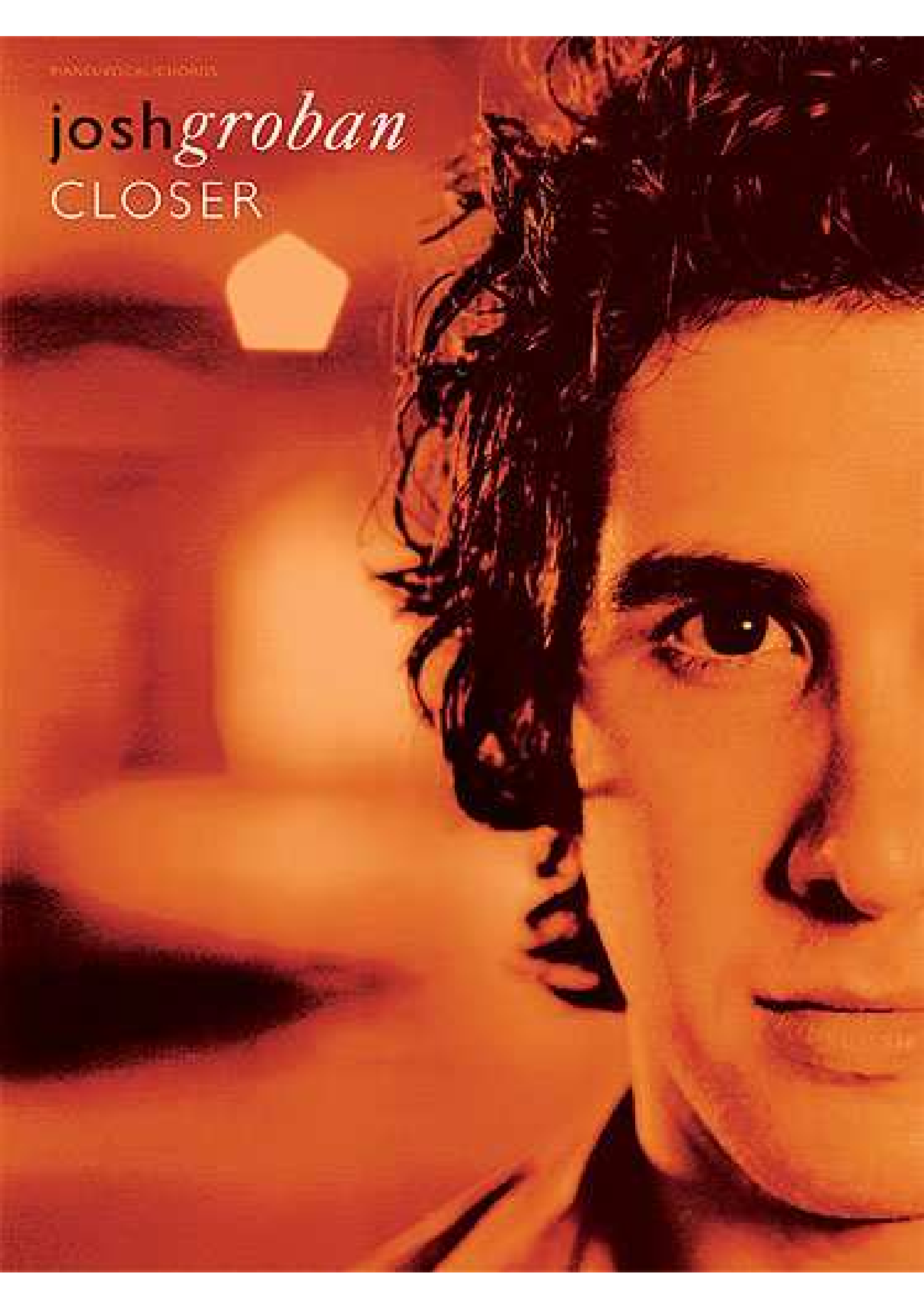


FRANCESCO CARLONIS

josh *groban*

CLOSER

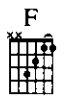


OCEANO

Lyrics by
MAURO MALAVASI

Music by LEO Z
and ANDREA SANDRI

Moderato $\text{♩} = 54$



mp

(with pedal)

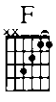
Verse 1:

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

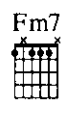
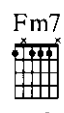
simile



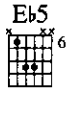
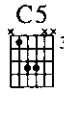
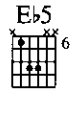
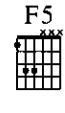
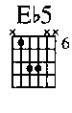
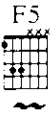
Pio - ve sul - la mia i den - ti - tá



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



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



Instrumental accompaniment for the second system.

§ Verses 2 & 3:



2. For - se la'in A - me - ri - ca, 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



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



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



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



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

C/Bb



Bb



sen - to - Pro -
sen - to -

Gb/Bb



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

Dm



C



bis si -
cuo re -

Chorus:

Bb



C



Dm



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

Am Bb

sai, che mi fai nau - fra - ga - re e.
 rare 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 -

Am To Coda ⊕ G F6

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

Bb C Dm

Am

Bb

Ah.

Bbmaj7

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

Eb

Oh,

Em



oh,

Bm



eh.

Ebm



B(9)



gma

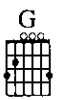
Fsus



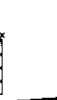
D.S. al Coda

mp

Coda



F6



Db



Eb

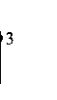


ma - re. _____ É per la vi - ta che non

Fm

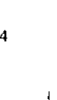


Cm



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

Db



Eb



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

Fm



Cm



vrá e a te sem - bre rá



tut to nor - ma -



NC.

le.



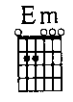
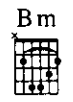
mp



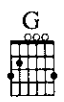
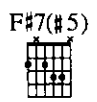
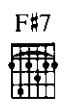

MY CONFESSION

Words and Music by
RICHARD PAGE

Moderately ♩ = 100

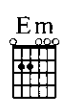


First system of musical notation. It includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The key signature is one sharp (F#) and the time signature is 4/4.



Second system of musical notation, continuing the vocal and piano parts from the first system. It includes the same instrumental parts and continues the melodic development.

Verse:



Third system of musical notation, featuring the vocal line with lyrics and the piano accompaniment. The lyrics are: "1. I have been blind, un-will-ing" and "2. See additional lyrics". The piano part continues with the same accompaniment style.

F#7(#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} I feel_

{Now}

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

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



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

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

1.



it, now hear my con-fess - ion.

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

2.



Bridge:



my con-fess - ion. You are the air

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

Bm

Em7



that I breathe, you're the ground beneath my feet. When did I

F#7sus

F#7

Chorus:

C#m



stop believing? 'Cause I feel myself surrender

F#m7

B

E(9)

A



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

F#A#

B

G#7/B#

C#m



ty, your unassuming grace. 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.

G7sus

G7

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  F#A#  B  G#7/B# 





And I feel_


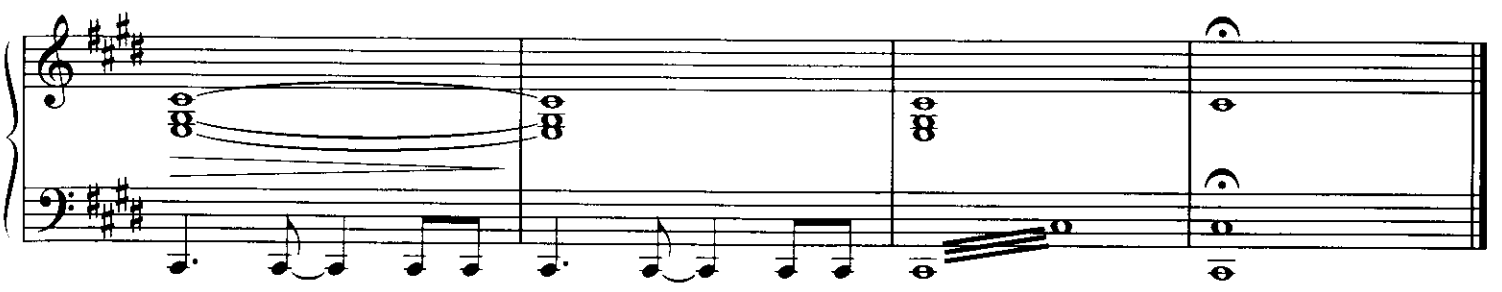


C#m  F#m7  B  Emaj7 

— 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

(with pedal)

Bm C#m/B Bm7 A7sus A7 D

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

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

Bm7/A



E9



A7sus



A7



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.* and *mp a tempo*.

Mi man - che -



Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

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



Musical notation for the third system, including vocal line and piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Triplet markings (3) are present in the vocal line.

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



Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Triplet markings (3) are present in the vocal line.

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

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

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

Bbmaj7(#5)



Bb6



Em7



A9sus



A9



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

rit.



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.*

Dm7



Cm7



E♭/F



F7



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

mf

a tempo

B♭maj7



Em7



A9sus



A9



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

rit.

E♭



B♭/D



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

a tempo

f

Freely

A♭/C



E♭/B♭



A♭maj7



B♭/A♭



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

mf

E \flat /G **E \flat /F** **F7** **B \flat 9sus** **B \flat 9**

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

poco rit.

E \flat **B \flat /D** **E \flat 7/D \flat**

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

f *a tempo*

A \flat /C **E \flat /B \flat** **Freely**

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

rit. e dim. *mp*

B \flat 7sus **B \flat 7** **C \flat** **D \flat** **E \flat**

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



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

D#m



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

G#m



guir llu - via en el jar - dín. To - ca ti? mu - si - ca sin fín ¿Có - mo sal - som - brí - ay

C#m



D#



tar trá - gi sin red? ca.

E



B



F#



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

E



G#m



Me des - ho - jas - te de 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 que - 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 -

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.

C#m



D#



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

1.

G#m



trás. 2. Que ha - brá des -

dim. *mp*

2.

G#m



trás.

Bridge:

G



Em



F#



First system of musical notation with treble and bass staves.

G



Em



Second system of musical notation with lyrics: Y de - sa -

C



Am



Third system of musical notation with lyrics: tas - te un hu - ra - cán. Fue - go y fu - ria de un vol - cán. Que no

F#m7(b5)



B7sus



B7



Fourth system of musical notation with lyrics: 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.



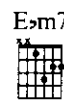
Si re - gre - sa - ras por mi

Piano accompaniment for the first system, including treble and bass clefs with notes and rests.



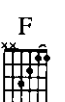
se - ría fe - liz o - tra vez.

Piano accompaniment for the second system, including treble and bass clefs with notes and rests.



Pe - ro hoy te vas.

Piano accompaniment for the third system, including treble and bass clefs with notes and rests. Dynamics include *dim.* and *mf*.



Y no hay vuel - ta a - trás.

Piano accompaniment for the fourth system, including treble and bass clefs with notes and rests. Dynamics include *mp* and *rit. e dim.*

WHEN YOU SAY YOU LOVE ME

Lyrics by
ROBIN SCOFFIELD

Music by
MARK HAMMOND

Slowly ♩ = 60

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

mp *rall.*

(with pedal)

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

a tempo

Verse:

F#m

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

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

D6



D/E



E6



D/E



E9



move, _____ at times I can hard - ly breathe. _____

Chorus:

A



A/G#



F#m7



D



E7



When you say you love me, the world goes still, so still in - side. And

1.

A



A/G#



F#m7



D



E7



when you say you love me, for a mo - ment, there's no one else a -

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

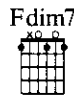
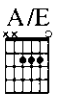
live. _____

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

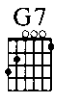


all you have to say, I'll al - ways feel this way.

Chorus:



When you say you love me, the



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



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

Fmaj7 G7 C Fmaj7 G7

When you say you love me.

F(9)/A F Freely C C/B

When you say you love me.

mp

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 $\text{♩} = 66$

Chord diagrams: Cm, Bb6, Ab6, Cm/G, G7

mp
(with pedal)

Verse 1:

Chord diagrams: Cm, Fm/C, Cm

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

Chord diagrams: Fm/C, Bb6, Abdim7, Eb/G, Fm

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

Cm Fm Gm Cm Ab/C

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

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first line of music is in 2/4 time, and the second line changes to 4/4 time. Chord diagrams for Cm, Fm, Gm, Cm, and Ab/C are shown above the vocal line. The lyrics are 'per - der - ti. Quel-la dol-cez-za co - sí sen-za e -'. There are triplets in the piano accompaniment.

Cm Ab/C Cm Ab/C Bb7 Ebmaj7 Edim7

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

Detailed description: This system contains the third and fourth lines of the musical score. The key signature remains two flats. The time signature is 4/4. Chord diagrams for Cm, Ab/C, Cm, Ab/C, Bb7, Ebmaj7, and Edim7 are shown above the vocal line. The lyrics are 'tá La tua bel-lez-za ri - va - li non ha. Il cuo -'. There are triplets in the piano accompaniment.

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

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The key signature changes to one flat (B-flat) and the time signature changes to 4/4. Chord diagrams for Fm, Dm7(b5), Cm, Fm6, Gm, D/F#, and F#m are shown above the vocal line. The lyrics are 're mi - o, vuo-le sol - tan - to te. Per'. The piano accompaniment includes a 'cresc.' (crescendo) marking.

Chorus: Bm F#A# Bm Em7 A7

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

mf a tempo

Detailed description: This system contains the seventh and eighth lines of the musical score, which is the chorus. The key signature changes to one sharp (F#) and the time signature is 4/4. Chord diagrams for Bm, F#A#, Bm, Em7, and A7 are shown above the vocal line. The lyrics are 'te, per te, vi - vró. L'a - mo-re vin - ce -'. The piano accompaniment starts with a 'mf' (mezzo-forte) dynamic and is marked 'a tempo'.

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

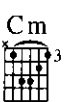
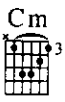
Bm/F#

F#

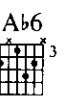
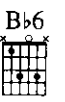
Bm

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

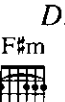
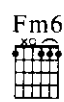
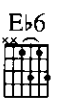
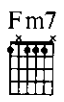
Verse 2:



2. Dim - mi che tu già_jl fu - tu - ro lo sai.



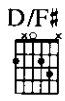
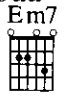
Dim - mi che que - sto non fi - ni - rá mai. Sen - za di



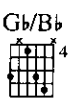
D.S. al Coda

te, non voglio e - si - ste - re Per

Coda



Verse:

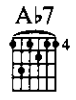
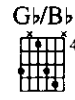
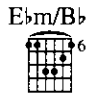
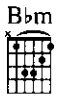


tut - to l'a - mo - re che ho, per te.

rit. e cresc.

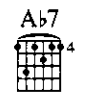
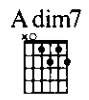
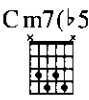
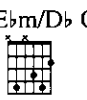
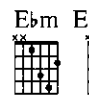
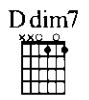
f

a tempo



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

decreasing piano accompaniment for the first system.



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

decreasing piano accompaniment for the second system, including dynamics *decresc.*, *mf*, and *rit. e cresc.*

Chorus:



te, per te, vi - vró. L'a - mo - re

decreasing piano accompaniment for the chorus, including dynamics *f* and *a tempo*



vin - ce - rá. Con

decreasing piano accompaniment for the end of the chorus.

C#m G#B# C#m

te, con te, a - vró. Fa - ró

F#m7 E/G# Amaj7 C#m7

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

rit. poco a poco

F#m7 C#m/G# G#7 C#m

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

mp a tempo

B6 A6 G#7 C#m

rit. *freely*

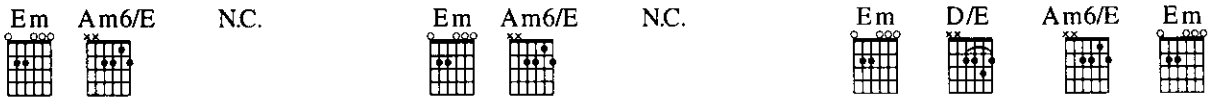


ALL 'IMPROVISO AMORE

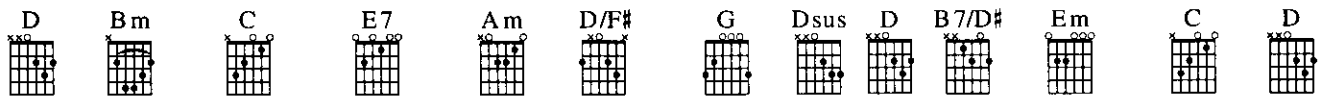
Lyrics by FRANK MUSKER
and KABALLA

Music by DAVID FOSTER
and PAUL SCHWARTZ

Moderately ♩ = 112



mp
(with pedal)



cresc.



mf

Cmaj7

C6

Em/B

B

N.C.

1. II

mp

Verse 1:

Em

D#dim7/E

ven - to - - - - - che sof - fia pia - no - - - -

Em

Que - sta not - te, - - - - - Cam - bia il mio de -

A/E

Am

sti - no - - - - - E sen - to, - - - - - che il

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,

1.

Am

G

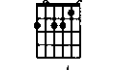
F#m7(b5)

Em

B7/D#

Em

Am7



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

Dsus

D

Em

Am/E



mi par - le - rá di te.

2.

C

D

B7/D#

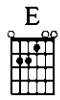
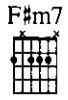
Em

C#m

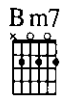
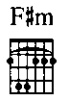
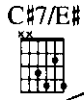


3. A - ra - re. E sa -

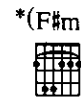
Chorus:



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



cuo - re. Lu ce den - tro



me na - sce - rá.



* Implied chords.

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/Bb A7sus A7

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

2. Chorus:

A7sus A7 Bm F#m/A

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

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

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

D/F#

G

D/A

A7

Bm

G

found

a way to

keep,

some

how,

more than a

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...)

shed.

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

Or has it and nev - er

Gm/Bb



A7sus



A7



Chorus:



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

F#m/A



G



C#7/G#



F#A#



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

Bm



G



D/F#



G



D/A



A7



To Coda ⊕

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

Bm



G



D/A



A7



D



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.

8vb

CARUSO

Words and Music by
LUCIO DALLA

Rubato (♩ = 66)

Cm9 Abmaj9 Fm6 E♭maj9 A♭2 A♭ B♭(9) B♭

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.

B♭/F

G7sus

G7

Cm9

Cm

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

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

È u - na ca - te - na or - mai

Bb G7sus G7 Cm9 Cm

che scio-glie 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



Ebmaj7



Sen - tíl 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



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

cresc.

\oplus Coda

Verse 4:

Cm



G#m9



G#m



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 *(Bbm7(b5)) A#m7(b5) (Eb7sus) D#7sus (Eb7) 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.

**Fx = G#

ve - ne sai... Te vo - glio te - na_or - mai

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

decresc. *cresc.*

decresc.

rit. *mp*

8vb

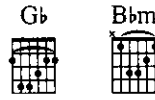
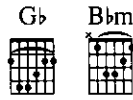
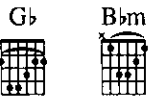
Verse 3:
 Potenza della lirica dove ogni dramma é un falso.
 Che con un po' di trucco e con la mimica puoi diventare un altro.
 Ma due occhi che ti guardano così vicini e veri.
 Ti fan scordare le parole confondono i pensieri.
 (To Coda/Verse 4:)

REMEMBER WHEN IT RAINED

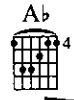
Lyrics by
JOSH GROBAN

Music by ERIC MOUQUET
and JOSH GROBAN

Slowly $\text{♩} = 56$



Verse:



1. Wash a - way_ the thoughts_ in - side_

2. Tears of hope_ run down_ my skin_

(with pedal)



that keep my mind_ a - way_ from you_

tears for you_ that will_ not dry_



No more love_ and no_ more pride,

They mag - ni - fy_ the one_ with - in

E \flat

D \flat /F

G \flat

Chorus: B \flat m

Absus

A \flat



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

Ooh, re -

cresc.

G \flat

D \flat

B \flat m

A \flat /C

D \flat

E \flat m

Absus

A \flat



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

B \flat m

Absus

A \flat

G \flat

D \flat



Ooh, re - mem - ber when it rained. { In the dark - ness I re - main.
In the wa - ter I re - main.

decresc.

1.

Absus

A \flat

G \flat

B \flat m

G \flat

B \flat m

2.

Absus

A \flat



run - ning down,

f

Chords: Gb, Bbm, Gb, Bbm, Ab/C

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

f

Chords: Db, Ebm7, Db/F, Gb, Ab

run - ning down, run - ning down.

decresc.

Bridge: Faster ♩ = 80

Chords: Ebm, Db, Ab/C

mp

Chords: Db, Absus, Ab, F7/A

cresc.

Bbm

Gb

Ab



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

Tempo I

Db

Ab

Bbm

Gb

Db

Absus

Ab



Vocal line with lyrics: Oh, oh, oh no. Oh, oh, oh, oh, oh, oh.

Bbm

Gb

Db

Ab

Bbm

Gb



Vocal line with lyrics: oh no. Oh, oh, oh no, run-ning

Db

Absus

Ab

Bbm

Gb

Bbm

Gb

Bbm

Gb

Bbm














Musical notation for the final system, including piano accompaniment and guitar chords.


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 








Verses 1 & 2:


Bbm 
 Eb 
 Abmaj7 
 Db 
 Ebsus 
 Eb 
 Ab 
 C7/G 

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



Fm 
 Bbm 
 Db/Ab 
 Eb/G 
 Eb/Db 

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



1.

A \flat /C Fm D \flat A \flat /E \flat Fm B \flat m7

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

2.

D \flat m6 Eb7sus Eb7 D \flat G \flat 13 A \flat /E \flat

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

Faster $\text{♩} = 92$

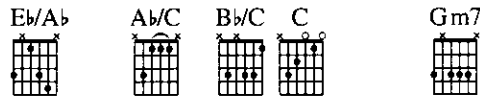
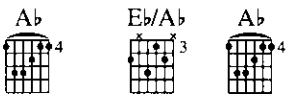
B \flat m7 Eb7 A \flat Fm E+ Fm

m'ai mes. J'i - rais jus - qu'au bout du monde... je me

mf

D \flat /F E \flat /G A \flat sus A \flat D \flat B \flat m7 C7sus C7 D \flat C7sus E \flat

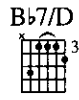
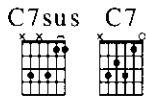
fe - rais tein - dre blonde si tu me le - de - man - dais j'i - rais



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

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

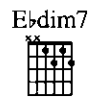
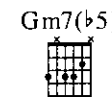
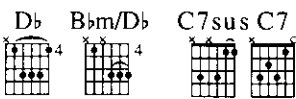
Piano accompaniment for the first system.



Musical staff with lyrics: dais Je re - nie - rais ma pa - trie je re - nie - rais mes a - mis si tu

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

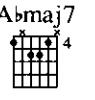
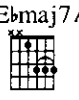
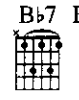
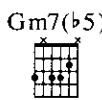
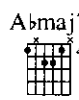
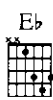
Piano accompaniment for the second system.



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

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

Piano accompaniment for the third system, including a *cresc.* marking.

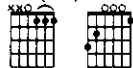


Musical staff with lyrics: rais n'im-por-te quoi... si tu me le de-man - dais.

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

Piano accompaniment for the fourth system, including a *ff* marking.

Dm7(b5) G7



Cm7



Fm



Bb7



Ebmaj7



Ab



Db



Cm7/F



F7



3. Si un

mf *rit.*

Verses 3 & 4:

Bb



D7/A



Gm



Bb/F



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

a tempo

Cm



Eb/Bb



F/A



F



F/Eb



Bb/D



D+



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

1.

Eb



Bb/F



Cm7



Fsus



F



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

2.
Eb



blé - mes

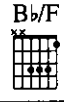
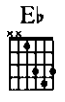
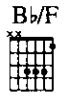
Freely



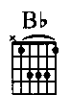
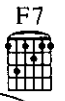
F7sus



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



me? Dieu ré - u - nit ceux qui



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, Ab/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

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

Bbsus



Bb



Ab(9)



Eb2/G



Ab(9)



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

Chorus:

Eb/Bb



Bb7



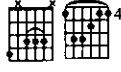
Eb



Cm



Bb/Ab Ab



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

cresc. *mf*

Eb/G



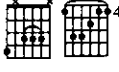
Bb/D



Cm



Bb/Ab Ab



Eb/G



Bb



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

dim. *mp*

Eb



Ab(9)/C



Eb/Bb



Eb/G



Ab(9)

Eb/Bb



Bb7sus



Bb7



Eb



(Violin solo)

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

mf

F Bb/F F F/A Bb Csus C

Bb(9)/D Bb F(9)/A Bb(9) F/C C7sus F

You raise me

cresc.

Chorus:

Dm C/Bb Bb F/A C(9)/E Dm C/Bb Bb 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 Bb(9)/D F/C F/A Bb(9) F/C C7sus C7 F Bb/F

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

mf

Chorus:

F Ebm Db/Cb Cb Gb/Bb Db(9)/F

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

Ebm Db/Cb Cb Gb/Db Dbsus Db Gb Cb

up to walk on storm - y_ seas. I am_ strong when I_ am on_ your

Gb Ebm7 Gb/Db Db7sus Db7 Gb Bb/D

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

Ebm Db/Cb Cb Gb/Bb Db(9)/F Ebm Db/Cb Cb

up so I can stand on moun - tains. You raise_ me up to walk on storm - y_

G \flat /D \flat

D \flat sus

D \flat

G \flat

C \flat

G \flat

E \flat m7



seas. I am strong when I am on your shoulders. You raise me

mf

G \flat /D \flat

D \flat 7sus

D \flat 7

E \flat m

C \flat



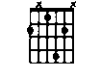
up to more than I can be. You raise me

G \flat /D \flat

D \flat 7

C \flat (9)/G \flat

G \flat



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 ♩ = 63



mp



Hey_____ ho,_____

mf



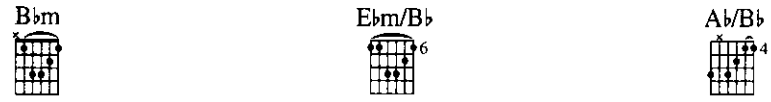
ah_____ ay._____ Oh,_____




oh,_____ ah,_____

Verse 1:

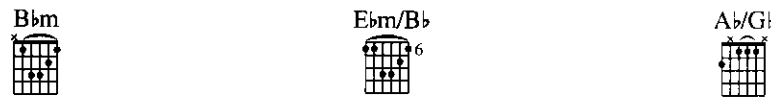
B \flat m Ebm/B \flat Ab/B \flat




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



B \flat m Ebm/B \flat Ab/G \flat



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




B \flat m Db/F G \flat (9)



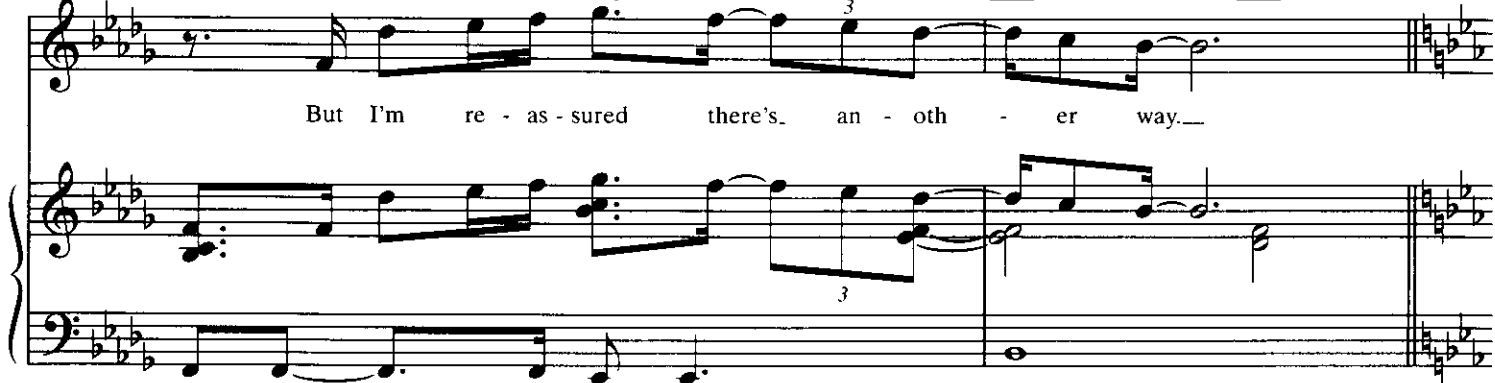
And we've been hand - ed these mo - ments for - ev - er.



Fsus Fsus/E \flat B \flat sus B \flat m



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



♩ Chorus:



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.



Ease the pain to re - al - ize all that love can be.
 Face the truth to re - al - ize all that we could be.



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.



To Coda ⊕

don't let it go. Nev - er let go.

Bbm Ebm F Gb Bbm Ebm F Gb

mp

Verse 2:

Bbm Ebm/Bb Ab/Bb Bbm Ebm/Bb

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

mf

D.S. al Coda

Ab/Gb Bbm D7/F Gb(9) Ab

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

Coda

Eb Bbsus Bb Ab2

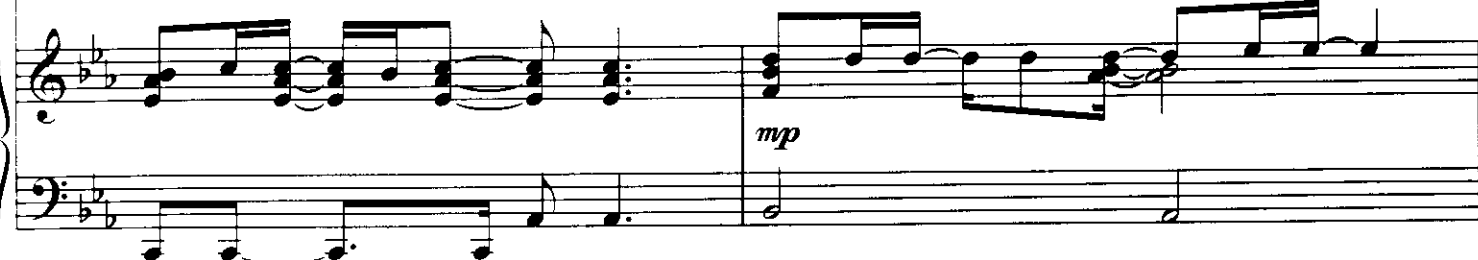
Nev - er let go. Turn your head up to the sky.



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



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



mp



noth - ing down_ be - low_



f



Don't_ let go_



decresc.

mp

MI MORENA

Words and Music by
MARTIN PAGE

Slowly ♩ = 72



Musical notation for the first system, including guitar and piano parts. The piano part is marked *mf*.



Musical notation for the second system, including guitar and piano parts.



Verse:

Musical notation for the verse, including guitar and piano parts.

1. And so, my love, _____
so, my love, _____

*Original recording in G[♯] minor.

Mi Morena - 5 - 1
PFM0326

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Fmaj7(♯5)

Em

D5

Am

Em/G

from my win - dow I can see a beau - ti - ful vi - sion,
the way you're mov - ing in your dress to a ny - lon gui - tar.

Fmaj7(♯5)

Em

Ddim7

Am/C

and when the mu - sic plays, your bod - y ris - es like a bird of grace.
On wings of silk and lace, you lift up - on the notes and slip a - way.

Chorus:

G/B

G7

F

Dm7

Esus

E

Am

Am7/G

Mi mo - re - na, I saw you danc - ing in the rain. Ho - ly wa -

F

Dm7

Esus

E

Am

Am7/G

F

Dm7

ter. shin - ing like a sil - ver frame. Come like a ghost. I will watch.

Esus

E

Am

Am7/G

F

Dm7

Esus

E



— you dance_ a - lone_ Mi mo - re - na, you're the light_ with - in_ my

1. Asus

A

Asus

A

2. Asus

A



soul. 2. And soul.

Bridge:

E/G#

C/G

D7/F#

E

E/G#

C/G



Take this cross of feath - ers and bone. Take this heart I've carved

D7/F#

E

A



in stone in your name.

F Dm7 Esus E Am Am7/G F Dm7

(Inst. solo....)

Esus E Am Am7/G F Dm7 E

Asus A/G F#m7

...end solo) And where the set - ting sun sur - ren - ders to the moon, mi - que - ri - da,

Em7(4) F Dm7

I wait for you. Mi mo - re - na, I saw you danc - hold your hands.

Esus

E

Am

Am7/G

F

Dm7



ing in the rain. Ho - ly wa - ter, shin - ing like
 out to the night. Be my lov - er. I will fall

Esus

E

Am

Am7/G

F

Dm7



a sil - ver flame. Come like a ghost. I will watch
 in - to your eyes. Sweet fire of love, for you,

Esus

E

Am

Am7/G

F

Dm7



you dance a - lone. Mi mo - re - na, you're the light
 I'd steal the stars, 'cause I a - dore you, oh my

Repeat ad lib. and fade

Esus

E

Asus

A



with - in my soul. 2. Mi mo - re -
 mo - re re na. 3. 4. (Instrumental)

SHE'S OUT OF MY LIFE

Words and Music by
TOM BAHLER

Slowly, freely ♩ = 69

1. She's out of my life, _____ she's out of my life. _____
 2. It's out of my hands, _____ it's out of my hands. _____

Edim7

D \flat (9)/F

G \flat

A \flat /G \flat

Fm7

B \flat m7

And I don't know_ wheth - er to laugh or cry_
To think for_ two years_ she was here_

E \flat m

Cm7(b5)

F7(#5)

F7

B \flat m

G \flat

D \flat /F

I don't know wheth - er_ to live or die. And it cuts like_ a knife,_
and I took it for grant - ed, I was so cava - lier. Now the way that_ it stands_

E \flat m7

A \flat 7sus

A \flat

1.
D \flat

G \flat /B \flat

A \flat /C

she's out of my_ life.
she's out of my_

2.

D \flat

E/B

B

G \flat /B \flat

D \flat /A \flat

hands. So I've learned that love's not pos - ses - sion_



Musical staff with notes and rests.

and I've learned that love won't wait... Now I've learned that

Piano accompaniment for the first system.



Musical staff with notes and rests.

love needs ex - pres - sion, but I learned too__

Piano accompaniment for the second system.



Musical staff with notes and rests.

late. And she's out of my life,___

Piano accompaniment for the third system.



Musical staff with notes and rests.

she's out of my__ life. Damned in - de - ci - sion

Piano accompaniment for the fourth system.

Fm7



Bbm7



Ebm7



Cm7(b5)



F7



Bbm7



and curs-ed pride

kept my love for her_ locked deep_ in - side_

And it

Gb



Db/F



Ebm7



Ab7sus



Ab



Db



cuts like a knife,

she's out of my life,

a tempo

Gb/Bb



Ab/C



Db



Gb/Bb



Ab7sus



Ab7



Db



my life.