

## All Around the World

All around the wide wide world  
There's a new wind blowin'.  
It's risin' like a storm  
And still it keeps on growin'.

It's blowin' through the nations  
There's a song it sings.  
It turns the heads of leaders  
And shakes the halls of kings.

It's the voices of the people  
Raised up high in song.  
It echoes through the mountaintops-  
"We've been fightin' war too long."

### Chorus

This our song we sing to you  
The leaders of the land.  
How many boys and girls must die  
Before you take a stand?  
This our song we sing to you  
The leaders of the land.  
Open your hearts and lay down your swords  
The world is in your hands.

All around the wide wide world  
There's a new age dawning.  
The world awakes and looks around  
And sees that things must change.

Listen to the people sing  
The time at last is here.  
Put away your tanks and planes  
And share a mug of beer.

Don't send our young ones off to die  
On a distant shore.  
Listen to the people cry-  
"We won't study war no more."

### Chorus

Sing to me my love  
Remember how we've cared.  
These are the moments we cherish  
And the times we share.

It's a long hard road to run  
Through cold uncharted lands.  
But at the end is peace my friend  
The golden age at last.  
Chorus

## All Around the World

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### Chorus

To Coda

1. How many boys and girls - must die - be  
 2. Open your hearts and lay down your swords - The

1. fore you take a stand? This our  
 2. World is in your hands

(C) Fine on D. F. A. D. F. A.

Sustain

CODA

World is in your hands

1. Sing with me my love re

Sustain

All Around the World - Song 4

mem-ber how we've cared (2. But) These are the moments we cher-ish and th

times we share At the end is peace my friend - The

gold-en age - at last This our D. S. Al Fine

Handwritten musical score for the first system. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "blow - in. It's ri - sin like a storm And still it keeps". The music features eighth and quarter notes, with some rests and dynamic markings like *p* (piano).

Handwritten musical score for the second system. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the accompaniment is on a grand staff. The lyrics are: "grow - in. This our song we sing". There are repeat signs with first and second endings. The music includes eighth, quarter, and half notes, with some rests and dynamic markings like *p* (piano).

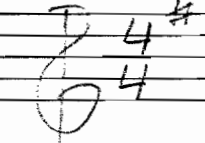
Handwritten musical score for the third system. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the accompaniment is on a grand staff. The lyrics are: "you the lead - ers of the". The music features eighth and quarter notes, with some rests and dynamic markings like *p* (piano).

# ALL AROUND THE WORLD

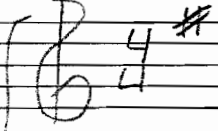
By Abe Proctor

The Freshman Class Glee Song

Vocals



Piano



Upper harmony 2nd 3x only. See sheet for additional lyrics



VERSES:



## 1991 GLEE SONG EXPLANATION

*This year, when the Sophomore class was presented the theme of "Serenade," images of roses and pianos materialized in our minds. We discussed the purpose of a serenade, for example: to express one's admiration for another through song. But the prevailing thoughts were of masquerade balls where persons in disguise sing melodies of love to one another.*

*The age old ideas of masquerade balls and serenades are all but vestiges of a time of great pageantry. However, as we enter the nineties persons of all ages still adorn themselves with elaborately complex masquerade masks, only these masks are invisible. These masks shield us from hurt as we fall victim to our fears in contemporary relationships.*

*Our song, "Masquerade" is the story of a man in love. He finds himself at a masquerade ball where the woman of his dreams is as well. He is a simple man and musician by trade. The subject of his compositions for a great time has been this woman. He sees this as his only opportunity to express his love to her, as he sings his songs of serenade.*

*During the first two verses this man delivers a soliloquy on how he longs to be with this person. He feels discouraged because he has fallen victim to his fears as he wears his sheltering mask in the shadows. He questions his fear and wishes to lift his disguise.*

*In the chorus he swears that every moment together with this person would be one to treasure. However, he lacks the magic spells he wishes he could cast upon her, thus he simply wishes for this masquerade to not be his last serenade.*

*Within the following verses we learn of his countless days of toil at the piano, while tears cloud his vision. But as he waits in anticipation he feels that the moment of truth is ever near.*

*As the bridge draws near, a certain confidence is expressed in this man as he steps from the darkness into his admiree's life.*

*Much to his surprise, in the bridge, he learns that there is a feeling of mutuality in this relationship as they together wonder how long this attraction will last.*

*In the concluding verses, the two compare their love to a rose, always growing and enriching both of their lives. Together, they pledge their love in a hope that their dreams will come true. In the end the two have a touching duet explaining that they do not wish for this Masquerade to be their one and only serenade.*

## MASQUERADE

- WORDS AND MUSIC BY  
AARON - ANDRÉ MILLER

HERE I STAND TONIGHT  
THIS MASK UPON MY EYES,  
I SEE YOU DANCING, YOU'RE ALL ALONE  
HOW I'VE LONGED TO BE HERE BY YOUR SIDE.

IT OFTEN SEEMS THAT LIFE  
IS ONE GRAND MASQUERADE,  
STRANGERS DANCING WITH SHADOWS OF DOUBT  
LIFT YOUR DISGUISE, NO NEED TO BE AFRAID.

IF I COULD WAVE MY MAGIC WAND,  
I'D LET THIS DREAM LAST ALL NIGHT LONG.  
'CAUSE THE TIMES WE SHARE TOGETHER  
ARE THE MOMENTS I WILL TREASURE.  
AND IF I HAD ONE LAST WISH TONIGHT,  
I'D DANCE WITH YOU BENEATH THE MOON'S LIGHT.  
SO PLEASE DON'T LET THIS MASQUERADE,  
BE OUR ONE AND ONLY SERENADE.

SWEET SONGS OF SERENADE  
ARE WHAT I WANT TO SING TO YOU  
THIS LOVE SONG IS FROM THE HEART  
SO PLEASE BELIEVE THESE WORDS ARE TRUE.

COUNTLESS DAYS I'VE SPENT  
MY PIANO SHOWERED WITH TEARS,  
FOR SO LONG I'VE TRIED TO TELL YOU  
NOW THE MOMENT DRAWS EVER NEAR.

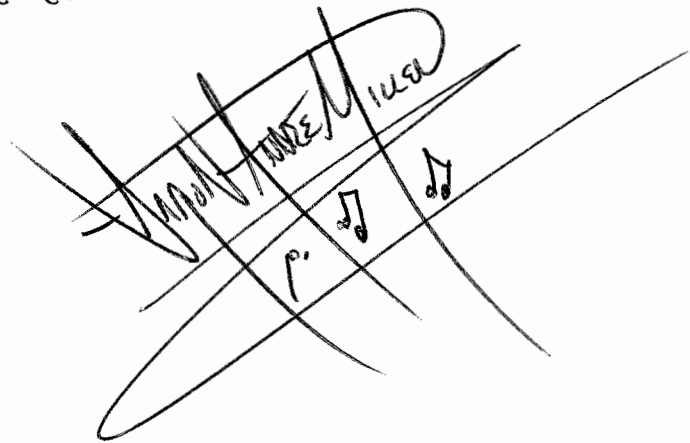
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AND IF I HAD ONE LAST WISH TONIGHT  
I'D DANCE WITH YOU BENEATH THE MOON'S LIGHT.  
SO PLEASE DON'T LET THIS MASQUERADE,  
BE OUR ONE AND ONLY SERENADE.

WHEN I PEEK INTO MY LOOKING GLASS I SEE,  
YOU AND ME FOR ETERNITY.  
THIS DESTINED ATTRACTION IS HOLDING ME FAST,  
AND THERE'S NO TELLING HOW LONG THIS WILL LAST.

OUR LOVE COULD BE A ROSE  
UNDERNEATH THE SUMMER'S SUN,  
ALWAYS GROWING, THIS LOVE WOULD BE  
YOU'RE ALL I NEED, YOU'RE THE ONLY ONE.

LET US LIVE FOREVER,  
JUST YOU AND I TOGETHER,  
LORD KNOWS IF THIS WILL COME TRUE  
BUT PLEASE KNOW I'VE ALWAYS LOVED YOU.

IF I COULD WAVE MY MAGIC WAND,  
I'D LET THIS DREAM LAST ALL NIGHT LONG.  
'CAUSE THE TIMES WE SHARE TOGETHER  
ARE THE MOMENTS I WILL TREASURE.  
AND IF I HAD ONE LAST WISH TONIGHT, I'D DANCE WITH YOU  
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## MISQUERADE

- WORDS AND MUSIC BY  
AARON-ANDRÉ MILLER8va  
MUSIC BOX-STYLE - AD LIB

Handwritten musical notation for the first system, featuring a treble and bass staff with eighth and sixteenth notes, and dynamic markings like 'p' and '2'.

Handwritten musical notation for the second system, continuing the melody and accompaniment with various note values and rests.

INTRO

Handwritten musical notation for the intro section, including a treble staff with eighth notes and a bass staff with whole notes, accompanied by chord symbols like Fadd2, D-sus, Eb6 add2, Bb, and C7sus.

Handwritten musical notation for the third system, featuring a treble staff with eighth notes and a bass staff with eighth notes, with chord symbols Fadd2, D-sus, Eb6 add2, Bb, and C7sus.

SLOW BALLAD - AD LIB

VERSE 1, 2, 3

Handwritten musical notation for the slow ballad section, featuring a treble staff with whole and half notes and a bass staff with whole notes, with chord symbols Fadd2, Bb/C, Fadd2, Eb7, A7(#+9), and D-7.

Handwritten musical notation for the first system, featuring chords: G-7, Bb-9, A-9, D-7, G-9, A-9, and Bb sus (No 3rd).

Handwritten musical notation for the second system, featuring chords: C sus, C, F add2, Eo7, A7(#9), and D-7.

Handwritten musical notation for the third system, featuring chords: G-7, Bb-9, A-9, D-7, G-9, A-9, and Bb sus (No 3rd).

Handwritten musical notation for the fourth system, labeled "CHORUS", featuring chords: C sus, C/E, F add2, C/F, C-9/F, F7/A, Bb9, and A-7.

To Coda

Handwritten musical notation for the fifth system, featuring chords: G-7, C, A-7, D-7, G-7, Bb add2, and C.

Handwritten musical notation for the sixth system, featuring chords: F/C, C/E, F add2, C/F, C-9, F7/A, Bb9, and A-7.

Handwritten musical notation for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The notation includes chords G-7, C, A-7, D-7, G-7, F#A, Bb, and C7sus. The bottom staff has a double bar line and a repeat sign.

Handwritten musical notation for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The notation includes a section titled "SEE INTO FOR" with the chord F add 2, and a section titled "RHYTHMIC AND MELODIC NOTATIONS" with the chord D-sus. The bottom staff has a double bar line and a repeat sign.

Handwritten musical notation for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The notation includes a section titled "BRIDGE" with chords F add 2, Bb/C, F add 2, C/E, D-, A-7, Bb add 2, and C add 2. The bottom staff has a double bar line and a repeat sign.

Handwritten musical notation for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The notation includes chords D-7, C/E, F add 2, D-, A-7, Bb add 2, and C add 2. The bottom staff has a double bar line and a repeat sign.

Handwritten musical notation for the fifth system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The notation includes a section titled "D.S. al Coda" with chords D-, G-7 sus, C sus, C sus/Bb, and C sus/A. The bottom staff has a double bar line and a repeat sign.

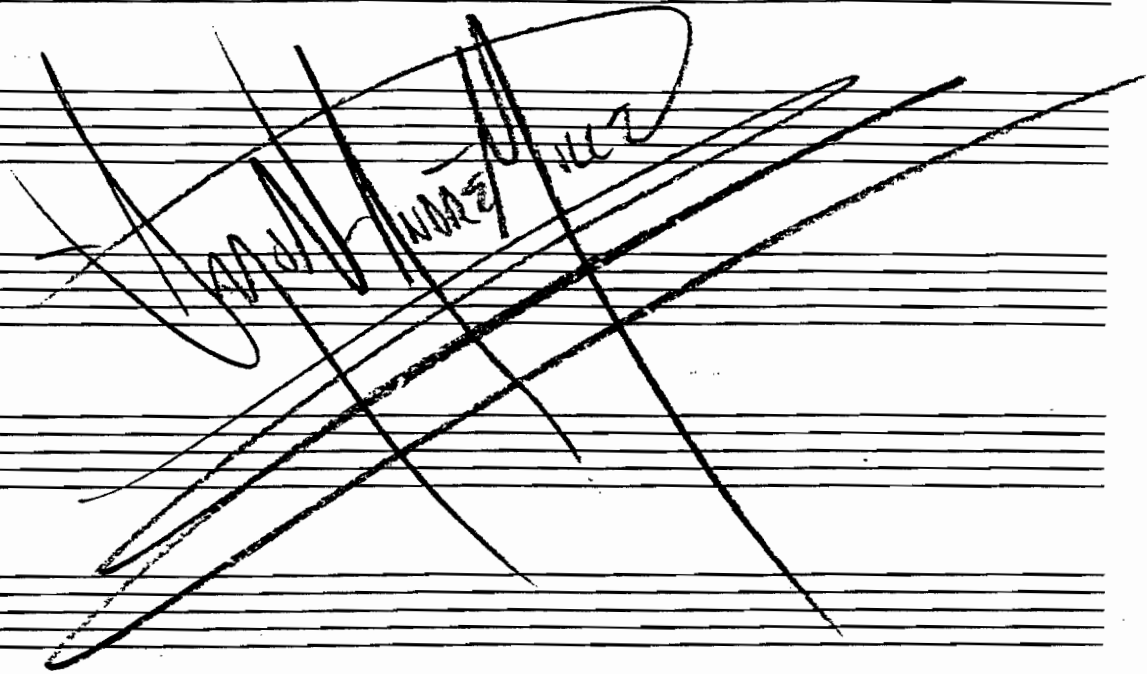
Handwritten musical notation for the sixth system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The notation includes chords C sus G, F add 2, and Bb/C. The bottom staff has a double bar line and a repeat sign.

# CODA

ROCK FEEL - AD LIB

RUBATO

ROCK FEEL



*We Don't Have Much Time*

*by*  
*Lila Brown*

*Glee Song*  
*The Class of 1992*  
*February 15, 1991*

**We Don't Have Much Time**  
**by**  
**Lila Brown**

**Junior Class Song, Glee 1991**


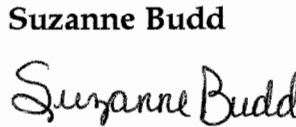
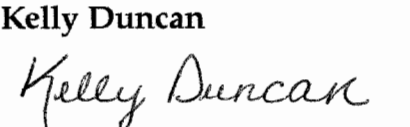

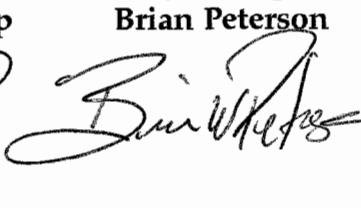
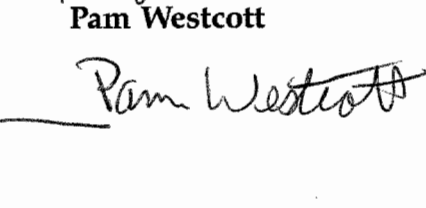
When the Junior Class Managers gathered together to talk about Glee and to wrestle with the theme and sub-theme we quickly found ourselves in a quandry over time and what we cherish about it. First, we have found that we are often too busy to cherish our time together. Second, when we do share with one another our moments are punctuated by a global awareness. On the one hand it is very easy for us to ignore these issues; and yet, they are the essence of our generation. What we want is for the past to sing to us its serenade of knowledge so that we, in turn, can continue to create knowledge for the future. This is where we feel the chorus of our song has significant meaning. The melodic line contains what has come to be known as the famed "clock song". Time is ever present. What we want is to hear it and celebrate in it.

TICK, TOCK goes the clock,  
We pray to God that it will stop  
To savor the loving moments  
like  
"SPLISH, SPLASH I was taking a bath"  
Can we put in a request to make it last  
Can you play that record over again?  
Hey time won't you serenade us again?

Our song states our concerns, the things that we can no longer ignore. It celebrates those concerns and tries to remember to have fun with them. Then our song moves us beyond that to the moments that we are going to create. We anticipate the moments we will share together later because, as our last verse states, it is our hope that

Eventually there will come to be  
A time when we can share  
Cherished moments and memories  
Within a world that is aware.

Thank you. The Junior Class Managers:

<b>Lila Brown</b> 	<b>Suzanne Budd</b> 	<b>Kelly Duncan</b> 
<b>Kearsty Dunlap</b> 	<b>Brian Peterson</b> 	<b>Pam Westcott</b> 

*We Don't Have Much Time*  
*by*  
*Lila Brown*

*S*ave the people, save the whales  
we're beginning to wonder if it's  
just a tale, cause its been  
talked about for so long.

*E*xcept for the sick, take in the poor  
but no one has the time anymore  
then we finally realize this  
ain't no way to live.

TICK, TOCK  
goes the clock, we  
pray to God that it will stop  
to savor the loving moments  
Chorus: like  
"SPLISH, SPLASH  
I was taking a bath"  
can we put in a request  
to make it last.  
Can you play that record  
over again?  
Hey time won't you serenade  
us again?

*R*ecall the days of better ways  
when we were Western bound  
when skyscrappers and shooting sprees  
were no where to be found.

**E**lloquence of presidents  
and the men of higher minds  
they send our young across the sea  
to battle the front lines.

**N**ever will this happen to me  
but how does it all come to be  
(come to be, come to be, come to be)

**A** thousand points of light  
the battle of choice and pro-life  
we stand around and wait for the clock  
to strike midnight.  
(midnight, midnight)

#### CHORUS

**D**etermined to show that there's another way  
its the type of place where you don't have to pay  
where lessons of love and peace abide  
where life is not based on foolish pride.

**E**ventually there will come to be  
a time when we can share  
cherished moments and memories  
within a world that is aware.

We Don't Have Much Time

We Don't Have Much Time

#### (CHORUS)

WE Don't Have Much Time

F Major      F/E      F/E<sup>b</sup>      F/E<sup>b</sup>      F/D  
 Save the People      Save the whales      were beginning to wonder if it's just a tale 'cause it's been told

F/D      C      F      C Major      F      F  
 About for so -- Long      Except for the sick take in the poor

F/E<sup>b</sup>      F/E<sup>b</sup>      F/D      F/D      C  
 but none has the time any more      then we finally realize      this isn't no way 2 live

F major      Chorus      F      F/E<sup>b</sup>      F/E<sup>b</sup>  
 Time --      Tick Tock Goes The Clock we pray 2 God that it will stop to

Fm/D<sup>b</sup>      F major      F/E<sup>b</sup>      F Major  
 savour the loving moments      like "splish splash" I WAS TAKIN' A BATH CAN WE PUT IN A request

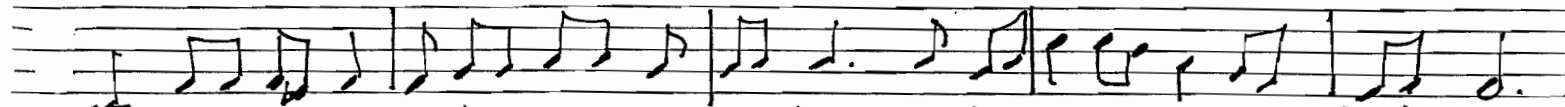
A<sup>b</sup>      Fm      F/E<sup>b</sup>      F Major  
 Canyon Play that record over again      Hey... time wait you serenade us again...

F major      Verse      C  
 Recall the days of better ways when we were Western bound when

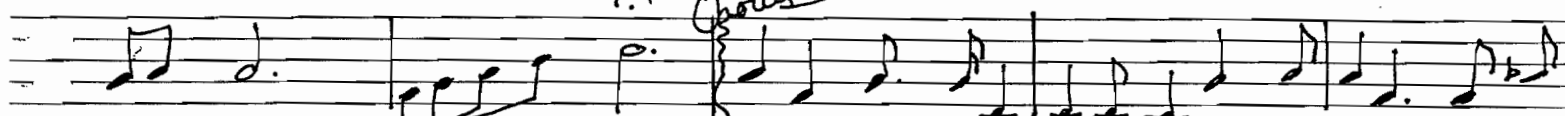
D  
 skyscrapers & shooting sprees were nowhere 2 be found the eloquence of presidents & men of higher minds they

D  
 Send our young across the sea to battle in front lines...      Never will this

D  
 happen to me but how does it all come 2 be      Come 2 be



A THOUSAND POINTS OF LIGHT - the Battle of choice & pro-life we stand around & wait for the clock 2 strike



midnight

midnight...

Chorus

TICK TOCK GOES THE CLOCK WE PRAY 2 GOD THAT IT WILL STOP TO



savour the loving moments

like

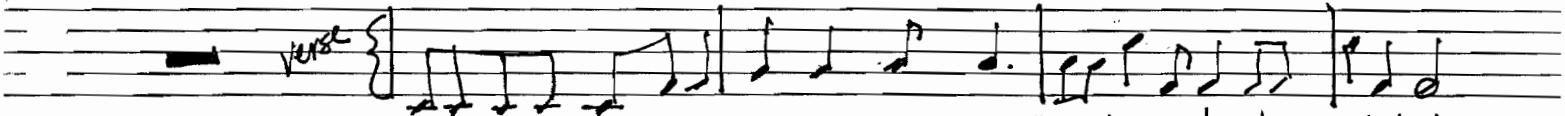
splash

splash

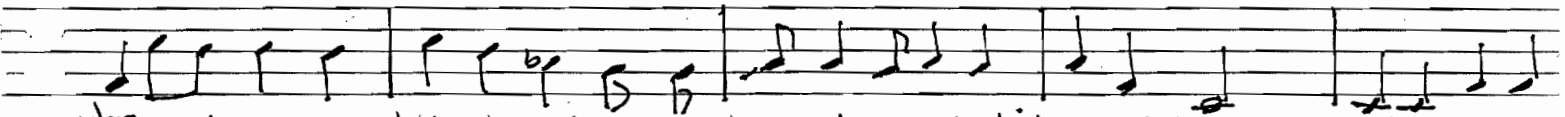
IN A BATH CAN WE PUT IN A REQUEST 2 make it last



can you play that record over again.... Nay.... time wait you serenade us again

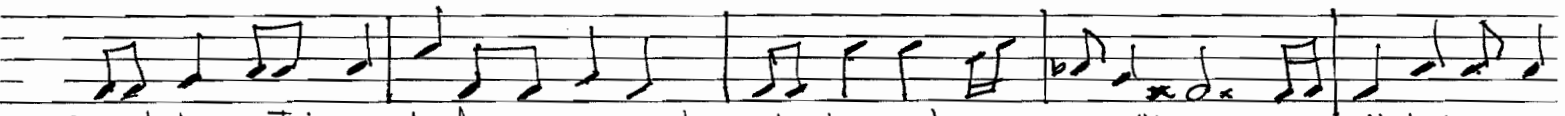


Determined 2 show that there's another way its a type of love where you dont have 2 pay



where lessons of love & peace abide where life is not based on foolish pride.

Eventually there w



come to be a time when we can share cherished moments & memories within a world that is aware



WE DONT HAVE MUCH TIME

WE DONT HAVE MUCH TIME

WE DONT



WE DONT HAVE MUCH

Time

Time

Time

Time



Time

Class of 1991 (Seniors)  
**The Serenade Lives On**  
by John Horton and Laura Zinniker

I. A little child is worried, mother has been gone  
Three days at the Doctor's, something must be wrong  
But Daddy says there's no need for alarm  
Mommy comes home with a baby in her arms  
The child understands fears don't always come true  
As mom sings him to sleep with the song of hope renewed

CHORUS: Never stop believing dreams can come true  
If your hope fades away and takes your youth  
Listen for the song Just follow your heart  
Don't be afraid to sing along  
In the voices you will find  
friendships that grow with time  
So before your innocence is gone  
Sing and The Serenade Lives On

II. An old man in the park feeds the birds his only friends  
He sees them fly away and is lonely once again  
Just then a girl with blue eyes and hair of grey  
Smiles, takes his hand, and they slowly walk away  
She sings a song he had not heard since youth  
With newfound romance a miracle comes true

BRIDGE: Too often time                      Time seems to flow  
Flows like a stream                      Streams take away  
Away from our friends                      Friends who share  
Our hopes and dreams  
Brought close together we sing harmony  
to find that if we believe  
hopes become reality

III. Freshmen at Willamette  
We found ourselves alone  
Times we've shared together  
Are memories carved in stone  
In Twenty Years Time we'll still have in our sight  
A Vision of Harmony for which we'll Stand Up and Fight  
Hope can be restored with the miracle of song  
our time here is over, yet The Serendade Lives On

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# The Serenade Lives On

*(Vocal Line)*

1

4

7

1. A  
2. (An)  
3. (As)

lit - tle man child is  
old man in the  
Fresh - men at Wil -

10

wor - ried mot - her has been gone  
park feeds the birds his on - ly friends  
-la mette we found our selves a - lone He

Three days at the doc - tor's some - thing must be  
Sees them fly a - way and is lon - ely once a -  
Four years shared to - geth - er are mem' ries carved in

13

wrong But Dad - dy says theres  
- gain Just \*In then a girl with blue  
stone \*In Twenty Years time we will

16

no need for a - harm grey sight \*A Vis - ion Mom - my comes  
 eyes and have hair of our takes his  
 still have in our Har - mo - Of

19

home with a ba - by in her arms The  
 hand and they slow - ly walk a - way way  
 -ny for which we'll \*Stand Up And Fight

22

child un - der stands fears don't al - ways come  
 She sings a song he has the not heard since  
 Hope can be re - stored with the mir - a - cle of

25

true as with Mom sings him to sleep with the  
 youth song as with Mom new - our time found here ro - is mance over a but the

28

31

song of hope re - newed  
 mir - a - cle comes true  
 se - re - nade lives on (and on and on, and on and on)

### CHORUS

34

Never stop be - lieving dreams

can come true

If your hope fades a-

37

way and takes your youth

lis - ten for the

40

song just fol - low your heart don't be af-

43

raid to sing a - long In the voi - ces you will

46

find friend - ship that grows with time So be -

49

This musical system contains measures 49, 50, and 51. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. Measure 49 starts with a treble clef and a key signature change to one sharp. Measure 50 continues the melody and accompaniment. Measure 51 ends with a double bar line and a repeat sign.

fore your inn - o - cence is gone

52

This musical system contains measures 52, 53, and 54. It continues the vocal line and piano accompaniment from the previous system. Measure 52 starts with a treble clef and a key signature change to one sharp. Measure 53 continues the melody and accompaniment. Measure 54 ends with a double bar line and a repeat sign.

55

Sing and the Ser - en - ade lives

1. on.

II. An on.

2. on.

58

## BRIDGE

61

Too of - ten time time seems to

This system contains measures 61, 62, and 63. The vocal line (treble clef) has lyrics: "Too of - ten time time seems to". The piano accompaniment consists of a right hand (treble clef) with eighth-note chords and a left hand (bass clef) with a simple bass line. Measure 61 starts with a treble clef and a key signature of one sharp (F#). Measures 62 and 63 have a key signature change to two sharps (F# and C#).

64

flows like a stream take a - way way from our  
flow streams take a - way way

This system contains measures 64, 65, and 66. The vocal line (treble clef) has lyrics: "flows like a stream take a - way way from our" on the first line and "flow streams take a - way way" on the second line. The piano accompaniment continues with the same texture as the first system. Measure 64 has a key signature of two sharps. Measures 65 and 66 have a key signature change to one sharp (F#).

friends who share our hopes and dreams

67

Brought close to - geth - er we sing har - mo -

70

re - al - i - ty (re - al - i -

79

-ty III. As on

82



85

Sing and the

Detailed description: This system contains measures 85, 86, and 87. Measure 85 has a vocal rest and piano accompaniment. Measure 86 features the vocal entry 'Sing' on a half note, with piano accompaniment. Measure 87 continues with 'and the' on a half note, with piano accompaniment. The piano part consists of chords in the right hand and single notes in the left hand.

88

Se - re - nade lives on ---

Detailed description: This system contains measures 88, 89, and 90. Measure 88 has the vocal entry 'Se -' on a half note. Measure 89 continues with 're -' on a half note. Measure 90 features 'nade lives on ---' on a half note, with a fermata over the 'on'. The piano accompaniment provides harmonic support with chords and single notes.

91

(on) -----

This musical score consists of three staves. The top staff is in treble clef and contains four measures of sustained chords. The middle staff is in treble clef and contains four measures of chords, with the first two measures having a dotted half note and the last two having a half note. The bottom staff is in bass clef and contains four measures of chords, with the first two measures having a dotted half note and the last two having a half note. A dashed line labeled "(on)" spans the first three measures of the top staff. The page number "91" is located at the bottom left.

Measure	Top Staff (Treble)	Middle Staff (Treble)	Bottom Staff (Bass)
91	Chord: C4, E4, G4	Chord: C4, E4, G4 (dotted half note)	Chord: C4, E4, G4 (dotted half note)
92	Chord: C4, E4, G4	Chord: C4, E4, G4 (dotted half note)	Chord: C4, E4, G4 (dotted half note)
93	Chord: C4, E4, G4	Chord: C4, E4, G4 (half note)	Chord: C4, E4, G4 (half note)
94	Chord: C4, E4, G4	Chord: C4, E4, G4 (half note)	Chord: C4, E4, G4 (half note)