

**Behind**

**the**

**Night**

**sky**

**Sheet music**

**—Brendon Holden—**



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**the**

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## A word from the author

Although the music is not fully complete, I wanted to share the power and inspiration to creating music, and I honestly believe that if one wanted to make this Music presentable, they could!

I offer you to take part, be part of the music to Behind the Night Sky (i.e., own it).

Writing music, and Music in general has so much to offer. There are so many creative ways and words—that can be added to this music. But I would advise sticking as close to the original as possible, for gravity sake, for the sake of education.

With that being said, have as much fun as you want with this Music.

—Brendon G.M.C. Holden



# **Behind the Night Sky Sheet Music**

**Including 14 Let us C  
Music Lessons**

**—Brendon G.M.C. Holden—**

Brendon Holden

# **Behind the Night Sky Sheet Music**

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# Behind the Night Sky

## Theme song



Brendon Holden

# Behind the Night Sky Theme Song

written by  
**Brendon G.M.C. Holden**

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## In A minor

*Maple takes you on a journey beyond the doors of her great estate.*

*In this song two creatures are representing her thoughts, her mind. Leading up to the song: Knowing All.*

*They the creatures, her mind—conclude to move things out of place, (leaving him/her without answer.)*

*This sets her mind free—from from what she thinks she knows, to what is known.*

*This happens in the book, by a child named Gabriel; she is given in such a way, that Gabriel as Maple's child—appears without cause. This is the theme for the book as well as the theater version of Behind the Night Sky, (giving Maple and her friends out-of-place realities; to allow Maple and her friends to consider other realities.) Answering the question to what lies behind the night sky!*

# Behind the Night Sky ★ Theme Song ★

Written in A minor

Written by  
Brendon G.M.C. Holden



Adagio

Vocal *p* sky. **End** *As this song ends keep playing the last few measures—as if it did not.*

A minor7 E minor7 G7 A minor7 A minor7 E minor7

Pno.

Vocal As I sit and Small amounts give There is a world that

D minor 7 E minor 7 F6 E minor 7

Pno.

Vocal dream sight lies wondering if your inwards be behind its all a gin to my dream fight eyes If you what I'm up to to I begin do to I

Pno.

Vocal high look see falling I be-gin to cry. to see what was took. a world made for me.

Pno.

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# Behind the Night Sky ★ Theme Song ★

Written in A minor

Written by  
Brendon G.M.C. Holden



Adagio

Vocal *pp* You must not have seen this will make you free  
 You must not have seen this will make you free  
 Now I fly seeing what truly lies

Pno.

Vocal to see what lies be hind the night sky. First line disregard repeat- signs and play to the end of page 3.  
 to see what lies be hind the night night sky. sky. skies!

Pno.

Vocal *ff* Thought/thinking Creature Dance

Pno. A G

Vocal

Pno. F E A Faster and more aggressive tempo next 3 measures

# Behind the Night Sky ★ Theme Song ★

Written in A minor

Written by  
Brendon G.M.C. Holden



Adagio

Vocal

*f*

Pno.

G F

Vocal

*Thought/thinking Creature Dance ends*

*pp*

*Go back to the beginning ignoring sky skies.*

C minor D# A# C minor G# A# C minor G# A# C minor

Pno.

E

Brendon Holden



# Knowing All

*Written by  
Brendon G. M.P. Holden*



# Knowing all

*Written by  
Brendon G.M.C. Holden*

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*Knowing all is the make-believe world/visuals in Maple's mind, setting the stage for Maple's search of knowing all! Ultimately leading the way for her discovering the truth behind the night sky.*

*In the song she questions the knowledge of the earth; we see some of the thoughts Maple has—as she questions the world around her.*

*The two dark-creatures are a make-believe visual of her thoughts, (one thought bouncing an idea off of another, sort of as positive and negative.)*

Behind the Night Sky Sheet Music

In loving memory of  
my Grandfather,  
Gordon Holden

# Knowing All

Written by  
Brendan G.M.C. Holden



Written in E<sup>b</sup>  
Presto

Vocal

*f* Everybody loves her everybody hugs her everybody needs some love sometime

Pno.

Vocal

Vocals: Sing words in a way fit for the singer, there is no exact way to sing this song. Try to keep the melody—as written, steady, bend the words however.

*p*

Bass Cleff: play one octave lower

Dark Creature 1: I've  
Dark Creature 2: As

Pno.

Vocal

only thought about it I'd like to learn Dark Creature 2: If you can dream about it you'll  
you start to think about it it will ap—pear Dark Creature 1: For fun I think about it for

Pno.

Vocal

take your turn Dark Creature 1: I'd like to dream about it what can I learn.  
fun I care Dark Creature 2: Don't think to much about it I hate to care.

Pno.

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#Heer Design by: @Brendan\_Holden

# Knowing All

Written in E<sup>b</sup>  
Presto

Written by  
Brendon G.M.C. Holden



Vocal *f* Bass Cleff: play one octave lower

Pno.

Vocal

Pno.

Vocal

Pno.

Vocal

Optional Next 7 measures: play treble clef one octave lower

Pno.

The musical score consists of four systems. Each system has a vocal line and a piano accompaniment line. The vocal lines are in a bass clef and contain mostly whole notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of two flats. The first system starts with a forte dynamic. The second system has a piano dynamic. The third system has a piano dynamic. The fourth system includes an optional section for the piano part, indicated by a bracket and the word 'Optional'. In this section, some notes in the piano part are colored blue.

C, B, A, G notes, as in previous measures: play with the left hand. I have colored them blue here (above) for clarity.

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Behind the Night Sky Sheet Music

# Knowing All

Written by  
Brendon G.M.P. Holden

Written in E<sup>b</sup>  
Presto



Vocal

*f* Bass Cleff: play one octave lower

Pno.

Vocal

*p* Dark Creater 1: How  
Dark Creater 2: As

Pno.

Vocal

lightworks I wonder Both creatures: time takes a turn Dark Creater 2: The earth says a lot about it thats for  
you think about it don't we make a pair. Dark Creater 1: For fun I think about it that for

Pno.

Vocal

what I learn. Dark Creater 1: One seems to have so many I'll never learn. care.  
fun I care. Dark Creater 2: Don't think too much about it I I hate to care.

Pno.

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# Knowing All

Written in E<sup>b</sup>  
Presto

Written by  
Brendon G.M.F. Holden



Vocal

*f* Bass Cleff: play one octave lower

Pno.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb) and the time signature is 4/4. The piano part begins with a forte dynamic and a bass clef instruction. The vocal line is mostly rests.

Vocal

Note-letters: next few measures for easy reading.

Pno.

The second system continues the vocal and piano parts. The piano part includes note letters above the treble staff: C, E, F, F#, G, B, C, E, F, F#, G, B, G. The vocal line has a few notes with note letters: G, F#, F, E, C, B, G.

Vocal

Pno.

The third system continues the vocal and piano parts. The piano part includes note letters above the treble staff: G, B, C, E, F, F#, G. The vocal line has a few notes with note letters: G, B, C, E, F, F#, G.

Vocal

Pno.

The fourth system continues the vocal and piano parts. The piano part includes note letters above the treble staff: G, F#, F, E, C, B, G. The vocal line has a few notes with note letters: G, F#, F, E, C, B, G.

Behind the Night Sky Sheet Music

# Knowing All

Written by  
Brendon G. Holden



Written in E<sup>b</sup>  
Presto

Vocal *f* Bass Cleff: play one octave lower

Pno.

Vocal

Pno.

Vocal

Pno.

Vocal

Pno.

The musical score consists of seven systems. Each system contains a vocal line and a piano accompaniment line. The vocal lines are mostly rests, with some notes in the first system. The piano accompaniment is a continuous, rhythmic melody. The key signature is E-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Presto'.

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# Knowing All

Written in E<sup>b</sup>  
Presto

Written by  
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Vocal *f* Bass Cleff: play one octave lower

Pno.

Vocal *p* Disk Chorus 1: I Disk Chorus 2: Don't

Vocal  
 need to know about it I have to learn. care. Disk Chorus 2: Talk to Jed about it he  
 think to much about it I hate to care. Disk Chorus 1: For fun I think about it for

Pno.

Vocal  
 must belong Disk Chorus 1: I use the pain of living that is how I learn. **END**  
 fun I care Disk Chorus 2: I would like to hear about it if you care to share.

Pno.

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Play ending freely,  
as you see fit.

Playing either page 4 or 5 at  
the end could also be a  
wonderful ending to the song.



Can I say Jazz Scale?

Knowing All is by far one of my favorite songs, and I hope it is yours too. There is no exact way to play this song, that might sound strange, but I am serious.

Although I did write it down, I only wrote it down for the sake of keeping the idea, keeping the rhythm, and through the idea, through that rhythm I can have a foundation to a song, the song Knowing All.

The reason I say that there is not an exact way to play this song, is because I want you to be able to explore the scale—I used when writing this song. This song is simple to learn and can be played without consideration, one could play this song, if they wanted too, five to twenty minutes without stopping. Once the rhythm is established the hands do the rest, they kind of takeover, that is if you know this scale.

I was taught this scale by my piano teacher. He briefly showed it to me, most likely thinking I would not have kept it with me, but I did. I quickly showed it to my younger brother, “*look I can play Jazz,*” I said.

Not too long ago I was watching some of his online videos and sure enough it had the same effect on him as it did me, he remembered it; he could play it, and wanted to play it.

The notes in the scale that I was shown by my piano teacher, *very briefly*, is C, E flat, F, G flat, G, B flat and C. These are the notes—in *my opinion*, these are the notes that should go in the right hand. With the left hand or the bass clef, we can use similar notes. Some of my favorites in the Bass Clef, are all those in the C minor cord, the B flat cord A flat cord and G cord, or simply notes C, B flat, A Flat and G.

If you move these notes around, in other words you play them, you might find them fun to play, and you might find that they sound like that of a Jazz tune or a Jazz Scale.

Towards the end of this book, I have included the Notes to this Jazzy Scale in the Let us C lessons—so that you can practice them, I hope you do!

Brendon Holden

# Happy

Written by  
Brendon G.M.C. Holden



# Happy

Written by  
Brendon G.M.C. Holden

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*Note:*

*Do not be afraid to play many variation with the few notes in the treble clef. (They have a sound that makes them flow well together.)*

*Page 2: measure 10, 11, 12 and page 3: measure 1,2,3,4 play smoothly, connected, and at a quicker pace; try to picture stream of flowing water.*

# Happy



Written in B major  
Adagio

Written by  
Brendon G.M.C. Holden

Vocal

Piano *mp*

Vocal

Piano

Vocal

Piano

Vocal

Piano

# Happy

Written in B major  
Adagio

Written by  
Brendon G.M.C. Holden



Vocal

Pno.

Vocal

Pno.

Vocal

Pno.

Vocal

Pno.

# Happy

Written in B major

Written by  
Brendon G.M.C. Holden



Adagio

Vocal

Pno.

Vocal

Pno.

Vocal

Pno.

Vocal

Pno.

*END*

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*D.C.*

Brendon Holden

## Happy to play for you!

Happy is a pleasant song, I practiced Happy or rather—the scale that Happy is written in at an early age. I noticed when playing rhythm and melody that all the black notes went together well, to me they almost sounded like something from the eastern side of the world.

When I was young and first started reading and playing music, I will be honest, I could not play, and I was not motivated by the structure of learning how to play, *learning how to play sheet music for instance*. I wanted to play, and I wanted to play now.

Just playing the black keys gave me that, *playing piano without ever having been taught*. If I played just the black keys, I could in a way cheat playing music.

At the time I could not play as most of the adults, so to kind of fake it, I would just play the black keys. I recommend you try it out, come up with your own rhythm for Happy.



# I'll Stay

Written by  
**Brendon G.M.C. Holden**



Holden

Brendon Holden

# I'll Stay

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**Brendon G.M.C. Holden**

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# Behind the Night Sky Sheet Music

# I'll Stay

Written in: A minor

Andante

Written by:

Brendon G.M.C. Holden



Am F D

Vocal

*pp*

Drum Beat: ✕ = Bass beat    ✨ = Gentle, Jazzy, Drum tap/crash

Optional: play drum in a similar fashion for Pg. 2 and 3

Pno.

A F Dm

Vocal

E6 Am F

*mp*

Do I love her what should I say  
 Yes I love her what should I say  
 Yes I love her would you please stay

Pno.

D6 E6 Am

Vocal

I can't for-get us down by the bay, stay, bay, stay, bay,  
 We will you can live back here time by the perhaps the bay, stay, bay,  
 ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨

Pno.

F D6 E6

Vocal

should I stay will you be back again this very same day,  
 if may appear gay but if I ask her her what would she say,  
 what should I say say come back this very same day,  
 ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨ ✕ ✨

Pno.

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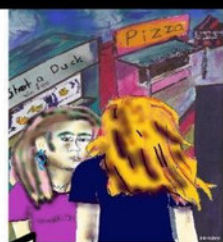
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# I'll Stay

Written in: A minor

Written by:

Brendon G.M.C. Holden



Andante

Vocal

Am F D6

Do I love her what is she knows the way is there some thing  
 Yes I love her what do you say perhaps there is some thing  
 Yes I love you what do you say I am asking

Pno.

Vocal

E6

about this day.  
 about this day.  
 in the light of the day.

Pno.

Am F

Vocal

Pno.

D6 E6 Am

Vocal

Pno.

F D6 E6

Third verse go to the end—

Behind the Night Sky Sheet Music

# I'll Stay

Written in: A minor

Andante

Written by:

Brendon G.M.C. Holden



Vocal *mp* Am F D6

Yes I love you what did you say something about the

Pno.

Vocal E6

ancient day

Pno.

**END**

Vocal

Pno.

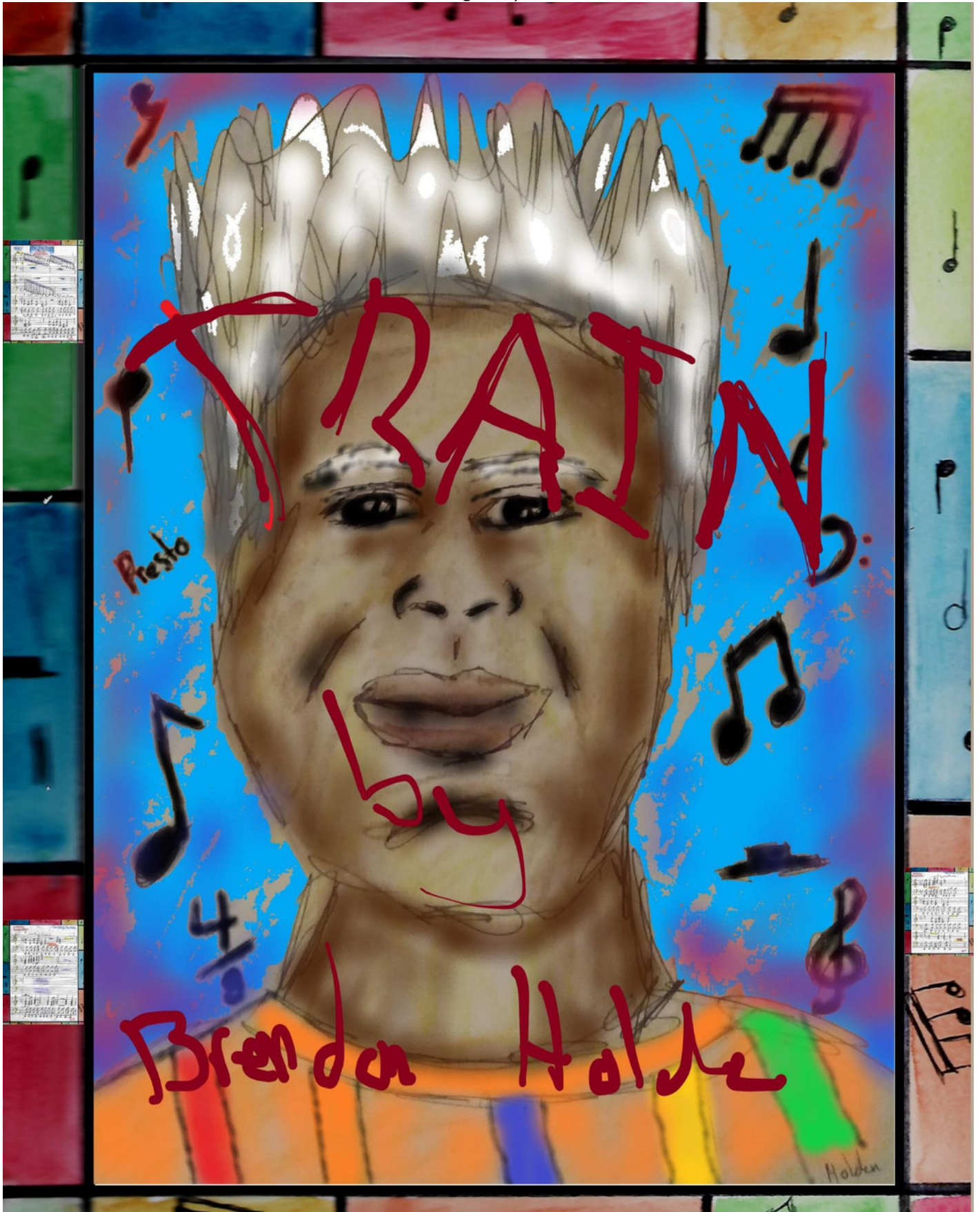
Vocal

Pno.

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# **Train**

## **through the portal**

**Written by**  
**Brendon G.M.C. Holden**

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*Mr Rags is building and is a quantum computer. Let that be your muse or rather Mus. D., Mus Dr.*



Behind the Night Sky Sheet Music

# Train

through the portal

Written in E<sup>b</sup>

Presto

Written by:  
Brendon G.M.C. Holden



Vocal

*ff*

*Timing should not matter all that much in the first 2 measures; make a portal sound, or a falling sound, stop on the Note C*

*Slow as you get to the next measure*

Pno.

Vocal

*mp* E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm

Pno.

Vocal

A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm

Pno.

Vocal

E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm Cm

Pno.

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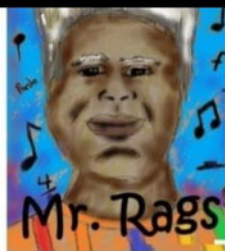
# Train

through the portal

Written in E<sup>b</sup>

Written by:

Brendon G.M.C. Holden



Presto

Vocal

*ff*

Pno.

Vocal

*mp* E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm

Pno.

Vocal

A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm

Pno.

Vocal

E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm

Pno.

# Train

through the portal

Written in E<sup>b</sup>

Presto

Written by:  
Brendon G.M.C. Holden



Vocal

*ff*

A single vocal staff with a treble clef and a key signature of two flats. It contains a whole rest followed by a half rest.

Pno.

A grand staff with treble and bass clefs. The right hand plays chords in a 4/4 time signature, and the left hand plays a steady eighth-note bass line.

Vocal

*mp* E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm

A single vocal staff with a treble clef and a key signature of two flats. It contains a whole rest followed by a half rest.

Pno.

A grand staff with treble and bass clefs. The right hand plays chords in a 4/4 time signature, and the left hand plays a steady eighth-note bass line.

Vocal

A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm

A single vocal staff with a treble clef and a key signature of two flats. It contains a whole rest followed by a half rest.

Pno.

A grand staff with treble and bass clefs. The right hand plays chords in a 4/4 time signature, and the left hand plays a steady eighth-note bass line.

Vocal

E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm

A single vocal staff with a treble clef and a key signature of two flats. It contains a whole rest followed by a half rest.

Pno.

A grand staff with treble and bass clefs. The right hand plays chords in a 4/4 time signature, and the left hand plays a steady eighth-note bass line.

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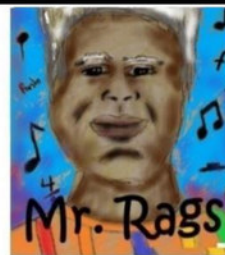
# Train

through the portal

Written in E<sup>b</sup>

Presto

Written by:  
Brendon G.M.C. Holden



Vocal

A vocal staff in 4/4 time with a key signature of two flats. It contains a whole rest in the first measure and a dynamic marking of *ff* in the second measure.

Pno.

A piano accompaniment staff in 4/4 time with a key signature of two flats. The right hand plays chords, and the left hand plays a bass line with eighth notes.

Vocal

A vocal staff in 4/4 time with a key signature of two flats. It contains a whole rest in the first measure.

Pno.

A piano accompaniment staff in 4/4 time with a key signature of two flats. The right hand plays chords, and the left hand plays a bass line with eighth notes. Chord symbols are placed above the staff: E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup>. A note in the second measure has an accent (>).

Next 8 measures: play treble clef 1 Octave higher

Vocal

A vocal staff in 4/4 time with a key signature of two flats. It contains a whole rest in the first measure.

Pno.

A piano accompaniment staff in 4/4 time with a key signature of two flats. The right hand plays chords, and the left hand plays a bass line with eighth notes. Chord symbols are placed above the staff: A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> A<sup>b</sup> Cm. A note in the second measure has an accent (>).

Vocal

A vocal staff in 4/4 time with a key signature of two flats. It contains a whole rest in the first measure.

Pno.

A piano accompaniment staff in 4/4 time with a key signature of two flats. The right hand plays chords, and the left hand plays a bass line with eighth notes. Chord symbols are placed above the staff: E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> A<sup>b</sup> Cm.

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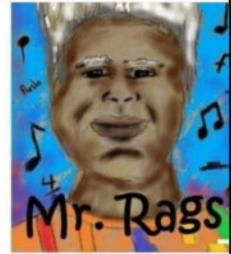
# Train

through the portal

Written in E<sup>b</sup>

Presto

Written by:  
Brendon G.M.C. Holden



Vocal

A single vocal staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a whole rest for the first measure and a half rest for the second measure.

Pno.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The music is marked with a fortissimo (ff) dynamic. The right hand plays chords and the left hand plays a rhythmic pattern of eighth notes.

Vocal

A single vocal staff with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole rest for the first measure and a half rest for the second measure.

Pno.

Piano accompaniment for the second system. The music is marked with a mezzo-forte (mp) dynamic. Chord symbols E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> Cm are placed above the staff. The piano part continues with chords and eighth notes.

Vocal

A single vocal staff with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole rest for the first measure and a half rest for the second measure.

Pno.

Piano accompaniment for the third system. Chord symbols A<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> A<sup>b</sup> Cm are placed above the staff. The piano part continues with chords and eighth notes.

Vocal

A single vocal staff with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole rest for the first measure and a half rest for the second measure.

Pno.

Piano accompaniment for the fourth system. Chord symbols E<sup>b</sup> Cm E<sup>b</sup> Cm A<sup>b</sup> A<sup>b</sup> Cm are placed above the staff. The piano part concludes with a double bar line and repeat signs. The first ending has a first ending bracket with a first ending sign (1) and a second ending bracket with a second ending sign (2).

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# Train

through the portal

Written in E<sup>b</sup>

Presto

Written by:  
Brendon G.M.C. Holden



Vocal

A single vocal staff containing three whole rests, indicating a silent vocal part for the first three measures.

*ff*

End

Pno.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a rhythmic pattern of eighth notes. A fermata is placed over the final chord in the right hand.

Vocal

A vocal staff with a whole rest in the first measure and a half note in the second measure.

Pno.

Two empty grand staves for piano accompaniment.

Vocal

An empty vocal staff.

Pno.

Two empty grand staves for piano accompaniment.

Vocal

An empty vocal staff.

Pno.

Two empty grand staves for piano accompaniment.

# Machine Echo



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Brendon G.M.C. Holden**

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# Machine Echo

Written in E<sup>b</sup>

Presto



## If you really think about it

Written by:  
Brendon G.M.C. Holden

♥ = Teacher hits desk

✕ = Solo Drum beat in Graveyard

**Piano I**

*ff*

Drum Beat  
 ✕ ✕ ✕ ♥ ✕ ✕ ✕ ♥ ♥ ♥

As long as (Piano I) is playing the beat...play the and add the graveyard beat and the teacher hitting the desk—with a rod.

**Piano 2/Strings**

*ff*

C minor B<sup>b</sup> A G

**Piano I**

Maple: If you really think about it  
 Chorus: If you really think about it  
 Max: As I start to think about it  
 Chorus: As you start to think about it

Brendon: Know all Know all Brenda  
 (Brendon's line optional, put you you feel it best fits.)

**Piano 2/Strings**

**Pno.**



# Machine Echo

## If you really think about it

♥ = Teacher hits desk

✕ = Solo Drum beat in Graveyard

Written in E<sup>b</sup>

As long as (Piano 1) is playing the beat...play the and add the grave yard beat and the teacher hitting the desk—with a rod.

Written by:  
Brendon G.M.C. Holden

Piano 1

Maple: If you really think about it  
Max: AS I start to think about it what was that I saw

Chorus: If you really think about it nothing makes sense at all

Bam: At  
Bam: I

Pno.

Piano/Strings 2

Max: If I start to think about it

Piano 1

Bam: all  
Bam: SAW

Maple: If you really think about it  
Max: If I really think about it

1 2

Chorus: If you really think about it

Piano/Strings 2

(Brendon's line optional, put you you feel it best fits.)

Brendon: Know all Know all Brenda

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# Machine Echo

## If you really think about it

♥ = Teacher hits desk  
 ✕ = Solo Drum beat in Graveyard

Written in E<sup>b</sup>

As long as (Piano 1) is playing the beat...play the and add the graveyard beat and the teacher hitting the desk—with a rod.

Written by:  
Brendon G.M.C. Holden

Piano 1

Maple: If you really think about, the knowledge we know is small  
 Max: AS I start to think about it, we know nothing at all

Chorus: If you really think about it

Ban: Is  
Ban: At

Pno.

Piano/Strings 2

Max: If I start to think about it

Piano 1

Ban: small  
Ban: all

Piano/Strings 2

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# Machine Echo

As long as (Piano 1) is playing the beat...play the and add the grave yard beat and the teacher hitting the desk—with a rod.

## If you really think about it

Written by:  
Brendon G.M.C. Holden

♥ = Teacher hits desk  
✕ = Solo Drum beat in Graveyard

Written in E<sup>b</sup>

Piano 1 *p*

Pno.

Piano 2/Strings

Pno.

Maple: If you really think about it  
Max: If I really think about it

Chorus: If you really think about it

Piano 1

Pno.

Rest Dums through here and Pick back up with power

Piano 2/Strings

Pno.

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# Machine Echo

If you really think about it

♥ = Teacher hits desk

✕ = Solo Drum beat in Graveyard

Written in E<sup>b</sup>

As long as (Piano 1) is playing the beat...play the and add the graveyard beat and the teacher hitting the desk—with a rod.

Written by:  
Brendon G.M.C. Holden

Chorus: If you really think about it

Maple: If you really think about, shouldn't we be at the mall  
Max: AS I start to think about it, I think I know what I saw

Bam: the  
Bam: I

Piano 1

Pno.

Max: If I start to think about it

Piano/Strings 2

Pno.

Bam: mall  
Bam: saw

Maple: If you really think about it  
Max: I think I thought about it

Chorus: If you really think about it

Piano 1

Pno.

Piano/Strings 2

Pno.

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# Machine Echo

## If you really think about it

Written in E<sup>b</sup>

As long as (Piano 1) is playing the beat...play the and add the grave yard beat and the teacher hitting the desk—with a rod.

Written by:  
Brendon G.M.C. Holden

☀ = Symbol Crash

♥ = Teacher hits desk

✕ = Solo Drum beat in Graveyard

1 2

Max: If I start to think about it    Maple: If you really think about, that dosen't make sense at all    Chorus: If you really think about it

Piano 1  
Max: I think I have thought about it, thank you for the call    thank you for the

Pno.    ✕ ✕ ✕ ♥ ✕ ✕ ✕ ♥ ♥    ✕ ♥ ✕ ♥ ✕ ♥ ✕ ♥ ♥

Piano/Strings 2

call    END

Piano 1

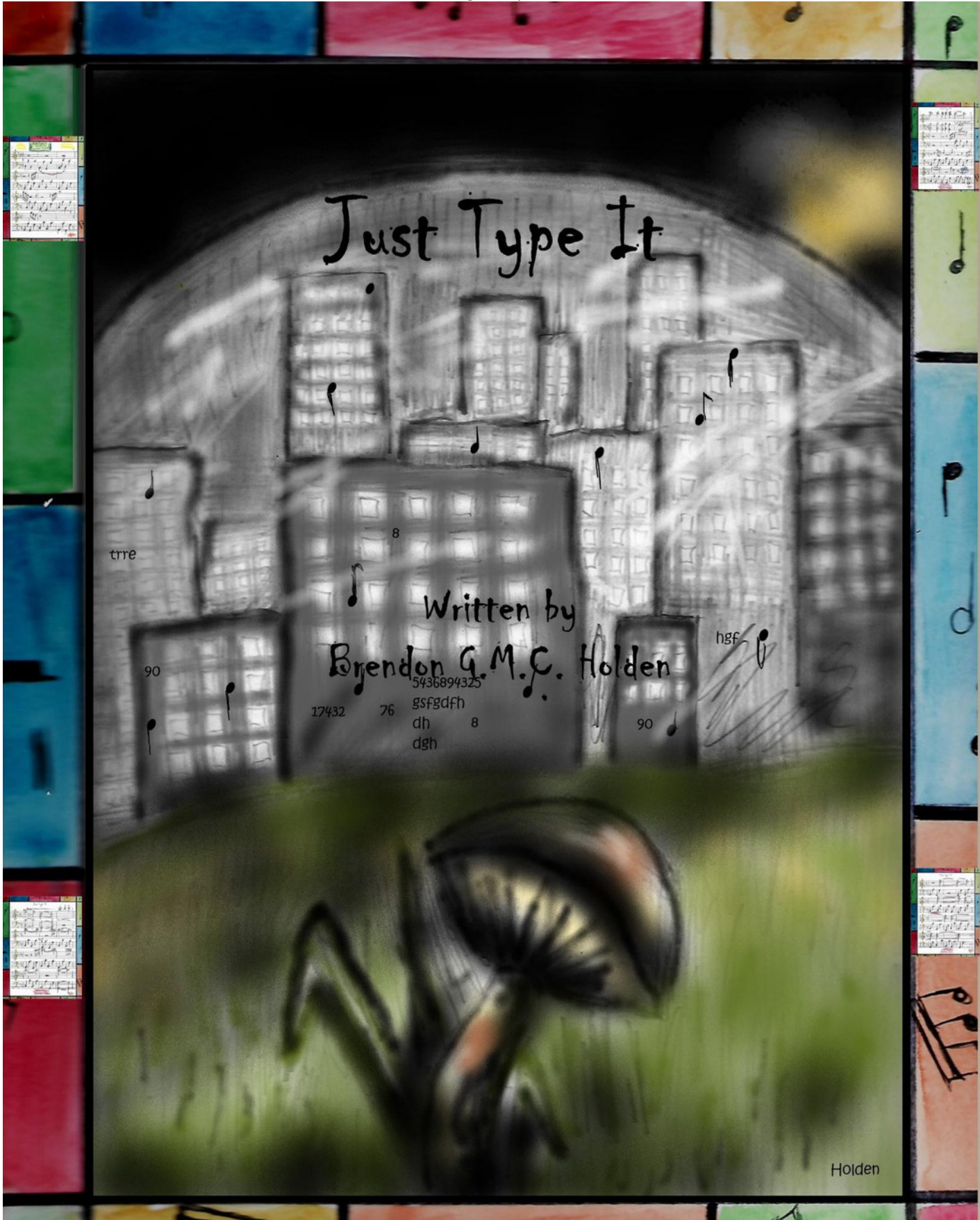
Pno.    ✕ ✕ ✕ ♥ ✕ ✕ ✕ ♥ ♥    ✕ ♥ ✕ ♥ ✕ ♥ ✕ ♥ ♥    Graveyard drummer: Symbol Crash Ending song ☀

Piano/Strings 2

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#heet Design by: Wrennan Holden

Brendon Holden



# Just Type It

Written by  
Brendon G.M.C. Holden

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*Just type it* was originally wrote as a song to give the idea of a foreign work environment. In this song I am trying to express an idea: the odd reality of working in outerspace, but yet as odd as it is, there is joy to the song.

*Note:*

*Play the tempo as you see fit; originally I wrote (Just type it) using a fast tempo, I recommend using a fast tempo.*

*Quarter notes can be played as eighth notes—making a fast paced work song. Simulate a work environment.*



JUST TYPE IT

# Just type it

written by  
Brendon G.M.C. Holden



Written in E<sup>b</sup>  
Presto

Vocal

*2nd time through: play  
treble clef one octave lower  
than written.*

Pno.

Vocal

Pno.

Vocal

Pno.

Vocal

Pno.

*Blue notes: optional*

*D.C.*

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JUST TYPE IT

# Just type it

written by

Brendon G.M.C. Holden

Written in E<sup>b</sup>  
Presto



Vocal

Pno.

*Next 3 measures play treble clef 1 octave higher than written.*

Cm B<sup>m</sup> A<sup>b</sup> B<sup>b</sup>m A<sup>b</sup> G

Vocal

Pno.

*2nd time through: play page 3 treble clef 1 octave higher than written.*

Vocal

Pno.

Vocal

Pno.

*Jump to 1st measure page 4 and continue.* **END** *1st time play straight through, second time end song.*

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JUST TYPE IT  
♥

# Just type it

written by

Brendon G.M.C. Holden



Written in E<sup>b</sup>  
Presto

Vocal

A single musical staff for a vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The staff contains three whole notes.

Pno.

A grand staff for piano accompaniment, consisting of a treble and bass clef. It features a melody in the right hand and a bass line in the left hand, with various chords and eighth notes.

Vocal

A single musical staff for a vocal line, identical in notation to the first staff.

Pno.

A grand staff for piano accompaniment, identical in notation to the first staff.

Vocal

A single musical staff for a vocal line, identical in notation to the first staff.

Pno.

A grand staff for piano accompaniment, identical in notation to the first staff.

Vocal

A single musical staff for a vocal line, identical in notation to the first staff.

Pno.

A grand staff for piano accompaniment, identical in notation to the first staff.

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# Brendon's Behind the Night Sky

Stones

Written by

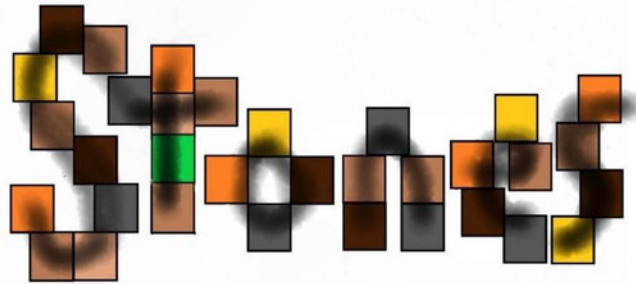
**Brendon G.M.C. Holden**

Holden



# Brendon's Behind the Night Sky Stones

Written by:  
Brendon G.M.C. Holden



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The atmosphere to this song is *rich*: tobacco, beauty, old-victorian-style houses, information fed to large unstructured stones. *The older Computers!*

Add out-of-this-world-odd sounds to the song, similar to that of a tropical island; emphasize on computers as wildlife, example: *a bird call as more of an electronic-wave-sounding—for an electronic part!* Possibly even make it appear as if Breka is speaking as these odd sounds.

*A note: if you find the stone beat not working well for you or perhaps it does not sound well in the theater—due to lack of a deep sounding beat, play the bass drum, and have the girls pretend the beat is coming from the stones.*

*Make the stone beat your own, the layout as written—on the sheet music is just the foundation of the beat. Try to emphasize on the stones, even if that means missing a beat in places.*

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Behind the Night Sky Sheet Music

# Brendon's Behind the Night Sky Stones

Written in E<sup>b</sup>  
Allegro  
Written by:  
Brendon G.M.C. Holden

Vocal

*mp* Light Stone tap= ✓ Create drum beat with stones  
Heavy Stone tap= ✗

For an alternative ending: play next 7 measures before playing the last 2 measures on page 5.

Pno. Wind sound, first measure

A C A

Vocal

For the entire song: play treble clef one octave lower:

Pno.

C C C C C C C

Vocal

(Introduction sound: the men coming from the earth are now behind the night sky!!!)

*p* Here I am walking through a

Pno.

Cm B<sup>b</sup>

Vocal

strange la—nd, just a man, I look to wards Bam, to see him stand.

Pno.

A<sup>b</sup> G Cm C<sup>#</sup>

Light Stone tap= ✓ Create drum beat with stones  
Heavy Stone tap= ✗

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Pg. 1

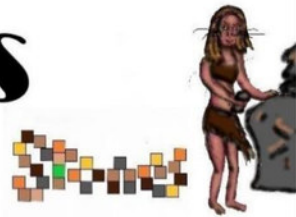


Written in E<sup>b</sup>  
Allegro

# Brendon's Behind the Night Sky

## Stones

Written by:  
Brendon G.M.C. Holden



Vocal

*p*

These 4 beats including the B flat and A flat—in the next few measures were originally played as shown below. For the remainder of song the C# spot—below—will be a quarter note. You have the option to play it in this fashion.

Pno.

Cm Cm C# Cm B<sup>b</sup> Cm B<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

Vocal

For the entire song: play treble clef one octave lower.

*f*

Pno.

B<sup>b</sup> G

Vocal

*p* Not finding a lot I see a girl

Pno.

Cm B<sup>b</sup>

Vocal

shaped like a bot, She moves a rock, that is where I was taught.

Pno.

A<sup>b</sup> G Cm C#

Light Stone tap = ✓ Create drum beat with stones  
 Heavy Stone tap = ✗

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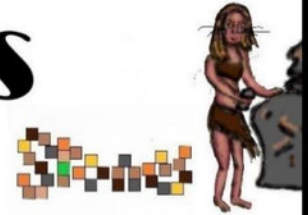




# Brendon's Behind the Night Sky

## Stones

Written by:  
Brendon G.M.C. Holden



Written in E<sup>b</sup>  
Allegro

Vocal *mp*

Pno. *mp*

Vocal *f*

Pno. *f*

Vocal *p* I do not understand, I must go back

Pno. *p*

Vocal to my la—nd, talk to my friends, see what they think of this far-out land.

Pno. *p*

Light Stone tap= ✓ Create drum beat with stones  
Heavy Stone tap= ✗

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# Brendon's Behind the Night Sky



Written in E<sup>b</sup>  
Allegro

*This whole page.*  
Bass Clef: C low C  
high.

## Stones

Written by:  
Brendon G.M.C. Holden

Vocal

Pno.

*mp*

Vocal

Pno.

*f*

Vocal

Pno.

Vocal

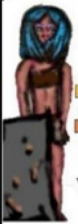
Pno.

Light Stone tap = ✓  
Heavy Stone tap = x  
Create drum beat with stones

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Behind the Night Sky Sheet Music



# Brendon's Behind the Night Sky



Written in E<sup>b</sup> *This whole page,* **Stones**  
Allegro *Bass Clef: C low C* Written by:  
*high.* **Brendon G.M.C. Holden**

Vocal

Pno. *p*

Vocal

Pno.

Vocal

Pno. *p* *(Thunder and rain sounds)*

Vocal

Pno. *pp* **End**

Light Stone tap = ✓  
Heavy Stone tap = ✗ Create drum beat with stones

Playing the 1st 7 measures on page 1—before this final measure can give a sense of one in thought.

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Brendon Holden

# Come Back

**Back to life**

Written by  
Brendon G.M.C. Holden

Brendon Holden

# Come Back

*Back to life*

Written by  
Brendon G.M.C. Holden

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- = No Clapping
  - = Clapping
  - ✕ = Heavy Bass Drum
  - ◐ = Light Clap or Jazzy Symbol Tap
- Written in: A minor

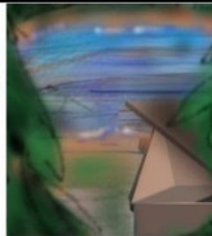
# Come Back

## Back to life

Written by:

Brendon G.M.C. Holden

Allegro



Vocal

*f*

Pno.

1st measure Ahhs

Flap

Strings

Vocal

Pno.

E note 1 octave higher

Vocal

Pno.

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# Come Back

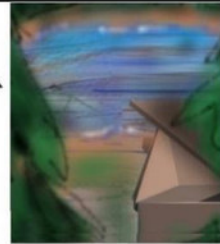
## Back to life

Written in: A minor

Allegro

Written by:

Brendon G.M.C. Holden



Vocal

*p*

Pno.

Vocal

Pno.

*ff*

Vocal

*mp*

E—very time I think about it.  
 E—very time I think about it.  
 E—very time I think about it.

Pno.

Vocal

E—very time I think about it. E—very time I  
 E—very time I think about it. E—very time I  
 E—very time I think about it. E—very time I

Pno.



# Come Back

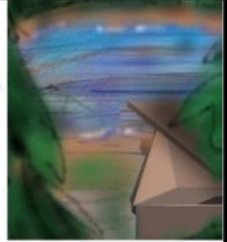
## Back to life

Written in: A minor

Written by:

Brendon G.M.C. Holden

Allegro



Vocal

think about it where you'd go?  
think about it only the grave shows.  
think about it without you life dosen't grow.

Pno.

*mf*

Vocal

Pno.

*ff*

Vocal

Pno.

1 3

Vocal

Pno.

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This note one  
Octave lower

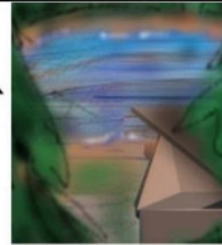
# Come Back

## Back to life

Written in: A minor

Allegro

Written by:  
Brendon G.M.C. Holden



Vocal

*p*

Pno.

Vocal

*ff*

Pno.

Vocal

Pno.

Vocal

*pp* *Softly END*

Pno.



**Written by  
Brendon G.M.C. Holden**

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# Jasper

Written by  
Brendon G.M.C. Holden

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*Jasper has been in the making for over eighteen years. As I began to learn music—at about the age of sixteen, one of my core desires was to be the gravity to my own intrinsic nature. I can remember taking this song and presenting it to my younger brother—years ago, not because it was a wonderful song, but because it was me; I fought to hold together the notes to this song, and after eighteen years—I could not be more proud of the song, Jasper, that I have become the gravity to the song.*

*The song Jasper, in a similar sense, (in the story Behind the Night Sky,) is Maple upon the earth. Jasper or rather being gravity holds together Maple's world as she is mildly threatened by the goodness that dwells behind the night sky.*

*Maple in her gravity must ask the question, "is forsaking ones' own scars human, humankind!"*

—Brendon

# Jasper

Written in G  
Adagio

Written by  
Brendon G.M.C. Holden



Vocal

*mp*

Em D C D Em D

Pno.

Vocal

C D Em D C D

Pno.

Vocal

For these 2 measures play treble clef 1 octave higher

Em D C D Em D

Vocal

C D Em D C D

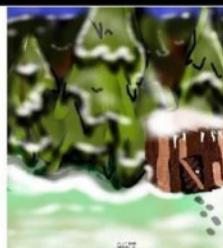
*p*

Pno.

# Jasper

Written in G  
Adagio

Written by  
Brendon G.M.C. Holden



Vocal

I cannot help but seem to  
I After tell others I feel great,  
Em years here is

Piano

Vocal

loose my mind, What are these  
I my feel fine, Hopefully holding it  
my y find, Stop lying is  
C D Em

Piano

Vocal

thoughts coming behind my mind? That is  
together from I will find all mind all that is mine, That is  
my D mind it C is mine, It is

Piano

Vocal

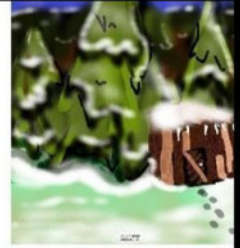
not fine, not fine, no its not kind, not fine  
in my mind, mind, mine, all that is in my mind, my kind  
my Em mind, mine. no its not kind, my not my kind  
D C D Em D

Piano

# Jasper

Written by  
Brendon G.M.C. Holden

Written in G  
Adagio



Vocal

not fun at all! Presto  
not fun at all! *ff*  
not fun at all!

Em D C D D C D

Pno.

Vocal

Em D C D Em D

Pno.

Vocal

C D Em D C *pp*

Pno.

Vocal

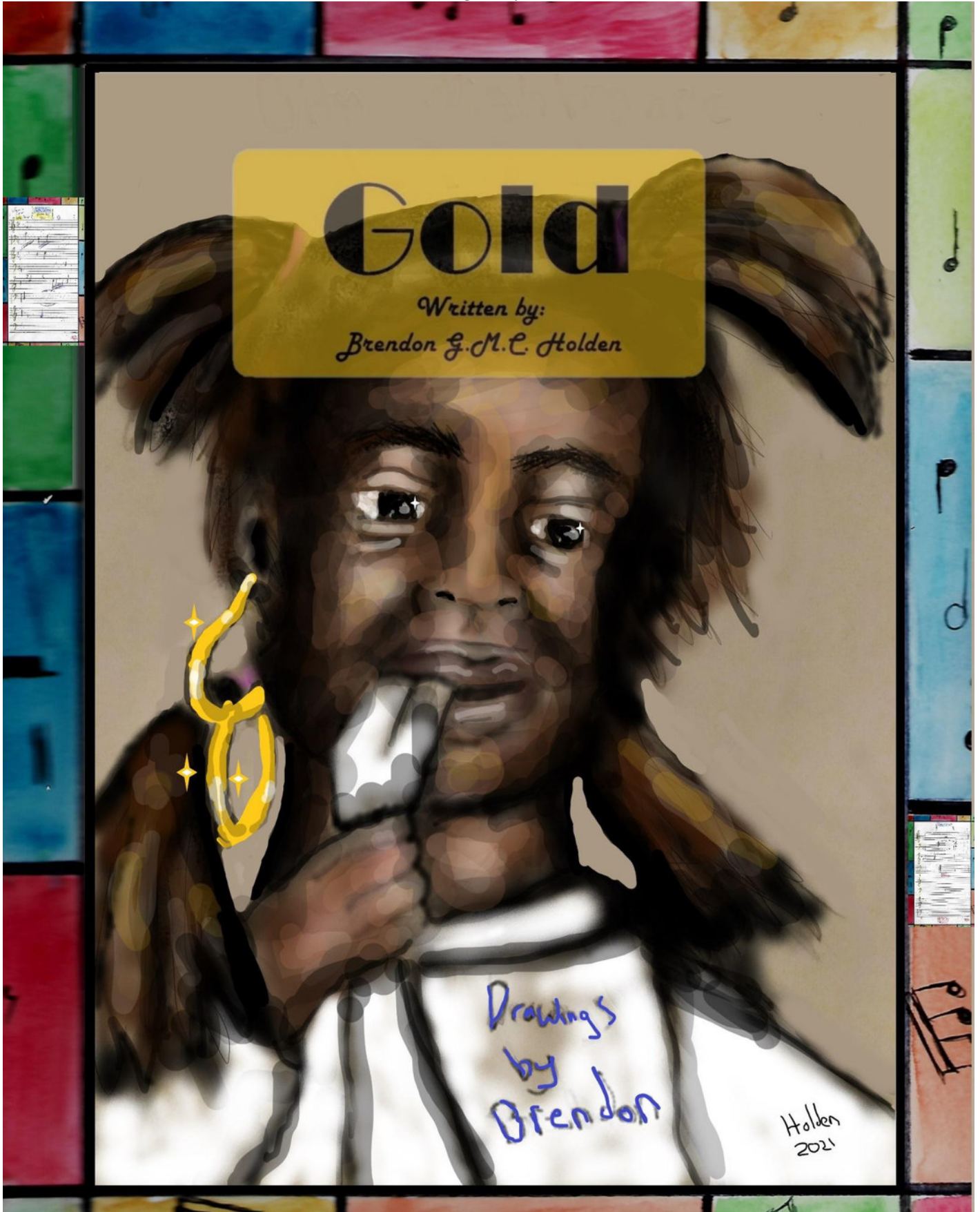
D

Pno.

1 2 *f* G END

Brendon Holden





# Gold

Written by:  
*Brendon G.M.C. Holden*

Drawings  
by  
Brendon

Holden  
2021

# Gold

**Written by  
Brendon G.M.C. Holden**

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*Note:*

*I invented the music-style format for Gold, so feel free to use the idea and format as you please, minus the "way it goes."*

*Do not be afraid to switch up the black notes in the whistling part, you can feel free to use the gravity, although you do not need it. I truly have noticed music is not written it is played.*

Behind the Night Sky Sheet Music

Drum Beat  
 X = 1/2 Beat  
 X = 1 Beat  
 C = 2 No Beats

Entire Drum for the song Gold, is a deep heavy beat, a heart beat

# Gold

Written by:  
 Brendon G.M.C. Holden



Written in B<sup>b</sup> minor

### Rap Beat

These mean play softly **pp**

Whistle melody

These mean hold note a little longer

Switch Whistle to Piano, same melody yet play a variety with the four notes: G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> D<sup>b</sup>

### Light Fractions

Light Fracture  
 Seeing All  
 Weight asks if your strong enough

With or without  
 I see myself  
 or see a strong force

a half  
 only if split is seen

It's psychological  
 What?  
 Pain  
 Me?  
 All!

Yes psychological  
 Psychological pain  
 Light fractions  
 Streams of light  
 a mental fight  
 colors everywhere  
 with who do I share all say they're right

I hit one  
 I hit the sun  
 There is nothing  
 Although none is done

Lights split s  
 Compton Crypt s

These words are just so you get the direction of the song, please do the song as you see fit.

Brendon Holden

Let us C

What do we do when opening our eyes?

We go to See! (C)

Middle C

Very important!

Once you see (C)

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you do not stop!

The very first thing I learned in music was Middle C, and the place middle C resides on an 88-key piano.

Keeping this one item with me has continuously reminded me to see and play music, in my words, "C and play music."

Everyone needs a start, so I offer you one, I offer you to C music for something, and that something is a system not much different than any other system.

My wish for you is you C music as something.

**Let us C**

Bro Consider Dictionary Eating Flyer

Minor →

Major →

**Middle C**  
The music tone represented by the first ledger line below the treble (G) clef or the first ledger line above the bass (F) clef.

William, M. *The American Heritage Dictionary of the English Language: New College Edition.* HoughtonMifflin Company: Boston, Massachusetts (1979).  
Middle C.

Two whites without a minor Δ

Save the Frogs

Bro C Doggy Eat Fire Finor

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Not everyone does this lesson, but I have, and it has worked for me.

As I began to study music, I found that the black keys can be both a sharp and a flat, sort of like a young adult.

I have put that to work for me by simplifying the black keys as minor, although the true minor is in a scale, for example: The C scale has another C scale, the C minor scale which—includes a few flats. Most call it the C *minor* scale.

If we take the C scale for what it is, and throw in some black keys, we get a minor scale.

Although most have made a system for how this works, I tell you, C minor—C's black.

# Let us C

Treble clef

Bass clef

C B A G F E D C  
ave man

Middle C

G A B D E F

G A B C D E F

THE SPACE BETWEEN THE TREBLE CLEF AND BASS CLEF IS AN INVISIBLE LINE, THAT LINE IS C.  
Above that line is line E, between line C and line E is D.

This invisible line is middle C

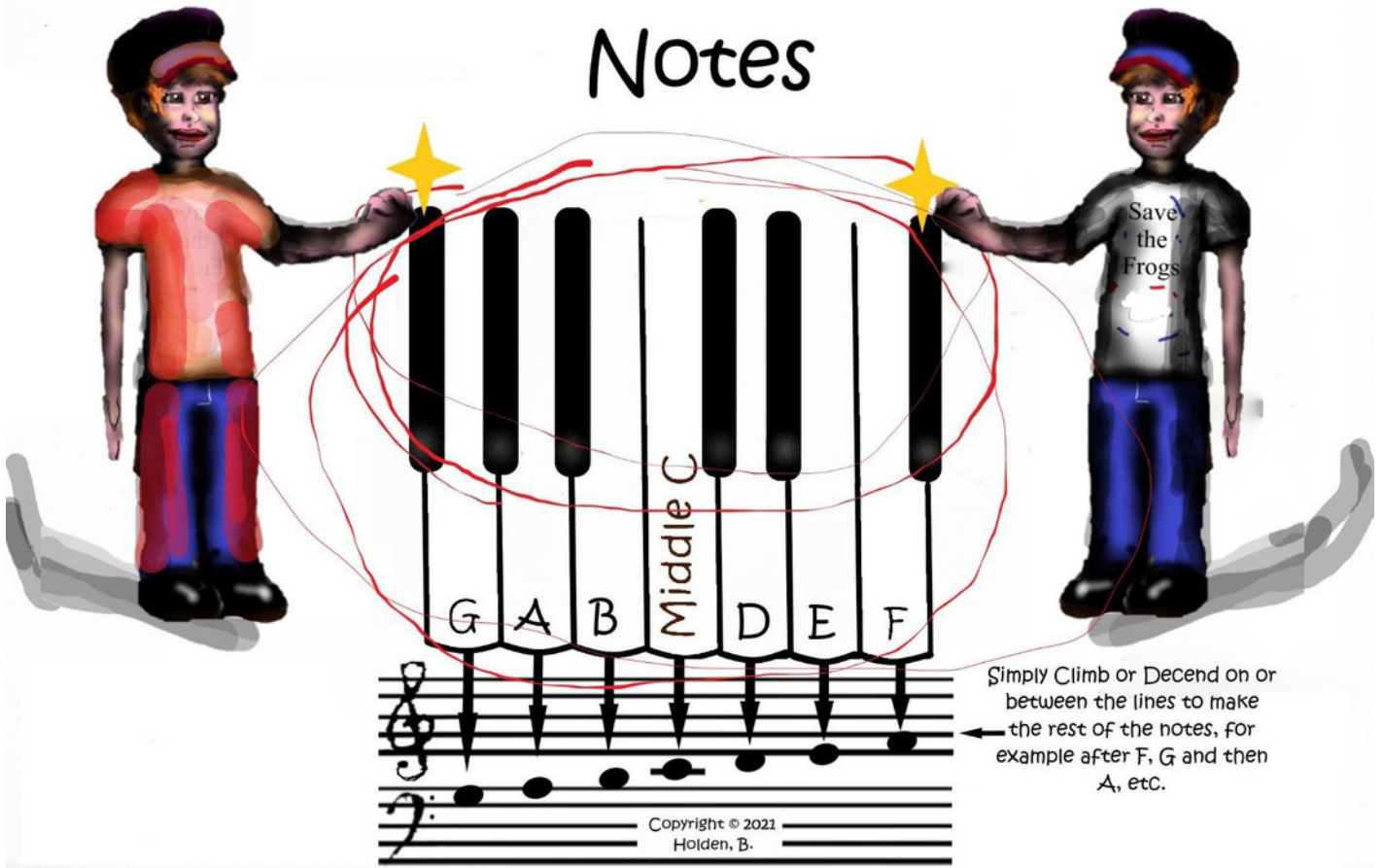
First in line

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This knowledge, (above picture) is a good place to begin to memorize learning how to read music. Start with C and as you familiarize yourself with the placement and structure to the lines in sheet music it can be easier to find your way around.

# Let us C

## Notes



Notes can be easy to understand if you know “what is what,” on the Bass and treble clefs.

It is easy to see that all the notes, (in the above picture,) are arranged on and in between the lines—in the same order that they are laid out on the piano.

Although each note is timed by indicators such as a hollow note or a note with a flag on top, I will not be writing about that; right now I just need to express where they are placed on the lines before we get into timing.



In my opinion C sounds like a ceremony.

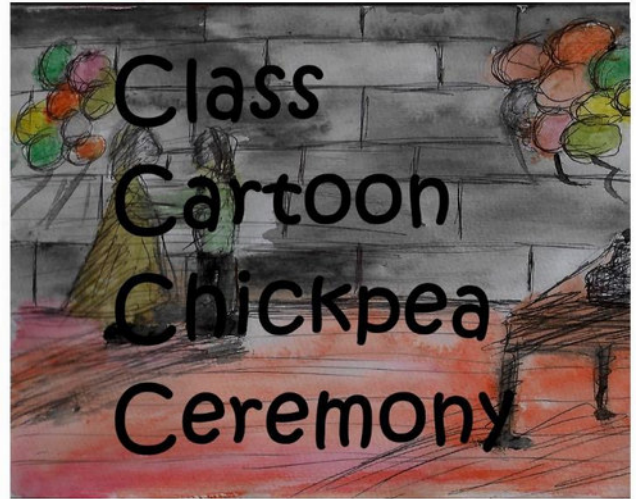
# Let us C

One first thought of mine playing the C note, C scale or C cord was:

Treble clef

Bass clef

C B A G F E D C  
ave man  
C B A G F E D C



THE SPACE BETWEEN THE TREBLE CLEF AND BASS CLEF IS AN INVISIBLE LINE, THAT LINE IS C.  
Above that line is line E, between line C and line E is D.



A note:  
the C scale is all the white keys on a piano.  
No # or b

C sounds like **Country** Copyright © 2020 Holden, B.

C cord: **C E G** E G C  
Any combination will do G C E

Scales in my opinion make the song— “that song,” a song that you might be familiar with, whether it is Jazz, Pop, Rock and Roll, etc. If there is a song, most likely it fits into a scale.

For example, the scale above is C and to me it sounds like a ceremony, maybe like a wedding or a birthday party.

Remember, the C scale includes only the white Keys on the piano.

# Let us C

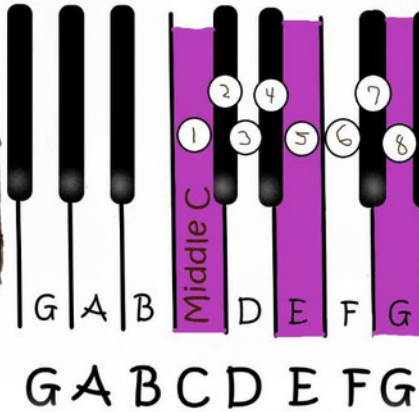


cord

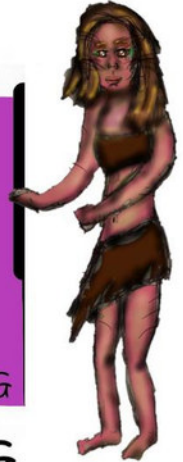
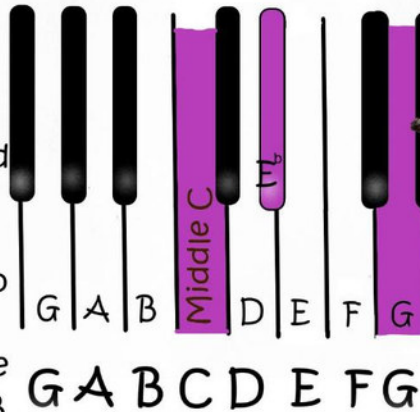
C cords



minor cord



Count the spaces in between notes to find cords. Do the something to find minors cords. Once you find C-B



C,E,G,  
E,G,C  
G,C,E,  
G,E,C

Etc.

Can arrange the notes in the cord however you see fit.

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Cords were taught to me to be played in the left hand or Bass Clef, although the more I familiarize myself with music it is more like a way of learning combinations to be played in either hand.

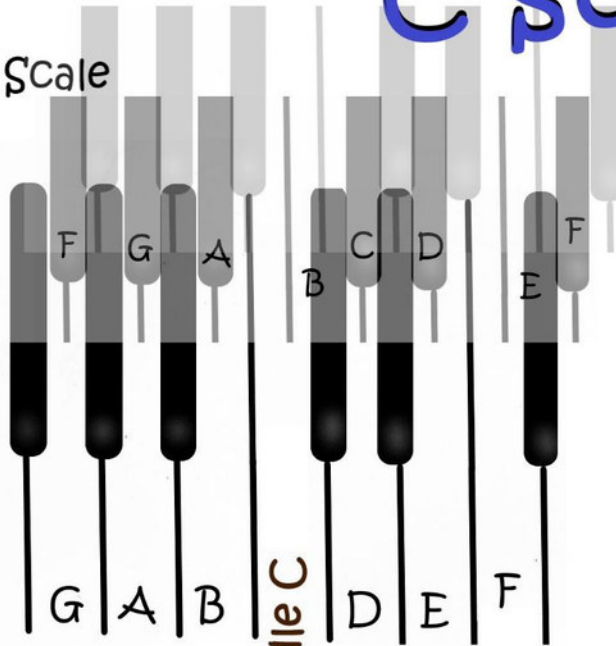
As I grow in playing cords, I notice—that if I play a single note, and wonder what my next note could be, I know—if I follow the Cord to the note—and Scale the song is played in, I can easily find my next note.

In a way it is like finding the next word—spoken in an unexpected conversation, if I know the language and appropriate words, I can easily find a word to fit in an unexpected conversation.

# Let us C

## C Scales

C # Scale



C Scale

Middle C

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Following the exact pattern  
of the C scale will allow you  
to C all scales

One can do the something for  
cords, allowing you to find all  
cords in a given key.

The key you play in can be the  
scale you are playing in.

*Example: I am playing in the  
key of C*

Scales make a sound; each sound can be a favorite when playing them, it might be kind of like a blood type to love one scale yet rarely use another.

Learning all scales can benefit, I attempt too.

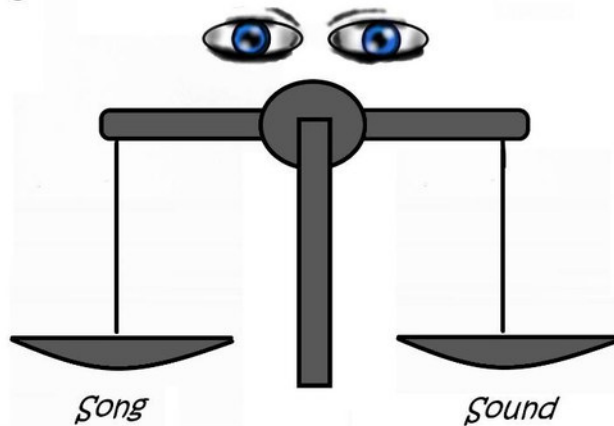
I love the scales and structure of music. If one ever has a day where one might need to study or pull one's mind together, studying scales can help.

# Let us C

## Caveman's Country Creativity

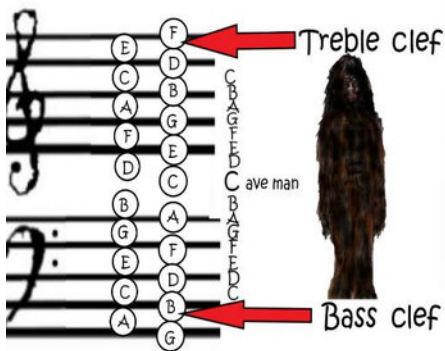
All the white keys make the C scale

### C Scale

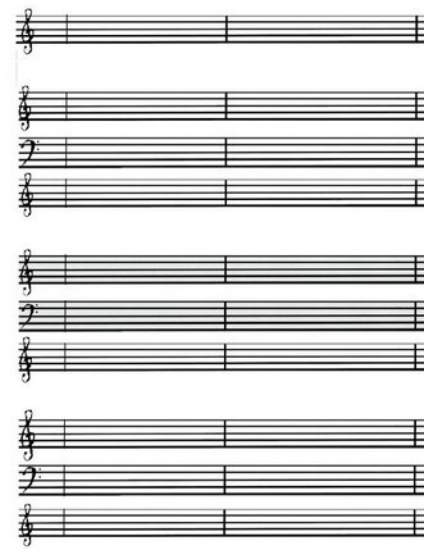
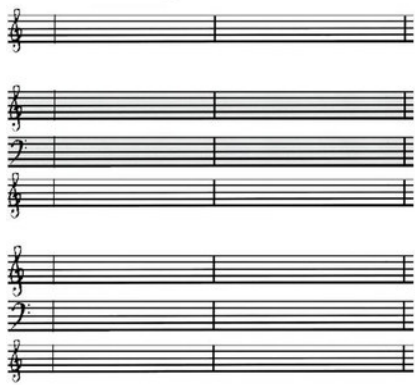


Try making a song.

Make a song using only the white keys.



Put the song on paper



## Behind the Night Sky Sheet Music

**Let us C**

Feb sounds like winter...

FEB      DEAD

G A B Middle C D E F G      G A B Middle C D E F G

G A B C D E F G      G A B C D E F G

"It is like my entire life is waiting, expecting someone great—to tell me I get a Certificate of perfection, that I no longer have to risk being at fault.

I disagree! Those in authority—in my eyes—are not expected to be perfect!

I believe that to reach that Certificate of perfection—I must create that perfection for myself; I have to take the risk, the risk of being at fault. I must sit in the seat of greatness, I have to risk not being perfect—in the eyes of everyone, I must start....

I will give what I have, even if what I have is very small, and perhaps *that gift* will return with interest."

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—Brendon

Taking the risk to create music can be something new; I encourage to take the risk, in my opinion, it is the only way for me to be—is to create my own music.

# Let us C

I think I figured out the problem with becoming a dragon on land; the sun melts us! We should be more grey, maybe stones, walking stones!

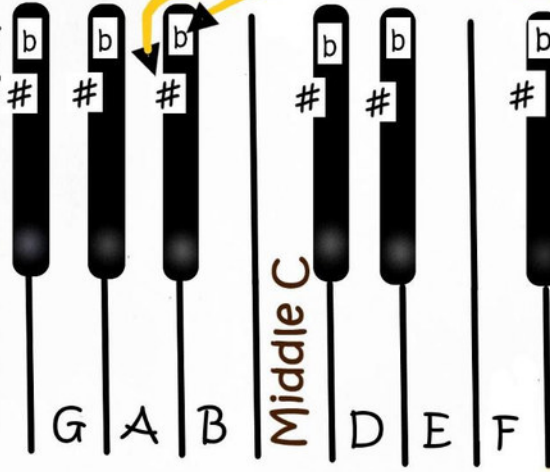
## When playing

Minor →

All black,  
no lack

Major →

All white  
sound right



G A B C D E F

Major with <sup>b</sup> #  
is minor,  
example C<sup>#</sup>.

A you sure are sharp. #

B flat. <sup>b</sup>

All black, play it back

All white C the light

"Minor: A wave or sound governed by their parents. If the parent is right the minor is flat. If the parent is left the child is sharp."

-Brendon



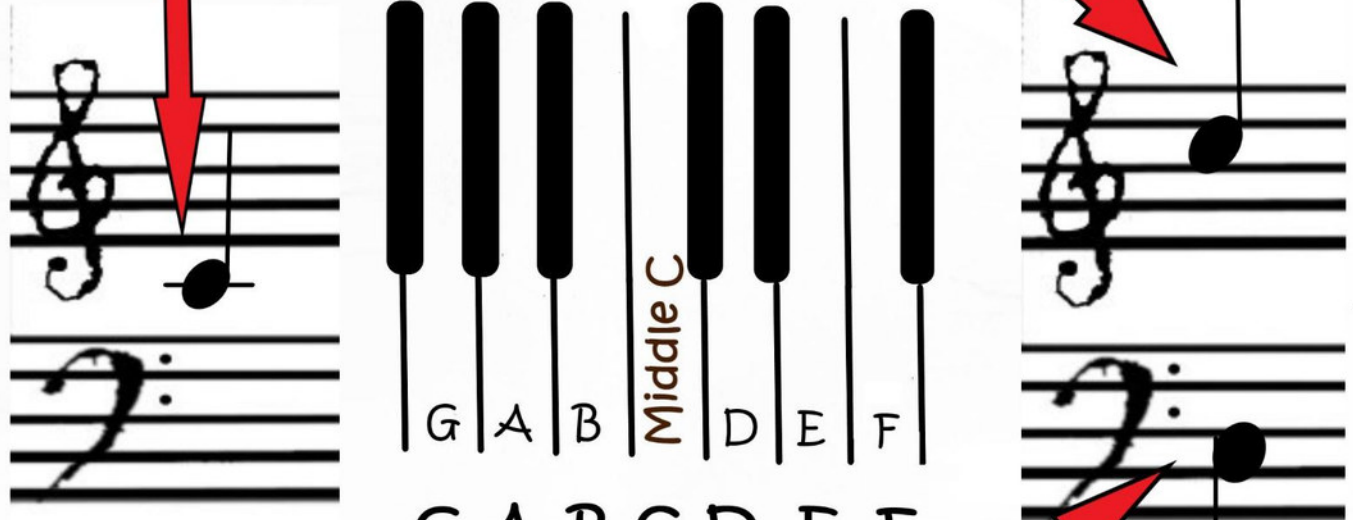
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The black keys are as the above picture. Each black key can be either a Flat (b) or a Sharp (#).

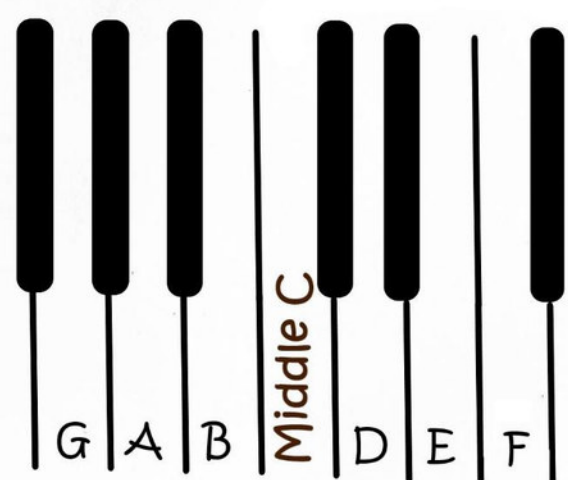

If you notice one of these symbols by a note on the clefs on a line you will know to play a Black note instead of the White.

## Behind the Night Sky Sheet Music


**Let us C**



G A B *Middle C* D E F  
G A B C D E F

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Holden, B.



C in is all about a start to music, although you do not have to start here, I did, and now I C music, and I enjoy every day with the ability.

# Let us C

In red is the bed for  
what I believe Mc.  
Jazzy Said.

## JAZZ

In red is the Scale I  
was taught for a  
Jazz sounding tune.



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As I mentioned in the statement after the song *Knowing all, can I say Jazz?* I am not totally sure if this can be considered a Jazz scale, but I would call it one, it sounds Jazzy enough to me.

The red in the above picture can help you learn these few basic notes, that when played at a good speed can make you feel as a wonderful musician and Jazzy.



Behind the Night Sky Sheet Music

## Let Us C

Play



To play without lack, just  
play the black-pack, fill the  
sack—with a bunch of  
music Crap.

These are the keys I used to  
write *Happy*.

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Holden, B.

This is one of my favorite techniques when playing without knowing, play one color at a time.

All the black can sound well together and inspire one to move onto greater scales, longing to hear more familiar sound.

# Let us C

## the Beat

### C 4/4 Time



= 1/2 Beat



1/8 Note

= 1 beat

1/4 note

= 2 Beats

Whole Note

= 4 Beats

### in 4/4 Time

= 4 no beats

= 2 no beats

= 1 no beats

= 1/2 no beats

4 =  
4

Top 4 means 1/4 note get one beat.

Bottom 4 means 4 beats a measure.

As simple as inventing a drum beat, most music notes are designed to be played for a certain length of time.

The above picture can get you started and lead you onto greater research.

If you know the timing in the above picture, I will go as far as to say you can write music, or at least pretend to, as you gain a fuller knowledge of music.



# Maple's Song

Written by

Brendon G.M.C. Holden

Brendon Holden

# Bity Nightmare Byte

Written by  
*Nightmare*  
—Brendon G.M.C. Holden—  
*Byte*



## Maple's Song

Written by  
Brendon G.M.C. Holden

Bity meets Rebecca.  
Who he marries after she dies, leaving him this letter...

Romeo, Romeo, where art thou Romeo?

Art © 2020  
Holden, B.C.

"I am here, wondering why you have left me here to face the light of day,"

Bity says  
**The theme song for Bity Nightmare Byte**  
This is what you shall do, you shall find me buried under the weight  
of society.  
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but not only me, but all those that have been buried.  
That is where you will find me and my

# Nightmare!

Holden



# Bity Nightmare Byte



Written by **Brendon G.M.C. Holden**

In E<sup>b</sup> Allegro

Vocal: I love you so sweet honey I love you I love you love you, don't say I don't

Pno. 8va 8vb

Vocal: I love you Oh sweet honey

Pno. 8va 8vb

Vocal: I love you so sweet honey I love you, yes I do I love I love you I love you.

Pno. 8va 8vb

Vocal: "I am here, wondering why you have left me here to face the light of day,"

Vocal: Bity says

Pno. 8va 8vb

Vocal: This is what you shall do, you shall find me buried under the weight of society, but not only me, but all those that have been buried.

Vocal: That is where you will find me and my

**DC.**

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# Nightmare!

Holden

# Bity Nightmare Byte

Written by *Bity* *Mara* *1772*  
 Brendon G.M.C. Holder  
 Written by  
 Brendon G.M.C. Holder

In E<sup>b</sup> Allegro

Vocal

Piano

8vb

*mp* I love you, I love you sweet honey I love you so sweet honey I love you I love you, love you

Vocal

Piano

8va

Don't say I won't,

Who he marries after she dies, leaving him this letter...

Romeo, Romeo, where art thou Romeo?

"I am here, wondering why you have left me here to face the light of day,"

Vocal

8va

Bity says,

This is what you shall do, you shall find me buried under the weight of society, but not only me, but all those that have been buried.

That is where you will find me and my

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 Music Director: Brendon Holder

pg. 3

# Nightmare!

Holder

# Bity Nightmare Byte



Written by

Bc  
Night  
Mare



## Brendon G.M.C. Holden

Written by

Brendon G.M.C. Holden

In E<sup>b</sup>

Allegro

Vocal

Pno.

Pno.

Pno.

Pno.

Pno.

Vocal

Pno.

Vocal

Pno.

8va.....

8vb.....

mp

Romeo, Romeo, where art thou Romeo?

"I am here wondering why you have left me here to face the light of day,"

So beautiful Bity says. (Repeat as many times as needed)

This is what you shall do, you shall find me buried under the weight of society, but not only me, but all those that have been buried.

That is where you will find me and my

# Nightmare!

Holden



# Bity Nightmare Byte



Written by **Brendon G.M.C. Holden**

Written by **Brendon G.M.C. Holden**

In E<sup>b</sup> Allegro

Vocal

Pno.

8vb

Vocal

Pno.

**MP** (Optional word: use Candy, Only or Floating as you see fit.) This is my candy only floating land, the candy floating land you know only

8vb

Vocal

the floating land you know. This is my candy only floating land

Pno.

Bity meets Rebecca. Who he marries after she dies, leaving him this letter...

8vb

Romeo, Romeo, where art thou Romeo?

"I am here wondering why you have left me here to face the light of day,"

Vocal

Bity says the floating land you know, the floating land you know.

This is what you shall do, you shall and me buried under the weight

Pno.

of society but not only me but all those that have been buried.

8vb

That is where you will find me and my

# Nightmare!

Holden

# Bity Nightmare Byte



Written by  
Brendon Holden



## Brendon G.M.C. Holden

Written by  
Brendon G.M.C. Holden

In E<sup>b</sup> Allegro

Vocal staff with a whole rest.

Piano accompaniment staff with a forte dynamic marking and rhythmic notation.

Vocal staff with a whole rest.

Piano accompaniment staff with musical notation and a repeat sign.

Any Variation are welcome  
Repeat as much as needed and then end. END

Empty musical staff.

### Notes

Bity meets Rebecca.  
Who he marries after she dies, leaving him this letter...

Romeo, Romeo, where art thou Romeo?

"I am here, wondering why you have left me here to face the light of day,"

Bity says.

This is what you shall do, you shall find me buried under the weight

of society,

but not only me, but all those that have been buried.

That is where you will find me and my

# Nightmare!

Holden

Behind the Night Sky Sheet Music

# Notes

Brendon Holden


Title

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Author


Written in:

Pno.



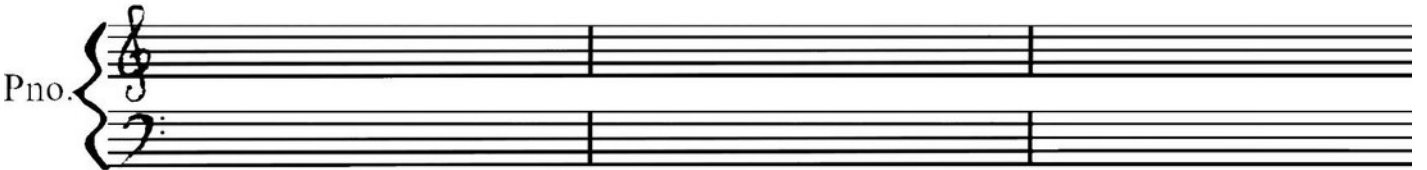
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Pno.



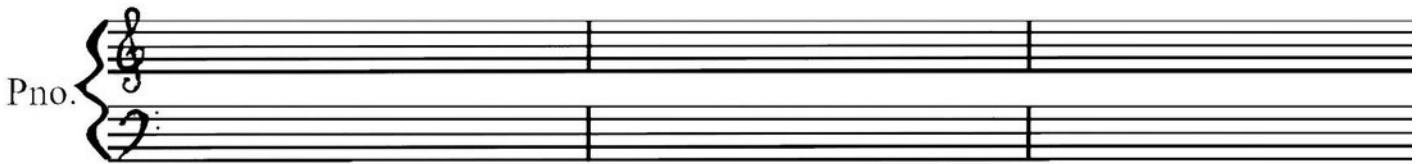
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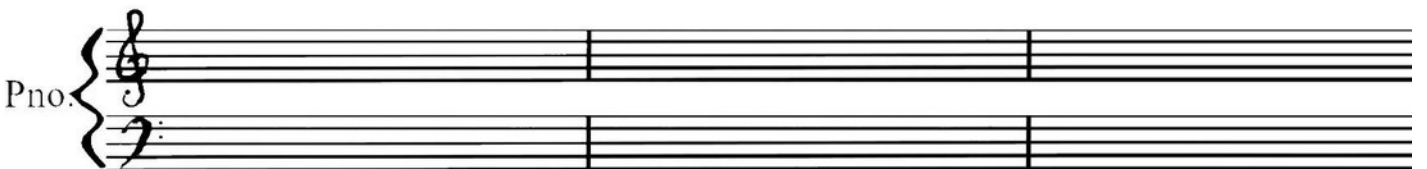
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Behind the Night Sky Sheet Music

Title

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Author

Written in:


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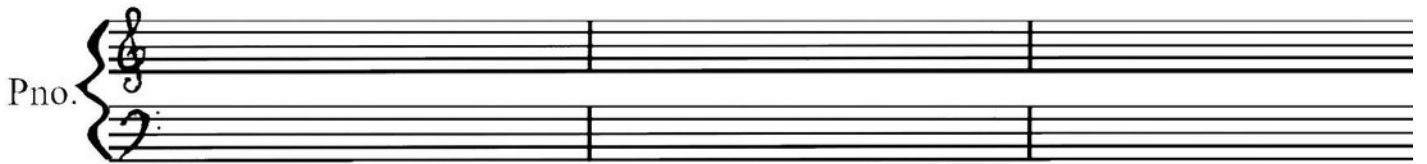
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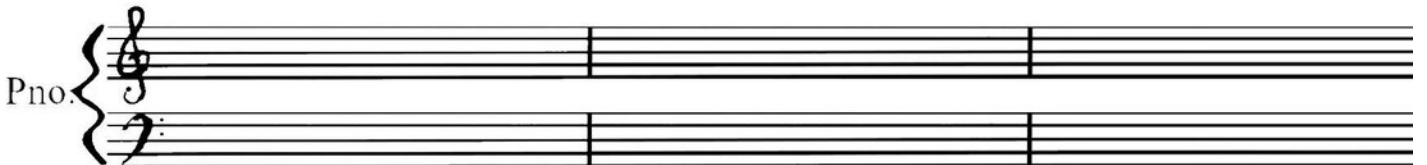
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Brendon Holden

Title

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Author

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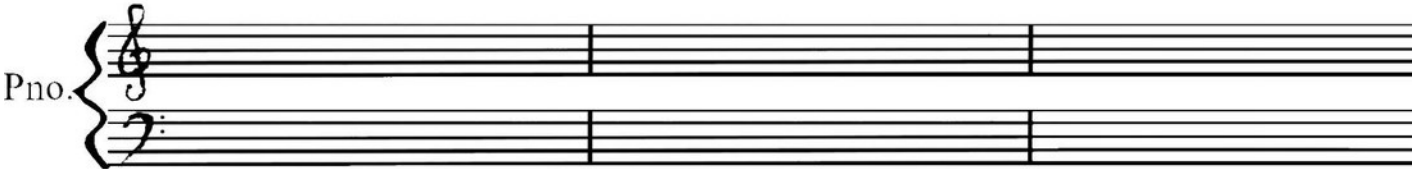
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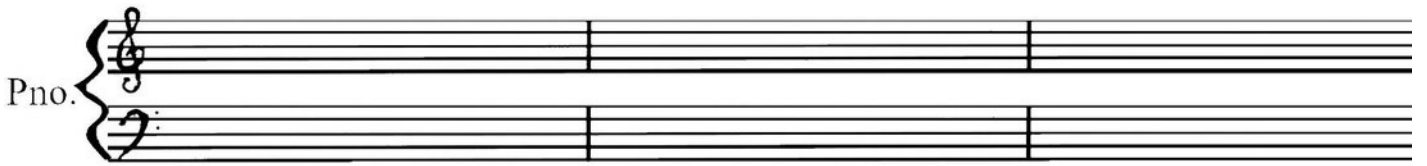
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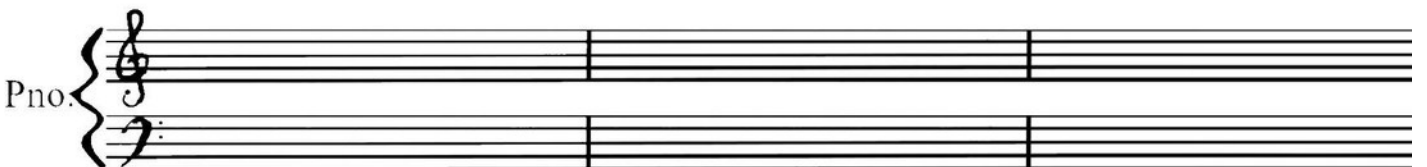
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# Behind the Night Sky Sheet Music


Title

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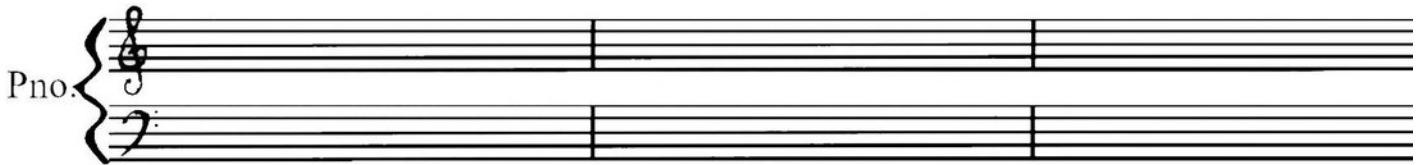
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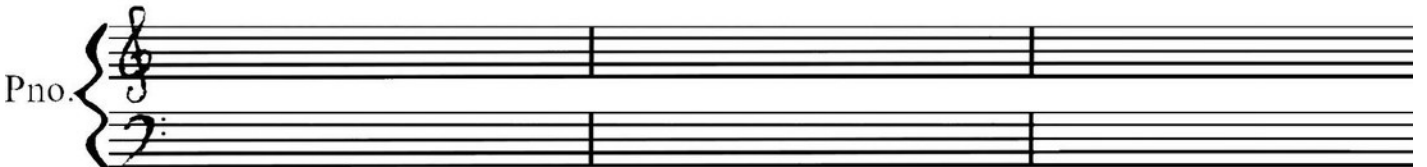
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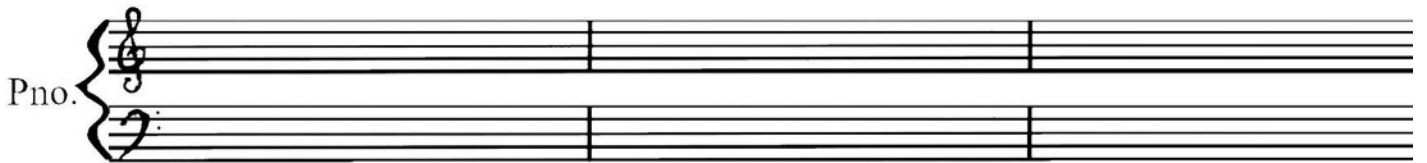
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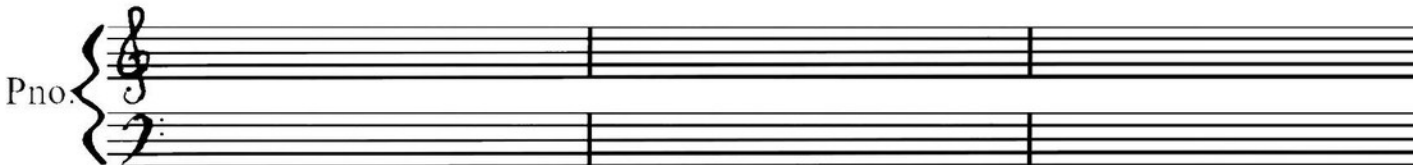
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Brendon Holden

Title

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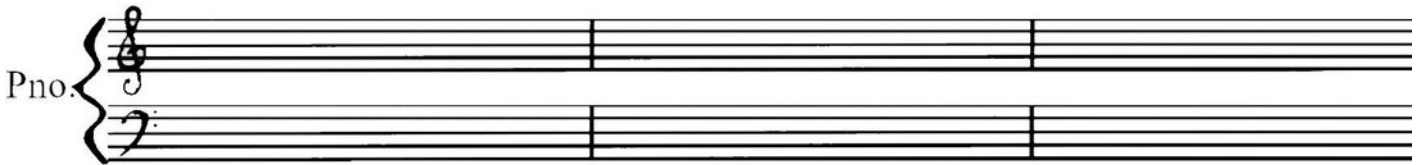
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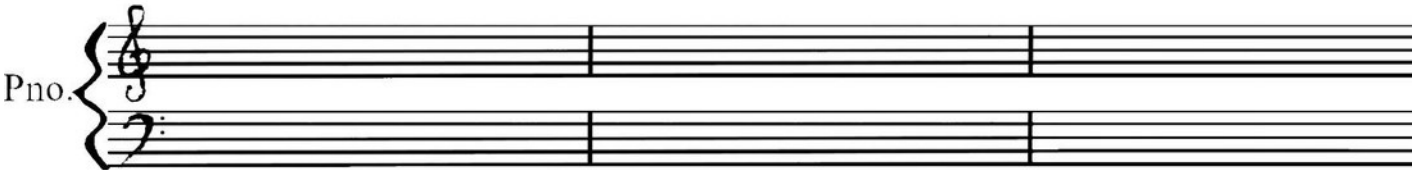
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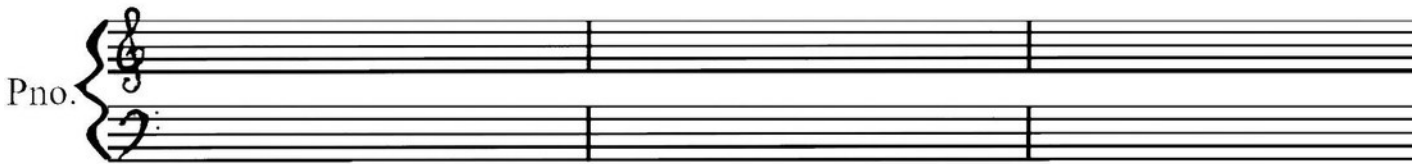
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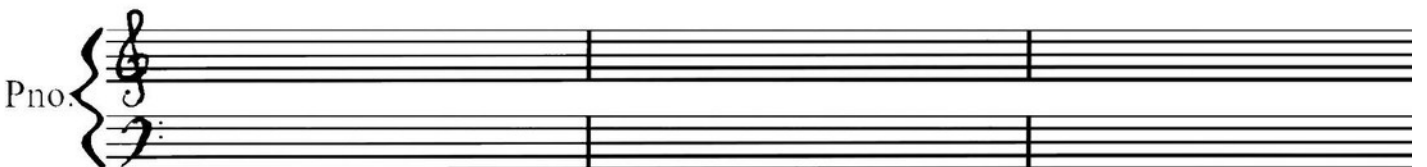
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Behind the Night Sky Sheet Music

Title

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Author

Written in:


Pno.



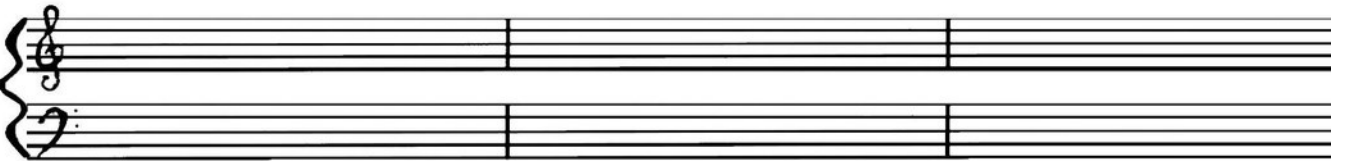
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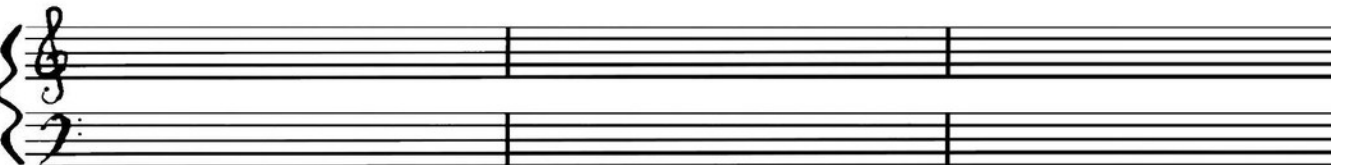
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Pno.



Drum Beat

⊗ = 1/2 Beat

⊗ = 1 Beat

○ = 2 No Beat

Invent your own!

Written in:

Rap

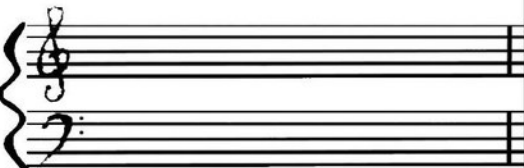
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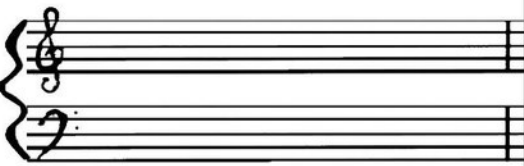
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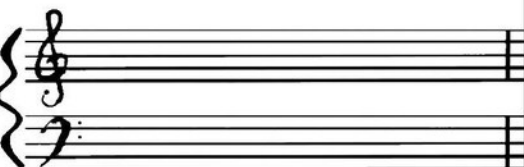
Pno.



Pno.



Pno.



# Lyrics

Behind the Night Sky Sheet Music

Title

Author

Drum Beat  
x = 1/2 Beat  
x = 1 Beat  
o = 2 No Beat

Invent your own!

Written in:  
Rap

Pno.

Pno.

Pno.

Pno.

Pno.

Lyrics

Drum Beat

⊗ = 1/2 Beat

⊗ = 1 Beat

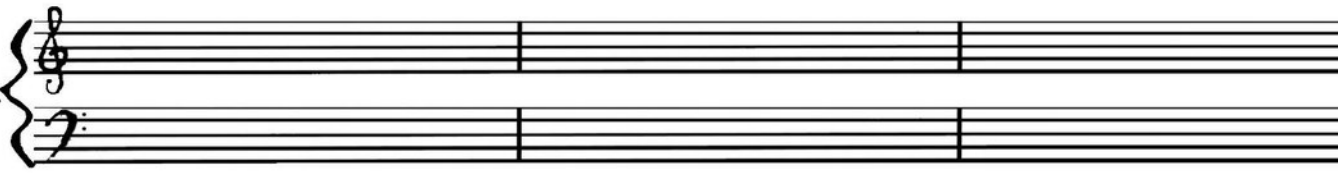
○ = 2 No Beat

Invent your own!

Written in:

Rap

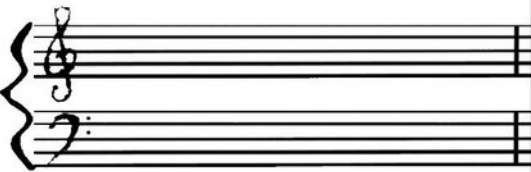
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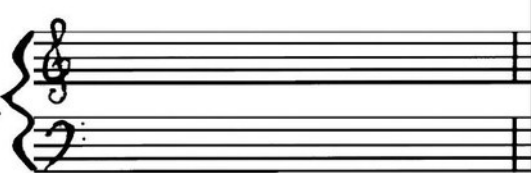
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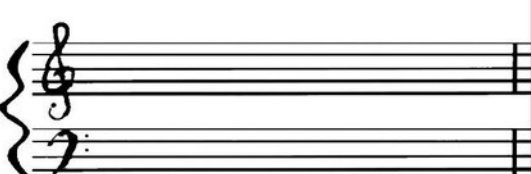
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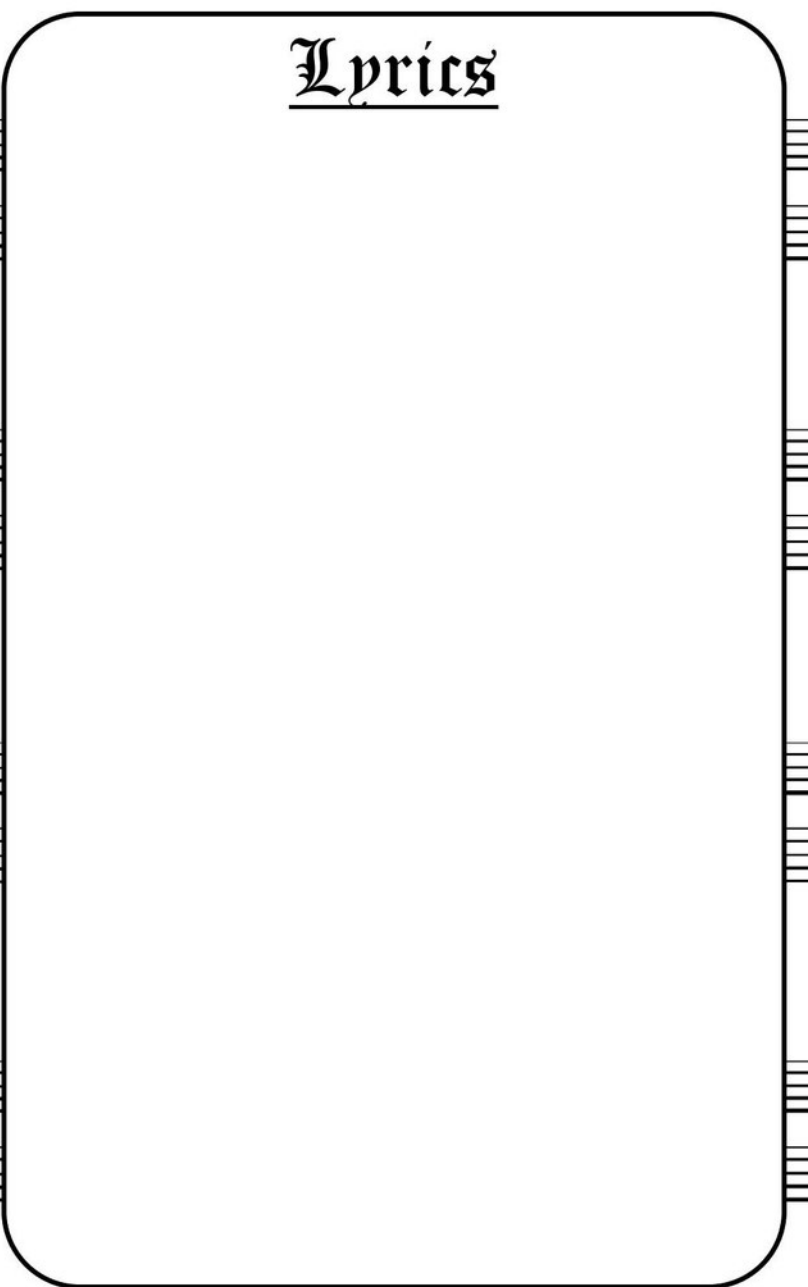
Pno.



Pno.



Lyrics



Behind the Night Sky Sheet Music

Title

Author

Drum Beat  
x = 1/2 Beat  
x = 1 Beat  
o = 2 No Beat

Invent your own!

Written in:  
Rap

Piano accompaniment staff with treble and bass clefs, labeled 'Pno.' on the left.

Piano accompaniment staff with treble and bass clefs, labeled 'Pno.' on the left.

Piano accompaniment staff with treble and bass clefs, labeled 'Pno.' on the left.

Piano accompaniment staff with treble and bass clefs, labeled 'Pno.' on the left.

Piano accompaniment staff with treble and bass clefs, labeled 'Pno.' on the left.

Large rounded rectangular box containing the word 'Lyrics' in a decorative font, centered at the top.

Drum Beat

⊗ = 1/2 Beat

⊗ = 1 Beat

○ = 2 No Beat

Invent your own!

Written in:

Rap

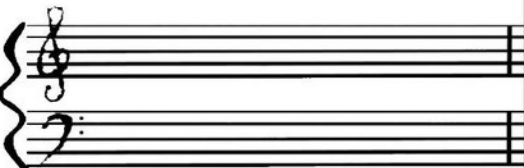
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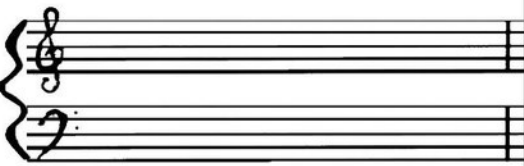
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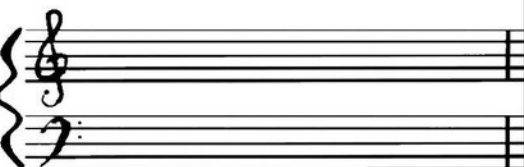
Pno.



Pno.



Pno.



# Lyrics

# About the author



Brendon Holden, always having hidden his ability to create and specially to create for the public, worked slowly on the new and exciting book *Behind the Night Sky*, and not only on the book but the sheet music as well. This book *Behind the Night Sky* is the joy of his heart.

He has spent a considerable amount of time on his most favorable and valuable book *Behind The night Sky* as well as the Sheet music.

Brendon Holden has written other books such as: *Smoking by The River* and children's books titled *Toby learns patience*, and *Max the Juggler*. He has expressed works of Art in such books as: *Drawings by Brendon* and *Art*. He is also Author of *The Game* and *7<sup>th</sup> Grade Streets*.

It would be a delight to his heart that not only is his work enjoyed, but that society benefits from it as much as the creative

ideas have benefited him.

As Vermont has been, and as the entire United States has been stable in past generations, Brendon hopes that through this book, *Behind the Night sky sheet music*, and other books, such as *the game* and *Behind the Night Sky*, consciously aware of the many great Men and Women making it possible for others to raise their children in an educated world, to remain in high hopes for their future as well as the future of their children...to have an education, the option to prosper, and to live the American-dream: life, liberty, and the pursuit of happiness!







# Behind the Night Sky Sheet Music.

Eleven complete songs to the  
story Behind the Night Sky.

Written by Brendon Holden.

Extra material includes Fourteen  
(Let us C) Music Lessons.