

PIANO • VOCAL • CHORDS

j o s h *G* r o b a n



# ALLA LUCE DEL SOLE

Music by MAURIZIO FABRIZIO  
Lyrics by GUIDO MORRA

Moderately ♩ = 76






Verse 1:




1. Qui c'è il bu - io fuo - ri di me ed an - che un po'

\* Original recording in A♭ minor.



den - tro di me                      che as - sur - di - tà                      que - sta cit - tà                      sen - za per -






so - ne.

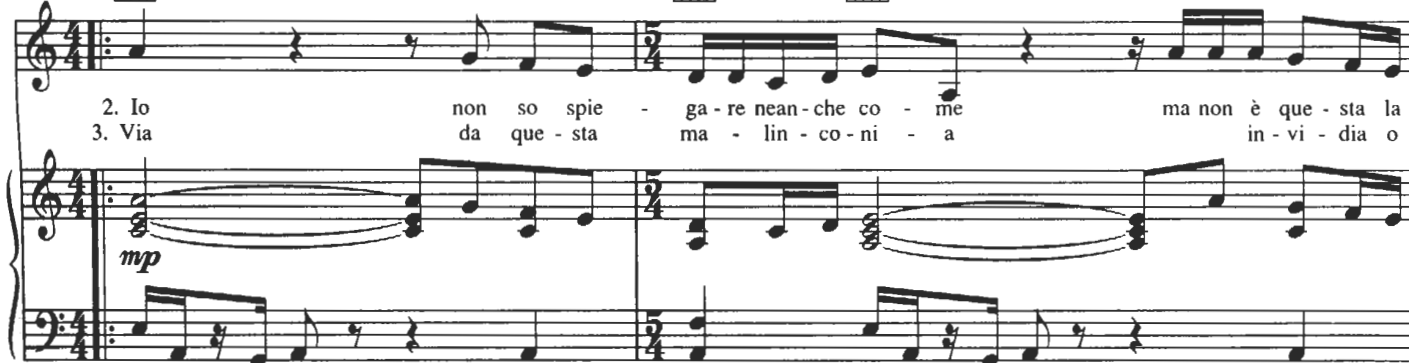


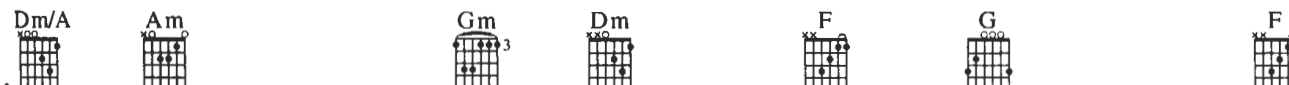
## Verses 2 &amp; 3:




2. Io                      non so spie - ga - re nean - che co - me                      ma non è que - sta la  
 3. Via                      da que - sta                      ma - lin - co - ni - a                      in - vi - dia o

*mp*





mia di - men - sio - ne                      e la mia men - te                      non è mai in pa - ce —                      è sem - pre al  
 rab - bia che si - a                      qui nel mio                      cuo - re                      non vo - glio più —                      que - ste pa -



Am F G C/E F Am

tro - ve. Tu do - ve\_ sei la tua vo - ce do - v'è sen - za di  
ro - le. Tu do - ve\_ sei il tuo sor - ri - so do - v'è sen - za di

G Am G Am G

te sen - za il tuo a - iu - to che sa - rà di me.\_\_\_\_\_  
te sen - za il tuo a - mo - re che sa - rà di me.\_\_\_\_\_

*cresc.*

## Chorus:

A A7 D/A A

Tut - to sem - bre - rà mi - glio - re  
Tut - to sem - bre - rà mi - glio - re

*mf*

A7 D/A A F#m

al - la lu - ce che ver - rà dal so - le que - sta not - te pas - se -  
al - la lu - ce che ver - rà dal so - le que - sta not - te pas - se -

Bm F#m Bm F#m E Em

rà il bu - io che c'è si dis - sol - ve - rà si ve -  
rà il bu - io che c'è si dis - sol - ve - rà e al - la

Bm F#m G D C

dran - no le col - li - ne io con - ti - nue -  
lu - ce di quel so - le io con - ti - nue -

1. Bm A G F# B5

rò a cer - ca - re te.

2. Bm A G F# B B7 E/B B

rò a cer - ca - re te.  
(Tut - to sem - bre - rà mi - glio - re)

B7 E/B B G#m

al - la lu - ce che ver - rà dal so - le il si - len - zio mo - ri -

C#m G#m C#m G#m F# F#m

rà la gen - te che c'è si con - fon - de - rà e al - la

C#m G#m A E D

lu - ce di quel so - le io con - ti - nue -

C#m B A G# C#5

rò a cer - ca - re te.

# GIRA CON ME

Words and Music by  
WALTER AFANASIEFF, DAVID FOSTER  
and LUCIO QUARANTOTTO

Moderately slow  $\text{♩} = 63$

B $\flat$  F7 B $\flat$  F7sus B $\flat$  F7 B $\flat$  F7sus

*mp*  
(with pedal)

Verse:

B $\flat$  F7 B $\flat$  F7sus B $\flat$ (9)/D B $\flat$ /D

1. Il mon-do gi - ra con me que - sta not - te pic - co - li pas - si che fac - cio con  
2. Sei tu che gi - ri con me que - sta not - te sei tu che gi - ri lon - ta - na da

F Cm Gm/B $\flat$

te qui se - guo il tuo cuo - re e se - guo la lu - na  
ma sí io so che tu sei la mia lu - na

D/A A7 D Bb F7

co - sí na - sco - sta lon - ta - na da me. Il mon - do gi - ra con noi que - sta  
qual - co - sa mo - stri qual - co - sa no. Ci so - no stra - de az - zu - re nel

Bb Gm Dm

not - te ah e - si - stes - se lon - ta - na da qui  
cie - lo ci so - no oc - chi e il cie - lo è già lí

Eb Cm7 Bb/F Eb/F Eb/G

un po - sto do - ve sco - pri - re il mio cuo - re sa - pe - re se lui può a - ma - re o  
sì que - sto cre - do che sia - no le stel - le ah se po - tes - si fer - mar - mi co -

*cresc. poco a poco*

**Chorus:**

F/A F7/A Bb D7/F# Gm Gm/F

no. E gi - re - rà e gi - re - rà il cuo - re  
sf. E gi - re - rà e gi - re - rà il cuo - re

*mf*



Cm Cm/Bb F/A F7/Eb Bb(9)/D Bb/D

mi - o as-sie - me a te e gi-re-rá il mon - do gi-re-rá la mia  
 mi - o lon-tan da te e gi-re-rá il mon - do gi-re-rá que-sta

1. Eb Bb/F F7 Bb F7

vi - ta e un-gior-no lui sí sí ca - pi - rà.  
 not - te e un-gior-no lui

*dim.*

2. Bb F7sus Bb/F F7 Gb Db7

sí sí ca - pi - rà.

*mp* *cresc.* *f*

Gb Gb/Bb Db Eb



Musical notation for the first system, including vocal line and piano accompaniment.

Bridge:



Musical notation for the bridge section, including vocal line and piano accompaniment.



Musical notation for the second system, including vocal line and piano accompaniment.

Chorus:



Musical notation for the chorus section, including vocal line and piano accompaniment.



N.C.

mi - o gi - re - rà il mon - do gi - re - rà la mia vi - ta e un gior - no lui

*a tempo*



sí sí ca - pi - rà. E un gior - no lui sí sí ca - pi -

*dim.* *mp* *poco rit.*



rà.

*a tempo* *poco rit. e dim.* *p*

# YOU'RE STILL YOU

Words and Music by  
LINDA THOMPSON and ENNIO MORRICONE

Slowly, with expression ♩ = 76

Chord diagrams:  $\text{Db}/\text{F}$ ,  $\text{Eb}\text{m}7$ ,  $\text{Db}$ ,  $\text{Ab}7$

Verse 1:

Chord diagrams:  $\text{Db}$ ,  $\text{Gb}/\text{Db}$ ,  $\text{Db}$ ,  $\text{Gb}$ ,  $\text{Ab}$ ,  $\text{Db}$ ,  $\text{Gb}/\text{Db}$ ,  $\text{Ab}$

1. Through the dark - ness, I can see your

Chord diagrams:  $\text{Db}$ ,  $\text{Db}/\text{F}$ ,  $\text{Eb}\text{m}7$ ,  $\text{Db}$

light. And you will al - ways shine, and I can feel your

Gbmaj7
Ebm7
Bbm
Ab7

heart in mine. Your face I've mem - o - rized. I i - do - lize just

Db
Gb
Ab
Db
Gb/Db
Db

you. I look up to

Gb
Ab
Db
Gb/Db
Ab
Db

ev - 'ry - thing you are.

Cb/Db
Bbm
Gbm6/A
Db/Ab
Db/F
Ebm7

In my eyes, you do no wrong. I've loved you for so long and



af - ter all is said and done, you're still you. Af - ter



all, you're still you.

Verse 2:



2. You walk past me. I can feel your



pain. Time chang-es ev - 'ry-thing. One truth al - ways

Gbmaj7

Gb/Ab

Bbm

Gb

stays the same:

You're still you.

Af - ter all,

you're still

Verse 3:

Db

D

G/D

D

you.

3. I look up to

G

A

D

G/D

A

D

ev - 'ry-thing you

are.

C/D

Bm

Gm6/Bb

D/A

D/F#

Em7

In my eyes you do no wrong.

And I be-lieve in you, al-

D  Gmaj7  Em7  Bm  A7 

though you nev - er asked me to. I will re - mem - ber you and what life put you



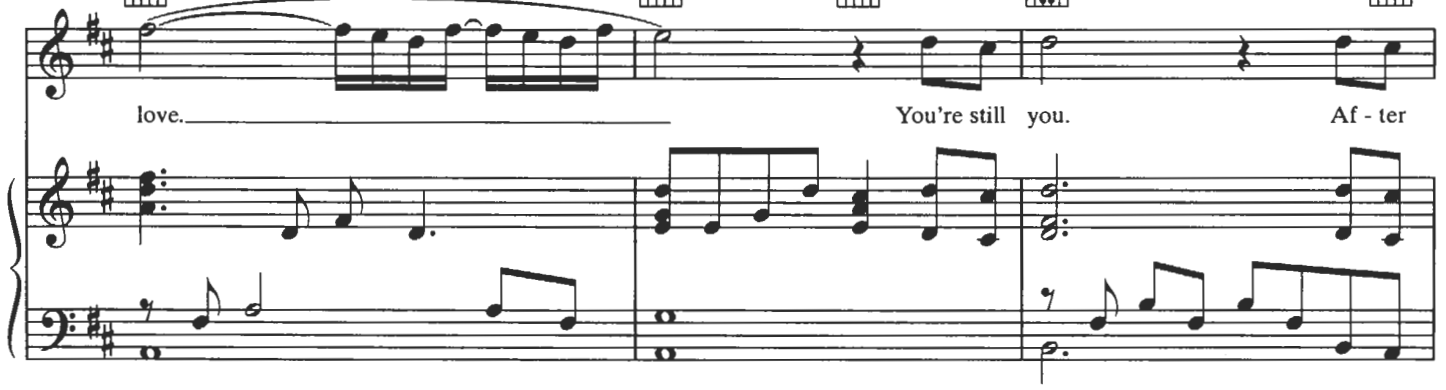
D  D7  G  F#  Bm  Gm6/Bb 





through. And in this cruel and lone - ly world I found one



D/A  Em7/A  A7  Bm  A 

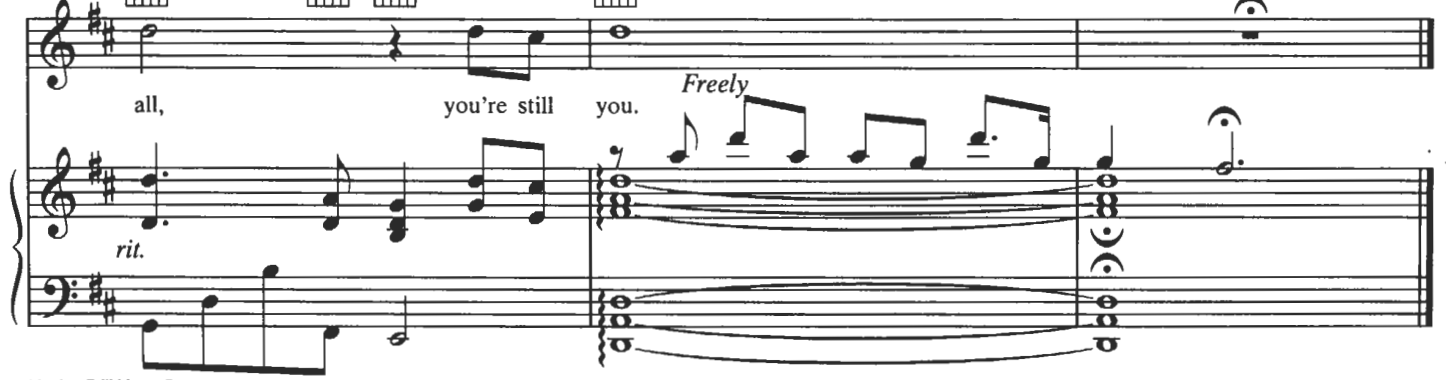
love. You're still you. Af - ter



G  D/F#  Em7  D 

all, you're still you. *Freely*

*rit.*





# CINEMA PARADISO

## (Se)

Music by  
ENNIO MORRICONE

Moderately slow, with expression ♩ = 66

Ab(9) Eb9 Ab(9)

*mp*

(with pedal)

Gm7(b5) C7 Fm Bbm7 Eb7 Ab<sup>sus2</sup><sub>sus4</sub> Ab<sup>4</sup> Ab/G

Se tu fos-si nei miei oc-chi per un gior-no ve-dre-sti

Fm7 Cm/Eb Dbmaj7 Ab/CBbm7 Gm7(b5) C7(#9)<sub>5</sub> Fm Cm/Eb

la bel-lez-za che pie-na d'al-le-gria io tro-vo den trogl'occhi tuoi i-gna-ro se è ma-

D♭maj7



Ddim7



Gm7(b5)/C



Fm



B♭m7



E♭7



A♭sus2  
sus4 A♭



gi - a o real - tà. Se tu fos - si nel mio cuo - re per un gior - no

A♭/G



Fm7



Cm/E♭



D♭maj7



A♭/C B♭m7



Gm7(b5)



C7(#9)



po - tre - sti a - ve - re un' i - de - a di ciò che sen - to io quan - do mi ab - brac - ci for - te a

Fm

Cm/E♭

D♭maj7

Ddim7

A♭/E♭

E♭7

A♭sus2  
sus4

A♭

te e pet - to a pet - to noi re - spi - ria - mo in - sie - me.

Fm

B♭m7

E♭7

A♭sus2  
sus4 A♭

A♭/G

Fm7

Cm/E♭

D♭maj7

A♭/C B♭m7

*mf*

Gm7(b5) C7(#9) Fm Cm/Eb Dbmaj7 Ddim7 C7sus C7

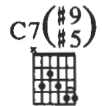
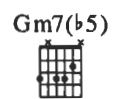
Pro-ta-go-ni-sta del tuo\_a-mor non so se sia ma-gi-a o real-ta'.

Se tu fos-si nel-la mia a-ni-ma un gior-no sa-pre-sti co-sa sen-to in me

che m'in-na-mo-rai da quel-l'i-stan-te in-sie-me a te e ciò che pro-vo

è so-la-men-te a-mo-re.

*cresc.*  
*f*  
*dim.*  
*mp*



Da quel-l'i-stan-te in-sie-me a



te e ciò che pro - vo è so - la - men - te a -



mo - re.

*rit. e dim.*

# TO WHERE YOU ARE

Words and Music by  
RICHARD MARX and  
LINDA THOMPSON

Slowly  $\text{♩} = 69$

B $\flat$  F7sus/B $\flat$

*mp*

(with pedal)

B $\flat$  F7sus/B $\flat$

Verse 1:

B $\flat$  Dm

1. Who can say\_\_\_ for cer - tain? May - be you're still here. I

E $\flat$



B $\flat$ /F



F7



feel you all — a - round — me, your mem - o - ry's so clear.

B $\flat$



Dm



Deep — in — the still - ness, I can hear — you speak. You're

E $\flat$ m



Fsus



F



still an in - spi - ra - tion. Can it be that you are

*rit.*

Gm



E $\flat$



my for - ev - er love, and you are

*mf a tempo*

Cm Fsus F

watch - ing o - ver me from up a - bove?

*rit.*

§ Chorus:

C Dm7 C/E F(9)

Fly me up to where you are beyond the dis - tant

*a tempo*

Dm A/C# F/C G7 Em

star I wish up - on to - night to see you smile, if

Am7 Dm7

on - ly for a while to know you're there. A

To Coda

Fm6



C



F/C



C



F/C



breath a - way's\_ not far to where you are.

Verse 2:

Bb



Dm



2. Are you gen - tly sleep - ing here in - side my dream?\_ And

Eb



Bb/F



F7



is - n't faith\_ be - liev - ing all pow - er can't\_ be seen?

Bb



Dm



As my heart holds\_ you just one beat a - way, I



**Ebm** **Fsus** **F**

cher - ish all\_\_ you gave\_\_ me ev - 'ry day. 'Cause you are

**Gm** **Eb**

my for - ev - er love watch - ing

**Cm** **Eb** **F**

me from up a - bove. And I be -

**Gm** **Eb**

lieve that an - gels breathe and that



love will live on and nev - er leave.

Coda



are. I know you're



there. A breath a - way's not far to where you

*rit.*



are.

# ALÉJATE

Words and Music by  
ALBERT HAMMOND and  
MARTI SHARRON

Moderately slow ♩ = 76



*p* *mp*

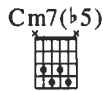
(with pedal)



1. Ja - más sen-tí en el al - ma tan - to a - mor, y



na - die mas que tú me a - mò; por ti ref y llo - ré,



re - na - cí y cam - bié, lo que tu - ve dí por te - ner - te a - aquí. Ya

E $\flat$ m



se que des-pe-dir - nos \_\_\_\_\_ es me - jor, su - frien - do pa - ga - ré \_\_\_\_\_ mi\_e-



A $\flat$ m



rror, ya na - da se - rá j - gual; \_\_\_\_\_ lo ten - go que a - cep - tar \_\_\_\_\_ y ha -

A $\flat$ m(maj7)




A $\flat$ m7



E $\flat$ m





C $\flat$




llar \_\_\_\_\_ la fuer - za en mí \_\_\_\_\_ pa - ra es - te a - dios. \_\_\_\_\_


B $\flat$ 7sus



B $\flat$ 7




E $\flat$ m




*Chorus:*


A $\flat$ m




A $\flat$ m(maj7)




A $\flat$ m7




A - lé - ja - te, no pue - do




D $\flat$ 7sus




D $\flat$ 7




G $\flat$ maj7



C $\flat$ maj7



más ya no hay ma - ne - ra de \_\_\_\_\_ vol - ver el \_\_\_\_\_ tiem - po a - trás; \_\_\_\_\_ ol -



Abm



Abdim



Ebm



ví - da te\_\_\_ de mí,\_\_\_ y dé - ja - me se - guir\_\_\_ a so - las\_\_\_ con mi so - le -

Eb7(b9)



Abm



Abm(maj7) Abm7



Db7sus



Db7



dad. A - lé - ja - te, ya di - me a - dios,\_\_\_ y me re -

Gbmaj7



Cbmaj7



Fbmaj7



sig - na - ré a se - guir sin tu ca - lor,\_\_\_ y ja - más\_\_\_ en - ten - de - ré que

Ebm



Ebm/Db



Cm7(b5)



Cbmaj7



Bb7sus



Bb7



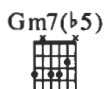
Ebm



fue lo que pa - só,\_\_\_ si na - da pue - do ha - cer,\_\_\_ a - lé - ja - te. \_\_\_



Verse:



2. No voy a a-rre-pen-tir - me del a - yer, a -



mán - do - te - hi - ce mu - jer, por el a - mor á - quel por

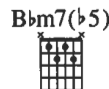


ser - te siem - pre fiel, hoy ten - go que ser fuer - te y a - pren der. A - lé - ja -

Chorus:



te, no pue - do más ya no hay ma - ne - ra de vol - ver el tiem - po a -



trás; ol - ví - da te de mí, y dé - ja - me se - guir a



so - las con mi so - le - dad. A - lé - ja - te, ya di - me a -



dios, y me re - sig - na - ré a se - guir sin tu ca - lor, y ja -

Gbmaj7 Fm Fm/Eb Dm7(b5) Dbmaj7 C7sus C7

más en - ten - de - ré que fue lo que pa - só, si na - da pue - do ha - cer, a - lé - ja -

Fm Bbm

te.

*cresc.*

**Chorus:**  
Db F#7sus F#7 Bm Bm(maj7) Bm7 E7sus E7

A - lé - ja - te, no pue - do más ya no hay ma -

*mf*

Amaj7 Dmaj7 Bm

ne - ra de vol - ver el tiem - po a - trás; ol - ví - da te de mí, y



Bm7(b5)



Bdim7



F#m



F#7(b9)



dé - ja - me se - guir a so - las con mi so - le - dad.

Bm



Bm(maj7)



Bm7



E7sus



E7



A - lé - ja - te, ya di - me a - dios, y me re -

Amaj7



Dmaj7



Gmaj7



sig - na - ré a se - guir sin tu ca - lor, y ja - más en - ten - de - ré que

F#m



F#m/E D#m7(b5)



Dmaj7



C#7sus C#7



F#m



fue lo que pa - só, si na - da pue - do ha - cer, a - lé - ja - te.

*rit. e dim.*

*mp*

# CANTO ALLA VITA

Words and Music by  
GIUSEPPE DETTORI, ANTONIO GALBIATI  
and ALFREDO (CHEOPE) RAPETTI

Moderate rock  $\text{♩} = 96$

The musical score is written for guitar and piano. It consists of four systems of music. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system continues the piano accompaniment. The third system is the vocal entry, marked 'Verse:', with lyrics in Italian. The fourth system continues the vocal line and piano accompaniment.

**Chord Progressions:**

- System 1: Em, Am/E, Em, E<sup>sus2</sup>/<sub>sus4</sub>
- System 2: Em, E<sup>sus2</sup>/<sub>sus4</sub>, C, D/C, Cmaj7, D/C, A<sup>sus2</sup>/<sub>sus4</sub>, Am, Em/B, B7
- System 3: Em, E<sup>sus2</sup>/<sub>sus4</sub>, Em, E<sup>sus2</sup>/<sub>sus4</sub>, C, D/C
- System 4: C, D/C, A<sup>sus2</sup>/<sub>sus4</sub>, Am, F<sup>#</sup>7(b5)/B, B7

**Vocal Lyrics:**

De - di - ca - to a chi col - pe - vole ojn - no - cen - te per - so in que - sto ma - re si è ar -  
re - so al - la cor - ren - te a chi non è mai sta - to vin - cen - te.

Em E<sup>sus2</sup>/<sub>sus4</sub> Em E<sup>sus2</sup>/<sub>sus4</sub> C D/C

De - di ca - to\_a chi a - spet - ta\_u - na spe - ran - za da - van - ti ad un do - lo - re nel

C D/C A<sup>sus2</sup>/<sub>sus4</sub> Am F#m7(b5) B7

fred - do di\_u - na stan - za de - di - ca - to\_a chi cer - ca la sua li - ber - tá.

*cresc.*

E E/G# A<sup>sus2</sup>/<sub>sus4</sub> Am D D/F# D<sup>sus2</sup>/<sub>sus4</sub>/G G

Can - to al - la vi - ta al - la sua bel - lez - za ad

*mf*

C Fmaj7 F#m7(b5) B7 E<sup>sus2</sup>/<sub>sus4</sub> Em

o - gni sua fe - ri - ta o - gni sua ca - rez - za, ca -

Cmaj7



Am



Fmaj7



Fm



Eb/F



Fm



Eb/F



rez - za.

I sing to life, and to its trag-ic beau - ty, to

Dbmaj7



Eb/Db



Dbmaj7



Eb/Db



Ab/Bb



Bbm



pain and\_ to strife,

and all that danc-es through\_ me. The rise and\_ the fall,\_\_\_\_\_ I've

Gm7(b5)/C



C7



Fm



Fsus2



Fm



Fsus2



lived through\_ it\_ all.

De - di - ca - to a chi la sen - te j - na - ri - di - ta

Db



Eb/Db



Db



Eb/Db

B<sup>b</sup> sus2

Bbm



Gm7(b5)/C



C7



co-me fos-se sab-bia a - sciut-ta tra le di - ta e la sen - te già fi - ni - ta.

Cmaj7



Am



Fmaj7



Fm



Eb/F



Fm



Eb/F



rez - za.

I sing to life, and to its trag-ic beau - ty, to

Dbmaj7



Eb/Db



Dbmaj7



Eb/Db



Ab/Bb



Bbm



pain and\_ to strife,

and all that danc-es through\_ me. The rise and\_ the fall,\_\_\_\_\_ I've

Gm7(b5)/C



C7



Fm



Fsus2



Fm



Fsus2



lived through\_ it\_ all.

De - di - ca - to a chi la sen - te j - na - ri - di - ta

Db



Eb/Db



Db



Eb/Db

B<sup>b</sup> sus2

Bbm



Gm7(b5)/C



C7



co-me fos-se sab-bia a - sciu-ta tra le di - ta e la sen - te già fi - ni - ta.

D $\flat$ maj7B $\flat$ mG $\flat$ 7

(Ci chia - ma.) Non du - bi - ta - re mai, non du - bi - ta - re mai tu

*dim.* *mp*

Fm

D $\flat$ maj7B $\flat$ mGm7( $\flat$ 5)/C

C7



non la - sciar - la mai da so - la, da so - la, an - co - ra.

*cresc.* *mf*

F



F/A

B $\flat$ <sup>sus2</sup><sub>sus4</sub>B $\flat$ mE $\flat$ E $\flat$ /GE $\flat$ <sup>sus2</sup><sub>sus4</sub>/A $\flat$ A $\flat$ 
D $\flat$ G $\flat$ maj7

Gm7(4)



C7

F<sup>sus2</sup><sub>sus4</sub>

Fm



Can - to al - la vi - ta al - la sua bel - lez - za.

F F/A B<sup>b</sup>sus<sup>2</sup>/<sub>sus4</sub> B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>/G

Can - to al - la vi - ta can - to a vo - ce

E<sup>b</sup>sus<sup>2</sup>/<sub>sus4</sub>/A<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup>maj7 Gm7(b5) C7

pie - na a que - sto no - stro viag - gio che an - co - ra ci jn - ca -

F<sup>b</sup>sus<sup>2</sup>/<sub>sus4</sub> Fm D<sup>b</sup>maj7 B<sup>b</sup>m Gm7(b5)/C

te - na. Ci chia - ma, ci chia - ma, ci chia - ma...

C7 N.C. Fm

*rit.*

# LET ME FALL

(From CIRQUE DU SOLEIL)

Words and Music by  
JIM CORCORAN and  
BENOIT JUTRAS

Slowly ♩ = 72

Verse 1:

F7/A

B♭m

1. Let me fall.

*mf*

F F7/A B♭m B♭7/D E♭m

Let me climb. There's a moment when fear and

B♭m/F F B♭m B♭m F7

dream must collide. Some-one I am is wait-ing for



G $\flat$       D $\flat$       E $\flat$ m      G $\flat$       E $\dim$ 7      G $\flat$  $\dim$ 7

cou- rage.      The one I want,      the one I will be- come will catch      me.      So

A $\dim$       E7      F      C $\sharp$  $\dim$ 7      D $\dim$

let me fall, if I must fall.      I won't heed your warn - ings.      { I won't

A $\dim$ /E      E7      *Verses 2 & 3:* A $\dim$       E7/G $\sharp$

hear them.      2. Let me fall,      3. Let me fall,

E      E7/G $\sharp$       A $\dim$       A $\dim$ /C      A7/C $\sharp$       D $\dim$       *To Coda* ♯

if I fall, though the Phoe - nix may or  
if I fall. There's no rea - son to miss this

Am/E E7 Am A7

may not rise. I will dance so

Dm G C

free - ly, hold - ing on to no one.

E Am E7/B Am/C F

You can hold me on - ly if you too will fall a -

C/E Dm Esus E

way from all these use - less fears and shame.



Musical notation for the first system, including a treble clef staff with whole rests and a grand staff with piano accompaniment.



*D.S. al Coda*

Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are "Oh, some - one I".

*Coda*



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are "one chance, this per - fect mo - ment. Just".



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are "let me fall." and includes a *rit.* marking.

# VINCENT

(Starry, Starry Night)

Words and Music by  
DON MCLEAN

Moderate ballad ♩ = 92

N.C.      F      C7sus   F      C7sus   F      C7sus

*mp*  
(with pedal)

§ Verse:

F      C7sus      F      C7sus      F      C7sus

1. Star - ry, star - ry      night,      paint your pal - ette  
(2.) night,      flam - ing flow'rs that  
3. (Inst. solo ad lib...)

Gm      D7sus      Gm      F/A      Bbmaj7      Bb

blue and gray, —      look out on a sum - mer's day      with  
bright - ly blaze, —      swirl - ing clouds in vi - 'let haze      re -

C7sus

C7

F

C7sus

F

C7sus

eyes that know the dark - ness in my soul. Shad - ows on the hills,  
 flect in Vin - cent's eyes of Chi - na blue. Col - ors chang - ing hue,  
 ... end solo) Like the strang - ers that you've met,

F

C7sus

Gm

D7sus

Gm

F/A

sketch the trees and daf - fo - dils, catch the breeze and the  
 morn - ing fields of am - ber grain, weath - ered fac - es  
 the rag - ged men in rag - ged clothes, the sil - ver thorn of

Bbmaj7

Bb

C7sus

C7

F

C7sus

win - ter chills in col - ors on the snow - y lin - en land.  
 lined in pain are soothed be - neath the art - ist's lov - ing hand.  
 blood - y rose lie crushed and brok - en on the vir - gin snow.

Chorus:

F

Gm

C7

F

C/E

1. 2. Now I un - der - stand } what you tried to say to  
 3. Now I think I know }

cresc.

mf



me, and how you suf-fered for your san-i-ty, and how you tried to set them



free. (1. 2.) They would not lis-ten; they did not know how. Per-haps they'll lis-ten  
 (3.) They would not lis-ten; they're not lis-t'ning still.

*decresc.* *mp*



|| 2.



To Next Strain

now. 2. Star-ry, star-ry Per-haps they'll lis-ten now. For they could not

*cresc.*

|| 3.



Per-haps they nev-er will.

*rit.* *a tempo* *rit.*

Bridge:



love\_\_\_ you, but still your love was true. And when no



hope was left in sight on that star-ry, star-ry night,\_\_\_ you took your life as lov-ers of - ten

*f* *decresc.* *mf*



do. But I could have told you, Vin-cent, this world was nev-er meant\_\_\_ for one as beau-

*decresc.* *mp*



D.S. %

ti - ful as you.\_\_\_\_

*rit.* *a tempo*

# UN AMORE PER SEMPRE

Words and Music by  
WALTER AFANASIEFF and MARCO MARINANGELI

Moderately slow  $\text{♩} = 54$

N.C.



*p*

*mp*

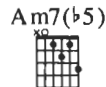
Verse:

(with pedal)

Dm7(b5)/C



1. Ec-co-o-ra-mai il mo-men-to te-mu-to da tem-po sai  
2. Que-sta cit-tà è un im-men-so de-ser-to di la-cri-me



già so quel-lo che mi di-rai è la fi-ne di noi.  
sen-to il cuo-re af-fo-ga-re in me men-tre tu sei con lui.



So che con lui tu ti sen-ti piú li-be-ra di es-se-re di vo-le-re di  
Di-co-no che non si muo-re in a-mo-re non per-di mai io mi sen-to mo-



Fm/Eb



Dm7(b5)



G7sus



che sva - ni - sco - no in te re - sta sor - se quel



Eb7sus



so - gno u - na sto - ria di a - man - ti

1.



ma al - la fi - ne vai vi - a da



me. ma al - la fi - ne ti

*dim.*

F#dim7



Fm



Cm/Eb



per - do - - - - - te ne va - - - - - i

*cresc.*



vai con lu - i - - - - un a - mo - re per

*cresc.* *rit.*



sem - pre du - ra so - lo un i - stan - te

*a tempo*  
*f*



so - no tan - ti j ri - cor - di che sva - ni - sco - no in

D#m7(b5)

G#7sus

G#7

C#m

te re - sta qual - che mo - men - to

for - se so - lo un i - stan - te ma al - la fi - ne vai

vi - a lon - ta - no

da me.

E7sus

E7

A(9)

A

A

C#m/G#

Gdim7

G#F#

C#m/E

G#7/D#

C#m

C#

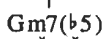
*rit. e dim.*

*a tempo*

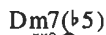
*rit.*



pren - de - re di con - ta - re di piú.  
 ri - re, or - mai vuo - to den - tro di me.



Che scioc - co io io che ti ho da - to tut - to di me  
 So pu - re che do - vrei es - ser fe - li - ce per - te



o - ra che vai stai por - tan - do il mio cuo - re con - te.  
 ma men - ti - rei per - ché vo - glió che re - sti con - me. } Un a - mo - re per

*cresc.*

Chorus:



sem - pre du - ra so - lo un i - stan - te so - no tan - ti ri - cor - di

*mf*

# HOME TO STAY

Words and Music by  
AMY FOSTER-SKYLARK and  
JEREMY LUBBOCK

Slowly and gently, with expression (♩ = 60)

G Em7 A9/C# D<sup>sus2</sup>/<sub>sus4</sub> D /C# Bm7

*mf*

(with pedal)

Em7 A7sus A7 Em7/D

I know you're gone; I watched you

*rit.* *mp a tempo*

D(9) Em7/D Dsus D

leave. I al-ways thought that it was me. You made it

Am7/D



G/D



Am7/D



cards you sent to me. You wrote of trains and Par - is gal - ler -

G/D



G



F#m7



Em7



A



F#m7



Bm7



ies. This spring you'll draw ca - nals and fres - coed walls. Look how

Cmaj7



Bm7



Am7



Am7/D



G



A7sus



Bm7



Em7



A/C#



far your dream - ing's gone. When ev - 'ry town looks just the

*mp poco rit.*

*a tempo*

D



D#dim



Em



A/C#



D



Dmaj7/F#



same, when ev - 'ry choice gets hard to make, when ev - 'ry

G A7 F#m7 Bm7 Em A

map is put a - way, then I'll be bring - ing you back home to

D Am9/D G/D

stay.

*mf*

Am9/D G/D G F#m7 Em7 A

And now I know why you had to

F#m7 Bm7 **Rubato** Cmaj7 Bm7 Am7 D/F# G<sup>sus2</sup><sub>sus4</sub> G A7sus D/A

go a - lone. Is - n't there a place be - tween. When ev - 'ry

*rit.* *mp*

Em7/A



D/A



Em7/A



A7



boat has sailed a - way and ev - 'ry path is marked and

*a tempo* *cresc. poco a poco*

D/A



Dmaj7/F#



G(9)



Em7



G/A



F#m7



Bm7



**Rubato**

paved. When ev - 'ry road has had its say, then I'll be

*mf* *mp*

Em7



Em7/A



F#A#



B9sus



Bm7



G(9)



Em7



A7/C#



bring - ing you back home to stay. Reach out to me. Call out my

D sus2 / sus4



D



/C#



Bm7



Em7



A7susA7



D



name and I would bring you back a - gain to - day.

*molto rit.* *p*



G A7/G F#m Bm7 Em7

clear with that last kiss, you could-n't live a life with may-be's and what

A7sus A7 Em7/A D/A

ifs. When ev - 'ry boat has sailed a - way and ev - 'ry

*poco rit.* *a tempo*

Em7/A A9 D/A F#m7 G C#m7(b5)

path is marked and paved, when ev - 'ry road has had its

F#m7 Bm7 Em7 A7sus A7 D

say, then I'll be bring - ing you back home to stay. I have the

# JESU, JOY OF MAN'S DESIRING

By JOHANN SEBASTIAN BACH

N.C.

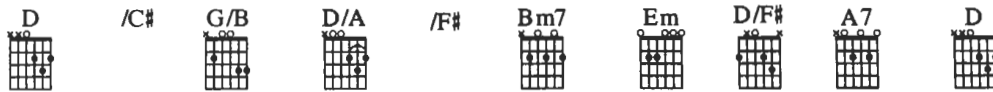
*Violin:*

Musical score for Violin and Piano (mp). The score consists of two systems. The first system shows the Violin part (treble clef) and the Piano accompaniment (grand staff). Both parts feature triplet patterns. The piano part includes a '(with pedal)' instruction. The key signature is D major and the time signature is 3/4.

Musical score for guitar. The score consists of two systems. The first system shows the guitar part (treble clef) and the piano accompaniment (grand staff). The guitar part includes chord diagrams for D, /C#, G/B, D/A, /G, D/F#, Em7, D/F#, and A7. The piano part includes triplet patterns. The key signature is D major and the time signature is 3/4.

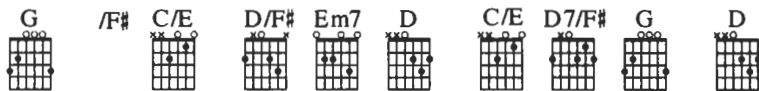
*Female voice/w violin:*

Musical score for Female voice/w violin and Piano. The score consists of two systems. The first system shows the Female voice/w violin part (treble clef) and the Piano accompaniment (grand staff). The voice part includes chord diagrams for D, /C#, G/B, D/A, /F#, Bm7, Em7, D/F#, E7/G#, A, /B, and A7/C#. The piano part includes triplet patterns. The key signature is D major and the time signature is 3/4.



ah.

Male voice:



Je - su, joy of man's de - si - ring.



Ho - ly wis - dom, love most bright.

Female voice/w violin:

+ Male voice:

D */C#* G/B D/A */F#* Bm7 Em7 D/F# E7/G# A */B* A7/C#

Ah, \_\_\_\_\_ ah,

D */C#* G/B D/A */F#* Bm7 Em D/F# A7 D

ah.

Male voice:

G */F#* C/E D/F# Em7 D C/E D7/F# G D

Drawn by Thee, our souls as - pir - ing.

Female voice/w violin:

G /F# C/E G/B Em7 C6 G/D D7sus G C/E G/B Em7

Soar to un-cre-at-ed light. Ah,

+ Male voice:

Am7 G/B C6 D /C /A G/B Em7 C6 G/B Em7 G/D

ah, ah,

Male voice:

C A7/C# D7 G D /C E7/B Am /G F Ddim7 Bdim7 E7

Word of God, our flesh that

Am F Dm C6 Fmaj7 Am/E Dm D#dim7 E Am /B

fash - ioned with the

Detailed description: This system contains the first system of music. At the top, there are eleven guitar chord diagrams: Am, F, Dm, C6, Fmaj7, Am/E, Dm, D#dim7, E, Am, and /B. Below the chords is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "fash - ioned with the". The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with many triplet markings (indicated by a '3' above the notes). The left hand provides a harmonic accompaniment with chords and single notes.

C /A /E F6 Dm G C C7 F Dm7 G7







fire of life im - pas - sioned.

Detailed description: This system contains the second system of music. At the top, there are eleven guitar chord diagrams: C, /A, /E, F6, Dm, G, C, C7, F, Dm7, and G7. Below the chords is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "fire of life im - pas - sioned.". The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with many triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

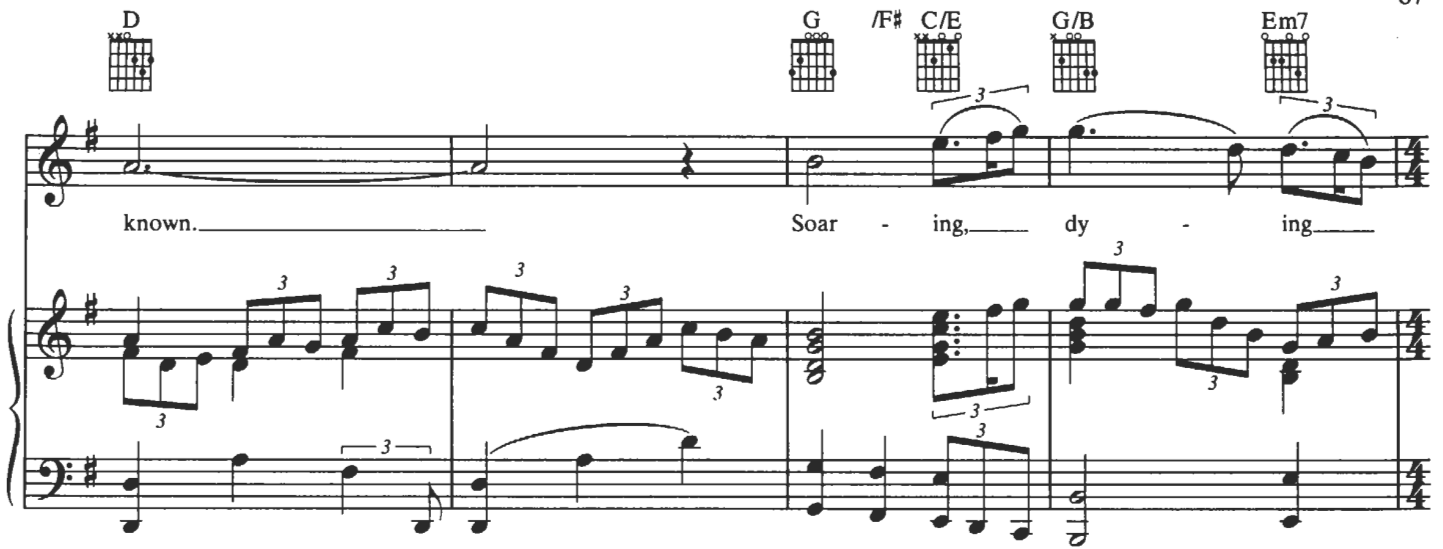
C G/B G C/E G/B Em7 Am7 G/B C




Striv - ing still to truth un -

Detailed description: This system contains the third system of music. At the top, there are nine guitar chord diagrams: C, G/B, G, C/E, G/B, Em7, Am7, G/B, and C. Below the chords is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Striv - ing still to truth un -". The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with many triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

D  G  /F#  C/E  G/B  Em7 

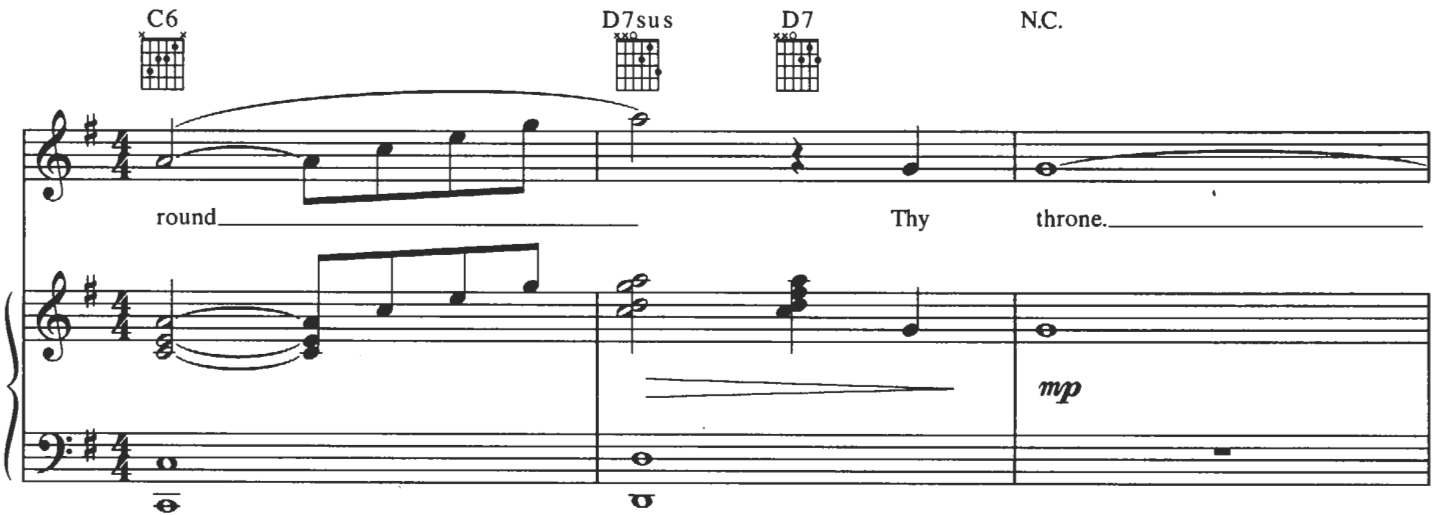
known. Soar - ing, dy - ing









C6  D7sus  D7  N.C.

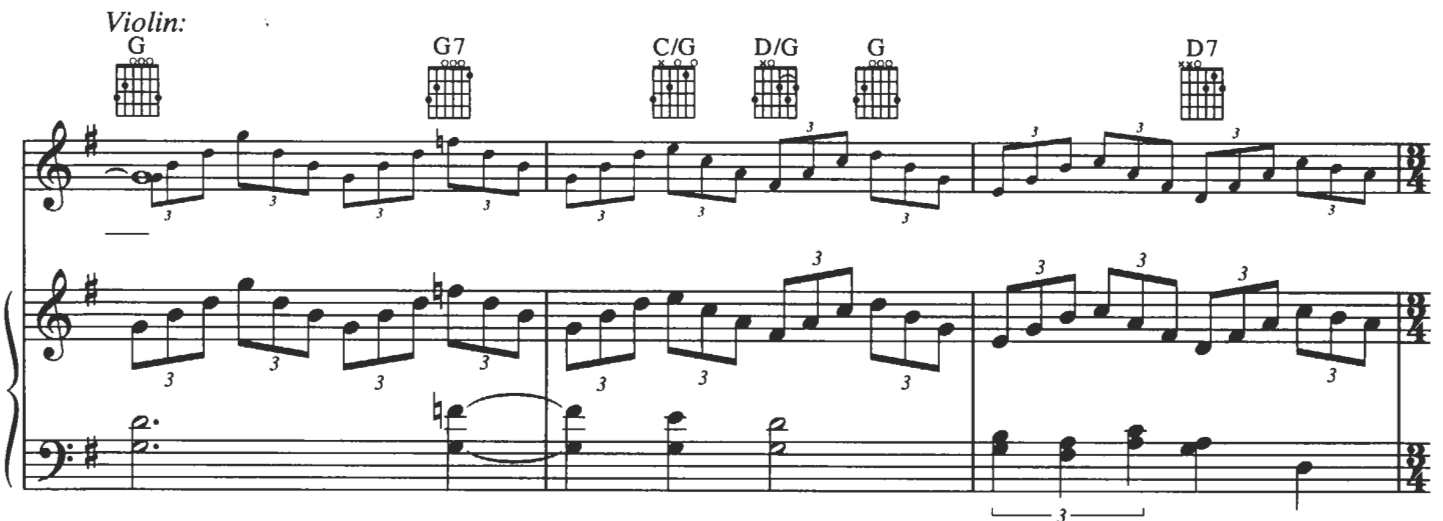
round Thy throne.

*mp*



Violin:

G  G7  C/G  D/G  G  D7 



Oboe:

G /F# C/E G/B Em7 G/D Am7 G/B C6

This system contains the first system of music. The Oboe part is written in a single staff with a treble clef and a key signature of one sharp (F#). It consists of a continuous line of eighth notes, with groups of three notes beamed together and marked with a '3' above them. The Piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment, with groups of three notes beamed together and marked with a '3' above them. Above the Oboe staff, nine guitar chord diagrams are provided, corresponding to the chords: G, /F#, C/E, G/B, Em7, G/D, Am7, G/B, and C6.

D /C D7/F# G /F# C/E G/B Em7 G/D

This system contains the second system of music. The Oboe part continues with eighth notes and triplets. The Piano accompaniment also continues with eighth notes and triplets. Above the Oboe staff, nine guitar chord diagrams are provided for the chords: D, /C, D7/F#, G, /F#, C/E, G/B, Em7, and G/D.

C A7/C# D7 G

This system contains the third system of music. The Oboe part concludes with eighth notes and triplets. The Piano accompaniment concludes with eighth notes and triplets. Above the Oboe staff, four guitar chord diagrams are provided for the chords: C, A7/C#, D7, and G. The word 'rit.' is written in the bass clef of the piano part, indicating a ritardando.



# THE PRAYER

Italian Lyric by  
ALBERTO TESTA and TONY RENIS

Words and Music by  
CAROLE BAYER SAGER and DAVID FOSTER

Slowly, with expression (♩ = 72)

A(9) Esus E C#m C Am

*mf*  
(with pedal)

Detailed description: This block contains the piano introduction for the first system. It features a treble and bass clef staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Slowly, with expression' with a quarter note equal to 72 beats per minute. The music begins with a mezzo-forte (*mf*) dynamic and includes a '(with pedal)' instruction. Chord symbols A(9), Esus, E, C#m, C, and Am are placed above the staff. The melody is characterized by long, expressive notes and slurs.

Female: Verse 1:

Esus E A Bsus B

*mp*

1. I pray you'll be our eyes, and watch us where we

*rit. e dim.* *mp*

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is in a soprano register and includes the lyrics '1. I pray you'll be our eyes, and watch us where we'. The piano accompaniment features a treble and bass clef staff. Dynamics include mezzo-piano (*mp*) and 'rit. e dim.' (ritardando and diminuendo). Chord symbols Esus, E, A, Bsus, and B are indicated above the vocal staff.

E E/G# A F#m/B

go, and help us to be wise In times when we don't

Detailed description: This block shows the second line of the vocal melody and piano accompaniment. The vocal line includes the lyrics 'go, and help us to be wise In times when we don't'. The piano accompaniment continues with a treble and bass clef staff. Dynamics are consistent with the previous section. Chord symbols E, E/G#, A, and F#m/B are indicated above the vocal staff.

## Chorus:

D/E E *poco rit.* F#m *a tempo* F#m7/B B7

know. Let this be our prayer, when we lose our

*poco rit.* *a tempo*

G#7sus G#7 C#m A C#m G#m

way. Lead us to a place, guide us with your grace

## Verse 2:

A E/B B A/E E A *mf*

to a place where we'll be safe. 2. I pray we'll find your

*Male: mf* La lu - ce che tu dai,

*mf*

B7sus B7 E E/G#

light, and hold It in our hearts

nel cuo-re res-te - rá. A ri - cor - dar - ci

A Bsus B F#m/B B D/E

when stars go out each night, oh...  
che l'e - ter - na ste - lla sei.

*cresc.*

**Chorus:**  
a tempo

E7 *poco rit.* F#m F#m7/B B7

Let this be our prayer,

Ne - lla mia pre - ghie - ra quan - ta fe - de

*poco rit.* *a tempo* *f*

G#7sus G#7 C#m A C#m G#m

when shad-ows fill our day. guide us with your grace.

c'è. Lead us to a place,

*mp* *dim.* *mp*

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'when shad-ows fill our day.' and 'guide us with your grace.' The second system continues the vocal line with 'c'è.' and 'Lead us to a place,'. The piano accompaniment is shown in a grand staff with treble and bass clefs. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).

A E/B B7 A/E E

Give us faith so we'll be safe. So - gna-mo-un

Give us faith so we'll be safe. So - gna-mo-un

*cresc.* *cresc.* *cresc.*

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'Give us faith so we'll be safe.' and 'So - gna-mo-un'. The second system continues the vocal line with 'Give us faith so we'll be safe.' and 'So - gna-mo-un'. The piano accompaniment is shown in a grand staff with treble and bass clefs. Dynamics include *cresc.* (crescendo).

**Bridge:**

*mf* B/A A B/A Esus E B/A A B/A

mon - do sen - za piú vio - len - za. Un mon - do di giu - sti - zia\_e di spe -

mon - do sen - za piú vio - len - za. Un mon - do di giu - sti - zia\_e di spe -

*mf* *mf*

Detailed description: This system contains the bridge section of the music. It features two vocal lines with lyrics 'mon - do sen - za piú vio - len - za. Un mon - do di giu - sti - zia\_e di spe -'. The piano accompaniment is shown in a grand staff with treble and bass clefs. Dynamics include *mf* (mezzo-forte).

Esus E Amaj7 *a tempo* Esus E C#m

ran - za. O - gnu - no dia la ma - no al suo vi - ci - no sim - bo - lo di

ran - za. O - gnu - no dia la ma - no al suo vi - ci - no sim - bo - lo di

*a tempo*

C Am Esus E

pa - ce, di tra - ter - ni - tá. *cresc.*

pa - ce, di tra - ter - ni - tá. *cresc.* La for - za che ci

*cresc.*

*Verse 3:* D *f* Esus E Esus E A

3. We ask that life be kind, and watch us from a -

dai é il de - si - de - rio che.

A(9)/C# D Esus E

bove. We hope each soul will find

O - gnu - no tro - vi\_a - more In - tor - no\_e den - tro

*Chorus:*

G/A A *mf* Bm

an - oth - er soul to love. Let this be our prayer, let this be our

sé. Let this be our prayer,

*dim.* *mf*

Bm7/E E7 E7/D C#7sus C#7

prayer, just like ev - 'ry child,

just like ev - 'ry child,

*dim.*

*mp* F#m D F#m C#m D A/E E7

need to find a place, guide us with your grace. Give us faith so we'll be

need to find a place, guide us with your grace. Give us faith so we'll be

*mp* D/A A A/G# F#m D F#m C#m

*cresc.* safe. E la fe - de che hai a - cce - so\_in noi.

*cresc.* safe. E la fe - de che hai a - cce - so\_in noi.

*mf* *f*

*cresc.* *f*

*cresc.* *f*

*mp* D A/E E7 F G A

*molto rit.* Sen-to che ci sal - ve - rá.

*mp* *molto rit.* Sen-to che ci sal - ve - rá.

*mp* *molto rit.* *p*