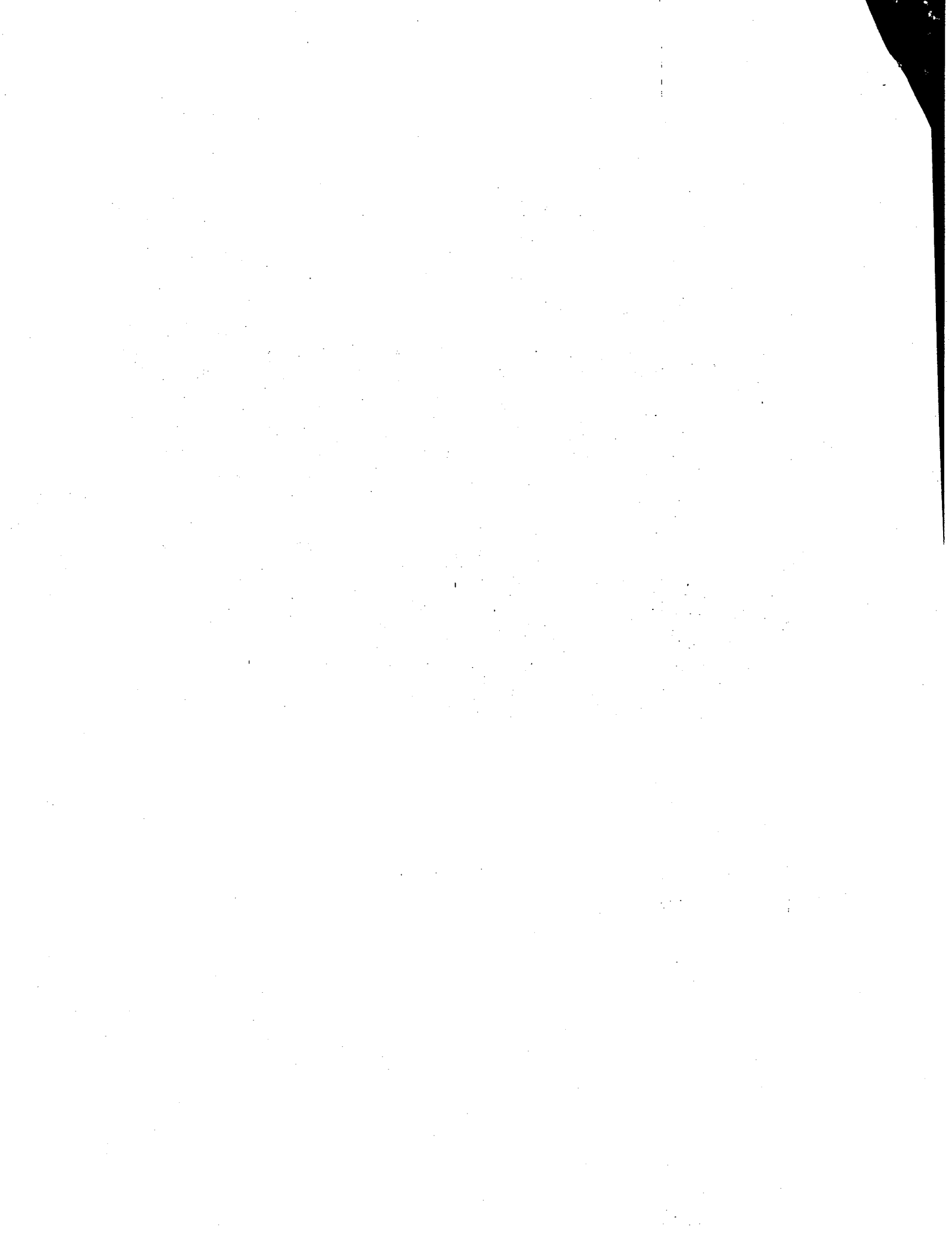


*the Butterfly Lovers* 梁祝

# 梁山伯與祝英台

〔女高音領唱與合唱〕

何占豪、陳鋼	曲
鶴梅	詞
胡增榮	編合唱
張軍	配伴奏



# 梁山伯与祝英台

(女高音领唱与合唱)

何占豪、陈 钢 作曲  
 梅 鹤 词  
 胡 增 荣 编 合唱  
 张 军 配 伴奏

Adagio canlabile  $\text{♩} = 50$

Piano *pp* *p*

$\text{♩} = 54$

S. *mp* 鸣 鸣 鸣 鸣

A. *mp* 鸣 鸣 鸣

T. *p* 鸣

B. *p*

*p*

*rit.* **A** a tempo

鸣 碧草青青

鸣 碧草青青

**A** a tempo

*rit.*

百 花 开, 彩 蝶 双 双 舞 花 海,

百 花 开, 彩 蝶 双 双 舞 花 海,

忠贞相爱千古颂，梁山伯与

忠贞相爱千古颂，梁山伯与

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

三年同窗

祝英台。鸣

祝英台。

This system contains four staves. The top staff has a box labeled 'B' above it. The second staff has lyrics. The third and fourth staves have lyrics. The bottom two staves are piano accompaniment.

*mp*

This system contains two staves of piano accompaniment. A box labeled 'B' is positioned above the second staff. The dynamic marking *mp* is located below the second staff.

情意深，相依相伴两无猜，

啊 呜 啊

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The second line is a vocal line with interjections. The bottom two lines are the piano accompaniment.

以身相许自作媒，九妹比作

呜 九妹比作

呜 九妹比作

This system contains the second two lines of the musical score. It follows the same layout as the first system, with vocal lines and piano accompaniment.

祝 芙 台.

祝 芙 台.

祝 芙 台.

**C**

啊 啊 啊 好 风 光.

**T** 山 青 青 溪 水 长, 柳 绿 杏 红 好 风 光,

**B**

**C**

一路回家乡，回 家  
 一路送你回家乡，回 家  
 一路回家乡，回 家

This system contains three vocal staves and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The lyrics are: "一路回家乡，回 家" (First line), "一路送你回家乡，回 家" (Second line), and "一路回家乡，回 家" (Third line). There are triplets in the first line of the vocal parts.

乡。  
 乡。  
 乡。  
 乡。

十 八 相 送  
 十 八 相 送

This system contains four vocal staves and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The lyrics are: "乡。" (First line), "乡。" (Second line), "乡。" (Third line), and "乡。" (Fourth line). The lyrics "十 八 相 送" (Ten Eight Accompany Send) appear on the second and third lines of the vocal parts. A box containing the letter "D" is positioned above the first staff.

*sfp*

This system contains a piano accompaniment for two staves (treble and bass clef). The music is marked *sfp* (sforzando piano). A box containing the letter "D" is positioned above the first staff.



到 长 亭，

到 长 亭， 登 山 涉 水

到 长 亭， 登 山 涉 水

到 长 亭， 登 山 涉 水

并 肩 行。

并 肩 行。 当 初 草 桥

并 肩 行。 当 初 草 桥

并 肩 行。 当 初 草 桥

并 肩 行。 当 初 草 桥

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are in Chinese characters. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

双

结 拜,

啊

双

结 拜,

山

伯

英

台

双

结 拜,

山

伯

英

台

双

结 拜,

山

伯

英

台

难

分

开。

难

分

开。

难

分

开。

*p*

**E**

青青荷叶 清水塘，鸳鸯戏水 成对又成

啦 啦 啦啦啦 啦 啦 啦啦啦 啦 啦 啦啦啦 啦 啦

啦 啦 啦啦啦啦 啦 啦 啦啦啦啦 啦 啦 啦啦啦啦 啦 啦

双， 山 清 水 秀 好 呀 好 风 光， 冬 去 春

啦啦啦 啦啦 啦啦啦 啦啦 啦啦啦

啦啦啦啦 啦啦 啦啦啦啦 啦啦 啦啦啦啦

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a vocal melody in treble clef with 'la' syllables. The third line is a vocal melody in treble clef with 'la' syllables. The fourth line is a bass line in bass clef with 'la' syllables. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs).

来， 同 窗 共 读 整 三 载， 琴

冬 去 春 来， 同 窗 共 读 整 三 载，

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a vocal melody in treble clef with lyrics. The third line is a vocal melody in treble clef with lyrics. The fourth line is a bass line in bass clef with lyrics. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs).

棋 书 画 心 心 相 印 抒 情 怀，

啊 心 心 相 印 抒 情 怀，

This system contains the first two systems of the score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 棋 书 画 心 心 相 印 抒 情 怀, 啊 心 心 相 印 抒 情 怀.

This system contains the piano accompaniment for the second system of the score, consisting of two staves.

当 初 草 桥 双 结 拜， 山 伯 英 台 情 似 海。

当 初 草 桥 双 结 拜， 山 伯 英 台 情 似 海。

This system contains the third and fourth systems of the score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 当 初 草 桥 双 结 拜, 山 伯 英 台 情 似 海. There is a fermata symbol over the end of the piano accompaniment in the fourth system.

This system contains the piano accompaniment for the fourth system of the score, consisting of two staves.

*meno mosso*

*rit.*

This system contains the piano accompaniment for the fifth system of the score, consisting of two staves. It includes the instruction *meno mosso* and *rit.*

F ♩ = 88

S  
A

书 房 门 前

Lento

一 枝 梅， 树 上 的 喜 鹊 成 双

成 对， 小 弟 为 梁 兄 来 作 媒。 我 家 小 九 妹，

品 貌 似 芙 蓉， 盼 你 花 轿 早 早 来。

G ♩ = 60 阴沉地

B. 满天乌云， 晴天霹雳，

*Pesante*

*mf*

A. 父 母 之 命， 媒 妁 之 言， 多 少 儿 女 肝 肠 哭 断，

B.

*accele*

S. 父 母 之 命， 媒 妁 之 言， 棒 打 的 鸳 鸯 各 西 东，

T.

*Allegretto*

collera

S. *高*  
父 命 难 违 抗， 礼 教 难 冲 破。

A.  
父 命 难 违 抗， 礼 教 难 冲 破。

T.  
父 命 难 违 抗， 礼 教 难 冲 破。

B.

無 奈 爹 娘 啊 爹 娘

看 那 狠 心 的 爹 娘， 强 把 女 儿 许 配 马 家。 啊

看 那 狠 心 的 爹 娘， 强 把 女 儿 许 配 马 家。 啊



祝 芙 台

rit. p

rit. p

rit. p

rit. p

rit.

H ♩ = 68

梁 兄

p

15

啊

梁 兄 啊

梁 兄 啊

*sf mp*

在 天 愿 做 比 翼

*sfp*

鸟,

弟兄啊

弟兄啊

Detailed description: This system contains five staves. The top staff is a vocal line starting with a treble clef, a key signature of three flats, and a 5/4 time signature. It begins with a fermata over a whole note G4, followed by a half note G4. The lyrics "鸟," are written below. The second and third staves are vocal lines for two voices, both starting with a treble clef and the same key signature and time signature. They begin with a half note G4, followed by a half note F4. The lyrics "弟兄啊" are written below. The fourth and fifth staves are piano accompaniment, starting with a bass clef and the same key signature and time signature. They begin with a half note G4, followed by a half note F4.

*f* *mp*

Detailed description: This system contains two staves for piano accompaniment. The top staff is in treble clef with a key signature of three flats and a 5/4 time signature. It features a melodic line with a series of eighth notes ascending from G4 to B4, followed by a half note G4. The dynamic marking *f* is placed below the first few notes, and *mp* is placed below the final note. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with a half note G4, followed by a half note F4.

在地愿为连理

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with a key signature of three flats and a 4/4 time signature. It begins with a half note G4, followed by a half note F4, then a quarter note E4, and a half note D4. The lyrics "在地愿为连理" are written below. The second, third, and fourth staves are vocal lines for two voices, all in treble clef with the same key signature and time signature. They contain whole rests. The fifth staff is piano accompaniment in bass clef with the same key signature and time signature, containing a whole rest.

*p*

Detailed description: This system contains two staves for piano accompaniment. The top staff is in treble clef with a key signature of three flats and a 4/4 time signature. It features a melodic line with a series of eighth notes ascending from G4 to B4, followed by a half note G4. The dynamic marking *p* is placed below the first few notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with a half note G4, followed by a half note F4.

枝, 生死相隨,

*sfz*

*sfz*

*sfz*

*sfz*

永 不 分。

*mp* *f*

永 不 分.

I Allegro ♩ = 128

狂 风 吹, 吹 断 并 蒂 莲,

狂 风 吹, 吹 断 并 蒂 莲,

Allegro

肝 肠 断, 心 已 碎, 苦 痛 难

肝 肠 断, 心 已 碎, 苦 痛 难

This system contains two vocal staves. The top staff has the lyrics "肝 肠 断, 心 已 碎, 苦 痛 难" written below it. The bottom staff has the same lyrics written below it. The music is in a minor key with a 4/4 time signature.

This system shows the piano accompaniment for the first system, featuring a left hand with a triplet of eighth notes and a right hand with chords and single notes.

反抗地 *郁闷* *悲愤*

言。 满腔 的 愤怒 满腔 的 怨恨。

言。 满腔 的 愤怒 满腔 的 怨恨。

This system contains two vocal staves. The top staff has the lyrics "言。 满腔 的 愤怒 满腔 的 怨恨。". The bottom staff has the same lyrics. Above the top staff, there are handwritten annotations: "反抗地" (resistantly), "郁闷" (depressed), and "悲愤" (grievous). The music is marked with a forte *f* dynamic.

This system shows the piano accompaniment for the second system, featuring a left hand with a triplet of eighth notes and a right hand with chords and single notes. The music is marked with a fortissimo *ff* dynamic.

無奇背父命

無奇得人心

自己的婚姻 自己要做主，誓死不进马家门。海枯石烂

自己的婚姻 自己要做主，誓死不进马家门。海枯石烂

不 变 心!

不 变 心!

*ff sfz poco a poco*

*ff sfz poco a poco*

Adagio ♩ = 48

♩ = 48 哀伤地倾诉

S. Solo

T.

B.

楼台相会诉真情，棒打鸳鸯

Hm

Hm

各西东，今生不能成双对，

Hm

Hm

Hm

*p*

两心啊两心相爱，泪淋淋。

Hm

Hm

*p*

*p*

*p*

*p*

*fz*



啊

S. 楼 台 相 会 诉 真 情, 棒 打 鸳 鸯

A.

啊

S. 各 西 东, 满 腹 悲 痛 何 处 诉,

A.

痛 哭 梁 兄 泪 淋

S. 痛 哭 梁 兄 泪 淋

A. 痛 哭 梁 兄 泪 淋

K

S. 淋. 梁 兄 啊 梁 兄 啊 生 死 相 随  
 A. 淋. 梁 兄 啊 梁 兄 啊 生 死 相 随  
 T. 梁 兄 啊 梁 兄 啊 生 死 相 随  
 B.

This system contains the first vocal entries for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts begin with a fermata on a whole note, followed by the lyrics. The Tenor and Bass parts enter later in the system. A piano accompaniment part is also present, starting with a 7/8 time signature and a key signature of two flats. A box labeled 'K' is positioned above the piano staff.

This block shows the piano accompaniment for the first system. It features a 7/8 time signature and a key signature of two flats. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A box labeled 'K' is located above the staff.

不 分 开, 梁 兄 啊 梁 兄 啊  
 不 分 开, 梁 兄 啊 梁 兄 啊

This system continues the vocal parts from the first system. The Soprano and Alto parts have a fermata on the first measure, then sing the lyrics. The Tenor and Bass parts also have a fermata and then enter with their respective lyrics. The piano accompaniment continues with the same melodic and harmonic patterns.

This block shows the piano accompaniment for the second system. It continues the melodic and harmonic patterns from the first system. A box labeled '12' is located below the piano staff.

*rit.*

*a tempo*

生 死 和 你 同 坟 台， 和 你 同 坟

生 死 和 你 同 坟 台， 和 你 同 坟

*f* *fff*

台.

*f* *fff*

*f* *fff*

台.

*f* *fff*

8<sup>va</sup> *alt.*

*Adagio*

*f*

*rit.*

*fff*

*mp*

*pp*

tr  
p  
6

tr  
tr  
6

M

S. Solo

S.

A.

T.

B.

百 花

彩 虹 万 里 百 花 开,

彩 虹 万 里 百 花 开,

彩 虹 万 里 百 花 开,

3  
8va  
p  
mp  
3

开, 舞 花 海。

彩 蝶 双 双 舞 花 海。 忠 贞 相 爱

彩 蝶 双 双 舞 花 海。 忠 贞 相 爱

彩 蝶 双 双 舞 花 海。 忠 贞 相 爱

彩 蝶 双 双 舞 花 海。 忠 贞 相 爱

彩 蝶 双 双 舞 花 海。 忠 贞 相 爱

千 古 颂, 啊 祝 英

千 古 颂, 梁 山 伯 与 祝 英

千 古 颂, 梁 山 伯 与 祝 英

千 古 颂, 梁 山 伯 与 祝 英

千 古 颂, 梁 山 伯 与 祝 英

千 古 颂, 梁 山 伯 与 祝 英

*ff*

台, 忠 贞 相 爱 千 古

台, 啊 忠 贞 相 爱 千 古

台, 啊 忠 贞 相 爱 千 古

台, 啊 忠 贞 相 爱 千 古

*ff*

*rit.*

颂, 梁 山 伯 与 祝 英

颂, 梁 山 伯 与 祝 英

颂, 梁 山 伯 与 祝 英

颂, 梁 山 伯 与 祝 英

颂, 梁 山 伯 与 祝 英

*ff*

合. *p*

合. *p* Hm

合. *p*

合. Hm. *p*

合. *p*

This system contains five staves. The top four staves are vocal parts, each starting with a fermata and a dynamic marking of *p*. The fifth staff is the piano accompaniment, starting with a fermata and a dynamic marking of *p*. The key signature has three flats and the time signature is 4/4.

*p* *pp*

This system shows the piano accompaniment for measures 5 and 6. It features a complex texture with many notes, including some with grace notes. The dynamic markings are *p* and *pp*.

*pp* *ppp*

Hm *pp* *rit.* *ppp*

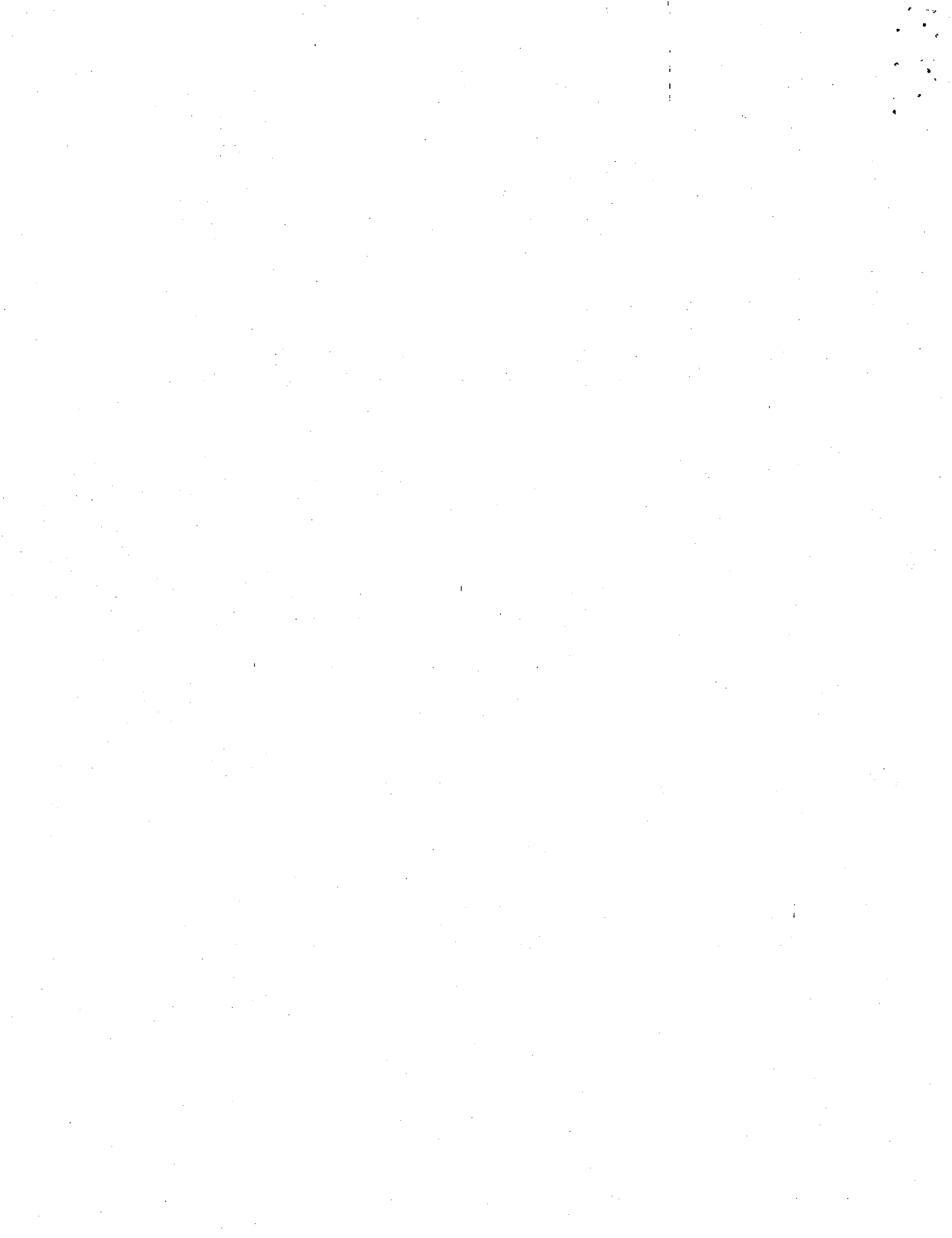
Hm *pp* *rit.* *ppp*

*pp* *rit.* *ppp*

Hm *pp* *rit.* *ppp*

This system contains five staves. The top staff is a vocal line with a fermata and dynamic marking *pp*, ending with *ppp*. The second and third staves are vocal parts with dynamic markings *pp* and *ppp*, and a *rit.* (ritardando) marking. The fourth staff is a vocal line with a fermata and dynamic marking *pp*, ending with *ppp*. The fifth staff is the piano accompaniment with dynamic markings *pp* and *ppp*, and a *rit.* marking.

This system shows the piano accompaniment for measures 11 and 12. It features a complex texture with many notes, including some with grace notes. The dynamic markings are *pp* and *ppp*.





## *In feudal China*

when women were confined to their homes and love by choice results in condemnation, there was this girl from a wealthy family who sought to defy the norms of society. Her name is Zhu Ying Tai. With a desire to be educated, she took on a male identity and set off for Hangzhou.

## *It was there*

where Zhu Ying Tai met Liang Shan Bo, a fellow schoolmate. They soon became close friends and were enjoying each other's company, and Liang all the while oblivious to Zhu's true gender.

## *however*

upon completion of their studies, it was time for the two of them to depart. Zhu, hiding her love for Liang all the while, thought of a plan so that she can see Liang again. She offered "his" sister's hand for marriage, and urged Liang to visit "his" parents soon to raise the marriage issue. Liang promptly agreed.

## *A year passed*

and Liang finally arrived at Zhu's residence. He was overwhelmed with joy as he realised Zhu's real identity, and also that Zhu was deeply in love with him. The couple's happiness was short-lived, as they learnt that Zhu's father had already betrothed Zhu to a rich man.

### Liang returns

devastated. He grieved upon the misfortune that had befallen on him and Zhu, and finally died on his way back home. Zhu, upon learning the death of Liang, made up her mind that since she was not fated to unite with Liang in the mortal world, she would do so in the nether world. She pretended to agree to the marriage given that the marriage procession must bypass Liang's grave.

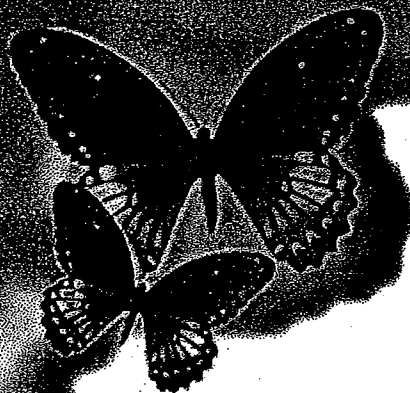


### Her request

was granted and ill-fated Zhu wept grievously before Liang's grave. Dark clouds gathered and a strong wind began to blow. And as if heaven was abiding by Zhu's wish, a stroke of lightning flashed across the sky and the grave cracked open. Zhu jumped into the opened grave.

### the skies cleared

and the gusts of wind ceased. Emerged from the grave were two beautiful butterflies, dancing freely and happily side by side. Once again Liang and Zhu were reunited and never to be separated again.



## 梁山伯與祝英台

〔女高音領唱與合唱〕

何占豪，陳	鋼	曲
鶴	梅	詞
胡	增	編合唱
張	榮	配伴奏
	軍	

**F**

wine. A mil - lion to - mor - rows shall all pass a -

wine. A mil - lion to - mor - rows shall all pass a -

**F**

Eb7 Ab Ab9 Db

*ff* **Tempo I** *mf*

way, Ere I for - get all the joy that is

way, Ere I for - get all the joy that is

**Tempo I**

*ff* *mf*

Gb9 Ab Fm Ebm7

*ff* *molto rit.*

mine, To - day.

*ff* *molto rit.*

mine, To - day

*ff* *molto rit.*

Eb7 Ab

**E**

*f*

Ah

*f*

Ah

**E**

*f*

Ab Fm Bbm7 Eb7

*mf*

To - day while the blos - soms still cling to the

*mf*

To - day while the blos - soms still cling to the

*mp*

Ab Fm Bbm7

vine, I'll taste your straw - ber - ries, I'll drink your sweet

vine, I'll taste your straw - ber - ries, I'll drink your sweet

Ebm7 Ab Fm Bbm7

day is my mo - ment and now is my sto - ry, I'll

*mp* *mf*

Oo\_\_\_\_\_ Oo\_\_\_\_\_ I'll

F Dm Gm7 C9(sus F)

laugh and I'll cry and I'll sing.

*p*

Oo\_\_\_\_\_

laugh and I'll cry and I'll sing.

*p*

Oo\_\_\_\_\_

Bb C7 F *p* Gm7 C7

Ah\_\_\_\_\_

*f* *p*

Oo\_\_\_\_\_

Ah\_\_\_\_\_

*f* *p*

Oo\_\_\_\_\_

*f* F Dm Gm7 C Eb7

Ah \_\_\_\_\_ Oo \_\_\_\_\_  
 Ah \_\_\_\_\_ Oo \_\_\_\_\_  
*f*  
 F Dm *p* Gm7 C7

Oo \_\_\_\_\_ Oo \_\_\_\_\_  
*mp*

Mel. *mf*  
 I can't be con - tent - ed with yes - ter - day's glo - ry, I

*mp* F Dm Gm7 C9(sus F)

Oo \_\_\_\_\_ To -  
*mf* Mel.

can't live on prom - is - es win - ter to spring.

F Dm Gm7 C7

feast at your ta - ble, I'll sleep in your clo - ver, Who

I'll feast at your ta - ble, I'll sleep in your clo - ver, Who

F Dm Gm7 C7

cares what <sup>the</sup> mor - row shall bring. Oo

cares what <sup>the</sup> mor - row shall bring. Oo

Bb C7 F Gm7 C7

Ah Oo

Ah Oo

f p

F Dm Gm7 C7

to - day, \_\_\_\_\_ Oo \_\_\_\_\_

to - day, to - day, \_\_\_\_\_ Oo \_\_\_\_\_

C7(b9) F Dm Gm7 C7

**B** *mf*

I'll be a dan - dy and I'll be a rov - er, You'll

*mf*

**B** I'll be a dan - dy and I'll be a rov - er,

*mp* F Dm Gm7 C7

know who I am by the song that I sing, I'll

You'll know who I am by the song that I sing,

F Dm Gm7 C7



taste your straw - ber - ries, I'll drink your sweet wine. A

*mf*

Co Oo A

F Dm Gm7 C7

mil - lion to - mor - rows shall all pass a - way,

mil - lion to - mor - rows shall all pass a - way,

F F7 Bb Eb9

Ere I forget all the joy that is mine...

Ere I for - get all the joy that is mine,

F Dm Gm7 C9

Metro-Goldwyn-Mayer Presents A Ted Richmond Production "ADVANCE TO THE REAR"

# TODAY

Four Part S.A.T.B.

Words and Music by  
RANDY SPARKS

Moderately slow (♩ = 104)

Piano accompaniment for the first system. The music is in 3/4 time and G major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes. Chords are indicated below the staff: F, Dm, Gm7, and C7. A dynamic marking of *f* is present.

Bass follow Piano L. H. 8<sup>va</sup> higher

Piano accompaniment for the second system. The music continues with the same melodic and bass lines. Chords are indicated below the staff: F, Dm, Gm7, and C7.

Soprano

Soprano vocal line. The melody is in G major and 3/4 time. The lyrics are: "Aito To day while the blos - soms still cling to the vine, I'll". A dynamic marking of *mf* is present. A square box containing the letter 'A' is above the first measure.

Tenor

Tenor vocal line. The melody is in G major and 3/4 time. The lyrics are: "Oo...". A dynamic marking of *mp* is present. A fermata is placed over the first note.

Bass

Bass vocal line. The melody is in G major and 3/4 time. The lyrics are: "Oo...". A fermata is placed over the first note.

Piano accompaniment for the third system. The music continues with the same melodic and bass lines. Chords are indicated below the staff: F, Dm, Gm7, and C7. A dynamic marking of *mp* is present.

⊕ CODA

love can see us through, then we'll be to - 7

love can see us, love can see us through, we'll be to -

love can see us through, then we'll be to -

C C/E F Dm G/F

geth - er *mf* *unis.* *rit.* *molto rit.* , *mp*

geth - er some-where out there, out where dreams come

*rit.* *unis.* *molto rit.* , *mp*

Em7 Am F G

*mf rit.* *molto rit.*

*a tempo* *decresc.* *p* *rit.*

*true.* *a tempo* *decresc.* *p* *rit.*

C C(add9)

*mp a tempo* *decresc.* *p* *rit.* *pp*

through, then we'll be to - geth - er some - where

*unis. decresc. 3 unis. mf*

F G/F F Dm7 G/F Em7 Am7

*decresc.*

out there, out where dreams come true.

F G C D/C

*mf*

D.S. al Coda

to p. 4

And *mf*

C D/C C/Bb Bbmaj7 C/Bb D/E

when the night wind starts to sing a lone - some lul - la - by It

*mf*

Ab Bb/Ab Ab Bb/Ab

*poco rit.* *cresc. e molto rit.* *a tempo*

helps to think we're sleep - ing un - der - neath the same big sky.

*poco rit.* *cresc. e molto rit.* *a tempo*

Ab Bb/Ab Bb/Ab G

*poco rit.* *cresc. e molto rit.* *a tempo*

34

To Coda  $\oplus$  *to p. 7*

*f* *unis.*

Some - where out there if love can see us

*f* *unis.*

C Cmaj7/E Fmaj9 F/G C C/E

we'll find one a - noth - er in that big some - where\_ out\_

*mp* Oo Oo

Dm7 G/F Em7 Am Dm7 C/E F/G

there.

And e - ven though I know how ver - y far a - part\_ we are\_ It

*unis. mf*

C F G/F F G/F

*mf*

helps to think\_ we might\_ be wish - in' on the same\_ bright\_ star. And

*unis. mf*

Fmaj7 G/F F G/F

light, some - one's think - in' of me, <sup>(All Sops)</sup> and <sup>3</sup> *mp*

Oo \_\_\_\_\_ and

The first system of the score features a vocal line and a piano accompaniment. The vocal line starts with a rest, then has notes for 'light, some - one's think - in' of me, followed by a triplet of notes for '(All Sops) and'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

lov - ing me to - night. 17 *unis. mf*

lov - ing me to - night. \_\_\_\_\_ Some - where *unis. mf*

The second system continues the vocal melody. The first vocal line ends with 'lov - ing me to - night.' followed by a rest and then 'Some - where'. The piano accompaniment continues with a steady rhythmic pattern.

*cresc.* *mf* C(add9) Cmaj7/E

The third system shows the piano accompaniment with a crescendo marking and a change in dynamics to mezzo-forte (mf). The right hand features chords labeled C(add9) and Cmaj7/E.

out there some - one's say - in' a prayer \_\_\_\_\_ that

The fourth system contains the vocal line for 'out there some - one's say - in' a prayer' followed by a rest and the word 'that'. The piano accompaniment continues with harmonic support.

C/F F/G C(add9) C/E F

The fifth system shows the piano accompaniment with specific chord voicings: C/F, F/G, C(add9), C/E, and F.

Recorded by LINDA RONSTADT and JAMES INGRAM

# SOMEWHERE OUT THERE

From the Universal Motion Picture AN AMERICAN TAIL

For SATB\* Voices and Piano with Optional Instrumental Accompaniment

**Performance Notes:**

This is not a difficult arrangement and can be learned in a relatively short time. It is preferred that the piano part be played on a Fender Rhodes piano.

E.L.

Performance Time: Approx. 3:30

Words and Music by  
JAMES HORNER,  
BARRY MANN and CYNTHIA WEIL

Arranged by  
ED LOJESKI

Moderately, With Expression (♩ = 76)

Piano (Fender Rhodes)

*mp legato (w/vibrato on)*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked as moderately with a quarter note equal to 76 beats per minute.

This section shows the piano accompaniment for the first part of the vocal entry. It features a right hand with a melodic line and a left hand with a steady accompaniment. The notation includes dynamic markings and articulation like accents.

9 (solo)

Soprano *mp* Some - where out there be - neath a pale moon -

Alto

Tenor

Bass

The vocal section includes staves for Soprano, Alto, Tenor, and Bass. The Soprano part has the lyrics "Some - where out there be - neath a pale moon -" with a dynamic marking of *mp*. Below the vocal staves is the piano accompaniment, which continues the harmonic support for the vocal line.

\*Available for SATB, SAB, SSA and 2-Part Instrumental Pak and ShowTrax Cassette available separately.