

OCEANO

Lyrics by
MAURO MALAVASI

Music by LEO Z
and ANDREA SANDRI

Moderato $\text{♩} = 54$

F

mp
(with pedal)

Verse 1:


1. Pio - ve sul — l'o - ce - a - no pio - ve sul — l'o - ce - a - no

simile


Fm Fm7 Fm Fm7

Pio - ve sul - la mia i den - ti - tá


F




Lam - pi sul l' o - ce - a - no lam - pi sul l' o - ce - a - no



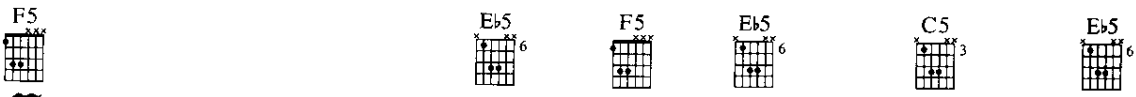

Fm Fm7 Fm Fm7



squar - ci di lu - mi - no - si tá ah.




F5 Eb5 F5 Eb5 C5 Eb5

♩ Verses 2 & 3:

F



2. For - se ia' in A - me - ri - ca, I ven - ti del pa - ci - fi - co,
3. On - de sul l' o - ce - a - no on - de sul l' o - ce - a - no che



Fm Fm7 Fm Fm7

sco - pro - no le suejm men - si - tá
dol - ce - men - te si pla - che - rá

F Fmaj7 F Fmaj7

Le mie ma - ni strin - go - no, so - gni lon - ta - nis - si - mi_e il
Le mie ma - ni strin - go - no, so - gni lon - ta - nis - si - mi_e il

Fm Fm7 Fm

mio pen - sie - ro cor - re da - te.
tuo re - spi - ro sof - fia su - me.

Bbm

Re - mo, tre - mo, mo, mo,
Re - mo, tre - mo, mo, mo,

C/B \flat

B \flat

sen - - - - - to. Pro -
sen - - - - - to.

G \flat /B \flat

fon - - - - - di e os - - - - - cu - - - - - ri a -
Ven - - - - - to in fon - - - - - do al

Dm

C

bis - - - - - si.
cuo - - - - - re.

Chorus:

B \flat

C

Dm

È per l'a - mo - re che ti do, per - l'a - mo - re che non
È per l'a - mo - re che ho per te, che mi fa - su - pe -

Am

B \flat

sai che mi fai nau - fra - ga - re e.
rare mil - le tem - pe - ste

C

Dm

È per - l'a - mo - re che non ho, per l'a - mo - re che vor -
È per - l'a - mor - e che ti do, per l'a - mo - re che vor -

To Coda

Am

G

F6

rei, per qu - e - sto do - lo - re.
rei, da que - sto

B \flat




C

Dm

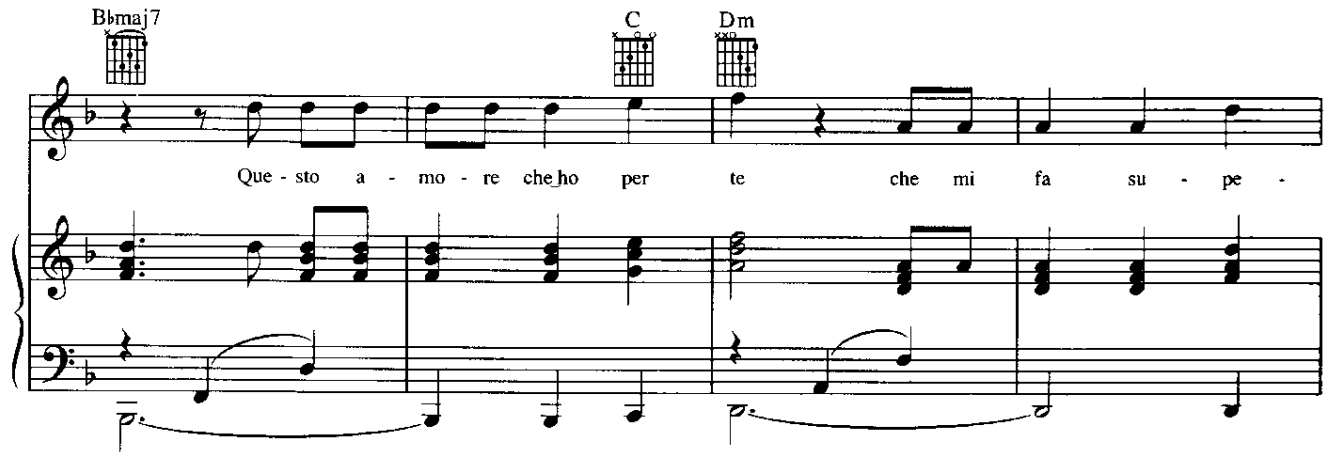
Am  B \flat 



Ah.




B \flat maj7  C  Dm 


Que - sto a - mo - re che ho per te che mi fa su - pe -




Am  Em 

rar que - ste ve - re tem - pe - ste.



E \flat 

Oh.



Em



Musical staff with a melodic line in treble clef, featuring a long slur over several notes.

oh,

Piano accompaniment for the first system, showing chords in the right hand and a bass line in the left hand.

Bm



Musical staff with a melodic line in treble clef, continuing the previous system.

eh,

Piano accompaniment for the second system, including chords and bass line.

Ebm



B(9)



Large musical system with piano accompaniment in both hands, featuring a melodic line in the right hand and chords in the left hand.

Fsus



D.S. al Coda

Final musical system on the page, including piano accompaniment and a melodic line.

mp

Coda

G F6 D₇ E₇

ma - re. É per la vi - ta che non

Fm Cm

c'è che mi fai nau fra - gare in fon - do al

Db E₇

cuo - re. Tut - to que - sto ti a

Fm Cm

vrá e a te sem - bre rá

Detailed description: This page contains four systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/C minor). The first system is marked 'Coda' and includes guitar chord diagrams for G, F6, D7, and E7. The lyrics are 'ma - re. É per la vi - ta che non'. The second system has guitar chord diagrams for Fm and Cm, with lyrics 'c'è che mi fai nau fra - gare in fon - do al'. The third system has guitar chord diagrams for Db and E7, with lyrics 'cuo - re. Tut - to que - sto ti a'. The fourth system has guitar chord diagrams for Fm and Cm, with lyrics 'vrá e a te sem - bre rá'. The piano accompaniment features a steady bass line and chords in the right hand, often with arpeggiated textures.

AxC

Dmaj7

Musical staff with treble clef, key signature of two flats, and a melodic line with triplets.

tut to nor - ma

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

E \flat

N.C.

Musical staff with treble clef, key signature of two flats, and a melodic line with triplets.

le.

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

B \flat

C

Dm

Am

mp

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

B \flat

C

Dm

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

Am

G

F6

D5

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

MY CONFESSION

Words and Music by
RICHARD PAGE

Moderately ♩ = 100

Bm Em

mp

This system contains the first four measures of the piece. It features a guitar part with chords Bm and Em, and a piano accompaniment in 4/4 time. The piano part includes a mezzo-piano (*mp*) dynamic marking.

F#7 F#7(#5) F#7 G

This system contains the next four measures. The guitar part features chords F#7, F#7(#5), F#7, and G. The piano accompaniment continues with a steady rhythmic pattern.

Verse:

Bm Em

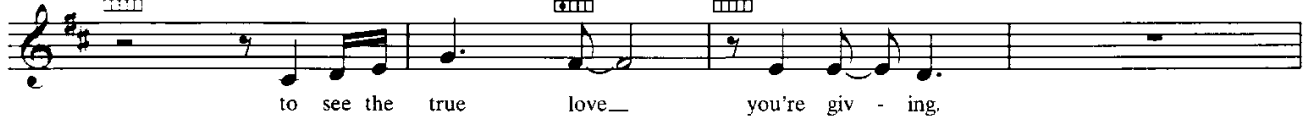
1. I have been blind, un - will - ing___
2. See additional lyrics

This system contains the verse section. It features a guitar part with chords Bm and Em, and a piano accompaniment. The lyrics are written below the vocal line.

F7(#5)

F#7

G



to see the true love_ you're giv - ing.



Bm

Em



I have_ ig - nored ev-'ry bless - ing....



F#7

F#7(#5)

F#7

G

A



I'm on_ my knees con - fess - ing_ {that Now} I feel_



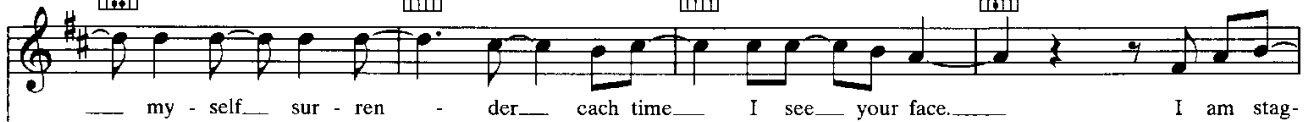
Chorus:

Bm

Em7

A

D(9)



my - self sur - ren - der_ each time_ I see_ your face. I am stag -

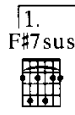




gered by your beau - ty, your un - as - sum - ing grace. And I feel



my heart is turn - ing, fall - ing in - to place. I can't hide



1. it now hear my con - fess - ion.

2.



Bridge:



my con - fess - ion. You are the air

Bm



Em7



that I breathe, you're the ground be-neath my feet. When did I

F#7sus



F#7



Chorus:



stop be-liev - ing? 'Cause I feel my-self sur-ren-

F#m7



B



E(9)



A



der each time I see your face. I am stag-gered by your beau-

F#/A#



B



G#7/B#



C#m



ty, your un-as-sum-ing gracc. And I feel my heart is turn-

F#m7

B

Emaj7

A

ing, fall - ing in - to place. I can't hide it, now hear.

G#7sus

G#7

C#m

Amaj7

my con - fess - ion. I can't hide it, now hear.

G#7

C#m





my con - fess - ion.

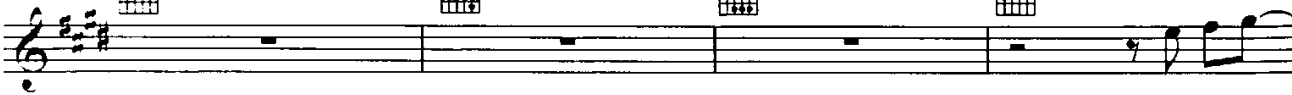
C#m

F#m7

B





Emaj7

A  FWA#  B  G#7/B# 







And I feel






C#m  F#m7  B  Emaj7 

— my heart_ is turn - ing, — fall - ing in - to place.




A  G#7sus  G#7  C#m 



Verse 2:
 I have been wrong about you,
 I thought I was strong without you.
 For so long,
 Nothing could move me.
 For so long,
 Nothing could change me.
 (To Chorus:)

MI MANCHERAI (IL POSTINO)

Italian Lyrics by
MARCO MARINANGELI

Music by
LUIS E. BACALOV

Slowly and freely with expression ♩ = 69

Gmaj7 F#m7 Em7 Bm Dmaj7/E Em11

p *mp*

(with pedal)

Bm C#m/B Bm7 A7sus A7 D

rit. *a tempo*

A/C# G/B D/A Dmaj7/A Am7(b5)

simile

Gmaj9 D/F# C#m/E D/F# Gmaj7 Bbdim7 Bm7

mf

Bm7/A



E9



A7sus



A7



Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Mi man - che -

Piano accompaniment for the first system. The right hand features a rhythmic pattern of eighth notes. The left hand has a bass line with a 'dim.' (diminuendo) marking. The system concludes with an 'mp' (mezzo-piano) dynamic and 'a tempo' marking.



Musical staff with treble clef. The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

rai se te ne - vai. Mi man - che - rá la tua se - re - ni -

Piano accompaniment for the second system. The right hand continues the melodic line with chords. The left hand provides harmonic support with a steady bass line.



Musical staff with treble clef. The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a triplet of eighth notes (C5, B4, A4), a quarter note G4, a quarter note F#4, and a triplet of eighth notes (G4, A4, B4).

tá. Le tue pa - ro - le co-me can-zon - i al ven - to. E l'a-mo-re

Piano accompaniment for the third system. The right hand features a melodic line with triplets. The left hand continues the bass line.



Musical staff with treble clef. The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

che o - ra por - ti vi - a. Mi man - che - rai se te ne

Piano accompaniment for the fourth system. The right hand features a melodic line with a triplet. The left hand continues the bass line.

A(9)/C# Cmaj7 G/B

vai. O - ra e per sem - pre non so co - me vi - vrei. E l'al - le -

D/A A7sus A7

gri - a a - mi - ca mi - a va via con

rit.

Bb F/A Gm

te. Mi man - che - rai mi man - che - rai per - ché vai

a tempo cresc.

Dm Cm7 Eb/F F7

via? Per - ché l'a - mo - re in te s'é spen - to? Per - ché, per -

mf

Bmaj7(#5)



Bb6



Em7



A9sus



A9



ché? Non cam - bie - rá nien-te lo so. E den - tro sen - to... te...

D



A/C#



mp *a tempo*

Cmaj7



G/B



D/A



A7sus



A7



Bb



F/A



Gm




Mi man - che - rai mi man - che - rai. Per - ché vai


poco rit. *a tempo cresc.*



 via? Per - ché l'a - mo - re in te s'é spen - to? Per - ché. per -


mf *a tempo*






 ché? Non cam - bie - rá nien - te lo so. E den - tro sen - to che...

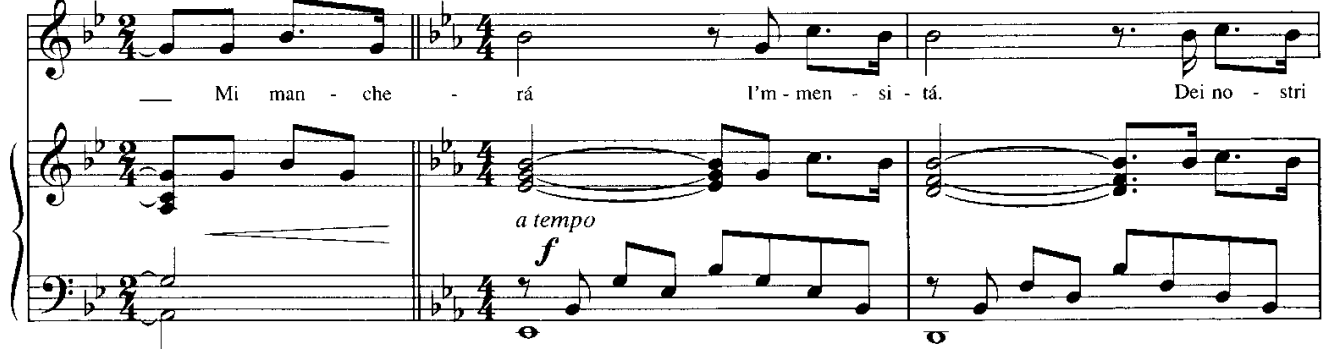
rit.






 — Mi man - che - rá l'im - men - si - tá. Dei no - stri


a tempo *f*



Freely
 

 gior - nie not - ti in - sie - me noi. I tuoi sor - ri - si quan - do si fa

mf



E7G F7 B9sus B9

bu - io. La tua in - ge - nui - tá da bam - bi - na tu. Mi man - che -

poco rit.

Eb Bb/D Eb7/Db

rai a - mo - re mi - o. Mi guar - do e tro - vo un vuo - to den - tro

a tempo

A/C Eb/Bb

me. E l'al - le - gri - a, a - mi - ca

rit. e dim. *mp*

Bb7sus Bb7 C7 Db Eb

mi - a va via con te.

molto rit. e dim. *p*

SI VOLVIERAS A MI

Words and Music by
 KLAUS DERENDORF, MARK PORTMANN
 and CLAUDIA BRANT

Freely



mp *rit.*

(with pedal)

Moderately slow $\text{♩} = 50$



1. ¿Có - mo so -

Verse:

G#m



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C#5, B4, A4, G4.

bre vi vir? ¿CÓ - mo cal -
pues de ti? Más que es - tas

Piano accompaniment for the first system, featuring a bass line with sustained notes and a treble line with eighth-note patterns.

D#m



Musical staff with treble clef and key signature of two sharps. The melody consists of quarter notes: D#5, E5, F#5, G#5, F#5, E5, D#5.

mar mi sed? ¿CÓ - mo se -
lá - gri mas. Si has - ta la

Piano accompaniment for the second system, continuing the bass and treble lines.

G#m



Musical staff with treble clef and key signature of two sharps. The melody consists of quarter notes: G4, A4, B4, C#5, B4, A4, G4.

gair sin To ca ti? ¿CÓ - mo sal -
llu - via en el jar - dín. mu - si - ca sin fin som - brí - ay

Piano accompaniment for the third system.

C#m



D#



Musical staff with treble clef and key signature of two sharps. The melody consists of quarter notes: D#5, E5, F#5, G#5, F#5, E5, D#5.

tar sin red?
trá - gi ca.

Piano accompaniment for the fourth system, including a four-measure rest in the treble line.

E B F#

Con e - se a - diós tan sal - va je y cruel.
 Hoy de ro - di llas le va pi - do a Dios.

E G#m

Me des - ho - jas te la piel.
 Que por el bien de los dos.

E B F#

La e - ter - ni - dad en fi - nal se que - dó y un de -
 Al - go en tu pe - cho se quie - bre al oír. A es - te

C#m D#

sier - to es mi co - ra - zón.
 lo - co que se mue - re de a - mor.

Chorus:

B F#

Ay, si vol - vie - ras a mí en - cen - de - rí -

mf

G#m G#m/F# E

a el sol mil pri - ma - ve - ras.

B F#

Si re - gre - sa - ras por mí Se - ría un mi - la -

G#m G#m/F# E

gro ca - da be - so que me die - ras.



Pe-ro hoy te vas — y no hay vuel - ta a -



1. trás. 2. Que ha - brá des -

dim. *mp*

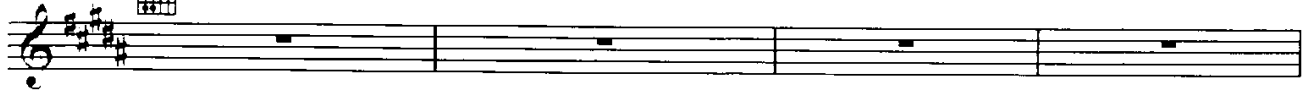


trás.

Bridge:



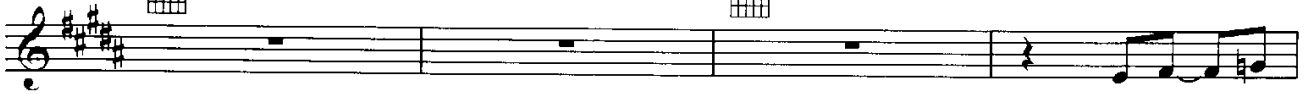
F#



G



Em



Y de - sa -



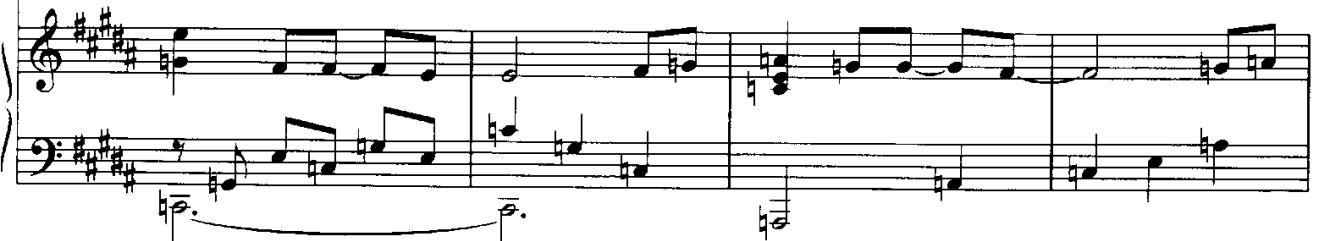
C



Am



tas - te un hu - ra - cán. Fue - go y fu - ria de un... vol - cán. Que no



F#m7(b5)



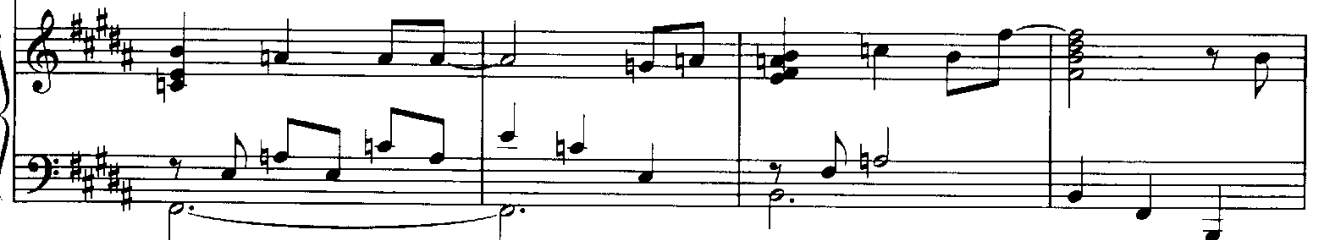
B7sus



B7



se a - pa - gar. Co - mo ol - vi - do que fuí. Es -





cla - vo de ti _____ ya no pue - do

cresc.



más. Ay, _____

f



si vol - vie - ras a mi



vi - da, si vol - vie - ras.



Si re - gre - sa - ras por mi



se - ría fe - liz o - tra vez.



Pe - ro hoy te vas.



Y no hay vuel - ta a - trás.

WHEN YOU SAY YOU LOVE ME

Lyrics by
ROBIN SCOFFIELD

Music by
MARK HAMMOND

Slowly ♩ = 60

Chords: A, A/G#, F#m7, D, E7

Tempo: *mp*, *rall.*

(with pedal)

Chords: A, A/G#, F#m7, D, E

Tempo: *a tempo*

Verse:

Chord: F#m

Lyrics:
1. Like the sound of si - lence call - ing, I hear your voice and sud - den - ly I'm
2. See additional lyrics

Tempo: *mp-mf*

E

B

fall - ing, lost in a dream.

F#m

Like the ech - o of our souls are meet - ing, you say those words, my heart stops beat - ing

E

B

I won - der what it means. What could it

D

E/G#

A

be that comes o - ver me? At times I can't

Chorus:

D(9)/F# E/G# A

2. F#m7 D E7

live. mo - ment, there's no one else a -

A A/G# F#m7 D E7

live. _____

Bridge: F#m Dmaj7 A

And this jour - ney that we're on. how far we've come and I cel - e -

E Fdim7 F#m Dmaj7 D6

brate - ev - 'ry mo - ment. And when you say you love me, that's

A/E Fdim7 F:m

all you have to say, I'll always feel this way.

Chorus:
D E C G/C C

When you say you love me, the

F/C G7 C

world goes still, so still in-side. And when you say you love me, in that

G/A Am7 F G7 C

mo - ment I know why I'm a - live.

Fmaj7 G7 C Fmaj7 G7

When you say you love me.

F19/A F Freely C C/B

When you say you love me,

Am7 F G C

do you know how I love you?

Verse 2:

You're the one I've always thought of,
 I don't know how but I feel sheltered in your love,
 You're where I belong.
 And when you touch me, if I close my eyes,
 There are times I swear I feel like I can fly.
 For a moment in time,
 Somewhere between the heavens and earth,
 I'm frozen in time,
 Oh, when you say those words.
 (To Chorus:)

PER TE

Lyrics by
MARCO MARINANGELI

Music by WALTER AFANASIEFF
and JOSH GROBAN

Lento ♩ = 66

mp
(with pedal)

Verse 1:

1. Sen-to nel-l'a-ri-a il pro-fu-mo di te.

Pic-co-li so-gni vis-su-ti con me. O-ra lo so, non vo-glio

Cm Fm Gm Cm A7/C

per - der - ti. Quel-la dol-ccz - za co - sí sen-za e -

Cm A7/C Cm A7/C Bb7 Ebmaj7 Edim7

tá La tua bel-lez-za ri - va - li non ha. Il cuo -

Fm Dm7(b5) Cm Fm6 Gm D/F# F#m

re mi - o, vuo-le sol - tan - to te. Per

Chorus:

Bm F#A# Bm Em7 A7

te, per te, vi - vró. L'a - mo-re vin - ce -

Dmaj7

F#A#

Bm

F#A#

Bm

Bm/A

rá. Con te, con te, av - ró. Mil - le

Gmaj7

C#m7(b5)

F#m7

F#A#

Bm

gior - ni di fe - li - ci - tá. Mil - le not - ti di se - re - ni - tá. Fa - ró

To Coda

Em7

D/F#

Gmaj7

Bm7

quel - lo che mi chie - de - rai An - dró sem - pre do - vun - que tu an - drai. Da - ró

Em7

Bm/F#

F#

Bm

tut - to l'a - mo - re che ho, per te.

Verse 2:



2. Dim - mi che tu già il fu - tu - ro lo sai.



Dim - mi che que - sto non fi - ni - rá mai.

Sen - za di



D.S. al Coda

te,

non voglio e - si - ste - re

Per

rit.

Coda



Verse:



tut - to l'a - mo - re che ho, per te.

rit. e cresc.

f a tempo



Non de-vo dir - te - lo or - mai già lo sai.



Mm, che mo - ri - rei, sen - za di te. Per

decresc. *mf* *rit. e cresc.*

Chorus:



te, per te, vi - vró. L'a - mo - re

f *a tempo*



vin - ce - rá. Con



te. con te, a - vró. Fa - ró



quel - lo che mi chie - de - rai An - dró sem - pre do - vun - que tu an - drai. Da - ró

rit. poco a poco



tut - to l'a - mo - re che ho, per te.

mp a tempo



rit. *freely*

ALL 'IMPROVISO AMORE

Lyrics by FRANK MUSKER
and KABALLA

Music by DAVID FOSTER
and PAUL SCHWARTZ

Moderately ♩ = 112

Em Am6/E N.C. Em Am6/E N.C. Em D/E Am6/E Em

mp
(with pedal)

Detailed description: This system contains the first four measures of the piece. It features a guitar part with chord diagrams for Em, Am6/E, N.C., Em, Am6/E, N.C., Em, D/E, Am6/E, and Em. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic and including a '(with pedal)' instruction. The melody is written in the treble clef, and the piano accompaniment is in the grand staff.

D Bm C E7 Am D/F# G Dsus D B7/D# Em C D

cresc.

Detailed description: This system contains measures 5 through 12. The guitar part includes chord diagrams for D, Bm, C, E7, Am, D/F#, G, Dsus, D, B7/D#, Em, C, and D. The piano accompaniment continues with a crescendo (*cresc.*) dynamic. The melody and piano accompaniment are shown in the grand staff.

Em Am/E D#dim7 Em

mf

Detailed description: This system contains the final four measures of the piece. The guitar part includes chord diagrams for Em, Am/E, D#dim7, and Em. The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes accents (>) on the notes. The melody and piano accompaniment are shown in the grand staff.

Cmaj7

C6

Em/B

B

NC.

Musical staff with guitar chords: Cmaj7, C6, Em/B, B, NC.

1. II

Musical staff with piano accompaniment and dynamic marking *mp*.

Verse 1:

Em

D#dim7/E

Musical staff with lyrics: ven - to - che sof - fia pia - no.

Piano accompaniment for the first verse.

Em

Musical staff with lyrics: Que - sta not - te, Cam - bia il mio de -

Piano accompaniment for the second verse.

A/E

A m

Musical staff with lyrics: sti - no. E sen - to, che il

Piano accompaniment for the third verse.

F#m7(>5) B7 Em D C

cuo - re an - co - ra si sor - pren - de - rá

Verses 2 & 3:

D Em

2. La vi - ta, o - ra ha piú
(3.) des - so, tut - to é di -

Am6/E D#dim7/E D7sus D7

sen - so. Se guar - do,
ver - so. Re - spi - ro,

D7sus D7 D7sus D7 C/G G

que - sto cie - lo im - men - so. E la
te nel - l'u - ni - ver - so. I tuoi

Am7

F#m7(b5)

B7(b9)

Em7

D

lu - na in - na - mo - ra - ta s' il - lu - mi - ne - rá di
oc - chi, son due stel - le nel - l' os - cu - ri -

Chorus:

C

D

G

me, e sa - rá. } Al - l' im - prov - vi - so a -

C

G

D#dim7

G

Em

D

mo - re Co - me, il ma - re.

G

D/C

G/B

Am7

G/B

M' in - va - de il cuo - re, e l' a - ni - ma, e mi sal - ve -

Dsus
D
Em7
D
Cmaj7
G/B

rá E sa - rá na - tu - ra - le.

Am
G
F#m7(b5)
Em
B7/D#
Em
Am7

1.

co - me re - spi - ra - re. L'a - ri - a in me,

Dsus
D
Em
Am/E

mi par - le - rá di te.

C
D
B7/D#
Em
C#m

2.

3. A - ra - re. E sa -

CHORUS:

F#m7

E

Dmaj7

A/C#

Bm

A

G#m7(b5)

F#m

rá ve - ro a - mo - re. Che gua - ri - sce il

C#7/E#

F#m

Bm7

cuo - re. Lu ce den - tro

Esus

E

*(F#m)

me na - sce - rá.

E(9)

D

F#m)

* Implied chords.
 All Improviso Amore - 6 - 6
 PFM0326

BROKEN VOW

Words and Music by
LARA FABIAN
 and **WALTER AFANASIEFF**

Slowly and freely ♩ = 72

D
A7sus
D
A7sus
D
A7sus

mf
 (with pedal)

Verses 1 & 2:

D
A7sus
D
A7sus
D
A7sus

1. Tell me his name, I want to know,
 2. Tell me a - gain, I want to hear

D
F#7/A#
Bm
D/A
G
A/G
F#m7
B7/F#

the way he looks and where you go. I need to see his face, I need to un - der -
 who broke my faith in all these years. Who lays with you at night while I'm here all a -

1.

Em Gm/B \flat A7sus A7

stand lone. why you and I came to an end.
re - mem - b'ring when I was your

Detailed description: This system contains the first two measures of the first system. It features a vocal line with lyrics, a guitar line with chords (Em, Gm/Bb, A7sus, A7), and a piano accompaniment. The time signature changes from 2/4 to 4/4. The piano part includes a sustained chord in the first measure and a melodic line in the second.

2. Chorus:

A7sus A7 Bm F#m/A

own. I let you go, I let you fly. Why do I

Detailed description: This system contains the first two measures of the chorus. It features a vocal line with lyrics, a guitar line with chords (A7sus, A7, Bm, F#m/A), and a piano accompaniment. The piano part continues the accompaniment from the previous system.

G C#7/G# F#A# Bm G

keep on ask - ing why I let you go, now that I've

Detailed description: This system contains the last two measures of the chorus. It features a vocal line with lyrics, a guitar line with chords (G, C#7/G#, F#A#, Bm, G), and a piano accompaniment. The piano part includes a triplet in the final measure.

D/F# G D/A A7 Bm G

found a way to keep, some how, more than a

D/A A7 D A7sus D A7sus

bro - ken vow.

Verse 3 & 4:

D A7sus(b9) D A7sus(b9) D F#7/A#

3. Tell me the words I nev - er said. Show me the tears you nev - er
 4. (Inst. solo ad lib...)

Bm D/A G A/G F#m7 B7/F# Em

shed. Give me the touch, the one you prom - ised to be mine. Or has it
 ...end solo) I'd give a - way my soul to hold you once a - gain, and nev - er

van - ished for all time? I let you go, I let you go, I let you go, I let you go.
 let this prom - ise end. I let you go, I let you go, I let you go, I let you go.

fly. Why do I keep on ask - ing why } I let you fly. Now that I know, I'm ask - ing why }

go, now that I've found found. a way to keep, some

how, more than a bro - ken vow. I close my

Bridge:

F#m



Bm7



E7



A



eyes and dream of you and I and then I re - al - ize there's more to

a tempo

Bm7



C#7



F#m



Em7/A



D.S. al Coda

love than on - ly bit - ter - ness and lies. I close my eyes.

Coda

Bm



G(9)



D/A



A7



D



how, more than a bro - ken vow.

a tempo *rit.* *a tempo*

A/C#



Bm7



G



Gm/Bb



D












rit.

CARUSO

Words and Music by
LUCIO DALLA

Rubato (♩ = 66)




Cm9 
 Abmaj9 
 Fm6 
 Ebmaj9 
 Ab2 
 Ab 
 Bb(9) 
 Bb 

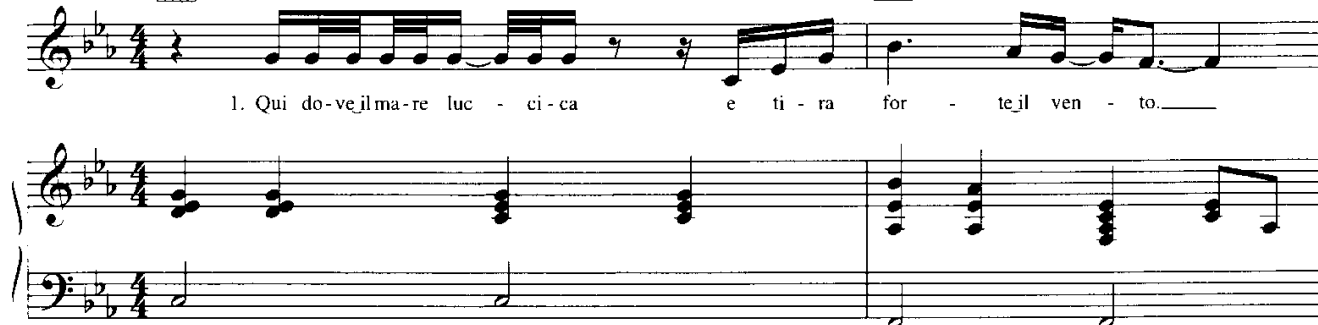


mp
(with pedal)






Lento ♩ = 66


Verse 1:

Cm9 
 Cm 
 Fm7 



1. Qui do-ve il ma-re luc - ci - ca e ti - ra for - te il ven - to.

Bb/F 
 G7sus 
 G7 
 Cm9 
 Cm 



Su una vec - chia ter - raz - za da - van - ti al gol - fo di Sur - rien - to.

U-

Cm9 Cm Fm7

Un uo-mo ab-brac - cia u - na ra-gaz - za do - po che a - ve - va pian - to.

Bb G7sus G7 Cm9

Poi si schia-ri-sce la vo - ce e ri - co - min - cia il can - to.

♩ Chorus:

Cm Fm7

Te vo - glio be - ne as - saie

cresc. *mf*

Bb G7 Cm9 Cm

ma tan - to tan - to be - ne sai.

Fm7

É u - na ca - te - na or - mai

Bb G7sus G7 Cm9 Cm

che scio-glic il san - gue din - t'e ve - ne sai.

decresc.

Verses 2 & 3:

Cm9 Cm Fm7

2. Vi - de le lu - ci in mez - zo al ma - re pen - só al - le not - ti lá in A - me - ri - ca.
3. See additional lyrics

mp

Bb/F G7sus G Cm9 Cm

Ma e - ra - no so - lo le lam - pa - re e la - bian ca scia di un e - li - ca.

Cm9 Fm7 Eмаж

Sen - t'ij do - lo - re nel - la mu - si - ca si al - zó dal pia - no - for - te.

Dm7(b5) G7sus G7 To Coda ⊕

Ma quan - do vi - de la lu - na u - sci - re da u - na nu - vo - la gli sem - bró piú

Cm9 Cm G/B Eb/Bb

dol - ce an - che la mor - te. Guar - dó ne - gli oc - chi la ra - gaz - za que - gli oc - chi ver - di

Ab(9) Cm/G Fm6 Eb6 Dm7(b5) N.C. G7sus G7

come il ma - re. Poi al - l'im - prov - vi - so u - scí u - na la - cri - ma e lui cre - det - te di

Cm9

Cm

D.S. al Coda ⁶⁷

af - fo - ga - re. Te vo - glio

cresc.

Coda

Verse 4:

no i pen - sie - ri 4. Co - sí di - ven - ta tut - to pic - co - lo an - che le not - ti

cresc. *mf*

C#m9

C#m

F#A#

F#

lá in A - me - ri - ca. Ti vol - ti e ve - di la tua vi - ta co - me la scia di un'

G#m9

G#m

e - li - ca. Ma sí é la vi - ta che fi - ni - sce ma lu - i non ci pen -

C#m9
C#m
E/B
A#m7(+5)
D#7sus
D#7

só — poi tan - to. An - zi si sen-ti - va già fe - li - ce e ri - co - min -

G#m

ció il suo can - to. Te vo - glio

cresc.

Chorus:

F#m7 B G#7sus G#7(+5) C#m9 C#m

be - ne as - saie ma tan - to tan - to be - ne sai.

f

1. F#m7 B G#7sus G#7

È u - na ca - te - na or - mai che scio - glie il san - gue din - t'e

*The easier enharmonic chord spellings are provided in parentheses.
 **F# = G#
 Caruso - 7 - 6

ve - ne sai... Te vo - glio te - na or - mai

che scio-glie il san - gue din - t'e ve - ne sai...

decresc. *cresc.*

decresc.

rit. *mp*

2.

8vb

Verse 3:
 Potenza della lirica dove ogni dramma é un falso.
 Che con un po' di trucco e con la mimica puoi diventare un altro.
 Ma due occhi che ti guardano così vicini e veri.
 Ti fan scordare le parole confondono i pensieri.
 (To Coda/Verse 4.)

REMEMBER WHEN IT RAINED

Lyrics by
JOSH GROBAN

Music by ERIC MOUQUET
and JOSH GROBAN

Slowly $\text{♩} = 56$

G \flat

B \flat m

G \flat

B \flat m

G \flat

B \flat m

Verse:

A \flat

1. Wash a - way_ the thoughts_ in - side_

2. Tears of hope_ run down_ my skin_

mf

(with pedal)

D \flat

E \flat m

D \flat /F

that keep my mind_ a - way_ from you_

tears for you_ that will_ not dry_

G \flat

B \flat m

A \flat

D \flat

No more love_ and no_ more pride.

They mag - ni - fy_ the one_ with - in



Chorus: B7m



Musical staff with treble clef and notes.

and thoughts are all I have to do.
and let the outside slowly die.

Ooh, re -

Musical staff with piano accompaniment and a *cresc.* marking.



Musical staff with treble clef and notes.

mem - ber when it rained. I felt the ground and looked up high and called your name.

Musical staff with piano accompaniment.



Musical staff with treble clef and notes.

Ooh, re - mem - ber when it rained.

{ In the dark - ness I re - main.
In the wa - ter I re - main.

Musical staff with piano accompaniment and a *decresc.* marking.

1.



2.



Musical staff with treble clef and notes.

run - ning down,

Musical staff with piano accompaniment and a *f* marking.

run - ning down, run - ning down, run - ning down, run - ning down...

f

run - ning down, run - ning down.

decresc.

Bridge: Faster ♩ = 80

mp

cresc.

Bm



Musical staff with treble clef, key signature of two flats, and a whole note chord.

Musical staff with treble and bass clefs, featuring a melodic line in the treble and a bass line in the bass. Includes a *rit.* marking.

Tempo I



Musical staff with treble clef, featuring a melodic line with slurs and ties.

Oh, oh, oh no, Oh, oh, oh, oh, oh, oh,

Musical staff with treble and bass clefs, featuring a melodic line in the treble and a bass line in the bass. Includes a *f* marking.



Musical staff with treble clef, featuring a melodic line with slurs and ties.

oh no, Oh, oh, oh no, run-ning

Musical staff with treble and bass clefs, featuring a melodic line in the treble and a bass line in the bass.



Musical staff with treble clef, featuring a melodic line with slurs and ties.

down,

Musical staff with treble and bass clefs, featuring a melodic line in the treble and a bass line in the bass. Includes *mp* and *rit.* markings.

HYMNE A L'AMOUR

French Lyrics by
EDITH PIAF

Music by
MARGUERITE MONNOT

Slowly and freely ♩ = 76

F/A Bbm Eb7/G Ab Db Gm7(b5) C7sus C7 Fm F Adim7

This system contains the first four measures of the piece. It features a guitar part with chords: F/A, Bbm, Eb7/G, Ab, Db, Gm7(b5), C7sus, C7, Fm, F, and Adim7. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The key signature has two flats (Bb and Eb).

Verses 1 & 2:

Bbm Eb A3maj7 Db E3sus Eb Ab C7/G

1. Le ciel bleu sur nous peut s'ef - fon -
 mour in - no - dera mes ma -

This system covers the first two verses. The guitar part includes chords: Bbm, Eb, A3maj7, Db, E3sus, Eb, Ab, and C7/G. The piano accompaniment continues with the same key signature and tempo. The lyrics are: "1. Le ciel bleu sur nous peut s'ef - fon - mour in - no - dera mes ma -".

Fm Bbm Db/Ab E3/G Eb/Db

dre
 tins et la terre peu bien s'é-crou - ler peu m'im-
 tant que mon corps fré - mi - ra sous tes mains peu m'im-

This system continues the musical score. The guitar part includes chords: Fm, Bbm, Db/Ab, E3/G, and Eb/Db. The piano accompaniment continues. The lyrics are: "dre tins et la terre peu bien s'é-crou - ler peu m'im- tant que mon corps fré - mi - ra sous tes mains peu m'im-".

1.

A7/C Fm D7 A7/E7 Fm Bbm7

por - te si tu m'ai - mes je me fous du mon - de en -
por - tent les pro -

2.

Dbm6 Eb7sus Eb7 Db Gb13 A7/Eb

tier. 2. Tant que l'a blé - mes mon a - mour, puis - que tu

Faster ♩ = 92

Bbm7 Eb7 Ab Fm E+ Fm

m'ai mes. J'i-rai jus - qu'au bout du monde_ je me

Db/F Eb/G Absus Ab Db Bbm7 C7sus C7 Db C7sus Eb

fe - rais tein - dre blonde si tu me le - de-man - dais j'i-rai

dé - cro - cher la lune j'i-rai - s vo - ler la for - tune si tu me le de - man -

dais Je re - nie - rais ma pa - trie je re - nie - rais mes a - mis si tu

me le de-man-dais. On peut bien ri-re de moi je fe - rais n'im-por-te quoi... je fe-

cresc.

rais n'im-por - te quoi... si tu me le de-man - dais.

ff



3. Si un

mf *rit.*

Verses 3 & 4:



jour rons la vie t'ar - rache a moi si tu
pour nous l'é - ter - ni - té dans le

a tempo



meurs que tu sois loin de moi peu m'im - por - te, si tu
bleu de toute l'immen - si - té dans le ciel, plus de pro -



1. m'ai - mes car moi je mour - rai aus - si. 4. Nous au

2.
E_b



blé - mes

Freely

B \flat /F



F7sus



F7



mon a - mour, crois - tu qu'on s'ai -

mp

Gm



B \flat /F



E \flat



B \flat /F



me? Dieu ré - u - nit ceux qui

F7sus



F7



B \flat



s'ai - ment!

rit.

YOU RAISE ME UP

Words and Music by
ROLF LOVLAND
and BRENDAN GRAHAM

Freely, with expression

Chord diagrams: Eb, Eb/G, Ab

mp

Chord diagrams: Bbsus, A/C, Eb/Bb, Ab2

(with pedal)

mf *dim.*

Chord diagrams: Ab(9)/C, Eb/Bb, Bb7sus, Eb

Slowly ♩ = 60

When I am

mp

Verse:

Chord diagrams: Bbsus/Eb, Eb, Eb/G, Ab

6 4

down and oh, my soul, so wea-ry, when trou-bles come and my heart bur-dened

B \flat sus B \flat A \flat (9) E \flat 2/G A \flat (9)

be, then I am still and wait here in the si - lence un - til you

E \flat /B \flat B \flat 7 E \flat Chorus: Cm B \flat /A \flat A \flat

come and sit a while with me. You raise me up so I can stand on

cresc. *mf*

E \flat /G B \flat /D Cm B \flat /A \flat A \flat E \flat /G B \flat

moun - tains. You raise me up to walk on storm - y seas. I am

dim. *mp*

E \flat A \flat (9)/C E \flat /B \flat E \flat /G A \flat (9) E \flat /B \flat B \flat 7sus B \flat 7 E \flat (Violin solo)

strong when I am on your shoul - ders. You raise me up to more than I can be.

mf

F B \flat /F F F/A B \flat Csus C

B \flat (9)/D B \flat F(9)/A B \flat (9) F/C C7sus F

You raise me

cresc.

Chorus:
Dm C/B \flat B \flat F/A C(9)/E Dm C/B \flat B \flat F/C Csus C

up so I can stand on moun - tains. You raise me up to walk on storm - y seas. I am

f

F B \flat (9)/D F/C F/A B \flat (9) F/C C7sus C7 F B \flat /F

strong when I am on your shoul - ders. You raise me up to more than I can be.

mf

F Ebm7 C Gb D(9)/F

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

Ebm D♭/C♭ C♭ G♭/D♭ D♭sus D♭ G♭ C♭

up to walk on storm-y seas. I am strong when I am on your

G♭ Ebm7 G♭/D♭ D♭7sus D♭7 G♭ B♭/D

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

Ebm D♭/C♭ C♭ G♭/B♭ D♭(9)/F Ebm D♭/C♭ C♭

up so I can stand on moun - tains. You raise me up to walk on storm-y

G7/D7 D7sus D7 Gb C7 G7 Ebm7

seas. I am strong when I am on your shoul - ders. You raise me

Gb/Db Db7sus Db7 Ebm Cb

up to more than I can be. You raise me

Gb/Db Db7 Cb(9)/Gb Gb

up to more than I can be.

mp

rit. e dim.

p

NEVER LET GO

Lyrics by
JOSH GROBAN

Music by ERIC MOUQUET
and JOSH GROBAN

Slowly $\text{♩} = 63$

Chords: Bbm, Ebm, F, Gb, Bbm, Ebm, F

mp

Chords: Gb, Bbm, Ebm/Bb, A7/B7

Hey... ho,

mf

Chords: Bbm, Ebm/Bb, Ab/Gb, Bbm, Db/F

ah... ay... Oh,

Chords: Gb(9), Fsus, Fsus/Eb, Bbsus, Bbm

oh... ah...

Verse 1:



1. I can't un - der - stand it.



The search for an an - swer is met with a dark - er day.



And we've been hand - ed these mo - ments for - ev - er.



But I'm re - as - sured there's an - oth - er way.

Chorus:

B \flat A \flat 2A \flat CA \flat 

1. You don't have_ to close_ your eyes_ there is room_ for love_ a - gain_

2. Turn your head_ up to_ the sky_ Noth-ing down_ be - low_ but me_

B \flat A \flat 2

G sus



G/B



Ease the pain_ to re - al - ize_ all that love_ can_ be.

Face the truth_ to re - al - ize_ all that we_ could_ be.

Cm

E \flat /B \flat A \flat ma \flat 7

Forced a - part_ by time_ and sand_ Take a stand_ but take_ my hand_ And

Torn a - part_ by rage_ and fear_ Hold on to_ what brought_ you here_

Fm

E \flat To Coda \oplus B \flat susB \flat 

don't let_ it go_ Nev - er_ let_ go_

Verse 2:

2. Bro - ken ones con - nect - ed. We were so strong and so blessed in

D.S. al Coda

sim - ple ways. So don't let me go it a lone.

Coda

Ne - ver let go. Turn your head up to the sky.

A7/C



A♭



B♭



A♭2



Noth- ing down_ bc - low_ but me_ Face the truth_ and re - al - ize_

A♭/C



A♭



B♭



A♭2



all that we_ could_ be. Turn your head_ up to_ the sky_

mp

A♭/C



A♭2



Fm



E♭



noth - ing down_ be - low_

f

B♭



A♭2



A♭/C



A♭



Don't_ let go_

decresc.

mp