### TABLE OF CONTENTS

**Piano/Vocal Score**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2</td>
<td>Arabian Nights (Part 1)</td>
<td>4</td>
</tr>
<tr>
<td>#3</td>
<td>Arabian Nights (Part 2)</td>
<td>8</td>
</tr>
<tr>
<td>#4</td>
<td>Arabian Nights (Part 3)</td>
<td>10</td>
</tr>
<tr>
<td>#5</td>
<td>Arabian Nights (Part 4)</td>
<td>12</td>
</tr>
<tr>
<td>#6</td>
<td>Arabian Nights (Part 5)</td>
<td>13</td>
</tr>
<tr>
<td>#7</td>
<td>Arabian Nights (Part 6)</td>
<td>14</td>
</tr>
<tr>
<td>#8</td>
<td>Arabian Nights (Part 7)</td>
<td>16</td>
</tr>
<tr>
<td>#9</td>
<td>One Jump Ahead (Part 1)</td>
<td>19</td>
</tr>
<tr>
<td>#10</td>
<td>One Jump Ahead (Part 2)</td>
<td>24</td>
</tr>
<tr>
<td>#11</td>
<td>Transition Out of One Jump Ahead</td>
<td>28</td>
</tr>
<tr>
<td>#12</td>
<td>One Jump Ahead (Reprise)</td>
<td>29</td>
</tr>
<tr>
<td>#13</td>
<td>Arabian Nights (Reprise 1)</td>
<td>31</td>
</tr>
<tr>
<td>#14</td>
<td>Why Me?</td>
<td>33</td>
</tr>
<tr>
<td>#15</td>
<td>Arabian Nights (Reprise 2)</td>
<td>38</td>
</tr>
<tr>
<td>#16</td>
<td>Rubbing the Lamp</td>
<td>41</td>
</tr>
<tr>
<td>#17</td>
<td>Friend Like Me</td>
<td>42</td>
</tr>
<tr>
<td>#18</td>
<td>Friend Like Me Playoff</td>
<td>51</td>
</tr>
<tr>
<td>#19</td>
<td>Magic Carpet</td>
<td>52</td>
</tr>
<tr>
<td>#20</td>
<td>Transformation</td>
<td>54</td>
</tr>
<tr>
<td>#21</td>
<td>“All Hail, Prince Ali!”</td>
<td>55</td>
</tr>
<tr>
<td>#22</td>
<td>Prince Ali</td>
<td>56</td>
</tr>
<tr>
<td>#23</td>
<td>Prince Ali Tag</td>
<td>67</td>
</tr>
<tr>
<td>#24</td>
<td>Jafar’s Exit</td>
<td>68</td>
</tr>
<tr>
<td>#25</td>
<td>One Busy Night in Agrabah</td>
<td>69</td>
</tr>
<tr>
<td>#26</td>
<td>A Whole New World</td>
<td>70</td>
</tr>
<tr>
<td>#27</td>
<td>Captured</td>
<td>79</td>
</tr>
<tr>
<td>#28</td>
<td>Freeze!</td>
<td>80</td>
</tr>
<tr>
<td>#29</td>
<td>Why Me? (Reprise)</td>
<td>81</td>
</tr>
<tr>
<td>#30</td>
<td>Wedding Music</td>
<td>84</td>
</tr>
<tr>
<td>#31</td>
<td>Prince Ali (Reprise 1)</td>
<td>85</td>
</tr>
<tr>
<td>#32</td>
<td>Prince Ali (Reprise 2)</td>
<td>87</td>
</tr>
<tr>
<td>#33</td>
<td>Rubbing the Lamp</td>
<td>90</td>
</tr>
<tr>
<td>#34</td>
<td>Back in the Bottle</td>
<td>91</td>
</tr>
<tr>
<td>#35</td>
<td>A Whole New World (Reprise)</td>
<td>92</td>
</tr>
<tr>
<td>#36</td>
<td>Friend Like Me (Bows)</td>
<td>98</td>
</tr>
</tbody>
</table>
Orchestra Warming Up and Tuning
On Track One of your Accompaniment and Guide Vocal CD, we hear the orchestra tuning. Following is some information to share with your students.

Warming Up
Just as athletes must warm up their muscles and prepare their minds for a game or competition, the musicians in an orchestra must warm up their instruments and prepare their minds for a performance. Musicians often arrive in the orchestra pit early: to practice difficult sections of their parts, to look over their music, and to give their instruments time to adjust to the conditions in the theater.

Temperature and humidity affect the sound and pitch of many instruments, causing them to expand or contract slightly. Too sudden a change in temperature can even cause an instrument to break apart! Playing on an instrument also affects its pitch – the flute player literally warms up the flute by blowing into it, the violinist by holding the violin and pulling the bow across the strings.

Tuning
For the music to sound good, all the players must be in tune with one another. That is, when a trumpeter plays a middle C on her trumpet, it should be the same middle C the cellist plays on his cello. Players make small adjustments to their instruments to make them agree with the instruments around them. The brass and wind players lengthen or shorten the tubing on their instruments; string players loosen or tighten the strings on theirs. Most instruments can be tuned quickly, but some, like the harp and piano, take a lot longer and must be tuned an hour or more before the performance.

After the orchestra has warmed up and a few minutes before the performance begins, the oboe player plays an "A," the note that all the other musicians use as a reference to tune their instruments. Pitch is measured in vibrations: the higher the note, the greater number of vibrations per second. The "A" the orchestra tunes to has 440 vibrations per second and thus is called "A-440." This has not always been the case; A-440 has been an accepted convention only since the middle of the 20th century. What "A" is has varied widely through history, from A-423 in the 17th century to A-456 and higher in the 19th.

The oboe is traditionally the instrument of choice for sounding the tuning note. It is one of the least flexible instruments when it comes to variations in pitch, and its piercing, nasal sound is easy to hear when a lot of other instruments are playing. On track one, the orchestra tunes by sections – first the woodwinds, then the brass, and finally the strings and timpani. Listen for the sound of the conductor tapping his baton on his music stand to indicate that tuning is finished – the show is about to begin!
Arabian Nights (Part 1)
from Aladdin JR.

Words by HOWARD ASHMAN
Music by ALAN MENKEN
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

(Dim light. Five NARRATORS enter.)

(with intensity and wonder)

Oh, I come from a land, from a

far away place where the caravan camels roam. It’s all

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flat and immense and the heat is intense; It's a furnace But, hey, it's home.
When the wind's from the East and the sun's from the West and the sand in the glass is right, Come on down, stop on by, Hop a carpet and fly to another Arabian night! Arabian
2. Arabian Nights (Part 1)

NARR. 1: Welcome to Agrabah, City of Enchantment!

NARR. 2: Where every beggar has a story and every camel has a tail!

NARR. 3: The big day has finally arrived, and you're all just in time to join the festivities.
NARR. 4: Yes, friends, this is the day when we finally find out who Princess Jasmine's future husband will be! NARR. 5: While we wait for the Royal Family to take their...


NARR. 5: Anything you want to say to all the nice people out there, Aladdin?
ALADDIN: I'm hungry, I'm miserable, my life is like one bad dream—

Attacca No. 3 Arabian Nights (Part 2)
Arabian Nights (Part 2)
from Aladdin JR.

Words by HOWARD ASHMAN
Music by ALAN MENKEN
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

CUE 03—NARR. 5: (cutting
ALADDIN off) Thank you!!

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3. Arabian Nights (Part 2)

**NARR 1:** There’s the Grand Vizier, Jafar, the Sultan’s right hand man. Renowned for saying: “Ask not what your country can do for you. Ask what you can do for me.”

**NARR. 2:** And there’s Razoul, Jafar’s right-hand man, Captain of the Royal Guard despite being dropped on his head as a baby.

**NARR. 3:** And there’s Iago, Jafar’s right hand ... parrot. And believe me, folks, this bird’s verbal skills are off the chart.

**IAGO:** Verbal, schmerbal. A parrot never gets any respect.
Arabian Nights (Part 3)
from Aladdin JR.

NARRATOR 1: Jafar! Jafar! Is it true that, since you’ve been Vizier, the local crime rate has plummeted?

JAFAR: No kidding.

NARRATOR 2: Jafar! Jafar! Any predictions about Princess Jasmine’s future husband?

JAFAR: No contest.

NARRATOR 3: Jafar! Jafar! Any truth to the rumor you’d like to be Sultan yourself one day?

CUE 04—JAFAR: No comment.

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NARR. 4: Ah, the main event. The moment we’ve all been waiting for. There’s the Sultan: ruler of all he surveys ... and anything else that happens to be lying around.

NARR. 5: And next to him, for a very special, very limited engagement, the beautiful Princess Jasmine!
CUE 05—**NARR. 4**: And now, it appears the Sultan is about to address the **crowd**.

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Arabian Nights (Part 5)
from *Aladdin JR.*

**SULTAN:** People of Agrabah, my loyal subjects! Today is a great day in our history!

**ALL:** Yay!

**SULTAN:** Today is the day your very own Princess Jasmine will choose a prince to marry!

**ALL:** Yay!

**SULTAN:** Three excellent candidates have journeyed through the desert from afar ... for the privilege of winning her hand. Would you like to meet them?

**ALL:** Yay!

**CUE 06—NARR. 1:** Bachelor Number One: Prince Baba of *Ganoush!*

**SULTAN:** A very suitable candidate for my daughter’s hand. Wouldn’t you agree, Jafar?

**JAFAR:** I would agree, Your Majesty, but the Princess seems unhappy.

**IAGO:** Well, duh. Who wants to be told she has to—

**JAFAR:** Not now, Iago. Not here.

**IAGO:** Sure, fine, whatever. Man, the only the thing worse than being treated like a parrot is being treated like a kid.

**Tempo I°**

**Attacca No. 07 Arabian Nights (Part 6)**
Arabian Nights (Part 6)
from Aladdin JR.

Music by ALAN MENKEN

Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

CUE 07—NARRATOR 2: And next we have the very handsome, the very charming... Prince Dahdú Rahn-Rahn!

Dervish  \( \frac{\text{-}}{168} \)

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SULTAN: *(to JASMINE)* This must be your lucky day, Daughter. Such an impressive collection of worthy suitors!

JASMINE: No girl wants one of the most important decisions of her life made for her.

IAGO: Every father should know that.

JASMINE: Every father should know that!

IAGO: You tell him, sister.

SULTAN: I’m not just your father, Jasmine. I am Sultan. And we all have rules to obey.

IAGO: He has a point.

---

Tempo I°  

8 times

*Attacca No. 08 Arabian Nights (Part 7)*
Arabian Nights (Part 7)
from Aladdin JR.

CUE 08—NARR. 3: And our final contestant is... The Prince Formerly Known as “The Artist!”

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right, Come on down, stop on by, Hop a carpet and fly to an-
other Arabian night!

like Arabian days more often than

not are hotter than hot in a lotta good ways...
8. Arabian Nights (Part 7)

Arabian nights 'neath Arabian moons

A fool off his guard could fall and fall hard out

there on the dunes...
One Jump Ahead (Part 1)
from Aladdin JR.

JASMINE: I want my freedom, Father. Just like everybody else.

(POLICE WHISTLE The CROWD looks off stage toward the commotion.)

CUE 09—BAKER: (from offstage) Thief! Thief!

TOWNSPERSON: Someone stole his bread!

ALADDIN: Mmm, sourdough!

ALADDIN, JASMINE: Gotta go!

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One Jump Ahead (Part 1)

head of the sword, I steal, only what I can’t af-

That’s everything!

ford. One jump ahead of the lawmen,

That’s all and that’s no joke: Most guys don’t app-re-ci-ate I’m

broke. Riff-raff! Street rat!
9. One Jump Ahead (Part 1)

Scoundrel! Take that! Just a little snack, guys?

Rip him open, take it back, guys!

I can take a hint, Got-ta face the facts. Now you see what I go

through! Ooh! Oh, it’s sad A-lad-din’s hit the bot-tom.
9. One Jump Ahead (Part 1)

He’s become a one-man rise in crime.

I’d blame parents except he hasn’t got ‘em.

Got-ta eat to live, got-ta steal to eat, Tell you all a-

bout it when I got the time!
9. One Jump Ahead (Part 1)

SULTAN: You see, Jasmine? Outside the palace it's a different world, and that's precisely...

...why you must marry someone who... Jasmine? Where is Princess Jasmine? The Princess is missing!

RAZOUL: She was right behind us. Wasn't she? IAGO: Well, she's not here now!

SULTAN: Well, she's not here now! Jafar! Do something!

JAFAR: (to RAZOUL) Find the Princess, you fool! Immediately!

RAZOUL: (to GUARDS) Find the Princess, you fool! Immediately!

NARR. 3: Please, worthy friends, you are not to be alarmed. The crime rate here in Agrabah has been declining steadily for years...
One Jump Ahead (Part 2)
from Aladdin JR.

ALADDIN, JASMINE: Sorry. (POLICE WHISTLE!)
They’re after me! They’re after you?
(POLICE WHISTLE! ALADDIN grabs
JASMINE by the wrist.)

CUE 10—ALADDIN: Come on!

1

Tempo I°

{(Eb Dm7) Eb Eb7 Eb7 Fm Ab Ab2 Ab}

Stop thief! Vandal! Outrage!

{(Eb Db Eb7 Eb7 Ab sus4 Ab Ab2 Ab)

Scan-dal! Let’s not be too hasty...

{(Gb7 C C7 Cm7 Fm G7 Eb Eb7)

Still, I think he’s rather tasty...

{(Gb7 C C7 Cm7 Fm G7 Eb Eb7)

Got-ta eat to live, got-ta

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10. One Jump Ahead (Part 2)

steal to eat,
oth-er wise we’d get a-long. Wrong!

Tempo F

One jump a-head of the hoof-beats,
One hop a-

f Van-dal!

head of the gun,
One trick a-head of dis-as-ter,

Street-rat!

Scoun-drel!
They're quick but I'm much faster. Here goes:

CROWD:

Take that!

Better throw my hand in, Wish me happy landin' All

—we gotta do is... Jump!

## straight 8ths
10. One Jump Ahead (Part 2)

CROWD, SHOPKEEPERS:

Thief!
Transition Out of One Jump Ahead
from Aladdin JR.

Music by ALAN MENKEN

Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

CUE 11—Attacca from No. 10
One Jump Ahead (Part 2)

Excited, rhythmic $\frac{4}{4}$=190

1

accel.

\begin{music}
\bar{1} & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 \\
\c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 \\
\c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 \\
\c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 \\
\c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 \\
\c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 \\
\c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 \\
\c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 & \c sharp_4 \\
\end{music}

NARR. 1: Ahhhh! Two cloaked figures in
110-degree heat.

NARR. 2: (to audience) Somewhat suspicious,
you say?

NARR. 3: Yes, but stranger still are the events about to unfold ...

NARR. 4, 5: Here in the marketplace of Agrabah ... (The NARRATORS salaam and exit.)

After music—

JASMINE: I don’t understand. Why
would anybody steal a loaf of bread?
CUE 12—RAZOUl: If I were you, I’d get back to the Palace. It’s not safe for you to be here alone. Good day, Princess. 
RAZOUl exits as Jasmine watches in anger.

Slowly, sweetly $d=96$

JASMINE: Somewhat freely

$piu mosso\quad d=114$

“Riff-raff,” “street rat,” I don’t buy that! If only they’d look warmer

With intensity

ritard.

closer, Would they see a poor boy? No-sir-ree! He’s a

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12. One Jump Ahead (Reprise)

prince! At least he was to me!
Arabian Nights (Reprise 1)
from Aladdin JR.

Words by HOWARD ASHMAN
Music by ALAN MENKEN
Additional Words by JIM LUIGS
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

Attacca on applause from
No. 12 One Jump Reprise
JAFAR sits hunched over a desk. He
scratches away at a document with a quill

1 Eerily $\text{\textfrac{3}{4}}=130$

NARR. 1:

Worth-y

friends, we re-sume with Ja-far in his room: the ad- vi-sor to Sul-tan Ha-

NARR. 2:

Am

B

A

friends, we re-sume with Ja-far in his room: the ad- vi-sor to Sul-tan Ha-

NARR. 3:

Am

NARR. 4:

Cm

D

C

Watch him gloat by the hour as vi-sions of pow’r race a-

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round in his evil head. Though he's charming and slick, He's un-
peak-a-bly sick, this despicable parasite. What a
villain—Boo! Hiss! Who will scheme through all this and through
ev'-ry Arabian night.
CUE 14—RAZOUl: As you wish, my “Sultan-to-be.”

Spirited  \( \frac{3}{4}=128 \)

JAFAR: “As I wish!” When have things ever been as I wished?

In my formative and hungry years I was

unappreciated by my peers.

As their
34

14. Why Me?

I would ponder—wouldn’t you?

For a man of your charisma and mystique,

You have taken far too long to reach your peak.

Why is my status always quo?

Why does
14. Why Me?

no-one want to know? Poor me? Why me? Why

am I so un-able to ful-fill my true po-tential, kept

down by those you know are small-er fry-in-con-se-quential-

What does it take to catch a break!
14. Why Me?

Faster

Though it's agony to bide my time, I've got

years and years and years before my prime. Plus, there's

no-one on the scene as resourceful or as mean (tee-heel) as

me! IAGO: Who's the victor? Who alone? Who will
14. Why Me?

JAFAR:  over-thrown the throne? Who knows what to do and just how bad to

IAGO: be?  Who's he?  M - E!

JAFAR:  
Arabian Nights (Reprise 2)
from Aladdin JR.

CUE 15—RAZOUl: So long, street rat.
RAZOUl and the GUARDS exit as lights come up further to reveal that ALADDIN has been thrown into a room filled with cast-off junk—piles of brass tchotchkes, rolled-up rugs, etc.

1. Steadily, clocklike $=128$

NARR. 1: What a room! What a stink! This is doom; don’t you think? As the hours of the night crawl

5. Am B. A Bb A

NARR. 2: Cm past There are rats in his cell And he’ll

8. Am

Words by HOWARD ASHMAN
Music by ALAN MENKEN
Additional Words by JIM LUIGS
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELL

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15. Arabian Nights (Reprise 2)

ALADDIN: Hey! Where are you getting this information?

NARR. 3: Ev'ry tick of the clock says, “Get set for the block,” and the shock of his awful plight.

NARR. 5: He looks pale... No, I don't. 'cause he knows that he won't see another Arabian
ALADDIN: I don’t like those guys.

night...
Rubbing the Lamp 1
from *Aladdin JR.*

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 16—**ALADDIN:** Something’s written on this one. Let’s see here...

(*ALADDIN rubs the lamp with his sleeve. Lights flicker. Smoke fills the air.)*

(Lights snap to black.

(When lights are restored, a GENIE is standing before ALADDIN.)

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Friend Like Me
from Aladdin JR.

Words by HOWARD ASHMAN
Music by ALAN MENKEN
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELL

CUE 17—GENIE:
Maestro! What key are we in?
cue—It’s a musical!

Well, A-li Ba-ba had them forty thieves, Sche-her-a-zade had a thou-sand tales____ But mis-ter,

you’re in luck ’cause up your sleeves you got a

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17. Friend Like Me

brand of ma-gic nev-er fails. You got some pow-er in your
cor-ner now, some hea-vy am-mu-ni-tion in your camp. You got some
punch, pi-zazz, ya-hoo and how, see, all you got-ta do is rub that lamp.

And I’ll say: Mis-ter A-lad-din, sir, what
17. Friend Like Me

**Em** C7 B7 A tempo **ALL:**

will your pleasure be? **GENIE:** It's a big musical!

Let me

take your order, jot it down, you ain't never had a friend like me.

**Em** C6 B7(+5) **Em** C7 B7 **GENIE:**

No, no, no. Life is your restaurant and

**Em** Eb+ Gm6 C13 **ALL:** G G F

I'm your maître d'. C'mon whisper what it is
17. Friend Like Me

you want. You ain't nev-er had a friend like me. Yes, sir, we pride our-selves on ser-vice. You're the boss, the king, the shah.

Say what you wish, It's yours! True dish, How 'bout a

lit-tle more bak-la-va? Have some of
17. Friend Like Me

column "A". Try all of column "B". I'm in the mood to help you, dude, you ain't nev-er had a friend like me.
17. Friend Like Me

Oh! Oh! Oh! Oh! Can your friends do this?

Can your friends do that? Can your friends pull this out their little hat?!

cresc. poco a poco

this out their little hat?!
17. Friend Like Me

Mister Aladdin, sir, have a wish or two or three—I'm
on the job, you big nabob, you ain't never had a friend, never
had a friend, you ain't never had a friend, never
17. Friend Like Me

had a friend, You ain’t never had a friend like me.

Like me.

Wah-ah-ah Oh, my! Wah-ah-ah No, no!

You ain’t never had a friend like me!

Wah ah ah Na na na! You ain’t never had a friend like me!
Friend Like Me Playoff
from Aladdin JR.

Music by ALAN MENKEN

CUE 18—Attacca on applause from
No. 17 Friend Like Me

Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

Bright swing \( \frac{3}{4} = 194 \)

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Magic Carpet
from Aladdin Jr.

CUE 19—GENIE: All right, in case of emergency, the exits are here, here, and back there somewhere. So keep your hands and arms inside the carpet at all times because we... are... outta here!

Jumpin' swing \( \frac{\text{bpm}}{3} = 215 \)

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GENIE: And there we are: welcome back to the desert. We do realize you have a choice when it comes to air travel... (aside) Not! (to Aladdin) ...so thank you for choosing Magic Carpet Airlines. Thank you. Watch your head. B'bye now. G'bye. Have a nice day. B'bye. (beat) Ha! You thought I couldn’t get us out of a lousy cave?
Transformation
from Aladdin JR.

Music by ALAN MENKEN
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

CUE 20—ALADDIN: Make me a prince!
GENIE: Why, sure.
(The GENIE waves his hands at ALADDIN.)

(Lights flicker and then snap to black.)
(When lights are restored, ALADDIN has been transformed into a regal prince!)

Dramatic $\frac{3}{4} = 140$

Bombastic, slower

“wave” “wave” “wave”

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"All Hail, Prince Ali!"
from Aladdin JR.

CUE 21—GENIE: Sorry, kid—we’ll work on the hat. But in the meantime, “All hail, Prince Ali!”
(The GENIE salaams to ALADDIN. Blackout.)

Music by ALAN MENKEN
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

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Prince Ali
from Aladdin JR.

CUE 22—SULTAN: We’ll “know” him when we meet him. Show him in!
Now!
(A group of DRUMMERS enters at the head of a parade which will cross past the Royal party.)

Proudly $\frac{j=96}{\text{p}}$

Make way for Prince Ali!

Say hey.

Words by HOWARD ASHMAN
Music by ALAN MENKEN
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

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22. Prince Ali

GROUP 1:
Fm

it's Prince Ali!
Hey! Clear the way in the

GROUP 2:  C7

ol' bazaar! Hey you! Let us through! It's a bright new star! Oh

GROUP 3:

ALL:
come! Be the first on your block to meet his eye! Make

GENIE:  (sung or shouted)

way, here he comes, ring bells, bang the drums! Are
22. Prince Ali

you gonna love this guy! Prince Ali! Fabulous he! Ali Ali A-

bubba! Genuflect! Show some respect! Down on one knee! Now

try your best to stay calm. Brush up your Sunday sa-

58
22. Prince Ali

laam. Then come and meet his spec-tac-u-lar co-ter-ie!

Prince Ali! Mighty is he! Ali Ab-bwa!

Strong as ten reg-u-lar men-de-finite-ly! He

faced the gal-lop-ing hoards! A hun-dred bad-guys with
swords! Who sent those goons to their lords? Why, Prince Ali!

He’s got seventy-five golden camels.

Purple peacocks? He’s got fifty-three.

When it comes to exotic type mammals,
22. Prince Ali

72. Fm

ALL: Db7

Has he got a zoo? I’m telling you, it’s a

75. G7

C7

C#7

F#m

world class menagerie! Prince Ali! Handsome is

WOMEN:

There’s no question this Ali

78. D7

C#7

F#m

C#7

F#m

F#m

he, Ali Ababwa! That phyllis alluring, Never ordinary, never boring,
sique! How can I speak? Weak at the knee.

Ev’ry thing about the man just plain impresses.

Well, get on out in that square, Ad-

He’s a winner, he’s a whiz, a wonder!

just your veil and prepare to gawk and grovel and

He’s about to pull my heart a-sunder! And I absolutely
stare at Prince Ali! He’s got ninety-five love the way he dresses!

white persian monkeys And to

He’s got the monkeys, Let’s see the monkeys!

view them he charges no fee He’s got

He’s generous, so generous!
slaves, he's got servants and flunkies

proud to work for him, bow to his whim, love serving him, they're just

lousy with loyalty to Ali! Prince Ali!

Prince Ali! Amorous he! Ali Ababwa!
22. Prince Ali

Heard your princess was a sight lovely to see!

And that, good people is why he got dolled up and dropped by with sixty elephants,

llamas galore, with his bears and lions, a brass...
band and more, with his forty fakirs, his cooks, his bakers, his

birds that warble on key, make way for Prince Ali!

Unlever a fine

Attacca No. 23 “Prince Ali Tag”
Prince Ali Tag
from Aladdin JR.

Music by ALAN MENKEN

CUE 23—Attacca on applause from
No. 22 “Prince Ali”

Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLE

Pomposo \( \text{\(d\)}=85 \)

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CUE 24—JAFAR: And I shall have it! And once I do, I won't ever have to bow to anyone again.
(JAFAR laughs his wicked laugh then disappears with IAGO.)

(ALADDIN and GENIE enter from the other direction.)
CUE 25—**ALADDIN**: If I could just get some time alone with her... *looks at CARPET -- light bulb*
Come on, Genie. Prince Ali has a new plan. (*ALADDIN marches off confidently. GENIE follows, shaking his head. NARRATORS enter to address the audience.)*

Confidently \( \frac{4}{4} = 132 \)

---

**NARR. 1**: Boy, this is one busy night in Agrabah! **NARR. 2**: ...where the Casbah never sleeps!

---

**NARRATOR 3**: ...and where, in another part of the palace, a beautiful young girl on a balcony is wondering:

---

**JASMINE**: Aladdin, Aladdin, wherefore art thou Aladdin?

---

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A Whole New World
from Aladdin

CUE 26—JASMINE: I’d love to.
Aladdin takes her hand and pulls her onto the Magic Carpet. The Carpet immediately begins to

With quiet anticipation, freely sparkling

JASMINE: It really is magic!  ALADDIN: It sure is!

JASMINE: Where are we going?
ALADDIN: Where would you like?
JASMINE: Anywhere. Everywhere!
ALADDIN: Funny, that’s exactly what I had in mind:

Sweetly $d=120$

ALADDIN: I can show you the world:
26. A Whole New World

shining, shimmering, splendid. Tell me, princess, now when did you last
let your heart decide?
I can open your eyes,
take you wonder by wonder over, sidewise and under on a
A whole new world, a new fantastic carpet ride.
26. A Whole New World

28 G G7 B C G F F C G F F C

tastic point of view. No-one to tell us "no" or where to go or

32 Am7 C D Dm7 Dm7 G G C2 Dm7 C

say we're only dreaming.

A whole new world, a dazzling

36 G G#7 Am C9 G F F C G F F C

place I never knew. But when I'm way up here, it's crystal clear that
now I'm in a whole new world with you.

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

Unbelievable sights,

new world with you.

Indescribable feeling, Soaring, tumbling, free
26. A Whole New World

wheeling through an endless diamond sky.

women:

A whole new world,

aladdin:

A hundred thousand things to see.

Don’t you dare close your eyes.

Hold your breath, it gets world,

A hundred thousand things to see.
26. A Whole New World

I’m like a shooting star, I’ve come so far, I can’t go back to better!

where I used to be... Ev’ry turn a surprise,

A whole new world with new hor-

MEN:

A whole new world with new hor-
26. A Whole New World

Ev’ry moment red letter... I’ll chase them any where, there’s izons to pursue.

time to spare. Let me share this whole new world with you.

let me share this
26. A Whole New World

A whole new world,
That's where we'll be...
A whole new world,
That's where we'll be...
whole new world with you, A whole new world,
be...
A wondrous be...
A thrilling chase...
That's where we'll be...

rallen.
Captured
from Aladdin JR.

Music by ALAN MENKEN

CUE 27—JASMINE: So am I. Good night, my handsome Prince.
(JASMINE turns and enters her chamber.
ALADDIN falls backward dreamily onto the Carpet.)

Dreamily $d=144$

ALADDIN: Yes!

A touch odd

Menacingly

flutter pedal a fine

molto rall.

(JAFAR enters with RAZOUL and GUARDS.)

After music—

JAFAR: Good evening, street rat.

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GUARD 1: This is the last time you make us look stupid.
GUARD 2: Yeah, stupid!
ALADDIN: I doubt it.
(GUARDS celebrate with high-fives. As they let go of ALADDIN, he grabs the lamp from his vest, rubs it, and wishes.)
CUE 28—ALADDIN: Genie I wish these guys would stop!
**Why Me? (Reprise)**

from *Aladdin JR.*

**CUE 29—IAGO:** “Good job, Iago!” “Way to go, Iago.” “Thanks for finding the lamp!” Nothing. I get nothing here!

*(JAFAR thrusts the magic lamp into the air.)*

**JAFAR:** At last, the lamp is mine!

---

**Easy, swing 8ths**

---

**GUARDS:**

This sandy little land will be the first of your... *marcato*

---

**JAFAR:**

minions... Soon all the world will scrape and bow to
29. Why Me? (Reprise)

GUARDS:

me  Yes, sir! and your  op - in - ions       Ja-far the First!

Ja-far!  Go, Ja-far!  Go, Ja-far!  Go, Ja-far!  Go, Ja-far!

JAFAR: Sing it, boys!

You’ll be

Dramatic

pow-er! You’ll be clout per-son-i-fied!  With a ge-nie and sheer ma-gic by your
29. Why Me? (Reprise)

side. It’s a combination which works me up to fever pitch: Big

“G”... and me! Who’s the Titan? Who’s the champ? Who’s the

master of the lamp? Who’s the one who’ll take up pages in Who’s Who?

Who? Why me!

JAFAR: Now, let’s go ruin a wedding!
Wedding Music
from *Aladdin JR.*

Music by ALAN MENKEN

Book adapted by JIM LUIGS

Music adapted and arranged by BRYAN LOUISELLE

CUE 30—Attacca on the applause
of No. 29 *Why Me Reprise*

Heavily \( \frac{m}{4} = 132 \)

(\textit{THE THRONE ROOM. The wedding is in progress.}\n\textit{ALADDIN and JASMINE stand hand-in-hand.})

Stately march \( \frac{m}{4} = 106 \)

(\textit{The SULTAN addresses}\n\textit{the assembled}\n\textit{TOWNSPEOPLE.})
Prince Ali (Reprise 1)
from Aladdin JR.

JAFA: He’s a fake! A common street rat!
SULTAN: I don’t understand.
IAGO: (to JAFA) Perhaps you should say it with music.
CUE 31—JAFA: Yes, indeed, folks!

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31. Prince Ali (Reprise 1)

SULTAN: You’re the boy from the marketplace?  ALADDIN: Yes, Your Majesty.  Sir.

JASMINE: But, Father...  SULTAN: The wedding is off!  JAFAR: Not quite, ex-Sultan.  Citizens! In accordance with the ancient laws of Agrabah, the Princess Jasmine must now be wed... to me!

TOWNSPEOPLE: No!
Prince Ali (Reprise 2)
from Aladdin JR.

CUE 32—JAFAR: “Should the Princess fail to marry a Prince in the time allotted, the Sultan’s highest ranking official — that would be me — becomes her husband and the next Sultan.”
(TOWNSPEOPLE gasp) Exactly.

Faster

NOW LET’S SEE, WHAT IS TO BECOME OF ALADIN?

Will he live? Can I forgive his slick trickery?

His personality flaws give me adequate
32. Prince Ali (Reprise 2)

cause to send him packing on a one-way trip so his

prospects take a terminal dip. His assets are frozen, the venue is chosen, the

ends of the Earth! Whoopee! So

long, ex-Prince
32. Prince Ali (Reprise 2)
Rubbing the Lamp 2
from Aladdin JR.

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IAGO: I’d start rubbing now if I were you.
(JAFAR rubs the lamp with his sleeve.)
CUE 33—JAFAR: Genie of the lamp! **Appear!**

(Lights flicker.)

Fast, vaudeville

(GENIE appears and salaams before JAFAR.)
Back in the Bottle
from *Aladdin JR.*

Music by ALAN MENKEN

Book adapted by JIM LUISG
Music adapted and arranged by BRYAN LOUISELE

CUE 34—JAFAR: At last! Absolute power is... mine!
(As lights begin to flicker, JAFAR is seized by violent tremors.)

IAGO: I have a very bad feeling about this.

JAFAR: What! What is happening?
(JAFAR drops the lamp.)

IAGO: A very, very bad feeling.
(IAGO’s eyes bulge, and he lets out a rising squawk.)

IAGO: One of my all-time worst feelings!

(ALADDIN picks up the lamp and holds it in front of JAFAR.)

ALADDIN: Hey, Jafar! There’s no place like home.
(JAFAR yells and IAGO squawks. Lights snap to black. Silence.

When lights are restored, JAFAR and IAGO have vanished. ALADDIN speaks into the lamp.)

ALADDIN: Well, Jafar, buddy, you got your wish: phenomenal cosmic powers, itty-bitty living space.
A Whole New World (Reprise)
from Aladdin JR.

CUE 35—GENIE: Well, looky here: now everybody's free.

ALADDIN: Free.

JASMINE: Free.

ALL: Free!

(ALL cheer as the GENIE hurls his bracelets into the crowd of TOWNSPEOPLE. JASMINE and ALADDIN race off.)

1 Majestic \( \frac{3}{4} \) 130

\[ \begin{align*}
\text{Majestic} & \quad \frac{3}{4} \quad 130 \\
A \text{ whole new world,} & \\
& \quad \text{a new fantastic point of view. No-one to} \\
tell \text{ us "no" or where to go or say we're only dreaming,} & \\
& \quad \text{A whole new} \\
\end{align*} \]

Words by TIM RICE
Music by ALAN MENKEN
Book adapted by JIM LUIGS
Music adapted and arranged by BRYAN LOUISELLLE

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world, a dazzling place I never knew.

But when I'm way up here, it's crystal clear that now I'm in a whole new world with

way up here, it's crystal clear that now I'm in a whole new world with...

Now I'm in a whole new world with
35. A Whole New World (Reprise)

Unbelievable sights, indescribable feeling.

Soaring, tumbling, free-wheeling through an endless diamond sky.

A whole new world, A hundred

Don’t you dare close your eyes.
35. A Whole New World (Reprise)

thou-sand things to see.

Hold your breath, it gets better! I’m like a shoot-ing star, I’ve

A whole new
come so far, I can’t go back to where I used to be...

world with new hor-i-zons to pur-sue.

Ev’ry turn a sur-pri-se, Ev’ry mo-ment red
35. A Whole New World (Reprise)

I’ll chase them any-where, there’s time to spare. Let me share this

letter... I’ll chase them any-where, there’s time to spare. Let me share this

whole new world with you. A whole new world,

whole new world with you. A whole new

That’s where we’ll be... A thrill-ing

world, That’s where we’ll be...
35. A Whole New World (Reprise)

chase...
for you and me...

A wondrous place...
for you and me...

molto rit.

rit. a fine
36. Friend Like Me (Bows)
36. Friend Like Me (Bows)

COMPANY:  
Cm  Ab7  G7  Cm  Ab7  G7

Mister Aladdin, sir, have a wish or two or three—I'm

on the job, you big nabob, you ain't never had a friend, never

had a friend, you ain't never had a friend, never had a friend, You ain't

never had a friend like

A7(b5)  G7sus4  G7

neve_r  had a_  friend

36. Friend Like Me (Bows)

GROUP 1:

Cm  Ab7  G7  Cm  Ab7  G7

me.  Like me.

GROUP 2:

Wah-ah - ah  Oh, my!  Wah-ah - ah  No, no!

Cm  Ab7  G7  (shouted)  Ab7  G7  Cm

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

Wah ah ah  Na na na!  You ain’t nev-er had a friend like me!