

FROM THE WALT DISNEY MOTION PICTURE

MOANA

(CHORAL HIGHLIGHTS)

I AM MOANA (SONG OF THE ANCESTORS) • HERE YOU ARE
HOW FAR I'LL GO • YOU'RE WELCOME • WE KNOW THE WAY

For 2-Part* and Piano with Optional Instrumental Accompaniment

Duration: ca. 12:00

Arranged by MAC HUFF

Piano

Expressively ($\text{♩} = \text{ca. } 73$)

Am F/A

I AM MOANA (Song Of The Ancestors)
4 Music by LIN-MANUEL MIRANDA, OPETAIA FO'A'I and MARK MANCINA
Lyrics by LIN-MANUEL MIRANDA and OPETAIA FO'A'I

Solo Solo 1 *p*

I know a girl from an island, she stands a part from the crowd.

Part I *p*

Part II *p*

Oo,

Oo,

A

*Available separately:

SATB (00216017), SAB (00216018), 2-Part (00216019), ShowTrax CD (00216021)

Combo parts available as a digital download (00216020)

(flt, clr, tpt 1-2, tsx, syn, gtr, b, dm, perc 1-2)

hal Leonard.com/choral

This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of this musical work is prohibited.



Some-times— the world— seems a-against you. The jour - ney leaves— a scar;

Solo 1 ends

Solo 1 ends

The musical score page 10 features four staves. The top staff is a soprano vocal line in G major (two sharps) with lyrics: "but scars can heal and re-veal just where you are. ____". The second staff is a soprano vocal line in G major. The third staff is an alto vocal line in G major. The bottom staff is a basso continuo line in G major, indicated by a bass clef and two sharps. The piano accompaniment is shown with wavy lines connecting notes across the staves. Measure numbers 10 and 11 are present at the bottom left.

12

Solo 2

pp

A musical score for piano in G major. The key signature has two sharps. The tempo is indicated as 'pp' (pianissimo). The melody consists of eighth-note patterns and sixteenth-note chords, primarily in the right hand. The left hand provides harmonic support with sustained notes and chords.

I am the girl who loves my is-land, and the girl who loves the

A musical staff in G major (one sharp) and common time. It consists of two measures separated by a vertical bar line. The first measure begins with a clef (G-clef), followed by a key signature of one sharp, and a time signature of 'C'. It contains a single note head on the second line of the staff. The second measure begins with a clef (G-clef), followed by a key signature of one sharp, and a time signature of 'C'. It also contains a single note head on the fourth line of the staff.

A musical staff in treble clef, with a key signature of two sharps. The staff has five horizontal lines. Two eighth notes are placed on the fourth line, separated by a vertical bar line.

12

F[#]m

E6

Musical score for piano, page 12, measures 12-13. The score consists of two staves. The top staff is in F#m (three sharps) and the bottom staff is in E6 (no sharps or flats). Measure 12 starts with a forte dynamic (f) followed by a half note. Measure 13 begins with a piano dynamic (pp), followed by a eighth note. The page number 12 is at the bottom left.

sea- it calls _____ me.

*Chant prayerfully **p***

Tu-mu-lu-ga

*Chant prayerfully **p***

Tu-mu-lu-ga

D6 D Esus E

14

p

I am the daugh-ter of the vil-lage chief. We are de-scend-ed from

oo i - ma ki - mo - ki - na na eh hey - ah ki -

oo i - ma ki - mo - ki - na na eh hey - ah ki -

F#m E⁶

16



voy - ag - ers who found their way a-cross the world— they call me.



mu ki - ma ki - mo - ki - na na eh hey ah.



Bsus

B

20

mp



I've de - liv - ered us to where we are.

I have jour - neyed far - ther;

Yay - ke-na,

C

Em

cresc.

Solo 2 ends

I am ev'-ry-thing I've learned and more-__ still it calls__ me.

yah - ke - na ta - ma toe te ney.

yah - ke - na ta - ma toe te ney.

G Dsus

22

Part I

f 25

And the call is - n't out there at all- it's in - side ____

Part II

f

And the call is - n't out there at all- it's in - side ____

D F/C

24

me. It's like the tide, al - ways fall-ing and
 me. It's like the tide, al - ways fall-ing and

Csus Dm Fmaj7/C

26

Music score for "Carry You Here" featuring three staves. The top two staves are vocal parts, and the bottom staff is a bassline. The lyrics "ris ing. I will car - ry you here in my heart, you re - mind" are repeated twice. Harmonic analysis indicates a progression from B^bmaj⁹ to B^b6, then to F. The bassline consists of eighth-note chords.

The image shows a musical score for a vocal piece. The top two staves are for voices, each with a treble clef and a key signature of one flat. The lyrics "me that, come what may, I know the" are repeated twice. The bottom staff is for the bass, with a bass clef and a key signature of one flat. The bass part consists of eighth-note chords. A brace groups the first three measures of the bass line. Measure numbers 30 and 31 are indicated at the beginning of the bass staff.

Solo *ff*

way. I am Mo - an - a! _____

B♭maj⁹ Dsus

32

34 *ff* Yay - ke-na, yay - ke-na,

ff Yay - ke-na, yay - ke-na,

B♭ C Dm F²/E

34 *ff*

yay - ke-na. Ta - ma - toe te - ney! *attacca*

yay - ke-na. Ta - ma - toe te - ney! *attacca*

F Fmaj⁷/E C⁵

36

22

Where you are.

Gmaj⁹ A⁷ D

112

115 Lyrically (with movement) (\downarrow = ca. 80)

Bsus B^{7sus/A}

pp

115

Lyrically (with movement) (\downarrow = ca. 80)

HOW FAR I'LL GO
Music and Lyrics by LIN-MANUEL MIRANDA

Solo

p

I've been star - ing at the edge of the wa - ter long as I can re -

E⁵B^{5/F#}

118

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MOANA (CHORAL HIGHLIGHTS) – 2-Part

mem - ber, ___ nev - er real-ly know-ing why.

turn I take, ev'-ry trail I track, ev'-ry path I make, ev'-ry road leads back to the

turn I take, ev'-ry trail I track, ev'-ry path I make, ev'-ry road leads back to the

C[#]m B²/D[#]

mp

130 Slightly faster ($\sigma = \text{ca. } 84$)

line where the sky meets the sea, it calls _____ me and no one

line where the sky meets the sea, it calls _____ me and no one

Slightly faster (\downarrow = ca. 84)

E

The musical score consists of three parts. The top part shows two staves of vocal melody in G major (two sharps) with lyrics: "knows _____ how far it goes. _____ If the". The middle part shows a similar vocal line with the same lyrics. The bottom part shows a bass line in C major (one sharp) with chords labeled C[♯]m7 and A². The bass line features eighth-note patterns. A brace on the left side groups the top two staves.

wind in my sail on the sea stays be - hind _____ me,
one day I'll

wind in my sail on the sea stays be - hind _____ me,
one day I'll

E B sus B

The musical score consists of three staves of music. The top two staves are in treble clef and have a key signature of four sharps. The third staff is in bass clef. The lyrics "wind in my sail on the sea stays be - hind _____ me, one day I'll" are repeated twice. Chords are indicated above the staff: "E" over the first two measures, "B sus" over the next two, and "B" over the final two. The bass staff shows a bass clef, a key signature of four sharps, and a bass clef with a sharp sign.

know. If I go, there's just no tell-ing how far I'll
 know.
 C[#]m⁷ A m⁶

138

go.

mf

I ____ know ____ ev'-ry-bod-y on this is - land; ____ seems ____ so hap-py on this

E5

F[#]m7sus

1

F[#]m7sus

138

is - land. — Ev-'ry-thing is by de-sign. —

C[#]m

A²

140

I know __ ev - 'ry - bod-y on this is - land __ has ____ a role on this

E

F#m7sus

142

is - land, so may-be I can roll with mine.

I can

I can

C[#]m C[#]m⁷/B A E

144

cresc.

lead with pride, I can make us strong. I'll be sat - is - fied if I play a - long, but the

cresc.

lead with pride, I can make us strong. I'll be sat - is - fied if I play a - long, but the

C[#]m B²/D[#]

146

voice in - side sings a dif - f'rent song. What is wrong with me?

voice in - side sings a dif - f'rent song. What is wrong with me?

E Am

148

f

See the light as it shines on the sea. It's blind

f

See the light as it shines on the sea. It's blind

A m⁶

E

f

150

- ing

but no one knows

how deep it

- ing

but no one knows

how deep it

B sus

C#m

C#m⁷/B

152

goes;

and it seems like it's call-ing out to me. So come find

goes;

and it seems like it's call-ing out to me. So come find

A maj⁹B⁷sus/A

E

154

me and let me know. What's be -
 me and let me know. What's be -
 Bsus C[#]m C[#]m7/B
 156

159
 yond that line? Will I cross that line? The line where the sky meets the sea- it calls
 yond that line? Will I cross that line? The line where the sky meets the sea- it calls
 Am Am⁶ F
 158

me and no one knows how far it
 me and no one knows how far it
 Csus Dm Dm7/C
 160

goes. If the wind in my sail on the sea stays be - hind
 goes. If the wind in my sail on the sea stays be - hind

B^bmaj9 C^{7sus/B^b} F

162

— me, one day I'll know how far I'll
 — me, one day I'll know how far I'll

Csus Dm Dm^{7/C}

164

go!

A^b A^bmaj^{7/G} Fm Dm^{7(b5)} C⁵

166

MOANA (CHORAL HIGHLIGHTS) – 2-Part

YOU'RE WELCOME

Music and Lyrics by LIN-MANUEL MIRANDA

170

Hard shuffle ($\text{♩} = \text{ca. } 135$) ($\text{□} = \overline{\text{J}}^3$)

Hard shuffle ($\text{♩} = \text{ca. } 135$) ($\text{□} = \overline{\text{J}}^3$)

Play L.H. in absence of percussion (through m. 181)

mf

170

Solo (spoken): Ah, ha, ha. Okay, okay!

Alto only
Solo *mf*

I see what's hap-pen-ing, yeah.

C

173

You're face to face with great-ness and it's

F/C

Csus

176

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MOANA (CHORAL HIGHLIGHTS) – 2-Part

Spoken

strange. You don't even know _____ how you feel. _____ It's a -

C

178

dor - a - ble. Well, it's nice to see that hu - mans nev - er

F/C Csus

180

182 Sop change. O - pen your eyes; _____ let's _____ be - gin. _____

C

Play both hands

182

190

All f

What can I say _____ ex - cept, "You're wel -

All f What can I say _____ ex - cept, "You're wel -

Am

F

190

- come, for the tides, _____ the sun, _____ the sky?"

- come, for the tides, _____ the sun, _____ the sky?"

C

E

192

Hey it's o - kay, _____ it's o - kay. _____ You're wel -

Hey it's o - kay, _____ it's o - kay. _____ You're wel -

Am

F

194

- come.

3

- come. I'm just an ordinary dem-i-guy. —

C E C

196

198 Spoken *mf*

Hey! What has two thumbs and pulled up the sky —

mf

198

when you were wad-dl-ing yea high?

Solo (spoken) — —

(“This guy!”)

F/C C^{7sus}

200

When the nights got cold, who stole you fire

C

202

Solo (spoken) - - - - -

— from down be - low? (“You’re look - in’ at him, yo!”)

F/C C⁷sus

204

206

Oh, al - so I las - soed the sun

Oh, al - so I las - soed the sun

C

206

to stretch your days and bring you fun.
 Solo (spoken) _____

("You're wel - come.") to stretch your days and bring you fun.

F/C C^{7sus}

208

Al - so I har - nessed the breeze
 Al - so I har - nessed the breeze

C

210

cresc.

to fill your sails and shake your trees.
 Solo (spoken) _____, cresc.

("You're wel - come!") to fill your sails and shake your trees.

F/C C^{7sus} B^b C/B^b

cresc.

212

f

— So what can I say — ex - cept, —

f

— So what can I say — ex - cept, — “You're wel -

Am F

214

f

You're wel - come,

- come for the is - lands I pulled from the sea?”

C E

216

There's no need to pray, — it's o - key, —

There's no need to pray, — it's o - key, — you're wel -

Am F

218

39

You're wel - come,
Spoken
- come, huh! I guess it's just my way of be - ing me! 3

C E

220

Solo (spoken)

Well, come to think of it,
- come.

C

Bass

224 225

mf

kid, hon-est - ly, I could go on and on. I could ex-pain ev - 'ry nat - 'ral phe-nom-e-non.

mf Play L.H. in absence of percussion (through m. 232)

226

The tide? The grass? The ground? Oh, that was Mau-i just mes-sin' a-round.

228

I killed an eel, I bur-ied it's guts, sprout-ed a tree, now you got co-co-nuts.

230

What's the les - son? What is the take - a-way? Don't mess with Mau-i when he's on a break-a-way.

232

Play both hands

And the tap - es - try here on my skin is a map of the vic-t'ries I win!

234

A^m

F

Play L.H. in absence of percussion (through m. 238)

Look where I've been, I make ev-'ry-thing hap-pen. Look at the mean mi - ni Mau - i just tick - e - ty

236

C

E

cresc.

end Solo

All f

tap-pin', ha, ha, ha, ha, ha, heh.

Well, an - y - way,
All f

E⁷ E Am

Well, an - y - way,

Play both hands

238

All f Spoken

let me say, — You're wel - come, ha, ha, ha.

— let me say, — "You're wel - come for the won - derful world you know."

F C E

241

Hey, it's o - kay, — it's o - kay. You're wel - come,

Hey, it's o - kay, — it's o - kay. You're wel - come. Well,

Am F C

244

Spoken

ha, ha, ha. Hey, hey, hey, hey
come to think of it, I got-ta go. Hey, it's your day to say, you're wel -

E Am F

247

Spoken

You're wel - come, ha, ha, ha. Hey, hey,
- come, 'cause I'm gon-na need that boat. I'm sail-ing a-way,

C E Am

250

Spoken

hey, hey. You're wel - come, hey, hey.
a-way. You're wel - come, 'cause Mau-i can do ev-'ry-thing but float!

F C E

253

You're wel - come. You're wel - come.

— You're wel - come, you're wel - come. —

Am F C F/C

256

261 With strength ($\downarrow = \text{ca. } 98$)

Solo (spoken)

A musical score page featuring three staves. The top two staves are blank, consisting of five-line staff lines with a key signature of one flat (B-flat) indicated by a symbol on the first line. The bottom staff begins with a treble clef, a key signature of one flat, and a dashed horizontal line indicating a repeat sign. It continues with a bass clef, a key signature of one flat, and a solid horizontal line. The music consists of eighth and sixteenth note patterns.