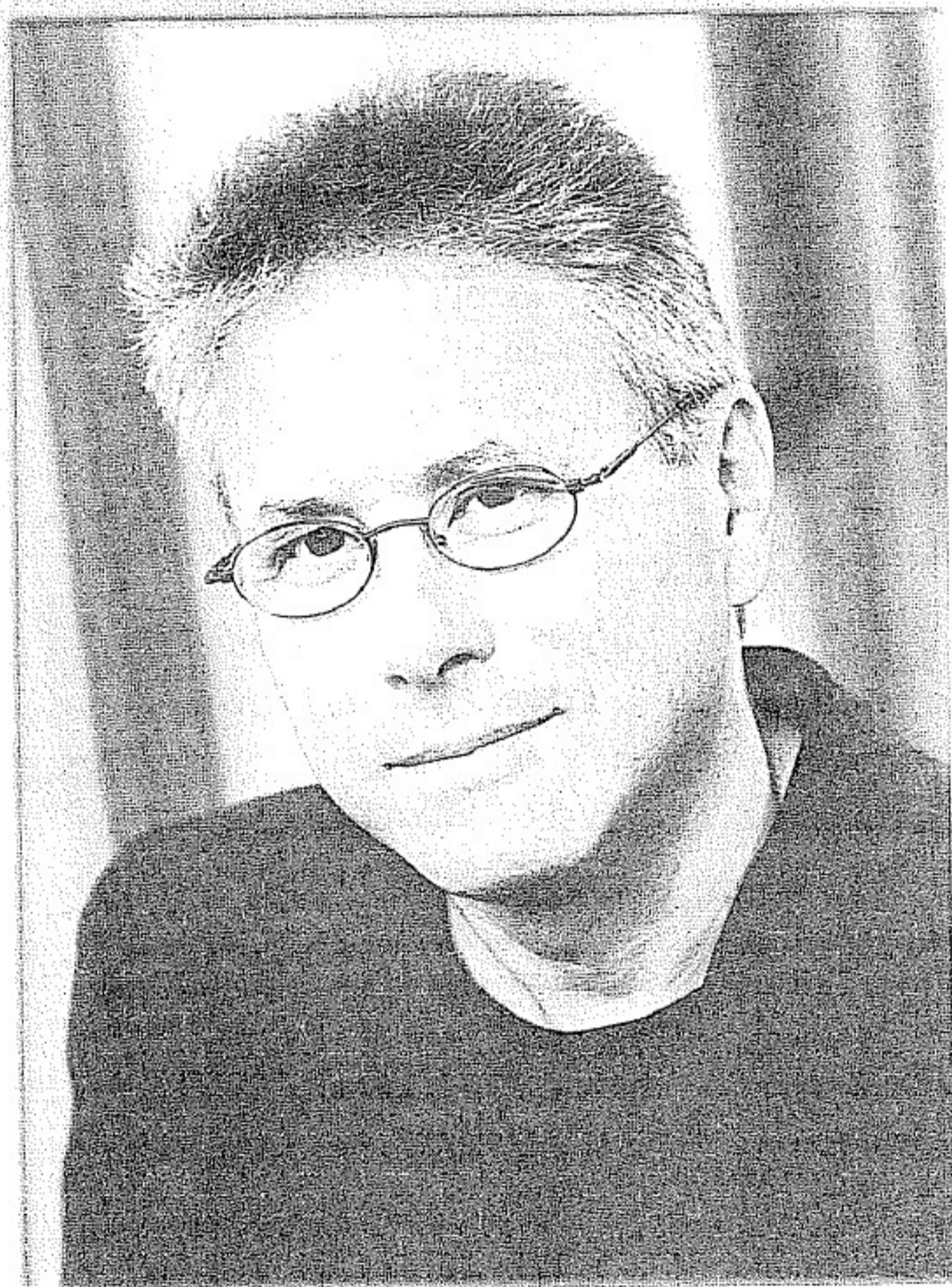


Piano • Vocal • Guitar

Alan Menken

SONGBOOK



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BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Lyrical

D(add9)



Dsus



D(add9)



mp

With pedal

Dsus



D(add9)

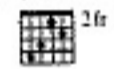


Dsus



8va

D(add9)



Dsus



D(add9)



8va

Mrs. Potts: Tale as old as

A7sus



G/A



A7



D(add9)



D



Em7/A



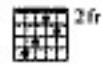
A7



time,

true as it can be.

D(add9)



F#m



Bare - ly e - ven friends, then some - bod (

G(add9)



G/A



A7sus



A7



D(add9)



bends un - ex - pect - ed - ly. Just a lit - t

A7sus



G/A



A7



D(add9)



D



Am7



D7



change. Small, to say the least. Both a lit - t

G(add9)



Gmaj7



F#m7



Em7



G/A




A7

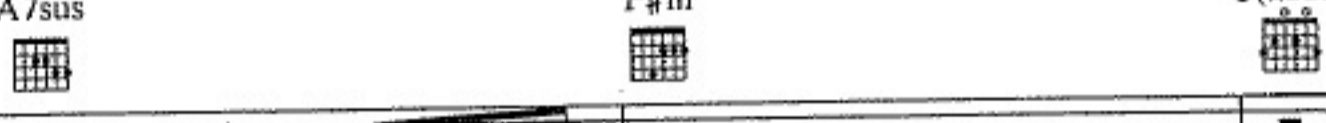


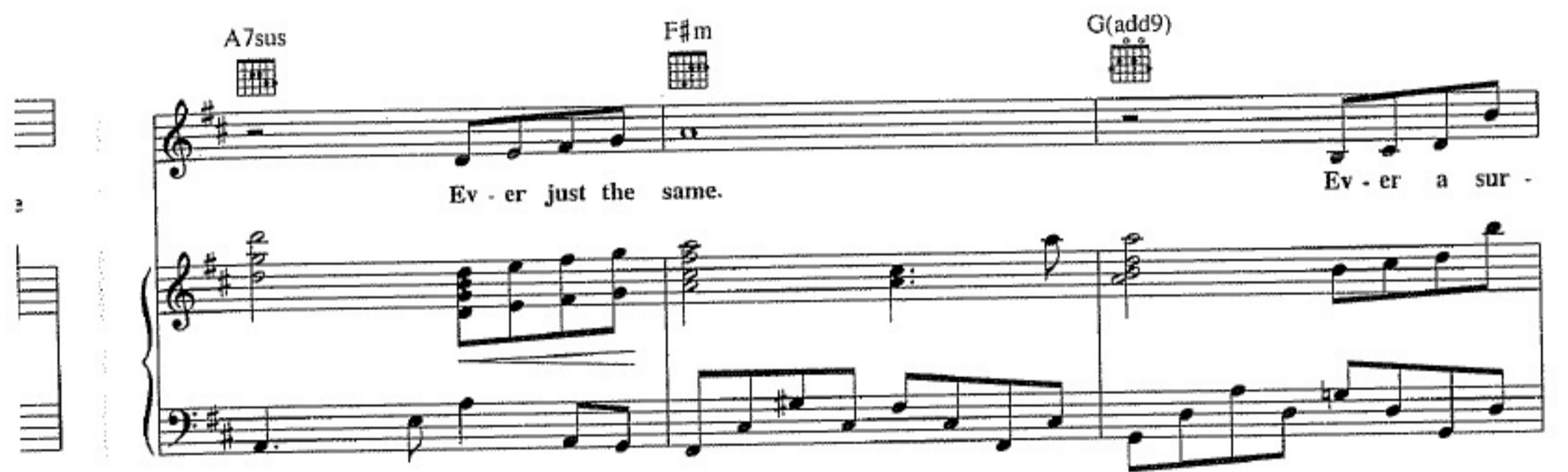
scared, nei - ther one pre - pared, Beau - ty and the


rall

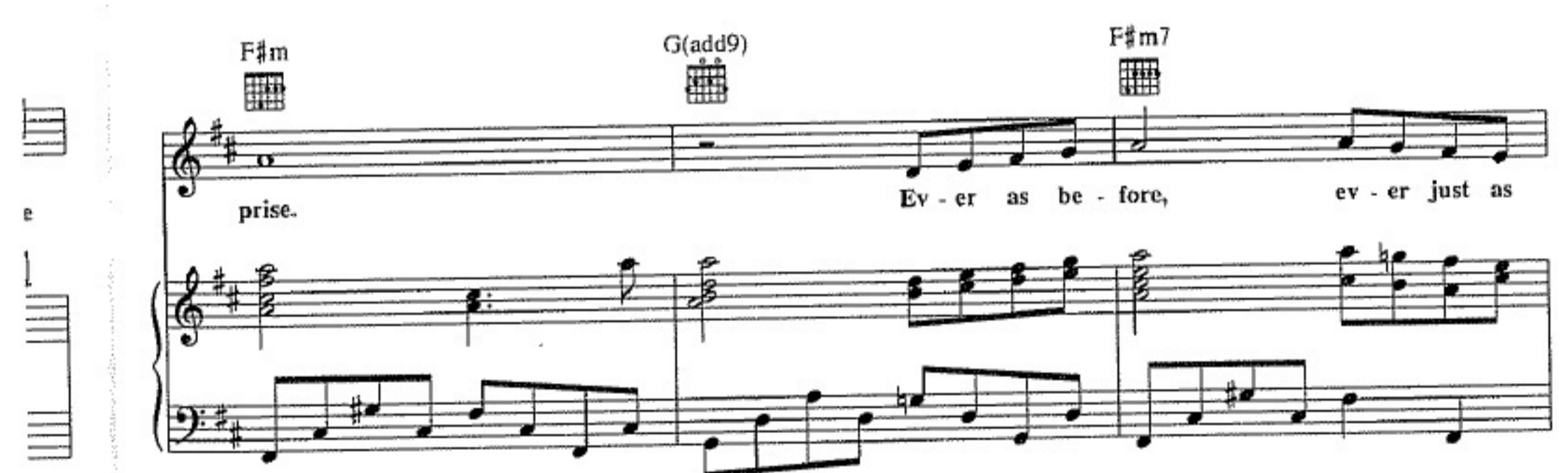
D A7sus D(add9)

 Beast.
a tempo, tenderly



A7sus F#m G(add9)

 Ev - er just the same. Ev - er a sur -



F#m G(add9) F#m7

 prise. Ev - er as be - fore, ev - er just as



Bm Bm7 C D E

 sure as the sun will rise. Tale as old as
mf



D A7sus D(add9)^{2fr}

Beast.

a tempo, tenderly

This system contains the first three measures of the piece. The guitar part has chords D, A7sus, and D(add9) with a 2-finger fingering. The piano part features a melody in the right hand and a bass line in the left hand, starting with a 'p' dynamic marking.

A7sus F#m G(add9)

Ev - er just the same. Ev - er a sur -

This system contains measures 4-6. The guitar part has chords A7sus, F#m, and G(add9). The piano part continues the melody and accompaniment.

F#m G(add9) F#m7

prise. Ev - er as be - fore, ev - er just as

This system contains measures 7-9. The guitar part has chords F#m, G(add9), and F#m7. The piano part continues the melody and accompaniment.

Bm Bm7^{2fr} C D E

sure as the sun will rise. Tale as old as

mf

This system contains the final four measures of the piece. The guitar part has chords Bm, Bm7 with a 2-finger fingering, C, D, and E. The piano part continues the melody and accompaniment, ending with a 'mf' dynamic marking.

B7sus^{4fr} B7 E B7sus^{4fr} B7

time, tune as old as song.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, then sings "time, tune as old as song." The piano accompaniment consists of a treble and bass clef with chords and moving lines. Chord diagrams for B7sus (4fr), B7, E, B7sus (4fr), and B7 are provided above the staff.

E G#m

Bit - ter - sweet and strange, find - ing you can

The second system continues the vocal line with "Bit - ter - sweet and strange, find - ing you can". The piano accompaniment provides harmonic support. Chord diagrams for E and G#m are shown above the staff.

A B7sus B7 E(add9)

change, learn - ing you were wrong. Cer - tain as the

dim.

The third system features the vocal line singing "change, learn - ing you were wrong. Cer - tain as the". The piano accompaniment includes a dynamic marking of *dim.* (diminuendo). Chord diagrams for A, B7sus, B7, and E(add9) are provided.

B7sus B7 E(add9) E Bm7 E7

sun ris - ing in the East, tale as old :

The fourth system shows the vocal line singing "sun ris - ing in the East, tale as old :". The piano accompaniment concludes the phrase. Chord diagrams for B7sus, B7, E(add9), E, Bm7, and E7 are shown above the staff.

A Amaj7 G#m7 F#m7 B7sus B7

time, song as old as rhyme, Beau - ty and the

E B/D# C#m E/B A Amaj7 G#m7

Beast. Tale as old as time, song as old as

mp dim p rall

F#m7 B7sus B7 E(add9) Esus B B9

rhyme, Beau - ty and the Beast.

a tempo 8va loco

E(add9) E

molto rall. 8va 8vb

A CHANGE IN ME

from Walt Disney's BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Words by TIM RIC
Music by ALAN MENKEI

Slowly

D Em7 D/F# G A D

1 G A7sus A7

me
(Vocal on D.C. only)

mf

2 G A7sus A7 D G A D

There's been a change in me A kind of
For in my dark de-spair I slow-ly

G A7sus A7 D/F# Bm D/F#

mov - ing on Though what I used to be
un - der - stood my per - fect world out there

To Coda

G6 D/A A7sus A7 D G Asus A

I still de - pend u - pon For now I re - a - lize
had dis - ap - peared for good.

F# F#7/B Dmaj7/A G D/F#

that good can come from bad That may not make me wise

Em7 A7sus A7 D Gsus2/E

but oh it makes me glad And I

D/F# G(add2) G/A D Em7 Dmaj7/F#

I nev - er thought I'd leave be - hind

G6 Em A7sus A7 D

my child - hood dreams but I don't mind

Em7 A7/E D/F# G(add9) G/A

For now I love the world I







Bm F#m/A D/A Em/G B/F# Em7 G(add2)/A

see No change of heart A change in

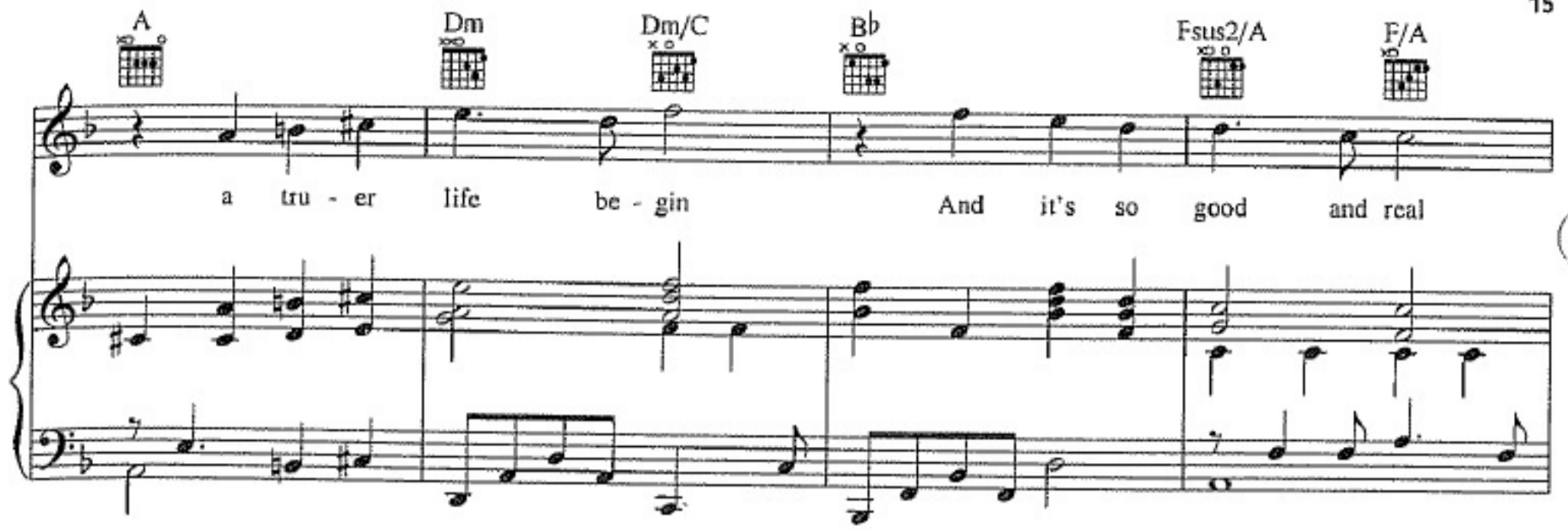
CODA F Bb Csus C







But in its place I feel

D.C. al Co (take 2nd ending)

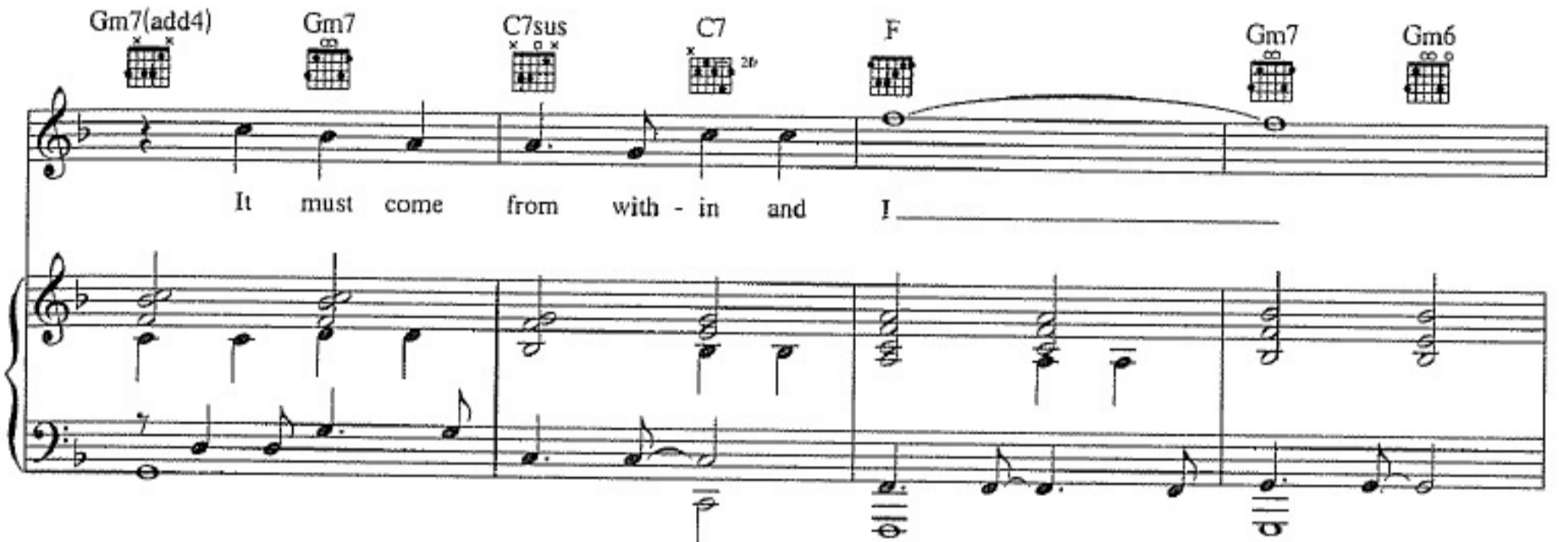
A  Dm  Dm/C  Bb  Fsus2/A  F/A 








a tru - er life be - gin And it's so good and real



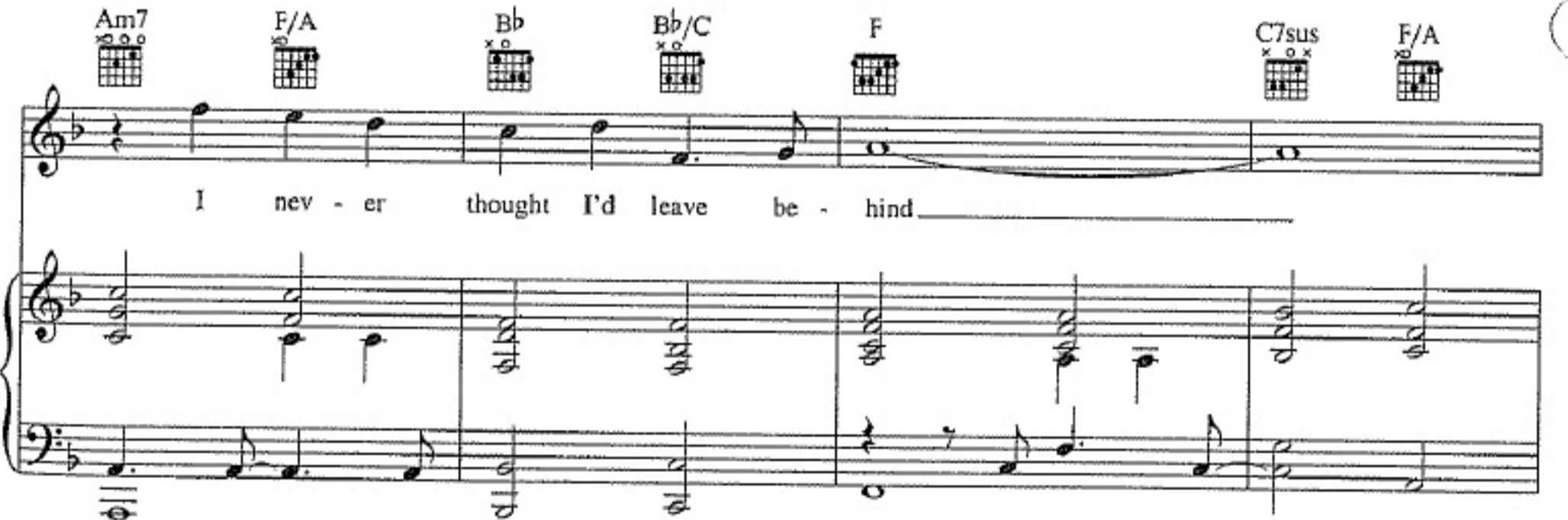
Gm7(add4)  Gm7  C7sus  C7  F  Gm7  Gm6 

It must come from with - in and I _____



Am7  F/A  Bb  Bb/C  F  C7sus  F/A 

I nev - er thought I'd leave be - hind _____



Bbmaj7  Bb6  Gm7  C7sus  C7  F  Gm7  Gm6 

my child - hood dreams but I don't mind _____



F/A Bb(add 2) Bb/C Dm Am/C F/C

I'm where and who I want to be _____

Gm/Bb D/A Gm7 C7sus F Gm7 F/A Bb C

No change of heart A change in me _____

sub. p

F Bb Csus C Dm Gm7 **Slowly**

No change of heart A

rit.

Csus C F Gm7 F/A Bb C F

change in me _____

COLD ENOUGH TO SNOW






Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Slowly (♩ = $\overset{\text{r}}{\text{3}}\overset{\text{r}}{\text{3}}\overset{\text{r}}{\text{3}}$)

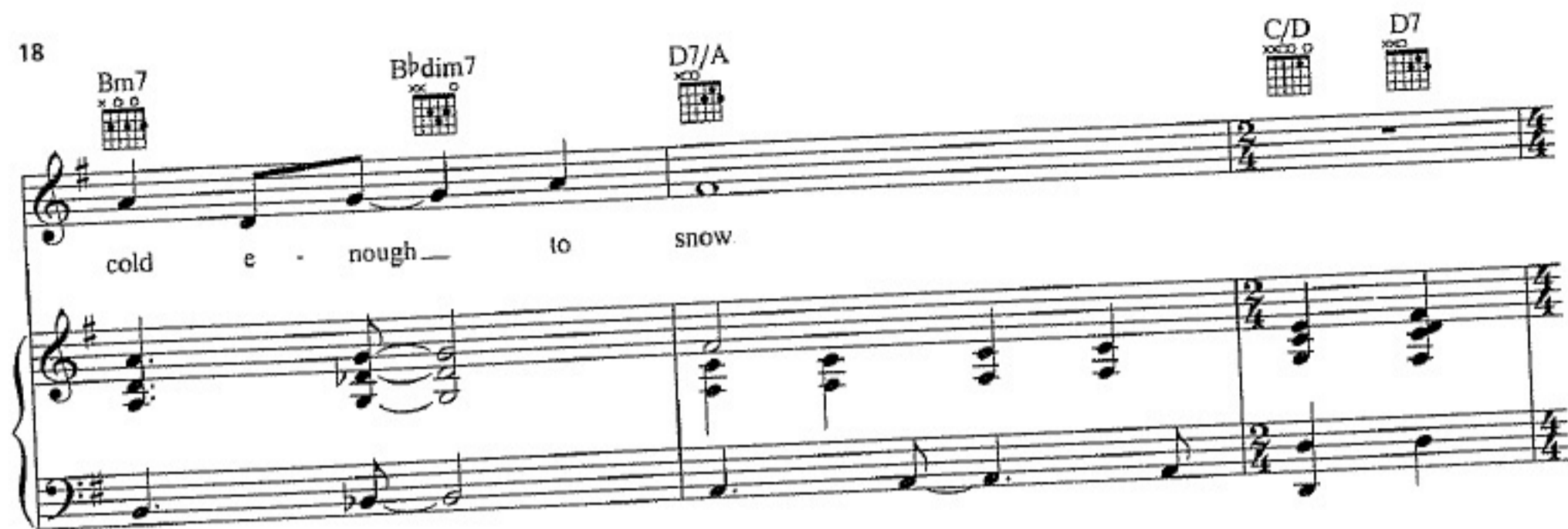
Musical notation for the first system, including guitar chords G/D and D7. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slowly' with a metronome marking of ♩ = $\overset{\text{r}}{\text{3}}\overset{\text{r}}{\text{3}}\overset{\text{r}}{\text{3}}$. The first measure is marked *mf*. The guitar chords are G/D and D7. The bass line features a triplet of eighth notes in the final measure.





Musical notation for the second system, including guitar chords G, G7, and C. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar chords are G, G7, and C. The lyrics are: "Where did sum - mer go? How'd I miss the".

Musical notation for the third system, including guitar chords Em7, B/D#, Em, C#m7b5, and Cm6. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar chords are Em7, B/D#, Em, C#m7b5, and Cm6. The lyrics are: "change of sea - son? All at once that wind blows rough; — it's".

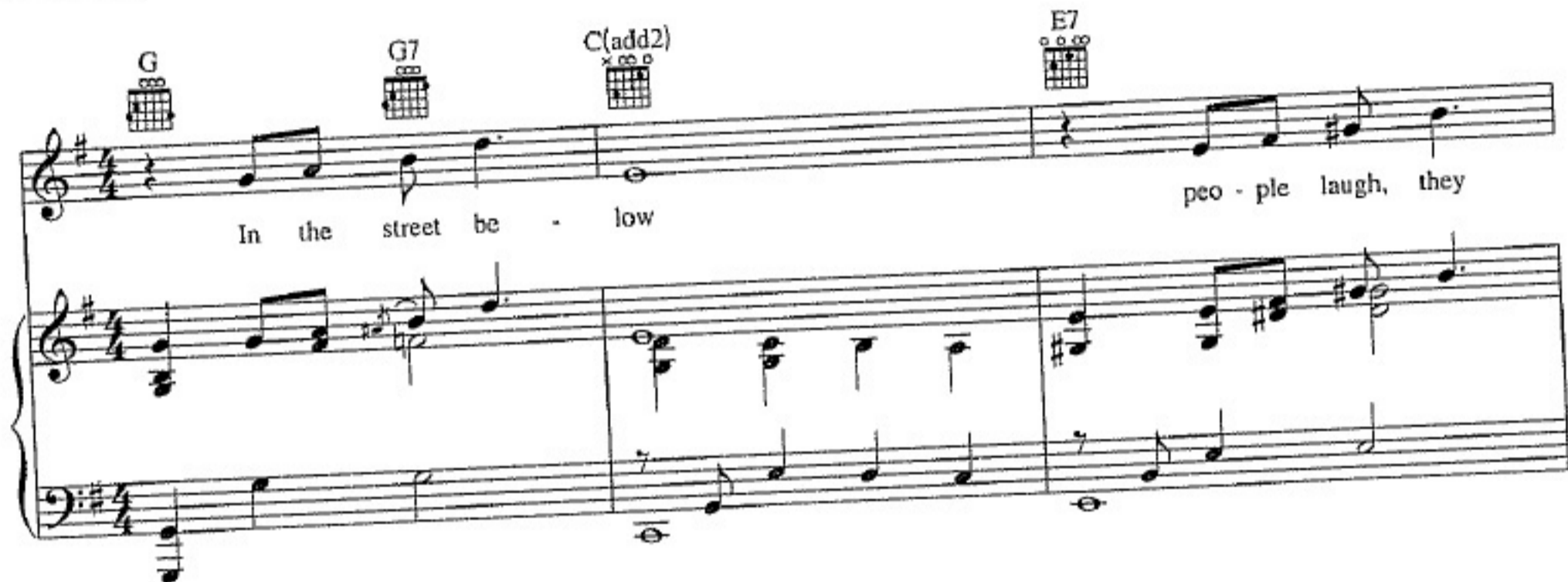
Bm7  Bbdim7  D7/A  C/D  D7 

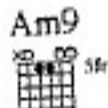
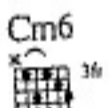



cold e - nough — to snow



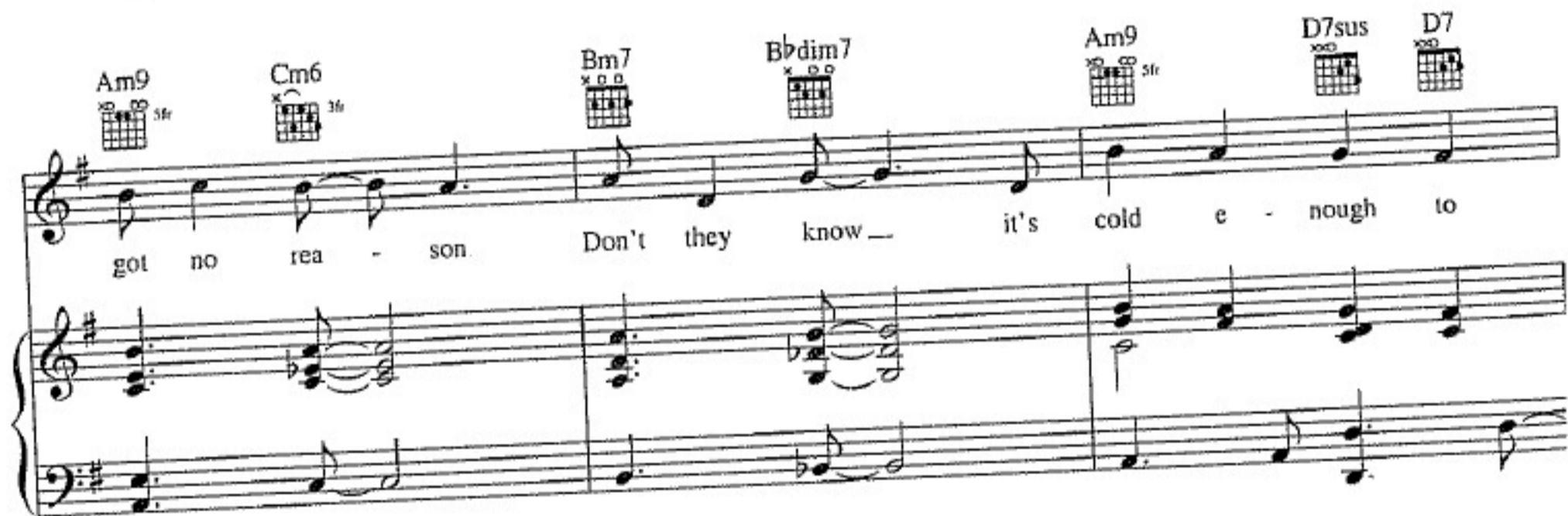
G  G7  C(add2)  E7 




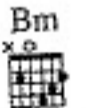
In the street be - low peo - ple laugh, they



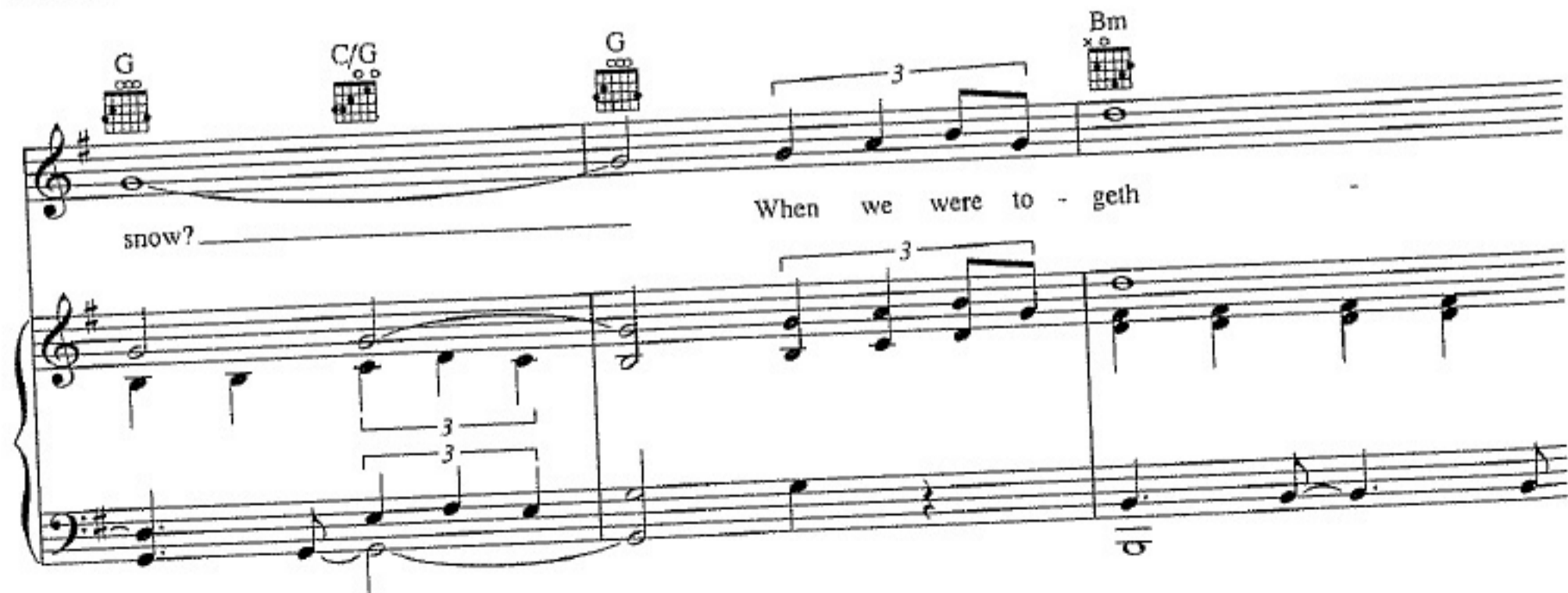
Am9  Cm6  Bm7  Bbdim7  Am9  D7sus  D7 

got no rea - son Don't they know — it's cold e - nough to



G  C/G  G  Bm 

snow? — When we were to - geth



C(add2)  Cm  G/B  D7/A  G(add2)  G 








er and you were stay in', fun - ny, but the



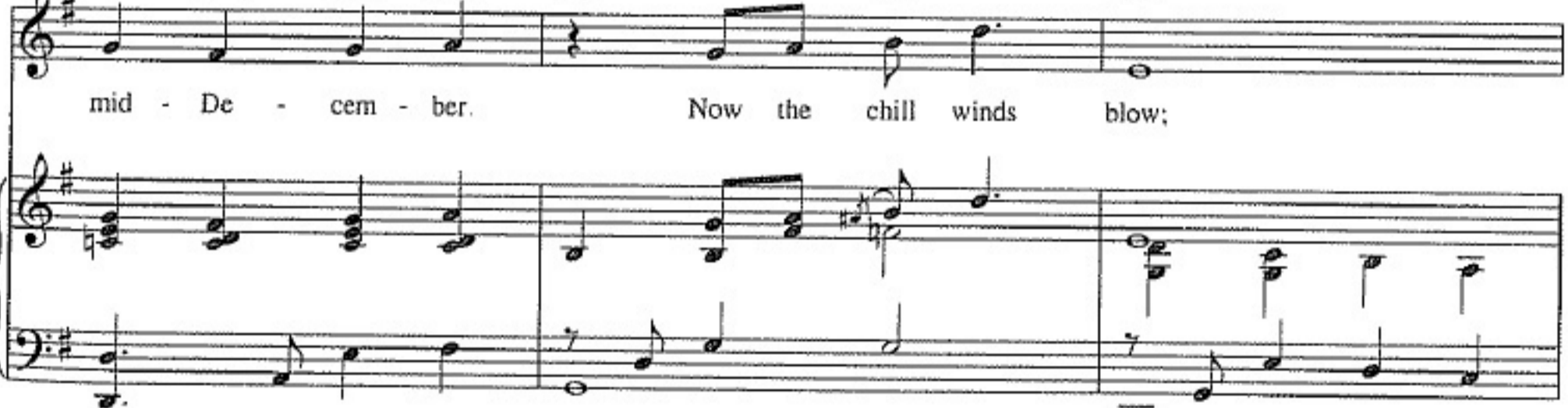
F#m7b5  B7  Em  Em/D  A9sus  A7 

weath er still felt like May in



C/D  D7  C/D  D7  G  G7  C(add2) 

mid - De - cem - ber. Now the chill winds blow;



E  Am9  Cm6  Bm7  Bbdim7 

sun - ny skies, they're on - ly teas - in'. You won't show, and it's



Am7 Csus2/D D7 G Bm

cold e - nough to snow. When we were to - geth

er and you were stay in'; fun - ny, but the weath

er still felt like May in mid - De - cem - ber.

Bb Bb7 Eb G G7

On the ra - di - o there's a guy says

Cm(add2)

Ebm6

Dm7

Dbdim

Cm7

Eb/F

D/F#

it ain't freez - in'. What's he know?_ He did - n't watch you

Gm

Ebmaj9

Bbsus2/D

go _____ Now the sun can shine _____ If it

Cm7

Dm7

G7

Cm11

F7sus

F7

wants to, fine, but it's cold, e - nough to

Bb

Bb7

Eb6/Bb

Ebm/Bb

Bb

snow _____

a tempo

L.H.

COLORS OF THE WIND

from Walt Disney's POCAHONTAS

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Deliberately
D(no3rd)

You

think I'm an ig - no - rant sav - age, and you've been so man - y plac - es, I guess it must be so. But

still I can - not see, if the sav - age one is me, how can there be so much that you

Moderately

A(no3rd) N.C. D Bm

know? You don't know...

mf

D Bm

You

poco rall *mp*

D Bm D

think you own what - ev - er land you land on; the earth is just a dead thing you can

a tempo

F#m Bm G

claim; but I know ev - 'ry rock and tree and crea - ture has a

on't

Em7sus A9sus Bm D

life, has a spir - it, has a name. You think the on - ly peo - ple who are

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The tempo is 4/4. The vocal line starts with a quarter note on G4, followed by eighth notes on A4, B4, C5, and D5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Bm D F#m

peo - ple are the peo - ple who look and think like you, but

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, C5, and D5. The piano accompaniment continues with harmonic support.

Bm G Em7(add4) A9sus

if you walk the foot - steps of a strang - er you'll learn things you nev - er knew you nev - er

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, C5, and D5. The piano accompaniment continues with harmonic support.

D Bm F#m G(add9) G

knew. Have you ev - er heard the wolf cry to the blue corn moon, or

f *expressively*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, C5, and D5. The piano accompaniment continues with harmonic support. The instruction *f* *expressively* is written below the piano part.

Bm F#m G(add9) A

asked the grin-ning bob-cat why he grinned? Can you sing with all the voic-es of the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams are provided for Bm, F#m, G(add9), and A.

D(add9)/F# Bm7 G6/9 Bm7(add4)

moun-tain? Can you paint with all the col-ors of the wind? Can you

Detailed description: This system contains measures 3 and 4. The vocal line continues with quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes a *mf* dynamic marking. Chord diagrams are provided for D(add9)/F#, Bm7, G6/9, and Bm7(add4).

Em7(add4) A9sus D Bm

paint with all the col-ors of the wind?

Detailed description: This system contains measures 5 and 6. The vocal line continues with quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes *rit.* and *ff a tempo* markings. Chord diagrams are provided for Em7(add4), A9sus, D, and Bm.

D Bm A bit brighter D

Come run the hid-den pine trails of the

Detailed description: This system contains measures 7 and 8. The vocal line continues with quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes *mf* and *mp poco accel* markings. Chord diagrams are provided for D, Bm, and D. The instruction 'A bit brighter' is written above the final measure.

Bm D F#m

for - est, come taste the sun - sweet ber - ries of the earth; come

sim.

Bm Bm/A G Em7 A9sus

roll in all the rich - es all a - round you, and for once nev - er won - der what they're

cresc.

Bm A D Bm

worth. The rain - storm and the riv - er are my broth - ers; the

mf

D F#m Bm

her - on and the ot - ter are my friends; and we are all con - nect - ed to e

f poco a poco cresc.

G Em7 A9sus D

oth - er in a cir - cle, in a hoop that nev - er ends

F#m G D(add9)/F# Bm C

How high does the syc - a - more grow? If you cut it down, - then you'll

G/A A G/A A G/A A Bm

nev - er know And you'll nev - er hear the wolf cry to the

rall *ff a tempo*

F#m G(add9) G Bm F#m

blue corn moon, for wheth - er we are white or cop - per - skinned, we need to

G A D(add9)/F# Bm G6/9

sing with all the voices of the mountain, need to paint with all the colors of the

mf

Bm7(add4) Em A

wind. You can own the earth and still all you'll

F#m G Bm Gmaj7 G/A D

own is earth until you can paint with all the colors of the wind.

rit e cresc *f > mp* *a tempo*

Bm G Em7/A D

rall *expressively* *p* *pp*

DAUGHTER OF GOD

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately slow

A D/A A





mp

D/A A D/A


So much I don't tell you, I
am a work - ing wom - an; I





A E/G# F#m C#m

so much I don't say May - be I don't try
sew on my ma - chine Mon - day dawn to Sat -

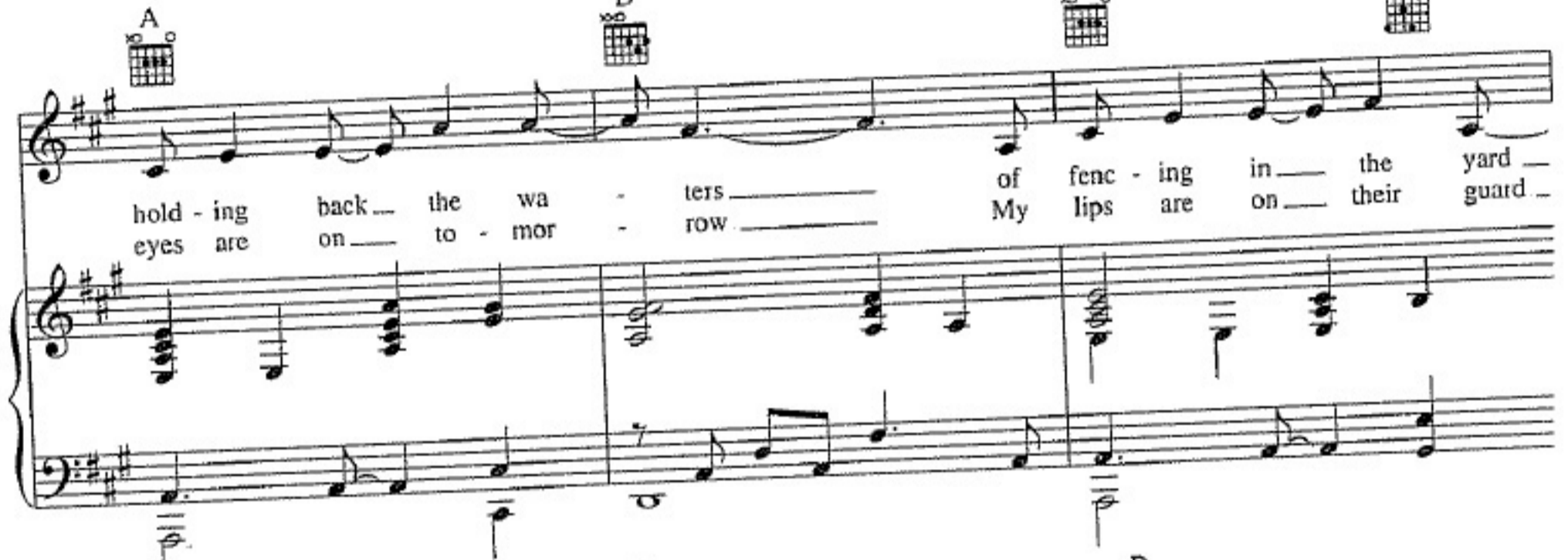





e - nough, _____ and may - be it's my way _____ of
 ur - day _____ ev - 'ry day be - tween _____ My



hold - ing back the wa - ters _____ of fence - ing in the yard -
 eyes are on to - mor - row _____ My lips are on their guard -












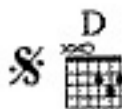
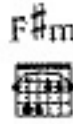
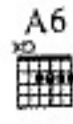
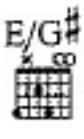
Lord, it gets so lone - some, _____









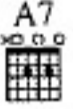



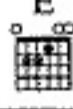
Lord, it gets so hard. _____ If I could









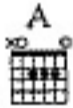

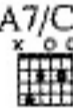
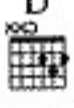
sing like a daugh-ter of God, — like a child of the an-gels, —










— like a lov-er of Je-sus, — like a sis-ter of prayer...



If I could sing like a daugh-ter of God, —








— like a child of the an-gels, — if I could sing, —

To Coda 



D E7sus E A

I would-n't care.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a whole note D4, followed by a half note E4, and then a quarter note F#4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D, E7sus, E, and A are provided above the vocal line.

D/A A D/E E D/E

The second system continues the musical piece. The vocal line has a whole rest, followed by a half note G#4, and then a quarter note A4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for D/A, A, D/E, E, and D/E are shown above the vocal line.

2 A D/A A

The third system begins with a first ending bracket labeled '2'. The vocal line has a whole rest, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a more active eighth-note bass line. Chord diagrams for A, D/A, and A are provided above the vocal line.

D/A A D/A

Half the world is frozen,

The fourth system continues the piece. The vocal line has a whole rest, followed by a half note C#5, and then a quarter note D5. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for D/A, A, and D/A are shown above the vocal line.

A E/G# F#m

half the world's on fire

C#m D

Half the world keeps silent and

A/E E7sus E7

half the world's a choir If

A D A E/G#

I could join their voices, all loud and sweet and sad,

F#m C#m D

it would-n't seem so lone - some

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'it would-n't seem so lone - some'. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for F#m, C#m, and D are shown above the vocal line.

A/E Esus A

It would-n't feel so bad

If I could

D.S. al Coda Bm7 A7/C#

Detailed description: This system contains the next two lines of music. The vocal line continues with 'It would-n't feel so bad' and 'If I could'. The piano accompaniment continues. Chord diagrams for A/E, Esus, and A are shown above the vocal line. The instruction 'D.S. al Coda' is written above the piano part. Chord diagrams for Bm7 and A7/C# are shown above the piano part.

CODA D E7sus E7

I would - n't care

Detailed description: This system contains the third line of music. The vocal line has the lyrics 'I would - n't care'. The piano accompaniment concludes the piece. A 'CODA' symbol is shown above the piano part. Chord diagrams for D, E7sus, and E7 are shown above the vocal line.

A D/A A

rit.

Detailed description: This system contains the final two lines of music, which are piano accompaniment. The tempo marking 'rit.' (ritardando) is present. Chord diagrams for A, D/A, and A are shown above the piano part.

GO THE DISTANCE

from Walt Disney Pictures' HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderate Ballad

D E A *lightly*

D E A

F#5 E5 A5 *sub mp*

D E A D E A

Young Hercules: I have of - ten dreamed of a far - off place where a

D E F#m A/C# Dmaj7 Esus E D E A
 great warm wel-come will be wait - ing for me. Where the crowds will cheer when they

D E F#sus F#m D C# F#m
 see my face, and a voice keeps say - ing this is

Dmaj7 Esus E A/C# Bm/D
 where I'm meant - to be. — I will find my way

A/E E E/D A/C# Bm/D
 I can go — the dis - tance I'll be there some - day

A/E E E/D A/C# Dsus2 F#m7

if I can be strong. I know ev - 'ry mile will be worth my

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "if I can be strong. I know ev - 'ry mile will be worth my".

Bm7 D E A A/G# F#m F#m/E Dmaj7

while I would go most an - y-where to feel like

The second system continues the vocal line and piano accompaniment. The lyrics are: "while I would go most an - y-where to feel like". The piano part includes a melodic line in the right hand and a bass line in the left hand.

Esus E A E/A D/A

I be - long

lightly

poco rall *a tempo mp*

The third system features the vocal line and piano accompaniment. The lyrics are: "I be - long". The piano part includes a melodic line in the right hand and a bass line in the left hand. Performance markings include "lightly", "poco rall", and "a tempo mp".

A E/A D/A D E A

The fourth system shows the piano accompaniment for the final part of the page. It consists of a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

D E A

This system contains three staves. The top staff shows guitar chord diagrams for D, E, and A. The middle staff is a treble clef with a key signature of two sharps (F# and C#) and a melody line featuring eighth-note patterns and slurs. The bottom staff is a bass clef with a key signature of two sharps and a bass line with chords and single notes.

D E F#m Dmaj7 Esus E

This system contains three staves. The top staff shows guitar chord diagrams for D, E, F#m, Dmaj7, Esus, and E. The middle staff is a treble clef with a key signature of two sharps and a melody line. The bottom staff is a bass clef with a key signature of two sharps and a bass line. A *simp* marking is present at the end of the system.

D E A D E F#sus F#m

This system contains three staves. The top staff shows guitar chord diagrams for D, E, A, D, E, F#sus, and F#m. The middle staff is a treble clef with a key signature of two sharps and a melody line. The bottom staff is a bass clef with a key signature of two sharps and a bass line. An *R.H.* marking is present in the middle staff.

D C# F#m Dmaj7 Esus E

This system contains three staves. The top staff shows guitar chord diagrams for D, C#, F#m, Dmaj7, Esus, and E. The middle staff is a treble clef with a key signature of two sharps and a melody line. The bottom staff is a bass clef with a key signature of two sharps and a bass line.

Dsus2/F#



E/G#



A



E/A



D/A



poco rall

a tempo

A E/A D/A



F



G



C



mf

F



G



C



F



E



Am



Fmaj7



f

Gsus



G



F/A



G/B



C/F



G7



C/E



Dm/F



I am on my way

C/G G G/F C/E Dm/F C/G G G/F

I can go — the dis - tance. I don't care how far, some-how I'll — be strong I know

C/E F Am7 Dm7 C/E

ev - 'ry mile will be worth my while. I would

F G C G/B Am C/G Fmaj7 Gsus G C G

go most an-y-where to find where I be - long

poco rall. *a tempo*

C G F G C5

rall. *P*

GOD BLESS US EVERYONE

from A CHRISTMAS CAROL

Music by ALAN MENKEN
Lyrics by LYNN AHRENS

Fervently, with motion

E(add9)



mp

E G#m A6 E/G# G#m A6 E/G# G#m

Let the stars in the sky re - mind us of man's com -

A(add2) B E G#m A6 E/G# G#m

pas - sion. Let us love 'til we die, and

A B7sus B7 E

God bless us, ev - 'ry - one.

G Bm C6 G/B Bm C6 G/B Bm

In your heart there's a light as bright as a star in

C D G Bm C6 G/B Bm




heav - en. Let it shine through the night, and

C D7sus D7 G(add9) D D7/C


God bless us, ev - 'ry - one. 'Til each








G/B C Em D6 C6

child is fed, 'til all men are free,

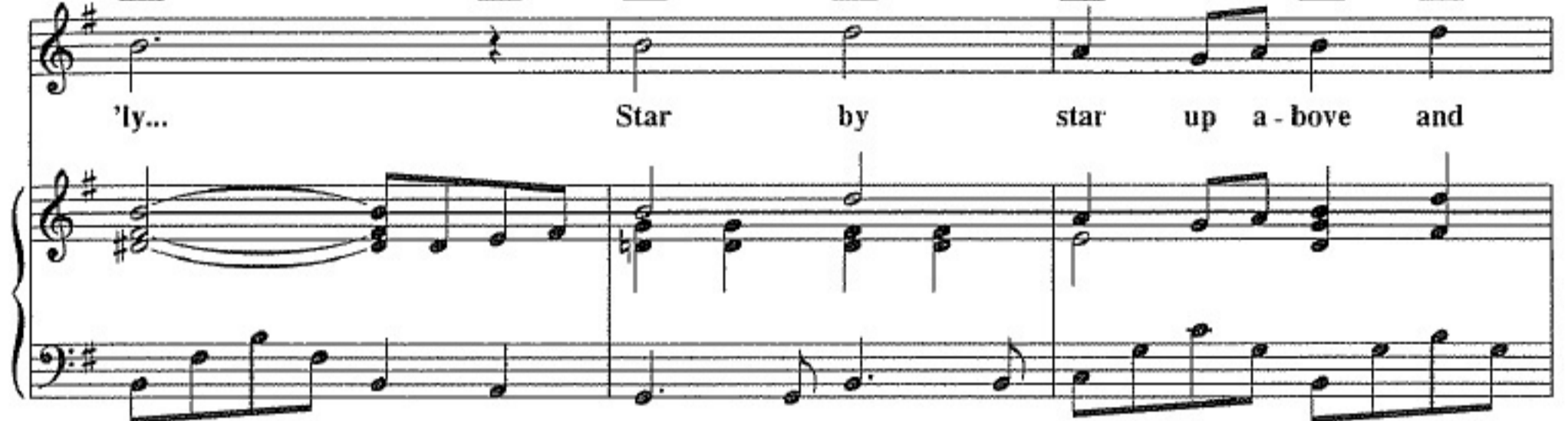
G/B  D7/A  G  C6 






'til the world be - comes a fam -




B  D7/A  G  Bm  C6  G/B  Bm 








'ly... Star by star up a - bove and




C6  G/B  Bm  C  D  G  Bm 

kind - ness by hu - man kind - ness, light this



C6  G/B  Bm  C  G/B  D7sus  D7 

world with your love, and God bless us, ev - 'ry -



G(add9) D D7/C

one. 'Til each

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole note chord G(add9) and continues with a melodic line. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a steady eighth-note bass line and a more active treble line. Chord diagrams for G(add9), D, and D7/C are shown above the vocal staff.

G/B C Em D6 C6

child is fed, 'til all men are free,

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "child is fed, 'til all men are free,". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G/B, C, Em, D6, and C6 are shown above the vocal staff.

G/B D7/A G Am/C

'til the world be - comes a fam

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "'til the world be - comes a fam". The piano accompaniment continues. Chord diagrams for G/B, D7/A, G, and Am/C are shown above the vocal staff.

B D/E E A C#m D6 A/C# C#m

'ly... Let the stars in the sky re -

rall. f a tempo

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "'ly... Let the stars in the sky re -". The piano accompaniment includes a *rall.* (rallentando) marking and a *f a tempo* (f marcato a tempo) marking. Chord diagrams for B, D/E, E, A, C#m, D6, A/C#, and C#m are shown above the vocal staff.

D6 A/C# C#m D E A C#m

mind us of man's com - pas - sion. Let us

D6 A/C# D A/C# Dmaj7/E

love 'til we die, and God bless us, ev

E7 A C#m D6 A/C#

'ry one.

poco dim.

D C#m7 Dmaj7/E Bm/E A

God bless us, ev - 'ry - one.

8vb

I CAN'T TAKE MY EYES FROM YOU

Music and Lyrics by
ALAN MENKEN

Slowly

G(add2)



I can't take my
I can't take my

G/B



Csus2



G/D



C/D



D



eyes from you, not as long as you're in sight. Though I
eyes from you, since the day your eyes met mine. Ev - er

G



D/F#



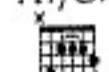
Em11







Em/D




A7/C#









turn since my head and look a - way and try with all my
since I fell so hard for you I've been search - ing for a


Cm6  3fr G(add9)/B  G/B  C(add2) 

might, _____ I'm drawn to you _____ all the same; _____ a
 sign _____ I smile at you, _____ then I blush; _____ a



G/D  B7/D#  Em(add2)  Em/D  C(add2)  C 







help - less moth in - to a flame _____ As long as you're _____ in
 school - boy with a fool - ish crush _____ But what else can _____ I




G/B  Am7  Bm7  C/D 

view, } I can't take _____ my eyes from
 do? }



G  G(add2)/B  C(add2)  G/D  D7sus  D7 

you _____



2

G Am7/G G D Asus2/C# A/C#

you _____ An - y - one can tell, _____

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'you _____ An - y - one can tell, _____'. Above it are guitar chords: G, Am7/G, G, D, Asus2/C#, and A/C#. The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

C(add2) C Gsus2/B G/B D Am6

an - y - one can see. _____ An - y - time you're near _____ me I am _____

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'an - y - one can see. _____ An - y - time you're near _____ me I am _____'. Above it are guitar chords: C(add2), C, Gsus2/B, G/B, D, and Am6. The piano accompaniment continues in the bottom two staves.

B7sus B7 Em Em/D C(add2) F#m7b5/C Gsus2/B G/B

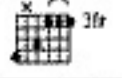





- den - ly a - glow. _____ You've got me in _____ your spell, that

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics '- den - ly a - glow. _____ You've got me in _____ your spell, that'. Above it are guitar chords: B7sus, B7, Em, Em/D, C(add2), F#m7b5/C, Gsus2/B, and G/B. The piano accompaniment continues in the bottom two staves.

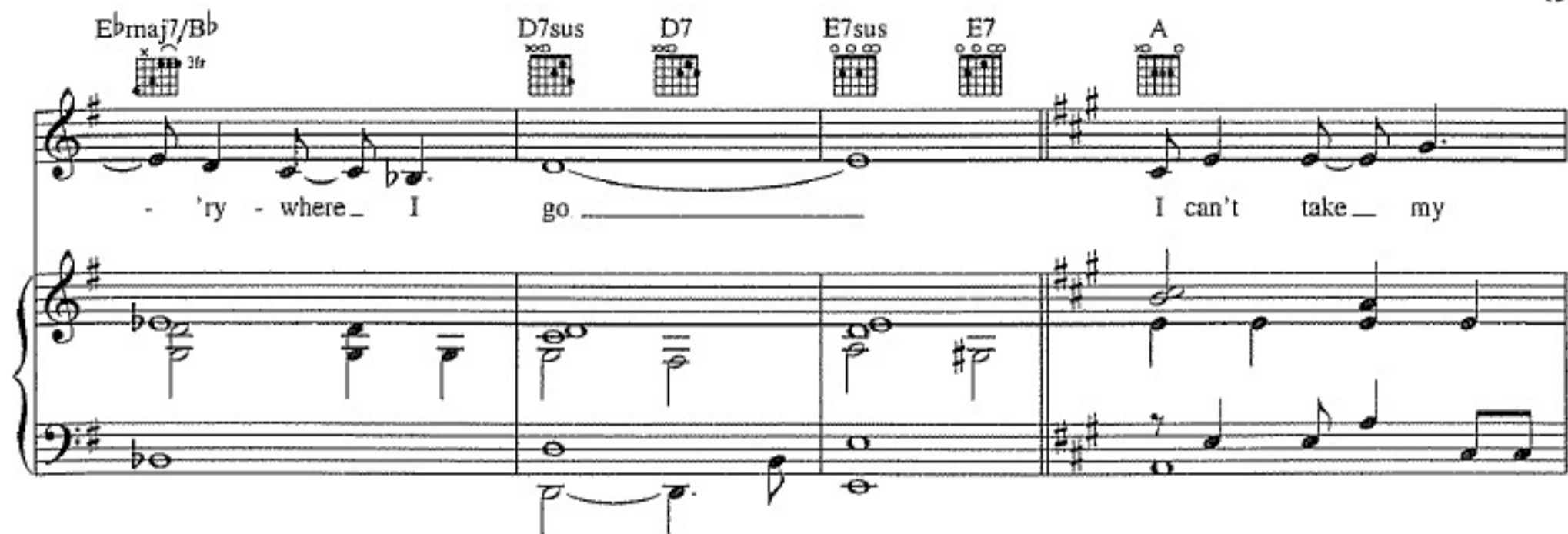
Eb F/Eb Dm7 Bb/D Cm






where I want _____ to be _____ Now I see _____ you

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'where I want _____ to be _____ Now I see _____ you'. Above it are guitar chords: Eb, F/Eb, Dm7, Bb/D, and Cm. The piano accompaniment concludes in the bottom two staves.

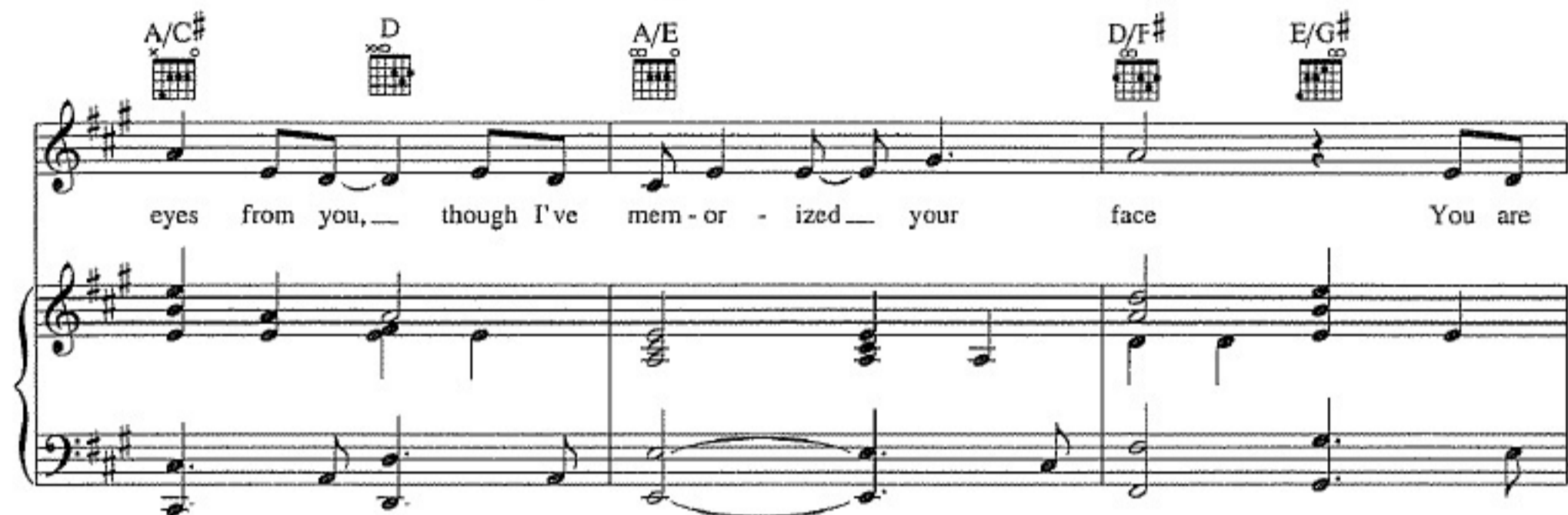
Ebmaj7/Bb  2fr
 D7sus  D7  E7sus  E7  A 






- 'ry - where I go I can't take my



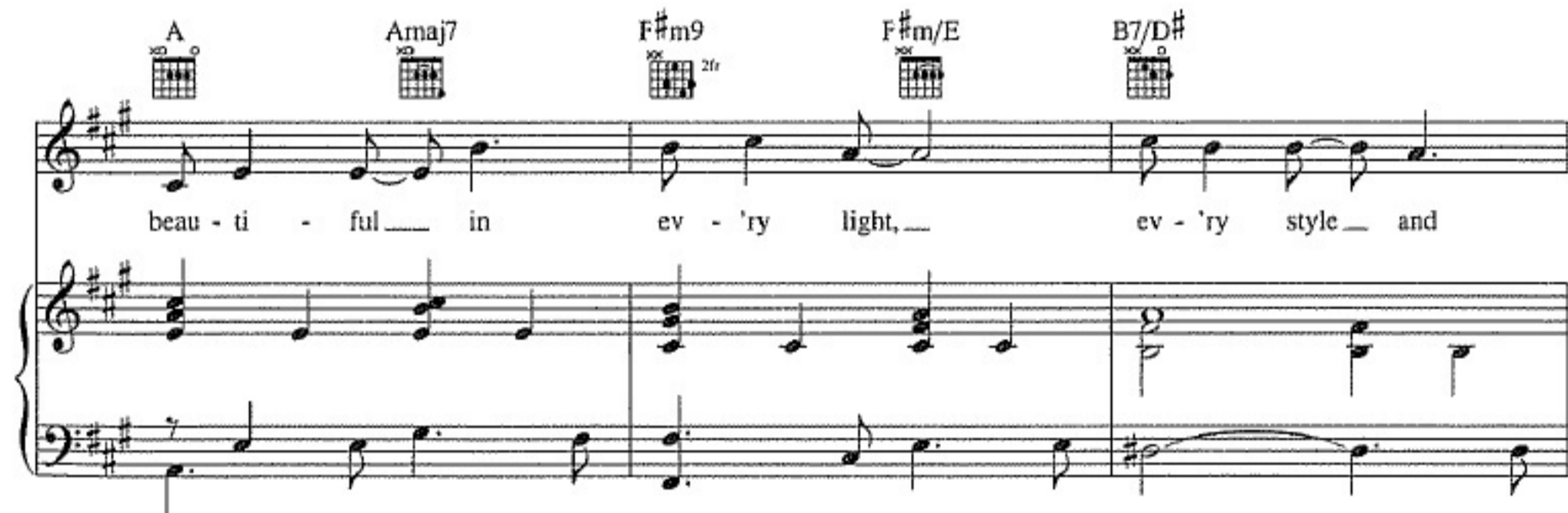
A/C#  D  A/E  D/F#  E/G# 

eyes from you, though I've mem - or - ized your face You are



A  Amaj7  F#m9  2fr F#m/E  B7/D# 

beau - ti - ful in ev - 'ry light, ev - 'ry style and



Dm6  Asus2/C#  A/C#  D  A/E  C#/E 

ev - 'ry place Tell me it's all in my mind, tell me that my



I WANNA BE A ROCKETTE

Music by ALAN MENKEN
Lyrics by TOM EYEN

Moderately
NC.

Bb/C
x 0
x 3 3 3

Am/C
x 0
x 3 3 3

Want? Want? What do I want? — Ev - er

The first system of music is in 4/4 time. The vocal line starts with a whole rest, followed by quarter notes for 'Want?' and 'Want?'. The next measure contains a triplet of eighth notes for 'What do I want?' and a final quarter note for 'Ev - er'. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords. The first measure has a forte dynamic marking 'f'.

Bb/C
x 0
x 3 3 3

since I was a lit - tle girl, there's on - ly been one thing I want. I want— I

The second system continues the melody. The vocal line has a quarter note for 'since', followed by eighth notes for 'I was a lit - tle girl, there's on - ly been one thing I want. I want— I'. There are two triplet markings over the eighth notes. The piano accompaniment continues with the same bass line and treble chords.

Am/C
x 0
x 3 3 3

Bb/C
x 0
x 3 3 3

want what ev - 'ry lit - tle red blood - ed girl in A - mer - i - ca could want I want— I

The third system concludes the piece. The vocal line starts with a quarter note for 'want', followed by eighth notes for 'what ev - 'ry lit - tle red blood - ed girl in A - mer - i - ca could want I want— I'. There are two triplet markings over the eighth notes. The piano accompaniment continues with the same bass line and treble chords.

Bbmaj7/C

Am7/C

Bb/C

want what I have want - ed since the first day I learned how to want:

The first system features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: Bbmaj7/C, Am7/C, and Bb/C. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes. A large oval bracket spans across the piano accompaniment staves.

A tempo - Bright 4 (♩ = ♪)

Fmaj9

N.C.

I want to be a Rock - ette — I want to dance un - til dawn -

The second system continues the vocal line and piano accompaniment. A guitar chord of Fmaj9 is shown above the vocal line. The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *mp* (mezzo-piano). The bass clef staff shows a rhythmic pattern of eighth notes.

Gm9

Am7

I want to be a Rock - ette, — that's what my heart -

The third system continues the vocal line and piano accompaniment. Guitar chords Gm9 and Am7 are indicated above the vocal line. The piano accompaniment continues with a rhythmic pattern of eighth notes.

Dm7

Gm7

Am7

Bmaj7/C

C7

— is set — up — on I want to be a Rock - ette.

The fourth system concludes the vocal line and piano accompaniment. Guitar chords Dm7, Gm7, Am7, Bmaj7/C, and C7 are indicated above the vocal line. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the bass clef staff.

G(add2)/A



A7



G(add2)/A



A7



Dm



I want to hear the crowd roar _____

Dm/C



Bm7b5



I want to feel _____ the mag - ic when they _____ scream for more _____ and more and

Bbm6



G7/B



C7sus



Am/C



more and more and . . . I nev - er want - ed to be _____ some - bod - y's wife; _____

sub p

C7sus



Am/C



Gm7



Fmaj7/A



a sub - ur - ban life seems a pit - y _____

I nev - er want - ed to be a mov - ie star

sub. p

I al - ways want - ed to be a danc - er at Ra - di - o

Cit - y

I want to be a Rock - ette and it's no sur - prise


Gm9  3fr

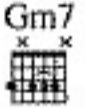
Bbmaj7/C 

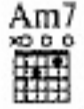
Am7 


I want to be a Rock - ette, — oh how my foot —

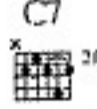


Dm7 


Gm7 

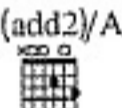
Am7 


Bbmaj7/C 


C7  2fr

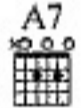
— is gon - na rise. I want to be a Rock - ette; —




G(add2)/A 


A7 

G(add2)/A 

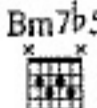
A7 


Dm 

— it's one — thing I know — And when I'm —



Dm/C 

Bm7b5 

G7 

F/A 

— a Rock - ette, — I'll — nev - er miss — one show — I'll show — em! I'll show —



Bbm Bdim Bb/C Am/C

em! I'll show em! I nev - er want - ed to be a Broad - way

Bb/C Am/C Gm7 F/A Bb Fsus/C

be - ing fa - mous has too man - y du - ties

Db sus2/Eb Cm/Eb Db sus2/Eb

I nev - er want - ed to be a bal - let star; I al - ways

Cm/Eb Gm7 Bb/C Am/C

want - ed to be one of those daz - zling danc - ing beau -

B \flat /C Am/C B \flat /C Am/C B \flat /C NC.

ties. I'll al - ways re - mem -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line starts with a 7-measure rest, then continues with the lyrics 'ties. I'll al - ways re - mem -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C7/G F

ber when Ma - ma brought me to New York and I first saw those

The second system continues the musical score. The vocal line has a 7-measure rest before the lyrics 'ber when Ma - ma brought me to New York and I first saw those'. The piano accompaniment continues with the same rhythmic pattern and chord changes.

C/E Dm F/C Bm7 \flat 5 E7/G \sharp

girls up on the stage; there was mag - ic ev - 'ry -

The third system of the musical score. The vocal line has a 7-measure rest before the lyrics 'girls up on the stage; there was mag - ic ev - 'ry -'. The piano accompaniment continues with the same rhythmic pattern and chord changes.

Am E/G \sharp Gm7 Am/G Gm Am/G

where "Look at them, Ma - ma", I said

The fourth and final system of the musical score. The vocal line has a 7-measure rest before the lyrics 'where "Look at them, Ma - ma", I said'. The piano accompaniment continues with the same rhythmic pattern and chord changes.

Gm7 Am/G Gm7 Am/G Bb/C

"One of these days — your lit - tle girl's — gon - na be — up there —

The first system of the score features a vocal line with a descending melodic line and a piano accompaniment with a steady eighth-note bass line. Chord diagrams for Gm7, Am/G, and Bb/C are provided above the staff.

Am/C C/D Bm/D C/D Bm/D C/D Bm/D

I'm gon - na be up there"

poco a poco rall.

The second system continues the vocal line with a long note on "there". The piano accompaniment features a more complex chordal texture. A "poco a poco rall." instruction is placed in the piano part.

C/D Bm/D C/D Bm/D C/D Gmaj7

I'm gon - na be a Rock - ette; —

f slightly slower

The third system begins with a vocal line that has a slight upward inflection. The piano accompaniment includes a section marked "f slightly slower".

Gmaj9 Am7 D7 Am9 Cmaj7/D

let me out on that stage. — I'm gon - na be a Rock - ette, —

accel. poco a poco

simile

The fourth system features a vocal line with a rising melodic line. The piano accompaniment includes a triplet in the bass line and an "accel. poco a poco" instruction.

A tempo

Bm7 Em7 Am7 Bm7

— they are the great - est danc - ers of our

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by the lyrics "they are the great - est danc - ers of our". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams are provided for Bm7, Em7, Am7, and Bm7.

Cmaj7/D D7 A/B B7/F# A/B B7/F#

age. I'm gon - na be a Rock - ette; — I'm gon - na hear the crowd scream —

The second system continues the vocal line with "age. I'm gon - na be a Rock - ette; — I'm gon - na hear the crowd scream —". The piano accompaniment continues with chords and a bass line. Chord diagrams are provided for Cmaj7/D, D7, A/B, B7/F#, A/B, and B7/F#.

Em Em/D C#m7b5

— I'm gon - na know — the feel - ing of get - ing my

The third system continues the vocal line with "— I'm gon - na know — the feel - ing of get - ing my". The piano accompaniment continues with chords and a bass line. Chord diagrams are provided for Em, Em/D, and C#m7b5.

A7 G/D Eb+

dream. And that is my dream, — to know how it feels, — to be some - one who's free —

The fourth system concludes the vocal line with "dream. And that is my dream, — to know how it feels, — to be some - one who's free —". The piano accompaniment continues with chords and a bass line. Chord diagrams are provided for A7, G/D, and Eb+.

Em A7sus A7 Am7

and kicks up her heels _____ It's what I was meant to (

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics "and kicks up her heels" over a half note, and "It's what I was meant to" over a half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for Em, A7sus, A7, and Am7 are provided above the staff.

Double-time feel (♩ = ♪)

Gsus2/B C/D Bm/D

You got - ta take me _____ Got - ta take me Got - ta take

The second system continues the musical score. The vocal line has a whole note rest, followed by "You got - ta take me" over a half note, and "Got - ta take me Got - ta take" over a half note. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for Gsus2/B, C/D, and Bm/D are shown above the staff.

C/D D7 G Em

me— got - ta take me! Got - ta take me!

The third system shows the vocal line with a half note rest, followed by "me— got - ta take me!" over a half note, and "Got - ta take me!" over a half note. The piano accompaniment continues with chords and a bass line. Chord diagrams for C/D, D7, G, and Em are provided above the staff.

G Em G(add2)

Mel!

The fourth system features a vocal line with a whole note rest, followed by "Mel!" over a half note. The piano accompaniment includes chords and a bass line. Chord diagrams for G, Em, and G(add2) are shown above the staff. A dynamic marking of *ff* is present at the end of the system.

IF I CAN'T LOVE HER

from Walt Disney's BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Music by ALAN MENKEN
Lyrics by TIM RICE

Freely

C Am

PP

The piano introduction is in 4/4 time. The right hand starts with a C major chord (C4, E4, G4) and a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The left hand plays a bass line starting with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and C4. The piece concludes with a half note C3 and a half note G2.

F C/G G7 C

Beast: And in my twist - ed face _____

The first vocal line is in 4/4 time. The right hand starts with a half note F4, followed by quarter notes G4, A4, B4, and C5. The left hand plays a bass line starting with a half note F3, followed by quarter notes G3, A3, B3, and C4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Am C/G

there's not the slight - est trace _____ of an - y - thing that e - ven

The second vocal line continues in 4/4 time. The right hand starts with a half note F4, followed by quarter notes G4, A4, B4, and C5. The left hand plays a bass line starting with a half note F3, followed by quarter notes G3, A3, B3, and C4. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

F Fmaj7/G G Eb

hints of kind - ness. And from my tor - tured shape, _____

mp

The third vocal line continues in 4/4 time. The right hand starts with a half note F4, followed by quarter notes G4, A4, B4, and C5. The left hand plays a bass line starting with a half note F3, followed by quarter notes G3, A3, B3, and C4. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

no com - fort, no es - cape. ——— I see, but deep with - i' s

Cb **Cm**

With more motion

ut - ter blind - ness. Hope - less, ——— as my

Fm **Gsus** **G7** **Em** **Bb** **C/Bb**

rall.

dream dies ——— As the time flies, ——— love a

F/A **C/G** **F6/9** **C/E**

lost il - lu - sion. Help - less, ——— un - for

Dm/F **Em/G** **F/A** **G/B** **Em** **Bb** **C/Bb**

a tempo

F/A C/G F6/9 C/E

giv - en Cold and driv - en to this

Moderately

Dm/F Em/G F/A G/B C Dm7(add4)

sad con - clu - sion No beau - ty could

rit. *dim.* *mp tenderly*

C/E Fmaj7 F6 C/G F/A G/B C G/B

move me, no good - ness im - prove me.

Am Dm7 C/E F Fmaj7/G Fmaj7/A

No pow - er on Earth, if I can't love

F/A C/G F6/9 C/E

giv - en Cold and driv - en to this

The first system of music features a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur over the first two notes and another slur over the last two notes. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Above the system are four guitar chord diagrams: F/A, C/G, F6/9, and C/E.

Moderately

Dm/F Em/G F/A G/B C Dm7(add4)

sad con - clu - sion. No beau - ty could

rit dim mp tenderly

The second system continues the piece with a tempo marking of 'Moderately'. It includes guitar chord diagrams for Dm/F, Em/G, F/A, G/B, C, and Dm7(add4). The piano accompaniment includes performance markings: 'rit' (ritardando), 'dim' (diminuendo), and 'mp tenderly' (mezzo-piano tenderly). There are triplet markings over the notes for 'No' and 'beau - ty'.

C/E Fmaj7 F6 C/G F/A G/B C G/B




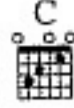

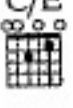
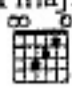

move me, no good - ness im - prove me.

The third system features guitar chord diagrams for C/E, Fmaj7, F6, C/G, F/A, G/B, C, and G/B. The piano accompaniment includes triplet markings over the notes for 'good - ness' and 'im - prove'.


Am Dm7 C/E F Fmaj7/G Fmaj7/A




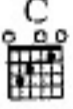



No pow - er on Earth, if I can't love

The fourth system features guitar chord diagrams for Am, Dm7, C/E, F, Fmaj7/G, and Fmaj7/A. The piano accompaniment includes triplet markings over the notes for 'pow - er' and 'if I can't'.

G/B  F/A  G7/B  C  Dm7(add4)  C/E  Fmaj7  F6 


her No pas - sion could reach me,


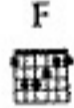

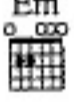



C/G  F/A  G/B  C  G/B  Am  Dm7 

no les - son could teach me how I could have

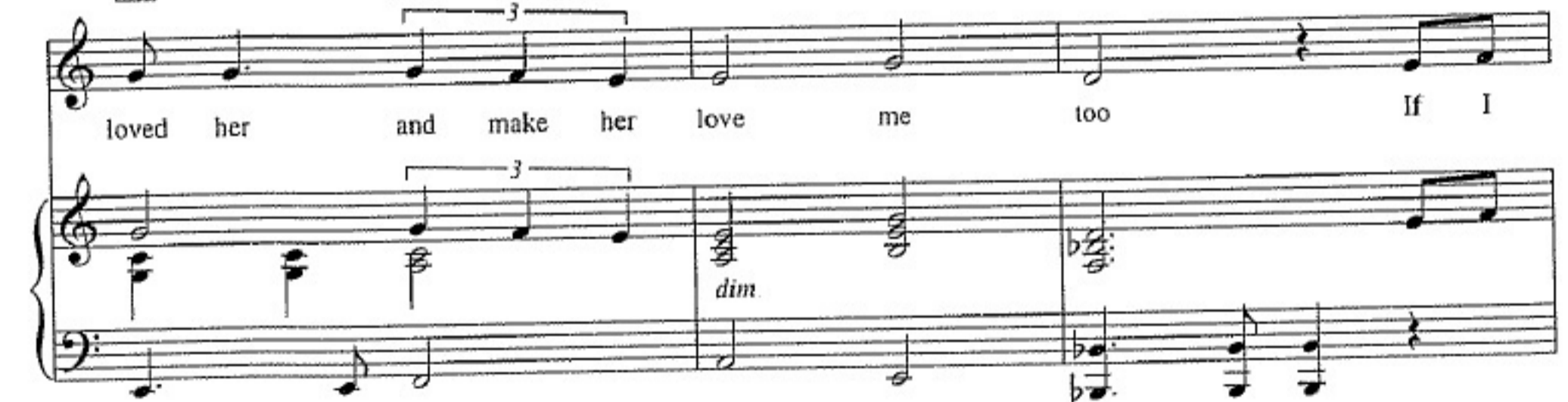
poco cresc.

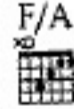


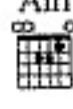


C/E  F  Am  Em  Bb 

loved her and make her love me too If I

dim.




F/A  Fm/Ab  G7  Am 

can't love her, then who?

rit *mf*

Agitated



Am Dm/A G Em Am

Long a - go, I should have seen

sim.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'Long a - go, I should have seen'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A 'sim.' (sustained) marking is placed above the piano part in the second measure.

Am Dm/A G Em Am

all the things I could have been.

sfz

sim.

vφ

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'all the things I could have been.'. The piano accompaniment maintains the same rhythmic pattern. A 'sfz' (sforzando) marking is placed below the piano part in the first measure, and a 'sim.' marking is placed above in the second measure. A 'vφ' marking is located below the bass staff at the beginning of the system.

Bb F/A Bb C/Bb Gm7

Care - less and un - think - ing, I moved

sfz

sim.

vφ


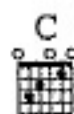

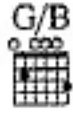
Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'Care - less and un - think - ing, I moved'. The piano accompaniment changes its harmonic structure, featuring a bass line with flats. A 'sfz' marking is placed below the piano part in the first measure, and a 'sim.' marking is placed above in the second measure. A 'vφ' marking is located below the bass staff at the beginning of the system.

Asus A


on - ward!


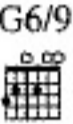

f *rall.*


Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics 'on - ward!'. The piano accompaniment features a final chord progression with a 'f' (forte) dynamic and a 'rall.' (rallentando) marking. A 'Asus' chord diagram is shown above the first measure, and an 'A' chord diagram is shown above the second measure.

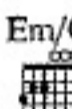
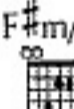
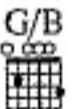


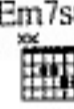





ff a tempo








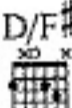






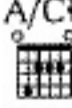


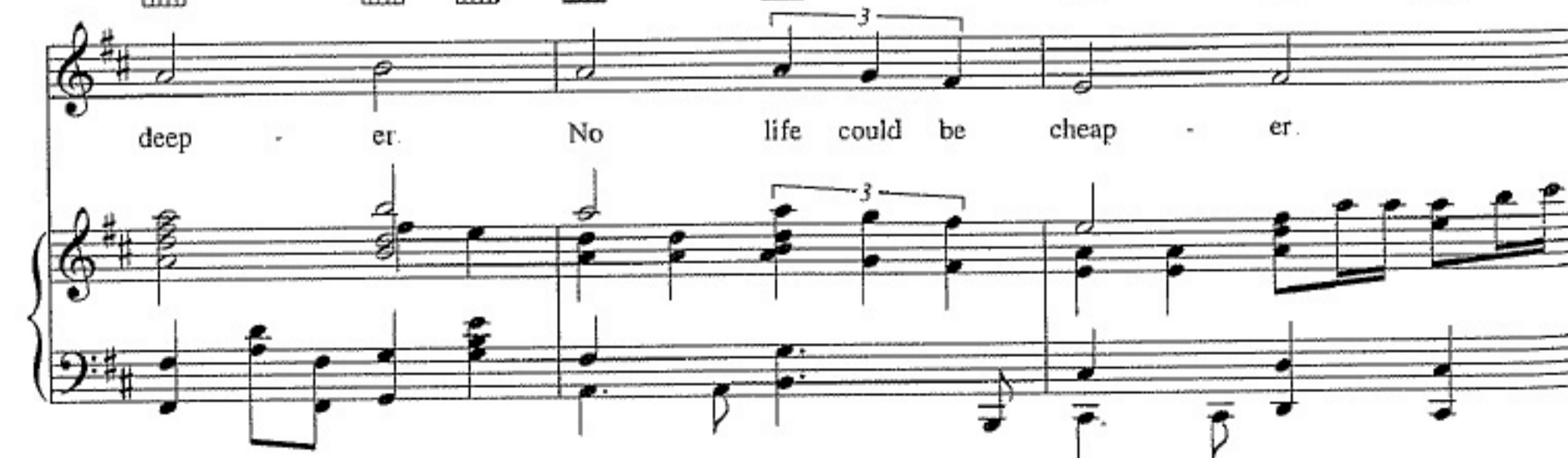
rall. *f a tempo*

No pain could be



deep er. No life could be cheap er.



Bm Em7 D/F# G Gmaj7/A Gmaj7/B

No point an - y - more, if I can't love

A/C# G/B A/C# F Gm7sus

her. No spir - it could

8va

ff

F/A Bb F/C Bb/D

win me. No hope left with -

loco

C/E F C/E Dm Gm7 F/A Bb

in me, hope I could have loved her and that she'd

Dm
Am
E^b
B^b/D

set me free. But it's not to
mf moving ahead

B^bm6/D^b
F/C
C7sus
C7
B^b/C
C

be. If I can't love her,

Gm/C
Am/C
B^b/C
Am/C
B^b/C
F
Db

let the world be done with me.

rall. e cresc. *ff a tempo* *broadening*

F

IF I NEVER KNEW YOU

(Love Theme from POCAHONTAS)

from Walt Disney's POCAHONTAS

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Moderately slow

mf

With pedal

a tempo

Em Fmaj9#11 F Dm11

G Em G

Em G Em

If I nev - er knew you, —

G Em C

if I nev - er felt _____ this love, I would have no ink

Am7 C D7sus

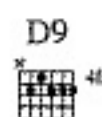
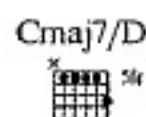
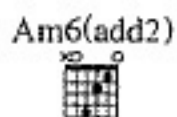
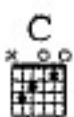
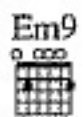
ling of _____ how pre - cious life can be.

G Em G

And if I nev - er held you, I would nev - er have

Em7 E7/G# Am(add9) Cm(maj7) Cm6

_____ a clue _____ how, at last, I'd find in you



the miss-ing part of me. _____ In this world so full of fear, _

Am6(add2)



Cmaj7/D



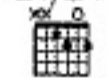
D9



Bm7



B7/D#



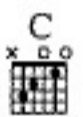
Em11



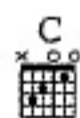
Em7



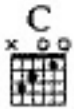
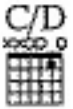
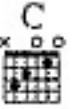
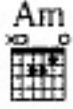
full of rage and lies, I can see _____ the truth _____ so clear _____




in your eyes, _ so dry your eyes _ And I'm so grate - ful to you.

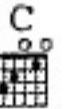
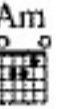
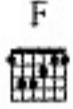


I'd have lived _____ my whole _____ life through, _____ lost for - ev - er













if I nev - er knew _____ you _____ There's no mo - ment








I re - gret _____ since the mo - ment that we met _____



If our time has gone too fast _____ I've lived _____ at last _____

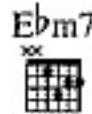






And if I nev - er knew you,





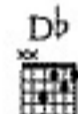
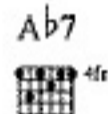
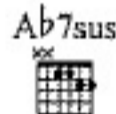
I'd have lived my whole life through emp - ty as the sky,



nev - er know - ing why,

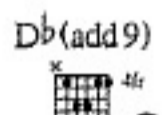
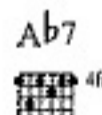
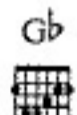
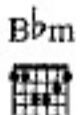
rit.

Freely



lost for - ev - er if I nev - er knew you

a tempo

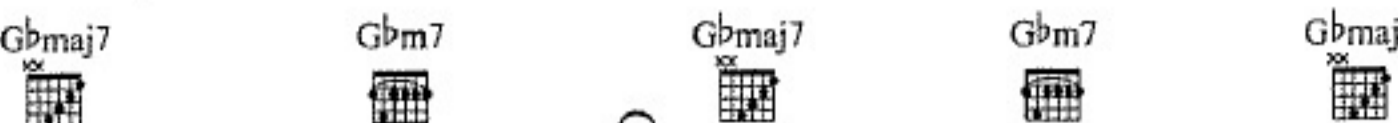



rit.

NEED TO KNOW

Music by ALAN MENKEN
Lyrics by DAVID SPENCER

Moderately

Gbmaj7 Gbm7 Gbmaj7 Gbm7 Gbmaj7





L.H.
mf

Db13/Gb Gbmaj7 Gbm7/Db Gbmaj7

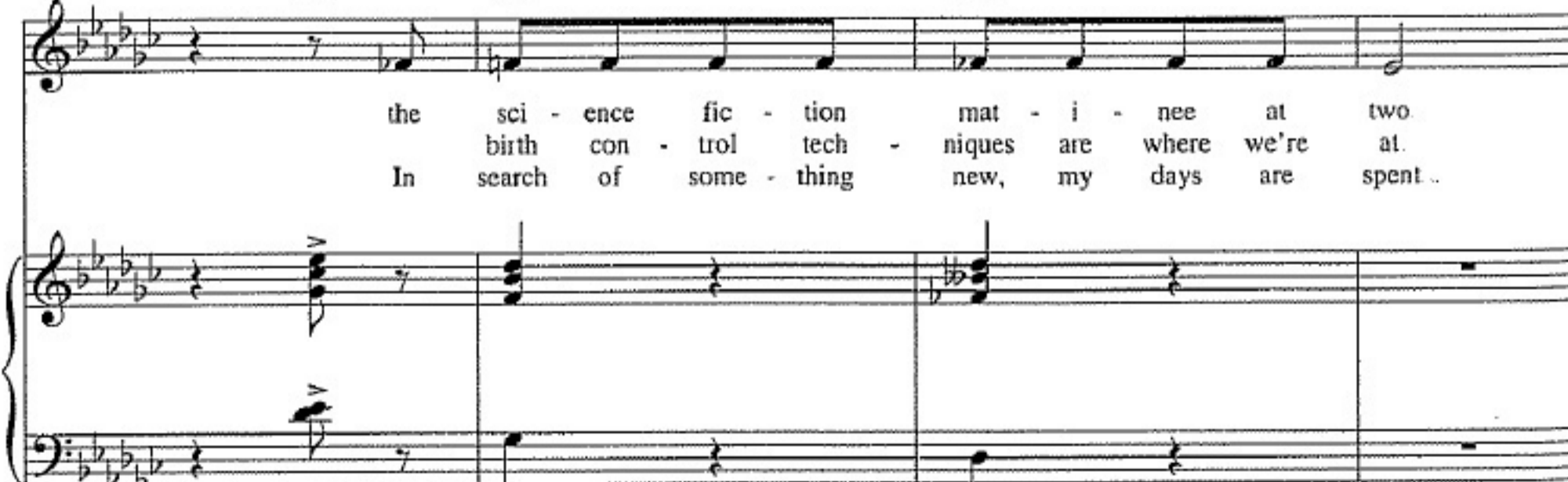

I'm ten years old, I'm at the lo - cal du - plex:
 sen - ior high I'm tak - in' health and hy - giene;
 all grown up, I'm work - in' at the lab here.

colla voce



Cb/Db Gbmaj7 Gbm7/Db


the sci - ence fic - tion mat - i - nee at two
 birth con - trol tech - niques are where we're at.
 In search of some - thing new, my days are spent ..



E \flat 7 Cm7 \flat 5 F7 B \flat m7

I don't re - call the mov - ie but the a - li - ens were
 The teach - er's go - in' on how best and strong - est is the
 When this ho - lo - graph - ic deal — starts be - hav - in' like she's

E \flat 7 G \flat /A \flat A \flat 9 D \flat 7sus

groov - y and I won - dered, how'd they make the ac - tors blue?
 con - dom, and I'm won - der - in': well, just how strong is that?
 real! — Sil - ly me I'm think - in' this is an e - vent!

D \flat 7 G \flat maj7 G \flat m7/D \flat G \flat maj7 C \flat /D \flat

So— when I get home I fill the tub with fizz - ies
 So— comes the year - ly sci - ence com - pe - ti - tion.
 Doc— It frames the su - per - na - tur - al in sci - ence.

NC G \flat maj7 G \flat m7/D \flat E \flat 7sus

thir - ty for - ty fizz - ies, pur - ple grape.
 I snap the sheet, my pro - ject is un - veiled;
 It chang - es me - ta - phys - ics in - to fact

E_b7 **Cm7_b5** **F7** **B_bm7**

I soak for sev - en ho - urs I get these fun - ny
 "The Rub - ber Pro - phy - lac - tic: How It Func - tions Un - der
 Is there some - thing af - ter dy - ing, like an af - ter - life or

E_b7 **G_b/A_b** **A_b7** **C_b/D_b** **A_bm7**

streaks. They won't come off in show - ers, peo - ple laugh at me for
 Stress... The fac - es on the fa - cul - ty, you'd think I wore a
 God? And a rea - son why you're sigh - ing like you find my in - t'rest

D_b7 **D_b** **G_bmaj7** **E_bm9**

weeks But I knew, thought I
 dress. But I knew, had it
 odd? I don't know, but I

8va - 7 *loco*

A_bm7 **D_b9** **B_bm7** **E_b9**

knew. And at ten that was a might - y head - y
 graphed for the rub - ber tip, the re - ser - voir, the
 will. You can bet your chips and di - odes that I

Abm7

Db9

A

A/G#

brew shaft; will. On my skin in my
 had ma - chines test - ing
 If it's war, then it's

F#m7

A/E

Ab7sus

Ab7

hair length; war. And I fell in love with re - search then and
 li - quid mer - cu - ry for gaug - ing ten - sile
 Con - se - quenc - es nev - er

Db9sus

Db7

Gbmaj7

Ebm9

there... strength both - ered me be - fore And I thought, "Check it
 How'd I do? Hard to
 Ain't the fame. Ain't the

Abm7

Db9

Bb7sus

Bb7/D

out!" I've locked in - to what my life is all a -
 tell. See, the girls thought it was int - 'rest - ing as
 perks. It's the sim - ple find - ing out how some - thing

Ebm
x⁰ 2 3 4 5 6 ar
Gb7/Db
x⁰ 2 3 4 5 6 ar
Ab7/C
x⁰ 2 3 4 5 6 ar
Abm7b5
x⁰ 2 3 4 5 6 ar

3rd time To Coda

bout! _____
hell _____
works _____

And thus it did - n't mat - ter when they
Though the guys were dou - bled o - ver, and the
I

Gb(add2)/Bb
x⁰ 2 3 4 5 6 ar
Ebm9
x⁰ 2 3 4 5 6 ar
Abm7(add13)
x⁰ 2 3 4 5 6 ar
Db13
x⁰ 2 3 4 5 6 ar

chuck - led at my hue. I was ten, I was blue and I
prin - ci - pal: hoo hoo! He's of - fend - ed, I'm sus - pend - ed, but I

Gbmaj7
x⁰ 2 3 4 5 6 ar
Gbm7
x⁰ 2 3 4 5 6 ar
Gbmaj7
x⁰ 2 3 4 5 6 ar
Db7sus
x⁰ 2 3 4 5 6 ar

I

knew

Gbmaj7
x⁰ 2 3 4 5 6 ar
Gbm7
x⁰ 2 3 4 5 6 ar
Gbmaj7
x⁰ 2 3 4 5 6 ar
Db7sus
x⁰ 2 3 4 5 6 ar

In

2

N.C.

knew.

And I

dim

D E/D Asus2/C# A/C# D E/D Asus2/C# A/C#

need to know. — The un - known steps up to dare me. Then I

Bm7 C#7 F#m Amaj7/E D#m7b5 G#7

tell it, "You don't scare me," with my head be - tween its

C#sus2 C# Bm7 E9 Asus2 A

jaws. "Why" — now that's a beau - ti - ful word, — the

Bm7 E9 Asus2 A F#m9 G#7sus G#7

sec - ond best there is. The ver - y best there is is "Be -

Tempo I

C#7sus C#7 C#m7 C#7

cause." I'm

D.S. al Coda

CODA

Ab/C Bdim7 Bbm7

fig - ure, here's a mys - ter - y just wait - ing to be

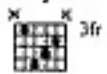
pp cresc

Ebm7 Ab/C Bdim7 Bbm7

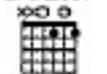
solved. And yes, I'm get - ting pissed cuz you don't wan - na get in -

Eb^bm7

Ab/C



Bdim7



Bbm7



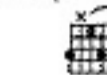
volved. Go read the job de - scrip - tion, Doc, dis - cov - er - ing this

Eb^bm7

Ab7

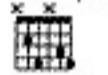


Gb(add2)/Bb



shit is what we do _____ I

Abm7b5/Cb



Ab7/C

Cb^bm

Abm7/Cb



want to feel like _____ I'm ten _____ all

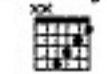
Gb



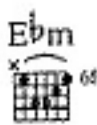


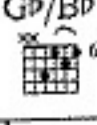
Bbm7



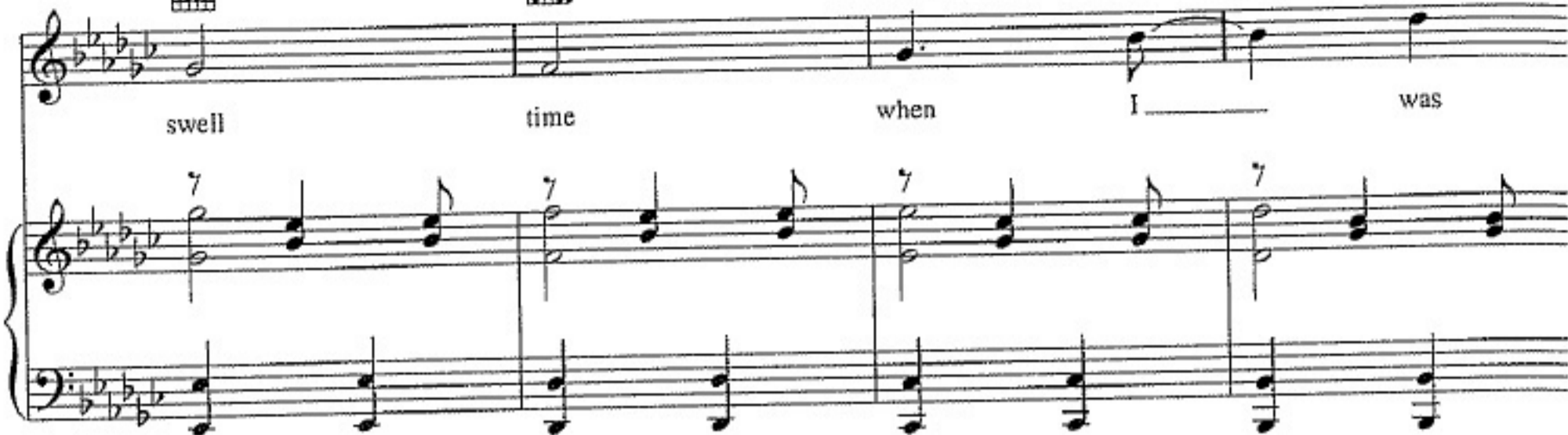
Gb



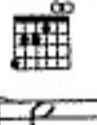

Gb^bmaj7

o - ver _____ a - gain, _____ that


Ebm  6fr
 Db6/9 
 Cb 
 Gb/Bb  6fr




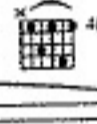
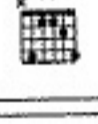
swell time when I was




Db7sus  4fr
 Db 
 Dbm7/Ab 
 Db7  4fr

blue and I




Gbmaj7 
 Gbm7 
 Gbmaj7 
 Db7sus  4fr
 Db7sus2 

knew...



Dm 
 Gb 

(Spoken) Why not you?



KING OF NEW YORK

from Walt Disney's NEWSIES

83

Lyrics by JACK FELDMAN
Music by ALAN MENKEN

Bright shuffle (♩ = $\frac{3}{4}$)

F#m



Play 3 times

Mush. A pair of new shoes with match-in' la - ces! A
cor - du - roy suit with fit - ted knick - ers Les: A

per - ma - nent box at the Sheeps - head rac - es! A per - ce - lain tub with
mez - za - nine seat to see the flick - ers, Ha - va - na ci - gars that

Spot Conlan:
Snipeshooter

boil - in' wa - ter, a Sat - ur - day night with the may - or's daugh - ter!
cost a quar - ter, an ed - i - tor's desk for the star re - port - er

Kid Blink:
David



(2nd time only)

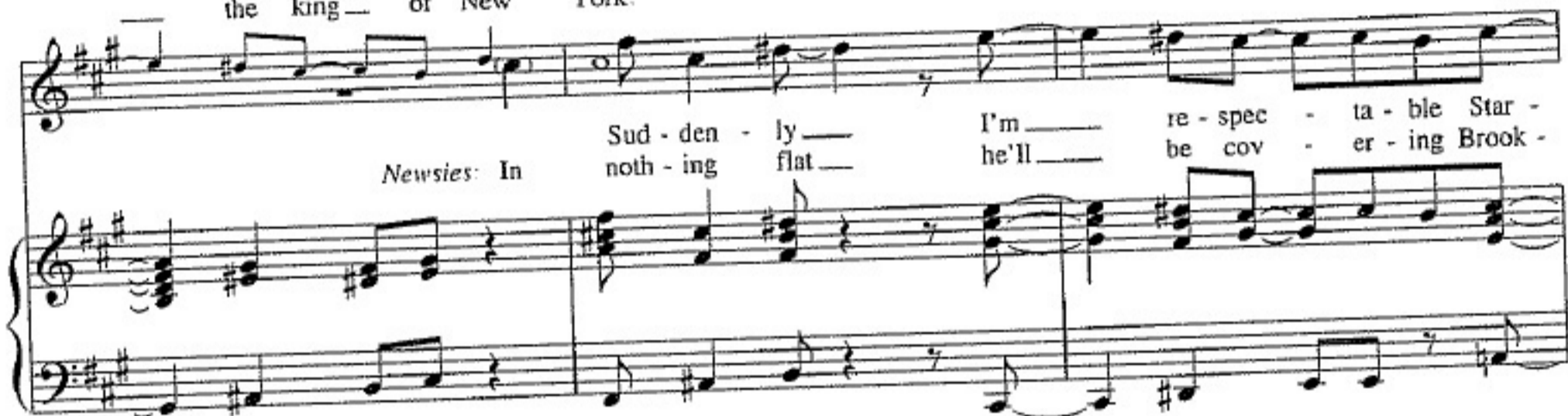
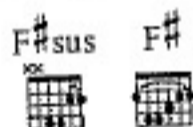
Denton: How 'bout that! — I'm —

Racetrack: Look at me — I'm — the king — of New York —
Newsies: Tip your hat — He's — the king — of New York —

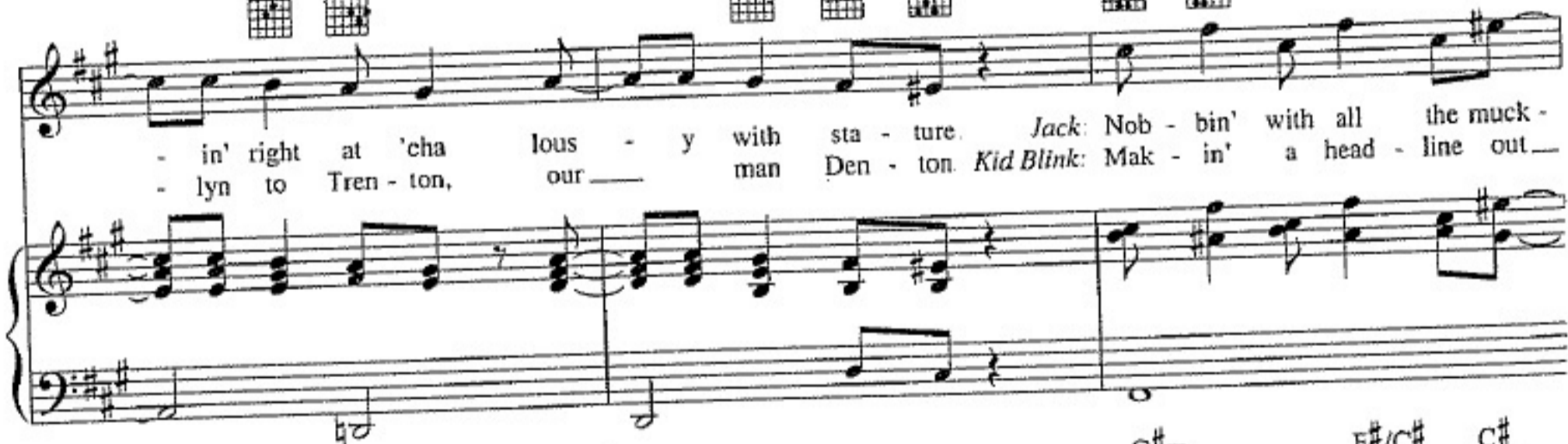



the king — of New York.

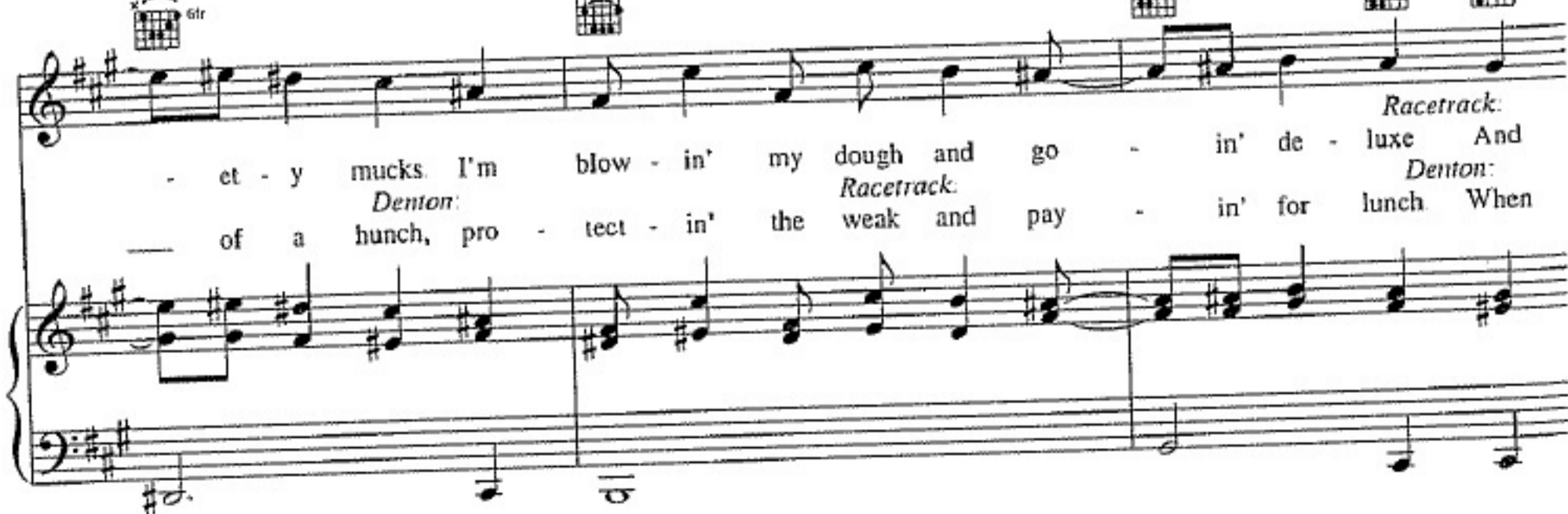
Newsies: In Sud - den - ly — I'm — re - spec - ta - ble Star -
 noth - ing flat — he'll — be cov - er - ing Brook -

- in' right at 'cha lous - y with sta - ture. *Jack:* Nob - bin' with all the muck -
 - lyn to Tren - ton, our — man Den - ton. *Kid Blink:* Mak - in' a head - line out —




- et - y mucks. I'm blow - in' my dough and go - in' de - luxe And
Denton: of a hunch, pro - tect - in' the weak and pay - in' for lunch When
Racetrack:
Denton:



F# B C#m B/D# E A E/A D

there I be — Ain't — I pret - ty? It's — my cit - y I'm —
 I'm at bat — strong — men crum - ble. Proud — yet hum - ble { I'm — he's —

Racetrack & Jack
Racetrack
Racetrack & Denton

E7/D C#7sus/D C#7 F#m

the king — of New York!
 the king — of New York!
 All I

R.H.

2 F#m

Boots: A York
 got - ta be ei - ther

dead or dream - in' 'cause look at that pape with my face beam - in' To -

Gm

mor - row they may wrap fish - es in — it, but I was a star for

This system contains a guitar chord diagram for Gm (3rd fret, 2nd string, 3rd string, 4th string, 5th string, 6th string) and a vocal line with lyrics. The piano accompaniment is in the key of G major (one sharp) and 4/4 time.

G/B C F/A Bb

one whole min - ute

This system continues the piano accompaniment with guitar chord diagrams for G/B, C, F/A, and Bb. The vocal line continues with the lyrics "one whole min - ute".

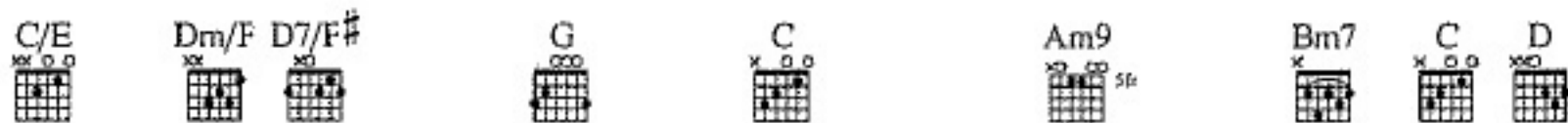
E/G# A D/F# G C/E F

This system continues the piano accompaniment with guitar chord diagrams for E/G#, A, D/F#, G, C/E, and F. The vocal line continues with the lyrics "Start - in' now — I'm —".

Bb/D D7 G/B C Dm

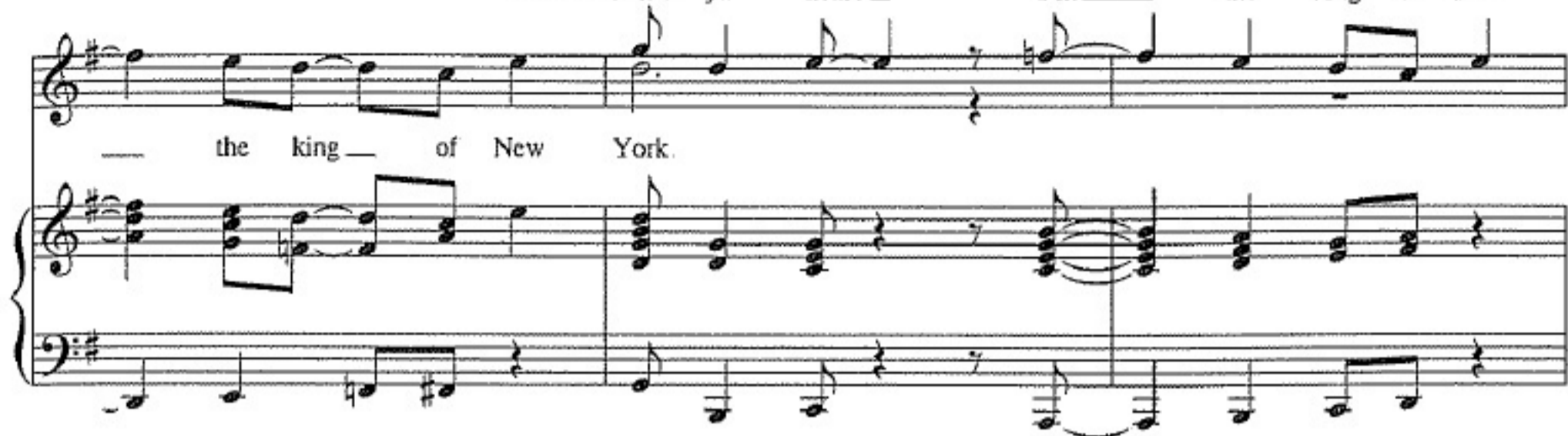
Start - in' now — I'm —

This system concludes the piano accompaniment with guitar chord diagrams for Bb/D, D7, G/B, C, and Dm. The vocal line continues with the lyrics "Start - in' now — I'm —".



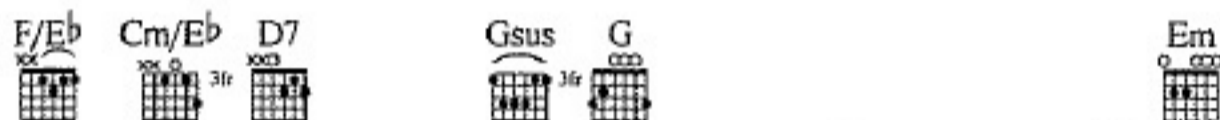
Denton: Ain't ya heard... I'm... the king of New

the king of New York.




York.

All: Ho - ly cow, - it's... a mir - a - cle. Pul - it - zer's cry - in'; Wea -

- sel, he's dy - in'. Flash - pots are shoot - in' bright... as the sun, I'm




one high fa - lu - tin' son... of a gun, Don't ask me how... for -



- tune found me Fate just crowned me Now I'm king of New

York
 Look and see once a pik - er, now a strik - er I'm.

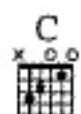
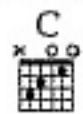
the king of New York
 Vic - to - ry! Front page sto - ry, guts.

and glo - ry I'm the king of New York!

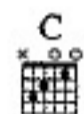
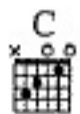
NEVER AGAIN

Music by ALAN MENKEN
Lyrics by TIM RICE

Moderate Pop ballade

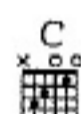


mp



Home is the hunter,

p



high flown and contented Home is my



lover, all sins were repented

C F Am

No - ble in - ten - tions, — words oh — so

Dsus D F C/E

fine Nev - er — a - gain will you let — me down,

Am7 D7sus D7 F

nev - er — a - gain will I pine — Nev - er —

G7sus G7 C G7/C C G7sus G

gain will you call — your - self mine —

C G7/C C/E F

Why did you change so? No real ex - pla

mp

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note 'Why', followed by a half note 'did', a quarter note 'you', a quarter note 'change', a quarter note 'so?', a quarter note 'No', a quarter note 'real', a quarter note 'ex', and a quarter note 'pla'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for C, G7/C, C/E, and F are provided above the vocal line.

Am G/B C Cmaj7/E

na - tion Still un - a - ware of

Detailed description: This system contains measures 5-8. The vocal line continues with a quarter note 'na', a quarter note 'tion', a quarter note 'Still', a quarter note 'un', a quarter note 'a', a quarter note 'ware', and a quarter note 'of'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Am, G/B, C, and Cmaj7/E are provided above the vocal line.

F Am G/B C

my hu - mi - li - a - tion. Calm - ly ex -

Detailed description: This system contains measures 9-12. The vocal line continues with a quarter note 'my', a quarter note 'hu', a quarter note 'mi', a quarter note 'li', a quarter note 'a', a quarter note 'tion.', a quarter note 'Calm', a quarter note 'ly', and a quarter note 'ex'. The piano accompaniment continues. Chord diagrams for F, Am, G/B, and C are provided above the vocal line.

F Am Dsus D

pect - ing life to go on.

Detailed description: This system contains measures 13-16. The vocal line continues with a quarter note 'pect', a quarter note 'ing', a quarter note 'life', a quarter note 'to', a quarter note 'go', and a quarter note 'on.'. The piano accompaniment concludes with a final chord. Chord diagrams for F, Am, Dsus, and D are provided above the vocal line.

F C/E Am7

Nev - er a - gain will I be a - shamed, nev - er a -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melody with lyrics: "Nev - er a - gain will I be a - shamed, nev - er a -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Chord diagrams for F, C/E, and Am7 are shown above the staff.

D7sus D F G7sus G7

gain put up - on Nev - er a - gain will I turn and you're

The second system continues the vocal line with lyrics: "gain put up - on Nev - er a - gain will I turn and you're". The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for D7sus, D, F, G7sus, and G7 are shown above the staff.

C G7/C C G7/D C/E F

gone I'd give the world to be - lieve -

The third system features a vocal line with lyrics: "gone I'd give the world to be - lieve -". The piano accompaniment includes some chords with longer note values. Chord diagrams for C, G7/C, C, G7/D, C/E, and F are shown above the staff.

Gsus G F/C C G7/D C/E

noth - ing has hap - pened

The fourth system features a vocal line with lyrics: "noth - ing has hap - pened". The piano accompaniment continues with eighth-note patterns. Chord diagrams for Gsus, G, F/C, C, G7/D, and C/E are shown above the staff.

F D7/F# G7sus

I'd give my heart_ to the man_ I_ once knew_

poco rall

G7 Dm7 G Eb B7/Eb

Oh, how_ you loved me!_

f slightly broader

Ebmaj7/G Ab Cm Bb/D Eb

Strong, pas - sion - ate, gen - tle Now you_ per -

Eb/G Ab Cm Bb/D

ceive me_ all but_ in - ci - den - tal

Words count... for noth - ing, — on - ly — for

show. Nev - er — a - gain will I suf - fer this,

sub P

nev - er — a - gain fall so low. — Nev - er — a -

mf

gain but there's one — thing I know, —

poco rall

Simply

Ab Eb/G Ab

nev - er a - gain, nev - er a -

p

Very slow

Eb/G Fm7 Eb/G Abmaj9 Bbsus Bb

gain, nev - er a - gain will I love a man

p

Eb Bb7/Eb Eb Bb7/Eb Eb

so.

p a tempo meno mosso *molto rall* *pp*

SHOOTING STAR

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderate half time

G(add2) C6/9 G(add2)

mp

C6/9 G(add2) Am/G G Am/G

Seems like no one thinks too much of me here,
I feel so much bet - ter when it's night time;

G(add2) Am/G Bm

and they're glad to tell it to my face.
that's when I can sort of dis - ap - pear.

Detailed description: This is a musical score for the song 'Shooting Star'. It is written in G major and 4/4 time, with a tempo of 'Moderate half time'. The score is divided into three systems. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system contains the first line of the vocal melody with lyrics: 'Seems like no one thinks too much of me here, I feel so much bet - ter when it's night time;'. The third system contains the second line of the vocal melody with lyrics: 'and they're glad to tell it to my face. that's when I can sort of dis - ap - pear.'. Chord diagrams are provided above the vocal line for each measure. The piano accompaniment continues throughout, providing harmonic support for the vocal line.

Am Bm/A Am/D D C/G G Bm7/E A7sus A7

And they're right; I'm not sup-posed to be here. I'm com-plete-ly out of
 When the sun is set-ting, it's the right time for pre-tend-ing I'm not

Dsus D C Em

place here Some-how there has got to be a rea-son
 here Some-times I just stare in-to the heav-ens,

B7 C Am7

Eve-nings as I try to think it through, there's a bolt from the
 won-d'ring if the an-swer is in sight That's when I see the

G/B D7 G Em7 D/F# G(add2)

blue light and I see a shoot-ing star set a-
 light of my stead-fast shoot-ing star on his

Em B/D# G7/D Cmaj7 B7

part way from all the rest while the oth - er stars are stand -
 way to who knows where He's so un - like all the stars -

Em7 A9 G/F F Cm6/Eb D

ing still He's on a quest Ev - 'ry
 that he out - shines up there And this

G Em7 D/F# G(add2) Em B/D#

night this shoot - ing star darts a - cross the twi - light
 sol - i - tar - y star is an aw - ful lot like

G7/D C#m7b5 Cm6 G/B A7

sky, 'cause he knows he does - n't quite fit in and he's
 me, on an end - less search through time -

F Cm6/E^b D G(add2) C6/9

long - ing to know why

G(add2) C6/9 ² G/B B^bdim7

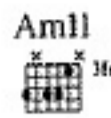
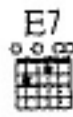
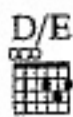
— and space — for a

Am7 D7sus D7 **Slower** Em A7sus A7

place that won't seem wrong *8va* If we

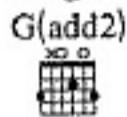
G/D C[#]m7^b5 Cm(maj7)

both hang on for long e - nough, if we both some-how are

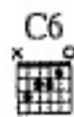
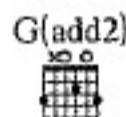


strong e - nough, _____ we'll find out where

Original Tempo



we be - long _____

NC.

PINK FISH

Music and Lyrics by
ALAN MENKEN

Moderately (♩ = $\frac{3}{4}$)

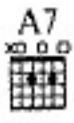
Dm A7 Dm A7

mf

Dm A7 Dm A7 Dm A7

Dm Bb A7


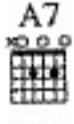

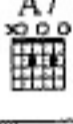
When I

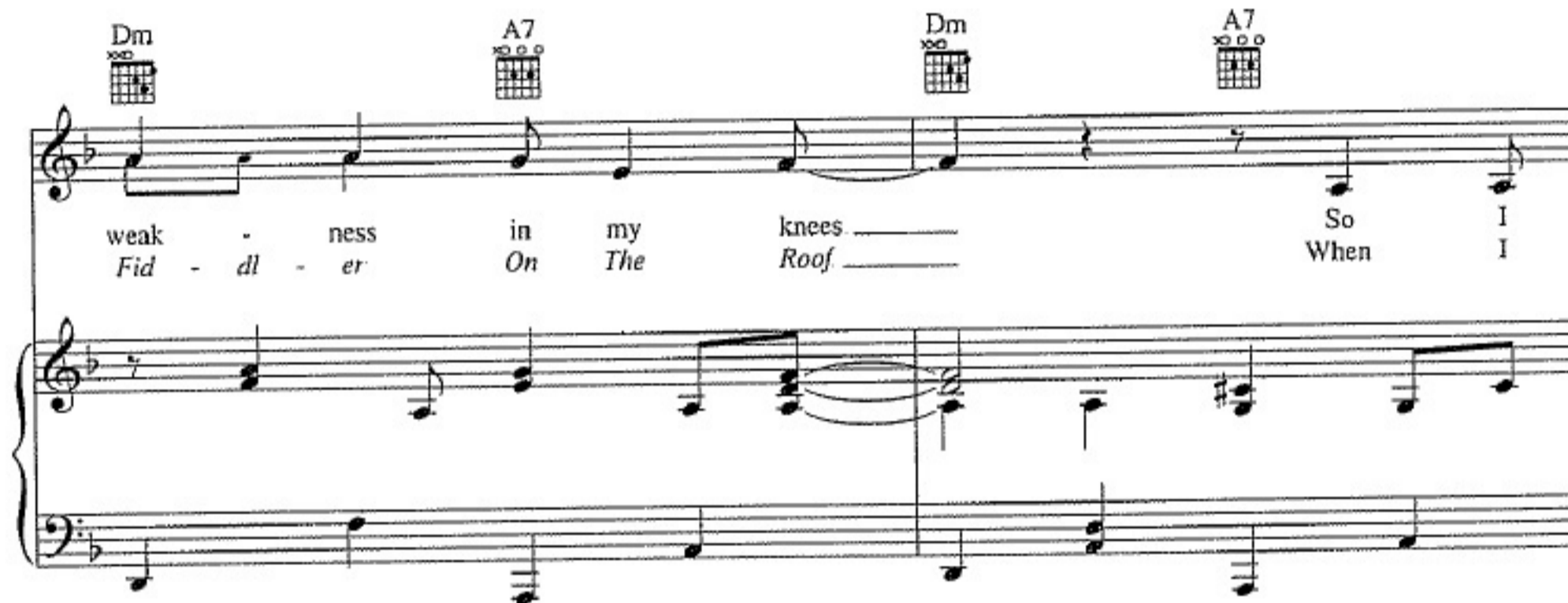


first went to saw my New first York au - di - y tion I felt a for



weak - ness in my knees So I
Fid - dl - er On The Roof When I








went saw to the a ko - sher del i and
 oth - er ac - tors there, I



Bb7 A7#5 Dm Em7 Ddim/F D/F# Gm7 C7



asked for a ham and cheese. No cheese? No
 thought I made a goof. No bean - ie, no

F(add2) F/C Fsus/G C7


ham? I guess I don't know where I am.
 beard Guess I must 've looked kind - a weird.







F(add2) F Fsus/G C7 F(add2) F/D

— A - mer - i - can — as ap - ple pie, —
 But when I heard it was — a re - li - gious show, —


Fsus/G  A7 







pea - nut but - ter and jam _____
I was might - y cheered _____ So I




Dm  A7  Dm  A7  Dm  A7 

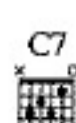
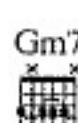
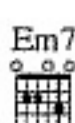
I was get - ting des - p'rate; the hun - ger moved to my soul _____
strode in - to the try - out and I sang "A - maz - ing Grace."



Dm  A7  Dm  A7  Dm  Am/C 

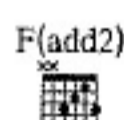
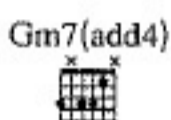
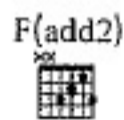
So I went next door to Rat - ners and
When I heard the di - rec - tor cry out and



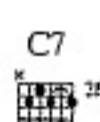
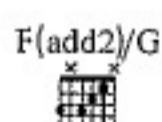
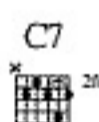
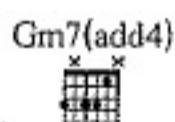


asked for a but - tered roll
fall flat — on his face

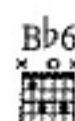
The wait - ress sug - gest - ed a ba -
He went splat, not crunch -



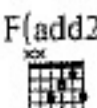


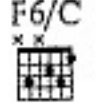
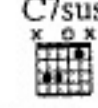
— gel or a bi - al - i with a smear — She
— You know I kind of had a hunch, — so I




said, "En - joy, don't fi - na - gle Try it, you'll like it dear." —
took a look and I was — right; his face was in his lunch —



— She brought me } pink fish on a big stale
— which con - sist - ed of }

F(add2) 
 F/C 
 Fmaj7 
 F6/C 
 C7sus 

dough - nut — with a glob of cream cheese —



C7 
 F 
 Gm7 
 Abdim7 
 F/A 

sit - ting on the side —

{ What is this
They were all eat - ing



Bb(add2) 
 Bb/F 
 Bbmaj7 
 Bb6/F 
 F(add2) 
 F 

pink fish? — Am I sup-posed to eat — this? —
pink fish? — It made me go — nuts —



Fmaj7 
 F6/C 
 C7sus 
 C7 

You did - n't e - ven heat this — I think it's still a
I may have no guts, — but I've got my



1

Dm A7 Dm Am/C Bb A7

live

2

Dm A7 Dm Am/C

Then I pride

Bb A7 B7 Em B7

My pas - tor came to vis -

Em B7 Em B7 Em B7

it; I made grits and chick - en fried steak ____

Em B7 Em Bm/D C7 B7

Some - thing was wrong; I said, "Fa - ther, what is ____ it?" He said, "Son, I need a

Em E/G# Am7 D7 G(add2) G

break! Take me to a Jew - ish del - i for a

Csus2/A D7 G(add2) G Csus2/A D7

corn beef and a knish ____ I may have a Tex - as bel -

G(add2) G Am7 B

Freely

ly. but I want a New York Cit - y dish." — Well, they

E C7 B7 Em

tell me that I faint - ed; I guess I could have passed for dead —

C7 B7 Em Em/D C#m7b5 Cmaj7 Em/A B7

I cried, "Oh Lord, please send a sign." — He sent his son in -

Slightly slower

Em C F#m7b5/C D5/B G5/B

stead. And I dreamt I was fol - low - ing Je - sus and the

C F#m7b5/C D5/B G5/B C F#m7b5/C

peo - ple were com - ing in droves _____ He said, "Try what my dad - dy hath

D5/B Em7 Am7 D7 G

made to please_ us," and he took out the fish - es and the loaves.

A tempo C(add2) C Cmaj7 C6

He was pass - ing out pink fish_ on big stale

G(add2) G Gmaj7 G6 D7sus

dough - nuts_ with globs of cream cheese_

D7 G Am7 B \flat dim7 G/B

sit - ting on the side _____ So I ate

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'sit - ting on the side _____ So I ate'. Above the staff are five guitar chord diagrams: D7, G, Am7, B \flat dim7, and G/B. The bottom two staves are piano accompaniment, with the right hand playing eighth-note chords and the left hand playing a simple bass line.

C Cmaj7 C6 C G Gmaj7

pink fish _____ and it made me go nuts _____

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics 'pink fish _____ and it made me go nuts _____'. Above the staff are six guitar chord diagrams: C, Cmaj7, C6, C, G, and Gmaj7. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand.

G6 G D7sus D7

No ifs, ands, o' buts, _____ I swal - lowed my

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'No ifs, ands, o' buts, _____ I swal - lowed my'. Above the staff are four guitar chord diagrams: G6, G, D7sus, and D7. The bottom two staves are piano accompaniment, continuing the eighth-note accompaniment.

Deliberately

G C D7 G B \flat C

pride _____ A - maz - ing Grace, how sweet the

rit.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics 'pride _____ A - maz - ing Grace, how sweet the'. Above the staff are six guitar chord diagrams: G, C, D7, G, B \flat , and C. The tempo marking 'Deliberately' is placed above the staff. The bottom two staves are piano accompaniment, with a 'rit.' (ritardando) marking in the left hand.

Freely

G D7

taste that made a mensch of me.

Csus2/E Fm6 D/F#

I once was lost _____ but I found my

a tempo

Em C#m7b5 A7 G/D C/D D7

pride 'Cause I fixed my pink fish _____ south - ern

G G/F C/E Eb7 D7#5 G

fried _____

Spoken: Good yun tov y'all!

LH

A PLACE CALLED HOME

from A CHRISTMAS CAROL

Music by ALAN MENKEN
Lyrics by LYNN AHRENS

Moderately, lyrically

C Csus C Csus

mp

With pedal

Detailed description: This block contains the piano introduction for the song. It features a grand staff with treble and bass clefs. The music is in 4/4 time and begins with a mezzo-piano (*mp*) dynamic. The tempo/style is 'Moderately, lyrically'. Above the staff, four guitar chord diagrams are provided: C, Csus (3fr), C, and Csus (3fr). The bass line starts with a low C and moves up stepwise, while the treble line has a similar stepwise motion. A 'With pedal' instruction is written below the bass line.

C F(add9) C Fmaj7 F6 G7

There's a place called home I can al - most

rall *a tempo*

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: 'There's a place called home I can al - most'. The piano accompaniment is on a grand staff. Above the vocal line, guitar chords are indicated: C, F(add9), C, Fmaj7, F6, and G7. The piano part includes a 'rall' (ritardando) marking over the first measure and an 'a tempo' marking over the second measure. The music is in 4/4 time.

C(add9) F G7 C(add9)/E C/E

see, with a red front door and a roar - ing

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line has lyrics: 'see, with a red front door and a roar - ing'. The piano accompaniment is on a grand staff. Above the vocal line, guitar chords are indicated: C(add9), F, G7, C(add9)/E, and C/E. The piano part continues with a steady accompaniment in 4/4 time.

Am D7sus D7 Bb F/G

fire and a Christ - mas tree. It's a place called

Detailed description: This block contains the final vocal line and piano accompaniment. The vocal line has lyrics: 'fire and a Christ - mas tree. It's a place called'. The piano accompaniment is on a grand staff. Above the vocal line, guitar chords are indicated: Am, D7sus, D7, Bb, and F/G. The piano part concludes the piece in 4/4 time.

Fmaj7 C(add9)/E C/E G/A Am

home, full of love and fam - i -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'home,' followed by a melodic phrase for 'full of love and fam - i -'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for Fmaj7, C(add9)/E, C/E, G/A, and Am are provided above the vocal staff.

D7sus D7 Fmaj7 C/E Em Am Bb F/G

ly, and I'm there at the door watch-ing you come home to

The second system continues the musical score. The vocal line starts with 'ly,' followed by 'and I'm there at the door watch-ing you come home to'. The piano accompaniment features a more active treble line with a long note on the first measure and a 'dim' marking at the end. Chord diagrams for D7sus, D7, Fmaj7, C/E, Em, Am, Bb, and F/G are shown above the vocal staff.

C Csus C F Dm9 G

me. Through the years,

mf moving along

The third system of the score includes the vocal line and piano accompaniment. The vocal line has 'me.' followed by 'Through the years,'. The piano accompaniment has a 'mf' dynamic marking and a 'moving along' instruction. Chord diagrams for C, Csus, C, F, Dm9, and G are provided above the vocal staff.

G7/F C(add9)/E Am

I'll re - call this day, in your





The fourth system concludes the page. The vocal line features 'I'll re - call this day, in your'. The piano accompaniment continues with a consistent bass line and treble accompaniment. Chord diagrams for G7/F, C(add9)/E, and Am are shown above the vocal staff.

C/D  D9  4fr Dm/G  Em/G 

arms, _____ when I fin - 'ly found my

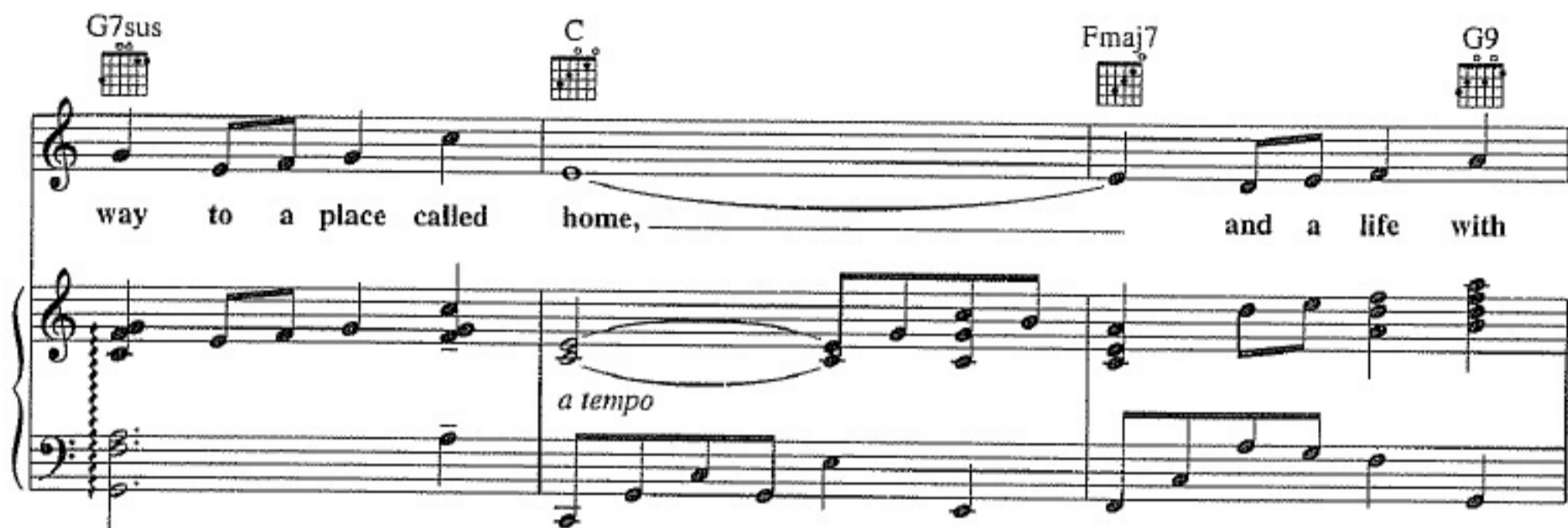
rall.



G7sus  C  Fmaj7  G9 

way to a place called home, _____ and a life with






a tempo



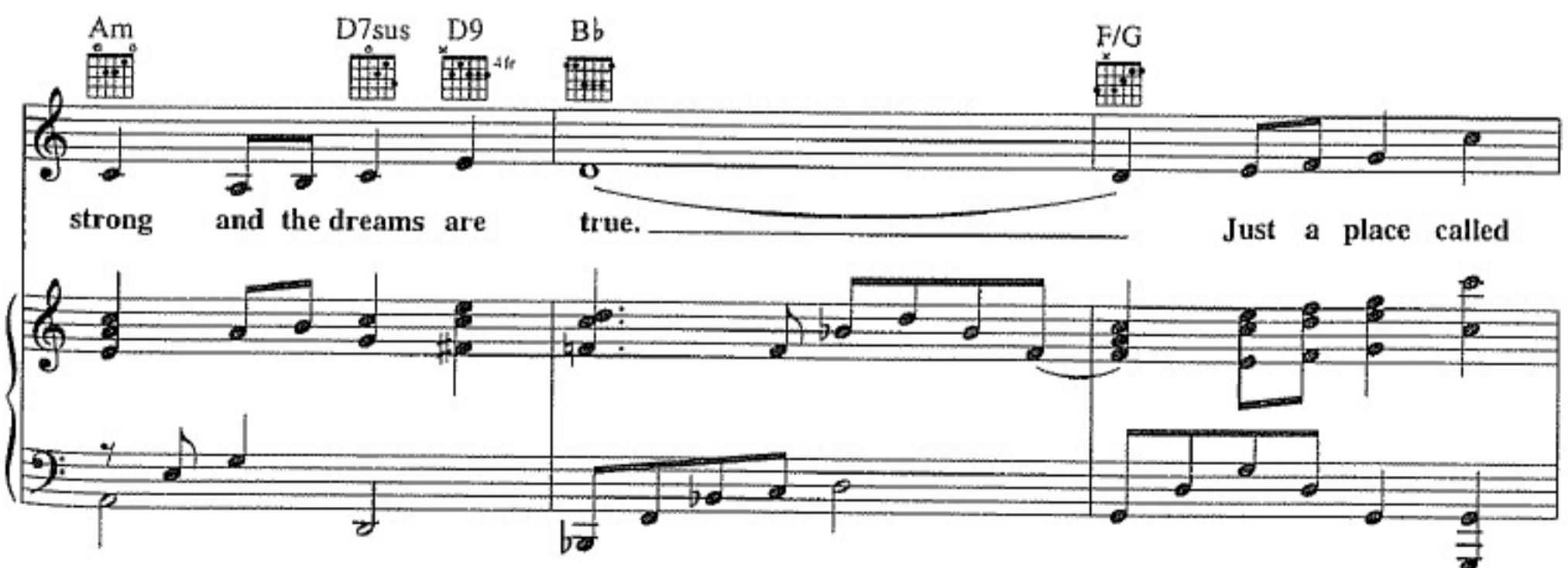
C(add9)  F6  G7  C(add9)/E 

you, _____ where the days are long and the love is



Am  D7sus  D9  4fr Bb  F/G 

strong and the dreams are true. _____ Just a place called



Fmaj7 C/E G/A Am D7sus D7

home you and I will al - ways I see. In the

Detailed description: This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for Fmaj7, C/E, G/A, Am, D7sus, and D7. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

Fmaj7 C/E Em Am Bb F/G Am C/G

dark of the night let your heart come home to me, to the

p

Detailed description: This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for Fmaj7, C/E, Em, Am, Bb, F/G, Am, and C/G. The piano accompaniment includes a dynamic marking of *p* (piano).

Fmaj7 C/E Em Am Bb F/G C Csus C F Dm9

place in my heart where you're al - ways home with me. Through the

rall. *a tempo* *f*

Detailed description: This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for Fmaj7, C/E, Em, Am, Bb, F/G, C, Csus, C, F, and Dm9. The piano accompaniment includes dynamic markings of *rall.* (rallentando), *a tempo*, and *f* (forte).

G G7/F C(add9)/E

years I'll re - call this day,

with emotion

Detailed description: This system contains the fourth system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for G, G7/F, and C(add9)/E. The piano accompaniment includes the instruction *with emotion*.

Am C/D D9

in your arms, when I fin - 'ly

dim.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'in your arms, when I fin - 'ly'. The piano accompaniment is in the right hand, with a 'dim.' marking. The guitar chord diagrams are Am, C/D, and D9.

Dm/G Em/G G7sus Em/G G7sus C

found my way to a place called home,

rall. *molto rit.* *a tempo*

Detailed description: This system contains the next two lines of music. The vocal melody has lyrics 'found my way to a place called home,'. The piano accompaniment includes markings for 'rall.', 'molto rit.', and 'a tempo'. The guitar chord diagrams are Dm/G, Em/G, G7sus, Em/G, G7sus, and C.

Fmaj7 F6 G9 C(add9) F F6 G7

and a life with you, where the days are

Detailed description: This system contains the next two lines of music. The vocal melody has lyrics 'and a life with you, where the days are'. The piano accompaniment continues with the same tempo. The guitar chord diagrams are Fmaj7, F6, G9, C(add9), F, F6, and G7.

C(add9)/E Am D7sus Bb

long and the love is strong and the dreams are true.

Detailed description: This system contains the final two lines of music on the page. The vocal melody has lyrics 'long and the love is strong and the dreams are true.'. The piano accompaniment concludes the piece. The guitar chord diagrams are C(add9)/E, Am, D7sus, and Bb.

F/G Fmaj7 C(add9)/E

Just a place called home that my heart will

G/A Am D7sus D7 Fmaj7 C/E

al - ways see. In the dark of the night let your

rall. *tenderly*

Em Am Bb F/G Am C/G Fmaj7 C/E

heart come home to me, to the place in my heart where you're

mp

Slower, freely

Em Am Bb F/G C Csus C G7sus C

al - ways home with me.

molto rit.

8vb

PROUD OF YOUR BOY

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately slow

C G7/D C/E Fmaj7 G




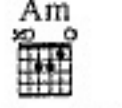
mp

C(add2) G7/D C/E

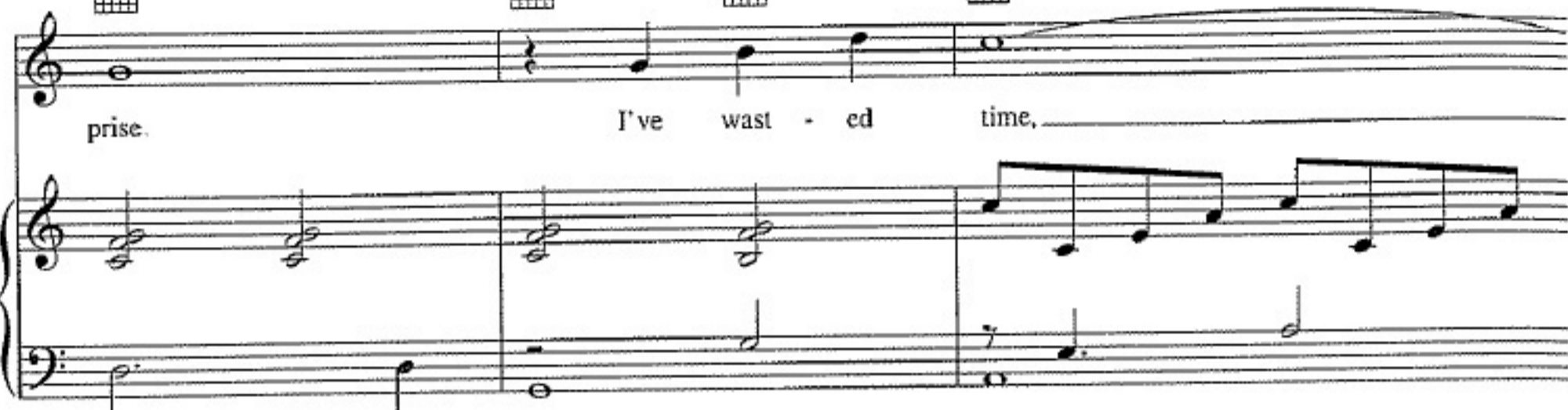
Proud of your boy; I'll make you proud of your boy.



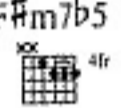
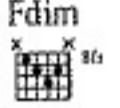
Fmaj7 Gsus G Am Em/G Fmaj7 C(add2)/E C/E

Be - lieve me, bad as I've been, Ma, you're in for a pleas - ant sur -










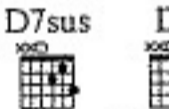

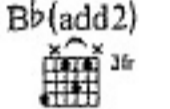
prise. I've wast - ed time,



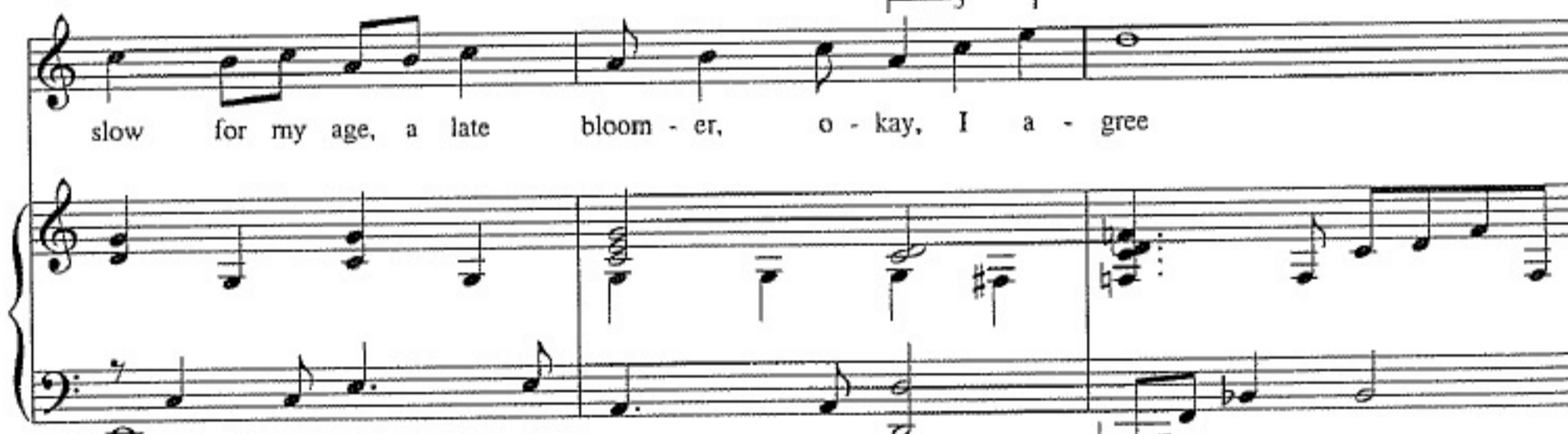





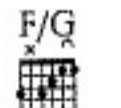

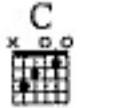

I've wast - ed me. So say I'm

















slow for my age, a late bloom - er, o - kay, I a - gree










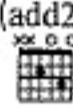



that I've been one rot - ten kid _____ Some son, some




C/E  Fmaj7  G7sus  G7  Am  Em/G 

pride and some joy. But I'll get o - ver these lous - in' up,



Fmaj7  C(add2)/E  C/E  D7sus  D7 

mess - in' up, screw - in' up times _____ You'll see, Ma,



Fmaj7  C(add2)/E  Am 






now comes the bet - ter part _____ Some-one's gon - na make good, cross his stu - pid heart, _____



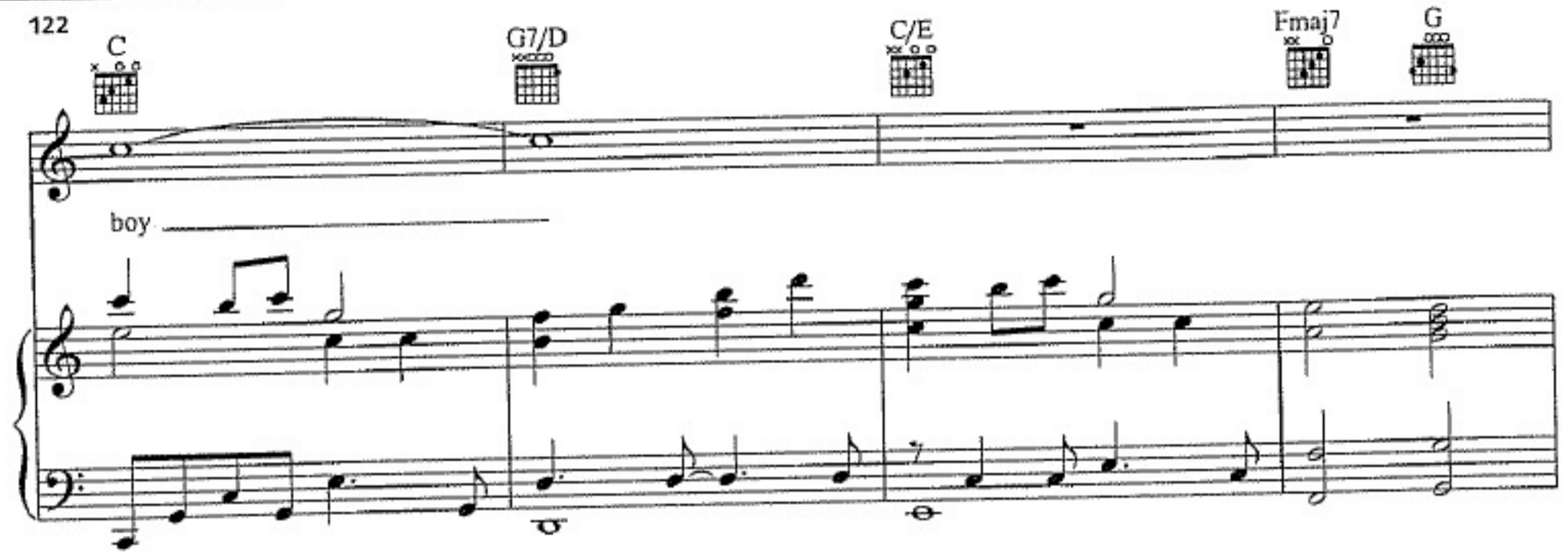
D7sus  D7  Dm7  Csus2/E  F/G 

_____ make good and fi - nal - ly make you _____ proud of your









C  G7/D  C/E  Fmaj7  G 

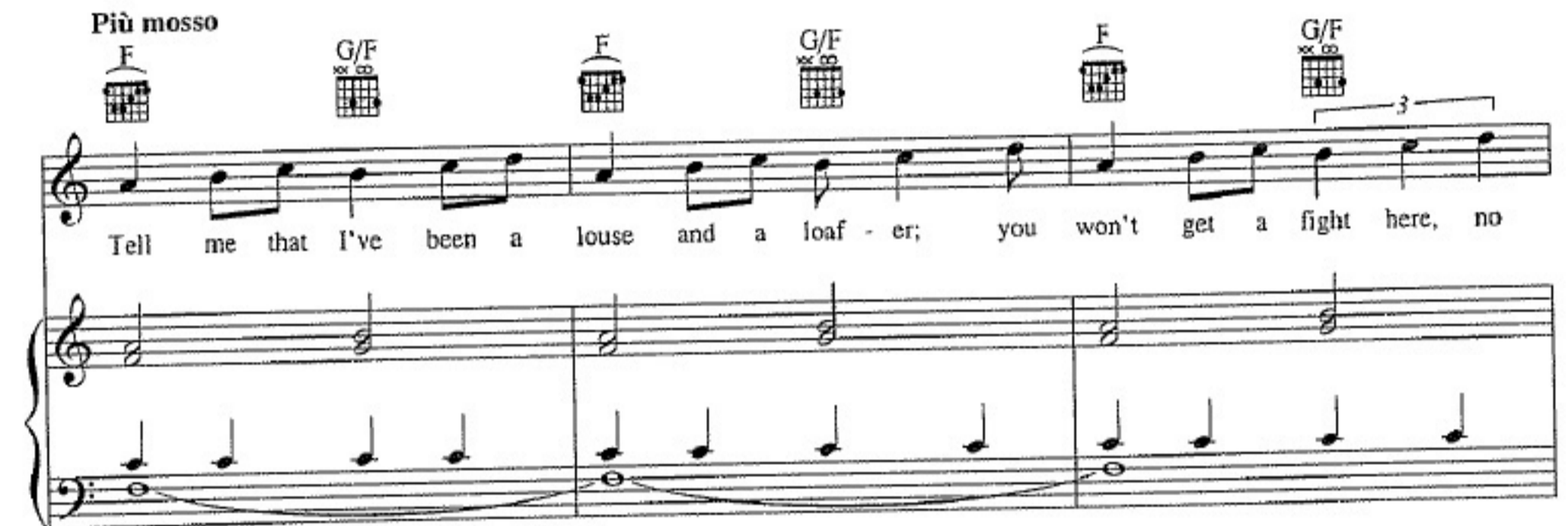
boy



Più mosso

F  G/F  F  G/F  F  G/F 



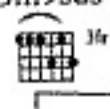

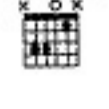

Tell me that I've been a louse and a loaf - er; you won't get a fight here, no



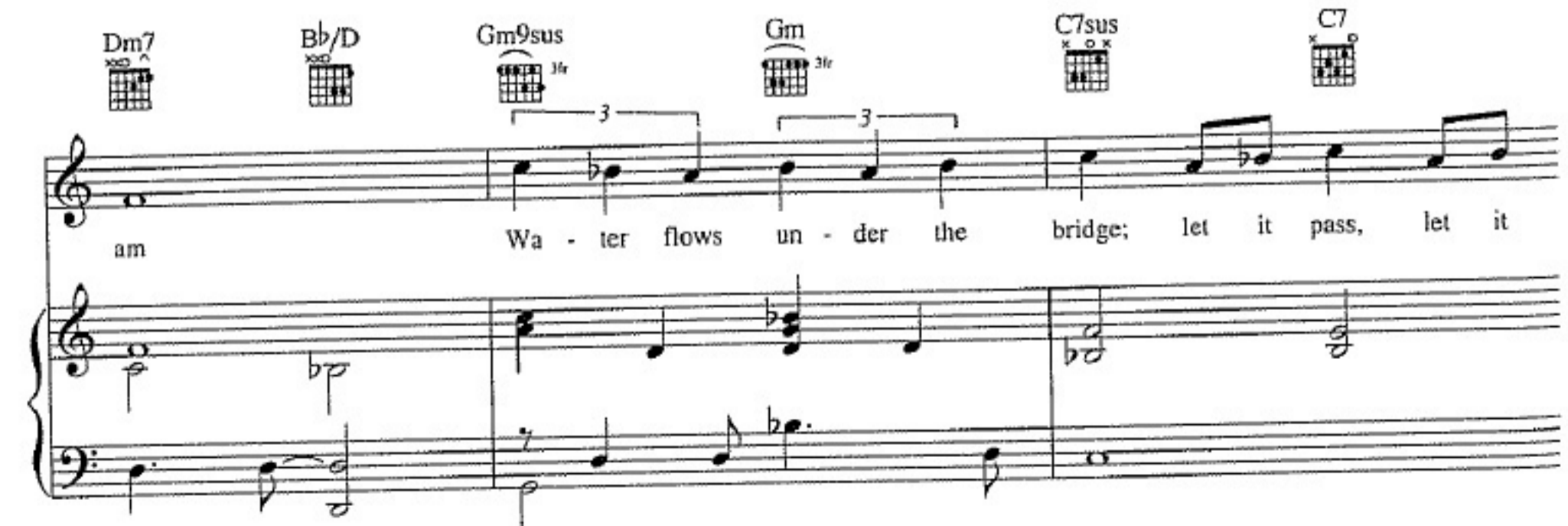
C(add2)/E  C/E  Eb  F/Eb  Eb  F/Eb  Eb  F/Eb 

ma'am. Say I'm a gold - brick, a goof-off, no good, but that could - n't be all that I



Dm7  Bb/D  Gm9sus  Gm  C7sus  C7 

am Wa - ter flows un - der the bridge; let it pass, let it



F Am

go ————— There's no good rea - son that

D7sus D7 Dm7 F/G G

you should be - lieve me, not yet, I know but..

rit

Tempo primo

C G7/D C/E

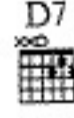
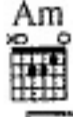
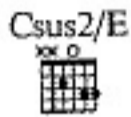
Some - day and soon, I'll make you proud of your boy

Fmaj7 G7 Am Em/G Fmaj7 Em7

— Though I can't make my - self tall - er or smart - er or hand - some or



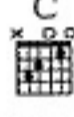
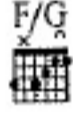
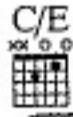
wise, _____ I'll do my best, what else can I do? _____



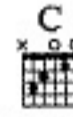
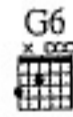
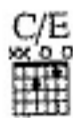
Since I was - n't born per - fect like Dad or you, _____ Mom, I will

p rit

A tempo



try to, try hard to make you proud of your boy. _____



rit. L.H.

SAILING ON

Music by ALAN MENKEN
Lyrics by DEAN PITCHFORD

Steadily

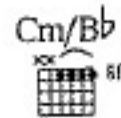
E^b
x 3fr
 $E^b(add4)$
x 3fr
 E^b
x 3fr

$E^b(add4)$
x 3fr
 Cm
x 3fr
 Cm/E^b
x 3fr

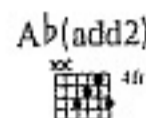
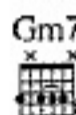
When I was four or five _____ or six _____ the
Sea gulls ri - co - cheted _____ a - gainst _____ the

$Fm7$
x 4fr
 A^b
x 4fr
 $G7sus$
x 4fr

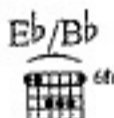
sea rocked me to sleep _____ And sim - ple dreams would
dia - mond hard blue sea _____ Mer - maids sang and



float to me — like bub - bles from — the deep — And
 fly - ing fish — would dance on air — for me — I



sleep was like some o - pi - um — I smoked on for - eign
 made it home by sun - rise — as day - light filled the



shores — And dol - phins saw me with safe - ly on — as my
 air — My face was wet with brine and foam — and —



heart - strings pulled the oars — (1,2) And the ship was my
 sand spilled from my hair — (D.S.) ship is my

Bb/Ab



Ab



Bb/Ab



bed _____ and the waves were my pil - low. And the
 bed _____ and the waves are my pil - low. And the

Gm7



Cm7



Gm7



dark sky _____ breathed _____ and the sheets used to bil -
 dark sky _____ breathes _____ and the sheets they all bil -

Cm7



Fm7



Ebsus/Bb

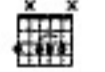


Bb



- low. And I'd go sail _____ ing on, _____
 - low. And I go sail _____ ing on, _____

Gm7



Cm7



Fm7



sail _____ ing on. _____ I'd go sail _____ ing
 sail _____ ing on. _____ I go sail _____ ing

To Coda

Chords: Eb sus/Bb (6th), Bb7, Eb (3rd), Ab/Eb

on on my my dreams.

Chords: Eb (3rd), Ab/Eb, Eb (3rd)

dreams.

Chords: Eb sus, Abmaj7

The north - wind took me to

Chords: Gm7(add2) (3rd), Cm7 (3rd)

God knows where O - ceans un -

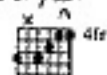
F7sus



F7



Ab/Bb



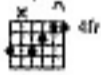
Fm7



chart - ed, — drunk with — salt air.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "chart - ed, — drunk with — salt air." The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for F7sus, F7, Ab/Bb (with 4tr), and Fm7 are positioned above the vocal staff. A slur is placed over the final two notes of the vocal line.

Ab/Bb



Cm



Gm7



The second system of the musical score continues the vocal line and piano accompaniment. The vocal staff shows a long slur over the notes. The piano accompaniment features a right-hand melody and a left-hand bass line. A dynamic marking of *ff* (fortissimo) is present in the piano part. Chord diagrams for Ab/Bb (with 4tr), Cm (with 3tr), and Gm7 are positioned above the vocal staff.

Cm/G

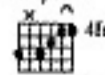


Fm



The third system of the musical score continues the vocal line and piano accompaniment. The vocal staff shows a long slur over the notes. The piano accompaniment features a right-hand melody and a left-hand bass line. A dynamic marking of *pp* (pianissimo) is present in the piano part. Chord diagrams for Cm/G (with 3tr) and Fm are positioned above the vocal staff.

Ab/Bb

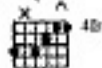


Bb6



The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal staff shows a long slur over the notes. The piano accompaniment features a right-hand melody and a left-hand bass line. Chord diagrams for Ab/Bb (with 4tr) and Bb6 are positioned above the vocal staff.

Ab/Bb

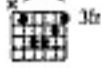


Eb^{sus}/Bb

Bb



Cm



And ev - 'ry now_ and then_ I feel_ the

Fm

G7^{sus}

need to take to sea, give my - self_ to whin -

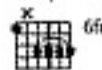
G7



Csus(add2)



Cm7/Bb



- ing winds_ and just go sail - ing free_ I

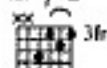
Fm7



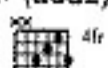
Ebsus2/G



Eb/G



Ab(add2)



on - ly need to lay me down, — breathe so mild and

Am7b5



Eb/Bb



then — the o - cean's rhy - thms sweep —

Ebsus/Bb



Bb7



D.S. al Coda

— me up — and I'm a child — a - gain — And the

CODA



Eb



Ebsus



Eb



Fm7



dreams — Sail - ing on, —

Bb7 **Gm7** **Cm7**

sail - ing on, I go

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 starts with a whole note rest, followed by the lyrics 'sail - ing on, I go'. The piano accompaniment consists of chords and moving lines in both hands.

Fm7 **Ebsus/Bb**

sail - ing on my

rit.

The second system continues the vocal line with the lyrics 'sail - ing on my'. The piano accompaniment features a *rit.* (ritardando) marking. The chord changes to Fm7 and then Ebsus/Bb.

Eb **Eb(add4)** **Eb**

dreams.

a tempo *rit*

The third system features the vocal line with the word 'dreams.' and a long note. The piano accompaniment includes markings for *a tempo* and *rit*. The chord changes are Eb, Eb(add4), and Eb.

Eb(add4) **Eb**

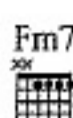
The fourth system shows the vocal line with a long note and the piano accompaniment. The chord changes are Eb(add4) and Eb.

SANTA FE

from Walt Disney's NEWSIES

Lyrics by JACK FELDMAN
Music by ALAN MENKEN

Freely



So that's what they call — a fam -

mp

Bb(add9)



Bb



Fm7



F9



Bb(add9)



Gm7



- 'ly — moth - er, daugh - ter, — fa - ther, son — Guess that

Cm9



F7sus



F7



Bb



C/Bb



ev - 'ry - thing — you heard a - bout is true.

B \flat C/ \flat B \flat Fm7 F9 B \flat (add9) B \flat

So you ain't got an - y fam - 'ly. — Well, who

Fm7 F9 B \flat (add9) Gm7 B \flat /C


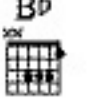


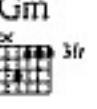

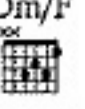
said you need - ed one? Ain't ya glad no - bod - y's

C7 A \flat (add9) F \sharp sus F

wait - in' up for you? When I

B \flat Gm E \flat F

dream on my own I'm a - lone but I ain't

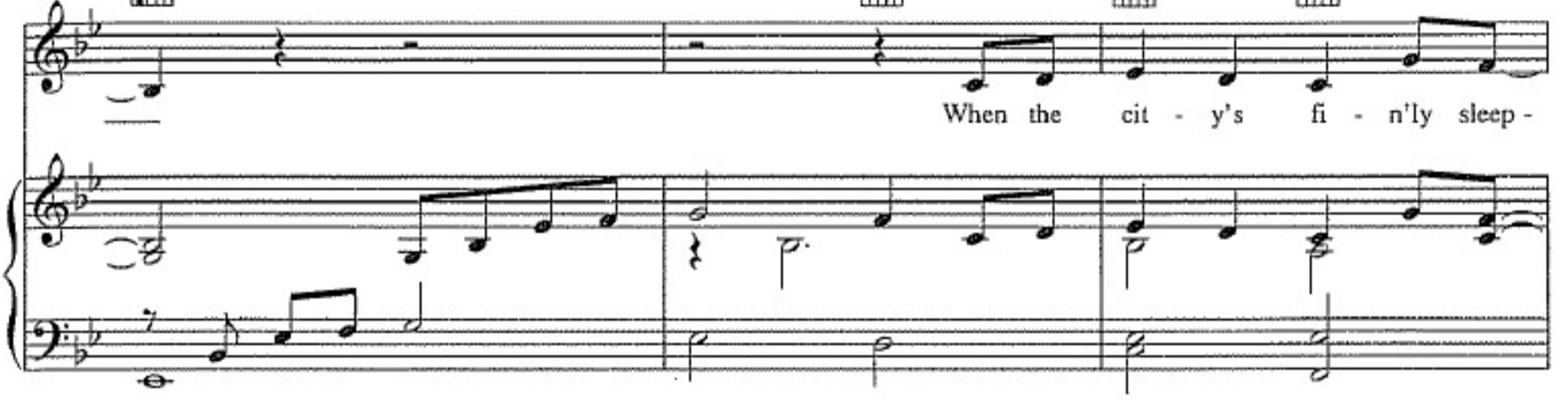
Eb/Bb 
 Bb 
 F/A 
 D/F# 
 Gsus 
 Gm 
 Gm/F 
 Dm/F 

lone - ly. For a dream - er, night's the on - ly time of day -



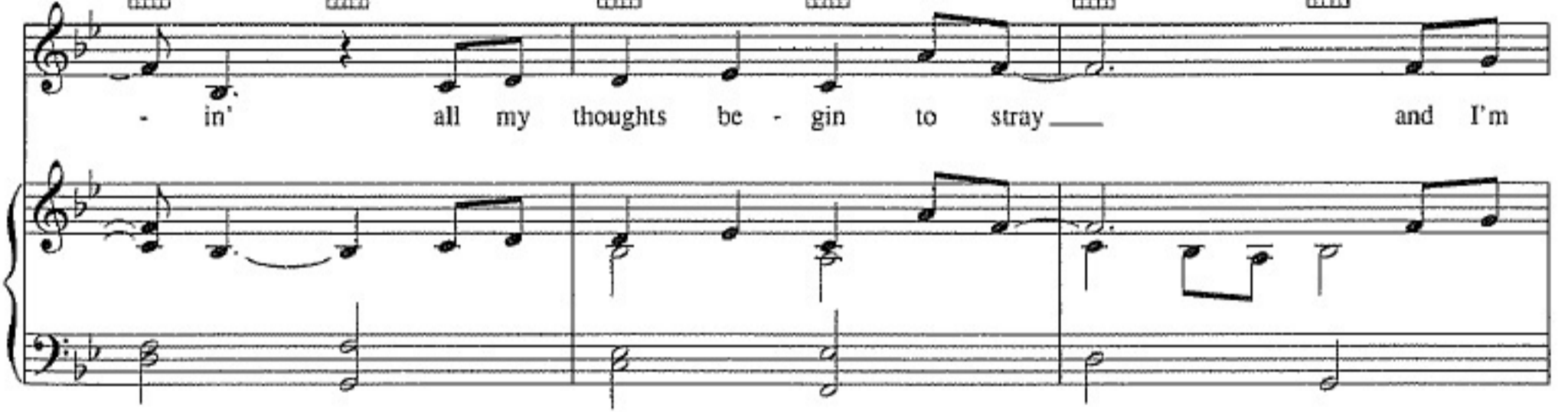
Eb 
 Bb/D 
 Cm7 
 F7 




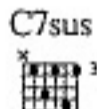
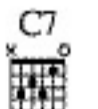
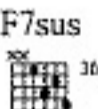
When the cit - y's fi - n'ly sleep -



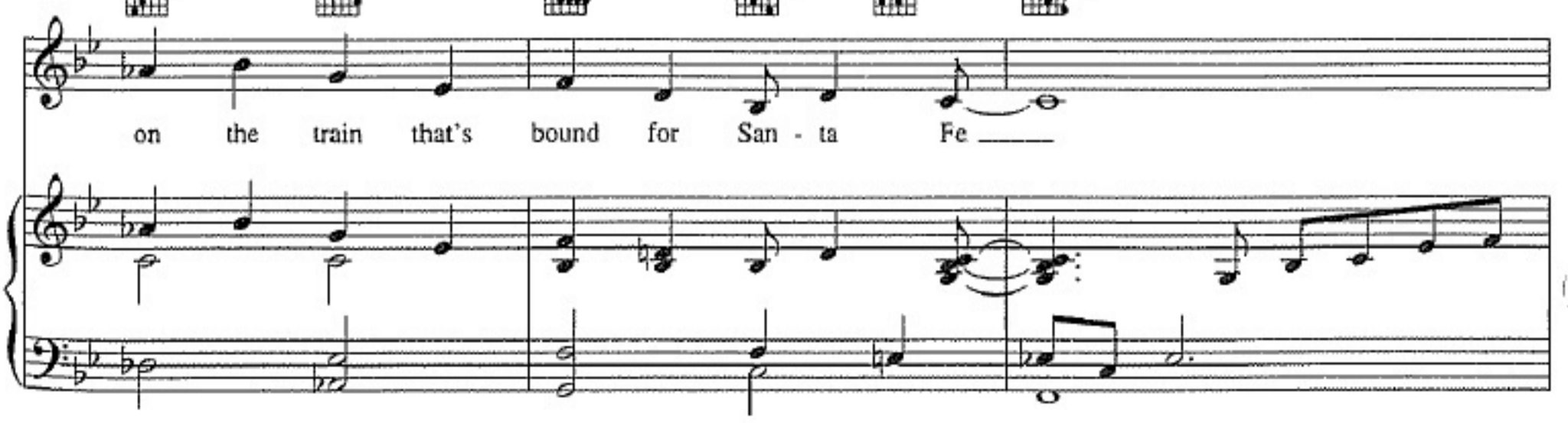
Dm7 
 Gm7 
 Cm7 
 F7 
 Dm7 
 Gm7 

- in' all my thoughts be - gin to stray — and I'm



Dbmaj7 
 Abmaj7 
 Gm7 
 C7sus 
 C7 
 F7sus 

on the train that's bound for San - ta Fe —



Bb Gm

And I'm free like the wind, like I'm

Eb F F9 Eb/Bb Bb F/A D/F#








gon - na live for - ev - er. It's a feel - ing time can

Gsus Gm Gm/F Eb Bb/D

nev - er take a - way. All I

F7sus/C F7 Bb(add9)/D Bb/D Ebmaj7 F7

need's a few more dol - lars and I'm out - ta here to stay.

D7sus 
 D7 
 Cm9 
 F7sus 
 F7 
 Bb 
 C/Bb 






Dreams come true Yes, they do in San - ta Fe

accel


Somewhat faster

Bb 
 C/Bb 
 Bb 
 Eb 
 F/Eb 
 Eb 
 F/Eb 
 Bb Bb(add9) 

Where does it say you got - ta live and die here?

Bb 
 Eb 
 F/Eb 
 Eb 
 F/Eb 
 Bb(add9) 

Where does it say a guy can't catch a break?

Bb 
 Bb/Ab 
 Gm7 

Why should you on - ly take what you're giv - en? Why should you spend your

accel

Ebm/Gb **Gm9** **Ebmaj9**

whole life liv - in' trapped where there ain't no fu - ture E - ven at sev - en -

D7b9 **Gm9** **Ebmaj9**

teen break - in' your back for some - one else - 's sake.

Ab(add9) **Ab** **Am7**

If the life don't seem to suit ya, how 'bout a change of

D7 **Gm** **Gm/F** **F/G**

scene far from the lous - y head - lines and the dead - lines in be -

Broadly

F/G G7 F C Am

tween. San - ta Fe, _____ are you there? Do you

accel.

F G G9 F/C C G E7/G# Asus Am Am/G

swear you won't for - get me? If I found you would you let me come and

F C/E Dm7 G7 C(add9)/E C/E

stay? I ain't get - tin' an - y young - er. And be -

Fmaj7 G7sus G7 E7sus E7 Dm11 G7sus G7

fore my dy - in' day I want space, not just air. Let 'em

C Em7/B Am Cmaj7/G Dm11

laugh in my face, I don't care. Save a place I'll be

rall.

F/G Freely C D/C C D/C Gm7 G9

there So that's what they call a fam -

C(add9) C Gm7 G9 C(add9) Am7 Dm9

- 'ly. Ain't you glad you ain't that way? Ain't you glad you got a

G7sus G7 C D/C C D/C C

dream called San - ta Fe?

SOMEDAY

from Walt Disney's THE HUNCHBACK OF NOTRE DAME

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Tenderly

Ab Dbm6/Ab Ab Dbm6/Ab

mf

Some - day when we are wis - er, when the world's

old - er, when we have learned,

I pray some - day we may yet live to

Ab Cm/G Db/F Cm/Eb

Bbm/Db Ab/C Bbm7(add4) Ebsus Eb7

Bbm Eb/G Fm Cm/Eb

Db(add2) 
 Ab/C 
 Ab/Eb 
 Ebsus 
 Eb7 

live and let live

Ab 
 Cm/G 
 Db/F 
 Cm/Eb 

Some - day life will be fair - er, need will be

Bbm(add 2)/Db 
 Ab/C 
 Bbm7(add4) 
 Eb7 

rar - er, greed will not pay.

Bbm7 
 Eb/G 
 Eb7/G 
 Db6/Ab 
 Ab 
 Db 

God - speed this bright mil - len - ni - um



Bbm6/F Fm Bbm Eb7/Db Db Eb6 Eb Ab Cm/G

on its way Let it come some - day.

Db/F Cm/Eb Bbm/Db Ab/C F7sus F7

cresc. *rall.*

Broadly
 Bb Dm/A Dm7/A Eb/G Dm/F

Some - day our fight will be won then, we'll stand in the

Cm/Eb Bb/D Cm7 Cm7(add4) F7sus F7

sun then, that bright af - ter - noon

Cm F Eb6/Bb Bb Eb(add9)

Till then, on days when the sun is gone,

Cm6/G Gm Cm7 F/Eb Eb Ebmaj7/F F#dim7 Gm Gm7/F

we'll hang on, wish up - on the moon

Slower

Cm Bb/D Eb6 Eb6/F Eb/F Ebmaj7/F F7 Bb Ebm6/Bb

Change will come one day, some - day soon.

p sub *a tempo*

Bb Ebm6/Bb Bb Ebm6/Bb Bb

rit.

SOMEWHERE THAT'S GREEN

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately slow, in 2

G(add2) C(add2)/G D7sus D7

A match - box of our own, a fence of real chain
rakes and trims the grass He loves to mow and
his De - cem - ber Bride He's Fa - ther, he Knows

mp

G Em G/D

link, a grill out on the pa - ti - o, dis -
weed I look like Bet - ty Crock - er and I
Best. Our kids watch How - dy Doo - dy as the

A7/C# A7 C/D D7 C/D D7 F/G G7

pos - al in the sink, a wash - er and a
look like Don - na Reed There's plas - tic on the
sun sets in the west A pic - ture out of

F/G G7 F/C C C#m7b5

To Coda

dry - er and an i - ron - ing ma - chine in a
 fur - ni - ture to keep it neat and clean in the
 Bet - ter Homes and Gar - dens mag - a - zine.

G/D D7sus D7 G C/G D/G 1 G C/G D7sus2

tract house that we share some - where that's green He
 Pine - Sol scent-ed air some - where that's green

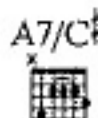
2 G Eb F/Eb

Be - tween our fro - zen din - ner and our

cresc. *mf*

G/D D7 G Em B/D#

bed - time, nine fif - teen, we snug - gle watch - in' Lu

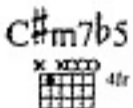


D.S. al Coda

Musical staff with lyrics: - cy on our big, e - nor - mous twelve - inch screen. I'm

Piano accompaniment for the first system, including a *rit.* marking.

CODA



Musical staff with lyrics: Far from Skid Row,

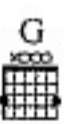
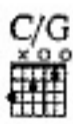
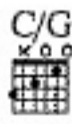
Piano accompaniment for the second system, including a *freely* marking.

D7sus



Musical staff with lyrics: I dream we'll go some - where that's

Piano accompaniment for the third system, including an *8va-7* marking.



Musical staff with lyrics: green

Piano accompaniment for the fourth system, including an *a tempo* marking and an *8va-7* marking.

TAKE CARE OF MY HEART

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Expressively

E F#m/E E F#m/E

mp

Detailed description: This system shows the beginning of the piece. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Above the staff are four guitar chord diagrams: E (open), F#m/E (first fret), E (open), and F#m/E (first fret). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic marking *mp* is placed in the left hand.

E F#m7 E F#m7 E F#m7

Sar - a, what to tell you? Noth - ing I could say will make it bet - ter.

Detailed description: This system contains the first line of lyrics. Above the staff are six guitar chord diagrams: E (open), F#m7 (first fret), E (open), F#m7 (first fret), E (open), and F#m7 (first fret). The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "Sar - a, what to tell you? Noth - ing I could say will make it bet - ter."

E F#m7 C#m7 E/A E/G#

Sar - a, what to give you if there were a way - to make it

Detailed description: This system contains the second line of lyrics. Above the staff are five guitar chord diagrams: E (open), F#m7 (first fret), C#m7 (first fret), E/A (open), and E/G# (open). The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "Sar - a, what to give you if there were a way - to make it".

F#m11



B7sus



B7



E/G#



bet - ter?

What else can I give you but a kiss, and

D9



G



D/G



G6



D/G



G



this?

Wher - ev - er I wan - der, my heart will be stay - ing with
car - riage is wait - ing, and peo - ple are count - ing on

Csus2



C



G



C6



Am7



you
you,

What - ev - er you do,
but I need you too.

Original Tempo

D7sus



D7



G



Am/G



G

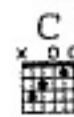
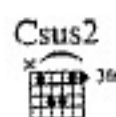
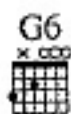


Am/G

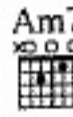
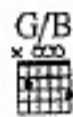
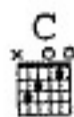
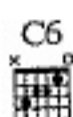


take care of my heart
Take care of my heart.

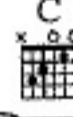
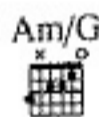
The
The



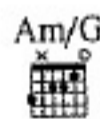
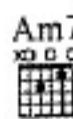
long - er my jour - ney, the strong - er I need - you to be.
 long - er your jour - ney, the strong - er I prom - ise to be.



Keep smil - ing for me; take care of my
 Just come back to me; take care of my



heart. Some - times the nights - may - be lone -
 heart. I know I'm good - at - pre - tend -



- ly but noth - ing's as bad - as it seems, - for you're
 - ing, but this time the sto - ry's too sad, - so I'll

C Bm Em F#sus2 F

my skip one to and the on end - ly ing and you're safe an - y time in - side my dreams - I'm feel - ing

D9(no3rd) D D7/F# G D/G G6 D/G G

bad. And we'll be to - geth - er, though I may be o - ceans a - When we'll be to - geth - er for - ev - er, the way we are

C#sus2 C Cmaj7 C6 Am

way, now, and I some still bright - er don't know how, day

Am/D D7 Em Em/D

I'll hold you a - gain I still don't know when, Take care of my but noth - ing on

1 C D7sus D7 G Am/G G Am/G

heart 'til _____ then

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics 'heart 'til _____ then'. Above it are guitar chord diagrams for C, D7sus, D7, G, Am/G, G, and Am/G. The bottom two lines are piano accompaniment for the first two lines of music.

G Am/G G Am7 D7sus 2 Csus2 C Cmaj9 C6

The earth can keep us a -

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics 'The earth can keep us a -'. Above it are guitar chord diagrams for G, Am/G, G, Am7, D7sus, Csus2, C, Cmaj9, and C6. The bottom two lines are piano accompaniment for the third and fourth lines of music.

Am7 Slower D7sus D D7

part Take care... of my heart 'til

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics 'part Take care... of my heart 'til'. Above it are guitar chord diagrams for Am7, D7sus, D, and D7. The bottom two lines are piano accompaniment for the fifth and sixth lines of music.

Original Tempo G Am D7 G Am D7 G Am D7 G(add2)

then _____

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line with lyrics 'then _____'. Above it are guitar chord diagrams for G, Am, D7, G, Am, D7, G, Am, D7, and G(add2). The bottom two lines are piano accompaniment for the seventh and eighth lines of music.

SUDDENLY SEYMOUR

Music by ALAN MENKEN
Words by HOWARD ASHMAN

Moderately bright

D/A A Adim7 A

mp

D/A A E7sus A

D/A A D/A A

D/A A D/A A

Lift up your head. Wash off your mas - ca - ra

Adim7 A E7sus A

Here, take my Klee - nex Wipe that lip - stick a - way —

8

D/A A D/A A

Show me your face, — clean as the morn - in' I
I'd meet a man — and I'd fol - low him blind - ly.
Please un - der - stand — that it's still strange and fright - 'nin'. For

Adim7 A E7sus A

know things were bad, — but now they're o - kay —
He'd snap his fin - gers. Me, I'd say "sure" —
los - ers like I've — been it's so hard — to say: —

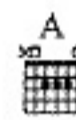
Bm7 A7/C# D

Sud - den - ly Sey - mour.
Sud - den - ly Sey - mour.
Sud - den - ly Sey - mour.

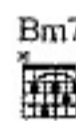
cresc. *mf*



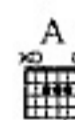
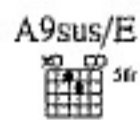
is stand - in' be - side you
 is stand - in' be - side me
 he pur - i - fied me






You don't need no make - up,
 He don't give me or ders
 Sud - den - ly Sey - mour



don't have to pre - tend
 He don't con - de - scend
 showed me I can








Sud - den - ly Sey - mour
 Sud - den - ly Sey - mour
 learn how to be more

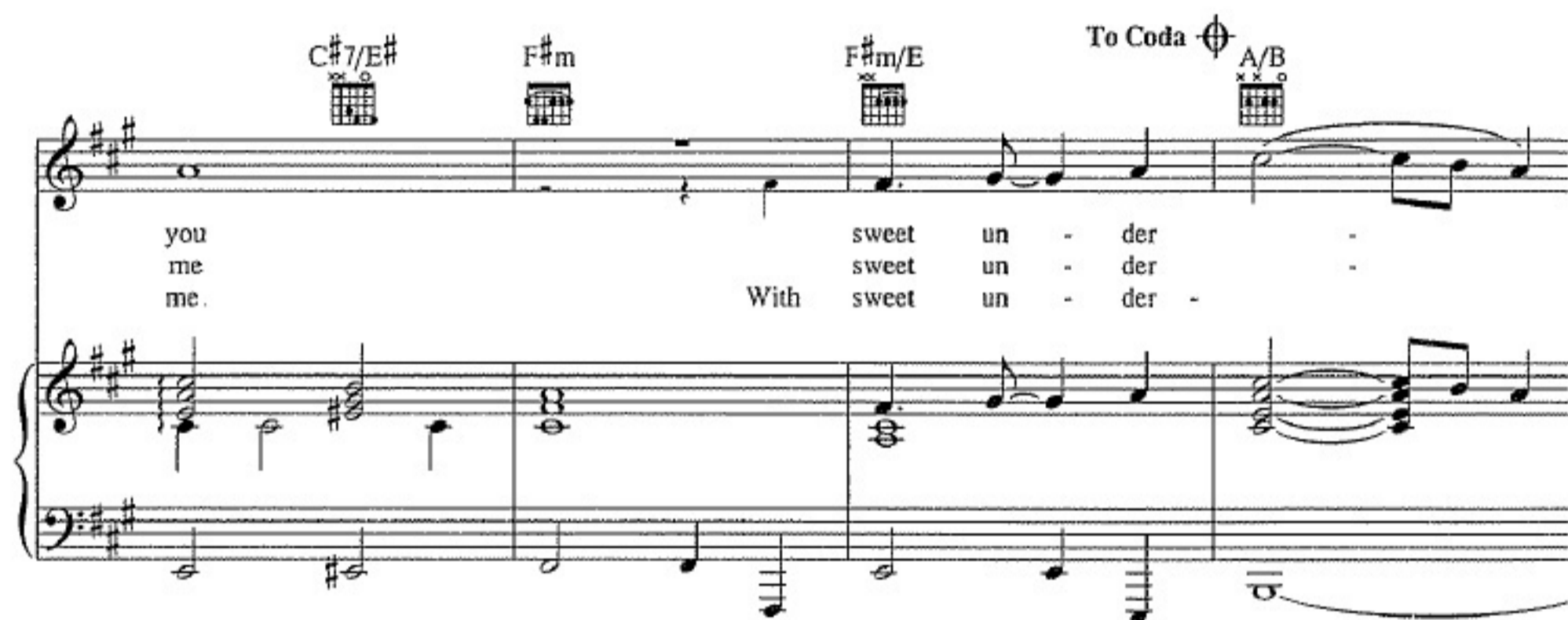
A/D  D  B7/D#  A/E 





is here to — pro - vide
 is here to — pro - vide
 the girl that's — in - side



C#7/E#  F#m  F#m/E  To Coda  A/B 

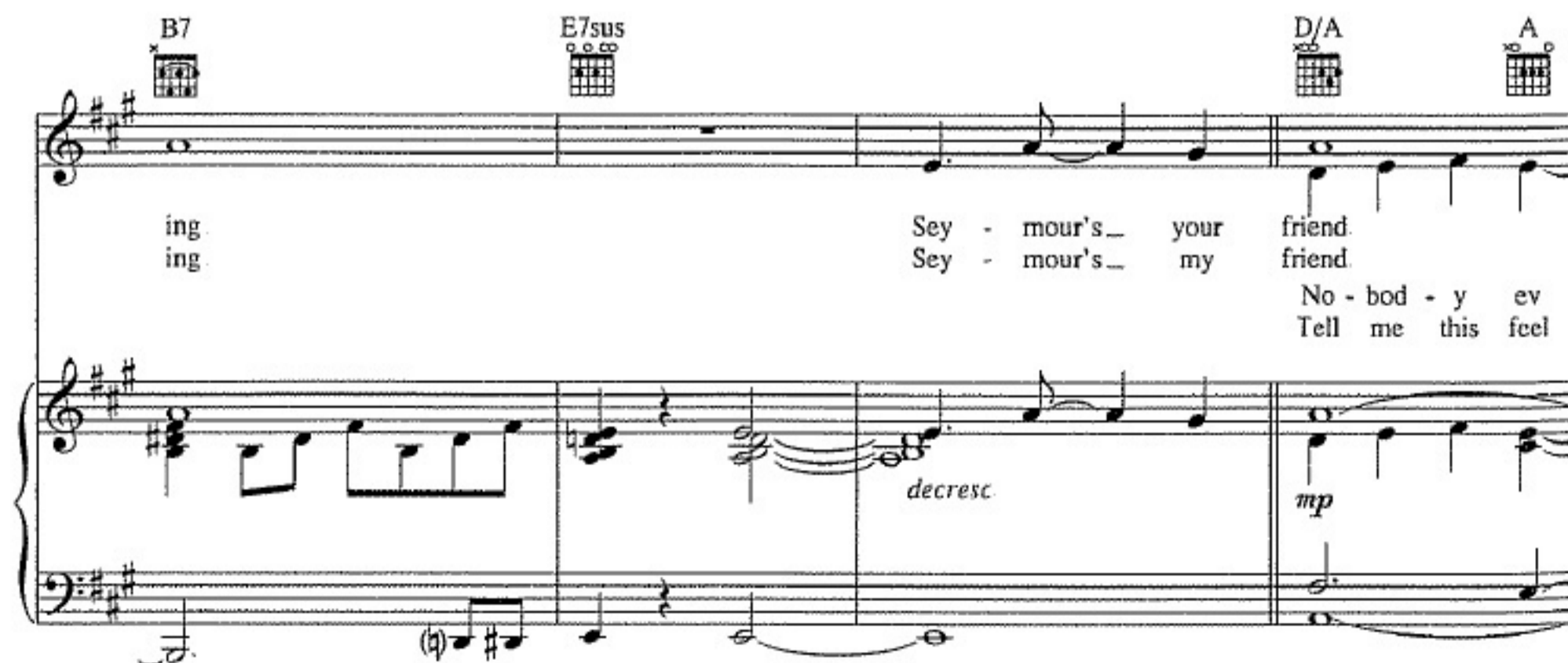
you sweet un - der
 me sweet un - der
 me. With sweet un - der



B7  E7sus  D/A  A 

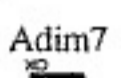
ing Sey - mour's — your friend
 ing Sey - mour's — my friend
 No - bod - y ev
 Tell me this feel

decresc. *mp*





er in' treat - ed me kind - ly
 lasts till for - ev - er



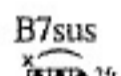
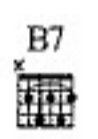
Dad - dy left ear - ly. Ma - ma was a poor -
 Tell me the bad times are clean washed a way

1

2

D.S. al Coda

CODA

ing, with sweet un - der -

Dm

stand - ing, with sweet un - der -

A/E

E7sus

stand - ing, Sey - mour's - my

A

B/A

man.



Bdim/A


A

THESE ARE THE GOOD TIMES




Music by ALAN MENKEN
Lyrics by TOM EYEN

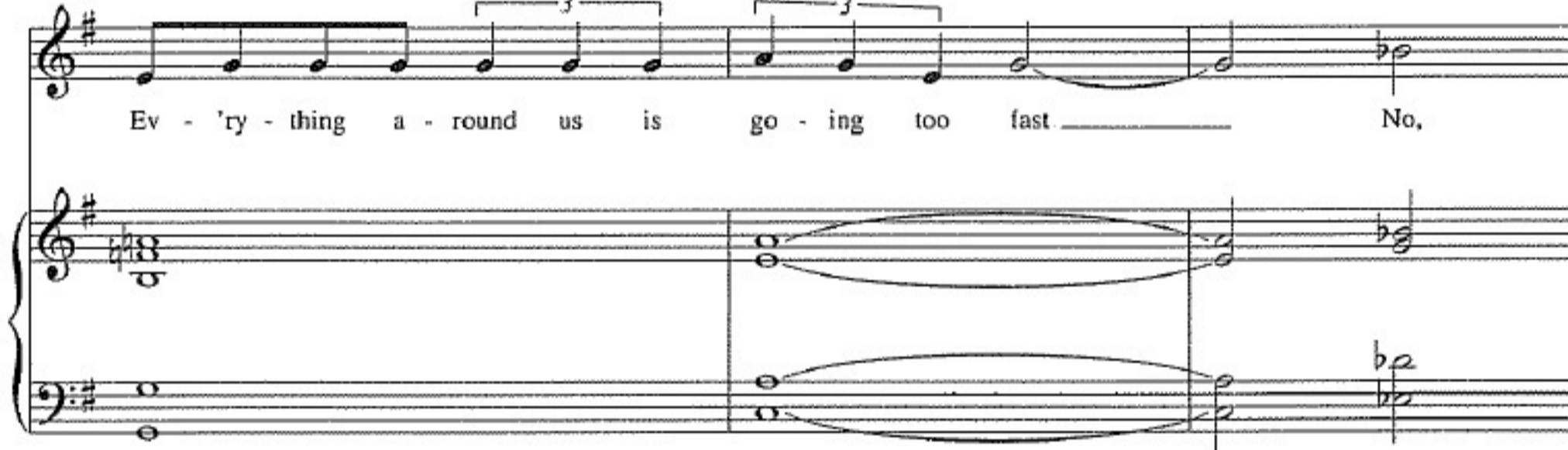
Freely ($\text{♪} = \text{♪} \text{♪}$)

G(add2)  D7#5 










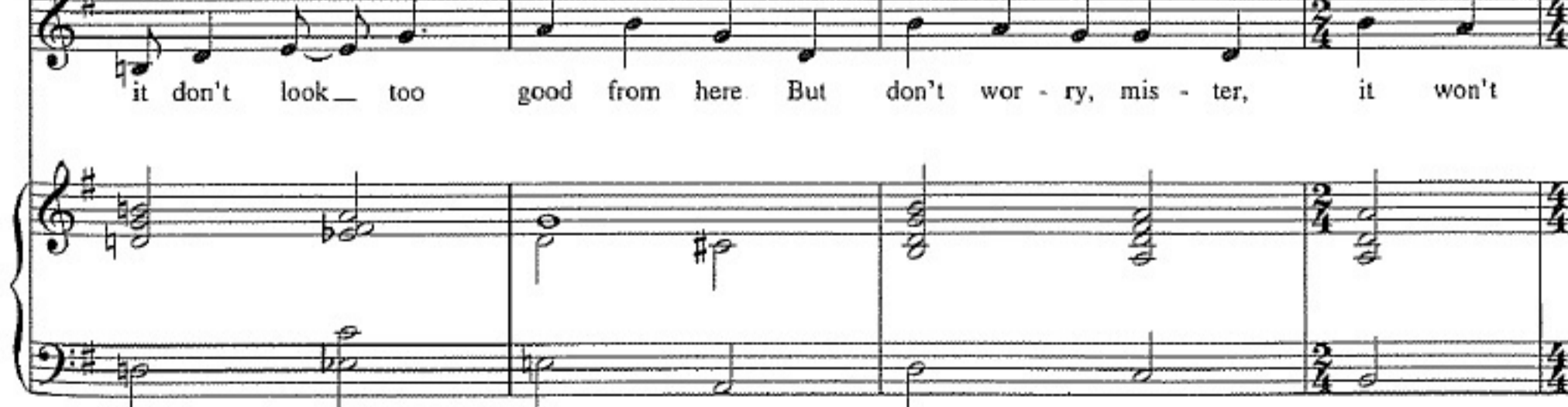
So it don't look ___ too good from here ___

G9  C6  Eb7 



Ev - 'ry - thing a - round us is go - ing too fast _____ No,

G/D  Ebdim7  Em7  A7  G/D  D/C  D5/B 



it don't look ___ too good from here. But don't wor - ry, mis - ter, it won't

A7 G/B C(add2) C Bm7 Gsus2/B

last _____ 'Cause we peo - ple to - day are blessed by a guid - ing

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics. The second staff is a piano accompaniment. Above the vocal staff are guitar chord diagrams for A7, G/B, C(add2), C, Bm7, and Gsus2/B. A triplet of eighth notes is marked over the vocal line in the second measure.

A7 D5/B Cm6 A/C# G/D Ebdim Em7

star _____ Yes, look up, mis - ter, _____

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff are guitar chord diagrams for A7, D5/B, Cm6, A/C#, G/D, Ebdim, and Em7. A fermata is placed over the vocal line in the first measure.

With spirit

Am7 Cmaj7/D D7 G(add2)

don't you know _ what times these are? _____

8va _____

8va _____

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff are guitar chord diagrams for Am7, Cmaj7/D, D7, and G(add2). The piano accompaniment features a tremolo effect in the right hand, indicated by a wavy line and the marking '8va'.

Gsus/A G(add2)/B Gsus/A Gsus/D

Detailed description: This system contains the final two staves of music. The top staff is a vocal line. The second staff is a piano accompaniment. Above the vocal staff are guitar chord diagrams for Gsus/A, G(add2)/B, Gsus/A, and Gsus/D. The piano accompaniment features a tremolo effect in the right hand, indicated by a wavy line and the marking '8va'.

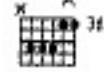
G(add2)



Gsus/A



Gsus/D



G(add2)/B

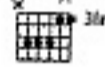


These are the good times — These are the

Gsus/A



Gsus/D



G(add2)/B



E7



A7sus



A7



great times — These are the best times there's

D7sus



D7



C/E



Fm



D7/F#



G(add2)



ev - er gon - na be! — These are the

loco

D7sus/A



D7sus



G(add2)



D7sus/A



D7sus



bright times — These are the right times —

G(add2)/B



E7



G(add2)/A



A7



These are the great - est times — we're ev -

D7sus



D7



G



er gon - na see! — And

B



F#7sus/C#

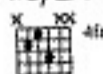


F#7sus



there's no tell - ing how hap - py we are — now.

F#5/D#



G#m7



F#7sus/C#



F#7sus



We're much too bus - y laugh - ing to see how

D Dmaj7 D6 Dmaj7

luck - y we are _____ and how per - fect life can be. And

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are four guitar chord diagrams: D, Dmaj7, D6, and Dmaj7.

Em C#m7b5 G(add2)/A Em7(add4)

look out the win - dow; There's noth - ing but good times

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are four guitar chord diagrams: Em, C#m7b5, G(add2)/A, and Em7(add4).

A7 C/D Db/Eb

as far as I _____ can see.

This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are three guitar chord diagrams: A7, C/D, and Db/Eb.

A^b(add2) Eb7sus/B^b Eb7sus A^b(add2)/C

These are the good years — These are the

This system contains the fourth two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are four guitar chord diagrams: Ab(add2), Eb7sus/Bb, Eb7sus, and Ab(add2)/C.

Eb7sus/Bb

Eb7sus

Cm7

F9

Ab/Bb

Bb7

great years — These are the best years — we're

Eb7sus

Eb7

Ab7sus/F

Gbm6

Eb7/G

Ab(add2)

ev - er gon - na hold! — These are the

Ab7sus/Bb

Cm7

Ab7sus/Bb

Eb7sus

bright years — These are the right years —

Cm7

F7

Ab/Bb

Bb7/F

Db/Eb

These are the great - est years — They're great, they're

right, they're bold!

Ab Bbm Eb

The first system of music features a vocal line with lyrics "right, they're bold!". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Ab, Bbm, and Eb are provided above the staff.

And there's no tell - ing what's out -

C(add2)

The second system continues the vocal line with lyrics "And there's no tell - ing what's out -". The piano accompaniment includes a right-hand melody and a left-hand bass line. A chord diagram for C(add2) is shown above the staff.

there be - fore us. We're gon - na make the fu -



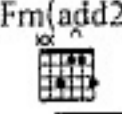
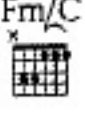
G7sus/D G7sus Em7 Am7

The third system features the vocal line with lyrics "there be - fore us. We're gon - na make the fu -". The piano accompaniment includes a right-hand melody and a left-hand bass line. Chord diagrams for G7sus/D, G7sus, Em7, and Am7 are provided above the staff.


ture a - dore us. How luck - y we are And we

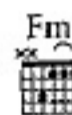



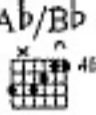

G7sus/D G7 Eb Gm/Bb

The fourth system continues the vocal line with lyrics "ture a - dore us. How luck - y we are And we". The piano accompaniment includes a right-hand melody and a left-hand bass line. Chord diagrams for G7sus/D, G7, Eb, and Gm/Bb are provided above the staff.








don't have a care — And look out the win - dow;

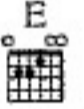
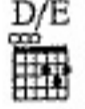
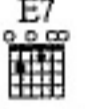


the storm has gone — and a




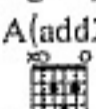
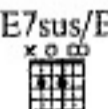





rain - bow's shin - ing there —

rit.



Slightly slower





These are the good times. — These are the



E7sus/B E7sus C#m7 F#7 A/B B7/F#

great times — These are the best times.. there's

E7sus E7 Gdim E7/G# A

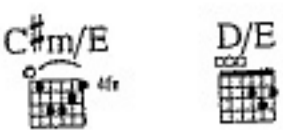

ev - er gon - na be. — These are the

E7sus/B A/C# F#m7 E7sus/B E7sus E7

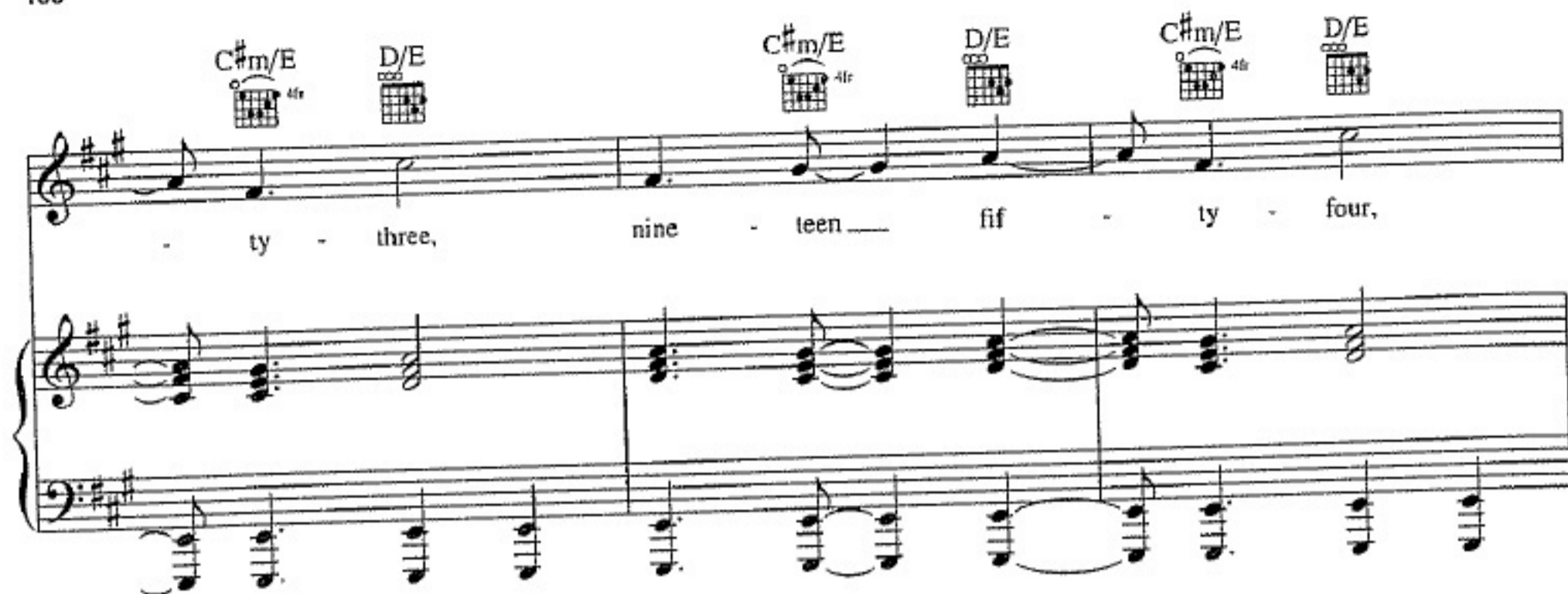
bright years. — These are the right years —

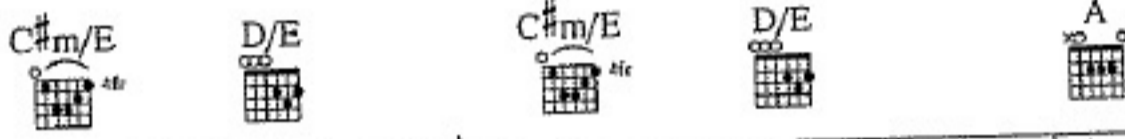
C#m7 F#7 A/B B7 D/E C#m/E D/E

These are the great - est years: — nine - teen — fif -

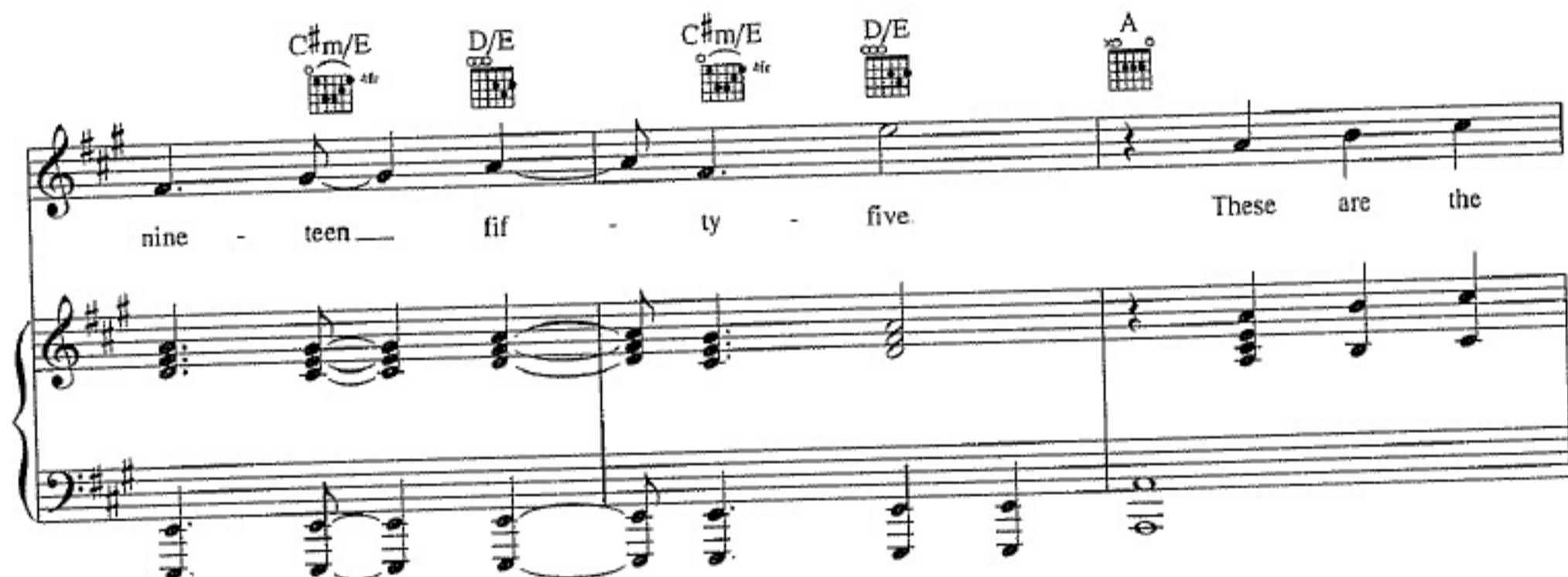




ty - three, nine - teen — fif - ty - four,



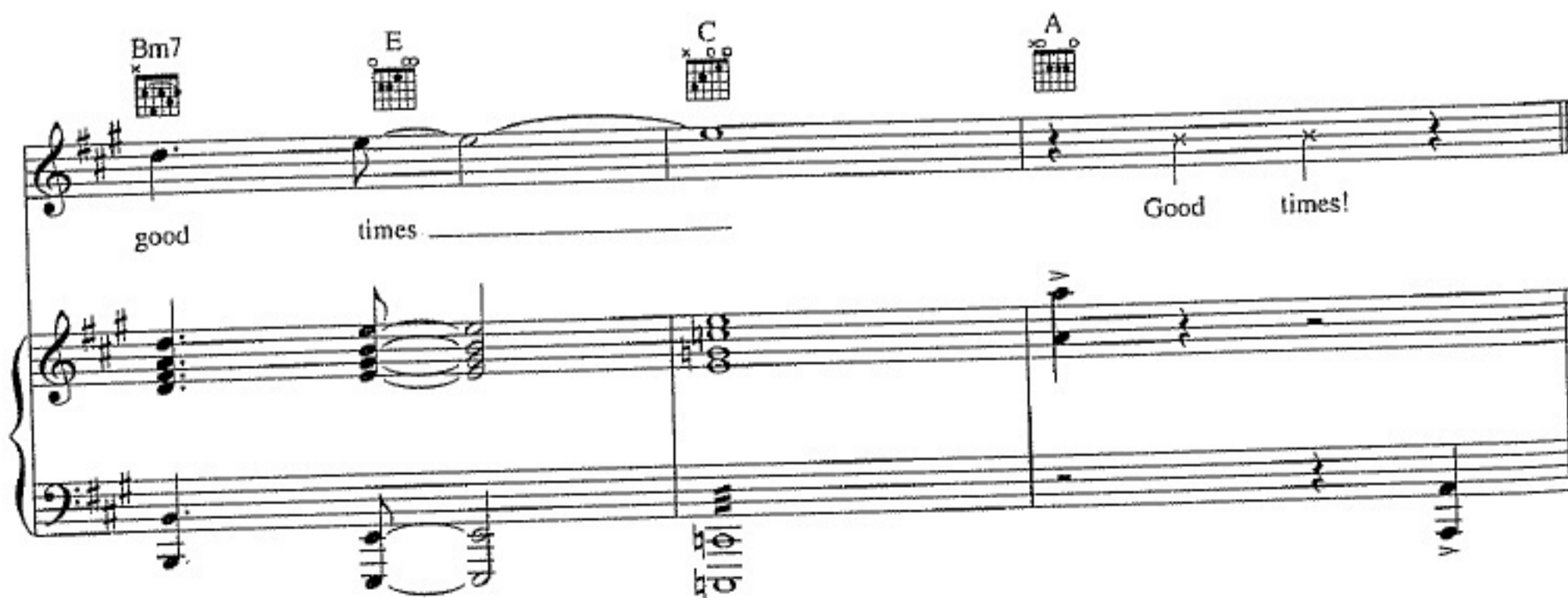


nine - teen — fif - ty - five. These are the





good times — Good times!



THIS NEW JERUSALEM

Music by ALAN MENKEN
Lyrics by TIM RICE

Solemnly, in 2

N.C. B \flat /D E/D

I shall praise you Lord For

mf *mp*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand. Chord diagrams for B \flat /D and E/D are provided above the staff.

Edim/D Dm B \flat /D E/D

bring - ing me up to this place As I move to - ward The

Detailed description: This system contains measures 3-6. The vocal line has eighth-note triplets for 'bring - ing me up to this place' and quarter notes for 'As I move to - ward The'. The piano accompaniment continues with chords and a bass line. Chord diagrams for Edim/D, Dm, B \flat /D, and E/D are provided above the staff.

Edim/D F F/E \flat B \flat /D

cit - y and hope of my race As I dare re - call The

Detailed description: This system contains measures 7-10. The vocal line has eighth-note triplets for 'cit - y and hope of my race' and quarter notes for 'As I dare re - call The'. The piano accompaniment continues with chords and a bass line. Chord diagrams for Edim/D, F, F/E \flat , and B \flat /D are provided above the staff.

Eb A7sus A7 Dm

deeds of our an - ces - tors, their sup - pli - ca - tion and prayer Nev - er

Bbmaj7 Dm/A A7sus A7

once Los - ing their faith in their God through the years of de -

D5 D Gm/D D Edim/D

spair I am the blood of A - bra - ham The

Warmly, in 4

poco rall

D/F# G6 D/A A7sus D Gm/D D F#7

seed of an im - mor - tal line Whose life was giv - en to his God Whose

Bm G6 D/A A7 D/F# G

prom - ise to his God is mine And to this new Je -

The first system of the musical score. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "prom - ise to his God is mine And to this new Je -". The piano accompaniment is on a grand staff (treble and bass clefs). Above the vocal staff, guitar chord diagrams are provided for Bm, G6, D/A, A7, D/F#, and G.

Bm A7/C# D G A D/F# G A

ru - sa - lem Our fa - thers come at last

The second system of the musical score. The vocal line continues with the lyrics "ru - sa - lem Our fa - thers come at last". The piano accompaniment continues. Above the vocal staff, guitar chord diagrams are provided for Bm, A7/C#, D, G, A, D/F#, G, and A.

D/F# G Bm F#m G(add2) Bm A/C#

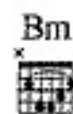
The sons of Ja - cob live a - gain The glo - ries of our sa - cred past

The third system of the musical score. The vocal line continues with the lyrics "The sons of Ja - cob live a - gain The glo - ries of our sa - cred past". The piano accompaniment continues. Above the vocal staff, guitar chord diagrams are provided for D/F#, G, Bm, F#m, G(add2), Bm, and A/C#.

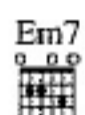
D G Bm A/C# D G A

Je - ru - sa - lem, Je - ru - sa - lem Though pa - lac - es may

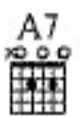
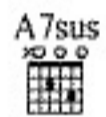
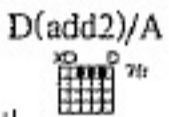
The fourth system of the musical score. The vocal line continues with the lyrics "Je - ru - sa - lem, Je - ru - sa - lem Though pa - lac - es may". The piano accompaniment continues. Above the vocal staff, guitar chord diagrams are provided for D, G, Bm, A/C#, D, G, and A. A dynamic marking of *mf* is present at the beginning of the piano accompaniment.



rise _____ With - in your walls, your dust your



stones Are prize e - nough for



these con - tent - ed eyes _____ I shall

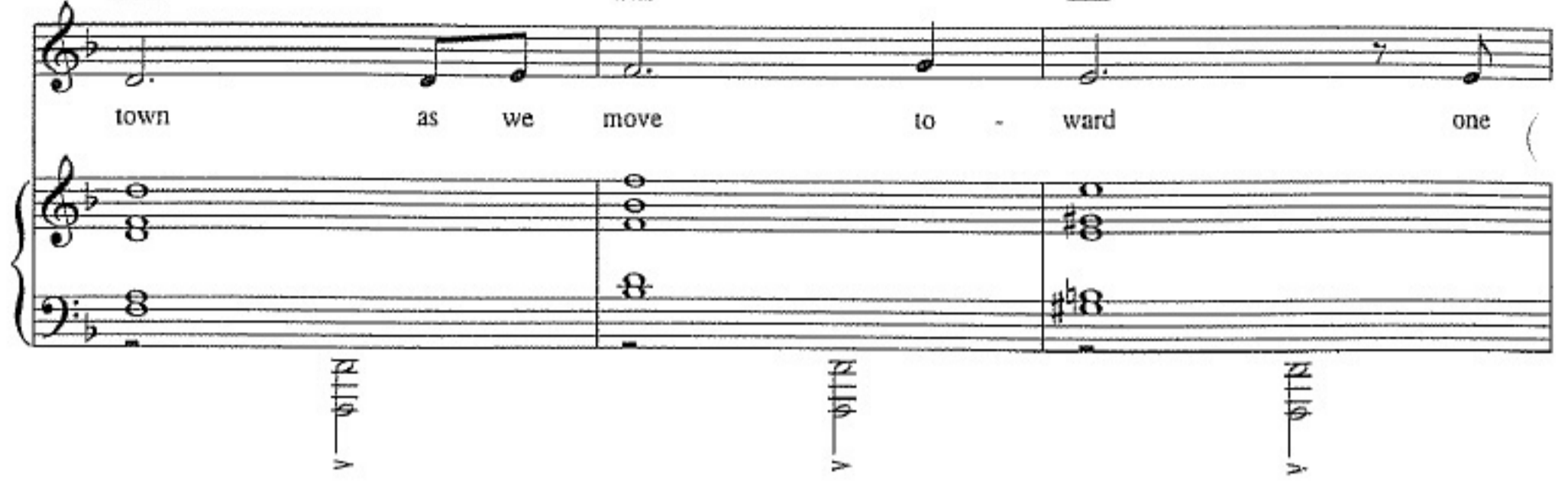
Tempo Primo



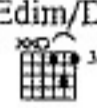


build the Lord a tem - ple in this ho - ly

Dm  Bb/D  E/D 


town as we move to - ward one


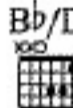
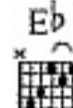
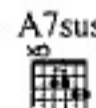
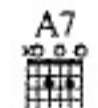


V  V  V 


Edim/D  F  F/Eb 





na - tion and one sin - gle crown Lest we should pre -



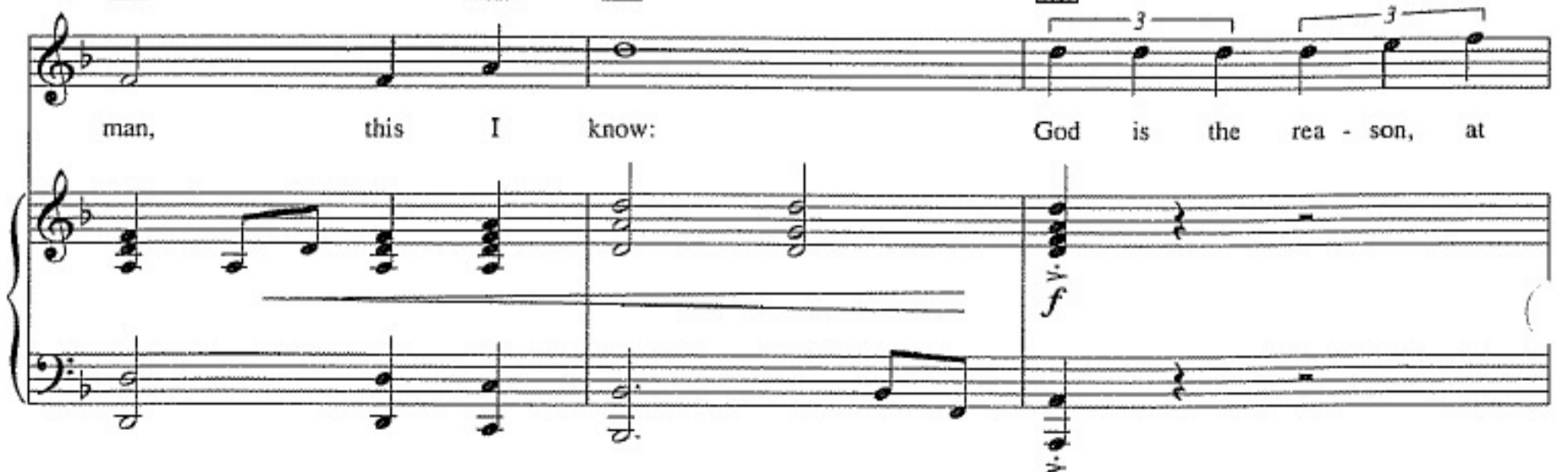
Dm7  Bb/D  Eb  A7sus  A7 

tend our earth - ly a - chieve-ments are some-how the work of mere



Dm  Dm/C  Bb  Dm/A 

man, this I know: God is the rea - son, at



A7sus

A7

D5

best we are part of His plan.

poco rall.

Warmly, in 4

D

Gm/D

D

Edim/D

D/F#

G6

I am the blood of A - bra - ham The seed of an im -

mp

A6

A7sus

A7

D

Gm/D

D

F#7

mor - tal line Whose life was giv - en to his God Whose

Bm

G6

A6

A

D

G

prom - ise to his God is mine And to this new Je -

mf

Bm A7/C# D G D/F# G A

ru - sa - lem Our fa - thers come at last

D/F# G Bm F#m G(add2)

The sons of Ja - cob live a - gain; the glo - ries of our

Bm A/C# A

sa - cred past

poco rall.

Broader

F Bb Dm C7 F Bb C/Bb F/A Bb C

Je - ru - sa lem, Je - ru - sa - lem Though pa - lac - es may rise

ff

With - in your walls, your dust your stones Are

prize e - nough for these con - tent - ed

rall *cresc.*

Poco maestoso

eyes

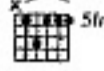
f *rall.* *ff*

WE'LL HAVE TOMORROW

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately slow

Dsus(add2)



Dm



Dsus(add2)



Dm



A

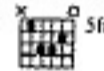


The piano accompaniment for the first system is written in 4/4 time with a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic. The right hand features a series of chords and a triplet of eighth notes. The left hand provides a steady accompaniment with eighth notes and chords.

A7/D



Dm(add2)



Dsus(add2)



Dm



The second system includes the vocal line and piano accompaniment. The vocal line has the lyrics "Don't you be frightened, don't be a -". The piano accompaniment continues with similar patterns, including a triplet of eighth notes in the right hand.

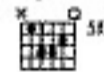
A



Dsus(add2)



Dm(add2)



The third system includes the vocal line and piano accompaniment. The vocal line has the lyrics "fraid. I'll get us out of". The piano accompaniment continues with similar patterns, including a triplet of eighth notes in the right hand.

Dsus(add2)



Dm



A



this mess that I made

Bb/C



G/A



A7



D



E9



Don't ask ques - tions to - night, it's touch and go

D/F#



E9



Bb/C



A7sus



A7



No one ev - er got hurt by what they don't know

D



E



D/F#



F



C



We'll have to - mor - row

Am7 D A/D D

Trust me, it's true We'll have to -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'Trust me, it's true' and 'We'll have to -'. The bottom line is the piano accompaniment in treble and bass clefs. Chord diagrams for Am7, D, A/D, and D are shown above the vocal line. Trill ornaments (marked with a '3') are placed above the notes 'me', 'true', 'to', and 'row'.

F C Em7 D A7sus

mor - row; we'll get through -

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'mor - row; we'll get through -'. The bottom line is the piano accompaniment. Chord diagrams for F, C, Em7, D, and A7sus are shown above the vocal line. A long horizontal line under 'through -' indicates a sustained note.

A D F C Am7

Clouds will be part - ed; sun will shine

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'Clouds will be part - ed; sun will shine'. The bottom line is the piano accompaniment. Chord diagrams for A, D, F, C, and Am7 are shown above the vocal line. Trill ornaments (marked with a '3') are placed above the notes 'ed;' and 'shine'.

D A/D D F C

bright. We'll have to - mor - row

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'bright. We'll have to - mor - row'. The bottom line is the piano accompaniment. Chord diagrams for D, A/D, D, F, and C are shown above the vocal line. Trill ornaments (marked with a '3') are placed above the notes 'row' and 'row'.

Em7 D Bbsus2 Bb Asus

if we make it through_ to - night_

Slight pullback

A F Ab Eb Eb/C

We'll have a fam - 'ly, three kids or

F Ab Eb

four Light in the win - dow;

Gm7 F Dm7 C G/C C F

Christ - mas wreath on the door Ros - es are

Ab Eb Eb/C F C/F

red, love; wed - dings are white.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "red, love; wed - dings are white." Above the vocal line are five guitar chord diagrams: Ab (4fr), Eb (3fr), Eb/C (3fr), F, and C/F (3fr). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A slur with a '3' indicates a triplet in the vocal line.

Ab Eb Gm7 F

We'll have to - mor - row if we

The second system continues the musical score. The vocal line has the lyrics "We'll have to - mor - row if we". Above the vocal line are four guitar chord diagrams: Ab (4fr), Eb (3fr), Gm7, and F. The piano accompaniment continues with chords and a bass line. A slur with a '3' indicates a triplet in the vocal line.

Db sus Csus C

just get through to - night!

rit. p

The third system features the vocal line with lyrics "just get through to - night!". Above the vocal line are three guitar chord diagrams: Db sus (4fr), Csus (3fr), and C. The piano accompaniment includes a "rit." (ritardando) marking and a "p" (piano) dynamic marking. A slur with a '3' indicates a triplet in the vocal line.

A tempo F sus(add2) F m(add2) F sus(add2) F m C

The fourth system shows the piano accompaniment for the final part of the piece. It includes five guitar chord diagrams: F sus(add2), F m(add2), F sus(add2), F m, and C. The piano part consists of two staves with chords and a bass line. A slur with a '3' indicates a triplet in the piano part.

Fsus(add2)

Fm(add2)

Fsus(add2)

Fm

Don't you be fright - ened, _____ don't be a -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Don't you be fright - ened, _____ don't be a -". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. Chord diagrams for Fsus(add2), Fm(add2), Fsus(add2), and Fm are shown above the vocal staff. A triplet of eighth notes is marked with a "3" above it in the vocal line.

C

Fsus(add2)

Fm(add2)

fraid If we see to - mor - row,

The second system continues the musical piece. The vocal line has the lyrics "fraid If we see to - mor - row,". The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. Chord diagrams for C, Fsus(add2), and Fm(add2) are provided. A triplet of eighth notes is marked with a "3" above it in the vocal line.

Fsus(add2)

Fm

C

we'll have it made _____

The third system shows the vocal line with the lyrics "we'll have it made _____". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for Fsus(add2), Fm, and C are shown. A "cresc" (crescendo) marking is present in the piano part. A triplet of eighth notes is marked with a "3" above it in the vocal line.

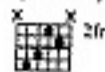
The fourth system consists of piano accompaniment. The right hand has a sustained chord with a "pf" (piano) dynamic marking. The left hand has a bass line. A "ff" (fortissimo) dynamic marking is present in the right hand. The system concludes with a final chord in the right hand.

A WHOLE NEW WORLD

from Walt Disney's ALADDIN

Music by ALAN MENKEN
Lyrics by TIM RICE

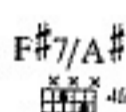
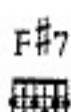
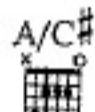
Sweetly
D (add9)



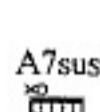
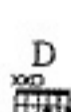
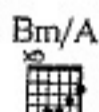
mf



I can show you the world,



shin - ing, shim - mer - ing, splen - did. Tell me, prin - cess, now



when did you last let your heart de - cide?


D




I can o - pen your eyes, take you won - der by



G/B A/C# Em/G F#7 F#7/A# Bm Bm/A



won - der, o - ver, side - ways and un - der on a



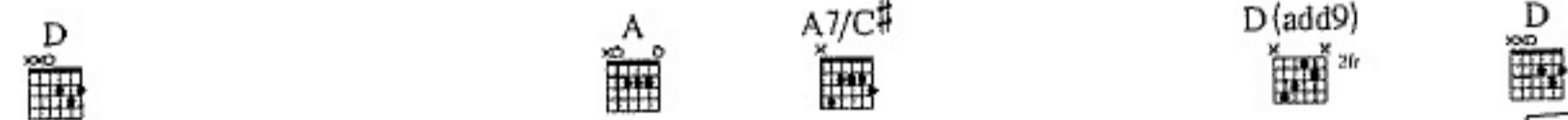
G D A




mag - ic car - pet ride. A whole new world,



D A A7/C# D(add9) D



a new fan - tas - tic point of view. No one to



A/G D/F# A/G D/F# Bm7 E7sus E7

tell us no or where to go or say we're on - ly dream -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "tell us no or where to go or say we're on - ly dream -". Above the staff are seven guitar chord diagrams: A/G, D/F#, A/G, D/F#, Bm7, E7sus, and E7. The bottom two staves are a piano accompaniment in G major, with a treble clef and a bass clef. The piano part features a steady bass line and chords that support the vocal melody.

G/A A D

ing. A whole new world, _____ a daz - zling

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics "ing. A whole new world, _____ a daz - zling". Above the staff are three guitar chord diagrams: G/A, A, and D. The piano accompaniment continues in G major, with the treble clef staff showing a melodic line that often moves in parallel motion with the vocal line. The bass clef staff provides harmonic support with chords and a walking bass line.

A A#dim7 Bm D7/A A/G D/F#

place I nev - er knew _____ But when I'm way up here, it's

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with the lyrics "place I nev - er knew _____ But when I'm way up here, it's". Above the staff are six guitar chord diagrams: A, A#dim7, Bm, D7/A, A/G, and D/F#. The piano accompaniment continues in G major, featuring a triplet of eighth notes in the treble clef staff during the phrase "But when I'm way up here". The bass clef staff continues with a steady accompaniment.

A/G D/F# Bm7 E7sus E7 C A7sus A7

crys - tal clear that now I'm in a whole new world with

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with the lyrics "crys - tal clear that now I'm in a whole new world with". Above the staff are eight guitar chord diagrams: A/G, D/F#, Bm7, E7sus, E7, C, A7sus, and A7. The piano accompaniment concludes in G major, with the treble clef staff showing a final melodic flourish and the bass clef staff providing a solid harmonic foundation.

D  F 

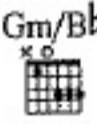
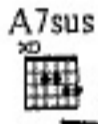
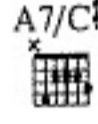

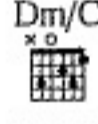

you _____ Un - be - liev - a - ble



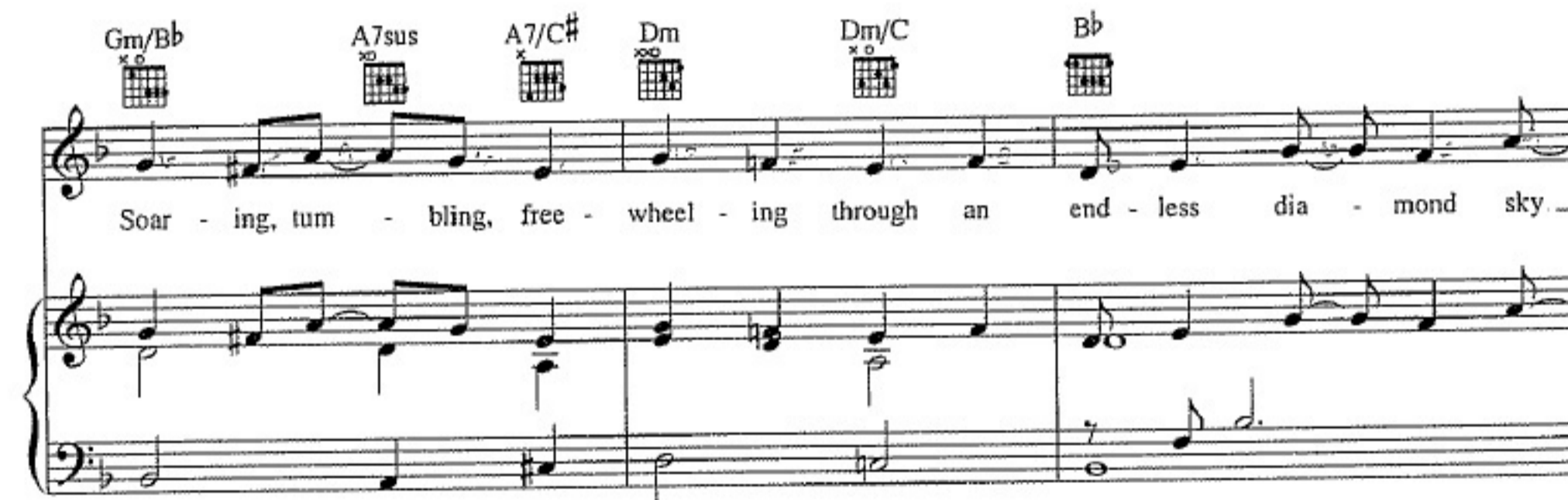
Bb/D  C/E 

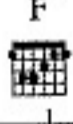
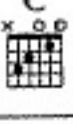

sights, in - de - scrib - a - ble feel - ing



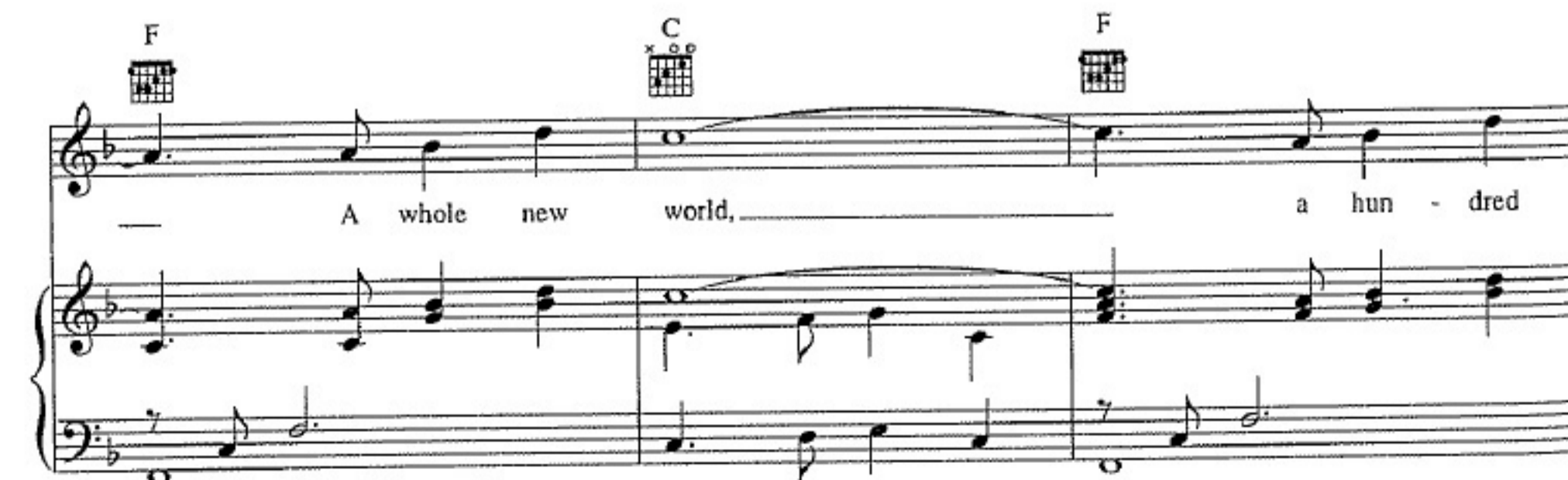
Gm/Bb  A7sus  A7/C#  Dm  Dm/C  Bb 

Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky -



F  C  F 

A whole new world, _____ a hun - dred



C F C/Bb F/A

thou - sand things be - gin I'm like a shoot - ing star, I've

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb). The first measure has a C chord (x00000). The second measure has an F chord (x23211). The third measure has a C/Bb chord (x00000) with a triplet of eighth notes. The fourth measure has an F/A chord (x02311). The lyrics are: "thou - sand things be - gin I'm like a shoot - ing star, I've".

C/Bb F/A Dm7 G7sus G7 Bb/C

come so far; I can't go back I'm in a whole new

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb). The first measure has a C/Bb chord (x00000). The second measure has an F/A chord (x02311). The third measure has a Dm7 chord (x02311). The fourth measure has a G7sus chord (x02333). The fifth measure has a G7 chord (x02333). The sixth measure has a Bb/C chord (x02311). The lyrics are: "come so far; I can't go back I'm in a whole new".

C F C C#dim7

world with new ho - ri - zons to pur - sue

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb). The first measure has a C chord (x00000). The second measure has an F chord (x23211). The third measure has a C chord (x00000). The fourth measure has a C#dim7 chord (x00000). The lyrics are: "world with new ho - ri - zons to pur - sue".

Dm F7/C C/Bb F/A C/Bb F/A





I'll chase them an - y - where There's time to spare.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb). The first measure has a Dm chord (x02311). The second measure has an F7/C chord (x02311). The third measure has a C/Bb chord (x00000). The fourth measure has an F/A chord (x02311). The fifth measure has a C/Bb chord (x00000). The sixth measure has an F/A chord (x02311). The lyrics are: "I'll chase them an - y - where There's time to spare."


Dm7  G7sus  G7  Eb  Bb/C  C7  Dm 





Let me share this whole new world with you.




F/C  Bb (add9)  F/A  Gm7 (add4) 

A whole new world, that's where we'll be



F/A  Bb (add9)  C7sus  F 

A thrill - ing chase, a won - d'rous place for you and me.



rit.
 Ped.
 *



