

*Bella/Donna*

# OVERTURE

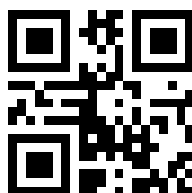
*REV#1 DD-MM-YY - description of changes**- VOCAL / PIANO -*

Jason Thomas Gabriel

This standard coverpage is automatically generated from information in the centralised headers. In this markup-block there is room to place a custom text and/or illustration.

This coverpage also includes an option to leave a blank page directly after it, so facing pages would be correctly positioned for double-sided print. Since this document was intended for screen, the blank page code section was left commented.

*Note: Not all possible headers are shown on this coverpage. In fact this might be a good illustration of how to hide the headers you may not need on this page, without removing them from the centralised headers.*

*- MMDCLXVI -**[click here to listen to this composition \(opens link to <website>\)](#)*

Bella/Donna

1B

To showcase LEQ, all possible headers are on display.

This - as yet - experimental foreword section is currently not part of LEQ yet, because allowing markup in here is a strong desire, but it would seem I would have to give up it's justified styling to do so. I'm sure I will eventually figure out a way around this. This section could also be used as a short scene (state) summary, as sometimes found in musical scores.

# OUVERTURE

dedication

(BELLA)

subsubtitle

REV#1 DD-MM-YY - description of changes

poet  
meter  
piece

- VOCAL / PIANO -

Jason Thomas Gabriel  
arranger  
opus

**cue:** Bella wears venetian mask at the end of the prologue

**Slowly** (♩ = 60)

A<sup>add9</sup> Bm<sup>7b5</sup> A/C<sup>#</sup> Bm<sup>7b5</sup>/D A<sup>add9</sup> Bm<sup>7</sup> F<sup>#m7</sup>/E A<sup>add9</sup> BELLA: (ad lib.)

Ik ben

5 A<sup>add9</sup> E<sup>sus2</sup>/G<sup>#</sup> F<sup>#m</sup>add9 D<sup>add9</sup> A<sup>add9</sup> C<sup>#m7</sup> D<sup>mf</sup> f

uit mijn land ver-ban - nen, ook al kan ik nu weer terug. Ik zal moeten verge-ten wie ik ben. Bel - la

8 F<sup>#m7</sup> D<sup>add9</sup> F<sup>#m7</sup> C<sup>#m7</sup> E<sup>sus4</sup> E<sup>mf</sup> (parlando) (cantado)

is niet meer, en kan niet meer, en zal niet meer zijn wie ze was. Don - na

11 *f* A<sup>maj7 sus2</sup>/D D A<sup>sus2</sup> A<sup>maj7 sus2</sup>/D D/F# A<sup>sus2</sup> D/F# A/E B<sup>7 sus4</sup> B<sup>7</sup>/D#

is nu hier ge-bo-ren. Dit is de prijs die ik be-taal. Zo lang ik leef moet ik zo ver-der

*p*

14 Bm<sup>7 b5</sup>/D E<sup>sus4</sup> E *mf* < *f* A<sup>maj7 sus2</sup>/D D A<sup>sus2</sup> A<sup>maj7 sus2</sup>/D D/F# A<sup>sus2</sup> Bm A/C# D<sup>add9</sup>

gaan. Dus waarom zou ik nog dromen, van wat was, maar niet meer is? Nooit meer is. Ik heb een

*p* *mf*

18 A A/E D/A A A<sup>maj7</sup> A<sup>maj7</sup>/C# D<sup>add9</sup> Bm<sup>7</sup> A/C# E<sup>sus4</sup> E

nieuwe kans gekregen, en die laat ik niet meer gaan. De wereld zal vergeten wie ik was. Een nieuw begin wacht op mij.

*mf* *f* *mf*

23 C Bm<sup>7</sup> Am<sup>7</sup> G C Bm<sup>7</sup> B<sup>b</sup>maj7 E<sup>sus4</sup> E (*mf*)

Don-na

27 **f**  $A^{maj7\text{ sus}2}/D$   $D$   $A^{sus2}$   $A^{maj7\text{ sus}2}/D$   $D/F\sharp$   $A^{sus2}$   $Bm$   $A/C\sharp$   $D^{add9}$

is nu hier ge-bo - ren. Dit is de prijs die ik be - taal. Zo lang ik leef moet ik zo ver - der

30  $E^{sus4}$   $E$   $A^{maj7\text{ sus}2}/D$   $D$   $A^{sus2}$   $A^{maj7\text{ sus}2}/D$   $D/F\sharp$   $A^{sus2}$   $Bm$   $A/C\sharp$   $D^{add9}$

**mf** gaan. Dus waar-om zou ik **f** nog dro-men, van wat was, maar niet meer **p** is? Nooit meer is.