

# ALMOST THERE

Music and Lyrics by  
RANDY NEWMAN

Moderately, expressively



Spoken: *Mama, I don't have time for dancin'.* That's just gon - na have to wait a



while. \_ Ain't got time for mess - in' a - round, \_



and it's not my style. \_ This old town \_ can

C7sus



C7



F



C/E



D7



slow you down, peo - ple tak - in' the eas - y way, but

C/G



Gdim



Am



I know ex - act - ly where I'm go - in' I'm get - tin'

D7



C/E



Fm



Fdim



G7



F/A



Gm7b5/Bb



G7/B



3  
clos - er and clos - er ev - ry day. And I'm

accel.

Moderately fast, steadily

C6



B7



Bbmaj7



A7



F



C/E



al - most there, — I'm al - most there. —

D7 G7 C A7 D9

al - most there. I'm al

G7sus C C/Bb F/A Fm/Ab

most there.

C/G C/E Cm/Eb D7 G7 C C/Bb

F/A Fm/Ab C/G D7 G7 C

C6



C/Bb



F/A



Fm/Ab



C/G



G7#5



Slower

F#m7b5



G7#5



C9/F



C7



There's been trials and tribulations.

F



C/E



D7



C/G



E7/G#



You know I've had my share. But I've climbed a mountain, I've

*a tempo*

Am7



D7



G7sus



C



A7/E



crossed a river, and I'm almost there. I'm

Am7



D7



G7sus



C



C9/Bb



stop me now 'cause I'm al - most there.

E/A



Fm/Ab



C/G



G7#5



I re -

C



F#dim7



C/G



C



F



C/B



mem - ber Dad - dy told me fair - y tales can come true;

D7



C/G



E7/G#



Am7



but you got - ta make 'em hap - pen; it

D7



C/G



E7/G#



Peo - ple down here think I'm

Am7



D7



G7



— cra - zy, but I don't care.

C6



B7



Bbmaj7



A7



F



C/E



Trials and trib - u - la - tions, I've had my share.

D7



C/G



E7/G#



There ain't noth - ing gon - na

D7



G7



F/A



Gm7b5/Bb



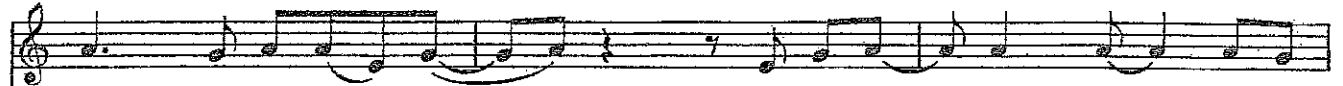
G7/B



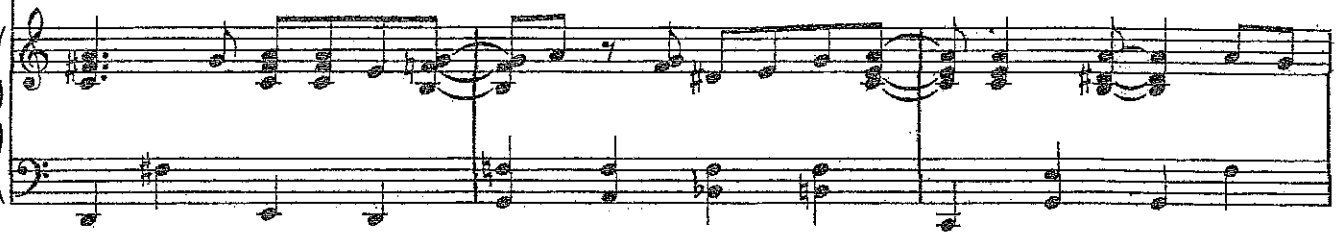
C



G7#5



all de-pends on you. So I work real hard each and



C9



C9/G



Gb7



F



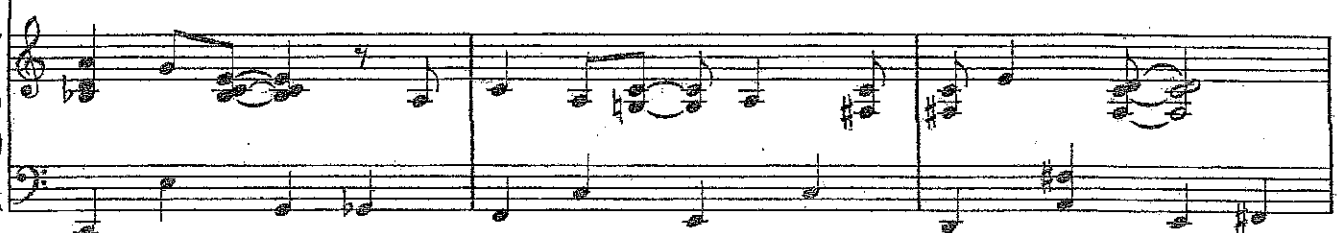
C/E



D7



ev - ry day. Now things for sure are go - ing my way.



C/G



E7/G#



Am7



D7



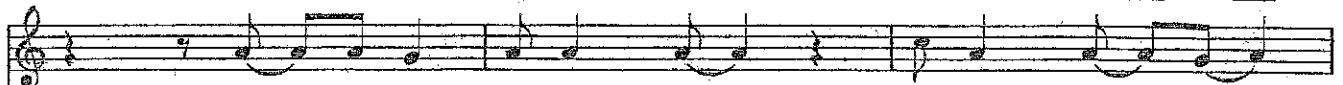
C/E



Fm



F#dim



Just do - ing what I do, look out, boys, I'm



G7



F/A



Gm7b5/Bb



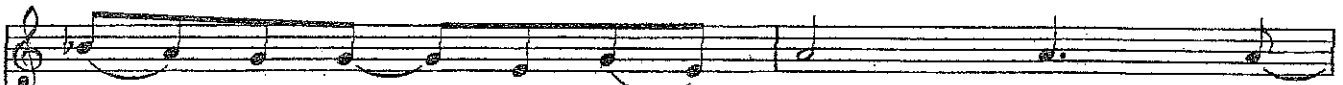
G7/B



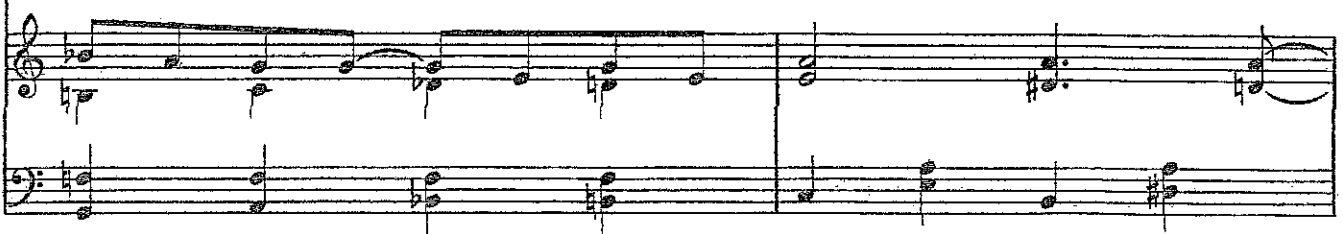
C6



B7



com - in' through. And I'm al - most there,



6 Bbmaj7



A7



F



C/E



D7



I'm al - most there.



Peo - ple gon - na come here from ev - ry - where, and I'm al - most there.



I'm al - most there.





# Beauty And The Beast

A Bela e a Fera

Music by: Alan Menken  
Lyrics by: Howard Ashman

Lyricaly ♩ = 70

Piano

*mp*

4

F<sup>sus</sup> F<sup>(add9)</sup> C7<sup>sus</sup> C7

Tale as old as time,

7

F<sup>(add9)</sup> C7<sup>sus</sup> C7 F<sup>(add9)</sup> F

true as it can be. Bare-ly e-ven

10

Am B<sup>b</sup>(add9) B<sup>b</sup>

friends, then some-bod - y bends un - ex - pect - ed -

Pno.

Beauty And The Beast

2  
12 C7sus F(add9) F C7sus C7

ly. Just a lit - tle change

Pno.

15 F(add9) F Cm7 F7

Small, to say the least. Both a lit - tle

Pno.

17 Bbmaj7 Am7 Gm7 C7sus C7

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

*poco rit.*

Pno.

19 F(add9) C7sus Am

Beast. Ev - ver just the same.

*a tempo*

Pno.

22 B<sup>b</sup>(add9) B<sup>b</sup> Am B<sup>b</sup>(add9) B<sup>b</sup>

Ev-er a sur-prise. Ev-er as be-

Pno.

25 Am7 Dm Dm7 E<sup>b</sup> F

fore, ev-er just as sure as the sun will rise.

Pno.

28 G D7sus D7 G(add9) G

Tale as old as time. Tune as old as

Pno. *f*

31 D7sus D7 G(add9) G

song. Bit - ter - sweet and

Pno.

33 B $\flat$  C D7

strange, find-ing you can change, learn-ing you were wrong.

Pno.

36 G(add9) G D7sus G(add9) G

Cer-tain as the sun ris-ing in the

Pno.

39 Dm G7 Cmaj7 Bm7

East. Tale as old as time, song as old as

Pno.

41 Am7 D7sus D7 G(add9) G/F#

rhyme. Beau - ty and the Beast.

Pno.

*poco rit.* *dim.*

43 Em Bm/D C Bm

Tale as old as time, song as old as

Pno. *slower*

45 Am7 // D7sus D7 G(add9)

rhyme. Beau - ty and the Beast.

Pno. // *a tempo*

47 Gsus G(add9) Gsus

Pno. *rit.*

50 G



Pno.

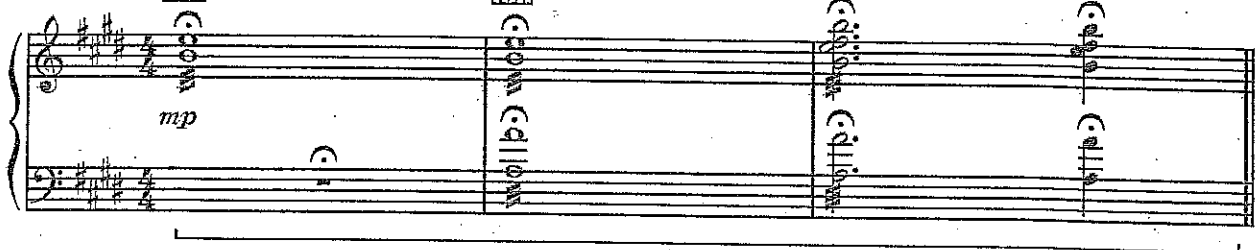
# HOW FAR I'LL GO

from MOANA


Moderately (♩ = 84)

Music and Lyrics by  
LIN-MANUEL MIRANDA

Bsus  Bsus/A 






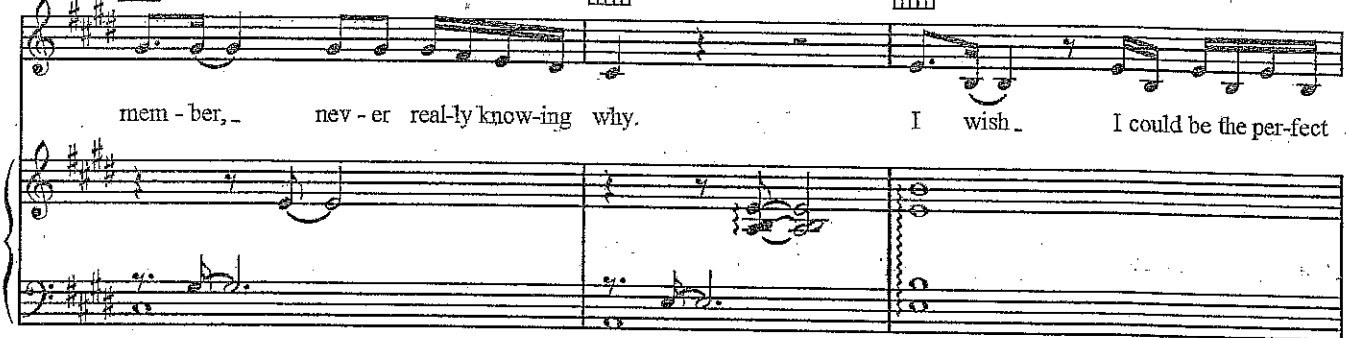
*mp*

E5  B5/F# 






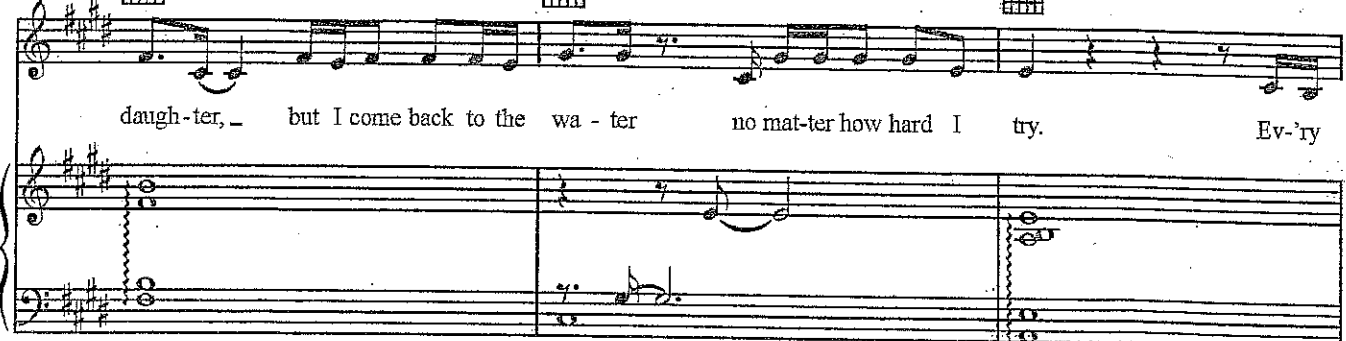
I've been star - ing at the edge of the wa - ter long as I can re -

C#m  Asus2  E5 



mem - ber, nev - er real-ly know-ing why. I wish I could be the per-fect

B5/F#  C#m  Asus2 



daugh-ter, but I come back to the wa - ter no mat-ter how hard I try. Ev-'ry



turn I take, ev-'ry trail I track, ev-'ry path I make, ev-'ry road leads back to the



place I know where I can - not go, where I long — to be. See the



line where the sky meets the sea, it calls — me, and no one knows — how far it



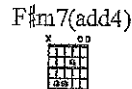
goes. — If the wind in my sail on the sea stays be - hind — me, one day I'll



know. \_\_\_\_\_ If I go, there's just no tell-ing how far I'll go. I know - ev-'ry-bod-y on this



is - land - seems - so hap-py on this is - land. - Ev-'ry-thing is by de - sign. -



\_\_\_\_\_ I know - ev - ry - bod-y on this is - land - has a role on this



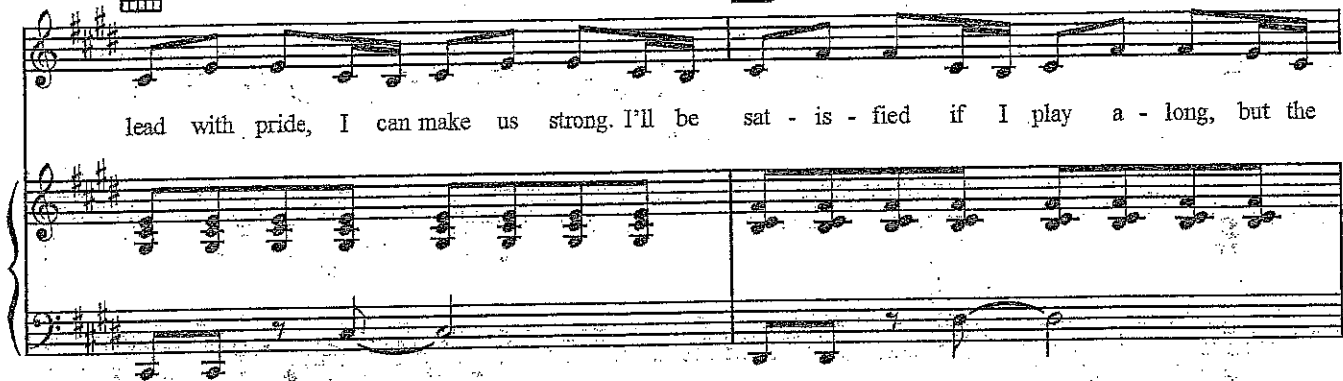
is - land, - so may-be I can roll with mine. - I can



C#m



B(add2)/D#

lead with pride, I can make us strong. I'll be sat - is - fied if I play a - long, but the

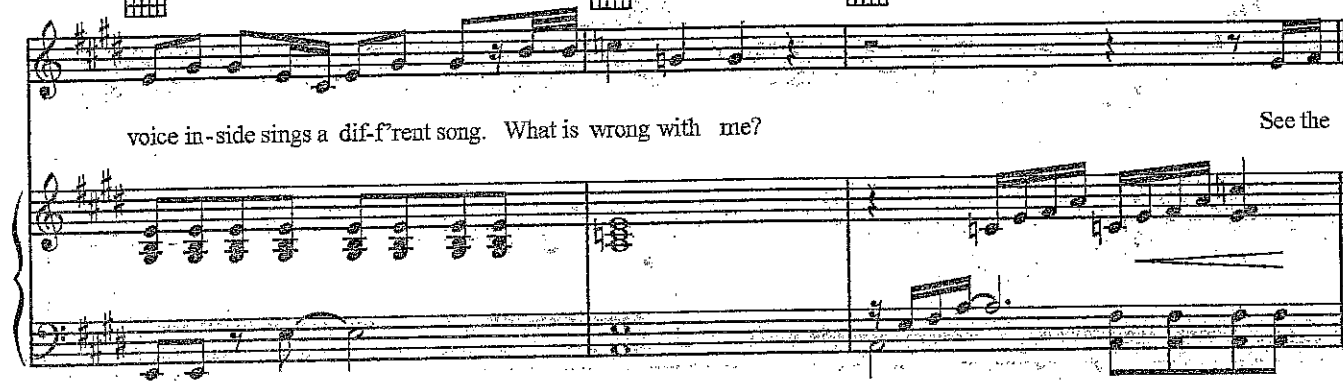
E



Am



Am6

voice in-side sings a dif-f'rent song. What is wrong with me? See the

E



Bsus



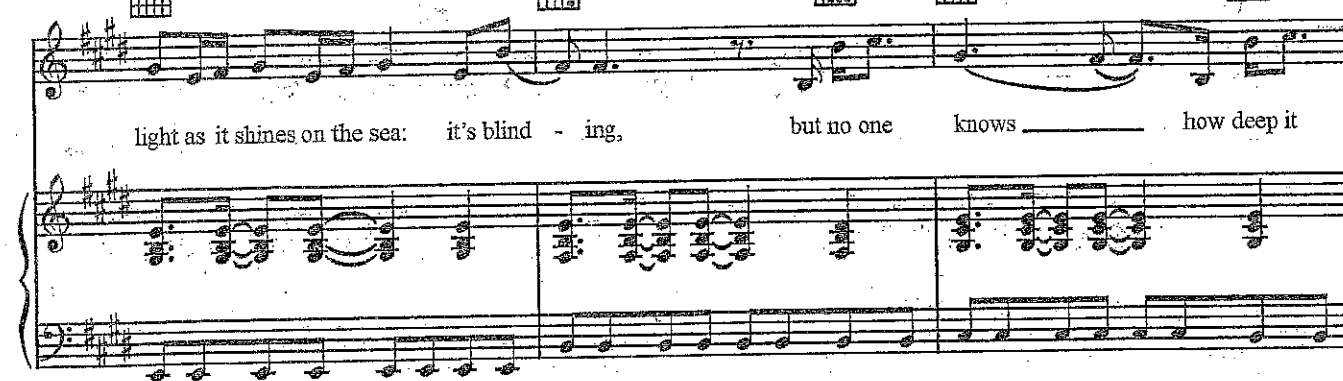
B



C#m



C#m/B

light as it shines on the sea: it's blind - ing, but no one knows \_\_\_\_\_ how deep it

A



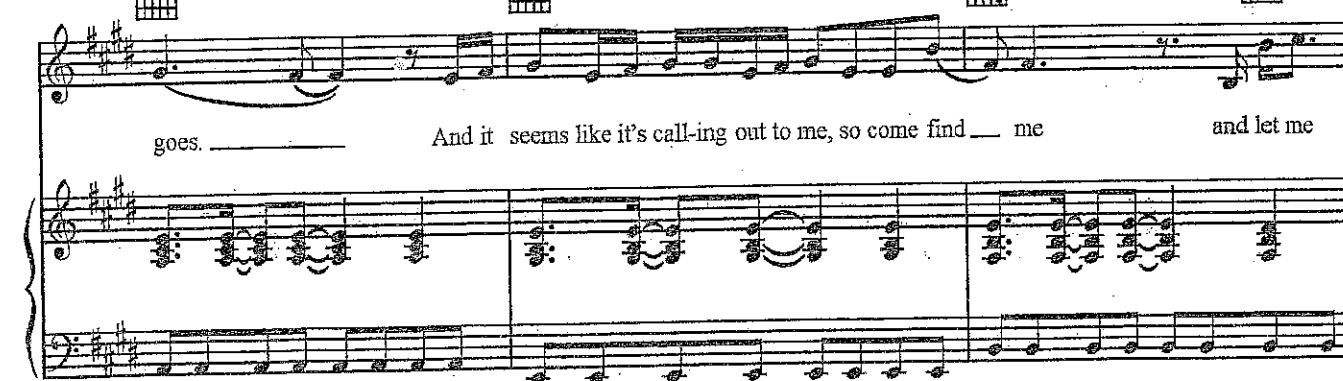
E



Bsus



B

goes. \_\_\_\_\_ And it seems like it's call-ing out to me, so come find \_\_\_ me and let me

C#m



C#m/B



Am



Am6



know. \_\_\_\_\_

What's be - yond that line? Will I cross that line? The

F



Csus



C



Dm



line where the sky meets the sea, it calls me, \_\_\_\_\_ and no one knows \_\_\_\_\_ how far it

Bb



F



Csus



C



goes. \_\_\_\_\_ If the wind in my sail on the sea stays be - hind me, one day I'll

Dm



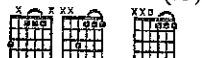
Dm/C



Ab



A/G Fm Dm7(b5)



C5



know \_\_\_\_\_ how far I'll go! \_\_\_\_\_

# PART OF YOUR WORLD

from Walt Disney's THE LITTLE MERMAID

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Moderately bright

Chords: Bb, C/Bb, Bb

L.H.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, and the left hand provides harmonic support with chords and single notes. The tempo is marked 'Moderately bright'.

Chords: C/Bb, Bb, C/Bb

Look at this stuff... Is - n't it neat?

The first line of the song features a vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are 'Look at this stuff... Is - n't it neat?'.

Chords: Bb, C/Bb, Am7

Would-n't you think... my col - lec - tion's com - plete? Would-n't you think... I'm the girl,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'Would-n't you think... my col - lec - tion's com - plete? Would-n't you think... I'm the girl,'.

Chords: Dm7, F/G, G7

the girl who has ev - 'ry - thing...

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'the girl who has ev - 'ry - thing...'. The piano accompaniment ends with a final chord in the bass clef.

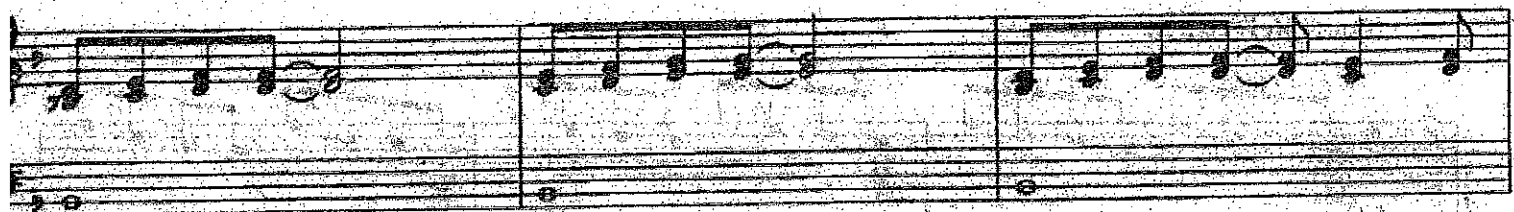
Bb

C/Bb

Bb



Look at this trove, — treas- ures un - told. — How man - y won - ders can



C/Bb

Am7

Dm7



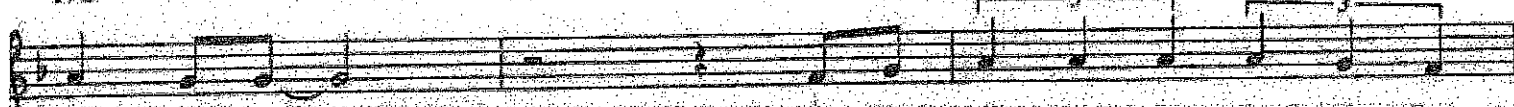
one ca - vern hold? — Look - ing a - round — here you'd think, — sure, she's got



F/G

G7

Bb maj7



ev - ry - thing — I've got gad - gets and giz - mos a -



Am7

F/A

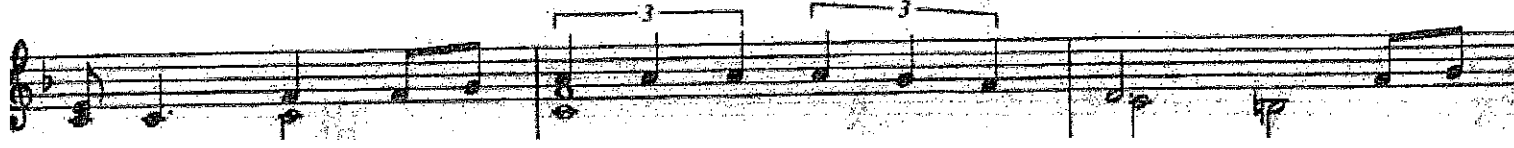
Dm7

F/G

G7



plen - ty. I've got who - zits and what - zits ga - lore. You want



B♭maj7 Am7 F/A *rall.* Dm7

thing - a - ma-bobs, I've got twen - ty. But who cares? No big

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 vocal line has lyrics: "thing - a - ma-bobs, I've got twen - ty. But who cares? No big". The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand. Chord symbols B♭maj7, Am7, F/A, and Dm7 are placed above the vocal staff. A "rall." (rallentando) instruction is placed above the piano staff.

F/G G7 B♭/C *a tempo* Am/C B♭/C C7

deal. I want more.

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "deal. I want more.". The piano accompaniment continues with chords and a "a tempo" instruction. Chord symbols F/G, G7, B♭/C, Am/C, B♭/C, and C7 are placed above the vocal staff. The "a tempo" instruction is placed above the piano staff.

F Am7 B♭

I wan - na be \_\_\_ where the peo - ple are. I wan - na see \_\_\_ wan - na

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "I wan - na be \_\_\_ where the peo - ple are. I wan - na see \_\_\_ wan - na". The piano accompaniment continues with chords and a "a tempo" instruction. Chord symbols F, Am7, and B♭ are placed above the vocal staff. The "a tempo" instruction is placed above the piano staff.

B♭/C C Dm Am

see 'em danc - in', walk - in' a - round \_ on those, what - d - ya call \_\_\_ 'em, oh

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "see 'em danc - in', walk - in' a - round \_ on those, what - d - ya call \_\_\_ 'em, oh". The piano accompaniment continues with chords. Chord symbols B♭/C, C, Dm, and Am are placed above the vocal staff.

Bb/C C C7 F

feet Flip - pin' your fins — you don't

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 vocal line contains the lyrics 'feet Flip - pin' your fins — you don't'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols Bb/C, C, C7, and F are placed above the staff.

F/A Bb Bb/C C

get too far — Legs are re - quired — for jump - in', danc - in'.

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'get too far — Legs are re - quired — for jump - in', danc - in''. The piano accompaniment continues with chords and moving lines. Chord symbols F/A, Bb, Bb/C, and C are placed above the staff.

Dm Am F/A Bb/C

Stroll - in' a — long — down the what's that word a - gain, street.

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'Stroll - in' a — long — down the what's that word a - gain, street.'. The piano accompaniment continues with chords and moving lines, including triplets. Chord symbols Dm, Am, F/A, and Bb/C are placed above the staff.

C7 F F/Eb

Up where they walk, up where they run, up where they

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'Up where they walk, up where they run, up where they'. The piano accompaniment continues with chords and moving lines, including triplets. Chord symbols C7, F, and F/Eb are placed above the staff.

B $\flat$ /D B $\flat$ m/D $\flat$  F/C

stay all day in the sun. Wan - der - in' free, wish I could

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats (B $\flat$  and E $\flat$ ). The first line of music is marked with chords B $\flat$ /D, B $\flat$ m/D $\flat$ , and F/C. The lyrics are 'stay all day in the sun. Wan - der - in' free, wish I could'. There are three triplet markings over the notes 'sun.', 'free,', and 'could'.

B $\flat$ /C C F

be part of that world. What would I

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats. The first line of music is marked with chords B $\flat$ /C, C, and F. The lyrics are 'be part of that world. What would I'. There are three triplet markings over the notes 'world.', 'I', and 'I'.

B $\flat$  C/B $\flat$  Am

give if I could live out - ta these wa - ters.

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats. The first line of music is marked with chords B $\flat$ , C/B $\flat$ , and Am. The lyrics are 'give if I could live out - ta these wa - ters.'. There are three triplet markings over the notes 'I', 'live', and 'wa -'.

Dm B $\flat$  C/B $\flat$

What would I pay to spend a day warm on the

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats. The first line of music is marked with chords Dm, B $\flat$ , and C/B $\flat$ . The lyrics are 'What would I pay to spend a day warm on the'. There are three triplet markings over the notes 'I', 'pay', and 'day'.

Am F7sus F7 Bb

sand. Bet cha on land they un - der

C/Bb A7sus A7 Dm Dm/C

-stand. Bet they don't re - pri - mand - their daugh - ters. Bright young

F/G G F/G G Ebmaj7

wom - en, sick of swim - min' read - y to stand.

*rall.* *a tempo*

Bb/C C Bb/C C F F/A

And read - y to know - what the peo - ple know -



Bbmaj7

Bb/C

C7

Ask 'em my ques - tions and get some an - swers.

Dm

Am

F/A

What's a fire, \_\_\_\_\_ and why does it, what's the word,

Gm7

C7

F

burn. When's \_ it my turn? Would - n't I

F/Eb

Bb/D

Bbm/Db

love, love to ex - plore that shore up a - bove, \_\_\_\_\_

slower

out of the sea. Wish I could

F

This system contains the first two staves of music. The vocal line (top staff) has lyrics 'out of the sea. Wish I could'. The piano accompaniment (bottom staff) features a 'slower' marking and a triplet of eighth notes. A chord symbol 'F' is placed above the second measure of the piano part.

Bb/C C7 Bb

be part of that world.

L.H.

This system contains the next two staves of music. The vocal line (top staff) has lyrics 'be part of that world.'. The piano accompaniment (bottom staff) features a 'slower' marking and a triplet of eighth notes. Chord symbols 'Bb/C', 'C7', and 'Bb' are placed above the first, second, and third measures of the piano part, respectively. The notation 'L.H.' is written below the piano part in the third measure.

C/Bb Bb

This system contains two staves of piano accompaniment. The top staff has a long note with a slur. The bottom staff has a triplet of eighth notes. Chord symbols 'C/Bb' and 'Bb' are placed above the first and second measures, respectively.

C/Bb F

This system contains two staves of piano accompaniment. The top staff has a long note with a slur. The bottom staff has a triplet of eighth notes. Chord symbols 'C/Bb' and 'F' are placed above the first and second measures, respectively.