

David's Song

Musik zum Film "Die Abenteuer des David Balfour"

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Musik: Vladimir Cosma / Text: Jeff Jordan

Arrangement: Hans-Dieter Kuhn

♩ = 88

SOPRAN
ALT

TENOR
BASS

KLAVIER

mp

Mit Pedal spielen

5

10

mf

14

mf Hear Da - vid's

Chor-Sopran (Sopran solo ad lib.)

18

Song, he left his home, when he was young. Went far a-

22

way o'er hill and dale, a-cross the sea. Wind tossed the

26

board, Star crossed their hopes. The waves of fate swept on the

30

rocks. Sing Da - vid's song who run a - way when he was

34

young. Far from his home, no fa-mi - ly wrecked in a

38

storm. Wind tossed the boat, sails ripped a

f Wind tossed the boat, wind tossed the boat, sails ripped a

Your Eyes

Musik aus dem Film "La Boum 2"



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Musik: Vladimir Cosma / Text: Jeff Jordan

Arrangement: Hans-Dieter Kuhn

Tempo di Slow ♩ = 84

Sopran
Alt

Tenor
Bass

Klavier

p *mf*

1. Your
2. Your

1. Your
2. Your

Ah _____ ah _____

p *mf*

5

eyes eyes o - pened wide as I looked your way. Could' - nt
 eyes like the blue in the sum - mer skies. Caught my

(1.+3.) eyes o - pened wide, _____ as I looked your way, —
 eyes are so blue _____ eyes like blue sum - mer skies.

hide — what they meant to say.
gaze — as I looked a - cross.

Fee - ling lost in a crow - ded
Fee - ling lost in a ma - gic

8

they meant to say, lost in the
looked a - cross, lost in a

room. It's too soon_ for a new love.
maze. It's too soon_ for a new love.

room. It's too soon_ for a new love.
maze. It's too soon_ for a new love.

When you smile your eyes show your heart_
You can hide that look in your eyes._

11

lost in - side a soul torn a - part._ (You are) fee - ling a - lone_ with
O - pen wide you seem so sur - prised. (You are) sear - ching a - round for

15

11

liv-ing for, and how you gave that love to me. On - ly then I felt my

and how you gave that love to me. On - ly then I felt my

15

heart was free, I was part of you and you were all of

heart was free, I was part of you and you were all of

18

me. Warm were the days and the nights of those years,

me. Warm were the days and the nights of those years,

21

pain - ted in col - ors to out - shine the sun. All of the words and the

pain - ted in col - ors to out - shine the sun. All of the words and the

rit.

24

dreams and the tears live in my re - mem - brance.

dreams and the tears live in my re - mem - - brance.

rit.

27

a tempo

On - ly love can make a me - mo - ry, on - ly love can make that

On - ly love on - ly love

a tempo

Reality

Musik aus dem Film "La Boum 1"



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Musik: Vladimir Cosma / Text: Jeff Jordan

Arrangement: Hans-Dieter Kuhn

Tempo di Slow ♩ = 72

Sopran
Alt

Tenor
Bass

Klavier

p

5 *p* Uh uh uh

1.+3. Met you by sur- prise, I di- dn't re- a- lise... That my life would change for
2. If you do ex- ist, _____ ho-ney don't re-sist... Show me a new way_ of

mf

p Uh uh uh

8 uh uh uh uh uh uh

e- ver. Saw you stand- ing there I di- dn't know I'd care.
lo- ving. (2.+3.) Tell me that it's true. _____ Show me what to do._

uh uh uh uh uh uh.

11 Ah ah ah ah *f* Dreams are my Re - a - li -
 (2.+3.) Dreams are my Re - a - li -

There was some-thing spe-cial in the air. Dreams are Re -
 I feel some-thing spe-cial a - bout you. (2.+3.) Dreams are Re -

Ah ah ah ah *mf* Dreams are Re -
 (2.+3.) Dreams are Re -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with the lyrics 'Ah ah ah ah' and then continues with 'Dreams are my Re - a - li -' followed by a triplet of eighth notes. The middle staff is a vocal line in bass clef with the same lyrics. The piano accompaniment is shown in two staves at the bottom, with a treble and bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, including a triplet of eighth notes.

14 ty, the on-ly kind of real fan - ta - sy. Il - lu-sions are the com-mon thing, I
 ty, the on-ly kind of Re - a - li - ty. May-be my foo-lish-ness is past and

a - li - ty, a real fan - ta - sy. Il - lu-sions are the thing I
 a - li - ty, my re - a - li - ty. May-be my foo - lish - ness is

a - li - ty, a real fan - ta - sy. Il - lu-sions are the thing I
 a - li - ty, my Re - a - li - ty. May-be my foo - lish - ness is

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with the lyrics 'ty, the on-ly kind of real fan - ta - sy. Il - lu-sions are the com-mon thing, I' followed by a triplet of eighth notes. The middle staff is a vocal line in bass clef with the same lyrics. The piano accompaniment is shown in two staves at the bottom, with a treble and bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, including a triplet of eighth notes.

try to live in dreams, it seems as if it's meant to be.
may-be now it last. I see how the real thing can be.

18

live in dreams, it's meant to be, to be.
past I see how the real thing can be, can be.

live in dreams, it's meant to be, to be.
past I see how the real thing can be, can be.

The first system of the score consists of three staves. The top staff is the vocal line, starting at measure 18. It features a treble clef and a key signature of one sharp (F#). The melody includes a triplet of eighth notes in measure 20. The middle staff is the bass line, also in treble clef, providing harmonic support. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a triplet of eighth notes in measure 20.

Dreams are my Re - a - li - ty, a diff' - rent kind of re - a - li -
Dreams are my Re - a - li - ty, a wond' - rous world where I like to

21

Dreams are Re - a - li - ty, a kind of re - a - li -
Dreams are Re - a - li - ty, a world where I like to

Dreams are Re - a - li - ty, a kind of re - a - li -
Dreams are Re - a - li - ty, a world where I like to

The second system of the score consists of three staves. The top staff is the vocal line, starting at measure 21. It features a treble clef and a key signature of one sharp (F#). The melody includes a triplet of eighth notes in measure 22. The middle staff is the bass line, also in treble clef, providing harmonic support. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a triplet of eighth notes in measure 22.