

*From: "Amélie: The Musical"*

# **Times Are Hard for Dreamers**

*from Amélie*

by

NATHAN TYSEN and DANIEL R. MESSE

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# TIMES ARE HARD FOR DREAMERS

(from *Amélie*)

Lyrics by  
NATHAN TYSEN and DANIEL MESSÉ

Music by  
DANIEL MESSÉ

Moderately bright ♩ = 155 (♩ = ♩<sup>3</sup>)

VAMP

E♭sus E♭ E♭sus E♭ E♭sus E♭

Amélie  
(vocal last time)

E♭sus E♭ E♭sus E♭

They say times \_\_\_ are hard \_ for dream-

*p* *cresc. (last time)* *mf*

(with pedal)

E♭sus E♭

E♭sus E♭ E♭sus E♭ E♭sus E♭

- ers, but \_\_\_ they are \_\_\_ not hard \_ for me. \_\_\_ I've saved up

A♭2

E♭/G

Cm7

E♭/B♭

A♭2

ev - 'ry - thing I know \_ to

*mp*

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

take that step - be - yond - the lawn, - keep walk - ing 'til - I see - the sta - tion,

*mf*

Ab2 Eb/G Cm7 Eb/Bb Eb5

and then see it go. —

*mp*

Cm Eb/Bb Ab Bb7sus

In - side - the train, - out through - the glass, - my fin - ger trac - ing

*mf*

Cm Eb/Bb Ab2 Bb7sus

all of - these towns - I've nev - er heard of rac - ing

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

past. \_\_\_\_\_

*f* *mf*

This system contains a vocal line and piano accompaniment. The vocal line starts with a whole note chord, followed by a half note chord, and then a glissando leading to another whole note chord. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

Off the train in Par - is, half a mile from Sac - re Coeur, the cit-y's

This system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment remains consistent with the previous system.

Ab2 Eb/G Cm7 Eb/Bb Ab2

wak - ing up for me. A

*mp*

This system includes a chord progression: Ab2, Eb/G, Cm7, Eb/Bb, Ab2. The vocal line has lyrics and a final note. The piano accompaniment features a *mp* dynamic.

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

sign says an a - part - ment's va-cant on the sec-ond floor, and sud-den - ly

*mf*

This system continues the vocal and piano parts with lyrics. The piano accompaniment features a *mf* dynamic.

Ab2 Eb/G Cm7 Eb/Bb Eb5

I hold a key. —

*mp*

Cm Eb/Bb Ab Bb7sus

I turn a lock, — the rooms ap-pear, —

*mf*

Cm Eb/Bb Ab Bb7sus

and all it takes — is one — more step and then I'm

Eb5 Ab2

here: just me — be-hind — my door. — It is-n't what — I have, —

*f*

Eb5 Ab2

it's on - ly what I have in store that mat-ters now,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a melodic phrase: "it's on - ly what I have in store that mat-ters now,". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex, rhythmic pattern in the right hand, primarily using chords from the Eb5 and Ab2 chords indicated above the staff.

Eb5 Ab2

the past can on - ly fade. And

The second system continues the musical piece. The vocal line says "the past can on - ly fade. And". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with Eb5 and Ab2 chords indicated above the staff.

Fm7 Eb/G Ab2 Bb7sus

ev-'ry - thing I'll ev - er need is here, this is how my world gets

The third system introduces new chords: Fm7, Eb/G, Ab2, and Bb7sus. The vocal line continues with "ev-'ry - thing I'll ev - er need is here, this is how my world gets". The piano accompaniment adapts to these new chords, with the right hand playing chords and the left hand providing a consistent bass line.

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

made. They say times

*mp*

The fourth system features a series of Ebsus and Eb chords indicated above the staff. The vocal line says "made. They say times". The piano accompaniment is marked *mp* (mezzo-piano) and consists of a steady eighth-note bass line in the left hand and a rhythmic pattern of chords in the right hand.

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

— are hard for dream - ers, and who knows, — may - be they are, — peo - ple seem

*mf*

Ab2 Eb/G Cm7 Eb/Bb Ab2

stuck or lost at — sea. — And

*mp*

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

I might be — a dream - er, but it's got - ten me — this far, — and that is

*mf*

Ab2 Eb/G Cm7 Eb/Bb Eb5

far e - nough for me. —

*mp*

Cm Eb/Bb Ab Bb7sus

Look out \_ my win - dow, there's \_ a view \_ of oth - er win - dows.

*mf*

Cm Eb/Bb Bb7sus

My own \_ mu-se - um full of paint - ings I look

Eb5 Ab2

through. Where ev - 'ry - thing \_ is clear. \_ It is-n't where \_ I am, \_

*f*

Eb5 Ab2

\_ it's on - ly where I go \_ from here \_ that mat-ters now, \_



E♭5 A♭2

and I am not a - fraid. As

Fm7 E♭/G A♭2

ev-'ry - thing I'll ev - er need ap - pears, - this is how my world gets

E♭sus E♭ E♭sus E♭ E♭sus E♭ E♭sus E♭ E♭sus E♭ E♭sus E♭

made.

*mp* *cresc.*

E♭sus E♭ E♭sus E♭ E♭sus E♭ E♭/D♭ E♭/C E♭/B♭ E♭/A♭ E♭

*rit.* *ff*