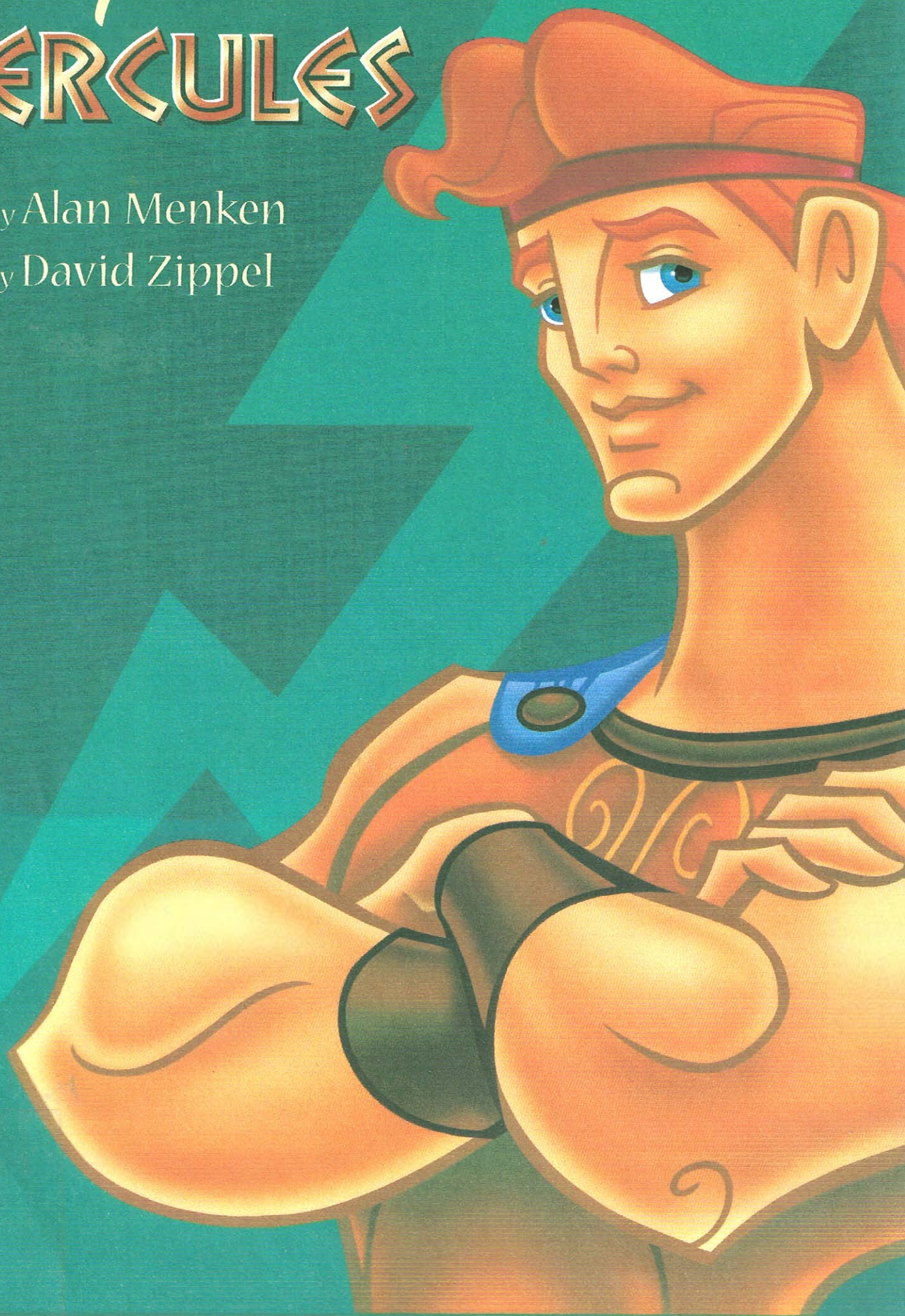


Disney's HERCULES

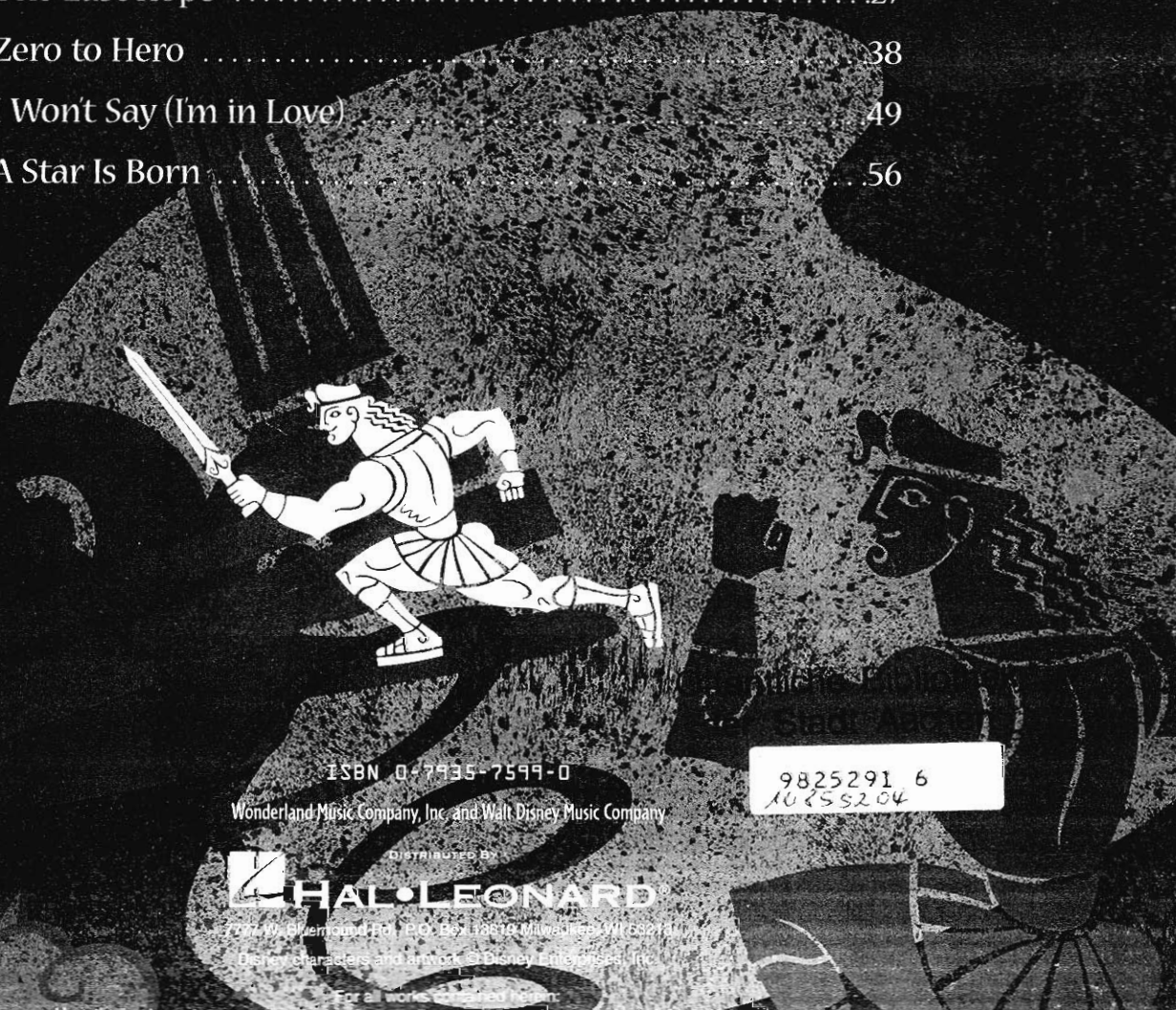
Music by Alan Menken
Lyrics by David Zippel



Disney's HERCULES

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THE GOSPEL TRUTH I

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Mysteriously (straight eighth feel)

Bb



Bbm7

F

Ah, ee ah.

f

Bb

Solo Muse 1: Back when the world was new the plan - et Earth was

mf

Eb7

Gb7

down on its luck and ev - 'ry-where gi - gan - tic brutes called Ti -

F7sus

F7

tans ran a - mok. *Solo Muse 4:* It was a nas - ty

Bb  Eb7 

place. There was a mess wher - ev - er you stepped,



Gb7 


Solo Muse 1: where cha - os reigned and earth - quakes and vol - ca - noes nev - er slept.



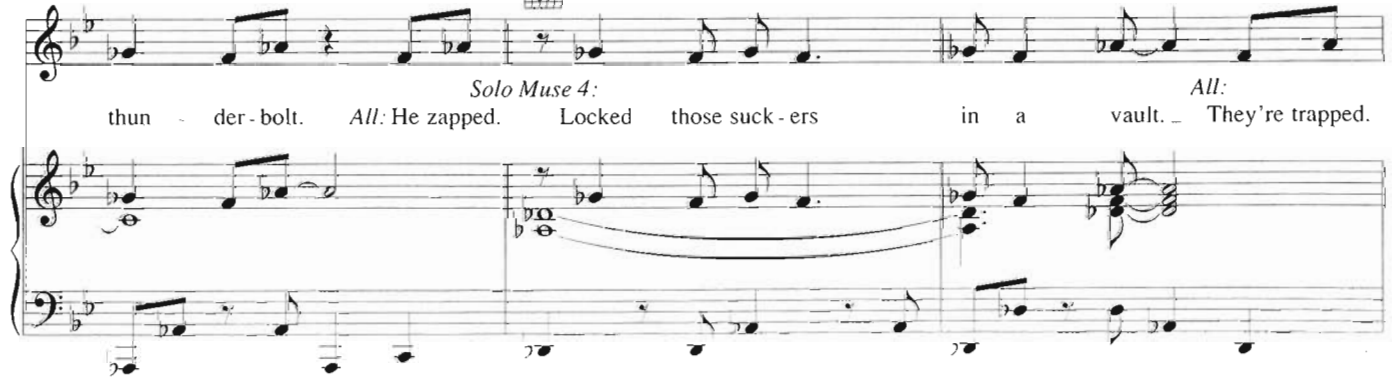
Db  Ab7  4fr

Muse 2 & 3: And then a - long came Zeus. *Solo Muse 1:* He hurled - his



Db 

Solo Muse 4: thun - der - bolt. *All:* He zapped. Locked those suck - ers in a vault. *All:* They're trapped.



Ab/Bb



Bb7



Eb



Muse 1 & 3: And on his own stopped cha - os in its tracks. —

Bbm/Db



C7



Muse 1, 2 & 5: And that's the gos - pel truth.
 Muse 1 & 4: The guy was too "Type A" to just All: re - lax. —

F7sus



F7



Bb



Solo Muse 3: And that's the world's first dish.

Eb



Muse 1 & 2: Zeus tamed the globe while still in his youth. Solo Muse 1: Though, hon - ey, it may

Gb7

F7sus

Bb

Muse 2, 3 & 5:
seem im - poss - 'ble that's the gos - pel — truth.

f

Gb7

F7sus

Solo
Muse 1: On Mount O - lym - pus life _____ was neat and smooth — as sweet — ver - mouth.

Bb

Gb7

All: Oh _____ though, hon - ey, it may seem — im - poss - 'ble

F7#5

Bb

that's the gos - pel truth.

rit.

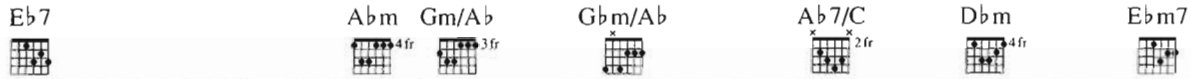
THE GOSPEL TRUTH II

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Slowly, ominously



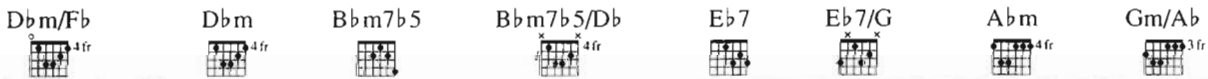
Piano accompaniment for the first system, marked *mf*. The bass line features a series of low, sustained notes.



Vocal line for the second system.

Muses: He ran the un - der - world. But thought the dead were dull and un - couth. —

Piano accompaniment for the second system.



Vocal line for the third system.

He was as mean as he was ruth-less, and that's the gos - pel truth. —

Piano accompaniment for the third system.



Vocal line for the fourth system.

He had a plan - to shake things up and that's the gos - pel truth. —

Piano accompaniment for the fourth system, marked *sfz*. The piece concludes with a dramatic, low bass line.

THE GOSPEL TRUTH III

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Freely improvisational

F#7#5 B B7/D#

Muses: Young Herc was mor - tal now. But, since he did not

mf

Detailed description: This system contains the first two measures of the piece. The guitar part features chords F#7#5, B, and B7/D# with a triplet of eighth notes. The piano accompaniment is in 4/4 time, marked *mf*, with a triplet of eighth notes in the right hand and sustained chords in the left hand.

E G9

drink the last drop - he still re-tained his god-like strength - so, thank his luck - y

Detailed description: This system contains the next two measures. The guitar part features chords E and G9. The piano accompaniment continues with a melodic line in the right hand and sustained chords in the left hand.

F#9 G7 B B7/D#

star. But, Zeus and He - ra wept be-cause their son could

Detailed description: This system contains the final two measures. The guitar part features chords F#9, G7, B, and B7/D# with a triplet of eighth notes. The piano accompaniment concludes with a melodic line in the right hand and sustained chords in the left hand.

E G9

nev - er come home. _ They'd have to watch their pre - cious ba - by

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'nev', a quarter note 'er', a quarter note 'come', and a quarter note 'home.' followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for E and G9 are shown above the staff.

D Am/C

grow up from a - far. _____ Though Ha - des' hor - rid

Detailed description: This system contains the next two measures. The vocal line continues with 'grow up from a - far.' followed by a long horizontal line, then 'Though Ha - des' hor - rid'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D and Am/C are shown above the staff.

A A9/C# D D/F#

plan _____ was hatched be - fore Herc cut his first tooth, _ the boy grew strong - er

Detailed description: This system contains the next two measures. The vocal line continues with 'plan _____ was hatched be - fore Herc cut his first tooth, _ the boy grew strong - er'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A, A9/C#, D, and D/F# are shown above the staff.

F#7 G7 F#7 B E/B B7

ev - 'ry day and that's the gos - pel truth. _____

Detailed description: This system contains the final two measures. The vocal line continues with 'ev - 'ry day and that's the gos - pel truth.' followed by a long horizontal line. The piano accompaniment concludes with a final chord. Chord diagrams for F#7, G7, F#7, B, E/B, and B7 are shown above the staff.

GO THE DISTANCE

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderate Ballad

The musical score is divided into four systems. The first system is a piano introduction in D major, 4/4 time, marked *mp*. It features a treble clef with a melody of eighth notes and a bass clef with chords. Chord diagrams for D, E, and A are provided above the staff. The second system continues the piano introduction with similar notation. The third system introduces a guitar accompaniment part with chord diagrams for F#5, E5, and A5 (5fr) above the treble clef. The piano part continues in the bass clef, marked *sub. mp*. The fourth system is the vocal line for Young Hercules, with lyrics: "Young Hercules: I have of - ten dreamed of a far - off place where a". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams for D, E, and A are placed above the vocal line.

D E F#m A/C# Dmaj7 Esus E D E A

great warm wel-come will be wait - ing for me. Where the crowds will cheer when they

D E F#sus F#m D C# F#m

see my face, and a voice keeps say - ing this is

Dmaj7 Esus E A/C# Bm/D

where I'm meant _ to be. _ I will find my way.

mf

A/E E E/D A/C# Bm/D

I can go _ the dis - tance. I'll be there some - day

A/E E E/D A/C# Dsus2 F#m7

if I can be strong. I know ev - 'ry mile will be worth my

This system contains the first two lines of the score. The top line shows guitar chords: A/E, E, E/D, A/C#, Dsus2, and F#m7. The vocal line begins with the lyrics 'if I can be strong. I know ev - 'ry mile will be worth my'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Bm7 D E A A/G# F#m F#m/E Dmaj7

while. I would go most an - y - where to feel like

This system contains the second two lines of the score. The guitar chords are Bm7, D, E, A, A/G#, F#m, F#m/E, and Dmaj7. The vocal line continues with 'while. I would go most an - y - where to feel like'. The piano accompaniment includes a melodic line with a slur and a fermata over the first few notes, and a bass line with some rests.

Esus E A E/A D/A

I be - long.

lightly

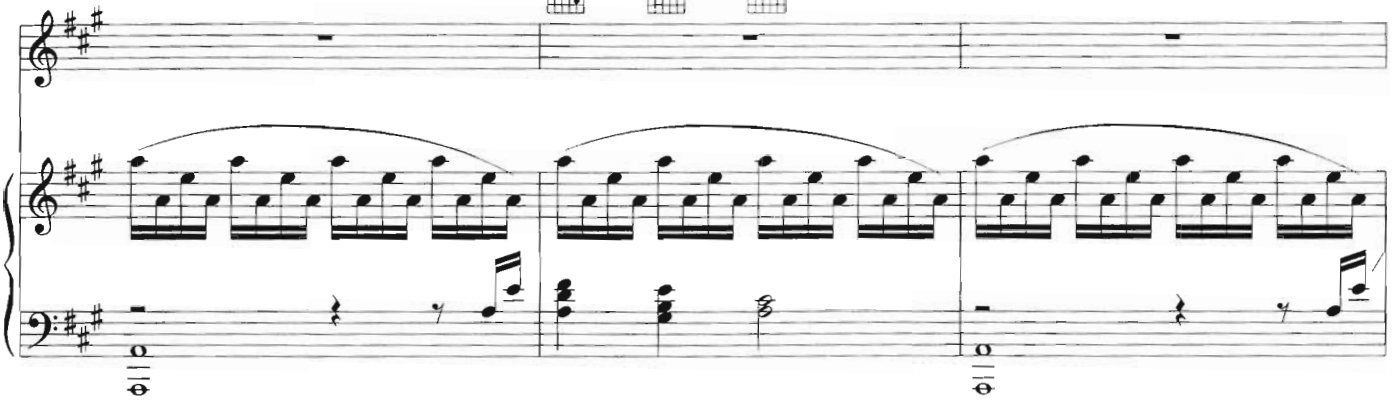
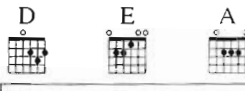
poco rall. *a tempo mp*

This system contains the third two lines of the score. The guitar chords are Esus, E, A, E/A, and D/A. The vocal line has the lyrics 'I be - long.' followed by a long note. The piano accompaniment features a melodic line with a slur and a fermata, and a bass line with a 'poco rall.' marking and a '2' indicating a second ending. The tempo changes from 'poco rall.' to 'a tempo mp'.

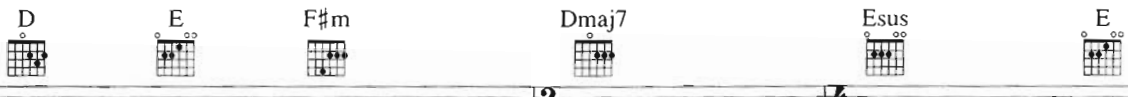
A E/A D/A D E A

This system contains the final two lines of the score. The guitar chords are A, E/A, D/A, D, E, and A. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, both featuring slurs and fermatas.

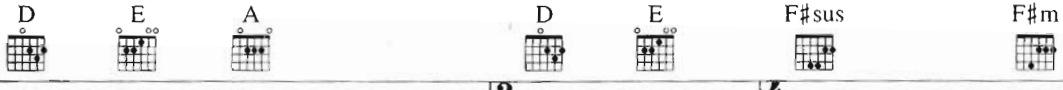
D E A



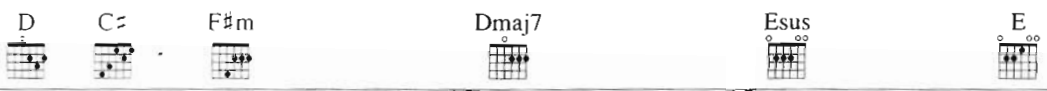
D E F#m Dmaj7 Esus E



D E A D E F#sus F#m



D C# F#m Dmaj7 Esus E



Dsus2/F#

E/G#

A

E/A

D/A

First system of musical notation. It features a guitar staff at the top with chords Dsus2/F#, E/G#, A, E/A, and D/A. Below is a piano accompaniment with treble and bass staves. The tempo markings *poco rall.* and *a tempo* are present. A fermata is placed over a note in the treble staff, and a 7-measure rest is shown in the bass staff.

A E/A D/A

F

G

C

Second system of musical notation. It features a guitar staff with chords A, E/A, D/A, F, G, and C. The piano accompaniment includes a *mf* dynamic marking and a key signature change to two flats. A fermata is placed over a note in the treble staff.

F G C

F

E

Am

Fmaj7

Third system of musical notation. It features a guitar staff with chords F, G, C, F, E, Am, and Fmaj7. The piano accompaniment includes a *f* dynamic marking and a key signature change to one flat. A fermata is placed over a note in the treble staff.

Gsus

G

F/A

G/B

C/F

G7

C/E

Dm/F

Fourth system of musical notation. It features a guitar staff with chords Gsus, G, F/A, G/B, C/F, G7, C/E, and Dm/F. The piano accompaniment includes the lyrics "I am on my way." and a *v* (accents) dynamic marking. A fermata is placed over a note in the treble staff.

C/G G G/F C/E Dm/F C/G G G/F

I can go _ the dis - tance. I don't care how far, some-how I'll _ be strong. I know

C/E F Am7 Dm7 C/E

ev - 'ry mile will be worth my while. I would

F G C G/B Am C/G Fmaj7 Gsus G C G

go most an - y - where to find where I be - long.

poco rall. *a tempo*

C G F G C5

rall. *p*

GO THE DISTANCE (REPRISE)

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderately, with drama

C5 3fr
 F G C
 F G C

f

F G Am C Fmaj7 Gsus 3fr G F G C

espr.

F G Am F E Am Fmaj7

G C/E Dm/F C/G G G/F

Young Hercules: I will beat the odds. I can go the dis - tance. I will

poco rall. *a tempo*

C/E Dm/F C/G G G/F C/E D/F#

face the world, _ fear-less, proud and strong. I will please the gods. _

E/G# Am Am/G F Em7 Dm7 Dm9/G Dm7/G

I can go _ the dis - tance. _ Till I find my he - ro's wel - come right where

G7sus G C G/C F/C C G/C F/C

I be - long. _

C G/C F/C (Db/C) C

ONE LAST HOPE

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Rubato

G9#5 B7 Cmaj7 Am9 D9

Philoctetes: So ya wan-na be a he-ro, kid, well, whoop-dee-do. I have

f

Dm7(add4) Cmaj7/E Bb13 G9 D9#11/F# Cmaj7

been a-round the block be-fore with block-heads just like you. Each and ev-'ry-one a dis-ap-point-ment,

Am7 D9 Ebdim Csus2 G7/D

pain for which there ain't no oint-ment. So much for ex-cus-es though a kid of Zeus is

C/E Am7 D13 4fr Dm7 E7sus G7sus

ask - ing me to jump in - to the fray, my an - swer is two words... O -

ff

Moderate show tempo

C C#dim7 D7sus G7 C C#dim7 D7sus G7

K. You win. Oh.

mf

C C#dim7 D7sus G7 C C#dim7 D7sus G7

Gods. Oy vay!

sim.

C C#dim7 D7sus G7 C C#dim7 D7sus G7

I'd giv - en up hope that some - one would come a - long.

C C#dim7 D7sus G7 Gm7/C

A fel - low who'd ring the bell ___ for once, not _____ the

C7 Bb/D D#dim C7/E Dm/F E7#5 Am C7

gong. The kind ___ who wins tro - phies, _

Dm/F E7#5 Am C7 Dm/F E7#5

won't set - tle for low fees, ___ at least ___ sem - i -

Am7 D7 D7 C/E Fdim D7/F# G7 G7#5

pro fees. ___ But no, I get the green - horn.

C C#dim7 D7sus G7 C C#dim7

I've been out to pas - ture, pal, my am - bi - tion

D7sus G7 C C#dim7 D7sus G7

gone. Con - tent to spend la - zy days and to

Gm7/C C7 Bb/D D#dim C7/E Dm/F E7#5

graze my lawn. But you need an ad -

Am C7 Dm/F E7#5 Am C7 Dm/F E7#5

vi - sor. a sat - yr, but wis - er, a good mer - chan -

Am7 D7 D7 C/E Fdim D7/F# G7 A7

dis - er - and oh! There goes my ul - cer.

D Bm7 Em7 A7 D Bm7

I'm down to one last hope - and I hope - it's

Em7 A7 D Bm7 Em7 A7

you. Though, kid, you're not ex - act - ly a

Am7/D D7 C/E Fdim D7/F# Em/G F#7

dream - come true. I've trained - e - nough

Bm D7 Em/G F#7 Bm7 E7 Em9

tur - keys _ who nev - er came through. You're my one last hope.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chords: Bm, D7, Em/G, F#7, Bm7 (with a 2fr marking), E7, and Em9. The bottom staff is a piano accompaniment with treble and bass clefs.

A7 D Em7 Fdim D/F# G7 Am7 Bbm6 G/B

_ so you'll have to do. _

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chords: A7, D, Em7, Fdim, D/F#, G7, Am7, Bbm6 (with a 6fr marking), and G/B. The bottom staff is a piano accompaniment.

C C#dim7 Dm7 G7 C C#dim7

f

Detailed description: This system contains the third two staves of music. The top staff shows guitar chords: C, C#dim7, Dm7, G7, C, and C#dim7. The bottom staff is a piano accompaniment starting with a forte (*f*) dynamic. It features a complex melodic line in the right hand with fingerings 2 and 1, and a bass line with chords.

Dm7 G7 C C#dim7 Dm7 G7

Detailed description: This system contains the final two staves of music. The top staff shows guitar chords: Dm7, G7, C, C#dim7, Dm7, and G7. The bottom staff is a piano accompaniment with a complex melodic line in the right hand featuring fingerings 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 1, and a bass line with chords.

C7 Bb/D D#dim C7/E Dm/F E7 Am C7

This system contains the first two measures of music. It features guitar chord diagrams for C7, Bb/D, D#dim, C7/E, Dm/F, E7, Am, and C7. The piano accompaniment consists of a treble and bass staff with various notes and rests.

Dm/F E7 Am D9 Dm7

This system contains the next two measures. Chord diagrams for Dm/F, E7, Am, D9 (marked with 'x' and '4fr'), and Dm7 are shown. The piano part includes a melodic line in the treble staff with an 8va (octave) marking and a dynamic marking of '1'.

G7 C Dm7 D#dim C/E C Dm7 D#dim C/E

This system contains the next two measures. Chord diagrams for G7, C, Dm7, D#dim, C/E, C, Dm7, D#dim, and C/E are provided. The piano accompaniment continues with a steady bass line and treble accompaniment.

F13 C6

Dem - i - gods _ have faced the odds _ and end - ed up a mock - er - y. _

This system contains the final two measures. Chord diagrams for F13 and C6 are shown. The lyrics are: "Dem - i - gods _ have faced the odds _ and end - ed up a mock - er - y. _". The piano part includes a dynamic marking of 'mf'.

F13 D7 G7 Am7 Bbm6 G/B

Don't be - lieve _ the sto - ries that _ you read on all the crock - er - y. _

C C#dim7 D7sus G7 C C#dim7 D7sus G7

To be _ a true he - ro, kid, _ is a dy - ing art.

C C#dim7 D7sus G7 C7sus Dm D#dim7 C7/E

Like paint - ing a mas - ter - piece, _ it's a work _ of heart.

Dm/F E7#5 Am C7 Dm/F E7#5 Am C7

It takes _ more than sin - ew. _ Comes down _ to what's in you. _

Dm/F E7#5 Am D7

You have ___ to con - tin - ue ___ to grow.

rall.

Heavy 4

G7 A G F#m Em7 Eb7#9 D6 Bm7 Em7 A7

Now that's more like it! I'm down to one last shot _ and my

f

Lighter Jazz 4

D Bm7 Em7 A7 D6 Bm7 Em7 A7

last _____ high note. Be - fore that blast-ed un - der-world

accel.

Bright 2

D7sus D7 C/E Fdim D7/F# Em/G F#7

gets _____ my goat. My dreams _ are on

accel.

Bm D7 Em/G F#7 Bm E9 Em7

you, kid. — Go make 'em come true. Climb that up-hill slope..

A7 Bm7 Cdim7 A7/C# Em7 A7 Bm7 Cdim7 A7/C#

Keep push - ing that en - ve - lope. —

Em7 A7 Bm7 Cdim7 A7/C# G/A A7

You're my one last hope — and, kid, it's up to

D Bm7 Em7 A7 Bb Am Gm7 C/F C#/E D

you.

8vb

ZERO TO HERO

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Driving 4

F **Bb sus/C** **F** **Bb sus/C**

F **Eb/F** **F** **Eb/F** **F/A** **Bb**

Muses:
Bless my soul, Herc was on a roll, per - son of the week in ev - 'ry

Bb/D **C/E** **F** **Eb/F** **F** **Eb/F**

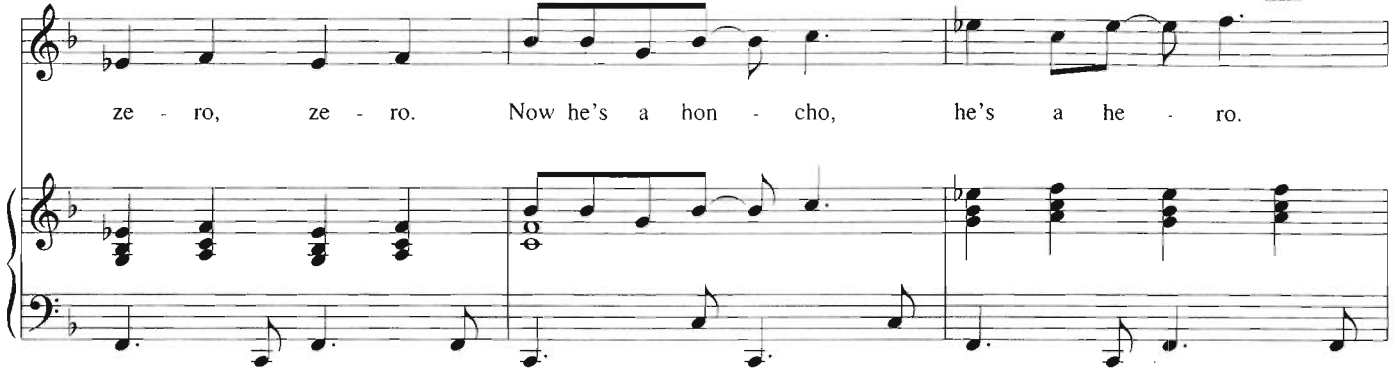
Greek o - pin - ion poll. — What a pro, Herc could stop a show. Point

F/A **Bb** **Bm7b5** **C7sus**

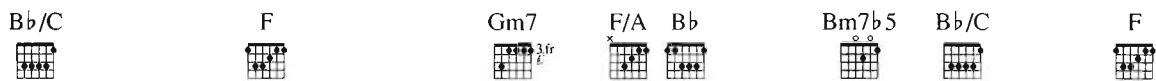
— him at a mon - ster and you're talk - in' S. R. O. — He was a no — one, a



ze - ro, ze - ro. Now he's a hon - cho, he's a he - ro.



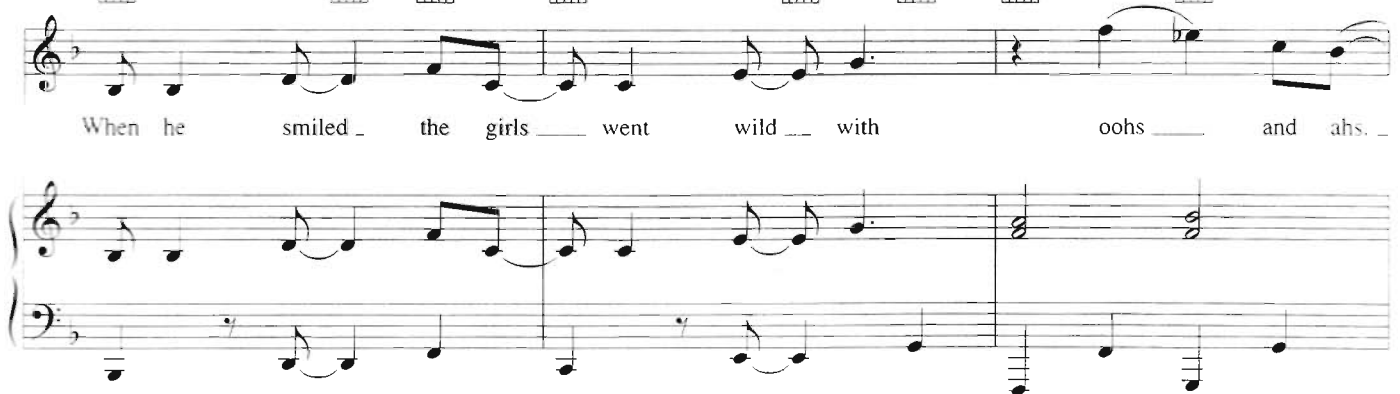

Here was a kid ___ with his act down pat. From ze - ro to he - ro in

no ___ time ___ flat. ___ Ze - ro to he - ro, just like that.




When he smiled _ the girls ___ went wild ___ with oohs ___ and ahs. _



G#dim7



F/A



Bb



Bb/D



Bb/F



C



C/E



C/G



And they slapped his face — on — ev - 'ry vase. — On

F



Gm7



G#dim7



F/A



A7



ev - Spoken: 'ry vase. From ap - pear - ance fees — and

Dm



A7



Dm



roy - al - ties — our Herc had cash to burn. — Now

G7



G7sus/A



Bbm6



G7/B



C7sus



nou - veau riche and fa - mous he could tell you what's — a Gre -

D7 G F/G G F/G

- cian urn. Say a - men, there he goes a - gain. Sweet

G/B C C/E D/F# G F/G

and un - de - feat - ed and an awe - some ten for ten. Folks lined up just

G F/G G/B C C#dim

to watch him flex, and this per - fect pack - age packed a pair of per - fect pecs.

D7sus G D7sus

Herc - ie. he comes, he sees, he con - quers. Hon - ey, the crowds were go -



G D7sus B B7 Em

ing bonk - ers. — He showed the mox - ie, brains and spunk, from

Am G/B C A7/C# C/D G Am7 G/B C A7/C#

ze - ro to he - ro, a ma - jor — hunk. Ze - ro to he - ro *Spoken:* and

In 2

D7sus G C/G G C/G G C/G

who'd a - think?

accel.

G C/G G C/G G C/G G C/G

Who put the glad in glad - i - a - tor? Her - cu -

G C/G G C/G G C/G

les. Whose dar - ing deeds _ are great the - a - ter? Her - cu -

G Bb Eb/Bb Bb Eb/Bb Bb D7 Csus2/E

les. Is he bold? _ No one brav - er. Is he sweet? _ Our

Fdim7 D7/F# G G7/B C D7sus G G7/B

fav - 'rite fla - vor. Her - cu - les. Her - cu -

C D7sus G G7/B C D7sus G G7/B

les. Her - cu - les. Her - cu -



C D7sus G G7/B C D7sus G G7/B

les. Her - cu - les. Her - cu -

C D7sus G G/B C

les. Bless my soul, Herc ___ was on a roll, un - de -

Csus2/E D7/F# G G/B C

feat - ed. ___ Rid - ing high, *Spoken:* and the nic - est guy. Not ___ con -

Eb7 D7sus F/G G F/G G D7sus

ceit - ed. ___ He was a noth - ing, ze - ro, ze - ro. Now he's a hon - cho,

F/G G F/G G D7sus B7 Em

he's a he - ro. He hit the heights at break - neck speed.

Am7 G/B C C#dim C/D Am7 G/B C C#dim

From ze - ro to he - ro. Herc is a he - ro.

C/D Am7 G/B C C#dim C/D D7sus

Now he's a he - ro.

D G7

Spoken: Yes, in - deed.

I WON'T SAY (I'M IN LOVE)

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Freely

C/G Fmaj7/G F6/G

Meg: If there's a prize for rot - ten judg - ment —

C/G F/G G7 Am

I guess I've al - read - y won that. — No man is worth the ag - gra -

C/D D7 N.C. Moderate Rock F/G G7 F/G G

va - tion. — That's an - cient his - to - ry, been — there, done that.

C F G C

Muses:
Who d'ya think you're kid-din', he's ___ the Earth and heav-en to you. Try to keep it hid-den, hon-

Am Am/G F C/E

- ey, we can see right through you. Girl, ya can't con-ceal it, we ___ know how ya feel and who you're

Dm7 Gsus G C G/C C

think ing of. _____ *Meg:* Oh. _____ No chance, _ no way, _

G/B Am G/A Am Am/G

___ I won't say ___ it, no, no. *Muses:* You swoon, _ you sigh, ___ why de-ny ___ it, uh oh. ___

Fmaj7 G/F Fmaj7/G G C C/G G7

Meg: It's too cli - ché, I won't say I'm in love.

C Fmaj7 F6 C/E G7

I thought my heart had learned its les - son... It feels so good when you start out...

Am C/D D G F/G G F/G G

My head is scream-ing, get a grip, girl, unless you're dy-ing to cry your heart out.

C F G C

Muses:
You keep on de - ny - ing who you are and how you're feel - ing. Ba - by we're not buy - ing, hon,

Am F C/E

we saw ya hit the ceil-ing. Face it like a grown-up, when ya gon-na own up that ya

Dm7 F/G C G/C C G/B

got, got it, got it bad. *Meg:* Woh. No chance, no way, I won't say it, no,

Am G/A Am/G Fmaj7 G/F Fmaj7

Muses: no. Give up, give in. Check the grin, you're in *Meg:* love. This scene won't play, I won't say I'm in

F/G G Fmaj7/G G C G/C C

Muses: You're do in' flips, read our lips: You're in love.
love. *Meg:* You're way off base.



I won't say it. Get off my case, I won't say it.



Muses: Girl, don't be proud, it's O. K. you're in love.



Meg: Oh. At least out loud, I won't say I'm in

rit. *mf*



love.

a tempo *mp* *rit.*

A STAR IS BORN

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Bright Gospel

N.C.



Muses:

Oh,

gon - na shout it from the moun - tain - tops.

A



star

is

born. It's

a time for

pull - ing

out

the

stops.

A



star

is

born. Hon - ey,

hit us with a

hal - le - lu,

the

kid came



shin

ing through.

Girl,

sing

the

song,

come

blow your

D/F# Gsus C Dm C Dm C Dm

horn, _____ a star _____ is born.

C Dm/C C D Em7 D/F#

He's a he-ro who can please the _____ crowd. _____ A

G D/F# D A Bm7 A/C#

star is born. Come on ev-'ry-bod-y shout out _____ loud. A star _____

D A/C# Bm7 A D/F# G

_____ is born. _____ Just re-mem-ber in the dark - est _____ hour _____ with - in your

E7/G# A F#7/A# Bm7 Em7

heart's the power for mak - ing you a he - ro

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams are provided above the vocal line for E7/G#, A, F#7/A# (4fr), Bm7 (2fr), and Em7.

A A/G D/F# Em/G D/A F#7/A# Bm Am7sus D7

too. So don't lose hope when you're for - lorn. Just keep your

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams are provided above the vocal line for A, A/G, D/F#, Em/G, D/A, F#7/A# (4fr), Bm, Am7sus, and D7.

Gmaj7 Dsus2/F# Bm7 E7

eyes up - on the skies.

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams are provided above the vocal line for Gmaj7, Dsus2/F#, Bm7 (2fr), and E7 (2fr).

Em7 D/F# G A7sus Em7 D/F# G A7sus

Ev - ery night a star is right in sight a star is burn -

Detailed description: This system contains the fourth two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams are provided above the vocal line for Em7, D/F#, G, A7sus, Em7, D/F#, G, and A7sus.

Em7 D/F# G A7sus D Em D Em D Em D G/D D

ing bright a star is born.

N.C. Bb7 Eb Fm7 Eb/G






Like a bea-con in the cold dark night, a

A7 Eb/G Eb Bb Cm7 Bb/D

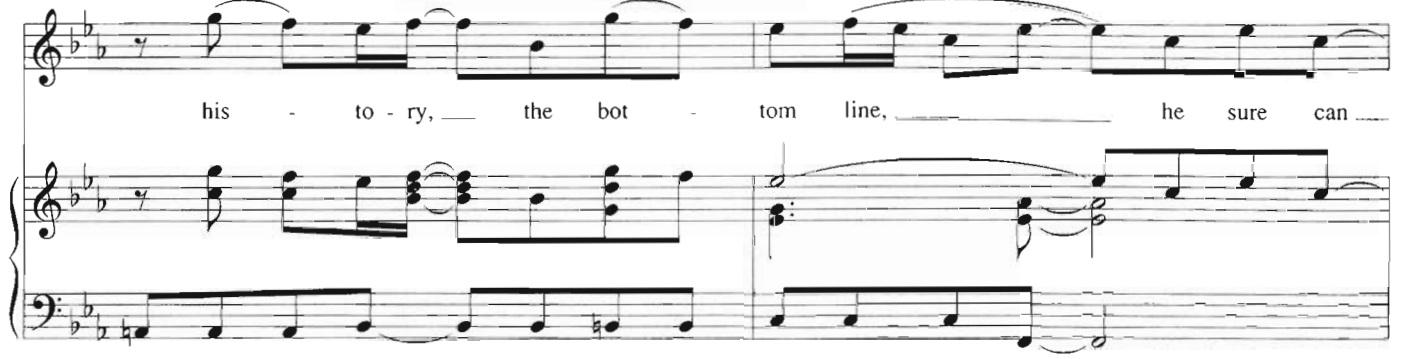
star is born. Told ya ev-'ry-thing would turn out right. A







Eb Bb/D Cm7 Bb Eb/G Ab

star is born. Just when ev-'ry-thing was all at sea, the boy made


F7/A  3fr Bb  G/B  Cm  3fr Fm7 




his - to - ry, the bot - tom line, he sure can




Bb  Bb/Ab  Eb/G  3fr Fm/Ab  Eb/Bb  6fr G7/B 








shine. His ris - ing sign is Cap - ri




Cm  3fr Bbm7sus  Eb7 

corn. He knew "how to," he had a clue.



Cm7  3fr F7  Fm7  Eb/G  3fr Ab  4fr Bb7sus  Eb  3fr

Hear him tell - ing you a star is born.



C N.C. F Gm7 F/A

Here's a he - ro who can please the — crowd. A

Bb F/A F C Dm7 C/E

star is born. Come on ev - 'ry - bod - y shout out — loud. A

F C/E Dm7 C F/A Bb

star is born. Just re - mem - ber in the dark - est — hour — with - in your

G7/B C A7/C# Dm Gm7

heart's — the — power for mak - ing you — a he - ro —

C C/Bb F/A Gm/Bb F/C A7/C# Dm Cm7 3fr F7

too. So don't lose hope when you're for - lorn. Just keep your

Bbmaj7 Fsus2/A Dm7 G7

eyes up - on the skies.

Gm7 3fr F/A Bb C7sus Gm7 3fr F/A Bb C7sus

Ev - 'ry night a star is right in sight a star is

Gm7 3fr F/A Bb C7sus F Gm 3fr F Gm 3fr F Gm 3fr F Bb/F F

burn - ing bright a star is born.