

42 e - vil queen with - out a sack of sins? Don't you wan - na be heart - less and hard - ened as

A9 D Gm Gm(Maj7)

MAL: I do, but—  
MALEFICENT: But what?!

45 stone? Don't you wan - na be fin - ger - lick - in' e - vil to the bone?

E7sus E7 A9 D Gm6

*mp* *f*

START

48 **Building: Straight Sixteenths** 49

This is not for us to pon - der; this was pre - or - dained.

Gm Eb

50 You and I shall rule to - geth - er, free - dom soon re - gained.

Gm E♭

52 Mis - tress of the u - ni - verse, pow - er - ful and strong.

Cm F B♭ E♭

54 Daugh - ter, hear me, help me, join me, won't you sing a - long?! D Now we're gon - na be

Am7(b5) Dsus

BOTH:

Vaudeville; Swing Sixteenths ♩ = 86

57 e - vil, it's true, nev - er gon - na think twice. And we're gon - na be spite - ful... yes, spite - ful... that's

Gm Gm(Maj7) Gm6 Gm(Maj7) Gm Gm(Maj7)

MAL: MALEFICENT:

BOTH:

60 nice! Once you've made cer-tain that our fu-ture's safe and sure. This moth-er-

G7 CMaj7 Cm6 Gm

*mp* *mf*

(MALEFICENT MAL):

63 daugh-ter act is go-ing out on tour! If you wan-na be e-vil and aw-ful and

A9 D Gm Gm(Maj7)

*f*

END

MALEFICENT:

66 free then you should thank your luck-y star that you were born the girl you are, the

E7sus E7 A9 Eb+

BOTH:

69 daugh-ter of an e-vil-i-cious queen like me!

G/D CMaj7/D D Gm

13 14 15 16 17

And so we'll take it. What's wrong with that?

B $\flat$ m7 Bdim C

START

MALEFICENT: EVIL PARENTS:

18 19 20 21

Soon we'll have a wick - ed world. A

Fm A $\flat$

(EVIL PARENTS): MALEFICENT:

22 23 24 25

wick - ed, wick - ed world! We're rot - ten to the

GRIMHILDE, CRUELLA:

We're rot - ten to the

JAFAR:

We're rot - ten to the

B B7

13 14 15 16 17

And so we'll take it. What's wrong with that?

Bbm7 Bdim C

START

MALEFICENT: EVIL PARENTS:

18 19 20 21

Soon we'll have a wick - ed world. A

Fm Ab

(EVIL PARENTS): MALEFICENT:

22 23 24 25

wick - ed, wick - ed world! We're rot - ten to the

GRIMHILDE, CRUELLA:

We're rot - ten to the

JAFAR:

We're rot - ten to the

B B7

26 **Swing**

core!

core, rot - ten to the core.

core!

Em6 B7 Em6

29

Who could ask for more? My

Who could ask for more, who could ask for more? My

Who could ask for more? My

B7 Em6 B7 Em6

33

M

35 36

kids aren't like the kids next door. They're

kids aren't like the kids next door. They're

8 kids aren't like the kids next door. They're

B7 Em6 DMaj<sup>7</sup>/F# GMaj<sup>9</sup>

37

+GRIMHILDE:  
*subito p*

38 39 40 41

rot-ten to the core 'cause we're rot-ten to the

CRUELLA:

rot-ten to the core The

*subito p*

rot-ten to the core 'cause we're rot-ten to the

E/G# Am7 B7

*mp*

END

42 core. 43 44 45

past is past. For - give, for - get. Ex -

core.

Em Am7

46 MALEFICENT: 47 48 49 50

(CRUELLA): GRIMHILDE, CRUELLA:

cept... You ain't seen no - thin'

JAFAR:

You ain't seen no - thin'

B Em6

ALL: (Dance break!)

38

Goal!

(JAY):  
goal!

39 40 41

B<sup>b</sup>m G<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

B<sup>b</sup>m/D<sup>b</sup> E<sup>b</sup>m F<sup>sus</sup> F

42 43 44 45

START

(Time freezes as JAY and CARLOS take over.)

JAY:

46 47

They can try to de-ny our style,— but we were born this great! 'Cause

B<sup>b</sup>m G<sup>b</sup>

CARLOS:

If you

(JAY):

they can take the e - vil out of the Isle, but they won't want to un - der - es - ti - mate.

A<sup>b</sup>

E<sup>b</sup>m

(CARLOS):

want a touch-down, not a mo-ment to waste. Get a me, get a Jay, get us in-to the race. You can

B<sup>b</sup>m

G<sup>b</sup>

*(Time unfreezes!  
JAY turns to the  
sidelines and calls  
to EVIE and MAL.)*

JAY, CARLOS:

JAY:

say what-chu want, but you bet-ter make chase, 'cause the Is-le made us. And we're run-ning this place! When

A<sup>b</sup>

E<sup>b</sup>m

54 (JAY): CARLOS: 55 56

I say "C" you say "J"! C! C! When I say "we," you say "slay"!

EVIE, MAL, CARLOS:

B<sup>b</sup>m G<sup>b</sup> A<sup>b</sup> E<sup>b</sup>



57 COACH: ALL: (underwhelmed) Aw, Coach./No./etc. 58 59

We! We! When I say "team," you say "play"!

EVIE, MAL, JAY: JAY:

Slay! Slay! Catch

B<sup>b</sup>m G<sup>b</sup>



60 ALL: 61 62

Goal!

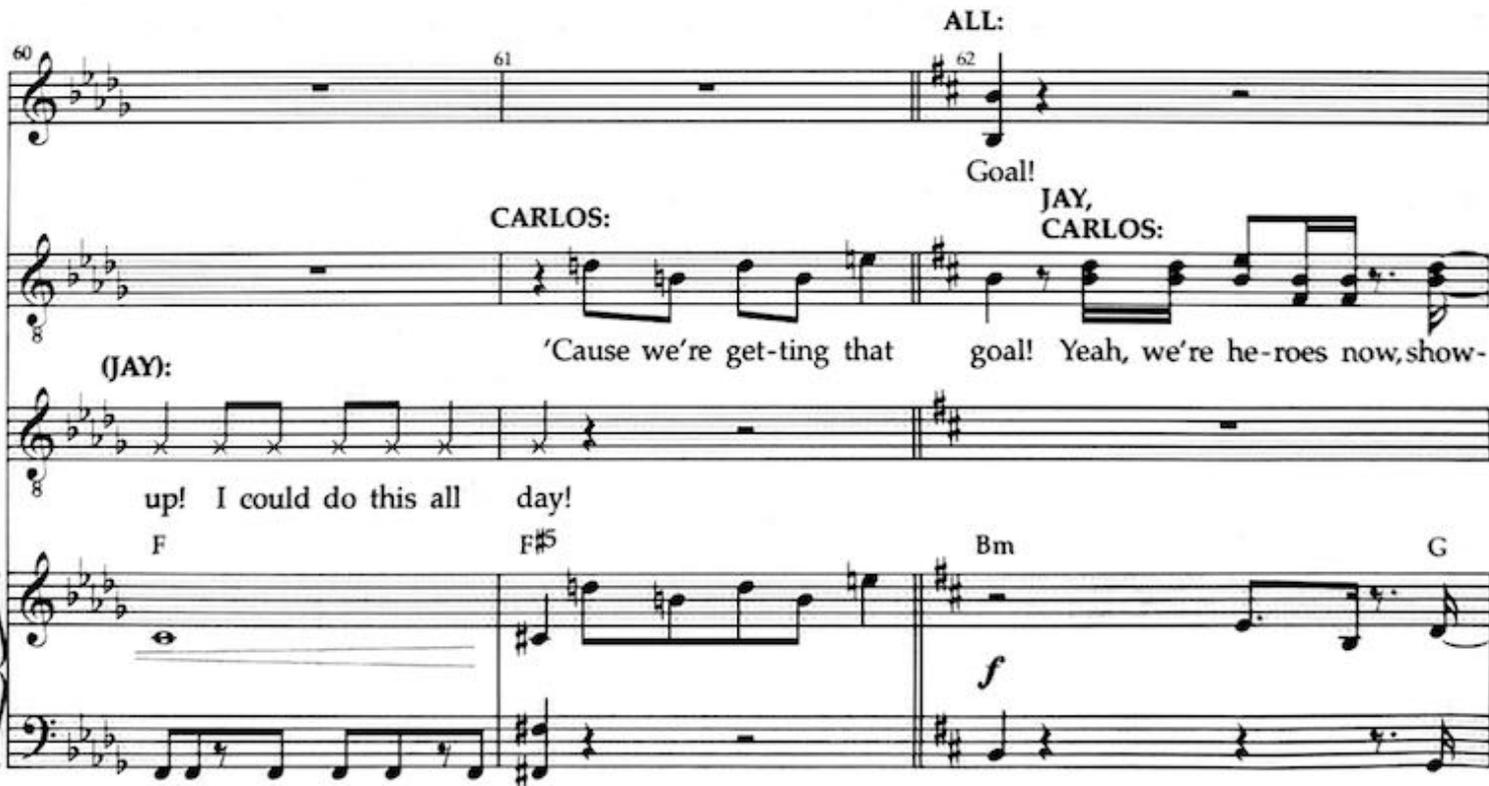
CARLOS: JAY, CARLOS:

(JAY): 'Cause we're get-ting that goal! Yeah, we're he-roes now, show-

up! I could do this all day!

F F<sup>#5</sup> Bm G

*f*



63

(JAY, CARLOS):

We're

in' our skills, we should take a bow. They're stand-in' still and they don't know how.

E A

65

los-ing? Ow...

66

Goal!

67

(under their breath)

'Cause we got that goal. Your po-wer's gone. Do we e-ven need the wand? What a

Bm G

*END*

68

69

70

ALL:

Goal!

run, this is fun. And we won! 'Cause we got that goal!

E A Bm

# Did I Mention (Prelude)

**CUE: BEN:** Have you always had those golden flecks in your eyes?  
**MAL:** Why, whatever do you mean?

Moderate R&B ♩ = 57

*START*

**BEN:**

My heart's all a-flut-ter. My brain's turned to but-ter. My fore-head is bathed in

*mp*

$D^{\flat}/E^{\flat}$   $A^{\flat}Maj7$   $A^{\flat}6$   $A^{\flat}$   $Adim$

**JAY:** How you feelin', bro?

sweat. My knees are a - qui-ver. I shake and I shi-ver. My sto-mach's a bit up -

*mf*

$B^{\flat}m7$   $B^{\flat}m$   $D^{\flat}/E^{\flat}$   $B^{\flat}m$   $E^{\flat}$

**MAL:** Thanks. It's a family recipe.

set. I try, but I find that I can't clear my mind. She's all that I'm think - ing

*mf*

$AMaj7$   $A^{\flat}7/C$

of. I con - fess, I'm a mess. I'm com - plete - ly ob - sessed...

*B<sup>b</sup>7/D* *D<sup>b</sup>* *Ddim* *A<sup>b</sup>/E<sup>b</sup>* *F9* **END**

[SEGUE]

MAL: Someone once told me a crown doesn't make you royalty.

EVIE: Huh. Wait... are you being... nice?

MAL: Me? Never.

Musical notation for measures 26-32. Chords: Cm, A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>add4.

*START*  
BOTH:

Musical notation for measures 33-34. Lyrics: There are no words left to say. I know you got - ta find your place.

Chords: D<sup>x</sup>add9), A<sup>b</sup>/C

*mf*

Musical notation for measures 35-37. Lyrics: But this is not the end, no. You're part of who I am. E-ven if we're worlds a-part

Chords: E<sup>b</sup>, B<sup>b</sup>add4, E<sup>b</sup>/G, D<sup>x</sup>add9)

Musical notation for measures 38-39. Lyrics: you're still in my heart. It will always be

Chords: A<sup>b</sup>/C, F<sup>sus</sup>, F

**MAL:**  
 40 You and me. 41 You can find me in the space be-tween 42

**EVIE:**  
 You and me. You can find me in the space be-tween

*A<sup>7</sup>(add9)* *A/B*

43 — where two worlds come to meet. — I'll ne-ver be out of reach. 44 45

**BOTH:**  
 — where two worlds come to meet. — I'll nev-er be out of reach. — 'Cause

*E* *B* *C#m*

*f*

**MAL:**  
 46 you're a part of me, so you can find me in the space be-tween. — You'll nev-er be — a-lone. 47

*A* *E*

48 (MAL): EVIE: BOTH:

No mat - ter where you go. We can meet

B C#m

50 rit. 51 52

MAL: Wish me evil?  
EVIE: Evil!

in the space be - tween.

mp

AMaj<sup>7</sup>

END

(MAL): EVIE: BOTH:

No mat - ter where you go. We can meet

B C#m

MAL: Wish me evil?  
EVIE: Evil!

rit. in the space be - tween. END

AMaj<sup>7</sup> mp

61 signs in front of me. I could find the way to who I'm meant to

62 signs in front of me. I could find the way to who I'm meant to

63 2 2

C(add9) C6

64 be. Oh... if on - ly...

65 be. Oh... if on - ly...

66 2 67

Em7 D C(add9)

68 Am I cra - zy? May - be it could hap - pen.

69 Am I cra - zy? May - be it could hap - pen.

70

Am Em7 Am G

START

71 72 73

Can our two worlds be free? Has the

Can our two worlds be free? Has the

D C Em

74 75 76 77

ma - gic all run out?

ma - gic all run out?

Am G D

78 79 80

If on - ly I could read the signs in front of me. I could find the way to

If on - ly I could read the signs in front of me. I could find the way to

G<sup>5</sup> /C

*p*

81 2 87 81 81 2

who I'm meant to be. Oh... if on - ly,

who I'm meant to be. Oh... if on - ly,

C Em7 D C(add9)

*f*

85 86 2 87 rit. 88

yeah. If on - ly, if on - ly.

If on - ly, if on - ly.

*p*

END

12 AUDREY:

Crash-ing their par-ty. Guess they lost our in-vi-ta-tion. Friend-ly re-mind-er: got our

*mf*

F#5 G5 D5 Bm F#5

15 (AUDREY):

own type of per-sua-sion.

16 CHAD:

Those kids are cri-mi-nal; they crave their mis-be-ha-vior.

G5 D5 Bm F#5 G5 D5

18

19 20 Bad to the bone, with

Our world is in dis-tress and we are gon-na save her. Bad to the bone, with

Bm F#5 G5 D5 B5 A#5

START

(AUDREY):

21 e - ven worse in - ten - tions. They'll try to steal the show; we'll ren - der them de - fense - less.

(CHAD):

e - ven worse in - ten - tions. They'll try to steal the show; we'll ren - der them de - fense - less.

A<sup>5</sup> G<sup>#5</sup> Bm F<sup>#5</sup> G<sup>5</sup> D<sup>5</sup>

AUDREY:

24 A fair-y tale life is much bet-ter re-gu-la-ted, so raise your voic-es and let's get this se-pa-ra-ted!

Bm F<sup>#5</sup> G<sup>5</sup> D<sup>5</sup> Bm F<sup>#5</sup>

END

AUDREY, CHAD:

28 Long live hav-in' \_ some fun. We get what we want. There's so man-y ways to be wick-ed.

G Bm<sup>7</sup> A

PIANO/VOCAL

Descendants

- Evils
- (Auradonian 1)
- (Auradonian 2)
- (Audrey)
- (Maurice)
- (Chad)
- (Doug)
- (Auradonians)

# Good Is the New Bad (Part 1)

# # 10

CUE: MAL: Well, I guess we'd better be "good" then, huh? No tricks, no pranks - and definitely no magic. Right?

CARLOS: (realizing she's lying) ... Riiiiight.

Teen Bop ♩ = 150

MAL, EVIE:

STREET

1 2 3 4

JAY, CARLOS:

We were bad, now we're good. Guess we just mis-un-der-stood. We'll be

(Perc.) *f*

MAL, EVIE:

5 6 7

good, nev - er bad. We're the best you ev - er had. We know what's

8

good, nev - er bad. We're the best you ev - er had.

(drum fill)

END

(MAL, EVIE):

AURADONIAN 1: You're gross!

8 9 10 11

hot, what's not. We strike a pose and then you take a shot. Your minds are closed, you try to

*f*5 *G*5 *f*5 *G*5

*mf*