

PLACES THAT BELONG TO YOU

Lyrics by
ALAN and MARILYN BERGMAN

Music by
JAMES NEWTON HOWARD

Rubato medium ballad

Asus A Amaj9 A D6 E Asus A Amaj9 A D6 E

p
(with pedal)

The piano introduction consists of two staves. The right hand plays a melody of quarter notes: A4, B4, C5, B4, A4. The left hand plays a bass line of quarter notes: G3, F3, E3, D3, C3. The key signature is two sharps (F# and C#) and the time signature is 4/4. The piece is marked 'Rubato medium ballad' and 'p' (piano). A '(with pedal)' instruction is placed below the first measure.

A Amaj7 Dmaj7 Bm9 Bm9/E Esus E

Morn - ings, eve - nings, days that hur - ried past, dreams that should have last - ed.

The vocal line is written on a single staff in treble clef. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'Morn - ings, eve - nings, days that hur - ried past, dreams that should have last - ed.'

The piano accompaniment for the first phrase consists of two staves. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G3, F3, E3, D3, C3. The key signature is two sharps (F# and C#) and the time signature is 4/4.

A Amaj7 Dmaj7 Bm9 B7sus Bm7 Em9 A7sus A

Mo - ments, ho - urs, slip - ping by as we told each oth - er se - crets.

The vocal line is written on a single staff in treble clef. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'Mo - ments, ho - urs, slip - ping by as we told each oth - er se - crets.'

The piano accompaniment for the second phrase consists of two staves. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G3, F3, E3, D3, C3. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Dmaj7 F#maj7 Em7(add4) A A/G F#m7 Bm7

Some - how I'll nev - er let go of the mem - 'ries.

mp

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'Some - how' and a quarter note 'I'll', followed by a quarter rest, then a quarter note 'nev - er', a quarter note 'let', a quarter note 'go', a quarter note 'of', a quarter note 'the', a quarter note 'mem - 'ries.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are indicated above the staff: Dmaj7, F#maj7, Em7(add4), A, A/G, F#m7, and Bm7. A dynamic marking of *mp* is placed below the piano staff.

Em7 Asus Bm7(add2) A(add2) G D(add9)/F#

Some-thing al - ways seems to re - mind me of how it was, of

Detailed description: This system contains the next two measures. The vocal line continues with 'Some-thing al - ways seems to re - mind me of how it was, of'. The piano accompaniment continues with similar rhythmic patterns. Chords are indicated above the staff: Em7, Asus, Bm7(add2), A(add2), G, and D(add9)/F#. The key signature remains two sharps (F# and C#).

Em7 G/A F#/A# Bm(add2) Esus₂ E A Amaj7

what it was, when it was all there was. Laugh - ter,

p

Detailed description: This system contains the final two measures. The vocal line concludes with 'what it was, when it was all there was. Laugh - ter,'. The piano accompaniment ends with a final chord. Chords are indicated above the staff: Em7, G/A, F#/A#, Bm(add2), Esus₂, E, A, and Amaj7. A dynamic marking of *p* is placed below the piano staff. The key signature changes to one sharp (F#) for the final measure.

Dmaj7 Bm9 Bm9/E Esus E A Amaj7

love songs, foot-steps that I hear make me think you're near me. Po - ems,

cresc. poco a poco

Dmaj7 Bm9 Em9 A7sus A Dmaj7 F#m7

pic - tures, let - ters nev - er mailed, boats that nev - er sailed. Re - mem - ber that

mf

Cmaj9 Am9 F#m7 Bm Em7 Asus

ev - en though we can't be to - geth - er, we're more for hav - ing loved one an -

Bm(add2) A(add2) G D(add9)/F# Cmaj9 Dsus⁴/₂ D#dim

- oth - er. We shared the sky, we learned to fly.

Emaj7 G#m7 Dmaj9 Bm9 G#m7 C#m7 F#m7 B5 B7sus

Some - day when some - one else - 's arms are a - round us, when time has put some dis - tance be -

C#m(add2) B(add2) A E(sus2)/G# F#m7 E(sus2)/G#

- tween us, the years will kind - ly show how mem - 'ries come and go. They

Amaj7 A/B G#5/B# C#(add2) E/F# F#

ebb and flow like the tides.

The first system of music features a vocal line with the lyrics "ebb and flow like the tides." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. A *dim.* marking is present in the piano part.

B Bmaj7 Emaj7 C#m9 C#m9/F# E/F# F#

There are qui - et plac - es in my heart ev - er since we part - ed.

The second system continues the vocal line with the lyrics "There are quiet places in my heart ever since we parted." The piano accompaniment features a *mp* dynamic marking.

B Bmaj7 Emaj7 C#m9 C#m9/F# E/F# F#

Gen - tle, ten - der, trac - es of a song, plac - es that be - long to

The third system continues the vocal line with the lyrics "Gentle, tender, traces of a song, places that belong to". The piano accompaniment continues with the same harmonic structure.

B(add2) B Bmaj7 Emaj7 C#m9 E/F# F#7sus F# B(add2)

you.

The fourth system concludes the vocal line with the word "you." The piano accompaniment features *dim.* and *p* dynamic markings.