A full-page photograph of Hayley Westenra. She is a young woman with long, dark, wavy hair, looking off to the side with a soft expression. She is wearing a dark blue or purple ribbed tank top and a dark skirt with a wide, sequined hem. She is standing on a dark, rocky outcrop. In the background, the ocean is visible with white-capped waves breaking against the shore under a bright blue sky with light clouds.

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

Hayley Westenra
ODYSSEY

Hayley Westenra

ODYSSEY

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Exclusive distributors:

Music Sales Limited
8/9 Frith Street, London, W1D 3JB, England.

Music Sales Pty Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM984599
ISBN 1-84609-324-4
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Edited by Ann Farmer.
Music arrangements by Derek Jones.
Music processed by Paul Ewers Music Design.

Printed in the United Kingdom by
Caligraving Limited, Thetford, Norfolk.

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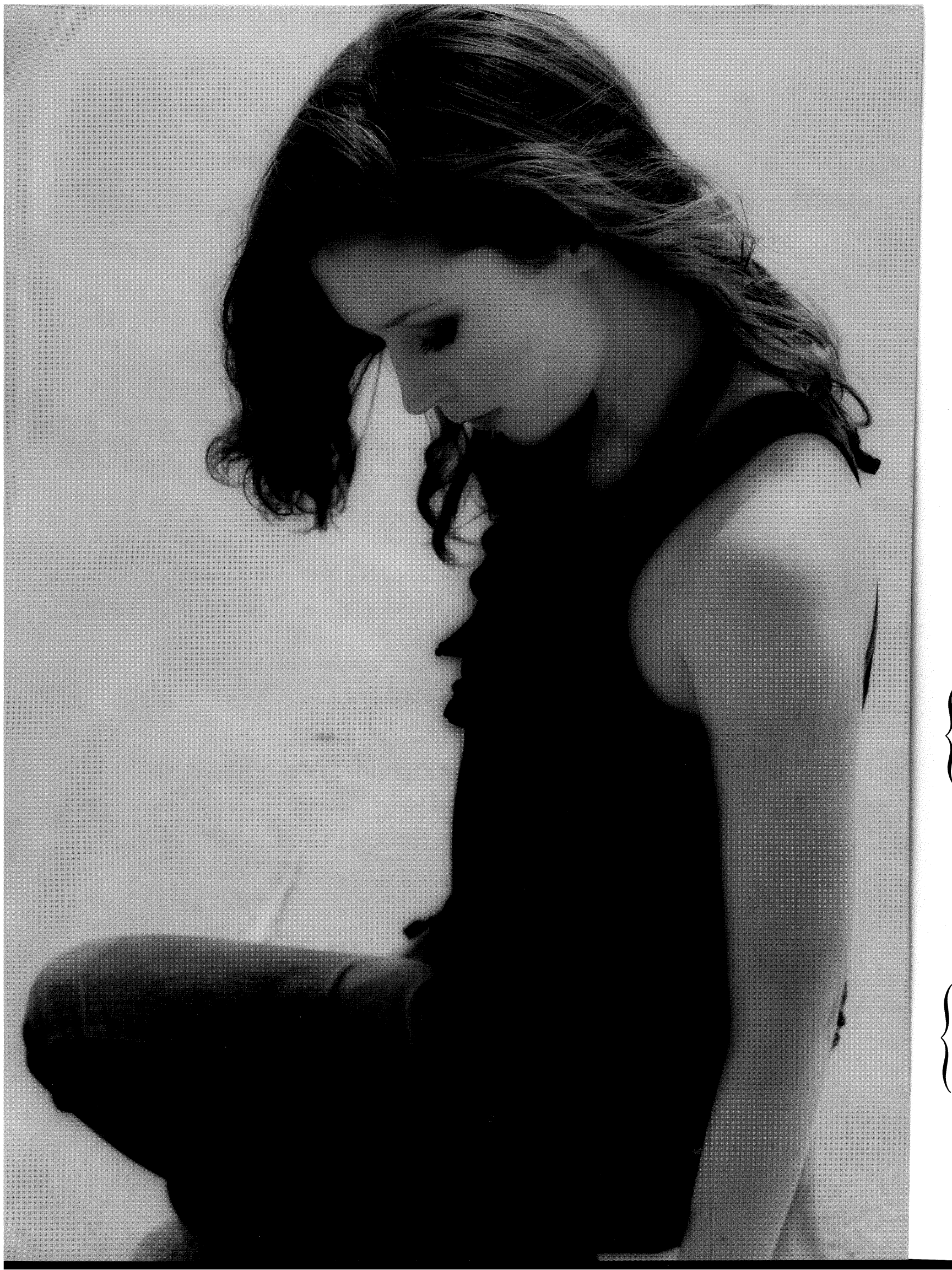
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Prayer

Words & Music by Rolf Lovland & Fionnuala Sherry

♩ = 80

D^b

E^b

Cm

D^b

E^b

Let your arms en - fold us through the dark of

The first system of musical notation for the song 'Prayer'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 80. Chord diagrams for D^b, E^b, Cm, D^b, and E^b are shown above the vocal line. The lyrics are 'Let your arms en - fold us through the dark of'.

Cm

D^b

E^b

Cm

D^b

E^b

night. Will your an - gels hold us till we see the

The second system of musical notation. The vocal line continues with the lyrics 'night. Will your an - gels hold us till we see the'. The piano accompaniment continues with chords in the right hand and sustained notes in the left hand. Chord diagrams for Cm, D^b, E^b, Cm, D^b, and E^b are shown above the vocal line.

Fm

D^b

B^bm

Cm

Fm

D^b

B^bm

Cm

light?

Con pedale

The third system of musical notation. The vocal line ends with the lyrics 'light?'. The piano accompaniment continues with a melodic line in the right hand and a rhythmic pattern in the left hand. Chord diagrams for Fm, D^b, B^bm, Cm, Fm, D^b, B^bm, and Cm are shown above the vocal line. The instruction 'Con pedale' is written below the piano part.

Fm D^b B^bm Cm Fm D^b B^bm Cm

The first system of music consists of a vocal line and a piano accompaniment. The vocal line has four measures of whole rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The chords indicated above the staff are Fm, D^b (4fr), B^bm, Cm (3fr), Fm, D^b (4fr), B^bm, and Cm (3fr).

Fm D^b B^bm Cm

The second system continues the musical piece. The vocal line begins with a whole rest, followed by a half note, and then a melody. The piano accompaniment continues with its melody and bass line. The chords indicated are Fm, D^b (4fr), B^bm, and Cm (3fr).

1. Hush
2. Sleep,

- lay down your trou - bled_
an - gels will watch ov - er

Fm D^b B^bm Cm Fm D^b

The third system of music. The vocal line has a melody with a slur over the first two notes. The piano accompaniment continues. The chords indicated are Fm, D^b (4fr), B^bm, Cm (3fr), Fm, and D^b (4fr).

mind.
you.

The day
And soon

B^bm Cm Fm D^b B^bm Cm

The fourth system of music. The vocal line has a melody. The piano accompaniment continues. The chords indicated are B^bm, Cm (3fr), Fm, D^b (4fr), B^bm, and Cm (3fr).

has va-nished and left us_ be - hind. And the wind,
beau-ti - ful. dreams will_ come true. Can you feel_








whis-per-ing soft lul - la - bies, —
 spi - rits em brac - ing your soul. —








will soothe, so close_ your wea - ry
 So dream while se-crets of dark - ness un -





 1° only





eyes. }
 - fold. }




















Let your arms en - fold — us through the dark of

Cm  Db  Eb  Cm  Db 

night. Will your an - gels hold us

Eb  *To Coda* Fm  Db  Bbm  Cm 

till we see the light. *Guitar ad lib.*

Fm  Db  Bbm  Cm  Fm  Db  Bbm  Cm 

Fm  Db  Bbm  Cm 

D.S. al Coda

♣ Coda

Fm



E^b



D^b



E^b



Cm



D^b



light. Let your arms en - fold us

E^b



Cm



D^b



E^b



through the dark of night. Will your an - gels

Cm



D^b



E^b



Fm



D^b



hold us till we see the light?

B^bm



Cm



Fm



D^b



B^bm



Cm



rit.

F⁵



Dell'Amore Non Si Sa

Words & Music by Mauro Malavasi, Leonardo De Bernardini & Andrea Sandri

♩. = 58

N.C.

8vb
Con pedale

1. Speak to my heart, tell it you know the pain of my long-ing, that seems to grow.

(8)

Speak, oh, my star and tell me if he will come.

(8)

N.C.

2. Warm Au - gust night, full of de - sire, I search for my love he's why
3. My bro - ther star straight from a dream, speak to me un - til

(8)

I hold this fire. Want-ing an an - gel to smile, walk - ing by my—
morn-ing's dawn - ing. Tell me it's true, he too asks you for—

(8)

way. Oh, some -
me. Oh, some -

(8)

F G/F B^b/F G/F

-times it seems so hard to ex - plain it. But you, my
-times it seems so hard to at - tain this. But you are

(8)

F Fm7 Gsus4

star - bright friend, please tell me if he will stay. }
 who tells me al - ways on - ly the truth. }

(8)

C Em Fadd#11

Dell' - a - mo - re non si sa, quan - do

C Gsus4 C

vien - e o se ne va. Dell' - a - mo - re non si sa,

1. Em Eb Db

quan - do sa - rà da do - ve ar - ri - ve -

2.

F

Em

ra.

F

C

Gsus⁴ 3fr

C

Em

Ma quan - do a - mo - re ar - ri - ve - rá.

F#(#11)

C

Gsus⁴ 3fr

Tut - to In - tor - no cam - bie - rá,

C

Em

Nel - la not - e bil - le - rá.

Am

A^b

C

C/B^b

F/A

Tut - to

A^b

A^bsus²

F⁵

Gm⁷

cam - bie - rá.

Tut - to ri - viv - rá

con

C

te.

8^{vb}

Never Saw Blue

Words & Music by Mark Luna, Jeff Franzel & Tom Kimmel

$\text{♩} = 72$

F $\text{B}^{\flat}\text{sus}^2$ F Csus^4 C

1. To-

- day
(2.) —

we took a walk — up the street. — We picked a
a month a - go. — I was a - lone, — I did-n't know

flow - er, climbed a hill — a - bove the lake. — And sec - ret thoughts —
you, I'd nev - er seen — you or heard your name. And ev - en now —

B^{\flat} Csus^4 C

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems. The first system shows the beginning of the piece with a tempo marking of quarter note = 72. It includes guitar chords for F, Bb sus2, F, Csus4, and C, along with a vocal line starting on 'To-' and a piano accompaniment. The second system contains the first verse of lyrics: '- day (2.) — we took a walk — up the street. — We picked a a month a - go. — I was a - lone, — I did-n't know'. The third system contains the second verse: 'flow - er, climbed a hill — a - bove the lake. — And sec - ret thoughts — you, I'd nev - er seen — you or heard your name. And ev - en now —'. Each system includes guitar chords, a vocal melody line, and a piano accompaniment.

F C/E Dm⁷ F/C

were said a - loud. We watched the fa - ces in the clouds.
I'm so a - mazed it's like a dream, it's like a

B^badd9 Csus⁴ C Dm

un - til the clouds had blown a - way. Were we ev - er
rain - bow, it's like the rain. Some - things are the

C/E B^b Csus⁴ C

some - where else? You know it's hard to say.
way they are and words just can't ex - plain.

F B^b F

I nev - er saw blue like that be - fore. A - cross the sky,

Chords: Csus⁴, C, F, B^b

a-round the world, you've giv-en me all you have and more.

Chords: F, Gm, Gm/F, C/E

And no-one else has ev - er shown me how to

Chords: Dm, Dm/C, Bm^{7b5}, B^badd9

see the world the way I see it now. Oh, I, I nev-er saw

To Coda ♯

1. Chords: Csus⁴, C, F, Csus⁴, C/E

blue like that. 2. I can't be - lieve

2.

Csus⁴

C

F

B^b

F/C

blue like that be - fore. And it feels like now, and it

B^bm/D^b

F/C

B^b

F/C

C

D.S. al Coda

feels al - ways. And it feels like com - ing home.

Coda

Csus⁴

C

Dm

B^b

blue like that be - fore. Oh, Oh, I,

Gm⁷

Csus⁴

C

F rit.

I nev - er saw blue like that.

8^{va}

Ave Maria

Music by Giulio Caccini

♩ = 48

Fm



B^bm⁷



E^b7



A^bmaj⁷



D^bmaj⁷



The first system of musical notation for 'Ave Maria' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G^b in the next measure, and then a half note A^b in the third measure. The piano accompaniment consists of a continuous eighth-note bass line in the left hand and a melody in the right hand that includes a half note G^b and a half note A^b. The key signature has three flats (B^b, E^b, A^b) and the time signature is 4/4.

Gm^{7b5}



G⁷



C⁷



§

Fm



B^bm⁷



The second system of musical notation continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G^b and a half note A^b. The piano accompaniment features a half note G^b and a half note A^b. The key signature remains three flats (B^b, E^b, A^b) and the time signature is 4/4.

A - ve - Ma -

E^b7



A^bmaj⁷



D^bmaj⁷



Gm^{7b5}



G⁷



C⁷



The third system of musical notation continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G^b and a half note A^b. The piano accompaniment features a half note G^b and a half note A^b. The key signature remains three flats (B^b, E^b, A^b) and the time signature is 4/4.

- ri - a. A - ve Ma - ri - a.

Fm B^bm⁷ E^b7 A^bma⁷ D^bma⁷ Gm^{7b5} *To Coda* ☐

A - - - - - ve Ma -
 - ri - - a. A - - - - - ve Ma -
 - ri - - a. A - - - - - ve Ma -
 - ri - a. A - - - - - ve Ma - ri -

$D^b\text{maj}^7$ Gm^7b^5 C^7 Fm $B^b m^7$

- a. A - - - - - ve, A - ve.

8^{vb}

E^b7 $A^b\text{maj}^7$ $D^b\text{maj}^7$ Gm^7b^5 G^7 $C\text{sus}^4$ C

D.S. al Coda

(8)

Coda $C^7\text{sus}^4$ C^7 Fm $B^b m^7$ E^b7 $A^b\text{maj}^7$ $D^b\text{maj}^7$

- ri - a.

Gm^7b^5 *rit.* G^7 $C^7\text{sus}^4$ C^7 Fm

A - - - men.

What You Never Know (Won't Hurt You)

Words & Music by Stephan Moccio & Hayley Westenra

Original key F# major.

♩ = 60

B^bmaj⁷ F/C C F B^bmaj⁷ F/C C

What you nev-er know_ won't hurt_ you._ What you nev-er know_ won't lie.

F B^bmaj⁷ F/C C F Fmaj⁷

What you nev-er know_ won't de - sert you._

B^bmaj⁷ F/C C F B^b/F

What you nev-er know_ won't say good - bye.

F B \flat /F B \flat C

What you nev-er know_ won't hurt_

F B \flat C F

— you. — What you nev-er know_ won't lie. —

B \flat C F

What you nev - er know_ won't de - sert you. —

B \flat C F B \flat

What you nev-er know_ won't make you cry.

F B \flat F B \flat

I'm fall - ing for you. I'm

F B \flat F

fall - ing for you. My heart's torn in two.

B \flat F B \flat

I'm fall - ing for you.

B \flat maj 7 F/C C F C/F

What you nev - er know won't hurt you.






What you nev - er know _____ won't lie. _____









What you nev - er know _____ won't de - sert you. _____




What you nev - er know _____ un - less you




try. *Violin*

B \flat

3 3 I'm

F B \flat maj 7

fall - ing for you. I'm fall - ing for you.

B \flat F

Violin ad lib. I'm

B \flat maj 7 B \flat

fall - ing for you.

Quanta Qualia

Composed and arranged by Patrick Hawes
Words by Andrew Hawes

$\text{♩} = 38$

Chords: A^b , E^b/G , Fm^7 , B^b7 , E^b , A^bmaj^7

Lyrics: A - ni - ma me - a. A - ni - ma me - a. Ma - ne, oh, ma - ne.

Chords: B^b9sus^4 , B^b7 , E^b , A^bmaj^7 , Gm^7 , Fm^7 , B^b7 , E^b

Lyrics: Ma - ne, oh, ma - ne. Quan - ta, oh, quan - ta qua - lia, oh, qua - lia. Quan - ta qua lia,

Chords: A^bmaj^7 , B^bsus^4 , Gm^7 , A^badd^9 , Fm^9 , B^b9sus^4 , B^b7

Lyrics: con - ven - tus Gau - dia. Con - ven - tus. E - runt. Ma - ne Ma - ne

E^b E^b/G Fm⁷ B^b7 E^b E^bma⁷ A^bma⁷

Quan - - ta

B^bsus⁴ B^b E^b A^bma⁷ Gm⁷ Fm⁷ B^b7

qua - lia. Quan - ta Qua - lia.

E^bma⁷ A^bma⁷ B^bsus⁴ Gm⁷ A^b Fm⁷ B^b9sus⁴ B^b7

Ma - - ne Quan - ta Qua - lia.

E^b E^b/G Fm⁷ B^b7 E^b A^bma⁷ B^b9sus⁴ B^b7

A - ni - ma me - a. A - ni - ma me - a. Ma - ne, oh, ma - ne. Ma - ne, oh, ma - ne.








Ah. Quan - ta, oh, quan - ta qua - lia, oh, qua - lia. Quan - ta qua - lia,









Ah. Ma ne. Ah. con-ven-tus Gau-dia. Con-ven-tus. E-runt. Ma-ne Ma - ne.










A - ni - ma me - a. A - ni - ma me - a. Ma-ne, oh, ma-ne. Ma-ne. Quan -










- ta. Oh, Ma - ne.

Both Sides Now

Words & Music by Joni Mitchell

♩ = 100



The first system of musical notation for 'Both Sides Now'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains four measures of whole notes, each corresponding to a guitar chord diagram above it: A, D/A, A, D/A. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.




The second system of musical notation for 'Both Sides Now'. It includes a vocal line with two verses of lyrics, a guitar chord diagram above it, and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 4/4 time signature. It contains two verses of lyrics: '1. Rows and flows of an-gel hair and ice-cream cas-tles in the air. And' and '2. Moons and Junes and Fer-ris wheels. The diz-zy dan-cing way you feel as'. The guitar chord diagram above the vocal line shows E/A, D/A, A, E/A, and A. The piano accompaniment is in grand staff with the same key signature and time signature, continuing the rhythmic pattern from the first system.



The third system of musical notation for 'Both Sides Now'. It includes a vocal line with lyrics, a guitar chord diagram above it, and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 4/4 time signature. It contains two verses of lyrics: 'fea-ther can-yons ev-'ry - where. I've looked at clouds that way.' and 'ev-'ry fai-ry - tail comes real. I've looked at love that way.'. The guitar chord diagram above the vocal line shows E/A, D/A, Bm7, and E7sus4. The piano accompaniment is in grand staff with the same key signature and time signature, continuing the rhythmic pattern from the first system.

E/A D/A A E/A A



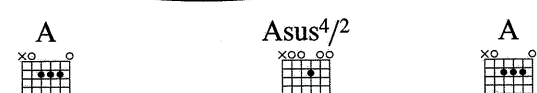
Now they on - ly block the sun, they rain and snow on ev - 'ry - one. So
Now it's just a - no - ther show, you leave 'em laugh - ing when you go. And

E/A D/A Bm⁷ E⁷sus⁴




ma - ny things I would have done but clouds got in my way.
if you care don't let them know, don't give your - self a - way.

§ A Asus^{4/2} A



I've looked at clouds from both sides now, from up and down and
I've looked at love from both sides now, from give and take and
I've looked at life from both sides now, from win and lose and

E/A D/A A



still some - how it's cloud il - lu - sions I re - call. I real - ly don't know
still some - how it's love's il - lu - sions I re - call I real - ly don't know
still some - how it's life's il - lu - sions I re - call I real - ly don't know

To Coda ☐

1.

E7sus4

A

D/A

A

D/A

clouds.

at

all.

love

at

all.

2.

A

D/A

A

D/A

all.

3. Tears and fears and feel-ing proud to

say "I love you"

right out loud.

Dreams and schemes and cir-cus crowds,

Bm⁷ E⁷sus⁴ E/A D/A

I've looked at life that way. Now old friends are

A E/A A

act - ing strange, - they shake their heads, - they say I've changed. - Well

E/A D/A Bm⁷ E⁷sus⁴ *D.S. al Coda*

some-thing's lost but some-thing's gained in liv-ing ev - 'ry day.

⊕ *Coda* E⁷sus⁴ Aadd⁹ rit.

life. at all.

May It Be

(from the film "The Lord Of The Rings")

Words & Music by Roma Ryan, Nicky Ryan & Eithne Ni Bhraonain

♩ = 60 Rubato

F#m



D



A/C#



E/B



1. May it be an eve - ning star shines down up - on you. May it
 (2.) be the sha - dow's call will fly a - way. May it

The first system of musical notation for 'May It Be'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked '♩ = 60 Rubato'. The system includes guitar chord diagrams for F#m, D, A/C#, and E/B. The lyrics are: '1. May it be an eve - ning star shines down up - on you. May it (2.) be the sha - dow's call will fly a - way. May it'.

F#m



D



A/C#



E/B



be when dark - ness falls on your heart will be true. You will
 be your jour - ney on to light the day. When the

The second system of musical notation for 'May It Be'. It continues the vocal line and piano accompaniment. The lyrics are: 'be when dark - ness falls on your heart will be true. You will be your jour - ney on to light the day. When the'.

D



A/C#



Bm



Esus⁴



E



walk a lone - ly road, oh, how far you are from home.
 night is ov - er - come you may rise to find the sun.

The third system of musical notation for 'May It Be'. It concludes the piece with a final chord. The lyrics are: 'walk a lone - ly road, oh, how far you are from home. night is ov - er - come you may rise to find the sun.'.

A F#m/C# D Esus⁴ E A E
 Mor - ne - ě u - tū - li - ě. Be - lieve and you will
 find your way. Mor - ni - ě a - lan - ti - ě. A
 1. pro - mise lives with - in you now. 2. May it - in you now. A
 pro - mise lives with - in you now.

D Esus⁴ E A F#m/C# D Esus⁴ E
 F#m D Esus⁴/B E A
 F#m D Esus⁴/B E A

rit.

Bachianas Brasileiras No.5 Aria (Cantilena)

Composed by Heitor Villa-Lobos

$\text{♩} = 108$

Am Em/G F C/E rit. F E a tempo Am Em/G

sim. *sim.*

F C/E rit. F E a tempo Am

2° Cello 8vb

Ah.

E Am A⁷

Ah.

System 1: **D7^{b9}** (2fr)

System 2: **Gm**, **Gm/F**

System 3: **C/E**, **C**, **F**, **A7/E**, **Dm**, **B^b**

System 4: **A7^{b9}** (3fr), **Dm**, **Dm/C**, **G7/B**, **G7**

C  E7/B  Am  Dm  Am/E  F  Esus4  rit.  To Coda II  To Coda I 

Ah.  Ah.

a tempo  A  A7b9  Dm7

Ah.  Ah.

 G7  Cmaj7  Fmaj7

Ah.  Ah.

 Bm7b5  E7  Am7  Dm7

Ah.  Ah.

Am/E F rit. Am/E E a tempo N.C.

rit. E/G# D.S. al Coda I

♢ Coda I rit. Am E Am N.C. D.S. al Coda II Mm. _____

♢ Coda II rit. E a tempo Am E Am Ah. Ah. 8vb

Bridal Ballad

(from the film "The Merchant Of Venice")

Words by Edgar Allan Poe

Music by Jocelyn Pook

♩ = 48

G⁵ F⁵ G⁵ F⁵

The ring is on my hand, and the wreath is on my brow;

G⁵ F⁵ G⁵ E^bmaj⁷ F Gm/D

Sa-tin and jew-els grand are all at my com mand; And

♩. = 56

Gm

I am hap-py now. 1. And my

Con pedale







Lord he loves me well; — but when first he breathed his vow — I
 (2.) spoke to re - as - sure me, and he kissed my pal - lid brow, while a
(Verses 3 & 4 see block lyrics)





felt my bo-som swell — for the words rang as a knell, — And the
 re - ver - ie came o'er me — and to the church - yard bore me. And I






voice seemed his who fell in the bat - tle — down the dell, and
 sighed to him be - fore me, think - ing him dead D'E - lor - mie, oh








who is hap - py now. — 2 But he
 I am hap - py now. —

1. 3. 2. 4.

Gm F Gm F

1° Violin
2° Violin & Voice

E^b maj⁷ F E^b maj⁷ 1, 3. F

To Coda

2. F G⁵ F⁵ G⁵ F⁵ G⁵

And I am hap - py now. 3. And

D.S. al Coda

♢ Coda F Gm F Gm

Ah. Ah.

F E^bmaj⁷ F

Ah.

E^bmaj⁷ F G⁵ F⁵ G⁵

Ah.

Verse 3:

And thus the words were spoken,
And this the plighted vow,
And, though my faith be broken,
And, though my heart be broken,
Here is a ring, as token
That I am happy now!

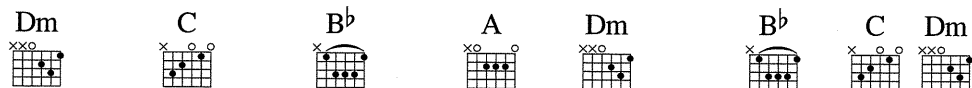
Verse 4:

Would God I could awaken!
For dream I know not how!
And my soul is sorely shaken
Lest an evil step be taken,
Lest the dead who is forsaken
May not be happy now.

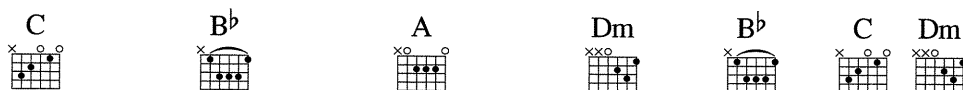
The Mists Of Islay

Words & Music by Gavin Creed, Wishart Campbell & John McDonald

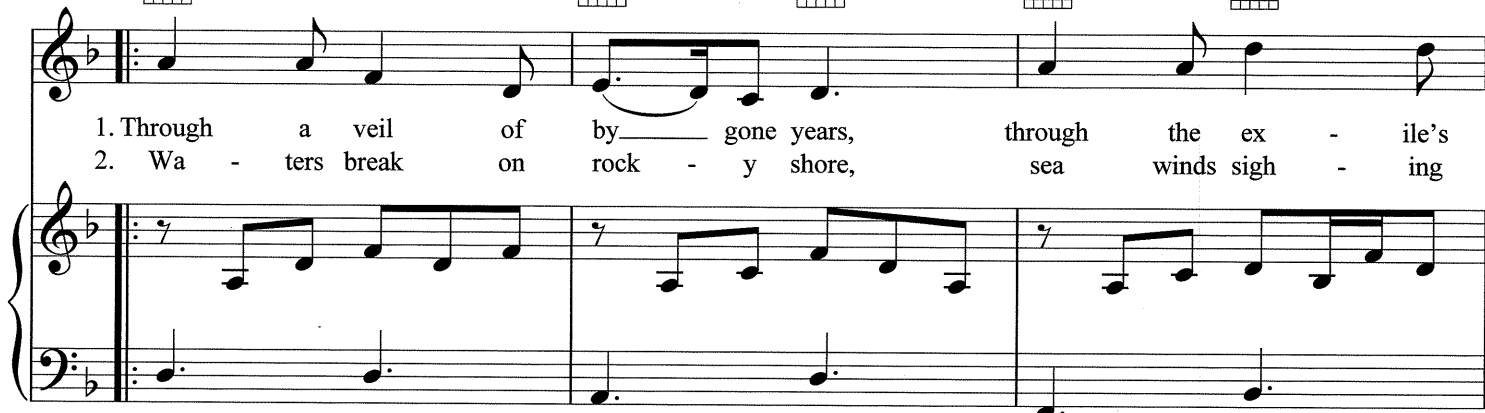
♩. = 42



Ah. _____ Lost in the mists of Is - lay



1. Through a veil of by _____ gone years, through the ex - ile's
2. Wa - ters break on rock - y shore, sea winds sigh - ing



Con pedale

C F Dm Am Dm

hid - den tears, one dear vi - sion oft ap - pears
as of yore, sea birds cry - ing as they soar

1. B \flat C Dm Dm C

out of the mists of Is - lay.
ov - er the mists of Is - lay.

2. B \flat Am Dm B \flat C Dm F B \flat

Is - le mem - 'ry

C F E \flat E \flat /G A Dm

home to me, nev - er more thy hills I'll see,

Gm⁶ Dm/A Gm/B^b Dm B^b C

ev - er - more my heart will be lost in the mists of

Dm F B^b C F

Is - lay.

E^b Gm A⁷ Dm Gm⁶

Ev - er - more my

Dm/A Gm/B^b Dm B^b C Dm

heart will be lost in the mists of Is - lay.

Dm C B \flat A Dm B \flat C

Ah. Ah.

Dm C B \flat A

Dm B \flat C Dm C

Ah.

B \flat A Dm rit. B \flat C Dm

Lost on the mists of Is - - lay.







O Mio Babbino Caro

Words by Giuseppe Adami








Music by Giacomo Puccini

♩ = 104








si, ci vog - lio an - da - re e se l'am - as - si in - dar - no an -

-drei sui Pon - te Vec - chio ma per but - tar - mi in Ar - no! Mi

strug - go e mi tor - men - to! I Di - - o, *rit.*

a tempo

E^b7 **A^b** **A^b6/C** **A^b/C**

— vor - rei mor - rir!

rit.

A^b **A^b6/E^b** **A^b/C**

Bab - bo, pie - ta, pie - ta!

a tempo **rit.**

D^b **B^bm⁷** **A^b**

Bab - ba, pie - ta, pie - ta!

Laudate Dominum

Composed by Wolfgang Amadeus Mozart

♩ = 100

tr

tr

3

Lau - da -

- te Do - mi - num om - nes gen - tes

lau - da - te e - um, om -

nes, om - nes po - pu li.

Quo - niam con - fir - ma - ta est su - per

nos mi - se - re - cor - dia

e - - - - - jus. Et - - - - -

- ve - ri-tas, ve - ri-tas do - mi-ni ma - -

-net ma - - - net in ae - ter - -

- num.
Glo - - - ri - a Pa - tri, et Fi - li - o,

et spi - ri - tu - i Saue - to. Si - - cut

e - - rat in prin - ci - - pi - o,

et nunc et sem - per, et in

sae - cu - la sae - - - cu - - -

lo - - - - - num... A - - -

-men.
A - - - - - men,

a - - - - - tr~~~~~

-men. A - men.

Wiegenlied

Words & Music by Bernhard Flies & Friedrich Gotter

♩ = 104



1. Schla-fe, mein Prinz-chen, schlaf ein! Es ruhn
2. Al-les un Schlos-se schon liegt,
3. Wer ist be-glückt-er als du?



nun Schäf-chen und Vö-ge-lein. Gart-en und Wie-se ver-
al-les in Schlum-mer ge-wiegt; re-get kein Mäus-chen sich
Nichts als Ver-gnü-gen und Ruh! Spiel-werk und Zuck-er voll-



-stummt, auch nicht ein Bien-chen mehr summt.
mehr, Kel-ler und Kü-che sind leer.
-auf, und noch ka-ros-sen im Lauf.

Lu - na mit sil - ber - nem Schein _____ gu - cket zum Fen - ster her -
 Nur in der Zo - fe Ge - mach _____ tö - net ein Schmach - en - des
 Al - les be - sorgt und be - reit, _____ daß nur mein Prinz - chen nicht

- ein, _____ schla - fe beim sil - ber - nem schein. _____
 Ach! _____ Was für ein Ach mag dies sein? _____
 schreit. _____ Was wird da künf - tig erst sein? _____ }

Schla - fe, mein Prinz - chen, schlaf ein, schlaf ein, _____ schlaf ein! _____ Schlaf

8vb

1. 2. 3. rit.

ein, _____ schlaf ein! _____ ein, _____ schlaf ein! _____

8vb 8vb 8vb

She Moves Through The Fair

Words by Padraic Colum
Traditional Music

Free time

D⁵



Whistle

8vb till *

My

D⁵



young love said to me "my mother won't mind and my

fa - ther won't slight you for your lack of kind." She

D⁵



C⁵/D



D⁵



C/D



G/D



stepped a - way from me and she moved through the fair and fond - ly I watched her move
night she came to me, my - dead love came in. So soft - ly she came that her

D⁵



here and move there. And then she went home - ward, just one star a - way like the
feet made no din and she laid her hand on me and this she did say... "It

D⁷OMIT3



To Coda ◊

D⁵



swan in the eve - ning love." moves ov - er the lake.
will not be long, And she

Whistle

D Cadd9 Dsus⁴ G/B

D C D C D

D.S. al Coda

Last

♢ Coda

Whistle

moved through the fair.

8^{vb}

Dido's Lament

Words by Nahum Tate

Music by Henry Purcell

Free time

Free time

$\text{♩} = 58$ Rubato

When I am laid, am laid in earth, may my

wrongs create no trouble, no trouble in thy breast.

When I am laid, am laid in

earth, may my wrongs create no trouble, no

trouble in thy breast. Re -

-mem - ber me. Re - mem - ber me. But



ah! For-get my fate. Re - mem - ber me. But

This system contains the first line of the musical score. The vocal line begins with a melodic phrase starting on a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of chords in the right hand and single notes in the left hand.



ah! For - get my fate. Re - mem - ber me.

This system contains the second line of the musical score. The vocal line continues with a melodic phrase starting on a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with chords in the right hand and single notes in the left hand.



Re - mem - ber me. But ah! For - get my

This system contains the third line of the musical score. The vocal line begins with a melodic phrase starting on a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with chords in the right hand and single notes in the left hand.




fate. Re - mem - ber me. But ah! For - get my

This system contains the fourth line of the musical score. The vocal line begins with a melodic phrase starting on a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

fate.

For - get my___ fate.



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arranged for piano, voice and guitar.

Prayer

Dell'Amore Non Si Sa

(duet with Andrea Bocelli – courtesy of Sugar S.r.l.)

Never Saw Blue

Ave Maria

(Caccini)

What You Never Know (Won't Hurt You)

Quanta Qualia

Both Sides Now

May It Be

(from the film "The Lord of the Rings")

Bachianas Brasileiras No.5 Aria (Cantilena)

Bridal Ballad

(from the film "The Merchant of Venice")

The Mists Of Islay

O Mio Babbino Caro

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WISE PUBLICATIONS

part of The Music Sales Group

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ISBN 1-84609-324-4

