

From **Moana**
You're Welcome

For SATB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 2:45

Arranged by
MARK BRYMER

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately Fast Swing (♩ = ♪³) (♩ = ca. 133)

Piano

mf

Soprano 5 *mf* *unis.*

Alto

Tenor *mf* *unis.*

Bass

mf

O - kay. I see what's hap - pen - ing, yeah:—

you're face to face with great - ness, and it's

Piano

mf

4

7

Chords: B♭, 3, 3, Eb/B♭, 3, B♭7sus, 3, Fm7, B♭, 3, 3, Eb/B♭, 3, B♭7sus, 3, Fm7/B♭

* Available separately: SATB (00216030), SAB (00216031),
2-Part (00216032), ShowTrax CD (00216034)
Combo parts available as a digital download (00216033)
(tpt 1-2, asx, tbn, bsx, syn, gtr, b, dm, perc)
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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strange. You don't e - ven know — how you feel. — It's a -

9

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

11

E_b/B_b $Bb7sus$ $Fm7/B_b$

change. O - pen your eyes. — Let's — be - gin: —

13

Bb Cm/B_b Bb

YOU'RE WELCOME - SATB



unis.

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

unis.

Eb(add9)/Bb *Bb7sus* *Fm7/Bb*

15 *p.*

I know it's a lot: _____ the hair, _____ the bod, _____

Bb

17 *p.*

unis.

when you're star - ing at a dem - i - god, _____

unis.

3

Eb/Bb *Bb7sus* *Ab* *Bb/Ab*

19 *p.*

YOU'RE WELCOME - SATB



21 *f* What can I say — ex - cept, "You're wel -

f *Gm7* *Ebmaj7* *Bb*

21 *f*

unis. - come, for the tides, — the sun, — the sky?" — *unis.*

D7 *D7(#5)* *D7* *Gm*

23

— Hey, it's o - kay, — it's o - kay: — you're wel -

unis.

Ebmaj7 *Bb*

25

The musical score is written for SATB voices and piano accompaniment. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat). The first system starts at measure 21 and includes the lyrics 'What can I say — ex - cept, "You're wel -'. The piano accompaniment features chords Gm7, Ebmaj7, and Bb. The second system continues the vocal line with '- come, for the tides, — the sun, — the sky?" —' and includes the instruction 'unis.' above the notes. The piano accompaniment continues with the same chords. The third system starts at measure 23 and includes the lyrics '— Hey, it's o - kay, — it's o - kay: — you're wel -'. The piano accompaniment features chords D7, D7(#5), D7, and Gm. The fourth system starts at measure 25 and includes the lyrics '— Hey, it's o - kay, — it's o - kay: — you're wel -'. The piano accompaniment features chords Ebmaj7 and Bb. The score is marked with a forte 'f' dynamic and includes measure numbers 21, 23, and 25.

YOU'RE WELCOME - SATB



- come. I'm just an or - di - nar - y dem - i - guy...

unis.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The key signature has two flats (Bb and Eb).

D7 N.C.

The second system of music is for the piano accompaniment. It features a D7 chord and a N.C. (No Chord) instruction. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. The key signature remains two flats.

29 *mf*

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

mf

The third system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The key signature has two flats.

Bb

mf

The fourth system of music is for the piano accompaniment. It features a Bb chord and a *mf* dynamic marking. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. The key signature remains two flats.

— when you were wad-dl-ing yea high? This guy! When the nights got cold, —

The fifth system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The key signature has two flats.

Eb/Bb Bb7sus Fm7/Bb Bb

The sixth system of music is for the piano accompaniment. It features Eb/Bb, Bb7sus, Fm7/Bb, and Bb chords. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. The key signature remains two flats.

YOU'RE WELCOME – SATB



— who stole_ you fire_ from down be - low? You're look - ing at him, yo.

34

$E\flat/B\flat$ $B\flat 7sus$ $Fm7/B\flat$

37 *unis.* Oh, al - so, I las - soed_ the sun. You're wel - come... To

unis.

37

$B\flat$ $E\flat/B\flat$ $B\flat 7sus$

stretch your days and bring you fun. Al - so, I har -

40

$Fm7/B\flat$ $B\flat$

YOU'RE WELCOME - SATB



nessed the breeze. You're wel - come... To

unis.

Eb/Bb *Bb7sus*

42

fill your sails and shake your trees. So what can I say

f

45

Ab *Bb/Ab* *Gm7* *Ebmaj7*

44

ex - cept, "You're wel - come, for the is -

Bb *D7*

46

YOU'RE WELCOME - SATB



unis.

- lands I pulled from the sea?" — There's no need to pray, —

unis.

Gm *E♭maj7*

48

unis.

— it's o - kay, — you're wel - come. I

unis.

B♭

50

guess it's just my way of be - ing me! — You're wel -

3

D7 *Gm* *F/E♭*

52

YOU'RE WELCOME – SATB



- come! You're wel - come!

54

mf Well, come to think of it: Kid, hon - est - ly, I could go on and on.

57

56

The tide? The grass? The ground?

I could ex - plain ev - 'ry nat - 'ral phe - nom - e - non.

58

YOU'RE WELCOME - SATB



I killed an eel, I bur-ied its guts,
 Oh, that was Mau-i just mess-ing a-round.

What's the les-son?
 sprout-ed a tree: now you got co-co-nuts!
 What is the take-a-way?

65
 Don't mess with Mau-i
 And the tap-es-try
 when he's on a break-a-way.
 here in my skin

N.C. Gm

YOU'RE WELCOME - SATB



is a map of the vic-t'ries I win! Look where I've been! I make ev-'ry-thing hap-pen!

66

Look at that mean min-i Mau-i, just tick-e-ty tap-pin', tap-pin',
tap-pin', tap-pin'!

68

Hey, hey, hey! Well, an-y-way,—
Hey, hey, hey!

71

70

YOU'RE WELCOME – SATB



— let me say, — “You’re wel - come, for the won -
div. — “You’re wel - come, won -

— “You’re wel - come, for the won -

Bb *D7*

72

- der - ful world — you know.” — Hey, it’s o - kay, —
unis. —
 - der - ful world — you know.” — Hey, it’s o - kay, —
unis. —

- der - ful world — you know.” — Hey, it’s o - kay, —

Gm *Ebmaj7*

74

— it’s o - kay: — you’re wel - come. *unis.*
div. — you’re wel - come. Well,
 — it’s o - kay: — you’re wel - come. *unis.*

— it’s o - kay: — you’re wel - come.

Bb

76

YOU'RE WELCOME - SATB



79

come to think of it, I got-ta go.— Hey, it's your day— to say,—

“You're wel-
div.

D7 Gm7 Ebmaj7 Bb

78

- come,”

“You're wel - come,” 'cause I'm gon - na need— that boat.—

unis.

- come,”

D7 Gm

81

I'm sail - ing a - way,— a - way.—

“You're wel -
div.

unis.

You're wel -

Ebmaj7 Bb

83

YOU'RE WELCOME – SATB



- come, 'cause Mau - i can do ev - 'ry - thing but float!_

You're wel - come,

unis.

- come, 'cause Mau - i can do ev - 'ry - thing but float!_

D7 Gm

85

You're wel - come!

div. *ff*

You're wel - come! You're wel - come! You're wel -

ff

You're wel - come!

F/Eb Eb Bb

ff

87

- come!_

And thank you.

Eb/F Bb

89

YOU'RE WELCOME - SATB

