

PIANO • VOCAL • GUITAR

Walt Disney Pictures Presents

Aladdin



Music by Alan Menken
Lyrics by Howard Ashman
Tim Rice

Arabian Nights

Words by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately bright
A(no3rd)



mp

Am

B/A

NARRATOR:

Oh, I come from a land, from a far a - way place where the

B \flat /E Am

car - a - van cam - els roam. Where it's

Detailed description: This system contains the first two measures of the piece. The vocal line is on a treble clef staff with a 4/4 time signature. The piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (Bb). The first measure has a Bb/E chord, and the second measure has an Am chord. The lyrics are 'car - a - van cam - els roam. Where it's'.

Cm D/C

flat and im - mense, and the heat is in - tense. It's bar -

Detailed description: This system contains the next two measures. The piano accompaniment continues with the same bass line and adds chords in the right hand. The second measure has a Cm chord, and the third measure has a D/C chord. The lyrics are 'flat and im - mense, and the heat is in - tense. It's bar -'.

E7 \flat 9 Am F7

bar - ic, but hey, it's home. When the wind's from the east and the

Detailed description: This system contains the next three measures. The piano accompaniment continues. The first measure has an E7b9 chord, the second has an Am chord, and the third has an F7 chord. The lyrics are 'bar - ic, but hey, it's home. When the wind's from the east and the'.

Am F7 E7sus E7

sun's from the west and the sand in the glass is right. Come on

Detailed description: This system contains the final three measures. The piano accompaniment continues. The first measure has an Am chord, the second has an F7 chord, the third has an E7sus chord, and the fourth has an E7 chord. The lyrics are 'sun's from the west and the sand in the glass is right. Come on'.



down, stop on by. hop a car - pet and fly to an -

E7sus

E7

Am

oth - er A - ra - bi - an night.

Cm

A - ra - bi - an nights like A - ra - bi - an



days more of - ten than not are hot - ter than

Am F7 E

hot in a lot - ta good ways. A - ra - bi - an

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics 'hot in a lot - ta good ways. A - ra - bi - an'. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line and chords. Guitar chord diagrams are provided for Am, F7, and E. The piano part includes slurs and accents over the chords.

Am Cm Am

nights 'neath A - ra - bi - an moons,

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has lyrics 'nights 'neath A - ra - bi - an moons,'. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. Guitar chord diagrams are provided for Am, Cm, and Am. The piano part includes slurs and accents.

Cm Am Em7

a fool off his guard could fall and fall

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has lyrics 'a fool off his guard could fall and fall'. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. Guitar chord diagrams are provided for Cm, Am, and Em7. The piano part includes slurs and accents.

Am F7 E7 Am6

hard out there on the dunes.

rall.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has lyrics 'hard out there on the dunes.'. The piano accompaniment (middle and bottom staves) concludes with a sustained chord. The tempo marking '*rall.*' is present. Guitar chord diagrams are provided for Am, F7, E7, and Am6. The piano part includes slurs and accents.

One Jump Ahead

Music by ALAN MENKEN
Words by TIM RICE

Very lively 2



mf

B7

C7

B7

C7

B7

C7

B7

Em

ALADDIN:

Got - ta keep

one jump

a -

C7

B7

Em

A9

head of the bread - line,

one swing

a - head of the sword...

G/D

Eb7

G

Am

G/B

no chord

I steal

on - ly what I can't af - ford.

That's

B

C#m7

Ddim7

B/D#

Em

C7

B7

ev - 'ry - thing!

One jump

a - head of the law - men.

Em

A9

G/D

That's all,

and that's no joke. —

These guys

Eb7

D7

G

Am7

A#dim7

G/B

don't ap - pre - ci - ate I'm broke.

C/D

D7

Cmaj7/D

D7

G6/D

G/D

CROWD:

Riff

raff! —

Street

rat! —

Scoun

drel! —

ALADDIN:

Take

that! —

Just

a —

lit -

tle —

snack,

guys. —

G

F#m7

B7

Esus4(sus2)

Em

B/D

Em/D

CROWD:

Rip

him

o - pen,

take

it

back,

guys.

C7

F#7

ALADDIN:

I can take a hint, got - ta face the facts.

You're my on - ly friend, A -

B7

Em

CROWD:

LADIES:

bu! Who? Oh it's sad A - lad - din's hit the bot - tom.

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

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

Dm(add2)

F#7

ALADDIN:

got 'em. Got - ta eat to live, got - ta

steal to eat, tell you all a - bout it when I got the time!

One jump a - head of the slow - pokes. One skip a -

head of my doom. Next time gon - na use a nom - de - plume. .

One jump a -

B

C7

Fm(add2) **Fm** **D♭7** **C7** **Fm(add2)** **Fm**

B♭7 **A♭/E♭** **E7** **E♭7♯5**

A♭ **B♭m** **Bdim7** **A♭/C** **C** **Dm7** **D♭dim7** **C/E** **Fm(add2)** **Fm**

Detailed description: This is a page of a guitar sheet music. It features a vocal line with lyrics and a piano accompaniment. The music is in a key with one sharp (F#) and one flat (Bb). The lyrics are: "steal to eat, tell you all a - bout it when I got the time!", "One jump a - head of the slow - pokes. One skip a -", "head of my doom. Next time gon - na use a nom - de - plume. .", and "One jump a -". Above the vocal line, there are guitar chord diagrams for B and C7. Below the piano accompaniment, there are several rows of guitar chord diagrams with their corresponding labels: Fm(add2), Fm, D♭7, C7, Fm(add2), Fm; B♭7, A♭/E♭, E7, E♭7♯5; and A♭, B♭m, Bdim7, A♭/C, C, Dm7, D♭dim7, C/E, Fm(add2), Fm. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

D \flat 7

C7

Fm

B \flat 7

head of the hit - men

one hit

a - head of the flock.

A \flat /E \flat

E7

E \flat 7A \flat B \flat m7

I think

I'll take a stroll a - round the block.

Bdim7

A \flat /CD \flat /E \flat E \flat 7D \flat maj7/E \flat E \flat 7

CROWD:

Stop

thief! _

Van -

dal! _

A \flat 6/E \flat A \flat /E \flat A \flat 6/E \flat A \flat /E \flat D \flat /E \flat E \flat 7D \flat maj7/E \flat E \flat 7

ALADDIN:

Out - rage! _

Scan - dal! _

Let's

not

be

too

Absus



Ab



Absus2



Ab



G7sus(b5)



Gm7b5



C7sus



C7



Fm

*LADY:*

has - ty. Still I think he's rath - er

Fm/Eb



Db7

*ALADDIN:*

tas - ty. Got - ta eat to live, got - ta steal to eat,

G7



C7



C#7



Swing 8ths (played as )
F#(no3rd)

F#(no3rd)

*CROWD:*

oth - er - wise we'd get a - long. Wrong!

C#(no3rd)



Guitar chord diagram for E57:

Guitar chord diagrams: G8m, E7, D#7, G8m

CROWD: Van - dal!

ALADDIN: One jump a - head of the hoof - beats. One hop a -

Guitar chord diagrams: C#7, B/F#9, G7, F#7

CROWD: Street - rat!

Scoun - drel!

head of the hump. One trick a - head of dis - as - ter

Guitar chord diagrams: D#m7, G#7, F#7sus/C#4

Take that!

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

F#7sus



Bet - ter throw my hand in. Wish — me hap - py land - in'. All — I got - ta do is

no chord

Jump!

B(no3rd)



One Jump Ahead (Reprise)

Music by ALAN MENKEN
Words by TIM RICE

Slowly and freely

B \flat



E \flat 6/9



mp

B \flat



E \flat



E \flat /F

F

E \flat maj7/F

F

B \flat 6/F

Dm/A

Gm



Riff raff, _ street rat, _ I don't _ buy that. _ If

E \flat /F

F

E \flat /F

F

B \flat

Am7

D7sus

D7



on - ly they'd look clos - er, would they see a

F/G

Gm

Gm/F

Eb

F/Eb

Eb

poor boy? No sir - ee.

They'd find

Cm7

Eb/F

F

out there's so much more to

Bbmaj7

Eb(add9)

Eb6/9

me.

Bb

rall.

Friend Like Me

Words by HOWARD ASHMAN
Music by ALAN MENKEN

Bright two-beat

Dm

Bb7

A7

Dm

mf

Musical notation for the first system, including piano and bass staves.

Bb7

A7

Dm

Bb7

A7

Musical notation for the second system, including piano and bass staves.

Bb7

A7

Dm

A7

A7/C#

GENIE:

Well A - li Ba - ba had them

Musical notation for the third system, including piano and bass staves.

Dm

A7

A7/C#

for - ty thieves. Sche - her - a - za - de had a thou - sand tales...

Musical notation for the fourth system, including piano and bass staves.

Dm

A7

Dm

— But, mas-ter, you in luck 'cause up your sleeves you got a

E7

A7

brand of mag-ic nev-er falls. — You got some pow-er in your

Dm

A7

cor-ner now, some heav-y an-mu-ni-tion in your camp.

Dm

A7

Dm

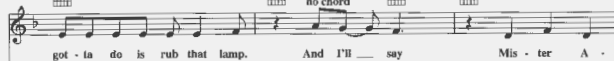
— You got some punch, pl-zazz, ya-hoo and how. — See, all you

E7

A7

A7

Dm



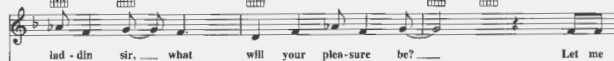
Bb7

A7

Dm

Bb7

A7



F

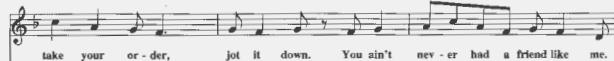
F7/Eb

Bb/D

D#7

F/C

A7#5



D(no3rd)

Bb7

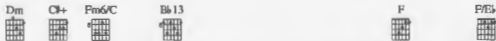
A7

Dm

Bb7

A7

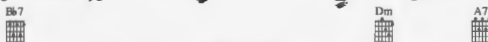




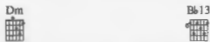
I'm your mai - tre d'. — C' - mon whis - per what it is —



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



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



— Say what you wish. — It's yours! True dish — how 'bout a

Gm

A7

Dm



Bb7

A7

Dm

Bb7

A7



F

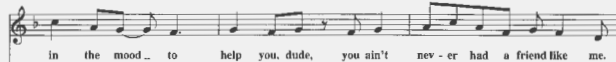
F/Eb

Bb/D

Db7

F/C

A7



Dm

Bb7

A7

Dm

Bb7

A7



Dm Bb7 A7 Dm
 Wa - ah - ah. No no. Wa - ah - ah.

Bb7 A7 Bb7 A7 Dm
 Na na na. Can your friends do

D(no3rd) no chord
 this? Can your friends do that?

F7 G7 G#7
 Can your friends pull this out their lit - tle hat?

A7



Bm7



Cdim7



A7/C#



Dm



Can your friends go poof!

D



D#



E



F



Gm7



G#dim7



Well, look - y here. —

Can your friends go

A7



Bm7



Cm



A7/C#



A7



Bm7



Cm6



A7/C#



ab - ra - ca - da - bra, let 'er rip and then make the suck - er dis - ap - pear?

D7



Em7



Fm6



D7/F#



D7



Gm



So don - cha sit there slack jawed, bug - gy eyed. I'm here to

D7 Gm D7

an - swer all your mid - day prayers. _ You got me bo - na - fi - de

cer - ti - fied. _ You got a ge - nie for your chargé d'af - faires. _

Gm A7

I got a pow - er - ful urge to help you out. So what - cha

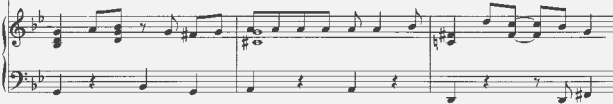
D7#5 D7 Gm

wish I real - ly want to know. _ You got a list that's three miles long. _

Gm

A7

D7

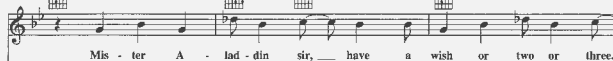


Gm

Eb7

D7

Gm



Eb7

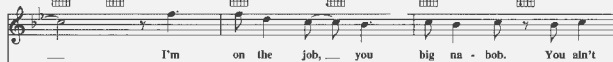
D7

Bb

Bb/Ab

Eb6/G

Gb7



Bb/F

Gb7



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

Wa ah ah. Wa ah ah.

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

Chord diagrams: Eb7b5, D7sus, D7, Gm, Eb7, D7, Gm, Gm, Eb7, D7, Gm, Eb7, D7, Gm.

Performance instructions: 8va bassa, loco, 8va bassa.

Prince Ali

Words by HOWARD ASHMAN
Music by ALAN MENKEN

In two, not fast
Bb (no3rd)



CHORUS:

Make way for Prince A -

serv - ing him. They're just lous - y with loy - al - ty to A -

C#7 **C#7** **C#7**

F#7sus **F#7** **G7sus**

rallentando

ll! Prince A - ll!

G7 **Grandioso Cm** **A#7** **G7**

CHORUS & GENIE: *accelerando*

Prince A - ll! Am - o - rous he! A - li A -

Cm **G7/D** **Cm** **C7**

GENIE:

bab - wa. Heard your prin - cess was a

Fm C7/G Fm

sight love - ly to see. And

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, starting with a quarter note 'sight', followed by a half note 'love - ly', and a quarter note 'to see.' with a slur extending to the end of the line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord diagrams for Fm, C7/G, and Fm are shown above the staff.

Tempo I
Dm7b5 G7 Cm Eb7

that, good peo - ple, is why he got dolled up — and dropped

Detailed description: This system contains the next two lines of music. The vocal melody continues with 'that, good peo - ple, is why he got dolled up — and dropped'. The piano accompaniment features a more active right-hand part with eighth notes and chords. Chord diagrams for Dm7b5, G7, Cm, and Eb7 are shown above the staff.

Ab D7

CHORUS:

by with six - ty el - e - phants, lla - mas ga - lore, with his

Detailed description: This system contains the first line of the chorus. The vocal melody begins with 'by with six - ty el - e - phants, lla - mas ga - lore, with his'. The piano accompaniment has a steady bass line and chords in the right hand. Chord diagrams for Ab and D7 are shown above the staff.

Fm7 Cm

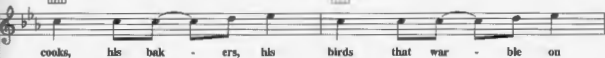
bears and li - ons, a brass - band and more. With his for - ty fa - kirs, his

Detailed description: This system contains the second line of the chorus. The vocal melody continues with 'bears and li - ons, a brass - band and more. With his for - ty fa - kirs, his'. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for Fm7 and Cm are shown above the staff.

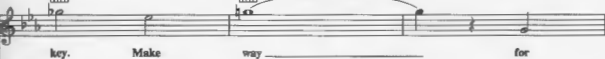
Cm/Bb



Am7-5



Cm/G



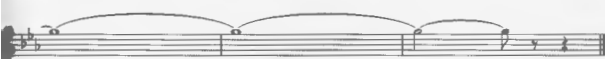
G7#5-9



G7-9



Cm



ii. _____ Say hey, _____

_____ it's Prince A - ii. _____

Bb m **F7**
GENIE:
 Hey! Clear the way in the old Ba - zaar. Hey you! Let us through! It's a

mp

Bb m
 bright new star! Oh, come be the first on your block to meet his

Ebm

Bb7/F

Ebm

C

eye.

Make way, here he comes! Ring

bells. Bang the drums!

Are you gon - na love this guy!

Prince A -

H! Fab - u - lous he!

A - li A - bab - wa.

mf

Bbm/Db

Bbm

Bb7

Bb7/D

Gen - u - ine.

Show some re - spect.

Down on one



knee! Now try your best — to stay





calm. Brush up your Sun - day sa - laam. Then





come and meet — his spec - tac - u - lar co - te - rie.





— Prince A - li! Might - y is he! A - li A -



Bbm

F7/C

Bbm/Db

Bbm

Bb7

bab - wa. — Strong as ten reg - u - lar

Bb7/D

Eb/m

Bb7/F

Eb/m

men def - i - nite - ly. He faced.

Cm7b5

F7

Bbm

Db7

— the gal - lop - ing hordes, a hun - dred bad — guys with

Gb

C7

swords. Who sent — those goons — to their

F7  Bbm 

CHORUS:

Lords? Why Prince A - li. He's got





Ebm  Bbm  F7/C 


sev - en - ty five gold - en cam - els.

GENIE: (Spoken:) Don't they look



Bbm/Db  **CHORUS:** Ebm 

lovely, June? Par - ple pea - cocks, he's got fif - ty -



Bbm/Db  F7/C  Bbm  Ebm 

GENIE:

three. When it comes to ex -

GENIE: (Spoken:) Fabulous, Harry, I love the feathers.



ot - ic type mam - mals, has

Bm F7/C Bbm/D6

G7 C7

he got a zoo? I'm tell - ing you it's a world - class me - nag - er -

GENIE: Prince A - li, hand - some is he, A - li A -

F7 F#7 Bm G7 F#7

iel CHORUS: There's no ques - tion this A - li's al - lur - ing.

bab - wa. That phy - sique! How - can I

Bm F#7/C# Bm/D Bm B7

Nev - er or - di - nar - y, nev - er bor - ing. Ev - 'ry - thing a - bout the

B7/D# Em B7/F# Em

speaK? Weak at the knee. Well,

man just plain im - press - es.

C4m7b5 F#7 Bm D7

get on out in that square. Ad - just your veil and pre -

He's a win - ner, he's a whiz, a won - der. He's a - bout to pull my

G C#7 F#7

pare to gawk and grov - el and stare at Prince A -

heart a - sun - der. And I ab - so - lute - ly love the way he

Bm Em

dress - es. He's got nine - ty five

CHORUS: He's got the mon - keys.

Let's see the mon - keys.

white Per - sian mon - keys. And to

view them - he charg - es - no fee.

So gen - er - ous.

He's got slaves, he's got ser - vants and

flun - kies. - Proud to work - for him, bow to his whim, love



A Whole New World

Music by ALAN MENKEN
Words by TIM RICE

Sweetly
D(add9)



mf

D



ALADDIN:

I can show you the world,

G/B



A/C#



Em/G



F#7



F#7/A#



shin - ing, shim - mer - ing, splen - did. Tell me prin - cess, now

Bm



Bm/A



G



D



A7



when did you last let your heart de - cide?

D

I can o - pen your eyes take you won - der by

G/B A/C# Em/G F#7 F#7/A# Bm Bm/A

won - der o - ver, side - ways and un - der on a

G D A

mag - ic car - pet ride. — A whole new world

D A A7/C# A7 D(add9) D

— 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 -



JASMINE:



ing. A whole new world a daz - zling



place I nev - er knew. — But when I'm way up here it's



crys - tal clear that now I'm in a whole new world with

D

F

JASMINE:

you. Un - be - liev - a - ble

ALADDIN:

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

sights

in - de - scrib - a - ble feel - ing.

Bb/D

C/E

Gm/Bb

A7sus

A7

Dm

Dm/C

Bb

Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky..

F C F

A whole new world a hun - dred

Don't you dare close your eyes.

C F B \flat F/A

thou - sand things to see. I'm like a shoot - ing star I've

Hold your breath it gets bet - ter.

B \flat F/A Dm G7sus G7 B \flat /C

come so far I can't go back to where I used to

A whole new

Detailed description: This is a musical score for the song 'A Whole New World'. It is written in G major and 4/4 time. The score includes guitar chords (F, C, Bb, F/A, Dm, G7sus, G7, Bb/C) and piano accompaniment. The lyrics are: 'A whole new world a hundred thousand things to see. I'm like a shooting star I've hold your breath it gets better. come so far I can't go back to where I used to. A whole new'. The score is arranged in three systems, each with a vocal line, a guitar line, and a piano accompaniment line. The piano part features a steady bass line and chords that support the melody. The guitar part provides harmonic accompaniment with chords and some melodic lines. The vocal line is in a soprano range and includes phrasing slurs and accents.

C F C C#dim7

be. Ev-'ry turn a sur - prise. Ev-'ry mo - ment red -

world _____ with new ho - ri - zons to _____ pur - sue.

Dm F7/C Bb F/A Bb F/A

let - ter. I'll chase them an - y - where. There's time to spare.

_____ I'll chase them an - y - where. There's time to spare.

Dm G7sus G7 Eb Bb/C C7 Dm F/C

Let me share this whole new world with you. _____

Let me share this whole new world with you. _____ A whole new

Bb(add9) F/A Gm7(add4) F/A

A whole new world, _____ that's where we'll be.

world, _____ that's where we'll be. _____ A thrill-ing

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a 3/4 time signature, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a half note Bb4. The second line continues the melody with a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. Chord diagrams for Bb(add9), F/A, Gm7(add4), and F/A are provided above the staff.

Bb(add9) C7sus F

A won-d'rous place for you and me.

chase for you and me.

Detailed description: This system contains the next two lines of music. The vocal melody continues with a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bb(add9), C7sus, and F are provided above the staff.

rit.

Rit.

Detailed description: This system contains the final two lines of music. The piano accompaniment features a more complex right-hand part with sixteenth-note patterns and a left-hand bass line. The word 'rit.' is written below the staff. A double bar line is present, followed by a repeat sign and a fermata over a final note. The word 'Rit.' is written below the staff at the end of the system.

Prince Ali (Reprise)

Music by ALAN MENKEN
Words by TIM RICE

Moderately bright

ff
8va bassa

Fm Dbm/F Fm

loco

Db7/F Fm Db7

C7

JAFAR:
Prince A - li, yes, it is

D#7 *C7* *Fm* *C7/G* *Fm/Ab* *C7/G*

he, but not as you know him. Read my

Fm

F7/A

Bbm

F7/C

lips and come to grips with re - al - i - ty.

Bbm/Db

Bbm

Gm7b5

C7

Fm

Yes, meet a blast from your past whose

Ab7

Ab7/C

Db

G7

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

C

Dm7

D#dim7

C/E

C

Dm7

pre - cious Prince A - li!

D#dim7

C/E

D

Em7

Fdim7

D/F#

D7

C/E

First system of musical notation. It includes guitar chord diagrams for D#dim7, C/E, D, Em7, Fdim7, D/F#, D7, and C/E. The piano accompaniment features a bass line with chords and a treble line with chords and a melodic line.

D7/F#

D7

Gm

Fb7

D7

Second system of musical notation. It includes guitar chord diagrams for D7/F#, D7, Gm, Fb7, and D7. The piano accompaniment features a bass line with chords and a treble line with chords and a melodic line. The lyrics "A - li turns out to be mere - ly A -" are written below the treble staff.

Gm

D7/A

Gm/Bb

Gm

Third system of musical notation. It includes guitar chord diagrams for Gm, D7/A, Gm/Bb, and Gm. The piano accompaniment features a bass line with chords and a treble line with chords and a melodic line. The lyrics "lad - din. Just a con need I go" are written below the treble staff.

G7b9/B

Cm

G7/D

Cm/Eb

Fourth system of musical notation. It includes guitar chord diagrams for G7b9/B, Cm, G7/D, and Cm/Eb. The piano accompaniment features a bass line with chords and a treble line with chords and a melodic line. The lyrics "on? Take it from me. His" are written below the treble staff.

Am7b5 D7 Gm Eb7

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

Eb A Bm7 Cdim7 A/C#

cause to send him pack - ing on a one - way trip no his

Cm7 Dm7 Eb6 Dm7 Gm

pros - pects take a ter - mi - nal dip. His as - sets fro - zen, the

Svil basso -----

Gm/F Em7b5 Eb7

ven - ue cho - sen is the ends of the earth, who - pee!

loco

Gm/D

So long, ex

D7#5/9

Prince

D7#5

A

Gm

Il!

Sua bassa

A6/G

Gm

A6/G

Gm

A6/G

Gm

gliss.