

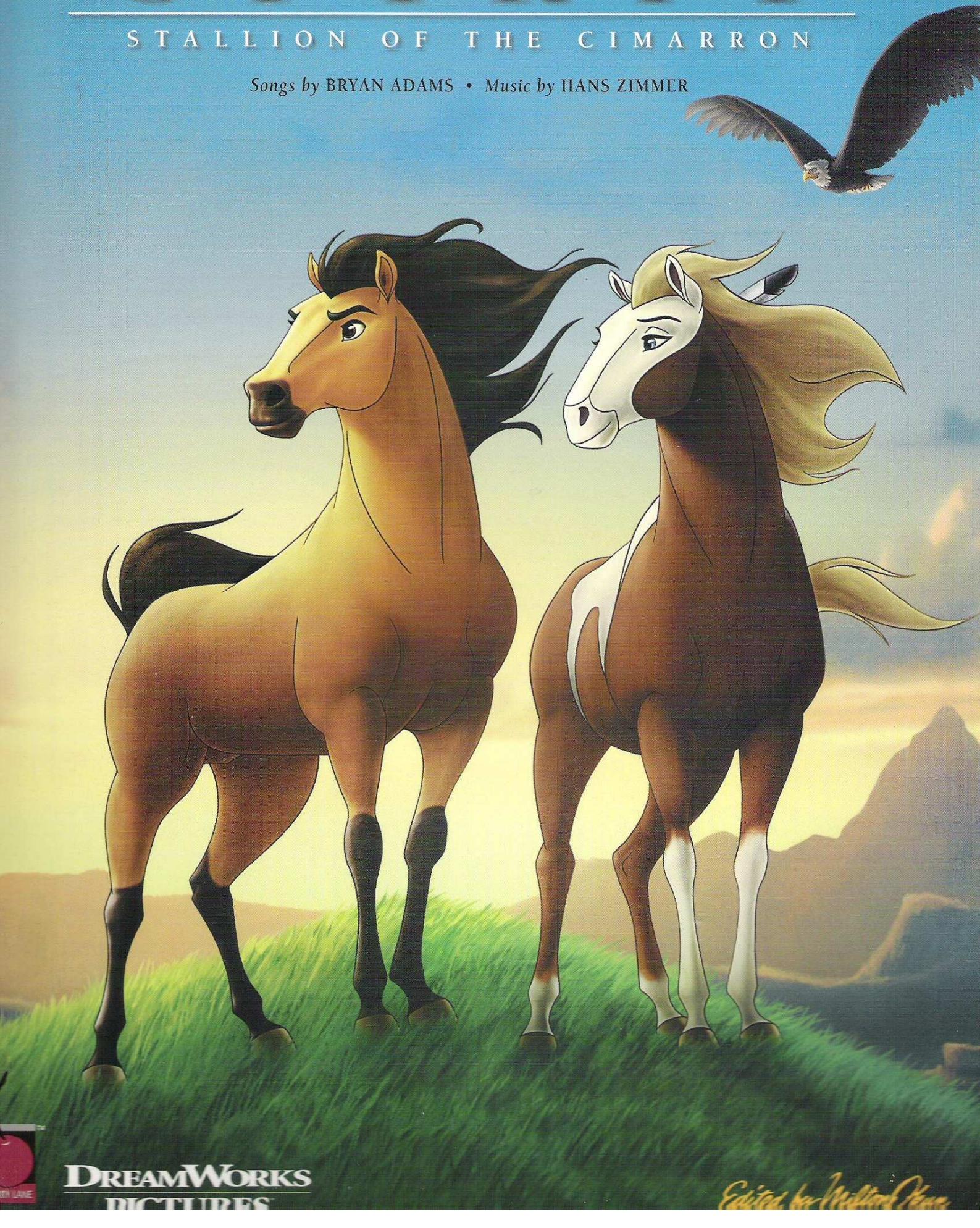
MUSIC FROM THE ORIGINAL MOTION PICTURE

PIANO • VOCAL • GUITAR

# SPIRIT

STALLION OF THE CIMARRON

Songs by BRYAN ADAMS • Music by HANS ZIMMER



DREAMWORKS  
PICTURES

Edited by Mattie Stepanek

**HERE I AM (END TITLE)**  
**I WILL ALWAYS RETURN**  
**YOU CAN'T TAKE ME**  
**GET OFF MY BACK**  
**BROTHERS UNDER THE SUN**  
**DON'T LET GO**  
**THIS IS WHERE I BELONG**  
**HERE I AM**  
**SOUND THE BUGLE**  
**RUN FREE**  
**HOMELAND (MAIN TITLE)**  
**RAIN**  
**THE LONG ROAD BACK**  
**NOTHING I'VE EVER KNOWN**  
**I WILL ALWAYS RETURN (FINALE)**

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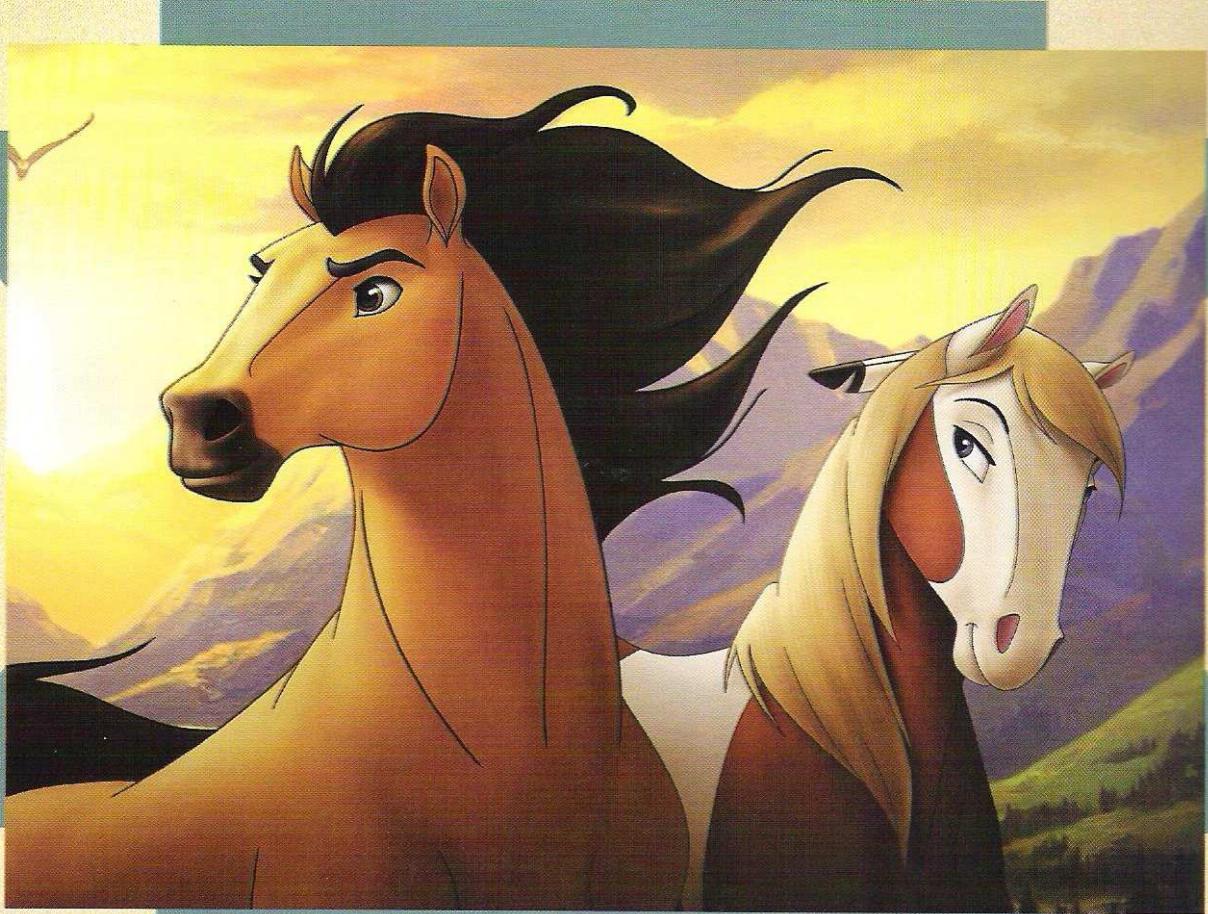


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# S P I R I T

STALLION OF THE CIMARRON



Arranged by John Nicholas

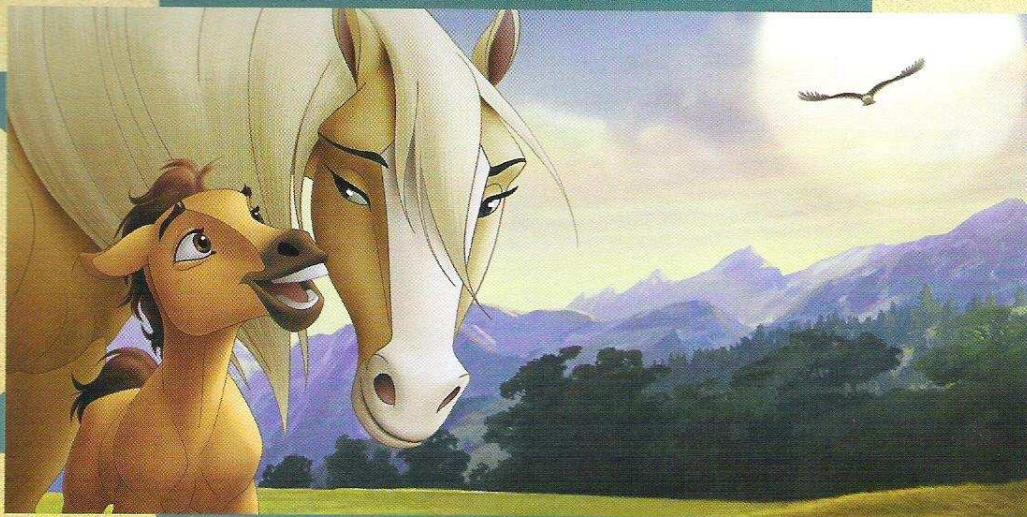
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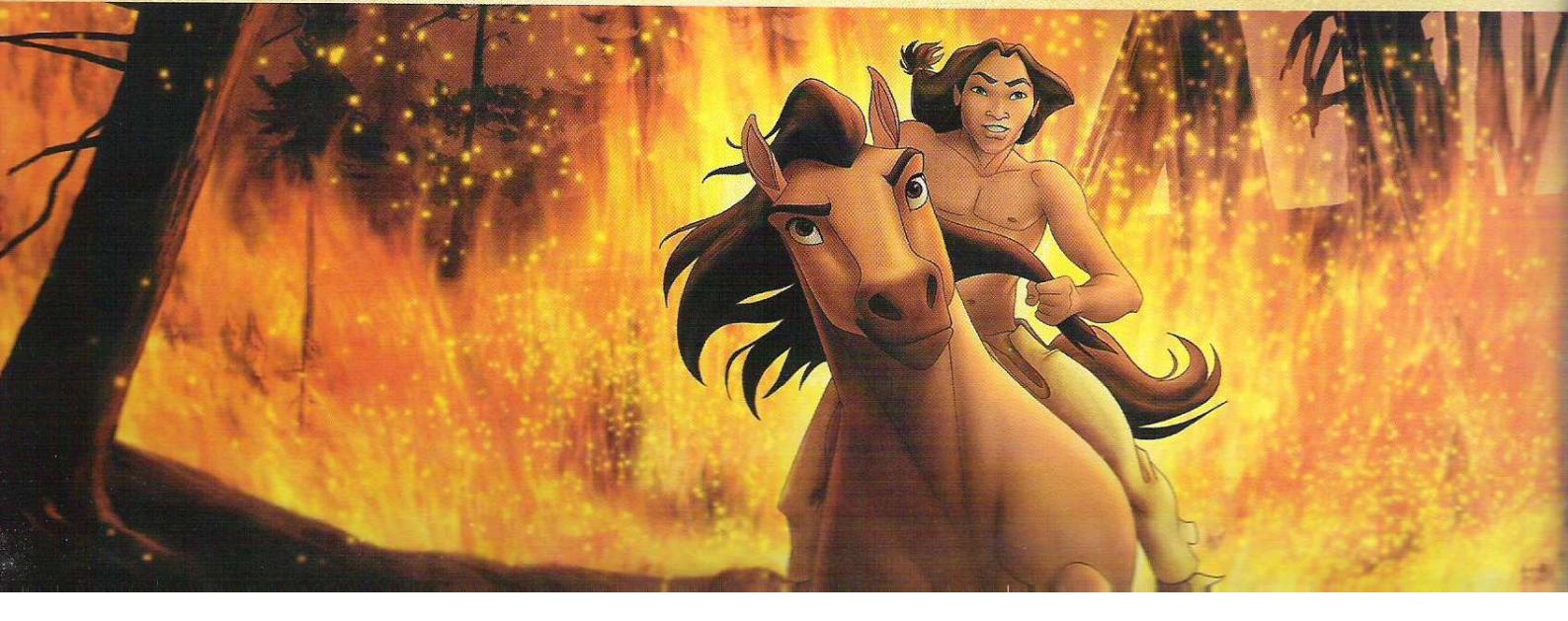
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## THE PRODUCTION

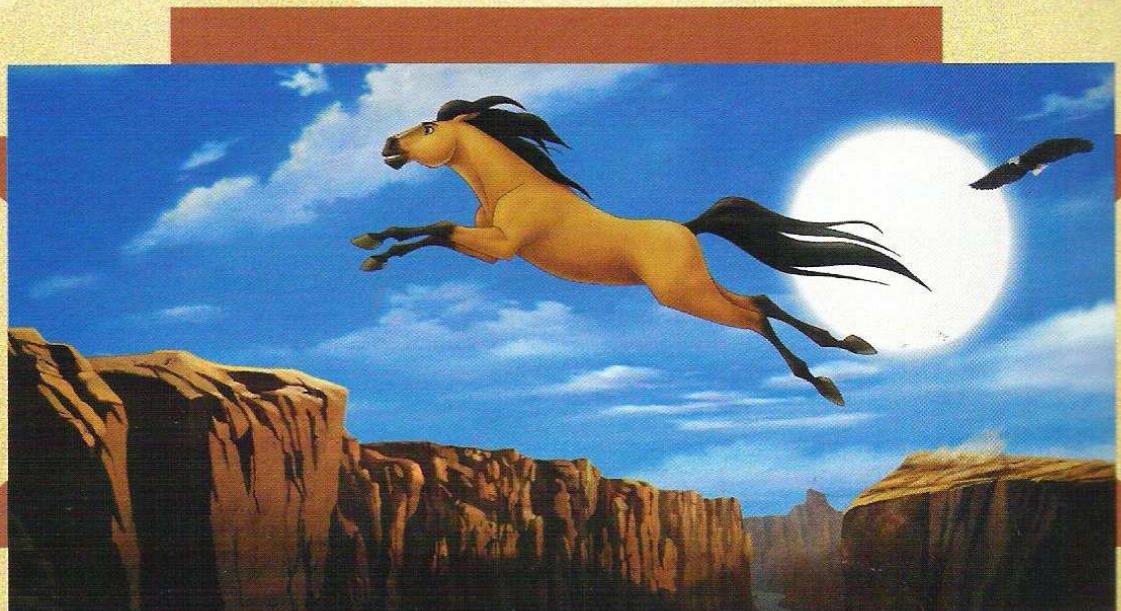
Directed by Kelly Asbury and Lorna Cook and produced by Mireille Soria and Jeffrey Katzenberg from a screenplay by John Fusco, DreamWorks Pictures' *Spirit: Stallion of the Cimarron* goes to show that what is regarded these days as traditional animation is anything but traditional. With previous character animation—as in a 2-D (“traditional animation”) film—computer rendering had been relegated primarily to background “extras.” Here, even the lead characters, including Spirit, are sometimes computer animated, depending on the needs of the shot. In fact, there are perfectly seamless transitions from computer to traditional animation involving a single character in a single scene that no one but a seasoned animator would be able to discern. According to producer Jeffrey Katzenberg, “The computer is not the nemesis of traditional animation. What I wanted to do with this film was to take hand-drawn animation and marry it together with state-of-the-art technology to create a film that is the best of both worlds.”



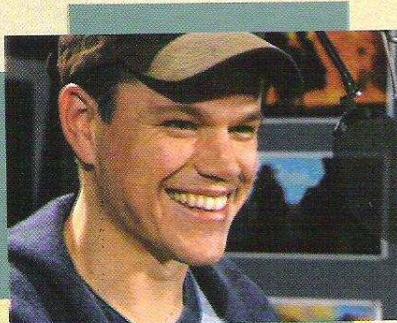
After first meeting Spirit as a newborn colt, we follow him as he grows to become the leader of the Cimarron herd and takes on the responsibility of protecting them. One night he hears, drifting down from the hills, a harmonica playing "Red River Valley," a sound completely foreign to the wild mustang. Looking to see the origin of this mysterious noise, Spirit's eyes are caught by an unusual light in the distance, and he sets out to investigate it. The light turns out to be a campfire, and Spirit encounters man for the first time. A dramatic chase ensues, and Spirit is finally captured.

Spirit is sold to the Cavalry, where he meets the Colonel, who orders his men to "break that horse." One by one, the soldiers try to ride Spirit, who responds with actions that speak louder than words. When Spirit finally gets his point across, the Colonel resorts to a different tactic—having Spirit tied to a post with no food or water. At that point, Spirit meets another "two-legged," a young Lakota Indian brave named Little Creek, who, to Spirit's bewilderment, is also being held captive by the Cavalry. With each other's help, the pair make a daring escape from the fort, and Little Creek takes Spirit back to his village. There the mustang stallion meets Rain, Little Creek's beautiful paint mare, and the two horses begin a tentative courtship.

But Spirit's happiness is short-lived. In an attack on the village, Rain is mortally wounded, and soon after, Spirit is recaptured and loaded onto a boxcar on a train bound for points unknown. The recapture does what nothing before could: it breaks the seemingly indomitable will of the fiercely independent stallion. Yet, even in his despair as the train takes him farther from home, we hear the beginnings of his rallying cry. According to Director Asbury, "Spirit sees a vision of his homeland, his herd and his mother, and it reminds him that he does have something to live for...to keep fighting for. Freedom is everyone's birthright, and it's worth fighting for."



## ABOUT THE CAST AND MUSIC



MATT DAMON  
"Spirit"



DANIEL STUDI  
"Little Creek"



JAMES CROMWELL  
"The Cavalry Colonel"



BRYAN ADAMS  
Singer/Songwriter



HANS ZIMMER  
Composer

Actor **Matt Damon** provides the first-person narrative voice for the character of Spirit at pivotal points in the story. "Jeffrey [Katzenberg] called and said he had an animated movie he'd like me to see and maybe take part in," Damon recalls. "I walked in, sat down, and was totally blown away. There was so much to the animation and to the character that was already there on the screen. I told him I'd love to be a part of it." Katzenberg remarks, "I can't tell you how much Matt added to those moments when we hear Spirit's thoughts in the movie. He brought a dynamic to this character that is just priceless."

"Little Creek and Spirit are two similar facets of the unsettled West," says **Daniel Studi**, the young Native American actor who is the voice of Little Creek. "Here is this powerful horse who cannot be tamed and this young Indian who's wild and full of fight. They end up stuck in the same position, both captives, and have to come together for their mutual well-being." Though Studi is actually of Cherokee descent, he grew up learning the ways of all Native American tribes; thus he was able to give valuable input into the mannerisms and language of his character. According to Director Asbury, "Little Creek personifies living in and being part of the West."

**James Cromwell** is the veteran actor providing the voice of the Cavalry Colonel who becomes a formidable adversary to both Little Creek and Spirit. "I think the Colonel is indicative of the breed at that particular time," Cromwell comments. "They believed in a manifest destiny, the conquest of the West, and that all the people and creatures living on it ultimately would be subdued. The Colonel is hard-edged and full of himself, but he gets his comeuppance from a horse. What I especially liked is that the character has an arc, that he actually learns something from his encounter with this creature and becomes a little more compassionate."

What Spirit is feeling is expressed throughout the film in songs by **Bryan Adams**. Adams says, "Basically, what we were trying to create was a musical, with the songs expressing the emotions of a horse. But the story was completed before the music, so the songs had to be very specific, which was exceptionally challenging for me as a songwriter. As a singer, my role was being a storyteller, trying to bring Spirit's emotions to life through my voice." Director Asbury says, "Bryan Adams has a very emotional, heartfelt singing style, which is appropriate for this because the songs tell the story from Spirit's heart. In that way, Bryan is the heart of the film."

Spirit also reunited Katzenberg with composer **Hans Zimmer**, whom he calls "without question, one of the greatest collaborators I've had making animated movies over the years." Zimmer reveals, "Jeffrey called me up and said, 'I want to make a movie about a horse in the Wild West...oh, and by the way, the horse won't speak.' That's the great thing about working with Jeffrey; he's someone who can keep up with me on these crazy adventures. Why get up in the morning unless you can have an adventure? In a funny way, for the first time on an animated film, I am a voice, which is a fascinating thing for me."

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# Here I Am

(End Title)

Words and Music by  
Bryan Adams, Gretchen Peters  
and Hans Zimmer

Moderately

Guitar → Bm  
(capo 1st fret)



G



D



A



G

Piano → Cm

A♭

E♭

B♭

Cm

A♭



Fm



A♭sus2



E♭

Here I am,  
Here we are,

we've



B♭



A♭



E♭

this is me.  
just be - gun.

There's no - where else on earth  
And af - ter all this time

I'd rath - er be.  
our time has come.

Yeah, —



A♭



E♭



D♭

Here I am,  
here we are,  
just me and you.  
still go - ing strong,

To - night we make our dreams  
right here in the place where  
we be -



B♭



Cm



A♭



E♭



B♭

— true. }  
long. } It's a new — world, — it's a new — start. — It's a -



Cm



A♭



E♭



B♭



Cm



A♭

live with the beat - ing of — young — hearts. — It's a new — day, — it's a



E♭



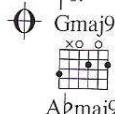
B♭



Fm

To Coda

1.



A♭maj9

new — plan. — I've been wait - ing for — you. Here I — am. —

Bm      G  
 Cm      Ab  
 D      Eb  
 A      Bb  
 Bm      G  
 Cm      Ab

D      A  
 Eb      Bb  
 Bm      G  
 Cm      Ab  
 D      Eb  
 A      Bb

Here I am. —

Em7      Fm7  
 Gmaj7      Abmaj7  
 D5      Eb5

2.  
Gmaj9  

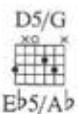
 Abmaj9

Em7      Fm7  
 Gmaj7      Abmaj7  
 D5      Eb5

Here I am. —

Yeah, here I

Em7      Fm7  
 Gmaj7      Abmaj7  
 D5      Eb5



D5/G  
E♭5/A♭

D5/B  
E♭5/C

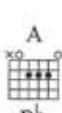
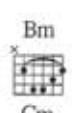
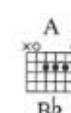
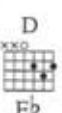
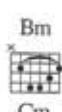
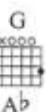
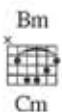
am.

Here I am. —

D5/G  
E♭5/A♭

Yeah, yeah, —

yeah. —





Fm7

Gmaj9

Abmaj9

Wait - ing for \_\_\_\_\_ you.



Eb



Bb



Ab

Here I am,

this is me.

There's no - where else on earth I'd rath -



Eb



Ab



Eb

er be.

Here I am,

just me and you. \_\_\_\_\_

To -



Dp



Bb

D.S. al Coda

night we'll make our dreams \_\_\_\_\_

come true.

Oh, \_\_\_\_\_ it's a

Coda Gmaj9

Bm Cm G  
A<sup>b</sup>

Oh, — here I am. (Ooh,

D A Bm G D A  
E<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

here I am. Here I am, Ooh, here oh, right next to you.

Bm G D A Bm G  
Cm A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup>

Ooh, here I am.) And sud - den - ly the world is

D A Bm G D A  
E<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

all brand - new. Here I am. (Oh, oh, — oh, — Here I am. Oh, oh, — oh, —

Bm G D A Bm G  
 Cm Ab Eb Bb Cm Ab

— Oh, oh, — oh. — I'm gon - na stay. — Oh, oh, — oh. — Oh, oh, — oh. —

D A Em Gmaj9  
 Eb Bb Fm Abmaj9

Now there's noth - ing stand - ing in our way. — Oh, here I am.  
 Oh, oh, — oh.) —

N.C.

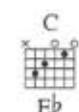
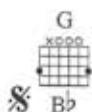
Here I am. —

(Spoken:) This is me.

# I Will Always Return

Moderately slow

Guitar → Gsus2  
(capo 3rd fret)



Piano → Bbsus2



Words and Music by  
Bryan Adams, R.J. Lange  
and Hans Zimmer

I hear the wind call your name. It  
feel your breath on my skin. I  
wind call your name, the

*mp*

*mp, mf, mf*



calls me back home again. It sparks up the fire, a  
hear your voice deep with in. The sound of my lover, a  
sound that leads me home again. It sparks up the fire, a



flame that still burns.  
feel - ing so strong.  
flame that still burns.

Oh, it's to you I'll al - ways  
Oh, it's to you I'll al - ways  
Oh, it's to you I will al - ways

1. D

F

Em7

Gm7

D

F

C

E♭

— re - turn.

*mf*

Em7

Gm7

D

F

C

E♭

2. D

F

I still — be - long. — And now I  
— re - turn. — Wan - na

*Omit on D.S.*

C

E♭

G

B♭

Em

Gm

Am

Cm

G

B♭

know it's — true, — my ev -'ry road leads — to — you. —

D

F

C

E♭

G/B

B♭/D

Em

Gm

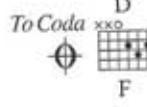
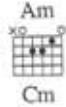
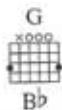
And in the hour of dark - ness, — dar - lin', — your -

Am G D C G  
 Cm Bb F Eb Bb  
 light gets me through. Wan-na swim in your riv - er, be

Em C G/B A/C#  
 Gm Eb Bb/D C/E  
 warmed by your sun, bathe in your wa - ters 'cause you are the

B C G  
 D Eb Bb  
 one. I can't stand the dis - tance. I

Em Bm C  
 Gm Dm Eb  
 can't dream a - lone. I can't wait to



see you.—

Yes, I'm —

on

my way —

home.

I'm



Gm

Fsus4

E♭

B♭/D

on my way.



D.S. (take 2nd ending) al Coda

F

Gm7

F

E♭

Oh,

I hear the —

Coda



F

E♭sus2

— home.

Oh,

I hear the —

Em                      D                      C  
  
 Gm                      F                      Eb  


wind \_\_\_\_\_ call \_\_\_\_\_ your name, the

Em                      D                      C  
  
 Gm                      F                      Eb  


sound that leads me home \_\_\_\_\_ a - gain. It

Am                      D                      G  
  
 Cm                      F                      Bb  


sparks up the fi - re, a flame that still burns.

Am                      D                      Em                      D  
  
 Cm                      F                      Gm                      F  


Yeah, - I'm on my way. - I will al - ways re -



C Em D C  
 Eb Gm F Eb

turn, yes I will, al ways re - turn. I've

Am D G/B C  
 Cm F Bb/D Eb

seen ev - ry sun - set, and with all that I've learned, oh,

G/B C  
 Bb/D Eb

it's to you I will al - ways, -

*dim.* *mp*

Dsus4 D  
 Fsus4 F

Tacet

al ways re - turn.

# You Can't Take Me

Words and Music by  
Bryan Adams, Gavin Greenaway  
and R.J. Lange

Moderately slow

The sheet music consists of six staves. The top two staves are for piano (treble and bass) and feature eighth-note patterns. The third staff is for guitar (E5, E5/F#, D5/A, Csus2 chords). The fourth staff is for guitar (E5, E5/F#, D5/A, Csus2 chords). The fifth staff is for piano (Em, D/E chords). The lyrics are placed below the piano and guitar staves. The bottom two staves are for bass (C chord).

**Chords:**

- E5
- E5/F#
- D5/A
- Csus2
- Em
- D/E
- C

**Lyrics:**

Got - ta fight an - oth - er fight.  
Why did it all go wrong? I got - ta run an - oth - er night.  
I wan - na know what's go - ing on.

Get it out, check it out, I'm on my way and I don't feel right.  
And what's this hold - ing me? I'm not where I'm sup - posed to be.

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I got - ta got - ta get me back. — I can't be beat and that's a fact. —  
I got - ta fight an - oth - er fight. — I got - ta fight with all my might. —

It's o - okay: I'll find a way. — You ain't gon - na take me down no way.  
I'm get - ting out, so check it out. — You're in my way, yeah, you bet - ter watch out. —

Bm

E5

Don't judge a thing till you know what's in - side it.  
(Whoa, whoa!)

Don't — push me. I'll fight it. Nev - er gon - na give in, nev - er gon - na give it up, no. —

Bm



E5



If you can't catch a wave then you're nev - er gon - na ride it.  
(Whoa, whoa!)

C



G



You can't come un - in - vit - ed. Nev - er gon - na give in, nev - er gon - na give it up, no.

D5



1.



B5



You can't take me, I'm

E5



E5/F#



D5/A



Csus2



free.



Sheet music for guitar and piano. The top staff shows four measures of guitar chords: E5, E5/F#, D5/A, and Csus2. The bottom staff shows a piano bass line with eighth-note patterns.



You can't take me, I'm \_\_\_\_\_ free. \_\_\_\_\_

Sheet music for piano. The piano part consists of a melodic line and a bass line, providing harmonic support for the vocal line.



Sheet music for piano. The piano part continues with a melodic line and a bass line, maintaining the harmonic progression established in the previous sections.



Play 3 times



Sheet music for piano. The piano part concludes with a melodic line and a bass line, ending with a final chord.

# Get Off My Back

Words and Music by  
Bryan Adams and Eliot Kennedy

## Medium Rock

Guitar → G5  
(capo 1st fret)



Piano → Ab5

F5  
C5  
Db5

Cb5

Bb5  
C5  
Ab5

G5  
A5  
Ab5

F5  
Gb5

C5  
Db5

Bb5  
Cb5

G5  
Ab5

F5  
Gb5

C5  
Db5

Bb5  
Cb5

Well, you think that you can take me on. \_\_\_\_\_ You must be that I'm cra - play -  
know it's all just a game \_\_\_\_\_

G5  
Ab5

F5  
Gb5

C5  
Db5

Bb5  
Cb5

C5  
Db5

Play 1st time only

Play 2nd time only

zy.  
ing.

There

Don't

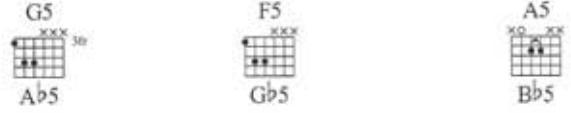
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 ain't a sin - gle thing you've done — that's gon - na phase me.  
 think that you can find a way in; that's what I'm say - ing.


  
 Oh, but if you want to have a go, —


*(mf)*

*Play 1st and 2nd times only*


  
 I just wan - na let you know... —

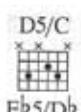
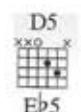
*{ Yeah, } get off of my*  
*{ Oh, }*



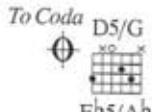
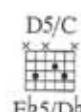
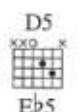
*Play 3rd time only*


  
 Get off! Get off! Yeah, get off of my back and in - to my

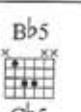
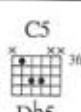
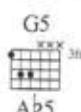
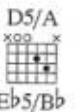
*f*



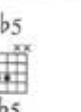
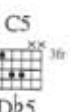
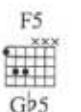
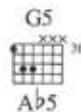
game. Get out of my way and out of my brain. Get out of my



face or give it your best shot. I think it's time you bet - ter face - the



fact. Get off of my back!



||2.

You back!

G5                    F5                    C5                    Bb5

*f*

G5                    F5                    C5                    G5                    F5

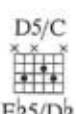
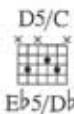
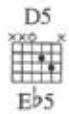
*D.S. al Coda*

C5                    Bb5                    G5                    F5                    C5                    Bb5

Oh, \_\_\_\_\_

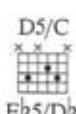
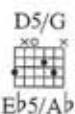
Coda      D5/G      D5/A      D5/C      D5/A

shot.      You'll know this train is com-ing off      this \_\_\_\_ track.      Get off of my



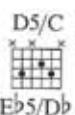
back!

Yeah, get off of my \_\_\_ back!



Get off!

Get



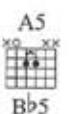
off,

get off,

get off,

get off,

get



off,

(Get off,

get off,

get off,

get off of my

back!

(Get off, get off, get off, get off.)

# Brothers Under the Sun

Words and Music by  
Bryan Adams, Steve Jablonsky  
and Gretchen Peters

Slowly, in 2

N.C.

*p*

I had a dream — of the wild o - pen prai - rie.  
Fol - low your heart, lit - tle child of the west — wind.  
ev - er you hear, the wind in the can - yon,

mp, mf, mp

I had a dream — of the pale morn - ing sky.  
Fol - low the voice — that's call - ing you home.  
what ev - er you see, the buf - fa - lo run,

I had a dream — that we flew on  
Fol - low your dreams, — but al - ways re -  
wher - ev - er you go. I'll be there be -

\*Recorded a half step lower.

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I.

Dm



gold - en wings and we were the same, — just the same, — you and I, —  
mem - ber side you, —



2.



me. I am your broth - er,  
'cause you are my broth - er, my

yeah,  
broth - er

un - der the sun. —

We — are like



birds of a feath - er.

We — are two hearts joined to - geth - er.

We will



E            Esus4            E

To Coda Am            F/A

D.S. (take 2nd ending) al Coda

Coda Am

G

F

E            Esus4            E            Am

# Don't Let Go

Words and Music by  
Bryan Adams, Gavin Greenaway,  
R.J. Lange and Gretchen Peters

Moderately



Em



Em



D/F#



Am7

I can't be - lieve

this mo - ment's come.

It's so in - cred - i - ble that



Cmaj9



Em



G/D

we're a - lone.

There's so much to be

said and done.



Cmaj9



Am7

It's im - pos - si - ble

not to be

o - ver - come.

Em  D/F#  Am7 
  
 Will you for - give me if I feel this \_ way? \_ 'Cause we just met.

Cmaj9  Em  G/D 
  
 Tell me that's o - kay. So take this \_ feel - ing and make it \_ grow.

Cmaj9  G 
  
 nev - er let it. \_ nev - er let it \_ \*go. Don't

\*Omit 3rd time.

Dsus4  Am7  C 
  
 let \_\_\_\_\_ go You give me some - thing that I can be - lieve in. \_\_\_\_\_ No, \_\_\_\_\_

 G     
  Dsus4     
  Am7

don't      let \_\_\_\_\_ ...go of this mo - ment in \_\_\_\_\_  
 go of this mo - ment in \_\_\_\_\_

 C     
  G     
  Dsus4

time. time.      Don't      Don't let... let...

 Am7     
  C     
  G

go I can't ex - plain the things that I'm feel - ing. No, I  
 of the things you be - lieve in. No, don't

 Dsus4      To Coda II Cmaj9      To Coda I

won't let \_\_\_\_\_ go. \_\_\_\_\_

Em  Am7 
  
 Now, — would you mind if I bared — my soul,  
 if I came — right out and my

Bared 

Cmaj9  Em  G/D 
  
 said, "You're — beau - ti - ful"? 'Cause there's some - thing here I can't ex - plain. —  
 soul — to you.

Am7  Gsus2/B  Em 
  
 I feel — I'm driv - ing in - to the — driv - ing — rain. — You get my sens - es —

D/F#  Am7  Cmaj9 
  
 run - ning — wild, and I can't re - sist — your sweet, sweet smile.



So take this — feel — ing, make — it grow, nev — er let it,

*D.S. al Coda I*

Coda I



nev — er let it —

I've been wait — ing all — my life —



— to make this mo — ment feel — so — right.

The feel of



you — just — fills the — night.

So come on, — let's just hold —

*D.S. al Coda II*

Coda II Am7

C

on tight.

go. \_\_\_\_\_

G

Dsus4

Cmaj9

Don't

No, I won't let \_\_\_\_\_

let

go. \_\_\_\_\_

Em

D/F#

Am7

No. \_\_\_\_\_ don't \_\_\_\_\_ let \_\_\_\_\_ go.

Cmaj7

Em

D6

C

No, I won't \_\_\_\_\_

let go. —

# This Is Where I Belong

Moderately

Words and Music by  
Bryan Adams, R.J. Lange  
and Hans Zimmer

Guitar → G  
(capo 1st fret)

Piano → B♭

G   
B♭

D   
F

The musical score consists of three staves. The top staff is for the piano, starting with a B-flat major chord. The middle staff is for the guitar, with a capo at the first fret and a G major chord. The bottom staff is for the vocal part. The lyrics are: "I hear the wind a -". The piano part includes dynamic markings *mp* and *mf*.

The musical score continues with three staves. The top staff is for the piano. The middle staff is for the guitar, with chords C and E-flat. The bottom staff is for the vocal part. The lyrics are: "cross the plain. A sound so strong that calls my -". The piano part features sustained notes.

The musical score continues with three staves. The top staff is for the piano. The middle staff is for the guitar, with chords G and B-flat. The bottom staff is for the vocal part. The lyrics are: "name. It's wild like the riv - er. It's warm like the". The piano part includes a dynamic marking *p*.

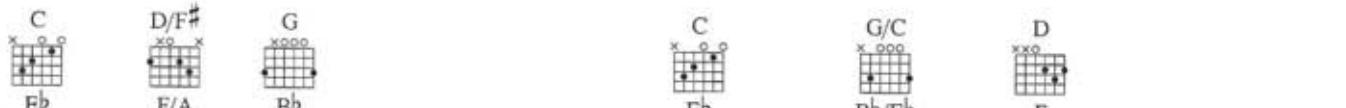
The musical score continues with three staves. The top staff is for the piano. The middle staff is for the guitar, with chords C and E-flat. The bottom staff is for the vocal part. The piano part includes a dynamic marking *p*.

C                    G/B                    C6                    Dsus4  
 Eb                    Bb/D                    Eb6                    Fsus4  
 sun.       Yeah, it's here.      This is where I be - long.

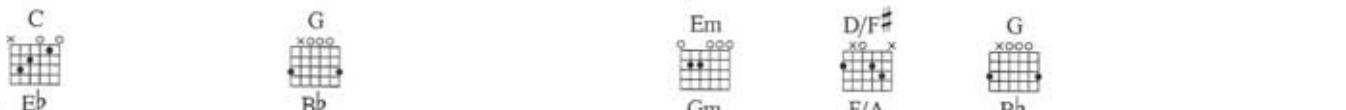
C                    G                            Em                    Bm  
 Eb                    Bb                            Gm                    Dm  
 Un - der          the star - ry skies      where ea - - gles have - flown.

C                    G                            Am                    D  
 Eb                    Bb                            Cm                    F  
 This place        is par - a - dise.      It's the place I call — home.      The

C                    G                            Em                    D/F#  
 Eb                    Bb                            Gm                    F/A                    G  
 moon on          the moun - tains.      The whis - pers through the trees. — The



waves on the wa - Let noth - ing come be - tween this and me, 'cause ev - 'ry -

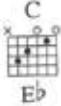
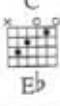
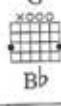
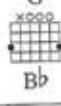


thing I want is ev - 'ry - thing that's here. And

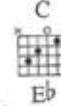
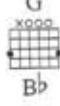
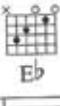
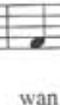
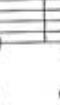
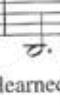


when we're all to - geth - er, there's noth - ing to fear.

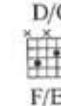
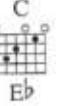
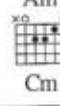
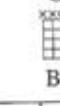


 C  
 G/B  
 Bb/D  
 C  
 G  
 Bb

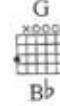
And when -

 C  
 G  
 D/F#  
 Em  
 Bm/D  
 C  
 Eb  
 Bb  
 F/A  
 Gm  
 Dm/F  
 Eb

ev - er — I — wan - der, the one thing I've — learned.

 D/C  
 F/Eb  
 C  
 G  
 Am  
 G/D  
 Cm  
 Bb/F

yeah, it's to here I will al - ways, al -

 D  
 F  
 G  
 Bb

ways — re - turn. —

 C

# Here I Am

Words and Music by  
Bryan Adams, Gretchen Peters  
and Hans Zimmer

Moderately

Guitar → D5  
(capo 1st fret)

Dsus4

D

Dsus4

D

Piano → Eb5

Ebsus4

Eb

Ebsus4

Eb

D7sus4

Eb7sus4

A musical score for piano and guitar. The piano part consists of two staves in common time, B-flat major. The guitar part is on the top staff, indicated by a treble clef and a capo at the first fret. It shows chords D5, Dsus4, D, Dsus4, D, and D7sus4. The piano part includes a dynamic marking 'p'.

A continuation of the musical score. The piano part remains in common time, B-flat major. The guitar part continues with chords D7, G, Bm, Dsus4, D, Asus4, and A. The piano part includes a dynamic marking 'mf'.

A musical score for voice and piano. The vocal line begins with "Here I am, this is me." The piano part provides harmonic support with chords D, A, A/G, and G. The vocal line continues with "I come in - to this world so wild —". The piano part includes a dynamic marking 'mf'.

A continuation of the musical score. The vocal line continues with "— and free. Here I am, so young — and strong, — right". The piano part provides harmonic support with chords D, Dsus4, D, G, D/A, and E/Bb.

A continuation of the musical score. The vocal line continues with "right". The piano part provides harmonic support with chords D, Dsus4, D, G, D/A, and E/Bb.

here in the place — where I be - long.  
 It's a new — world, — it's a

new — start. — It's a - live with the beat - ing of — young — hearts. — It's a

new — day — in a new — land, — and it's wait - ing for — me.

Here I — am. — Oh, — it's a

*mf*

Bm7                    Gsus2                    D/A                    A                    Bm7                    Gsus2  
  
Cm7                    Ab sus2                    Eb/Bb                    Bb                    Cm7                    Ab sus2

new \_\_\_\_\_ world, \_\_\_\_\_ it's a \_\_\_\_\_ new \_\_\_\_\_ start, \_\_\_\_\_ It's a - live with the beat-ing of \_\_\_\_\_

D                    A                    Bm7                    Gsus2                    D/A                    A  
  
Eb                    Bb                    Cm7                    Ab sus2                    Eb/Bb                    Bb

young - hearts. - Yeah, it's a new \_\_\_\_\_ day - in a new \_\_\_\_\_ land, - and it's

Em7                    G                    Asus4                    A                    D  
  
Fm7                    Ab                    Bb sus4                    Bb                    Eb

wait - ing for - me.                    Here I - am, -

2  
  
Em7                    G                    Asus4                    A                    D  
Fm7                    Ab                    Bb sus4                    Bb                    Eb

2  
  
Em7                    G                    Asus4                    A                    D  
Fm7                    Ab                    Bb sus4                    Bb                    Eb

Dsus4  
E<sup>b</sup>sus4

D  
E<sup>b</sup>

Dsus2  
E<sup>b</sup>sus2

D  
E<sup>b</sup>

Dsus4  
E<sup>b</sup>sus4

D  
E<sup>b</sup>

Dsus2  
E<sup>b</sup>sus2

D  
E<sup>b</sup>

Dsus4  
E<sup>b</sup>sus4

D  
E<sup>b</sup>

Dsus2  
E<sup>b</sup>sus2

D  
E<sup>b</sup>

# Sound the Bugle

Words and Music by  
Gavin Greenaway and Trevor Horn

Moderately slow

The sheet music consists of six staves. The top staff is for the piano, showing chords Em, Bm/D, C, G/B, Am7, Dsus4, D, Csus2, and C sus<sup>2</sup>. The vocal part starts with a piano introduction. The lyrics begin with "Sound the bu - gle". The piano part includes dynamics like *mp* and *rit.*, and various performance techniques like grace notes and slurs. The guitar part is indicated by chord boxes above the staff. The lyrics continue with "now.", "Play it just for me.", "As the sea - sons change, \_ re - mem - ber how \_\_ 1", and a final section with eighth-note patterns.

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Dsus4

G

D/F#

used to be.

Now I can't go on.

I can't e - ven

Em

Bm

C

Dsus4

start.

I've got noth - ing left, — just an emp - ty heart. — I'm a

G/B

Cadd9

G/D

Em

sol - dier, — wound - ed, so — I must give up — the fight. There's noth - ing more —

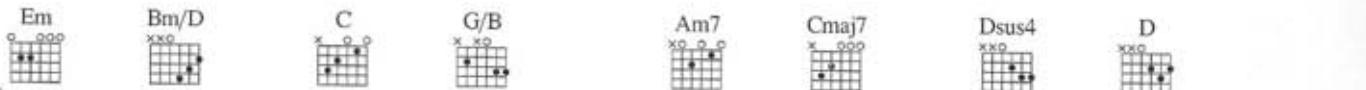
D

Em

Dsus4

D

for me. — Lead me a - way, — or leave me ly - ing here.



Sound the bu-



gle now.

Tell them I don't care.

There's not a road —



I know — that leads to an - y - where. —

With - out a light —



I fear that I will stum - ble in the dark,

lay right — down, —

Dsus4                      Em                      Dsus4                      D  


de - cide — not to go on. — Then from on high, —  
 G/B                      C                      Dsus4                      D  


some - where in — the dis - tance, there's a voice —  
 mf  
 G/B                      C                      Dsus4                      D  


— that calls, — "Re - mem - ber who you are." — If you lose —  
 Em                      Am7                      G/B                      Em                      Bm/D  


— your - self, — your cour - age soon — will fol - low. So be strong —  
 Em                      Bm/D  


Cmaj7



Dsus4



D



Csus2



to - night. —

Re - mem - ber who you are.

Csus#4



Cadd9



Dsus4



D



Yeah, \_\_\_\_\_ you're a sol -

Em



C



G/D



Em



Em/D



dier now, —

fight-ing in — a bat - tle

to be free —

Cmaj7



Dsus4



G5



once more. —

Yeah, that's worth fight - ing for. —

# Run Free

## (Excerpt)

Words and Music by  
Hans Zimmer, Jim Dooley  
and Steve Jablonsky

Moderately

N.C.

*mf*

G/B      C

D/F#      G

Em

G/B      C

G/B

G

C

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Dsus4  
  
 Em  
  
 Dsus2/F#  
  
 D/F#  
  
 Gm D7/A  
  
 Gm  
  
 Dm/F  
  
 Eb  
  
 Dsus4  
  
 D  
  
 C

Measures 1-4: Bass line consists of eighth-note patterns. Chords: Dsus4, D, B/D#.

Measures 5-8: Bass line consists of eighth-note patterns. Chords: Em, Dsus2/F#, D/F#, Gm, D7/A.

Measures 9-12: Bass line consists of eighth-note patterns. Chords: Gm, Dm/F, Eb.

Measures 13-16: Bass line consists of eighth-note patterns. Chords: Dsus4, D, C.

Emsus2    Em  
    

C    G    A/C#  
        

B/D#    B    Am7    Bm  
            

Emadd9    Em    D    Am7  
            

Bm    Csus2    Csus4    Dsus4    D5    Em  
                    

# Homeland

(Main Title)

Music by Hans Zimmer

Moderately



3/4 time signature, treble and bass staves. Dynamics: *mf*. The piano part consists of eighth-note chords. The guitar part starts with a C major chord, followed by sustained notes on the 3rd and 5th strings, and then a G/C chord. The bass part provides harmonic support with sustained notes on the 1st and 3rd strings.



3/4 time signature, treble and bass staves. The piano part features eighth-note chords with grace notes. The guitar part continues with sustained notes on the 3rd and 5th strings, alternating between G/C and F/C chords. The bass part provides harmonic support with sustained notes on the 1st and 3rd strings.



3/4 time signature, treble and bass staves. The piano part features eighth-note chords with grace notes. The guitar part continues with sustained notes on the 3rd and 5th strings, alternating between G/C and F/C chords. The bass part provides harmonic support with sustained notes on the 1st and 3rd strings.



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C      G/C      F/C      C      G      F

C      G/C      C      C/E      F

C      G/C      C      F      C      G/B      Am      Em/G

F      G/F      F      C      F      Gsus4

G      C      G      F

C

G/C

C

C/E

F

C

G/C

C

F

C

G/B

Am

Em/G

F

G/F

F

C

F

Gsus4

G

F

G/B

C

Am

G/B

C

F

G/B

C

C/E

F

C/G

G

F      G/B      C      Am      G/B      C

F      C/E      D/F#      E/G#      E

Dm      Em      Am<sup>7</sup>      Am/G      Dm      Em      Am      Am/G

Dm      G/B      Am      A7/C#      Dm      G

F      G/B      C      Am      G/B      C      F

C/E  

 F  

 Gsus4  

 G

Eb  

 Bb  

 Ab 4f  

 Eb

f

Eb/G  

 Ab 4f  

 Eb  

 Ab

Eb  

 Bb/D  

 Cm 3f  

 Gm/Bb  

 Ab 4f  

 Eb

Ab 4f  

 Eb/Bb  

 Bbsus4  

 Eb

Led

# Rain

(Excerpt)

Music by Hans Zimmer

Moderately, in 2



Piano part: Treble clef, 8/8 time, dynamic pp. Bass part: Treble clef, 8/8 time, dynamic mp.

Guitar part: Chords C, Csus4, C.



Piano part: Treble clef, 8/8 time. Bass part: Treble clef, 8/8 time, dynamic sim.

Guitar part: Chords Csus2, C.



Piano part: Treble clef, 8/8 time. Bass part: Treble clef, 8/8 time.

Guitar part: Chords Csus4, C.



Piano part: Treble clef, 8/8 time. Bass part: Treble clef, 8/8 time.

Guitar part: Chords G, C.

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Csus4

C

G

G7

C

Csus2

C

G7

G

C

Csus4

C

G

G7

C

Csus2

C

C/E

F

G

C

C<sup>sus4</sup>  

  
 C  

  
 G  

  
 G7  

  
  
 C  

  
 C<sup>sus2</sup>  

  
 C  

  
  
 G7  

  
 G  

  
 C  

  
 F  

  
  
 C  

  
 G  

  
 G7  

  
 C  

  
  
 C<sup>sus2</sup>  

  
 C  

  
 G/D  

  
 C/E  


F                    C/E                    Dm7                    C

F                    C/E                    Bbsus2                    Bb6/9

Bbmaj9                    Bbsus2                    C

F/A                    F/Bb                    C

# The Long Road Back

(Excerpt)

Words and Music by  
Hans Zimmer and Steve Jablonsky

Moderately, in 6

A musical score for piano and guitar. The top staff is for the piano, indicated by a treble clef and a bass clef. The bottom staff is for the guitar, indicated by a treble clef. The key signature is A minor (Am). The time signature is 6/8. The tempo is moderately. The dynamic is *mp*. The piano part consists of eighth-note chords. The guitar part has a steady eighth-note bass line. Chords shown above the guitar staff include Am, Am, G, and G. The instruction "with pedal" is written below the staff.

Continuation of the musical score. The piano part continues with eighth-note chords. The guitar part maintains its eighth-note bass line. Chords shown above the guitar staff include Am, F/A, Am7, F/A, Am, and G.

Continuation of the musical score. The piano part continues with eighth-note chords. The guitar part maintains its eighth-note bass line. Chords shown above the guitar staff include Am, F, Fadd#4, and F.

Continuation of the musical score. The piano part continues with eighth-note chords. The guitar part maintains its eighth-note bass line. Chords shown above the guitar staff include C, Csus4, C, Dm, and Dm.

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E      E7      E+      E      Am

Treble clef, key signature of one sharp. Bass line consists of eighth notes. Dynamics: dynamic marking *mf* in measure 5.

G      Am      F/A      Am7      F/A      Am

Treble clef, key signature of one sharp. Bass line consists of eighth notes.

G      Am      F

Treble clef, key signature of one sharp. Bass line consists of eighth notes.

Fadd<sup>#4</sup>      F      C      Csus4      C      B<sup>b</sup>      C/E

Treble clef, key signature of one sharp. Bass line consists of eighth notes. Dynamics: dynamic marking *f* in measure 20.

F      Dm      C/E      F      B<sup>b</sup>

Treble clef, key signature of one flat. Bass line consists of eighth notes.

F/A  
 G7sus4  
 G7

*dim.*

Am  
 F/A  
 G/B

*mp*

Cadd9  
 C  
 Em/B  
 Am  
 Dm7

Gsus4  
 G  
 Em  
 Am

F

Gsus4  
 G

*rit.*

# Nothing I've Ever Known

Words and Music by  
Bryan Adams, Eliot Kennedy  
and Hans Zimmer

Moderately slow

Guitar →  
(capo 1st fret) Em

Piano → Fm

Bm/D  
Cm/E♭

C  
D♭

Gsus2/B  
A♭sus2/C

A musical score for piano and guitar. The piano part is in F major (Fm). The guitar part is in E minor (Em), with a capo on the first fret. The score consists of two staves: a treble staff for the piano and a bass staff for the guitar. The piano part features eighth-note chords. The guitar part has a sustained note followed by eighth-note chords. The key signature changes from F major to G major (G) at the end of the section.

Am  
B♭m

Gsus4  
A♭sus4

G  
A♭

Dsus4  
E♭sus4

D  
E♭

A musical score for piano and guitar. The piano part is in A minor (A♭m). The guitar part is in G major (Am). The score consists of two staves: a treble staff for the piano and a bass staff for the guitar. The piano part features eighth-note chords. The guitar part has a sustained note followed by eighth-note chords. The key signature changes from A minor to G major at the start of the section.

G  
A♭

D7sus4/A  
E♭7sus4/B♭

D7/A  
E♭7/B♭

Gsus2/B  
A♭sus2/C

G/B  
A♭/C

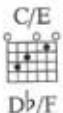
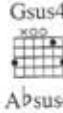
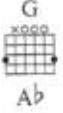
Right now I feel just like a leaf on a breeze...

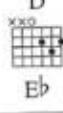
A musical score for piano and guitar. The piano part is in G major (G). The guitar part is in A minor (A♭m). The score consists of two staves: a treble staff for the piano and a bass staff for the guitar. The piano part features eighth-note chords. The guitar part has a sustained note followed by eighth-note chords. The key signature changes from A minor to G major at the start of the section.

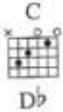
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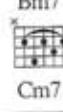
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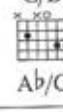
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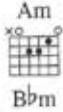
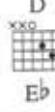
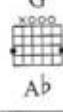

  
**Who knows where it's blow - in',** **who knows where it's go - in'.**





  
**I find my - self some - where . I,** **I nev - er thought I'd be.**

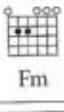






  
**I'm go - ing 'round in cir - cles,** **think - ing a - bout you and me.**





  
**And how do I ex - plain it when** **I don't know what to say. —**

C/E  
D/F  
Gsus4  
Abus4  
G  
Ab  
Dsus4  
Eb  
D

Who knows - where it's blow - in',  
 who knows - where it's go - in'.

C  
D/C  
Bm7  
Cm7  
G/B

I find my - self some - where - I,  
 I nev - er thought I'd be.

Am  
Bbm  
D  
Eb  
G  
Ab

I'm go - ing 'round in cir - cles,  
 think - ing a - bout you and me.

C  
D/C  
Bm7  
Cm7  
Em  
Fm

And how do I ex - plain it when  
 I don't know what to say.

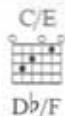
Bm  Cm  E7/G#  F7/A  Gmaj7  Abmaj7  G6  Amaj7  G6 
  
 I'm torn - 'n' I'm fall - in'. I hear \_ my home \_\_\_\_\_ call - in'. Hey,\_

D/A  Eb/Bb  Asus4  Bbsus4  A  Bb 
  
 I've nev - er felt some - thing so strong. Oh, no,

G  Ab  To Coda  D  Eb 
  
 it's like noth - ing I've ev - er known.

G  Ab  D7sus4/A  Eb7sus4/Bb  D7/A  Eb7/Bb  Gsus2/B  Absus2/C  G/B  Ab/C 
  
 You're the one I'm look - ing for. You're the one I need.

*mp*



Db/F



Abus4



Ab

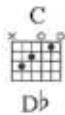


Ebsus4

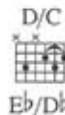


Eb

You're the one that gives me a rea - son to be - lieve.



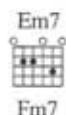
Db



Eb/Db



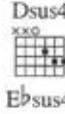
Cm7



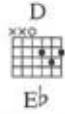
Fm7

Fol - low - ing a star has led to where you are. It feels so -

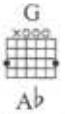
*D.S. al Coda*



Ebsus4



Eb



Ab

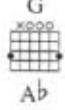
— strong now. —

This can't be wrong — now.

Coda



Eb



Ab

It's like noth - ing I've ev - er known. —

*dim.*

Right now I feel — like a leaf on a breeze...

Who knows... where it's blow - in' and who knows... where I'm go - in'.

*rit.*

# I Will Always Return

## (Finale)

Words and Music by  
Bryan Adams, R.J. Lange  
and Hans Zimmer

Moderately

Guitar → G5  
(capo 3rd fret) 

Piano → B♭5



The musical score consists of four staves of music. The top staff is for the piano, starting with a dynamic of *p*. The second staff is for the guitar, which is capoed at the 3rd fret. The third staff continues the piano part. The fourth staff continues the guitar part. Chords are indicated above the staves: G5 (capo 3rd fret), B♭5, G, D, C, G, B♭, G/B, C, G, C, G, D/F♯, and F/A. The lyrics are: "I hear the wind call my name. The sound that leads me home again. It sparks up the fire, a".

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Em Bm/D C G/B C Dsus4 D  
 Gm Dm/F Eb Bb/D Eb Fsus4 F

flame that still \_ burns. To you I will al - ways re - turn. I know the

C D/F# G Em D G C D/F#  
 Eb F/A Bb Gm F Bb Eb F/A

road is long, but where you are is home. Wher - ev - er you

G G/B C G/D D C D/F# G  
 Bb Bb/D Eb Bb/F F Eb F/A Bb

stay, I'll find the way. I'll run like the riv - er. I'll

Em D G C G/B A/C#  
 Gm F Bb Eb Bb/D C/E

fol - low the sun. I fly like an ea - gle to where I be -

cresc.

This sheet music page contains six staves of musical notation for 'Hotel California'. The top staff features a vocal line with lyrics and guitar chords above it. The second staff shows a piano or keyboard part. The third staff continues the vocal line. The fourth staff shows a piano part with dynamics. The fifth staff continues the vocal line. The bottom staff shows a piano part. Chords are indicated above the staves, and lyrics are written below them. The music consists of six lines of musical score, each with its own staff and specific notes and rests.

long. I can't stand the dis-tance. I can't dream a - lone. I can't wait to

see you. Yes, I'm on my way home. Now I know it's true, my ev - ry

road leads to you. And in the hour of dark-ness, — your light —

gets me through. You run like the riv - er. You shine — like the


sun. — Yeah! You fly like an ea - gle, yeah, you are — the


one. I've seen ev - 'ry sun - set, and with all that I've -


learned. oh, — it's to you I will al - ways, al -


ways — re - turn.


*dim.* *mf* *mp* *led.*





