

MAGICAL MADRIGAL (ENCANTO MEDLEY)

Arranged for the Royal Platinum Jubilee Concert in Cardiff Castle 2022

Arranged by Iori Haugen

♩ = 130

Lively!

Four staves of piano introduction in 4/4 time, key of B-flat major. The first three staves are treble clef, and the fourth is bass clef. All staves contain whole rests.

'The Family Madrigal'

♩ = 130

Piano accompaniment for 'The Family Madrigal' in 4/4 time, key of B-flat major. The right hand plays a rhythmic pattern of eighth notes and chords, starting with a forte (*f*) dynamic. The left hand plays whole notes.

Vocal lines for 'The Family Madrigal' in 4/4 time, key of B-flat major. The music starts at measure 6. The lyrics are: "This is our home we've got ev'-ry gen - er-a - tion, so full of mu - sic a rhythm of_its own de-sign." The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass) with a mezzo-forte (*mf*) dynamic.

Piano accompaniment for the vocal lines in 4/4 time, key of B-flat major. The right hand plays chords and the left hand plays a simple bass line.

10

This is our fam - ly, a per - fect constel-la - tion, so ma-ny stars__ and. ev-'ry-bod - y gets to shine!

This is our fam - ly, a per - fect constel-la - tion, so m-ny stars__ and. ev-'ry-bod - y gets to shine!

This is our fam - ly, a per - fect constel-la - tion, so m-ny stars and ev-'ry-bod - y gets to shine!

This is our fam - ly, a per - fect constel-la - tion, so m-ny stars and ev-'ry-bod - y gets to shine!



14

Whoah *f* but let's be clear,A__ buela runs this__ show Whoah she led us here so man - y years a - go

Whoah who - a - oh! Whoah Who - a - oh!

Whoah who - a - oh! Whoah Who - a - oh!

Whoah who - a - oh! Whoah Who - a - oh!

18

Whoah and ev-ry year our fam - ly bles-sings_ grow. *mp* There's just a lot_you've sim-ply got to know, so! *mf*

Whoah Who - a - oh! *mp* There's just a lot_you've sim-ply got to know, so! *mf*

Whoah Who - a - oh! *mp* There's just a lot_you've sim-ply got to know, so! *mf*

Whoah Who - a - oh! *mp* There's just a lot_you've sim-ply got to know, so!



22

Wel cometo the Fam-ily Mad - dri-gal! The home of the Fam-ily Mad - ri - gal, (We're on our way!)

Wel cometo the Fam-ily Mad - dri-gal! The home of the Fam-ily Mad - ri - gal, (We're on our way!)

Wel cometo the Fam-ily Mad - dri-gal! The home of the Fam-ily Mad - ri - gal,

Wel cometo the Fam-ily Mad - dri-gal! The home of the Fam-ily Mad - ri - gal,

mf

26

where all the peo-ple are fan-tas - ti-cal and mag-i - cal, We're part of the Fam ily Mad - ri-gal!

where all the peo-ple are fan-tas - ti-cal and mag-i - cal, We're part of the Fam ily Mad - ri-gal!

We're part of the Fam ily Mad - ri-gal!

We're part of the Fam ily Mad - ri-gal!



30 [B] ♩ = 130

f What could I do if I just grew what I was feel-ing in the mo - ment? What else can i do?

f What could I do if I just grew what I was feel-ing in the mo - ment? What else can i do? *mf*

f What could I do if I just grew what I was feel-ing in the mo - ment? *mf* <

f What could I do if I just grew what I was feel-ing in the mo - ment?

'What Else Can I Do'

[B] ♩ = 130

34

What can you do when you know who you wan-na be is - nt per - - fect? Mo - ment, seize the mo-

What can you do when you know who you wan-na be is - n't per - - fect? Mo - ment, seize the mo-

Ooh Mo - ment, seize the mo-

Ooh Mo - ment, seize the mo-



37

What can you do when you are deep-ly, mad-ly, tru - ly in the - ment, keep go - in'... Ah

What can you do when you are deep-ly, mad-ly, tru - ly in the - ment, keep go - in'... Ah

40 C ♩. = 56

mo - ment I would move moun - tains, make new

mo - ment! I would move moun - tains, make new

Mo - ment! I would move the moun - tains, make new trees and flow

Mo - ment! I would move moun - tains,

C ♩. = 56

'Waiting On A Miracle'

mf *f*



45

flow ers, flow - ers grow! Please let me know, mi-ra-ble!

flow ers, flow - ers grow! Please let me know, mi-ra-ble!

ers grow, some-one please just let me know where do I go I'm wai-ting on a mi-ra-ble!

flow ers grow! Please let me go I'm wai-ting on a mi-ra-ble!

mf *f*

50

All I need is a change, _____ All I need is a chance, ___ All I know is I ___

mp
Ooh whoah ooh whoah All I know is I ___

mp
Ooh whoah ooh whoah All I

mp
Ooh whoah ooh whoah All I

mp
Ooh whoah ooh whoah All I

mp

mp

V.S.

55

can't stay on the side. O-pen your eyes! O-pen your eyes!

ff
can't stay on the side. O-pen your eyes! O-pen your eyes!

ff
know O-pen your eyes, o-pen your eyes!

ff
know O-pen your eyes, o-pen your eyes!

ff
know O-pen your eyes, o-pen your eyes!

mf

molto rit.

59

f Some - one please just let me know where do I go I am wait-ing on a mir-a cle a mi-ra-cle!

mf I am wait-ing on a mir-a cle a mi-ra-cle!

mf I am wait-ing on a mir-a cle a a mi-ra-cle!

mf I am wait-ing on a mir-a cle a a mi-ra-cle!

mf I am wait-ing on a mir-a cle a a mi-ra-cle!

'Surface Pressu

molto rit.

A tempo

63 **D**

mp Pres - sure like a drip, drip, drip, that'll ne-ver stop Whoah

mp Pres - sure like a drip, drip, drip, that'll ne-ver stop Whoah

sva
A tempo

D

subito p

subito p

67

Pres - sure that - 'll tip, tip, tip, 'til you just go pop! *Whoah* Give it to yoursis - ter yousis-ter's old - er, Give

Pres - sure that - 'll tip, tip, tip, 'til you just go pop! *Whoah* Give it to yoursis - ter yousis-ter's old - er, Give

8^{va}

70

her all the hea-vy things we can't shoul - der. Who am I if I can't run with the ball? If I fall to...

her all the hea-vy things we can't shoul - der. Who am I if I can't run with the ball? If I fall to...

8

73

Un-der the sur-face I hide my nerves and it wor-sens I wor ry some-thing is gon-na hurt us Un-der the sur-face the ship does-nt

Un-der the sur-face I hide my nerves and it wor-sens I wor ry some-thing is gon-na hurt us Un-der the sur-face the ship does-nt

8va



76

Un-der the sur face I think a-bout my pur-pose can I some-how pres-erve this. Line

Un-der the sur face I think a-bout my pur-pose can I some-how pres-erve this. Line

swerve as it heard how big the ice - burg is Un-der the sur face I think a-bout my pur-pose can I some-how pres-erve this. Line

swerve as it heard how big the ice - burg is Un-der the sur face I think a-bout my pur-pose can I some-how pres-erve this. Line

(8)

79

mp But

up the dom - in - oes a light wind_____ blows you try to stop it to - pp - lin' but on and on it goes

up the dom - in - oes a light wind_____ blows you try to stop it to - pp - lin' but on and on it goes

up the dom - in - oes a light wind_____ blows you try to stop it to - pp - lin' but on and on it goes

up the dom - in - oes a light wind_____ blows you try to stop it to - pp - lin' but on and on it goes

(8)

81

wait_____ if I could shake_____ the crush ing weight_____ of ex - pec - ta - tions would that free some room up for

This section contains a vocal line with lyrics and four empty staves for other instruments. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "wait_____ if I could shake_____ the crush ing weight_____ of ex - pec - ta - tions would that free some room up for". The empty staves are for Soprano, Alto, Tenor, and Bass.

dolce con grazia

mp subito
legato e molto cantabile

sempre pedale

Red.

This section contains the piano accompaniment. It features a treble and bass clef. The treble clef part has a melodic line with slurs and a dynamic marking of **mp** subito. The bass clef part has a rhythmic accompaniment with a dynamic marking of **mp** subito. Performance instructions include *dolce con grazia*, *legato e molto cantabile*, and *sempre pedale*. The word *Red.* is written below the bass line.

V.S.

85

joy? Or re-lax - a - tion_ Or sim-ple plea-sure? In-stead we meas-ure_ this grow-ing

p Joy? Or re-lax - a - tion_ Or sim-ple plea-sure? In-stead we meas-ure_ this grow-ing

p Joy? Or re-lax - a - tion_ Or sim-ple plea-sure? In-stead we meas-ure_ this grow-ing

p *poco cresc.*

89

press - ure Keeps grow - ing just keep go - ing 'cuz all we know is

press - ure Keeps grow - ing just keep go - ing 'cuz all we know is

p Keeps grow - ing just keep go - ing 'cuz all we know is

p Keeps grow - ing just keep go - ing 'cuz all we know is 'We Don't Talk

mp *stentando* *più* *rit.*

p
 -# basso sotto voce, quasi violino

93 Shouts and Oi's! ARRIBA!

f We don't talk a-bout Bru - no, no, no, no. We don't talk a-bout Bru-

mf Shouts and Oi's! ARRIBA!

f We don't talk a-bout Bru - no, no, no, no. We don't talk a-bout Bru-

mf Shouts and Oi's! ARRIBA!

f We don't talk a-bout Bru - no, no, no, no. We don't talk a-bout Bru-

mf Shouts and Oi's! ARRIBA!

f We don't talk a-bout Bru - no, no, no, no. We don't talk a-bout Bru-

♩ = 112

f



98

- no, *f* Se-ven foot frame, rats a-long his back. When he calls your name, it all_____ fades to black. Yeah he

- no, *f* Se-ven foot frame, rats a-long his back. When he calls your name, it all_____ fades to black. Yeah he

- no, *f* Se-ven foot frame, rats a-long his back. When he calls your name, it all_____ fades to black. Yeah he

- no, *f* Se-ven foot frame, rats a-long his back. When he calls your name, it all_____ fades to black. Yeah he

mp *f* *mp*

103

sees your dreams, and feasts on your screams. We don't talk a-bout Bru - no, no, no, no. We don't talk a-bout Bru

sees your dreams, and feasts on your screams. We don't talk a-bout Bru - no, no, no, no. We don't talk a-bout Bru

sees your dreams, and feasts on your screams. We don't talk a-bout Bru - no, no, no, no. We don't talk a-bout Bru

sees your dreams, and feasts on your screams. We don't talk a-bout Bru - no, no, no, no. We don't talk a-bout Bru

p *mp*



108

- no, Na na na na na na na na na na na na na na na na na na you know I like it like na na na na na na na na

- no, Na na na na na na na na na na na na na na na na na na you know I like it like na na na na na na na na

- no, Na na na na na na na na na na na na na na na na na na you know I like it like na na na na na na na na

- no, Na na na na na na na na na na na na na na na na na na you know I like it like na na na na na na na na

f

112

Ha-va-na ooh na na We don't talk a bout Bru - no, no, no, no. We don't talk a bout Bru - no, no, no, no. *f* *subitop*

Ha-va-na ooh na na We don't talk a bout Bru - no, no, no, no. We don't talk a bout Bru - no, no, no, no. *f* *subitop*

We don't talk a bout Bru - no, no, no, no. We don't talk a bout Bru - no, no, no, no. *f* *subitop*

We don't talk a bout Bru - no, no, no, no. We don't talk a bout Bru - no, no, no, no. *f* *subitop*

p *mp* *f*



117

He told me that the life of my dreams would be pro - missed and some-day be mi - ine. He told me that the man *mp*

He told me that the life of my dreams would be pro - missed and some-day be mi - ine. He told me that the man *mp*

He told me that the life of my dreams would be pro - missed and some-day be mi - ine.

He told me that the life of my dreams would be pro - missed and some-day be mi - ine.

p *p*

122

of my dreams would be just out of reach; be-trothed to a no-ther. *ff* I want

of my dreams would be just out of reach; be-trothed to a no-ther. *f* I want

It's like I hear him now. *f* I want

It's like I hear him now. *f* I want

127

Solo 3 - Belty Musical Theatre, Ala Elphaba (Wicked)

F

poco accel.

It's like I can hear him now. ^{u.} I can hear him now!

not a sound out of you - Oh Oh Oh

not a sound out of you - Oh Oh Oh

not a sound out of you - Oh Oh Oh

not a sound out of you - Oh Oh Oh

'All Of You'

poco accel.

F

V.S.

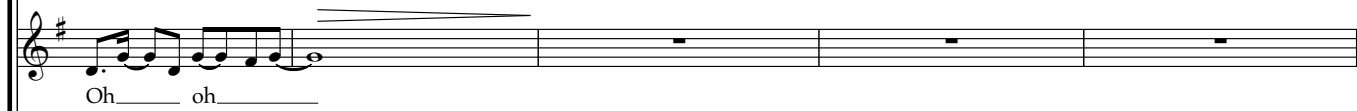
132

Solo 4 - Baritone / Bass

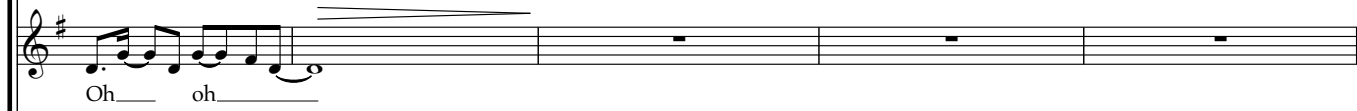


Musical notation for Solo 4 - Baritone / Bass, featuring a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with slurs.

Look at this home We need a new foun-da - tion It may seem hope-less but we'll get by just fine



Musical notation for Soprano, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with slurs. The lyrics "Oh oh" are written below the notes.



Musical notation for Alto, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with slurs. The lyrics "Oh oh" are written below the notes.

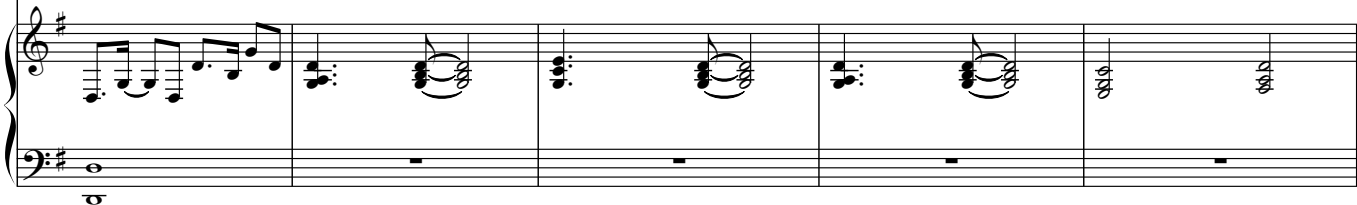


Musical notation for Tenor, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with slurs. The lyrics "Oh oh" are written below the notes.



Musical notation for Bass, featuring a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with slurs. The lyrics "Oh oh" are written below the notes.

$\text{♩} = 118$



Musical notation for Piano, featuring a grand staff with treble and bass clefs and a key signature of one sharp (F#). The right hand plays a melody of eighth and sixteenth notes with slurs, while the left hand plays a steady accompaniment of eighth notes.

137

so full of stars_ and ev-'ry-bo-dy_wants to shine

mf Look at_this fam- 'ly, a glow-ing con-stel - a - tion But the

mf Look at_this fam- 'ly, a glow-ing con-stel - a - tion But the

mf Look at_this fam- 'ly, a glow-ing con-stel - a - tion But the

mf Look at_this fam- 'ly, a glow-ing con-stel - a - tion But the

141

stars don't shine they burn_ and the con-stel - a - tions__ shift i think it's_ time you learn

stars don't shine they burn_ and the con-stel - a - tions__ shift i think it's_ time you learn

stars don't shine they burn_ and the con-stel - a - tions__ shift i think it's_ time you learn

stars don't shine they burn_ and the con-stel - a - tions__ shift i think it's_ time you learn

Solo, Solo, Soprano, Alto, Tenor, Bass, Piano

146

rit.

You're more than just your gift *pp*
 You're more than just your gift *pp*
 You're more than just your gift *pp*
 You're more than just your gift *pp*

rit.

'Hola Casita!'

pp

151

\square $\text{♩} = 100$

molto rit.

\square $\text{♩} = 100$

molto rit.

pp *fff*

153 *fff* ♩ = 76

Ah Ah

ff

Ah En - - can - - to

ff

Ah En - - can - - to

ff

Ah En - - can - - to

fff

5 6 6 6 6 6 5 6

V.S.

156

Ah En - - - - - can - - - - -

Ah En - - - - - can - - - - -

Ah En - - - - - can - - - - -

Ah En - - - - - can - - - - -

6 3 6 6 6 5 6 6 5 6 6

159 rit.

to *mp* Ah *fff*

-to *mp* Ah *fff*

-to *mp* Ah *fff*

-to *mp* Ah *fff*

rit.

p *fff*

fff

p *fff*