

Bella/Donna

OVERTURE

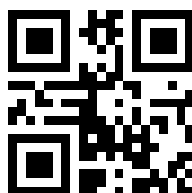
*REV#1 DD-MM-YY - description of changes**- VOCAL / PIANO -*

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.

*- MMDCCCLXVI -**[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^{add9} Bm^{7b5} A/C[#] Bm^{7b5}/D A^{add9} Bm⁷ F^{#m7}/E A^{add9} BELLA: (ad lib.)

Ik ben

5 A^{add9} E^{sus2}/G[#] F^{#m}add9 D^{add9} A^{add9} C^{#m7} D^{mf} 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^{#m7} D^{add9} F^{#m7} C^{#m7} E^{sus4} E^{mf} (parlando) mf (cantado)

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

11 *f* A^{maj7 sus2}/D D A^{sus2} A^{maj7 sus2}/D D/F# A^{sus2} D/F# A/E B^{7 sus4} B⁷/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^{7 b5}/D E^{sus4} E *mf* < *f* A^{maj7 sus2}/D D A^{sus2} A^{maj7 sus2}/D D/F# A^{sus2} Bm A/C# D^{add9}

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^{maj7} A^{maj7}/C# D^{add9} Bm⁷ A/C# E^{sus4} 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 Bm⁷ Am⁷ G C Bm⁷ B^{b7} E^{sus4} E (*mf*)

Don-na

27 **f** $A^{maj7\ sus2}/D$ D A^{sus2} $A^{maj7\ sus2}/D$ $D/F\sharp$ 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 $A^{maj7\ sus2}/D$ D A^{sus2} $A^{maj7\ sus2}/D$ $D/F\sharp$ 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.