REALLY EASY PIANO

FILM THEMES

24 SCREEN HITS

FILM THEMES

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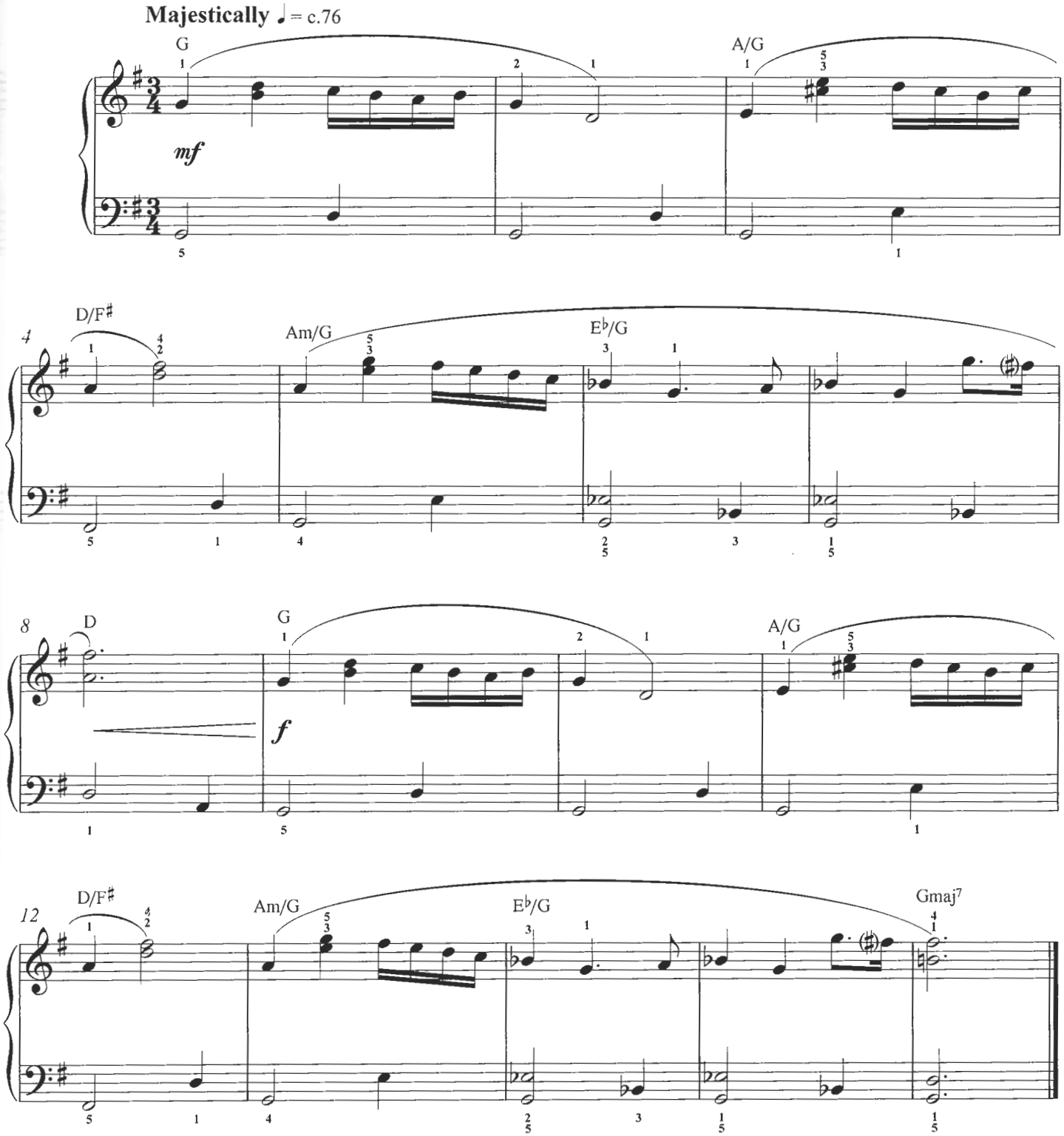
E.T. The Extra Terrestrial Theme

Music by John Williams

This score was a landmark piece of work for John Williams, announcing his unique style to Hollywood and the world. The Oscar-winning score, including this theme, manages at once to be thrilling, moving, tender and frightening.

Hints & Tips: The big 'slurs' that stretch over two or four bars at a time are not slurs—they are phrase marks. A phrase in music is similar to a sentence in prose. Notice the instruction at the beginning to play 'majestically'.



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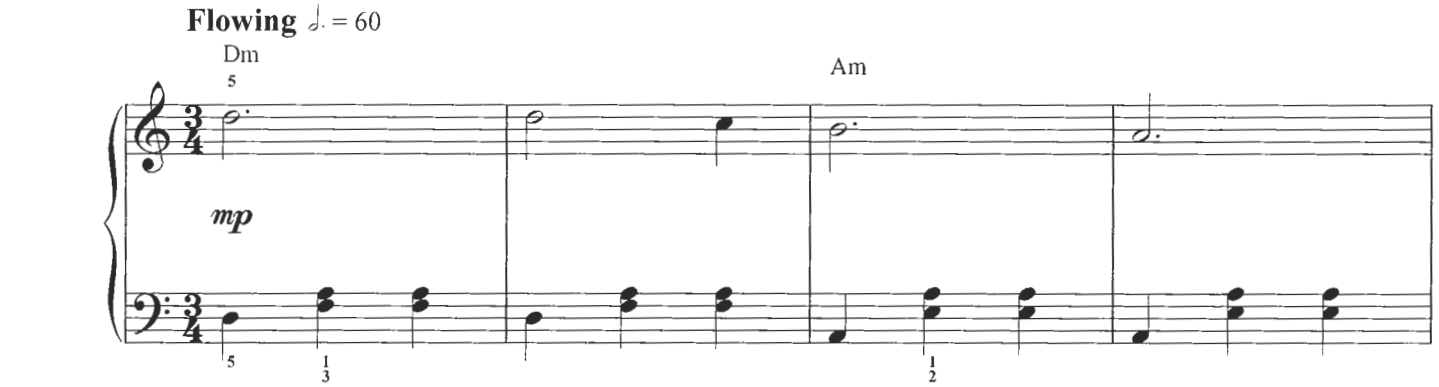
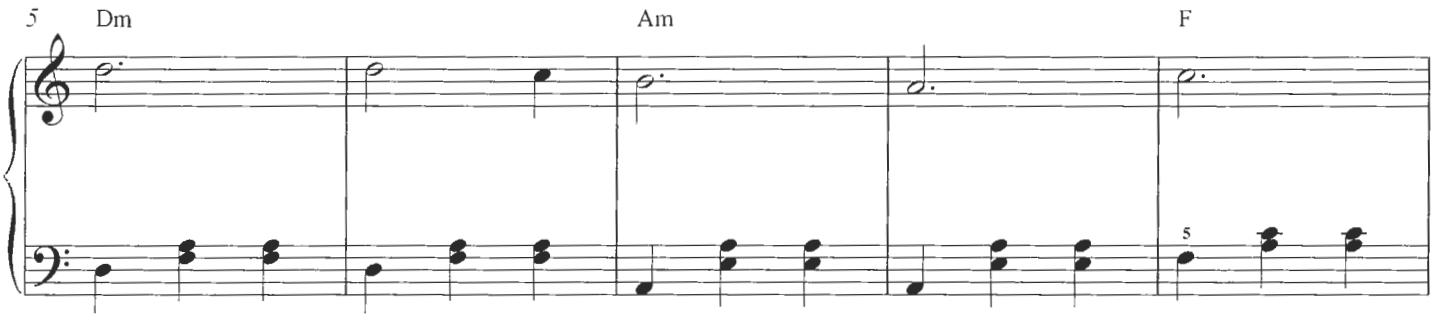
La Valse D'Amélie

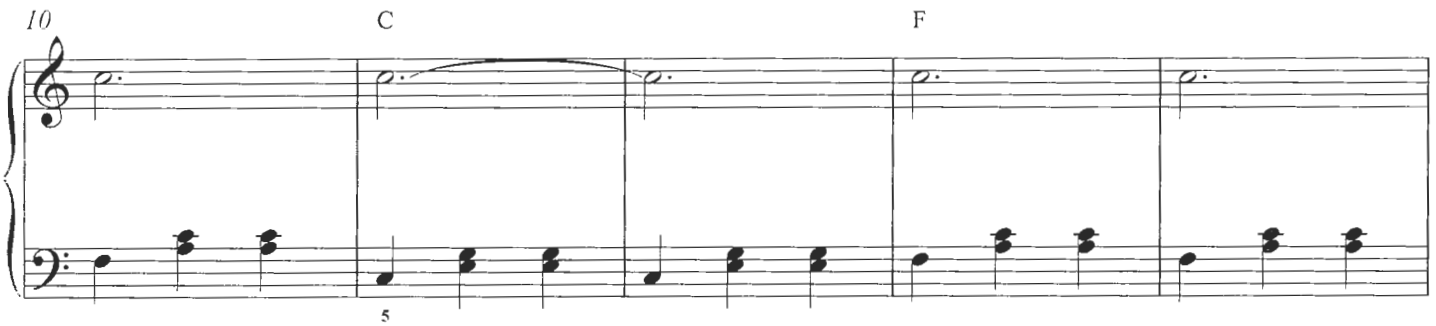
Music by Yann Tiersen

Director Jean-Pierre Jeunet was listening to music by Yann Tierson whilst driving and knew immediately that he had heard the composer for his new film, *Amélie*. The finished score incorporated such bizarre instruments as a toy piano and a typewriter!

Hints & Tips: Aim for a smooth, dreamy feel for this waltz—the music should flow easily, and the left hand accompaniment should be played in a sustained way. Make sure you give the long dotted minims (dotted half notes) their full value. Try experimenting with your own pedalling.







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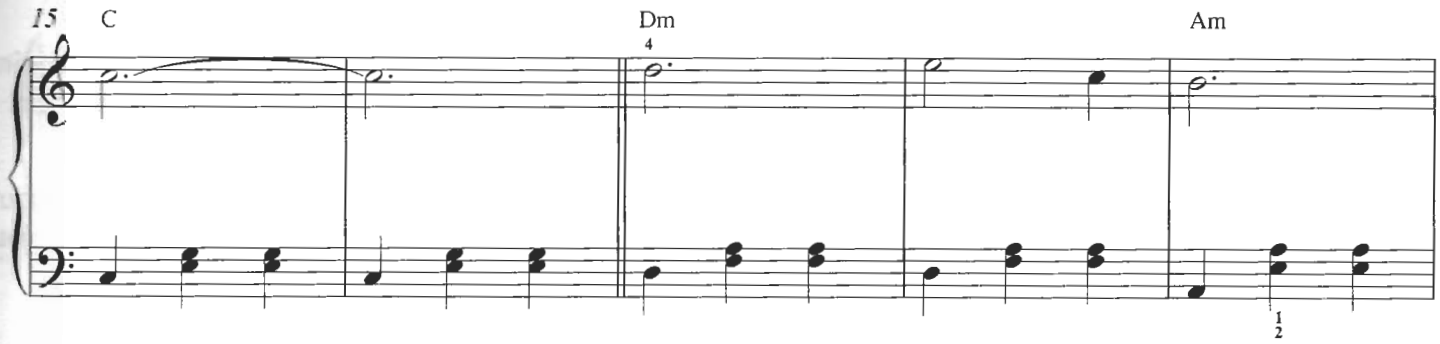
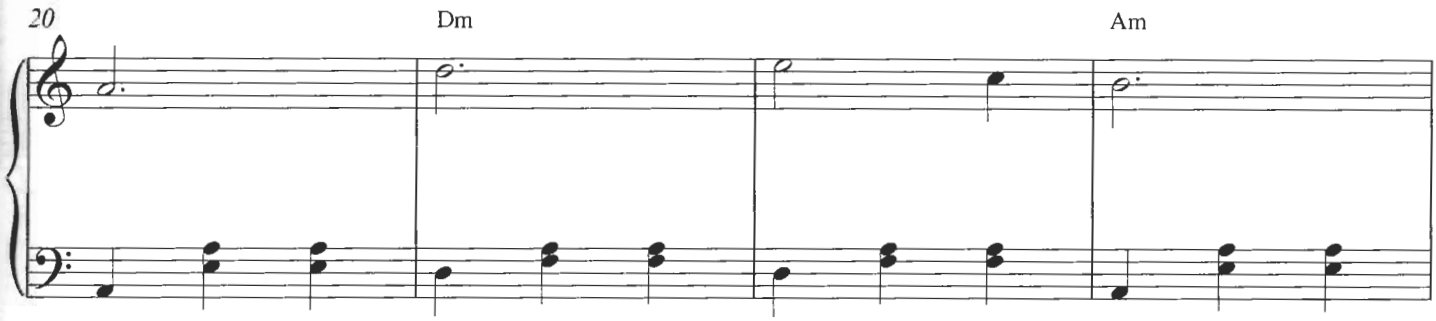
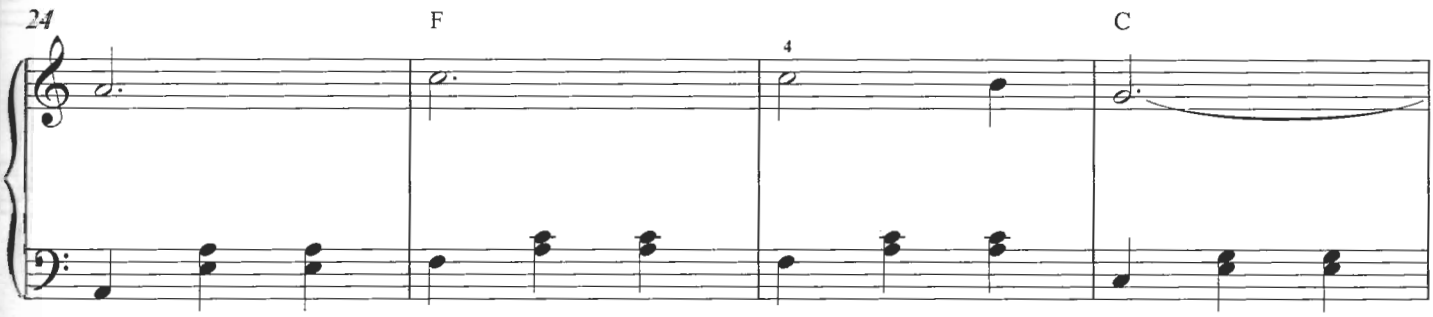
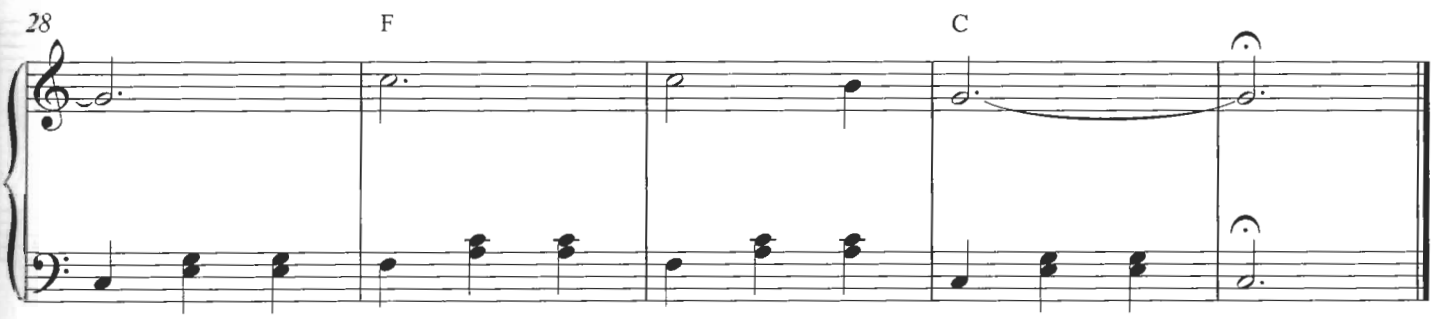

15
C
Dm
Am


20
Dm
Am


24
F
C

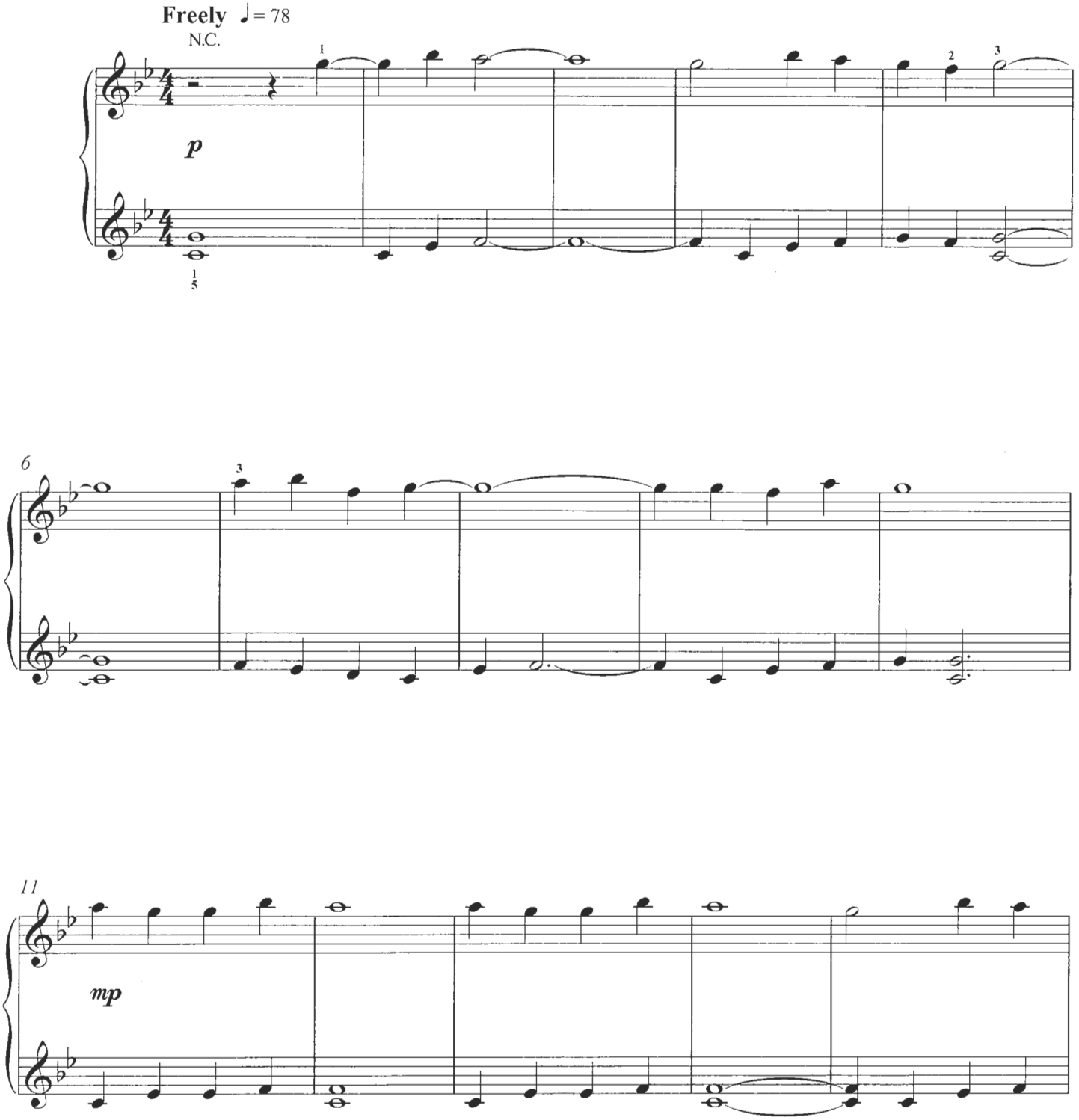

28
F
C

Any Other Name

Music by Thomas Newman

This theme, by established Hollywood composer Thomas Newman, is typical of his atmospheric and highly original approach. Part of the largest Hollywood composing dynasty, his father Alfred is regarded as one of the great composers of the middle part of the 20th century.

Hints & Tips: The tempo direction for this music is 'Freely', meaning you can relax the rhythms and create your own interpretation of the music. The fingering is fairly easy, and the notes do not jump around, which offers you a perfect chance to practise your legato (smooth) playing. Be careful with the change of time at bar 23. Notice that the left hand plays in the treble clef all the way through.



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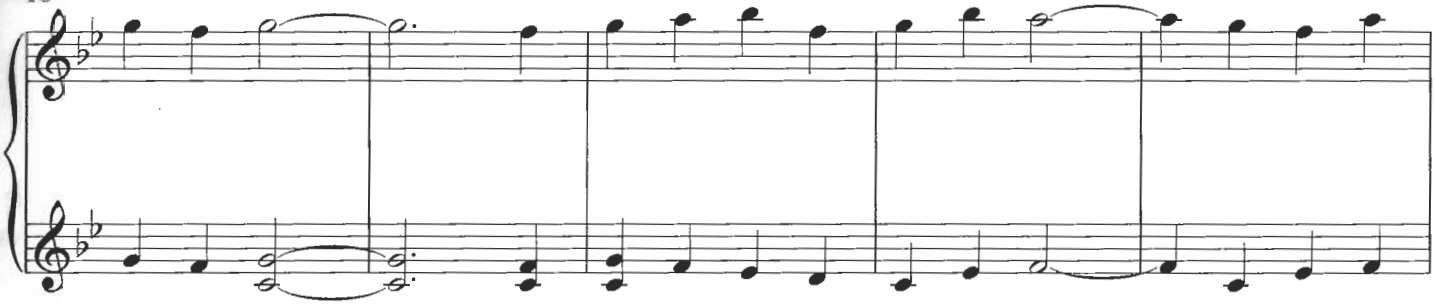

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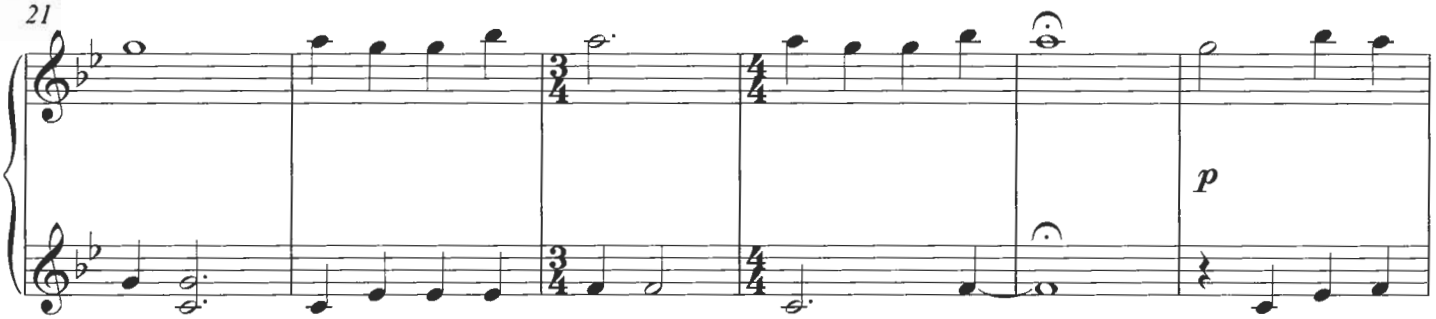

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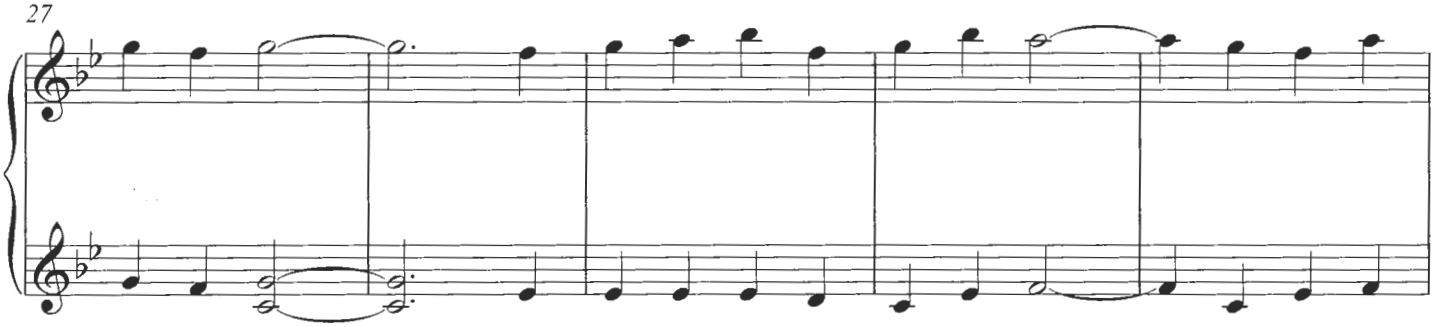

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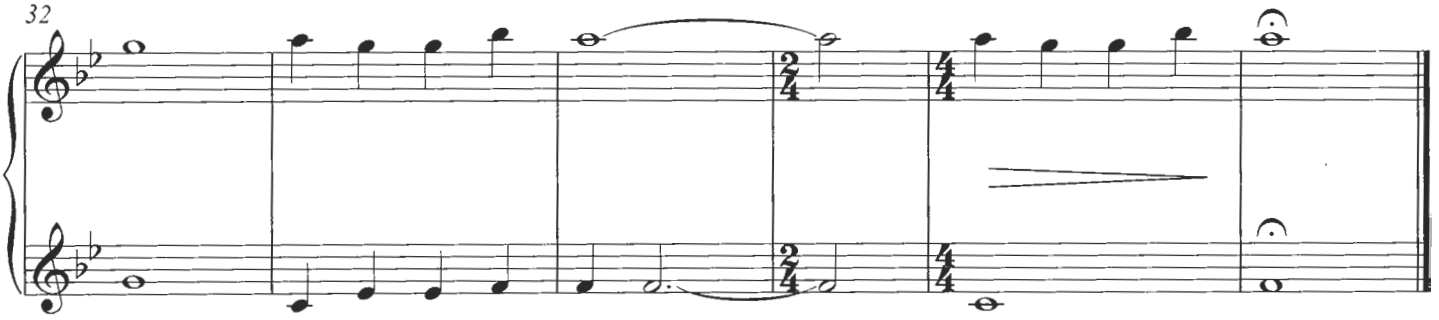
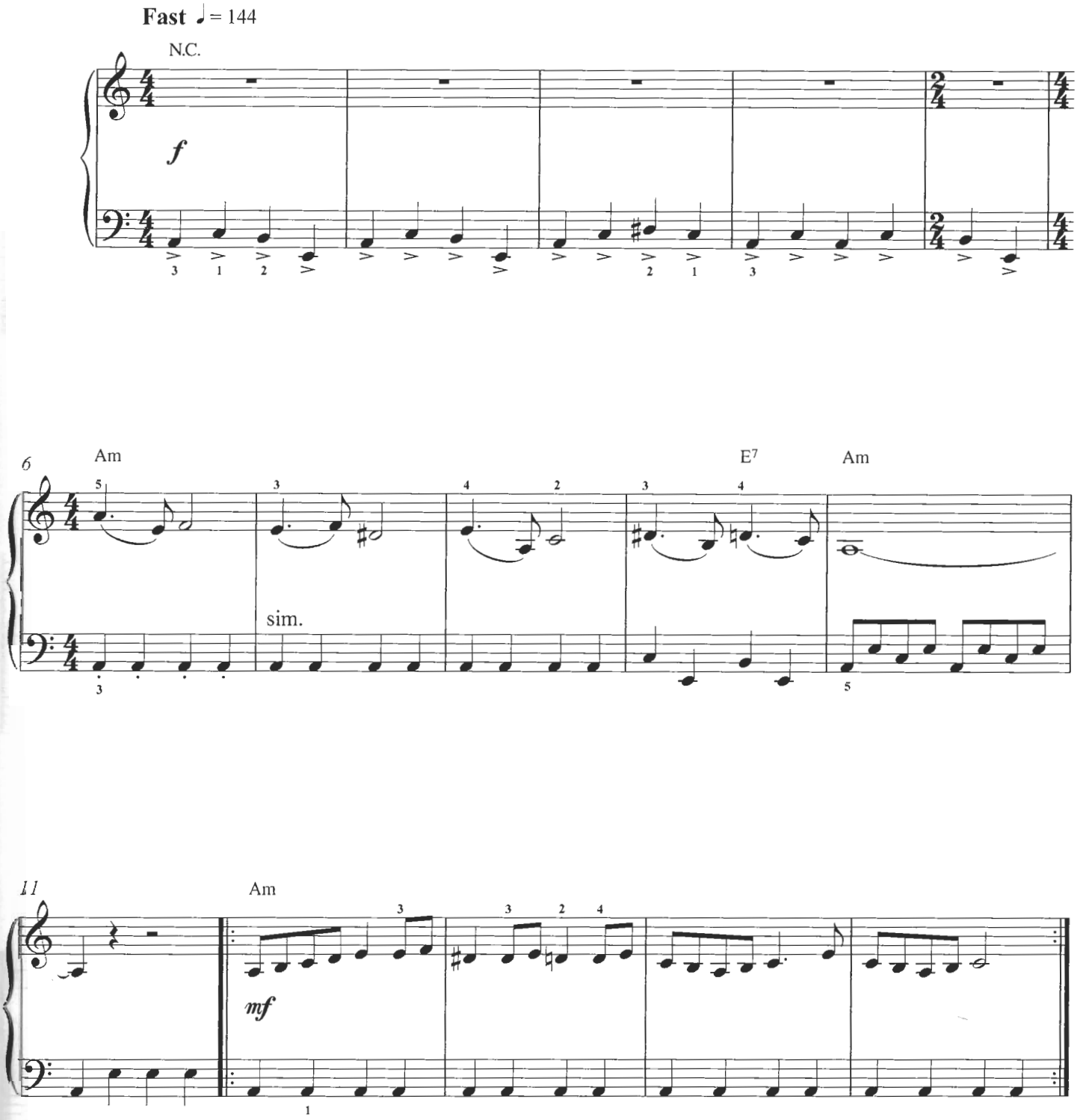


Beetlejuice

Music by Danny Elfman

Elfman is regarded as possibly the most experimental of Hollywood's contemporary composers. This music accompanied a horror film and was orchestrated for tubas and choir, among other instruments.

Hints & Tips: This is a quick piece, which means it's especially important to practise it slowly first! Play the repeated left-hand crotchets (quarter notes) strongly, and with perfect timing. Use these repeated notes as your rhythm timekeeper, fitting the right-hand rhythms round them. Counting is important in this piece.



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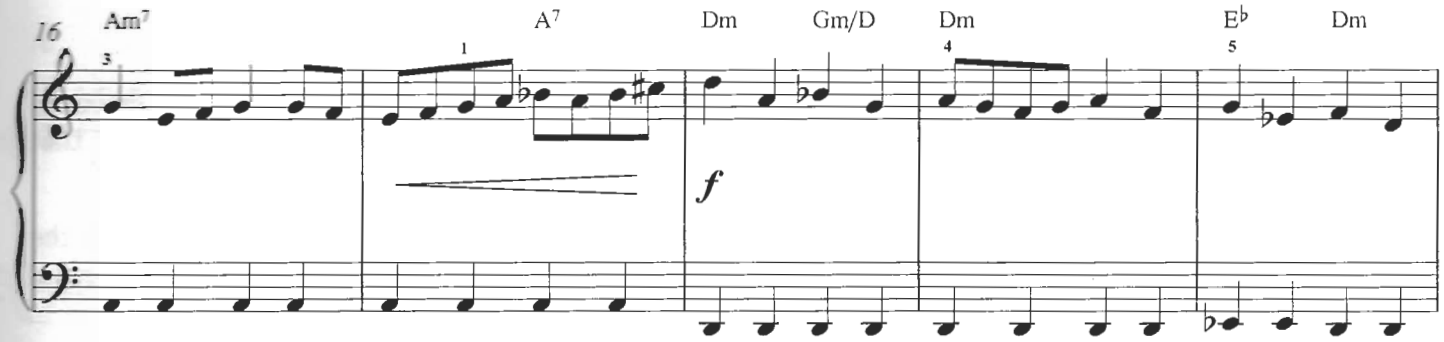
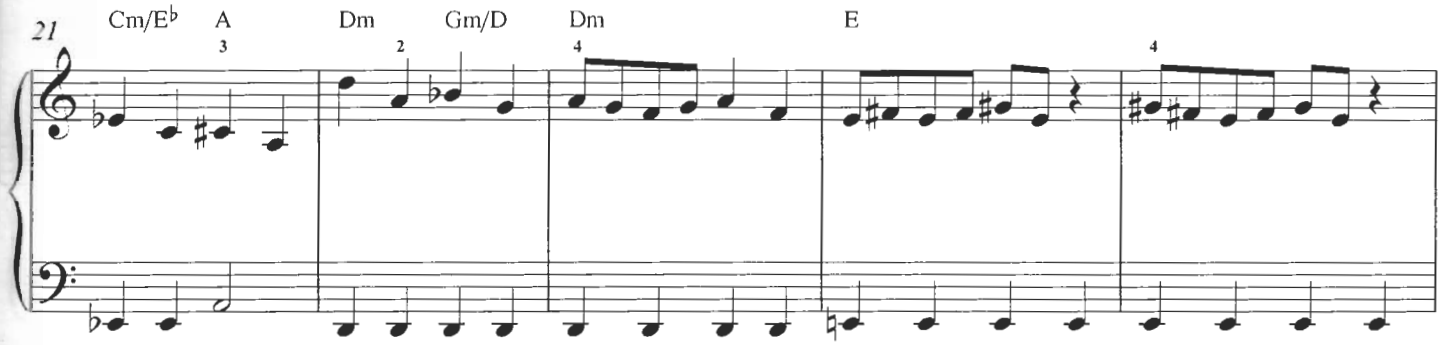
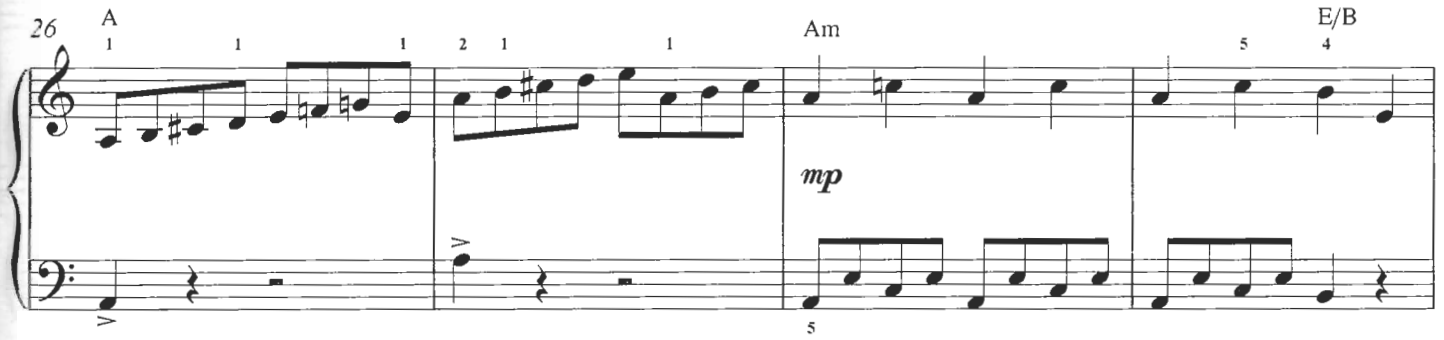
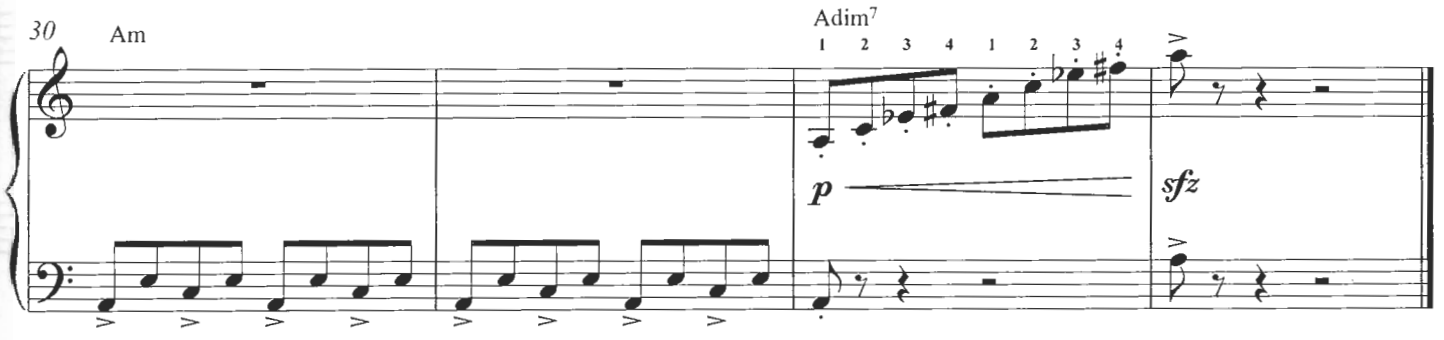

16
Am7
A7
Dm
Gm/D
Dm
E♭
Dm
f


21
Cm/E♭
A
Dm
Gm/D
Dm
E


26
A
Am
E/B
mp

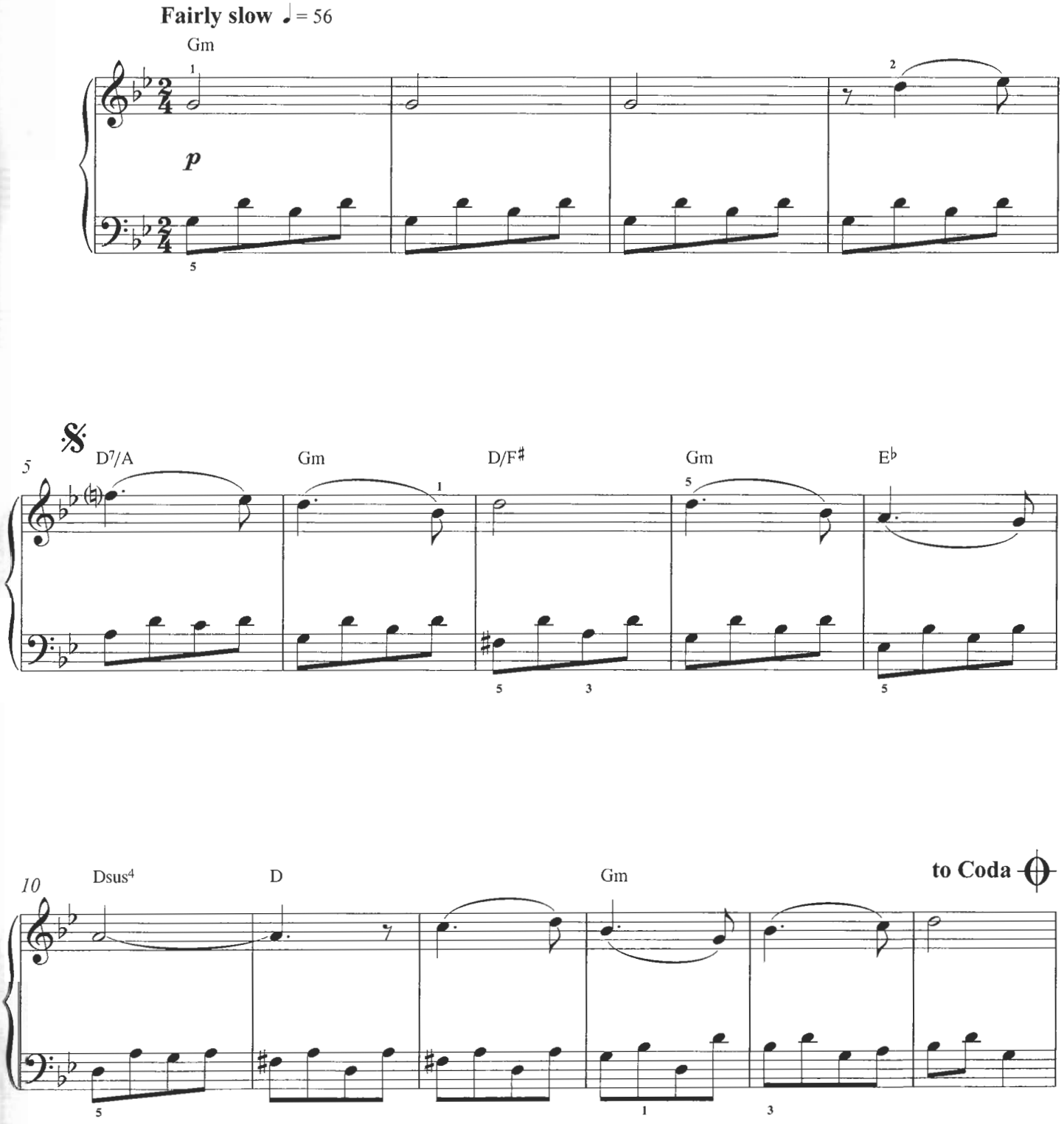

30
Am
Adim7
p
sfz

Jenny's Theme

Music by Danny Elfman

This film provided another opportunity for collaboration between director Tim Burton and his favourite composer Danny Elfman. *Jenny's Theme* has a lovely melody which appears on the surface to be simple, though is underpinned by the composer's hallmark eccentricity.

Hints & Tips: Watch out for the fingering in the left hand, as it can be tricky in places, even though the music moves slowly. The quavers (eighth notes) in the left hand should be smooth and flowing. At the end of the piece you repeat from the sign in bar 5, and then jump from the end of bar 15 to the Coda.



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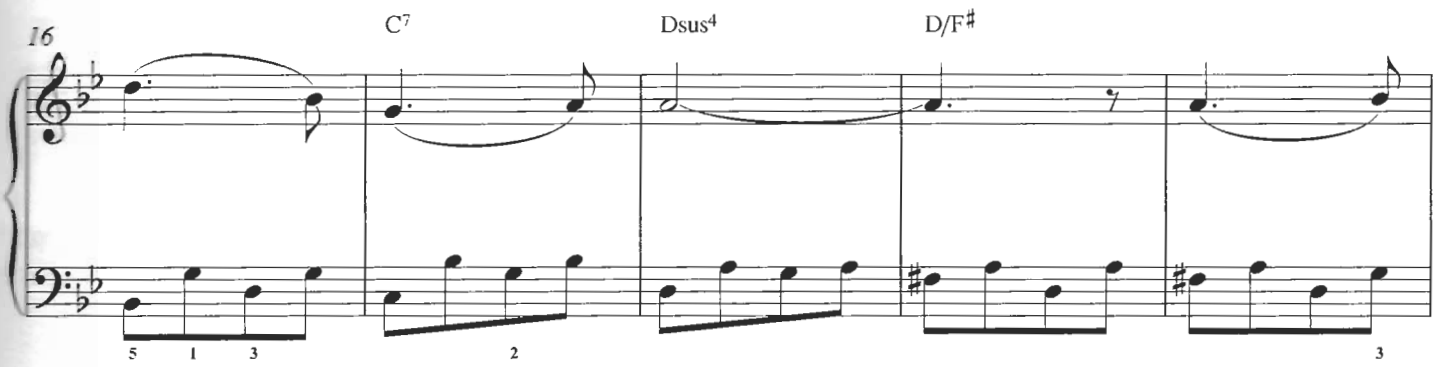
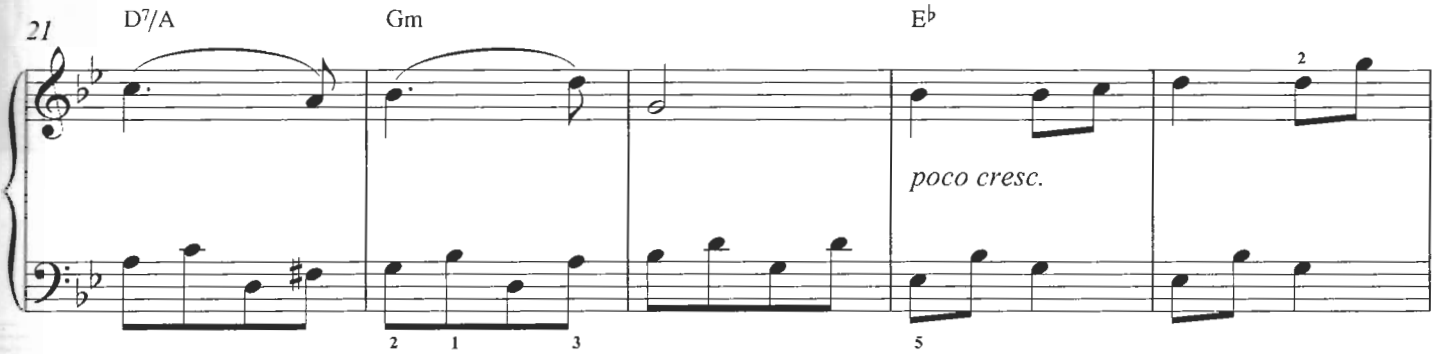
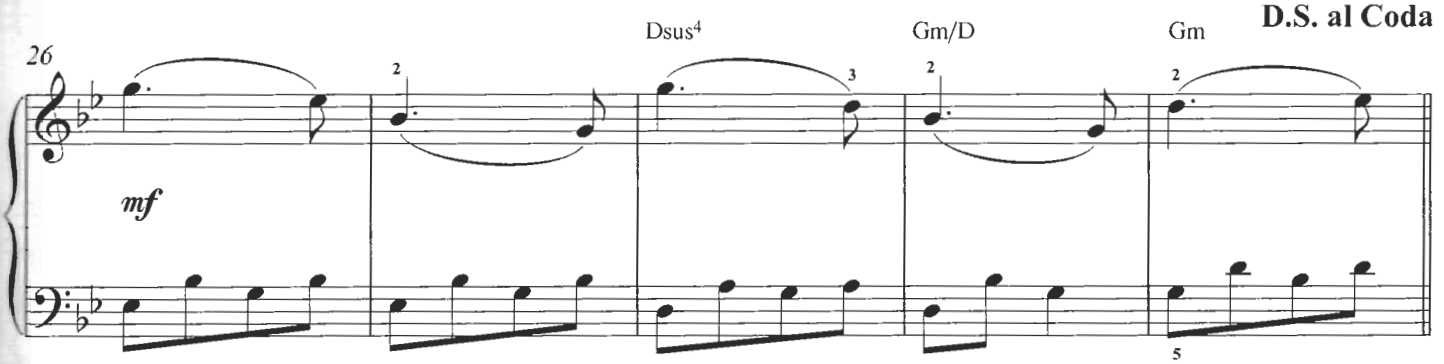
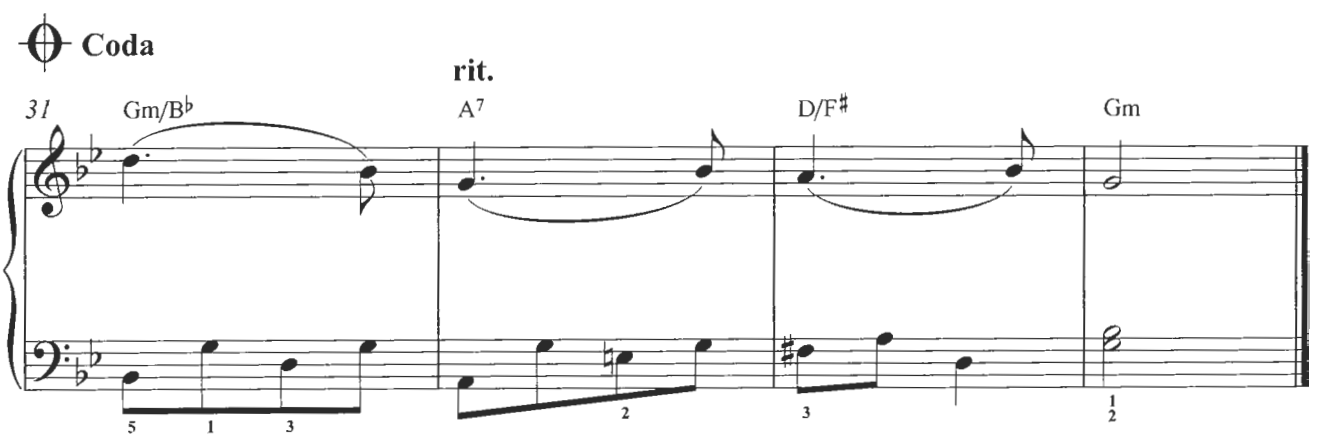

16
C7
Dsus4
D/F♯


21
D7/A
Gm
E♭
poco cresc.


26
Dsus4
Gm/D
Gm
D.S. al Coda
mf

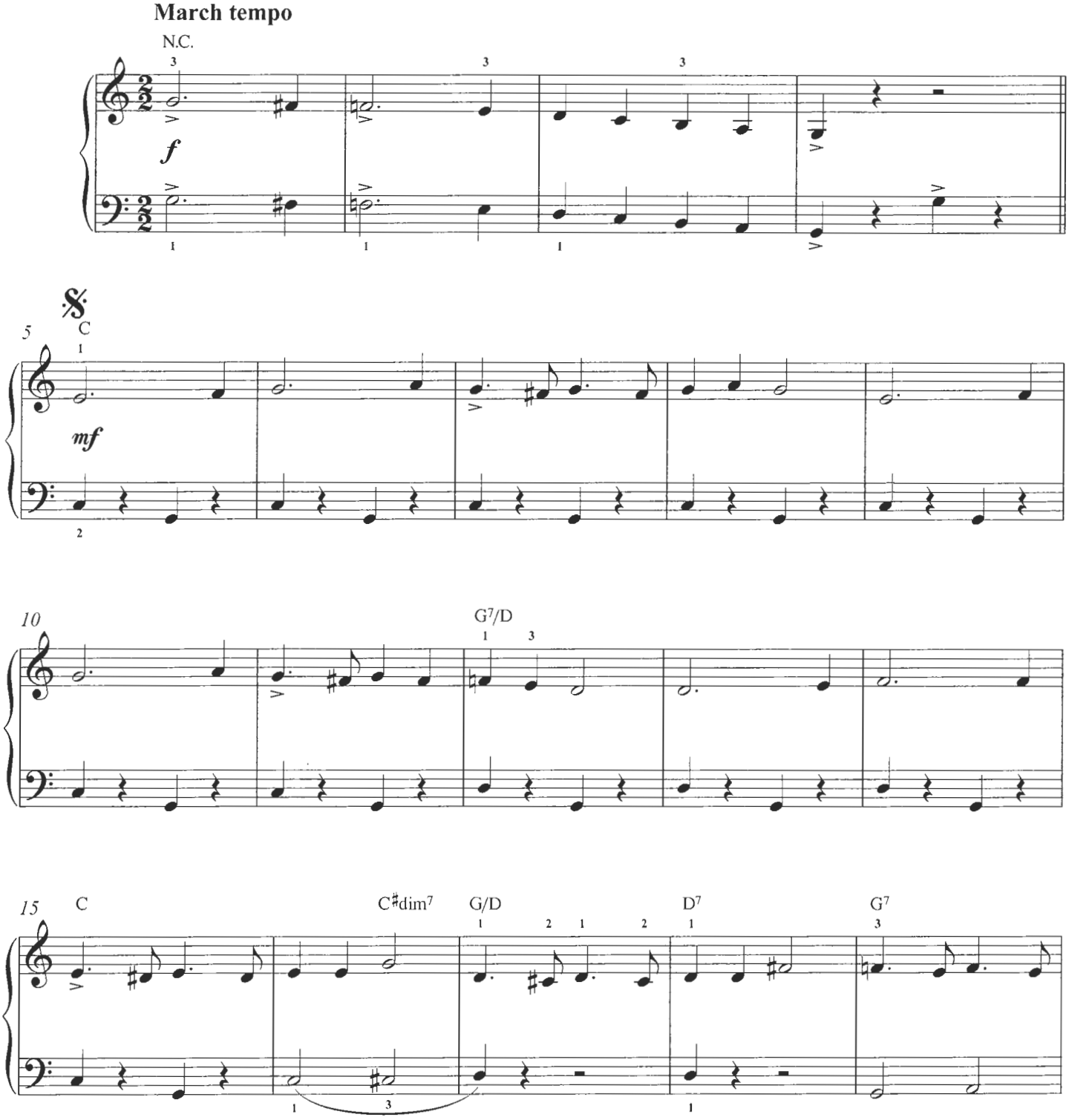

Coda
rit.
31
Gm/B♭
A7
D/F♯
Gm

The River Kwai March

Music by Malcolm Arnold

The score for this movie won its composer Malcolm Arnold an Oscar for Best Score in 1957. Arnold is an internationally renowned and prolific composer of English concert music, who composed scores for over 80 films.

Hints & Tips: Bars 1–4 are an introduction to the piece—play them strongly and loud. Play the left-hand crotchet (quarter note) accompaniment from bar 5 with a regular crisp rhythm—like marching steps. Don't miss the accents in the melody, which add to the march feel, and the staccato in the last section.



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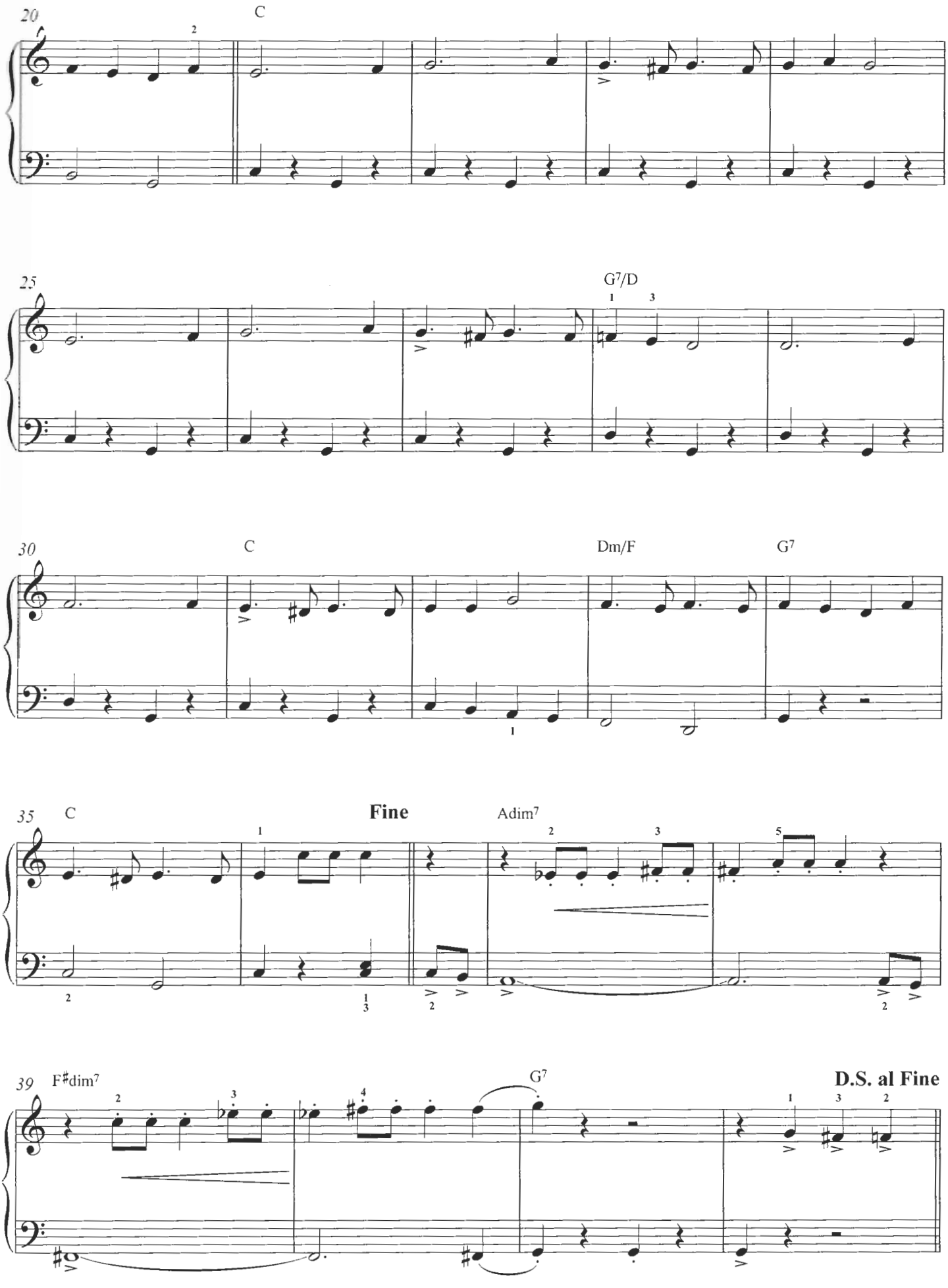
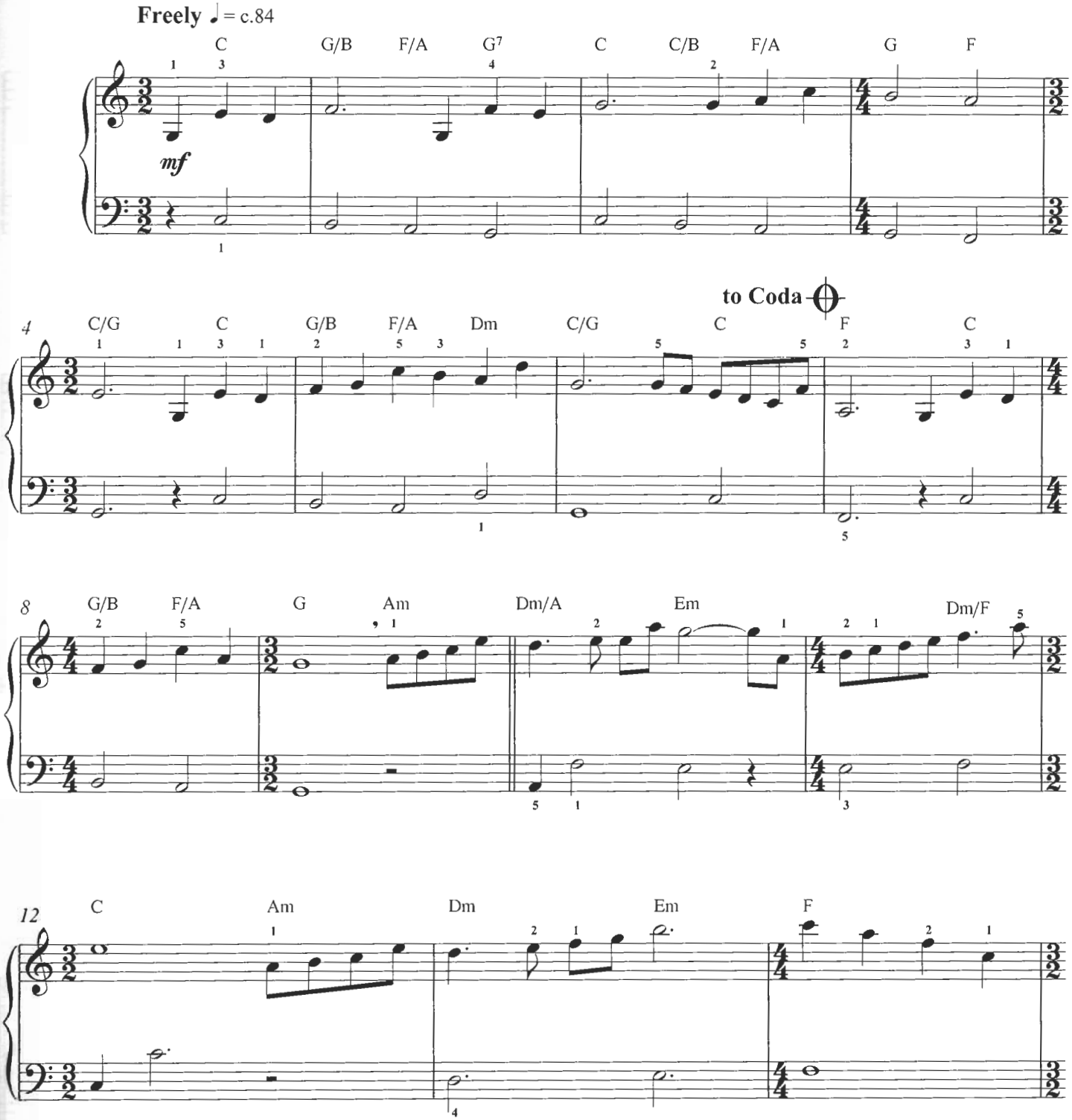

20
C
25
G7/D
30
C
Dm/F
G7
35
C
Fine
Adim7
39
F♯dim7
G7
D.S. al Fine

Pelagia's Song

Music by Stephen Warbeck

Loosely based on the 1995 novel of the same name by Louis Bernières, this film was scored by the English film and theatre composer Stephen Warbeck. The score is lush and at times, haunting.

Hints & Tips: Count the beats very carefully as you play this piece—there are many changes of time. There are also many leaps in the melody, so it is important to pay close attention to the fingering. The tempo is marked 'Freely,' which means you may speed up or slow down as you wish, to make your performance more expressive.



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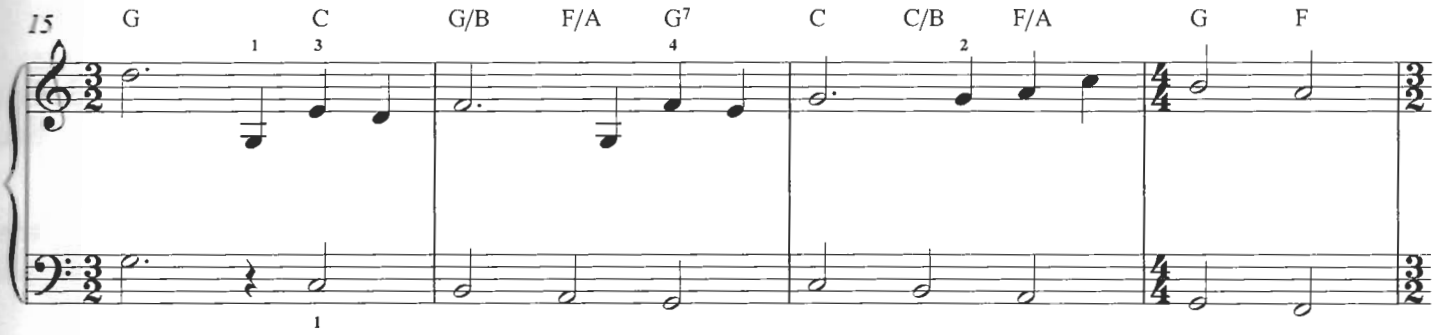
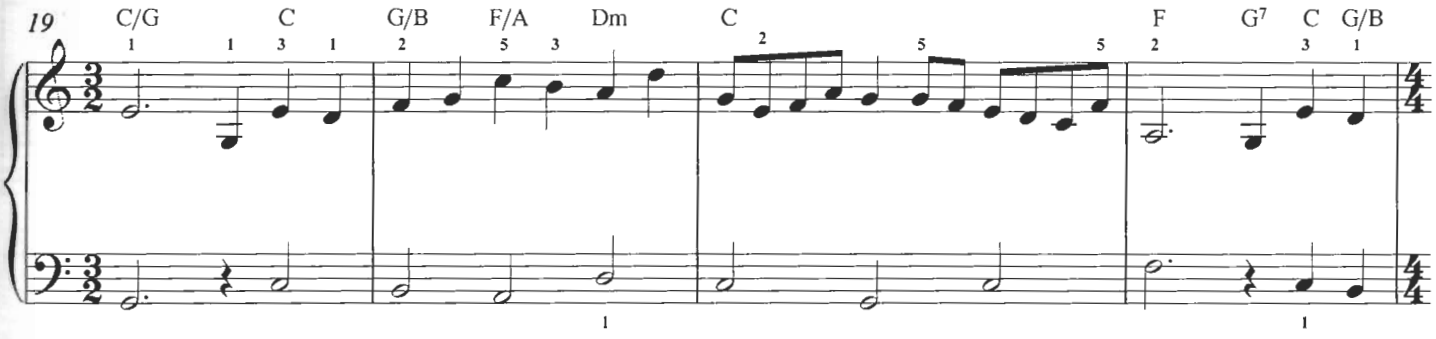
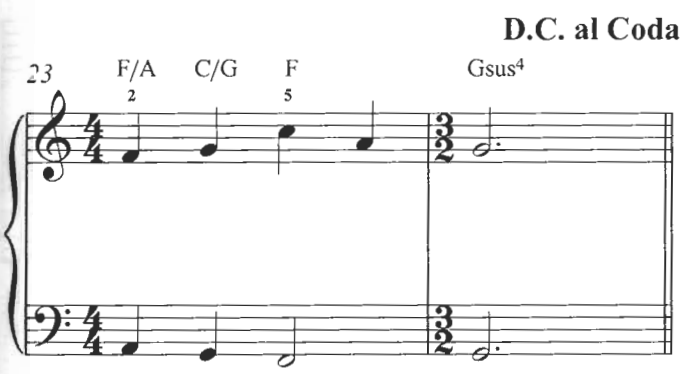
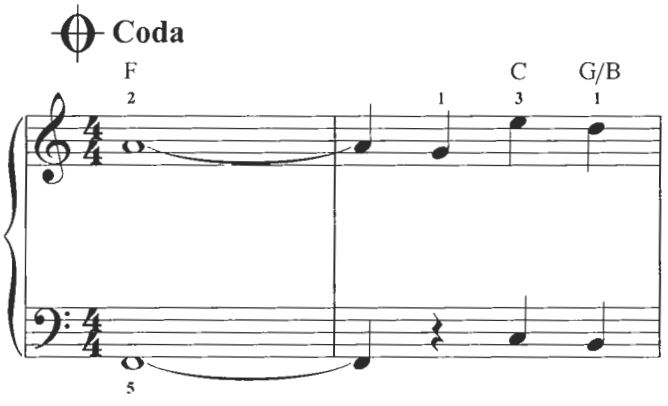
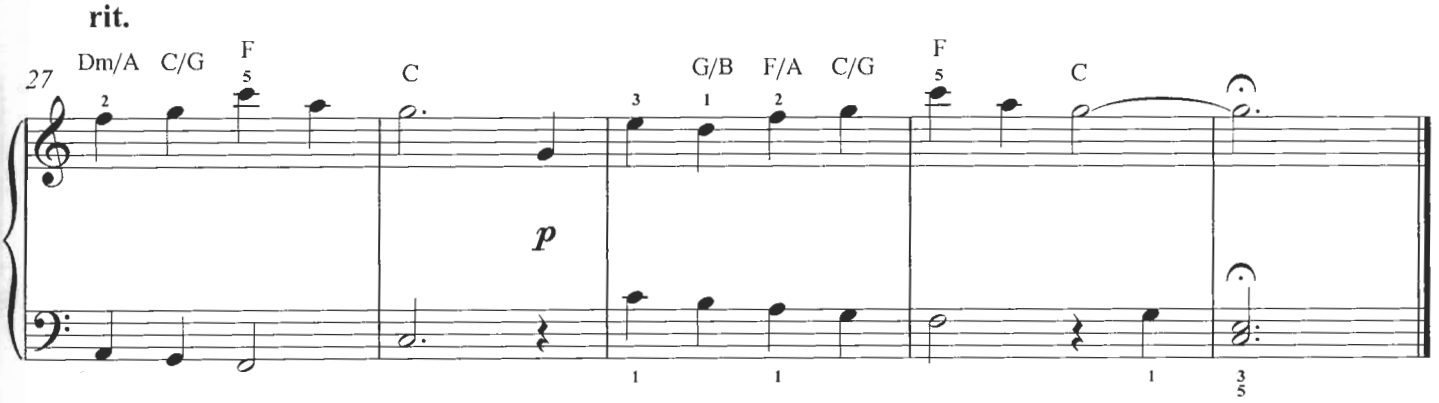

15
G
C
G/B
F/A
G7
C
C/B
F/A
G
F


19
C/G
C
G/B
F/A
Dm
C
F
G7
C
G/B


D.C. al Coda
23
F/A
C/G
F
Gsus4


Coda
F
C
G/B

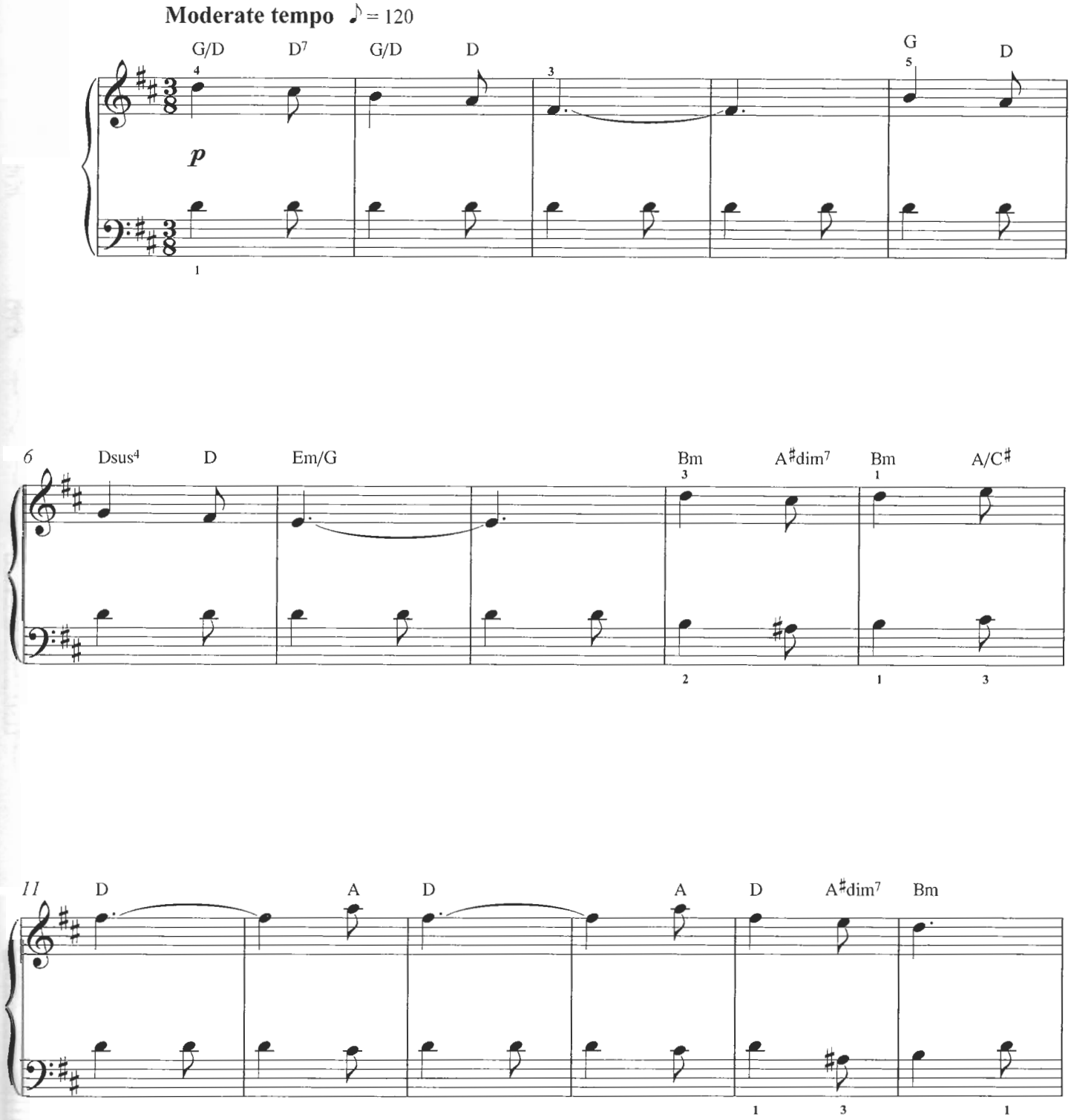

rit.
27
Dm/A
C/G
F
C
G/B
F/A
C/G
F
C
p

Ada Plays

Music by Gabriel Yared

This almost hypnotic melody was written by the Beirut-born composer Gabriel Yared. He has a long-established working relationship with the film's director Anthony Minghella, and has now scored three major films for him.

Hints & Tips: It is the left hand that reinforces the three-time feel of this piece, so it's important to play the crotchet-quaver (quarter note-eighth note) rhythm perfectly in time. Look carefully at the chords in bar 23, and practise playing them separately. Then practise moving smoothly from bar 16–17.



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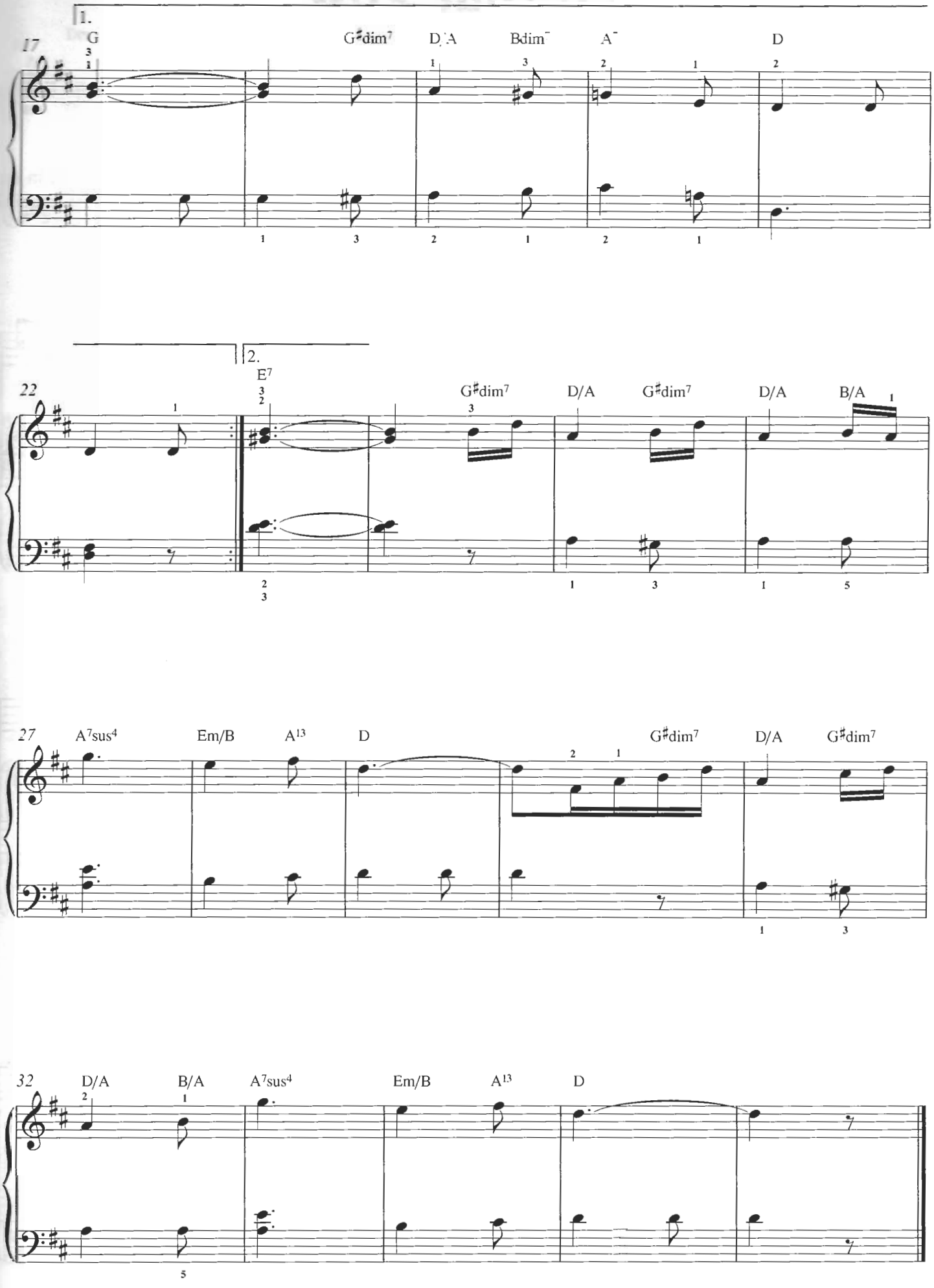
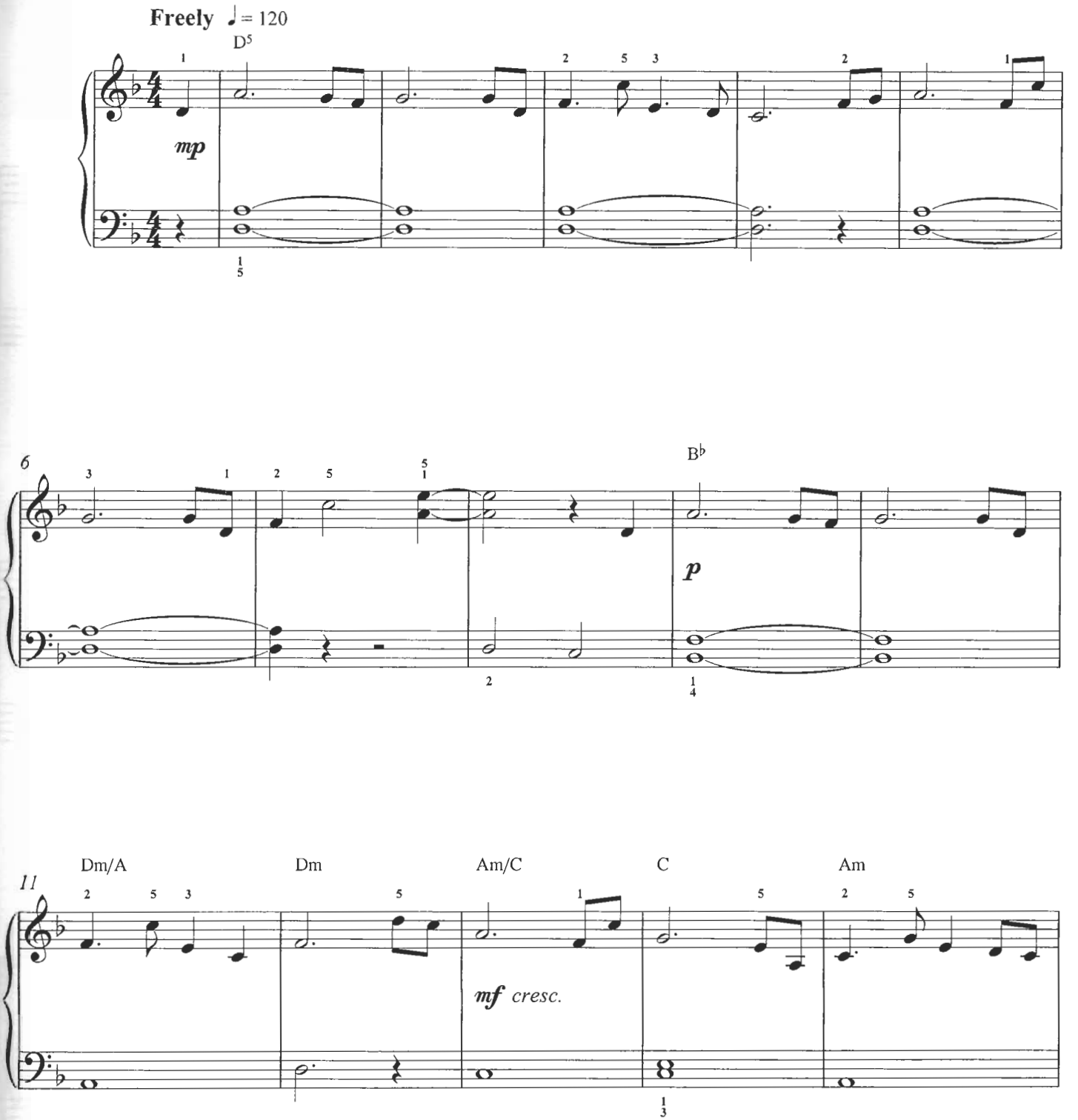

1.
17
G
G♯dim7
D/A
Bdim
A
D
2.
22
E7
G♯dim7
D/A
G♯dim7
D/A
B/A
27
A7sus4
Em/B
A13
D
G♯dim7
D/A
G♯dim7
32
D/A
B/A
A7sus4
Em/B
A13
D

Eternal Vow

Music by Tan Dun

In the original score for this ground-breaking and beautiful film, the cellist Yo-Yo Ma played solo cello for this blend of lush western scoring and eastern minimalism.

Hints & Tips: Notice the pauses in bar 27 and the change to five-time. The music finally rests on the Cs in the right and left hands, before moving on again in four-time from the D in the left hand. This D is also the beginning of the melody—now in the left hand. Don't allow the right hand to drown this out.



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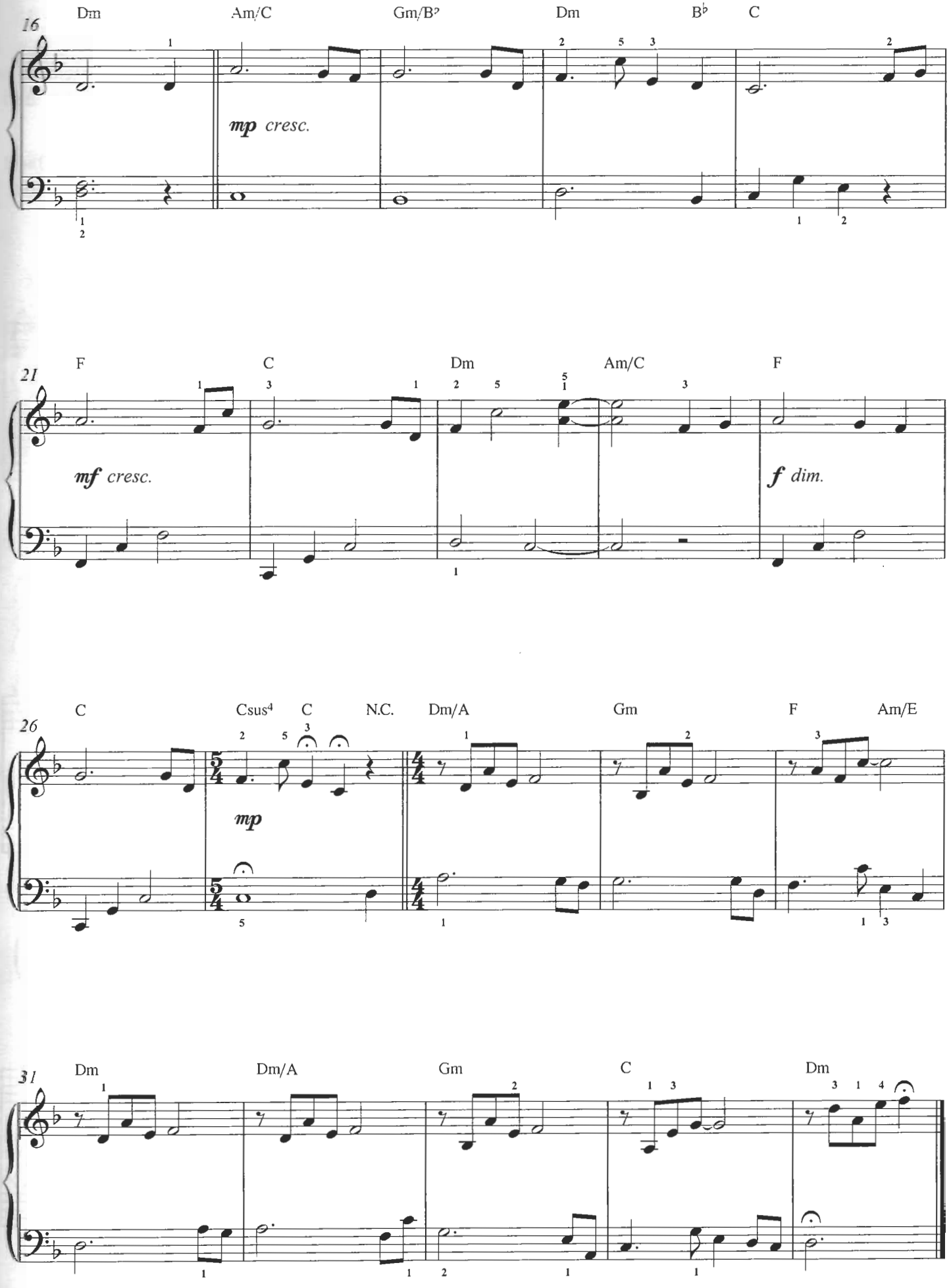
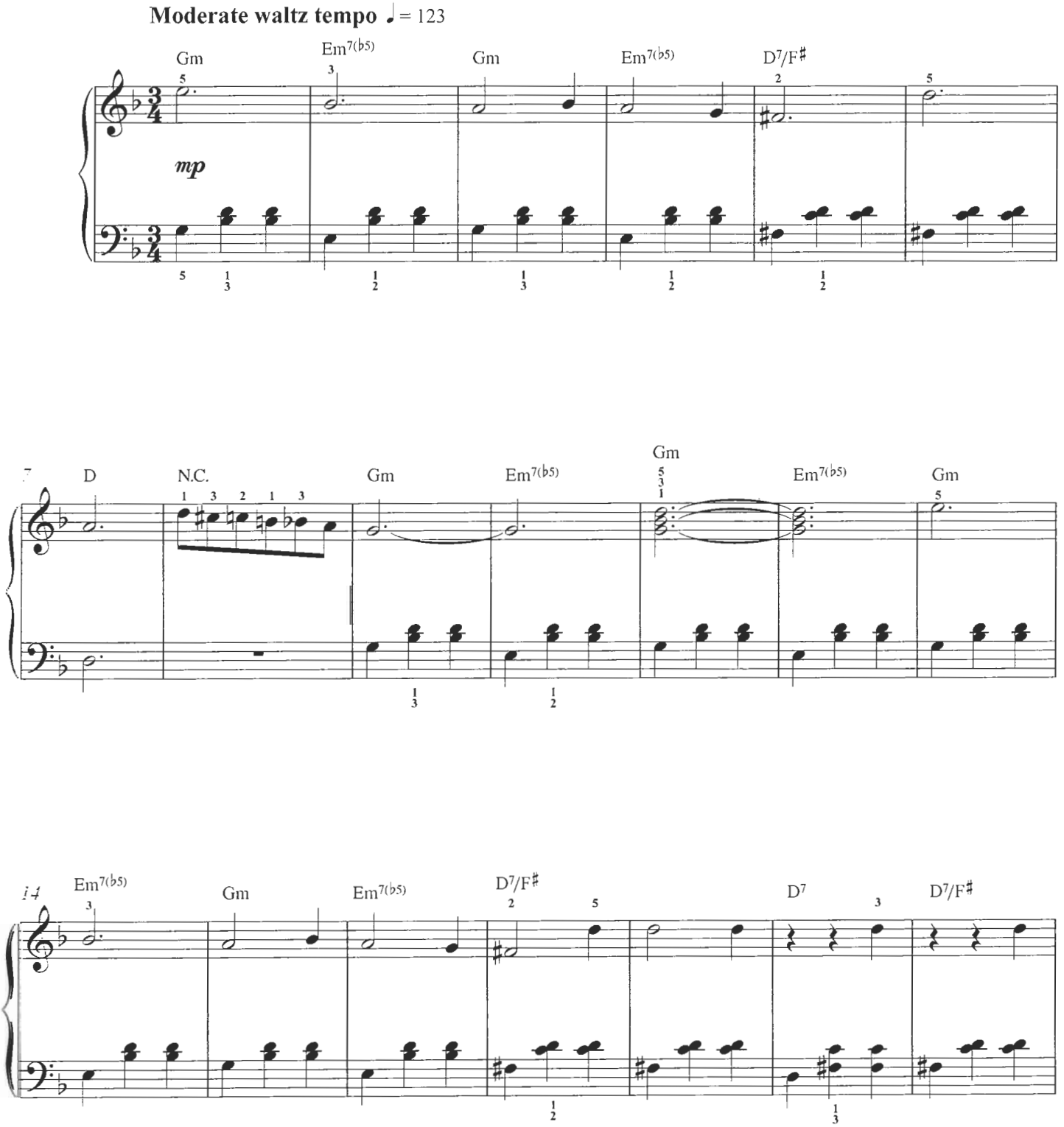

16
Dm
Am/C
Gm/B♭
Dm
B♭
C
mp cresc.
21
F
C
Dm
Am/C
F
mf cresc.
f dim.
26
C
Csus4
C
N.C.
Dm/A
Gm
F
Am/E
mp
31
Dm
Dm/A
Gm
C
Dm

Liquid Spear Waltz

Music by Michael Andrews

For this film, set in the 1980s, composer Michael Andrews wrote a 'retro-futuristic' score using instruments from the 1960s and 70s. *Liquid Spear Waltz* contains a theme that is treated in a melancholy way, but is later used throughout the film in different ways.

Hints & Tips: This is a fairly bright waltz, calling for slightly staccato accompaniment in the left hand. Bar 8 needs careful practice. The chord in bar 11 is fairly easy to play. If you push down fairly strongly on the notes, it will help you play them together.



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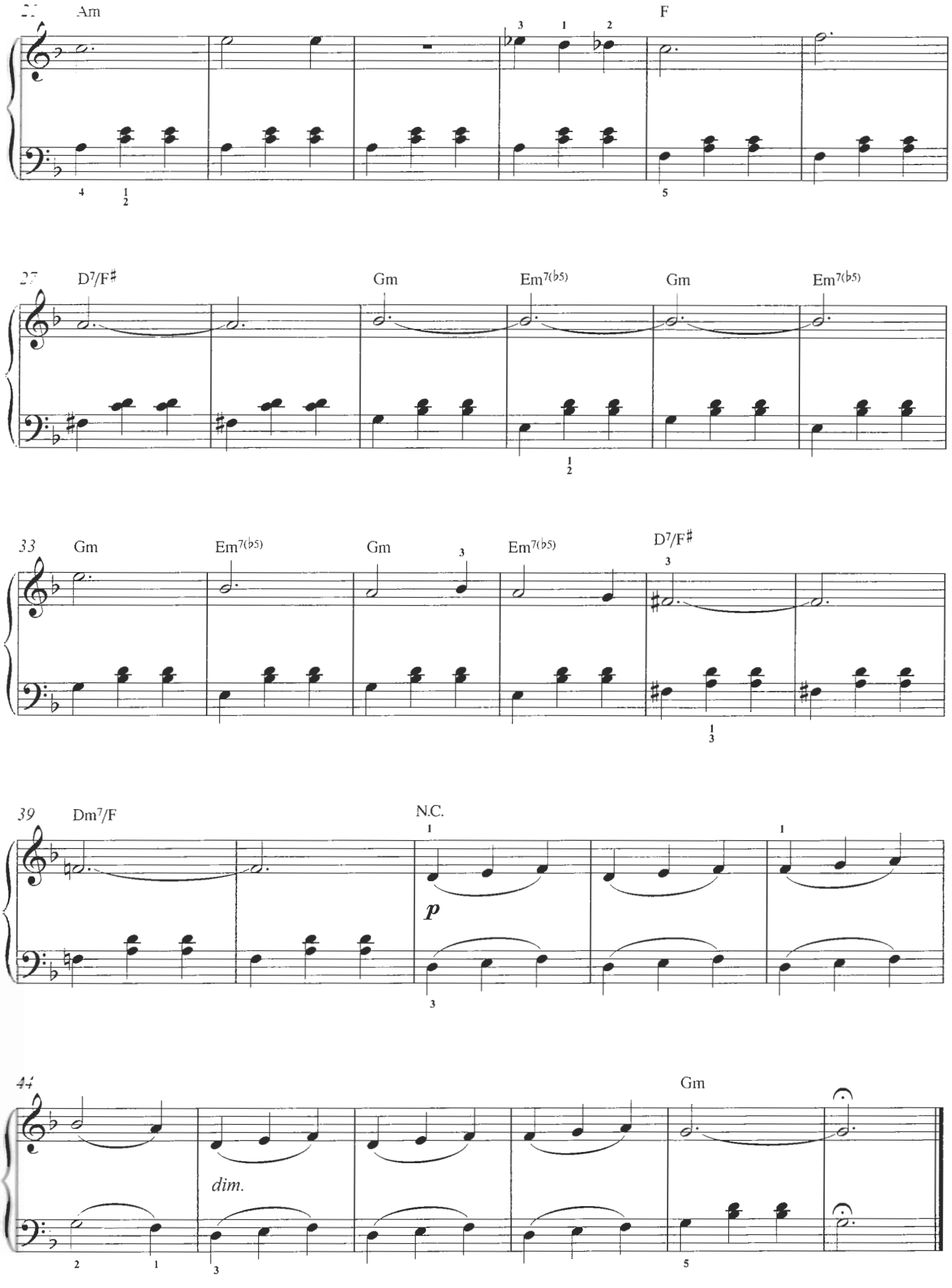
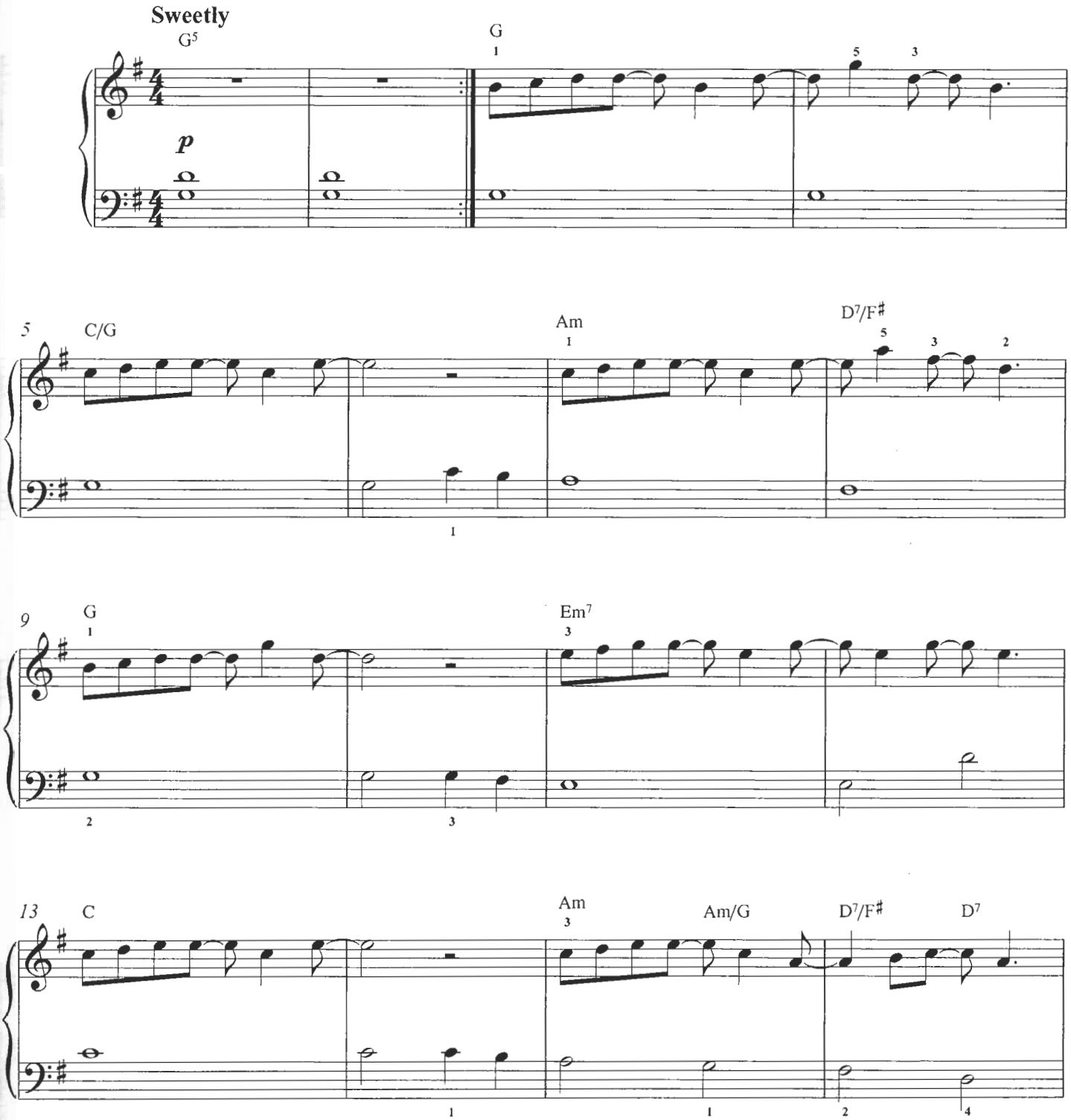

Am
F
D7/F♯
Gm
Em7(♭5)
Gm
Em7(♭5)
Gm
Em7(♭5)
Gm
Em7(♭5)
D7/F♯
Dm7/F
N.C.
p
Gm
dim.

Feather Theme

Music by Alan Silvestri

Composer Alan Silvestri and director Robert Zemeckis have one of the most successful director-composer relationships in the movie industry. Films such as *Back To The Future* and the *Romancing The Stone* series are just a few. *Forrest Gump* gave Silvestri a chance to write a heavyweight, emotional, large-scale orchestral score.

Hints & Tips: There are lots of syncopated notes in this piece. When a normally weak beat is stressed in a passage of music, we say it is syncopated. In this piece, the syncopation should give a light, airy feel to the music.



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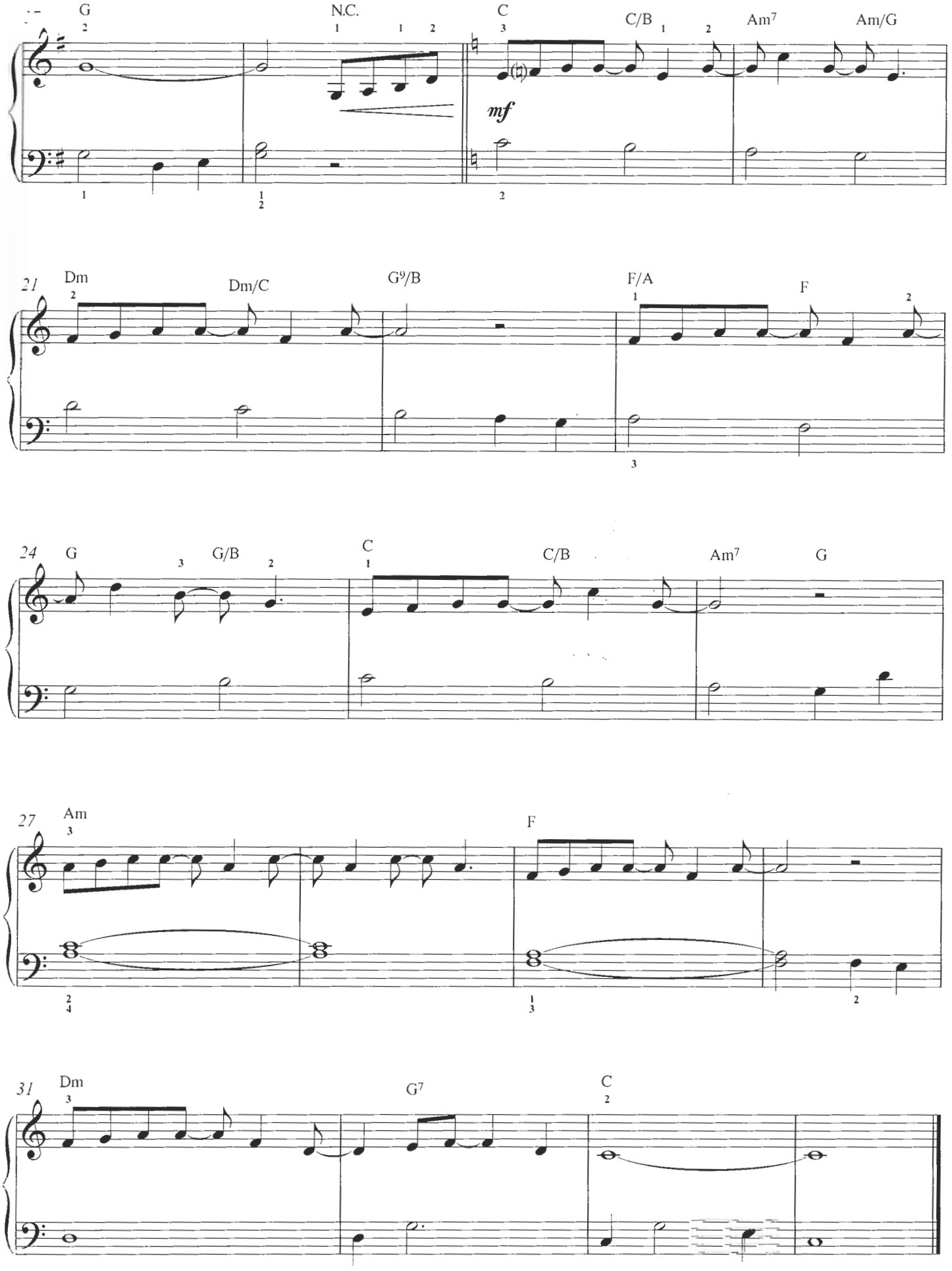
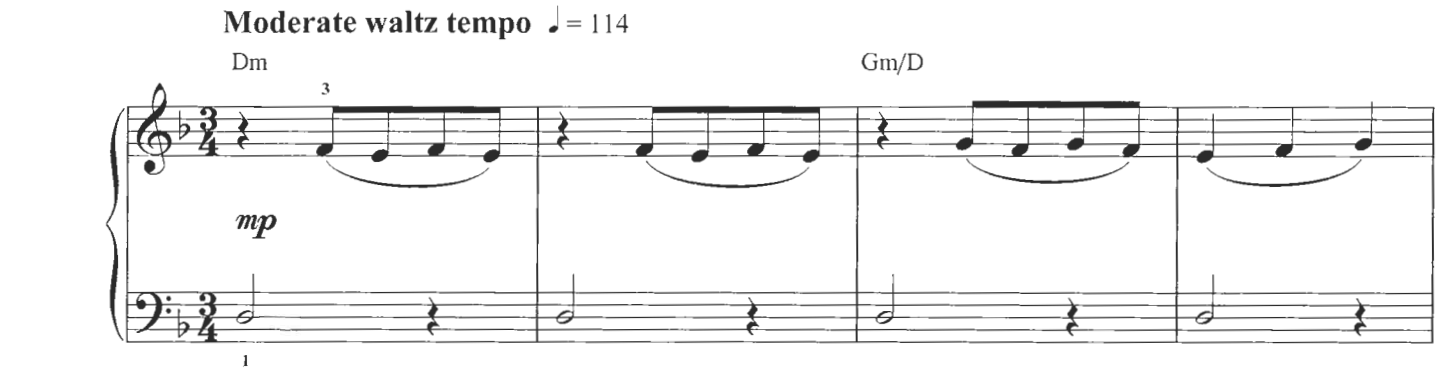

G
N.C.
C
C/B
Am7
Am/G
mf
21
Dm
Dm/C
G9/B
F/A
F
24
G
G/B
C
C/B
Am7
G
27
Am
F
31
Dm
G7
C

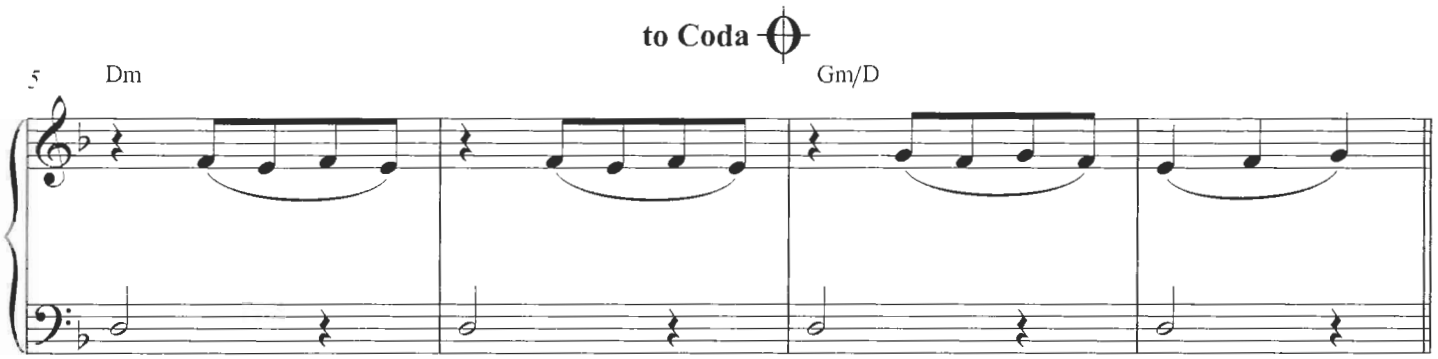
Pull Yourself Together

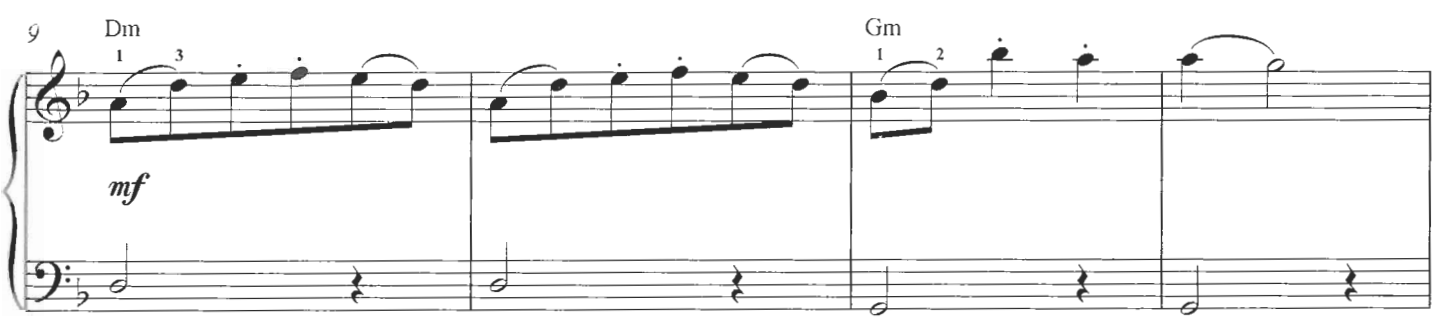
Music by Patrick Doyle

Patrick Doyle is a Scottish-born composer who started his career as an actor! In *Gosford Park*, his job was to write 1930s-style music that would blend perfectly with the Ivor Novello songs that were already instrumental to the film.

Hints & Tips: The bass has the same rhythm almost throughout this piece—be sure to observe the beat rest at the end of each bar. Play the main melody, beginning in bar 9, with a light bouncy touch, paying attention to the phrasing and staccato to give your melody 'shape'.







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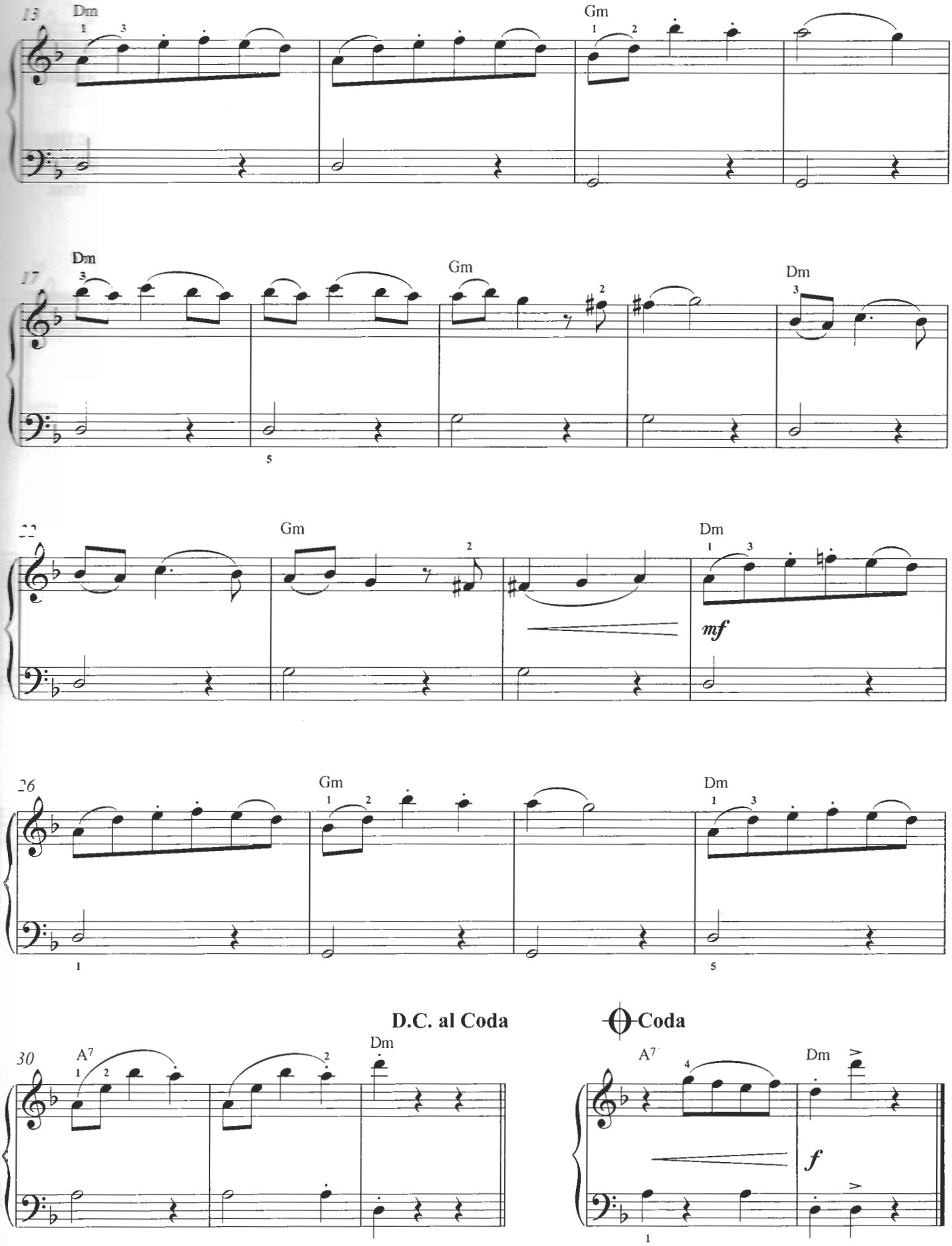

13
Dm
Gm
17
Dm
Gm
Dm
5
Gm
Dm
mf
26
Gm
Dm
1
5
D.C. al Coda
Coda
30
A7
Dm
A7
Dm
f
1

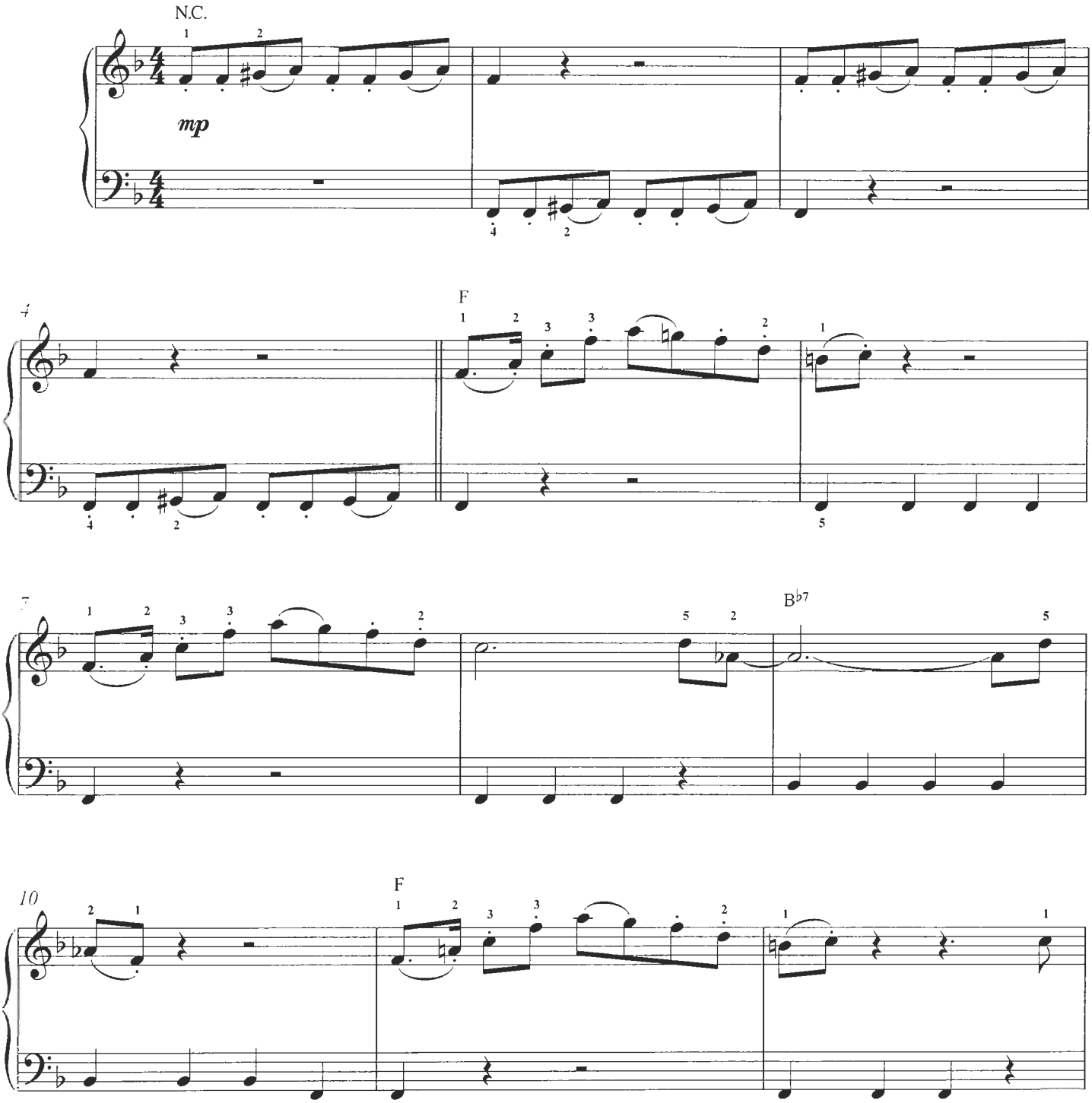
Baby Elephant Walk

Words by Hal David. Music by Henry Mancini

A year after winning five Grammys for *Moon River* and the associated albums, this giant of movie music added four more to his large collection of awards for this lovable tune. Mancini went on to win an astonishing 72 Grammys and 18 Oscars!

Hints & Tips: Fingering is important in this piece—make sure each note is correctly fingered, so that the notes follow on smoothly, and take special care with the many accidentals. The little comma above the music in bar 27 tells you to insert a break in the music at this point. Notice the last part of the music is very slow.

Moderately slow and steady



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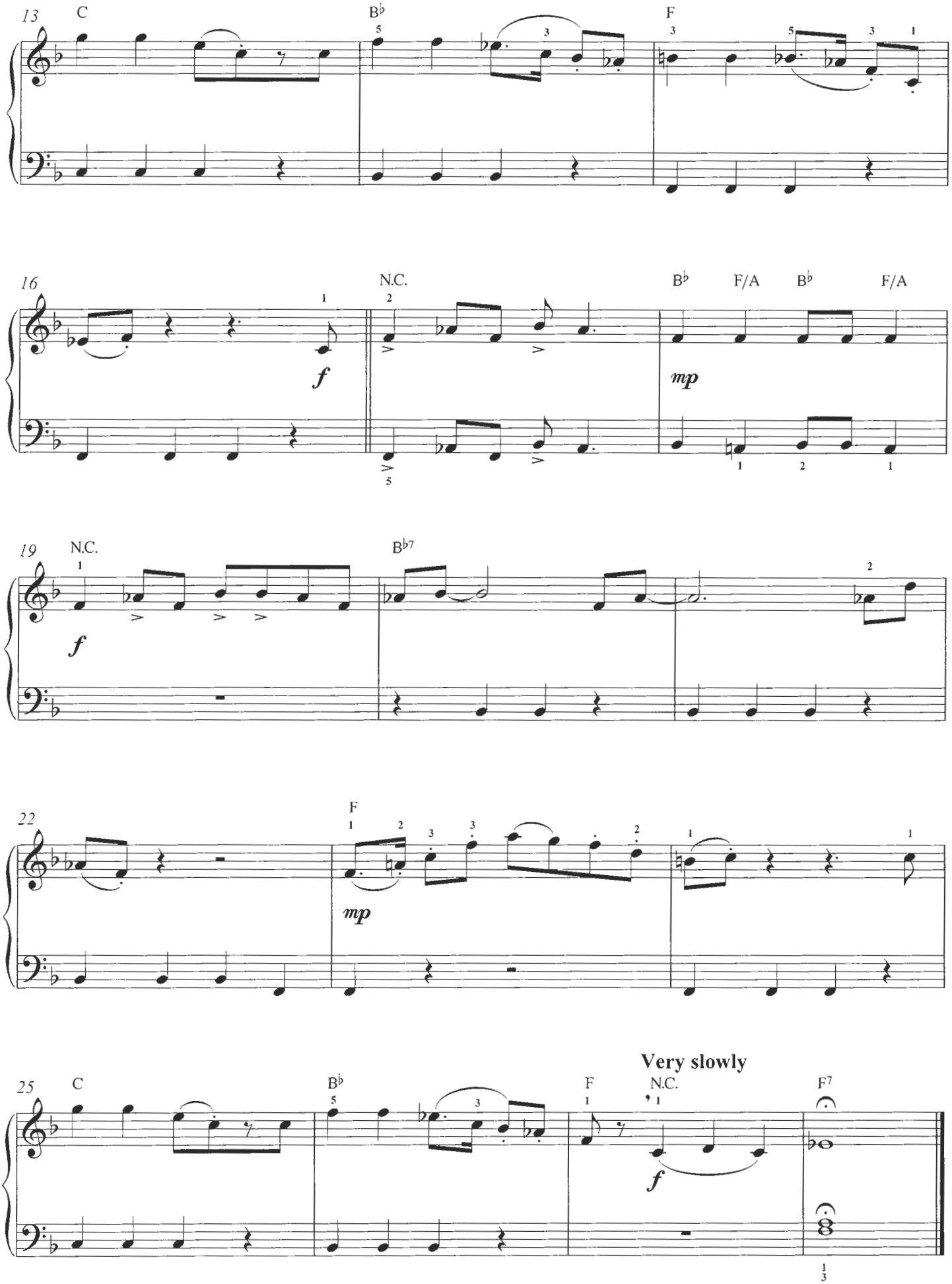

13
C
B♭
F
16
N.C.
B♭
F/A
B♭
F/A
f
mp
19
N.C.
B♭7
f
22
F
mp
25
C
B♭
F
N.C.
F7
Very slowly
f

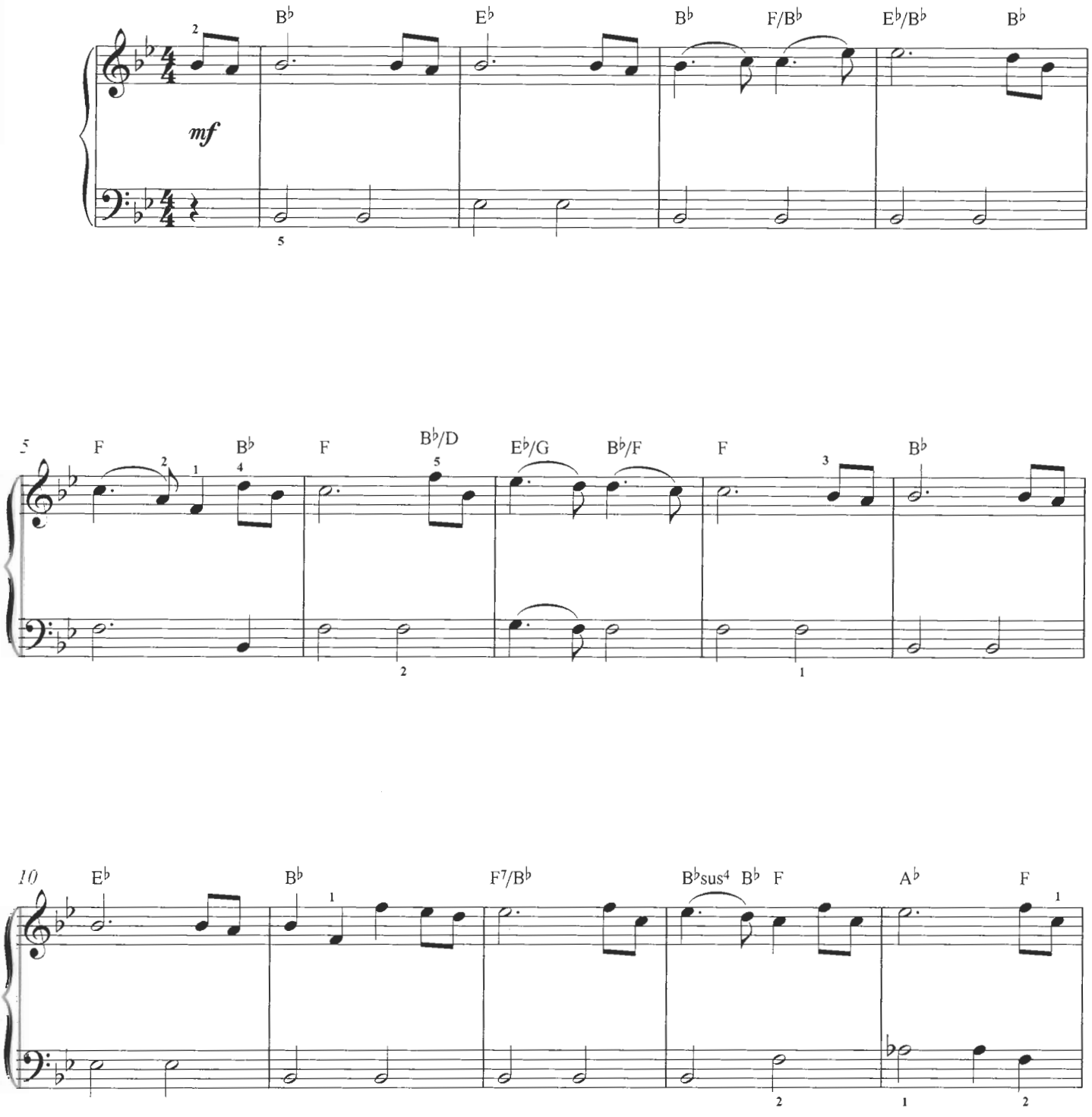
Jurassic Park Theme

Music by John Williams

Being one of the most financially secure composers in history, John Williams had intended to retire by the early 1990s. His output certainly became progressively more sporadic, so this classic Williams score with bold brass, dramatic strings and choir was a welcome addition to his oeuvre.

Hints & Tips: The music of this piece should be march-like, with the dotted notes played crisply and perfectly in time. Play the left-hand minims (half notes) strongly and confidently to add strength to the bass line. Practise the closing right-hand chords until you can play them perfectly, to ensure an impressive end to your performance!

Stately march



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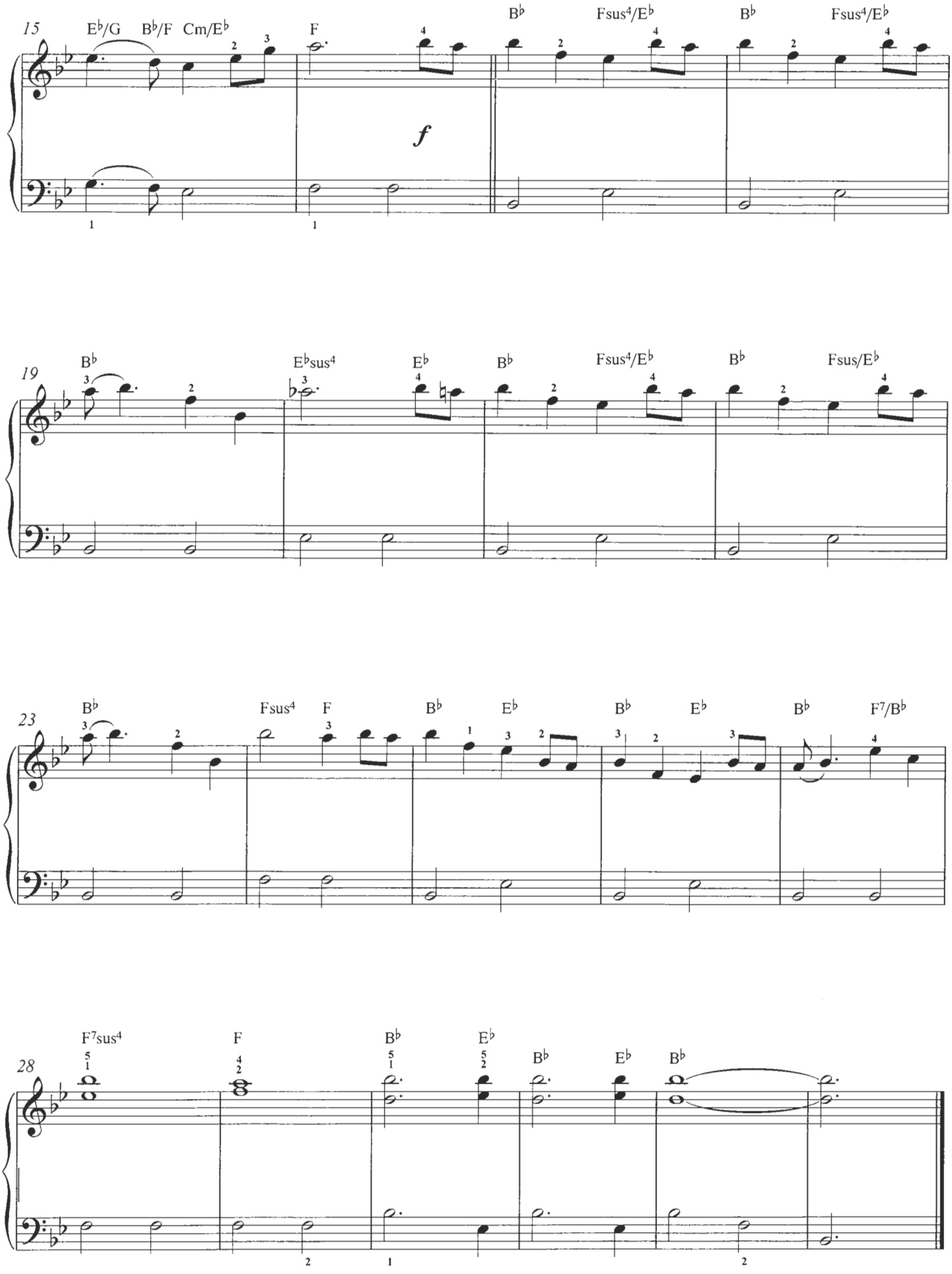

15
E♭/G
B♭/F
Cm/E♭
F
f
B♭
Fsus4/E♭
B♭
Fsus4/E♭
19
B♭
E♭sus4
E♭
B♭
Fsus4/E♭
B♭
Fsus/E♭
23
B♭
Fsus4
F
B♭
E♭
B♭
E♭
B♭
F7/B♭
28
F7sus4
F
B♭
E♭
B♭
E♭
B♭

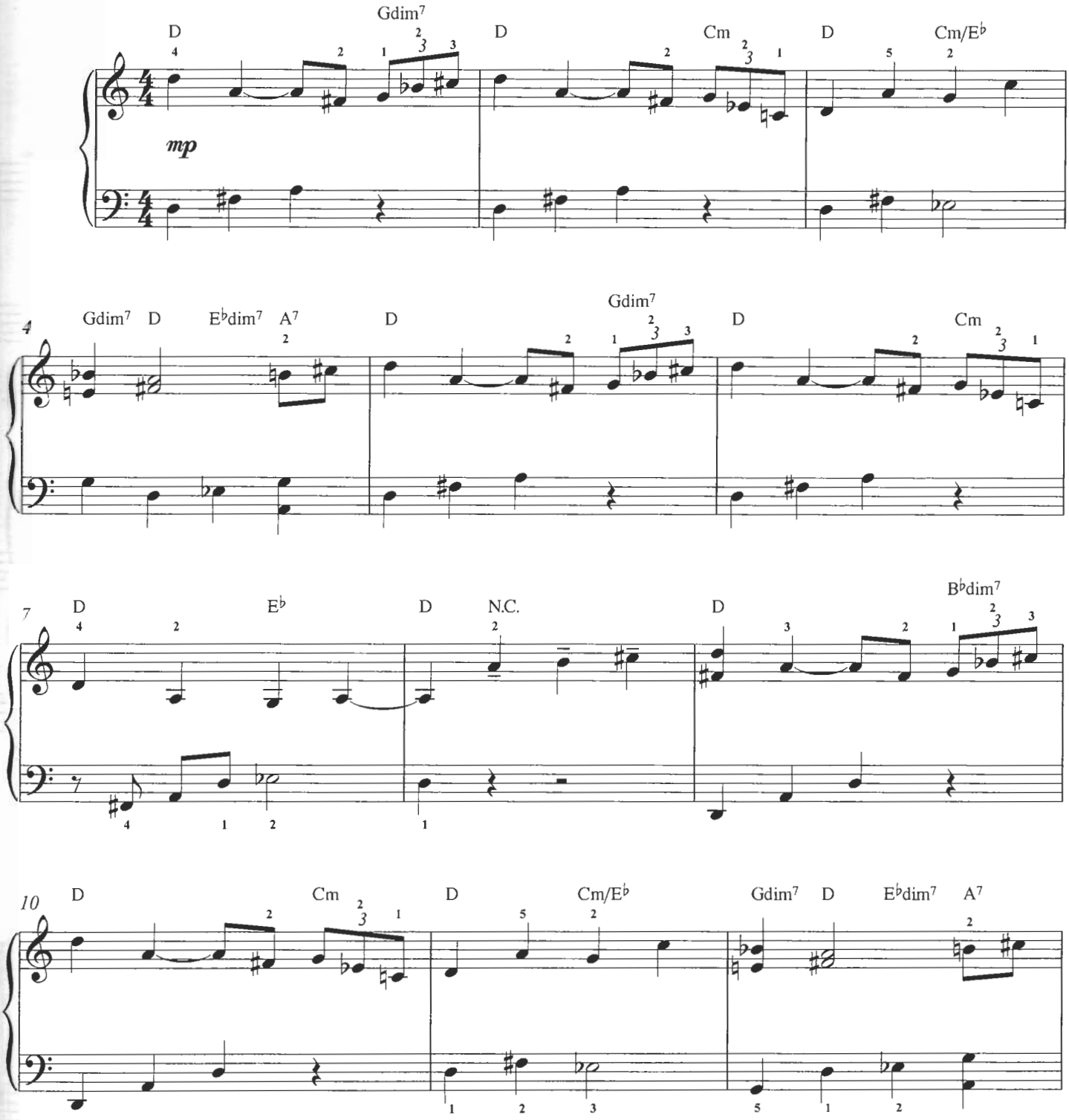
Lawrence Of Arabia Theme

Music by Maurice Jarre

Maurice Jarre won the Oscar for Best Original Score in 1962 for this work. Often simply described as epic, musically it is deceptively clever as well. Making extensive use of the harmonic minor scale within the melody, Jarre evokes the Arabian spirit without sacrificing any of the 'western' orchestral sound.

Hints & Tips: The difficulty in this piece is the numbers of accidentals. There's no easy way to get these right! Notice the triplets too. The three quavers (eighth notes) should fit perfectly and smoothly into one beat.

Slowly, with expression



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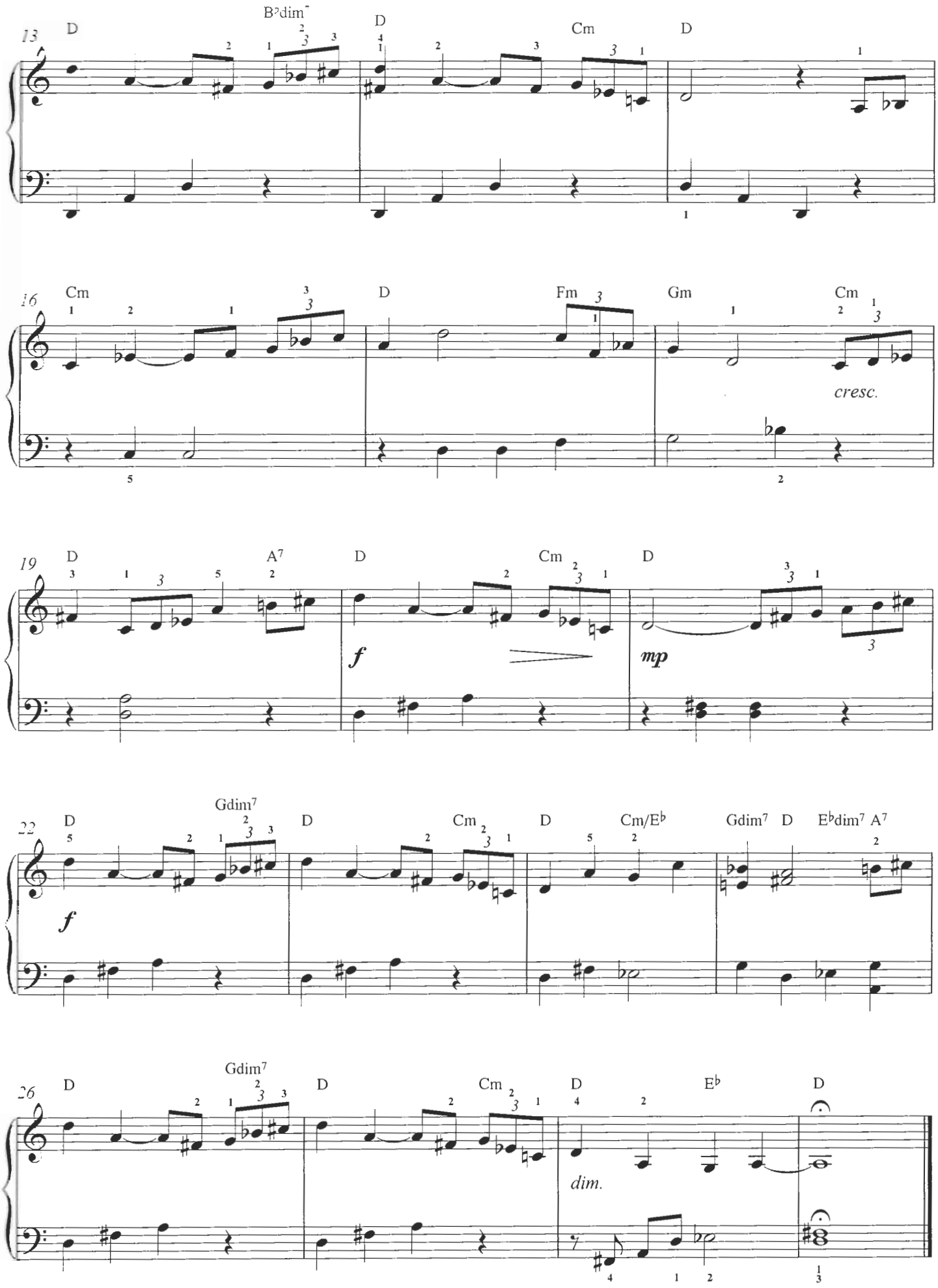
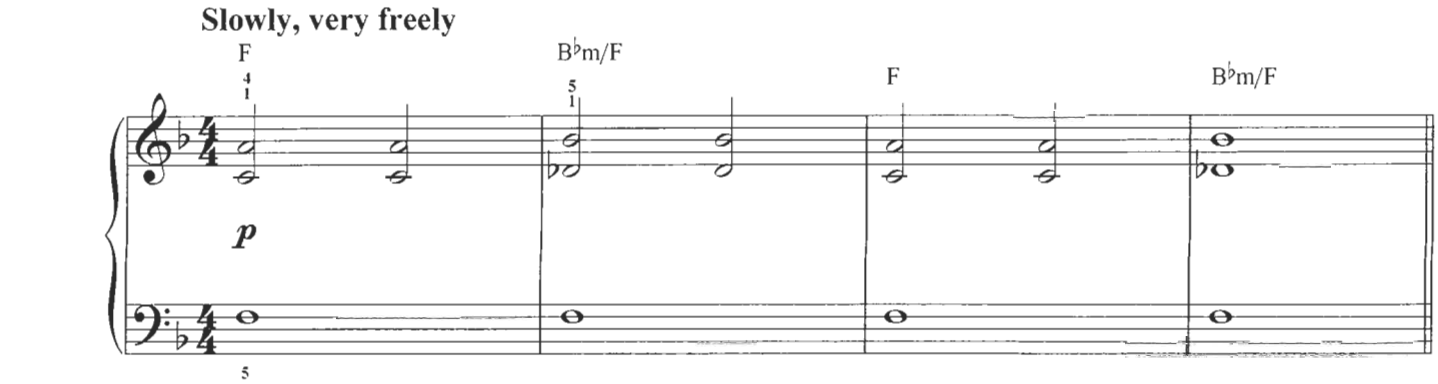

13
D
B♭dim7
D
Cm
D
16
Cm
D
Fm
Gm
Cm
cresc.
19
D
A7
D
Cm
D
f
mp
22
D
Gdim7
D
Cm
D
Cm/E♭
Gdim7
D
E♭dim7
A7
f
26
D
Gdim7
D
Cm
D
E♭
D
dim.

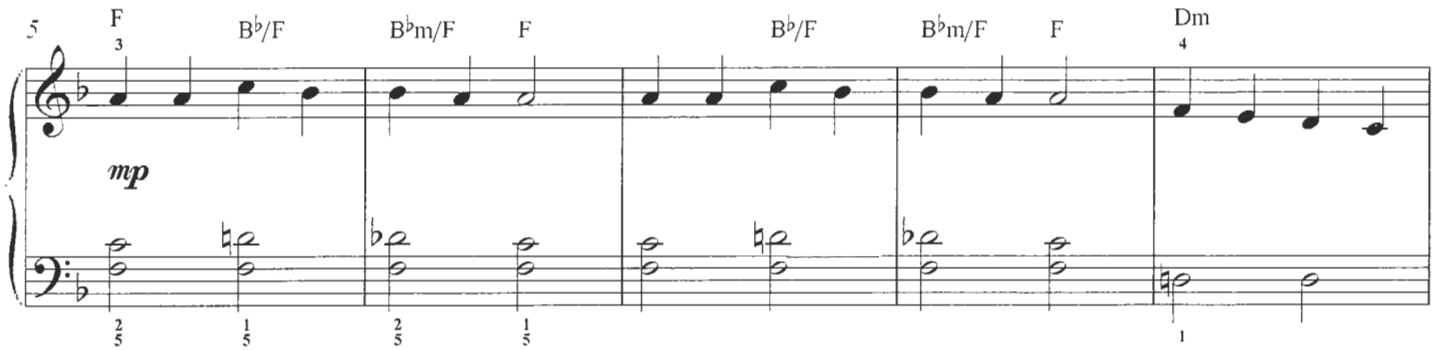
Glasgow Love Theme

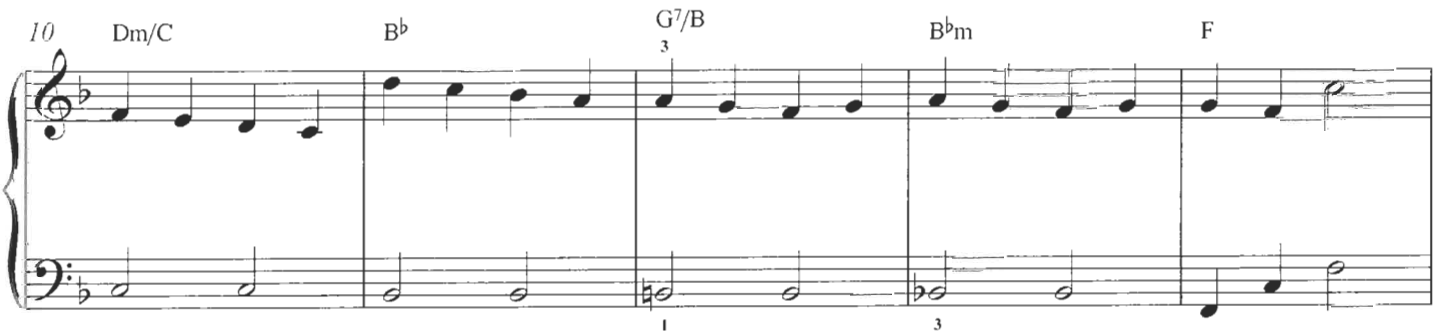
Words & Music by Craig Armstrong

Soon after writing his BAFTA-winning score for Baz Luhrman's *Romeo and Juliet*, Armstrong embarked on the score for this Richard Curtis romantic comedy. The result in this particular case is a beautiful and atmospheric mood piece for solo piano.

Hints & Tips: Spend some time practising the right-hand chords in the opening four bars, making sure you use the correct fingering. You will meet this fingering again later in the piece, but used with quavers (eighth notes). Practise the left-hand chords in bars 5–8, which are also repeated later.







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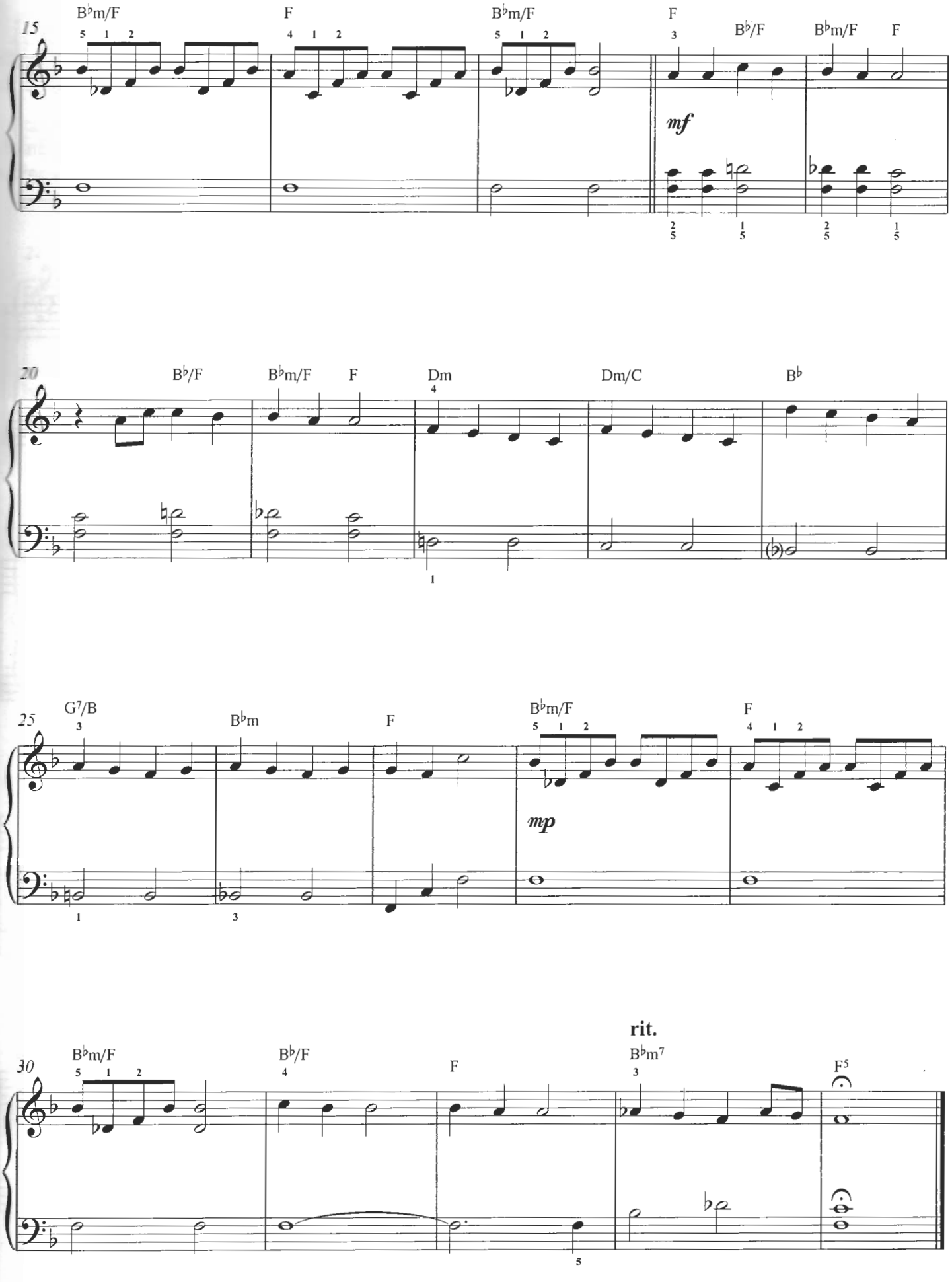
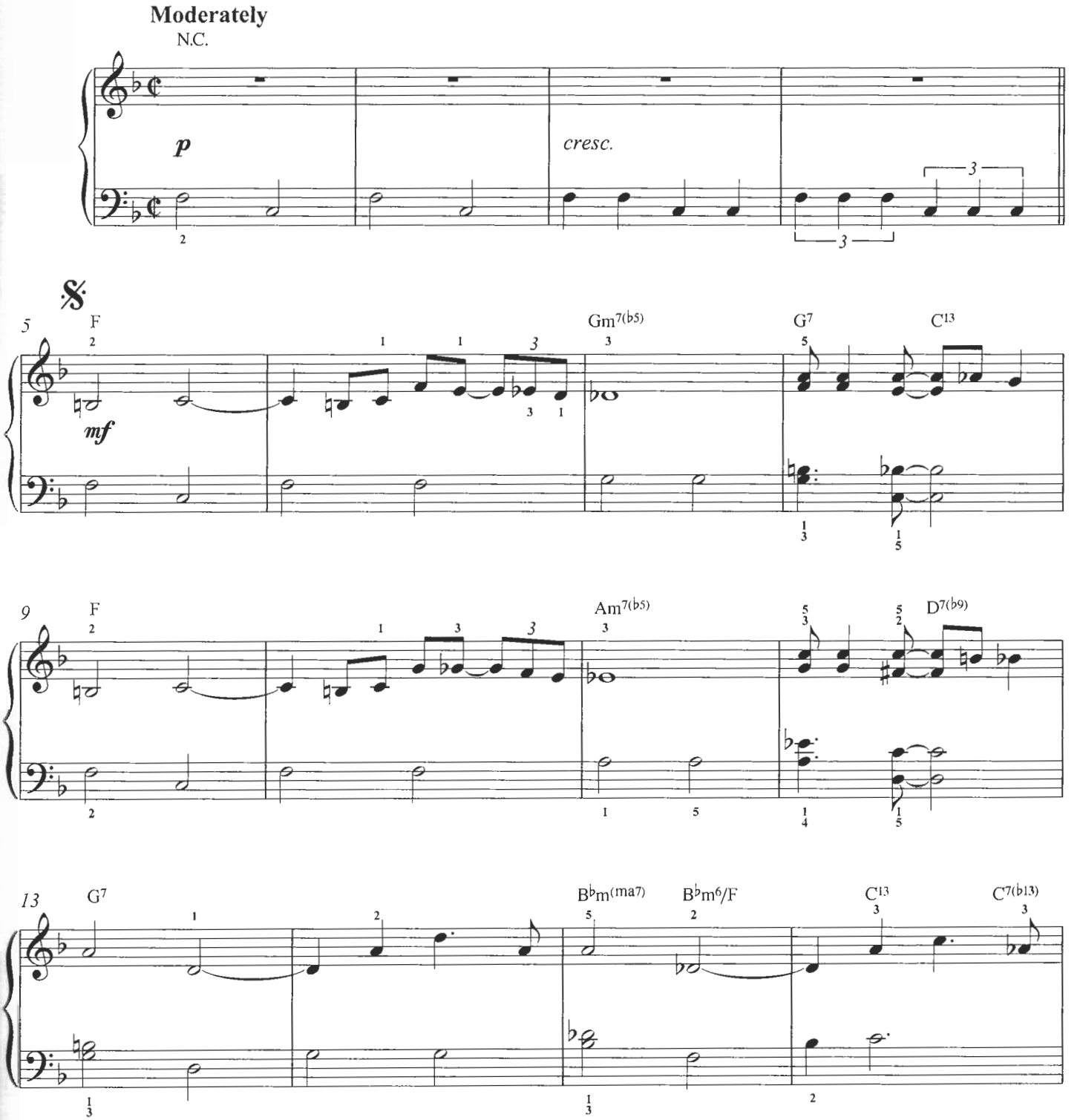

15
B♭m/F
F
B♭m/F
F
B♭/F
B♭m/F
F
mf
20
B♭/F
B♭m/F
F
Dm
Dm/C
B♭
25
G7/B
B♭m
F
B♭m/F
F
mp
30
B♭m/F
B♭/F
F
rit.
B♭m7
F5

Theme

Music by Richard Rodney Bennett

Sir Richard Rodney Bennett is simply one of the most versatile composers working today. Whether writing for the concert hall, jazz or the movie world, his deft touch is always in evidence, as it is here in this spirited theme that recalls the Express itself.

Hints & Tips: The repeating notes that make up bars 1–4 gradually get quicker—try and give the impression of a train gathering speed. Practise the difficult tied rhythms in this piece first without the ties. Play the arpeggio at the end at your own speed, holding the sustaining pedal down until the sound of the last chord dies away.



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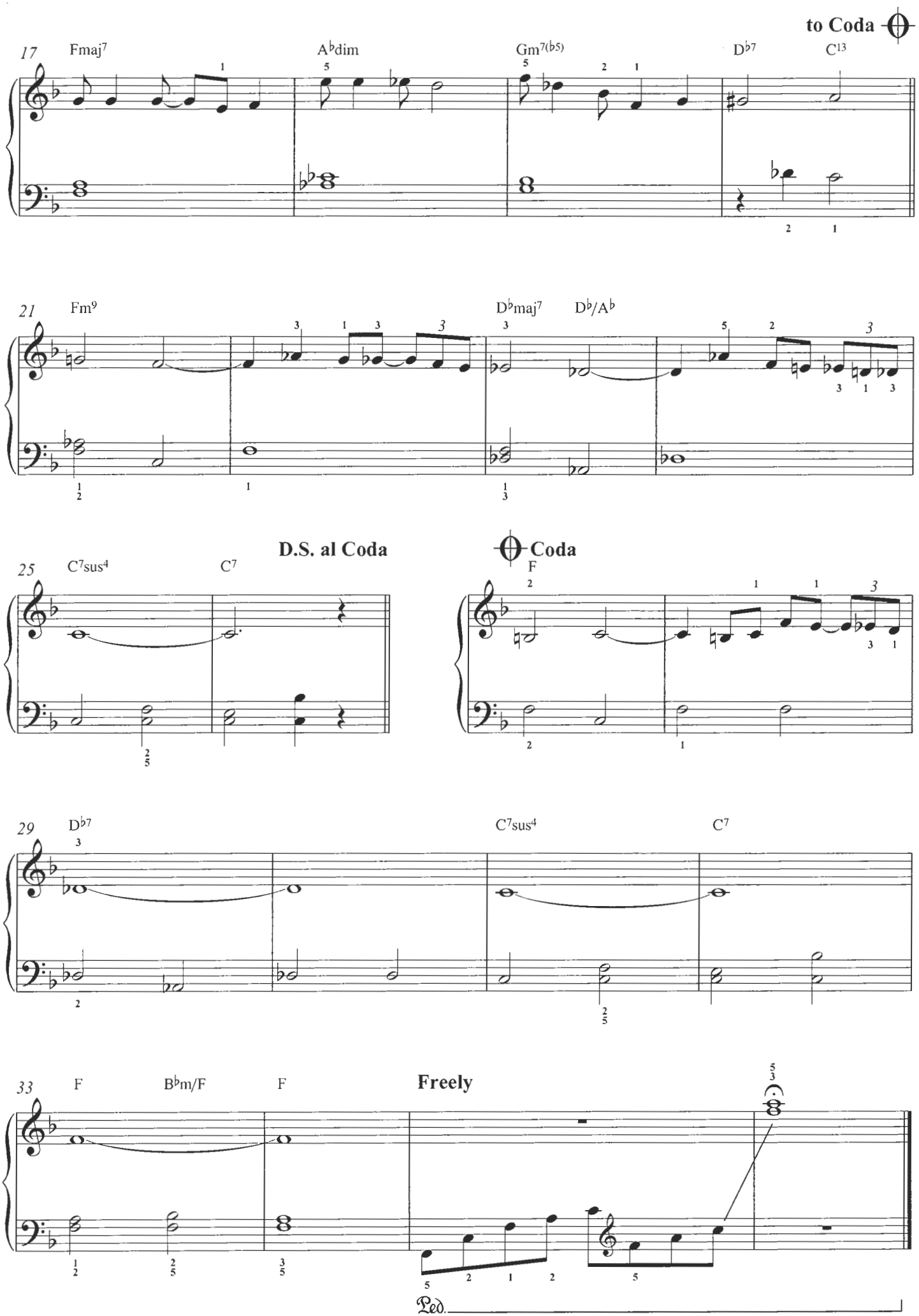
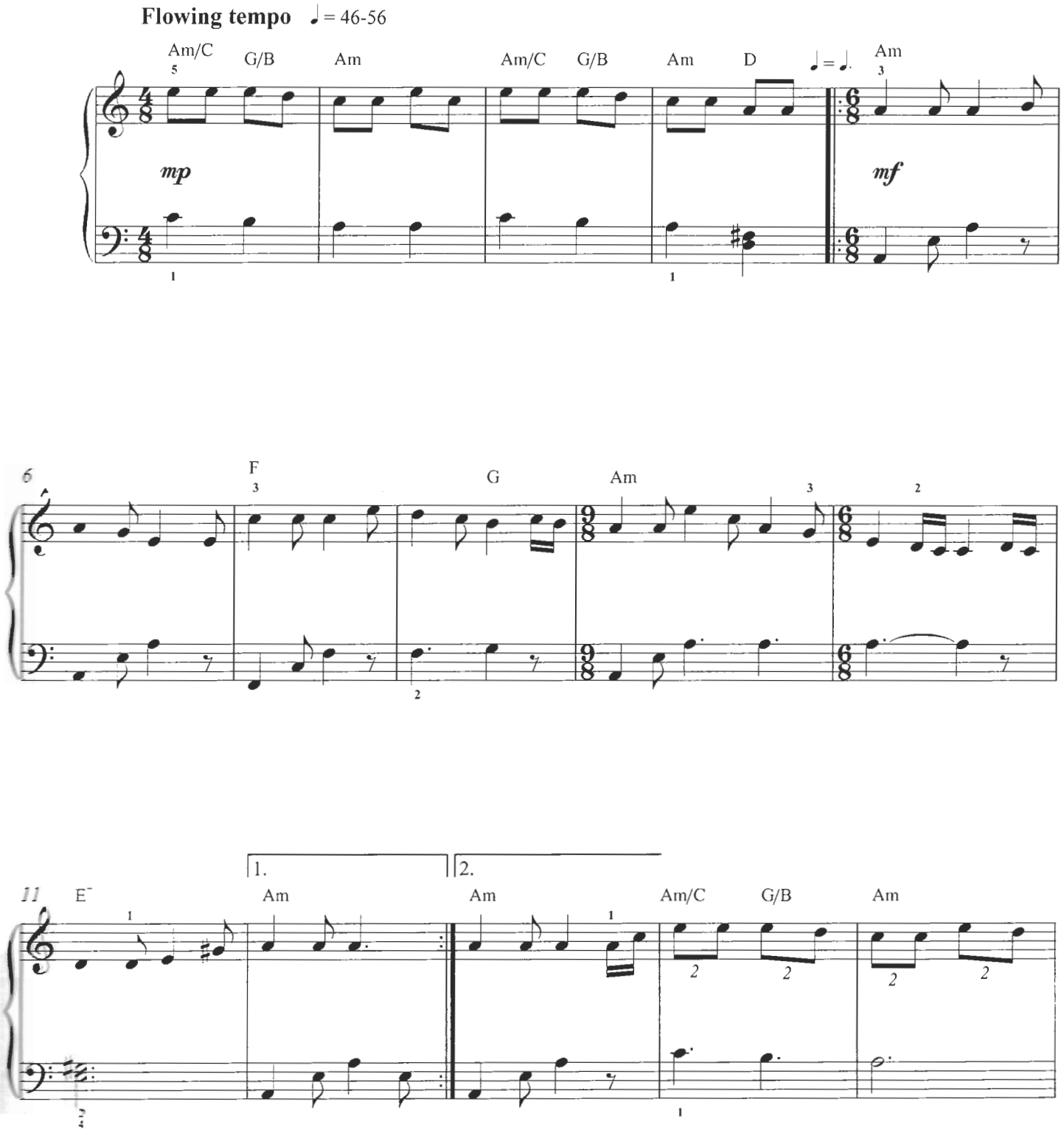

to Coda
17
Fmaj7
A♭dim
Gm7(♭5)
D♭7
C13
21
Fm9
D♭maj7
D♭/A♭
D.S. al Coda
25
C7sus4
C7
Coda
F
29
D♭7
C7sus4
C7
33
F
B♭m/F
F
Freely
Ped.

The Heart Asks Pleasure First

Music by Michael Nyman

This piece, with its strong Celtic influences, clearly retains the style most associated with its composer, Michael Nyman. Minimalism is used to great effect throughout the score to *The Piano* to create a work of surprising warmth and depth.

Hints & Tips: This music begins in 4/8 and moves into 6/8 time. Count two crotchet (quarter note) beats in the two-time section and then two dotted crotchet (dotted quarter note) beats in the six-eight part. Remember that both these beats are the same speed. Some regular quavers (eighth notes) also appear in the six-eight music.



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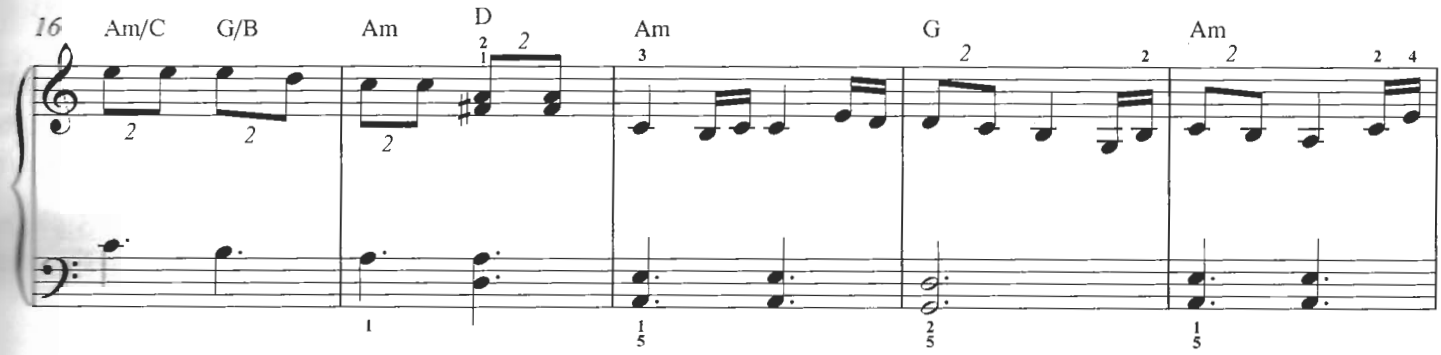
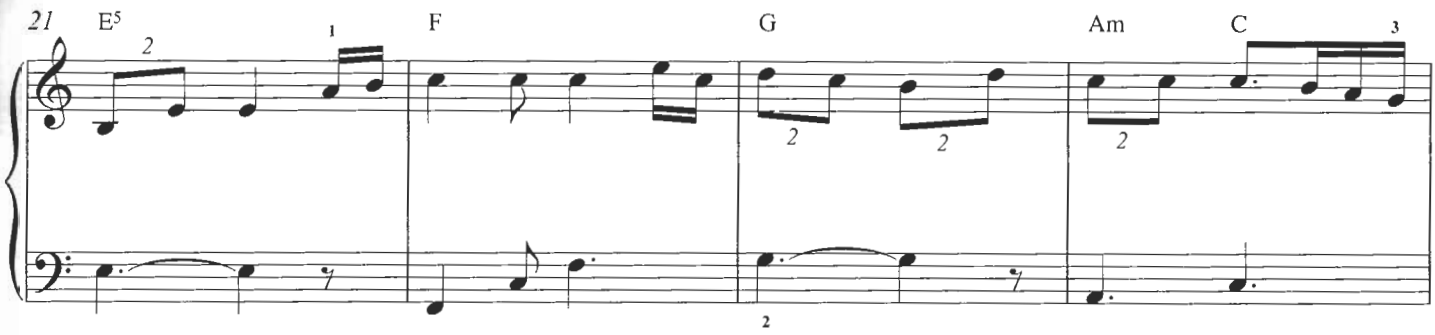
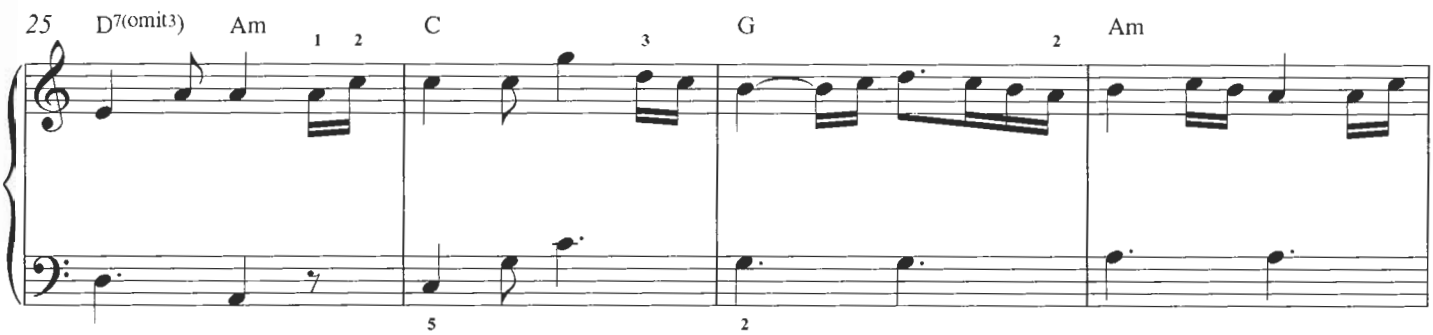
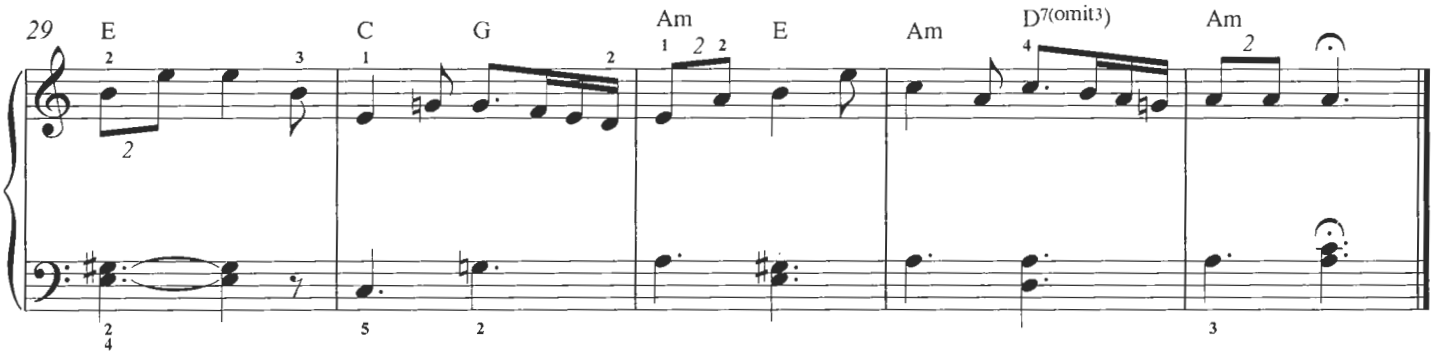

16
Am/C
G/B
Am
D
Am
G
Am


21
E5
F
G
Am
C


25
D7(omit3)
Am
C
G
Am

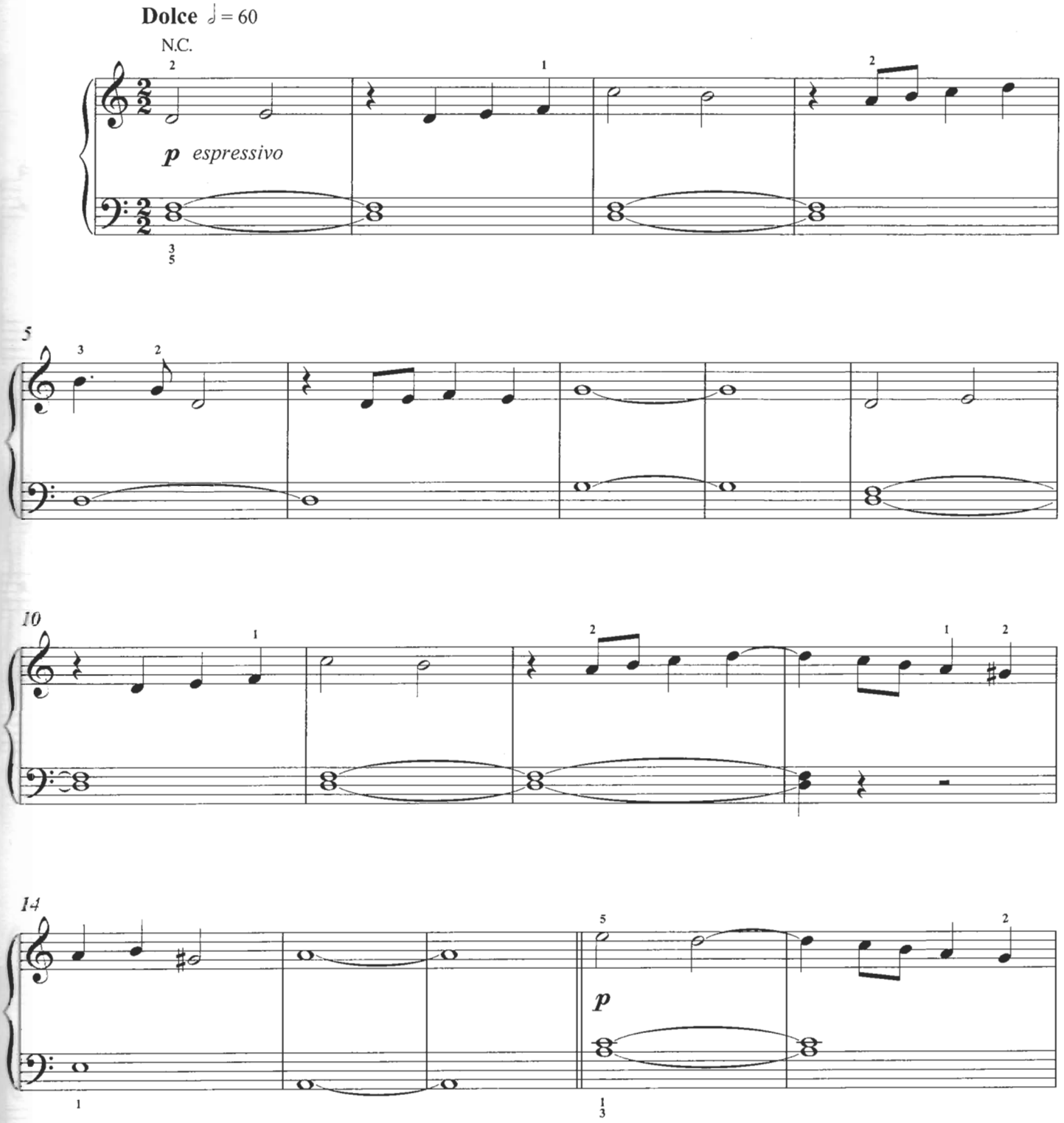

29
E
C
G
Am
E
Am
D7(omit3)
Am

Anna's Theme

Music by John Corigliano

The director François Girard chose the American composer John Corigliano, primarily a concert composer, to write the score for this film about the passions that a violin can inspire. Corigliano provided a mature and sophisticated score that sounds less like film music and more like a concert work. It won him an Oscar for Best Original Score.

Hints & Tips: *Dolce* means 'sweetly' and *espressivo* means 'expressively'—this is how you should play this piece. The time signature tells you to count two each bar, but it's a good idea to count four until you can play the music confidently. Take great care with the many sharps in the second half of the piece.



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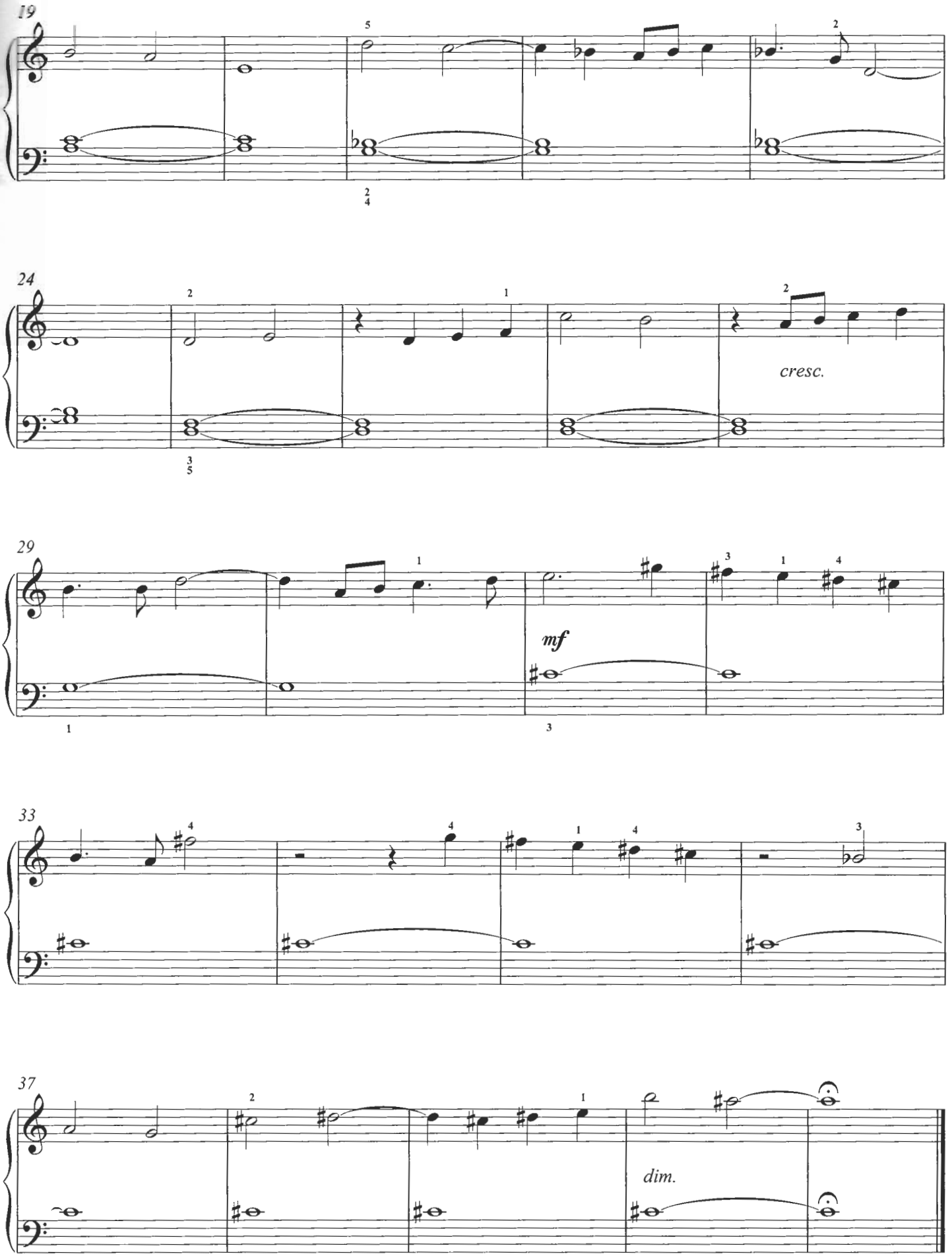

19
24
cresc.
29
mf
33
37
dim.

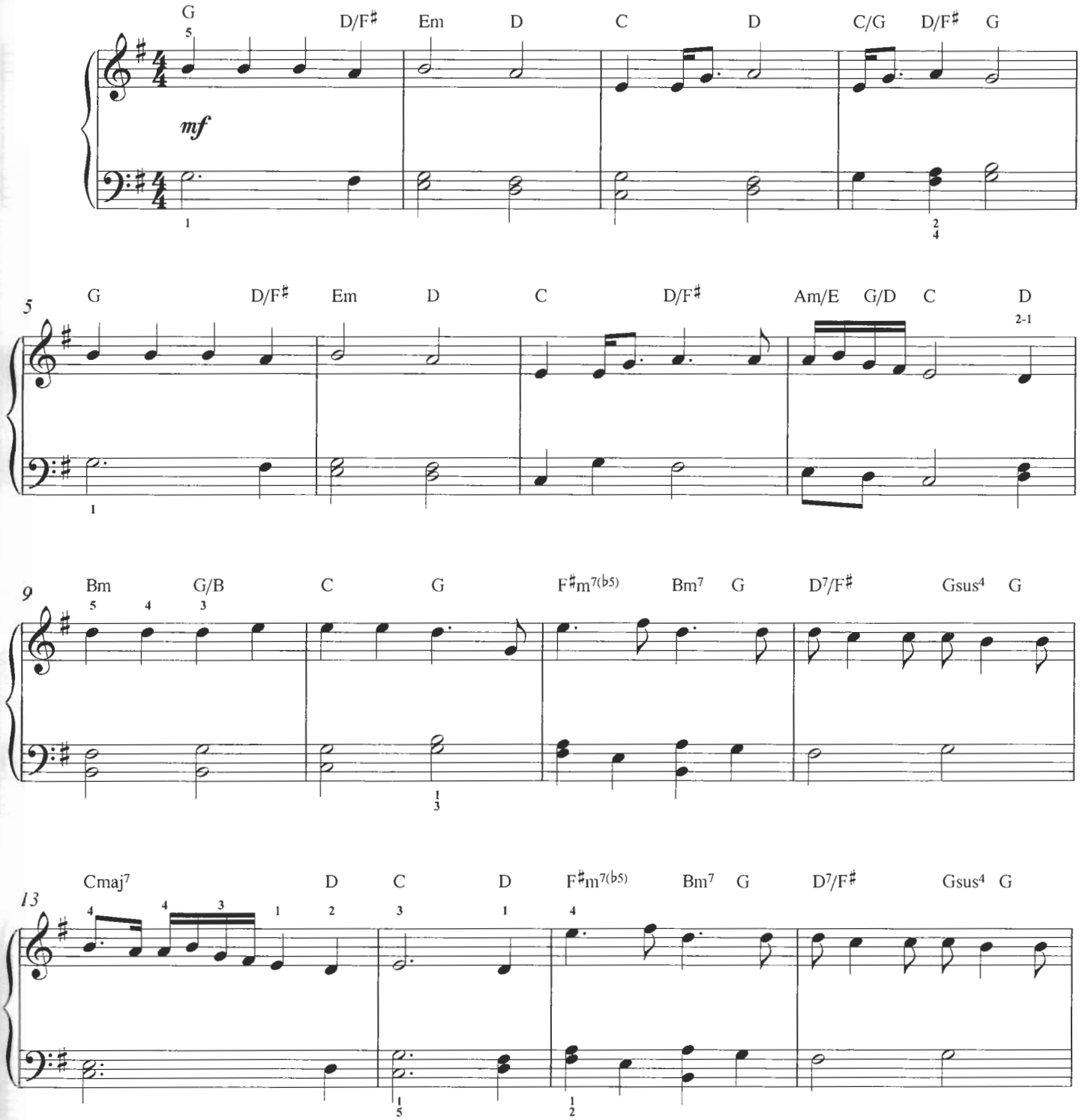
Hymn To The Fallen

Music by John Williams

Taking the brave and unusual step of leaving the battle scenes unscored, John Williams wrote a very sensitive score to this war epic. As Steven Spielberg said of *Hymn To The Fallen*, "It's a piece of music *and* a testament to John Williams' sensitivity and brilliance that will...honour forever the fallen of this war and possibly all wars."

Hints & Tips: The distinctive rhythm in bars 3, 4 and 7 is called a 'Scotch Snap'. It is important that the shorter note (in this case, a semiquaver (sixteenth note)), is emphasised more than the longer note. Try also to maintain a solemn tone throughout, but let the music flow.

Slowly and solemnly



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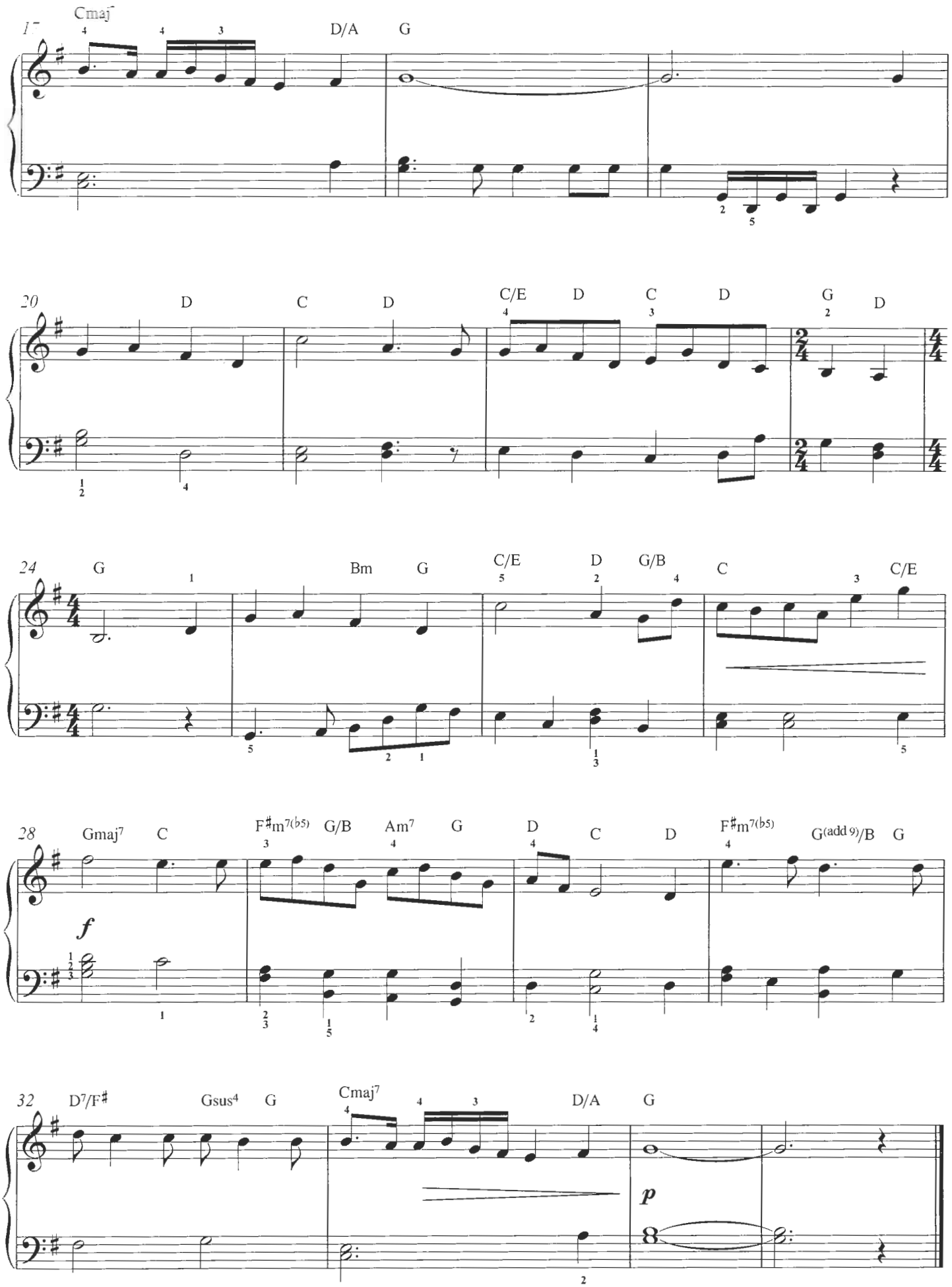
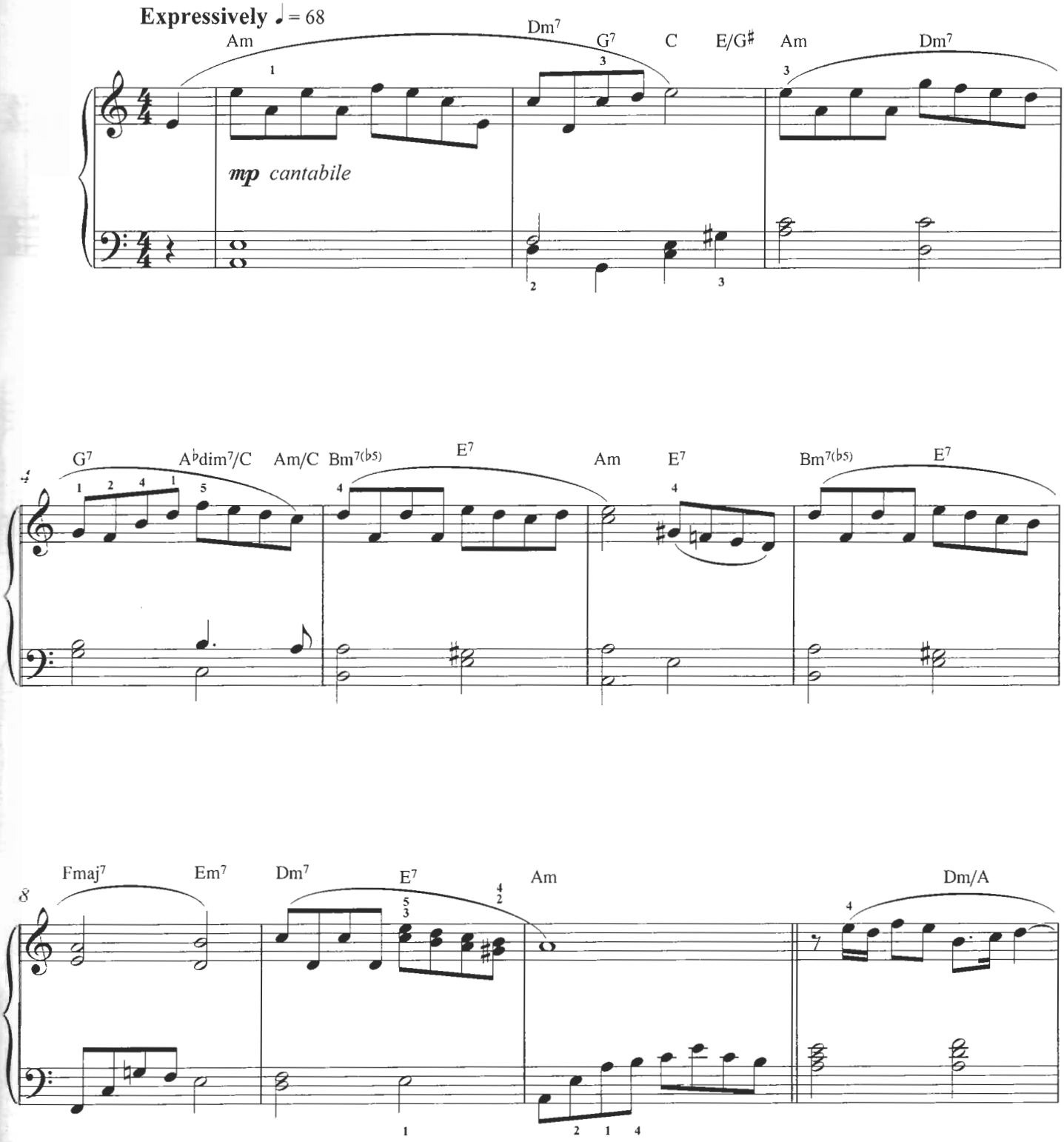

17
Cmaj7
D/A
G
20
D
C
D
C/E
D
C
D
G
D
24
G
Bm
G
C/E
D
G/B
C
C/E
28
Gmaj7
C
F♯m7(b5)
G/B
Am7
G
D
C
D
F♯m7(b5)
G(add 9)/B
G
f
32
D7/F♯
Gsus4
G
Cmaj7
D/A
G
p

Theme

Music by John Williams

This is a Spielberg/Williams collaboration. The score won an Oscar for Best Original Score, making this Williams' fifth Oscar-winning work. The violinist Itzhak Perlman played this touching theme on the original recording.

Hints & Tips: The phrase marks in this piece are very important. The middle section should have a lighter, more improvised feel, whilst the main theme should be played with great expression.



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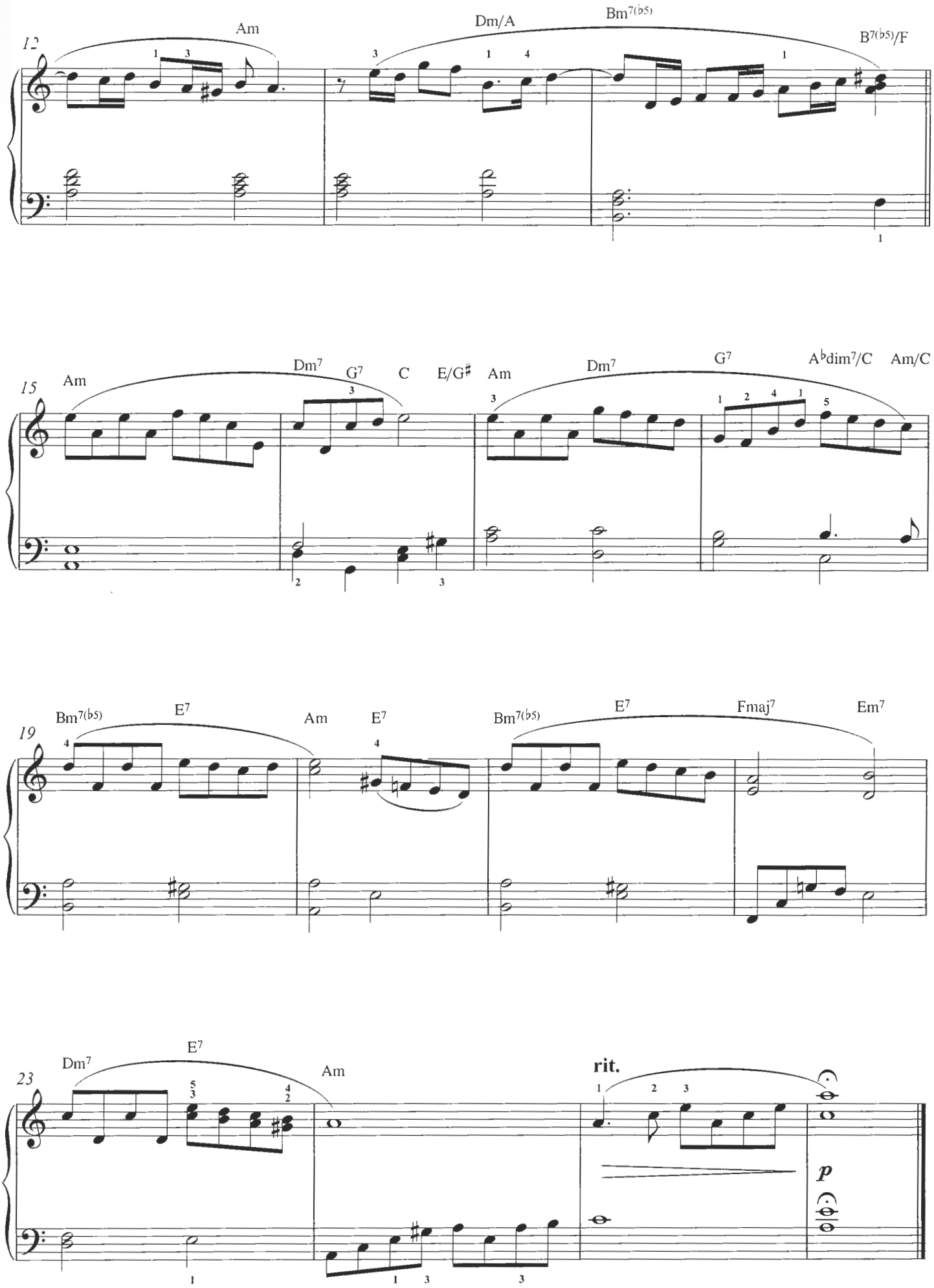
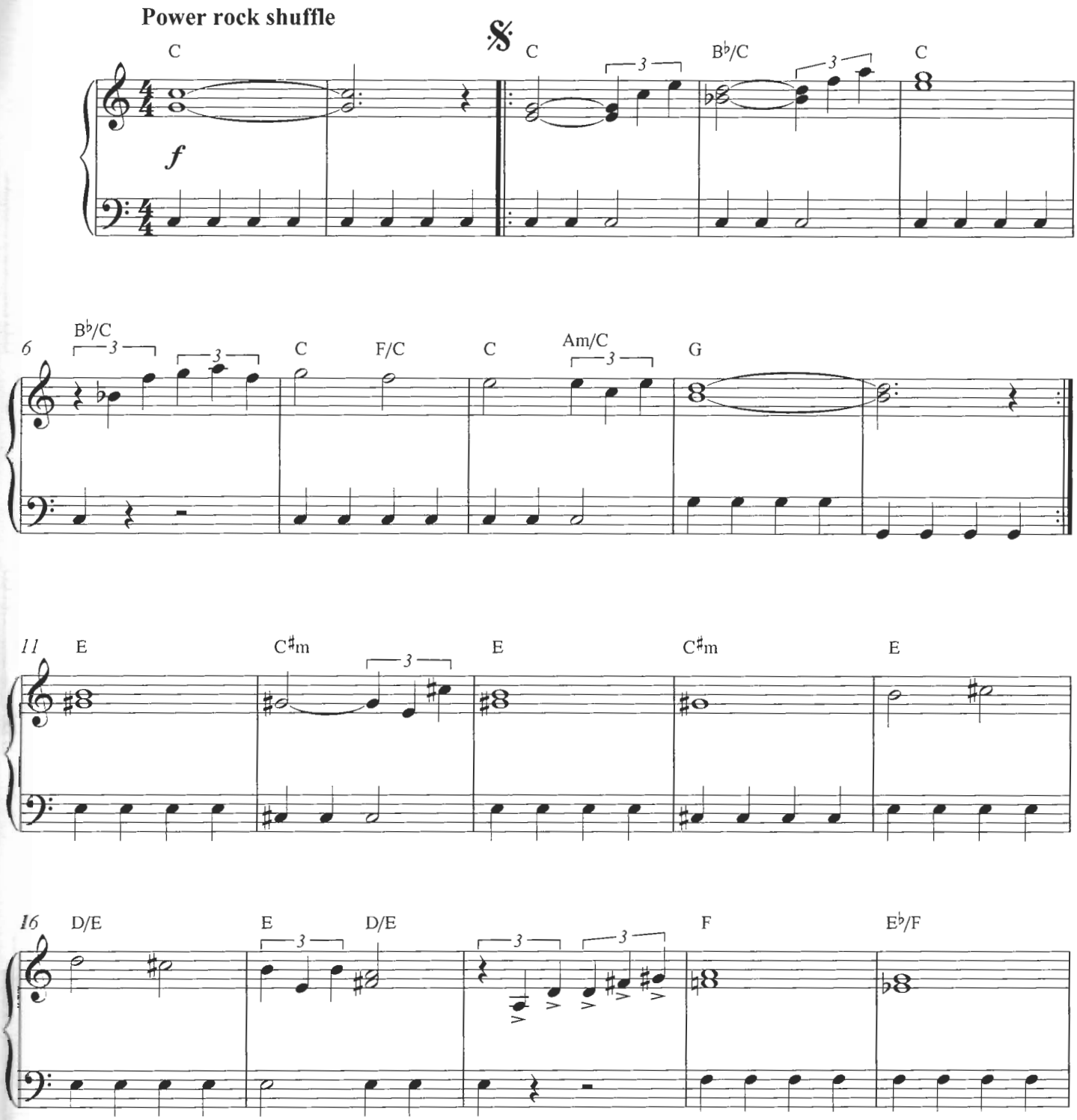

12
Am
Dm/A
Bm7(b5)
B7(b5)/F
15
Am
Dm7
G7
C
E/G♯
Am
Dm7
G7
A♭dim7/C
Am/C
19
Bm7(b5)
E7
Am
E7
Bm7(b5)
E7
Fmaj7
Em7
23
Dm7
E7
Am
rit.
p

Theme From Star Trek
(The Motion Picture)

Music by Jerry Goldsmith

Goldsmith, who died in 2004, was one of Hollywood's most diverse composers. He often made use of 'experimental' effects, but was equally capable of turning out classic Hollywood fare such as this memorable theme from 1979.

Hints & Tips: There are many sets of triplets in this piece. Listen to a recording of the music to help you play these rhythms. Play the bass strongly to add a powerful, urgent feel to the music. Add your own dynamic contrasts.



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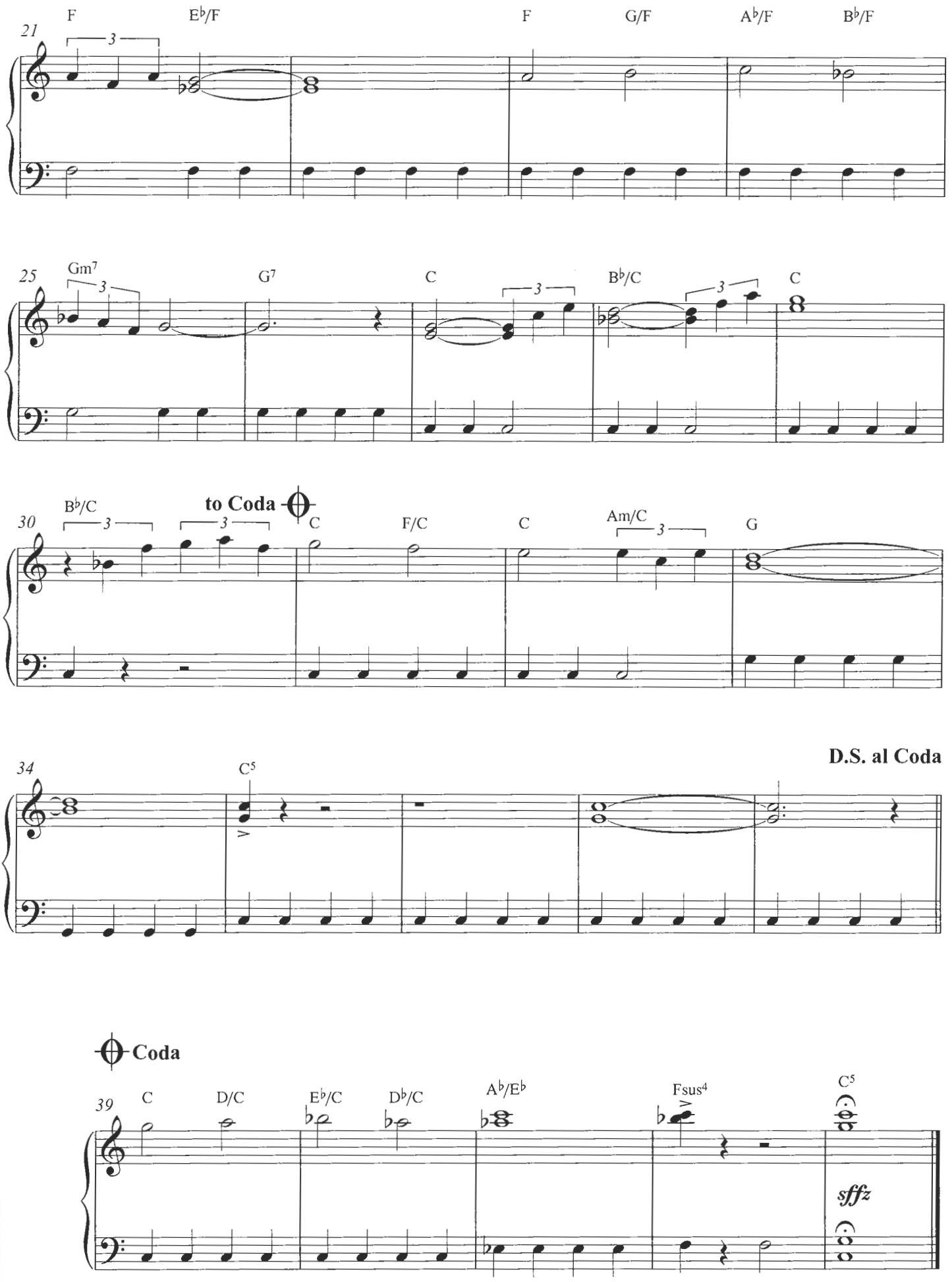

21
F
E♭/F
F
G/F
A♭/F
B♭/F
25
Gm7
G7
C
B♭/C
C
30
B♭/C
to Coda
C
F/C
C
Am/C
G
34
C5
D.S. al Coda
Coda
39
C
D/C
E♭/C
D♭/C
A♭/E♭
Fsus4
C5
sffz

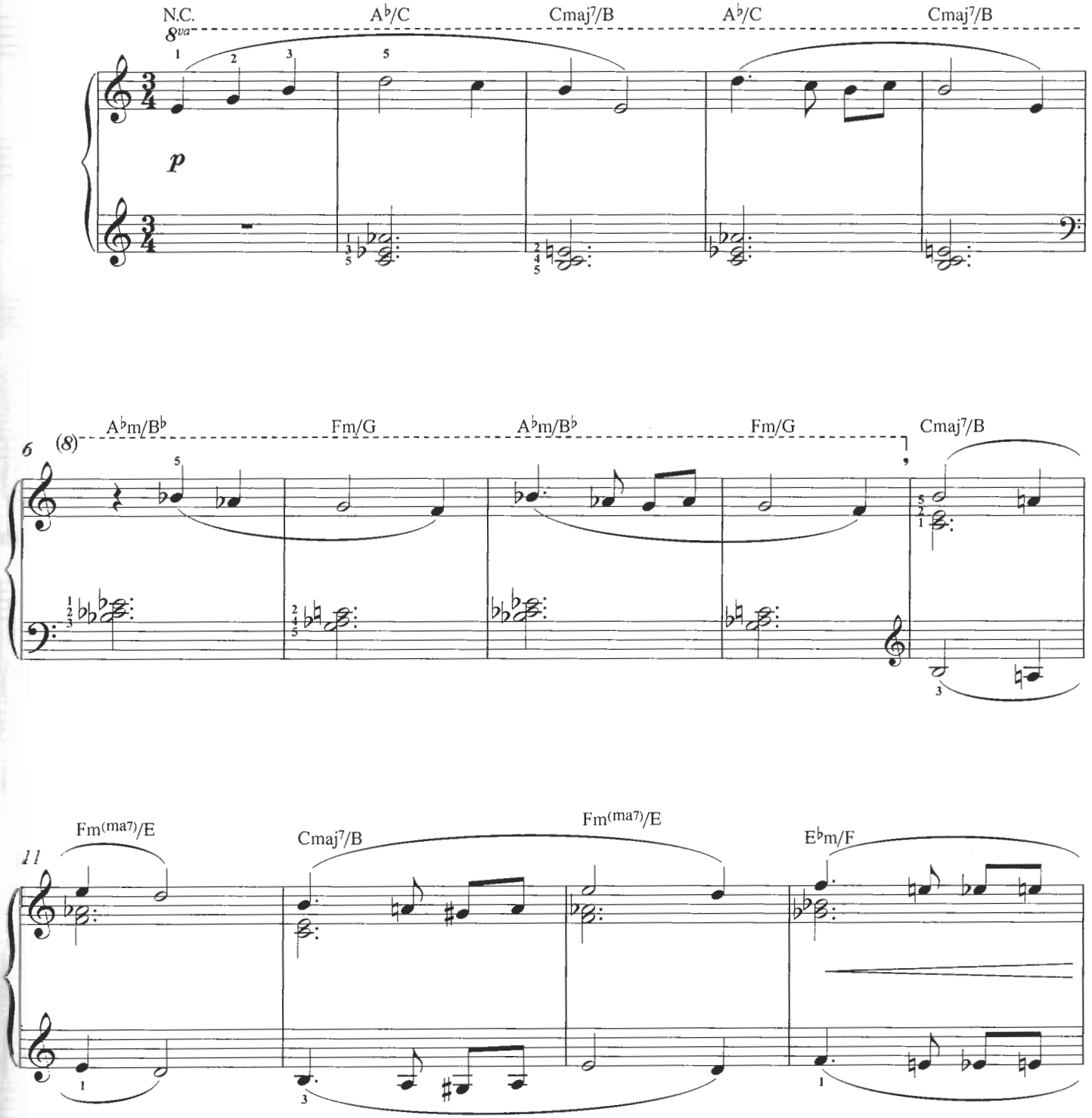
Scene D'amour

Music by Bernard Herrmann

Bernard Herrmann is often cited as a huge influence by Hollywood composers. He could be difficult to work with and often alienated himself from directors, even his long-term associate, Alfred Hitchcock. Nonetheless, his scores effortlessly blend musical sophistication and dramatic effect. *Vertigo* and *Psycho* are two of his best known scores.

Hints & Tips: This piece contains a powerful and unusual musical effect—the melody in bars 10–18 is played in both hands at the same time an octave apart. The chords inbetween are quite dissonant and chromatic but very expressive. This was a common effect in film music of the time as it was thought particularly dramatic.

Moderately with expression



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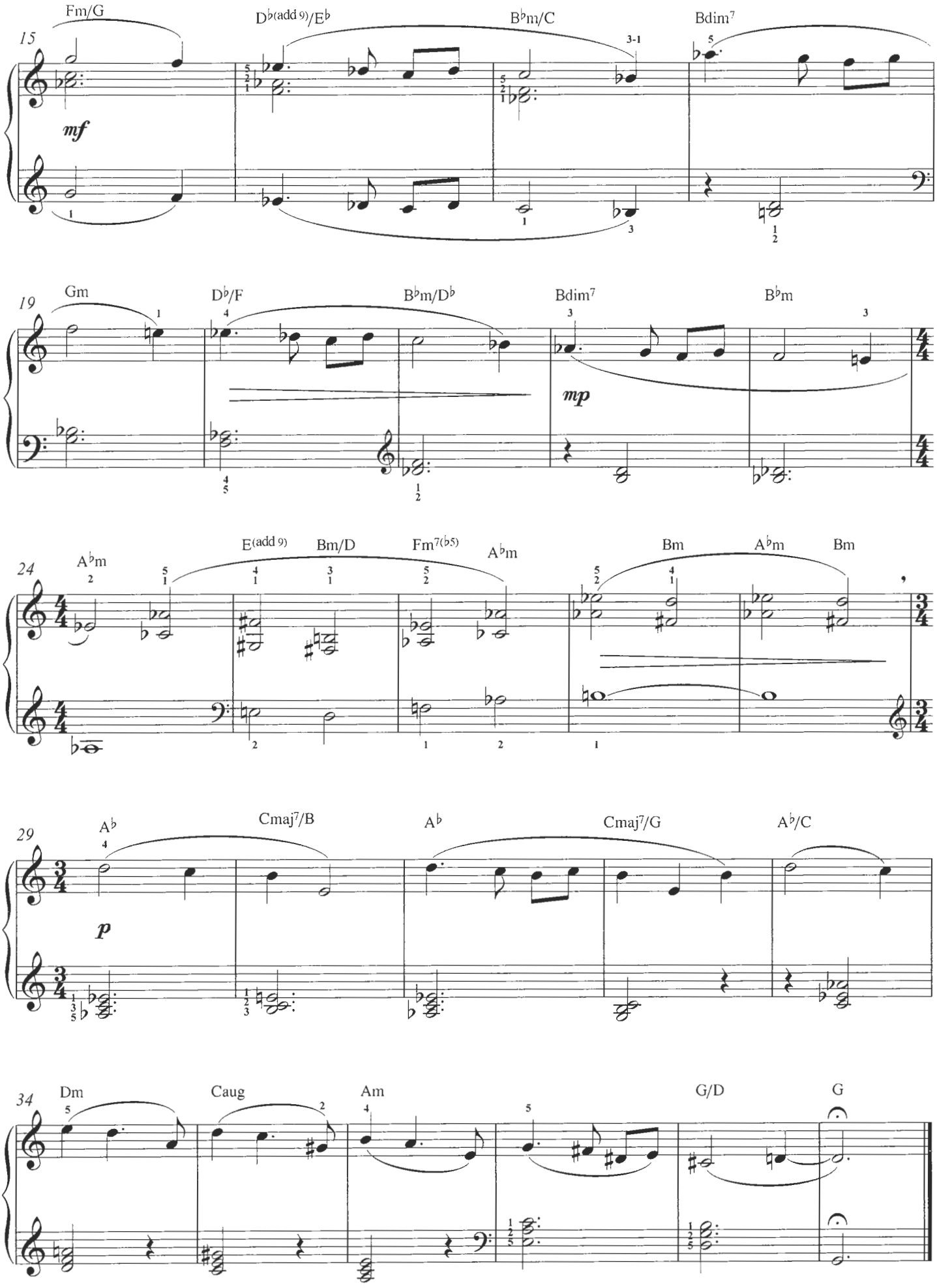
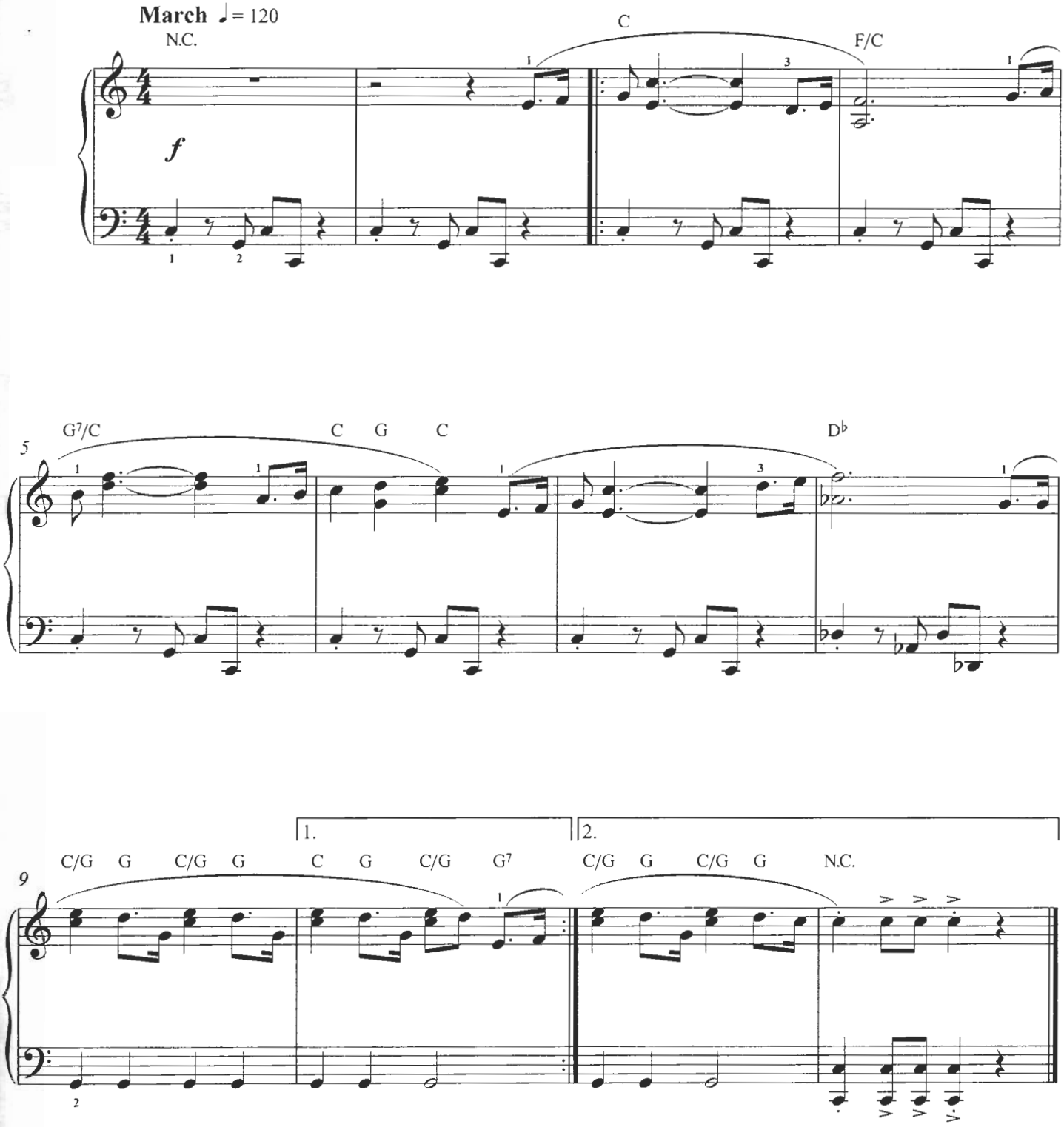

15
Fm/G
D♭(add 9)/E♭
B♭m/C
Bdim7
mf
19
Gm
D♭/F
B♭m/D♭
Bdim7
B♭m
mp
24
A♭m
E(add 9)
Bm/D
Fm7(♭5)
A♭m
Bm
A♭m
Bm
29
A♭
Cmaj7/B
A♭
Cmaj7/G
A♭/C
p
34
Dm
Caug
Am
G/D
G

Raiders March

Music by John Williams

The highest-grossing movie of 1981, and one of the most lucrative movie franchises ever, this, the first in a series of three *Indiana Jones* films, gave John Williams the chance to work with both Steven Spielberg and George Lucas. As usual, the theme is both memorable and perfect for its subject.

Hints & Tips: Note that this piece contains both phrase marks and syncopations. All the dotted rhythms should be played accurately and very crisply to achieve the character of the music.



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