

Becoming

♩ = 100 C#sus C#

F# C#

D#m7

F#add2 G#7

I am who I'm be - co - ming, I am all I have
 You are who you're be - co - ming, you are all you have
 We are who we're be - co - ming, we are all we have

4

C# C#sus C#

F# C#

D#m7

F#add2 G#7

done. I am what I am drea - ming, I've on - ly just be -
 done. You are what you are drea - ming, you've on - ly just be
 done. We are what we are drea - ming, we've on - ly just be

8

C#

C#add2 E#m

D#m

A#m

-gun. I am who I'm be - co - ming, I
 -gun. You are who you're be - co - ming, you
 -gun. We are who we're be - co - ming, we

Becoming - 2

11 E#m A#m7 F#add2/D# G#7 C#sus C#

am all I have done. I am what I am
 are all you have done. You are what you are
 are all we have done. We are what we are

14 F# C# D#m7add4 F#add2 G#7 C# C#sus C#

1. V1 and 2, D.C. for next verse

drea - ming, I've on - ly just be - gun. I gun.
 drea - ming, you've on - ly just be - gun. You gun.
 drea - ming, we've on - ly just be - gun. We gun.

18 C# F# C# D#m7 F#add2 G#7 C#add2 C#

The musical score is written for voice and piano. It features a key signature of four sharps (F#, C#, G#, D#) and a common time signature. The score is divided into three systems. The first system (measures 11-13) includes vocal lines with lyrics and piano accompaniment. The second system (measures 14-16) includes a first ending bracket and a direction 'V1 and 2, D.C. for next verse'. The third system (measures 18-20) continues the piano accompaniment. Chord symbols are placed above the staff lines.