

Score

Waiting For More

from THIS THING CALLED LOVE

Joey Contreras

$\text{♩} = 140$

Piano

mp

I want-ed to see you smile at me. I want-ed to feel the ground

Pno.

shake un-der my feet. I want ed to know that eve-ry thing would grow.

Pno.

And though you said it would, I'm not fall-ing now. To tell you the truth I want-

Pno.

-ed to go from the start cause you are too a-fraid to let it show.

16

But if you say what is real, got - ta do what you feel cause I'm not

Pno.

19

gon na be here for long. I'm not wait - ing this time. Not a - noth - er shy guy.

Pno.

23

Tell me the truth, o - pen up and start to feel me like you've nev -

Pno.

27

er felt be - fore. Un - der my skin, that's where it be - gins right now.

Pno.

Waiting For More

31

Love me, like you've never loved before.

Pno.

36

If you want it baby, come and get it. Don't leave me waiting for

Pno.

40

more. I'm running and running in circles.

mf

Pno.

45

With you I'm going nowhere. This isn't how it should be.

Pno.

Waiting For More

4

49

And though you said it'd change, why is it still this way?

And though you said it'd change, why is it still this way?

Pno.

Piano accompaniment for measures 49-52, featuring chords and melodic lines in both hands.

53

I'm tir-ed of mak-ing ex-cus-es for eve-ry thing. If you love me come

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Pno.

Piano accompaniment for measures 53-56, featuring chords and melodic lines in both hands.

56

and show me to-day! Cause I know it is real, eve-ry thing

and show me to-day! Cause I know it is real, eve-ry thing

Pno.

Piano accompaniment for measures 56-59, featuring chords and melodic lines in both hands. A dynamic marking of *subito p* is present at measure 59.

subito p

60

that we feel, and I've known it for far too long. I am need-

that we feel, and I've known it for far too long. I am need-

Pno.

Piano accompaniment for measures 60-63, featuring chords and melodic lines in both hands.

63

- ing a sign. This is the last time! Tell me the truth, o - pen up

Pno. *mf*

Detailed description: This system contains measures 63 to 65. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. The piano part starts with a mezzo-forte (*mf*) dynamic. The melody is a simple, steady eighth-note line.

66

and start to feel me like you've nev - er felt be - fore.

Pno.

Detailed description: This system contains measures 66 to 69. The vocal line continues with the same melody. The piano accompaniment features a more active eighth-note pattern in the right hand, while the left hand remains steady.

70

Un - der my skin, that's where it be - gins right now.

Pno.

Detailed description: This system contains measures 70 to 73. The vocal line has a slight melodic change. The piano accompaniment continues with the established rhythmic pattern.

74

Love me, like you've nev - er loved be - fore.

Pno.

Detailed description: This system contains measures 74 to 77. The vocal line concludes with the phrase 'Love me, like you've nev - er loved be - fore.' The piano accompaniment maintains the same rhythmic accompaniment.

78

— If you want it ba - by, come and get it. Don't leave me wait-ing for

Vocal line for measures 78-81. The melody starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. It then continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The phrase ends with two triplet eighth notes: G3, F3, E3.

Pno.

Piano accompaniment for measures 78-81. The right hand plays eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

82

more! Take me a - way.

Vocal line for measures 82-85. Measure 82 has a whole rest. Measure 83 has a whole rest. Measure 84 has a quarter rest. Measure 85 has a quarter note: G4, followed by eighth notes: A4, Bb4, C5, Bb4, A4, G4, and a whole note: G4.

Pno.

Piano accompaniment for measures 82-85. Measure 82 has a whole rest. Measure 83 has a whole rest. Measure 84 has a quarter rest. Measure 85 has a quarter note: G4, followed by eighth notes: A4, Bb4, C5, Bb4, A4, G4, and a whole note: G4. The right hand has triplet markings over measures 84 and 85.

87

Show me what is in - side. All my de - sires are for

Vocal line for measures 87-90. Measure 87: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 88: quarter notes F4, E4, D4, C4, B3, A3, G3. Measure 89: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. Measure 90: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4.

Pno.

Piano accompaniment for measures 87-90. The right hand plays chords: G4-A4-Bb4-C5, F4-E4-D4-C4, G3-F3-E3-D3, G4-A4-Bb4-C5. The left hand plays quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

91

you! So if you say what is real, then do

Vocal line for measures 91-94. Measure 91: whole note G4. Measure 92: whole note G4. Measure 93: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 94: quarter notes F4, E4, D4, C4, B3, A3, G3.

Pno.

Piano accompaniment for measures 91-94. Measure 91: whole note G4. Measure 92: whole note G4. Measure 93: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 94: quarter notes F4, E4, D4, C4, B3, A3, G3. The right hand has a *mp* dynamic marking and a fermata over the final chord. The left hand has a fermata over the final chord.

95

— what you feel, — cause I'm not — gon - na be — here for long. — I mean —

Pno.

98

— it this time! — Let's go — for — the — ride. — Show me the truth, — o - pen up —

Pno.

101

— and — start — to — feel — me — like you've nev - er — felt — be-fore.

Pno.

105

— Un - der — my — skin — that's — where — it be-gins — right — now! —

Pno.

109
 — Love — me — like you've nev - er — loved — be - fore. —

Pno.
 109

113
 — If you want — it — ba - by: — come — and get it! Don't leave me wait - ing —

Pno.
 113

117
 — for more! — Don't leave me...

Pno.
 117

123
 wait - ing for L.H. - more.

Pno.
 123