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Cruella De Vil

From Walt Disney's
One Hundred And One Dalmatians



Words and Music by
MEL LEVEN

Slow Blues

B $\flat$ B $\flat$ 9 E $\flat$ E $\flat$ 9 B $\flat$ B $\flat$ 9

Cru - el - la De - Vil, — Cru - el - la De - Vil, — if she does-n't scare_ you no

mf

E $\flat$ E $\flat$ 9 B $\flat$ C $\flat$ 9 A $\flat$ 9/5 G9

ev - il thing will. — To see her is to take a sud - den chill. — Cru -

C7 F9 B $\flat$ B $\flat$ 9

el - la, Cru - el - la De - Vil. The curl of her lips, — the

E_b E_b9 B_b B_b9 E_b E_b9
 ice in her stare; _ all in - no - cent chil - dren had bet - ter be - ware. _ She's

B_b G_b9 $A_b9\flat5$ $G9$ $C7$ $F7$
 like a spi - der wait - ing for the kill. _ Look out for Cru - el - la De -

B_b $D7$ Gm
 VII. At first you think Cru - el - la is the dev - il, _ But

$D7$ Gm $C7$
 af - ter time has wore a - way the shock, you come to re - a - lize _ you've

seen her kind of eyes _ watch - ing you from un - der - neath a rock. This

Chords: Gb9, Cm7/F, F9

vam - pire_ bat, _ this in - hu - man beast, _ she ought to be locked_ up and

Chords: Bb, Bb9, Eb, Eb9, Bb, Bb9

nev - er re - leased.. The world was such a whole - some place un - til _ Cru -

Chords: Eb, Eb9, Bb, Gb9, Ab9/5, G9

el - la, Cru - el - la De - Vil. Cru - Vil.

Chords: C7, F7, Bb, Dbdim7, F9, Bb

THE TIME OF YOUR LIFE

from Walt Disney's A BUG'S LIFE

Words and Music by
RANDY NEWMAN

Moderate 2-Beat (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}} \overset{\sim}{\underset{\sim}{\text{J}}}$)

Dm/G



G9



F/G



G7



C



Was a bug, lit - tle
Like us all, he start - ed

mf

A♭maj7



D♭/A♭



C



bug, small, hard - ly there.
then he grew.

C



D♭/A♭



Am



E7



How he felt, what he dreamed, who would care?
When the time came, he knew what to do.

Am E7 Am G9 (2. they'd have to work to - geth - er)

With - out an - y ev - i - dence (his flaws were man - y),
 He knew in or - der to suc - ceed, — he

C6 B B7

he was full of con - fi - dence (some peo - ple have - n't an - y). Did - n't have much com - mon sense.
 turned a rock in - to a seed (and they were changed for - ev - er). Then they'd have the strength they'd

B G7 G7sus G7

— (it's high - ly o - ver - rat - ed); he just knew that he'd come through. } It's the time.
 need (to get through storm - y wea - ther). Do or die, you got - ta try.

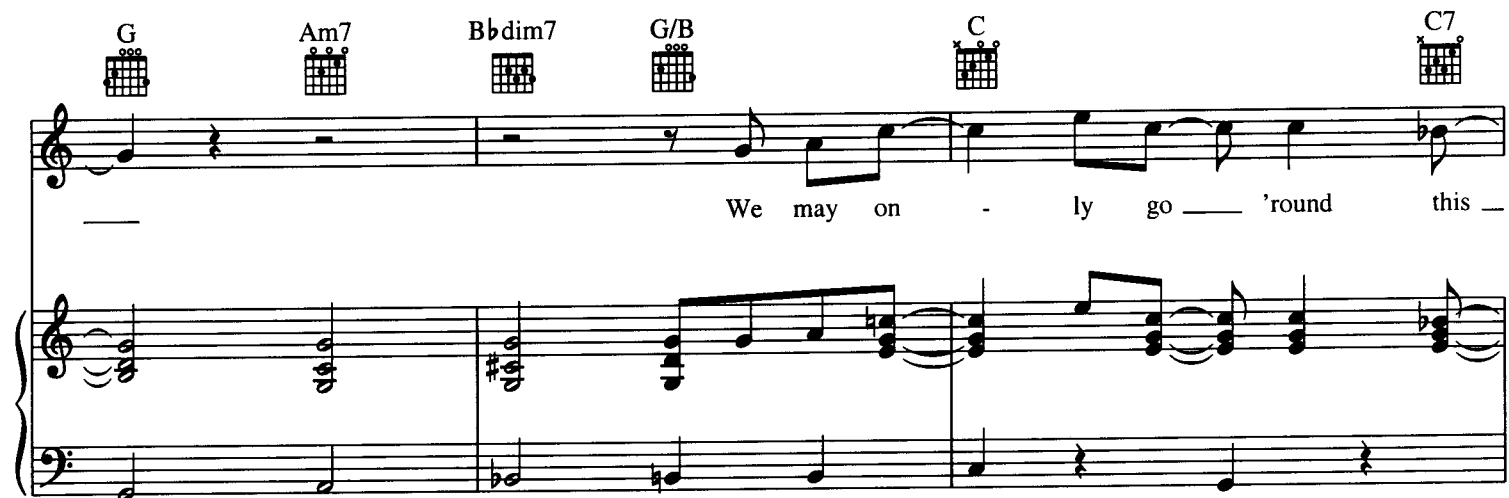
C G C

— of your life, so live it well. —

It's the time _____ of your life, so live it well. _



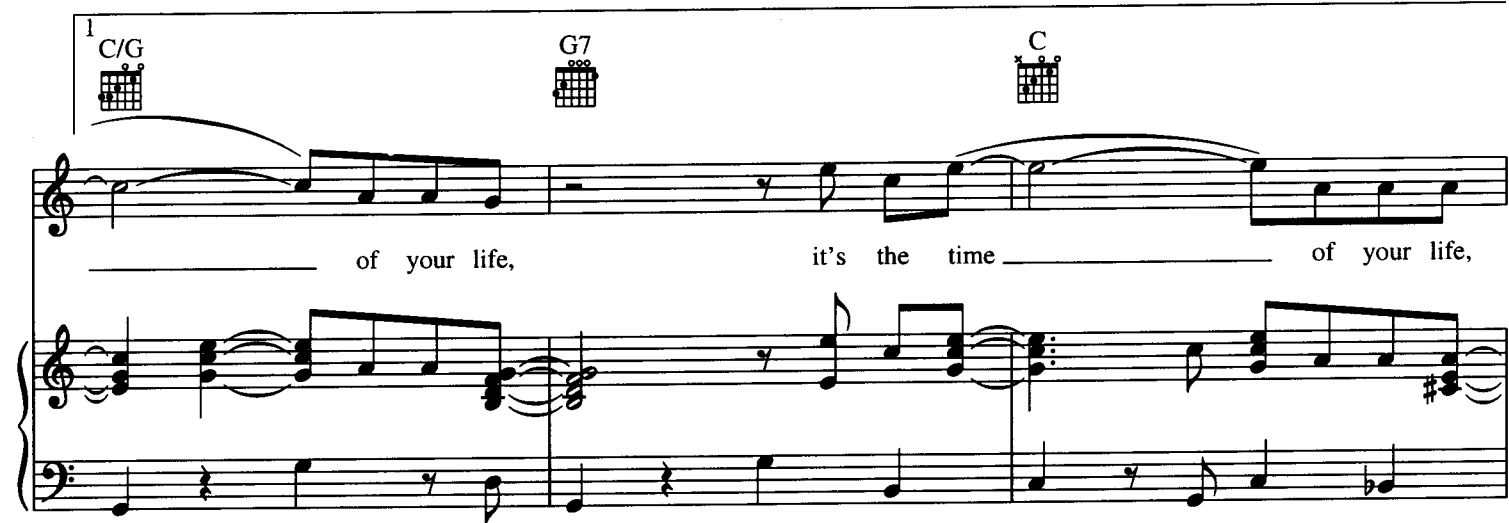
_____ We may on - ly go _____ 'round this _



_____ one time, _ as far as I can tell. _____ (He could be wrong a - bout that.) It's the time _

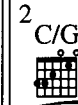


_____ of your life, it's the time _____ of your life,





it's the time _____ of your life so live it well. _



_____ of your life,



so live it well. _

Is - n't it a bit sur - pris -



- ing how our for - tunes ebb and flow? _ And

E7



Am



D7



on - ly to the en - ter - pris - ing

does the ma - gic for - tune

G Am7(add4) G7/B



Ab7



Gb/Bb



Ab7/C



Db



coo - kie go.

Be - lieve me, it's the time _____ of your life,



so live it well. ____

It's the time _

Bb7



Eb7



_____ of your life, so live it well. ____

Bdim7



Ab/C



Db



Db7



We may on - ly go — 'round one time,

Gb



Gdim7



Db/Ab



as far as I can tell.

It's the time _____ of your life, —

Ab7



Db



Bb7



it's the time _____ of your life,

it's the time —

Eb7



Ab7



Db6



of your life

so live it

well.

A Whole New World

49

Music by ALAN MENKEN
Words by TIM RICE

Sweetly
D(add9)

Piano introduction in D major, 4/4 time. The right hand starts with a whole rest, while the left hand plays a descending eighth-note pattern: D4, C#4, B3, A3, G3, F#3, E3, D3. The tempo is marked 'mf' (mezzo-forte).

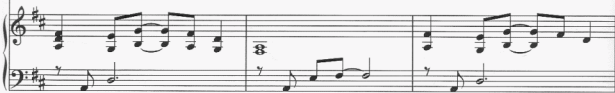
D
ALADDIN:

I can show you the world,

shin - ing, shim - mer - ing, splen - did. Tell me prin - cess, now

when did you last let your heart de - cide?

D



G D/F# G D/F# Bm7 E7sus E7

tell us no or where to go or say we're on - ly dream -

G/A JASMINE: A D

ing. A whole new world a daz - zling

A A#dim7 F#7/A# Bm D7 G D/F#

place I nev - er knew. — But when I'm way up here it's

G D/F# Bm7 E7sus E7 C A7sus A7

crys - tal clear that now I'm in a whole new world with

D



F



JASMINE:



you.

Un - be - liev - a - ble

ALADDIN:



Now I'm in a whole new world with you.



sights

in - de - scrib - a - ble feel - ing.

Bb/D



C/E



Gm/Bb



A7sus



A7



Dm



Dm/C



Bb



Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky.







A whole new world a hun - dred

Don't you dare close your eyes.






thou - sand things to see. I'm like a shoot - ing star I've

Hold your breath it gets bet - ter.








come so far I can't go back to where I used to

A whole new

 C  F  C  C#dim7

be. Ev - 'ry turn a sur - prise. Ev - 'ry mo - ment red -

world _____ with new ho - ri - zons to _____ pur - sue.

 Dm  F7/C  Bb  F/A  Bb  F/A

let - ter. I'll chase them an - y - where. There's time to spare.

I'll chase them an - y - where. There's time to spare.

 Dm  G7sus  G7  Eb  Bb/C  C7  Dm  F/C

Let me share this whole new world with you. _____

Let me share this whole new world with you. _____ A whole new

Bb(add9)

F/A

Gm7(add4)

F/A

A whole new world, _____ that's where we'll be.

world, _____ that's where we'll be. _____ A thrill - ing

Bb(add9)

C7sus

F

A won-d'rous place for you and me. _____

chase for you and me. _____

rit.

Ped.



Arabian Nights

Words by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately bright
A(no3rd)



mp



Am



B/A



NARRATOR:

Oh, I come from a land, from a far a - way place where the






car - a - van cam - els roam. Where it's




flat and im - mense, and the heat is in - tense. It's bar -





bar - ic, but hey, it's home. When the wind's from the east and the






sun's from the west and the sand in the glass is right. Come on

Am



B/A



down, stop on by, hop a car - pet and fly to an -

E7sus



E7



Am



oth - er A - ra - bi - an night.

Cm



A - ra - bi - an nights like A - ra - bi - an

Am



Cm



Am



Em



days more of - ten than not are hot - ter than

Am F7 E

hot in a lot - ta good ways. A - ra - bi - an

Am Cm Am

nights 'neath A - ra - bi - an moons,

Cm Am Em7

a fool off his guard could fall and fall

Am F7 E7 Am6

hard out there on the dunes.

rall.

Friend Like Me

Words by HOWARD ASHMAN
Music by ALAN MENKEN

Bright two-beat



mf




GENIE:

Well A - li Ba - ba had them



for - ty thieves. Sche - her - a - za - de had a thou - sand tales...





— But, mas - ter, you in luck 'cause up your sleeves - you got a




brand of mag - ic nev - er fails. — You got some pow - er in your




cor - ner now, some heav - y am - mu - ni - tion in your camp.





— You got some punch, pi - zazz, ya - hoo and how. — See, all you

E7

A7

A7

Dm

no chord

got - ta do is rub that lamp.

And I'll — say

Mis - ter A -

Bb7

A7

Dm

Bb7

A7

lad - din sir, — what

will your plea - sure be? —

Let me

F

F7/Eb

Bb/D

D#7

F/C

A7#5

take your or - der,

jot it down.

You ain't

nev - er

had a friend like me.

D(no3rd)

Bb7

A7

Dm

Bb7

A7

No

no — no.

Life is your

res - tau - rant —

and

Dm C#+ Fm6/C Bb13 F F/Eb
 I'm your mai - tre d'. C' - mon whis - per what it is —

Bb/D Bbm/Db F/C A7 Dm
 — you want. You ain't nev - er had a friend like me. Yes, sir, we

Bb7 Dm A7
 pride our - selves on ser - vice. You're the boss, the king, the shah..

Dm Bb13
 — Say what you wish. — It's yours! True dish — how 'bout a

Gm A7 Dm

lit - tle more bak - la - va? _____ Have some of

Bb7 A7 Dm Bb7 A7

col - umn "A". Try all of col - umn "B". I'm

F F/Eb Bb/D Db7 F/C A7

in the mood to help you, dude, you ain't nev - er had a friend like me.

Dm Bb7 A7 Dm Bb7 A7

Wa - ah - ah. Oh my.






Wa - ah - ah. — No no. — Wa - ah - ah. —







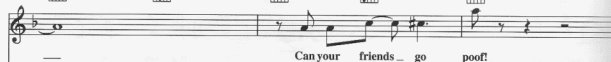
Na na na. — Can your friends do



no chord

this? Can your friends do that?

Can your friends pull this out their lit - tle hat? —



Can your friends _ go poof!



Well, look - y here. _

Can your friends go



ab - ra - ca - da - bra, let 'er rip and then make the suck - er dis - ap - pear?



So don - cha sit there slack jawed, bug - gy eyed. I'm here to



D7 Gm D7

an - swer all your mid - day prayers. _ You got me bo - na - fi - de

Gm A7

cer - ti - fied. _ You got a ge - nie for your chargé d'aff -aires. _

D7#5 D7 Gm

_ I got a pow - er - ful urge to help you out. So what - cha

D7 Gm D7

wish I real - ly want to know. _ You got a list that's three miles long. _

Gm

A7

D7

no doubt.

Well, all you got - ta do is rub like so.

And oh.

Gm

Eb7

D7

Gm

Mis - ter

A -

lad - din

sir, —

have

a wish

or

two or

three.

Eb7

D7

Bb

Bb/Ab

Eb6/G

Gb7

I'm

on the

job, —

you

big na - bob.

You ain't

Bb/F

Gb7

nev - er had a friend, nev - er had a friend, you ain't

nev - er had a friend, nev - er

Eb 7b5
 had a friend. You ain't nev - er had a
 friend like me.
 loco
 Wa ah ah. Wa ah ah.
 You ain't nev - er had a friend like me. Ha!

D7sus D7 Gm 8va bassa loco 8va bassa Eb7 D7
 Gm Eb7 D7 Gm Eb7 D7 Gm

One Jump Ahead

Music by ALAN MENKEN
Words by TIM RICE

Very lively 2



mf

B7

C7

B7

C7

B7

C7

B7

Em

ALADDIN:

Got - ta keep

one jump

a -

head of the bread - line,

one swing

a - head of the sword...

G/D Eb7 no chord G Am G/B

I steal on - ly what I can't af - ford. That's

B C#m7 Ddim7 B/D# Em C7 B7

ev - 'ry - thing! One jump a - head of the law - men.

Em A9 G/D

That's all, and that's no joke. — These guys

Eb7 D7 G Am7 A#dim7 G/B

don't ap - pre - ci - ate I'm broke.

That's all, and that's no joke. — These guys

don't ap - pre - ci - ate I'm broke.

don't ap - pre - ci - ate I'm broke.

don't ap - pre - ci - ate I'm broke.

C/D

D7

Cmaj7/D

D7

G6/D

G/D

CROWD:

Riff

raff! _

Street

rat! _

Scoun

drel! _

G6/D

G/D

C/D

D7

Cmaj7/D

D7

Gsus4(sus2)

ALADDIN:

Take

that! _

Just

a _

lit - tle _

snack,

guys. _

G

F#m7

B7

Esus4(sus2)

Em

B/D

Em/D

CROWD:

Rip

him

o - pen,

take

it

back,

guys.

C7

F#7

ALADDIN:

I can take a hint, got - ta face the facts.

You're my on - ly friend, A -

B7



Em



CROWD:

LADIES:



C7



B7



Em



A9



G/B



Cm



A7/C#



Dm



Dm(add2)



F#7



ALADDIN:



steal to eat, tell you all a - bout it when I got the time!

One jump a - head of the slow - pokes. One skip a -

head of my doom. _ Next time gon - na use a nom - de - plume. _

One jump a -

Chords:

- B
- C7
- Fm(add2)
- Fm
- D $\flat$ 7
- C7
- Fm(add2)
- Fm
- B $\flat$ 7
- A $\flat$ /E $\flat$
- E7
- E $\flat$ 7#5
- A $\flat$
- B $\flat$ m
- Bdim7
- A $\flat$ /C
- C
- Dm7
- D $\sharp$ dim7
- C/E
- Fm(add2)
- Fm

D $\flat$ 7

C7



Fm

B $\flat$ 7

head of the hit - men one hit a - head of the flock.

A $\flat$ /E $\flat$ 

E7

E $\flat$ 7A $\flat$ B $\flat$ m7

I think I'll take a stroll a - round the block.

Bdim7

A $\flat$ /CD $\flat$ /E $\flat$ E $\flat$ 7D $\flat$ maj7/E $\flat$ E $\flat$ 7

CROWD:

Stop thief! — Van - dal! —

A $\flat$ 6/E $\flat$ A $\flat$ /E $\flat$ A $\flat$ 6/E $\flat$ A $\flat$ /E $\flat$ D $\flat$ /E $\flat$ E $\flat$ 7D $\flat$ maj7/E $\flat$ E $\flat$ 7

ALADDIN:

Out - rage! — Scan - dal! — Let's not be too

Absus



Ab



Absus2



Ab



G7sus(b5)



Gm7b5



C7sus



C7



Fm



LADY:

has - ty. Still I think he's rath - er

Fm/Eb



Db7



ALADDIN:

tas - ty. Got - ta eat to live, got - ta steal to eat,

Swing 8ths (played as )
F#(no3rd)

CROWD:

oth - er - wise we'd get a - long. Wrong!

C#(no3rd)



G#m E7 D#7 G#m

CROWD: Van - dal!

ALADDIN: One jump a - head of the hoof - beats. One hop a -

CROWD: Street - rat!

head of the hump. _ One trick a - head of dis - as - ter

Scoun - drel!

D#m7 G#7 F#7sus/C#

Take that!

They're quick but I'm much fast - er. Here goes.

F#7sus



Bet - ter throw my hand in. Wish — me hap - py land - in'. All — I got - ta do is

no chord

jump!

B(no3rd)



One Jump Ahead (Reprise)

Music by ALAN MENKEN
Words by TIM RICE

Slowly and freely

Bb

Eb6/9

mp

Bb

Eb

Eb/F

F

Ebmaj7/F

F

Bb6/F

Dm/A

Gm

Riff

raff, _

street

rat, _

I

don't _

buy

that. _

If

Eb/F

F

Eb/F

F

Bb

Am7

D7sus

D7

on

ly

they'd

look

clos

er,

would

they

see

a

F/G  Gm  Gm/F  Eb  F/Eb  Eb 

poor boy? No sir - ee. They'd find



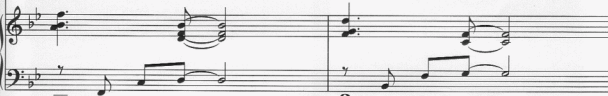
Cm7  Eb/F  F 

out there's so much more to



Bbmaj7  Eb(add9)  Eb6/9 

me.



Bb 



rall. 



Prince Ali

Words by HOWARD ASHMAN
Music by ALAN MENKEN

In two, not fast
Bb (no 3rd)



li. _____ Say hey, _____

— it's Prince A - li. _____

Bbm **GENIE:** **F7**

Hey! Clear the way in the old Ba - zaar. Hey you! Let us through! It's a

mp

Bbm

bright new star! Oh, come be the first on your block to meet his

Ebm

Bb7/F

Ebm

C

eye.

Make way, here he comes! Ring

bells. Bang the drums!

Are you gon - na love this guy! Prince A -

li!

Fab - u - lous

he!

A - li A - bab - wa.

mf

Bbm/Db

Bbm

Bb7

Bb7/D

Gen - u - flect.

Show some re - spect.

Down on one







knee! Now try your best — to stay





calm. Brush up your Sun - day sa - laam. Then






come and meet — his spec - tac - u - lar co - te - rie.






no chord Prince A - li! Might - y is he! A - li A -

Bbm

F7/C

Bbm/Db

Bbm

Bb7

bab - wa. —

Strong as ten reg - u - lar

Bb7/D

Ebm

Bb7/F

Ebm

men def - i - nite - ly.

He faced.

Cm7b5

F7

Bbm

Db7

— the gal - lop - ing hordes, a hun - dred bad — guys with

swords.

Who sent — those goons — to their

F7 **Bbm**

CHORUS:

Lords? Why Prince A - li. He's got

Ebm **Bbm** **F7/C**

sev - en - ty five gold - en cam - els.

GENIE: (Spoken:) Don't they look

Bbm/Db **Ebm**

CHORUS:

lovely, June? Pur - ple pea - cocks, he's got fif - ty -

Bbm/Db **F7/C** **Bbm** **Ebm**

GENIE:

three. When it comes to ex -

GENIE: (Spoken:) Fabulous, Harry, I love the feathers.

ot - ic type mam - mals, has

Bm F7/C Bm/D6

Cb7 C7

he got a zoo? I'm tell - ing you it's a world class me - nag - er -

F7 F#7 Bm G7 F#7

GENIE: Prince A - li, hand - some is he, A - li A -

ie! CHORUS: There's no ques - tion this A - li's al - lur - ing.

Bm F#7/C# Bm/D Bm B7

bab - wa. That phy - sique! How can I

Nev - er or - di - nar - y, nev - er bor - ing. Ev - 'ry - thing a - bout the

 speak? Weak at the  knee.  Well, 

man just plain im - press - es.

 get on  out in that  square.  Ad - just your veil and pre -

He's a win - ner, he's a whiz, a won - der. He's a - bout to pull my

 pare to  gawk and grov - el and  stare at Prince A -

heart a - sun - der. And I ab - so - lute - ly love the way he

 il. 

dress - es. He's got nine - ty five

Bm

F#/C#

Bm

CHORUS: He's got the mon - keys.

Let's see the mon - keys.

white Per - sian mon - keys. And to

Em

Bm

F#/C#

view them he charg - es no fee. He's gen - er - ous.

Bm

Em

So gen - er - ous. He's got slaves, he's got ser - vants and

Bm

F#/C#

Bm

G7

flun - kies. Proud to work for him, bow to his whim, love

serv - ing him. They're just lous - y with loy - al - ty to A -

The image shows a musical score for a piece titled "The Prince and the Pea". The score is written for three parts: a vocal line (Soprano) and two piano accompaniment lines (Right Hand and Left Hand). The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The tempo marking "rallentando" is written above the first measure of the vocal line. The vocal line begins with a whole note "ii!" (re), followed by a half note "Prince", a half note "A", and a whole note "ii!". The piano accompaniment consists of a simple harmonic progression. The right hand plays a series of chords: a D major triad (D, F#, A) in the first measure, a D major triad (D, F#, A) in the second measure, a D major triad (D, F#, A) in the third measure, and a D major triad (D, F#, A) in the fourth measure. The left hand plays a series of chords: a D major triad (D, F#, A) in the first measure, a D major triad (D, F#, A) in the second measure, a D major triad (D, F#, A) in the third measure, and a D major triad (D, F#, A) in the fourth measure. The score is written on a grand staff with a vocal line on a single staff and piano accompaniment on a grand staff (treble and bass staves).

CHORUS & GENIE:

Prince A - li! Am - o - rous he! A - li A -

Grandioso Cm

Ab7

G7

accelerando

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a double bar line with repeat dots, indicating a repeat section. The melody consists of eighth and quarter notes, while the bass line is primarily composed of quarter notes.

Cm G7/D Cm C7
 GENIE:
 bab - wa. Heard your prin - cess was a





sight love - ly to see. And

Tempo I





that, good peo - ple, is why he got dolled up and dropped




CHORUS:

by with six - ty el - e - phants, lla - mas ga - lore, with his




bears and li - ons, a brass band and more. With his for - ty fa - kirs, his

Cm/Bb



Am7b5



cooks, his bak - ers, his birds that war - ble on

key. Make way _____ for

Prince A - li!

Prince A - li!

Prince A - li!

Prince A - li!

Prince A - li!

Prince Ali (Reprise)

Music by ALAN MENKEN
Words by TIM RICE

Moderately bright

ff

8va bassa

loco

JAFAR:

Prince A - li, yes, — it is

he, but not — as you know him. Read my

Chord diagrams: Fm, D6m/F, Fm, D67/F, Fm, D67, C7, Fm, D67, C7, Fm, C7/G, Fm/A6, C7/G

The musical score is written for piano and voice. It begins with a piano introduction in F minor, marked 'Moderately bright' and 'ff'. The piano part features a descending eighth-note melody in the right hand and a sustained bass line in the left hand. The vocal part enters with the lyrics 'Prince A - li, yes, — it is'. The piano accompaniment continues with a steady eighth-note rhythm. The score includes several chord diagrams for Fm, D6m/F, D67/F, C7, and C7/G. The vocal part is written in a single staff, and the piano part is in two staves. The tempo and mood are indicated as 'Moderately bright'.



lips

and

come to

grips

with

re -

al -

i -

ty.



Yes,

meet

a

blast

from your

past

whose

whose



lies

were

too

good

to

last.

Say

hel -

lo

to your

to your



pre -

cious

Prince

A -

li!

li!

D#dim7

C/E

D

Em7

Fdim7

D/F#

D7

C/E

First system of musical notation. The top staff shows guitar chords: D#dim7, C/E, D, Em7, Fdim7, D/F#, D7, and C/E. The piano accompaniment consists of two staves (treble and bass) with chords and single notes.

D7/F#

D7

Gm

Eb7

D7

Second system of musical notation. The top staff shows guitar chords: D7/F#, D7, Gm, Eb7, and D7. The piano accompaniment consists of two staves (treble and bass) with chords and single notes. The lyrics are: "So A - li turns out to be mere - ly A -".

Gm

D7/A

Gm/Bb

Gm

Third system of musical notation. The top staff shows guitar chords: Gm, D7/A, Gm/Bb, and Gm. The piano accompaniment consists of two staves (treble and bass) with chords and single notes. The lyrics are: "lad - din. Just a con need I go".

G7b9/B

Cm

G7/D

Cm/Eb

Fourth system of musical notation. The top staff shows guitar chords: G7b9/B, Cm, G7/D, and Cm/Eb. The piano accompaniment consists of two staves (treble and bass) with chords and single notes. The lyrics are: "on? Take it from me. His".

Am7b5 D7 Gm Bb7

per - son - al - i - ty flaws give me ad - e - quate

Eb A Bm7 Cdim7 A/C#

cause to send him pack - ing on a one - way trip so his

Cm7 Dm7 Eb6 Dm7 Gm

pros - pects take a ter - mi - nal dip. His as - sets fro - zen, the

Gm/F Em7b5 Eb7

ven - ue cho - sen is the ends of the earth, whoo - pee!

loco

Gm/D

So long, ex

D7#9

Prince

A

li!

8va bassa

Ab/G

Gm

Ab/G

Gm

Ab/G

Gm

gliss.

EV'RYBODY WANTS TO BE A CAT

35

(From Walt Disney's "THE ARISTOCATS")

Words by FLOYD HUDDLESTON
Music by AL RINKER

With a beat ($\text{♩} = \text{♩}^{\text{♩}}$)

The musical score is written for piano and voice in 4/4 time. It consists of four systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The first system includes a triplet of eighth notes in the treble and a single eighth note in the bass. The second system continues the melody with a triplet of eighth notes in the treble and a single eighth note in the bass. The third system features a triplet of eighth notes in the treble and a single eighth note in the bass. The fourth system concludes with a triplet of eighth notes in the treble and a single eighth note in the bass. The lyrics are: 'Ev - 'ry - bod - y wants to be a cat, be - cause a cat's the on - ly cat who knows where it's at! — Ev - 'ry - bod - y pick - in' up on the fe - line beat, — 'cause ev - 'ry - thing else is ob - so - lete. Be -'. The chords are: Em, Em/D#, Em/D, Em/C#, C, F#m7b5, C7, B7, Em, Em/D#, Em/D, Em/C#, C, Bm7, Em, Bm7, Em.

Em 1 2 3 Em/D# Em/D Em/C# 1 2 3
mf
Ev - 'ry - bod - y wants to be a cat, be - cause a

C F#m7b5 3 C7 B7
cat's the on - ly cat who knows where it's at! —

Em 1 2 3 Em/D# 3 Em/D Em/C#
Ev - 'ry - bod - y pick - in' up on the fe - line beat, —

C 4 3 Bm7 Em Bm7 Em 4
'cause ev - 'ry - thing else is ob - so - lete. Be -

2.

C7 B7 To Next Strain Em Bm7 Em Fine

be a cat! —

F#m7 B7 F#m7 B7

4 1 4 1

Come on, scat cat, turn me on. I'll take my horn and my best tone then

E C7/Bb F#m7 B7 Emaj7 E6

2 1

blow a lit - tle soul in - to the tune.

A6 Emaj7 Gm7 C7

2 3 1

Let's take it to an - oth - er key,

Gm7 C7 F Gm

Mod - u - late, then wait for me, I'll take a few ad libs and pret - ty

Fmaj7 F6 G#m7 C#7

soon the oth - er cats will all com - mence

G#m7 C#7 Am7 D7

con - gre - gat - ing on the fence be - neath the al - ley's on - ly light where

Am7 Am7b5 F#m7 B7 D.C. al Fine

ev - 'ry night is out of sight!

Gm7 C7 F Gm

Mod - u - late, then wait for me, I'll take a few ad libs and pret - ty

Fmaj7 F6 G#m7 C#7

soon the oth - er cats will all com-mence

G#m7 C#7 Am7 D7

con - gre - gat - ing on the fence be - neath the al - ley's on - ly light where

Am7 Am7b5 F#m7 B7 D.C. al Fine

ev - 'ry night is out of sight!

Beauty and the Beast

from Walt Disney's *BEAUTY AND THE BEAST*

Lyrics by Howard Ashman

Music by Alan Menken

Arr. by Dennis Alexander

Moderato

mp

simile

4

mf

Tale as old as time,

7

true as it can be. Bare-ly e-ven

10

friends, then some-bod-y bends un-ex-pect-ed-ly.

13

Just a lit - tle change. Small, to say the

16

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

19

Beast. Ev - er just the same. simile

22

Ev - er a sur - prise. Ev - er as be -

25

fore, ev - er just as sure as the sun will rise.

28

4 2

1 2 4

2 1

1 2 3

mp Tale as old as

8 time.

Tune as old as

31

5 2 1

1

song.

Bit-ter-sweet and strange, find-ing you can

1

5 2 1 2

5 2 1 2

34

5

1 2 4

change, learn-ing you were wrong.

Cer-tain as the

5 2 3 2 5

5 2

5

37

8

1 2 3

3

sun

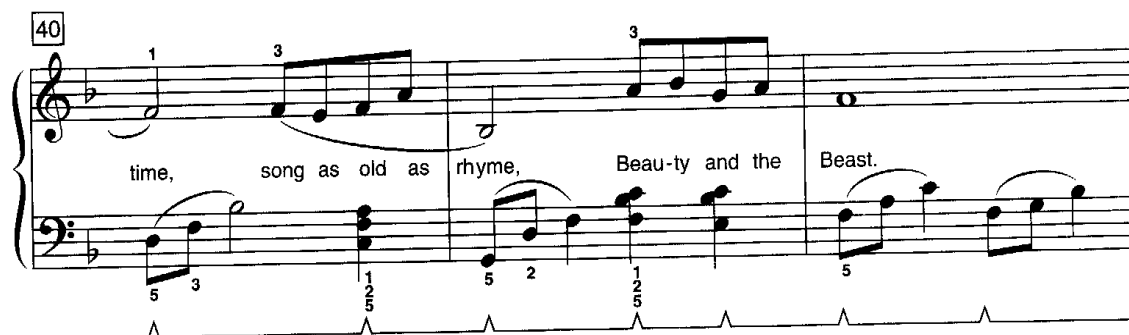
ris-ing from the East. Tale as old as

1

5 2

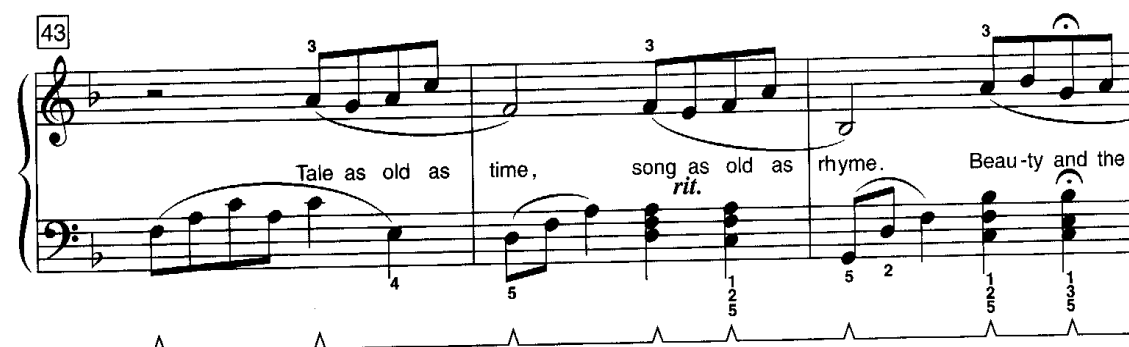
1 2 3

40



time, song as old as rhyme, Beau-ty and the Beast.

43



Tale as old as time, song as old as *rit.* rhyme. Beau-ty and the

46

a tempo



Beast.

49



poco a poco rit.

A DREAM IS A WISH YOUR HEART MAKES

(From Walt Disney's "CINDERELLA")

Words and Music by MACK DAVID,
AL HOFFMAN, and JERRY LIVINGSTON

Smoothly **F**

1 1 2 1

mp A dream is a wish your heart makes

5 2 5 1 1

A7 **Bb**

1

When you're fast a - sleep.

5 2 5 2

D7 **Gm**

1 1 2 1

In dreams you will lose your heart - aches;

5

C7 **F** **C7**

3 3 3

What - ev - er you wish for, you keep. Have

8

F

faith in your dreams and some - day Your

5 2 5 1

F+ **Bb**

rain - bow will come smil - ing thru, No mat - ter

2 1

Bbm **F** **G7**

how your heart is griev - ing, if you keep on be - liev - ing the

5 1 2

Gm7 **C7** **F**

dream that you wish will come true.

1 2 1 4

BIBBIDI-BOBBIDI-BOO

(From Walt Disney's "CINDERELLA")

Cinicianta

Words by JERRY LIVINGSTON
Music by MACK DAVID and AL HOFFMAN

Light Schottische

mf

L.H.

3 3 3 4 3 3 2

1 1 2 3 1 3 1

4 3

F 4

3 3 3 3

1 4

Sa - la - ga - doo - la men - chic - ka boo - la, Bib - bi - di - Bob - bi - di - Boo.

1 2 4 3

C7 3 3 3 4 3 2 C7

1 3 1 1

Put 'em to - geth - er and what have you got? Bib - bi - di - Bob - bi - di - Boo.

1 3 1 5

F

4 3 3 3 1 4

Sa - la - ga - doo - la men-chic - ka boo - la Bib - bi - di - Bob - bi - di - Boo.

1 2 3

C7

3 3 3 4 3 2

It - 'll do mag-ic, be-lieve it or not, Bib - bi - di - Bob - bi - di - Boo.

1 3 1 3

Bb

5 3 3 3

Sa - la - ga - doo - la means men-chic - ka boo - le-roo, But the

1 5 2 5 3

G7

5 3 3 3

thing - a - ma - bob that does the job is Bib - bi - di - Bob - bi - di - Boo.

1 5 4

F

4

3

3

3

1

4

3

1 2

3

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - Bob - bi - di - Boo.

C7

3 3 3

1

Put 'em to- geth - er and what have you got?

1 3

1.

4 3 2

F C7

Bib - bi - di - Bob - bi - di - Boo.

1 1

3

1 5

2.

C7

4

3

3

3

3

F

2

Bib - bi - di Bob - bi - di, Bib - bi - di - Bob - bi - di, Bib - bi - di - Bob - bi - di - Boo.

1

3

1

4

SO THIS IS LOVE

(From Walt Disney's "CINDERELLA")

Words and Music by MACK DAVID,
AL HOFFMAN and JERRY LIVINGSTON

Tenderly

So this is love, Mm So this is love

So this is what makes life di-vine.

I'm all a-glow, Mm And now I know

The key to all heav-en is mine.

Chords: G, G#dim, Am7, D7, Bbdim, G

Fingerings: 2, 1, 3, 4, 5

Tempo: *mp*

D⁺ 2 G G^{dim} Am7
 My heart has wings, Mm And I can fly,

2/4

D7 1 G G7 3 C
 I'll touch ev - 'ry star in the sky,

1

1 Cm 3 G
 So this is the mir - a - cle that I've been dream - ing

E7 Am7 D7 G
 of, Mm Mm So this is love. slower

WHEN I SEE AN ELEPHANT FLY

(From Walt Disney's "DUMBO")

Words by NED WASHINGTON
Music by OLIVER WALLACE

With a beat (♩ = ½ ♩)

Gm7 C7 F F7

mf I saw a pea - nut stand, — heard a rub - ber band, — I saw a
front porch swing, — heard a dia - mond ring, — I saw a

C7 F C7 F F+

nee - dle that winked — its eye, } But I think I will have seen
pol - ka dot rail — road tie, }

Bb Bbm F G7

ev - 'ry — thing — When I see an el - e - phant

1. **Gm7** **C7** 2. **F** **F7** **Bb**

fly. I saw a fly. I e - ven heard a



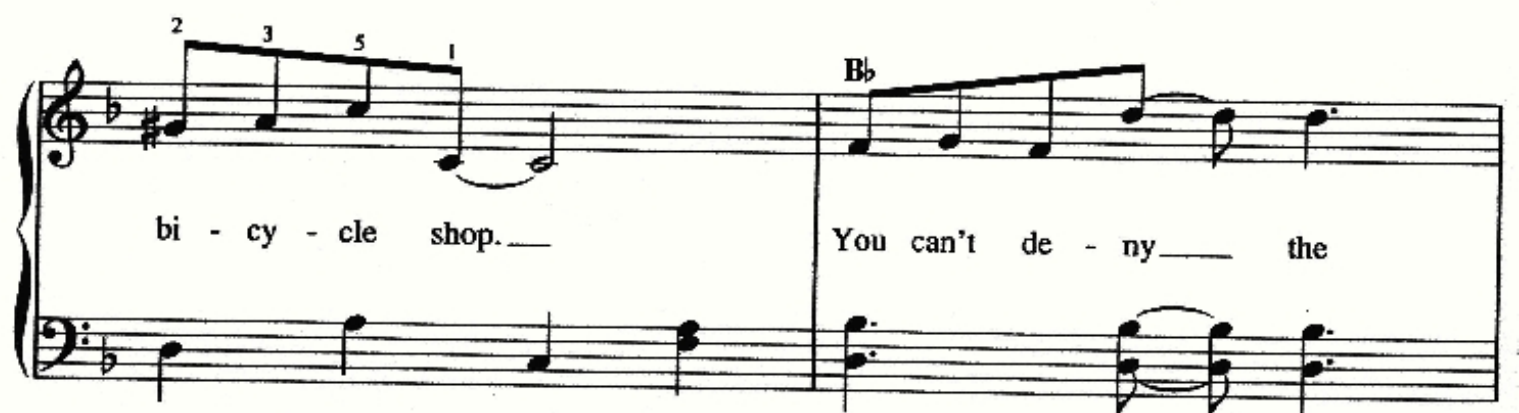
Bbm7 **F**

choc - o - late drop, I went in - to a store saw a



2 3 5 1 **Bb**

bi - cy - cle shop. You can't de - ny the



Bbm7 **F**

things that you see But I know there's cer - tain things that



G7 C7 Gm7 C7

just can't be _____ The oth - er day by chance, — saw an

F F7 Gm7 C7

old barn dance, — And I just laugh'd till I thought — I'd

F C7 F F+ Bb Bbm

die But I think I will have seen ev - 'ry - thing — When

F G7 C7 F C7 F

I see an el - e-phant fly.

GO THE DISTANCE

from Walt Disney Pictures' HERCULES

As Performed by Michael Bolton

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Slowly



mf L.H.



L.H.



I have of - ten dreamed of a far - off place where a
un - known road to em - brace my fate, though that



he - ro's wel - come would be wait - ing for me, where the crowds - will cheer - when they
road may wan - der, it will lead me to you. And a thou - sand years - would be

G A Bm G F# Bm D/A G Asus A

see — my face, — and a voice keeps say - ing this is where I'm meant to be. — I'll be
worth — the wait. — It might take a life-time, but some - how I'll see it through. — And I

D(add9)/F# Em/G D/A A A/G D(add9)/F# Em/G

there some - day. — I can go — the dis - tance. I will find my way —
won't look back. — I can go — the dis - tance. And I'll stay on track. — No. 1

D/A A A/G D(add9)/F# G 1 Bm7

if I can — be — strong. I know ev - 'ry mile — will be worth my while. —
won't ac - cept — de - feat. It's an up - hill slope, — but I

Em7 G A D A/C# Bm D/A Gmaj7 G/A

When I go the dis - tance, I'll be right where I — be -

E/G# F#A# B G/B A/C# D Bm Em7b5/Bb

D/A G/A A7

Like a

rall.

D(add9)/F# Em/G D/A A G D(add9)/F# Em/G

shoot - ing star, _____ I will go _ the dis - tance. I will search the world _

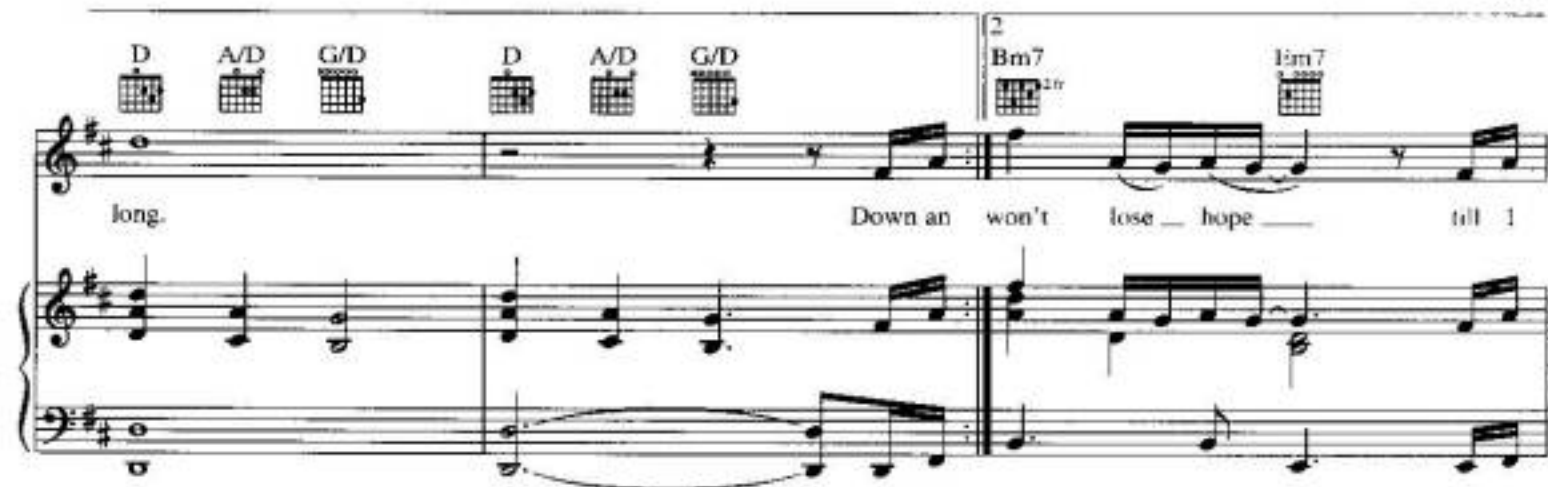
a tempo

D/A A G D(add9)/F# E/G# F#A# Bm

I will face , its harms. I _____ don't care how far. _____ I can go the dis - tance till I

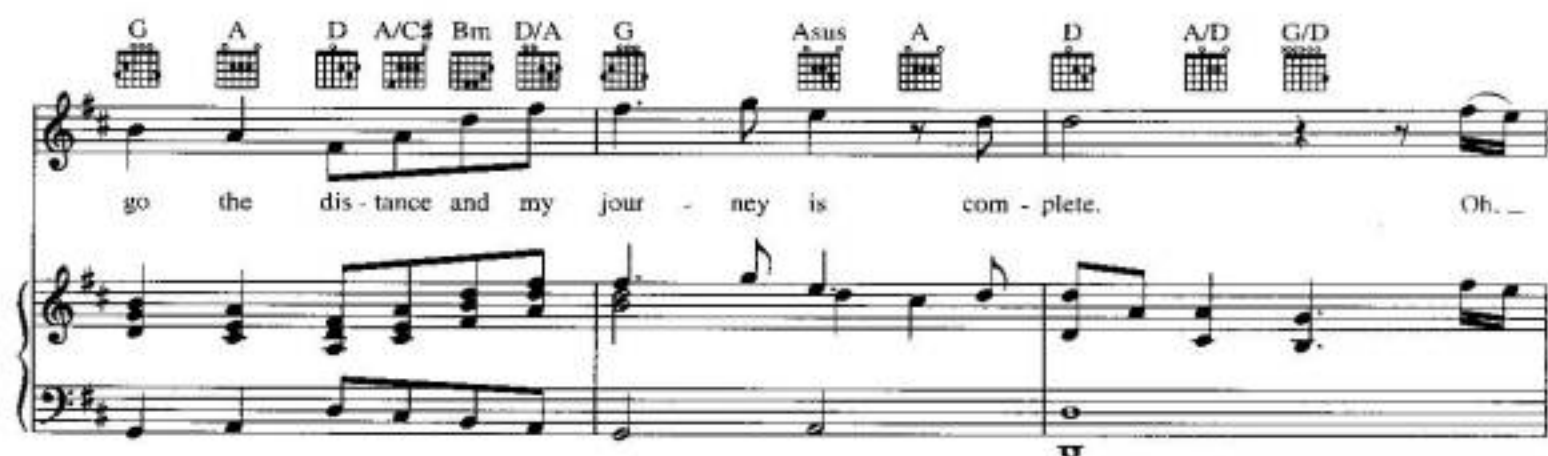


long. Down an won't lose hope till 1





go the dis - tance and my jour - ney is com - plete. Oh _





yeah. _ But to look be - yond _ the glo - ry is the hard - est part, _ for a





he - ro's strength _ is meas - ured by his heart.



G A D A/C# Bm D/A G Asus A

find my he-ro's wel-come wait - ing in your

rit.

Broadly
D5 Asus

arms. I will

D(add9)/F# Gmaj7 Bm7 Em11

search the world. I will face its harms till I

G A D A/C# Bm D/A G A7sus G/B A/C# D

find my he-ro's wel-come wait - ing in your arms.

rit.

ZERO TO HERO

from Walt Disney Pictures' HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Driving 4

Chorus:

Muses:
Bless my soul, Herc ___ was on a roll, per - son of the week in ev - 'ry
Greek o - pin - ion poll. ___ What a pro, Herc ___ could stop a show. Point -
___ him at a mon - ster and you're talk - in' S. R. O. ___ He was a no ___ one, a

Chords: F, Bb sus/C, F, Bb sus/C, F, Eb/F, F/A, Bb, Bb/D, C/E, F, Eb/F, F, Eb/F, F/A, Bb, Bm7b5, C7sus

E♭/F F E♭/F F C7sus E♭/F F E♭/F F

ze - ro, ze - ro. Now he's a hon - cho, he's a he - ro.

C7sus A7 Dm Gm7 F/A B♭ Bm7♭5

Here was a kid ___ with his act down pat. From ze - ro to he - ro in

B♭/C F Gm7 F/A B♭ Bm7♭5 B♭/C F

no ___ time ___ flat. ___ Ze - ro to he - ro, just like that.

B♭ B♭/D B♭/F C C/E C/G F Gm7

When he smiled _ the girls ___ went wild ___ with oohs ___ and ahs. _

G#dim7

F/A

Bb

Bb/D

Bb/F

C

C/E

C/G

And they slapped his face — on ev - 'ry vase. — On

ev - *Spoken:* 'ry vase. From ap - pear - ance fees — and

roy - al - ties — our Herc had cash to burn. — Now

nou - veau riche and fa - mous he could tell you what's — a Gre -







- cian urn. — Say a - men, there — he goes a - gain. Sweet.










— and un - de - feat - ed and an awe-some ten for ten. — Folks lined up just —

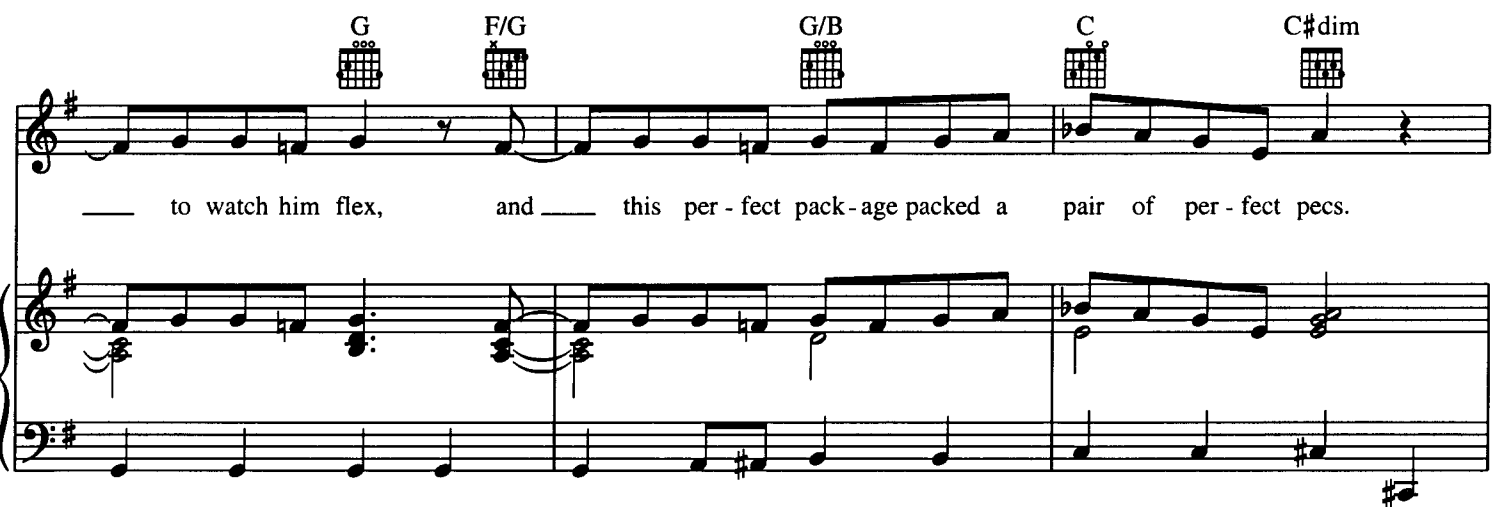








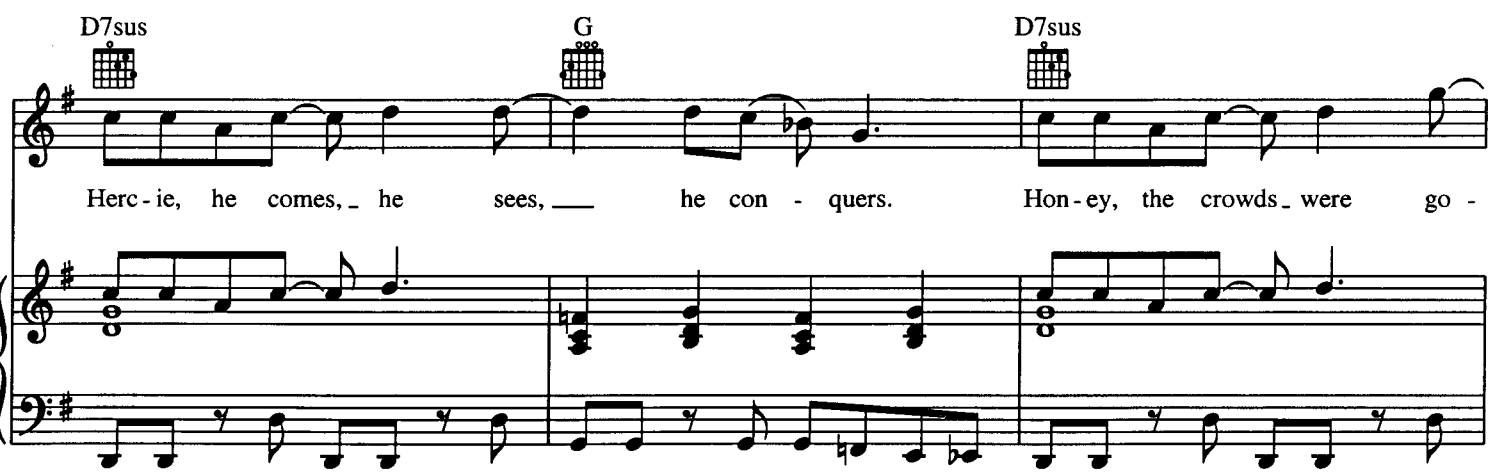
— to watch him flex, and — this per - fect pack - age packed a pair of per - fect pees.







Herc-ie, he comes, — he sees, — he con - quers. Hon-ey, the crowds — were go -



G D7sus B B7 Em

ing bonk - ers. — He showed the mox - ie, brains and spunk, from

Am G/B C A7/C# C/D G Am7 G/B C A7/C#

ze - ro to he - ro, a ma - jor — hunk. Ze - ro to he - ro Spoken: and

In 2 D7sus G C/G G C/G G C/G

who'd a - think?

accel.

G C/G G C/G G C/G G C/G

Who put the glad in glad - i - a - tor? Her - cu -

les. Whose dar - ing deeds _ are great the - a - ter? Her - cu -

les. Is he bold? _ No one brav - er. Is he sweet? _ Our

fav - 'rite fla - vor. Her - cu - les. Her - cu -

les. Her - cu - les. Her - cu -

C D7sus G G7/B C D7sus G G7/B

les. Her - cu - les. Her - cu -

C D7sus G G/B C

les. Bless my soul, Herc — was on a roll, un - de -

Csus2/E D7/F# G G/B C

feat - ed. — Rid - ing high, *Spoken:* and the nic - est guy. Not — con -

Eb7 D7sus F/G G F/G G D7sus

ceit - ed. — He was a noth - ing, ze - ro, ze - ro. Now he's a hon - cho,

F/G G F/G G D7sus B7 Em

he's a he - ro. He hit the heights at break - neck speed.

Am7 G/B C C#dim C/D Am7 G/B C C#dim

From ze - ro to he - ro. Herc is a he - ro.

C/D Am7 G/B C C#dim C/D D7sus

Now he's a he - ro.

D G7

Spoken: Yes, in - deed.

THE BARE NECESSITIES

(From Walt Disney's "THE JUNGLE BOOK")

El Libro de la Selva

Words and Music by
TERRY GILKYSON

Brightly

F **F7** **Bb**

1 5 3 4 1 5 2 5 2

f Look for the bare ne - ces - si - ties, the sim - ple bare ne -

Bb7 **F** **D7** **G7**

2 ces - si - ties, — for - get a - bout your wor - ries and your strife.

C **C+** **F** **F7** **Bb**

4 5 2 I mean the bare ne - ces - si - ties — or Moth - er Na - ture's

Bb7 **F** **D7** **G7** **C7** **F**

3 1 2 re - ci - pes — that bring the bare ne - ces - si - ties — of life.

4 1 3 1 4 2 5

4 C7 F

Wher-ev - er I wan - der, wher - ev - er I roam,

1 3 4

C7 F

I could - n't be fond - er of my big home.

1 3 4

F7 Bb Bbm F

2 The bees are buzz - in' in the tree to make some hon - ey just for

2 1 1

G7 N.C. Gm C7 F

2 1 me, The bare ne - cessi - ties of life will come to you.

2 4

I WAN'NA BE LIKE YOU

(From Walt Disney's "THE JUNGLE BOOK")

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Brightly *Am* *5 1*

Now *mp* I'm the king of the swing - ers, the jun - gle V. I.
try to kid - me, man - cub, and don't get in a

5 *2 1*

E7 *4 1*

P. stew. I've reached the top and had to stop and
What I de - sire is man's red fire so

4

Am

that's what's both - er - in' me. I wan - na be a man,
I can be - like you. Give me the se - cret,

man - cub, And stroll right in - to town, And he just like the
man - cub, Just clue me what to do; Give me the pow'r of

E7

oth - er men, I'm tired of my mon - key - in' 'round! { Oh
man's red flow'r and make of my dream - come true! }

Am G7

Ooh, ooh, ooh! (Ec - ce) I wan - na be like you, ooh, ooh! (Ec -

C A7

ce) I wan - na walk like you, talk like you,

D7 G7

C A7 Dm G7 C

too ooh, ooh. (Ee - ee) You'll see it's true, ooh, ooh! (Ee -

5

A7

ee) An ape like me, ee, ee, (ooh - ooh) Can

D7 G7 1. C

learn to be Hu - ooh - ooh-man too, Ooh - ooh. (Ee -

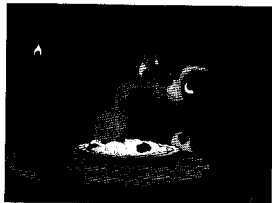
D7 E7 2. C

ee) Don't too, Ooh - ooh. (Ee - ee)

Bella Notte

(This Is The Night)

From Walt Disney's *Lady And The Tramp*



Words and Music by PEGGY LEE
and SONNY BURKE

Slowly, with expression

G Bdim7

This — is the night, — it's a beau - ti - ful night — and we call it bel - la

mp

Am7 D7 Am7/D D7

not - te. Look — at the skies, — they have stars — in their eyes — on this

Am7 D7 C/G G Dm7

love - ly bel - la not - te. So take the love — of your

loved one. You'll need it a - bout this time to

keep from fall - ing like a star when you make that diz - zy

climb. For this is the night and the heav - ens are right on this

love - ly bel - la not - te. not - te.

L.H.

THE SIAMESE CAT SONG

(From Walt Disney's "LADY AND THE TRAMP")

Words and Music by PEGGY LEE
and SONNY BURKE

Slowly

p

mf

sim.

sim.

f

C

G7

C

We are Si - am - ee - iz if you

plee - iz,

We are Si - am - ee - iz if you don't please.

We are for - mer res - i - dents of Si - am.

There { is } no fin - er cat than { are }

{ I } am.

{ we }

C

We are Si - am - ese with ver - y dain - ty claws.

mf

G7

Please ob - serv - ing paws con - tain - ing dain - ty claws.

Now we look-in' o - ver our new dom - i - cile.

If we like we stay for may - be

C

G7

5

5

etc.

C

quite a while.

BE PREPARED

Music by ELTON JOHN
Lyrics by TIM RICE

Steadily, rhythmically



mf



Scar: I know that your powers _ of re - ten-tion are as



wel as a wart-hog's back - side. _ But, thick as you are, _ pay at-



ten-tion: my words are a mat-ter of pride. _ It's

Cm Am Cm

clear from your va - cant ex - pres - sions the lights are not all on up -

Am G C

stairs. But we're talk - ing kings and suc - ces - sions. E - ven

Bm7b5 E7 Am

you can't be caught un - a - wares. So pre - pare for the chance _ of a

Dm G C

life - time. Be pre - pared for sen - sa - tion - al news. A

Em Am Dm G Em Am

shin-ing new e - ra is tip - toe-ing near - er. And where do we fea-ture? Just

Shenzi: *Scar:*

Dm G C C/Bb

lis - ten to teach - er! I know it sounds sor - did, but you'll be re-ward - ed when at

A7 Dm Bm7b5

last I am giv - en my dues _ and in - jus-tice de - li - cious - ly

E Esus E Am F E7

squared. +Chorus: Be pre - pared! *Banzai:* (Spoken:) Yeah, be prepared, heh

ff

Am Dm Em

heh. We'll be prepared, heh. For what? Scar: For the death of the king. Banzai: Why, is he sick? Scar: No, fool, we're gonna

mp

Am Dm

kill him. And Simba, too. Shenzi: Hey, big deal! Who needs a king? Shenzi & Banzai: No king, no king! La la la la

Em Am Cm

la la. Scar: Idiots! There will be a king! Banzai: Hey, but you said, er... Scar: I will be king!

Am Cm Am

Stick with me and you'll never go hungry again! Shenzi: Yay!...



Banzai: Yeah, alright! Shenzì: Alright! Long live the King! Other Hyenas: Long live the King! Ha ha ha!

sfp



Chorus: It's great that we'll soon be con-nect - ed with a

mf



king who'll be all - time a - dored...

Scar: Of course, quid pro quo, you're ex-



pect - ed to take cer-tain du - ties on board...

The

Cm

Am

Cm



Am

G

G7

C



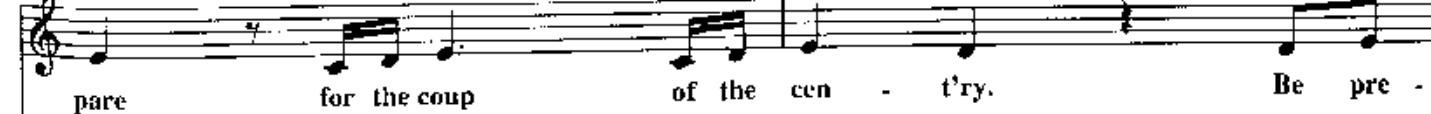
Bm7b5

E



Am

Dm






pared for the murk - i - est scam. Me -








tie - u - lous plan - ning, te - nac - i - ty span - ning, de -








cades of de - ni - al is sim - ply why I'll be






king un - dis - put - ed, re - spect - ed, sa - lut - ed and



A7 Dm Bm7b5

seen for the won - der I am. Yes, my teeth and am - bi - tions are

E Esus E Am

bared. Be pre - pared! +Chorus: Yes, our

Bm7b5 E

teeth and am - bi - tions are bared. Be pre -

Am F E Am

pared! Wild laughter

molto rit.

CAN YOU FEEL THE LOVE TONIGHT

(as performed by ELTON JOHN)

Music by ELTON JOHN

Lyrics by TIM RICE

Pop Ballad

Bb



F/A



Eb/G



Bb/F



Eb



Bb/D



mp legato

With pedal

F/A



Bb



Cm7



Bb/D



Eb



Bb/D



There's a calm sur-render
There's a time for ev-'ry-one,

Eb



Bb/D



Eb



Bb/D



to the rush of day,
if they on-ly learn
when the heat of the roll-ing world
that the twist-ing ka-lei-do-scope

Cm7



F/A



Eb



Bb/D



can be turned a-way,
moves us all in turn.
An en-chant-ed mo-ment,
There's a rhyme and rea-son

Eb

Bb/D

Eb

Gm

and it sees _ me through. _
to the wild _ out - doors _

It's e - nough _ for this rest - less war-rior
when the heart _ of this star-crossed voy-ag - er

Ab

F

Bb

F/A

just to be _ with you. _
beats in time _ with yours. _

And can you feel _ the love _

poco cresc.

Gm

Eb

Bb

Eb

C/E

to - night? _

It is where _ we are. _

F

Eb

Bb/D

It's e - nough _ for this

Gm 3fr Gm/F Eb 3fr Cm 3fr Bb/D Eb 3fr C/E

wide eyed wan-der - er that we got this far.

F Bb F/A

And can you feel the love

Gm 3fr Eb 3fr Bb Eb 3fr C/E

to - night, how it's laid to rest?

F Eb 3fr Bb/D

It's e - nough to make



kings and vag-a-bonds be-lieve the ver-y best.



poco dim.



2



It's e-nough to make



kings and vag-a-bonds be-lieve the ver-y best.

rall.

molto rit.

CIRCLE OF LIFE

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately, with an African beat



African chant

mf




dim.

Same tempo, gently rhythmic

(African chant continues)

The first system of musical notation consists of three staves. The top staff is a single melodic line in G minor, featuring a continuous eighth-note pattern. The middle staff is a piano accompaniment in G minor, with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The bottom staff is a bass line in G minor, continuing the eighth-note pattern. A slur connects the bottom staff of this system to the bottom staff of the second system.

The second system of musical notation consists of three staves. The top staff is a single melodic line in G minor, featuring a continuous eighth-note pattern. The middle staff is a piano accompaniment in G minor, with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The bottom staff is a bass line in G minor, continuing the eighth-note pattern. A slur connects the bottom staff of this system to the bottom staff of the third system.

The third system of musical notation consists of three staves. The top staff is a single melodic line in G minor, featuring a continuous eighth-note pattern. The middle staff is a piano accompaniment in G minor, with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The bottom staff is a bass line in G minor, continuing the eighth-note pattern. A slur connects the bottom staff of this system to the bottom staff of the fourth system.

The fourth system of musical notation consists of three staves. The top staff is a single melodic line in G minor, featuring a continuous eighth-note pattern. The middle staff is a piano accompaniment in G minor, with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The bottom staff is a bass line in G minor, continuing the eighth-note pattern. A slur connects the bottom staff of this system to the bottom staff of the fifth system.

F7sus

F7

Bb

Cm7/Bb

From the day we ar - rive ... on the plan - et and

F/A

Bb

Gm

blink-ing, step in - to the sun, —

there's more to see than can

Cm

Ab

ev - er be seen, — more to do than can ev - er — be

cresc.

Fsus

F

Bb

Cm7/Bb

done.

There's far too much — to take in — here, more to

F/A

Bb

find than can ev - er be found.

But the

Gm

Cm7

sun roll - ing high — through the sap - phi - re sky — keeps great and

cresc.

Ab

Fsus

F

small on the end - less round. — It's the cir - cle — of

Bb

Eb/Bb

Bb

Ab/Bb

life,

and it moves us all —

f

through de - spair and hope, through faith and —

love, 'til we find our place —

on the path un - wind - ing — in the

cir - cle, the cir - cle of life.

Eb 3fr Ab/Bb Eb 3fr
 Fsus F Bb/D
 G7 Cm Ebm6/Gb
 Bb/F Fsus F7 Eb/Bb

8

Bb Cm7/Bb

din. *p* *sweetly*

3

F/A Bb Cm

3

Cm7 Ab F#sus F

Bb Cm7/Bb F/A

B $\flat$ Gm Cm7

increasing

A $\flat$ Cm/G Fsus F B $\flat$ E $\flat$ /B $\flat$

It's the cir - cle — of life,

f

B $\flat$ A $\flat$ /B $\flat$

and it moves us all —

E $\flat$ A $\flat$ /E $\flat$

through de - spair and — hope,



through faith and love, 'til we find our

D5

B♭7

place

on the path un

ff

Fem7

G♭m6/A

D♭/A♭

wind - ing

in the cir - cle,

Absus

A♭7

G♭/D♭

D♭

the cir - cle of life.

8vb

I JUST CAN'T WAIT TO BE KING

Music by ELTON JOHN
Lyrics by TIM RICE

Happily, rhythmically



mf



2



Simba: I'm



gon-na be — a might - y king, so en - e - mies — be - ware! Zazu: Well, I've



nev - er seen a king of beasts — with quite so lit - tle hair. — Simba: I'm

gon-na be the mane-e-vent, like no king was be-fore. I'm

brush-ing up on look-ing down. I'm work-ing on my roar! Zazu: Thus

far, a rath-er un-in-spir-ing thing. Simba: Oh, I

just can't wait to be king! Zazu: (Spoken:) You've rather a long way to go, young

no chord



Master! If you think... Simba: No one say-ing "do this," no one say-ing
Zazu: Now when I said that I...

Am

D/F#

D

"be there," no one say-ing "stop that," no one say-ing
What I meant was that the... But what you don't re-al-ize...



"see here," Free to run a-round all
Now see here! —



day, free to do it all my
Well, that's def-i-nite-ly out.



(Quasi spoken:)

way!

Zazu: I

think it's time that you and I — ar-ranged a heart - to - heart.



(Sung:)



(Quasi spoken:)

Simba: Kings don't need ad - vice — from lit - tle horn - bills, for a start. — Zazu: If

this is where the mon-ar - chy — is head-ed, count me out! — Out of

C G (Sung:)

ser - vice, out of Af - ri - ca. — I would - n't hang a - bout. — This

Am D no chord

child is get - ting wild ly out of wing! Simba: Oh, I

C D G

just can't wait to be king!

A♭ Db/A♭ A♭ Eb/A♭ A♭ Db/A♭ A♭

f *mp*

Db



Simba: Ev - 'ry-bod - y look left, ev - 'ry-bod - y

Bbm



Eb/G



Eb



look right. Ev - 'ry-where you look, I'm stand-ing in the

Ab



Db



Ab/C



Bbm



Db



spot - light. Not yet! Let ev - 'ry crea - ture go for broke and

Eb



Db



Ab/C



Bbm



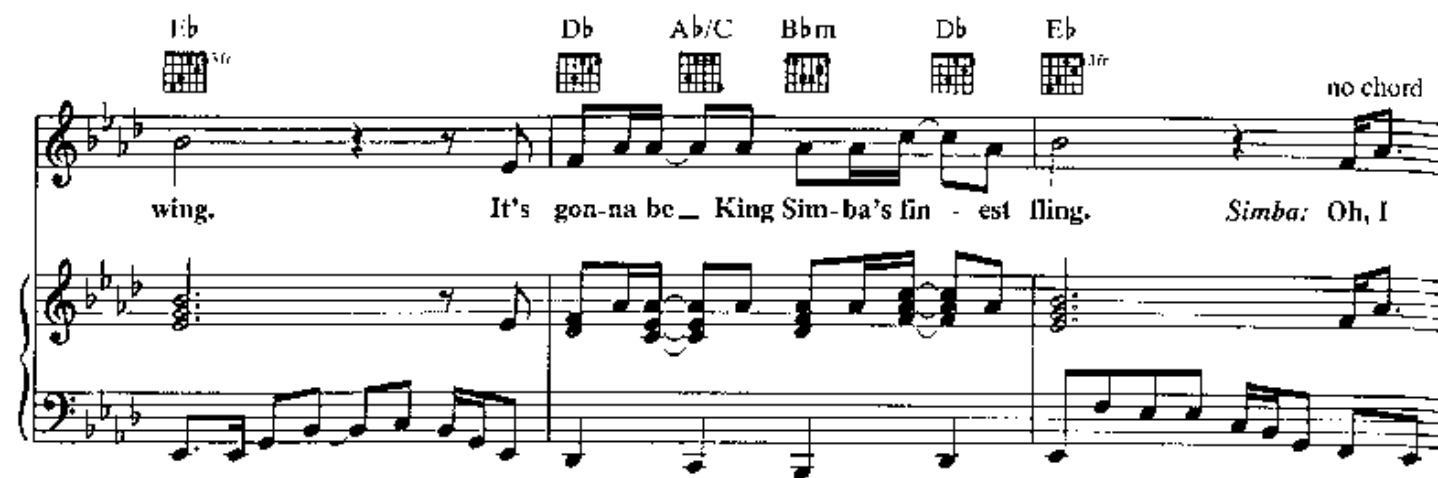
Db



sing. Let's hear it in the herd and on the

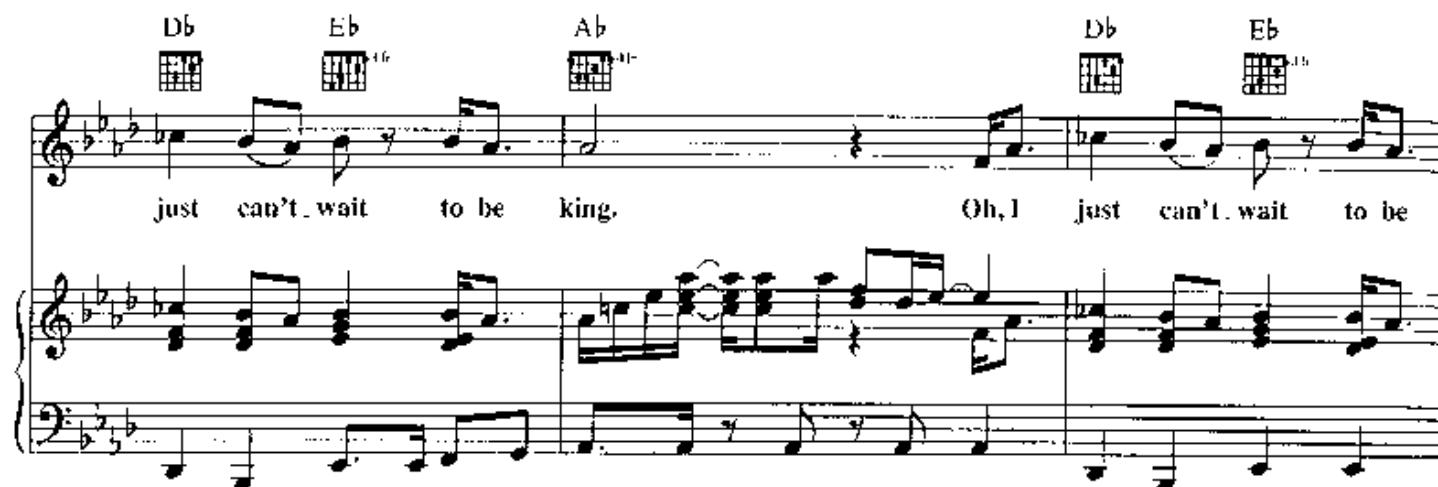
Eb  3fr Db  Ab/C  Bbm  Db  Eb  3fr no chord

wing. It's gon-na be _ King Sim-ba's fin - est fling. *Simba:* Oh, I



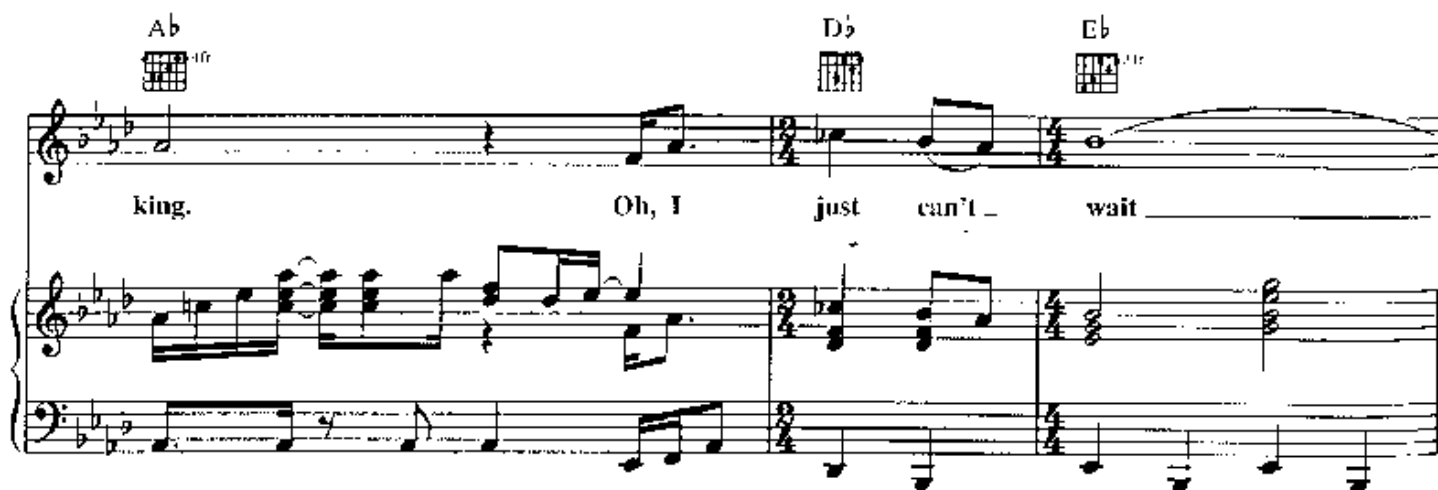
Db  Eb  3fr Ab  3fr Db  Eb  3fr

just can't wait to be king. Oh, I just can't wait to be



Ab  3fr Db  Eb  3fr

king. Oh, I just can't _ wait _



Ab  3fr

to be king! _



UNDER THE SEA

(From Walt Disney's "THE LITTLE MERMAID")

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Brightly
Bb

F7

Bb

mf

F7

Bb

Bb

F7

Bb

The sea - weed is al - ways green - er
Down here all the fish is hap - py

in some - bod - y else - 's lake.
as off through the waves dey roll.

You dream a - bout
The fish on the

F7

Bb

F7

Bb

go - ing up there.
land ain't hap - py.

But that is a big mis - take.
They sad 'cause they in the bowl.

System 1: Chords: E $\flat$, B $\flat$ /D, B $\flat$, F7. Lyrics: Just look at the world a-round you, right here on the But fish in the bowl is luck-y, they in for a

System 2: Chords: B $\flat$, E $\flat$, B $\flat$ /D, B $\flat$. Lyrics: o - cean floor. wors - er fate. Such won - der - ful things sur - round you. One day when the boss get hun - gry

System 3: Chords: F7, B $\flat$. Lyrics: What more is you look - in' for? guess who gon' be on the plate. } Un - der the

System 4: Chords: E $\flat$, B $\flat$, F7. Lyrics: sea, un - der the sea.

B $\flat$ E $\flat$

F

{ Dar - lin' it's bet - ter down - where it's wet - ter. Take - it from
No - bod - y beat us, fry - us and eat us in - fri - ca -

me.
see.

Up - on the shore they work - all day.
We - what the land folks loves - to cook.

F

Gm

C7

Out - in the sun they slave - a - way.
Un - der the sea we off - the hook.

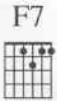
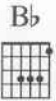
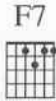
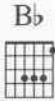
While - we de -
We - got no

E $\flat$

F7

1 B $\flat$

vo - tin' full - time to float - in' un - der the sea.
trou- bles life - is the bub- bles un - der the





sea. Un - der the sea.






Since life is sweet here we got the beat here nat - u - ral -





ly. E - ven the stur - geon an' the ray

F

Gm

C7

they — get the urge 'n start — to play. We — got the

Eb

F7

Bb

spir - it, you — got to hear it un - der the sea.

F7

Bb

F

Bb

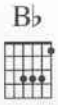
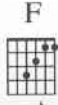
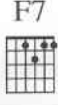
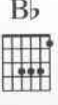
The newt — play the flute. The carp — play the harp. The plaice —

F

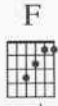
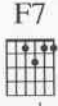
Bb

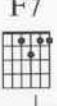
Eb

— play the bass. And they — sound - in' sharp. The bass — play the brass. The chub —

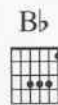





— play the tub. The fluke — is the duke of soul. The ray —

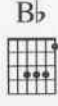
— he can play. The lings — on the strings. The trout — rock - in' out. The black-

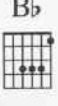





- fish she sings. The smelt — and the sprat they know — where it's at. An'







Oh, that blow - fish blow.

F7



Bb



Eb



F7



Bb



Eb



F7



Gm



C7



Eb



F7sus



F7



Bb



This musical score is for the song "Under the Sea" and is divided into two systems. The first system contains the first two measures of the piece, and the second system contains the next four measures, including the vocal entry. The score is written for guitar (chords) and piano (melody and accompaniment).

System 1:

- Measure 1:** Chords F7 and Bb. The piano part features a melody in the right hand and a bass line in the left hand.
- Measure 2:** Chords Bb and F7. The piano part continues the melody and bass line.
- Measure 3:** Chords F7 and Bb. The piano part continues the melody and bass line.
- Measure 4:** Chords Bb and F7. The piano part continues the melody and bass line.

System 2:

- Measure 5:** Chords C and G7. The piano part continues the melody and bass line.
- Measure 6:** Chords G7 and C. The piano part continues the melody and bass line.
- Measure 7:** Chords C and F. The piano part continues the melody and bass line.
- Measure 8:** Chords F and C/E. The piano part continues the melody and bass line.

Vocal Line:

Un - der the sea. Un - der the sea. When the sar - dine be - gin the be -

G7 C C7

guine it's mu - sic to me. What _ do they

F G Am

got, a lot _ of sand. We _ got a hot crus - ta - ce - an

D7 F G7

band. Each _ lit - tle clam here know _ how to jam _ here un - der the

C G7 C/E F

sea. Each lit - tle slug here cut - tin' a






rug here un - der the sea. Each lit - tle





snail here know - how to wail here. That's - why it's hot - ter un - der the






wa - ter. Ya - we in luck here down - in the muck here un - der the







sea.

From the Walt Disney Motion Picture "MULAN"

REFLECTION

Music by MATTHEW WILDER

Lyrics by DAVID ZIPPEL

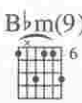
Moderately slow ♩ = 96






mp

Verse 1:



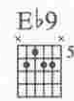


1. Look at me, you may think you see who I






real - ly am, but you'll nev - er know me. Ev - 'ry day it's

as if I play a part.

Verse continues:

A $\flat$ (9)

Fm11



Now I see
(2.) But some - how

if I wear a mask
I will show the world

I can
what's in -

B $\flat$ m7D $\flat$ m6A $\flat$ 

fool the world,
side my heart

but I can - not fool my heart.
and be loved for who I am.

Chorus:

A $\flat$ 

1. Who
2. Who
3. Why

is that
is that
must we

Fm7

E $\flat$ /D $\flat$ D $\flat$ D $\flat$ m6

girl I see
girl I see
all con - ceal

star - ing straight
star - ing straight
what we think,

back at me?
back at me?
how we feel?

When will my re - flec - tion show who I am in -
 Why is my re - flec - tion some - one
 Must there be a se - cret me I'm

1. D $\flat$ m6

side?

2. I am now in a

Ab Fm7 F

world where I have to hide my heart and what I be-lieve in.

Dm11 Gm7 C7

2. 3. G $\flat$ Eb

I forced don't to know? hide?



Must I won't pre - tend that I'm some - one else
I won't pre - tend that I'm some - one else



To Coda ☐

for all time? When will my re - flec - tion show
for all time. When will my re - flec - tion show

Bridge:



who I am? In - side, there's a heart that must be



free to fly, that burns with a



D.S. al Coda

need to know the rea - son why.

Coda



who I am in - side? When will my re -

rit. *a tempo*



flec - tion show who I am in - side?



FOLLOWING THE LEADER

(From Walt Disney's "PETER PAN")

Words by TED SEARS and WINSTON HIBLER
Music by OLIVER WALLACE

Gaily (in 2; $\text{♩} = 1 \text{ beat}$)

C **G7**

mp

Fol - low - ing the lead - er, the lead - er, the

C **G7**

lead - er, we're fol - low - ing the lead - er wher - ev - er he may

C **G7**

go. We won't be home till morn - ing, till morn - ing, till

2 - 1

C

morn - ing, We won't be home till morn - ing be -

G7 C D7⁴ G

cause he told us so. *f* Tee dum, tee

Sl 3 1 5 1

D7

dee. a tee - dle ee dō tee day. { We're We

Re 3 1 5 1

out march for a fun long and and this is the game we we
these are the words

G

play: say: Come Tee on, dum, join tee in dee, and a

3

G7

C

C#dim

G

Am

sing your trou - bles a - way with a tee - dle ee dum a

tee - dle dee - dle dee - ay. Oh, a

tee - dle ee dō tee day. We're

day. Oh, a tee - dle ee dum. a

tee - dle ee dō tee day. sfz

WHEN YOU WISH UPON A STAR

(From Walt Disney's "PINOCCHIO")

Words by NED WASHINGTON
Music by LEIGH HARLINE

With expression

Chords: C, Eb dim7, Dm7, G7

mf

With pedal

Chords: C, G7, C, A7, Dm

rit.

a tempo

When you wish up - on a star
If your heart is in your dream,

Chords: G7, Cdim7, C, Eb dim7

makes no diff - 'rence
no re - quest is

who you are
too ex - treme,

An - y - thing your
When you wish up -

heart de - sires will come to
on a star as dream - ers

1. C G7

you.

2. C Fm6 Em C

do. Fate is kind,

Dm G7 Cdim7 C

She brings to those who love

Am D7

the sweet ful - fill - ment of their se - cret

long - ing. Like a bolt out

Fm **G7** **C** **A7**

of the blue, Fate steps in and sees it thru,

Dm **G7** **Cdim7** **C**

When you wish up - on a star your dream comes

C/E **Ebdim7** **Dm** **F/G** **G7**

true.

Am **F** **G7** **C**

p
rit.



Colors Of The Wind

LYRICS BY **Stephen Schwartz**
MUSIC BY **Alan Menken**

ooooooo

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Firmly
C(no 3rd)

mp L.H. R.H.

8th

You

Bb/C

C(no 3rd)

think I'm an ig - nor - ant sav - age, and you've been so man - y pla - ces. I

Bb/C

Ab

Gm

Ab

Gm

guess it must be so. But still I can - not see, if the sav - age one is me. how

Cm Abmaj7 G no chord C Am

R.H. L.H. *mf*

can there be so much that you don't know? You don't know...

C Am C

You think you own what-ev-er land you

cantabile e a tempo

Am C Em

land on; the earth is just a dead thing you can claim; but

Am F Dm7sus G9sus

I know ev-ry rock and tree and crea-ture has a life, has a spir-it, has a

Am C Am

name. You think the on - ly peo - ple who are peo - ple are the

C Em Am

peo - ple who look and think like you, but if you walk the foot-steps of a

F Dm7(add4) G9sus C

strang - er you'll learn things you nev - er knew you nev - er knew. Have you

Am Em F Am

ev - er heard the wolf cry to the blue corn moon, or asked the grin - ning bob - cat why he

Em F(add9) G C(add9)/E Am7

grinned? Can you sing with all the voices of the moun - tain? Can you

F6 Am7 Dm7 G9sus

paint with all the colors of the wind? Can you paint with all the colors of the

C Am

wind?

L.H. *p dolce*

Am C Am

L.H. Come run the hid - den pine trails of the for - est, come

mp

C Em Am

taste the sun sweet ber - ries of the earth; come roll in all the rich - es all a -

F Dm7 G9sus Am

round you, and for once nev - er won - der what they're worth. The

C Am C

rain-storm and the riv - er are my broth - ers; the her - on and the ot - ter are my

Em Am F

friends; and we are all con - nect - ed to each oth - er in a

Dm7 G9sus C Em F

cir cle, in a hoop that nev - er ends. How high does the

C(add9)/E Am Bb F/G G

syc - a - more grow? If you cut it down, then you'll nev - er know.

F/G--G--F/G--G Am Em F

And you'll nev - er hear the wolf cry to the blue corn moon, for

Am Em F G

wheth - er we are white or cop - per - skinned, we need to sing with all the voic - es of the

C(add9)/E Am F6 Am7(add4)

moun - tain, need to paint with all the col - ors of the wind. You can

Dm G Em F Am Fmaj7 F/G

own the earth and still all you'll own is earth un - til you can paint with all the col - ors of the *mp* firmly, rit.

C Am F Dm7/G

wind. *a tempo* rit. ---

C

p

I WONDER

(From Walt Disney's "SLEEPING BEAUTY")

Words by WINSTON HIBLER and TED SEARS
 Music by GEORGE BRUNS
 (Adapted From Tchaikowsky Theme)

Moderately

Chords and Fingerings:

- First System:** Dm7 (5 3 1), G7 (2), Cmaj7 (5 3 1). *mf* I won - der, I won - der,
- Second System:** C6 (5 3 1), Dm7, G7, C (2), B, C. I won - der why each lit - tle bird has a
- Third System:** B, C (2), Dm7, G7, Cmaj7. some - one to sing to, sweet things to,
- Fourth System:** C6 (3), Em (5 4 3), B7b9 (2), Em. A gay lit - tle love mel - o - dy?

G7 Dm7 G7 Cmaj7

I won - der, I won - der,

C6 Dm7 G7 C B C

If my heart keeps sing - ing will my song go

B C Dm7 G7 Cmaj7

wing - ing to some - one who'll find me

C6 Dm7 G7 C

and bring back a love song to me?

ONCE UPON A DREAM

(From Walt Disney's "SLEEPING BEAUTY")

de Bella Durnante

Words and Adaptation of Music by SAMMY FAIN
and JACK LAWRENCE
based on Sleeping Beauty Theme

Waltz tempo

First System: Treble clef, 3/4 time, key of F major. Chord: F. Lyrics: "I know you! I walked with you". Piano: *mp* very smoothly. Bass clef, 3/4 time, key of F major. Chord: F. Lyrics: "I know you! I walked with you". Piano: *mp* very smoothly.

Second System: Treble clef, 3/4 time, key of F major. Chords: C7, Cdim, C7, F. Lyrics: "once up on a dream. I". Piano: *cresc.* 3. Bass clef, 3/4 time, key of F major. Chords: C7, Cdim, C7, F. Lyrics: "once up on a dream. I". Piano: *cresc.* 3.

Third System: Treble clef, 3/4 time, key of F major. Chords: Fdim, C7, F5. Lyrics: "know you! The gleam in your eyes is so fa-". Piano: *f* 3. Bass clef, 3/4 time, key of F major. Chords: Fdim, C7, F5. Lyrics: "know you! The gleam in your eyes is so fa-". Piano: *f* 3.

Fourth System: Treble clef, 3/4 time, key of F major. Chords: C7, F. Lyrics: "mil-lar a gleam. Yet I know it's". Piano: *p* 3. Bass clef, 3/4 time, key of F major. Chords: C7, F. Lyrics: "mil-lar a gleam. Yet I know it's". Piano: *p* 3.

1 2 3 4 5

Gm D Gm

true that vi - sions are sel - dom all they seem, *f*

3 F G#dim Gm

— But if I know you, I know what you'll

mf cresc.

3

C7 3 F F#dim 3

do; You'll love me at once the way you did

ff mf

Gm C7 F3

once up - on a dream.

suddenly p

1 2 3

HEIGH-HO

(The Dwarfs' Marching Song)

(From Walt Disney's "SNOW WHITE AND THE SEVEN DWARFS")

Words by LARRY MOREY
Music by FRANK CHURCHILL

Moderately $B\flat$ F $B\flat$ $B\flat m$

mf

F/C C F $A7$

"Heigh - ho, heigh -

mp
(Melody)

$B\flat$ F $G7$ C

ho" To make your trou - bles go, Just

$B\flat$ F/C $B\flat$ $B\flat m$ F/C

keep on sing - ing all day long "Heigh - ho, heigh -

C F A7 B $\flat$ F

ho, heigh - ho. Heigh - ho, heigh - ho," for

G7 C B $\flat$ F/C

if you're feel - ing low, You pos - i - tive - ly

B $\flat$ B $\flat$ m F C7 F C

can't go wrong with a "Heigh, heigh - ho." "Heigh -

F A7 B $\flat$ F G7

ho, heigh - ho," It's home from work we

Chords: C, C7, Bb, F, Bb, Bbm

Lyrics: go. (whistle) "Heigh -

Chords: F/C, C7, F

Lyrics: ho, heigh - ho, heigh - ho. Heigh - ho, heigh -

Chords: Bb, F/A, G7, C, C7

Lyrics: ho," all sev - en in a row (whistle)

Chords: Bb, F, Bb, Bbm, F, C7, F

Lyrics: with a "Heigh, heigh - ho."

ONE SONG

(From Walt Disney's "SNOW WHITE AND THE SEVEN DWARFS")

Blanca Nieves y los 7 enanos.

Words by LARRY MOREY
Music by FRANK CHURCHILL

With Feeling

8va

mp

8va

With pedal

The piano introduction consists of two staves. The right staff is marked '8va' and contains a melody of eighth notes. The left staff is marked 'mp' and '8va' and contains a bass line of eighth notes. The tempo is marked 'With Feeling'.

rit.

C

Am

One song, I have but one song,

The first line of the song features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The right hand has a 'rit.' (ritardando) marking. The left hand has a 'With pedal' marking. The key signature is C major. The first measure is marked 'C' and the second measure is marked 'Am'. The lyrics are 'One song, I have but one song,'.

F

Dm

G7sus

G7

One song, on - ly for you. One heart ten - der - ly

The second line of the song continues the piano accompaniment. The right hand has a 'F' marking. The left hand has a 'Dm' marking. The right hand has a 'G7sus' marking. The left hand has a 'G7' marking. The lyrics are 'One song, on - ly for you. One heart ten - der - ly'.

Cdim7

G7

G+

C

Cdim

Dm

G7

beat - ing, ev - er en - treat - ing, con - stant - ly

rit.

true.

The third line of the song continues the piano accompaniment. The right hand has a 'Cdim7' marking. The left hand has a 'G7' marking. The right hand has a 'G+' marking. The left hand has a 'C' marking. The right hand has a 'Cdim' marking. The left hand has a 'Dm' marking. The right hand has a 'G7' marking. The lyrics are 'beat - ing, ev - er en - treat - ing, con - stant - ly'.

a tempo

C Am F

One love that has pos - sessed me, One love, thrill - ing me

Dm Fm Em

through, One song, my heart keeps sing - ing of

Dm G7 C

one love, on - ly for you.

8va -

8va -

rit.

SOME DAY MY PRINCE WILL COME

(From Walt Disney's "SNOW WHITE AND THE SEVEN DWARFS")

Words by LARRY MOREY
Music by FRANK CHURCHILL

Slow Waltz

F Ab7 Gm7 C7

mp

The piano introduction is in 3/4 time, marked 'Slow Waltz' and 'mp'. It consists of four measures. The first measure has a treble clef with a half note F4 and a bass clef with a half note F2. The second measure has a treble clef with a half note G4 and a bass clef with a half note G2. The third measure has a treble clef with a half note A4 and a bass clef with a half note A2. The fourth measure has a treble clef with a half note B4 and a bass clef with a half note B2. The key signature has one flat (Bb).

F A+/C# Bb D7/F#

Some day my prince will come,
Some day I'll find my love,

The vocal melody for the first line of the song is in 3/4 time. It consists of four measures. The first measure has a treble clef with a half note F4 and a bass clef with a half note F2. The second measure has a treble clef with a half note G4 and a bass clef with a half note G2. The third measure has a treble clef with a half note A4 and a bass clef with a half note A2. The fourth measure has a treble clef with a half note B4 and a bass clef with a half note B2. The key signature has one flat (Bb).

Gm Bb C7

Some day I'll find my love and how
Some one to call my own, and I'll

The vocal melody for the second line of the song is in 3/4 time. It consists of four measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note G2. The second measure has a treble clef with a half note A4 and a bass clef with a half note A2. The third measure has a treble clef with a half note B4 and a bass clef with a half note B2. The fourth measure has a treble clef with a half note C5 and a bass clef with a half note C3. The key signature has one flat (Bb).

F/A **E/G#** **Gm7sus**

thrill - ing that mo - ment will be,
know her the mo - ment we meet,

C/E **F/A** **E/G#**

— When the prince of my dreams comes to
— For my heart will start skip - ping a

Gm7sus **C** **F** **A+/C#**

me. — He'll whis - per
beat. — Some day we'll

Bb **D7/F#** **Gm** **Bb**

"I love you" And steal a
say and do things we've been

C7 F A7

kiss or two Though he's } far a way I'll
long - ing to Though she's }

Bb+ Bdim7 F

find my love some day some day when my

Gm7sus C7 1. F Ab7 Gm7sus C7 2. F

dreams come true. true.

Ab7 Gm7 C7 F

rit. *p*

WHISTLE WHILE YOU WORK

(From Walt Disney's "SNOW WHITE AND THE SEVEN DWARFS")

Words by LARRY MOREY
Music by FRANK CHURCHILL

Brightly
N.C.

G7

L.H. *mf*

Just

The piano introduction consists of two staves. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3. The first measure is marked with a finger number '1' above the G4 and 'L.H.' below the G3. The second measure has finger numbers '2' above A4 and '3' above B4. The third measure has finger numbers '4' above C5 and '5' below G3. The piece ends with a G7 chord in the right hand.

C

C#dim7

whis - tle while you work, (whistle)
hum a mer - ry song. (hum)

Put
Just

The vocal melody is written on a single staff. It begins with a C major triad (C4, E4, G4) and continues with the notes: A4, B4, C5, B4, A4, G4. The lyrics are: 'whis - tle while you work, hum a mer - ry song.' There are fingerings '3', '4', and '3' above the notes A4, B4, and C5 respectively. The melody ends with a C#dim7 chord (C#4, E4, G4, B4) and the lyrics 'Put Just'.

G7

1. C

on that grin and start right in to whis - tle loud and long. Just
do your best and take a rest and sing your - self a

The vocal melody continues on a single staff. It begins with a G7 chord (G4, B4, D5, F#5) and continues with the notes: A4, B4, C5, B4, A4, G4. The lyrics are: 'on that grin and start right in to whis - tle loud and long. do your best and take a rest and sing your - self a'. There are fingerings '1', '2', '3', '4', '5', and '1' above the notes A4, B4, C5, B4, A4, and G4 respectively. The piece ends with a C major triad (C4, E4, G4) and the lyrics 'Just'.

2.
C

F
3
1

4
2

song. When there's too much to do don't let it both - er

5 4 5 4

Fm C C#dim7

you; For - get your trou - bles, try to be just like a cheer - ful

4 2 5 2

Dm7 G7 C C#dim7

chick - a - dee. And whis - tle while you work. (whistle) Come

G7 C G7 C

3 5
2 1

on get smart, tune up and start to whis - tle while you work.

TWO WORLDS

from Walt Disney Pictures' TARZAN™

Words and Music by
PHIL COLLINS

Moderately



mp

Bb5

C5 3fr

Bb5

Csus 3fr  C  Fm7  Eb/F 

A par - a - dise — un - touched —
 Be-neath the shel - ter — of —

Fm  Fm7  Eb/F  Fm 

— by man with-in this — world blessed with love.
 — the trees, on - ly — love can en - ter here.

Fm7  Eb/F  Fm  Fsus 

A sim - ple life life they live in peace.
 A sim - ple life life they live in peace.

Eb 3fr  Ab 4fr  Bb  Eb 3fr 

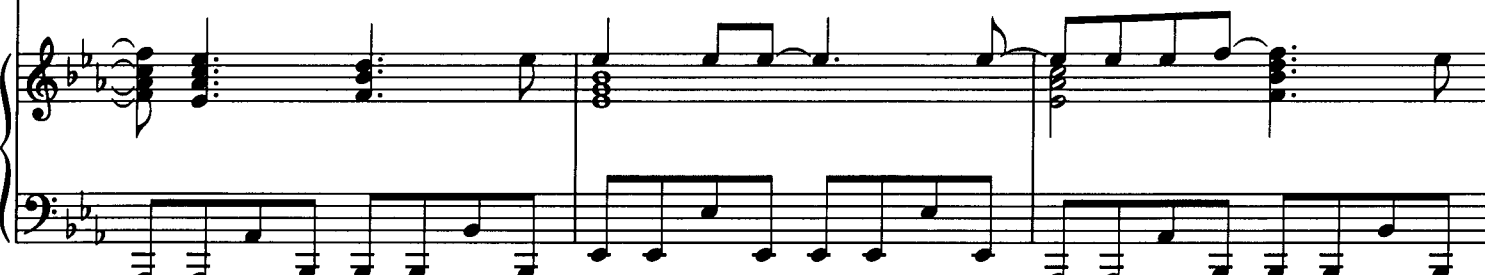
Raise your head up; lift high the load. Take strength from those that need —







— you. Build high the walls, — build — strong the beams.. A







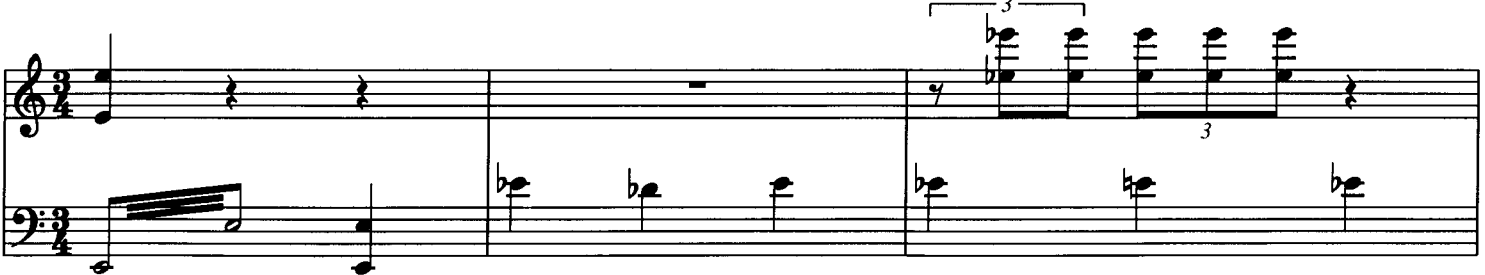
new life — is wait - ing; but dan - ger's — no — stran - ger





here. N.C.





Fm7

No words de - scribe a

Ebsus2/G

moth-er's tears.

Eb/G

3fr

Fm/Ab

No words can heal a bro -

Bb5

ken heart.

Fm7

A dream is gone;—

Eb/G

3fr

Fm/C

but where there's hope,

Fsus

ken heart. A dream is gone;— but where there's hope,






some - where, _ some - thing is call - ing _ for _ you. Two worlds, _ one









fam - i - ly. _ Trust your _ heart, _ let fate de - cide _ to








guide these _ lives _ we see. _







fp *ff*



WHO'S AFRAID OF THE BIG BAD WOLF?

(From Walt Disney's "THREE LITTLE PIGS")

Words and Music by FRANK CHURCHILL
Additional Lyric by ANN RONELL

Lively
G G7 C/E D7/F# C/E D7/F#

mf
Who's a - fraid of the big bad wolf, big bad wolf,

The first system of the musical score is in G major, 2/4 time. It consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and a bass staff. The melody is in the treble staff, starting on G4, moving to A4, B4, and then a quarter rest. The bass line starts on G2, moves to F#2, E2, and then a quarter rest. The lyrics 'Who's a - fraid of the big bad wolf, big bad wolf,' are written below the treble staff. Chord symbols G, G7, C/E, D7/F#, C/E, and D7/F# are placed above the treble staff. A dynamic marking 'mf' is placed below the treble staff.

G G7 C/E Cm/Eb

big bad wolf? Who's a - fraid of the big bad wolf?

The second system of the musical score continues the melody and bass line. The treble staff starts on G4, moves to A4, B4, and then a quarter rest. The bass line starts on G2, moves to F#2, E2, and then a quarter rest. The lyrics 'big bad wolf? Who's a - fraid of the big bad wolf?' are written below the treble staff. Chord symbols G, G7, C/E, and Cm/Eb are placed above the treble staff.

D7 1. G D7 2. G G7

Tra - la - la - la - la. la. Long a -

The third system of the musical score features a first ending and a second ending. The first ending starts on G4, moves to A4, B4, and then a quarter rest. The bass line starts on G2, moves to F#2, E2, and then a quarter rest. The lyrics 'Tra - la - la - la - la.' are written below the treble staff. The second ending starts on G4, moves to A4, B4, and then a quarter rest. The bass line starts on G2, moves to F#2, E2, and then a quarter rest. The lyrics 'la. Long a -' are written below the treble staff. Chord symbols D7, G, D7, G, and G7 are placed above the treble staff.

C F C F

go there were three pigs, lit - tle hand - some pig - gy -

C F C/E

wigs, For the big bad, ver - y big ver - y bad _ wolf, they _

G7 C G7 C F

did - n't give three figs. Num - ber one was ver - y

C F C G7

gay, and he built his house of hay; With a

C F C/E G7

hey hey toot, he blew on his flute and he played a - round all

C D7 G G7 C/E D7/F#

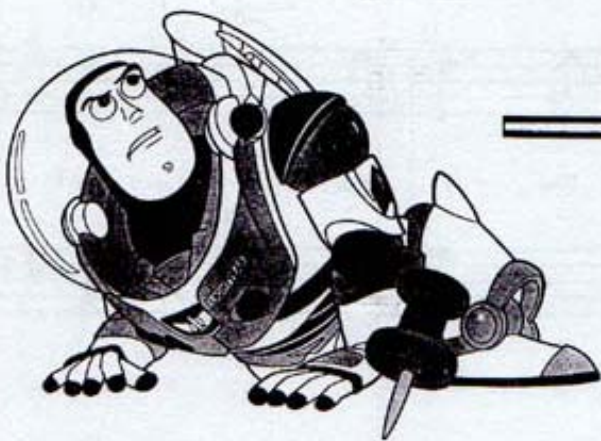
day. Who's a - fraid of the big bad wolf,

C/E D7/F# G G7

big bad wolf, big bad wolf? Who's a - fraid of the

C/E Cm/Eb D7 G

big bad wolf? Tra - la - la - la - la.



I Will Go Sailing No More

LYRICS BY **Randy Newman**

MUSIC BY **Randy Newman**

ooooooo

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Out a-mong the stars I sailed, way be-yond the moon. in my sil-ver ship I sailed a

dream that end-ed too soon. Now I know ex-act-ly who I am and what I'm here fo..

fore. And I will go sail - ing

C C#dim G Am G D7

no more.

G

No! It can't be true! I could fly if I want-ed to.

Ab Bb Eb

Like a bird in the sky, if I be-lieved I could fly,

Bb Ab Db Ab Eb7

fore. And I will go sail - ing

C C#dim G Am G D7

no more.

G

No! It can't be true! I could fly if I want-ed to.

Ab Bb Eb

Like a bird in the sky, if I be-lieved I could fly,

Bb Ab Db Ab Eb7

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note triplets, with a chord symbol 'F' above the first triplet. The bass staff contains a simple eighth-note accompaniment.

Second system of musical notation, continuing the treble and bass staves. The treble staff continues with eighth-note triplets, and the bass staff continues with eighth-note accompaniment.

... .

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords with lyrics underneath. The bass staff contains a simple accompaniment.

E F B $\flat$ F C7

Clear - ly I will go sail - ing no

F

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords with lyrics underneath. The bass staff contains a simple accompaniment.

more.

WHEN SHE LOVED ME

from Walt Disney Pictures' TOY STORY 2 - A Pixar Film

Music and Lyrics by
RANDY NEWMAN

Tenderly, very freely

Dm Am/C G7/B Bbm F
 mp
 When some - bod-y loved me, ev - 'ry-thing was beau-ti-ful.
 Ev - 'ry hour we spent to-geth - er lives with-in my heart. And when she was sad,
 I was there to dry her tears; and when she was hap - py, so — was I, when

Gm7 3fr F/A Bb G7/B Csus2 C
 Em7b5 A/C# Dm F(add2)/C Bb(add2) C F Gm7 3fr F/A
 Bb G7/B Csus2 C Em7b5 A/C# Dm F(add2)/C Bb(add2)

she loved me. Through the sum-mer and the fall, we

had each oth-er, that was all. Just she and I to-gether, like it was meant to be.

And when she was lone-ly, I was there to com-fort her, and I knew — that

she loved me.

Dm Bbm6/Db 3fr F/C G/B Gdim/Bb F/A Fm6/Ab 6:7
 So the years went by; I stayed the same. But she be - gan to drift a - way;

Eb/Bb 6fr A7 Dm Bbm6/Db 3fr C7 Abm/Cb Bb7
 I was left a-lone. Still I wait - ed for the day when she'd say,

Gb6/Db 3fr Abm/C 3fr C7/E F Gm7 3fr F/A
 "I will al - ways love you." Lone - ly and for - got - ten,

rit. a tempo
 Bb G7/B Csus2 C Em7b5 A/C# Dm F(add2)/C Bb(add2) C
 nev - er thought she'd look my way, and she smiled at me and held me just like she used to do, like she

Detailed description: This is a musical score for a song, featuring a vocal melody line and a piano accompaniment. The score is written in standard musical notation with a key signature of one flat (Bb) and a time signature that changes from 2/4 to 4/4. The lyrics are written below the vocal line. Above the vocal line, guitar chords are indicated with letters and diagrams. The chords include Dm, Bbm6/Db (3fr), F/C, G/B, Gdim/Bb, F/A, Fm6/Ab (6:7), Eb/Bb (6fr), A7, Dm, Bbm6/Db (3fr), C7, Abm/Cb, Bb7, Gb6/Db (3fr), Abm/C (3fr), C7/E, F, Gm7 (3fr), F/A, Bb, G7/B, Csus2, C, Em7b5, A/C#, Dm, F(add2)/C, Bb(add2), and C. The lyrics are: "So the years went by; I stayed the same. But she be - gan to drift a - way; I was left a-lone. Still I wait - ed for the day when she'd say, 'I will al - ways love you.' Lone - ly and for - got - ten, nev - er thought she'd look my way, and she smiled at me and held me just like she used to do, like she". The score includes a 'rit.' (ritardando) marking and an 'a tempo' marking. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

loved me when she loved me. When some - bod - y loved me,

ev - 'ry - thing was beau - ti - ful. Ev - 'ry hour we spent to - geth - er

lives with - in my heart, when she loved

me.

WOODY'S ROUNDUP

from Walt Disney Pictures' TOY STORY 2 - A Pixar Film

Music and Lyrics by
RANDY NEWMAN

Bright two-beat



D6



E6



Wood - y's Round - up,

come on, it's time to play.

A7



Bm



F#m



There's

Jes - se

the yo - del - in'

cow - girl.

(O - dl

Bm



lay - ee o - dl o ho o - dl lay - ee o - ee.)

Bulls - eye, — he's

F#m



Wood - y's horse.

Spoken: He's a smart one.

G D6 E6



Pete, the old pros - pec - tor, and Wood - y, the man him -



A7 D Em Ddim/F D/F#



self, of course. It's time for Wood - y's Round - up.



G G#dim7 A A#dim Bm D7/A



He's the ver - y best. He's the root - in' - est toot - in' - est



G G#dim D/A A9 D



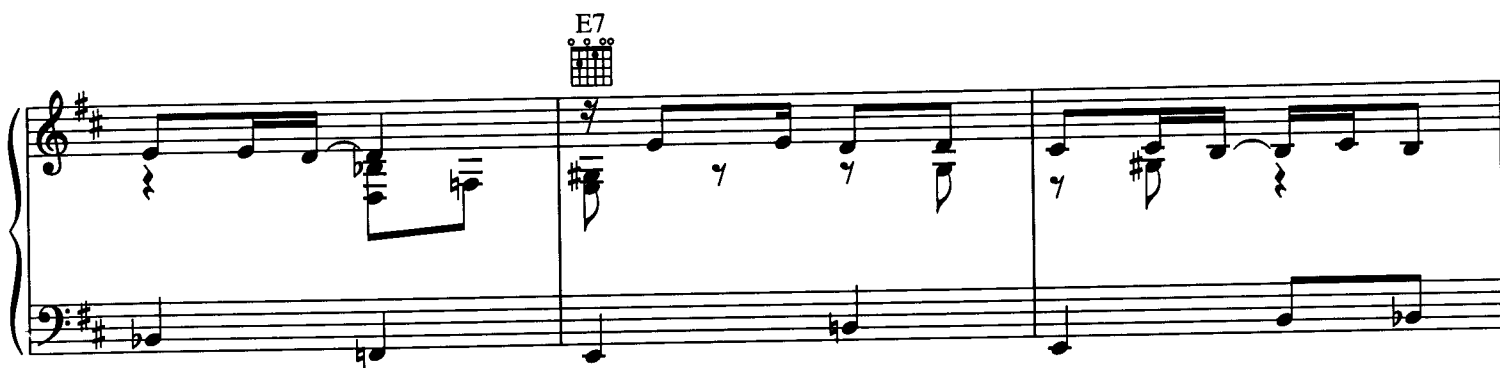
cow - boy in the wild, wild West.















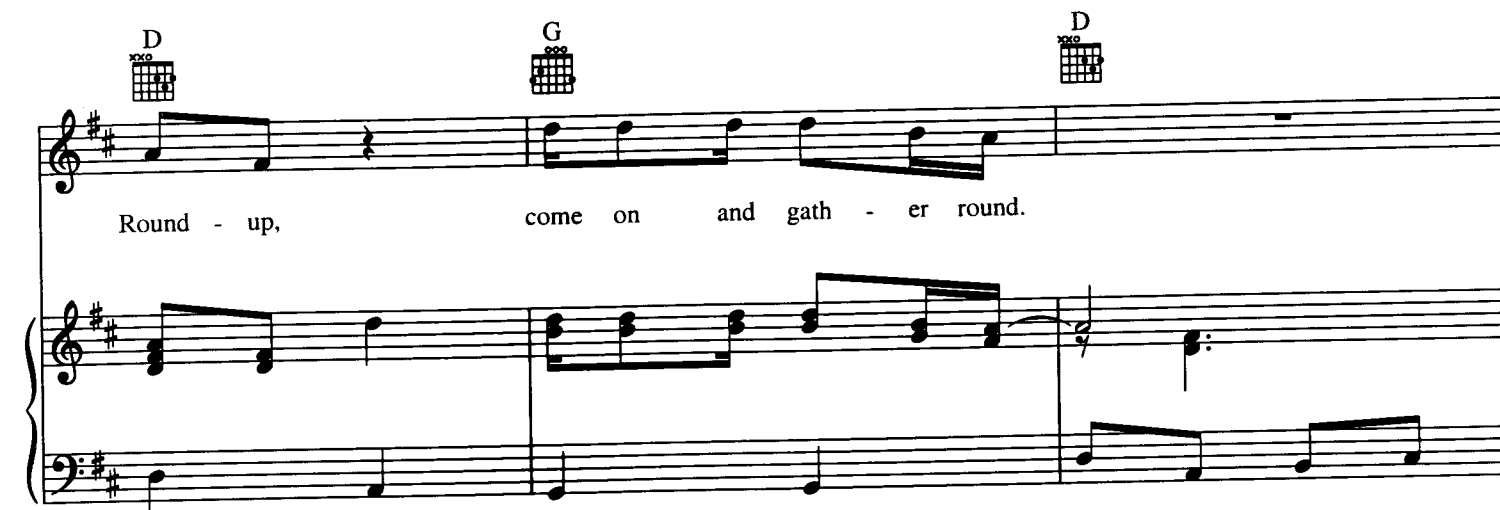

Wood - y's







Round - up, come on and gath - er round.





Wood - y's Round - up, where no - bod - y wears a frown.

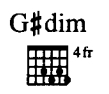


Bad guys go run - nin'



when - ev - er he's in town. He's the root - in' - est toot - in' - est

Freely



N.C.



shoot-in' - est hoot-in' - est cow - boy a - round. Wood-y's Round - up.

WINNIE THE POOH

(From Walt Disney's "WINNIE THE POOH AND THE HONEY TREE")

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Tenderly
Gm7 5

Deep *mp* in the hun - dred a - cre

C7 2 **F** 1

F#dim 4 **Gm7** **C7**

wood where Chris - to - pher Rob - in

F **Gm7** 4

plays, — You'll find the en -

1 1 1 5 5 3 2 1

chant - ed neigh - bor - hood of

1

G7 2 C7 F

Chris - to - pher's child - hood days.

Gm7 5 C7 F F#dim

4 5 2 1

A don - key named Ee - yore is his friend, and

4

Gm7 C7 F Gm7 4 C7

Kan - ga and lit - tle Roo; There's Rab - bit, there's Pig - let

F Dm7 G7₂ C7 F

and there's Owl, but most of all Win-nie the Pooh!

1

Detailed description: This system contains the first three measures of the song. The first measure has a treble clef with a half note G4 and a quarter note A4, and a bass clef with a half note F3. The second measure has a treble clef with a half note B4, a quarter note C5, and a half note B4, and a bass clef with a half note G2 and a quarter note F2. The third measure has a treble clef with a half note A4 and a quarter rest, and a bass clef with a half note E2 and a quarter note D2. Chord symbols F, Dm7, G7₂, C7, and F are placed above the staff.

C7₃ F C7

Win-nie the Pooh, Win-nie the Pooh, tub-by lit-tle cub-by all

2

Detailed description: This system contains the next three measures. The first measure has a treble clef with a half note G4, a quarter note A4, and a half note G4, and a bass clef with a half note F3 and a quarter note E2. The second measure has a treble clef with a half note A4, a quarter note B4, and a half note A4, and a bass clef with a half note F3 and a quarter note E2. The third measure has a treble clef with a half note B4, a quarter note C5, and a half note B4, and a bass clef with a half note G2 and a quarter note F2. Chord symbols C7₃, F, and C7 are placed above the staff.

F₁ 3 1 F#dim₂ C7 F

stuffed with fluff, He's Win-nie the Pooh, Win-nie the Pooh,

4

Detailed description: This system contains the next three measures. The first measure has a treble clef with a half note G4, a quarter note A4, and a half note G4, and a bass clef with a half note F3 and a quarter note E2. The second measure has a treble clef with a half note A4, a quarter note B4, and a half note A4, and a bass clef with a half note F3 and a quarter note E2. The third measure has a treble clef with a half note B4, a quarter note C5, and a half note B4, and a bass clef with a half note G2 and a quarter note F2. Chord symbols F₁, 3, 1, F#dim₂, C7, and F are placed above the staff.

C7₁ 1. F 2. F

wil-ly, nil-ly, sil-ly ole bear. bear.

Detailed description: This system contains the final two measures. The first measure has a treble clef with a half note G4, a quarter note A4, and a half note G4, and a bass clef with a half note F3 and a quarter note E2. The second measure has a treble clef with a half note A4, a quarter note B4, and a half note A4, and a bass clef with a half note F3 and a quarter note E2. Chord symbols C7₁, 1., F, 2., and F are placed above the staff.