

piano · vocal · guitar

AWAKE

josh groban



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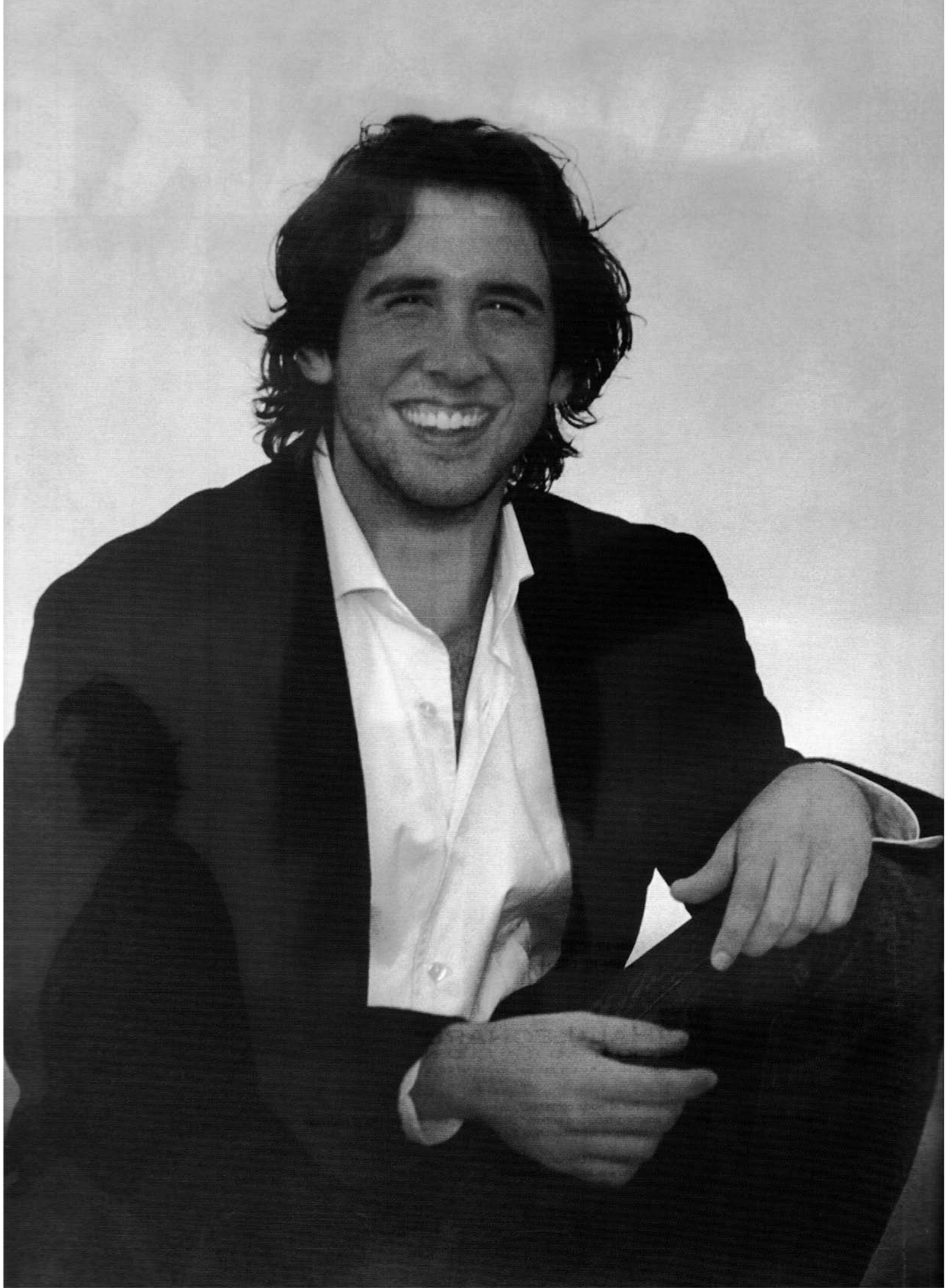
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CONTENTS

5	MAI
12	YOU ARE LOVED (DON'T GIVE UP)
19	UN DIA LLEGARA
28	FEBRUARY SONG
37	L'ULTIMA NOTTE
43	SO SHE DANCES
53	IN HER EYES
62	SOLO POR TI
70	NOW OR NEVER
75	UN GIORNO PER NOI (ROMEO E GIULIETTA)
82	LULLABY
86	WEEPING
93	MACHINE



- vo che fi - ni - va pri - ma o poi.

È so - loj - e - ri, che di - ce - vi "quan - to

ti a - mo;" ma e - ra sol - tan - to u - no sta -

- to di a - go - ni - a. No c'è co -

- sa più il - lu - so - ria dell' - a - mo - re. ___
- so, sem - bri co - sí preoc - cu - pa - ta. ___

Non cre - di mai ___ che pos - sa ca - pi - ta - re a ___
Si di - re - be che o - ra sof - fri - più di ___

___ te, ___ di ri - tro - var - ti so - pra un fi - ___
___ me. ___ Ma non è ve - ro; non mi hai mai ___

- lo di spe - ran - za, ___ per poi crol - la - ___
___ nem - me - no a - ma - to. ___ Al - tri - men - ___

C#m
x 0 2 4 3 2

Play 2nd time only

E/B  F#⁵/A#  G#⁵/B#  G#⁵/B# 



- re den - tro ques - ta o - scu - ri - tà. _____
 - ti, non an - dres - ti via co - sí. _____



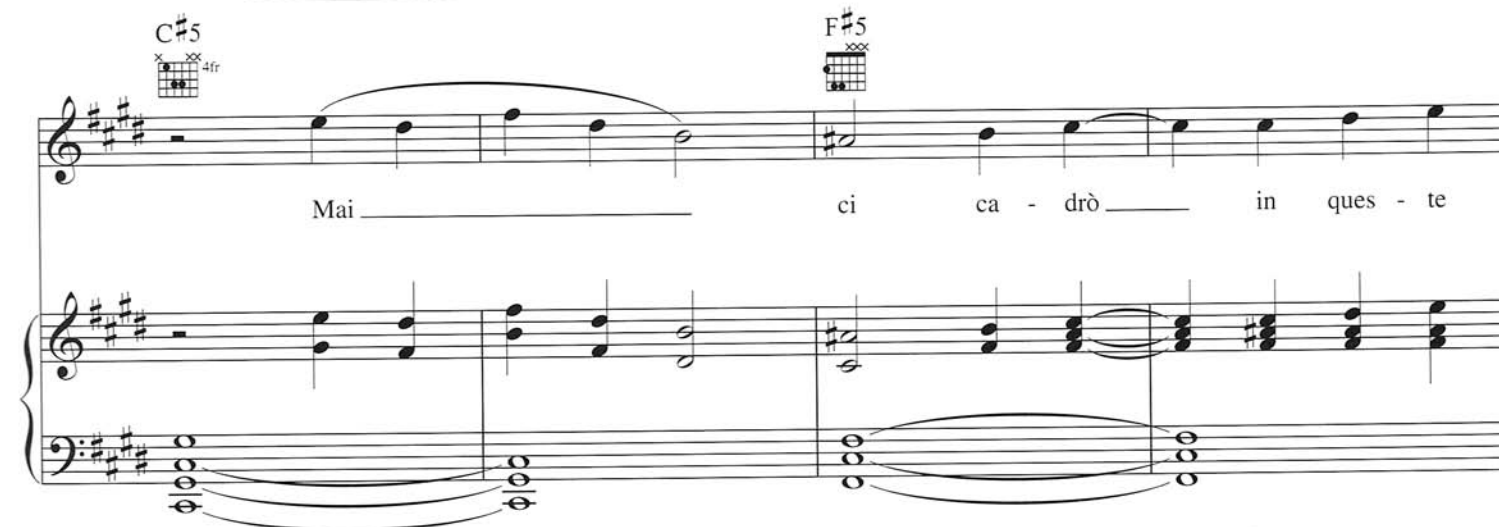
C#⁵  F#⁵ 

Mai _____ cre - de - rò. _____



C#⁵  F#⁵ 

Mai _____ ci ca - drò _____ in ques - te



A  E  F#m  E/G# 

fal - se e - mo - zio - ni, _____ do - ve non c'è { pie - tà. _____
 pie - tà... _____



F#m/A



G#m



C#5



pie - tà.

F#5



C#5



Mai

E5



G#5



F#5



G#m11



F#/A#



1

N.C.

cer - che - rò { di ve - ri - tà.
la ve - ri -

The first system consists of a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes in the first measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

So - lo a - des - tà den - tro un so - gno. — Ma qua - le

2

A E F#m

The second system includes a vocal line with lyrics and a piano accompaniment. The vocal line has a repeat sign and a second ending. Chord diagrams for A, E, and F#m are provided above the vocal line. The piano accompaniment continues with the eighth-note pattern.

C#m C#m/B N.C.

so - gno! — Mai.

The third system features a vocal line with lyrics and a piano accompaniment. Chord diagrams for C#m and C#m/B are shown above the vocal line, along with the instruction "N.C.". The piano accompaniment continues with the eighth-note pattern.

Mai.

The fourth system shows the vocal line with the word "Mai." and the piano accompaniment continuing with the eighth-note pattern.

System 1: Treble clef with a melodic line of four half notes, each with a slur. Piano accompaniment in the bass clef consists of eighth notes. A fermata is placed over the first two notes of the piano accompaniment.

System 2: Treble clef with a melodic line of four half notes, each with a slur. Piano accompaniment in the bass clef consists of eighth notes. A fermata is placed over the first two notes of the piano accompaniment. The vocal line includes a *8va* marking with a dashed line above it.

System 3: Treble clef with a melodic line of four half notes, each with a slur. Piano accompaniment in the bass clef consists of eighth notes. A fermata is placed over the first two notes of the piano accompaniment. The vocal line includes a *(8va)* marking with a dashed line above it.

System 4: Treble clef with a melodic line of four half notes, each with a slur. Piano accompaniment in the bass clef consists of eighth notes. A fermata is placed over the first two notes of the piano accompaniment. The vocal line includes a *(8va)* marking with a dashed line above it. The system concludes with a first ending (1, 2) and a second ending (3) marked with repeat signs.

YOU ARE LOVED

(Don't Give Up)

Words and Music by
THOMAS SALTER

Moderately

G D

mp

With pedal

Bm 1 A 2 A

G D Bm

Don't give up: _____ it's just the
Don't give up: _____ it's just the

A G

weight _____ of the world. _____ When
hurt _____ that you hide. _____ When

D Bm A

your heart's heav - y, I, I will lift it for you.
 you're lost in - side, I, I'll be there to find you.

G D

Don't give up
 Don't give up

Bm A

be - cause you want to be heard.
 be - cause you want to burn bright.

G D Bm

If si - lence keeps you, I, I will
 If dark - ness blinds you, I, I will

A D/F# G

break it for you. shine to guide you. Ev 'ry

D A

bod - y wants to be un - der - stood;

D/F# G D

well, I can hear

A D/F# G

you. Ev 'ry

D A D/F#

bod - y wants to be loved; _____

D: x02321, A: x02023, D/F#: x02321

G D A

don't give up. _____ be - cause

G: x02332, D: x02321, A: x02023

D A/C# 1 G D

you are loved. _____

D: x02321, A/C#: x02023, G: x02332

Bm A 2 G

loved. _____

Bm: x24432, A: x02023, G: x02332

D Bm A

(You are loved.) You are

Detailed description: This system contains the first three measures of the piece. The guitar part features chords D, Bm, and A. The vocal line has a long phrase "(You are loved.)" followed by "You are". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G D Bm

loved. (You are loved.)

Detailed description: This system contains the next three measures. The guitar part features chords G, D, and Bm. The vocal line continues with "loved." followed by "(You are loved.)". The piano accompaniment continues with the same eighth-note bass line and chords.

A G D

Don't give up; (Don't give

Detailed description: This system contains the next three measures. The guitar part features chords A, G, and D. The vocal line has "Don't give up;" followed by "(Don't give". The piano accompaniment continues with the same eighth-note bass line and chords.

Bm A

up.) it's just the weight of the world.

Detailed description: This system contains the final three measures. The guitar part features chords Bm and A. The vocal line concludes with "up.) it's just the weight of the world.". The piano accompaniment continues with the same eighth-note bass line and chords.

G D Bm

(You are loved.)

A G

Don't give up;

D Bm

(Don't give up.) ev - 'ry - one

A G D

needs to be heard. (Don't give

Bm A G

up.) You are loved.

This system contains the first three measures of the piece. The guitar part features chords Bm, A, and G. The vocal line begins with a melodic phrase starting on a whole note, followed by lyrics. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

D Bm A

(You are loved.)

This system contains the next three measures. The guitar part features chords D, Bm, and A. The vocal line continues with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern.

G D Bm

(Don't give up.)

This system contains the final three measures of the main section. The guitar part features chords G, D, and Bm. The vocal line concludes with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern.

Repeat and Fade **Optional Ending**

A G

This section provides two options for the end of the piece. The 'Repeat and Fade' section repeats the first measure of the main section. The 'Optional Ending' section provides a final melodic phrase with guitar chords A and G, and a piano accompaniment that concludes with a final chord.

UN DIA LLEGARA

Music by OKSANA GRIGORIEVA
Lyrics by CLAUDIA BRANT

Freely

Dm



Gm/D



A7/D



Dm



B♭maj7



B♭6



Em7b5



Gm7/A



A7



Moderately slow

N.C. Dm Gm/Bb

Las ho - jas se - cas ca - e - rán, y cuan - do lle - gue A -

A7 Dm

bril, mí al - ma to - ca - rás; te a - cer - ca -

C#dim7 A7

rás... ven - drás por mí. Des - pués de tan - ta so - le -

Bb Gm/Bb A7 A7sus C7

dad, yo vol - ve - ré a sen - tir, en - con - tra -

F E/G# A7sus A7

ré... mi paz... en tí. Cuan-

N.C. Dm Gm/Bb A7

do se duer-ma la ciu - dad, y se des - pin - te el sol,

A7/G Dm/F A7/E Dm C#dim7 Bbdim7

te bus - ca - ré o - tra vez, has - ta al - can - zar es - ta i - lu -

A7 A/E Bb/D C7 F E/G#

sión. Te en - con - tra - ré... y me a - ma - rás a -

A7 Dm/A A7 Dm E/G#

sí... Y es - cu - cha - ré en el si - len - cio la

A7 Dm Bb Bb+ Ebmaj7 Eb6

voz del co - ra - zón, y la tor - men - ta se

F7 Bb(sus2/4) Bb F/A Gm Ebmaj7 Eb7

cal - ma - rá en tus bra - zos. Va - le la pe - na es - pe -

Ebdim7 D7sus D7/C Gm/Bb F#dim7 Bb/F Ebmaj7 Cm/Eb

rar por tu a - mor, por - que un dí - a

D+ D7 Gsus

le - ga - ras.

G C#m F#m/A G#7

G#7/F# C#m/EG#7/D# C#m B#dim7 F#m/A G#7

A F#m/A

G#7



G#7/D#



C#m



B7



E



Te en - con - tra - ré... y me a - ma -

Eb/G



G#7



C#m/G#



G#7



C#m



rás a - sí... Y es - cu - cha - ré en el si -

Eb/G



G#7



C#m



C#m/B



A



len - cio la voz del co - ra - zon, y la tor -

Dmaj7



D6



E7



A(sus2/4)



A



E/G#



F#m



F#m/E



men - ta se cal - ma - ra en tus bra - zos. Va - le la

Dmaj7 D7 Ddim7 C#7sus C#7/B F#m/A Fdim7 A/E Dmaj7

pe - na es - pe - rar por tu a - mor el ma - ña

The first system of music features a vocal line with lyrics and a piano accompaniment. The guitar chords are: Dmaj7, D7, Ddim7, C#7sus, C#7/B, F#m/A, Fdim7, A/E, and Dmaj7. The piano accompaniment consists of chords and moving lines in both hands.

Bm/D G#7b9 G#7

The second system continues the piano accompaniment. The guitar chords are: Bm/D, G#7b9, and G#7. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

C#m F#m6/C# G#7 C#m C#m/B

na...

The third system shows the vocal line with the lyric "na..." and the piano accompaniment. The guitar chords are: C#m, F#m6/C#, G#7, C#m, and C#m/B. The piano accompaniment continues with chords and moving lines.

A Dmaj7 D6 E7

Te a - bra - za - ré... en el si -

The fourth system features the vocal line with lyrics and the piano accompaniment. The guitar chords are: A, Dmaj7, D6, and E7. The piano accompaniment concludes the piece with chords and moving lines.

A(sus2/4) A E/G# F#m F#m/E Dmaj7 D7

len - cio. To - da la vi - da es - pe -

Detailed description: This system contains the first two lines of music. The top line shows guitar chords: A(sus2/4), A, E/G#, F#m, F#m/E, Dmaj7, and D7. The vocal line has notes corresponding to the lyrics. The piano accompaniment is in the key of D major with a 4/4 time signature.

Ddim7 C#7sus C#7/B F#m/A Fdim7 A/E Dmaj7 A/C#

ré por tu a - mor, ye - se dí - a

Detailed description: This system contains the next two lines of music. The top line shows guitar chords: Ddim7, C#7sus, C#7/B, F#m/A, Fdim7, A/E, Dmaj7, and A/C#. The vocal line continues with the lyrics. The piano accompaniment continues in 4/4 time.

Bm F#m/A G#m7b5 C#7sus

lle - ga se que ven - drás

Detailed description: This system contains the next two lines of music. The top line shows guitar chords: Bm, F#m/A, G#m7b5, and C#7sus. The vocal line continues with the lyrics. The piano accompaniment continues in 4/4 time.

C#7 Freely F#m N.C.

a mí.

Detailed description: This system contains the final two lines of music. The top line shows guitar chords: C#7, Freely, F#m, and N.C. The vocal line continues with the lyrics. The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand. The time signature changes to 3/4.

FEBRUARY SONG

Words by JOHN ONDRASIK and JOSH GROBAN
 Music by JOSH GROBAN and MARIUS DE VRIES

Moderately, in one

mp

With pedal

B \flat m7

E \flat sus 6fr

E \flat 3fr

B \flat m7

E \flat sus 6fr

E \flat 3fr

1

2

E \flat 3fr

B \flat m7

E \flat sus 6fr

Where has that — old

friend — gone, — lost in a Feb - ru - ar -





The musical score is written in 3/4 time with a key signature of three flats (B-flat major/D minor). It consists of a piano accompaniment and a vocal line. The piano part features a steady bass line with chords in the right hand. The vocal line begins with a melodic phrase and then includes the lyrics: "Where has that — old friend — gone, — lost in a Feb - ru - ar -". Chord diagrams are provided for the piano accompaniment, and dynamic markings like *mp* and *With pedal* are included.



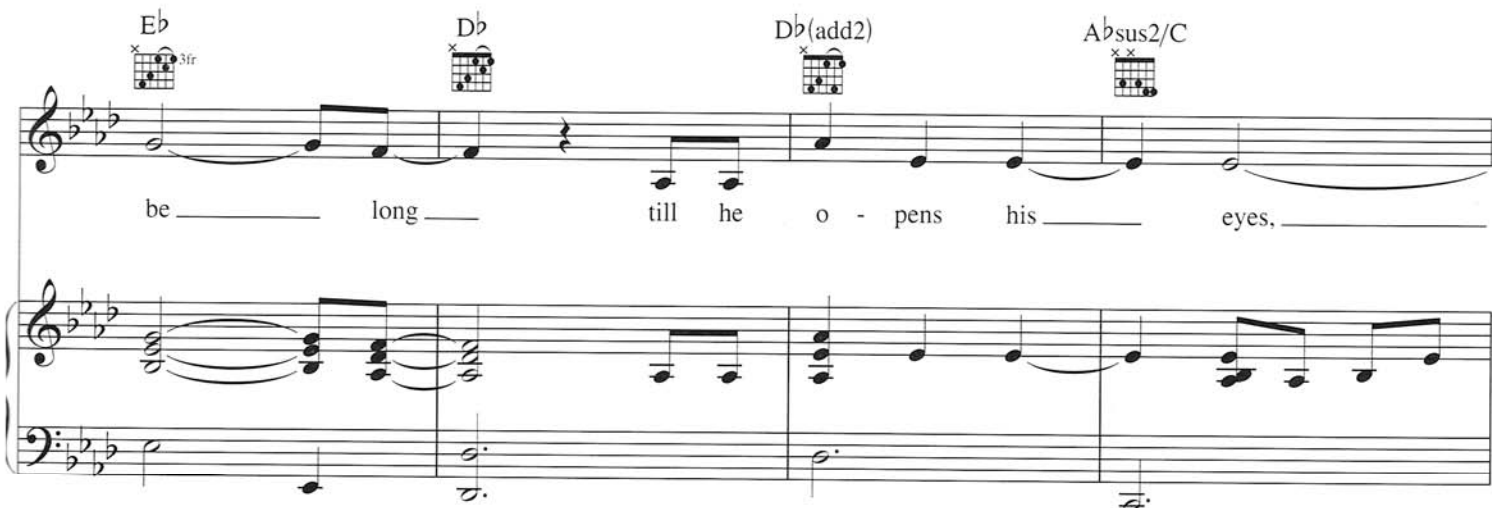






- y — song? — Tell him it won't



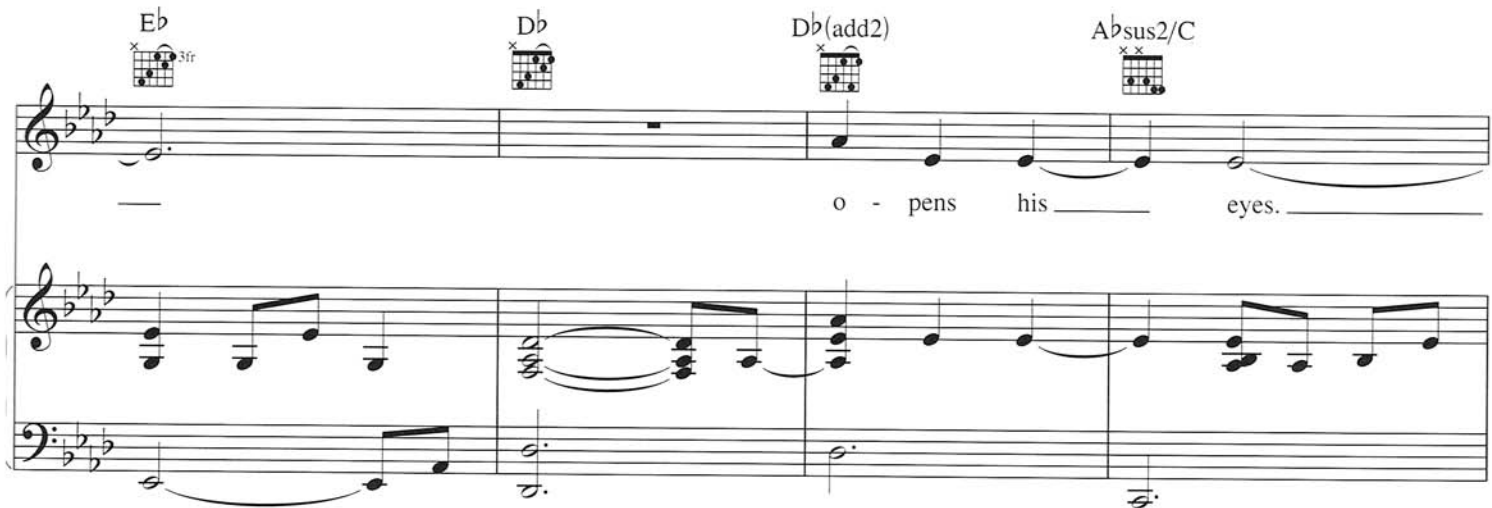





be — long — till he o - pens his — eyes, —



— o - pens his — eyes. —







— Where is that — sim -
Morn - ing is — wak -



E \flat **B \flat m7**

ple ing day, be fore col ors
ing up, and some times it's

E \flat sus **E \flat** **B \flat m7**

broke more than in just to e shades? And
more than just e nough, when

E \flat sus **E \flat** **D \flat**

how all did that I you ev need er to fade love is in

D \flat (add2) **A \flat sus2/C** **E \flat** **D \flat**

in front of this your life, eyes; it's in

Db(add2)

Ab sus2/C

Eb

Ab

in - to this life? }
front of your eyes. }

And

Eb sus

Eb

Fm(add2)

I nev - er want to let

Fm

Db(add2)

Db

Ab

you down. For -

Eb sus

Eb

give me if I (1..3.) slip a - way. -
(2.) slip a - way. -

Fm(add2)



Fm



D♭(add2)



D♭




E♭sus



E♭



(1.,3.) When all that I've known is lost
 (2.) Some - times it's hard to find

Fm(add2)



Fm



D♭(add2)



and my found,
 my ground,

D♭



A♭



E♭sus



I prom - ise you, I
 'cause I keep on fall - ing

E \flat 3fr Fm E \flat /G To Coda 1 D \flat

I'll come _____ back to you _____ one
 as I _____ try to

A \flat /C 2 Fm/A \flat B \flat m A \flat /C 3fr

day. get _____ a - way from

D \flat 6 A \flat /E \flat E \dim 7 Fm

this cra - zy *1st time only:* world. _____

C7

_____ *Both times:* (Oh.) _____

Fm



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a long, sweeping melodic phrase that spans across the first two measures. The piano accompaniment provides harmonic support with chords and moving bass lines. A double bar line with repeat dots is present at the end of the first two measures.

Db



The second system consists of piano accompaniment. The upper staff contains block chords, while the lower staff features a melodic line with eighth and sixteenth notes. A double bar line with repeat dots is located at the end of the second measure.

Dbmaj7



Bbm



Db/Ab



C7



The third system shows piano accompaniment with four measures. Each measure has a chord diagram above it: Dbmaj7, Bbm, Db/Ab, and C7. The bass line in the lower staff moves from a single note to a pair of notes, then to a single note, and finally to a pair of notes.

Ab



D.S. al Coda

And

The fourth system contains piano accompaniment. The upper staff has block chords, and the lower staff has a melodic line. A double bar line with repeat dots is at the end of the second measure. The system concludes with a final chord in the upper staff and a sustained note in the lower staff.

CODA



you one day.





Where has that old friend gone,

lost in a Feb - ru - ar - y song? —

E^bsus *E^b* *B^bm7*

Tell him it won't be long till he

E^bsus *E^b* *D^b*

o - pens his eyes,

D^b(add2) *A^bsus2/C* *E^b* *D^b*

o - pens his eyes.

D^b(add2) *A^bsus2/C* *E^b* *A^b*

rit.

L'ULTIMA NOTTE

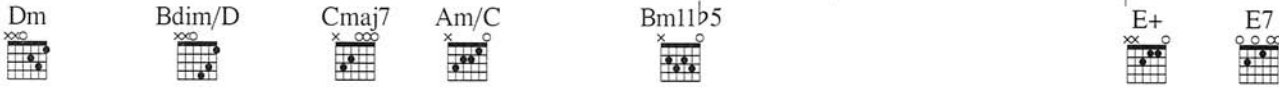
Music and Lyrics by
MARCO MARINANGELI

Slowly



mp

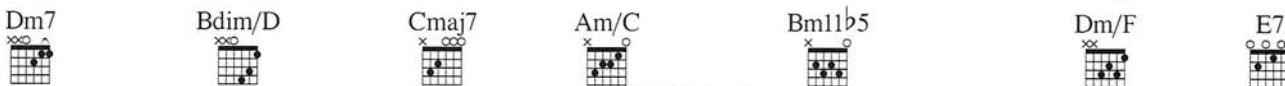
With pedal



Chi -



ssà drai, per - ché stai lí co - sí,
drai, ve - drai si a - ggiu - ste - rà.



con que - gli o - cchi fi - ssi su di me. Ve -
O - ra fa un po' ma - le, ma se ne an - drà. I

*Recorded a half step lower.

Am Cmaj7/G F C/E

drai mi pas - se - rà; è
so - gni di e - ter - ni - tà so -

Bb/D Am/C Bm1b5 E7sus E7

che no m'as - pet - ta - vo ques - ta fo - lli. _____
no i più du - ri da _____ get - ta - re vi - a.

Play 1st time only
Fmaj7 Bm7b5/F Csus2/E C/E

Fin - ge - rò _____ mi a - bi - tue - rò; con -

Dm7 Fmaj7/C Bm1b5 E7sus E7

ti - nue - rò in _____ si - len - zio sen - za te.

C#m Asus2 Esus(add2) G#7/B#

So - lo res - to coi ri - cor - di. Do -

C#m Asus2 E/G# B7

ma - ni tut - to fi - ni - rà. Ma a - des - so,

C#sus(add2) C#m F#m C#m/E F#m/A C#m/G#

res - ta qui, qui con me, per - ché sa - rà l'ul - ti - ma

1 Amaj7 F#m/A C#m/G# G#7 C#m

no - te in - sie - me a - te. Ve -

2

Amaj7 F#m/A C#m/G# G#7 Cm Ebmaj7/Bb Abmaj7 Fm/Ab Ebsus2/G Eb/G

not - te in - sie - me a te.

Db/F Cm/Eb N.C. Gbmaj7 Bbm/F F7

Gbmaj7 Ab/Gb Db/F

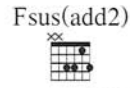
Se - gui - rò, sop - por - te - rò

Ebm7 Gbmaj7/Db Cm11b5 F7

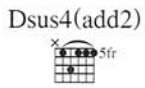
ques - to gran - do - lo - re sen - za te.

rit.

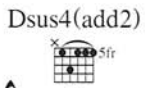
A tempo



So - lo res - to coi ri - cor - di. Do -



ma - ni tut - to fi - ni - rà. Ma a - des - so,



N.C.

res - ta qui, qui con me, per - ché sa - rà l'ul - ti - ma



not - te in - sie - me a te.

B \flat F/A Gm Dm/F N.C.

Ques - ta qui sa - rà l'ul - ti - ma

B \flat maj7 Gm/B \flat Dm/A A7

not - te in sie - me a

Dm B \flat maj7 Gm Em7 \flat 5

te.

D5

SO SHE DANCES

Words and Music by ASHER LENZ
and ADAM CROSSLEY

Slow Waltz

mp

With pedal

2

(*sva*) - 7

Bm Dmaj7/A D/G

waltz when she walks in the room; she
waltz for the girl out of reach. She

Bm Dmaj7/A D/G

pulls back the hair from her face. She
 lifts her hands up to the sky. She

Bm Dmaj7/A D/G

turns to the win - dow to sway in the moon -
 moves with the mu - sic; the song is her lov -

D/F# Em A

- light; e - ven her shad - ow has grace. —
 - er. The mel - o - dy's

2 Asus A

A mak - ing her cry. — So she danc -

G Gmaj7 Cmaj7

es, _____ in and out _____ of the crowd, _

This system contains the first three measures of the piece. The vocal line starts with a whole note 'es,' followed by a half note 'in' and a quarter note 'and'. The piano accompaniment features a steady bass line and chords in the right hand.

Gmaj7 C6/9 Am7(add4)

like a glance. _____ This ro - mance _

This system contains measures 4-6. The vocal line continues with 'like a glance.' and then a full measure rest followed by 'This romance'. The piano accompaniment includes a C6/9 chord and an Am7(add4) chord.

G Gmaj7 Cmaj7

_____ is _____ from a - far, _____ call - ing me.

This system contains measures 7-9. The vocal line starts with a whole note rest followed by 'is', then a half note 'from' and a quarter note 'a - far,'. The piano accompaniment continues with the established harmonic structure.

Em7 Cmaj7

si - lent - ly. _____

This system contains the final two measures (10-11). The vocal line has a whole note 'si - lent' followed by a half note 'ly.'. The piano accompaniment concludes with a Cmaj7 chord.

NC.

A

Bm Dmaj7/A D/G

waltz for the chance — I should take; — but

Bm Dmaj7/A Em11

how will I know — where to start? — She's

Bm Dmaj7/A D/G

spin - ning be - tween — con - stel - la - tions and dreams; —

D/F# **Em7** **Asus**

her rhy - thm is my beat - ing heart.

A **Cmaj7** **Fmaj7**

So she danc - es, in and out

Cmaj7 **Fmaj7**

of the crowd, like a glance.

Dm7 **Dm7/G** **Cmaj7** **Fmaj7**

This ro - mance is from a - far,

Am7 G

call - ing me, si - lent - ly.

G6 Em Dm7

I can't keep on watch - ing for -

G G6 Dm7

ev - er; I'd give up this view

G Fmaj7

just to tell her.

Detailed description: This page of a musical score contains four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes lyrics and guitar chord diagrams above it. The piano accompaniment features chords and melodic lines in both hands. The chords shown are Am7, G, G6, Em, Dm7, and Fmaj7. The lyrics are: 'call - ing me, si - lent - ly.', 'I can't keep on watch - ing for -', 'ev - er; I'd give up this view', and 'just to tell her.' The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

When

I close my eyes, I can see _____ the

spot - lights are bright _____ on you and me. _____

We've got the floor, _____ and you're in my arms. _____



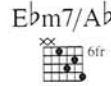
How could I ask for more? _____



So she dances, _____



in and out _____ of the crowd, _____ like a glance. _____



This romance _____ is _____

Gbmaj7

Bbm7

from a - far, call - ing me, si -

A^b

A^b6

D^bmaj7

E^bm7

lent - ly. I can't keep on

A^b

A^b6/B^b

watch - ing for - ev - er, and I'm

E^bm7

A^b

giv - ing up this view just to tell her.

G♭maj7



D♭maj7



(Ooh. _____)

G♭maj7



D♭maj7



G♭maj7



D♭maj7



Ooh.) _____

G♭maj7



D♭maj9



IN HER EYES

Lyrics by MICHAEL OCHS and JEFF COHEN
Music by MICHAEL OCHS, JEFF COHEN
and ANDY SELBY

Quickly

* N.C.

mf
With pedal

E5 G5

A5 C5 N.C.

She stares _

— through my shad - ow. — She sees — some - thing — more. —
— keeps on spin - ning; — on - ly she — steals my — heart. —

*Recorded a half step higher.

be - lieves — there's a — light — in me, —
 She's my — in - spi - ra - tion; she's —

she is north - ern sure. And her truth makes — me
 my star. I don't count my — pos -

strong - er. Does she — re - al -
 ses - sions, but all I — call —

ize I a - wake ev - 'ry morn - ing with her
 mine I will give her — com - plete - ly till the

Em



D



D5



strength
end

by _____
of _____

my _____
all _____

side? _____
time. _____

C5



G



Am



I am not a he - ro;

Em7



F



G7/C



I am not an an - gel;

I am just _____

C5



G



Am



_____ a man, _____ a man who's trying to love her

C7(no3rd)/G

F

G7

un - like an - y oth - er. In her eyes.

I am. This world

In her eyes, I see the

sky and all I'll ev - er need. In her

Bb5/C

Bb5/D

Ebm

F

eyes, time pass - es by and she is with _____

This system contains the first vocal line and piano accompaniment. The vocal line starts with a half note 'eyes', followed by quarter notes 'time', 'pass', and 'es'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Bb5

Bb5/C

Bb5/D

me. _____

This system continues the vocal line with a half note 'me.' followed by a long rest. The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand.

Ebm

F

Bb5

Bb5/C

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with eighth-note bass lines and chords.

Bb5/D

Ebm

This system shows the piano accompaniment for the fourth system, featuring a more complex melodic line in the right hand and sustained chords in the left hand.

N.C.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, starting on a G4 and moving up stepwise. The bass staff provides a simple accompaniment with quarter notes and rests.

The second system continues the piano accompaniment from the first system, with similar rhythmic patterns and harmonic support for the melody.

The third system features a guitar chord diagram for E5 (0 2 2 1 0 0) above the treble staff. Below it, a vocal line begins with the word "Oh," followed by a long horizontal line indicating a sustained note.

The fourth system continues the piano accompaniment. The vocal line is not explicitly written but is implied by the horizontal line from the previous system.

The fifth system includes guitar chord diagrams for G5 (3 2 3 2 1 0), A5 (5 4 4 3 2 0), and C5 (3 2 3 1 0 0). The vocal line continues with "oh." and a long horizontal line.

The sixth system concludes the piano accompaniment with sustained chords in the treble staff and moving lines in the bass staff.

E5

G5

A5



Oh, _____ oh. _____

C5

C

G/D



_____ I am not a

Am

Em

F



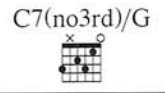
he - ro; I am not an an - gel;

G7

C5



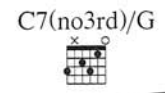
I am just _____ a man, _____ a



man who's trying to love her un - like an - y





oth - er. In her eyes, I am.

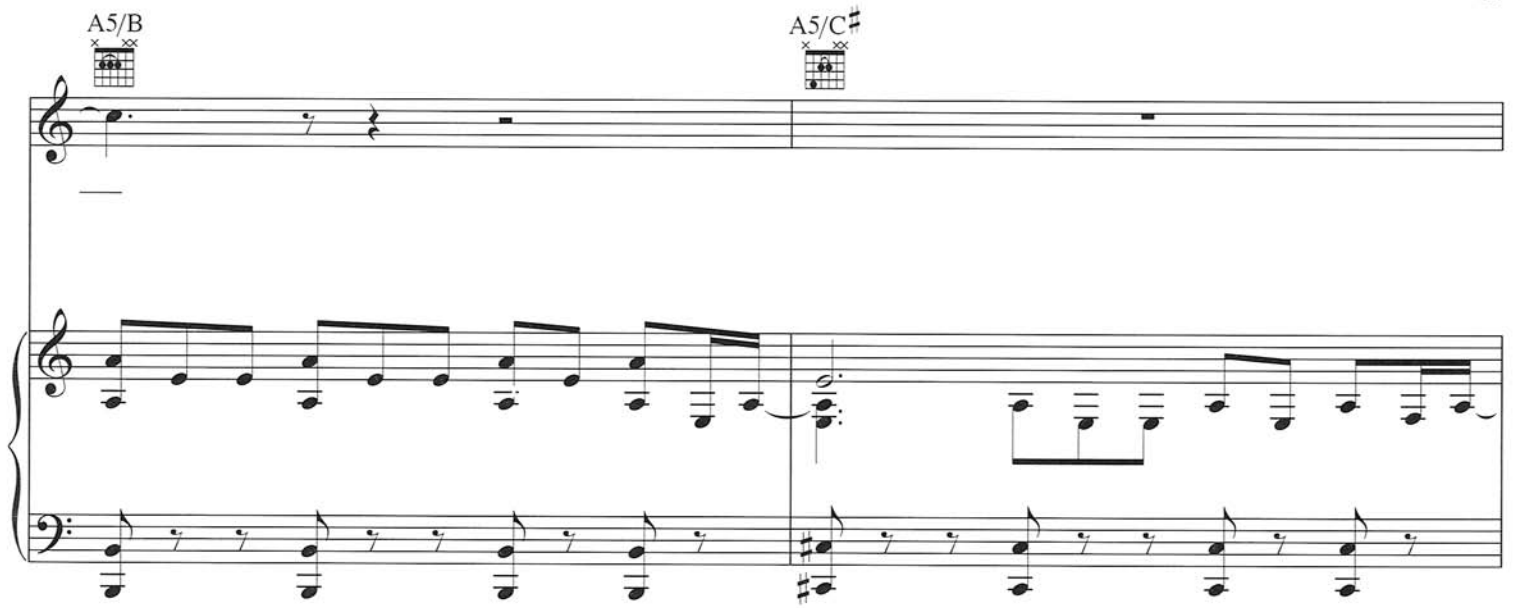


In her eyes,








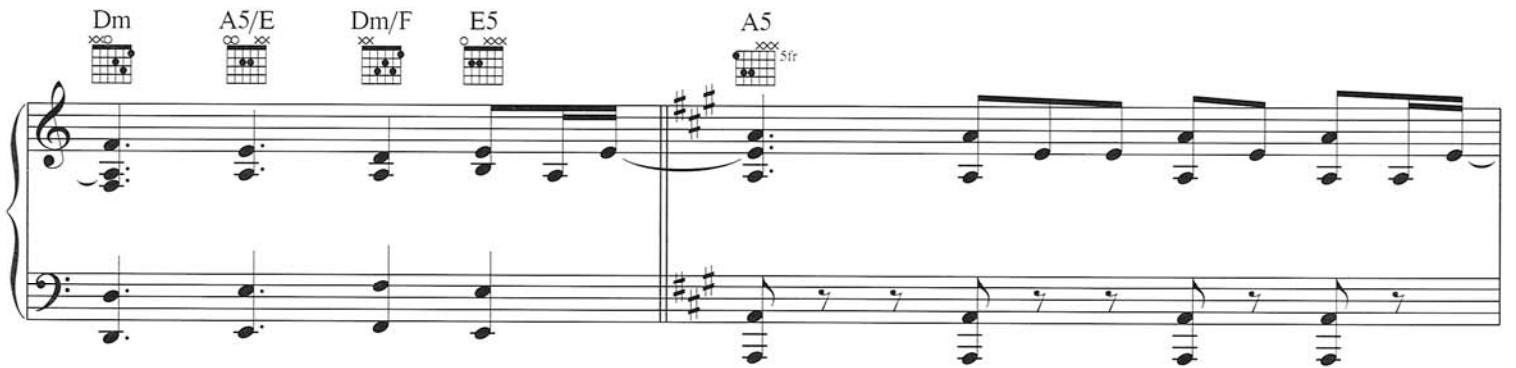
I am.

A5/B  A5/C# 






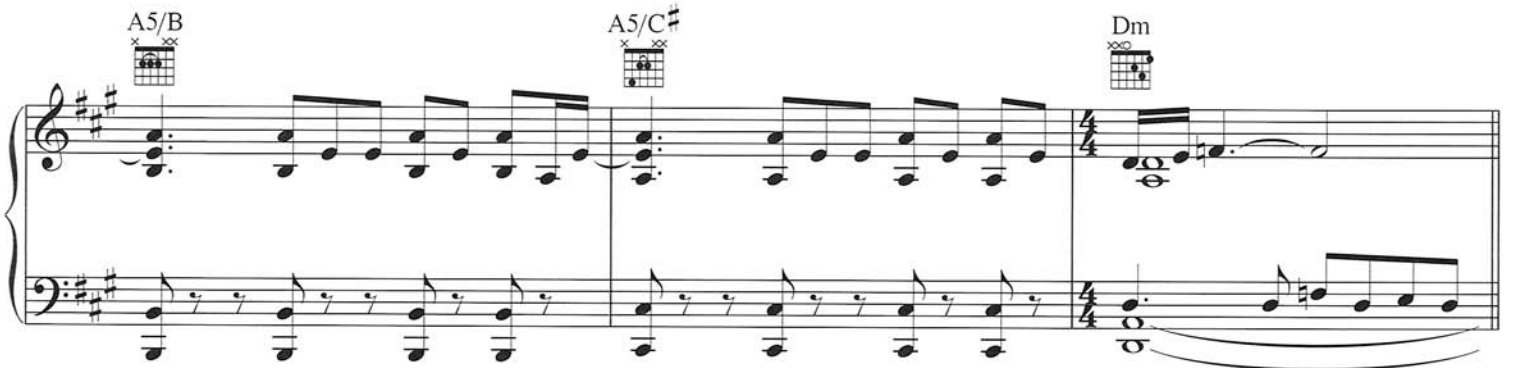
This system contains the first two measures of the piece. The guitar part is shown with two chord diagrams: A5/B and A5/C#. The piano and voice staves show the corresponding musical notation.

Dm  A5/E  Dm/F  E5  A5  5fr



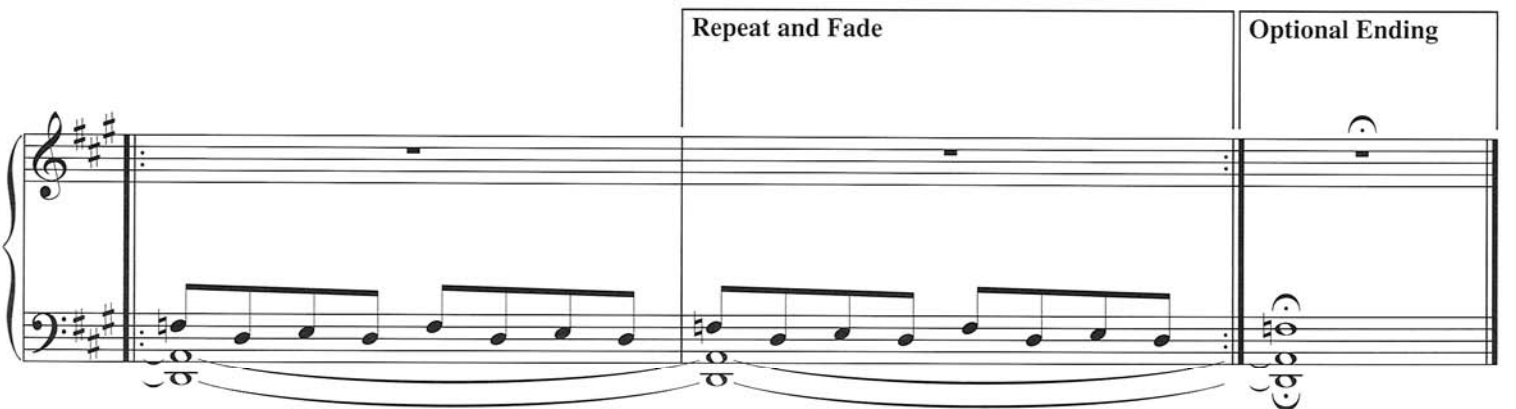
This system contains measures 3 through 6. The guitar part features four chord diagrams: Dm, A5/E, Dm/F, and E5. Measure 6 includes an A5 chord with a 5fr (5th fret) instruction. The piano and voice staves continue the musical notation.

A5/B  A5/C#  Dm 



This system contains measures 7 through 9. The guitar part features three chord diagrams: A5/B, A5/C#, and Dm. The piano and voice staves continue the musical notation.

	Repeat and Fade	Optional Ending
--	-----------------	-----------------



This system contains the final measures of the piece. It includes a table with two options: "Repeat and Fade" and "Optional Ending". The piano and voice staves show the musical notation for these options.

SOLO POR TI

Music by MARK HAMMOND
Lyrics by MARCO MARINANGELI

Moderately slow, in 1

Am F/A Em/G Fmaj7

mp

With pedal

Am F/A Em/G F

Am F/A Em/G Fmaj7

Di - me que ha - ría de mis di - as;
Di - me lo que sien - te tu al - ma;

Am F/A Em/G F

quien so - ña - ría si no es - tas?
di - me por que vi - ve en mi.

The musical score is written for guitar and piano. It consists of five systems of music. The first system shows the introduction with chords Am, F/A, Em/G, and Fmaj7. The second system continues with Am, F/A, Em/G, and F. The third system includes the first line of lyrics: 'Di - me que ha - ría de mis di - as;' and 'Di - me lo que sien - te tu al - ma;'. The fourth system includes the second line of lyrics: 'quien so - ña - ría si no es - tas?' and 'di - me por que vi - ve en mi.'. The fifth system is a continuation of the piano accompaniment. Chord diagrams are provided for each chord. The piano part is marked 'mp' and 'With pedal'. The tempo is 'Moderately slow, in 1'.

*Recorded a half step higher.

Am F/A Em/G Fmaj7

Co - mo po - dría res - pi - rar el
No se pe - ro voy mu - rar - do,

Em7 Dm7

ai - re, le - jos de ti
len - to, so - lo sin ti.

Em7 G

cuan - do no es - tas a - qui?
Tri - ste me que - do a - sí.

Am F C G

So - lo por ti, ca - mi - na - ría

Am F Em Dm

en la in - fi - ni - dad.

This system contains the first four measures of the piece. The vocal line starts with a half note on 'en', followed by quarter notes for 'la', 'in', 'fi', and 'ni', and a half note for 'dad'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Am F Dm9 Em7

A - fron - ta - ría con - ti - go la e - ter - ni -

This system contains the next four measures. The vocal line continues with 'A - fron - ta - ría' (half note), 'con - ti - go' (quarter notes), and 'la e - ter - ni -' (half note). The piano accompaniment continues with similar rhythmic patterns.

Dm G Am

dad, so - lo por ti.

This system contains the next four measures. The vocal line has a half note for 'dad,' followed by a whole note for 'so - lo por ti.'. The piano accompaniment features a more active right hand with eighth-note chords.

F/A Em/G | 1 Fmaj7 Am F/A

This system contains the final four measures. The vocal line has a whole note for 'dad,' followed by a whole note for 'so - lo por ti.'. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line in the left hand.

Em/G F 2 F Gm

Te da - ré

E♭maj7 Fsus F

mil po - e - si - as; las es - cri - bi -

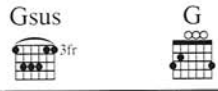
Gsus G Gm

ré pa - ra ti. Can - ta - ré

E♭maj7 Fsus F

mis me - lo - di - as con la mu - si -

Detailed description of the musical score: The score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Chord diagrams for guitar are placed above the vocal line. The lyrics are written below the vocal line. The first system shows the vocal line starting with a whole note rest, followed by 'Te da - ré'. The piano accompaniment provides harmonic support. The second system continues the vocal line with 'mil po - e - si - as; las es - cri - bi -'. The third system continues with 'ré pa - ra ti. Can - ta - ré'. The fourth system concludes with 'mis me - lo - di - as con la mu - si -'. The piano accompaniment features a mix of chords and melodic lines, often using arpeggiated patterns.

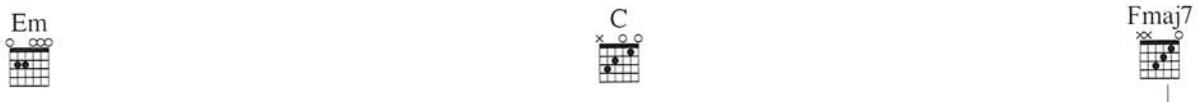
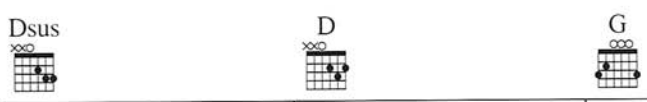


ca de tu al



ma.

Instrumental solo



Solo ends So - lo por ti,

ca - mi - na - ría en la in - fi - ni -

dad. A - fron - ta - ría con -

ti - go la e - ter - ni - dad.

Am F

C G Am F

Em Dm Am F

Dm9 Em7 Dm7



Musical staff with lyrics: So - lo por ti.

Piano accompaniment for the first system.



Musical staff with lyrics: ca - mi - na - ría en la in - fi - ni -

Piano accompaniment for the second system.



Musical staff with lyrics: dad. A - fron - ta - ría a -

Piano accompaniment for the third system.



Musical staff with lyrics: mor - por - la e - ter - ni -

Piano accompaniment for the fourth system.

Em7 A Em7

dad, yo

Asus A N.C.

so - lo, so - lo por

freely

Bm G/B F#m/A Gmaj7 Bm

ti.

a tempo

G/B F#m/A G(add2)

rit.

NOW OR NEVER

Words and Music by JOSH GROBAN
and IMOGEN HEAP

Slowly



I watched the morn - ing dawn ___ up -
Sweep - ing egg - shells still ___ at

mp

2nd time only:

With pedal



on your ___ skin, ___ a splin-ter in ___ the light. ___
three a. ___ m.: ___ we're try - ing far ___ too hard, ___



It caught and frayed ___ the ver - y heart of ___ us. ___ It's been hid -
the tat - tered thought ___ bal - loons ___ a - bove our ___ heads ___ sink - ing in ___

C5 Eb5 Ab5 Eb5

- ing there in - side for all this time.
 the weight of all we need to say.

Fsus2 Ab5sus2

How a sure thing winds up just like this,
 Why's and what if's have since long played out;

Fsus2 Ab5sus2 Bb5sus2

clock - work si - lence on - ly knows.
 left us short on hap - py end - ings. } And it's

C5 Gm7 Abmaj7 Ebmaj7 C5 Gm7

no one's fault; there's no black and white,
 on - ly you and me on this

end - less night. — And as the ho - urs run a - way — with an -

oth - er — life, — oh — dar - ling, can't you see, it's now or

nev-er? It's now or nev-er. — ho-urs run a-way — with an-

oth - er — life, — oh — dar - ling, can't you see, it's now or

A^bmaj7

B^b/E^b

Fsus2

Gm7

B^b/E^b

nev - er? It's now or nev - er. (Now or nev - er.) (It's now or

A^bsus2

B^b

Fsus2

Gm7

B^b/E^b

nev - er.) (Now or nev - er.) It's now or nev - er. (Now or nev - er.) (It's now or

A^bsus2

B^b

Fsus2

Gm7

B^b/E^b

nev - er.) (Now or nev - er.) It's now or nev - er. (Now or nev - er.) (It's now or

A^bsus2


B^b

Fsus2


Gm7


B^b/E^b

nev - er.) (Now or nev - er.) You know that there's so much more.

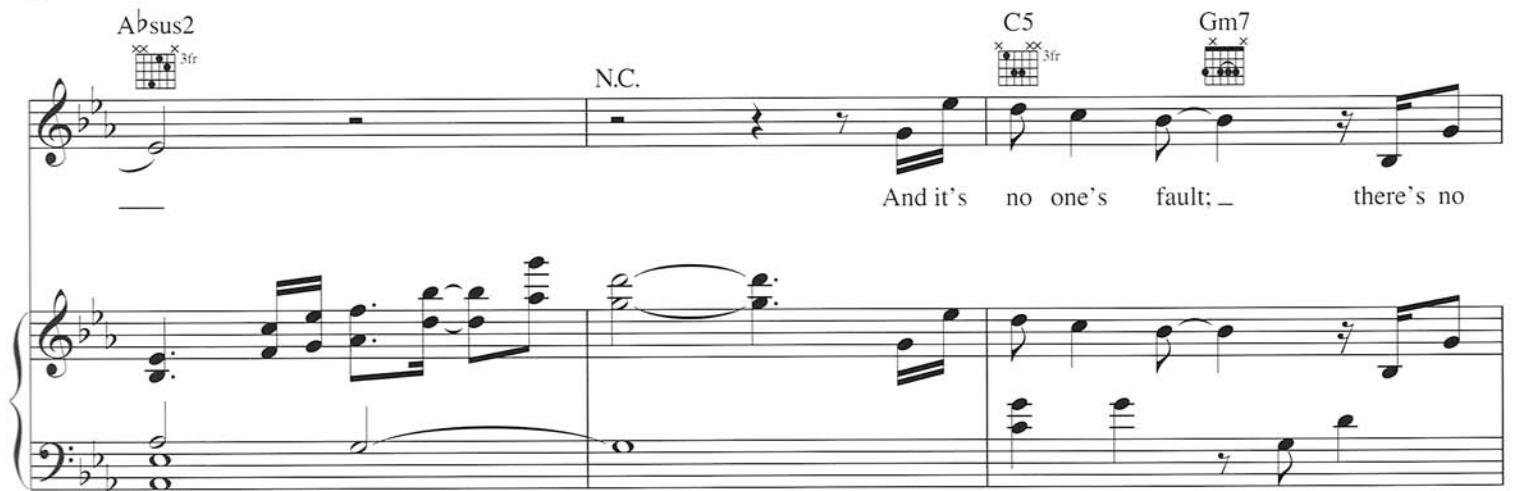
Ab sus2  3fr


N.C.


C5  3fr


Gm7 


And it's no one's fault; — there's no





Ab5  4fr

Bb/Eb 

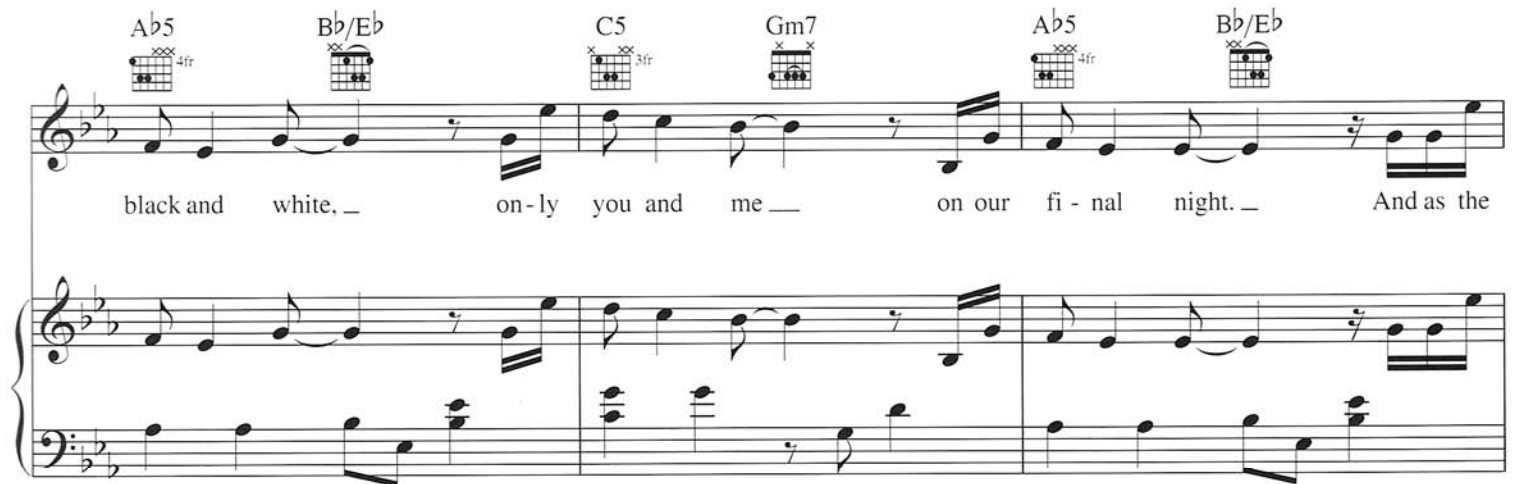
C5  3fr

Gm7 


Ab5  4fr


Bb/Eb 


black and white, — on-ly you and me — on our fi-nal night. — And as the



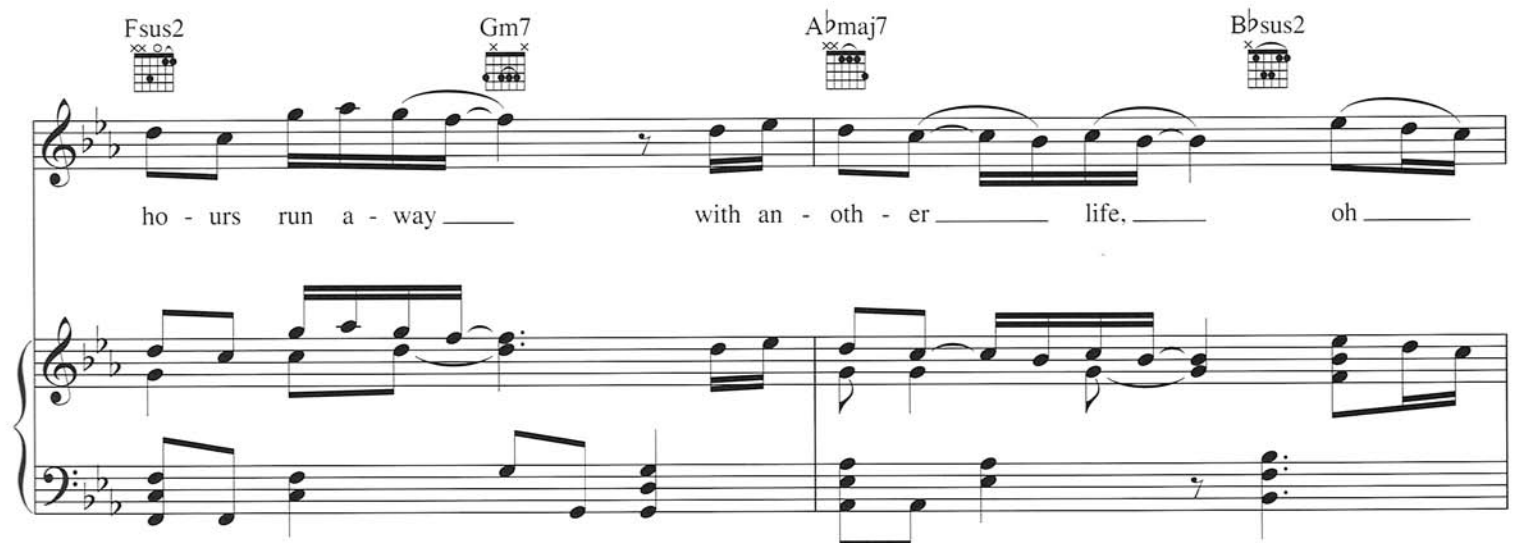
Fsus2 


Gm7 


Abmaj7 


Bb sus2 


ho - urs run a - way — with an - oth - er — life, — oh —



C5  3fr

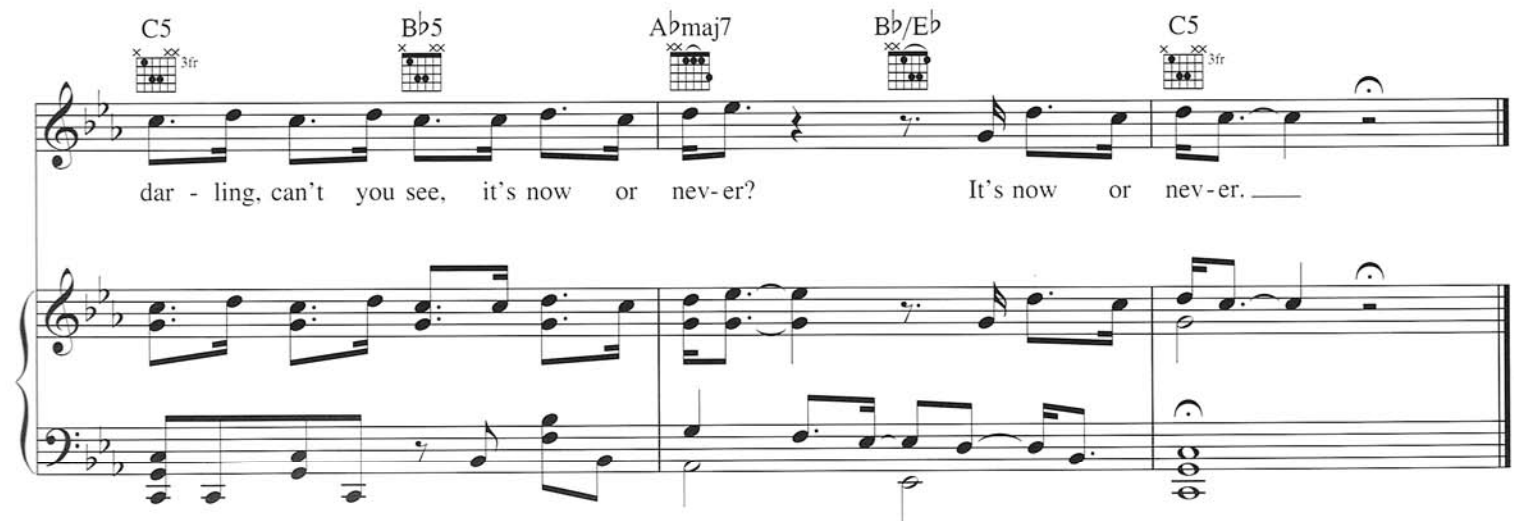
Bb5 

Abmaj7 

Bb/Eb 

C5  3fr

dar - ling, can't you see, it's now or nev-er? It's now or nev-er. —



UN GIORNO PER NOI

from the 1968 Paramount Pictures film **ROMEO AND JULIET**

Music by **NINO ROTA**
Words by **LAWRENCE KUSIK** and **EDWARD SNYDER**
New lyrics by **ALFREDO RAPETTI** a/k/a **CHEOPE**

Slowly, with freedom










* N.C.


mp

With pedal

C C(add2)/E F F/A

*Recorded a half step higher.

Dm 
 Fmaj7/A 
 G7 
 C 
 F 
 C/G 
 G7sus 
 G7 
 C 



Slowly

Em7 
 F 
 Em7 
 Dm 



Am 
 Bm/D 
 Cmaj7 
 C6 



Am(add2) 
 Bm 
 Em 
 Bm7 
 Em 
 Bm7 



E5 
 N.C.



Un gior - no sai, per noi ver - rà, la li - ber -

Chords: $D^{\#m}/F^{\#}$, E

tà _____ di a - mar - ci qui sen - za li - mi - ti.

Chords: $B/D^{\#}$, $C^{\#m}$, $G^{\#m}(add2)$

E fio - ri - rà il so - gno a noi ne - ga -

Chords: $G^{\#m}$, $D^{\#m}/F^{\#}$, E, $C^{\#m}$

to; si sve - le - rà l'a - mor ce - la - to or -

Chords: $D^{\#m}$, $G^{\#m}$, $D^{\#m}$

G#m  4fr N.C.  B 

mai. Un gior - no

F#  C#m  4fr G#m  4fr A 

sai, per { vi - ve - re } la vi - ta

E  D#m  6fr ¹ G#sus  4fr G#m  4fr F#  E  B/D#  4fr C#m7  4fr F# 

che ci sfu - gge qui. Un

² G#sus  4fr G#m  4fr G#m(add2)  4fr

qui.






Ebm(add2) Bbm(add2)

This system contains two measures of music. The first measure is marked with the chord Ebm(add2) and the second with Bbm(add2). The notation includes a guitar chord diagram for Ebm(add2) and a 6fr (6th fret) diagram for Bbm(add2). The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter notes.

With more motion

F Am

accel.

This system contains two measures of music. The first measure is marked with the chord F and the second with Am. The music is written in the same key and time signature as the first system. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter notes. The marking 'accel.' is placed above the first measure, and 'With more motion' is written above the second measure.

F Dm E Am

This system contains two measures of music. The first measure is marked with the chord F, the second with Dm, the third with E, and the fourth with Am. The music is written in the same key and time signature. The right hand plays a melodic line with quarter notes, while the left hand provides a bass line with quarter notes.

Faster

Em7 Am E Am

This system contains two measures of music. The first measure is marked with the chord Em7, the second with Am, the third with E, and the fourth with Am. The music is written in the same key and time signature. The right hand plays a melodic line with eighth notes, while the left hand provides a bass line with quarter notes. The marking 'Faster' is placed above the first measure.

E E7/D C G C

This system contains two measures of music. The first measure is marked with the chord E, the second with E7/D, the third with C, the fourth with G, and the fifth with C. The music is written in the same key and time signature. The right hand plays a melodic line with eighth notes, while the left hand provides a bass line with quarter notes.

Slowly

G

G[#]dim7 Am Am/C

L'a - mo - re in noi su - pe - re -

molto rit.

B^b Am Gm

rà gli o - sta - co - li e le ma - ree del - le av - ver - si -

Dm Am/C

tà. E ci sa - rà an - che per

B^b Gm Am Dm

noi nel mon - do un tem - po in cui l'a -

Am Dm Am

mo - re vin - ce - rà, un

Bb C N.C.

tem - po in cui l'a - mo - re

D

vin - ce - rà.

rit.

LULLABY

Words and Music by JOSH GROBAN,
DAVE MATTHEWS and JOCHEM VAN DER SAAG

Slowly, with freedom

Am G/B C G/B Am G F

Hush now, ba - by, don't you cry. That
Know, though, I must leave, my child.

mp
With pedal

F(add2) G/B Am7 G6 Am7 C/E

Rest your wings, my but ter
I would stay here by your

F G Am G/B C C/E

fly. side! And Peace will come to you in
side! And if you wake be fore I'm

*Recorded a half step higher.

F Am G/B C C/G Fsus2 G7sus

time, gone, and I will sing this sweet lull - a -

re - mem - ber this sweet lull - a -

1 2 N.C. Gsus G

by. by. And oh, through

Fsus2 Dm C G/B Am

dark - ness, don't you ev - er stop be -

C/E F Fsus2 C(add2)/E

liev - ing, With love a - lone, with

Dm C/E C Am Fsus2 Gsus Am7
 love you'll find your way, my love.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in 2/4 time, with lyrics 'love you'll find your way, my love.' The guitar chords are Dm, C/E, C, Am, Fsus2, Gsus (with a 3fr bar), and Am7. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

N.C. Am G/B C G/B Am G
 The world has turned the day to

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in 2/4 time, with lyrics 'The world has turned the day to'. The guitar chords are N.C., Am, G/B, C, G/B, Am, and G. The piano accompaniment continues with chords and a bass line.

F F(add2) G/B Am7 G6 Am7 C/E
 dark; I leave this night with heav - y

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in 4/4 time, with lyrics 'dark; I leave this night with heav - y'. The guitar chords are F, F(add2), G/B, Am7, G6, Am7, and C/E. The piano accompaniment continues with chords and a bass line.

F G Am G/B
 heart. When I re - turn to

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in 2/4 time, with lyrics 'heart. When I re - turn to'. The guitar chords are F, G, Am, and G/B. The piano accompaniment continues with chords and a bass line.

C C/E F(add2)

dry your eyes, _____ 3

This system contains the first system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts in 2/4 time with a quarter note 'dry' and a quarter note 'your'. At the 4th measure, the time signature changes to 4/4, and the vocal line has a dotted quarter note 'eyes,' followed by a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for C, C/E, and F(add2) are shown above the vocal line.

Am G/B C C/G Fsus2 G7sus C G/B

I will sing this lull - a - by. Yes, _____

This system contains the second system of music. The vocal line continues with 'I will sing this lull - a - by.' in 2/4 time, then changes to 4/4 time for 'Yes, _____'. The piano accompaniment follows the same structure. Chord diagrams for Am, G/B, C, C/G, Fsus2, G7sus, C, and G/B are shown above the vocal line.

Am G/B C C/G Fsus2 Gsus C

I will sing this lull - a - by.

This system contains the third system of music. The vocal line continues with 'I will sing this lull - a - by.' in 2/4 time, then changes to 4/4 time. The piano accompaniment follows the same structure. Chord diagrams for Am, G/B, C, C/G, Fsus2, Gsus, and C are shown above the vocal line.

Am G/B C C/G F6 Gsus C

Ooh, _____ ooh, _____ ooh, _____

rit.

This system contains the fourth system of music. The vocal line features three 'Ooh,' phrases with long horizontal lines indicating sustained notes. The piano accompaniment includes a *rit.* (ritardando) marking. Chord diagrams for Am, G/B, C, C/G, F6, Gsus, and C are shown above the vocal line.

WEEPING

Words and Music by DAN HEYMANN,
TOM FOX, IAN COHEN and PETER COHEN

Moderately slow

mf

F Fsus/C F Csus F Fsus/C

F C7sus F C7sus F C7sus

F F7/A B \flat Dm C7sus F C7sus

F C7sus F F7/A B \flat Dm C7sus

I knew a man — who lived in fear. — It was huge, —

— it was an - gry, it was draw - ing near. — Be - hind his house, — a se -

— cret — place, — was the shad - ow of the de - mon he could nev - er face. — He

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and a more melodic upper line. Chord diagrams are provided above the vocal line for each measure. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

*Recorded a half step higher.

Gm7 F/A B \flat F/C B \flat /D C7/E

built a wall — of steel and flame, and men with guns — to

C7sus F C7sus F C7sus

keep it tame. — Then, stand - ing back, — he made — it — plain — that the night -

F F7/A B \flat Dm C F F7/A B \flat

- mare would nev - er ev - er rise a - gain. But the fear and the fi - re and the

B \flat sus2/D C7sus F B \flat F C F

guns re - main. It does - n't mat - ter — now; — it's o - ver an - y - how.

B \flat F C7 F Am7 \flat 5 B \flat F

He tells the world — that it's sleep - ing. — But as the night came — 'round, —

C F F7/A B \flat F C7 F Am7 \flat 5

I heard its lone - ly sound. It was - n't roar - ing, it was weep - ing. —

B \flat F/C C7 F

It was - n't roar - ing, it was weep - ing. — And

G D7sus G D7sus G G7/B C

then one day, — the neigh - bors came. — They were cu - ri - ous to know a - bout the

Em D7sus G D7sus G D7sus

smoke and flame. — They stood a - round — out - side — the — wall, — but of course, —

G G7/B C Em D7sus Am7 G/B

— there was noth - ing to be heard at all. — “My friends,” he said, — “we’ve

C G/D C/E D7/F# D7sus G

reached our goal. The threat is un - der firm — con - trol. — As

G D7sus G D7sus G G7/B C

long as peace and or - der — reign, — I’ll be damned — if I can see a rea - son

Em D G G7/B C Em7 D7sus G

to ex - plain why the fear and the fi - re and the guns re - main."

C G D G C G

It does - n't mat - ter — now; — it's o - ver an - y - how. He tells the world — that it's

D7 G G9 C G/D D G G7

sleep - ing. — But as the night came — 'round, — I heard its lone - ly sound.

C G/D D7 G G9 C G/D

It was - n't roar - ing, it was weep - ing. — It was - n't roar - ing, it was

To Coda

D7 G C G D7sus G

weep - ing. Say ah, say ah, say ah. Say ah.

C G D7sus G N.C.

say ah. say ah. *O - qa-qo-ku - qa-qe-ka-yo O -kun -ga-qa -

- qi Kuyi-shi - ye - la aban - ye. O - qa - qo - ku - qa - qe - ka - yo O - kun - ga - qa -

C5 D5 G5

- qi Kuyi-shi - ye - la aban - ye. Does - n't mat - ter now. It's o - ver an -

O - qa - qo - ku - qa - qe - ka - yo O - kun - ga - qa -

* A Zulu proverb meaning "Man can only do so much."

D5 G5 C5 G5

y - how. _____ Does - n't mat - ter now. _____ It's o - ver an -
 - gi Kuyi-shi-ye - la aban - ye. O - qa - qo - ku - qa - qe - ka - yo O - kun - ga - qa -

D5 G5 D.S. al Coda

y - how. _____
 - qi Kuyi - shi - ye - la aban - ye.

CODA D7 G

weep - ing. _____ Say ah,

C G/D D7sus G

say ah, say ah. _____ Say ah, say ah, say ah. —

D7sus G 2 C G/D D G

Say ah, say ah, say ah. _____

MACHINE

Words and Music by JOSH GROBAN,
DAVE BASSETT and ERIC MOQUET

Moderately slow
N.C.

Cm9



N.C.

Ris - ing a - bove — ten - sion be - low; —

learn from the in - be - tween. — Blind - ed by trust, — a -

Ab

sleep to the truth; — a - wak - ened by dis - be -

Absus2(#11)

Fm7

- lief. — Some - where I've found — strength in my soul; —

N.C.

still you re - fuse — to see. — Are you sure I'm

Abmaj7



N.C.

not all right? — 'Cause late - ly,

Piano accompaniment for the first system, including treble and bass staves.

Abmaj7

Bbsus

Bb

N.C.

I've been feel - ing fine.

Piano accompaniment for the second system, including treble and bass staves.

Ab

Eb

Ab

Eb

Ev - 'ry life - line — leads its own way — to the heav -

Piano accompaniment for the third system, including treble and bass staves.

Bb

Gm7

- ens; — but I have

Piano accompaniment for the fourth system, including treble and bass staves.

seen you — run in cir - cles, — un - for - giv -

- en. — Is there an - y - thing in this world that can make you

N.C.

stop? Oh, — you're a ma - chine. —

To Coda

A world of your own, —

hol - low in - side; _____ care - ful when worlds _____ col - lide. _____

A^b $A^b \text{ sus}2(\#11)$

_____ I'm fill - ing my life _____ with all it can hold, _____

$Fm7$ **D.S. al Coda**

car - ry it on _____ with _____ pride. _____ Are you

CODA $E^b(\text{add}2)$

The sun's _____ still a - bove _____

B \flat /D Cm7 A \flat maj7

all the rain that's com - ing down: _____ and

E \flat B \flat /D

I can _____ feel the clouds _____ drift - ing a - way. _____

A \flat

And now the sky is o - pen

B \flat sus B \flat A \flat E \flat

wide. _____

Ab Eb Bb

This system contains the first two measures of the piece. It features guitar chord diagrams for Ab (4fr), Eb (3fr), and Bb (4fr). The piano accompaniment consists of a treble clef staff with eighth-note chords and a bass clef staff with a steady eighth-note bass line.

1 2 Gm7 Gm7

This system contains measures 3 and 4. It features guitar chord diagrams for Gm7 (1 and 2). The piano accompaniment continues with eighth-note chords in the treble and a steady eighth-note bass line. A repeat sign is present at the end of measure 4.

Turn the

Ab Eb Ab Eb

This system contains measures 5 and 6. It features guitar chord diagrams for Ab (4fr), Eb (3fr), Ab (4fr), and Eb (3fr). The piano accompaniment continues with eighth-note chords in the treble and a steady eighth-note bass line.

light on, and you will see things so much clear -

Bb Gm7

This system contains measures 7 and 8. It features guitar chord diagrams for Bb and Gm7. The piano accompaniment continues with eighth-note chords in the treble and a steady eighth-note bass line.

- er. Whoa. But there's no

Ab Eb Ab Eb

heart, _____ oh, _____ there's no _____ heart, _____ and I've

Bb G/B

spent all this _____ time feel - ing some-thing you can't feel at all. _____ You're a ma - chine. _____

N.C.

_____ Oh, _____ you're a ma - chine. _____

Cm7



MAI
YOU ARE LOVED (DON'T GIVE UP)
UN DIA LLEGARA
FEBRUARY SONG
L'ULTIMA NOTTE
SO SHE DANCES
IN HER EYES
SOLO POR TI
NOW OR NEVER
UN GIORNO PER NOI (ROMEO E GIULIETTA)
LULLABY
WEEPING
MACHINE

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