EASY PIANO

THE BEST FILM SCORES

23 THEMES BY 15 COMPOSERS

Includes:
Angela's Ashes · Breakfast at Tiffany's · Cinema Paradiso
Dances with Wolves · The English Patient
Forrest Gump · The Godfather · Lawrence of Arabia
Raiders of the Lost Ark
Star Trek™—The Motion Picture
Legendary producer Irving Thalberg stated, “Without music there wouldn’t have been a movie industry at all.”

23 GREAT MOVIE THEMES FROM 23 FILMS, FOR EASY PIANO

A biography and highlighted list of works for each of the 15 composers represented.

Angela’s Ashes  
John Williams

Hatteri!  •  Baby Elephant Walk
Henry Mancini

Beaches  •  The Friendship Theme
Georges Delerue

Lawrence of Arabia
Maurice Jarre

Breakfast at Tiffany’s
Henry Mancini

The Mission  •  River
Ennio Morricone

Cinema Paradiso
Ennio Morricone

On Golden Pond
Dave Grusin

Chariots of Fire
Vangelis

Psycho  •  Prelude
Bernard Herrmann

Chinatown
Jerry Goldsmith

Raiders of the Lost Ark  •  Raiders March
John Williams

Dances with Wolves  •  The John Dunbar Theme
John Barry

Saving Private Ryan  •  Hymn to the Fallen
John Williams

The English Patient
Gabriel Yared

Sense & Sensibility  •  My Father’s Favorite
Patrick Doyle

Forrest Gump  •  Main Title (Feather Theme)
Alan Silvestri

Spellbound
Miklós Rózsa

The Godfather  •  Love Theme
Nino Rota

Star Trek—The Motion Picture
Jerry Goldsmith

Godfather II
Nino Rota

Taxi Driver
Bernard Herrmann

The Untouchables
Ennio Morricone

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Gabriel Yared
COMPOSERS FEATURED IN THIS COLLECTION

** = Academy Award nomination
** = Academy Award winner

JOHN BARRY

Born in York, England on November 3, 1933, John Barry Prendergast was first introduced to the world of films as a projectionist in his father’s movie theaters. After playing trumpet in a British Army band, Barry formed the John Barry Seven in 1957, with whom he performed and recorded extensively. In 1959 he began writing for film, television shows and commercials, serving for a time as the musical director and arranger for EMI Records. Barry’s big break came in 1962 when he was asked to work on the first James Bond movie, Dr. No. The success of this project, specifically of "The James Bond Theme," got Barry the job of scoring the next eleven Bond films. Even though he is equally adept at jazz, classical and popular styles, it is his melodic gift that his fans treasure. That gift is fully in evidence in one of his most beloved scores, Dances with Wolves.


GEORGES DELERUE

Born in Roubaix, France in 1925, Delerue was the son of working-class parents. Originally, he pursued music studies to qualify for an exemption from military service, but began composing in earnest during long months of hospitalization following a spinal cord injury. After the end of the war he entered the Paris Conservatory to further his studies. His many compositions for the concert hall have won a number of awards and prizes. He once said that his concert and film music were like “two languages with the same basis.” He died in California on March 26, 1992. “The Friendship Theme” from Beaches, presented in this folio, underscores the deep, but often turbulent, friendship between the women played by Bette Midler and Barbara Hershey.


PATRICK DOYLE

Doyle was born on April 6, 1953 near Glasgow. He learned tuba and piano before studying at the Royal Scottish Academy of Music and Drama. After graduation Doyle worked for twelve years as an actor and composer for British television. He joined Kenneth Branagh’s Renaissance Theatre Company in 1987 as actor, composer, and musical director, writing music for a large number of productions. His career in film scoring began in 1989 when he was asked to write the music for Branagh’s new film of Shakespeare’s Henry V. Since then Doyle has composed more than twenty scores for a variety of films, including other period pieces, horror films, and Mafia crime thrillers.

JERRY GOLDSMITH

Jerry Goldsmith's trademark is diversity. His work is strikingly different from one motion picture to the next. He is comfortable using diverse instruments, sounds and compositional approaches, and is equally at home with symphony orchestras and the latest in electronic hardware. He was born in Los Angeles on February 10, 1929. He attended the film composition classes given by Miklós Rózsa at USC, and first composed scores for CBS radio. Graduating to television in 1955, Goldsmith won acclaim for scores for such hit TV series as "Thriller," "The Man from U.N.C.L.E." and "The Twilight Zone." Goldsmith's list of scores for motion pictures starts in the year 1957, and reads like an honor roll of Hollywood films. The two themes featured here show his wide compositional range—the sleazy film noir atmosphere of Chinatown and the majestic, epic splendor of Star Trek—"The Motion Picture" (which was later utilized for the "Star Trek—The Next Generation" television series).


DAVE GRUSIN

Dave Grusin first established himself as a jazz pianist. He began writing scores for television and graduated to features in the late '60s. Born on June 26, 1934, he was generally identified with comedy when he was asked to do the dramatic underscore to *The Graduate*, his big break. In addition to his work in film, he has written several acclaimed compositions for symphony orchestra, and still records for GRP Records, a label he co-owned until its recent sale to MCA. The wide range of his scores show why he is so respected and in demand.


BERNARD HERRMANN

Born on June 30, 1911, Herrmann studied the violin at an early age. But his real love was conducting, and by age twenty, he created and conducted the New Chamber Orchestra. In 1934, he went to work for CBS radio, where he served as an arranger and composer. It was his work on Orson Welles’ radio shows that first brought him out to Hollywood to write the scores for *Citizen Kane* and *The Magnificent Ambersons*. He wrote memorable music for many films, and between 1955 and 1965, wrote the music to all of Alfred Hitchcock’s motion pictures. He lived in London in the '70s, conducting albums of his film scores, concert works, and music by neglected composers. He died in Los Angeles on December 24, 1975, right after completing the music to *Taxi Driver*. This score was the first time he utilized jazz elements in his writing, a direction that he would have continued to explore had he lived. *Psycho* is one of the classic suspense scores of all times, and once heard is not forgotten.

MAURICE JARRE

Jarre was born in Lyons, France on September 13, 1924. He wrote concert music and film scores in France when he received a call from director David Lean to write the score to Lawrence of Arabia. The incredible success of this score catapulted Jarre to worldwide fame and many assignments. In addition to his orchestral scores, Jarre has become renowned for his electronic scores for such films as Witness. Both scores to Ghost and Fatal Attraction have become cut classics.


HENRY MANCINI

Mancini was born on April 16, 1924 in Cleveland, Ohio. His father taught him to play the flute, and young Henry learned to write arrangements from Max Adkins in Pittsburgh, Pennsylvania. After service in World War II, Mancini joined the Glenn Miller Orchestra as arranger and pianist. In 1951, he joined the composing staff of Universal Pictures where he remained until 1958. His break came when producer Blake Edwards asked him to write the music for the television show "Peter Gunn." Mancini recorded the music for an album, and the album became a best-seller. Breakfast at Tiffany's won for Mancini his first of many Oscars for Best Score or Song. A successful composer of film scores (his descriptive "Baby Elephant Walk" not only enhanced the action in the film, but was a million-selling record), concert music and pop songs, Mancini also became a concert conductor and TV personality. He was completing the score for the Broadway show Victor/Victoria when he died on June 14, 1994 in Los Angeles.


ENNIO MORRICONE

One of the most prolific composers in film music history, Morricone was born in Rome on October 11, 1928. His earliest scores were Italian light comedies and costume pictures, where Morricone learned to write simple, memorable themes. His themes for such films as A Fistful of Dollars, For a Few Dollars More and The Good, the Bad and the Ugly became best-selling records. He writes music for films produced all over the world. The Mission, The Untouchables and the poetic Cinema Paradiso are three of his most beloved scores.

NINO ROTA

Born in Milan, Italy on December 31, 1911, Rota was a prodigy in music, composing large-scale orchestral works, and even an opera, while he was still in his teens. He studied at the Milan Conservatory with Alfredo Casella, and the Curtis Institute of Music in the United States. His professional relationships with the great Italian directors such as Federico Fellini (Amarcord, 8 1/2, La dolce vita), Luchino Visconti (The Leopard), and Franco Zeffirelli (Romeo and Juliet) allowed him to write some of the finest film music ever composed. Perhaps his greatest success was the music for the Francis Ford Coppola Godfather trilogy. Rota died in Rome on April 10, 1979.


MIKLÓS RÓZSA

Like other Hungarian composers such as Bela Bartok and Zoltan Kodaly, Rozsa’s music is imbued with the folk music of his native land. Born in Budapest, Hungary on April 18, 1907, Rozsa studied the violin as a child, later taking up the piano. Formal music training continued in Leipzig in the late ’20s, and in 1932, Rozsa settled in Paris. As his reputation as a concert composer grew, he began writing background music for documentaries and newsreels. Eventually he attracted the attention of producer Alexander Korda, and began his film score career in earnest in the late ’30s in England. Moving to Hollywood in 1940, his scores for Paramount, Selznick and MGM became instant classics. Spellbound, in particular, was tremendously popular, featuring the unusual instrument, the theremin. Rozsa taught for many years at USC, conducted many concerts at the Hollywood Bowl, and continued his composition of concert music almost until his death in 1995.


ALAN SILVESTRI

Born in New York on March 20, 1950, Silvestri was raised in Teaneck, New Jersey. He attended Berklee College and played in rock bands upon graduation. He wrote the music for the television show “CHiPs,” and helped out writing some cues for the film Romancing the Stone. The director of the film was so impressed, he asked Silvestri to write the entire score. The director was Robert Zemeckis (who later made Back to the Future and Forrest Gump), and the score launched Silvestri’s career.

VANGELIS

(Vangelis: Odyssey Papathanassiou)

Born in Valos, Greece on March 29, 1943, Vangelis was a child prodigy, performing publicly on the piano at the age of six. He moved to France and was a member of the group Aphrodite’s Child with vocalist Demis Roussos. When the group disbanded, Vangelis moved to London. His recordings with Jon Anderson of the group Yes were praised in music magazines and sold well. Vangelis’ score for Chariots of Fire made him an international star, and the soundtrack album continues to be a best-seller.


JOHN WILLIAMS

After years of being out of fashion, the lush, romantic, sweeping full-orchestral score made a major comeback in John Towner Williams’ score for the blockbuster *Star Wars*. Pretty good for a classically trained pianist who first became known as a jazz player and arranger. Williams was born in Flushing, New York on February 8, 1932, the son of Johnny Williams, for years a drummer on staff at CBS radio. Besides playing jazz piano, Williams played in many studio orchestras, and eventually broke into series television in the late ’50s. After years of scoring musicals, light comedies and disaster movies, Williams scored a major success in 1975 with *Jaws*. Just one year later, *Star Wars* made him the number one composer in Hollywood. Its soundtrack album became the biggest-selling symphonic film score in history. Such themes as “E.T. (The Extra-Terrestrial),” “Raiders March,” and the theme from *Schindler’s List* are staples at pops concerts all over the world. For many years, Williams conducted the Boston Pops, and became a familiar face via the orchestra’s television broadcasts. He is the composer of several concert works, including symphonies, concertos and fanfares.

Selected film scores: (# indicates nomination for Best Song Score Adaptation category)


GABRIEL YARED

Born in Beirut, Lebanon on October 7, 1949, Gabriel Yared has spent most of his career in France. The self-taught musician gave up law studies in 1971 and moved to Brazil, before settling in Paris in 1972. He began composing film scores in the late 1970s and quickly became one of the most respected composers in French cinema. Since then he has produced a steady stream of soundtracks, including several Hollywood films.

THE JOHN DUNBAR THEME
from DANCES WITH WOLVES

By JOHN BARRY

Moderately

F

mp

mp (mf)

Dm

Bb

C7

Bb

Cm

C7

F

Dm

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THE FRIENDSHIP THEME
from Touchstone Pictures' BEACHES

Gently Flowing

Music by GEORGES DELERUE

G

C/G

Am/G

G

Em

G

C

G

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MY FATHER’S FAVORITE
from SENSE AND SENSIBILITY

By PATRICK DOYLE

Andante cantabile

\[ \text{G} \quad \text{D7} \quad \text{G} \]

\[ \text{mp} \]

\[ \text{G} \quad \text{Gsus} \quad \text{G} \quad \text{Em} \quad \text{B7} \]

\[ \text{C} \quad \text{G/D} \quad \text{D7} \quad \text{G} \]

\[ \text{Em} \quad \text{B7} \quad \text{C} \]
CHINATOWN
from the Paramount Motion Picture CHINATOWN

Moderately slow, flowing

mp

With pedal
STAR TREK® THE MOTION PICUTRE
Theme from the Paramount Picture STAR TREK: THE MOTION PICTURE

Slowly
N.C.

Music by JERRY GOLDSMITH

Power Rock Shuffle (↑↓↑↓)

C

C

B♭/C

C

B♭/C

C

F/C

C

Am/C

G
ON GOLDEN POND
Main Theme from ON GOLDEN POND
Music by DAVE GRUSIN

Very freely

L.H.

p very delicately, as though from far away

Not fast, somewhat freely

G  C/G  G  D/G  G
PSYCHO
(Prelude)
Theme from the Paramount Picture PSYCHO

Slightly agitated, rhythmic

Music by BERNARD HERRMANN
BREAKFAST AT TIFFANY’S
Theme from the Paramount Picture BREAKFAST AT TIFFANY’S

Moderate two-beat

With pedal

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TAXI DRIVER
(Theme)
from TAXI DRIVER

By BERNARD HERRMANN

With pedal

Moderately
THEME FROM
“LAWRENCE OF ARABIA”
from LAWRENCE OF ARABIA
By MAURICE JARRE
Moderately slow

D  Edim  D  Cm  D  Eb

Edim  D  D#dim  A7  D  Edim  D  Cm

D  Eb  D  Cm

D  Fm  Gm  Cm  D  Cm  D  A7
BABY ELEPHANT WALK
from the Paramount Picture HATARI!

Moderately slow and steady

By HENRY MANCINI

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CINEMA PARADISO
from CINEMA PARADISO

Moderately slow, with feeling

N.C.

G

mp

With pedal

C/G

G

Gmaj7

C/G

Gmaj7

C/G

D7/G

C/G

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RIVER
from the Motion Picture THE MISSION

Moderately

Music by ENNIO MORRICONE

\[\text{C} \quad \text{G7} \quad \text{Dm} \quad \text{C} \quad \text{G7} \quad \text{Dm} \quad \text{C} \quad \text{Am} \quad \text{G7} \]

\[\text{C} \quad \text{G7} \quad \text{Dm} \quad \text{C} \quad \text{G7} \quad \text{Dm} \quad \text{C} \quad \text{Am} \quad \text{G7} \quad \text{C} \]

\[\text{Vi-ta, vi-ta no-str-\,a tel-lus no-str-\,a vi-ta no-str-\,a}\]

\[\text{F} \quad \text{G} \quad \text{C} \quad \text{G7} \quad \text{Dm} \quad \text{C} \quad \text{G7} \quad \text{Dm} \quad \text{C} \quad \text{Am}\]

\[\text{sic cla-ment, Vi-ta, vi-ta no-str-\,a tel-lus no-str-\,a vi-ta}\]

\[\text{G7} \quad \text{C} \quad \text{F} \quad \text{G} \quad \text{C} \quad \text{G7} \quad \text{Dm} \quad \text{G7}\]

\[\text{no-str-\,a sic cla-ment. Poe-na, poe-na no-str-\,a vi-\,res}\]

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THE GODFATHER
(Love Theme)
from the Paramount Picture THE GODFATHER

By NINO ROTA

Slowly

\[\begin{align*}
FORREST GUMP – MAIN TITLE
(Feather Theme)
from the Paramount Motion Picture FORREST GUMP

Music by ALAN SILVESTRI

Sweetly

G

With pedal

C/G

Am

D/F#

G
CHARIOTS OF FIRE
from CHARIOTS OF FIRE

Music by VANGELIS

Moderately slow
N.C.

mf

With pedal

C

F/C

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With motion
HYMN TO THE FALLEN
from the Paramount and DreamWorks Motion Picture SAVING PRIVATE RYAN

Slowly, reverently
N.C.

Music by JOHN WILLIAMS

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Star Trek® — The Motion Picture