's young at last! On a quest,his addressCentral A - fri - ca, foundhis

Piano: F#min7 Bmin E D/E E A E/G#F#min A/E

**System 4 (Measures 16-20):**

Vocal: forth, up and down, back and for-ward. When it seems he's had it, then. He is old, He's  
mate in a cave. In his eyes she's good as gold. Shelooksyoung, she's

Piano: D C#min CmBmin C#minF#min D E

16

21

young a - gain. I asked him what he's aft - er. He's self pro-  
 a - ges old I wo - nder why he's with her. He's just a

D/E E F#min C#min DMaj 7 A E/G#min

26

claimed a sav-iour, He'd re-make the world patt-erned a-fter his im - age. But with an eye for what makes  
 stand in for her life com-pan-ion, scared masq - er - a - ding as sta - ble. But she can look a - head a -

A/G A/E D A/G

31

time go by he does-n't get excit-ed, he will do it a - gain. So smooth a cy - cle al - most ne - ver wear thin.  
 chieve ob - jectives, use his sen - si - ti - vi - ty to fur - the some end. He's ve - ry fra - gil and she's mak - ing him bend.

2X Go To Measure 42

A/E D A 2X Go To Measure 42 DMaj 7

36

Now he's

Bmin7 A F#min A/G E



42

Bmin A E/G#min A/G Bmin7

48

There's a world full of fear where he made his home. He's a

DMaj7 E A E/G# F#min A/E

52

wreck, broken up, in-to piec-es. What he had he meant to spend.

D C#min Cmin/Bmin C#min/EF#min

56

Though he died he'll live a gain, the cli che said in brogue meant his wit's at end. Sym pa-

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

56

60 thize, walk a - way. When his talk's a worn out trend.

D C#min Cmin Bmin C#min/E#min

Detailed description: This system contains measures 60 through 63. The vocal line starts with a whole note rest in measure 60, followed by eighth notes in 61, a quarter note in 62, and eighth notes in 63. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and melodic fragments.

64 though he dies, he lives a - gain. La La La La la la la la la la

D E D/E E A E/G# F#min C#min/E

Detailed description: This system contains measures 64 through 67. The vocal line begins with a quarter note in 64, followed by eighth notes in 65, a quarter note in 66, and eighth notes in 67. The piano accompaniment continues with the eighth-note bass line and treble line accompaniment.

68 la La la la la. La la La, La! la la la la. La la la

D A Bmin E A E/G# F#min A/E

Detailed description: This system contains measures 68 through 71. The vocal line starts with a quarter note in 68, followed by eighth notes in 69, a quarter note in 70, and eighth notes in 71. The piano accompaniment features a triplet of eighth notes in measure 70.

72 la La la la la la La.

D A Bmin D C#min E A

Detailed description: This system contains measures 72 through 75. The vocal line begins with a quarter note in 72, followed by eighth notes in 73, a quarter note in 74, and eighth notes in 75. The piano accompaniment features a triplet of eighth notes in measure 74.