

Yentl reveals herself to Avigdor. Though she is a woman ahead of her time, Avigdor is a prisoner of his. So her journey must continue . . . to a place where she hears things are different.

# A PIECE OF SKY

Lyrics by  
ALAN and MARILYN BERGMAN

Music by  
MICHEL LEGRAND  
Arranged by  
MICHEL LEGRAND

Moderato Tempo

*Handwritten notes:* Next 100% fast, 3 arps then break

**Chord Diagrams:**  
 Fm7/Bb:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$   
 Bb7:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$   
 Eb:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$   
 Ebmaj7:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$

**Lyrics:**  
 It all began  
 the day I found that from my  
 window I could only see a piece of sky.

A Piece Of Sky - 8 - 1

Fm7/Bb

3 *mf*

I stepped out - side and looked a -

Eb

Am7/D

round; I nev - er dreamed it was so

D7

Gmaj7

wide or e - ven half as high. The time had

G#m7/C#

F#maj7

to try my

5  
A

come \* (Pa - pa, can you hear me?) to try my wings \* (Pa - pa, are you

and e - ven

G#m7/C#

near me?) and e - ven though I knew at an - y mo - ment

F#maj7

Bbm7/Eb

I could fall. I felt the most \* (Pa - pa, can you

Abmaj7

a - maz - ing The things you

see me?) a - maz - ing things. \* (Can you un - der - stand me?) The things you

Bbm7/Eb

Gm7/C

C

can't im - ag - ine if you've nev - er flown at all.

cresc.

*Keep tempo - pu moral*

Gm7/C      Am/C      Gm7/C      C

Though it's saf - er to stay on the ground, some - times where

*mf*  $\flat 8$

Gm7/C      C      Gm7/C      Am7/C      Gm7/C

dan - ger lies there the sweet - est of plea - sures are found.

$\flat 8$

C7      Am7/D      D      Am7/D      Bm/D

No mat - ter where I go, there'll be mem - ries that

*cresc.* *f*

Am7/D      D7      F#m7/B      G#m/B

tug at my sleeve. But there will al - so be

*mp*

optional cut \* *Melody*

F#m7/B

G#m/B

A/B

B7

C#7



— more to question yet more to believe. — Oh, tell me

F#m7

*Flight 80c*

where, — where is the some-one who will

B7

*Space*

Emaj7

turn to look at me — and want to share —

Amaj7

— my-ev-'ry sweet im-ag-ined pos-si-bil-i-ty. The more I

*rit.* *mp*

Em7/A  
 0 0000

*Cymbal*

D  
 0 2222

live, *a tempo* the more I learn.

Em7/A  
 0 0000

The more I learn, the more I re - a - lize the

Dmaj7  
 0 2222

Am7/D  
 0 2222

less I know. Each step I take, \* (Pa - pa, I've a

*cresc.* *mf*

Gmaj7  
 0 000

each page I each mile I

voice now!) each page I turn, \* (Pa - pa, I've a choice now!) each mile I

E7sus



E7



D/A



trav - el on - ly means the more I have to go.

Dmaj7/A



Em7/A



A7



A/G



What's wrong with want - ing more? If you can

F#m7-5



B7-9



Em7



fly, then soar! With all there is, why set - tle

Em7/A



optional cut to ending

for just a piece of sky?



Pa - pa, I can hear you;

*mf*



Pa - pa, I can see you; Pa - pa, I can feel you;



*Very long ending*

Pa - pa, watch me fly!

*ff*

*optional-ending*