

Beloved

for Voice and Piano

Words and music by
Connor Austin, Ysabelle Cuevas, and Nik Day

♩ = 90

D

I've seen the pho - to - graphs; I've seen the wo - men on my

3 Bm7 D

screens. It's hea - vy on ___ my mind why they seem hap - pi - er than

5 G A7

me. And I've been run - ning 'round ___ Cha - sing down who I ___ think I ___ should be.

7 D

It keeps me up___ at night. These ex - pec - ta - tions al - ways

Detailed description: This system contains the first two measures of the song. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays a series of chords: D4, E4, F#4, G4, A4, B4, and C5. The left hand plays a simple bass line with notes G2, B2, and D3.

9 Bm7 D

seem Too hea - vy, how___ can I Find truth when it's___ so hard to see. _

Detailed description: This system contains measures 9 and 10. The vocal line continues with a treble clef. The melody for measure 9 starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. Measure 10 starts with a quarter rest, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same chordal structure in the right hand and bass line in the left hand.

11 G A7

___ 'Cause it's like tryin' to find___ a drop in - side an o - cean far___ too deep.

Detailed description: This system contains measures 11 and 12. The vocal line starts with a treble clef. Measure 11 begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measure 12 continues with quarter notes D5, E5, F#5, and G5. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a steady bass line.

13 Bm7 A D G

___ Mm. ___ But then I hear ___

Detailed description: This system contains measures 13, 14, and 15. The vocal line starts with a treble clef. Measure 13 begins with a quarter rest, followed by quarter notes G4, A4, and B4. Measure 14 continues with quarter notes C5, D5, and E5. Measure 15 starts with a quarter rest, followed by quarter notes F#5, G5, and A5. The piano accompaniment provides harmonic support with chords and a bass line.

16 A G

— You when I feel a - lone. — Your voice can heal —

18 A G

— me, Save me from my - self. — You take my — weight —

20 A G A7

— And car - ry — it a - way. — And I re-mem-

23 D A

- ber I'm be - lo - ved. I'm di - vine - Di - vine in

25 **Bm7** **G** **D**

na - ture, And I'm per - fect - ly ___ de - signed. ___ When I

27 **G** **A** **D**

don't feel want - ed, You call me— I re - mem - ber I'm be -

30 **A** **Bm7**

lo - ved. I'm ___ di - vine— Di - vine ___ in na - ture, And I'm

32 **Bm** **D** **G**

per - fect - ly ___ de - signed. ___ When I don't feel want - ed,

43 G A

Some - times I hear you when I feel a - lone.

45 G A

Your voice can heal me, Save me from my - self.

47 G A

I know who I am No mat - ter

49 G A⁷ D.S. al Coda

where I go. I re - mem -

CODA

51 Bm D

My scars don't make ___ me who ___ I am. ___

53 G A Bm

— Oh, they just tell ___ my sto - ry. The im - per - fec -

56 D G

- tions fade ___ a - way, ___ And You help me see ___ the beau - ty.

59 Bm D G

My scars don't make ___ me who ___ I am. ___ Oh, they just tell _

62 A Bm7 D

— my sto - ry. The im - per - lect - ions fade — a - way, —

65 G A

— Fade — a - way. — And I re-mem-

68 D A

- ber I'm be - lo - ved. I'm — di - vine — Di - vine — in

70 Bm7 D

na - ture, And I'm per - lect - ly — de - signed. When I

72 G A D

don't feel want - ed, You call me— I re-mem - ber I'm be -

75 A Bm7

lo - ved. I'm — di - vine— Di - vine — in na - ture, And I'm

77 D G

per - fect - ly — de - signed. — When I don't feel want - ed,

79 A Bm7 A D

You call me be - lov - ed. Be - lov - ed.