

HARMONY'S NEVER TOO LATE

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax*

Performance time: approx. 3:50

Arranged by
MARK HAYES

Lyrics by **LYNN AHRENS**
Music by **STEPHEN FLAHERTY**

Steady pop ballad ($\text{♩} = \text{ca. } 78$)

Am G C C(sus4) C

PIANO *mf*

5 Am G F

9 SOLO 1 *mp*

Some-one is a - lone be - hind _ a win - dow.

Am G(add2) G/B C C(sus4) C

* Also available for S.S.A.A. (49703) and T.T.B.B. (49704). SoundTrax CD available (49705).
SoundPax available (49706) - includes parts for Bass and Drumset.
Visit alfred.com for digital scores and audio.

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13 SOLO 2 *mp*

Some-bod-y is hold - in' back_ their tears.

Am G(add2)/B G/B C Cmaj7

17 SOLO 3 *mp* *mf* *mp* DUET *mp*

Some-bod-y is call - ing out_ to an - y - one_ at all. A -

F(add2) G(add2) G Am

21 (end duet)

lone in the dark, the voic - es no_ one hears.

C/Bb Bb Bb(add2) Bb Fmaj7/G Dm7/G G F/G

25 S. *mf*
 A. But an - y - time a voice can join — an - oth - er
 T. *mp*
 B. Ah, —

Am G(add2)/B G/B C C(sus4) C C(add2)/E C/E

29
 and an - y - time our voic - es start — to rise, —
 ah, —

Am G(add2)/B G/B C C(sus4) C C(add2)/E C/E

33
 and an - y - time we start to sing — the songs we're born — to sing, —

F F(add2) G(add2) G Am

mp

it's a sim - ple thing, and the

mp

C/Bb Bb

cresc.

har - mo - nies can reach the ver - y skies. We are lis - ten - ing.

mf **41**

cresc.

mf

F/G Em/G F/G G F/G G Dm7

Can you hear me cry? We are lis - ten - ing.

G7/D Dm7 C/E

44

Can you hear — me call? We are lis - ten - ing. Tell me you — can

Em⁷ C/E F G⁷/F F

47

all. _____
hear me af - ter all, _____ hear me af - ter all.

F/G G F/G G Dm/G G

50

f 51
And I will sing! I will sing as a way of for - giv - ing. Sing!

f C

I will sing for the dead and the liv - ing. Sing! Sing-in' love e - ven

Dm7 F/E F

loud - er than hate, 'cause har - mo - ny's nev - er too late!

Dm7/F F Am G G(sus4) G C

I will sing for the ones who are fright - ened. Sing! For the ones who can

Dm/C C Dm/C C Dm7

2nd time to CODA
(p. 12, m. 98)

62

still be en - light - ened. Sing! Sing it out when they tell me to wait 'cause

2nd time to CODA
(p. 12, m. 98)

F/E F Dm/F Fmaj7 Dm/F F

65

har - mo - ny's nev - er too late.

Am G G(sus4) G Bb C/Bb Bb Gm/Bb Bbmaj7 Bb

69

Har - mo - ny's nev - er too late.

F Fmaj7 G G(sus4) G C

Musical notation for measures 72-74. The vocal line consists of whole notes: C4, G4, C5, G4, C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Cmaj7 C Dm7 C/E F G

Piano accompaniment for measures 72-74. The right hand plays eighth notes, and the left hand plays quarter notes.

75

Musical notation for measures 75-76. The vocal line has a long note with a slur: Ah, ————— ah, —. The piano accompaniment continues with eighth and quarter notes.

Ah, ————— ah, —

And an - y - one who feels they've been — for - got - ten,

Am G(add2)/B G/B C

Piano accompaniment for measures 75-76. The right hand plays eighth notes, and the left hand plays quarter notes.

78

Musical notation for measures 77-78. The vocal line has a long note with a slur: —————. The piano accompaniment continues with eighth and quarter notes.

and an - y - one who's shak - en to — the core, —

C(sus4) C C(add2)/E C/E Am G(add2)/B G/B

Piano accompaniment for measures 77-78. The right hand plays eighth notes, and the left hand plays quarter notes.

81

ah, and an - y - one who's

mf

C C(sus4) C C(add2)/E C/E F F(add2)

84

brok - en like a bird with-out a wing, on - ly

G(add2) G Am

87

try to sing, and our har - mo - nies will

cresc.

C/Bb Bb F/G Em/G F/G

cresc.

91 *f* ring for ev - er - more. — *mf* We are lis - ten - ing. Can you hear — me cry? —

G F/G G Dm⁷ G⁷/D Dm⁷

93 — We are lis - ten - ing. Can you hear — me call?

C/E Em⁷ C/E

D.S. al CODA
(p. 6, m. 50)

95 We are lis - ten - ing. Tell me you — can hear me af - ter all.

F G⁷/F F F/G G F/G G

D.S. al CODA
(p. 6, m. 50)

98 CODA *mp*

har - mo - ny's nev - er too late. In the

CODA

Am G G(sus4) G Ab *mp*

101 *mf*

si - lence of your heart, don't be scared

Bb Ab/Bb Bb C/Bb C Dm/C C G/C C Bb *mf*

104

to let the mu - sic start,

Gm/Bb Gm7 Gm11 Em7/A

107 *cresc.* *f*

let it start. And we will

cresc. *f*

G/A A

cresc. *f*

8^{va}

110

sing! We will sing as a way of for-giv - ing. Sing! We will sing for the

D Em/D D Em/D D Em⁷

113

dead and the liv - ing. Sing! Sing-in' love e - ven loud-er than hate, 'cause

G/F# G Em/G G/A

116

har - mo - ny's nev - er too late.

Bm A A(sus4) A C D/C C

119

Har - mo - ny's nev - er too late.

late, —

Am/C Cmaj7 C G Gmaj7 A A(sus4) A

122

We hear you. We

We hear you.

nev - er too late, —

D Em11

125

hear you. We hear you.

We hear you.

nev-er too late.

D/F# G(add2) D/A

128

Har - mo - ny's nev - er too late.

Bm A A(sus4) A Bb Am7 Gm7 Gm/F Dm/Bb Ebmaj7

132

fp *ff*

Sing!

fp *ff*

D

ff

8^{va}