

PIANO-CONDUCTOR SCORE - ACT 1

 DREAMWORKS
THEATRICALS

SHREK

THE MUSICAL

Based on the DreamWorks Animation Motion Picture
and the Book by William Steig

Book and Lyrics by
David Lindsay-Abaire

Music by
Jeanine Tesori

Originally produced on Broadway by DreamWorks Theatricals
and Neal Street Productions

NOTICE: DO NOT DEFACE!

Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

NOT FOR SALE

This book is rented for the period specified in your contract. It remains the property of:

PLEASE RETURN ALL MATERIALS TO:


MTI
MUSIC THEATRE INTERNATIONAL
421 West 54th Street
New York, NY 10019
(212) 541-4684

MTI MUSIC LIBRARY
31A INDUSTRIAL PARK ROAD
NEW HARTFORD, CT 06057

Title, Synopsis, Artwork & Photos TM and © DreamWorks Theatricals LLC. All rights reserved.
Book by David Lindsay-Abaire Copyright © 2008 DreamWorks Theatricals LLC
Lyrics by David Lindsay-Abaire and Music by Jeanine Tesori
Copyright © 2008 DWA Songs (ASCAP) and That's Music To My Ears (ASCAP)

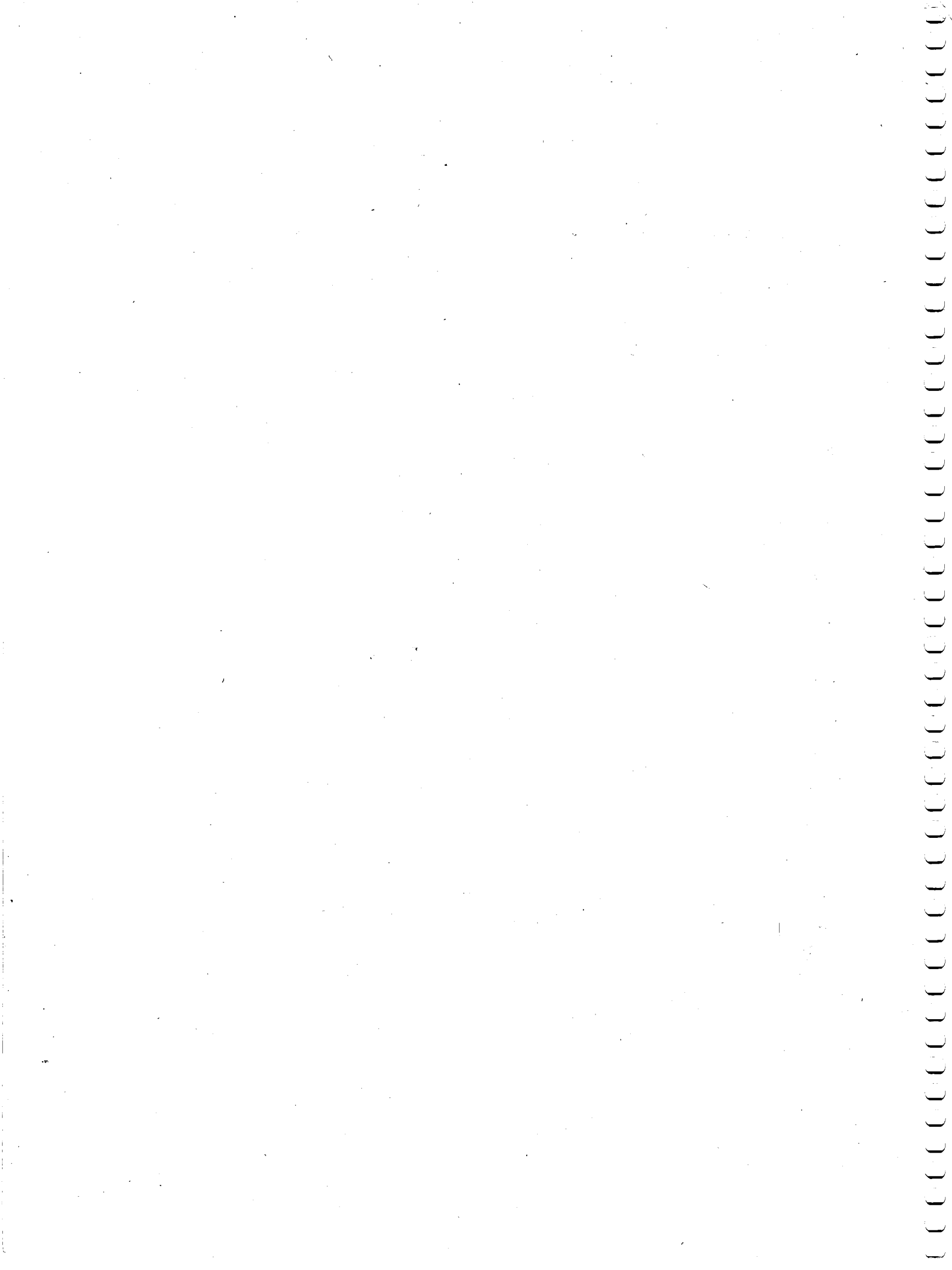


Shrek The Musical

Piano-Conductor Score

Act One

1. Overture.....	1
2. Big Bright Beautiful World	3
2a. After Big Bright Beautiful World	26
3. Story Of My Life	28
3a. Story Of My Life – Tag.....	39
3b. The Goodbye Song	41
3c. Shrek Crossover	44
4. Don't Let Me Go	45
4a. Regiment #1.....	58
4b. Farquaads Chamber	61
4c. Regiment Reprise	62
4d. Holiday For Duloc	65
5. What's Up Duloc?.....	66
5a. The Raffle	86
5b. What's Up Duloc? (Reprise)	87
5c. Fiona Tower Move	91
6. I Know It's Today	92
6a. I Know It's Today – Playoff.....	113
7. Travel Song	114
7a. Before "Forever"	130
8. Forever	131
8a. Forever Playoff	152
9. This Is How a Dream Comes True.....	153
9a. Act I Sunset	166
10. Who I'd Be	167



Piano-Conductor

SHREK

1

Overture

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

In 4-Heroic And Very Loud

The musical score is written for Piano-Conductor and includes the following parts:

- Vln's., Picc.:** Violins and Piccolo, marked with a first ending bracket (1) and a second ending bracket (2).
- Cl. ff:** Clarinet, forte.
- Kbd. 1:** Keyboard 1.
- Tpt. ff:** Trumpet, forte.
- Hn.:** Horn.
- Kbd. 2 (Hpschd):** Keyboard 2 (Hammered Sychde).
- Celli, Tbn.:** Cello and Trombone, with guitar rhythm (+Gtr's (rhythm)).
- Bs. (elec):** Bass (electric), with timpani (+Timp.).

The score is in 4/4 time and G major. The piano accompaniment includes the following chords:

- G (no3rd)
- C (no3rd)
- G/B
- Am7
- G/D
- D (no3rd)

The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the beginning of each line.

5 *add Cl.*
f
Tutti
 C no3 G/B C no3 Bm7
 6 7 *ff*

7 *f*
 8 5 5 *Stg's*
 C no3 G/B C sus2 C B7 sus4 B7 C2(no3rd) *sfz*

Gently (♩ = 126)
 10 11 12 13
 Gtr.1 (steel)
 Gtr.2 (acous) *mp, dolce*
 Kbd. 1
 G/D C2/E G/D G2/C G/D C2/E G/D G2/C

14 15 16 17
 A/E D2/F# A/E A2/D A/E D2/F# A/E A2/D
 Bs. (acous)

Segue As One

Big Bright Beautiful World

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: "Once upon a time"

Musical score for the first system, featuring Violins (Vlns.), Guitars (Gtr. 1), and Keyboard (Kbd. 1, Kbd. 2). The score is in 4/4 time and includes dynamic markings such as *p* and *Tri.*. The first staff shows a cue for "Once upon a time" with a measure rest. The second staff features a melodic line for Kbd. 1 with a *p* dynamic. The third staff shows a bass line for Kbd. 2 with a *p* dynamic. The score is divided into two measures, A and B, with a key signature change to three sharps (F#, C#, G#) at the start of measure B.

Safety

Musical score for the second system, featuring Violins/Violas (Vln. 2, Vc.), Crotales, and Guitars (Gtr. 1, Gtr. 2). The score is in 4/4 time and includes dynamic markings such as *p*. The first staff shows a cue for "just as all ogre parents have for hundreds of years before." with a measure rest. The second staff features a melodic line for Vln. 2, Vc. with a *p* dynamic. The third staff shows a melodic line for Gtr. 2 with a *p* dynamic. The score is divided into two measures, 3 and 4, with a key signature change to three sharps (F#, C#, G#) at the start of measure 3.

MAMA:

5 6 7

Lis - ten son, you're grow - ing up so quick - ly

Vln. 1
mf

Kbd. 1

Gr. 1
A/C# D2 A/C# D2 A/C# D2

Gr. 2

8 9 10

Grow - ing up, big - ger by the

p

A/C# D2/B A/C# D2 A/C# D2

Gtrs. cont...

11 12

day.....

PAPA:

Al -

mf

G2 E

Bs. Cl., Hn., Tbn. Kbd. 2

13 14 15 16

Now you're se - ven

though we want you herethe rules are ver - y clear (Now you're se - ven)

Gr. 1

DMaj7 C#m B9

+Gtr. 2, Vc.

+Bs.

17 18 19 20

So it's time to go a - way

so it's time to go a - way

Picc.

mp "childlike"

+Glock, Cym. scrape

mp

Vlns. \ominus

D Maj9

D2/E

Vc., Bs.

21 22 23

These are lit - tle things you

Take some words of wis - dom for your trip

Kbd. 2 dolce

Sleigh Bells

+Gtrs.

Vlns. \ominus

D2

A/C#

D2

Vc.

Musical score for measures 30-32. Includes vocal lines with lyrics "some - where to go" and "It's a", piano accompaniment, and chord changes G2 and E. Includes the instruction *+Mark Tree*.

Musical score for measures 33-35. Includes vocal lines with lyrics "big bright beau - ti - ful world" and "with hap - pi - ness", piano accompaniment, and various instrument entries: *FL.*, *Hn. mp*, *+Stgs.*, *+Cl. mf*, *+Full Rhythm*, *+Vc. (8vb)*, *Vlins.*, and *+Vc.*. Includes chord changes A, Bm7, and A/C#.

36 37 38

all a - round It's peach-es and cream and ev' - ry dream comes

8 all a - round It's peach-es and cream and ev' - ry dream comes

Fl. *p* *mf* *mp*

Cl. *mf*

Vlns. *mp* +Vlns.

B7/D# D A/C#

39 40

true. true.

D2/E

41 42 43

But not for you _____ It's a

But not for you _____ It's a

Gr. 1&2

Rds., Hn., Tbn., Stgs.

mf
D2/E

Bs.

44 45 46 3

big bright beau - ti - ful world _____ with pos - si - bil - i - ties _____

big bright beau - ti - ful world _____ with pos - si - bil - i - ties _____

FL.

Cl.

Kbd. 1 mp

Vlns.

A

+Vc.

mp

+Vlns., Kbd. 2

mf

Bm7

A/C#

+Bs.

47 48 49

ev' - ry where and just a - round the bend_ there's a friend or

ev' - ry where and just a - round the bend_ there's a friend or

Hn., Vc., Kbd. 2
mf, espressivo

B7/D# Dadd9 A/C#

Bs.

50 51 (to 78)

two but not for

two but not for

mp

mp

D2/B D2/E

Bs. Cl..

78 79 80

you. Good - bye!

you. Good - bye!

Vlms., Fl. Vlns.

Hn.

+Rds., Tpt.

A *mf* Vc. Bm7 *f* A/C# 3

81 82 83

Watch out for men with pitch - forks.

Gtrs.

Rds., Hn.

f B7/D# Dsus2 Tbn. Bs.

83A 83B 83C *Vlins., Fl., Kbd. 2*
mp

Hn solo

mp
Kbd. 1

Bs.

83D 83E **Vamp** *(Rds. last x)* 83F

Stg's
mf

Hn last x

sfz

"Welcome to Fiona The Musical!"

Marcato

Vlins., Kbd. 2

83G 83H 84 85

Fls., Vlins

Hn., Tbn., Vc.

Cl.

mf

mp

86 87 88 89

mf

Tpt. Hn.

+Tbn.

CUE: "As so many princesses have for hundreds of years before."

Vamp - vox last x

KING HAROLD:

90 91 91A 91D

Your

mp

Kbd. 2, Vc.

QUEEN
LILLIAN:

92 93

Your

Ma - ma packed a Dol - ly for your trip_____

Cl., Tpt., Hn., Vlns.

mf

+Tbn.

Bs. Cl., Vc.

94 95 96 97

Pa-pa packed your boots and bub-ble - gum._____ Darl-ing don't be sad, a to-wer's not so bad!

Darl-ing don't be sad, a to-wer's not so bad!

Vlns.

98 99 100 101

Just keep wait - ing — And some day your prince will

8 Just keep wait - ing — And some day your prince will

Fl., Cl.
f *sub. p*

f *Timp.*
mp

102 103 104

come. "Isn't that the saddest thing you've ever heard"

come.

+Tpt
sub. f *espressivo*
Hn., Vc. *mf*

Tbn., Kbd. 1, Bs.

Fl. 105 106 *Cl.* 107 108

mp dolce

Stgs.

109 b° 110 b° +Glock 111 b°

p "And so the little ogre went on his way" *p*

Kbd. 2

sub. p *Fl.*

Faster

ENSEMBLE:

112 → 114

"Cue the happy villagers." It's a

Tpt.

f *Picc., Sop., Xylo*

f

(Swing 8's)

115 116 117 118

big bright beaut-i-ful world So come al-ong my friend, and join the fun! We

Tpt., Hn., Tbn. *Vln., Sop., Xylo*

mf *f*

119 120 121 122

saved you a spot and we've got a lot to do. Doo doo doo! It's a

Tpt.(lead) *f* *Tutti*

125 126 127 128

big bright beaut-i-ful world. Where ev'-ry-bo-dy sings Kum - ba - ya While

Tpt., Hn., Tbn. *mf* *Cl., Sop., Xylo., Vlms.* *f*

129 130 131 132

play - ing a gui - tar As we bar - be - que You You You!

Vlms., Fl., Sop., Glock *+Cl.* *mf* *sfz sfz sfz*

"Well this is my cue"

133 *Gtr. 2* 134 135 136

Gtr. 1

137 138 139 140

Vamp "He knew exactly what to do." (to 144)

+Bs.

144 145 146 146A (to 147)

Keep your

Sxs, Br. *fp* *Tutti Hns., Stgs.* *sfz*

Hn. W/Alto

Vlins. *ff* *D* *E/D* *G/D* *gliss.*

Cello, Bs.

147 148 149

big, bright beau - ti - ful world. I'm hap - py where I am, —

Gtr. 1 Lv.

Kbd. 1
f
+Rhythm Bb

E \flat B \flat

150 151 152 etc...

all a - lone. I got all I need, So read the stink - in'

C7 C E \flat B \flat /D

153 154

sign! Keep your

Rds., Brass
fp

E \flat F

163 beau - ti - ful world is all ted - dy bears, and u - ni - corns. 164 165 Take your fluf - fy fun and

Kbd. 1 (B3)

Kbd. 2 + Vlns.

Vc., Bs.

+Bari.

166 stuff it where the sun don't shine. 167 168

Dm *F7* *Vc., Bs. (8vb)*

169 I pre - fer a life like this, 170 it's not that 171 comp - li - ca - ted. 172 Sure, I'm

Gr. 2 *sim.*

Rhythm continues...

Kbd. 2, Vlns.

f *Am* *Gadd11* *FMaj7* *Gadd11*

Vc.

173 174 175

fa - ted to be lone - ly and I'm des - tined to be ha - ted, if you read the books they say it's

Am C/G FMaj7

176 177 178

why I was cre - a - ted. But I don't care. 'Cause

Vlns.

Kbd. 1 (B3)

Gadd11 D gliss.

179 180

be - in' liked Is gross - ly

o - ver - ra - ted. Who needs a

big, bright beau - ti - ful world, I've got my own lit - tle patch of the world

It's not a big, bright beau - ti - ful world,

Vlns.

T. Sax *f*

Gtrs. *Hn.* *+Alto, Tpt.*

Tbn. *fp*

Bs.

Rds., Brass, Vlns.

Hn., Tbn. *vc6*

Kbd. 1 (B3)

C F Am

Bs.

Hn., Tbn. *fp*

F7 Dm Gsus

190 191 192

but it's mine

Tpt.

Saxes

Kbd. 2

Vlins.

Hn., Tbn.

D/C

193 194 195

a - lone, it's mine and it's mine

3

F/C

C

D

196 197 198 199

All mine!

ad lib riff

Applause Segue

After Big Bright Beautiful World

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

The musical score is written for Piano-Conductor and consists of two systems of staves. The first system includes staves for A. Sax, Tpt., Hn., Tbn., and Kbd. 2. The second system includes staves for woodwinds and piano accompaniment. The score is in 4/4 time and features a variety of musical notations, including dynamics, articulation, and chord symbols.

System 1:

- A. Sax, Tpt., Hn.:** Measures 1-2. Dynamics: *f*. Includes first and second endings.
- Tbn.:** Measures 1-2. Dynamics: *f*.
- Kbd. 2:** Measures 1-2. Dynamics: *f*. Chord symbols: *C*, *D/C*.

System 2:

- Woodwinds:** Measures 3-5. Includes first and second endings.
- Piano Accompaniment:** Measures 3-5. Chord symbols: *F/C*, *D/C*, *F/C*, *C*.

6 *Hn., Tbn.* *mp* *Picc., Tpt., Xylo.* *mf* *+Bs. Cl. (15vb)*

Stgs., Kbd. 2 *mp* *Bs. +Bs. Cl. (8va)* *mf*

7 8 9

10 11 12

13 14 *subf* *+Kbd. 1, Gtrs.* *subf* *Em(Maj7)* *sfz*

Story Of My Life

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: "Step forward."

Mahler March ♩ = 118

1 2 3 to 5

Cl., Tpt., Hn.

mp

Vc., Kbd. 2

Bs. Cl., Bs.

5 "...patch of mud down there." 6 → 11

Faster Vamp (3xs)

CUE OUT:
PINOCCIO: "Dumped on a swamp!"

"Man, I tell ya, sometimes being a fairytale creature sucks pine-sap!"

12 13 14

Dr.

etc...

Tbn.

Kbd. 1 (Accordion)
+Cl., Bs. Cl., Mand.

mf

+Vlns.

Bs.

15 PINOCCHIO: 16 17 18

Life is dis-ap - poin-ting Woe is what I know

Bs. Cl., Vc., Kbd. 2

19 20

Out - ed by my nose, — that's just how it goes. —

Vlns. mp

Kbd. 2 (Cel.)

Bs.

Cl., Tpt., Hn.

+Tbn., Bs. Cl., Vc.

f

21 22

for poor Pi - no - cchi - o. —

f

sfz

Tutti

sfz

23 24 25

Sto - ry of my life al - ways doomed to fail — cheat-ed by a fox,

Cl., Hn.

mf

mf (lively) +Stgs. (pizz.), Xylo.

Bs. Cl.

Bs. mf

26 27 28

swal-lowed by a whale. — That's — the sto-ry of my life Oh yeah —

Tpt., Tbn. (8vb)

Gtr. 1

etc... Cl.

+Cl., Hn.

(off-beats cont.)

E♭ Fsus B♭ D7 G7

+Bs. Cl.

29 30

That's — the sto - ry of my life. —

Cl., Tpt., Hn.

Vlms.

E♭ F E♭7 B♭

31 32 33

Snare Drum

subp Bm Bbm Am G#m Am Bbm Bm Bbm Am

Kbd. 2, Hn., Tbn.

+Bs.

34 → 37

GUARD: "Just right."

Woodblock

R.S. ^

+Tutti

sfz G#m Am Bbm Bm G#m

38 39 40

ELF: GUARD: "Sugar Plum Fairy!" PETER PAN:

Strife is ne-ver end-ing ban-ished from the

Brass > > >

mf

Kbd. 1 +Gtr. 2

mf Am

Bs. +Bs. Cl.

GUARD: "Wicked Witch!"

UGLY DUCKLING: 42

SUGAR PLUM FAIRY: 43

41 town. They dragged me from the pond. They broke my mag-ic wand. *Cl., Tpt., Hn.*

Kbd. 2, Glock

+Vlns.

Bs. Cl.

3 PIGS:

46 GUARD: "Big Bad Wolf!"

44 Zey blew our con - dos down. *Cl., Vlns.*

45 *+Hn., Tbn.*

Tutti

sfz *f*

+Timp.

WICKED WITCH:

MAMA BEAR:

ELF:

47 Life is but a witch-hunt. 48 49 Mama's in the mud, Mama's in dis-tress. 50 They

Hn. *mf*

+Vlns.

mp

Cl., Vc.

Bs.

51 ³ 3 PIGS: 52 WOLF: 53 ³

ri-di-culed my hat. Zey said zat vee vere fat. They tore my cott'n gran-ny dress and

Cl., Vlns. (pizz.)
mf *f* *sfz*

+Brass

Vc., Kbd. 2 *+Bs. Cl.* *sfz* *sfz*

54 ³ 55 ³ GUARD: "Humpty Dumpty!"

called me a hot 'n tran - ny mess!

sfz *+Kbd. 2 (Celeste)* *+Hn.* *mf* *+Kbd. 2 (Hp.)*

56 ALL: 57 58 HUMPTY DUMPTY:

Sto - ry of my life Boot - ed from the ball. The par - ty's off the hook but

+Vlns., Cl., Tpt. *mf* *Bm* *F#m* *Bm* *F#m* *A7* *D*

Vc.

GUARD: "And remember,

59 60 ALL: 3 61

I'm too off the wall. That's the sto-ry of my life.

Tpt. 3 3 *Stgs., Kbd. 2*

mf

Cl., Hn.

Stgs.

Tbn., Bs. Cl. 3 3

mf

D Esus A F#7

+Bs. Cl., Bs.

+Cl., Xylo.

Brass

GUARD: "...if we find you back in the kingdom, you will be executed."

62 63

+Tpt., Hn.

Tbn. mp

D Esus A C#7

64 ALL: 3 65 to 74

That's the sto - ry of my life

Vlcs., Cl., Tpt., Hn.

f

fp

D E D7 A

+Vc.

+Timp.

74 ALL: I al - ways dreamed I'd get a hap - py end - ing.

+Mand.

Stgs., Hn. *mf*

easier

C#7 F#m7 C#7 G# F#m A

76 WITCH: And this right here not how it goes.

Cl. Tpt. *mf* Tbn. *f* Rds., Brass

C#7 F#m

78 ALL: I al-ways dreamed I'd get an e - ver af - ter. If this is it, it blows.

Vlms. *v*

Rds., Tpt., Xylo. *sfz*

Eb7 Abm Eb7 Abm Cb

+Tbn. (8va)

80A

It blows, It blows

85

Tutti

f Abm F#7 B7 A2/C# Dm6 B7/D#

ALL FAIRYTALE CREATURES:

86 87 88

Sto - ry of my life Al - ways dou - ble crossed, Al - ways in the woods,

Rds., Brass, Gtr., Xylo sfz

Stgs.

Vlns., Rds., Brass

mf

Cl., Mand.

Kbd. 1

mf

Fm7 Bb7 EbMaj7 A7

89 90 91

Al - ways get - ting lost. Al - ways on the ropes, Al - ways up a creek

Cl., Hn., Vc.

f

mf

+Tbn., Vc.

D7

+Tbn., Tpt. (15ma)

mf

92 S
A
T
B

93

Al - ways kicked a - round, And trea - ted like a freak!

f

3

Detailed description: This block contains the first system of the musical score. It features a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal line starts at measure 92 with the lyrics 'Al - ways kicked a - round, And trea - ted like a freak!'. Measure 93 continues the vocal line. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. A dynamic marking of *f* (forte) is present. A triplet of eighth notes is marked with a '3' above it in measure 93.

(ALL):

94 95 96

That's the sto-ry of my life Yes sir That's the sto-ry of my life

Gr. 1

Tutti

E♭ F B♭ G7 E♭ F

3

Detailed description: This block contains the second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line starts at measure 94 with the lyrics 'That's the sto-ry of my life Yes sir That's the sto-ry of my life'. Measure 95 continues the vocal line, and measure 96 concludes it. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. A dynamic marking of *Tutti* is present. Chord symbols *E♭ F B♭ G7 E♭ F* are written below the piano part. A triplet of eighth notes is marked with a '3' above it in measure 96.

97 98 99

oy vey! That's the sto - ry of my

oy vey! That's the sto - ry of my

Cl., Tpt. *+Xylo.* *+Vlns., Hn.*

B \flat G7

100 101 102 103

life

life

Vlns., Picc. *Vlns., Rds., Tpt., Hn.*

+Cl., Tpt., Mand. *sfz*

Story Of My Life - Tag

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: SHREK: "You don't even know me."

Colla Voce

1 *Elf tugs* 2 ELF: 3

I al - ways dreamed I'd get a hap - py en - ding

Gr. 2: Mandolin solo

Stgs.

Kbd. 1 (Accordion)

mp D7 Gm

Bs.Cl.

Ac. Bs.

4 UGLY DUCKLING: 5 PINOCCHIO: 6 7

It was fore-told in my hor - o-scope. Can't you help us out with an e - ver - af - ter?

(Stgs.) *(Mand.)* *mf*

Kbd. 2 (Celeste) +Crotales *Kbd. 1 (Accordion)*

mf D7 Gm G7 E/D Am/C

Tango

8 ALL: 9 10

Can't you see that you're our on - ly hope?

Cl., Stg's
mf
Am
+Hn., Tbn.

Mark Tree

Stgs., Hn.

Kbd. 1 (Accordian)
mf Dm

f E7 p

Abrupt cut off on line SHREK: "Okay!"

11 12 13 14

You're our on - ly hope You're our on - ly hope

WOLF:

Hope

Hope

Dm6 mp Am6 mf Dm6

Segue

The Goodbye Song

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

40's Boogie, Swing 8ths

1 2 ALL: 3

Time to say good-bye Time to say fare-well

Rds., Brass, Kbd. 2, Vc. *Cl., Vlns.* *Alto, Brass*

f

Kbd. 1 *+Rhythm*

f Am7/D D7 G6

+Kbd. 2, Vc.

+Bs.

4 5

Time for you to fly, It's been real - ly swell.

Alto, Brass

Am7 D7

SHREK: I'll be right back.

6 7 8 9

Gosh, I'm gon-na cry. Time to say good-bye. Time to say va-moose.

Tpt., Tbn. *A. Sax, Stgs.*

+Mark Tree *Gtr. 1 & 2 (featured)*

G E7 Am7 D9 G6 E7 Am D7

+Alto, Vc., Kbd. 2

SHREK: Don't get comfortable!

SHREK: And don't touch my...

10 11 12 13 *SFX - Smash*

O - gre on the loose.

+Horn *Stgs.*

Kbd. 1, +Xylo. *+Alto, Hn., Tpt.*

f *sfz*

G6 E+7 Am7 D9 G6 G6/F E9

+Tbn. (8va)

+Bari.

14 15

Time to say good

Tutti

A9 CMaj7/D D13

Shrek Crossover

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

On applause crest:

Moderato

1 2 3 4

Hn.
mp

delay semi-distortion
1 *Gtr.1*
Vln's
mp

Gtr.2 *semi-distortion*
+Cello
mp
Fsus2 Gsus4 Fsus2 Gsus4
+Hi Hat

E. Bs.

Don't Let Me Go

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

DONKEY: "I respect that, Shrek. You're all right."
SHREK: "Good. Goodbye."

Colla Voce

DONKEY:

Hey, hey, hey, ya gotta let me go with you. You don't know what its like to be considered a

freak. Well, may-be you do, but that's why we got-ta stick to - ge - ther

SHREK: "Donkey..."

Rit.

Light R & B Shuffle

7 8

Don't speak, don't speak, mm mm.

Tri. *mf*

Cl's. *mf*

9

10 11

Just hear me out, I might surprise you. I'll be a friend when

Gtr.1

Gtr.2

Vln's.

Cl's.

D Em7 D/F# C/G G D Em7 D/F#

12 13 14

o - thers de - spise you. Don't roll your eyes, Stop with the mo-pin',

Cl.

C/G G D Em7 D/F# G7

Cello

15 You need a pal! My cal-en-dar's o-pen!

Musical notation for measures 15-17. The vocal line starts with a rest, then a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5) marked with a '3' and a slur. Measure 16 continues with a quarter note D5, a quarter note E5, and a quarter note F5, all marked with a '3' and a slur. Measure 17 has a quarter note G5, a quarter note A5, and a quarter note B5, also marked with a '3' and a slur. The piano accompaniment includes a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features chords and melodic lines with triplets.

Cl's.

Musical notation for Clarinet (Cl's) part. It shows a treble clef with a key signature of two sharps and a 2/4 time signature. The part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure.

Vln's. +Bongos

A7 Gtr.1 (strat) +Dr. sim.

Musical notation for Violins (Vln's), Bongos, and Guitars (Gtr.1, Gtr.2) parts. The Violins part is in a treble clef with a key signature of two sharps. The Bongos part is in a treble clef with a key signature of two sharps. The Guitars part is in a bass clef with a key signature of two sharps. It includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The notation includes dynamic markings like 'sim.' and 'mp'.

18 (A Little More)

19 I'll bring you soup when you feel con-ges-ted, 20 I'll bail you out, when

Musical notation for measures 18-20. The vocal line starts with a rest, then a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 19 continues with a quarter note D5, a quarter note E5, and a quarter note F5. Measure 20 has a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment includes a treble clef with a key signature of two sharps and a 2/4 time signature. It features chords and melodic lines with triplets.

mp

Musical notation for piano accompaniment in measures 18-20. It shows a treble clef with a key signature of two sharps and a 2/4 time signature. The part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The dynamic marking 'mp' is present.

+Stg's

D Em7 D/F# C/G G D Em7 D/F#

Musical notation for piano accompaniment in measures 18-20, showing chords. The chords are D, Em7, D/F#, C/G, G, D, Em7, and D/F#. The notation includes a treble clef with a key signature of two sharps and a 2/4 time signature. It features a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure.

21 you get ar-res-ted. 22 I got-cha back 23 when things get sca-ry

Musical notation for measures 21-23. The vocal line starts with a rest, then a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 22 continues with a quarter note D5, a quarter note E5, and a quarter note F5. Measure 23 has a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment includes a treble clef with a key signature of two sharps and a 2/4 time signature. It features chords and melodic lines with triplets.

Musical notation for piano accompaniment in measures 21-23. It shows a treble clef with a key signature of two sharps and a 2/4 time signature. The part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure.

C/G G D Em7 D/F# G7

Musical notation for piano accompaniment in measures 21-23, showing chords. The chords are C/G, G, D, Em7, D/F#, and G7. The notation includes a treble clef with a key signature of two sharps and a 2/4 time signature. It features a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure.

+Bs. (elec)

24 25 26

And I'll shave it, when it gets hai - ry. Don't let me

Hn. *mp*
Stg's

B7 A7

27 28 29

go. Don't let me go, don't let me go, oh

Stg's

Gtr.1 clean tight slap delay
mp

(A Little More)

E F#m7 E/G# F#m7 E/G# A G#m7 C#m

30 31 32

You need me. You need me.

f

mf *fp*

(+Gtr's)

f

F#m7 B7sus E F#m7 E/G# C/G G

33 34 35

I'll treat you right and never act shod-dy. If you kill a man,

f

sim.

D Em7 D/F# C/G G D Em7 D/F#

36 37 38

I'll hide the bo - dy. Wah-da-ya say? You're not re - spon-ding.

+Stg's

Fill sim.

C/G G D Em7 D/F# G7

38A 40 41

I think we're bon - ding! Don't let me

+Bongo roll

+Stg's

A7

+Tpr., Sx's.

+Tbn.

42

go. Don't let me go, don't let me go, oh

Sx's, Tpr., Tbn.

f E F#m7 E/G# F#m7 E/G# A G#m7 C#m

45 46

You need me.

Vins. (+8va)

Gtr.2

F#m7 B7sus E F#m7 E

47

8 You 'n me, we be-long to-ge - ther. Like but-ter and grits, Like

Tpts. *Saxes, Tbn. 1*

+Gtrs. Dr. *+Dumbek* *Kbd. 1 (Clav.)*

C Bb A G

50 kibble and bits, like yin and yang, sturm and drang, like Eng and Chang, attached at the hip.

sim. A G D E

53 But not an ole la - dy hip that might break. I'm gon - na be

Sx's., Brass A G D/F# A/C#

55 on you like a fat kid on cake. 56

Bm7 B7 Drs. 3

8vb

57 Like Cu-pid and Psy - che, like pop rocks and Mik - ey We'll stick to -

58

Gr.1 Jam out solo fills 3 3 3 3

+ Full Rhythm

C Bb F G

59 geth - er like that Vel - cro stuff, I'm the fuz - zy side, you'll be the spi - ky. 60

sim. C Bb F G

(Spoken)

61 62

Like lit-tle kids and the pa-ja-mas with those fun-ny things at the bot-tom. You know, feet - ies!

C Bb F G

63 64

Like do - nuts; what goes with do - nuts? do - nuts and

Dm7 C/E Dm7 C/E

65 66

di - a - be - tes! You need

Stg's *mp* *ff* 10

Gtr.1 (low voicing add distortion) *mp* (high voicing)

Dm7 *mp* *Sx's., Brass* *fp* G7 *gliss*

74 75

need you, I need you, I need you, I need you, I need you, I need you, I need you, I need you, I need you, I need you, I

mp *cresc.*

mp *cresc. poco a poco*

Dm7 C/E F C/G

76 77

need you, I need you, I need you, I need you, I need you, I need you, I need you, I need you, I need you, I need you...

add Tpt.

Am G/B C D7 *f*

Dictated, Colla Voce

78 79

Don't let me

Ste's.
Hr.
Tbn.

G7 F7

Rit.

80 81 82 83

go!

ff

Tutti

Tpt.

C Dm7 C/E Dm7 C/E F

Piano-Conductor

SHREK

4A

Regiment #1

DONKEY: "Shrek and Donkey, two stalwart friends on a whirlwind big-city adventure!"

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

OPTIONAL CUT

2x
Gtr. 1
mp
Kbd. 1
mp
+Dr., Perc.
+Bs.

A
Quasi Darth Vader
3 Stgs. 3 4 3 5 sim. 6 3
f
Bari, Br. >
Kbd. 2
sub. ff
Gm6 F#o7/D Gm6 F#o7/D Gm6 F#o7/D Gm6 Eb7 3 D
Cello

GUARDS: 7 8 Comedic
Far - quaad is on his way.
w/ vib.
Hn.
Kbd. 1
+Picc., Glock
Cm/A Gm/Bb f A/C# D

Back to March

9 He's on his way.

Picc, Brass, Stgs.
f *ff*

+Kbd. 1

Kbd. 2

Cm Gm D D7 Gm *ff*
Timp., Bs.

+Bs., Bari.

B

11 He is near-ly here He's down the hall, get-ting close, he is just out-side.

Stgs. *Tpt., Kbd. 1*

+Hn., Tbn., Cello

Am6 Fo/E Am6 Fo/E Am6 Fo/E Am *F7 E*

+Bari., Timp., Bs.

15 Be-hind the door, He is on his

Stgs. 3 3 3 3 3 3 3 3
mf f mf f

Tutti 3 3 3 3 3 3 3

Am6 Fo/E Am6 Dm Am/E E *mf f mf*

19 20 21 22

way. Here he is

+Picc.

ff 3 3 3 3 3 3 3 3

Tpt., Picc., Kbd. 1

Tutti

Am Dm/B Am/C Dm Am E Am

23 24 25

Right here.

(door creak)

E Am

Timp.

Segue
10 steps then →

Farquaads Chamber

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: FARQUAAD: "Bring in the cookie."

The musical score is written in 4/4 time and consists of two staves. The top staff is for the piano, and the bottom staff is for the conductor. The piano part begins with a dynamic marking of *p* and includes a long slur over the first two measures. The conductor part includes various instrument annotations: *+Kbd. 2, Picc., Cym.* above the first measure; *Kbd. 1, +Cl., Hn., Vln.s* above the first measure; *+Cello* above the second measure; *+Tbn.* above the third measure; *+Timp.* above the fourth measure; *+Cym. Cr.* above the fourth measure; *fp* below the fourth measure; and *+Bs.* below the third measure. The piano part includes chord symbols: *Dm Bbm F#m Dm* in the first measure, *Bbm F#m Dm Bbm* in the second measure, *F#m Dm Bbm F#m* in the third measure, and *F#m* in the fourth measure. The conductor part includes a *8vb* marking below the first measure and a dashed line extending to the right.

Regiment Reprise

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

FARQUAAD: "We're going to get a queen!"

(♩ = 162) GUARDS:

1 2 3 4

Far-quaad will get a queen. He'll get a queen.

+Rd's, Tpt., Vln's. *mf* *fr* *Tutti* *+Hn., Tbn.*

Gm D7 Eb D Cm/A Gm/Bb Cm Gm D Gm

+cello, Bs.

5 6 7

He has a plan. Some-one will go a-against their will. They will

Cl., Hn., Tbn. *sf* *mf* *Picc., Tpt.* *(stacc.)*

+Stg's. Am E7 Am E7 Am E7 Am

8 fetch our queen. 9 We'll draw a name. 10 What a

8 9 10

Hr., Tbn. Tpt. +Stg's. Picc. tr

F D E Am E7 Am Dm

11 plan 12 he

11 12

plan he

fp *f* *mf*

Am/E *f* E *mf*

13 14 15

8 has! It can't

Picc., Tpt. *sfz*

Tutti *f* Am Bm7^{♭5} Am/C Dm Am/E E

+Timp., Piatti

16 17 18

8 fail! Good plan!

Am E Am

Holiday For Duloc

SHREK: "Compensating for something? Ah, forget it."

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Brite 2 - 50's T.V. Theme

Cls., Hn., Tpt., Bells

*Kbd. 1 (Pizz Stgs.)
Kbd. 2 (Celeste)*

+Tbn.

+Gtr. 1, Drums

F6 F7 E7 Eb7 Gm7 C9

mf

Stgs., Kbd. 2

Bs.

Vlns., Kbd. 2 (Celeste), Cls. (8vb)

+Xylo

F6 F#o7 Gm7 C7 C#7

mf

Vc., Kbd. 2

Kbd. 1

9 10 11 12

mp

Cls. only

mf

*+Vlns.
Hp. gliss.*

Dm Dm(Maj7) Dm7/G G7 Gm7 C7 C13^{b9}

Vc.

Repeat till Cutoff

What's Up, Duloc?

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: SHREK: "We're not stopping for t-shirts."

PERFORMERS:

Wel-come

Rd's, Br., Xylo

Hn.

Kbds, Rd's, Stg's

mf

f

+Tpt.

D7

+Gtr's, Dr's

Vc, Bs.

A

1 2 3 4

to Du - loc such a per - fect town. Here we have some rules. Let us lay them down, don't make

Tri. *sim.*

Wd.Blk

Picc., Fl., Vln's

Kbd.1

Vc, Bs.

G *D7* *G* *D7* *G*

5 waves, stay in line and we'll get a - long fine. Du - loc is a per - fect

6 7

D7 G D7

8 place. Please keep off of the grass, shine your shoes, wipe your face.

9 10

G D7 +Hn., Tbn. f (mutes)

11 Du - loc is Du - loc is Du - loc is a per - fect

12 13 14

Tpt., Hn. mf G D7 G D7

"...who made it happen." (to 18)

15 place.

Splash

little, lite Rimshots

Br. Stg's

8va

+Picc.

5

ff

Vc. Bs.

Tbn.

Timp solo

B Broad 4! Swing

18 19 20 21

Stg's

f

Bells sfz sfz sfz

+Br., Sop Sx.

+Alto Sx

f

+Tbn.

22 23 FARQUAAD: 24

Cue To Continue (FAQUAAD):
"Oh, it's you!
What a terrific surprise!" [GO] Once up-on a time this place was in - fest - ed.

Mk Tr.

Stg's

mp

Solo Kbd.1 "easy listening"

5

+Br., Sx's

E7m7 Ab13 Dm9 G13#11

mf +Gtr.1 (comp)

CMaj7 B7 5 Dm7 G13

Bs.

25 26 27 28

Freaks on ev'-ry cor-ner (I had them all ar-res-ted) Hey non-ny non-ny non-ny no

Dr's Mk.Tr. Tri.

Kbd. 1, Stgs. Kbd. 2, Cl. FL., Cl., Stg's.

Em7^{b5} A7 mp Tbn. > mp C Maj7 A7 Dm7 G7⁺⁵

(Hp gliss)

29 30 31

If you had³ a quirk you did-n't pass in-spec-tion. We all have our stand-ards but

+Fl., Tpt., Stg's Kbd. 2(vla.) Cl.

C Maj7 B7 sf Hn., Tbn. mp Dm7 G⁶ Em7^{b5} A7

32 33 34 35 ten.

I will have per-fec-tion. and so... and so

solo Cl. "mocking" Picc., Cl.

mf mp

D7 Dm7 G7 D7 G7 Wd.Blk. Br., Stg's, Gtr. F#7

Tbn's., Bs.

36 *Kbd. 1. Rd's*
Stg's

37

38

39

Kbd. 2
mf

+Tpt.
sfz +Hn. (HP gliss)

+Tbn., Timp., Bs.

C

40 41 42 43

Things are look-ing up here in Du - loc. ALL: The

Just take a look!

+Picc., Xylo., Vln's.
mf

Cl., Cello
mf

Gr's. "Tony Orlando Meets Tiny Tim"
 B6 Bb7 B6 C#m7 F#7

44 45 46 47

things I'm cook-ing up here in Du - loc. ALL: A

He likes to cook!

+Picc., Xylo., Vln's.
mf

+Hn.
 B6 Bb7 C#m7 F#7

48 49 50 51

mo - del that a - maz - es A plan with se - ven phas - es

mp +Cl. +Kbd. 2

E6 Em6 B/F# G#7

Tpt.

52 WOMEN: 53

Bum Bum Bum Bum Bum

MEN:

Bum

+Picc., Cl. *Tutti* *sfz* G#7

54 FARQUAAD: 55 56

Things are look - ing up here in Du - loc.

They're

Kbd. 1 (Hp.) +Picc., Xylo., Vln's.

Tbn., Stg's. C#m7 *F#9* *Kbd. 2, Cl., Cello* B6

57 58 59

In Du - loc the

look-ing up!

Picc., Vln's

+Hn.

C#m7 F#7 B G7/A G7

D

60 61 62 63

lad - ies all look swell. The men are so dash - ing

WOMEN: Ah

MEN: Ah

Kbd. 1, Picc., Cl.

Hn. Br.

mf C Maj7 B7 Dm7 G9

64 65 66 67

thanks to my new dress code *f* The fash - ion's nev - er clash - ing.

ALL: *f* The fash - ion's nev - er clash - ing.

Cl., Stg's *Br.* *Picc. Cl.*

Em7^{b5} A7 A7/G

68 69 70 71

Hey non - ny non - ny non - ny no. _____ This

+Picc., Vln's. "floating" *Kbd. 2*

Hn., Cello (sub. p) *mp* CMaj7 A7 Dm7 G⁶₉

72 73 74 75

cas - tle I had built is tal - ler than the clif - tops a

1 2 3 1 2 3

Far - quaad Far - quaad Far - quaad. Far - quaad Far - quaad Far - quaad.

Picc., Fl.
Hr.

+Stg's

CMaj7 B7 Dm7 G⁶₉

76 77 78 79

cit - y like a post - card with a mon - o - rail and gift shops. And

1 2 3

Far - quaad Far - quaad Far - quaad.

+Br.

Em7^{b5} A7 D7 G7

80 81 82 83

so And so And so

And so And so

Stg's

Kbd. 2 (glock)

sfz

+Bells

G7

Kbd. 1 solo (Hp.) f

F#7

E

84 FARQUAAD: 85 86 87

No one from the gut - ter in Du - loc. Em -

ALL:

He's tak-ing aim.

Cl., Sop Sax., Tpt.

mp

B6

Bb7

B6

C#m7

F#7

Kbds, +Vln.1, Tpt.

88 89 90 91

brace the cook-ie cut - ter in Du - loc The

Cl., Sop Sax., Tpt. *mp* B6

We're all the same. Kbd. 2, Br., Stg's., Tpt. F#7

92 93 94 95

up - shot is e - nor - mous when you can shout

ALL: > > >

Con - form us! *Tutti* *mf* B/F# *sfz*

Tbn. solo E6 Em6

96 FARQUAAD: 97 98 99

Things are look - ing

WOMEN:
Things are look - ing up Things are look - ing up

MEN:
Things are look - ing up Things are look - ing up

*Picc.,
Stg's.*

*+Tbn.,
Hn.*

C#m7 C#m7^{b5}

100 101 102 103

up here in

Things are look - ing up

Up

*Picc.,
Stg's.*

Tutti
f B/F# F#7

F

104 105 106 107

Du - loc

Stg's *mf*

Tn. Sax., Tpt., Hn. swing *f*

(add Alto) 3

+Kbd. 2

sub. mp B C°7 C#m7 F#9 *f* F°7/C Gm7 C7

G

108 109 110 111

Sx's., Br.

comping (celeste sounds 8va)

F6 E7 F6 *f* G7+b9 C13

112 113 114 115

+Bells

F6 E7 F6 Cm7 F9

116 *Stg's* 117 118 119

Tutti *Sx's., Tbn., Hn.* *Tutti*

B \flat 6 B \flat m6 F6/C D+7 *sfz*

120 *Sx's., Br.* 121 122

Gm7 D+7 Gm7

123 124 125

D7 \flat 9 D7 Gm7 D7 \flat 9/A Gm7/B \flat C7 \flat 9 D \flat 9 *sfz*

FARQUAAD LIFT

126 *Kbd. 1* 127

ff

Kbd. 2, Stg's, Bells

128 129 130

Sx's., Tpt., Hn.

Tbn.

F#m7 *F#m7* *B13*

H (Still Swinging)

131 132 133 134

There's no sign of slow - ing we're grow - ing we're grow - ing.

ALL:

Look, he's

Br.

sfz

Kbd. 2, Stg's

Sx's. *E6* *A9* *B/F#* *G+*

135 136 137 138 **Rall.**

grow - ing and grow - ing and

grow - ing look at him

Tutti

f *G#m* *G#m/F#* *Fm(Maj7)*

139 140

grow!

mf

C⁺/B \flat *C⁺* *C⁺/D \flat ₃* *B \flat 7/D₃*

1 141 (solo) 142 143

Swingin'
FARQUAAD:

Things are look-ing up here

ALL:
We practiced this part both for-ward and back, we

Stg's *Sx's., Tpt., Hn.* *+Bells* *pizz.*

ff *E \flat 6* *+Tbn.* *D9* *mf* *E \flat 6* *leggiero* *D7*

144 145 146

Things I'm cook-ing up here

3 3

make one mis-take and we get the rack.

Stg's *b>*

Sx's, Tpt., Hn.

+Bells *pizz.*

mf E \flat 6 D7 *ff* E \flat 6 +Tbn. D9

147 148

taught us to dance with razz-a-ma-tazz. He's trained in bal-let, fla-men-co and jazz.

3 3 3 3

mf Fm7 B \flat 9 Fm7 B \flat 9

149 FARQUAAD: 150 151

My hard work and my ri-gor have made me

arco *f* *sfz* *vibrato!*

+Br. *mf* A \flat 6 A \flat m6 +Cl. E \flat /B \flat

152 *>>* 153 154

so much big-ger

Tutti 3 3 3 3 3 3 *Celeste*

C7

J

Fast 4

155 156 157

Things are look - ing up.

ALL: Things are look - ing

Hn., Cl. *Tpt.* *fp*

Tbn.

+*Picc., Vln's.* +*Kbd. 1* +*Picc., Vln's.*

f *brillante* *Ab6* *Abm6*

FARQUAAD:

158 159 160

Things are look - ing up here in

up.

fp

Picc., Cl.

Br. *f*

+Stg's

mf F9

f Bb13

161 162 163 164

Du - loc, here in Du - loc

ALL:

Ah Ah

Kbd. 1 (Hp.)

Eb *mf* (Hp gliss)

Eb/D (Hp gliss)

Eb/C *mf* (Hp gliss)

Eb/Bb (Hp gliss)

WOMEN: 165 166 167 168

Up up up up up!

MEN: 8 Up up up up up!

Cl. *+Picc* *fp*

+Br., Stg's *sfz* *sfz* *sfz* *sfz* *f* *fp*

B D F Ab Eb

Tutti

The Raffle

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Musical score for measures 1-2. The score is in 4/4 time. The first system (measures 1-2) features a treble clef staff with a dynamic marking of *f* and a bass clef staff with a dynamic marking of *mf*. Both staves contain triplet markings. The bass clef staff includes a *+Timp.* marking and a dynamic marking of *sfz p*. Measure 2 ends with a repeat sign.

"Fiery keep of the dragon"

"Spin that barrel"

"Excuse me"

(music out)

Musical score for measures 3-5. The score is in 4/4 time. The first system (measures 3-5) features a treble clef staff and a bass clef staff. Measure 3 is marked with a '3' above the staff. Measure 4 is marked with a '4' above the staff. Measure 5 is marked with a '5' above the staff. The score includes triplet markings and ends with a repeat sign.

What's Up, Duloc? (Reprise)

CUE: FARQUAAD: "The dossier on her royal highness."

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Hi-Energy Show Beat

1 2 3

Vlns., Picc., Xylo.
Kbd. I

f brillante

Rds., Brs., Gtrs.

f F6

+Perc.

Cello, Bs.

F#7 *sim.*

C6/G

4 5 FARQUAAD: 6

Things are look - ing up.

Xylo

Xylo

Hn.

add Kbd. 2

fp

Kbd. I

Kbd. 1 (Hp)

Kbd. 2, Tbn.

f

A7 Em7/B Cm6 A7/C#

F6 Cello

fp

+Bari.

Bs

7 8 9

Things are look - ing

ALL:
Things are look - ing up.

Hn.

Hn., Tbn., Kbd.2

Fm6 Cello

fp

mp D9 Gtrs. cont...

Bs

10 11 12

up here in Du - loc.

Here in

Picc., Tr
Vln's &
Bells

Kbd 2 Gliss

Tpt., Hn., Cello

f espress.

G9 C C/B

13 14

And

Du - loc

C7/Bb C/A

Rall. Poco A Poco

15 16

no - one's gon - na bring me

Brass, Stg's, Gtr.2

sfz *sfz*

Kbd. 1, Hn., Tbn.
Stg's (trem)

fp

A^b7 G7

Bari., Bs.

+Timp.

17 18 19

down! Ah ah ah ah ah!

Vlns., Picc. *ff* 7 *sfz* +Tpt., Hn.

fp *sfz* C C/Bb A \flat C Kbd. 1 (Hp)

Fiona Tower Move

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

On Cue-Freely,
Not In Time (♩ = 138)

In Tempo-Con Moto

The musical score is divided into two main sections: 'On Cue-Freely, Not In Time' and 'In Tempo-Con Moto'. The first section (measures 1-3) features a piano introduction with Stg. 2, Kbd. 2, and Kbd. 1 (Hp.) playing a rhythmic pattern. The second section (measures 4-8) is in a more active tempo and includes various instruments: Flute (Fl.), Guitar (Gtr. 1), Violin (Vc.), Bass (Bs.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Horn (Hn.), and Trombone (Tbn.). The score includes dynamic markings such as *mf* and *mp*, and specific performance instructions like '+Mark Tree, Sus. Cym.', '+Glock', and '+Hn., Tbn.'. Chord symbols like D, A/C#, Bm, and E are also present. The piece concludes with a 'Segue As One' instruction.

I Know It's Today

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Vamp (vocal last X)

YOUNG FIONA:

1 "There's a prin - cess 2 in a tow - er." 3 (Oh my gosh that's

Hn.

Kbd. 1 (Hp)

solo E mp

F#m E Bm

4 just like me.) 5 "Poor Ra-pun - zel 6 needs a hair - cut

E F#m E

7 but the witch won't set her free. She pas-ses time by sing-ing" (like

8 9

Fl., Cl.

B/E E A/C# B/D#

+Hn.

10 some-one else I know) "As years go by she sits and waits" (As years go by? uh... oh) "A

11 12

Strg's (pizz)

G#/B# C#m A/C# B/D# G#/B#

13 tor-tu-rous ex-ist-ence" (I don't re-mem-ber this part) "She

14

A/C# Dm B/D# Em

+Cello

Poco Accel.

15 wish - es she was dead." (Skip a - head, skip a - head) "But

16

f C/E Fm

Fl. *Cl.* *mp*

17 **A Tempo** in the end, Ra-pun - zel finds a mill-ion-aire. The prince is good at climb - ing

18 19

dolce *mp* C#/G# G#(no3rd) C#/G#

+Stg's, Kbd.2 +Cello

Hn. *Cl.*

20 and braid - ing gold - en hair... So I know

21 22

Fl. *Tri.*

F#sus/G# G#

A Gentle Half-Time Feel (Joni Mitchell)

23 24 25 26

he'll ap-pear _____ cause there are rules and there _____ are strict _____ ures. _____

+Gtr.1 (St.Str.Acous)

Kbd.1 (pno.)

+Gtr.2 (acous) E B/D# A/C# B/D# E B/D# A/C# B/D#

+Bs. Perc. (shaker)

27 28 29 30

I be-lieve the stor - y - books _____ I read _____ by can-dle-light. _____ My white _____

(Gtr's cont.)

Sig.'s Kbd.2

Bell Tr.(Perc.)

E A B

31 32 33 34

knight and his steed _____ will look just like _____ these pic - tures. _____ It

(Gtr's cont.)

Hn.

Tpt., Cl.

FL.Cl. Orch.Bells

+Stg's

E B/D# A/C# B/D# E B/D# C#m

Musical score for measures 35-37. Includes vocal line with lyrics "won't be long now, I guar-an-tee." and piano accompaniment with instrument markings like "Hn.", "Kbd. 1 (Hp)", "Stg's, Kbd. 2, Gtr's", and "FL. CL.".

Musical score for measures 38-41. Includes vocal line with lyrics "Day num-ber ...twen-ty-three. I know it's to-". Piano accompaniment includes markings like "Kbd. 1 (pno.)", "+Gtr. 2 (acous)", "Shaker cont's", and chords A, B, E, B/D#, A/C#, B/D#.

Musical score for measures 42-44. Includes vocal line with lyrics "day. I know it's to-day." and piano accompaniment with markings like "Gtr. 2 cont. sim.", "FL. CL. Kbd. 2", "Hn.", "Stg's (trem) susp. cym roll", and chords E, E/D#, A/C#, B/D#, E.

45 46 47

FL, Cl, Orch. Bells

Orch. Bells

Tpt.

mf

Asus4 f A

Kbd.2

F#E G +Cello

B **Vamp (vocal last X)**

TEEN FIONA:

48 49 50 51

"There's a prin - cess, in a co - ma." (Glad it's her in - stead of me)

Hn. sub. p

(Vocal last X)

sub. mp

D Em D A/D D

52 53 54

"Pret - ty maid - en in a glass box." (How I won - der.

Kbd.2, Tri., Bells,

D Em D A/D

55 *mp* 56 57

does she pee?) Blah-blah. Blah-blah poi - son ap - ple Bor-ing Bor-ing e - vil queen. Fil-ler

Vln's.

D G/B +Cello A/C# F#/A# Bm

Poco Accel.

58 59 60

fil-er, been there read that, sev-en short-ies on the scene. (Skip-a - head, skip a-head) But

Fl. *Cl.* *mp* *p*

G/B A/C# F#/A# *poco accel.* Bm

A Tempo

61 62 63

in the end, the prin - cess wakes up with a start. The prince is good at kiss - ing

Fl. *Vln.* *Hn. solo*

mp B/F# +Cello F#(no3rd) B/F#

+Cl., Hn.

64 65 66

and melt - ing Snow Whites heart. So I know

Fl.

Cl.

+Stg's

Esus/F# F#

+Bs. (pizz)

C

67 68 69 70

he'll ap-pear and his ar-mor will be blind - ing.

Hn.

Tbn., Cello mp

Tpt., Cl. mp

+Gtr's.

D A G A D A G A

71 72 73 74

As shin - ing as his per - fect teeth and man - ly hose. He'll pro-pose

Stg's flautando

p p

D G A

75 76 77 78

on one knee _____ and our pre-nup will _____ be bind - ing. _____ A -

FL, Cl.
Hn., Tbn.
FL, Cl.
Kbd. 2

D A G A D A/C# Bm

79 80 81

bout time _____ we _____ set a wed-ding date. _____

FL, Cl.
Stg's, Kbd. 1

B7 C

+Vln. 2

82 83 84

Day num-ber nine - hun-dred and fif - ty-eight.

Kbd. 1
+Bs.

L.V.
Gtr. 1

+Gtr. 2

G G/A D A

85 86 87

I know it's _____ to - day. _____ He'll show up _____ to-

G A D A G

88 (TEEN FIONA) 89 90 91

day. _____ ADULT FIONA: _____

(ay) _____

Fl., Strg's, Kbd 2, Tpt. f

mp cresc. f

D G C

+Timp

D (ADULT FIONA)

92 93 94 95

There's a prin-cess, an - y prin - ccess, take your pick they're all like me.

Rd's, Vin's

Brass

F *mf* Gm/F C/F F

96 97 98 99

Not ex-act - ly. I'm still wait - ing, they're out liv - ing hap - pi - ly. Ev - er

Hn.

add Orch.Bells

F Gm/F C/F F

100 101

af - ter bet - ter get here, I want love in se-conds flat.

Fl. w/Cello

mp

mp Gm C A/C# Dm

+Cello

102 No one needs these mid-dle bits. 103 Whoops, did I do that? Cut the

+Stg's (pizz)

Gm/B \flat C A/C \sharp Dm

A Tempo Cresc. Poco A Poco

104 vil-lains cut the vamp - ing, 105 cut this fair - y tale, cut the

FL

Kbd.1 mp G7/B cresc. poco a poco C A/C \sharp Dm

Kbd.1, VC Bs. (pizz)

106 per - il and the pit - falls, cut the 107 pup - pet in the whale. Cut the

Hn. fp

B \flat 7/D E \flat C7/E Fm

108 109

mon - sters - cut the curs - es - keep the in - tro cut the vers - es and the

Vln's (arco)

mp

Kbd.1
+Tpt.,Cl.,
Hn.

slightly detached

F#m/C#

C#7

F#m/C#

C#7

+Tbn.,
Celli (arco)
Bs.

110 111

wait - ing, the wait - ing, the wait - ing, the wait - ing,

Fl.,Cl.,Tpt.

Hn.,
Tbn.

Kbd.2

mf

F#m/C#

C#7

112 113

The wait ing!

Tutti

(Rd's., Tpt., Stg's, trem.)

Kbd.1

f

A Tempo

114 115

But I know

sfz

loco

sfz

sfz

E

116 117 118 119

he'll ap-pear _____ though I seem a bit bi-po-lar,

Fl., Cl., Kbd. 2 (Bsn.)

+Stg's

p D A G A D A G A

+Bs.

120 121 122 123

and I'm a van-dal now as well. Hope he won't mind. I'm a find.

Hn.

Timp.

+Gtr's, Stg's

D G2(no3rd) A

124 125 126 127

I'm a catch _____ and a ver-y gift - ed bowl - er. _____ It

Fl., Cl., Hn.

Tbn. solo mp

Shaker, Tri. D A G A D A/C# Bm

cont. sim.

128 129 130 131 132

won't be _____ long now, I guar-an-tee _____ Day number... _____ Are you

Cl., Hn.

Kbd.2 (Hp) solo mp

B7 C G IA

+Chime

+Vin's

Kbd.1, Cl., Hn.

F

133 134 135 136 TUTTI FIONAS:

there, God? It's me Fi - o - na It's me Fi -

Kbd.2 (Hp) mp

Fl., Ob., Cl. mf

+Stg's mp CMaj7 *a little assertive* Bm7

137 YOUNG FIONA: 138

TEEN FIONA:

ADULT FIONA:

+Stg's (trem)

Hn.

Bell Tr. (Perc.)

+E.Bs.

139 140 N.C.

Now, I know

Now, I know

Now, I know

Tbn.

+Gtr's, Stg's

+Brass

Kbd.2 Hp.Gls

Cym.roll

sfz

G

141 142 143 144

he'll ap-pear _____ cause there are rules and there _____ are strict - tures _____

he'll ap-pear _____ cause there are rules and there _____ are strict - tures _____

he'll ap-pear _____ cause there are rules and there _____ are strict - tures _____

Ste's (trem), Fl.

Brass

+Timp

145 146 147

I be - lieve the stor - y books _____ I read _____ by can - dle light _____

I be - lieve the stor - y books _____ I read _____ by can - dle light _____

I be - lieve the stor - y books _____ I read _____ by can - dle light _____

E

A2

148 149 150

my white knight, my knight and his steed will

my white knight, my knight and his steed will

my white knight, my knight and his steed will

Fl., Vln's

Brass

f

Bsus B E A

C#7

151 152 153

look just like these pictures. It won't be long

look just like these pictures. It won't be long

look just like these pictures. It won't be long

Fl., Vln's, Tpt.

Brass

Hn.

E B/D# C#m C#7

+Cello, Tbn.

+Bs. Cl.

D

154 155 156

now, I guar - an - tee Day num - ber

now, I guar - an - tee

now, I guar - an - tee

C#7 D C

mp **Keep it present!**
+Bs.Cl.,
Cello

157 158 159 160 161 **Rall.**

twen-ty-three.

Day num-ber nine fif-ty eight

Day num-ber eight thou-sand four hun-dred and twen-ty-three.

Tri Glock Tri Glock

+Stg's (pizz)

D +Bs. Cl., Kbd. 1

A B +FL. C D

A Tempo

162 163 164

I know it's _____ to - day _____ (oo _____) I know it's _____ to -

I know it's _____ to - day _____ (oo _____

I know it's _____ to - day _____

Gtr's *mp* *Fl. Kbd. 2* *Vln's*

E B A B E B

E.Bs. *+Cym.* *+Tamb.*

+Celli, Bs.

165 166

day _____ (oo _____) I know it's _____ to -

) I know it's _____ to - day _____ (oo _____

(oo _____) I know it's _____ to - day _____

A B E B

167 *N.C.* 168 169

day I know it's to - day.

I know it's to - day.

I know it's to - day.

+Fl., Brass *+Str's (trem.)*

Kbd.1 solo (Hp.) E Maj scale *Kbd.2* *Gtr's.* *Tutti* *sfz*

I Know It's Today-Playoff

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Vlns., Kbd. 2 *+FL., Cl.*

1 *f* → 4

Kbd. 1
+Gtr. 1

+Hn., Tbn. *B* *+Vc.* *A* *B*

Bass *Timp.*

Tpt. *Stgs., Rds., Tbn. (15ma)* *(to 10)*

CL., Tbn., Vc.

Bass cont...

5 6 7 8

Hn. solo *ff* 3 11

+Brass, Cl. *A* *E* *DMaj7*

Detailed description: This is a piano-conductor score for the piece 'I Know It's Today-Playoff' from the movie Shrek. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). It consists of three systems of staves. The first system (measures 1-4) features a melody in the upper voice with a forte (f) dynamic, and a piano accompaniment with chords E, B, A, and B. The second system (measures 5-10) includes a trumpet (Tpt.) part with a triplet of eighth notes, and a piano accompaniment with chords E, B, A, B, E, B, A, and B. The third system (measures 10-11) features a horn (Hn.) solo with a fortissimo (ff) dynamic and a piano accompaniment with chords A, E, and DMaj7. Various instruments are indicated throughout, including flutes and clarinets, horns, trumpets, trombones, and percussion.

Travel Song

CUE: SHREK: "...longest day of my entire life."

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

(♩ = 163)

*Gtr. 1 (Uke.),
Gtr. 2 (Ac.)*

mf
A6
+Perc.

1 2

E7⁺⁵

Bs. (acous)

3 **DONKEY:** 4 5 6

Sing a song Yes, a tra-vel song when ya got - ta go some - where _____ 'cause the

jazz violin solo 3
mf

Cls.
A6 E7

7 8 9

fun is get - tin' there Yeah (Oh what the heck I must con -

*Str's,
Brass*

E7 A6

10 *Straight* 11 12 13

fess I love a road trip) Sing a song. Hit the trail. For-get the maps for-

E7⁺⁵ *mf* *A6* *E7*

Cls.

14 15 16

get the guides Be-fore ya know it you've made strides with me.

Vln. solo 3

E7

17 18

Xylo, Sig's

Cl., Hn., Tbn.

Tpt.

A6 *G7*

19

20 21 22

And I know, all I need, all a-long, is a path and a pal and a song. So I'm

Sop. Sax., Tpt., Cl. *mp*

C6 Ab9

23 24 25

sing - in' and I'm pal - lin' with you.

Stg's Kbd. 2 *mp*

Stg's. *swing* *mf*

Kbd. 1 *mf* *easily*

+Tbn. *C6*

D9 G13

26 27 SHREK:

Why

Tpt. *Stg's., Brass*

C#m7 *F#7* *f*

28

SHREK:

29

30

31

me? Why me? Tell me what was my crime? As

Sx's., Hn.,
Tbn. (lead)
Kbd. 1
mf

fp

+Xylo, Kbd. 2

Gtr. 1 (Uke.) out,
Gtr. 2 continues B6

+Vc. 3

F#7

32

33

chat - ty as a par - rot more an - noy - ing than a mime

+Brass

F#7

Kbd 1.
+Bari., Tbn.

sfz

DONKEY:

34 35

Hey look, a cat who's wear - in' boots! That's cra - zy!

Why

Sx's., Brass *mf*

B6 F#7+5

36

37 38 39

me? Why me? A sim-ple answer would be fine.

Sx's., Hn., Tbn. *fp*

+Vc.

B6 F#7

40 3 41 42

Won't some - one please send me a sign?

sf

Stg's.

sf

F#7

+Bari.

B6 *+Tbn.*

43 44

Sr's., Brass

Bb6 *B6* *Em7* *A7*

➔

45

46 47

What did I do to de-serve - this? Hon - est - ly —

Stg's.
f *mf*

Sx's., Brass
+Kbd. 2

D6 Bb9

48 49 50

— This ass of mine is ass - i - nine, why

Xylo., Sx's., Brass
3

Bari., Tbn. *sfz*

E7 A7

51

52 53 54

me? *solo* *8va* *loco* *8va* *loco*

+Stg's.

+Cowbell, Bs.

55 56 57 58

+Vln. (jazz solo)

Bs.cont. sim.

59 60 61 62

63 64 65 66 Wa Wa Wa Wa

Tpt., Hn.

67 68 69 70

Kbd.1 (solo) +Xylo

D6 *Stg's. +Gtr.2 (pizz)* A9⁺⁵/C# D D#°7

71 72 73 74

E7 A7 (+Xylo)

75 76

SHREK:

Sx's., Brass Why

Stg's. *f*

D D/C *cresc.* Em7/B E7⁺⁵/Bb Bb7^{b5}

+Tbn

77

DONKEY: 78 79 80

Sing a song. — Hit the road. — It's — the way to get a-round. —

SHREK:

me? Why me? A simple an - swer would be fine. —

Tutti *Vln.* *f* 3 3

mp A6 *Gtr's.* E7 *Gtr's. cont.*

81 82 83

Be-fore ya know it you've gained ground with me —

Won't some - one please send me a sign? —

Hn., Vc. *Tpt., Hn., Sx's.* *f* 3

E7 A6 G7

+*Tbn., Vc., Bs.*

84

85 86

And I know, all I need, all a - long, is a path and a pal

What did I do To de - serve this? Hon - est - ly?

Stg's.
mf *f*

Tbn.

87 88 89

and a song. So I'm sing in' Low dee doh and I'm

This ass o' mine is

solo (swing 8ths)
f *D9* *mf*

90 91 92 93

pal-in' Zwee doh with you

a - si-nine Why am I with you?

Sx's.

Tpt. *f*

G9 C6 C/G D#7 G7/D

Detailed description: This block contains the musical score for measures 90 through 93. It features four staves. The top two staves are vocal lines with lyrics: 'pal-in' Zwee doh with you' and 'a - si-nine Why am I with you?'. The third staff is for Saxophones (Sx's.) and the fourth for Trumpets (Tpt.), both marked with a forte (*f*) dynamic. The piano accompaniment is shown in a grand staff with chords G9, C6, C/G, D#7, and G7/D. There are also dynamic markings like *f* and *sub. p*.

94 Underscore

95 96 97

Gr. 1 (Uke.),
Gr. 2 (Ac.)

C6 C6 B7 C6

sub. p

Bs.

Detailed description: This block contains the musical score for measures 95 through 97, labeled 'Underscore'. It features three staves. The top two staves are for Guitar 1 (Ukelele) and Guitar 2 (Acoustic). The bottom staff is for Bass (Bs.). Chords C6, B7, and C6 are indicated. The dynamic marking *sub. p* (subito piano) is present. There are also some rests and rhythmic markings in the guitar parts.

98 99 100 101

C6 C6/Bb A7 Dm7 G13

Detailed description: This system contains measures 98 through 101. It features a vocal line at the top with whole notes on a treble clef staff. Below it is a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes a right-hand staff with slash marks and a left-hand staff with a simple bass line. Chord symbols are placed above the piano staff: C6, C6/Bb, A7, Dm7, and G13.

102

103 104 105

Cl's. pp +Stg's. C6 C6 B7 C6

Detailed description: This system contains measures 102 through 105. Measure 102 is a repeat sign. Measures 103-105 feature a vocal line with eighth notes and a piano accompaniment. The piano part includes a right-hand staff with slash marks and a left-hand staff with a simple bass line. Chord symbols are placed above the piano staff: C6, C6, B7, and C6. Performance instructions include 'Cl's. pp' and '+Stg's.'.

106

107 108 109

(swing) Abrupt cut off on: SHREK: "Whatever you do, don't look down!" [out]

C6 C6/Bb A7 Dm7 G13

Detailed description: This system contains measures 106 through 109. Measure 106 is a repeat sign. Measures 107-109 feature a vocal line with eighth notes and a piano accompaniment. The piano part includes a right-hand staff with slash marks and a left-hand staff with a simple bass line. Chord symbols are placed above the piano staff: C6, C6/Bb, A7, Dm7, and G13. Performance instructions include '(swing)' and 'Abrupt cut off on: SHREK: "Whatever you do, don't look down!" [out]'.

G.P.

Dictated - 1 to a bar

110 111 112 113

DONKEY: "I'm lookin' down, Shrek, I'm lookin' down!" [go]

SHREK: "Donkey, just take a step" [go]

SHREK: "...Take my hand" [go]

SHREK: "Now walk." [go]

Hn., Tbn., Vc.

Tpt.

+Vln's.

mf

114 115 116

DONKEY: Don't let me go Don't let me go

SHREK: (sigh) I won't let you

Hn.

mp

Dictate Each Beat

117 118 119

(sweetly) go I won't let you go

Bs. solo

mp

120

Slowly, Tentatively

DONKEY:

121 122

What did I do to de - serve you, my pal e - ver more?

accel.

A

Bs.(solo)

F7

Gtr. 1 (Uke.),
Gtr. 2 (Ac.), Dr's.

Tempo 1.

123 124 125

We crossed a bridge to - ge - ther What a

Fl.,
Bells

Stg's,
Hn.,
Tbn.

Bm7

E7

mf

126 127

beau - ti - ful me - ta - phor. I'm

SHREK:

Why

+Brass

f F#7

+Rhythm >

+Bari.

137 DONKEY: 138 139 140

sing-in' and I'm pal-lin' and I'm trav - lin' with

me? Why me? Why me? With

Brass, Bari Sx.

Tpt., Tbn.

mf B7 E9

141 142 143 144

you.

SHREK: "That'll do Donkey, that'll do."

you.

+Kbd. 2

Str's Fl., Hn.

+bells

mf A

Tpt. *sfz*

+Tbn., Bari., Bs.

Before "Forever"

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: SHREK: "It's brimstone."

Drums (Random F/X w/ bow) DONKEY: "...from no stone neither." SHREK: "Back in a bit."

1 2 3

mp

Cue Kbd. 1
(Waterphone F/X)

mp

Kbd. 1+2
+Bs. Cl., Hn., Tbn.,
Vc., Bs.

SHREK: "...slay the dragon
and save the princess..." DONKEY: "...waiting is fine."

Crotales
+Vlns. (harmonics-15ma)

4 5 6

mp

mf

Forever

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: KNIGHTS:
"...because we sing backup."

Tempo (♩ = 132)

KNIGHTS:
"That's what
we thought." (GO)

KNIGHTS:
"That's what
we did." (GO)

KNIGHTS:
"That's what we said!" (GO)

DRAGON:

1 2 3 4 5

mp Kbd. 2, Vc., Bs. (trem.)

mp Hn. (tr.)

mf +Tbn.

mf +Kbd. 1 (leslie)

molto

Sx's., Tpt.

Gtr's. $C\sharp^7\#9$

Hi Hat

A - no - ther

6

7 8 9

day in - side my keep I get no rest, I get no sleep 'Cause when I start

Gtr. 1 (Semi-dist. W/ tight delay)

mf Kbd. 2

Fm Db Ab Fm Db Ab

Dr's. cont.

DONKEY: "I'll come back later, then"

10 11 12 13

_____ to count my sheep _____ You come a - round _____ I draw my

Groove *Kbd. I(B 3)* *slide*

Fm Db Cm Bbm C7

Bs. *slide*

14 15 16

shades and lock my doors _____ Still you come _____ for what ain't yours _____

Gtr.1 (Groove) *Gtr.2 (El.) (clean)* *(B 3 cont. sparse comp.)* *Gtr.2 cont.sim.*

+Bongos

Fm Db Ab Fm Db Ab

17 18 19

_____ Like a hound dog on all fours _____ You sniff a -

Fm Db Cm

20 21 22

round and a-round and a-round

Sx's, Tpt., Tbn. *fp* *f*

(B 3)

B \flat m C C7

GLISS.

23

24 25 26 27

You're gon-na stay You're gon-na stay You're gon - na stay For-ev-

Tpt., Tbn. Sx's

Kbd. 1(B 3)

Gr. 1

+Gr. 2 *f* F +Tamb, Gm7 F/A Gm7 \flat 5 /D \flat

DONKEY: "I wish I could stay,
but forever sounds like a long time."

DONKEY: "And I got a hair appointment"

28 29 30 31

er For-ev - er A - no - ther

Sx's., Tpt.,
Tbn.

Stg's.,
Gtr's. F Dead Cowbell F/Eb Bb/D Bbm/Db mf

Kbd. 1

10

Gliss.

Bs.

32

33 34 35

knight a - no-ther name But all in all you're all the same Fool-ish

KNIGHTS
+ OFFSTAGE SINGERS:

A - no ther name You're all the same.

Vlms.

Kbd. 2

+Rhythm Fm Db Ab C7 Fm Db Ab C7

+Bs.

36 37 38 39

moth you want that flame That you fly a-round The si-ren

Ha!

Saxes Tpt. +Tbn.

Fm Db Cm7 Bbm C7

40 41 42 43

calls you from her beach That pret - ty girl, that per-fect peach She is

+ WOMEN: KNIGHTS ONLY: + WOMEN:

Ooo Ooo,ooo... Ooo Ooo,ooo...

Sx's, Tpt., Tbn.

Gtr. 1

f

Fm Db Ab C7 Fm Db Ab C7

44 45 46

al - ways out of reach. But I am a - round, and a - round and a - round

KNIGHTS ONLY: + WOMEN:

Ooo No!

+Stgs.

Fm Db Cm Bbm

47 48

Sx's, Tpt., Tbn.

fp

C C7

49

50 51

You're gon-na stay You're gon-na stay You're gon - na

KNIGHTS ONLY:

mp You're gon-na stay *Kbd. 1(B 3)* You're gon-na stay You're gon-na stay

Gtr.1

+Gtr.2
f F Gm7 F/A
+Tamb,

DONKEY: "Hey! Not so close! Watch my tail!"

52 53

stay For - ev -

mf Ooo *f* la la la la la

Tpt., Tbn.
Sx's

Slide

Gm7^{b5}/Db

54 55 56 57

er For-ev - er.

+ WOMEN:
For-ev - er For-ev - er

Kbd. 2, "The Doors"
mf

Stg's., Gtr's.
mf Dead Cowbell F/Eb Bb/D Bbm/Db

Bs.

58 59 60 61

KNIGHTS & WOMEN:
You think I like this job I'm a glor - i-fied ba - by sit - ter Baby baby sittah

(claps)

Gtr. 1
mf

Kbd. 1
mf D7 Gm D7 Gm

62 DRAGON: 63 64 65

No one wants to res-cue me So yeah I'm a lit - tle bit - ter, I'm no

KNIGHTS ONLY: ONE VOICE:

Rescue me Lit - tle bit - ter

D7 Gm F7 Bb

66 67 68 69

prin - cess, no great beau - ty. No-one e - ver, e - ver, e - ver, e - ver

ALL:

Ooo, Ooo,

Hn.

Gtr.2 mp

+Stg's.

mp Dm Eb C#7/E

70 71

wants me;

Oh, no, no, no, no, no, no, no

Sx's., Tpt., Tbn.

Tbn. *Hn.* *sfz* *f* *ff*

Vln's.

+Gtr. I

F

72 73 74

Oh Res - cue me.

KNIGHTS ONLY:

You made her mad; You're gon - na die;

(Vln's. (8va))

Sx's., Brass

Fm Db Ab C7/G Fm Db Ab

75 Come on ba - by, and 76 res - cue me; — Oh,

Don't e - ven try

C7/G Fm D \flat Cm

77

78 a - round and a - round and a - 79 round and a - round and a -

+ WOMEN:
to run a - round, run a - round, run a - round,

to run a - Run all a - round, run all a - round,

(Vln's. (loco) *mp* *Alto., Brass* *mf*

Cm B \flat m Cm7

Stg's. Gr.1 Bs.

80 round and a - round and a - round and a - round and a...

run a - round

run all a - round, run, run, run, run...

Dbm Eb7 Mk.Tr.

82 **Soul** Baby, hold on! I got something to say here. First of all, I am not a knight, I am a Donkey!

83

H.H. with Tamb.

sub. p

Kbd. 2 sub. p G Em D/F#

Gtr. 2

And if you don't know that, then you need to get your eyes checked!
Secondly, that princess is not even my type! You know why?

84 85 86 87

H.H. with Tamb. *sub. p* *cont. sim.*

G *Gtr.2* Em E Bm7^{b5}/D E7 Am7 D7

sub. loco

88

DONKEY:

89 90 91

I like a big, big girl. I like a big, big girl.

Bari. solo *mf* *Tpt., Sx's.*

G Am/C G G Am/C G

92 93 94 95

KNIGHTS: And

He likes a big, big girl. He likes a big, big girl.

f

G Am/C G G Am/C G

96 97 98

as for you, I think you're bluf-fin'. Stom-pin' a-round all

Bari. solo

Gtr.1
L.V. clean
arp.
mp

Bm Am/C Bm

99 100 101

huf - fin' and puff - fin', You want true love? Stop with the ha - tin'!

Kbd. 1 (B 3)

gva

Am/C Bm C

Detailed description: This is a piano-conductor score for three measures (99, 100, 101) of the song 'Forever' from the movie 'Shrek'. The score is written in G major (one sharp) and 4/4 time. It features a vocal line at the top with lyrics: 'huf - fin' and puff - fin', You want true love? Stop with the ha - tin!'. Below the vocal line is a grand staff for piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. Chords are indicated as Am/C, Bm, and C. A dynamic marking of *gva* (pianissimo) is present over the piano accompaniment in measure 100. A performance instruction *Kbd. 1 (B 3)* is written in the right-hand piano staff in measure 101. The score is presented on a page with a spiral binding on the left side.

102 > > > > 103 104

Un - chain your heart, he is out there wai - ting.

(At pitch.) Un - chain your heart add Tpt. And

mp *Alto*

Tbn.

+Gtr's. *f* Em D *sub. p*

105

106 107 108

he likes a big, big girl. He likes a big, big girl,

Glass.

Tpt. Alto., Tbn.

A Bm/D A A Bm/D Dm

109

"...now if you'll excuse me,
I'll be on my way." (CUT OFF)

CUE TO CONTINUE: Donkey: "What's the matter with you?
DRAGON's eyes flutter
110 You got something in your eye?"
111 DRAGON:
I'm no

Fl.

p

+Kbd. 1 }
(music B)

+Stg's. A

112

Ad Lib

113 114 115

prin-cess, but he wants _____ me. No great beau-ty, but he wants _____ me. No one e -

p

+Stg's.

F#m Em F#m

Tempo I

116 117 118 119

- ver, e - ver, e - ver, e - ver _____ wan - ted

Stg's.

mp

Hn. *mf*

Ten. Sx.

Kbd. 2

mp G E7/G# A +Gtr's., Bs. Bm/A

120 121

me!

So

Tpt., Vln's *mf* *sfz*

+Alto, Tbn. *ff*

Kbd. 1(B 3)

A +Tamb, +Cello

122

123 124 125 126

f You're gon-na stay, you're gon-na stay, you're gon - na stay _____ for-e -

Tpt. 2
Sx's.
ff

fp

Kbd. 1(B 3)

Gtr. 1

+Gtr. 2
f F Gm7 F/A Gm7 F/A Gm7^{b5}/Db

127 128 129 130

ver. I'm _____ gon-na love _____ you for-e -

Stg's., Gtr's. *mf* Dead Cowbell /Eb Bb/D Bbm/Db

Kbd. 2

Bs.

131 132 133

ver. You're gon - na stay

Kbd. 1 (B3)

Tpt. (8va), Sx's.

Strg's.

F F/E \flat B \flat /D

134 135

with me for

ff

B \flat m/D \flat

136 137 138 139 *Slow and painful*

e - ver more You're gon-na love

+Str's., Gtr.1

G9 *ff* Bbm7

+Timp.

Dictated

140 141

me!

Sx's., Brass

ff Tutti

Bbm7/Db Eb9

+Tbn. Bs.

Forever Playoff

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Saxes, Tpt., Tbn.

A 1 2 2A 3

f

Kbd. 2
+Kbd. 1 (B3) *slide* *+Stgs.*

f $C7^{\#9}$ F5 Gm7 Fm/Ab F/A

+Bs.

4 *A. Sax solo* 5 6 7 8

ff *ff* *Saxes*

Vlns.

B \flat G9/B F/C +Tbn. E \flat Fsus/C

Detailed description of the musical score: The score is for a piano-conductor part in 4/4 time. It consists of two systems. The first system (measures 1-3) features a saxophone line with a forte (f) dynamic and a piano line with a forte (f) dynamic. The piano line includes a keyboard solo with a slide and staccato markings. Chords are indicated as C7#9, F5, Gm7, Fm/Ab, and F/A. The second system (measures 4-8) features a saxophone solo with a fortissimo (ff) dynamic and a piano line with a fortissimo (ff) dynamic. The piano line includes violin (Vlns.) and saxophone (Saxes) parts. Chords are indicated as Bb, G9/B, F/C +Tbn., Eb, and Fsus/C. The score includes various articulations such as accents, slurs, and staccato markings.

This Is How a Dream Comes True

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

WARN: FIONA: "Now holdest on Sir Knight."

CUE: FIONA: "...romantic scene."

Con Moto

Kbd. 2, Gtr.

Musical score for the instrumental introduction. It features a piano part with three staves (treble, bass, and grand staff) and a violin part. The tempo is marked 'Con Moto'. The key signature has two flats. The score is divided into four measures, numbered 1 through 4. Measure 1 starts with a piano (*mp*) dynamic. Measure 2 has a mezzo-forte (*mf*) dynamic. The violin part consists of a melodic line with slurs. The piano part includes chords for Bb add2 and Bs. There are also markings for Kbd. 2 and Vc. (Violin).

5

A Tempo

FIONA:

Musical score for the vocal entry. It features a vocal line and a piano accompaniment. The tempo is marked 'A Tempo'. The key signature has two flats. The score is divided into four measures, numbered 6 through 9. The vocal line includes the lyrics: "This is how a dream comes true. This is how I pic-tured you." The piano part includes chords for Bb add2, D7/F#, and Gm. There are also markings for +Hn. (Harp).

Poco Rall.

9 10 11 12 13

Climb-ing in - to res - cue me. This was al - ways meant to be.

FL.

CL.

mf

Kbd. 1

+Vc.

B \flat /F
+Gtr. 1, Stgs.

F7

Hn.

E \flat m6/G \flat

+Timp., Bs.

14 15

CL.

mp

+Hn.

+Mark Tree

Kbd. 2

16 17 18 19

This is how the scene must go you stand - ing there the

FL.

CL.

Rds., Stgs.

+Hn., Kbd. 2, Stgs.

B \flat

Bs.

20 → 22 23 24

light just so Then you smile and gaze at me. Take my hand on

FL.

Cl. *mf* *mp*

Vlins. *+Flugel, Hn.*

+Gtr. 1 D7/F# Gm *+Vlins.* Bb/F *+Tbn.*

+Bs.

25 26 27 SHREK: "Ow!"
FIONA: "Sorry."

bend - ed knee. Bend - ed knee... Bend - ed knee! And

Cl., Brass, Gtr. 1, Vc.

F/A Gm F/A Gm F/A Gm

mp *mp* *mp*

Tbn., Bs.

28 29 30 31 **Rall.**

though we've on - ly met, some - how. I al - ways knew

Cl.

Hn. *mp*

+Fl. (8va), Vlins. *+Sus. Cym.*

Vlins. *mf*

Kbd. 1

A Tempo

32 33 34

it would look like this when dreams come

Tutti

f *mp*

Gm BbMaj7/D Cm7 Ebm6/Gb

Mark Tree

35 36

true.

Hn.

Cl. *mf*

+Stgs.

+Tbn.

Bs.

Accel poco a poco

37 38 39 40

Stgs., Kbd. 2

fp *f*

+Fl, Tpt.

+Hn.

Edm Bb7/D Ebm/Db Cm7^{b5}

mp *f*

+Tbn., Bs. (8vb)

41

Faster (Still in 2)

42 43 44

Brave Sir Knight slow down a bit, shut - in girls are del - i - cate. I've

FL. *CL.* *mf*

(+8vb)
+Glock. *A*
Gtr. I *sfz* *mf*
B *F#7/A#* *B* *B* *D#7/F#* *G#m*
Vc. (pizz.)

45 46 47 48

longed for this my whole life long. Now you're do - ing it all wrong!

+FL., Vlns., Cl.

G#m *B/F#* *E#7* *E/G#* *B/F#* *F#7/E* *B/D#*
Kbd. 2
Vc., Bs. *+Kbd. 2*

49

A Bit Faster

50 51 52

Down a rope a steed a - waits That's what ev - ry stor - y states.

FL., Cl., Vlns.

f *Brass* *3* *3*
f *C/G* *marcato* *G7* *C/G* *E7/G#* *Am*
Kbd. 1
+Vc. Bs.

53 54 55

Ri - ding o - ver rough ter - rain Past the dra - gon

Tpt., Tbn.

mf

Am C/G F#m7^{b5} FMaj7 C/G

56 57 58

you have slain. You have slain... You have slain?

SHREK: "It's on my to-do list."

Kbd. 2

G/B Am G/B Am G.P.

+Rds., Vlms.

Vc., Bs.

Dramatically (♩=110)

59 59A 60 60A

f

+Hn.

+Vc.

+Tbn., Bs.

Abm Bbm

61 S: D: 61A F: 62 EVERYONE: 62A

Don - key! Shrek! Dra - gon! Ahh!_____

sfz
f Cl., Hn.
Play if requested

ff
+Timp., Vc., Bs. *cresc.*

63 +Stgs., Hn. 64

f

+Mark Tree

f Tpt.

Tbn.

65 FIONA: 66 67 68

Just re - lax and take a breath; hope he doe - sn't burn to death.

mf H.H.

sub. mf Kbd. 2

+Bs.

69 70 71 72

Ne - ver mind the pro - to - col, He's your he - ro af - er all.

FL., Kbd. 2, Stgs.

mf easily
H.H. cont. sim.

73 74 75 76 77 **Rit.**

Tra-la-la-la la, what's past is past. Tra la la la la, I'm free at last. In the

Picc., Fl. *Rds., Stgs., Kbd. 2*

mf *mf* **+Brass**

Gr. 1&2 **"Dramatic cresc."**

F C G C F C B7 *mf*

78 **Regal, in 4** 79 80 81

end the prin - cess al - ways gets her man and un - der - neath the hel - met, I bet he has a tan. My

Rds., Stgs.

+Brass

f *mf*

82 83 84 85

cham-pi-on, my sa-rior, my da-shing Ro-me-o. He has a talking Donkey, (that part I di-dn't know)

+Stgs. (pizz.), Xylo.

mf

86 87 88 89

Wait a min-ute, look; it's just like in the book. They're figh-ting o-ver me, like it's meant to be.

Picc., Fl.

Hn., Tbn.

+Tpt.

+Stgs. (pizz.)

mf Ab/Gb Db/F Ab/Gb Db/F Bb/Ab Eb/G Bb/Ab Eb/G

90 91 92 **Molto Rit.**

No more to- wer in the sky, slay the dra- gon and good-bye. Oh my God, we're gon-na die!

Rds., Vlms.

mf

+Dr. roll

Bm F#m/A G D/F# Bm F#m/A G D/F# Bm F#m/A G D/F#

93 DRAGON: 94

Picc., FL. Aah

Vlms.

Brass, Gtr. 2, Kbd. 2 3

B♭m mf Kbd. 1, Gtr. 1, Vc., Bs. E♭m B♭m E♭m Cm Fm Cm Fm

sfz

95 96

SHREK: "Get back"

Gm Dm(no3rd) *fp*

Colla Voce

97 DRAGON: 98

I'm gon - - na love you for

Kbd. 1 solo (B-3) (as in "Forever") +Stgs. *f* Organ pedal tones (if available...)

Kbd. 2 (Harp) +Dr. roll

99

Grandly, in 2

100 101 102 (to 146)

f *Tutti* *Hn.* *mf* *Kbd. 1*

Db/Ab *Db/Gb* *Bbm7* *mf* *Ab7sus*

146

FIONA:

147 148 149

This is how I pic - tured it. More or less, I must ad - mit A

Kbd. 1 *mf* *Vlns.* *Vc.*

Bs., Kbd. 2

150 151 152 153 **Rit.**

thump - ing in my heart A life a - bout to start I

Cl. *mf dolce* *+Stgs., Kbd. 2*

A Tempo **Rall.**

154 155 156 157

knew this day would come and you would find your way At

Rds., Vlns.

mp

mp +Vc. F +Gtr. 1 G#m +Tbn.

A Tempo **Faster!**

158 159 160 161

last, my dream comes true I knew, I knew, I knew

mf *Stgs.* *f*

mf *Tutti* *f*

Am CMaj7/E F/G *fp*

+Timp.

stately, victorious

162 163 164

It would be to day

In 4

165 166 167 168

Tutti

ff

fp *sfz*

The musical score consists of three systems of staves. The top staff is a vocal line in treble clef, marked 'In 4' and containing measures 165, 166, 167, and 168. A long melisma line spans from measure 165 to 167. The middle staff is a grand staff (treble and bass clefs) for piano accompaniment. It begins with a 'Tutti' marking and a dynamic of 'ff'. The piano part features chords with accents and rests. In measure 167, there are markings for 'vaca' and 'fp' with a hairpin crescendo leading to 'sfz' in measure 168. The bottom staff continues the piano accompaniment with chords and rests, including a 'VI' marking in measure 167.

Act I Sunset

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: DONKEY: "She seems nice."

Misterioso

Kbd. 2 (Hp.)

1 2 3 4

Kbd. 1
+FL., Vln. 2
mp (or mf)

F#m *G#m* *Bm* *Dm*

Vc. *+Bs. Cl.* *+Vc., Tbn., Hn.*

Bs.

Stgs., Gtrs.
mf

Kbds.
mf

Crotales

5 6 7

Detailed description: This page contains a musical score for the 'Misterioso' section of 'Act I Sunset' from the film 'Shrek'. The score is for a Piano-Conductor and is in 4/4 time. It features several staves: Kbd. 2 (Hp.) with a melodic line marked 1-4; Kbd. 1 with a rhythmic accompaniment marked mp (or mf); Vc. and Bs. Cl. with a bass line marked 3; +Vc., Tbn., Hn. with a bass line marked 3; Stgs., Gtrs. with sustained chords marked mf; Kbds. with sustained chords marked mf; and Crotales with rhythmic patterns. Chords F#m, G#m, Bm, and Dm are indicated. The score is numbered 1-7.

Who I'd Be

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: DONKEY:
"So there's really no
one else you'd rather be?"

Rall.

A B C D E

Stg's
Cl. gently
mp

add Kbd.2

Kbd.2 (Hp.) gently
mp

Kbd.1 (Pno.)
mp

Colla Voce

1 SHREK: *conversational* 2 3

mp I guess I'd be a her - o with sword and ar - mor clash-ing, look-ing sem-i

pp

Db/F Gb Db/F Ebm Gb/Bb

4 dash - ing, a sword with-in my grip. Or else, I'd be a Vik -

5

ppp

Ab/C *Db* *Db/F*

6 - ing and live a life of der-ring, while smel-ling like a her-ring. Up-on a Vi - king

7 8

Sus. Cym. *Mk.Tr.*

Gb *Db/F* *Ebm* *Gb/Bb* *Ab/C*

A **A Tempo**

9 (more sung) 10

ship, I'd sail a - way. I'd see the world. I'd reach the far - thest reach - es.

Vln's *Hn.* *+Fl.*

+Kbd.2 *Gb2* *Db2/F* *Gb2* *Fm7*

+El.Bs.

11 I'd feel the wind, I'd taste the salt and sea and may -

12

(+Vln's)

G \flat 2 Db/F G \flat 2 G \flat F7/A F/A

Cello, Bs. -

13 - be storm some beach-es. That's who I'd be. That's who I'd

14 15

Hn., Tbn. Kbd.2 (Hp.) Fl. +Gtr.1, Crtales Tpt. mp

B \flat m2 B \flat m A \flat Maj/C A \flat /C G \flat 2

(Vln's) Bs., Cello

B **A Tempo**

16 17 18

be. Or I could be a po - et and write a diff - 'rent stor-y. One that tells of

Kbd.1 mp Gtr.2 (acous)

Db mp Db/F G \flat Db/F E \flat m7 G \flat /B \flat

19 20 21

glor-y and wipes a-way the lies. In-to the skies I'd throw it. The stars would do the

Fl.

Ab/C +Hn. *+Tbn.* *Db* *Db/F* *Gb2* *Db/F*

Bs

22 23

tel-ling, the moon would help with spel-ling, and night would dot the "I's".

Cello *Fl.* *Vln's* *Hn.*

Ebm7 *Gb/Bb* *Ab/C*

24 I'd write a verse, re - cite a joke 25 with wit and per - fect tim - ing.

+Fl., Vln's
+Hn.
Gb2 Db2/F Gb2 Fm7

26 I'd share my heart, con-fess the things 27 I yearn, and do 28 it all while

Fl., Stg's
p
+Bs.cl.
Gb2 Db2/F Gb2 Gb F2/A Bbm2 Bbm Ab2/C Ab/C

29 rhy - ming. 30 But we all learn, 31 But we all learn,

sub. p cresc., poco a poco
solo Kbd. 2 mp
mf f
+Fl., Flgl., Stg's
Gb2

C

32 33 34

An o-gre al - ways hides. An o-gre's fate is known. An o-gre al - ways stays

Stg's

Kbd.2 (Hp)

mp

Bs.cl.

35 36 37

in the dark and all a - lone.

Stg's

f

+Tpt., Hn., Kbd.1

mf

Cm

Bbsus4

Bbsus4 Bb

+Bs.cl. Tbn., Bs.

D

38 39

So yes, I'd be a her - o, and if my wish were

FL., Stg's

ff

Kbd.2 (Stg's)

f

D

D/F#

G

D/F#

40 grant - ed life would be en - chant - ed, or so the stor - ies say.

41

mf

Em7 G/B A/C#

Detailed description: This system contains measures 40 and 41. The vocal line (top staff) has lyrics: "grant - ed life would be en - chant - ed, or so the stor - ies say." The piano accompaniment (middle staves) features chords Em7, G/B, and A/C#. The woodwind part (bottom staff) includes parts for Clarinet (Cl.) and Bassoon (Br.).

42 Of course I'd be a her - o, and I would scale a

43

*Rd's.,
Stg's.*

Cl.,
Br.

D D/F# D/A G/B D/F#

Detailed description: This system contains measures 42 and 43. The vocal line (top staff) has lyrics: "Of course I'd be a her - o, and I would scale a". The piano accompaniment (middle staves) features chords D, D/F#, D/A, G/B, and D/F#. The woodwind part (bottom staff) includes parts for Clarinet (Cl.) and Bassoon (Br.).

44 tow - er to save a hot - house flow - er and car - ry her a - way.

45

Em7 G/B A/C#

Detailed description: This system contains measures 44 and 45. The vocal line (top staff) has lyrics: "tow - er to save a hot - house flow - er and car - ry her a - way." The piano accompaniment (middle staves) features chords Em7, G/B, and A/C#. The woodwind part (bottom staff) includes parts for Clarinet (Cl.) and Bassoon (Br.).

46 But stand - ing guard would be a beast. I'd some - how o - ver whelm it.

47

Hn., Cl. Cl. Hn.

Gr.1, Gr.2 cont rhythm

mp Gadd2 Dadd2/F# Gadd2 F#m7

p Cello

lighter

48 I'd get the girl, I'd take a breath and I'd re - move my hel - met.

49 50

+Stg's (trem)

mp cresc., poco a poco D2/F# G2 cresc. f F#m7

+Tbn.

E

51 We'd stand and stare. We'd speak of love. We'd feel the stars as - cen - ding.

52

Fl. Vln's Tpt. v

Kbd. 2 mf (glock) sf

f Gadd2 D2/F# G2 D2/F#

53 We'd share a kiss, I'd find my des - ti - ny. 54 I'd

Cello

mp *Brass*

G D2/F# Gadd2 G F#sus F#

55 have a her - o's end - ing. A

f *Cl., Brass* *f, marcato*

+Stg's (trem)

Bm Aadd2 A G

57 58 59

per - fect hap - py end - ing. That's how it would be! A

f, marcato *ff*

Picc., Cl., Brass

mf Bm Aadd2

D Maj. scale

Kbd. 2 *ff*

60 61 62

Big, bright, beau - ti - ful world But not for

f

Stg's Cl.

Cl., Hn., Tbn's add Tpt. Cello

Em9 D/F# Gadd2 *mp*

F

63 63B

me

Vln's *p*

soli Kbd. 1

Kbd. 2, Cello *mp dolce*

64 FIONA: An o-gre al - ways hides

65 An o-gre's fate is known

66 SHREK: An o-gre al - ways stays

Gsus2/B Gtr's D/A Gtr's cont. sim. Gsus2 D/F# Gsus2/B mp +Bs

67 in the dark

68 All a lone And I

69 DONKEY: You're all a - lone.

Fl. Cl., Vln's mf Vln's Cl., Tpt., Hn. 3

Asus2/C# C#m mf Kbd. 2 Bsus4 B

G

70

know he'll ap - pear 'Cause there are

So yes I'd be a her - o and if my wish was

71

Cl., Br.

Kbd. 2

f Eb Eb/G Ab Eb/G

72

rules and there are strict - tures.

grant - ed life would be en - chant - ed or so the stor - ies say

73

All a - lone.

Fm7 Ab/Eb Bb/D

74 75

I be - lieve the sto - ry books I

Of course I'd be a her - o and I would scale a

You need a pal, my cal - en - dar's o - pen

Fl., Cl., Vln's

Hr., Vc.

E♭ *E♭/G* *A♭* *E♭/G*

76 77

read by can - dle light

tow - er to save a hot - house flow - er and car - ry her a -

Ya need

Fm7 *B♭*

78 79 80

A per - fect hap - py
 way A per - fect hap - py
 me. A per - fect hap - py

Vln's *marcato* *Tpt., Vln's*
Cl., Picc. (8va) *Hn.*

*Ab*sus2 *Tbn., Hn.* (Kbd. 2) *Cm* *Bb/D*
Cello, Tbn.

81 82 83

end - ing that's how it should
 end - ing that's how it should
 end - ing that's how it should

Picc., Vln's

Kbd. 1, Picc., Stg's *Kbd. 2, Hn.*

*Ab*sus2 *Cm/G* *Fm7* *Bb*sus2 *Bb*

84 85 86 87

be.

be.

be.

Hn. *ff*

fp *ff*

Tutti

E \flat *E \flat /G* *A \flat* *E \flat /G* *E \flat*

+Timp. *fp* *ff*

Detailed description: This page of a musical score is for the Piano-Conductor part of the song "Who I'd Be" from the movie Shrek. It covers measures 84 through 87. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The top three staves are vocal lines, each starting with the syllable "be." and featuring a long, sweeping melodic line. The fourth staff is for the Horns (Hn.), playing a rhythmic pattern of eighth notes with accents, starting at a fortissimo (*ff*) dynamic and transitioning to a fortissimo-piano (*fp*) dynamic before returning to fortissimo (*ff*) at the end of the phrase. The fifth and sixth staves are for the piano accompaniment, marked "Tutti". The right hand plays chords, with specific voicings labeled as *E \flat* , *E \flat /G*, *A \flat* , *E \flat /G*, and *E \flat* . The left hand plays a simple eighth-note accompaniment. A timpani part (+Timp.) is introduced in measure 86, playing a rhythmic pattern that mirrors the horn part, also with a dynamic shift from *fp* to *ff*.

PIANO-CONDUCTOR SCORE - ACT 2

 **SHREK**
The
MUSICAL

Based on the DreamWorks Animation Motion Picture
and the Book by William Steig

Book and Lyrics by
David Lindsay-Abaire

Music by
Jeanine Tesori

Originally produced on Broadway by DreamWorks Theatricals
and Neal Street Productions

NOTICE: DO NOT DEFACE!

Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

NOT FOR SALE

This book is rented for the period specified in your contract. It remains the property of:

PLEASE RETURN ALL MATERIALS TO:


MUSIC THEATRE INTERNATIONAL
421 West 54th Street
New York, NY 10019
(212) 541-4684

MTI MUSIC LIBRARY
31A INDUSTRIAL PARK ROAD
NEW HARTFORD, CT 06057

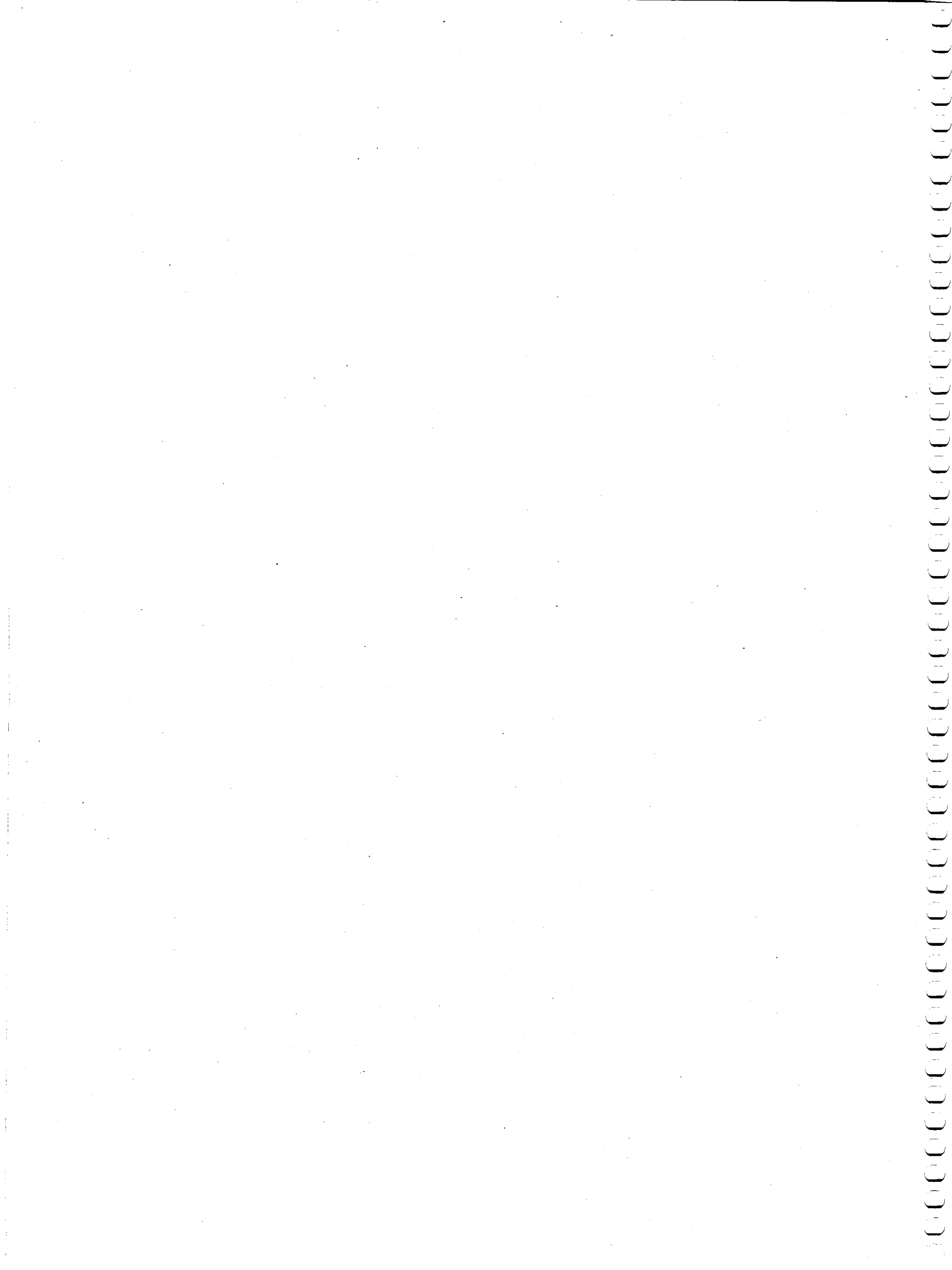
Title, Synopsis, Artwork & Photos™ and © DreamWorks Theatricals LLC. All rights reserved.
Book by David Lindsay-Abaire Copyright © 2008 DreamWorks Theatricals LLC
Lyrics by David Lindsay-Abaire and Music by Jeanine Tesori
Copyright © 2008 DWA Songs (ASCAP) and That's Music To My Ears (ASCAP)

Shrek The Musical

Piano-Conductor Score

Act Two

11. Entr'acte	183
12. Morning Person	185
13. I Think I Got You Beat	204
13a. Farq In A	222
14. Ballad Of Farquaad	224
14a. Air Guitar Crossover	240
14b. It's Duloc	242
15. Make A Move	243
15a. Make A Move – Tag	255
15b. Act II Sunset	256
15c. The Curse.....	257
16. When Words Fail	258
16a. Morning Person Reprise	268
17. The Arrival Of Farquaad.....	272
17a. Fare Thee Well Ogre.....	274
18. Build A Wall	275
18a. Build A Wall Playoff.....	283
19. Freak Flag	284
19a. Freak Flag Playoff.....	304
20. Wedding Procession.....	306
20a. Big Bright Beautiful World Reprise	309
20b. Stop The Wedding	314
20c. Cathedral Sunset/Transformation.....	315
21. Beautiful Ain't Always Pretty.....	322
22. Finale	323
23. Bows	336
24. I'm A Believer	341
25. Exit Music	352



Entr'acte

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Tempo (♩ = 130)

Drum solo

1 2 3 4

Vlns., Kbd. 2

Kbd. 2
+Saxes, Vlns.

f

Brass, Saxes
G/D A/E

Hn. Tbn.,
Gtrs., Vc., Bs.

Vc., Bs.

5 6 7

Tpt., Saxes, Tbn.

Gtr. 1

ff

f F Gm7 F/A

+Gtr. 2

Gm7 F/A

Bass

8 9 10

+A. Sax

+T. Sax

+Tpt.

Gm7^{b5} / Db

11 *Tpt., Saxes, Tbn.*

12 *(Tbn. out)*

13

14

+Gtr 1, Stgs.

F /Eb Bb/D Bbm/D

15

16

17

18 *Vlins. II*

Gtr. 1

Tbn.

F F/Eb Bb/D Bbm/D

fp ff

19 *Vlins., T. Sax*

20

21

22 *Brass, Vlins., Crotales*

"Rock Concerto"

Cm Bb/D Cm/Eb

Segue to Morning Person

Morning Person

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

1
Hn. *mp*
+Mark Tree
Kbd. 2
mp
Vln. 1 *tr*
Vln. 2, Vc.
Fl. 2 3 4

Detailed description: This musical score is for the piece 'Morning Person'. It is written in 12/8 time. The first system includes a Horn part (Hn.) with a mezzo-piano (*mp*) dynamic, a keyboard part (Kbd. 2) with a mezzo-piano (*mp*) dynamic, and violin parts (Vln. 1 and Vln. 2, Vc.). The violin parts feature a tremolo effect. The flute part (Fl.) enters in the second system with a melodic line. The score concludes with a 4/4 time signature.

A Bubble Gum Madrigal
(♩ = 136) (to 9)

Gtr. 1, Bs.
mf

Detailed description: This section is titled 'Bubble Gum Madrigal' and is marked with a tempo of 136 beats per minute. It is in 4/4 time. The score is for guitar (Gtr. 1) and bass (Bs.). The guitar part features a melodic line with triplets. The bass part provides a simple accompaniment. The dynamic is mezzo-forte (*mf*). The section ends with a '(to 9)' instruction.

B

9 FIONA:

10 11 12

Good morn-ing birds _____ good morn-ing trees! _____ Oh _____ what a love - ly day. _____ The

Stgs., Gtr. 2

mp

C F C Am

13 14 15 16

sun's so big it hurts _____ my eyes. _____ But real-ly that's o-kay. _____

Kbd. 2 (Hp.)

mp

+Stgs. (pizz.) Rds., Tpt., Glock.

Hn. Marktree

EL. Bs.

B \flat F C E \flat G7

C

17 18 19 20

A brand _____ new day _____ with things _____ to do. So _____ ma-ny plans _____ to make. _____ I've

Gtr. 1

+Fl., Cl.

Stgs., Gtr. 2

mp

C F C Am

21 22 23 24

had six cups of cof - fee so I'm real-ly wide a-wake! I've al-ways been a

Fl., Xylo

Fl., Xylo

+Stgs. (pizz.)

sfz Tutti

sfz

B \flat F C E \flat G G7

D

25 26 27

morn - ing per - son a morn - ing girl. Hoo - ray!

Rds., Vlns.

f

Brass, Vc.

sfz

F G7 G

+Kbd. 2

(A small bird hops on a branch)

28 29

lightly

C Dm7sus E7sus

Kbd. 2 cue

+Mark Tree

E

30 BIRD: 31 32 33

Cheep cheep cheep cheep cheep cheep cheep cheep

FIONA:
Hoo-ray!

Stgs.
sub. p

+Fl.

A D A E

Cl., Hn., Kbd. 2

34 35 36 37

cheep cheep cheep cheep cheep cheep cheep cheep

Hoo-ray!

mp

A D A E

Cl., Tpt., Kbd. 2

38 39 40

Cheep cheep cheep cheep cheep cheep cheep cheep

Hoo - ray!_

mf

+Gtr. 2

A D A

41 42

G.P.

G.P.

+Gtr. 1, Bs.

3 3

43 44 45 46

FIONA:
Good morn-ing deer, say, have you heard To-day's my wed-ding day. I

Brass, Kbd. 2

Stgs., Gtr. 2

"symphonic"

C F C Am

47 48 49 50

have - n't met my hus-band yet, But I'm hope-ful a-ny - way!

Rds., Vlns. triplet feel

grazioso

+Stgs. (pizz.)

+Rds., Stgs., Glock

B \flat F C E \flat G *mf*

51 52 53 54

I'll wear a gown, We'll have a ball and dance for - ev - er - more. He'll

FL.

+Stgs.

+Gr. 2

mp

+Hn.

f espress

C F C Am

55 56 57 58

take me in his mas-sive arms, and spin me 'round the floor! I've al-ways been a

Rds., Kbd. 2, Glock

Stgs. (pizz.)

B \flat F C E \flat G G7

"With a lilt"
Kbd. 2 (Bsn.)

nu //

59 60 61

morn-ing per - son a morn-ing girl, Hoo-ray!

Picc., Fl.

Stgs. *mf*

+Brass

F G G7sus +Vc. G

F

62 63 64 65

Picc., Fl.

mf

+Stgs. (trem.)

C F

66 67 68

Stgs., Tpt., Hn.

+Kbd. 2

+Brass

69 70 71 72

Vlns. (pizz.) +Kbd. 2

mf grazioso

Vc. (pizz.)

Bs.

Detailed description: This system contains measures 69 through 72. The top staff is a vocal line with a treble clef and a 12/8 time signature. The middle staff is for Violins (pizzicato) and Keyboard 2. The bottom two staves are for the piano, with the right hand playing the Violoncello (pizzicato) and the left hand playing the Bass. The tempo is marked *mf* grazioso.

73 74

Start Click

Piccolo solo

Kbd. 2 +Stgs. (pizz.)

f

Detailed description: This system contains measures 73 and 74. The top staff is a vocal line. The middle staff is for Keyboard 2 and Stage Strings (pizzicato). The bottom two staves are for the piano. A 'Start Click' instruction is placed above measure 74. A 'Piccolo solo' instruction is placed above measure 74, with a dynamic marking of *f* and a fermata over a seven-measure rest.

Funky-Sneak Into New Feel

75 76 77 78

flutter

ff

Gr. 1

mf

Saxes, Brass

+Kbd. 1 (B3)

mf *fp* *mf* *ff*

Bass

Detailed description: This system contains measures 75 through 78. The top staff is a vocal line with a 4/4 time signature, starting with a 'flutter' marking. The middle staff is for Guitar 1. The bottom two staves are for the piano, with the right hand playing Saxophones and Brass, and the left hand playing Bass and Keyboard 1 (B3). Dynamics range from *mf* to *ff*.

Tempo!

Musical score for measures 79-82. Includes staves for Flute (79-82), Violins (Vlns.), Guitar 1 (Gtr. 1), Trumpets and Saxes (Tpt., Saxes), Horns and Tubas (Hn., Tbn.), and Bass (Bs.). Chord markings include G, Gsus, and F/G. Dynamics include *fp*.

Musical score for measures 83-84. Includes staves for Flute (83-84), Violins, Horns and Tubas, and Bass. Chord markings include A and Asus4. Dynamics include *fp*.

Swing Time (Click Arrives At Tempo)

Musical score for measures 85-86. Includes staves for Piccolo (Picc.), Trumpet and Saxes (T. Sax), Saxes, and Keyboard 1 (Kbd. 1). Chord markings include *mf* and *f*. Includes triplets for Saxes and Kbd. 1.

87 88 89 90

Brass, Saxes
+Kbd. 2, Xylo

mf

G C G F G/C D

Bs.
+Kbd. 1

91 92 93 94

Picc.

Play if requested

Stgs.

T. Sax ff

F Am +Tbn. f D C/D D

Hard Rock 'N Roll

95 96 97 98

T. Sax

A. Sax, Brass, Gtr. 1

Kbd. 1

C D B7/D# Em A7

Musical score for measures 99-101. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes chords C, D, B7/D#, Em7, and A7sus. The bass line consists of eighth-note triplets. Measure 101 includes the instruction "+Brass, Saxes".

Musical score for measures 102-104. The score continues in G major and 4/4 time. The piano accompaniment features chords A7/E, A7sus, A7, C, D, and Dsus. The bass line continues with eighth-note triplets. Measure 102 includes the dynamic marking *mf*.

Musical score for measures 105-106B. Measure 105 is marked "Straight 8ths". Measure 106 includes the instruction "Hn. 106A" with an accent (>). Measure 106B includes the instruction "+Gtr. 1". The piano accompaniment features chords A and A7. The bass line includes eighth-note triplets. The score also includes the instruction "+Saxes".

Vlins.

107 108 109 110

Tutti Horns

A E/A *sfz* Dsus2/A *f* A *sfz* G2/A *f*

111 112 *Picc.* 113 114

f *fp* *sfz*

J *Gr. 1 muted* 115 116 117 118

mf *Saxes, Tpt., Tbn.* *f*

mf

+Bs.

Musical score for measures 119-122. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure numbers 119, 120, 121, and 122 are indicated above the staff. Dynamics include *mf* and *sfz*. The lyrics "A G E A G" are written below the bass staff in measures 121 and 122.

Musical score for measures 123-126. The score is in treble and bass clefs. Measure numbers 123, 124, 125, and 126 are indicated above the staff. Dynamics include *f*. The lyrics "A D A D A D A D" are written below the bass staff. Instrumentation includes *Saxes*, *+Brass*, and *Hn.*.

Musical score for measures 127-130. The score is in treble and bass clefs. Measure numbers 127, 128, 129, and 130 are indicated above the staff. Dynamics include *mf* and *f*. The lyrics "Am D Am D" are written below the bass staff. Instrumentation includes *Picc.*, *+Kbd. 2*, *T. Sax, Tbn., Gtr. 2*, and *A. Sax, Tpt., Hn., Stgs. (trem.)*.

Vlns.

131 132 133 134

+Saxes, Brass

f *fp* *fp*

E \flat 2 *E \flat 2*

Start 2nd Click

135 136

FIONA: RATS:

Ten hut! Hut!

137 138 139 140

Tpt., A. Sax, Hn., Kbd. 2

ff

+Tbn., T. Sax

E \flat *F* *E \flat* *F*

141 *Stgs.* *f* 142 143 144

145 *Picc.* *f* 146 147 148

Gtr. 1 staccato
mf

Saxes, Hn.
B \flat E \flat Fm11 G \flat /A \flat B \flat E \flat Gm7 B \flat /C

Bass

149 150 151 152A

ff
Saxes, Tpt., Tbn.
+Stgs.

F E \flat /F B \flat /F Fsus

152B Picc. 152C 152D

Stgs. *ff*

Saxes, Tpt.

+Tpt., Hn., Tbn.

C#m7sus B/D# E2 B#m/E#

152E 152F 152G FIONA: (to 157)

A

Gr. 1

E/F# D#m/F# F# E/F# F#

(Swing 8ths)

157 158 159 160

brand new start, a pal - ette cleanse as fresh as lime sor-bet Last

Kbd. 1 +Gtr. 1, Glock

Kbd. 2 (Celeste)

Brass mf

E B F# E B F#

161 162 163 165 (to 167)

night I was a mon - ster but this mor-ning This morn-ing This

Sigs.

E B F# D#m G#m Bbm

+Rds., Vc.

167 168 169 170

morn - ing I'm o - kay! This

Vlins.
Rds., Brass *mf, espress*

Db/Eb Eb Fm Bb7

Detailed description: This block contains the musical score for measures 167 through 170. The top staff is the vocal line, with lyrics 'morn - ing I'm o - kay! This'. The second staff is for strings and brass, marked 'mf, espress'. The third staff is the piano accompaniment, showing chords *Db/Eb*, *Eb*, *Fm*, and *Bb7*. The bottom staff is the bass line. Measure numbers 167, 168, 169, and 170 are indicated above the vocal staff.

171 172

mor - ning I'm o -

Kbd. 2

A. Sax, Tpt., Xylo., Stgs.
litely

Bs. Cl.

+Hn., Kbd. 2
Db/Eb
+Tbn.

Detailed description: This block contains the musical score for measures 171 and 172. The top staff is the vocal line, with lyrics 'mor - ning I'm o -'. The second staff is for keyboard 2. The third staff is for saxophone, trumpet, xylophone, and strings, marked 'litely'. The bottom staff is for bass clarinet. The piano accompaniment includes chords *Db/Eb* and *+Tbn.*. Measure numbers 171 and 172 are indicated above the vocal staff.

173 174 175 176

kay!

Picc. (swing 8ths)

mf

Kbd. 1 +Stgs. (pizz.), Kbd. 2

Bs. Cl.

Bs.

177 178 179 180

+Kbd. 1

Stgs. (pizz.)

D \flat A \flat /E \flat D \flat /F +Hn., Tbn., Bs. Cl. B \flat 7/F

Kbd. 1 +Bs.

181 182 183 184 185

Kbd. 2 +Gtr. 2

+Stgs.

Tutti

mf E B A A mp sfz E \flat 7sus

+Bs. Cl.

I Think I Got You Beat

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: FIONA: "There are things..."

Dictated

A *Kbd.1* B C

FIONA: "...how rough I had it." "I mean about my life."

+ Elec. Bs.

"Are you kidding?"

Colla Voce

1 FIONA: 2 3 4

I had no-thing in that tow - er Fight-ing bore-dom on the hour

Vln's
mp
G^b D^b/F G^b D^b/F A^b

Hn.

Cello

5 6 7 8

Prin-cess lone-ly walk-ing cir - cles I had on - ly

G^b D^b/A^b E^b/B^b A^b sus 2/C

(♩ = 120)

A **Moderato - In 4**

9 10 11

Bare es - sen-tials, ar - my cot, a hot plate and a cham-ber pot and ev - 'ry morn - ing I would

Gtr's *mp*

Kbd.1 (Bright Wurlly w/solid attack)

mp *Tight H.H.* *Elec. Bs.*

B♭m *A♭* *G♭7*

sim.

12 13 14

boil it. No choice, I had no toi-let, just a view of dev - a - sta-tion out one win-dow; i - so -

Vlins. (pizz.), *Kbd.2*

+Cello

Gtr's cont. sim.

D♭ *B♭m* *A♭*

15 16 17

la-tion, in my bed-room. And ve-ry lit-tle head-room. Twen-ty years I sat and wai-ted

arco

Shaker

G \flat 7 D \flat E \flat m

18 19

I'm ve-ry ded-i-ca-ted. On the walls the days were ad-ded,

Shaker cont.

Fm E \flat m

20 21

luck-i-ly those walls were pad-ded. So

+ Gtrs., Stgs. *+Hn.*

A \flat 7

+ Elec. Bs.

B

22 23 24

I think I got you beat, I think I got you beat. Yeah

Vln's
Kbd. I

L.V.
Gtrs.

F \flat 2 G \flat 2 D \flat F \flat 2

Cello, Elec. Bs.

Detailed description: This block contains the first system of the musical score, measures 22-24. It features a vocal line at the top with lyrics: "I think I got you beat, I think I got you beat. Yeah". Below the vocal line are staves for Violins and Keyboard I, Electric Guitars (L.V.), and Piano. The piano part includes a bass line with chords F \flat 2, G \flat 2, D \flat , and F \flat 2, and a cello/electric bass line. The key signature is B-flat major (two flats).

25 26 27

Yeah Yeah I think I got you beat, I think I got you

L.V.

G \flat A \flat F \flat 2 G \flat 2

Detailed description: This block contains the second system of the musical score, measures 25-27. It features a vocal line with lyrics: "Yeah Yeah I think I got you beat, I think I got you". Below the vocal line are staves for Violins and Keyboard I, Electric Guitars (L.V.), and Piano. The piano part includes a bass line with chords G \flat , A \flat , F \flat 2, and G \flat 2, and a cello/electric bass line. The key signature remains B-flat major.

28 29

beat. +8va

D \flat D \flat 7sus D \flat D \flat 7sus

Elec. Bs. *slide*

Detailed description: This block contains the piano accompaniment for measures 28 and 29. It features a grand staff with treble and bass clefs. Measure 28 starts with a 'beat.' marking and a '+8va' dynamic. The piano part includes chords for D \flat and D \flat 7sus. The bass line has a 'slide' marking and is labeled 'Elec. Bs.'.

C SHREK:

30 31

I've heard bet - ter, I'm just say - in, 'A' for ef - fort, thanks for play - in'.

Gtrs.

Bs.Cl., Cello Fm E \flat

Elec. Bs.

Detailed description: This block contains the vocal line for Shrek and piano accompaniment for measures 30 and 31. The vocal line is in a box labeled 'C' and includes the lyrics: 'I've heard bet - ter, I'm just say - in, 'A' for ef - fort, thanks for play - in'. The piano accompaniment includes guitar (Gtrs.), bassoon/cello (Bs.Cl., Cello), and electric bass (Elec. Bs.). Chords for Fm and E \flat are indicated.

32 33

Sad to see a prin - cess suf - fer. But I had it

+ Vlns.

D \flat 7 . A \flat

Detailed description: This block contains the vocal line for Shrek and piano accompaniment for measures 32 and 33. The vocal line includes the lyrics: 'Sad to see a prin - cess suf - fer. But I had it'. The piano accompaniment includes violin (+ Vlns.) and chords for D \flat 7 and A \flat .

34 35

rough - er, like that time a mob with tor - ches burned my brit - ches, see the

Vlns.

Gtrs.

Fm Eb

Detailed description: This block contains the musical notation for measures 34 and 35. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "rough - er, like that time a mob with tor - ches burned my brit - ches, see the". Below the vocal line are three staves: Violins (labeled *Vlns.*), Guitars (labeled *Gtrs.*), and Piano. The piano part shows chords Fm and Eb. The guitar part features a rhythmic pattern with accents.

36 37

scor - ches? You're just whi - ny, I had a flam - ing hi - ney!

Vlns.

Gtrs.

Db7 Ab

Detailed description: This block contains the musical notation for measures 36 and 37. The vocal line continues with lyrics: "scor - ches? You're just whi - ny, I had a flam - ing hi - ney!". Below the vocal line are three staves: Violins (labeled *Vlns.*), Guitars (labeled *Gtrs.*), and Piano. The piano part shows chords Db7 and Ab. The guitar part continues with a similar rhythmic pattern.

38 39

As I fled I had to won - der, if I were torn a - sun - der,

arco

B \flat m7 Cm7

40 41 42

would an o - gre go to hea - ven, did I men - tion I was se - ven? So _____

Stgs.

B \flat m7/D \flat E \flat +Hn.

D



I think I got you beat, I think I got you beat. Yeah, yeah _____ yeah yeah.



I think I got you beat, I think I got you beat.



E

50 **FIONA:** 51 52 **SHREK:** 53

No warm re - gards, No Christ - mas cards.

Vlins, Cls.
espressivo

Gtr.1 "Jangley"

f Cm B \flat sus B \flat A \flat E \flat

Cello
slide

marc.
Bs.cont. sim.

FIONA: "Okay, top this."

54 **FIONA:** 55 **SHREK:** 56 57

And ev - ery day Was hell on earth day.

Hrn.

Cm B \flat sus B \flat A \flat E \flat

marc.

58 **FIONA:** 59 **SHREK:** 60

I missed my prom. My Dad and Mom sent me a - way

(Cl's.)

Hn.

+Stgs, Gtrs, E. Bass

Fm7 Gm7 Fm7

61 **FIONA:** "I was sent away on Christmas Eve" 62 **SHREK:** "'D'ah" 63 **FIONA:** "Ha ha".

it was my birth - day.

Mark Tree (Mark Tree cont.)

Vln's, Cl.

f Bb

Hn. mp

Gtr.1.

+ Gtr.2 p f

V.S.

F

64 **FIONA:** Bare es - sen - tials, ar - my cot, a hot plate and a cham - ber pot and ev - ry morn - ing I would

SHREK: No warm re - gards, No Christ - mas

Vlins, Cls

Gtr.2

+ Gtr.1

Cello *+ Elec. Bs.*

C#m(add9) **B** **A7**

67 boil it. No choice, I had no toi - let, just a view of dev - a - sta - tion out one win - dow; i - so -

68 cards. And ev - ery day Was hell on

69

E **C#m(add9)** **B**

70 71 72

la-tion, in my bed-room. And ve-ry lit-tle head-room. Twen-ty years I sat and wai-ted
 earth day. I missed my prom, my

Gtr.1

A7 E F#m

73 74

I'm ve-ry ded-i-ca-ted. On the walls the days were ad-ded,
 Dad and Mom sent me a-way

G#m F#m7

75 76

luck - i - ly those walls were pad - ded.

it was my birth - day.

Stgs., Cls.

Hn.

B
(Cello)

77 78 79

Twenty - years... My Dad and Mom sent me a - way

Hn., Cl's.

F#m *G#m7* *F#m7*

Marrant

80 81 82 83

+ Vlns.
+ Cello
mp
+ Hn. (8va)
+ Cl.
Cym.

G

84 85 86

I think I got you beat, I think I got you beat yeah

I think I got you beat, I think I got you beat yeah yeah

G2 A2 E G2

Elec. Bs.

V.S.

87 88 89

yeah yeah I think I got you beat I think I got you

— yeah yeah I think I got you beat I think I got you

Vlins.

Cello

Gtr.2

A Bsus G2 A2

Elec. Bs.

90 91 92

beat yeah yeah yeah I think I got you beat

beat yeah yeah yeah I think I got you beat

+ Gtr.1
(Chorus/Tap Delay/Some Dirt)

Build

open up slowly

Cls.

E G2 A B G2

2 part
Nasty Shrek
Fart

93 94 95 96

I think I got you beat yeah

I think I got you beat yeah yeah (fart)

SHREK: "Oopsy. Ah well, better out than in I always say."

Fiona farts

A2 E G2 A B

H Vocal Ad Lib

97 SHREK: 98 99 FIONA: 100

Hmmmm (burp) Hmm (burp)

+Gtrs., E. Bs., Drums +Vlns., Cello, Cls., Kbd.2

mp F# F#m/E B F# A6/E B

101 SHREK: 102 103 FIONA: 104

Hmmmm (burp) Hmmm (burp burp burp burp)

+Gtrs., E. Bs., Drums +Vlns., Cello, Cls., Kbd.2

F# F#m/E B F# A6/E B

105 FIONA: 106 SHREK: 107 SHREK: 108 SHREK:

Na na na, na na na na — Na na na na na na na —

etc.

F# A2/E B F# Esus B

109 SHREK: 110 SHREK: SHREK: SHREK: 111 SHREK: 112 SHREK:

FIONA: FIONA: FIONA: FIONA: FIONA:

+ Gtrs., Vlns., Cello Cls.

F# A F# A F# A F# A F# A F# A

+Elec. Bs.

113 114

Vln. 1

mp E G A7

Cello

Gtr's

J

115 116 117 118

Yeah yeah Yeah yeah

Vlns. 1,2
E G A7 *p* +Cl. E G A7

119 120 121 122

Yeah yeah Yeah yeah

Hn. *mp*

+Kbd. 1
E G A7 E G A7
Cello, Bs. *p*

Rall.

123 124

A7 *pp* *pp* E

Segue

Farq In A

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

1 *Stgs.* *f* 3 3 3 2 3 *+Kbd. 1* 3

Picc. 3 *f* 3 3 3 *ff* 3

Brass 3 3 3 3

Kbd. 2 3 3 3 3 3

Cm *f* *Gm* *D* *D7* *Gm*

+Bari., *E. Bs.*

Detailed description: This system contains the first five staves of the score. The top staff is for Stages (Stgs.), marked *f*, with a 4/4 time signature and a key signature of one flat. It features a sequence of chords and triplets. The second staff is for Piccolo (Picc.), also marked *f*, with a similar melodic line. The third staff is for Brass, marked *f*, with a rhythmic accompaniment. The fourth staff is for Keyboard 2 (Kbd. 2), marked *f*, with a bass line. The fifth staff is for Keyboard 1 (+Kbd. 1), marked *ff*, with a bass line. Chord symbols Cm, Gm, D, D7, and Gm are written below the keyboard staves. The system concludes with a double bar line.

3 4 *Picc.* *trb*

A *F#°/E* *A* *F#°/E*

Detailed description: This system contains the next five staves. The top staff continues the melodic line from the first system, marked with a 3 and a 4. The second staff is for Piccolo (Picc.), marked *trb*, with a melodic line. The third staff is for Keyboard 1 (+Kbd. 1), marked *trb*, with a melodic line. The fourth staff is for Keyboard 2 (Kbd. 2), with a bass line. The fifth staff is for Keyboard 1 (+Kbd. 1), with a bass line. Chord symbols A, F#°/E, A, and F#°/E are written below the keyboard staves. The system concludes with a double bar line.

5 6

A F#°/E A F7 E

Ballad Of Farquaad

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

d = 80

Al=03

Vamp

FARQUAAD:

1 2 3 4 5

My dad-dy was a min - er, so he was-n't much a-round.

Hn.
mp

C#m(no3)
mp

E(no3)

*Bs. Cl., Tbn.,
Kbd. 1, Vc., Bs.*

6 7 8 9

For - ag - ing for dia - monds, a life spent un - der-ground.

Bm(no3)

D(no3)

G#(no3)

Vlns.

Toms

10 Dad-dy did-n't talk much, 11 he bare-ly said hel-lo, 12 he

Kbd. 1 (Hp.)

C#m(no3) E(no3)

Kbd. 1 (Hp.)

14 simp-ly mut-tered 15 "hi-ho" 16 and off to work he'd

Vlns.

mp *mf*

+*Kbd. 2, FL.* *Tutti*

Bm(no3) D(no3) G#(no3)

Kbd. 1

18 go. 19 Dad-dy was 20 grump-y. 21 My

FL. *+Tpt., Kbd. 1, Glock*

Stgs. *mp "country"*

Kbd. 2 *mf* C#m

Bs. Cl., Hn., Tbn. *Bs.*

A L'istesso Tempo-Spaghetti Western Feel

22 23 24 25

ma-ma was a prin - cess who left her crown be - hind,

Gtr. 1
(Spaghetti western feel)

mf

Gtr. 2

Dm
Hn., Tbn., Vc.

F

Bs.

26 27 28 29 (growl)

Dad - dy was her true love, so ma-ma did-n't mind. I

Cm Eb A

"ruff n' tuff"

30 31 32 33

ne-ver knew my ma-ma but she could-a been a queen. She

Vlns., Fl.
quasi "wordless soprano"

mf gliss.

Gtr. 1

Dm F

Cl., Hn. *Hn.*

34 mar-ried way be - neath her, 35 36 37 Be - neath her knee, I

Cm
+Cl., Vc., Tbn.

Tutti

Ab

A(no3)

38 mean. 39 Oh,

Vlns.

mf

Brass

+Sus. Cym.

f

Dm

Vc.

Bs.

40 Dad-dy's bed was lum - py, 41 42 so mom-my could - n't sleep. 43

Stgs., Cl., Kbd. 2

Kbd. 1 (Hp.)

Gtr. 2

mf

Bbm

Ab

Gb

Db

Bass

44 45 46 47

Dad-dy built a new _____ one so tall and so _____ steep.

Gtr. 1

B \flat m A \flat E \flat /G F/A

48 49 50 51

Twen - ty mat-tres-ses she slept u - pon, One night she rolled o - ver,

Stgs., Hn.

+Rds., Glock, Kbd. 2

mp B \flat m Fm B \flat m Fm G \flat Maj7 D \flat /F *Cl.*

52 53

And ma - ma was

Gtr. 1

mf G \flat 2/B \flat *f*

Hn., Tbn., Timp., Bs.

54 55 56 57

gone. So dad-dy was grum - py.

Stgs. *mf* *Picc., Fl., Kbd. 1*

mp *Gtr. 2*

mp *C#m* *+Mark Tree*

C **With gusto**

58 59 60 61

Me and my old man, a tale as old as dirt. A

Rds., Kbd. 2 *mf*

Kbd. 1 *+Stgs, Brass, Gtr. 2*

mf *Am* *G* *C*

62 63 64 65

bit - ter dis - tant fa - ther in a ti - ny un - der - shirt.

Fl. *mp* *big cresc.*

mp *G* *C* *E7*

+Timp.

66 67 68 69

Dad-dy up and left me, Left me good as dead.

Rds., Kbd. 2

mf Am

70 71 72 73

Now he lives in squa - lor, Sleep - ing se - ven to a

mp

Am *mp* F G(no3)

D

74 75 76 77

bed.

Kbd. 1 (Occarina)

mf

Flugel

p Hn., Tbn.

Bs.

78 79 80 81 82

*Kbd. 1 (Hp.)
+Stgs., Kbd. 2*

p Gm Eb F Gm D

In 4

In 4-Allegro Brillante ♩ = 144

83 84 85 86

Picc., Fl., Vlns. (trem.)

Tpt., Tbn.

+Hn.

+Vc., Bs.

ff

sfz

86A 86B

FARQUAAD:

My

Picc., Fl., Vlns., Kbd. 2

f

sfz *sub. mf*

E

87 88 89

bride is to be gor - geous. Her wed - ding dress de - sign - er, The guest list will be ma - jor with-

Vlins., Rds.
mf leggiero *Tpt.* *sfz* *sfz*

+Hn., Tbn.

A *leggiero* D/A D Dm A

Bass

90 90A 90B

out a mi - nor mi - ner

ff *3* *sfz* *sfz*

A *sfz* *sfz*

91 ENSEMBLE: 92

La, la, la, la, la, la, la, la, la, la, la, la.

f *Tutti*

+Tpt., Hn. D A B7 E

93 FARQUAAD: 94

Packs of roy - al lack - eys! Play - ing vi - o - lin.

ff

Hn., Tbn.

95 FARQUAAD: → 96A

Who will not let you

ENSEMBLE:

Strings of roy - al un - der - lings

Strings of roy - al un - der - lings

mf

Picc., Fl., Glock

+Stgs. *Brass*

mf D A B7

Cue Farq

96B 96C 96D 96E

in! Ah-

Tpt.
mf

Rds., Vlns., Kbd. 2
mf grazioso

Vc., Gtr. 2, Hn., Tbn.

97 98

ha! Ah - ha! Ah - ha! Tricked out

Hn.
mf

Kbd. 2 (Hp. gliss)
fp

+Tbn. (non trem.)

Vc., Bs.

F

Half Time Feel

99 carr - iage; 100 twen ty stall ions; 101 with a coach-man named Ra - oul. 102 Big re-

Tricked out carriage, twen - ty stal-lions, with a coach-man named Ra - oul.

Stgs., Rds. *f*

+Brass, Stgs. *mp* E \flat 6/B \flat 3 3 3 Ab6/B \flat 3

103 cep - tion 104 with a - boy-band, 105 and a roy - al 106 D. - J. by the

Big re-ception with a boy band

Big re-ception with boy band

Kbd. 2, Tpt. *ff* E \flat /B \flat Fm7/B \flat E \flat /B \flat Fm7/B \flat B \flat 9sus *Hn. f*

106A 106B 106C 106D

pool! Yes,

Fl.

+Vlns., Kbd. 2

+Vlns., Cl.

Tpt., Cl.

f

f *Fm* *Bbm/F* *Fm* *Gm/F*

+Vc. *+Tbn.*

106E 106F **Rit.** (to 111)

Vlns., Fl.

sfz

+Tbn., Vc., Bs.

G

111 112 113 114

I can see my fut - ure and so it shall be done. It's

Vln. I

ff *mf*

Tutti

Dm *f* *mf*

115 116 117 118

to - tal dom - in - a - tion with some tor - ture just for fun. 'Cause

Fl. *Hn. rip*

mf scherzando +Stgs. (pizz.) *sfz*

Cm *E♭* *mp A Gm A sfz*

119 120 121 122

I will have — per-fec - tion! And I will have a queen!

Vlns. *mf sfz*

Rds., Brass *mf Dm F*

Kbd. 1, Vc., Bs.

123 124 125 126

Once I get — that crown on you will get the gui-llo - tine.

Tpt., Hn., Gtr. 1

Kbd. 2 (Chruch Organ) +Fl., Cl. *mf Cm E♭/B♭ fp A*

Tbn., Vc., Bs.

Rit.

127 128

And I'll

H

129 130 131 132

pun-ish you dad-dy 'cause I'm all grown up And big-ger than you'll ev-er know. You're gon-na

Xylo.

mf
Kbd. 1
+Stgs. (pizz.)

mf Bbm Ab Gb Db Bbm Ab Gb

133 134 135 136

pay dad - dy, It's an - y day, dad - dy, I'm off to

Rds., Brass, Vlns., Kbd. 2

ff *ff*

Ebm *mf* *ff* (violent) *mf* *ff*

Timp., Vc., Bs.

137 work

138 Hi

Tutti

G \flat sus2 *f* D \flat sus4/A \flat

139 ho!

140

141 *Poco Rit.*

142

Picc., Tpt., Vln. 1

Cl., Vln. 2, Kbd. 1

Kbd. 2

+Hn., Tbn., Vc., Bs.

D \flat (no3) D \flat (no3) C \flat D \flat (no3)

Air Guitar Crossover

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Tempo di "I Think I Got You Beat"

1 2 3 FIONA:

Mer mer mer mer mer mer mer mer mer mer

SHREK:

p *f*
Drums
Gtr 2
Db Fb Gb
Kbd 1 (Wurlid),
Gtr 1

Ac. Bs.

4 5

Mer mer mer mer mer mer mer mer mer mer.

Db Fb Gb

Musical score for measures 6 and 7. The vocal line features a melody with lyrics: "Dwair wair wair wair wair wair wah!". The piano accompaniment includes chords D \flat , F \flat , and G \flat . Fingerings are indicated as 6, 3, 7, 3.

Musical score for measures 8 and 9. The vocal line is marked "Vamp" and "Vocal Ad Lib". The piano accompaniment includes chords D \flat , F \flat , and G \flat .

Cutoff: Shrek pushes Fiona offstage.

Piano-Conductor

SHREK

14B

It's Duloc

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

The musical score is for the piece "It's Duloc" and is written for Piano-Conductor. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into six measures, numbered 1 through 6. Measure 1 is marked with a first ending bracket. The piano part (Kbd. 1 (Hp.) + Vlns.) is marked *mp* and features a melodic line with a slur over measures 1-3. The orchestra part (Kbd. 2, +Vc., +Hn., Bs.) is marked with a first ending bracket and features a rhythmic accompaniment. A large handwritten "X" is drawn across the entire score. The page is from a binder, as evidenced by the hole punches on the right side.

1 rest

Make A Move

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: They exit

(♩ = 90)

"3, 4"

1 2 3

DONKEY:

There is

H.H.

+Perc. 2 (Snaps)

+Tamb.

El. Bs.

B♭

E♭

mp

A

4

3 5

some-thin' go-in on 'round here; I've been wat-chin' and the sig-nals are clear. A ner-vous

B♭

E♭

sim.

6 7 3

laugh when she brush-es his skin; The swea-ty palms, the big do-pey grin.

This system contains the first two measures of the vocal line. The vocal line is in a treble clef with a key signature of two flats. Measure 6 contains the lyrics 'laugh when she brush-es his skin;' and measure 7 contains 'The swea-ty palms, the big do-pey grin.' There are three 'x' marks above the vocal line in measure 6 and two in measure 7. The piano accompaniment is shown in a grand staff with a bass clef. The first measure of the piano part has a chord of Bb, and the second measure has a chord of Eb. There are also some rhythmic markings in the piano part.

Bb Eb

This block shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The first measure has a chord of Bb, and the second measure has a chord of Eb. The bass line has a steady eighth-note accompaniment.

8 9

Hmm. With a

Perc. continues... Vlns., Kbd. 2

+Glock. pp p

This system contains measures 8 and 9. The vocal line starts with 'Hmm.' in measure 8 and 'With a' in measure 9. There are 'x' marks above the vocal line in measure 9. The piano accompaniment includes a grand staff and a separate staff for 'Vlns., Kbd. 2'. The grand staff has chords of Bb and Ab in measure 8, and Eb and Ab in measure 9. The 'Vlns., Kbd. 2' staff has a melodic line with dynamics 'pp' and 'p'. There is also a 'Glock.' (glockenspiel) part with a melodic line.

Kbd. 2

Bb Ab Eb Ab

Gr. 1 (Wah)

This block shows the piano accompaniment for the second system. It includes a grand staff and a separate staff for 'Gr. 1 (Wah)'. The grand staff has chords of Bb, Ab, Eb, and Ab. The 'Gr. 1 (Wah)' staff has a melodic line with a wah effect. There are also some rhythmic markings in the piano part.

10 11

gig-gle and a flip of her hair, I smell the pher-e-mones in the air. Ma - kin'

(Gtr.)

This system contains measures 10 and 11. The vocal line starts with 'gig-gle and a flip of her hair,' in measure 10 and 'I smell the pher-e-mones in the air. Ma - kin'' in measure 11. There are 'x' marks above the vocal line in measure 10 and two in measure 11. The piano accompaniment includes a grand staff and a separate staff for 'Gtr. 2'. The grand staff has chords of Bb and Ab in measure 10, and Eb and Ab in measure 11. The 'Gtr. 2' staff has a melodic line.

Bb Ab Eb Ab

This block shows the piano accompaniment for the third system. It includes a grand staff and a separate staff for 'Gtr. 1 (Wah)'. The grand staff has chords of Bb, Ab, Eb, and Ab. The 'Gtr. 1 (Wah)' staff has a melodic line with a wah effect. There are also some rhythmic markings in the piano part.

12 13

goo-goo eyes o-ver their food, they need my help here in set-ting the mood.

(8^{va})

B

14 15 16 17

3 BLIND MICE:

DONKEY: Oh, you don't believe love is blind? Well I got some friends who think otherwise. And here they are! Direct from my imagination! Oh, oh, oh

Kbd. 2 (Hp.)

Marktree

Kbd. 1 +Saxes, Hn., Tbn.

+Tpt.

C D E F G A B

+Bs., Gtr. 2

El. Bs.

18 19

Three blind mice, Three blind mice, DONKEY: Watch your step girls.

Tpt., Saxes, Tbn.

+Saxes

mf C Em7 Dm7 Eb Dm7 C Em7 Dm7 Eb Dm7

20 21

You got - ta

See how they run.

Tpt. *mp* *f*

+Saxes, Tbn.

Am G C B \flat F F7

Tbn. 2

22 23

turn up the heat you gotta butter the pan You gotta (make a move and don't be a-fraid;)

make a move and don't be a-fraid;

Gtr. 1
+Kbd. 2 (Clav.)

+Gtr. 2

B \flat 7 E \flat 7 G \flat 7 A \flat 9

24 25

Reach for her hand, may-be give her a kiss (She's wait-in' for a move_____ to be made.) You

She's wait-in' for a move_____ to be made. She's

Tpt., Saxes, Cowbell

B \flat 7 E \flat 7 G \flat 7 A \flat 9

26 27

got - ta got - ta got - ta You got - ta make a move._____

got - ta got - ta got - ta, yeah.

Saxes, Brs.

mp

+Gtr. 1

F G A \flat E \flat

Gtr. 1

El. Bs.

28 You got-ta make a move 29 You got-ta make a

You got-ta make a move You got-ta make a move

+Tbn. (8vb)
mf

Kbd. 2
Bb7 Eb7 Bb7 Eb7

30 mo - ve. 31 Yeah

You got - ta make a move Yeah

Kbd. 1 solo
Bb7 Eb7 F

32 33

H.H., Snaps +Tamb.

Kbd. 2
2nd X only

$B\flat$
sub. p

$E\flat$

+Bs.

34 35

$B\flat$ $A\flat$ $E\flat$ $A\flat$

mp

Gtr. 1

Vamp

36 37

Perc. cont...

$B\flat$ $A\flat$ $E\flat$ $A\flat$

Safety

DONKEY: Shrek, I know you can't...
...just open your heart and...

37A 37B

Vlns., Kbd. 1

Gr. 1 (Wah)

Gm7 F#m7 Fm7 F#m7

37C 37D (to 42)

Gliss.

Gm7 F#m7 Fm7

EL. Bs.

42 43 44

Vln. 2

C D E F G A

+Hn., Tbn., Vc. (trem.) mp

+Gtrs.

"Are you gonna eat that?"

45 46 47

+Vln. I

+Tpt., Alto (non trem.)

+T. Sax

B C D E F7

+Timp. roll

DONKEY: "Man. what's wrong with you?"

47A 47B

You got - ta make a move you got - ta shift in - to gear. You got - ta

Saxes, Brass

f *mf*

f F7#9 Bb7 Eb7

3

Give 2

Give 2

47C 47D

(buck-le down and give it a whirl.) The scene is set right out of a book (with a
buck-le down and give it a whirl. Move, move, move, with a

G \flat 7 A \flat 9 B \flat 7 E \flat 7

47E 47F

sun - set) and a beau - ti - ful girl. So you got - ta got - ta
sun - set Got - ta Got ta

G \flat 7 A \flat 9 F G

Double Time

48 **Double Time** 49 *Saxes* 50 51

Kbd. 2 *f* *Tpt.*

f *+Gtrs., Bs., Drums* *+B3* *+Tbn.* *F7* *Bb7/F*

52 **MICE:** 53 54 **DONKEY:** 55

C'-mon, C'-mon, C'-mon, C'-mon, Ba - by. You gotta make a move, C'-mon!

Saxes, Brass *Vlins.*

F7 *Bb7/F* *F7* *Bb7*

56 **MICE:** 57 58 **DONKEY:**

You got-ta make a move now, Bay - bay-eh! You got-ta make a move,

F7 *Bb7* *F7*

59 60 MICE: 61

shake C'-mon! You got-ta make a move _____ now, Bay - bay - eh!

B \flat 7 F7 B \flat 7/F

62 63 64 65

+Vc., Tbn.

hit → *Warp*

Dictated
DONKEY:

66 67 68

Yeah! Yeah! Yeah!

+ MICE:

F13 ff F7

Make A Move - Tag

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: DONKEY: "1-2-3-4"

1 2 DONKEY: 3

MICE: You got - ta make a move, C'mon!

Hoop hoop hoop hoop

Drs.

Gtr.1 Kbd. 2, Bs.

F7
+ Tamb., Gtr.2,
Kbd.1 (comp)

Bb7/F

4 5 6 7

You gotta make a move, C'mon!

hoop hoop hoop hoop hoop hoop

Vlins.

F7 Bb7/F F7 Bb7

Abrupt cut off
(last girl exits)

Act II Sunset

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

DONKEY: "...before your fire dies."

Misterioso

Kbd. 2 (Hp.)

Kbd. 1
+Fl., Vln. 2
mp (or mf)
F#m *G#m* *Bm* *Dm*

Vc. *+Bs. Cl.* *+Vc., Tbn., Hn.*
Bs.

Am *Tpt.* *Bbm*
+Hn.

Stgs., Gtrs. *8*

Kbds.

Crotales

The Curse

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

DONKEY: "Princess, what happened to you?"

FIONA: "... by night another."

The musical score is written for three parts: Stgs, Kbd. 2; Gtr's; and Kbd. 1. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures, numbered 1, 2, and 3. Measure 1 includes the instruction 'sul pont.' and 'mf, n.v.'. Measure 2 includes '8va' and 'fast swell in'. Measure 3 includes '15^{ma}' and 'mf'. The notation features sustained chords with fermatas in all three parts. A large handwritten 'X' is drawn across the entire score.

C.O. "...true form."

Handwritten signature

When Words Fail

CUE: SHREK: "Princess, I..."

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

With A Wee Lilt

Handwritten: } = 14/10

SHREK: "Good for me too...um..." (to 5)

2X's

1 2 3

Kbd. 2 (Hp) solo

mp

Kbd. 1 (Hp) +Vlns.

+Bs.

Tutti Stgs.

+Gtr., Mandlin

C2

5

6 7 8

I picked this flow - er right o - ver there is

Kbd. 2 (Hp), Bs.

D(no3rd)

D(no3rd)

9 10 11 12

where it grew, and I don't real - ly like it, but it

Cello

+FL., Vlms.

Hn.

C2

G

C

13 14 15 16

made me think of you. Be - cause it's pret - ty is

Gtr., Mando.

G C Dsus

17 18 19 20

what I'm tryin' to say. And you are al - so pret - ty, but

21 22 23 24

I like you a - ny - way. So

Gtr., Mando.

Stgs.

+Bs.Cl.

25

26 27 28

please ac - cept this flow - er with it's pe - tals and a stem, which

Cl., Hn. *Stgs.*

mf, marcato
Em Bm Em Bm

SHREK: "Oh man, I'm in trou-ble."

29 30 31 32 33 34

re-pre-sent my feel - ings and tells you how... When words

(Cl., Hn.)

C G Em Bm

35

36 37 38

fail what will I do? When words

Kbd. 1, +Stgs.
mp
+Tbn.

39 40 41 42

fail how will she know how I feel when words

Cello solo
mf

Am/C D Em Bm

43 44 45 46

fail will I fa - il - too?

Hn. solo

Am/C Dno3rd (Sigs.) Csus2

47

48 49 50 51 52

Hel - lo fair prin - cess oh look, the moon is out to - night. You re -

Picc., Cl.
Kbd. 2 (Hp)
mf
+Vlns.

G(no3rd) D(no3rd) G2(no3rd) D(no3rd) C2

53 54 55 56

mind me of that moon be - cause its big and bright and by

Hn.

+Vlins.

+Cello

57 58 59 60

big I don't mean chub-by. Ob - vi - ous - ly you're not fat. But your

61 62 63 64 65 66

per-son-al-i-ty is big-gish is what I meant by that.

Kbd. 1, +Sigs. Fl.

+Cl.

Fl. Cl.

C2 D2 G

Cello

Bs.

(Cello)

67

Sor - ry 'bout that fat thing I'm on the hef - ty side my - self. I

Kbd. 2, +Brass, Stgs.

Em *sub. f* Bm Em Bm

SHREK: "Where am I going with this?"

have to blame the gene pool which re - minds me of... When words

71 72 73 74 75 76

C2 G Em Em Bm

77

fail what will I do? When words

78 79 80

Stgs.

Kbd. 2
mf, espressivo

81 82 83 84 85 86

fail how will she know how I feel? When words fail will I fa - il too?

Detailed description: This block contains the vocal line for measures 81 through 86. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "fail how will she know how I feel? When words fail will I fa - il too?". Measure numbers 81, 82, 83, 84, 85, and 86 are indicated above the staff.

Cello

Detailed description: This block shows the cello accompaniment for measures 81-86. The notes are written on a single-line staff. The word "Cello" is written below the staff.

Am/C D Em Bm Am/C D(no3rd)

Detailed description: This block shows the piano accompaniment for measures 81-86. The chords are indicated above the grand staff. The chords are: Am/C, D, Em, Bm, Am/C, and D(no3rd). The piano part consists of chords in the right hand and a simple bass line in the left hand.

87 88 89 90

Do I have a snow - ball's chance?

Detailed description: This block contains the vocal line for measures 87 through 90. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Do I have a snow - ball's chance?". Measure numbers 87, 88, 89, and 90 are indicated above the staff.

Stes. Brass Picc., Fl.

Detailed description: This block shows the woodwind and brass accompaniment for measures 87-90. The Piccolo and Flute parts are written on a single-line staff. The word "Stes. Brass" is written below the staff.

f Csus2 G(no3rd)

Detailed description: This block shows the piano accompaniment for measures 87-90. The chords are indicated above the grand staff. The chords are: Csus2 and G(no3rd). The piano part features a strong dynamic marking 'f' and sustained chords in the right hand with a moving bass line in the left hand.

91 92 93 94

Are my pros - pects just too grim? I

Detailed description: This block contains the vocal line for measures 91 through 94. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Are my pros - pects just too grim? I". Measure numbers 91, 92, 93, and 94 are indicated above the staff.

Detailed description: This block shows the woodwind and brass accompaniment for measures 91-94. The Piccolo and Flute parts are written on a single-line staff.

Csus2 G(no3rd)

Detailed description: This block shows the piano accompaniment for measures 91-94. The chords are indicated above the grand staff. The chords are: Csus2 and G(no3rd). The piano part features sustained chords in the right hand and a moving bass line in the left hand.

95 96 97 98

spent my life stuck in the mud. Now I'm

Stgs., Tpt.
Picc., Fl.

p

Em G/D *p*

+Tbn. *♩*

99 100 101 102

crawl - ing out on a limb. If words

Gtr. 1 Solo "James Taylor"

mp
C2(no3) G/B D

Bs.

103 104 105 106

fail she'll know what I mean. If words

Kbd. 2

mp, gently

107 108 109 110

fail she'll just take my hand. She sees me like

Vlns.

Kbd. 2

p

Cello, Bs.

111 112 113 114

no one else has. If words fail

115 116 117 118 119

she'll un - der - stand. She'll un - der -

Hn., Vlns. Cello

Cl.

mp *f*

120

A Tempo

121 122 123 124

stand.

Vln 1

Cl., Kbd. 1
mp

Vln 2

f

harm. 2.

Kbd. 1
p

+Flg., Hn.

f

sub. *p*

Bs. *p*

Morning Person Reprise

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: FIONA: "...one true love."

Freely - In 3 (Or In 1)

5 6 7 8 9 10

mp
Cello

Cello

E(no3rd)
Kbd. 2 (Hp.)
+Gtr.1

D(no3rd)

A(no3rd)

Bs.

+Timp.

V.S.

In 4, Pressing Forward

11 12 13 14

+Vlins., Fl.
+Tpt. (sust.), Kbd.1
mf
+Hp. gliss.
mf
+Hp. gliss.
+Tbn., Bs. *+Chimes*

15 16

faster

FIONA:
Good mor - ning, dawn

ff
Stg's (trem.)
ff
mp

In 2

17 18 19

Good mor - ning, day ——— Good mor - ning, mour - ning dove. ——— I

Bells
mp
(Vlins.)
Bs.

20 21 22 23

had a long and sleep - less night, pon - der - ing true love.

Fl.
mp dolce

+Vc.
mp

+Kbd. 1
Eb(add2)

24

25 26 27

My fai - ry - tale I know so well Has some how gone a - wry.

Ab
Vlns., Kbd. 1
Hn.

Eb7sus/Bb

Ab/C

Fm

Gtr. 1

28 29 30 31

Looks can be de - cei - ving, but fee - lings can not lie. Do I

+Chime

+Marktree

Eb(add2)
+Hn., Tbn.

+Vc.

32 love him? 33 34 Last

Cl. solo *Gtr. 1* *Hn. solo* *Fl.*

mf *mf* *mp*

Stg's *+Vlms., Kbd. 1*

+Bs.

35 night I was un - cer - tain, but this 36 37 mor - ning, this 38 mor - ning, this 39 mor - ning...

+Kbd. 1 (Vibes) *Fl., Cl., Stgs.* *Br.* *mf* *f*

Kbd. 2 (Hp) *+Gtr. 1* *f* *C13*

Fm/Ab *Gm/Bb*

Bs.

STOP

The Arrival Of Farquaad

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

SHREK: "Yeah, well it does."

Lively Regal 4

1 2 FARQUAAD:

Picc., Cl.,
Stg's. *f*

(Tpt., Hn muted.) *>>>*

mf Drs. (sn. off) *mf* *f* *mf*

Kbd. 2, Bs.Tbn.,
Cello, Bs., Timp.

3 4 5

o - na Fi - o-na Fi-o-na Fi-o-na Fi - o-na Fi-o-na Fi-o-na Fi-o-na Fi-

Vlins., Cl. *mf >*

(Tpt., Tbn.) *mp, lively*

0 na!

Brass(open), Cello

Cl., Hn., Tbn., Stgs.

f

Kbd's 1 & 2 (Hp)

G Maj. scale

ff

(Bs. cont.)

8vb

ff

Detailed description: This page of a musical score is for the Piano-Conductor. It features four staves. The top staff is a vocal line with a melodic line and a fermata over the word 'na!'. The second staff is for Brass (open), Cello, and Woodwinds (Cl., Hn., Tbn., Stgs.), with a rhythmic accompaniment starting at a forte (*f*) dynamic. The third staff is for Keyboard (Kbd's 1 & 2, Hp), playing a G Major scale that descends and then ascends, with a forte (*ff*) dynamic. The bottom staff is for Bass (Bs. cont.), with an 8va (octave below) marking and a forte (*ff*) dynamic. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Fare Thee Well Ogre

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

1 Snare Off
mf

2

3

mp Tpt., Hn. (muted)

mp Kbd. 1
+Stgs.

+Bs. Cl., Bs.

+Cym. scrape (Mk. Tr.)

The musical score is for a piano-conductor part. It consists of four staves. The top staff is for Snare Drum, marked 'Snare Off' and 'mf', with three measures of music. The second staff is for Trumpets and Horns, marked 'mp' and '(muted)', with a melodic line. The third staff is for Piano, marked 'mp', with a melodic line. The bottom staff is for Bassoons and Clarinets, marked 'mp', with a melodic line. There are also markings for '+Bs. Cl., Bs.' and '+Cym. scrape (Mk. Tr.)'. A large handwritten 'NO!' is written across the score.

Build A Wall

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE" SHREK: "You thought wrong."
(Donkey leaves)

Rock Ballad, not shy

1 (♩ = 92)

mf

I'm Gon - na

Gr. 1 (with angst)
full voicings

mf

F B♭ F B♭

3 build me a wall 4 I'll make it ten feet... high. 5 See ya la-ter pal, buh bye....

F B♭ F B♭ G7

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems. The first system includes a vocal line starting with a fermata, followed by the lyrics 'I'm Gon - na'. Below it is a piano accompaniment for the first guitar (Gr. 1) with the instruction '(with angst) full voicings'. The piano part features a melody of eighth notes with a dynamic marking of 'mf' and chord changes from F to Bb. The second system continues the vocal line with lyrics: 'build me a wall I'll make it ten feet... high. See ya la-ter pal, buh bye....'. The piano accompaniment continues with similar voicings, including a G7 chord in the final measure.

6 No one get-tin' in, 7 so don't you e-ven try. 8 A

Csus C Bb Dm A7

9 ten foot wall. 10 Gon-na

Bb F +Gtr. 2 Eb Bb

11 dig me a moat 12 I'm talk-in' ten feet deep. 13 And then may-be I'll

more rhythm
F Bass mp F Bb G7

14 get some sleep. 15 Pir - an-ha keep-in' guard 16 so look be-fore you leap

Csus C Bb Dm C/E Dm/FA7

17 in - to my moat. 18 Give an

+Kbd. 1 (B3)
Bb F Bb F

19 inch, and they drag me a mile. 20 When I'm out in the world, 21 I'm

Clas. mp mf mp
F/Eb Vc. Hn. solo Bb/D mf F/Eb

mf

22 un - der at - tack._____ 23 With a face that launched a thou - sand in - sults 24

B \flat /D Dm7 G7

25 Well, bon voy-age,_____ 26 I'm ne-ver co - min' back._____ 26A Gon-na

Vlns. > Brass mf

Dm7 B \flat /D C F2/D C

27 lay my-self down, 28 not go - in' no - where._____ 29 One room_____ and

Vlns. f Kbd. 2 mf +Cls. Brass A7

G C/G G C/G A7

30 31 32

one ea-sy chair. That's all I e-ver need, and all that I can bear Gon-na

C +Hn., Tbn. *fp* Em B7

33 34

lay my - self down What a

C G C G

35 36 37

fool to think she might love me. I o-pened my heart and let

Cls., Gtr. 2
Kbd. 2, Stgs.

G/F Cm/Eb *Hn. solo* G/F

38 39 40

her walk through. She want-ed Prince Charm - ing. I want-ed my home back. How

Cm/Eb *C/G mp*

Freely

41 42

lu - cky both our wi - shes came true. Gon-na

FL., CL. *f* *Stgs., Gtr. 2*

Em D/F# Em/G *D mp*

A Tempo, marcato

43 44 45

build me a wall the perfect place to hide Hey world stay on

Cl., Brass *f* *Kbd. 2* *Bass*

E A/E E A F#7

46 47 48

your side. The best way to con - quer they say is to di-vide.

Brass *ff*

Bsus B AMaj7 C#m

49 50

Gon - na build a wall gon-na dig me a moat gon-na

Tpt., Hn. *fp* *f* *Vlns.* *+Fl., Cl.* *f*

f *G#7 +Tbn.* A E

+Brass, Cl.

51 52 53

lay my-self down Gon-na build a wall

+Glock *+Brass, Cl.* *+Fl. (8va)* *B3 gliss.*

G#m A Bsus4 *+Timp.*

Musical score for Piano-Conductor, Fl., Tpt., Stgs., Hn., Cl., Tbn., and Djembe. The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The music is divided into measures 54, 55, 56, and 57. The Piano-Conductor part is a simple melodic line. The Fl., Tpt. part features a complex rhythmic pattern with accents and dynamic markings. The Stgs., Hn., Cl., Tbn. part is a simple harmonic accompaniment. The Djembe part is a simple rhythmic accompaniment. The score concludes with a 'Segue' instruction.

54 55 56 57

Fl., Tpt.

Stgs., Hn., Cl., Tbn.

fp *sfz*

E A G6 D2 E *Djembe*

Segue

Piano-Conductor

Not too fast
Jerk

SHREK

18A

Build a Wall Playoff

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

In 2

Sop. Sax, Tpt., Hn., Vlms.

1 *f* 2 3 4

Kbds., Gtrs.

f E/G# A E/B C#m

Tbn., Bs.

5 *f* 6 7 8

E/G# A E/B C#m

Fl., Sop. Sax, Stgs.

9 10 11 12 *mp*

Hn. E/G# A E/B C#m B *mp*

Freak Flag

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: GINGY: "Listen up, puppet!"

Freely

GINGY: 1 2 3 4

We spend our whole lives wish - ing We weren't so freak - in' strange. They

Kbd. 1 (Pno.)
mf A/C# D A/C# D

PAPA BEAR:
"The way they think, that is."

5 6 7 8 9

Made us feel that way. But it's they who need to change.

C#7/E# F#m B7/F# B7(b5)/F E7

GINGY: 10 11 12 13

It's time to stop the hi - ding, It's time to stand up tall, say

A/C# D A7 D7

14 15 16

hey world, I'm dif - 'frent! And here I am,

C#7 G/D D Eb7(b5)

UGLY
DUCK. SUGAR PLUM
FAIRY:

17 18 19

Splin - ters and all! Splin - ters and all! Let your

DMaj7/B E13 Bm/A A Bm/D E

A Rhythm (♩ = 144-146)

20 21 22

Freak Flag wave, Let your Freak Flag fly!

Gr. 1 *mf* *+Perc.* *mf* *sim.*

A7 D7 A7 D7 A7 D7

+El. Bs.

Musical score for measures 23-25. The top staff is the vocal line with lyrics: "Ne - ver take it down, ne ver take it down. Raise it way". The middle staff is the piano accompaniment. Chords are labeled A7, F#m, and A7/E. A dashed line indicates an 8va octave shift.

Musical score for measures 26-28. The top staff is the vocal line with lyrics: "up high! Let your Freak Flag". The middle staff is the piano accompaniment. Chords are labeled B/D#, C#7, E7, and D7. A dashed line indicates an 8vb octave shift.

Musical score for measures 29-32. The top staff is the vocal line with lyrics: "Fly! Let it Fly! Fly." The middle staff is the piano accompaniment. Chords are labeled A7, D7, A7, D7, F#m, and D. A dashed line indicates an 8vb octave shift.

C

UGLY DUCKLING

32A 33 34 35 36

Fly. PINOCCHIO: But it's

G9 It's hard to be a pup - pet. So ma-ny string at-tached.

3 PIGS: Lit-tle pup-pet boy. Can't cut loose.

A D A Em/A D

37 38

not a choice you made. It's

Ooh. No, no.

Stgs., Kbd.2

mf f

C#7 F#m

39 40 SOME WOMEN:
 just how you were hatched. Let your
 SOME MEN:
 Let your

Vlns. only

Bm E7 +Vc.

Bs.

D

(8vb) 41 42 43
 freak flag wave, Let your freak flag fly!
 freak flag wave, Let your freak flag fly!

8va Stgs., Kbd.2
f (two hands)

Saxes, Br., Vc.
f

f
 A7(no3rd) D7 A7 D7 A7 D7

(8vb)

44 45 46

Ne - ver take it down, Ne - ver take it down, Raise it way

Ne - ver take it down, Ne - ver take it down, Raise it way

(8va)

Hn., Vc.
f

A7 F#m A7/E

47 48 49

up high! Let your freak flag

up high! Let your freak flag

(8va)

+Saxes, Tpt., Hn.
+Tbn.
mf

Bm/D D C#7 E D

(8vb)

50 fly! fly!

51

f

A7 D7 A7

loco +Tbn.

E

Stop Time

ALL:

52 53 54

3 PIGS: Lit - tle pig, lit - tle pig.

I'm proud to be a pig - gy. PAPA BEAR: I raise my fur - ry fist.

Alto, Ten. Kbd I (B3)

f

Kbd. 2 (Rhds)

Gb7 Cb7 Gb7

Tbn.

55 Pa - pa Bear, Pa - Pa Bear! 56 57

FAIRY GODMOTHER:
It's time I told the world I'm a

Kbd. 1

Cb7 Bb7 Ebm

58 59 60

ALL:
Sci - en - to - lo - gist.

WICKED WITCH:
I did some

Alto, Ten *Kbd 1 (B3)*

Ab7 Gb/Bb Cb Gb7 Tbn.

61 62 63

WOMEN:

Ye - ah Yeah We don't judge

time in jail I'm filled with con - stant doubt

ELF
UGLY DUCKLING

Cb7
Tn. Sx.,
Tbn.

Gb7 Cb7

64 65

WOMEN:

Go!

WOLF:

MEN:

I'm gon - na shed my house - coat. Miss

Bb7(no3rd) Eb7sus Ebm G7

66 67

Let your
Thing, you work it out.

Picc., Vlns.

solo (R.H.)
f (L.H.)

Saxes, Br.

Kbd. 1

slide

Bs.

A \flat 7 D \flat

F

68 69 70

Freak Flag wave; Let your Freak Flag fly!

8va Stgs., Kbd. 2

f

f

A7(no3rd) +Tamb. D7 A7 D7 A7 D7

71 72 73

Ne - ver take it down, ne - ver take it down. Raise it way

(8va)

Hn., Tbn., Vc.

A7 F#m A7/E

(8vb)

74 75

up high!

(8va)

+Tpt., Hn., Ten.Sx.

Bm/D D C#7

(8vb) loco

G **New Tempo**

76 77 78 79

Ooh, ooh.

Picc.
mf

Gtr. 2
mp

+Tbn. A +Hn. Bm7/A A Stgs., Tbn. Bm7/A

80 81

Bum ba da da da Dum ba da da da Dum ba da da da Dum Bum

+Gtr. 1

Hn. (solo) *f*

A Bm7/A

82 83

Bum ba da da da Dum ba da da da Dum ba da da da Dum Bum

A C#7

H

PINOCCHIO:

84 85 86

Ne - ver take it down, Raise it way up

(*men uni.*)
(*as before*) Bum ba da da da Dum ba da da da Dum ba da da da Dum Bum

3 PIGS:

Ne - ver take it down, Raise it way up

Tpt. (solo) *FL.* *mf*

F#7 A7 Bm7

87 high. 88

3 PIGS: Raise it up way high!

ALL: Raise it up way high.

+Vlns. *mf* 7 3 3 3

Tn. Sx., Brass

Cello, Bs.

Timp.

B \flat 7

LITTLE RED
HUMPTY DUMPTY

89 90 91 92

We've got ma-gic. We've got pow-er. Who are they to say we're wrong. *sfz*

ALL: Oo - oo Oh.

Gr. 1 >

Kbd. 2 +B 3 fills

E \flat +Tamb. E \flat /D \flat A \flat /C A \flat m/C \flat B 3 gliss

93 > > > > > 94 95

All the things that make us spe - cial are the

Go ~~Fm~~ Ab/C RED

Fm7^{b5} Sus Cym. roll Db Ab/C

A Tempo

96 97 98

things that make us strong.

C7 Fm

C7sus C7 fp Fm G7^{b5} slide

J **MAMA BEAR:** *GRINGU*

99 What makes us spe - cial
 100 PINOCCHIO:
 What makes us spe - cial
 101 ALL:
 What makes us spe -

+Gtr.1 *Saxes, Br.* *mf*

Bbm7 +Gtr.2 *Ab/C* *Db*

102 makes us strong.
 103 makes us strong.
 104 cial makes us strong. Let your

Vlns. *f* 5 5

Tbn., Hn. *f*

Ab/C *Bbm7^{b5}*

K

105 106 107

Freak Flag wave, Let your Freak Flag fly!

ff

ff

Bb7(no3rd) Eb7 Bb7(no3rd) Eb7 Bb7(no3rd) Eb7

108 109 110

Ne - ver take it down, ne - ver take it down; Raise it way

Ne - ver take it down Raise it way

Hn. solo *sfz*

Cello

Bb Gm Gm Bb/F

111 up high! 112 113 Yeah!

*Vln's. (8va),
Sx's., Brass*

Piano

C/E D7sus D

114 Let your Freak Flag 115 Fly 116

Let your Freak Flag Fly

*Sx's., Tpt.,
Tbn.*
ff

F7 Eb7 Bb(no3rd) Eb7 Bb7(no3rd) Eb7

117 118

Fly

Fly

+Str's (8vb)

Bb7(no3rd) Eb7 Gm7

PINOCCHIO: "I'm wood! I'm good!
Get used to it!"

119 120 121

Fly, Fly, Fly

Fly, Fly, Fly

Vln's +Br.

Ab Eb Ab9/Gb

122 123

Fly!

Fly!

ad lib.

Gliss.

B \flat

Attacca

Detailed description: This page of a musical score is for the Piano-Conductor part, covering measures 122 and 123. It features four staves. The top two staves are vocal lines with the lyrics 'Fly!' written below them. The third staff is a piano accompaniment line with a 'Gliss.' (glissando) marking and a downward-pointing arrow. The fourth staff is a grand staff (treble and bass clefs) with a 'B \flat ' marking and an 'ad lib.' (ad libitum) marking. A diagonal line connects the 'ad lib.' marking to the end of the piece. The word 'Attacca' is written at the bottom right of the page.

Freak Flag Playoff

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: PINNOCHIO: "To Duloc!"

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes staves for Violins (Vlns.), Saxophones and Brass (Saxes, Brass), and Keyboard 2 (Kbd. 2). The second system includes staves for Horns (Hn.), Trombones (Tbn.), and Keyboard 2. The score features various dynamics such as *f*, *ff*, and *sfz*. Chord markings include *F7sus +Rhythm., Bs.*, *Bb7(no3rd)*, *Eb7*, and *Gm*. The score is marked with measure numbers 1 through 6. The Vlns. part has a *f* dynamic for measures 1-2 and *ff* for measures 3-4. The Saxes, Brass part has a *ff* dynamic for measures 3-4. The Kbd. 2 part has a *f* dynamic for measures 1-2 and *ff* for measures 3-4. The Hn. part has a *sfz* dynamic for measure 6. The Tbn. part has a *sfz* dynamic for measure 6. The Kbd. 2 part has a *f* dynamic for measures 1-2 and *ff* for measures 3-4.

The musical score is arranged in two systems. The first system covers measures 7 and 8, and the second system covers measures 9 and 10. The piano part is written in a grand staff (treble and bass clefs). The saxophone and brass part is written in a single staff with a treble clef. The vocal part is written in a single staff with a treble clef. Chord markings are provided for the piano part: B \flat /F, C/E, D7sus, F7, and E \flat 7. The saxophone and brass part includes dynamic markings like *mf* and *mfz*, and articulation marks like accents and slurs. The vocal part includes lyrics and phrasing slurs.

Wedding Procession

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: DONKEY: "What sort of a noble steed would I be if I didn't have a plan?"

High Energy Processional ♩ = 118

The musical score is arranged in three systems. The first system includes a Violin part (Vlns.) in 4/4 time, marked *ff*, with measures 1 and 2. The second system includes Keyboard 1 (+Rds., Brass, Timp. multiple octaves) in the right hand and Keyboard 2 (+Bs.) in the left hand, both marked *ff*, with measures 3 and 4. The third system continues the Violin part (measures 3 and 4) and the Keyboard parts (measures 3 and 4), with a '(to 9)' marking at the end of the Violin line. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with dynamic markings of *ff* throughout.

(to 17)

9 10 11 12

Oooh Oooh Oooh

Oooh Oooh

Fl., Cl.

f

Vln. 1

f

Kbd. 2 +Hn.

f

Tpt., Tbn.

f

E♭m B♭m D♭m B♭sus B♭

+Vc., Bs.

17 18 19 20

Oooh Oooh Far-quaad will be king!

Oooh Far-quaad will be king!

Rds., Vlns.

sub. f

+Brass

A♭m D♭ B♭m E♭m A♭ B♭7

Vc., Bs.

21 22 23 24

Ah Ah

Tpt., Hn., Tbn.

+Rds., Stgs.

Bs.

25 26 27 28

Ah Ah

Ah Ah

Fl. +Cl.

Cl., Brass

+Tbn. +Stgs. (trem.)

Fm7^{b5} Eb Timp.

fp sfz

Big Bright Beautiful World Reprise

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: FARQUAAD: "...with as few grunts as possible"

The musical score is arranged in two systems. The first system (measures 1-4) includes a vocal line with cues A, B, C, and D, a Clarinet (Cl.) line starting at measure 2 with a *mp* dynamic, and a Piano (Kbd. 1) accompaniment with a *mp* dynamic. The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand. A Vibraphone (+Kbd. 2 (Vibes)) is introduced in measure 4. The second system (measures 5-8) includes a vocal line with cues E, F, G, and a vocal entry for SHREK: starting at measure 7 with the lyrics "It's a". The piano accompaniment continues with the same texture, and a "Mark Tree" annotation is present above the piano part in measure 7. The score concludes with a double bar line and a 4/4 time signature.

A **Very Freely**

3 4 5 6

big, bright, beau-ti-ful world with hap-pi-ness all a - round, It's

Gtr. 1 solo
solo w/voice - like a lute

mp
C

Dm7sus

sim.
C2/E

D/F#

7 8 9 10

pea-ches and cream if a dream comes true It's a

Stgs.
p

cutoff on cue

F2

C2/E

Hn.
Dm7sus
Kbd. 2

11 12 13 14

big, bright, beau-ti-ful world with pos-si-bi-li-ties ev-'ry where. If

FL.
mp

Gtr. 1

C

Dm7sus

similar strum
C2/E

D/F#

15 true love is blind 16 may-be you won't mind_ the view. 17 18 I

Kbd. 2 (if necessary)
Hn. *mp dolce* *p* resolution

F C/E Dm7 Gsus4

B

19 know I'm not the hand-some prince 20 21 For whom you've wai - ted. 22 I don't

Vc. mp espressivo
Kbd. 1 mp
Am Gsus4 F G2

Picc.

23 have a fan - cy cas - tle, 24 and I'm not so - phis - ti - ca - ted. A prin -

Am G2

25 26

- cess and an o - gre, I ad - mit it's com - pli - ca - ted. You've

Bs. Cl.

mp

F G2

Piu Mosso

27 28 29 30

ne-ver read a book like this But fai-ry - tales Should real - ly

Kbd. 2 +Vlns., Crotale

p mp

+Tbn., Kbd. 2

D9sus4 D9 F

+Bs.

31 32 33

be up - da - ted. It's a

Gtrs. +Tri.

F/A G/B

C

34 35 36 37

big, bright beau-ti-ful world I see it now I'll let it in. I'll

Hn.
mp *mf*

Gtr. 1
Vc., Vlns.
C2
mp

sim.
Dm7sus C2/E D/F#

Bs., Cl., Bs.

38 39 40 41 **Poco Rall.**

tear down a wall and clear a spot for two to be with

Bs.Cl.
mp dolce

F2 C2/E F2(no3rd) G2(no3rd)

42 43

you.

Vc. solo
Hn.
Kbd. 1
G2(no3)

+Vlns., Kbd. 2

Segue

Tacet

Stop The Wedding

CUE: PINNOCHIO: "Stop the wedding!"

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

With Quiet Determination

The musical score is written for Piano-Conductor and includes the following parts and markings:

- Measures 1-4:** Piano (Kbd. 1) with *mp* dynamic. Chords: B \flat /F, E \flat /F, B \flat /F, E \flat /F. Woodwinds (Cls., Hn.) and Brass (Tbn.) are present with *mp* dynamic.
- Measures 5-9:** Trumpet (Tpt.) and Horn (Hn.) parts with *mp* dynamic. Clarinet (Cls.) part with *mf* dynamic. Piano accompaniment continues with *mf* dynamic. Chords: Cm, B \flat /D, D/A, G \flat /B \flat , D/A.

Handwritten annotations include "Tacet" at the top and "FARQUAAD: 'How dare you.'" on the right side of the score.

Cathedral Sunset/Transformation

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: PINOCCHIO: "Your leader is a halfling!"

Misterioso

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It is divided into two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 7. The score includes parts for Piano (Kbd. 1 and Kbd. 2), Violins (Vln. 1 and 2), Viola (Vc.), Bassoon (Bs.), Clarinet (Bs. Cl.), Trumpet (Tpt.), and Horns (Hn.). The piano part features a melodic line with triplets and chords, while the strings provide a rhythmic accompaniment. The tempo and mood are marked as 'Misterioso'.

Measure 1: Kbd. 2 (Hp.) and Vln. 2 enter with a melodic line. Chords: F#m.

Measure 2: Continuation of the melodic line. Chords: G#m.

Measure 3: Continuation of the melodic line. Chords: Bm.

Measure 4: Continuation of the melodic line. Chords: Dm.

Measure 5: Continuation of the melodic line. Chords: Am.

Measure 6: Continuation of the melodic line. Chords: Bbm.

Measure 7: Continuation of the melodic line. Chords: C#m.

FIONA: "Stop the wedding!" (to 33)

8 9

Stgs., Gtrs.

sub. p

ff

Dictated

SHREK: "Fiona?"

FIONA: "I wanted to show you before."

SHREK: "Well, ..."

SHREK: "...that explains a lot."

Cut off on FARQUAAD: "Ewww... ewww."

33 34 35 36 36A

Kbd. 1 & 2

p

Stgs. p dolce

FARQUAAD: "Guards."

FARQUAAD: "As for you, my wife..."

SHREK: "Actually, you won't."

FARQUAAD: "I'll see you drawn and quartered.."

FARQUAAD: "I will have order! I will.."

37 38 39 40 → 42

Tbn.

Stgs. p

+Cl., Gtrs.

Hn.

get louder and faster

unmeasured - a low rumble

sub

L'istesso Tempo

(DRAGON flies down)

42A 42B

Picc Fl/CL

ff

ff

Drum Fill

Dm Bb fp F

42C 42D 42E

ff

Dm Drum Fill Bb Am

42F 43 44 45

(DRAGON rests) (She attacks) (then leaves)

sfz *sfz* *sfzp*

Abm Eb m/G D7^{b9} Kbd. 1 (Hp.)

Joyfully

(DRAGON flies away)

45A 45B 45C 45D 45E

Full orch + chimes

ff Hn., Vc.

fp *espressivo* 3

45F 45G 45H 45I

C^b/*G*^b

G^bsus

fp *espressivo* Vc., Tbn.

45J 45K 45L

Vamp if needed

mp

8va

FIONA:
"So, you were saying"
Gently

SHREK:
"I'm your true love, Fiona."

FIONA:
"Yeah, I know, and I'm yours."
48 Rit.

(to 53)

46 47 48

Flute

mp dolce

B \flat /D

Gr. 1

E \flat 2(no3rd)

B \flat Dm E \flat Dm

+Mark Tree

(They kiss)
53 A Tempo

53 54 55 56

Hn.

mf espressivo

+Cl.

Kbd. 1 (Hp.)

+Vlns. (trem.)

+Fl.

Tpt., Cl.

mf G2

Tbn.

B \flat alt

f D

+Vc., Kbd. 2, Chimes

D E

Bass

to 70

57 58 58A

Vlns.

Vc.

+Cl., Glock

mp

G2(no3rd)

Kbd. 2

+Mark Tree

(FIONA rises)

59 60 61 62

Oh

mf Oh

Vlns., Fl.

Vc.

Gtrs.

mf *cresc. poco a poco to end*

+Hn.

63 64 65 66

Oh

Oh

Oh

+ tenors

Cl., Tpt., Hn.

Timp., Tbn., Vc., Bs.

sfz

67 Ah

68 Ah

69 Ah

Tpt. *f*

Cl., Hn. *f*

Vc., Tbn. *f*

F#m

D

(FIONA descends)

(FIONA lands)

70 Ah

71 Ah

72 Ah

Fl. *f*

Vlns.

Cl., Brass, Kbds. *cresc. poco a poco*

Tbn. *huge!*

fff

6/4

6/4

6/4

Beautiful Ain't Always Pretty

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Freely, not conducted Dictated

Vamp

SHREK: "But you are beautiful."
→ 10 SHREK: *recit.* 11

Once u - pon a time to look like us would be a pi - ty. But

Kbd. 1
mp

Vc.
Bs.

12 *ten.* 13 14 15

now we know that beau - ti - ful ain't al - ways pret - ty.

Hn.
pp

Kbd. 1 only

Segue as one

Finale

♩ = 130

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

Half Time Feel In 2

Musical score for guitar solo section. It consists of two systems of staves. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains two measures, labeled 'A' and 'B'. The second system has a grand staff (treble and bass clefs) with the same key signature and time signature. The treble clef staff is marked 'Gtr. 1 solo' and 'mf'. It contains two measures, labeled 'E' and 'Asus2'. The bass clef staff contains whole notes in the first measure and rests in the second.

Musical score for vocal line and piano accompaniment. It consists of two systems of staves. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains four measures, labeled 'A' and numbered 5, 6, 7, and 8. The vocal line is written in the treble clef staff with lyrics: 'I wai-ted all my life. Lived it by the'. The second system has a grand staff (treble and bass clefs) with the same key signature and time signature. The treble clef staff is marked 'sim. arps' and contains four measures of arpeggiated accompaniment. The bass clef staff contains whole notes in the first measure and rests in the subsequent three measures. Chord markings 'E' and 'Asus2' are present below the bass staff.

9 10 11 12

book. Now I know that's not my sto ry.

Gtr. 1

"WHO I'D BE" FX PIANO
Kbd. 1

E Asus2 B Sus. Cym.

13 14 15 16

You take me as I am. Love me as I

+Perc. (Shaker)

E +Gtr. 2 (swells) Asus2

17 18 19 20

look. Stand-ing here in all my glo - ry. I am sweet -

C#m7 Bsus4 B Bsus2 B

El. Bs.

B **In 4**

21 22 23 24

- ness, I am brat - ty, I'm a prin - cess, I'm a fat - ty. I'm a mess -

Gtr2 Tight delay, or none

mf

+Full Rhythm

mf A E A C#m

+El. Bs.

25 26 27 28

of con - tra-dic - tions in a dress. I am sas -

A E Bsus2

El. Bs.

C

29 30 31 32

- sy, I am sap - py, when I'm with you, I am hap - py.

Vlns.

mf A E A C#m9

33 34 35 36

This is my sto - ry.

+Vc.

STRAIGHT PIANO

Fill

G D E

+El. Bs. fill

Half Time Feel In 2

36A SHREK: 36B 36C 36D

You laugh at all my jokes, E-ven though they're

Gtr. 2

Stgs., Kbd. 2

+Gtr. 1 (1/2 time strum)

G Csus2

Bs.

36E 36F 36G 36H

crude, You don't mind that I'm not clas - sy.

G Csus4 D

D

37 FIONA: 38 39 40

We make a per - fect pair Ra - di - ant and

SHREK:

We make a per - fect pair Ra - di - ant and

G Csus2

41 42 43 44

rude. So in love and much too gas - sy, we are o -

rude. So in love and much too gas - sy, we are o -

Em7 Dsus4 D Dsus2 D

E **In 4**

45 46 47 48

gres, we are sca - ry, we are don - keys, we are hai - ry. We have

gres, we are sca - ry, we are don - keys, we are hai - ry. We have

DONKEY:

We are don - keys, we are hai - ry. We have

+Kbd. 2

f

Hornsby-ish Comping *sim.*

C G C Em

cont.

49 50 51 52

bold and brand new sto - ries to be told. We will write

bold and brand new sto - ries to be told. We will write

bold and brand new sto - ries to be told. We will write

Stgs.

Gr. 2, Kbd. 2

C G F Dsus2

F

53 54 55 56

them, we will tell them. You will hear them, you will smell them.

them, we will tell them. You will hear them, you will smell them.

them, we will tell them. You will hear them, you will smell them.

C G C Em7

+Fl., Cl.

Half Time Feel In 2

57 58 59 60

This is our sto - ry.

This is our sto - ry.

This is our sto - ry.

Bb F C

Cl.

Gr. 2

G SHREK: "...And that is how the little ogre came to live on the swamp with a beautiful princess..."

61 *Cl. +Glock* 62 63 64

Fl., Hn.

Kbd. 2 (Hp.)

mp F F/A B \flat add9 B \flat add9/A

+Vc.

DONKEY: "...and his best friend!" SHREK: "...and his best friend."
GINGY: "And a gingerbread man!" PINOCCHIO: "And a very handsome puppet!"

65 66 67 68

+Marktree

G7sus F/C C

Gtr. 1, Vc., Bs.

A.

(SHREK): "Okay..." WHITE RABBIT: "And a rabbit!"
UGLY DUCKLING "And an Ugly Duckling!" WITCH: "And a witch!"
WOLF: "And a cross-dressing wolf!" PIGS: "The Three Pigs!"

In 4

69 70 71 72

Vlns., Vc. 1

+Dr.

Gtr. 1 & 2
B \flat /C

El. Bs.

72A MAMA BEAR: 72B 72C 72D

What makes us spe - cial...

PINOCCHIO OR SOLOIST:

What makes us spe - cial...

What... makes us spe - cial...

Gtr. 2

Kbd. 2 (Pno.) +Kbd. 1 (B-3)

mf Gm7 F/A Bb F/C

H

73 74 75 76

What makes us spe - cial... makes us

What makes us spe - cial... makes us

Ooh... What... makes us spe - cial... makes us

cont... Saxes, Br.

+Full Rhythm *mf*

Bbm7 Ab/C Db Ab/C

+SHREK, FIONA,
DONKEY:

77 78

strong. We are

strong. We are

strong. We are

f

Vlns. 9

Gliss.

Bbm7^{b5}

(ALL:)

78A 78B 78C 78D ALL:

wit-ches, we are fair - ies, we are weir - dos, I'm an A - ries. Were a

Vlns.

Jam!

+Full Rhythm

D A D F#m

78E 78F 78G 78H

gi - ant box of choc' late here to try. We are pup -

D A Vc. G +Hn. Esus2

Bs.

79 80 81 82

- pets, we are rab - bits, we are hob - bits, with bad ha - bits. We're a

ff

f D A D F#m

83 84 85 (to 94)

screw - y but de - light - ed cra - zy stew. We are diff -

Fill

D A Esus2

J

94 95 96 97

- 'rent, and u-ni - ted. You are us; and we are you.

Saxes, Tpts.

ff Bm7 A/C# D F°7 F#m

Half Time Feel In 2

98 99 100 101

This is our sto - ry.

Saxes, Brass

ff

Vlns. +Vc.

Cadd9 G D

102 103 104 105

This is our sto - ry.

Vlns. +Vc.

C G D

106 This is our

107

108 sto ry.

109 110 111

Vlns., Picc. *ff*

+Sop. Sax, Tpt., Hn.

Timp. *>>>*

+Tbn., Bs.

GINGY: "God bless us! Every one!"

113 The

114 End! (GINGY ad lib. riff)

115

Bows

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

♩ = 148

Vln's.
Sx's., Tpt.
Tbn., Cello
+Kbd. I (B-3)
Tutti
Bb Fm11 Eb/F Bb Fm11 Eb/F
+E. Bs. Timp.
E.Bs.
E.Bs.

ff
Sx's., Brass
ff
Bb7(no3rd) Eb7 Bb7(no3rd) Eb7 Bb7(no3) Eb7 Bb7

A

16 17 18 19

Alto(solo) Rip!
ff dirty

Brass, Sigs

Tenor solo (dirty)
ff

Alto, tenor

Tbn's
ff

G7 C7 G7 C7

20 21 22

B7 Em A

B

23 24

Bells

Tpt. Kbd.1 +Fl.

Alto, Hn., Tbn.

Bb9 ff espressivo

Bs. >

Farquaad bow

25 26 27

Tpt., Hn., Vln's.

Sx's, Vc.

E9

A9 *Hp Gliss*

28 28A 28B 28C

Vln's

sfz

D G A D B \flat 7

+ B3 gliss

Donkey bow

C

29 30 31 32 (to 35)

Sx's, Tpt's, Tbn.

B \flat 7 F7 B \flat 7 F7

Tpt., Tenor

35 36

Sx's, Hn., Vln's

G F G

Hp Gliss

cello, Tbn., Bs.

Slower, In 2

D *Fiona bow*

37 38 39 40

Sx's Tpt., Hn. ff

+Hn., Tbn. ff

+Cello

Dm/C G/C C

In 4

41 42 43 44

Tpt's., Vln's ff

Tutti

+Stg's., Tbn. Fsus2

C/E Dsus +Timp

E Shrek bow

45 \geq \geq 46 $>$ 47 48 $>$ $>$

Sx's, Hn., Cello

Bb +Tamb. Eb Bb C7sus C

+Tbn's

49 50 51 52 $>$ $>$

Tbn.

+Sxs., Vlms.

Eb Bb/D F F7/Eb *f* $>$ $>$

Conductor bow

53 $>$ 54 55 56 (to 58)

Eb Gm Eb Dm

Repeat 4 x's

Repeat 4 x's

58 Δ Play 1x Only

Drs play thru-out

59 Cr.

F Δ

Segue as one to "I'm A Believer"

I'm A Believer

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

60's Pop ♩ = 160

Musical score for measures 1-5. The piano part features a *ff* dynamic and includes a *Dr. solo* section. The orchestra part includes *Tpt., Sx's., Tbn.*, *Hn., E.Bs. (8vb)*, *Vlns.*, and *Gliss.* markings.

SHREK:

Musical score for measures 6-9. The vocal line (SHREK) includes the lyrics: "I thought love was on - ly true in fai - ry tales." The piano accompaniment includes *Gtr.1*, *Gtr.2*, *Gtr's cont. sim.*, *Tpt., Sxs.*, *Tbn.*, *Kbd, 1 (B 3)*, and *Tamb. cont.* parts.

10 Meant for some - one 11 else but not for 12 me. 13

Sx's. f *Tpt., Tbn >*

G D G

14 Love was out to get me 15 16 That's the way it 17 seems

Sx's., Brass f

C G C G

18 Dis-ap-point-ment haunt - ed all my dreams 19 20 And then I saw her face 21

Stgs. *Sx's., Br., Sig's. fp* *slide* *E.Bs*

C G D

22 23 24 25

PIGS: Now I'm a be-liev - er Not a trace

I saw her face I saw her face

8va
Kbds & Rhythm cont. + Stgs

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

26 27 28 29

Of doubt in my mind I'm in love

No not a trace In my mind

(8va)

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

30 31 32

I'm a be-liev - er I could-n't leave -

oooh I can't

Hn. *Tpt.*

sfz *Tbn.*

Stgs.

C
Gtrs. (power chords) G

33 her if I tried. 34 35

leave

Vlns. *lo*

Gtr's (soli) *f*

Dr fill

FIONA: 36 I thought love was 37 more or less a 38 giv - en thing 39 . But the

YOUNG FIONA and 2 WOMEN: ooh hoop hoop

Gtr.1 *>*

Gtr.2

Tpt., Sxs. Tbn. *p* *f*

Kbd, 1 (B 3) (sparse comp)

G D G G

40 41 42 43

more I gave the less I got oh yeah.

ooh oh yeah

Sx's.

G G G G

Dr fill - - - -

E. Bs.

+ SHREK

44 45 46 47

What's the use in tryin' All you get is pain

+ PIGS

Doo doo doo doo Doo doo doo

Sx's., Brass

C G C G

(E.Bs. cont.)

48 49 50

When I want - ed sun - shine I got rain.

doo

ALL: I got rain

Sx's.

C G D

DONKEY: "Baby, you lookin' good."

51 52 53 54

I got rain

Then I saw her face

Tpt. add Tbn. Vlns. Hn. *fp*

C C# D

Gtrs. 3 3 3

Dr.solo 3

E Bs

Db/Eb

55 56 57

Now I'm a be-liev - er.

DRAGON:
I saw his face I'm a be-liev -

Now I'm a be-liev - er.

Tutti
(except Hn) Ab Db Ab Db/Ab Ab Db

58 59 60

Not a trace Of doubt in my

er No, not a trace

Of doubt in my

Ab Db/Ab Ab Db Ab Db/Ab

61 62

mind. I'm in love

In my mind I'm in love

mind.

Ab Db Ab Db/Ab

63 64 65

I'm in love I'm in love For - ev -

I'm in love I'm in love For-ev - er

ALL: Now I'm A Be-liev - er

Sx's., Tpt., Tbn.

Stg's. cont. sim.

Ab Db Ab Db Ab Db

66 67 68

er, yeah

3 WOMEN:

I be - lieve I believe I believe I believe I be - lieve I believe I believe I believe I be

Ab Db Ab Db Ab Db *Gliss.*



69 70

ALL:

lieve Now I'm A Be - liev - er

Gliss. Ab Db Ab Db



71 72 73 74 DONKEY:
I be-
DRAGON:
I be-

ALL (in octaves):

I be lieve I be - lieve

ff

+Strg's.

Ab Db Ab Db Ab7 Db Ab Th.

75 76

lieve I be-lieve I be-lieve I be-lieve I be - lieve I be-lieve I be-lieve I be-lieve I be-

lieve I be-lieve I be-lieve I be-lieve I be - lieve I be-lieve I be-lieve I be-lieve I be-

I be - lieve

Tpt., Sx's.

Hn., Tbn. (8vb) *ff*

Ab7 Db/Bb Ab7/C Db

77 78

lieve I be-lieve I be-lieve I be lieve - I be - lieve I be - lieve

lieve I be-lieve I be-lieve I be lieve - I be - lieve I be - lieve

I be lieve

Ab7/Eb *Db/F* *Ab7/Gb*

79 (ad lib) 80

(ad lib)

colla parte

Ab

Exit Music

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

1 *Picc., Vln's* *ff* *Tpt., Tenor, Hn* *Gtr. 1* *B \flat 7* *Kbd. 1 (B3), Kbd. 2 (Pno)* *+Tbn, Tymp, El.Bs, Cello, Gtr. 2* *B3 gliss.*

3 *Ten lead (dirty)* *ff* *Alto* *fp* *Tpt., Tbn* *Vln's* *Kbd. 2 (Pno)* *Kbd. 1 (B3 comp.)* *E \flat* *Gtr. 2, Tamb.* *E \flat /D \flat* *A \flat /C* *A \flat m/C \flat* *B3 gliss.* *Fm7 \flat 5* *Cym. roll* *E.Bs, Dr's*

8 *Gtr.1 solo* *ff* *Gtr.2* (Vln's) (Cello)

9 10

Db Ab/C C7sus C7

Tempo a "Freak Flag"

11 12 *fp* Fm Gb9^{b5} slide

13 *Alto, Ten.* *Tbn* *fp* *Tpt* *fp*

14 15

Bbm7 Ab/C Db

16 *Tpt, Sax's* *>* 17 *+Hn* *>* 18 *f* 5 5

Ab/C *Bbm7^{b5}* *Gb7* *Cm7/F*

19 *ff* 20 *ff* 21 *ff* *(Vln's 8va)* *>*

Bb7(no3rd) *Eb7* *Bb7(no3rd)* *Eb7* *Bb7(no3rd)* *Eb7* *Bb*

22 *>* 23 *Hn. solo* *>* 24 *Cello* *sfz*

Gm *Bb/F*

25 *Vln's (8va), Sx's., Brass*

26 *+Cello*

27

C/E D7sus D

28

29

30 *Alto solo (1st x only)*

F7 Eb7 Bb7(no3rd) Eb7 Bb7

31

32

33 *Tpt, Ten, Tbn*

34

Alto solo first x thru
Gtr. solo 2nd x thru

Comp

Bb7 Eb7 Bb7 Eb7 Bb7 Eb7 Bb7 Gm

Tpt., Ten., Hn,
Vln's (8va)
(2nd X only)

Musical score for measures 35-38. The top staff shows a melodic line with accents and slurs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are labeled Bb/F, C/E, and D7sus. A dynamic marking of *ff* is present. Additional instrumentation includes Tpt., Ten., Hn., Vln's (8va), and +Tbn., Cello.

Musical score for measures 39-42. The top staff features a melodic line with a first ending bracket. The piano accompaniment includes chords D, F, Eb7, Bb7(no3rd), Eb7, and Bb7. A dynamic marking of *ff* is present. Additional instrumentation includes Vln's (2nd x) and 1. Alto, Ten. A. A *(Bs)* marking is at the end of the system.

Musical score for measures 43-44. The top staff shows a melodic line with a second ending bracket. The piano accompaniment includes chords Bb(no3rd), Eb7, Bb7(no3rd), and Eb7. A dynamic marking of *ff* is present. Additional instrumentation includes Sax's., Tpt., and Tbn.

Musical score for measures 45-46. The top staff is a single melodic line with accents and slurs. Measure 45 starts with a treble clef and a key signature of two flats. Measure 46 has a measure rest. The piano accompaniment consists of two staves. The right hand has chords and moving lines, while the left hand has a bass line. Chords are labeled: Bb7(no3rd) in measure 45, Eb7 in measure 46, and Gm7 in measure 47. A dynamic marking *+Sx's (8vb)* is present in measure 46.

Musical score for measures 47-49. The top staff is for Violins (Vln's) with a measure rest in measure 47 and a dynamic marking *+Br.*. Measures 48 and 49 have notes. The piano accompaniment has chords: Ab in measure 47, Eb in measure 48, and Ab9/Gb in measure 49. The right hand has chords and moving lines, while the left hand has a bass line.

Musical score for measures 50-51. The top staff has a measure rest in measure 50 and a glissando (Gliss.) in measure 51. The piano accompaniment has a chord of Bb in measure 50 and a measure rest in measure 51. The right hand has a chord and a measure rest, while the left hand has a bass line. The instruction *ad lib.* is present in measure 50.

