

PIANO/VOCAL

Evie
Carlos
Jay
(Ben)
(Royal Page)

Descendants

30

Chillin' Like a Villain (Part 1)

CUE: BEN: I promise. And number two?

♩ = 116

EVIE: You're not going looking like that.

(EVIE hands BEN a dark hat. He puts it on. He looks... goofy.)

1 2 3 EVIE:

Let me tell you some-thing you can real-

C Am/C Em/B D C Am

mp *mf*

4 5 6

ly trust: Ev-'ry-bod - y's got a wick-ed side. I know you think

Em D C Am Em D

7 8 9

— that you could ne - ver be like us. Watch and learn so you can get it right.

C Am Em D C Am

10 You need to drag your feet. You need to nod your head. You need to

Em D C Am Em D

(EVIE):

13 lean back, slip through the cracks. You need to not care.

8 C Am Em D C Am

CARLOS:

Uh, you need to

(EVIE):

16 You need a whole lot-ta help. You need to not be your-self.

JAY, CARLOS:

8 not stare. You need a whole lot-ta help.

JAY:

You wan-na be

Em D C Am Em D

31 EVIE: You wan-na be
take it, break it. If you care a-bout your health...
32 CARLOS: JAY, CARLOS:
take it, break it. If you care a-bout your health... you got-ta be stealth. You wan-na be
Bm A G Em Bm A

34 cool? Let me show — you how. Need to break the rules? — I can show
35 cool? Let me show — you how. Need to break the rules? — I can show
G Em Bm A G Em

37 — you now. And once you catch this feel - ing, yeah, once
38 — you now. And once you catch this feel - ing, yeah, once
Bm A G Em



39 —you catch this feel - ing, you'll be chill-in', chill-in', oh... chill-in' like a

40 —you catch this feel - ing, you'll be chill-in', chill-in', oh... chill-in' like a

41 —you catch this feel - ing, you'll be chill-in', chill-in', oh... chill-in' like a

Bm A G Em Bm A

(EVIE):

42 vil-lain, chill-in', ——— chill-in' like a vil-lain, chill-in', ——— chill-in' like...

(JAY, CARLOS):

43 vil-lain, ——— chill-in' like a vil-lain, ——— chill-in' like...

44 vil-lain, ——— chill-in' like a vil-lain, ——— chill-in' like...

45 vil-lain, ——— chill-in' like a vil-lain, ——— chill-in' like...

BEN:

I

G Em Bm A G Em Bm A

(BEN):

46 real - ly wan-na be bad a lot and I'm giv-ing it my best shot. But it's

47 real - ly wan-na be bad a lot and I'm giv-ing it my best shot. But it's

G Em Bm A

mp

PIANO/VOCAL

Ben
Jay
Carlos
Audrey
Auradonians
(Chad)
(Evie)

Descendants

25

Did I Mention

CUE: BEN: Did I mention that I'm in love?

Driving ♩ = 160

mf
(Perc.)

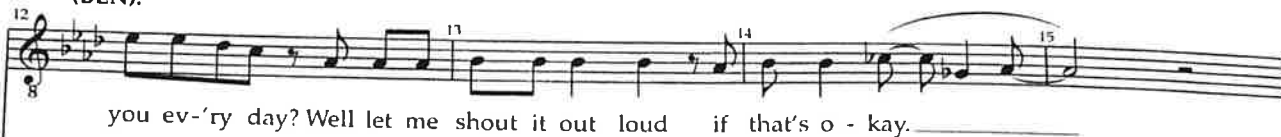
A^b

BEN:

Did I men - tion that I'm in love with you? And did I

men - tion there's noth - ing I can do? And did I hap - pen to say I dream of

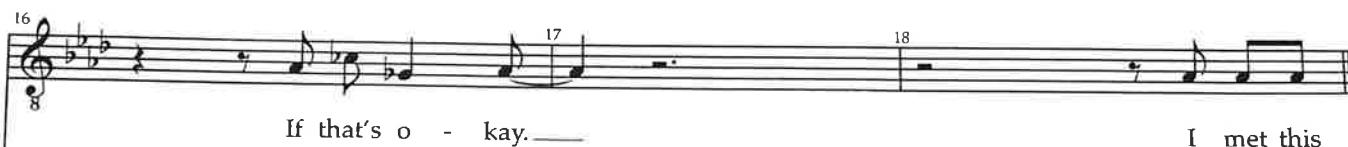
(BEN):



ALL:

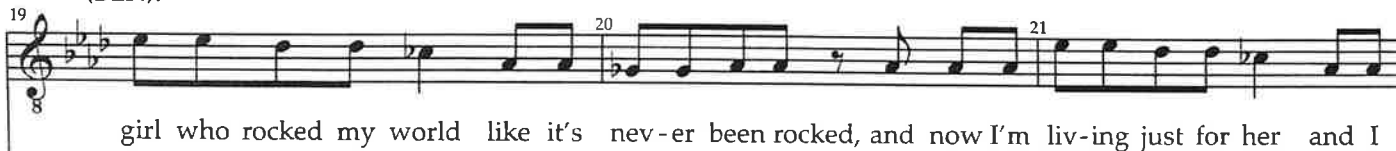
Shout it out loud!

Hey!

E^bA^b

Hey!

(BEN):



22 23 24

won't ev-er stop. I nev-er thought that it could hap-pen to a guy like me. But now

25 26 27

look at what you've done, you got me down on my knees! 'Cause my love for you is ri-

Ab *Ab7* *Db7*

28 29 30 31

(BEN): dic - u - lous! I nev-er knew... that it could be like this. My love for you is...

JAY, CARLOS: ALL:

Who knew? Ri-

Ab *Db7* *Ab* *Db7*

32 My love is R - I - D - I - C - U - L - O - U - S!

dic - u - lous!

35 R - I - D - I - C - U - L - O - U - S! It's... Ri - dic - u - lous!

38 Just... And I would give my king - dom for just one kiss!_

Ri - dic - u - lous!

39 40

f

Evil Like Me

CUE: MALEFICENT: Then what's with the dot dot dot?

MAL: Just—stunned with excitement?

♩ = 100

MALEFICENT:

1 2 3 4

I was once like you, my child, slight-ly — in-se-cure. Ar-gued with my moth-er too.

mp

Gm B^b/F C7/E

5 6 7

Thought I was ma-ture. But I put my heart a-side and I used my head.

Dsus D Gm B^b

slight rit.

A tempo

8 9 10

Now I think it's time you learned what dear old Ma-ma said: Don't you wan-na be

Cm Dsus D *f*

Vaudeville; Swing Sixteenths ♩ = 86

11 e-vil like me? Don't you wan-na be mean? Don't you wan-na make mis-chief your dai-ly rou-

12

13

14 tine? Well, you can spend your life at-tend-ing to the poor. But when you're

15

16

MAL: But in this case, wouldn't "doing less" be staying home?

17 e - vil, do-ing less is do-ing more. Don't you wan-na be

18

19

A9 D Eb/D D7

mp

mf

f

20 21 22

ruth-less and rot-ten and mad? Don't you wan-na be ver-y, ver-y good at be-ing

Gm Gm(Maj7) E7sus E7 A9 D

mf

MAL: But I'm so mean! Aren't I? After all, I learned from the worst.

MALEFICENT: There's "mean" and there's "truly evil." Auradon is the big leagues, kid. Time to step it up.

23 24 25 26

bad?

sub. mp

War-like; Straight Sixteenths

MALEFICENT:

27 28 29

I have tried my whole life long to do the worst I can. Clawed my way to vic-to-ry,—

Gm Eb6/G C7/E

mf

6. "Evil Like Me"

BOTH:

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

61 62

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

64 65 (mel.)

A9 D Gm Gm(Maj7)

f

MALEFICENT:

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

67 68

E7sus E7 A9 Eb+

BOTH:

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

70 71 72

G/D CMaj7/D D Gm

PIANO/VOCAL

Mal
Ben
(Evie)
(Jay)
(Carlos)

Descendants

35

If Only

CUE: MALEFICENT: (to herself) Sol Turns out
I raised a liar. I wish I was prouder.

Pop Ballad ♩ = 50

MAL: What am I doing?

MAL:

1 2 3 4

5 6 7 8

9 10 11 12

Em C D Am

Em C D Am

Em C D Am

p

mil - lion thoughts in my head. Should I let my heart keep lis - ten - ing? 'Cause

up till now, I've walked the line. Noth - in' lost, but some - thin' miss - in'.

13 I can't de-cide what's wrong, what's right. Which way should I go?

Em7 D/F# G C D

17 If on-ly I knew what my heart was tel-ling me. Don't know what I'm feel-ing. Is this just a

G C(add9) C6

21 dream? Oh_____ yeah. If on - ly I could read the

Em7 D G

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

C(add9)

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line. Chord symbols are placed below the piano accompaniment. Measure numbers 13 through 26 are indicated at the start of each line of music. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line has various note values including quarter, eighth, and half notes, with some measures containing rests or melisma (indicated by a line). Dynamics like 'mf' are present in the piano part. The score ends with a double bar line after measure 26.

27 be. Oh... if on - ly, _____

Em7 D C(add9)

28 29 2

30 if on - ly, _____ if on - ly, _____

Em C D

31 32 2 33

mp

(On the other side of the stage, unseen by MAL, the other three EVILS and BEN approach the portal.)

BEN: You're going to steal the wand at the coronation?

EVIE: ... What?

JAY: How do you know about that?

BEN: Just heard Mal say it to her mom.

CARLOS: (looks to EVIE for help) I mean, we were—

EVIE: (covering) But we like you now! So, plan's off.

BEN: Why should I believe you?

EVIE: Well, Mal just saved your life. If her mom had found us there, we'd all be history. Believe that?

2 Xs

34 Em C D Am

35 36 37

50 I can't de-cide what's wrong, what's right. Which way should I go?

51

52

53

Em7 D/F# G 2 C D

54 If on-ly I knew what my heart was tel-ling me. Don't know what I'm feel-ing.

55

56

G C(add9)

57 2 58 59 60

Is this just² a dream? Oh.____ yeah. If on-ly I could read the

Is this just² a dream? Oh.____ If on-ly I could read the

C6 Em7 D G

[illegible]

71 Can our two worlds be free? Has the
72 Can our two worlds be free? Has the
73 Can our two worlds be free? Has the

74 ma - gic all run out?
75 ma - gic all run out?
76 ma - gic all run out?
77 ma - gic all run out?

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

Accompaniment includes chords: D, C, Em, Am, G, D, G⁵, /C, and a piano (*p*) dynamic marking.

81 2 82 83 84 2

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

8 2 2 2

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.

8 2

If on - ly, if on - ly.

p

MAL: Someone once told me a crown doesn't make you royalty.
 EVIE: Huh. Wait... are you being... nice?
 MAL: Me? Never.

29 Cm 30 A^b 31 E^b 32 B^badd4

33 BOTH: 34

There are no__ words left to say. I know you got - ta find your place.

35 D^b(add9) 36 A^b/C

mf

35 36 37

— But this is not the end, no. You're part of who I am. E-ven if__ we're worlds a-part

E^b B^badd4 E^b/G D^b(add9)

38 39

— you're still in my__ heart. It will al - ways be__

A^b/C F^{sus} F

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

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

A₇(add9) *A/B*

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

E *B* *C#m*
f

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

A *E*

(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.

A Maj⁷
mp

