

Somewhere In My Memory

Music by JOHN WILLIAMS
Lyrics by Leslie Bricusse

Moderato

Sheet music for the first system of "Somewhere In My Memory". The music is in 4/4 time, key of B-flat major (three flats), and tempo Moderato. The first system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, *mf*, and *p*. The first system ends with a repeat sign and a first ending bracket labeled (12/8).

Sheet music for the second system of "Somewhere In My Memory". The music continues in 4/4 time, key of B-flat major. The second system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *poco*. The second system ends with a repeat sign and a first ending bracket labeled (12/8).

Sheet music for the third system of "Somewhere In My Memory". The music continues in 4/4 time, key of B-flat major. The third system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*. The third system ends with a repeat sign and a first ending bracket labeled (4/4).

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First system of music, measures 1-4. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line (top staff) has whole rests. The piano accompaniment (bottom two staves) begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. A crescendo (*cresc.*) marking appears at the end of measure 4.

15 Religioso

Second system of music, measures 5-8, marked "Religioso". The vocal line remains at rest. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) section in measure 6. The texture is characterized by arpeggiated chords in the right hand and a rhythmic eighth-note pattern in the left hand. A mezzo-piano (*mp*) dynamic marking appears at the start of measure 8.

19

Third system of music, measures 9-12. The vocal line is at rest. The piano accompaniment begins with a forte (*f*) dynamic. The right hand plays a series of arpeggiated chords, and the left hand continues with a rhythmic eighth-note pattern. A decrescendo hairpin is visible in measure 10.

Fourth system of music, measures 13-16. The vocal line is at rest. The piano accompaniment features a mezzo-forte (*msfz*) dynamic. The right hand has a melodic line with accents, and the left hand plays a rhythmic pattern with some chordal textures. The system concludes with a 2/4 time signature change and a 4/4 time signature change at the end of measure 16.

29 *mp*

S Can - dles in the

A *mp*
Can - dles in the

T

B

dim. *p*

div.

win - dow, shad - ows paint - ing the ceil - ing,

div.

win - dow, shad - ows paint - ing the ceil - ing,

Gaz - ing at the fire - glow, feel - ing that gin - ger - bread

Gaz - ing at the fire - glow, feel - ing that gin - ger - bread

p Feel - ing that gin - ger - bread

p Feel - ing that gin - ger - bread

The piano accompaniment features a melody in the right hand with eighth-note patterns and a bass line with quarter and eighth notes.

37

feel - ing. Pre - cious mo - ments, spe - cial peo - ple,

feel - ing. Pre - cious mo - ments, spe - cial peo - ple,

feel - ing. Pre - cious mo - ments, spe - cial peo - ple,

feel - ing. Pre - cious mo - ments, spe - cial peo - ple,

The piano accompaniment continues with a melody in the right hand and a bass line, including a key signature change to one sharp (F#) in measure 41.

hap - py fac - es I can see. Some - where in my

hap - py fac - es I can see. Some - where in my

hap - py fac - es I can see. Some - where in my

hap - py fac - es I can see. Some - where in my

mem - 'ry, Christ-mas joys all a - round me. Liv - ing in my

mem - 'ry, Christ-mas joys all a - round me. Liv - ing in my

mem - 'ry, Christ-mas joys all a - round me. Liv - ing in my

mem - 'ry, Christ-mas joys all a - round me. Liv - ing in my

mem - 'ry, all of the mu - sic, all of the mag - ic,

mem - 'ry, all of the mu - sic, all of the mag - ic,

mem - 'ry, all of the mu - sic, all of the mag - ic,

mem - 'ry, all of the mu - sic, all of the mag - ic,

all of the fam - 'ly home here with me.

all of the fam - 'ly home here with me.

all of the fam - 'ly home here with me.

all of the fam - 'ly home here with me.

52

Measures 52-57 of the musical score. The score is in G major (one sharp) and 4/4 time. The vocal line (top staff) consists of whole rests. The piano accompaniment (bottom two staves) begins with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note pattern. Measure 57 ends with a repeat sign.

58

Measures 58-63 of the musical score. The vocal line (top staff) consists of whole rests. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. Measure 63 ends with a repeat sign.

Measures 64-69 of the musical score. The vocal line (top staff) consists of whole rests. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. Measure 69 ends with a repeat sign.

64

mf

Some-where in my mem - 'ry,

Some-where in my mem - 'ry,

Some-where in my mem - 'ry,

Some-where in my mem - 'ry,

mf

p

Ped.

*

all of the mu - sic, all of the mag - ic, all of the fam - 'ly

all of the mu - sic, all of the mag - ic, all of the fam - 'ly

all of the mu - sic, all of the mag - ic, all of the fam - 'ly

all of the mu - sic, all of the mag - ic, all of the fam - 'ly

Ped.

rall.

70 a tempo

rit.

dim.

home here with me. _____

home here with me. _____

home here with me. _____

home here with me. _____

home here with me. _____

a tempo

rall.

rit.

Red.

*

p

msfz

Red.

*