

This is Our story

Words by
David Lindsay-Abaire

1

Music by
Jeanine Tesori

Moderately, in 2

E

Asus2

Handwritten musical notation for the piano introduction. It consists of two staves (treble and bass clef) in the key of E major (indicated by three sharps). The tempo is 'Moderately, in 2'. The first measure is marked with a dynamic of *mf*. The music features a simple melody in the right hand and a supporting bass line in the left hand, primarily using chords from the E major triad.

All

E

Asus2

Handwritten musical notation for the first vocal line. The vocal line is on a single staff with lyrics: "We're ready here at school". The piano accompaniment is on two staves (treble and bass clef) in E major. The lyrics are written in a simple, handwritten style.

Handwritten musical notation for the second vocal line. The vocal line is on a single staff with lyrics: "Waiting for our chance Now it's time to". The piano accompaniment is on two staves (treble and bass clef) in E major. The lyrics are written in a simple, handwritten style.

Asus2

B

E

Handwritten musical notation for the third vocal line. The vocal line is on a single staff with lyrics: "share our stories please". The piano accompaniment is on two staves (treble and bass clef) in E major. The lyrics are written in a simple, handwritten style.

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Asus2

lis-ten if you can O-pen up the

C#m7

Bsus4

B

book Come with us and share our

Bsus2

B

A

E

stories. We will sing them We will write them You will hear

A

C#m7

A

them You will like them We have lots of marvelous stor-

E Bsus2

ies to be told — We are chat

A E A

ty We are wacky When we're with you We are

C#m7 G D

happy

1. This is our
2. Come join

slowly → 3. Be in

E High voices: B B A A C#

sto - ry. + AHS - TUNE

Lows D D D B

SHREK Once upon a time, there was a lovely princess. But she had an enchantment upon her of a fearful sort, which could only be broken by love's

first kiss.
Solo Narrator 1.

I'M A BELIEVER

(4)

Words and Music by
NEIL DIAMOND

Moderately
N.C.

All

Musical notation for the piano introduction, starting with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment.

E E B7

V.1 I thought love was on - ly true in
V.2 I thought love was more or less a

Musical notation for the first vocal line, including guitar chord diagrams for E and B7. The piano accompaniment continues with a consistent eighth-note pattern.

E B7

fair - y tales, meant for some - one else but not for
giv - in' thing; seems the more I gave the less I

Musical notation for the second vocal line, including guitar chord diagrams for E and B7.

E A E

me. Love was out to get me.
got. (2., D.S.) What's the use in try - in'?

Musical notation for the third vocal line, including guitar chord diagrams for E, A, and E. The piano accompaniment features a more active bass line in the final measure.

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5

A E A

That's the way it seemed. — Dis - ap - point - ment
 All you get is pain. — When I need - ed

E B7 E A

haunt-ed all my dreams. } Then I saw her face; —
 sun-shine I got rain. }

E A E A E A

now I'm a be - liev - er! Not a

E7 A E A E A E A

trace — of doubt. in my mind. — I'm in

2nd x Coda

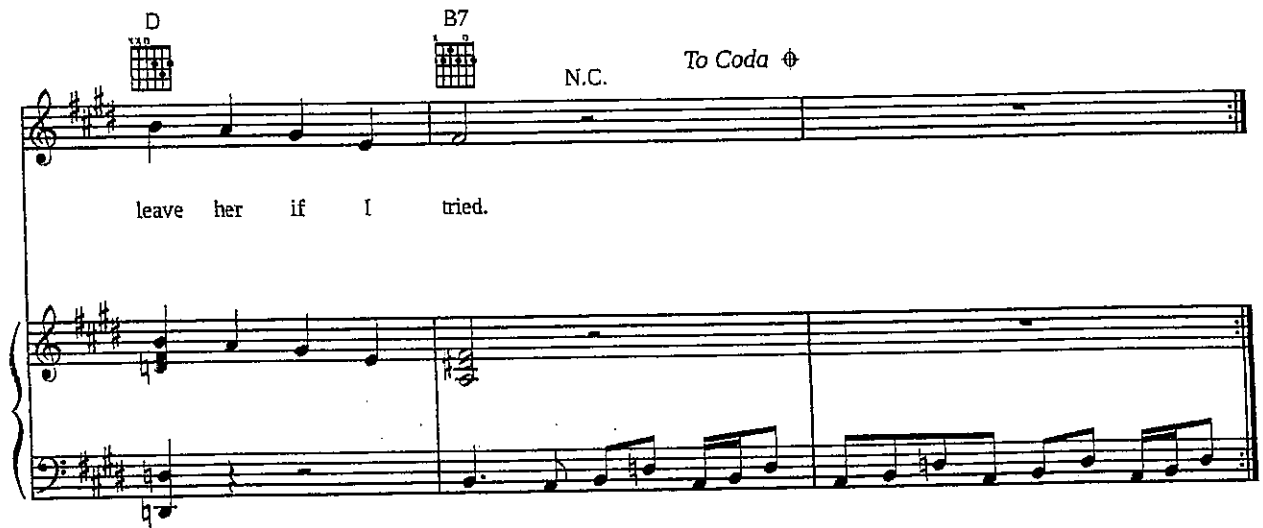
6

E A E



love, and I'm a be - liev - er! I could - n't

D B7 N.C. To Coda ♪



leave her if I tried.

ff



D.S. al Coda



This is a story of an ordinary little boy named Charlie Bucket. His family was not rich, in fact, they barely had enough to eat. Charlie Bucket was the luckiest boy in the entire world. He just didn't know it.
 Solo Narrator 2.

Grandpa Joe - Charlie what is it?

Charlie Grandpa Joe - We won.

DON'CHA PINCH ME CHARLIE.

(1)

GRANDPA JOE:

SOLO Char - lie, get me u - ni - form _ from high up - on the

With pedal

5 shelf, and dust off all the years since it's been worn.

F#9 3 fr. Bmaj7 B7

10 I ad - mit, for quite a while _ I have - n't been me - self. But

A#m7b5 Gdim7 G#m 4 fr. D9#5 4 fr.

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F#7/C#



B/C#



C#7



N.C.

C#m7



F#13



N.C.



14

spread the news! A new Joe has been born!

A Tempo ♩. = 100

ALL

B



D#7



18

Though I have - n't walked in years, change my oil and check my

G#m



G#m/F#



G#m/F#



N.C.

C#7/G#



22

gears. Give my hair a clip and whip my — shav - ing cream.

C#b5/G



G7



B/F#



Bmaj7



E6/B



Bdim7



N.C.

B



G#m



N.C.

26

SOLO But don't, don't, don - 'cha pinch me Char - lie; I don't

Sturdy March ♩ = 112

9

31

C#7 F#9 B

wan - na wake up from this gold - en dream.

To top of 10

35

C

Jo - seph - i - na, get the thread and

mp

sim.

39

Dm/C G7/B G7

need - le from the kit. I'm sure the moths have had a wool-y

43

N.C. C C+ Bm7b5 E7

chew. And you won't have to "alt - er - ate"; me



10

121

ALL CHARLIE:

Oh,

Musical notation for measures 121-125, including vocal line and piano accompaniment.



126

when the sun came out to-day, my life was still the same. I picked the same old

Musical notation for measures 126-130, including vocal line and piano accompaniment. Dynamics include *mf*.



131

rub - bish af - ter school. Then sud - den - ly a choc - o - late bar was

Musical notation for measures 131-135, including vocal line and piano accompaniment.



136

N.C.

call - ing out my name, and show - ing me the Won - ka gold - en rule.

Musical notation for measures 136-140, including vocal line and piano accompaniment.

141

F7 B \flat D7 Csus2/E Fm6 D7/F \sharp

I nev - er flew a kite that flies. Nev - er ev - er won a prize. Was al - ways

146

Gm Gm/F C7 F \sharp 7 B \flat /F D

sick when they would pick the win - ning team. But don't, don't

151

E \flat Edim7 B \flat /F Gm7 C9 F7

ALL: CHARLIE:

don - 'cha pinch your... Char - lie... I don't wan - na wake up from this gold - en

156

B \flat /F F \sharp 7 B

To middle of page 12

GRANDPA JOE:

dream. Well, I was al - ways

179 GRANDPA JOE:

cheer us. Ah, but Ma - jor Luck now plays our Buck-et theme.

D7/F# G#m G#m/F# C#7/E#

G7/F B/F# D#7 E E#dim7 B/F# G#m7

183 +ALL: GRANDPA JOE:

So don't, don't, don-'cha pinch me Char - lie; I don't

188

wan - na wake up from this gold - en dream. With both my

C#9 F#7 B N.C. F7 AS CD

ff

192

feet back on the floor, it's like the day we won the war, and the

Bb D7 C#sus2/E Fdim7 D7/F# F#aug D7/F#

12

Gm

Gm/F

C7/E

F7

13

196

ALL:



vic - to - ry is all be - cause of you. So now



200

GRANDPA JOE:

hip, hip, hip hoor - ay for, hip, hip, hip hoor - ay for... hip, hip,

rit. e dim.



205

hip hoor - ay for Char - lie. You're the one who made our gold - en dreams come

p

Bb6

210

N.C.

ALL:

true.

Hip!

Hip!

a tempo

ff

Applause

HEDWIG'S THEME

14

from the Warner Bros picture HARRY POTTER AND THE CHAMBER OF SECRETS

Music by
JOHN WILLIAMS

Misterioso $\text{♩} = 58$

mf

(with pedal)

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DOUBLE TROUBLE

15

from Warner Bros. Pictures' HARRY POTTER AND THE PRISONER OF AZKABAN

Hermione - Wingardium Leviosa

Music by
JOHN WILLIAMS

Harry - I solemnly swear I am up
to no good.

Medieval in spirit (♩ = 92)

H
L
Spiritedly

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Eye of newt and toe of

frog, wool of bat and tongue of dog.

Ad - ders' fork and blind-worm's sting, liz - ard's leg and owl - et's

wing.

l.h.

The first system of the score shows a piano accompaniment. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with one flat (B-flat) and a 2/4 time signature. The melody in the grand staff features eighth and sixteenth notes, with some chords. The bass line is primarily quarter and eighth notes.

As before

The second system includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "Dou - ble, dou - ble toil and trou - ble; fire burn and caul - dron bub - ble." The piano accompaniment continues with the same three-staff structure as the first system, providing harmonic support for the vocal melody.

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Dou - ble, dou - ble toil and trou - ble; some - thing wick - ed". The piano accompaniment maintains the same musical texture, with the grand staff and bass line providing accompaniment.

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "this way comes!". The piano accompaniment continues with the same three-staff structure, ending with a final chord in the grand staff and bass line.

In the cauldron boil and bake, fill - let of a

fen - ny snake. Scale of drag - on, tooth of wolf,


witch - es' mum-my, maw and gulf.

Driving now, with a "swagger" **CUT**

Dou - ble, dou - ble toil and trou - ble;
 Dou - ble, dou - ble toil and trou - ble;

fire burn and cauldron bubble.

fire burn and bubble.

AS  - AS BEFORE

Dou - ble, dou - ble toil and trou - ble; fire burn and cauldron bubble.

Dou - ble, dou - ble toil and trou - ble; fire burn and cauldron

Forcefully

bub - ble. Some - thing wick - ed this way comes!

BEAUTY AND THE BEAST

20

Man et al 3 from Walt Disney's BEAUTY AND THE BEAST

If he could learn to love another and earn her love in return, by the time

Lyricaly

Lyrics by Howard Ashman

Music by Alan Menken

the last perah fell, the spell would be broken

mp

As the years passed, he fell into despair and lost all hope
For who could ever learn to love a beast.

SOLO Tale as old as time,

A^b(add9)

E^b7sus

E^b7

A^b(add9)

A^b

true as it can be.

Bare - ly e - ven

C^m

D^b(add9)

D^b

E^b7sus

friends,

then some-bod - y bends

un - ex - pect - ed - ly.

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A \flat (add9) A \flat E \flat 7sus E \flat 7 A \flat (add9) A \flat

Just a lit - tle change. Small, to say the

E \flat m7 A \flat 7 D \flat maj7 Cm7 B \flat m7 E \flat 7sus E \flat 7

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

poco rit.

Pickup.

A \flat (add9) E \flat 7sus Cm

Beast. *All* Ev - er just the same.

a tempo *mf*

D \flat (add9) D \flat Cm D \flat (add9) D \flat

Ev - er a sur - prise. Ev - er as be -

Cm7 Fm Fm7 Gb Ab

fore, ev - er just as sure as the sun will rise.

Bb F7sus F7 Bb(add9) Bb

Tale as old as time. Tune as old as

F7sus F7 Bb(add9) Bb Dm

song. Bit - ter - sweet and strange, find - ing you can

Eb(add9) Eb Eb/F F7 Bb(add9) Bb F7sus

change, learn-ing you were wrong. Cer-tain as the sun

B \flat (add9) B \flat Fm7 B \flat 7 E \flat maj7 Dm7

ris - ing in the East. Tale as old as time, song as old as

Cm7 B \flat /F F7 B \flat (add9) B \flat A Gm *quieter slower* Dm/F E \flat Dm

rhyme. Beau ty and the Beast. Tale as old as time, song as old as

poco rit. dim. slower

Cm7 F7sus F7 B \flat (add9) B \flat sus B \flat (add9)

rhyme. Beau-ty and the Beast.

a tempo

B \flat sus B \flat

rit. gva.

BE OUR GUEST

from Walt Disney's *BEAUTY AND THE BEAST*

24

This is our story Act 1 - 4

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Lumiere: *Ma chère Mademoiselle! It is with deepest pride and greatest pleasures that*

Freely

N.C. B \flat /F A/F

we welcome you here tonight. And now, we invite you to relax. Let us pull up a chair as the dining room proudly presents...

E \flat /F F7

Moderate 2, unhurried

...your dinner!

All

Lumière

N.C. B \flat B \flat maj7

Be our guest! Be our guest! Put our

B \flat 6

B \flat

Bdim7

All

ser - vice to the test. Tie your nap - kin 'round your neck, cher - ie, and

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Lumière

2 Cm7 F7 Cm Cm(maj7)

we'll pro- vide the rest. Soup du jour! Hot hors d'oeuvres! Why, we

Cm7 F Cm7 C#dim7

on - ly live to serve. Try the grey stuff. It's de - li - cious! Don't be

Dm7 D#7 Cm7 F7 Bb Bbmaj7

ALL Lumière

lieve me? Ask the dish - es! They can sing! They can dance! Af - ter

Bb6 Bb Bbmaj7 Bb7

ALL

all, Miss, this is France! And a din - ner here _ is nev - er sec - ond

E^b6



D



A^m7 E



F^m6



D7 F#



N.C.

best.

Go on, un - fold your men - u. Take a

G^m7



C7



C^m7



F7



glance and

then — you'll be our guest. *Oui*, our guest. Be our

B^b



F#7



F#7/G#



F#A#



B



B^{maj}7



LUMIERE/CHORUS:

guest!

Beef ra - gout! Cheese souf - flé! Pie and

B6



B



B^{dim}



LUMIERE:

pud - ding "en flam - bé!" We'll pre - pare and serve with flare a cul - i -



** key change*

CHORUS:

in and whoops - a - dai - syl Be our

accel.

Fast 2, Broadway style



quest! Be our quest! Our com -



mand is your re - quest. It's been



years since we've had an - y - bod - y

15 Dm⁻

G

28



here and we're ob - sessed! With your

Dm

Dm(maj7)



meal, with your ease, yes in -

Dm7

G



deed, we aim to please. While the

G7sus

G



can - dle - light's still glow - ing, let us

rall.

A^b7sus

A^b7

help you. We'll keep go - ing course by

Much slower

D^b

D^bmaj7

D^b6

D^b

course, one by one, 'til you shout: "E-nough! I'm done!" Then we'll

gva *loco* *gva* *loco*

ff accel. poco a poco

D^b7

G^b6

a tempo
N.C.

sing you off to sleep as you di - gest. To - night you'll

F

Cm7/G

A^bm6

F7/A

B^bm9

E^b7

prop your feet up. But for now, let's ear up. Be our

E^bm

Fdim

guest! Be our guest! Be our

gva loco gva loco

E^bm/G^b

Fm/A^b

A^b13

guest! Please, be our

D^b

D^bmaj7

D^b6

D^b+

guest!

D^b

ppbv

Naughty

31

4

change their sto - ry. We're told we have to do what we're told but sure -

change their sto - ry. We're told we have to do what we're told but sure -

D C N.C. G D

26

Miss Trunchbull.

In this world children there are winners and there are losers. You are small, shrivelled, foul smelling and weak. The problem with children these days is that their parents seem to like them. They think they're charming, cute, funny, delightful little miracles. They are not miracles. You children are revolting.

lit - tle bit naugh - ty. Just be - cause you find that life's -

lit - tle bit naugh - ty. Just be -

D G C(add9)

lower very quietly

H+C

mf

f

33

not fair, it does-n't mean that you just have to grin and bear it.

cause life's not fair, you don't have to

G/B

37

If you al - ways take it on the chin and wear it, noth - ing will change.

take it on the chin and wear it,

Am G

40

Lower voices Very quiet

E - ven if you're lit - tle,

f *H+C* noth - ing will change. E - ven if you're lit - tle you can do a lot, you -

C(add9)

43

don't let it stop you. Don't let them
 must-n't let a lit-tle thing like lit-tle stop _ you. _ If you sit a-round and let them

G/B Am

46

get on top, _ you might as well be say-ing you think that it's o-kay, and
 get on top, _ you might as well be say-ing you think that it's o-kay, and

lower lower

HwC

D6 B7/D# N.C.

49

that's not right! And if it's not _ right,
 that's not right! And if it's not _ right,

B B/D# Em D Cmaj7 C D/E# G

52

34

you have to put it right. But

you have to put it right. But

Em F#7 B7

56

ff no - bod - y else — is gon - na put it right for me, no - bod - y but me is gon - na

ff no - bod - y else — is gon - na put it right for me, no - bod - y but me is gon - na

Am7 D7 Bm7(b5)

59

change my sto-ry; some-times you have to be a lit-tle bit naugh-ty.

change my sto-ry; some-times you have to be a lit-tle bit naugh-ty.

E7 Am7 D G N.C. G

62

Revolting Children

Words & Music by Tim Minchin

Accompanied

Confidently ♩ = 120

f
We are ___

f
We are ___

f
C D

3

___ re - volt - ing chil - dren liv - ing in ___ re - volt - ing times. We sing ___

mf
___ re - volt - ing chil - dren liv - ing in ___ re - volt - ing times. We sing ___

mf
Em B

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2

5

re - volt - ing songs us - ing re - volt - ing rhymes. We'll be

re - volt - ing songs us - ing re - volt - ing rhymes. We'll be

G A

7

re - volt - ing chil - dren till our re - volt - ing's done and we'll

re - volt - ing chil - dren till our re - volt - ing's done and we'll

mf *f*

C6 G D/F# Em D

9

1. *f*

have the Trunch - bull bolt - ing, we're re - volt - ing! We are ___

have the Trunch - bull bolt - ing, we're re - volt - ing! We are ___

C B D5 E5 N.C.

11

f

volt - ing! We can S - P - L how we

mf

volt - ing! We can S - P - L how we

D E5 D/E# Em/G E/G# Am

27

38

7



ff



- I - N - G. — It is 2 - L - 8 - 4 - U E - R - E - volt-ing!

We are —

Unaccomp. 1st
X



- I - N - G. — It is 2 - L - 8 - 4 - U E - R - E - volt-ing!

ff

We are —

D/F# Em D C B D E5 N.C. E F#m



30



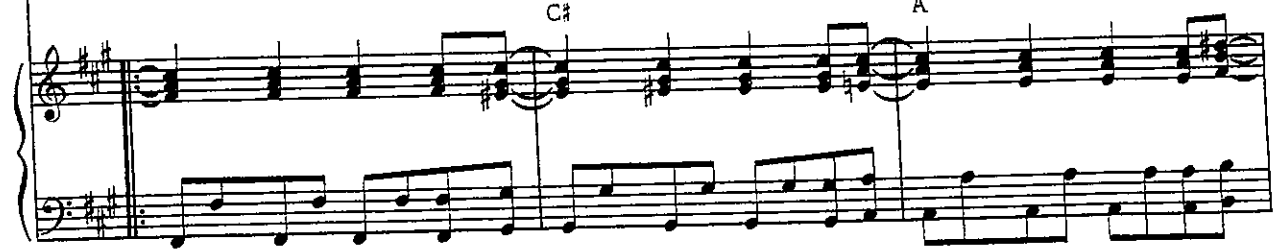
— re-volt-ing chil-dren liv-ing in — re-volt-ing times. We sing — re-volt-ing songs us - ing -



— re-volt-ing chil-dren liv-ing in — re-volt-ing times. We sing — re-volt-ing songs us - ing -

C#

A



33

re-volt-ing rhymes. We'll be re-volt-ing chil-dren till our re-volt - ing's done. It is

re-volt-ing rhymes. We'll be re-volt-ing chil-dren till our re-volt - ing's done. It is

B D A E/G# F#m E

36

1. 2.

2 - L - 8 - 4 U! We are 2 - L - 8 - 4 - U E - R - E - volt - ing!

2 - L - 8 - 4 U! We are 2 - L - 8 - 4 - U E - R - E - volt - ing!

D C# E F#m D C# E5 E#5