

# Never Enough

From the Saturday's Warrior Motion Picture

Lyrics by Lex de Azevedo, Heather Ravarino

Music by Lex de Azevedo

$\text{♩} = 100$   $B\flat(\text{no}3)$

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of two flats (B-flat major or D-flat minor). The tempo is marked as 100 beats per minute. The score is divided into three systems. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second system begins with a vocal melody line, with lyrics provided for two versions: '1. Li - vin my life to a beat' and '2. House in Be - ve - rly Hills'. The piano accompaniment continues with a steady eighth-note pattern. The third system continues the vocal melody with lyrics 'ber, ger. Rock-in' and rol - lin' my way' and 'A pret - ty lit - tle thing... Docked'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and eighth notes. The score includes various musical notations such as rests, beams, and dynamic markings.

*mf*

4

*mf*

1. Li - vin my life to a beat Since I can re - mem -  
(2.) House in Be - ve - rly Hills But I'm thin - king big -

$B\flat(\text{no}3)$

7

ber,  
ger.

Rock-in' and rol - lin' my way  
A pret - ty lit - tle thing... Docked

$A\flat(\text{no}3)$

10

Musical score for measures 10-12. The vocal line starts with a triplet of eighth notes (G4, A4, B4) on the word "To", followed by a quarter note (B4) on "for-tune", a quarter note (A4) on "and", a quarter note (G4) on "fame.", a quarter rest on "by", a quarter note (F4) on "the", and a quarter note (E4) on "bay." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A chord symbol  $B\flat(n\text{o}3)$  is indicated above the piano part.

To for-tune and fame. I can  
by the dock of the bay. My

$B\flat(n\text{o}3)$

13

Musical score for measures 13-15. The vocal line continues with eighth notes on "buy" (D4), "wha-" (E4), "te-" (F4), "ver" (G4), a quarter rest on "I", eighth notes on "want," (A4, B4), eighth notes on "exc-" (C5), "ept" (D5), eighth notes on "sat-" (E5), "is-" (F5), eighth notes on "fac-" (G5), and a quarter note (A5) on "tion." The piano accompaniment continues with the same eighth-note pattern. A chord symbol  $B\flat(n\text{o}3)$  is indicated above the piano part.

buy wha - te - ver I want, exc - ept sat - is - fac - tion.  
red Cad - il - lac is crui - sin' but I need to go fas - ter.

$B\flat(n\text{o}3)$

16

Musical score for measures 16-18. The vocal line has a quarter rest on "It", eighth notes on "seems" (D4), "like" (E4), "the" (F4), eighth notes on "clo-ser" (G4, A4), a quarter note (B4) on "I", eighth notes on "get" (C5, D5), eighth notes on "I" (E5), "get" (F5), eighth notes on "far-ther" (G5, A5), eighth notes on "a - way" (B5, C6), and a quarter note (D6) on "\_\_\_\_". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols  $D\flat(sus2)$  and  $A\flat(sus2)$  are indicated above the piano part.

It seems like the clo-ser I get I get far-ther a - way\_\_\_\_  
When is e- nough, e- nough? I'm gon-na find out some day\_\_\_\_

$D\flat(sus2)$   $A\flat(sus2)$

19

1. 2. *f*

2. I got a I want it all

$B\flat(n03)$

22  $\S$

But no-thing de - li - vers.

$E\flat 9(add11)$   $B\bm{m}^7$

25

I need it all it keeps slip, slip, slip-pin a way

$E\flat 9(add11)$

3

28

I got it all

$B\bm{m}^7$   $E\flat 9(add11)$

31

But I just can't feel it.

*Bbm<sup>7</sup>*

34

**To Coda**

When is e-nough e-nough? I'll tell you some day

*D<sup>b</sup>(sus2)* *A<sup>b</sup>(sus2)* *B<sup>b</sup>(no3)*

37

*1st x: Instrumental*

*2nd x: Sing*

hear them scream my name But I need it lou -

*B<sup>b</sup>(no3)*

*mf*

40

der Jones-ing for the rhy-thm that

*A<sup>b</sup>(no3)*

43

once coursed through my veins I got a

B $\flat$ (no3)

46

thirst, got a hun-ger, But can't get sa-tis-fac-tion.

B $\flat$ (no3)

49

It seems like the clo-ser I get I get far-ther a-way

D $\flat$ (sus2) A $\flat$ (sus2)

52

1st x: 4. Ooh I 2nd x: It seems like the more I get

B $\flat$ (no3) B $\flat$ m A $\flat$ (add4)/B $\flat$

mf mf

55

the less I've got — It seems

Chords: Gb/Bb, Ab(add4)/Bb, Bbm, Ab(add4)/Bb, Gb/Bb, Ab(add4)/Bb

58

— like the more I got the more I want —

Chords: Bbm/Gb, Ab(add4)/Gb, Gb, Ab(add4)/Gb, Bbm, Ab(add4)/Bb

61

It — seems — like I get to the end just to find the be - gin -

Chords: Gb/Bb, Ab(add4)/Bb, Bbm, Ab(add4)/Bb, Gb/Bb, Ab(add4)/Bb

*mf*

64

ning — is e - nough e - ver e nough?

Chords: Bbm, Ab(add4)/Bb, Gb/Bb, Ab(add4)/Bb, Bbm/Gb, Ab(add4)/Gb, Gb

67

***f* D.S. al Coda**

It's not I want it all

$A\flat(\text{add}4)/G\flat$   $B\flat m$   $A\flat(\text{sus}4)/B\flat$   $B\flat m$

**Coda**

70

It's ne - ver e - nough!

$B\flat(\text{no}3)$