

# The head and the heart

CHRIS DE BURGH

1 *p* ♩ = 80 Snaps on 4

S. *p* ooh ooh

Ms. *p* ooh ooh

A. *p* LEAD *p*

T. *p* Let us talk— no more,—

Bar. *p* Let us talk— no more,— ooh—

B. *p* ooh talk no more,— ooh—  
ooh talk— no more,— ooh—

6

Let the rain fall — on the win-dow pane,— And fill the cas - tle keep,

let us go — to sleep,— Let the rain fall — on the win-dow pane,— And fill the cas - tle keep, I am

And fill the cas - tle keep, I am

doo doo doo—

doo doo doo—

15

chance to work it out, For we can-not live to-geth-er, and we can-not live a-part,  
 chance to work it out, For we can-not live to-geth-er, and we can-not live a-part,  
 chance to work it out, doo doo doo doo and we can-not live a-part,  
 dm dm - ooh and we can-not live a-part,

19

*mp*  
 It's the clas-si-cal di-lem-ma be-tween the head and the  
 It's the clas-si-cal di-lem-ma be-tween the head and the  
 It's the clas-si-cal di-lem-ma  
 It's the clas-si-cal di-lem-ma

30

look-ing at HIS face, And still I hear the voice of reas-on, Tel-ling me to chase these dreams a-

doo doo doo

doo doo

Tel-ling me to chase these dreams a-

doo doo doo these dreams a-

doo doo doo doo doo doo

33

*mf* Oh here we go a-gain, we're di - vi-ded from the start,

*mf* Oh here we go a-gain, we're di - vi-ded from the start,

*mf* way, *mf* Oh here we go a-gain, we're di - vi-ded from the start, For we

*mf* way, *mf* Oh here we go a-gain, we're di - vi-ded from the start, For we

*mf* way, *mf* Oh here we go a-gain, we're di - vi-ded from the start,

*mf* dm dm dm dm dm dm dm - ooh

45

ooh \_\_\_\_\_ Now the dawn be-gins, — ooh \_\_\_\_\_

ooh \_\_\_\_\_ Now the dawn be-gins, — ooh \_\_\_\_\_

heart; \_\_\_\_\_ Now the dawn — be-gins, — and still I can - not sleep, — My

heart; \_\_\_\_\_ Now the dawn — be-gins, — ooh \_\_\_\_\_

\_\_\_\_\_ dawn be-gins, — ooh \_\_\_\_\_

\_\_\_\_\_ dawn — be-gins, — ooh \_\_\_\_\_

49

\_\_\_\_\_ There is no - thing left, — ooh —

\_\_\_\_\_ There is no - thing left, — ooh —

head is spin-ning round — but now — the way — is clear — to me, — There is no - thing left, —

\_\_\_\_\_ the way — is clear — to me, — There is no - thing left, — ooh —

\_\_\_\_\_ doo doo doo — no - thing left, — ooh —

doo doo — doo doo doo — no - thing left, — ooh —

60

— I don't want to see HIM go, go So I plead my case to hear—

— I don't want to see HIM go, So I plead my case to hear—

— I don't want to see HIM go, So I plead my case to hear—

— I don't want to see HIM go, So I plead my case to hear—

*doo* I don't want to see HIM go, go go So I plead my case to hear—

I don't want to see HIM go, go go So I plead my case to hear—

64

— the heart, And stay

— the heart, And stay

— the heart, And stay

— the heart, And stay It's time to let HIM

— the heart, And stay It's time to let HIM

— the heart, And stay

Stop snaps

75

Musical score for measures 75-77. The score consists of six staves. The top two staves are vocal lines with lyrics: "And in this clas-si-cal di-lem-ma I find for, the". The bottom four staves are instrumental accompaniment. The key signature is B-flat major (two flats). The time signature is 6/4. The score includes dynamic markings: *mp* (mezzo-piano) and *rall.* (ritardando) in measures 75 and 76, and *pp* (pianissimo) in measure 77. There are also hairpins and accents throughout the score.

78

Musical score for measures 78-80. The score consists of six staves. The top two staves are vocal lines with lyrics: "heart. ooh". The bottom four staves are instrumental accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes the marking *rall.* (ritardando) in measures 78 and 79, and hairpins throughout.