

PIANO • VOCAL • CHORDS

CELTIC WOMAN



*Celtic  
Woman*  
SONGBOOK



# BEYOND THE SEA (LA MER)

Original Words and Music by Charles Trenet and Albert Lasry

English Words by Jack Lawrence

Ethereally ♩ = 108



N.C.

Sail - ing, Sail - ing. Some - where,

— be - yond the sea, — some - where, wait - ing for me,

my lov - er stands on — gold - en sands and watch - es the

14



ships that go sail - - ing. Ooh. Some -

ships that go sail - - ing. Ooh.

19 N.C.



- where, be - yond the sea, he's there watch - ing for me.

he's there... me.

24



If I could fly like birds on high then straight to your arms I'd go

If I could fly like birds on high then straight to your arms I'd go

*mp*

29

Dm<sup>11</sup> B<sup>b</sup>6/9 Fadd9 C/F B<sup>b</sup>/F A

sail - ing. sail - ing. It's far

sail - ing. sail - ing.

*mf*

34

A(add4) A Asus<sup>4</sup> E F<sup>#</sup>m7 Cadd9/G G

— be-yond the stars, it's near be-yond the moon.

be-yond the star, moon.

39

Cadd9 Am<sup>7</sup> F6 Am<sup>7</sup>

know — be - yond a doubt my heart will meet me there soon.

I know be - yond a doubt will meet me there

*f*

44 **Gsus4** **Cadd9** **Fadd9**

We'll meet beyond the shore, we'll soon. Meet beyond the shore, we'll

48 **Dm7** **Bb6/9**

kiss just like before. Hap - py we'll

kiss just like before. Hap - py we'll

51 **Fadd9** **Bb6/9** **G7sus4** **Fadd9/A** **Bb6/9**

be beyond the sea, and nev - er a - gain I'll go

be beyond the sea, and nev - er a nev - er a - gain, be - yond the sea,

55



sail - - - ing. Sail - - - ing.

sail - - - ing. Sail - - - ing.

59



Sail - - - ing.

Sail - - - ing.

*Violin solo*

*f*

62



Sail - - - ing.

Sail - - - ing.

Sail - - - ing.

Cadd9/E

F5

65

- ing.

- ing.

We'll

meet,

I know\_ we'll meet\_

be-yond the shore, -

we'll

We'll

*mp*

69

Dm

Bb

Fmaj9/A

Bbadd9

kiss just as be - fore.

Hap-py we'll be be - yond the sea,

kiss

...fore.

Hap-py we'll be be - yond the sea,

be - yond the

*mp*

*mf*

74

Gm11

F/A

Bbadd9

Am7

and nev - er a - gain

I'll go sail

sea

and nev - er, and nev - er a - gain.

go sail

3

77 **Bbadd9** **Gm<sup>9</sup>** **C7sus<sup>4</sup>**

- ing. Sail ing.

- ing. Sail ing.

80 **F** **C** **F** **C**

Sail - ing.

No more sail - ing.

*f*

83 **F** **C** **F**

Sail - ing, sail - ing.

No more sail - ing.

*ff*



# AVE MARIA

Words and Music by JS Bach and Charles Gounod

Arranged by David Downes

Very slowly ♩ = 60



(R.H.)

(L.H.) *p* legato

con *And.*



3

5 *mp dolce*



A - - - - - ve - - - - - Ma -

7

B $\flat$ 7/D

E $\flat$

Cm/E $\flat$

- ri - a. Gra - ti - a

10

F/E $\flat$

B $\flat$ /D

E $\flat$ /D

ple - na. Do - mi - nus te - cum.

13

Cm7

F7

B $\flat$

Be - ne - dic - ta tu in

16

B $\flat$ dim7

Fm/A $\flat$

A $\flat$ dim7

mu - li - e - ri - bus et be - ne -

19  $E^b/G$   $A^b$   $Fm7$

- dic - tus fruc - tus ven - tris

22  $B^b7$   $E^b$   $E^b7$

tu - ae Je - sus. Sanc - ta Ma -

25  $A^b\text{maj}7$   $A\text{dim}7$   $E^b\text{m}(\text{maj}7)$

- ri - a, Sanc - ta Ma - ri - a, Ma -

28  $B\text{dim}7$   $B^b7$   $E^b/B^b$

- ri - a. Or - ra pro no - bis.

31 B<sup>b</sup>7sus<sup>4</sup>

B<sup>b</sup>7

Cdim<sup>7</sup>/B<sup>b</sup>

No - - bis pec - ca - tor - i - bus. Nunc - - - et - in

34 E<sup>b</sup>/B<sup>b</sup>

B<sup>b</sup>7sus<sup>4</sup>

ho - - - ra, in ho - - - ra

36 B<sup>b</sup>7

E<sup>b</sup>7

mor - tis - - nos - tra - e. A - - -

38 A<sup>b</sup>/E<sup>b</sup>

rit.

B<sup>b</sup>7

E<sup>b</sup>

- men. A - - - men.

# THE BLESSING

Words and Music by Brendan Graham and David Downes

Largo, con rubato ♩ = c.50

Chord diagrams: (C<sup>5</sup>) B<sup>b</sup>add9/D (12fr) C (10fr) Fadd9/A (13fr) (C<sup>5</sup>) B<sup>b</sup>add9/D (12fr) C/F (12fr) G<sup>5</sup> (10fr) (C<sup>5</sup>) B<sup>b</sup>add9/D (12fr) C (10fr) Fadd9/A (13fr)

*p* (L.H.)

Ped.

Chord diagrams: (C<sup>5</sup>) B<sup>b</sup>add9/D (12fr) C/F (12fr) G<sup>5</sup> (10fr) C Gsus<sup>4</sup>/D (10fr) C/E Fadd9 C Gsus<sup>4</sup>/D (10fr) C/E G<sup>5</sup> (3fr)

In the morn-ing when you rise, I — bless the sun, I bless the skies, I

*mp*

Ped.

Chord diagrams: C Gsus<sup>4</sup>/D (10fr) C/E Fsus<sup>4</sup> F C/G G<sup>7</sup>sus<sup>4</sup> (3fr) G<sup>7</sup> (3fr)

bless your lips, I bless your eyes, my bless - ing goes with you.

7

9

C Gsus4/D C/E Fadd9 Am C/G Fadd9 G/B

In the night - time when you sleep oh I bless you, while a watch I keep,

11

C Bbadd9/D Eb Eb/G Dm G C F/C C

as you lie in slum - ber deep my bless - ing goes with you. This is my prayer for you,

*Più mosso*

*mf*

14

G7sus4/C C Am F C F/C C Gm Dm/F G

there for you, ev - er true. Each ev - 'ry day for you, in ev - 'ry - thing you do, and

17

Dm7 Cmaj7/E F Gadd9/B Bb6/9 F F6

when you come to me, and hold me close to you, ———— I

*rit.*

*p*

a tempo

20

C/E G7sus4 Bbadd9/D C Fadd9/A Bbadd9/D C/F G5

(C5) 12fr 10fr 13fr (C5) 12fr 12fr 10fr

bless you... and you bless me too.

(L.H.)

Ped.

(Tempo I)

23

C Gsus4/D C/E Fadd9 C Gsus4/D C/E G5

When your wear - y heart is tired; if the world should leave you un - in - spired, when

mp

25

C Gsus4/D C/E Fsus4 F C/G G7sus4 G7

no - thing more of love's de - sired, my bless - ing goes with you.

27

C Gsus<sup>4</sup>/D C/E Fadd<sup>9</sup> Am C/G Fadd<sup>9</sup> G/B

When the storms of life are strong, when you're wound - ed, when you don't be - long, when

29

C B<sup>b</sup>add<sup>9</sup>/D E<sup>b</sup> E<sup>b</sup>/G Dm G D G/D D

**Più mosso**

you no long - er hear my song my bless - ing goes with you. This is my prayer for you,

32

A<sup>7</sup>sus<sup>4</sup>/D D Bm G D G/D D Am Em/G A

there for you, ev - er true, each ev - 'ry day for you in ev - 'ry - thing you do, and





when you come to me and hold me close to you, \_\_\_\_\_ I

*f* *mp*

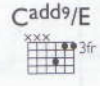


bless you... and you bless me too. I bless you... and you bless me

*p*

Meno mosso

rit.



too.

*p* (L.H.) *pp*

# THE BUTTERFLY

Traditional  
Arranged by David Downes

♩ = 60

N.C.

Am<sup>7</sup>

Guitar (repeat only)

Bm

E<sup>5</sup>

chord rhythms

rit.

Bm(add4)

♩ = 120

Esus<sup>4</sup>



25

Violin

Spoons etc.

28

add Perc.



31

(all instruments)

34

37



40

D(add2)/F#



G5



Asus2



B5



B5/C#



43

B5/D



B5/E



B5/F#



B5/G



Asus2



E



46

Asus4



A



Asus4



D/A



A



Asus4



49

D5



Esus4



A



A7sus4



D(add2)/A



A



A7sus4



D(add2)/A



52

A



A7sus4



E5



E7sus4/G



Asus2



G(add2)/B



G%9/D



E(add4)



Em7



55

E(add4)



A/E



E(add4)



A/E



Dsus<sup>2</sup>



E<sup>7</sup>sus<sup>4</sup>



58

E(add4)



Em<sup>7</sup>



E(add4)



A/E



E(add4)



A/E



61

Dsus<sup>2</sup>



E<sup>7</sup>sus<sup>4</sup>



A<sup>7</sup>sus<sup>4</sup>



Dsus<sup>2</sup>/A



A<sup>7</sup>sus<sup>4</sup>



Dsus<sup>2</sup>/A



64

16's strum

A<sup>7</sup>sus<sup>4</sup>



A<sup>7</sup>sus<sup>4</sup>/B



Em/C



Esus<sup>2</sup>/D



A<sup>7</sup>sus<sup>4</sup>



Dsus<sup>2</sup>/A



67

A<sup>7</sup>sus<sup>4</sup>



Dsus<sup>2</sup>/A



A<sup>5</sup>



Asus<sup>4</sup>/B



Asus<sup>4</sup>/D



E<sup>7</sup>sus<sup>4</sup>



A<sup>5</sup>



70

# CALEDONIA

Words and Music by Dougie MacLean

Gentle ballad ♩ = 100

**Bbadd9**  **Bb** 



*p* *mp*

Ped.


**Eb**  **Cm7**  **F**  **Bb** 



*mf*

**Eb**  **Cm**  **Eb**  **Cm**  **F5** 



**Fadd9/C**  **C**  **Bbadd9/D**  **Bbadd9**  **Fadd9/C** 



*mp*

1. I don't know if — you can see the chang-es that have come o - ver me... These last few days I've  
 (3.) sit-ting here be - fore the fire, the emp - ty room, — the for - est choir. The flames have cooled, don't get

27 **Fmaj<sup>9</sup>/E** **B<sup>b</sup>add<sup>9</sup>** **Fsus<sup>4</sup>** **F**

been a - fraid\_ that I might drift a - way. I've been tell - ing old\_ stor - ies,  
 an - y higher they've with - ered, now they've\_ gone. But I'm stead - y think - ing my

32 **Gm<sup>11</sup>** **F/A** **B<sup>b</sup>add<sup>9</sup>** **F**

sing - ing songs, that made me think a - bout where I've come\_ from. That's the reas - on\_  
 way is clear\_ and I know what I will do to - mor - row when hands have sha - ken, the

36 **Gm<sup>11</sup>** **F/A** **B<sup>b</sup>add<sup>9</sup>**

why I seem so far a - way\_ to - day.\_  
 kiss - es flowed then I will dis - ap - pear.\_

40 **F** **C** **Dm** **B<sup>b</sup>**

Let me tell you that I love you, that I think a - bout\_ you all\_ the time.

*mf*

44

Gm<sup>11</sup> Fmaj7/A B<sup>b</sup> C7sus<sup>4</sup> 3fr F

Cal - e - don - ia you're call - ing me, now I'm go - ing - home. But

48

C Dm B<sup>b</sup>

if I should be - come a strang - er - know that it would make me more - than sad.

52

Gm<sup>7</sup> C7sus<sup>4</sup> 3fr To Coda F

Cal - e - don - ia's been ev - 'ry - thing I've ev - er had. \_\_\_\_\_

56

B<sup>b</sup>add9/F F<sup>6</sup> Gm/F B<sup>b</sup>/F Gm<sup>7</sup> Csus<sup>4</sup> 3fr

2. Now





62

Fadd9  Gm11  Fadd9/A  Bbadd9 

I have moved, and I've kept on mov - ing; proved the points that I need - ed prov - ing;

*mf*

66

Fadd9  Gm11  Fadd9/A  Bbadd9 



lost the friends... that I need - ed los - ing; found oth - ers on \_\_\_\_\_ the way.

70

Fadd9  C7sus4  Dm7 

I've kissed the fel - las and left them cry - ing, stol - en dreams, yes there's

74

Bbadd9  Fadd9  Gm11  Fadd9/A 

no de - ny - ing, I've trav - elled hard some - times with con - science fly - ing — some - where with \_\_\_\_\_ the wind.

78

B $\flat$ add9      B $\flat$       F      C

Let me tell you that I love you, that I

82

Dm      B $\flat$       Gm $\parallel$       Fmaj7/A      B $\flat$       C7sus4

think a - bout\_ you all\_ the time. Cal - e - don - ia you're call - ing me, now I'm go - ing\_

87

F      C      Dm

home. But if I should be - come\_ a strang - er\_ know that it would make\_ me more\_ than

91

B $\flat$  Gm7 C7sus4 F/B $\flat$

sad. Cal - e - don - ia's been ev - 'ry-thing I've ev - er had.

*mp*

96

B $\flat$ /D Gm/D B $\flat$ 6 F $\flat$ /C C7sus4

D.  $\text{\textcircled{X}}$  al Coda

3. I'm

$\text{\textcircled{X}}$  Coda

102

F B $\flat$ add9/F F6 Gm/F

had.

*f*

1.  
Gm7

Csus4

2.  
Gm7

Am7

Cal - e - don - ia's been ev - 'ry - thing I've ev - er

**molto rit.**

Gm7

Csus4

Bbadd9/D

Bbadd9

Cal - e - don - ia's been ev - 'ry - thing I've ev - er had. \_\_\_\_\_

Gm7

C7sus4

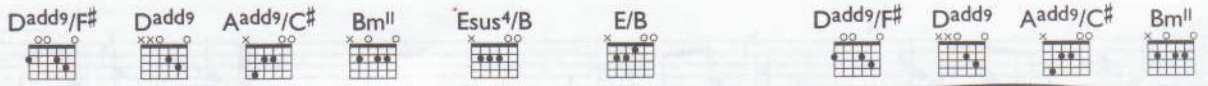
F5

Cal - e - don - ia's been ev - 'ry - thing \_\_\_\_\_ I've ev - er had.

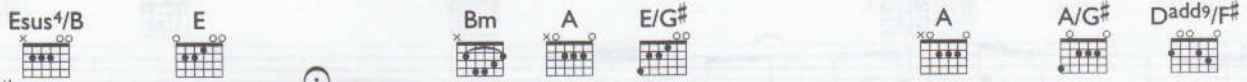
# CARRICKFERGUS

Traditional  
Arranged by David Downes

Softly, rubato ♩ = 60



Musical notation for the first system, including piano (*p*) and rubato markings.



4

I wish I was in Car-rick - fer - gus, on - ly for

Musical notation for the second system, including mezzo-piano (*mp*) and triplet markings.



7

nights in Bal - ly - grand. I would swim o - ver the deep - est

Musical notation for the third system.

10

A A/G# Dadd9/F# Bm Esus4/A E/G# Asus4 A

o - cean, the deep - est o - cean for my love to find. But the sea is

13

F#m7 Dadd9/F# E/B F#m7 Dadd9/F#

wide and I can-not swim o - ver; neith - er have I the wings to

*mf*

16

E5/B Bm F#m/A E/G# A A/G# Dadd9/F#

fly. If I could find me a hand - some boat - man to fer - ry me

19

Bm7 E5 A Esus2/D E D/F# Asus4/E D6/9/F#

o - ver to my love and die. La da

22

Bm<sup>11</sup> E<sup>7</sup>/D Esus<sup>4</sup> E(add4) Bm F<sup>#</sup>m/A E/G<sup>#</sup>

da da da da da da. My child-hood days bring back sad re-

25

A A/G<sup>#</sup> D(add4)/F<sup>#</sup> Bm/D E Asus<sup>4</sup> A

-flec-tions of hap-py times spent so long a-go, my child-hood

28

Bm/F<sup>#</sup> E/G<sup>#</sup> A F<sup>#</sup>m7 A/E Dadd9 E7

friends and my own re-lations have all passed on now like melt-ing

31

Asus<sup>4</sup> A A/G<sup>#</sup> F<sup>#</sup>m Bm7 Esus<sup>4</sup> E

snow. But I'll spend my days in end-less roam-ing; soft is the

F#m/C#

D6

Esus4

E

Bm

A

E/G#

grass, my bed is free. Ah, to be back now in Car - rick -

A

E/G#

Dadd9/F#

Bm

F#m/A

Esus4

A

A/E

E/G#

fer - gus on that long road down to the sea. I'll spend my

F#m

Bm/F#

Esus4

Amaj7/C#

F#m

Bm/F#

days in end - less roam - ing; soft is the grass, my bed is



34

F#m/C#    D6    Esus4    E    Bm    A    E/G#

grass, my bed is free. Ah, to be back now in Car - rick -

*mp*

37

A    E/G#    Dadd9/F#    Bm    F#m/A    Esus4    A    A/E    E/G#

- fer - gus on that long road down to the sea. I'll spend my

40

F#m    Bm/F#    Esus4    Amaj7/C#    F#m    Bm/F#

days in end - less roam - ing; soft is the grass, my bed is

43

Esus<sup>4</sup> E Bm E/B

free. But I am sick now, and my days are—

46

A E/G# F#m Bm Esus<sup>4</sup> N.C.

— num - bered; come all you young men and lay— me—

50

Esus<sup>4</sup> E<sup>7</sup>sus<sup>4</sup>/D A

down.——

Red.

# DANNY BOY

Music Traditional

Words by Frederick Weatherly

Arranged by Harold Samuel

Steadily ♩ = 50



Oh Dan - ny boy, the pipes, the pipes are call - ing,

*mp*

5



from glen to glen, and down the moun - tain side. The sum - mer's

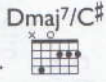
10



gone, and all the ros - es fall - ing. It's you, it's you must



go and I must bide. But come ye back when sum - mer's in the



mea - dow, or when the val - ley's hushed and white with snow.



'Tis I'll be here in sun - shine or in sha - dow.



Oh Dan - ny boy, oh Dan - ny boy, I love you so.

D(add4) 3fr  
 Bm<sup>9</sup>   
 Gadd9   
 Em<sup>7</sup>   
 Bm<sup>9</sup>   
 G   
 D

33

Ooh. \_\_\_\_\_

But when ye come and

*mf* *sub. pp* *mp*

Bm<sup>7</sup>   
 D/A   
 G   
 Em   
 D   
 Bm   
 Dmaj<sup>7</sup>/C#   
 G/A   
 D/A   
 Gmaj<sup>7</sup>   
 D/F#   
 G/B

38

all the flowers are dy - ing. If I am dead, as dead I well may

A<sup>9</sup>sus<sup>4</sup>   
 A<sup>7</sup>   
 D   
 Bm   
 Bm/A   
 G   
 Em<sup>7</sup>

43

be. You'll come and find the place where I am ly - ing,

G/B   
 D/A   
 Gadd9   
 A<sup>7</sup>sus<sup>4</sup>   
 Dmaj<sup>7</sup>   
 G/D   
 D

48

and kneel and say an "A - ve" there for me. And I shall

N.C.

F#m/C#

G/B

A7sus4

D/A

G

N.C.

G/B

D/A

hear tho' soft you tread a - bove me, and while my grave will

Gadd9

D/F#

F#m

G6

A7

D

D/C#

G/B

G

warm and sweet-er be. For you will bend, and tell me that you

D/A

D/F#

G

rit.

Em7

D/A

G/B

D/C#

F#m/A

G6

Bm/F#

love me. And I shall sleep in peace un - til you

Em7

A/E

N.C.

Dmaj7/A

G

Em7

D

come to me.

# DULAMAN

Traditional  
Arranged by David Downes

Brightly, with movement ♩ = 130

N.C.

Introduction for piano. The right hand (R.H.) is silent. The left hand (L.H.) plays a rhythmic pattern of eighth notes in a 6/8 time signature. The key signature has two sharps (F# and C#).

**D<sup>5</sup>**

Measures 5-9. The piano accompaniment continues with the left hand playing eighth notes and the right hand playing chords with accents.

**D7sus<sup>4</sup>**

**Gadd9/D**

Measures 10-14. The piano accompaniment continues with the left hand playing eighth notes and the right hand playing chords with accents.

**D<sup>5</sup>**

Measures 15-19. This section includes a Recorder part in the upper staff and the piano accompaniment in the lower staves. The piano accompaniment continues with the left hand playing eighth notes and the right hand playing chords with accents.

Dm<sup>11</sup>  
xx00

G/D  
xx000

25

26

27

28

N.C.

29

30

31

32

A 'ní - on mhín ó, sin an -  
(Oh sweet daughter, here come the courting men)

33

34

35

36

-all na fir shú - i - rí. A mhái-thai-rin mhín ó, cuir na roith - le - á n go dtí mé.  
(Oh sweet mother, put the wheels in motion for me)

37

38

39

40

Dú-la-mán na bin-ne buí, dú - la - mán - Gae-lach. Dú-la-mán na far-rai-ge, b'fhaerr\_ a bhí in Éir-inn.  
(Seaweed of the yellow peak, Irish seaweed, Seaweed from the ocean, the best there was in Ireland.)



D7sus4



# DULAMAN

34

Recorder



37

N.C.

Tá ceann buí óir ar an  
*(Dúlaman Gaelach has golden yellow head)*



39

dú - la - mán gae - lach, Tá dhá chlu - ais mhaol ar an dú - la - mán maor - ach.  
*(Dúlaman maorach has two blunt ears)*



Bró - ga brea - ca dub - ha ar an dú - la - mán — gae - lach, tá bear - éad a - gus triús ar an  
 (Dúlamán Gaelach wears black speckled shoes) (Dúlamán maorach wears a beret and trousers.)

N.C.

Dsus<sup>4</sup>  
 x x 0

dú - la - mán — maor - ach. Dú - la - mán na bin - ne buí, dú -

4

la - mán — Gae - lach. Dú - la - mán na farr - ai - ge, b'fharr — a bhi in Éir - inn.

D<sup>7</sup>sus<sup>4</sup>/A

Daa daa dee - dun da, da — un da un da, did - dle dee - dun dee un dun daa —

54

**D7sus4** **C** **G**

— dle dee dun der duh. Dú - la - mán na bin - ne buí, dú - la - mán — Gae - lach.

*mf*

57

**C** **Am** **Asus4** **D7sus4**

Dú - la - mán na farr - ai - ge, b'fharr — a bhi in Éir - inn.

*sub. p*

60

**Dm** **Am/D** **D7sus4** **G/D**

Gó - de a thug na tíre thú? Ar - sa'an dú - la - mán — gae - lach. Ag  
 ('What brought you to this place?' says Dúlamán Gaelach)

63

**Dm** **Am/D** **Dsus2** **G/D** **Dm** **Em7/D**

sú - rí le do'níon, ar - sa'an dú - la - mán — maor - ach. Ra - cha - i - mid chun Nuír leis an  
 ('A-wooing your daughter,' says Dúlamán maorach) (We will go to Newry with Dúlamán Gaelach)

66

Dm(add9) 5fr      Em/D 3fr      Am/D      Asus<sup>4</sup>/D 2fr      Dsus<sup>4</sup>

dú - la - mán — gae - lach,      Cean - nói - mid bró - ga dao - ra ar      an dú - la - mán — maor - ach.  
 ('We will buy expensive shoes,' says Dúlamán maorach.)

67

D7sus<sup>4</sup>      C      G      C      Am<sup>7</sup>

Dú - la - mán na bin - ne buí, dú - la - mán — Gae - lach,      Dú - la - mán na far - rai - ge, b'fhearr

*mf*

68

D7sus<sup>4</sup>      D<sup>5</sup> 5fr

— a bhí in Éir - inn.      Ó chuir mé scéa - la chui - ci, — go  
 (I sent a message to her that I would buy a comb for her)

*sub. p*

69

Dsus<sup>4</sup>      Dm      Dm(add9) 5fr      Dm

gceann - óinn cí - or dí.      'Sé - 'n scéal a chuir sí chu - gam, go raibh a ceann — cíor - tha.  
 (The message she sent back to me was that her hair was combed already.)

78

D7sus4

C G

C

Am7

*mf*

81

Asus4

D7sus4

N.C.

D7sus4

C G

Dú - la - mán na bin - ne buí, dú - la - mán — Gae - lach,

*f*

84

C

Am7

D7sus4

N.C.

Dú - la - mán na far - rai - ge, b'fhearr — a bhi in Éir - inn.

*f*

87

Cá

# ISLE OF MUSFRESH

E5



90

(Male vocal)

bhfaigh-eann tú mo'níon, ar - sa'an dú - la - mán — gae-lach. Bheul, fua-dóidh mé liom í, ar - sa'an  
 ('Oh where are you taking my daughter?' says Dúlamán Gaelach.) ('Well, I will carry her off with me,' says Dúlamán maorach.)

*mp*

93

(male + female unison)

dú - la - mán — maor-ach. Dú - la-mán na bin - ne buí, dú - la - mán — Gae-lach.



Faster

Dú - la-mán na bin - ne buí, dú - la - mán — Gae-lach, Dú - la-mán na far - rai-ge, b'fhear-



— a bhí in Éir-inn. Dú - la-mán na bin - ne buí, dú - la - mán — Gae - lach,

Recorder

*f*

102

D/G      D/F#      Esus4      Asus4

Dú - la - mán na far - rai - ge, b'fearr a bhí, b'fearr a bhí.

104

Esus4      Dadd9      Bm7      A

Dú - la - mán na bin - ne buí, dú - la - mán Gael - ach,

106

D/G      D/F#      Esus4      Asus4      C5      D5      E5

Dú - la - mán na far - rai - ge, b'fhearr a bhí, b'fhearr a bhí, b'fhearr a bhí in Éir - inn.

# ISLE OF INISFREE

Words and Music by Richard Farrelly

Medium ballad ♩ = 70

N.C.

rit.

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics "I've met some". The piano accompaniment features a flowing eighth-note melody in the right hand and a simple bass line in the left hand. Pedal markings "Ped." are placed below the piano part at the beginning and end of the system.

a tempo



The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "folks who say that I'm a dream-er, and I've no doubt there's truth in what they". The piano accompaniment includes a triplet of eighth notes in the right hand. Pedal markings "Ped." and "Ped. cont. sim." are present at the bottom of the system.



The third system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "say. But sure, a bo - dy's bound to be a dream-er when all the". The piano accompaniment continues with a similar eighth-note melody. Pedal markings "Ped." are present at the bottom of the system.



# ISLE OF INISFREE

10 **Dadd9** **G** **Bm/F#** **C** **D** **G5**

things he loves are far a - way. And pre-cious things are dreams un - to an

13 **C5** **C5/B** **D5/A** **G**

ex - ile, they take him o'er the land, a-cross the sea. E - spec - ially

16 **G7** **C/G** **D7**

when it hap-pens he's an ex - ile from that dear love - ly Isle of In - is -

19 **G** **C/G** **G** **C** **G/B**

- free. And when the moon - light peeps ac-ross the roof-tops of this great

22

A7  D  G 

ci - ty, won-d'rous though it be. I scarce-ly feel its won-der or its



C  G/B  Am  D5  5fr G 

laugh-ter. I'm once a - gain — back home in In - is - free.



C/G  G/B  Dsus4/A  3fr G 

I wan - der o'er green hills, through dream-y

*mf*



Cmaj7/G  D7/G  G 

val - leys, and find a peace no oth - er land would know. I hear the



34

G7sus4 C/E D D7

birds make mu - sic fit for an - gels, and watch the riv - ers laugh - ing as they

37

G G5/D C5/D

flow. And then in - to a hum - ble shack I wan - der, my dear old

*mp*

40

D5 G5/D G5 G7

home and ten - der - ly be - hold the folks I love, a - round the turf fire

43

C Bm Am7 D5 C G D9sus4 G/D

gath - ered on bend - ed knees, their ro - sa - ry is told. But dreams don't

they

C G/B A7

last, though dreams are not for - got - ten, and soon I'm back to stern re - al - i -

*mf*

ld

D7 G5 G7 C/E D(add4) C **rubato**

- ty. But though they pave the foot - ways here with gold dust, I still would

*mp*

*Red.*

it

D5 Dsus4 D C G/B Am7 G **rall.**

choose the Isle of In - is - free.

# LASCIA CH'IO PIANGA

Traditional  
Arranged by David Downes

Slowly  $\text{♩} = 70$





Las - cia ch'io pian - ga,





mi - a cru - de sor - te, E che so - spi - ri la





li - ber - ta. - ta. E chi sos -

*mf*

Ped. Ped. Ped.

E C#m F#m D A/E

- pi - ri, E chi sos - pi - ri la li - ber -

Ped. Ped. Ped. Ped. Ped.

**a tempo**

A D Em7 Asus4 A

rall.

-tà! Las - cia ch'io pian - ga, mia cru - de

Ped.

Dsus4 D G A/G D/F# Gadd9 D/A A

sor - te, E che so - spi - ri la li - ber -

D D Em7 A

-tà!

Violin solo



29

Musical notation for measures 29-32. Includes vocal line with triplets and piano accompaniment.

33



Musical notation for measures 33-36. Includes lyrics: "Il du - o' in - fran - ga, ques - te ri -".

37



Musical notation for measures 37-40. Includes lyrics: "- tor - te. De miei mar - ti - ri sol".

40



rall.

Colla voce

Musical notation for measures 40-43. Includes lyrics: "per pie - - - tà! De - - - meie - - - mar".

Tempo I

43

F#m/A Aug F#m Bm6 F#m/C# C# F#m D

- ti - ri sol per - pie - ta. Las - cia ch'io

47

Em7 Asus4 A Dsus4 D G A/G

pian - ga mi - a cru - de sor - te. E che so -

*mf*

51

rall.

D/F# G6 D/A A7 D

-spi - ri la li - ber - tà!

*mp*



# MO GHILE MEAR

Traditional

Arranged by David Downes, Barry McCrea and Caitriona Nidhubhghaill

**Deciso** ♩ = 65

**G** **Am** **Dsus<sup>4</sup>** N.C.

*f* Lá na ma - ra. *sfz*

(The day of the sea)

**G** **Am** **Dsus<sup>4</sup>** N.C.

Lá na ma - ra nó rab - har - ta. *sfz*

(The day of the sea or of the high tides)

**G** **F** **G**

Guth na dtonn - ta a lean - adh, guth na dtonn - ta a lean - fad,

(To follow the voice of the waves, I would follow the voice of the waves, oh.)

**C/E** **Cadd9/E** **D** **Dsus<sup>4</sup>** **D** **G/D**

ó. Lá na ma - ra nó lom trá.

(The day of the sea or the ebb tide)

16

D Dsus4 D G/D D Dsus4

Lá na ma - ra - nó rab - har - ta. Lá an ghai - ni - mh.

(The day of the sea or of the high tides, The day of the sands,)

19

D G/D Cadd9

lom trá, Lá an ghai - ni - mh.

(The ebb tide, The day of the sands.)

22

D

1. Can you feel the riv - er run? Waves are danc - ing

*p*

25

to the sun. Take the tide and face the sea, and

# MO GUILF MEAY

28 **D/C** **G/B** **D/A**

find a way to fol - low me. Leave the field and

31 **Asus4** **D/A** **A7sus4**

leave the fire, and find the flame of your de - sire.

34 **D/A** **A7** **D/A**

Set your heart on this far shore, and

36 **G** **D/F#** **Em7** **A7sus4/E**

sing your dream to me once more.

39

'Sé mo laoch mo ghi - le mear. 'Sé mo Shéa - sar, ghi - le mear.

*mf*

43

Suan nó séan ní bhfuair mé féin. Ó chuaigh i gcéin mo

46

ghi - le mear. 2. Now the time has come to leave,

*mp*

49

keep the flame and still be - lieve. Know that love will

52

Em/B      D/A      Em7      D/F#      G      Asus4

shine through dark - ness, one bright - star to light the wave.

2.

55

D      G6/D      D      G6/D      D      G6/D

Amh - rán na farr-ai - ge,      ór ar na seol - ta.      Amh-rán na farr-ai ge, ag  
 (Song of the sea,      Gold on the sails,      Song of the sea,

58

D      G6/D      D      G6/D      D      G6/D

3. Lift your voice and raise the sail,

seo - ladh na bhfonn - ta.      Amh-rán na farr-ai-ge,      ór ar na seol - ta.  
 Sending the melodies.)

61

G/D      D      G/D      A/D      D      G/D

know that - love will nev - er fail.      Know that I will

Amh-rán na farr-ai-ge, ag      seo - ladh na bhfonn - ta.      Amh-rán na farr-ai - ge,

64



sing to you each night, as I dream of you.

ór ar na seol - ta. Amh-rán na farr-ai-ge, ag seo - ladh na bhfonn - ta.

67



'Sé mo laoch mo ghi - le mear. 'Sé mo Shéa - sar,

Amh-rán na farr-ai-ge, ór ar na seol - ta. Amh-rán na farr-ai-ge, ag

70



ghi - le mear. Suan nó séan ní bhfuair mé féin. Ó

seo - ladh na bhfonn - ta. Amh-rán na farr-ai-ge, ór ar na seol - ta.

73



chuaigh i gcéin mo ghi - le mear.

Amh - rán na farr - ai - ge, ag seo - ladh na bhfonn - ta.



75

Violin solo



78



81

84



87

90  

'Sé mo laoch mo ghi - le mear.

93      

'Sé mo Shéa - sar, ghi - le mear. Suan nó séan ní

96       

bhfuair mé féin. Ó chuaigh i gcéin mo ghi - le mear.

99 

Gi - le mear, the wind and sun, the sleep is o - ver,



102

D G G/F# Em G/D

dream is done. To the west, where fire sets; to the

105

F C/E D Dsus4 D

gi - le mear, the day be - gun.

108

G Bm7/F# Em7 G/D C G/B

'Sé mo laoch mo ghi - le mear. 'Sé mo Shéa - sar,

I.

111

Cadd9 D G/B C G/D D7/F# G Am7

ghi - le mear. Suan nó séan ní bhfuair mé féin. Ó

114

G/F C<sup>6</sup>/E D<sup>7</sup>sus<sup>4</sup> 2. Em C

chuaigh i gcéin mo ghi - le mear. Suan nó séan ní

117

Em<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> G C/E G/D D<sup>7</sup>sus<sup>4</sup> G

bhfuair mé féin. Ó chuaigh i gcéin mo ghi - le mear. Ó

120

G/D D<sup>7</sup>sus<sup>4</sup> G D<sup>5</sup>/G

chuaigh i gcéin mo ghi - - le mear,

123

G D<sup>5</sup>/G G D<sup>5</sup>/G N.C.

yeow!

*ffz*

## NELLA FANTASIA

Words by Chiara Ferrau  
Music by Ennio Morricone

Steadily ♩ = 70

N.C. (F)

The score is written for piano and voice. It begins with a piano introduction in F major, 4/4 time, marked 'Steadily' with a tempo of 70. The piano part features a simple harmonic accompaniment with a bass line of sustained notes and a treble line of chords and moving lines. The vocal line enters at measure 4 with the lyrics 'Nel - la fan - ta - si - a, io ve - do mon - do gius - to, \_\_\_\_\_ li'. The music changes to 6/4 time at measure 7. The piano accompaniment continues with chords and moving lines, while the vocal line continues with the lyrics 'tut - ti vi - vo - no in pa - ce in on - es - tà. \_\_\_\_\_ lo'. The score includes guitar chord diagrams for various chords: F7sus4, Bb, F7sus4/C, F7/C, Bb/D, Ebadd9, F/Eb, Bb/D, Bbsus4/D, Cm7, and F.

**Chord Diagrams:**

- F7sus4:
- Bb:
- F7sus4/C:
- F7/C:
- Bb/D:
- Ebadd9:
- F/Eb:
- Bb/D:
- Bbsus4/D:
- Cm7:
- F:

11

B<sup>b</sup> Dm/A Gm<sup>9</sup> B<sup>b</sup>maj<sup>7</sup>/F Gm/F

so - gno d'a - ni - me che so - no sem - pre li - be -

13

E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Gm E<sup>b</sup>maj<sup>7</sup> F/E<sup>b</sup>

- re, co - me le nu - vo - le che vo - - - la -

15

rit.

Dm<sup>7</sup> E<sup>b</sup>badd<sup>9</sup> E<sup>b</sup> F<sup>9</sup>sus<sup>4</sup> F<sup>9</sup> D/F<sup>#</sup> Gm(add<sup>9</sup>) Gm/F

- no, pien' d'u - ma - - ni - tà in

17

E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup> F<sup>9</sup>sus<sup>4</sup> F B<sup>b</sup> Cm<sup>11</sup> Dm<sup>7</sup> Asus<sup>4</sup>/D A/E

fon - do all'an - i - ma.

NELLA FANTASIA

a tempo

22

D A7sus4/E A7/E D/F# Gmaj7 A/G Dadd9/F# D(add4)/F#

25

Em7 A D D/C# Bm7 Bm/A Gmaj9

rit.

29

Dmaj9 Bm7 Gadd9 Asus4 A

a tempo

33

Bb F7sus4/C F7/C Bb/D Ebadd9 F/Eb

Nel - la fan - ta - si - - a, es - is - te un ven - to cal - do, — che

sof - fi - a sul - le cit - tà, come am - i - co. Io sogno d'a - ni - me che

so - no sem - pre li - be - re, co - me le nu - vo - le che

vo - la - no, pie - n' d'u - ma - ni -

rall.

che - tà in fon - do all'an - i - ma.

# ONE WORLD

Words and Music by Shay Healy and David Downes

Moderately ♩ = 70

Am  Dm7  C/G  Am6 



Am  Am6  Fmaj9  Esus4 

5



Am  Dm  Am11  D/A 

9

I hear a ba - by cry - ing; a sad sound, a lone - ly sound.



Am  D/A  F 

13

I want to take her in my arms, and then I'd dry a - way all her



16

E<sup>5</sup> Am Dm

tears. I see a boy who's fright - ened; a

Ped. Ped.

17

Am<sup>7</sup> D Am

young boy with old eyes. I long to say "You're

Ped. Ped. Ped.

18

D<sup>9</sup>/A Fmaj<sup>7</sup> E

wel - come here, you can be hap - py now that you're home." —

Ped. Ped. Ped.

19

C G/C F/C C F/C

We're all a part of One World.



# ONE WORLD

27      









We all can share the same dream.




29  

And if you just reach out to me, then you will



31        

find deep down in - side I'm just like



33  

you. Loud voi - ces raised in





35

an - ger, speak harsh words, such cruel words.

Musical notation for the first system, including piano accompaniment.



36

Why do they speak so self - ish - ly, when we have got so much we can

Musical notation for the second system, including piano accompaniment.



37

share? So let your hearts be o - pen, and

Musical notation for the third system, including piano accompaniment.



38

reach out with all your love. There are no

Musical notation for the fourth system, including piano accompaniment.

47

F/A  A<sup>b</sup>  B<sup>b</sup>/A<sup>b</sup>  A<sup>b</sup>  Gsus<sup>4</sup> 

stran-gers now, they are our broth-ers now, and we are one.



50

D  A/D  Em/D  D  Em/D  D  C/D 

We're all a part of One World. We all can share the—











53

G/D  D  G(add2)  G  D/F# 

same\_ dream. And if you just reach out to\_ me then you will\_



56

F  G/F  F  Gadd9  A7sus4  A  D  Am/D 

find deep down in - side I'm just like\_ you.



Em/D

D

Em/D

D

C/D

G/D

D

39



Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The melody begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "We all can share the same dream." are written below the staff.

We all can share the same dream.

Piano accompaniment for the first system, showing the right and left hands. The right hand plays chords and the left hand plays a rhythmic accompaniment of eighth notes.

Gadd9

G

D/F#



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody begins with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "And if you just reach out to me, then you will" are written below the staff.

And if you just reach out to me, then you will

Piano accompaniment for the second system, showing the right and left hands. The right hand plays chords and the left hand plays a rhythmic accompaniment of eighth notes.

F

G/F

F

Gsus4

G

A7sus4

A

F/G

D(add2)



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody begins with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "find deep down inside I'm just like you." are written below the staff.

find deep down inside I'm just like you.

Piano accompaniment for the third system, showing the right and left hands. The right hand plays chords and the left hand plays a rhythmic accompaniment of eighth notes.

E



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody begins with a whole note E4. The lyrics "You." are written below the staff.

You.

Piano accompaniment for the fourth system, showing the right and left hands. The right hand plays chords and the left hand plays a rhythmic accompaniment of eighth notes.

# OVER THE RAINBOW

Words by E Y Harburg

Music by Harold Arlen

Moderato, molto rubato ♩ = 72

N.C.

Some - where o - ver the rain - bow, way up high,

*p semplice*

5

there's a land that I heard of once in a lull - a - by.

Mm, ah,

Some - where o - ver the rain - bow skies are blue,

Some - where o - ver the rain - bow, ah.

Some - where, ah.

and the dreams that you dare to dream real - ly do come

Ah. That you dare to dream real - ly do come

Ah. That you dare to dream real - ly do come

N.C.



16

true. Ah  
 true. Some day I'll wish up - on a star and wake up where the clouds are far be -  
 true. Ah ah ah



N.C.



19

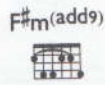
like lem - on drops, a -  
 - hind me. Where troub - les melt like lem - on drops, a -  
 ...hind me. Where troub - les melt like lem - on drops, a -



- way a - bove the chim - ney tops, that's where you'll find me.

- way a - bove the chim - ney tops, that's where you'll find me.

- way a - bove the chim - ney tops, that's where you'll find me.



Some - where o - ver the rain - bow blue - birds fly.

Some - where o - ver the rain - bow blue - birds fly.

Some - where o - ver the rain - bow blue - birds fly.





Birds fly o - ver the rain - bow, why then, oh why can't

Birds fly o - ver the rain - bow, why then, oh why can't

Birds fly o - ver the rain - bow, why then, oh why can't

Even slower

N.C.



I? Some - where o - ver the rain - bow

I? O - ver the rain - bow

I? Some - - where

34

G A<sup>9</sup> Dsus<sup>4</sup> D G Gm<sup>6</sup> D G

skies are blue, and the dreams that you dare to

skies are blue, and the dreams that you dare to

skies are blue, and the dreams that you dare to

35

Em rit. A<sup>7</sup> D A<sup>b</sup>/D D

dream real - ly do come true. Oo.

dream real - ly do come true. Oo.

dream, come true.

# THE PRAYER

Words and Music by Carole Bayer Sager and David Foster

Andante con moto ♩ = 70

*p dolce*

*con Ped.*

B<sup>b</sup> Fadd9 Dm<sup>9</sup>

3

D<sup>b</sup> B<sup>b</sup>m7 F<sup>sus</sup>4 F B<sup>b</sup>

1. I pray you'll be our eyes,

*mp dolce*

8

*simplice*

6

C<sup>sus</sup>4 C C F Fmaj7/A

and watch us where we go, and help us to be

9 **B<sup>b</sup>** **Csus<sup>4</sup>** **C** **E<sup>b</sup>/F**

wise in times when we don't know.

12 **F** **Gm** **C<sup>7</sup>sus<sup>4</sup>** **C<sup>7</sup>**

Let this be our prayer as we go our

15 **A<sup>7</sup>sus<sup>4</sup>** **A<sup>7</sup>** **rubato** **Dm** **B<sup>b</sup>**

way; lead us to a place,

18 **rit.** **Dm** **Am** **a tempo** **B<sup>b</sup>** **F/C** **C** **B<sup>b</sup>/F**

guide us with your grace to a place where we'll be safe.

21 **F** **B<sup>b</sup>** **Csus<sup>4</sup>** **C**

2. I pray we'll find your light, and hold it in our

*f* *espress.*

24 **F** **F/A** **B<sup>b</sup>**

hearts, when stars go out each night,

27 **F/C** **C** **B<sup>b</sup>/C** **C** **E<sup>b</sup>/F** **F** **Allargando**

re-mind us where you are. Let this be our

30 **a tempo** **Gm** **C<sup>7</sup>sus<sup>4</sup>** **C<sup>7</sup>** **A<sup>7</sup>sus<sup>4</sup>**

prayer when shadows fill our day;

rubato

rit.

33

A7 Dm B<sup>b</sup> Dm Am

lead us to a place, guide us with your grace,

*p rubato espress.*

a tempo

38

B<sup>b</sup> F/C C B<sup>b</sup>/F F

give us faith so we'll be safe.

39

B<sup>b</sup> B<sup>b</sup>/F F B<sup>b</sup>

*mf dolce*

Allargando

a tempo

40

B<sup>b</sup>/F F B<sup>b</sup> F<sup>sus</sup>4 F Dm

Ah, ah, ah, ah.

*f*

Andante

45 rit.

Ah...

*ff* *f*

48

We ask that life be kind \_\_\_\_\_ and watch us from a-bove \_\_\_\_\_

51

We hope each soul will \_\_\_\_\_ find

54

a - noth - er soul \_\_\_\_\_ to \_\_\_\_\_ love. Let this be our prayer, \_\_\_\_\_

*p dolce*



Rubato

— just like ev - 'ry child ————— needs to find a place,



guide us with your <sup>3</sup> grace; give us faith so we'll be safe.



N.C. //

Need to find a place, guide us with your grace;

rit.



give us faith so we'll be safe. 8va 7



# SCARBOROUGH FAIR

Traditional  
Arranged by David Downes

Wistfully ♩ = 120

C<sup>5</sup>  
X<sup>0</sup> 0 0 3fr

*p* *mp*

con Ped.

12

C<sup>5</sup> Gm<sup>11</sup>/B<sup>b</sup> C<sup>sus</sup>2 Cm B<sup>b</sup>/C C<sup>sus</sup>2

X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr

Are you go - ing to Scar - bo - rough fair? Pars - ley,

*mp*

18

E<sup>b</sup> Gm F C<sup>5</sup> Cm B<sup>b</sup>/C C<sup>5</sup>

X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr X<sup>0</sup> 0 0 3fr

sage, rose - ma - ry and thyme. Re -

A<sup>b</sup>maj7

Gm7

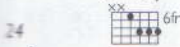
E<sup>b</sup>

B<sup>b</sup>/D

Cm7

B<sup>b</sup>

C5



- mem - ber me to one who lives there; — he once

B<sup>b</sup>5

Cm

B<sup>b</sup>

Cm

B<sup>b</sup>



was a true love of mine.

**Con moto**

C5

B<sup>b</sup>/C

Cm

B<sup>b</sup>/C



Tell him\_ to make me a cam - bric shirt,

C5

E<sup>b</sup>

F

Cm

Csus4



pars - ley, sage, rose - ma - ry and thyme.

46 Cm Cm(add9) Cm Eb Bb/D Cm7

With - out no seams nor nee - dle -

51 Bb C5 Bb

- work, — then he'll be a true love of

56 Cm

mine.

60 Dm Am7/D Bbmaj7 Csus2

*f*



45

Musical notation for system 1, measures 45-48. Treble clef, key signature of one flat. Measure 45: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 46: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 47: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 48: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter notes G2, A2, B2, C3 in all measures.



49

*ff*

Musical notation for system 2, measures 49-52. Treble clef, key signature of one flat. Measure 49: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 50: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 51: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 52: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter notes G2, A2, B2, C3 in all measures.



53

*mf*

Musical notation for system 3, measures 53-56. Treble clef, key signature of one flat. Measure 53: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 54: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 55: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 56: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter notes G2, A2, B2, C3 in all measures.



57

Tell him to find me an acre of land,

*f*

Musical notation for system 4, measures 57-60. Treble clef, key signature of two flats. Measure 57: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 58: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 59: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 60: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Bass clef: quarter notes G2, A2, B2, C3 in all measures.

84



pars - ley, sage, rose - ma - ry and

88



thyme. Be -

92



-tween the salt wa - ter and the sea strand,

97



then he'll be a true love of mine.

E<sup>b</sup>5



D<sup>b</sup>/E<sup>b</sup>



E<sup>b</sup>m



Are you go - ing to Scar - bo-rough fair? Pars - ley, sage, rose -

*p*

G<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>m



D<sup>b</sup>/E<sup>b</sup>



E<sup>b</sup>m



G<sup>b</sup>



- ma - ry and thyme. Re - mem - ber me to

**Rubato**

Bmaj<sup>7</sup>



D<sup>b</sup>



D<sup>b</sup>/F



E<sup>b</sup>m<sup>7</sup>



D<sup>b</sup>



one who lives there; he once was a true love of

*p*

E<sup>b</sup>5



E<sup>b</sup>m



rall.

mine.

*pp*

# YOU RAISE ME UP

Words and Music by Rolf Lovland and Brendan Graham

Moderate pop ballad ♩ = 60

N.C.

(Violin)  
*p rubato*

**Dsus<sup>4</sup>**  
xx0  
**D**  
xx0  
**G**  
000  
**D**  
xx0  
**rall. Asus<sup>4</sup>**  
xx0

a tempo

**D<sup>5</sup>**  
xx05x  
**G<sup>5</sup>/D**  
xx00

1. When I am down and oh, my soul so  
(2.) life, no life with-out its

*mp*

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11

D D/F# G5 3fr 3 Asus4/E Asus4 A

wear - y. When troub - les come and my heart\_ bur - dened be. Then I am  
 hun - ger; each rest - less heart beats so im - per - fect - ly, but when you

14

Gadd9 G5 3fr 3 Dadd9/F# D/F# Gadd9 D/A Asus4 A

still\_ and wait here in the si - lence, un - til\_ you come and sit a while\_ with\_  
 come\_ and I am filled with won - der, some - times\_ I think I glimpse e - ter - ni -

17

D N.C. Bm Gadd9 Dadd9/F# A/C#

me. } You raise\_ me up\_ so I can stand on\_ moun - tains, you raise me  
 ty. }

20

Bm Gadd9 Dadd9/F# A/C# D G/B

up to walk on stor - my\_ seas. I am strong when I am on\_ your\_



23

D/A D/F# G D/A A5 D5 N.C.

shoul - ders, you raise me up to more than I can be. 2. There is no (optional 2nd verse)

26

Gadd9 G D/F# G Asus4/D D5 G D D/A A7

*p*

8<sup>va</sup> J

28

D D/F# D Bm Gadd9 Dadd9/F# A/C#

You raise me up so I can stand on moun - tains, you raise me

*mf*

32

Bm Bm/A Gadd9 D/A Asus4 A D5 Dsus4

up to walk on stor - my seas. I am strong when I am on your

*mp*

35

D<sup>5</sup>/E   D/F<sup>2</sup>   G   D/A   D/G   A/G   D<sup>5</sup>   G/D   Em/D

shoul - ders, you raise me up to more than I can be.

38

D   N.C.   Cm   B<sup>b</sup>/A<sup>b</sup>   A<sup>b</sup>   E<sup>b</sup>add9/G   B<sup>b</sup>/D

You raise me up so I can stand on moun - tains, you raise me

41

Cm   A<sup>b</sup>add9   E<sup>b</sup>/B<sup>b</sup>   B<sup>b</sup>   E<sup>b</sup>   A<sup>b</sup>add9   A<sup>b</sup>

up to walk on stor - my seas. I am strong when I am on your

44

E<sup>b</sup>   A<sup>b</sup>/C   E<sup>b</sup>/B<sup>b</sup>   B<sup>b</sup>7sus<sup>4</sup>   E<sup>b</sup>5   Gaug<sup>7</sup>/B

shoul - ders, you raise me up to more than I can be. You raise me



47

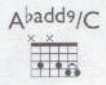
up so I can stand on moun - tains, you raise me



48

up to walk on stor - my seas. I am strong when I am on your -

*mp*



52

shoul - ders, you raise me up to more than I can be. You raise me



*rall.*



55

up to more than I can be.

*Red*

# SEND ME A SONG

Words and Music by David Downes and Caitriona Nidhubhghail

Moderately ♩ = 100

Chord diagrams: C, D7, Fsus2 (3fr), C, D7.

mf

Ped.

rit.

a tempo

Chord diagrams: Fsus2 (3fr), C, Fadd9/A, G/B, C/E, F.

mp

Ped.

1. Take the wave\_\_\_ now and know\_\_\_ that you're\_\_\_ free.

Chord diagrams: C, Fadd9/A, G/B, C/E, F, Am7, C/G.

Turn your back on\_\_\_ the land,\_\_\_ face the\_\_\_ sea. Face the wind\_\_\_ now, so wild\_\_\_

19 **Fmaj<sup>9</sup>** **F** **Dm<sup>7</sup>** **C/E** **F**

and so strong. When you think of me, wave to me and send me a song.

25 **C** **Fadd9/A** **G/B** **C/E** **Fadd9** **C** **Fadd9/A**

2. Don't look back when you reach the new shore. Don't forget what you're

31 **G/B** **C/E** **Fadd9** **Am<sup>7</sup>** **C/G** **Fadd9**

leaving me for. Don't forget when you're missing me so

37 **Dm<sup>7</sup>** **Cadd9/E** **F** **F(add#4)** **Fadd9** **C**

love must never hold, never hold tight, but let go.

42

D7  fadd9  C5  fadd9/C 

Oh, the nights— will be long— when I'm



43

C5  Cmaj7  C5  F/C 

not in your arms,— but I'll be in the song— that you



44

C  F/C  Cadd9  F/C  Dm7 

sing to— me a-cross the— sea, some - how,



45

C/E  Fmaj9  F  C5 





some day... 3. You will be— far a - way,—



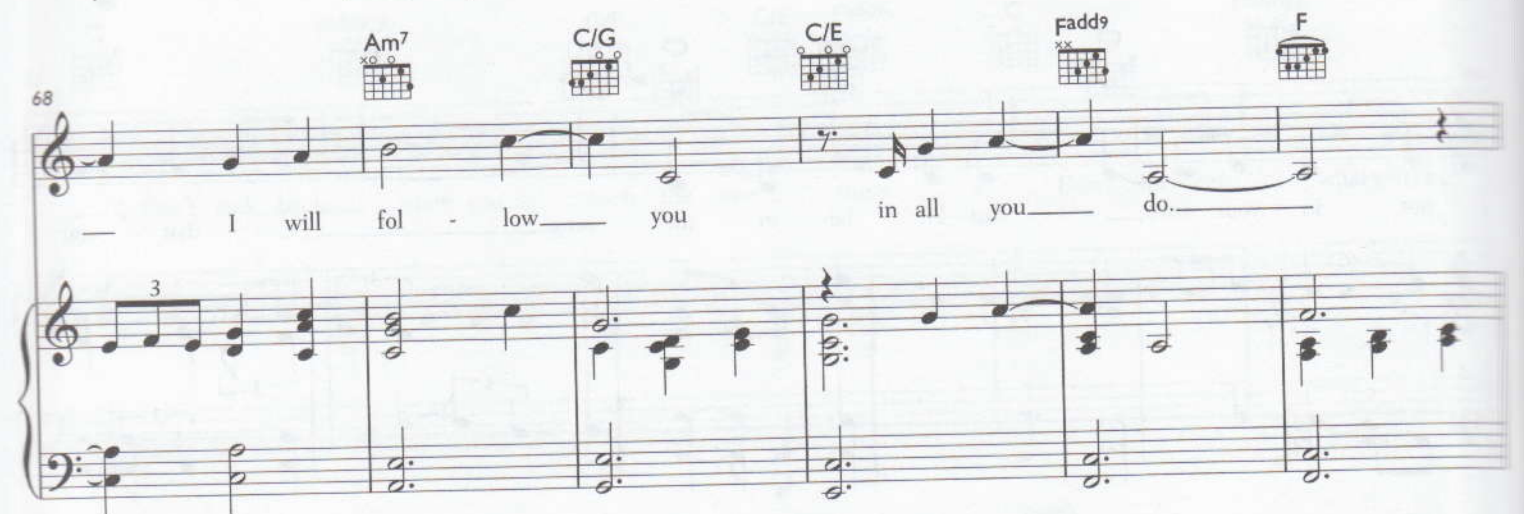
63     

so far from me. And may be one day.



68     

I will follow you in all you do.



74      

Till then, send me a song.



80       

4. When the sun sets the water on fire,





when the wind swells the sails ev - er higher let the call



of the bird on the wing calm your sad - ness and



lone - li - ness, and then start to sing to me.



N.C.



I will sing to you if you prom - ise to



109

G7sus4 C Fadd9/A Fadd9 G7 Fadd9/A F/A C

send me a song.

*mp*

115

Fmaj9/A G/B C/E Fsus2 C Am7

I walk by the shore and I hear, hear your

120

G/B C/E Fadd9 Am C/G Fadd9

song come so faint and so clear. And I catch it, a breath on the wind.

126

Dm7 C/E F Fadd9

and I smile and I sing you a song. I will send you a song.

132









  
 I will




138









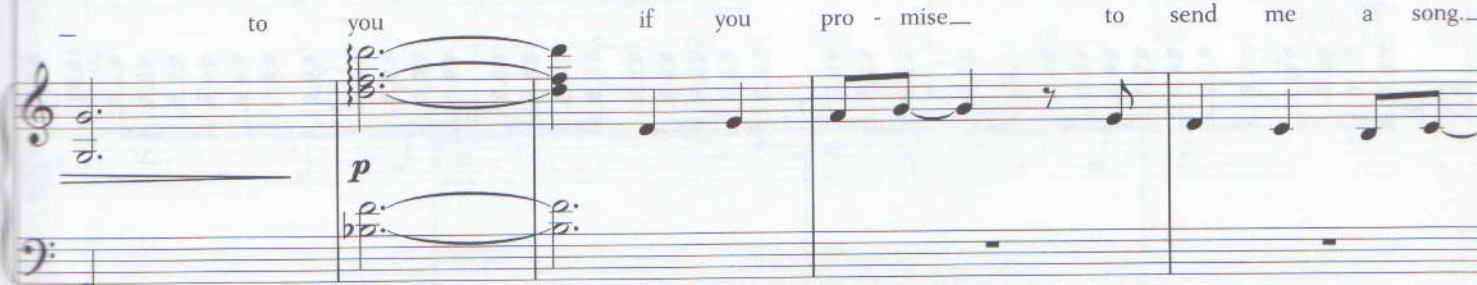

  
 sing you a song, I will sing



143


 rall.


  
 to you if you pro - mise to send me a song.

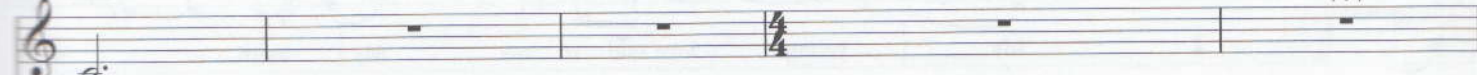



148











©

# SHE MOVED THRU THE FAIR

Traditional  
Arranged by David Downes

Slowly, but rhythmically ♩ = 80

N.C.

mind, and my fath - er \_\_\_\_\_ won't slight you for your \_\_\_\_\_ lack of

kind." And she stepped a - way from me and this \_\_\_\_\_ she did

say: It \_\_\_\_\_ will \_\_\_\_\_ not be long, love till \_\_\_\_\_ our wed - ding day".





E<sup>b</sup>/G 3fr      F/A      B<sup>b</sup>sus<sup>4</sup>

As she \_\_\_\_\_

F<sup>5</sup>

*mf*

SHE MOVED THRU THE AIR

28    

stepped a - way from me and she moved through the

*mp*

31    

fair, and fond - ly I

34   

watched her move here and there.

37    

And then she turned home - ward with

40 **E<sup>b</sup>add9/G** **E<sup>b</sup>/G** **Fadd9/A** **F/A**

one star a - wake, as the

43 **E<sup>b</sup>** **F** **Cm** **B<sup>b</sup>**

swan in the eve - ning moves o - ver the

46 **F/A** **Gm7** **E<sup>b</sup>add9** **Cm<sup>11</sup>** **F5** **E<sup>b</sup>5/F** **F5**

lake.

49 **E<sup>b</sup>5/F** **F5** **E<sup>b</sup>5/F** **F5** **E<sup>b</sup>5/F** **F5** **E<sup>b</sup>5/F** **F5**



51

Last night she came



53

to me, she came softly in. So



56

softly she came that her feet made no



59

din. And she laid her hand

62



on me and this she did say: It

66



will not be long, love, till our wed - ding

*pp*

69



day"

*f*

71



*ff*



# SHENANDOAH

Traditional

Arranged by David Downes and Mairead Nesbitt

♩ = 66

Dadd9



Dsus4



Violin

(R.H.)

(L.H.)

Dadd9



Dsus4



Em7(add4)



Bm



5

A/C#



Gmaj7



Asus4



A/D



9

D D/F# D D/F# Dmaj7/F# Gadd9

12

D D/F# Gadd9 F#m Bm F#m Bm

15

F#m Gmaj7 A7sus4 D

19

# THE SOFT GOODBYE

Words and Music by David Downes, Barry McCrea,  
David Agnew and Caitriona Nidhubhghaill

♩ = 52

B<sup>b</sup>5



Ah, ah, ah,

*con Ped.*

7 Ah, Ah,

12 ah, ah,

17 **B<sup>b</sup>/D** **A<sup>b</sup>maj7** **F7sus4/C** **F7sus4** **F5** **B<sup>b</sup>/F** **F** **F7sus4** **B<sup>b</sup>/F** **F**

ah... When the

23 **B<sup>b</sup>** **Cm7/B<sup>b</sup>** **B<sup>b</sup>** **Cm7/B<sup>b</sup>** **B<sup>b</sup>** **Cm/B<sup>b</sup>** **F/B<sup>b</sup>**

light be - gins to fade and shad - ows fall a - cross the sea, one bright

27 **F7/B<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>add9/G** **B<sup>b</sup>/F** **Cm/E<sup>b</sup>** **B<sup>b</sup>/F** **F** **B<sup>b</sup>** **B<sup>b</sup>sus4** **B<sup>b</sup>/F** **E<sup>b</sup>/B<sup>b</sup>**

star — in the eve - ning sky, your love's light leads me on my way.

32 **B<sup>b</sup>** **F7sus4** **Gm** **E<sup>b</sup>** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>/D** **Cm7**

There's a dream that will not sleep, a burn - ing hope that will not —



36

die. So I must go — now — with the wind and leave you wait - ing on the

40

B<sup>b</sup>    E<sup>b</sup>    B<sup>b</sup>7sus<sup>4</sup>    E<sup>b</sup>    D<sup>b</sup>/A<sup>b</sup>    A<sup>b</sup>    Fm<sup>7</sup>/A<sup>b</sup>

tide. Time to fly, — time to touch the sky, one — voice a - lone, — a haunt-ing

44

B<sup>b</sup>7sus<sup>4</sup>    B<sup>b</sup>    E<sup>b</sup>    Fm<sup>7</sup>    E<sup>b</sup>/G

cry. One — song, — one star burn - ing bright, let it

47

D<sup>b</sup>/A<sup>b</sup>    A<sup>b</sup>    Fm<sup>7</sup>/A<sup>b</sup>    B<sup>b</sup>    E<sup>b</sup>/B<sup>b</sup>    B<sup>b</sup>

car - ry me — through dark - est night.

With movement

50

E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> Cm7/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/F Gm 3fr E<sup>b</sup>

Rain comes o - ver the grey —

55

B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>/D Cm7 3fr F<sup>sus</sup>4 F F/E<sup>b</sup> B<sup>b</sup>add9/D E<sup>b</sup>

hills and on the air a soft good - bye. Hear the song — that I'll sing to

59

B<sup>b</sup>/D E<sup>b</sup>6 B<sup>b</sup>/F F<sup>7</sup>sus<sup>4</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/F

you when the time has come to fly. When I

*ff*



leave and take the wind and find the land that faith will bring, the bright-est



star in the eve - ning sky is your love wait - - ing far from



me, is your love wait - ing - far from me.

# SIULIL A RUN

Traditional  
Arranged by David Downes

Words in Gaelic are spelled phonetically

Slowly, with expression ♩ = 66



Shule, shule, shule a - roon, shule go suc - cir a - gus.

4 shule go kewn, Shule go dur - rus og - gus ay - lig lume.

Con moto ♩ = 116



8 *pp cresc. poco a poco*



14 **Aadd9/C#** **E5** **D6** **Cmaj7** **D6**

Shule, shule, shule a

*mf*

19 **E5** **Bm7** **Am7** **Dsus2**

- roon, shule go suc - cir a - gus, shule go kewn.

24 **Cmaj7** **Dadd9** **E5**

Shule go dur - rus og - gus ay - lig lume.

*f*

29 **D6** **Aadd9/C#**

Iss guh day thoo a - vor - neen slawn.

*p*

34 **Cmaj7** **Em(add9)** **D6** **C** **D** **Em(add9)**

I wish I was on yonder hill. 'Tis

40 **Bm7** **C6** **D5** **C**

there. I'd sit and cry my fill, and ev'ry

45 **Am7** **Em** **D** **C** **Cadd9**

tear would turn a mill. I'll

50 **Em(add9)** **D6** **C** **D** **Em(add9)**

sell my rod, I'll sell my reel. I'll sell my

55 **Bm7** **Cadd9** **Dadd9** **Am7** **Bm7**

on - ly spin - ning wheel, to buy my love a

60 **Em** **D** **C** **Bm/C** **C6** **D/C** **E5** 7fr

— sword of steel. Shule,

*mf*



65 **D6** **Cmaj7** **D6** **E5** 7fr **Bm7**

shule, shule a - roon, shule go suc - cir a - gus,

70 **C6** **Dsus2** **Am7** **Bm7** **Esus4** **Dsus4**

shule go kewn. Shule go dur - rus og - gus ay - lig

Slowly, with expression

75   **C** **N.C.** **3** **3**

lume. Iss guh day thoo a - vor neen

Con moto ♩ = 116

79   **Esus<sup>4</sup>** **Em(add9)**

slawn. I will dye my

*pp* *mp*

84      **D<sup>6</sup>** **C** **D** **Em(add9)** **Bm<sup>7</sup>**

pet - ti - coats, I'll dye them red, and 'round the world I'll

89       **Am<sup>7</sup>** **D<sup>5</sup>** **C** **Bm<sup>7</sup>** **E<sup>5</sup>** **D**

beg my bread, un - til my pa - rents shall wish me

94

C Bm/C C D/C E<sup>5</sup> D<sup>6</sup>

dead. Shule, shule,

*mf*

99

Cmaj<sup>7</sup> D<sup>6</sup> E<sup>5</sup> Cmaj<sup>7</sup> Dsus<sup>2</sup> B<sup>5</sup> Am(add<sup>9</sup>)

shule a roon, shule go suc - cir a - gus, shule go

104

Dadd<sup>9</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Esus<sup>4</sup> Dsus<sup>4</sup> C

kewn. Shule go dur - rus og - gus ay - lig lume.

109

Slowly, with expression Em Bm<sup>7</sup> A

Iss guh day thoo a - vor neen slawn.

*p*

Con moto ♩ = 116

113



Shule, shule, shule a

118



- roon, shule go suc - cir a - gus, shule go kewn.

123



Shule go dur - rus og - gus ay - lig lume. Shule,

128

D<sup>6</sup> Cmaj<sup>7</sup> D<sup>6</sup> E<sup>5</sup> Em Bm<sup>7</sup>

shule, shule a - roon, shule go suc - cir a - gus,

133

Am<sup>7</sup> Dadd<sup>9</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Esus<sup>4</sup> Dsus<sup>4</sup> Cmaj<sup>7</sup>

shule go kewn. Shule go dur - rus og - gus ay - lig lume.

**Slowly, with expression**

139 N.C.

Am<sup>7</sup> B<sup>7</sup> sus<sup>4</sup> E<sup>5</sup>

Iss guh day thoo a - vor neen slawn.

*p*

# THE SKY, THE DAWN AND THE SUN

Words and Music by Brendan Graham and David Downes

Flowing  $\text{♩} = 92$

Guitar chords: Gm (3fr), Am/G, Gm (3fr)

Da da de dum da da ya, da da de da da dee-dle da

*sfp*

Guitar chords: C/G, B $\flat$ /G, C/G, Gm (3fr), E $\flat$ , F, Dm7

4 da. Ya da da da da da da, -

Guitar chords: Gm (3fr), Am/G, Gm (3fr)

7 ya da da di da da da da da.



10

High is the moon to-night, hi - ding its guid - ing light,

*p*

13

high. Heav - en and earth do sleep, still in the dark so deep,

16

I will the dark-ness sweep. Ya da da da da da, ya da da da da da

19

I will the moon to flight, I will the heav - ens bright, I will the earth de-light.  
 O - pen your eyes with me, see Par - a - dise with me, a - wake and a - rise with me.  
 Now, let the day be - gin, now, ev - 'ry dan - cer spin, step - in and step-out a - gain,  
 Let ev - 'ry bell to ring, trum - pet and vi - o - lin, let ev - 'ry cho - rus sing,  
 da.

*mf*

1-3 4.

22     

Ya da da da da da da. Ya da da da da da da.

*p*

24    

Ya da da da da da da, ya da da da da da ya da da da da da

26    

ya da da da da da ya da da da da da, I am the Dawn; I'm the

*f*

28    

new day be - gun; I bring you the morn - ing; I

30    

bring you the sun; I hold back the night and I

32    

o - pen the skies; I give light to the world; I give

34    

sight to your eyes. From the first of all time, un - til

36     

time is un - done, for - ev - er and ev - er and

38

C C/E D/F# D7 G Am/G

ev - er and ev - er, and I am the Dawn; and the

*ff*

40

G Am/G Em7 F

Sky and the Sun: I am one with the One and I

42

Am7 D7 Em

am the Dawn.

**Più mosso** ♩ = 118

45

E5

Violin solo

*f* rhythmically

(simile)

48 Em A/E E<sup>5</sup> 7fr

Musical notation for measures 48-50. The system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a piano accompaniment, and guitar chord diagrams for Em, A/E, and E<sup>5</sup> 7fr.

51 Em A/E A<sup>7</sup>sus<sup>4</sup>

Musical notation for measures 51-53. The system includes a treble clef staff with a melodic line, a grand staff with a piano accompaniment, and guitar chord diagrams for Em, A/E, and A<sup>7</sup>sus<sup>4</sup>. The word *più f* is written below the piano part in measure 53.

54 D/A A<sup>7</sup>sus<sup>4</sup>

Musical notation for measures 54-56. The system includes a treble clef staff with a melodic line, a grand staff with a piano accompaniment, and guitar chord diagrams for D/A and A<sup>7</sup>sus<sup>4</sup>. A triplet of eighth notes is marked with a '3' in measure 56.

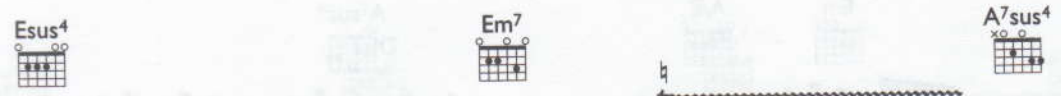
57 D/A A<sup>7</sup>sus<sup>4</sup>

Musical notation for measures 57-59. The system includes a treble clef staff with a melodic line, a grand staff with a piano accompaniment, and guitar chord diagrams for D/A and A<sup>7</sup>sus<sup>4</sup>.



60

*cresc. molto*



63

I am the

*ff* *grandioso*



66

Sky and the Dawn and the Sun.



69

I am the Sky and the New Day be

72



N.C.

- gun. I am the Sky and the

75



Dawn and the Sun.

*ff*

78

Yeow!

# SOMEDAY (ESMERELDA'S PRAYER)

(from Disney's *THE HUNCHBACK OF NOTRE DAME*)

Music by Alan Menken  
Words by Stephen Schwartz

Sweetly ♩ = 56

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Sweetly' with a quarter note equal to 56 beats per minute.

**System 1:** The piano accompaniment begins with a series of chords: G/B, Cm6, G/B, and Cm6. The vocal line consists of whole notes.

**System 2:** The piano accompaniment features a steady eighth-note pattern. The vocal line includes the lyrics: "Some - day, when we are wi - ser, when the world's old - er,". The chords above the staff are G, G/F#, C/E, Bm/D, and Am/C.

**System 3:** The piano accompaniment continues with eighth-note patterns. The vocal line includes the lyrics: "when we have learned... I pray some-day we may". The chords above the staff are G/B, Am, D, Am, and D/F#.



15

Em7 Bm7 C G/B G/D

yet live to live and to let

20

D G G/F# C/E Bm/D

live. Some - day life will be fair - er, need will be

25

Am/C G/B Am7 Dsus4 Am

ra - rer and greed will not pay. God speed

30

D/F# Gsus4 G/B C Esus4 Em Am


this bright mil - len - ni - um on its way,

# SOME DAY (SOME BRIGHT DAY)

35      

let it come some - day.



40    


Some - day our fight will be won then we'll stand in the



45     

sun then that bright af - ter - noon. Til then



50       

on days when the sun is gone, we'll hang on if we



55

C D7 G Am7

wish up - on the moon. There are some days dark and.

*mf*

60

G/B Cadd9 Em7 Am7

bit - ter, seems we have - n't got a prayer, but a prayer for some-thing

64

G/B Cadd9 Dadd9 Eadd9 A

bet - ter is the one thing we all share. Some - day

*f*

68

A/G# D/F# A/E Bm/D A/C# F#m7

when we are wi - ser, when the whole world is old - er, when we have

73

Bm Esus<sup>4</sup> E Bm E/G<sup>#</sup> F<sup>#</sup>m

learned. And I pray some-day we may yet

78

C<sup>#</sup>m D A/C<sup>#</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> E

live to live and let live.

One day, some day.

83

A A/G<sup>#</sup> D/F<sup>#</sup> Dm/F C<sup>#</sup>m/E Bm/D

Some day life will be fairer, need will be rarer

88

A/C<sup>#</sup> Bm Esus<sup>4</sup> E Bm<sup>7</sup> E/G<sup>#</sup>

and greed will not pay. God speed this bright mil -

93

A A/C# D F#sus4 F#m Bm7 D

- len - ni - um, let it come — if we wish up -

98

A/E Bm7b5/F F#m F#m/E *rall.* Bm7 A/C# D D/E

- on the moon. — One day, some - day —

104

N.C. A A/G# D/F# C#m/E

soon. —

*p*

109

Bm E7 A

Some - day — soon. —

# VIVALDI'S RAIN

Traditional  
Arranged by David Downes

With movement ♩ = 80

**G/D**  
xx0000

**G**  
000

**D7**  
xx0

**G**  
000

**D7/F#**  
000

**Em7**  
000

**D7**  
xx0

*mp*

4

7

Sig - no - re gui -

-da - mi. E dim - mi - co - sa fa - re. Ho

vi - sta l'a - mo - re del - la mi - a vi - ta

10

Cmaj7 C6 D

e lu - i ha vis - ta me. So - no con - fus - e, lo con - fon -

13

G A/G D

-de gli vog - lio di - re che l'a - mo. E

16

A D

spe - ro di - ra lo stes - so.

19

A7

So - no pas - sa - te du - e set - ti - man - te la vi - ta scor - re vel -

22

D

D7

G

- o - ce. Il mi - o cuo - re - bat - te for - te. Sig -

25

Cmaj7

C6

D7

Em

- no - re gui - da - mi e dam - mi pa - ce ti chie - do co - se di - re, co - me



28 







dir - lo. Nos - tra - mi - co - me di - re che - l'a - mo, nos - tra -



31 








- mi - co - me di - re che mi a - ma. Sto pre - gan - do che - di - ra di am -



rall.

34 

- ar - mi.



# THE VOICE

Words and Music by Brendan Graham

Freely ♩ = 50



1

hear your \_\_\_\_\_ voice \_\_\_\_\_

*con Ped.*



5

on the wind, and I \_\_\_\_\_ hear you \_\_\_\_\_

Flowing ♩ = 60



9

call out \_\_\_\_\_ my name... 'Lis - ten my child!' \_\_\_\_\_ you

13

F/G C/G G F/G C/G G

say to me, I am The Voice\_ of your his - to - ry, be not a - fraid, come

17

F/G C/G G F/G C/G

fol - low me, ans - wer my call and I'll set you

21

A<sup>5</sup> A<sup>5</sup>/G Fmaj<sup>7</sup> A<sup>5</sup>/G A<sup>5</sup> A<sup>5</sup>/G Fmaj<sup>7</sup> A<sup>5</sup>/G

(Violin)

free.'

25

Am G F Am

I am The Voice in the\_ wind and the pour - ing rain, I am The Voice\_ of your

28



hun - ger and pain. I am The Voice that al - ways is call - ing you,

31



I am The Voice, I will re - main.

35



I am The Voice\_ in the fields when the sum-mer's gone, the dance of the leaves when the

38



aut-umn winds blow, ne'er do I sleep through-out all the cold win - ter long,

41

Am G Fmaj7

I am the force that in spring - time will grow.

44

G D5 D5/C# Bm7

Violin solo

47

D/F# D5/G Em11 Asus4 D5

50

D5/C# Bm7 D/F# D5/G Em11 Asus4

N.C.

53

I am The Voice of the past that will al - ways be filled with my sor - rows, and

56

blood in my fields; I am The Voice\_ of the fu - - - ture...

59

bring me your peace, bring me your peace and my

62

wounds, they will heal.

65

A<sup>5</sup> Em<sup>7</sup> G Am<sup>9</sup>

I am The Voice\_ in the wind and the pour - ing rain. I am The Voice\_ of your

66

Em<sup>7</sup> G<sup>6</sup> Am Fmaj<sup>7</sup> G<sup>5</sup>

hun - ger and pain; I am The Voice\_ that al - ways is call - ing you,

67

A<sup>5</sup> F<sup>6/9</sup> G<sup>5</sup> A<sup>5</sup> D<sup>5</sup>/G

I am The Voice\_ I am The Voice\_ of the

68

F Esus<sup>4</sup> A<sup>5</sup> D<sup>5</sup>/G F Esus<sup>4</sup>

past that will al - ways be, I am The Voice\_ of your hun - ger and pain;

(8)

77

A<sup>5</sup> D<sup>5</sup>/G F Esus<sup>4</sup> A<sup>5</sup> D<sup>5</sup>/G

I am The Voice of the fu - - - ture... I am The Voice...

(8)

80

F Esus<sup>4</sup> Asus<sup>4</sup> Am/G F E7sus<sup>4</sup>

I am The Voice...

(8)

83

Asus<sup>4</sup> Am/G F E7sus<sup>4</sup> A<sup>5</sup> Am/G

I am The Voice... I am The Voice...

(8)

86

F Gadd9 A<sup>5</sup> Am/G F Gadd9 A<sup>5</sup>

(8)