

PIANO • VOCAL • GUITAR

MUSIC FROM AND INSPIRED BY
WALT DISNEY PICTURES' AND WALDEN MEDIA'S

BRIDGE TO TERABITHIA



 HAL • LEONARD®

PIANO • VOCAL • GUITAR

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SEVEN PEAKS MUSIC
WALT DISNEY MUSIC COMPANY
WONDERLAND MUSIC COMPANY, INC.

ISBN-13: 978-1-4234-2957-9

ISBN-10: 1-4234-2957-5

DISTRIBUTED BY

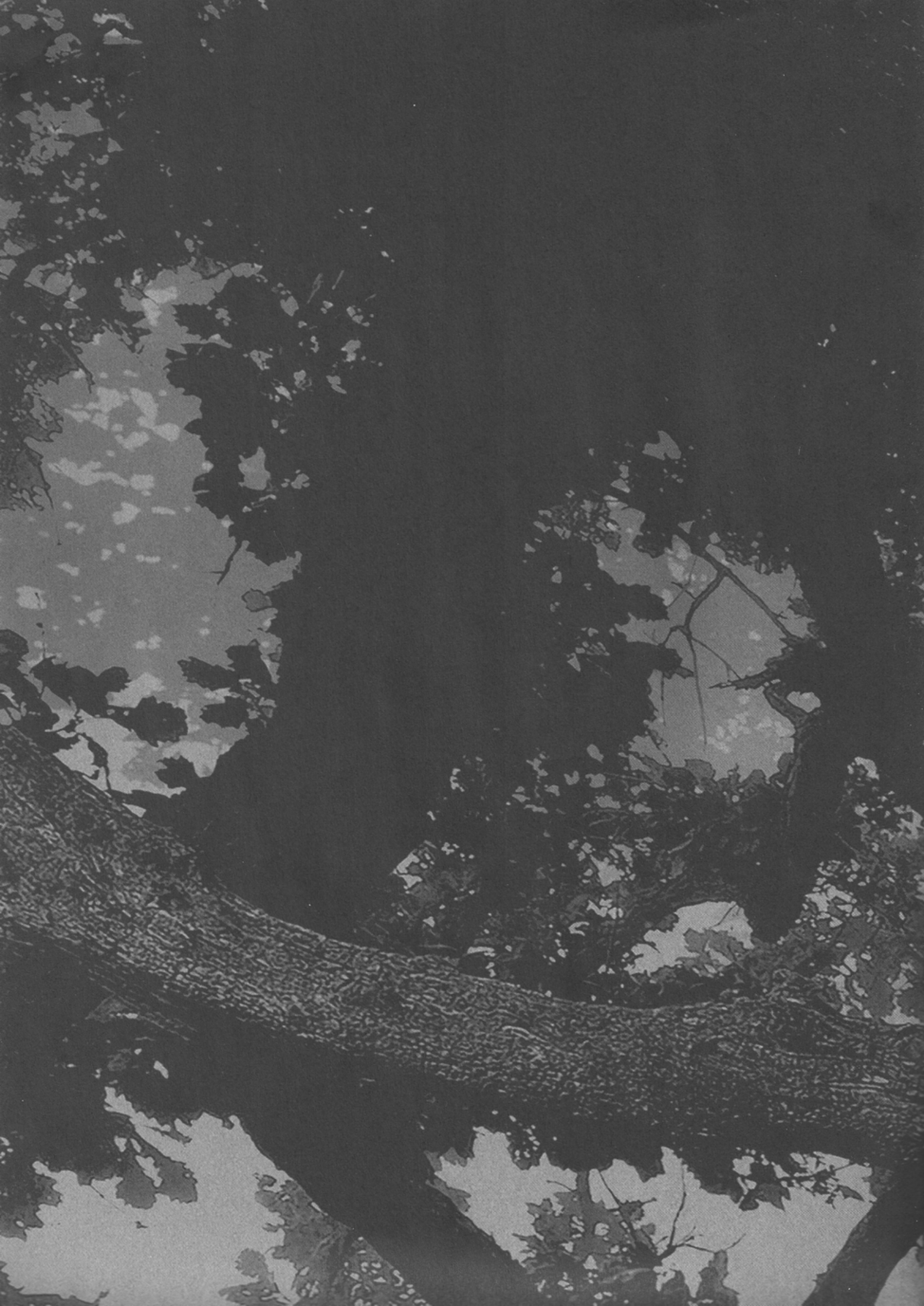
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CONTENTS

- 4 I LEARNED FROM YOU
- 14 TRY
- 22 KEEP YOUR MIND WIDE OPEN
- 30 A PLACE FOR US
- 37 ANOTHER LAYER
- 44 SHINE
- 54 LOOK THROUGH MY EYES
- 63 RIGHT HERE
- 69 WHEN YOU LOVE SOMEONE
- 76 SEEING TERABITHIA

I LEARNED FROM YOU

Words and Music by MATTHEW GERRARD and STEVE DIAMOND

Moderately slow, in 1

Guitar chords: G, Am7, Csus2

Dynamic: *mf*




Guitar chords: G, Am7, Csus2

Guitar chords: G, Am7, Csus2

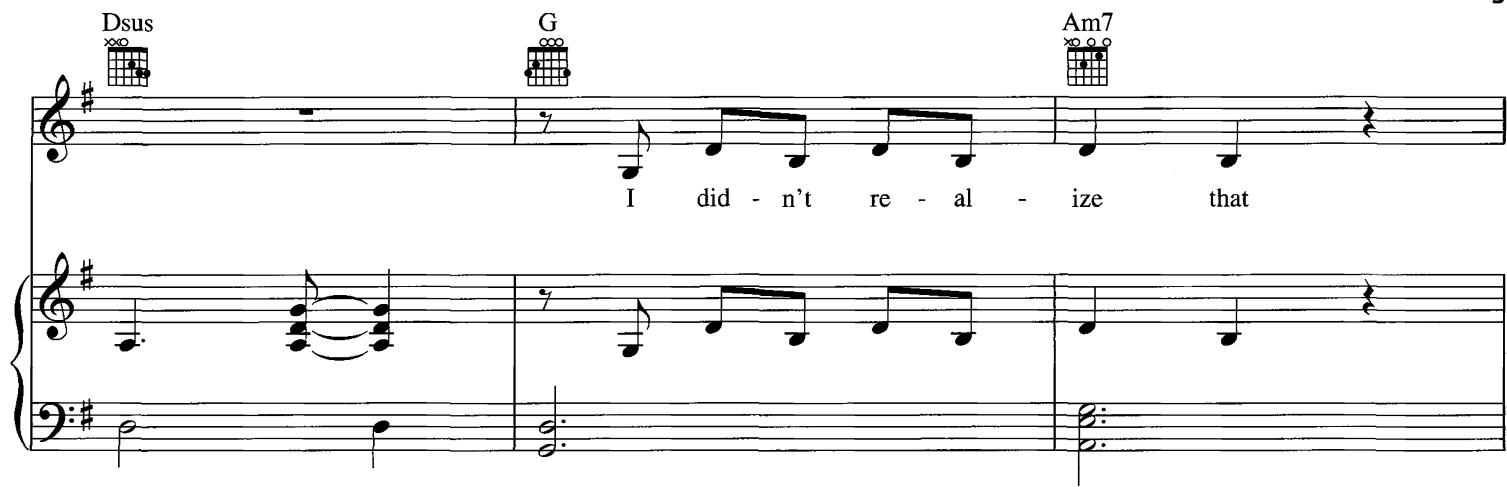
Lyrics: I did - n't wan - na lis - ten to what you were say -




Guitar chords: G, Am7, Csus2

Lyrics: - ing. I thought that I ___ knew all I need to know. _

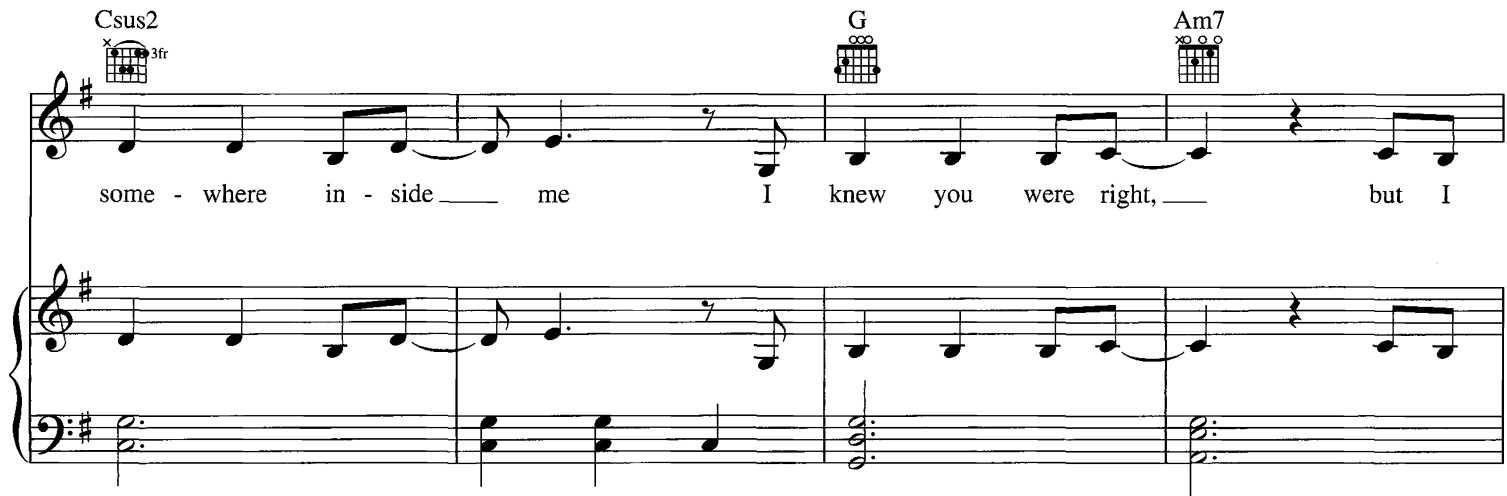
Dsus  G  Am7 




I did - n't re - al - ize that



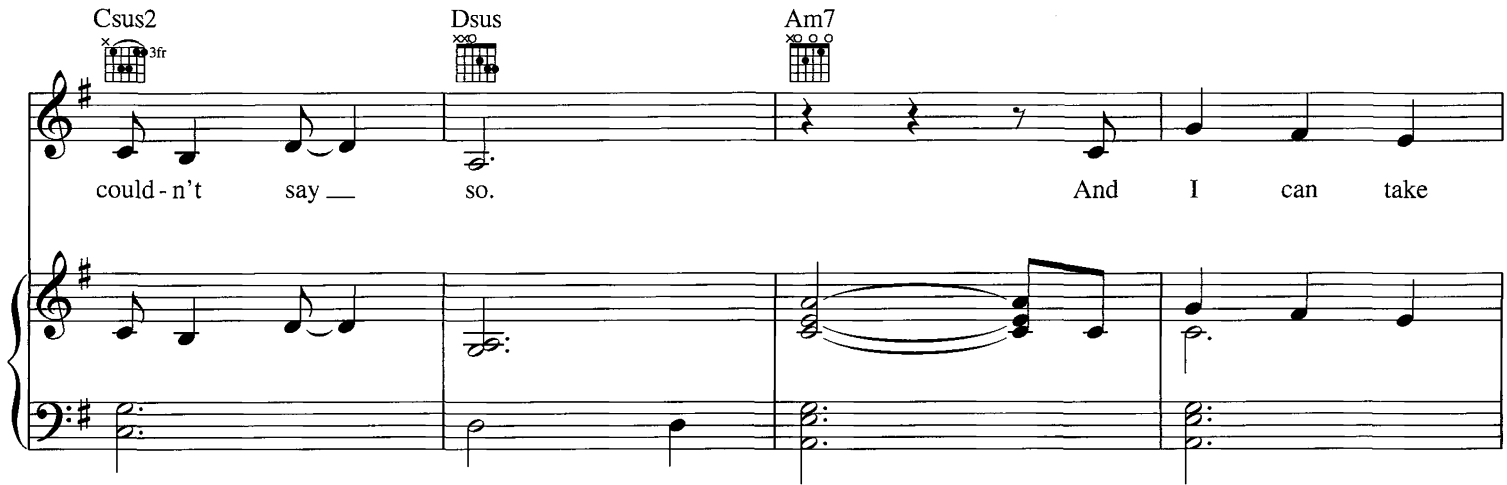
Csus2  G  Am7 

some - where in - side me I knew you were right, I but I



Csus2  Dsus  Am7 

could - n't say so. And I can take



Csus2  Am7 

care of my - self. You taught me



Csus2



Dsus



Em7



C(add2)



well.

I learned from you that —

G



Dsus2



Em7



C(add2)



I do not — crum - ble.

I learned that strength is —

G



Dsus2



Em7



some - thing you — choose.

All of the rea -

C(add2)



G



D



F



sons to keep on be - liev - ing,

there's no



ques - tion. That's a les - son that I learned from



you.




We al - ways don't a - gree on what is the best

E F#m

— way to get to the place — that we're

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has four sharps (F#, C#, G#, D#). The vocal line starts with a quarter rest, followed by a quarter note 'way', a quarter rest, a quarter note 'to', a quarter note 'get', a quarter note 'to', a quarter note 'the', a quarter note 'place', a quarter rest, a quarter note 'that', a quarter note 'we're', and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line.

Asus2 Bsus E F#m

go - ing from — here, but I can real - ly trust you and

The second system continues the piece. The vocal line has a quarter note 'go - ing', a quarter rest, a quarter note 'from', a quarter rest, a quarter note 'here,', a quarter rest, a quarter note 'but', a quarter note 'I', a quarter note 'can', a quarter note 'real - ly', a quarter note 'trust', a quarter note 'you', and a quarter note 'and'. The piano accompaniment features a more active bass line with eighth notes and a right-hand melody that includes some grace notes.

Asus2 E

give you the dis - tance to make your de - ci -

The third system shows the vocal line with a quarter note 'give', a quarter note 'you', a quarter note 'the', a quarter note 'dis - tance', a quarter rest, a quarter note 'to', a quarter note 'make', a quarter note 'your', a quarter note 'de - ci -', and a quarter rest. The piano accompaniment has a long, sweeping melodic line in the right hand that spans across the system.

F#m Asus2 Bsus F#m7

- sions with - out an - y — fear. I'm

The final system on the page. The vocal line begins with a quarter rest, followed by a quarter note '- sions', a quarter rest, a quarter note 'with - out', a quarter rest, a quarter note 'an - y', a quarter rest, a quarter note 'fear.', a quarter rest, and a quarter note 'I'm'. The piano accompaniment features a bass line with some rests and a right-hand melody that ends with a sustained chord.

Asus2



grate - ful for all _____ of the _____ times _____

F#m7



Asus2



Bsus



you o - pened my _____ eyes. _____

Em7



C(add2)



G



Dsus2



I learned from you that _____ I do not _____ crum - ble.

Em7



C(add2)



G



I learned that strength is _____ that some - thing you _____

Dsus2



Em7



C(add2)



choose. All of the rea - sons you

G



D



F



keep on be - liev - ing, there's no

G/F



F



To Coda ⊕

ques - tion: that's a les - son that I learned from

G



Am7



Csus2



you.

B \flat sus2

F

You taught me to stand on my own, and I

C

F/C

C

F/C

C

thank you for that. It saved me, it made me.

B \flat sus2

F

And now that I'm looking back I can

E \flat sus2

E \flat

F

say, whoa.



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



D.S. al Coda

Musical notation for the second system, including a treble clef staff with a melodic line and a grand staff with piano accompaniment.

CODA



I learned from you.

Musical notation for the Coda section, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



(I learned from

you.)

I learned that strength

is

some - thing you

Musical notation for the final system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Dsus2

Em7

C(add2)

G

choose.

All of the rea - sons you keep on be - liev -

D

F

G/F

ing,

there's no ques - tion: that's a les - son

I learned from you,

I learned from you.

rit.

TRY

Words and Music by MATTHEW GERRARD,
MIKE KROMPASS and ROBBIE NEVIL

Moderately fast (♩ = $\overset{\frown}{\text{3}}$)

C(add4)

Dm9

C(add4)

Dm9

You're scared, _

C(add4)

Dm9

you and fall. Some - times
and doubts, they find

Some - times
they find

C(add4)

Dm9

it seems im - pos - si - ble, but your hopes
a way to break you down, but it's not

*Recorded a half step higher.

C(add4)

Dm9

and the dreams end. You are close -
the end. You get right

C(add4)

Dm9

er than they seem. Why not
back up a gain.

Bb(add2)

C(add4)

Dm9

give your - self a chance; noth - ing's gon - na hold you back.

Bb(add2)

C(add4)

Dm9

Ev - 'ry - thing you want is right there wait - ing.



What you wan - na do? Got - ta have some faith in you.



Don't you know that you can have it all. If you



try and you just be - lieve,

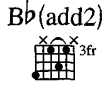


you can, you will. Reach in -



side. _____ Don't be scared to dream; _

1



nev - er know un - til, _____ un - til you try. _



Just



try. _____ Your fears _

2
Gm9 3fr Bb

nev - er know un - til you try. —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature, starting with a Gm9 chord (3rd fret) and moving to a Bb chord. The lyrics are "nev - er know un - til you try. —". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Eb Bb

What's the mat - ter with be - liev - ing that you can do an -

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody starting with an Eb chord (3rd fret) and moving to a Bb chord. The lyrics are "What's the mat - ter with be - liev - ing that you can do an -". The piano accompaniment continues with chords and a bass line.

Cm Ab

y - thing. —

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody starting with a Cm chord (3rd fret) and moving to an Ab chord (4th fret). The lyrics are "y - thing. —". The piano accompaniment continues with chords and a bass line.

Eb Bb

Take con - trol and make the fu - ture what you want it to be, —

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody starting with an Eb chord (3rd fret) and moving to a Bb chord. The lyrics are "Take con - trol and make the fu - ture what you want it to be, —". The piano accompaniment continues with chords and a bass line.

C(add4)



and that's when you'll see.

Bb(add2)



C(add4)



Dm9



F/Bb



Am7



Gm11



F/Bb



F/C



If you

Dm7



Bb



F



Gm/C



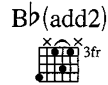
try and you just be - lieve,



— you can, you will. — — — — — Reach in —



side. — — — — — Don't be scared to dream; —



— nev - er know un - til, — — — — — un - til you



— Oh, — — — — — dreams are pos - si - ble. —

F/Bb

Nev - er know un - til you

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It features a triplet of eighth notes on the words "Nev - er know un - til you". Above the triplet is a guitar chord diagram for F/Bb. The bottom staff is a piano accompaniment with a treble and bass clef. The treble clef part has a triplet of eighth notes corresponding to the vocal line. The bass clef part has a simple bass line.

C(add4) Dm9 C(add4)

try.

Detailed description: This system contains the third and fourth staves. The top staff shows guitar chords: C(add4), Dm9, and C(add4). Below the chords are guitar chord diagrams. The bottom staff is a piano accompaniment. The treble clef part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass clef part has a simple bass line.

Dm9 C(add4) Dm9

Just try.

Detailed description: This system contains the fifth and sixth staves. The top staff shows guitar chords: Dm9, C(add4), and Dm9. Below the chords are guitar chord diagrams. The bottom staff is a piano accompaniment. The treble clef part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass clef part has a simple bass line.

C(add4) Dm9 C(add4)

Try.

Detailed description: This system contains the seventh and eighth staves. The top staff shows guitar chords: C(add4), Dm9, and C(add4). Below the chords are guitar chord diagrams. The bottom staff is a piano accompaniment. The treble clef part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass clef part has a simple bass line.

KEEP YOUR MIND WIDE OPEN

Words and Music by DAVE BASSETT
and MICHELLE FEATHERSTONE

Moderately, in 2
N.C.



mf



1



2



Have you ___ ev - er ___



___ seen the stars so beau - ti - ful, ___ col - or - ful, ___

A

A/G#

F#m7

Dmaj7

wide ___ and won-der - ful? ___

Have you ___ ev - er ___

A

A/G#

F#m7

Dmaj7

___ felt the sun ___ shine ___ so

bril - liant - ly, ___ rain - ing down _

A

G

o - ver you and me? ___

Have you ___

Bm9

ev - er ___ want - ed ___ more,



want - ed _____ more? _____



You've got to keep your _ mind wide o - pen, _ all the



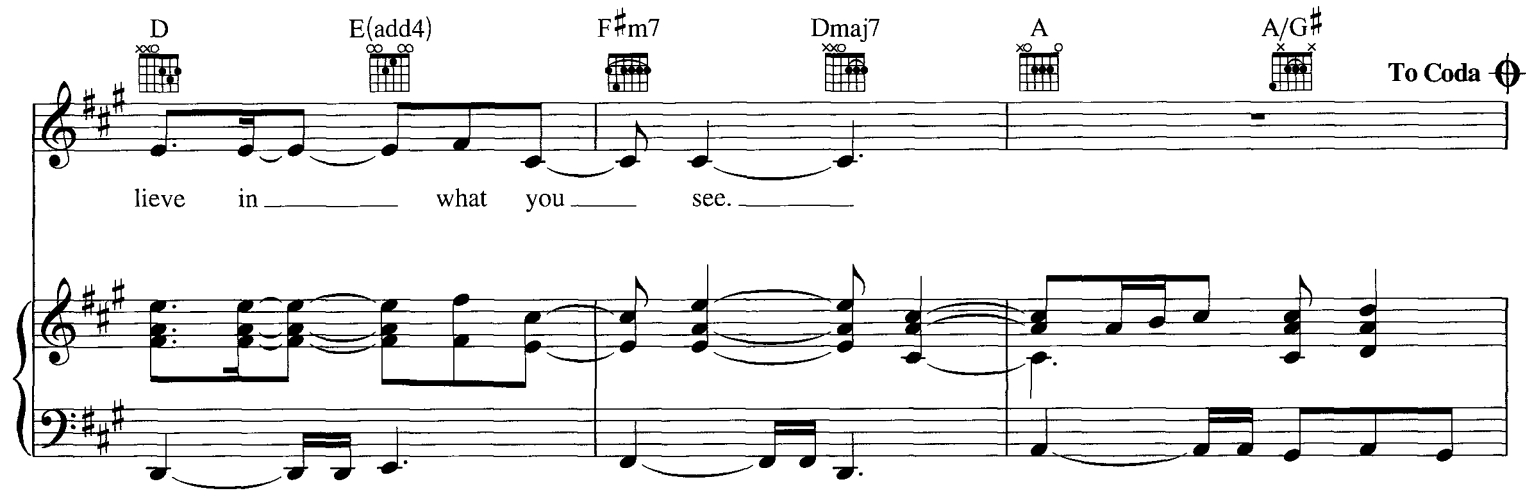
pos - si - bil - i - ties. You've got to



live with _ your eyes o - pen, _ be -

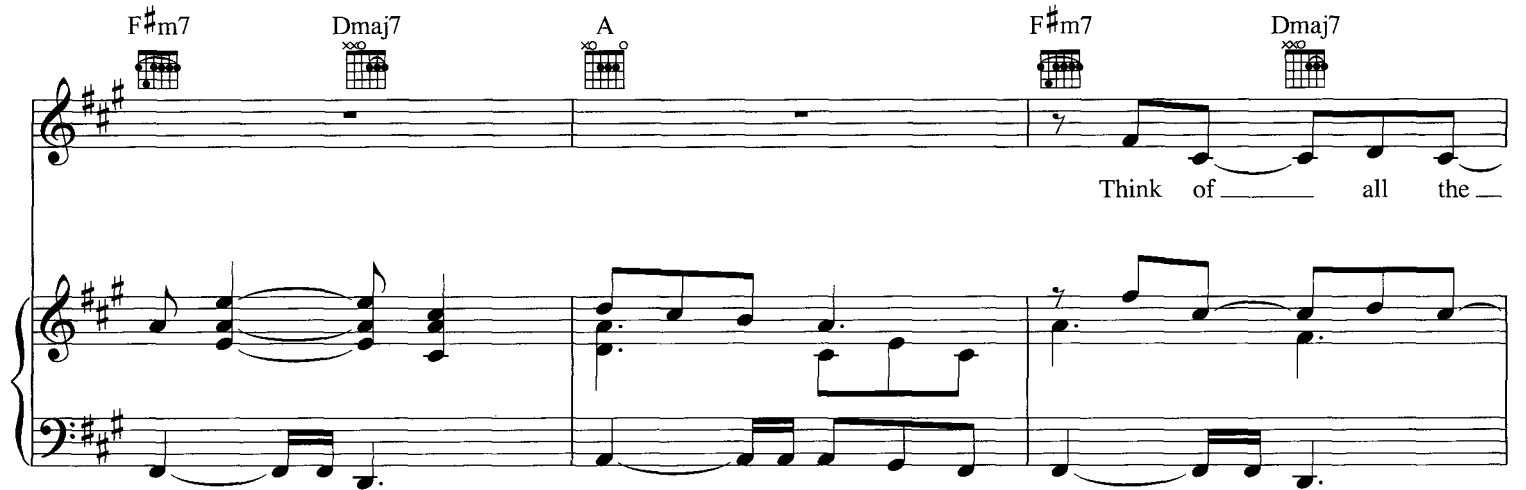
To Coda

D E(add4) F#m7 Dmaj7 A A/G#



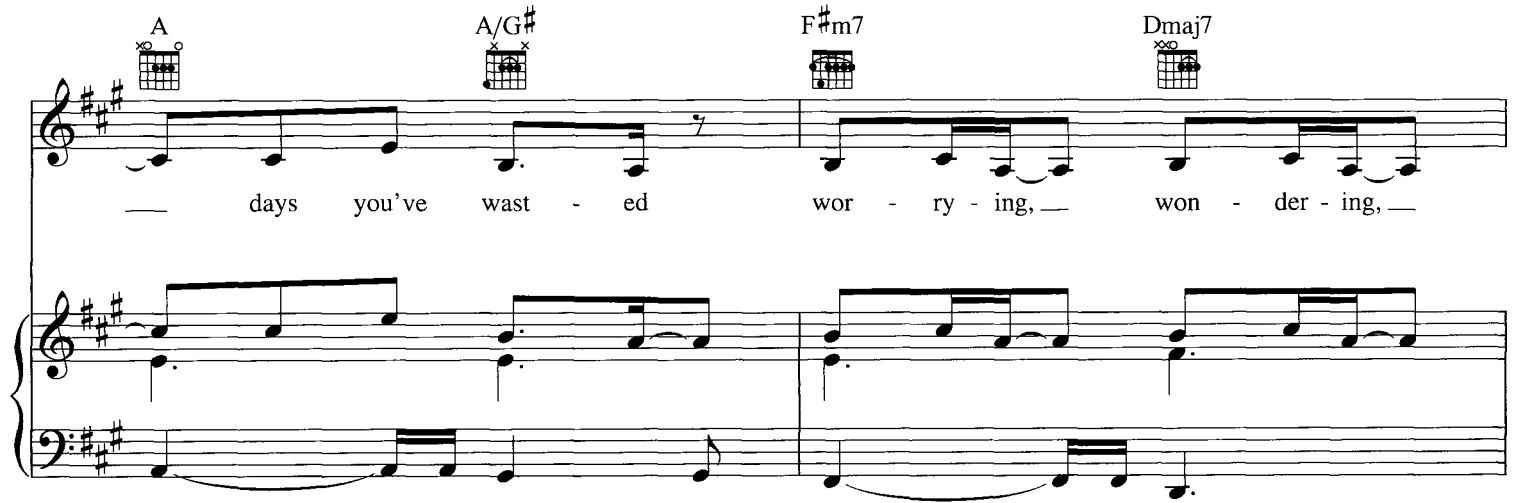
lieve in what you see.

F#m7 Dmaj7 A F#m7 Dmaj7



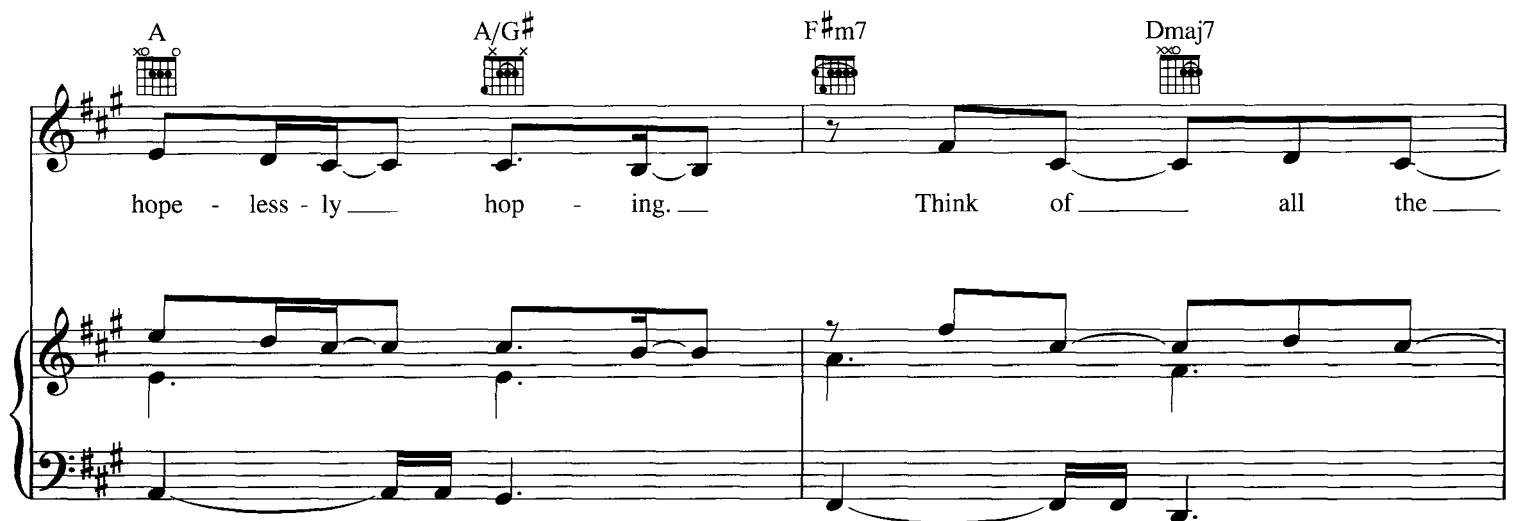
Think of all the

A A/G# F#m7 Dmaj7



days you've wast - ed wor - ry - ing, won - der - ing,

A A/G# F#m7 Dmaj7



hope - less - ly hop - ing. Think of all the



time a - head; — don't hes - i - tate, — con - tem - plate. —



No, it's not too late. Have you —

Bm9



ev - er — want - ed — more?

D



Don't you —

E(add4)



know _____ there's _ so much _ more? _____

D.S. al Coda

CODA



F#m7



Dmaj7



A



Bm7



To - mor - row's ho - ri - zons, _____

E



Bm7



full of sur - pris - es. _____ Don't let them

E(add4)



take your _____ dreams a - way. _____

A



E



Bm7



see. } You've got to keep your mind wide o - pen, all the

D



E(add4)



A



E



pos - si - bil - i - ties. You've got to live with your eyes

1



2



o - pen, be - lieve in what you o - pen, be -



lieve in _____ what you _____ see. _____ (You've got to keep your _____ mind wide



o - pen.) _ Be - lieve in _____ what you _____ see. _____ (You've got to



live with _____ your eyes o - pen.) _ Be -



lieve in _____ what you _____ see. _____

A PLACE FOR US

Words and Music by AARON ZIGMAN,
ELIOT KENNEDY and BRYAN ADAMS

Moderately, in 2





mp



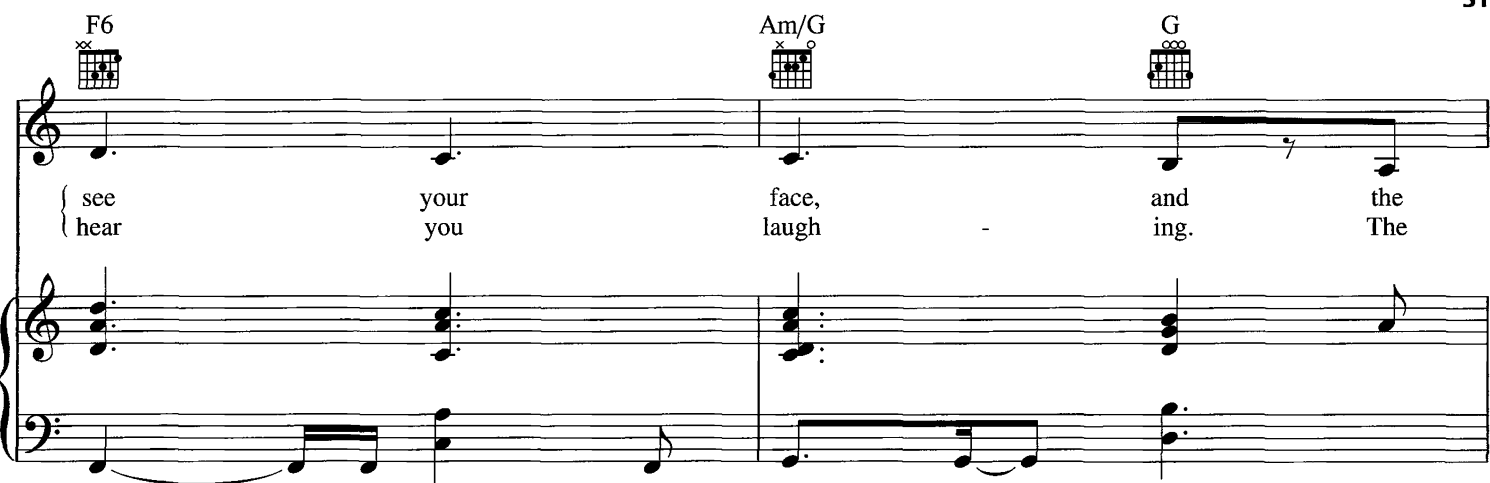
When




I close my eyes I can

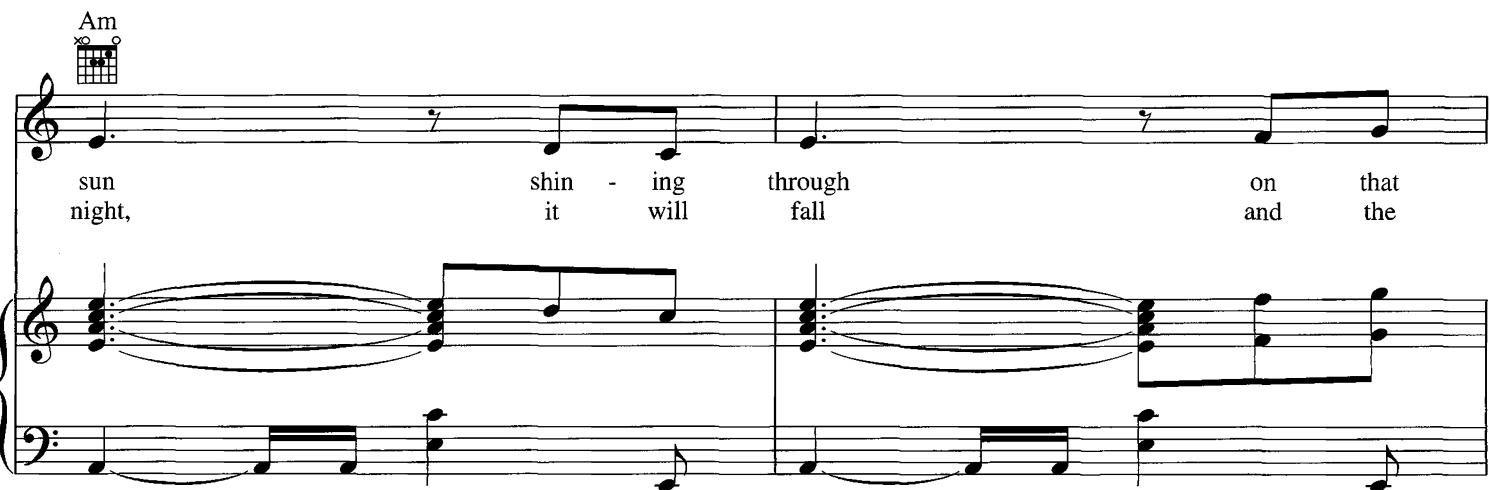
F6  Am/G  G 




see hear your you face, laugh and ing. the The



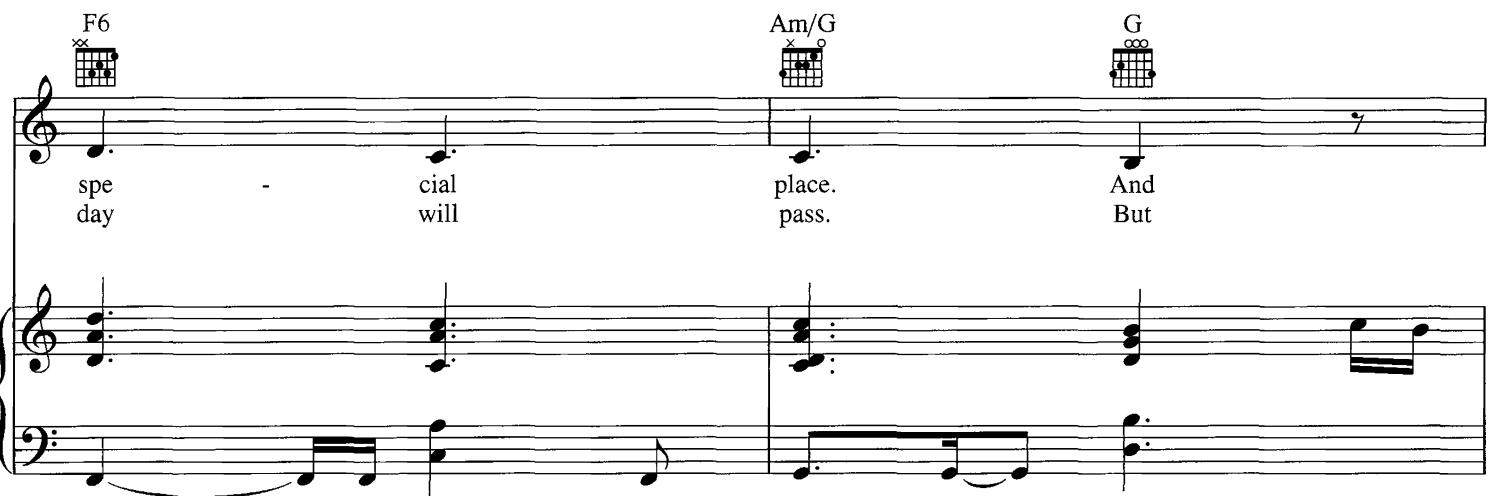
Am 



sun night, shin - ing through on that
it will fall and the



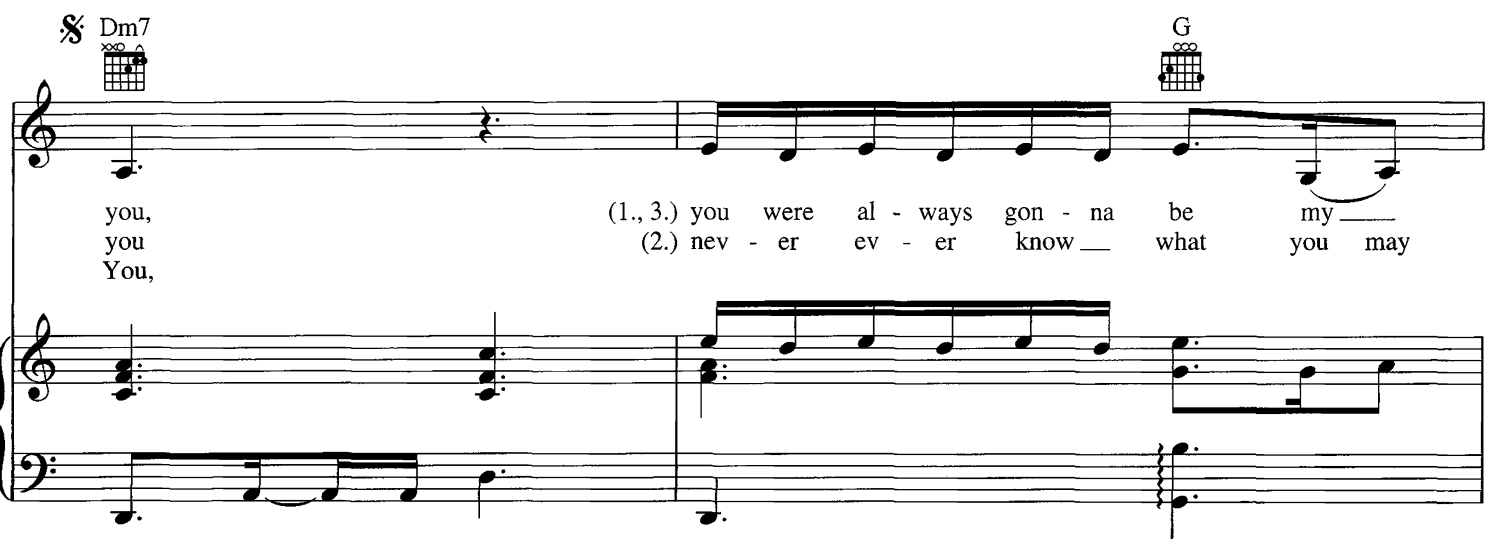
F6  Am/G  G 

spe day - cial will place. And
day will pass. But



 Dm7 G 

you, you You, (1., 3.) you were al - ways gon - na be my
(2.) nev - er ev - er know what you may





(1., 3.) (I was al - ways gon - na be your_ king.)
 (2.) (Nev - er ev - er know_ what you may find.)

king,
find.

I was al - ways gon - na be your_
 All you've got to do is o - pen your

Dm7



queen.
mind.

(You know that we can al - ways be an - y -
 (Just_ got - ta leave the real world be -



thing.) }
 hind.) }

Re - mem - ber,




now, what - ev - er may_ come, when - ev - er you're_

Bm

D

Dsus2

lost,

re - mem - ber there'll

al - ways

be a place

for —

us.

Cas - tles we

build

may crum - ble to —

Bm

To Coda

1

D

Dsus2

dust;

don't wor - ry;

there'll al - ways

be a place

for —

Am

us,

a place

for —

F6 Am/G G

us. When

2 D Dsus2 Am

al - ways be a place for us. *Guitar solo ad lib.*

F6 Am/G G Am

F6 Am/G G

D.S. al Coda

Solo ends

CODA

D Dsus2 A Bm7 A/C#

al - ways be a place for — us. (What - ev - er may -

E Bm

come, when - ev - er you're — lost), there'll

D Dsus2 A Bm7 A/C#

al - ways be a place for — us. (Cas - tles we

E Bm

build may crum - ble to — dust.) There'll

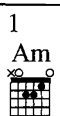


al - ways be a place for us,

F6



Am/G



a place for us,

2



us.

rit.

ANOTHER LAYER

Words and Music by JAMIE HOUSTON
and JONATHAN McLAUGHLIN

Uptempo Rock

N.C.

F

f

Musical notation for the first system, including treble and bass staves with chords and dynamics.

Bb/F

Musical notation for the second system, including treble and bass staves with chords and dynamics.

F

Bb/F

Musical notation for the third system, including treble and bass staves with chords and dynamics.

F

Musical notation for the fourth system, including treble and bass staves with lyrics and chords.

I heard it on the ra - di - o, is
rain - bow we re - fuse to fly

Eb(add2)



“Let it Be,” — so I — let go — to see — if it —
wast - ed on — the col - or - blind — and fades — a - way, —

Bb



made a dif - fer - ence. — I
lost in — the gray. — And

F



try to walk — a dif - f'rent pace, —
all of us — just sit — a - lone, — pre -

Eb(add2)



show the world — the oth - er face. — I hide — a - way, —
tend - ing that — there's no — one home — be - hind — the door. —

Bb



be - cause to - day
 What are we hid - ing for?

Dm7



Bbsus2



F



oh, oh, I am not a saint.
 Oh, oh, we are all the same.

C



Csus



C



Dm7



Bbsus2



Oh, oh, if I we,

G9/B



F/Bb



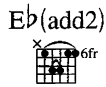
if we change...
 change...



— } Noth - ing's ev - er what — it seems. —



— You think you got — it fig -



- ured out, — then find — your - self — an - oth - er lay - er.



And life — can bring — you to — your knees —

Gm9



— or lift you 'til — you're fly - in'. Do — you wan -

1 Ebmaj9



2 Ebmaj9



- na live — it now — or lat - er? The - na live — it now -

Dm7



— or lat - er? We may — not get — a sec - ond chance. —

Bb



G9/B



— It's not all — out of — my hands. — Now is not —

Bb



gon - na pass _____ me by. _____

F



_____ Noth - ing's ev -

Bb/F



- er what _____ it seems. _____ You

Gm9



Eb(add2)



think you got _____ it fig - ured out, _____ then find _____ your - self _____ an - oth -

Bb Bb/D Eb sus E7 F

- er lay - er. And life can bring you to your knees

Bb/F Gm9

or lift you 'til you're fly -

1 Ebmaj9

- in'. Do you wan - na live it now or lat - er?

2 Ebmaj9

- in'. Do you wan - na live it now or lat - er?

SHINE

Words and Music by
ROB BONFIGLIO

Moderately

*  C5  Dm11  C5  Dm11

mf

 C5  Dm11  C5  Dm11





 C5  Dm11  C5  Dm11

I nev - er saw it com - ing; — it nev - er gave warn - ing. —

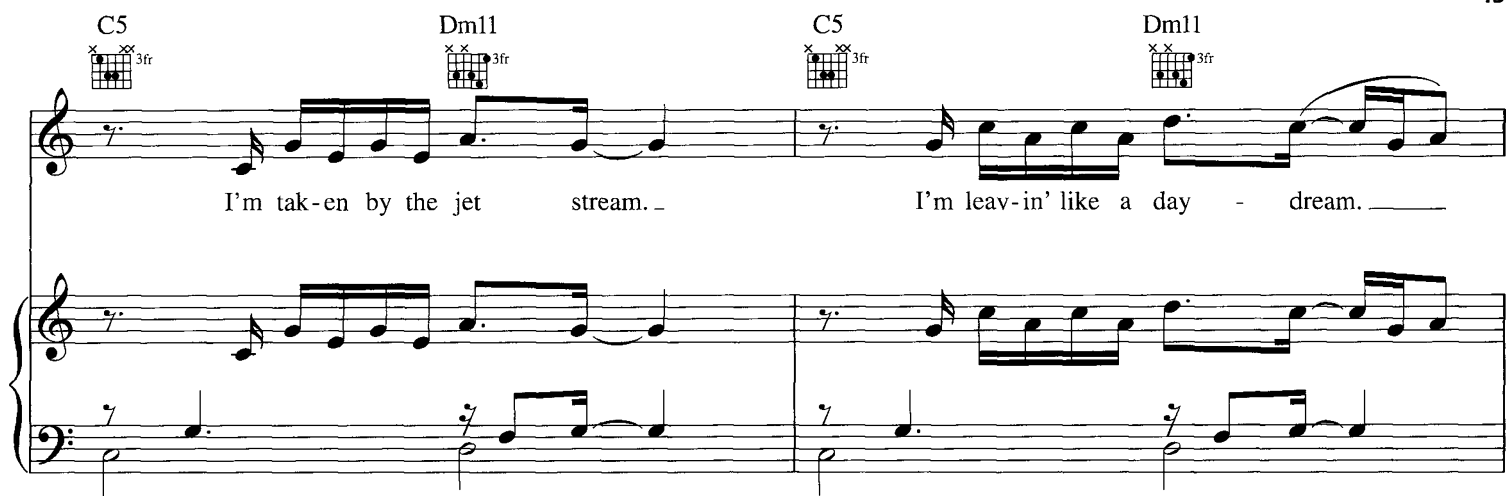
 C5  Dm11  C5  Dm11




I nev - er knew some - thing to be _____ so real. _____

* Recorded a half step lower.

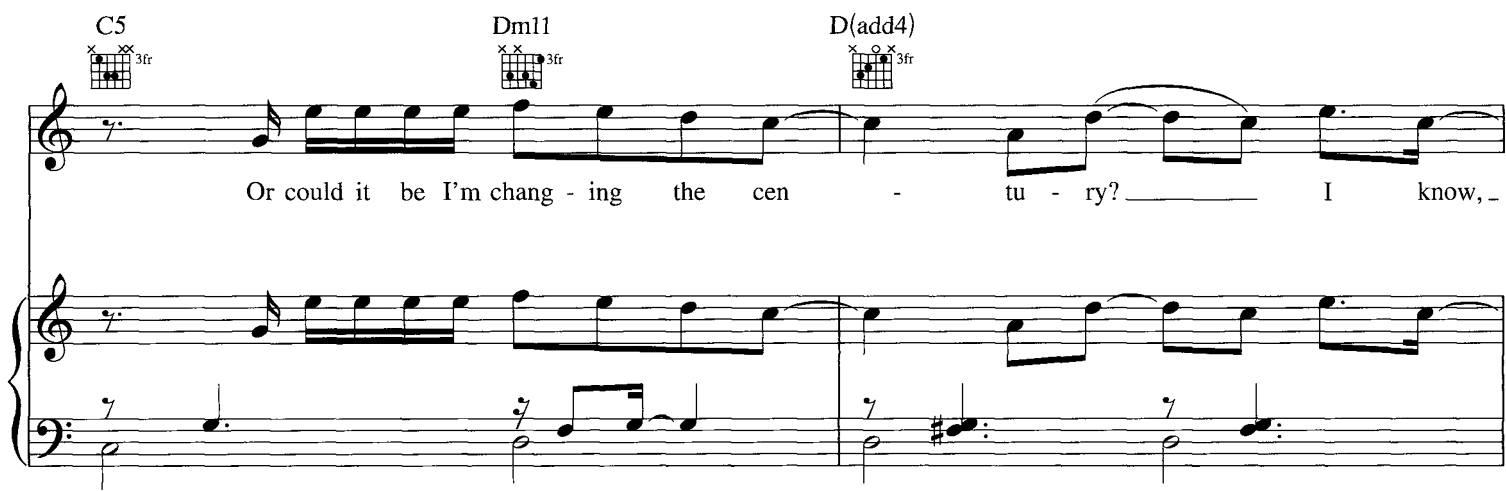
C5  3fr Dm11  3fr C5  3fr Dm11  3fr




I'm tak-en by the jet stream. I'm leav-in' like a day - dream.



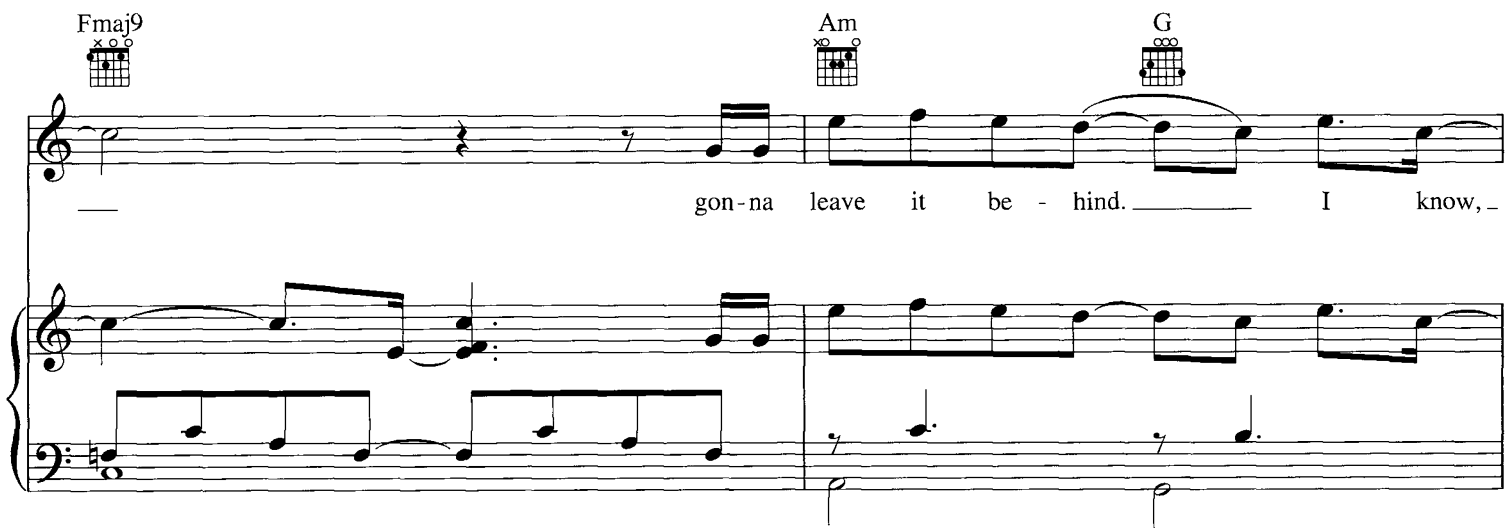
C5  3fr Dm11  3fr D(add4)  3fr




Or could it be I'm chang - ing the cen - tu - ry? I know, -



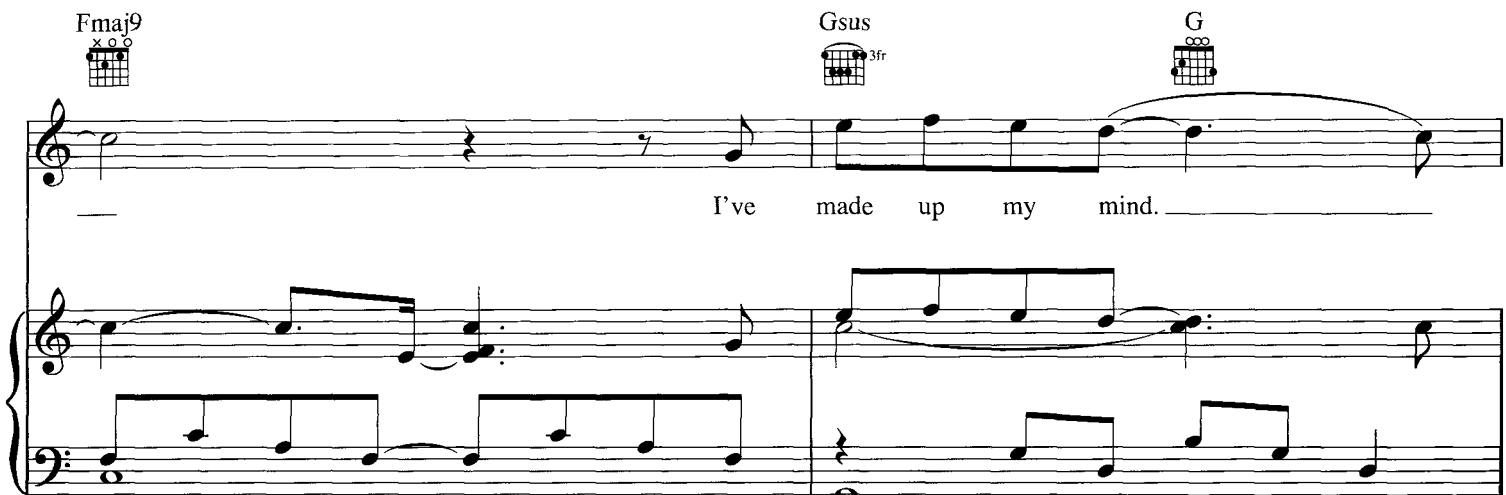
Fmaj9  Am  G 

gon-na leave it be - hind. I know, -



Fmaj9  Gsus  3fr G 

I've made up my mind.





I wan - na feel, _

I wan - na real - ly know. _



I got - ta be _ the one _ now to tell you that _ you'll for - ev - er shine. _



I wan - na feel, _

I wan - na see _ the sun. _



I wan - na be _ the one _ now to tell you that _ you'll for - ev - er shine. _

C/F



C5



Dm7



C5



Dm7



C5



F6



I'm tick-in' like a time bomb, _

C5



F6



C5



F6



trip-pin' o-ver my soul. I'm, _ I'm head-in' for the coast, and most of all, _

C5



F6



C5



F6



_ there's _ no turn-ing back. _ Give me some-thing to be-lieve in, _



and stop this trip that I've been read - ing. _____ Lay it down, turn it in, turn on _____ and let it



be re - vealed. _____ I know, _____ gon-na



leave it be - hind. _____ I know, _____ I've



made up my mind, _____ yeah. _____ I wan - na feel, _____



I wan - na see _ the sun. _ I wan - na be _ the one _ left to



tell you that _ you'll for - ev - er shine. _







I nev-er saw it com - ing; —



it nev-er gave warn - ing. — I nev-er knew some - thing to be —

C5

D(add4)



so real.

C/F

C

C/F

C



I wan - na feel, _

I wan - na real - ly know. _

C/F

C

D



I got - ta be _ the one _ now to tell you that _ you'll for - ev - er shine. _

C/F

C

C/F

C



I wan - na feel, _

I wan - na see _ the sun. _



I wan - na be _ the one _ now to tell you that _ you'll for - ev - er shine. _



Let it shine, _



yeah. _ The sun _



_ will shine _ on you. _ Let it shine, _

D(add4)



C/F



shine.

Musical notation for the first system, including a vocal line with a slur over the word 'shine.' and piano accompaniment.

C



Dm11



C



Dm11



Csus2



Dm11



Musical notation for the second system, featuring piano accompaniment with sustained chords in the right hand.

Csus2



Dm11



C



Dm11



C



Dm11



Musical notation for the third system, featuring piano accompaniment with sustained chords in the right hand.

Csus2



Dm11



Csus2



Dm11



Optional Ending

C





Musical notation for the fourth system, including an optional ending section with a double bar line and repeat sign.

LOOK THROUGH MY EYES

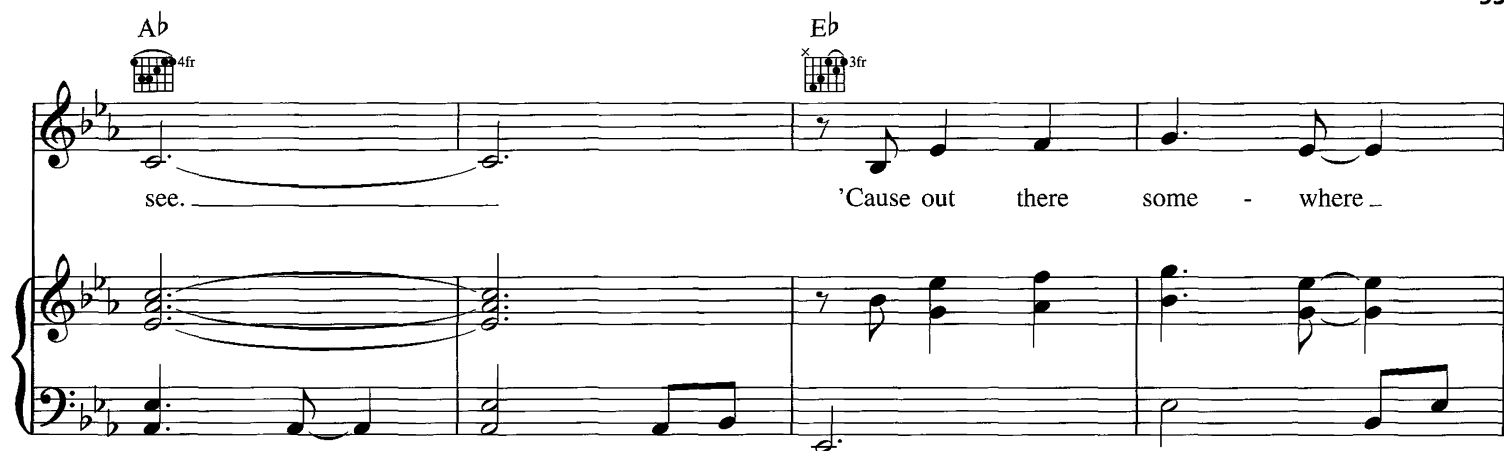
Words and Music by
PHIL COLLINS



Moderately slow, in 1

* Recorded a half step lower.

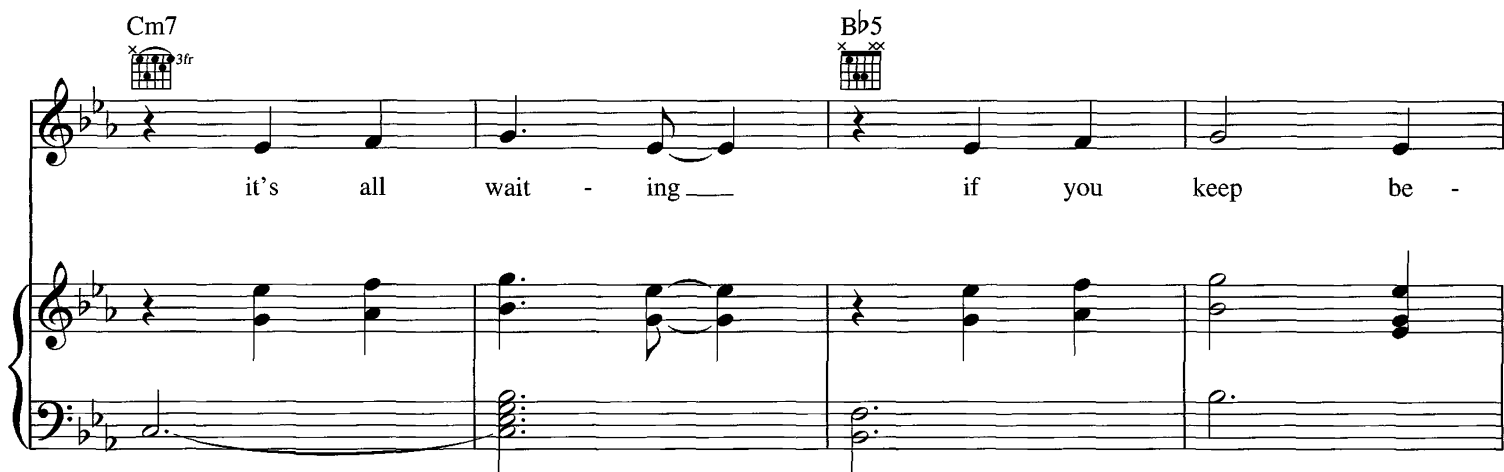
Ab  Eb 

see. 'Cause out there some - where



Cm7  Bb5 



it's all wait - ing if you keep be -



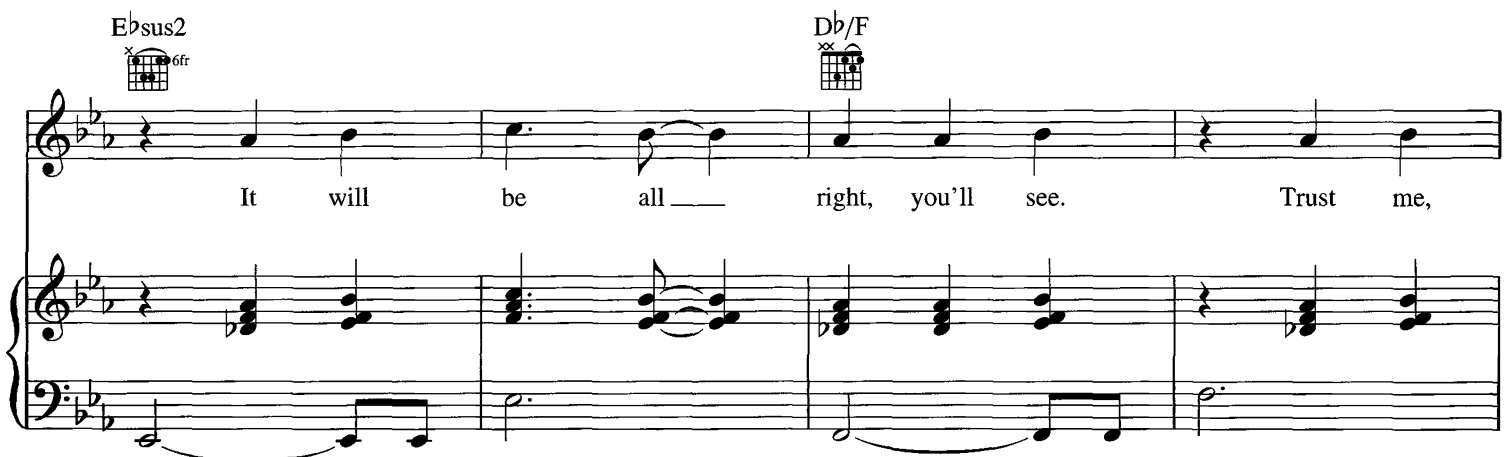
Ab5  Db 

liev - ing. So don't run, don't hide.



Ebsus2  Db/F 

It will be all right, you'll see. Trust me,



Bb5

C5

I'll be there watch - ing o - ver

you. Just take a look through my —

eyes. — there's a bet - ter place some - where

out there. Just take a look through my —

Bbmaj9



G5



Fmaj7/A



eyes. _____

Ev - 'ry - thing chang - es;

Dm



C



Bbmaj9



you'll

be

a -

mazed

what

you'll

find _____

C



D(add2)



if

you

look

through

my _____

eyes. _____

To Coda



Fmaj7



There will

Dm7

Fmaj7/A

be times on this jour - ney, all you

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'be', followed by a half note 'times', then a quarter rest, a quarter note 'on', a quarter note 'this', a quarter rest, a quarter note 'jour -', a quarter note 'ney,', a quarter rest, a quarter note 'all', and a quarter note 'you'. The piano accompaniment consists of chords and moving lines in both hands.

Bbmaj9

Fmaj9

see is dark - ness. Out there

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'see', a quarter note 'is', a quarter note 'dark -', a quarter note 'ness.', a quarter rest, a quarter note 'Out', and a quarter note 'there'. The piano accompaniment continues with chords and moving lines.

Dm7

Csus

some - where, _ day - light finds you _ if you

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'some -', a quarter note 'where,', a quarter rest, a quarter note 'day -', a quarter note 'light', a quarter note 'finds', a quarter rest, a quarter note 'you', a quarter rest, a quarter note 'if', and a quarter note 'you'. The piano accompaniment continues with chords and moving lines.

Bb5

Eb5

keep be - liev - ing. Don't run,

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'keep', a quarter note 'be -', a quarter note 'liev -', a quarter note 'ing.', a quarter rest, a quarter note 'Don't', and a quarter note 'run,'. The piano accompaniment continues with chords and moving lines.

Fsus



E^b/G



don't hide. It will be all right, you'll see.

C5



Trust me, (I'll be there), I'll be watch-ing o-ver

D.S. al Coda

you. Just take a

CODA



A^b5



B^b5/A^b



A^b5



B^b5/A^b



All the things that you can change,



there's a mean - ing in ev - 'ry - thing.

Musical notation for the first system, including vocal line and piano accompaniment.



And you will find ___ all you ___

Musical notation for the second system, including vocal line and piano accompaniment.



need. There's so much to ___ un - der -

Musical notation for the third system, including vocal line and piano accompaniment.



stand. Take a look through _____ my

Musical notation for the fourth system, including vocal line and piano accompaniment.

Csus2



Dsus



Em



eyes. _____ There's a bet - ter

Cmaj9



place some - where out there. Just take a

G



C(add2)



look through my _____ eyes. _____

A5



Gmaj7/B



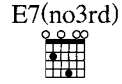
Em



Ev - 'ry - thing chang - es; you'll be a -



mazed what you'll find _____ if you



look through my _____ eyes. _____



You'll be a - mazed what you'll find _____



if you look through my eyes.

RIGHT HERE

Words and Music by
JEREMY CAMP

Slowly, steadily (♩ = $\overset{\frown}{\text{3}}$)

Musical notation for the first system, featuring a piano accompaniment with guitar chords C, G, Am7, and G. The tempo is marked 'Slowly, steadily' with a triplet note value. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic.

Musical notation for the second system, featuring a piano accompaniment with guitar chords C, G, Am7, and G.

Musical notation for the third system, including vocal lines and piano accompaniment with guitar chords C, G, Am, and G.

All the world — is watch - ing;
All these thoughts — I've wast - ed,

Musical notation for the fourth system, including vocal lines and piano accompaniment with guitar chords C, G, Am, and G.

all the world — does care. —
all these thoughts — I've feared. —

C G Am G

E - ven when the world _ weighs on _ my shoul - der now, _ these
E - ven when _ these _ thoughts are fad - ed, _ I

C G Am G

feel - ings _ I can bear, _ be - cause I know _
still know _ that You hear. _ So I can rest _

C/F G/B G

that You're here. _ }
my hope in You. }

C C/B

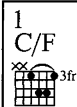
Ev - 'ry - where I go, I know _ You're not far a - way. _ You're right here, _



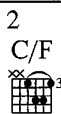
You're right here, _____ yeah. Well,



ev - 'ry - where I go, I know _ You're not far a - way. _____ You're right here, _



You're right here, _____ yeah.



_____ yeah. The man - y times _ that I _ have felt _ a -

G/F F Am7

lone, the man - y times that I have felt the

Fsus2 Am7

world was crash - ing down up - on me, You al - ways stood here by my

G/F F Fm6/Ab C(add2)

side. You were al - ways there.



C/B Am7 F6/9

'Cause

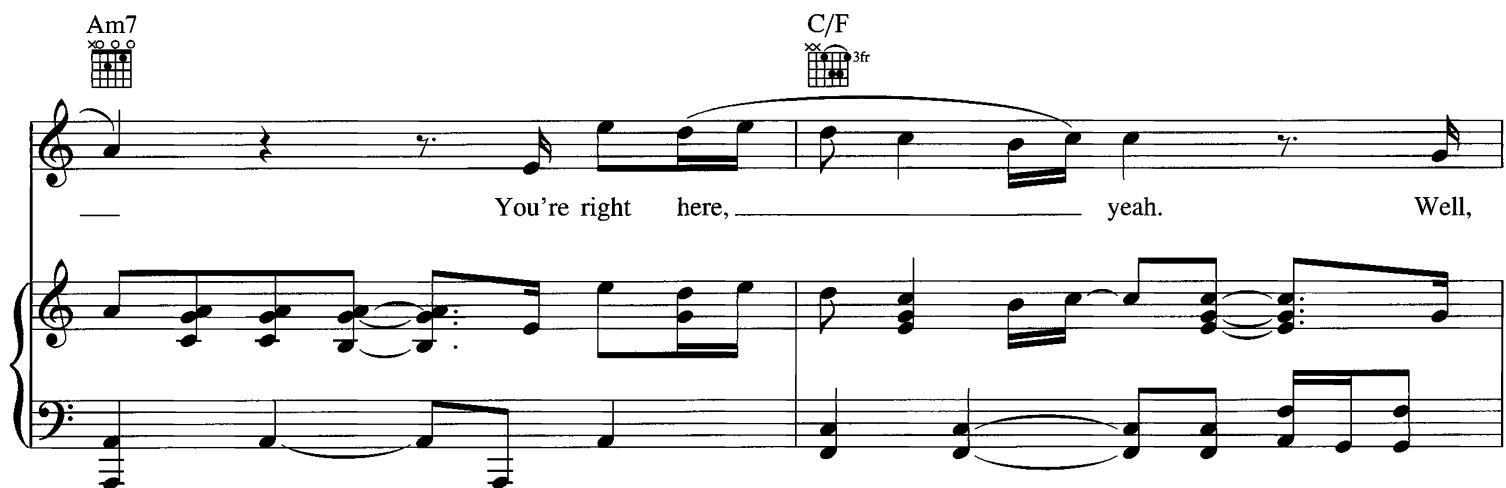
C  C/B 

ev - 'ry - where I go, I know — You're not far a - way. — You're right here, —



Am7  C/F  3fr



— You're right here, — yeah. Well,



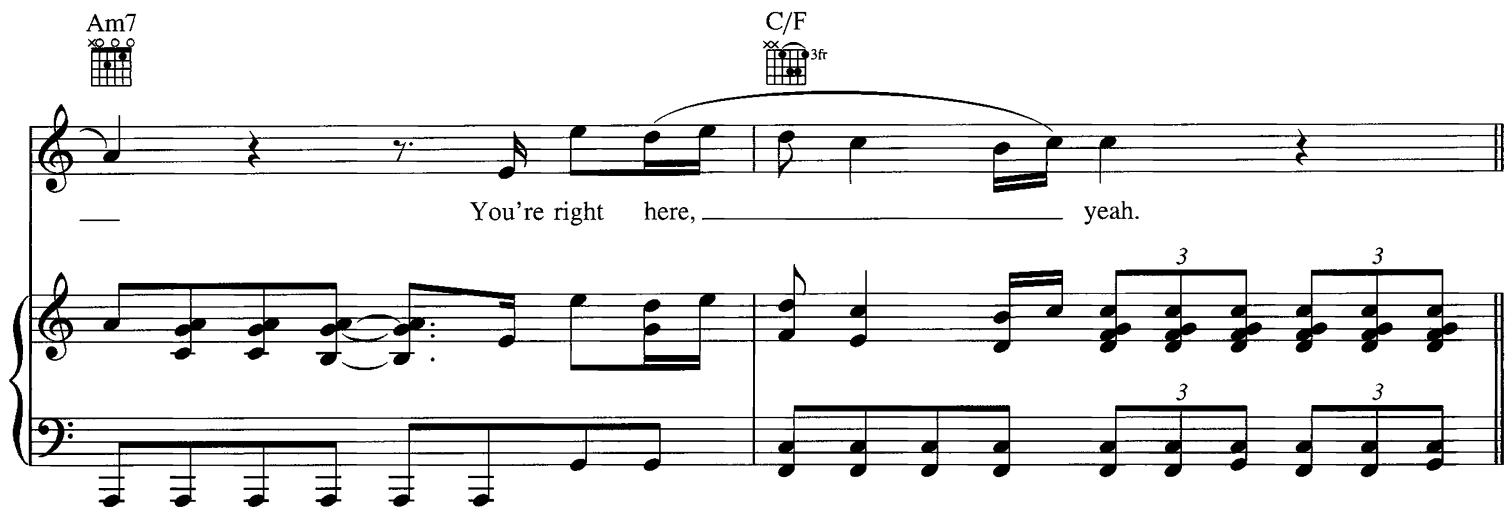
C  C/B 

ev - 'ry - where I go, I know — You're not far a - way. — You're right here, —



Am7  C/F  3fr

— You're right here, — yeah.



Dm9



Am11



Ev - 'ry - where I go, I know _ You're not far a - way. _____ You're right here, _

Fsus2



Gsus



_____ You're right here. _____

Dm9



Am11



Ev - 'ry - where I go I know _ You're not far a - way. _____ You're right here. _

Fsus2



Gsus



Optional Ending

Csus2



Repeat and Fade

_____ You're right here, _____ yeah.

WHEN YOU LOVE SOMEONE

Words and Music by BETHANY DILLON
and ED CASH

Moderately

Fsus2

C

G

Am7

Fsus2

C

7 *mf*

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a simple bass line. The music is marked with a dynamic of *mf* and a 7-measure rest.

G

F

C

G

Am

This morn-ing it — was a fight — to get up, those

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in 4/4 time.

F

C

G

F

C

words still ring - ing in my — head. Nev - er felt like such a fool in front of

The piano accompaniment for the second vocal line consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in 4/4 time.

G

Am

F

C

an - y - one; — I guess that's what you do — when you

The piano accompaniment for the third vocal line consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in 4/4 time.

G Am F C

love some - one, ___ that's what you do ___ when you

G C F C

love some - one. ___ I was in Nash - ville, you were
give ___ me time ___ if ___

G Am F C

driv - ing home. ___ I wish I'd been in the pas - sen - ger seat. ___
you need more. ___ There's no way ___ to ev - er real - ly

G F C

___ know how I just to pro - tect your - self ___ to know I'm pre -

G Am F C

com - in' un - done. That's what you do _____ when you
 dict the out - come, but you do an - y - thing _____ when you

G Am F C

love some - one, _____ You that's what you do _____ when you
 love some - one. _____ You do an - y - thing _____

G C F#sus2 C G Am7

love some - one. _____ If I _____ fall, _____ I try _____

F#sus2 C G G#sus F#sus2 C

_____ a lit - tle hard - er to get _____ back up. _____ Please _____ stay _____ by _____

G Am7 Fsus2 C

me, love. That's what you do when you

G Am7 F(add2) C

love some - one. That's what you do when you

1 G C 2 G C F(add2) C

love some - one. Just love some - one.

G Am7 F(add2) C G

F(add2) C G Am7 F(add2) C

This system contains the first six measures of the piece. The guitar part features chords: F(add2) (x02333), C (x0232), G (320233), Am7 (x0202), F(add2) (x02333), and C (x0232). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

G Gsus G F#sus2 C

I just — hung — up —

This system contains measures 7-12. The guitar part features chords: G (320233), Gsus (320233), G (320233), F#sus2 (x02333), and C (x0232). The vocal melody begins in measure 7 with the lyrics "I just — hung — up —". The piano accompaniment continues with the same rhythmic pattern as the first system.

G Am7 F#sus2 C

— the phone; — you've got a way of chang - ing my —

This system contains measures 13-18. The guitar part features chords: G (320233), Am7 (x0202), F#sus2 (x02333), and C (x0232). The vocal melody continues with the lyrics "— the phone; — you've got a way of chang - ing my —". The piano accompaniment continues with the same rhythmic pattern.

G F#sus2 C

— day. — You proved me wrong — when I was con - vinced —

This system contains measures 19-24. The guitar part features chords: G (320233), F#sus2 (x02333), and C (x0232). The vocal melody concludes with the lyrics "— day. — You proved me wrong — when I was con - vinced —". The piano accompaniment continues with the same rhythmic pattern.

G Am7 F C

I was a - lone. Yeah, that's what you do when you

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams are provided above the vocal line: G (x02321), Am7 (x02020), F (x02321), and C (x02321).

G Am7 F C

love some - one. That's what you do when you

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams are provided above the vocal line: G (x02321), Am7 (x02020), F (x02321), and C (x02321).

G C F#sus2 C G Am7

love some - one. If I fall, I try

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams are provided above the vocal line: G (x02321), C (x02321), F#sus2 (x02321), C (x02321), G (x02321), and Am7 (x02020).

F#sus2 C G G#sus F#sus2 C

a lit - tle hard - er to get back up. Please stay by

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams are provided above the vocal line: F#sus2 (x02321), C (x02321), G (x02321), G#sus (x02321), F#sus2 (x02321), and C (x02321).

G Am7 F#sus2 C

me, love. That's what you do when you

Detailed description: This system contains the first two measures of the piece. The guitar part has chords G, Am7, F#sus2, and C. The vocal line starts with 'me, love.' and 'That's what you do when you'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1 2

G C G Am7

love some - one. If I love some - one.

Detailed description: This system contains measures 3 and 4. It includes first and second endings. The guitar chords are G, C, G, and Am7. The vocal line says 'love some - one. If I love some - one.'. The piano accompaniment continues with the same rhythmic pattern.

F#sus2 C G Am7

That's what you do when you love some - one.

Detailed description: This system contains measures 5 and 6. The guitar chords are F#sus2, C, G, and Am7. The vocal line says 'That's what you do when you love some - one.'. The piano accompaniment continues with the same rhythmic pattern.

F C G C

That's what you do when you love some - one.

rit.

Detailed description: This system contains measures 7 and 8. The guitar chords are F, C, G, and C. The vocal line says 'That's what you do when you love some - one.'. The piano accompaniment ends with a 'rit.' (ritardando) marking and a final chord. The bass line has a few notes in the final measure.

SEEING TERABITHIA

By AARON ZIGMAN

Moderately, expressively

The first system of music is in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a bass line starting with a piano (*p*) dynamic, consisting of quarter notes: G2, A2, B2, C3, B2, A2, G2. A first ending bracket covers the final two measures of the system, with a repeat sign in the bass line.

The second system continues the piece. The right hand melody is: G4, A4, B4, C5, B4, A4, G4. The left hand bass line is: G2, A2, B2, C3, B2, A2, G2. A first ending bracket covers the final two measures, with a repeat sign in the bass line.

The third system continues the piece. The right hand melody is: G4, A4, B4, C5, B4, A4, G4. The left hand bass line is: G2, A2, B2, C3, B2, A2, G2. A first ending bracket covers the final two measures, with a *rall.* (ritardando) marking above the bass line.

The fourth system continues the piece. The right hand melody is: G4, A4, B4, C5, B4, A4, G4. The left hand bass line is: G2, A2, B2, C3, B2, A2, G2. A first ending bracket covers the final two measures, with a *a tempo* marking above the bass line. The system concludes with a triplets (*3*) marking over the final two notes of the right hand melody.

First system of musical notation. The treble clef staff contains chords and rests, with a key signature of one flat (Bb). The bass clef staff contains a melodic line with eighth and sixteenth notes. The system spans three measures.

Second system of musical notation. The treble clef staff contains chords and rests, with a key signature of one flat (Bb). The bass clef staff contains a melodic line with eighth and sixteenth notes. The system spans three measures.

Third system of musical notation. The treble clef staff contains chords and rests, with a key signature of two sharps (F# and C#). The bass clef staff contains a melodic line with eighth and sixteenth notes. The system spans two measures, each featuring a triplet of eighth notes in the bass line.

Fourth system of musical notation. The treble clef staff contains chords and rests, with a key signature of two sharps (F# and C#). The bass clef staff contains a melodic line with eighth and sixteenth notes. The system spans two measures, with a time signature change from 5/4 to 4/4 in the second measure.

Fifth system of musical notation. The treble clef staff contains chords and rests, with a key signature of one flat (Bb). The bass clef staff contains a melodic line with eighth and sixteenth notes. The system spans two measures, with a time signature change from 4/4 to 5/4 in the second measure.

I LEARNED FROM YOU
TRY
KEEP YOUR MIND WIDE OPEN
A PLACE FOR US
ANOTHER LAYER
SHINE
LOOK THROUGH MY EYES
RIGHT HERE
WHEN YOU LOVE SOMEONE
SEEING TERABITHIA

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ISBN-13: 978-1-4234-2957-9
ISBN-10: 1-4234-2957-5



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