

Piano - Vocal - Guitar

the New World

GOLD AND GLORY

THE ROAD TO EL DORADO

Original Songs by
Elton John
and Tim Rice

Score Composed by
Hans Zimmer
and John Powell



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CHERRY LANE
MUSIC COMPANY

the New World

GOLD AND GLORY

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**Hans Zimmer
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- | | | | |
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To Shibalba |

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EL DORADO

Lyrics by Tim Rice

Music by Elton John

Moderately

Our glo - ri - ous cit - y was built by the di -
But all this was grant - ed for on - ly one mil -

vin - i - ties, by gods who saw fit to be - stow -
len - ni - um. I know my leg - a - cy is to ful - fill -

the gift of a par -
my prom - ise to all






a - dise, —
 my peo - ple

peace - ful and har - mo - ni - ous,
 who have trust - ed me.

up - on —
 The gods —






us mere mor - tals
 will ap - prove —

be - low, —
 of us still. —






and made El Do - ra - do,
 Pre - serve El Do - ra - do,

the mag - nif - i - cent
 the mag - nif - i - cent

and gold -
 and gold -





en, one thou - sand years — a - go. — }
 en, and I be - lieve — they will. — } El Do - ra -





do, El Do - ra - do, El Do - ra - do.






El Do - ra - do, El Do - ra - do, El Do - ra -


To Coda





do.








The moun- tains so high — and wa - ters deep — are her dis - guise. —

Gm/Bb A+ A

Her sec - ets are safe — from for - eign hands —

Dm F/A Bb D.S. (lyric 2; no repeat) al Coda

— and eyes for - ev - er. Pre - serve El Do - ra -

Coda C Am

El Do - ra -

F Ab6 1. Bb

do, El Do - ra - do, El Do - ra - do.

2. Bb C G/C 3 fr

do.
(Sing 1st time only)

SOMEDAY OUT OF THE BLUE

(THEME FROM EL DORADO)

Lyrics by Tim Rice

Music by
Elton John and Patrick Leonard

Moderately, in 2

Guitar → G
(capo 3rd fret)

Piano → Bb

The musical score is written for guitar and piano. The guitar part is in G major with a capo on the 3rd fret. The piano part is in Bb major. The tempo is 'Moderately' and the time signature is 'in 2'. The score includes a piano introduction, a vocal melody with lyrics, and a piano accompaniment. The lyrics are: '1.2. Some - day out out of the blue, —
3. Some - day out of the blue, —
in a crowd - ed street or a de - sert - ed square, — I'll
may - be years - from now, or to - mor - row night, — I'll
turn and I'll — see — you, as if our love — were — new.
turn and I'll — see — you, as if we al - ways — knew

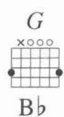
Chord diagrams are provided for the guitar part. The piano part includes dynamics such as *p*, *mp*, and *mf*.



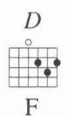
Gm



F/A



Bb



F



Bb

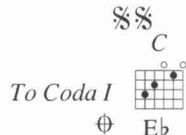


Eb/Bb

Some - day we ___ can start a - gain, some - day soon.
 some - day we ___ would live a - gain, some - day soon.



Bb



To Coda I

⊕ Eb



Bb

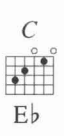


Cm

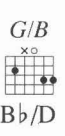
1.3. Here comes _ the night. _ Here come the mem -
 2. I still _ be - lieve, _ I still put faith _



Gm



Eb



Bb/D

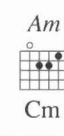


Cm

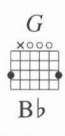
o - ries. _ Lost in your arms, _ down in the for -
 in us. _ We had it all _ and watched it slip _



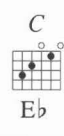
Gm



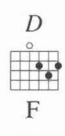
Cm



Bb

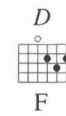
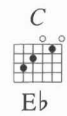


Eb

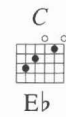
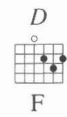
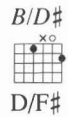


F

eign fields, _ not so long are a - go. _ Seems _ like e -
 a - way. _ Where are we now? _ Not _ where we



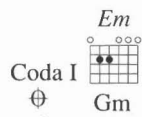
ter - ni - ty. — Those sweet af - ter - noons —
want to be. — Those hot af - ter - noons —



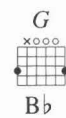
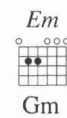
To Coda II 1.
⊕

still cap - ture me. —
still fol - low me. —

2.
D.S. al Coda I



I still — be - lieve, — I still — put faith —



— in us. I still — be - lieve, — I still — put faith —

D



F

B7/D#



D7/F#

Em



Gm

C



E♭

G



B♭

— in us. I still be - lieve, — I still put faith —

Am



Cm

G



B♭

D/F#



F/A

Em7



Gm7

D



F

Cadd9



E♭ add9

— in us.

C

Coda II
E♭

*Tacet

D.S.S. al Coda II

*Guitarists: Slide capo to 4th fret.

G



B

D



F#

Em



G#m

G/B



B/D#

C








E

D








F#




Some - day out of the blue, — may - be years - from now, —
Some - day out of the blue, — in a crowd - ed street —

 **B**  **F#**  **E**  **B/D#**  **E**

or a de - sert - row ed night, I'll turn and I'll see
 or a de - sert - row ed square, I'll turn and I'll see

 **F#**  **D#m**  **E**  **G#m**  **F#/A#**

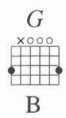
you, as if we al - ways knew some - day we would
 you, as if our love were new. Some - day we can

 **B**  **F#** 1.  **G#m**

live a - gain, some - day soon.
 start a - gain, some - day

2.  **B**  **G#m**  **E**

soon. I still be - lieve,



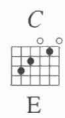
B



C#m

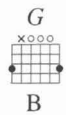


G#m

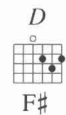


E

— I still — put faith — in us. I still — be - lieve, —



B



F#



D#7/F#

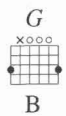


G#m



E

— I still — put faith — in us. I still — be - lieve, —



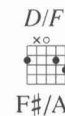
B



C#m



B

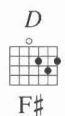


F#/A#

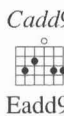


G#m7

— I still — put faith — in us.



F#



Eadd9

Repeat and fade

WITHOUT QUESTION

Lyrics by Tim Rice

Music by Elton John

Moderately

Chord progression for the first system: Eb Bb/D Bb/F F C/G G C Eb Bb/D Bb/F F C/G

Chord progression for the second system: G C G

Chord progression for the third system: C/G D

Chord progression for the fourth system: C/G G

Lyrics:

The more I learn, —
The more I want, —

the more I see, — the less the world —
the more I steal. — The more I hold, —

— im - pas - sions me. — The hun - gry heart, —
— the less is real. — All world - ly things —

C/G



the rov - ing eye, —
I fol - low blind. —

D



C/G



G



have come to rest, — do not ap - ply. —
In hope not faith — was paid in kind. —

F



E7



The fran - tic chase, — the craz - y ride, —
The line is drawn. — The change is made. —

Am



Dm



the thrill has gone; — I step a - side. —
I come to you. — I'm not a - fraid. —







And I'd be - lieve — in an - y - thing —





were it not — for you. Show - ing me — by just ex - ist - ing,





on - ly this — is true: I love — you,





I love — you. With - out ques - tion,

To Coda ⊕

1.

F/G G C Eb Bb/D Bb F C/G G C

I love _____ you.

2. D.S. al Coda

_____ I love _____ you.

Coda

F/G G C Eb Bb/D Bb F C/G G C

I love _____ you.
(Sing 1st time only)

1. 2.

FRIENDS NEVER SAY GOODBYE

Lyrics by Tim Rice

Music by Elton John

Moderately slow, in 2

Guitar →
(capo 3rd fret)

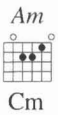


Piano →

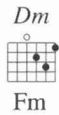
Cm

Fm

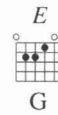
G



Cm



Fm

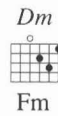


G

There is - n't



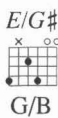
Cm



Fm

much I have-n't shared

with you a - long the road.



G/B



Cm

And through it all there'd al-ways be

to - mor - row's ep - i - sode.

B/A
D/C

E/G#
G/B

Am/G
Cm/Bb

Sud-den - ly that is - n't true. _ There's an - oth - er av - e - nue. _

Dm/F
Fm/Ab

E
G

E7
G7

Beck-on - ing, the great di - vide. _ Ask no ques-tions, take no side.

Am
Cm

B/A
D/C

Who's to say who's right or wrong? _ Whose course is brav - er run?

Bb/A
Db/C

Dm/F
Fm/Ab

E7
G7

Still we are, have al-ways been, _ will ev - er be _ as

Am Cm F Ab G Bb

one. What is done has been done — for the best, —

Am Cm F Ab G Bb

— though the mist in my eyes — might sug —

C Eb Csus4 Ebsus4 C Eb Bb Db

gest just a lit - tle con - fu - sion — a -

E/G# G/B Bb Db

bout what I'll lose. — But if I start - ed o - ver, I

E/G#
G/B

Am
Cm

know I would choose — the same joy, the same sad - ness — each

E/A
G/C

Am/G
Cm/Bb

step of the way, — that fought me — and taught me — that

Dm/F
Fm/Ab

F
Ab

G
Bb

friends nev - er say. — Nev - er say — good - bye. —

Am
Cm

Bb
Db

E/G#
G/B

— Nev - er say — good -

Am Cm F Ab G Bb

bye. Nev - er say — good -

Am Cm To Coda Bb Db E/G# G/B

bye. Nev - er

E7 G7 Am Cm Dm Fm E G

say good - bye.

E7 G7 Am Cm

Ba da da da da — da da — da,

Dm

Fm

E/G#


G/B


la da da da da da da da, ba da da da da da

Am


Cm


da da da, no.

B/A

D/C

E/G#

G/B

Sud - den - ly that is - n't true. There's an - oth - er

Am/G

Cm/Bb

Dm/F

Fm/Ab

av - e - nue. Beck - on - ing, the great di - vide.

E
G

E7
G7

D.S. al Coda

Bb
Coda
Db

I would choose the same

E/G#
G/B

E7/G#
G7/B

Am
Cm

Nev - er say good - bye.

Dm
Fm

E7
G7

E7sus4
G7sus4

E7
G7

Am
Cm

Dm
Fm

E
G

E7sus4
G7sus4

E7
G7

Am
Cm

rit.

THE TRAIL WE BLAZE

Lyrics by Tim Rice

Music by Elton John

Moderately fast






mf

Look out, new world, here we come.
 Par - a - dise is close at hand.








Brave, in - trep - id, and then some.
 Shan - gri - la, the prom - ised land.



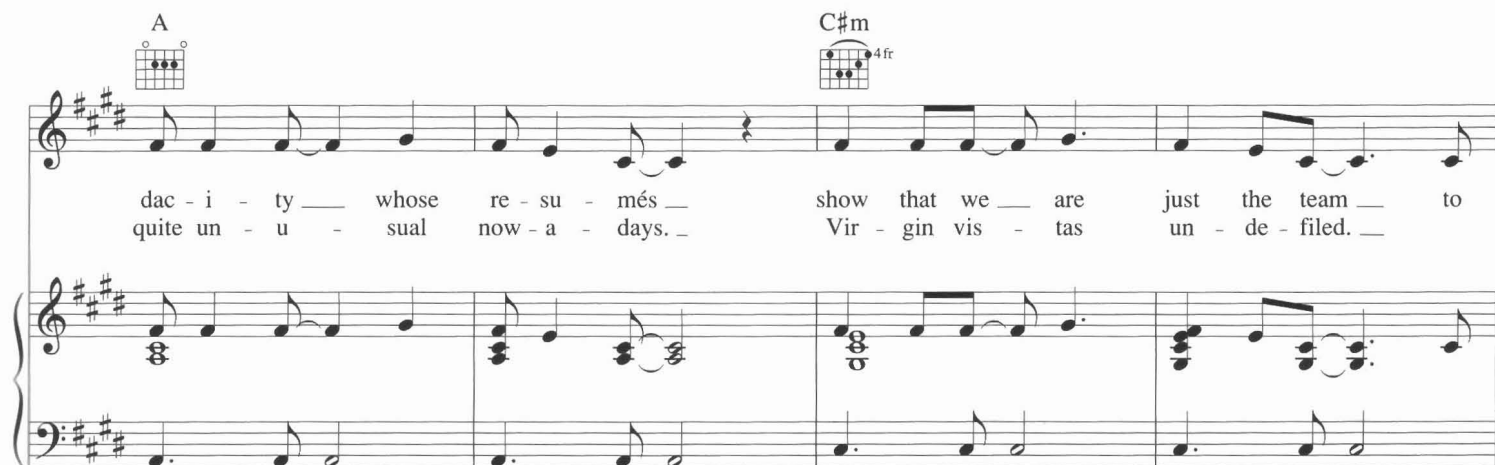


1. Pi - o - neers of max - i - mum au -
 2.3. Sev - enth heav - en on de - mand,



A  C#m 





dac - i - ty — whose re - su - més — show that we — are just the team — to
 quite un - u - sual now - a - days. — Vir - gin vis - tas un - de - filed. —



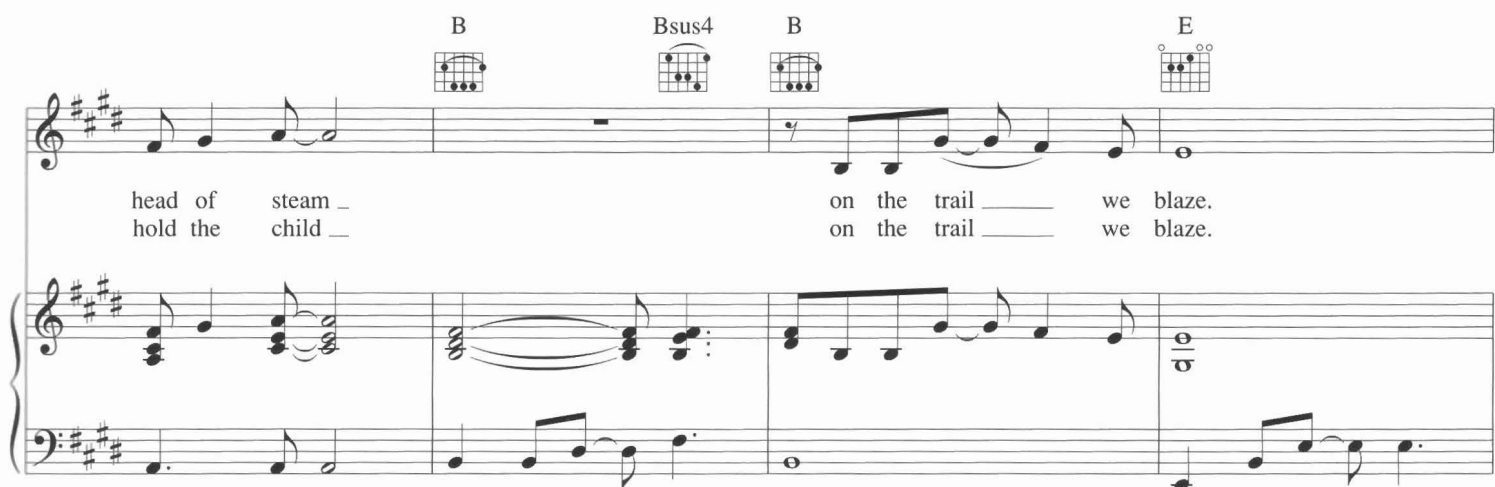
F#  A 


live where oth - ers mere - ly dream, — build - ing up — a —
 Minds and bod - ies run - ning wild. — In the man — be —



B  Bsus4  B  E 

head of steam — on the trail — we blaze.
 hold the child — on the trail — we blaze.





A/E  E 

1.3. Chang - ing
2. The






F Am

leg - end in - to fact, we shall ride in - to his - to - ry. Turn - ing
 trail we blaze is a road un - chart - ed through




mf

F Am G/A

myth in - to truth, we shall sure - ly gaze
 ter - ra in - cog - ni - to to a gold - en shrine.

Am Dm7 Em

on the sweet un - fold ing of an an - tique
 No place for the trav - el - er to be faint

Am7 To Coda D7




mys - ter - y. All will be re - vealed on the
 heart - ed. We are part of the sump - tu - ous,

1.

G Am/G G E

trail we blaze.
grand de sign.

Red. *

A/E E A/E



2.

G E

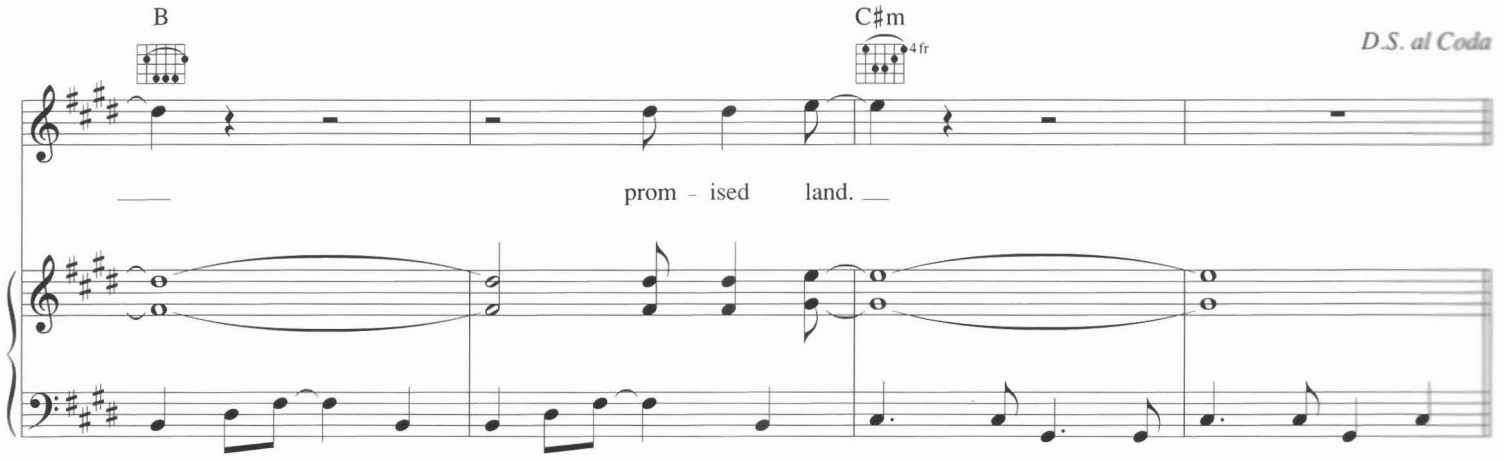
Red. *




A/E E A/E E

Shan - gri - la, —

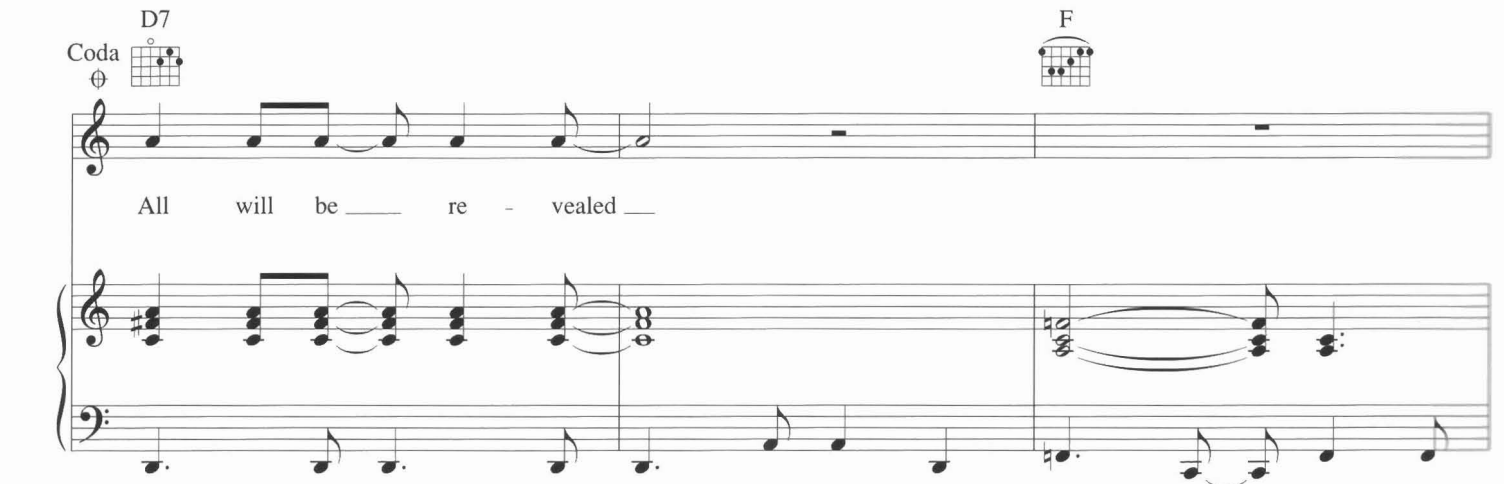
B  C#m 







prom - ised land. —



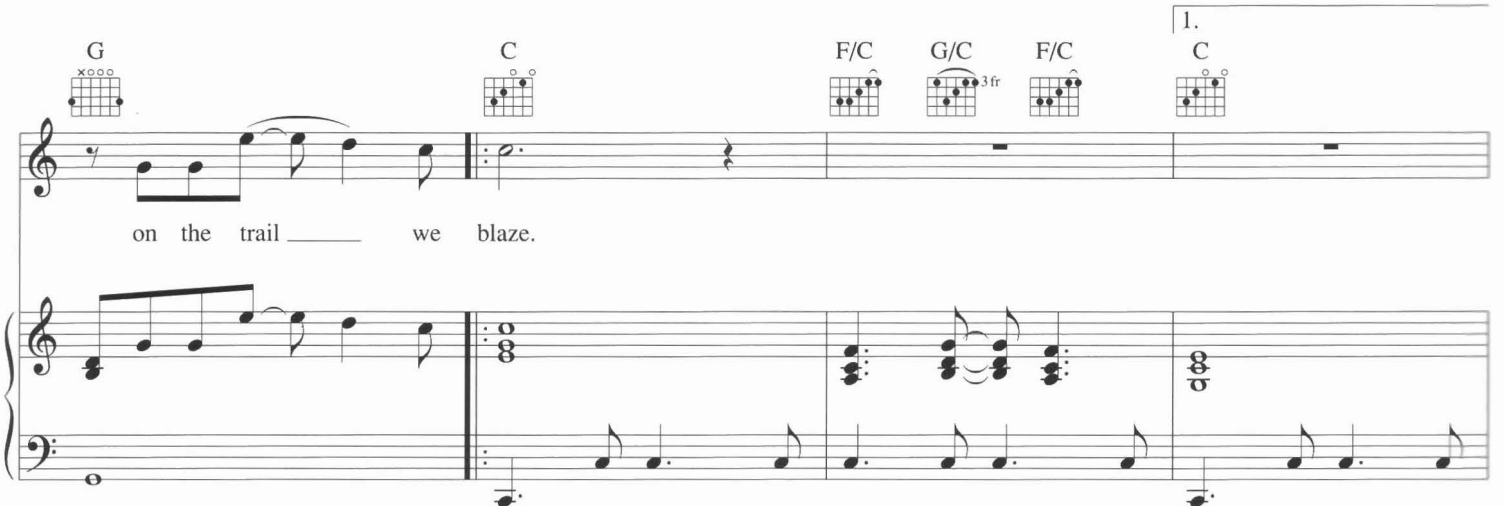
D7  Coda  F 






All will be — re - vealed —



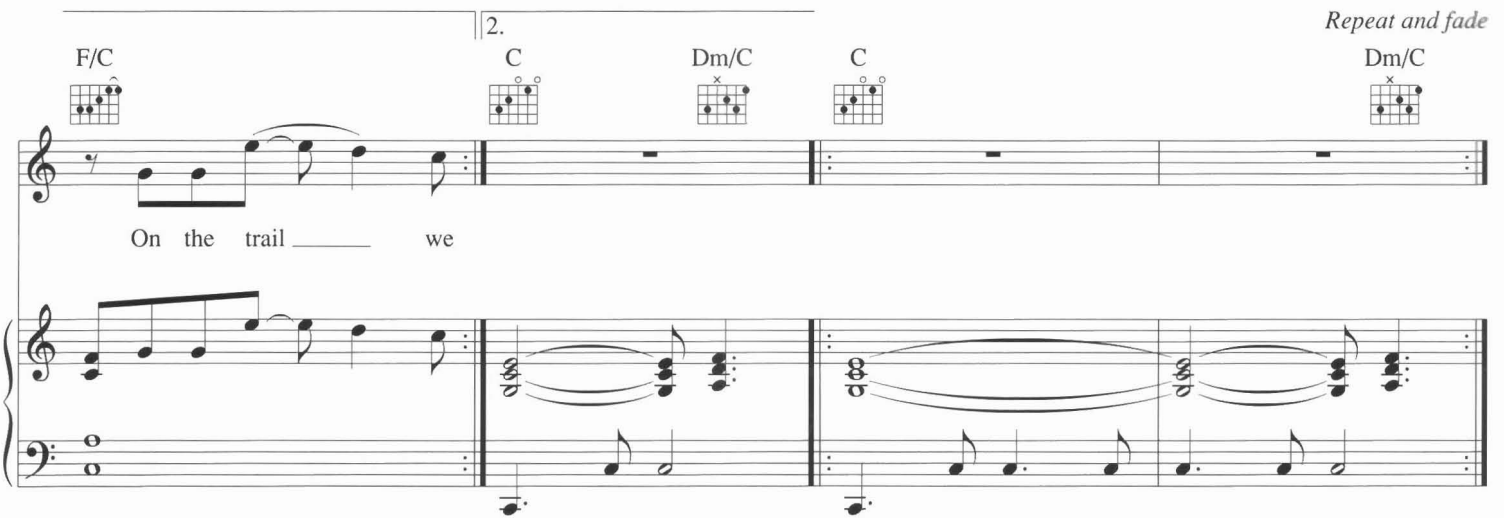
G  C  F/C  G/C  F/C  1. C 

on the trail — we blaze.



2. F/C  C  Dm/C  C  Repeat and fade Dm/C 

On the trail — we



IT'S TOUGH TO BE A GOD

Lyrics by Tim Rice

Music by Elton John

Moderate Latin, in 2

Guitar → B7
(capo 3rd fret)



Piano → D7

Em



Gm

First system of musical notation. The guitar part is in treble clef with a key signature of two flats and a 2/4 time signature. It starts with a whole rest for four measures, followed by a quarter note G4. The piano part is in grand staff. The right hand starts with a half note G4, followed by a quarter note A4, then a half note Bb4, and a quarter note C5. The left hand starts with a half note G2, followed by a quarter note A2, then a half note Bb2, and a quarter note C3. The system ends with a measure containing a half note G4 and a half note A4. Dynamics include *mp* and *mf*. A section marker 'I' is at the end.

B7



D7

Em



Gm

Second system of musical notation. The guitar part continues with a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The piano part continues with a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The system ends with a measure containing a half note G4 and a half note A4. Lyrics are written below the guitar staff.

hard - ly think I'm qual - i - fied — to come a - cross all sanc - ti - fied. — I
All the same, it's pret - ty clear, — the scoun - drels don't keep much up here. — They

B7



D7

Em



Gm

Third system of musical notation. The guitar part continues with a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The piano part continues with a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The system ends with a measure containing a half note G4 and a half note A4. Lyrics are written below the guitar staff.

just don't cut it with the cher - u - bim. — The
must have zil - lions un - der lock — and key. — But

B7
D7

Em
Gm

town's al - read - y on its knees; — be - ing wor-shipped is a breeze. —
 gods can force them to un - leash — e-nough to make us nou-veau riche —

C
E♭

Am7
Cm7

F#7
A7

B7
D7

I bare - ly know the words to an - y hymn. —
 be-yond our wild - est dreams, so fol - low me! —

Em
Gm

Lis - ten, if we don't com - ply — with the lo - cals' wish-es, I — can
 Can't you see I wan-na re - lax? — If re - lig - ious ma - ni - acs —

B7
D7

Em
Gm

see us be - ing sac - ri - ficed — or stuffed. —
 tell me I'm all pow'r-ful and — sub - lime, —

B7
D7

Em
Gm

Let's be gods; the perks are great. — El Do - ra - do on a plate. —
how can I be their be - lief — when I'm ly - ing through my teeth? —

C
Eb

Am7
Cm7

F#7
A7

B7
D7

Lo - cal feel - ing should not be re - buffed. —
Why don't we just say some oth - er time? —

Em
Gm

C
Eb

It's tough to be a god, — tread where mor - tals have not trod. —
It's tough to be a god, — but if you get the peo - ple's nod —

B7
D7

Em
Gm

— Be de - if - ied — when real - ly you're a sham. —
— count your bless - ings, keep — them sweet, is my ad - vice. —





Be an ob - ject of de - vo - tion. Be the sub - ject of psalms. —
 Be nir - va - na, be sal - va - tion. Be all things to — all men. —






It's a ter - ri - fy - ing no - tion, all those pray'rs and those sa - laams. —
 But - ter up your con - gre - ga - tion. Ev - 'ry Sun - day, score a ten. —





An - y nor - mal man — would bri - dle if he's forced to be an i -
 The al - ter - na - tive — is di - re, sim - ply fry - ing pan to fi -

1.



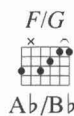


dol. And a nor - mal man's — ex - act - ly what I am. —
 re. So

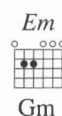
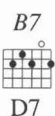
2.



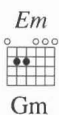
sign on two new gods — for par - a - dise. —



f



mf



Repeat and fade

CHELDORADO

By Hans Zimmer

Moderate Latin

Em Am7 B7 1. 2. 3. 4.

mf

3

Em C/E B7

Em

Am B7 Em Am B7

3

The musical score is written for guitar and piano. It is in 4/4 time and the key of E major (indicated by one sharp). The tempo/style is 'Moderate Latin'. The score is divided into four systems. The first system includes a first ending marked '1. 2. 3.' and a second ending marked '4.'. Chord diagrams for Em, Am7, and B7 are provided above the staff. The piano part begins with a mezzo-forte (*mf*) dynamic. The second system features a triplet of eighth notes in the treble and a whole note in the bass. Chord diagrams for Em, C/E, and B7 are shown. The third system continues the melodic and harmonic development. The fourth system concludes with a triplet of eighth notes in the treble. Chord diagrams for Am, B7, Em, Am, and B7 are provided for this system.

Em D/F# G

B7/D# Em C

B C B

To Coda Em Am7 B7

1. 2. 3. 4.

Em C B7

First system of piano music. Treble clef has a whole rest. Bass clef has a half note G2, followed by a quarter note F#3, and a half note E3. Chords Em, C, and B7 are indicated above the staff.

Em C B7 Em Am

Second system of piano music. Treble clef has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a quarter rest, followed by eighth notes G2, A2, B2, C3, B2, A2, G2. Chords Em, C, B7, Em, and Am are indicated above the staff. A triplet of eighth notes is marked over the final three notes of the treble staff.

B7 Em Am B7

Third system of piano music. Treble clef has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a quarter rest, followed by eighth notes G2, A2, B2, C3, B2, A2, G2. Chords B7, Em, Am, and B7 are indicated above the staff. A long slur covers the final two measures of the system.

Em Am7 B7 1. 2.

Fourth system of piano music. Treble clef has a half note G4, followed by a quarter note F#4, and a half note E4. Bass clef has a half note G2, followed by a quarter note F#2, and a half note E2. Chords Em, Am7, and B7 are indicated above the staff. A first ending bracket labeled '1. 2.' covers the final two measures of the system.

3.

Fifth system of piano music. Treble clef has a half note G4, followed by a quarter note F#4, and a half note E4. Bass clef has a half note G2, followed by a quarter note F#2, and a half note E2. Chords Em, Am7, and B7 are indicated above the staff. A third ending bracket labeled '3.' covers the final two measures of the system.

Am6/B

B

D.S. al Coda

Coda

Em

Am7

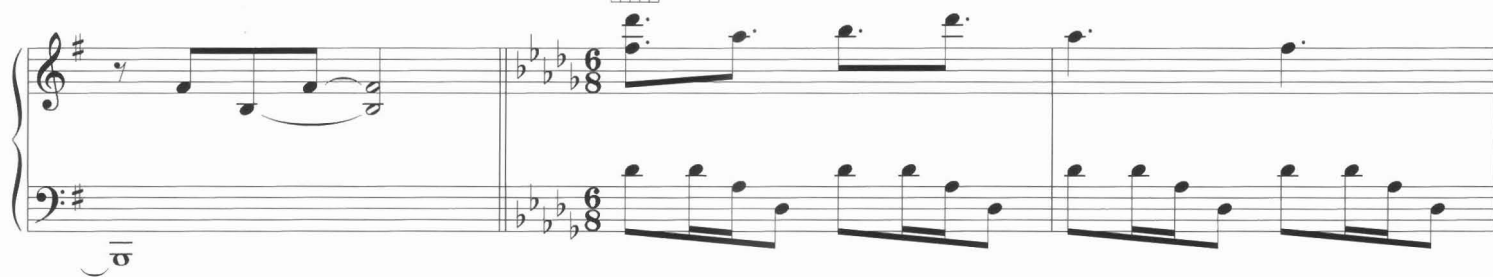
B7

Play 8 times


N.C.

mp

Moderately fast, in 6



The first system of musical notation, featuring a treble and bass staff. The treble staff begins with a whole note chord (F#4, C#5) and a half note (F#4). The bass staff begins with a whole note chord (F#2, C#3) and a half note (F#2). The key signature is one flat (Bb) and the time signature is 6/8.



The second system of musical notation, featuring a treble and bass staff. The treble staff begins with a whole note chord (F#4, C#5) and a half note (F#4). The bass staff begins with a whole note chord (F#2, C#3) and a half note (F#2).



The third system of musical notation, featuring a treble and bass staff. The treble staff begins with a whole note chord (F#4, C#5) and a half note (F#4). The bass staff begins with a whole note chord (F#2, C#3) and a half note (F#2).



The fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a whole note chord (F#4, C#5) and a half note (F#4). The bass staff begins with a whole note chord (F#2, C#3) and a half note (F#2).



The fifth system of musical notation, featuring a treble and bass staff. The treble staff begins with a whole note chord (F#4, C#5) and a half note (F#4). The bass staff begins with a whole note chord (F#2, C#3) and a half note (F#2).

Ab 4 fr

Db 4 fr

Ab 4 fr

Db 4 fr

Ab 4 fr

mf

1.

Db 4 fr

Ab 4 fr

Db 4 fr

2.

Db 4 fr

Ab 4 fr

Db 4 fr

Ab 4 fr

WONDERS OF THE NEW WORLD: TO SHIBALBA

By John Powell

Slowly, with a beat (♩ = ♩³)

Asus4

D

mp

mf

3

G/D

Dmaj7

G/D

D

G/D

Dmaj7

3

Em/D

Bm

G

3fr





3

D Bm D/F#




G G/B Asus4 A D






G/D Dmaj7 G/D





D G/D Dmaj7 8va

1.  Em/D  A  Em/D  Bm

8va *loco* 8va *loco*

 G  D  Bm

 D/F#  G  G/B  Asus4  A

 Em7  G  Asus4  A

mp rit.

El Dorado

Someday Out of the Blue
(Theme from El Dorado)

Without Question

Friends Never Say Goodbye

The Trail We Blaze

It's Tough to Be a God

Cheldorado - score

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To Shibalba

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