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# GO THE DISTANCE

ARRANGED BY: MARK CAMILLERI

♩=70

**(A)**

8

I HAVE OF-TEN DREAMED OF A FAR OFF PLACE WHERE A HE-RO'S WEL-COME WILL BE

13

**(B)**

WAIT - ING FOR ME. (WHERE THE CROWDS WILL CHEER WHEN THEY SEE MY FACE AND A

16

**(C)**

VOICE KEEPS SAY-ING THIS IS WHERE I'M MEANT TO BE. I WILL FIND MY WAY

19

I CAN GO THE DIS-TANCE I'LL BE THERE SOME-DAY IF I CAN BE STRONG I KNOW E-VERY MILE WILL BE

23

WORTH MY\_ WHILE I WOULD GO MOST A-NY-WHERE TO FEEL LIKE I\_ BE LONG.

29

**(D)**

DOWN AN UN-KNOWN ROAD TO EM - BRACE MY FATE THOUGH THAT

Oo\_ Oo\_

34

ROAD MAY WAN-DER IT WILL LEAD ME TO YOU AND A THOU-SAND YEARS WOULD BE

Oo LEAD ME TO YOU AH

37,

WORTH THE WAIT IT MIGHT TAKE A LIFE-TIME BUT SOME HOW I'LL SEE IT THROUGH AND I

AH BUT SOME HOW I'LL SEE IT THROUGH AND I

40,

(E)  
WON'T LOOK BACK I CAN GO THE DIS-TANCE AND I'LL STAY ON TRACK NO I

WON'T LOOK BACK AH STAY ON TRACK NO I

43,

WON'T AC-CEPT DE-FEAT IT'S AN UP-HILL SLOPE BUT I WON'T LOSE HOPE TILL I

WON'T AC-CEPT DE-FEAT IT'S AN UP-HILL SLOPE BUT I WON'T LOSE HOPE TILL I

47

GO THE DIS-TANCE AND MY JOUR-NEY IS COM - PLETE BUT TO

GO THE DIS-TANCE AND MY JOUR-NEY IS COM - PLETE AH AH

52

(F)

LOOK BE-YOND THE GLO-RY IS THE HARD-EST PART FOR A HE-RO'S STRENGTH IS MEA - SURED BY HIS

AH HARD-EST PART FOR A HE-RO'S STRENGTH IS MEA-SURED

55

(G)

HEART LIKE A SHOOT - ING STAR LIKE A SHOOT-TING STAR

HEART AH AH AH

58

I WILL GO THE DIS-TANCE I WILL SEARCH THE WORLD I WILL FACE ITS HARMS I KNOW

AH I WILL SEARCH THE WORLD AH AH

61

Musical notation for measures 61-64. The top staff contains the melody with lyrics: "EV - ERY MILE WILL BE WORTH MY \_\_\_ WHILE I WOULD GO MOST A-NY-WHERE TO". The bottom staff contains the bass line with lyrics: "GO MOST A-NY-WHERE". The music is in 4/4 time and includes various rhythmic values such as quarter notes, eighth notes, and rests.

65

Musical notation for measures 65-68. The top staff contains the melody with lyrics: "FIND WHERE I BE - LONG.". The bottom staff contains the bass line. The music is in 4/4 time and includes various rhythmic values such as quarter notes, eighth notes, and rests. There are also some double bar lines and fermatas in the bass line.

# HE'S A TRAMP

WORDS AND MUSIC BY PEGGY LEE  
AND SONNY BURKE

MODERATELY



HE'S A TRAMP, BUT THEY LOVE HIM: BREAKS A NEW HEART EV-'RY DAY. HE'S A  
TRAMP, HE'S A SCOUN-DREL HE'S A ROUND-ER, HE'S A CAD. HE'S A

6



TRAMP; THEY A-DORE HIM AND I ON-LY HOPE HE'LL STAY THAT WAY. HE'S A  
TRAMP, BUT I LOVE HIM. YES,

10



E-VEN I HAVE GOT IT PRE-TY BAD. YOU CAN NEV-ER TELL WHEN HE'LL SHOW UP: HE GIVES YOU PLEN-TY OF

15



TROU-BLE I GUESS HE'S JUST A NO'COUNT PUR BUT I WISH THAT HE WERE DOU-BLE. HE'S A

20



TRAMP, HE'S A ROV-ER AND THERE'SNOTH-ING MORE TO SAY IF HE'S A TRAMP, HE'S A

25



GOOD ONE AND I WISH THAT I COULD TRAV-EL HIS WAY.





# BEAUTY AND THE BEAST

ASHMAN & MENKEN

LYRICALLY 4

1-4

TALE AS OLD AS TIME, TRUE AS IT CAN BE.

9

BARE-LY EV-ENFRIENDS, THEN SOME-BOD-Y BENDS UN-EX-PEC-TED-LY. JUST A LIT-TLE

14

CHANGE. SMALL, TO SAY THE LEAST. BOTH A LIT-TLE SCARED, NEI-THER ONE PREPARED. BEAU-TY AND THE

19

BEAST. EV-ER JUST THE SAME. EV-ER A SURPRISE. EV-ER AS BE

25

FORE, EV-ER JUST AS SURE AS THE SUN WILL RISE. TALE AS OLD AS TIME.

30

TUNE AS OLD AS SONG. BIT-TER SWEET AND STRANGE, FIND-ING YOU CAN

34

CHANGE, LEARN-ING YOU WERE WRONG. CERT-AIN AS THE SUN RIS-ING IN THE

39

EAST. TALE AS OLD AS TIME, SONG AS OLD AS RHYME. BEAU-TY AND THE BEAST.

43

SLOWER

TALE AS OLD AS TIME, SONG AS OLD AS RHYME. BEAU-TY AND THE BEAST.

6

47-52

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of ten staves of music. The first staff begins with a 'LYRICALLY' instruction and a '4' above the staff, indicating a 4-measure phrase. The lyrics are: 'TALE AS OLD AS TIME, TRUE AS IT CAN BE.' The second staff starts at measure 9 with lyrics: 'BARE-LY EV-ENFRIENDS, THEN SOME-BOD-Y BENDS UN-EX-PEC-TED-LY. JUST A LIT-TLE'. The third staff starts at measure 14 with lyrics: 'CHANGE. SMALL, TO SAY THE LEAST. BOTH A LIT-TLE SCARED, NEI-THER ONE PREPARED. BEAU-TY AND THE'. The fourth staff starts at measure 19 with lyrics: 'BEAST. EV-ER JUST THE SAME. EV-ER A SURPRISE. EV-ER AS BE'. The fifth staff starts at measure 25 with lyrics: 'FORE, EV-ER JUST AS SURE AS THE SUN WILL RISE. TALE AS OLD AS TIME.' The sixth staff starts at measure 30 with lyrics: 'TUNE AS OLD AS SONG. BIT-TER SWEET AND STRANGE, FIND-ING YOU CAN'. The seventh staff starts at measure 34 with lyrics: 'CHANGE, LEARN-ING YOU WERE WRONG. CERT-AIN AS THE SUN RIS-ING IN THE'. The eighth staff starts at measure 39 with lyrics: 'EAST. TALE AS OLD AS TIME, SONG AS OLD AS RHYME. BEAU-TY AND THE BEAST.' The ninth staff starts at measure 43 with a 'SLOWER' instruction and a fermata over the final note. The lyrics are: 'TALE AS OLD AS TIME, SONG AS OLD AS RHYME. BEAU-TY AND THE BEAST.' The score ends with a double bar line and the number '6' above it, and '47-52' below it.



# A WHOLE NEW WORLD

00

I CAN SHOW\_ YOU THE WORLD

6

SHIN-ING SHIM - MER-ING SPLEN - DID. TELL ME PRIN-CESS NOW WHEN DID YOU LAST

11

I CAN O - PEN YOUR EYES\_

LET YOUR HEART DE - CIDE?\_ I CAN O - PEN YOUR EYES\_

15

TAKE YOU WON - DER BY WON - DER. O0

TAKE YOU WON - DER BY WON - DER. O - VER SIDE - WAYS AND UN - DER ON A

19

A WHOLE NEW WORLD, A NEW FAN-TAS-TIC POINT OF VIEW..

MAG-IC CAR-PET RIDE. A WHOLE NEW WORLD, A NEW FAN-TAS-TIC POINT OF VIEW..

24

NO ONE TO TELL US NO OR WHERE TO GO

NO ONE TO TELL US NO OR SAY WE'RE ON - LY

28

A WHOLE NEW WORLD, A DAZ-ZLING PLACE I NEV- ER KNEW..

DREAM - ING.

32

BUT NOW FROM WAY UP HERE IT'S CRY-S-TAL CLEAR

BUT NOW FROM WAY UP HERE IT'S CRY-S-TAL CLEAR THAT NOW I'M IN A

36

WHOLE NEW WORLD WITH YOU. UN-BE-LIEV - A-BLE SIGHTS,

41

IN - DE - SCRIB - A - BLE FEEL - LING, SOAR - ING TUM - BLING FREE WHEEL - ING THROUGH AN

IN - DE - SCRIB - A - BLE FEEL - LING, Oo

45

END - LESS DIA - MOND SKY. A WHOLE NEW WORLD,

DON'T YOU DARE CLOSE YOUR

48

A HUN - DRED - THOU - SAND THINGS TO SEE. I'M LIKE A

EYES, HOLD YOUR BREATH IT'S GETS BET - TER. I'M LIKE A

51

SHOOT - ING STAR, I'VE COME SO FAR, A WHOLE NEW WORLD

SHOOT - ING STAR, I'VE COME SO FAR, I CAN'T GO BACK TO WHERE I USED TO BE

56

WITH NEW HOR - I - ZONS TO PUR - SUE. I'LL CHASE THEM ANY - Y - WHERE THERE'S

I'LL CHASE THEM ANY - Y - WHERE THERE'S

60

TIME TO SPARE. LET ME SHARE THIS WHOLE NEW WORLD WITH YOU A WHOLE NEW

TIME TO SPARE.

65

WORLD, THAT'S WHERE WE'LL BE. A THRILL - ING

A WHOLE NEW WORLD, WHERE WE WILL BE,

69

CHASE, FOR YOU AND ME. Oo

A WON - DROUS PLACE FOR YOU AND ME. Oo

# I SEE THE LIGHT

ARRANGED BY  
MAC HUFF

MUSIC BY ALAN MENKEN  
LYRICS BY GLENN SLATER

PIANO

The piano introduction consists of four measures in 4/4 time. The right hand plays a rhythmic pattern of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a simple bass line of whole notes: G3, G3, G3, G3. The dynamic is marked *p*.

5 *p* (OPT. SOLO)

Vocal line for measures 5 and 6. The melody starts on G4 and moves up stepwise to C5. The lyrics are: ALL THOSE DAYS, WATCH - ING FROM THE WIN - DOWS.

7

Vocal line for measures 7 and 8. The melody continues from the previous line. The lyrics are: ALL THOSE YEARS, OUT-SIDE, LOOK-ING IN. ALL THAT TIME, NE-VER EV-EN KNOW-ING JUST HOW BLIND I'VE BEEN.

13 (ALL) *mp*

Vocal line for measures 13 and 14. The melody starts on G4 and moves up to C5. The lyrics are: NOW I'M HERE, BLINK - ING IN THE STAR - LIGHT. NOW I'M HERE:

16 *CRESC.* PART I *mf*

Vocal line for measures 16 and 17. The melody starts on G4 and moves up to C5. The lyrics are: SUD-DEN-LY I SEE. STAND-ING HERE, IT'S OH, SO CLEAR I'M WHERE I'M MEANT TO BE. AND AT LAST I SEE THE

PART II *mf*

Vocal line for measures 18 and 19. The melody continues from the previous line. The lyrics are: WHERE I'M MEANT TO BE. AND AT LAST I SEE THE

22

LIGHT AND AT

LIGHT AND IT'S LIKE THE FOG HAS LIFT - ED AND AT

25

LAST I SEE THE LIGHT, AND IT'S WARM AND REAL AND BRIGHT AND THE

LAST I SEE THE LIGHT AND IT'S LIKE THE SKY IS NEW. AND IT'S WARM AND REAL AND BRIGHT AND THE

31

*DM.* RIT.

WORLD HAS SOME - HOW SHIFT - ED

WORLD HAS SOME - HOW SHIFT - ED

34 (OPT. SOLO)

*P* A TEMPO

ALL AT ONCE, EV - 'RY THING LOOKS DIF - F'RENT, NOW THAT I SEE YOU

38

PNO

40 (OPT. SOLO)

*mf*

ALL THOSE DAYS, CHAS-ING DOWN A DAY-DREAM, ALL THOSE YEARS LIV-ING IN A BLUR. ALL THAT TIME,



45

NEV - ER TRU - LY SEE - ING THINGS THE WAY THE WERE.

48 (ALL) *mf*

NOW SHE'S HERE, SHIN - ING IN THE STAR - LIGHT.

50

NOW SHE'S HERE; SUD-DEN-LY I KNOW; IF SHE'S HERE, IT'S CRYSTAL CLEAR I'M WHERE I'M MEANT TO

55

PART I *f*  
GO. AND AT LAST I SEE THE LIGHT, AND IT'S

PART II *f*  
AND AT LAST I SEE THE LIGHT, AND IT'S

58

LIKE THE FOG HAS LIFT-ED. AND AT LAST I SEE THE LIGHT AND IT'S LIKE THE SKY IS NEW. AND IT'S

64

WARM AND REAL AND BRIGHT, AND THE WORLD HAS SOME - HOW

WARM AND REAL AND BRIGHT, AND THE WORLD HAS SOME - HOW

67

*mp*

SHIFT - ED ALL AT ONCE, EV-'RY-THING IS DIF F'RENT NOW THAT I SEE YOU

*mp*

SHIFT - ED ALL AT ONCE, EV-'RY-THING IS DIF F'RENT NOW THAT I SEE YOU

73 RIT.

*p*

NOW THAT I SEE

*p*

NOW THAT I SEE

76

SLOWLY

RIT.

YOU

YOU

# TOUCH THE SKY

29

WHEN COLD WIND\_ IS A' CALL-ING, AND THE SKY\_ IS

36

CLEAR AND\_ BRIGHT, MIS-TY MOUN-TAINS SING AND BECK-ON, LEAD ME OUT IN-TO THE

45

LIGHT. I WILL RIDE, I WILL FLY, CHASE THE WIND AND TOUCH THE SKY;

I WILL RIDE, I WILL FLY, CHASE THE WIND AND TOUCH THE SKY;

54

I WILL FLY, CHASE THE WIND AND TOUCH THE SKY. NA NA NA NA NA NA

I WILL FLY, CHASE THE WIND AND TOUCH THE NA NA NA NA NA NA

63

NA NA\_ NA NA NA. NA NA NA NA NA NA NA NA NA NA\_

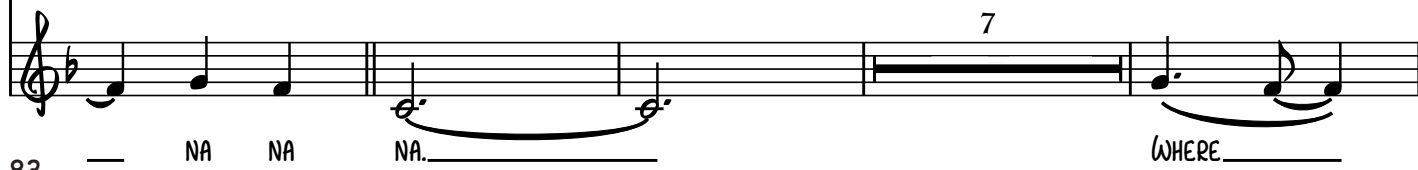
NA NA\_ NA NA NA. NA NA NA NA NA NA NA NA NA NA\_

72

To CODA 



— NA NA NA. \_\_\_\_\_ WHERE \_\_\_\_\_



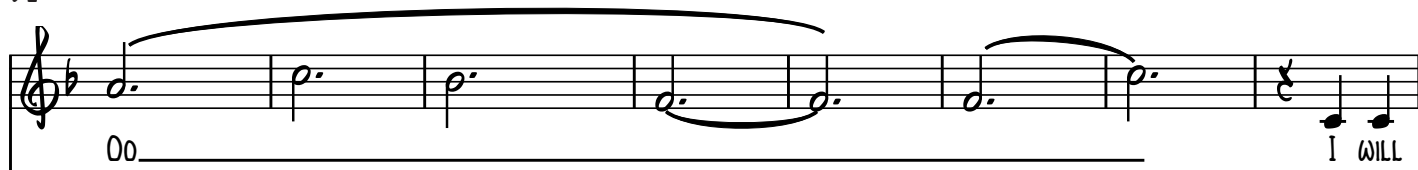
— NA NA NA. \_\_\_\_\_ WHERE \_\_\_\_\_

83



DARK WOODS\_ HIDE SECRETS AND MOUN-TAINS ARE FIERCE AND BOLD, DEEP\_

91

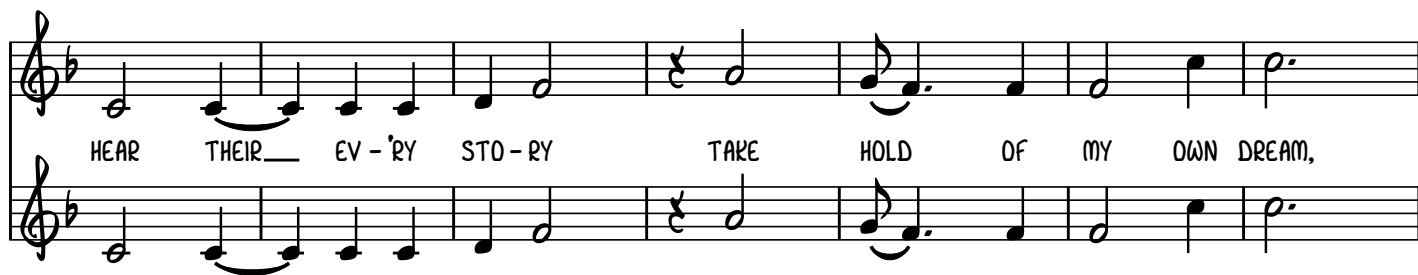


Oo\_ I WILL

99

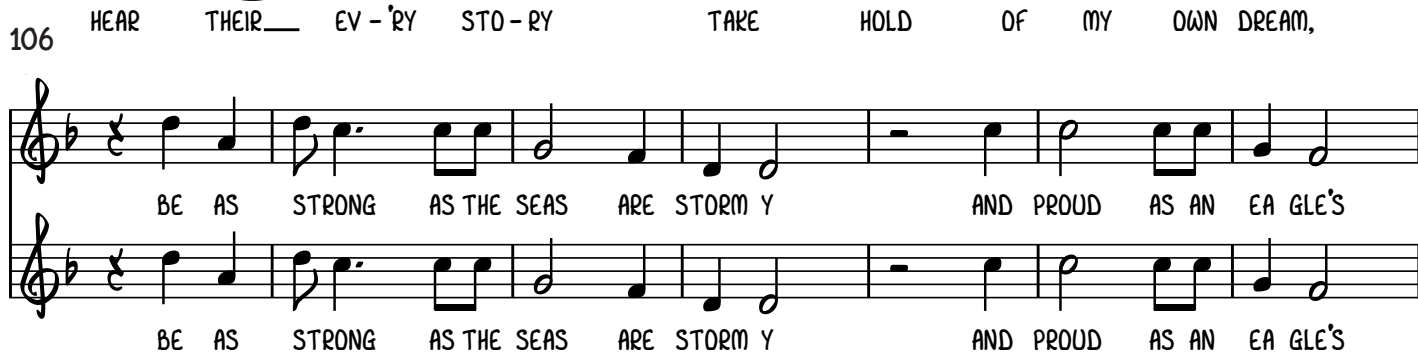


WA - TERS HOLD RE - FLEC - TIONS OF TIMES LOST\_ LONG A - GO. I WILL




HEAR THEIR\_ EV - 'RY STO - RY TAKE HOLD OF MY OWN DREAM,


106



HEAR THEIR\_ EV - 'RY STO - RY TAKE HOLD OF MY OWN DREAM,  
BE AS STRONG AS THE SEAS ARE STORM Y AND PROUD AS AN EA GLE'S

113

D.S. AL CODA 



AND TOUCH THE SKY,

SCREAM I WILL NA. NA NA NA NA NA NA NA NA NA NA NA NA NA NA

SCREAM I WILL NA. NA NA NA NA NA NA NA NA NA NA NA NA NA NA

122




CHASE THE WIND, CHASE THE WIND.

NA NA NA NA NA NA NA NA NA NA NA NA NA NA

NA NA NA NA NA NA NA NA NA NA NA NA NA NA

130



TOUCH THE SKY.

NA NA NA NA NA NA NA NA NA NA NA NA NA NA

NA NA NA NA NA NA NA NA NA NA NA NA NA NA

The image shows a musical score for three staves. The top staff contains a melodic line with a long slur over the first two measures, followed by two measures of rests. The middle and bottom staves contain a vocal line with the lyrics "NA" repeated five times, each followed by a horizontal line indicating a long note. A yellow highlight covers the first five notes of the vocal line. The number "13" is printed at the end of each staff. The bottom staff has the lyrics "NA" written below the notes.

# SEIZE THE DAY

WRITTEN BY: ALAN MENKEN & JACK FELDMAN

ORCHESTRATED BY: MARK CAMILLERI

HYMN-LIKE

$\text{♩} = 120$

**(A)**

O - PEN THE GATES AND SEIZE THE DAY DON'T BE A-FRAID AND

8

DON'T DE - LAY NO - THING CAN BREAK US NO ONE CAN MAKE US GIVE OUR RIGHTS A -

**(B)**

RIT. . . . .

BRIGHT

12

WAY A - RISE AND SEIZE THE DAY

**(C)**

18

NOW IS THE TIME TO SEIZE THE DAY SEND OUT THE CALL AND JOIN THE FRAY

NOW IS THE TIME TO SEIZE THE DAY

21

WRONGS WILL BE RIGHT - ED IF WE'RE U - NI - TED LET US SEIZE THE

SEND OUT THE CALL AND JOIN THE FRAY WRONGS WILL BE RIGHT - ED IF WE'RE U - NI - TED LET US SEIZE THE

25

(D)

DAY FRIENDS OF THE FRIEND-LESS SEIZE THE DAY

DAY FRIENDS OF THE FRIEND-LESS SEIZE THE DAY

29

RAISE UP THE TORCH AND LIGHT THE WAY PROUD AND DE-FI-ANT WE'LL SLAY THE GI-ANT

RAISE UP THE TORCH AND LIGHT THE WAY PROUD AND DE-FI-ANT WE'LL SLAY THE GI-ANT

33

(E)

LET US SEIZE THE DAY NEIGH-BOUR TO NEIGH - BOUR FA-THER TO SON

LET US SEIZE THE DAY NEIGH-BOUR TO NEIGH - BOUR FA-THER TO SON

39

(F)

ONE FOR ALL AND ALL FOR ONE O-PEN THE GATES AND SEIZE THE DAY

ONE FOR ALL AND ALL FOR ONE



45

DON'T BE AF-FRAID AND DON'T DE-LAY

O - PEN THE GATES AND SEIZE THE DAY

DON'T BE AF-FRAID AND DON'T DE-LAY

48

NO - THING CAN BREAK US NO ONE CAN MAKE US GIVE OUR RIGHTS A - WAY

NO - THING CAN BREAK US NO ONE CAN MAKE US GIVE OUR RIGHTS A - WAY

52

**(G)**

NEIGH-BOUR TO NEIGH - BOUR FA - THER TO SON

NEIGH-BOUR TO NEIGH - BOUR FA - THER TO SON

57

ONE FOR ALL AND ALL FOR ONE

ONE FOR ALL AND ALL FOR ONE



# SHADOWLAND

WRITTEN BY: LEBO M, HANS ZIMMER & MARK MANCINA

ORCHESTRATED BY: MARK CAMILLERI

AFRICAN (EMOTIONALLY)

(A)

S

M.1

M.2

A

FAT - SHE LE - SO LE - A

FAT - SHE LE - SO LE - A

FAT - SHE LE - SO LE - A

8

S

M.1

M.2

A

HA-LA-LE-LA FAT - SHE LE - SO LE - A HA-LA-LE-LA

HA-LA-LE-LA FAT - SHE LE - SO LE - A HA-LA-LE-LA

HA-LA-LE-LA FAT - SHE LE - SO LE - A HA-LA-LE-LA

(B)

13

S

M.1 SHAD-OW - LAND THE LEAVES HAVE FALL - EN. THIS SHAD-OWED

M.2 SHAD-OW LAND THE LEAVES HAVE FALL - EN. THIS SHAD-OWED

A

18

S

M.1 LAND, THIS WAS OUR HOME, THE RIV-ERS DRY.

M.2 LAND, THIS WAS OUR HOME, THE RIV-ERS DRY.

A THE RIV-ERS DRY.

23

S

M.1 THE GROUND HAS BRO - REN SO I MUST GO, NOW I MUST GO.

M.2 THE GROUND HAS BRO - REN SO I MUST GO, NOW I MUST GO.

A THE GROUND HAS BRO - REN SO I MUST GO.

28 (C)

S

M.1

M.2

A

AND WHERE THE JOUR - NEY\_\_ MAY LEAD ME,\_\_ LET YOUR PRAYERS\_ BE MY

AND WHERE THE JOUR - NEY\_\_ MAY LEAD ME,\_\_ LET YOUR PRAYERS\_ BE MY

AND WHERE THE JOUR - NEY\_\_ MAY LEAD ME,\_\_ LET YOUR PRAYERS\_ BE MY

33 (D)

S

M.1

M.2

A

I HAVE NO

GUIDE. I CAN NOT STAY HERE,\_\_ MY FAM-I-LY,\_\_ BUT I'LL RE- MEM\_ BER MY PRIDE.

GUIDE. I CAN NOT STAY HERE,\_\_ MY FAM-I-LY, BUT I'LL RE- MEM\_ BER MY PRIDE.

GUIDE. I CAN NOT STAY HERE,\_\_ MY FAM-I-LY,

38

S CHOICE, I WILL FIND MY WAY, LE A HA LA LE - LA. TAKE THIS PRAYER, WHAT LIES OUT

M.1 MY LAND, TEAR STAINED DRY LAND, TAKE THIS WITH YOU,

M.2 MY LAND, TEAR STAINED DRY LAND, TAKE THIS WITH YOU,

A

43

(E)

S — THERE, — LE A HA — LA LE LA. —

M.1 FAT - SHE — LE - SO — AND WHERE THE JOUR-NEY — MAY LEAD YOU, — LET THIS

M.2 FAT - SHE — LE - SO — AND WHERE THE JOUR-NEY — MAY LEAD YOU, — LET THIS

A FAT - SHE — LE - SO — AND WHERE THE JOUR-NEY — MAY LEAD YOU, — LET THIS

48

S

M.1  
PRAYER\_\_\_\_\_ BE YOUR GUIDE. THOUGH IT MAY TAKE YOU\_\_\_\_\_ SO

M.2  
PRAYER\_\_\_\_\_ BE YOUR GUIDE THOUGH IT MAY TAKE YOU\_\_\_\_\_ SO

A  
PRAYER\_\_\_\_\_ BE YOUR GUIDE THOUGH IT MAY TAKE YOU\_\_\_\_\_ SO

51

S

M.1  
FAR A - WAY\_\_\_\_\_ AL - WAYS RE - MEM - - BER YOUR

M.2  
FAR A - WAY\_\_\_\_\_ AL - WAYS RE - MEM - - BER YOUR

A  
FAR A - WAY\_\_\_\_\_ AL - WAYS RE - MEM - - BER YOUR

53

(F)

S

M.1  
PRIDE. FAT - SHE\_\_\_\_\_ LE - SO\_\_\_\_\_ LE - A\_\_\_\_\_ HA-LA-LE-LA\_\_\_\_\_

M.2  
PRIDE. FAT - SHE\_\_\_\_\_ LE - SO\_\_\_\_\_ LE - A\_\_\_\_\_ HA-LA-LE-LA\_\_\_\_\_

A  
PRIDE. FAT - SHE\_\_\_\_\_ LE - SO\_\_\_\_\_ LE - A\_\_\_\_\_ HA-LA-LE-LA\_\_\_\_\_

58

S  
HA-LA-LE-LA\_\_

M.1  
FAT - SHE\_\_ LE - SO\_\_ LE - A\_\_ HA-LA-LE-LA\_\_ AND WHERE THE

M.2  
FAT - SHE\_\_ LE - SO\_\_ LE - A\_\_ HA-LA-LE-LA\_\_ AND WHERE THE

A  
FAT - SHE\_\_ LE - SO\_\_ LE - A\_\_ HA-LA-LE-LA\_\_ AND WHERE THE

63

(G)

S

M.1  
JOUR-NEY\_\_ MAY LEAD YOU,\_\_ LET THIS PRAYER\_\_ BE YOUR GUIDE. THOUGH IT MAY TAKE YOU\_\_ SO

M.2  
JOUR-NEY\_\_ MAY LEAD YOU,\_\_ LET THIS PRAYER\_\_ BE YOUR GUIDE. THOUGH IT MAY TAKE YOU\_\_ SO

A  
JOUR-NEY\_\_ MAY LEAD YOU,\_\_ LET THIS PRAYER\_\_ BE YOUR GUIDE. THOUGH IT MAY TAKE YOU\_\_ SO



68

S

M.1  
FAR A - WAY, \_\_\_\_\_ AL - WAYS RE - MEM - BER YOUR PRIDE. AND WHERE THE

M.2  
FAR A - WAY \_\_\_\_\_ AL - WAYS RE - MEM - BER YOUR PRIDE. AND WHERE THE

A  
FAR A - WAY \_\_\_\_\_ AL - WAYS RE - MEM - BER YOUR PRIDE. AND WHERE THE

71

S

M.1  
JOUR - NEY \_\_\_\_\_ MAY LEAD YOU, \_\_\_\_\_ LET THIS

M.2  
JOUR - NEY \_\_\_\_\_ MAY LEAD YOU, \_\_\_\_\_ LET THIS

A  
JOUR - NEY \_\_\_\_\_ MAY LEAD YOU, \_\_\_\_\_ LET THIS

73

S

M.1  
PRAYER\_ BE YOUR GUIDE. THOUGH IT MAY TAKE YOU\_ SO FAR A - WAY, \_\_\_\_\_ AL - WAYS RE - MEM\_ BER YOUR

M.2  
PRAYER\_ BE YOUR GUIDE. THOUGH IT MAY TAKE YOU\_ SO FAR A - WAY, \_\_\_\_\_ AL - WAYS RE - MEM\_ BER YOUR


A  
PRAYER\_ BE YOUR GUIDE. THOUGH IT MAY TAKE YOU\_ SO FAR A - WAY, \_\_\_\_\_ AL - WAYS RE - MEM - BER YOUR

78

S



m.1



PRIDE.

m.2



PRIDE.

A



PRIDE.

# CIRCLE OF LIFE

FROM THE DAY WE AR - RIVE ON THIS PLAN

I-NGO-NYA-MA NENG - WE NA-MA BA - LA I-NGO-NYA-MA NENG-WE NA-MA BA - LA

3

- ET AND BLINK-ING STEP IN - TO THE SUN,

I-NGO-NYA - MA NENG - WE NA-MA BA - LA I-NGO-NYA - MA NENG - WE NA-MA BA - LA

5

THERE IS MORE TO SEE THAN CAN

I-NGO-NYA - MA NENG - WE NA-MA BA - LA I-NGO-NYA - MA NENG - WE NA-MA BA - LA

7

EV - ER BE SEEN, MORE TO DO THAN CAN EV - ER BE

I-NGO-NYA - MA NENG - WE NA-MA BA - LA I-NGO-NYA - MA NENG - WE NA-MA BA - LA

9

DONE. THERE IS FAR TOO MUCH TO TAKE IN

I-NGO-NYA - MA NENG - WE NA-MA BA - LA I-NGO-NYA - MA NENG-WE NA-MA BA - LA

11

— HERE, MORE TO FIND THAN CAN EV - ER BE

I-NGO-NYA - MA NENG - WE NA-MA BA - LA I-NGO-NYA - MA NENG - WE NA-MA BA - LA

13

FOUND. BUT THE SUN ROLL - ING HIGH \_\_\_\_\_ THROUGH THE

I-NGO-NYA - MA NENG - WE NA-MA BA - LA I-NGO-NYA - MA NENG - WE NA-MA BA - LA

15

SAP-PHIRE SKY \_\_\_\_\_ KEEPS GREAT AND SMALL ON THE END - LESS ROUND.

I-NGO-NYA - MA NENG - WE NA-MA BA - LA I-NGO-NYA - MA NENG - WE NA-MA BA - LA

17

— IT'S THE CIR - CLE \_\_\_\_\_ OF LIFE

I-NGO-NYA - MA NENG - WE NA-MA BA - LA I-NGO-NYA - MA NENG - WE NA-MA

19

AND IT MOVES US ALL \_\_\_\_\_

I-NGO-NYA - MA NENG - WE NA-MA I-NGO-NYA - MA NENG - WE NA-MA

21

THROUGH DE - SPAIR AND HOPE,

I - NGO - NYA - MA NENG - WE NA - MA I - NGO - NYA - MA NENG - WE NA - MA

23

THROUGH FAITH AND LOVE.

I - NGO - NYA - MA NENG - WE NA - MA I - NGO - NYA - MA NENG - WE NA - MA

25

TILL WE FIND OUR PLACE,

I - NGO - NYA - MA NENG - WE NA - MA I - NGO - NYA - MA NENG - WE NA - MA

27

ON THE PATH UN - WIND - ING,

I - NGO - NYA - MA NENG - WE NA - MA I - NGO - NYA - MA NENG - WE NA - MA

29

IN THE CIR - CLE.

I - NGO - NYA - MA NENG - WE NA - MA I - NGO - NYA - MA NENG - WE NA - MA

31

THE CIR - CLE OF LIFE.

I - NGO - NYA - MA NENG - WE NA - MA

I - NGO - NYA - MA - NENG - WE NA - MA BA - LA

33

IT'S THE CIR - CLE OF

I - NGO - NYA - MA NENG - WE NA - MA BA - LA

50

LIFE AND IT MOVES US ALL

I - NGO - NYA - MA NENG - WE NA - MA

I - NGO - NYA - MA NENG - WE NA - MA

52

THROUGH DE - SPAIR AND

I - NGO - NYA - MA NENG - WE NA - MA

I - NGO - NYA - MA NENG - WE NA - MA

54

HOPE, THROUGH FAITH AND

I - NGO - NYA - MA NENG - WE NA - MA

I - NGO - NYA - MA NENG - WE NA - MA

LOVE. TILL WE FIND OUR

I - NGO-NYA - MA NENG - WE NA - MA I - NGO-NYA - MA NENG - WE NA - MA

PLACE ON THE PATH ON - WIND

I - NGO NYA - MA NENG - WE NA - MA I - NGO-NYA - MA NENG - WE NA - MA

- ING, IN THE

I - NGO-NYA - MA NENG - WE NA - MA I - NGO-NYA - MA NENG - WE NA - MA

CIR - CLE. THE CIR - CLE.

I - NGO NYA - MA NENG - WE NA - MA I - NGO NYA - MA NENG - WE NA - MA

OF LIFE.

I - NGO-NYA - MA NENG - WE NA - MA BA - LA I - NGO-NYA - MA





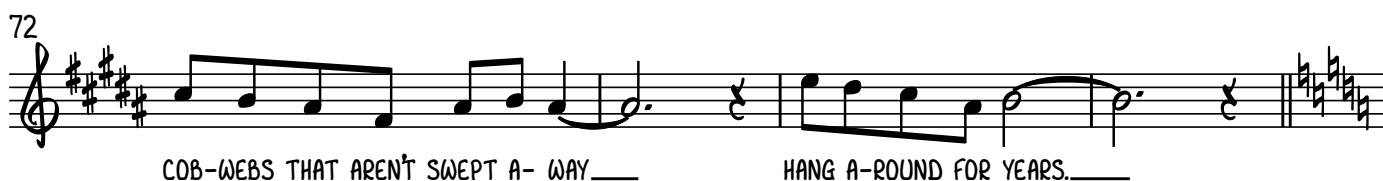
# STEP IN TIME

67 CHOIR:  
*mf*



BRUSH A-WAY THE DIRT AND SOOT. BRUSH A-WAY YOUR TEARS.

72



COB-WEBS THAT AREN'T SWEEPED A-WAY HANG A-ROUND FOR YEARS.

76 *mp* POCO PIÙ MOSSO




IN ALL WEATHERS, UP ALL HOURS, WE CAN SEE FOR MILES. OUR I-DEA OF HEAVEN IS

81 *f* CHOIR:



A NIGHT OUT ON THE TILES. WE MAY LOOK A WE MAY LOOK A MOT-LEY CREW

85



MOT-LEY CREW SMUDGED WITH TAR AND GRIME BUT WHEN YOU NEED A SMUDGED WITH TAR AND GRIME, BUT WHEN YOU NEED A HELP-ING HAND

STEADY ♩=80

89

Musical notation for measures 89-93. Lyrics: HELP-ING HAND TRY TO STEP IN STEP IN JUST IN TIME WE TRY TO STEP IN TRY TO STEP IN JUST IN TIME

Musical notation for measures 94-95. Includes 'CHOIR:' and 'BERT:' markings. Lyrics: STEP IN TIME STEP IN WE WILL STEP IN WE WILL STEP IN

99

Musical notation for measures 99-101. Lyrics: TIME NEV-ER NEED A REA-ON NEV-ER NEED A RHYME.

102

Musical notation for measures 102-103. Includes 'BERT:', '+SWEEPS:', and 'BERT & SWEEPS: mp' markings. Lyrics: WE WILL STEP IN, STEP IN TIME O-VER THE ROOF-TOPS, STEP IN TIME.

107

Musical notation for measures 107-109. Lyrics: O-VER THE ROOF-TOPS STEP IN TIME NEV-ER NEED A REA-SON NEV-ER NEED A RHYME.

111

Musical notation for measures 111-113. Includes 'POCO ACCEL.', 'PIÙ MOSSO', and 'ALL:' markings. Lyrics: O-VER THE ROOF-TOPS, STEP IN TIME 128-129 KICK YOUR KNEES UP STEP IN TIME

132

KICK YOUR KNEES UP STEP IN TIME NEV-ER NEED A REA-SON NEV-ER NEED A RHYME KICK YOUR KNEES UP, STEP IN

137

MARY POPPINS: *f*

MARY & BERT:

TIME. CHILD-HOOD IS A STEP IN TIME, PA-RENT-HOOD'S THE SAME. NEV-ER MISS A

144

BERT:

CHANGE TO GET IT RIGHT. DON'T IT SEEM A PER-FECT CRIME, DON'T IT SEEM A SHAME,

151

MARY POPPINS:

BERT:

WHEN THE STEPS AREN'T GO - ING AS SMOOTH - LY AS THEY MIGHT?

155-158

SWEEPS: *f*

THAT'S WHEN WE STEP IN, STEP IN TIME, THAT'S WHEN WE STEP, STEP.. IN TIME.

163

POCO ACCEL.

NEV-ER NEED A REA-SON NEV-ER NEED A RHYME. THAT'S WHEN WE STEP IN, STEP IN TIME.

189

*f*

LINK YOUR EL - BOWS, STEP IN TIME LINK YOUR EL - BOWS STEP IN TIME.

193

NEV-ER NEED A REA-SON NEV-ER NEED A RHYME. LINK YOUR EL-BOWS, STEP IN TIME

197

280 MODERATO ♩=90

LINK YOUR EL - BLOWS STEP IN Time!

281-283 *p* BERT & SWEEPS:  
O-VER THE ROOF-TOPS O-VER THE ROOF TOPS

288

CHORUS:

*mp*

O-VER THE ROOF TOPS O-VER THE ROOF TOPS O-VER THE ROOF-TOPS, STEP IN

293

*mf*

*f*

TIME... O-VER THE ROOF-TOPS STEP IN TIME... NEV-ER NEED A REA-SON NEV-ER NEED A

297

RIT.

MOLTO RALL.

ALLEGRO VIVO ♩=130

BERT:

*ff*

BERT & CHOIR:

RHYME... O-VER THE ROOF-TOPS STEP IN TIME. 300-303 LINK YOUR EL-BOWS

305

CHORUS:

STEP IN TIME LINK YOUR EL-BOWS, STEP IN TIME. NEV-ER NEED A REA-SON NEV-ER NEED A RHYME.

310



LINK YOUR EL-BOWS STEP IN TIME. KICK YOUR KNEES UP STEP IN TIME. KICK YOUR KNEES UP

315



STEP IN TIME. NE-VER NEED A REA-SON NEV-ER NEED A RHYME. KICK YOUR KNEES UP, STEP IN TIME.



# LET'S GO FLY A KITE

RICHARD M. SHERMAN

♩. = 74

WITH TUP-PENCE FOR PA-PER AND STRINGS, YOU CAN

5

'AVE YOUR OWN SET OF WINGS. WITH YOUR FEET ON THE GROUND, YOU'RE A

8

BIRDIN FLIGHT WITH YOUR FIST 'OLD-ING TIGHT TO THE STRING OF YOUR KITE. OH\_\_\_\_\_

13

LET'S GO FLY A KITE UP TO THE HIGH-EST HEIGHT. LET'S GO FLY A KITE AND SEND IT SOAR-ING

21

UP THROUGH THE AT-MOS-PHERE UP WHERE THE AIR IS CLEAR. OH, LET'S

26

GO\_\_\_\_\_ FLY A KITE. WHEN YOU SEND IT FLY-IN' UP THERE, ALL AT

31

ONCE YOU'RE LIGHT-ER THAN AIR. YOU CAN DANCE ON THE BREEZE O-VER 'OU-SES AND TREES WITH YOUR

35

FIST 'OLD-ING TIGHT TO THE STRING OF YOUR KITE. OH \_\_\_\_\_ LET'S GO FLY A KITE UP TO THE

42

HIGH-EST HEIGHT. LET'S GO FLY A KITE AND SEND IT SOAR-ING UP THROUGH THE AT-MOS-PHERE

49

UP WHERE THE AIR IS CLEAR OH LET'S GO \_\_\_\_\_ FLY A KITE. AH \_\_\_\_\_

GO \_\_\_\_\_ FLY A KITE. AH \_\_\_\_\_

55

LET'S GO FLY A KITE \_\_\_\_\_ UP TO THE

LET'S GO FLY A KITE \_\_\_\_\_ UP TO THE

60

HIGH-EST HEIGHT \_\_\_\_\_ OH, LET'S GO \_\_\_\_\_ FLY A KITE. \_\_\_\_\_

HIGH-EST HEIGHT \_\_\_\_\_ OH, LET'S GO \_\_\_\_\_ FLY A KITE. \_\_\_\_\_