

PIANO - VOCAL - GUITAR

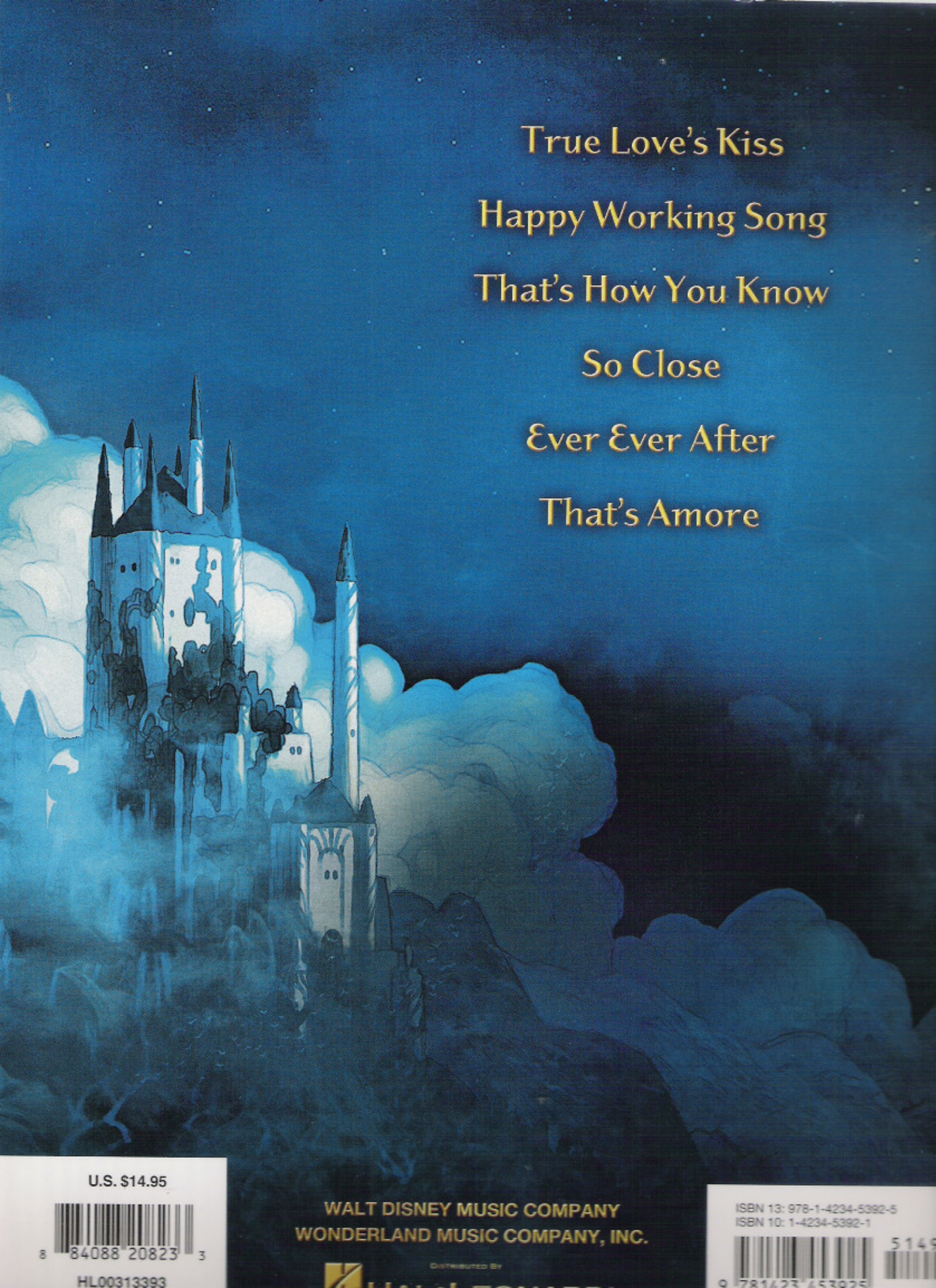
WALT DISNEY  
PICTURES PRESENTS

# ENCHANTED



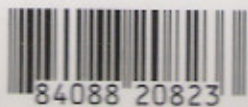
HAL • LEONARD®





True Love's Kiss  
Happy Working Song  
That's How You Know  
So Close  
Ever Ever After  
That's Amore

U.S. \$14.95



8 84088 20823 3

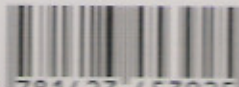
HL00313393

WALT DISNEY MUSIC COMPANY  
WONDERLAND MUSIC COMPANY, INC.

DISTRIBUTED BY



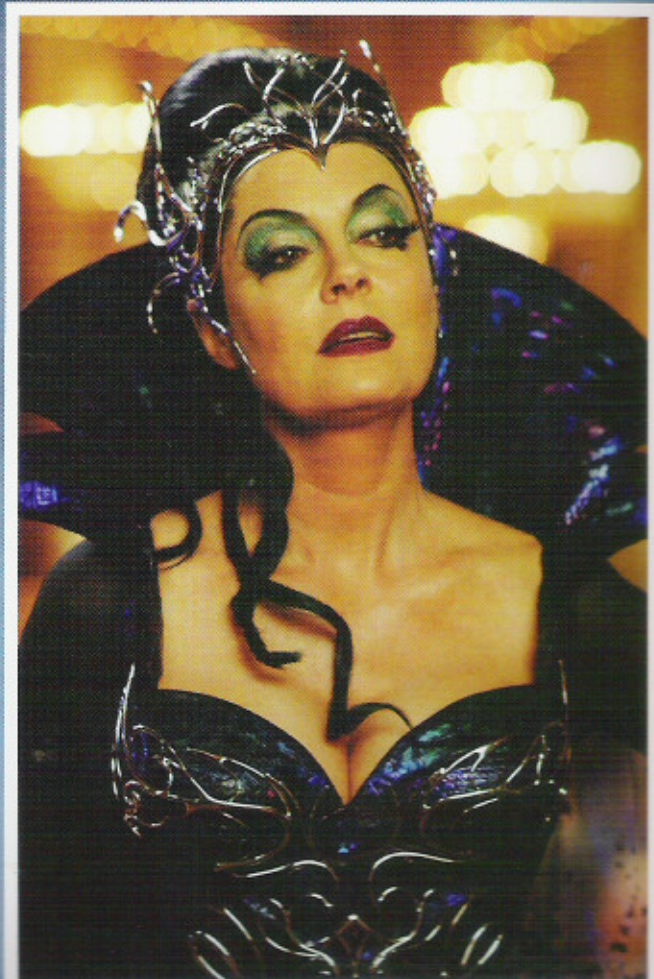
ISBN 13: 978-1-4234-5392-5  
ISBN 10: 1-4234-5392-1



9 781423 453925

5 149















# TRUE LOVE'S KISS

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Easily, with freedom

C/G F#dim7(add11) C(add2)/G C/G

When you meet the some - one who was meant for you, be -

*mp*

*With pedal*

Am C#dim7 Dm Fm/Ab C/G

fore two can be - come one, there's some - thing you must do. *Birds:*

*Bunny:* Do you pull each oth - er's tails? Do you

Am7b5/Eb D13 G7sus G7 F(add2) C(add2)/E C/E Am7 D7 G7sus G7

feed each oth - er seeds? No... there is some - thing sweet - er ev - 'ry - bod - y needs.

*molto rit.*



More flowing, still freely

C Em F C(add2)/E C/E F G7 Am

I've been dream - ing of a true love's kiss; and a prince I'm hop - ing

Dsus D9 G7sus G7 F C(add2)/E C/E Am7 D13

comes with this. That's what brings ev - er - af - ter - ings so

F/G Em/G Dm/G Em/G F/G G7

hap - py. \_\_\_\_\_ And

C Em F C(add2)/E C/E F G7 Am

that's the rea - son we need lips so much, for lips are the on - ly



Dm E7sus E7 Am Am/G F#m7b5 Fm6  
 things that touch. So, to spend a life of end - less



C/E A9 Dm7  
 bliss, \_\_\_\_\_ just find who you love through

Fmaj7/G G7b9 C C/E F C(add2)/E C/E  
 true love's kiss.

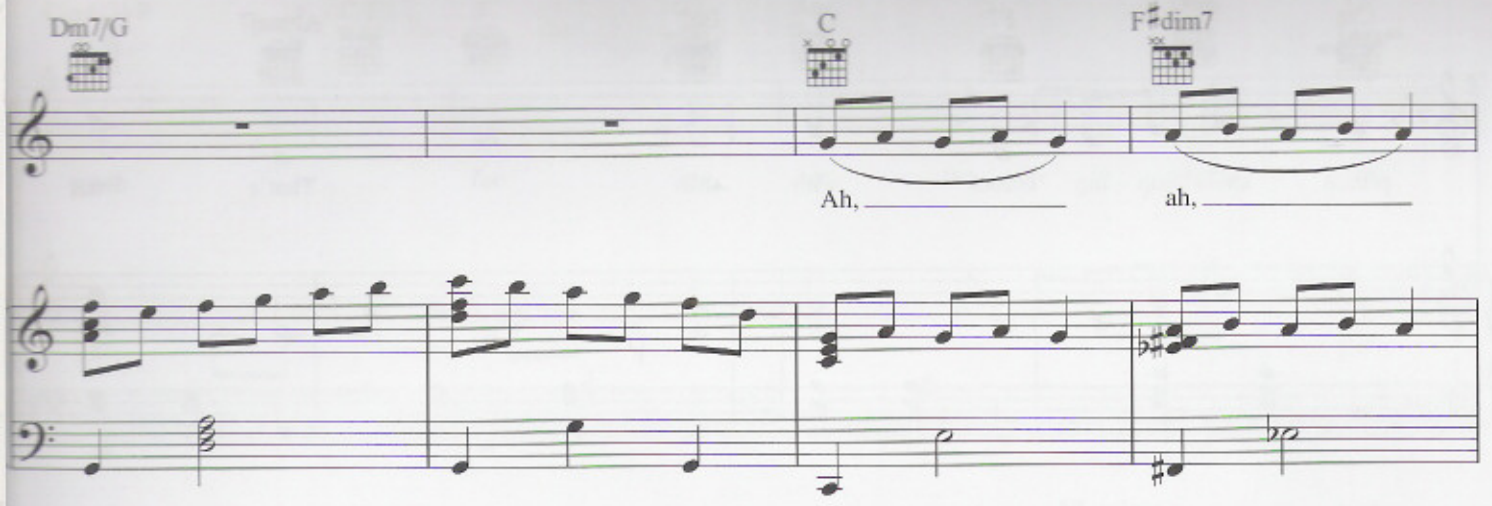
*rit.* *a tempo*

**Light Waltz, in one**  
 F G7 Am Dsus2 D9 F/G Em/G  
*rit.*



Dm7/G  C  F#dim7 

Ah, ah,



Dm7  G7  Eb 


ah. (Ah,



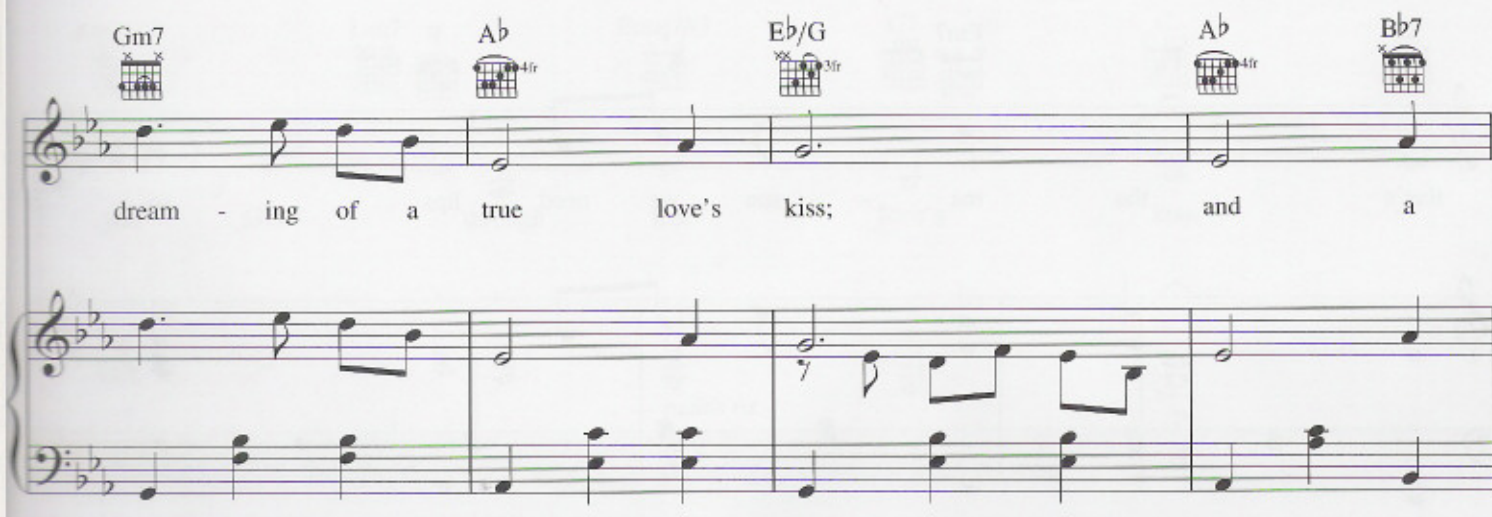
Adim7  Fm7  Bb7  Eb 

ah, ah.) (She's been



Gm7  Ab  Eb/G  Ab  Bb7 

dream - ing of a true love's kiss; and a





Cm F7 Bb7 Abmaj7

prince she's hop - ing comes with this. That's what

Gm7 Cm7 F7 Ab/Bb

brings ev - er - af - ter - ings so hap (La la la la

Gm/Bb Fm/Bb G7

py.) la la la, la la la, la la (And la.)

C Em7 F

that's the rea - son we need lips so



C(add2)/E C/E F G7 Am Dsus D9

much, for lips are the on - ly things that

E7sus E7 **Flowing** Am Am/G

touch.) So, to spend a

F#m7b5 Fm6 C(add2) C Em7/A A7

life of end - less bliss, just find who

Am7/D Dm7 Fmaj7/G G7 C

you love through true love's kiss.

*molto rit.*



# HAPPY WORKING SONG

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Perky and light

*mf*

D D6 Dmaj7 D6 D D6

Dmaj7 Em11 A7b9 D A/C# G/B D/A

Come, my lit - tle friends, as we all sing a hap - py lit - tle

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

work - ing song, mer - ry lit - tle voic - es clear and strong.

D D/C# G/B A/C# D D/F#

Come and roll your sleeves up (so to speak) and pitch in,

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano introduction and three systems of vocal melody with piano accompaniment. Each system includes guitar chord diagrams above the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo/style is 'Perky and light' with a mezzo-forte (*mf*) dynamic.



G A D D/C# Bm7 D/A E9/G# E9

clean - ing crud up in the kitch - en as we sing a -

G/A A6 A7 D A/C# G/B D/A

long. Trill a cheer - y tune in the tub as you scrub a stub - born

G(add9) D/F# F#7 Bm

mil - dew stain; pluck a hair - ball from the show - er drain

E9/G# E9 D/A A7sus A7 D A/C#

to the gay re - frain of a hap - py work - ing song.



Bm F#7 Bm E9 D6/A A7 D F#7

We'll keep sing - ing with - out fail; oth - er - wise we'd spoil it.

Bm F#7 Bm Bm/D E7 Bm7 E7 N.C. Em7 A7 N.C.

Hos - ing down the gar - bage pail and scrub - bing up the toi - let! Oh,

D A/C# G/B D/A G(add9)

how we all en - joy let - ting loose with a lit - tle "la da dum dum dum"

D/F# F#7 Bm Bm/A E9/G# E9

while we're emp - ty - ing the vac - u - um. It's such fun to



D/A

A7sus

A7

Bm

E9

D/A

G/A

A7

hum a hap - py work - ing song, hmm, \_\_\_\_\_ a hap - py work - ing

D

F#

B/F#

song. Oh, how strange a place to

(With pedal)

C#7/F#

F#

C#/E#

D#m

C#/E#

be till Ed - ward comes for me! My heart is

F#

A

D/A

sigh - ing. \_\_\_\_\_ Still, as long as I am



E/A                      A                      E/G#                      F#m                      F#m/E

here, I guess a new ex - pe - ri - ence could

G#7sus                      G#7                      G#m7(11)                      C#7sus

be worth try - ing. Hey! Keep

Em7                      A7                      D                      A/C#                      G/B                      D/A

dry - ing! You can do a lot when you've got such a hap - py work - ing

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

tune to hum while you're spong - ing up the soap - y scum.



D D/C# G/B A/C# D D/F#

We a - dore each filth - y chore that we de - ter - mine.

G A Bm Bm/A E9/G#

So, friends, e - ven though you're ver - min, we're a hap - py

F#7/A# Bm Bm/A E9/G# E9

work - ing throug.

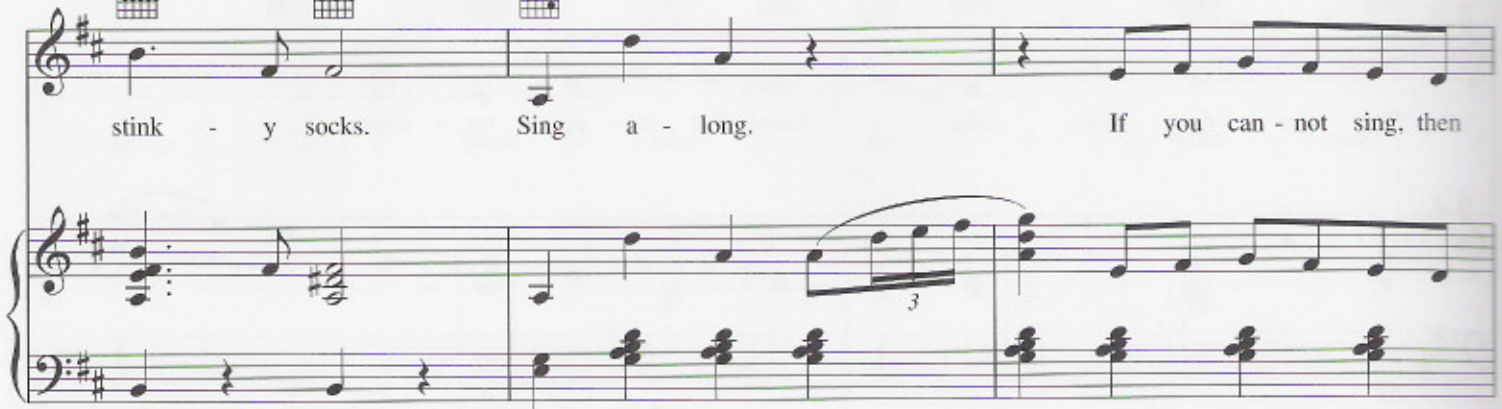
D/A A7sus D A/C#




Sing - ing as we fetch the de - ter - gent box for the smell - y shirts and the



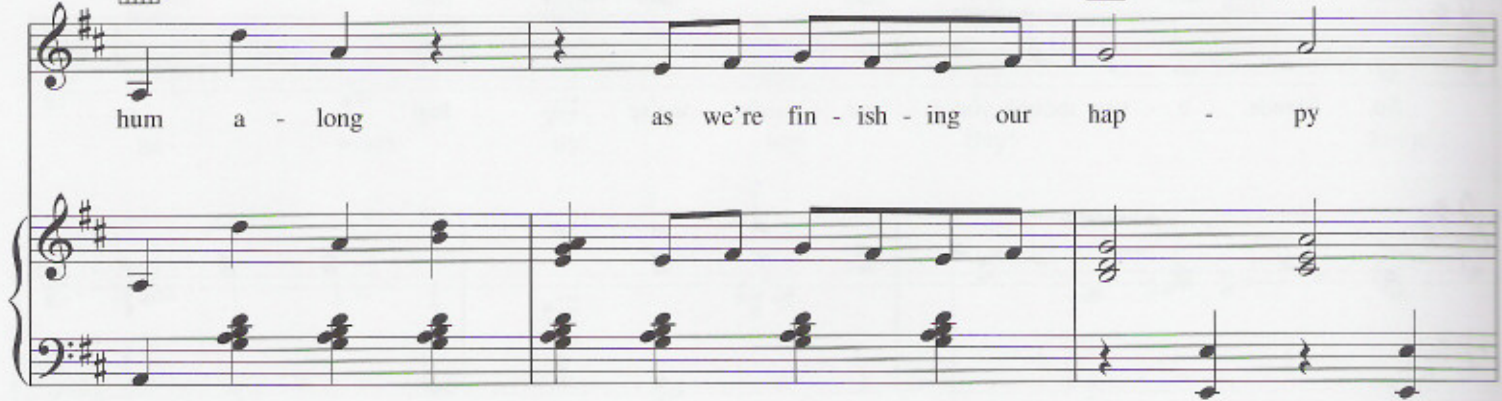
F#m7/B  B7  Em7 







stink - y socks. Sing a - long. If you can - not sing, then



G/A  Em7  A/E 




hum a - long as we're fin - ish - ing our hap - py



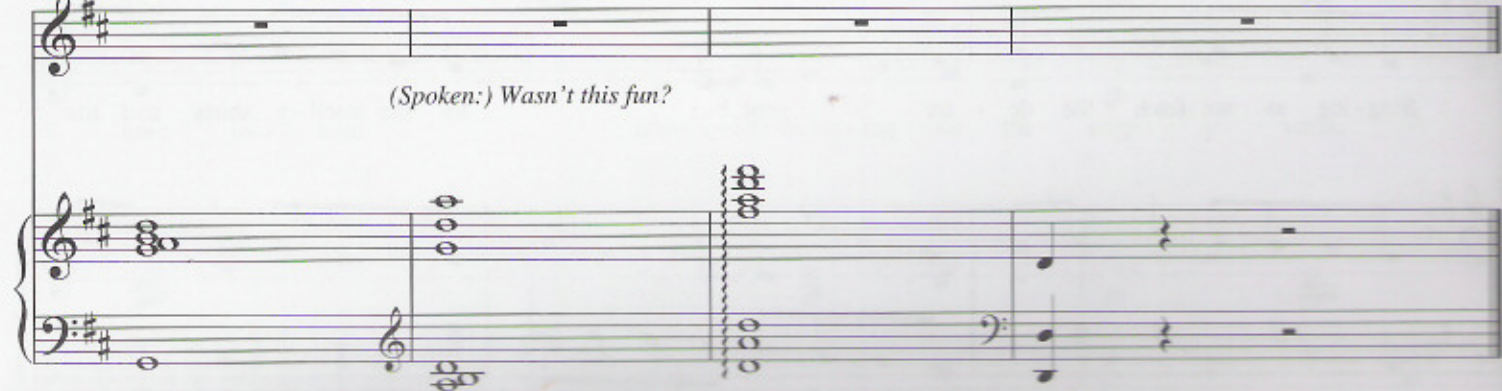
G/A  A  D  D/C#  G/B  D/A 

work - ing song.



G(add9)  N.C.  D 

(Spoken:) Wasn't this fun?





# THAT'S HOW YOU KNOW

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Freely  
N.C.

How does she know \_\_\_\_\_ you love her? \_ How does she

*mf*

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with the lyrics 'How does she know' followed by a four-measure rest, then 'you love her?' followed by another four-measure rest, and finally 'How does she'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a dynamic marking of *mf* and features a simple harmonic accompaniment.

Moderate Calypso

know \_\_\_\_\_ she's yours? (How does she know that you love her?)

Detailed description: This system contains the second and third staves of the musical score. The top staff continues the vocal line with the lyrics 'know' followed by a four-measure rest, then 'she's yours?' followed by a four-measure rest, and then '(How does she know that you love her?)'. The bottom staff continues the piano accompaniment with a rhythmic pattern characteristic of a calypso.

How do you show her you love her?

Detailed description: This system contains the fourth and fifth staves of the musical score. The top staff continues the vocal line with the lyrics 'How do you show her you love her?'. The bottom staff continues the piano accompaniment.



How does she know that you real - ly... real - ly... tru - ly... love her?

How does she know that you love her? How do you show her you love her?

How does she know that you real - ly, real - ly, tru - ly love her?

It's not e - nough to take the one you love for grant - ed.

F#7 B E G A

D G/D D/A A D G/D



Em A D G/D A F#

You must re - mind her, or \_\_\_\_\_ she'll be in - clined to

B B/D# E Emaj7/G# G/A A7 D G/D Em7

say: \_\_\_\_\_ "How do I know \_\_\_\_\_

G/A A7 D G/D Em7 G/A A7

\_\_\_\_\_ he loves me? \_\_\_\_\_ How do I

D G/D Em7 F#7sus F#7 B B/D# G#m

know \_\_\_\_\_ he's mine?"



B E F# B B/D# E

Well, does he leave a lit - tle note to tell you you are

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are six guitar chord diagrams: B, E, F#, B, B/D#, and E. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

C#m7 C#m7/F# F#7 B B/D#

on his mind? \_\_\_\_\_ Send you yel - low flow - ers

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: C#m7, C#m7/F#, F#7, B, and B/D#. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

E C#m7 C#m7/F# F#7

when the sky is gray? Hey. \_\_\_\_\_

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: E, C#m7, C#m7/F#, and F#7. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

D#m G#m B/C#

He'll find a new way to show you \_\_\_\_\_ a lit - tle bit ev - 'ry day. \_\_\_\_\_

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: D#m, G#m, and B/C#. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.



E/F# F#6 E/F# F#6 E/F# F#6 G/A A6 G/A

That's how — you know, that's how — you

A6 N.C. D

know he's — your love.

B Bmaj7 E

Emaj7/F# G/A A7 D G/D Em7 G/A A7

(You've got to show her you need her;



D G/D Em7 G/A A7 D G/D Em7

don't treat her like a mind - read - er! Each day do some -

F#7sus F#7 B B/D# E Emaj7/G# G/A A7

- thing to lead her to be - lieve \_\_\_\_\_ you love her.)

D G/D Em7 G/A A7 D G/D Em7

Ev - 'ry - bod - y wants to live hap - pi - ly ev - er af - ter. \_\_\_\_\_  
(You've got to show

G/A A7 D G Em7 F#7

her you need her.) Ev - 'ry - bod - y wants to know \_\_\_\_\_ their true love is



B B/D# E Emaj7/G# G/A A7 D G/D Em7 G/A A7

true. How do you know \_\_\_\_\_ he  
(How does she know that you love her?)

D G/D Em7 G/A A7 D G/D

loves you? \_ do you show her How do you know \_\_\_\_\_ How does she know

F#7sus F#7 B B/D# G#m B E F#

that you real - ly, yours? \_\_\_\_\_ Well, does he

B B/D# E C#m7

take you out danc - ing just so he can hold you close?



C#m7/F# F#7 B B/D# E

Ded - i - cate a song with words meant just for

C#m7 C#m7/F# F#7 D#m

you? Ooh. He'll find his own way to

G#m B/C# C# E/F# F#6 E/F#

tell you with the lit - tle things he'll do. That's how \_ you

F#6 E/F# F#6 G/A A6 G/A A7sus N.C.

know, that's how \_ you know he's \_ your love.



B B/D# E Emaj7/G# G/A A7 D G/D Em7

That's how you know (La la la la)

G/A A7 D G/D Em7 G/A A7

la la la he loves you. la la la la That's how you know

D G/D Em7 F#7sus F#7 B B/D# G#m

La la la la it's true. la la la la



B E F# B B/D# E

Be - cause he'll wear your fav - 'rite col - or just so he can  
la la.)

C#m7 C#m7/F# F#7 B B/D#

match your eyes; — plan a pri - vate pic - nic

E C#m7 C#m7/F# F#7

by the fi - re's glow, oh.

D#m G#m B/C#

His heart - 'll be yours for - ev - er, some - thing ev - 'ry day will



show. That's how — you know, (That's how — you

E/F# F#6 E/F# F#6 E/F# F#6

that's know, how — you know, that's how — you know, that's how — you know, that's how — you

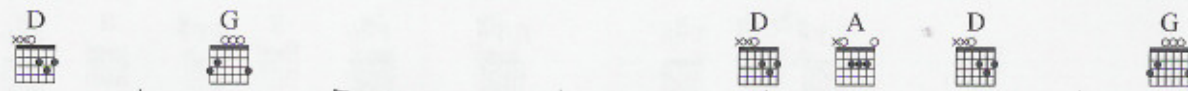
G/A A6 G/A A6 E/F# F#6 E/F# F#6 E/F# F#6

that's know, how — you know, that's how — you know know he's — your love. (That's how she knows


G/A A6 G/A A6 1 A6 2 Gmaj7/A N.C.

that you love her. That's how you show her That's how you love her.






know, \_\_\_\_\_  
 You've got to show her you need her; don't treat her like



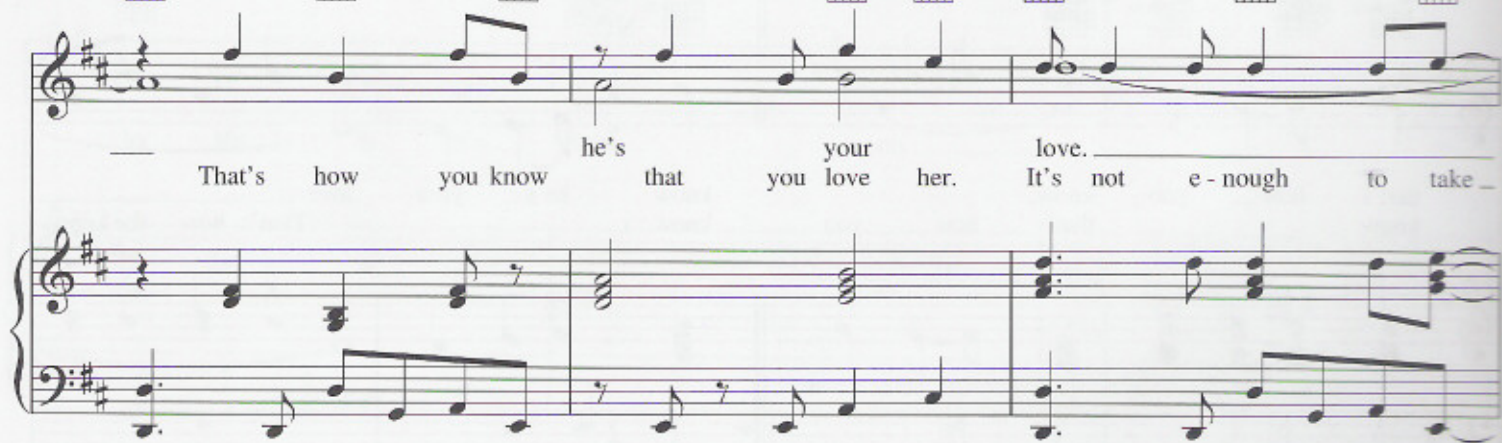


that's how you know \_\_\_\_\_  
 a mind - read - er!) (How do you know that you love her?





That's how you know he's that you love her. love. \_\_\_\_\_  
 It's not e - nough to take





the one you love for grant - ed! \_\_\_\_\_





# SO CLOSE

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Slowly (♩ = ♪♪)

E E(add2)/G# C#m Am(add2)

*mp*

With pedal

E A(add2)/C# B/D# E B/D# A(add2)/C#

You're in my

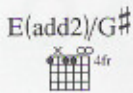
E F#m/A G#m/B E F#m/A G#m/B

arms, and all the world is gone, the music play -

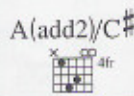
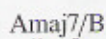
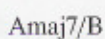
C#m(add2) G#m/B Amaj7 D#m7b5/A E(add2)/G# E/G# A

- ing on for on - ly two. So close to - geth - er;





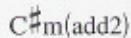
and when I'm with you, so close to feel - ing a -



live. A life goes



by; ro - man - tic dreams must die. So I bid mine good -



bye, and nev - er knew so



E(add2)/G# E/G#

A

E/B

B

B/A

close was wait - ing, — wait - ing here — with you. — And

E(add2)/G# E/G#

F#9/A#

F#7/A#

Amaj7/B

B13

Amaj7/B

B13

now, for - ev - er, — I know all that I

Amaj7

F#m7

Amaj7/B

B/A

G#m11

B/C#

N.C.

want is — to hold you — so close. So —

Gb(add2)/Bb

Gb/Bb

Cbsus2(#4)

Cb

Gb/Db

Db7sus

Db/Cb

close to reach - ing — that fa - mous hap - py end, — al -



Bbm7 Gb/Bb Cbsus2(#4) Cb Gb/Db Db7sus Db/Cb

most be - liev - ing this one's not pre - tend. Now

Gb(add2)/Bb Gb/Bb Cbsus2(#4) Cb Gb/Db Bb7/D Ebm(add2) Bbm7/Eb Ab9

you're be - side me, and look how far we've come. So

Gb/Db Db7sus Cbmaj7/Db Db13

far, we are so

Gb Cb(add2)/Gb Gb Cb(add2)/Eb Gb Db/F Cb/Eb

close.



Chord diagrams: Gb/D**b**, A**b**/C, Bm6, A, E/G**#**, D/F**#**

Musical notation for the first system, featuring guitar chords and a melodic line with triplets.

Chord diagrams: A/E, B/D**#**, Dm6, A/C**#**, E/D, D

Musical notation for the second system, featuring guitar chords and a melodic line with triplets.

Chord diagrams: A/E, Bm/E, E, G**b**, D**b**/C**b**, Cdim7, G**b**/D**b**, D**b**7sus

Musical notation for the third system, featuring guitar chords and a melodic line with triplets.

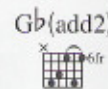
Chord diagrams: G**b**, G**b**/F, E**b**m, G**b**maj7/D**b**

Musical notation for the fourth system, featuring guitar chords and a melodic line with triplets.

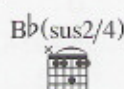
Oh, how \_\_\_\_\_ could I face \_\_\_\_\_ the

Musical notation for the fifth system, featuring guitar chords and a melodic line with triplets.

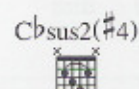
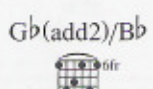




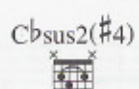
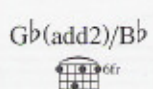
face - 3 less days - if I - should lose - you -



now? - We're so -



close to reach - ing - that fa - mous hap - py end, - al -



most be - liev - ing this one's not pre - tend. - Let's go -



Gb(add2)/Bb

Gb/Bb

Cbsus2(#4)

Ab7/C

Gb/Db

Bb7/D

on dream - ing, though we know we

are so

close, so close and still so

far.

far.

far.



# EVER EVER AFTER

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Moderately

G5



*mf*

*With pedal*

Csus2



Ev - er ev - er af - ter. (Hap - pi - ly.)

D5



Em7



D



Em



G/B



Sto - ry - book end - ings, fair -  
Start a new fash - ion: wear -

D5



G5



Am7



G/B



Csus2



D



- y tales com - ing true; —  
— your heart on your sleeve. —



Em

G/B

D5

G5

deep down in - side, we wan - na be - lieve they still do.  
Some - times you reach what's real just by mak - ing be - lieve.

Am7

G/B

Csus2

D

G/B

In our se - cret - est heart,  
Un - a - fraid, un - a - shamed,

C(add2)

D(add4)

Em7

D/F#

it's our fav - o - rite part of the sto - ry.  
there is joy to be claimed in this world.

G

Am7

G/B

C(add2)


Dsus


D


To Coda

Let's just ad - mit we all wan - na make it to  
You e - ven might wind up be - ing glad to be you.




D5  5fr

G 

Csus2  3fr

ev - er ev - er af - ter. \_\_\_\_\_ If we just don't get



G5/D  3fr

Em7 

D 

G5  3fr

\_\_\_\_\_ it our own way, \_\_\_\_\_ ev - er ev - er af - ter, \_\_\_\_\_



Csus2  3fr

G5/D  3fr

Em7 

D 

D.S. al Coda

it may on - ly be \_\_\_\_\_ a wish a - way. \_\_\_\_\_



CODA

D5  5fr

Bb 

Ev - er ev - er af - ter, \_\_\_\_\_





E♭sus2

B♭5/F

though the world will tell you it's not smart,

Gm7

F

B♭5

E♭sus2

ev - er ev - er af - ter, the world can be yours

B♭5/F

Gm7

F

if you let your heart believe in ev - er af -

E♭sus2

ter. No wonder your



Gm  3fr 






heart feels it's fly - ing, your head \_\_\_\_\_ feels it's spin - ning.



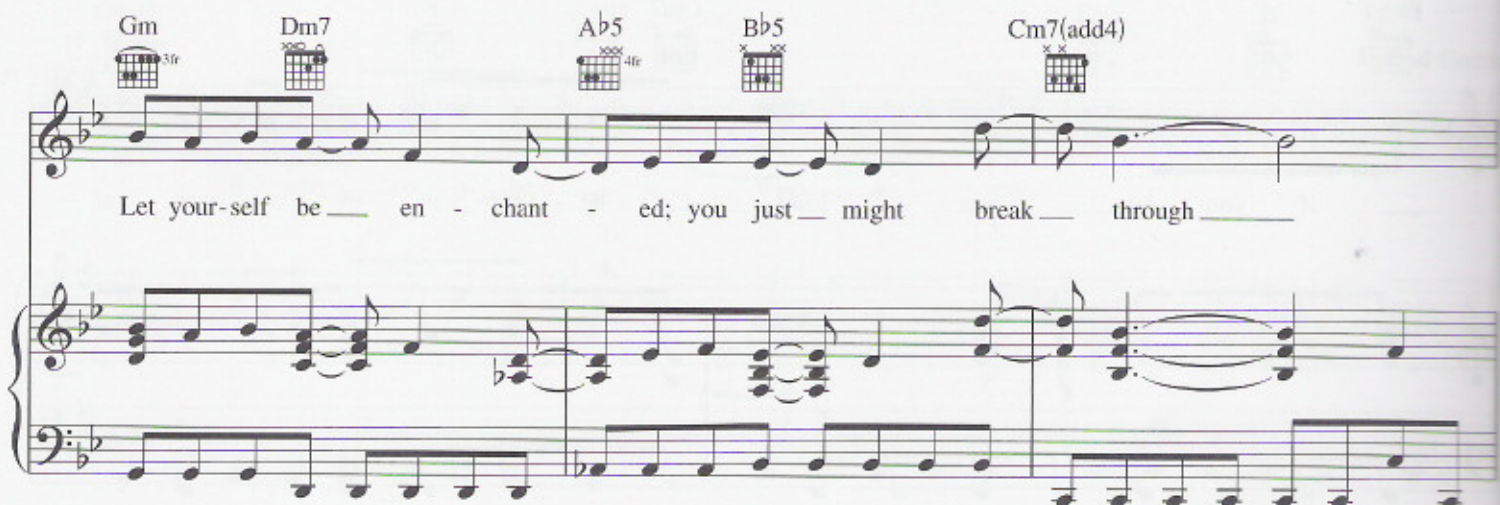
Gm  3fr 

Each hap - py end - ing's a brand - new be - gin - ning.



Gm  3fr   4fr  

Let your-self be \_\_\_\_\_ en - chant - ed; you just \_\_\_\_\_ might break \_\_\_\_\_ through \_\_\_\_\_



N.C.  

to ev - er ev - er af - ter. \_\_\_\_\_ For - ev - er could e -





Bb5/F Gm7 F Bb5

- ven start to - day. Ev - er ev - er af - ter.

Ebsus2 Bb5/F

May - be it's just one wish a - way, -

Gm7 F Bb5 Ebsus2

your ev - er ev - er af - ter. (Hap - pi - ly.)

Bb5/F Gm7 F Bb5

Bb5/F Gm7 F Bb5



Eb<sup>sus</sup>2                      Bb<sup>5</sup>/F                      Gm7                      F

(Hap - pi - ly.) — Ev - er ev - er ev - er af -

Bb5                      Eb<sup>sus</sup>2                      Bb<sup>5</sup>/F

- ter. (I've been dream - ing of a true love's

Gm7                      F                      Bb5                      Eb<sup>sus</sup>2

kiss.) — Oh, — whoa, — whoa. —

Bb<sup>5</sup>/F                      Gm7                      F                      Bb5

— For ev - er ev - er af - ter. —



# THAT'S AMORÉ

(That's Love)

Words by JACK BROOKS  
Music by HARRY WARREN

Moderately

Bbm  Ebm/Bb 

In Na - po - li, \_\_\_\_\_ where love is king, \_\_\_\_\_ when boy meets


*f*



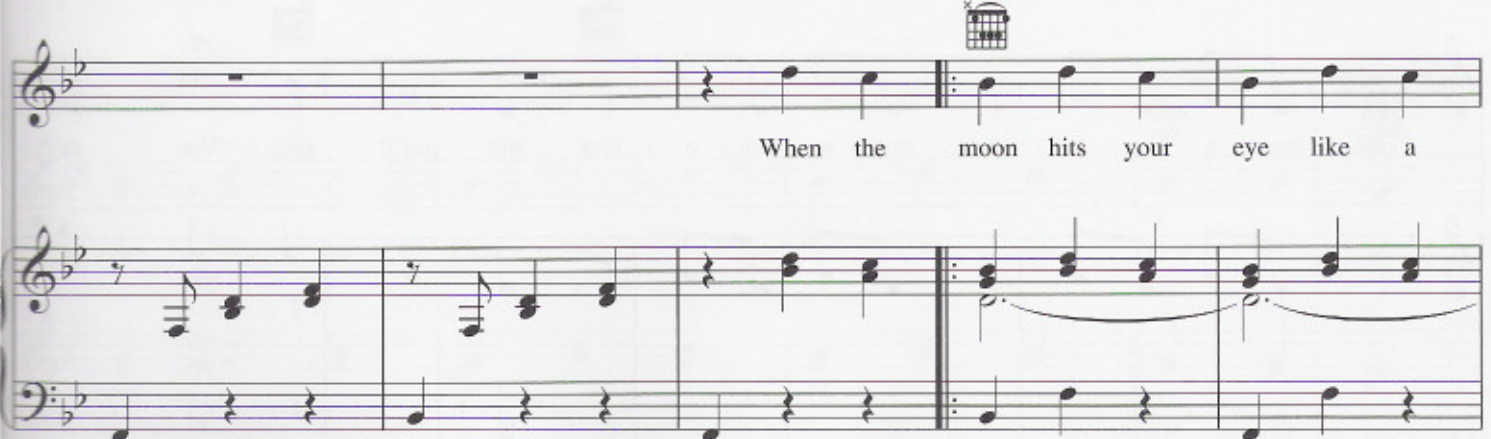
Bbm6  Gb  F7  Bb 

girl, \_\_\_\_\_ here's what they sing: \_\_\_\_\_



Bb 

When the moon hits your eye like a





Bb/D

Dbdim7

F7/C

Bdim7



big piz - za pie, that's a - mor - é.

Cm7

F7



When the world seems to shine like you've had too much

Bb



wine, that's a - mor - é. Bells will

Bb/D

Dbdim7



ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta



F7/C



Bdim7



F7/C



F7



bel - la."

Hearts will

*a tempo*

play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an -

Bb

*(optional)*

tel - la.

(Luck - y fel - la.)

When the

stars make you drool just like pas - ta fa - zool, that's a -

Bb/D



Dbdim7





F7/C

Bdim7

Cm7

F7

mor - é. When you

dance down the street with a cloud at your feet, you're in

D7/A

Ab7b5

G7

love. When you

Cm

Eb6

walk in a dream but you know you're not dream - ing, Sig -



B $\flat$  D $\flat$ dim7

nor - é, - - - - - scuz - za

F7/C D $\flat$ dim7 F7/C D $\flat$ dim7 F7/C F7

me, but you see, back in old Na - po - li, that's a -

1 B $\flat$  E $\flat$ 6/B $\flat$  B $\flat$ maj7 Cm7 F7

mor - é. - - - - - When the

2 B $\flat$  E $\flat$ m6/B $\flat$  B $\flat$

mor - é. - - - - -