

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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89 Frith Street, London W1D 3JB, England.

PIE JESU

(from *Requiem*)

By Andrew Lloyd Webber
Piano arrangement by Roger Day

Andante

SOLO SOPRANO *mp*

Pi - e

mp

Ab Abmaj7 Ab6 Ab Db 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 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 Fm Bbm7 Eb7

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

BASS *p*

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

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

De - i, Ag-nus De - i, Ag-nus De - i, Qui

De - i, Ag-nus De - i, Ag-nus De - i, Qui

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 -

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

Bbm7 Eb7 Ab Abmaj7

mp

rall. *p* *pp* slow

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.

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

rall. slow

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

pp

MY LAGAN LOVE

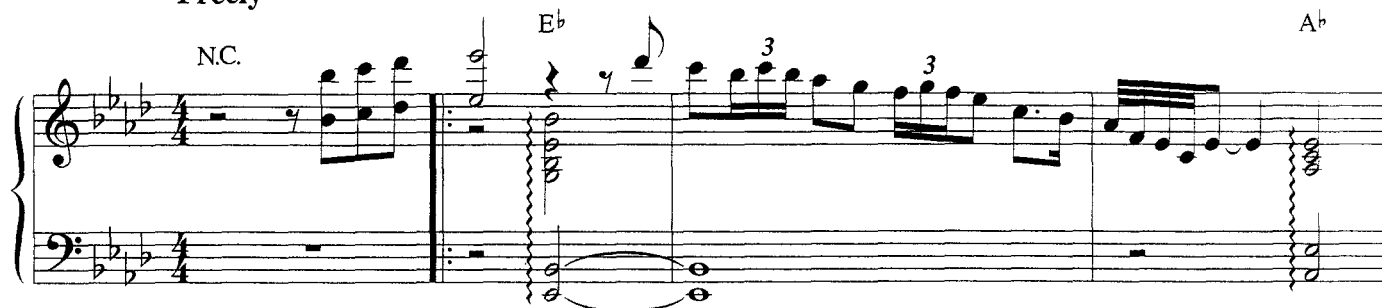
Traditional

Text by S. MacCathumhaoil

Arranged by Meinir Huelyn

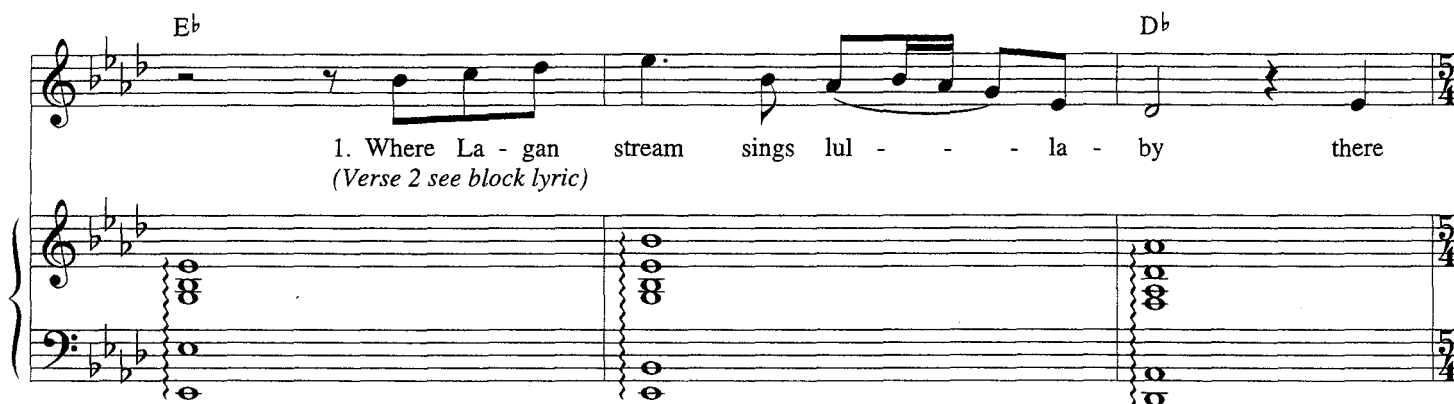
Piano arrangement by Derek Jones

Freely



NC. Eb Ab

The piano introduction consists of two staves. The right hand starts with a series of eighth notes, followed by a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.



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

Chords: Eb, Db

The first system of music includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "1. Where La - gan stream sings lul - - - la - by there". The piano accompaniment features chords in Eb and Db.



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

Chords: Eb, Ab, Eb

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "blows - a li - ly fair; the twi - light gleam is in her". The piano accompaniment features chords in Eb, Ab, and Eb.



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

Chords: Db, Eb, Ab, Eb

The third system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "eye, the night is on her hair. And like a". The piano accompaniment features chords in Db, Eb, Ab, and Eb.

Ab Eb/G Ab Ab/C Fm Bb7

love - sick len - an - shee, she hath my heart ³ in

Eb Ebm Eb Db

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

Eb Ab Eb

love is Lord of all.

Eb Ab Eb

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 piano arrangement features a vocal line and a piano accompaniment. The vocal line is in 4/2 time, starting with a whole rest followed by a melodic phrase: "In - tru - ti - na men - tis". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the tempo is marked as quarter note = 60. The dynamic is *pp*. The system ends with a repeat sign.

The second system continues the vocal and piano parts. The vocal line has the lyrics: "du - bi - a fluc - tu - ant con - tra - ri - a las - ci - vus a - mor". The piano accompaniment features a consistent eighth-note accompaniment. Above the vocal line, the following chords are indicated: Gm7add11, C11, Bb, and Fmaj7. The dynamic is *ppp*. The system ends with a repeat sign.

The third system concludes the vocal and piano parts. The vocal line has the lyrics: "et pu - di - ci - ti - a". The piano accompaniment continues with the eighth-note pattern. Above the vocal line, the following chords are indicated: Gm7, C11, and F. The tempo is marked as *rit.* (ritardando). The dynamic is *pp*. The system ends with a repeat sign.

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F
a tempo

Sed e - li - - - - go quod

pp

Gm7add11

C11

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

Bb

Fmaj7

Gm7

C11

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

ppp

F

rit.

-o.

pp

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

The first system of the piano arrangement consists of two staves. The treble staff begins with a piano (p) dynamic marking. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The bass staff provides harmonic support with chords and moving lines.

A E7 A E A E A E7 A E7

The second system continues the piano arrangement with two staves. The treble staff features a melodic line with various chordal accompaniments. The bass staff continues with harmonic support.

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

The third system of the piano arrangement consists of two staves. The treble staff has a melodic line with chordal accompaniment. The bass staff provides harmonic support.

A E7 A E7 A

The fourth system includes vocal lines and piano accompaniment. The vocal line is on a single staff with lyrics: "Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,". The piano accompaniment consists of two staves, with a pianissimo (pp) dynamic marking. The treble staff has a melodic line, and the bass staff has a harmonic accompaniment.

D A D 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,

cresc. *f*

C^{#m} C^{#7}(b⁹) F^{#m} B⁷ E

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

p *cresc.* *f*

B E B E7 rit.

A E7 A E7 A E7 A A7
a tempo

Pa - nis an - ge - li - cus Pa 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

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

$\text{♩} = 80$

F#

F#

3

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

mp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is F# major (three sharps) and the time signature is 3/4. The tempo is marked as quarter note = 80. The first measure of the vocal line has a fermata. The piano accompaniment features a steady bass line with chords in the right hand. A dynamic marking of *mp* is placed in the piano part. A first ending bracket is shown above the vocal line, with a '3' indicating a triplet.

B/F#

F#

3

sweet the sound that — saved a — wretch like —

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics 'sweet the sound that — saved a — wretch like —'. The piano accompaniment continues with the same bass line and chords. A dynamic marking of *mp* is present. A first ending bracket is shown above the vocal line, with a '3' indicating a triplet.

C#

C#7

F#

3

F#7

me. — I — once was — lost but

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'me. — I — once was — lost but'. The piano accompaniment continues with the same bass line and chords. A dynamic marking of *mp* is present. A first ending bracket is shown above the vocal line, with a '3' indicating a triplet.

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 G⁷ C G/B

no less days to sing God's praise than

dim.

G/D D⁷ G

when we first begun.

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

mp

11 E^b *mf* A^b/E^b E^b

Just leave all your troubles behind now.

16 C^m G^m A^b F^m *f*

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

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^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^b

wave hel - lo.

63 G C⁶ D⁷

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

66 Em Em/D C⁶ D⁷ 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 D⁷ G

wave hel - lo.

C Am/D G

75

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

C Am/D G

79

just wave hel - lo.

C Am7/D G

82

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

Musical notation for measures 1-5. The piece is in 3/4 time. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. Chords G7 and C are indicated above the staff. Dynamics include *f* and *sf*.

Musical notation for measures 6-11. The right hand continues the melodic line with slurs and triplets. The left hand accompaniment includes triplets and chords. Chords C, G7, C, E, and G7 are indicated. Dynamics include *f* and *ff*.

Musical notation for measures 12-16. The right hand features triplets and slurs. The left hand accompaniment includes triplets and chords. Chords C, E, G7, and C are indicated. Dynamics include *pp*. An *8va* marking is present above measure 15.

Musical notation for measures 17-20. The right hand has a vocal line with lyrics. The left hand provides a rhythmic accompaniment. Chords C and G7 are indicated. Dynamics include *v*.

Son... bel - la pas - to - rel - la, che scen - de o - gni mat - ti - no,

21 C G7 C

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

25 G7

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

29 C G7 C

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

33 Am Dm A

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.* *f* *f*

G C G7

42 *f* *pp* *f*

ahu a a a - hu

f *pp*

47 *f* C G7 C

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

f

52 *f* *sf* *G7* *C* *G7*

57 *sf* *ff* *C* *G7* *C* *E* *G7*

63 *pp* *f* *C* *E* *G7* *C*

68 *pp* *C* *G7*

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

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* *f* *pp*

A E G C

-rà. Ahu ahu a a

97 *G7* *f* *f* *C* *G7* *C*

a - hu a - hu a a a hu

103 *G7* *C* *G7*

108 *C* *G7* *C* *E*

113 *G7* *C* *E* *G7* *C*

pp *ff*

gua

SHE MOVED THROUGH THE FAIR

Traditional

Arranged by Julian Smith

Piano arrangement by John Bell

Gently ♩ = 100

F/A

Cm⁷

Cm⁷

Cm⁶

Cm⁷

The first system of the piano introduction consists of five measures. The treble clef staff is mostly empty. The right hand of the piano part plays a melodic line starting on F4, moving up stepwise to C5, then down to B4, A4, G4, F4, E4, D4, C4. The left hand provides harmonic support with chords: F/A in measure 1, Cm7 in measures 2 and 3, Cm6 in measure 4, and Cm7 in measure 5. A piano dynamic marking 'p' is placed in the first measure.

The second system covers measures 6 to 10. The vocal line begins in measure 6 with the lyrics "My young love said to me,". The piano accompaniment features a variety of chords: Fsus4 in measure 6, F in measure 7, N.C. (No Chords) in measure 8, Gm7 in measure 9, and Csus4 in measure 10. The piano part includes a piano dynamic marking 'p' in measure 8. The time signature changes from 3/4 to 2/4 in measure 8 and back to 3/4 in measure 9.

The third system covers measures 11 to 15. The vocal line continues with the lyrics "my mother won't mind, and my father". The piano accompaniment uses the following chords: Cm7 in measure 11, Fsus4 in measure 12, F in measure 13, and Gm7 in measure 14. A piano dynamic marking 'p' is present in measure 12.

16 F F/A E^b/G Am⁷ F/A

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

21 E^b/G F/A B^b/D C⁷sus⁴

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

26 Cm⁷ N.C. Gm⁷ C⁷sus⁴ Cm

"it will not be long now 'til -

31 F⁷sus⁴ F F/A Cm⁷

our wed - ding day."

36 Cm⁷ Cm⁶ Cm⁷ F

41 N.C. B^b Cm E^b

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

46 Fsus⁴ F E^b F

fair, _____ and _____ fond - ly _____ I watched her move

51 Cm⁷ F/A E^b F

here and move there, _____ and then she _____ went

56 Dm⁷ Cm⁷ Gm¹¹ F N.C.

home - ward with one star a - wake, _____ as the _____

61 Gm⁷ Csus⁴ Cm⁷ Fsus⁴

swan in the eve - ning _____ moves o - ver the lake. _____

66 F F/A Cm⁷ Cm⁶

71 F⁷ F⁷sus⁴ F⁷ F⁷/E^b B^b/D

Last _____ night she came

76 C⁷sus⁴ Cm⁷ F^{sus}⁴ F

to me, _____ she came soft - ly in, _____ so _____

81 Cm⁷ F B^bmaj⁷ E^b

soft - ly _____ she came that her feet made no

85 Am⁷ F/A E^b F E^b

din, _____ and she laid her _____ hand on me, and this she did

91 D7(#9) D7(b9) Gsus⁴ G Cm⁷ F⁷sus⁴

say, _____ "it _____ will not be long love, _____

96 F⁷ E^b F

_____ "til _____ our wed - ding day." _____

10 G⁷ C/E Fmaj⁷/E

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

pp *cresc.* *pp*

Ped. Ped. Ped.

13 Dm⁷ G⁷ C

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

cresc. *dim.* *pp*

Ped. Ped. Ped.

16 Cdim⁷ Gm/B^b B^bdim⁷

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

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

Ped. Ped. Ped.

19 F/A

Gm⁷

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

p *cresc.*

Ped. Ped. Ped.

22 C⁷

F

F⁷

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

dim. *p*

Ped. Ped. Ped.

25

B^bmaj⁷

Bdim⁷
cresc.

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

cresc.

Ped. Ped.

27 *Fm(maj7)/C* *molto* *f* *D^bdim7*

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

molto

Ped. Ped.

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

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

pp

Ped. Ped.

31 *C7sus4* *C7* *A^bdim7/C*

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

cresc. molto

Ped. Ped. Ped.

34 F/A C⁷sus⁴ C⁷

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

ff

Ped. Ped. Ped.

37 F⁷ B^b/F

A - - - - - men!
 woes.

dim. *p*

Ped. Ped.

39 C⁷/F rit. F

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

pp

Ped. 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 $\text{♩} = c.64$

Bm

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 Em⁷/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

R.H.

20 E⁷/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 Em⁷

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

mf

30 A A⁷/G Em⁷ F# Bm/F# F#⁷

eyes, _____ a place where we can fly _____ a - way. _____

1.
35 Bm G/B Em⁷ A A⁷/G

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

40 Em⁷ F#⁷ Bm

sky we will find E - ly - si - um. _____

dim. *p*

2.

51 Bm 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 Em⁷ A

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

63 A⁷/G Em⁷ F# Bm/F# F#⁷

place where we can fly _____ a - way, _____ We'll

67 Bm G/B Em⁷ 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 -

75 Bm

- um.

dim.

79 rit.

p

ppp

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^b

3

B^b E^bmaj⁷ E^b6 B^b E^bmaj⁷ E^b6 B^b

p

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 -

6

Gm Dm B^b E^bmaj⁷ E^b6 B^b E^bmaj⁷ E^b6

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

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

9 B^b Gm B^b F *mf*

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

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

mf

Ped.

12 Dm F *p* *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.

15 E^b E^bm *f* *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^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 B^b pp $E^b maj^7$ $E^b 6$ B^b $E^b maj^7$ $E^b 6$

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. Ped.

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

nous ap - pel - lent en - sem -

Ah! des - cen - dons en - sem -

Ped. Ped.

Fine

$\text{♩} = 160$

28

N.C.

G^b

mp

$A^b m 7(b5)$

- ble!

Mais,

je

ne

sais

quel - le

crain - te

su -

mp

31

$D^b 7$

G^b

$F 7(b9)$

- bi - te

s'em - pa - re

de

moi

quand

mon

pè - re

va

seul

à

leur

34

$B^b m$

$E^b m 7(b5)$

D^b / A^b

poco rubato

$A^b 7$

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. 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.

HABAÑERA

By Georges Bizet

Words by Henry Meilhac and Ludovic Halévy after Merimée

Arranged by Jesse Cook

Piano arrangement by Jack Long

Andantino ♩ = 54

Em

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*pp*) dynamic and a rhythmic pattern of eighth notes in the bass and chords in the treble.

L'am - our

5

Am6/E

The second system of the musical score continues the vocal and piano parts. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with its characteristic rhythmic pattern.

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

The third system of the musical score continues the vocal and piano parts. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with its characteristic rhythmic pattern.

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

13

Am6

3
fait, men - ace ou pri - ère, l'un par - le bien l'au - tre se tait; et c'est

17

B7/E

Em

E

3
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

29

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

33

B7/E

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

37

F#m/E

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

41

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! N.C.

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 is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with some slurs. The bass line is primarily quarter notes. The dynamic is marked *mf* and the instruction *con pedale* is present.

4 C Am Asus4 E

SOPRANO

TENOR

I pray you'll be our

The vocal staves for Soprano and Tenor are shown. The Soprano part has a whole rest followed by a quarter note. The Tenor part has a whole rest followed by a quarter note. The piano accompaniment continues with the same melody and bass line as the introduction, with some slurs and ties. The dynamic is *mf*.

a tempo (♩ = c.72) ma liberamente

A Bsus4 B E

7

eyes, _____ and watch us where we go; _____

mp legato

The vocal staves for Soprano and Tenor are shown. The Soprano part has a whole note followed by a quarter note. The Tenor part has a whole note followed by a quarter note. The piano accompaniment continues with the same melody and bass line as the introduction, with some slurs and ties. The dynamic is *mp legato*.

10

A

B9sus⁴

B

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

13

D

E

F#m

know. Let this be our prayer,

16

B9sus⁴

B9

B7

G#sus⁴

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

28

A

B7sus⁴

B

Bm7

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

31

E9

F#m

B9sus⁴

B7

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

34

G#sus⁴

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 Esus⁴ 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 Esus⁴ 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 Esus⁴ E Esus⁴ E

Ah, we ask that life be kind

La for - za che - ci dai e' il de - si - der - io

mf

52 Asus⁴ 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 Esus⁴ 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 Esus⁴ E C#sus⁴

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 -

p

pp

69 F G A

- rà.

- rà.

rit.

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 first system of the score is a piano introduction. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is mostly rests. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. A dynamic marking of *p* (piano) is present at the beginning.

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

The second system begins with a vocal line on a treble clef staff. The lyrics are "I will watch you in the dark - ness, show you". The piano accompaniment is on a grand staff. The right hand plays chords corresponding to the lyrics, and the left hand continues the bass line. A dynamic marking of *p* is present.

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

The third system continues the vocal line with the lyrics "love will see you through. When the bad dreams". The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is present.

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

Asus⁴ 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 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

f *mf*

36 *dim.* F# A#m E G#m F# D#m E A

bright wings. Stay 'til your heart learns to

dim.

40 *rit.* **Slower** 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

♩ = 72

F

p

F

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

con pedale

4

Dm

B^b

B^badd9

B^b

C

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

7

F

Dm

F/A

B^b

C7sus⁴ C7

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

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10 1. 2.
 F F B^b C
mp
 — 2. It's still the same old — Al - ways the heart that mat - ters most.

13
 F C/E F B^b B^badd9 B^b F
mf
 — Oh, take a look a - round, — you can see — that it's true. —

16 B^b B^badd9 B^b F B^b C
 It's like a riv - er flow - ing in - side — of you. — Ev - 'ry - one needs love, — you

19 Dm C B^b Gm7 C7sus⁴ C7 C7sus⁴ C7

need_ it too. So here's what you_ have got to do. Spread a lit - tle

22 F Dm B^b B^badd9

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

TANTUM ERGO

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

Maestoso ♩ = 60
N.C.

C#m E7 A

mp

Tan - tum er - go

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

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

9 F#m/A Bm/A A E7/A A B/A

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

13 A⁷ G[#] C^{#m} A^{#m7} B^{7sus4} B⁷ E E^{7/D}

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

17 C Am/C Dm/C C G^{7/C} C Am/C *mf*

Ge - ni - to - ri,

22 Dm Am F C Gm C^{7/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 E^{7sus4} 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 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 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

D^b

B^bm

G^b

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes. The key signature has three flats (B-flat major/D-flat minor).

legato pedal

4

A^b7

mp

D^b

G^b

D^b

The second system of music includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "When you're wea - ry, _____ feel- in' _____ small,". The piano accompaniment continues with a similar melodic and bass line pattern as the first system.

8

G^b

D^b

G^b

The third system of music includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "when tears are in _____ your eyes. _____ I will _____". The piano accompaniment continues with the same melodic and bass line pattern.

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

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

15 D^b $D^b maj7$ 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 $B^b sus4$ B^b7 G^b F^7/A F^7/C

bridge over troubled water I will lay me down.

22 $B^b m$ D^b7 G^b A^b7/G^b $Gdim$ D^b/A^b $B^b sus4$ B^b7 $G^b maj7$ $Fm7/A^b$ F^7/A

Like a bridge over troubled water I will lay me

26

B^bm

G^bmaj⁷

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^b/C B^bm A^b

F⁷/A

I'll take your part. Oh, when darkness

41

B^bm F⁷/A D^b7 G^b E^b A^b D^b7

comes and pain is all around. Like a

45

G^b A^b7/G^b Gdim⁷ D^b/A^b B^bsus⁴ B^b7 G^b F⁷/A

bridge over troubled water, I will lay me down

48

B^bm D^b7 G^b A^b7/G^b Gdim D^b/A^b B^bsus⁴ B^b7

Like a bridge over troubled water,

51 G^bmaj7 F⁷ F⁷/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^bm

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^b F⁷ F⁷/A B^bm D^b7 *f* G^b A^b7

I will ease__ your mind. Like a bridge ov - er

78 D^b B^bsus⁴ B^bm⁷ G^bmaj⁷ F⁷ F⁷/A B^bm

trou - bled wa - ter, I will ease__ your mind.

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

84 G^b D^b

SANCTA MARIA

By Pietro Mascagni

Arranged by S. Mercurio

Piano arrangement by Richard Blair-Oliphant

Andante Sostenuto

F Gm7 G7/B F/C C A/C# Dm G7

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

p *sf p* *sf*

Detailed description: This system contains the first five measures of the piece. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a series of chords and moving lines in both hands. Dynamic markings include piano (*p*), sforzando (*sf*), and piano (*p*) again.

6 Csus4 C Gm7 C7 Gm7 C7 C7/C# Dm G7

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

5

Detailed description: This system contains measures 6 through 10. The vocal line continues with the lyrics 'cum. Be - ne - dic - ta, be - ne - dic - ta tu in'. A fingering of 5 is indicated for the vocal line. The piano accompaniment continues with chords and moving lines. Dynamic markings include piano (*p*).

10 C Dm7 G7 C Gm/Bb Am Gm7 Am Gm/Bb Am Gm7

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

pp dolcissimo

Ped.

Detailed description: This system contains measures 10 through 14. The vocal line continues with the lyrics 'mu - li - er - i - bus et be - ne - dic - tus fruc - tus'. The piano accompaniment features a *pp dolcissimo* section. A pedal point (Ped.) is indicated at the end of the system.

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 C⁷ F F/E Dm Dm/C B^b B^b/A B^b/G Gm⁷/B^b 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 B^b B^b/A B^b/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 B^b B^b/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

HABAÑERA

THE PRAYER

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

IT'S THE HEART THAT MATTERS MOST

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