



VOICE

# BREAKER

SHEET MUSIC FOR  
VOICE(S) AND PIANO

MUSIC BY



MIGUEL



ROBAINA

# Sing Hallelujah!

Miguel Robaina

♩ = 100

## Gospel beat

Voice

Piano

4

7

10



Sun is ris-ing, a new day. Sun-day mor-ning feels O. K., 'cause it's time for me to go  
Then the Bib-le lets us know that the Son of God a-bove came to earth to help us out,



13



to a near-by church I know. When I get there, soon I see all my friends, my fa-mi-ly.  
showed us all what life's a-bout. Je-sus, He is God al-right. His com-mand-ments guide us right.

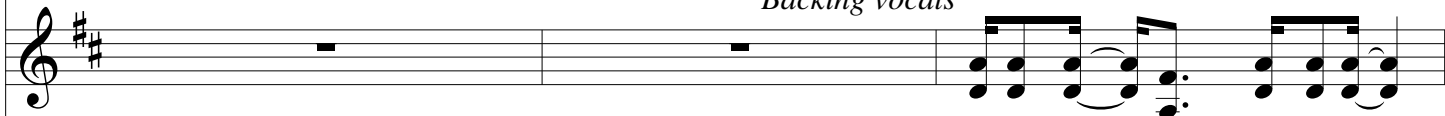


16



In this ho-ly at-mos-phere God is ev'-ry-where. Ev'-ry-bo-dy, come and sing!  
He will bless us when we give. Pray, and He'll for-give. Ev'-ry-bo-dy, join this song.

*Backing vocals*



19

Musical notation for the first system, including a vocal line and a piano accompaniment line. The key signature is two sharps (F# and C#).

Now ex - alt our King! Young and old, — let ev' - ry voice in the Lord re-joyce! So,  
 Wor-ship all day long! Ho - ly Spi - rit gives — us pow'-r now, and ev' - ry hour.

19

Musical notation for the second system, including a vocal line and a piano accompaniment line. The key signature is two sharps (F# and C#).

22

Musical notation for the third system, including a vocal line and a piano accompaniment line. The key signature is two sharps (F# and C#).

Sing Hal - le - lu - jah, sing Hal - le - lu - jah! — We are gath - ered here to - day — to

22

Musical notation for the fourth system, including a vocal line and a piano accompaniment line. The key signature is two sharps (F# and C#).

25

Musical notation for the fifth system, including a vocal line and a piano accompaniment line. The key signature is two sharps (F# and C#).

praise our God and pray. — So, sing Hal - le - lu - jah, sing Hal - le - lu - jah! —

25

Musical notation for the sixth system, including a vocal line and a piano accompaniment line. The key signature is two sharps (F# and C#).

28

1.

God is love, — He can't do bad, — that's why — He makes me glad!

*First voice*

28

31

2.

why — He makes me glad! Je-sus died — for you and me, —

31

34

and His blood did set — us free. — The ho-ly — com-mu-ni-on — makes a u - ni-on —

*Second voice*

34

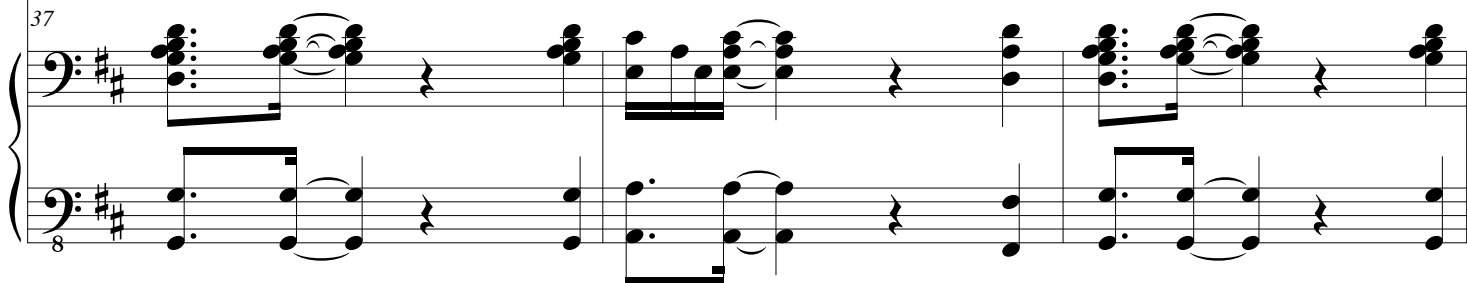
37



with each oth - er and with God. It's His bo - dy and His blood — that is giv - en us to-day.



37



40



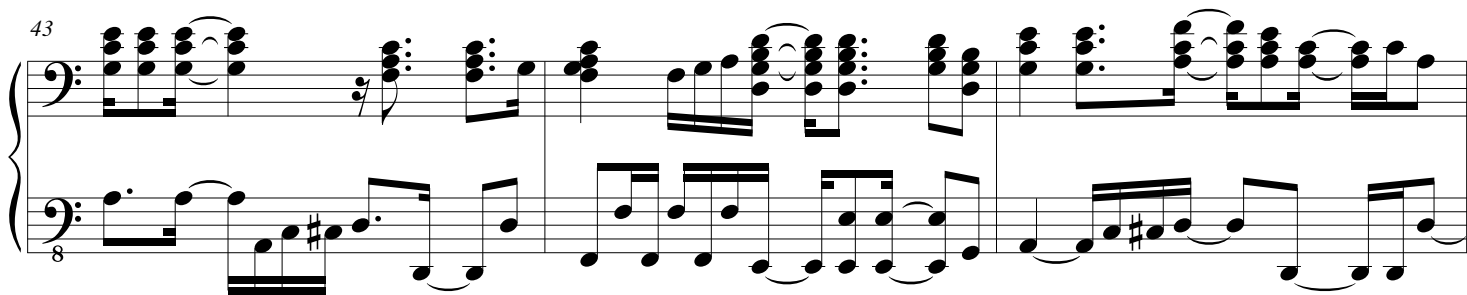
In His pre - sence now we stay.



*SOLO ad lib.*



43



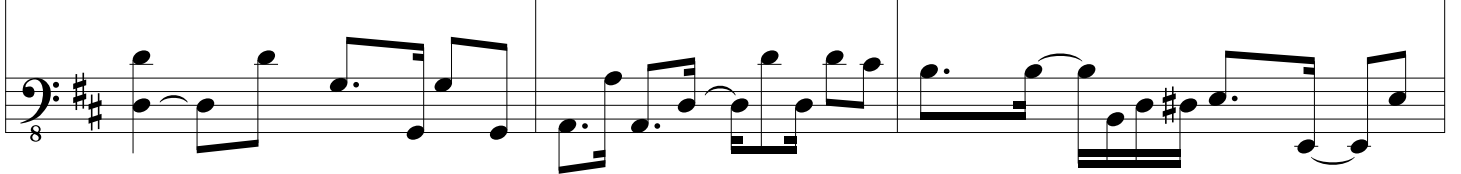
46



49



Sing Hal-le-lu - jah, sing Hal - le - lu - jah! — We are gath - ered here to-day — to



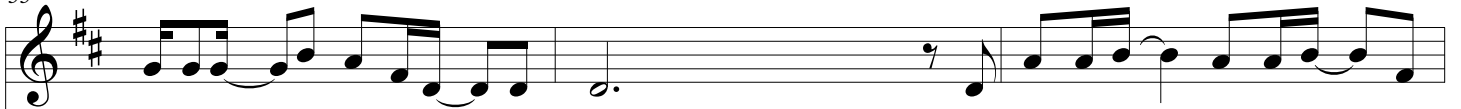
52



praise our God and pray. — So, sing Hal-le - lu - jah, sing Hal - le - lu - jah! —



55



God is love, — He can't do bad, that's why... — I don't feel sad, — don't feel sad. 'Cause



58

God... \_\_\_\_\_ ...just makes me glad, makes me glad and God... \_\_\_\_\_ ...He

58

61

can't do bad, \_ can't do bad. \_ God is love, He can't do bad, \_ that's why \_\_\_\_\_ He makes me

*First voice*

61

64

glad! \_\_\_\_\_ I'm so \_ glad! \_\_\_\_\_

64



# Do not fear

♩ = 120

Cold

Miguel Robaina

Piano

con *And.*

5

9

13 Voice

Dang - erous strang - er's hunt - ing in the street.  
Ne - ver e - ver I've been so a - fraid.

13

(Tiny notes on 2nd verse)

17

Lur - ching,            sear - ching            for a piece of meat.\_\_\_\_  
 Try - ing,\_\_\_\_        cry - ing,\_\_\_\_        beg - ging for\_\_\_\_ His aid.\_\_\_\_

21

Walk - ing.\_\_\_\_        Stalk - ing\_\_\_\_        me 'cause I'm\_\_\_\_ a - lone.\_\_\_\_  
 Pray - ing,\_\_\_\_        say - ing:\_\_\_\_        "God, take this\_\_\_\_ a - way!"\_\_\_\_

*Backing vocals*  
*(1st voice, 2nd verse only)*

25

Gal - ling!\_\_\_\_        Cal - ling\_\_\_\_        mom - my on\_\_\_\_ the phone.\_\_\_\_  
 Hurry - ing,\_\_\_\_        worry - ing,\_\_\_\_        to an - oth - er way.\_\_\_\_

25

29

1.

She says: "Now, take care! \_\_\_\_\_ You have to try to stay calm. \_\_\_\_\_  
 (1st voice) ...care \_\_\_\_\_ ...calm \_\_\_\_\_

(2 voice)

33

I un-der-stand you're scared, \_\_\_\_\_ but none will do you harm! \_\_\_\_\_  
 ...scared \_\_\_\_\_ ...harm \_\_\_\_\_

37

Do not \_\_\_\_\_ fear, God \_\_\_\_\_ is there! \_\_\_\_\_

41

Close, so \_\_\_\_\_ near to you, \_\_\_\_\_ my dear!" \_\_\_\_\_

41

45

2.

But then, sud-den - ly, \_\_\_\_\_ this sha-dow's gone and I'm free. \_\_\_\_\_  
 ...ly \_\_\_\_\_ ...free \_\_\_\_\_

45

49

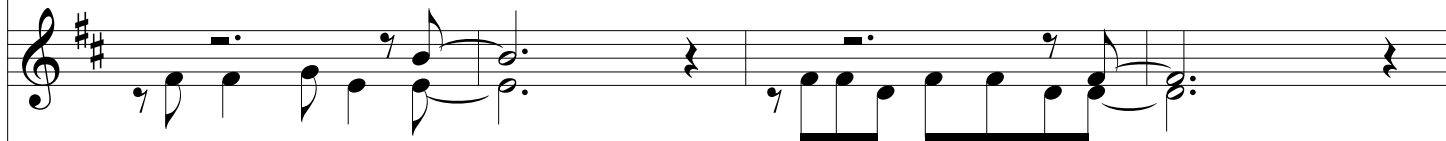
Was some-one chas - ing me? \_\_\_\_\_ Was it my fan-ta - sy? \_\_\_\_\_  
 ...me \_\_\_\_\_ ...sy \_\_\_\_\_

49

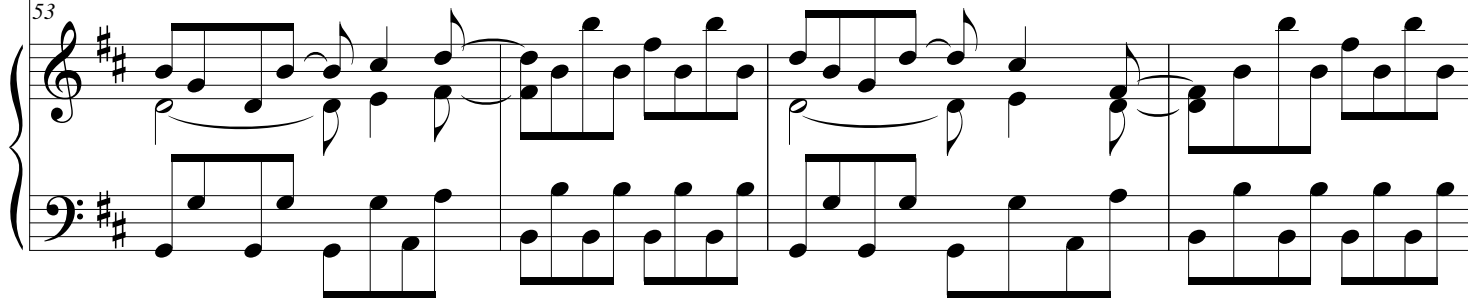
53



And here, while I roam \_\_\_\_\_ I try to gain some con-trol. \_\_\_\_\_  
...roam \_\_\_\_\_ ...trol \_\_\_\_\_



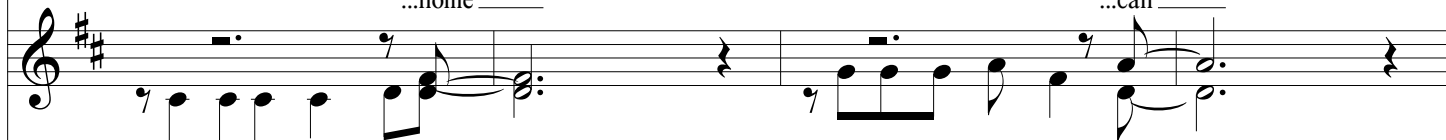
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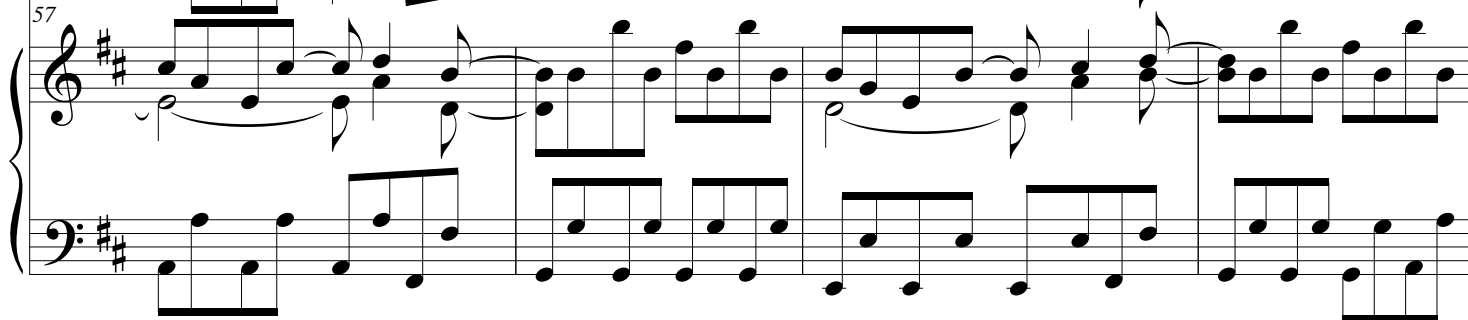
57



When I get close to home, \_\_\_\_\_ I hear my mom-my's call: \_\_\_\_\_  
...home \_\_\_\_\_ ...call \_\_\_\_\_



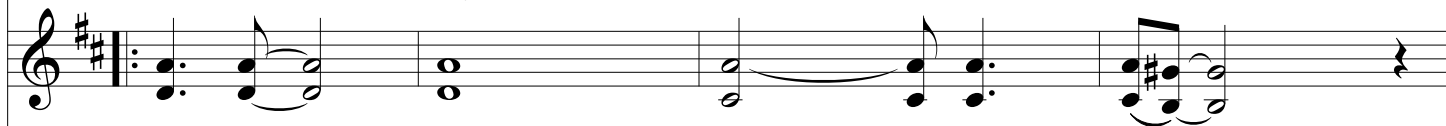
57



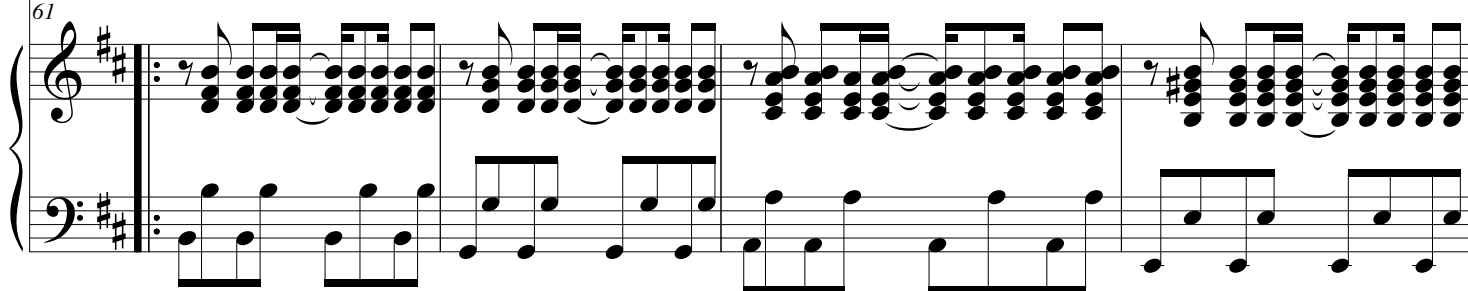
61



"Do not fear, I am here!  
Ne - ver fear, God is there



61



65

Close, so \_\_\_\_\_ near to you, \_\_\_\_\_ my dear! \_\_\_\_\_  
 and His \_\_\_\_\_ Ang - el with \_\_\_\_\_ a spear!" \_\_\_\_\_

*Choir of Angels*

*(piano)*

(Ah...)

77

"Do not \_\_\_\_\_ fear, I \_\_\_\_\_ am here! \_\_\_\_\_  
 Ne - ver \_\_\_\_\_ fear, God \_\_\_\_\_ is there \_\_\_\_\_

81

Close, so \_\_\_\_\_ near to you, \_\_\_\_\_ my dear! \_\_\_\_\_  
and His \_\_\_\_\_ Ang - el with \_\_\_\_\_ a spear!" \_\_\_\_\_

The first system contains two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melody with dotted rhythms and a final cadence. The bottom staff is a piano accompaniment in treble clef, providing harmonic support with chords and some melodic fragments.

81

The second system contains two staves for piano accompaniment. The top staff is in treble clef and features a complex, rhythmic texture with many beamed sixteenth notes and chords. The bottom staff is in bass clef and provides a simpler harmonic foundation with block chords and moving bass lines.

85

The third system contains two staves for piano accompaniment. The top staff is in treble clef and features a melodic line with eighth-note patterns and some rests. The bottom staff is in bass clef and features a similar melodic line with eighth-note patterns, providing a counterpoint to the upper staff.

# Love child

♩ = 65

Disco feeling

Miguel Robaina

Piano

Measures 1-2 of the piano introduction. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of eighth notes.

Measures 3-4 of the piano introduction. The right hand continues with the rhythmic pattern, and the left hand maintains the bass line.

5 Voice

Measures 5-6 of the vocal entry. The voice part begins with a melodic line in the right hand. The piano accompaniment continues with the same rhythmic pattern.

I feel se - cure and safe — with - in Your pre - sence You are my guard, my shield and my strength.

7

Measures 7-8 of the vocal entry. The voice part continues with the melodic line. The piano accompaniment continues with the same rhythmic pattern.

I'll ne - ver fear. You're run - ning my de - fen - ces. You're in con - trol and you'll ne - ver change.



9

You won't de-ceive me, ne - ver e-ver leave me. I'm stand-ing strong with You \_ by my side. \_

*Backing vocals (2nd voice)*

You won't de-ceive me, ne - ver e-ver leave me.

11

You're keep-ing watch, so no - thing bad can reach me. I lean on You, 'cause You've ne-ver lied. \_

You're keep-ing watch, so no - thing bad can reach me.

13

Day af - ter day Your love em - bra - ces me, bring - ing me all \_ that I want, all I need and that's

Day af - ter day Your love em - bra - ces me

why I will stay where-e-ver You will be. I am the fruit\_\_ of Your seed. 'Cause I'm a

why I will stay where-e-ver You will be. I am the fruit\_\_ of Your seed.

love child, child of love. Ne-ver un-want-ed, for-e-ver be-loved. I'm a

Love child, child of love.

love child, love child! Heav-en-ly gift\_\_ from a-bove.

Love child, love child.

21

Bles - sed, pro - tect - ed by You, — Al - might - y God!

Bles - sed, pro - tec - ted by You! —

23

In times of weak - ness, You — will give me pow - er.

25

When dark - ness rules, You'll light - en my day. — I'm not a - fraid to tot - al - ly un - cov - er

(2nd voice)  
When dark - ness rules, You'll light - en my day. —

27

my deep-est thoughts for You\_ while I pray.\_ Lead-ing my way, You're watch-ing o-ver me,

Lead-ing my way, You're watch-ing o-ver me.

29

rais-ing me up\_ when I fall,\_ You're my guide and that's why I will stay where-e-ver You will be.

Why I will stay where-e-ver You will be

31

I am the fruit\_ of Your seed. 'Cause I'm a love child, child of love.

I am the fruit\_ of You seed. Love child, child of love.

33

Ne - ver un - want - ed, for - e - ver be - loved. I'm a love child, love child!

Love child, love child!

This system contains two measures of music. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Ne - ver un - want - ed, for - e - ver be - loved. I'm a love child, love child!". The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

35

Heav - en - ly gift — from a - bove. 'Cause I'm a love child, child of love.

Love child, child of love.

This system contains two measures of music. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are: "Heav - en - ly gift — from a - bove. 'Cause I'm a love child, child of love.". The piano accompaniment continues with a grand staff. The right hand features chords and melodic fragments, and the left hand maintains the bass line.

37

Ne - ver un - want - ed, for - e - ver be - loved. I'm a love child, love child!

Love child, love child!

This system contains two measures of music, identical to the first system. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are: "Ne - ver un - want - ed, for - e - ver be - loved. I'm a love child, love child!". The piano accompaniment consists of a grand staff with treble and bass clefs.

39

Heav-en - ly gift \_\_\_ from a - bove. Bles-sed, pro - tect - ed by You, \_\_\_ my God! For -

Bles-sed, pro - tect - ed by You! \_\_\_ For - (div.)

41

e - ver \_\_\_ and e - ver \_\_\_ I'll love what You do! \_\_\_ Yes, for -

e - ver \_\_\_ and e - ver. \_\_\_ For -

43

e - ver \_\_\_ and e - ver \_\_\_ I'll hold on \_\_\_ to You! 'Cause I'm a

e - ver \_\_\_ and e - ver. \_\_\_

45

love child, child of love. Ne - ver un - want - ed, for - e - ver be - loved. I'm a

Love child, child of love.

47

love child, love child! Heav - en - ly gift — from a - bove. 'Cause I'm a

Love child, love child!

49

love child, child of love. Ne - ver un - wan - ted for e - ver be - loved. I'm a

Love child, child of love.

51

love child, love child! Heav - en - ly gift \_\_\_ from a - bove.

Love child, love child!

This system contains two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "love child, love child! Heav - en - ly gift \_\_\_ from a - bove." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The second system continues the vocal line with the lyrics "Love child, love child!" and the piano accompaniment.

53

Bles - sed, pro - tect - ed by You, \_\_\_ Al - mighty - God! \_\_\_

Bles - sed, pro - tect - ed by You. \_\_\_

This system contains two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are "Bles - sed, pro - tect - ed by You, \_\_\_ Al - mighty - God! \_\_\_". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The second system continues the vocal line with the lyrics "Bles - sed, pro - tect - ed by You. \_\_\_" and the piano accompaniment.

55

This system contains two systems of music. The first system has a piano accompaniment. The right-hand part features chords with some grace notes, and the left-hand part has a simple bass line. The second system continues the piano accompaniment.



# Save me


♩ = 75

**Dark and mysterious**

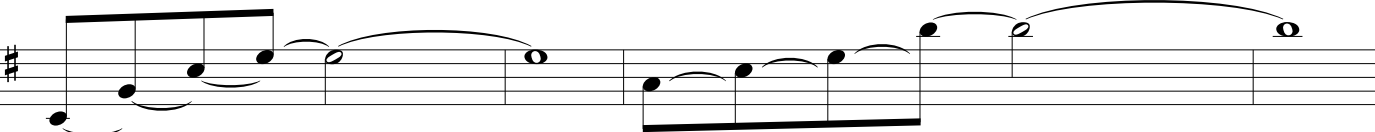
Miguel Robaina

Piano

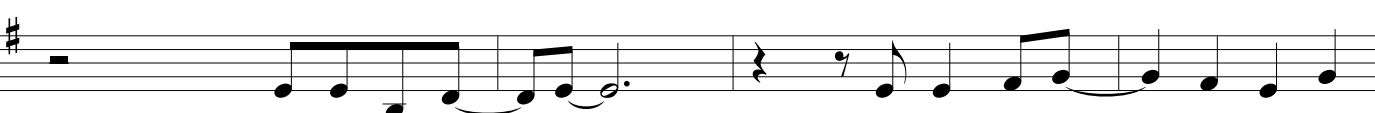
*(Electric guitar)*



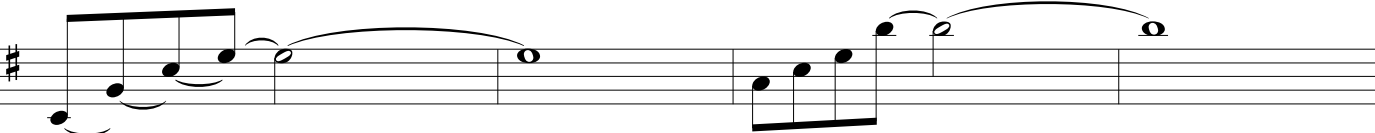
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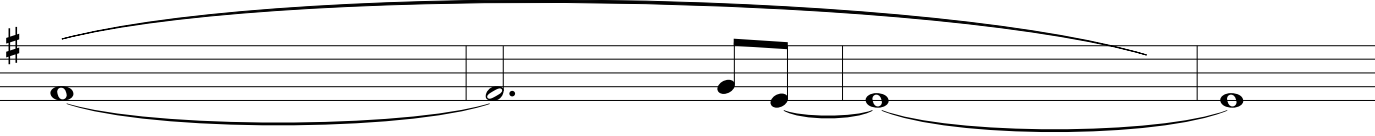
9



Times of con - fu - sion, — I hear this voice — in - side my




13

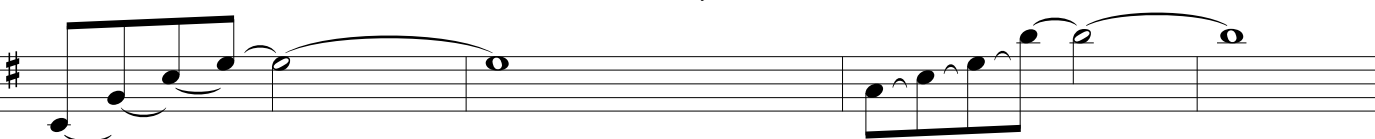


head. —

*Backing vocals*



I am this voice — in - side — your head! —



17

Mo - ral pol - lu - tion, — now makes me ques - tion what was

21

said. —

*It's time to ques - tion what was said!* —

25

Have I been li - ving in a day dream? —

*day dream... day dream...*

(echo)

*day dream... day dream...*

29

I do not know, that's why I scream: \_\_\_\_\_

(echo.....)

scream... scream... scream... scream...

33

Save, me, save me! Save me from my-self if You can

Save me!

37

hear me, hear me! Need You more than e-ver just to

Hear me!

41

Musical score for measures 41-44. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: "tell me, — tell me, — what is true — re - al - i - ty? — Now". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

45

Musical score for measures 45-48. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: "help me, — help me! — Let my soul — be free! —". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

49 *(Piano)*

Piano accompaniment for measures 49-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The right hand features sustained chords with a long melisma line above them. The left hand has a steady eighth-note bass line.

53

Piano accompaniment for measures 53-56. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The right hand features sustained chords with a long melisma line above them. The left hand has a steady eighth-note bass line.

57

Ev' - ry - thing chang - es \_\_\_\_\_ and doubt's a - ri - sing in my

This system contains measures 57 through 60. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note bass line in the left hand and a sustained chord in the right hand. The vocal line begins with a rest, followed by a melodic phrase that ends with a long note on the word 'es'.

61

heart. \_\_\_\_\_  
Now doubt's a - ri - sing in \_\_\_\_\_ Your heart! \_\_\_\_\_

This system contains measures 61 through 64. The vocal line starts with a long note on 'heart.' followed by a melodic phrase. The piano accompaniment continues with the same eighth-note bass line and sustained chord. The vocal line ends with a long note on 'Your heart!'.

65

Dif - fe - rent stag - es. \_\_\_\_\_ Did I go wrong \_\_\_\_\_ right from the

This system contains measures 65 through 68. The vocal line begins with a rest, followed by a melodic phrase that ends with a long note on 'es.' The piano accompaniment remains consistent with the previous systems. The vocal line continues with another melodic phrase that ends with a long note on 'right'.

69

start?

*You did go wrong right from the start!*

73

Need help to clear my mind and sen - ses, (echo)

*sen - ses... sen - ses...*

77

find out what's right and then con - fess. (echo.....)

*fess... fess... fess... fess...*

81

Save, me, \_\_\_ save me! \_\_\_ Save me from my - self \_\_\_ if You \_\_\_ can \_\_\_

Save me! \_\_\_

85

hear me, \_\_\_ hear me! \_\_\_ Need You more than e - ver just \_\_\_ to \_\_\_

Hear me! \_\_\_

89

tell me, \_\_\_ tell me, \_\_\_ what is true \_\_\_ re - al - i - ty? \_\_\_ Now

Tell me! \_\_\_

help me, help me! Let my soul be free!

Help me!

Who - a - o! Who - a - o, whoo - a - o!

Who - a - o! Who - a - o, whoo - a - o!

Who - a - o! Who - a - o, whoo - a - o!

Who - a - o! Who - a - o, whoo - a - o!



105

Save, me, \_\_\_ save me! \_\_\_ Save me from my - self \_\_\_ if You \_\_\_ can \_\_\_

Save me! \_\_\_

The musical score for measures 105-108 consists of three systems. The first system is the vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Save, me, \_\_\_ save me! \_\_\_ Save me from my - self \_\_\_ if You \_\_\_ can \_\_\_". The second system is a piano accompaniment for the vocal line, with a treble clef and a key signature of two sharps. The lyrics are: "Save me! \_\_\_". The third system is a grand piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part features a steady accompaniment of chords and single notes.

109

hear me, \_\_\_ hear me! \_\_\_ Need You more than e - ver just \_\_\_ to \_\_\_

Hear me! \_\_\_

The musical score for measures 109-112 consists of three systems. The first system is the vocal line in treble clef with a key signature of two sharps. The lyrics are: "hear me, \_\_\_ hear me! \_\_\_ Need You more than e - ver just \_\_\_ to \_\_\_". The second system is a piano accompaniment for the vocal line, with a treble clef and a key signature of two sharps. The lyrics are: "Hear me! \_\_\_". The third system is a grand piano accompaniment with a grand staff and a key signature of two sharps. The piano part continues with a consistent accompaniment.

113

tell me, \_\_\_ tell me, \_\_\_ what is true \_\_\_ re - al - i - ty? \_\_\_ Now

Tell me! \_\_\_

The musical score for measures 113-116 consists of three systems. The first system is the vocal line in treble clef with a key signature of two sharps. The lyrics are: "tell me, \_\_\_ tell me, \_\_\_ what is true \_\_\_ re - al - i - ty? \_\_\_ Now". The second system is a piano accompaniment for the vocal line, with a treble clef and a key signature of two sharps. The lyrics are: "Tell me! \_\_\_". The third system is a grand piano accompaniment with a grand staff and a key signature of two sharps. The piano part continues with a consistent accompaniment.

117

help me, \_\_\_ help me! \_\_\_ Let my soul \_\_\_ be free! \_\_\_

Help me! \_\_\_

This system contains measures 117-120. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with lyrics. The lyrics are: "help me, \_\_\_ help me! \_\_\_ Let my soul \_\_\_ be free! \_\_\_" and "Help me! \_\_\_".

121

Save me, \_\_\_ save me! \_\_\_ Save me from my - self \_\_\_ if You \_\_\_ can \_\_\_

Save me! \_\_\_

This system contains measures 121-124. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with lyrics. The lyrics are: "Save me, \_\_\_ save me! \_\_\_ Save me from my - self \_\_\_ if You \_\_\_ can \_\_\_" and "Save me! \_\_\_".

125

hear me, \_\_\_ hear me! \_\_\_ Need You more \_\_\_ tha e - ver just \_\_\_ to \_\_\_

Hear me! \_\_\_

This system contains measures 125-128. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with lyrics. The lyrics are: "hear me, \_\_\_ hear me! \_\_\_ Need You more \_\_\_ tha e - ver just \_\_\_ to \_\_\_" and "Hear me! \_\_\_".

tell me, \_\_\_ tell me, \_\_\_ what is true re - a - li - ty? \_\_\_ Now help me,

Tell me! \_\_\_ Help me! \_\_\_

help me! \_\_\_ Let my soul \_\_\_ be free! \_\_\_ Who - a - o! \_\_\_

*(1st voice)*

Who - a - o! \_\_\_

Let my soul \_\_\_ be free, \_\_\_ free! \_\_\_

Free! \_\_\_

# Liar

♩ = 132

Hard and heavy

Miguel Robaina

Voice

Piano

5

Fac - ing the truth \_\_\_ won't be ea - sy for you \_\_\_ if you are play - ing with right \_\_\_ and wrong.  
You think I'm weak, \_\_\_ but I am \_\_\_ real - ly strong, since I do know all your lit - tle games.

8

Ly - ing and cheat - ing is all \_\_\_ that you do \_\_\_ and you've been  
Why not just tell \_\_\_ me to whom \_\_\_ you be - long, \_\_\_ I guess with

11

do - ing it much too long. If you don't stop mes - sing a -  
 him in the bur - ning flames. If you don't see what I am

11

14

round with my life, then you won't see me a - ny more. A  
 a - ble to be, the you will ne - ver und - er - stand. Now,

14

17

ly - ing cheat - er I do real - ly de - spise and I do know that you won't lift me  
 all I want is that you let me be free from your be - lief that you might lift me

*Backing vocals (1st voice)* ...and I do know... that you won't lift me  
 ...from your be - lief... that you might lift me  
*(2nd voice)* ...and I do know that you won't lift me  
 ...from your be - lief that you might lift me

17

21

high, high... ..up to the sky! — You're reach-ing the point when it's

24

time for good - bye. — Why try? — You just de - ny, — but it's not

27

— gon - na make me cry. —

31 2.

gon - na make me cry. Can't lift me high, high...

34

(Spoken:  
"...just tell me...")

...up to the sky! You're reach-ing the point when it's time for good - bye.

37

Why try? You just de-ny, but it's not gon-na make me cry.

41 *(echo)* "Liar, liar, liar liar..." *(echo)* "Liar, liar, liar liar..."

45

You're a li - ar, — right from the fi - re! — You can't lift me up.

*(1st voice)* *(2nd voice)*

You're a li - ar, — from the fi - re! —

48 *(echo)* "Liar, liar, liar liar..."

Can't take me high - er, — with your de - si - re. —

*(2nd voice)* *(1st voice)*

Take me high - er! — De - si -



51

I've had e - nough! You'll ne-ver lift me high, high... ..up to the sky! — You're

re

(2nd voice) e-nough!

(2nd time:  
"...just tell me...")

55

reach-ing the point when it's time for good - bye. — Why try? —

55

58

You just de - ny, — but it's not — gon - na make — me cry. — Can't lift me

58

61 2.

gon - na make me cry.

61

63

(echo) "Liar,liar,liar,liar"

63

# Long-lost and gone

$\text{♩} = 65$

**Softly**

Miguel Robaina

Voice

Piano

Musical score for the first system, measures 1-4. The voice part consists of four whole rests. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment of whole notes.

5

5  
I don't know where you are, I don't know where you're go - ing.  
I don't know if you laugh, I don't know if you're cry - ing.

9

9  
I don't know what you do, I don't know what you're think - ing a - bout.  
I don't know if you're lost, I don't know if you've found a way out.

13

1. So far a - way \_\_\_\_\_ but still so near, \_\_\_\_\_ when I'm think - ing \_\_\_\_\_ 'bout you.  
 2. Too much to take, \_\_\_\_\_ too much to bear, \_\_\_\_\_ like a night - mare \_\_\_\_\_ come true.

*Backing vocals*

Musical notation for backing vocals and piano accompaniment for measures 13-16. The backing vocals part features a melodic line with some rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

17

\_\_\_\_\_ So much I would say \_\_\_\_\_ and so much I would do. \_\_\_\_\_ I've been  
 \_\_\_\_\_ A - sleep or a - wake, \_\_\_\_\_ I am long - ing for you. \_\_\_\_\_

Musical notation for backing vocals and piano accompaniment for measures 17-20. The backing vocals part continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand.

21

stand - ing a - lone \_\_\_\_\_ since you've been

Musical notation for piano accompaniment for measures 21-24. The right hand features a pattern of chords, and the left hand has a simple bass line.

25

long - lost and gone. My heart was

25

29

torn in - to thou - sand piec - es. It has

*2nd voice*

29

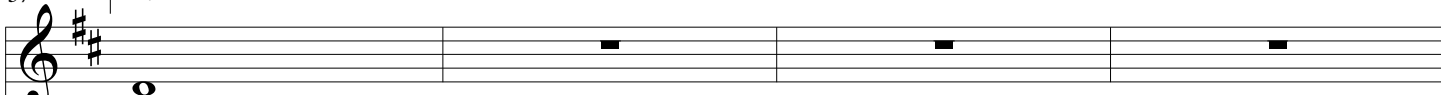
33

ne - ver been healed. Now, for - e - ver con - cealed I will keep all my love deep in - side, safe and

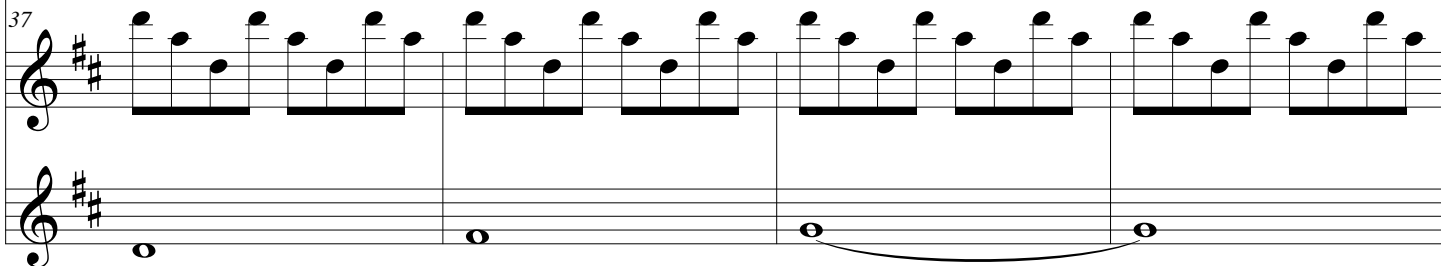
33

37

1.



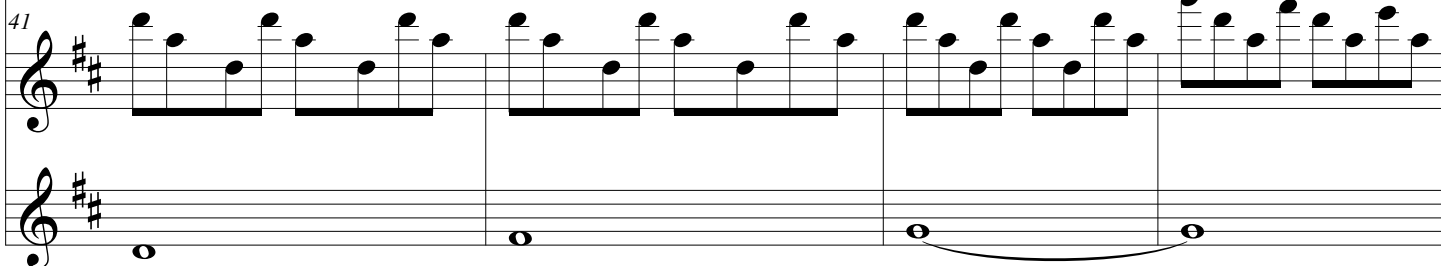
sealed.



41



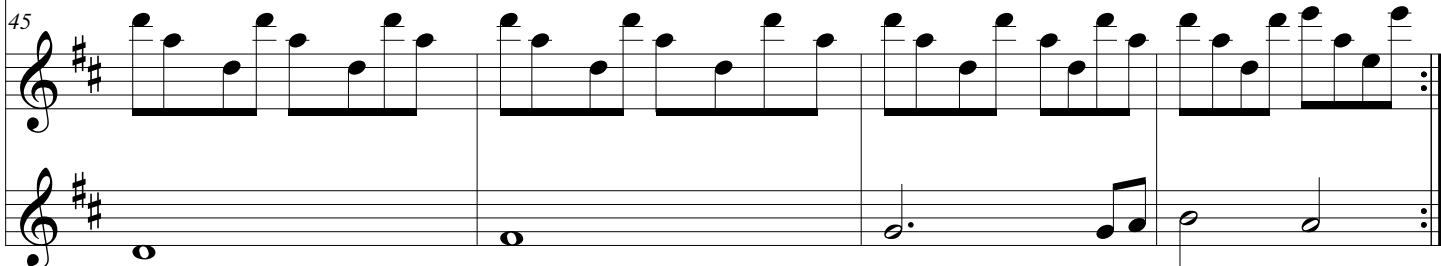
You don't know how I felt, — you don't know how I'm fee - ling.



45



You don't know that I care, — you don't know that I'm pray - ing for you.



49 2.

sealed. You were ev - ry - thing, more than a - ny - thing. You had some-thing that I

49

52

could not ex-plain. And I'm mis-sing you, wish you miss me too. Oh, yeah!

52

57

Have to car - ry on, just keep mo - ving on. Get a-long with my life, I must go on.

57

61

But I'll ne - ver for - get the day that we met. I've been

61

65

stand - ing a - lone since you've been

65

(2nd time, tiny notes)

69

long - lost and gone. My heart was

69



73

torn in - to thou - sand piec - es. It has

73

77

ne - ver been healed. Now, for - e - ver con - cealed I will keep all my love deep in - side. I've been

77

81

side, safe and sealed...

81

85

safe and sealed...

Musical notation for the vocal line starting at measure 85. The key signature is two sharps (F# and C#). The melody consists of a quarter rest, followed by quarter notes G4, A4, and B4, then a half note C5, and finally a quarter note D5. A long slur covers the notes from the first quarter rest to the end of the phrase.

An empty musical staff with a treble clef and a key signature of two sharps (F# and C#).

85

Piano accompaniment for measures 85-87. The right hand plays a steady eighth-note pattern: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a single note: G3 in measure 85, C3 in measure 86, and G3 in measure 87.

88

safe and sealed.

Musical notation for the vocal line starting at measure 88. The key signature is two sharps (F# and C#). The melody consists of a half note G4, followed by quarter notes A4 and B4, and then a half note C5.

88

Piano accompaniment for measures 88-90. The right hand plays a steady eighth-note pattern: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a single note: G3 in measure 88, C3 in measure 89, and G3 in measure 90.

# Forever

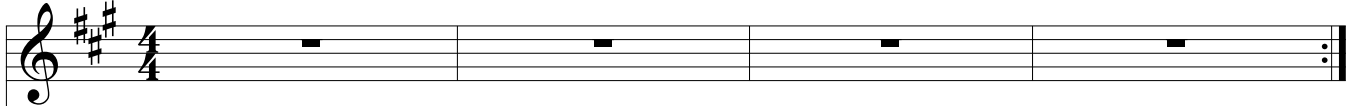
(by Your side)

♩ = 80

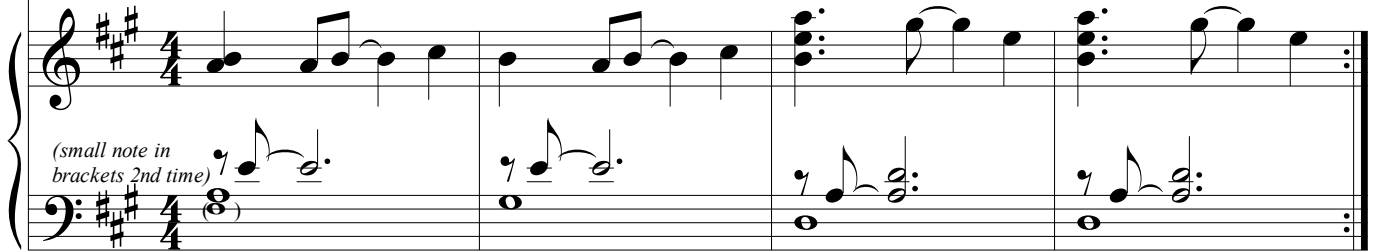
Soft and sweet

Miguel Robaina

Voice



Piano



con Ped.

5



I ne - ver knew that a - ny - one could mean that much to me. \_\_\_\_\_

I used to think that love was just a game to play and win. \_\_\_\_\_

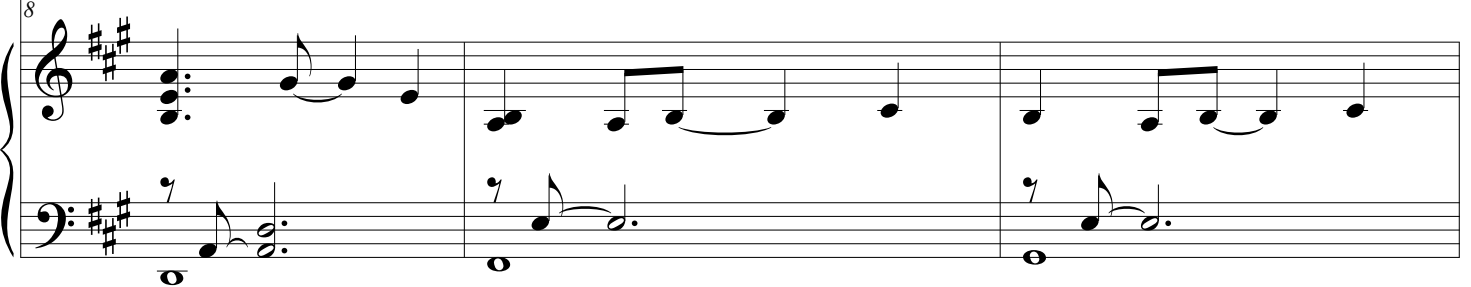


8



You've o - pend up \_\_\_\_\_ my heart and soul, on - ly to make me see.

I on - ly cared a - bout my - self, a path that leads to sin.



2

11

You al - ways stand up for me,  
But, now I know that love's a

14

e - ven in the dark - est hours, when no - one else would ev - en care. So, I will  
sa - cred gift one gives for free, like You gave ev' - ry - thing for me.

*Backing vocals*

17

stay for - e - ver by Your side. 'Cause then I'll find the heav' - n o - pen

20

wide. \_\_\_\_\_ And, I will pray that no-thing ends \_ this

22

1. | 2.

ride un-til the end \_\_\_\_\_ of time. \_\_\_\_\_ ride un-til the end

end \_\_\_\_\_ of time. \_\_\_\_\_

26

of time. \_\_\_\_\_ Yes, I will stay for - e - ver by \_\_\_\_\_ Your

4  
29

side. 'Cause then I'll find the heav'-n o - pen wide. And, I will

29

This block contains the musical notation for measures 29 to 31. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is three sharps (F#, C#, G#).

32

pray that no-thing ends this ride un - til the end of time.

32

This block contains the musical notation for measures 32 to 34. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is three sharps (F#, C#, G#).

35

Life is all a - bout lear-ning to live.

35

This block contains the musical notation for measures 35 to 37. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is three sharps (F#, C#, G#).

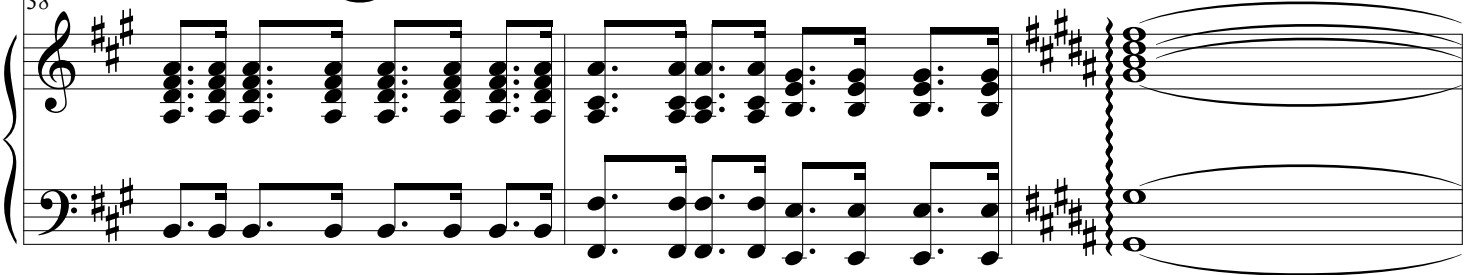
38



Love is all a-bout lear-ning to give. That's why I'll stay for - e-ver by Your



38



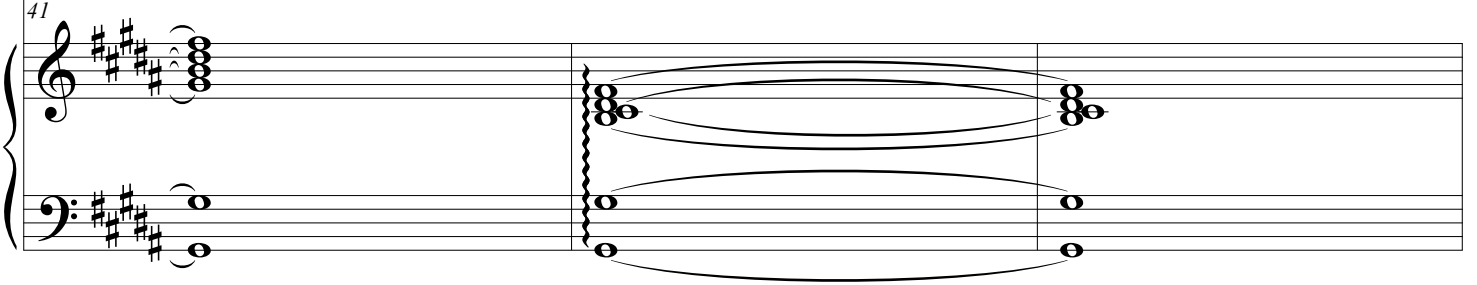
41



side. 'Cause then I'll find the heav'-n o - pen wide. And I will



41



44

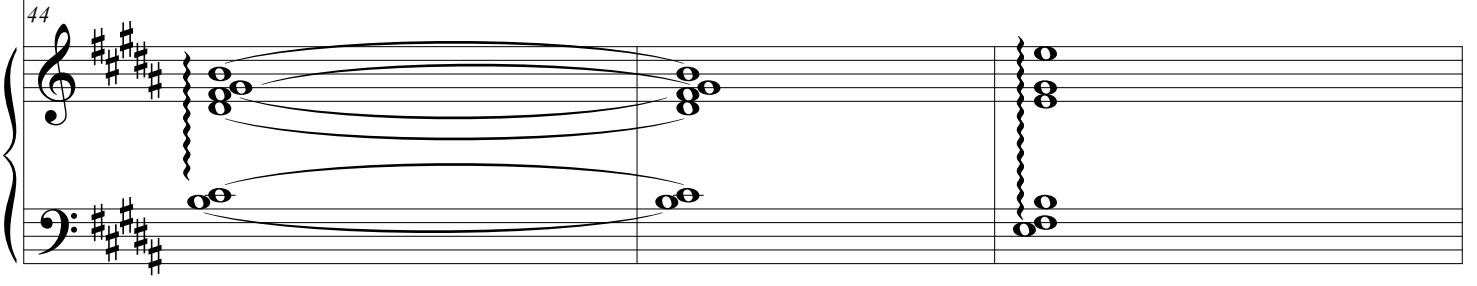


pray that no-thing ends this ride un - til the end of time.



end of time.

44



6  
47

Yes, I will stay for - e - ver by Your side. 'Cause then I'll

47

find the heav' - n o - pen wide. And I will pray that no - thing ends this

50

ride un - til the end of time I will

53



56

pray. ——— Yes, I will pray ——— un - til the

59

end of time.

62

62

65

65 *rit.*

# Secrets of my soul

$\text{♩} = 70$

## Enigmatic

Miguel Robaina

*Melody line by Christopher Nelson*

Voice

Piano

5

1. Deep in - side there is \_\_\_ a sto - ry that is wait - ing to \_\_\_ be told.  
2. I've been hid - ing much too long \_\_\_ now and I'm tired of all \_\_\_ these lies.

*(Backing vocals. Ad lib. 2nd verse only.)*

5

9

There's no sense of pride and glo - ry, more of shame ne - ver un - fold.  
 So, it's time to face the truth now, re - con - ci - ling with the skies.

13

Will there e - ver be one day for re - vea - ling all the  
 Yes, I'm wai - ting for a day which un - cov - ers all the

13

17

sec - rets of my soul. Need help to make me lose con - trol, a  
*(Backing vocals, 1st and 2nd time)*

17

21



time for res - to - ra - tion of my heart.

Will



21



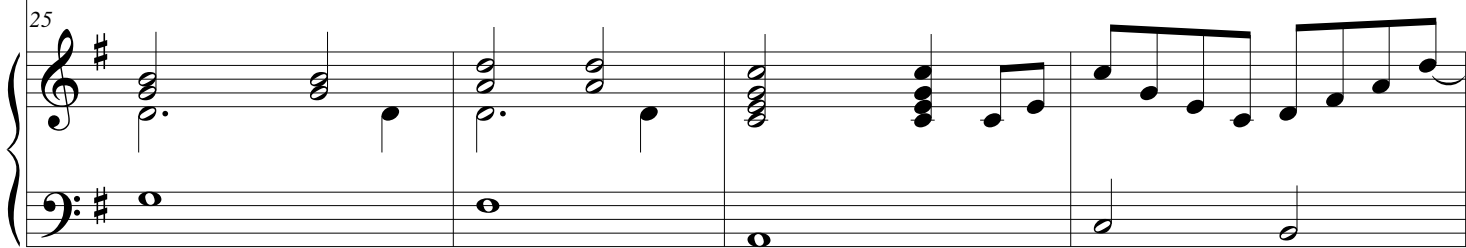
25



I get one more chance to live a life of joy and dance. Come



25

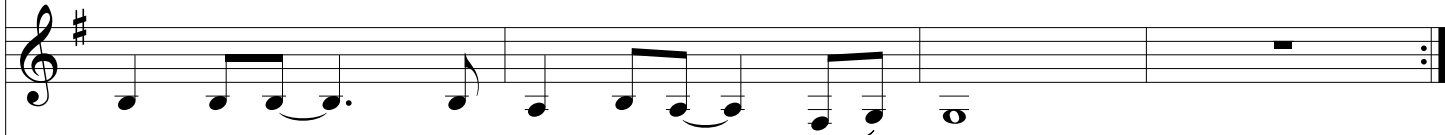


29



set me free and give me a new start.

1.



29



33 2.

start. Ain't loo - king for \_\_\_ for-give -

37

- ness. \_\_\_ No, all I want is to leave my past \_\_\_ be - hind

41

\_\_\_ and all the sec - rets of \_\_\_ my soul. Need

45

Musical staff for vocal line, measures 45-48. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

help to make me loose con - trol, a time for re - sto - ra - tion of \_\_\_ my \_\_\_

Musical staff for vocal line, measures 45-48. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

Piano accompaniment for measures 45-48. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

49

Musical staff for vocal line, measures 49-52. The key signature is three sharps (F#, C#, G#). The melody includes rests and eighth notes.

heart. Will I get one \_\_\_ more chance to

Musical staff for vocal line, measures 49-52. The key signature is three sharps (F#, C#, G#). The melody includes rests and eighth notes.

Piano accompaniment for measures 49-52. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

53

Musical staff for vocal line, measures 53-56. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

live a life \_\_\_ of joy and dance. Come set me free \_\_\_ and give me a \_\_\_ new

Musical staff for vocal line, measures 53-56. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

Piano accompaniment for measures 53-56. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

57

start and a guid - ance for my heart, so I'll ne - ver fall a - part

61

Just a help - ing hand of love, though I am un - worth - y

65

of such a won - der from a - bove. *rit.*

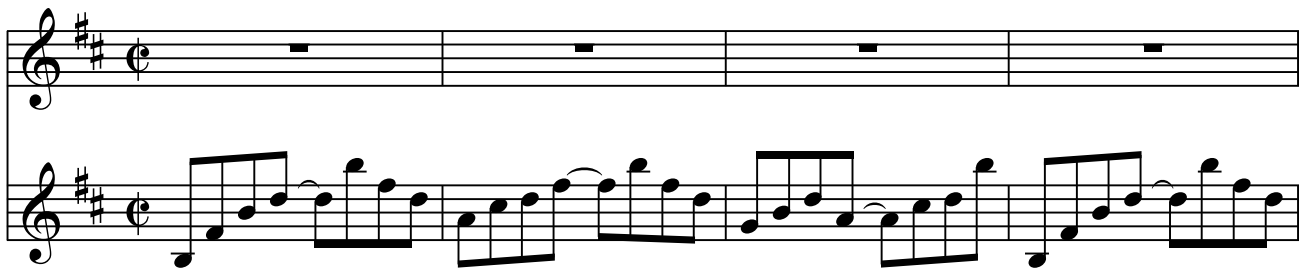
# Show me a way

$\text{♩} = 60$

Miguel Robaina

**Depressing**

Voice



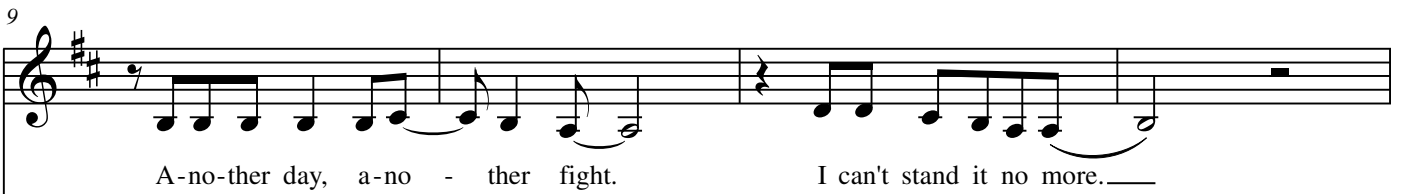
Piano

*con Ad.*

5



9



A-no-ther day, a-no - ther fight. I can't stand it no more.\_\_\_\_

9



13



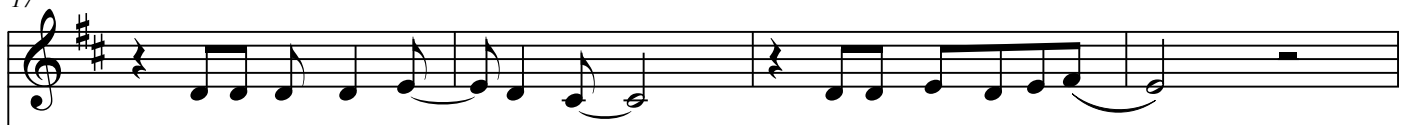
What is wrong and what \_\_\_\_ is right? I'm feel-ing so in-se-cure.\_\_\_\_

13





17



Can I trust what my \_\_\_eyes see?\_\_\_ Is my mind full of lies?\_\_\_

17

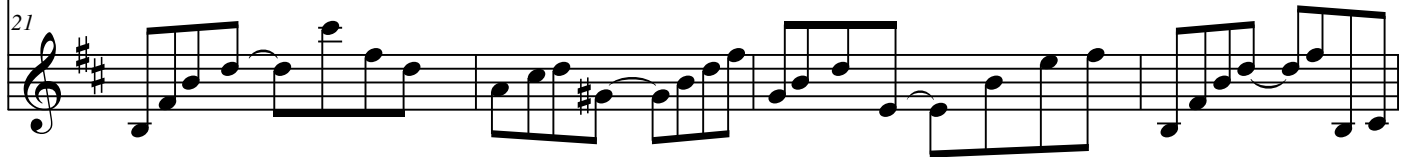


21



Is this how it's sup-posed \_\_\_ to be?\_\_\_ I need to break off these ties. \_\_\_

21



25



How can I change \_\_\_ these re - flec-tions that are haunt - ing me?\_\_\_

25



29



How do I \_\_\_ know who to \_\_\_ be?

29



*SOLO ad lib.*

33



37



Musical staff for measures 37-40, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

41



Musical staff for measure 41, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes.

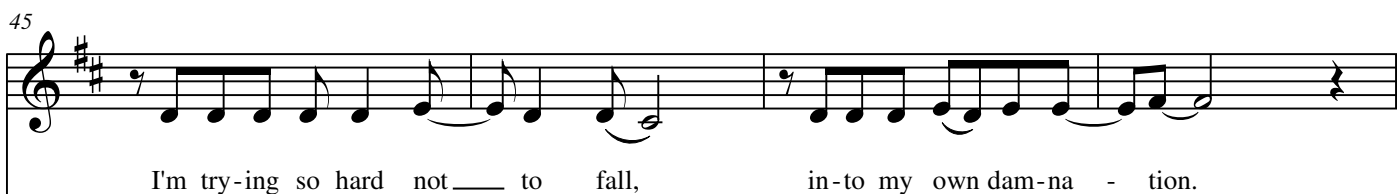
Mir-ror, mir-ror on \_\_\_\_\_ the wall. \_\_\_\_\_ Not a sight of sal-va - tion.

41



Musical staff for measures 41-44, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes.


45



Musical staff for measure 45, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes.

I'm try-ing so hard not \_\_\_\_\_ to fall, \_\_\_\_\_ in-to my own dam-na - tion.

45



Musical staff for measures 45-48, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

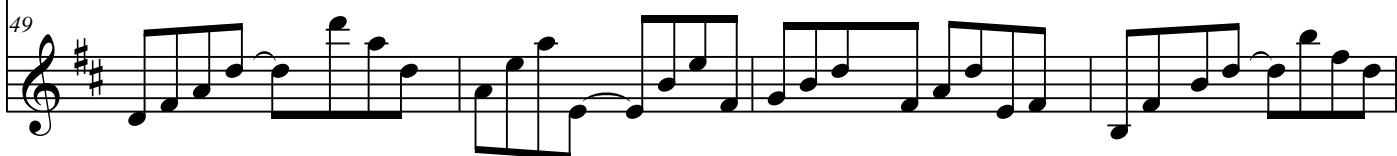
49



Musical staff for measure 49, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes.

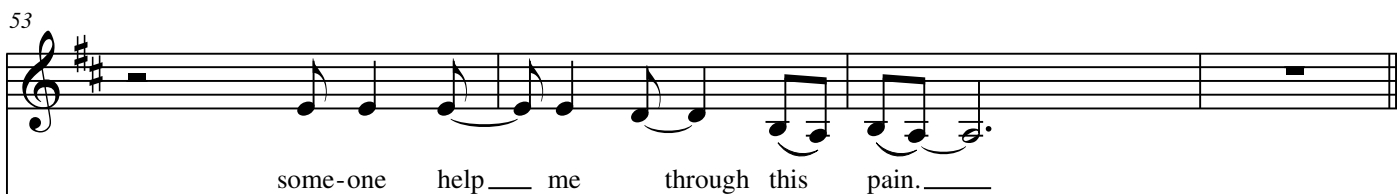
How can I face \_\_\_\_\_ these con - fu - sing words I hear \_\_\_\_\_ a-gain?

49



Musical staff for measures 49-52, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes.


53



Musical staff for measure 53, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes.

some-one help \_\_\_\_\_ me through this pain. \_\_\_\_\_

53



Musical staff for measures 53-56, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes, ending with a double bar line and repeat sign.

57

57  
Show me — a way — That's how — I pray. —

57

61

61  
Am I — o - key? — Tell me — to - day. —

61

65

65  
Can some-one break the chain — that's dri-ving me in - sane, —

65

69

69  
or am i cry-ing out — in — vain?

69

*SOLO ad lib.*

73

77

81

85

89

Show me — a way — That's how — I pray. —

89

93

Am I — o - key? — Tell me — to - day. —

93

97

Show me a way — That's how — I pray. —

97

101



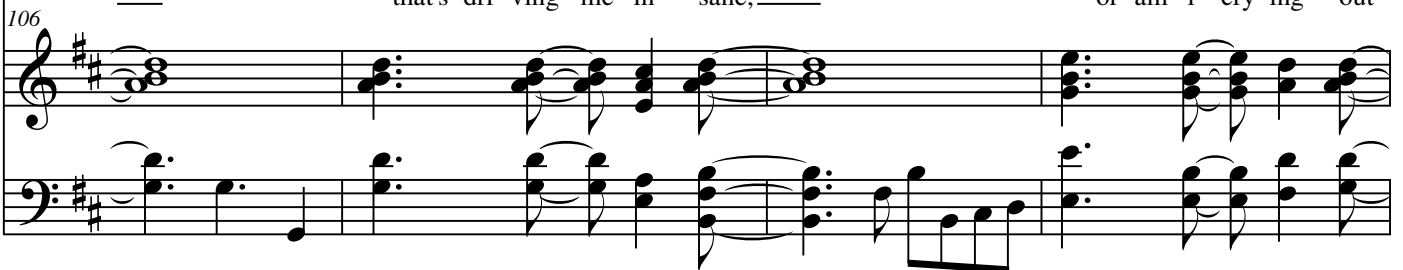
Am I o - key? — Tell me — to - day. — Can some - one break the chain



106



— that's dri - ving me in - sane, — or am i cry - ing out



110



— in — vain? Show me — a way — That's how — I pray.



115



— Am I — o - key? — Tell me — to - day



# Icebreaker

RONDO

♩=100

Melancholic

Miguel Robaina

(Flute ad lib.)

Piano

Musical notation for measures 1-4. The score is in 4/4 time and consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a steady accompaniment with eighth notes. A fermata is placed over the final measure of this system.

con *And.*

Musical notation for measures 5-8. The melody continues with quarter notes D5, E5, and F5. A repeat sign is present at the end of measure 8, indicating the start of a first ending.

Musical notation for measures 9-14. The melody features a sequence of eighth notes: G5, A5, B5, C6, B5, A5, G5. The bass staff continues with a consistent eighth-note accompaniment.

Musical notation for measures 15-19. The melody consists of quarter notes G5, A5, B5, and C6. The bass staff maintains the eighth-note accompaniment.

Musical notation for measures 20-24. The melody includes a fermata over the first measure. The piece concludes with a final cadence in measure 24, marked with a double bar line and repeat dots.

# Open wide

♩ = 90

Miguel Robaina

Steady beat

Voice

Now the time is \_\_\_ run - ing \_\_\_

Piano

Detailed description: This system contains the first three measures of the piece. The voice part is written in a treble clef with a key signature of one flat and a 4/4 time signature. It begins with a whole rest for two measures, followed by a quarter rest, and then a melodic line starting on a dotted quarter note. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes with slurs, and the left hand plays a simple bass line of quarter notes.

4

fas - ter than light and the day is \_\_\_ turn - ing \_\_\_ in - to the night. Then I

4

Detailed description: This system contains measures 4 through 6. The voice part continues the melody from the previous system. The piano accompaniment continues with the same rhythmic patterns in both hands. Measure numbers '4' are placed above the first measure of this system in both the voice and piano staves.

7

have to try to show all my feelings for you, but it's so hard to know what to say, what to

7

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (Bb) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

11

do. I've waited so long. I've tried my best to stay strong. But I'm

*Backing vocals (2nd voice)*

11

Detailed description: This system contains measures 5 through 8. It includes a main vocal line, a separate line for backing vocals (2nd voice), and piano accompaniment. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The lyrics continue from the previous system.

15

shak - ing, I'm break - ing, fal - ling a - part. I am not fak - ing this love - burn - ing

15

Detailed description: This system contains measures 9 through 12. It features a vocal line and piano accompaniment. The piano accompaniment includes a change in time signature from 4/4 to 2/4 and back to 4/4. The lyrics conclude with 'love - burn - ing'.



19

heart. When I see you, hear you call - ing my name. Got no

19

23

clue what to do, but I have to be hon - est and true. I've wai-ted so long. Oh, yeah!

(2nd voice)

23

27

I've tried my best to stay strong, but I'm shak - ing, I'm break - ing, fal - ling a - part,

27

31 *(4th voice)* the in - side...  
feel - ing this heat on the in - side. - I am not fak - ing this love - burn - ing heart.

35  
I real - ly want you to see what I hide, \_\_\_\_\_ o - pen wide. \_\_\_\_\_

39  
*(2nd voice)*  
*(3rd voice)*  
O... O... O - pen wide! O... O... O - pen wide!

Got to tell you all that I feel,  
*(1st voice)*

O... O... O - pen wide! O... O... O - pen wide! O... O... O - pen wide!

You have to! —

got to show my love for you. Got to let you see what is real, what else can I do? 'cause I'm

O... O... O - pen wide! O... O... O - pen wide! O... O...

*(4th voice)*

You need to! Come o - n now, right now!

49

(4th voice)

the in - side...

shak - ing, I'm break - ing, — fal - ling a - part, feel - ing this heat on the in - side. -

49

53

I am not fak - ing this love - burn - ing heart. I real - ly want you to see what I hide, —

53

57

o - pen wide.

57

60

— Got to tell you \_\_\_\_\_ while I still got a chance and this is a

Got to tell you while I still got a chance \_\_\_\_\_

while i still got a chance and this is a

60

63

start, a wide o - pen love - burn - ing heart.

start,

63

# A dream come true

♩ = 100

With tenderness

Miguel Robaina

Voice

I can not be - lieve \_\_\_ it's time \_\_\_ to join our lives \_\_\_ for -

Piano

*con Ped.*

Detailed description: This system contains the first four measures of the piece. The voice part begins with a whole rest in the first two measures, followed by a melodic line starting on a half note. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand, marked with a pedaling instruction.

6

e - ver. \_\_\_ I'm feel-ing so o - ver-whe-lmed, I don't real-ly und - er - stand. \_\_\_

6

Detailed description: This system contains measures 5 through 10. The voice part continues the melody from the previous system. The piano accompaniment maintains its intricate texture, with the right hand playing rapid sixteenth-note patterns and the left hand providing harmonic support with chords and single notes.

11

I've been wait-ing all \_\_\_ of my life. \_\_\_ So, no-thing can be \_\_\_ much bet - ter \_\_\_ than hav-ing you by \_\_\_

11

Detailed description: This system contains measures 11 through 15. The voice part concludes the phrase with a melodic line that ends on a half note. The piano accompaniment continues with its characteristic sixteenth-note accompaniment in the right hand and sustained chords in the left hand.

16

— my side. — I want you to take — my — hand.

1. I'm stand-ing close to — you, —  
2. You're stand-ing close to — me, —

*Backing vocals*

16

21

a - bout to say: — "I — do!" 'Cause your love took — my heart — right from — the  
the on - ly one — I — see,

21

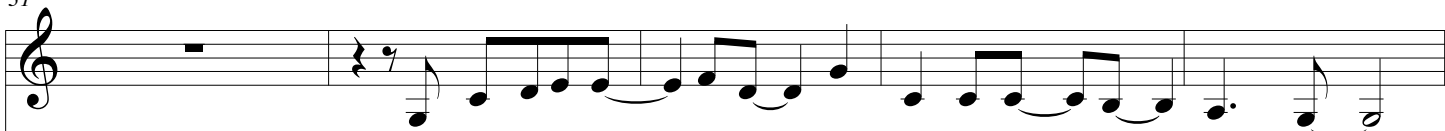
26

start. When I first laid — my eyes on you, — it was a dream come true!

1.

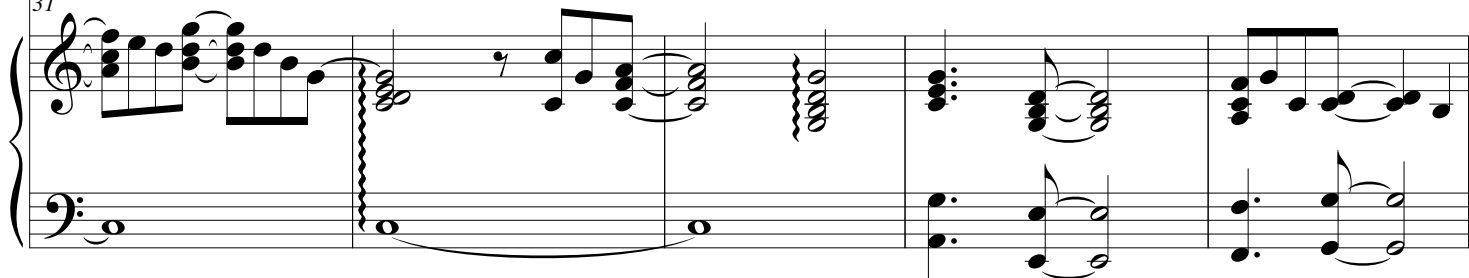
26

31



The dawn of a new — be-gin - ning, choirs of Ang - els' — sing - ing. —

31



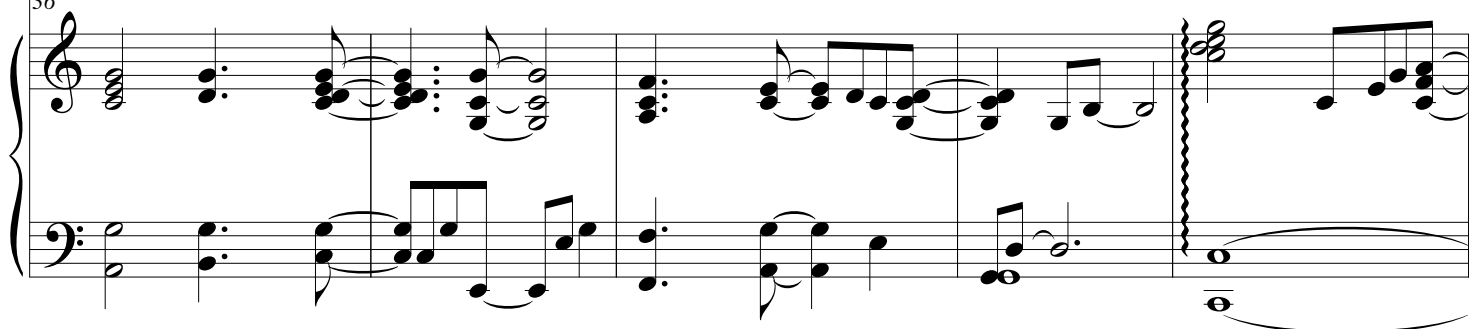
36



The Auth-or of love — is hear, — I'm feel-ing like com - ing home. —

Ev-en though if death

36



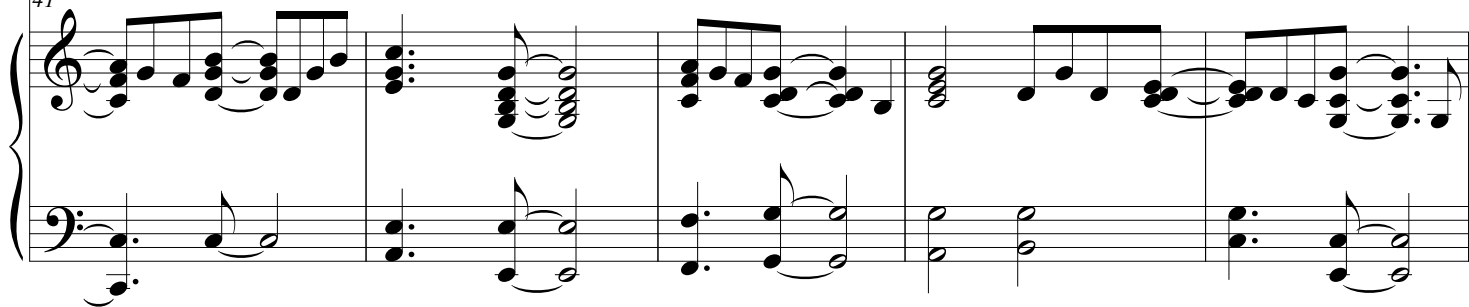
41



— do us part — or heav-en-ly bells — are — ring - ing —

I tru-ly be yours, — my love, — in

41





46

2.

46 47

times that has yet \_\_\_ to \_\_\_ come. true. For you're the one that I real - ly love, \_\_\_

48 49

46 47 48 49

51

50 51

which some-one sent from a - bove. Yeah! The mis-sing part of my long - ing soul, \_\_\_ will

52 53

51 52 53

55

54 55

fin - al-ly make me whole. \_\_\_ 'Cause your love took \_\_\_ my heart right from \_\_\_ the

56 57

55 56 57

60

start. When I first laid my eyes on you, it was a dream come true. Now, when

start. When I first laid my eyes on you, it was a dream come true. Now, when

60

65

*rit.*

**Slower**

I lay my eyes on you, it su-re-ly is a

I lay my eyes on you, it su-re-ly is a

*rit.*

65

*rit.*

69

dream come true!

dream come true!

69

*rit.*

*Ped.*

# Holy

Ära

♩ = 100

Calm and peaceful

Miguel Robaina

Choir

Piano

5

9

(2 times in each language)

Ho - ly, —  
Ä - ra, —

13

ho - ly! \_\_\_\_\_  
 ä - ra! \_\_\_\_\_

Ho - ly is \_\_\_\_\_ Your  
 Ä - ra åt \_\_\_\_\_ Ditt

glo - ri - ous name!  
 he - li - ga namn!

16

Ho - ly, \_\_\_\_\_  
 Ä - ra, \_\_\_\_\_

ho - ly! \_\_\_\_\_  
 ä - ra! \_\_\_\_\_

Ho - ly is \_\_\_\_\_ Your  
 Ä - ra åt \_\_\_\_\_ Ditt

19

1. 3.

glo - ri - ous name. \_\_\_\_\_  
 he - li - ga namn! \_\_\_\_\_

22 2. 4.

glo-ri-ous name. Je - sus, my Sa - viour and Lord, I will give You praise!  
 he - li - ga namn! Je - sus, min Her - re och Gud, pri - sad va - re Du!

26

Fa - ther, I'm saved by Your Word. I thank You for Your grace!  
 Fa - der, ditt Ord gav mig nåd. Jag, fräl - sad, tack - ar nu!

30 1.

34 2. (choose language) *div.*

grace!  
nu!

Je - sus, — my Sa - viour and Lord, —  
Je - sus, — min Her - re och Gud, —

37

I will give — You praise!  
pri - sad va - re Du!

Fa - ther, — I'm  
Fa - der — Ditt

40

saved by Your Word. — I thank You for — Your grace! — I  
Ord gav mig nåd. — Jag, fräl - sad, tack - ar nu! — Jag,

43

thank you for \_\_\_ Your grace! I thank You for \_\_\_ Your grace!  
fräl - sad, tack - ar nu! Jag, fräl - sad, tack - ar nu!

43

46

grace!  
nu!

46

49

*rit.*

# Min vän

♩ = 120

Glad and playful

Miguel Robaina

Voice

Piano

5

9

Åh, vad all - ting är bra! —  
Men då tänk - er jag så; —

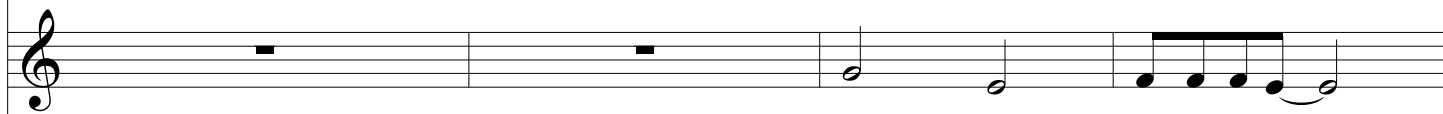
*Backing vocals*



13

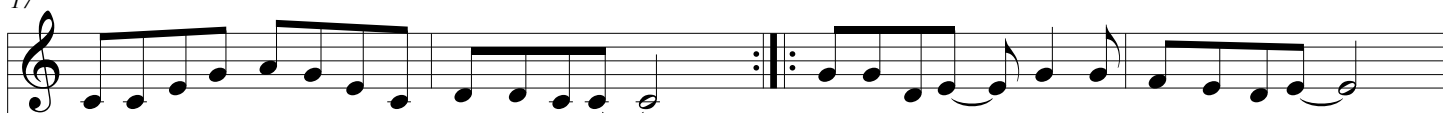


Li - vet är så här - ligt och jag kän - ner mig gla' — och nog tyck - er ju jag —  
 mår man in - te bra kan det va' svårt att för - stå. — Där - för, om det nu går, —

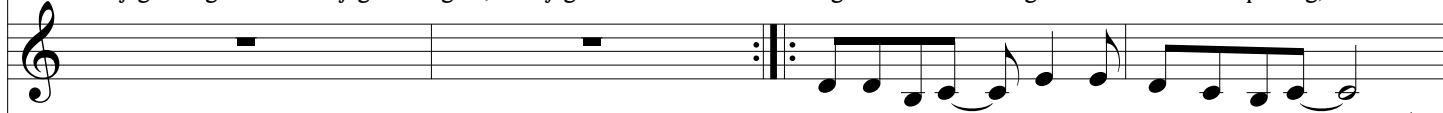


13

17



al - la ska få kän - na så - som - jag var - je da'. — Jag har en vän — som är all - ting för mig, —  
 vill jag sä - ga var - för jag är glad, om jag får. — Jag vet att nå - gon nu vänt - ar på dig, —



17

21



som tyck - er om — mig, att jag är o - kejs, — en som vill hjäl - pa när jag har det svårt, — när  
 som tyck - er om — dig och vill sä - ga: "Hej!" En som vet mer — om dig själv än du tror — och



21

25

all - ting känns så \_\_\_\_\_ hårt. \_\_\_\_\_ Vill du ha en så - dan vän så ro - pa till Gud  
 i sin him - mel \_\_\_\_\_ bor. \_\_\_\_\_

25

29

som hör min - sta ljud \_\_\_\_\_ och som finns för al - la här på jord - en så rund. \_\_\_\_\_

29

33

Ja, var e - vi - ga stund, \_\_\_\_\_

33

37

Är du en-sam och rädd? Kans-ke du blir re-tad el-ler ald-rig blir sedd.

37

8

41

Det är in-te o-kej. — Du är värd att äls-kas, bå-de kil-le och tjej. —

41

8

45

2.

e - vig - a stund.

*Solo ad lib.*

45

8

49

8

53

Vill du ha en så-dan vän så ro-pa till Gud som hör

53

57

min - sta ljud \_\_\_\_\_ och som finns för al - la här på jord-en så rund. \_\_\_\_\_ Ja, var

57

61

e - vig - a stund. Vill du ha en så - dan vän så ro - pa till Gud som hör

65

min - sta ljud och som finns för al - la här på jord - en så rund. Ja, var

*rit.*

69

e - vig - a stund. Ja, var e - vig - a stund.



# BREAKER

MUSIC BY MIGUEL ROBAINA

SING HALLELUJAH

DO NOT FEAR

LOVE CHILD

SAVE ME

LIAR

LONG-LOST AND GONE

FOREVER (BY YOUR SIDE)

SECRETS OF MY SOUL

SHOW ME A WAY

ICEBREAKER

OPEN WIDE

A DREAM COME TRUE

HOLY

MIN VÂN