

ALLA LUCE DEL SOLE

Music by MAURIZIO FABRIZIO
Lyrics by GUIDO MORRA

Moderately $\text{♩} = 76$





Verse 1:



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

* Original recording in A \flat minor.

Dm/A Am Gm Dm F G F

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

E Am

so - ne.

Verses 2 & 3:

Am Dm/A Am

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

mp

Dm/A Am Gm Dm F G F

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

Am F G C/E F Am

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

G Am G Am G

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

cresc.

Chorus:

A A7 D/A A

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

mf

A7 D/A A F#m

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

Bm F#m Bm F#m E Em

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

Bm F#m G D C

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

1. Bm A G F# B5

rò a cer - ca - re te.

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

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

B7 E/B B G#m

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

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

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

C#m G#m A E D

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

C#m B A G# C#5

rò a cer - ca - re te.

GIRA CON ME

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

Moderately slow ♩ = 63

B♭ F7 B♭ F7sus B♭ F7 B♭ F7sus

mp

(with pedal)

Verse:

B♭ F7 B♭ F7sus B♭(9)/D B♭/D

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

F Cm Gm/B♭

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

D/A A7 D Bb F7

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

Bb Gm Dm

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

Eb Cm7 Bb/F Eb/F Eb/G

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

cresc. poco a poco

Chorus:

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

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

mf



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

1.



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

dim.

2.



sí sí ca - pi - rà.

mp *cresc.* *f*



Abm Ebm/Gb Bb/F F7 Bb Bb/Ab

dim.

Bridge:

Ebm/Gb Bb/F Dm/F A/E

Cuo - re già lon - ta - no sí tu sei la lu - na po -

mp

C#m F#7sus F#7

tes - si sco - pri - lo nel cie - lo. E gi - re -

cresc. rit.

Chorus:

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

rà e gi - re - rà sí gi - re - rà il cuo - re

f a tempo

F#A#

F#7/E

B(9)/D#

B/D#

E

NC.

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

B/F#

F#7

G#m

B7/D#

C#E#

Em6

B/F#

F#7

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

dim. *mp* *poco rit.*

B

F#7

B

F#7

B

F#7

B

rà.

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

YOU'RE STILL YOU

Words and Music by
LINDA THOMPSON and ENNIO MORRICONE

Slowly, with expression ♩ = 76

Db/F Ebm7 Db Ab7

This system contains the first four measures of the piece. It features a guitar part with chords: Db/F, Ebm7, Db, and Ab7. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody is in the treble clef, and the bass line is in the bass clef.

Verse 1:

Db Gb/Db Db Gb Ab Db Gb/Db Ab

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

This system covers the first line of the verse. The guitar part has chords: Db, Gb/Db, Db, Gb, Ab, Db, Gb/Db, and Ab. The piano accompaniment continues with the melody in the treble clef and bass line in the bass clef.

Db Db/F Ebm7 Db

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

This system covers the second line of the verse. The guitar part has chords: Db, Db/F, Ebm7, and Db. The piano accompaniment continues with the melody in the treble clef and bass line in the bass clef.

Gbmaj7 Ebm7 Bbm Ab7

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

Db Gb Ab Db Gb/Db Db





you. I look up to


Gb Ab Db Gb/Db Ab Db

ev - 'ry - thing you are.

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

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



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























all, you're still you.

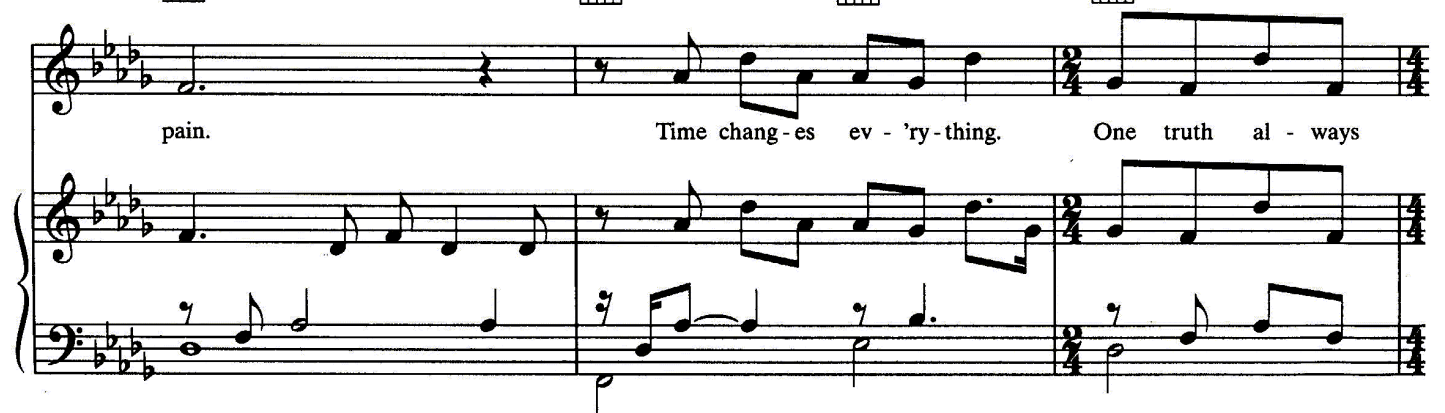
Verse 2:



2. You walk past me. I can feel your



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

Gbmaj7

Gb/Ab

Bbm

Gb

stays the same: You're still you. Af - ter all, you're still

D^b

Verse 3:

D

G/D

D

you. 3. I look up to

G

A

D

G/D

A

D

ev - 'ry - thing you are.

C/D

Bm

Gm6/B^b

D/A

D/F[#]

Em7

In my eyes you do no wrong. And I be - lieve in you, al -

D Gmaj7 Em7 Bm A7

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

D D7 G F# Bm Gm6/Bb

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

D/A Em7/A A7 Bm A

love. You're still you. Af - ter

G D/F# Em7 D

all, you're still you. *Freely*

rit.

CINEMA PARADISO

(Se)

Moderately slow, with expression ♩ = 66

Music by
ENNIO MORRICONE

Ab(9) Eb9 Ab(9)

mp
(with pedal)

Gm7(b5) C7 Fm Bbm7 Eb7 Ab^{sus2}/_{sus4} Ab Ab/G

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

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

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

D♭maj7



Ddim7



Gm7(♭5)/C



Fm



B♭m7



E♭7



A♭^{sus2}_{sus4} A♭



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

A♭/G



Fm7



Cm/E♭



D♭maj7



A♭/C B♭m7



Gm7(♭5)



C7(♯9)



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

Fm



Cm/E♭



D♭maj7



Ddim7



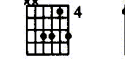
A♭/E♭



E♭7



A♭^{sus2}_{sus4}



A♭



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

Fm



B♭m7



E♭7



A♭^{sus2}_{sus4} A♭



A♭/G



Fm7



Cm/E♭



D♭maj7



A♭/C B♭m7



mf

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

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

cresc.

Fm Bbm7 Eb7 Ab(sus2/sus4) Ab Ab/G Fm7 Cm/Eb

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

f

Dbmaj7 Ab/C Bbm7 Gm7(b5) C7(#9) Fm Cm/Eb

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

Dbmaj7 Ddim7 Ab/Eb Eb7sus Ab(sus2/sus4) Ab(9)

è so - la - men - te a - mo - re.

dim. *mp*

A¹ sus2
sus4

A^b(9)

A¹ sus2
sus4

A^b(9)

Gm7(b5)

C7(#9)
#5

Da quel-l'i-stan-te in-sie-me_a

Fm

Cm/E^b

D^b maj7

D dim7

A^b/E^b

D^b/E^b

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

A¹ sus2
sus4

A^b

mo - re.

rit. e dim.

TO WHERE YOU ARE

Words and Music by
RICHARD MARX and
LINDA THOMPSON

Slowly ♩ = 69

B \flat F7sus/B \flat

mp
(with pedal)

B \flat F7sus/B \flat

Verse 1:

B \flat Dm

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

E \flat



B \flat /F



F7



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

B \flat



Dm



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

E \flat m



Fsus



F



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

rit.

Gm



E \flat



my for - ev - er love, and you are

mf a tempo

Cm Fsus F

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

rit.

Chorus:

C Dm7 C/E F(9)

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

a tempo

Dm A/C# F/C G7 Em

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

Am7 Dm7

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

Fm6



breath a - way's_ not far to where you are.

Verse 2:



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



is - n't faith_ be - liev - ing all pow - er can't_ be seen?



As my heart holds_ you just one beat a - way, I

Ebm Fsus F

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

Gm Eb

my for - ev - er love watch - ing

Cm Eb F

me from up a - bove. And I be -

Gm Eb

lieve that an - gels breathe and that



love will live on and nev - er leave.

♩ Coda



are. I know you're



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

rit.



are.

ALÉJATE

Words and Music by
ALBERT HAMMOND and
MARTI SHARRON

Moderately slow ♩ = 76



p *mp*

(with pedal)

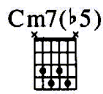


Verse:

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



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



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

Ebm



se que des-pe-dir - nos _____ es me - jor, su - frien - do pa - ga - ré _____ mie-

Abm



Abm(maj7)



Abm7



Ebm



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

Cb



Bb7sus



Bb7



Ebm

*Chorus:*

Abm



Abm(maj7)



Abm7



llar _____ la fuer - za en mí _____ pa - ra es - te a - dios. _____ A - lé - ja - te, no pue - do

Db7sus



Db7



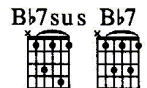
Gbmaj7



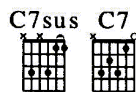
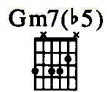
Cbmaj7



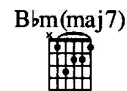
más ya no hay ma - ne - ra de _____ vol - ver el _____ tiem - po a - trás; _____ ol -



Verse:



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



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

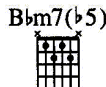


ser - te siem - pre fiel, hoy ten - go que ser fuer - te a - pren der. A - lé - ja -

Chorus:



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



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



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



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

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

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

Fm Bbm

te.

cresc.

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

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

mf

Amaj7 Dmaj7 Bm

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

Bm7(b5)



Bdim7



F#m



F#7(b9)



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

Bm



Bm(maj7)



Bm7



E7sus



E7



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

Amaj7



Dmaj7



Gmaj7



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

F#m



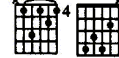
F#m/E D#m7(b5)



Dmaj7



C#7sus C#7



F#m



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

rit. e dim.

mp

CANTO ALLA VITA

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

Moderate rock ♩ = 96

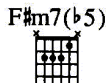
The musical score is written in G major and 4/4 time. It consists of four systems of music. The first system shows the piano introduction with chords Em and Am/E. The second system continues the piano accompaniment with chords Em, E sus2 sus4, C, D/C, Cmaj7, D/C, A sus2 sus4, Am, Em/B, and B7. The third system is the vocal entry, labeled 'Verse:', with lyrics: 'De - di - ca - to a chi col - pe - vole ojn - no - cen - te per - so in que - sto ma - re si è ar -'. The fourth system continues the piano accompaniment with chords C, D/C, A sus2 sus4, Am, F#m7(b5)/B, and B7, with lyrics: 're - so al - la cor - ren - te a chi non è mai sta - to vin - cen - te.'

Chords: Em, Am/E, E sus2 sus4, C, D/C, Cmaj7, A sus2 sus4, Am, Em/B, B7, C, D/C, A sus2 sus4, Am, F#m7(b5)/B, B7.

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



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



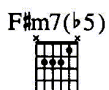
fred - do di u - na stan - za de - di - ca - to a chi cer - ca la sua li - ber - tá.

cresc.



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

mf



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

Cmaj7



Am



Fmaj7



Fm



Eb/F



Fm



Eb/F



rez - za.

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

Dbmaj7



Eb/Db



Dbmaj7



Eb/Db



Ab/Bb



Bbm



pain and to strife,

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

Gm7(b5)/C



C7



Fm



Fsus2



Fm



Fsus2



lived through it all.

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

Db



Eb/Db



Db



Eb/Db



Bbsus2



Bbm



Gm7(b5)/C



C7



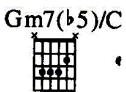
co-me fos-se sab-bia a - sciut-ta tra le di - ta e la sen - te già fi - ni - ta.



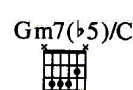
rez - za. I sing to life, and to its trag-ic beau - ty, to



pain and to strife, and all that danc-es through me. The rise and the fall, I've



lived through it all. De - di - ca - to a chi la sen - te - j - na - ri - di - ta



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

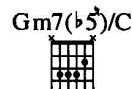
D \flat maj7B \flat mG \flat 7

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

dim. *mp*



Fm

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

C7

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

cresc. *mf*



F



F/A

B \flat ^{sus2}/_{sus4}B \flat mE \flat E \flat /GE \flat ^{sus2}/_{sus4}/A \flat A \flat
D \flat G \flat maj7

Gm7(4)



C7

F^{sus2}/_{sus4}

Fm

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

F F/A B^bsus²/_{sus4} B^bm E^b E^b/G

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

E^bsus²/_{sus4}/A^b A^b D^b G^bmaj7 Gm7(b5) C7

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

F^bsus²/_{sus4} Fm D^bmaj7 B^bm Gm7(b5)/C

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

C7 N.C. Fm

rit.

LET ME FALL

(From CIRQUE DU SOLEIL)

Words and Music by
JIM CORCORAN and
BENOIT JUTRAS

Slowly ♩ = 72

Bbm *Verse 1:* **F7/A**

1. Let me fall.

mf

F **F7/A** **Bbm** **Bb7/D** **Ebm**

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

Bbm/F **F** **Bbm** **Bbm** **F7**

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

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

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

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

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

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

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

E E7/G \sharp A \dim A \dim /C A7/C \sharp D \dim To Coda \oplus

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



may not rise. I will dance so



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



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



way from all these use - less fears and shame.



Musical notation for the first system, including guitar chord diagrams and piano accompaniment.



D.S. al Coda

Oh, _____ some - one I

Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

Coda



one chance, this per - fect mo - ment. Just

Musical notation for the third system, including guitar chord diagrams and piano accompaniment.



let me fall.

rit.

Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment.

VINCENT

(Starry, Starry Night)

Words and Music by
DON MCLEAN

Moderate ballad ♩ = 92

NC. F C7sus F C7sus F C7sus

mp
(with pedal)

§ Verse: F C7sus F C7sus F C7sus

1. Star - ry, star - ry night,
(2.) night,
3. (Inst. solo ad lib...)

paint your pal - ette
flam - ing flow'rs that

Gm D7sus Gm F/A Bbmaj7 Bb

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

C7sus

C7

F

C7sus

F

C7sus

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

F

C7sus

Gm

D7sus

Gm

F/A

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

Bbmaj7

Bb

C7sus

C7

F

C7sus

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

Chorus:

F

Gm

C7

F

C/E

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



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



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

delesc. *mp*



||2.



To Next Strain



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

cresc.

||3.



Per - haps they nev - er will.

rit. *a tempo* *rit.*

Bridge:



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



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

decresc. *mf*



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

decresc. *mp*



D.S. %

ti - ful as you.____

rit. *a tempo*

UN AMORE PER SEMPRE

Words and Music by
WALTER AFANASIEFF and MARCO MARINANGELI

Moderately slow ♩. = 54

N.C.



p *mp*

Verse:



(with pedal)

Dm7(♭5)/C



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

Bdim7



E♭/B♭



Am7(♭5)



D♭/F



G7sus



G7



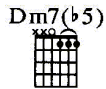
già so quel-lo che mi di-rai è la fi-ne di noi.
sen-to il cuo-re af-fa-ga-re in me men-tre tu sei con lui.



B♭7sus



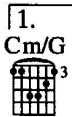
So che con lui tu ti sen-ti piú li-be-ra dies-se-re di vo-le-re di
Di-co-no che non si muo-re in a-mo-re non per-di mai io mi sen-to mo-



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



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



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



me. ma al - la fi - ne ti

dim.

F#dim7



Fm



Cm/Eb



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

cresc.



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

cresc. *rit.*



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

a tempo

f



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

D#m7(b5)

G#7sus

G#7

C#m

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

E7sus

E7

A(9)

A

A

C#m/G#

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

Gdim7

G#F#

C#m/E

vi - a lon - ta - no

rit. e dim.

G#7/D#

C#m

C#

da me.

mp *a tempo* *rit.*

E \flat

A \flat maj7

G7sus

G7



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

Gm7(b5)

C7(b9)

Fm

C7/G

Fm/A \flat



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

Dm7(b5)

G7sus

G7



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

cresc.

Chorus:

Cm

E \flat 7sus

E \flat 7

A \flat (9)

A \flat

Cm/G

Fm



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

mf

mf

HOME TO STAY

Words and Music by
AMY FOSTER-SKYLARK and
JEREMY LUBBOCK

Slowly and gently, with expression (♩ = 60)

G Em7 A9/C# D^{sus2}_{sus4} D /C# Bm7

mf

(with pedal)

Em7 A7sus A7 Em7/D

I know you're gone; I watched you

rit. *mp a tempo*

D(9) Em7/D Dsus D

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

Am7/D



G/D



Am7/D



cards

you sent to me.

You wrote of trains

and Par - is gal - ler -

G/D



G



F#m7



Em7



A



F#m7



Bm7



ies.

This spring you'll draw

ca - nals and fres - coed walls.

Look how

Cmaj7



Bm7



Am7



Am7/D



G



A7sus



Bm7



Em7



A/C#



far your dream - ing's gone.

When ev - 'ry town

looks just the

mp poco rit.

a tempo

D



D#dim



Em



A/C#



D



Dmaj7/F#



same,

when ev - 'ry choice

gets hard to make,

when ev - 'ry

G A7 F#m7 Bm7 Em A

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

D Am9/D G/D

stay.

mf

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

And now I know why you had to

F#m7 Bm7 Rubato Cmaj7 Bm7 Am7 D/F# G^{sus2}_{sus4} G A7sus D/A

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

rit. *mp*

Em7/A



D/A



Em7/A



A7



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

a tempo

cresc. poco a poco

D/A



Dmaj7/F#



G(9)



Em7



G/A



F#m7



Bm7



Rubato

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

mf

mp

Em7



Em7/A



F#A#



B9sus



Bm7



G(9)



Em7



A7/C#



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

Dsus2



D



/C#



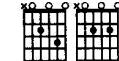
Bm7



Em7



A7susA7



D



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

molto rit.

p

G A7/G F#m Bm7 Em7

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

A7sus A7 Em7/A D/A

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

poco rit. *a tempo*

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

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

F#m7 Bm7 Em7 A7sus A7 D

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

JESU, JOY OF MAN'S DESIRING

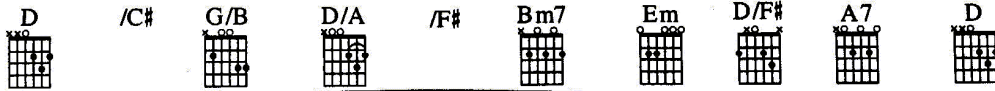
By JOHANN SEBASTIAN BACH

N.C.

Violin:

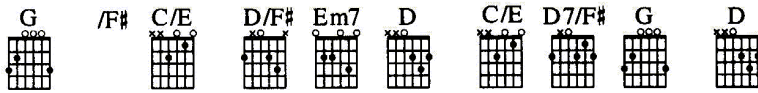
(with pedal)

Female voice/w violin:

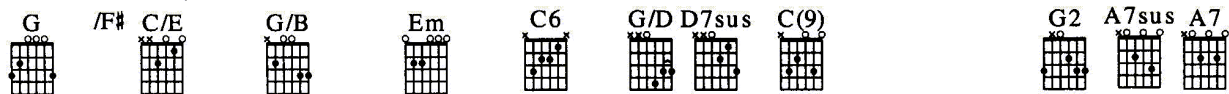


ah.

Male voice:



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



Ho - ly wis - dom, love most bright.

Female voice/w violin:

+ Male voice:

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

Ah, ah,

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

ah.

Male voice:

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

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

Female voice/w violin:

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

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

+ Male voice:

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

ah, ah,

Male voice:

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

Word of God, our flesh that

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

fash - ioned with the

This system features guitar chords: Am, F, Dm, C6, Fmaj7, Am/E, Dm, D#dim7, E, Am, and /B. The piano accompaniment consists of a treble and bass staff with triplets of eighth notes in the right hand and a steady bass line in the left hand.

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

fire of life im - pas - sioned.

This system features guitar chords: C, /A, /E, F6, Dm, G, C, C7, F, Dm7, and G7. The piano accompaniment continues with triplets in the right hand and a bass line in the left hand.

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

Striv - ing still to truth un -

This system features guitar chords: C, G/B, G, C/E, G/B, Em7, Am7, G/B, and C. The piano accompaniment continues with triplets in the right hand and a bass line in the left hand.

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

known. Soar - ing, dy - ing

C6 D7sus D7 N.C.

round Thy throne.

mp

Violin: G G7 C/G D/G G D7

Violin: G G7 C/G D/G G D7

Oboe:



/F#



The first system of music features an Oboe part on a single staff and a piano accompaniment on a grand staff. The Oboe part consists of a melodic line with triplets of eighth notes. The piano accompaniment features a bass line with triplets and a treble line with chords and triplets of eighth notes. The key signature has one sharp (F#) and the time signature is 3/4.



/C



/F#



The second system continues the musical piece. The Oboe part has a melodic line with triplets. The piano accompaniment includes a bass line with triplets and a treble line with chords and triplets. The key signature and time signature remain the same as in the first system.



The third system concludes the piece. The Oboe part has a melodic line with triplets. The piano accompaniment includes a bass line with triplets and a treble line with chords and triplets. A *rit.* (ritardando) marking is present in the bass line. The key signature and time signature remain the same.

THE PRAYER

Italian Lyric by
ALBERTO TESTA and TONY RENIS

Words and Music by
CAROLE BAYER SAGER and DAVID FOSTER

Slowly, with expression ($\text{♩} = 72$)

A(9) Esus E C#m C Am

mf
(with pedal)

Detailed description: This block contains the piano introduction for the first system. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Slowly, with expression' with a quarter note equal to 72 beats per minute. The music is in a major mode. The right hand features a melodic line with a prominent half-note chord at the end of the first measure. The left hand provides a harmonic accompaniment with a steady eighth-note pattern. Chords are indicated above the staff: A(9), Esus, E, C#m, C, and Am. The dynamic is marked *mf* and the instruction '(with pedal)' is written below the bass staff.

Female: Verse 1:

Esus E A Bsus B

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

rit. e dim. *mp*

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics '1. I pray you'll be our eyes, and watch us where we'. The piano accompaniment is in the same key signature and tempo. Chords are indicated above the vocal staff: Esus, E, A, Bsus, and B. The dynamic is marked *mp*. The instruction 'rit. e dim.' is written below the piano accompaniment.

E E/G# A F#m/B

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

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line includes the lyrics 'go, and help us to be wise In times when we don't'. The piano accompaniment continues with a similar harmonic pattern. Chords are indicated above the vocal staff: E, E/G#, A, and F#m/B.

Chorus:

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

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

poco rit. *a tempo*

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

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

Verse 2:

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

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

Male: mf
La lu - ce che tu dai,

mf

B7sus B7 E E/G#

light, and hold It in our hearts

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

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

when stars go out each night, oh.

che l'e - ter - na ste - lla sei.

cresc.

Chorus:
a tempo

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

Let this be our prayer,

poco rit. *a tempo*

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

poco rit. *a tempo* *f*

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

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

mp

mp

c'é. Lead us to a place,

dim. *mp*

A E/B B7 A/E E

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

cresc.

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

cresc.

cresc.

Bridge:

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

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

mf

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

mf

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

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

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

a tempo

C Am Esus E

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

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

cresc.

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

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

dai é il de - si - de - rio che.

A(9)/C# D Esus E

bove. We hope each soul will find

O - gnu - no tro - vi_a - more In - tor - no_e den - tro

Detailed description: This system contains the first three measures of the piece. The top staff is the vocal line with lyrics 'bove. We hope each soul will find'. The second staff is a vocal line with lyrics 'O - gnu - no tro - vi_a - more In - tor - no_e den - tro'. The bottom two staves are the piano accompaniment. Chords A(9)/C#, D, Esus, and E are indicated above the vocal lines. A triplet of eighth notes is marked with a '3' in the first measure.

G/A A Chorus: Bm

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

se. Let this be our prayer,

dim. mf

Detailed description: This system contains measures 4-6. The top staff has lyrics 'an - oth - er soul to love. Let this be our prayer, let this be our'. The second staff has lyrics 'se. Let this be our prayer,'. The bottom two staves are the piano accompaniment. Chords G/A, A, and Bm are indicated. The word 'Chorus:' is written above the second measure. Dynamics include 'mf' and 'dim.'.

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

prayer, just like ev - 'ry child,

just like ev - 'ry child,

dim.

Detailed description: This system contains measures 7-9. The top staff has lyrics 'prayer, just like ev - 'ry child,'. The second staff has lyrics 'just like ev - 'ry child,'. The bottom two staves are the piano accompaniment. Chords Bm7/E, E7, E7/D, C#7sus, and C#7 are indicated. A 'dim.' dynamic marking is present in the final measure.

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

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

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

mp

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

cresc. *mf* *cresc.* *f*

safe. E la fe - de che hai a - cce - so in noi.

safe. E la fe - de che hai a - cce - so in noi.

cresc. *mf* *cresc.* *f*

D A/E E7 F G A

mp *molto rit.*

Sen-to che ci sal - ve - rá.

mp *molto rit.*

Sen-to che ci sal - ve - rá.

mp *molto rit.*