

Arabian Nights

Words by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately bright
A(no3rd)



mp

NARRATOR:

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

Am B/A

Bb/E Am

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 -

E7b9 Am F7

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

Am



B/A



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

E7sus



E7



Am



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

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

Cm



Am



Cm



Am



Em



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

Am F7 E

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

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'hot in a lot - ta good ways. A - ra - bi - an'. The middle staff is the piano accompaniment, and the bottom staff is the bass line. Chord diagrams for Am, F7, and E are shown above the vocal staff. The piano accompaniment features a melodic line with slurs and accents, and a bass line with a steady eighth-note pattern.

Am Cm Am

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

The second system continues the musical score. The vocal line has lyrics 'nights 'neath A - ra - bi - an moons,'. The piano accompaniment and bass line continue with similar rhythmic patterns. Chord diagrams for Am, Cm, and Am are shown above the vocal staff.

Cm Am Em7

a fool off his guard could fall and fall

The third system of the musical score. The vocal line has lyrics 'a fool off his guard could fall and fall'. The piano accompaniment and bass line continue. Chord diagrams for Cm, Am, and Em7 are shown above the vocal staff.

Am F7 E7 Am6

hard out there on the dunes.

rall.

The fourth and final system of the musical score. The vocal line has lyrics 'hard out there on the dunes.'. The piano accompaniment and bass line conclude the piece. Chord diagrams for Am, F7, E7, and Am6 are shown above the vocal staff. The piano accompaniment ends with a 'rall.' (rallentando) marking.

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  no chord  G  Am  G/B 

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

riff! _

Street

rat! _

Scoun

- dre! _

ALADDIN:

Take

that! _

Just

a _

lit -

tle _

snack,

guys. _

CROWD:

Rip

him

o -

pen,

take

it

back,

guys.

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.

C7



B7



Em



A9



G/B



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

Cm



A7/C#



Dm



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 \flat 7** **C7** **Fm(add2)** **Fm**

B \flat 7 **A \flat /E \flat** **E7** **E \flat 7 \sharp 5**

A \flat **B \flat m** **Bdim7** **A \flat /C** **C** **Dm7** **D \sharp dim7** **C/E** **Fm(add2)** **Fm**

Detailed description: This is a page of a musical score for guitar, featuring a vocal line and piano accompaniment. The score is written in G major and 4/4 time. It includes lyrics and guitar chord diagrams for various chords. 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 -". The chords are: B, C7, Fm(add2), Fm, D \flat 7, C7, Fm(add2), Fm, B \flat 7, A \flat /E \flat , E7, E \flat 7 \sharp 5, A \flat , B \flat m, Bdim7, A \flat /C, C, Dm7, D \sharp dim7, C/E, Fm(add2), and Fm. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

D \flat 7

C7

Fm

B \flat 7A \flat /E \flat

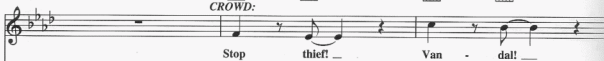
E7

E \flat 7A \flat B \flat m7

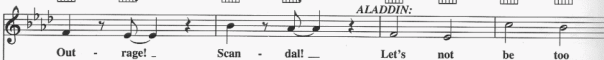
Bdim7

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

CROWD:

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:



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)





G#m  E7  D#7  G#m 

CROWD: Van - dal!
 ALADDIN: One jump a - head of the hoof - beats. One hop a -

CROWD: Street - rat!
 head of the hump. _ One trick a - head of dis - as - ter
 Scoun - drel!

C#7  B/F#  G7  F#7 

D#m7  G#7  F#7sus/C# 

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

Take that!

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

Bb

Eb6/9

mp

Bb

Eb

Eb/F

F

Ebmaj7/F

F

Bb6/F

Dm/A

Gm

Riff

raff, _

street

rat, _

I

don't _

buy

that. _

If

Eb/F

F

Eb/F

F

Bb

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

First system of piano accompaniment for 'Friend Like Me'. It consists of a treble and bass clef staff. The treble staff has a melody starting with a half note chord, followed by quarter notes. The bass staff has a simple accompaniment pattern of quarter notes. Chord diagrams for Dm, Bb7, and A7 are shown above the treble staff.

Bb7

A7

Dm

Bb7

A7

Second system of piano accompaniment. Similar to the first system, it features a treble and bass clef staff with a melody and accompaniment. Chord diagrams for Bb7, A7, Dm, Bb7, and A7 are shown above the treble staff.

Bb7

A7

Dm

A7

A7/C#

GENIE:
Well A - li Ba - ba had them

Third system featuring the vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics 'Well A - li Ba - ba had them' are written below the vocal line. Chord diagrams for Bb7, A7, Dm, A7, and A7/C# are shown above the vocal staff.

Dm

A7

A7/C#

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

Fourth system featuring the vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics 'for - ty thieves. Sche - her - a - za - de had a thou - sand tales...' are written below the vocal line. Chord diagrams for Dm, A7, and A7/C# are shown above the vocal staff.

Dm A7 Dm

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

Detailed description: This system contains the first three measures of the piece. The guitar part features chords Dm, A7, and Dm. The vocal line begins with a rest followed by the lyrics 'But, mas - ter, you in luck 'cause up your sleeves - you got a'. The bass line provides a steady accompaniment.

E7 A7

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

Detailed description: This system contains measures 4 and 5. The guitar part features chords E7 and A7. The vocal line continues with 'brand of mag - ic nev - er fails. — You got some pow - er in your'. The bass line continues the accompaniment.

Dm A7

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

Detailed description: This system contains measures 6 and 7. The guitar part features chords Dm and A7. The vocal line continues with 'cor - ner now, some heav - y am - mu - ni - tion in your camp. —'. The bass line continues the accompaniment.

Dm A7 Dm

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

Detailed description: This system contains the final three measures of the piece. The guitar part features chords Dm, A7, and Dm. The vocal line concludes with '— You got some punch, pi - zazz, ya - hoo and how. — See, all you'. The bass line continues the accompaniment.

E7

A7

A7

Dm

got - ta do is rub that lamp.

no chord
And I'll — say

Mis - ter A -

Bb7

A7

Dm

Bb7

A7

lad - din sir, — what

will your plea - sure be? —

Let me

F

F7/Eb

Bb/D

D#7

F/C

A7#5

take your or - der,

jot it down.

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

D(no3rd)

Bb7

A7

Dm

Bb7

A7

No no — no.

Life is your res - tau - rant — and

Dm C#+ Fm6/C Bb13 F F/Eb
 I'm your mai - tre d'. — C' - mon whis - per what it is —

Bb/D Bbm/Db F/C A7 Dm
 — you want. You ain't nev - er had a friend like me. Yes, sir, we

Bb7 Dm A7
 pride our - selves on ser - vice. You're the boss, the king, the shah..

Dm Bb13
 — Say what you wish. — It's yours! True dish — how 'bout a

Gm A7 Dm

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

Bb7 A7 Dm Bb7 A7

col - umn "A". _ Try all of col - umn "B". _ I'm

F F/Eb Bb/D Db7 F/C A7

in the mood _ to help you, dude, you ain't nev - er had a friend like me.

Dm Bb7 A7 Dm Bb7 A7

Wa - ah - ah. _ Oh my. _

Chord Diagrams:
 Dm:

Bb7:

A7:

Bb7:

A7:

Dm:

Bb7:

A7:

Dm:

D(no3rd): no chord

Lyrics:
 Wa - ah - ah. No no. Wa - ah - ah.
 Na na na. Can your friends do
 this? Can your friends do that?
 Can your friends pull this out their lit - tle hat?

A7



Bm7



Cdim7



A7/C#



Dm



Can your friends go poof!

Well, look - y here. —

Can your friends go

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

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

Gm A7

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

D7#5 D7 Gm

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

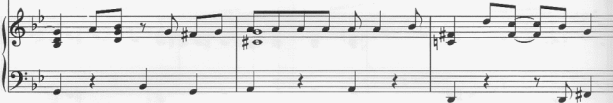
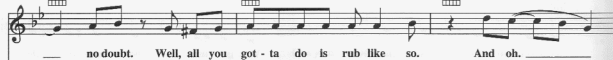
D7 Gm D7

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

Gm

A7

D7

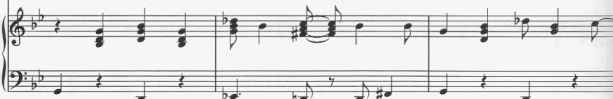


Gm

Eb7

D7

Gm



Eb7

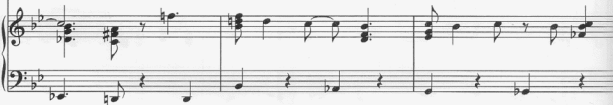
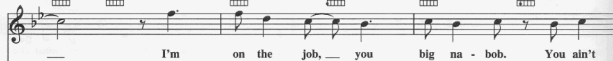
D7

Bb

Bb/Ab

Eb6/G

Gb7



Bb/F

Gb7



Eb7b5 

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!

D7sus 

D7 

Gm 

Eb7 

D7 

Sva bassa loco Sva bassa

loco

Gm 

Eb7 

D7 

Gm 

Eb7 

D7 

Eb7 

D7 

Gm 

Prince Ali

Words by HOWARD ASHMAN
Music by ALAN MENKEN

In two, not fast
Bb (no 3rd)



CHORUS:

li. _____ Say hey, _____

_____ it's Prince A - li. _____

B♭m GENIE: F7

Hey! Clear the way in the old Ba - zaar. Hey you! Let us through! It's a

mp

B♭m

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

E♭m



B♭7/F



E♭m



C



eye.

Make way, here he comes! Ring

bells. Bang the drums!

Are you gon - na love this guy!

Prince A -

ll! Fab - u - lous he!

A - li A - bab - wa.

mf

B♭m/D♭



B♭m



B♭7



B♭7/D



Gen - u - flect.


Show - some re - spect.

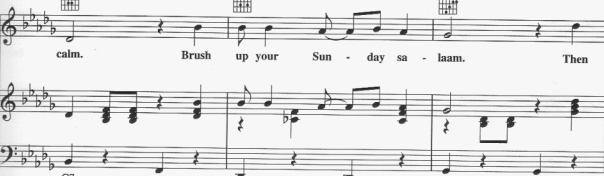
Down - on one



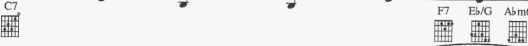


knee! Now try your best — to stay





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 -

B♭m

F7/C

B♭m/D♭

B♭m

B♭7

bab - wa. —

Strong as ten reg - u - lar

B♭7/D

E♭m

B♭7/F

E♭m

men def - i - nite - ly.

He faced.

Cm7♭5

F7

B♭m

D♭7

— the gal - lop - ing hordes,

a hun - dred bad — guys with

G♭

C7

swords.

Who sent — those goons — to their

F7  Bbm 

CHORUS:

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





Ebm  Bbm  F7/C 

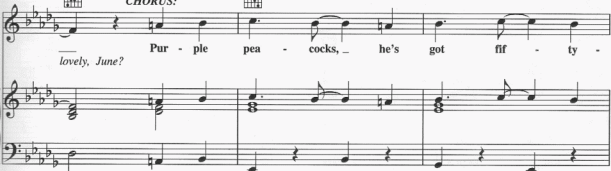
sev - en - ty five gold - en cam - els. _____





GENIE: (Spoken:) Don't they look



Bbm/Db  **CHORUS:** Ebm 

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

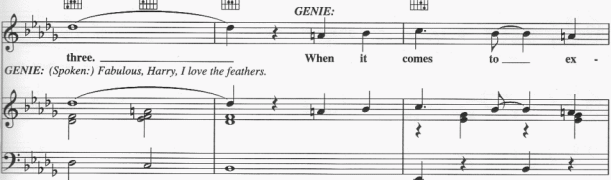


Bbm/Db  F7/C  Bbm  Ebm 

GENIE:

three. _____ When it comes to _____ ex -

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



ot - ic type mam - mals, has

Bbm F7/C Bbm/D6

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

G7 C7

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

F7 F#7 Bm G7 F#7

ie! 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.

C#m7b5 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

ii.

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

Bm

F#/C#

Bm

CHORUS: He's got the mon - keys.

Let's see the mon - keys.

white Per - sian mon - keys. And to

Em

Bm

F#/C#

He's gen - er - ous.

view them he charg - es no fee.

Bm

Em

So gen - er - ous.

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

Bm

F#/C#

Bm

G7

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

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

C#7 **C#7b9** **C#7**

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

rallentando

li! Prince A - li!

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

CHORUS & GENIE:

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

accelerando

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

GENIE:

bab - wa. Heard your prin - cess was a

Fm C7/G Fm

sight love - ly to see. And

Tempo I
Dm7b5 G7 Cm Eb7

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

Ab D7

CHORUS:

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

Fm7 Cm

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

Cm/B \flat Am7 \flat 5

cooks, his bak - ers, his birds that war - ble on

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both the right and left hands.

key. Make way for

The second system continues the musical score. The vocal line has a long note for the word "way" that spans across the system. The piano accompaniment features a prominent chord in the right hand and a moving bass line in the left hand.

The third system shows the piano accompaniment. The right hand has a complex chordal texture with many notes, while the left hand has a simpler bass line. A large slur covers the right-hand part of the system.

Prince A - li!

The fourth system includes the vocal line. The word "Prince" is followed by a long note for "A" and another long note for "li!". The piano accompaniment has a steady bass line and chords in the right hand.

The fifth system continues the piano accompaniment. The right hand has chords and the left hand has a bass line. The system ends with a double bar line.

The sixth system shows the piano accompaniment. The right hand has chords and the left hand has a bass line. The system ends with a double bar line.

The seventh system shows the piano accompaniment. The right hand has chords and the left hand has a bass line. The system ends with a double bar line.

A Whole New World

Music by ALAN MENKEN
Words by TIM RICE

Sweetly
D(add9)



ALADDIN:

I can show you the world,




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




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



G D/F# G D/F# Bm7 E7sus E7

tell us no or where to go or say we're on - ly dream -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G, D/F#, G, D/F#, Bm7, E7sus, and E7. The bottom two lines are piano accompaniment for the vocal line.

G/A JASMINE: A D

ing. A whole new world a daz - zling

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G/A, A, and D. The word 'JASMINE:' is written above the first measure. The bottom two lines are piano accompaniment for the vocal line.

A A#dim7 F#7/A# Bm D7 G D/F#

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

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for A, A#dim7, F#7/A#, Bm, D7, G, and D/F#. The bottom two lines are piano accompaniment for the vocal line.

G D/F# Bm7 E7sus E7 C A7sus A7

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

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G, D/F#, Bm7, E7sus, E7, C, A7sus, and A7. The bottom two lines are piano accompaniment for the vocal line.

D

F

JASMINE:

you.

Un - be - liev - a - ble

ALADDIN:

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

Bb/D

C/E

sights

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

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 page of sheet music for the song 'A Whole New World'. It features a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The music is in the key of B-flat major and 4/4 time. The guitar part includes chords for F, C, B-flat, and F/A. The piano part provides harmonic support with chords like C, F, B-flat, and F/A. 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'. There are fermatas over the words 'world' and 'eyes'.

54

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

Bb(add9)



C7sus



F



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

chase for you and me.

*rit.**Red.*

Prince Ali (Reprise)

Music by ALAN MENKEN
Words by TIM RICE

Moderately bright

ff

S va bassa

loco

JAFAR:

Prince A - li, yes, it is

he, but not as you know him. Read my

Chord diagrams: Fm, D♭m/F, Fm, D♭7/F, Fm, D♭7, C7, Fm, D♭7, C7, Fm, C7/G, Fm/A♭, C7/G.

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 consists of a guitar chord chart at the top and a piano accompaniment below. The guitar chords are: D#dim7, C/E, D, Em7, Fdim7, D/F#, D7, and C/E. The piano accompaniment is in 4/4 time, with the right hand playing chords and the left hand playing a bass line.

D7/F#

D7

Gm

Eb7

D7

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "So A - li turns out to be mere - ly A -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *sf*. There are also markings for *acc* and *vd*.

Gm

D7/A

Gm/Bb

Gm

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "lad - din. Just a con need I go". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *sf*. There are also markings for *acc* and *vd*.

G7b9/B

Cm

G7/D

Cm/Eb

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "on? Take it from me. His". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *sf*. There are also markings for *acc* and *vd*.

Am7b5 D7 Gm Bb7

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'per' on a G4, followed by a quarter note 'son' on an A4, a quarter note 'al' on a Bb4, a quarter note 'i' on a C5, a quarter note 'ty' on a Bb4, and a half note 'flaws' on a G4. The piano accompaniment consists of a right hand with a descending eighth-note pattern and a left hand with a steady bass line.

Eb A Bm7 Cdim7 A/C#

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'cause' on a G4, a quarter rest, a quarter note 'to' on an A4, a quarter note 'send' on a Bb4, a quarter note 'him' on a C5, a quarter note 'pack' on a Bb4, a quarter note 'ing' on an A4, a quarter note 'on' on a G4, a quarter note 'a' on an A4, a quarter note 'one' on a Bb4, a quarter note 'way' on a C5, a quarter note 'trip' on a Bb4, and a half note 'so his' on a G4. The piano accompaniment features a right hand with a descending eighth-note pattern and a left hand with a steady bass line.

Cm7 Dm7 Eb6 Dm7 Gm

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

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'pros' on a G4, a quarter note 'pects' on an A4, a quarter note 'take' on a Bb4, a quarter note 'a' on a C5, a quarter note 'ter' on a Bb4, a quarter note 'mi' on an A4, a quarter note 'nal' on a G4, a quarter note 'dip.' on a G4, a quarter note 'His' on an A4, a quarter note 'as' on a Bb4, a quarter note 'sets' on a C5, a quarter note 'fro' on a Bb4, a quarter note 'zen,' on an A4, and a half note 'the' on a G4. The piano accompaniment features a right hand with a descending eighth-note pattern and a left hand with a steady bass line.

Gm/F Em7b5 Eb7

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

loco

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'ven' on a G4, a quarter note 'ue' on an A4, a quarter note 'cho' on a Bb4, a quarter note 'sen' on a C5, a quarter note 'is' on a Bb4, a quarter note 'the' on an A4, a quarter note 'ends' on a G4, a quarter note 'of' on an A4, a quarter note 'the' on a Bb4, a quarter note 'earth,' on a C5, and a half note 'whoop!' on a G4. The piano accompaniment features a right hand with a descending eighth-note pattern and a left hand with a steady bass line. The system ends with a double bar line and the word 'loco' written below.

Gm/D

So long, ex

D7#9

Prince

A

li!

8va bassa

Ab/G

Gm

Ab/G

Gm

Ab/G

Gm

gliss.