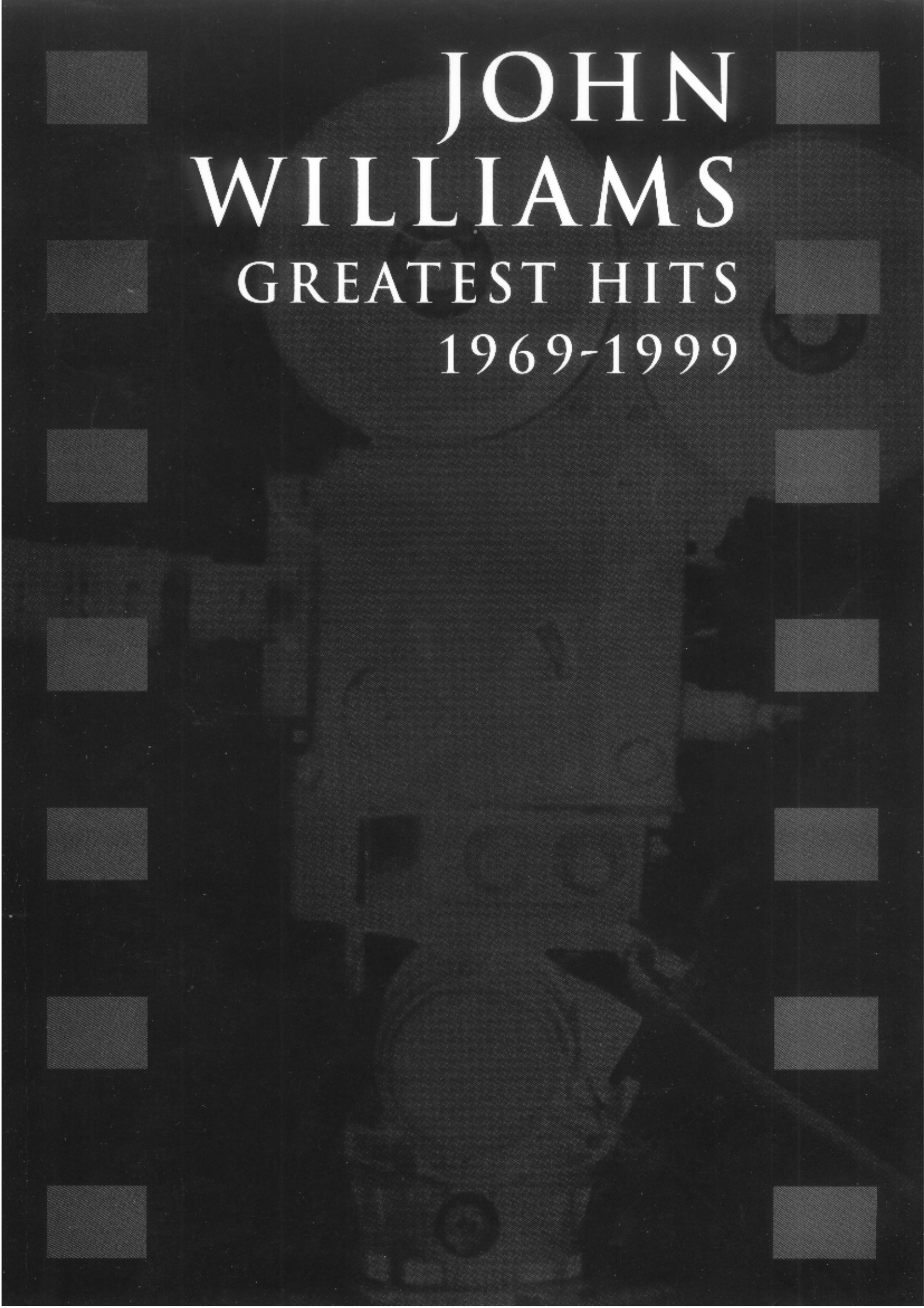
JOHN
WILLIAMS
GREATEST HITS
1969-1999

JOHN WILLIAMS

GREATEST HITS 1969-1999

PROJECT MANAGER: SY FELDMAN
BOOK ART LAYOUT: KEN REHM

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PHOTO: GREG WEINER

In Steven Spielberg's *E.T.: The Extra-Terrestrial*, the famous "flying" theme – perhaps the most thrilling melody John Williams ever wrote – isn't heard, in its full glory, right at the beginning of the movie. Early on, as the anxious E.T. develops a trusting relationship with ten-year-old Elliott, the theme is suggested in subdued and altered form. Indeed, much the early music is tentative and anticipatory – say, just a shimmer of strings held in suspension and accompanied by a single flute. Mixed in with this lovely, evocative music, one can hear no more than a modest version of the flying theme: When Elliott, with E.T.'s help, makes the oranges and limes circle around one another like the planets in the solar system, we hear it; and then again when E.T. makes a plant come to life in Elliott's house. Finally, Elliott and E.T., riding in Elliott's bicycle, take off into the air, passing in front of the face of the moon, and the flying theme – which really represents all of E.T.'s creative powers – bursts out in the full orchestra.

Over a pulsing, driving rhythm, the strings soar, the horns leap heroically. It is one of the truly satisfying moments in movies, and the satisfaction is recapitulated and extended later on, when Elliott, his older brother Mike, and Mike's friends, all on bicycles, escape the federal agents by flying again – across the setting sun this time. If one can speak of pure exhilaration, Williams' music, at that moment, has it in spades.

My point in going through this progression is a simple one: John Williams, working with such directors as Spielberg, George Lucas, Oliver Stone and others, uses music with considerable delicacy. It's been said many times that Williams' score for *Star Wars* signaled a return of the big symphonic sound to Hollywood movies, and this, of course, is true. After hundreds of soundtracks with pop ballads or rock songs, or just a piano and a couple of forlorn winds, or music created by a synthesizer – after all of that, it was enormously exciting in the late seventies to suddenly hear the London Symphony in full-throated roar, its brass and timpani pounding, its strings whirling furiously.

But if John Williams writes very well for full symphony orchestra, he also uses smaller, more modest means beautifully too. The opening of the *Star Wars* score has a heroic and epic cast to it that truly feels like the beginning of a long narrative – but once the initial fanfares and the famous vaunting theme have been exhausted, a single woodwind is left behind to graze in the fields of orchestral silence, much as a child might be lost in wonder before the stars.

Over the course of the various *Star Wars* films, Williams' music has played a major role in allowing Lucas to express not just bombast and grandiosity, but also more serious emotions – consider the various yearning themes associated with Princess Leia's desire for the safety of the rebel forces and with Luke's quest for a father, the sinister, jeering, overbearing music of the Empire, and so on. Not only did Williams' score fasten millions of young fans to the grand mythic overtones of the story, it also fastened Lucas himself to the mythical and metaphysical notions inherent in his original ideas. The score for the new *Phantom Menace* recapitulates some of the trilogy's earlier music, but subtly and allusively, and there is much that is new as well, including the extraordinary "Duel of the Fates," in which the chanting chorus is urged on by a furious little motoric figure in the strings and brass – in all, one of the most exciting things Williams has ever written.

Most of the time, listening to Williams' many scores, one is aware of his enormous resourcefulness and professional skill and his way of injecting a little extra edge and excitement into the occasion before him – the aching loneliness of the trumpet solos, for instance, in his music for *Born on the Fourth of July*; or the heart-rending pathos of the solo violin in *Schindler's List*; or the scintillating, almost coruscating, brass fanfares in his "Olympic Theme," which inserts the adrenaline of competition right under the listener's scalp; or the airy yet slightly sinister music for *Home Alone*, which exists half way between Tchaikovsky's sugar-plum-fairy mood in *The Nutcracker* and the music for a horror film. And who among us does not recall the muted heroic strains of the brass in *Saving Private Ryan* or the strange little duet between the earthlings and the alien ship in *Close Encounters of the Third Kind*? Williams has a mischievous side that he indulges only occasionally, but with devastating effect: That notorious rhythmic tugging in the basses and cellos when the shark appears in *Jaws* gets reinforced by the brass in a way that becomes downright terrifying. If you listen to that episode as a piece of music, the fun of the movie comes back, but so does its vertiginous fear of being pulled under and consumed. John Williams' music can do that to you.

DAVID DENBY

JOHN WILLIAMS

PHOTO: RICHARD MORGENSTEIN

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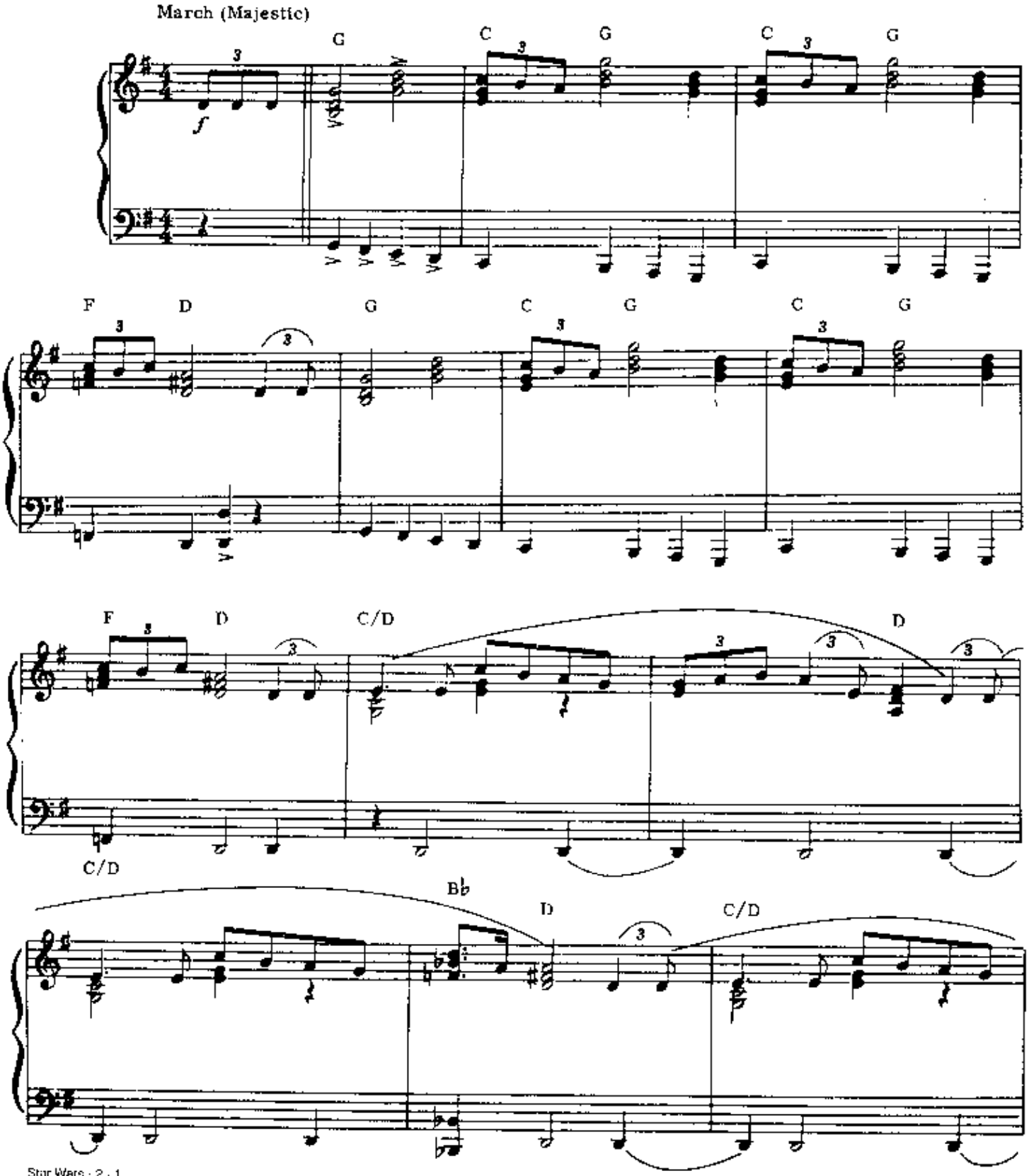
*WRITTEN FOR THE 1984 OLYMPIC GAMES, LOS ANGELES
**WRITTEN FOR THE 1996 OLYMPIC GAMES, ATLANTA

STAR WARS
(Main Theme)

By JOHN WILLIAMS



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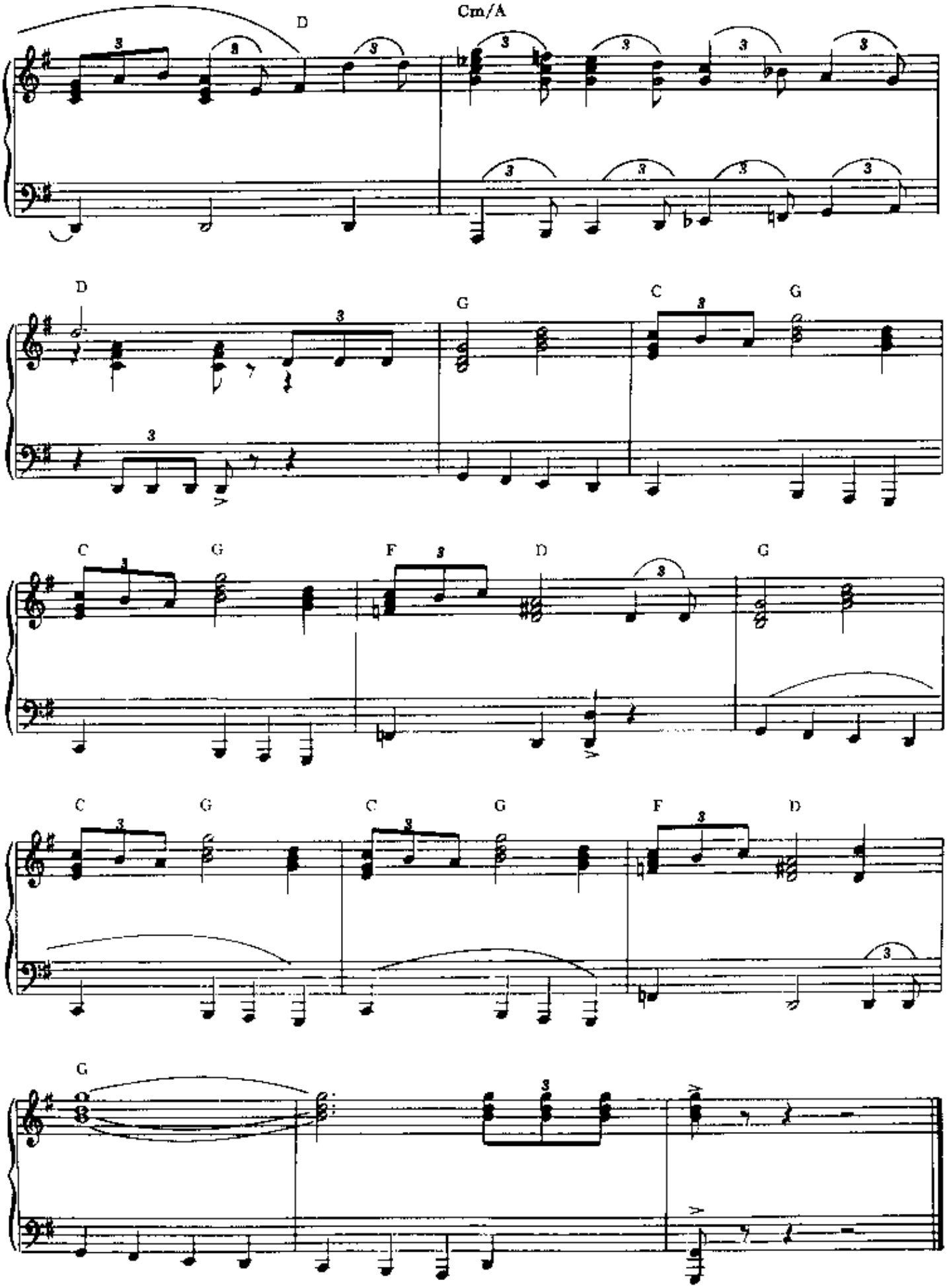
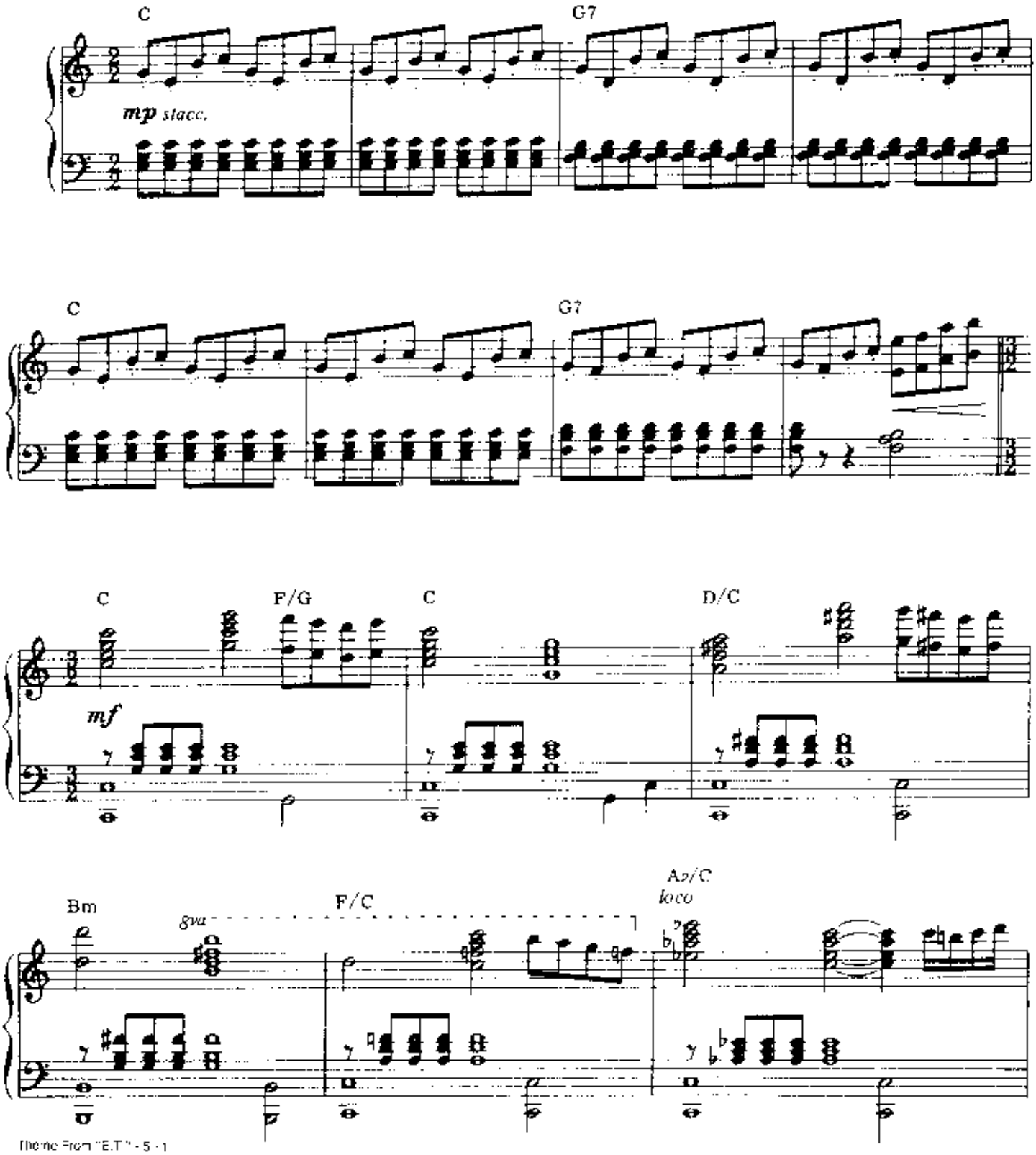

D
Cm/A
D
G
C
G
C
G
F
D
G
C
G
C
G
F
D
G

THEME FROM "E.T."
(The Extra Terrestrial)

By JOHN WILLIAMS



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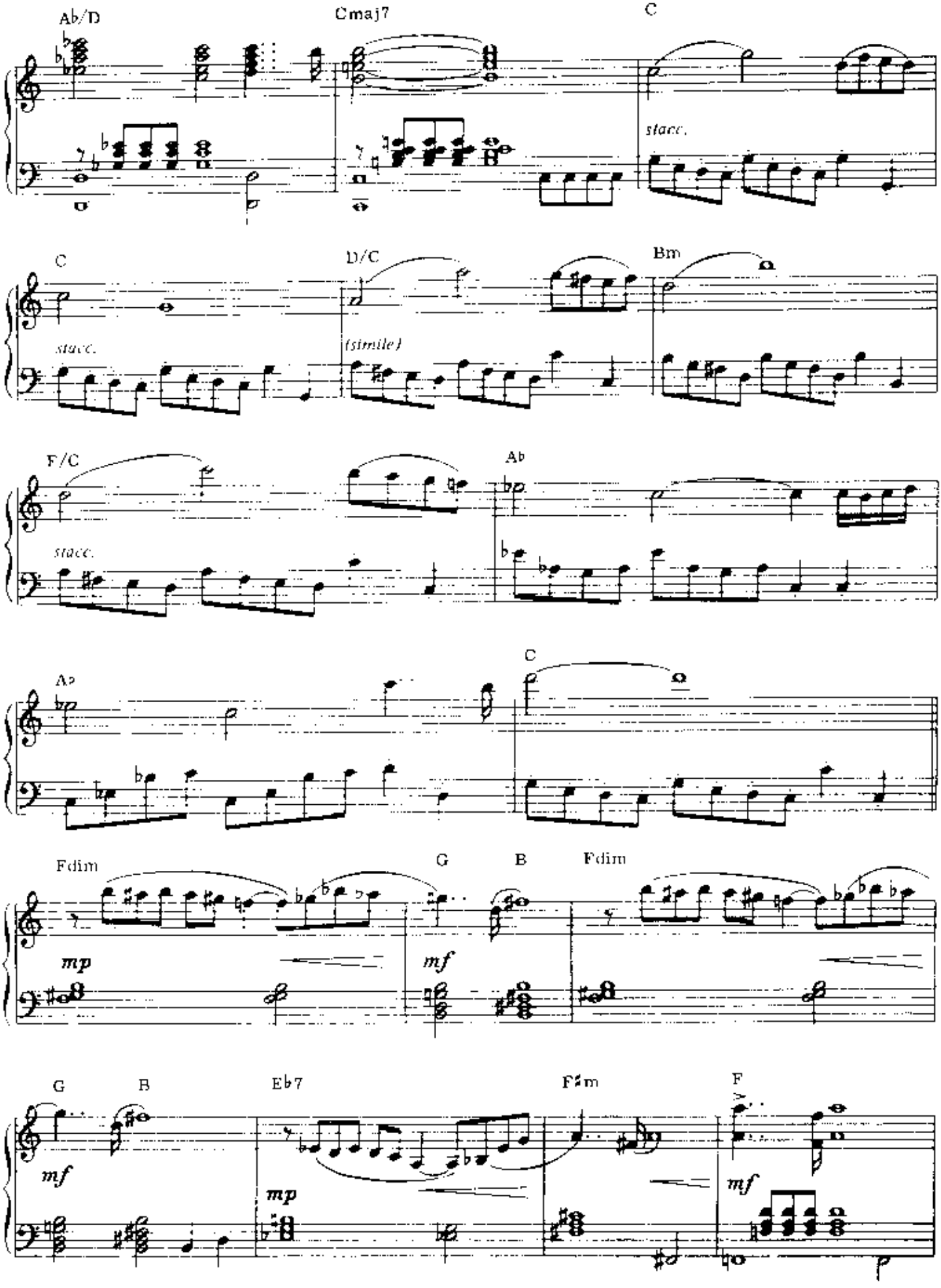
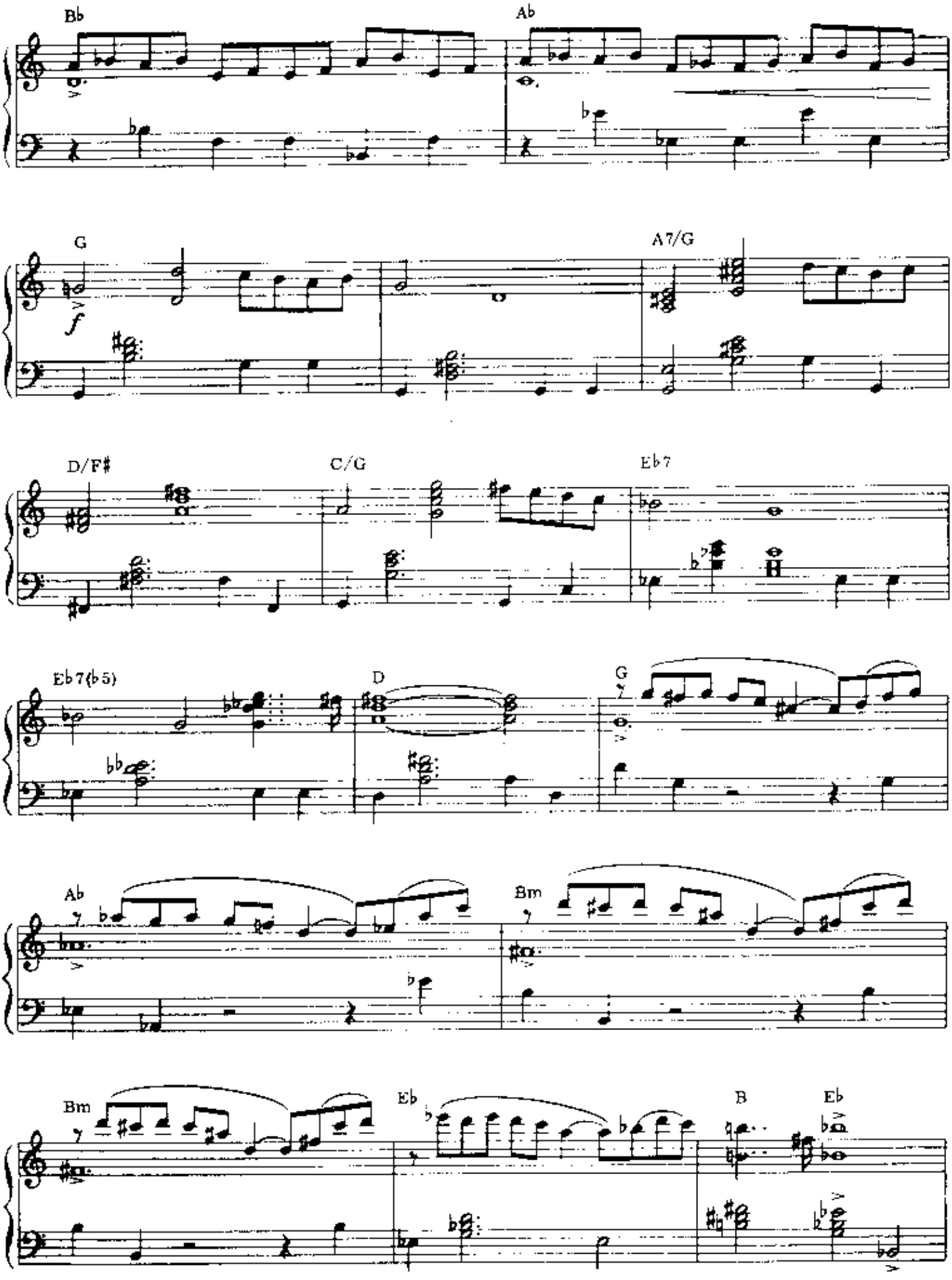
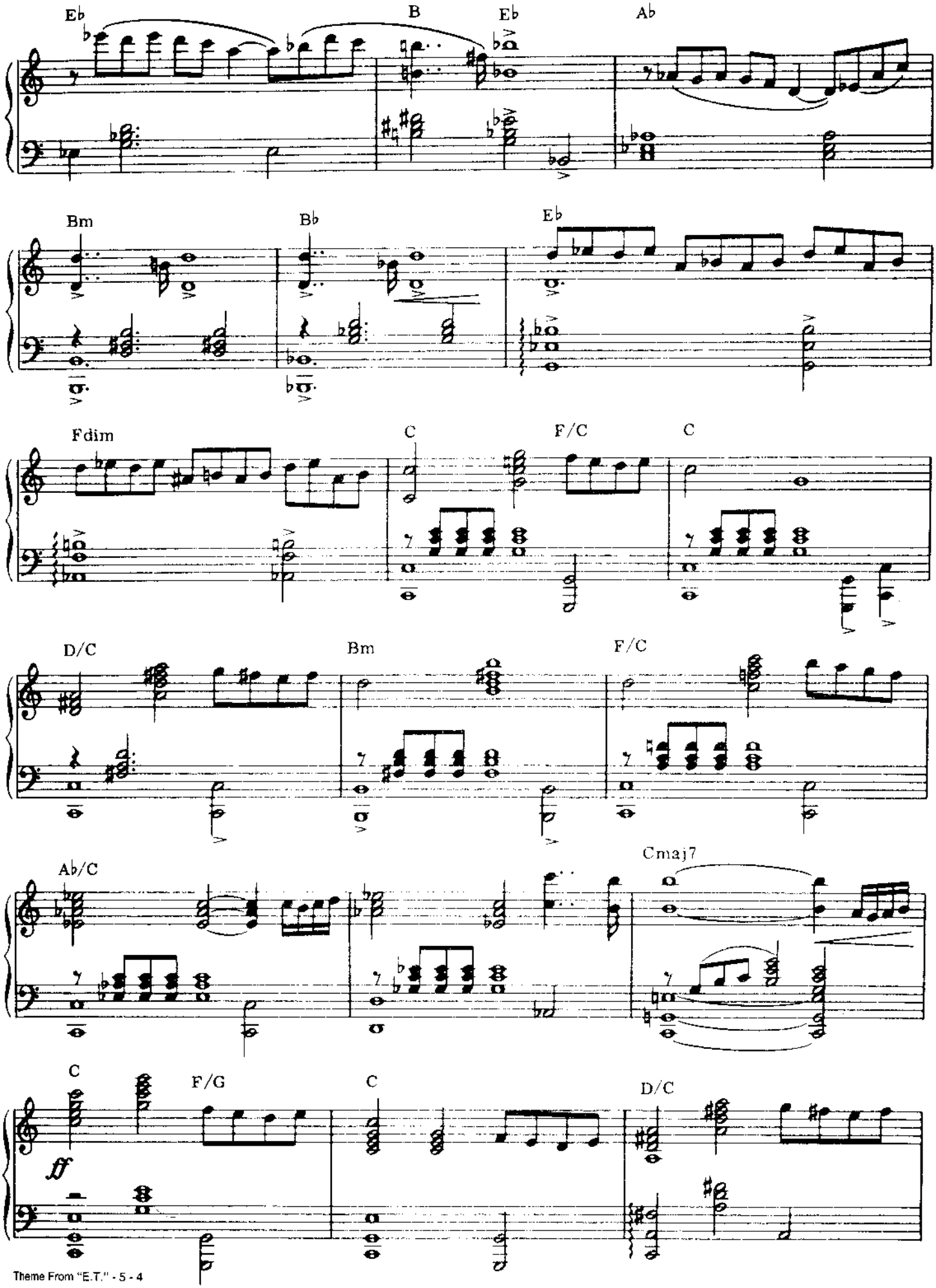
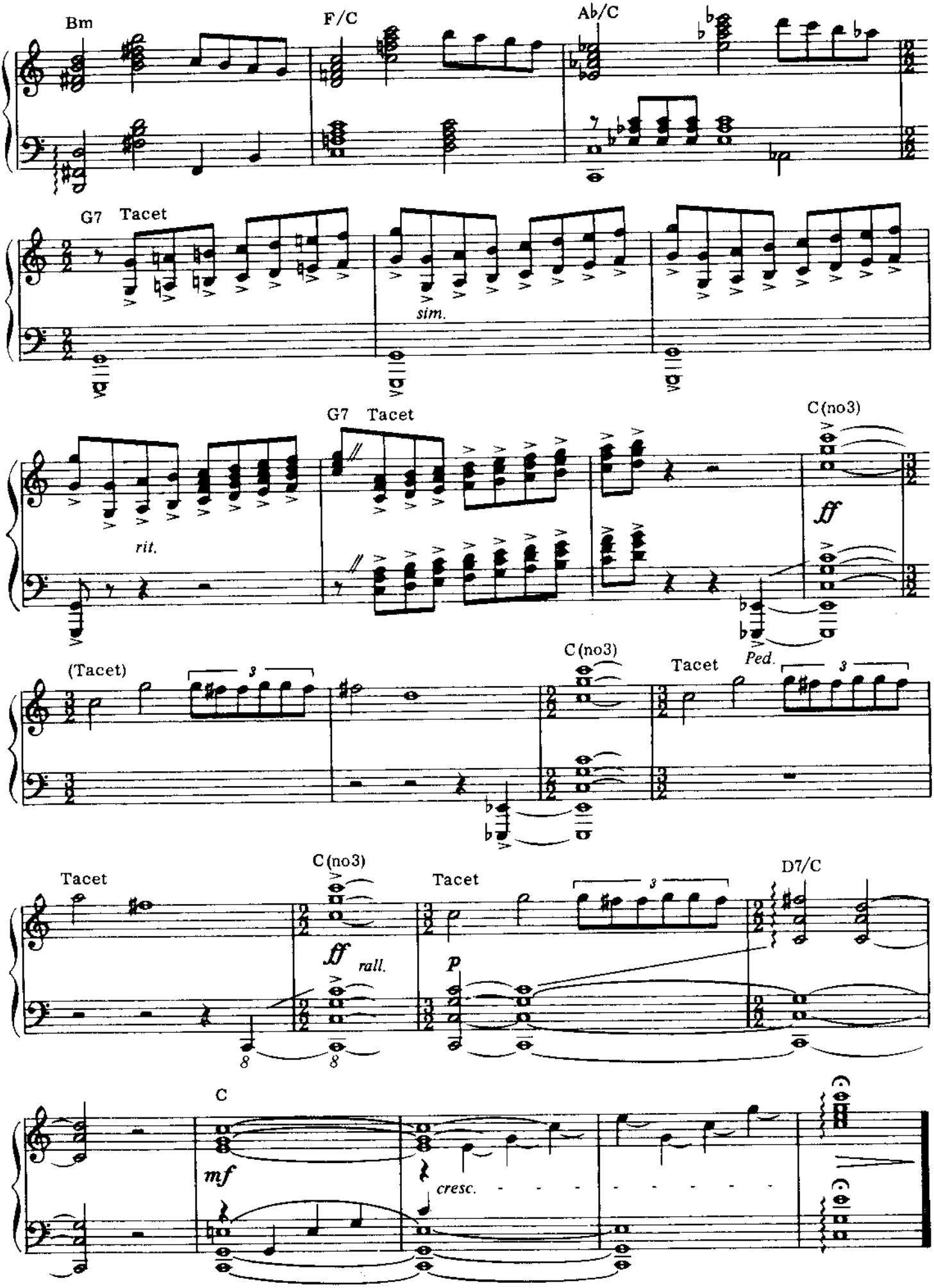

Ab/D
Cmaj7
C
stacc.
C
D/C
Bm
stacc.
(simile)
F/C
Ab
stacc.
Ab
C
Fdim
G
B
Fdim
mp
mf
G
B
Eb7
F#m
F
mf
mp
mf

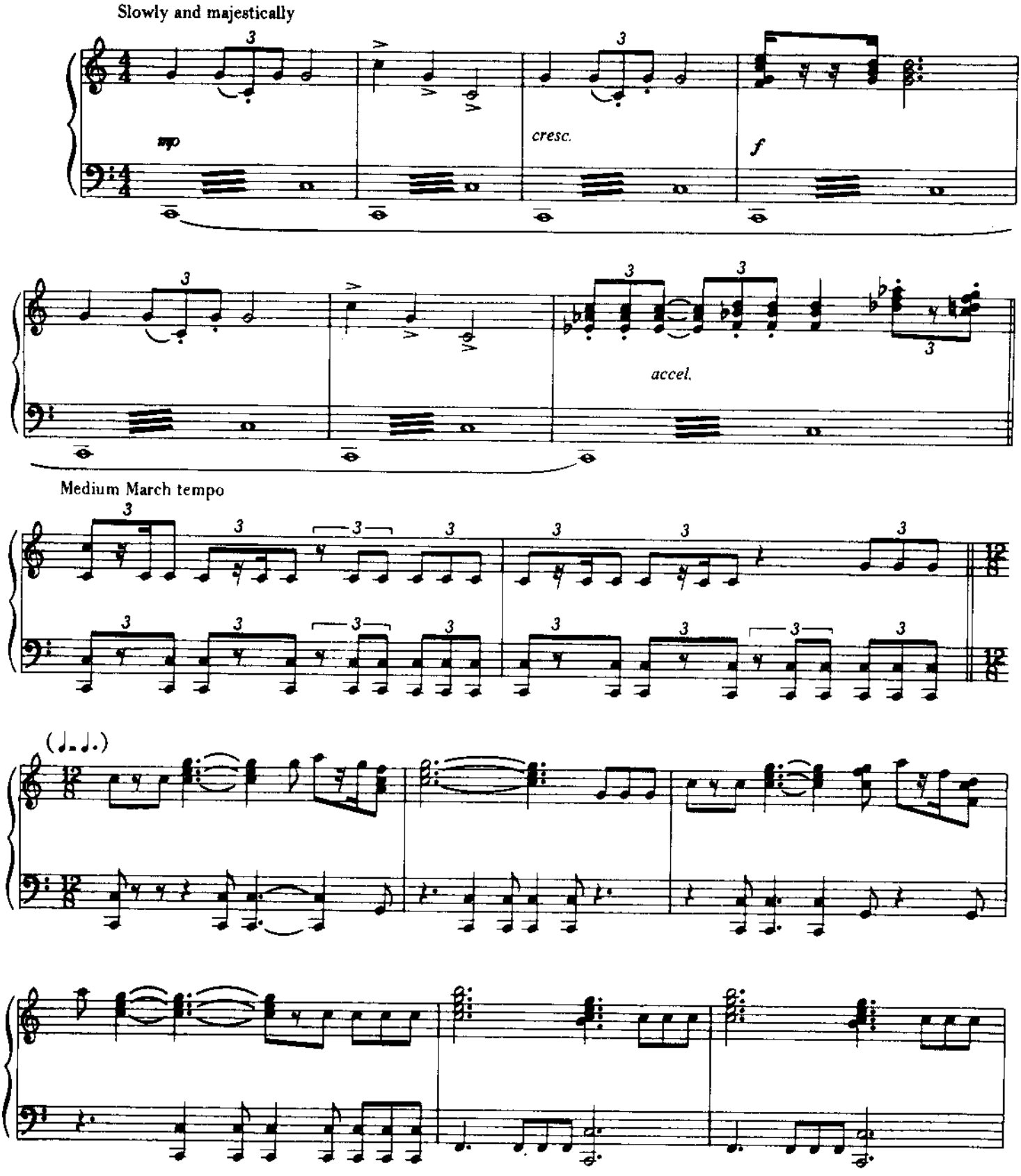

Bb
Ab
G
A7/G
D/F#
C/G
Eb7
Eb7(b5)
D
G
Ab
Bm
Bm
Eb
B
Eb


Eb
B
Eb
Ab
Bm
Bb
Eb
Fdim
C
F/C
C
D/C
Bm
F/C
Ab/C
Cmaj7
C
F/G
C
D/C
ff


Bm
F/C
Ab/C
G7 Tacet
sim.
G7 Tacet
C(no3)
rit.
ff
Ped.
(Tacet)
C(no3)
Tacet
Tacet
C(no3)
Tacet
D7/C
ff rall.
p
C
mf
cresc.
Ped.

MARCH FROM "SUPERMAN"

By JOHN WILLIAMS



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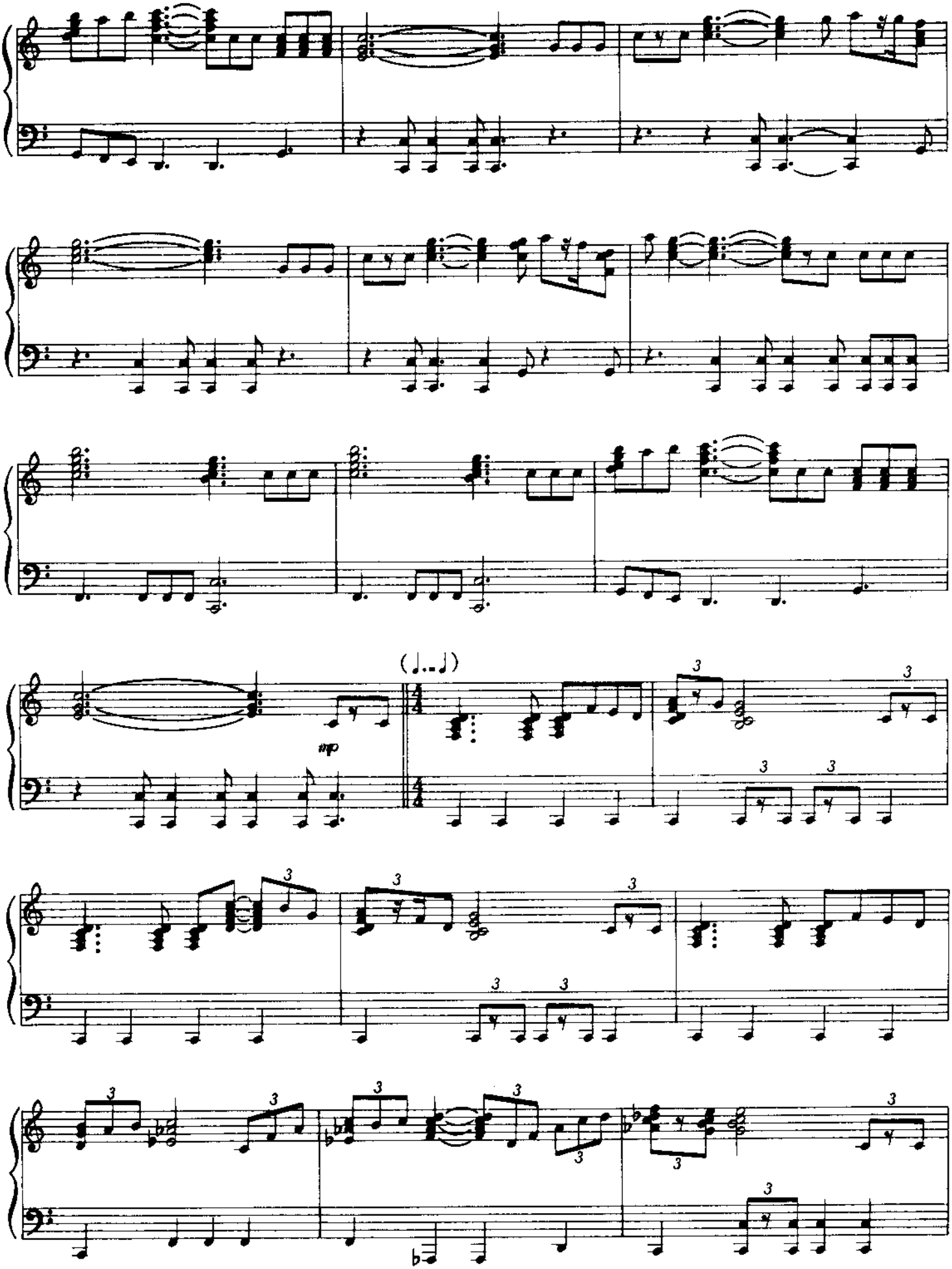
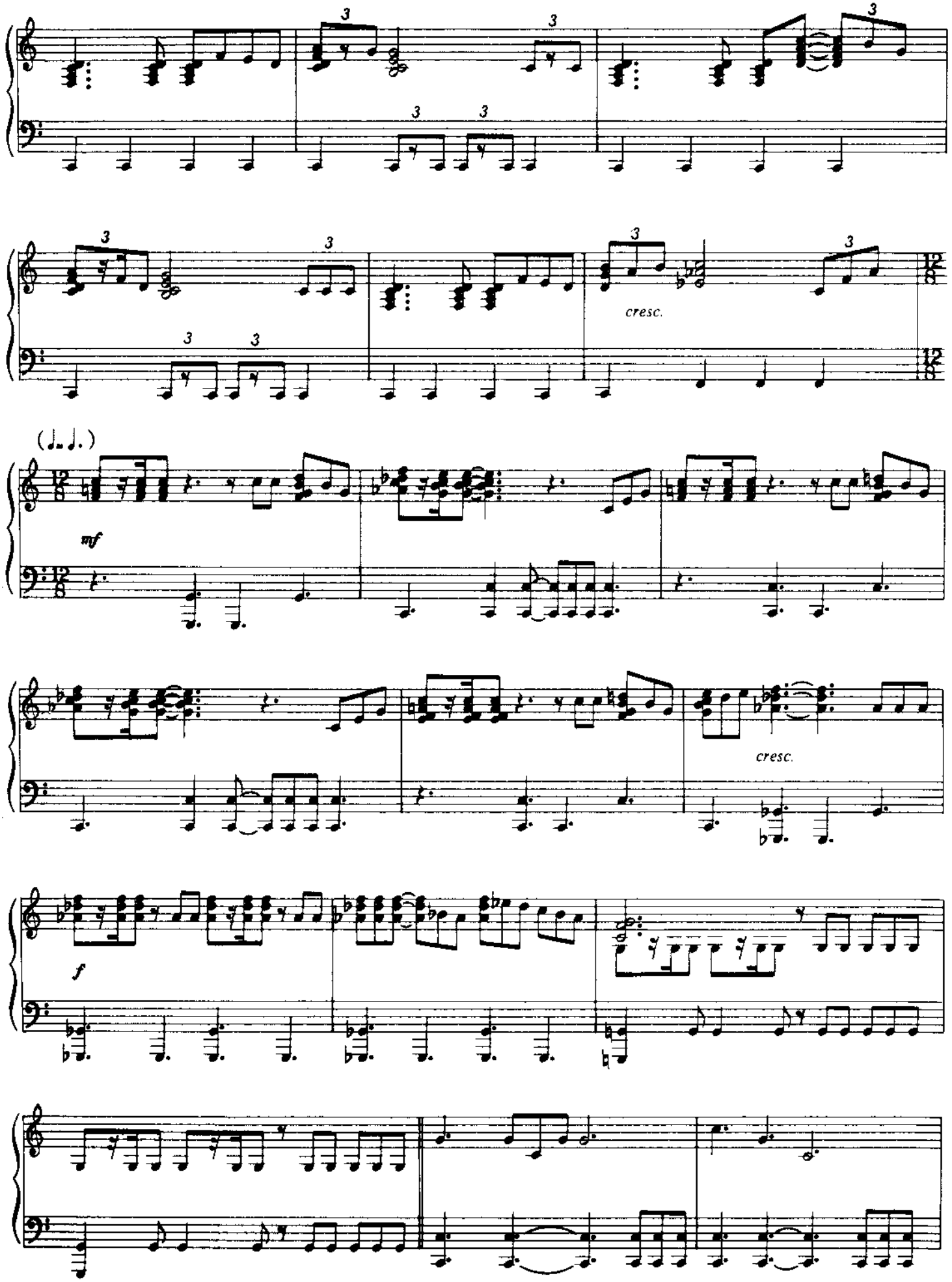
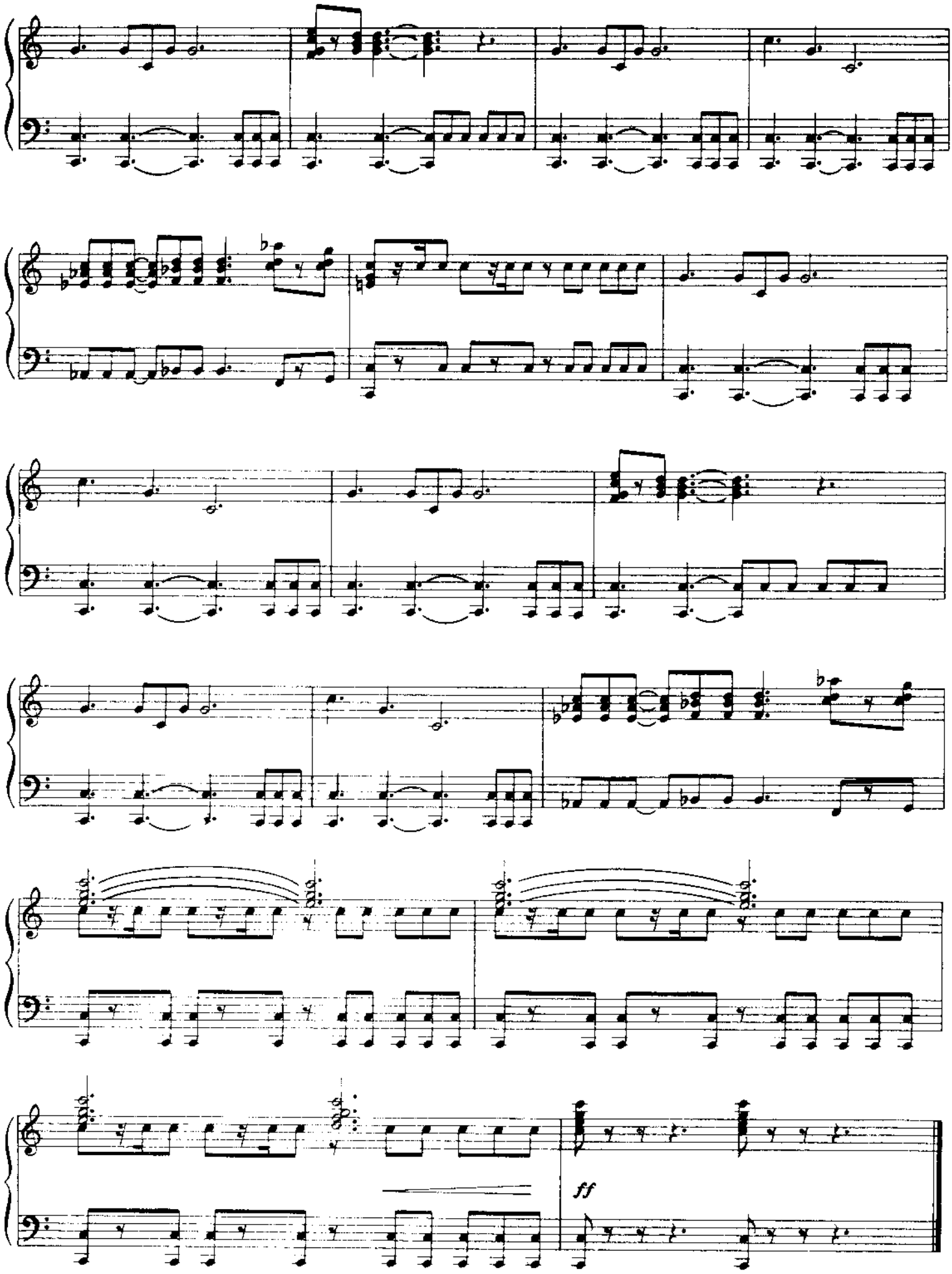

mp
3


cresc.
mf
cresc.
f

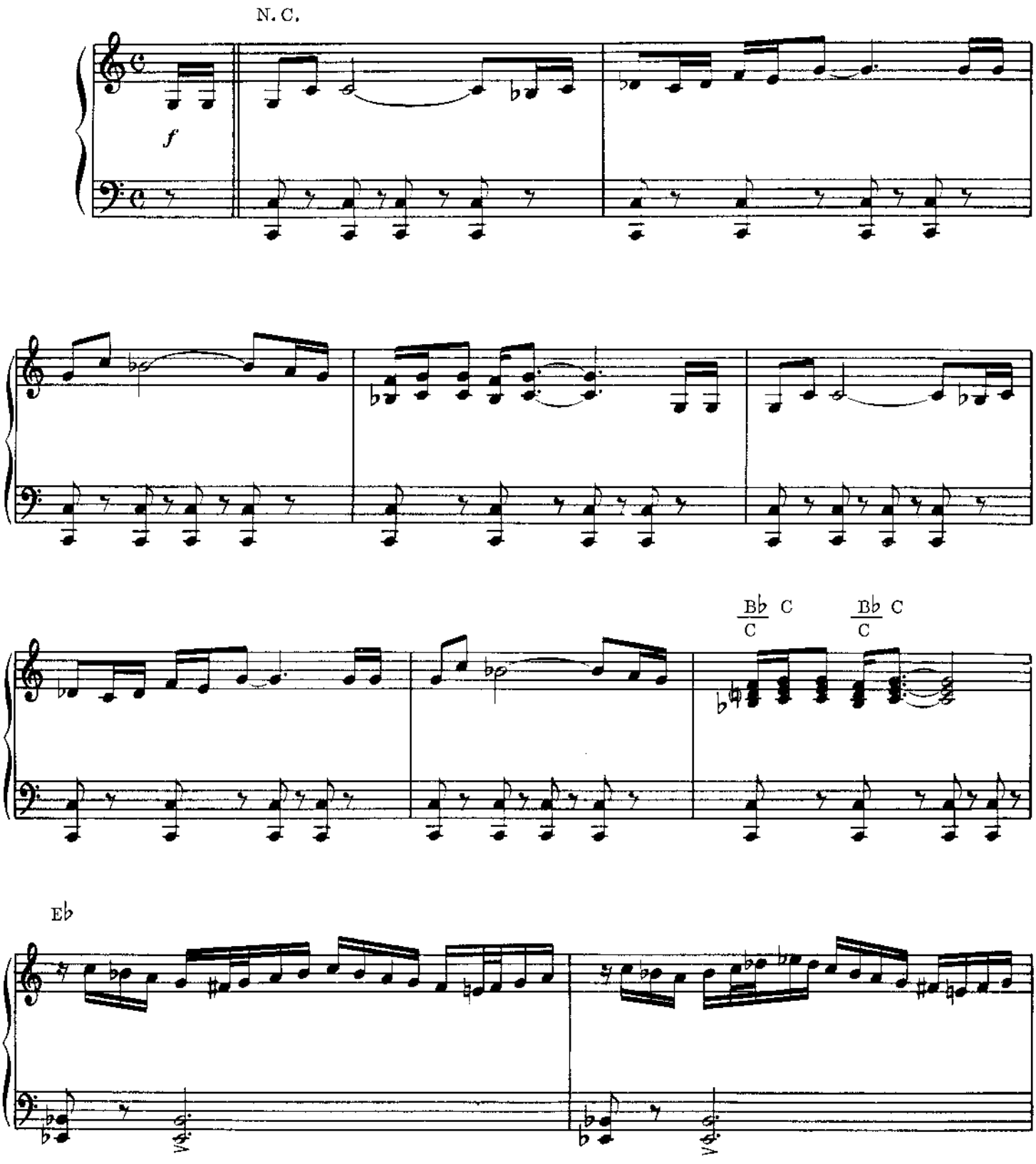

ff

MARCH OF THE SLAVE CHILDREN

(From "Indiana Jones and the Temple of Doom")

By JOHN WILLIAMS

March Tempo



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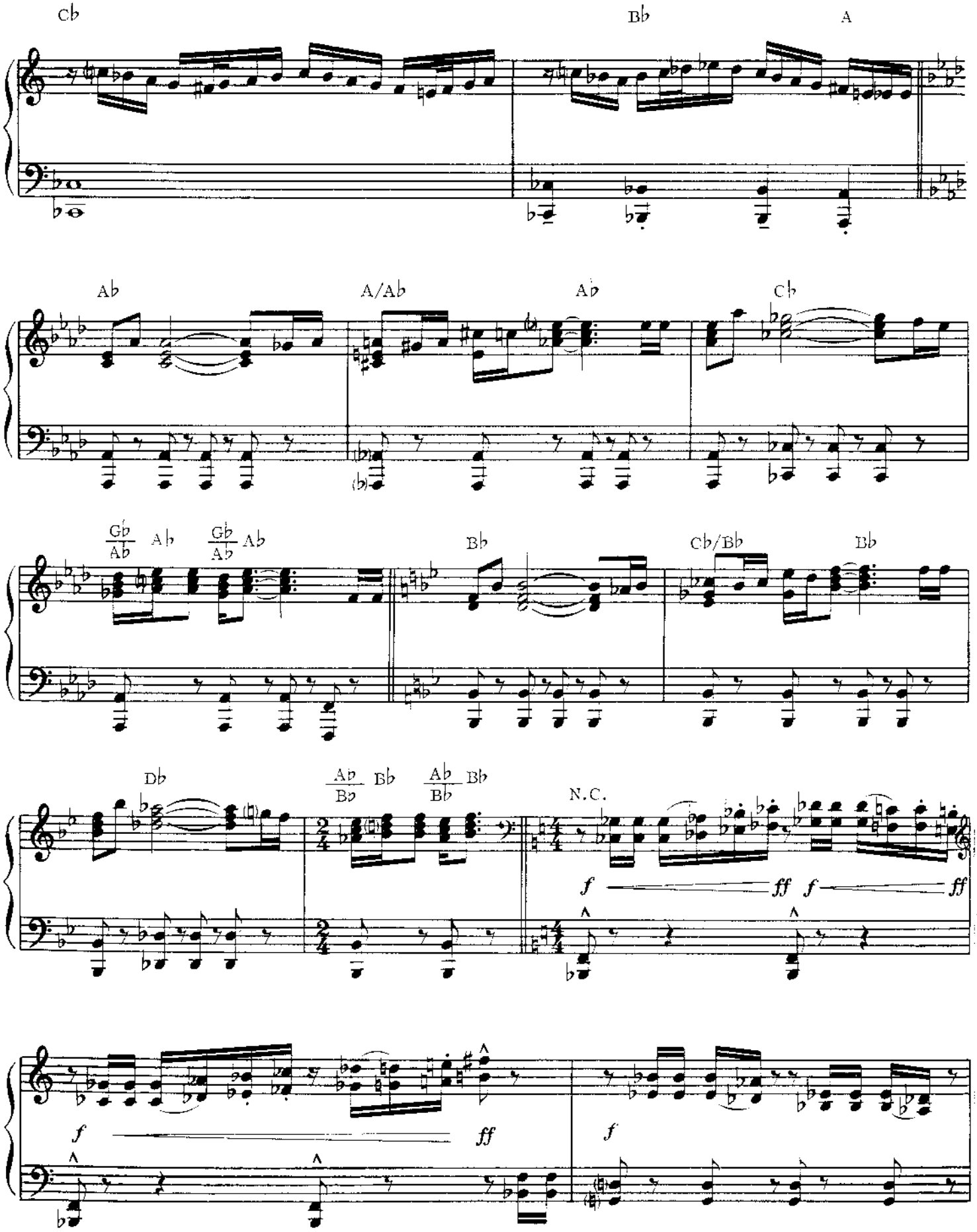
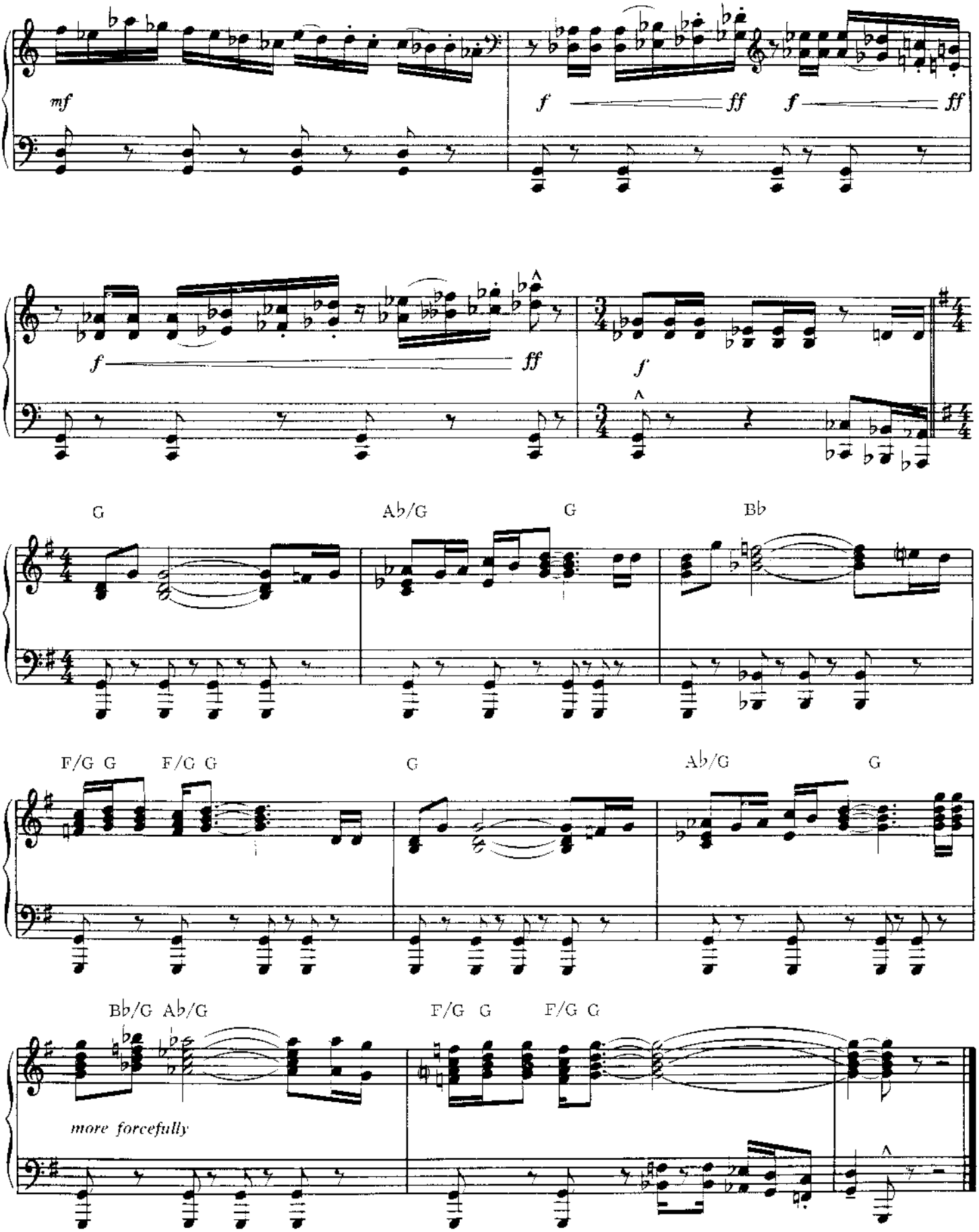
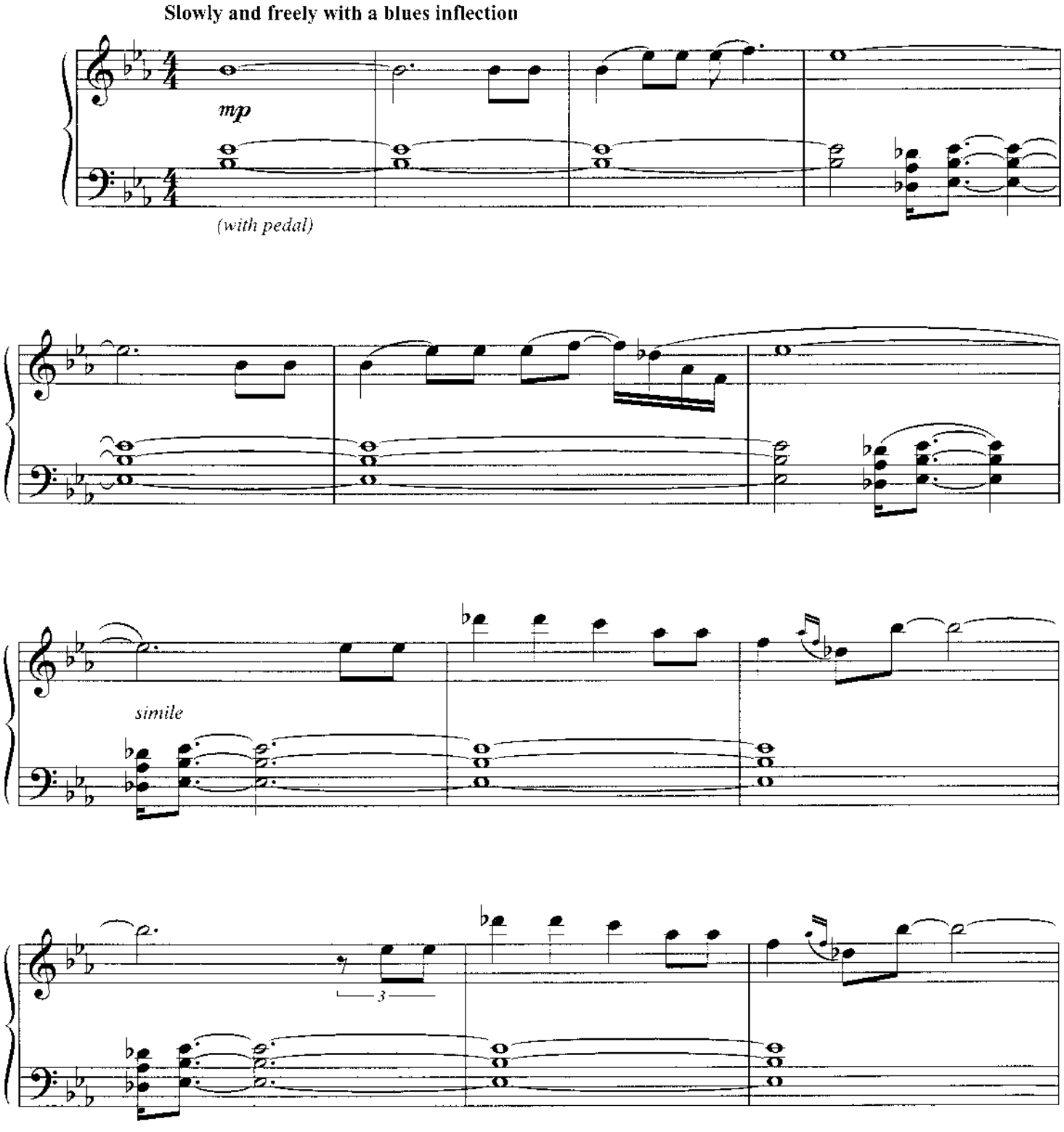

Cb
Bb
A
Ab
A/Ab
Ab
Cb
Gb/Ab
Ab
Gb/Ab
Ab
Bb
Cb/Bb
Bb
Db
Ab/Bb
Bb
Ab/Bb
Bb
N.C.
f
ff
f
ff
f
ff
f


mf
f
ff
f
ff
f
ff
f
G
Ab/G
G
Bb
F/G G
F/G G
G
Ab/G
G
Bb/G Ab/G
F/G G
F/G G
more forcefully

SUGARLAND EXPRESS
(THEME)

By JOHN WILLIAMS



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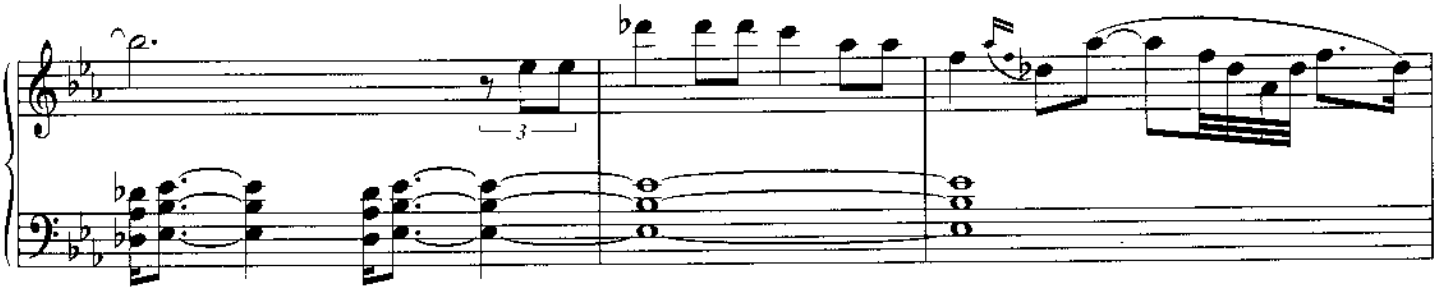
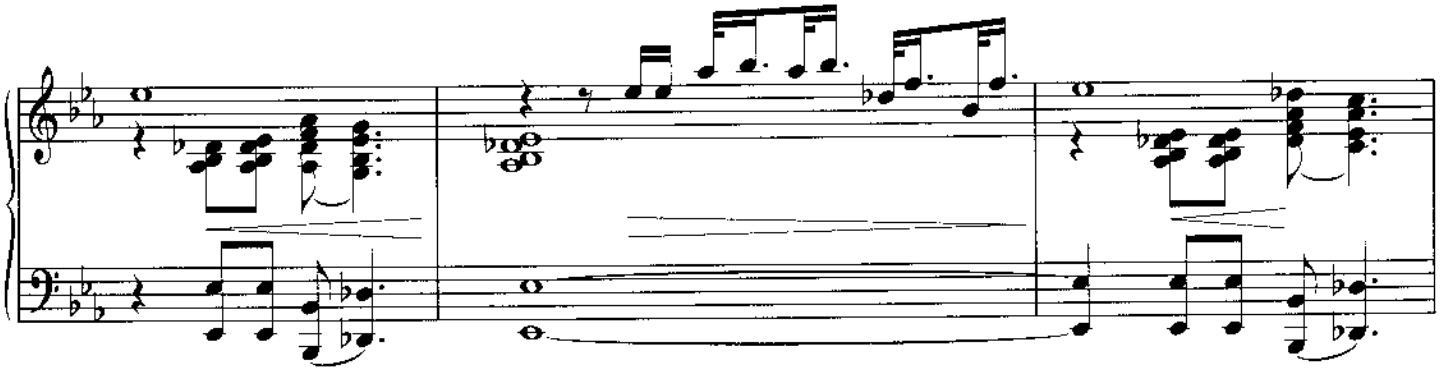
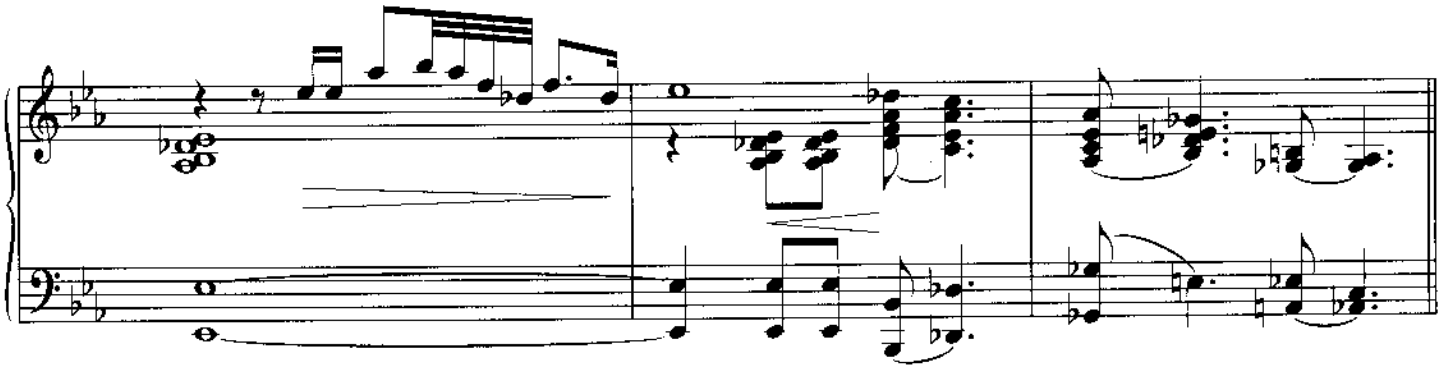
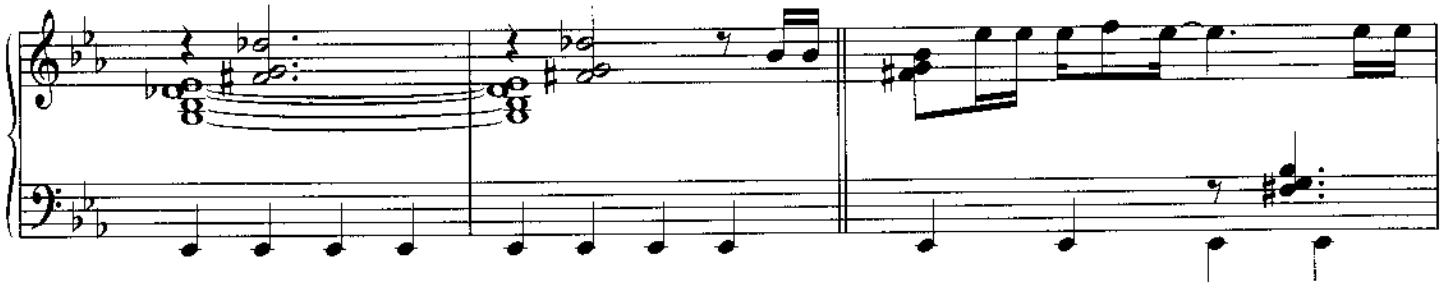
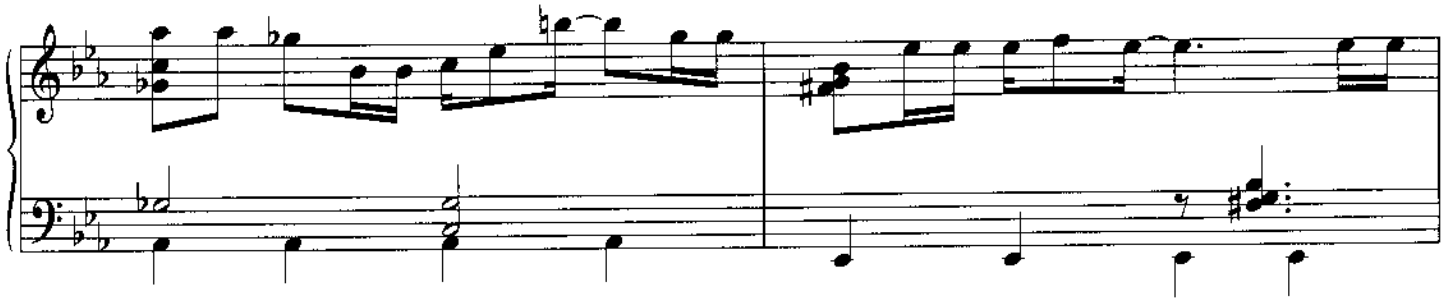


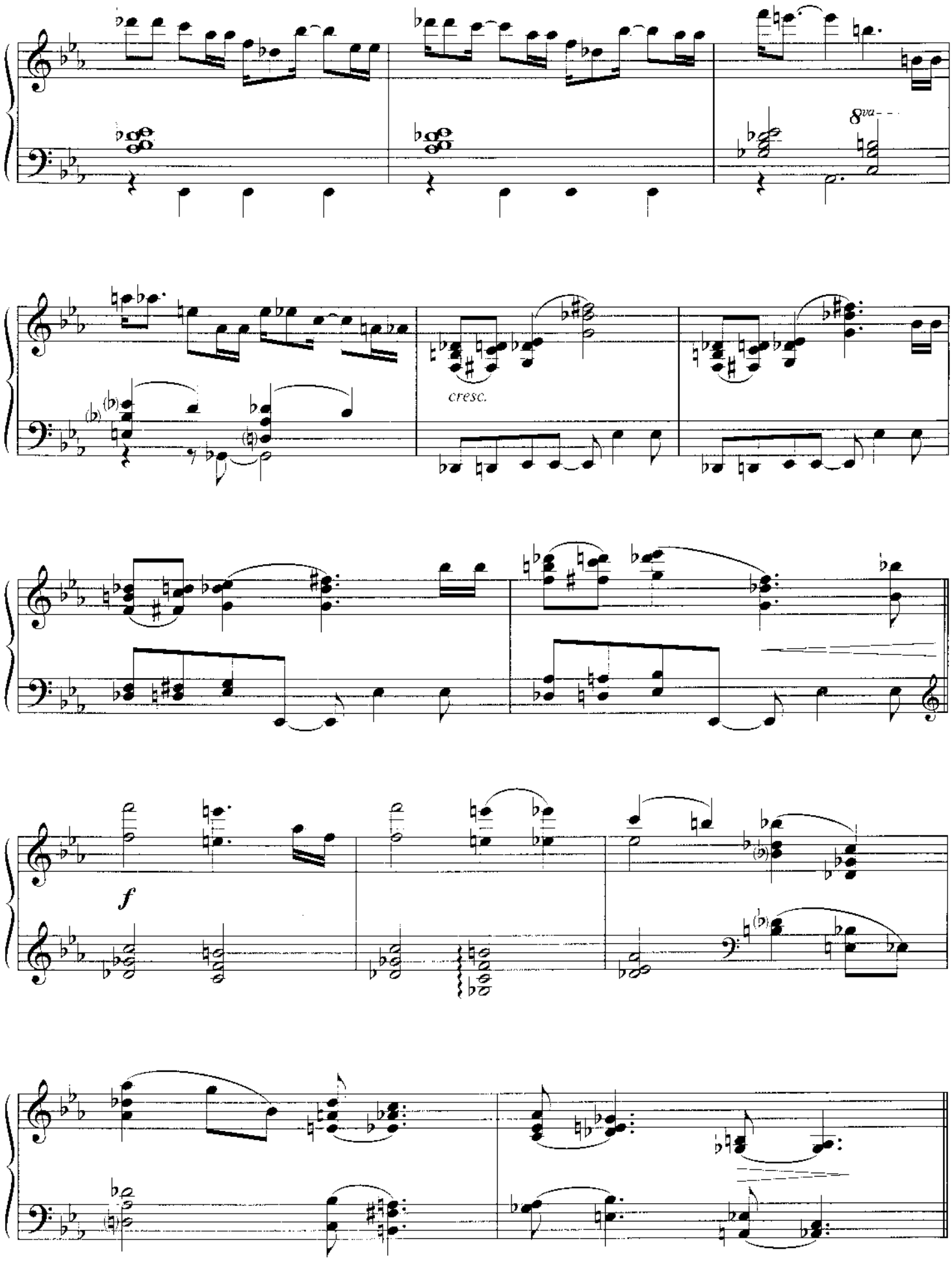


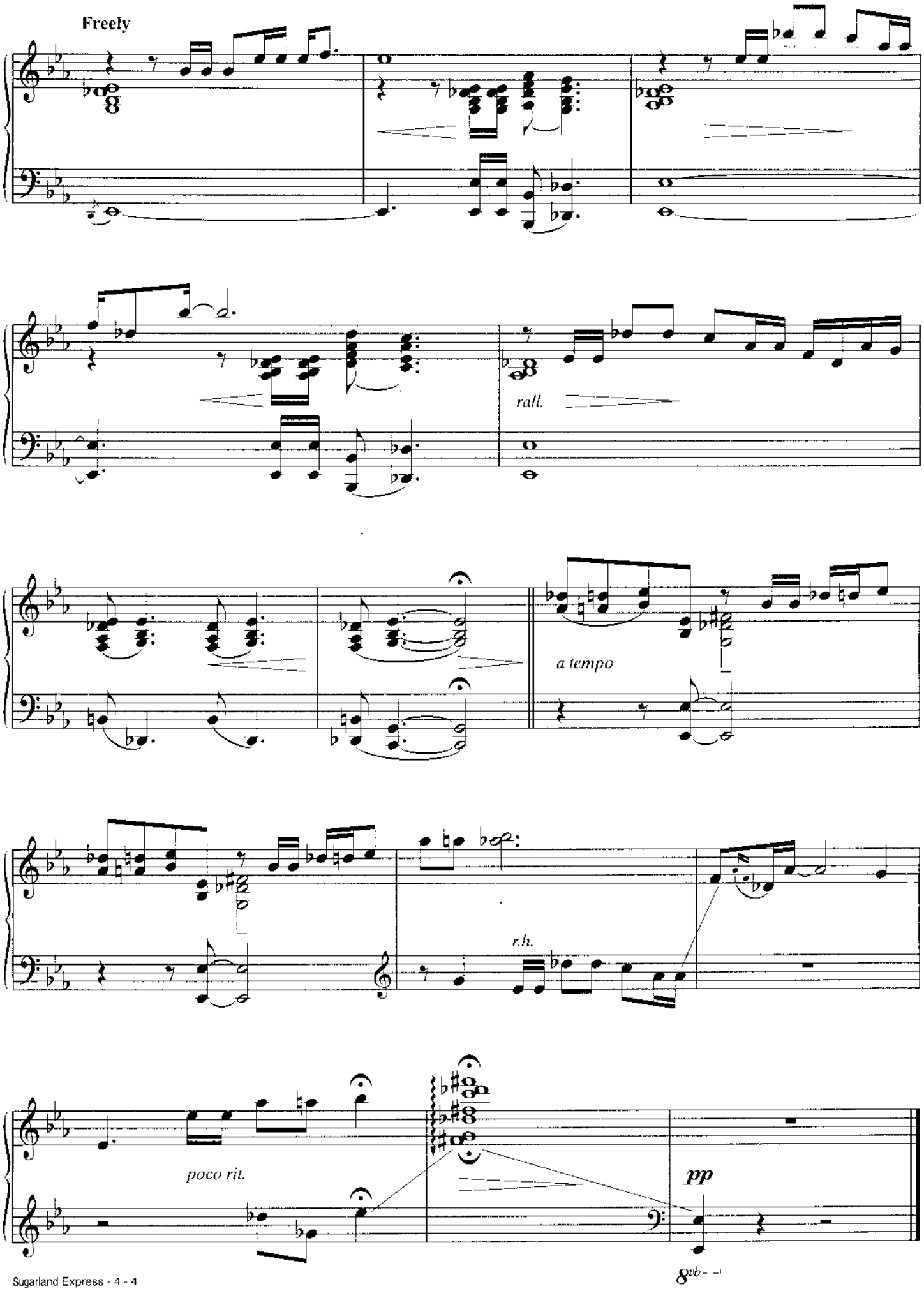


Slow blues ♩ = 54



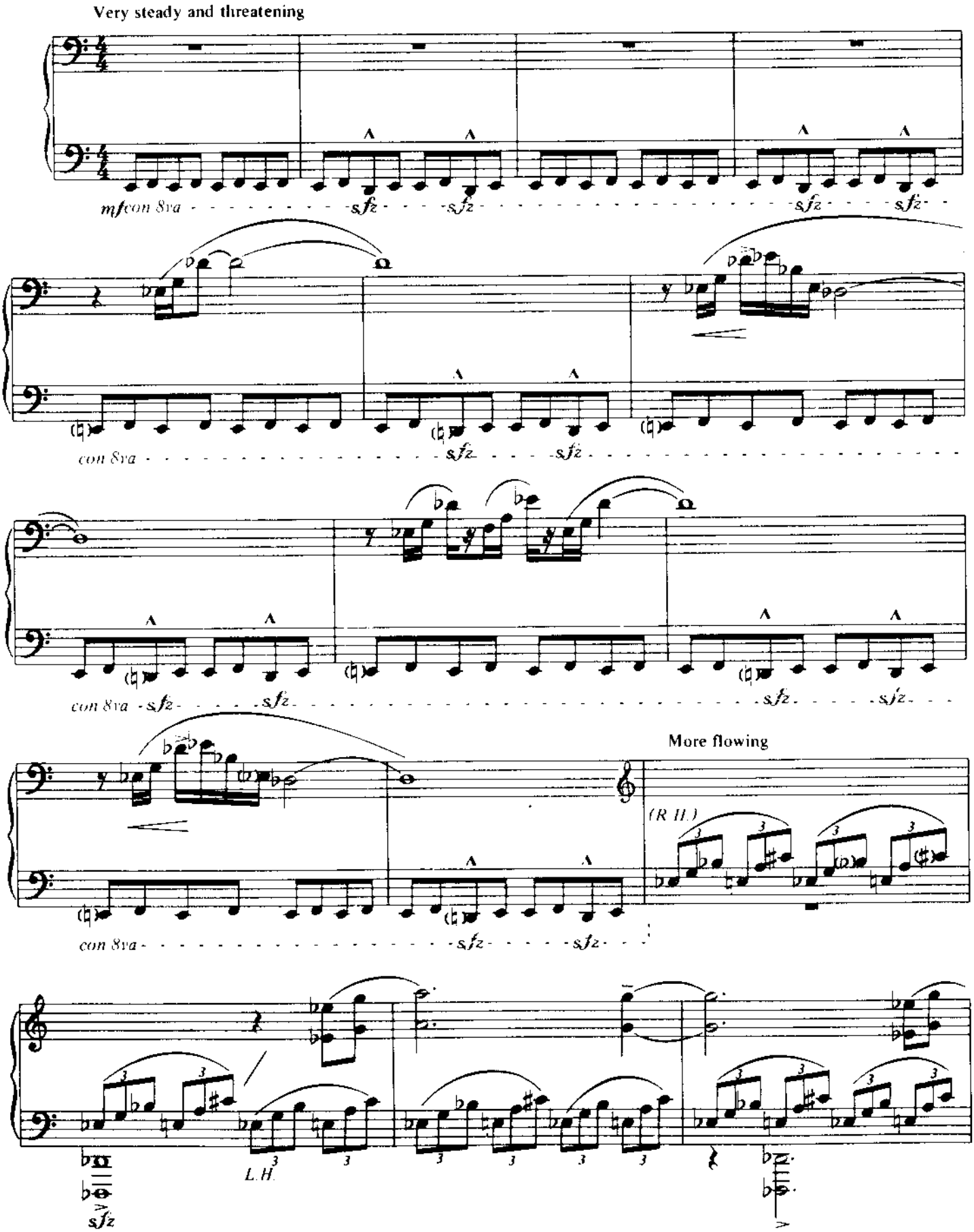



8va
cresc.
f


Freely
rall.
a tempo
r.h.
poco rit.
pp
8vb

THEME FROM "JAWS"

By JOHN WILLIAMS



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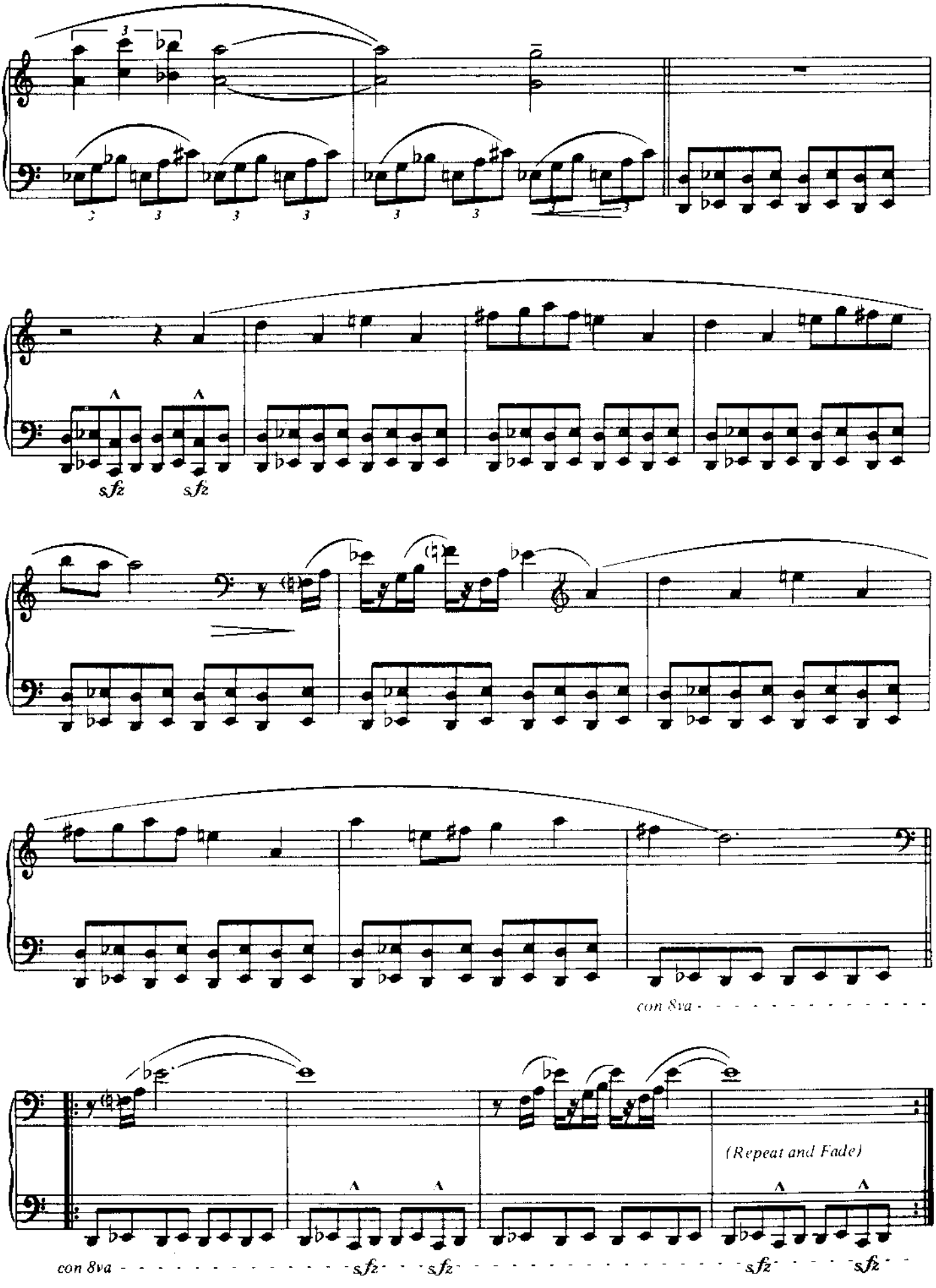
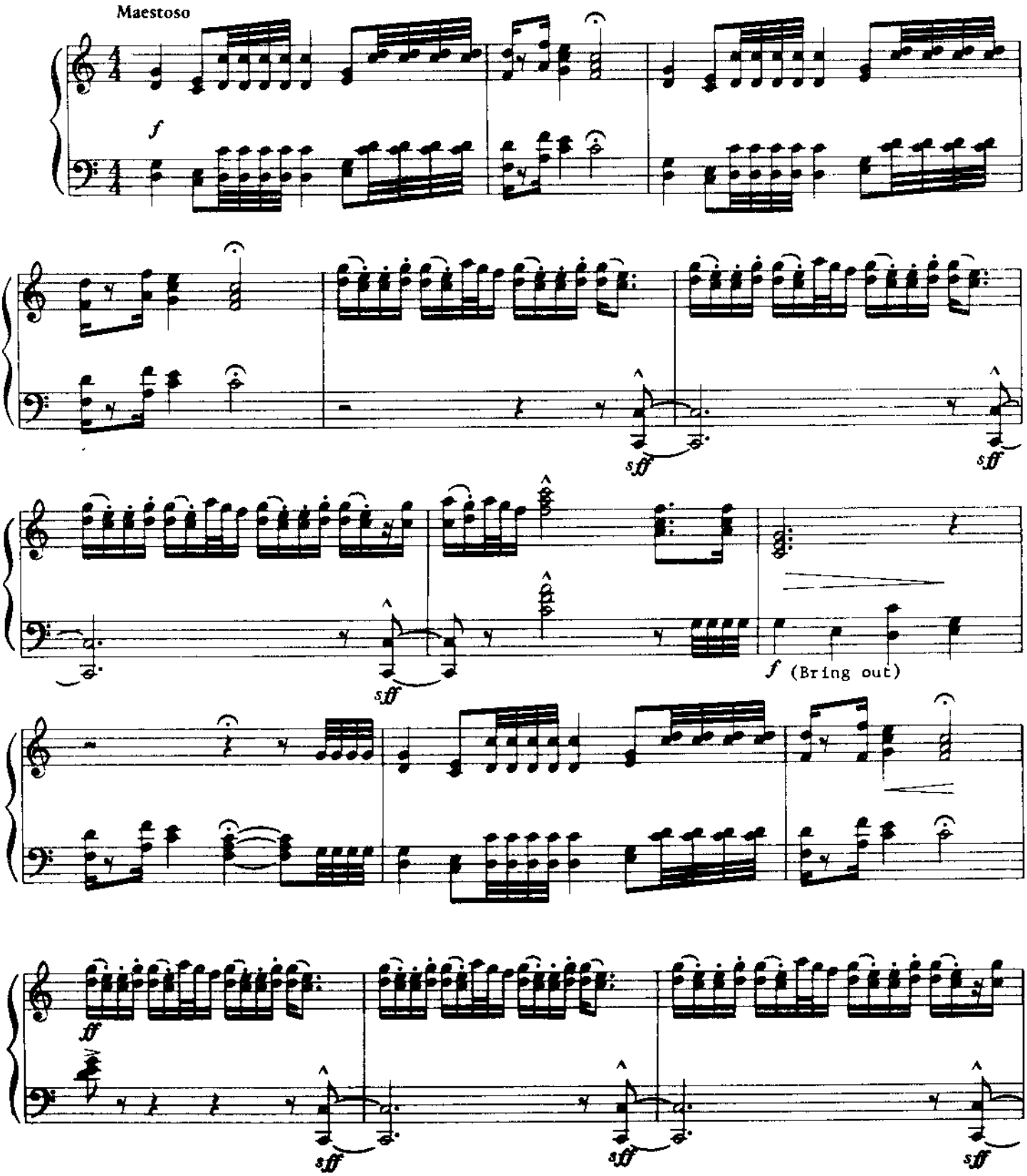

sfz
sfz
con 8va
(Repeat and Fade)
con 8va
sfz
sfz
sfz
sfz

OLYMPIC FANFARE AND THEME

Written for the 1984 Olympic Games, Los Angeles

By JOHN WILLIAMS



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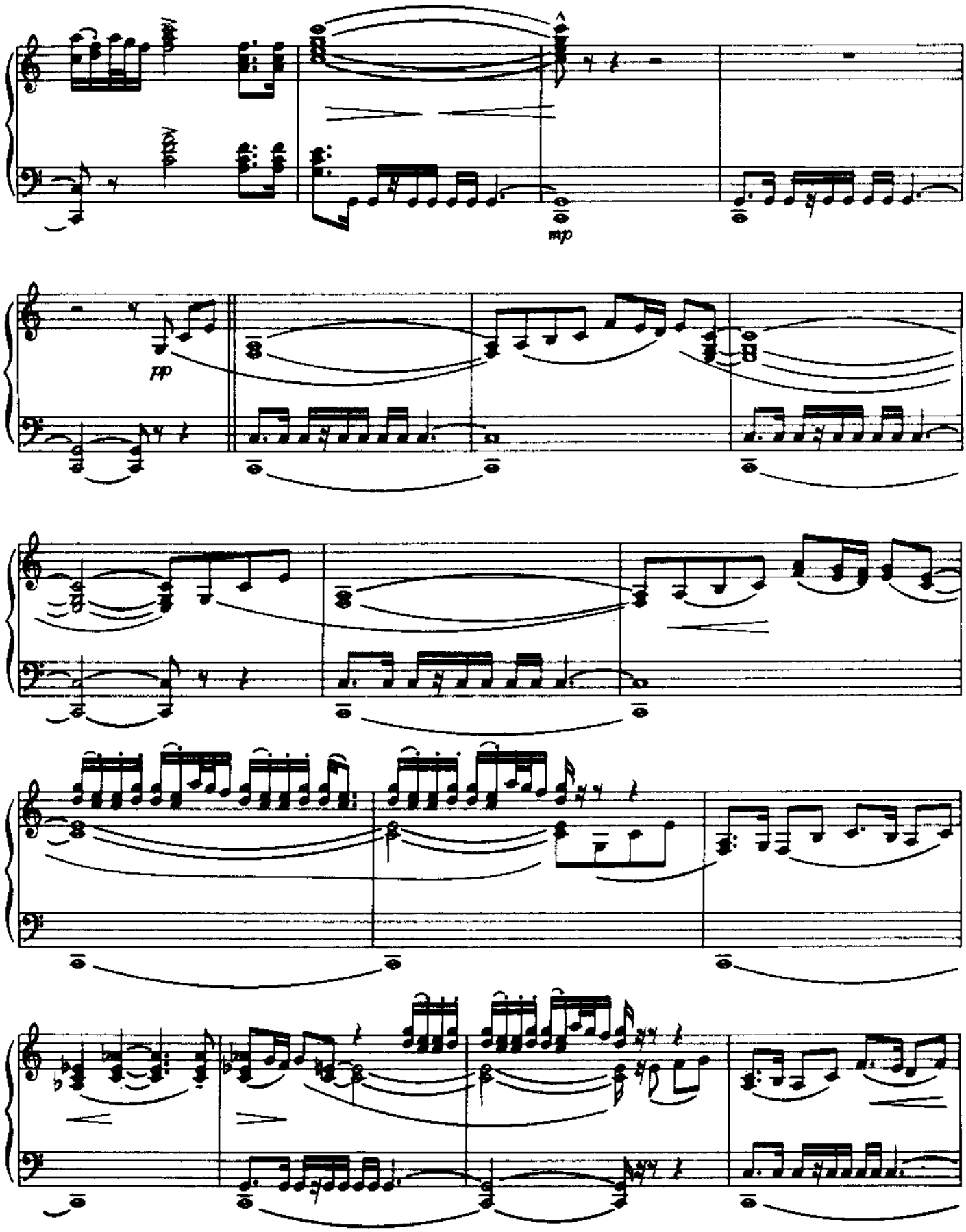
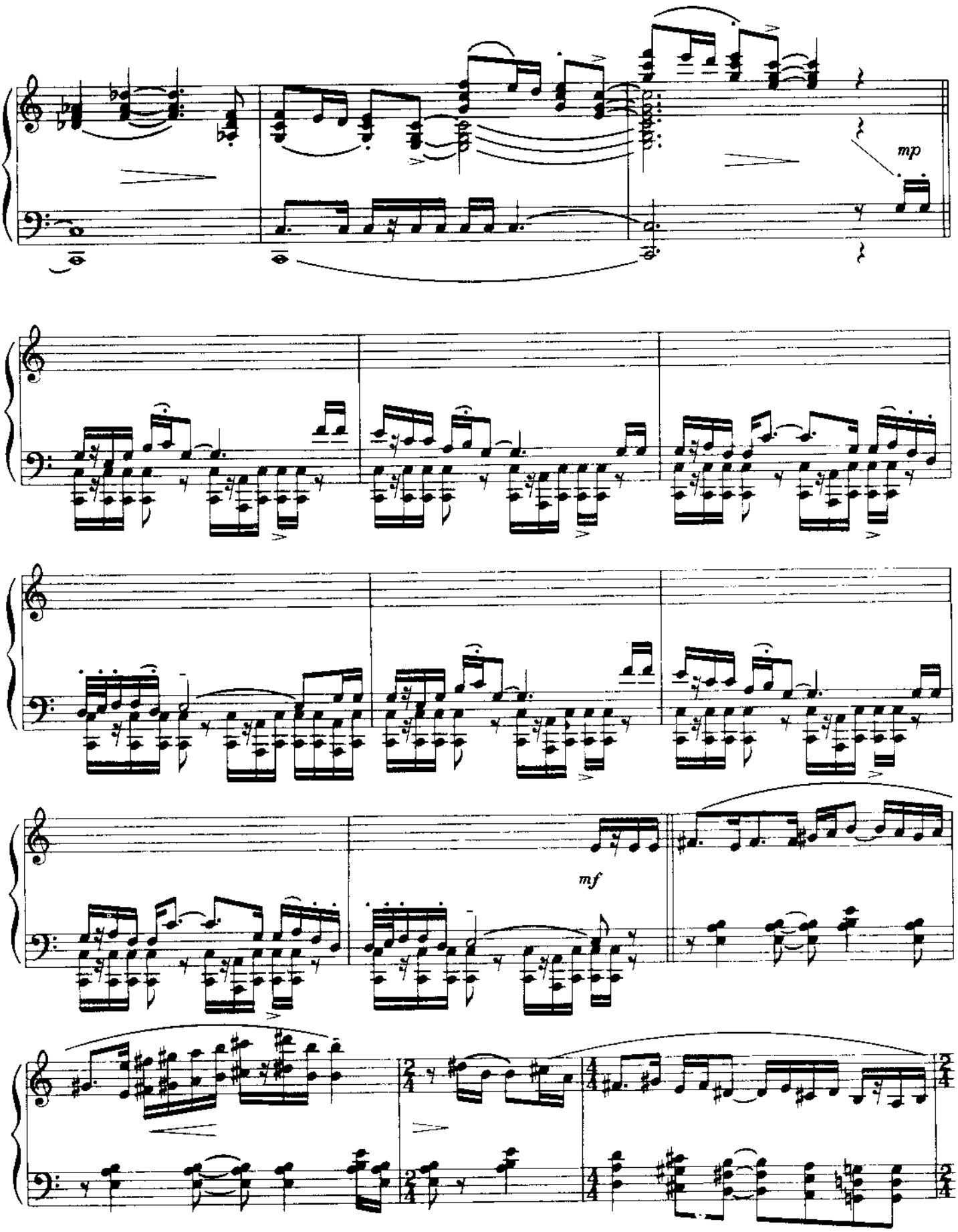
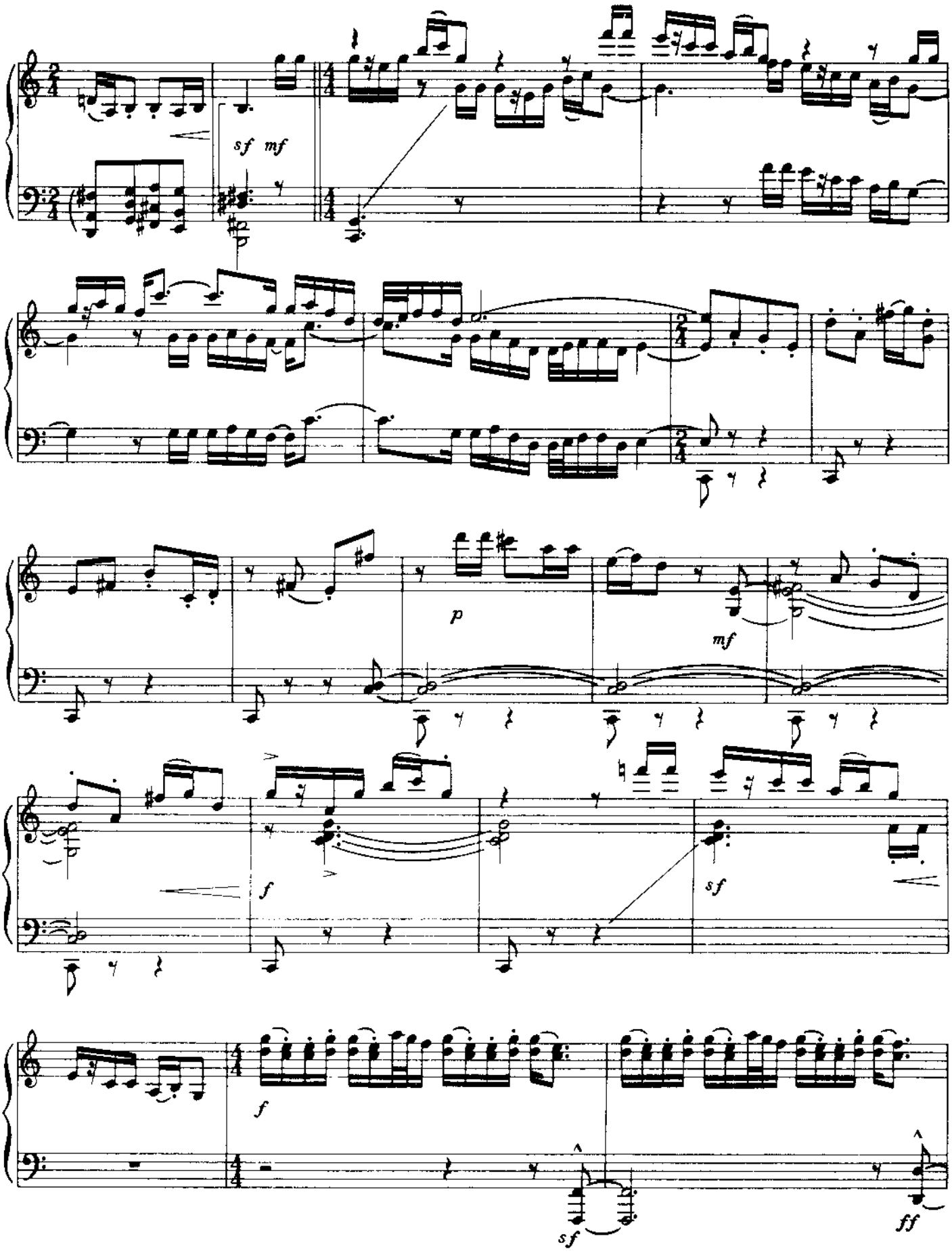
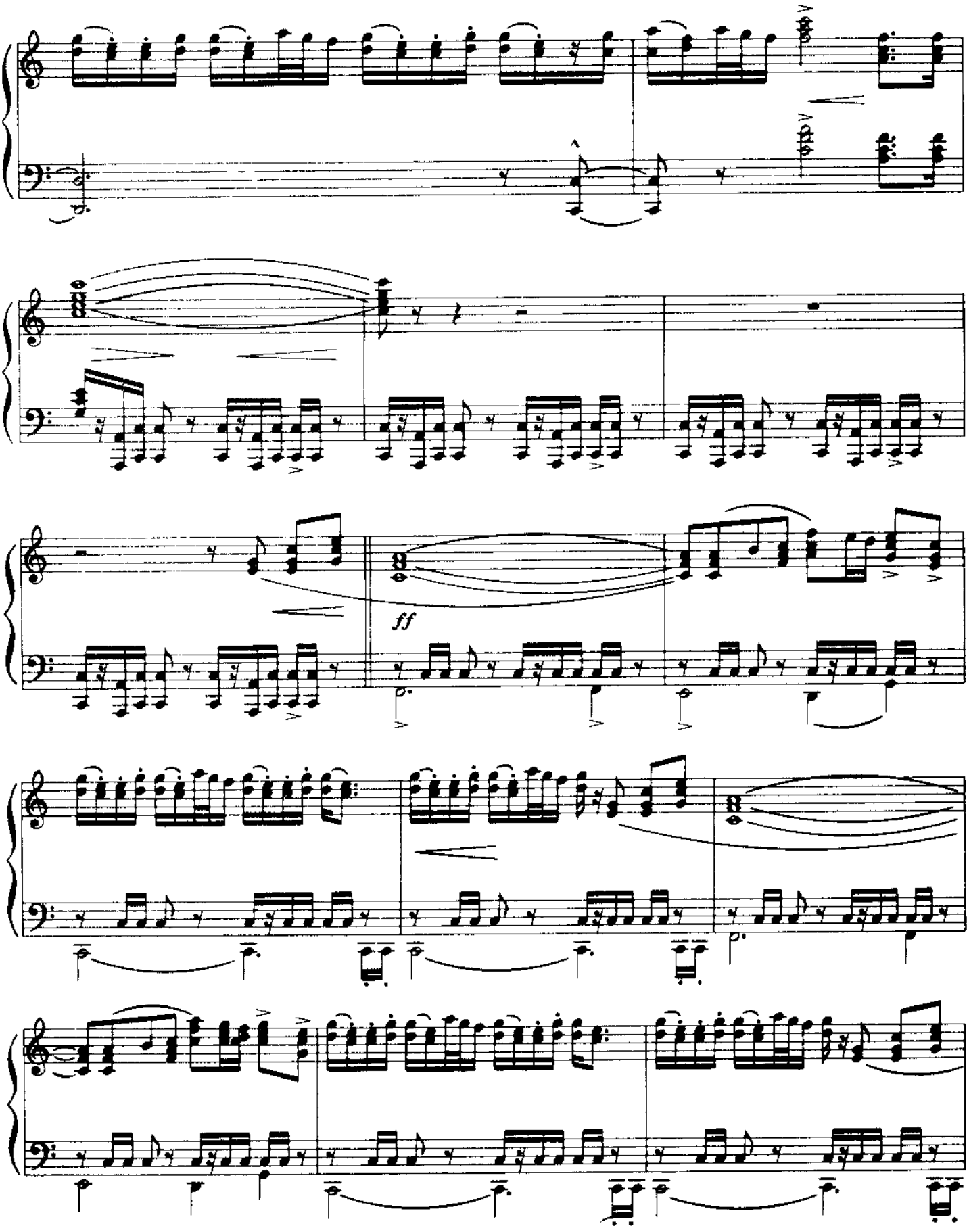

mp
pp


mp
mf


sf mf
p
mf
f
sf
f
sf
ff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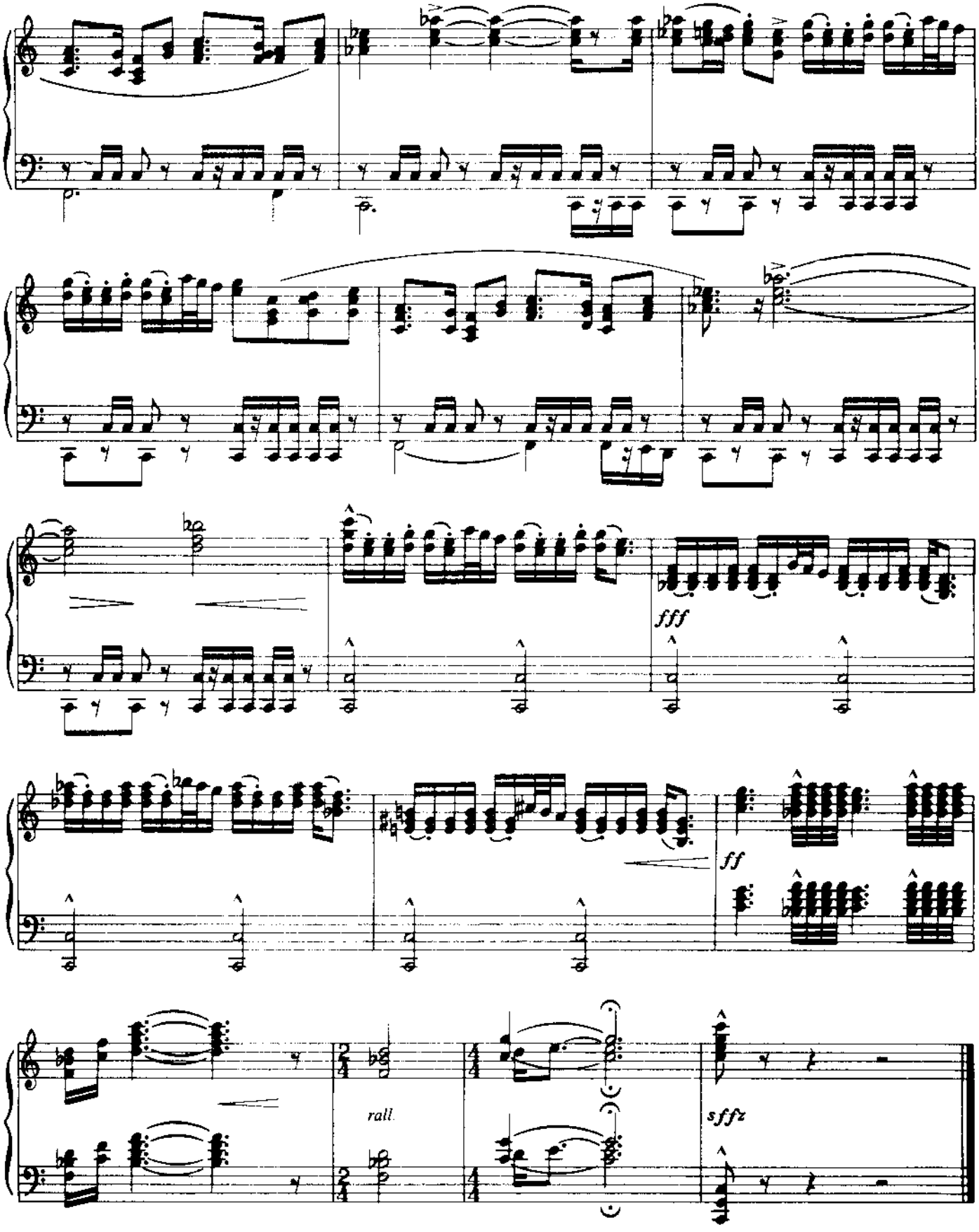
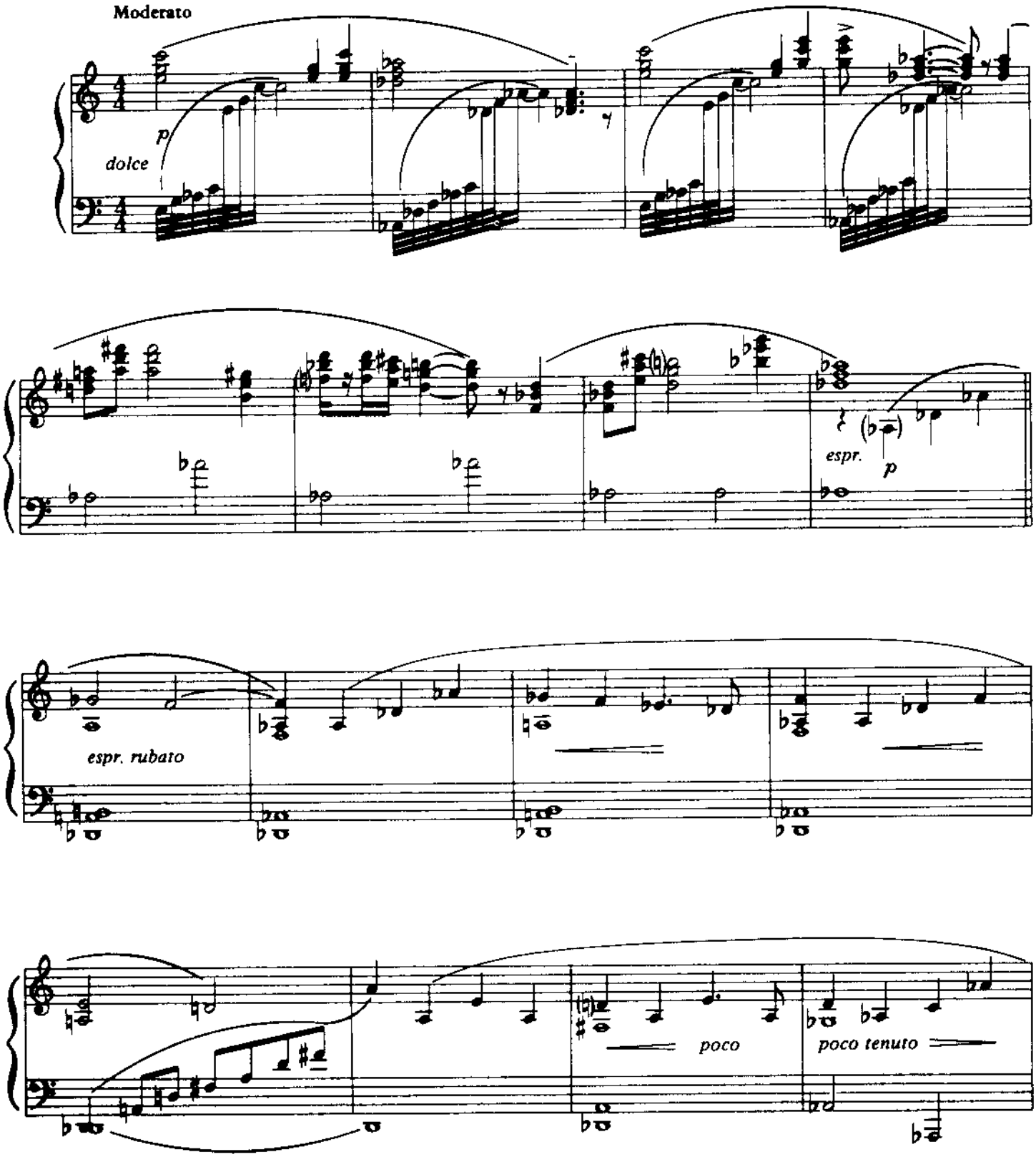

fff
ff
rall.
sffz

LUKE AND LEIA
(From "Return of the Jedi")

By JOHN WILLIAMS



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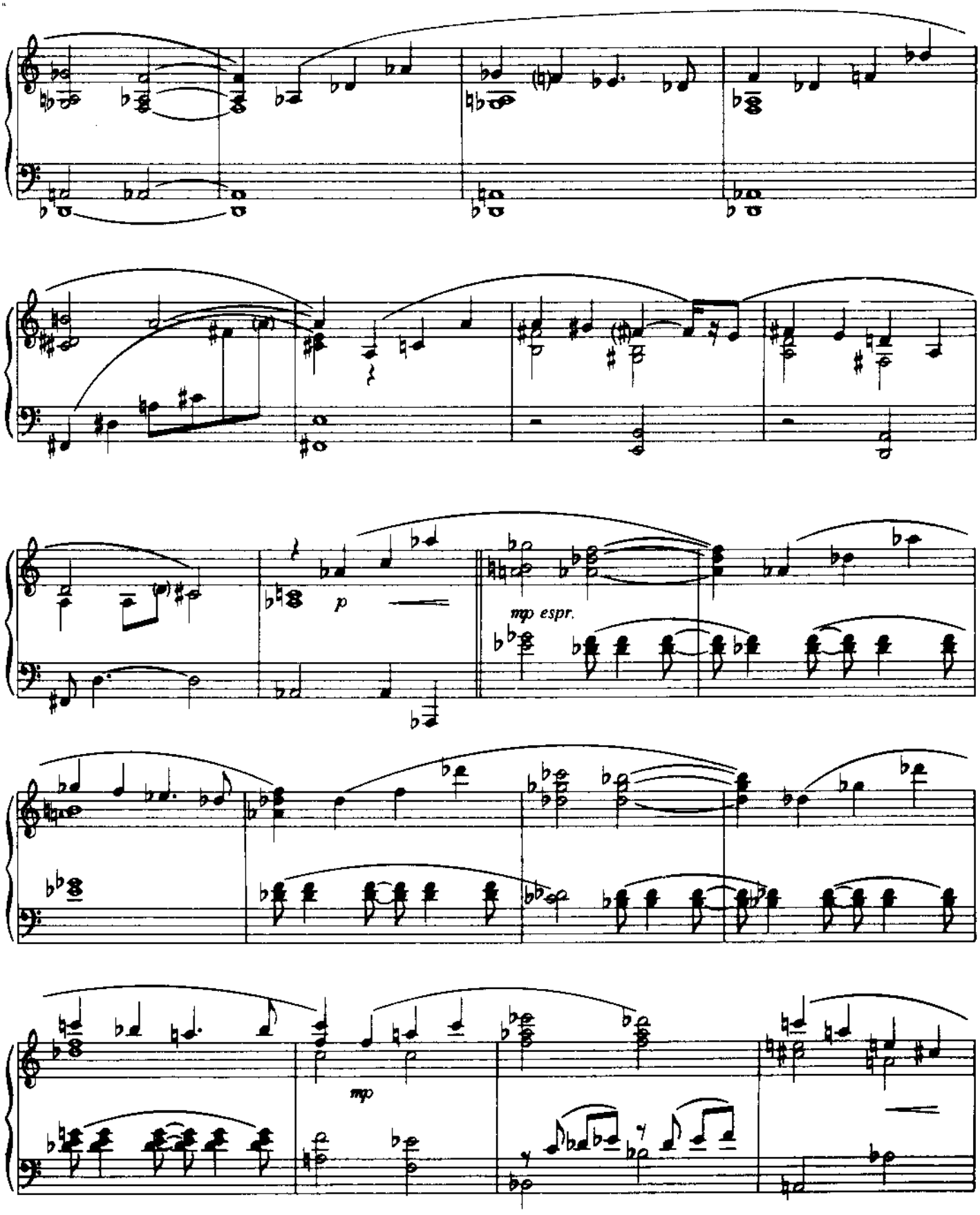
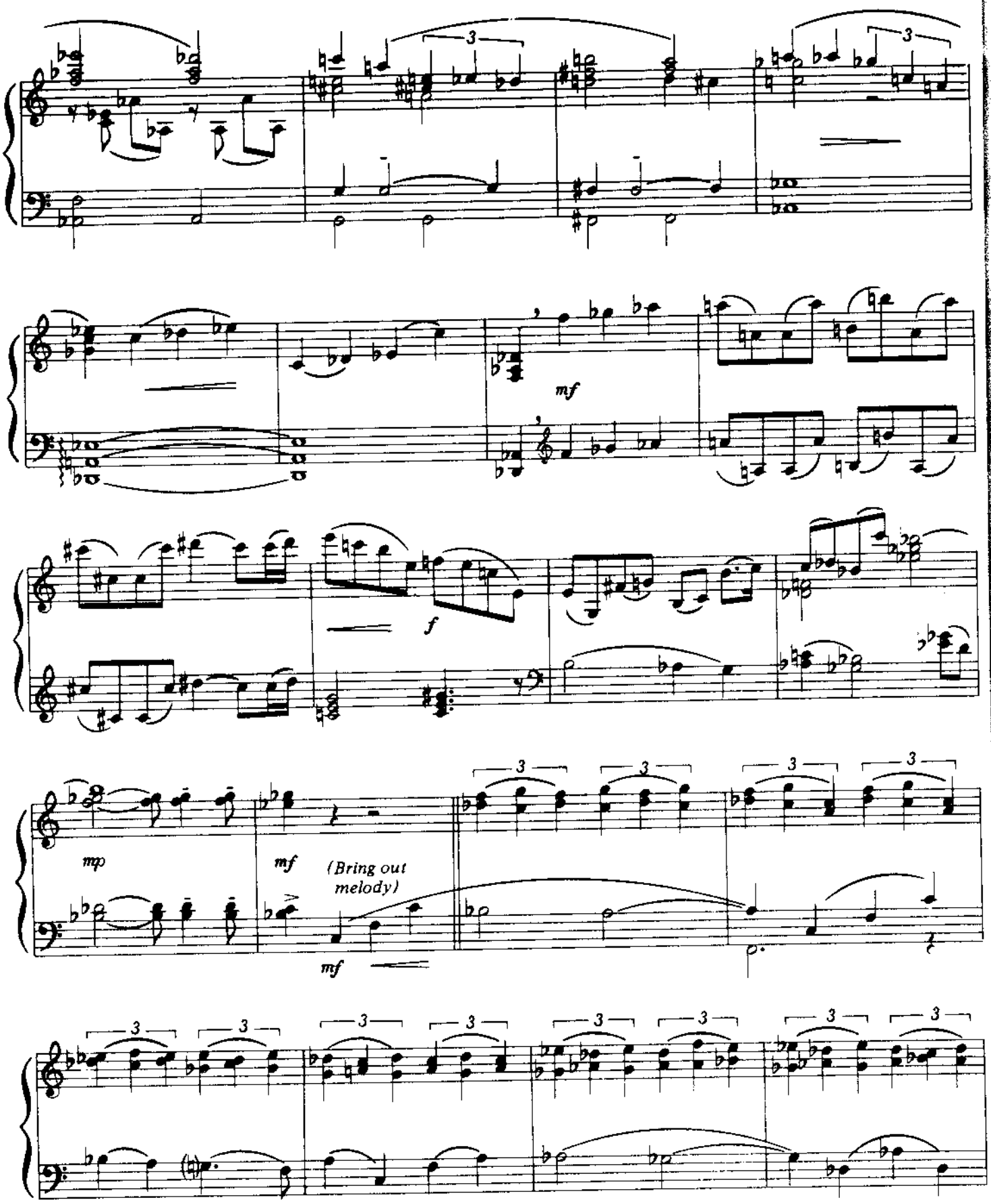

p
mp espr.
mp


3
3
mf
f
mp
mf
(Bring out melody)
mf
3
3
3
3
3
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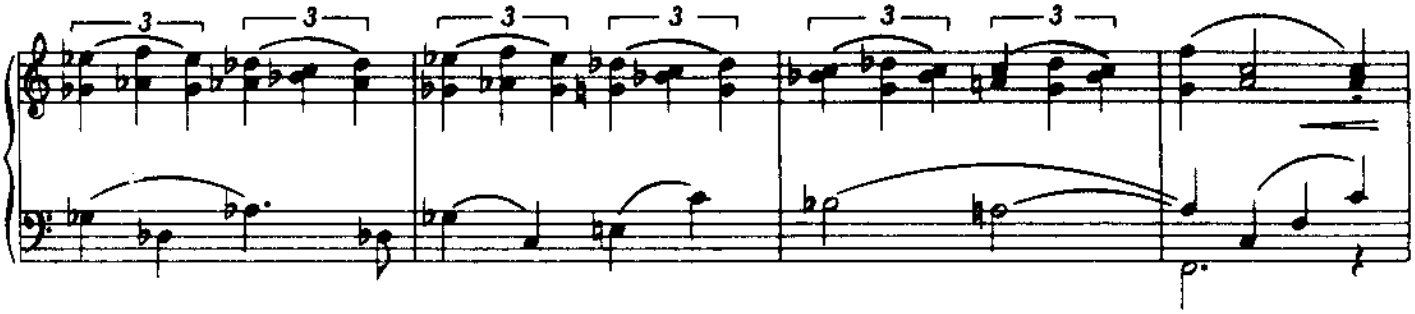
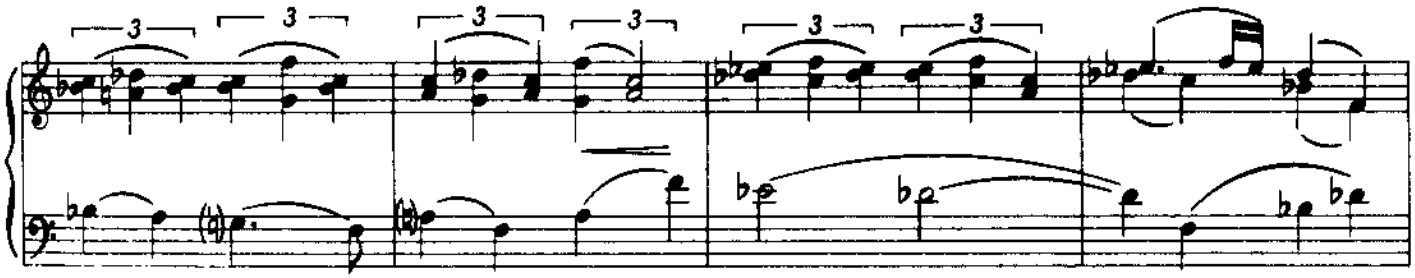
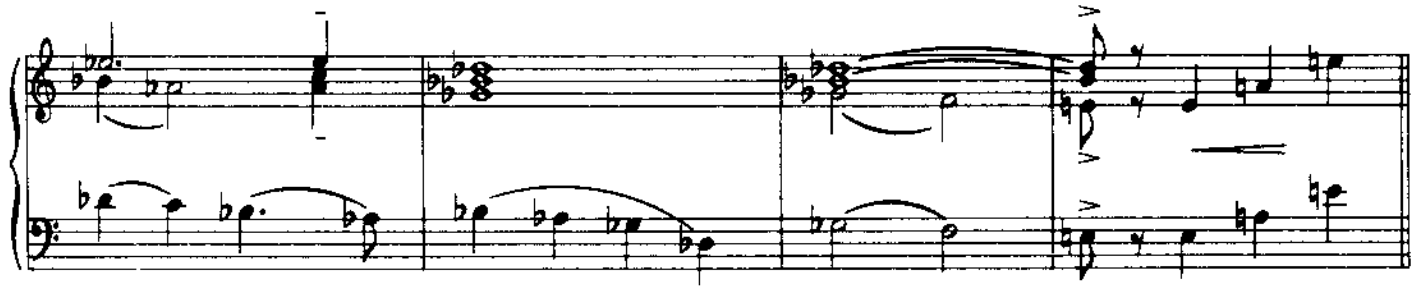
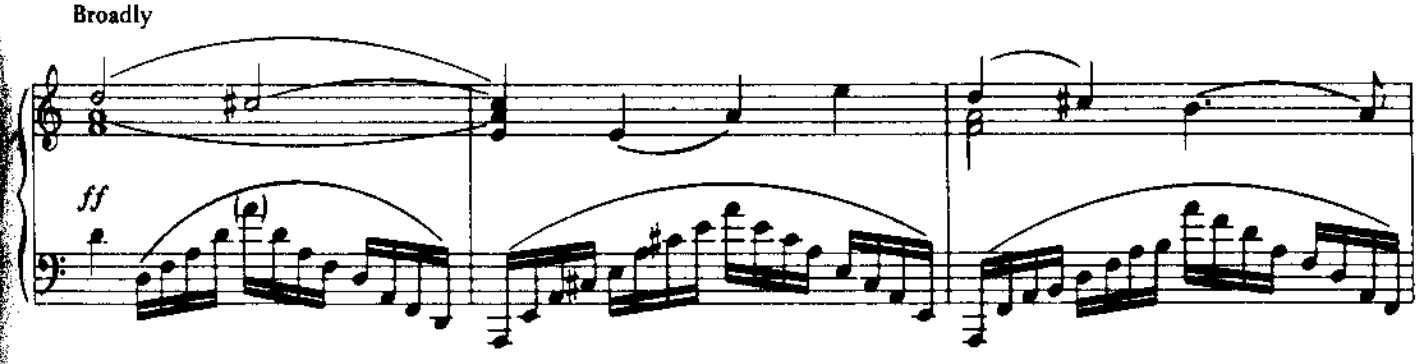
3

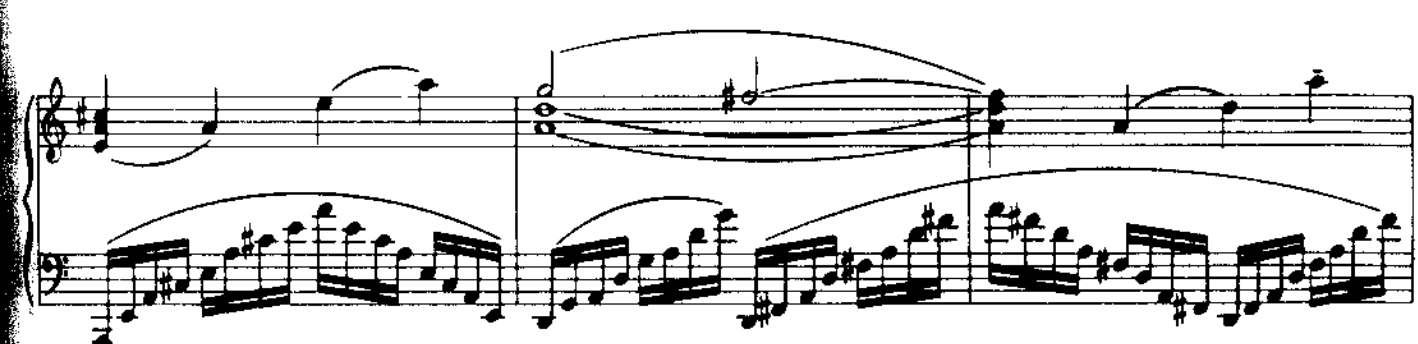


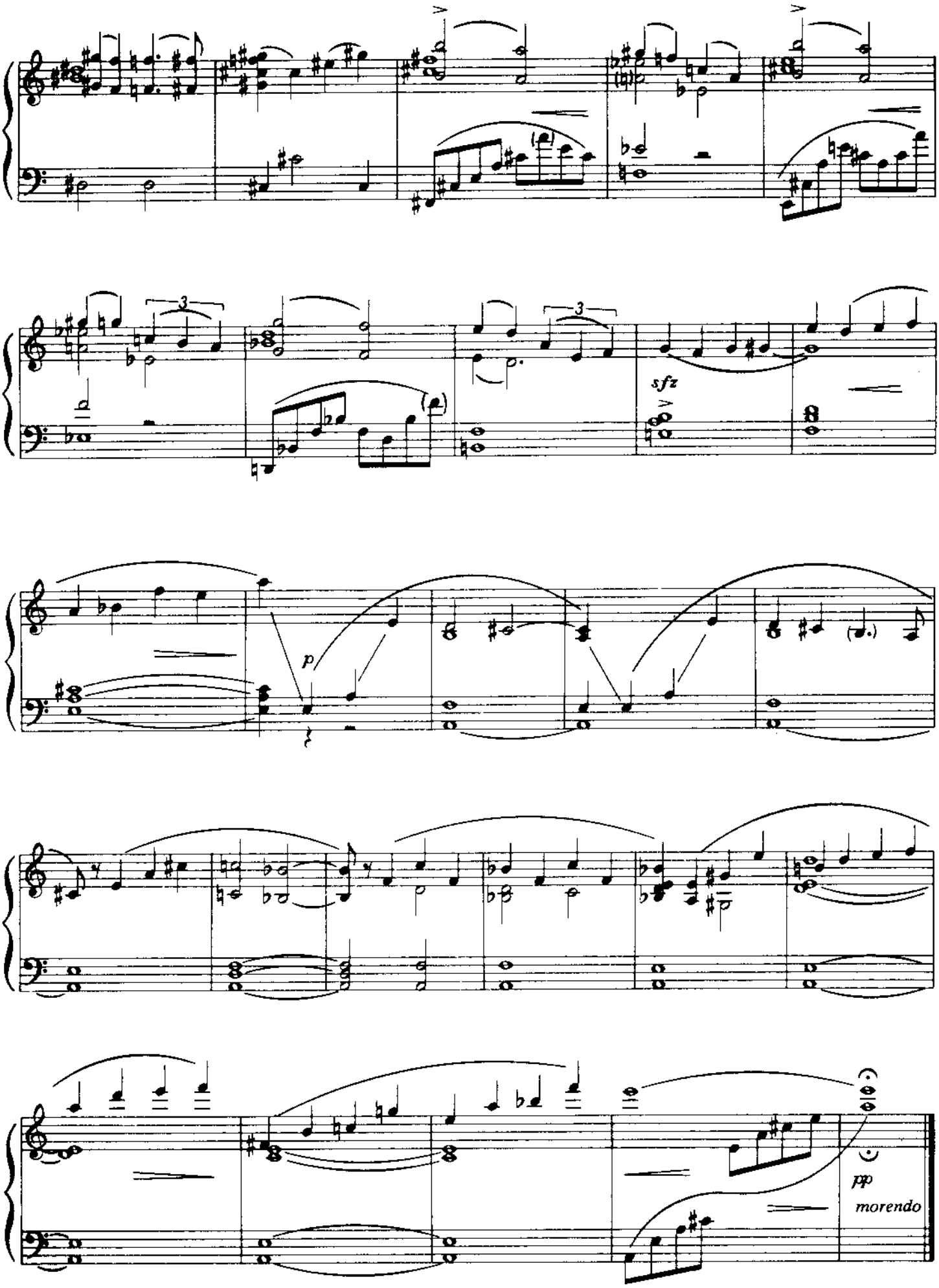




Broadly

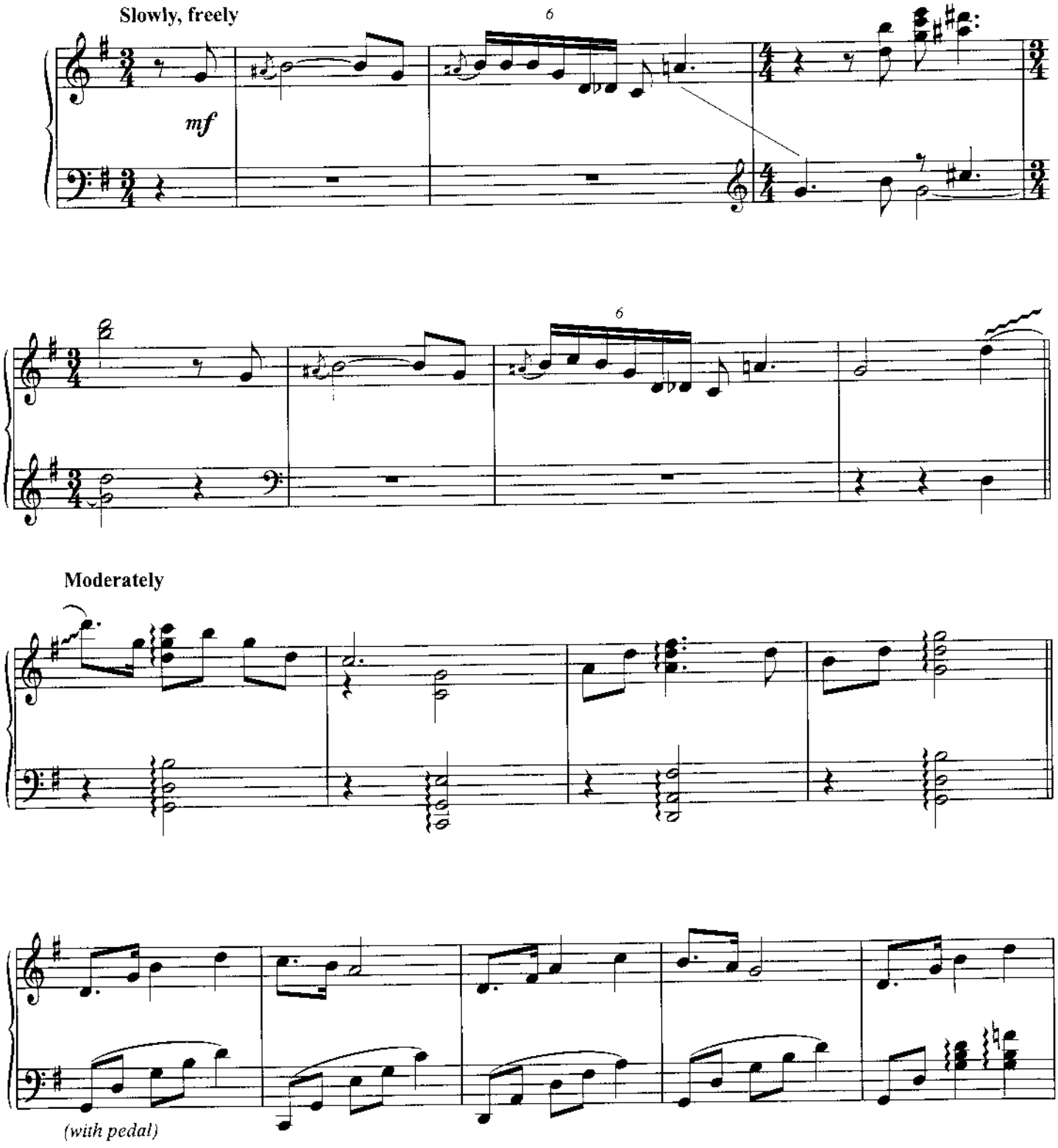





sfz
p
pp
morendo

THE REIVERS
(MAIN TITLE)

By JOHN WILLIAMS



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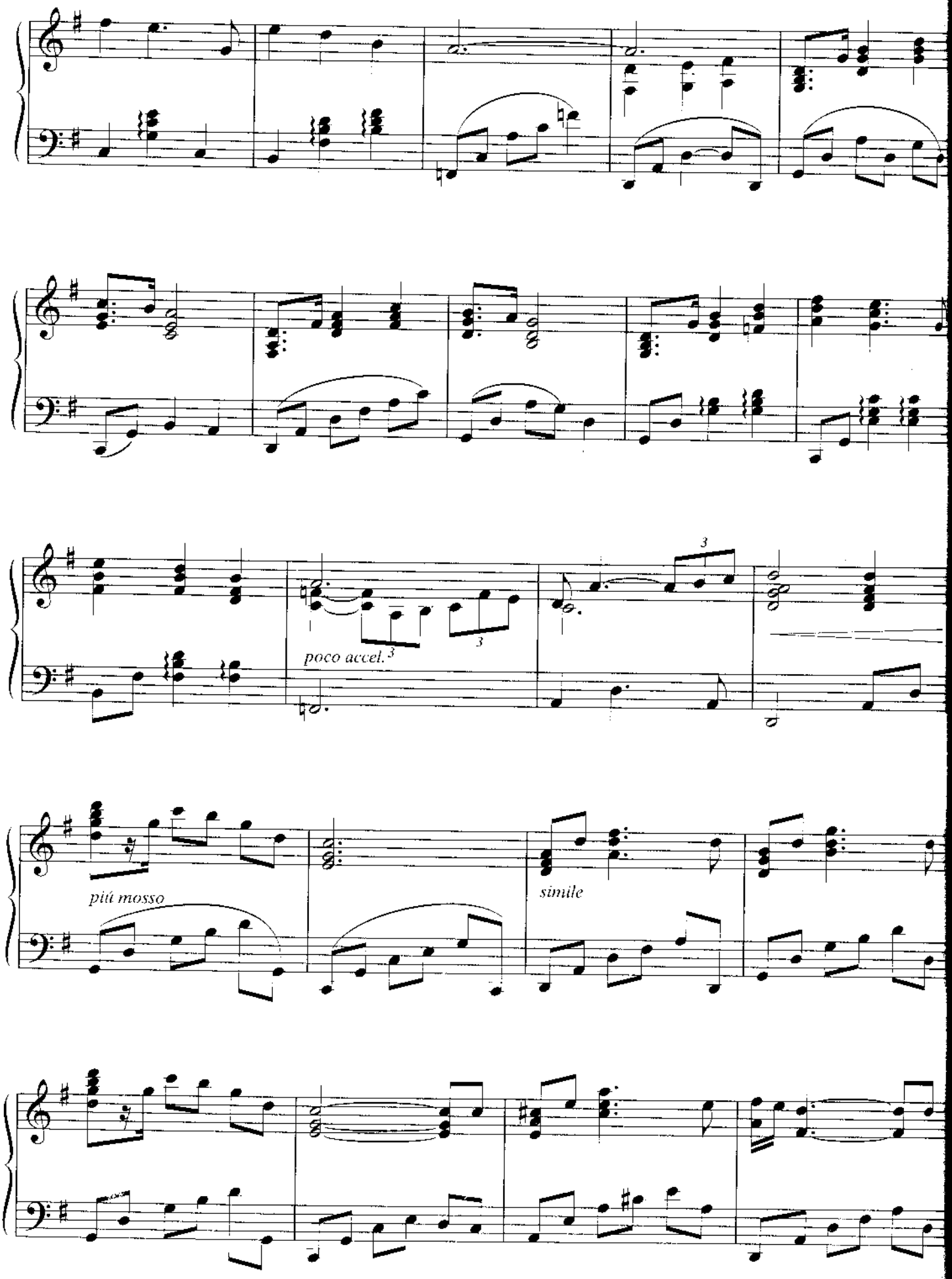
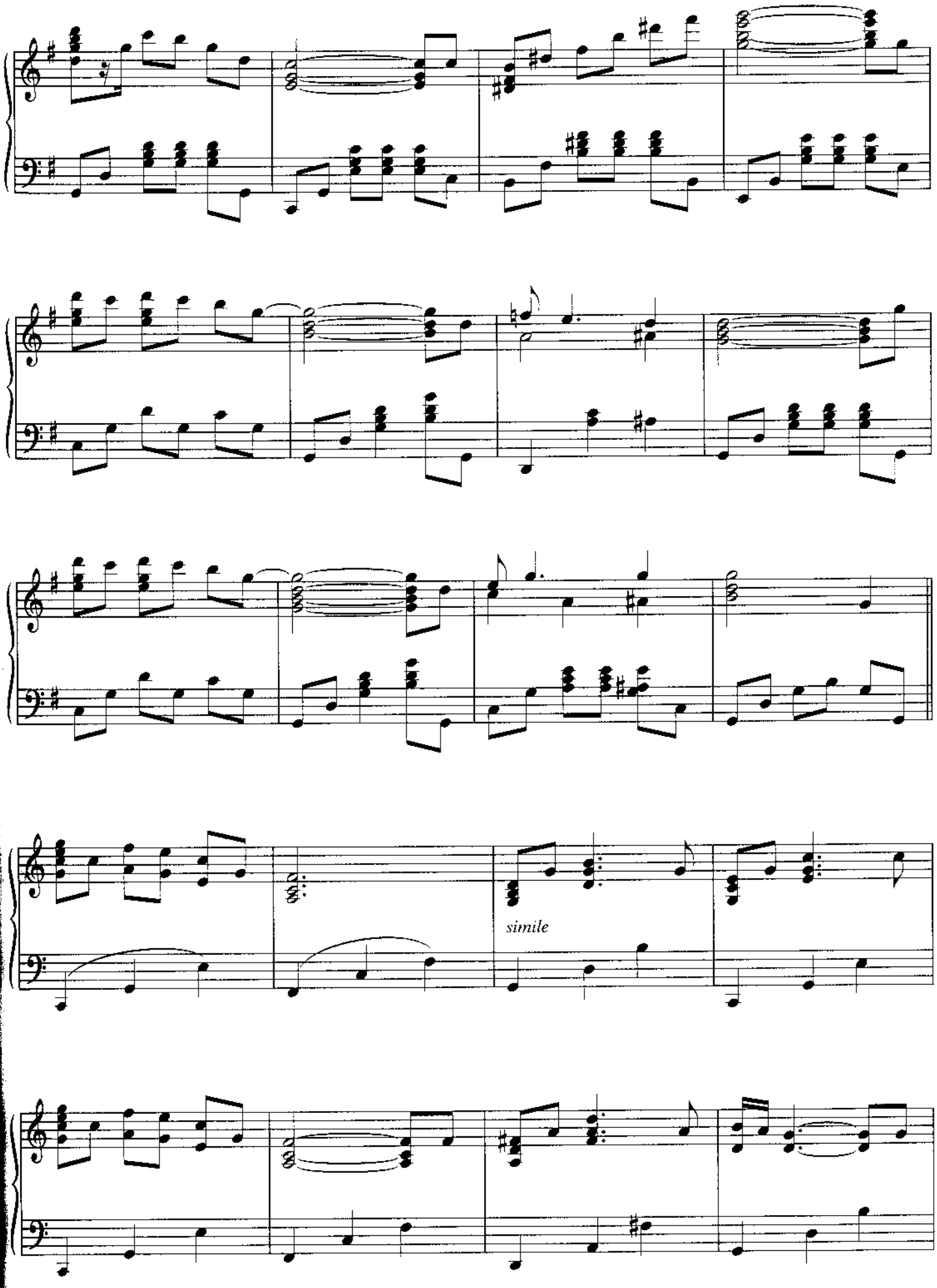
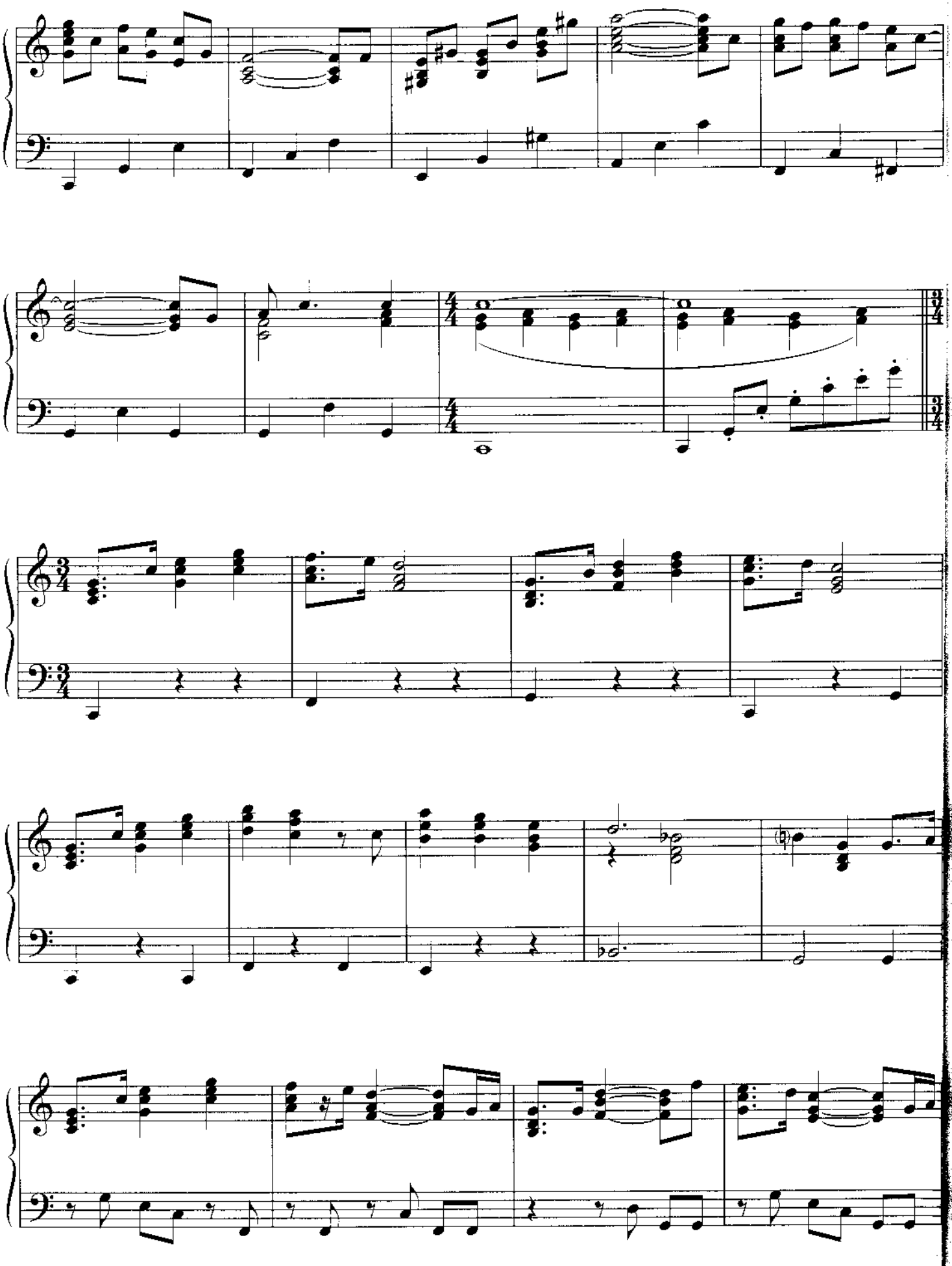
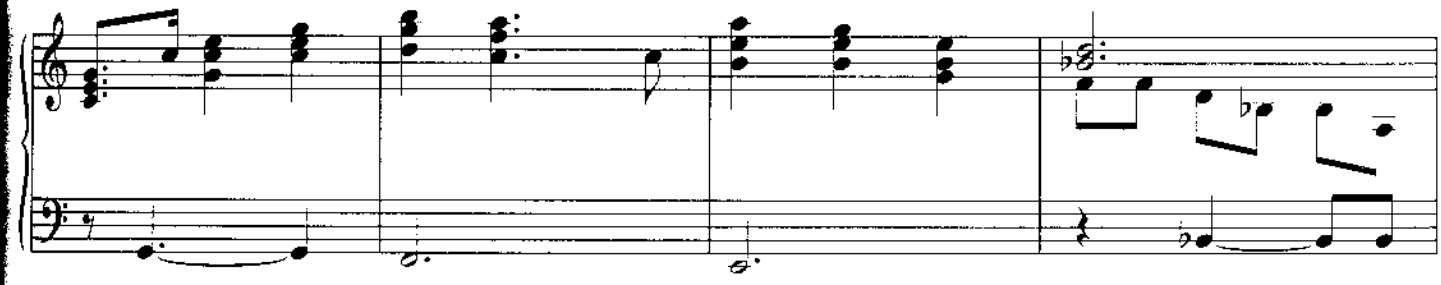
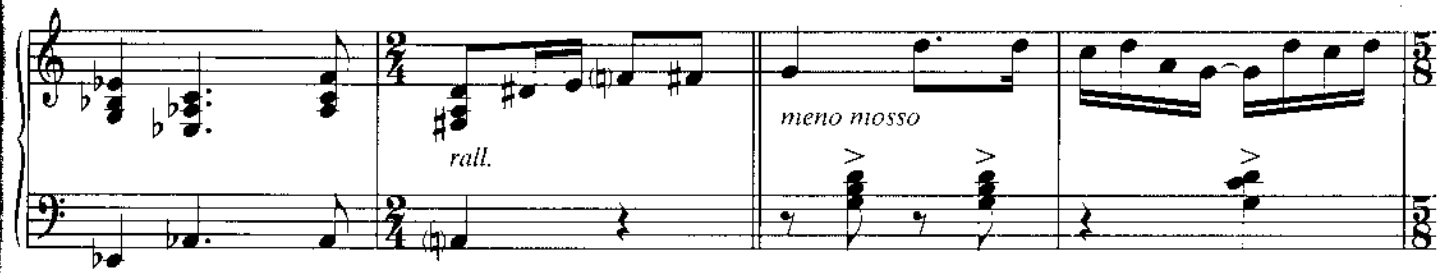
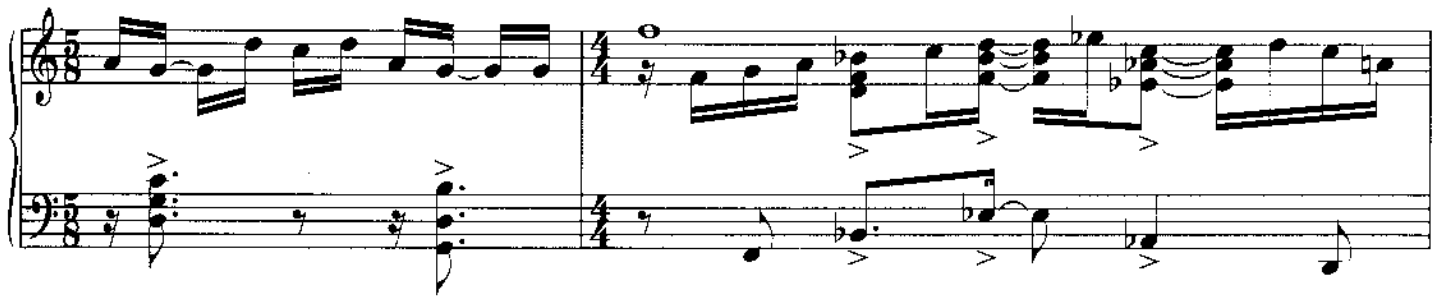

poco accel.
più mosso
simile

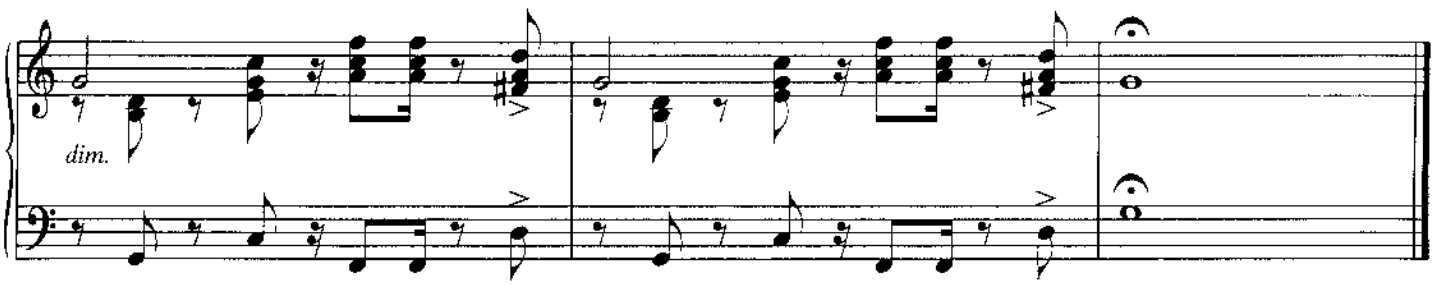

simile





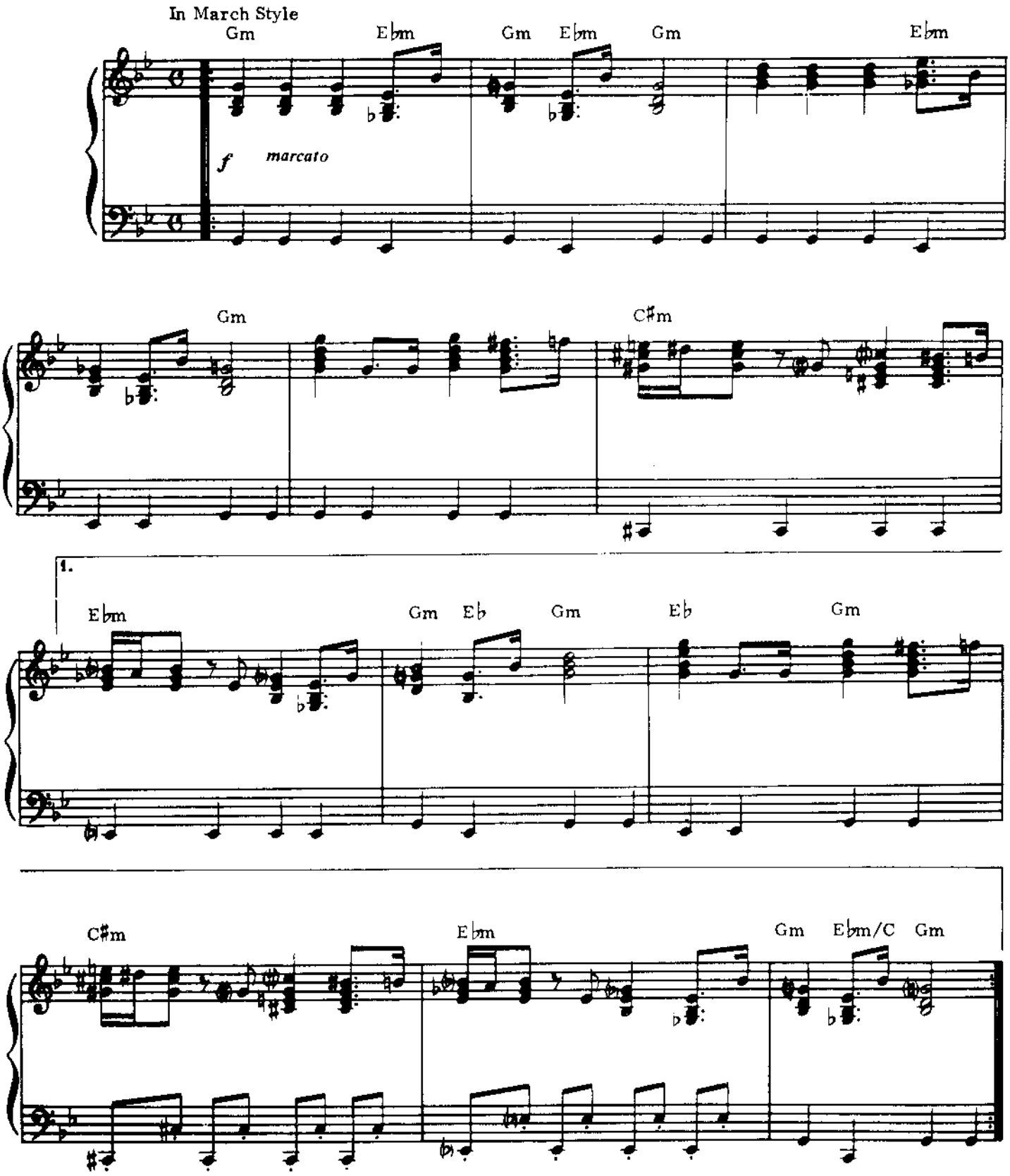

rall.
meno mosso




dim.

THE IMPERIAL MARCH
(Darth Vader's Theme)
(From "The Empire Strikes Back")

By JOHN WILLIAMS



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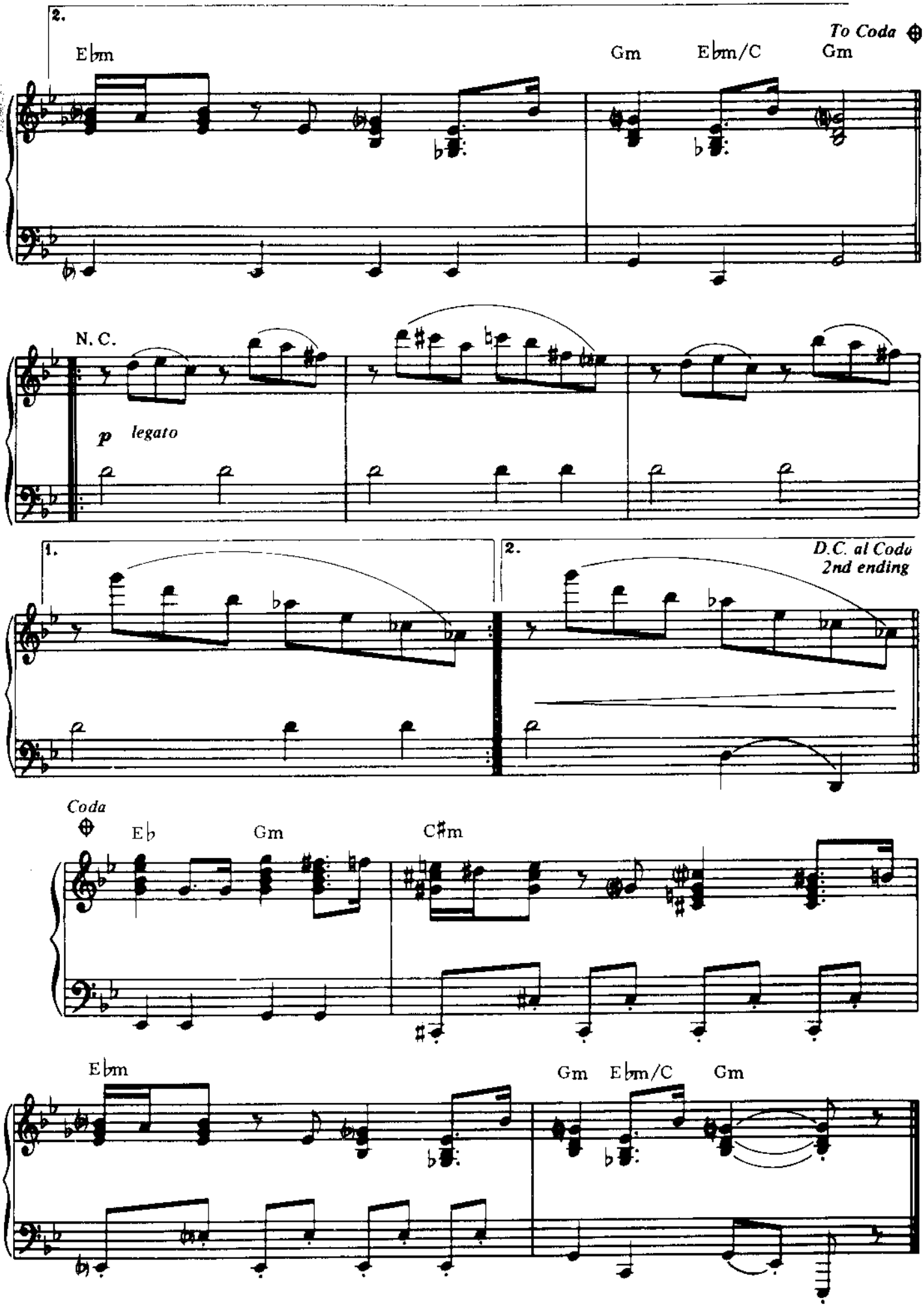
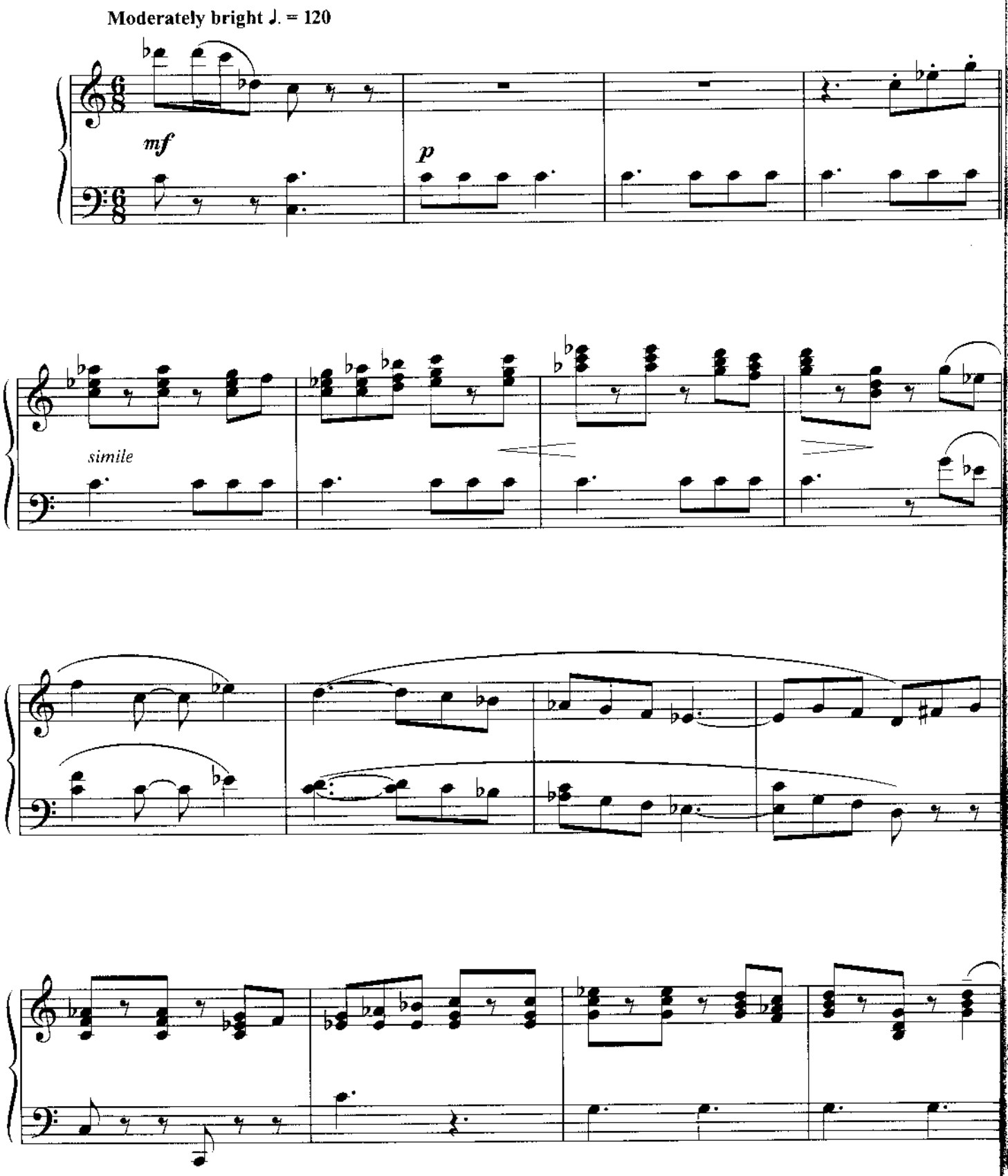

2.
To Coda
E♭m
Gm
E♭m/C
Gm
N. C.
p legato
1.
2.
D.C. al Coda
2nd ending
Coda
E♭
Gm
C♯m
E♭m
Gm
E♭m/C
Gm

SCHERZO FOR MOTORCYCLE AND ORCHESTRA

(From "Indiana Jones and the Last Crusade")

By JOHN WILLIAMS



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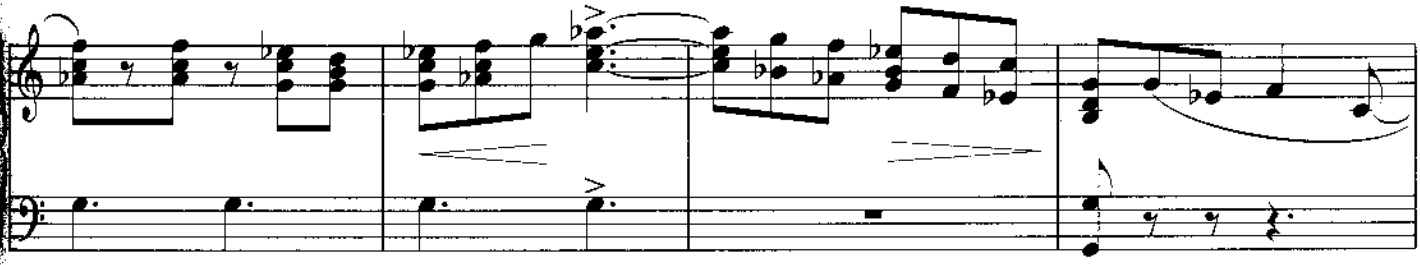
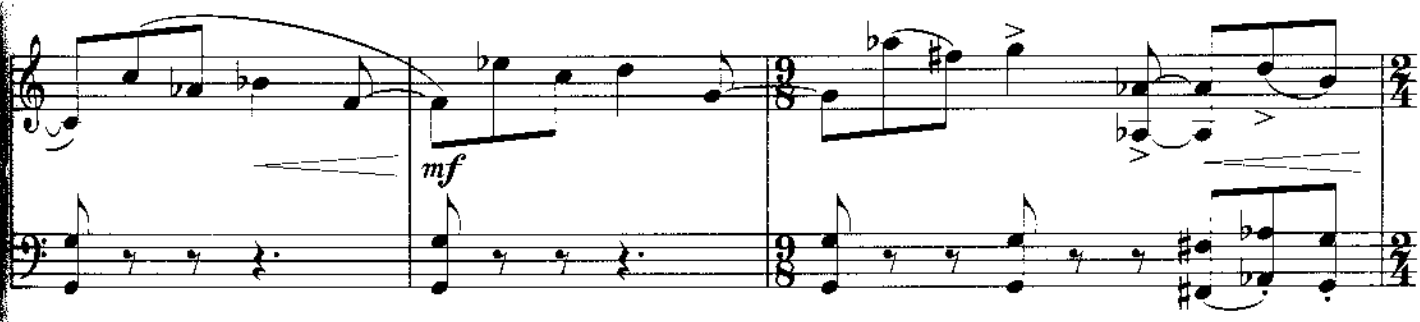
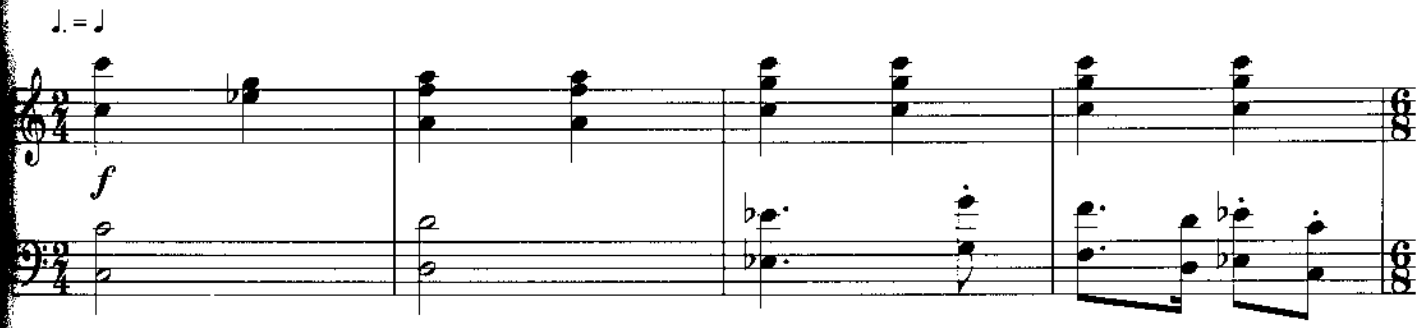
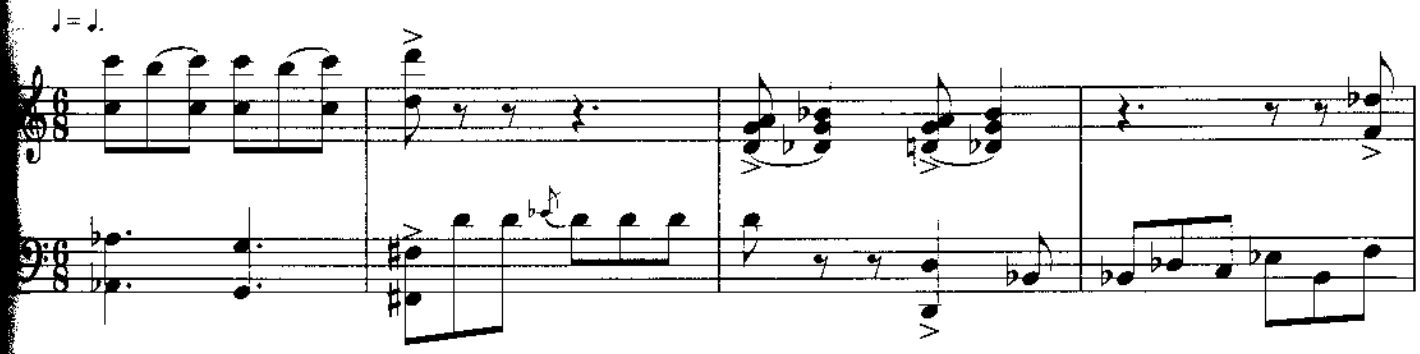
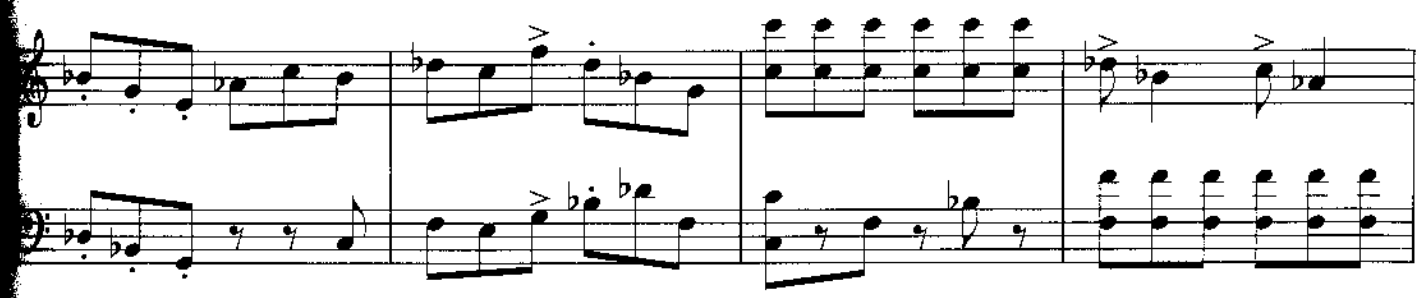
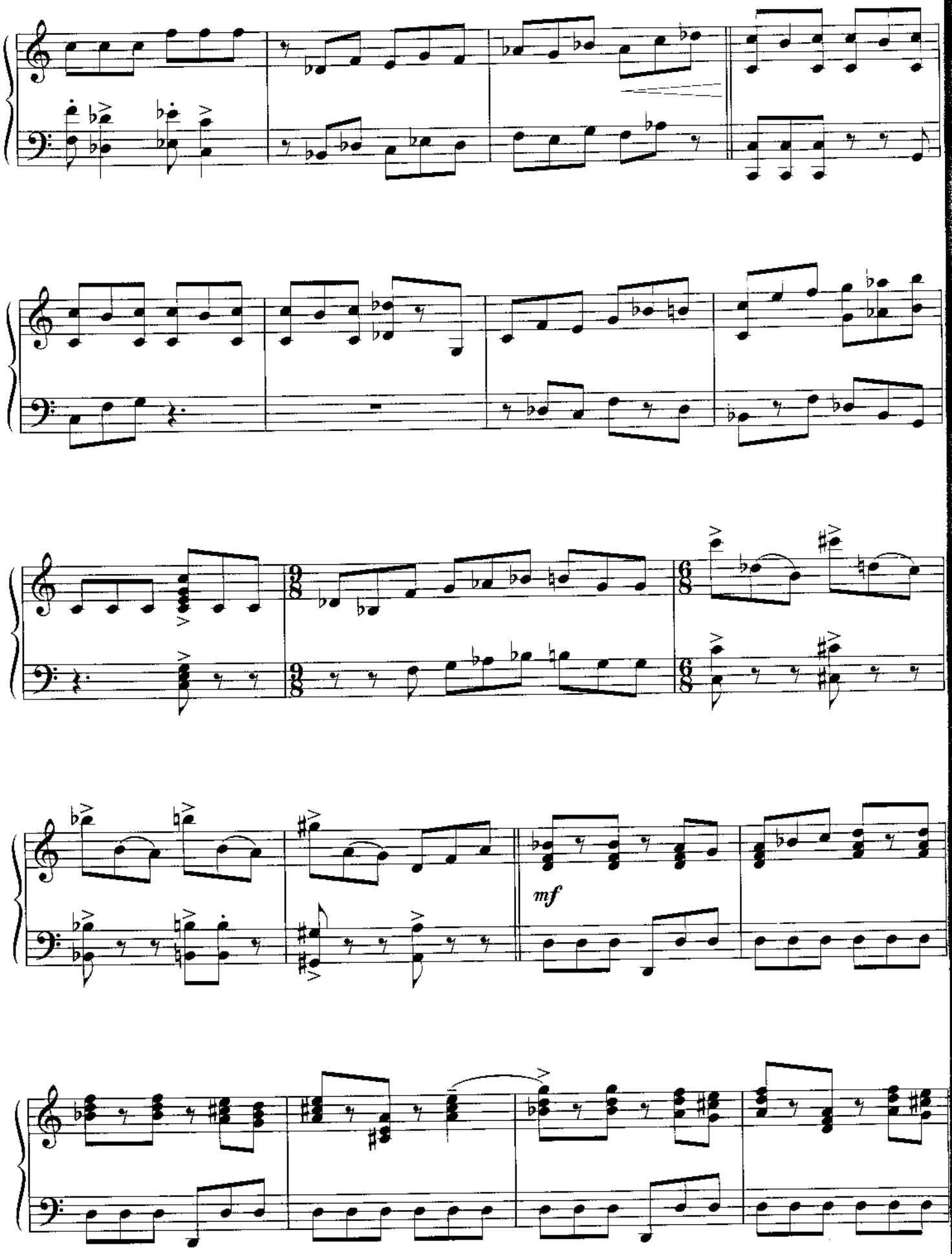


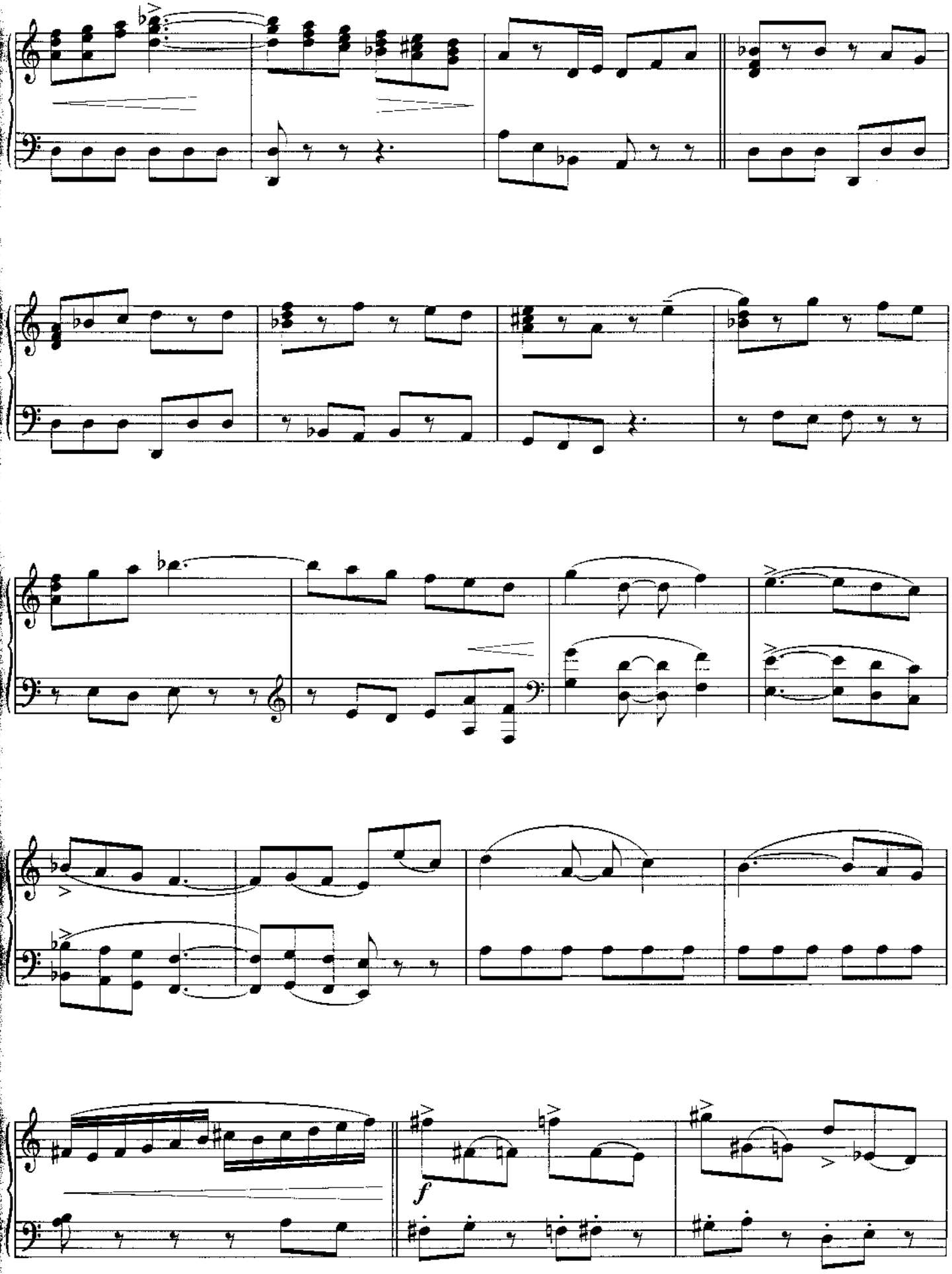

mf


♩. = ♩
f


♩ = ♩.




mf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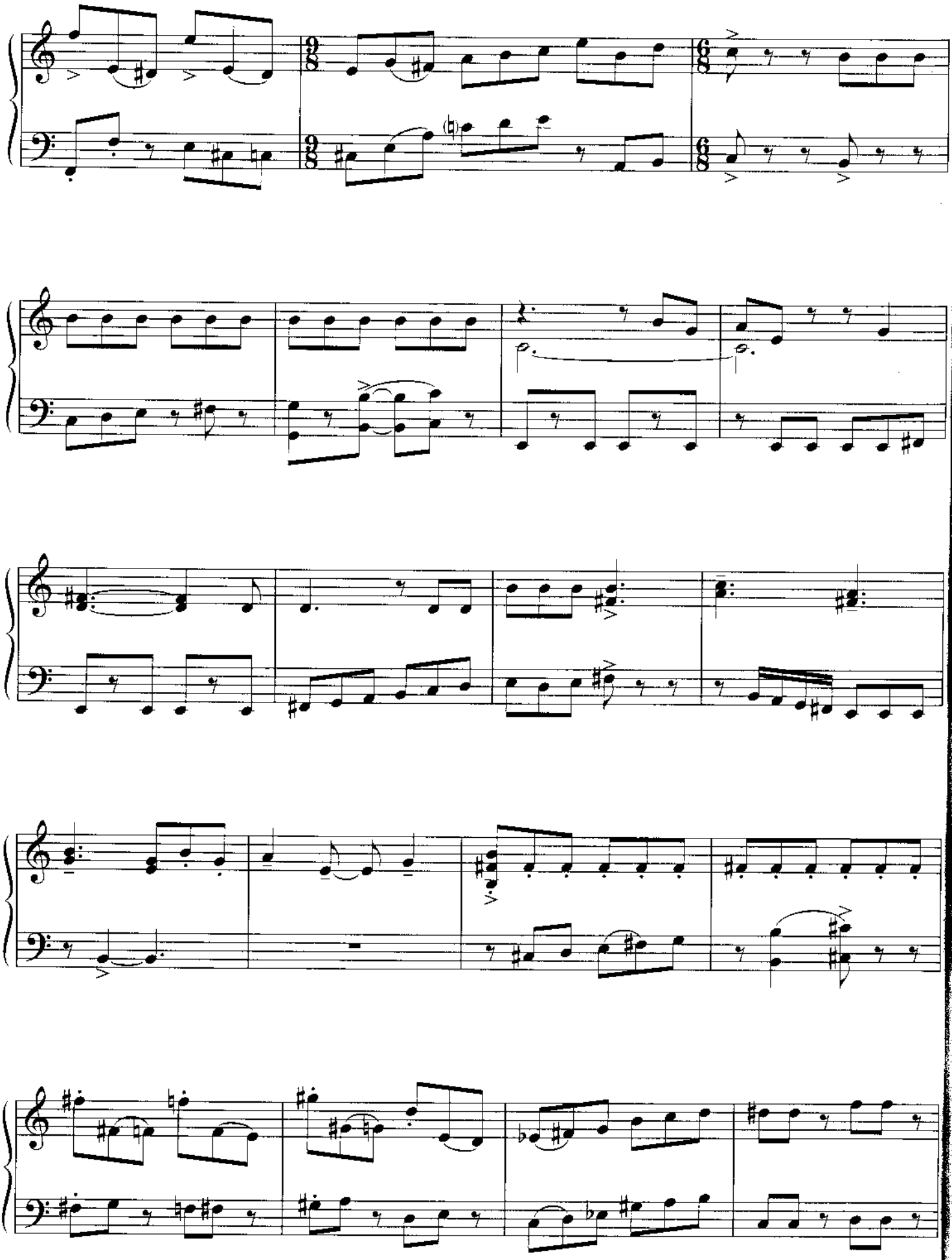
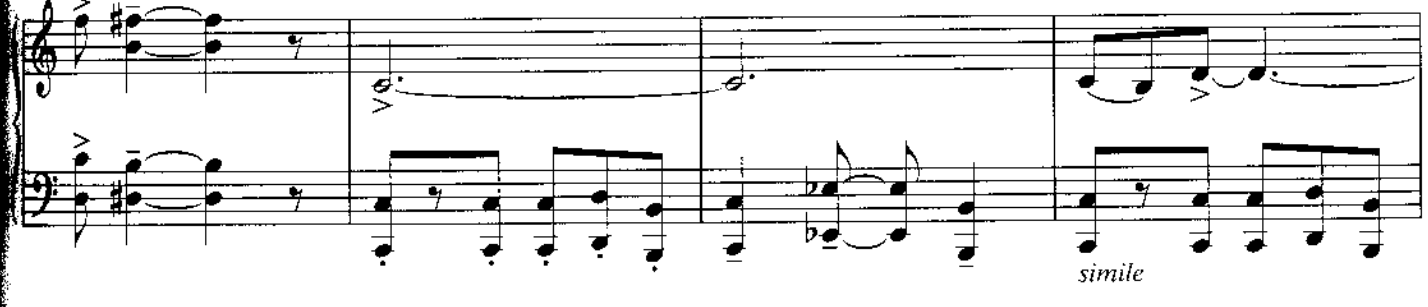
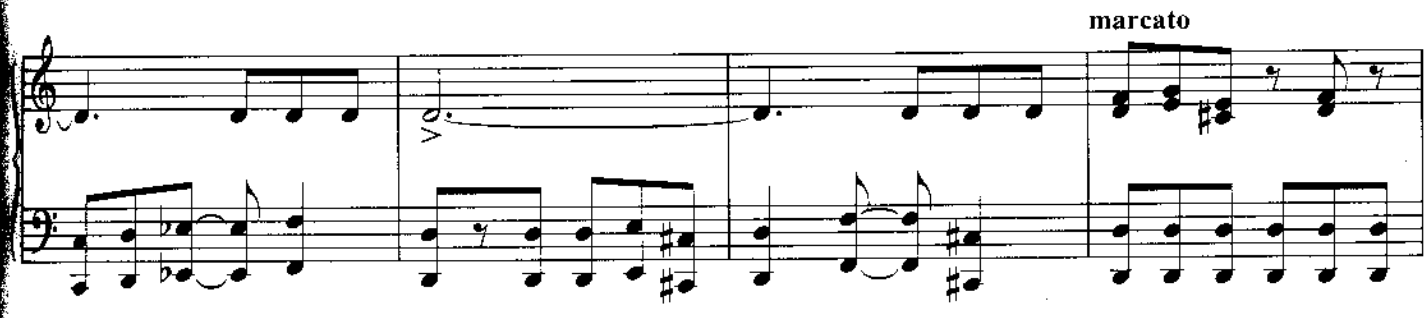
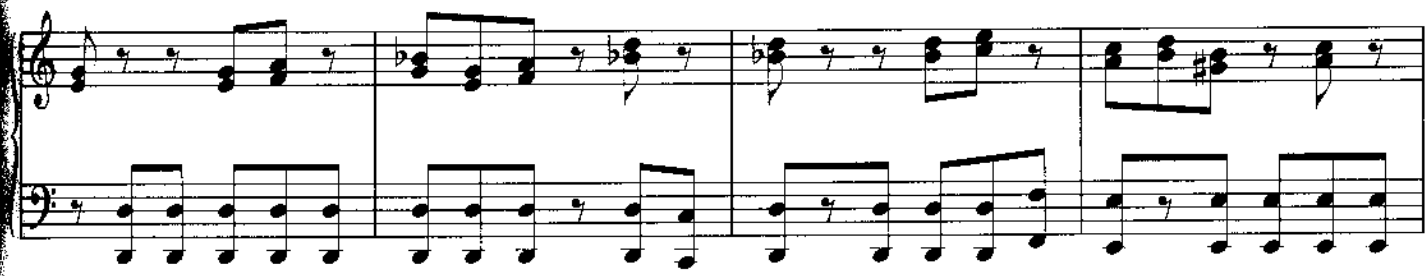
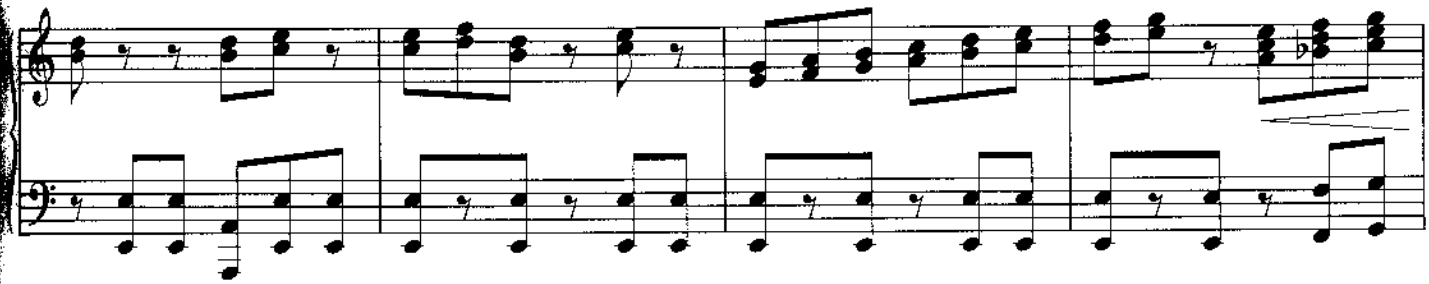
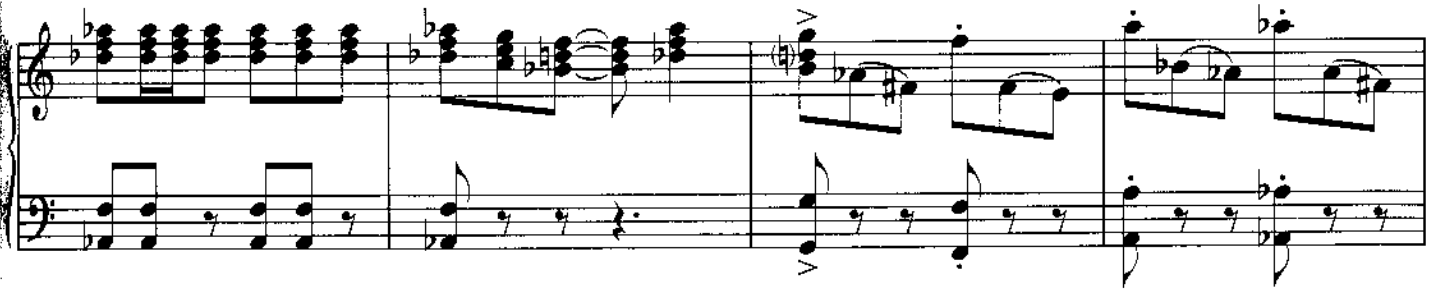


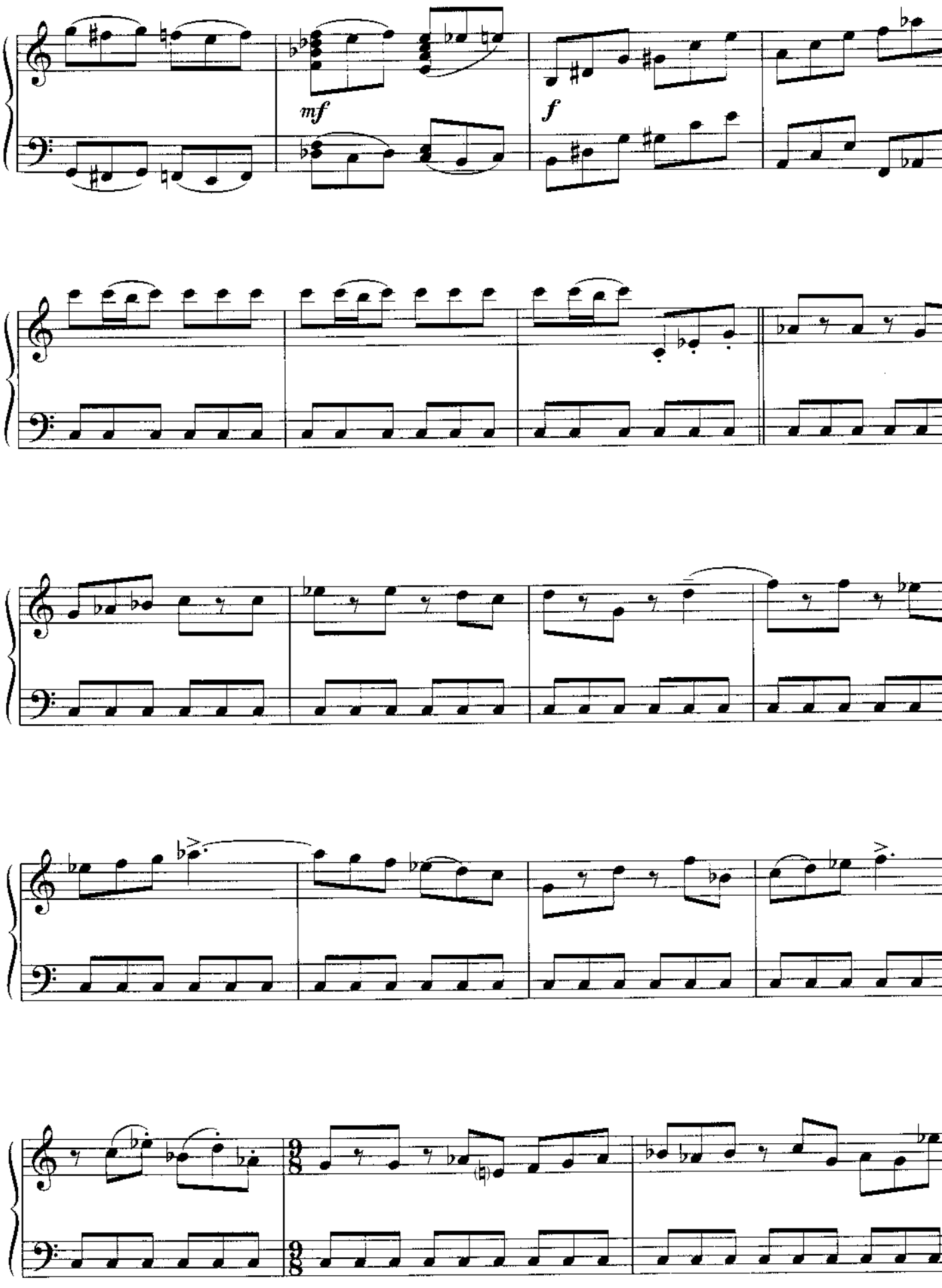

simile

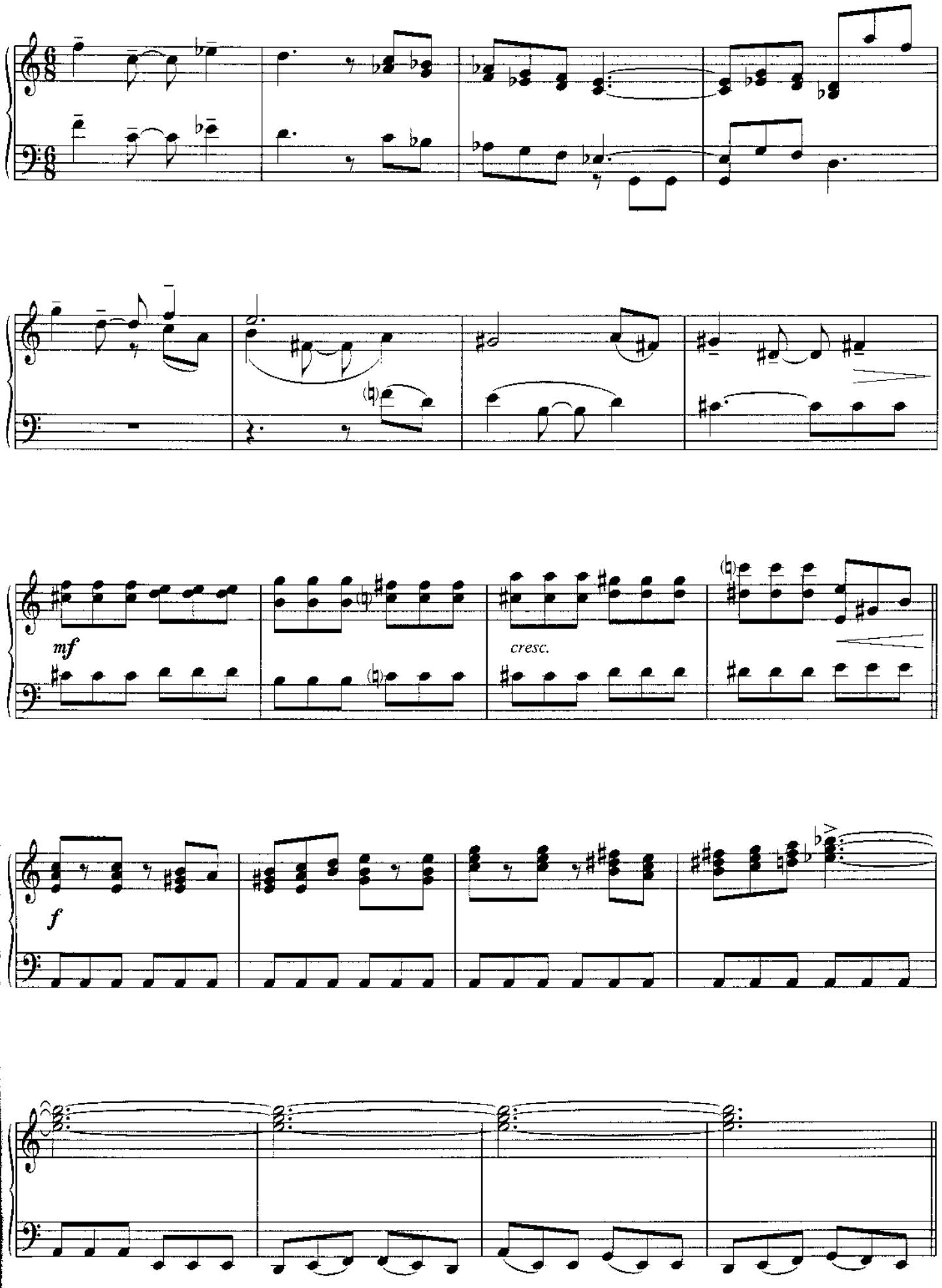

marcato

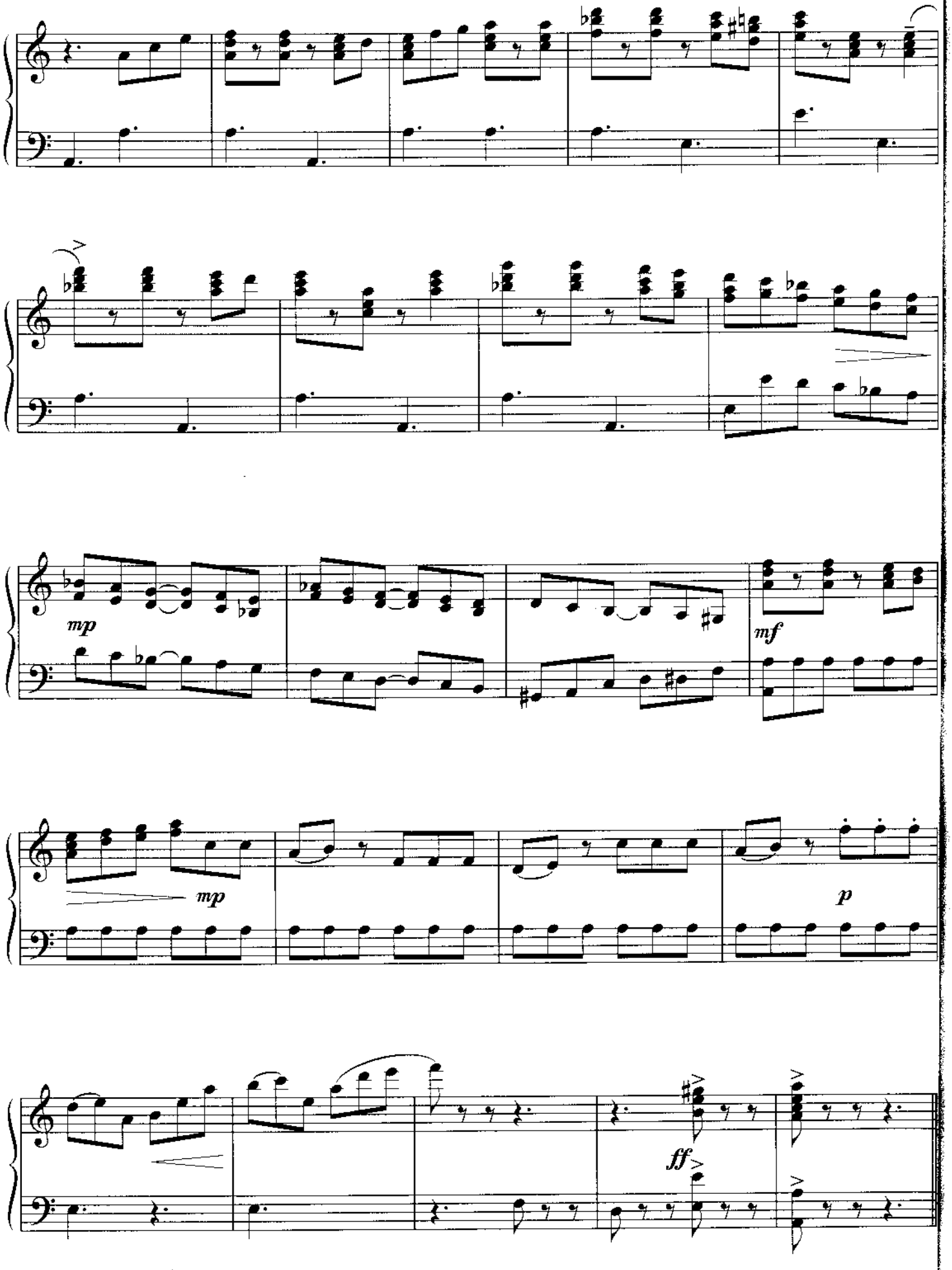







mf
f

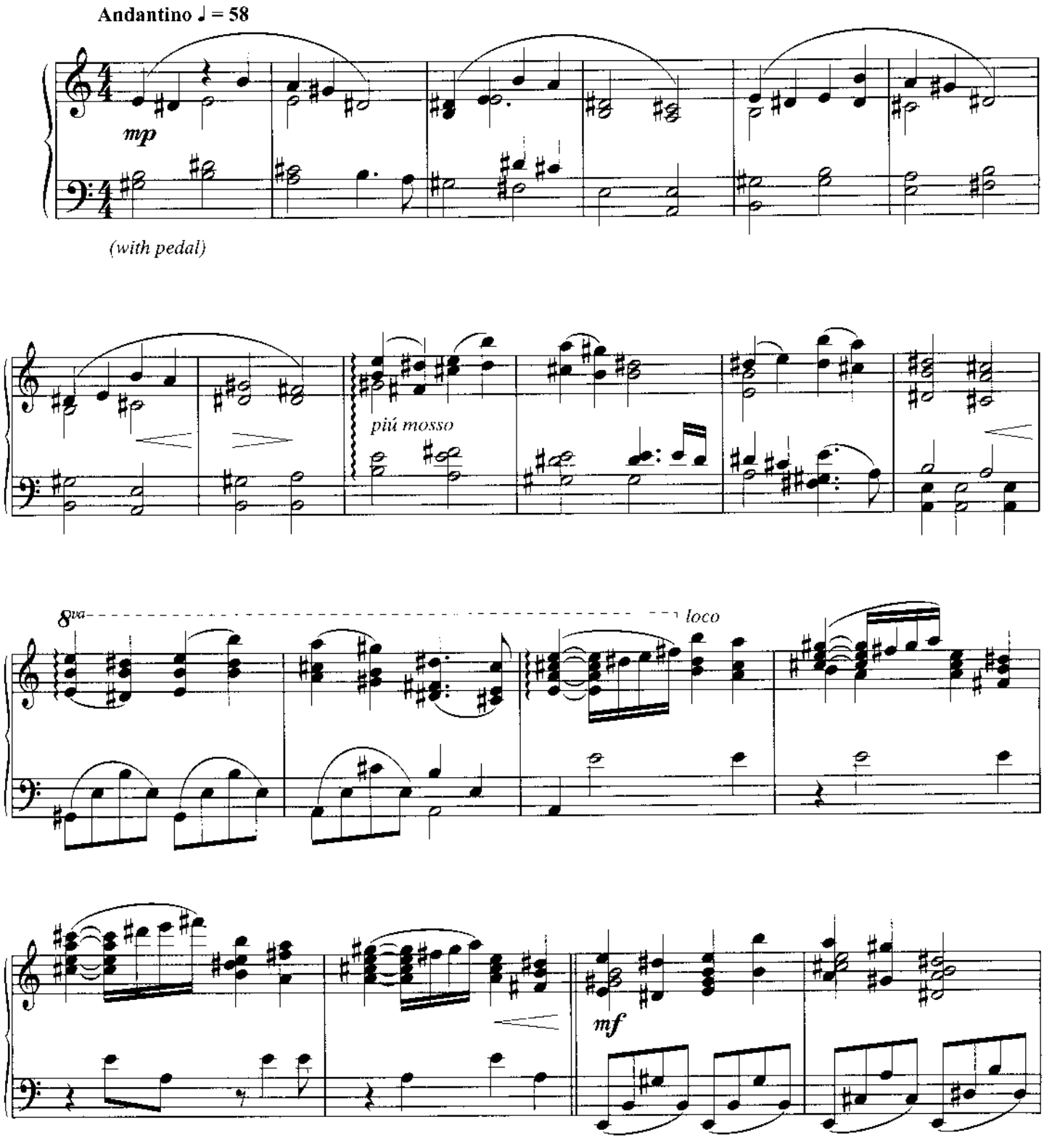

mf
cresc.
f


mp
mf
mp
p
ff

CADILLAC OF THE SKIES

(From "Empire of the Sun")

By JOHN WILLIAMS



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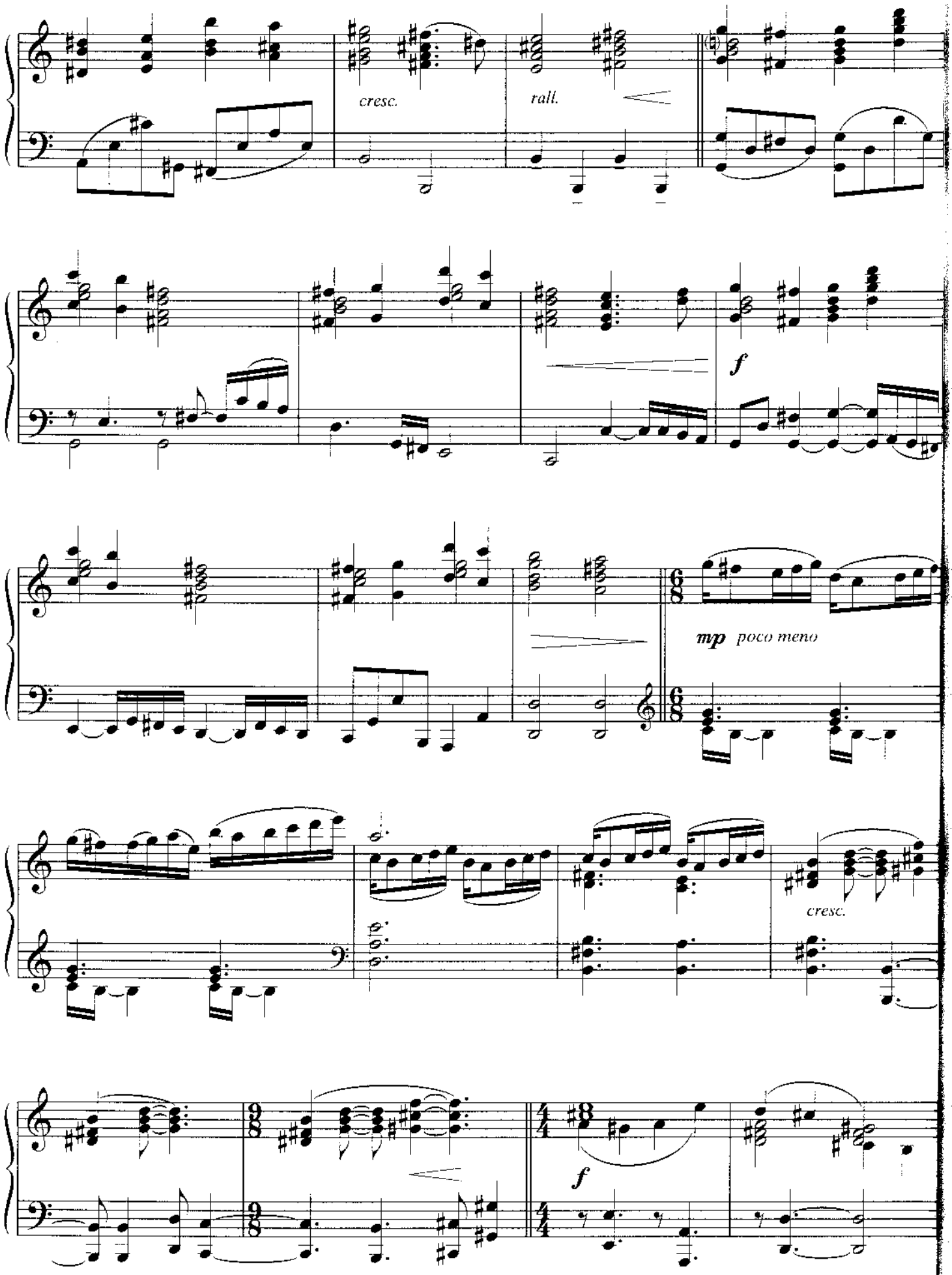
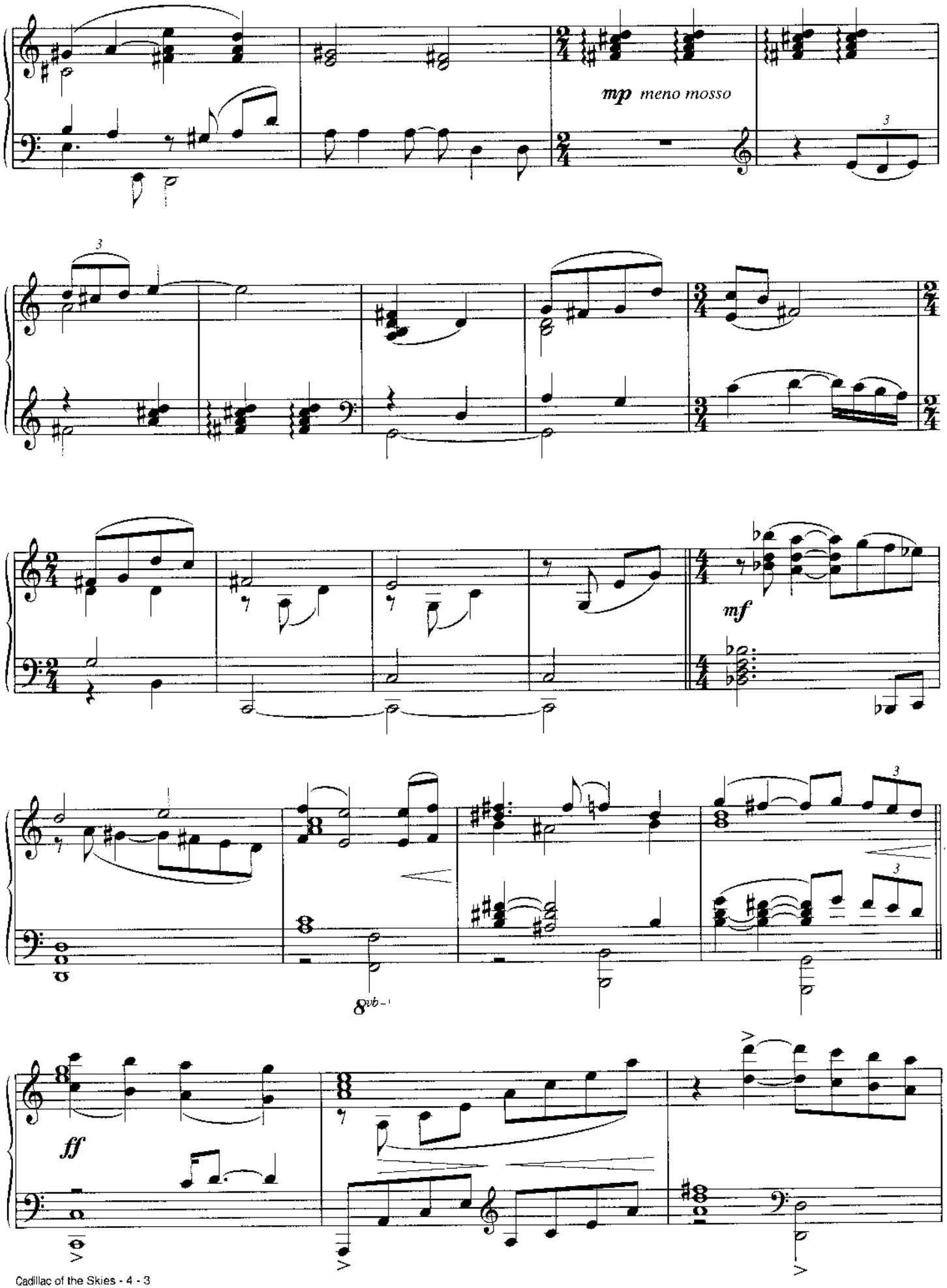
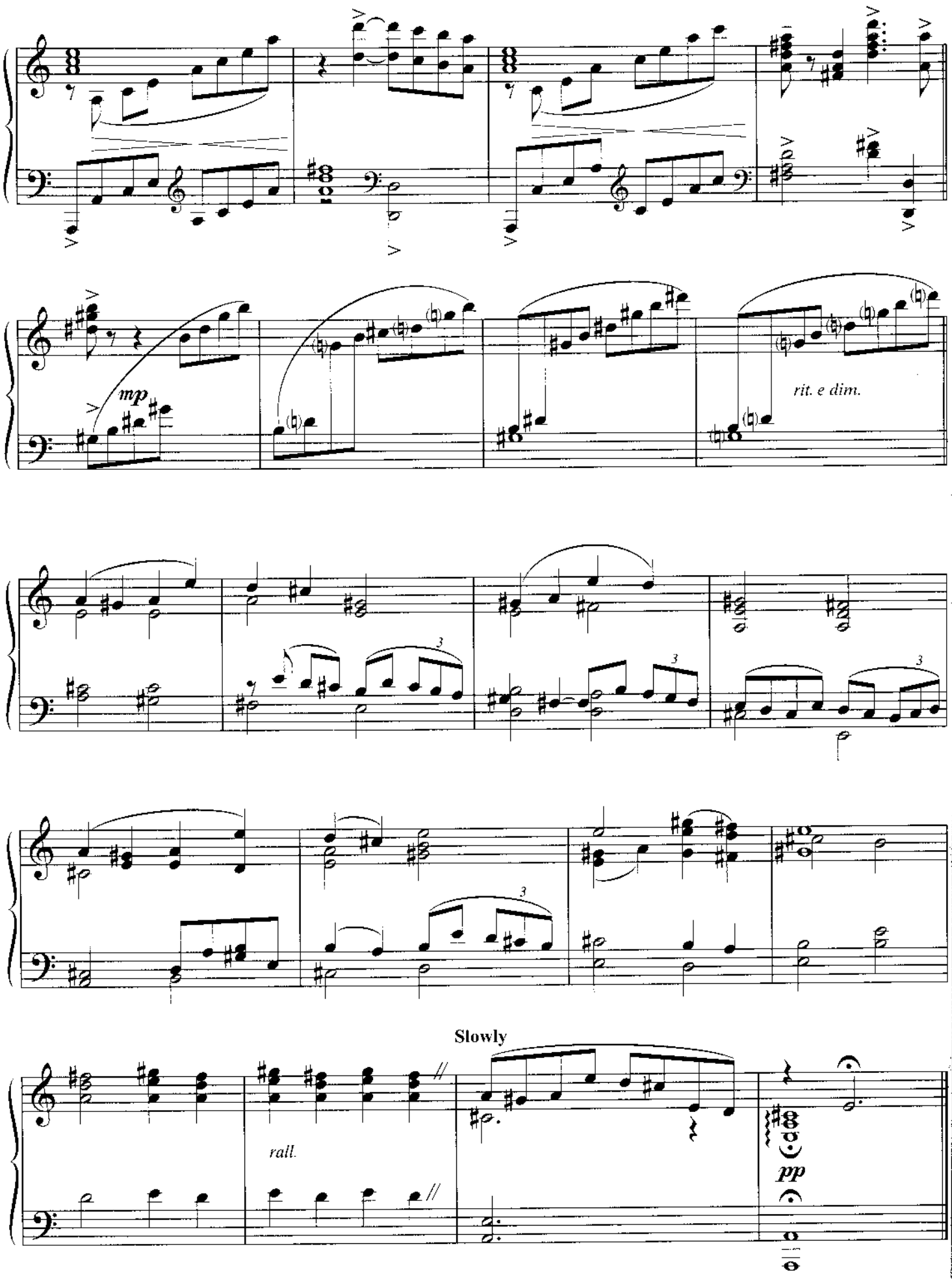
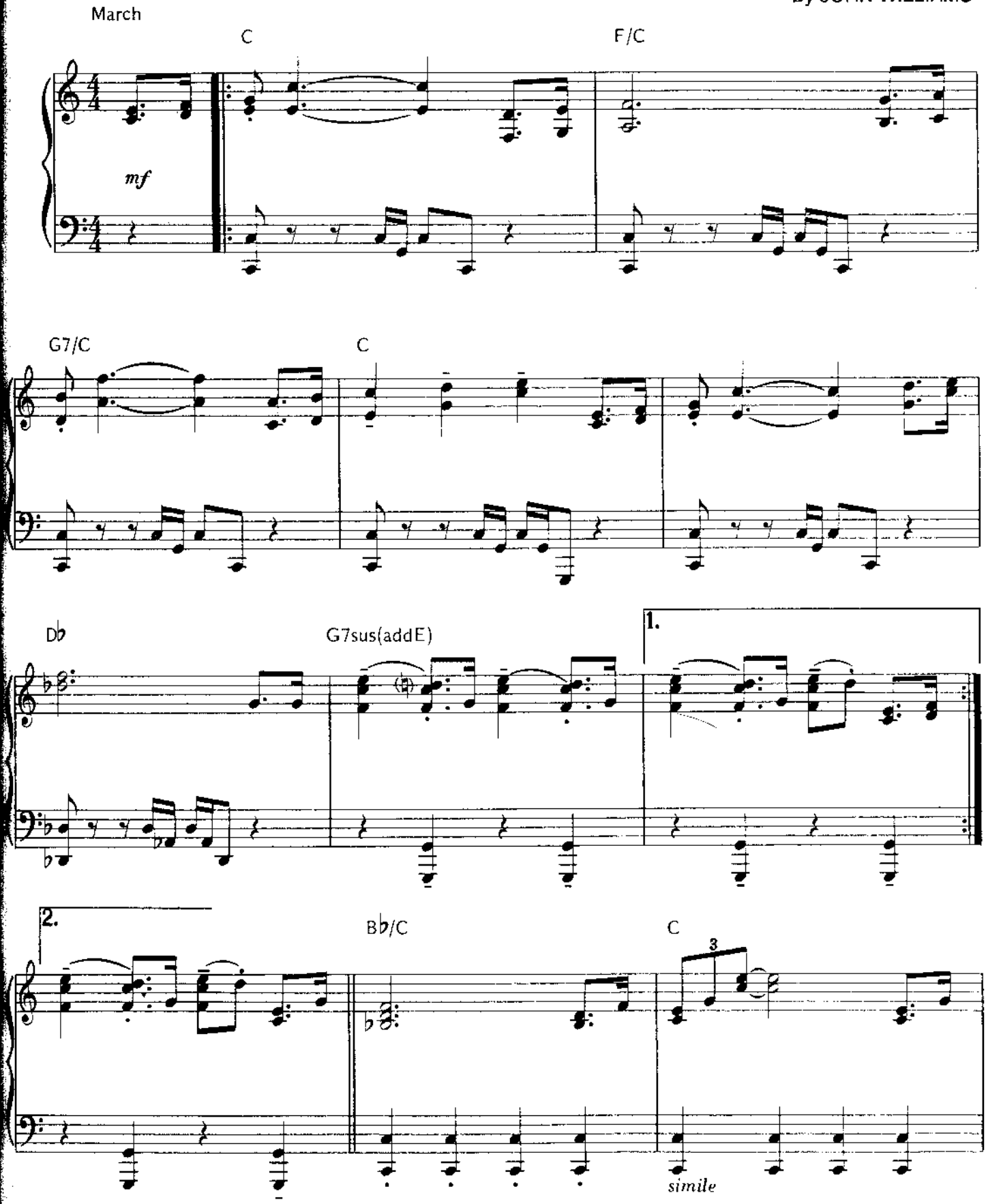

cresc.
rall.
f
mp poco meno
cresc.
f


mp meno mosso
mf
ff
8vb


mp
rit. e dim.
Slowly
rall.
pp

RAIDERS MARCH
(From "Raiders of the Lost Ark")

By JOHN WILLIAMS



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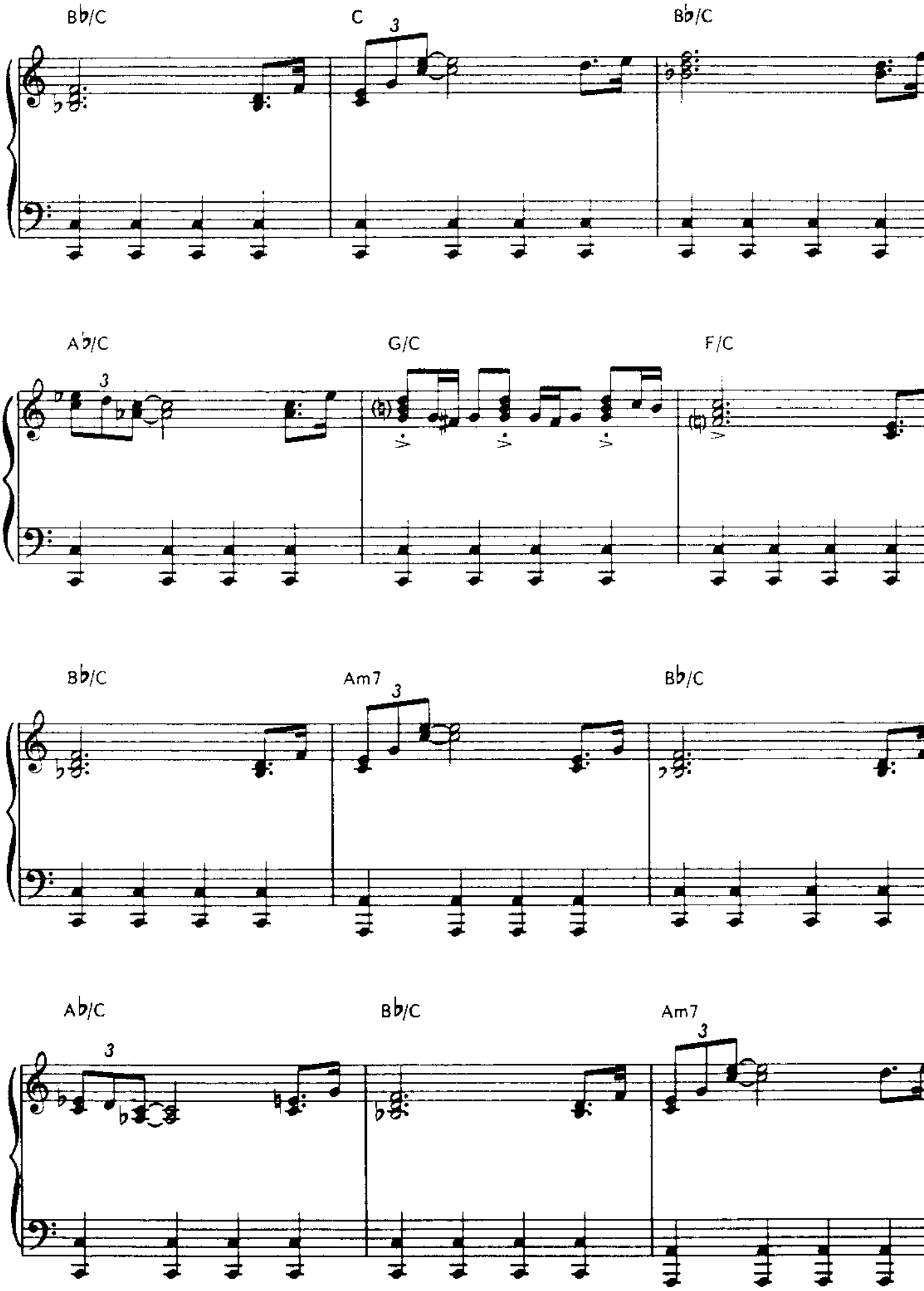
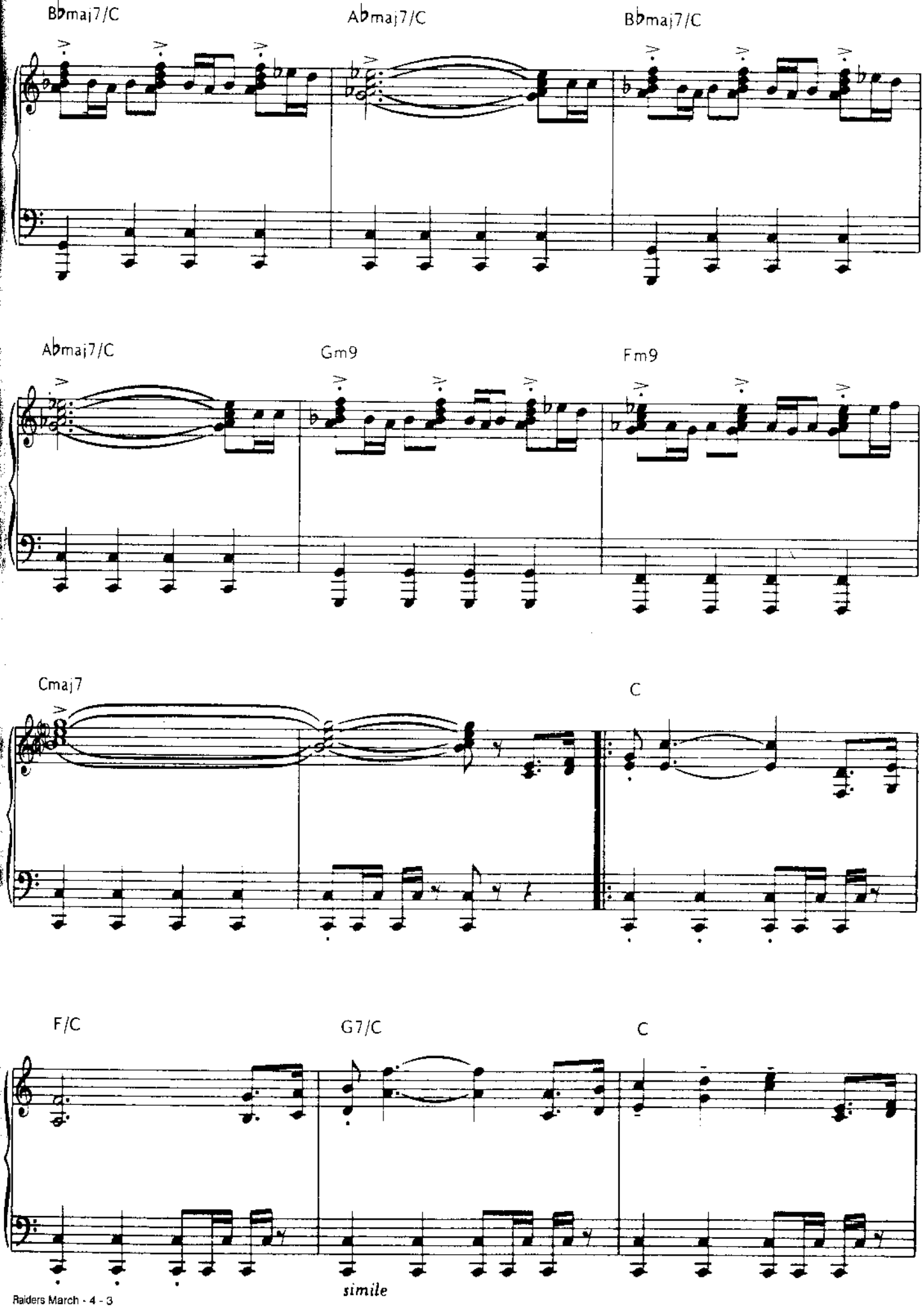
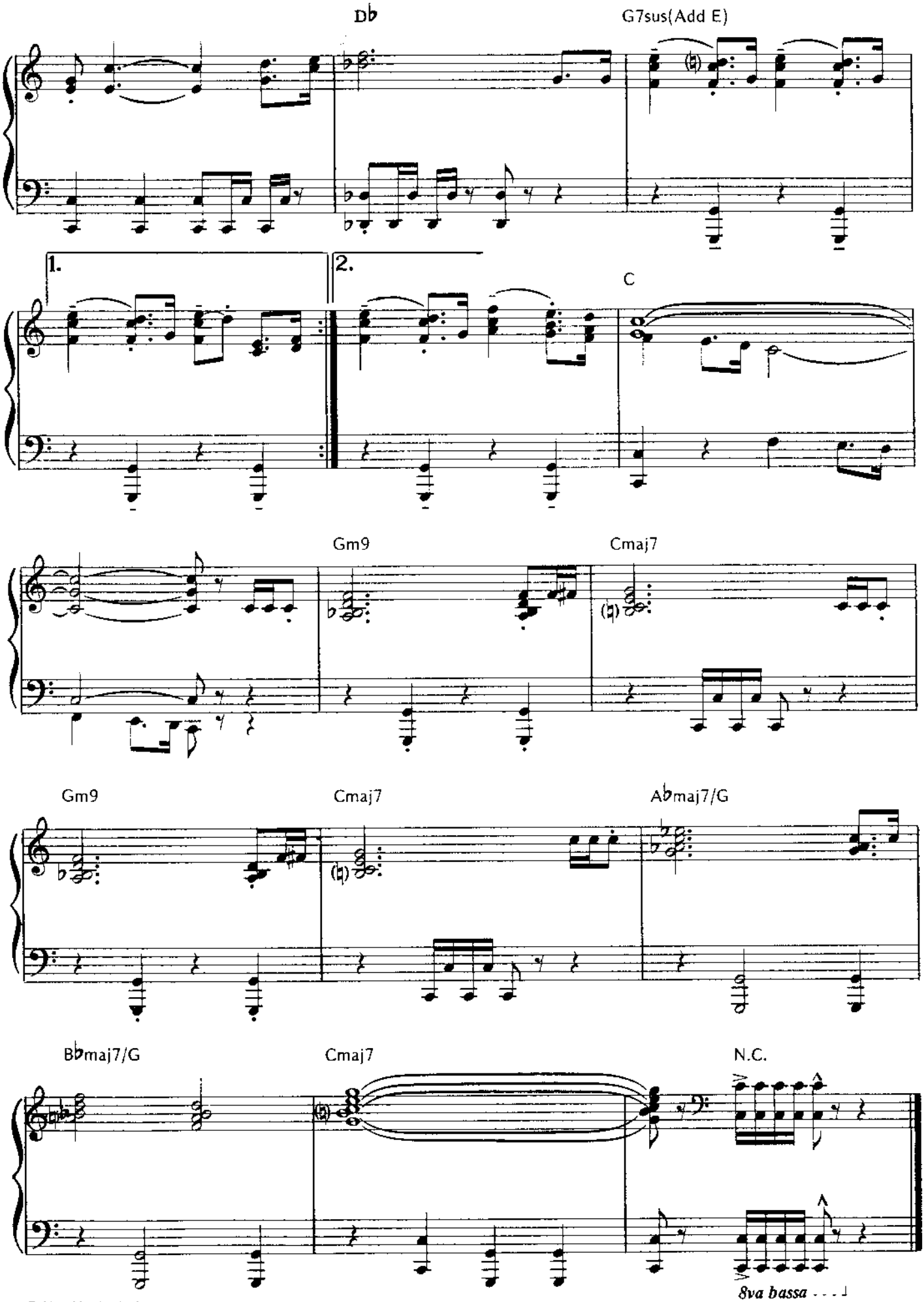
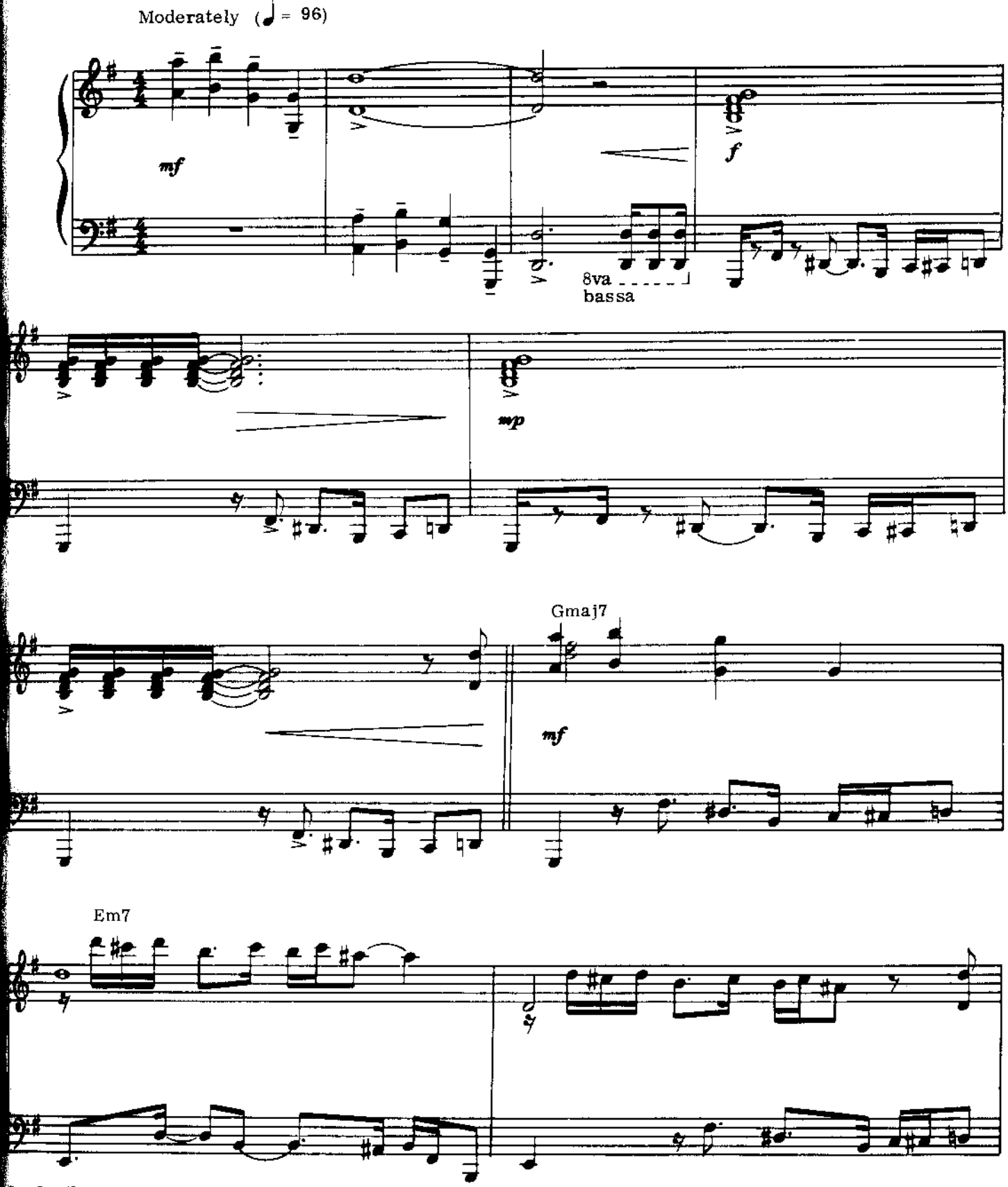

B♭/C
C
B♭/C
A♭/C
G/C
F/C
B♭/C
Am7
B♭/C
A♭/C
B♭/C
Am7


B♭maj7/C
A♭maj7/C
B♭maj7/C
A♭maj7/C
Gm9
Fm9
Cmaj7
C
F/C
G7/C
C
simile


Db
G7sus(Add E)
1.
2.
C
Gm9
Cmaj7
Gm9
Cmaj7
Abmaj7/G
Bbmaj7/G
Cmaj7
N.C.
8va bassa

THEME FROM "CLOSE ENCOUNTERS™ OF THE THIRD KIND"

By JOHN WILLIAMS



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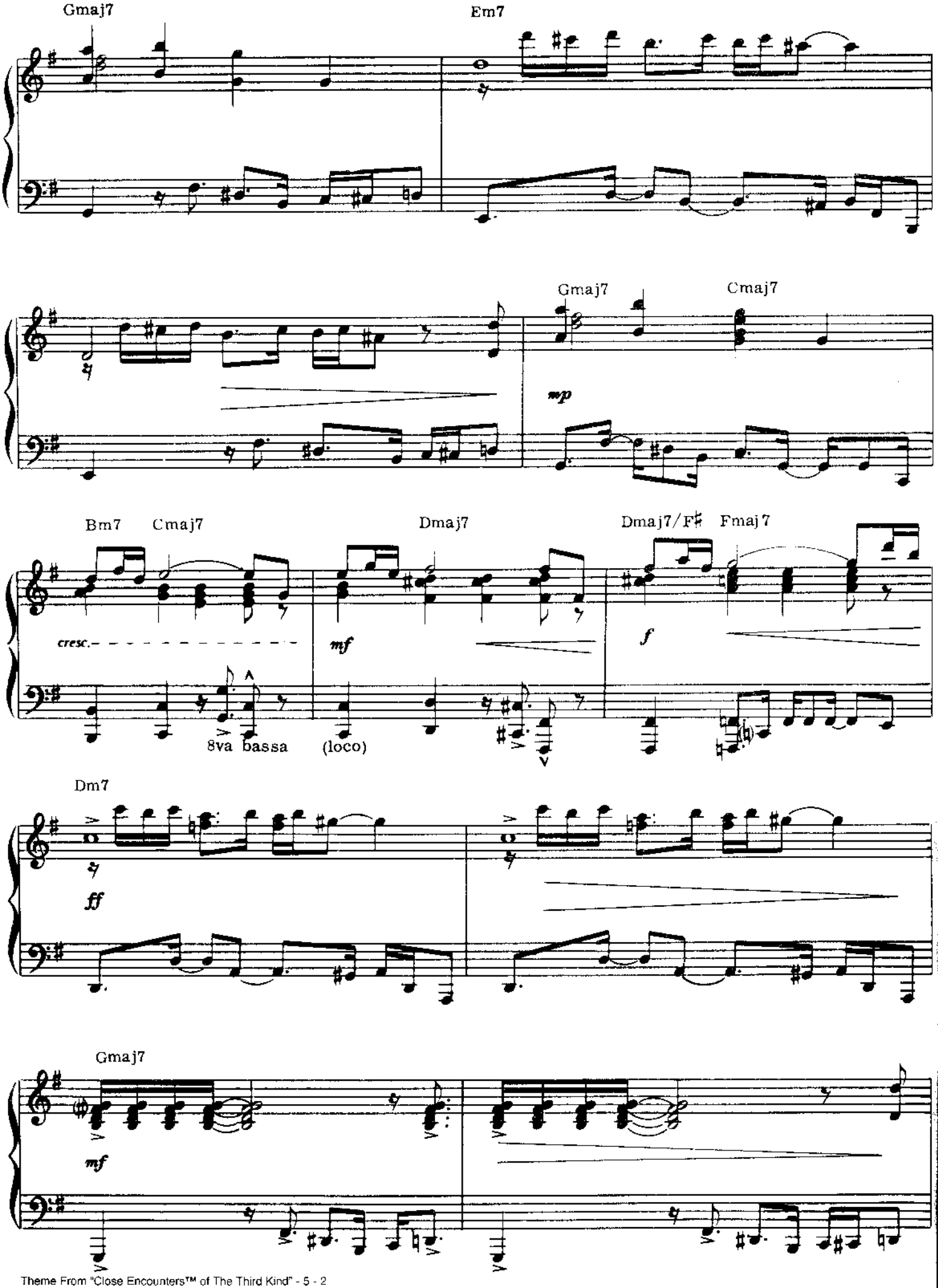
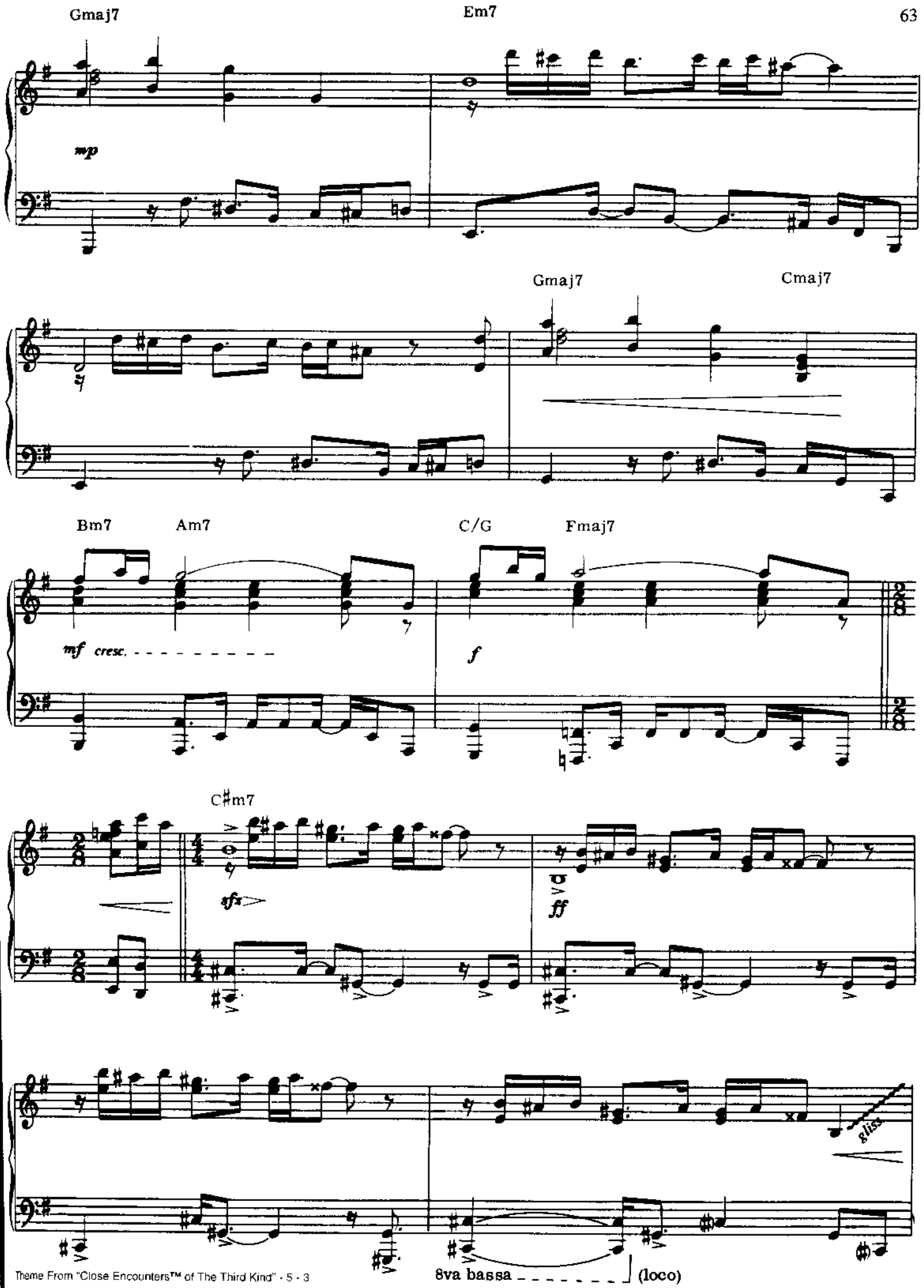
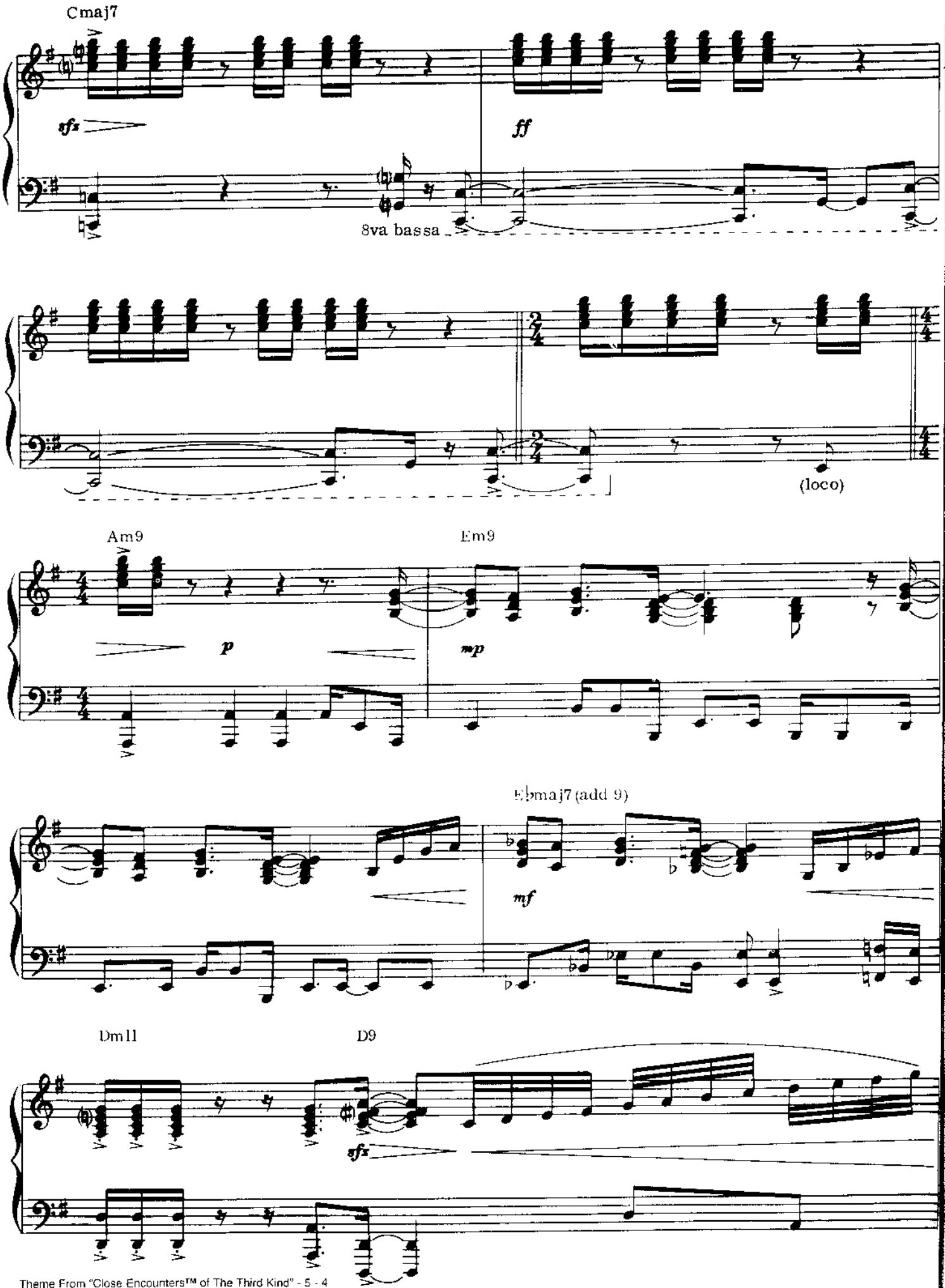
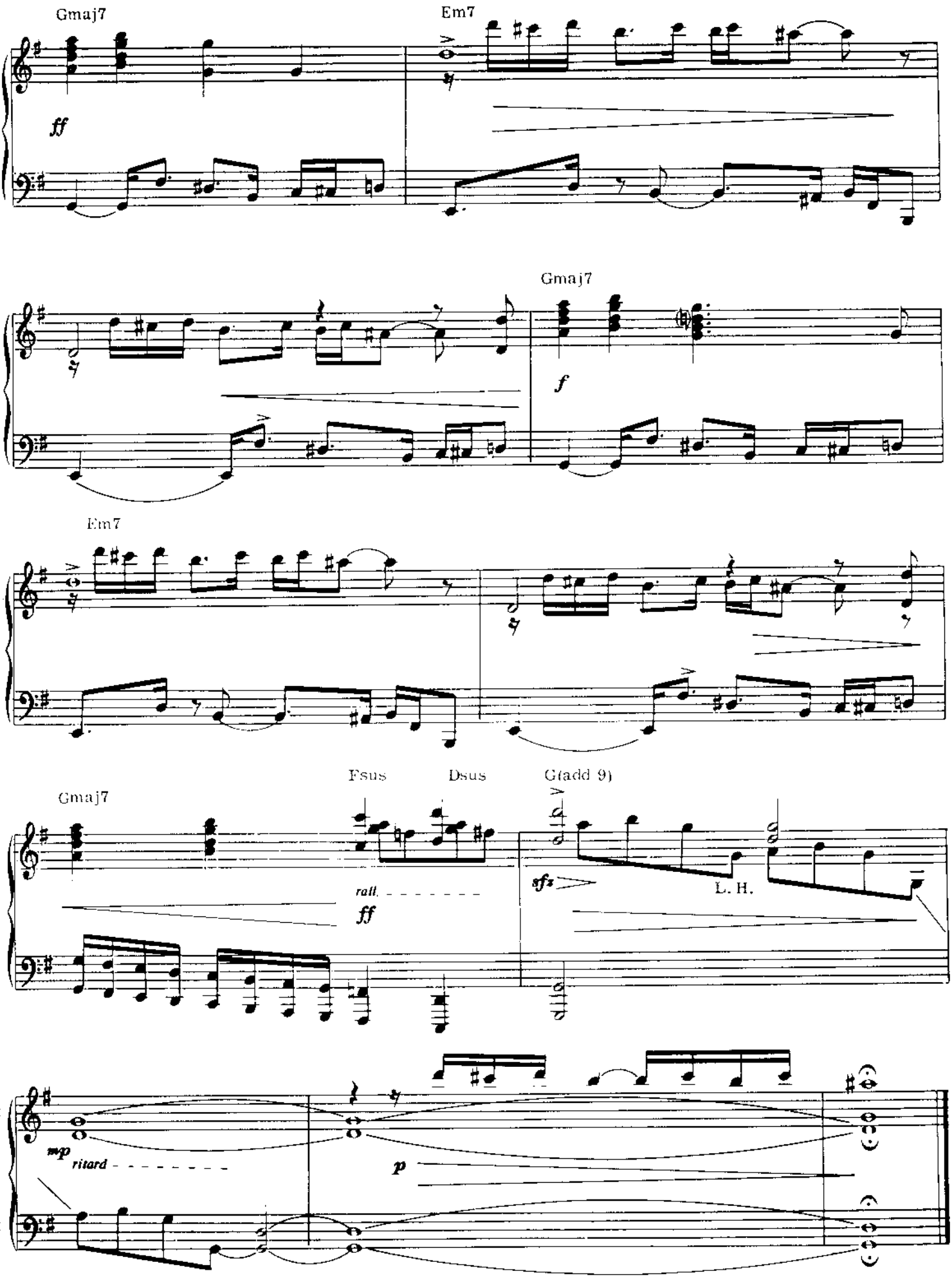

Gmaj7
Em7
Gmaj7
Cmaj7
mp
Bm7
Cmaj7
Dmaj7
Dmaj7/F♯
Fmaj7
cresc.
mf
f
8va bassa
(loco)
Dm7
ff
Gmaj7
mf

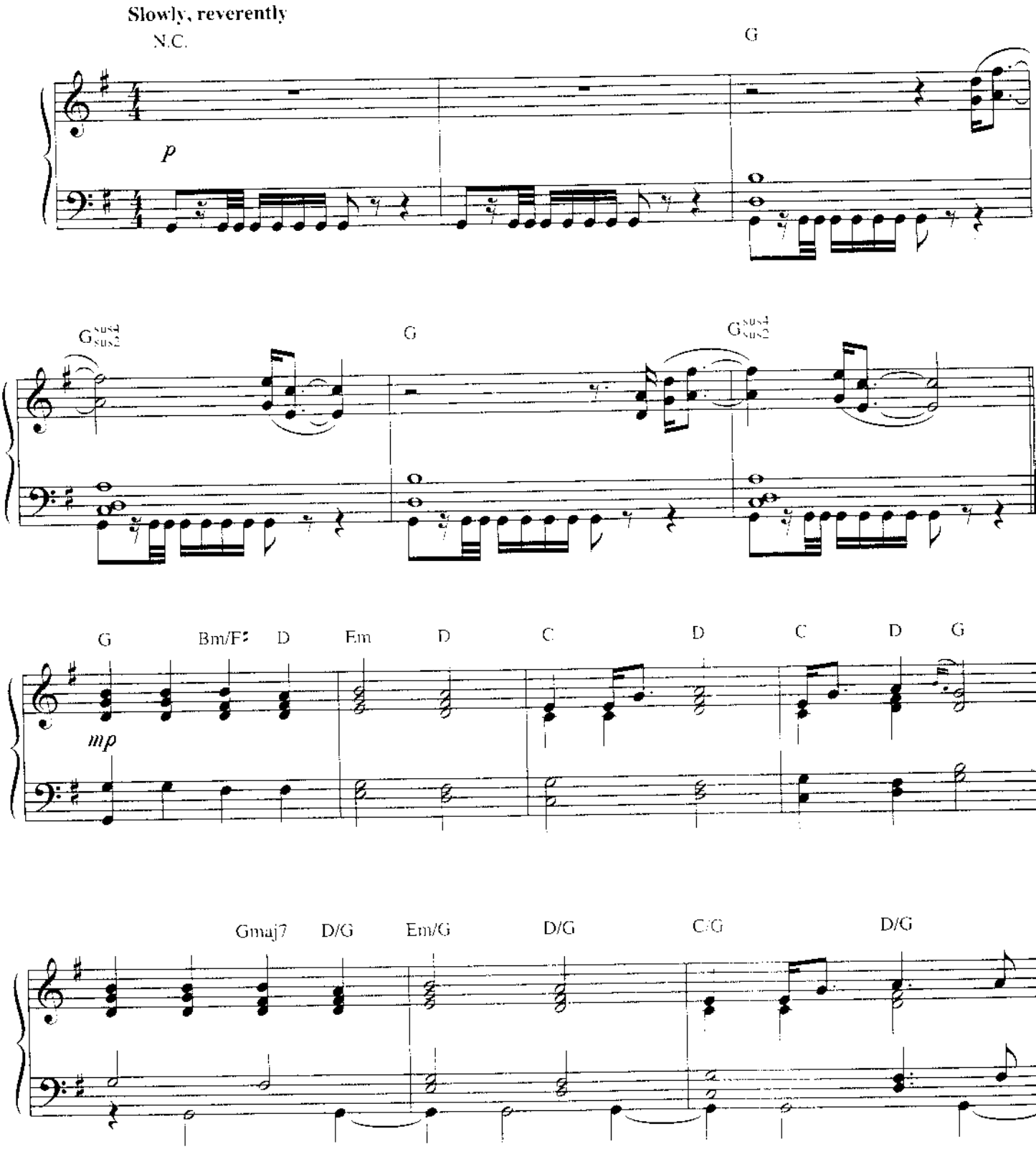

Gmaj7
Em7
mp
Gmaj7
Cmaj7
Bm7
Am7
C/G
Fmaj7
mf cresc.
f
C♯m7
sfz
ff
gliss.
8va bassa
(loco)


Cmaj7
sfz
ff
8va bassa
(loco)
Am9
Em9
p
mp
Ebmaj7 (add 9)
mf
Dm11
D9
sfz


Gmaj7
Em7
ff
Gmaj7
f
Em7
Fsus
Dsus
G(add 9)
Gmaj7
rall.
ff
sfz
L. H.
mp
ritard
p

HYMN TO THE FALLEN
(From "Saving Private Ryan")

By JOHN WILLIAMS



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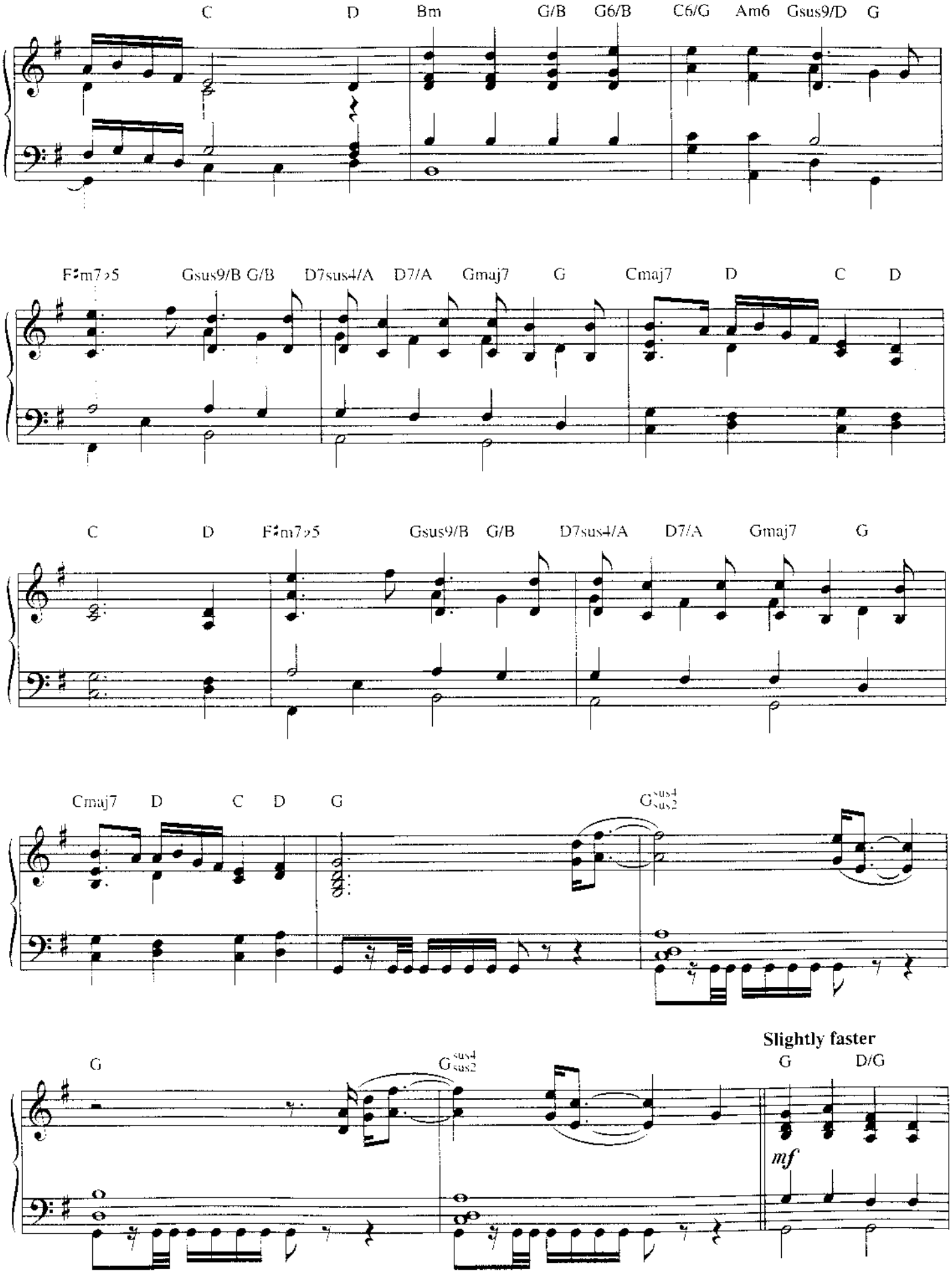
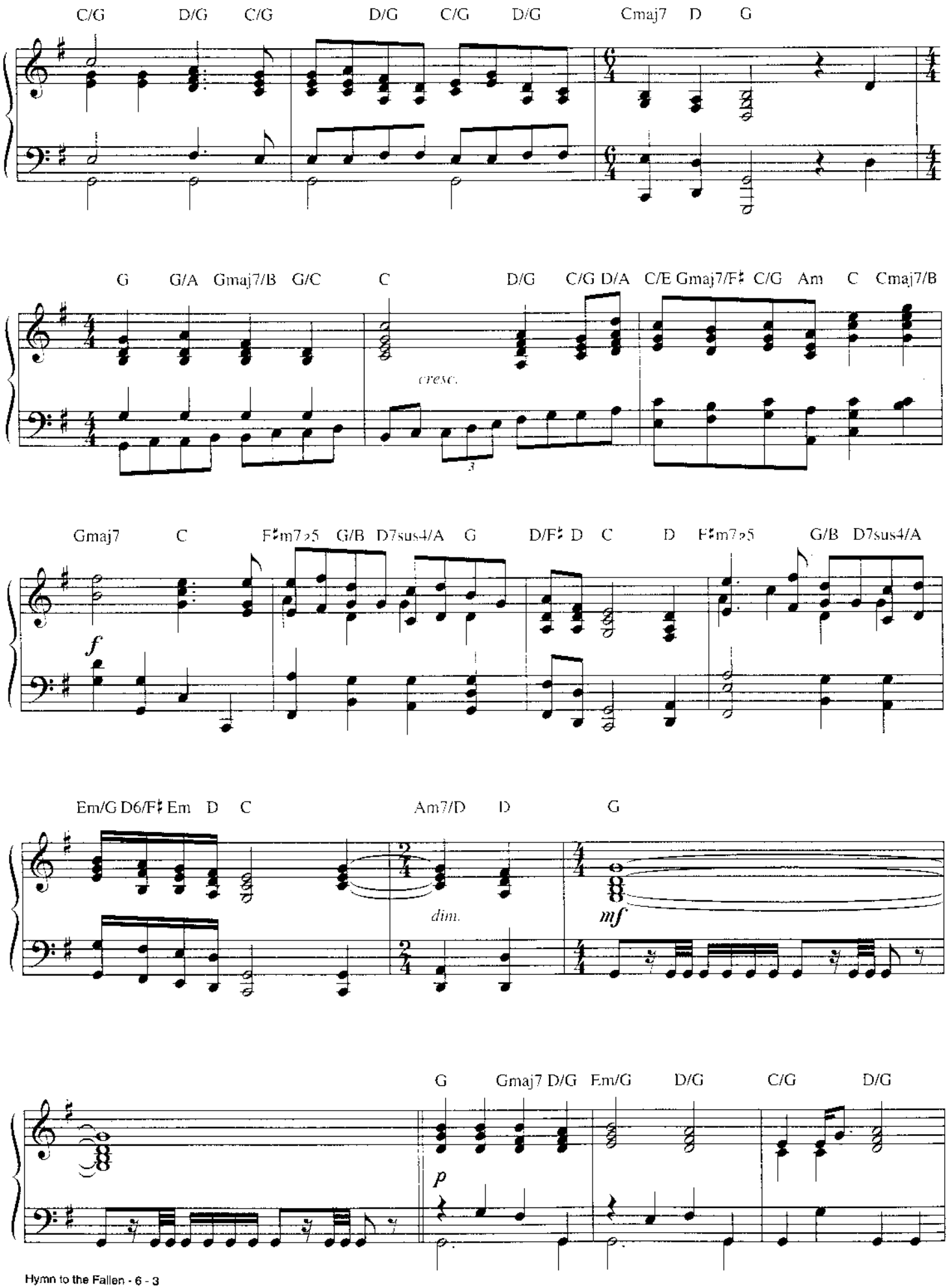
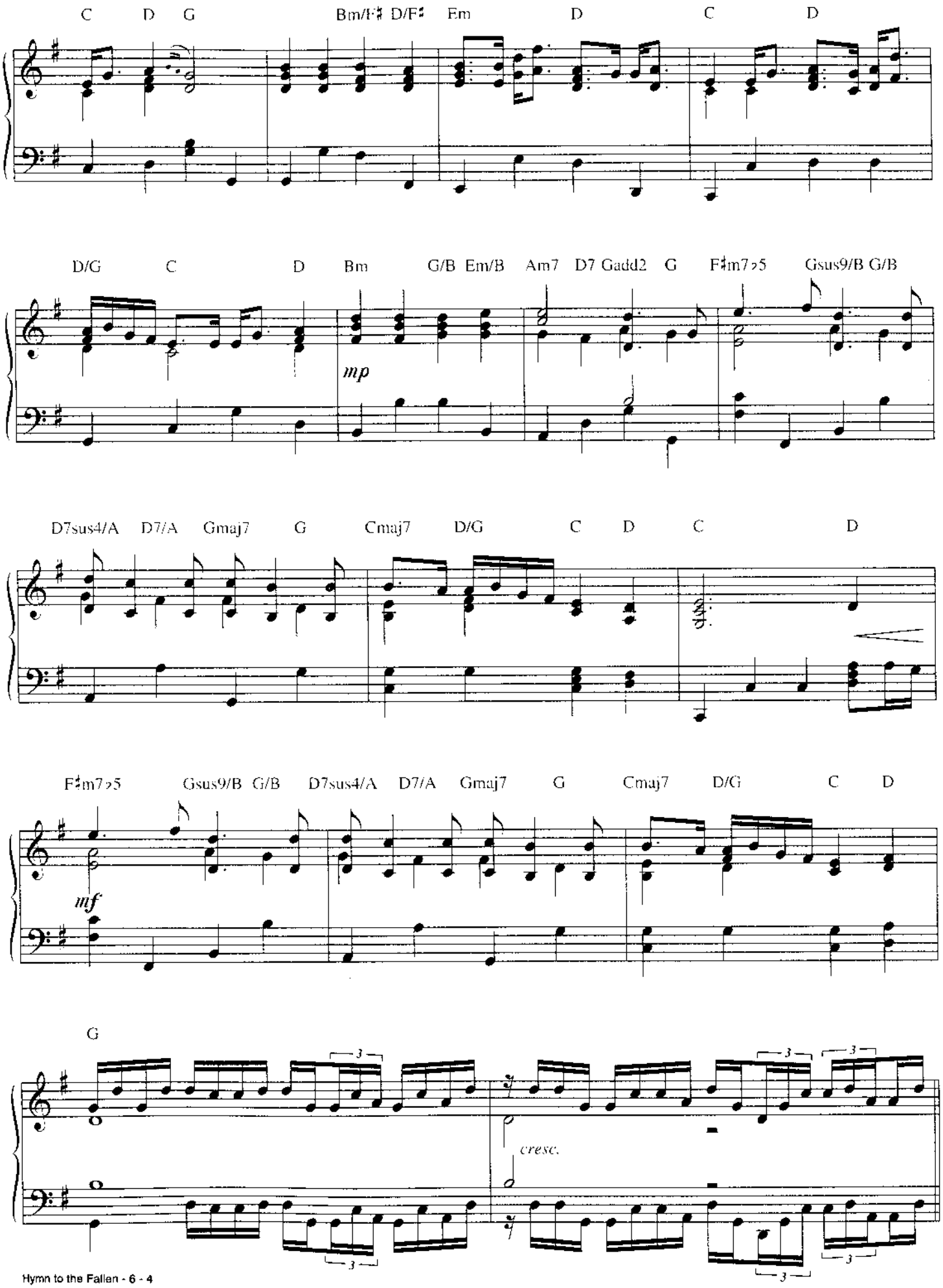
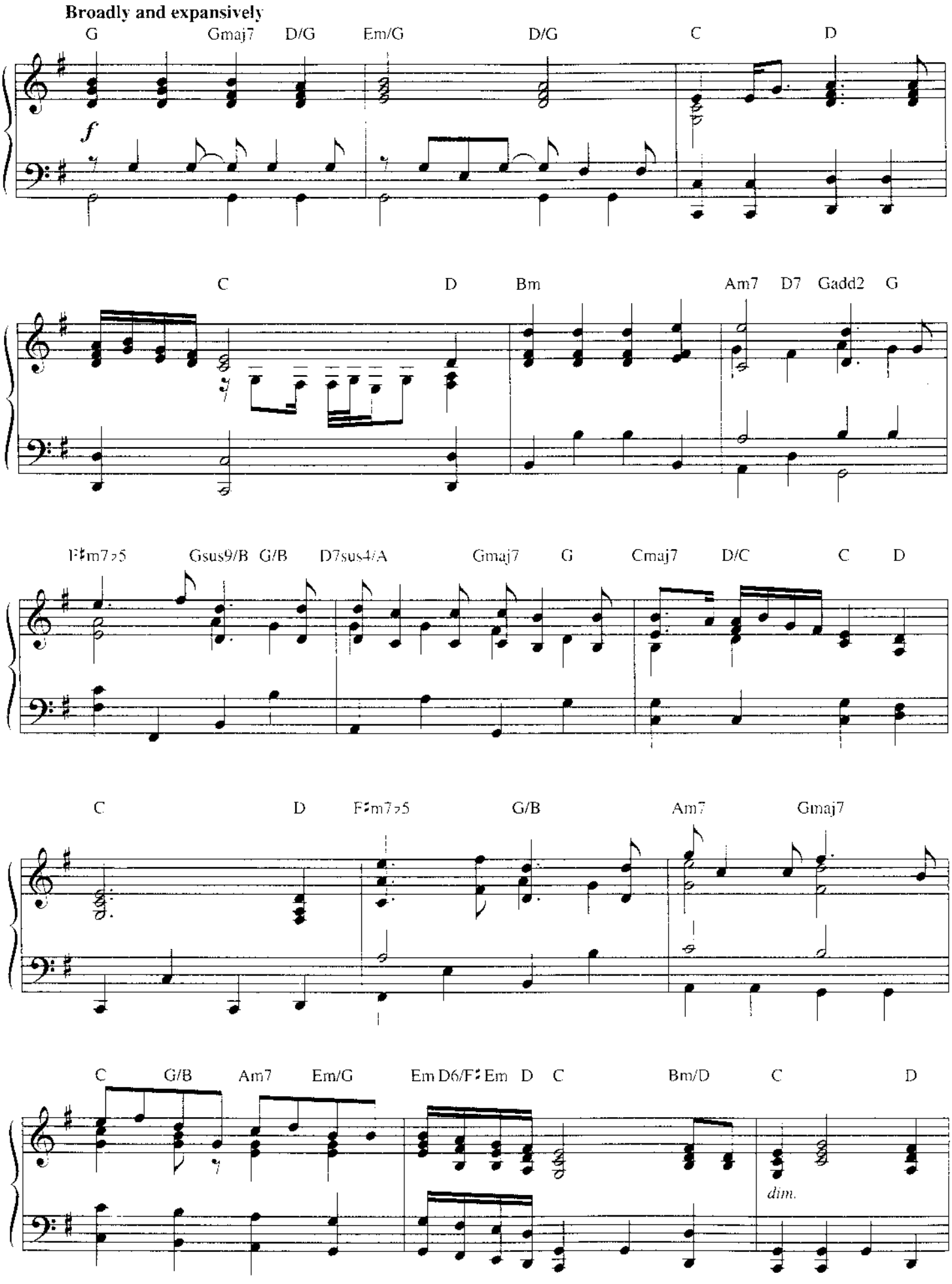
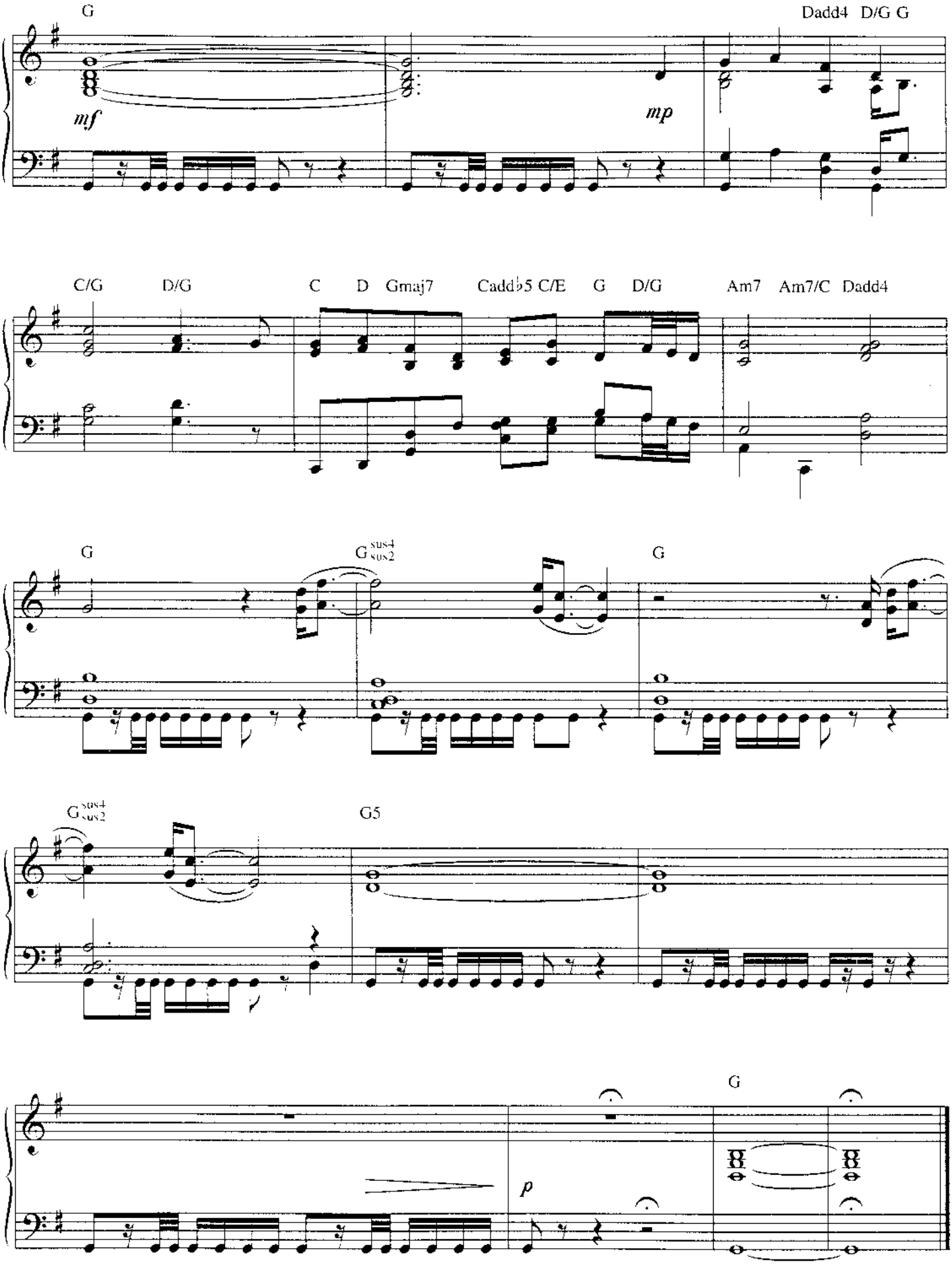

C D Bm G/B G6/B C6/G Am6 Gsus9/D G
F♯m7♭5 Gsus9/B G/B D7sus4/A D7/A Gmaj7 G Cmaj7 D C D
C D F♯m7♭5 Gsus9/B G/B D7sus4/A D7/A Gmaj7 G
Cmaj7 D C D G Gsus4 sus2
Slightly faster
G Gsus4 sus2 G D/G
mf


C/G D/G C/G D/G C/G D/G Cmaj7 D G
G G/A Gmaj7/B G/C C D/G C/G D/A C/E Gmaj7/F♯ C/G Am C Cmaj7/B
cresc.
Gmaj7 C F♯m7♭5 G/B D7sus4/A G D/F♯ D C D F♯m7♭5 G/B D7sus4/A
f
Em/G D6/F♯ Em D C Am7/D D G
dim.
mf
G Gmaj7 D/G Em/G D/G C/G D/G
p

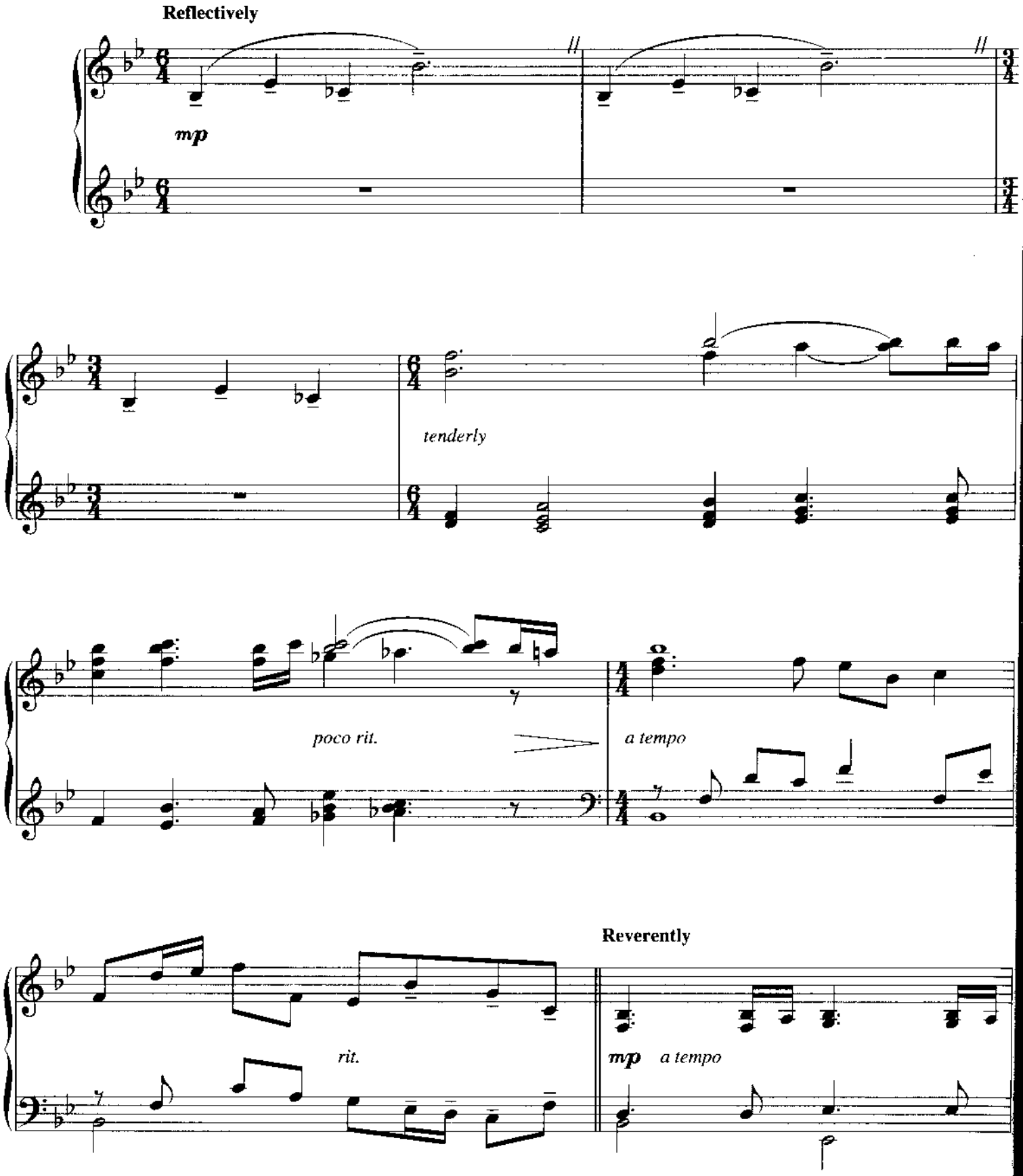

C D G Bm/F♯ D/F♯ Em D C D
D/G C D Bm G/B Em/B Am7 D7 Gadd2 G F♯m7♭5 Gsus9/B G/B
mp
D7sus4/A D7/A Gmaj7 G Cmaj7 D/G C D C D
F♯m7♭5 Gsus9/B G/B D7sus4/A D7/A Gmaj7 G Cmaj7 D/G C D
mf
G
cresc.


Broadly and expansively
G Gmaj7 D/G Em/G D/G C D
f
C D Bm Am7 D7 Gadd2 G
F♯m7♭5 Gsus9/B G/B D7sus4/A Gmaj7 G Cmaj7 D/C C D
C D F♯m7♭5 G/B Am7 Gmaj7
C G/B Am7 Em/G Em D6/F♯ Em D C Bm/D C D
dim.


G
Dadd4 D/G G
mf
mp
C/G D/G C D Gmaj7 Caddb5 C/E G D/G Am7 Am7/C Dadd4
G
Gsus4 sus2
G
Gsus4 sus2
G5
G
p

THEME FROM "JURASSIC PARK"

By JOHN WILLIAMS



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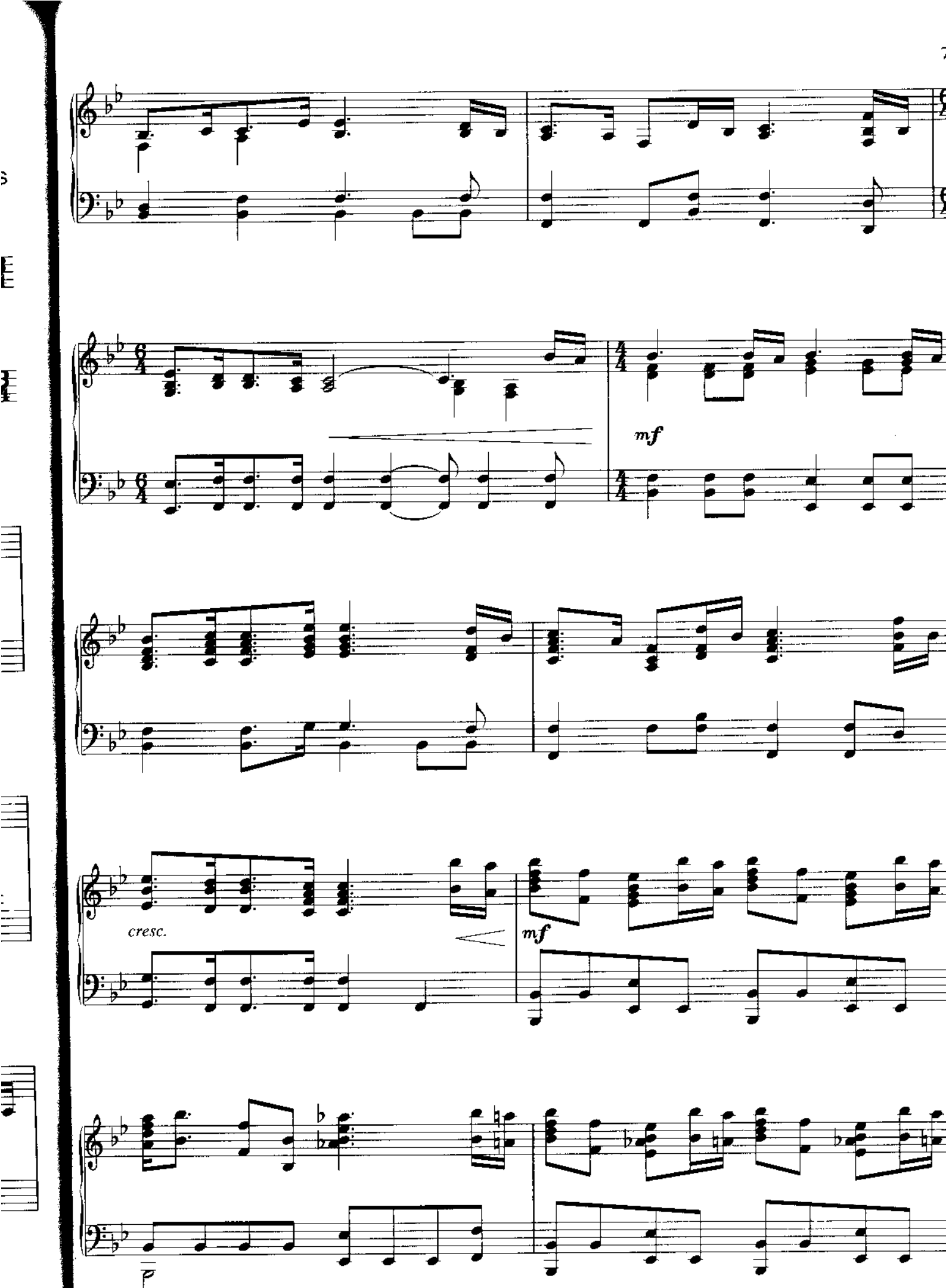
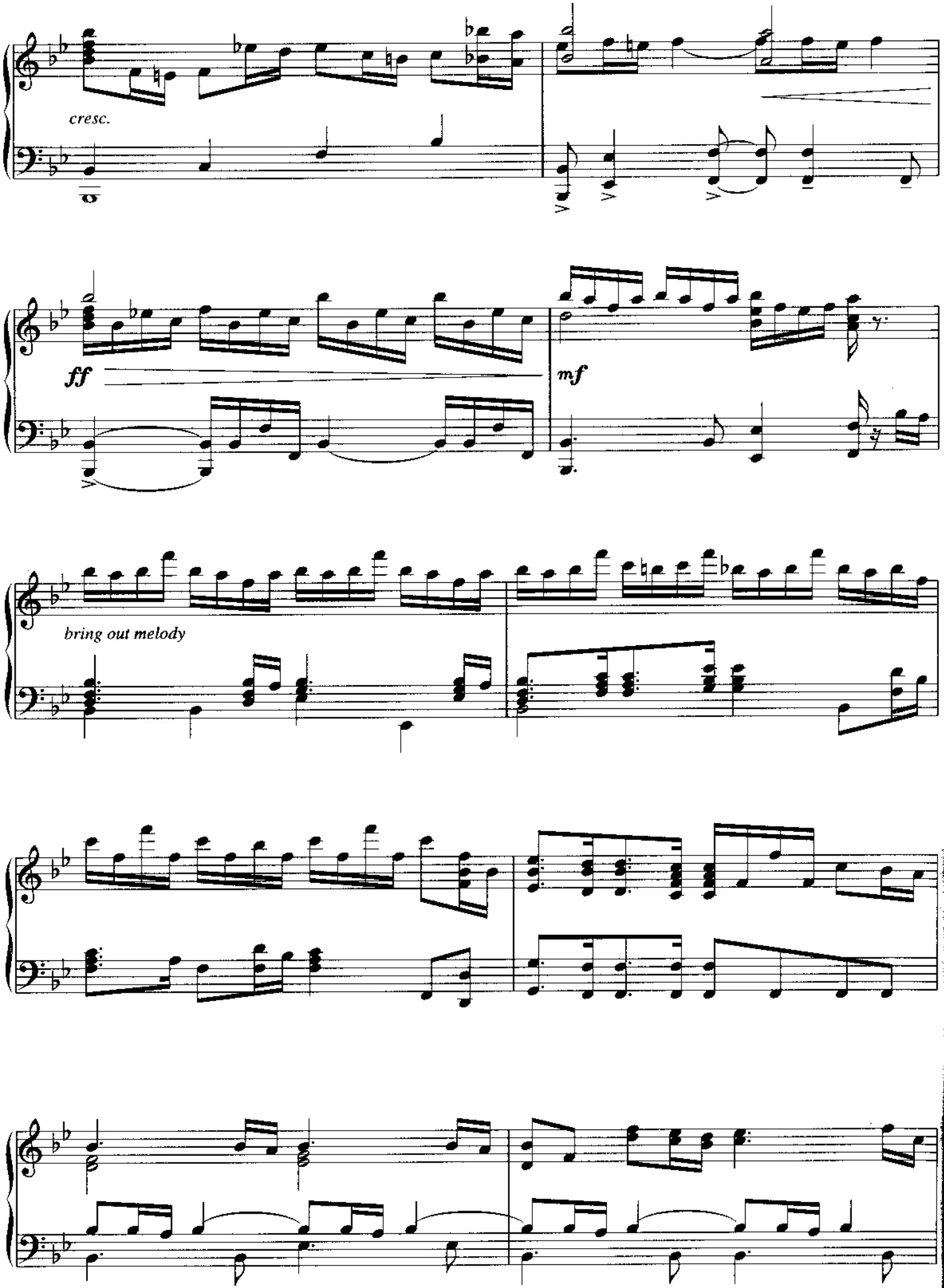
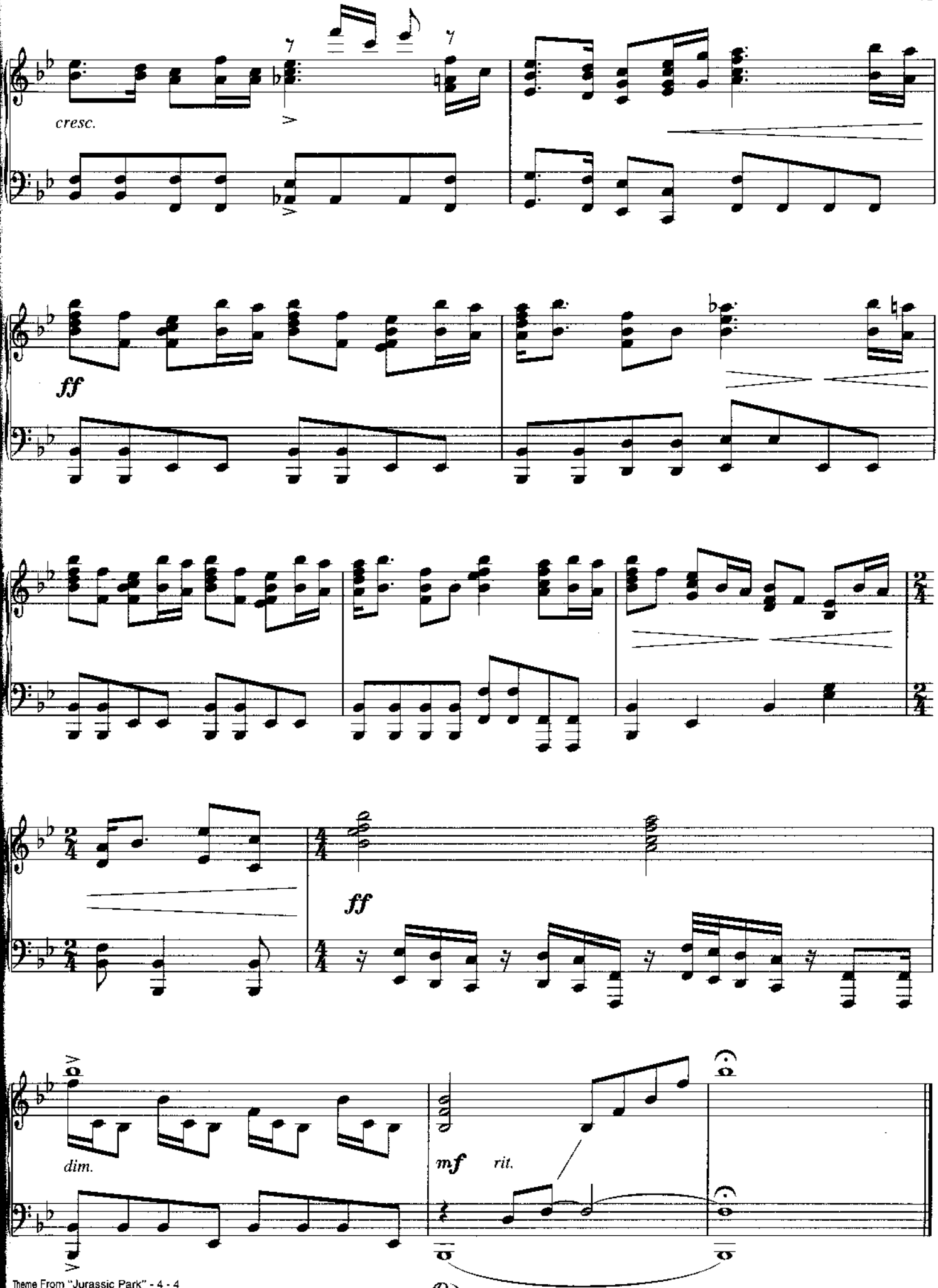
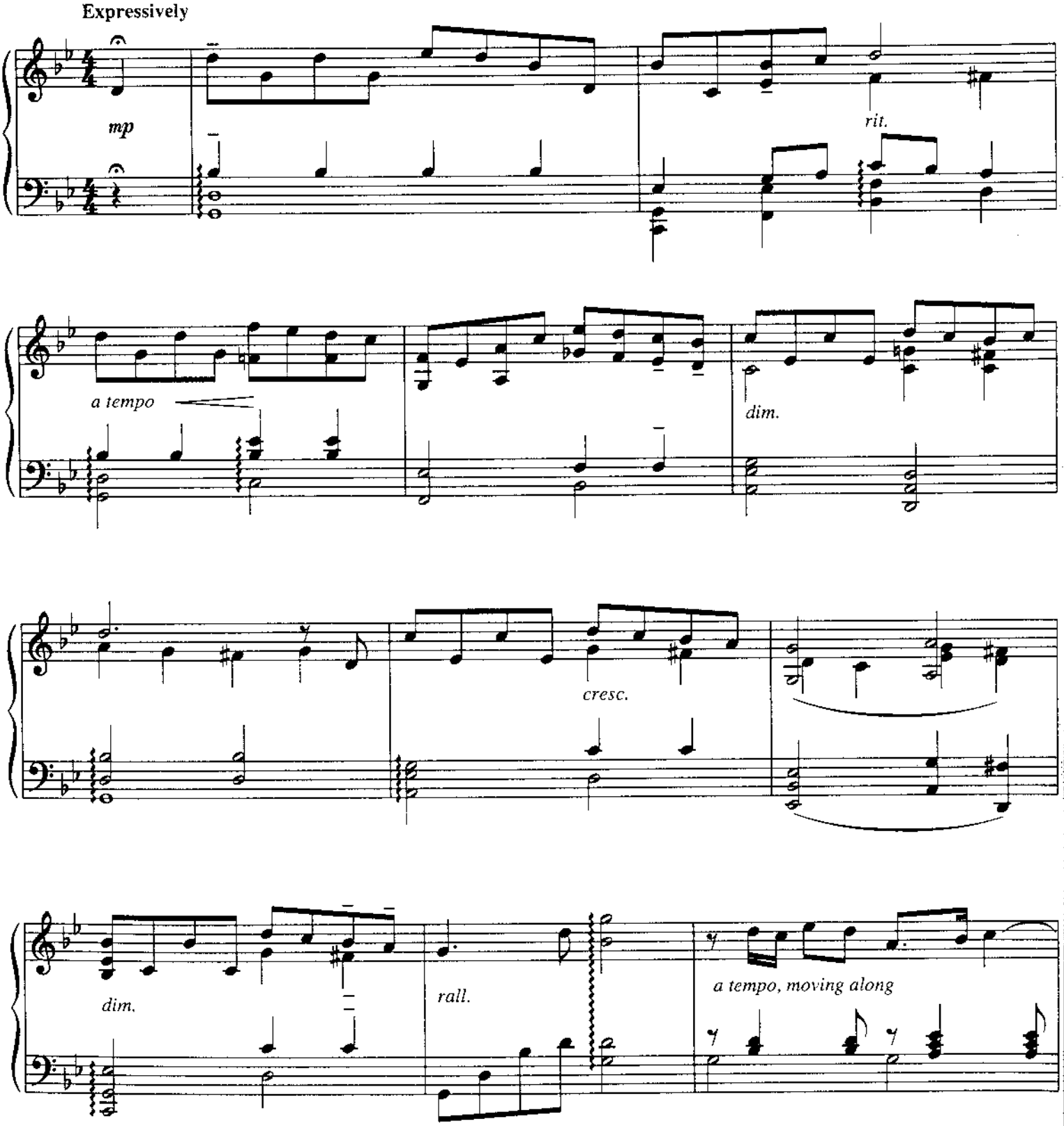

mf
cresc.
mf


cresc.
ff
mf
bring out melody


cresc.
ff
ff
dim.
mf
rit.
Ped.

THEME FROM "SCHINDLER'S LIST"

By JOHN WILLIAMS



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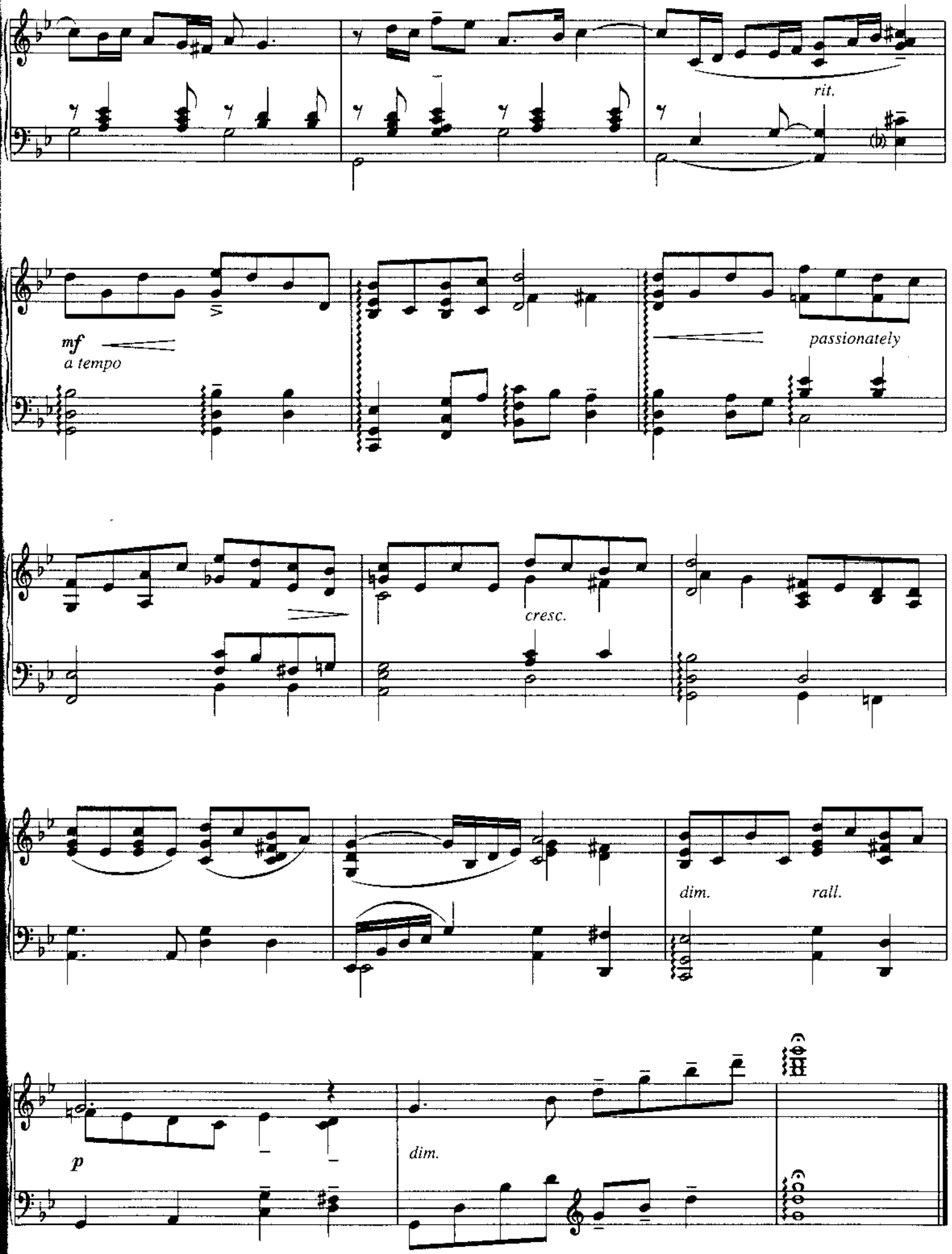
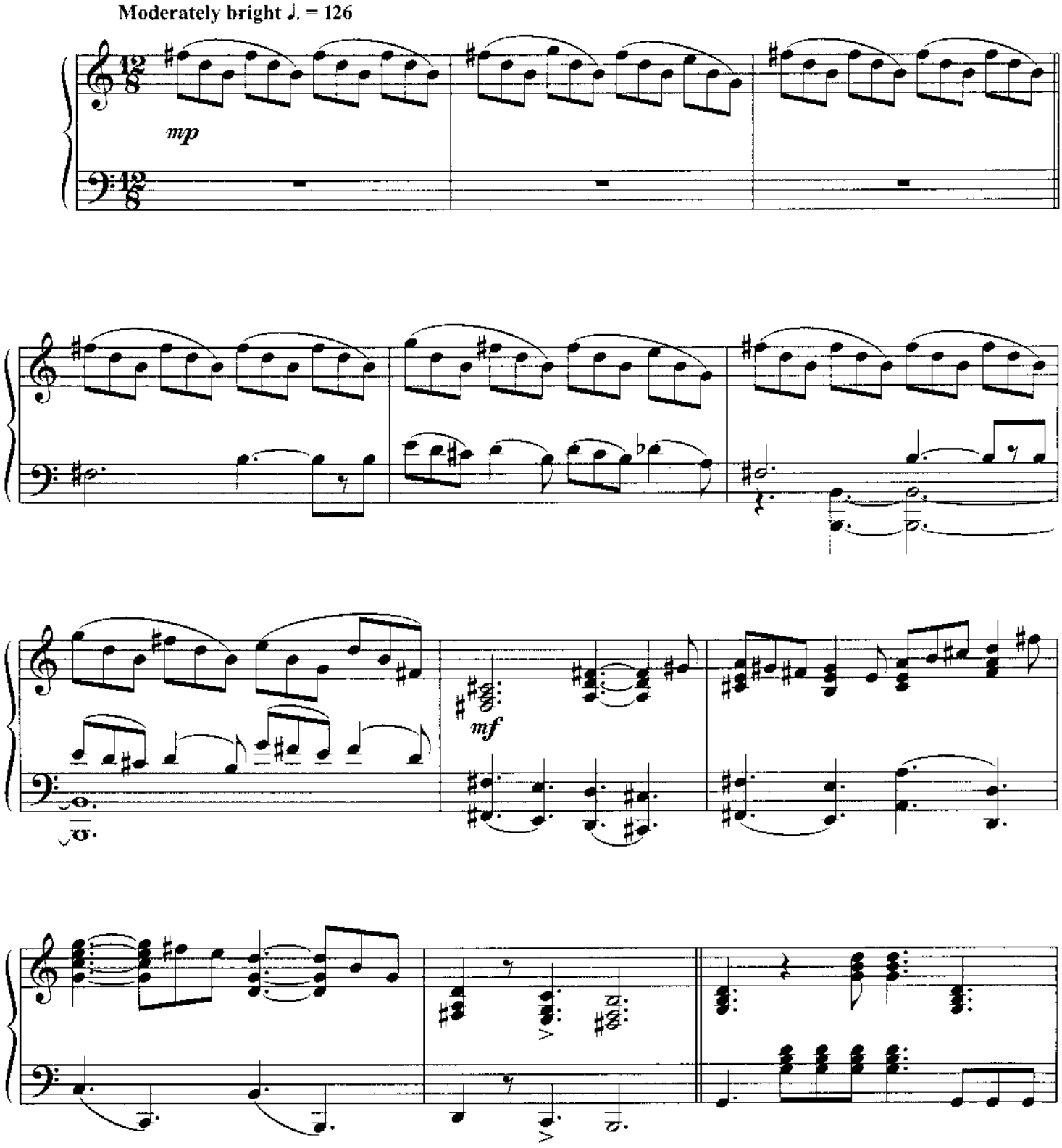

rit.
mf
a tempo
passionately
cresc.
dim.
rall.
p
dim.

FLIGHT TO NEVERLAND

(From "Hook")

By JOHN WILLIAMS



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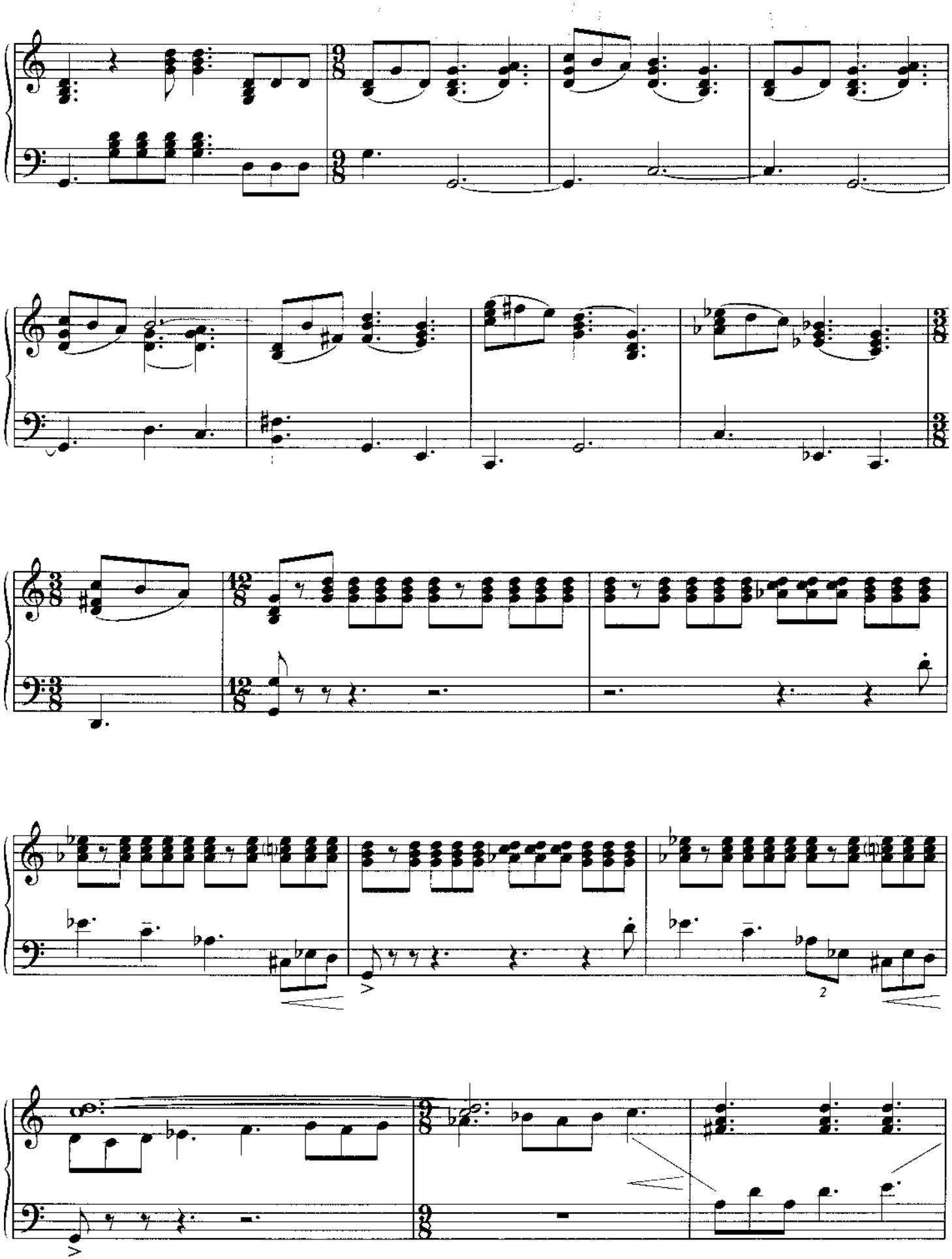
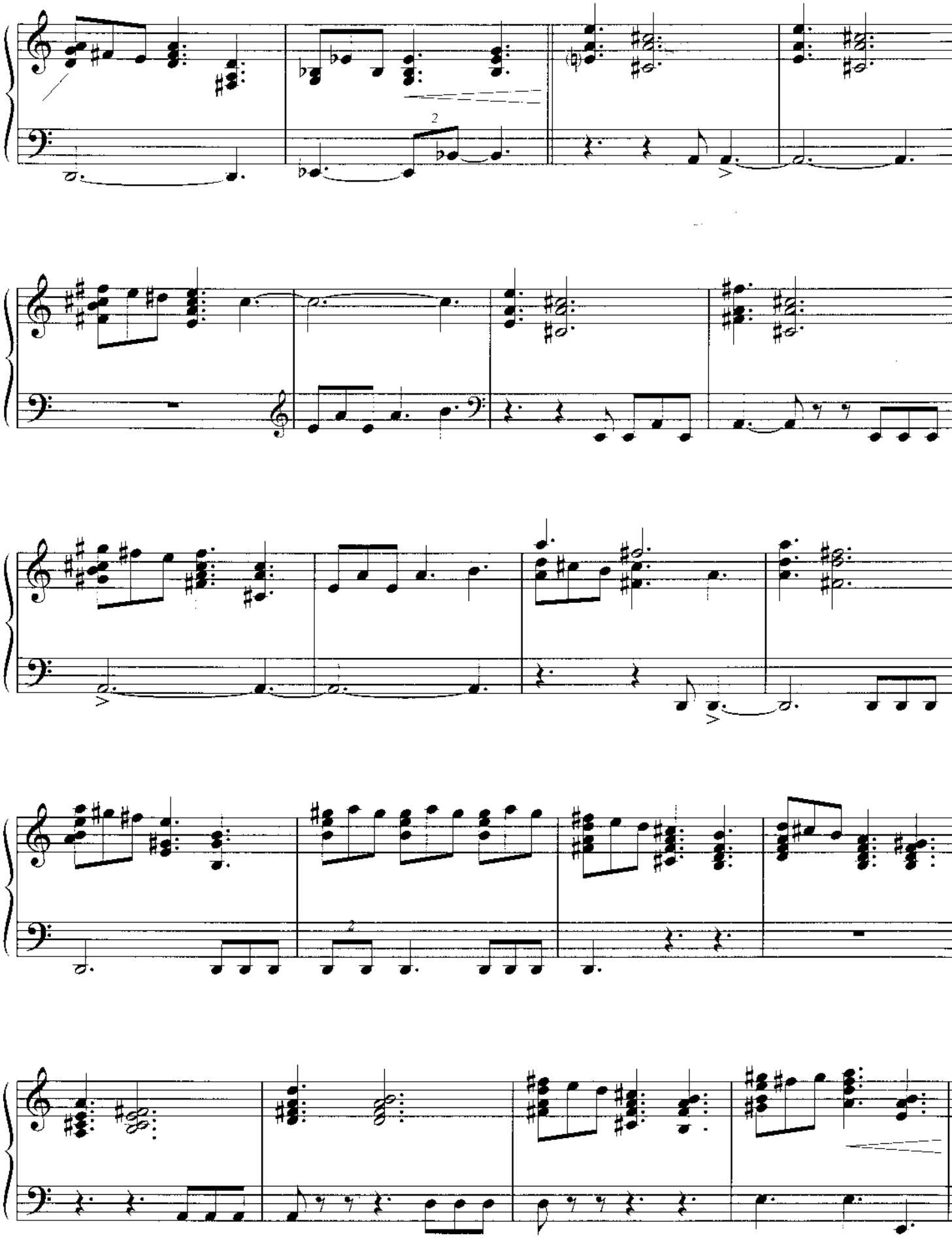
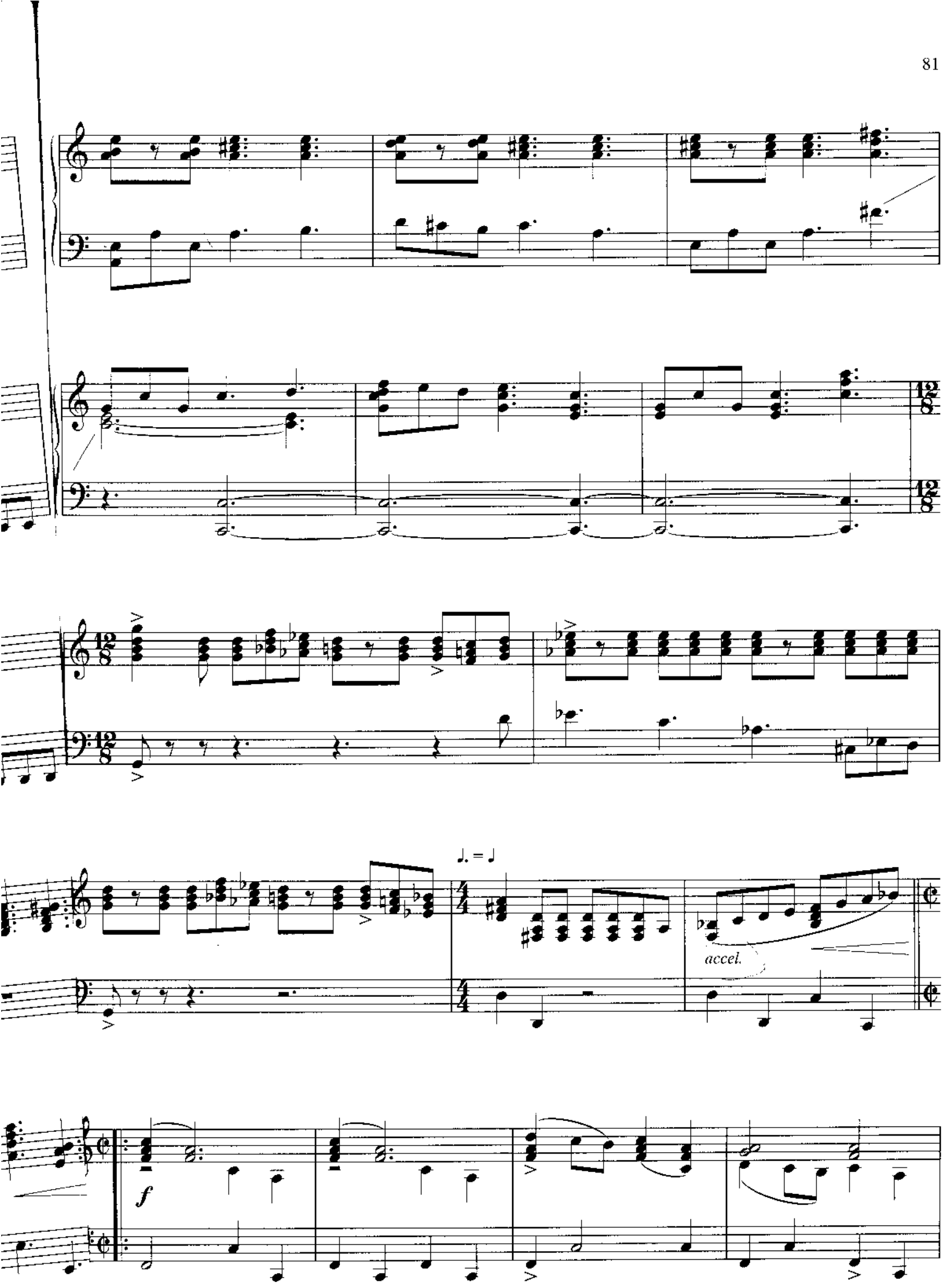
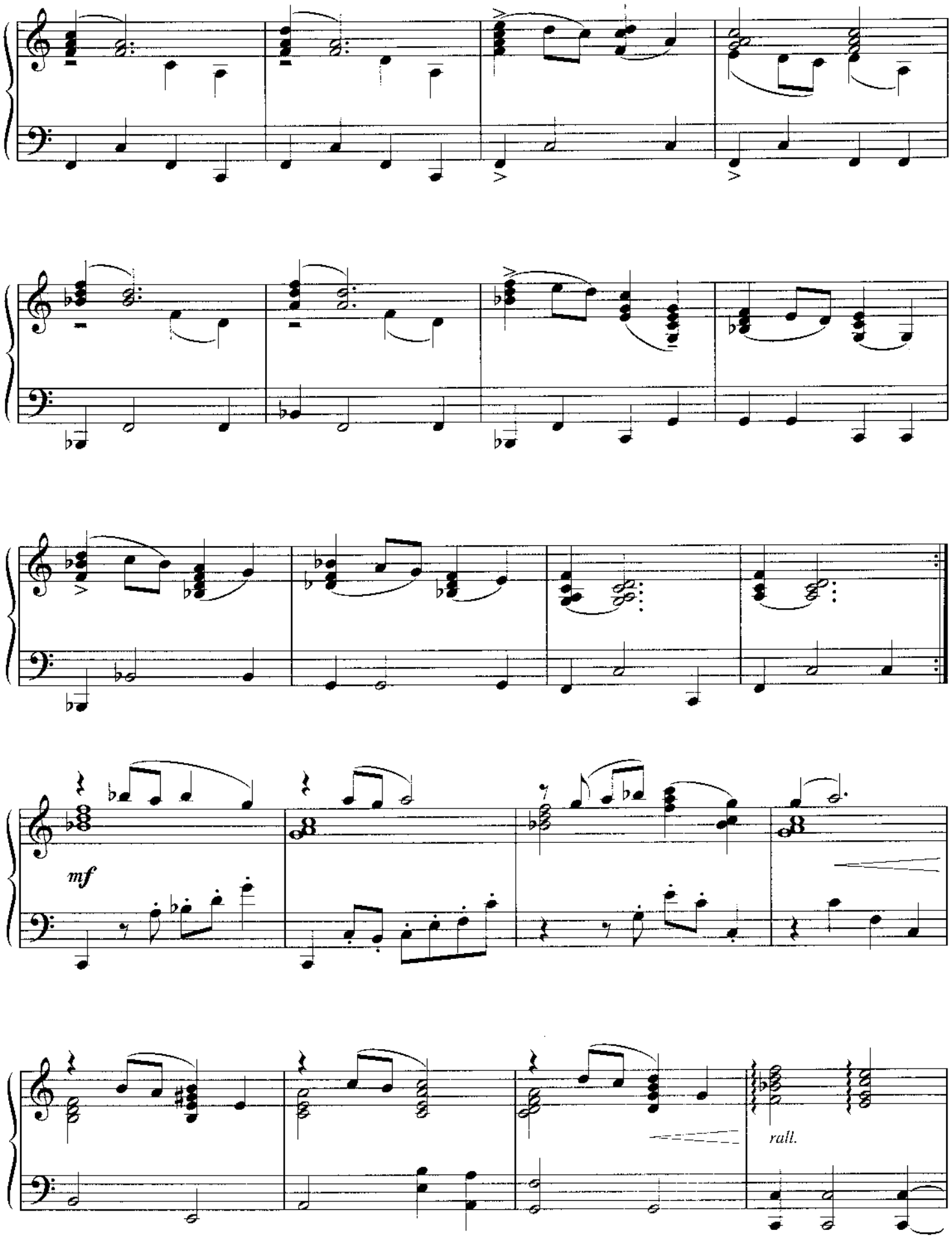
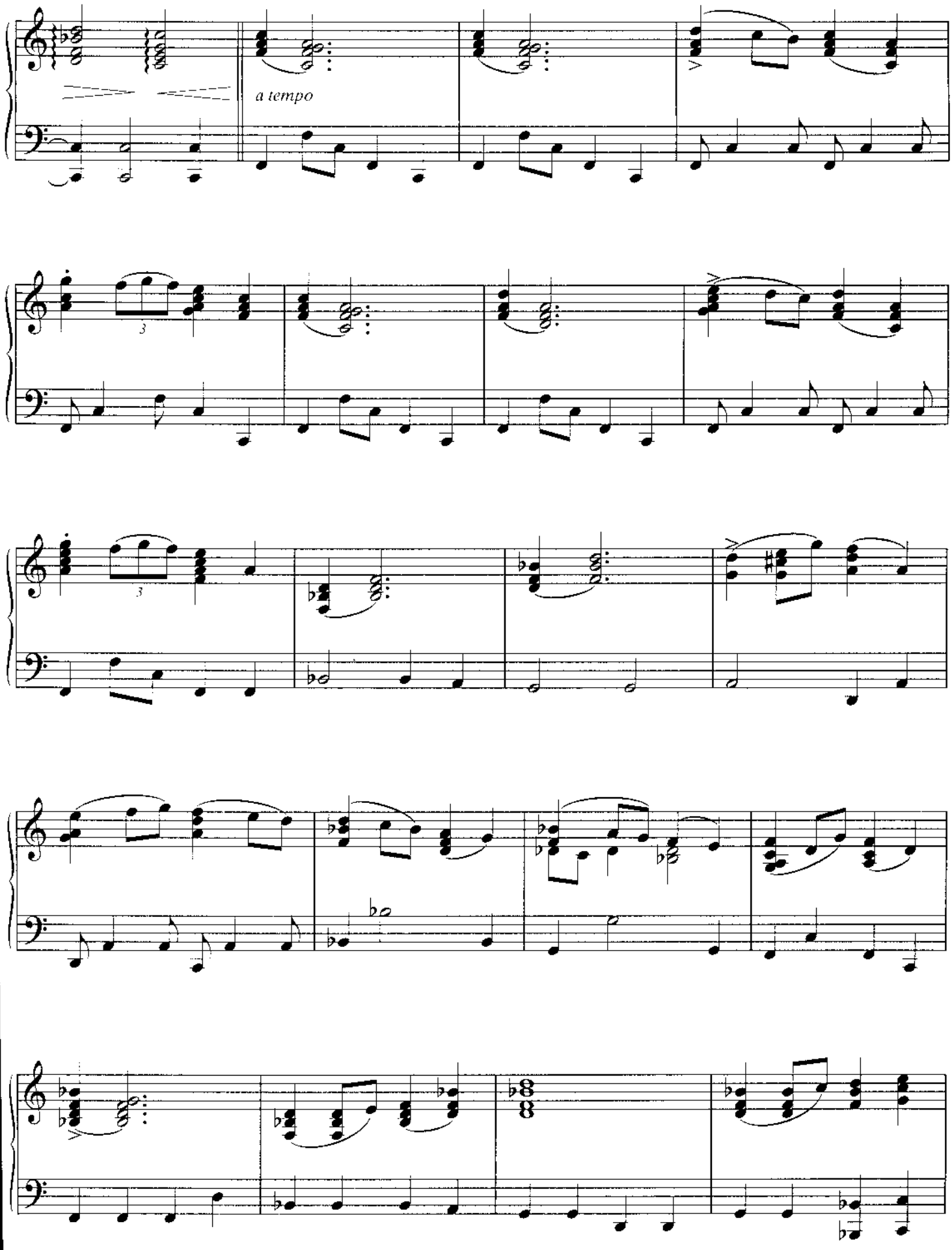
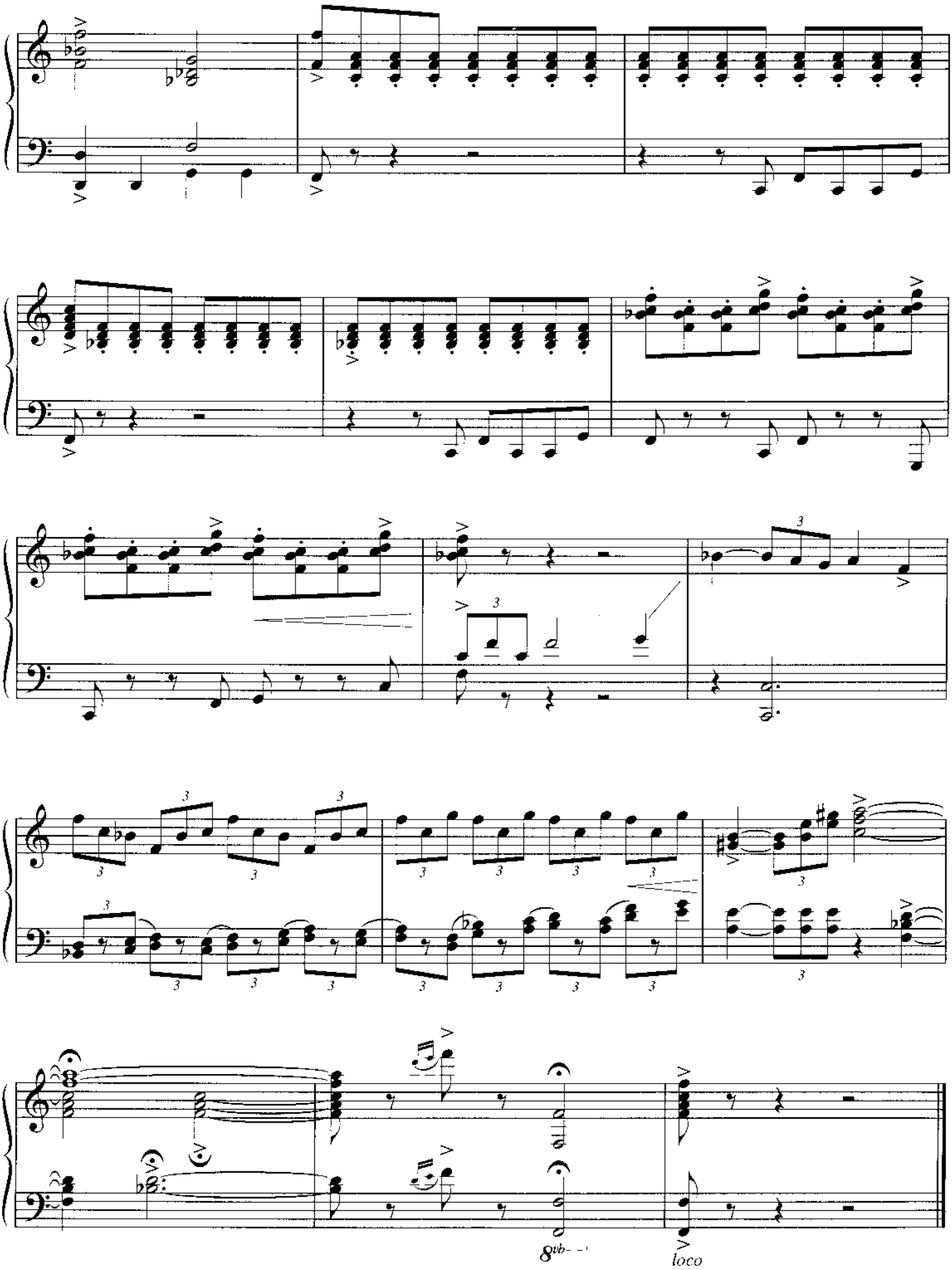





accel.

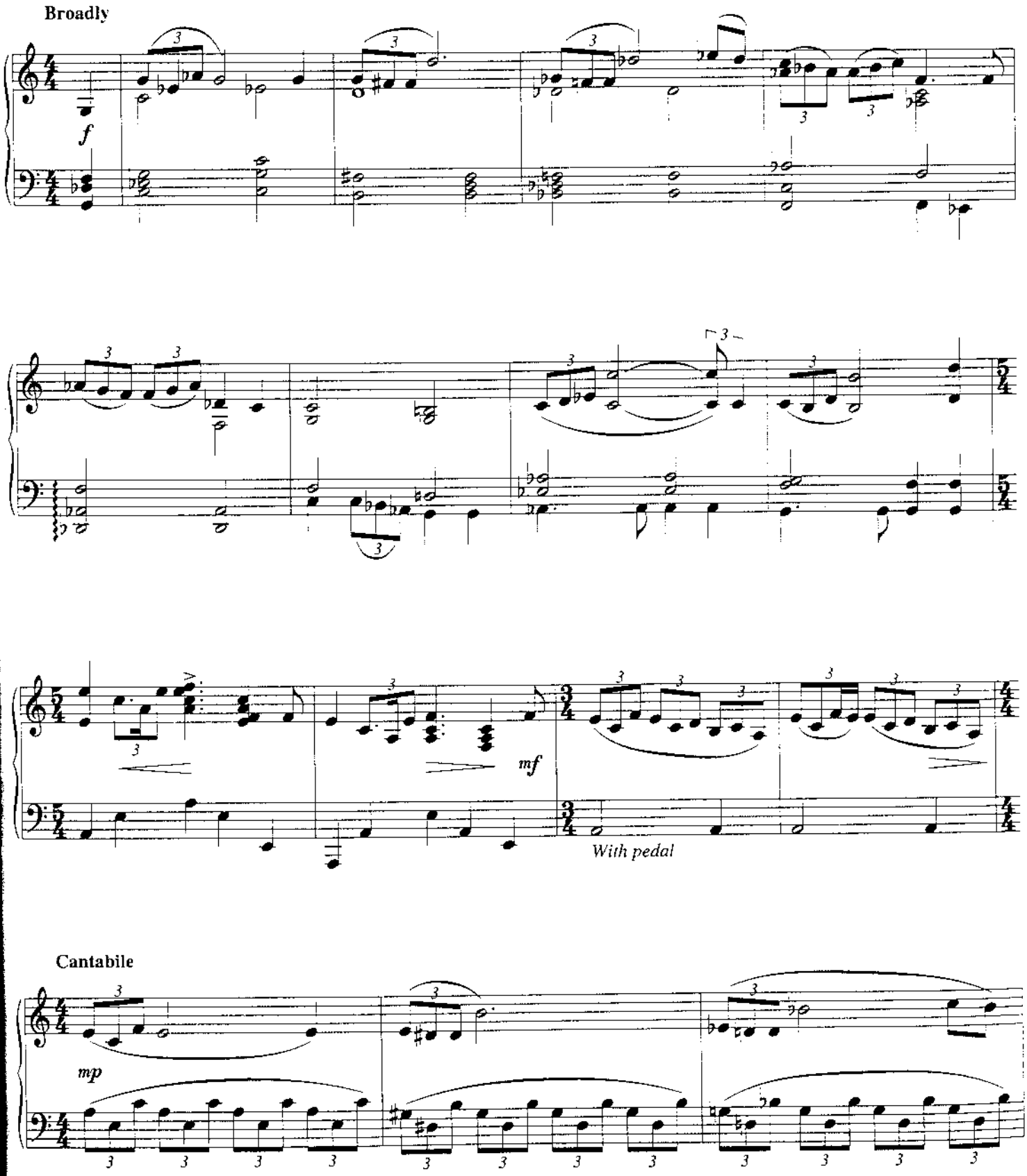

mf
rall.


a tempo


8vb
loco

SEVEN YEARS IN TIBET

By JOHN WILLIAMS



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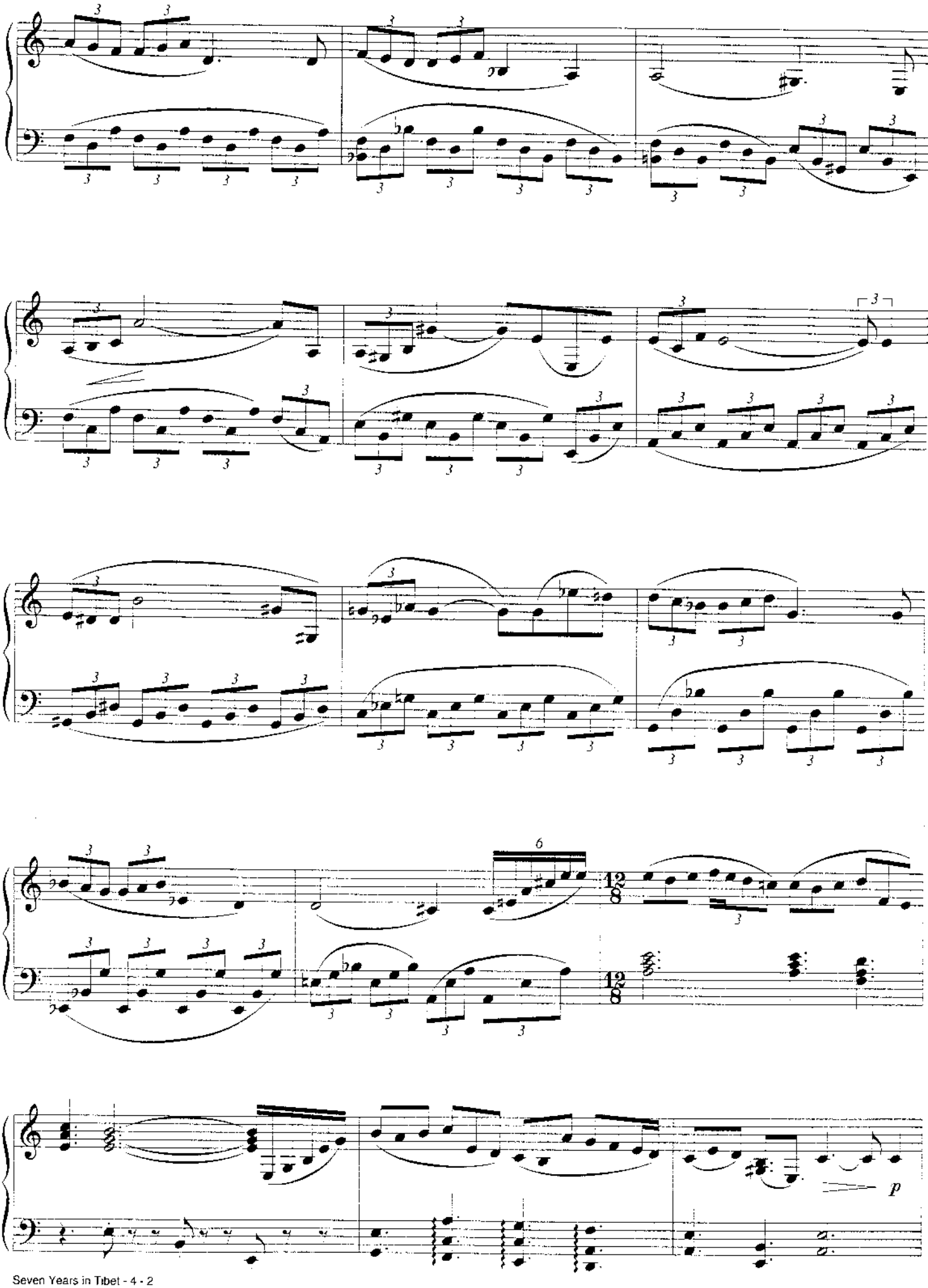
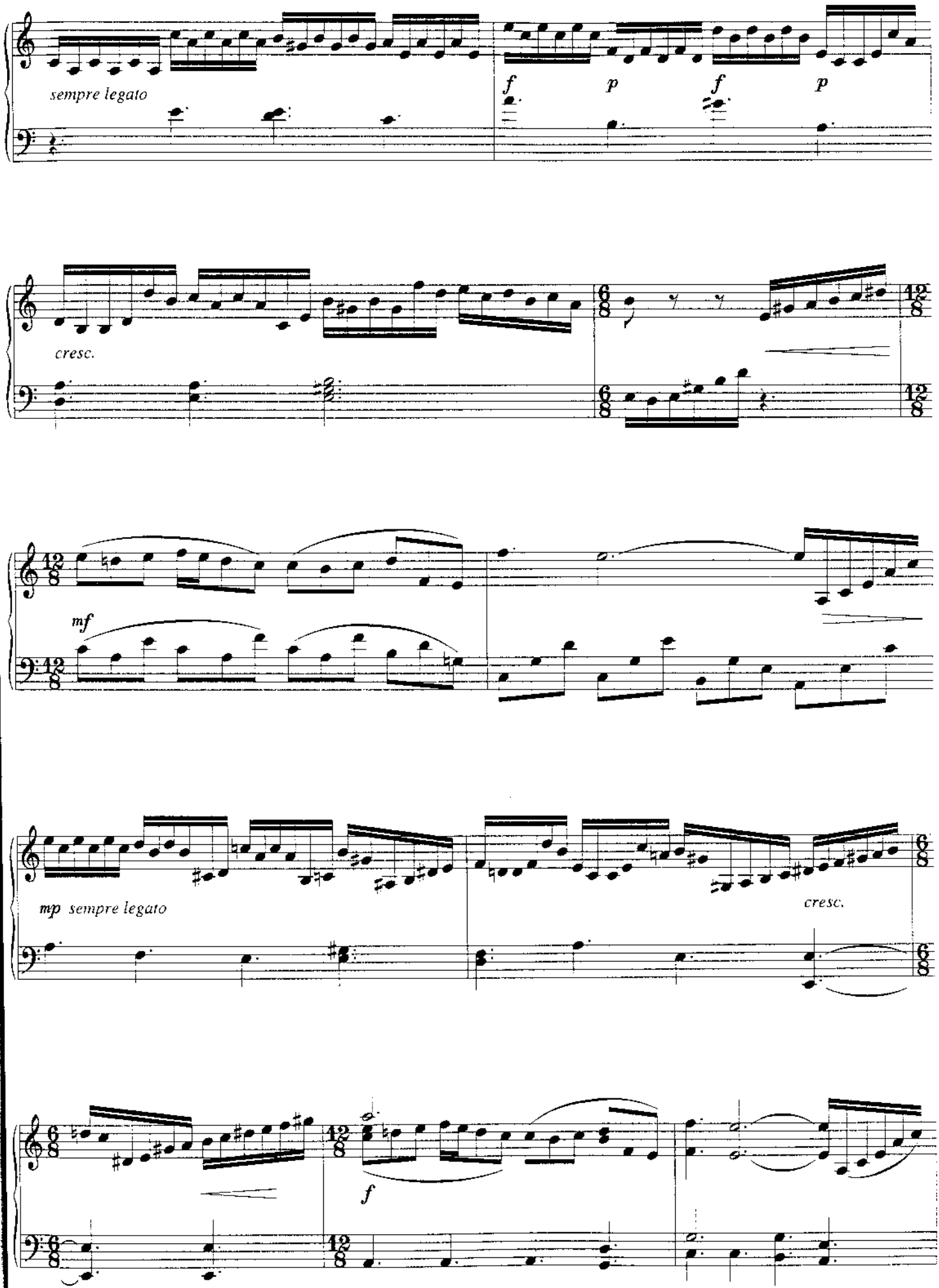
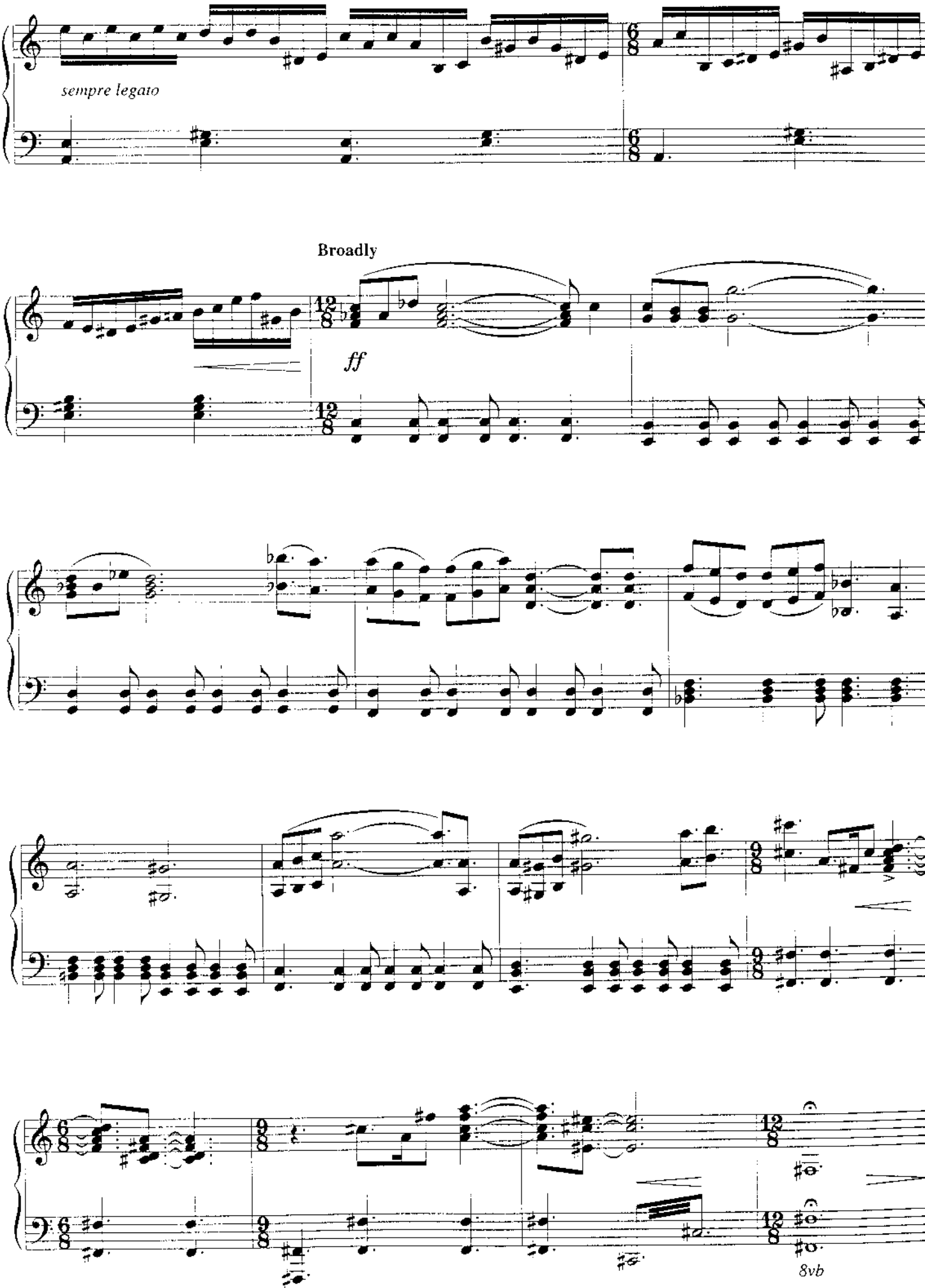
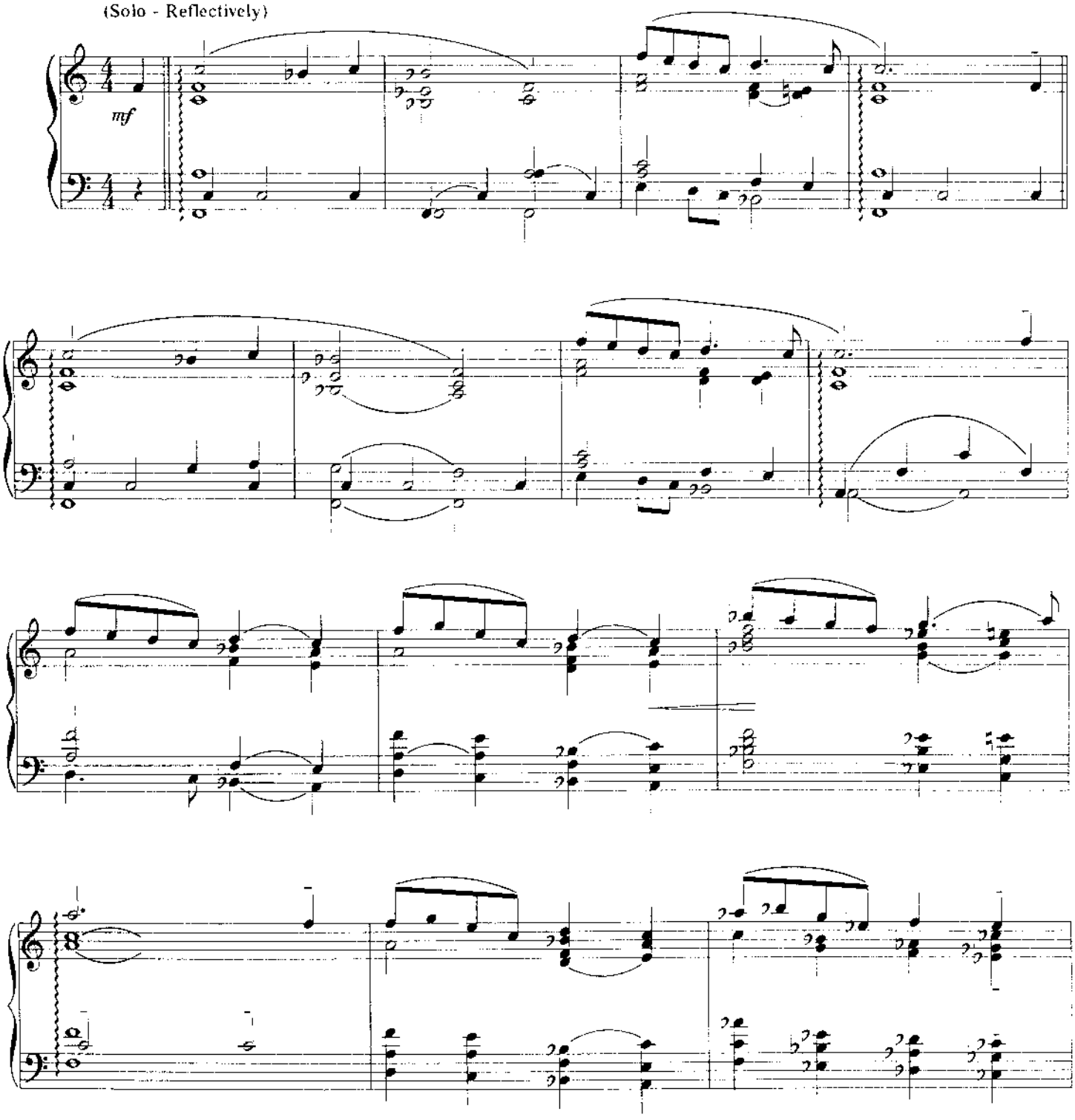



sempre legato
f
p
f
p
cresc.
mf
mp sempre legato
cresc.
f


sempre legato
Broadly
ff
8vb

THEME FROM "JFK"

By JOHN WILLIAMS



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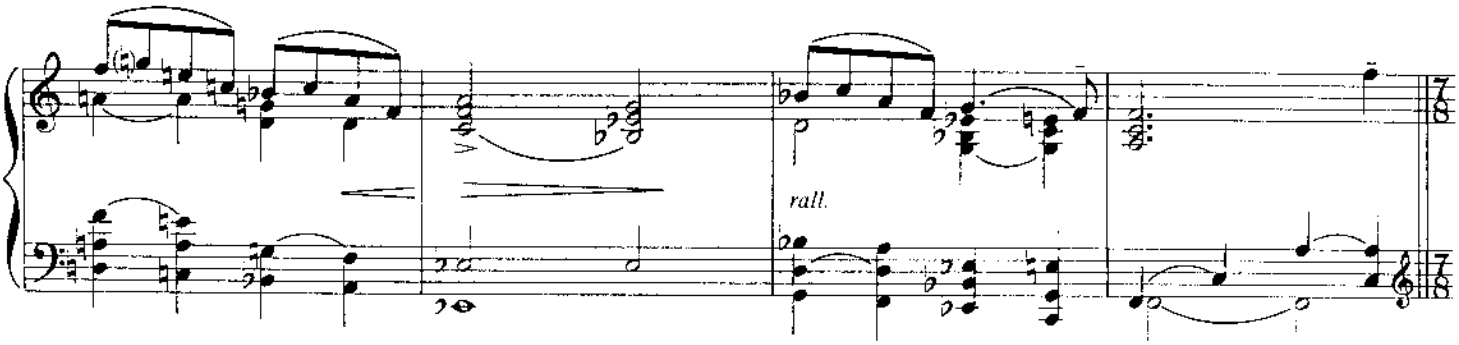
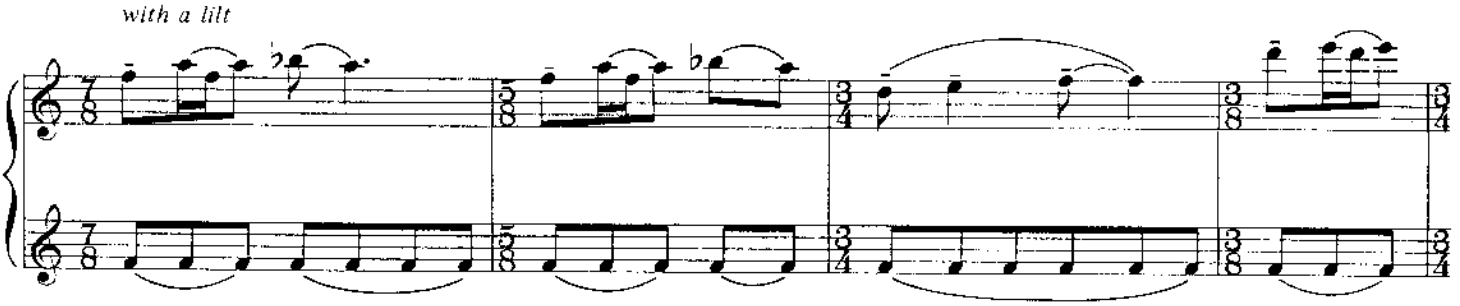
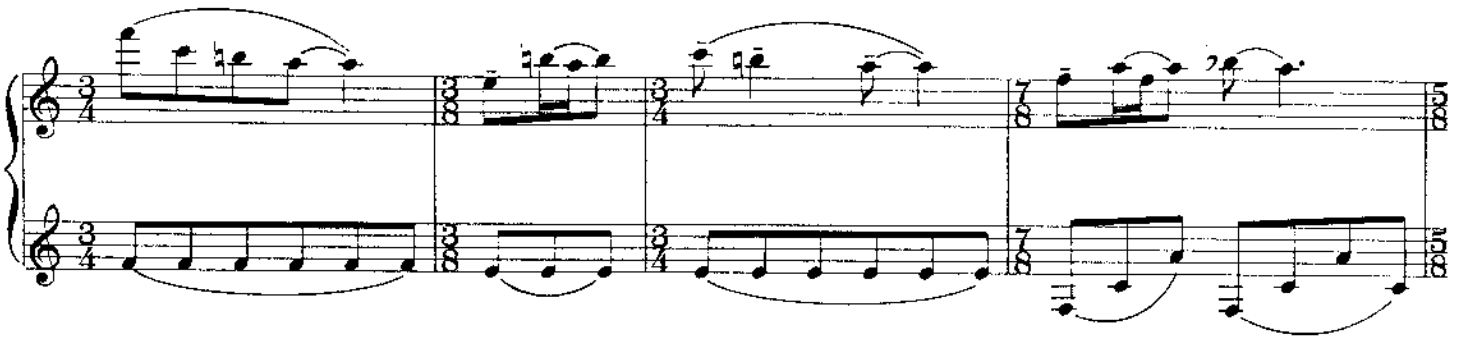
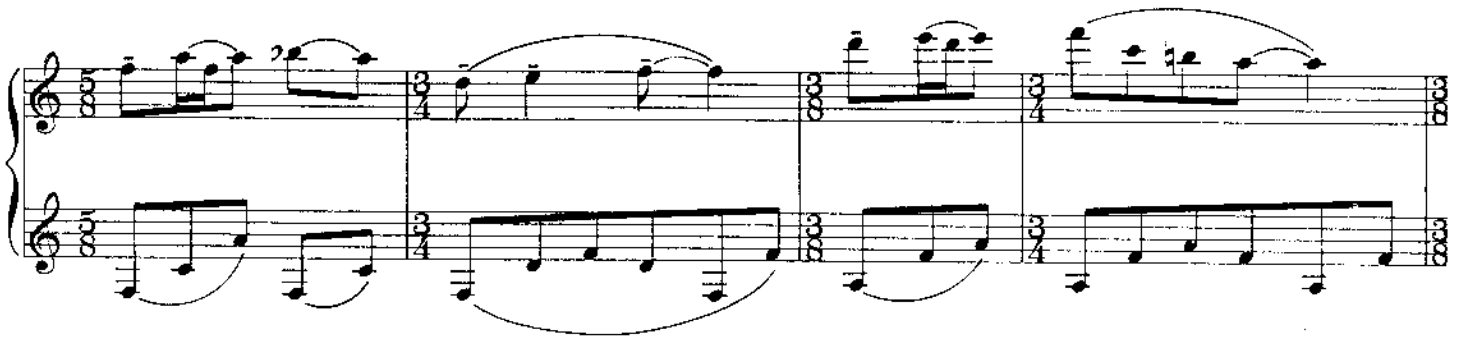
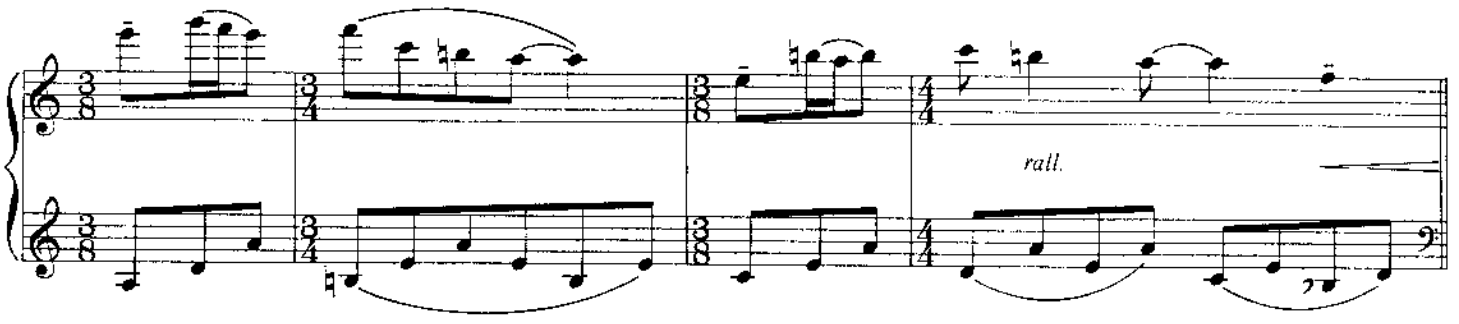
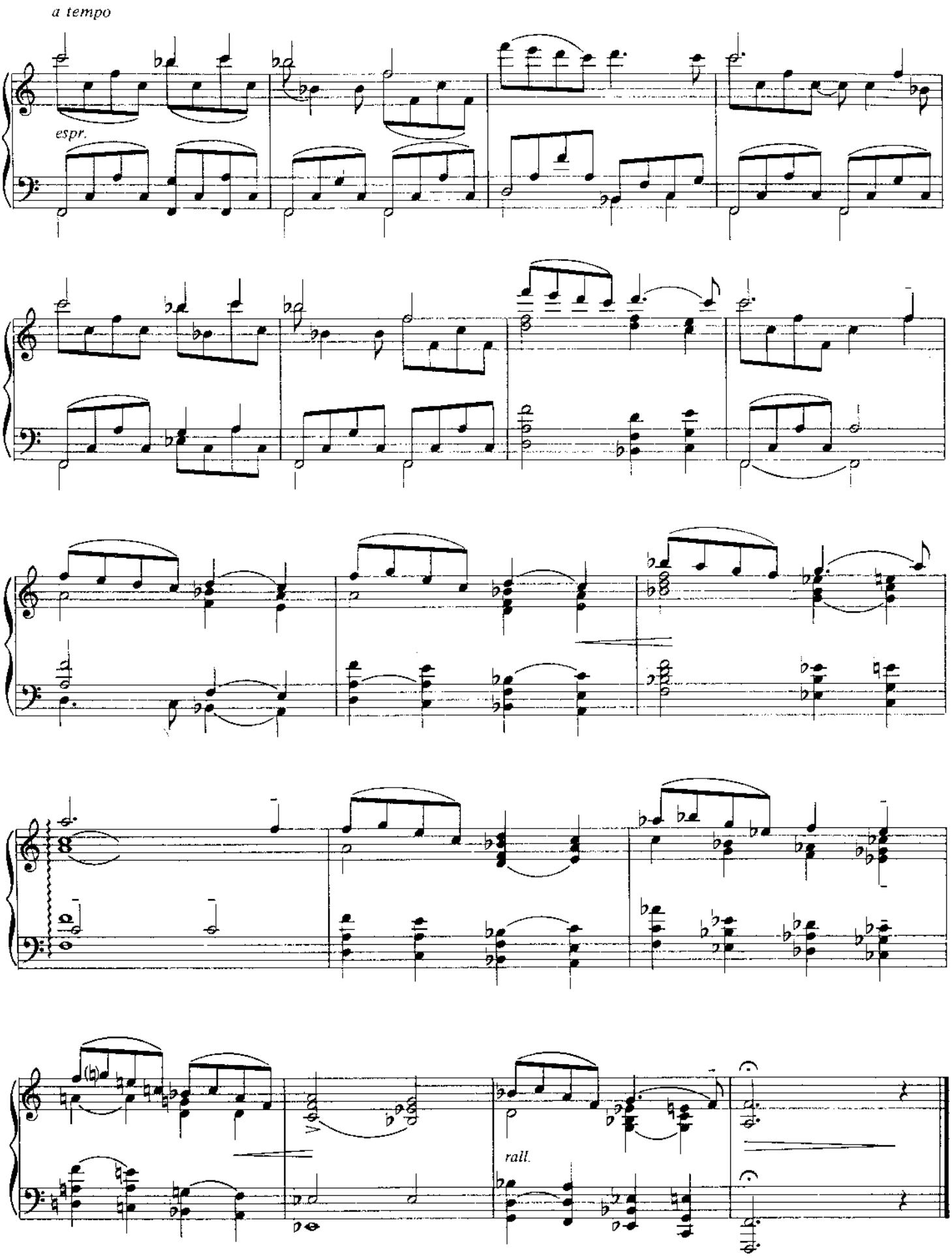

rall.


with a lilt





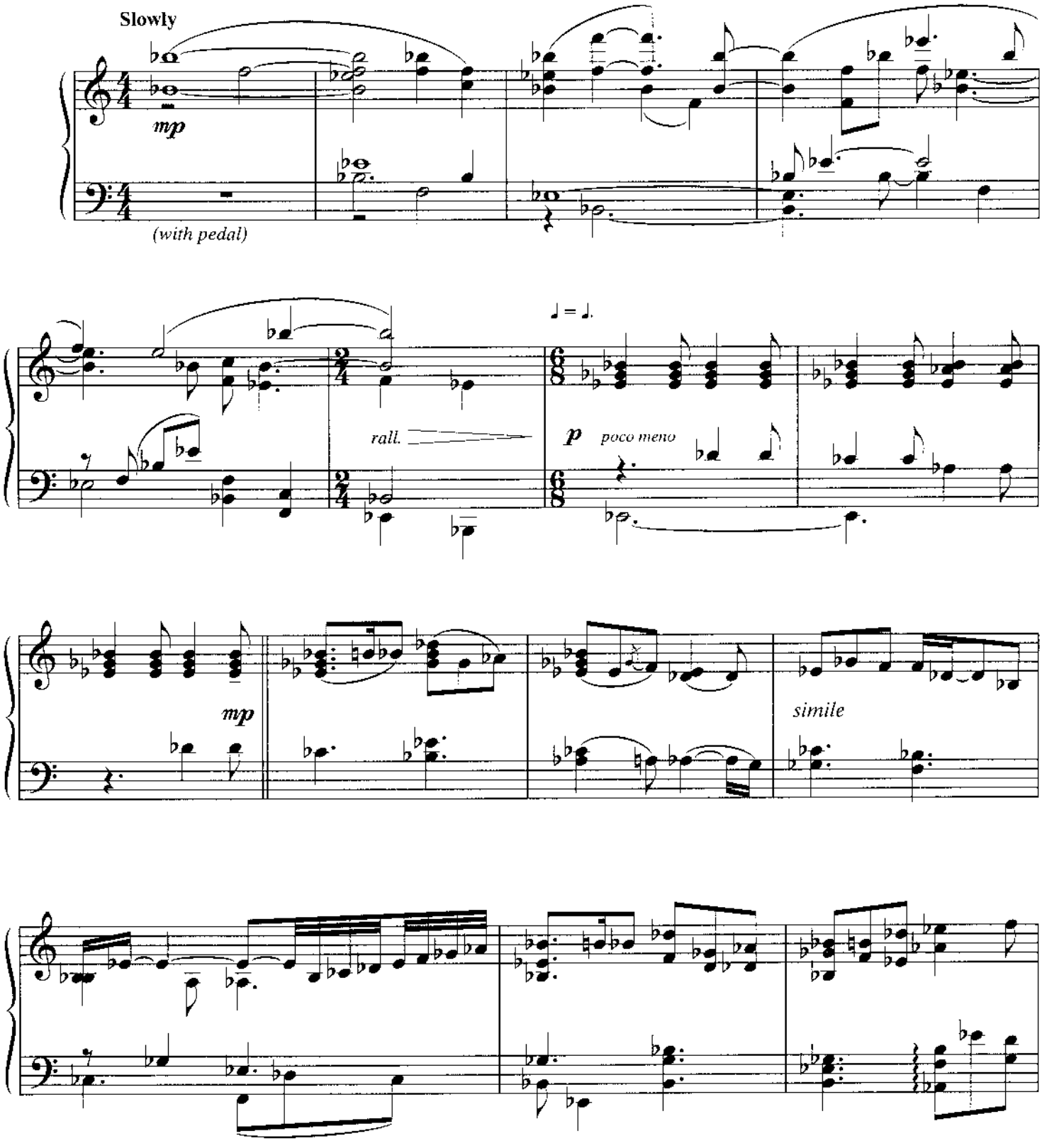

rall.


a tempo
espr.
rall.

THE DAYS BETWEEN

(From "Stepmom")

By JOHN WILLIAMS



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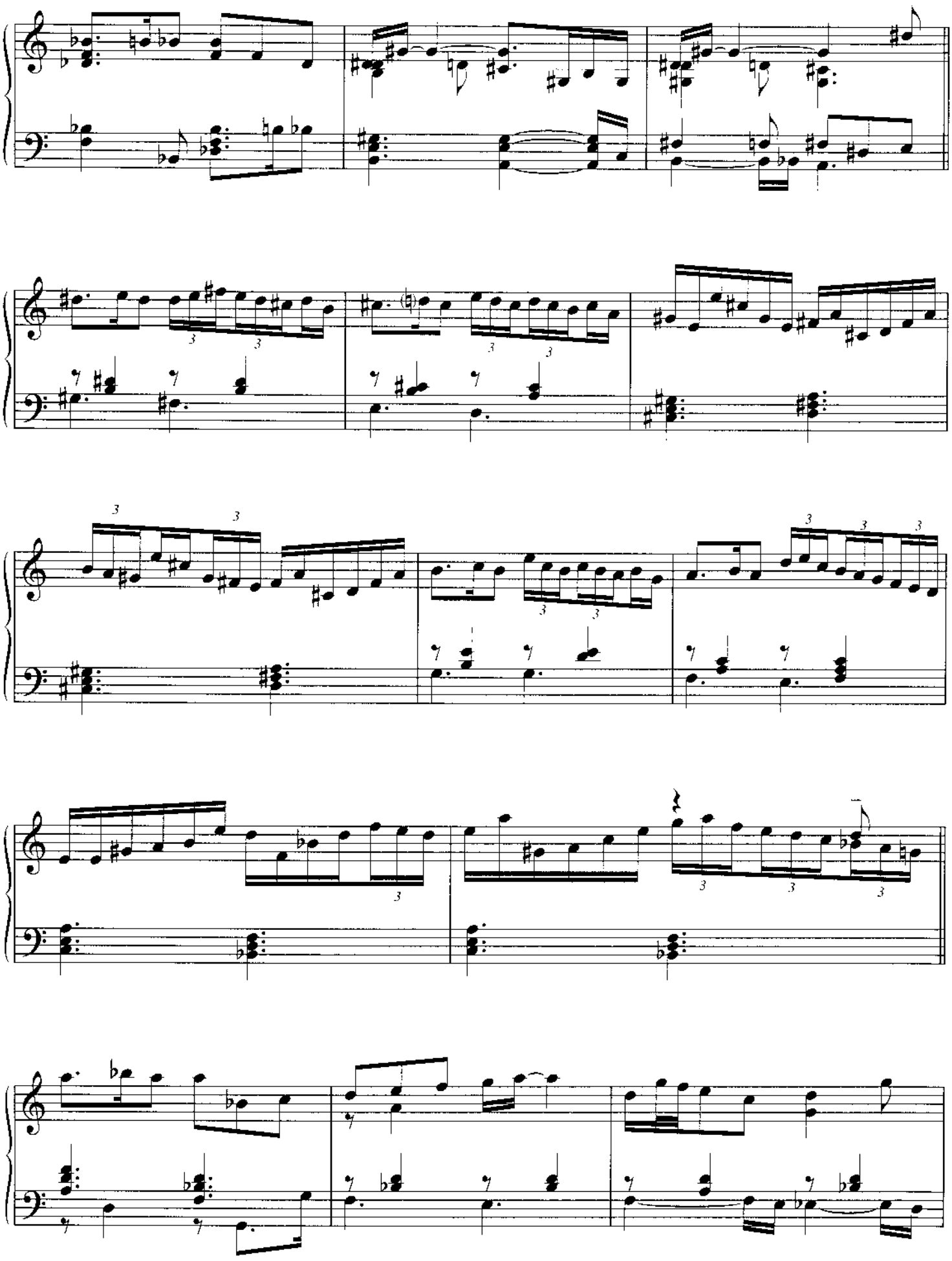
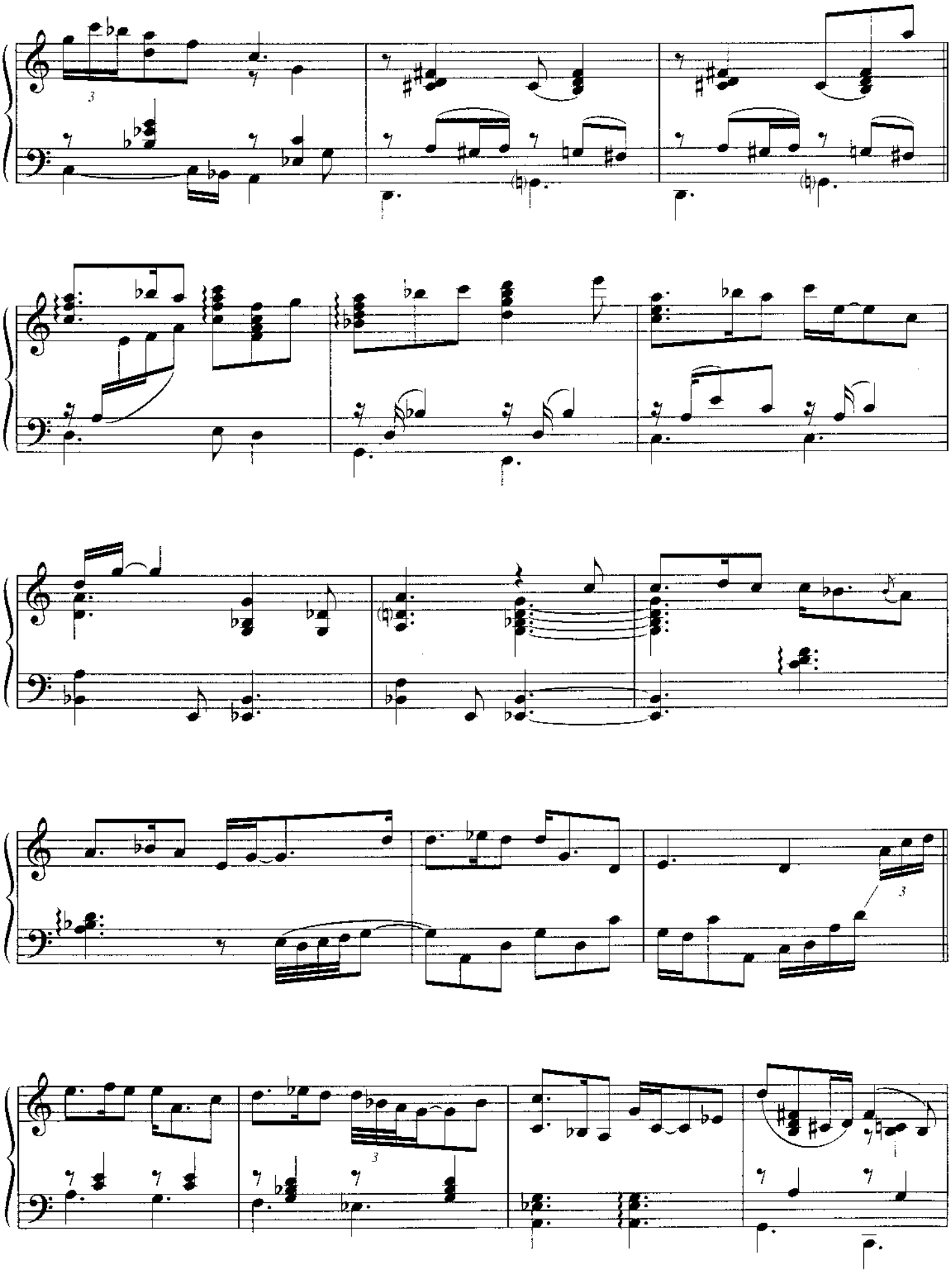
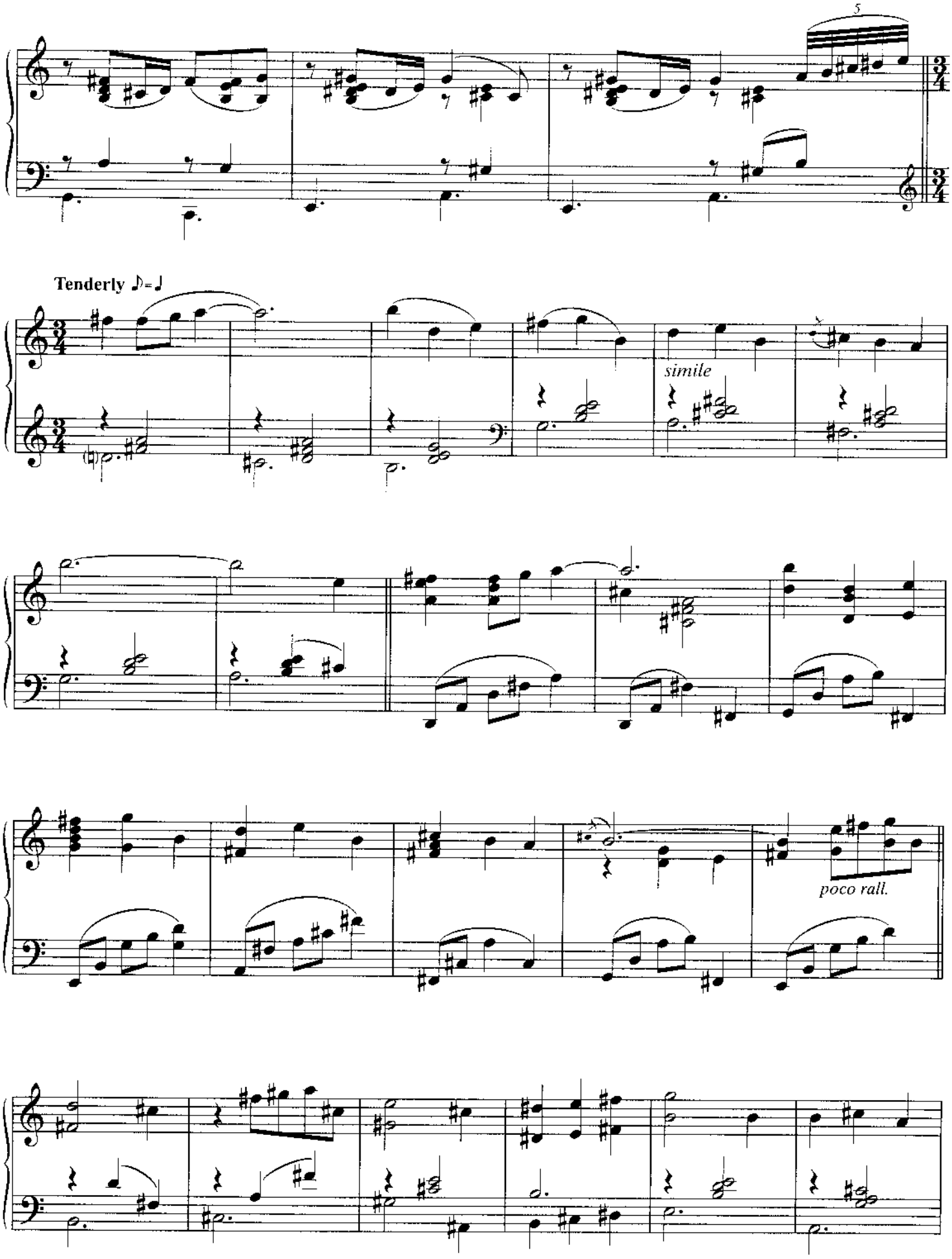
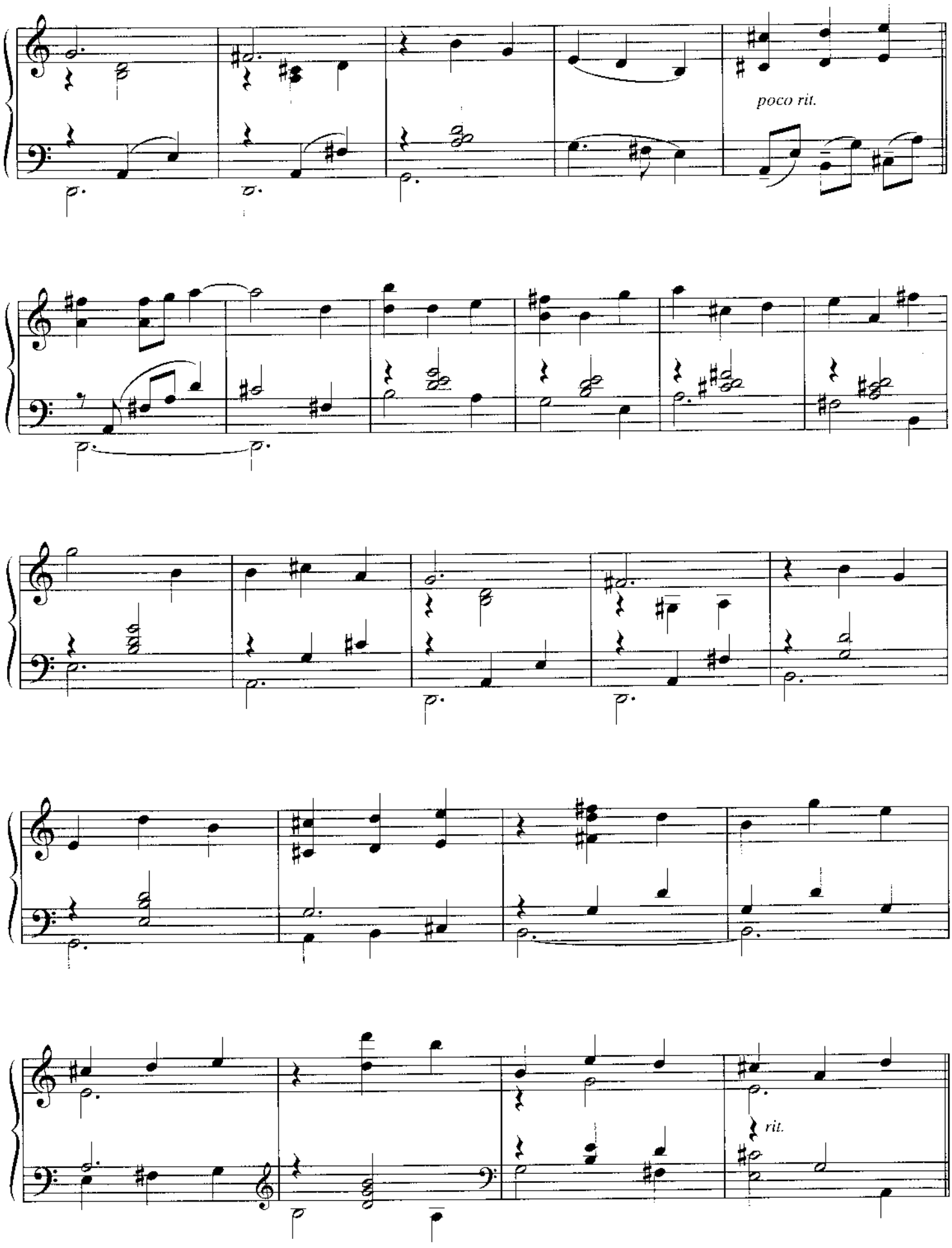
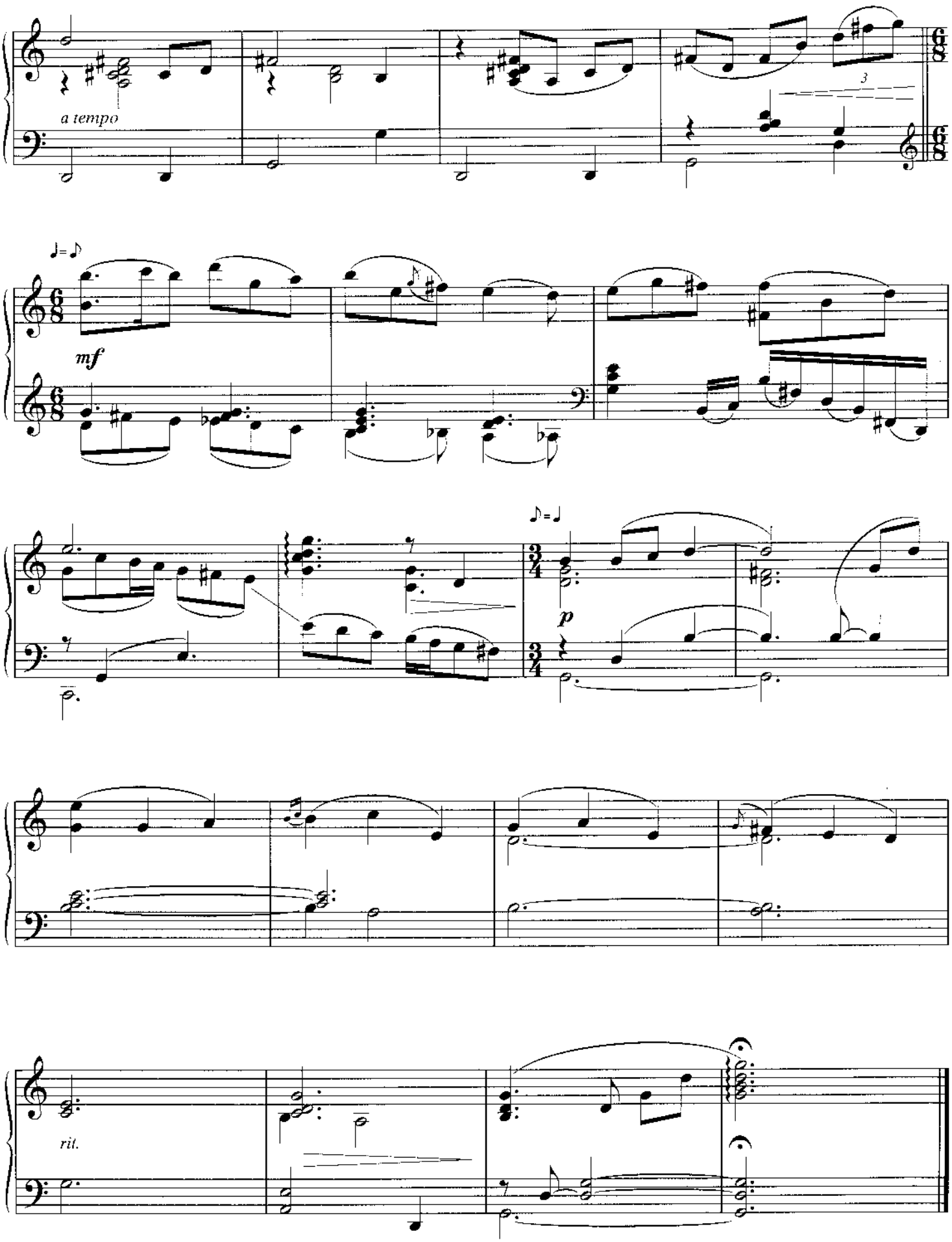




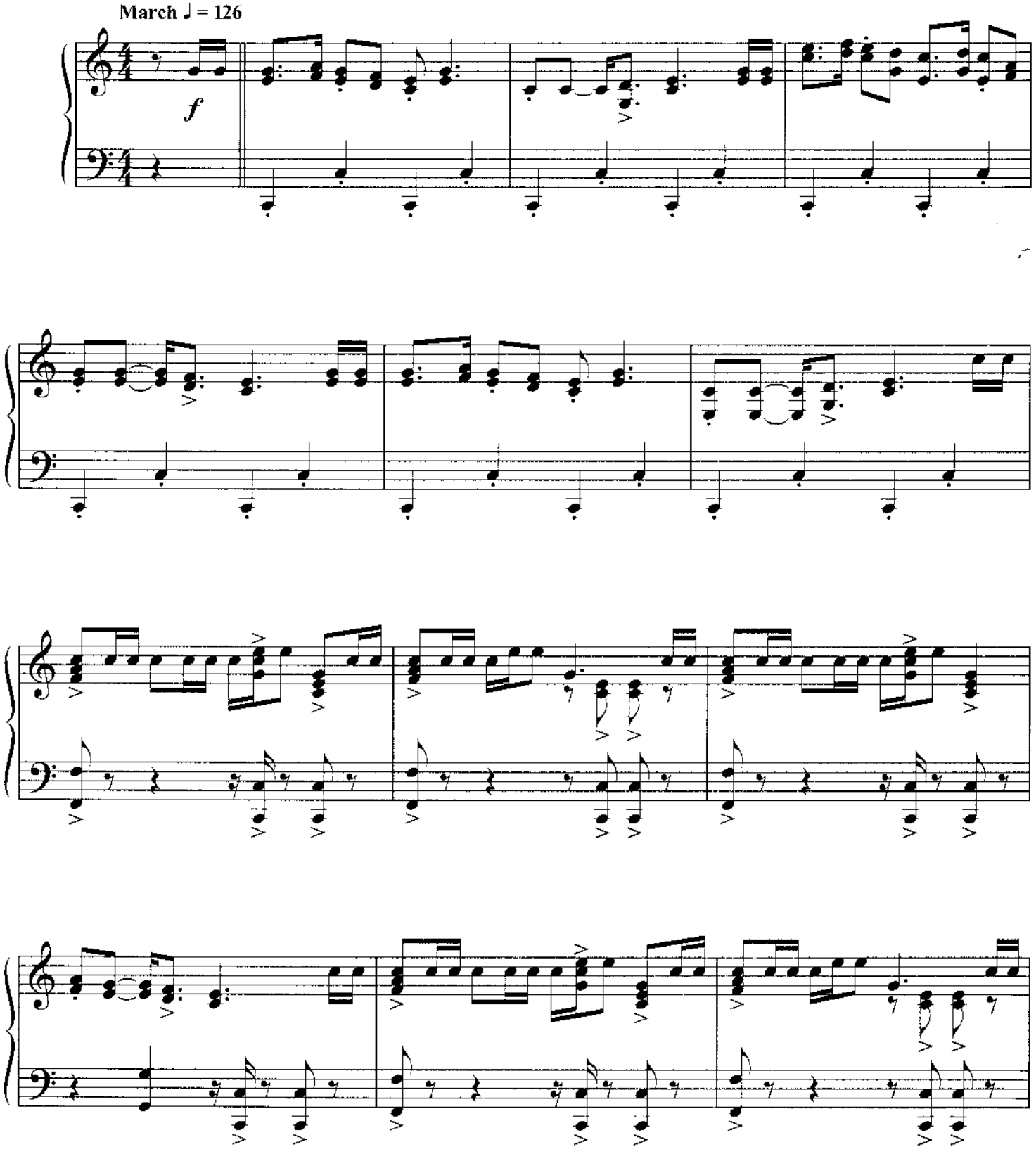

5
Tenderly ♪=♩
simile
poco rall.


poco rit.
rit.


a tempo
3
mf
p
rit.

MARCH FROM "1941"

By JOHN WILLIAMS



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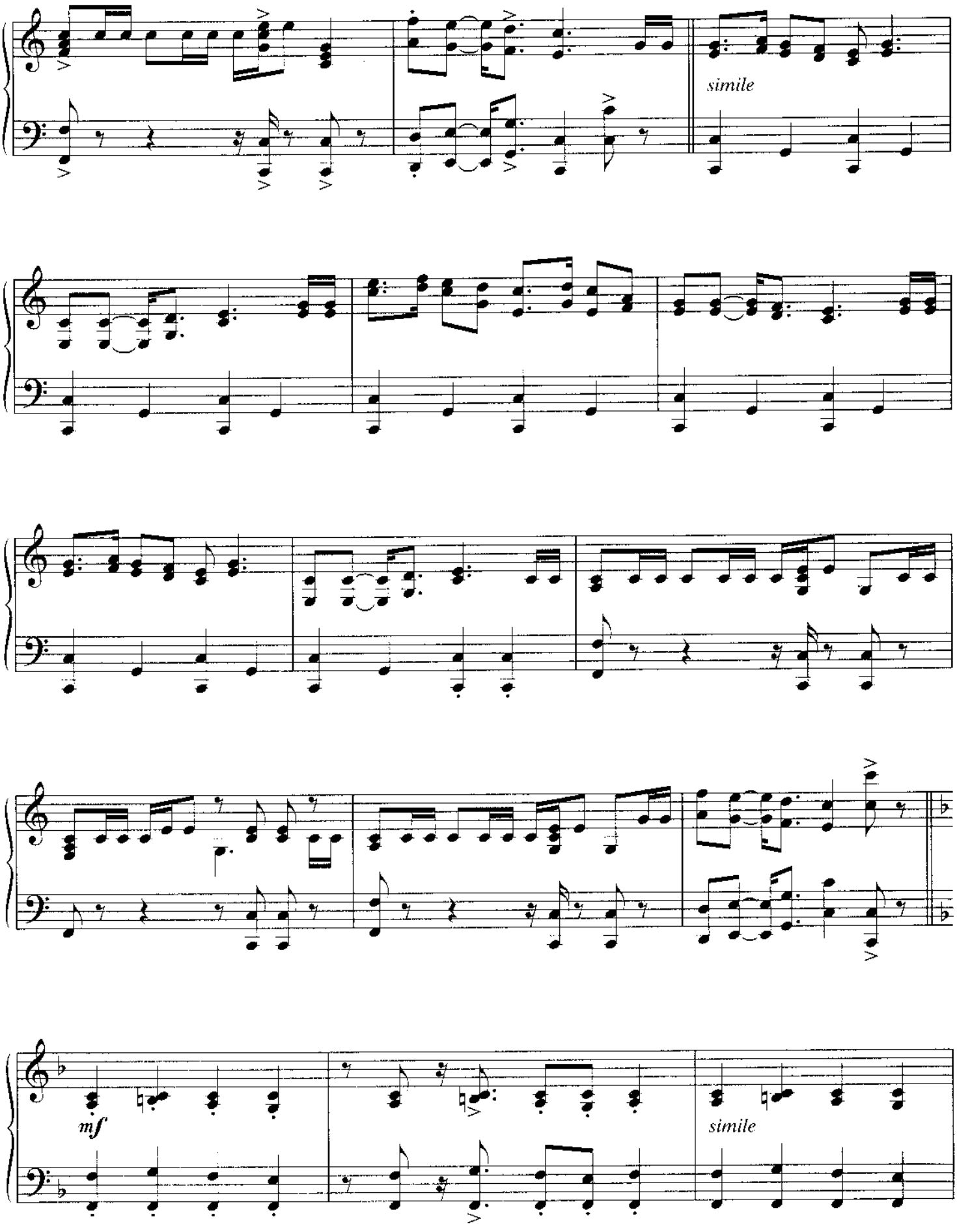
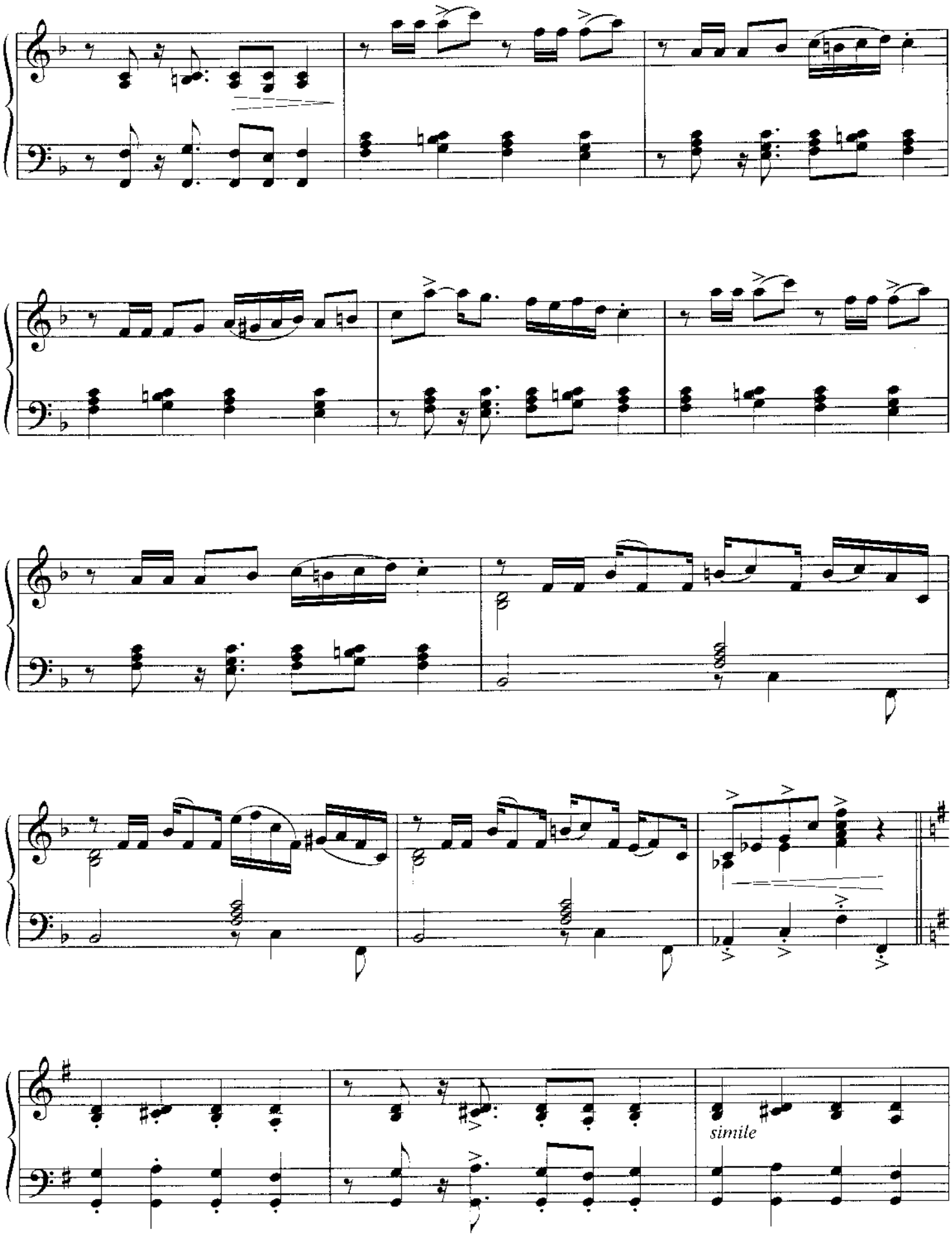
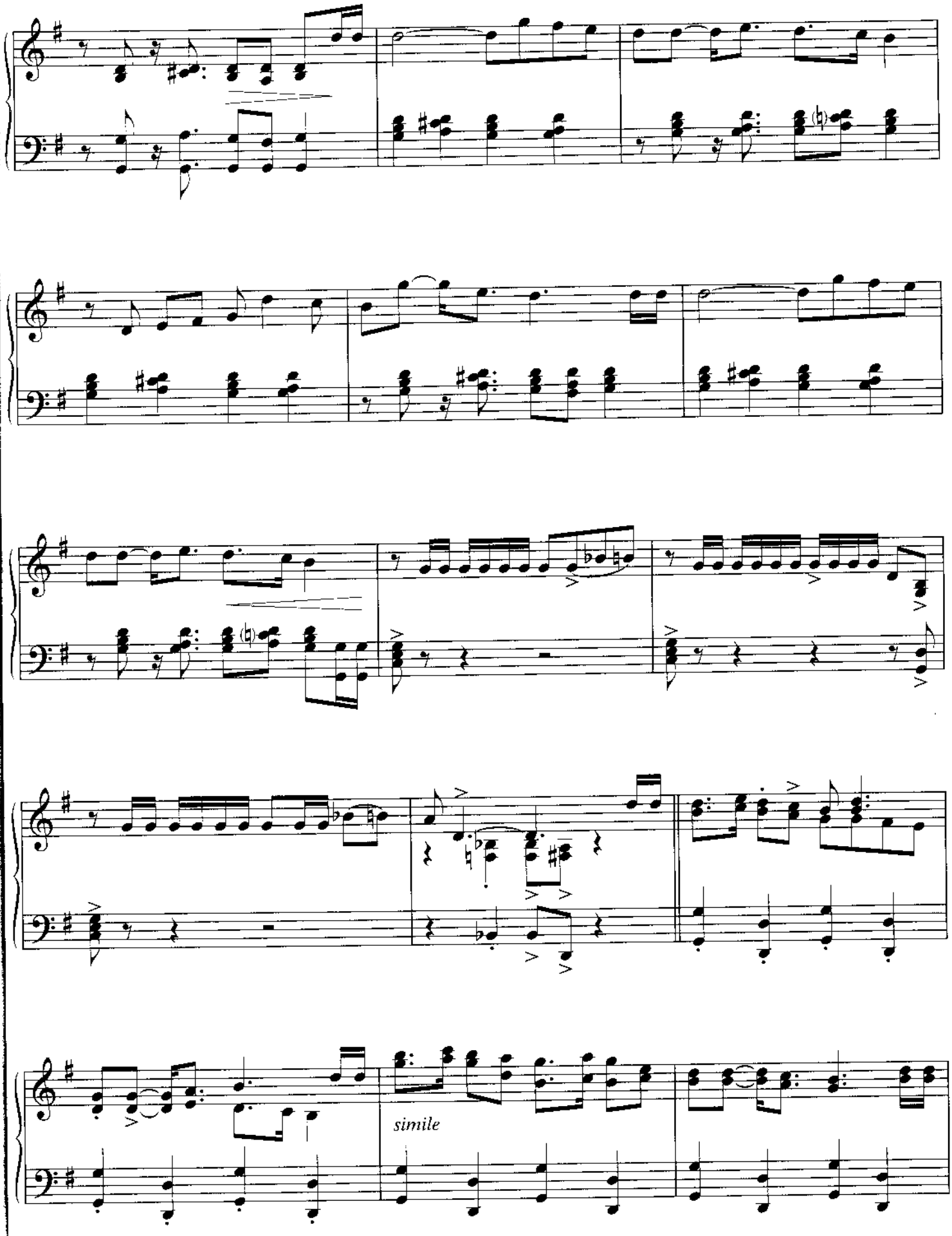
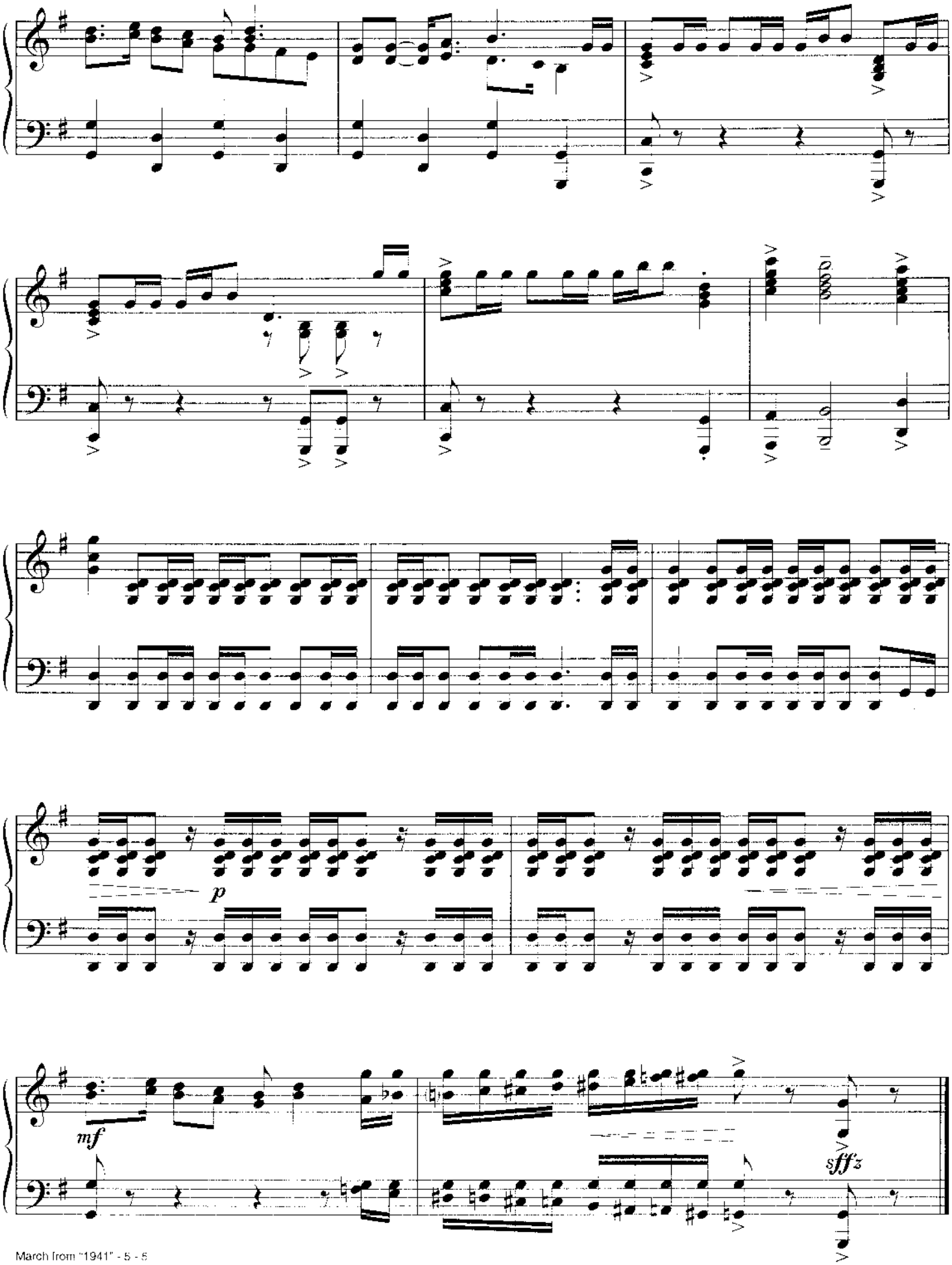

simile
mf
simile


simile

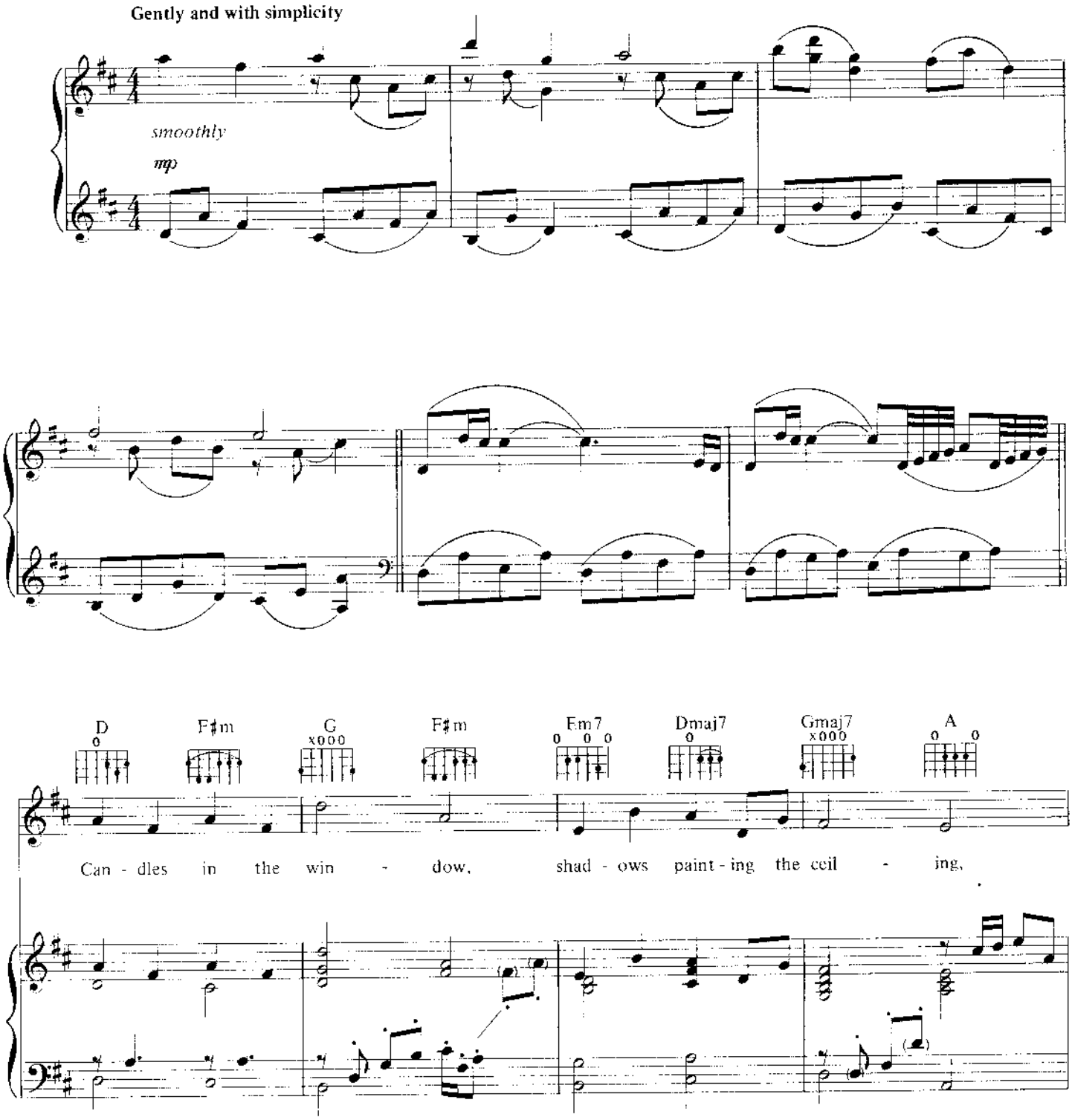

simile


p
mf
sfffz

SOMEWHERE IN MY MEMORY
(From "Home Alone")

Words by LESLIE BRICUSSE

Music by JOHN WILLIAMS



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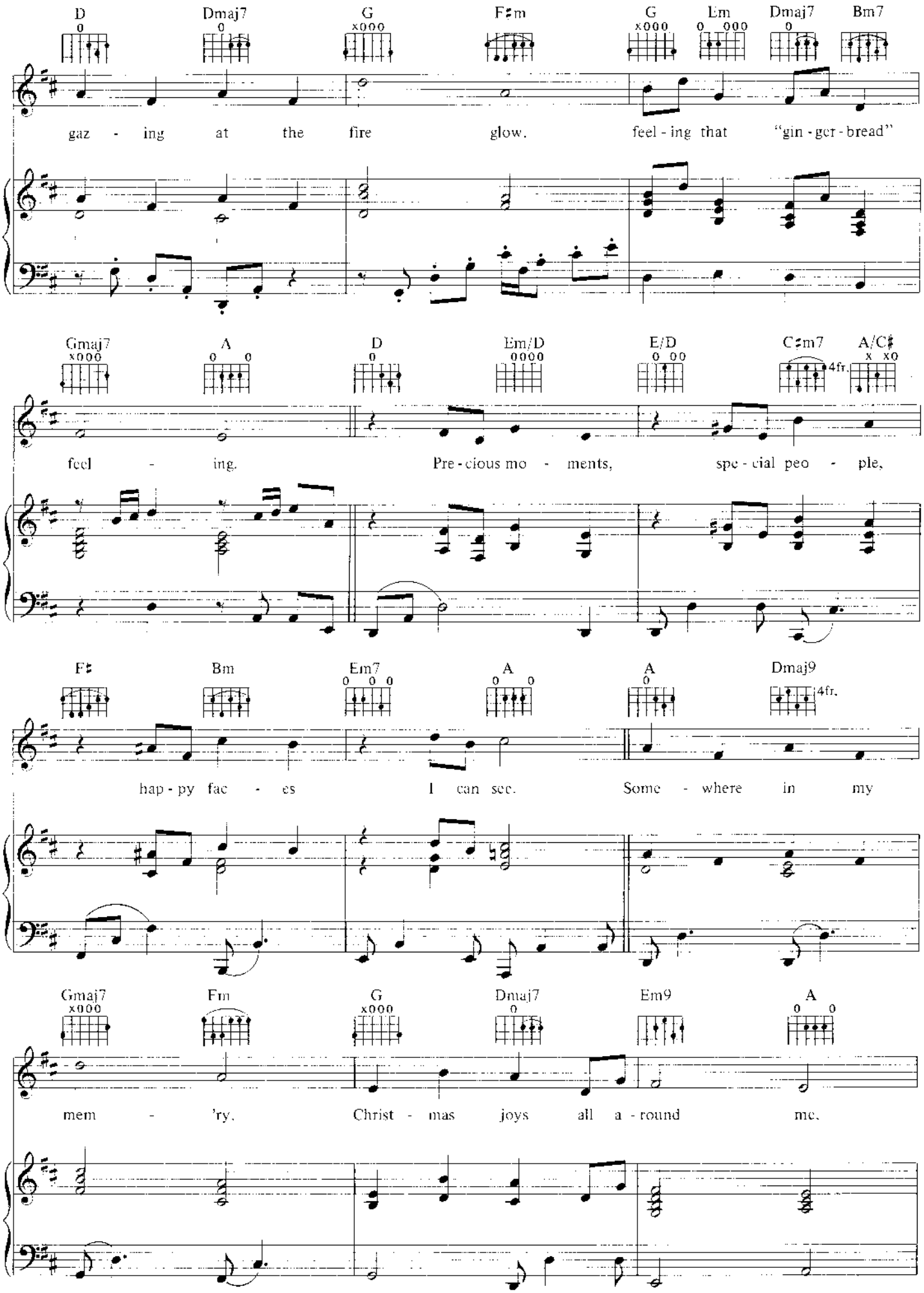
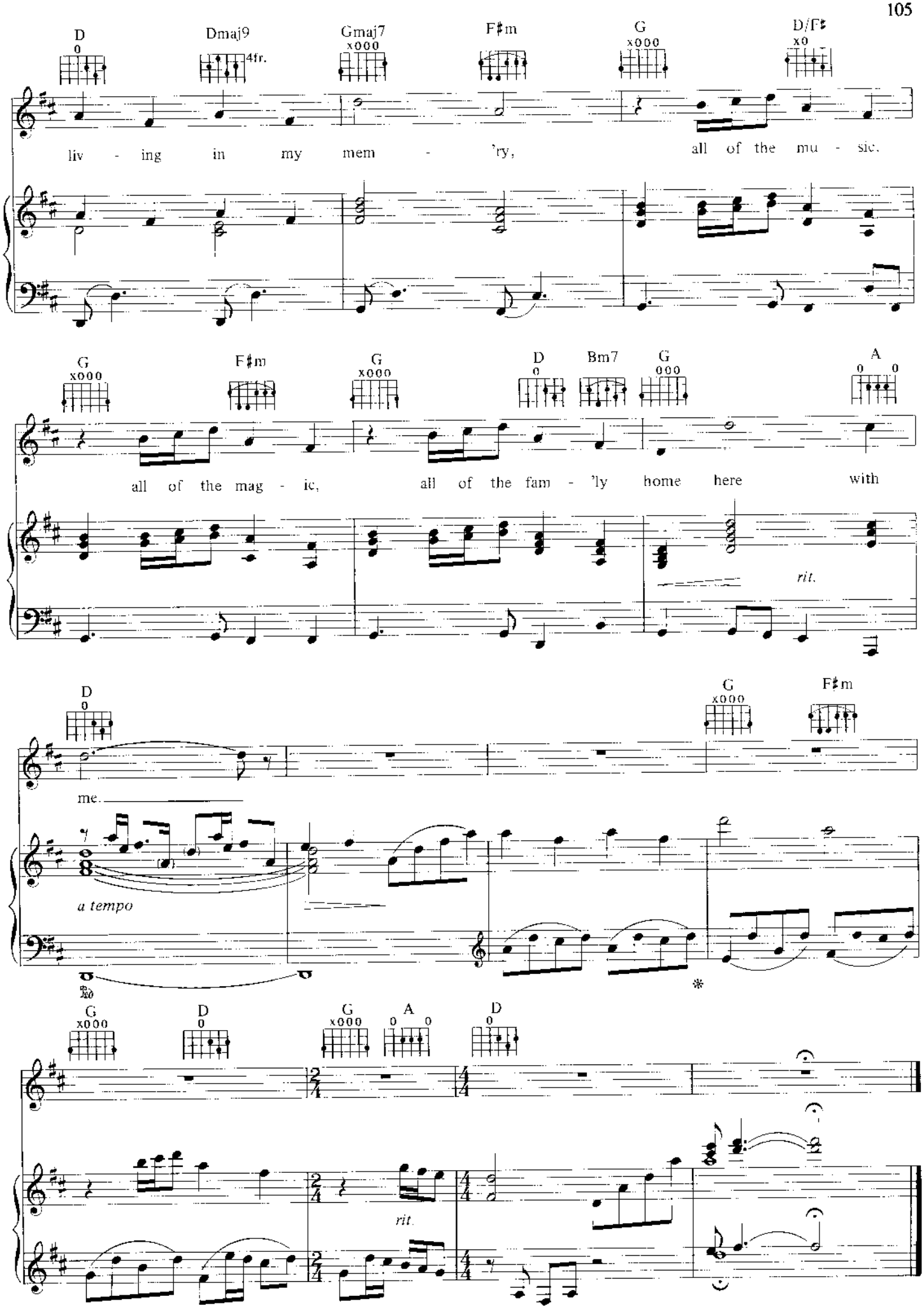

D Dmaj7 G F♯m G Em Dmaj7 Bm7
gaz - ing at the fire glow. feel - ing that "gin - ger - bread"
Gmaj7 A D Em/D E/D C♯m7 A/C♯
4fr.
feel - ing. Pre - cious mo - ments, spe - cial peo - ple,
F♯ Bm Em7 A A Dmaj9
4fr.
hap - py fac - es I can see. Some - where in my
Gmaj7 Em G Dmaj7 Em9 A
mem - 'ry. Christ - mas joys all a - round me.

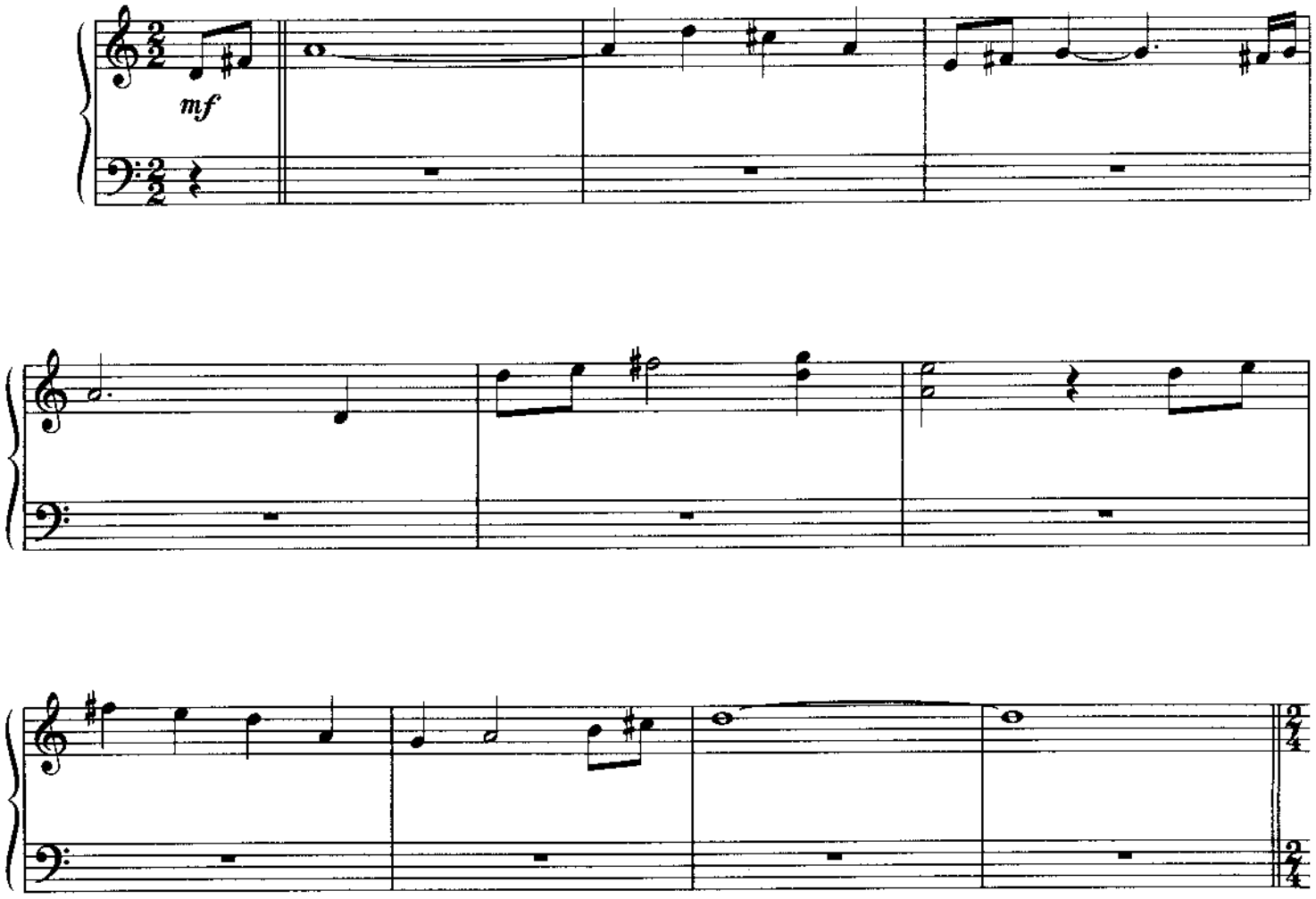

D
Dmaj9
4fr.
Gmaj7
F♯m
G
D/F♯
liv - ing in my mem - 'ry, all of the mu - sic,
G
F♯m
G
D
Bm7
G
A
all of the mag - ic, all of the fam - 'ly home here with
rit.
D
G
F♯m
me.
a tempo
G
D
G
A
D
rit.

SUMMON THE HEROES

Written for the 1996 Olympic Games, Atlanta

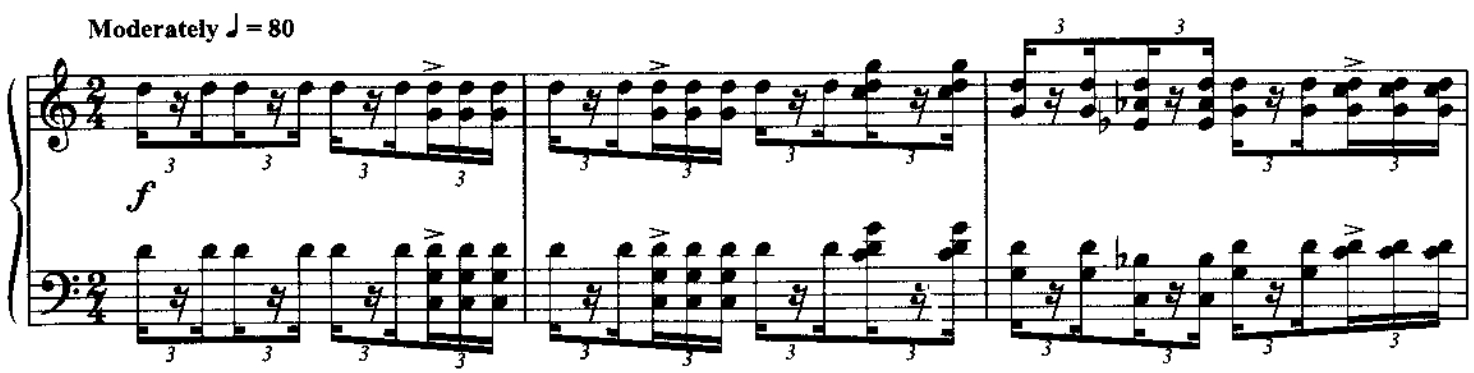
By JOHN WILLIAMS

Majestically ♩ = 72



"Fanfare"

Moderately ♩ = 80



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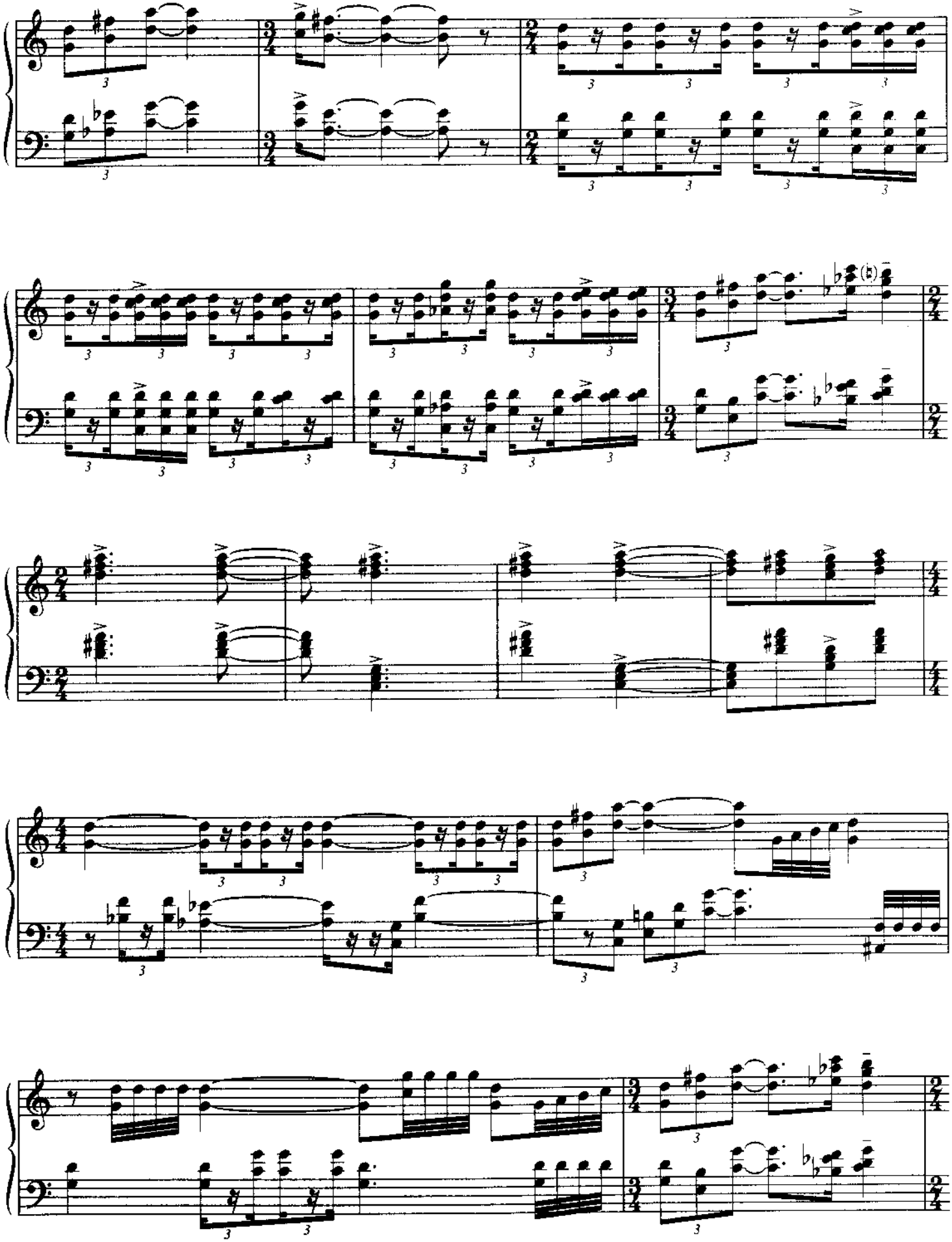
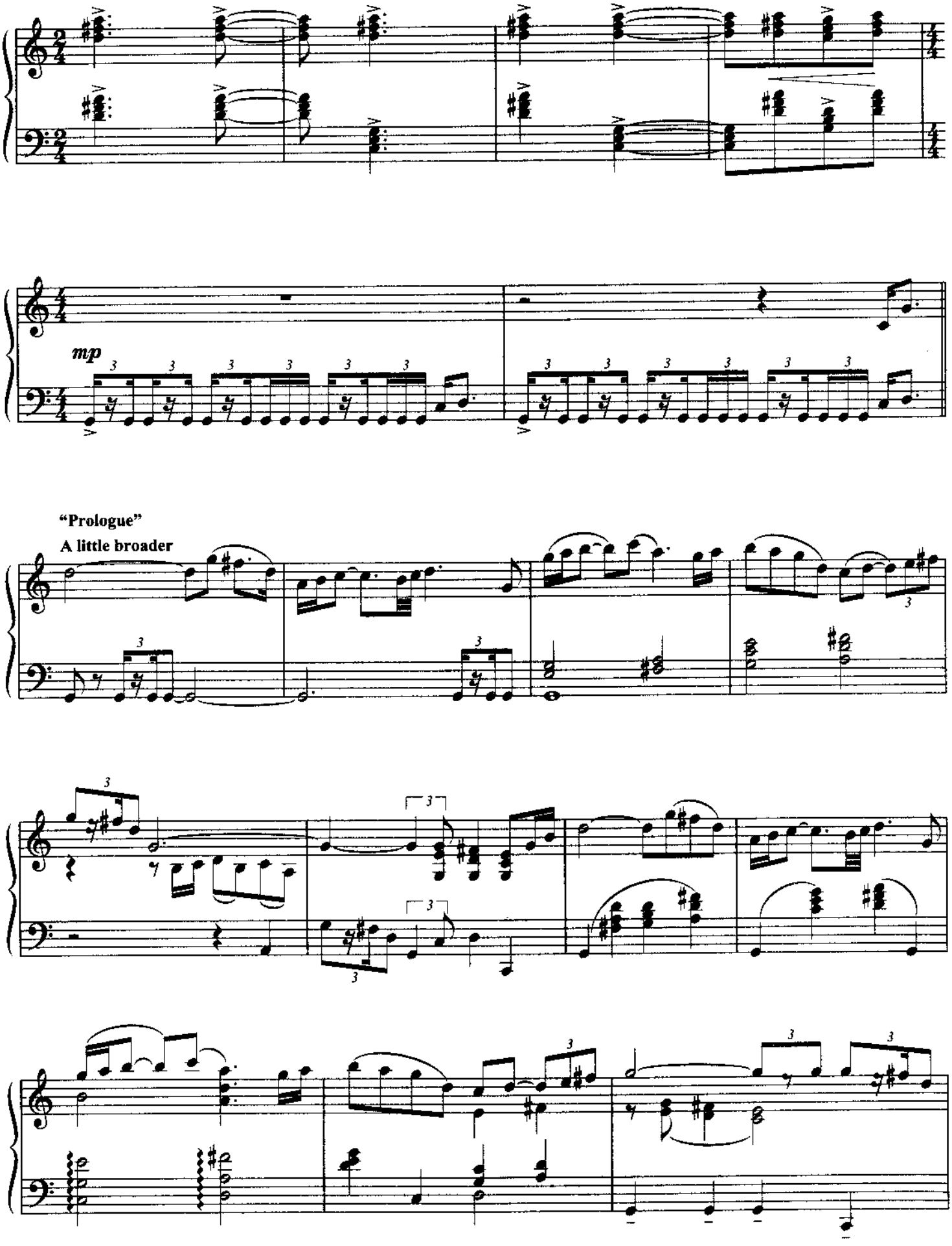
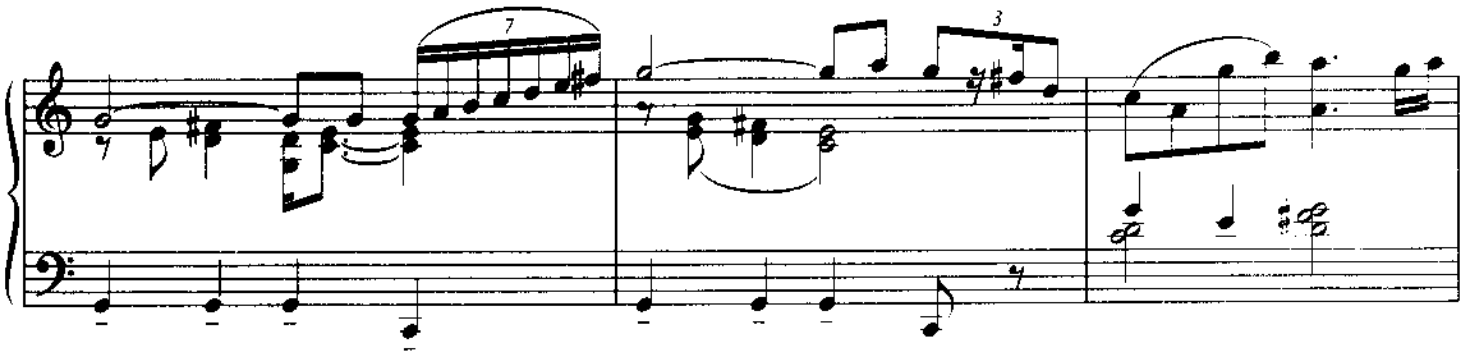
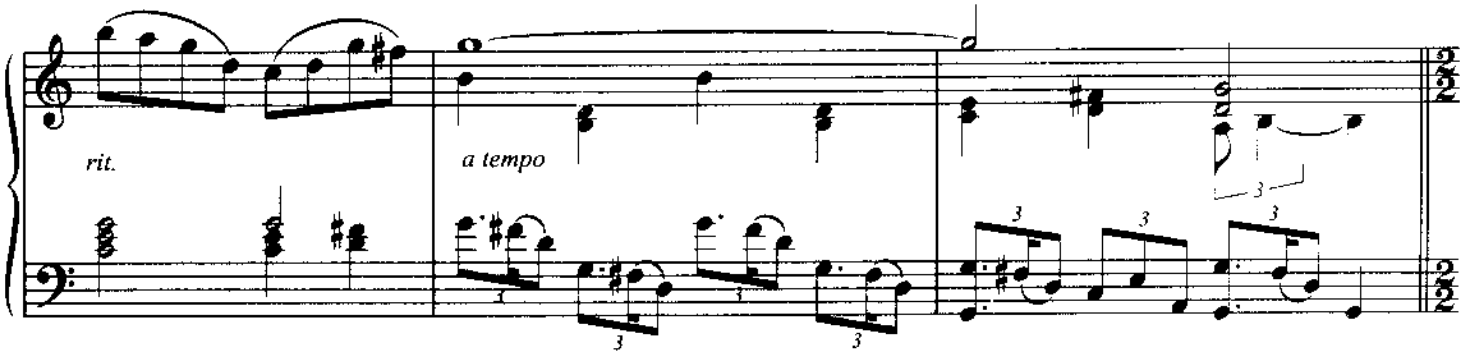
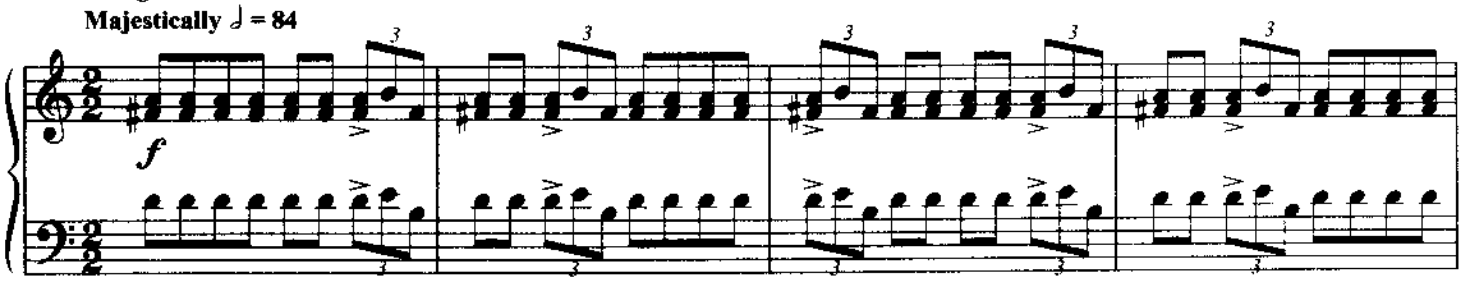


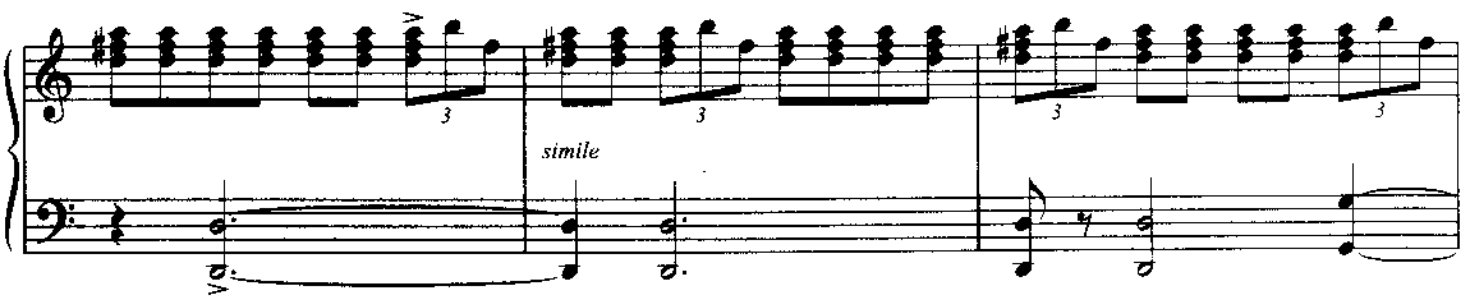

mp
"Prologue"
A little broader

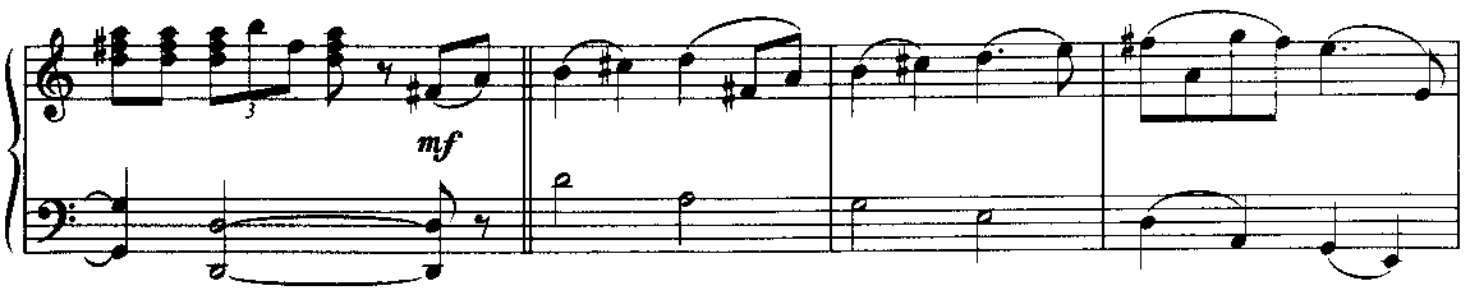


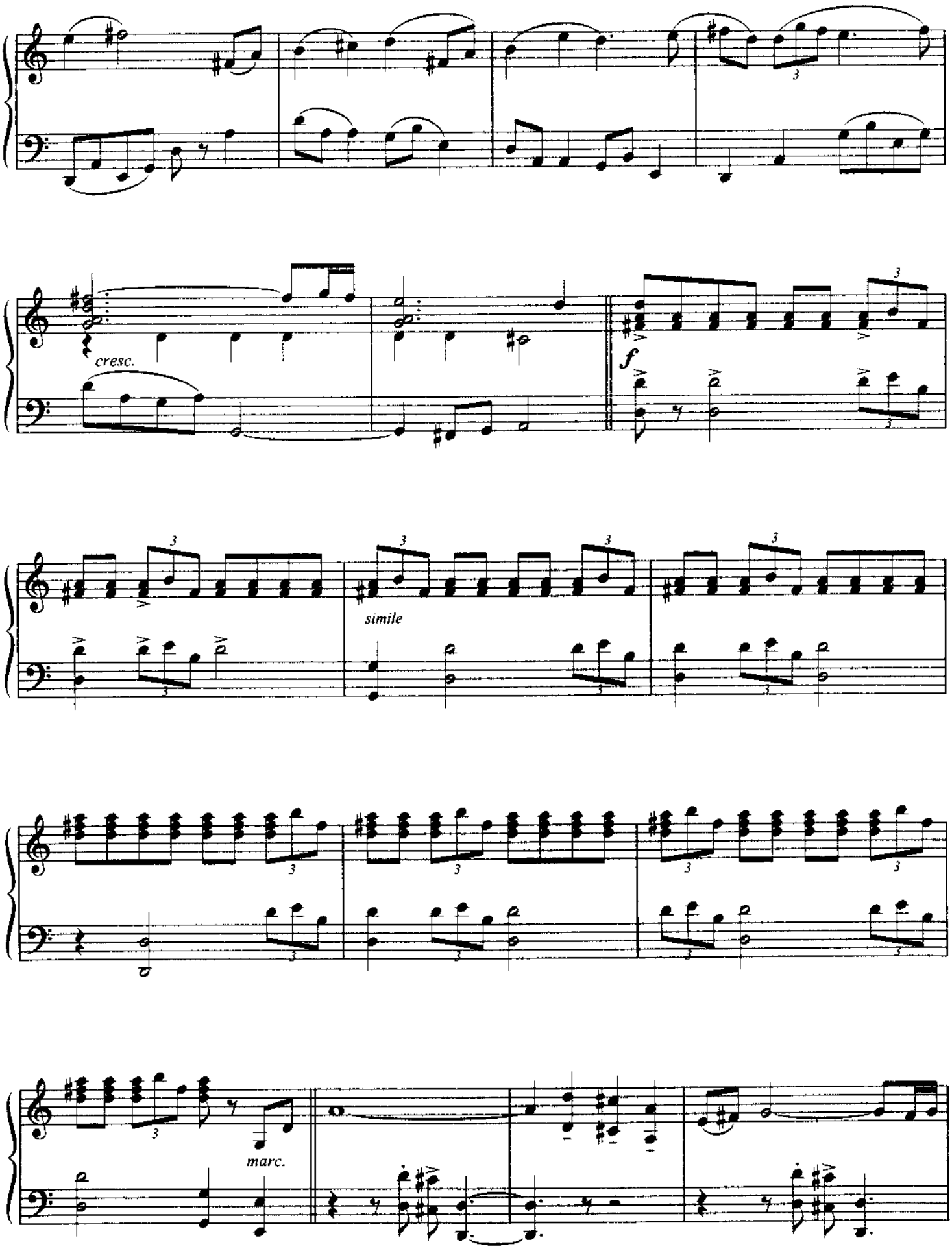


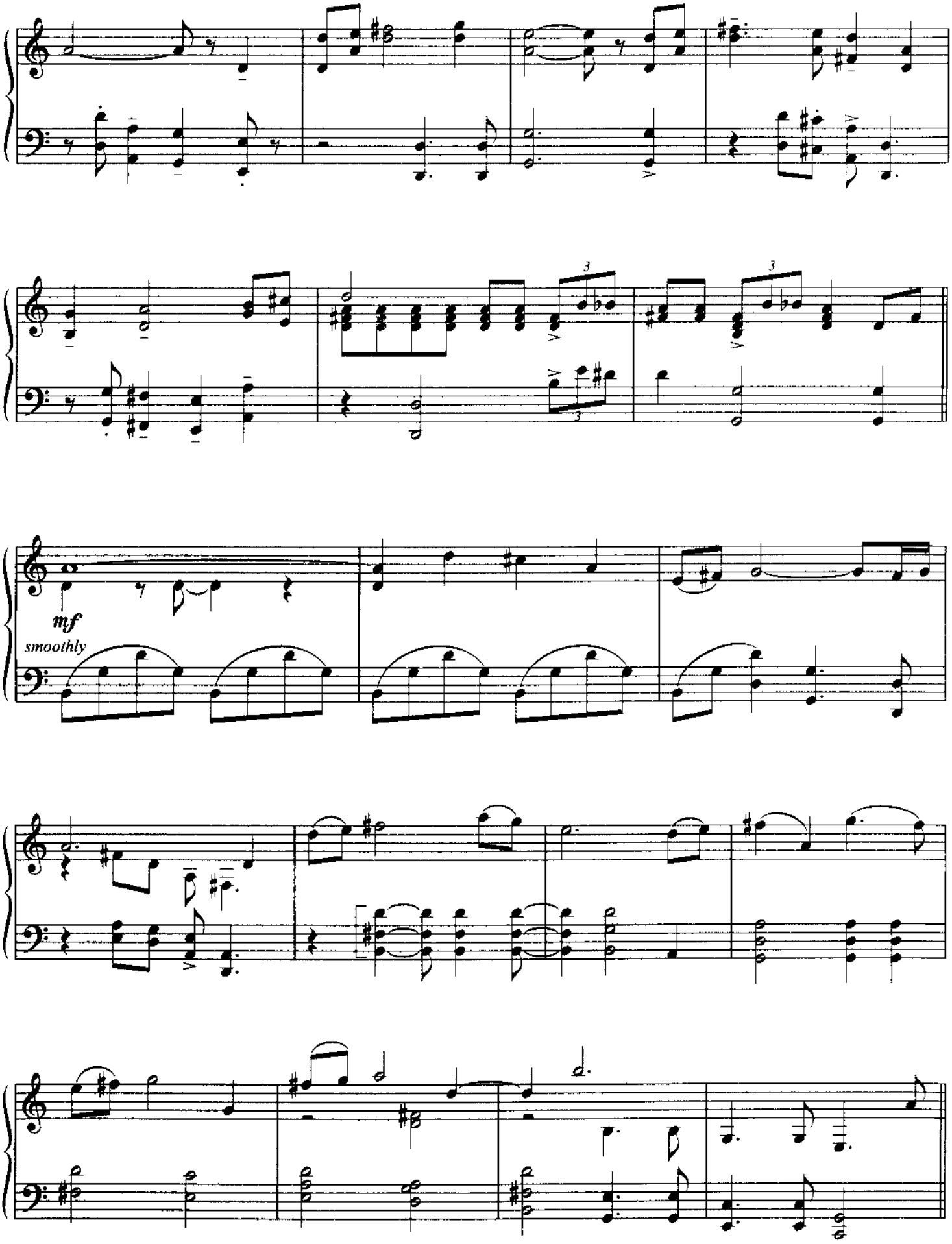
"Flags"
Majestically ♩ = 84

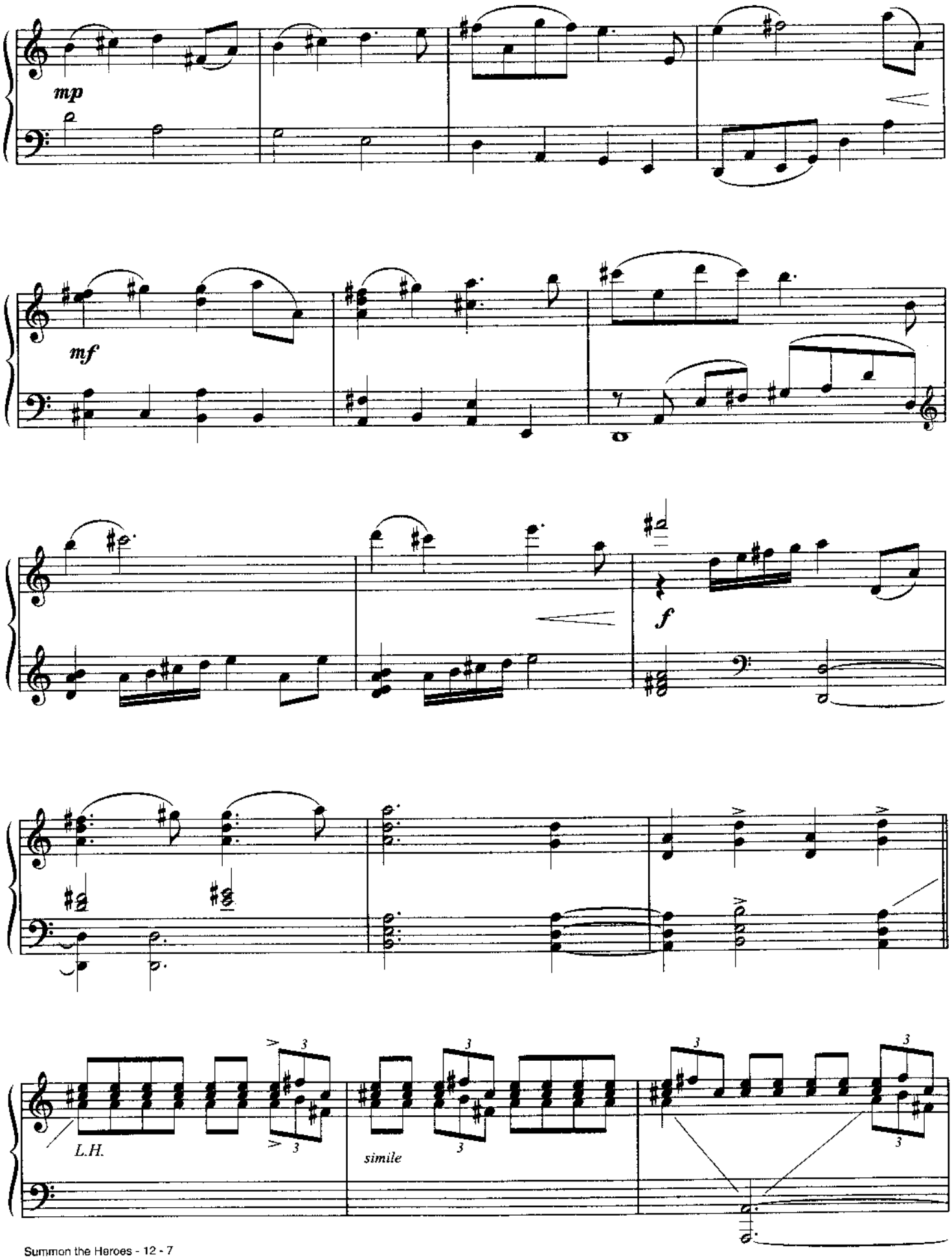


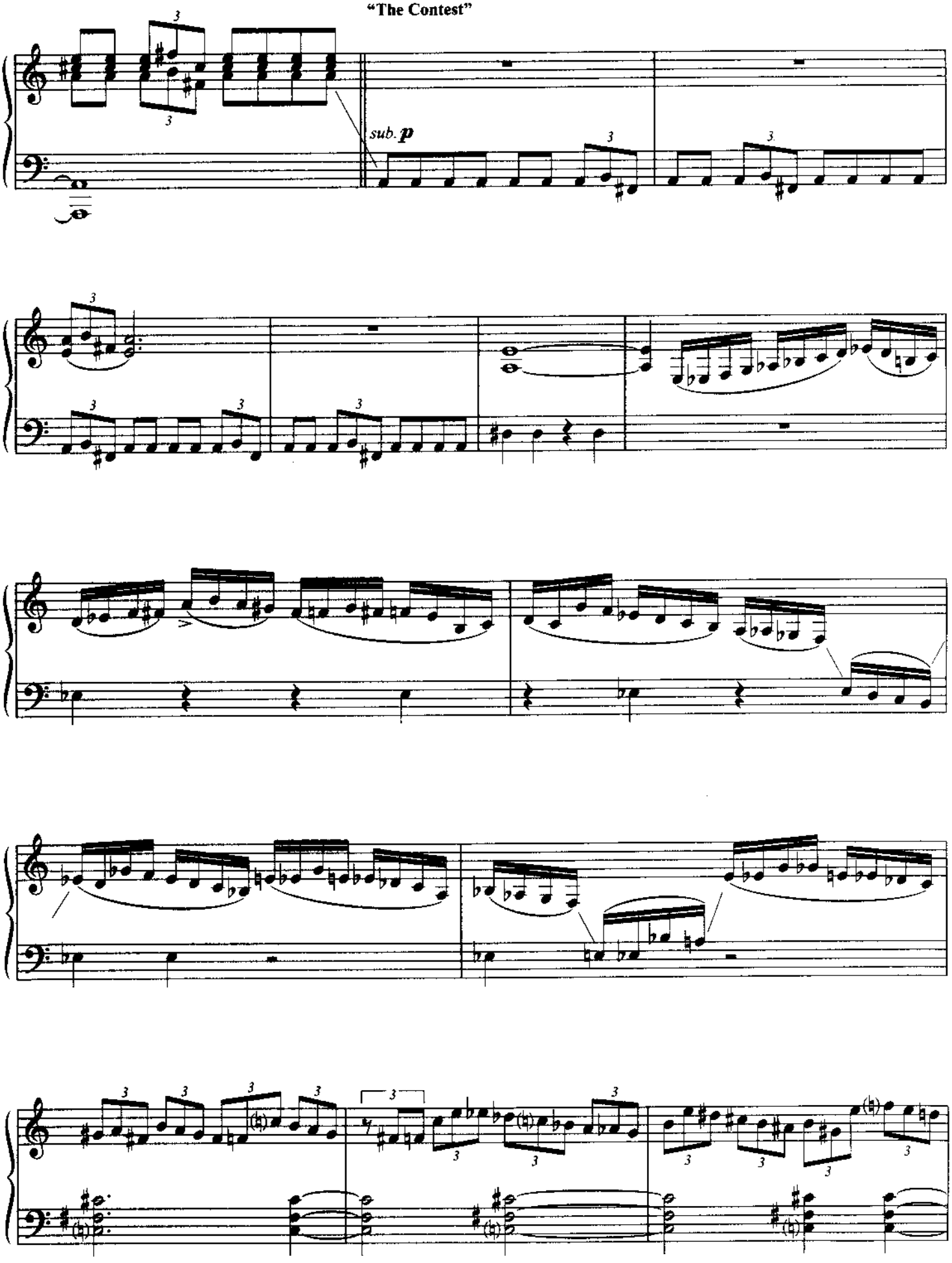


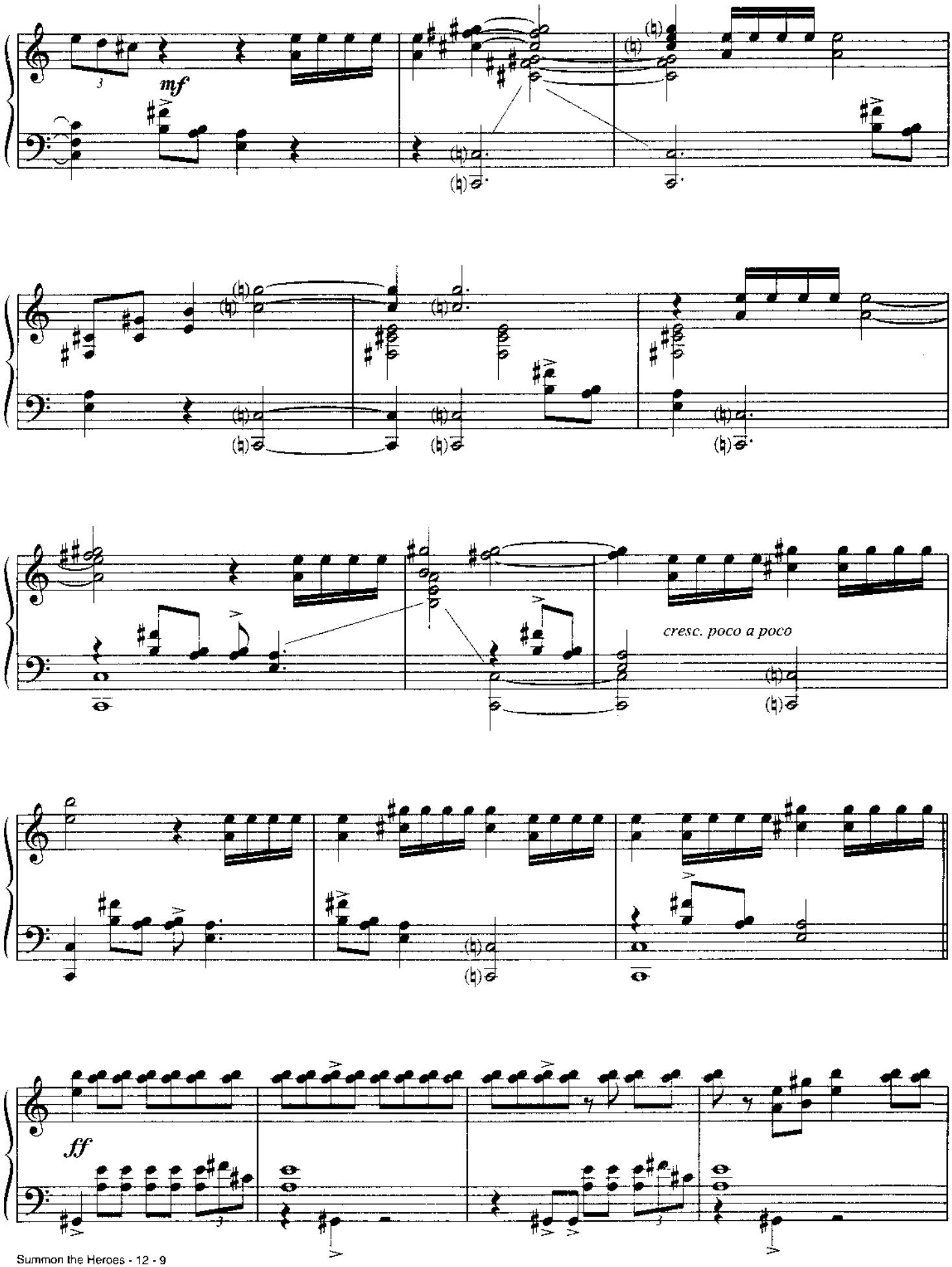


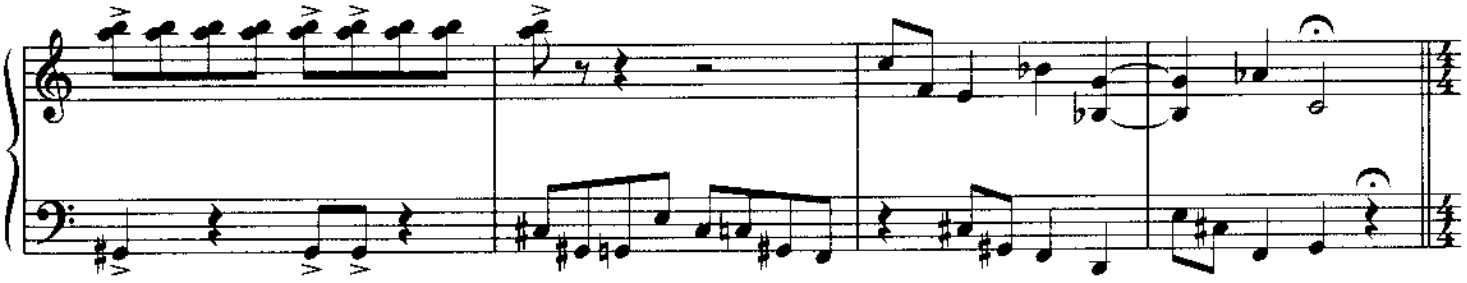

cresc.
f
simile
marc.


mf
smoothly

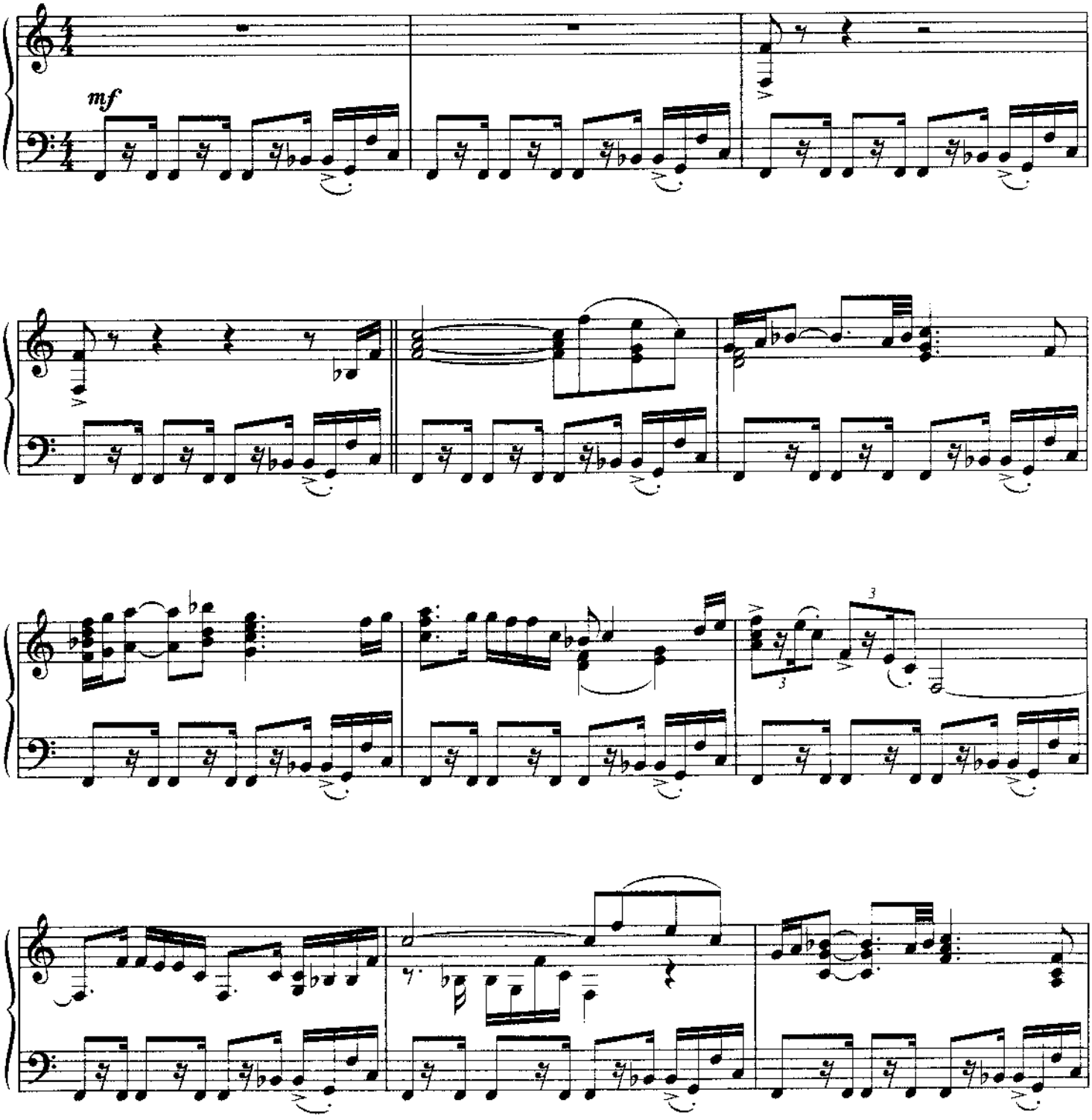

mp
mf
f
L.H.
simile

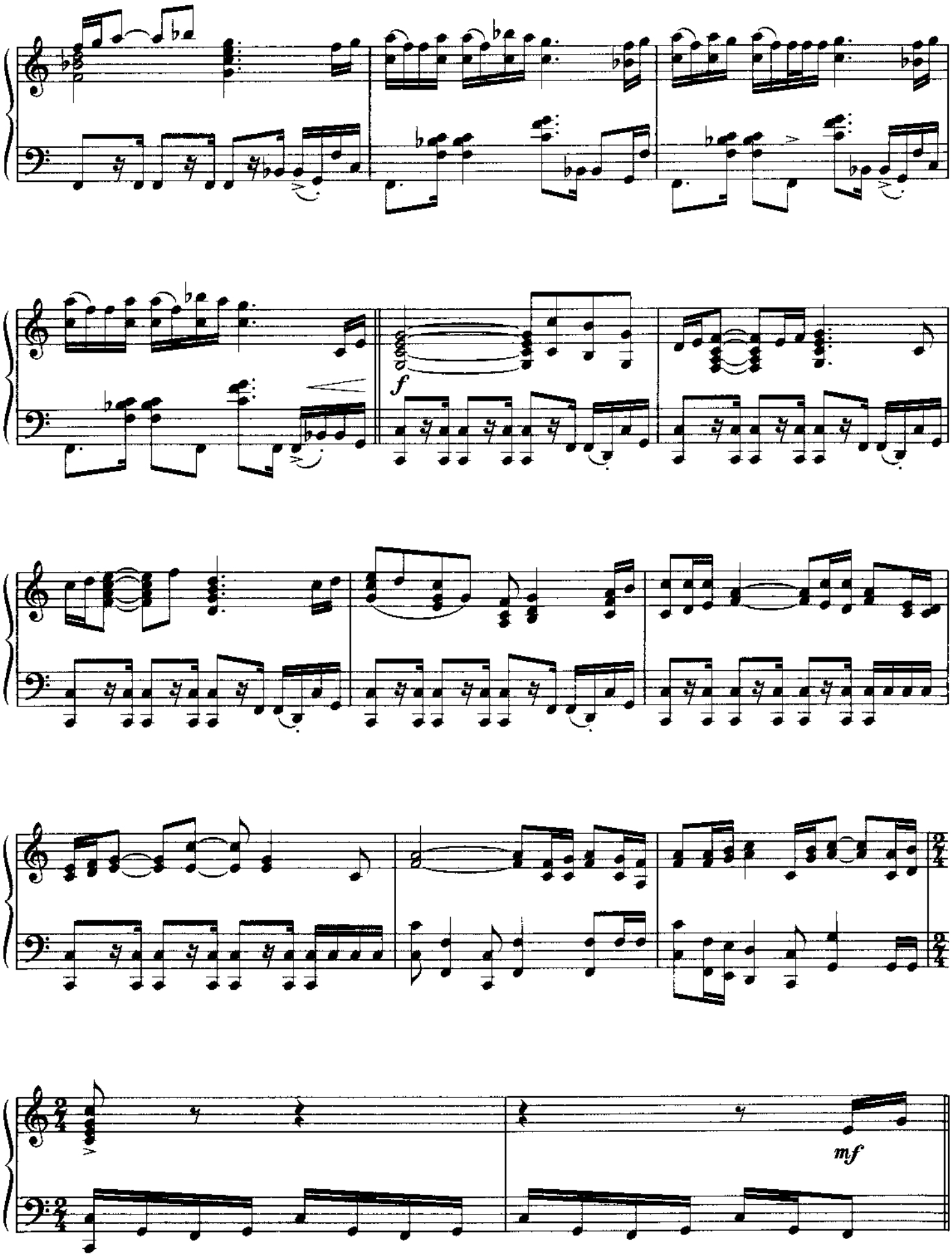

"The Contest"
sub. p

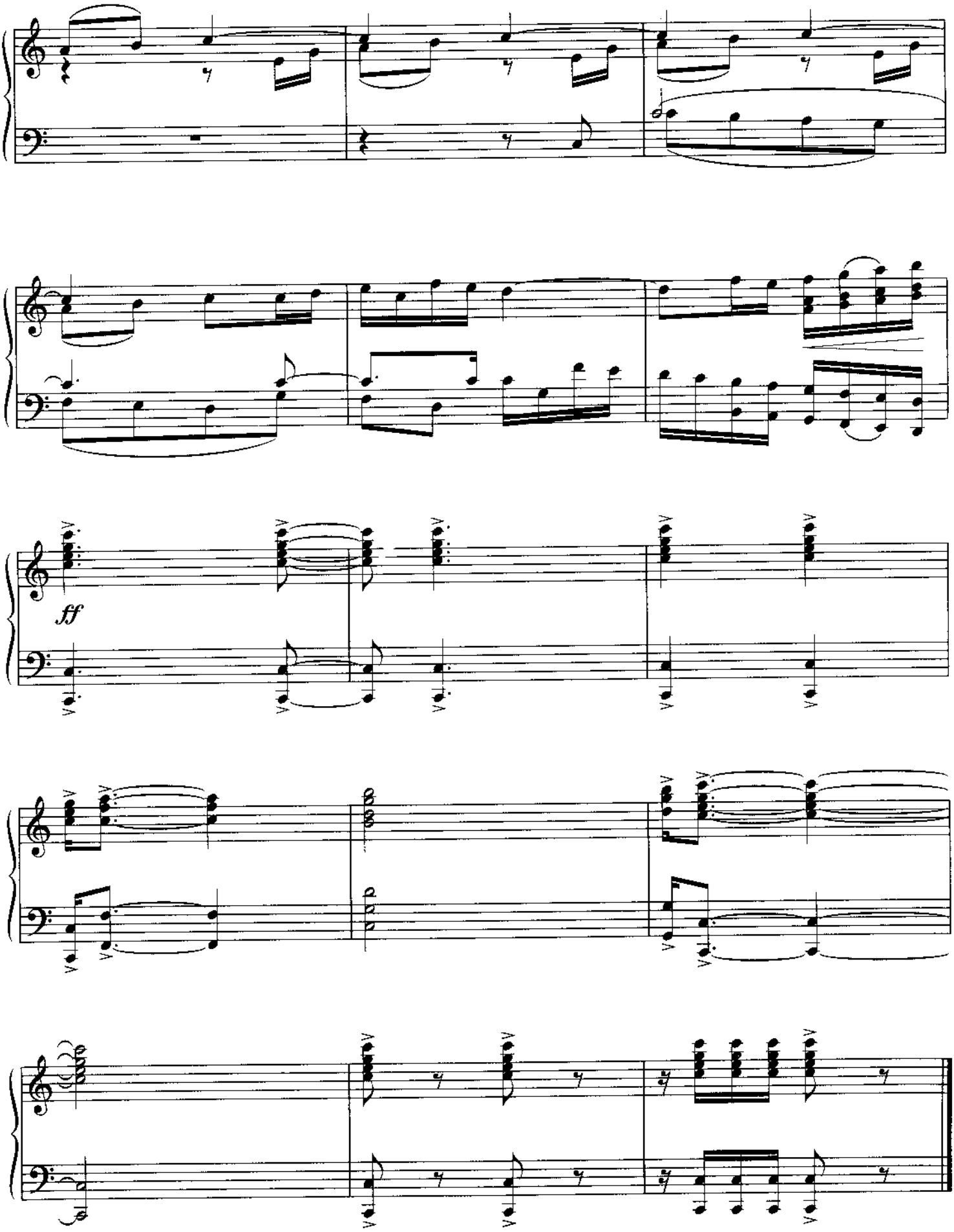

mf
cresc. poco a poco
ff



"Parade"
March ♩ = 90



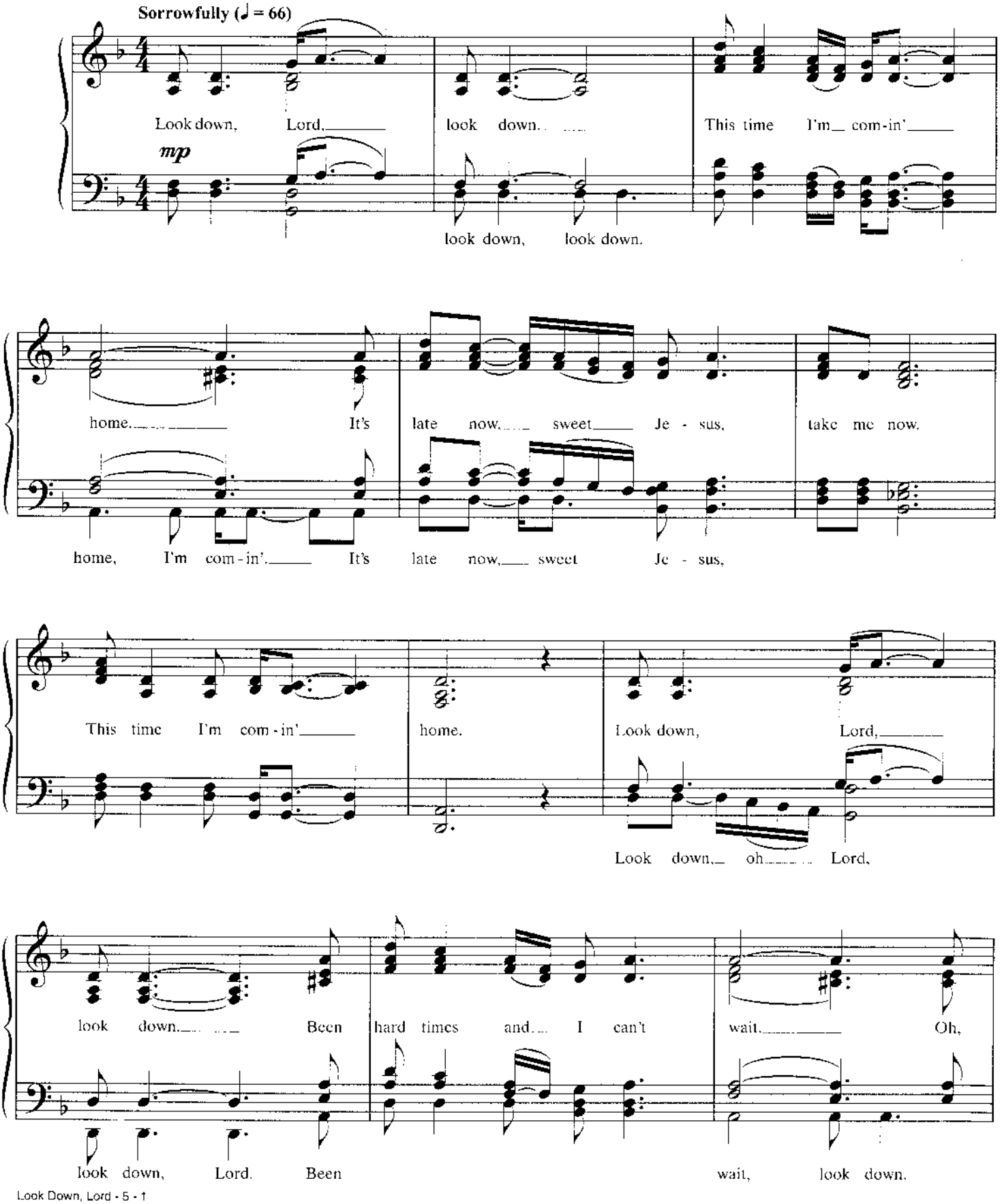

f
mf


ff

LOOK DOWN, LORD

(From "Rosewood")

By JOHN WILLIAMS



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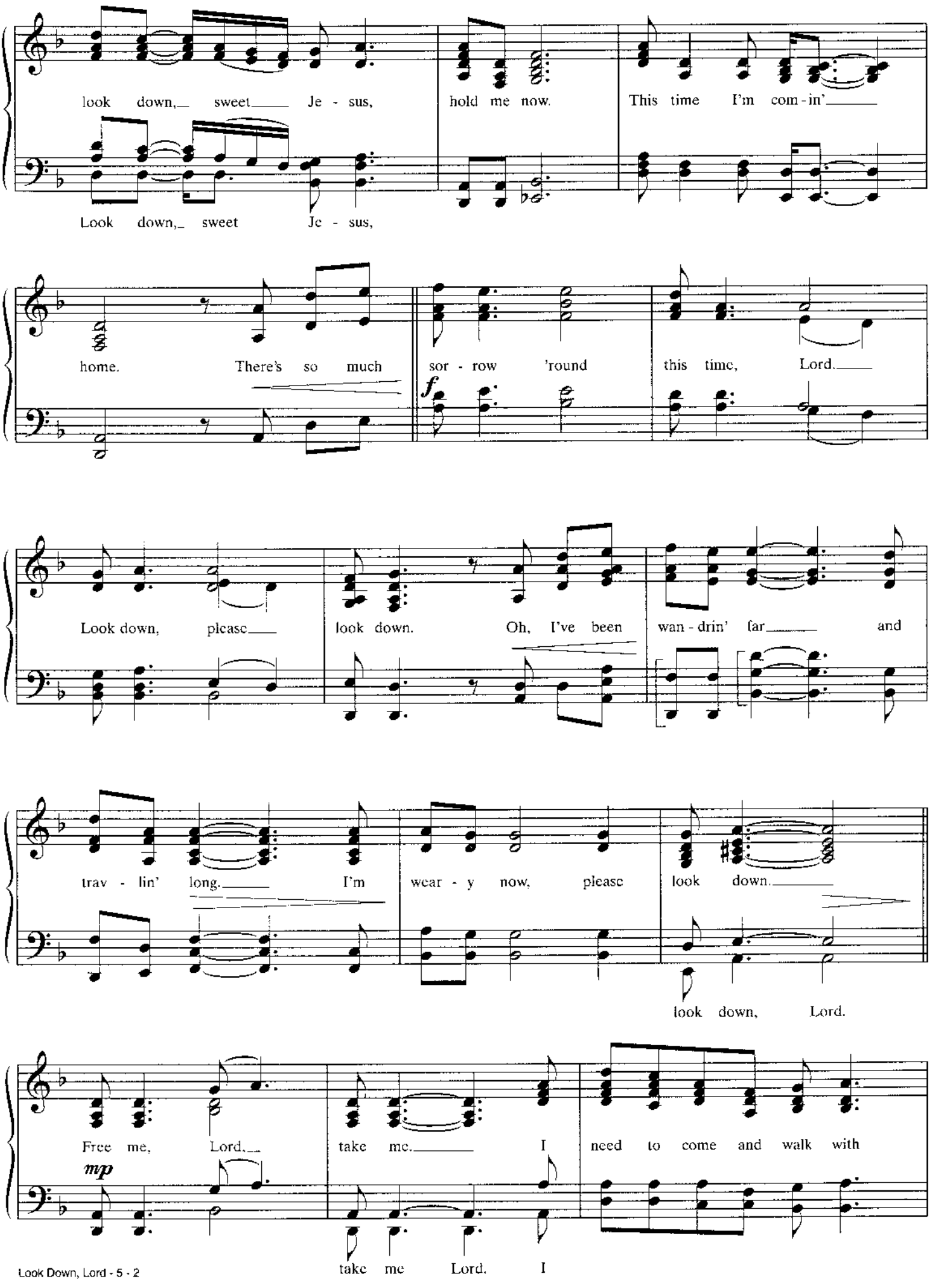
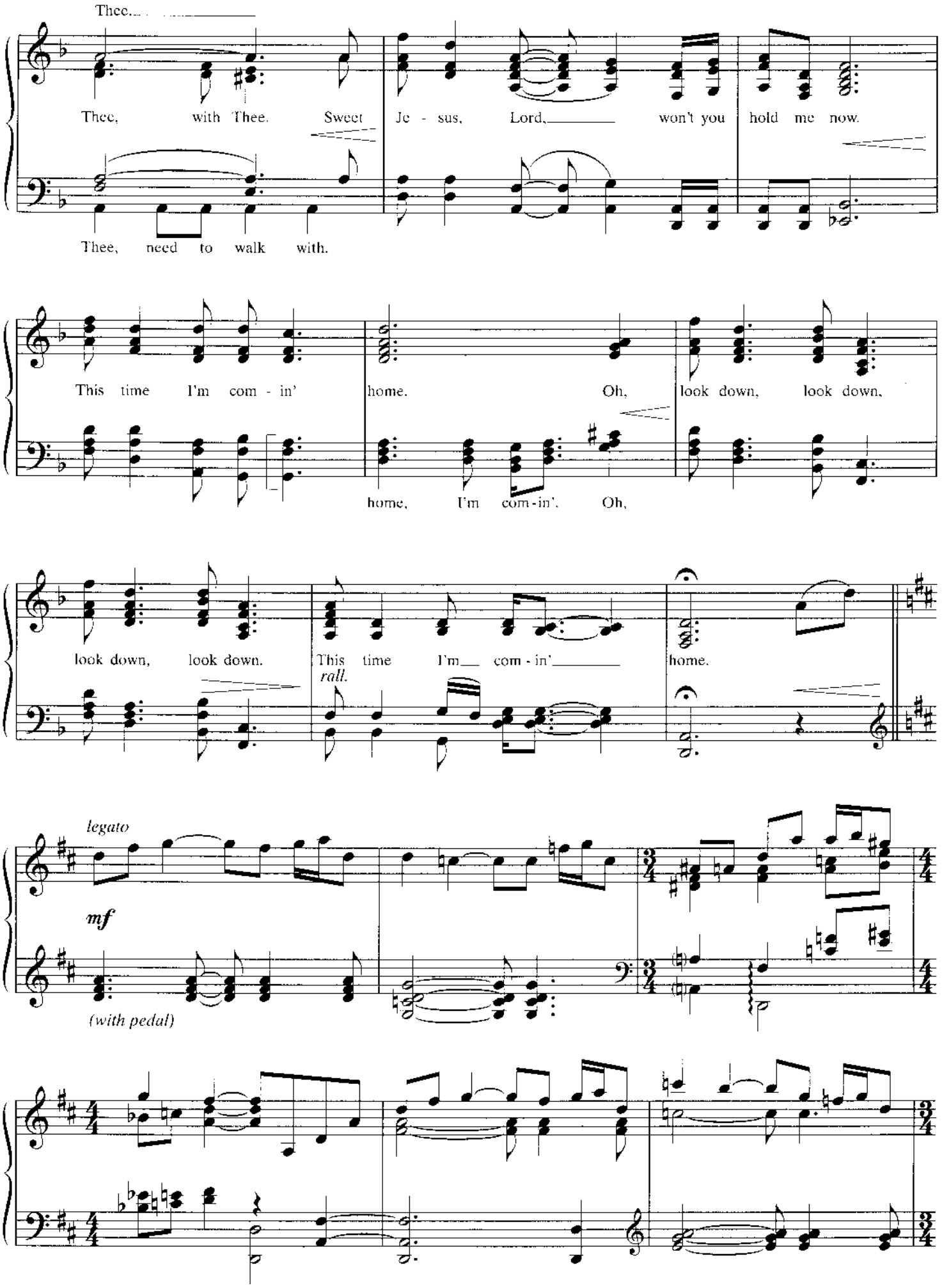
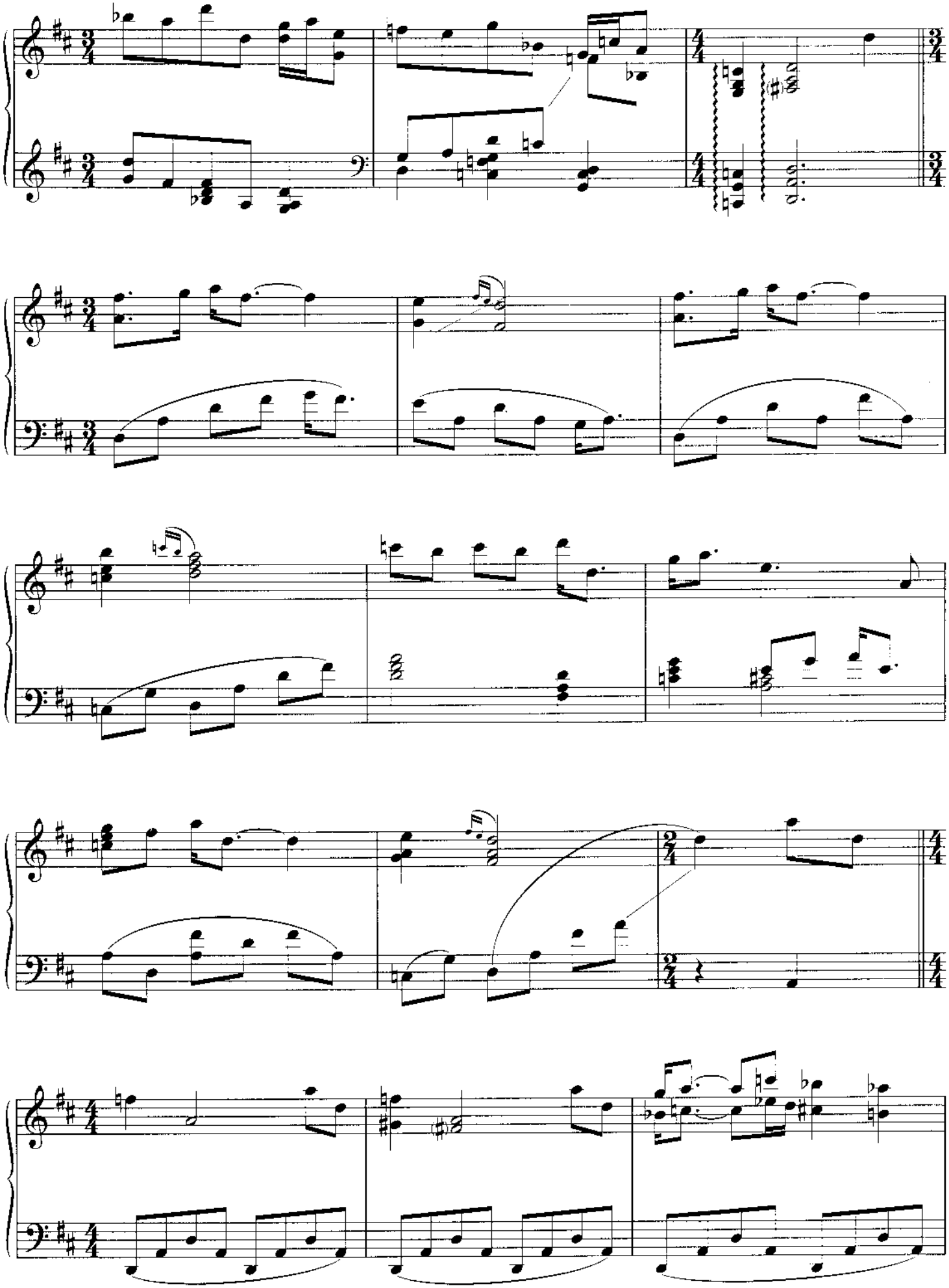
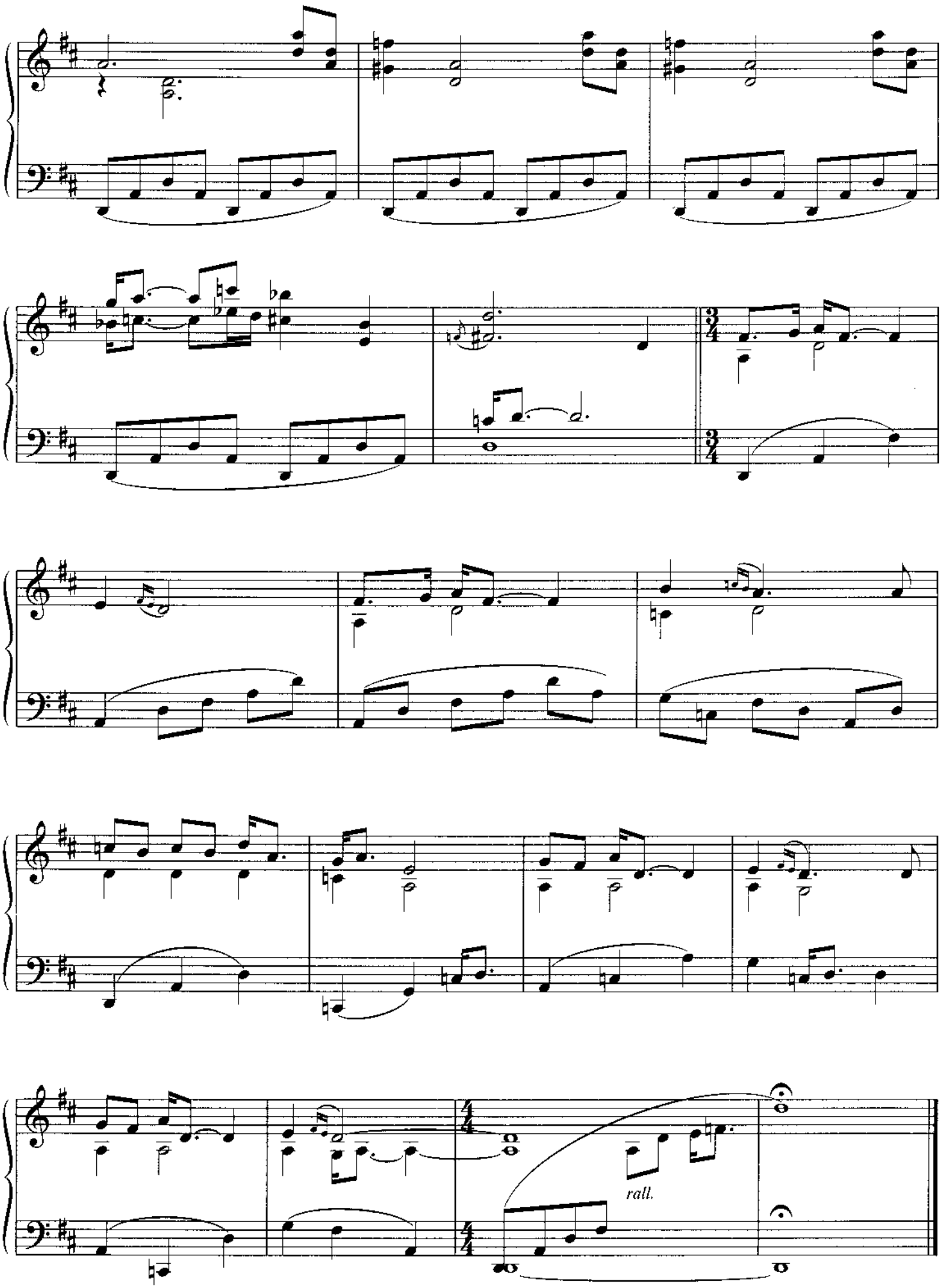

look down, sweet Je - sus, hold me now. This time I'm com - in'
Look down, sweet Je - sus,
home. There's so much sor - row 'round this time, Lord.
f
Look down, please look down. Oh, I've been wan - drin' far and
trav - lin' long. I'm wear - y now, please look down.
look down, Lord.
Free me, Lord, take me. I need to come and walk with
mp
take me Lord. I

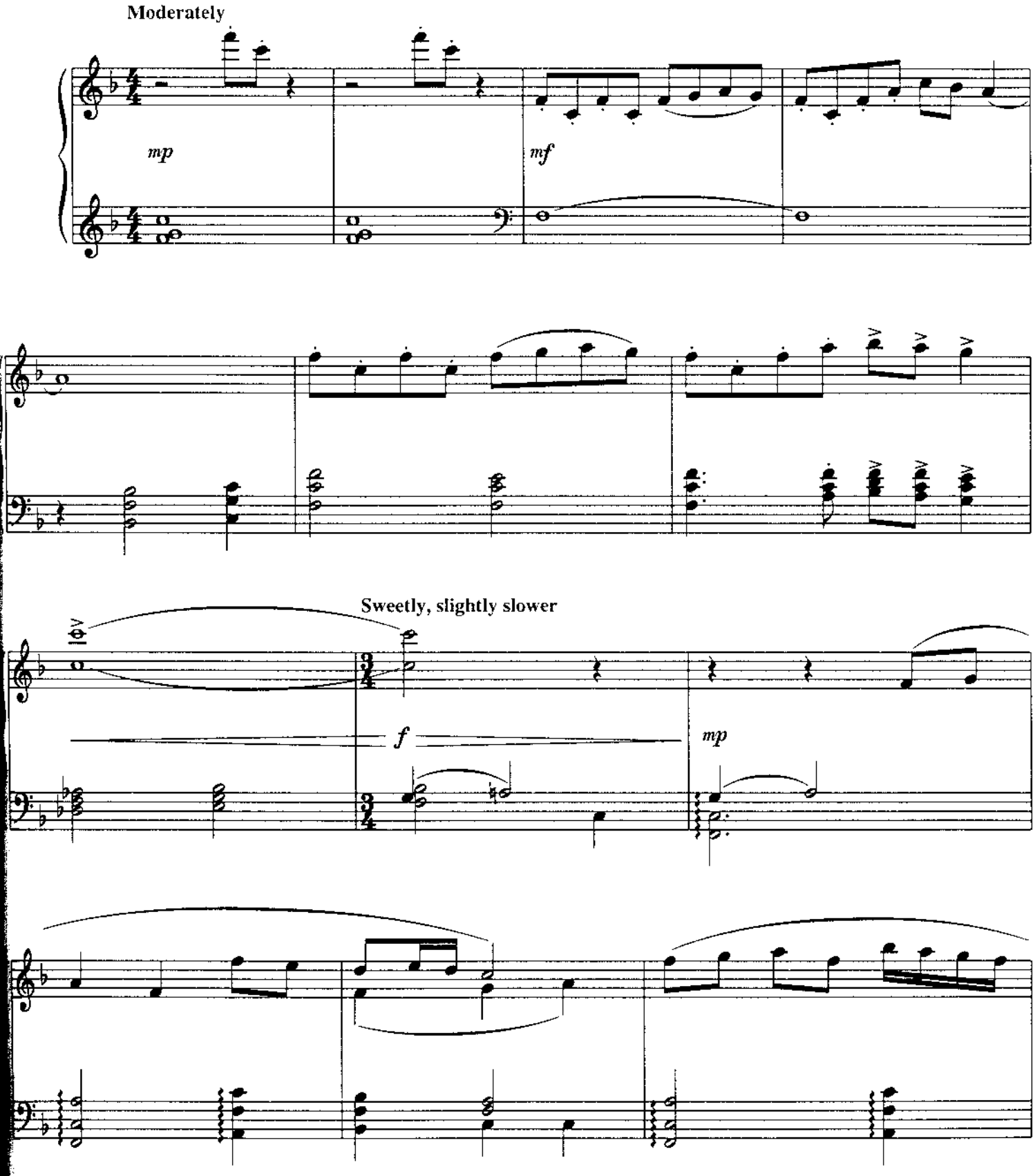

Thee.
Thee, with Thee. Sweet Je - sus, Lord, won't you hold me now.
Thee, need to walk with.
This time I'm com - in' home. Oh, look down, look down,
home, I'm com - in'. Oh,
look down, look down.
This time I'm com - in'
rall.
home.
legato
mf
(with pedal)




rall.

FAR AND AWAY
(Main Theme)

By JOHN WILLIAMS



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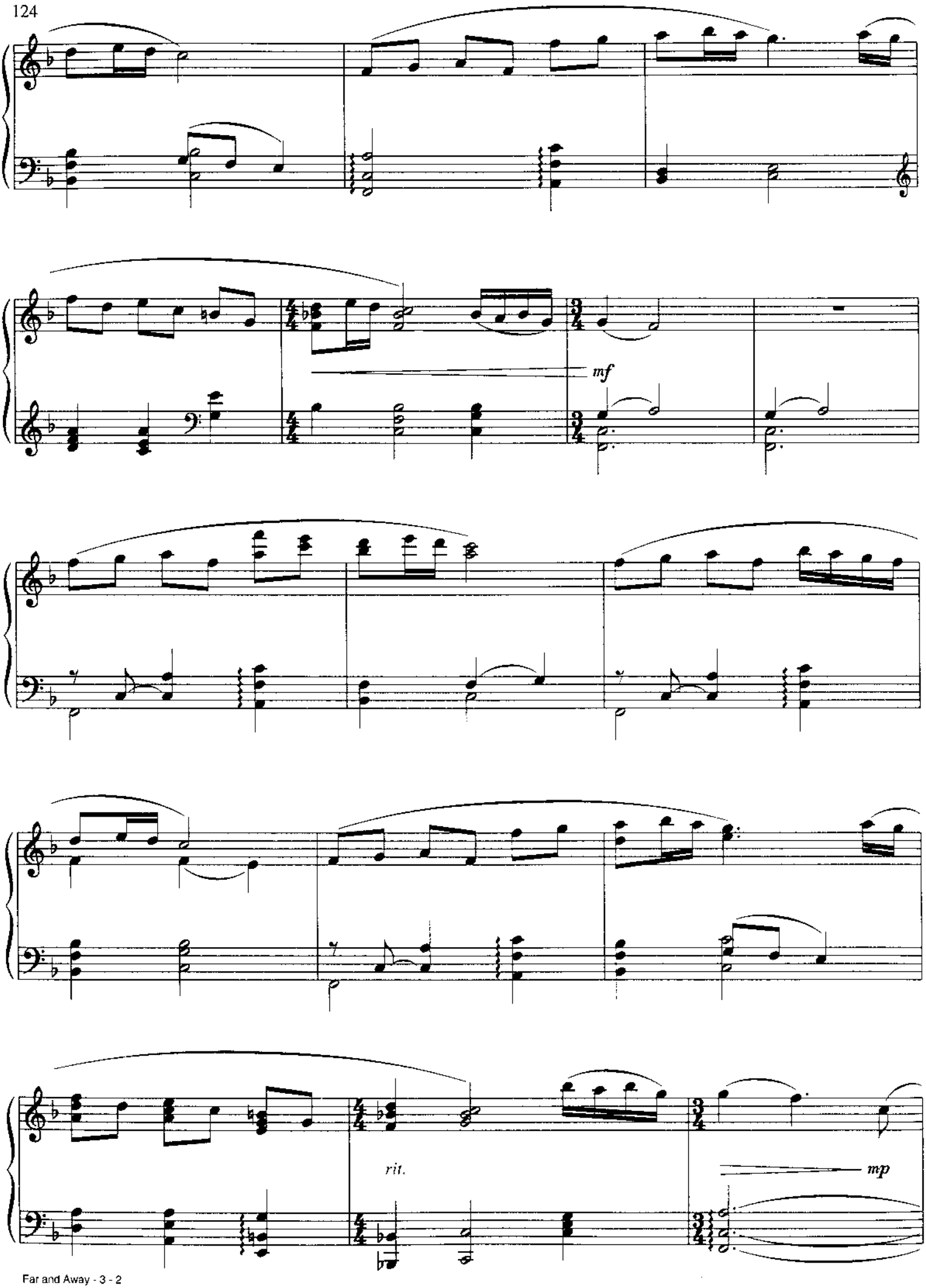
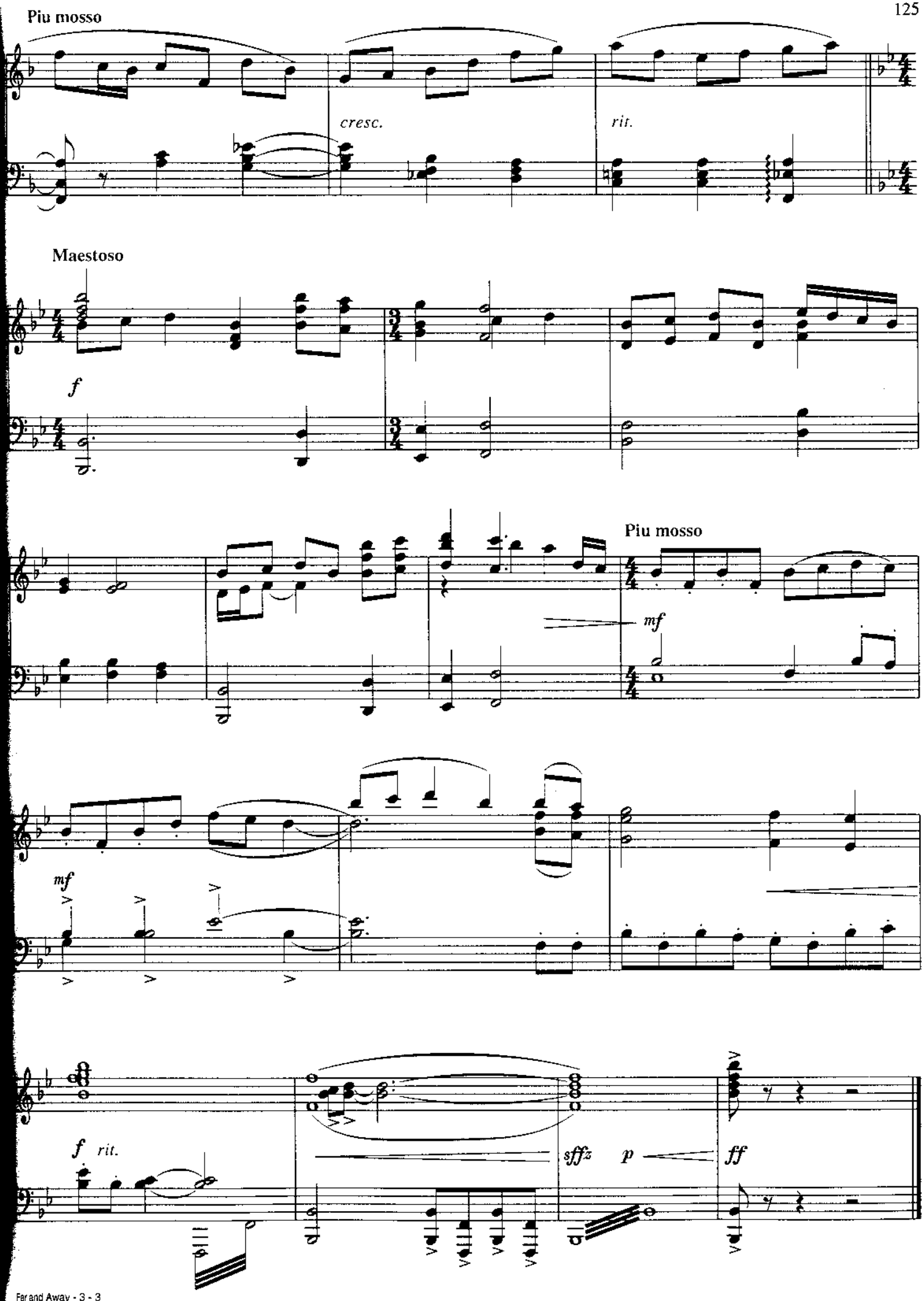
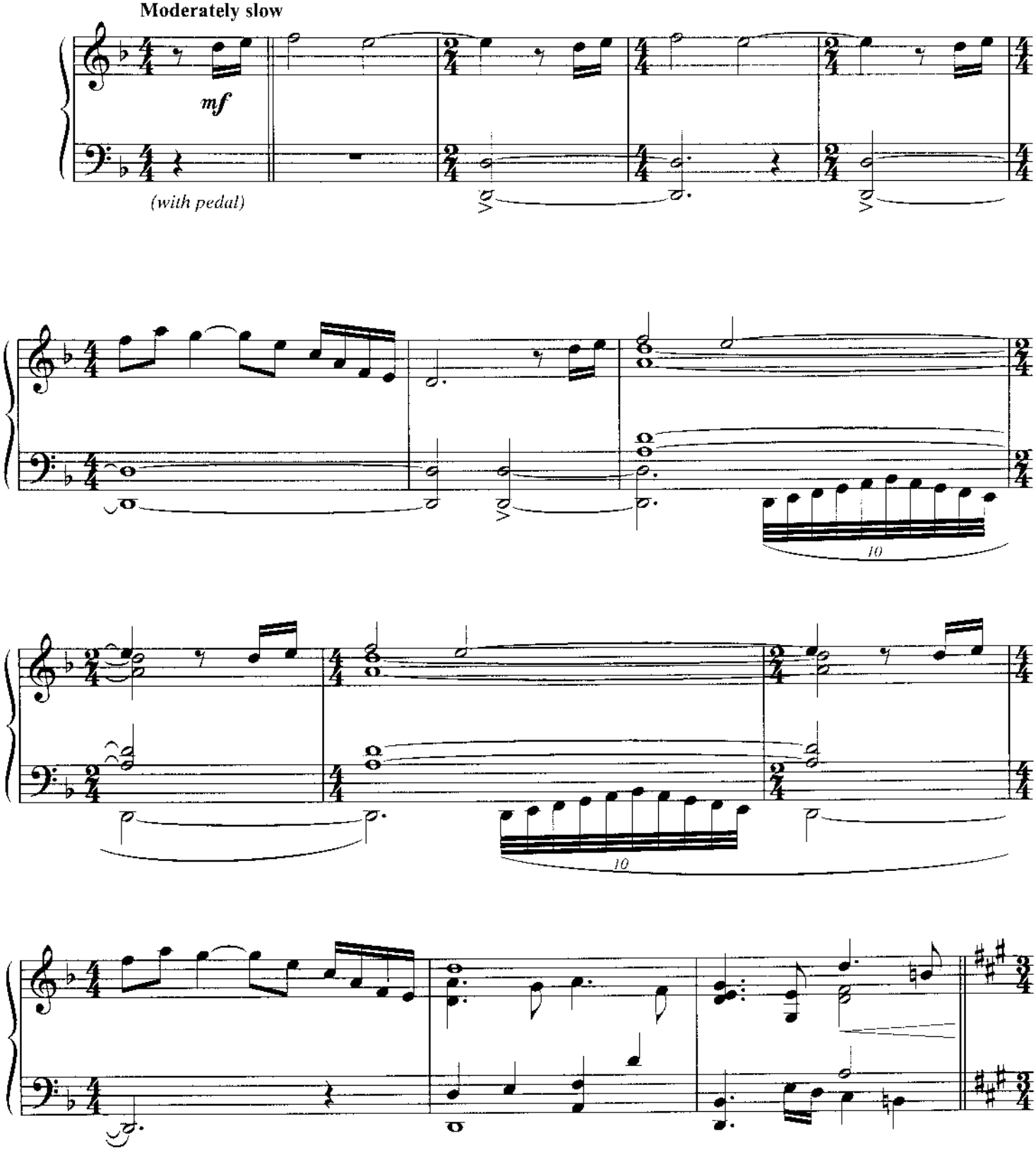

mf
rit.
mp


Piu mosso
cresc.
rit.
Maestoso
f
Piu mosso
mf
mf
f rit.
sffz
p
ff

BORN ON THE FOURTH OF JULY
(THEME)

By JOHN WILLIAMS



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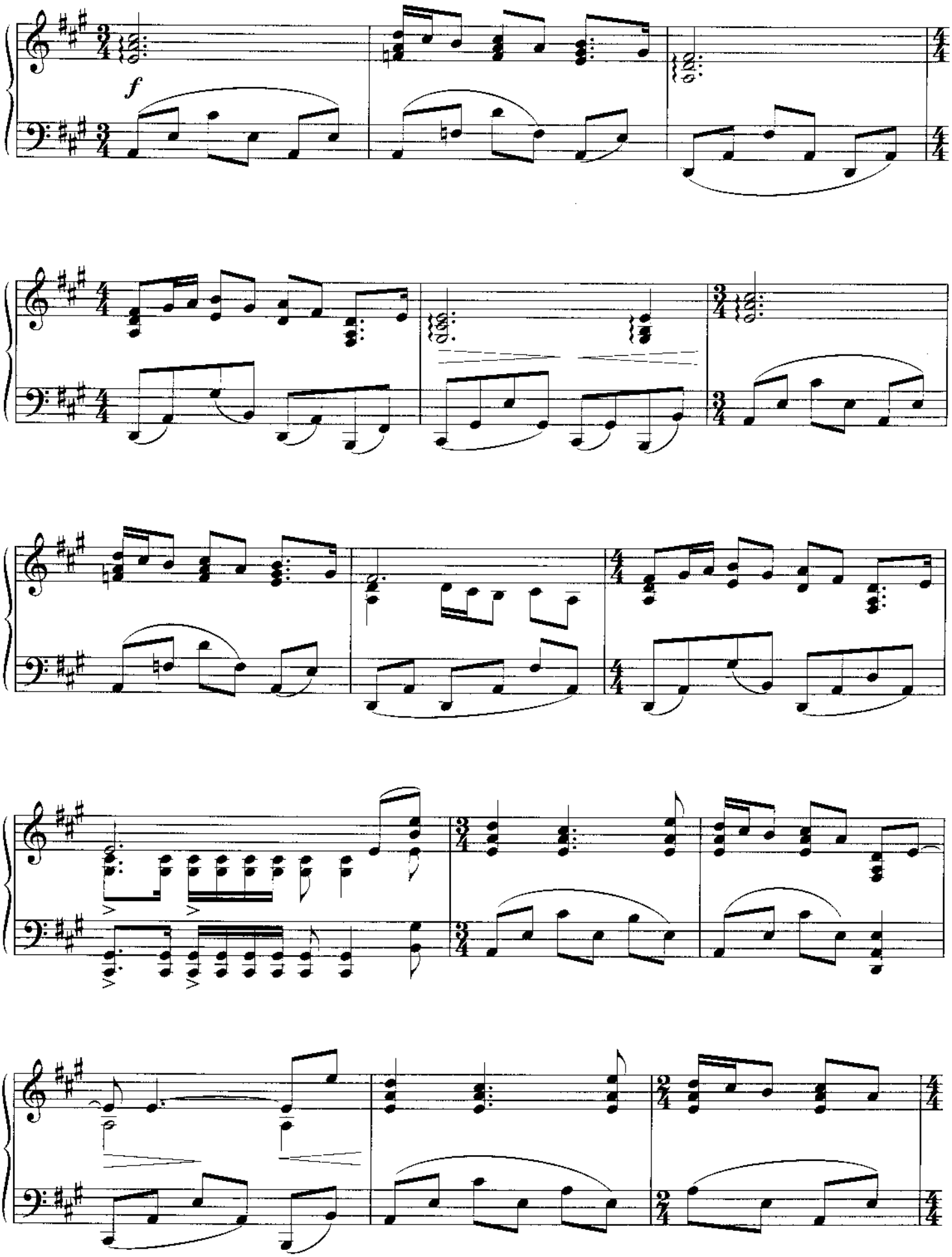
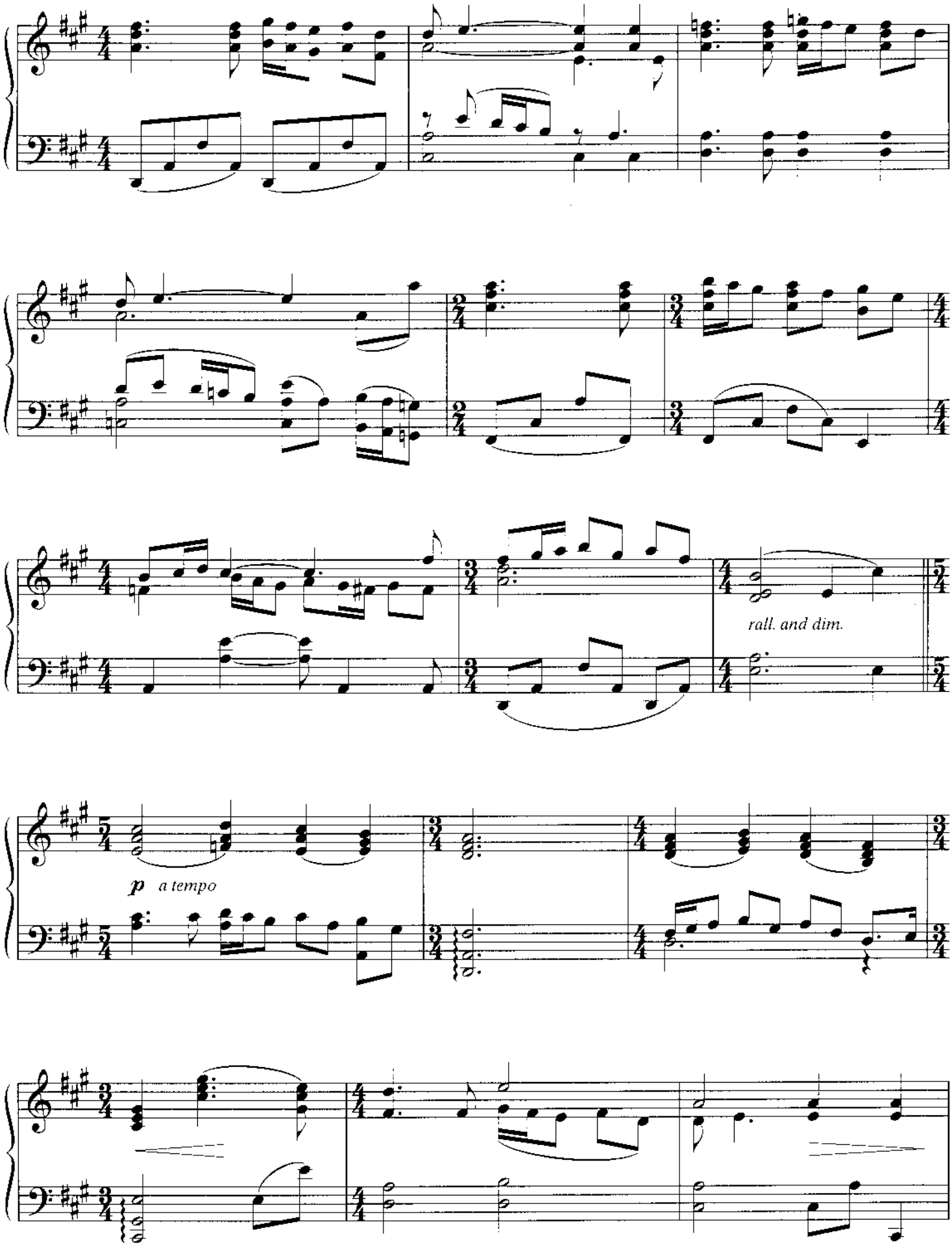
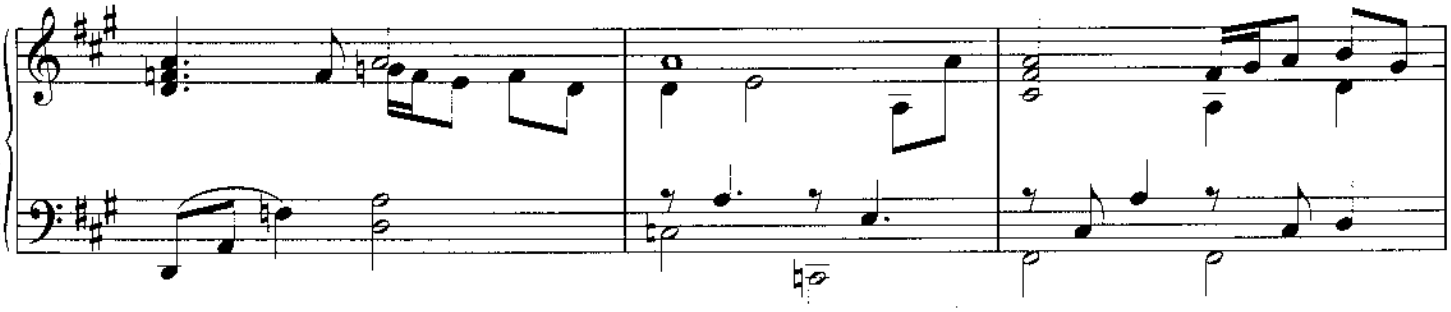
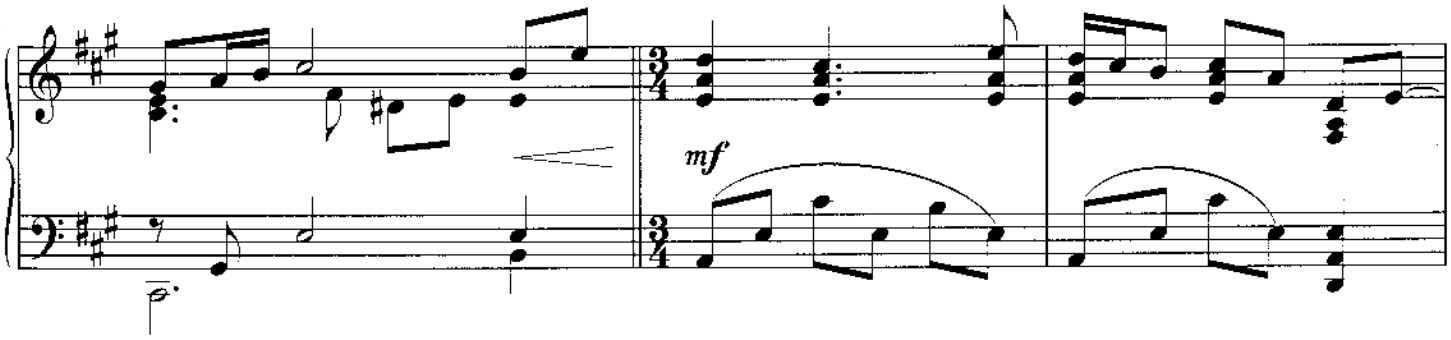
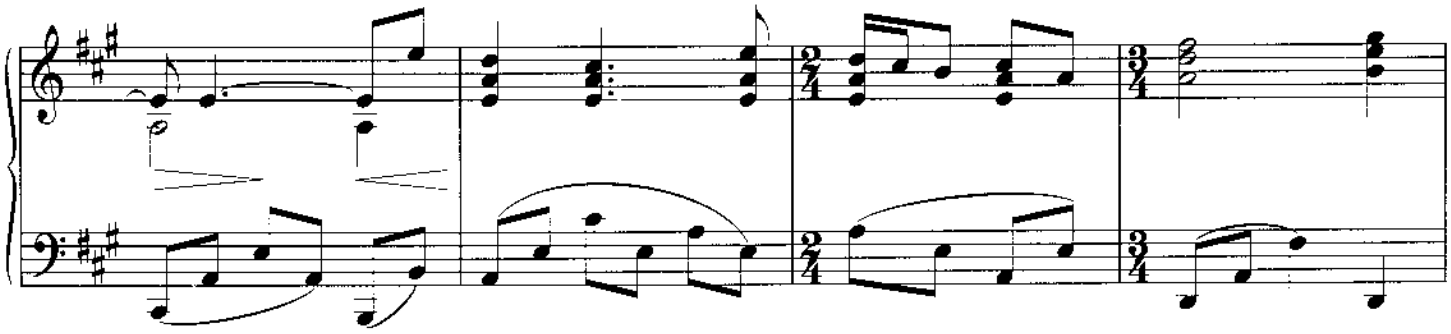

f

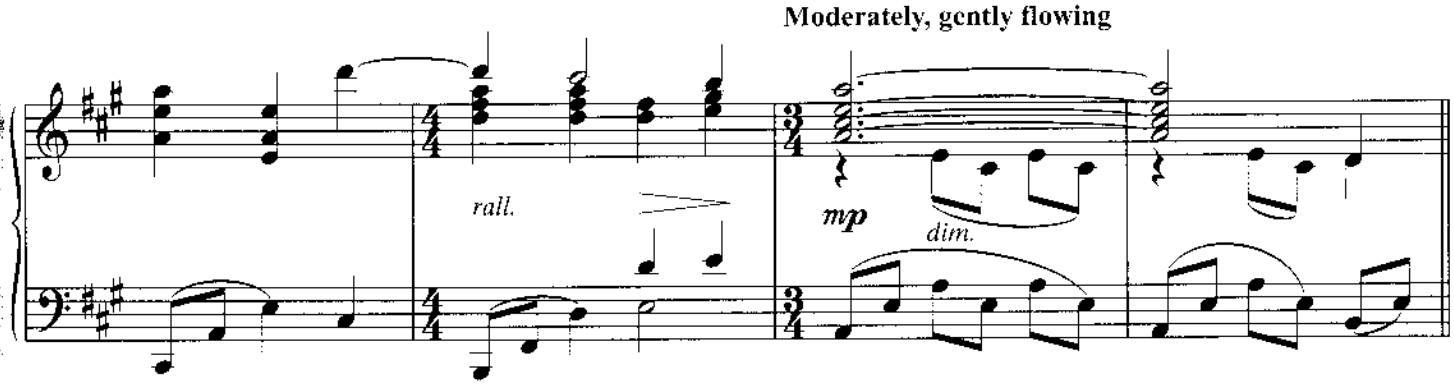

rall. and dim.
p a tempo

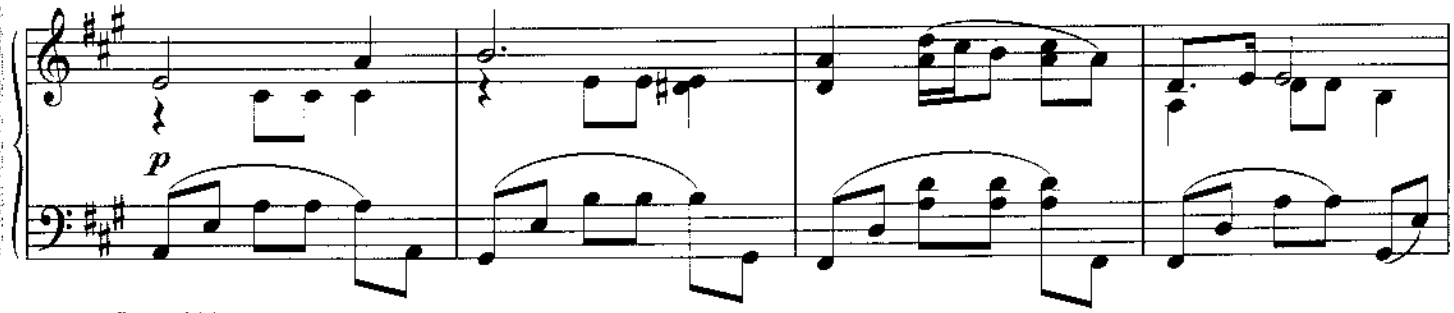


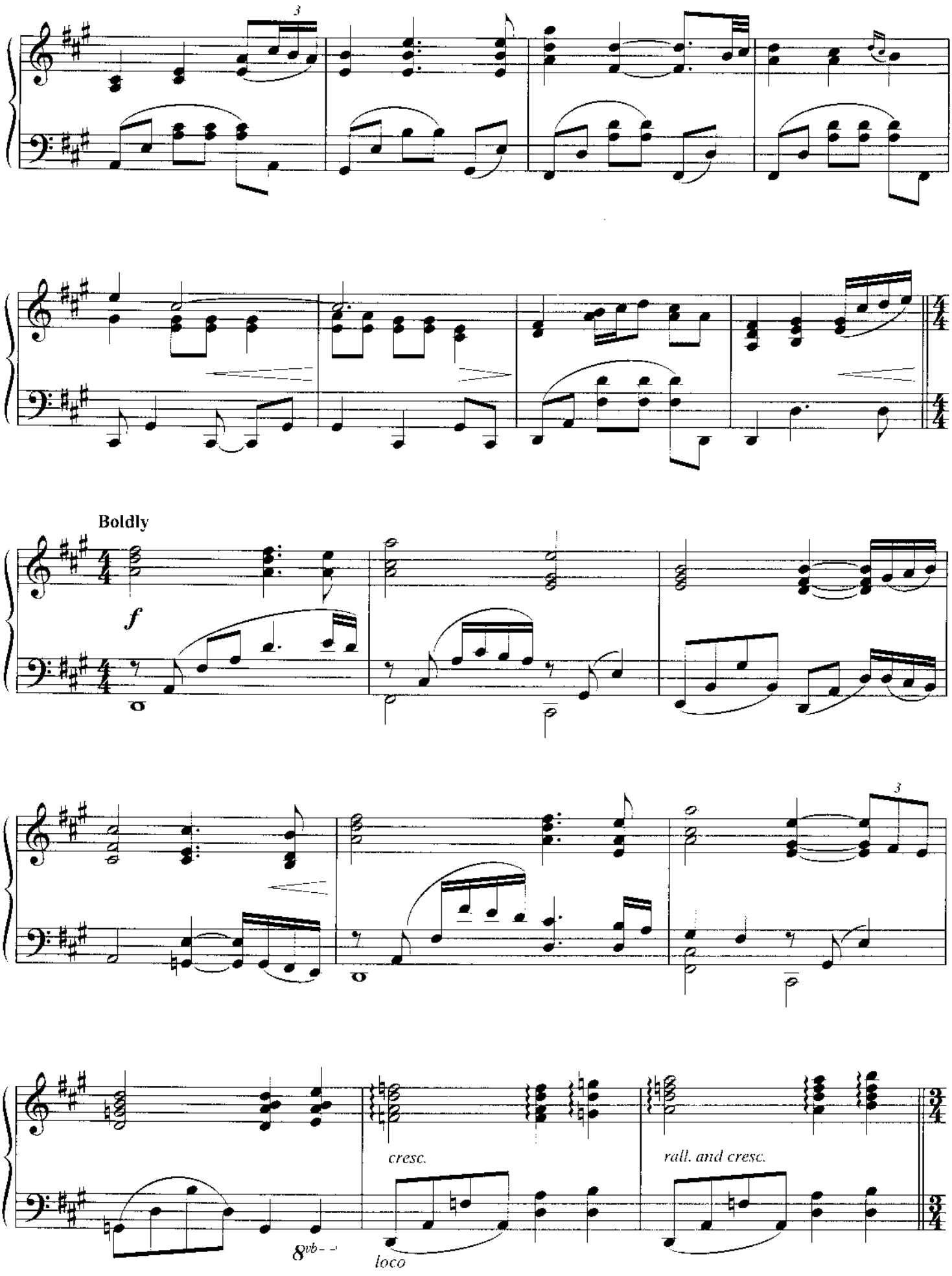


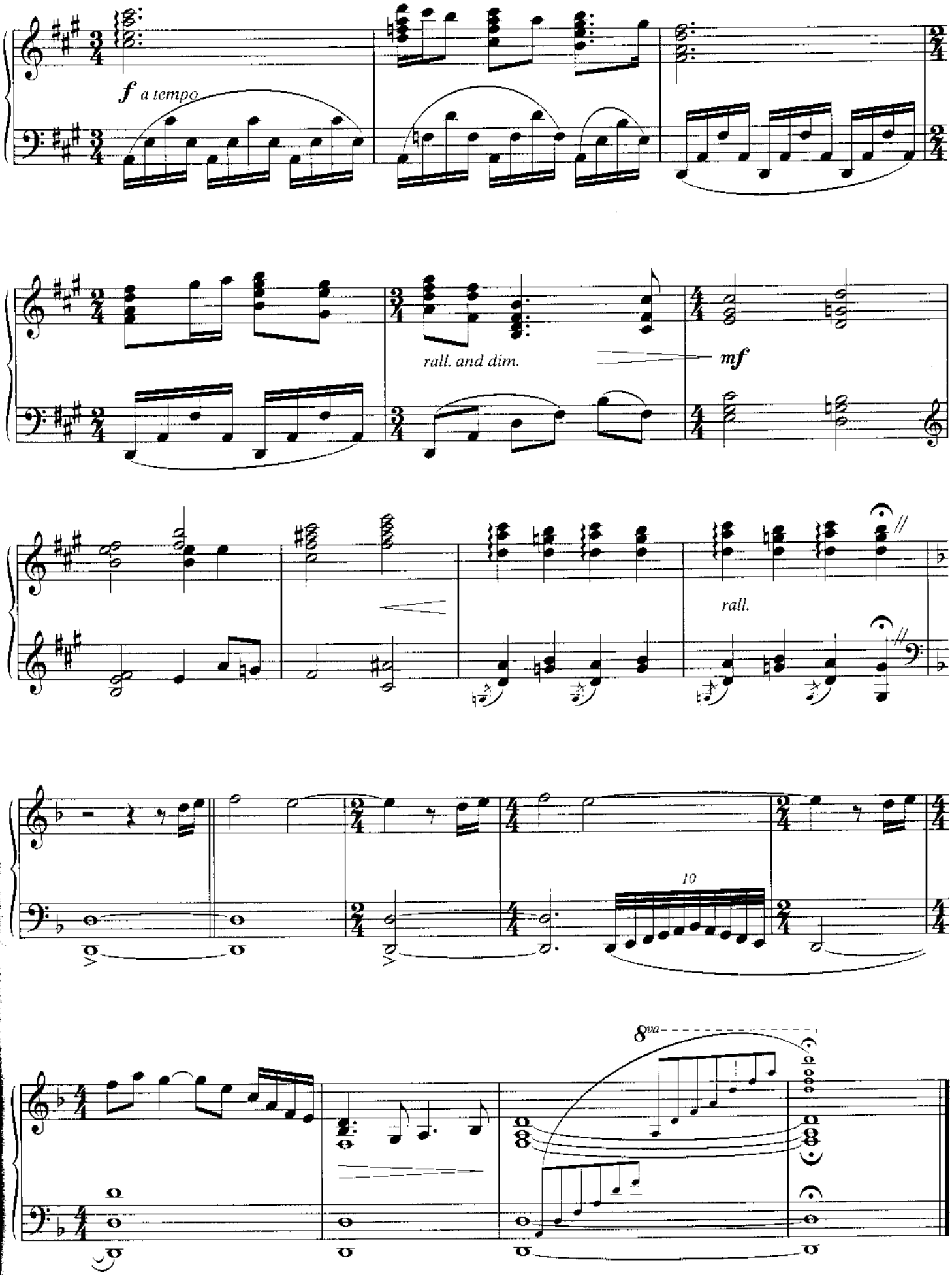


Moderately, gently flowing





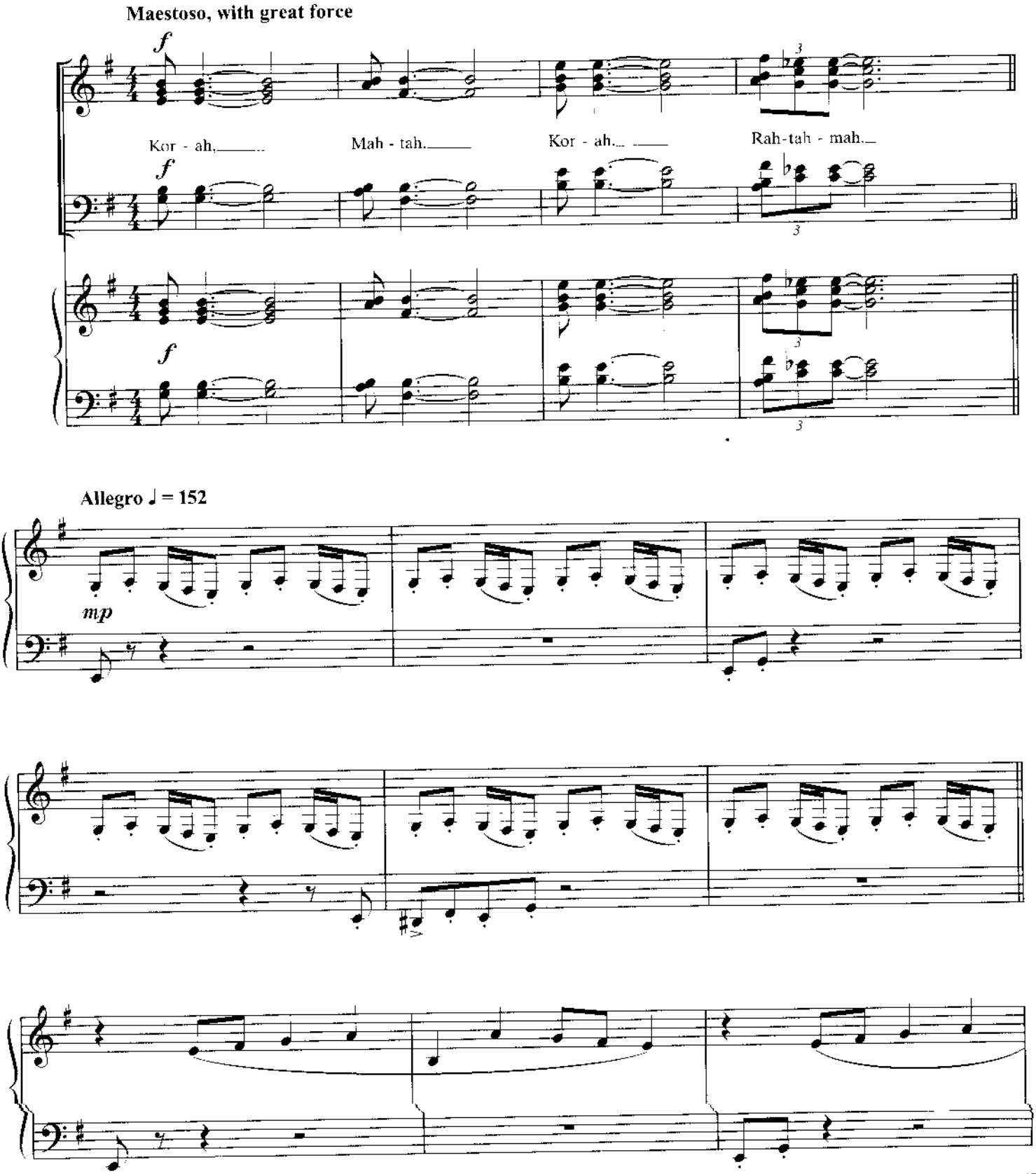

Boldly
f
cresc.
rall. and cresc.
8vb
loco

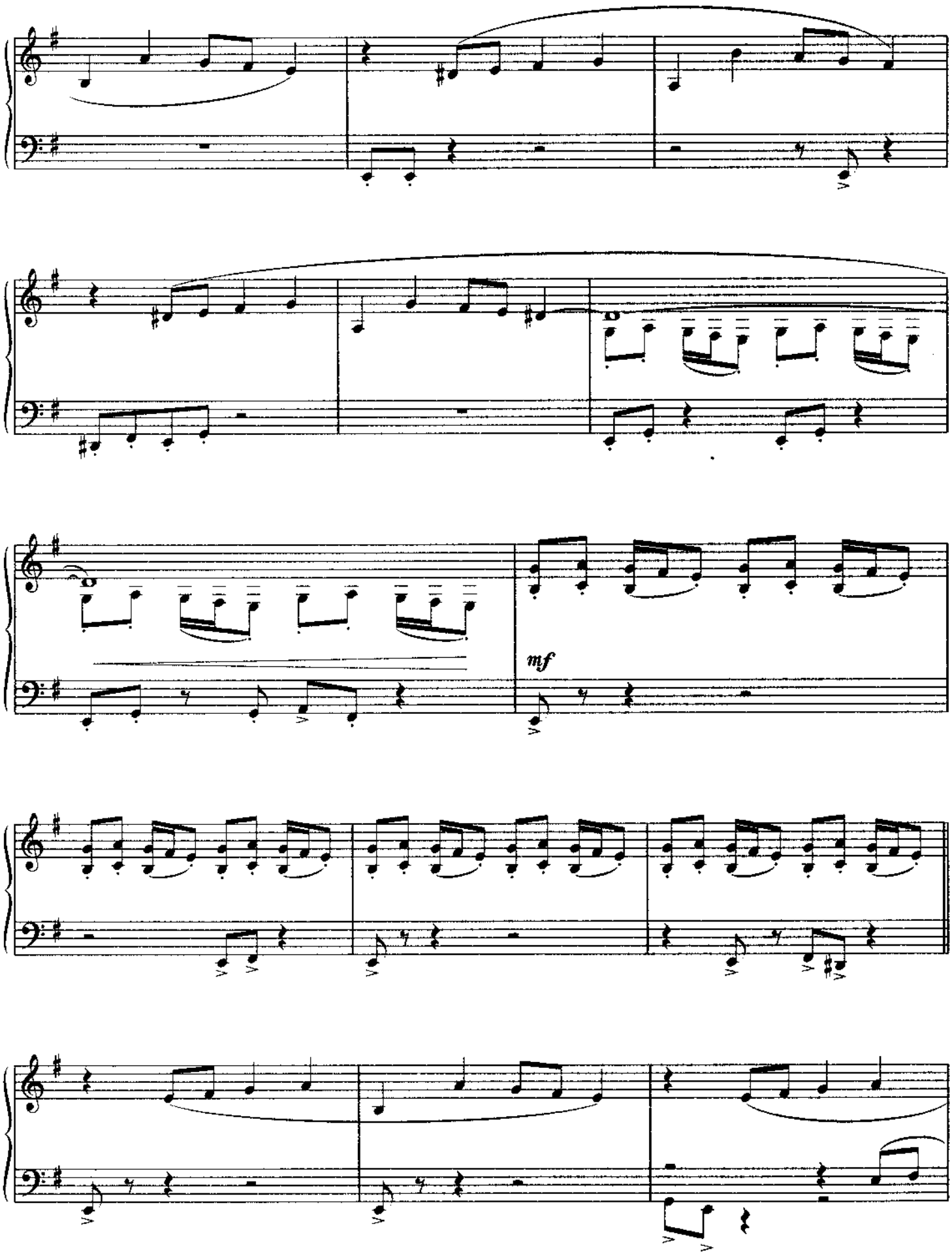

f a tempo
rall. and dim.
mf
rall.
10
8va

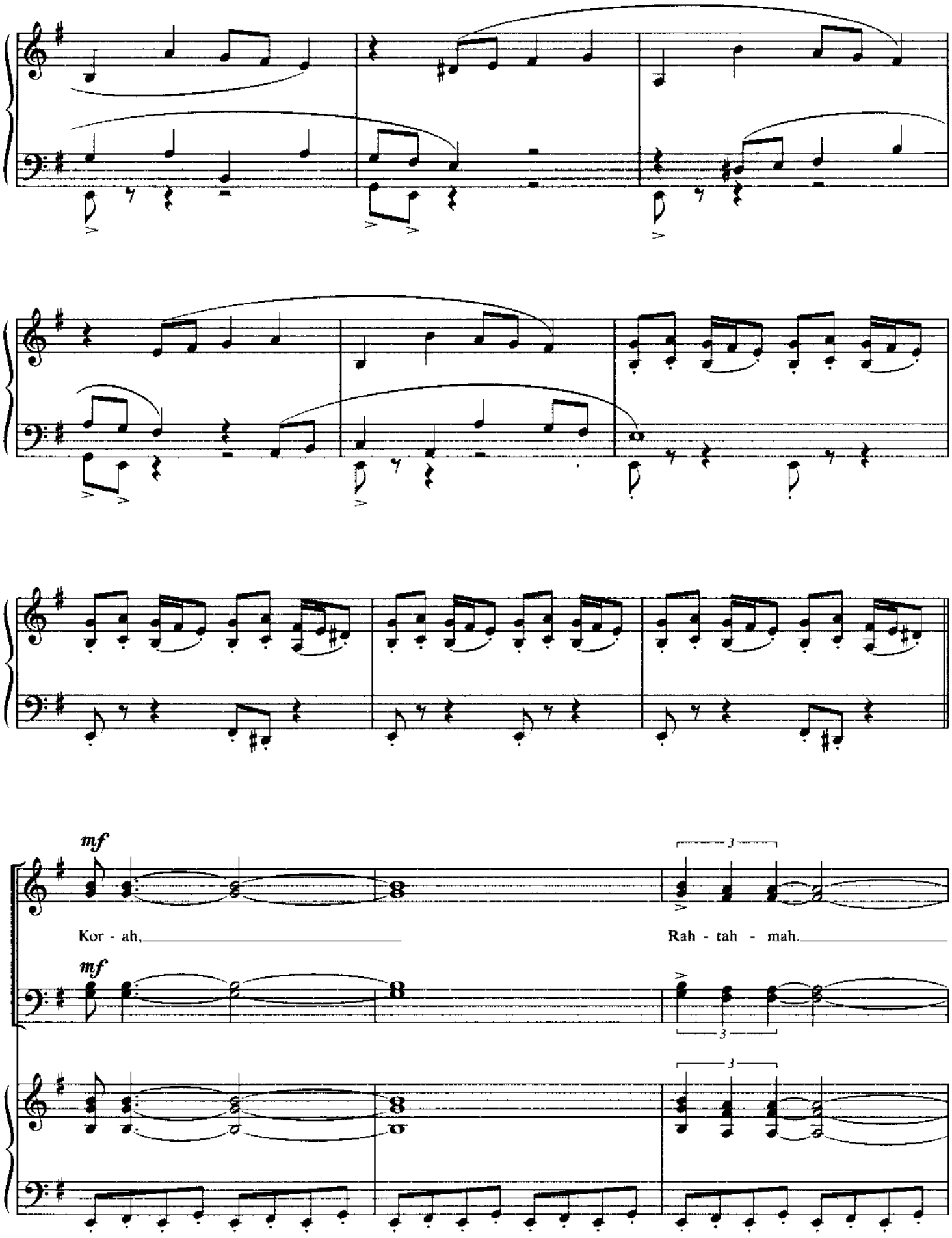
DUEL OF THE FATES

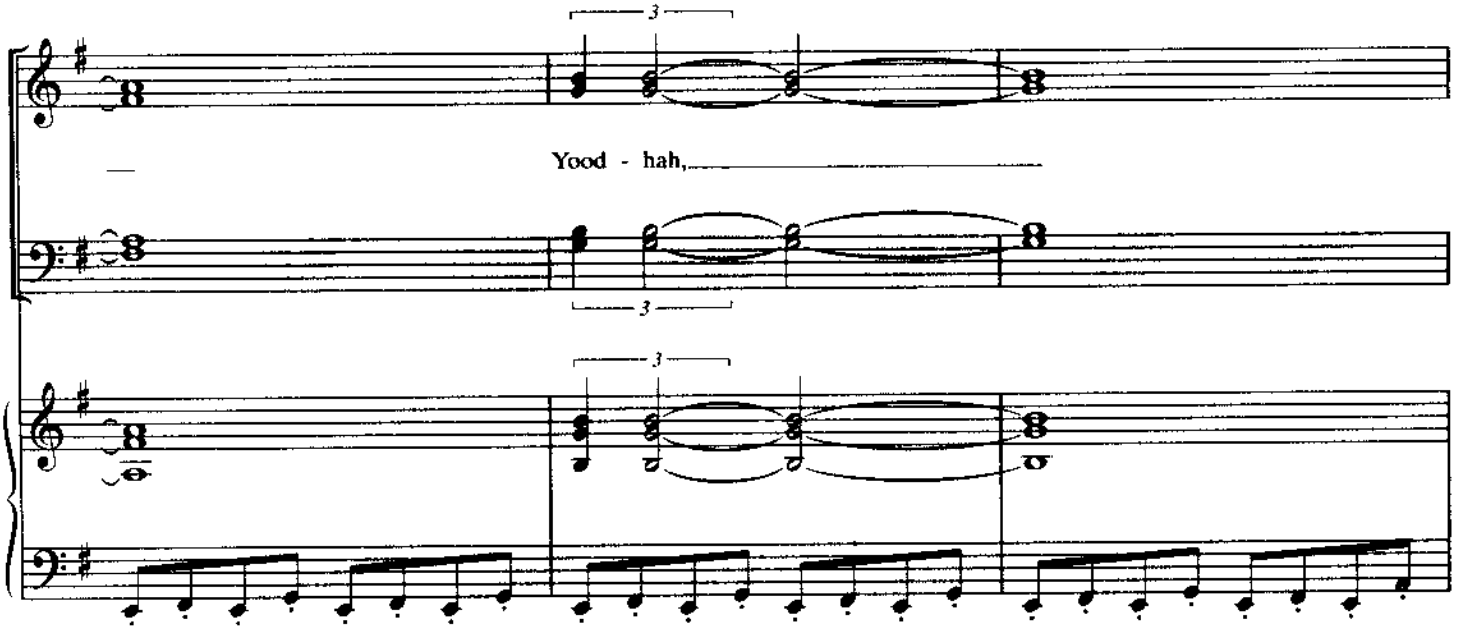
(From "Star Wars: Episode 1 The Phantom Menace")

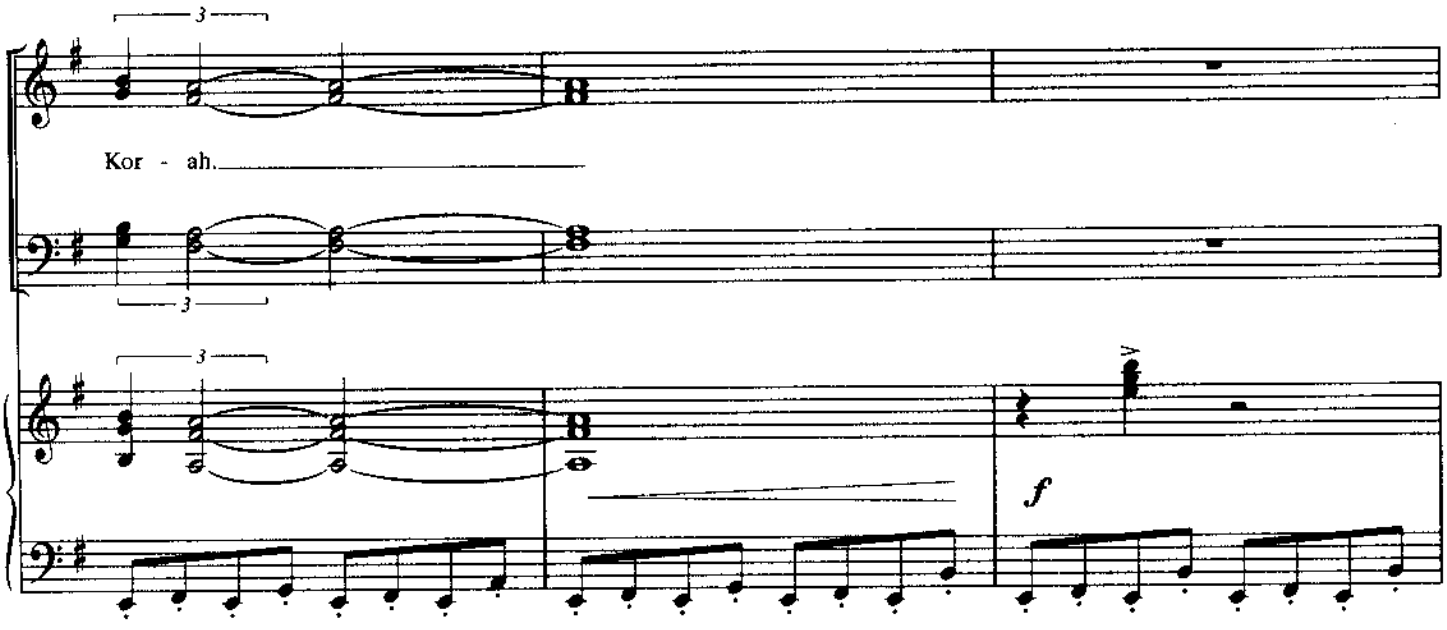
By JOHN WILLIAMS

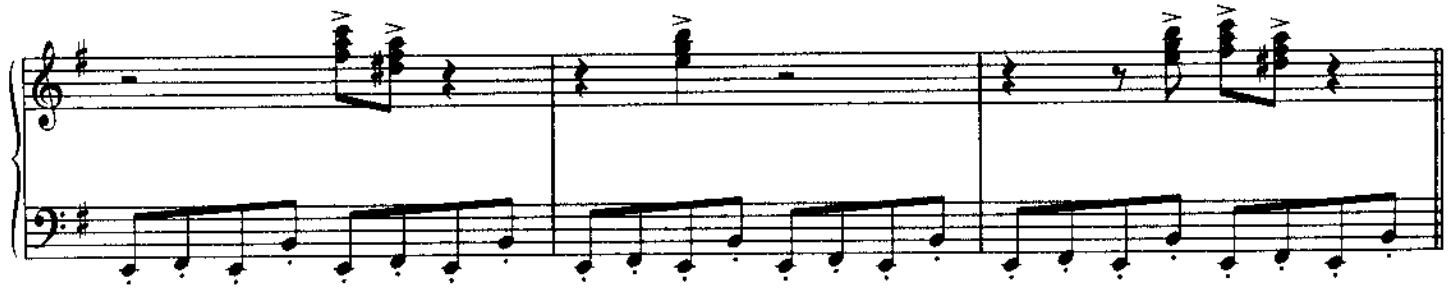


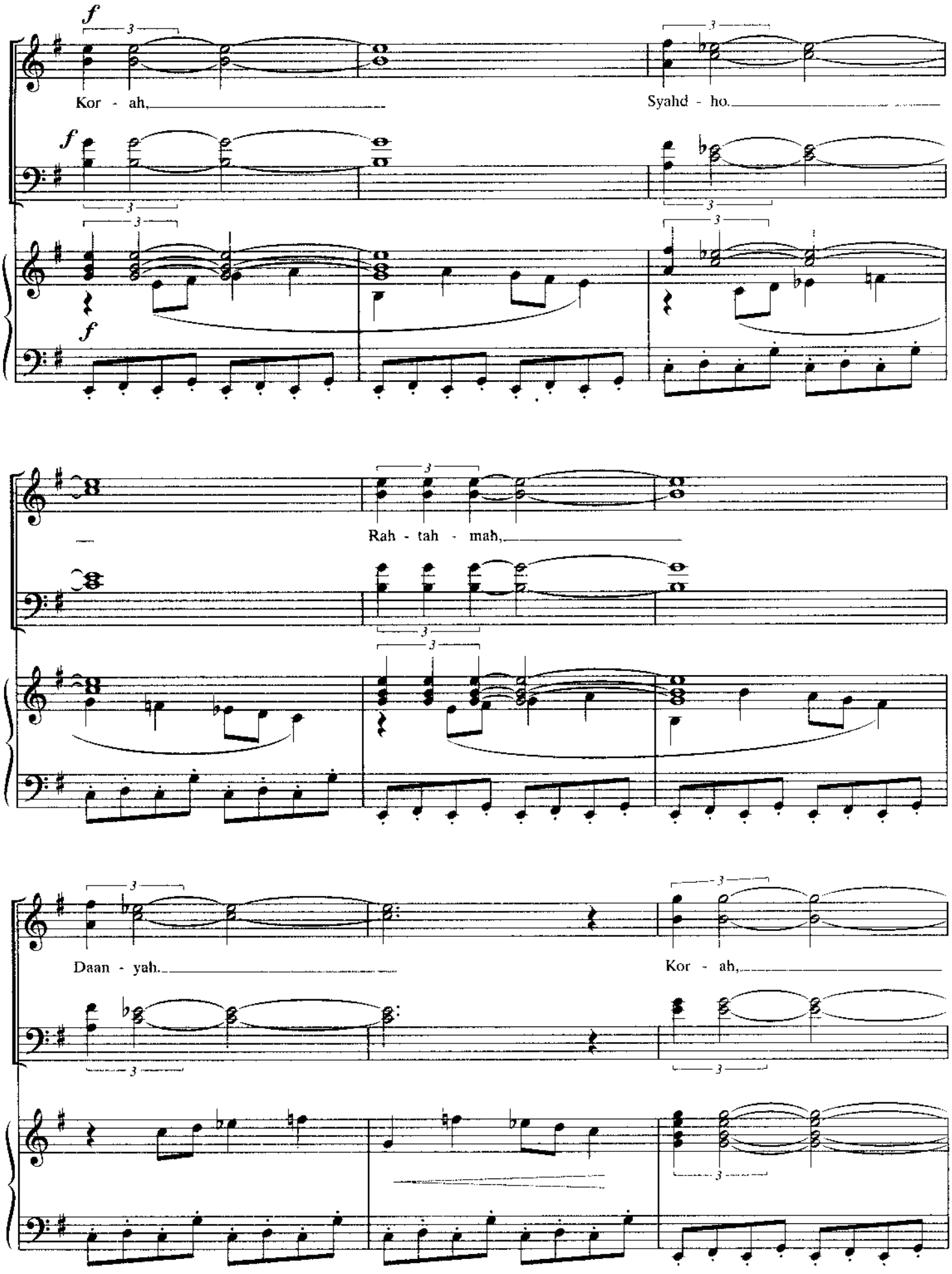

mf

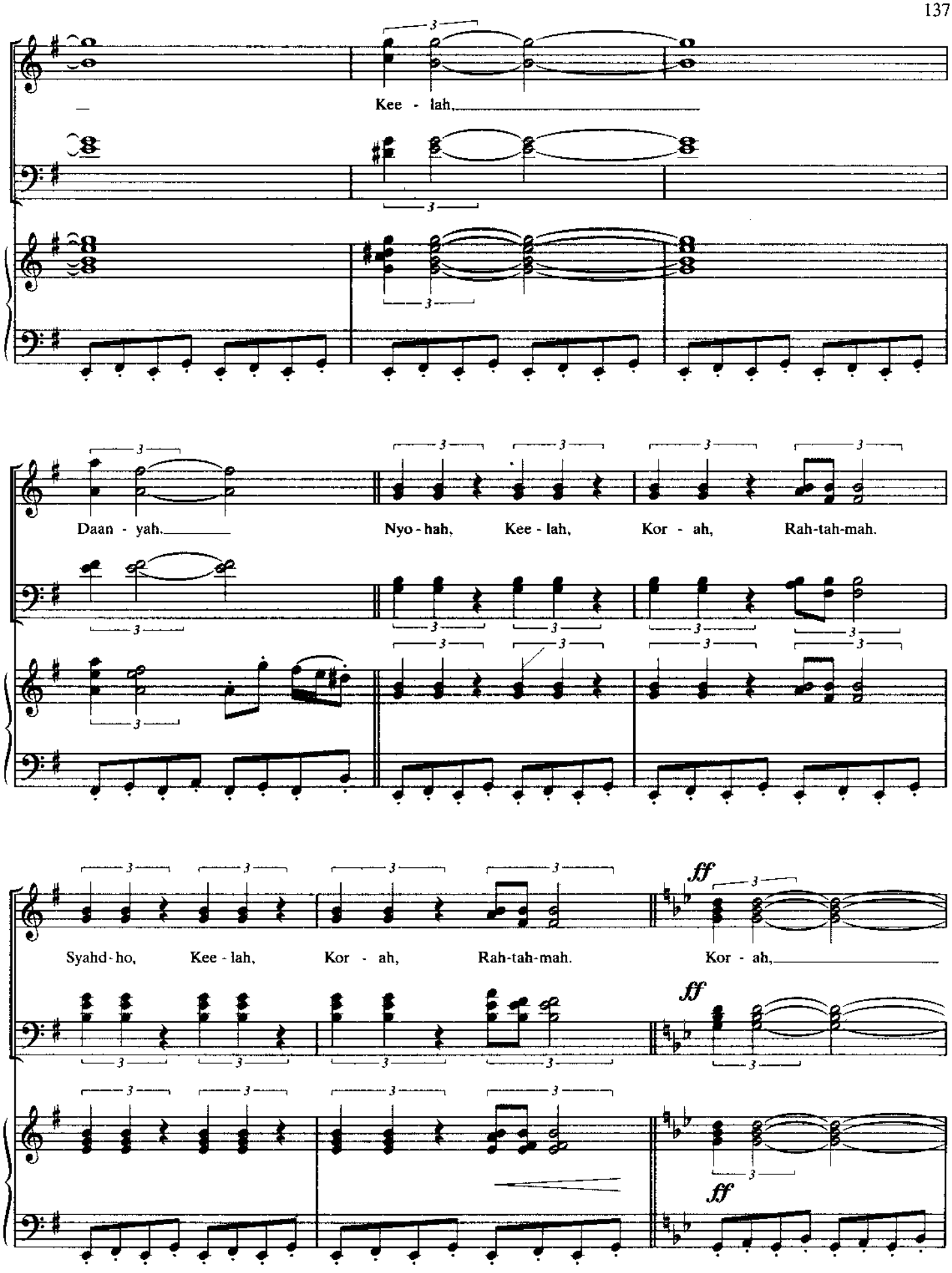

mf
Kor - ah,
Rah - tah - mah.
mf

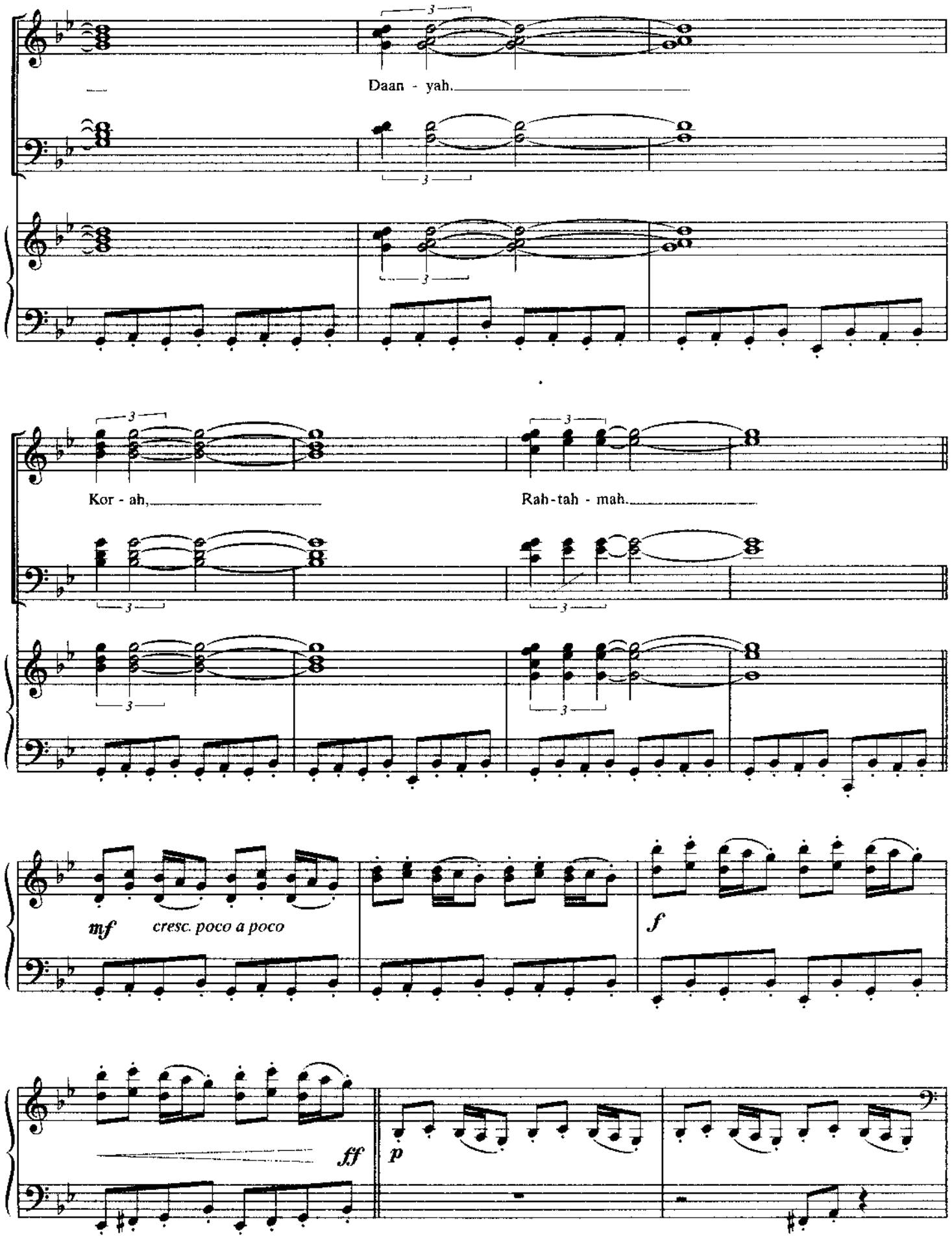

3
Yood - hah,
3
3

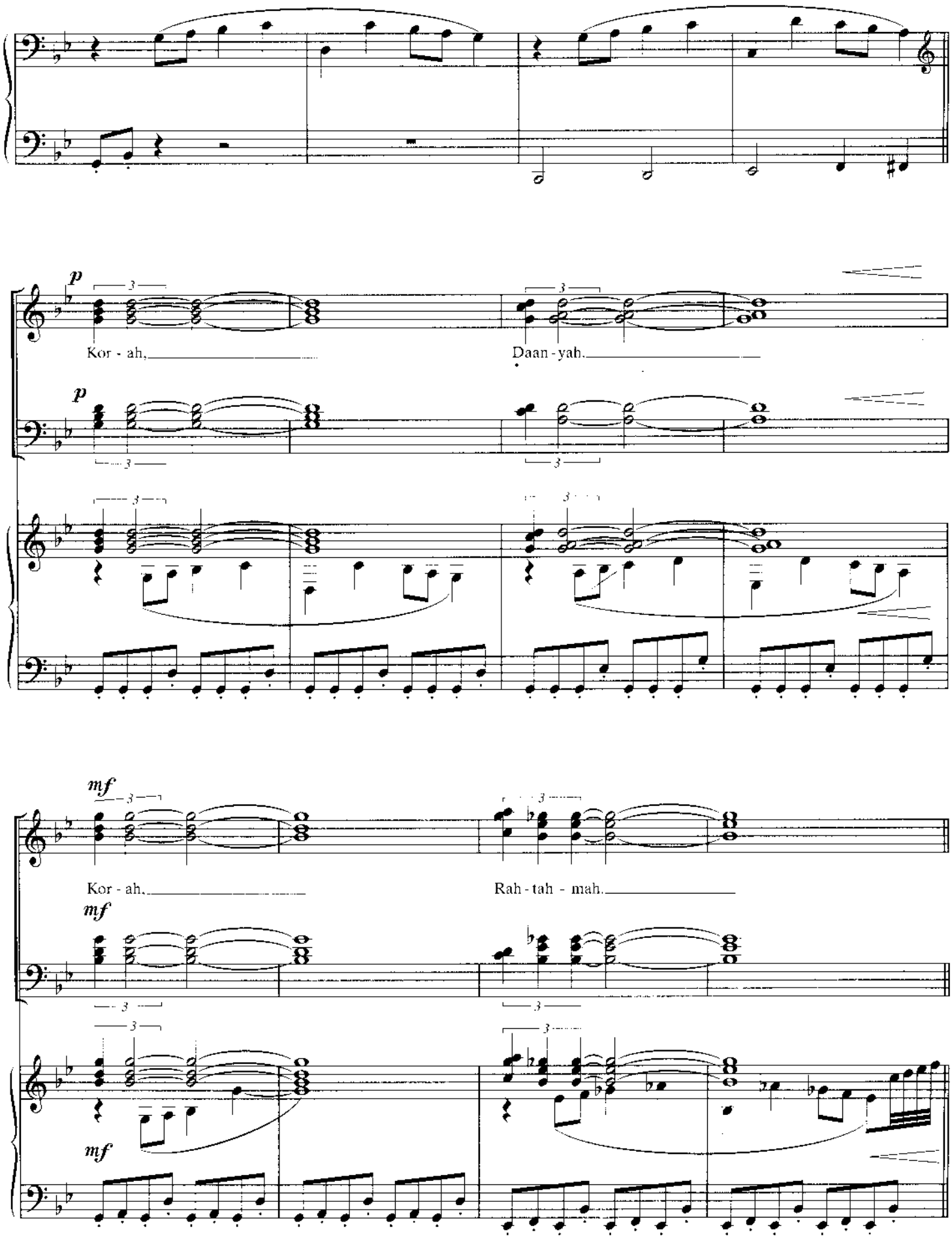

3
Kor - ah.
3
3
f

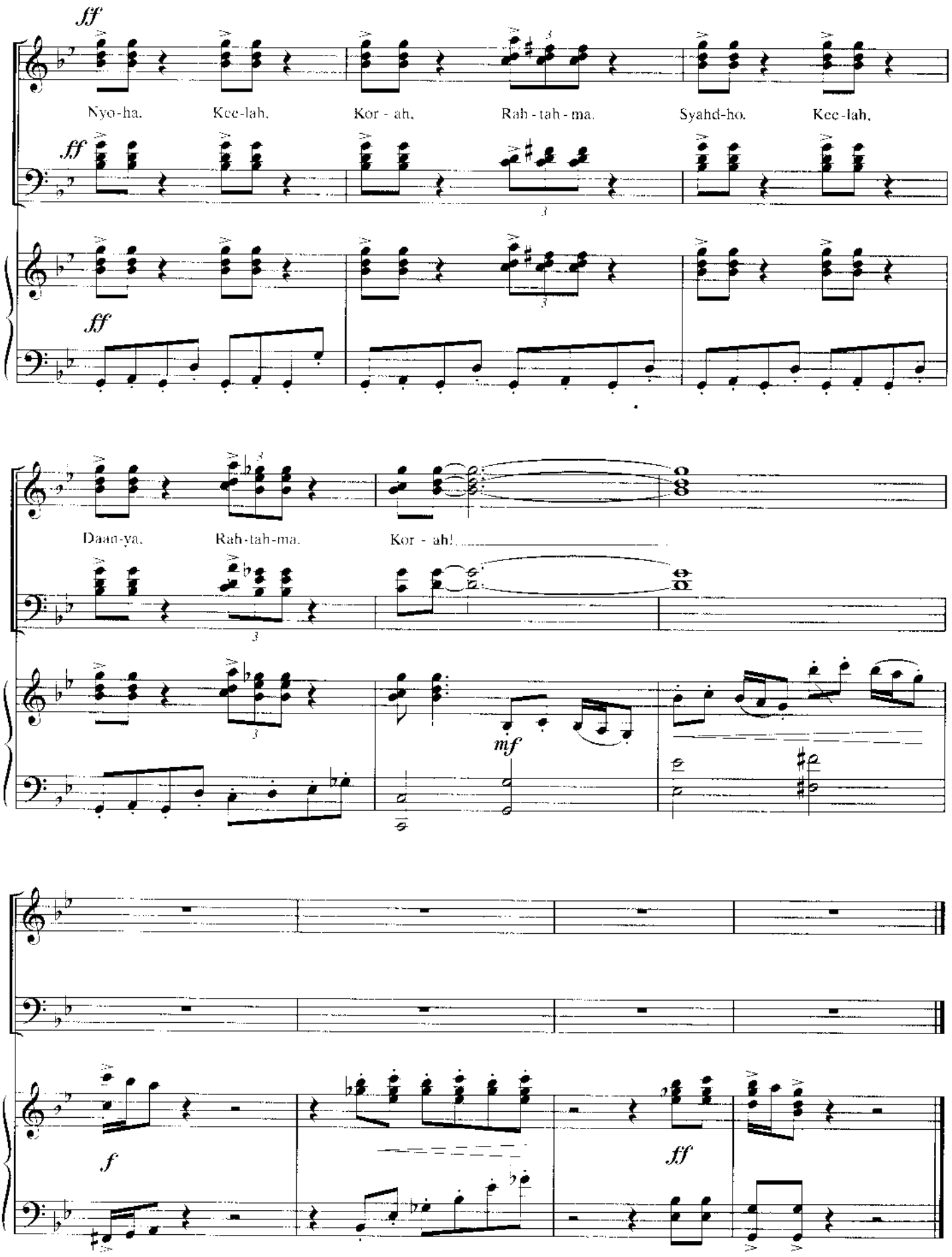



f
Kor - ah,
Syahd - ho.
Rah - tah - mah,
Daan - yah.
Kor - ah,


Kee - lah,
Daan - yah,
Nyo - hah, Kee - lah, Kor - ah, Rah-tah-mah.
Syahd - ho, Kee - lah, Kor - ah, Rah-tah-mah.
Kor - ah,
ff
ff
ff


Daan - yah.
Kor - ah,
Rah-tah - mah.
mf
cresc. poco a poco
f
ff
p


p
Kor - ah,
Daan - yah.
p
mf
Kor - ah,
Rah - tah - mah.
mf
mf


ff
Nyo-ha.
Kee-lah.
Kor - ah.
Rah - tah - ma.
Syahd-ho.
Kee-lah.
Daan-ya.
Rah-tah-ma.
Kor - ah!
mf
f
ff