

From: "Shrek: The Musical"

I Know It's Today

by

JEANINE TESORI

Lyrics by DAVID LINDSAY-ABAIRE

Published Under License From

BMG Rights Management

© 2008 DWA Songs (ASCAP) and That's Music To My Ears (ASCAP)

Worldwide Rights for DWA Songs and That's Music To My Ears Administered by Cherry Lane Music Publishing Company, Inc.

International Copyright Secured All Rights Reserved

Authorized for use by *Louis Lagalante*

NOTICE: Purchasers of this musical file are entitled to use it for their personal enjoyment and musical fulfillment. However, any duplication, adaptation, arranging and/or transmission of this copyrighted music requires the written consent of the copyright owner(s) and of Musicnotes.com. Unauthorized uses are infringements of the copyright laws of the United States and other countries and may subject the user to civil and/or criminal penalties.

 Musicnotes.com

I Know It's Today

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Moderately fast

Piano introduction in D major, 4/4 time. The right hand features a melody of eighth notes with a *gva* (gracevole) marking. The left hand plays a steady eighth-note accompaniment with a *mp* (mezzo-piano) dynamic and a *gva* marking. The instruction *with pedal* is written below the left hand.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in D major, 4/4 time, with lyrics: "Young Fiona: 'There's a prin - cess in a tow - er.'" Oh, my gosh, that's". The piano accompaniment features a melody in the right hand and a steady eighth-note accompaniment in the left hand. Chord markings above the vocal line are D, Em/D, and A7/D. A *(gva)* marking is present above the piano accompaniment.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in D major, 4/4 time, with lyrics: "just like me. 'Poor Ra - pun - zel needs a hair - cut,". The piano accompaniment features a melody in the right hand and a steady eighth-note accompaniment in the left hand. Chord markings above the vocal line are D and Em/D. A *(gva)* marking is present above the piano accompaniment.

Copyright © 2008 DWA Songs (ASCAP) and That's Music To My Ears (ASCAP)
Worldwide Rights for DWA Songs and That's Music To My Ears Administered by Cherry Lane Music Publishing Company, Inc.
International Copyright Secured All Rights Reserved

A7/D D G/B A/C#

but the witch won't set her free. She pass - es time by sing - ing," like

(*8va*)

F#/A# Bm G/B A/C#

some-one else — I know. "As years go by, she sits and waits." As

F#/A# N.C. G/B Cm

years go by? Uh, oh... "A tor - tur - ous — ex - is - tence." I

A/C# Dm Bb/D Ebm N.C.

don't re-mem - ber this part. "She wish - es she were dead." Skip a - head, skip a - head... "But

B/F# F#5 B/F#

in the end, Ra - pun - zel finds a mil - lion - aire. The prince is good at climb - ing

Esus2/F# F#

and braid - ing gold - en hair." _____ So I know _

D A/C# G/B A/C# D A/C#

_____ he'll ap - pear _____ 'cause there are rules and there _ are stric -

G/B A/C# D Gsus2

- tures. _ I be - lieve the sto - ry - books _ I read _

A D A/C#

by can - dle - light. My white knight and his steed

G/B A/C# D A/C# Bm

will look just like these pic - tures. It

B7 C

won't be long now, I guar - an - tee.

G A7sus4 D A/C#

Day num - ber twen - ty - three.

G/B A/C# D A/C# G/B A/C#

I know it's to - day, — I know it's to -

D E/D G

day. _____

cresc.

A D *8va*-----

mf *mp* *8va*-----

D Em/D A7/D

Teen Fiona: "There's a prin - cess in a co - ma." Glad it's her in -

(*8va*)-----

D Em/D

stead of me. — “Pret - ty maid - en in a glass box.”

(gva)-----

A7/D D G/B A/C#

How, I won - der, does she pee? *Blah, blah, blah, blah...* “poi - son ap - ple.” *Bor - ing,*

(gva)-----

F#/A# Bm G/B A/C# F#/A# Bm N.C.

bor - ing... “e - vil queen.” *Fill - er; fill - er... been there, read that.* Sev - en short - ies on the scene. *Skip a -*

B/F# F#5

head, skip a - head... But in the end, the prin - cess wakes up with a start. The

B/F# Eadd2/F#

prince is good at kiss - ing and melt - ing Snow White's

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a sequence of quarter notes: G2, B1, D2, F#2. The first measure ends with a double bar line. The second measure continues the vocal line with a quarter note D5 and a quarter rest. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The system concludes with a final chord in the piano part.

F# D A G A

heart. So I know he'll ap - pear and his

mf

Detailed description: This system contains measures 3 through 5. The vocal line begins with a quarter rest, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The second measure has a double bar line. The vocal line then has a quarter rest, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The system ends with a final chord in the piano part.

D A G A D

ar - mor will be blind - ing, as shin - ing as

Detailed description: This system contains measures 6 through 8. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The second measure has a double bar line. The vocal line then has a quarter rest, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The system ends with a final chord in the piano part.

Gsus2 A

his per - fect teeth and man - ly hose. He'll pro - pose

Detailed description: This system contains measures 9 through 11. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The second measure has a double bar line. The vocal line then has a quarter rest, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The system ends with a final chord in the piano part.

D A G A D A/C#

on one knee and our pre-nup will be bind-

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a bass line with a quarter note G2, an eighth note A2, and a quarter note G2, and a treble line with a quarter note G4, an eighth note A4, and a quarter note G4. Chord symbols D, A, G, A, D, and A/C# are placed above the staff.

Bm B7

- ing. A - bout time we set a wed - ding date.

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C#4. The piano accompaniment continues with a bass line of G2, A2, G2, and a treble line of G4, A4, G4. Chord symbols Bm and B7 are placed above the staff.

C G A7sus4

Day num - ber nine hun - dred and fif - ty - eight.

Detailed description: This system contains the next two measures. The vocal line has a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with a bass line of G2, A2, G2, and a treble line of G4, A4, G4. Chord symbols C, G, and A7sus4 are placed above the staff.

D A G A D A

I know it's to - day.

Detailed description: This system contains the final two measures. The vocal line has a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. The piano accompaniment continues with a bass line of G2, A2, G2, and a treble line of G4, A4, G4. Chord symbols D, A, G, A, D, and A are placed above the staff.

G D G

He'll show up to - day.

C F

Adult Fiona: Ay. There's a prin - cess,

Gm/F C7/F F

an - y prin - cess, take your pick, they're all like me.

Gm/F C7/F

Not ex - act - ly. I'm still wait - ing; they're out liv - ing

F Gm C A/C# Dm

hap - pi - ly. Ev - er af - ter bet - ter get here. I want love in sec - onds flat.

mp

Gm/Bb C A/C# N.C.

No one needs these mid - dle bits. — Whoops, did I do that? Cut the

G7/B C A/C# Dm Bb7/D Eb

vil - lains, cut the vamp - ing, cut this fair - y tale. Cut the per - il and the pit - falls, cut the

mf

C7/E Fm F#m/C# C#

pup - pet and the whale. Cut the mon - sters, cut the curs - es, keep the

f

F#m/C# C# F#m/C#

in - tro, cut the vers - es and the wait - ing, the wait - ing, the

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand. Triplet markings are present over the vocal line in measures 2 and 3.

C#

wait - ing, the wait - ing, the wait - ing.

Detailed description: This system contains measures 4 through 6. The vocal line continues with eighth notes and a dotted quarter note. The piano accompaniment includes a triplet in measure 4 and a descending eighth-note scale in the right hand in measure 6.

But I know _

mp

Detailed description: This system contains measures 7 through 9. The vocal line has a long rest in measure 7, followed by eighth notes in measure 8 and a quarter note in measure 9. The piano accompaniment features a complex eighth-note pattern in the right hand and a descending eighth-note scale in the left hand.

D A G A D A

he'll ap - pear, though I seem a bit bi - po -

Detailed description: This system contains measures 10 through 12. The vocal line has a quarter rest in measure 10, followed by eighth notes in measure 11 and a quarter note in measure 12. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

G A D Gsus2

- lar, ___ and I'm a van - dal now ___ as well. ___

A D A

___ Hope he won't mind. ___ I'm a find. ___ I'm a catch ___

G A D A/C# Bm

___ and a ver - y gift - ed bowl - er. ___ It

B7 C

won't be ___ long ___ now, I guar - an - tee. ___

G A7sus4 Cmaj7

Day num-ber... Are you there, God? It's me, Fi -

Bm7 Am7

o - na. *All:* It's me, Fi - o - na!

cresc.

Am E B

Now, I know he'll ap - pear

f

A B E B A B

'cause there are rules and there are stric - tures.

E A

I be - lieve the sto - ry - books _ I read _ by can - dle - light. _

Bsus4 B E A B

My white _ knight, my knight and his steed _ will

E B/D# C#m C#7

look just like _ these pic - tures. _ It won't be _ long _

D C

now, I guar - an - tee. _ Young Fiona: Day num - ber

mp

D A B

Adult Fiona: twen - ty - three. _____ Day num - ber eight thou - sand,
 Teen Fiona: Day num - ber nine fif - ty - eight.

C D N.C. E B

four hun - dred and twen - ty - three. Young Fiona: I know it's _ to -

mf

A B E B

day, _ ooh. _____ I know it's _ to -

Teen Fiona: I know it's _ to - day, _ ooh. _____

Adult Fiona: I know it's _ to - day, _

A B E B

day, ___ ooh. ___ I know it's ___ to

___ I know it's ___ to - day, ___ ooh. ___

ooh. ___ I know it's ___ to - day. ___

A N.C. E D E

day. I know it's ___ to - day. ___

___ I know it's ___ to - day.

I know it's ___ to - day.