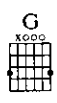




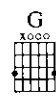
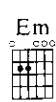
ALL I EVER

WORDS AND MUSIC BY STEPHEN SCHWARTZ

Medium tempo



The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment in the bass clef consists of a steady eighth-note triplet pattern in the right hand and sustained chords in the left hand. The vocal line in the treble clef is a simple melody of eighth notes.



The second system continues the musical piece. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment in the bass clef features a steady eighth-note triplet pattern in the right hand and sustained chords in the left hand. The vocal line in the treble clef is a simple melody of eighth notes.



The third system continues the musical piece. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment in the bass clef features a steady eighth-note triplet pattern in the right hand and sustained chords in the left hand. The vocal line in the treble clef is a simple melody of eighth notes.

G



Gleam- ing in the moon- light, cool and clean and all I've ev- er



known, all I ev- er want- ed.

Sweet per- fumes of in- cense, grace- ful rooms of al- a- bas- ter



stone, all I ev- er want- ed. This is my

D Am C Dsus4 D

home, with my fa - ther, moth - er, broth - er, oh so no - ble, oh so strong.

Gmaj7/B C D Am C

Now I am home. Here a - mong my trap - pings and be -

Dsus4 D Em G/D

long - ings, I be - long, and if an - y - bod - y doubts it they

C Dm/F D5

could - n't be more - wrong. I am a



so - 'reign prince of E - gypt, a son of the proud his - to - ry that's

f 3 3 3 3 3 3 3 3



shown etched on ev - 'ry wall. Sure-ly this is

3 3 3 3 3 3 3 3 3 3 3 3



all I ev - er want - ed, all I ev - er want - ed,

3 3 3 3 3 3 3 3 3 3 3 3

grad. rit. e dim.

Moderately slow



all I ev - er want - ed.

mp 3 3 3 3 3 3 3 3 3 3 3 3

Em



G



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part features a continuous eighth-note triplet pattern in both hands.

Dsus4



D



Gmaj7/B



C



Musical notation for the second system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part continues with the triplet pattern.

This is your

Musical notation for the third system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment. The piano part continues with the triplet pattern. Dynamics include *p*, *rall.*, and *mp*.

Moderately, freely

D



Am



C



Musical notation for the fourth system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment. The piano part continues with the triplet pattern.

home

my son,

here the riv - er brought you,

and it's

Musical notation for the fifth system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment. The piano part continues with the triplet pattern.

Dsus4



D



Gmaj7/B



C



D



Musical notation for the sixth system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment. The piano part continues with the triplet pattern.

here the riv-er meant

to be your home.

Musical notation for the seventh system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment. The piano part continues with the triplet pattern.

Am

C

Dsus4

D

Now you know the truth, love. Now for - get and be con - tent. When the

Em

Cmaj7

Fmaj7

gods send you a bless - ing you don't ask why it was

D

Em7b5/D

D

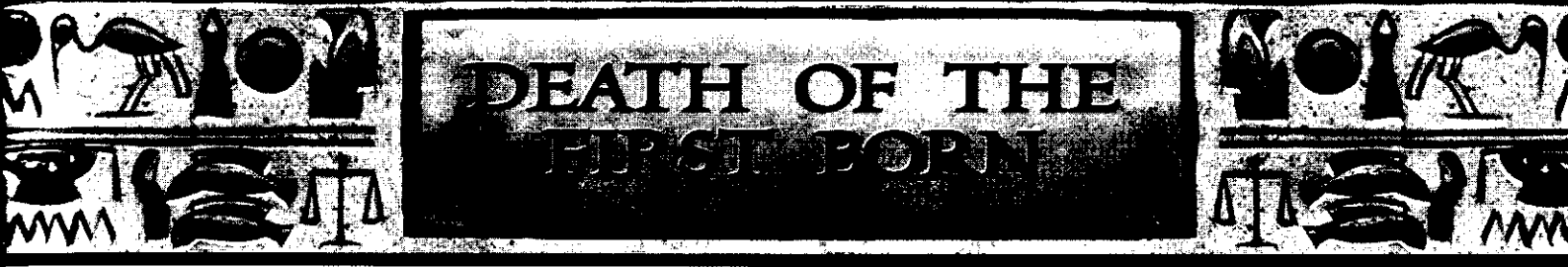
sent.

mf

Em7b5

Repeat and fade

mp



DEATH OF THE FIRST BORN

MUSIC BY HANS ZIMMER

Freely

Slowly

N.C.

Ebm C7

Bb+ Bb

Cb

Abm6 Gb/Bb

mp

Abm Abm6

Gbsus4 Gb

Bb/D Bb7/D

Ebm

Bb+

Bb7

Ebm

Abm7

Abm6

Ebm/Gb

Dbsus9/F

Db/F

Cb/Eb

Bb/D

Bb7/D

Ebsus₂

Ebm

Abm7

Abm6

Ebm/Bb

Bb7

N.C.



DELIVER US

WORDS AND MUSIC BY STEPHEN SCHWARTZ

Moderately slow

N.C.

p

B5

E5

With the

a tempo
mf

Em

B/E

B7/E

sting of the whip on my shoul - der, with the salt of my sweat on my

Em

E/G#

Am

D

Bm

C/E

brow.— El - o - him, God on high,— can you hear your peo - ple cry? Help us

now, this dark ho - ur.— De - liv - er us. Hear our call. De -

liv - er us. Lord of all, re - mem - ber us— here in this burn - ing sand.— De -

Am



E/G#



Am



B



Em



D/G



A



liv - er us.

There's a land You prom - ised - us. —

De -

Am



Am/B



B



E5



liv - er us

to the prom - ised land.

mf

Em



B/E



B7/E



Yal - di ha tov — veh ha - rach.

Al ti

Em



E/G#



Am



D



Bm



C/E



ra veh al tif — chad.

My son, I have noth - ing I can give but this chance that you may

F

E7sus4

E7

Am

E/G#

Am

live.

I pray we'll meet a - gain,

if He will de - liv - er us.

Hear our prayer. De -

Dm7

F

G

E7

Am

liv - er us

from de - spair. These years

of slav - 'ry grow too

D

E

Am

E/G#

Am

B

Em

D/G

A

cruel to stand. — De - liv - er us.

There's a land You prom - ised — us. —

De -

Am

Am/B

B

C#m7b5

Am

Am/B

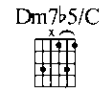
B

liv - er us out of bond - age and —

de - liv - er us to the prom - ised

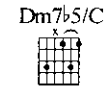
rit. e dim.

Moderately

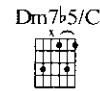


land. _____

mp



rit.



Hush now, my ba - by. Be still, love, don't cry.

a tempo



Sleep as you're rocked by the stream.

Sleep and re - mem - ber my last lull - a - by, so

I'll be with you when you dream.

Riv - er, oh riv - er, flow

mf

gen - tly for me, such pre - cious car - go you

D B \flat F

bear. Do you know some - where

Cm7 D B \flat /A \flat A/G

he can live free? Riv - er, de - liv - er him

D Em7 \flat 5/D D Gm7 \flat 5

there. _____

a tempo

C Dm7 \flat 5/C C Dm7 \flat 5/C

Broth - er, you're safe now and safe may you stay, for

sub. p

C Dm7b5/C C Ab 4fr.

I have a prayer just for you. Grow, ba - by

E² 6fr Bbm7 C Ab/Gb G/F

broth - er, come back some - day. Come and de - liv - er us

Slowly Am E/G# Am Dm7 F G

too.

Am D E

De -



liv - er us. Send a shep - herd to shep - herd - us and de -

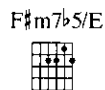
mf



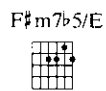
liv - er us to the prom - ised land. De -

cresc. *f* *rit.*

Moderately



liv - er us to the prom - ised land.



De - liv - er us.

rit. *p* *f*

Red. *8va*



MUSIC BY HANS ZIMMER

Slowly

G5

G5

Fm/G

G5

Fm/G

mf

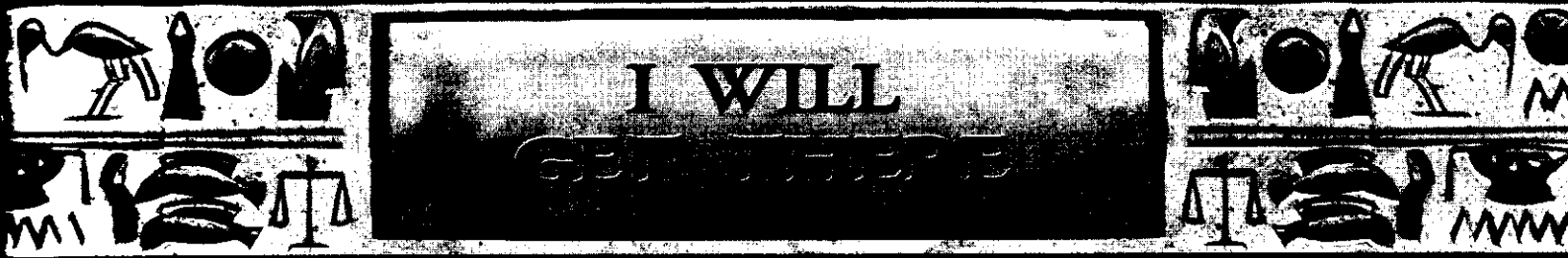
G5

Fm/G

G5

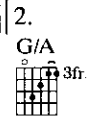
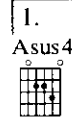
A \flat

G5



WORDS AND MUSIC BY DIANE WARREN

Moderately




I've been wan - d'rin' 'round in the dark, been lost some - where where no
I've been in these chains for so long, but I'll break free and I'll



light could shine on my heart. I have known a pain so deep,
be there where I be - long. Hold my head up high; I'll stand tall,

*Recorded a half step lower.

Em7sus4



G/A



Bm



but I know my faith will free me. — And I'll get
and I swear this time I won't fall. — (Get there.) I will

D+/A#



D/A



E/G#



through this. I'll find my way a gain. — So don't
do this (Get there.) no mat - ter what it — takes. — 'Cause I

Gmaj7



Dsus2/F#



Em7



tell me that — it's o - ver, 'cause each step just gets — me clos -
know no lim - i - ta - tions, and I'll reach my des - ti - na -

G6/A



D5



Gsus2



er. } I will get there. — I will get there. (I will
tion. }

Em7sus4

Asus4

D5

get there.) I will get there some - how. Cross that

Gsus2

Em7sus4

Asus4

riv - er. (Cross that - riv - er.) Noth - ing's stop - ping me - now.

Bm

A/B

G/A 3fr.

I will get through the night and make it

G

D/F#

1. Em7

G/A 3fr.

through to the oth - er side. Get there. Get there. Get there. Get there.

2.



Get there.— Get there. Well, the night is cold— and— dark, ————— but some -



where the sun— is shin - ing. And I'll feel it shine— on— me.—



I'll keep try - ing. ————— I'll keep



try - ing. I will

cresc. *f*



get there. I will get there some - how.



Cross that riv - er. Noth - ing's



stop - ping me - now. I will get through the night



and make it through to the oth - er side. Get there. Get there.



Get there. Get there. I will get there.



I will get there some - how. Cross that



riv - er. Noth - ing's stop - ping me — now.

Dm C/D Bb/C

I will get through the night and make it

Bb F/A Gm7 3fr. Bb/C

through to the oth - er side. Get there. Get there. Get there. Get there.

Bb F/A Gm7 3fr. Bb/C Bb F/A

Get there. Get there.

Gm7 3fr. Bb/C

Freely, slowly

F

I'll get there.

rit.



WORDS AND MUSIC BY STEPHEN SCHWARTZ

Medium tempo



So you think you've got friends in high plac - es, with the

mp



pow - er to put us on the run. Well, for - give us these smiles on our

Tacet

fac - es. You'll know what pow - er is when we are done, son! You're

Am

play - ing with the big boys now! Play - ing with the big boys

E

B^b

now! Ev - 'ry spell and ges - ture tells you who's the best. You're

Am

Dm

play - ing with the big boys now! You're play - ing with the big boys

A

now! You're play - ing with the big boys now!

A7 Eb F7

Stop this fool-ish mis-sion! Watch a true ma-gi-cian give an ex-hi-bi-tion

D \flat 4fr. A

how! Pick up your sil-ly twig, boy; you're play-ing with the big boys

cresc. *mf*

Dm B \flat 7 Dm

now! By the pow-er of Ra! Mut! Nut! Kh'

B \flat 7 Dm Dm7 \flat 5 Dm

num! P-tah! So-bek! Sekh-met! So-kar! Sel-ket! A-nu-bis! A-nu-kis!

B[>] E^bm 6fr. N.C.

Hem- sut! Tef- nut! Meshk - hent! Maf- det! Play - ing with the big boys now! You're

cresc. *f*

E[>]m 6fr. B^b N.C. B^b7

play - ing with the big boys now! By the might of Hor - us

E7[>]5 A^bm 4fr. E7^b5

you will kneel be - fore us, kneel to our splen - dor - ous pow - er! You

G⁷/D[♯] 3fr. G[♯]m/D[♯] 4fr. G⁷/D[♯] 3fr. G[♯]m/D[♯] 4fr. G⁷/D[♯] 3fr. G[♯]m/D[♯] 4fr. G⁷/D[♯] 3fr. G[♯]m/D[♯] 4fr.

put up a front! You put up a fight! And just to show we feel no spite,

G⁺°/D⁺



G⁺m/D⁺



G⁺°/D⁺



G⁺m/D⁺



E7b5



Bb7



you can be— our ac-o-lyte. But first, boy, it's time to bow (kow-tow), or it's

E^b



your own grave you'll dig, boy! You're play-ing with the big boys,

N.C.

play-ing with the big boys, play-ing with the big boys, play-ing with the big boys,

E^b



A^bm



play-ing with the big boys, play-ing with the big boys now!



MUSIC BY HANS ZIMMER

Slowly
N.C.

B \flat

mp

with pedal

F/A

F

B \flat

Dm

Cmadd2 Cm B♭sus4 B♭ Gm

D N.C. B♭

F/A B♭

Dm B♭

Dm Gm Am N.C.



THE PLAGUES

WORDS AND MUSIC BY STEPHEN SCHWARTZ

Medium tempo

Em F#m F/E E

Thus saith the Lord, thus saith the Lord, thus saith the Lord, thus saith the

Em F#m F/E E

Lord, thus saith the Lord, thus saith the Lord, thus saith the Lord, thus saith the

Gm A/G Ab/G G

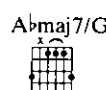
Lord. I send a pes - ti - lence— and plague in - to your house, in - to your



Musical staff with treble clef and key signature of two flats. Lyrics: bed, in - to your streams, in - to your streets, in - to your drink, in - to your

bed, in - to your streams, in - to your streets, in - to your drink, in - to your

Piano accompaniment for the first system, including treble and bass staves with chords and bass line.



Musical staff with treble clef and key signature of two flats. Lyrics: bread, up - on your cat - tle, on your sheep, up - on your ox - en in your

bread, up - on your cat - tle, on your sheep, up - on your ox - en in your

Piano accompaniment for the second system, including treble and bass staves with chords and bass line.



Musical staff with treble clef and key signature of two flats. Lyrics: field, in - to your dreams, in - to your sleep, un - til you break, un - til you

field, in - to your dreams, in - to your sleep, un - til you break, un - til you

Piano accompaniment for the third system, including treble and bass staves with chords and bass line.



Musical staff with treble clef and key signature of two flats. Lyrics: yield. I send the swarm, I send the horde, thus saith the

yield. I send the swarm, I send the horde, thus saith the

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass line. Dynamics include *f*.

E♭maj7

D7sus4

Gm

Em

Lord.

Once I called you broth - er.

Red.

mf

*

C

Em

C

Once I thought the chance to make you laugh was all I ev - er

G

Gm

A/G

A>/G

Gm

want - ed.

I send the thun - der from the sky, I send the fi - re rain - ing

Em

Cmaj7

Am7

Bm7

Em

And e - ven now I wish that God had chose an - oth - er.

down.



Serv - ing as your foe on his be - half is the last thing that I



want - ed. — I send a hail of burn - ing ice on ev - 'ry field, on ev - 'ry



town. This was my home. All this pain and dev - as - ta - tion, how it

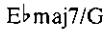


tor - tures me in - side. All the in - no - cent who suf - fer from your stub - born - ness and



pride.

I send the lo - custs on a wind — such as the world has nev - er



seen on ev - 'ry leaf, on ev - 'ry stalk un - til there's noth - ing left of green. I send my



scourge, I send my sword, thus saith the Lord. You who I called broth - er,



why must you call down an - oth - er blow? I send my scourge, I send my

cresc.

Bb/Eb



D7sus4



Ebmaj7



Cm9



D7sus4



sword. Let— my peo - ple go. Thus saith the Lord, Thus saith the the

Gm



3fr.

D/G



F/G



C/G



Ab/G



Eb/G



Lord.
Lord.

You who I called broth - er, how could you have come to hate me?

Gm



3fr.

Eb



Gm



3fr.

Ebmaj7



Cm7



3fr.

Dm7



So is— this what you want - ed? I send the swarm, I send the Then

Gm 3fr.

Bb/Eb

Gm 3fr.

let my heart be hard-ened and nev-er mind how high the cost may grow. This_ will still be horde.

B7/E7

Cm 3fr.

Dm

so. I_ will nev-er let your peo-ple

E7maj7

Cm 3fr.

E7maj7

go. Thus saith the Lord. Thus saith the Lord. I will not

rit.

Moderately slow

Gm D

Eb/D

F/D 5fr.

Dm

Tacet

red.

*

Let let your my peo-ple go. let your peo-ple go.

THE PRAYER

Italian lyrics by Alberto Testa, Tony Renis - Music and English lyrics by Carole Bayer Sager, David Foster

Veloce, con espressione (♩ = 72)

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams and solfège syllables. The score is divided into several systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Veloce, con espressione' with a quarter note equal to 72 beats per minute. The score includes various dynamics such as *mf*, *mp*, *rit. e dim.*, *poco rit.*, and *a tempo*. The lyrics are in English, with the vocal line starting with 'Lei: I pray you'll be our eyes, and watch us where we go. and help us to be wise in times when we don't know. Let this be our prayer, when we lose our...'. The piano accompaniment features a variety of chords including Bb9, F4, F, Dm, Db, Bbm, Fa4, Fa, Rem, Rep, Sibm, F4, F, Bb, C4, C, F, F/A, Bb, Gm/C, Gm, Gm7/C, C7, E7/F, F, Gm, Gm7/C, C7, Mi7/Fa, Fa, Solm, and Solm7/Do Do7. The score also includes performance instructions like '(con pedale)' and '3fr.' for guitar.

A7/4 A7 Dm Bb Dm Am

way. _____ Lead us to a place, guide us with your grace

La7/4 La7 Rem Sib Rem Lam

Bb F/C C Bb/F F

to a place where we'll be safe.

mf
Lui: La lu - ce che tu

Sib Fa/Do Do Sib/Fa Fa

B7 C7/4 C7 F

I pray we'll find your light, and hold it in our

dai nel cuo - re re - ste - rà

Sib Do7/4 Do7 Fa

F A Bb G4 C Gm/C C

hearts when stars go out each night.

a ri - cor - dar - ci che l'e - ter - na stel - la

Fa/La Sib Do4 Do Solm/Do Do

E2F F7 Gm 3fr.

poco rit. *a tempo*

Oh! Let this be our

poco rit. *a tempo*

sei. Nel - la mia pre - ghie - - - ra

Mib/Fa Fa7 Gm 3fr.

poco rit. *a tempo*

Solm *f*

Gm7/C C7 A7/4 A7

prayer, when sha - dows fill our day,

quan - ta fe - de c'è.

Solm7/Do Do7 La7/4 La7 dim.



mp

guide us with your grace. Give us faith so we'll be

mp

Lead us to a place. Give us faith so we'll be

mp

Rem Sib Rem Lam Sib Fa/Do Do7



cresc. *mf*

safe. So - gna - mo un mon - do sen - za più vio -

cresc. *mf*

safe. So - gna - mo un mon - do sen - za più vio -

cresc. *mf*

Sib/Fa Fa Do/Sib Sib Do/Sib



len - za, un mon - do di giu - sti - zia e di spe - ran - za, o - gnu - no

len - za, un mon - do di giu - sti - zia e di spe - ran - za, o - gnu - no

Fa4 Fa Do/Sib Sib Do/Sib Fa4 Fa

dia la ma-no al suo vi - ci - no sim-bo-lo di pa - ce, di fra-ter-ni -
 dia la ma-no al suo vi - ci - no sim-bo-lo di pa - ce, di fra-ter-ni -

Sib7+ Fa4 Fa Rem Reb Sibm
 cresc. *f*
 tà. We ask that life be
 cresc. *f*
 tà. La for - za che ci dai

cresc. *f*
 Fa4 Fa Mib

F4 F F4 F Bb Bb9/D
 kind, and watch us from a - bove.

è il de - si - de - rio che o - gnu - no tro - vi a -
 Sib(9)/Re Mib Fa4 Fa Lab/Sib Sib



We hope each soul will find an-oth-er soul— to—

mo - re in - tor - no e den - tro sé.

Mib Fa4 Fa Lab/Sib



love. Let this be our prayer, let this be our prayer,

Let this be our prayer. just like ev - 'ry

Sib dim. mf Dom Dom7/Fa Fa7 Fa7/Mib



just like ev - 'ry child, need to find a place,

child. need to find a place,

Re7/4 dim. mp Solm Mib

Gm 3fr. Dm Eb Bb/F F7 Eb/Bb Bb Bb/A

cresc.

guide us with your grace... — Give us faith so we'll be safe.

cresc.

guide us with your grace... Give us faith so we'll be safe.

Solm Rem Mib Sib/Fa Fa7 Mib/Sib Sib Sib/La

cresc.

Gm 3fr. Eb Gm 3fr. Dm F Bb/F F7

liberamente

mf cresc. f mp molto rit.

E la fe - de che hai ac - ce - so in noi... sen - to che ci sal - ve -

mf cresc. f mp molto rit.

E la fe - de che hai ac - ce - so in noi... sen - to che ci sal - ve -

mf cresc. f mp molto rit.

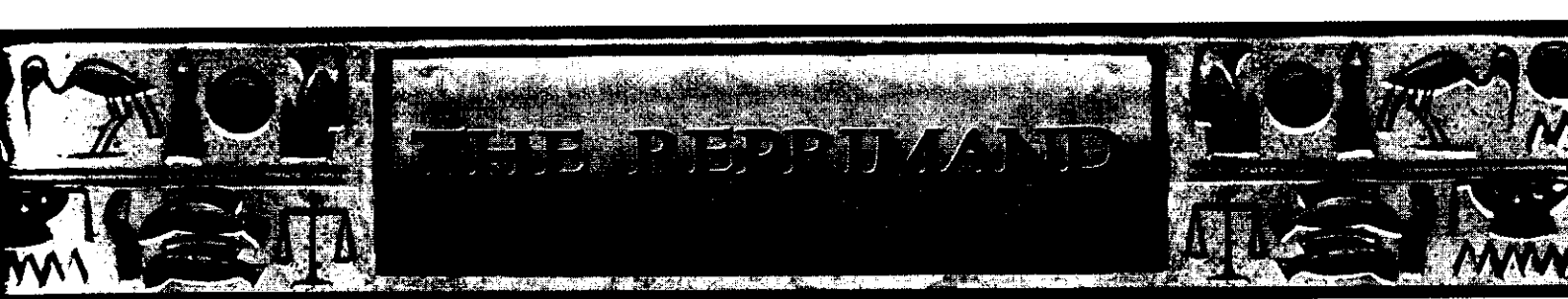
Solm Mib Solm Rem Mib Sib/Fa Fa7

cb Ab 4fr. Bb

rà.

rà.

Solb Lab p Sib



MUSIC BY HANS ZIMMER

Slowly

F#m G#°/F# F#m Bm F#m D7/F# F#m D7/F#

mp

F#m Bm7 F#m/C# C#7 F#m D7/F# F#m D7/F#

F#m Am F7/A Am F7/A

Am F7/A Am Dm7 Am F7/A Am

f *mf*

B7 E Am F7/A

f *mp*

Detailed description: This system contains the first two measures of the piece. The treble clef has a melodic line starting with a B7 chord, moving to an E chord, and then a series of eighth notes. The bass clef provides harmonic support with chords and a bass line. Dynamics range from forte (f) to mezzo-piano (mp).

Am F7/A Am Dm Am E7/D

rit. *a tempo*

Detailed description: This system covers measures 3 to 6. Measure 3 begins with a ritardando (rit.) and an Am chord. Measure 4 returns to tempo (a tempo) with an F7/A chord. The system concludes with Am, Dm, and E7/D chords.

C Bm Am E/G# Am Bm7b5 E+ E7 Am D#o7 E7 F/C

f *mp*

Detailed description: This system contains measures 7 to 10. It starts with a C chord and a forte (f) dynamic. The melody moves through Bm, Am, and E/G# chords. Measure 9 features a Bm7b5 chord and an E+ chord. The system ends with Am, D#o7, E7, and F/C chords, with a mezzo-piano (mp) dynamic.

Dm6 C/E F Gsus4 G Am F7/A

Detailed description: This system covers measures 11 to 14. The time signature changes from 4/4 to 2/4 in measure 11. The chords are Dm6, C/E, F, Gsus4, G, Am, and F7/A. The melody is primarily in the treble clef.

Am F7/A Am F7/A Am Dm7 A

rit.

Detailed description: This system contains the final four measures (15-18). Measure 15 features a triplet of eighth notes over an Am chord. The system concludes with Am, F7/A, Am, Dm7, and a final A chord with a ritardando (rit.) marking.



WORDS AND MUSIC BY STEPHEN SCHWARTZ

Medium tempo



First system of musical notation including treble and bass clefs, a 4/4 time signature, and piano dynamics (mp). It features a treble staff with a triplet and a bass staff with a long note.



Second system of musical notation, including a treble staff with a melodic line and a bass staff with accompaniment. A fermata is placed over a note in the treble staff.

A

Third system of musical notation, continuing the piano accompaniment with a triplet in the treble staff.



Fourth system of musical notation, including a treble staff with a melodic line and a bass staff with accompaniment.

sin - gle thread in a tap - es - try, though its col - or bright - ly shine, can

Fifth system of musical notation, including a treble staff with a melodic line and a bass staff with accompaniment.

Bm



G



Bm



D/G



E



nev - er see its pur - pose in the pat - tern of the grand de - sign.

G



E



And— the stone that sits on the ver - y top of the

D



Bm



D/G



moun - tain's might - y face, does it think its more im - por - tant than the

Bm



D/G



E



Bm



D/G



E



E/G#



A



F#m7



Emaj7/G#



A



stones that form the base?—

So how can you see what your life— is worth or

F#m7

Emaj7/G#

A

Emaj7/G#

C#m7 4fr.

where you val - ue lies? You can nev - er see through the eyes - of man. You must

Moderately fast

B/D#

E

B/D#

E

E/G#

A

Dsus2(#4) 2fr.

Bm7

E

look at your life, look at your life through heav - en's eyes.

mf

D

Bm

G

Bm7

Gsus2

E

Lai l' lai lai lee — la lai lai lai lai lai lai lai — lai lai lai lee — la lai

Bm7



Gsus2



E



F



E♭



lai lai lai lai lai. Lai lai lai lai lee— la lai lai lai lai lai lai lai—

Cm



3fr.

A♭



4fr.

Cm



3fr.

A♭maj7



4fr.

F



Cm



3fr.

A♭



4fr.

F



— lai lai lai lee— la lai lai lai lai lai lai. A

F



E♭



lake of gold in the des - ert sand is less than a cool fresh spring. And to

Cm



3fr.

A♭



4fr.

Cm



3fr.

A♭maj7



4fr.

F



Cm



3fr.

A♭



4fr.

F



one lost sheep a shep-herd boy— is great-er than the rich-est king. If— a

E \flat Cm E \flat /A \flat

man lose ev - 'ry - thing he owns, has he tru - ly lost — his worth? Or is it the be - gin - ning of a

Tempo I

Cm E \flat /A \flat F Cm A \flat maj 7 F B \flat Gm 7 Fm aj 7/A B \flat

new and bright - er birth? ————— So how do you meas - ure the worth of a man? In

Gm 7 Fm aj 7/A B \flat Am Dm 7

wealth or strength or size? In how much he gained or how much he gave? The

C/E F C/E F F/A B \flat F/C A/C \sharp Dm B \flat maj 7 Gm 7

an - swer will come, the an - swer will come to him who tries to look at his life through

Fmaj7/A

D

Bb

Gm7 Fmaj7/A

Bb

heav - en's - eyes. And that's why we share all we have - with you, though there's

Gm7 3fr.

Fmaj7/A

Bb

Em7b5

Am7

Dm

Bb

Gm7 3fr.

C

lit - tle to be found. When all you've got is noth - ing, - there's a lot to go a - round.

Bb

Gm7 3fr.

C

Ab 4fr.

Fm7 Ebmaj7/G

A7 4fr.

Fm7

Gm7 3fr.

Cm 3fr.

No life can es - cape be - ing blown - a - bout by the winds of change and chance. And

Bb/Eb

Am

Dm

Am

Dm

Bb

Gm7 3fr.

C

though you nev - er know all the steps, - you must learn to join the dance, -

Moderately slow

you must learn to join the dance.

grad. accel.

Lai l' lai lai lee— la lai lai lai lai lai lai lai lai lai lee— la lai

Moderately fast

N.C.

lai lai lai lai lai lai lai lai. Lai l' lai lai lee— la lai lai lai lai lai lai lai—

Moderately slow

Bm



Gsus2



Bm7



Gsus2



E



A



F#m7



Emaj7/G#



A



— lai lai lai lee— la lai lai lai lai lai. So, how do you judge what a man— is worth? By

rit.

F#m7



Emaj7/G#



A



F#m7



Emaj7/G#



C#m



D



C#m



what he builds or buys? You can nev-er see with your eyes— on Earth; look through heav-en's eyes.

grad. accel.

Tempo I



Look at your life. Look at your life. Look at your life through heav - en's

rit. e cresc.

Moderately fast



eyes.

f



WHEN YOU BELIEVE



WORDS AND MUSIC BY STEPHEN SCHWARTZ

Slowly

Dm



C/D



Dm



C/D



The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords.

Dm



C/D



Am/D



B \flat /D



Dm



The second system continues the vocal line with lyrics and the piano accompaniment. The lyrics are: "Man - y nights we've prayed with no proof an - y - one could hear."

Man - y nights we've prayed with no proof an - y - one could hear.

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords.

B \flat maj7



Gm7



Am/C



The fourth system continues the vocal line with lyrics and the piano accompaniment. The lyrics are: "In our hearts a hope - ful song we bare - ly un - der - stood. Now"

In our hearts a hope - ful song we bare - ly un - der - stood. Now

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords.

*Recorded a half step higher.

D Am7 C/E C/F G Fmaj7

we are not a - fraid, al - though we know there's much to fear.

Bb Dm/A Gm7 Bbmaj7 Csus4 C F

We were mov - ing moun - tains long be - fore we knew we could. There can be mir - a - cles

F/E Am7/E Dm Am/C Bb Am/C C

when you be - lieve. Though hope is frail, it's hard to kill.

F F/E Am7/E Dm F/A Am

Who knows what mir - a - cles you can a - chieve? When you be - lieve, some -

mp

B^bmaj7



Gm7



C



Dm

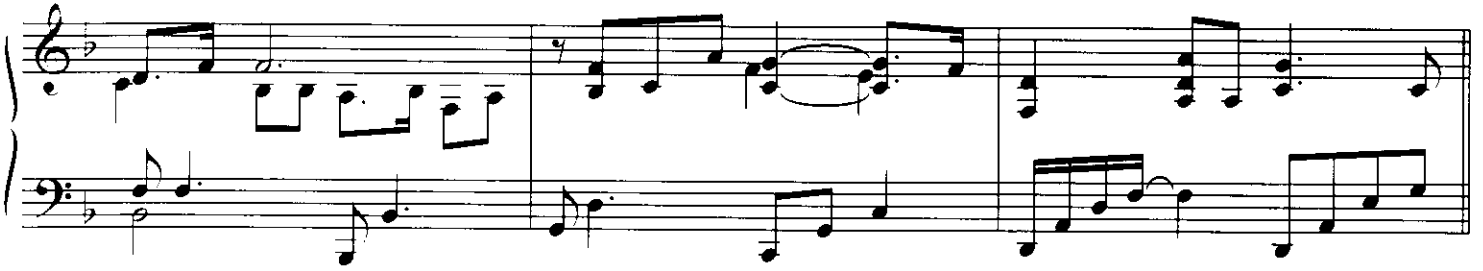


C/D



how you will,

you will when you — be - lieve.



In this time of fear,

when prayer so of - ten proved in vain,



B^bmaj7



Gm7



Am/C



hope seemed like the sum - mer birds, too swift - ly flown a - way. Yet



D



Am7



C/E



C/F



G



Fmaj7



now I'm stand - ing here,

with heart so full I can't ex - plain,



B \flat



Dm/A



Gm7



B \flat maj7



Csus4



C



seek - ing faith and speak - ing words I nev - er thought I'd say.

G



G/F#



D/F#



There can be mir - a - cles when you be - lieve.

Em



Bm/D



Cmaj7



D



Though hope is frail, it's hard to kill.

G



G/F#



D/F#



Who knows what mir - a - cles you can a - chieve?

Em G/B C Am7 D

When you be- lieve, some- how you will, you will when you _____ be -

G G D G Em Bm/D G

lieve. A - shi - ra — l'A - don - ai ki ga-oh ga-ah. A -

G D G Em Bm/D G D D/F# G

shi - ra — l'A - don - ai ki ga-oh ga-ah. Mi - cha - mo - cha ba - e -

grad. accel. e cresc.

Am Csus2 D D/F# G Am G/D D/F#

in: A - don - ai — Mi - ka - mo - cha - ne — dar - ba - ko - desh. Na -

Moderately

Em Bm Em Bm Em Am D Em Bm Em Bm Em

chi - tah v' - chas - d' - cha am zu ga - al - ta. Na - chi tah v' - chas - d' - cha

mp

Am Am/C D

am zu ga - al - ta. A - shi - ra, a - shi - ra, a - shi - ra. A -

grad. cresc.

Moderately fast

G D G Em Bm/D G D G D G

shi - ra ... l'A - don - ai ki ga - oh ga - ah. l'A - shi - ra — A - don ai

mf

Em Bm/D G D D/F# G Am Csus2 D

ki ga - oh ga - ah. Mi - cha - mo - cha ba - e - lim a - don - ai. —

Mi - ka - mo - cha ne — dar - ba - ko - desh. Na - chi - tah v' - chas - d' - cha

am zu ga - al - ta. Na - chi - tah v' - chas - d' - cha am zu ga - al - ta. A -

Moderately slow

shi - ra, a - shi - ra, a - shi - ra.

There can be mir - a - cles

molto rit.

f

when you be - lieve. Though hope is frail, it's hard to kill.

A A/G# E/G# F#m C#m 4fr.

Who knows what mir - a - cles you can a - chieve? When you be - lieve, some -

D F#m Bm7 E

how you will, now you will. You will when you — be -

F#m C#m/E D Tacet A

lieve. You will when you be - lieve. —

F#m A/E E A/E E A