

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

Expressively (♩ = ca. 73)

Piano

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

Solo 1 *p*

I know — a girl — from an is - land, she stands — a part — from the crowd.

Part I *p*

Part II *p*

Oo, —

Oo, —

4 A *p*

\*Available separately:  
SATB (00216017), SAB (00216018), 2-Part (00216019), ShowTrax CD (00216021)  
Combo parts available as a digital download (00216020)  
(fl, clr, tpt 1-2, tsx, tbn, syn, gtr, b, dm, perc 1-2)  
halleonard.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.

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She loves the sea and her peo-ple, she makes her whole fam - 'ly proud.

A6 E/A

6

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

oo. oo.

A Amaj7

8

Solo 1 ends

but scars can heal and re-veal just where you are. \_\_\_\_\_

D<sup>2</sup>/A E/A

10

12

Solo 2

*pp*

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

12 F#m E6

*pp*

12

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.

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

Bsus B

18

20

*mp*

I've de - liv - ered us to where we are. I have jour - neyed far - ther;

*mp*

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

*mp*

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

20

C Em

*mp*

20

*cresc.* Solo 2 ends

I am ev-'ry-thing I've learned and more— still it calls me.

*cresc.* yah - ke - na ta - ma toe te — ney.

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

G Dsus

*cresc.*

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

*f*

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

ris - ing. I will car - ry you here in my heart, you re - mind

ris - ing. I will car - ry you here in my heart, you re - mind

Bbmaj9 Bb6 F

28

me that, come what may, I know the

me that, come what may, I know the

Csus Dm Fmaj7/C

30

Solo *ff*

way. I am Mo - an - a!

*B<sup>b</sup>maj<sup>9</sup>* *A* *Dsus*

32

*ff*

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

*ff*

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

*B<sup>b</sup>* *C* *Dm* *F<sup>2</sup>/E*

*ff*

34

*attacca*

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

*attacca*

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

*F* *Fmaj<sup>7</sup>/E* *C<sup>5</sup>* *attacca*

36



Where you are.

Where you are.

Gmaj<sup>9</sup> A<sup>7</sup> D

112

115 Lyrally (with movement) (♩ = ca. 80)

Lyrally (with movement) (♩ = ca. 80)

Bsus B<sup>7</sup>sus/A

*pp*

115

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 -

E<sup>5</sup> B<sup>5</sup>/F<sup>#</sup>

118

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

120

*C#m* *A2*

I wish — I could be the per-fect daugh - ter, — but I come back to the

122

*E5* *B5/F#*

wa - ter no mat-ter how hard I try. *mp* Ev-'ry

*mp* Ev-'ry

124

*C#m* *A2*

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

*mp*

126

place I know where I can - not go- where I long — to be. See the

place I know where I can - not go- where I long — to be.

*mp*

E Am<sup>6</sup>

128

**130** Slightly faster (♩ = 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

*mp*

Slightly faster (♩ = ca. 84)

E B<sub>sus</sub> B

130

knows \_\_\_\_\_ how far it goes. \_\_\_\_\_ If the

knows \_\_\_\_\_ how far it goes. \_\_\_\_\_ If the

C#m7 A2

132

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 Bsus B

134

know. \_\_\_\_\_ If I go, there's just no tell-ing how far I'll

know. \_\_\_\_\_

C#m7 Am6

136

go. *mf*

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

E<sup>5</sup> F#m<sup>7</sup>sus

*mf*

138

is - land. \_\_\_ Ev-'ry-thing is by de-sign. \_\_\_

C#m A<sup>2</sup>

140

I know \_\_\_ ev - 'ry - bod-y on this is - land \_\_\_ has \_\_\_ a role on this

E F#m<sup>7</sup>sus

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#

*cresc.*

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

Am<sup>6</sup> E

150

- ing but no one knows how deep it

- ing but no one knows how deep it

Bsus 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

Ama<sup>j</sup>9 B7sus/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 Am<sup>6</sup> 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<sup>b</sup>maj<sup>9</sup> C<sup>7</sup>sus/B<sup>b</sup> 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<sup>7</sup>/C

164

go!

go!

A<sup>b</sup> A<sup>b</sup>maj<sup>7</sup>/G Fm Dm<sup>7</sup>(b5) C<sup>5</sup>

166

YOU'RE WELCOME  
Music and Lyrics by LIN-MANUEL MIRANDA

170

Hard shuffle (♩ = ca. 135) (♩ = ♩<sup>3</sup>)

Musical notation for measures 170-171, featuring two staves with rests.

Hard shuffle (♩ = ca. 135) (♩ = ♩<sup>3</sup>)

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

*mf*

Musical notation for measures 172-173, featuring a piano accompaniment with a steady eighth-note pattern in the left hand.

170

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

*Alto melody*  
Solo *mf*

Musical notation for measures 174-175, featuring a vocal line with lyrics and piano accompaniment.

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

C

Musical notation for measures 176-177, featuring a piano accompaniment with a steady eighth-note pattern in the left hand.

173

Musical notation for measures 178-179, featuring a vocal line with lyrics and piano accompaniment.

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

F/C

Csus

Musical notation for measures 180-181, featuring a piano accompaniment with a steady eighth-note pattern in the left hand.

176

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strange. You don't e - ven know — how you feel. — Spoken  
It's a -

178

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

180

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

182

Spoken

Yes, it's real - ly me, it's Mau - i. Breath it in.

F/C Csus

184

I know it's a lot: \_\_\_\_\_ the hair, \_\_\_\_\_ the bod. \_\_\_\_\_

C

186

3 end Solo

When you're star - ing at a dem - i - god. \_\_\_\_\_

F/C B<sup>b</sup> C/B<sup>b</sup>

188

All *f*

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

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

Am F

*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.

- come. I'm just an or - di - nar - y 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 C7sus

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

Solo (spoken) -----, to stretch your days and bring you fun. —

(“You’re wel-come.”) to stretch your days and bring you fun. —

F/C C7sus

208

Al - so I har - nessed the breeze —

Al - so I har - nessed the breeze —

C

210

Solo (spoken) -----, to fill your sails and shake your trees. —

(“You’re wel-come!”) to fill your sails and shake your trees. —

F/C C7sus Bb C/Bb

cresc. cresc.

212



*f*  
So what can I say ——— ex - cept, ———

*f*  
So what can I say ——— ex - cept, ——— "You're wel -

Am F

*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 - kay, ———

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

Am F

218

You're wel - come,

Spoken

- come, huh! I guess it's just my way of be - ing me!

C E

220

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

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

Am F

222

Solo (spoken)

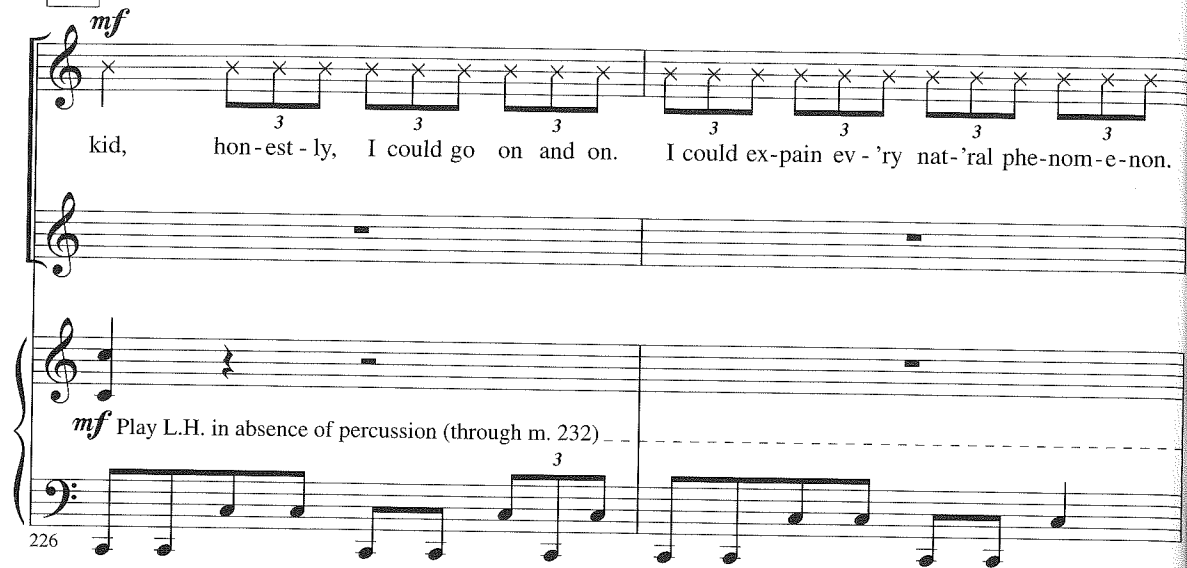
Well, come to think of it,

- come.

C

224

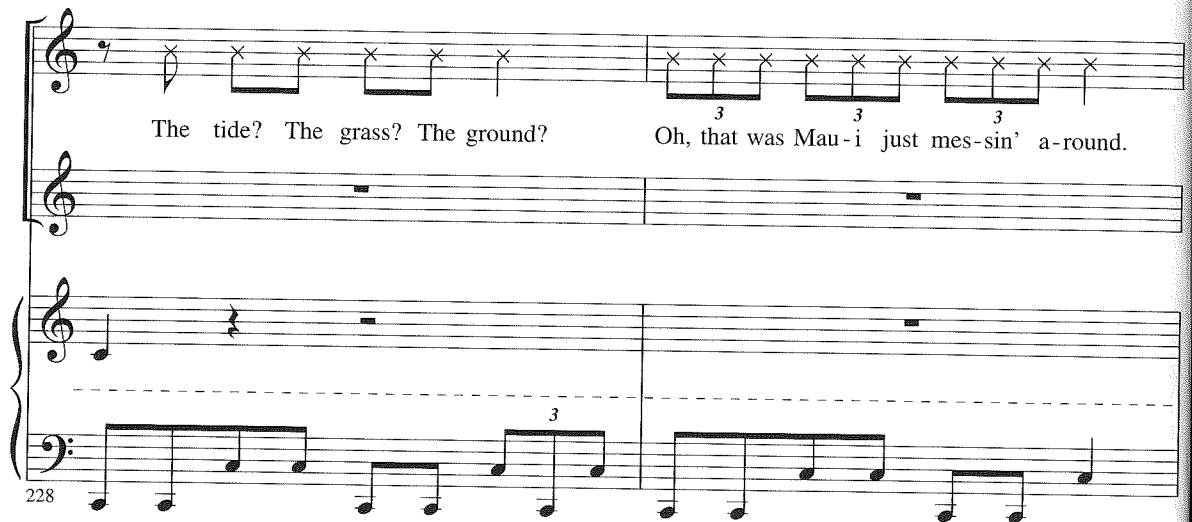
*mf*



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

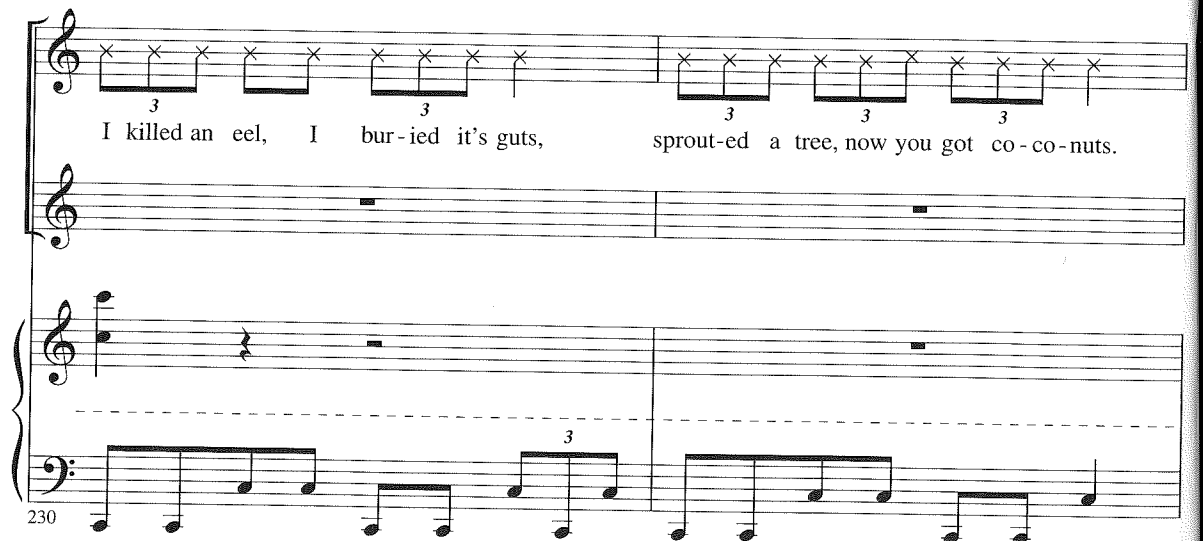
*mf* Play L.H. in absence of percussion (through m. 232)

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!

Am F

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

234

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

C E

cresc.

236

end Solo

All *f*

tap-pin', ha, ha, ha, ha, ha, ha, heh. Well, an - y - way, Well, an - y - way,

E7 E Am

Play both hands *f*

238

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

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

F C E

241

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

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

Am A 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 A

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

Solo (spoken)                      **261 With strength (♩ = ca. 98)**

And thank you!

C                      *attaca*                      **With strength (♩ = ca. 98)**

Play L.H. in absence of percussion (through m. 266) — — — — —

259

*8vb*

263