

# Here I Am

(End Title)

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

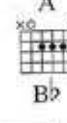
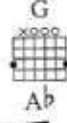
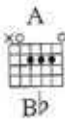
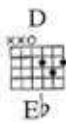
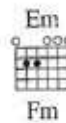
Moderately

Guitar → Bm  
(capo 1st fret)

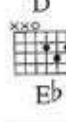
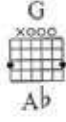
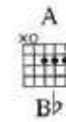
Piano → Cm



mf

Here I am,  
Here we are, we've



this is me.  
just be - gun.

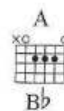
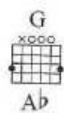
There's no - where else on earth  
And af - ter all this time

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

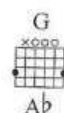
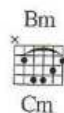
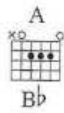
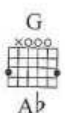
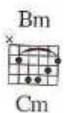
Yeah, —



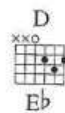
Here I am, just me and you, To - night we make our dreams come  
 here we are, still go - ing strong, right here in the place where we be -



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



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



To Coda



I.



Abmaj9

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

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

Detailed description: This system contains the first two measures of music. It features guitar chord diagrams for Bm, Cm, G, Ab, D, Eb, A, Bb, Bm, Cm, G, and Ab. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

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

Here I am. —

Detailed description: This system contains the next two measures. It features guitar chord diagrams for D, Eb, A, Bb, Bm, Cm, G, Ab, D, Eb, and A, Bb. The piano accompaniment continues with the same rhythmic pattern. The lyrics "Here I am." are written under the vocal line.

Em7 Fm7      Gmaj7 Abmaj7      2. Gmaj9 Abmaj9

Detailed description: This system contains the next two measures. It features guitar chord diagrams for Em7, Fm7, Gmaj7, Abmaj7, and a second ending for Gmaj9 and Abmaj9. The piano accompaniment includes a double bar line and a repeat sign, with a fermata over the final chord.

D5 Eb5

Here I am. —      Yeah, here I

Detailed description: This system contains the final two measures. It features guitar chord diagrams for D5 and Eb5. The piano accompaniment includes a double bar line and a fermata over the final chord. The lyrics "Here I am." and "Yeah, here I" are written under the vocal line.

D5/G

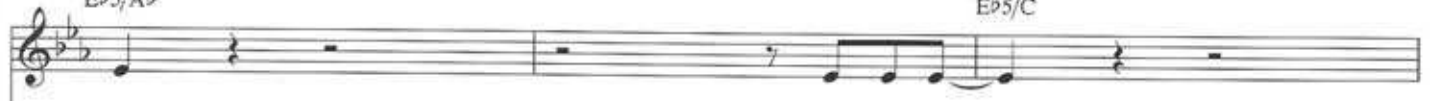


Eb5/Ab

D5/B



Eb5/C



am.

Here I am. —



D5/G



Eb5/Ab



Yeah, yeah, —

yeah, —



Bm



Cm

G



Ab

D



Eb

A



Bb

Bm



Cm

G



Ab



D



Eb

A



Bb

Bm



Cm

G



Ab

D



Eb

A



Bb



Em7



Fm7

Gmaj9



Abmaj9

Wait - ing for — you.

Here I am,

this is me.

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

er be.

Here I am,

just me and you. — To -

C



D♭

A



B♭

night we'll make our dreams —

come — true.

Oh, — it's a

*D.S. al Coda*

Coda

Gmaj9  
Abmaj9

Bm  
Cm

G  
Ab

Oh, \_\_\_\_\_ here I am. \_\_\_\_\_ (Ooh,

D  
Eb

A  
Bb

Bm  
Cm

G  
Ab

D  
Eb

A  
Bb

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

Bm  
Cm

G  
Ab

D  
Eb

A  
Bb

Bm  
Cm

G  
Ab

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

D  
Eb

A  
Bb

Bm  
Cm

G  
Ab

D  
Eb

A  
Bb

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

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

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

D Eb A Bb Em Fm Gmaj9 Abmaj9

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

NC.

Here I am. —

(Spoken:) This is me.

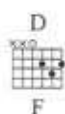
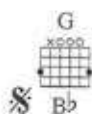
# I Will Always Return

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

Moderately slow

Guitar → Gsus2  
(capo 3rd fret)

Piano → B $\flat$ sus2



B $\flat$

F

E $\flat$

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

*mp*  
*mp. mf. mf*



Gm

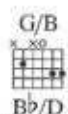
F

E $\flat$

Cm

F

calls me back home a - gain. It sparks up the fi - re, a  
hear your voice deep with - in. The sound of my lov - er, a  
sound that leads me home a - gain. It sparks up the fi - re, a



B $\flat$ /D

E $\flat$

B $\flat$ /D

E $\flat$

flame that still burns. \_\_\_\_\_ Oh, it's to you I'll al - ways \_\_\_\_\_  
feel - ing so strong. \_\_\_\_\_ Oh, it's to you I'll al - ways \_\_\_\_\_  
flame that still burns. \_\_\_\_\_ Oh, it's to you I will al - ways \_\_\_\_\_



1. D Em7 D C  
 F Gm7 F Eb

re - turn.

*mf*

Em7 D C 2. D  
 Gm7 F Eb F

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

Omit on D.S.

C G Em Am G  
 Eb Bb Gm Cm Bb

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

D C G/B Em  
 F Eb Bb/D Gm

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

Am Cm G Bb D F C Eb G Bb

light gets me through. Wan-na swim in your riv-er, be

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

warmed by your sun, bathe in your wa-ters 'cause you are the

B D C G Bb

one. I can't stand the dis-tance. I

Em Gm Bm Dm C Eb

can't dream a-lone. I can't wait to

G Bb Am Cm *To Coda* D F

see you. — Yes, I'm — on my way — home. I'm

Em Dsus4 C G/B Am Gm Fsus4 Eb Bb/D Cm

on my way.

D Em7 D C F Gm7 F Eb

Oh, I hear the —

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

*Coda* Dsus4 D Csus2 D Fsus4 F Ebsus2 F

— home. Oh, I hear the —

Em

D

C

Gm

F

E $\flat$

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

Em

D

C

Gm

F

E $\flat$

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

Am

D

G

Cm

F

B $\flat$

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 -

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

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

it's to you I will al - ways, —

*dim.* *mp*

al ways re - turn. —

Tacet

# You Can't Take Me

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

Moderately slow





Got - ta fight an - oth - er fight. I got - ta run an - oth - er night.  
Why did it all go wrong? 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.

Em



D/E



I 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. —

Am7



C



It's o - kay: 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



(Whoa, ————— whoa!)

Don't judge a thing till you know what's in - side it.

C



G



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

Bm

E5



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

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. C5

B5



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

E5

E5/F#

D5/A

Csus2



free. \_\_\_\_\_



E5      E5/F#      D5/A      Csus2

2.      C5      B5      E5      E5/F#

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

D5/A      Csus2      E5      E5/F#

D5/A      Csus2      Play 3 times      E5

# Get Off My Back

Words and Music by  
Bryan Adams and Eliot Kennedy

Medium Rock

Guitar →

(capo 1st fret)

G5 F5 C5 Bb5 G5 F5

Piano →

Ab5 Gb5 Db5 Cb5 Ab5 Gb5

C5 Bb5 G5 F5 C5 Bb5

Db5 Cb5 Ab5 Gb5 Db5 Cb5

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

G5 F5 C5 Bb5 C5

Ab5 Gb5 Db5 Cb5 Db5

Play 1st time only      Play 2nd time only

zy. ing.      There      Don't

G5  
Ab5

F5  
Gb5

C5  
Db5

Bb5  
Cb5

G5  
Ab5

F5  
Gb5

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.

C5  
Db5

Bb5  
Cb5

G5  
Ab5

F5  
Gb5

C5  
Db5

Bb5  
Cb5

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

*(mf)*

G5  
Ab5

F5  
Gb5

A5  
Bb5

Play 1st and 2nd times only

I just wan - na let you know... — { Yeah, } get off of my  
Oh, }

Play 3rd time only

D5  
Eb5

D5/C  
Eb5/Db

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

D5/G



Eb5/Ab

D5/A



Eb5/Bb

D5



Eb5

D5/C



Eb5/Db

D5/G



Eb5/Ab

D5/A



Eb5/Bb

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

D5/A



Eb5/Bb

1.

G5



Ab5

F5



Gb5

C5



Db5

Bb5



Cb5

fact.

Get off of my back!

*mf*

2.

G5



Ab5

F5



Gb5

C5



Db5

Bb5



Cb5

D5



Eb5

You back!

*mf*

G5 Ab5 F5 Gb5 C5 Db5 Bb5 Cb5

*f*

G5 Ab5 F5 Gb5 C5 Db5 G5 Ab5 F5 Gb5

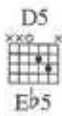
C5 Db5 Bb5 Cb5 G5 Ab5 F5 Gb5 C5 Db5 Bb5 Cb5

*D.S. al Coda*

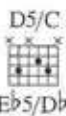
Oh, \_\_\_\_\_

Coda D5/G Eb5/Ab D5/A Eb5/Bb D5/C Eb5/Db D5/A Eb5/Bb

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



D5  
Eb5



D5/C  
Eb5/Db



D5/G  
Eb5/Ab



D5/A  
Eb5/Bb



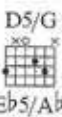
D5  
Eb5



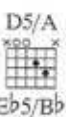
D5/C  
Eb5/Db

back!

Yeah, get off of my — back!



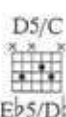
D5/G  
Eb5/Ab



D5/A  
Eb5/Bb



D5  
Eb5



D5/C  
Eb5/Db



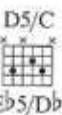
D5/G  
Eb5/Ab



D5/A  
Eb5/Bb

Get off!

Get



D5/C  
Eb5/Db

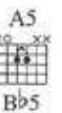
off,

get off,

get off,

get off,

get



A5  
Bb5

off,

(Get off,

get

off,

get

off,

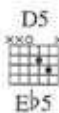
get

off.)

get off

of my

back!



D5  
Eb5

# Brothers Under the Sun

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

Sowly, in 2

N.C.

Am G Am F/A

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,

Am7 F/A Am G

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, —

Am Amsus4 Am Amsus2 F

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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1.

C  Dm 

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








2.

E  E7  E+  E  Dm 

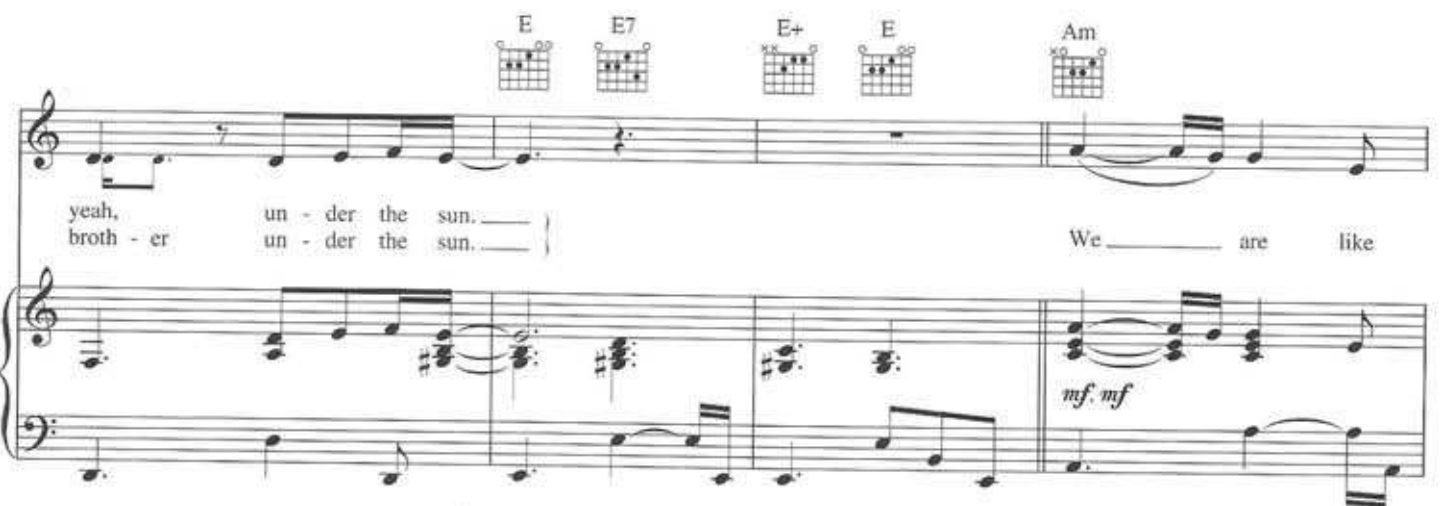
me. 'cause I am your broth - er,  
 you are my broth - er. my



E  E7  E+  E  Am 

yeah, un - der the sun. — } We — are like  
 broth - er un - der the sun. — }

*mf. mf*



G  F 

birds of a feath - er. We — are two hearts joined to - geth - er. We will





E Esus4 E To Coda Am F/A

be for - ev - er as one, my broth - er un - der the sun, \_\_\_

*mp*

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

Am7 F/A Am F/A Am7 F/A Coda Am

What -

G F

Un - der the sun, \_\_\_ un - der the sun, \_\_\_

E Esus4 E Am

My broth - er un - der the sun, \_\_\_

# Don't Let Go

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

Moderately



mf

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 - Don't \*go.

\*Omit 3rd time.

Dsus4 Am7 C

let - go You give me some - thing that I can be - lieve in - No -

of the things you be - lieve in -


G  Dsus4  Am7 

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



C  G  Dsus4 

time. Don't let...  
time. Don't 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. don't No, I



Dsus4  To Coda II  Cmaj9  To Coda I 

won't let go.  
let go.



Em Am7

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

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 div — 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.

Em G/D Cmaj9

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

*D.S. al Coda I* Coda I Am

nev — er let it — I've been wait — ing all — my life —

G D Em

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

Am D C

you — just — fills the — night. So come on, — let's just hold —

*D.S. al Coda II*

Coda II Am7

C

on tight.

go. go.

G

Dsus4

Cmaj9

Don't No, I won't let

let go. go.

Em

D/F#

Am7

No. don't let go.

No. don't let go.

Cmaj7

Em

D6

C

No, I won't let go.

let go.

# This Is Where I Belong

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

Moderately

Guitar → G  
(capo 1st fret)

Piano → B $\flat$

G  
B $\flat$

D  
F

I hear the wind a -

C  
E $\flat$

G  
B $\flat$

G/B  
B $\flat$ /D

C  
E $\flat$

cross the plain. A sound so strong that calls my -

G  
B $\flat$

C  
E $\flat$

G  
B $\flat$

D/F $\sharp$   
F/A

Em  
Gm

Bm/D  
Dm/F

name. It's wild like the riv - er. It's warm like the



C Eb G/B Bb/D C6 Eb6 Dsus4 Fsus4 D F

sun. Yeah, it's here. This is where I be - long.

C Eb G Bb Em Gm Bm Dm

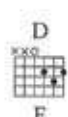
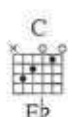
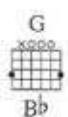
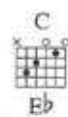
Un - der the star - ry skies where ea - gles have - flown.

C Eb G Bb Am Cm D F

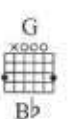
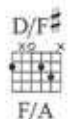
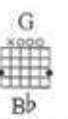
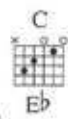
This place is par - a - dise. It's the place I call — home. The

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

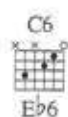
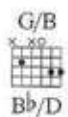
moon on the moun - tains. The whis - pers through the trees. — The



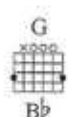
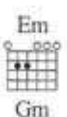
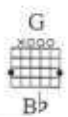
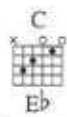
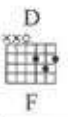
waves on the wa - ter. Let noth - ing come be - tween this and me, 'cause ev - 'ry -



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 Eb G/B Bb/D C Eb G Bb

And when -

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

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

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

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

D F G Bb

ways re - turn.

# Here I Am

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

Moderately

Guitar → D5  
(capo 1st fret)

Dsus4

D

Dsus4

D

D7sus4

Piano → Eb5

Ebsus4

Eb

Ebsus4

Eb

Eb7sus4

First system of musical notation. The guitar part is in the key of D major with a capo on the first fret. The piano part is in the key of E-flat major. The tempo is moderately. The first measure is marked with a piano (*p*) dynamic.

D7

G

Bm

Dsus4

D

Asus4

A

Eb7

Ab

Cm

Ebsus4

Eb

Bbsus4

Bb

Second system of musical notation. The guitar part continues with the same key signature and capo. The piano part continues with the same key signature. The second measure is marked with a mezzo-forte (*mf*) dynamic.

D

A

A/G

G

Eb

Bb

Bb/Ab

Ab

Here I am,

this is me.

I come in - to this world so wild -

Third system of musical notation. The guitar part continues with the same key signature and capo. The piano part continues with the same key signature. The lyrics are: "Here I am, this is me. I come in - to this world so wild -".

D

Dsus4

D

G

D/A

Eb

Ebsus4

Eb

Ab

Eb/Bb

- and free.

Here I am,

so young - and strong, - right

Fourth system of musical notation. The guitar part continues with the same key signature and capo. The piano part continues with the same key signature. The lyrics are: "- and free. Here I am, so young - and strong, - right".

C  
x02345

A  
x02234

Bm7  
x21234

Gsus2  
x02234

Db  
x02345

Bb  
x02234

Cm7  
x21234

Ab sus2  
x02234

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

D/A  
x02345

A  
x02234

Bm7  
x21234

Gsus2  
x02234

D  
x02345

A  
x02234

Eb/Bb  
x02345

Bb  
x02234

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

Bm7  
x21234

Gsus2  
x02234

D/A  
x02345

A  
x02234

Em7  
x02345

G  
x02345

Cm7  
x21234

Ab sus2  
x02234

Eb/Bb  
x02345

Bb  
x02234

Fm7  
x21234

Ab  
x02345

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

Asus4  
x02345

A  
x02234

D/F#  
x02345

G  
x02345

Asus4  
x02345

A  
x02234

Bbsus4  
x02345

Bb  
x02234

Here I — am. — Oh, — it's a

*mf*

Bm7 Gsus2 D/A A Bm7 Gsus2  
 Cm7 Absus2 Eb/Bb Bb Cm7 Absus2

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 Absus2 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 Bbsus4 Bb Eb

wait - ing for me. Here I am.

Dsus4 Eb<sup>b</sup>sus4      D Eb      Dsus2 Eb<sup>b</sup>sus2      D Eb

The first system of music consists of two staves. The treble staff contains a series of chords and triplets. The bass staff provides a simple harmonic accompaniment. The chords are Dsus4, Eb<sup>b</sup>sus4, D, Eb, Dsus2, Eb<sup>b</sup>sus2, and D, Eb.

The second system of music consists of two staves. The treble staff contains a series of chords and triplets. The bass staff provides a simple harmonic accompaniment. The chords are Dsus4, Eb<sup>b</sup>sus4, D, Eb, Dsus2, Eb<sup>b</sup>sus2, and D, Eb.

Dsus4 Eb<sup>b</sup>sus4      D Eb      Dsus2 Eb<sup>b</sup>sus2      D Eb

The third system of music consists of two staves. The treble staff contains a series of chords and triplets. The bass staff provides a simple harmonic accompaniment. The chords are Dsus4, Eb<sup>b</sup>sus4, D, Eb, Dsus2, Eb<sup>b</sup>sus2, and D, Eb.

Dsus4 Eb<sup>b</sup>sus4      D Eb      Dsus2 Eb<sup>b</sup>sus2      D Eb

The fourth system of music consists of two staves. The treble staff contains a series of chords and triplets. The bass staff provides a simple harmonic accompaniment. The chords are Dsus4, Eb<sup>b</sup>sus4, D, Eb, Dsus2, Eb<sup>b</sup>sus2, and D, Eb.

The fifth system of music consists of two staves. The treble staff contains a series of chords and triplets. The bass staff provides a simple harmonic accompaniment. The chords are Dsus4, Eb<sup>b</sup>sus4, D, Eb, Dsus2, Eb<sup>b</sup>sus2, and D, Eb.

# Sound the Bugle

Words and Music by  
Gavin Greenaway and Trevor Horn

Moderately slow





Sound — the bu - gle



now, Play it just for me. As the sea - sons change, — re - mem - ber how — I



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.

Em Bm/D C G/B Am7 Cmaj7 Dsus4 D

Sound the bu-

Em D/F# Em

gle now. Tell them I don't care. There's not a road -

Bm C Dsus4 D

I know - that leads to an - y - where. With - out a light -

G/B C G/D Em

I fear that I will stum - ble in the dark, lay right - down, -

de - cide — not to go on. — Then from on high, —

— some - where in — the dis - tance, there's a voice —

— that calls. — "Re - mem - ber who you are." — If you lose —

— your - self, — your cour - age soon — will fol - low. So be strong —

Cmaj7

Dsus4

D

Csus2



to - night, \_

Re - mem - ber who you are.

Csus2

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. \_\_\_\_\_

Cdb

# Run Free




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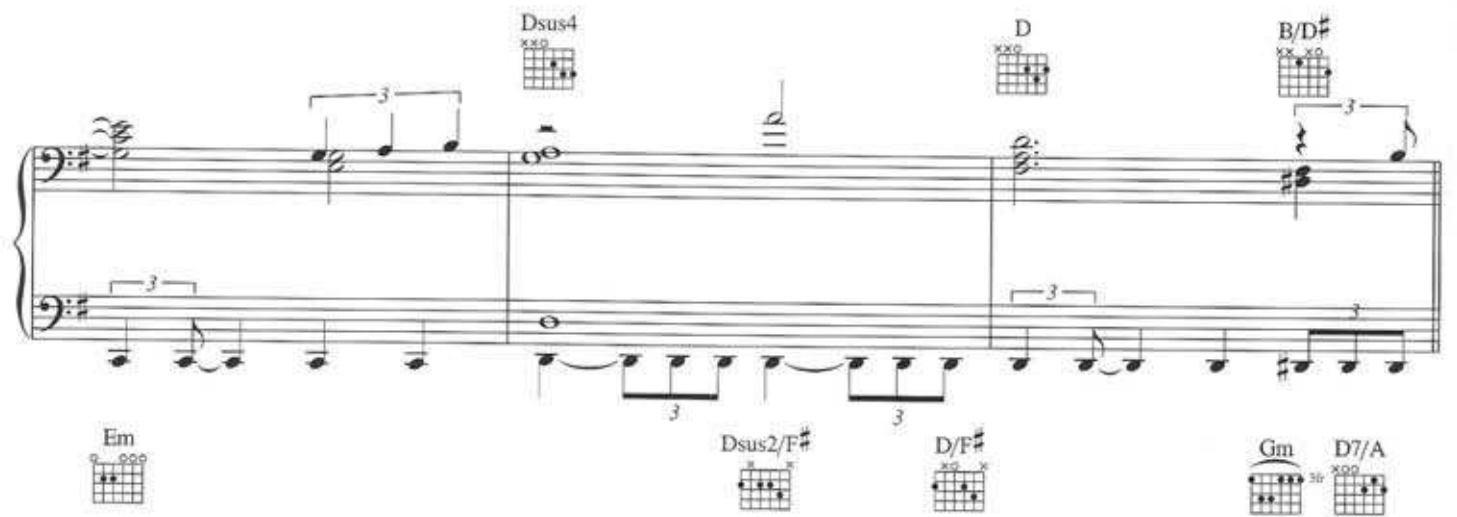
Words and Music by  
Hans Zimmer, Jim Dooley  
and Steve Jablonsky






Moderately

The musical score is written for piano in 4/4 time, marked 'Moderately' and 'mf'. It consists of five systems of two staves each. The left hand plays a steady eighth-note accompaniment, while the right hand features a melodic line with triplets and sustained chords. Chord diagrams are provided for the right hand: G/B, C, D/F#, G, Em, G, G/B, G, and C. The score includes various musical notations such as triplets, slurs, and dynamic markings.




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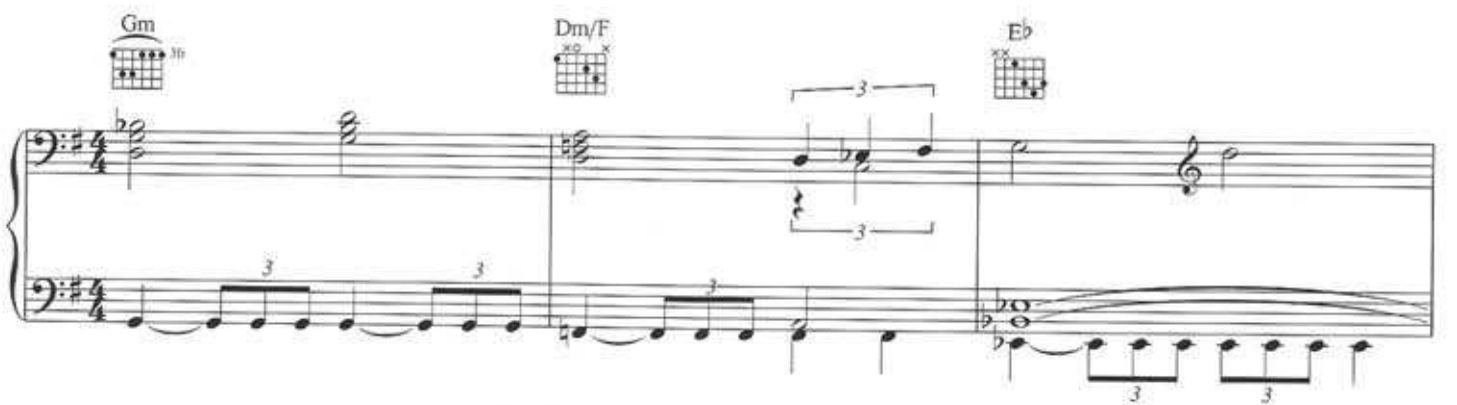
Dsus4 
 D 
 B/D# 




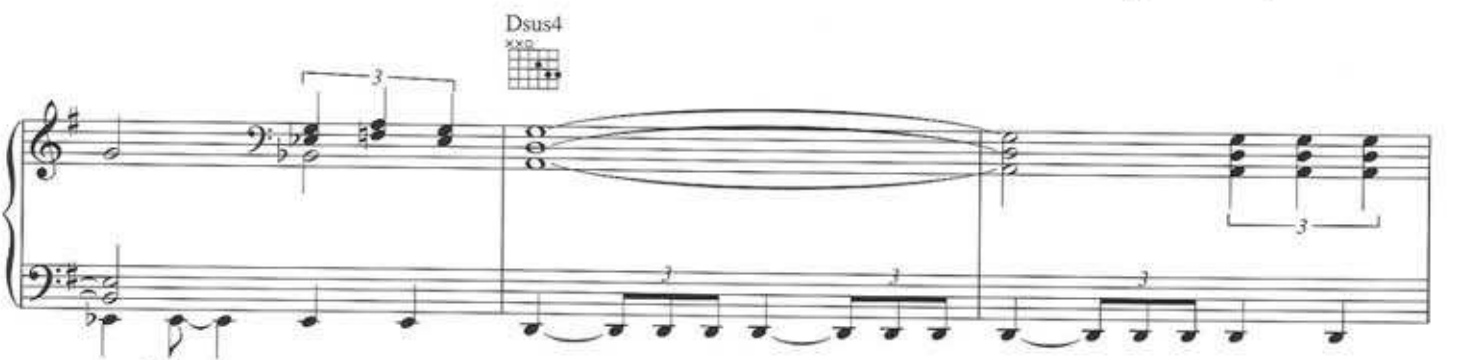
Em 
 Dsus2/F# 
 D/F# 
 Gm 
 D7/A 



Gm 
 Dm/F 
 Eb 





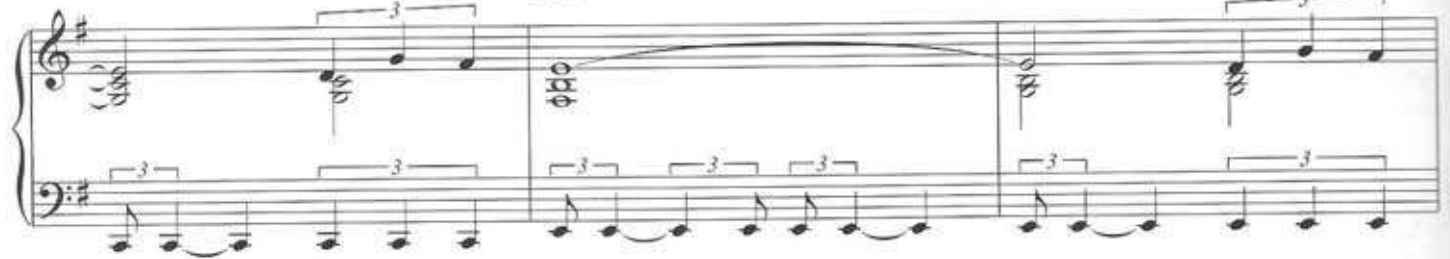
Dsus4 







D 
 C 







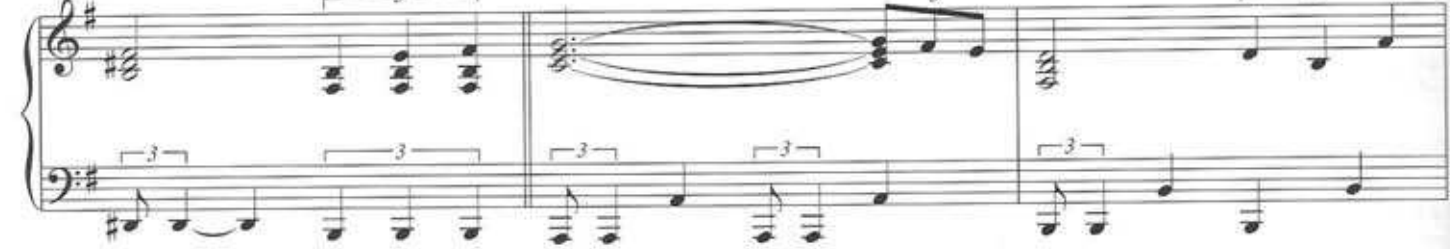
Emsus2  Em 








C  G  A/C# 










B/D#  B  Am7  Bm 



Emadd9  Em  D  Am7 



Bm  C#m7  Csus2  Dsus4  D5  Em 



# Homeland

(Main Title)

Music by Hans Zimmer

Moderately



The first system of musical notation for 'Homeland' is in 3/4 time. The treble clef staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass clef staff plays a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3. The dynamic marking is *mf*. Chord diagrams for C, G/C, and F/C are provided above the staff.



The second system of musical notation features a more active treble clef staff with triplets of eighth notes: C4-E4-G4, A4-B4-C5, and D5-E5-F5. The bass clef staff continues with the eighth-note accompaniment. The dynamic marking is *mf*. Chord diagrams for C, G/C, and F/C are provided above the staff.



The third system of musical notation continues the triplet eighth-note pattern in the treble clef staff. The bass clef staff maintains the eighth-note accompaniment. The dynamic marking is *mf*. Chord diagrams for C, G/C, and F/C are provided above the staff.



The fourth system of musical notation concludes the piece with the same triplet eighth-note pattern in the treble clef staff and eighth-note accompaniment in the bass clef staff. The dynamic marking is *mf*. Chord diagrams for C, G/C, and F/C are provided above the staff.



C G/C F/C C G F

This system contains the first four measures of the piece. The guitar chord diagrams are: C (x02233), G/C (x02033), F/C (x02333), C (x02233), G (x02033), and F (x02333). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

C G/C C C/E F

This system contains measures 5 through 8. The guitar chord diagrams are: C (x02233), G/C (x02033), C (x02233), C/E (x02333), and F (x02333). The piano accompaniment continues with the established rhythmic pattern.

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

This system contains measures 9 through 12. The guitar chord diagrams are: C (x02233), G/C (x02033), C (x02233), F (x02333), C (x02233), G/B (x02333), Am (x02233), and Em/G (x02333). The piano accompaniment features a more complex rhythmic pattern in the right hand.

F G/F F C F Gsus4

This system contains measures 13 through 16. The guitar chord diagrams are: F (x02333), G/F (x02333), F (x02333), C (x02233), F (x02333), and Gsus4 (x02033). The piano accompaniment features a prominent eighth-note melody in the right hand.

G C G F

This system contains the final four measures of the piece. The guitar chord diagrams are: G (x02033), C (x02233), G (x02033), and F (x02333). The piano accompaniment concludes with a final chordal texture.

C G/C C C/E F

This system contains the first five measures of the piece. The guitar chords are C, G/C, C, C/E, and F. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

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

This system contains the next five measures. The guitar chords are C, G/C, C, F, C, G/B, Am, and Em/G. The piano accompaniment continues with the same rhythmic pattern.

F G/F F C F Gsus4

This system contains the next five measures. The guitar chords are F, G/F, F, C, F, and Gsus4. The piano accompaniment continues with the same rhythmic pattern.

G F G/B C Am G/B C

This system contains the next five measures. The guitar chords are G, F, G/B, C, Am, G/B, and C. The piano accompaniment continues with the same rhythmic pattern.

F G/B C C/E F C/G G

This system contains the final five measures of the piece. The guitar chords are F, G/B, C, C/E, F, C/G, and G. The piano accompaniment concludes with the same rhythmic pattern.

F G/B C Am G/B C

F C/E D/F# E/G# E

Dm Em Am7 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

E♭      B♭      A♭      E♭

E♭/G      A♭      E♭      A♭

E♭      B♭/D      C♯m      G♯/B♭      A♭      E♭

A♭      E♭/B♭      B♭sus4      E♭

Ped.

# Rain

(Excerpt)

Music by Hans Zimmer

Moderately, in 2

Chord diagrams: C, Csus4, C

Dynamic markings: *pp*, *mp*

The first system of music consists of two staves. The right staff has a treble clef and a 6/8 time signature. It features a steady eighth-note melody. The left staff has a bass clef and a 6/8 time signature. It features a bass line with eighth notes and rests. Above the right staff, three chord diagrams are shown: C, Csus4, and C. The dynamic marking *pp* is placed below the first measure of the right staff, and *mp* is placed below the first measure of the left staff.

Chord diagrams: Csus2, C

Dynamic marking: *sim.*

The second system of music consists of two staves. The right staff has a treble clef and a 6/8 time signature. It features a steady eighth-note melody. The left staff has a bass clef and a 6/8 time signature. It features a bass line with eighth notes and rests. Above the right staff, two chord diagrams are shown: Csus2 and C. The dynamic marking *sim.* is placed below the first measure of the left staff.

Chord diagrams: Csus4, C

The third system of music consists of two staves. The right staff has a treble clef and a 6/8 time signature. It features a steady eighth-note melody. The left staff has a bass clef and a 6/8 time signature. It features a bass line with eighth notes and rests. Above the right staff, two chord diagrams are shown: Csus4 and C.

Chord diagrams: G, C

The fourth system of music consists of two staves. The right staff has a treble clef and a 6/8 time signature. It features a steady eighth-note melody. The left staff has a bass clef and a 6/8 time signature. It features a bass line with eighth notes and rests. Above the right staff, two chord diagrams are shown: G and C.

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Csus4  
x xo x

C  
x o o o

G  
x o o o

G7  
x o o o

C  
x o o o

*pp*

*mp*

Csus2  
x xo x

C  
x o o o

G7  
x o o o

G  
x o o o

C  
x o o o

*pp*

*mp*

Csus4  
x xo x

C  
x o o o

G  
x o o o

G7  
x o o o

C  
x o o o

*pp*

*mp*

Csus2  
x xo x

C  
x o o o

C/E  
x o o o

F  
x o o o





G  
x o o o

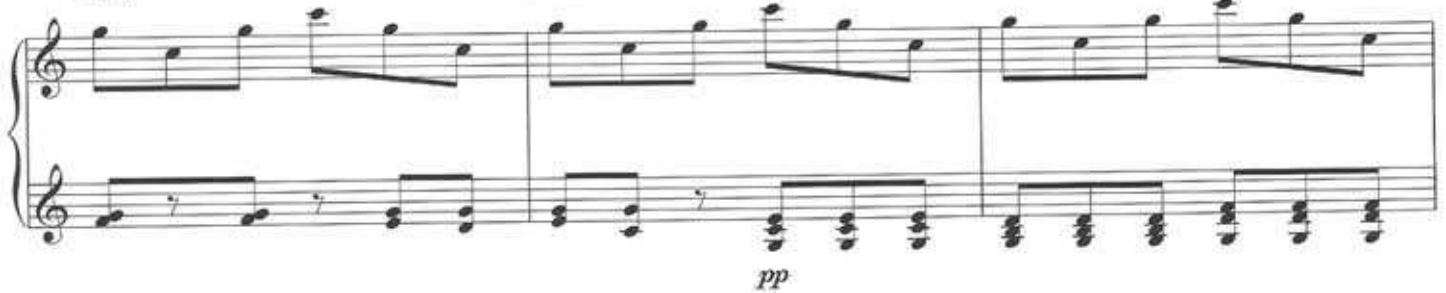
C  
x o o o

*mf*




*pp*


*mp*








*pp*












*mp* *pp*















*pp*



*mf*










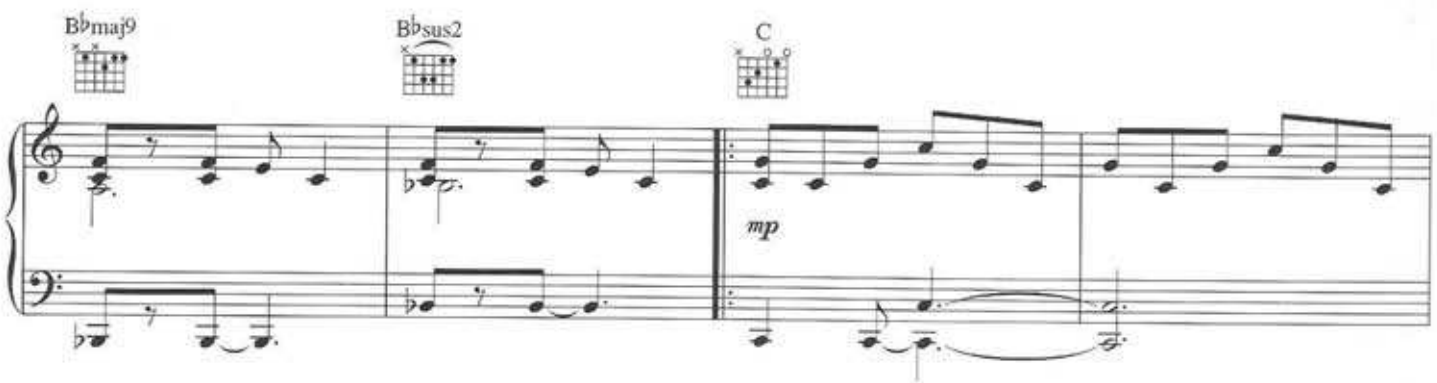







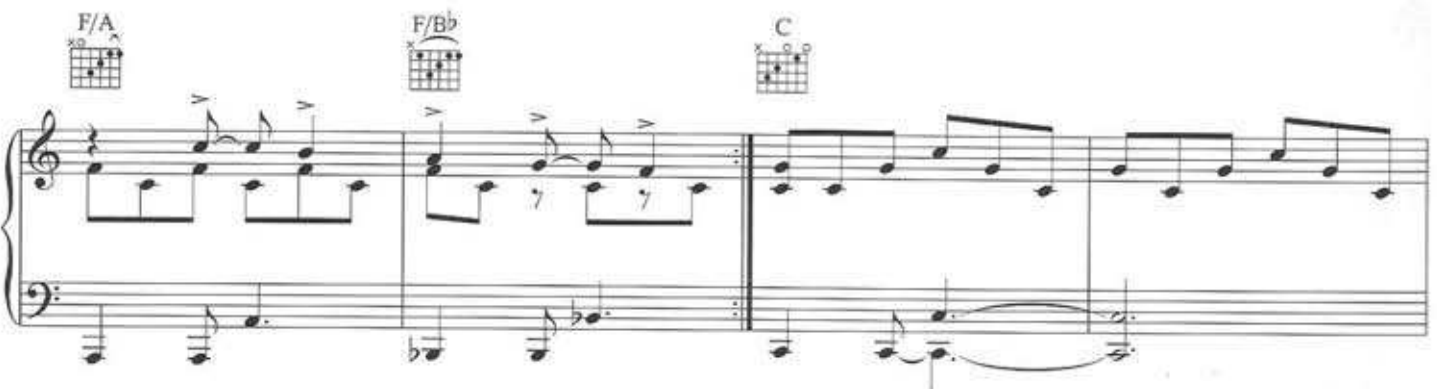
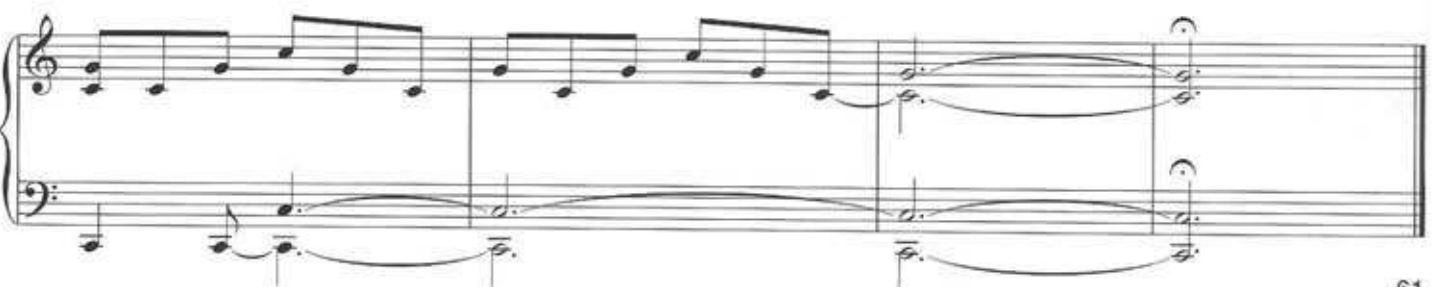








# The Long Road Back

(Excerpt)

Words and Music by  
Hans Zimmer and Steve Jablonsky

Moderately, in 6

Am Am G

*mp*

*with pedal*

Am F/A Am7 F/A Am G

Am F Fadd#4 F

C Csus4 C Dm

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E E7 E+ E Am

*mf*




G Am F/A Am7 F/A Am




G Am F






Fadd#4 F C Csus4 C Bb C/E





*f*




F Dm C/E F Bb

F/A  G7sus4  G7 

Am  F/A  G/B 

Cadd9  C  Em/B  Am  Dm7 

Gsus4  G  Em  Am 

F  Gsus4  G 

# Nothing I've Ever Known

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

Moderately slow

Guitar →  
(capo 1st fret)

Piano →



Fm

Cm/Eb

D<sup>b</sup>

A<sup>b</sup>sus2/C



B<sup>b</sup>m



A<sup>b</sup>sus4



A<sup>b</sup>



E<sup>b</sup>sus4



E<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>7sus4/B<sup>b</sup>



E<sup>b</sup>7/B<sup>b</sup>



A<sup>b</sup>sus2/C



A<sup>b</sup>/C

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

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C/E  
 Db/F  
 Gsus4  
 Ab/sus4  
 G  
 Ab  
 Dsus4  
 Eb/sus4  
 D  
 Eb

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

C  
 Db  
 D/C  
 Eb/Db  
 Bm7  
 Cm7  
 G/B  
 Ab/C

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  
 Db  
 D/C  
 Eb/Db  
 Bm7  
 Cm7  
 Em  
 Fm

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

C/E



Db/F

Gsus4



Absus4

G



Ab

Dsus4



Ebsus4

D



Eb

Who knows where it's blow - in',

who knows where it's go - in'.

C



Db

D/C



Eb/Db

Bm7



Cm7

G/B



Ab/C

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



Db

D/C



Eb/Db

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  
 Ab6  
 Gmaj7  
 Abmaj7  
 G6  
 Ab6

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*

C/E



Db/F

Gsus4



Absus4

G



Ab

Dsus4



Ebsus4

D



Eb

You're the one that gives me a reason to believe.

C



Db

D/C



Eb/Db

Bm7



Cm7

Em7



Fm7

Following a star has led to where you are. It feels so

*D.S. al Coda*

Dsus4



Ebsus4

D



Eb

G



Ab

strong now. This can't be wrong now.

Coda



D



Eb

G



Ab

It's like nothing I've ever known.





E $\flat$

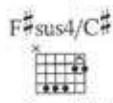
Musical notation for the first system, including piano accompaniment and a vocal line with a *dim.* marking.



Fm



Cm/E $\flat$



Gsus4/D



G/B



Cm

Musical notation for the second system, including piano accompaniment and a vocal line with lyrics: "Right now I feel... like a leaf on a breeze..." and a *mp* marking.



D $\flat$ /F



Cm/E $\flat$



Gsus4



G

Musical notation for the third system, including piano accompaniment and a vocal line with lyrics: "Who knows... where it's blow - in' and who knows... where I'm go - in'."



Gsus4



G



Gsus4



G


Musical notation for the fourth system, including piano accompaniment and a *rit.* marking.

# I Will Always Return

## (Finale)

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

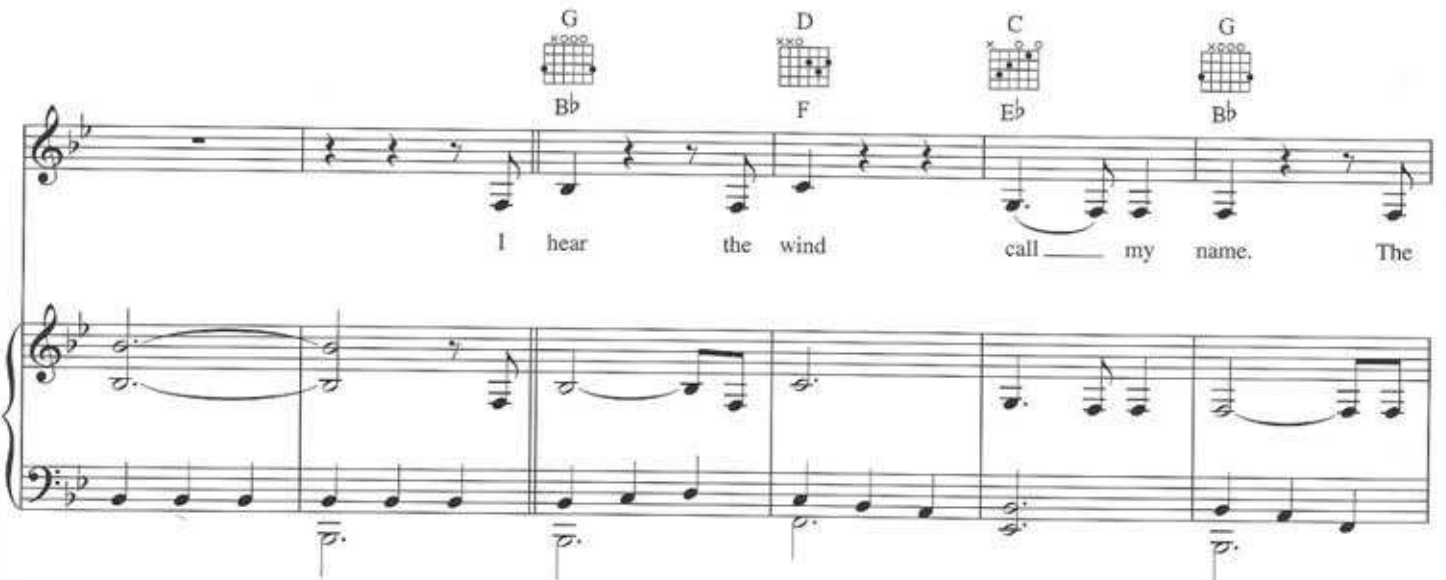
Moderately

Guitar → G5  
(capo 3rd fret)   
Piano → B♭5



Piano introduction in 3/4 time, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*). The bass line features a steady eighth-note accompaniment, while the treble clef has a melodic line with some sustained notes.

Guitar chords: G (B♭), D (F), C (E♭), G (B♭)



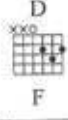
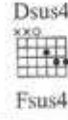
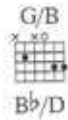
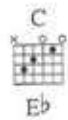
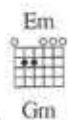
I hear the wind call my name. The

Guitar chords: G/B (B♭/D), C (E♭), G (B♭), C (E♭), G (B♭), D/F# (F/A)



sound that leads me home a - gain. It sparks up the fi - re. a

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Gm

Dm/F

E $\flat$

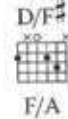
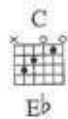
B $\flat$ /D

E $\flat$

Fsus4

F

flame that still burns. To you I will always re - turn. I know the



E $\flat$

F/A

B $\flat$

Gm

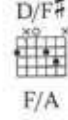
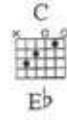
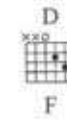
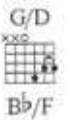
F

B $\flat$

E $\flat$

F/A

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



B $\flat$

B $\flat$ /D

E $\flat$

B $\flat$ /F

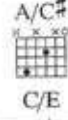
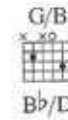
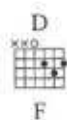
F

E $\flat$

F/A

B $\flat$

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



Gm

F

B $\flat$

E $\flat$

B $\flat$ /D

C/E

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

*cresc.*

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

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

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

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

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

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

Dsus4 D Bb Fsus4 F Eb  
 Fsus4 F Db Absus4 Ab Gb

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

Bb5 Db5 Bb Db Bb/D Db/F Eb Gb

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

Bb5 Db5 Eb Gb Bb Db F/A Ab/C Gm Bbm F Ab

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

Eb Gb Bb Db Eb6 Gb6 Bb/F Db/Ab

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

F Ab Bb Db

ways — re - turn.