

PIANO • VOCAL • GUITAR

Walt Disney Pictures Presents

Aladdin



Music by Alan Menken
Lyrics by Howard Ashman
Tim Rice

Arabian Nights

Words by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately bright
A (no 3rd)



mp

Am

B/A

NARRATOR:

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

B \flat /E Am

car - a - van cam - els roam. Where it's

Detailed description: This system contains the first two measures of the piece. The vocal line is on a treble clef staff with a 4/4 time signature. The piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (Bb). The first measure has a Bb/E chord and the second has an Am chord. The lyrics are 'car - a - van cam - els roam. Where it's'.

Cm D/C

flat and im - mense, and the heat is in - tense. It's bar -

Detailed description: This system contains the next two measures. The piano accompaniment continues with the same bass line and adds chords in the right hand. The first measure has a Cm chord and the second has a D/C chord. The lyrics are 'flat and im - mense, and the heat is in - tense. It's bar -'.

E7 \flat 9 Am F7

bar - ic, but hey, it's home. When the wind's from the east and the

Detailed description: This system contains the next three measures. The piano accompaniment continues. The first measure has an E7b9 chord, the second has an Am chord, and the third has an F7 chord. The lyrics are 'bar - ic, but hey, it's home. When the wind's from the east and the'.

Am F7 E7sus E7

sun's from the west and the sand in the glass is right. Come on

Detailed description: This system contains the final three measures. The piano accompaniment continues. The first measure has an Am chord, the second has an F7 chord, the third has an E7sus chord, and the fourth has an E7 chord. The lyrics are 'sun's from the west and the sand in the glass is right. Come on'.



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

E7sus

E7

Am

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

Cm

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

Am

Cm

Am

Em

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

Am F7 E

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

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics 'hot in a lot - ta good ways. A - ra - bi - an'. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line and chords. Chord diagrams for Am, F7, and E are shown above the vocal line. The piano part includes a 'rall.' marking at the end of the system.

Am Cm Am

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

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has lyrics 'nights 'neath A - ra - bi - an moons,'. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. Chord diagrams for Am, Cm, and Am are shown above the vocal line.

Cm Am Em7

a fool off his guard could fall and fall

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has lyrics 'a fool off his guard could fall and fall'. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. Chord diagrams for Cm, Am, and Em7 are shown above the vocal line.

Am F7 E7 Am6

hard out there on the dunes.

rall.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has lyrics 'hard out there on the dunes.'. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. Chord diagrams for Am, F7, E7, and Am6 are shown above the vocal line. The piano part includes a 'rall.' marking at the end of the system.

One Jump Ahead

Music by ALAN MENKEN
Words by TIM RICE

Very lively 2



mf

B7

C7

B7

C7

B7

C7

B7

Em

ALADDIN:

Got - ta keep one jump a -

C7

B7

Em

A9

head of the bread - line,

one swing

a - head of the sword...

G/D

Eb7

G

Am

G/B

no chord

I steal

on - ly what I can't af - ford.

That's

B

C#m7

Ddim7

B/D#

Em

C7

B7

ev - 'ry - thing!

One jump

a - head of the law - men.

Em

A9

G/D

That's all,

and that's no joke. —

These guys

Eb7

D7

G

Am7

A#dim7

G/B

don't ap - pre - ci - ate I'm


broke.

C/D  D7  Cmaj7/D  D7  G6/D  G/D 

CROWD:

Riff raff! — Street rat! — Scoun - dre! —



G6/D  G/D  C/D  D7  Cmaj7/D  D7  Gsus4(sus2) 

ALADDIN:

Take that! — Just a — lit - tle — snack, guys. —




G  F#m7  B7  Esus4(sus2)  Em  B/D  Em/D 

CROWD:


— Rip him o - pen, take it back, guys.



C7  F#7 

ALADDIN:

I can take a hint, got - ta face the facts. You're my on - ly friend, A -



B7

Em

CROWD:

LADIES:

bu! Who? Oh it's sad A - lad - din's hit the bot - tom.

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

I'd blame par - ents ex - cept he has - n't

Dm(add2)

F#7

ALADDIN:

got

'em.

Got - ta eat to live, got - ta

steal to eat, tell you all a - bout it when I got the time!

One jump a - head of the slow - pokes. One skip a -

head of my doom... Next time gon - na use a nom - de - plume...

One jump a -

B

C7

Fm(add2) **Fm** **D♭7** **C7** **Fm(add2)** **Fm**

B♭7 **A♭/E♭** **E7** **E♭7♯5**

A♭ **B♭m** **Bdim7** **A♭/C** **C** **Dm7** **D♭dim7** **C/E** **Fm(add2)** **Fm**

Detailed description: This is a musical score for guitar, featuring a vocal line and piano accompaniment. The score is written in treble and bass clefs. The key signature changes from one sharp (F#) to three flats (B♭, E♭, A♭). The lyrics are: "steal to eat, tell you all a - bout it when I got the time!", "One jump a - head of the slow - pokes. One skip a -", "head of my doom... Next time gon - na use a nom - de - plume...", and "One jump a -". Above the vocal line, there are guitar chord diagrams for B, C7, Fm(add2), Fm, D♭7, and C7. Below the piano accompaniment, there are guitar chord diagrams for B♭7, A♭/E♭, E7, E♭7♯5, A♭, B♭m, Bdim7, A♭/C, C, Dm7, D♭dim7, C/E, Fm(add2), and Fm. The piano accompaniment consists of chords and single notes in both hands.

D \flat 7

C7

Fm

B \flat 7

head of the hit - men

one hit

a - head of the flock.

A \flat /E \flat

E7

E \flat 7A \flat B \flat m7

I think

I'll take

a stroll a - round

the block.

Bdim7

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

CROWD:

Stop

thief! _

Van

dal! _

A \flat 6/E \flat A \flat /E \flat A \flat 6/E \flat A \flat /E \flat D \flat /E \flat E \flat 7D \flat maj7/E \flat E \flat 7

ALADDIN:

Out - rage! _

Scan - dal! _

Let's

not

be too

Absus



Ab



Absus2



Ab



G7sus(b5)



Gm7b5



C7sus



C7



Fm

*LADY:*

has - ty. Still I think he's rath - er

Fm/Eb



Db7

*ALADDIN:*

tas - ty. Got - ta eat to live, got - ta steal to eat,

G7



C7



C#7



Swing 8ths (played as )
F#(no3rd)

F#(no3rd)

CROWD:

oth - er - wise we'd get a - long. Wrong!

C#(no3rd)



Guitar chord diagram for E57:

Guitar chord diagrams: G8m, E7, D#7, G8m

CROWD: Van - dal!

ALADDIN: One jump a - head of the hoof - beats. One hop a -

Guitar chord diagrams: C#7, B/F#9, G7, F#7

CROWD: Street - rat!

Scoun - drel!

head of the hump. One trick a - head of dis - as - ter

Guitar chord diagrams: D#m7, G#7, F#7sus/C#4

Take that!

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

F#7sus



Bet - ter throw my hand in. Wish — me hap - py land - in'. All — I got - ta do is

no chord

Jump!

B(no3rd)



One Jump Ahead (Reprise)

Music by ALAN MENKEN
Words by TIM RICE

Slowly and freely

B \flat



E \flat 6/9



mp

B \flat



E \flat



E \flat /F



F



E \flat maj7/F



F



B \flat 6/F



Dm/A



Gm



Riff

raff, _

street

rat, _

I

don't _

buy

that. _

If

E \flat /F



F



E \flat /F



F



B \flat



Am7



D7sus



D7



on -

ly

they'd

look

clos -

er,

would

they

see

a

F/G

Gm

Gm/F

Eb

F/Eb

Eb

poor boy? No sir - ee.

They'd find

Cm7

Eb/F

F

out there's so much more to

Bbmaj7

Eb(add9)

Eb6/9

me.

rall.

Friend Like Me

Words by HOWARD ASHMAN
Music by ALAN MENKEN

Bright two-beat

Dm

Bb7

A7

Dm

mf

Musical notation for the first system, including piano and bass staves with chords Dm, Bb7, A7, and Dm.

Bb7

A7

Dm

Bb7

A7

Musical notation for the second system, including piano and bass staves with chords Bb7, A7, Dm, Bb7, and A7.

Bb7

A7

Dm

A7

A7/C#

GENIE:

Well A - li Ba - ba had them

Musical notation for the third system, including vocal line and piano/bass accompaniment with lyrics: Well A - li Ba - ba had them

Dm

A7

A7/C#

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

Musical notation for the fourth system, including vocal line and piano/bass accompaniment with lyrics: for - ty thieves. Sche - her - a - za - de had a thou - sand tales...

Dm

A7

Dm

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

E7

A7

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

Dm

A7

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

Dm

A7

Dm

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

E7



A7



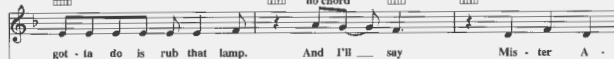
A7



Dm



no chord



got - ta do is rub that lamp.

And I'll — say

Mis - ter A -



Bb7



A7



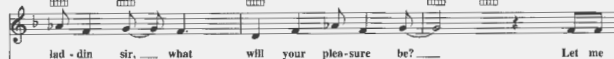
Dm



Bb7



A7



lad - din sir, — what

will your plea - sure be? —

Let me



F



F7/Eb



Bb/D



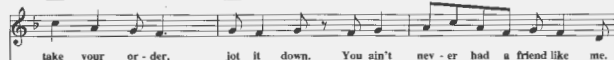
D#7



F/C



A7#5



take your or - der, jot it down. You ain't nev - er had a friend like me.



D(no3rd)



Bb7



A7



Dm



Bb7



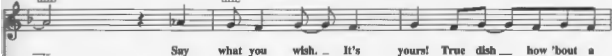
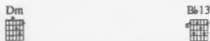
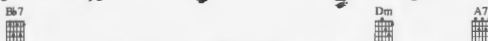
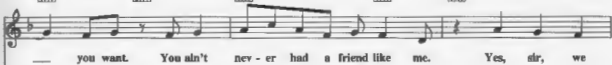
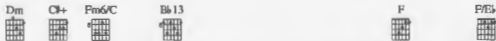
A7



No no — no.

Life is your res - tau - rant — and





Gm A7 Dm

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

Bb7 A7 Dm Bb7 A7

col - unn "A". — Try all of col - unn "B". — I'm

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

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

Dm Bb7 A7 Dm Bb7 A7

Wa - ah - ah. — Oh my. —

A7



Bm7



Cdim7



A7/C#



Dm



Can your friends go poof!



D



D#



E



F

Gm7

G#dim7

Well, look - y here. —

Can your friends go



A7



Bm7



Cm



A7/C#



A7



Bm7



Cm6



A7/C#

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



D7



Em7



Fm6



D7/F#



D7



Gm

So don-cha sit there slack jawed, bug - gy eyed. I'm here to

D7 Gm D7

an - swer all your mid - day prayers. _ You got me bo - na - fi - de

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

Gm A7

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

D7#5 D7 Gm

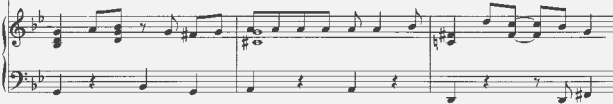
wish I real - ly want to know. _ You got a list that's three miles long. _

D7 Gm D7

Gm

A7

D7

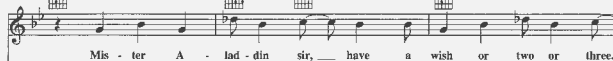


Gm

Eb7

D7

Gm



Eb7

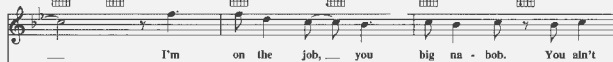
D7

Bb

Bb/Ab

Eb6/G

Gb7



Bb/F

Gb7



Eb7b5
 had a friend. You ain't nev - er had a
 friend like me.

D7sus D7 Gm Eb7 D7
 loco 8va bassa loco 8va bassa

Gm Eb7 D7 Gm
 loco

Wa ah ah. Wa ah ah.

Eb7 D7 Eb7 D7 Gm

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

Prince Ali

Words by HOWARD ASHMAN
Music by ALAN MENKEN

In two, not fast
Bb (no3rd)



The first system of music shows the piano introduction and the beginning of the vocal line. The piano part starts with a chord diagram for Bb (no3rd) and a dynamic marking of *f*. The vocal line begins with a series of eighth notes.

The second system continues the piano accompaniment and the vocal line. The piano part features a steady eighth-note accompaniment, while the vocal line continues with eighth notes.

The third system continues the piano accompaniment and the vocal line. The piano part features a steady eighth-note accompaniment, while the vocal line continues with eighth notes.

The chorus section begins with the vocal line: "Make way for Prince A -". The piano accompaniment features a steady eighth-note accompaniment. The vocal line is marked with a dynamic of *v*.

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

C#7 C#7-9 C#7

F#7sus F#7 G7sus

rallentando

ll! Prince A - ll!

CHORUS & GENIE:

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

accelerando

G7 Grandioso Cm A#7 G7

bab - wa. Heard your prin - cess was a

Cm G7/D Cm C7

GENIE:

Fm C7/G Fm

sight love - ly to see. And

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G minor, with lyrics 'sight love - ly to see.' and a fermata over 'see.'. The piano accompaniment consists of two staves. Above the first staff are three guitar chord diagrams: Fm, C7/G, and Fm. The tempo marking 'And' is at the end of the system.

Tempo 1
Dm7b5 G7 Cm E57

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

Detailed description: This system contains the next two lines of music. The tempo marking 'Tempo 1' is at the beginning. Above the first staff are four guitar chord diagrams: Dm7b5, G7, Cm, and E57. The lyrics are 'that, good peo - ple, is why he got dolled up — and dropped'.

Ab D7

CHORUS:

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

Detailed description: This system contains the third line of music, which is the start of the chorus. Above the first staff are two guitar chord diagrams: Ab and D7. The lyrics are 'by with six - ty el - e - phants, lla - mas ga - lore, with his'. The piano accompaniment includes dynamic markings like 'v'.

Fm7 Cm

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

Detailed description: This system contains the fourth line of music. Above the first staff are two guitar chord diagrams: Fm7 and Cm. The lyrics are 'bears and li - ons, a brass - band and more. With his for - ty fa - kirs, his'. The piano accompaniment includes dynamic markings like 'v'.

Cm/Bb



Am7-5



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



Cm/G



key. Make way for

G7#5-9



G7-9



Cm



Prince A III

ii. _____ Say hey, _____

_____ it's Prince A - ii. _____

Bb m **F7**
GENIE:
 Hey! Clear the way in the old Ba - zaar. Hey you! Let us through! It's a

mp

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

Ebm

Bb7/F

Ebm

C

eye.

Make way, here he comes! Ring

bells. Bang the drums!

Are you gon - na love this guy!

Prince A -

H! Fab - u - lous he!

A - li A - bab - wa.

mf

Bbm/Db

Bbm

Bb7

Bb7/D

Gen - u - ine.

Show some re - spect.

Down on one



knee! Now try your best — to stay





calm. Brush up your Sun - day sa - laam. Then





come and meet — his spec - tac - u - lar co - te - rie.





— Prince A - li! Might - y is he! A - li A -



Bb/m

F7/C

Bb/m/Db

Bb/m

Bb7

bab

wa. —

Strong as

ten

reg - u - lar

Bb7/D

Eb/m

Bb7/F

Eb/m

men

def - i - nite - ly.

He faced.

Cm7b5

F7

Bb/m

Db7

— the

gal - lop - ing hordes,

a hun - dred

bad — guys with

swords.

Who sent — those

goons — to their

F7  Bbm 

CHORUS:

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





Ebm  Bbm  F7/C 


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

GENIE: (Spoken:) Don't they look



Bbm/Db  **CHORUS:** Ebm 

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



Bbm/Db  F7/C  Bbm  Ebm 

GENIE:

three. When it comes to ex -

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



ot - ic type mam - mals, has

Bbm F7/C Bbm/D6

G7 C7

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

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

F7 F#7 Bm G7 F#7

iel CHORUS: There's no ques - tion this A - li's al - lur - ing.

Bbm F#7/C# Bm/D Bm B7

bab - wa. That phy - sique! How - can I

Nev - er or - di - nar - y, nev - er bor - ing. Ev - 'ry - thing a - bout the

B7/D# Em B7/F# Em

speaK? Weak at the knee. Well,

man just plain im - press - es.

C4m7b5 F#7 Bm D7

get on out in that square. Ad - just your veil and pre -

He's a win - ner, he's a whiz, a won - der. He's a - bout to pull my

G C#7 F#7

pare to gawk and grov - el and stare at Prince A -

heart a - sun - der. And I ab - so - lute - ly love the way he

Bm Em

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

CHORUS: He's got the mon - keys.

Let's see the mon - keys.

white Per - sian mon - keys. And to

view them - he charg - es - no fee.

So gen - er - ous.

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

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



A Whole New World

Music by ALAN MENKEN
Words by TIM RICE

Sweetly
D(add9)



mf

4/4 time signature, key of D major. The piano introduction consists of two staves. The right hand plays a melody starting on D4, moving up stepwise to A4, then down to G4, F#4, E4, and finally D4. The left hand plays a bass line starting on D3, moving up stepwise to A3, then down to G3, F#3, E3, and finally D3. The tempo is marked 'Sweetly' and the dynamics 'mf'.

D



ALADDIN:

I can show you the world,

4/4 time signature, key of D major. The vocal line (treble clef) starts on D4, moving up to A4, then down to G4, F#4, E4, and finally D4. The piano accompaniment (two staves) continues the melody from the introduction. The lyrics 'I can show you the world,' are written below the vocal line.

G/B



A/C#



Em/G



F#7



F#7/A#



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

4/4 time signature, key of D major. The vocal line (treble clef) continues the melody. The piano accompaniment (two staves) continues the accompaniment. The lyrics 'shin - ing, shim - mer - ing, splen - did. Tell me prin - cess, now' are written below the vocal line.

Bm



Bm/A



G



D



A7



when did you last let your heart - de - cide?

4/4 time signature, key of D major. The vocal line (treble clef) continues the melody. The piano accompaniment (two staves) continues the accompaniment. The lyrics 'when did you last let your heart - de - cide?' are written below the vocal line.

D

I can o - pen your eyes take you won - der by

G/B A/C# Em/G F#7 F#7/A# Bm Bm/A

won - der o - ver, side - ways and un - der on a

G D A

mag - ic car - pet ride. — A whole new world

D A A7/C# A7 D(add9) D

— a new fan - tas - tic point — of view. — No - one to

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

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

G/A *JASMINE:* A D

ing. A whole new world a daz - zling

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

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

G D/F# Bm7 E7sus E7 C A7sus A7

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

D

F

JASMINE:

you. Un - be - liev - a - ble

ALADDIN:

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

sights

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

Bb/D

C/E

Gm/Bb

A7sus

A7

Dm

Dm/C

Bb

Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky..

F C F

A whole new world a hun - dred

Don't you dare close your eyes.

C F B \flat F/A

thou - sand things to see. I'm like a shoot - ing star I've

Hold your breath it gets bet - ter.

B \flat F/A Dm G7sus G7 B \flat /C

come so far I can't go back to where I used to

A whole new

The image shows a musical score for the song 'A Whole New World'. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and letter names (F, C, Bb, F/A, Dm, G7sus, G7, Bb/C), and a piano accompaniment. The first system covers the lyrics 'A whole new world a hundred' and 'Don't you dare close your eyes.'. The second system covers 'thousand things to see. I'm like a shooting star I've' and 'Hold your breath it gets better.'. The third system covers 'come so far I can't go back to where I used to' and 'A whole new'. The piano accompaniment features a steady bass line and chords that support the vocal melody. The guitar part provides harmonic structure with specific chord voicings indicated by diagrams and letters.

C F C C#dim7

be. Ev-'ry turn a sur - prise. Ev-'ry mo - ment red -

world _____ with new ho - ri - zons to _____ pur - sue.

Dm F7/C Bb F/A Bb F/A

let - ter. I'll chase them an - y - where. There's time to spare.

_____ I'll chase them an - y - where. There's time to spare.

Dm G7sus G7 Eb Bb/C C7 Dm F/C

Let me share this whole new world with you. _____

Let me share this whole new world with you. _____ A whole new

Bb(add9) F/A Gm7(add4) F/A

A whole new world, _____ that's where we'll be.

world, _____ that's where we'll be. _____ A thrill-ing

Bb(add9) C7sus F

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

chase for you and me.

rit.

Red

Prince Ali (Reprise)

Music by ALAN MENKEN
Words by TIM RICE

Moderately bright

ff

8va bassa

loco

C7

JAFAR:

Prince A - li, yes, it is

loco

D#7 *C7* *Fm* *C7/G* *Fm/Ab* *C7/G*

he, but not as you know him. Read my

Fm

F7/A

Bbm

F7/C

lips and come to grips with re - al - i - ty.

Yes, meet a blast from your past whose

lies were too good to last.

Say hel - lo to your

pre - cious Prince A - li!

C

Dm7

D#dim7

C/E

C

Dm7

D#dim7

C/E

D

Em7

Fdim7

D/F#

D7

C/E

First system of musical notation. It consists of a guitar part at the top with chord diagrams for D#dim7, C/E, D, Em7, Fdim7, D/F#, D7, and C/E. Below it are two staves of piano accompaniment. The piano part features a bass line with chords and a treble line with chords and some melodic fragments.

D7/F#

D7

Gm

Fb7

D7

Second system of musical notation. It includes guitar chord diagrams for D7/F#, D7, Gm, Fb7, and D7. The vocal line (treble clef) contains the lyrics: "A - li turns out to be mere - ly A -". The piano accompaniment (two staves) continues with chords and melodic lines, including slurs and accents.

Gm

D7/A

Gm/Bb

Gm

Third system of musical notation. It includes guitar chord diagrams for Gm, D7/A, Gm/Bb, and Gm. The vocal line (treble clef) contains the lyrics: "lad - din. Just a con need I go". The piano accompaniment (two staves) continues with chords and melodic lines, including slurs and accents.

G7b9/B

Cm

G7/D

Cm/Eb

Fourth system of musical notation. It includes guitar chord diagrams for G7b9/B, Cm, G7/D, and Cm/Eb. The vocal line (treble clef) contains the lyrics: "on? Take it from me. His". The piano accompaniment (two staves) continues with chords and melodic lines, including slurs and accents.

Am7b5 D7 Gm Eb7

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

Eb A Bm7 Cdim7 A/C#

cause to send him pack - ing on a one - way trip no his

Cm7 Dm7 Eb6 Dm7 Gm

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

Svil basso -----

Gm/F Em7b5 Eb7

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

loco

Gm/D

So long, ex

D7#5/9

Prince

D7#5

A

Gm

Il!

Sua bassa

A6/G

Gm

A6/G

Gm

A6/G

Gm

gliss.