

ACADEMY AWARD WINNING MUSIC FROM  
"DOCTOR ZHIVAGO"

(Includes "Somewhere, My Love")

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*Art work courtesy of M.G.M. Records*

*Edited by JOHN LANE*

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**ROBBINS MUSIC CORPORATION**

New York, N. Y.



METRO-GOLDWYN-MAYER PRESENTS A CARLO PONTI PRODUCTION

DAVID LEAN'S FILM OF BORIS PASTERNAK'S  
**DOCTOR ZHIVAGO**

STARRING

GERALDINE CHAPLIN · JULIE CHRISTIE · TOM COURTENAY  
 ALEC GUINNESS · SIOBHAN McKENNA · RALPH RICHARDSON  
 OMAR SHARIF (AS ZHIVAGO) · ROD STEIGER · RITA TUSHINGHAM

SCREEN PLAY BY

DIRECTED BY

MUSIC BY MAURICE JARRE

ROBERT BOLT · DAVID LEAN IN PANAVISION® AND METRO**COLOR**

## *The Stars:*

GERALDINE CHAPLIN  
 as Tonya

JULIE CHRISTIE ..... as Lara

TOM COURTENAY ..... as Pasha





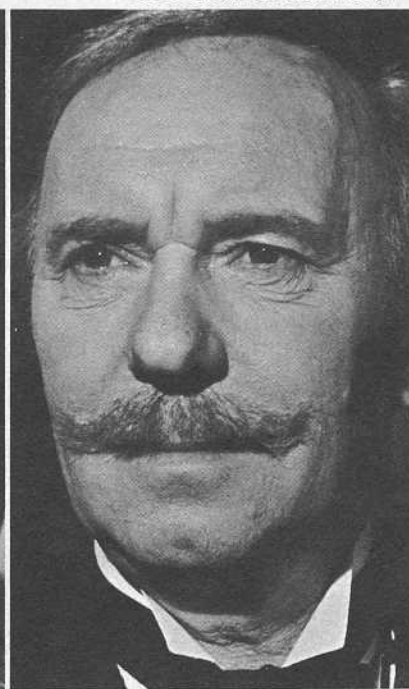
ALEC GUINNESS as Yevgrav



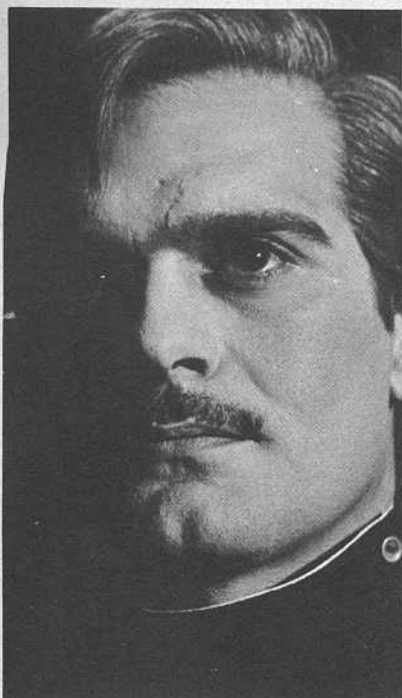
SIOBHAN McKENNA  
as Anna Gromeko



RALPH RICHARDSON  
as Alexander Gromeko



OMAR SHARIF ..... as Zhivago



ROD STEIGER  
as Komarovsky



RITA TUSHINGHAM  
as The Girl



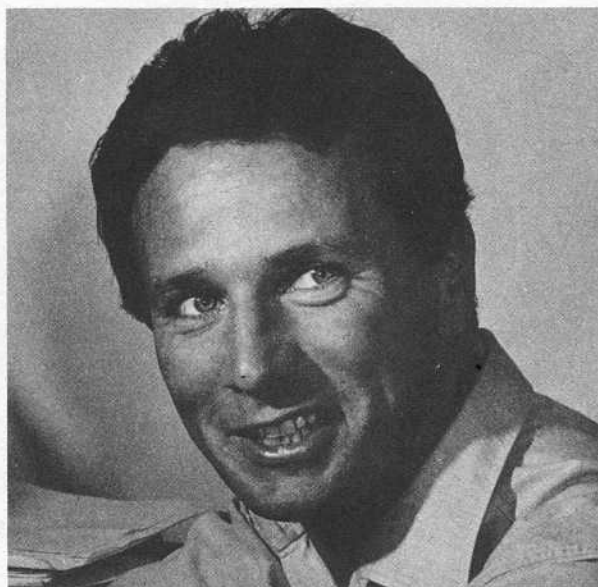


## The Music:

"If the audience is conscious of the music it probably is not as interested in the film as it should be. I have always tried to avoid self-indulgence in scoring a film. I would rather be successful in helping a director capture the proper mood in a scene on the screen than to capture the attention of the audience for my music."

These are the words of the brilliant, young French composer Maurice Jarre who has written the beautiful, exciting, and sensual film music for "Doctor Zhivago." As with most men of genuine talent, Maurice Jarre is modest about his work. Among his impressive musical credits are the film scores for "The Longest Day," "The Train," "The Collector," as well as David Lean's film "Lawrence Of Arabia" which won him an Academy Award.

His score for "Doctor Zhivago" is one of his greatest achievements. The music includes Russian folk tunes remembered from his childhood, as well as an extensive collection of Soviet marches, songs, ballads and dance tunes. From the hauntingly lovely Lara theme to the violent themes of war and revolution, Jarre's score brilliantly captures the scope, the intimacy, the passion of "Doctor Zhivago."





# The Book:

In 1957, a book was published that roused the hearts and minds of the world . . . "Doctor Zhivago." Its author, Boris Pasternak, was one of the few survivors of a generation that gave Russia its great twentieth century poets—Blok, Esenin, and Mayakovsky. His poems had given him a considerable reputation in the world of letters and his translations of Shakespeare's plays are considered the most outstanding and popular in the Russian language.

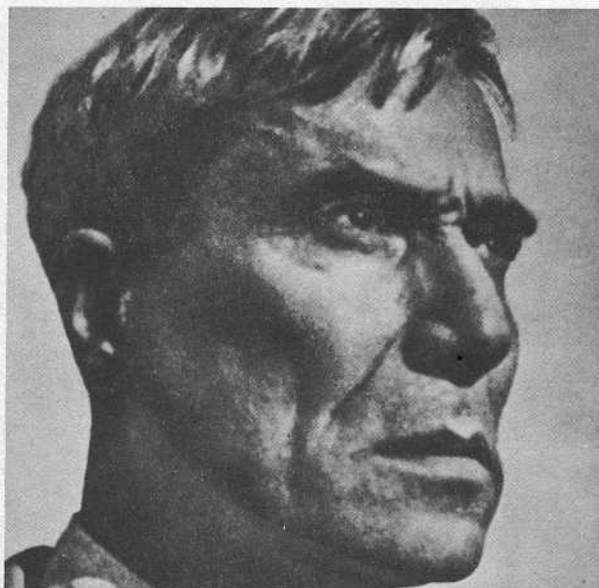
"Doctor Zhivago" was the first original work published by Pasternak after twenty-five years of silence. When he broke that silence, he was hailed as a literary genius in the West . . . and denounced as a traitor in his own country.

In 1958, Pasternak was awarded the Nobel Prize for Literature, and with this award came the threats and humiliations which were to force Pasternak to reject the prize. The Soviet Writer's Association expelled him. Authorities warned that his departure from Russia would mean permanent exile. Premier Khrushchev publicly vilified him. Pasternak ironically became as unwanted and banned by the establishment as his fictional hero, the poet Yuri Zhivago.

Why?

Because "Doctor Zhivago" is a vision of man who can find no comforting ideologies, slogans, religion, or government to explain his existence and give his life meaning. Unlike the romantic hero who revolts, and rebels in the name of a cause, Zhivago's cause is, simply, survival against circumstances that threaten to annihilate him. He wants only a place to write and a woman to love. But even his passive insistence on having these simple needs satisfied makes him an enemy to a progressive, dogmatic society. He wants no great role in a great revolution or a great war. His damning crime is wanting to be *ordinary*, wanting to be *himself*. Like his hero, Boris Pasternak was not a writer of political ideologies or a sponsor of causes. He was a man who believed in man.

The sensational aspects surrounding the publication of "Doctor Zhivago" and the vilification of Pasternak should not obscure the fact that this is a stupendously rich and moving book. With awe and terror, Pasternak re-created one of history's most violent periods . . . yet with passion and sympathy, he told a simple, unforgettable love story.









# The Motion Picture:

It took three years to bring the passion, the fury, the epic of "Doctor Zhivago" to the screen. Once rights had been obtained from the Italian publisher Feltrinelli in late 1962, Producer Carlo Ponti and President of Metro-Goldwyn-Mayer, Robert O'Brien picked David Lean to direct the film. Mr. Lean is a man who takes his time . . . and uses it to make great motion pictures. Lean, who made "Bridge On The River Kwai" and "Lawrence Of Arabia," is a perfectionist who personally supervises every aspect of a production. His first step was to secure the services of the brilliant British dramatist Robert Bolt who wrote the play "Man For All Seasons" and the script for "Lawrence Of Arabia."

More than a year before the camera would turn, Lean and Bolt began the enormous task of developing Pasternak's highly complex story into a screenplay, exploring every nuance of setting and character in the novel. John Box was engaged as Production Designer. He too worked on "Lawrence Of Arabia." He and Lean eventually settled on Spain for most of the photography, with additional scenes to be made in Finland.

Determined to have actors and actresses to fit the roles, Lean handpicked his cast from major performer to bit player. The result: you forget you're seeing world famous actors and actresses. Instead you see *real* people who love, who hate, who are *alive*.

Finally, on December 28, 1964, actual filming began on a location site near Madrid. In a tiny suburb of Canillas, the huge Moscow set was constructed. It is one of the largest and most impressive film sets ever constructed by a motion picture company for location shooting.

For winter scenes, Lean and his crew embarked for Finland. Not far from the actual Arctic Circle and less than 75 miles from the Russian border, Lean filmed Yuri Zhivago's dramatic journey across the Russian steppes after escaping from Red Partisans. The state-owned Finnish Railway provided the company with 32 freight cars and two wood-burning engines of historic value. These were re-vamped to simulate Russian trains of half a century ago and were moved more than 1200 miles over tracks extending as far as Savonlinna in the remote northern wasteland and within 10 miles of the Russian border.

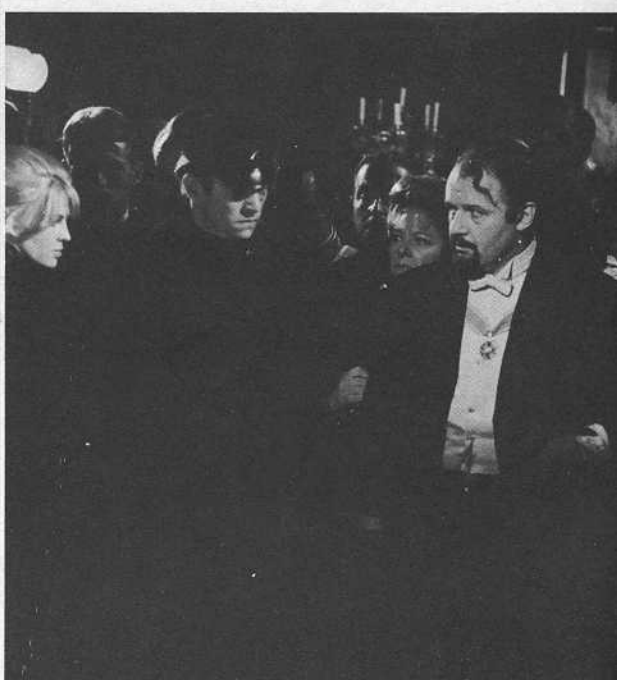




## The Story:

It is just before dawn. Lined with lights and emblazoned with a gigantic Red Star, a vast modern dam proclaims the optimism, strength and progress of Stalin's Russia. This is the setting for the unlikely meeting of General Ye grav Zhivago and a young girl working as a laborer on the great construction project. For years the General had searched for some trace of his dead brother's lost child. And now he is staring severely into the eyes of a frightened girl who has no memory of her parents, who denies ever hearing the name "Zhivago," and who yet may be the illegitimate child of the banned poet Yuri Zhivago and his great love, Lara. The General begins the story of Zhivago's life, all the while looking for some sign of recognition from the silent, impassive girl.

He tells how Yuri Zhivago was orphaned as a young boy, and grew up comfortably in Moscow with Alexander and Anna Gromeko. In these years before the revolution, young Zhivago devotes himself to his medical studies and his





poetry. One afternoon, Zhivago and a young girl happen to be on the same tram. They do not notice one another. They go their separate ways. But this young girl is the beautiful Lara . . . innocent, idealistic, and engaged to an empassioned young revolutionary. In contrast to Zhivago's upper middle class life, Lara is a working girl who helps her mother run a small dress shop. Full of ambitions for a better life, Lara's mother pushes her into the arms of Komarovsky, an affluent schemer who wants Lara on his list of conquests. Charmed by his gifts and his suavity, Lara sees more and more of Komarovsky and finally becomes his mistress. One evening, while Komarovsky and Lara are dining at the city's most fashionable restaurant, a group of revolutionary demonstrators are surprised by a squad of Cossacks. Helpless and panicked, the revolutionaries are cut down by the Tsar's soldiers. One of the few who escapes slaughter is Lara's fiance, Pasha, who is unaware of her affair with Komarovsky. However, Lara's mother learns of





the liaison and, horrified by what she started, attempts suicide. She is saved by the quick ministrations of Komarovsky's doctor and his young aide Zhivago. Again he sees Lara. Again there is no meeting.

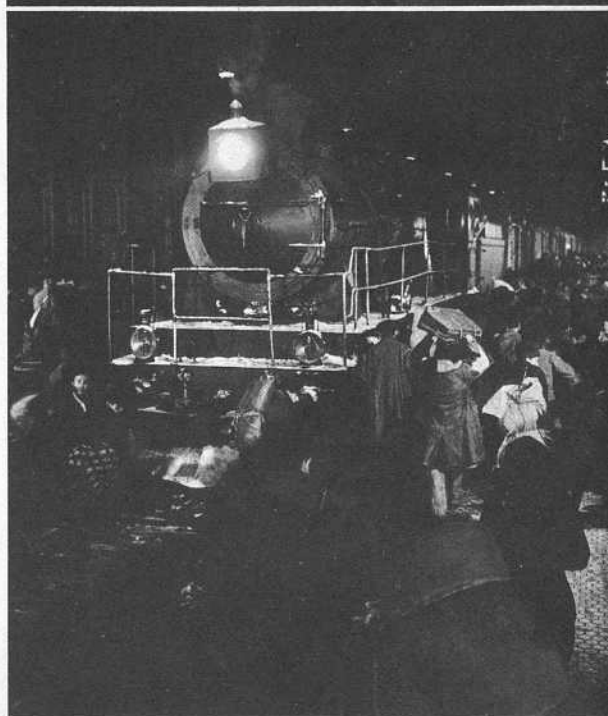
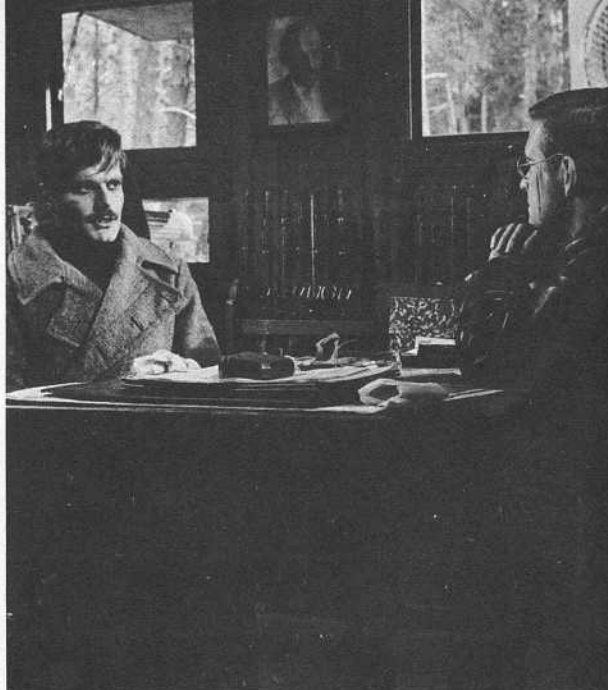
Finally, Komarovsky humiliates Lara and reveals that he merely used her for his pleasure. Maddened with guilt and rage, Lara pursues him to a lavish social ball, finds him in the glittering crowd, calmly takes aim and shoots him. For seconds no one moves. At that moment, Pasha rushes in, moves quickly through the crowd to Lara. Komarovsky is helped to his feet. He is only wounded and, not eager for any police, allows Pasha to take Lara away.

Yuri Zhivago and his betrothed, Tonya, are among the shocked spectators. Zhivago has become a doctor and an established poet. Still living with the Gromekos, he marries the young, exquisite Tonya whom he has known from childhood. His life is simple, prosperous, and happy. But the year is 1914... war is declared... and a revolution begins!

Streets fill up with parades of passing soldiers, banners, crucifixes, portraits of the Tsar... and hard-core revolutionaries waiting for their opportunity. Among them is the young Yevgrav. Pasha is also a soldier. And a changed man. He has married Lara but she revealed her relationship with Komarovsky, and his passionate idealism has turned to hate. In the fury of war, he becomes genuinely battle-crazy, and, leading a group of fatigued soldiers in a hopeless charge, he disappears in a flaming burst of shell fire.

The war goes on... and on. Soldiers fight not to win but to stay alive. This is the opportunity the revolutionaries have waited for! Lenin's propaganda spreads like a plague. Soldiers leave their trenches, drop their rifles, and slowly walk back home.

In the last days of the war, Zhivago is a doctor tending the wounded. Lara is a nurse. Following the retreating soldiers in a Red Cross wagon, Zhivago and Lara hear that the Tsar has been







overthrown and a Revolutionary Provisional Government established. But this historical upheaval does not affect their immediate plight. Reaching an abandoned country house, Zhivago and Lara work together treating hundreds of disabled soldiers. Months later, the improvised hospital empties, and they part. Zhivago to go back to Moscow, the Gromekos, and Tonya . . . Lara to an uncertain future in the small town of Yuriatin. However, in the last moments of parting, there is an awkward fumbling for words . . . a sudden stirring of passion that is as quickly repressed. *Again* they go their separate ways.

In Moscow, Zhivago finds the Gromeko house occupied by several families under the latest decree from the Provisional Government. Food is rationed. There is even a shortage of Winter fuel. One evening, Zhivago dares to risk severe penalties and steal a supply of wood. He is spotted, followed home, and confronted by his brother Yevgrav. The two brothers talk into the night. Yevgrav reveals that Zhivago's poems have compromised him with the Government, and he urges Yuri to take his wife and the Gromekos to their country house at Varykino.

In an epic train ride from Moscow to the Ural Mountains Zhivago transports his family to what he hopes will be shelter in obscurity. But across the land a war is raging between Whites and Reds. The most ferocious of the guerilla leaders, a man thought of as a monster and a saint, is the mysterious, ruthless General Strelnikov. Just before reaching Varykino, their train is halted by another and Zhivago is taken prisoner by Strelnikov's men. He is brought face-to-face with the General who is none other than Pasha. Now a hard, merciless fanatic, Pasha refuses to mention his wife. For a few moments, Zhivago's life is in danger. But Pasha spares him. Finally after weeks of ordeal, Zhivago and his family reach Varykino and safety.

But, months later, in the neighboring town of Yuriatin, Zhivago accidentally finds Lara and there is no more pretense. They are in love, and



their affair begins. But the joys of his new love are short lived. He thinks of his wife, his children and his betrayal. Tortured by guilt, Zhivago tries to leave her, but while riding back to Tonya he is captured by a band of Red Partisans. For months, he is held prisoner by the guerillas . . . treating their sick and wounded . . . witnessing their merciless raids. He escapes and rides across the blinding snows towards Yuriatin and Lara. Dazed and frozen, Zhivago continues on foot and finally reaches Yuriatin. There he finds Lara and recovers from his ordeal. He also learns that his family and the Gromekos have fled to Paris and that Tonya has accepted his love for Lara.

One day a stranger appears. He is Komarovsky, as corrupt and important as ever. He offers Zhivago a chance to save his life and join his family . . . in return for Lara. Zhivago refuses. He and Lara flee to Varykino to live together until the inevitable capture. With no one near them but the howling wolves at night, Lara and Zhivago spend their last thirteen precious days

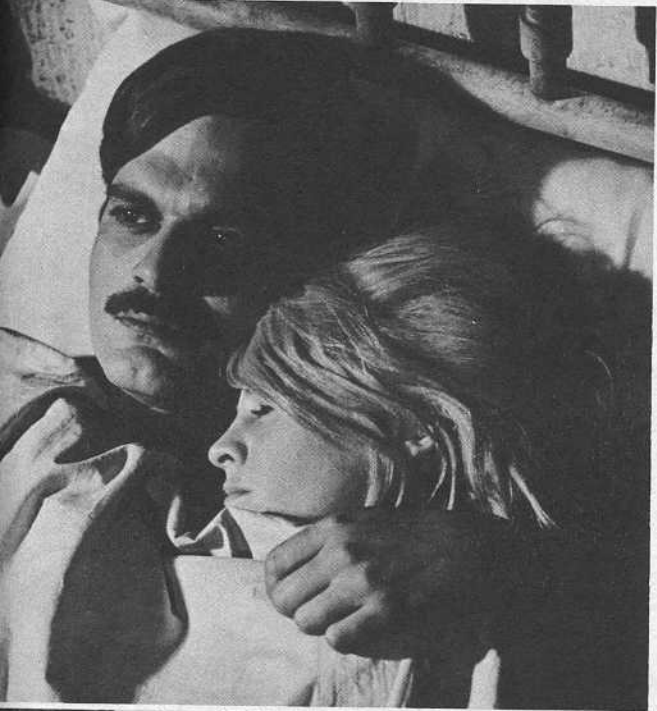
together. But Komarovsky returns with a Red Army escort. He repeats his offer. Zhivago must accept. Lara leaves with Komarovsky and parts from Zhivago for the last time. But she leaves bearing his child.

Years pass. Zhivago is in Moscow . . . ill and poor. Days fade into weeks . . . into months . . . until one afternoon, while riding a tram, he sees Lara walking through the narrow streets. He attempts to get off, pushing his way through the crowded car. She does not see him and as the tram pulls away, Zhivago, still struggling to reach her, is fatally stricken. Lara also vanishes in one of the Labor camps, a nameless number on a list that was afterwards mislaid.

Yevgrav has finished his story. He seems satisfied that this is indeed the love child of Lara and Zhivago and he has planted the seeds of recollection in the girl's mind which hopefully will recall to her the memory of her mother and pride in the father she never knew.

And it is now dawn.







# The Director:

"Doctor Zhivago" is David Lean's third film in a period of ten years... a fact which emphasizes the meticulous care he devotes to his productions.

The result of such dedicated film-making speaks for itself. Mr. Lean is the man who gave you "The Bridge On The River Kwai" and "Lawrence Of Arabia." Between them, they have won 14 Oscars. Lean was named Best Director for each, and each picture was honored as Best Picture Of The Year. Born in Croydon, England, Lean began his film career in 1928 as a camera assistant at the Gainsborough Studios in England. Part time, he worked as third assistant director with duties varying from running messages to carrying afternoon tea. However, as a film editor, he developed a sense of cinematic narrative that was brilliantly demonstrated in such motion pictures as "Pygmalion," "Escape Me Never," and "The Invaders."

Noel Coward gave him his first chance as a director with "In Which We Serve," one of Britain's outstanding war films. He is also responsible for such notable productions as "This Happy Breed," "Blithe Spirit," "Brief Encounter," "Great Expectations," "Oliver Twist," "The Sound Barrier," "Hobson's Choice" and "Summertime." These films established Lean's reputation as a film-maker of importance. In each of them, there is a feeling for detail, a talent for incisive visual characterization, an ability to make the viewer search the frame for all the expressive minutiae it contains. These are the qualities that are fundamental to Lean's pictures, and, to this extent, spectacle plays a supporting role in a David Lean film. More important than the physical excitement of an exotic location or a mass of people is the way his characters *behave*, the special way each one loves, fights, hates, lives. As Mr. Lean said about "Doctor Zhivago":

*"The Russian Revolution itself was a towering historical event, one which has not yet been truly depicted in a motion picture. However, this is not the story of the Revolution, but rather the story of what happens to a small group of people when the Revolution crashes down upon them. The drama, the horror, and the turbulence of the Revolution simply provide the canvas against which is told a moving and highly personal love story."*



# Lara's Theme From "DOCTOR ZHIVAGO"

By  
MAURICE JARRE

Tenderly

*p dolce*

Chords: G, D7, C, F, Bb

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# Main Title From "DOCTOR ZHIVAGO"

By  
MAURICE JARRE

Moderately

*p*

*dolce*

*mf*

Am

G

Dm

Am

Dm

Am

G

Am

C

Am

C

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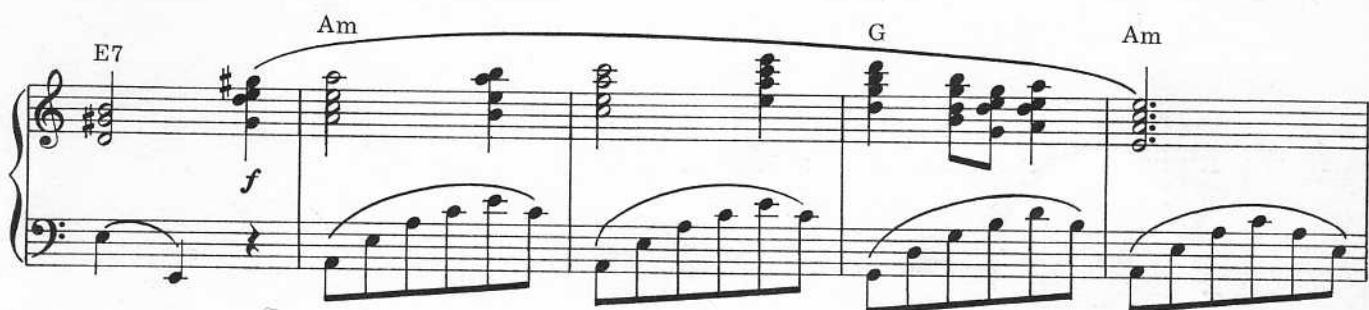
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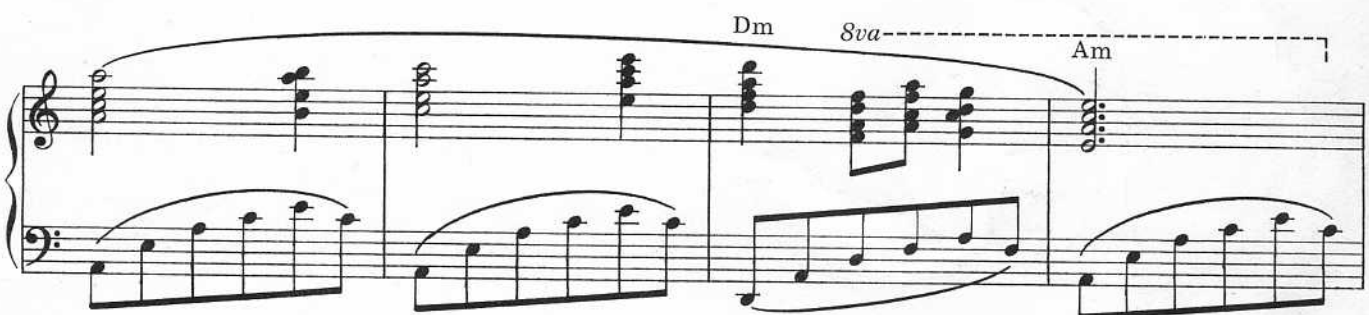




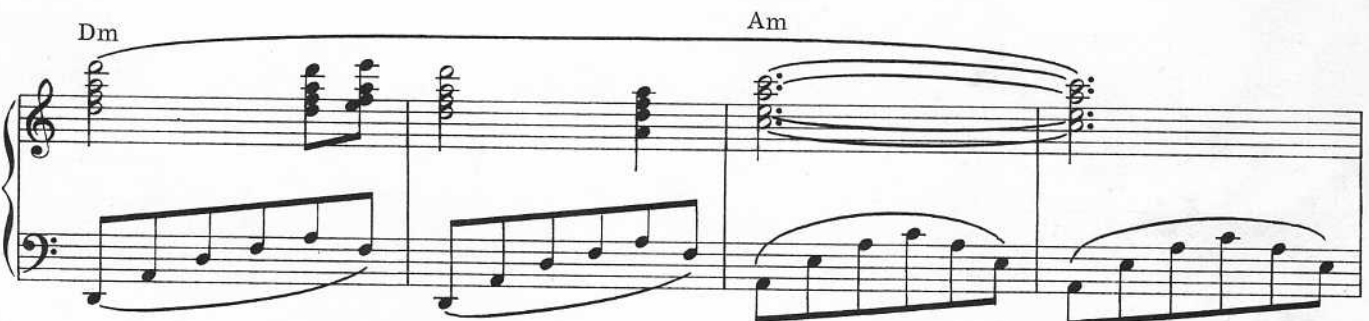
First system of musical notation. The treble clef staff contains chords and single notes, while the bass clef staff contains a continuous eighth-note melody. Chords are labeled: Am, G#dim, Am, G#dim.



Second system of musical notation. The treble clef staff features a series of chords, with a forte (*f*) dynamic marking. The bass clef staff continues the eighth-note melody. Chords are labeled: E7, Am, G, Am.



Third system of musical notation. The treble clef staff has chords, with an 8va (octave) marking indicating a ledger line. The bass clef staff continues the eighth-note melody. Chords are labeled: Dm, Am.



Fourth system of musical notation. The treble clef staff has chords, with a piano (*p*) dynamic marking. The bass clef staff continues the eighth-note melody. Chords are labeled: Dm, Am.



Fifth system of musical notation. The treble clef staff has chords, with an 8va (octave) marking. The bass clef staff continues the eighth-note melody. Chords are labeled: G, Am. The system concludes with a ritardando and diminuendo (*rit. e dim.*) instruction and a piano (*p*) dynamic marking.



# At The Student Cafe

By  
MAURICE JARRE

Viennese Waltz tempo

mf

G

D7

G

Edim

D7

G

C7

D7

G

C

D7

G

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First system of a musical score. The treble clef staff contains chords and melodic lines, with a fermata over the final measure. The bass clef staff contains a steady eighth-note accompaniment. Chord labels above the staff are C, D7, and G. The key signature has one sharp (F#).

Second system of a musical score. The treble clef staff contains chords and melodic lines. The bass clef staff features triplet eighth-note patterns. The tempo marking "Più lento" and the dynamic marking "p" (piano) are present. Chord labels above the staff are Gm, Cm, and F7. The key signature has two flats (Bb, Eb).

Third system of a musical score. The treble clef staff contains chords and melodic lines. The bass clef staff features triplet eighth-note patterns. Chord labels above the staff are Bb, Cm, and F7. The key signature has two flats (Bb, Eb).

Fourth system of a musical score. The treble clef staff contains chords and melodic lines. The bass clef staff features triplet eighth-note patterns. Chord labels above the staff are D7 and Gm. The key signature has two flats (Bb, Eb).

Fifth system of a musical score. The treble clef staff contains chords and melodic lines. The bass clef staff features triplet eighth-note patterns. Chord labels above the staff are Cm, F7, and Bb. The key signature has two flats (Bb, Eb).



Cm F7 D7

*mf*

3 3 3 3 3 3

Tempo I

G

3 3 3 3 3 3

D7 G Edim D7 G

3 3 3 3 3 3

C7 D7 G

3 3 3 3 3 3

C D7 G

3 3 3 3 3 3



# Komarovsky And Lara's Rendezvous

By  
MAURICE JARRE

Gaily

*f*

*Slower*

*p*

*mp espr.*

*3*

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Chord progression: D, Am, D

Chord progression: Am, D, Am

Chord progression: G, Am, E7-5, Am, A7-5

Tempo I  
Chord progression: Dm, F, C7, F, Dm

Chord progression: F, Gm, F, Dm, F, C7





First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Chord symbols F, Dm, C, Dm, and F are placed above the treble staff.



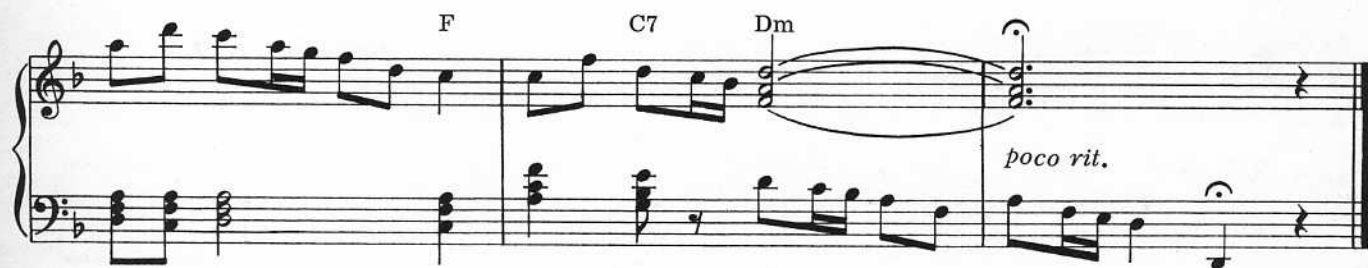
Second system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Chord symbols C7, Dm, Dm, F, and C are placed above the treble staff. A *ff* dynamic marking is present in the bass staff.



Third system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Chord symbols F, Dm, C, and Dm are placed above the treble staff.



Fourth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Chord symbols F, C, F, Dm, C, and Dm are placed above the treble staff.



Fifth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Chord symbols F, C7, and Dm are placed above the treble staff. A *poco rit.* marking is present in the bass staff.



# "DOCTOR ZHIVAGO" March

By  
MAURICE JARRE

March tempo

*ff marcato*

D7 Gm Cm6

Cdim D7 Gm D7

Gm Cm6 D7

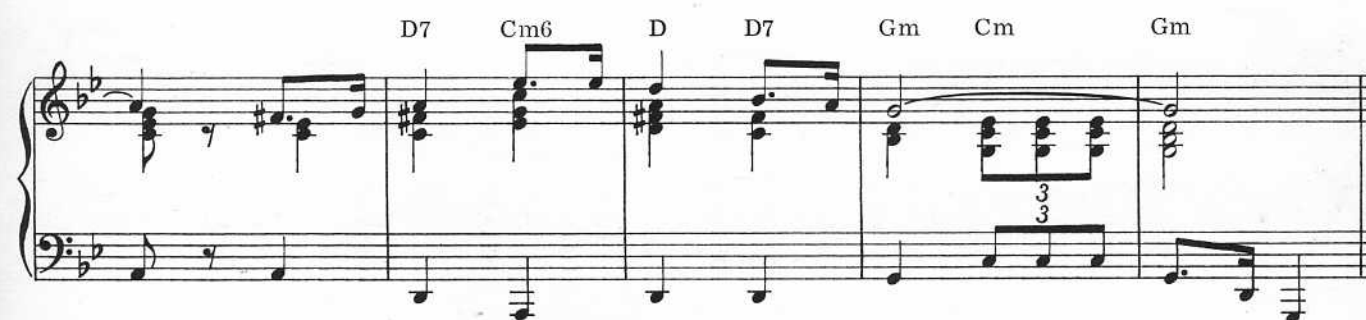
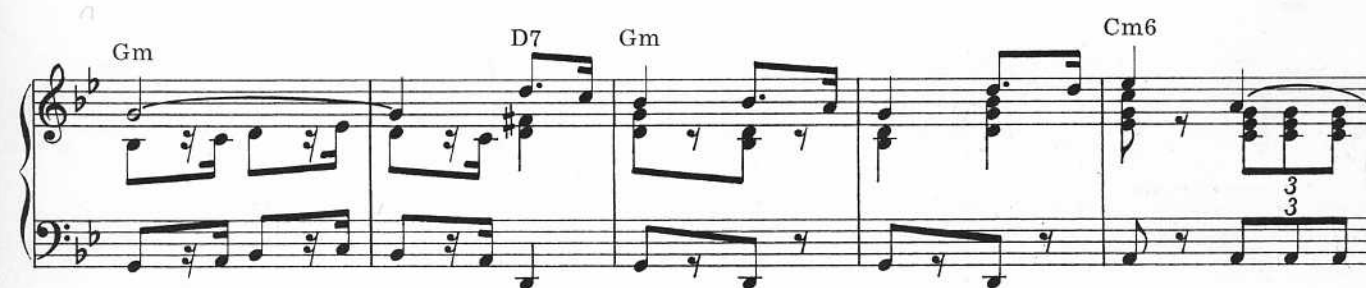
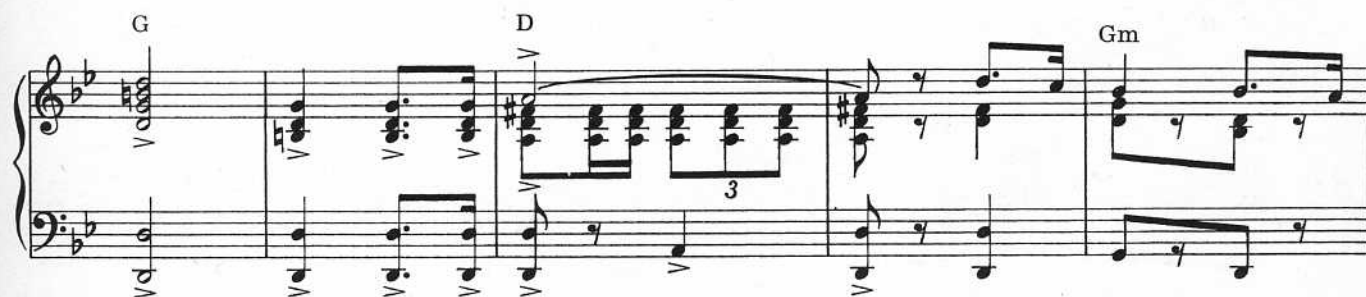
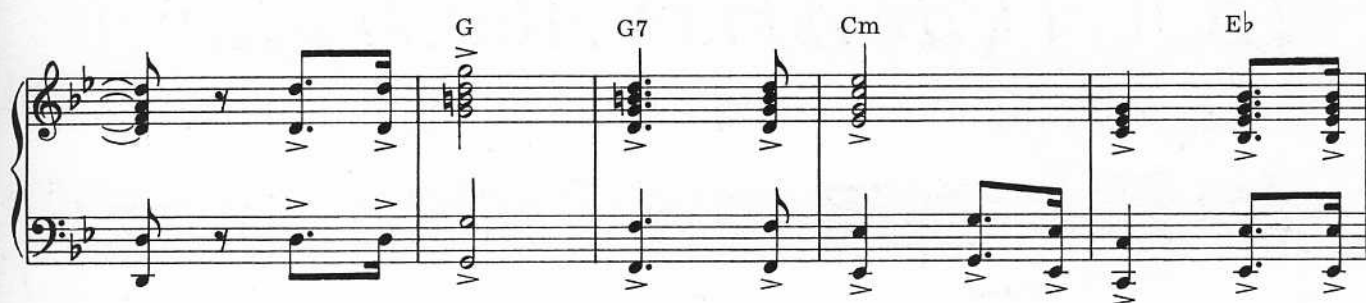
Cm6 D7 Gm F F7

D C D

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# Varykino March

By  
MAURICE JARRE

Slow march tempo

The musical score for "Varykino March" is written for piano in 4/4 time. It begins with a "Slow march tempo" instruction. The first system starts with a Gm chord and a *p marcato* marking. The second system features Cm and Gm chords. The third system includes D7, Gm, and D7 chords, with a *mp* marking. The fourth system features Cm and Fm chords. The fifth system features Cm, Gm, D7, and Gm chords, ending with a *f* marking. The score includes various musical notations such as chords, notes, rests, and dynamic markings.

SH 4673

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Gm

*molto marcato*



Cm Ab Cm Gm

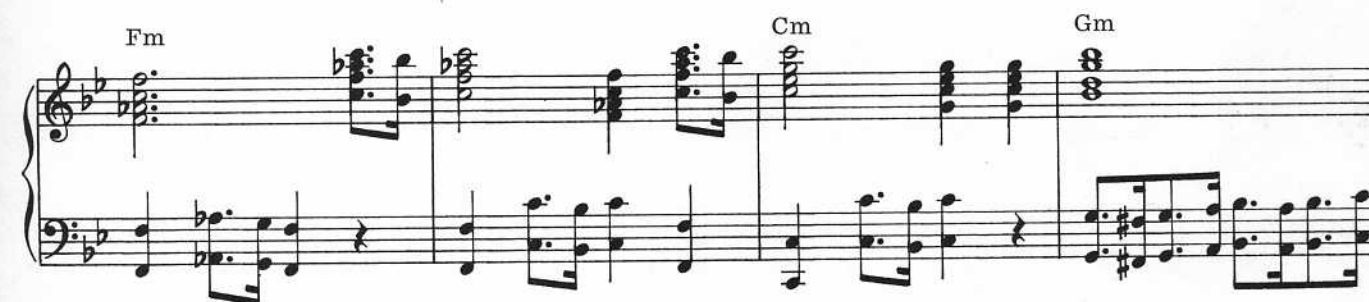


D7 Gm D7 Cm

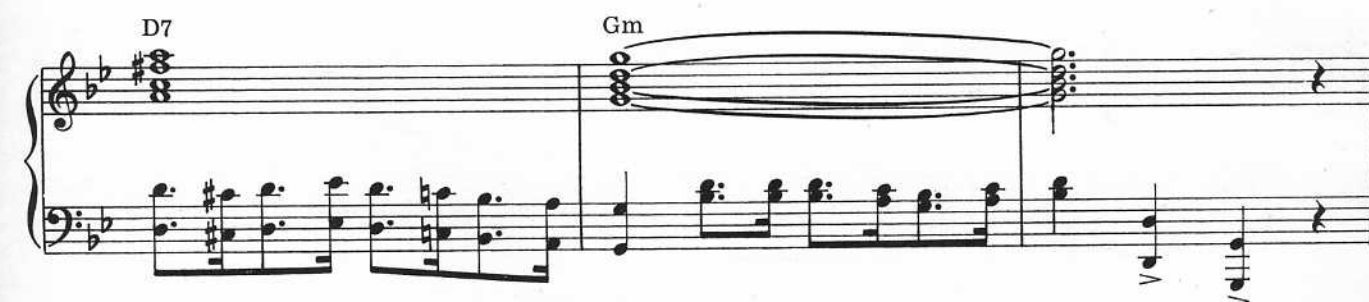
*ff*



Fm Cm Gm



D7 Gm





# Sventyski's Waltz

By  
MAURICE JARRE

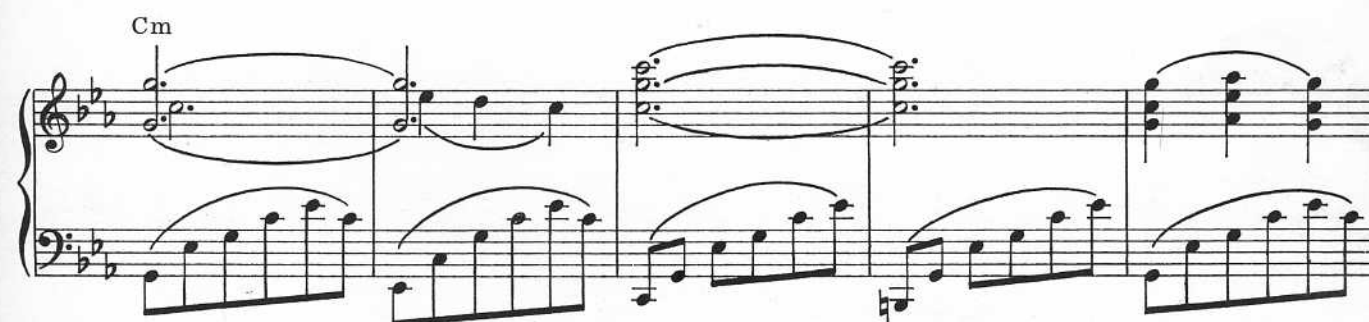
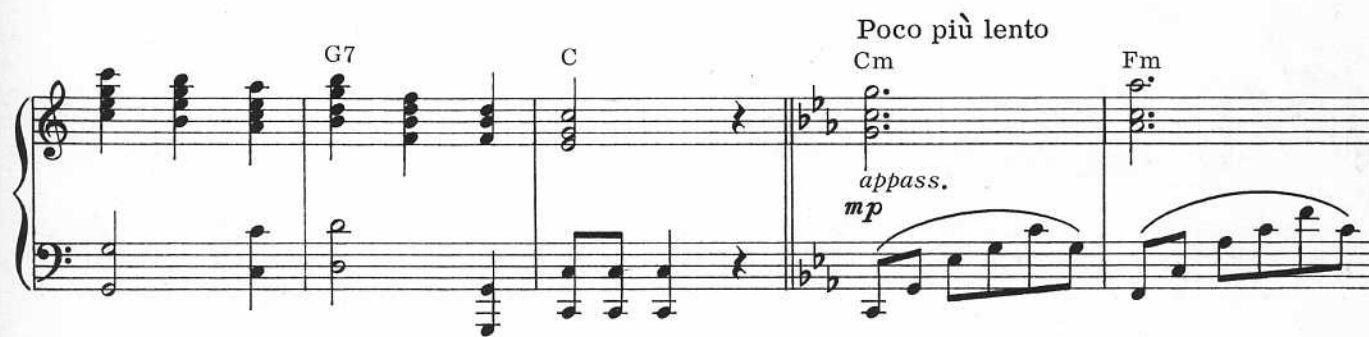
Viennese Waltz tempo

The musical score for "Sventyski's Waltz" is written for piano in 3/4 time. It begins with a mezzo-forte (mf) dynamic and a Viennese Waltz tempo. The score is organized into five systems, each containing two staves (treble and bass clef). The first system starts with a C major chord in the right hand and a half note in the left hand. The second system continues with a C major chord in the right hand and a half note in the left hand. The third system continues with a C major chord in the right hand and a half note in the left hand. The fourth system continues with a C major chord in the right hand and a half note in the left hand. The fifth system continues with a C major chord in the right hand and a half note in the left hand.

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Piano score for SH4673, measures 1-10. The score is written for piano in G minor (three flats). The key signature is G minor, and the time signature is 4/4. The score is divided into five systems, each containing two staves (treble and bass clef). The first system (measures 1-2) features a G7 chord in the right hand and a descending eighth-note line in the left hand. The second system (measures 3-4) features a Ddim chord in the right hand and a descending eighth-note line in the left hand. The third system (measures 5-6) features a G7 chord in the right hand and a descending eighth-note line in the left hand. The fourth system (measures 7-8) features a Ddim chord in the right hand and a descending eighth-note line in the left hand. The fifth system (measures 9-10) features a Cm chord in the right hand and a descending eighth-note line in the left hand. The score concludes with a double bar line and the instruction "D.C. al Fine".

Measures 1-2: G7, Ddim

Measures 3-4: G7, Ddim

Measures 5-6: Cm, G7

Measures 7-8: Cm, G7

Measures 9-10: Ab, Gdim

Measures 11-12: Fm, Gm

Measures 13-14: Fm, Gm

Measures 15-16: Cm, G7

D.C. al Fine



# Tonya Arrives At Varykino

Moderately slow

By  
MAURICE JARRE

G  
 mf  
 D7  
 G  
 C F  
 G7 3  
 poco rit.  
 Pa tempo  
 C Bb F Bb F  
 C F Bb F

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First system of musical notation, measures 1-2. Chords F and G are indicated above the staff. The music is in 4/4 time.

Second system of musical notation, measures 3-4. Chords A and Dm are indicated above the staff. The music is in 4/4 time.

Third system of musical notation, measures 5-6. The music is in 5/4 time.

Fourth system of musical notation, measures 7-8. Chords G, Dm, G, and Dm are indicated above the staff. The music is in 5/4 time.

Fifth system of musical notation, measures 9-10. The music is in 5/4 time. A dashed line labeled "8va" indicates an octave shift in the right hand.



# Tonya

By  
MAURICE JARRE

Slowly

*p*

*dolce*

*poco rit.*

*a tempo*

*mp*

C

B $\flat$

F

E $\flat$

B $\flat$

E $\flat$

B $\flat$

F

B $\flat$

E $\flat$

B $\flat$

C

F

C

F

B $\flat$ m

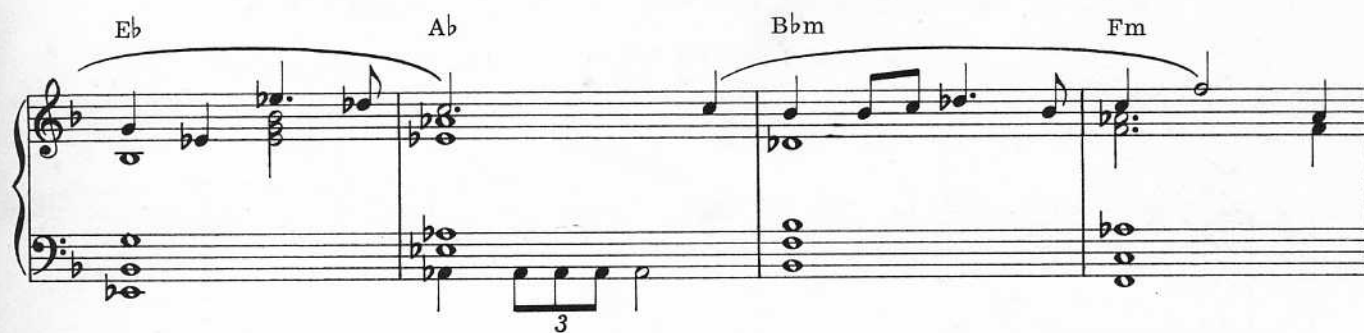
Fm

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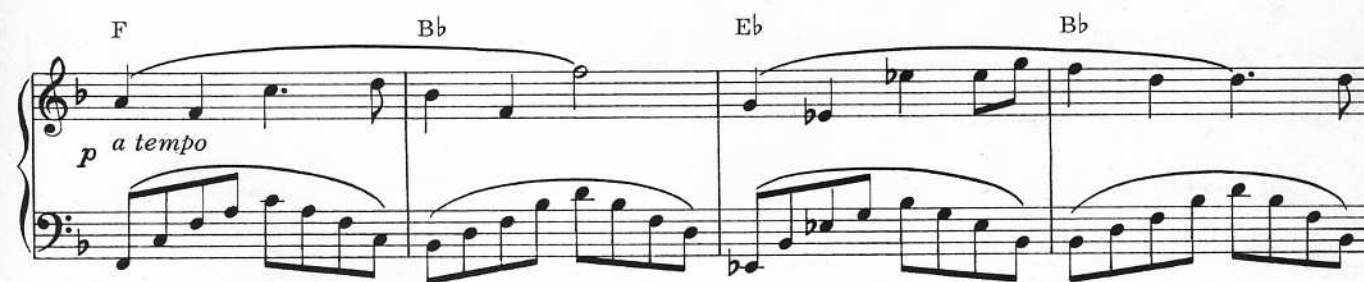
First system of musical notation. The treble staff contains a melodic line with notes E-flat, A-flat, B-flat major, and F minor, each marked with a slur. The bass staff contains a bass line with a triplet of eighth notes. The key signature has two flats (B-flat and E-flat).



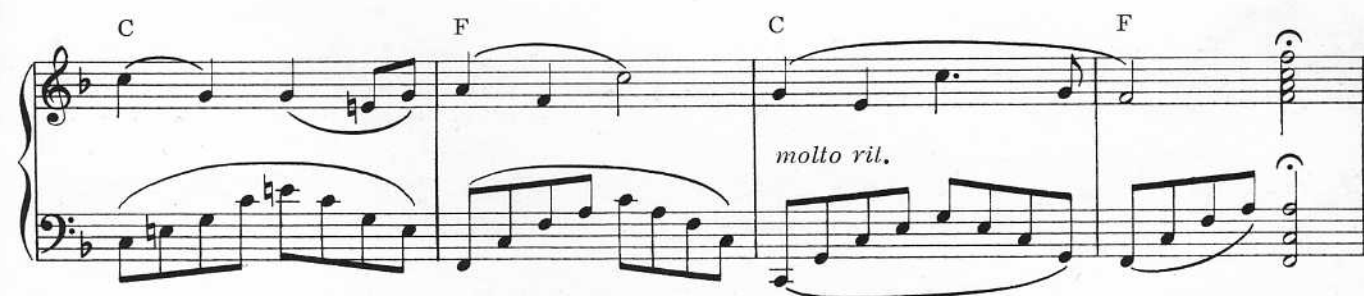
Second system of musical notation. The treble staff contains a melodic line with notes B-flat, D-flat, G, C, and B-flat, each marked with a slur. The bass staff contains a bass line with a triplet of eighth notes. The dynamic marking *mf* is present. The key signature has two flats.



Third system of musical notation. The treble staff contains a melodic line with notes F, E-flat, B-flat, E-flat, and B-flat, each marked with a slur. The bass staff contains a bass line with chords. The dynamic marking *poco rit.* is present. The key signature has two flats.



Fourth system of musical notation. The treble staff contains a melodic line with notes F, B-flat, E-flat, and B-flat, each marked with a slur. The bass staff contains a bass line with eighth notes. The dynamic marking *p a tempo* is present. The key signature has two flats.



Fifth system of musical notation. The treble staff contains a melodic line with notes C, F, C, and F, each marked with a slur. The bass staff contains a bass line with eighth notes. The dynamic marking *molto rit.* is present. The key signature has two flats.



# Somewhere, My Love

(LARA'S THEME FROM "DOCTOR ZHIVAGO")

Lyric by  
PAUL FRANCIS WEBSTER

Music by  
MAURICE JARRE

Moderately with expression

Some - where, My Love there will be songs to sing, Al - though the

snow cov - ers the hope of spring, Some - where a hill

blos - soms in green and gold, And there are dreams all that your heart can

hold. Some - day we'll meet a - gain my love,

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B♭ F B♭ D7 G

Some - day when - ev - er the spring breaks through. You'll come to

Gdim D7 Am7 D7

me out of the long a - go, Warm as the wind

Am7 D7 G Gdim

soft as the kiss of snow, Till then my sweet think of me now and  
(Lar - a, my own)

1. D7 Am7 D7 G

then, God - speed my love 'til you are mine a - gain,

2. Am7 D7 D7-9 G

'til you are mine a - gain.

*rit. e dim.*