

# FRIDA piano

Voice

Steinway Grand Piano

Musical score for the first system. The voice part consists of a whole rest. The piano accompaniment features a right-hand part with eighth notes and a left-hand part with a long slur over two measures.

3

Voice

Musical score for the second system, starting at measure 3. The voice part consists of a whole rest. The piano accompaniment features a right-hand part with eighth notes and a left-hand part with a long slur over two measures.

6

Voice

Musical score for the third system, starting at measure 6. The voice part consists of a whole rest. The piano accompaniment features a right-hand part with eighth notes and a left-hand part with a long slur over two measures.

9

Voice

Late - ly I've been fa - cing great de - ci - sions be - tween yes or no, and

11

Voice

know - ing just what way to go, like right or left? I just don't know the

13

Voice

dif - ference bet - ween be - ing wrong or think - ing that I'm right where I be -

15

Voice

long al - though I might not be that strong en - ough to fight ag - ainst my. Fear of

18  
Voice

choo - sing. Fear of lo - sing the com-fort of be-ing bet-

22  
Voice

ween a de-fi-ni-tivechoice. If I

26  
Voice

place this piece right here I might just end up ru - i-ning the

30  
Voice

whole en - ti - re puz - zle mak - ing eve - ry - thing I've worked for in - to

32

Voice

no more than a rub - ble. Which means all the time and en - er - gy I

34

Voice

put in-to this strug-ple will have just been all for not-hing like the burs-ting of a bub-ble. I am

37

Voice

where I am to - day 'cause I went to a lot of trou - ble and I through

39

Voice

might as well start dig-ging my owngrave with a sho - vel.

43

Voice

I just don't know what to do. I must be over-think

This system contains three staves. The top staff is the vocal line in G major, starting with a quarter rest followed by a series of eighth and quarter notes. The middle staff is the piano accompaniment in G major, featuring a series of chords. The bottom staff is the bass line in G major, consisting of a few notes.

47

Voice

- ing it. I don't know. Not-hing new. 'Cause

This system contains three staves. The vocal line continues with lyrics. The piano accompaniment continues with chords. The bass line has a long note with a slur.

50

Voice

if I choose I must com-mit and act up-on my word. If not I'm just

This system contains three staves. The vocal line continues with lyrics. The piano accompaniment continues with chords. The bass line continues with notes.

54

Voice

an-oth-er hyp-o-crite.

This system contains three staves. The vocal line continues with lyrics. The piano accompaniment continues with chords and a more active bass line.

58

Voice

I must be on - ly ov - er-think - ing it,

62

Voice

65

Voice

68

Voice

Find - ing a so - lu - tion to this

71

Voice

pro-blem shou-ldn't be that hard. I'll op - en up, let down me guard. Will

73

Voice

that be ta - king it to far? It might be, or it won't be. May - be

75

Voice

it will help me see just what I need to see to find the key to fin-all-y be free from this

78

Voice

fear of choo - sing. Fear of los - ing the

82

Voice

com-fort of be-ing bet-ween a de-fi-ni-tive choice.

86

Voice

If I place it here in - stead it still may not be right but then at

91

Voice

least I will have tried to take a de-fi-nite de-ci-sion rath-er than just run and hide a-way from  
make

94

Voice

choo-sing this or that or pick - ing out a cer - tain side. If on - ly



96

Voice

some-one could have told me how or gi - ven me a guide on how to

98

Voice

solve these fuck - ing puz - zles and not put - ting them a - side. I wou - ldn't

100

Voice

have to make de-ci-sions if I dis-a-ppeared o - r di - ed.

104

Voice

I just don't know\_\_\_ what to do.\_\_\_ I must be ov - er - think

108

Voice

- ing it I don't know. I feel blue. But

111

Voice

I can't just give up and quit 'cause that would be a huge decision far

115

Voice

to heavy to admit.

119

Voice

I must be only over-thinking it.

123

Voice

I know that I may act

126

Voice

as if I fol - low "Mur - phy's Law". And

129

Voice

think as though I've picked the short - est straw. My

133

Voice

thoughts they run a - mok and on - ly fo - cus on the ne - ga - tive. What

137

Voice

hap - pens if I try\_\_\_ to change my per - spec - tive.

141

Voice

The sud - den re - lief hav - ing

146

Voice

made a de - fi - ni - tive choice. When I

150

Voice

place it here in - stead I'll start a chain re - ac - tion from this

154

Voice

sin - gu - lar de - ci - sion. Which will help me to ac - comp - lish things I

156

Voice

nev - er could en - vi - sion, like ap - ply - ing for a job and end up nai - ling the au - di - tion. May - be

159

Voice

win - ning an a - ward for my suc - cess and great amb - i - tion or like

161

Voice

find - ing love and ma - rry - ing a se - xy po - li - ti - cian All be - cause I had to make a choice and

164

Voice

went with in-tu - i - tion. And now I know

168

Voice

what to do. I'm simp - ly ov - er - think

171

Voice

- ing it. Now I change — my point of view. — It  
I've changed

174

Voice

took a lot of thought — and wit, — but would it rea - lly mat

177

Voice

- ter if it's not a per - fect fit?

181

Voice

I'm simp - ly on - ly con -

185

Voice

- tem pla - ting, weigh - ing, ov - er - an - al - y - zing. I'm sim - ply on - ly ov -

189

Voice

- er - think - ing it.

192

Voice

195

Voice

197

Voice