

# PRELUDE - THE BEST OF CHARLOTTE CHURCH

All the songs from the album arranged for piano, voice & guitar.

*Prelude*



THE BEST OF

Charlotte  
Church



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*Prelude*



THE BEST OF

# Charlotte Church

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# PIE JESU (from Requiem)

By Andrew Lloyd Webber  
Piano arrangement by Roger Day

Andante

SOLO SOPRANO *mp*

Ab Abmaj7 Ab6 Ab Db Pi - e  
Ab/Eb

Je - su, — pi - e Je - su, — pi - e Je - su, — pi - e Je - su, Qui  
Bbm/Ab Abmaj7 Eb/Ab Abmaj7 Bbm7/Db Abmaj7 Bbm7 Eb6 Eb

tol - lis pec - ca - ta mun - di, Do - na e - is re - qui - em, — do - na e - is  
Db Eb/Db Ab/C Bbm7 Fm Eb7

re-qui-em.

SOLO BOY *mp*

Pi - e Je - su, pi - e Je - su, pi - e

Ab Bbm/Ab Eb7/Ab Ab

Detailed description: This system contains the vocal line for a solo boy and the piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 're-qui-em.' followed by 'Pi - e Je - su, pi - e Je - su, pi - e'. The piano accompaniment is written in a grand staff (treble and bass clefs). The first measure of the piano part has a chord of Ab. The second measure has a chord of Bbm/Ab. The third measure has a chord of Eb7/Ab. The fourth measure has a chord of Ab. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Qui tol - lis pec - ca - ta mun - di,

Je - su, pi - e Je - su, Qui tol - lis pec - ca - ta mun - di,

SOPRANO ALTO TENOR BASS

Ab Eb7 Db Eb

Detailed description: This system contains the vocal lines for Soprano, Alto, Tenor, and Bass, along with the piano accompaniment. The vocal lines are written in a grand staff. The lyrics are 'Qui tol - lis pec - ca - ta mun - di,' followed by 'Je - su, pi - e Je - su, Qui tol - lis pec - ca - ta mun - di,'. The piano accompaniment is written in a grand staff. The first measure of the piano part has a chord of Ab. The second measure has a chord of Eb7. The third measure has a chord of Db. The fourth measure has a chord of Eb. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The vocal lines are written in a grand staff, with the Soprano line in the top treble clef, the Alto line in the middle treble clef, the Tenor line in the bottom bass clef, and the Bass line in the top bass clef.

Do-na e - is re - qui - em — do - na e - is re - qui - em. —  
 Do-na e - is re - qui - em, — do - na e - is re - qui - em. —

*Hm*

Ab Fm Bbm7 Eb7 Ab Abmaj7

*mf* Ag-nus De - i, — Ag-nus  
*mf* Ag-nus De - i, — Ag-nus  
*mf* Ag-nus De - i, — Ag-nus  
*mf* Ag-nus De - i, — Ag-nus

Ab6 Ab Dbmaj7 Db/Eb Cm/Eb Bbm7/Ab

De - i, — Ag-nus De - i, — Qui

De - i, — Ag-nus De - i, — Qui

De - i, — Ag-nus De - i, —

De - i, — Ag-nus De - i, —

Ab/Eb Bbm7/Ab Eb7

tol - lis pec - ca - ta mun - di, do - na e - is re - qui-em, —

tol - lis pec - ca - ta mun - di, do - na e - is re - qui-em, —

Db Eb7/Db Ab/C Fm

do - na e - is re - qui - em sem - pi -

do - na e - is re - qui - em sem - pi -

*mp* *mp*

do - na e - is re - qui - em,

*p*

Bbm7 Eb7 Abmaj7

*mp*

rall. *p* *pp* *slow*

ter - nam, sem - pi - ter - nam, re - qui - em.

*p* *pp*

ter - nam, sem - pi - ter - nam, sem - pi - ter - nam.

do - na e - is re - qui - em.

rall. *pp* *slow*

Ab6 Db Bbm7 Eb7 Db/Ab Bbm/Ab Ab.



# MY LAGAN LOVE

Traditional

Text by S. MacCathumhaoil

Arranged by Meinir Huelyn

Piano arrangement by Derek Jones

Freely

NC. Eb Ab

The piano introduction consists of two systems of music. The first system is in 4/4 time and features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of three flats (Bb, Eb, Ab). The right hand plays a melody with a triplet of eighth notes, while the left hand provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a final chord in the right hand.

Eb Db

1. Where La - gan stream sings lul - - la - by there  
(Verse 2 see block lyric)

The vocal line for the first verse is written in a treble clef with a key signature of two flats (Bb, Eb). It begins with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The melody continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. The lyrics are: "1. Where La - gan stream sings lul - - la - by there".

Eb

The piano accompaniment for the first verse is written in a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of three flats (Bb, Eb, Ab). It features a steady accompaniment of eighth notes in the right hand and a bass line in the left hand.

Eb Ab Eb

blows— a li - ly fair, the twi - light gleam is in — her  
eye, the night — is on her hair. And like a

The vocal line for the second verse is written in a treble clef with a key signature of two flats (Bb, Eb). It begins with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The melody continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. The lyrics are: "blows— a li - ly fair, the twi - light gleam is in — her eye, the night — is on her hair. And like a".

Eb Ab Eb

The piano accompaniment for the second verse is written in a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of three flats (Bb, Eb, Ab). It features a steady accompaniment of eighth notes in the right hand and a bass line in the left hand.

A<sup>b</sup> E<sup>b</sup>/G
A<sup>b</sup>
A<sup>b</sup>/C
Fm
B<sup>b</sup>7

love - sick len - an - shee, she - hath my heart - in -

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

thrall; Nor life I owe, nor li - - ber - ty, for

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

love - is Lord of all.

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

And often when the beetles horn  
 Hath lulled the eve to sleep  
 I steal unto her shieling lorn  
 And thro' the dooring peep.  
 There on the cricket's singing stone  
 She spares the bog wood fire.  
 And hums in sad sweet undertone  
 The song of heart's desire.

Verse 2:

And often when the beetles horn  
 Hath lulled the eve to sleep  
 I steal unto her shieling lorn  
 And thro' the dooring peep.  
 There on the cricket's singing stone  
 She spares the bog wood fire.  
 And hums in sad sweet undertone  
 The song of heart's desire.

# IN TRUTINA

(from *Carmina Burana*)

By Carl Orff  
Piano arrangement by Derek Jones

$\text{♩} = 60$   
F

In - tu - ti - na men - tis

*pp*

*etc.*

Gm7add11 C11 Bb Fmaj7

du - bi - a - fluc - tu - ant - con - tra - ri - a - las - ci - vus a - mor

*pp*

Gm7 C11 F

et - pu - di - ci - ti - a

*pp*

rit.



# PANIS ANGELICUS

By César Franck  
Arranged by Julian Smith  
Piano arrangement by Derek Jones

♩ = 60  
A  
A aug  
F#m  
F#  
Bm  
D#m7(b5) A/E  
E

A E7 A E A E7 A E7

C#7 F#m Bm7 A/E A

A E7 A E7 A  
Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,  
pp

D A D A E7 A E7 A E7

dat pa - nis coe - li - cus fi - gu - ris ter - mi - num.

A E7 A C#m G#7 G dim7

O res mi - ra - bi - lis! Man - du - cat Do - mi - num

B9 E B7 G#7/B#

pau - per, pau - per, ser - vus et hu - mi - lis,

C#m C#7(b9) F#m B7 E

pau - per, pau - per, ser - vus et hu - mi - lis.

B E B E7 rit.

A a tempo E7 A E7 A A7  
 Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,

D A/C# Bm7 A/C# Bm7/D D#m7(b5) E7 A/E  
 dat pa - nis coe - li - cus fi - gu - ris ter - mi - num.

E7 D/E E7 D/E E7 D/E E7 D/E  
 O res mi - ra - bi - lis! Man - du - cat Do - mi - num





# AMAZING GRACE

Traditional  
Arranged by Julian Smith  
Piano arrangement by Derek Jones

$\text{♩} = 80$   
F#

1. A - ma - zing - grace! How  
(Verses 2 & 3 see block lyric)

*mp*

B/F#

sweet the sound that saved a wretch like

C# C#7 F# F#7

me. I once was lost but

B F# F#/C# C#7

now I'm found, I was blind but now I

1, 2. F# C#7 F#7 B/D# D7

sec. Twas home. When

*cresc.*

G C/G G

we've been there ten sand years, bright

*mf*

3 D D7

shin ing as the sun. We've

no less days to sing God's praise than

Chords: G, G<sup>7</sup>, C, G/B

Performance markings: *dim.*

when we first be - gun.

Chords: G/D, D<sup>7</sup>, G

Performance markings: *mp dim.*

Verse 2:

'Twas grace that taught my heart to fear  
 And grace my fear relieved  
 How precious did that grace appear  
 The hour I first believed.

Verse 3:

Through many dangers, toils and snares  
 We have already come  
 'Twas grace that brought us safe thus far  
 And grace will lead us home.

# JUST WAVE HELLO

By Danny Beckerman  
Piano arrangement by John Bell

Moderato ♩ = 90

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is Moderato (♩ = 90). The dynamic is *mp*. Measure 1 starts with a treble clef and a key signature change to two flats. Measure 5 ends with a triplet of eighth notes.

Musical notation for measures 6-10. Measure 6 begins with a bass clef. Measure 10 ends with a triplet of eighth notes.

Musical notation for measures 11-15. Measure 11 starts with a treble clef and a key signature change to one flat (Bb). The dynamic is *mf*. Chord symbols  $E^b$ ,  $A^b/E^b$ , and  $E^b$  are indicated above the staff. The lyrics "Just leave all your trou - bles be - hind now." are written below the staff.

Musical notation for measures 16-20. Measure 16 starts with a treble clef and a key signature change to two flats (Bb and Eb). The dynamic is *f*. Chord symbols  $Cm$ ,  $Gm$ ,  $A^b$ , and  $Fm$  are indicated above the staff. The lyrics "My way is clear and true, reach in - to the light that" are written below the staff.

20

C Cm G7/C Cm G7/C Cm G7/C

shines in you.

25

Cm G

29

Am7/G D7

E giun - ta l'o - ra del de - si - o. All a - round the

32

G Am7/G

world. Ques - to e il mo - men - to dell 'ad - di - o.

35 D7 Am7 D7 G

All a - round the world. The dawn is ri - sing on a

38 Am7/G G

new day.

41 Am7/G Am7/D D7

The sha - dows fall and quick - ly fade a - way.

44 G Em/G G Cm6 G/B

It's time to go now. Time to wave hel - lo now.

48

Dm<sup>7</sup>/G Cmaj<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> Am<sup>7</sup>/D<sup>7</sup> E  
 Let your dreams be wings that fly as far as the stars, \_\_\_\_\_ it's time to

52

E A<sup>6</sup> B<sup>9</sup> C<sup>#m</sup> A<sup>6</sup> B  
 wave hel - lo. All a - round the world we go, sha - dows fall be -

56

C<sup>#m</sup> C<sup>#m</sup>/B F<sup>#7</sup>/A<sup>#</sup> B E/G<sup>#</sup> A E/B  
 hind us as we fol - low the sun, that mo - ment has come, it's time to

60

B<sup>7</sup> E<sup>b</sup>  
 wave \_\_\_\_\_ hel - lo.

63

G C<sup>6</sup> D<sup>7</sup>

It's time to go now. Time to wave hel -

66

Em Em/D C<sup>6</sup> D<sup>7</sup> Em Em/D

-lo now. Raise your hands and show the world, and

69

A/C# D G/B C G/D

tell ev - 'ry - one the mo - ment has come, it's time to

72

D<sup>7</sup> G

wave hel - lo.



75

C Am/D G

It's time to just wave hel - lo. It's time to

79

C Am/D G

just wave hel - lo.

82

C Am<sup>7</sup>/D G

Just wave hel - lo.

# LA PASTORELLA

(from *Soirees musicales*)

By Gioacchino Rossini, Text by Carlo Pepoli, Arranged by Julian Smith  
Piano arrangement by Richard Blair-Oliphant

Allegro  $\text{♩} = 152$

Musical score for measures 1-5. The piece is in 3/4 time. The piano part features a melody in the right hand and a bass line in the left hand. Chords are indicated as G7, C, and G7. Dynamics include *f* and *sf*.

Musical score for measures 6-11. The piano part continues with a melody and bass line. Chords are indicated as C, G7, C, E, and G7. Dynamics include *sf* and *ff*. A triplet of eighth notes is marked with a '3'.

Musical score for measures 12-16. The piano part continues with a melody and bass line. Chords are indicated as C, E, G7, and C. Dynamics include *pp* and *8va*. A triplet of eighth notes is marked with a '3'.

Musical score for measures 17-20, including the vocal line. The piano part continues with a melody and bass line. Chords are indicated as C and G7. Dynamics include *pp* and *sf*. The vocal line has lyrics: "Son... bel - la pas - to - rel - la, che scen - de o - gni mat - ti - no,". A triplet of eighth notes is marked with a '3'.

21 C G7 A A C

ed off - re un ces - tel - li - no di fru - tta e for.

25 G7 A

Chi viene al pri - mo al bo - re a - vrà vez - zo - se ro - se

29 C G7 A A C

e po - ma ru - gia - do - se, ve - ni - te al mio giar - din.

33 Am f Dm A

Son bel - la pas - to - rel - la, che scende og - ni mat - tin

Am Dm A E

37 *f* *f* *f* *f*

ed off - re un ces - tel - li - no di fre - sche fru - tta e fiori... Ahu

*p* *cresc.* *sf* *sf*

G C G7

42 *f* *pp* *sf* *sf*

ahu a - hu a - hu

*pp* *pp*

C G7 C

47 *f* *f* *f* *f*

a - hu a - hu a - hu

*f* *f* *f* *f*

52

G<sup>7</sup> C G<sup>7</sup>

*f* *sf*

57

C G<sup>7</sup> C E G<sup>7</sup>

*sf*

63

C E G<sup>7</sup> C

*pp* *f*

*8<sup>va</sup>*

68

C G<sup>7</sup>

Chi nel not - tur - no or - ro re smar - ri la buo - na vi - a,

*pp*

72 *C* *G7* *C*

al - la ca - pa - na mi - a ri - tro - ve - rà il cam - min.

76 *G7* *C*

Ve - nite, o pas - sag - gie - ro, la pa - sto - rel - la è qua, ma il fior del suo pen -

81 *G7* *C* *Am* *f*

-sie - ro ad u - no sol da - rà. Ve - nite, o pas - sag - gie - ro, la

86 *Dm* *A* *Am* *Dm*

pa - stor - ella à qua, ma il fior del suo pen - sie - ro ad u - no sol da -

91 *f* *f* *pp* *sf* *pp* *a* *a*

A G C

-rà. Ahu a

97 *f* *f* *pp* *sf* *pp* *a* *a*

C G7 C

a - hu a hu

103 *f* *f* *pp* *sf* *pp* *a* *a*

G7 C G7

108 *f* *f* *pp* *sf* *pp* *a* *a*

C G7 C E

113 *f* *f* *pp* *sf* *pp* *a* *a*

G7 C E C

# SHE MOVED THROUGH THE FAIR

Traditional  
Arranged by Julian Smith  
Piano arrangement by John Bell

Gently ♩ = 100

F/A Cm7 Cm7 Cm6 Cm7 Cm7



16

F F/A E<sup>b</sup>/G Am<sup>7</sup> F/A

— won't slight you for your lack of kind" — and she

21

E<sup>b</sup>/G F/A B<sup>b</sup>/D C<sup>7</sup>sus<sup>4</sup>

stepped — a - way from me and this she did say, —

26

Cm<sup>7</sup> N.C. Cm<sup>7</sup> Cm<sup>7</sup> Csus<sup>4</sup> Cm

— "it — will not be long now — 'til —

31

Fsus<sup>4</sup> F F/A Cm<sup>7</sup>

our wed - ding day." —

36

Cm<sup>7</sup>

Cm<sup>6</sup>

Cm<sup>7</sup>

F

41

N.C.

Bb

Cm

Eb

She \_\_\_\_\_ stepped a - way from me, \_\_\_\_\_ and she went thro' the

46

Fsus<sup>4</sup>

F

Eb

F

fair, \_\_\_\_\_ and \_\_\_\_\_ fond - ly \_\_\_\_\_ I watched her move

51

Cm<sup>7</sup>

F/A

Eb

F

here and move there, \_\_\_\_\_ and \_\_\_\_\_ then she \_\_\_\_\_ went

56

Dm<sup>7</sup> Cm<sup>7</sup> Gm<sup>11</sup> F N.C.

home - ward with one star a - wake, \_\_\_\_\_ as the \_\_\_\_\_

61

Gm<sup>7</sup> Csus<sup>4</sup> Cm<sup>7</sup> Fsus<sup>4</sup>

swan in the eve - ning \_\_\_\_\_ moves - o - ver the lake. \_\_\_\_\_

66

F F/A Cm<sup>7</sup> Cm<sup>6</sup>

71

F7 F7sus4 F7 F7/Eb Bb/D

Last \_\_\_\_\_ night she came

76

C7sus4 Cm7 Fsus4 F

to me, \_\_\_\_\_ she \_\_\_\_\_ came soft - ly in, \_\_\_\_\_ so \_\_\_\_\_

81

Cm7 F Bbmaj7 Eb

soft - ly \_\_\_\_\_ she \_\_\_\_\_ came that her feet made no

85

Am<sup>7</sup> F/A E<sup>b</sup> F E<sup>b</sup>

din, \_\_\_\_\_ and she laid her \_\_\_\_\_ hand on me, and this she did

91

D7(#9) D7(b9) Gsus<sup>4</sup> G Cm<sup>7</sup> F7sus<sup>4</sup>

say, \_\_\_\_\_ "it \_\_\_\_\_ will not be long love, \_\_\_\_\_

96

F<sup>7</sup> E<sup>b</sup> F

\_\_\_\_\_ 'til \_\_\_\_\_ our wed - ding day." \_\_\_\_\_

# AVE MARIA

(adapted to the 1st Prelude of J. S. Bach)

By J. S. Bach/Charles Gounod

Moderato

4 F Gm7/F C7/E

4 F Gm7/F

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

7 C7/E F Dm7/F

- ri - - - a, gra ti - a  
- ri - - - a, thou hap - py

*cresc.*

10  $G^7$   $C/E$   $F\text{maj}^7/E$

ple - - na, er! Do - - mi - nus te - - cum: -  
 moth - - er! God is with thee:

*pp* *cresc.* *pp*

$\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

13  $Dm^7$   $G^7$   $C$

Be - - - - - ne - - - - - dic - - - - - tu - - - - - in  
 Bless - - - - - ed, - - - - - ed art thou a - -

*cresc.* *dim.* *pp*

$\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

16  $C\text{dim}^7$   $Gm/B\flat$   $B\flat\text{dim}^7$

mu - - - - - li - - - - - e - - - - - ri - bus, ne -  
 - bove - - - - - all moth - - - - - ers, ers, in

*cresc.* *p* *cresc.* *pp*

$\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

19 F/A

Gm<sup>7</sup>

dic - tus Je - su - sus - ven - tris -  
Beth - le - hem - came - to - thee - the

*p* *cresc.* *Ped.*

22 C<sup>7</sup>

F

F<sup>7</sup>

tu - i - Je - sus - Ma -  
an - gel of - the - Lord. - Hon - ta - our'd - and

*dim.* *p* *cresc.* *Ped.*

25 B<sup>b</sup>maj<sup>7</sup>

B<sup>d</sup>dim<sup>7</sup>  
*cresc.*

-ri - a! - Ma -  
bless - ed, - and

*p* *cresc.* *Ped.*



Fm(maj7)/C  
molto

D<sup>b</sup>dim7

*f*

27

-ri - - a!  
bless - - ed,

Ma - ri - - a  
Ma - ri - - a,

*molto*

*f*

Ped. Ped.

C7

F/A

*p*

29

O - - - ra - - pro no - - bis,  
moth - - er - - of Je - - sus,

*p*

*pp*

Ped. Ped.

C7sus4

C7

A<sup>b</sup>dim7/C

31

no - - bis Pec - ca - to - - ri - bus, in - - et - - in  
in - - fant Re - - deem - - er, - - born - - to

*cresc. molto*

Ped. Ped.

34

F/A C7sus4 C7

ho - - - ra, in ho - - - mor - - - tis - - - no - - - stre.  
 save us from our sins and all our heav - y

*ff*

*And.*

37

F7 Bb/F

A - - - - - men!  
 woes.

*dim.* *p*

*And.*

39

C7/F rit. F

A - - - - - men!  
 A - - - - - men!

*pp*

*And.*

# DREAM A DREAM

Music by James Shearman, Simon Greenway and Gabriel Fauré

Lyrics by Sam Babenia

Arranged by Simon Hale

Piano arrangement by John Bell

Moderato  $\text{♩} = c.64$

Bm

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (p) dynamic marking. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A 'Ped.' (pedal) marking is placed below the bass staff towards the end of the system.

The second system of the musical score continues from the first. It features two staves in the same key signature and time signature. A 'D' chord symbol is written above the treble staff. The piano part continues with similar textures, and the 'Ped.' marking is repeated at the end of the system.

11 Daddys

The third system of the musical score includes vocal lines and piano accompaniment. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The lyrics are written below the vocal line. The piano accompaniment continues with chords and moving lines. The lyrics are: "1. When the night is still, and the sea is calm, lone - ly; 2. Hear the night - in - gale, sing a lul - la - by, lone - ly".

15 Em7/D

sha - dow \_\_\_\_\_  
 sha - dow \_\_\_\_\_

you fall u - pon \_\_\_\_\_  
 you'll find a new \_\_\_\_\_

me. \_\_\_\_\_  
 light. \_\_\_\_\_

Lay Dawn \_\_\_\_\_  
 by my \_\_\_\_\_  
 will be \_\_\_\_\_

R.H.

20

side, \_\_\_\_\_  
 kind, \_\_\_\_\_

not to - night, \_\_\_\_\_  
 will be bright, \_\_\_\_\_

lon - ly \_\_\_\_\_  
 lon - ly \_\_\_\_\_

sha - \_\_\_\_\_  
 sha - \_\_\_\_\_

dow, \_\_\_\_\_  
 dow, \_\_\_\_\_

you'll find a \_\_\_\_\_  
 rise from the \_\_\_\_\_

E7/D Em/D

25

new \_\_\_\_\_  
 dark - \_\_\_\_\_

Dream \_\_\_\_\_ a dream, \_\_\_\_\_ and see through an - gel's

light. \_\_\_\_\_  
 ness. \_\_\_\_\_

Bm G/B Em7

30

A A7/G Em7 F# Bm/F# F#7

eyes, \_\_\_\_\_ a place where we can fly \_\_\_\_\_ a - way. \_\_\_\_\_

35

1. Bm G/B Em7 A A7/G

Ride \_\_\_\_\_ with me, \_\_\_\_\_ u - pon a shi - ning star, \_\_\_\_\_ a - bove the moon - lit

40

Em7 F# Bm

sky we will find E - ly - si - um. \_\_\_\_\_

46

*dim.*

*p*

2.

51

Bm7

Em7

A7

Ride with me, u - pon a shi - ning star, a -

55

D

F#

G/F#

F#

G

F#

-bove the moon - lit sky, once more. We'll

*f*

59

Bm G/B Em<sup>7</sup> A

dream \_\_\_\_\_ a dream, \_\_\_\_\_ and see through an - gel's eyes, \_\_\_\_\_ a

63

A<sup>7</sup>/G Em<sup>7</sup> F# Bm/F# F#7

place where we can fly \_\_\_\_\_ a - way. \_\_\_\_\_ We'll

67

Bm G/B Em<sup>7</sup> A

dream \_\_\_\_\_ a dream, \_\_\_\_\_ and see through an - gel's eyes, \_\_\_\_\_ a

71 A7/G

Em7

F#7

place where we can fly a - way: E - ly - si -

Bm

75

- um.

- um.

rit.

79

p





9 **B<sup>b</sup>** **G<sub>tr</sub>** **B<sup>b</sup>** **F** *mf*

nous\_ ap - pel - lent\_ en - sem - ble. Ah! glis - sons.

*mf* Dou - ce - ment glis - sons,

**Ped.**

12 **F** *mf*

en\_ sui - vant\_ le\_ cou - rant\_ fu - yant; Dans

*p* *mf* Sui - vons\_ le cou - rant\_ fu - yant; Dans

**Ped.**

15 **E<sup>b</sup>** *f*

l'on - de fré - mis - san - te, d'u - ne main\_ non - cha -

*f* *p* l'on - de fré - mis - san - te, d'u - ne main\_ non - cha -

*sfz* *p*

**Ped.**

18  $B^b/F$   $Fdim$

lan - te, ga - gnons le bord où l'oi - seau chan - te, l'oi - seau,  
 lan - te, viens ga - gnons le bord où la sour - ce dort, et... l'oi - seau,

22  $F^9$  **poco rall.**  $B^b$  *pp* **a tempo**  $E^bmaj7$   $E^b6$   $B^b$   $E^bmaj7$   $E^b6$

l'oi - seau chan - te. Dôme... é - pais, le... jas - min  
 l'oi - seau chan - te. Sous le dôme é - pais, où le blanc jas - min

25  $B^b$  **rit.**  $E^b/B^b$   $N.C.$   $B^b$

nous - ap - pel - - - lent - - - en - sem - -  
 Ah! - - - des - cen - - - dons - - - en - sem - -

Fine

$\text{♩} = 160$

28 N.C.  $G^b$  *mp*  $A^b m7(b5)$

- ble! Mais, je ne sais quel - le crain - te su -

31  $D^b7$

$F7(b9)$

$G^b$

- bi - te s'em - pa - re de moi quand mon pè - re va seul à leur

34  $B^b m$

*poco rubato*

$A^b7$

$E^b m7(b5)$

$D^b/A^b$

vil - le mau - di - te; je trem - ble, je trem - ble d'ef -

37  $D^b$   $A^b7/D^b$   $D^b$   
 -froi! Pour que le Dieu Ga - ne - ça le pro - tè - ge, jus - qu'à l'é -

40  $A^b7/D^b$   $F$   $D^b$   
 - tang où s'é - bat - tent joy - eux. Les cy - gnes aux ai - les de

43  $F$   $D^b$   $F$   $D^b$   
 nei - ge, al - lons cueil - lir les lo - tus bleus. — Oui, près des

46  $F$   $D^b$   $F$   $Faug$  *poco rall.*  
 cy - gnes aux ai - les de neige, al - lons cueil - lir les lo - tus

Tempo 1

49  $B^b$   $E^b\text{maj}^7$   $E^b6$   $B^b$   $E^b\text{maj}^7$   $E^b6$   $B^b$   
bleus. Dôme é - pais, le jas - min a la ro - se s'as -  
*p*  
Sous le dôme é - pais, où le blanc jas - min a la ro - se s'as -

52  $Gm$   $Dm$   $B^b$   $E^b\text{maj}^7$   $E^b6$   $B^b$   $E^b\text{maj}^7$   $E^b6$   
- sem - ble, rive en fleurs, frais ma - tin,  
- sem - ble, sur la rive en fleurs, ri - ant au ma - tin,

D.S. al Fine

55  $B^b$   $F$   $Gm$   $B^b$   
nous - ap - pel - lent en - sem - ble.  
viens, - cen - dons - en - sem - ble.

# HABAÑERA

By Georges Bizet

Words by Henry Meilhac and Ludovic Halévy after Merimée

Arranged by Jesse Cook

Piano arrangement by Jack Long

Andantino  $\text{♩} = 54$

Em

Musical notation for the first system, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is Andantino at 54 beats per minute. The first measure is marked with the chord Em. The second measure is marked with the chord L'am - our. The third measure is marked with the dynamic *pp*. The notation includes a treble and bass clef with a grand staff brace.

5

Musical notation for the second system, measures 5-8. The notation includes a treble and bass clef with a grand staff brace. The lyrics are: "est un ois - eau re - belle que nul ne peut ap - pri - vois er, et c'est". The first measure of this system is marked with the chord Am6/E. The first measure of the system also contains a triplet of eighth notes.

9

Musical notation for the third system, measures 9-12. The notation includes a treble and bass clef with a grand staff brace. The lyrics are: "bien en vain qu'on l'ap - pelle, s'il lui con - vient de re - fu - ser. Rien n'y". The first measure of this system is marked with the chord B7/E. The first measure of the system also contains a triplet of eighth notes. The second measure of the system is marked with the chord Em.

13

Am6

fait, men - ace ou pri - ère, l'un par - le bien l'au - tre se tait; et c'est

17

B7/E

Em E

l'au - tre que je pré - fère il n'a rien dit; mais il me plaît.

21

A6/E

*espress.* L'a - mour! L'a - mour!

25

B7/E

E

L'a - mour! L'a - mour! L'a - mour est



en - fant de Bo - hême, il n'a ja - mais, ja - mais con - nu de loi; si tu ne

B7/E

m'ai - me pas, je t'ai - me si je t'ai - me, prend garde à toi!

*f*

F#m/E

Si tu ne m'ai - me pas, si tu ne m'ai - me pas, je t'aime!

*f*

B7/E N.C.

Mais, si je t'ai - me, si je t'ai - me, prend garde à

*f*

3

44

1. E Em

toi!

2. L'ois - eau

48

2. E N.C.

toi!

Verse 2:

L'oiseau que tu croyais surprendre  
 Battit de l'aile et s'envola;  
 L'amour est loin, tu peux l'attendre;  
 Tu ne l'attend plus, il est là!  
 Tout autour de toi vite, vite,  
 Il vient, s'en va, puis il revient!  
 Tu crois le tenir, il t'évite;  
 Tu crois l'éviter, il te tient!  
 L'amour, l'amour, l'amour, l'amour!

# THE PRAYER

By David Foster and Carole Bayer Sager  
Italian translation by Alberto Testa and Tony Renis  
Piano arrangement by Jack Long

Rubato (♩ = c.60)

Amaj7 A6 Amaj7 A6 A6/E E C#m

*mf*

*con pedale*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand provides a harmonic accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece is marked *mf* and *con pedale*.

4 C  
SOPRANO

Am Asus4 E

I pray you'll be our

The soprano vocal line begins at measure 4. It features a melodic line with a long note on 'I' and a descending line on 'pray you'll be our'. The accompaniment consists of chords and a bass line.

TENOR

The tenor vocal line begins at measure 4. It features a melodic line with a long note on 'I' and a descending line on 'pray you'll be our'. The accompaniment consists of chords and a bass line.

a tempo (♩ = c.72) *ma liberamente*

A Bsus4 B E

eyes, \_\_\_\_\_ and watch us where we go;

The vocal line continues from measure 7. It features a melodic line with a long note on 'eyes,' and a descending line on 'and watch us where we go;'. The accompaniment consists of chords and a bass line.

*mp legato*

The piano accompaniment for the second system consists of two staves. The right hand plays a melody of eighth notes, and the left hand provides a harmonic accompaniment. The piece is marked *mp legato*.

10

B9sus<sup>4</sup>

B

and help us to be wise \_\_\_\_\_ in times when we don't \_\_\_\_\_

13

F#m

E

know. \_\_\_\_\_ Let this be our prayer, \_\_\_\_\_

16

G#sus<sup>4</sup>

G#

as we go our way: \_\_\_\_\_

19 C# A C#m G#m A E/B B7

lead us to a place, guide us with your grace to a place where we'll be

22 A E A

safe. I pray we'll find your  
La lu - ce che to dai

25 Bsus4 B E E/G#

light, and hold it in our hearts  
nel cuo - re res - te - rà a ri - cor - dar - chi

when stars go out each night.\_\_\_\_\_

Ah,--

che

l'e - ter - na stel - la sei.

ah.\_\_\_\_\_

Let this be our prayer,\_\_\_\_\_

—

Nel - la mi a pre - ghie - ra

quan - ta fe - de

when sha - dows fill our day:

c'è.\_\_\_\_\_

Lead us to a place.

37

C#m G#m A E/B B7 A/E  
 Guide us with your grace. Give us faith so we'll be saved.  
 Give us faith so we'll be saved.

40

E B/A A B/A Esus<sup>4</sup> E  
 So - gna - mo un mon - do sen - za più vio - len - za, un mon - do  
 So - gna - mo un mon - do sen - za più vio - len - za, un mon - do

43

A A6/E E Amaj7 A6 Amaj7 A6  
 di giu - stiz - ia e di spe - ran - za O - gnu - no di - a la ma - na al suo vi -  
 di giu - stiz - ia e di spe - ran - za O - gnu - no di - a la ma - na al suo vi

46

A6/E E C#m C Am Esus<sup>4</sup> D

-ci - no sim - bo - lo di pa - ce di fra - ter - ni - tà.  
-ci - no sim - bo - lo di pa - ce di fra - ter - ni - tà.

49

E D Esus<sup>4</sup> E Esus<sup>4</sup> E

Ah, \_\_\_\_\_ we ask that life be kind  
- La for - za che - ci dai e' il de - si - der - io

52

Asus<sup>4</sup> A A/C# D

and watch us from a - bove. \_\_\_\_\_ We hope each soul will  
che o - gnu - no - tro - vi a - mo - re.



55 **Esus<sup>4</sup>** **E** **G** **A**

find an - oth - er soul to love. — Let this be our

in - tor - no\_e den - tro\_a sé. — Let this be our

58 **Bm** **Esus<sup>4</sup>** **E** **C#sus<sup>4</sup>**

prayer, — let this be — our prayer: just like ev - 'ry

prayer: just like ev - 'ry child

61 **C#** **F#m** **D** **F#m** **C#m**

child needs to find a place, guide us with your grace, —

— needs to find a place, guide us with your grace,

64

D A/E E7 D/A A

give us faith so we'll be safe.

give us faith so we'll be safe.

66

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

E la fe - de che, hai ac - ce - so in noi, sen - to che ci sa' - ve -

E la fe - de che, hai ac - ce - so in noi, sen - to che ci sa' - ve -

69

F rit. G A

-rà.

-rà.

# ALL LOVE CAN BE (from *A Beautiful Mind*)

Music by James Horner, Lyrics by Will Jennings  
Piano arrangement by John Bell

Slow and Gentle ♩ = 69

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

D F#m E C#m D F#m E G#m D F#m

5 *p* I will watch you in the dark - ness, show you

E C#m D G A D F#m E C#m

10 love will see you through. When the bad dreams

15

D F#m E G#m D F#m D E C#m D G

wake you cry - ing, I'll show you all love can

20

Asus4 A Bm G A Bm G

do. All love can do. I will watch through the night, hold you

*poco rit.*

*mp*

24

F#m G Em G/B Bm Bm

in my arms, give you dreams where love \_\_\_\_\_ will be. \_\_\_\_\_ I will

27 Bm G F#m

watch through the dark 'til the morn - ing comes, all the

29 G A Bm

light I'll take you through the night to see.

31 rit. G A B

light show - ing us all love can be.

33 E G#m F# D#m E G#m

I will guard you with my

36 *dim.* F# A#m E G#m F# D#m E A  
 bright wings. Stay 'til your heart learns to

40 *rit.* B E A N.C. C# G#/C#  
*pp* All love can be.

45 *rit.* F# C# G#/C# D#m/C# F# C#  
 All love can be.

# IT'S THE HEART THAT MATTERS MOST

By Steve Mac, Wayne Hector and Don Black  
Piano arrangement by Jack Long

$\text{♩} = 72$

*p* *con pedale*

1. Time to spread some hope, \_\_\_\_\_ make the spi - rits  
(Verse 2: see block lyric)

*p* *con pedale*

rise. \_\_\_\_\_ Do you see the won - der in \_\_\_\_\_ their eyes? \_\_\_\_\_ Time to speak of

Dm Bb Bbadd9 Bb C

*p* *con pedale*

love, \_\_\_\_\_ hold each oth - er close, \_\_\_\_\_ 'cos it's the heart that mat - ters most. \_\_\_\_\_

F Dm F/A Bb C7sus4 C7

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19 Dm C B<sup>b</sup> Gm7 C7sus<sup>4</sup> C7 C7sus<sup>4</sup> C7

need\_ it too. So here's what you\_ have got to do. Spread a lit - tle

22 F Dm B<sup>b</sup> B<sup>b</sup>add9

hope, make the spi - rits rise. Do you see the won - der in their eyes? -

25 C F Fadd9 F Dm7 Dm7/A

— It's time to speak of love, hold each oth - er close, 'cos it's the

28

B<sup>b</sup> C Cadd<sup>9</sup> F C/E F Gm Am

heart that mat - ters most. — In time we come to

31

a tempo B<sup>b</sup> N.C. B<sup>b</sup> C F

rall.

learn it's the heart that mat - ters most.

Verse 2:

It's still the same old moon.  
 Why does it shine so bright?  
 There's a little magic in the air tonight.  
 Time to speak of love,  
 Hold each other close,  
 'Cos it's the heart that matters most.

# TANTUM ERGO

By Gabriel Fauré  
Arranged by Paul Bateman  
Piano arrangement by John Bell

Maestoso ♩ = 60

N.C.

C#m E7 A

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "Tan - tum er - go" and marked with a mezzo-piano (*mp*) dynamic. The middle staff is the right-hand piano accompaniment, marked with a piano-piano (*pp*) dynamic. The bottom staff is the left-hand piano accompaniment, marked with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4. The system concludes with the dynamic marking *mp*.

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics "Sac - ra - men - tum Ve - ne - re - mur cer - nu - i Et an - ti - quum". The middle staff is the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment. The system begins with a measure number of 5. The key signature remains one sharp (F#) and the time signature is 4/4. The system concludes with the dynamic marking *mp*.

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics "do - cu - men - tum no - vo - ce - dat ri - tu - i. Praes - tet fi - des". The middle staff is the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment. The system begins with a measure number of 9. The key signature remains one sharp (F#) and the time signature is 4/4. The system concludes with the dynamic marking *mp*.

13 *A7* *G#* *C#m* *A#m7* *B7sus4* *B7* *E* *E7/D*  
 sup - ple - men - tum Sen - suum de - fec - tu - i.

17 *C* *Am/C* *Dm/C* *C* *G7/C* *C* *Am/C*  
*mf* Ge - ni - to - ri,

22 *Dm* *Am* *F* *C* *Gm* *C7/E* *F* *Dm/F*  
 Ge - ni - to - que Laus et ju - bi - la - ti - o Sa - lus, ho - nor, -

26 *Am* *G#dim7* *Am* *F* *C* *Bm11* *E7sus4* *E7*  
 vir - tus quo - que Sit et be - ni - dic - ti - o.

30

A F#m/A Bm/A A E7/A A

Ge - ni - to - ri Ge - ni - to - que Laus et - ju - bi - la - ti - o

34

A A7/G F#m F#m/E D#m7 C#/G# G#7 C#

Sa - lus, ho - nor, vir - tus quo - que Sit et - be - ni - dic - ti - o.

38

E7/D E7/D F#7/C# E7/D E7/D F#7/C# E7/D A/C#

Pro - ce - den - ti ab u - tro - que Com - par sit - lau -

41

Bm7 E7 A E7/D E7/D F#7/C# E7/D F#7/C#

-da - ti - o. Pro - ce - den - ti ab u - tro - que

44 E7/D A/C# Bm7 E7 A F# A Eaug A/E

Com - par - sit - lau - da - ti - o. A - men A - men

48 F C/G Esus4 E A

A - men A - - - - men.

*(translation)*

Down in adoration falling,  
 Lo! The sacred Host we hail,  
 Lo! O'er ancient forms departing  
 Newer rites of grace prevail;  
 Faith for all defects supplying,  
 Where the feeble senses fail.

To the everlasting Father,  
 And the Son who reigns on high  
 With the Holy Spirit proceeding  
 Forth from each eternally,  
 Be salvation, honour blessing,  
 Might and endless majesty.  
 Amen.

# BRIDGE OVER TROUBLED WATER

By Paul Simon  
Piano arrangement by Richard Blair-Oliphant

♩ = 82

Musical score for the first system of 'Bridge Over Troubled Water'. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 82. The first measure is a whole chord of D-flat major (D<sup>b</sup>). The second measure is a whole chord of B-flat minor (B<sup>b</sup>m). The third measure is a whole chord of G-flat major (G<sup>b</sup>). The melody is in the treble clef, starting on a whole note D<sup>b</sup> in the second measure, followed by a half note G<sup>b</sup> and a half note F<sup>b</sup> in the third measure. The piano accompaniment is in the bass clef, with a steady eighth-note bass line. The dynamic marking *mp* is placed below the first measure of the piano part. The instruction *legato pedal* is written below the piano part.

Musical score for the second system of 'Bridge Over Troubled Water'. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure is a whole chord of A<sup>b</sup>7. The second measure is a whole chord of D<sup>b</sup>. The third measure is a whole chord of G<sup>b</sup>. The fourth measure is a whole chord of D<sup>b</sup>. The melody is in the treble clef, starting on a whole note D<sup>b</sup> in the second measure, followed by a half note G<sup>b</sup> and a half note F<sup>b</sup> in the third measure. The piano accompaniment is in the bass clef, with a steady eighth-note bass line. The dynamic marking *mp* is placed below the first measure of the piano part. The instruction *legato pedal* is written below the piano part. The lyrics 'When you're wea - ry, \_\_\_\_\_ feel - in' \_\_\_\_\_ small,' are written below the melody.

Musical score for the third system of 'Bridge Over Troubled Water'. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure is a whole chord of G<sup>b</sup>. The second measure is a whole chord of D<sup>b</sup>. The third measure is a whole chord of G<sup>b</sup>. The melody is in the treble clef, starting on a whole note D<sup>b</sup> in the second measure, followed by a half note G<sup>b</sup> and a half note F<sup>b</sup> in the third measure. The piano accompaniment is in the bass clef, with a steady eighth-note bass line. The dynamic marking *mp* is placed below the first measure of the piano part. The instruction *legato pedal* is written below the piano part. The lyrics 'when tears are in your eyes. \_\_\_\_\_ I will \_\_\_\_\_' are written below the melody.

11

D<sup>b</sup> G<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>m A<sup>b</sup> A<sup>b</sup>/G<sup>b</sup>

dry them all; I'm on your\_ side. Oh, \_\_\_ when times \_\_\_ get

15

D<sup>b</sup> D<sup>b</sup>ma<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup> D<sup>b</sup>7

rough\_\_\_ and friends just can't be found. \_\_\_ Like a\_\_\_

19

G<sup>b</sup> A<sup>b</sup>/G<sup>b</sup> Gdim D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>7 G<sup>b</sup> F<sup>7</sup>/A F<sup>7</sup>/C

bridge ov - er trou - bled wa - ter\_\_\_ I will lay me down. -

22

B<sup>b</sup>m D<sup>b</sup>7 G<sup>b</sup> A<sup>b</sup>/G<sup>b</sup> Gdim D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>7 G<sup>b</sup>ma<sup>7</sup> Fm<sup>7</sup>/A<sup>b</sup> F<sup>7</sup>/A

\_\_\_ Like a\_\_\_ bridge ov - er trou - bled wa - ter\_\_\_ I will lay me



26  $B^b m$   $G^b maj^7$   $D^b$

down.

29  $G^b$   $D^b$   $G^b/D^b$

When you're down and out, \_\_\_\_\_ when you're on the\_

32  $D^b$   $G^b$   $D^b$

— street, \_\_\_\_\_ when eve - ning falls \_\_\_\_\_ so hard\_

35  $G^b$   $D^b$

— I will com - fort\_ you. \_\_\_\_\_

38

A<sup>b</sup>/C B<sup>b</sup>m A<sup>b</sup> F<sup>7</sup>/A

I'll take your part. Oh, when dark - ness

41

B<sup>b</sup>m F<sup>7</sup>/A D<sup>b</sup>7 G<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup>7

comes and pain is all a - round. Like a

45

G<sup>b</sup> A<sup>b</sup>7/G<sup>b</sup> Gdim<sup>7</sup> D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>7 G<sup>b</sup> F<sup>7</sup>/A

bridge ov - er trou - bled wa - ter, I will lay me down

48

B<sup>b</sup>m D<sup>b</sup>7 G<sup>b</sup> A<sup>b</sup>7/G<sup>b</sup> Gdim D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>7

Like a bridge ov - er trou - bled wa - ter,

51

G<sup>b</sup>maj7 F7 F7/A B<sup>b</sup>m B<sup>b</sup>m/G D<sup>b</sup>

I will lay me down.

55

B<sup>b</sup>m G<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>/G<sup>b</sup>

Sail on

59

D<sup>b</sup>/F G<sup>b</sup> D<sup>b</sup>/F

— sil - ver girl, sail on — by.

62

G<sup>b</sup> D<sup>b</sup>/F G<sup>b</sup>

Your time has come to shine, all your

65  $D^b/F$   $D^b$   $A^b/C$   $B^b/m$   $A^b$   
 dreams are on their\_ way. See how they\_ shine. Oh\_

68  $A^b7/G^b$   $D^b$   $Fm/C$   $D^b7/C^b$   $G^b$   $E^b$   
 — if you need a friend I'm sail - ing\_ right be - hind.

72  $A^b$   $D^b7$   $G^b$   $A^b7/G^b$   $Gdim7$   $D^b/A^b$   $B^bsus4$   $B^b7$   
 — Like a\_ bridge ov - er trou - bled\_ wa - ter, —

75

G<sup>b</sup> F7 F<sup>7</sup>/A B<sup>b</sup>m D<sup>b</sup>7 G<sup>b</sup> A<sup>b</sup>7

*f* Like a bridge ov - er

I will ease your mind. —

*f*

78

D<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>m<sup>7</sup> G<sup>b</sup>ma<sup>7</sup> F7 F<sup>7</sup>/A B<sup>b</sup>m

trou - bled wa - ter, — I will ease your mind.

*f*

81

B<sup>b</sup>m/A<sup>b</sup> D<sup>b</sup> *mp*

*rall.*  
B<sup>b</sup>m

84

G<sup>b</sup> D<sup>b</sup>

# SANCTA MARIA

By Pietro Mascagni

Arranged by S. Mercurio

Piano arrangement by Richard Blair-Oliphant

## Andante Sostenuto

Musical score for the first system of 'Sancta Maria'. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is 'Andante Sostenuto'. The score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'A - ve. Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te -'. The piano accompaniment features chords such as F, Gm7, G7/B, F/C, G7/B, F/C, C, A/C#, Dm, and G7. The piano part includes dynamic markings like *p* and *sf*.

Musical score for the second system of 'Sancta Maria'. The system begins with a measure rest of 6 measures. The vocal line continues with the lyrics 'Be - ne - dic - ta, be - ne - dic - ta tu - in -'. The piano accompaniment includes chords such as Csus4, C, Gm7, C7, Gm7, C7, C7/C#, Dm, and G7. The piano part includes dynamic markings like *p* and *sf*.

Musical score for the third system of 'Sancta Maria'. The system begins with a measure rest of 10 measures. The vocal line continues with the lyrics 'mu - li - er - i - bus et be - ne - dic - tus fruc - tus'. The piano accompaniment includes chords such as C, Dm7, G7, C, Gm/Bb, Am, Gm7, Am, Gm/Bb, Am, Gm7, and Gm7. The piano part includes dynamic markings like *pp* and *pp dolcissimo*. The system concludes with a *Red.* (Ritardando) marking.

15 Am C/G C/F# F G7/F C/E Dm7 G7 C

ven - tris Je - sus! Fru - ctus ven - tris tui, Je - sus!

20 F C/E Dm Am/C Bb Bb/G C7 Gm Bb

San - cta Ma - ri - a, ma - ter - De - i, o -

*f raseggiando*

25 F Dm F/C C7 F Bb Bb/G C7 C7/E

-ra - pro no - bis, o - ra - pro - no - bis

30 Bb/D Gm/Bb C7/G Dm F/C Gm7/Bb F/A Gm7

pe - cca - to - ri - bus nunc et in ho - ra mor - tis

34 F/C C7 F F/E Dm Dm/C Bb Bb/A Bb/G Gm7/Bb F/C C7

no - strae. A - men. San - cta Ma - ri - a, San - cta Ma - ri - a o - ra pro no

*con forza* *p*

39 F F/E Dm Dm/C Bb Bb/A Bb/G Gm7 F/C C7

bis. o - ra pro no - bis pe - cca - to - ri -

*con forza* *f* *p*

rall. e dim. sempre

43 F F/E Dm Dm/C Bb Bb/G F

bus nunc et in ho - ra mor - tis no - strae. A - - - men.

*p* *pp* *morendo* *pppp*







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