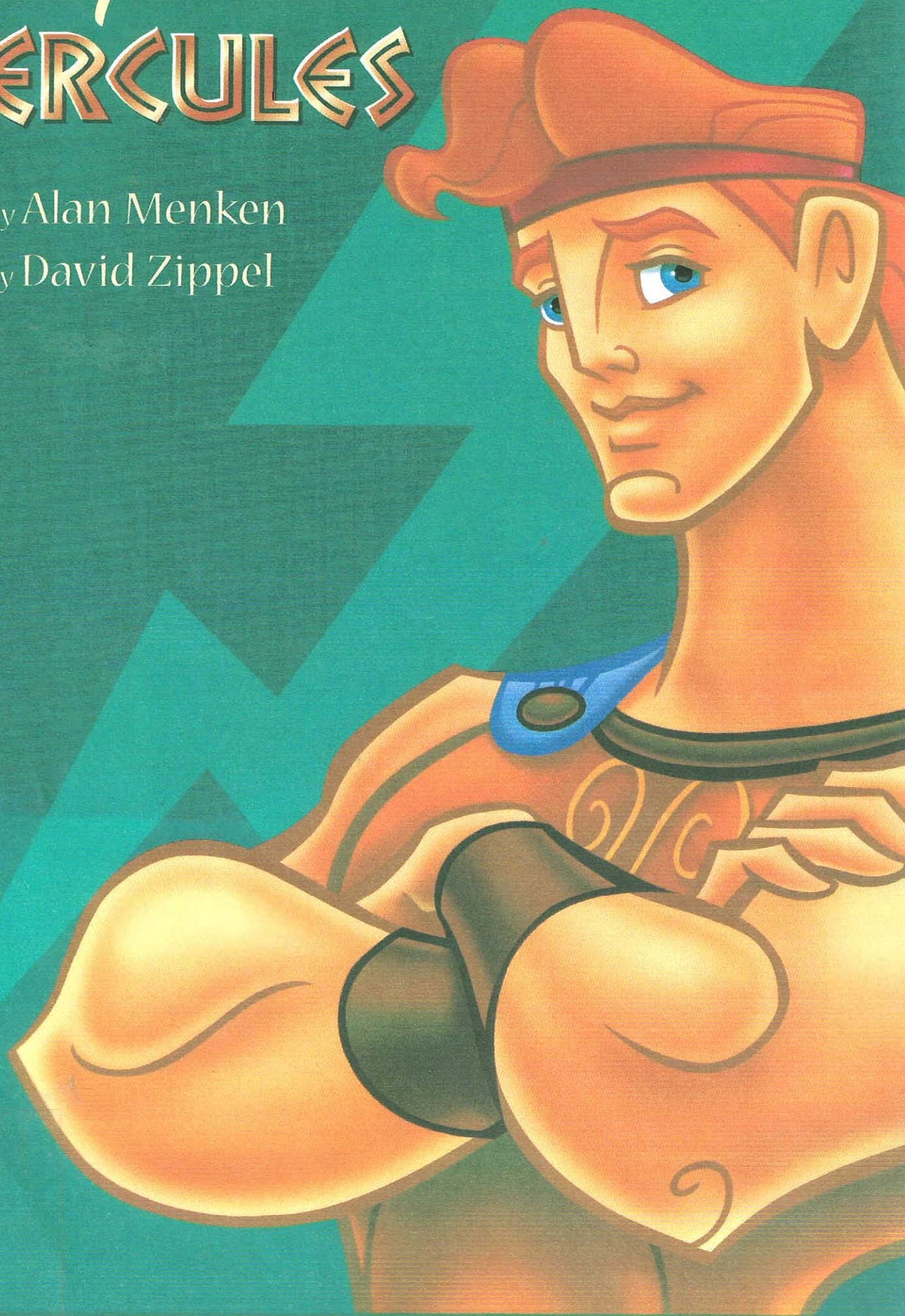


Disney's HERCULES

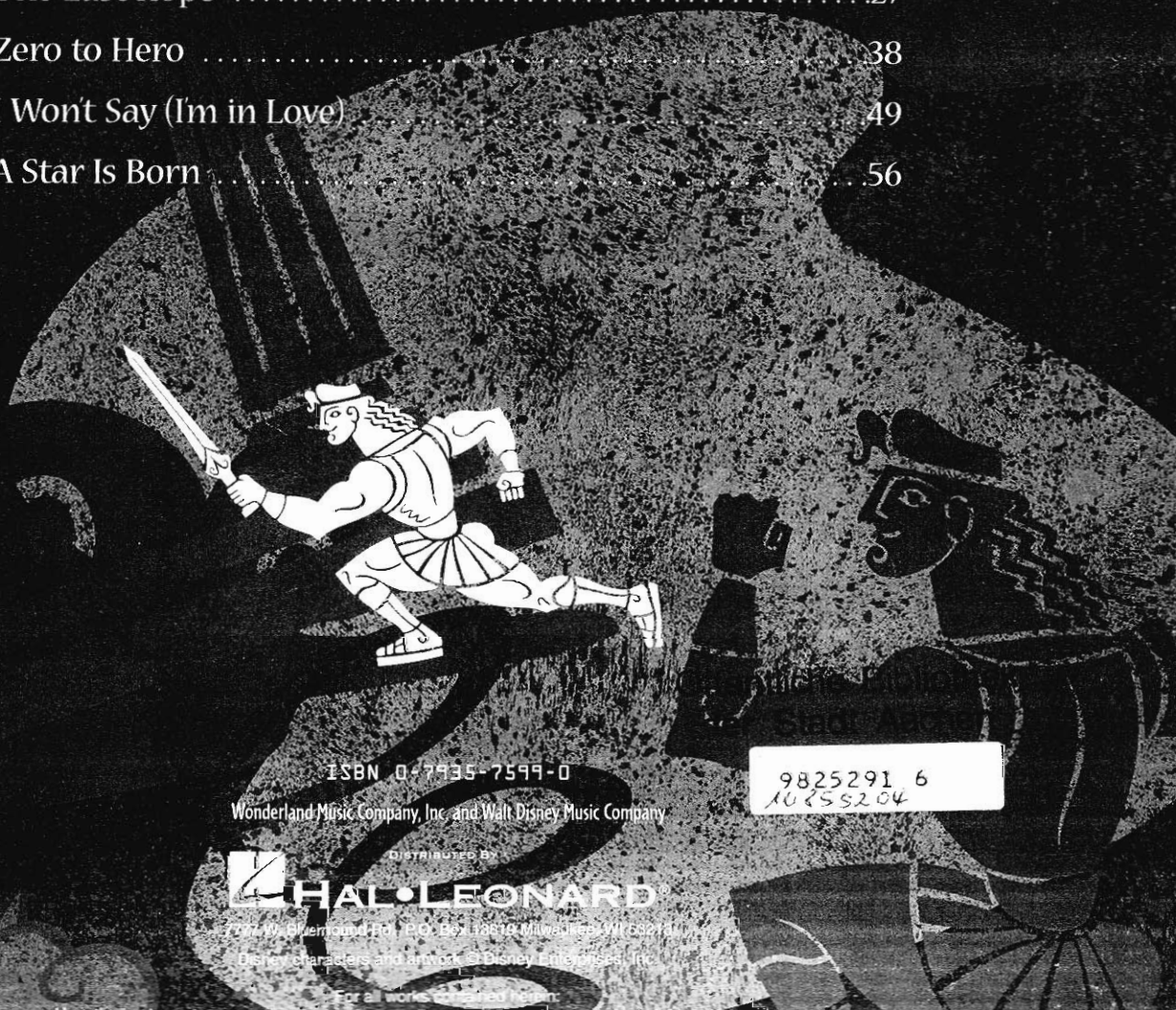
Music by Alan Menken
Lyrics by David Zippel



Disney's HERCULES

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THE GOSPEL TRUTH I

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Mysteriously (straight eighth feel)

Bb

mp

8va

Solo Muse 4: Hmm

Muse 4 & 5: hoo

Muse 4, 5 & 2: hoo

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

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

E \flat 7 D7/E \flat D \flat 7/E \flat C7/E \flat B7/E \flat B \flat 7/E \flat A7/E \flat A \flat 7/E \flat G7/E \flat G \flat 7/E \flat F7/E \flat E7/E \flat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line with long notes. The tempo is marked 'Slowly, ominously' and the dynamic is 'mf'.

E \flat 7 A \flat m Gm/A \flat G \flat m/A \flat A \flat 7/C D \flat m E \flat m7

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

The vocal line is in a single staff with a treble clef. It features a melodic line with some grace notes and a final fermata.

Muses: He ran the un - der - world.

But thought the dead were dull and un - couth. —

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords and some melodic fragments, while the left hand provides a steady bass line. The dynamics are consistent with the introduction.

D \flat m/F \flat D \flat m B \flat m7 \flat 5 B \flat m7 \flat 5/D \flat E \flat 7 E \flat 7/G A \flat m Gm/A \flat

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

The vocal line continues with a similar melodic style, ending with a fermata.

He was as mean as he was ruth-less,

and that's the gos - pel truth. —

The piano accompaniment for the second vocal line consists of two staves. The right hand plays chords and some melodic fragments, while the left hand provides a steady bass line. The dynamics are consistent with the introduction.

G \flat m/A \flat A \flat 7/C D \flat m E \flat A \flat m7 B \flat /A \flat A/A \flat

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

The vocal line concludes with a final note and a fermata.

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

sfz

The piano conclusion consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line with long notes. The tempo is marked 'Slowly, ominously' and the dynamic is 'sfz'.

THE GOSPEL TRUTH III

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Freely improvisational

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

mf

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

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

E G9

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

D Am/C

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

A A9/C# D D/F#

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

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

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

GO THE DISTANCE

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderate Ballad

The musical score is divided into four systems. The first system includes piano accompaniment with guitar chords D, E, and A, and a vocal line starting with the lyrics "Young Hercules: I have of - ten dreamed of a far - off place where a". The second system continues the piano accompaniment with guitar chords D, E, and A. The third system features piano accompaniment with guitar chords F#5, E5, and A5 (5fr), and a vocal line. The fourth system continues the piano accompaniment with guitar chords D, E, and A, and a vocal line. The score includes dynamic markings such as *mp* and *sub. mp*, and performance instructions like *lightly*. The key signature is one sharp (F#) and the time signature is 4/4.

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 staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Above the vocal staff, guitar chords are indicated: A/E, E, E/D, A/C#, Dsus2, and F#m7. The piano accompaniment features a steady bass line and a more active treble line.

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 next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Above the vocal staff, guitar chords are indicated: Bm7, D, E, A, A/G#, F#m, F#m/E, and Dmaj7. The piano accompaniment continues with a similar texture to the first system.

Esus E A E/A D/A

I be - long.

lightly

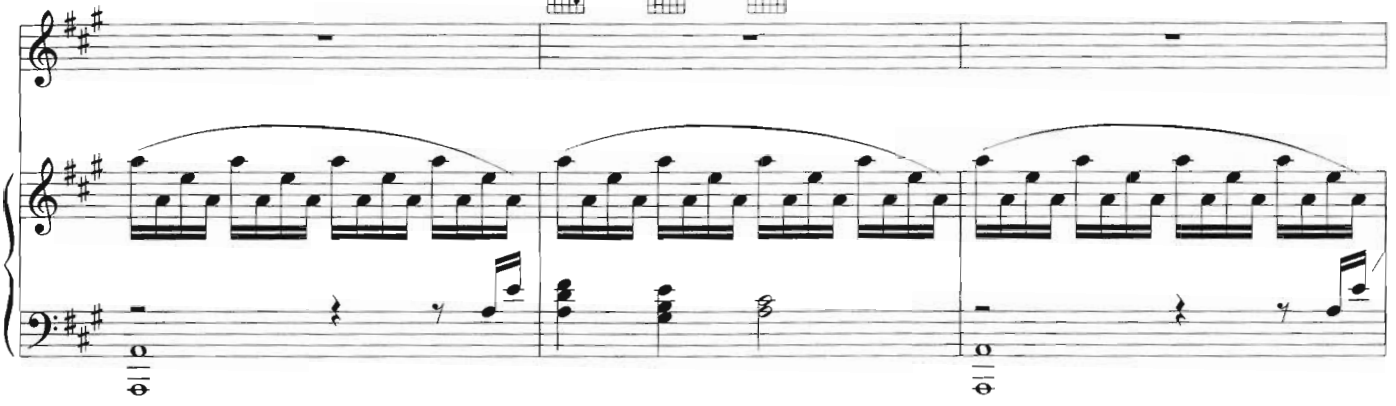
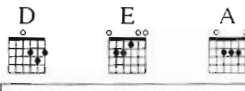
poco rall. *a tempo mp*

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Above the vocal staff, guitar chords are indicated: Esus, E, A, E/A, and D/A. The piano accompaniment includes performance markings: 'poco rall.' and 'a tempo mp'. The tempo changes from 4/4 to 2/4 and back to 4/4.

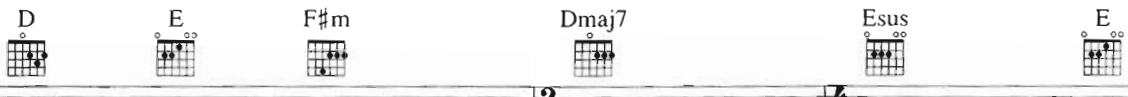
A E/A D/A D E A

This system contains the final two staves of music. The top staff is a vocal line. The bottom two staves are piano accompaniment. Above the vocal staff, guitar chords are indicated: A, E/A, D/A, D, E, and A. The piano accompaniment concludes the piece with sustained chords and melodic lines.

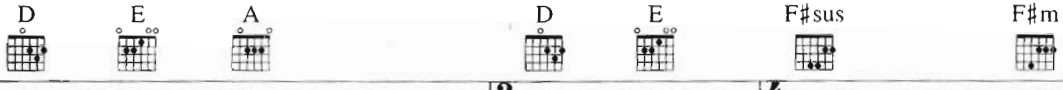
D E A



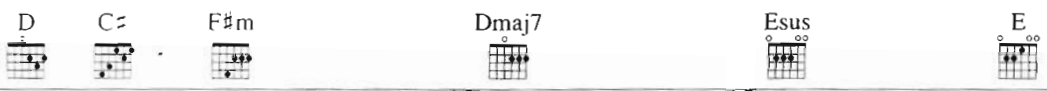
D E F#m Dmaj7 Esus E



D E A D E F#sus F#m



D C# F#m Dmaj7 Esus E



simply

R.H.

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 7-measure rest is present in the bass 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 7-measure rest is present in the bass 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 *f* dynamic marking. A 7-measure rest is present in the bass 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 G Am C Fmaj7 Gsus 3fr G F G C

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

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
 tr
 sffz

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

The first system of music features a vocal line in 4/4 time with a rubato tempo. The piano accompaniment is in the same time signature. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

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,

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes a dynamic marking of 'f' (forte) at the beginning.

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

The third system concludes the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes a dynamic marking of 'f' (forte) at the beginning.

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 includes fingering numbers 1 and 2 for the right hand.

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 complex fingering for the right hand, including numbers 1, 2, 3, and 1.

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 is written in treble and bass clefs, with a melodic line in the treble and a bass line in the bass.

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 provided. The piano part includes a melodic line with an 8va (octave) marking and a first ending bracket.

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 shown. The piano accompaniment continues with a steady bass line and a melodic line in the treble.

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 provided. The lyrics are: "Dem - i - gods _ have faced the odds _ and end - ed up a mock - er - y." The piano part includes a melodic line with a first ending bracket and 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

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**

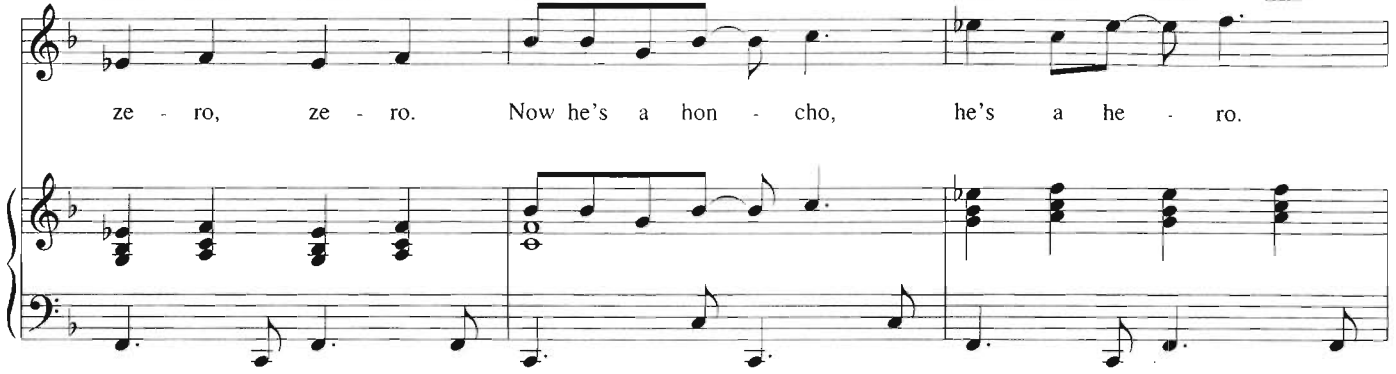
Greek o - pin - ion poll. — What a pro, Herc — could stop a show. Point

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

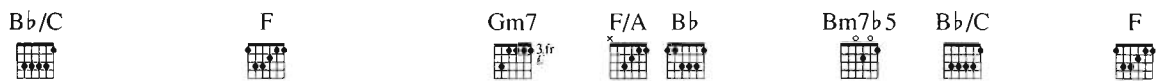
— him at a mon - ster and you're talk - in' S. R. O. — He was a no — one, a



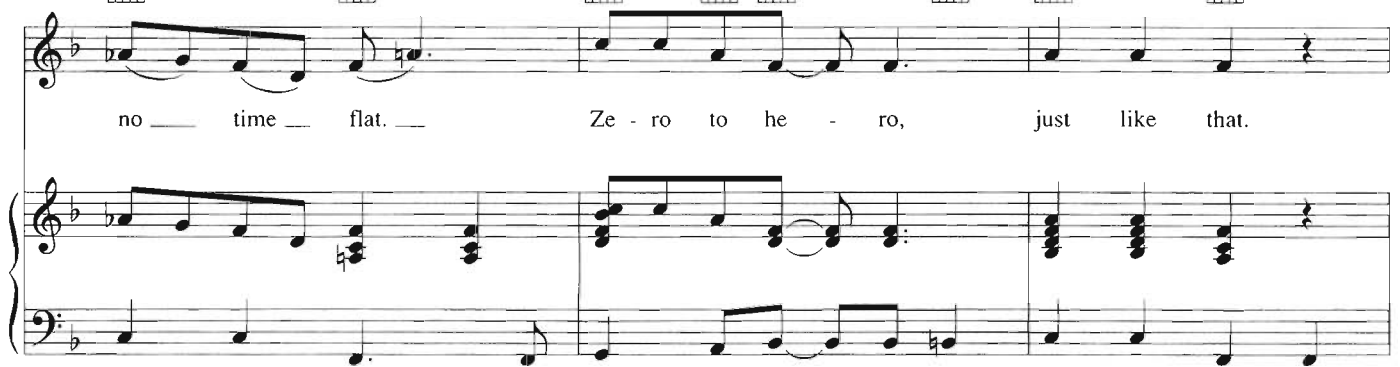
ze - ro, ze - ro. Now he's a hon - cho, he's a he - ro.



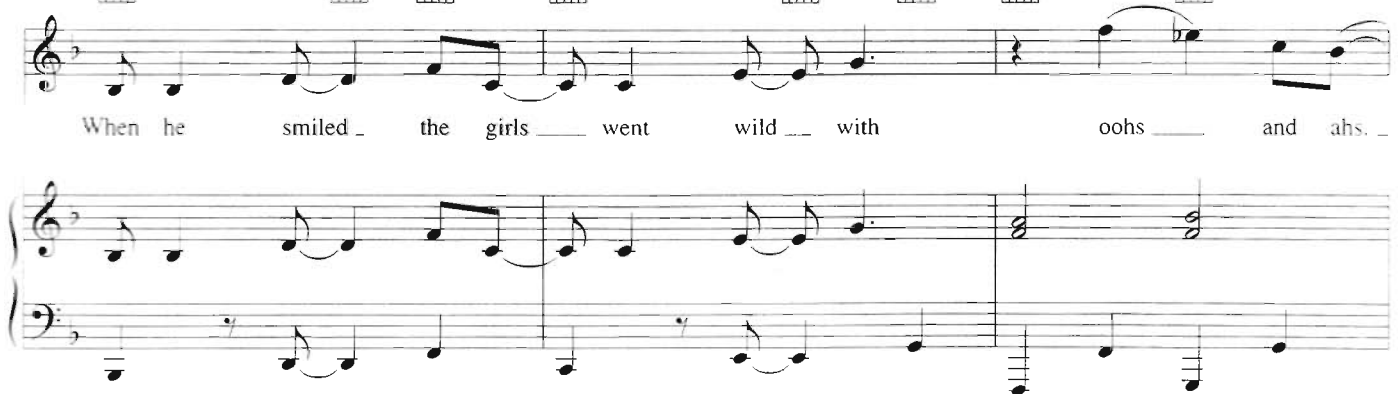

Here was a kid ___ with his act down pat. From ze - ro to he - ro in

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, - un - less 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

F C/E C G Am7 G/B
star is born. It's a time for pull - ing out the ___ stops. A

C G/B Am7 G C/E F
star is born. Hon - ey, hit us with a hal - le - lu, ___ the kid came

D7/F# G G/F C/E F
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

Every 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 4

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^o N.C. F Gm7 F/A

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

Bb F/A F C^o 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.