



## PIANO/VOCAL SCORE

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*Piano/Vocal Score*

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## **Orchestra Warming Up and Tuning**

On Track One of your Accompaniment and Guide Vocal CD, we hear the orchestra tuning. Following is some information to share with your students.

### **Warming Up**

Just as athletes must warm up their muscles and prepare their minds for a game or competition, the musicians in an orchestra must warm up their instruments and prepare their minds for a performance. Musicians often arrive in the orchestra pit early: to practice difficult sections of their parts, to look over their music, and to give their instruments time to adjust to the conditions in the theater.

Temperature and humidity affect the sound and pitch of many instruments, causing them to expand or contract slightly. Too sudden a change in temperature can even cause an instrument to break apart! Playing on an instrument also affects its pitch – the flute player literally warms up the flute by blowing into it, the violinist by holding the violin and pulling the bow across the strings.

### **Tuning**

For the music to sound good, all the players must be in tune with one another. That is, when a trumpeter plays a middle C on her trumpet, it should be the same middle C the cellist plays on his cello. Players make small adjustments to their instruments to make them agree with the instruments around them. The brass and wind players lengthen or shorten the tubing on their instruments; string players loosen or tighten the strings on theirs. Most instruments can be tuned quickly, but some, like the harp and piano, take a lot longer and must be tuned an hour or more before the performance.

After the orchestra has warmed up and a few minutes before the performance begins, the oboe player plays an "A," the note that all the other musicians use as a reference to tune their instruments. Pitch is measured in vibrations: the higher the note, the greater number of vibrations per second. The "A" the orchestra tunes to has 440 vibrations per second and thus is called "A-440." This has not always been the case; A-440 has been an accepted convention only since the middle of the 20th century. What "A" is has varied widely through history, from A-423 in the 17th century to A-456 and higher in the 19th.

The oboe is traditionally the instrument of choice for sounding the tuning note. It is one of the least flexible instruments when it comes to variations in pitch, and its piercing, nasal sound is easy to hear when a lot of other instruments are playing. On track one, the orchestra tunes by sections – first the woodwinds, then the brass, and finally the strings and timpani. Listen for the sound of the conductor tapping his baton on his music stand to indicate that tuning is finished – the show is about to begin!

# Arabian Nights (Part 1)

from *Aladdin JR.*

02

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

(Dim light. Five NARRATORS enter.)

1  $\text{♩} = 132$

5 *(with intensity and wonder)*

NARR. 1: *mf* Am NARR. 2:

Oh, I come from a land, from a

8  $\frac{B}{A}$  NARR. 3:  $\frac{Bb}{A}$  Am NARR. 4:

far a - way place where the car - a - van cam - els roam. It's all

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## 2. Arabian Nights (Part 1)

11 Cm NARR. 5: D  
C NARR. 1: E7(b9) NARR. 2: NARR. 3:

flat and im-mense and the heat is in-tense; It's a fur-nace But, hey, it's

14 Am GROUP 1: F9 GROUP 2: Am GROUP 3:

home. When the wind's from the East and the sun's from the West and the

17 F9 E7 ALADDIN: Am JASMINE: GENIE:

sand in the glass is right, Come on down, stop on by, Hop a

20 B A ALL: E7 Am ff

car-pet and fly to an-oth-er Ar - a - bi-an night! Ar - a - bi-an

2. Arabian Nights (Part 1)

24

Em Gm Em Gm

nights like Ar-a - bi - an days more of - ten than

28

Em Bm Em C7 Bsus4

not are hot-ter than hot in a lot-ta good ways...

31

**NARR. 1:** Welcome to Agrabah, City of Enchantment!

*sp*

**NARR 2.:** Where every beggar has a story and every camel has a tail!

**NARR. 3:** The big day has finally arrived, and you're all just in time to join the festivities.

35

Em

## 2. Arabian Nights (Part 1)

**NARR. 4:** Yes, friends, this is the day when we finally find out who Princess Jasmine's future husband will be! **NARR. 5:** While we wait for the Royal Family to take their...

Musical score for measures 39-42. The score is written for piano in G major. Measure 39 starts with a treble clef and a bass clef. The treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The bass clef has a quarter note (G) followed by a quarter note (A). Measure 40 has a treble clef with a quarter note (F) and a quarter note (G). The bass clef has a quarter note (G) and a quarter note (A). Measure 41 has a treble clef with a quarter note (F) and a quarter note (G). The bass clef has a quarter note (G) and a quarter note (A). Measure 42 has a treble clef with a quarter note (F) and a quarter note (G). The bass clef has a quarter note (G) and a quarter note (A). Chords are indicated above the staff: F# E, F E, Em, and Gm.

...places in the Royal Box, let's get the mood on the street. You!

**ALADDIN:** Who, me? **NARR. 5:** What's your name? **ALADDIN:** Aladdin.

Musical score for measures 43-46. The score is written for piano in G major. Measure 43 starts with a treble clef and a bass clef. The treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The bass clef has a quarter note (G) followed by a quarter note (A). Measure 44 has a treble clef with a quarter note (F) and a quarter note (G). The bass clef has a quarter note (G) and a quarter note (A). Measure 45 has a treble clef with a quarter note (F) and a quarter note (G). The bass clef has a quarter note (G) and a quarter note (A). Measure 46 has a treble clef with a quarter note (F) and a quarter note (G). The bass clef has a quarter note (G) and a quarter note (A). Chords are indicated above the staff: A G, B7(b5), Em, and C9.

**NARR. 5:** Anything you want to say to all the nice people out there, Aladdin?

**ALADDIN:** I'm hungry, I'm miserable, my life is like one bad dream—

Musical score for measures 47-50. The score is written for piano in G major. Measure 47 starts with a treble clef and a bass clef. The treble clef has a quarter note (G) followed by a quarter note (A). The bass clef has a quarter note (G) followed by a quarter note (A). Measure 48 has a treble clef with a quarter note (G) and a quarter note (A). The bass clef has a quarter note (G) and a quarter note (A). Measure 49 has a treble clef with a quarter note (G) and a quarter note (A). The bass clef has a quarter note (G) and a quarter note (A). Measure 50 has a treble clef with a quarter note (G) and a quarter note (A). The bass clef has a quarter note (G) and a quarter note (A). Chords are indicated above the staff: Em and C9.

*Attaca No. 3 Arabian Nights (Part 2)*

# Arabian Nights (Part 2)

from *Aladdin JR.*

03

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

CUE 03—NARR. 5: (*cutting  
ALADDIN off*) Thank you!!

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1  $\text{♩} = 132$  ALL: *ff*

Ar - a - bi - an nights like Ar - a - bi - an days

5 *ff* *f*

more of - ten than not are hot - ter than hot in a lot - ta good

8 *sp* **NARR 1:** It won't be long now, folks.

ways...

The musical score is written in 4/4 time with a tempo of 132 beats per minute. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 1-4) includes lyrics 'Ar - a - bi - an nights like Ar - a - bi - an days'. The second system (measures 5-8) includes lyrics 'more of - ten than not are hot - ter than hot in a lot - ta good'. The third system (measures 8-11) includes lyrics 'ways...' and a narrative line 'NARR 1: It won't be long now, folks.' The piano accompaniment includes various chords such as Em, Gm, Bm, C7, and Bsus4, and dynamic markings like *ff*, *f*, and *sp*. There are also triplets and slurs throughout the score.

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### 3. Arabian Nights (Part 2)

**NARR 1:** There's the Grand Vizier, Jafar, the Sultan's right hand man. Renowned for saying: "Ask not what your country can do for you. Ask what you can do for me."

12



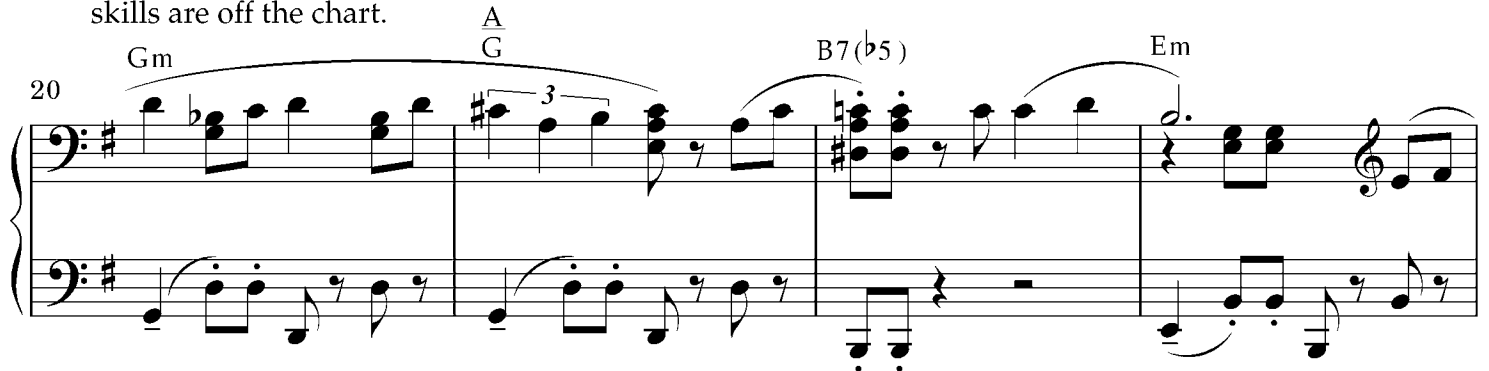
**NARR. 2:** And there's Razoul, Jafar's right-hand man, Captain of the Royal Guard despite being dropped on his head as a baby.

16



**NARR. 3:** And there's Iago, Jafar's right hand ... parrot. And believe me, folks, this bird's verbal skills are off the chart.

20



**IAGO:** Verbal, schmerbal. A parrot never gets any respect.

24



# Arabian Nights (Part 3)

from *Aladdin JR.*

04

**NARRATOR 1:** Jafar! Jafar! Is it true that, since you've been Vizier, the local crime rate has plummeted?

**JAFAR:** No kidding.

**NARRATOR 2:** Jafar! Jafar! Any predictions about Princess Jasmine's future husband?

**JAFAR:** No contest.

**NARRATOR 3:** Jafar! Jafar! Any truth to the rumor you'd like to be Sultan yourself one day?

**CUE 04—JAFAR:** No comment.

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by  
BRYAN LOUISELLE

1  $\text{♩} = 132$  **ALL:** *ff* *Dm* *E* *D* 3  
Oh, I come from a land, where in - trigue is in style, and ad -

4 *E<sub>b</sub>* *D* *Dm* *Fm*  
ven - ture is sta - tus quo. Where a daugh - ter must wed, hold her

7 *G* *F* 3 **JAFAR:** *A7(b9)* *Dm*  
head up and smile. It's the law! Did I make it? No!

5 *p*

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# 4. Arabian Nights (Part 3)

Rev. 11/8/2004

**NARR. 4:** Ah, the main event. The moment we've all been waiting for. There's the Sultan: ruler of all he surveys ... and anything else that happens to be lying around.

10

Musical score for Narrator 4, measures 10-13. The score is written for piano in a key with one flat (B-flat major or D minor). The melody is in the right hand, and the accompaniment is in the left hand. The music features a mix of eighth and sixteenth notes, with some chords and rests. A fermata is placed over the final note of the melody in measure 13.

**NARR. 5:** And next to him, for a very special, very limited engagement, the beautiful Princess Jasmine!

14

Musical score for Narrator 5, measures 14-17. The score is written for piano in a key with one flat (B-flat major or D minor). The melody is in the right hand, and the accompaniment is in the left hand. The music features a mix of eighth and sixteenth notes, with some chords and rests. A fermata is placed over the final note of the melody in measure 17.

# Arabian Nights (Part 4)

from *Aladdin JR.*

05

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 05—**NARR. 4:** And now, it appears the Sultan is about to address the crowd.

1 **Pomposo** ♩=110

The musical score is written for piano in 4/4 time, marked 'Pomposo' with a tempo of 110 beats per minute. It begins with a first-measure rest in both staves. The right hand starts with a half note chord (F4, A4) followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand starts with a half note chord (F3, A3) followed by a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a final chord of F4, A4 in the right hand and F3, A3 in the left hand. The score includes various performance markings such as accents (>), slurs, and triplets (3) in both hands.

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# Arabian Nights (Part 5)

from *Aladdin JR.*

06

**SULTAN:** People of Agrabah, my loyal subjects! Today is a great day in our history!

**ALL:** Yay!

**SULTAN:** Today is the day your very own Princess Jasmine will choose a prince to marry!

**ALL:** Yay!

**SULTAN:** Three excellent candidates have journeyed through the desert from afar ... for the privilege of winning her hand. Would you like to meet them?

**ALL:** Yay!

CUE 06—**NARR. 1:** Bachelor Number One: Prince Baba of Ganoush!

Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by  
BRYAN LOUISELLE

1 Bombastic ♩=116

5

10

**SULTAN:** A very suitable candidate for my daughter's hand. Wouldn't you agree, Jafar?

**JAFAR:** I would agree, Your Majesty, but the Princess seems unhappy.

**IAGO:** Well, duh. Who wants to be told she has to—

**JAFAR:** Not now, Iago. Not here.

**IAGO:** Sure, fine, whatever. Man, the only the thing worse than being treated like a parrot is being treated like a kid.

10 Tempo I°

15

Attaca No. 07 Arabian Nights (Part 6)

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# Arabian Nights (Part 6)

from *Aladdin JR.*

07

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 07—NARRATOR 2: And next we have the very handsome, the very charming... Prince Dahdú Rahn-Rahn!

1 Dervish ♩=168

4

8

11

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## 7. Arabian Nights (Part 6)

**SULTAN:** (to *JASMINE*) This must be your lucky day, Daughter. Such an impressive collection of worthy suitors!

**JASMINE:** No girl wants one of the most important decisions of her life made for her.

**IAGO:** Every father should know that.

**JASMINE:** Every father should know that!

**IAGO:** You tell him, sister.

**SULTAN:** I'm not just your father, Jasmine. I am Sultan. And we all have rules to obey.

**IAGO:** He has a point.

14 **Tempo I°** 8 times

*p*

*Attacca No. 08 Arabian Nights (Part 7)*

# Arabian Nights (Part 7)

from *Aladdin JR.*

08

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

CUE 08—NARR. 3: And our final  
contestant is... The Prince Formerly  
Known as "The Artist!"

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 Cool swing ♩=132

5

9

12

*f* swing 8ths

*sp* straight 8ths

*mf*

GROUP 1:

When the

GROUP 2: Am

GROUP 3: F9

wind's from the East and the sun's from the West and the sand in the glass is

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8. Arabian Nights (Part 7)

15 **E7** **ALADDIN:** **Am** **JASMINE:** **GENIE:** **B**  
**A** **ALL:**

right, Come on down, stop on by, Hop a car-pet and fly to an-

18 **E7** **Am** **f** **Em**

oth-er Ar - a - bi - an night! Ar - a - bi - an nights

22 **Gm** **Em** **Gm**

like Ar - a - bi - an days more of - ten than

25 **Em** **Bm** **Em** **C7** **Bsus4**

not are hot - ter than hot in a lot - ta good ways...

8. Arabian Nights (Part 7)

28 *ff* *Em* *Gm* *Em*

Ar - a - bi - an nights 'neath Ar - a - bi - an moons

32 *Gm* *Em* *Bm* *Em*

A fool off his guard could fall and fall hard out

35 *C7* *B7* *Em6*

there on the dunes...

38 *Gm* *Em6*

# One Jump Ahead (Part 1)

from *Aladdin JR.*

09

**JASMINE:** I want my freedom, Father. Just like everybody else.

(*POLICE WHISTLE* The CROWD looks offstage toward the commotion.)

CUE 09—**BAKER:** (from offstage) Thief! Thief!

Words by TIM RICE  
Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 Tense  $\text{♩} = 140$

**BAKER:** Someone stole my bread!

7 **TOWNSPERSON:** Someone stole his bread!

**ALADDIN:** Mmm, sourdough!

**ALADDIN, JASMINE:** Gotta go!

13 Moderate swing  $\text{♩} = 212$

17 **GROUP 1:** Em *f* **GROUP 2:** C7 B7 Em **GROUP 1:** **GROUP 2:**

*lightly* One jump a - head of the bread - line, One swing a -

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9. One Jump Ahead (Part 1)

20 **A9** **A7(b9)** **GM7/D** **ALADDIN:** **Eb9** **D9**

head of the sword, — I steal, on - ly what I can't af -

23 **G6** **Em** **GROUP 1:** **GROUP 2:** **C9** **B9**

**ALADDIN:** That's everything!  
ford. One jump a - head of the law - men,

27 **Em** **GROUP 1:** **GROUP 2:** **A9** **A7(b9)** **G/D** **ALADDIN:** **Eb9** **D9**

That's all and that's no joke: — Most guys don't ap-pre-ci-ate I'm

31 **G** **SHOPKEEPERS:** **C/D** **D7** **CM7/D** **D9**

broke. Riff - raff! — Street rat! —

9. One Jump Ahead (Part 1)

**ALADDIN:**

35  $\frac{G6}{D}$  G  $\frac{G6}{D}$   $\frac{C}{D}$  D7  $\frac{CM7}{D}$  D7 Gsus4 G

Scoun - drel! — Take that! — Just a lit - tle snack, guys? —  
*sweetly*

**TOWNSPEOPLE:** *heavy, menacing*

40  $F\#\emptyset$   $B7(b9)$  B7 Esus4 Em  $\frac{B}{D\#}$   $\frac{Em}{D}$

Rip him o - pen, take it back, guys!

**ALADDIN:**

45  $C7$   $F\#7$

I can take a hint, Got-ta face the facts. Now you see what I go

**HAREM GIRLS:**

48 B7 Em

through! Ooh! Oh, it's sad A - lad-din's hit the bot - tom, —

9. One Jump Ahead (Part 1)

52 C9 B9 Em A9  $\frac{G}{B}$

He's be-come a one-man rise in crime.

56 Cm A7 C# MATRON: Dm

I'd blame par-ents ex - cept he has-n't got 'em.---

60 ALADDIN: F#9

Got-ta eat to live, got-ta steal to eat, Tell you all a -

63 B7 C7

bout it when I got the time!

## 9. One Jump Ahead (Part 1)

**SULTAN:** You see, Jasmine? Outside the palace it's a different world, and that's precisely...

66 Fm 6 Db9 C9

...why you must marry someone who... Jasmine? Where is Princess Jasmine? The Princess is missing!

70 Fm 6 Fø7 C7(b9)

**RAZOUL:** She was right behind us. Wasn't she? **IAGO:** Well, she's not here now!

74 Gm 6 Eb9 D9

**SULTAN:** Well, she's not here now! Jafar! Do something!

**JAFAR:** (to **RAZOUL**) Find the Princess, you fool! Immediately!

78 Gm 6 Gø7 D7(b9)

**RAZOUL:** (to **GUARDS**) Find the Princess, you fool! Immediately!

**NARR. 3:** Please, worthy friends, you are not to be alarmed. The crime rate here in Agrabah has been declining steadily for years...

82

4 times

# One Jump Ahead (Part 2)

from *Aladdin JR.*

10

**ALADDIN, JASMINE:** Sorry. (*POLICE WHISTLE!*)

They're after me! They're after you?

(*POLICE WHISTLE! ALADDIN grabs*

*JASMINE by the wrist.*)

**CUE 10—ALADDIN:** Come on!

**TOWNSPEOPLE:**

Words by **TIM RICE**  
Music by **ALAN MENKEN**

Book adapted by **JIM LUIGS**

Music adapted and arranged by **BRYAN LOUISELLE**

1 **Tempo I<sup>o</sup>**

**TOWNSPEOPLE:**  $\frac{D\flat}{E\flat}$   $E\flat 7$   $\frac{D\flat M 7}{E\flat}$   $E\flat 7$   $\frac{F m}{E\flat}$   $\frac{A\flat}{E\flat}$

Stop theif! Van - dal! Out - rage!

6  $\frac{B\flat m}{E\flat}$   $\frac{A\flat}{E\flat}$  **ALADDIN:**  $\frac{D\flat}{E\flat}$   $E\flat 7$   $\frac{D\flat M 7}{E\flat}$   $E\flat 7$   $A\flat sus 4$   $A\flat$   $A\flat 2$   $A\flat$

Scan - dal! Let's not be too has - ty...

11 **GIRL:**  $G\circ 7$   $\frac{B\flat m}{C}$   $C 7$   $\frac{C m 7}{F}$   $F m$   $\frac{G 7}{E\flat}$   $\frac{F m}{E\flat}$  **ALADDIN:**  $D\flat 7$

Still, I think he's rath - er tas - ty... Got-ta eat to live, got-ta

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10. One Jump Ahead (Part 2)

16

steal to eat, oth-er wise we'd get a - long. Wrong!

G7 C7 C#7

GUARD:

19

One jump a - head of the hoof - beats, One hop a -

ALADDIN: D9 C#9 F#m GROUP 1: ALADDIN:

GROUP 2: (*sung or shouted*)

*ff* Van - dal!

*f* swing 8ths

22

head of the gun, — One trick a - head of dis - as - ter,

B9 A6 E GROUP 1: ALADDIN: F9 E9

GROUP 1: GROUP 2:

Street - rat! Scoun - drel!

10. One Jump Ahead (Part 2)

25

C#m7      F#m7      F#m7(b5)      B7      Esus4

E      F#      B

They're quick but I'm much fast - er.      Here goes:

CROWD:

Take — that!

28

D

E

Bet - ter throw my hand in,      Wish — me hap - py land - in'      All —

30

— we got-ta do is...      Jump! —

*ff* straight 8ths

10. One Jump Ahead (Part 2)

CROWD, SHOPKEEPERS:

34

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a diamond-shaped breath mark and a slur over the first three measures. The fourth measure contains a whole note chord marked with 'A' and an asterisk (\*). The fifth measure contains a whole note chord marked with 'A' and a circled 'x' (x). The sixth measure contains a whole note chord marked with 'A'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes. The piano part ends with a final chord marked with 'A' and a circled 'x' (x). The word 'Thief!' is written above the piano staff in the fourth measure.

# Transition Out of One Jump Ahead

from *Aladdin JR.*

11

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 11—*Attacca* from No. 10  
One Jump Ahead (Part 2)

Excited, rhythmic ♩=190

1

**NARR. 1:** Ahhhh! Two cloaked figures in 110-degree heat.

**NARR. 2:** (to audience) Somewhat suspicious, you say?

7

**NARR. 3:** Yes, but stranger still are the events about to unfold ...

**NARR. 4, 5:** Here in the marketplace of Agrabah ... (The NARRATORS salaam and exit.)

12

After music—

**JASMINE:** I don't understand. Why would anybody steal a loaf of bread?

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# One Jump Ahead (Reprise)

from *Aladdin JR.*

12

CUE 12—RAZOUL: If I were you, I'd get back to the Palace. It's not safe for you to be here alone. Good day, Princess.

*RAZOUL exits as Jasmine watches in anger.*

Words by TIM RICE  
Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 *Slowly, sweetly* ♩=96

**JASMINE:** *Somewhat freely* *piu mosso* ♩=114

5  $\frac{D\flat M7}{E\flat}$   $E\flat$   $\frac{D\flat M7}{E\flat}$   $\frac{B\flat m7}{E\flat}$   $\frac{Fm}{E\flat}$   $\frac{A\flat}{E\flat}$   $\frac{Cm7}{E\flat}$   $\frac{Fm}{E\flat}$   $\frac{D\flat}{E\flat}$   $D\flat$   $\frac{B\flat m7}{E\flat}$   $E\flat$

"Riff-raff," "street rat," I don't buy that! If on - ly they'd look warmer

8  $\frac{E\flat 7}{A\flat}$   $A\flat$  *With intensity*  $Gm7$   $C7sus$   $\frac{Cm7}{F}$   $Fm$  *ritard.*  $\frac{E\flat}{D\flat}$   $\frac{A\flat}{D\flat}$

clos - er, Would they see a poor boy? No-sir - ree! He's a

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12. One Jump Ahead (Reprise)

13

$B\flat m7$   $B\flat m7$   
 $E\flat$  *rall.*  $E\flat$   $A\flat$   $D\flat 2$   $A\flat$

prince! At least he was to me! \_\_\_\_\_

*calando*

*pp*

# Arabian Nights (Reprise 1)

from *Aladdin JR.*

13

*Attacca on applause from*

*No. 12 One Jump Reprise*

*JAFAR sits hunched over a desk. He scratches away at a document with a quill*

Words by HOWARD ASHMAN  
Music by ALAN MENKEN  
Additional Words by JIM LUIGS

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 Eerily ♩=130

NARR. 1:

Worth-y

5 Am B A 3 NARR. 2: Bb A 3

friends, we re-sume with Ja - far in his room: the ad - vi - sor to Sul-tan Ha -

8 Am NARR. 3: Cm NARR. 4: D C 3

med. Watch him gloat by the hour as vi - sions of pow'r race a -

13. Arabian Nights (Reprise 1)

11  $E7(b9)$   $C$  Am NARR. 5: F7 NARR. 1:  
 round in his e - vil head. 'Though he's charm - ing and slick, He's un-

14 Am F7 E7 NARR. 2:  
 peak - a - bly sick, this de - spic - a - ble par - a - site. What a

17 Am NARR. 3: NARR. 1-5: NARR. 4:  $B$   $A$  NARR. 1-5:  
 vil - lain- Boo! Hiss! who will scheme through all this and through

19  $E7$   $E7(+5)$  Am *ritard.*  
 ev - 'ry A - ra - - - - bi-an night.



# Why Me?

from *Aladdin JR.*

14

Words by TIM RICE  
Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

CUE 14—**RAZOUL:** As you wish, my  
“Sultan-to-be.”

Spirited ♩=128

**JAFAR:** “As I wish!” When have things *ever* been as *I* wished?

1 *swing 8ths*

4 **JAFAR:** Gm9 Gm Gm(#7) Gm7

In my for-ma-tive and hun - gry years I was

*mf*

7 Gm9 Gm Gm7 C9 C9

un - ap - pre - ci - a - ted by my peers. As their

14. Why Me?

9  $\frac{B\flat}{F}$  F7sus4 F7

slings and ar - rows flew, I would pon - der- would - n't you? - Why

11  $B\flat M 9$  Bb D7 Em7 F° **IAGO:** D7 F# Gm9 Gm

me? Why me? For a man of your char - is - ma and mys -

14 Gm(#7) Gm7 Gm9 Gm

tique, You have tak - en far too long to reach your

16  $\frac{Gm7}{C}$  C9 **JAFAR:**  $\frac{B\flat}{F}$  **IAGO:**

peak. Why is my stat - us al - ways quo? Why does

14. Why Me?

18 **F7sus4** **F7** **JAFAR:** **B♭M9** **B♭** **B♭M7** **B♭6**

no - one want to know? Poor me? Why me? Why

21 **D7** **Em7** **F°** **D7** **Gm9** **Gm** **Gm(#7)** **Gm7** **IAGO:**

am I so un-ab-le to ful - fill my true po - ten - tial, \_\_\_\_\_ kept

25 **C** **Dm7** **E♭°** **C7** **JAFAR:** **F9** **F7**

down by those you know are small-er fry- in-con-se - quen - tial-

28 **D7** **BOTH:** **E♭9** **D7** **D** **E♭/D** **D♭** **D**

What does it take to catch a break! **Accel.**

14. Why Me?

32  $\frac{E\flat}{D}$   $\frac{D\flat}{D}$  D  $E\flat 7$  **JAFAR:** *Faster*  $A\flat m 9$   $A\flat m$   $A\flat m (\#7)$   $A\flat m 7$

Though it's a-gon-y to bide my time, I've got

36  $A\flat m 9$   $A\flat m$   $A\flat m 7$   $D\flat 9$  **IAGO:**

years and years and years be-fore my prime. Plus, there's

38  $\frac{C\flat}{G}$   $G\flat 7 sus 4$   $G\flat 7$  **JAFAR:**  $C\flat 2$   $C\flat$

no-one on the scene as re-source-ful or as mean (tee-hee!) as

41  $A\flat$   $B\flat m 7$   $C\flat o$   $\frac{A\flat}{C}$   $D\flat m$  **JAFAR:** **IAGO:**

me! **IAGO:** Who's the vic-tor? Who a-lone? Who will

14. Why Me?

43  $\text{Dbm}$   $\text{Bb}$  **JAFAR:**  $\text{Eb}$   $\text{Fm7}$   $\text{Gb}$   $\frac{\text{Eb}}{\text{G}}$

o - ver - throw the throne? Who knows what to do and just how bad to

45  $\text{Eb}$   $\text{Fm7}$   $\text{Gb}$   $\frac{\text{Eb}}{\text{G}}$  **IAGO:** **JAFAR:**

be? Who's he? M - E!

*fp*

Detailed description: The image shows a musical score for a scene from Shakespeare's Othello. It consists of two systems of music. The first system, starting at measure 43, features Jafar's vocal line with lyrics 'o - ver - throw the throne? Who knows what to do and just how bad to'. The piano accompaniment includes chords and a bass line. The second system, starting at measure 45, features Iago's vocal line with lyrics 'be? Who's he?' and Jafar's vocal line with lyrics 'M - E!'. The piano accompaniment includes chords, a bass line, and performance markings such as 'fp' and 'tr'.

# Arabian Nights (Reprise 2)

from *Aladdin JR.*

15

CUE 15—**RAZOUL:** So long, street rat.  
*RAZOUL and the GUARDS exit as lights come up further to reveal that ALADDIN has been thrown into a room filled with cast-off junk—piles of brass tchotchkes, rolled-up rugs, etc.*

Words by HOWARD ASHMAN  
Music by ALAN MENKEN  
Additional Words by JIM LUIGS

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 **Steadily, clocklike** ♩=128 *mf*  
**NARR. 1:**

What a

5 Am B  
A Bb  
A

room! What a stink! This is doom; don't you think? As the hours of the night crawl

8 Am NARR. 2: Cm

past There are rats in his cell And he'll

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15. Arabian Nights (Reprise 2)

11  $\frac{D}{C}$   $\frac{D\flat}{C}$  Am

live with the smell till the dawn when he breathes his last.

**ALADDIN:** Hey! Where are you getting this information?

14 **NARR. 3:** F9 Am6 **NARR. 4:**

Ev-ry tick of the clock says, "Get set for the block," and the

17 F9 E7 **NARR. 5:**

shock of his aw-ful plight. He looks

20 Am **ALADDIN:** **NARR. 5:**  $\frac{B}{A}$  **NARR. 1-5:** E7 E7(+5)

pale... No, I don't. 'cause he knows that he won't see an-oth-er A-ra-bi-an

15. Arabian Nights (Reprise 2)

23 Am **ALADDIN:** I don't like those guys.

night...

The musical score consists of three staves. The top staff is a vocal line for Aladdin, starting with a whole note on a middle C, followed by two measures of rests. The middle and bottom staves are piano accompaniment. The piano part begins with a dotted quarter note on G4, followed by eighth notes on F#4, G4, A4, and B4. The bass line starts with a dotted quarter note on G3, followed by eighth notes on F#3, G3, A3, and B3. The piano accompaniment continues with rests in the second and third measures, and concludes with a piano (*p*) dynamic marking and a flourish in the final measure.



# Rubbing the Lamp 1

from *Aladdin JR.*

16

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 16—**ALADDIN:** Something's written on this one. Let's see here...  
(*ALADDIN rubs the lamp with his sleeve. Lights flicker. Smoke fills the air.*)

1  $\text{♩} = 132$

*p*  
*tr*

6

5

(*Lights snap to black.*)

*ff*

5

7

Fast, jovial vaudeville

(*When lights are restored, a GENIE is standing before ALADDIN.*)

*f*

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# Friend Like Me

from *Aladdin JR.*

17

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

CUE 17—GENIE:  
*Maestro!* What  
key are we in?

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

cue—It's a *musical!*

1 **Bright swing** ♩=194 **GENIE:** B7  $\frac{B7}{D\#}$

Well, A - li Ba - ba had them

for-ty thieves, Sche-her-a - za-de had a thou-sand tales But mis-ter,

you're in luck 'cause up your sleeves you got a

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# 17. Friend Like Me

10 **F#7** **B7(+5)** **B7** **B7**  
**D#**

brand of ma-gic nev-er fails. — You got some pow-er in your

13 **Em** **B7** **B7**  
**D#** **Em**

cor-ner now, some hea-vy am-mu-ni-tion in your camp. — You got some

16 **B7** **B7**  
**D#** **Em** **F#7**

punch, pi-zazz, ya - hoo and how, see, all you got-ta do is rub that lamp.

19 **B7(+5)** **Em** **CHORUS:** **C7** **B7**

And I'll — say: Mis-ter A - lad-din, sir, — what

17. Friend Like Me

22 Em C7 B7 A tempo ALL:

will your plea-sure be? — GENIE: It's a big musical! Let me

25 G G7 F C6 Eb9(#11) G D B7(+5)

take your or-der- jot it down, you ain't nev-er had a friend like me.

28 Em C6 7 B7(+5) Em C7 B7 GENIE:

No, no, — no. Life is your res-tau-rant — and

31 Em Eb+ Gm6 D C13 ALL: G G F

I'm your mai-tre d'. — C'-mon whis-per what it is —

# 17. Friend Like Me

34 **C6** **Cm6** **GENIE:** **G** **B7(+5)** **Em** **ALL:**  
**E** **E<sup>b</sup>** **D**

— you want. You ain't nev - er had a friend like me. Yes, sir, we

37 **C7** **Em** **B7**

pride our - selves on ser - vice. You're the boss, the king, the shah. —

40 **Em** **C7**

— Say what you wish, It's yours! True dish, How 'bout a

43 **Am** **B7** **Em**

lit - tle more bak - la - va? — Have some of

17. Friend Like Me

46 C7 B7 Em C7 B7 GENIE:  
col- umn "A". Try all of col- umn "B". I'm

49 G G7/F C6/E Eb9(#11) G/D B7(+5) Em  
in the mood to help you, dude, you ain't nev- er had a friend like me.

52

55

59

17. Friend Like Me

62

66

69

**ALL:**  $E\flat m$  Wa- ah - ah — **GENIE:**  $B7$  Oh my! —  $B\flat 7$  **ALL:**  $E\flat m$  Wa-ah - ah —

72

**GENIE:**  $B7$  No no! —  $B\flat 7$  **ALL:**  $E\flat m$  Wah ah ah — **GENIE:**  $B7$  Na na na! —  $B\flat 7$

17. Friend Like Me

75 B7 B $\flat$ 7 E $\flat$ m

Oh! Oh! Oh! Oh! Can your friends do this?

*marcato*

78

Can your friends do that? Can your friends pull

81 G $\flat$  G $\flat$ 7 F7 G $\flat$ 7 A7

this out their lit - tle hat?!

*cresc. poco a poco*  
*sp*

84



17. Friend Like Me

87

91 Cm ALL: Ab7 G7 Cm Ab7 G7 GENIE:

Mis-ter A - lad-din, sir, have a wish or two or three— I'm

95 Eb Eb7/Db Ab6/C B9(#11) GROUP 1: Eb/Bb GROUP 2:

on the job, you big na - bob, you ain't nev - er had a friend, nev - er

98 GROUP 1: B7 GROUP 2:

had a friend, you ain't nev - er had a friend, nev - er

17. Friend Like Me

100 **ALL:**  $A\flat 7(b5)$   $G7sus4$   $G7$

had a friend, You ain't nev-er— had a— friend like

105 **GROUP 1:**  $Cm$   $A\flat 7$   $G7$   $Cm$   $A\flat 7$   $G7$

me. Like me. Like

**GROUP 2:**

Wah-ah - ah— Oh, my!— Wah-ah - ah— No, no!—

109  $Cm$   $A\flat 7$   $G7$  (shouted)  $A\flat 7$   $G7$   $Cm$

me. You ain't nev-er had a friend like me!

Wah ah ah— Na na na! You ain't nev-er had a friend like me!

# Friend Like Me Playoff

from *Aladdin JR.*

18

Music by ALAN MENKEN

CUE 18—*Attacca on applause from  
No. 17 Friend Like Me*

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

Bright swing ♩=194

Musical score for 'Friend Like Me Playoff' in 4/4 time, marked 'Bright swing' with a tempo of ♩=194. The score is in B-flat major and consists of two systems of piano accompaniment. The first system (measures 1-4) begins with a fortissimo (ff) dynamic. The second system (measures 5-8) concludes the piece. Chord symbols are provided above the staff: Dm7, Bb7, A7, Dm, C#+, Fm6/C, Bdim, Bb6/7, F, F7/Eb, Bb6, Bbm6/Db, F6, and Dm. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# Magic Carpet

from *Aladdin JR.*

19

CUE 19—**GENIE:** All right, in case of emergency, the exits are here, here, and back there somewhere. So keep your hands and arms inside the carpet at all times because we... are... outta here!

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

Jumpin' swing ♩=215

1 (toms) A7 A♭7 G7 A♭7 A7

4 B♭7 B7 C7 A9 Dm7 Dm6 B♭9 A9 A9(+5) Dm7 B♭9

8 A9 F6 Cm7 Eb D B♭m6 F6 A9 Dm6

13 E♭m6 B9 B♭9 E♭m6

The musical score is written for piano in 4/4 time with a tempo of 215. It consists of four systems of music. The first system (measures 1-3) features a bass line with a 'toms' effect and a treble line with chords. The second system (measures 4-7) includes a dynamic marking of *f* and various chords. The third system (measures 8-12) continues the harmonic progression. The fourth system (measures 13-15) concludes the piece with a final chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# 19. Magic Carpet

The musical score is divided into two systems. The first system, starting at measure 16, features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs, while the bass clef provides a steady bass line. Chord symbols B9, Bb9, Ebm6, B9, and Bb9 are placed above the staff. The second system, starting at measure 19, continues the piano accompaniment. The treble clef has a more active melodic line with slurs and accents, and the bass clef has a more complex accompaniment with slurs and accents. Chord symbols B7, Bb7, B7, Bb7, B7, Bb7, and Ebm6 are placed above the staff.

**GENIE:** And there we are: welcome back to the desert. We do realize you have a choice when it comes to air travel... *(aside)* Not! *(to Aladdin)* ...so thank you for choosing Magic Carpet Airlines. Thank you. Watch your head. B'bye now. G'bye. Have a nice day. B'bye. *(beat)* Ha! You thought I couldn't get us out of a lousy cave?

# Transformation

from *Aladdin JR.*

20

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 20—**ALADDIN:** Make me a prince!

**GENIE:** Why, sure.

(The *GENIE* waves his hands at *ALADDIN*.)

(Lights flicker  
and then snap to  
black.)

(When lights are  
restored, *ALADDIN* has  
been transformed into a  
regal prince!)

Dramatic ♩=140

Bombastic, slower

1

"wave" "wave" "wave"

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# "All Hail, Prince Ali!"

from *Aladdin JR.*

21

Music by ALAN MENKEN

CUE 21—**GENIE:** Sorry, kid—we'll work on the hat. But in the meantime, "All hail, Prince Ali!"  
(The *GENIE* salaams to *ALADDIN*.  
Blackout.)

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

Bright swing ♩=220

The musical score is written for piano in 4/4 time, featuring a bright swing feel with a tempo of 220 beats per minute. It consists of three systems of music, each with a treble and bass clef staff. The first system (measures 1-4) begins with a forte (f) dynamic. The second system (measures 5-8) includes a fortissimo (ff) dynamic. The third system (measures 9-12) concludes with a pianissimo (pp) dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

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# Prince Ali

from *Aladdin JR.*

22

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

CUE 22—SULTAN: We'll "know" him  
when we meet him. Show him in!

**Now!**

(A group of DRUMMERS enters at the  
head of a parade which will cross past  
the Royal party.)

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 Proudly  $\text{♩}=96$

6 *ff* ALL: Fm  
Make way

10  
for Prince A - li! Say hey,

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22. Prince Ali

14 **GROUP 1:**  
Fm

it's Prince A - li! Hey! Clear the way in the

18 **GROUP 2:** C7 **GROUP 3:**

ol' ba-zaar! Hey you! Let us through! It's a bright new star! Oh

21 Fm Bbm F7 C Bbm Db Bbm **ALL:**

come! Be the first on your block to meet his eye! Make

25 G **GENIE:**  
*(sung or shouted)*

way, here he comes, ring bells, bang the drums! Are

22. Prince Ali

Bright 4

27 C7 F $\flat$ 7 G $\flat$ 7 C7 ALL: Fm D $\flat$ 7 C7

you gon - na love this guy! Prince A - li! Fab - u - lous he! A - li A -

31 Fm C7 G Fm F7

ba - bwa! Gen - u - flect! Show some re -

34 F7 A B $\flat$ m F7 C B $\flat$ m D $\flat$  B $\flat$ m

spect! Down on one knee! Now

37 Gm7(b5) C7 Fm A $\flat$ 7

try your best to stay calm. Brush up your Sun - day sa -

22. Prince Ali

40  $D\flat$   $G7(\flat 9)$   $C7$   $Dm7$   $E\flat$

laam. Then come and meet\_\_\_ his spec-tac - u-lar co-ter - ie!

44  $\frac{C7}{E}$   $Fm$   $D\flat 7$   $C7$   $Fm$   $\frac{C7}{G}$

Prince A - li! Might - y is he! A - li A - ba - bwa!\_\_\_

48  $\frac{Fm}{A\flat}$   $Fm$   $F7$   $\frac{F7}{A}$   $B\flat m$   $\frac{F7}{C}$   $\frac{B\flat m}{D\flat}$   $B\flat m$

Strong as ten reg - u-lar men- de - fin-ite - ly! He

53  $Gm7(\flat 5)$   $C7$   $Fm$   $A\flat 7$

faced the gal - lop-ing hoards! A hun - dred bad\_\_\_ guys with

22. Prince Ali

56 D $\flat$  G7( $\flat$ 9) C7 C7(+5)

swords! Who sent those goons to their lords? Why, Prince A -

59 Fm **WOMEN:** B $\flat$ m B $\flat$ m D $\flat$  Fm C7  
G

li! He's got sev - en - ty - five gold - en cam - els.

64 Fm **MEN:** Fm B $\flat$ m B $\flat$ m D $\flat$  Fm C7  
A $\flat$  G

Pur - ple pea - cocks? He's got fif - ty - three.

68 Fm **WOMEN:** Fm B $\flat$ m B $\flat$ m D $\flat$  Fm C  
A $\flat$  G

When it comes to ex - o - tic type mam - mals,

22. Prince Ali

72 **Fm** **ALL:** **Db7** **GENIE:**

Has he got a zoo? I'm tell-ing you, it's a

75 **G7** **C7** **C#7** **F#m** **MEN:** **WOMEN:**

world class me - na - ge - rie! Prince A - li! Hand - some is

There's no ques-tion this A -

78 **D7** **C#7** **F#m** **C#7** **F#m** **A** **F#m**

he, Al - i A - ba - bwa! That phy -

li's al - lur - ing, Nev - er or - di - nar - y, nev - er bor - ing,

22. Prince Ali

81 F#7  
A#

sique! How can I speak? Weak at the knee. Bm  
F#7  
C#

Ev-'ry - thing a-bout the man just plain im - press - es.

84 Bm  
D Bm G#m 7(b5) C#7 F#m

Well, get on out in that square, Ad -

He's a win - ner, he's a whiz, a won - der!

87 A6  
7 D G#7(b9)

just your veil and pre - pare to gawk and gro - vel and

He's a - bout to pull my heart a - sun - der! And I ab - so - lute - ly

22. Prince Ali

90 C#7 C#7(+5) F#m **GROUP 1:** Bm

stare at Prince A - li! He's got nine - ty\_\_\_ five

love the way he dress - es!\_\_\_

94 Bm D F#m C#7 G# F#m A F#m

white per - sian mon - keys\_\_\_ And to

**GROUP 2:**

He's got the mon-keys, Let's see the mon-keys!

97 Bm Bm D F#m C#7 G# F#m A F#m

view them\_\_\_ he char - ges\_\_\_ no fee He's got

He's gen - er-ous, so gen - er-ous!

22. Prince Ali

101 (GROUP 1:)

Bm Bm D F#m G#

slaves, he's got ser - vants and flunk - ies

104 GENIE and CROWD:

F#m D7

proud to work for him, bow to his whim, love serv-ing him, they're just

107 *Molto rall.*

G#7 G#7(b9) C#7sus4 C#7

lous-y with loy - al - ty to A - li! Prince A - li!

GENIE, BAND, and CROWD:

112 Monumental, in 4

Gm Eb7 D7 Gm accel. D7 A

Prince A - li! Am - or-ous he! A - li A - ba - bwa!



22. Prince Ali

116  $Gm$   $Gm$   $G7$   $G7$   $Cm$   $G7$   
 $Bb$   $B$   $D$

Heard your prin - cess — was a sight love - ly to see!

120  $Cm$   $Cm$   $Am7(b5)$   $D7$   $Gm$   
 $Eb$

And that, good peo - ple is why he

*a tempo*

123  $Bb7$   $Eb$   $A7(b9)$

got dolled up — and dropped by with six - ty el - ephants,

126  $Cm7$

lla - mas ga - lore, with his bears and li - ons, a brass —

22. Prince Ali

128

Gm Gm  
F

band and more, with his forty fakers, his cooks, his bakers, his

131

Gm E Eb7 Gm D D7(#5b9)

birds that warble on key, make way for Prince

136

D7(b9) Gm

A - - li!

*accel. a fine*

Attacca No. 23 "Prince Ali Tag"

# Prince Ali Tag

from *Aladdin JR.*

23

Music by ALAN MENKEN

CUE 23—*Attacca on applause from  
No. 22 "Prince Ali"*

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

Pomposo  $\text{♩} = 85$

1

5

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# Jafar's Exit

from *Aladdin JR.*

24

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 24—**JAFAR:** And I shall have it! And once I do, I  
won't ever have to bow to *anyone again*.

*(JAFAR laughs his wicked laugh then disappears  
with IAGO.)*

*(ALADDIN and GENIE enter  
from the other direction.)*

The musical score is for a piano accompaniment in 4/4 time, marked 'Menacing' with a tempo of quarter note = 132. It begins with a first ending bracket. The right hand features a series of chords and a melodic line with accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from fortissimo (ff) to mezzo-piano (mp).

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# One Busy Night in Agrabah

from *Aladdin JR.*

25

CUE 25—**ALADDIN:** If I could just get some time alone with her... (*looks at CARPET -- light bulb*)

Music by ALAN MENKEN

Come on, Genie. Prince Ali has a new plan. (*ALADDIN marches off confidently. GENIE follows, shaking his head. NARRATORS enter to address the audience.*)

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

Confidently ♩=132

1

**NARR. 1:** Boy, this is one busy night in Agrabah!    **NARR. 2:** ...where the Casbah never sleeps!

5

**NARRATOR 3:** ...and where, in another part of the palace, a beautiful young girl on a balcony is wondering:

**JASMINE:** Aladdin, Aladdin, wherefore art thou Aladdin?

9

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# A Whole New World

from *Aladdin*

Rev. 7/22/2005

26

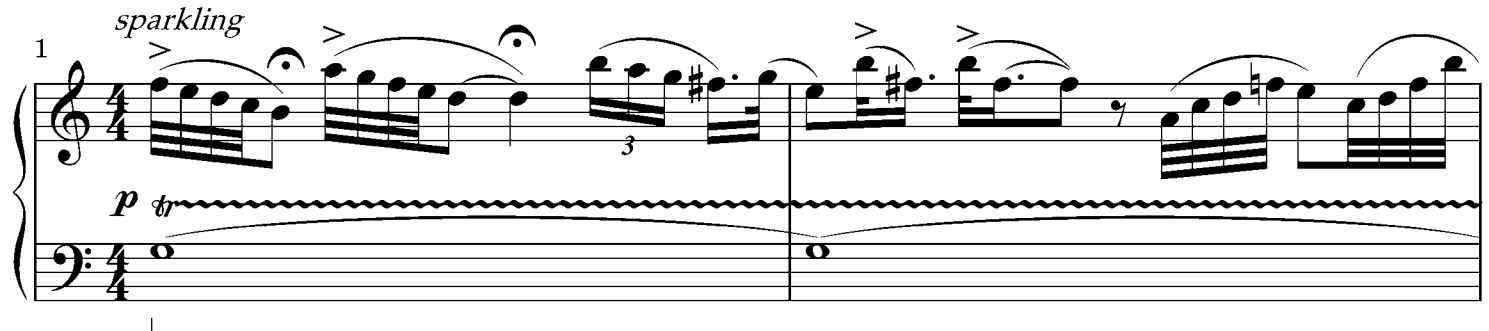
Words by TIM RICE  
Music by ALAN MENKEN

CUE 26—**JASMINE:** I'd love to.  
*Aladdin takes her hand and pulls  
her onto the Magic Carpet. The  
Carpet immediately begins to*

Script adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

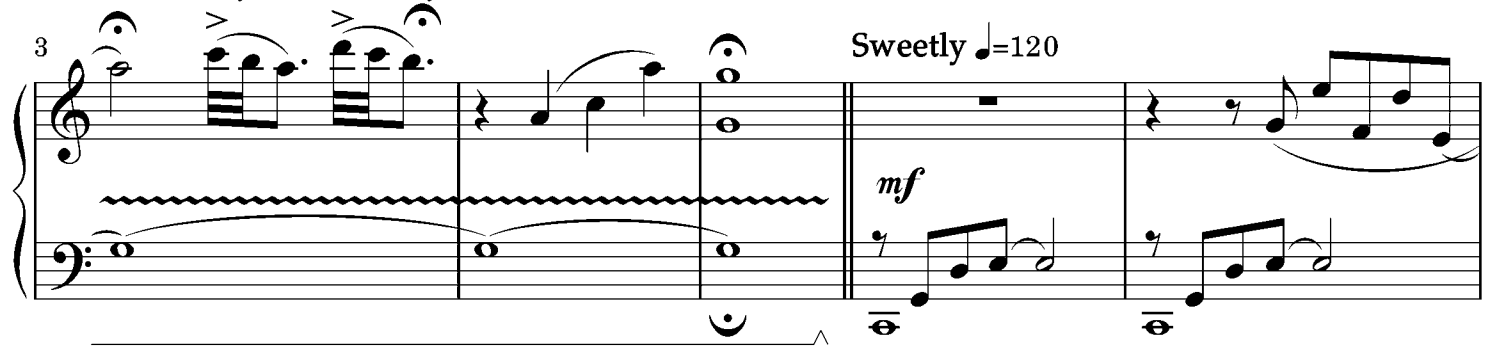
With quiet anticipation, freely **JASMINE:** It really *is* magic! **ALADDIN:** It sure is!

1 *sparkling*



**JASMINE:** Where are we going?  
**ALADDIN:** Where would you like?  
**JASMINE:** Anywhere. Everywhere!  
**ALADDIN:** Funny, that's exactly what I had in mind:

3 *Sweetly* ♩=120



8 **ALADDIN:**  
C2

I can show\_ you the world:



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# 26. A Whole New World

26. A Whole New World

Rev. 7/22/2005

12  $\frac{F}{A}$   $\frac{G}{B}$  2  $\frac{Dm}{F}$  E7  $\frac{E7}{G\#}$   $\frac{G}{A}$  Am G  $\frac{Am}{G}$   
shin-ing, shim - mer-ing, splen-did. Tell me, prin - cess, now when did you last

16 F2 C  
let your heart de - cide? — I can o - pen your eyes,

20  $\frac{F}{A}$   $\frac{G}{B}$  F6 E7  $\frac{G}{A}$  Am G  $\frac{Am}{G}$   
take you won - der by won - der o - ver, side - ways and un - der on a

24 F C JASMINE:  $\frac{Dm7}{C}$  G C2  $\frac{Dm7}{C}$   
A whole new world, a new fan -  
mag - ic car - pet ride. —

26. A Whole New World

Rev. 7/22/2005

26. A Whole New World

3

28 G  $\frac{G7}{B}$  C  $\frac{G}{F}$  F  $\frac{C}{E}$   $\frac{G}{F}$  F  $\frac{C}{E}$

tas - tic point of view. — No-one to tell us “no” or where to go or

32 Am7  $\frac{C}{D}$  Dm7  $\frac{Dm7}{G}$  G C2  $\frac{Dm7}{C}$

say we're on - ly dream - ing. A whole new world, a daz - zling

36 G G#7 Am C9  $\frac{G}{F}$  F  $\frac{C}{E}$   $\frac{G}{F}$  F  $\frac{C}{E}$

place I nev - er knew. — But when I'm way up here, it's crys - tal clear that that



26. A Whole New World

26. A Whole New World

Rev. 7/22/2005

4

40 Am7 C/D D Bb F/G G9 C2

now I'm in a whole new world with you.

now I'm in a whole new world with... Now I'm in a whole

43 Eb2

Un - be - liev - a - ble sights,

new world with you.

46 AbM7 C Bb/D Fm/Ab G7 G7/B

In - de - scrib - a - ble feel - ing, Soar - ing, tumb - ling, free -

In - de - scrib - a - ble feel - ing, Soar - ing, tumb - ling, free -

26. A Whole New World

Rev. 7/22/2005

26. A Whole New World

49 Cm Cm/Bb Ab Eb Fm7/Eb

wheel - ing through an end - less dia - mond sky. — A whole new

**WOMEN:**  
A whole new

52 Bb Eb Bb Bb7

world, A hun-dred thou-sand things to see.

**ALADDIN:**  
Don't you dare close your eyes. Hold your breath, it gets

world, A hun-dred thou-sand things to see.

26. A Whole New World

26. A Whole New World

Rev. 7/22/2005

55 Eb2 <sup>Bb</sup>/<sub>Ab</sub> Ab <sup>Eb</sup>/<sub>G</sub> <sup>6</sup> <sup>Bb</sup>/<sub>Ab</sub> Ab <sup>Eb</sup>/<sub>G</sub> Cm7 <sup>Cm7</sup>/<sub>F</sub> F7

I'm like a shoot - ing star, I've come so far, I can't go back to  
bet-ter!

oo ah

59 <sup>A</sup>/<sub>Bb</sub> Bb <sup>Eb</sup>

where I used to be... Ev-ry turn a sur - prise,  
A whole new world with new hor -

**MEN:**  
A whole new world with new hor -

26. A Whole New World

Rev. 7/22/2005

26. A Whole New World

62  $B\flat$   $B\flat 7$  3  $Cm$   $E\flat 7$   $B\flat$  3  $B\flat$   $A\flat$   $E\flat$   $G$

Ev - 'ry mo - ment red let - ter... I'll chase them an - y - where, there's

8 i - zons to pur - sue. I'll chase them an - y - where, there's

8 i - zons to pur - sue.

65  $B\flat$   $A\flat$   $E\flat$   $Cm 7$   $F 7$   $D\flat$   $A\flat$   $B\flat 7$   $Cm$

time to spare. Let me share this whole new world with you.

time to spare. Let me share this whole new world with you.

**ENSEMBLE:**

Let me share this

26. A Whole New World

26. A Whole New World

Rev. 7/22/2005

8

69  $\frac{E\flat}{B\flat}$   $\frac{Fm}{B\flat}$   $A\flat$   $\frac{E\flat}{G}$

A whole new world, That's where we'll

A whole new world, That's where we'll

whole new world with you, A whole new world,



72  $\frac{E\flat}{F}$   $\frac{E\flat}{G}$   $\frac{E\flat}{A\flat}$

be... A won- drous

be... A thrill - ing chase...

That's where we'll be...

*rallen.*

26. A Whole New World

Rev. 7/22/2005

26. A Whole New World

75

*AbM7* *Bb7* *A tempo*  
*Eb* *Eb*

place... for you and me.

for you and me.

for you and me.

for you and me.

*molto rit.* *rit. a fine*

# Captured

from *Aladdin JR.*

27

Music by ALAN MENKEN

CUE 27—**JASMINE:** So am I. Good night, my handsome Prince.

(*JASMINE turns and enters her chamber.*

*ALADDIN falls backward dreamily onto the Carpet.*)

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

Dreamily ♩=144

**ALADDIN:** Yes!

1

*p* *poco accel.*

A touch odd

Menacingly

3

*flutter pedal a fine*

*molto rall.*

(*JAFAR enters with RAZOUL and GUARDS.*)

6

*f*

After music—

**JAFAR:** Good evening, street rat.

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# Why Me? (Reprise)

from *Aladdin JR.*

29

Words by TIM RICE  
Music by ALAN MENKEN

CUE 29—**IAGO:** “Good job, Iago!” “Way to go, Iago.”  
“Thanks for finding the lamp!” Nothing. I get  
nothing here!  
(*JAFAR thrusts the magic lamp into the air.*)  
**JAFAR:** At last, the lamp is mine!

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 Easy, swing 8ths ♩=134

4 **GUARDS:** Eb7 Fm7 Gb° Eb7/G

This san-dy lit-tle land will be the first of your do-

*marcato*

7 Abm9 Abm Abm(#7) Abm7 **JAFAR:** Db Ebm7

min - ions. \_\_\_\_\_ Soon all the world will scrape and bow to

Detailed description: The score is in 4/4 time with a tempo of 134. It features piano accompaniment in the left hand and vocal lines in the right hand. The first system (measures 1-3) is piano accompaniment with triplets and a dynamic of *p*. The second system (measures 4-6) includes vocal lines for the Guards and piano accompaniment with triplets and a dynamic of *mf*. The third system (measures 7-9) includes vocal lines for Jafar and piano accompaniment with a dynamic of *f*. Chord symbols are provided above the vocal lines.

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29. Why Me? (Reprise)

10 **GUARDS:** E<sup>o</sup> Db7 F Gb9 Gb7 Eb7 E9

me Yes, sir! and your o - pin - ions — Ja-far the First!

13 **Eb7 JAFAR:** **GUARDS:**

Oh, I could burst! Go, Ja-far! Go, Ja-far! Go, Ja-far! Go, Ja-far!

16 **Big pullback** **GUARDS:**

**JAFAR:** Sing it, boys! You'll be

**Dramatic**

18 Am9 Am Am(#7) Am Am9 Am

pow-er! You'll be clout per-son-i - fied! With a ge-nie and sheer ma-gic by your

29. Why Me? (Reprise)

21 **Am7** **D** **JAFAR:** **C** **G** **Gsus4** **G7** **GUARDS:**

side. It's a com-bi - na-tion which works me up to fe-ver pitch: Big

**GUARDS 1:**

24 **CM9** **C6** **JAFAR:** **A** **Bm** **Cdim** **A** **Dm** **GUARDS 2:** **GUARDS:**

"G"... and me! Who's the Ti - tan? Who's the champ? Who's the

27 **Dm** **B** **JAFAR:** **E** **F#m7** **G°** **E** **F#m7** **G°** **E**

mas-ter of the lamp? Who's the one who'll take up pa-ges in Who's Who?

30 **GUARDS:** **JAFAR:** (*mad laughter*)

Who? Why me!

**JAFAR:** Now, let's go ruin a wedding!

*fp* *fff*

# Wedding Music

from *Aladdin JR.*

30

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 30—Attacca on the applause  
of No. 29 *Why Me Reprise*

Heavily ♩=132

1

(THE THRONE ROOM. The wedding is in progress.  
ALADDIN and JASMINE stand hand-in-hand.)

Stately march ♩=106

4

rall.

8

(The SULTAN addresses  
the assembled  
TOWNSPEOPLE.)

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# Prince Ali (Reprise 1)

from *Aladdin JR.*

31

**JAFAR:** He's a fake! A common street rat!

**SULTAN:** I don't understand.

**IAGO:** (to *JAFAR*) Perhaps you should say it with music.

CUE 31—**JAFAR:** Yes, indeed, folks!

Words by TIM RICE  
Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 **Jaunty 2**  $\text{♩}=94$

**CHORUS:** Fm C7 D $\flat$ 7 C7

Prince A - li turns out to be mere - ly A -

5 Fm C7 Fm C7 Fm F7(+5)  
G A $\flat$  G A

lad - din. **JAFAR:** Read my lips, and come to grips with re - al - i -

9 B $\flat$ m F7 B $\flat$ m B $\flat$ m Gm7(b5) C7 Fm  
C D $\flat$

ty. Yes, meet a blast from your past whose

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) is the chorus, starting with a treble clef and a key signature of three flats. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The second system (measures 5-8) continues the chorus with a treble clef and piano accompaniment. The third system (measures 9-12) continues the chorus with a treble clef and piano accompaniment. The lyrics are written below the vocal line, with some words hyphenated across measures. The score includes various musical notations such as clefs, time signatures, key signatures, and dynamic markings.

31. Prince Ali (Reprise 1)

13  $A\flat_7$   $D\flat$   $G7(\flat 9)$

lies were too good to last. Say "hel-lo" to your

16  $C7$

pre-cious "Prince A - li."

**JASMINE:** (*delighted*) Aladdin! So it was you in the marketplace!

**SULTAN:** You're the boy from the marketplace? **ALADDIN:** Yes, Your Majesty. Sir.

21

**SULTAN:** Jasmine, this wedding cannot take place. A princess cannot marry anything less than a prince.

27

**JASMINE:** But, Father... **SULTAN:** The wedding is off! **JAFAR:** Not quite, ex-Sultan. **TOWNSPEOPLE:** No!

33

now be wed... to me!

# Prince Ali (Reprise 2)

from *Aladdin JR.*

32

CUE 32—**JAFAR:** "Should the Princess fail to marry a Prince in the time allotted, the Sultan's highest ranking official — that would be me — becomes her husband *and* the next Sultan."  
(*TOWNSPEOPLE* gasp) Exactly.

Words by TIM RICE  
Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 **Faster** **CROWD:** Am F7 E7

Now let's see, what is to be - come of A -

5 Am E7/B Am/C# Am Am **JAFAR:** A7(b9)/C# Dm A7/E

lad - din? Will he live? Can I for - give his slick - trick - er - y?

10 Dm/F Bm7(b5) E7 Am C6/7

His per - son - al - i - ty flaws give me ad - e - quate

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32. Prince Ali (Reprise 2)

14 **F** **IAGO:** **B7(b9)** **C#m7** **D°7** **B7** **D#** **RAZOUL:**

cause to send him pack - ing on a one - way trip so his

17 **Dm7** **Em7** **F6** **Em7** **JAFAR:** **Am** **G**

pro-spects take a ter - mi-nal dip. His as - sets are fro - zen, the ven - ue is cho - sen, the

21 **Am** **F#** **F7** **ALL:**

ends of the Earth! Whoo - pee! So

24 **Am** **E7(#5b9)** **E+** **G#m** **E**

long, ex - Prince A -



32. Prince Ali (Reprise 2)

28 Am  $\text{B}\flat\text{m}$  A Am

li!

*ff*

# Rubbing the Lamp 2

from *Aladdin JR.*

33

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

**IAGO:** I'd start rubbing now if I were you.  
(*JAFAR rubs the lamp with his sleeve.*)  
CUE 33—**JAFAR:** Genie of the lamp! Appear!

(*Lights flicker.*)

1

4

Fast, vaudeville

(*GENIE appears and salaams before JAFAR.*)

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# Back in the Bottle

from *Aladdin JR.*

34

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 34—**JAFAR:** At last!  
Absolute power is... mine!  
(As lights begin to flicker,  
JAFAR is seized by violent  
tremors.)

**IAGO:** I have a very  
bad feeling about  
this.

**JAFAR:** What! What is  
happening?  
(JAFAR drops the lamp.)

**IAGO:** A very, very bad feeling.  
(IAGO's eyes bulge, and he lets  
out a rising squawk.)

**IAGO:** One of my  
all-time worst  
feelings!

(ALADDIN picks up the lamp and holds it in front of JAFAR.)

**ALADDIN:** Hey, Jafar! There's no place like home.  
(JAFAR yells and IAGO squawks. Lights snap to black.)

Silence.

When lights are restored,  
JAFAR and IAGO have  
vanished. ALADDIN speaks  
into the lamp.)

**ALADDIN:** Well, Jafar, buddy,  
you got your wish:  
phenomenal cosmic powers,  
itty-bitty living space.

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# A Whole New World (Reprise)

from *Aladdin JR.*

35

CUE 35—GENIE: Well, looky here: now everybody's free.

ALADDIN: Free.

JASMINE: Free.

ALL: Free!

(ALL cheer as the GENIE hurls his bracelets into the crowd of TOWNSPEOPLE. JASMINE and ALADDIN race off.)

Words by TIM RICE  
Music by ALAN MENKEN

Book adapted by JIM LUIGS  
Music adapted and arranged by BRYAN LOUISELLE

1 Majestic ♩=130

ALL:

A whole new

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

tell us "no" or where to go or say we're on - ly dream - ing. A whole new

Chords: G, C2, Dm7/C, G, G7/B, C, G/F, F, C/E, G/F, F, C/E, Am7, C/D, Dm7, Dm7/G

35. A Whole New World (Reprise)

13 G C2  $\frac{Dm7}{C}$  G G#07 Am C9  $\overset{3}{\rule{0.5cm}{0.4pt}}$

world, a daz-zling place I nev-er knew. But when I'm

17 **WOMEN:**  $\frac{G}{F}$  F  $\frac{C}{E}$   $\frac{G}{F}$  F  $\frac{C}{E}$  Am7  $\frac{C}{D}$  D B $\flat$   $\frac{F}{G}$  G9

**WOMEN:**  
way up here, it's crys-tal clear that now I'm in a whole new world with

**MEN:**  
way up here, it's crys-tal clear that now I'm in a whole new world with...

21 C2

you. Now I'm in a whole new world with

35. A Whole New World (Reprise)

23  $E\flat 2$   $A\flat M7$   $B\flat$   
C D

Un - be-liev - a-ble sights, In - de-scrib - a-ble feel - ing,  
you.

27 **MEN:**  $Fm$   $G7$   $G7$   $Cm$   $Cm$   $A\flat$   
 $A\flat$  B Bb

Soar - ing, tumb - ling, free - wheel - ing through an end - less dia - mond sky.\_

30  $E\flat$  **ALL:**  $Fm7$   $E\flat$   $B\flat$   $E\flat$

A whole new world, A hun-dred  
Don't you dare close your eyes.

35. A Whole New World (Reprise)

33  $B\flat$   $B\flat 7$   $E\flat 2$   $\frac{B\flat}{A\flat}$   $A\flat$   $\frac{E\flat}{G}$

thou - sand things to see. —

8 Hold your breath, it gets bet-ter! I'm like a shoot - ing star, I've

36  $\frac{B\flat}{A\flat}$   $A\flat$   $\frac{E\flat}{G}$   $Cm 7$   $\frac{Cm 7}{F}$   $F 7$   $\frac{A\flat}{B\flat}$

A whole new

8 come so far, I can't go back to where I used to be... —

39  $B\flat$   $E\flat$   $B\flat$   $B\flat 7$

world with new hor - i - zons to pur - sue. —

8 — Ev-'ry turn a sur - prise, Ev-'ry mo - ment red

35. A Whole New World (Reprise)

42 Cm  $\frac{E\flat 7}{B\flat}$   $\frac{B\flat}{A\flat}$  A $\flat$   $\frac{E\flat}{G}$   $\frac{B\flat}{A\flat}$  A $\flat$   $\frac{E\flat}{G}$  Cm7 F7

I'll chase them an - y-where, there's time to spare. Let me share this

let-ter... I'll chase them an - y-where, there's time to spare. Let me share this

46 D $\flat$   $\frac{A\flat}{B\flat}$  B $\flat$ 7 Cm  $\frac{E\flat}{B\flat}$   $\frac{Fm}{B\flat}$  A $\flat$ 2

whole new world with you. A whole new world,

whole new world with you. A whole new

50  $\frac{E\flat}{G}$   $\frac{E\flat}{F}$   $\frac{E\flat}{G}$

That's where we'll be... A thrill-ing

world, That's where we'll be...

*rallen.*



35. A Whole New World (Reprise)

53

$E\flat$   
 $A\flat$

$B\flat$  sus 4

**WOMEN:**  
 $B\flat$  13  $B\flat$  7  $E\flat$

chase... for you and me.

**MEN:**

A won-drous place... for you and me.

*molto rit.*

57

*rit. a fine*

# Friend Like Me (Bows)

from *Aladdin JR.*

36

Words by HOWARD ASHMAN

Music by ALAN MENKEN

CUE 36—*Attacca on applause*

from *No. 35 Finale*

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

Bright swing ♩=194

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat major). It consists of five systems of staves, each with a treble and bass clef. The first system starts with a dynamic marking of *f* and a tempo of 194 beats per minute. The score includes various musical notations such as accents, slurs, and ties. The piece concludes with a double bar line and repeat signs.

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36. Friend Like Me (Bows)

19 Ebm B7 Bb7 Ebm B7 Bb7

Musical notation for measures 19-22. Treble clef with chords Ebm, B7, Bb7, Ebm, B7, Bb7. Bass clef with a simple accompaniment pattern.

23 Ebm B7 Bb7 B7 Bb7 Ebm

Musical notation for measures 23-26. Treble clef with chords Ebm, B7, Bb7, B7, Bb7, Ebm. Bass clef with a simple accompaniment pattern.

27 Gb

Musical notation for measures 27-31. Treble clef with eighth-note patterns. Bass clef with eighth-note accompaniment. Chord Gb is indicated above measure 31.

32 Gb7 F7 Gb7 G7 *cresc. poco a poco* *sp*

Musical notation for measures 32-34. Treble clef with eighth-note patterns. Bass clef with eighth-note accompaniment. Chords Gb7, F7, Gb7, G7 are indicated above measures 32-34. Dynamics include "cresc. poco a poco" and "sp".

35

Musical notation for measures 35-37. Treble clef with eighth-note patterns. Bass clef with eighth-note accompaniment.

38

Musical notation for measures 38-40. Treble clef with eighth-note patterns. Bass clef with eighth-note accompaniment. Measure 40 features a dynamic marking of "ff".

# 36. Friend Like Me (Bows)

41 **COMPANY:** Cm Ab7 G7 Cm Ab7 G7

Mis-ter A - lad-din, sir, have a wish or two or three— I'm

45 Eb Eb7/D# Ab6/C B9(#11) **GROUP 1:** Eb6/Bb **GROUP 2:**

on the job, you big na - bob, you ain't nev - er had a friend, nev - er

48 **GROUP 1:** B7 **GROUP 2:** **ALL:**

had a friend, you ain't nev - er had a friend, nev - er had a friend, You ain't

51 Ab7(b5) G7sus4 G7

nev - er had a friend like

### 36. Friend Like Me (Bows)

55 **GROUP 1:** Cm Ab7 G7 Cm Ab7 G7

me. \_\_\_\_\_ Like me. \_\_\_\_\_ Like

**GROUP 2:**

Wah-ah - ah \_\_\_\_\_ Oh, my! \_\_\_\_\_ Wah-ah - ah \_\_\_\_\_ No, no! \_\_\_\_\_

59 Cm Ab7 G7 (shouted) Ab7 G7 Cm

me. \_\_\_\_\_ You ain't nev-er had a friend like me!

Wah ah ah \_\_\_\_\_ Na na na! You ain't nev-er had a friend like me!

