

PROMISE ME YOU'LL REMEMBER

(Love Theme From "THE GODFATHER PART III")

Words by
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Music by
CARMINE COPPOLA

Slowly ♩ = 69

Fmaj9 D7(b9)/F# Gm9 Bm11(b5) E7(#9) Am7 D7(b9) G13(#11) C9(#11) C9

mp *cresc.* *mf* *dim.* *rit.* *mp*

with pedal

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Slowly' with a metronome marking of ♩ = 69. The music features a series of chords and melodic lines in both the treble and bass staves. The chords listed above the staff are Fmaj9, D7(b9)/F#, Gm9, Bm11(b5), E7(#9), Am7, D7(b9), G13(#11), C9(#11), and C9. Dynamic markings include *mp*, *cresc.*, *mf*, *dim.*, and *rit.* with a final *mp*. A 'with pedal' instruction is placed below the bass staff.

§ Fmaj13 D7(b9)/F# Gm9 Gm7/C C7(b9) Fmaj9 3 F6 Gm7 G#dim7

Detailed description: This block shows the vocal melody line for the first part of the song. It begins with a section symbol (§). The chords listed above the staff are Fmaj13, D7(b9)/F#, Gm9, Gm7/C, C7(b9), Fmaj9, F6, Gm7, and G#dim7. There is a triplet of eighth notes marked with a '3' above the staff.

1. Prom-ise me you'll re - mem-ber this love _____ to - geth - er to - day.
2.3. When - ev - er we're to - geth - er, I feel _____ time stand - ing still.

a tempo

Detailed description: This block contains the piano accompaniment for the first part of the song. It is written in 4/4 time with a key signature of one flat. The tempo is marked 'a tempo'. The music features a series of chords and melodic lines in both the treble and bass staves. There is a triplet of eighth notes marked with a '3' above the staff.

Am7 Ab9(#11) Gm7 Bbmaj7/C C7(b9)

We may not have to - mor - row, it's not for us to
I on - ly know I love you and I al - ways

Detailed description: This block shows the vocal melody line for the second part of the song. The chords listed above the staff are Am7, Ab9(#11), Gm7, Bbmaj7/C, and C7(b9). The lyrics are: 'We may not have to - mor - row, it's not for us to / I on - ly know I love you and I al - ways'. There are two triplet markings (marked with '3') above the staff.

Fmaj9 F6 Am7(b5) D7(b9) Gm7 Bbm7 Eb9

say. will. Fate is - n't kind to lov-ers, it breaks the hard-est
If we should lose each oth-er some-where in-side the

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line begins with a whole note rest, followed by a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The piano accompaniment consists of chords and moving lines in both hands, with some triplet markings in the right hand.

Fmaj9 E7(#9) Fmaj9 D7(b9)/F# G13 Gdim7 G9 Gm7 To Coda ⊕
Gm7(b5)/C C7(b9)

heart, } prom - ise me you'll re - mem - ber how good we
dark, }

The second system continues the musical piece. The vocal line has a whole note rest, followed by eighth notes: D4, C4, Bb3, A3, G3, F3. The piano accompaniment features more complex chords, including E7(#9) and G13, and includes a 'To Coda' symbol at the end of the system.

Gdim/F3 F Release: Fm Fm7(11) Bb7/F Edim7/F

are. — Why do I find a sad - ness —

(instrumental - 2nd time)

The third system includes a 'Release:' instruction. The vocal line has a whole note rest, followed by eighth notes: Bb4, A4, G4, F4, E4, D4. The piano accompaniment includes a triplet in the right hand and rests in the left hand. A section is marked '(instrumental - 2nd time)'.

$D\flat 9(\#11)$ $C7(\#9)$ $C7(\flat 13)$ Fm $Gm7(\flat 5)$ $C7(\#9)$ $C7(\flat 13)$

un - der your sweet-est kiss? Des-ti-ny seems to

1. *D.S. §* | 2. *D.S. § at Coda*

Fm $A\flat maj7/E\flat$ $D\flat 9$ $B\flat maj7/C$ $C9(\#11)$ $C9$ $B\flat maj7/C$ $C7(\#9)$ $C7(\flat 9)$

whis-per it won't stay like this.

Φ *Coda*

$Fmaj9$ $Fmaj6/9$ $Am7(\flat 5)$ $D7(\flat 9)$ $Gm7$

are. Time is - n't kind to lov - ers,

Bbm7 Eb9 Fmaj9 E7(#9) Fmaj9 D7(b9)/F# G13 Gdim7 G9

it breaks the hard-est heart. Prom-ise me you'll re - mem - ber

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "it breaks the hard-est heart." and "Prom-ise me you'll re - mem - ber". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The chord progression is indicated above the vocal line: Bbm7, Eb9, Fmaj9, E7(#9) Fmaj9, D7(b9)/F#, G13, Gdim7, and G9.

Gm7 Gm7(b5)/C C7(b9) Fmaj9 3 Dm7 Gm9 Bm11(b5) E7(#9) 13

how good we are. _____

molto rit. *a tempo* *cresc.* *mf*

The second system continues the musical score. The vocal line has the lyrics "how good we are." followed by a long horizontal line indicating a sustained note. The piano accompaniment includes a triplet of eighth notes in the right hand. Performance markings include *molto rit.*, *a tempo*, *cresc.*, and *mf*. The chord progression above the vocal line is: Gm7, Gm7(b5)/C, C7(b9), Fmaj9 (with a triplet '3' over the notes), Dm7, Gm9, Bm11(b5), and E7(#9) 13.

Am7 D7(b5) G13(#11) C9(#11) C9 Fmaj13

dim. *mp* *rit.*

The third system shows the piano accompaniment for the final part of the piece. The right hand features a melodic line with a fermata over the final note. The left hand provides harmonic support with sustained chords. Performance markings include *dim.*, *mp*, and *rit.*. The chord progression above the staff is: Am7, D7(b5), G13(#11), C9(#11), C9, and Fmaj13.