

A STEVEN SPIELBERG FILM

saving private ryan

Music composed by **John Williams**

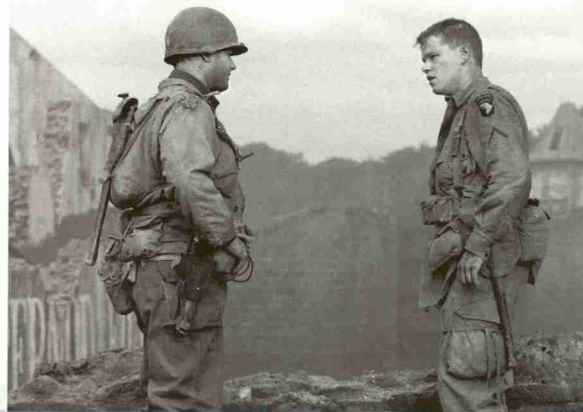


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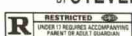
Piano Transcriptions by John Nicholas

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DREAMWORKS PICTURES AND PARAMOUNT PICTURES PRESENT
AN AMBLIN ENTERTAINMENT PRODUCTION IN ASSOCIATION WITH MUTUAL FILM COMPANY TOM HANKS "SAVING PRIVATE RYAN"
EDWARD BURNS MATT DAMON TOM SIZEMORE CO-PRODUCERS BONNIE CURTIS AND ALLISON LYON SEGAN MUSIC BY JOHN WILLIAMS
COSTUME DESIGNER JOANNA JOHNSTON FILM EDITOR MICHAEL KAHN, A.C.E. PRODUCTION DESIGNER TOM SANDERS DIRECTOR OF PHOTOGRAPHY JANUSZ KAMINSKI, A.S.C.
PRODUCED BY STEVEN SPIELBERG & IAN BRYCE AND MARK GORDON & GARY LEVINSOHN WRITTEN BY ROBERT RODAT
DIRECTED BY STEVEN SPIELBERG



Revisiting Normandy

Music by John Williams

Moderately slow

N.C.

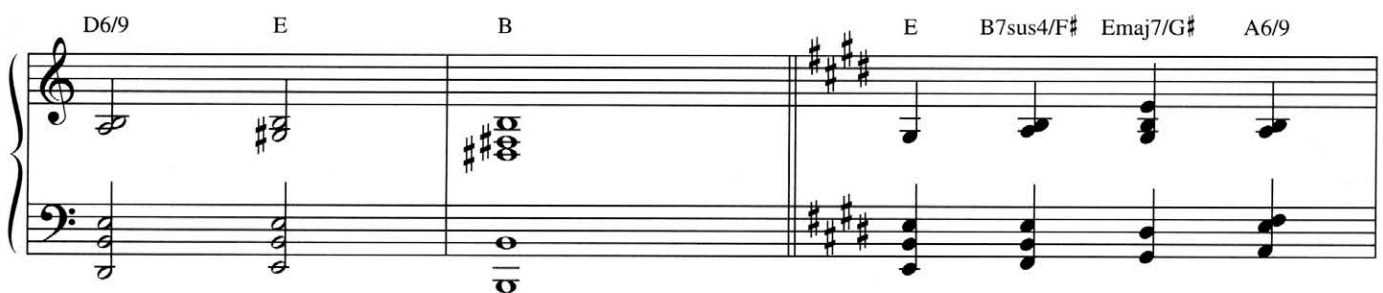
mp



E/B A B7sus4/F# G#m11 A^{sus4}_{sus2} A B7sus4 E



D6/9 E B E B7sus4/F# Emaj7/G# A6/9



E/B Amaj7/C# Amaj9/C# B7sus4/F# G#m11 A^{sus4}_{sus2} A B7sus4 Emaj7/G# Asus2 B

E N.C.

L.H. 3 R.H. 3

N.C.

First system of musical notation, measures 1-4. The key signature is three sharps (F#, C#, G#). The melody in the right hand consists of eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. Measure 5 is marked "N.C." (No Chord). Measure 6 features a triplet of eighth notes in the right hand. Measure 7 has a triplet of eighth notes in the left hand. Measure 8 is the end of the system.

Third system of musical notation, measures 9-12. Measure 9 is marked "A/C#". Measure 10 is marked "B/D#". Measure 11 is marked "N.C.". Measure 12 is marked "L.H." (Left Hand) and shows a change in the left-hand accompaniment.

Fourth system of musical notation, measures 13-16. Measure 13 has a triplet of eighth notes in the right hand. Measure 14 has a triplet of eighth notes in the left hand. Measures 15 and 16 feature a sustained bass line in the left hand with a crescendo hairpin.

Fifth system of musical notation, measures 17-19. Measure 17 has a crescendo hairpin leading to a *mf* (mezzo-forte) dynamic. Measure 18 has a decrescendo hairpin leading to a *pp* (pianissimo) dynamic. Measure 19 is the final measure of the system, ending with a fermata.

Finding Private Ryan

Music by John Williams

Moderately

N.C.

L.H.
mp

N.C.

The musical score is written for piano and consists of four systems. The first system is marked 'Moderately' and 'L.H. mp'. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' (No Chords) marking above it. The second measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'L.H. mp' marking below it. The third measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fourth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fifth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The sixth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The seventh measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The eighth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The second system begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The second measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The third measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fourth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fifth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The sixth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The seventh measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The eighth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The third system begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The second measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The third measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fourth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fifth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The sixth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The seventh measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The eighth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fourth system begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The second measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The third measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fourth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The fifth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The sixth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The seventh measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it. The eighth measure contains a whole note chord (B-flat, D-flat, F, A-flat) with a 'N.C.' marking above it.

First system of musical notation. Treble clef, key of D major. Measures 1-4: Treble has a half note D4, a half note E4, a quarter note F#4, and a quarter note G4. Bass has a whole rest, a whole rest, a quarter rest, and a half note A3. A slur connects the A3 in measure 4 to the next system.

Second system of musical notation. Treble clef, key of D major. Measures 5-8: Treble has a quarter note D4, an eighth note E4, a sixteenth note F#4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. Bass has a quarter note D3, an eighth note E3, a sixteenth note F#3, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C#4. A slur connects the A3 in measure 8 to the next system.

Third system of musical notation. Treble clef, key of D major. Measures 9-12: Treble has a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note D5. Bass has a quarter note D3, an eighth note E3, a sixteenth note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C#4, and a quarter note D4. A slur connects the A3 in measure 12 to the next system.

Fourth system of musical notation. Treble clef, key of D major. Measures 13-16: Treble has a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note D5. Bass has a quarter note D3, an eighth note E3, a sixteenth note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C#4, and a quarter note D4. A slur connects the A3 in measure 16 to the next system.

Fifth system of musical notation. Treble clef, key of D major. Measures 17-20: Treble has a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note D5. Bass has a quarter note D3, an eighth note E3, a sixteenth note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C#4, and a quarter note D4. A slur connects the A3 in measure 20 to the next system.

G9sus4

E/G# A A/G# A/F# E/D D

D/E B7sus4/F# Dadd9/A Bb Asus4 A N.C.

B Bmaj7 Emaj7/B E6/B

Esus#4/B E/B Esus#4/B E/B B C# B C#/F# B C#/F#

F#^b/E E/B F#^b/E E F#^b/E E/B

rall.

B B^{sus}4 B B^{sus}4_{sus2}

B B/C# B/D# E E/G# E/A# B E^{sus}4/B E

A#m7^b5 E/G# B

rit. *a tempo*

rit.

Omaha Beach

Music by John Williams

Slowly, reverently

Chord progression for "Omaha Beach" (Slowly, reverently):

mp

Chords: B $\flat$, B $\flat$ sus4, B $\flat$, F $\sharp$ sus4, B $\flat$, B $\flat$ sus4, B $\flat$, B $\flat$ sus4, B $\flat$, B $\flat$ /C, B $\flat$ /D, E $\flat$ sus2, E $\flat$ /G, E $\flat$ /A, B $\flat$ sus4, B $\flat$, B $\flat$ /D, F, E $\flat$ sus $\sharp$ 4, E $\flat$, E $\flat$ /G, E $\flat$ 6(b5), E $\flat$, B $\flat$, B $\flat$ sus4.

B $\flat$ sus4 B $\flat$ B $\flat$ sus4_{sus2} B $\flat$ B $\flat$ /C B $\flat$ /D E $\flat$ sus2 E $\flat$ /G E $\flat$ /A

B $\flat$ B $\flat$ /D F E $\flat$ sus $\sharp$ 4 E $\flat$ E $\flat$ /G E $\flat$ 6($\flat$ 5) E $\flat$ /G B $\flat$ /F B $\flat$ /E $\flat$ Cm/G A $^{\circ}$

D/A D $\sharp$ sus4_{sus2}/A D/A Gadd9/B Gmaj7/B Dadd4/A G6 Em9/F $\sharp$ A/E

Gmaj7/B A/C $\sharp$ G/B Em7/G Dadd9/A C6

D/A D D6/F $\sharp$ G Dsus4/A D Gmaj9

Dsus4 A7sus4 A7 D D/G D G F#m

G F#m/A G6/9 Dmaj7/A Gmaj7 A7sus4 C F Em

Fmaj7/G G7sus4 G7 C/E C/G F/A C Cadd2

F N.C. F#sus2

N.C.

Esus4 Dsus4 E^{sus4}_{sus2} Dsus4 D/G D^{sus4}_{sus2}

D6(no3rd) D^{sus4}_{sus2}/G N.C.

3 3 A

Dadd2/A Asus4 A A/C# E^{sus4}_{sus2} E A A/B A/C#

Dsus2 D5/E D5/F# D5 C#m/E E/B D/A Dsus#4/A D/A

Dsus2 D/F# Dsus#4/F# D/F# Dsus2(#4) D

Dsus2(#4) D Aadd4 E/A N.C.

rall. *a tempo*

F7sus4/Bb

Bb Bbsus4 Bbsus4 Bb Bbsus4

mf *mp*

Bb Bb/D Ab/C Ab G+ G

First system of musical notation. The treble clef staff begins with a 2/4 time signature, followed by a 4/4 time signature. It contains a melodic line with a triplet of eighth notes. The bass clef staff features a series of chords, some of which are beamed together.

Second system of musical notation. The treble clef staff includes a triplet of eighth notes and a measure marked "N.C." (No Chords). The bass clef staff continues with chords and a single note in the final measure.

Third system of musical notation. The treble clef staff contains a whole note chord with a slur. The bass clef staff has a melodic line with eighth notes and rests.

Fourth system of musical notation. The treble clef staff includes a measure marked "N.C." and a melodic line. The bass clef staff features a melodic line with eighth notes and rests.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff features a melodic line with eighth notes and rests, with a brace under the first two measures.

C/E F#sus2 F#sus4/C F/C

F/Bb Bb6/9 Dsus2(#4)/A D/A A D6sus#4/A D6/A

A/C# Asus4/E A A6/C# D E7sus4 A Dmaj7

E sus4 sus2 E D Dsus#4 D Dsus2(#4)/A D Dsus#4

rall. *a tempo*

D D/A Dsus2 A

Red.



Approaching the Enemy

Music by John Williams

Moderately slow

Chord progression for "Approaching the Enemy" (Moderately slow):

System 1: E5 (Bass), E (Treble), F#m/E (Treble)

System 2: Esus4, Amaj9, B/E, E, E^{sus4}_{sus2}, B/E, Emaj7(no3rd), A/E

System 3: Esus4, E, B/E, E, Esus2, E^{sus4}_{sus2}

System 4: F#m6/E, B^{sus4}_{sus2}/E, E^{sus4}_{sus2}, G#m/E, A/E, B/E

E6sus4 A/E Esus4 E A/E Esus2 E^{sus4}_{sus2} E

E^{sus4}_{sus2} Esus4 E^{sus4}_{sus2} B/E A/E B/A Emaj7/B B/E

A E/A A/E B/A A E/A Dsus2(#4) D Dsus2(#4) D

Gsus2(#4) G Gmaj9 G6 Cmaj9 Cmaj7/G Gmaj9 C

Cadd2

Cadd2 G Cmaj9 Dsus2 D

B/D# E/G# A Bsus4 B E F# F#sus4 F#

D C F Bb E/G#

A/C# B/D# D/A G/D D6/E Cmaj7/G

F G Bb A

Wade's Death

Music by John Williams

Moderately slow

N.C. A/C# Fm/A $\flat$ Am/C

mp

B $\flat$ sus#4 B $\flat$ Dm Bsus#4 B D#madd2 D#m

E $\flat$ m/B $\flat$ B $\flat$ B $\flat$

D $\flat$ m B $\flat$ D $\flat$ m B $\flat$ m B $\flat$

The musical score is written for piano and consists of four systems. The first system is in 4/4 time and features a tempo marking 'Moderately slow' and a dynamic marking 'mp'. It begins with a whole note chord in the right hand and a whole note chord in the left hand. The second system continues the harmonic progression with various chords and includes a key signature change to one flat. The third and fourth systems continue the piece with more complex chordal textures and melodic lines in both staves.

Chord progression: D $\flat$ m B $\flat$ F $\sharp$ mB $\flat$ m/D $\flat$

Chord progression: F $\sharp$ m B $\flat$ m/D $\flat$ F $\sharp$ B $\flat$ m/D $\flat$ F $\sharp$ m

Chord progression: B $\flat$ sus2 Fm

Chord progression: C $\sharp$ sus4(b9) D $\flat$ m(maj7) Fm7(maj9) $\sharp$ 5 N.C. B $\flat$ m/D $\flat$

Chord progression: A $\flat$ +/E B $\flat$ $\circ$ /D $\flat$ A $\flat$ +/E G $\circ$ /D $\flat$ B $\flat$ m/F A $\flat$ m/E Bm/D G $\sharp$ m/B F $\sharp$ m/A B $\flat$ m

D $\flat$ m B $\flat$ m D $\flat$ m Am B $\flat$ m

D $\flat$ m Am/E A $^{\circ}$ A $^{\circ}$ /B

C F $\sharp$ m/A A $\flat$ m N.C.

E A+/E E $\flat$ /E E A+/E

Eb/E E B+/E A+/E
 E A+/E Eb/E E C7(maj7)/E
 Emadd#4 E C7(maj7)/E Emadd#4
 C#6(b9) Em9#11 E C7(maj7)/E
 Em(maj9)b5 E

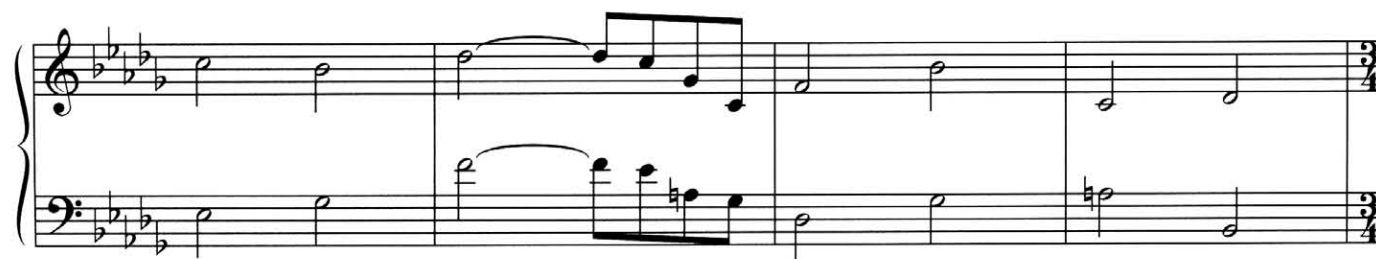
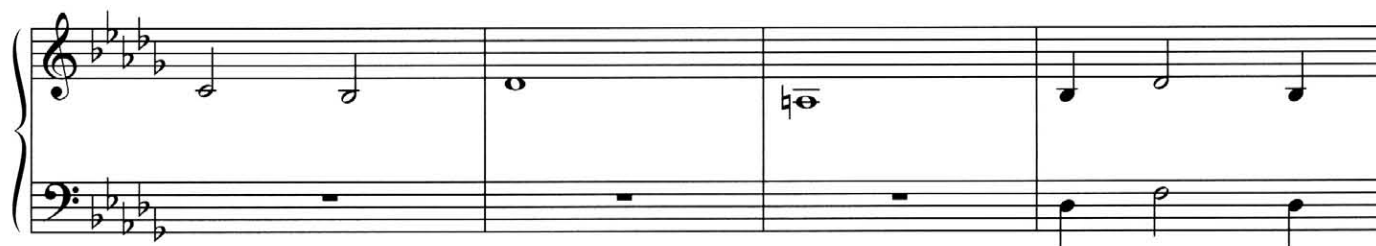
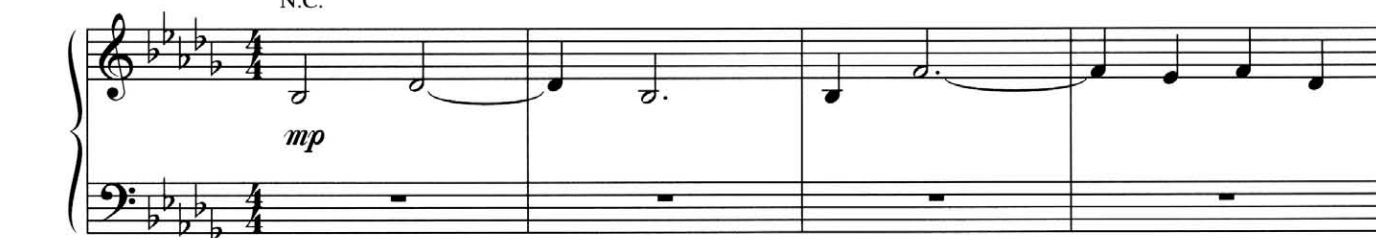
High School Teacher (Excerpt)

Music by John Williams

Moderately

N.C.

mp



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It contains the first two measures of the melody. The second system consists of two staves, a grand staff with both treble and bass clefs, in the same key signature and time signature. It contains the next four measures of the melody. Above the first measure of the second system is the label 'N.C.' (No Chord). Above the fifth and sixth measures are the labels 'G♭' and 'A♭' respectively, indicating the chords for those measures. The melody is written in a simple, folk-like style with eighth and quarter notes.

D $\flat$ Fm B $\flat$ m Fm G $\flat$ maj7 A $\flat$ B $\flat$ /F B $\flat$ ^{sus4}_{sus2} B $\flat$ /F

E♭add9/B♭ B♭/D B♭/E♭ F B♭ E♭ E♭/G A♭/C F E♭/G

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The notation includes chords and single notes for both hands. Above the staff, the following chords are labeled: E♭add9/B♭, B♭/D, B♭/E♭, F, B♭, E♭, E♭/G, A♭/C, F, and E♭/G. The first measure of the treble staff contains a single note (B♭), while the bass staff contains a chord (E♭add9/B♭). The second measure of the treble staff contains a chord (B♭/D), and the bass staff contains a chord (B♭/E♭). The third measure of the treble staff contains a chord (B♭/E♭), and the bass staff contains a chord (F). The fourth measure of the treble staff contains a chord (F), and the bass staff contains a chord (F). The fifth measure of the treble staff contains a chord (B♭), and the bass staff contains a chord (B♭). The sixth measure of the treble staff contains a chord (E♭), and the bass staff contains a chord (E♭). The seventh measure of the treble staff contains a chord (E♭/G), and the bass staff contains a chord (E♭/G). The eighth measure of the treble staff contains a chord (A♭/C), and the bass staff contains a chord (A♭/C). The ninth measure of the treble staff contains a chord (F), and the bass staff contains a chord (F). The tenth measure of the treble staff contains a chord (E♭/G), and the bass staff contains a chord (E♭/G).

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second system consists of two staves, a treble and a bass clef, with a key signature of one flat and a 3/4 time signature. The melody continues with a quarter note A4, followed by a quarter note G4, and a quarter note F4. The bass line begins with a quarter note G3, followed by a quarter note F3, and a quarter note E3. The score includes various musical notations such as notes, rests, and bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of four measures. The first measure contains a quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note A4. The second measure contains a quarter note G4, a dotted quarter note F4, an eighth note E4, and a quarter note D4. The third measure contains a half note C4, a quarter rest, and a quarter note B-flat4. The fourth measure contains a half note A4, a quarter note G4, and a quarter note F4. The score is presented in a standard musical notation format with a treble clef and a key signature of one flat.

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes, including a triplet of eighth notes. A Bb chord symbol is positioned above the final measure of the system.

Second system of musical notation. The treble clef staff contains a series of chords: Ab/Bb, G/Bb, Bb, Db/Bb, B/Bb, A/Bb, Bb, and C/Bb. The bass clef staff contains a series of sustained chords, each corresponding to the chord above it.

Third system of musical notation. The treble clef staff contains a series of chords: Bb, Ab/Bb, A6/F, and N.C. The bass clef staff contains a series of sustained chords, each corresponding to the chord above it.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes, including a triplet of eighth notes. An N.C. chord symbol is positioned above the first measure of the system.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes, including a triplet of eighth notes. An N.C. chord symbol is positioned above the first measure of the system.

F5/D Csus4 *8va* C5add#5

C7(no3rd) *loco* Bbsus2 Fm7 Ebmaj7 Abmaj7 *8va*

Abmaj7#11 *loco*

N.C.

N.C. Repeat and fade

The Last Battle

Music by John Williams

Moderately fast

The musical score is written for piano and bass. It begins with a tempo marking of "Moderately fast". The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four systems. The first system starts with a piano (p) dynamic and a B-flat chord. The second system features a mezzo-forte (mf) dynamic and includes chords labeled E-flat, B-flat, and B-flat suspended 4. The third system includes a crescendo hairpin and a mezzo-forte (mf) dynamic, with chords labeled B-flat, B-flat suspended 4/2, B-flat, E-flat, and B-flat. The fourth system includes a decrescendo hairpin and a mezzo-forte (mf) dynamic, with chords labeled E-flat (b5), E-flat, E-flat 6 (b5), B-flat, and B-flat suspended 4/2. The score concludes with a key signature change to D major (two sharps) in the final measure.

B $\flat$

mp

E $\flat$ B $\flat$ B $\flat$ sus4

B $\flat$ B $\flat$ sus $\frac{4}{2}$ B $\flat$ E $\flat$ B $\flat$

mf

E $\flat$ (b5) E $\flat$ E $\flat$ 6(b5) B $\flat$ B $\flat$ sus $\frac{4}{2}$

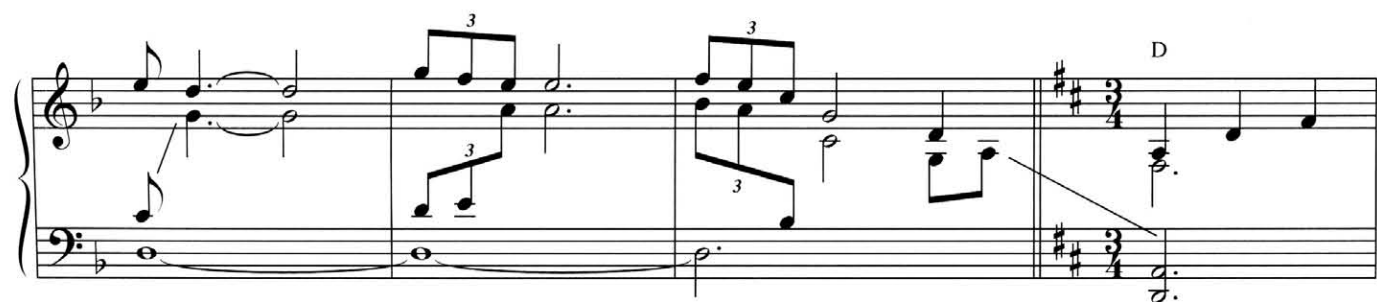
D Dsus4 D Gadd2/D Gmaj9/B Em7sus4/G Em7 Gmaj7/B A/C#

G/D G D C D

D/F# G Dsus4/A D G/D A

D Gmaj7/B Em/G Em7 Dmaj7/F# Asus4 A D A7sus4/E Dmaj7/F# D/A

Gsus#4/D G Gmaj7/B Em C6/9 A N.C.



Gmaj7 A G/B Gadd#11/D G Em7sus4 Gadd2/B Asus2 A

Dsus4

mf

Gsus4 Em/B F G7sus4/F C Fmaj7 G

F/A Fadd#11/C F C/E C C/B Fadd9/A F/A

Csus4 C F#sus4/C F/C G7sus4 C Bb/D

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (mp) and guitar. The piano part is in the left hand, and the guitar part is in the right hand. The key signature is E-flat major (three flats). The tempo is marked "mp" (mezzo-piano). The score includes chord symbols: E^b, G/B, C, Gadd4, and E/G#. The piano part features a melodic line with a descending eighth-note pattern in the right hand and a bass line in the left hand. The guitar part provides harmonic support with chords and a melodic line in the right hand.

Asus2 A Eadd2 Esus4 E^{sus4}_{sus2} E E/G# F#m/A E/G# E/B

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into three sections: A, B, and N.C. (No Chorus). Section A is the first line of the melody. Section B is the second line of the melody. Section N.C. is the third line of the melody. The piano accompaniment is written in the lower staves. The score is in 2/4 time and the key signature is three sharps (F#, C#, G#).

E F#m/E B/E F#m/E B/E A/E B7/E A/C#

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/4 time signature. The melody begins with a half note G#4, followed by a half note A#4, and then a half note B4. The second system continues the melody with a half note C#5, followed by a half note B4, and then a half note A#4. The key signature changes to two sharps (F#, C#) and the time signature changes to 4/4. The melody continues with a half note G#4, followed by a half note F#4, and then a half note E4. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The melody concludes with a half note D#4, followed by a half note C#4, and then a half note B3. The score is written in a simple, clear style with a white background and black notation.

Amaj7/E B/E E^{sus4}_{sus2}

grad. cresc.

Amaj9/E B E^{sus4}_{sus2}

mf

E N.C.

mp

L.H.

E Amaj13 E Amaj13 E G#madd4 D#°/E

A B E

p

Hymn to the Fallen

Music by John Williams

Slowly, reverently

N.C.

G

p

mp

G^{sus4}_{sus2} *G* *G*^{sus4}_{sus2}

G *Bm/F#* *D* *Em* *D* *C* *D* *C* *D* *G*

Gmaj7 *D/G* *Em/G* *D/G* *C/G* *D/G*

C D Bm G/B G6/B C6/G Am6 Gsus9/D G

F#m7b5 Gsus9/B G/B D7sus4/A D7/A Gmaj7 G Cmaj7 D C D

C D F#m7b5 Gsus9/B G/B D7sus4/A D7/A Gmaj7 G

Cmaj7 D C D G G^{sus4}_{sus2}

G G^{sus4}_{sus2} Slightly faster G D/G *mf*

C/G D/G C/G D/G C/G D/G Cmaj7 D G

G G/A Gmaj7/B G/C C D/G C/G D/A C/E Gmaj7/F# C/G Am C Cmaj7/B

cresc.

3

Gmaj7 C F#m7b5 G/B D7sus4/A G D/F# D C D F#m7b5 G/B D7sus4/A

f

Em/G D6/F# Em D C Am7/D D G

dim.

mf

G Gmaj7 D/G Em/G D/G C/G D/G

p

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

D/G C D Bm G/B Em/B Am7 D7 Gadd2 G F#m7b5 Gsus9/B G/B

mp

D7sus4/A D7/A Gmaj7 G Cmaj7 D/G C D C D

F#m7b5 Gsus9/B G/B D7sus4/A D7/A Gmaj7 G Cmaj7 D/G C D

mf

G

cresc.

Broadly and expansively

G Gmaj7 D/G Em/G D/G C D

C D Bm Am7 D7 Gadd2 G

F#m7b5 Gsus9/B G/B D7sus4/A Gmaj7 G Cmaj7 D/C C D

C D F#m7b5 G/B Am7 Gmaj7

C G/B Am7 Em/G Em D6/F# Em D C Bm/D C D

dim.

G Dadd4 D/G G

mf *mp*

C/G D/G C D Gmaj7 Caddb5 C/E G D/G Am7 Am7/C Dadd4

G G^{sus4}_{sus2} G

G^{sus4}_{sus2} G5

G

p

Defense Preparations (Excerpt)

Music by John Williams

Moderately

Chord progression for the first system:

C F/C Cmaj7 G/C F/C

Chord progression for the second system:

C B♭sus2/C Csus4 C B♭sus2/C Csus4

Chord progression for the third system:

Csus4/G Cm11/F Cm11 E♭maj13#11/G E♭6/9 B♭sus2 A♭/C

Chord progression for the fourth system:

G♭add#4/D♭ G♭/D♭ G♭sus#4 G♭ B♭ B♭sus4

B $\flat$ B $\flat$ ^{sus4}_{sus2} B $\flat$

B $\flat$ ^{sus4} B $\flat$ E $\flat$ ^{sus2} E $\flat$ ^{sus4}

N.C.

Db/Gb Db/Ab Ab/Db Db/Gb Db/Ab Ab/Db Gb/Db