

DREAMWORKS
THEATRICALS

SHREK THE MUSICAL



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SYNOPSIS

Act One

Once upon a time, there was a little ogre named Shrek, whose parents sat him down to tell him what all little ogres are lovingly told on their seventh birthday—go away, and don't come back. That's right, all ogres are destined to live lonely, miserable lives being chased by torch-wielding mobs who want to kill them. So the young Shrek set off and eventually found a patch of swampland far away from the world that despised him. Many years pass and the little ogre grows into a very big ogre who has learned to love the solitude and privacy of his wonderfully stinky swamp [BIG BRIGHT BEAUTIFUL WORLD]

Unfortunately, Shrek's quiet little life is turned upside down when a pack of distraught Fairy Tale Creatures are dumped on his precious land. Pinocchio and his ragtag crew of pigs, witches, and bears lament their sorry fate and explain that they've been banished from the Kingdom of Duloc by the evil Lord Farquaad for being freakishly different from everyone else [STORY OF MY LIFE]. Left with no choice, the grumpy ogre sets off to give that nasty zealot a piece of his mind, and hopefully to get his swamp back, exactly as it was.

On his way to Duloc, Shrek manages to scare off an army of Farquaad's soldiers, who are trying to capture a terrified talking Donkey. Saved, Donkey takes an immediate liking to our surly hero and decides it's his duty to escort him to Duloc. Shrek does everything in his power to lose the annoying sidekick, but Donkey is persistent, unshakable, and in desperate need of a best friend [DON'T LET ME GO].

Meanwhile, Lord Farquaad discovers that he'll never be king unless he marries a princess. A Magic Mirror tells him about a beautiful damsel in a far-off dragon-guarded tower. Farquaad vows to marry this Princess Fiona . . . just as soon as he can find someone to rescue her on his behalf.

Princess Fiona, we find out, has been pacing the parapet of her tower since she was seven years old, waiting for her Prince Charming to carry her away. Alas, he's really late. With nothing but a stack of storybooks and a few busted dolls for company, who could blame Fiona for getting impatient? Twenty years in a tower would make anyone a little stir-crazy. Still, her hope never wavers. She's a princess after all, and this is what princesses do—they grit their teeth and wait to be rescued by a guy in tights [I KNOW IT'S TODAY].

With Donkey as his guide, Shrek makes his way to Duloc, where he finds Farquaad and his loyal

subjects celebrating their newly sanitized kingdom [WHAT'S UP, DULOC?]. Shrek corners the four-foot tall scoundrel in the sequined doublet and demands his swamp back. Farquaad agrees to hand over the deed to the swamp on one condition—Shrek must rescue Princess Fiona from the tower and bring her back to Duloc.

And so Shrek and Donkey set out again, walking many miles [TRAVEL SONG], and eventually cross a perilous bridge over a boiling lake of lava, where Shrek saves Donkey from a near-death experience.

Once inside the Dragon's keep, Shrek dons a helmet and heads off to find the princess, while Donkey inadvertently stumbles upon a very hungry Dragon with a recipe box [DONKEY POT PIE]. He somehow manages to charm the plus-size lady-beast, who wants nothing more than to snuggle the chatty sidekick for the rest of his days.

Meanwhile, Shrek climbs into Fiona's tower and discovers that the overjoyed princess has been studying her storybooks and planning every detail of this moment for the past 20 years [THIS IS HOW A DREAM COMES TRUE]. She flits about her knight in shining armor until he finally gets fed up, tosses her over his shoulder, and heads for the exit. Together, they and Donkey flee the enraged and heartbroken Dragon and manage to make a nail-biting, courageous escape.

Safe on the other side, Fiona insists on kissing her rescuer, as it is done in all fairy tales, but her celebration is cut short when Shrek removes his helmet and reveals his big green face. After all, she's supposed to be saved by her one true love, not by some ogre and his pet.

Shrek explains he's just a delivery boy, hired to bring her to the guy who really wants to marry her. Fiona, meanwhile, noticing the setting sun, suddenly demands they make camp for the night and dashes into a nearby cave.

Later that night, alone under the stars and emboldened by their heroic escape from the Dragon, Donkey asks Shrek, if he could choose to be anyone else, who would it be? Shrek tells his friend that it's impossible to be someone else when the whole world runs screaming in fear from what they think is a big, stupid, ugly ogre. Donkey reminds him that he never saw him that way, and Shrek finally relents a little and agrees to play his game [WHO I'D BE].

Little do they know, however, that just behind them, standing in the glow of the moon, our beautiful princess Fiona has transformed into an ogress, as she does every night.

Act Two

The next day, Fiona is back to her pretty princess self, skipping through the forest at dawn, singing with woodland creatures and dancing with the Pied Piper's rat-pack [MORNING PERSON] Sure, she accidentally blows up a bluebird and tosses a deer off a cliff, but Fiona is trying her darndest to be the perfect fairy-tale princess.

On the road back to Duloc, Fiona apologizes to Shrek for her behavior the night before. She feels they got off on the wrong foot and would like to start again. Some good-natured bickering over who had the worse childhood then leads them to realize that they may have a lot more in common than they first assumed. They bond in the most unlikely and odorous of ways and share what just may be the spark of first love [I THINK I GOT YOU BEAT].

Back in the kingdom, Lord Farquaad makes plans for his storybook wedding. The villain's contempt for Fairy Tale Creatures, as well as his strikingly short stature, is finally brought to light when the Magic Mirror dares to ask Farquaad whether his father should be on the guest list [THE BALLAD OF FARQUAAD].

With Duloc on the horizon, Shrek and Fiona stall for time and agree to stop and share one last campfire together. Donkey, realizing that these two may be falling for each other, slips into a flashy fantasy where he pulls out all the stops—including mood lighting, some Motown-esque serenading, and three gyrating blind mice singing backup—to get Shrek to open his heart [MAKE A MOVE]. With the sun going down, however, Donkey's dream sequence is cut short when Fiona dashes into a nearby barn, lest her secret be revealed.

Donkey begs Shrek to tell the princess how he really feels. When Shrek protests, Donkey decides to talk some sense into the Princess instead. He sneaks into the barn and comes face to face with a terrifying ogress! Fiona calms the scared Donkey and tearfully explains that she's been cursed since she was a girl. "By day one way, by night another—this shall be the norm, until you find true love's first kiss and then take love's true form." She says she must marry Farquaad, otherwise she's destined to be an ugly ogress every night.

Just outside the barn, our inarticulate hero tries to muster the courage to tell Fiona how he really feels [WHEN WORDS FAIL]. He creeps up to the door just in time to hear: "Who could ever love a beast so hideous? Princess and ugly don't go together!" Assuming she's talking about him, Shrek's greatest fears are confirmed. He rushes off to Duloc, determined to end this little adventure once and for all.

After a sleepless night of soul searching, Fiona considers what Donkey had to say and reconciles her feelings for Shrek [MORNING PERSON REPRISE]. She

intends to confess everything once and for all. She doesn't get a chance, however, when the fuming ogre storms in and lays into her about the night before. A series of misunderstandings leaves them each angry, hurt, and determined never to see each other again.

Lord Farquaad shows up right on cue and proposes to the confused princess. Fiona accepts, bids the ogre farewell, and rides off to her new life in the castle. Donkey tries to tell Shrek that he's making a terrible mistake, but Shrek lashes out at his friend and vows never to leave the solitude of his swamp again [BUILD A WALL].

In another part of the woods, the disgruntled Fairy Tale Creatures have been sent packing yet again. Fed up with the injustices heaped upon them because of how they look, they rally each other and decide it's time to finally stand up for themselves [FREAK FLAG].

With the wedding hour fast approaching, Donkey muscles his way onto Shrek's swamp and gives the stubborn-headed ogre a good dose of tough love. When Shrek finds out that Fiona wasn't talking about him after all, he realizes the error of his ways, apologizes to his best friend, and wonders how they're going to stop that wedding. Luckily, Donkey has a plan.

Back in the Cathedral of Duloc, Fiona and Lord Farquaad are about to be married when Shrek barges in. With all eyes upon him, he steps forward and finally finds the courage to open his heart and tell Fiona that he loves her [BIG BRIGHT BEAUTIFUL WORLD REPRISE].

And if this heartfelt confession doesn't enrage Farquaad enough, the Fairy Tale Creatures come barging in with yet another guest to ruin his perfect wedding—Farquaad's father! As the son of a grumpy dwarf, the villain is exposed as being as much of a "freak" as the rest of them.

In the midst of all this chaos, Fiona steps into the light of the setting sun and transforms into an ogress. Farquaad is disgusted and vows to put her back in that tower, toss the Fairy Tale Creatures in prison, and send Shrek off to be executed! Little does Farquaad know, however, that Shrek and Donkey have a plan. On Shrek's signal, the Dragon comes crashing through the stained glass window of the church and swallows up the villain in one satisfying gulp. Shrek has shown the world that he truly is the hero that we always knew he could be.

He and Fiona come together at last, sharing true love's first kiss. Magical winds whip up, Fiona is swept into the air and the curse is finally broken. The princess has at last taken love's true form—a stunningly beautiful ogress.

It's a happy ending after all, as the wedding moves back to Shrek's swamp where he and Fiona marry and live happily ever after [FINALE (THIS IS OUR STORY)].

Big Bright Beautiful World

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols are placed above the vocal line. The lyrics are: "Mama: Lis - ten, son, — you're grow - ing up — so quick - ly — Grow - ing up — big - ger by — the day — Papa. Al - though we want you here, the".

Chord symbols: A/C# Dsus2 A/C# Dsus2/B A/C# Dsus2 A/C# Dsus2/B

Chord symbols: A/C# Dsus2 A/C# Dsus2 A/C# Dsus2

Chord symbols: A/C# Dsus2/B A/C# Dsus2 A/C# Dsus2

Chord symbols: Gadd2 E Dmaj7

Lyrics: Mama: Lis - ten, son, — you're grow - ing up — so quick - ly —
Grow - ing up — big - ger by — the
day — Papa. Al - though we want you here, the

C#m B9

rules are ver - ry clear *Mama* Now you're sev - en, *Papa* Now you're sev - en,

Dmaj9 Dsus2/E A/C# Dsus2 A/C# Dsus2

Both so it's time to go a - way *Papa* Your

Dsus2 A/C# Dsus2

ma - ma packed a sand - wick for your trip — *Mama* Your pa - pa packed your boots in

A/C# Dsus2 C#m

case of snow — *Both* You're gon-na make us proud; no back-ing up al - lowed

B9 Dsus2

Mama Just keep walk - ing _____ and you'll find _____
 Papa: Just keep walk - ing _____ and you'll find _____

G E

_____ some - where to go _____ Both: It's a
 _____ some - where to go _____

A Bm7 A/C# 3

big bright beau - ti - ful world _____ with hap - pi - ness _____

B7/D# D A/C#

all a - round _____ It's peach - es and cream _____ and ev - 'ry dream _____ come

Dsus2/E Tacet

true, but not for

mf

Dsus2/E A

you _____ It's a big bright beau - ti - ful world _

Bm7 A/C# 3 B7/D#

with pos - si - bil - i - ties _____ ev - 'ry - where _ And

D A/C# Dsus2/B

just a - round _ the bend. _ there's a friend _ or two,

Dsus2/E Tacet A/C# Dsus2 A/C# Dsus2

but not for you *Mama* We're ug - ly, son, — which

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a rest, then sings 'but not for you' followed by a short instrumental break marked 'Tacet'. It then continues with 'Mama We're ugly, son, — which'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A/C# Dsus2 A/C# Dsus2 A/C# Dsus2/B

means that life — is hard - er — Peo - ple

The second system continues the vocal line with 'means that life — is hard - er —' and 'Peo - ple'. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

A/C# Dsus2 A/C# Dsus2 Gadd9

hate the things — they can - not un - der - stand —

The third system continues the vocal line with 'hate the things — they can - not un - der - stand —'. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

E D C#m

— Papa And when they look at us, they tend to make a fuss,

The fourth system continues the vocal line with '— Papa And when they look at us, they tend to make a fuss,'. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

B9 Dmaj7

Mama. burn our hous - es down Papa and chase us

Dsus2/E A Dmaj7

Both off our land Papa: It's im - por - tant that you find a

A/C# Dmaj7 A/C#

co - zy cess - pit, *Mama* a place no one would ev - er dare to tread - Both. And

Dmaj7 C#m B9

if they hap - pen by, make sure you ter - ri - fy them *Mama*. If you don't, son. ____

G/B G C G

Csus4 C E7sus4/B E7 Am

mf

G F G5 G5/D G5/C

G5/F G5/A G5 Gsus4 G7sus4 G5

Shrek: Keep your

f *mf*

Bb Eb Bb

big bright beau - ti - ful world _____ I'm hap - py where I am _____

C Eb Bb/D

all a - lone _ I got all I need, _ so read the stink - in' sign _

Eb F Bb

Keep your big bright beau - ti - ful world _

Eb Bb C

I par - ty on my own, _ an - y - way, _

Eb Bb F

do - in' what I can with a one - man con - ga line _

F/Eb Eb Gm

Yeah, your big bright beau - ti - ful world — is all ted - dy bears — and u - ni - corns —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord changes are indicated by 'F/Eb', 'Eb', and 'Gm' above the staff.

Eb Dm F

Take your fluff - y fun and shove it where the sun don't shine —

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same style as the first system. Chord changes are marked as 'Eb', 'Dm', and 'F' above the staff.

Am Am/G

I pre - fer a life like this; it's not — that

The third system shows the vocal line with a quarter rest and then eighth and quarter notes. The piano accompaniment includes some arpeggiated chords in the right hand. Chord changes are marked as 'Am' and 'Am/G' above the staff.

Fmaj7 G Am

com - pli - cat - ed — Sure. I'm fat - ed to be lone - ly and I'm

The fourth system features a vocal line with a quarter rest and then eighth and quarter notes. The piano accompaniment continues with chords and a bass line. Chord changes are marked as 'Fmaj7', 'G', and 'Am' above the staff.

Am/G Fmaj7 G

des-tined to be hat - ed If you read the books, they say it's why I was cre - at - ed But

D F

I don't care — 'cause be - in' — liked is gross - ly

Dm G

o - ver - rat - ed Who needs a

C F Am

big bright beau - ti - ful world — I've got my own lit - tle patch of the world —

F Dm Gsus4

It's not a big bright beau - ti - ful world.

C D/C F/C

but it's mine

C D

a - lone, it's mine And it's mine,

F Freely C

all mine

Story of My Life

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately (♩ = $\frac{3}{4}$)

The musical score is written in G minor, 4/4 time, with a tempo of Moderately. The piano accompaniment consists of four systems of grand staff notation. The first system is marked *mp* and features a Gm chord. The second system features an E/A chord. The third system features an Am chord. The fourth system features Am, E7sus4/B, E7, and Am chords. The vocal line is written in a single staff with lyrics: "Pinocchio: Life is dis - ap - point - ing Woe _____ is what I". The lyrics are aligned with the piano accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings.

E7sus4/B

E7

C7

Fm

D7

Gm

know Out - ed by my nose, — that's just how it goes —

3 3

E7

Tacet

A

Bm

F#m

for poor Pi - noc - chi - o. — Sto - ry of my life,

mf

Bm

F#m

A7

D

C#7

F#m

al - ways doomed to fail — Cheat - ed by a fox. swal - lowed by a whale —

D

E7

A

C#7/G# F#7

D

E7

That's the sto - ry of my life, oh yeah. — That's the sto - ry of my life —

3 3

D7 A Am E7sus4/B E7

Elf: Strife is nev - er end - ing

mp

Am E7sus4/B E7 C7 Fm

Peter Pan Ban-ished from the town Ugly Duckling They dragged me from the pond Godmother They

3

D7 Gm E7 Tacet

broke my mag - ic wand. Three Little Pigs They blew our con - dos down

F#7 Eadd2/G# Am6 F#7/A# Bm F#7sus4/C# F#7

Wicked Witch: Life is but a witch hunt

Bm F#7sus4/C# F#7

Mama Bear
Ma - ma's in the mud, Ma - ma's in dis - tress Gnome They

D7 Gm E7 Am

rid - i - cled — my hat. Pigs: Zey said zat vee vere fat Wolf: They

F#7

tore my colt - 'n gran - ny dress and called me a hot 'n tran - ny mess

B7 Aadd2/C# Dm6 B7/D# Bm F#m Bm F#m

All Sto - ry of my life, boot - ed from the ball —

mf

A7 D C#7 3 F#m D E7 3

Humpty Dumpty
Told to go a - way, top - pled off a wall - All. That's the sto - ry of my life

A F#7 D Esus4 3 A C#7

Rabbit: That's the sto - ry of my life

D E 3 D7 A

All. That's the sto - ry of my life _____ *Guard*: And

Cm/G D°/G Cm/G D°/G G7

p
remember. if we find you back in the kingdom, you will be executed!

C#m G#7

f *mf*

C#m F#m C#7/G# F#m

All I al - ways dreamed — I'd get a hap - py end - ing

C#7 F#m F#7

Witch: And this right here — not how it goes —

Eb7 Abm Eb7/G Abm/Cb Abm

All I al - ways dreamed — I'd get an ev - er af - ter

Eb7 Tacet 3 Abm Gb7

If this is it, it blows, ___ it blows. ___ it blows ___

B Aadd2/C# Dm6 B7/D# B7 Aadd2/C# Dm6 B7/D#

Pinocchio This is worse than that case of Dutch elm disease I caught in Tijuana!

Cm Gm Cm Gm Fm7 Bb7 Ebmaj7 A7

All Sto - ry of my life, all the wast - ed prayers, ___ all the bro - ken dreams,

D7 Gm G7 Cm A Dm

Three Bears - all the bro - ken chairs. All All the dam - age done. *Bears*: all the bust - ed beds.

B7 Em D7 3 G

All, all the shat - tered bowls. Bears and the por - ridge on our heads

Eb F7 3 Bb D7/A G7 Eb F7 3

All That's the sto - ry of my life, yes sir — That's the sto - ry of my life

Bb Fm6/Ab G7 Cm7 F7

Oy vey! — That's the sto - ry of my

Gm Ebm Gm Ebm Bb

life Pinocchio Crap!

Don't Let Me Go

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Freely

Gm Eb7

Donkey Hey, hey, hey. ya got - ta let me go with you —

mf

Gm Eb7

You don't know what it's like to be con - sid - ered a freak Well, may - be you

Gm Cm/Eb

do, but that's why we got - ta stick to - geth - er — No. no. no.
Shrek: Don - key



Moderately fast (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

F D Em7 D/F#

no. don't speak, don't speak, don't speak. Just hear me out.

C/G G D Em7 D/F# C/G G

I might sur - prise — you I'll — be a friend when oth - ers de - spise — you

D Em7 D/F# G7 Bb

Don't roll your eyes; stop with the mop - in' You need a pal. — my

A7 D Em7 D/F#

cal - en - dar's o - pen — I'll bring you soup when

C/G G D Em7 D/F# C/G G

you feel con - gest - ed I'll bail you out when you get ar - rest - ed

D Em7 D/F# G7 Bb7

I got - cher back when things get scar - y, and I'll shave it

A7 E F#m7 E/G#

when it gets hair - y Don't let me go Don't let me

F#m7 E/G# A G#m7 C#m F#m7 B7sus4

go Don't let me go. oh. oh. oh. You need

E F#m7 E/G# C/G G D Em7 D/F#

me. you need me I'll treat you right and

C/G G D Em7 D7/F# C/G G/B

nev - er act shod - dy If you kill a man. I'll hide the bod - y

D Em7 D/F# G7 Tacet

Whad - da - ya say? You're not re - spond - ing

A7 E F#m7 E/G#

I think we're bond - ing Don't let me go Don't let me

F#m7 E/G# A G#m7 C#m F#m7 B7sus4

go Don't let me go, oh, oh. oh. oh You need

E F#m7 E C Bb F F/G

me You 'n' me. we be - long to - geth - er,

A G D E

like but - ter and grits. like kib - bles and bits, like yin and yang,

A G D E

Sturm und Drang, like Eng and Chang, at - tached at the hip;

A G D/F# A/C#

but not an old — la - dy hip — that might break I'm gon - na be

Bm7 B7 C Bb

on you — like a fat kid on cake Like Cupid and Psyche, like

F G C Bb F G

pop rocks and Mikey. We'll stick together like that Velcro stuff. I'm the fuzzy side, you'll be the spiky Ooh! Like little

C Bb F G Dm C/E

kids and the pajamas with those funny things at the bottom: You know, feeties! Like donuts and oh, what goes with donuts?

F Dm7 G13

Do - nuts and di - a - be - tes _____ Don't let me

rit e cresc.

C#m A E/B

go Don't let me go _____ Don't let me go _____ Don't let me

f

F#7 D F G F/C

go Hold me. — hug me. — take me, please

D F G F/C

Na na na na na — na Please don't — let me go

D F G F/C

I need you, I need you. I need you. I need you, I need you, I need you, I need you, I

D F G A7

Freely

need you. I need you. I need you. I need you. I need you. I need you, I need you Don't let

G7 F9 E7b9 Eb9

me go go go Don't let me

Bb9 B9 C9 C#9 D9

g - g - g - g - g - g - g - g - g - g - g - go!

I Know It's Today

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately fast

Piano introduction in D major, 4/4 time. The music is marked *mp* and *Moderately fast*. The right hand features a melody of eighth notes, and the left hand provides a steady accompaniment of eighth notes. A dashed line labeled *8va* indicates the octave for the right hand. The instruction *with pedal* is written below the left hand.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in D major, 4/4 time, with lyrics: "Young Fiona: 'There's a prin - cess in a tow - er' Oh, my gosh. that's". The piano accompaniment is in the same key and time, with a melody of eighth notes. Chords are indicated above the vocal line: D, Em/D, and A7/D. A dashed line labeled *8va* indicates the octave for the piano accompaniment.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in D major, 4/4 time, with lyrics: "just like me 'Poor Ra - pun - zel needs a hair - cut." The piano accompaniment is in the same key and time, with a melody of eighth notes. Chords are indicated above the vocal line: D and Em/D. A dashed line labeled *8va* indicates the octave for the piano accompaniment.

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A7/D D G/B A/C#

but the witch won't set her free She pass - es time by sing - ing," like

8va-----

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

some - one else ____ I know. "As years go by. she sits and waits" As

F#/A# Tacet G/B Cm

years go by? Uh, oh "A tor - tur - ous ____ ex - is - tence" I

A/C# Dm Bb/D Ebm NC

don't re - mem - ber this part "She wish - es she were dead" Skip a - head. skip a - head "But

B/F# F#5 B/F#

in the end. Ra - pun - zel finds a mil - lion - aire The prince is good at climb - ing

Esus2/F# F#

and braid - ing gold - en hair" _____ So I know _____

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

_____ he'll ap - pear _____ 'cause there are rules and there _____ are stric -

G/B A/C# D Gsus2

tures _____ I be - lieve the sto - ry - books _____ I read _____

A D A/C#

by can - dle - light — My white — knight and his steed —

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

will look just like — these pic - tures — It

B7 C

won't be — long — now, I guar - an - tee —

G A7sus4 D A/C#

Day num - ber twen - ty - three —

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

I know it's to - day. — I know it's to -

D E/D G

day —

cresc

A D 8va

mf *mp*

8va

D Em/D A7/D

Teen Fiona "There's a prin - cess in a co - ma" Glad it's her in -

8va

D Em/D

stead of me — "Pret - ty maid - en in a glass box "

Sva

A7/D D G/B A/C#

How. I won - der. does she pee? Blah. blah, blah. blah "poi - son ap - ple " Bor - ing.

Sva

F#/A# Bm G/B A/C# F#/A# Bm NC.

bor - ing "e - vil queen " Fill - er, fill - er . been there, read that Sev - en short - ies on the scene Skip a -

B/F# F#5

head. skip a - head But in the end, the prin - cess wakes up with a start The

B/F# Eadd2/F#

prince is good at kiss - ing and melt - ing Snow White's

F# D A G A

heart So I know he'll ap - pear and his

mf

D A G A D

ar - mor will be blind - ing as shin - ing as

Gsus2 A

his per - fect teeth and man - ly hose He'll pro - pose

D A G A D A/C#

on one knee and our pre-nup will be bind-

Bm B7

ing about time we set a wed-ding date

C G A7sus4

Day num-ber nine hun-dred and fif-ty-eight

D A G A D A

I know it's to-day

G D G

He'll show up to - day

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a treble clef with a quarter rest, a quarter note G4, and a quarter note A4, and a bass clef with a quarter note G2 and a quarter note A2. The system concludes with a long note G4.

C F

Adult Fiona. Ay There's a prin - cess,

The second system continues the vocal line and piano accompaniment. The vocal line has a long note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a long note G4.

Gm/F C7/F F

an - y prin - cess. take your pick. they're all like me

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a long note G4.

Gm/F C7/F

Not ex - act - ly I'm still wait - ing; they're out liv - ing

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a long note G4.

F Gm C A/C# Dm

hap - pi - ly Ev - er af - ter bet - ter get here I want love in sec - onds flat

mp

Gm/Bb C A/C# Tacet

No one needs these mid - dle bits — Whoops, did I do that? Cut the

G7/B C A/C# Dm Bb7/D Eb

vil - lains, cut the vamp - ing, cut this fair - y tale Cut the per - il and the pit - falls, cut the

mf

C7/E Fm F#m/C# C#

pup - pet and the whale Cut the mon - sters, cut the curs - es, keep the

f

F#m/C# C# F#m/C#

in - tro, cut the vers - es and the wait - ing, the wait - ing, the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by quarter notes G#4, A4, and B4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It includes a bass line with a quarter rest and a half note G#3, and a treble line with a quarter rest and a half note G#4. Triplet markings are present over the vocal line in measures 2 and 3.

C#

wait - ing, the wait - ing, the wait - ing _____

Detailed description: This system contains measures 3 and 4. The vocal line continues with quarter notes G#4, A4, and B4, followed by a half note G#4. The piano accompaniment continues with a bass line of a half note G#3 and a treble line of a half note G#4. Triplet markings are present over the vocal line in measures 3 and 4.

But I know ...

mp

Detailed description: This system contains measures 5 and 6. The vocal line has a long note G#4 with a fermata, followed by quarter notes A4 and B4. The piano accompaniment features a treble clef with a key signature of two sharps and a 3/4 time signature. It includes a bass line with a half note G#3 and a treble line with a half note G#4. A dynamic marking of *mp* is present in measure 6.

D A G A D A

he'll ap - pear. _____ though I seem a bit _____ bi - po -

Detailed description: This system contains measures 7 and 8. The vocal line has a long note G#4 with a fermata, followed by quarter notes A4 and B4. The piano accompaniment features a treble clef with a key signature of two sharps and a 3/4 time signature. It includes a bass line with a half note G#3 and a treble line with a half note G#4.

G A D Gsus2

lar, — and I'm a van - dal now — as well —

A D A

— Hope he won't mind — I'm a find — I'm a catch —

G A D A/C# Bm

— and a ver - y gift - ed bowl - er — It

B7 C

won't be — long — now, I guar - an - tee —

G A7sus4 Cmaj7

Day num - ber . . . Are you there. God? It's me. Fi -

Bm7 Am7

o - na All It's me. Fi - o - na!

cresc

Am E B

Now. I know _____ he'll ap - pear -

f

A B E B A B

'cause there are rules and there _ are stric - tures _

E A

I be - lieve the sto - ry - books - I read - - by can - dle - light -

Bsus4 B E A B

My white - knight. my knight and his steed - - will

E B/D# C#m C#7

look just like - - these pic - tures - - It won't be - - long -

D C

now, I guar - an - tee - - Young Fiona. Day num - ber

mp

D A B

twen - ty - three _____ Day num - ber eight thou - sand,
 Teen Fiona: Day num - ber nine fif - ty - eight

Adult Fiona: Day num - ber eight thou - sand,

C D Tacet E B

four hun - dred and twen - ty - three Young Fiona I know it's ___ to -

mf

A B E B

day, ___ ooh _____ I know it's ___ to -

Teen Fiona I know it's ___ to - day. ___ ooh _____

Adult Fiona: I know it's ___ to - day, ___

A B E B

day, ___ ooh ___ I know it's ___ to -

___ I know it's ___ to - day. ___ ooh ___

ooh ___ I know it's ___ to - day ___

A Tacet E D E

day I know it's ___ to - day ___

___ I know it's ___ to - day

I know it's ___ to - day

f

rit.

What's Up, Duloc?

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately fast

NC

mf

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked 'Moderately fast' and the dynamics are 'NC' (no crescendo) and 'mf' (mezzo-forte).

D G D7 G

All. Wel - come to Du - loc, such a per - fect town. Here we

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in the bass clef. The lyrics are: "All. Wel - come to Du - loc, such a per - fect town. Here we". The piano part includes a 'sim.' (sustained) marking.

D7 G D7

have some rules Let us lay them down: Don't make waves. stay in line, and we'll

The second system continues the vocal and piano accompaniment. The vocal line is in the treble clef and the piano accompaniment is in the bass clef. The lyrics are: "have some rules Let us lay them down: Don't make waves. stay in line, and we'll". The piano part continues with chords and accompaniment.

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G D7 G

get a - long fine. Du - loc is a per - fect place Please keep

D7 Tacet G D7

off of the grass. shine your shoes. wipe your face Du - loc is,

G D7 G D7

Du - loc is, Du - loc is a per - fect

G NC

place *Duloc Doll: And here's the man who made it happen.*

mp

Broad Swing (♩ = ♩♩)

G9 F7#5/G

that towering colossus of moxie. Lord Farquaad!

Eb9 Ab13 Dm11 G9#11

Farquaad Oh, it's you! What a terrific surprise

Cmaj7 B7 Dm7 G6 Em7b5 A7

Once up - on a time, — this place was in - fest - ed Freaks on ev - 'ry cor - ner; I

D7 G13b9 Cmaj9 A7

had them all ar - rest - ed Hey, non - ny, non - ny. non - ny, no —

Dm7 G7#5 Cmaj7 B7

If you had a quirk. — you

Dm7 G6 Em7b5 A7

did - n't pass — in - spec - tion We all have our stan - dards but

D7 Dm7 G7 D7 G7

I will have per - fec - tion And so. and

Moderately, in 2 (no swing)

F#7 D+

so —

F# B6 Bb7

Things are look - ing up here in

B6 C#m7 F#7 B6

Du - loc All Just take a look! *Farquaad* The things I'm cook - ing

Bb7 C#m7 F#7

up here in Du - loc All He likes to cook! *Farquaad A*

E6 Em6 B/F#

mod - el that a - maz - es, a plan with

G#7 G#

sev - en phas - es Women: Bum. bum, bum, bum, bum

C#m7 F#6 B

Farquaad Things are look - ing up here in Du - loc All They're

C#m7 F#7 B G7

look - ing up Farquaad: In Du - loc, _____ the

Cmaj7 B7 Dm7

la - dies all look swell. Women: (Ah) _____ the men are so

G13 Em7b5 A7

dash - ing. Thanks to my new dress code, All the
Men (Ah) _____

NC Cmaj7

fash - ion's nev - er clash - ing Farquaad. Hey. non - ny,

A7 Dm7 G13

non - ny. non - ny, no _____ This

Cmaj7 B7 Dm7

cas - tle I had built is tall - er than the

G13

Em7b5

A7

cliff tops A cit - y like a post - card, a

D7

G7

mon - o - rail and gift shops And so. *All.* and so. *Farquaad.* and

F#7

so. *All.* and so. *Farquaad.* and so

B6

Bb7

B6

No one from the gut - ter in Du - loc *All.* He's

C#m7 F#7 B6 Bb7

tak - ing aim. — *Farquaad* Em - brace the cook - ie cut - ter in

C#m7 F#7 E6

Du - loc *All* We're all the same. — *Farquaad* The up - shot is e -

Em6 B/F# Tacet G#7

nor - mous when you can shout. *All: "Con - form us!"*

C#m7 C#m7b5

Things are look - ing up Things are look - ing

grad cresc

B/F#

ing up Things are look - ing

f

F#7 B C#7

up here in Du - loc.

mf

Fast Swing (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$)

C#m7 F#7 D6/A D#7/A Em7/A A13

(♩ = ♩)

Hey, let's hear it for those Duloc Dancers Aren't they terrific?

cresc.

D6 C#7 D6

f

E7^{b9} A13^{b9} D6 C#7

The first system of music consists of four measures. The key signature has two sharps (F# and C#). The first measure features a complex chord E7^{b9} with a grace note on the right hand. The second measure has an A13^{b9} chord. The third measure has a D6 chord. The fourth measure has a C#7 chord. The right hand plays a melodic line with grace notes, while the left hand provides a bass line.

D6 Am7 D9 G6

The second system consists of four measures. The first measure has a D6 chord. The second measure has an Am7 chord. The third measure has a D9 chord. The fourth measure has a G6 chord. The right hand continues the melodic line with grace notes, and the left hand plays a steady bass line.

Gm6 D6 B7#5

The third system consists of four measures. The first measure has a Gm6 chord. The second measure has a D6 chord. The third measure has a B7#5 chord. The fourth measure has a B7#5 chord with a grace note. The right hand has a melodic line with grace notes, and the left hand has a bass line.

Em7 B7#5 Em7

The fourth system consists of four measures. The first measure has an Em7 chord. The second measure has a B7#5 chord. The third measure has an Em7 chord. The fourth measure has an Em7 chord. The right hand has a melodic line with grace notes, and the left hand has a bass line.

B7#5 Em7 B7b9 Em7 A7b9 Bb9

The fifth system consists of six measures. The first measure has a B7#5 chord. The second measure has an Em7 chord. The third measure has a B7^{b9} chord. The fourth measure has an Em7 chord. The fifth measure has an A7^{b9} chord. The sixth measure has a B^{b9} chord. The right hand has a melodic line with grace notes, and the left hand has a bass line.

Ped

The sixth system consists of four measures. The right hand has a melodic line with grace notes, and the left hand has a bass line. A 'Ped' marking is present at the end of the system, indicating a pedal point. The system concludes with a double bar line.

Gm7 C13

First system of piano accompaniment. The right hand has a melodic line with some grace notes and rests. The left hand has a bass line with eighth notes. Chords Gm7 and C13 are indicated above the staff.

F Bb9b5 C/G

Farquaad:
 There's no sign of slow - ing; we're grow - ing, we're grow -

Second system featuring a vocal line and piano accompaniment. The vocal line has lyrics: "There's no sign of slow - ing; we're grow - ing, we're grow -". The piano accompaniment includes chords F, Bb9b5, and C/G.

C+/G# Tacet Am Tacet Am/G

ing All Look, he's grow - ing and grow - ing and

mf

Third system with vocal line and piano accompaniment. The vocal line has lyrics: "ing All Look, he's grow - ing and grow - ing and". The piano accompaniment includes chords C+/G#, Am, and Am/G. A dynamic marking of *mf* is present.

Tacet F#m Slower A+/F# A+/B A+/C#

grow - ing Look at him grow!

cresc

Fourth system with vocal line and piano accompaniment. The vocal line has lyrics: "grow - ing Look at him grow!". The piano accompaniment includes chords F#m, A+/F#, A+/B, and A+/C#. A "Slower" tempo marking is present. The piano part features triplets and a crescendo (*cresc*).

A+/D B7/D# E6

Farquaad. Things are look - ing

Eb9 E6 Eb7

up here _____ All We prac - ticed this part both for - ward and back We

E6 Eb7 E6

make one mis - take and we get the rack Farquaad Things I'm cook - ing

Eb9 F#m7 B7

up here _____ All He taught us to dance with razz - a - ma - tazz He's

F#m7 B7 A6

trained in bal - let, fla - men - co and jazz Farquaad: My hard work and my

mf

Am6 E/B C#7

rig - or _____ have made me so much big - ger.

C#7sus4/B Em6 C#7/E#

Fast 4 (no swing)

A6 Am6

Things are look - ing up All: Things are look - ing

F#9

up Farquaid Things are look - ing

B9 E E/D#

up here in Du - loc. All (Ah. _____) here in

E/C# E/B C Eb/C

Du - loc ah.) _____ All Up. up,

cresc

F#/C A/C E

up. up, up!

f

velli

Travel Song

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately, in 2 (♩ = ♪♪)

Piano introduction in A major, 2/4 time. The music is marked *mf*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. Chords A6 and E+ are indicated above the staff.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in A major, 2/4 time. The piano accompaniment is in A major, 2/4 time. Chords A6 and E7 are indicated above the staff.

Donkey Sing a song, — yes. a trav - el song — when ya got - ta go some - where —

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in A major, 2/4 time. The piano accompaniment is in A major, 2/4 time.

— 'cause the fun is get - tin' there — Yeah!

A Tacet E7#5 A

Oh, what the heck, I must con - fess I love a road trip Sing a song, — hit

E7

the trail — For - get the maps, for - get the guides —

A

Be - fore you know it, you've made strides with me.

G7 C

And I know — all I need —

Ab9

— all a - long — is a path — and a pal — and a song — So, I'm

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a whole note followed by a half note, then a quarter note, and continues with a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A '7' is written below the piano part in the first measure.

D9 G13 C6

sing - in' and I'm pal - lin' with you See?

The second system continues the musical piece. The vocal line has a whole note, a half note, and a quarter note. The piano accompaniment features a more active right hand with chords and a steady bass line. A '7' is written below the piano part in the first measure.

C#m7 F#7 B6

Makes the time go by faster! Shrek: Why me? Why

The third system shows a change in tempo and mood. The vocal line has a whole note, a half note, and a quarter note. The piano accompaniment is more rhythmic, with a busy right hand and a bass line. A '7' is written below the piano part in the first measure.

F#7

me? Tell me what was my crime? As
Donkey: This is nice We are strolling

The fourth system concludes the page. The vocal line has a whole note, a half note, and a quarter note. The piano accompaniment features a steady bass line and chords in the right hand. A '7' is written below the piano part in the first measure.

Tacet

chat - ty as a par - rot. more an - noy - ing than a mime —

B6 Tacet

F#7#5

Donkey Hey look, a cat who's wear - in' boots! That's cra - zy!

B6

F#7

me? Why me? A sim - ple an - swer would be fine —

Donkey. This is good cardio

Won't some - one please send me a

Donkey. This is good cardio

Won't some - one please send me a

B6

Em7 A7

sign? Donkey Hey, look, a sign!

Yunita Pal Avenue straight ahead!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "sign? Donkey Hey, look, a sign! Yunita Pal Avenue straight ahead!". The piano accompaniment consists of chords and moving lines in both hands.

D6

Bb9

What did I do to de - serve — this. hon - est - ly? —

The second system continues the musical piece. The vocal line has the lyrics "What did I do to de - serve — this. hon - est - ly? —". The piano accompaniment features a mix of chords and melodic fragments in both hands.

E7

A7

— This ass of mine — is as - i - nine — Why

The third system shows the vocal line with the lyrics "— This ass of mine — is as - i - nine — Why". The piano accompaniment continues with harmonic support for the vocal melody.

Gm

A7

D

D/C

me?

8va

The fourth system concludes the page with the vocal line saying "me?". The piano accompaniment features a complex texture with triplets in the right hand and chords in the left hand. An "8va" marking is present above the right-hand staff.

Em7/B Em7b5/Bb A

Donkey: Sing a song — hit the road; —

Shrek: Why me? Why me? A sim - ple

E7

it's the way to get a - round — Be - fore ya know it,

an - swer would be fine — Won't some - one

A G7 C

you've gained ground with me — And I know — all I need —

please send me a sign? — What did I do

Ab9

— all a - long — is a path — and a pal — and a song — So I'm
 to de - serve — this, hon - est - ly? — This

D9

G9

G7 C#9 D9 G13

sing - in' and I'm pal - lin' — with
 ass of mine — is as - i - nine —

C

C/E

Eb7

G7/D

C

you —
 Ooh — That'll do. Donkey, that'll do

Donkey Pot Pie

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately bright

Piano introduction in 4/4 time, key of D major. The music is marked *f* (forte). The right hand plays chords in the treble clef, with a B7 chord above the first measure and a D chord above the final measure. The left hand plays a rhythmic pattern of eighth notes in the bass clef.

Vocal and piano accompaniment for the first line of lyrics. The key signature is D major (one sharp). The tempo is moderately bright. The piano part is marked *mf* (mezzo-forte). The lyrics are: "Dragon. You did-n't knock when you en - tered, ba - by You did-n't wipe _ your feet _".

Vocal and piano accompaniment for the second line of lyrics. The key signature is D major (one sharp). The tempo is moderately bright. The piano part is marked *mf* (mezzo-forte). The lyrics are: "I did-n't see, _ I did not see no o - pen house _ sign." The piano accompaniment includes chords marked D, A, and E5 above the vocal line.

C G Bb/F F C E5

*All- Is this a trick or treat? _ Ooh, ooh, ooh Dragon: You need to brush _ up on fair -

*Excluding Donkey

D A

y tales, _ friend, 'cause drag - ons like their sleep _ I

C G F C D

wrote the book on fi - re breath - in' All- Why don't you read it and weep, _ weep, _

E C F

weep? I'm gon - na shake _ you

C F C F

I'm gon - na bake — you I'm gon - na make — you a

Bb5 Tacet Ab7 C F

don - key pot pie Donkey What? All Sal's - bur - y steak — you

C F C F

I'll frost - ed flake — you I'll pat - ty cake — you, my

Bb5 Tacet A7

don - key pot pie Yeah,

gliss.

Moderate Swing, in 2 (♩ = ♪)

A NC G6

yeah. Donkey: What a minute!

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a repeat sign and a fermata over a whole note chord. The lyrics "yeah." are written below the first measure. The second measure contains the lyrics "Donkey: What a minute!". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *f*, *mp*, and *mf*. Chord changes are indicated by "A", "NC", and "G6".

G6

My. what big teeth you have;

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics "My. what big teeth you have;" are written below the notes. The piano accompaniment continues with chords and a bass line. The chord "G6" is indicated above the system.

G+ Am

they're so spar - kling white I bet you hear this from

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics "they're so spar - kling white I bet you hear this from" are written below the notes. The piano accompaniment continues with chords and a bass line. Chord changes "G+" and "Am" are indicated above the system.

D7 G6

all of your food. — but you must bleach at night. Is that a

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics "all of your food. — but you must bleach at night. Is that a" are written below the notes. The piano accompaniment continues with chords and a bass line. Chord changes "D7" and "G6" are indicated above the system.

Am D7#5 G6 Am D7#5

hint of mint - y fresh - ness? Oh. I am scared to

G6 E7

death I like a girl with a daz - zle - in' smile and

Am D7 G6

"Tic Tac" on her breath Oh.

Freely
Dm

don't kill me. la - dy with the pret - ty teeth

Slowly, freely (no swing)

D/F# Tacet

Dragon I'm gon - na love you _____

mp *mf*

G5 Tacet

G#m7b5 Tacet

and take hold of you _____ I'll vel - vet glove _____ you, _____ my

Tempo I

D/F#

B

don - key pot All pie _____

cresc

E

A

G

E

A

G

I'm gon - na keep _____ you. "Lit - tle. Lit - tle Bo Peep" _____ you

f

E A D

I'm gon - na sweep - you up in - to the

C# C#7

sky

F#m B F#m B

I'm gon - na squeeze - you - I'm gon - na tease - you -

F#m B F#m Tacet

I'm gon - na please - you - I'm gon - na have me a

F#m B F#m B

big ol' honk - in'. slop - py, glop - py. cher - ry on the top - py. piece of

Tacet C#7 F# B7

don - key pot pie

F# B7 Tacet G Fadd#4 Em7 C#7

Na, na, na, na, na. Don - key. don - key, don - key pot

F#

pie

This Is How a Dream Comes True

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately, in 2

Chord progression: Bbadd2, Ebm6/Gb, Bbadd2, Ebm6/Gb

Tempo: Moderately, in 2

Dynamic: mp

The piano introduction consists of four measures. The first measure is marked with a repeat sign and a first ending bracket. The music is in B-flat major, 2/4 time, and features a melodic line in the right hand and a bass line in the left hand.

Chord progression: Bbadd2, F7sus4, Bbadd2, D7/F#, Gm

Vocal line: Fiona: This is how a dream comes true This is how I pic - tured you,

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Fiona: This is how a dream comes true This is how I pic - tured you,"

Chord progression: Dm/F, Ebmaj7, Dm, D7/F#, Eb/G, Bb/F, F7

Vocal line: climb - ing in to res - cue me This was al - ways meant to

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "climb - ing in to res - cue me This was al - ways meant to"

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E \flat m6/G \flat B \flat add2 E \flat m6/G \flat B \flat add2

be This is how the

F7 B \flat Tacet B \flat D7/F \sharp Gm

scene must go You stand - ing there. the light just so

Dm/F E \flat maj7 Dm D7/F \sharp E \flat /G B \flat /F

Then you smile and gaze at me. Take my hand on

F/A Gm F/A Gm F/A Gm

bend - ed knee, bend - ed knee Bend - ed knee! And

E♭add9 B♭/D E♭add9 F♯m F♯msus4

though we've on - ly met. some - how I al - ways knew _____

Gm Gm9 Cm7 E♭m/G♭ B♭add2

it would look like this when dreams come true

Slightly faster

E♭m6/G♭ B F♯7 B

Brave Sir Knight. slow down a bit.

mf

D♯7 G♯m B/F♯ D♯7/F× E/G♯

shut - in girls are del - i - cate I've longed for this my whole life long

B/F# F#7 B C/G

Now you're do - ing it all wrong Down a rope, a

G C/G E7/G# Am C/G

stead a - waits That's what ev - 'ry sto - ry states. Rid - ing o - ver

F#m7b5 Fmaj7 C/G C/E C G/B Am G/B Am

rough ter - rain, past the drag - on you have slain, you have slain.

Tacet NC Cm/G Fm/G Cm/G

You have slain? Dragon: Ah

Fm/G

C5 NC

The first system consists of three staves. The top staff is a single treble clef staff with a whole note chord Fm/G. The grand staff below it has a treble clef staff with a melodic line starting on a whole note chord Fm/G and continuing with eighth notes. The bass clef staff has a bass line with quarter notes and some chords.

The second system is a grand staff with treble and bass clefs. The treble clef staff continues the melodic line with eighth notes. The bass clef staff has a bass line with quarter notes and some chords.

Dm

Bb/D

The third system is a grand staff with treble and bass clefs. The treble clef staff has a melodic line with a triplet of eighth notes. The bass clef staff has a bass line with quarter notes and some chords.

A/D

Dm

Ebm/D

The fourth system is a grand staff with treble and bass clefs. The treble clef staff has a melodic line with a triplet of eighth notes. The bass clef staff has a bass line with quarter notes and some chords.

Dm

E/D Gm/D E/D

Are you

mp

The fifth system is a grand staff with treble and bass clefs. The treble clef staff has a melodic line with a triplet of eighth notes. The bass clef staff has a bass line with quarter notes and some chords. The system ends with the lyrics 'Are you' and a dynamic marking of *mp*.

Cmaj7 Bm7

there. God? It's me. Fi - o - na _____

Ebm/Bb F C G C

Tra la la la la Shrek This way in - stead.

f *mf*

F C G C Slower Eb/Bb

Fiona: Tra la la la la Shrek Door a - head! Fiona: In the end, re - mem - ber,

Ab/Bb Dm Am

all your dreams come true Dragon: Ah _____

f

E/B A/B E/B

Fiona Say your af - fir - ma - tions and love will come to you If you can con - ceive it, be -

Ebm Bbm

lieve it, a - chieve it Dragon: Ah _____

Ab7 Db Ab7 Db

Fiona: Mad drag - on. yay! Skel - e - tons, hoo - ray! Pre -

Bb7 Eb Bb7 Eb Bm F#m/A G D/F#

tend - ing I'm not here Noth - ing more to fear Pink po - nies, hap - py sky

Bm F#m G D/F# Bm F#m/A G D/F# Ebm

Pink po - nies. hap - py sky Oh my God, we're gon - na die! All Ah _____

f

Bbm Absus4 Ab Absus2 Ab C/G

Ah _____

dim *mp*

Fm6/G Cadd2 G7sus4 Cadd2

Fiona. This is how I pic - tured it, more or less, I

E7/G# Am C/G F#m7b5

must ad - mit A thump - ing in my heart. a life a - bout to

Fm6 F C/E Fadd2 F

start I knew this day would come and you would find your

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a rest, then sings "I knew this day would come and you would find your". The piano accompaniment consists of chords and moving lines in both hands. Chords are indicated above the staff: Fm6, F, C/E, Fadd2, and F.

Abm Abmsus4 Am Am9 F/G

way At last, my dream comes true I

The second system continues the vocal line and piano accompaniment. The vocal line sings "way At last, my dream comes true I". The piano accompaniment includes chords and moving lines. Chords are indicated above the staff: Abm, Abmsus4, Am, Am9, and F/G. A dynamic marking of *mf* is present in the piano part.

Freely Tacet

knew, I knew. I knew it would be to day

The third system features a vocal line and piano accompaniment. The vocal line sings "knew, I knew. I knew it would be to day". The piano accompaniment includes chords and moving lines. The tempo marking "Freely" is above the first measure, and "Tacet" is above the second measure. A dynamic marking of *mf* is present in the piano part.

A tempo NC

The fourth system consists of piano accompaniment. It features chords and moving lines in both hands. The tempo marking "A tempo" and "NC" (No Chords) are present. A dynamic marking of *f* is present in the piano part.

Who I'd Be

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately fast

Chords: Gb, Gbsus4, Gb, Gbsus2, Gb, Gbsus4

p

with pedal

Chords: Gb, Gbsus2, Db/Ab

Freely

Shrek: I guess I'd be a he -

Chords: Gb, Db/F, Ebm, Gb/Bb

ro with sword and ar - mor clash - ing, look - ing sem - i -

Ab/C Db Db/F

dash - ing, a shield with - in — my grip — Or else, I'd be a Vi -

Gbadd2 Db/F Ebm Gbmaj7/Bb

king and live a life — of der - ring, while smell - ing like a

Moderately, in tempo

Ab/C Gbsus2 Dbadd2/F

her - ring Up - on a Vi - king ship I'd sail a - way I'd see the world

mp

Gbsus2 Fm7 Gbsus2 Db/F

I'd reach the far - thest reach - es. I'd feel the wind. I'd taste the

G♭add2 G♭ F7/A B♭madd2 B♭m A♭add2/C A♭/C

salt and sea _____ and may - be storm _____ some

G♭sus2

beach - es. That's who I'd be That's who I'd

D♭ D♭/F G♭ D♭/F

be Or I could be _____ a po - et and write a dif - frent

E♭m7 G♭/B♭ A♭/C

sto - ry, one that tells _____ of glo - ry and wipes a - way _____ the lies _____

Db Db/F Gbsus2 Db/F

In - to the skies — I'd throw it The stars would do — the

Ebm7 Gb/Bb Ab/C

tell - ing. the moon would help — with spell - ing, and night would dot — the "i's" —

Gbsus2 Dbadd2/F Gbsus2 Fm7

— I'd write a verse, re - cite a joke with wit and per - fect tim - ing.

Gbsus2 Dbadd2/F Gbadd2 Gb F7/A

I'd share my heart. con - fess — the things I yearn, — and do —

Bbm Ab/C Gbsus2

it all while rhym - ing But we all

learn But we all learn

Cbsus2 Gb/Bb Cbsus2 Gb/Bb

An o - gre al - ways hides An o - gre's fate is known

Cbsus2 Gb/Bb Ab/C

An o - gre al - ways stays in the dark and all a -

Cm7

Bbsus4

Bb

lone _____

mf

D

D/F#

G

D/F#

So yes, I'd be a he - ro And if my wish were grant -

Em7

G/B

A/C#

ed, life would be _____ en - chant - ed, or so the sto - ries say _____

D

G/B

G

D/F#

Of course, I'd be a he - ro, and I would scale _____ a

Em7 G/B A/C# A

tow - er to save a hot - house flow - er and car - ry her — a - way —

Gsus2 Dadd2/F# Gsus2 F#m7

— But stand - ing guard — would be a beast. I'd some - how o - ver - whelm it

Gsus2 Dadd2/F# Gsus2 F#m7

I'd get the girl, — I'd take a breath, and I'd — re - move — my hel - met

Tacet Gsus2 D/F#

We'd stand and stare — We'd speak — of

Gsus2 D/F# Gsus2 D/F#

love We'd feel the stars — as - cend - ing We'd share a kiss, I'd find my

G F# Bmadd2 Bm Asus2 A

des - ti - ny — I'd have — a he - ro's end -

Gsus2 Bm A

ing. — a per - fect hap - py

Gsus2

end - ing That's how it would be. a

Em7 D/F# Gsus2

big bright beau - ti - ful world _____

dim

A7sus4

But not for me _____

mf

Gsus2/B D/A Gsus2 D/F#

Fiona An o - gre al - ways hides An o - gre's fate is known

7

Gsus2/B

Aadd2/C#

An o - gre al - ways stays in the dark _

An o - gre al - ways stays in the dark _

Donkey: You're all a -

C#m

Bsus2

B

All a - lone And I

All a - lone

lone

cresc

Eb Eb/G Ab Eb/G
 know he'll ap - pear _____ 'cause there are
 So yes, I'll be a he - ro. and if my wish were grant -
f

Fm7 Ab/Eb Bb/D Bb
 rules and there are stric - tures _____
 ed, life would be _____ en - chant - ed, or so the sto - ries say -
 All a - lone _____

E \flat Ab E \flat /G

I be - lieve the sto - ry - books I

Of course, I'd be a he - ro. and I would scale a

You need a pal. my cal - en - dar's o - pen

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, and the bottom two staves are piano accompaniment in grand staff notation. The key signature is three flats (B-flat major or D-flat minor). The first staff has a treble clef and a key signature of three flats. The second and third staves also have treble clefs and a key signature of three flats. The piano accompaniment starts with a treble clef and a key signature of three flats, and then moves to a bass clef for the second part of the system. The lyrics are: "I be - lieve the sto - ry - books I", "Of course, I'd be a he - ro. and I would scale a", and "You need a pal. my cal - en - dar's o - pen".

Fm7 B \flat

read by can - dle - light

tow - er to save a hot - house flow - er and car - ry her a - way

Ya need

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, and the bottom two staves are piano accompaniment in grand staff notation. The key signature is three flats (B-flat major or D-flat minor). The first staff has a treble clef and a key signature of three flats. The second and third staves also have treble clefs and a key signature of three flats. The piano accompaniment starts with a treble clef and a key signature of three flats, and then moves to a bass clef for the second part of the system. The lyrics are: "read by can - dle - light", "tow - er to save a hot - house flow - er and car - ry her a - way", and "Ya need".

Absus2/C

Bb/D

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, each with a long note followed by a rest and then a final note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics 'me' are written under the second vocal staff.

Cm

Bb/D

Ab

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, with lyrics: 'per - fect hap - py end - ing; that's'. The bottom staff is a piano accompaniment in grand staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are written under the first vocal staff.

Fm7
Bbsus2
Eb
Ebmaj7/G

how it should be _____
 how it _____ should be _____
 how it should be _____

Ab
Eb/Bb
Eb

Morning Person

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately fast (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$)

The musical score is written for piano and voice. It consists of four systems of music. The first system is an instrumental introduction in 4/4 time, marked 'Moderately fast' with a tempo indicator showing a quarter note equal to a triplet eighth note. The piano part features a melodic line with triplets in the bass clef and block chords in the treble clef. The second system continues the instrumental introduction. The third system begins the vocal melody with the lyrics: 'Fiona: Good morn - ing, birds — Good morn - ing, trees — Oh, what a love -'. The piano accompaniment provides harmonic support with chords and a steady bass line. The fourth system continues the vocal melody with the lyrics: 'ly day. — The sun's so big — it hurts — my eyes — But'. The piano accompaniment continues with chords and a bass line.

mf

B G#m

F#add4 E

B E B

G#m A E B D

Fiona: Good morn - ing, birds — Good morn - ing, trees — Oh, what a love -

ly day. — The sun's so big — it hurts — my eyes — But

F#7 B

real - ly. that's o - kay. — A brand-new day —

E B G#m

— with things — to do, — so man - y plans to make — I've

A E B D F#

had six cups — of cof - fee, so — I'm real - ly wide a - wake! —

F#7 E F#7

— I've al - ways been a morn - ing per - son. a morn - ing girl —

F# B F#add4 E D

Hoo - ray!

A Asus4 A

Bird Cheep cheep cheep cheep cheep cheep cheep — Fiona Hoo - ray! —

Asus2 A Asus4

Bird Cheep cheep cheep cheep cheep cheep cheep cheep —

A Asus2 A

Fiona Hoo - ray! — Bird Cheep cheep cheep cheep

Asus4

A

Tacet

cheep cheep cheep cheep — Fiona Hoo - ray! —

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with the word 'cheep' repeated four times, followed by a rest and then 'Fiona Hoo - ray!' with a long note. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of one sharp (F#). The piano part includes a *f* dynamic marking.

B

E

Good morn - ing. deer — Say, have you heard? —

The second system continues the musical score. The vocal line has a rest for the first measure, then 'Good morn - ing. deer — Say, have you heard? —'. The piano accompaniment includes a *mf* dynamic marking and a triplet of eighth notes in the bass line.

B

G#m

A

E

— To - day's my wed - ding day — I have - n't met — my hus -

The third system features a vocal line with a rest, followed by 'To - day's my wed - ding day — I have - n't met — my hus -'. The piano accompaniment continues with a consistent accompaniment pattern.

B

D

F#

band yet. — but I'm hope - ful an - y - way —

The fourth system concludes the musical score. The vocal line has a rest, followed by 'band yet. — but I'm hope - ful an - y - way —'. The piano accompaniment continues with a consistent accompaniment pattern.

B E B

I'll wear a gown. — we'll have a ball — and dance for —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by eighth notes for 'I'll wear a gown.', a quarter rest, eighth notes for 'we'll have a ball', a quarter rest, and eighth notes for 'and dance for'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

G#m A E B D

ev - er - more — He'll take me in — his mas - sive arms — and

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest for 'ev - er - more', followed by eighth notes for 'He'll take me in', a quarter rest, eighth notes for 'his mas - sive arms', and a quarter rest for 'and'. The piano accompaniment continues with chords and a bass line.

F#7 E

spin me 'round the floor — I've al - ways been a morn - ing per - son. a

The third system continues the vocal line and piano accompaniment. The vocal line has eighth notes for 'spin me 'round the floor', a quarter rest, eighth notes for 'I've al - ways been a morn - ing per - son.', and a quarter rest for 'a'. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand.

F#7 F# B

morn - ing girl — Hoo - ray! —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has eighth notes for 'morn - ing girl', a quarter rest, eighth notes for 'Hoo - ray!', and a quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

E F#7sus4 tr B7

mp

E G tr NC

mf *p*

C F D/F#

mp

G E/G# Am Am/G F#m7b5

Straight feel (♩ = ♪)

C C# D Eb F F# G Ab

mf

NC G5 Gsus4 7 G

f

F/G A5 Asus4

Swing feel (♩ = ♩♩)

Am C#m7b5 Gsus4/D NC

mf

G C G

C D F Am7

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

Fiona: A

E B F# E B

brand - new start, a pal - ette cleanse — as fresh as lime sor - bet —

F# E B F# D#m7

— Last night I was a mon - ster, but this

G#m Bbm

morn - ing, — this morn - ing, —

grad cresc

Db/Eb Eb

— this morn - ing — I'm o -

Fm Bb7 Dbmaj7

kay This morn - ing

f

Db/Eb Ab Db/Ab

I'm o - kay!

mf

Ab Db/Ab E B A

mp

Eb7sus4 Ab

mf

8va

tr

v. 0

I Think I Got You Beat

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Slowly, freely, in 2

NC



p

Gb Db/F Gb

Fiona: I had noth - ing in that tow - er, fight - ing bore - dom by —



mp

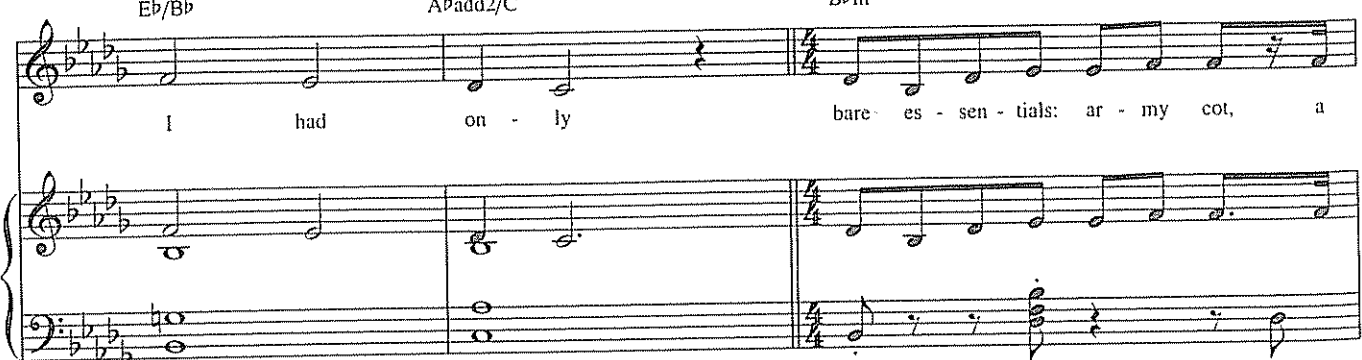
Db/F Gb Db/Ab

— the ho - ur — Prin - cess lone - ly, walk - ing cir - cles,



Moderately fast 4

Eb/Bb Abadd2/C Bbm



I had on - ly bare - es - sen - tials: ar - my cot, a

Ab Gb7 Db

hot plate, and a cham-ber pot; and ev-'ry morn-ing I would boil it No choice, I had no

Bbm Ab Gb7

toi-let. just a view of dev-as-ta-tion out one win-dow; i-so-la-tion in my bed-room,

Db Ebm Fm

and ver-y lit-tle head-room Twen-ty years I sat and wait-ed; I'm ver-y ded-i-cat-ed

Ebm Ab7

On the walls — the days were add-ed Luck-i-ly, those walls were pad-ded — So. —

Fbsus2
Gbsus2
Db
Fbsus2

I think I got you beat I think I got you beat Yeah.

Gb
Ab
Fbsus2
Gbsus2

yeah. yeah I think I got you beat I think I got you

Db
Db7sus4
Db
Db7sus4
Fm

Shrek
beat Oh, ya think so? That was a sad story. but I've heard bet - ter; I'm just say - in'

mf

Eb
Db7
Ab

"A" for ef - fort; thanks for play - in' Sad to see a prin - cess suf - fer, but I had it

Fm Eb Db7

rough-er. like that time a mob with torch-es burned my britch-es See the scorch-es? You're just whin-y;

Ab Bbm7 Cm7

I had a flam-ing hi-ney! As I fled. I had to won-der if I were torn a-sun-der,

Db Eb

would an o-gre go to heav-en? Did I men-tion I was sev-en? So. _____

Cbsus2 Dbsus2 Ab Cbsus2

I think I got you beat I think I got you beat Yeah. yeah,

Db Eb Cbsus2 Dbsus2

yeah. yeah I think I got you beat I think I got you

Ab NC Cm Bbsus4 Bb

beat Fiona No warm re - gards

Ab Eb Cm

Shrek: No Christ - mas cards. Fiona: And ev - 'ry

Bbsus4 Ab Eb

day Shrek was "hell on earth" day Fiona: Okay, top this.

Fm Gm7 Fm

I missed my prom *Shrek* My dad and mom sent me a - way; —

cresc *f*

Bb Csus2

it was my birth - day *Fiona* I was sent away on Christmas Eve

sub mp

C#m B A7

Fiona Bare es - sen - tials: ar - my cot, a hot plate and a cham - ber pot; and ev - 'ry morn - ing I would

Shrek: No warm re - gards No Christ - mas

mf

E C#m B

boil it No choice, I had no toi - let, just a view of dev - as - ta - tion out one win - dow; i - so -

cards _____ And ev - 'ry day was 'hell on

A7 E F#m

la - tion in my bed - room. and ver - y lit - tle head - room. Twen - ty years I sat and wait - ed;

earth' day _____ I missed my prom. My

G#m A B

I'm ver - y ded - i - cat - ed On the walls _ the days were add - ed. Luck - i - ly, the walls were pad - ded _

dad and mom sent me a - way; _ it was my birth - day _

F#m G#m7 A

Twen-ty years - My dad and mom sent me a - way -

"I missed my prom" My dad and mom sent me a - way -

f

B Badd2 B Badd2 B

Fiona So. Shrek: so,

mp

Gsus2 Asus2 E Gsus2

I think I got you beat I think I got you beat Yeah. Yeah.

Fiona. I think I got you beat I think I got you beat Yeah, yeah.

A Bsus4 Gsus2 Asus2

yeah. yeah. yeah. I think I got you beat. I think I got you beat. I think I got you beat.

cresc

E G A B Gsus2

beat. Yeah. Yeah. yeah. yeah, yeah. yeah. I think I got you beat. I think I got you beat.

mf cresc.

Asus2 E G A B

I think I got you beat. Yeah. yeah. yeah. yeah. yeah. yeah. yeah. I think I got you beat. Yeah. yeah. yeah. yeah. yeah. yeah.

F# A6/E B F# A6/E B

**Vocal ad lib (both)*

mp

*Including burping and farting sounds

F# Asus2/E B F# Asus2/E B

F# A F# A F# A F# A F# A F# A

Vocal ad lib ends

cresc. f

E G A7 E G A7

Both: Yeah. yeah —

mp R.H.

E G A7 A7 E

Yeah, yeah —

R.H. rit

The Ballad of Farquaad

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately, in 2

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Moderately, in 2'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: 'Farquaad My dad - dy was a min - er so he was - n't much a - round ... For - ag - ing for dia - monds, a'. Chord symbols C#5, E5, B5, and D5 are placed above the vocal line. The piano part includes a dynamic marking 'mp'.

C#5

mp

Farquaad My

C#5 E5

dad - dy was a min - er so he was - n't much a - round ...

B5 D5

For - ag - ing for dia - monds, a

G#sus4 G# C#5

life spent un - der - ground — Dad - dy did - n't talk much He

E5 B5 D5

bare - ly said hel - lo — He sim - ply mut - tered "hi - ho"

L H

G#7sus4 Tacet C#m

and off to work — he'd go Dad - dy was

Dm

grump - y — My ma - ma was a prin - cess who

mf

F Cm Eb

left her crown be - hind — Dad - dy was her true — love so

A Dm

Ma - ma did - n't mind — I nev - er knew my ma - ma, but she

F Cm Eb

could - 've been a queen — She mar - ried way be - neath — her,

A5 NC Dm

be - neath her knee. — I mean Oh.

Bbm Ab Gb

Dad - dy's bed was lump - y so Mom - my could - n't

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (three flats). The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and then a half note Bb4. The piano accompaniment consists of a steady bass line of quarter notes and chords in the right hand.

Db Bbm Ab

sleep Dad - dy built a new one so

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note Bb4, followed by a dotted quarter note C5, and then a half note D5. The piano accompaniment continues with similar rhythmic patterns.

Eb/G F/A Bbm Fm

tall and so steep Twen - ty - five mat - tress - es she

The third system shows the vocal line with a quarter note E4, followed by a dotted quarter note F4, and then a half note G4. The piano accompaniment features more complex chordal textures in the right hand.

Bbm Fm Gbmaj7 Fm7

slept up - on. One night, she rolled o - ver, —

mp

The fourth system concludes the vocal line with a quarter note G4, followed by a dotted quarter note A4, and then a half note Bb4. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and a triplet of eighth notes in the right hand.

Chords: Gb, NC, Dbm

and Ma - ma was gone

mf

So Dad - dy was grump - y

Chords: Am, D, G

Me and my old man. a tale as old as

Chords: C, Am, F

dirt A bit - ter, dis - tant fa - ther in a

Gsus4 G C E7 Am D

ti - ny un - der - shirt. Dad - dy up and left me,

mp *mf*

G C Am F

left me good as dead Now he lives in squal - or,

mp

G5 Tacet Cm F Cm

sleep - ing sev - en to a bed

Bb Eb D Tacet

Oh, if you could only see me now, Daddy! I'd invite you to the wedding, but you have to be this tall to get in!

Bright 4

NC

Introduction for piano. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with a slur over the first two measures, followed by a series of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

First system of piano accompaniment. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line with a slur over the first two measures. The left hand has a rhythmic accompaniment. Dynamics include *mf*. Chord symbols *A*, *A#°7*, and *E7* are indicated above the staff. The word "My" is written below the staff.

Second system of piano accompaniment. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *mf*. Chord symbols *A* and *D/A* are indicated above the staff. The lyrics "bride - to - be is gor - geous; her wed - ding dress. de - sign - er The" are written below the staff.

Third system of piano accompaniment. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *mf*. Chord symbols *B°/A*, *A*, and *Tacet* are indicated above the staff. The lyrics "guest list will be ma - jor with - out a mi - nor min - er" are written below the staff.

D A B7 E

All: La la la la la la la la la la la la la la la

A D/A B°/A A

Farquaad
Packs of roy - al lack - eys play - ing vi - o - lin

D A B7 E

All: Strings of roy - al un - der - lings who *Farquaad* will not let you in. Ah -

B7

ha, ah - ha. ah - ha! Tricked - out

Eb6/Bb

car - riage. All Tricked - out car - riage, twen - ty stal - lions twen - ty stal - lions with a

Ab6/Bb

coach - man with a named coach - man Ra - oul. named Ra - oul Big re -

Eb/Bb

Ab6/Bb

Eb/Bb

Ab6/Bb

cep - tion Big re - cep - tion with a boy band with a boy band and a

Fm

roy - al D - J by the pool

Yes!

Tempo I
Dm

F

I can see my fu - ture. and so it shall be done

Cm Eb

It's to - tal dom - i - na - tion with some

A Gm A Dm

tor - ture just for fun 'Cause I will have my

mp *f*

F

wed - ding, and I will have a queen

3

Cm Eb/Bb A

Once I get that crown on you will get the guil - lo - tine.

And I'll

Bbm Ab Gb Db Bbm Ab

3 3 3 3 3 3

mf

pun - ish you, Dad - dy: 'cause I'm all grown up and big - ger than you'll ev - er

Gb Tacet Ebm Tacet

know You're gon - na pay, Dad - dy It's an - y day, Dad - dy

Ebm Tacet Ab7sus4 Db

I'm off to work Hi - ho!

Cb Db5

rit

Make a Move

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately

NC

mf

Donkey There's

NC

some- thin' go - in' on 'round here I've been watch - in' and the sig - nals are clear A nerv - ous

laugh when she brush-es his skin. the sweat-y palms. the big dop-ey grin

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb and Eb). It features a series of eighth notes with 'x' marks above them, indicating a specific articulation. The lyrics are: "laugh when she brush-es his skin. the sweat-y palms. the big dop-ey grin". A triplet of eighth notes is marked with a bracket and the number "3". The piano accompaniment is in a bass clef, providing a steady accompaniment with eighth notes.

Bb Ab Eb Ab

Hmm _____ With a

The second system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It begins with a long note on the syllable "Hmm" followed by a melodic line. The lyrics "With a" appear at the end of the system. The piano accompaniment is in a bass clef, with chords in the right hand and a melodic line in the left hand. Chord changes are indicated by Bb, Ab, Eb, and Ab above the staff.

Bb Ab Eb Ab

gig-gle and a flip of her hair, - I smell the pher'-mones in the air - Mak-in'

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It features eighth notes with 'x' marks above them. The lyrics are: "gig-gle and a flip of her hair, - I smell the pher'-mones in the air - Mak-in'". A triplet of eighth notes is marked with a bracket and the number "3". The piano accompaniment is in a bass clef, with chords in the right hand and a melodic line in the left hand. Chord changes are indicated by Bb, Ab, Eb, and Ab above the staff.

Bb Ab Eb

goo-goo eyes o-ver their food, - they need my help here in set-ting the mood -

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It features eighth notes with 'x' marks above them. The lyrics are: "goo-goo eyes o-ver their food, - they need my help here in set-ting the mood -". A triplet of eighth notes is marked with a bracket and the number "3". The piano accompaniment is in a bass clef, with chords in the right hand and a melodic line in the left hand. Chord changes are indicated by Bb, Ab, and Eb above the staff.

C D E F

Oh, you don't think love is blind? Well, I got some friends who think otherwise.

G A B

And here there are! Direct from my imagination!

f

C Em7 Dm7 Eb Dm7 C Em7 Dm7 Eb Dm7

Three Blind Mice Three blind mice. — three blind mice —

mf

Am G Bb/F F F7

See how — they run — Donkey: You got - ta

Bb7 Eb7 Gb7 Ab9

turn up the heat, you got - ta but - ter the pan — You got - ta make your move — and don't — be a - fraid
Mice: Make your move — and don't — be a - fraid

Bb7 Eb7 Gb7 Ab9

Reach for her hand, may - be give her a kiss She's wait - in' for a move — to be made You
Mice: Wait - in' for a move — to be made

F G Ab Eb

got - ta, Got - ta, got - ta, got - ta, you got - ta make a move —
 Got - ta, got - ta, got - ta, got - ta, yeah.

Bb7 Eb7 Bb7 Eb7

You got - ta make a move — You got - ta make a —
 You got - ta make a move — You got - ta make a move —

Bb7 Eb7 F#m9

move — Yeah!
 You got - ta make a move — Yeah!

Gm7 F#m7 Fm7 F#m7

1 2 3

Donkey: Shrek.
 But if you could, I'd want to say a few things to you
 got to tell this girl what you're really feeling deep down
 So just go on now

*I know you can't hear me right now.
 I am in your corner, buddy. but you have
 You may not get another chance*

mp

4

Fm7 C D

Just open your heart and . Shrek: Um Princess? Donkey: Here we go

grad cresc.

E F G A B C

Fiona: Yes, Shrek? Oh, he's gonna tell her Shrek: I, um Oh, I can't take this Well, I was. Uh, huh... I was wondering Okay...

D E F7 Tacet

I was wondering. Spit it out! Are you gonna eat that? Man, what is wrong with you!

F7#9 Bb7 Eb7

Donkey: You got - ta make a move; — you got - ta shift in - to gear — You got - ta

Gb7 Ab9 Bb7 Eb7

Mice Buck - le down — and give — it a whirl. The scene is set — right out — of a book with a Move, move, move, with a

Gb7 Ab9 F G

sun - set and a beau - ti - ful girl — So you got - ta, Got - ta. got - ta, got - ta.

Ab Eb Bb7 Eb7

got - ta. you got - ta make a move — You got - ta make a move —
 got - ta. yeah! You got - ta make a move

Bb7 Eb7 Bb7 Eb7

You got - ta You got - ta make a move — You got - ta make a move —
 make a move You got - ta make a move —

F7#9 Ab/Eb Eb

Yeah! Donkey. You got - ta use the sun - set

Ab/Eb Eb Ab/Eb Eb

What a beau-ti - ful sun - set, ba - by You got - ta use the sun - set, ba - by

Bb Cm/Bb Bb7

Mice: Woh, woh, yeah Donkey: You got - ta

Ab13 G7 Gbmaj7 Eb/F

reach for the ring - You got - ta give it a shot. Grab the bull by the horns - or get off the pot -

F7(9)45 NC Bb7

Who! And make a move -

mf

When Words Fail

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately fast

G D G D Cadd2

mp

This system shows the first five measures of the piano accompaniment. The treble clef part features a melody of quarter notes and eighth notes, while the bass clef part provides a simple harmonic accompaniment with quarter notes. Above the staff, guitar chords are indicated: G, D, G, D, and Cadd2.

Gadd2 D Gadd2 D

Shrek I picked this flow - er; right o - ver there _____ is

G

This system contains the first four measures of the vocal line and piano accompaniment. The vocal line is written in a treble clef with lyrics underneath. The piano accompaniment is in a grand staff. Above the vocal line, guitar chords Gadd2, D, Gadd2, and D are indicated. The piano accompaniment features a melody in the treble clef and a bass line in the bass clef.

Cadd2 Gadd2 Cadd2

where it grew. And I don't real - ly like it, but it

This system contains the next four measures of the vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with the same harmonic structure. Above the vocal line, guitar chords Cadd2, Gadd2, and Cadd2 are indicated.

Gadd2 Cadd2

made me think of you, be - cause it's pret - ty, — is

Gadd2 Cadd2 Gadd2 Cadd2

what I'm try'n' to say — And you are al - so pret - ty, but

D G

I like you an - y - way — So

Em Bm Em Bm

please ac - cept this flow - er with its pet - als and a stem. which

mf

C G Em

rep - re - sent my feel - ings and tells you

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line consists of quarter notes: G4, A4, B4, C5, G4, F#4, E4, D4. The piano accompaniment consists of quarter notes: G3, A3, B3, C4, G3, F#3, E3, D3.

Bm Tacet Am/C D

how *Oh. man. I'm in trouble* When words fail, what will I do? _

mp

The second system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line consists of quarter notes: G4, A4, B4, C5, G4, F#4, E4, D4. The piano accompaniment consists of quarter notes: G3, A3, B3, C4, G3, F#3, E3, D3.

G Am/C D

When words fail. how will she know _

The third system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line consists of quarter notes: G4, A4, B4, C5, G4, F#4, E4, D4. The piano accompaniment consists of quarter notes: G3, A3, B3, C4, G3, F#3, E3, D3.

Em Bm Am/C To Coda D

how I feel? When words fail. will I fail _ too? _

The fourth system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line consists of quarter notes: G4, A4, B4, C5, G4, F#4, E4, D4. The piano accompaniment consists of quarter notes: G3, A3, B3, C4, G3, F#3, E3, D3.

Em Bm C D

per - son - al - i - ty is big - gish. is what I meant by

G Em Bm

that Sor - ry 'bout that fat thing I'm on the

mf

Em Bm Cadd2 G

heft - y side my - self — I have to blame the gene — pool, which re -

Em Bm Tacet *DS al Coda*

minds of Oh, where am I going with this? When words

mp

Coda

Triplet feel (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

D Cadd2 G

I fail ___ too? ___ Do I have a snow - ball's chance? ___

mf

Cadd2 G

Are my pros - pects just too grim? ___

Em G/D

I spent my life stuck in ___ the mud

Cadd2 G/B D Tacet

Now I'm crawl - ing out on a limb If words

mp

Straight feel (♩ = ♪)

Am/C D G C/G G Am/C

fail. she'll know what I _____ mean If words fail, she'll

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a half note 'fail.' followed by a quarter rest, then a quarter note 'she'll', a quarter note 'know', a quarter note 'what', a quarter rest, a quarter note 'I', a quarter rest, a quarter note 'mean', a quarter rest, a quarter note 'If', a quarter note 'words', a quarter note 'fail,', and a quarter note 'she'll'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

D Em Bm

just take my hand She sees me like no one else has

Detailed description: This system contains the next five measures. The vocal line continues with a quarter note 'just', a quarter note 'take', a quarter note 'my', a quarter note 'hand', a quarter note 'She', a quarter note 'sees', a quarter note 'me', a quarter note 'like', a quarter note 'no', a quarter note 'one', a quarter note 'else', and a quarter note 'has'. The piano accompaniment continues with the eighth-note bass line and chords.

Tacet Cadd2

If words fail, she'll un - der - stand _____

Detailed description: This system contains the next five measures. The vocal line has a quarter rest, a quarter note 'If', a quarter note 'words', a quarter note 'fail,', a quarter rest, a quarter note 'she'll', a quarter rest, a quarter note 'un -', a quarter note 'der -', and a quarter note 'stand' followed by a long horizontal line. The piano accompaniment has a 'Tacet' marking over the first three measures and then continues with the eighth-note bass line and chords.

Tacet Cadd2 Dadd2 G

She'll un - der - stand _____

rit.

Detailed description: This system contains the final five measures. The vocal line has a quarter rest, a quarter note 'She'll', a quarter rest, a quarter note 'un -', a quarter note 'der -', and a quarter note 'stand' followed by a long horizontal line. The piano accompaniment has a 'Tacet' marking over the first measure and then continues with the eighth-note bass line and chords. A 'rit.' (ritardando) marking is placed above the piano part in the fourth measure. The piece ends with a double bar line.

Build a Wall

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderate Rock

Chords: F, Bb, F, Bb

Lyrics: Shrek I'm gon - na

Dynamic: *mf*

The first system of the score is in 4/4 time. The vocal line begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Chords: F, Bb, F, Bb

Lyrics: build me a wall. I'll make it ten feet — high.

The second system continues the melody. The vocal line has a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note Bb4, a quarter rest, a quarter note C5, a quarter rest, and a quarter note D5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

Chords: G7, Csus4, C

Lyrics: See ya lat - er. pal Bye - bye

The third system concludes the piece. The vocal line has a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note Bb4, a quarter rest, a quarter note C5, a quarter rest, and a quarter note D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B \flat Dm A7

No one get - tin' in, so don't you e - ven try _____ A

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats (B \flat and E \flat). The vocal line starts with a quarter note on G4, followed by eighth notes on A4, B \flat 4, and A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

B \flat F E \flat B \flat

ten - foot wall _____ I'm gon - na

The second system continues the piece. The vocal line has a quarter rest followed by a quarter note on G4. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

F B \flat F B \flat

build me a wall. I'm gon - na dis - ap - pear

The third system shows the vocal line with a quarter note on G4, a quarter rest, and a quarter note on G4. The piano accompaniment continues with a consistent eighth-note bass line and chords.

G7 Csus4 C

What's the mat - ter, pal? Am I not be - ing clear? _____

The fourth system features a vocal line starting with a quarter note on G4, followed by eighth notes on A4, B \flat 4, and A4. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.

Bb Dm A7

Can't you take a hint? Am I get - tin' through at all?

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "Can't you take a hint? Am I get - tin' through at all?". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Bb F Bb

Just get out of here! I was

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "Just get out of here! I was". The piano accompaniment maintains the same rhythmic pattern, with chords changing to Bb and F in the second measure.

F/Eb Bb/D

told the world would de - spise me So

Detailed description: This system contains the next two measures. The vocal line has the lyrics "told the world would de - spise me So". The piano accompaniment continues with the same accompaniment style, with chords F/Eb and Bb/D.

F/Eb Bb/D

I should - 've known. I should - 've guessed

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics "I should - 've known. I should - 've guessed". The piano accompaniment ends with sustained chords in the right hand and a simple bass line in the left hand.

Dm7 G7

I thought those two might be dif - f'rent _____

Dm7 Bb/D

Well, now I know _____ they're just like all the

C/E Csus4/D C G C/G

rest I'm gon - na be what they _____ want I'm gon - na

f

G C/G A7

be what they _____ say Hey, world _____ I'll

D Cmaj7

do it your way — You're look - ing for a mon - ster

Em B7 C G

It's your luck - y day — I'll be what you want —

C G G/F

What a fool to think she might love —

mf

Cm/Eb G/F

me I o - pened my heart — I and

Cm/Eb C/G

let her walk through — She want - ed Prince Charm - ing; I

Tacet Em7 Tacet

want - ed my home — back How luck - y both our wish - es came

D/F# G E A/E

true I'm gon - na build me a wall, — a per - fect

E A F#7

place to hide — Hey, — world, — stay on —

Bsus4 B Amaj7 C#m

— your side — The best way to con - quer, they say, is to di - vide —

G#7 A E

Gon - na build a wall - Gon - na be what they say Gon - na

G#m A Bsus4

hard - en my heart - - - - - Gon - na build a wall -

E A G D E5

hard - en my heart - - - - - Gon - na build a wall -

Freak Flag

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Freely

Chords: A/C# D A/C# D C#7/E# F#m7 B7/F# B7b5/F E7 Tacet

Lyrics:
Gingy We spend our whole lives wish - ing we weren't so
freak - in' strange - They made us feel that way But it's
they who need to change Papa Bear The way they think, that is

A/C# D A7

Gingy It's time to stop the hid - ing It's time to

D7 C#7/E# G/D D Tacet

stand up tall, say: Hey world, I'm dif - f'rent, and here I

Eb9b5 Bm7 E7 D/A A

am. splin - ters and all!

Moderately fast

D D#07 E7sus4 Tacet A7 D7 A7

Splin - ters and all! Mama Bear Let your freak flag wave -

riten. *mf*

D7 A7 D7 A F#m7

Let your freak flag fly Nev -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a whole note rest, followed by the lyrics 'Let your freak flag fly' with a long note, and 'Nev -' with a whole note rest. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A7/E B7/D# C#7

er take it down. nev - er take it down Raise it way up high -

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'er take it down. nev - er take it down Raise it way up high -'. The piano accompaniment continues with complex chordal textures and melodic lines.

E7 D7 A7 D7 A7

Let your freak flag fly

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics 'Let your freak flag fly'. The piano accompaniment features a steady bass line and active upper parts.

D7 F#m7 D A/C# D

Let it fly. fly,

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'Let it fly. fly,'. The piano accompaniment provides a final harmonic setting for the phrase.

A Em/D D A D

Pinocchio: It's hard to be a pup - pet; so man - y strings at - tached
 fly 3 Pigs Lit - tle pup - pet boy _____

C#7 F#m

Can't cut loose But it's not a choice you made - No, no It's
 Ooh

Bm7 Tacet E A7 D7 A7

just how you were hatched, All Let your freak flag wave -

D7 A7 D7 A F#m7

Let your freak flag fly _____ Nev -

A7/E D C#7

er take it down. nev - er take it down Raise it way _____ up high -

E D A D7 A

Let your freak _____ flag fly _____

A7 Gb7 Cb7

3 Pigs I'm proud to be a pig - ^{All} gy Lit - tle pig, lit - tle

Gb7 Cb7

Papa Bear
pig I raise my _____ fur - ry fist _____ All Pa - pa Bear, Pa - pa

Bb7 Ebm Ab Gb/Bb Cb

Elf:
 Bear It's time I told the world _____ I'm a Sci - en - tol - o - gist

Gb7 Cb7

All Sci - en - tol - o - gist *Wicked Witch:* I did some time in jail All: Yeah, _ yeah _

Gb7 Cb7 Bb

Gnome: I smell like sau - er - kraut. All Woo. *Wolf:* I'm gon - na shed my house -

Ebm Ab7 Db

coat. *Men:* Miss Thing, you work it out. All: Let your
 Women Go! _____

A7 D7 A7 D7 A7 D7 A

freak flag wave — Let your freak flag fly —

F#m7 A7/E

Nev - er take it down, nev - er take it down Raise it way —

Moderately slow, in 2
(♩ = ♩) A

D C#7

up high — Pinocchio: Yes, it

Bm/A A Bm/A

all makes sense now. ooh — We may be freaks. but we're freaks with teeth

A Bm/A

Bum ba da ba da dum ba da ba da dum ba da ba da dum bum
and claws and magic wands And together

A C#7/G#

Bum ba da ba da dum ba da ba da dum ba da ba da dum bum.
we can stand up to Farquaad

F#m A/E Bm

Bum ba da ba da dum ba da ba da dum ba da ba da dum bum.
Nev - er take it down Raise it way up

Bb7

3 Pigs: Raise it up way high
high _____

All. Raise it up way high

cresc

Eb

Eb/Db

Ab/C

Humpty Dumpty: We've got mag - ic. We've got pow - er Who are they _____ to

All (Ooh _____)

mf

Abm/Cb

Fm7b5

Db

say we're wrong? Oh _____

All the things that make us

f

mf

Moderately fast

Ab/C

C7sus4

C7

(♩ = ♩) Fm

spe - cial
Yes. Egg!

are the things that make us strong

Gb9b5

Bbm7

Ab/C

Humpty Dumpty. What makes us spe - cial

Pinocchio: What makes us spe -

Db

Ab/C

cial

makes us
makes us

All. What makes us spe - cial makes us

cresc.

Bbm7b5

Gbmaj9

Cm/F

Bb7

Eb7

Bb7

All strong _____ Let your freak flag wave _

f

Eb7

Bb7

Eb7

Bb

Gm7

Let your freak flag fly _____ Nev -
Nev -

Bb7/F

C/E

D7sus4

er take it down, nev - er take it down. Raise it way _____ up high -
er take it down _____

D F Eb7

Yeah! Let your freak — flag

Bb7 Eb7 Bb7 Eb7 Bb7 Eb7/Bb Gm7

fly. fly,

Ab Eb

fly. fly,

ff

Abadd2/Gb Tacet Bb

fly Pinocchio All: Fly!

I'm wood. I'm good
Get used to it!

all *vel*

Finale

(This Is Our Story)

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately, in 2

E Asus2

mf

E Asus2

Fiona I wait - ed all my life,

E

lived it by the book Now I know that's

Asus2 B E

not my sto - ry You

Asus2

take me as I am, love me as I

C#m7

Bsus4

B

look. stand - ing here in all my

Bsus2

B

A

E

glo - ry I am sweet - ness I am brat - ty I'm a prin -

A

C#m7

A

cess I'm a fat - ty I'm a mess of con - tra - dic -

E Bsus2

tions in a dress _____ I am sass -

A E A

y I am sap - py. When I'm with _____ you, I am

C#m7 G D

hap - py This is my

E G

sto - ry _____ Shrek You

Csus2

laugh at all my jokes. e - ven though they're

crude You don't mind that I'm not

class - y Both We make a per - fect

pair. ra - di - ant and rude

Dsus4
D
Dsus2
D

So in love — and much too gas - sy We are o -

C
G
C

Fiona. Shrek, Donkey:
 gres We are scar - y We are don - keys We are hair -

Em7
C
G

y We have bold and brand - new sto - ries to be told —

F
Dsus2
C

We will write — them, we will tell —

G C D/E Em7

— them You will hear — them, you will smell — them

Bb F C

This is our sto - ry —

F Fmaj7/A Bbadd9 F/A

mp

Gm7 F/C C

Bb/C

cresc

Fast 4

Gm7

F/A

Bb

F/C

(♩ = ♩)

Humpty Dumpty: What makes us spe - cial. _____
Pinocchio: What makes us spe - cial, _____

All: What makes us spe -

mf

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics for Humpty Dumpty and Pinocchio. The second staff is a vocal line for the 'All' part. The bottom two staves are piano accompaniment, with a mezzo-forte (mf) dynamic marking. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Fast 4'.

Bbm7

Ab/C

what makes us spe - cial, _____
what makes us spe -

cial, _____
ooh. _____

f

Detailed description: This system contains the next three staves of music. The top staff continues the vocal lines with lyrics. The second staff has vocal lines with 'cial,' and 'ooh.' lyrics. The bottom two staves are piano accompaniment, with a forte (f) dynamic marking. The key signature changes to two flats (Bbm7) and then back to one flat (Ab/C). The piano accompaniment features a steady eighth-note bass line.

Db

Ab/C

cial. _____ makes us

what makes us spe - cial. makes us

Detailed description: This system contains the final three staves of music. The top staff continues the vocal lines with lyrics. The second staff has vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature changes to three flats (Db) and then back to two flats (Ab/C). The piano accompaniment continues with the eighth-note bass line.

Bbm7b5 D

All strong ————— We are witch - es We are fair -

A D F#m7

ies We are weird - os Gingy I'm an Ar - ies All We're a

D A G

gi - ant Whit - man's Sam - pler here to try _____

B5 D A

————— We are pup - pets We are rab - bits We are hob -

D F#m7 D

bits with bad hab - its We're a screw - y but de -

A E5 Bm7

light - ed cra - zy stew — We are dif - frent and u - nit -

A/C# D E#o7 F#m

ed You are us — and we are you —

Tempo I (♩ = ♩) C G D

This is our sto - ry —

C G D

This is our sto - ry

C Tacet A

This is our sto - ry

Amaj7/C# D

E5 D A

Gingy: God bless us, All. The end!
every one!

More to the Story

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately

F G F G

8va

p

with pedal

F G C

This is by the book.

8va

8va

F G C

a pic - ture - per - fect bride —

8va

8va

F G Am

I got my hap - py end - ing In a

F G C

fair - y tale, — the knot — must get — tied —

F G C

This is what I dreamed —

F G C

Fi - nal - ly. — it's real

F G Am

I knew what I _____ would look _____ like. but I

8va

Dm7 G C Slower

nev - er thought _ how I might feel _____ And there's

8va

rit

F/A G/B F/C C

more. more, _____ more _____ to the sto - ry What you

Dm7 G F/A C/G

so of - ten read _____ is - n't al - ways so _____ There's

Em F E7 F C/E

more, more to the sto - ry

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 starting on a whole note, followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols Em, F, E7, F, and C/E are placed above the vocal line.

Dm7 F/C C

Now I know

The second system continues the musical piece. The vocal line has a melody with a quarter note followed by eighth notes. The piano accompaniment features a sustained chord in the right hand and a moving bass line. Chord symbols Dm7, F/C, and C are placed above the vocal line.

F/A G/B Cadd2 Cadd2/E C/E

Ev - 'ry prin - cess is a beau - ty

mp

The third system of music includes a vocal line and piano accompaniment. The vocal line has a melody with eighth notes. The piano accompaniment has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord symbols F/A, G/B, Cadd2, Cadd2/E, and C/E are placed above the vocal line. The dynamic marking *mp* is present in the piano part.

Fadd9/A G/B Cadd2

Ev - 'ry drag - on must be cruel Big goes with

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a melody with eighth notes. The piano accompaniment has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord symbols Fadd9/A, G/B, and Cadd2 are placed above the vocal line.

F/A E7/G# Am C/G

bad, and roy - al goes with du - ty We play our parts; -

F/A Gsus2/B G/B Csus2 C

we fol - low ev - 'ry rule

A Badd4 E F#m7 E/G#

This is by the book;

A Badd4 E F#m7add4 E/G#

I knew it from the start

A Badd4 C#m7

The o - gre tries to hurt you, but I

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a half note 'The', a quarter note 'o - gre', a quarter note 'tries', a quarter note 'to', a quarter note 'hurt', a quarter note 'you,', a quarter note 'but', and a quarter note 'I'. The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef part has a steady quarter-note bass line.

A/C# B/D# D6/E

nev - er knew — they meant in the heart And there's

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note 'nev - er', a quarter note 'knew —', a quarter note 'they', a quarter note 'meant', a quarter note 'in', a quarter note 'the', a quarter note 'heart', and a quarter note 'And there's'. The piano accompaniment continues with the same accompaniment pattern as the first system.

A Bsus4 B A E

more. more, — more — to the sto - ry What you

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note 'more.', a quarter note 'more, —', a quarter note 'more —', a quarter note 'to', a quarter note 'the', a quarter note 'sto - ry', and a quarter note 'What you'. The piano accompaniment continues with the same accompaniment pattern.

F#m7 Bsus4 B A E/G# F#m E

so clear - ly see — is - n't al - ways so — There's

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note 'so', a quarter note 'clear - ly', a quarter note 'see —', a quarter note 'is - n't', a quarter note 'al - ways', a quarter note 'so —', and a quarter note 'There's'. The piano accompaniment continues with the same accompaniment pattern.

G#m Aadd9 G# C#m Badd4

more. more to the sto - ry

A Asus2

Now I know, now I

C/G G F#m7b5

know what you're

F#m7 B A E

so fond - ly told is - n't al - ways so There's

G#m

A

Freely
G#7

C#m

Badd4

more. more _____ to the sto - ry

F#m7

Tacet

Tempo I
A

B

Now I know _ This is by the book

E

A

B

I got my hap - py

A

B

E

end - ing

rit

8va

Ped