

Level Up (A major)

for tenor, baritone, violin, trombone, tin whistle, and piano

Music and lyrics by Vienna Teng
Arranged by Steve Hansen Smythe

Freely (♩ = c. 154)

Tenor

p so come out. you have been wai-ting long e-nough. you're done with all the

Piano

p

Vivace ♩ = 172

T

talk talk talk with no - thing on the ta - ble. *mp* it's time to come on out. there will be no

mp

sign from a - bove. you'll on - ly hear the knock knock knock of your own heart as sig - nal. *mf* if you are a -

mf

10
T 8
fraid, come out. if you are a - wake, come

10
T 8

10
mf

This system contains the first three measures of the song. The vocal line (T) starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are 'fraid, come out. if you are a - wake, come'. The piano accompaniment (P) is in the same key signature and features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking 'mf' is present.

13
T 8
out. come out and le-vel up.

13
TW 8
Tin whistle in A 8va

13
T 8

13
f

This system contains measures 4 through 6. The vocal line (T) continues with the lyrics 'out. come out and le-vel up.'. The piano accompaniment (P) continues with the same pattern. The dynamic marking 'f' is present. A tin whistle part (TW) is introduced in measure 5, marked 'Tin whistle in A 8va' with a dashed line indicating the octave. The tin whistle part features a melodic line in the treble clef.

16

B

16

mf be - gin a - gain. dy - na - mite the dam on the flow. your bo - dy feels the

TW

(8^{va}) bend

16

mf

19

B

19

tock tock tock of time as it ham - mers. lord we are all cin - ders from a fire

T

19

22

B

22

bur - ning long a - go, but here it is the knock knock knock of your own heart that mat - ters.

T

22

24

T 8

B

if you are a - fraid, come forth. if you are a -

24

T

if you are a - fraid, come forth. if you are a -

24

27

T 8

B

lone, come forth now. *f* ev - ry - bo - dy here has

27

T

lone, come forth now. *f* ev - ry - bo - dy here has

27

30

T 8
loved and lost, so le-vel up and love a -

B
loved and lost, so le-vel up and love a -

30

T
loved and lost, so le-vel up and love a -

30

33

T 8
gain. call it a-ny name you need. — call it your two point oh, your re - birth, what-ev-er

B
gain. call it a-ny name you need. call it your two point oh, your re - birth, what-ev-er

33

mf

36

T 8

B

so long as you can feel it all, — so long as all your

so long as you can feel it all, so long as all your

36

T

36

38

T 8

B

doors are flung wide. call it your day num-ber one in the rest of for-e-ver. *mp* if you are a-

doors are flung wide. call it your day num-ber one in the rest of for-e-ver. *mp* if you are a-

38

T

38

41

T 8

fraid, give more. *mf* if you are a - live, give

B 41

fraid, give more. *mf* if you are a - live, give

41

T

41

mp

mf

44

T 8

more now. *f* ev - ry-bo-dy here has seams and

B 44

more now. *f* ev - ry-bo-dy here has seams and

44

T

44

f

f

47
T 8
scars. _____ *ff* so what. le-vel up.
B scars. *ff* so what. le-vel up.
V 47
T 47 *ff*
47 *ff*
47 *ff*

50
V 50
T 50
50

51

V

T

This system contains measures 51 and 52. The vocal parts (V and T) feature a melody in A major with eighth and quarter notes, including rests. The piano accompaniment consists of a steady eighth-note chordal pattern in both hands.

53

B

V

T

53

This system contains measures 53 and 54. The bass line (B) is silent. The vocal parts (V and T) continue the melody with various note values and rests. The piano accompaniment maintains the eighth-note chordal pattern.

56 *subito p*

B

let your faith die. bring your won - der. yes, you are

56 *subito p*

60

T

8

B

on - ly one. no, it is not e-nough but if you lift your eyes, I am your bro-ther. *mp* and this is

60

64

T

8

and this is where we

B

all we need.

64

T

64

67 Level Up (A major) 11

T 8 start. *mf* this is the day we greet. *f* this is the

B *mf* this is the day we greet. *f* this is the

T *mf*

67

67

70

T 8 day, no o - ther. _____

B day, no o - ther. _____

T

70

f

70

f *ff*

73

T

73

This system contains measures 73 to 75. The Tenor (T) part is in the bass clef with a key signature of two sharps (F# and C#). It features a half note G2 in measure 73, a half note G2 in measure 74, and a half note G2 in measure 75. The Piano part consists of two staves. The right hand plays a sequence of eighth notes in the treble clef, starting on G4 and ascending to E5. The left hand plays a sequence of eighth notes in the bass clef, starting on G2 and ascending to E3. The key signature is A major (F# and C#).

76

V

76

76

This system contains measures 76 to 78. The Violin (V) part is in the treble clef with a key signature of two sharps (F# and C#). It features a half note G4 in measure 76, a half note G4 in measure 77, and a half note G4 in measure 78. The Tenor (T) part is in the bass clef with a key signature of two sharps (F# and C#). It features a half note G2 in measure 76, a half note G2 in measure 77, and a half note G2 in measure 78. The Piano part consists of two staves. The right hand plays a sequence of eighth notes in the treble clef, starting on G4 and ascending to E5. The left hand plays a sequence of eighth notes in the bass clef, starting on G2 and ascending to E3. The key signature is A major (F# and C#).

79

V

79

f

T

f

79

f

82

V

82

ff

T

ff

82

ff

85

V

T

85

85

subito p

85

88

V

88

T

88

88