

# 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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PIE JESU 3  
MY LAGAN LOVE 8  
IN TRUTINA 10  
PANIS ANGELICUS 12  
AMAZING GRACE 16  
JUST WAVE HELLO 19  
LA PASTORELLA 25  
SHE MOVED THROUGH THE FAIR 31  
AVE MARIA 37  
DREAM A DREAM (Elysium) 42  
THE FLOWER DUET 48  
HABANERA 54  
THE PRAYER 58  
ALL LOVE CAN BE 66  
IT'S THE HEART THAT MATTERS MOST 70  
TANTUM ERGO 74  
BRIDGE OVER TROUBLED WATER 78  
SANCTA MARIA 85

*Prelude*  
~  
THE BEST OF  
*Charlotte*  
*Church*

# PIE JESU

(from *Requiem*)

By Andrew Lloyd Webber  
Piano arrangement by Roger Day

Andante

SOLO SOPRANO *mp*

The first system of the musical score for 'Pie Jesu'. It features a Soprano line and a Piano accompaniment. The Soprano line begins with a whole rest followed by a half note 'Pi - e'. The Piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Chords are indicated above the piano part: Ab, Abmaj7, Ab6, Ab, Db, and Ab/Eb. The tempo is marked 'Andante' and the piano part is marked 'mp'.

The second system of the musical score. The Soprano line continues with the lyrics 'Je - su, pi - e Je - su, pi - e Je - su, pi - e Je - su, Qui'. The Piano accompaniment provides harmonic support with chords: Bbm/Ab, Abmaj7 Eb/Ab, Abmaj7, Bbm7/Db, Eb6, and Eb. The tempo remains 'Andante'.

The third system of the musical score. The Soprano line continues with the lyrics 'tol - lis pec - ca - ta mun - di, Do - na e - is re - qui - em, do - na e - is'. The Piano accompaniment continues with chords: Db, Eb/Db, Ab/C, Fm, Bbm7, and Eb7. The tempo remains 'Andante'.

re-qui-em.

SOLO BOY *mp*

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

Ab Bbm/Ab Eb7/Ab Ab

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

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

SOPRANO *p*

ALTO *Hm*

TENOR *p*

BASS

Bbm7/Db Eb7 Db Eb

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*

*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, ——— Ag-nus De - i, Qui *p*

De - i, ——— Ag-nus De - i, ——— Ag-nus De - i, Qui *p*

De - i, ——— Ag-nus De - i, ——— Ag-nus De - i.

*Eb7 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*

*p*

*mp*  
do - na e - is re - qui - em sem - pi -  
*mp*  
do - na e - is re - qui - em sem - pi -  
*p*  
do - na e - is re - qui - em,  
*Bbm7 Eb7 Ab Abmaj7*  
*mp*  
*rall. p* ter - nam, *pp* sem - pi - ter - nam, *slow* re - qui - em.  
*p* ter - nam, *pp* sem - pi - ter - nam, sem - pi - ter - nam.  
do - na e - is re - qui - em.  
*rall. Ab6 Ab Db Bbm7 Eb7 Db/Ab Bbm/Ab Ab.*  
*slow*  
*pp*

The musical score is written for voice and piano. It features two vocal staves at the top, a piano accompaniment staff in the middle, and a grand staff at the bottom. The key signature is B-flat major (three flats). The tempo and dynamics are marked throughout the piece.

The lyrics are in Portuguese and are:
   
do - na e - is re - qui - em sem - pi -
   
do - na e - is re - qui - em sem - pi -
   
do - na e - is re - qui - em,
   
ter - nam, sem - pi - ter - nam, re - qui - em.
   
ter - nam, sem - pi - ter - nam, sem - pi - ter - nam.
   
do - na e - is re - qui - em.

The piano accompaniment includes chords and melodic lines. The grand staff at the bottom shows the piano's role in the piece, including a section marked "rall." and "slow".



# MY LAGAN LOVE

Traditional

Text by S. MacCathumhaoil

Arranged by Meinir Huelyn

Piano arrangement by Derek Jones

Freely

N.C.

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

blows - a li - ly fair; the twi - light - - - gleam is in - her

eye, the night - - - is on her hair. And like a

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

♩ = 60

F

The first system of the musical score. The vocal line is in 4/4 time, starting with a whole rest followed by a half note 'In', then a quarter note 'tru', an eighth note 'ti', a quarter note 'na', an eighth note 'men', and a quarter note 'tis'. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The first chord is marked *pp*. The second chord is marked *etc.*. The system ends with a double bar line.

Gm<sup>7</sup>add<sup>11</sup>

C<sup>11</sup>

B<sup>b</sup>

Fmaj<sup>7</sup>

The second system of the musical score. The vocal line continues with the lyrics 'du - bi - a', 'fluc - tu - ant', 'con - tra - ri - a', 'las - ci - vus', and 'a - mor'. The piano accompaniment continues with chords. The first chord is marked *pp*. The second chord is marked *ppp*. The system ends with a double bar line.

Gm<sup>7</sup>

C<sup>11</sup>

F

rit.

The third system of the musical score. The vocal line continues with the lyrics 'et', 'pu - di - ci', and 'ti - a'. The piano accompaniment continues with chords. The first chord is marked *pp*. The system ends with a double bar line.

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**F**  
**a tempo**

Sed e - li - - - - go quod

*pp*

**Gm<sup>7</sup>add<sup>11</sup>** **C<sup>11</sup>**

vi - de - o, col - lum iu - go pre - be - o;

*(1101)* *(0)*

**B<sup>b</sup>** **Fmaj<sup>7</sup>** **Gm<sup>7</sup>** **C<sup>11</sup>**

ad iu - gum ta - men sua - ve, sua - ve tran - se -

*ppp* *(0)*

**F** **rit.**

- o.

*pp*

# PANIS ANGELICUS

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

♩ = 60

A Aug F#m F# Bm D#m7(b5) A/E E

*p*

A E7 A E A E A E7 A E7

C#7 F#m Bm7 A/E E7 A

A E7 A E7 A

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

*pp*



D A D A E<sup>7</sup> A E<sup>7</sup>

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

A E<sup>7</sup> A C<sup>#</sup>m G<sup>#</sup>7 G dim<sup>7</sup>

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

B<sup>9</sup> E B<sup>7</sup> G<sup>#</sup>7/B<sup>#</sup>

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

*cresc.*

C<sup>#</sup>m C<sup>#</sup>7(b9) F<sup>#</sup>m B<sup>7</sup> E

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

*p cresc. f*

B E B E<sup>7</sup> rit.

*mf*

A a tempo E<sup>7</sup> A E<sup>7</sup> A E<sup>7</sup> A A<sup>7</sup>

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

*cresc.*

D A/C# Bm<sup>7</sup> A/C# Bm<sup>7</sup>/D D#m<sup>7</sup>(b5) E<sup>7</sup> A/E

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

*f*

E<sup>7</sup> D/E E<sup>7</sup> D/E E<sup>7</sup> D/E E<sup>7</sup> D/E

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

E7/D A/C# E7 A E9 E7

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

A F#7/E Bm/D F#7/A# Bm

- lis, pau - - - per, - pau - per, ser -

E7 A E7 A D

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

D dim E7 A Bm7/D E7 A

# AMAZING GRACE

Traditional

Arranged by Julian Smith

Piano arrangement by Derek Jones

♩ = 80

F#

F#

3

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

*mp*

B/F#

F#

3

sweet the sound that — saved a — wretch like —

C#

C#7

F#

3

F#7

me. — I — once was — lost but

B F# F#/C# 3 C#7

now I'm found, was— blind but— now I

1, 2. F# C#7 3. F# F#7 B/D# D7

see. 2. 'Twas— home. 4. When—

*cresc.*

G 3 C/G G

we've been— there ten— thou - sand— years, bright—

*mf*

3 D D7

shin - ing— as the— sun. We've—



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

no less days to sing God's praise than

*dim.*

G/D D<sup>7</sup> G

when we first be - gun.

*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

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into three systems. The first system (measures 1-5) begins with a mezzo-piano (*mp*) dynamic. The second system (measures 6-10) continues the melody and accompaniment. The third system (measures 11-15) includes vocal lyrics and features a mezzo-forte (*mf*) dynamic. The fourth system (measures 16-20) continues the piece with a forte (*f*) dynamic. Chord symbols are provided above the staff: E<sup>b</sup> (measures 11-12), A<sup>b</sup>/E<sup>b</sup> (measure 13), E<sup>b</sup> (measure 14), Cm (measures 16-17), Gm (measure 18), A<sup>b</sup> (measures 19-20), and Fm (measures 21-22). The piece concludes with a final chord of Fm.

11 *mf* A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

Just leave all your trou - bles be\_\_ hind now.

16 Cm Gm A<sup>b</sup> Fm *f*

My way is clear and true, reach in - to the light that

20 C Cm G<sup>7</sup>/C Cm G<sup>7</sup>/C Cm G<sup>7</sup>/C

shines in you.

25 Cm G

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

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

32 G Am<sup>7</sup>/G

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

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

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

38 Am<sup>7</sup>/G G

new day.

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

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

44 G Em/G G Cm<sup>6</sup> G/B

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

48  $Dm^7/G$   $Cmaj^7$   $A^7/C^\sharp$   $Am^7/D$   $D^7$   $E$

Let your dreams be wings that fly as far as the stars, \_\_\_\_\_ it's time to

52  $E$   $A^6$   $B^9$   $C^\sharp m$   $A^6$   $B$

wave hel-lo. All a-round the world we go, sha-dows fall be-

56  $C^\sharp m$   $C^\sharp m/B$   $F^\sharp 7/A^\sharp$   $B$   $E/G^\sharp$   $A$   $E/B$

hind us as we fol-low the sun, that mo-ment has come, it's time to

60  $B^7$   $E^\flat$

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<sup>#</sup> 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

Musical score for measures 75-78. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "It's time to just wave hel - lo. It's time to". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The melody in the piano part follows the vocal line, with chords in the left hand. A slur is placed over the vocal line for the phrase "just wave hel - lo.".

79

C Am/D G

Musical score for measures 79-81. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "just wave hel - lo.". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The melody in the piano part follows the vocal line, with chords in the left hand. A slur is placed over the vocal line for the phrase "just wave hel - lo.".

82

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

Musical score for measures 82-84. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Just wave hel - lo.". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The melody in the piano part follows the vocal line, with chords in the left hand. A slur is placed over the vocal line for the phrase "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 ♩ = 152

The piano arrangement consists of a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The arrangement is divided into four systems of music.

**System 1:** Measures 1-5. The vocal line begins with a G7 chord. The piano accompaniment starts with a forte (*f*) dynamic. Chords C and G7 are indicated above the staff.

**System 2:** Measures 6-11. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment features a fortissimo (*ff*) dynamic. Chords C, G7, C, E, and G7 are indicated above the staff. A triplet of eighth notes is marked with a '3'.

**System 3:** Measures 12-16. The vocal line begins with a piano (*pp*) dynamic. The piano accompaniment features a piano (*pp*) dynamic. Chords C, E, G7, and C are indicated above the staff. A triplet of eighth notes is marked with a '3'. An 8va (octave) marking is present above the staff.

**System 4:** Measures 17-20. The vocal line begins with a C chord. The piano accompaniment features a G7 chord. The lyrics are: "Son bel - la pas - to - rel - la, che scen - de o - gni mat - ti - no,".

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

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

25 G<sup>7</sup>

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

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

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

33 Am Dm A

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

*mf* *cresc.* *f*

Am Dm A E

37 *f* *f*

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

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

G C G<sup>7</sup>

42 *f* *pp* *sf*

ahu a a a - hu

*sf* *pp*

C G<sup>7</sup> C

47 *f*

a - hu a a a - hu a - hu.



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* *ff*

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

*pp* *f*

68 *C* *G*<sup>7</sup>

*pp*

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

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

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

76 G<sup>7</sup> C

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

81 G<sup>7</sup> 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* *f* *pp*

A E G C

-rà. Ahu ahu a a

*gliss*

97 *f* *f* *f* *pp*

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

a - hu a - hu a a hu

103 *f* *sf*

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

108 *sf* *ff*

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

3

113 *pp* *ff*

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

3 3 3

*8va*

# SHE MOVED THROUGH THE FAIR

## Traditional

Arranged by Julian Smith

Piano arrangement by John Bell

**Gently** ♩ = 100

F/A

Cm<sup>7</sup>Cm<sup>7</sup>Cm<sup>6</sup>Cm<sup>7</sup>

6

Fsus<sup>4</sup>

F

N.C.

*P*

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

My \_\_\_\_\_ young love said to me, \_\_\_\_\_

11

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

F

Gm<sup>7</sup>

— “my — mo - ther won't mind, — and my fa - ther —

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

"it will not be long now 'til -

31 F<sup>7</sup>sus<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

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

41 N.C. B<sup>b</sup> Cm E<sup>b</sup>

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

46 Fsus<sup>4</sup> F E<sup>b</sup> F

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

51 Cm<sup>7</sup> F/A E<sup>b</sup> F

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

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

76 C<sup>7</sup>sus<sup>4</sup> Cm<sup>7</sup> Fsus<sup>4</sup> F

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

81 Cm<sup>7</sup> F B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>

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> F<sup>7</sup>sus<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

F Gm<sup>7</sup>/F C<sup>7</sup>/E

*p*

Ped. Ped. Ped.

4 F Gm<sup>7</sup>/F

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

Ped. Ped. Ped.

7 C<sup>7</sup>/E F Dm/F

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

gra - - ti - a  
thou - - hap - py

*cresc.*

Ped. Ped. Ped.

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

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

*pp* *cresc.* *pp*

Ped. Ped. Ped.

13 Dm<sup>7</sup> G<sup>7</sup> C

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

*cresc.* *dim.* *pp*

Ped. Ped. Ped.

16 Cdim<sup>7</sup> Gm/B<sup>b</sup> B<sup>b</sup>dim<sup>7</sup>

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

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

Ped. Ped. Ped.

19 F/A Gm<sup>7</sup>

dic - tus Fruc - tus ven - tris  
Beth - lehem came to thee the

*p* *cresc.*

Ped. Ped. Ped.

22 C<sup>7</sup> F F<sup>7</sup>

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

*dim.* *p*

Ped. Ped. Ped.

25 B<sup>b</sup>maj<sup>7</sup> Bdim<sup>7</sup> *cresc.*

- ri a! Sanc - ta Ma -  
bless ed, hon - our'd and

*cresc.*

Ped. Ped.

27 *Fm(maj7)/C* *molto* *f* *D<sup>b</sup>dim7*

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

*molto*

Ped.

29 *C7* *p* *F/A*

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

*pp*

Ped.

31 *C7sus4* *C7* *A<sup>b</sup>dim7/C*

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

*cresc. molto*

Ped.

34 F/A C<sup>7</sup><sub>sus</sub><sup>4</sup> C<sup>7</sup>

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

*ff*

Ped.

37 F<sup>7</sup> B<sup>b</sup>/F

A - - - - - men!  
 woes. - - - - -

*dim.* *p*

Ped.

39 C<sup>7</sup>/F rit. F

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

*pp*

Ped.

# DREAM A DREAM

Music by James Shearman, Simon Greenaway and Gabriel Fauré

Lyrics by Sam Babenia

Arranged by Simon Hale

Piano arrangement by John Bell

Moderato  $\text{♩} = \text{c.64}$

Bm

*p*

Ped.

D

11 Dadd9

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 Em<sup>7</sup>/D

D

Em/D

D

D

sha - dow you fall u - pon me. Lay by my  
sha - dow you'll find a new light. Dawn will be

20

E<sup>7</sup>/D

Em/D

side, fear not to - night, lone - ly sha - dow, you'll find a  
kind, all will be bright, lone - ly sha - dow, rise from the

25

D

Bm

G/B

Em<sup>7</sup>

new light. Dream a dream, and see through an - gel's  
dark - ness.



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

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

1.  
35 Bm G/B Em<sup>7</sup> A A<sup>7</sup>/G

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

40 Em<sup>7</sup> F<sup>#7</sup> Bm

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

dim. *p*

2.

51

Bm

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

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

55

D

F<sup>#</sup>G/F<sup>#</sup>F<sup>#</sup>

G

F<sup>#</sup>

- 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#<sup>7</sup>

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

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

75 Bm

- um.

*dim.*

79 rit.

*p*

# THE FLOWER DUET

## (from Lakmè)

By Leo Delibes, Text by Edmond Gondinet and Phillipe Gille, Arranged by P. Bateman

♩ = 116, *ma poco colla voce*

B<sup>b</sup>

Piano introduction in B-flat major, 6/8 time. The right hand features a melody of eighth notes, while the left hand provides a bass line with eighth notes. The piece begins with a piano (*p*) dynamic and includes a *Ped.* (pedal) marking.

3 B<sup>b</sup> *p* E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>6 B<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>6 B<sup>b</sup>

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 -

Piano accompaniment for the first vocal entry, continuing the 6/8 time signature. It features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. *Ped.* markings are present at the end of each measure.

6 Gm Dm B<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>6 B<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>6

- sem - ble, rive en fleurs, frais ma - tin,

- sem - ble, sur la rive en fleurs, ri - ant au ma - tin,

Piano accompaniment for the second vocal entry, continuing the 6/8 time signature. It features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. *Ped.* markings are present at the end of each measure.

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9  $B^b$   $Gm$   $B^b$   $\text{F}$   $mf$

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

Viens, des - cen - dons en - sem - ble. Dou - ce - ment glis - sons,

$Ped.$   $Ped.$   $Ped.$

12  $Dm$   $p$   $F$   $mf$

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

De son flot char - mant Sui - vons le cou - rant fu - yant; Dans

$p$   $mf$   $Ped.$   $Ped.$   $Ped.$

15  $E^b$   $f$   $E^bm$   $p$

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

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

$sfz$   $p$   $Ped.$

18 B<sup>b</sup>/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<sup>9</sup> poco rall. a tempo

B<sup>b</sup> pp E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6 B<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6

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

*pp*

Ped.

25 B<sup>b</sup> rit. E<sup>b</sup>/B<sup>b</sup> N.C. B<sup>b</sup>

nous ap - pel - lent en - sem -

Ah! des - cen - dons en - sem -

Ped.

Fine

$\text{♩} = 160$

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

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

31  $D^b7$   $G^b$   $F7(b9)$

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

34  $B^b m$   $E^b m7(b5)$   $D^b/A^b$   $A^b7$  **poco rubato**

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 -

Ped.

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  $B^b$   $p$   $E^b\text{maj}^7$   $E^b6$   $B^b$   $E^b\text{maj}^7$   $E^b6$   $B^b$

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 -

$Ped.$

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,

$Ped.$

55  $B^b$   $F$   $Gm$   $B^b$  **D.S. al Fine**

nous - ap - pel - lent en - sem - ble.

viens, des - cen - dons - en - sem - ble.

$Ped.$

# HABANERA

By Georges Bizet

Words by Henry Meilhac and Ludovic Halévy after Merimée

Arranged by Jesse Cook

Piano arrangement by Jack Long

Andantino ♩ = 54

Em

L'am - our

*pp*

5

Am6/E

est un ois - eau re - belle que nul ne peut ap - pri - vois er, et c'est  
(Verse 2: see block lyric)

9

B7/E

Em

bien en vain qu'on l'ap - pelle, s'il lui con - vient de re - fu - ser. Rien n'y

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

*espress.*

A6/E

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#m/E

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

B7/E

N.C.

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

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)

A<sup>+</sup>maj7

A6

A<sup>+</sup>maj7

A6

A<sup>+</sup>/E

E

C<sup>+</sup>m

*mf*

*con pedale*

4 C Am Asus4 E

SOPRANO

TENOR

I pray you'll be our

**a tempo** (♩ = c.72) **ma liberamente**

A

Bsus4

B

E

7

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

*mp legato*

10

A

B9sus<sup>4</sup>

B

and help us to be

wise

in times when we don't

13

D

E

F<sup>#</sup>m

know.

Let this be our prayer,

16

B9sus<sup>4</sup>

B9

B7

G<sup>#</sup>sus<sup>4</sup>G<sup>#</sup>

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

28

A

B7sus<sup>4</sup>

B

Bm7

when stars go out each night. Ah, che l'e - ter - na stel - la sei.

31

E9

F#m

B9sus<sup>4</sup>

B7

ah. Let this be our prayer, Nel - la mi a pre - ghi e - ra quan - ta fe - de

34

G#sus<sup>4</sup>

G#

C#m

A

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 e di fra - ter - ni - tà.

-ci - no sim - bo - lo di pa - ce e 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

*mf*

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,

*p*

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 -

*p*

*pp*

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

The piano introduction is in D major, 4/4 time, and begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. The first four measures correspond to the chords D, A/D, G/D, and D.

5 *p* D F#m E C#m D F#m E G#m D F#m

I will watch you in the dark - ness, show you

This system contains the first line of the song. The vocal melody starts on measure 5 with a piano (*p*) dynamic. The piano accompaniment continues with chords and a melodic line. The lyrics are: "I will watch you in the dark - ness, show you".

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

love will see you through. When the bad dreams

This system contains the second line of the song. The vocal melody continues from measure 10. The piano accompaniment provides harmonic support. The lyrics are: "love will see you through. When the bad dreams".

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

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

poco rit. a tempo

20 Asus<sup>4</sup> A Bm G A *mp* Bm G

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

24 F#m G Em Bm G/B 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. A

31 G A B rit.

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

*dim.*

40 *rit.* B E A N.C. C# G#/C#  
*pp*

see. All love can be.

*p* *pp* *pp*

45 *rit.* F# C# G#/C# D#m/C# F# C#

# IT'S THE HEART THAT MATTERS MOST

By Steve Mac, Wayne Hector and Don Black

Piano arrangement by Jack Long

$\text{♩} = 72$

F

*p*

F

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

*con pedale*

4

Dm

Bb

Bbadd9

Bb

C

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

7

F

Dm

F/A

Bb

C7sus4 C7

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

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10 1. F *mp* 2. F B $\flat$  C

— 2. It's still the same old — Al - ways the heart that mat - ters most.

13 F C/E F B $\flat$  B $\flat$ add9 B $\flat$  F *mf*

— Oh, take a look a - round, — you can see — that it's true. —

16 B $\flat$  B $\flat$ add9 B $\flat$  F B $\flat$  C

It's like a riv - er flow - ing in - side — of you. — Ev - 'ry - one needs love, — you

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      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<sup>#</sup>m

E<sup>7</sup>

A

*mp*

Tan - tum er - go

5

F<sup>#</sup>m/A

Bm/A

A

E<sup>7</sup>/A

A

Sac - ra - men - tum Ve - ne - re - mur cer - nu - i Et an - ti - quum

9

F<sup>#</sup>m/A

Bm/A

A

E<sup>7</sup>/A

A

B/A

do - cu - men - tum no - vo - ce - dat ri - tu - i. Praes - tet fi - des

13 A<sup>7</sup> G<sup>#</sup> C<sup>#m</sup> A<sup>#m7</sup> B<sup>7sus4</sup> B<sup>7</sup> E E<sup>7/D</sup>

sup - ple - men - tum Sen - suum de - fec - tu - i.

17 C Am/C Dm/C C G<sup>7</sup>/C C *mf* Am/C

Ge - ni - to - ri,

22 Dm Am F C Gm C<sup>7</sup>/E F Dm/F

Ge - ni - to - que Laus et ju - bi - la - ti - o Sa - lus, ho - nor,

26 Am G<sup>#dim7</sup> Am F C Bm<sup>11</sup> E<sup>7sus4</sup> E<sup>7</sup>

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

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

44 E<sup>7</sup>/D A/C<sup>#</sup> Bm<sup>7</sup> E<sup>7</sup> A F<sup>#</sup> A Eaug A/E

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

48 F C/G Esus<sup>4</sup> 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

D<sup>b</sup>

B<sup>b</sup>m

G<sup>b</sup>

The piano introduction consists of three measures. The right hand has whole rests. The left hand plays a descending eighth-note pattern: D<sup>b</sup>4, C<sup>b</sup>4, B<sup>b</sup>3, A<sup>b</sup>3, G<sup>b</sup>3, F<sup>b</sup>3, E<sup>b</sup>3, D<sup>b</sup>3. The first measure is marked *mp* and *legato pedal*.

4

A<sup>b</sup>7

*mp*

D<sup>b</sup>

G<sup>b</sup>

D<sup>b</sup>

When you're wea - ry, \_\_\_\_\_ feel - in' \_\_\_\_\_ small,

The piano accompaniment for the first vocal line consists of four measures. The right hand plays a descending eighth-note pattern: D<sup>b</sup>4, C<sup>b</sup>4, B<sup>b</sup>3, A<sup>b</sup>3, G<sup>b</sup>3, F<sup>b</sup>3, E<sup>b</sup>3, D<sup>b</sup>3. The left hand plays a descending eighth-note pattern: D<sup>b</sup>4, C<sup>b</sup>4, B<sup>b</sup>3, A<sup>b</sup>3, G<sup>b</sup>3, F<sup>b</sup>3, E<sup>b</sup>3, D<sup>b</sup>3.

8

G<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>

when tears are in your eyes. \_\_\_\_\_ I will \_

The piano accompaniment for the second vocal line consists of four measures. The right hand plays a descending eighth-note pattern: D<sup>b</sup>4, C<sup>b</sup>4, B<sup>b</sup>3, A<sup>b</sup>3, G<sup>b</sup>3, F<sup>b</sup>3, E<sup>b</sup>3, D<sup>b</sup>3. The left hand plays a descending eighth-note pattern: D<sup>b</sup>4, C<sup>b</sup>4, B<sup>b</sup>3, A<sup>b</sup>3, G<sup>b</sup>3, F<sup>b</sup>3, E<sup>b</sup>3, D<sup>b</sup>3.

11  $D^b$   $G^b$   $D^b$   $A^b/C$   $B^bm$   $A^b$   $A^b7/G^b$

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

15  $D^b$   $D^bmaj7$   $D^b7$   $G^b$   $E^b/G$   $A^b$   $D^b7$

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

19  $G^b$   $A^b7/G^b$   $Gdim$   $D^b/A^b$   $B^bsus4$   $B^b7$   $G^b$   $F7/A$   $F7/C$

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

22  $B^bm$   $D^b7$   $G^b$   $A^b7/G^b$   $Gdim$   $D^b/A^b$   $B^bsus4$   $B^b7$   $G^bmaj7$   $Fm7/A^b$   $F7/A$

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

26

B<sup>b</sup>mG<sup>b</sup>maj<sup>7</sup>D<sup>b</sup>

down. \_\_\_\_\_

29

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

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

32

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

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

35

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

— 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>mF<sup>7</sup>/AD<sup>b</sup>7G<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>7G<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>mD<sup>b</sup>7G<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  $G^b\text{maj}7$   $F^7$   $F^7/A$   $B^bm$   $B^bm/G$   $D^b$

I will lay\_ me down.

55  $B^bm$   $G^b$   $A^b7$   $D^b/G^b$

Sail on

59  $D^b/F$   $G^b$   $D^b/F$

— sil - ver girl, sail on\_ by.

62  $G^b$   $D^b/F$   $G^b$

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  $A^b$   $D^b7$   $G^b$   $A^b7/G^b$   $Gdim^7$   $D^b/A^b$   $B^bsus^4$   $B^b7$

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



75  $G^b$   $F^7$   $F^7/A$   $B^bm$   $D^b7$   $G^b$   $A^b7$

*f*

I will ease\_\_ your mind. \_\_ Like a bridge ov - er

78  $D^b$   $B^bsus^4$   $B^bm^7$   $G^bmaj^7$   $F^7$   $F^7/A$   $B^bm$

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

81  $B^bm/A^b$   $D^b$  *rall.*  $B^bm$

*mp*

84  $G^b$   $D^b$

# SANCTA MARIA

By Pietro Mascagni

Arranged by S. Mercurio

Piano arrangement by Richard Blair-Oliphant

**Andante Sostenuto**

*p* F Gm<sup>7</sup> G<sup>7</sup>/B F/C C A/C<sup>#</sup> Dm G<sup>7</sup>

A - ve. Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te -

*p* *sf* *p* *sf*

6 Csus<sup>4</sup> C Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup>/C<sup>#</sup> Dm G<sup>7</sup>

cum. Be - ne - dic - ta, be - ne - dic - ta tu in

10 C Dm<sup>7</sup> G<sup>7</sup> C Gm/B<sup>b</sup> Am Gm<sup>7</sup> Am Gm/B<sup>b</sup> Am Gm<sup>7</sup>

mu - li - er - i - bus et be - ne - dic - tus fruc - tus

*pp* *dolcissimo*

Ped.

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

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

*Ped.*

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 C7 Dm F/C Gm7/Bb F/A Gm7

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

34 F/C C<sup>7</sup> F F/E Dm Dm/C B<sup>b</sup> B<sup>b</sup>/A B<sup>b</sup>/G Gm<sup>7</sup>/B<sup>b</sup> F/C C<sup>7</sup>

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 B<sup>b</sup> B<sup>b</sup>/A B<sup>b</sup>/G Gm<sup>7</sup> F/C C<sup>7</sup>

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 B<sup>b</sup> B<sup>b</sup>/G F

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

*p*

*pp morendo*

*ppp*





Complete arrangements for piano, voice & guitar.

PIE JESU

MY LAGAN LOVE

IN TRUTINA

PANIS ANGELICUS

AMAZING GRACE

JUST WAVE HELLO (Ford Global Anthem)

LA PASTORELLA

SHE MOVED THROUGH THE FAIR

AVE MARIA

DREAM A DREAM (Elysium)

THE FLOWER DUET

HABANERA

THE PRAYER

ALL LOVE CAN BE (from the *A Beautiful Mind* movie soundtrack)

IT'S THE HEART THAT MATTERS MOST

TANTUM ERGO

BRIDGE OVER TROUBLED WATER

SANCTA MARIA