

# Before You Came

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## Before You Came FAIZ AHMED FAIZ

♩ = 84c.

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a key with three flats (B-flat major or D-flat minor). The time signature changes from 3/4 to 4/4, then 5/4, 6/4, and back to 3/4. The piece begins with a piano (*p*) dynamic. The first two measures of the 3/4 section are marked with *Red.* and an asterisk (\*). The final two measures of the 3/4 section are marked with *pp*.

*poco rall. — tempo*

The second system continues with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature changes from 4/4 to 3/4, then back to 4/4. The dynamic is marked *mf*. The first two measures of the 4/4 section are marked with *Red.* and an asterisk (\*). The final two measures of the 4/4 section are marked with *pp*.

*rall. molto — , tempo*

The third system continues with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature changes from 4/4 to 3/4, then back to 4/4. The dynamic is marked *mp*. The first two measures of the 4/4 section are marked with *Red.* and an asterisk (\*).

*rall. molto — ,*

The fourth system continues with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature changes from 4/4 to 3/4, then back to 4/4. The dynamic is marked *mf*. The first two measures of the 4/4 section are marked with *pp*. The final two measures of the 4/4 section are marked with *Red.* and an asterisk (\*).

2 *tempo*  
*p*

Be - fore you came, things were as they should be: \_\_\_\_\_ the

*p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

sky was the dead - end of sight \_\_\_\_\_ the road was just a road,

*mf* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*rall. molto* \_\_\_\_\_ *tempo*

wine mere - ly wine. \_\_\_\_\_

*pp* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*p*

Now ev - ery - thing is like my heart, a co - lor at the edge of

*Red.* \* *Red.* \* *Red.* \*

blood, of blood, of blood: \_\_\_\_\_

*mp*

the grey of your ab - sence, the co - lor of

*p*

*Red.* \*

poi - son, of thorns, the gold \_\_\_\_\_

*f*

*mf*

*f*

— when we meet, the sea - son a —

blaze,

*p.*

*ff*

the yel - low of au - tumn, the

*p sub.*

red of flowers, of flames,

*mf*

flames, red of flames,

*p sub.*

and the black \_\_\_\_\_ when you \_\_\_\_\_ co - ver the earth with the

*a little faster*

coal of dead fires. \_\_\_\_\_

*mp*

And the sky, the road, the glass of

wine?

*mp*

The sky is a shirt wet with

*mf*

tears, the road a vein a-bout to

*stringendo* *broaden*

*f*

break, break, break, and the glass of wine a mirror in which the

*tempo 1°* (♩ = 84c.)

*p* *mf*

sky, the road, the world keep chan-ging.

*mf*

*p*

*mf*

*mf*

*mp*

*mp*

*mf*

Red. \* Red. \*

*mp*

Don't leave me now that you're here-

*mp*

Red. \* Red. \*

Red. \* Red. \*

Stay. So the world may be-come like it - self a-gain: so the

Red. \* Red. \*

*mf*

*p*

sky may be the sky, the road a

*mf*

*p*

*f* *mf*

road, and the glass of wine not a mir-ror,

*p*

just a glass of wine.

*mf* *ff* *mf*