

PIANO/VOCAL/CHORDS

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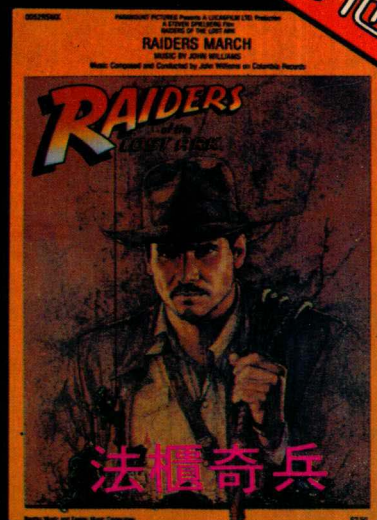
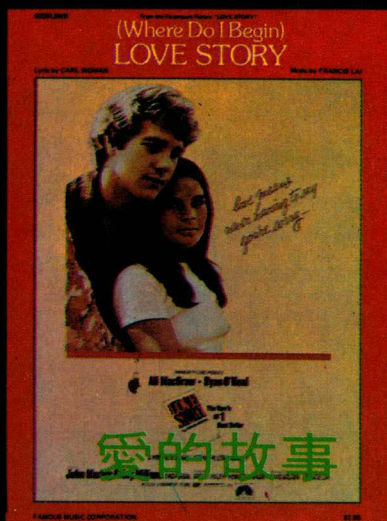
(Where Do I Begin) LOVE STORY

& RAIDERS MARCH

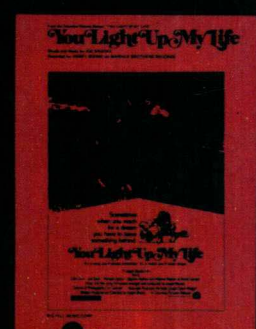
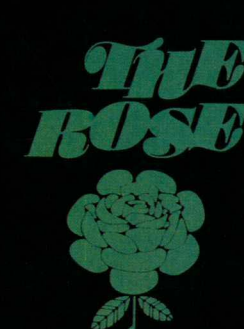
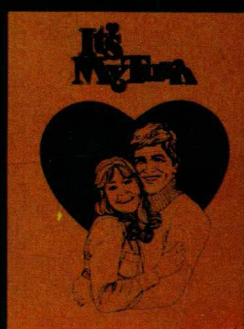
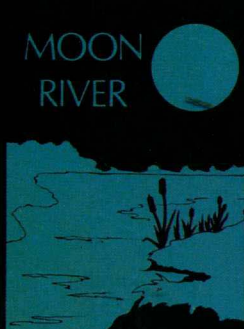
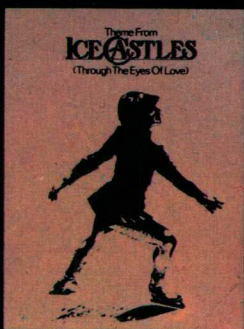
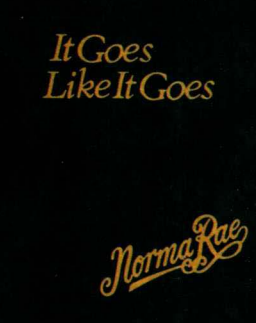
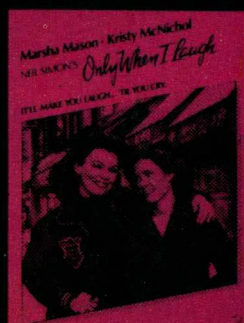
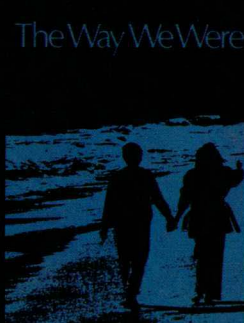
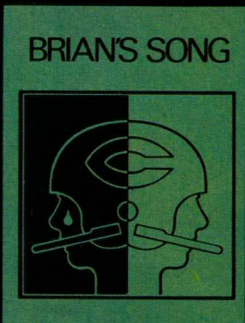
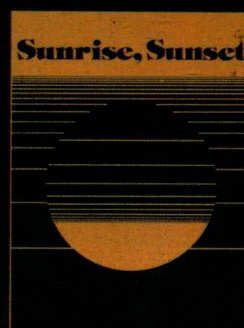
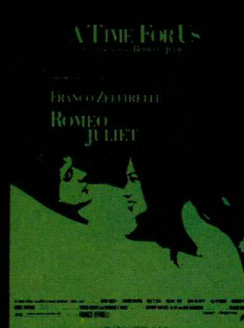
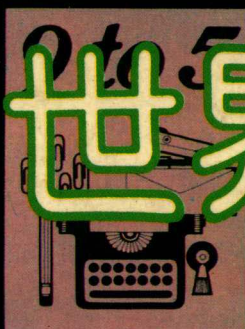
plus 24 MOTION PICTURE THEMES

鋼琴

吉他



世界電影主題曲 2



世界電影主題曲 ②

RAIDERS MARCH

法櫃奇兵

Plus 24 MOTION PICTURE THEMES

鋼琴・吉他

ABSENCE OF MALICE.....	Absence Of Malice	• 惡意的缺席	9
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世界電影主題曲 ②

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世界電影主題曲 (2)

RAIDERS MARCH

法櫃奇兵

Plus 24 MOTION PICTURE THEMES

鋼琴・吉他

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《電影“法櫃奇兵”主題曲》

RAIDERS MARCH

法櫃奇兵

March

Music by JOHN WILLIAMS

March

mf

C F/C

G7/C C

D $\flat$ G7sus(addE)

1.

2.

B $\flat$ /C C

3

simile

B $\flat$ /C C 3 B $\flat$ /C

The first system of music consists of two staves. The treble staff has a key signature of one flat (B $\flat$) and a common time signature (C). It features a series of chords and a triplet of eighth notes. The bass staff provides a steady accompaniment of quarter notes.

A $\flat$ /C G/C F/C

The second system continues the piece. The treble staff shows a triplet of eighth notes followed by a series of chords. The bass staff continues with quarter notes. There are some markings in the treble staff that appear to be from a different version of the score, including a sharp sign and a bracketed '2'.

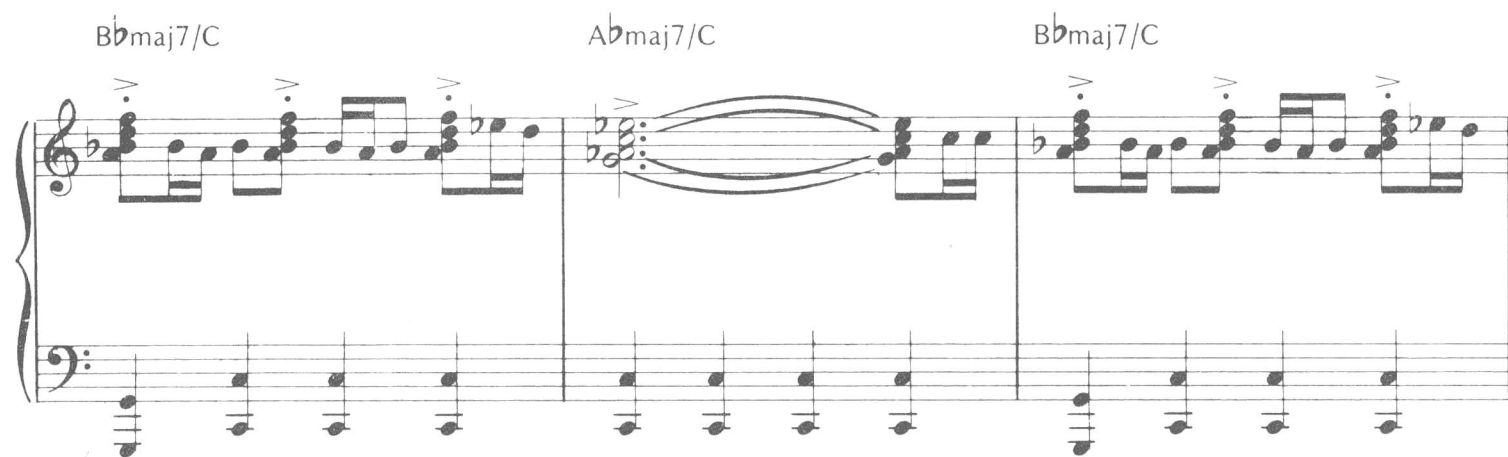
B $\flat$ /C Am7 3 B $\flat$ /C

The third system features a triplet of eighth notes in the treble staff. The bass staff continues with quarter notes. The chords are B $\flat$ /C, Am7, and B $\flat$ /C.

A $\flat$ /C B $\flat$ /C Am7 3

The fourth system concludes the piece. It features a triplet of eighth notes in the treble staff. The bass staff continues with quarter notes. The chords are A $\flat$ /C, B $\flat$ /C, and Am7.

B $\flat$ maj7/C A $\flat$ maj7/C B $\flat$ maj7/C



A $\flat$ maj7/C Gm9 Fm9



Cmaj7 C



F/C G7/C C



Db G7sus(Add E)

1. 2. C

Gm9 Cmaj7

Gm9 Cmaj7 Abmaj7/G

Bbmaj7/G Cmaj7 N.C.

Raiders March - 4 - 4

8va bassa - - -

From the Motion Picture "LOVE STORY"

愛的故事 (Where Do I Begin) 《電影“愛的故事”主題曲》

Lyric by CARL SIGMAN

Music by FRANCIS LAI

LOVE STORY

Slowly



Where Do I Be-gin _____ to tell the sto - ry of how great a love can be, _____
 With her first hel-lo _____ she gave a mean-ing to this emp-ty world of mine; _____

mp



— The sweet love sto - ry that is old - er than the sea, The sim - ple truth a - bout the
 — There'd nev - er be an - oth - er love, an - oth - er time; She came in - to my life and



1.



love she brings to me? _____ Where do I start? _____
 made the liv - ing fine. _____

2.

D11 D7 Gmaj7 G7 G11 G7 Cm

She fills my heart, She fills my heart with ver - y

spe-cial things, with an - gel songs, with wild im - ag - in - ings. She fills my

soul with so much love that an - y - where I go I'm nev - er

lone - ly. With her a - long, who could be lone - ly? I reach for her

Love Story - 3 - 2

A7 Dmaj7 D7

hand, _____ it's al - ways there. _____

Gm D7

How long does it last? _____ Can love be meas - ured by the hours _____ in a day? _____

mp

Gm Ebmaj7 Eb6

— I have no an - swers now, but this much I can say: I know I'll need her till the

D7 D11 D7 Gm Ebmaj7 Gm

stars all burn a - way _____ and she'll be there. _____

rall. *p*

《電影“惡意的缺席”主題曲》

ABSENCE OF MALICE

Allegro ♩ = 132

惡意的缺席

Music by DAVE GRUSIN

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of two sharps (D major), and a 4/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score is divided into five systems. The first system starts with a forte (f) dynamic in the piano part and a mezzo-forte (mf) dynamic in the bass part. The piano part features a series of chords, while the bass part has a steady eighth-note accompaniment. A 'sim.' (sustained) section follows. The second system introduces a piano (p) dynamic in the piano part. The third system features a mezzo-piano (mp) dynamic in the bass part. The fourth system continues with a piano (p) dynamic in the piano part. The fifth system ends with a 'sim.' (sustained) dynamic in the piano part.

Absence Of Malice - 5 - 1

sim.

This musical score is for a piece titled "Absence Of Malice - 5 - 2". It is written for piano and features six systems of music, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system introduces a forte (*f*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The third system features a long, flowing melodic line in the treble and a sustained bass line. The fourth system continues the melodic development in the treble with a forte (*f*) dynamic. The fifth system shows a more complex rhythmic pattern in the treble and a steady bass line. The sixth system concludes with a mezzo-forte (*mf*) dynamic in the treble and a sustained bass line. The score is characterized by its use of slurs, ties, and dynamic markings to create a sense of movement and emotional depth.

This musical score is for a piece titled "Absence Of Malice - 5 - 3". It is written for piano and features five systems of music, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The piece concludes with a final double bar line and repeat dots.

musical score for piano, measures 1-12. The score is written for piano (p) and includes dynamic markings such as *sim.*, *sfz*, *mp*, *cresc.*, *f*, *mf*, and *sim.*. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five systems, each with a treble and bass staff. The first system (measures 1-4) features a piano (*p*) dynamic and a *sim.* marking. The second system (measures 5-8) includes *sfz* and *mp* markings, followed by a *cresc.* marking. The third system (measures 9-12) features a *f* and *mf* marking. The fourth system (measures 13-16) includes a *mp* marking and a *sim.* marking. The fifth system (measures 17-20) includes a *sfz* and *mf* marking. The score concludes with a final chord in measure 20.

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *mp* (mezzo-piano). Articulation marks like accents (^) and breath marks (v) are used throughout. The piece concludes with a double bar line and repeat dots.

System 1: Treble clef has a series of eighth notes with beams. Bass clef has a series of eighth notes with beams. Dynamics: *f*, *mf*.

System 2: Treble clef has a series of eighth notes with beams. Bass clef has a series of eighth notes with beams. Dynamics: *f*, *mf*.

System 3: Treble clef has a series of eighth notes with beams. Bass clef has a series of eighth notes with beams. Dynamics: *f*, *mf*.

System 4: Treble clef has a series of eighth notes with beams. Bass clef has a series of eighth notes with beams. Dynamics: *ff*, *mf*, *mp*. The text *cresc. poco a poco* is written below the bass clef.

System 5: Treble clef has a series of eighth notes with beams. Bass clef has a series of eighth notes with beams. Dynamics: *ff*.