

My friend, Rachelle

Joe Fried

Alto

$\text{♩} = 70$

mp

One by one - our friends they leave us, and when they do - the world grows dark - er. -

Piano

p

A.

Why give us life - and make it end one day? Why have us live, just to die a-way?

Pno.

A.

I had a friend who now is gone from me-. She had a smile that made me gay and care-free. Now that she's gone -

mf *mp*

Pno.

11

A.

mf

- I can't tell her what a great friend - she has been, and now that she's gone, I can't say good-bye.

Pno.

mp

14

A.

mp

There were times - when she would tease me. - I would get so mad - and she'd just laugh. Now those

Pno.

p

18

A.

p

times I see with fond-ness, how I miss her im-pish smile. She was ill but nev-er said, and

Pno.

p

24

A.

mf

I was too blind to see. And when they told me - that she had left this earth, on-ly

Pno.

28

A.

mp *mf*

then it all was clear. Life goes on. I know it must, but it will not be the same an - y

Pno.

p *mp*

33

A.

more. And this I prom - ise I won't for - get my friend, not one day. I won't for -

Pno.

37

A.

mp *mp*

get my friend, Ra - chelle. There were times - when we would ar - gue - . They were

Pno.

p *p*

41

A.

sil - ly quarrels, - that would not last. Now that sil - ly strife seems so point - less. Time's too pre - cious for such

Pno.

46

A.

p waste. When the time had come, she died with - out an - y friends by her side. *mf* We should have

Pno.

51

A.

been there to give her com - fort but she didn't want to see our tears. *mp* *mf* Life goes

Pno.

55

A.

on. I know it must, but it will not be the same an - y more. And this I prom - ise - I won't for -

Pno.

60

A.

get my friend, not one day. I won't for - get my friend, Ra - chelle. *mp* *mp* One by one - our friends they

Pno.

65

A.

leave us, and when they do - the world grows dark - er. -

Pno.

67

A.

Why give us life - and make it end one day? Why have us live, just to die a-way?

Pno.

70

A.

I had a friend who now is gone from me - *mf* She had a smile that made me gay and care-free. Now that she's gone - *mp*

Pno.

74

A.

- I can't tell her what a great friend - *mf* she has been, and I won't for-get - my dear, Ra-chelle.

Pno.

Alto

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mp
One by one - our friends they leave us, and when they do -

3
- the world grows dark - er. - Why give us life - and make it

5
end one day? Why have us live, just to die a-way?

7
I had a friend who now is gone from me - .

9
mf She had a smile that made me gay and care-free. *mp* Now that she's gone -

11
- I can't tell her what a great friend - she has been, and now that she's gone,

13
mp I can't say good-bye. There were times - when she would

15
tease me. - I would get so mad - and she'd just laugh. Now those

18

times I see with fond - ness, how I miss her im - pish smile. *p* She was ill but

23

nev - er said, and I was too blind to see. *mf* And when they told me - that she had

27

left this earth, on - ly then it all was clear. *mp* *mf* Life goes on. I know it must, but it will

32

not be the same an - y more. And this I prom - ise I won't for -

35

get my friend, not one day. I won't for - get my friend, Ra - chelle. *mp*

39

mp There were times - when we would ar - gue - . They were

41

sil - ly quarrels, - that would not last. Now that sil - ly strife seems so

44

point - less. Time's too pre - cious for such waste. *p* When the time had

48

come, she died with - out an - y friends by her side. *mf* We should have

51
mp *mf*
 been there to give her com-fort but she didn't want to see our tears. Life goes

55

 on. I know it must, but it will not be the same an - y more. And this I

59

 prom-ise - I won't for - get my friend, not one day. I won't for - get my friend, Ra -

63
mp *mp*
 chelle. One by one - our friends they leave us, and when they do -

66

 - the world grows dark - er. - Why give us life - and make it

68

 end one day? Why have us live, just to die a - way?

70
mf
 I had a friend who now is gone from me - She had a smile that made me

73
mp
 gay and care - free. Now that she's gone - I can't tell her what a great friend -

75
mf
 - she has been, and I won't for - get - my dear, Ra-chelle.

Piano

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$\text{♩} = 70$

p

4

7

10

mp

14

p

17

22

Measures 22-26 of a piano piece in B-flat major. The right hand features a melody of eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. A piano (*p*) dynamic marking is present in the first measure of the system.

27

Measures 27-32 of the piano piece. The right hand continues the melodic line with some chords. The left hand has a more active bass line. Dynamics include piano (*p*) and mezzo-piano (*mp*) markings.

33

Measures 33-38 of the piano piece. The right hand has a more static, chordal texture. The left hand continues with a steady bass line. A piano (*p*) dynamic marking is present in the final measure of the system.

39

Measures 39-41 of the piano piece, featuring a key signature change to E-flat major (three flats). The right hand has a more active melody. The left hand continues with a bass line. A piano (*p*) dynamic marking is present in the first measure of the system.

42

Measures 42-46 of the piano piece. The right hand features a melody with some chords. The left hand continues with a bass line. The system ends with a double bar line.

47

Measures 47-51 of the piano piece. The right hand features a melody with some chords. The left hand continues with a bass line. A piano (*p*) dynamic marking is present in the first measure of the system.

52

Measures 52-57 of a piano piece in B-flat major. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. Dynamics include *mp* and *p*. A crescendo hairpin is visible over measures 54-55.

58

Measures 58-63. The right hand continues with chords and moving lines. The left hand has a consistent bass line. A *p* dynamic is marked at the end of measure 63. A crescendo hairpin is present over measures 61-62.

64

Measures 64-66. The right hand has a more active melody with eighth notes. The left hand has a steady bass line. A *p* dynamic is marked at the beginning of measure 64.

67

Measures 67-69. The right hand features a melody with eighth notes. The left hand has a steady bass line. A 5/4 time signature change occurs at the start of measure 68.

70

Measures 70-72. The right hand continues with a melody of eighth notes. The left hand has a steady bass line.

73

Measures 73-78. The right hand features a melody with eighth notes. The left hand has a steady bass line. Dynamics include *p* and *mp*. A crescendo hairpin is present over measures 75-76.