



**LOVE THEME  
FROM  
ROMEO & JULIET**

A TIME FOR US

**Slowly & Very Expressively**

Gm  
~~Gm~~ 3 1 3 | Cm<sup>6</sup> 3 5 Fdim<sup>7</sup> 4 8 3 2 | LOCO Gm 5 1  
 D 3 5 (4) | 2 1 | 4 | 4 | 4 | 3 1 | 1  
 mf dim. poco a poco | 8VA  
 ch ch ch  
 3 5 5th fat  
 for pos pos

A time for  
 mp

10

531

A TIME FOR US  
LOVE THEME  
FROM  
ROMEO & JULIET

2

*Dm* *FINE G<sub>m</sub>*

love we now must hide.---- A time---- for

*F* *C<sub>m</sub>* *G<sub>m</sub>* *A<sub>b</sub>*

us at last to see---- a life--- worth

*E<sub>b</sub>* *D<sub>m</sub>* *G<sub>m</sub>* *D.<sub>b</sub> al Fine*

while---- for you--- and me, and with our

*FINE* *G<sub>m</sub>* *C<sub>m</sub><sup>6</sup>* *G<sub>m</sub>* *8VA*  
*ME.* *R.I.T.* *R.H.* *L.H.* *D.C.*

Moderately slow

LOVE STORY

Handwritten musical score for 'LOVE STORY'. The score consists of two staves. The top staff starts with a dynamic *p*, followed by a measure in *Gm* with a bassoon part labeled 'Cmb'. The next measure is also in *Gm*. The third measure begins with 'Explan7 cm' and ends with a *D7-9* chord. A 'RIT.' instruction is written below the staff. The bottom staff starts with a dynamic *f* and a measure in *Gm* with a bassoon part labeled 'Gm'. The next measure is also in *Gm* with a dynamic 'a tempo mp'. The third measure begins with a *D7* chord.

Continuation of the handwritten musical score. The top staff shows a measure in *Gm* followed by a measure in *Eb*. The bottom staff shows a measure in *Gm* followed by a measure in *Eb*. The text 'cresc.' is written below the staff.

Continuation of the handwritten musical score. The top staff shows a measure in *Gm* followed by a measure in *Eb*. The bottom staff shows a measure in *Gm* followed by a measure in *Eb*.

Continuation of the handwritten musical score. The top staff shows a measure in *D7* followed by a measure in *DII*. The bottom staff shows a measure in *D7* followed by a measure in *DII*. The text 'TO CODA' is written above the staff.

Continuation of the handwritten musical score. The top staff shows a measure in *DII* followed by a measure in *S*. The bottom staff shows a measure in *DII* followed by a measure in *GII*. The text 'LOW' is written below the staff.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts in C major (Cm) with dynamic *mp*, followed by a section in F major (F<sup>1</sup>). The bottom staff begins with a section in B<sup>b</sup> major 7 (B<sup>b</sup>maj7).

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts in E major 7 (Ebmaj7). The bottom staff starts in A major 5 (A-m7-5) and then transitions to G major (Gm).

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts in C major (Cm) with dynamic *mp*, followed by a section in F major (F<sup>1</sup>). The bottom staff begins with a section in B<sup>b</sup> major 7 (B<sup>b</sup>maj7).

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts in E♭ major (E<sup>b</sup>) and includes markings for A<sup>7</sup>, D major 7 (Dmaj7), 8VA (octave up), 8VA LOCO, D7, and *ritard.*. The bottom staff ends with dynamic *f*.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts with a section in G major (Gm). The bottom staff includes markings for *f rit.*, *D.C.*, *a tempo dim.*, *poco rit.*, *pp*, and *D.C.*. The score concludes with *FINE*.

L.A.

1

## SENTIMENTAL JOURNEY

INTRO. LAZY TEMPO

C

C F C G

8VA R.H.  
1.A 8VA  
ENDING LAST TIME ONLY

D

G

SENTIMENTAL JOURNEY

2

C continue harmony

G

JOURNEI

G S S S S

A handwritten musical score for a double melody. The score consists of two staves. The top staff starts with a C-clef, followed by a series of notes and rests. The bottom staff starts with an F-clef, followed by a series of notes and rests. The notes are indicated by small circles with stems, and rests are indicated by vertical dashes. The score is divided into measures by vertical bar lines. To the right of the score, the words "DOUBLE MELODY" are written in capital letters. Below the score, the number "8VA-----" is written.

Handwritten musical score for the R.H. SSA part. The score consists of four measures. Measure 1 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains a single note on the fourth line. Measure 2 starts with a treble clef, a key signature of one sharp, and a common time signature. It contains a eighth note followed by a sixteenth note, a quarter note, and another eighth note. Measure 3 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains a single note on the fourth line. Measure 4 starts with a treble clef, a key signature of one sharp, and a common time signature. It contains a single note on the fourth line.

1  
 (Theme from  
 WARSAW CONCERTO)

WITH VIGOR

Ad lib. (quasi cadenza)  
 INTRO

THE WORLD OUTSIDE

Handwritten musical score for 'The World Outside' section. The score consists of two staves. The top staff starts with a dynamic of ***ff***, followed by a measure with a bass note and a treble note both marked with '3'. The tempo is indicated as **R.H.**. The bottom staff begins with a dynamic of **col  $\frac{8}{8}$  P**. The music continues with various dynamics like **D.C.**, **PPP**, and **P**, and performance instructions like **LRCO** and **LOCO**.

Handwritten musical score for vocal part of 'The World Outside' section. The vocal line includes lyrics: 'The world outside we'. The score also includes dynamics like **G7**, **mf**, and **P**, and performance instructions like **RIT.** and **Synch progression**.

Handwritten musical score for vocal part of 'The World Outside' section. The vocal line includes lyrics: 'Since you are the dreams that'. The score includes dynamics like **P**, **Low**, and **V**, and performance instructions like **side touch** and **B.C.**.

Handwritten musical score for 'The World Outside' section. The vocal line includes lyrics: 'mine. start. BRILLANTE'. The score includes dynamics like **F+**, **Dm**, and **P**, and performance instructions like **ch prog.** and **1st P**.

THE WORLD OUTSIDE  
(Theme from WARSAW  
CONCERTO)

2

Fm6 | Fm G F6 C | cr 8 cr  
 night--- I own the moon---- I tell the  
 side---- will nev--er know---- How much you  
 18293848 18243848 D.M.  
 L.A. Lowpitch Ch Cr L.A. ① P P P

Fm6 G7 C G7 ~  
 stars when to shine. Each to my  
 mean mean ch. m. ch.  
 L.A. F

P 1 2 3 4 1 2 3 5 S P ch prog. P P

**PRESTO**

C Ch 8 Em 8 Fm 8

heart. D.M.

ff R 3. 2 1 4 4 3 2 1 4 3 2

10 P P P P

*ad lib.*

81

31 RIT.

*half ped along*

**LENTO**

F m 6

1 2 3 4 5 G9 5 1 5 4 8VA C13 LOCO.

fff RIT 8VA LOCO.

5P1 5P1 P P3 8VA

TENDERLY

*E<sup>b</sup> maj 7*      *A<sup>b</sup>9*

*E<sup>b</sup> maj 7*      *E<sup>b</sup>6*      *B<sup>b</sup>+*      *E<sup>b</sup> m7*      *A<sup>b</sup>9*

breeze ca--res sed the trees TEN-DER-LY.---- The tremb-ling

*Fm7*      *A<sup>b</sup>m7*      *E<sup>b</sup>6*

trees em-braced the breeze TEN-DER-LY.---- Then

*A<sup>b</sup>m6*      *B<sup>b</sup>7-13*      *A<sup>b</sup>m*      *B<sup>b</sup>7*      *A<sup>b</sup>dim7*

you and I came wan-der-ing by And

*Cm7*      *F6*      *E6*      *F7*      *B<sup>b</sup>79*

lost in a sigh were we.--- R.H. 8UA % L.H. The e-shore was R.I.T.

*E<sup>b</sup>* G<sub>m7</sub> E<sup>b</sup>      B<sup>b</sup> E<sup>b</sup> m7 (13)      Loco  
*E<sup>b</sup> m7*      A<sup>b</sup> 6

kissed by sea and mist TEN-DER---LY. I can't far-

F<sub>m7</sub> A<sup>b</sup> 6      A<sup>b</sup> m      G<sub>m7</sub>      F<sub>m</sub>

get how two hearts met breath-less-ly. Your

A<sup>b</sup> m      A<sup>b</sup> 9      B<sup>b</sup> 7      B<sub>dim7</sub>      C<sub>m7</sub>      C<sub>m11</sub>

arms op----ened wide and closed me in--

16VA-      E<sup>b</sup> broken octaves      RIT.      DEB-      Loco  
 side: you took my lips, you took my love so TEN- LY.---

CHROMATIC ->

E<sup>b</sup> maj 7 8VA-      8VA

## Sharon

I

## THE WAY WE WERE

Slowly

Gm7 dm Gm 5

mf LINGERING rit.

Bb Dm Ebmaj7 Gm

Mem-'ries--- light the cor-ners of my mind.  
pic-tures--- of the smiles we left be-hind,  
Mem-'ries--- may be beau-ti-ful, and yet,

ch R ch P ch 5th ch 5th

5 P 4 2 P 4 5 OP

Eb s Dm D7 Gm Gm Eb s F7

Mist-y wa-ter col-or mem--'ries--- of the way we  
smiles we gave to one an-oth--- er --- for the way we  
what's too pain-ful to re-mem--- ber---

ch ch ch ch ch ch ch

OP R R P R P OP P

Bbmaj7 Gm7 Bb Cm7 F7 12 Bbmaj7

were. D.C. Scat-tered were.--- R.H. R.H. R.H. R.H.

RIT.

OP P P OP P P OP half pedaling

Eb Gm Cm7 Eb F7 dm Gm

Can it be that it was all so sim-ple then, or has time re-writ-ten ev-'ry

ch ch ch ch ch ch ch

OP R R P R P OP

# THE WAY WE WERE

## THE WAY WE WERE

Slowly  
B>

**E WAY WE WERE**

Slowly  
Bb

Gm7 2dm Gm 3 5

MF LINGERING RIT.

Bb Bb Bb Bb Bb Bb Bb Bb

S. Bb ch D-m ch Ebmaj7 S Gm

Mem-'ries--- light the cor-ners of my mind.  
pic-tures--- of the smiles we left be-hind,  
Mem-'ries--- may be beau-ti-ful, and yet,

8va

ch. 3 ch. R ch. 5 ch. 5

TOCOPA

A handwritten musical score for "Misty Water" on three staves. The top staff shows a vocal line with lyrics and chords: E<sup>b</sup>, D<sub>m</sub>, D<sub>f</sub>, G<sub>m</sub>, G<sub>m</sub>, E<sup>b</sup>, S, and F<sub>f</sub>. The middle staff shows a bass line with chords: C<sub>7</sub>, R, C<sub>7</sub>, R, C<sub>7</sub>, R, C<sub>7</sub>, R, and C<sub>7</sub>. The bottom staff shows a guitar line with chords: R, R, R, R, C<sub>7</sub>, R, C<sub>7</sub>, R, and C<sub>7</sub>.

E<sup>b</sup> G<sub>m</sub> C<sub>m7</sub> E<sup>b</sup> F<sub>7</sub> D<sub>m</sub> G<sub>m</sub>  
 Can it be that it was all so sim-ple then, or has time re-writ-ten  
 ev-'ry

THE WAY La. 2  
WE WERE

B<sup>b</sup> Cm7 E<sup>b</sup> Cm6 F7 Cm7 F7 B<sup>b</sup>MAJ7 dm B<sup>b</sup>

line? If we had the chance to do it all a-gain, would we? -- tell me 8va

ch R ch 3 ch 7 ch R 5 ch R 3 2

① Eb D.S. 8<sup>b</sup> AL COA CODA ① Gm7 ① E<sup>b</sup>

RIT. Eb MAJ7 D7 4 3 2 1 Gm7 4 3 2 1 E<sup>b</sup>

Could we? we sim-ply choose to for-get. D.C. poco rit. So it's the 8va

ch R ch R ch R ch 3 ch 3

Dm7 8 Gm ch 8 8 Dm7 8 E<sup>b</sup>MAJ7 4 E<sup>b</sup>

laugh-ter we will re- mem-ber,-- when-ev-er we re-

ch 3 ch 3 ch 5 R 3 ch 3 ch R ch R

Dm Gm E<sup>b</sup>MAJ7 F7 B<sup>b</sup>MAJ7 4 R.H. 3 2

mem-ber the way we were; poco rit. E<sup>b</sup>MAJ7 F7 Cm 7

ch 3 R ch R 5 5 ch 3 ch R ch R

B<sup>b</sup>MAJ7 R.H. L.H. B<sup>b</sup>

were.----

YOU'LL NEVER WALK ALONE

The image shows a handwritten musical score for a solo voice or instrument. It consists of five staves of music, each with a vocal line and a harmonic accompaniment. The lyrics are written below the vocal lines, corresponding to the chords indicated above them.

**Chords:**

- Staff 1: G, G7, F, F-
- Staff 2: C, G, D-, B<sup>b</sup>, F
- Staff 3: D-, B<sup>b</sup>, F, G-, F, A-, E, C7
- Staff 4: F, B<sup>b</sup>, C, F-6, C, E-
- Staff 5: F, G7, C, C+, F
- Staff 6: C, C+, F, F7, E-, A-, G7, C, C+, F, G7, C

**Lyrics:**

When you walk through a storm hold your head up high, and don't be afraid of the dark. At the end of the storm is a sky and the sweet silver song of a lark. on through the wind, walk on through the rain, 'Tis your friends who walk you on, blown. Walk on, walk on with hope in your heart, never walk alone. You'll never walk alone.

THE HANDS OF TIME  
(Brian's Song)

L.a. 1

Fm<sup>7</sup>  
Sb  
F  
2S  
b  
4Fm<sup>7</sup>  
F  
2

B<sup>b</sup>  
E<sup>b</sup>  
F  
B<sup>b</sup>  
E<sup>b</sup>  
F

If the hands of time were hands that I could hold, I'd

B<sup>b</sup>  
G<sup>m</sup>  
A<sup>b</sup>  
B<sup>b</sup>  
F<sup>b</sup>  
RIT.

keep them warm and in my hands they'd not turn cold.

B<sup>b</sup>  
E<sup>b</sup>  
F  
B<sup>b</sup>  
G<sup>m</sup>  
S

Hand in hand we'd choose the moments that should last: the

D<sup>m</sup>  
G<sup>m</sup>  
G<sup>m</sup>  
C<sup>7</sup>  
F  
2S  
55

love-ly moments that should have no future and no past The

## Hands of Time (Brian's Song)

L.a.<sup>2</sup>

(Brian's Song)

The musical score consists of six staves of handwritten music. The first staff starts with a C major chord (G, B, D) followed by an F major chord (F, A, C). The lyrics are "sum-mer from the top of a swing The com-fort in the sound of a". The second staff begins with a G major chord (D, G, B) followed by a C major chord (G, B, D). The lyrics are "sum-mer from the top of a swing The com-fort in the sound of a". The third staff starts with a C major chord (G, B, D) followed by an F major chord (F, A, C). The lyrics are "sum-mer from the top of a swing The com-fort in the sound of a". The fourth staff starts with a C major chord (G, B, D) followed by an F major chord (F, A, C). The lyrics are "sum-mer from the top of a swing The com-fort in the sound of a". The fifth staff starts with a C major chord (G, B, D) followed by an F major chord (F, A, C). The lyrics are "sum-mer from the top of a swing The com-fort in the sound of a". The sixth staff starts with a C major chord (G, B, D) followed by an F major chord (F, A, C). The lyrics are "sum-mer from the top of a swing The com-fort in the sound of a".