

# The way we were

Arreglo: Julián Núñez Olías

Marvin Hamlisch & Marilyn and Alan Bergman

Slowly ♩ = 70

Bandurria-Canto

T  
A  
B

5 Me mories..... light the corners of my mind..... mis ty wa ter co lor

me mories..... 10 of the way.. we were. Scat tered

pie tures....., of the smi les we left 15 behind..... Smi les we gave to one

ano ther....., For the way.. we were..... 20

Can it' be that it was all so sim ple then? Or has it mere ly been writ ten e very line.....?

T  
A  
B

3

25 If we have the chance to do it all again..., Tell me, would we.....? Could we.....?

TAB 2 2 2 2 2 2 0 2 0 3 3 2 0 2 0 2 0 2 0

B Me mories..... maybe bea ti ful and yet....., What's opainful to re

mf f

TAB 2 0 0 2 0 4 2 0 2 0 2 0 2 1 2

B mem ber....., We sim ply to choose to forget. So, it's the

30

35

ff mp

TAB 4 2 2 4 0 4 4 2 0 0 4 2

B laug ter We will re mem ber..... When ever we re

mf f mf

TAB 2 0 4 2 0 2 0 4 5 4 2 0

B mem ber..... The way we were..... The way we

40

mf mp

TAB 2 0 2 0 3 2 2 0 0 3

B were.....

45

p pp

TAB 2

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Bandurria Coro

5

T  
A  
B

10

T  
A  
B

15

T  
A  
B

20

*mf*

2 2 2 2 2 2 0

3

25

*mp*

T  
A  
B

0 3 3 0 0 0 0 0 0 3 2 0 3 3 3 3 3 3 2 3

Sheet music for guitar in G major (one sharp).

Measures 28-31:

Melody: *mf* *mf*

TAB: 2 0 0 3 0 | 3 2 | 3 2 | 2 0

Measures 32-35:

Melody: *ff* *mp* *mf*

TAB: 0 2 0 4 2 0 | 2 | 0 2 0 2 1 2 | 4 2

Measures 36-39:

Melody: *f* *mf* *mf*

TAB: 2 4 0 4 4 2 0 | 2 0 | 4 5 4 2 0 | 2 0

Measures 40-43:

Melody: *mp* *p*

TAB: 0 0 0 | 3 | 0 0 0 | 3

Measures 44-45:

Melody: *p*

TAB: 2



25

*mp*

T  
A  
B

1 1 1 1 1 1 2

2 0 4 5 2 4

30

*f*

T  
A  
B

0 4 2 4 2 4 0

3 2 2 0 3 2 3

35

*ff*

T  
A  
B

2 3 2 2 1 2 3 3 3 0 2 0 1 0 2

*mp* *mf* *f*

T  
A  
B

2 0 3 2 4 0 2 2

40

*mf*

T  
A  
B

0 4 5 4 2 0 2 0 2 0 3 2 2 2 0 2 0

*pp*

45

*p* *pp*

T  
A  
B

0 2 3 2 2 2 0 2 0 3 3 3

# The way we were

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Bandurria 2

Slowly ♩ = 70

*mp*

T  
A  
B

0 0 0 0 0 0 0 2 3 2 3 2 3 0 2 3 0 0 0 0 4 0 4 0

5

T  
A  
B

2 3 2 3 2 3 0 2 3 0 3 2 2 3 2 0 3 2 3

10

T  
A  
B

2 3 2 2 1 2 2 2 2 2 2 2 3 2 3

15

T  
A  
B

3 3 3 3 2 2 3 2 0 3 2 3

20

T  
A  
B

4 4 4 0 4 0 0 2 1 1 1 0 0 3 3 3 3 3 3 2 2 0 0 2 2 2 2 2 2 0 3

25

*mp*

TAB 2 3 3 3 3 3 3 2 3 3 0 3 2 3 0 2 3 2

30

*mf* *f*

TAB 3 2 0 2 0 2 3 2 2 3 2 0 3 2 3

35

*ff*

TAB 2 3 2 2 1 2 3 3 3 0 2 0 1 3 2

*mf*

40

*mf* *mp*

TAB 3 2 0 0 3 2 0 3 3 2

45

*p*

TAB 0 2 0 4 2 3 2 1 1 0 3 3 3 3 0 3 0

2

# The way we were

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Bandurria 3

Tempo: *Slowly* ♩ = 70

Key: A major (F# C# G# D)

Time Signature: 4/4

Measure 1: *mp* (T: 0, A: 3, B: 0)

Measure 2: *mp* (T: 3, A: 2, B: 0)

Measure 3: *mp* (T: 3, A: 3, B: 3)

Measure 4: *mp* (T: 3, A: 3, B: 0)

Measure 5: *mf* (T: 3, A: 2, B: 3)

Measure 6: *mf* (T: 3, A: 3, B: 0)

Measure 7: *f* (T: 2, A: 3, B: 2)

Measure 8: *f* (T: 3, A: 2, B: 2)

Measure 9: *f* (T: 3, A: 3, B: 3)

Measure 10: *f* (T: 3, A: 3, B: 0)

Measure 11: *mf* (T: 2, A: 3, B: 2)

Measure 12: *mf* (T: 3, A: 2, B: 2)

Measure 13: *mf* (T: 3, A: 3, B: 2)

Measure 14: *mf* (T: 3, A: 3, B: 0)

Measure 15: *f* (T: 2, A: 3, B: 2)

Measure 16: *f* (T: 3, A: 2, B: 2)

Measure 17: *f* (T: 3, A: 3, B: 2)

Measure 18: *f* (T: 3, A: 2, B: 1)

Measure 19: *f* (T: 0, A: 0, B: 2)

Measure 20: *f* (T: 0, A: 0, B: 4)

25 *mf*

T  
A  
B 3 3 0 2 3 3

30

*mf* *f*

T  
A  
B 3 0 3 0 3 3 0

35

*mp*

T  
A  
B 2 2 1 0 2 2

40

*mf* *mf*

T  
A  
B 2 0 2 5

45

*p* *mp* *pp*

T  
A  
B 0 2 0 0 3 1

T  
A  
B 3 3 2

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Laud A

5

3	2	3	3	3	2	0	3
1	0	10	1	mf 0	3	0	2
2	3	1	15	2			3
0		0	1	0	3	0	2
0	3	1	3	0	0	0	mf
1		1	0				mp
1	1	0	0				

25

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The dynamic marking *mf* is present. Below the staff is a TAB system with fret numbers: 1, 0, 3, 0, 1.

Musical notation system 2: Treble clef, key signature of three sharps. The staff contains a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The dynamic marking *mf* is present. Below the staff is a TAB system with fret numbers: 0, 3, 0, 1, 3, 0, 2.

Musical notation system 3: Treble clef, key signature of three sharps. The staff contains a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The dynamic marking *mp* is present. Below the staff is a TAB system with fret numbers: 0, 3, 3, 0, 2, 3.

Musical notation system 4: Treble clef, key signature of three sharps. The staff contains a whole note chord (F#, C#, G#). The dynamic marking *mf* is present. Below the staff is a TAB system with fret numbers: 4, 2, 4, 0.

Musical notation system 5: Treble clef, key signature of three sharps. The staff contains a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The dynamic marking *mf* is present. Below the staff is a TAB system with fret numbers: 2, 3, 3, 0, 2.

Musical notation system 6: Treble clef, key signature of three sharps. The staff contains a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The dynamic marking *p* is present. Below the staff is a TAB system with fret numbers: 3, 0, 2, 3.

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Laud B

*mp*

3 2 0 3 3 2 0 3

5

*mf*

T  
A  
B 0 3 10 3 0 3 2 0 3 0 4 0 3 0 4 0

*f*

T  
A  
B 2 0 4 0 4 2 15 2 0

*mf*

T  
A  
B 0 3 3 0 3 2 0 3 *mp* 0 20 4 0 3 0 4 0

*mp*

T  
A  
B 2 0 4 0 4 2 2 2 2 2 2 0 3 2 0 2 4

2

25

mf

T  
A  
B 0 0 0 0 0 0 3 0

30 1 1 0 3 3 2 2 0

mf

T  
A  
B 0 3 3 0 3 2 0 3

35 4 0 3 0 4 0

mf

T  
A  
B 2 0 0 2 3 2 2 0 3

40 3 2 0

mf

T  
A  
B 0 3 2 0 3 0 3 2 3 2 0 3

45 0 4 2 0 pp

pp

T  
A  
B 0 3

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Re 7<sup>a</sup>

Mi 7<sup>a</sup>

Slowly ♩ = 70

Guitarra A

The image shows a guitar tablature for the song 'The way we were'. It is arranged for guitar A and is in the key of D major (indicated by two sharps: F# and C#) and 4/4 time. The tempo is marked 'Slowly' with a quarter note equal to 70 beats per minute. The piece is in the key of D major, with the first two measures of the introduction in the key of A major (indicated by three sharps: F#, C#, G#). The tablature is divided into systems, with measure numbers 5, 10, 15, and 20 marked. Each system includes a standard musical staff with a treble clef and a guitar tablature staff with six lines. Chord names are written above the notes, and dynamics (mf, f, mp) are indicated. The tablature uses numbers 0-4 to represent frets and slash marks for natural harmonics. The piece concludes with a final chord of D major (Re Mayor) and a dynamic marking of mp.

5

mf La M

Re M 7<sup>a</sup> Re M

La M Fa #m

Re M Mi m7<sup>a</sup> Mi 7<sup>a</sup>

10

Do#7<sup>a</sup> f F

Fa Sol 7<sup>a</sup> mf

La M La 7<sup>a</sup> Re mp

Mi 7<sup>a</sup>

15

La M mf

Re M 7<sup>a</sup> Re M

20

f

Do Do M 7<sup>a</sup> La 7<sup>o</sup> mf

Re Mayor.....

mp

25

25

30

35

40

45

mf

ff

mp

p

pp

TAB

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Guitarra B

The score is written for guitar in B major (two sharps) and 4/4 time. It consists of six systems, each with a musical staff and a corresponding TAB staff. The first system starts with a *mp* dynamic. The second system begins at measure 5 with a *mf* dynamic. The third system starts at measure 10 with a *f* dynamic. The fourth system starts at measure 15 with a *mp* dynamic. The fifth system starts at measure 20 with a *mf* dynamic. The sixth system includes the instruction 'Re Mayor. 2...' and ends with a *mf* dynamic. The TAB staves show fret numbers and string numbers (1-6) for each note.

25

mf

TAB

mf

30

TAB

35

TAB

40

mf

mp

45

p

TAB



25

mf

TAB

30

mf

TAB

35

ff

mp

TAB

40

mf

f

mp

TAB

45

p

pp

TAB

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Bajo de Guitarra

The score is written for guitar in treble clef, key of D major (two sharps), and 4/4 time. It consists of eight systems, each with a musical staff and a corresponding TAB staff. The first system starts with a box containing the number '5'. The music features a steady eighth-note accompaniment with various dynamics including *mp*, *f*, *mf*, and *mp*. The TAB staff shows fret numbers and includes a barre at the 10th fret. Chord names 'Fa' and 'Sol 7ª' are indicated above the TAB staff in the sixth system. The piece concludes with a final *mf* dynamic.

5

mp

T  
A  
B

0 0 0 0 0 0 0 2 0 0 0

5

T  
A  
B

0 0 0 0 0 0 2 2 2 0 0 0 4

10

T  
A  
B

4 *mf* 2 0 0 2 15 0 0 2 0 0 0

T  
A  
B

0 0 0 0 0 0 2 2 2 0 20 0 4

Fa Sol 7ª

T  
A  
B

2 2 2 0 0 0 2 4 3

mp

T  
A  
B

0 0 0 2 2 2 2 0 4 4 4 2 2 2

