



The New Illustrated
TREASURY OF

Disney
SONGS

*Complete Sheet Music
for Over 60 Popular Tunes, Revised and Updated*

Minnie's Yoo Hoo

From Walt Disney's *Mickey's Follies*



Words by WALT DISNEY and CARL STALLING
Music by CARL STALLING

Moderately

F C7 F

I'm the guy they call lit - tle Mick - ey Mouse, got a
blue bird down in the cher - ry tree, and the

f

C7 F D7 C7

sweet - ie down in the chick - en house, neith - er fat nor skin - ny, she's the
bu - sy buzz of the bum - ble bee, eve - ning bells a - ring - in', whip - poor -

F G7 C7

hors - es whin - ny she's my lit - tle Min - nie mouse. When it's
wills a - sing - in' well they don't mean much to me. For my

F C7 F C7

feed - ing time for the an - i - mals, and they howl and growl like the
heart is down in the chick - en house, where I long to be with my

F Adim G7 D7 G7 C E7 A

can - ni - bals, I just turn my heel, to the hen house steal, and you
Min - nie mouse and I'll meet her there, mid that frag - rance rare, sing to

D7 G7 C7 F Bb Db7 F

hear me sing this song. } Oh the old tom cat with his meow, meow, meow,
her this mel - o - dy. }

Bb F G7 C7

old houn' dog with his bow, wow, wow, the crows caw, caw, and the

F A7 Dm G7 C7

mule's hee - haw gosh what a rack - et like an old buzz saw. I have

Bb Gm E7 F D7 G7

lis - tened to the Koo - koo kook his koo - koo, and I've heard the roost - er cock his doo - dle

C7 F C7 F7 Bb

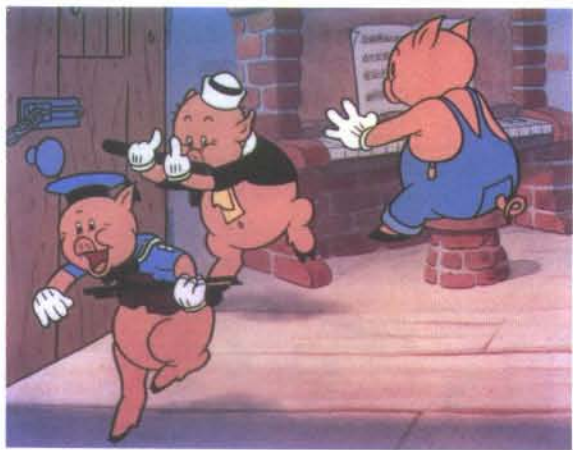
doo doo. With the cows and the chick - ens, all sound like the dick - ens, when I

G7 C7

1 F 2 F

hear my lit - tle Min - nie's yoo hoo. Oh the yoo hoo.

8va 8va



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

Slowly

G D7 G

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

mf

D7 G D+ G D7

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

G D7 To Coda

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

G A7 D G D/F# A7/E D G D/F# A7/E

la. { Long a - go, there were three pigs, lit - tle hand - some pig - gy wigs. For the
 Came the day when fate did frown and the wolf blew in - to town. With a

D G D/F# D#dim7 A7 D A7 D G

big bad, ver - y big, ver - y bad_wolf they_ did - n't give three figs. Num - ber one was ver - y
 gruff, "puff, puff" he puffed just e-nough and the hay house fell right down. One and Two were scared to

D/F# A7/E D G D/F# A7/E D G D/F# D#dim7

gay and he built his house with hay. With a hey - hey toot, he blew on his flute and he
 death of the big bad wolf - ie's breath. "By the hair of your chin-ny-chin, I'll blow you in," and the

A7 D D7 G C#7 F#m B7 Em A7

played a-round all day. Num - ber two was fond of jigs and so he built his
 twig house an - swered yes. No one left but num - ber Three to save the pig - let

D G D/F# G C#7 F#m B7 E7 A7

house with twigs. Heigh did-dle did-dle, he played on his fid-dle and danced with la - dy pigs. Num - ber
fam - i - ly. When they knocked, he fast un - locked and said, "Come in with me!" Now they

D G D/F# A7/E D G D/F# A7/E D

three said, "Nix on tricks, I will build my house with bricks." He had no chance to
all were safe in - side and the bricks hurt wolf - ie's pride. So, he slid down the chim-'ney and,

G D/F# D#dim7 A7 D D7 no chord

sing and dance 'cause work and play don't mix! Ha ha ha! The two lit-tle, do lit-tle
oh, by Jim-'ney, in the fi - re he was fried. Ha ha ha! The three lit-tle, free lit-tle

1 2 D (#) D.C. al Coda

pigs just winked and laughed, ha ha!
pigs re - joiced and laughed, ha ha!

CODA G

la.

Heigh-Ho

The Dwarfs' Marching Song

From Walt Disney's

Snow White And The Seven Dwarfs



Words by LARRY MOREY
Music by FRANK CHURCHILL

March tempo

G Em Am7

We dig dig dig dig dig dig dig in our mine the whole day
dig dig dig dig dig dig dig and we try to do our

mf

Musical notation for the first system of the song. It consists of three staves: a vocal line in G major, a piano accompaniment in G major, and a bass line. The key signature has one sharp (F#). The time signature is 2/4. The tempo is marked 'March tempo'. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The lyrics are written below the vocal line.

D7 G Em

thru. To dig dig dig dig dig dig dig is
bit. We dig dig dig dig dig dig dig un -

Musical notation for the second system of the song. It consists of three staves: a vocal line in G major, a piano accompaniment in G major, and a bass line. The key signature has one sharp (F#). The time signature is 2/4. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The lyrics are written below the vocal line.

Am7 D7/F# G Am/C B7

what we like to do. And while we dig we
til it's time to quit. And then we war - ble

Musical notation for the third system of the song. It consists of three staves: a vocal line in G major, a piano accompaniment in G major, and a bass line. The key signature has one sharp (F#). The time signature is 2/4. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The lyrics are written below the vocal line.

Em Am/C B7 Em

al - ways sing, for when you dig there ain't a bet - ter thing than a
 down the scale as we all go march - ing down the trail right a -

Eb+ D7 Am7 Fm6

tune, than a tune, you can whis - tle or can
 long, right a - long, to the rhy - thm of the

D7/F# D7 G B7 C

croon. _____
 song. _____

“Heigh - ho, heigh - ho.” To
 ho, ho, heigh - ho.” It’s

A7 D7 C G/B

make your trou - bles we go, just keep on sing - ing
 home from work we go. (Whistle)

C B7/D# Em Cm6/Eb G/D D7

all day long, "Heigh - ho, heigh - ho, heigh - ho." "Heigh -
 "Heigh - ho, heigh - ho, heigh - ho." "Heigh -

G B7 C A7

ho, heigh - ho." For if you're feel - ing
 ho, heigh - ho," all sev - en in a

D7 C G/B C B7/D# Em Cm6/Eb

low, you pos - i - tive - ly can't go wrong with a
 row. (Whistle) with a

G/D D7 1 G D7 2 G

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



I'm Wishing

From Walt Disney's *Snow White And The Seven Dwarfs*



Words by LARRY MOREY
Music by FRANK CHURCHILL

Slowly

B \flat /G B \flat /F B \flat /D B \flat m/D \flat C7

mf

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (B \flat major). The melody is played in the right hand, and the bass line is in the left hand. The tempo is marked 'Slowly' and the dynamic is 'mf'.

Gm Gm7 Gm6

It's so sad and lone - ly, wish - ing well, —

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature remains two flats. The lyrics are: "It's so sad and lone - ly, wish - ing well, —".

Gm C7 F F6 Fmaj7 F6

long - ing for some - one you nev - er see. —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "long - ing for some - one you nev - er see. —".

Gm Gm7 Gm6

Make ^{him} love me on - ly, wish - ing well, _____

Dm7/G G7 Gm7/C C7

won't you grant this fa - vor to me? _____ I'm

F6 C9

wish - ing _____ for the one I love to

F6

find me _____ to - day. _____ I'm

F6

hop - ing, _____ and I'm dream - ing

C9

of the nice things, _____ { he'll } she'll } say. _____

F6

Cm7

Tell me, wish - ing well, _____

F7

Bb

will my wish come true? _____

Dm7

With your mag - ic spell, _____

G7

C7

won't you tell my loved one what to do? I'm

F6

wish - ing for the one I

C9

love to find me to

1

F6 Bb/C F Abdim Gm7 C7

2

F

day. I'm day.

Some Day My Prince Will Come

From Walt Disney's
Snow White And The Seven Dwarfs



Words by LARRY MOREY
Music by FRANK CHURCHILL

Rather fast

F A+ Bb D7/A

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

Gm Bb Bb+ C7/E F/A

some day I'll find my love, and how thrill - ing that
some one to call my own, and I'll know her the

Abdim7 Gm7 C7 F/A Abdim7

mo - ment will be, _____ when the prince of my dreams comes to
mo - ment we meet, _____ for my heart will start skip - ping a

Gm7 C7 F A+ Bb

me. _____ He'll whis per "I love
beat. _____ Some day - we'll say and

D7/A Gm Bb Bb+ C7

you" and steal a kiss or two though he's
do things we've been long - ing to though she's

F A7 A+ Bb+ Bdim7 F F#dim7

far a - way I'll find my love some day some day when my

Gm7 C7 1 F Ab7 Gm7 C7 2 F

dreams come true. _____ true. _____

8va

Whistle While You Work

From Walt Disney's
Snow White And The Seven Dwarfs



Words by LARRY MOREY
Music by FRANK CHURCHILL

Brightly

C

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

mf

C#dim7 G7

Put on that grin and start right in to
Just do your best then take a rest and

1 Cadd9 2 C F

whis - tle loud and long. Just song. When there's too much to
sing your - self a

do, don't let it both - er you. For - get your trou - bles,

Fm

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a dotted quarter note 'do,' followed by eighth notes 'don't let it both - er you.' and a quarter note 'For - get your trou - bles,'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A fermata is placed over the first bass note. The key signature has one flat (B-flat).

try to be just like a cheer - ful chick - a - dee. And whis - tle while you

C6 C#dim7 Dm7 G7 C

The second system continues the vocal line with 'try to be just like a cheer - ful chick - a - dee. And whis - tle while you'. The piano accompaniment features a more active right hand with chords and moving lines. The key signature remains one flat.

work. (whistle) ----- Come on, get smart, tune

C#dim7 G7

The third system includes a whistle section indicated by a dashed line. The vocal line says 'work. (whistle) ----- Come on, get smart, tune'. The piano accompaniment has a more complex texture with chords and moving lines. The key signature remains one flat.

up and start to whis - tle while you work.

C C6

The fourth system concludes with 'up and start to whis - tle while you work.'. The piano accompaniment features a final chord in the right hand. The key signature remains one flat.

Give A Little Whistle

From Walt Disney's *Pinocchio*



Words by NED WASHINGTON
Music by LEIGH HARLINE

Moderately fast

Chords: Eb, F#dim7, Bb7/F, Bb7, Eb

When you get in trou - ble and you don't know right from

mf

Chords: Edim7, Bb7/F, F#dim7, Bb7/F, Bb7

wrong, give a lit - tle whis - tle! (Whistle) Give a lit - tle

Chords: Ebmaj9, Eb6, Fdim/Ab, Eb/G, Bb7, Eb, F#dim7

whis - tle! (Whistle) When you meet temp -

B \flat 7/F B \flat 7 E \flat Edim7 B \flat 7/F F \sharp dim7

ta - tion and the urge is ve - ry strong, give a lit - tle whis - tle! (Whistle) -

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "ta - tion and the urge is ve - ry strong, give a lit - tle whis - tle! (Whistle) -". The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal line.

B \flat 7/F B \flat 7 E \flat maj9 E \flat 6 Fdim/A \flat E \flat /G D7 \flat 9 Gm

Give a lit - tle whis - tle! (Whistle) - Not just a

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "Give a lit - tle whis - tle! (Whistle) - Not just a". The piano accompaniment continues with the grand staff.

A dim7 Gm D7/F \sharp Cm6/E \flat D7

lit - tle squeak, puck - er up and blow. And if your

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "lit - tle squeak, puck - er up and blow. And if your". The piano accompaniment continues with the grand staff.

Gm F \sharp dim7 B \flat 7/F A7/B \flat B \flat 9 E \flat F \sharp dim7

whis - tle's weak, yell "Jim - i - ny Crick - et." Take the straight and

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics: "whis - tle's weak, yell 'Jim - i - ny Crick - et.' Take the straight and". The piano accompaniment concludes with the grand staff.

B \flat 7/F B \flat 7 E \flat E \flat E \dim 7

nar - row path and if you start to slide, give a lit - tle

B \flat 7/F F \sharp \dim 7 F \sharp \dim 7 C7/G G \sharp \dim 7

whis - tle. (Whistle) Give a lit - tle whis - tle (Whistle)

C7/G Fm7 B \flat 7 B \flat 9 B \flat 7b9

and al - ways let your con - science be your

1 2

E \flat 6 Cm7 Fm7 F \sharp m/B \flat B \flat 9 E \flat 6 Fm9 B \flat 9 E \flat 6

guide. guide.

Hi-Diddle-Dee-dee

(An Actor's Life For Me)
From Walt Disney's *Pinocchio*



Words by NED WASHINGTON
Music by LEIGH HARLINE

Brightly

N.C.

f *sfz*

Cm7b5 F7 Cm7 F7

Bb Fdim7 F7

mf

The grass is al - ways green - er in the oth - er fel - low's yard. _____ No

D Cdim7 A7

mat - ter what your life may be you think your life is hard. _____ If

Ebm7 Gm7

we could pick and choose _____ and na - ture was - n't a fac - tor,

Fm7b5 Fm7/Ab Fm7/Bb Bb7

here's a bit of news: _____ I'd pick the life of an act - or.

Eb Bb7 Eb

Hi - did - dle - dee - dee, _____ an act - or's life for me, _____ a

Bb7 Eb Bb7 Eb

high silk hat and a sil - ver cane, a watch of gold with a dia - mond chain.

E_b **B_b7**

Hi - did - dle - dee - doo, you sleep till af - ter

E_b **B_b7** **E_b**

two. You prom - e - nade with a big cig - ar, you

B_b7 **E_b** **B_b7**

tour the world in a pri - vate car, you dine on chick - en and

E_b **B_b7**

cav - i - ar, an act - or's life for me. 1
E_b 2
E_b me.

sfz

I've Got No Strings

From Walt Disney's *Pinocchio*



Words by NED WASHINGTON
Music by LEIGH HARLINE

Moderately

G D7 G D7 G D7 G Fdim D7 D+

mf

The first system of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with chords and single notes. The music is in the key of D major and 2/4 time. The dynamic marking is mezzo-forte (mf).

G D7 G D7 G

Why does the gay lit - tle dick - y bird sing? What put the "zing" in a

mf

The second system of the sheet music, featuring a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Why does the gay lit - tle dick - y bird sing? What put the 'zing' in a". The dynamic marking is mezzo-forte (mf).

D7 G Am D7 G D7 D+ G

but-ter-fly's wing? What's the rea - son for the smile of a trou - ba - dour?

The third system of the sheet music, featuring a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "but-ter-fly's wing? What's the rea - son for the smile of a trou - ba - dour?". There are triplets in the piano accompaniment. The dynamic marking is mezzo-forte (mf).

D7

G

D7

G

D7

G

Why does a breeze have a bar-rel of fun? Ev - en the bee who's a son - of - a - gun, it's

A7

D

G

A7

D7

all be - cause they're free, and string - less the same as me.

D7#5

G

G6

D7sus

D7

D7sus

D7

G

I've got no strings to hold me down, to make me fret or make me frown.

mf

G6

D7sus

D7

D7sus

D7

G6

I had strings but now I'm free, there are no strings on me.

B7 Em B7 Em B7 Em

Hi - o the mer - ri - o I'm as hap - py as can be.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Hi - o the mer - ri - o I'm as hap - py as can be." The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part includes a triplet of eighth notes in the second measure. Chord symbols B7, Em, and B7 are placed above the vocal line.

A7 D A7 D A7 D Bm D7/A

I want the world to know noth - ing ev - er wor - ries me. I've

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "I want the world to know noth - ing ev - er wor - ries me. I've". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Chord symbols A7, D, A7, D, A7, D, Bm, and D7/A are placed above the vocal line.

G G6 D7sus D7 D7sus D7 G

got no strings so I have fun, I'm not tied up to an - y - one.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "got no strings so I have fun, I'm not tied up to an - y - one." The piano accompaniment features a consistent rhythmic pattern of eighth notes in the left hand and chords in the right hand. Chord symbols G, G6, D7sus, D7, D7sus, D7, and G are placed above the vocal line.

G6 D7sus D7 D7sus D7

How I love my lib - er - ty, there are no strings on me. I've me.

1	G6	D7#5
2	G	D7 G

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "How I love my lib - er - ty, there are no strings on me. I've me." The piano accompaniment includes a double bar line and repeat signs. Chord symbols G6, D7sus, D7, D7sus, and D7 are placed above the vocal line. A box at the end of the system contains two first ending options: "1 G6 D7#5" and "2 G D7 G".



When You Wish Upon A Star

From Walt Disney's *Pinocchio*

Words by NED WASHINGTON
Music by LEIGH HARLINE

With expression

C A7 Dm Dm7 G7

When you wish up - on a star, makes no dif - f'rence

Cdim7 C C6 C/E Ebdim7 Dm

who you are. An - y - thing your heart de - sires will

Dm7/G G7 C6 G7 C A7

come to you. If your heart is

Dm Dm7 G7 Cdim7 C
 in your dream, no re - quest is too ex - treme.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'in your dream, no re - quest is too ex - treme.' The bottom two lines are the piano accompaniment in grand staff (treble and bass clefs). Chord symbols are placed above the vocal line: Dm, Dm7, G7, Cdim7, and C.

C/E Ebdim7 Dm Dm7 Dm7/G G7
 When you wish up - on a star as dream - ers

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef, with lyrics 'When you wish up - on a star as dream - ers'. The bottom two lines are the piano accompaniment in grand staff. Chord symbols are placed above the vocal line: C/E, Ebdim7, Dm, Dm7, Dm7/G, and G7.

C Dm7b5/G G13 Cmaj7 C6 G9 Gdim7 G7
 do. Fate is kind, she brings to

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef, with lyrics 'do. Fate is kind, she brings to'. The bottom two lines are the piano accompaniment in grand staff. Chord symbols are placed above the vocal line: C, Dm7b5/G, G13, Cmaj7, C6, G9, Gdim7, and G7.

Cdim7 C Am7 D7
 those who love, the sweet ful - fill - ment of their se - cret

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef, with lyrics 'those who love, the sweet ful - fill - ment of their se - cret'. The bottom two lines are the piano accompaniment in grand staff. Chord symbols are placed above the vocal line: Cdim7, C, Am7, and D7.

Fm6 G7 G7#5(b9) G7 C A7

long - ing. Like a bolt out

This system contains the first two lines of music. The vocal line starts with a whole note 'long' under an Fm6 chord, followed by a half note rest and a half note 'ing.' under a G7 chord. The piano accompaniment features a bass line with eighth notes and a treble line with chords. The second line continues with 'Like a bolt out' under C and A7 chords.

Dm Dm7 G7 Cdim7 C C6

of the blue, fate steps in and sees you thru.

This system contains the third and fourth lines of music. The vocal line has 'of the blue,' under Dm and Dm7 chords, 'fate steps in and' under G7, and 'sees you thru.' under Cdim7, C, and C6 chords. The piano accompaniment continues with similar harmonic support.

C/E Ebdim7 Dm7 1 Dm7/G G7

When you wish up - on a star your dream comes

This system contains the fifth and sixth lines of music. The vocal line starts with 'When you wish up - on a star your dream comes' under C/E, Ebdim7, Dm7, Dm7/G, and G7 chords. The piano accompaniment includes a first ending bracket over the final two measures.

C G13 2 Dm7/G G7 C

true. dream comes true.

This system contains the seventh and eighth lines of music. The vocal line has 'true.' under C, 'dream comes' under G13, and 'true.' under C. A second ending bracket is present over the final two measures. The piano accompaniment concludes the piece.

Baby Mine

From Walt Disney's *Dumbo*



Words by NED WASHINGTON
Music by FRANK CHURCHILL

Moderately slow

E \flat B \flat /D Cm Cm/B \flat *3* A \flat 6 A \flat m6 A \flat m6/B \flat B \flat 7

Ba - by mine don't you cry.

mf

E \flat B \flat /D Cm Cm/B \flat *3* A \flat 6 A \flat m6 A \flat m6/B \flat B \flat 7

Ba - by mine dry your eye.

A \flat A \flat /G Fm7 *3* A \flat 6 *3* A \flat dim *3*

Rest your head close to my heart, nev - er to part, ba - by of

Eb/G Fm7 Eb Bb9sus Eb Bb/D Cm Cm/Bb *g* Ab6 Abm6
 mine. Lit - tle one when you play

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note 'mine.' followed by a quarter rest, then a half note 'Lit - tle', a quarter rest, a half note 'one', a quarter rest, a half note 'when you', and a quarter rest, ending with a half note 'play'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chords are indicated above the staff: Eb/G, Fm7, Eb, Bb9sus, Eb, Bb/D, Cm, Cm/Bb (with a grace note 'g'), Ab6, and Abm6.

Abm6/Bb Bb7 Eb Bb/D Cm Cm/Bb *g* Ab6 Abm6 Abm6/Bb Bb7
 don't you mind what they say.

The second system continues the musical score. The vocal line has a quarter rest, a half note 'don't', a quarter rest, a half note 'you', a quarter rest, a half note 'mind', a quarter rest, a half note 'what they', and a quarter rest, ending with a half note 'say.'. The piano accompaniment continues with chords and accompaniment. Chords are indicated above the staff: Abm6/Bb, Bb7, Eb, Bb/D, Cm, Cm/Bb (with a grace note 'g'), Ab6, Abm6, Abm6/Bb, and Bb7.

Ab Ab/G Fm7 *g* Ab6 *g* Abdim *g*
 Let those eyes spar - kle and shine, nev - er a tear, ba - by of

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has a half note 'Let', a quarter rest, a half note 'those', a quarter rest, a half note 'eyes', a quarter rest, a half note 'spar - kle', a quarter rest, a half note 'and', a quarter rest, a half note 'shine,', a quarter rest, a half note 'nev - er', a quarter rest, a half note 'a', a quarter rest, a half note 'tear,', a quarter rest, a half note 'ba - by', and a quarter rest, ending with a half note 'of'. The piano accompaniment continues with chords and accompaniment. Chords are indicated above the staff: Ab, Ab/G, Fm7, Ab6, and Abdim. There are also grace notes 'g' above the notes 'spar - kle', 'and', 'nev - er', and 'tear,'.

Somewhat faster
 Eb/G Fm7 Eb G7#5 Cm *g*
 mine. If they knew sweet lit - tle

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note 'mine.' followed by a quarter rest, then a half note 'If', a quarter rest, a half note 'they', a quarter rest, a half note 'knew', a quarter rest, a half note 'sweet', a quarter rest, a half note 'lit - tle'. The piano accompaniment continues with chords and accompaniment. Chords are indicated above the staff: Eb/G, Fm7, Eb, G7#5, and Cm. There is a grace note 'g' above the note 'sweet'.

Dm7 Dm7/G G7 Cm

you, _____ they'd end up lov - ing you

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has a melodic line with a slur over the first two notes and a triplet of notes at the end. The piano accompaniment (middle and bottom staves) features a steady bass line and chords in the right hand.

Dm7 Dm7/G G7 Cm Cm/Eb Gm

too. _____ All those same peo - ple who scold

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a slur and a triplet. The piano accompaniment maintains the harmonic structure with various chord voicings.

Gm/Bb Cm Am7b5 D7 Gm D/F#

you, what they'd give just for the right to

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a slur and a triplet. The piano accompaniment includes a D/F# chord in the final measure.

Fm7 Bb7 Eb Bb/D Cm Cm/Bb Ab6 Abm6

hold you. From your head _____ to your toes, _____

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a long slur across the final two notes. The piano accompaniment features a triplet in the right hand.

$A\flat m6/B\flat$ $B\flat 7$ $E\flat$ $B\flat/D$ Cm $Cm/B\flat$ $A\flat 6$ $A\flat m6$ $A\flat m6/B\flat$ $B\flat 7$

you're not much, good-ness knows,

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (Bb and Eb). The first line of music includes the lyrics 'you're not much, good-ness knows,'. The piano accompaniment features a steady bass line and chords in the right hand. There are dynamic markings like 'f' and 'p' and a triplet of eighth notes in the vocal line.

$A\flat$ $A\flat/G$ $Fm7$ $A\flat 6$ $A\flat dim$

but you're so pre-cious to me, cute as can be, ba-by of

Detailed description: This system contains the second and third lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'but you're so pre-cious to me, cute as can be, ba-by of'. The piano accompaniment continues with chords and a bass line. There are dynamic markings like 'f' and 'p' and a triplet of eighth notes in the vocal line.

$E\flat/G$ $Fm7$ $E\flat$ $B\flat 7$ $A\flat dim$ $B\flat 7\flat 9$ $E\flat$

mine. be, ba-by of mine.

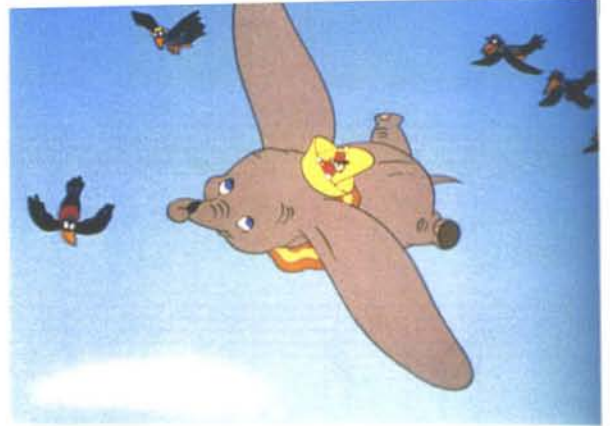
Detailed description: This system contains the third and fourth lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'mine. be, ba-by of mine.'. The piano accompaniment continues with chords and a bass line. There are dynamic markings like 'f' and 'p' and a triplet of eighth notes in the vocal line. A first ending bracket is shown above the vocal line.

$A\flat 6$ $E\flat$ $A\flat 6$ $E\flat$

Detailed description: This system contains the fourth and fifth lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The piano accompaniment continues with chords and a bass line. There are dynamic markings like 'f' and 'p' and a triplet of eighth notes in the vocal line.

When I See An Elephant Fly

From Walt Disney's *Dumbo*



Words by NED WASHINGTON
Music by OLIVER WALLACE

Moderately

Chord progression for the first system: Eb6, Fm7, Bb7, Eb6, C9, Fm7, Bb7b9

Chord progression for the second system: Eb, Eb/G, Fm7, Fm7/Bb, Bb7, Eb, Eb/G, Fm, Bb9, Eb, Bb7

Chord progression for the third system: Eb, Eb/G, Fm, Fm7/Bb, Bb7, Cm7, F7, Bb7

Lyrics:
Ho! Ho! When I think a-bout it, Ho! Ho! I have to laugh
Ho! Ho! Just to think a-bout it bends me right in half.

Dynamic markings: *f* (first system), *mf* (second system)

Fm7 Bb7 Eb D7 Eb

I saw a pea - nut stand, — heard a rub - ber band, — I saw a
gar - den walk, — a ba - nan - a stalk, — I saw a

mf - f

Bb7 Bb/Ab Eb/G Ebm/Gb Bb7/F Bb7 Eb Eb7#5

need - le that winked — its eye. — But I think I will have seen
pig with an aw - ful sty. — But I think I will have seen

Ab B9 Eb/Bb F7 Fm7/Bb Bb7

ev - 'ry - thing — when I see an el - ephant fly. — I saw a
ev - 'ry - thing — when I see an el - ephant fly. — I saw the

Fm7 Bb7 Eb D7 Eb

front porch swing, — heard a dia - mond ring, — I saw a
su - gar bowl, — saw the jel - ly roll, — I saw a

Bb7 Bb/Ab Eb/G Ebm/Gb Bb7/F Bb7 Eb Eb7#5

pol - ka dot rail - road tie. _____ But I think I will have seen
 pick - et fence that's - no lie. _____ But I think I will have seen

Ab B9 Eb C7 F7 Bb9 Eb6 Eb7

ev - 'ry - thing - when I see an el - ephant fly.
 ev - 'ry - thing - when I see an el - ephant fly.

Ab Abm Eb

I saw a clothes horse rar' up and buck. _____ They tell me that a man made a
 I ev - en heard - a choc - o - late drop. _____ I went in - to a store, saw a

Eb7 Ab Abm

veg - 'ta - ble "Truck." I did - n't see _____ that, I on - ly heard _____ but
 bi - cy - cle shop. _____ You can't de - ny _____ the things that you see, _____ but

Eb F7 Bb7
 just to be soc - ia - ble I'll take their word. I saw a
 I know there's cer - tain things that just can't be. The oth - er

Fm7 Bb7 Eb D7 Eb Bb7 Bb/Ab
 lan - tern slide, saw an old cow - hide, and I just laugh'd till I thought I'd
 day by chance, saw an old barn dance, so I'm a gull - i - ble sort of

Eb/G Ebm/Gb Bb7/F Bb7 Eb Eb7#5 Ab B9
 die. But I think I will have seen ev - 'ry - thing - when
 guy. But I think I will have seen ev - 'ry - thing - when

Eb C7 F7 Bb7 1 Eb6 Cdim7 Bb7 2 Eb6
 I see an el - e - phant fly. I saw a fly.
 I see an el - e - phant

Little April Shower

From Walt Disney's *Bambi*



Words by LARRY MOREY
Music by FRANK CHURCHILL

Moderately

C G7 C F C F

Drip, drip, drop, lit - tle A - pril show - er, beat - ing a tune as you
Drip, drip, drop, lit - tle A - pril show - er, beat - ing a tune ev - 'ry -

mp

C G7 C F C F

fall all a-round. Drip, drip, drop, lit - tle A - pril show - er, what can com-pare with your
where that you fall. Drip, drip, drop, lit - tle A - pril show - er, I'm get - ting wet and I

C To Coda ⊕ E B7 E A

beau - ti - ful sound. Drip, drip, drop, when the sky is cloud - y
don't care at all.

E A E B7

your pret - ty mu - sic can bright - en the day. Drip, drip, drop, when the

This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E A E B G7 D.C. al Coda

sun says, "How - dy" you say "Good - bye" right a - way.

This system contains the next two measures. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment continues with similar rhythmic patterns.

CODA

F C F C F C

Drip! Drop! Drip! Drop! I'll nev - er be a - fraid of a

p

The CODA section begins with a treble clef and a common time signature. The vocal line consists of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment features a simple eighth-note bass line and chords in the right hand.

G7 C

good lit - tle gay lit - tle A - pril ser - e - nade.

cresc.

This system contains the final two measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Zip-A-Dee-Doo-Dah

From Walt Disney's *Song Of The South*



Words by RAY GILBERT
Music by ALLIE WRUBEL

Moderately fast

B \flat F7/C B \flat /D B \flat E \flat B \flat /D

Zip - a-dee doo - dah, zip - a-dee - ay. _____

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderately fast'. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a dotted half note G4. The piano accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, and a dotted half note G3. The piano part includes chords and arpeggiated figures.

E \flat B \flat C9 F7 B \flat F7/C B \flat /D

My, oh my, what a won-der - ful day! _____ Plen - ty of sun -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a dotted half note G4. The piano accompaniment continues with similar rhythmic patterns and chords.

B \flat E \flat B \flat E \flat B \flat /F Gm

- shine, head - in' my way. _____ Zip - a-dee doo - dah,

The third system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a dotted half note G4. The piano accompaniment continues with similar rhythmic patterns and chords.

Eb6 F9 Bb F7 Bbdim7 Bb
 zip a-dee - ay! Mis - ter Blue - bird on my shoul - der.

Gm7 C7 F
 It's the truth, it's "act - ch'll." Ev - 'ry-thing is

Bb F7/C Bb/D Cm Bb Eb Bb
 "sa - tis - fact - ch'll." Zip - a-dee doo - dah, zip - a-dee - ay!

Eb Bb Gm C7 F7 Bb 1 Bb/D Dbdim F7/C 2
 Won - der-ful feel - ing, won - der - ful day.

The Lord Is Good To Me

From Walt Disney's *Melody Time*



Words and Music by KIM GANNON
and WALTER KENT

Moderately

F F6 Gm7 C7 F6 Gm7 C7

The Lord is good to me and so I thank the Lord for

The first system of musical notation for the song. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Moderately'. The lyrics 'The Lord is good to me and so I thank the Lord for' are written below the vocal line. Chord symbols F, F6, Gm7, C7, F6, Gm7, and C7 are placed above the vocal line. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F Fmaj7 F7 Bb Bbm

giv - in' me the things I need the sun and rain and an ap - ple seed, yes

The second system of musical notation. The vocal line continues with the lyrics 'giv - in' me the things I need the sun and rain and an ap - ple seed, yes'. Chord symbols F, Fmaj7, F7, Bb, and Bbm are placed above the vocal line. The piano accompaniment continues with chords and a bass line.

F6 Gm7 C7 F Gm7 C7

He's been good to me. (whistle) -----
8va -----

The third system of musical notation. The vocal line concludes with 'He's been good to me.' followed by a whistle section indicated by a dashed line and the word '(whistle)'. The piano accompaniment continues with chords and a bass line. The final notes of the whistle are marked with '8va'.

F Gm7 C7 F F6 Gm7 C7

I owe the Lord so much for

loco

F6 Gm7 C7 F Fmaj7

ev - 'ry - thing I see I'm cer - tain if it warn't for Him there'd

F7 Bb Bbm F6 Gm7 C7 F Bb

be no ap - ples on this limb, yes He's been good to me. *(whistle)*.....

F Bb

Oh here am I 'neath a blue, blue sky a do - in' as I

A7 Dm A7 Dm G7

please sing - in' with my feath-ered friends, - hum - min' with the

C7 F F6 Gm7 C7 F6 Gm7 C7

bees. I wake up ev - 'ry day as hap - py as can be be -

F Fmaj7 F7 Bb Bbm

cause I know that with His care my ap - ple trees they will still be there, Oh the

F6 Gm7 C7 F Bb F

Lord's been good to me. (whistle) 8va



Lavender Blue

(Dilly Dilly)

From Walt Disney's *So Dear To My Heart*

Words by LARRY MOREY
Music by ELIOT DANIEL

Moderately

C G Gm7 C9 F
 Lav - en - der blue dil - ly, dil - ly, lav - en - der

C F C F D7
 green; if { I } were king, dil - ly, dil - ly { I'd } need a
 { you } { you'd }

G7 C G Gm7 C9 F
 queen. Who told me so, dil - ly, dil - ly, who told me

© 1948 Walt Disney Music Company
 Copyright Renewed
 All Rights Reserved Used by Permission

C F C F

so? I told my - self, dil - ly, dil - ly,

Dm7 G7 C F

I told me so. If your dil - ly, dil - ly heart feels a

Em7 A9 Em7 A7

dil - ly, dil - ly way 'n if you'll an - swer, "yes." In a

G D7

pret - ty lit - tle church on a dil - ly, dil - ly day { you'll } I'll be wed in a

G7 C G Gm7 C9

dil - ly, dil - ly dress of lav - en - der blue dil - ly, dil - ly,

F C F

lav - en - der green, then { I'll } { you'll } be

C F Dm7 G7 C

king, dil - ly, dil - ly and { you'll } { I'll } be { my } { your } queen.

F D7/F# Dm7/G G7 C F/C Csus C

queen.

A Dream Is A Wish Your Heart Makes

From Walt Disney's *Cinderella*



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

Moderately slow, with expression

G

A dream is a wish your heart makes _____

mp

B7 C E7 Am

when you're fast a - sleep. _____ In dreams you will

Am7 D9 Am7 D9 Am7 D7

lose your heart - aches; _____ what - ev - er you wish for you

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo and expression markings are 'Moderately slow, with expression' and 'mp' (mezzo-piano). The score is divided into three systems. The first system has a G chord above the first measure. The second system has B7, C, E7, and Am chords above the measures. The third system has Am7, D9, Am7, D9, Am7, and D7 chords above the measures. The lyrics are: 'A dream is a wish your heart makes _____ when you're fast a - sleep. _____ In dreams you will lose your heart - aches; _____ what - ev - er you wish for you'. The piano accompaniment includes chords and melodic lines in both the right and left hands.

G Em7 Am7 D7#5(b9) G

keep. _____ Have faith in your dreams and some - day _____

The first system of the musical score features a vocal line in G major with lyrics "keep. Have faith in your dreams and some - day". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Chords are indicated above the staff: G, Em7, Am7, D7#5(b9), and G.

Dm7 G7 G7#5 C

your rain - bow will come smil - ling thru. _____ No mat - ter

The second system continues the vocal line with lyrics "your rain - bow will come smil - ling thru. No mat - ter". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords are indicated above the staff: Dm7, G7, G7#5, and C.

Cmaj7 F9 Gsus G A9 Am7 D7 Am7/E

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

The third system continues the vocal line with lyrics "how your heart is griev - ing, if you keep on be - liev - ing, the dream that you". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chords are indicated above the staff: Cmaj7, F9, Gsus, G, A9, Am7, D7, and Am7/E.

Am7 D9 G6 Eb7 D7 A#maj7 G F#/G G

wish will come true. _____ A true. _____ *8va* _____

rit.

The fourth system concludes the vocal line with lyrics "wish will come true. A true." and includes a trill marked "8va". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a ritardando marking. Chords are indicated above the staff: Am7, D9, G6, Eb7, D7, A#maj7, G, and F#/G G.

Bibbidi-Bobbidi-Boo

(The Magic Song)

From Walt Disney's *Cinderella*



Words by JERRY LIVINGSTON
Music by MACK DAVID and AL HOFFMAN

Brightly

F

Sa - la - ga - doo - la men - chic - ka boo - la bib - bi - di - bob - bi - di - boo

mp

C7

put 'em to - geth - er and what have you got

bib - bi - di - bob - bi - di - boo.

F C7

F

Sa - la - ga - doo - la men - chic - ka boo - la bib - bi - di - bob - bi - di - boo

C7 *3* *3* *3* *3* F

it - 'll do mag - ic be - lieve it or not, *3* bib - bi - di - bob - bi - di - boo.

Bb *3* F *3* G7 *3* Dm7 Bbm G7

Sa - la - ga - doo - la means *3* men - chic - ka boo - le - roo, but the thing - a - ma - bob that does the job is

C7 *3* Gm7 *3* C7 F *3* *3* *3*

bib - bi - di - bob - bi - di - boo. *3* Sa - la - ga - doo - la men - chic - ka boo la bib - bi - di - bob - bi - di - boo

C7 *3* *3* *3* *3* *3* *3* F

put 'em to - geth - er and what have you got *3* bib - bi - di - bob - bi - di *3* bib - bi - di - bob - bi - di *3* bib - bi - di - bob - bi - di - boo.

I'm Late

From Walt Disney's *Alice In Wonderland*



Words by BOB HILLIARD
Music by SAMMY FAIN

Brightly Cm

I'm late, I'm late for a ver - y im - por - tant date. No

mp

C G7 C

time to say hel - lo, good - bye, I'm late, I'm late, I'm late, I'm late and

Cm Em

when I wave, I lose the time I save. My fuz - zy ears and

B7 Em Am Em G7

whis - kers took me too much time to shave. I run and then I

mf

C/G G7 C B7 Em

hop, hop, hop, I wish that I could fly. There's dan - ger if I dare to stop and

D7 G7 Cm

here's the rea - son why, (you see) I'm o - ver - due, I'm in a rab - bit

D7 C G7 C F C

stew. Can't e - ven say good - bye, hel - lo, I'm late, I'm late, I'm late.

The Second Star To The Right

From Walt Disney's *Peter Pan*



Words by SAMMY CAHN
Music by SAMMY FAIN

Moderately slow with expression

E_b *G7* *Cm* *Gm*

The sec - ond star to the right shines in the night for you

mp

A_b *B_b7/*A_b** *E_b/G* *C9* *Fm7* *A_b/B_b* *A_b9* *E_b/G* *Fm7* *B_b7/F* *E_b*

to tell you that the dreams you plan real - ly can come true. The sec - ond

G7 *Cm* *Gm* *A_b* *B_b7/*A_b**

star to the right shines with a light that's rare and if it's Nev - er

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a line of chord symbols above the vocal line. The tempo and expression markings are 'Moderately slow with expression' and 'mp' (mezzo-piano). The lyrics are: 'The second star to the right shines in the night for you to tell you that the dreams you plan real-ly can come true. The second star to the right shines with a light that's rare and if it's Never'.

Eb/G C9 Fm7 Ab/Bb Bb9 Eb Fm7 F#dim Eb/G Ab Bbm7
 Land you need, it's light will lead you there. Twin- kle, twin- kle lit - tle star

Ab/C Bbm7 Eb9 Ab G7b9/D Cm
 so I'll know where you are, gleam- ing in the skies a - bove, lead me to the

Fm7 Bb9 Bb+ Eb G7 Cm Gm
 one who loves me. And when you bring him my way, each time we say "Good - night,"

Ab Bb7/Ab Eb/G C7b9 Fm7 Ab/Bb Bb7#5(b9) Eb Fm7 Fb7 1 2
 we'll thank the lit - tle star that shines the sec - ond from the right. right.

You Can Fly! You Can Fly! You Can Fly!

From Walt Disney's *Peter Pan*



Words by SAMMY CAHN
Music by SAMMY FAIN

Moderately slow

E \flat

Think of the pres-ents you're brought, an - y mer-ry lit - tle thought.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature is E-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Moderately slow'. The piano part includes a dynamic marking of 'mp' (mezzo-piano).

B \flat 7

E \flat

B \flat 7

E \flat

Think of Christ - mas, think of snow, think of sleigh bells, here we go! Like

The second system of music continues the vocal line and piano accompaniment. It features the same key signature and time signature as the first system. The piano part consists of chords and simple rhythmic patterns.

A \flat

B \flat 7

E \flat

rein-deer in the sky. _____ You can fly! You can

The third system of music concludes the vocal line and piano accompaniment. It features the same key signature and time signature. The piano part includes a dynamic marking of 'mp' and uses a variety of chord voicings and rhythmic patterns.

Fm7 Bb7 Eb

fly! You can fly! _____ Think of the hap-pi-est things,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'fly!' followed by a quarter note 'You can' and a half note 'fly!' with a long horizontal line underneath. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef has a simple accompaniment of quarter notes: G3, Bb3, G3, Bb3, G3, Bb3, G3, Bb3. Chords Fm7, Bb7, and Eb are indicated above the first three measures.

Bb7 Eb

that's the way to get your wings. Now you own a can - dy store.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'that's the way to get your wings.' followed by a quarter rest, then a quarter note 'Now you own a can - dy store.' The piano accompaniment continues with the same melody and accompaniment as the first system. Chords Bb7 and Eb are indicated above the first two measures of this system.

Bb7 Eb Ab

Look! You're ris - ing off the floor. Don't won - der how or why. _____

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Look!' followed by a quarter note 'You're ris - ing' and a half note 'off the floor. Don't won - der how or why.' with a long horizontal line underneath. The piano accompaniment continues with the same melody and accompaniment. Chords Bb7, Eb, and Ab are indicated above the first three measures of this system.

Bb7 Eb Fm7 Bb7 Eb

_____ You can fly! You can fly! You can fly! _____

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long horizontal line, followed by a quarter note 'You can fly!' repeated three times. The piano accompaniment continues with the same melody and accompaniment. Chords Bb7, Eb, Fm7, Bb7, and Eb are indicated above the first five measures of this system.

G Am7 D7 G Bm6 G#dim

Soon you'll zoom all a - round the room, all it takes is faith and

Am7 D7 G G7 C G Am7 D7

trust. But the thing that's a pos - i - tive must is a lit - tle bit of Pix - ie

G Edim Fm7 Bb7 Eb

Dust. The dust is a pos - i - tive must!

When there's a smile in your heart there's no bet - ter time to start.

Bb7 Eb Bb7 Eb

It's a ver - y sim - ple plan. You can do what bird - ies can. At

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (three flats). The vocal line consists of quarter notes and half notes. The piano accompaniment includes chords and a bass line with some rests.

Ab Bb7

least it's worth a try. You can

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur over it. The piano accompaniment features chords and a bass line with some rests.

1 2

Eb Fm7 Bb7 Eb Fm7 Bb9 Eb

fly! You can fly! You can fly! fly!

The third system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The vocal line has a long note with a slur over it. The piano accompaniment features chords and a bass line with some rests.

Fm7 Eb Fm7 Eb

The fourth system shows the piano accompaniment for the final part of the piece. It features chords and a bass line with some rests.

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 3 3 3 3 G/B B \flat dim7

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

mp

Musical notation for the first system of the song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and features triplets of eighth notes. The piano accompaniment is in the same key and time, with a mezzo-piano (mp) dynamic. The system ends with a B-flat diminished 7th chord.

Am7 D7 Am7/D D7

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

Musical notation for the second system. The vocal line continues with the lyrics 'not - te. Look at the skies, they have stars in their eyes on this'. The piano accompaniment features triplets and a melodic line in the right hand. The system ends with a D7 chord.

Am7 D7 C/G G Dm7

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

Musical notation for the third system. The vocal line continues with the lyrics 'love - ly bel - la not - te. So take the love of your'. The piano accompaniment features triplets and a melodic line in the right hand. The system ends with a Dm7 chord.

Dm7/G C G7#5 Cmaj7

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

Em7 A9 Em7 A9 Am7/D D7

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

Am7/D D7b9(#5) G Bm7b5 E7#5

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

Am7 D7b9 G Am7/D D7#5 G

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

L.H.

Once Upon A Dream

From Walt Disney's *Sleeping Beauty*



Words and Music by SAMMY FAIN
and JACK LAWRENCE
Adapted From A Theme By Tchaikovsky

Moderately

F C9 Gm6

I know you! I walked with you once up -

mp

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and starts with a half note 'I', followed by quarter notes 'know', 'you!', 'I', 'walked with', 'you', 'once', and a half note 'up -'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo marking 'Moderately' is above the first measure.

F#dim7 D7 Gm C Abdim7 Gm7

on a dream. I know you! The

The second system of musical notation. The vocal line continues with a half note 'on', a quarter note 'a', and a half note 'dream.' followed by a long horizontal line. This is followed by a half note 'I', quarter notes 'know', 'you!', and a half note 'The'. The piano accompaniment continues with a similar melodic and harmonic structure.

C7 Bb/F F Gm7 C9 //

gleam in your eyes is so fa - mil - iar a gleam. Yet, I

The third system of musical notation. The vocal line continues with a half note 'gleam', quarter notes 'in your eyes', a half note 'is so', quarter notes 'fa - mil - iar', a half note 'a', and a half note 'gleam. Yet, I'. The piano accompaniment concludes with a final chord and a double bar line.

F Cdim7 Gm D7

know it's true that vis - ions are sel - dom all they

Gm G#dim7 F D7 Gm

seem. But if I know you, I know what you'll

E7/G# F/A F D7 Gm Gm7/C

do; you'll love me at once the way you did once up - on

C7 F C7 F

a dream. dream.

Cruella De Vil

From Walt Disney's *101 Dalmatians*



Words and Music by
MEL LEVEN

Slow Blues

Chorus:

Cru - el - la De - Vil, — Cru - el - la De - Vil, — if she does-n't scare_ you no
ev - il thing will. — To see her is to take a sud - den chill. — Cru -
el - la, Cru - el - la De - Vil. The curl of her lips, — the

mf

Chords: Bb, Bb9, Eb, Eb9, Bb, Bb9, Eb, Eb9, Bb, Bb9, Eb, Eb9, Bb, Gb9, Ab9b5, G9, C7, F9, Bb, Bb9

Eb Eb9 Bb Bb9 Eb Eb9
 ice in her stare; — all in - no - cent chil - dren had bet - ter be - ware. — She's

Bb Gb9 Ab9b5 G9 C7 F7
 like a spi - der wait - ing for the kill. — Look out for Cru - el - la De -

Bb D7 Gm
 Vil. 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, Ab9b5, G9

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

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



Higitus Figitus

From Walt Disney's *The Sword In The Stone*

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

Moderately
Fm

Hig - i - tus fig - i - tus zum - ba - ba - zing, I want your at - ten - tion ev - 'ry thing! We're

pack - ing to leave come on let's go, books are al - ways first you know.

Hock - e - ty pock - e - ty wock - e - ty wack, ab - ra - cab - ra dab - ra nack.

F E7 F F7 Bb

mf

C7

Fmaj7

© 1962 Wonderland Music Company, Inc.
Copyright Renewed
All Rights Reserved Used by Permission

F E7 F F7 Bb

mi - nish di - mi - nish dic - tion - ar - y that words in your vo - cab - u - lar - y.

Bdim7 F C7 F

Hock - et - y pock - et - y wock - et - y wack, that's the way — we have to pack.

Bb Bdim7 F C7 F

Hig - i - tus fig - i - tus mig - i - tus mum, pres - ti - dig - i - ton - i - um.

Fm

Hig - i - tus fig - i - tus zoom - a - ca - zam, don't get in a

C7 Fmaj7

traf - fic jam. Sug - ar bowl you're get - ting rough, the poor old tea set's cracked e-nough.

F E7 F F7 Bb

Hock-et - y pock-et - y wock-et - y wack, odds and ends and bric a brac.

Bdim7 F C7 F

Hig - i - tus fig - i - tus mig - i - tus mum, pres - ti - dig - i - ton - i - um.

Bb Bdim7 F C7 F

Hig - i - tus fig - i - tus mig - i - tus mum, pres - ti - dig - i - ton - i - um.

Sva

Bdim7 F C7 F

Shrink in size ver - y small, we've got to save e-nough room for all.

Bb Bdim7 F C7 F

Hig - i - tus fig - i - tus mig - i - tus mum, pres - ti - dig - i - ton - i - um!

Fm

Ci - ce - ro you be - long to the "C's"; al - pha - bet - i - cal

C7 Fmaj7

or - der please. Ali - i - ca - fez bal - a - ca - zez, mal - a - ca - mez mer - i - pi - des, di -



A Spoonful Of Sugar

From Walt Disney's *Mary Poppins*

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

Brightly G

In ev - 'ry job that must be done there is an el - e - ment of fun. You
feath - er - ing his nest has ver - y lit - tle time to rest while
bees that fetch the nec - tar from the flow - ers to the comb nev - er

mf

Bbdim7 D9 D7b9 D7 C

find the fun and snap the job's a game. And ev - 'ry task you un - der -
gath - er - ing his bits of twine and twig. Though quite in - tent in his pur -
tire of ev - er buzz - ing to and fro. Be - cause they take a lit - tle

Eb7 G A7 Am7 Bbdim7 D7 Ddim7

take be - comes a piece of cake. A lark! A spree! It's
suit, he has a mer - ry tune to toot. He knows a song will
nip, from ev - 'ry flow - er that they sip. And hence, they find their

f

Am7 Ddim7 D7 Bbdim7 D7 G

ver - y clear to see. That a
 move the job a - long. For a } spoon - ful of sug - ar helps the med - i - cine go
 task is not a grind. For a }

D7 Ddim7 D7 D+ G6 F#6 G6 Bbdim7

down, the med - i - cine go dow - wown, med - i - cine go down. Just a

D7 G

spoon - ful of sug - ar helps the med - i - cine go down in a most de -

Am7 D7 1,2 3
 G Bbdim7 D7/A G

light - ful way. A rob - in way.
 The hon - ey



Supercalifragilistic- expialidocious

From Walt Disney's *Mary Poppins*

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

Brightly

Mary Poppins:

C Cmaj7 C6 C#dim7 G7

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - do - cious!

f

Dm7 G7 Dm7 G7 C

E - ven though the sound of it is some - thing quite a - tro - cious.

Cmaj7 C7 F

If you say it loud e - nough, you'll al - ways sound pre - co - cious.

F6 F#dim7 C C#dim7 G7 C

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - do - cious!

C G7 C

Pearlies:

Um did - dle did - dle did - dle, um did - dle ay! Um did - dle did - dle did - dle,

G7 C Cmaj7

um did - dle ay! Bert: Be - cause I was a - fraid to speak when
Mary { He trav - eled all a - round the world and
Poppins: { So when the cat has got your tongue, there's

C6 C#dim7 G7 Dm7 G7

I was just a lad, me fa - ther gave me nose a tweak and
ev - 'ry - where he went, he'd use his word and all would say, "There
no need to dis - may, just sum - mon up this word and then you've

Dm7 G7 C Cmaj7

told me I was bad. But then one day I learned a word that
 goes a clever gent!" Bert: { When dukes and ma - 'a - ra - jas pass the
 got a lot to say. But bet - ter use it care - ful - ly or

C7 F D7

saved me ach - in' nose. Bert and { The big - gest word you
 time of day with me, Mary Poppins: { I say me spe - cial
 it can change your life. Pearlle: One night I said it

G7 C

ev - er 'eard and this is 'ow it goes: All: Oh! {
 word and then they ask me out to tea. All: Oh! {
 to me girl and now me girl's me wife. All: She's {
 1.,2. Sup - er - cal - i -
 3. Sup - er - cal - i -

Cmaj7 C6 C#dim7 G7 Dm7

frag - il - is - tic - ex - pi - al - i - do - cious! E - ven though the
 frag - il - is - tic - ex - pi - al - i - do - cious! Sup - er - cal - i -

G7 Dm7 G7 C

sound of it is some - thing quite a - tro - cious. If you say it
 frag - il - is - tic - ex - pi - al - i - do - cious! Sup - er - cal - i -

Cmaj7 C7 F F6 F#dim7

loud e - nough, you'll al - ways sound pre - co - cious. Sup - er - cal - i -
 frag - il - is - tic - ex - pi - al - i - do - cious! Sup - er - cal - i -

C C#dim7 G7 1,2 C 3 C

frag - il - is - tic - ex - pi - al - i - do - cious! do - cious! _____
 frag - il - is - tic - ex - pi - al - i - do - cious! do - cious! _____

F6 F#dim7 C C#dim7 G7 C



The Bare Necessities

From Walt Disney's *The Jungle Book*

Words and Music by
TERRY GILKYSON

Bright tempo (with spirit) F7 Bb Bbmaj7

Look for the 1.,3. bare ne - ces - si - ties, the sim - ple bare ne -
2. bare ne - ces - si - ties, the sim - ple bare ne -

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

I mean the bare ne - ces - si - ties, — or Moth - er Na - ture's
I mean the bare ne - ces - si - ties, — that's why a bear can

C7 C7#5 F F7 Bb

B \flat 7 F D7 G7 C7 F B \flat 7

re - ci - pes that bring the bare ne - ces - si - ties of life.
rest at ease with just the bare ne - ces - si - ties of life.

F no chord C7 F

Wher - ev - er I wan - der, wher - ev - er I roam,
When you pick a paw - paw or pric - kl - y pear,
3. So just try to re - lax (Oh yeah!) in my back yard,

no chord C7 F

I could - n't be fond - er of my big home.
and you prick a raw paw next time be - ware.
if you act like that bee acts you're work-in' too hard.

F7 B \flat B \flat m F

The bees are buzz - in' in the tree to make some hon - ey just for
Don't pick the prick - ly pear by paw, when you pick a pear, try to use the
Don't spend your time just look-in' a - round for some-thing you want that can't be

G7 Dm7 D7 Gm D7

me. You look un-der the rocks and plants and take a glance at the
 claw. But you don't need to use the claw when you pick a pear of the
 found. When you find out you can live with - out it and go a-long not

Gm G7 C C7 F D7

fan - cy ants, - then may - be try a few. }
 big paw - paw, - have I giv - en you a clue? }
 think-in' a - bout - it. I'll tell you some-thing true. } The bare ne -

Gm7 C7 F Dm Gm C7

ces - si - ties of life will come to you, - they'll come to

1,2 F Eb9 F no chord 3 F Eb9 F F6

you! - 2.,3. Look for the you!

Trust In Me

(The Python's Song)

From Walt Disney's *The Jungle Book*



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

Moderately

Dm6

Trust in me, just in me. Shut your

mp

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a half note 'Trust' and a half note 'in me,' followed by a quarter rest, then a half note 'just' and a half note 'in me.' followed by a quarter rest, and finally a half note 'Shut your'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

A7

Dm6

no chord

eyes and trust in me. You can

The second system of musical notation. The vocal line continues with a half note 'eyes' and a half note 'and trust in me.' followed by a quarter rest, and then a half note 'You can'. The piano accompaniment continues with the same melody and bass line, ending with a final chord in the right hand.

Dm6

sleep safe and sound know - ing

The third system of musical notation. The vocal line continues with a half note 'sleep' and a half note 'safe and sound' followed by a quarter rest, and finally a half note 'know - ing'. The piano accompaniment continues with the same melody and bass line, ending with a final chord in the right hand.

A7

rest _____ like a bird _____ in a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and features a melodic line with a long note on 'rest', followed by 'like a bird' and 'in a'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line.

Dm6

no chord

Dm6

nest. _____ Trust in me, _____ just in

The second system continues the musical score. The vocal line has a long note on 'nest.', followed by 'Trust in me,' and 'just in'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line.

A7

me. _____ Shut your eyes _____ and trust in

The third system continues the musical score. The vocal line has a long note on 'me.', followed by 'Shut your eyes' and 'and trust in'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line.

Dm6

me. _____

ppp

The fourth system concludes the musical score. The vocal line has a long note on 'me.'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. The dynamic marking *ppp* is present in the piano part.

A7 Dm6

I am a - round.

F#7

Slip in - to si - lent slum - ber, sail on a sil - ver

Bm Bb7

mist. Slow - ly and sure - ly your sen - ses will cease to re -

A7 no chord Dm6

sist. Just re - lax, be at

mp



Ev'rybody Wants To Be A Cat

From Walt Disney's *The Aristocats*

Words by FLOYD HUDDLESTON
Music by AL RINKER

With a beat

Em Em(maj7) Em7 Em6 Cmaj7 D7

Ev - 'ry - bod - y wants to be a cat, be - cause a cat's the on - ly cat who

mf

C7 B7 Em Em(maj7) Em7 Em6

knows where it's at! — Ev - 'ry - bod - y pick - in' up on the fe - line beat, —

Cmaj7 Bm7 Em Bm Em Am Am(maj7) Am7 D7

'cause ev - 'ry - thing else is ob - so - lete. Be - ware of a square when he of - fers to share his

© 1968 Walt Disney Music Company
Copyright Renewed

G Am B7 Am B7

milk to sip!_ If it has-n't been tried, I sug - gest you pro - vide_ your

Em Am B7 C B7 Em Em(maj7) Em7 Em6

own cat - nip._ I've heard some corn - y birds who tried to sing, but still a

Cmaj7 D7 C7 B7 Em Em(maj7) Em7 Em6

cat's the on - ly cat who knows how to swing!_ A purr be - tween two fur - ry friends may be old hat, _

Cmaj7	1 Em Bm7 Em Am				To next strain	2 Em Bm7 Em			Fine
-------	----------------	--	--	--	----------------	-------------	--	--	------

But ev - 'ry - bod - y wants to be a cat!_ be a cat!_

F#m7 B7 F#m7 B7 E C7 F#m B7

3 3

Come on, scat cat, turn me on, — I'll take my horn and my best tone, — then blow a lit - tle soul in - to the

Emaj7 Amaj7 Emaj7 Gm7 C7 Gm7 C7

3 3

tune. Let's take it to an-oth-er key, — mod - u-late, then wait for me, — I'll

Fmaj7 Gm7 Fmaj7 Abm7 Db7

3

take a few ad libs and pret-ty soon the oth - er cats will all com-mence -

Abm7 Db7 Am7 D7 Am7 Am7b5 F#m7 B7

3 3

con - gre - gat - ing on the fence, — be - neath the al - ley's on - ly light, — where ev - 'ry night is out of sight!

D.C. al Fine

The Age Of Not Believing

From Walt Disney's *Bedknobs And Broomsticks*



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

Moderately

C Dm7 Em7 Fmaj7

When you rush a - round in hope - less cir - cles search - ing
set a - side your child - hood he - roes and your
face the age of not be - liev - ing, doubt - ing

mf

C Dm7 Em7 C7 F To Coda

ev - 'ry - where for some - thing true. You're at the age of
dreams are lost up - on a shelf. You're at the age of
ev - 'ry - thing you ev - er knew. Un - til at last you

F#dim7 C Gm/Bb A7 Dm7

not be - liev - ing when all the "make be - lieve" is
not be - liev - ing and worst of

G7

2

Dm7 G7 C F C/E Dm7

through. When you all, you doubt your - self.

C F F#dim7 C

You're a cast - a - way where no one hears you

A7 Dm7 G7 G7#5 Cmaj7

on a bar - ren isle in a lone - ly sea.

C6 E7 Am

Where did all the hap - py end - ings go?

Where can all the good times be?

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'Where can all the good times be?'. The bottom two lines are piano accompaniment in grand staff. The piano part features chords in the right hand and a bass line in the left hand. Chord symbols D7 and G7/sus are placed above the vocal line.

You must

G7sus G7 D.S. al Coda

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'You must'. The piano accompaniment continues. Chord symbols G7sus, G7, and 'D.S. al Coda' are present above the vocal line.

CODA

start be - liev - ing,

F#dim7 C/G Gm/Bb

Detailed description: This system contains the fifth and sixth lines of music, labeled 'CODA'. The vocal line continues with 'start be - liev - ing,'. The piano accompaniment concludes the piece. Chord symbols F#dim7, C/G, and Gm/Bb are placed above the vocal line.

there's some - thing won - der - ful tru - ly won - der - ful

A7 Dm7 F/G

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'there's some - thing won - der - ful tru - ly won - der - ful'. The piano accompaniment continues. Chord symbols A7, Dm7, and F/G are placed above the vocal line.

in you!

G7 C D7 Dm7b5 C

rit.

Detailed description: This system contains the ninth and tenth lines of music. The vocal line concludes with 'in you!'. The piano accompaniment ends with a 'rit.' (ritardando) marking. Chord symbols G7, C, D7, Dm7b5, and C are placed above the vocal line.



Oo-De-Lally

From Walt Disney's *Robin Hood*

Words and Music by
ROGER MILLER

Moderately

F B \flat F

Rob - in Hood and Lit - tle John walk - in' thru the for - est, laugh - in' back and forth at what the
Rob - in Hood and Lit - tle John run - nin' thru the for - est, jump - in' fen - ces dodg - in' trees and

mf

C7 F

oth - er 'un has to say. _____ Rem - i - nisc - in' this 'n that 'n
try - in' to get a - way. _____ Con - tem - plat - in' noth - in' but es -

B \flat F C7 F

hav - in' such a good time. } Oo - de - lal - ly, Hoo - de - lal - ly, gol - ly what a day!
cape and fin - 'ly makin' it. }

To Coda ⊕

Nev-er ev-er think-in' there was dan-ger in the wa-ter they were

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a whole rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

drink - in', they just guz - zled it down. ___

Nev - er dream-in' that a schem-in'

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note bass line and active treble line.

sher-iff and his pos - se was a - watch-in' them and gath-er - in' a - round. ___

D.C. al Coda

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line concludes with a melodic phrase. The piano accompaniment features a more complex texture with chords and moving lines.

CODA ⊕

Oo - de - lal - ly, Hoo-de - lal - ly, gol - ly what a day! ___

Musical notation for the CODA section, including vocal line and piano accompaniment. The vocal line features a melodic phrase. The piano accompaniment includes chords and a moving bass line.



Someone's Waiting For You

From Walt Disney's *The Rescuers*

Words by CAROL CONNORS and AYN ROBBINS
Music by SAMMY FAIN

Gently, expressively

Chords: D, Em7, G/A, Dmaj7, D6

Be brave lit - tle one. Make a wish for each sad lit - tle tear.

mf

With pedal throughout

Chords: G/A, F#m7, Bm7, E7

Hold your head up though no one is near. Some-one's wait - ing for

Chords: Em/A, G/A, D, Em7, G/A

you. Don't cry lit - tle one. There'll be a smile where a

Dmaj7 D6 C#7 F#m

frown used to be. You'll be part of the love that you see.

C#7 F#m

Some-one's wait - ing for you. Al - ways

B7 Em B7

keep a lit - tle prayer in your pock - et and you're sure to see the

Em C#7 F#m F#m7b5 B7 E7

light. Soon there'll be joy and hap - pi - ness and your lit - tle world will be

G/A D Em7 Am 3

bright. Have faith lit - tle one 'til your hopes and your wish - es come true.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note on G4, followed by a quarter rest, then eighth notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two sharps (F# and C#), and the time signature is 7/8.

B7 Em7 Gm6

You must try to be brave lit - tle one. Some - one's

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth notes on D5, E5, and F#5, followed by a half note on G5. The piano accompaniment continues with the eighth-note bass line and chords. The key signature and time signature remain the same.

D Bm Em7 A7 1 D Em7 G/A

wait - ing to love you. Be

Detailed description: This system contains measures 9 through 12. The vocal line has a quarter note on G4, a quarter rest, and a half note on A4. The piano accompaniment features chords in the right hand and the eighth-note bass line in the left hand. A first ending bracket is shown above the vocal line for the final two measures.

2 D G Gm6 D D6/9

you.

Detailed description: This system contains measures 13 through 16. The vocal line has a half note on G4, a quarter rest, and a half note on A4. The piano accompaniment continues with the eighth-note bass line and chords. A second ending bracket is shown above the vocal line for the final two measures.

Winnie The Pooh

From Walt Disney's
The Many Adventures Of Winnie The Pooh



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

Broadly

C7 F C7 F B7

Win - nie The Pooh, Win - nie The Pooh, tub - by lit - tle cub - by all stuffed with fluff. He's

mf

Moderate Waltz

C7 F C7 F To Coda ⊕ Gm7

Win - nie The Pooh, Win - nie The Pooh, wil - ly nil - ly sil - ly ole bear. Deep in the

C7 F F#dim7 Gm7 C7 Fmaj7

hun - dred ac - re wood where Chris - to - pher Ro - bin plays,

F6 Gm7 C7 Am7 Dm Dm7 G7

you will find the en - chant - ed neigh - bor - hood of Chris - to - pher's

C7 F Tempo I Gm7 C7 F F#dim Gm7 C7

child - hood days. A don-key named Ee-yore is his friend, and Kang-a and lit - tle

F Gm7 C7 F Dm Dm7 G7 C7 F D.C. al Coda

Roo. There's Rab-bit and Pig - let and there's Owl but most of all Win-nie-The-Pooh.

CODA

C7 F C7 F

Wil - ly nil - ly sil - ly ole bear.

The Wonderful Thing About Tiggers

From Walt Disney's
The Many Adventures Of Winnie The Pooh



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

Brightly

1., 3. The won - der - ful thing a - bout Tig - gers is Tig - gers are won - der - ful
2. won - der - ful thing a - bout Tig - gers is Tig - gers are won - der - ful

mf

things! Their tops are made out of rub - ber; their
chaps! They're load - ed with vim and with vig - or; they

bot - toms are made out of springs! They're boun - cy, troun - cy, floun - cy, poun - cy,
love to leap in your laps! They're jump - y, bump - y, clump - y, thump - y,

G7 C7 F C7 Dm7 Db6

Fun! Fun! Fun! Fun! Fun! But the most won - der - ful thing a - bout tig - gers is

C7

1 F Abdim 2 To next strain F F7 3 F Fine

I'm the on - ly one! Oh, the one! one!

Bb F Bb F

Tig - gers are cud - di - ly fel - las. Tig - gers are aw - ful - ly sweet.

Bb F Dm7 G7 C7 D.S. al Fine

Ev - 'ry - one el - es is jeal - ous. That's why I re - peat and re - peat: The

Candle On The Water

From Walt Disney's *Pete's Dragon*



Words and Music by AL KASHA
and JOEL HIRSCHHORN

Smoothly

C Dm G7 F G C Am F

I'll be your can-dle on the wa - ter,
I'll be your can-dle on the wa - ter,
my love for you will al-ways
'til ev - 'ry wave is warm and

mp

Bb G E/G# Am C7/G F C/E

burn.
bright,
I know you're lost
my soul is there
and drift-ing,
be - side you,
but the clouds are lift - ing,
let this can - dle guide you

F G7 C

1
Dm7 G7

2
Dm7 G7

don't give up you have some-where to turn.
soon you'll see a gold - en stream of light.

B \flat C C7 F sus F B \flat C C7

A cold and friend-less tide has found you, don't let the storm-y dark-ness

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat major/D minor) and a 4/4 time signature. It begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, and C5. The piano accompaniment features a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line with chords and moving lines.

F G $\text{m}7$ F Am7 D7 G F Em/G

pull you down. I'll paint a ray of hope a-round you, cir-cling in the air

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns and chordal support.

F B \flat 6/9 G7 C D m G7

light-ed by a prayer. I'll be your can-dle on the

The third system features a change in time signature to 3/4. The vocal line has a quarter note G4, a quarter rest, and a half note A4. The piano accompaniment includes a large fermata over the piano part in the second measure.

F G C Am F B \flat G E/G \sharp

wa-ter, this flame in-side of me will grow. Keep hold-ing

The fourth system continues in 3/4 time. The vocal line starts with a quarter note G4, a quarter rest, and a half note A4. The piano accompaniment provides harmonic support with chords and moving lines.

Am C7/G F C/E F G7

on, you'll make it, here's my hand so take it, look for me reach-ing out to

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'on,' followed by quarter notes 'you'll make it,' and 'here's my hand so take it,' then quarter notes 'look for me' and 'reach-ing out to'. The piano accompaniment consists of a treble clef with chords and a bass clef with a steady eighth-note accompaniment.

C C7 F Fm C F#m7b5 F6 G7

show as sure as riv - ers flow, I'll nev - er let you

rit. *a tempo*

The second system continues the vocal line with 'show as sure as riv - ers flow,' and 'I'll nev - er let you'. The piano accompaniment includes a 'rit.' (ritardando) marking and an 'a tempo' marking. The bass clef features a chromatic descending line.

C G F G7 C G F G7

go, I'll nev-er let you go, I'll nev-er let you

The third system continues the vocal line with 'go, I'll nev-er let you go, I'll nev-er let you'. The piano accompaniment features a consistent eighth-note accompaniment in the bass clef and chords in the treble clef.

C G/B F/A C/G G C

go.

The fourth system concludes the vocal line with 'go.' and features a long fermata over the final note. The piano accompaniment includes a final cadence with a fermata over the final chord in the treble clef.



Best Of Friends

From Walt Disney's *The Fox And The Hound*

Words by STAN FIDEL
Music by RICHARD JOHNSTON

Moderately

C Dm7/C C

When you're the best of friends _____ hav - ing so much fun to - geth -
hap - py game, _____ you could clown a - round for - ev -

mf

Dm7/C Em7 A7

- er, you're not e - ven a - ware_ you're such a fun - ny pair._
- er. Nei - ther one of you sees_ your nat - ur'l bound - a - ries._

1 2

Dm7 Em F B7/F# Dm7/G G7 Dm7 Em F G7 C

You're the best_ of friends._ Life's a Life's one hap - py game.

Dm7 G9 Dm7 G9 Em7 A9 Em7 A9
 If on-ly the world would-n't get in the way, _ if on-ly peo-ple would just let you play.

Dm7 Em7 F Bm7b5 E7 Bm7/E E7 Am
 They'll say you're both be - ing fools, you're break-ing all _ the rules. _

F#m7b5 F7
 They can't un-der - stand _ your mag - ic won - der-land. _

Dm7 G9 C Dm7/C
 When you're the best of friends, _ shar- ing

C Dm7/C Em7

all that you dis - cov - er, when these mo - ments have passed_ will that

A7 F#m7 B7 Em7

friend-ship last?_ Who can say_ if there's a way?_ How I hope,_

A7 Dm7 Dm7/G

I hope it nev - er ends, 'cause you're _ the

G9 C6 Dm7/C C6

best of friends.

Perfect Isn't Easy

From Walt Disney's *Oliver & Company*



Words by JACK FELDMAN
and BRUCE SUSSMAN
Music by BARRY MANILOW

Moderately

C6 A7/C# Dm7 B7/D#

Girls, we've got work to do. — Pass me the paint and glue.

mp

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "Girls, we've got work to do." followed by a rest, then "Pass me the paint and glue." The piano accompaniment is in 4/4 time and includes a piano (mp) dynamic marking.

Cmaj7/E Cmaj9/E A7 G/B Cm A7/C# Dm7

Per - fect is - n't eas - y but it's me. — When one knows the

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "Per - fect is - n't eas - y but it's me." followed by a rest, then "When one knows the". The piano accompaniment includes a piano (mp) dynamic marking and a fermata over the first measure of the piano part.

G7b5 E7 Am7 C/D D7

world is watch - ing, one does what one must. Some mi - nor ad - just - ments, dar - ling;

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "world is watch - ing, one does what one must. Some mi - nor ad - just - ments, dar - ling;". The piano accompaniment includes a piano (mp) dynamic marking and a fermata over the first measure of the piano part.

G7sus G7 Db7 C6 A7/C#

not for my van - i - ty, but for hu-man-i - ty. Each lit - tle step a pose. _

Dm7 B7/D# Em Gm7 Bb/C F F+

See how the breed-ing shows?_ Some-times it's too much for e - ven me. _

F6 F7 C/D F/G Bb/C

But when all the world says "Yes,"_ then who am I to say

Fmaj7 Bb7 Em A7 Dm G7

"No." Don't ask a mutt to strut _ like a show girl; no, girl, you need a

C F7 Bb6 G7/B Cm7

"Pro." Not a flea or a flaw.

A7/C# Bbmaj7/D Bbmaj9 G7 Am

Take a peek at that paw. La la la la. Per - fec - tion be -

Bbdim G7/B Cm7 F7 D7

comes me n'est ce pas? Un - riv - aled, un - ruf - fled, I'm beau - ty un -

Gm Bb/C C7 F7sus

leashed, yeah! Jarred rock, hard sock. So clas - sic and class - y, we're

F#7sus B6

not talk - ing Las - sie And Ah!

G#7/B# C#m7 Bb7/D D#m7

Ah! Ooo. (Ad Lib. barking sounds:)

F#m7 A/B E E+ E6 E7 B/C#

"woof, woof, woof." Tho' man - y cov - et my

E/F# A/B Emaj7 A7 D#m

bone and bowl, - they're bark - ing up - the wrong tree. You pret - ty pups all o -

G#7 C#m Ddim7

- ver the cit - y, I have your heart and you — have my pit - y.

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

Pret - ty is nice but still — it's just pret - ty. Per - fect, my dears, — is

B6 G#7/B# C#m7 Bb7/D

me.

C#m7/F# Cmaj7 B

Uh!



Kiss The Girl

From Walt Disney's *The Little Mermaid*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately

C

There you see —

mf

Gm

her — sit - ting there a - cross the way. —

F

C

She don't got a lot to say, — but there's some-thing a - bout her.

G7

And you don't know why, — but you're dy - ing to try. You wan - na

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "And you don't know why, — but you're dy - ing to try. You wan - na". A G7 chord is indicated above the first measure of the vocal line. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C

kiss the girl. Yes, you want — her.

The second system continues the vocal line with the lyrics "kiss the girl. Yes, you want — her.". A C chord is indicated above the first measure of the vocal line. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with chords and moving lines.

Gm F

Look at her, you know you do. — Pos - si - ble she wants you, too. —

The third system features the lyrics "Look at her, you know you do. — Pos - si - ble she wants you, too. —". Chords Gm and F are indicated above the vocal line. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with chords and moving lines.

C G7

— There is one — way to ask her. It don't take a word, — not a

The fourth system features the lyrics "— There is one — way to ask her. It don't take a word, — not a". Chords C and G7 are indicated above the vocal line. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with chords and moving lines.

C

sin - gle word, - go on and kiss the girl.

F C

Sha la la la la la, my oh my. - Look like the boy too shy. - Ain't gon - na

G7 C F

kiss the girl. Sha la la la la la, ain't that sad. - Ain't it a

G C

shame, too bad. - He gon - na miss the girl. -

C

Now's your mo - ment, float - ing in a blue la - goon.

Gm F

Boy, you bet - ter do it soon, no time will be

C G7

bet - ter. She don't say a word and she won't

C

say a word un - til you kiss the girl.

Under The Sea

From Walt Disney's *The Little Mermaid*



Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Brightly

B \flat

F7

B \flat

The sea - weed is al - ways green - er in some - bod - y
Down here_ all the fish is hap - py as off_ through the

mf

F7

B \flat

F7

B \flat

else - 's lake. You dream_ a - bout go - ing up there.
waves dey roll. The fish_ on the land ain't hap - py.

F7

B \flat

E \flat

But that_ is a big mis - take. Just look_ at the
They sad_ 'cause they in the bowl. But fish_ in the

B \flat /D B \flat F7 B \flat

world a - round you, right here on the o - cean floor.
 bowl is luck - y, they in for a wors - er fate.

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (Bb and Eb). The vocal line starts with a quarter note on Bb, followed by a quarter note on Bb, and a quarter note on Bb. The piano accompaniment consists of a bass line with a quarter note on Bb and a treble line with a quarter note on Bb.

E \flat B \flat /D B \flat F7

Such won - der - ful things sur - round you. What more is you
 One day when the boss get hun - gry guess who gon' be

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note on Bb, followed by a quarter note on Bb, and a quarter note on Bb. The piano accompaniment consists of a bass line with a quarter note on Bb and a treble line with a quarter note on Bb.

B \flat E \flat B \flat

look - in' for? } Un - der the sea, un - der the
 on the plate. }

The third system of music features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (Bb and Eb). The vocal line starts with a quarter note on Bb, followed by a quarter note on Bb, and a quarter note on Bb. The piano accompaniment consists of a bass line with a quarter note on Bb and a treble line with a quarter note on Bb.

F7 B \flat E \flat

sea. } Dar - lin' it's bet - ter down where it's
 No - bod - y beat us, fry us and

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note on Bb, followed by a quarter note on Bb, and a quarter note on Bb. The piano accompaniment consists of a bass line with a quarter note on Bb and a treble line with a quarter note on Bb.

F Bb Bb7 Eb

wet-ter. Take it from me. Up on the shore they work all day.
eat us in fri-ca - see. We what the land folks loves to cook.

F Gm C7

Out in the sun they slave a - way. While we de -
Un - der the sea we off the hook. We got no

Eb F7 Bb F7 Bb

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

F7 Bb Eb Bb

sea.

Part Of Your World

From Walt Disney's *The Little Mermaid*



Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

F Am7 Bb

I wan - na be ___ where the peo - ple are. I wan - na see ___ wan - na

Bb/C C Dm Am

see 'em dan - cin', walk - in' a - round_ on those, what - d - ya call ___ 'em, oh

Bb/C C C7 F F/A

feet. Flip-pin' your fins_ you don't get too far._

B \flat B \flat /C C Dm Am F/A

Legs are re - quired_ for jump-in', danc - in'. Stroll-in' a - long_ down the, what's that word a - gain,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a B-flat major key signature and 4/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The left hand plays a steady bass line with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

B \flat /C C7 F F/E \flat

street. Up where they walk, up where they run, up where they

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the right-hand melody and left-hand bass line. The right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The left hand plays a steady bass line with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

B \flat /D B \flat m/D \flat F/C B \flat /C C7

stay all day_ in the sun. Wan - der - in' free, wish I could be part of that

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the right-hand melody and left-hand bass line. The right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The left hand plays a steady bass line with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

F B \flat C/B \flat

world. What would I give if I could live out - ta these

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the right-hand melody and left-hand bass line. The right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The left hand plays a steady bass line with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

Am Dm Bb C/Bb

wa - ters. What would I pay to spend a day warm on the

Am F7sus F7 Bb C/Bb

sand. Bet - cha on land they un - der - stand. Bet they don't

A7sus A7 Dm Dm/C F/G G F/G G

re - pri - mand_ their daugh - ters. Bright young wom-en, sick of swim-min', read - y to

rall.

Ebmaj7 Bb/C C Bb/C C F F/A

stand. And read - y to know_ what the peo - ple know..

a tempo

B♭maj7 B♭/C C7 Dm Am F/A

Ask'em my ques - tions and get some an - swers. What's a fire, — and why does it, what's the word,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B♭ and E♭). The lyrics are: "Ask'em my ques - tions and get some an - swers. What's a fire, — and why does it, what's the word,". The piano accompaniment consists of two staves, a treble and a bass clef. The chords indicated above the vocal line are B♭maj7, B♭/C, C7, Dm, Am, and F/A. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Gm7 C7 F F/E♭

burn. When's_ it my turn? Would - n't I love, love to ex -

The second system continues the musical score. The vocal line lyrics are: "burn. When's_ it my turn? Would - n't I love, love to ex -". The piano accompaniment continues with the same two-staff format. Chords indicated are Gm7, C7, F, and F/E♭. The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand.

B♭/D B♭m/D♭ F

plore that shore up a - bove, — out of the sea.

slower

The third system of the musical score. The vocal line lyrics are: "plore that shore up a - bove, — out of the sea." The piano accompaniment includes a double bar line (//) in the middle of the system. Chords indicated are B♭/D, B♭m/D♭, and F. The tempo marking "*slower*" is placed below the piano part. The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand.

B♭/C C7 F

Wish I could be part of that world. —

The fourth and final system of the musical score. The vocal line lyrics are: "Wish I could be part of that world. —". The piano accompaniment concludes with a double bar line (//) at the end. Chords indicated are B♭/C, C7, and F. The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand.



Beauty And The Beast

From Walt Disney's *Beauty And The Beast*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Lyrical
Eb(add9) Bb7sus Bb7 Eb(add9)

Tale as old as time, true as it can

mp

Bb7sus Bb7 Eb(add9) Eb Gm

be. Bare - ly e - ven friends, then some - bod - y

Ab(add9) Ab Bb7sus Eb(add9) Eb

bends un - ex - pect - ed - ly. Just a lit - tle

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a mezzo-piano (*mp*) dynamic, and a line of chord progressions. The lyrics are: 'Tale as old as time, true as it can be. Bare - ly e - ven friends, then some - bod - y bends un - ex - pect - ed - ly. Just a lit - tle'. The chord progressions are: Eb(add9) Bb7sus Bb7 Eb(add9) for the first system; Bb7sus Bb7 Eb(add9) Eb Gm for the second system; and Ab(add9) Ab Bb7sus Eb(add9) Eb for the third system.

B \flat 7sus B \flat 7 E \flat (add9) E \flat B \flat m7 E \flat 7

change. Small, to say the least. Both a lit - tle

A \flat maj7 Gm7 Fm7 B \flat 7sus B \flat 7 E \flat (add9)

scared, nei - ther one pre - pared. Beau - ty and the Beast.

poco rit. *a tempo*

B \flat 7sus Gm A \flat (add9) A \flat

Ev - er just the same. Ev - er a sur -

mf

Gm A \flat (add9) A \flat Gm7

prise. Ev - er as be - fore, ev - er just as

Cm Cm7 Db Eb F

sure as the sun will rise. Tale as old as

C7sus C7 F(add9) F C7sus C7 F(add9) F

time. Tune as old as song. Bit-ter-sweet and

Am Bb(add9) Bb Bb/C C7

strange, find - ing you can change, learn - ing you were wrong.

F(add9) F C7sus F(add9) F

Cer-tain as the sun ris - ing in the

Cm F7 Bbmaj7 Am7 Gm7 C7sus C7

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

poco rit.

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

Beast. Tale as old as time, song as old as

dim. *slower*

Gm7 C7sus C7 F(add9) Fsus F(add9)

rhyme. Beau-ty and the Beast.

a tempo

Fsus F

rit. *8va*

Be Our Guest

From Walt Disney's *Beauty And The Beast*



Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Moderate tempo

no chord G Gmaj7 G6

Be our guest! Be our guest! Put our ser - vice to the

G G#dim Am7

test. Tie your nap - kin 'round your neck, che - rie and we pro - vide the

D7 Am Am(#7) Am7 D9

rest. Soup du jour! Hot hors d'oeuvres! Why, we on - ly live to serve. Try the

Am7 A#dim Bm7 Bb9#11 Dsus/A D7 G

grey stuff, it's de - li - cious! Don't be - lieve me? Ask the dish - es! They can sing! They can

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a melodic phrase over the lyrics 'grey stuff, it's de - li - cious!'. The piano accompaniment provides harmonic support with chords and a steady bass line.

Gmaj7 G6 G G Gmaj7 G7

dance! Af - ter all, — Miss, this is France! — And a din - ner here — is nev - er sec - ond

The second system continues the musical score. The vocal line has a melodic phrase over the lyrics 'dance! Af - ter all, — Miss, this is France! —'. The piano accompaniment continues with harmonic support, including a prominent bass line.

C6 B C#m7 Ddim B7/D# E11

best. Go on, un - fold your men - u, take a glance, and then —

The third system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a melodic phrase over the lyrics 'best. Go on, un - fold your men - u, take a glance, and then —'. The piano accompaniment provides harmonic support with chords and a steady bass line.

A7 Am7 D7 G

— you'll be our guest, oui, our guest! Be our guest! —

The fourth system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a melodic phrase over the lyrics '— you'll be our guest, oui, our guest! Be our guest! —'. The piano accompaniment provides harmonic support with chords and a steady bass line.

Belle

From Walt Disney's *Beauty And The Beast*



Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately fast

C(add9) G C G

Belle: There goes the baker with his tray, like
Townfolk: Look there she goes that girl is strange, no
Townfolk: Look there she goes that girl is so pe -

mf

C G Am(add9) G/B

al - ways, the same old bread and rolls to
ques - tion. Dazed and dis - tract - ed, can't you
cul - iar. I won - der if she's feel - ing

C Eb(add9) F

sell. Ev - 'ry morn - ing just the
tell? Nev - er part of an - y
well. With a dream - y, far - off

C/B \flat B \flat D \flat (add9) E \flat B \flat /A \flat A \flat

same since the morn - ing that we came to this
crowd, 'cause her head's up on some cloud. No de -
look and her nose stuck in a book, what a

Fm9 Gm7 A \flat maj7 G7 To Coda ⊕ C

poor pro - vin - cial town. *Baker: Good morn - ing, Belle!* *Belle: 'Morning,*
ny - ing she's a fun - ny girl, that
puz - zle to the rest of us is

G7sus G7 C

Monsieur. Baker: Where are you off to? Belle: The bookshop. I just finished the

G7sus G7

most wonderful story about a beanstalk and an ogre and a... Baker: That's

C(add9)

nice. Ma - rie! The ba - guettes! Hur - ry up!

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with lyrics: "nice. Ma - rie! The ba - guettes! Hur - ry up!". Above the first measure is the chord "C(add9)". The bottom staff is a piano accompaniment in bass clef, providing harmonic support for the vocal line.

2

C(add9) F G/F F G/F

Belle. Man I: Bon - jour. Woman I: Good day.

The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef with lyrics: "Belle. Man I: Bon - jour. Woman I: Good day.". Above the first measure is the chord "C(add9)", and above the subsequent measures are "F", "G/F", "F", and "G/F". A slur connects the first two measures. The bottom staff is a piano accompaniment in bass clef.

F G/F C/E F G/F F G/F

Man I: How is your fam - 'ly? Woman II: Bon - jour. Man II: Good day.

The third system of the musical score consists of two staves. The top staff is a vocal line in treble clef with lyrics: "Man I: How is your fam - 'ly? Woman II: Bon - jour. Man II: Good day.". Above the first measure is the chord "F", and above the subsequent measures are "G/F", "C/E", "F", "G/F", "F", and "G/F". The bottom staff is a piano accompaniment in bass clef.

F G/F C/E Ab Bb/Ab Ab Bb/Ab

Woman II: How is your wife? Woman III: I need six eggs!

The fourth system of the musical score consists of two staves. The top staff is a vocal line in treble clef with lyrics: "Woman II: How is your wife? Woman III: I need six eggs!". Above the first measure is the chord "F", and above the subsequent measures are "G/F", "C/E", "Ab", "Bb/Ab", "Ab", and "Bb/Ab". The bottom staff is a piano accompaniment in bass clef.

Ab Bb/Ab Eb/G Cm7

Man III: That's too ex - pen - sive. *Belle:* There must be

cresc.

D7 G7sus G7 C

more than this pro - vin - cial life! *Bookseller:* Ah, anything new?

sfz mp

G7sus G7

Belle! *Bookseller:* Ha, ha! *Belle:* Good morning. *Bookseller:* Not since yesterday. *Belle:* I've come to return the book I *Bookseller:* That's alright.

C G7sus G7

borrowed. *Bookseller:* Finished already? *Belle:* Oh, I couldn't put it down. Have you got this one! *Bookseller:* That one? But you've

v

1

E_b(add9) *B_b7sus* *B_b7*

read it twice! **Belle:** Well, it's my favorite! Far off places,
 daring sword fights, magic

2

B_b7sus *B_b7* *C(add9)*

spells, a prince in disguise... **Bookseller:** If you like it all that
 insist. **Belle:** Well,

1

G7sus *G7*

much, it's yours! **Belle:** But sir! **Bookseller:** I
 thank you.

2

Gsus *G* **D. C. al Coda**

Thank you very much!

CODA

C

Belle.



Friend Like Me

From Walt Disney's *Aladdin*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Bright two-beat

GENIE:

A7

A7/C#

Dm

A7

A7/C#

Well A - li Ba - ba had them for - ty thieves. Sche - her - a - za - de had a thou - sand tales.

mf

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

Dm A7 Dm

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

E7 A7

Dm A7 Dm

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a Dm chord, followed by an A7 chord, and ends with a Dm chord. The lyrics are: "cor - ner now, some heav - y am - mu - ni - tion in your camp. — You got some". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

A7 Dm E7

punch, pi - zazz, ya - hoo and how. — See, all you got - ta do is rub that lamp.

The second system of music features a vocal line and piano accompaniment. The vocal line starts with an A7 chord, followed by a Dm chord, and ends with an E7 chord. The lyrics are: "punch, pi - zazz, ya - hoo and how. — See, all you got - ta do is rub that lamp.". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

A7 no chord A7 Dm Bb7 A7 Dm

And I'll — say Mis - ter A - lad - din sir, — what will your plea - sure be? —

The third system of music features a vocal line and piano accompaniment. The vocal line starts with an A7 chord, followed by a "no chord" section, then an A7 chord, a Dm chord, a Bb7 chord, an A7 chord, and finally a Dm chord. The lyrics are: "And I'll — say Mis - ter A - lad - din sir, — what will your plea - sure be? —". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Bb7 A7 F F7/Eb Bb/D Db7

— Let me take your or - der, jot it down. You ain't

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a Bb7 chord, followed by an A7 chord, an F chord, an F7/Eb chord, a Bb/D chord, and finally a Db7 chord. The lyrics are: "— Let me take your or - der, jot it down. You ain't". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

F/C A7#5 D(no3rd) Bb7 A7 Dm

nev - er had a friend like me. No no — no. Life is your

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb). The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord changes are indicated above the vocal line: F/C, A7#5, D(no3rd), Bb7, A7, and Dm.

Bb7 A7 Dm C#+ Fm6/C Bb13

res - tau - rant — and I'm your mai - tre d'. — C' - mon

The second system continues the musical piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment continues with chords and a bass line. Chord changes are indicated above the vocal line: Bb7, A7, Dm, C#+, Fm6/C, and Bb13.

F F/Eb Bb/D Bbm/Db F/C A7

whis - per what it is — you want. You ain't nev - er had a friend like me.

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of chords and a bass line. Chord changes are indicated above the vocal line: F, F/Eb, Bb/D, Bbm/Db, F/C, and A7.

Dm Bb7 Dm A7

Yes, sir, we pride our - selves on ser - vice. You're the boss, the king, the shah..

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of chords and a bass line. Chord changes are indicated above the vocal line: Dm, Bb7, Dm, and A7.

Dm B♭13

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat major/D minor). The vocal line starts with a whole note rest, followed by eighth notes for 'Say what you wish.' and 'It's yours! True dish — how 'bout a'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Gm A7 Dm

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

The second system continues the piece. The vocal line has a melodic line for 'lit - tle more bak - la - va?' followed by a long horizontal line indicating a breath or a long note, and then 'Have some of'. The piano accompaniment continues with chords and accompaniment figures.

B♭7 A7 Dm B♭7 A7 F F/E♭

col - umn "A". — Try all of col - umn "B". — I'm in the mood — to

The third system features the vocal line with lyrics 'col - umn "A". — Try all of col - umn "B". — I'm in the mood — to'. The piano accompaniment includes chords and accompaniment figures.

B♭/D D♭7 F/C A7 Dm

help you, dude, you ain't nev - er had a friend like me. —

The fourth system concludes the piece. The vocal line has the lyrics 'help you, dude, you ain't nev - er had a friend like me. —'. The piano accompaniment provides the final harmonic support.

A Whole New World

From Walt Disney's *Aladdin*



Music by ALAN MENKEN
Lyrics by TIM RICE

Sweetly
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? I can o - pen your

G/B A/C# Em/G F#7 F#7/A#

eyes take you won - der by won - der o - ver, side - ways and

Bm Bm/A G D

un - der on a mag - ic car - pet ride. — A whole new

A D A A7/C# A7

world — a new fan - tas - tic point — of view. —

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

— No - one to tell us no or where to go or

Bm7 E7sus E7 G/A *JASMINE:* A

say we're on - ly dream - ing. A whole new world

D A A#dim7 F#7/A# Bm D7 *g*

a daz - zling place I nev - er knew. — But when I'm

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

way up here it's crys - tal clear that now I'm in a

C A7sus A7 D *JASMINE:*

whole new world with you.

One Jump Ahead

From Walt Disney's *Aladdin*



Music by ALAN MENKEN
Lyrics by TIM RICE

Very lively 2
ALADDIN:

Em C7 B7 Em

Got-ta keep one jump a-head of the bread-line, one swing a-

mf

A9 G/D Eb7 no chord

head of the sword... I steal on-ly what I can't af-

G Am G/B B C#m7 Ddim7 B/D# Em

ford. That's ev-'ry-thing! One jump a-

C7 B7 Em A9

head of the law - men. That's all, and that's no joke. _

G/D Eb7 D7 G Am7

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

A#dim7 G/B C/D CROWD: D7 Cmaj7/D D7 G6/D G/D

Riff raff! _ Street rat! _ Scoun - drel! _

G6/D G/D C/D ALADDIN: D7 Cmaj7/D D7 Gsus4(sus2)

Take that! _ Just a lit - tle snack, guys. _

G F#m7 B7 Esus4(sus2) Em

CROWD:

Rip him o - pen, take it

B/D Em/D C7

ALADDIN:

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

F#7 B7 Em

CROWD: *LADIES:*

You're my on - ly friend, A - bu! Who? Oh it's sad A -

C7 B7

lad - din's hit the bot - tom.

Em A9 G/B

He's be - come a one man rise in crime.

Cm A7/C# Dm

I'd blame par - ents ex - cept he has - n't

Dm(add2) F#7 ALADDIN:

got 'em. Got - ta eat to live, got - ta

B Em

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



Circle Of Life

From Walt Disney Pictures' *The Lion King*

Music by ELTON JOHN
Lyrics by TIM RICE

Relaxed Pop beat

B \flat Cm/B \flat

From the day we ar-rive on the plan - et and
Some of us fall by the way - side, and

F7/A B \flat F/A

blink - ing, step in to the sun, there's
some of us soar to the stars. And

Gm Cm

more to be seen than can ev - er be seen, more to do
some of us sail through our trou - bles, and some

Ab F F7/A

than can ev - er be done. — There's
 have to live with the scars. —

Bb Cm/Bb

far too Some say, "Eat or be eat - en." Some say, —
 much — to take in here, more to

F7/A Bb F/A

find "Live and let live." — But
 than can ev - er be found. — But the

Gm7 Cm

all are a - greed — as they join the stam - pede, — you should
 sun roll - ing high — through the sap - phi - re sky — keeps great and

cresc.

Ab F

nev - er take more than you give in the cir - cle of life.
 small on the end less round in the cir - cle of life.

Bb Eb/Bb ♩ Bb

It's the wheel of for -

Ab/Bb

tune. It's the leap of faith.

Eb Ab/Eb Eb F/Eb

It's the band of hope

B \flat /D G7

'til we find our place on the path un-wind -

Cm G \flat (add2) B \flat /F To Coda ⊕

ing in the cir cle, —

1 F E \flat /B \flat B \flat

the cir cle of life. —

2 F B \flat D.S. al Coda E \flat /B \flat

the cir cle of life! —

CODA ⊕ F

the cir cle of life. —

Chords: Eb/Bb, Bb, Cm/Bb, Bb

dim. mp

Chords: G/B, Cm, Gb(add2)

On the path un - wind - ing in the cir -

Chords: Bb/D, Fsus, F

cle, the cir - cle of life.

Chords: Eb/Bb, Gb/Bb, Bb

rall.

Can You Feel The Love Tonight

From Walt Disney Pictures' *The Lion King*



Music by ELTON JOHN
Lyrics by TIM RICE

Pop Ballad

B \flat F/A E \flat /G B \flat /F E \flat B \flat /D

mp *legato*

With pedal

F/A B \flat Cm7 B \flat /D E \flat B \flat /D E \flat B \flat /D

There's a calm sur-ren - der to the rush of day,
There's a time for ev-'ry-one, if they on - ly learn

E \flat B \flat /D Cm7 F/A E \flat B \flat /D

when the heat of the roll-ing world can be turned a - way,
that the twist - ing ka - lei - do - scope moves us all in turn. An en - chant - ed mo - ment,
There's a rhyme and rea - son

E_b Bb/D E_b Gm
 and it sees me through. — It's e - nough — for this rest - less war - rior
 to the wild out - doors — when the heart — of this star - crossed voy - ag - er

A_b F Bb F/A
 just to be with you. — } And can you feel — the love —
 beats in time with yours. — }

poco cresc.

Gm E_b Bb E_b C/E
 — to - night? — It is where — we are. —

F E_b Bb/D
 — It's e - nough — for this

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

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

F Bb F/A

And can you feel the love

Gm Eb Bb Eb C/E

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

F Eb Bb/D

It's e - nough to make

Gm Gm/F Eb Cm Bb/D Eb F7sus

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

Eb/Bb Bb 1 F/A Eb/G Bb/F

poco dim.

Eb Bb/D F/A Bb Cm7 Bb/D 2 Eb Bb/D

It's e - nough to make

Gm Gm/F Eb Cm Bb/D Eb F7sus Eb/Bb Bb

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

rall. *molto rit.*

Hakuna Matata

From Walt Disney Pictures' *The Lion King*



Music by ELTON JOHN
Lyrics by TIM RICE

Freely

Chords: F, B \flat /F, F

Timon: Ha - ku - na ma - ta - ta... what a won - der - ful

mf

Musical score for the first system. It features a vocal line for Timon and a piano accompaniment. The vocal line has a treble clef and a common time signature. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a 4/4 time signature. The vocal line has a triplet of eighth notes in the first measure, followed by a quarter note, a quarter rest, and another triplet of eighth notes. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The right hand has a triplet of eighth notes in the first measure, followed by a quarter note, a quarter rest, and another triplet of eighth notes. The left hand has a bass line with a quarter note, a quarter rest, and a quarter note.

Chords: C, C/E, F

phrase! Pumbaa: Ha - ku - na ma - ta - ta...

Musical score for the second system. It features a vocal line for Pumbaa and a piano accompaniment. The vocal line has a treble clef and a common time signature. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a 4/4 time signature. The vocal line has a quarter note, a quarter rest, and a triplet of eighth notes. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The right hand has a triplet of eighth notes in the first measure, followed by a quarter note, a quarter rest, and another triplet of eighth notes. The left hand has a bass line with a quarter note, a quarter rest, and a quarter note.

Bouncy Shuffle (♩ ♪ ♪)

Chords: D/F#, G7, E/G#

ain't no pass - ing craze. Timon: It means no

Musical score for the third system. It features a vocal line for Timon and a piano accompaniment. The vocal line has a treble clef and a common time signature. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a 4/4 time signature. The vocal line has a quarter note, a quarter rest, and a quarter note. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The right hand has a quarter note, a quarter rest, and a quarter note. The left hand has a bass line with a quarter note, a quarter rest, and a quarter note.

Am C/E F D/F#

wor - ries for the rest of your days.

C/G

— Timon & Pumbaa: It's our prob - lem - free phi -

G C

los - o - phy. — Timon: Ha - ku - na ma - ta - ta. —

rall.

Dm C

freely

G Dm Am

G no chord

Why, when

f

Bb F C Bb F

he was a young wart - hog... *Pumbaa:* When I was a young wart -

moving along *ff* *dramatically*

C (off key) no chord Eb

hog! *Timon:* Very nice. *Pumbaa:* Thanks. *Timon:* He found his a - ro - ma lacked a

rit. *mf* *quickly*

F C G

cer - tain ap - peal. — He could clear the sa - van - nah af - ter ev - 'ry meal! — *Pumbaa:* I'm a

Bb F/A F C

sen - si - tive soul, though I seem thick - skinned. And it

rall.

Eb F G

hurt that my friends nev - er stood down - wind!

accel.

G7sus C F/C C

And, oh, — the shame! *Timon:* He was a - shamed! *Pumbaa:* Thought of chang - in' my

rit. *a tempo*

G C/G G F/A Bb Eb/Bb Bb

Timon: name! Oh, what's in a name? *Pumbaa:* And I got down - heart - ed... *Timon:* How did you feel?_

no chord C

Pumbaa: ...ev - 'ry time that *Timon:* I... *Pumbaa:* Hey, Pumbaa, not in front of the kids. *Pumbaa:* Oh, sorry. *Timon & Pumbaa:* Ha - ku - na ma -

a tempo *f*

F C

ta - ta... what a won - der - ful phrase.

F D/F#

Ha - ku - na ma - ta - ta... ain't no pass - ing

G E/G# Am

craze. *Simba:* It means no wor - ries

C/E F D/F#

for the rest — of your days. *Timon:* Yeah, sing it kid! *Timon & Simba:* It's our

C/G G

prob - lem - free *Pumbaa:* phi - los - o - phy.

C

Timon & Simba: Ha - ku - na ma - ta - ta.

dim.



Colors Of The Wind

From Walt Disney's *Pocahontas*

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Moderately

mf

rall.

a tempo

You think you own - what - ev - er land - you think the on - ly peo - ple who - are

land on; the earth is just a dead thing you can claim; but but
peo - ple are the peo - ple - who look and think like you, but

Chords: Bb, Gm, Eb(add9), Dm7, Gm, F, Eb maj7, Eb maj7/F, F9, Bb, Gm, Bb, Gm, Bb, Dm

Gm Dm Eb6 Bb/D 1 Cm F6

I know ev - 'ry rock and tree and crea - ture has a life, has a spir - it, has a
if you walk the foot-steps of a strang - er you'll learn

Gm F 2 Cm F Eb/F Bb Dm/A

name. You things — you nev-er knew — you nev-er knew. Have you

Gm Dm Eb Gm

ev - er heard the wolf cry to the blue corn moon or { asked the grin-ning bob - cat why he
let the ea - gle tell you where he's

Dm Eb Dm7 Gm7

grinned? } Can you sing with all — the voic - es of the moun - tain? Can you
been? }

E \flat 6 B \flat /D Gm7(add4) Cm7 E \flat /F To Coda ⊕

paint with all the col-ors of the wind? Can you paint with all the col-ors of the

B \flat Gm F6 E \flat E \flat /F B \flat F

wind? Come run the hid-den pine trails of the rain-storm and the riv-er are my

Gm E \flat (add9) B \flat Dm7

for-est, come taste the sun-sweet ber-ries of the earth, come and
broth-ers; the her-on and the ot-ter are my friends; and

Gm F6 E \flat 6 B \flat /D $\overset{1}{\text{Cm7}}$ B \flat /F F

roll in all the rich-es all a-round you, and for once nev-er won-der what they're
we are all con-nect-ed to each oth-er in a

Gm F(add9)/A 2 Cm7 Eb/F Bb D.S. al Coda Dm/A

worth. The cir - cle in a hoop that nev - er ends. Have you

Detailed description: This system contains the first two lines of the musical score. The vocal line starts with a whole note G4 on the word 'worth.' followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A double bar line with a '2' above it indicates a second ending. The lyrics 'The cir - cle in a hoop that nev - er ends. Have you' are aligned with the vocal melody.

CODA Bb Dm7 F/Eb Dm7 Gm7

wind? How high does the syc - a - more grow? If you

Detailed description: This system contains the third and fourth lines of the musical score. It begins with a 'CODA' symbol. The vocal line has a whole note Bb4 on 'wind?' followed by a quarter rest. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'How high does the syc - a - more grow? If you' are aligned with the vocal melody.

Abmaj9 Eb/F F6 Eb/F F

cut it down then you'll nev - er know. And you'll

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has a quarter rest on 'cut it down' followed by a triplet of eighth notes on 'then you'll nev - er know.' and a quarter rest on 'And you'll'. The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics 'cut it down then you'll nev - er know. And you'll' are aligned with the vocal melody. A 'rall.' marking is present in the piano part.

Gm Dm7 Eb F Gm

nev - er hear the wolf cry to the blue corn moon, for wheth - er we are white or cop - per -

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line has a quarter rest on 'nev - er hear' followed by a quarter note on 'the wolf cry' and a quarter note on 'to the blue corn moon,'. The piano accompaniment continues with eighth-note patterns. The lyrics 'nev - er hear the wolf cry to the blue corn moon, for wheth - er we are white or cop - per -' are aligned with the vocal melody. An 'a tempo' marking is present in the piano part.

Dm7 Eb F(add9)/A Dm7 Gm7

skinned, we need to sing with all the voices of the mountain, we need to

Cm7 Dm7 Gm7(add4) Cm7

paint with all the colors of the wind. You can own the earth and still all you'll

Freely

Dm7 Ebmaj9 F Gm7 Dm7 Ebmaj9 Cm7/F Bb

own is earth until you can paint with all the colors of the wind.

a tempo

Gm Ebmaj7 Gm F Eb Eb/F no chord Bb(add9)

rit.

If I Never Knew You

(Love Theme from POCAHONTAS)

From Walt Disney's *Pocahontas*



Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Moderately slow

G Em

If I nev - er knew you, —

mf

The first system of the musical score. It features a vocal line in G major, 4/4 time, with lyrics "If I nev - er knew you, —". The piano accompaniment is in the same key and time, starting with a mezzo-forte (mf) dynamic. The piano part has a steady bass line and a more active treble line.

G Em C

if I nev - er felt — this love, — I would have no ink -

The second system of the musical score. The vocal line continues with lyrics "if I nev - er felt — this love, — I would have no ink -". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Am7 C D7sus

ling of — how pre - cious life can be.

The third system of the musical score. The vocal line concludes with lyrics "ling of — how pre - cious life can be." The piano accompaniment features a final chord in D7sus and a double bar line. The bass line has a slight upward motion towards the end.

G Em G

And if I nev - er held you, I would nev - er have _

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a G chord and contains the lyrics 'And if I nev - er held you, I would nev - er have _'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Em7 E7/G# Am(add9) Cm(maj7) Cm6

_ a clue _ how, at last, _ I'd find in you

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics '_ a clue _ how, at last, _ I'd find in you'. The piano accompaniment features a right-hand melody and a left-hand bass line.

Em9 Bm/D C Am6(add2) 3

the miss - ing part of me. _____ In this world so

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'the miss - ing part of me. _____ In this world so'. The piano accompaniment features a right-hand melody and a left-hand bass line.

Cmaj7/D D9 Am6(add2) 3 Cmaj7/D D9

full of fear, _ full of rage and lies,

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'full of fear, _ full of rage and lies,'. The piano accompaniment features a right-hand melody and a left-hand bass line.

Bm7 B7/D# Em11 Em7 C

I can see — the truth — so clear — in your eyes, — so

D C/D G Em

dry your eyes. — And I'm so grate - ful to you.

G G/B C Am7 G/B

I'd have lived — my whole — life through, — lost for - ev - er

C C/D C G

if I nev - er knew — you. —

You've Got A Friend In Me

From Walt Disney's *Toy Story*



Music and Lyrics by
RANDY NEWMAN

Easy shuffle (♩-♩-♩-♩)

Chords: Eb, G7/D, Cm, B7, Eb/Bb, Ebdim/Bb, Bb7

Chords: Eb, D/Bb, Db/Bb, D/Bb, Eb, Bb7#5

You've got a friend in me. —
You've got a friend in me. —

Chords: Eb9, Ab, Adim7, Eb/Bb, Eb

You've got a friend in me. —
You've got a friend in me. —

Chords: Ab, Eb/G, G7, Cm

When the road looks rough a head and you're miles —
You got troubles, then I got 'em too. —

Ab Eb/G G7 Cm

and miles from your nice warm bed,
There is - n't an - y - thing I would - n't do for you.

Ab D/A Eb/Bb G/B Cm Ab7 G Cm F7 Bb7

you just re-mem-ber what your old pal said. Son, you've got a friend in me.
If we stick to- geth- er we can see it through, - 'cause you've got a friend in me.

Eb C7 F7 Bb7

1
Eb G7/D

Yeah, you've got a friend in me.
Yeah, you've got a friend in me.

Cm B7 Eb/Bb Eb/dim/Bb Bb7

2

E \flat Ebmaj7 Eb7 A \flat D

Now, some oth-er folks might be a lit-tle bit smart-er than I am,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter rest and then a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Eb, Ebmaj7, Eb7, A \flat , and D are placed above the vocal staff. A '2' is written above the first measure. The key signature has two flats (B \flat and E \flat).

E \flat 6 D7 Eb6 D Em7

big-ger and strong-er too. — May-be. But none of them will

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. Chord symbols E \flat 6, D7, Eb6, D, and Em7 are placed above the vocal staff. The lyrics are 'big-ger and strong-er too. — May-be. But none of them will'.

Fdim7 D/F# Gm C7 Fm B \flat 7

ev-er love — you the way — I do, — just me and you, — boy.

Detailed description: This system contains the next two measures. The vocal line features a mix of eighth and quarter notes. The piano accompaniment continues with the eighth-note bass line and chords. Chord symbols Fdim7, D/F#, Gm, C7, Fm, and B \flat 7 are placed above the vocal staff. The lyrics are 'ev-er love — you the way — I do, — just me and you, — boy.'.

E \flat B \flat 7#5 Eb7 A \flat Adim7

And as the years go by, — our friend-ship will nev-er die. —

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with a quarter note and a half note. The piano accompaniment ends with a triplet of eighth notes in the right hand. Chord symbols E \flat , B \flat 7#5, Eb7, A \flat , and Adim7 are placed above the vocal staff. The lyrics are 'And as the years go by, — our friend-ship will nev-er die. —'.

Eb/Bb Eb Ab Adim7 Eb/Bb G7/B Cm
 You're gon - na see it's our des - ti - ny.

molto rit.

F7 Bb7 Eb C7 F7 Bb7
 You've got a friend in me. — You've got a friend in me. —

a tempo

Eb C7 F7 Bb7 Eb G7/D
 You've got a friend in me. —

Cm B7 Eb/Bb Ebdim/Bb Bb7 Eb

rit.

Someday

From Walt Disney's *The Hunchback Of Notre Dame*



Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Gently
Ab D♭m6/Ab Ab D♭m6/Ab

mf

Ab Cm/G D♭/F Ab7/E♭ B♭m/D♭ Ab/C

Some - day when we are wis - er, when the world's old - er, when we have

B♭m7(add4) E♭sus E♭7 B♭m E♭/G Fm Cm/E♭

learned. I pray some-day we may yet live to

Detailed description: This is a piano score for the song 'Someday'. It features a piano introduction in 12/8 time, marked 'Gently' and 'mf'. The score is divided into three systems. The first system contains the piano introduction and the first line of the vocal melody. The second system contains the second and third lines of the vocal melody. The third system contains the fourth and fifth lines of the vocal melody. Chord symbols are placed above the vocal line. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Db(add2) Ab/C Ab/Eb Eb7sus Eb7

live and let live.

Ab Cm/G Db/F Cm/Eb

Some - day life will be fair - er, need will be

Bbm(add2)/Db Ab/C Bbm7(add4) Eb7

rar - er, greed will not pay.

Bbm7 Eb/G Eb7/G Db6/Ab Ab Db

God - speed this bright mil - len - ni - um

Bbm6/F Fm Bbm Eb7/Db Db Eb6 Eb Ab Cm/G

on its way. Let it come some - day.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/C minor). The vocal line begins with a half note on G4, followed by a quarter note on A4, and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Db/F Ab9/Eb Bbm/Db Ab/C F7sus F7

cresc. *rall.*

The second system continues the piano accompaniment. The vocal line is silent. The piano accompaniment features a more active eighth-note bass line. The right hand plays chords and moving lines. The system concludes with a *cresc.* (crescendo) and *rall.* (rallentando) marking over a series of chords.

Broadly
Bb Dm/A Dm7/A Eb/G Dm/F

Some - day our fight will be won then, we'll stand in the

f

The third system is marked **Broadly**. The vocal line starts with a half note on G4, followed by a quarter note on A4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line. The right hand plays chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning of the piano accompaniment.

Cm/Eb Bb/D Cm7 Cm7/(add4) F7sus F

sun then, that bright af - ter - noon.

The fourth system continues the piano accompaniment. The vocal line starts with a half note on G4, followed by a quarter note on A4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line. The right hand plays chords and moving lines. The system concludes with a *f* (forte) dynamic marking.

Cm F Eb6/Bb Bb Eb(add9)

Till then, on days when the sun is gone,

Cm6/Gm Gm Cm7 F/Eb Eb Ebmaj7/F F#dim7 Gm Gm7/F

we'll hang on, wish up on the moon.

Slower

Cm Bb/D Eb6 Eb6/F Eb/F Ebmaj7/F F7 Bb Ebm6/Bb

Change will come one day, some day soon.

p sub. *a tempo*

Bb Ebm6/Bb Bb Ebm6/Bb Bb

rit.

God Help The Outcasts

From Walt Disney's *The Hunchback Of Notre Dame*



Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Slowly

B \flat B \flat maj7/D E \flat (add9)

God I help ask the for out noth - casts ing, hun - gry can from get

mf

Cm7 B \flat /F F

birth. by. But Show I them know the so man - cy they less

B \flat sus B \flat F/A Gm F/G

don't find on earth. The lost God and help for - got - ten, they luck - y than I. the out - casts, the

Cm7 Ebm6 Bb/F

look to You still. God help the out - casts or
 poor and down - still. I thought we all were the

F7b9 | 1 Bb Bbmaj7 Eb/Bb Bb

no - bod - y of will.
 chil - dren of

F/Bb Eb/Bb | 2 Bb F/A Eb/G

God. I don't know if there's a

Bb/F Cm/F Bb Dm/A Gm

rea - son why some are blessed, some not. Why the few You seem to

E \flat (add9) Cm7 B \flat /D

fa - vor, _____ they fear us, flee us,

Dm Gsus G C

try not to see us. _____ God help the

C/E F Dm

out - casts, the tat - tered, the torn, seek - ing an

Gsus G Csus C G/B Am

an - swer to why they were born. Winds of mis -

for - tune have blown them a - bout. You made the

dim.

Dm Fm6

out - casts; don't cast them out. The

C/G Cmaj7/G G7b9 Am Cmaj7/G

poor and un - luck - y, the weak and the odd; I thought we

mp *mf poco rall.*

Fm6 C/E Fm6 C/E Fm6 C/E Dm

all were the chil - dren of God.

a tempo

C/E G7b9 C Cmaj7 F/C C



Go The Distance

From Walt Disney Pictures' *Hercules*

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Slowly

G A D G A D

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

G A Bm7 Gmaj7 Asus A G A D

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#m 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, I

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

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 -

D A/D G/D D A/D G/D Bm7 Em7

long. Down an — won't lose — hope — till I

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

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

D A/D G/D F Bb/D C/E A/C#

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

D G F#/A# E/G# F#/A# B

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

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

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

G F/G G F/G G/B

Say a - men, there — he goes a - gain. Sweet — and un - de - feat - ed and an

The first system of musical notation for the song 'Zero To Hero'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Driving 4'. The vocal line has lyrics: 'Say a - men, there — he goes a - gain. Sweet — and un - de - feat - ed and an'. The piano accompaniment starts with a forte (f) dynamic. Chord symbols G, F/G, G, F/G, and G/B are placed above the vocal line.

C C/E D/F# G F/G G F/G G/B

awe - some ten for ten. — Folks lined up just — to watch him flex, and — this per - fect pack - age packed a

The second system of musical notation. The vocal line continues with lyrics: 'awe - some ten for ten. — Folks lined up just — to watch him flex, and — this per - fect pack - age packed a'. The piano accompaniment continues. Chord symbols C, C/E, D/F#, G, F/G, G, F/G, and G/B are placed above the vocal line.

C C#dim D7sus G D7sus

pair of per - fect pecs. Herc - ie, he comes, — he sees, — he con - quers. Hon - ey, the crowds — were go -

The third system of musical notation. The vocal line continues with lyrics: 'pair of per - fect pecs. Herc - ie, he comes, — he sees, — he con - quers. Hon - ey, the crowds — were go -'. The piano accompaniment continues. Chord symbols C, C#dim, D7sus, G, and D7sus are placed above the vocal line.

G D7sus B B7 Em

ing bonk - ers. — He showed the max - 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 -

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

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

G Bb Eb/Bb Bb Eb/Bb Bb D7 Csus2/E

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

Fdim7 D7/F# G G7/B C D7sus G G7/B

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

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

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.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'he's', followed by a quarter note 'a', a quarter note 'he -', and a quarter note 'ro.'. This is followed by a half note 'He', a quarter note 'hit', a quarter note 'the', a quarter note 'heights', a quarter note 'at', a quarter note 'break -', a quarter note 'neck', and a half note 'speed.'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

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

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'From', a quarter note 'ze -', a quarter note 'ro', a quarter note 'to', a quarter note 'he -', and a quarter note 'ro.'. This is followed by a quarter rest, a quarter note 'Here', a quarter note 'is', a quarter note 'a', and a quarter note 'he - ro.'. The piano accompaniment continues with chords and a bass line. The key signature has one sharp (F#), and the time signature is 4/4.

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

Now he's a he - ro.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'Now', a quarter note 'he's', a quarter note 'a', and a quarter note 'he - ro.'. The piano accompaniment continues with chords and a bass line. The key signature has one sharp (F#), and the time signature is 4/4.

D G7

Spoken: Yes, in - deed.

The fourth system of the musical score features a spoken line and piano accompaniment. The spoken line has a quarter rest, followed by a quarter note 'Yes,', a quarter note 'in -', and a quarter note 'deed.'. The piano accompaniment continues with chords and a bass line. The key signature has one sharp (F#), and the time signature is 4/4.

Honor To Us All

From Walt Disney Pictures' *Mulan*



Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Very quickly, in 2

C C6 C C6 C

Bather: This is what you give me to

mf

Em

work with. Well, hon - ey, I've seen worse.

L.H.

Dm Ddim G

We're going to turn this sow's ear in - to a silk

C

purse.

We'll have you washed and dried,

Em G

primped and pol - ished till you glow with pride. Trust my re - ci - pe for

C

in - stant bride. You'll bring hon - or to us all.

Musical score for the first system, featuring a vocal line with a long melisma and piano accompaniment.

Hairdresser 1: Wait and see. When we're through

Musical score for the second system, including lyrics for Hairdresser 1.

Hairdresser 2: boys will glad - ly go to war for you. *Hairdresser 1:* With good *Hairdresser 2:* for - tune and a

G

Musical score for the third system, including lyrics for Hairdresser 2 and Hairdresser 1, and a G chord marking.

Hairdressers 1, 2 & Fa Li: great hair - do you'll bring hon - or to us all.

C

Musical score for the fourth system, including lyrics for Hairdressers 1, 2 & Fa Li, and a C chord marking.

G

All: A girl can bring her fam - i - ly great

C

Fdim7

hon - or in one way — by strik - ing a good

Am7

D

G

match, and this could be the day.

C

Dressmaker 1: Men want girls *Dressmaker 2:* with good taste, *Fa Li:* calm, *Dressmaker 1:* o - be - di - ent, who

G

work fast - paced, *Fa Li:* with good breed - ing and a ti - ny waist. *Dressmaker 2:*

C

Dressmaker 1, 2 & Fa Li: You'll bring hon - or to us all. *Women:* We

G

all must serve our Em - per - or who guards us from the

C Fdim7 Am7

Huns; a man by bear - ing arms, a

D G C

girl by bear - ing sons. When we're through,

G

you can't fail, like a lo - tus blos - som, soft and pale.

How could an - y fel - low say "No sale"? You'll bring hon - or to us

C

all.



Reflection

From Walt Disney Pictures' *Mulan*

Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Moderately slow

F Dm7

Look at me, you may think you see who I

mp

Gm F/C C7 F

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

Dm7 Eb7

as if I play a part.

© 1998 Walt Disney Music Company
All Rights Reserved Used by Permission

Ab(add2) Fm11

Now I see if I wear a mask I can
 But some-how I will show the world what's in

Bbm7 Dbm6/9 Ab

fool side the world, but I can-not fool my heart.
 my heart and be loved for who I am.

Who is that
 Who is that
 (D.S.) Why must we

Fm7 Eb/Db Db Dbm6/9

girl I see star-ing straight back at me?
 girl I see star-ing straight back at me?
 all con-ceal what we think, how we feel?

Ab Eb/G Fm7 Ab/Eb Dbmaj7 Dbmaj6 1
Dbm6/9

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

Ab Fm7 F

side? I am now in a

Dm7 Gm7 C7

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

2.3 Gb Eb

I don't know?
forced to hide?

Ab Fm7 Eb/D Db

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

Dbm6/9 Ab Eb/G Fm7 Ab/Eb Dbmaj7 Dbmaj6 To Coda ⊕

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

Dbm6/9 Db Fm7

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

Bbm7 Eb7sus Fm7

free to fly, — that burns with a

D.S. al Coda
(take 2nd ending)

Cm7 Bbm7 Dbm6/9

need to know the rea - son _____ why. _____

CODA

Dbm6/9

Fm7

Fm/Eb

Dm7b5

Ab

Eb/G

Fm7

Ab/Eb

Dbmaj7

Dbmaj6

Dbm6/9

Ab

Fm7

Ab

Old Yeller

From Walt Disney's *Old Yeller*



Words by GIL GEORGE
Music by OLIVER WALLACE

Moderately bright

D **D7** **G**

Old Yel - ler was a mon - grel, an ug - ly, lop - eared mon - grel;
Yel - ler was a hun - ter, a rar - in' tear - in' hun - ter; in

D **A7** **D**

fan - cy free with - out a fam - 'ly tree. But he could up and
an - y chase he knew just how to run. And when he hunt - ed

D7 **G** **D** **A7**

do it and prove there's noth - ing to it, and that's how a good dog should
troub - le he al - ways found it dou - ble, and that's when old Yel - ler had

D D7 G D A7

be! fun! } Here Yel-ler, — come back, Yel-ler! —

mf

D A7 1 D 2 D Bb7

Best dog-gone dog in the West! — Old West! —

Eb Eb Eb7 Ab

Old Yel-ler was a fight-er, a root-in' toot-in'
Yel-ler's just a pup-py, a lit-tle lop-eared

Eb Bb7

fight-er. In an-y scrap he knew just what to do. A
pup-py. It's plain to see he has a fam-'ly tree. The

Chords: Eb Eb7 Ab Eb

rough and read - y fel - low, al - though his coat was yel - low, his bold Tex - as
 im - age of his pap - py, he's fris - ky and he's hap - py, and that's how a

Chords: Bb7 Eb Eb7 Ab Eb

heart was true blue. Here Yel - ler, — come back, Yel-ler! —
 good pup should be.

Chords: Bb7 Eb Bb7 Eb

Best dog-gone dog in the West. Young

Chords: Eb Bb7 Eb

West! Best dog-gone dog in the West.



Let's Get Together

From Walt Disney's *The Parent Trap*

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

Moderate Rock tempo

C

Let's get to - geth - er. Yea, yea, yea! — { Why don't you and I com -
Think of all that we could

C7 **F** **C**

bine? — } Let's get to - geth - er. { What do you say? — We could have a swing-in'
share. — } Ev - 'ry day, — ev - 'ry way and ev - 'ry -

G7 **F**

time. — We'd be a cra - a - a - zy team. Why don't we
where. — And tho' we have - n't got a lot, we could be

G7 F C

ma - a - ake the scene to - geth - er.
 shar - in' all we got to - geth - er.

1 2

G7 F

Oh! Oh, I real - ly

C

think you're swell - uh huh, we real - ly ring the bell. Ooh -

D7 G7 Dm7 G7 Dm7

ee, and if you stick with me, Noth - in' could be great - er. Say,

G7 C

hey, al - li - ga - tor! Let's get to - geth - er. Yea, yea yea! _ Two is twice as nice as

C7 F C

one. _ Let's get to - geth - er. Right a - way. _ We'll be hav - in' twice the

G7 F

fun, _ and you can al - ways count on me, a groov - y

G7 F C

two - some we will be. Let's get to - geth - er. _ Yea, yea yea! _

Castle In Spain

From Walt Disney's *Babes In Toyland*



Words by MEL LEVEN
Music by GEORGE BRUNS

Tango rhythm

In our cas - tle in Spain you'll be
mort - gage and lease I will
you must a - gree that it

mf

C

liv - ing rent free. Ev - 'ry
re - val - u - ate. And for
makes your head whirl to be

G7

cap - i - tal gain you'll share with
you I'll in - crease their in - t'rest
mar - ry - ing me, you luck - y

C Am Dm7 G7 C

me. rate. girl. From this vil - lage be - low
 You'll eat noth - ing but cake
 You have caught me to - day

C7 F F#dim7

ev - 'ry cent we will drain. And our
 you'll drink naught but cham - pagne. You'll be
 in a gen - er - ous vein. Come now

G7 1,2 C

for - tune will grow in our cas - tle in Spain.
 in on the take in our cas - tle in Spain.
 what do you say to our cas - tle in

G7 3 C

Ev - 'ry Spain.
 Sure - ly

Fortuosity

From Walt Disney's *The Happiest Millionaire*



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

With a lilt

C Cdim Cmaj7 C6 Dm Dm(maj7) Dm7 G7

I call it for - tu - os - i - ty, that's me by word.
for - tu - os - i - ty, that's me own word.

Dm6 C#dim7 G7 C#dim7 G7 D#dim7 C Cmaj7 C7 F F#dim7

For - tu - os - i - ty, me twin - kle in the eye word. Some - times cas - tles
For - tu - os - i - ty, me nev - er feel a - lone word. 'Round a cor - ner,

C B7 Bb7 A7 Eb7 D7 G7

fall to the ground, — but that's where four - leaf clo - vers are found. —
un - der a tree, — good for - tune's wait - in' just wait and see. —

C Cmaj7 C6 Dm Dm(maj7) Dm7 G7 Dm6 C#dim7

For - tu - os - i - ty, luck - y chanc - es. For - tu -
 For - tu - os - i - ty, luck - y chanc - es. For - tu -

G7 C#dim7 G7 D#dim7 C Cmaj7 C7 F F#dim7 C/G Cdim7 B7#5 Bb7

i - tious lit - tle, hap - py hap - pen - stan - ces. I don't wor - ry 'cause ev - 'ry - where I
 i - tious lit - tle, hap - py hap - pen - stan - ces. I keep smil - in' 'cause my phi - los - o -

A7 D7 C#9 D9 C#9 1 D9 G7 C G7 2 D9

see that ev-'ry bit of life is lit by for - tu - os - i - ty!
 phy is "Do your best and leave the rest to for - tu -

G7 C Opt.

os - i - ty!"

f *ff*

Seize The Day

From Walt Disney's *Newsies*



Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Hymn-like

C Dm C

David:
O - pen the gates and seize the day.

Bb F

Don't be a - fraid and don't de - lay.

C G/B Am Fm6/Ab

Noth - ing can break us. No one can make us

C/G G7 G#dim7 Am D7/F#

give our right a - way. A -

Brightly

C/G G7sus G7 C

rise and seize the day.

rit.

David: Now is the time to seize the day.

Newsies: (Now is the time to seize the day.) David: Send out the call and join the fray.

B \flat F

Newsies: (Send out the call and join the fray.) David: Wrongs will be righted

C Dm/C C

Am G F G7

if we're united. All: Let us seize the

C

day.

C

Friends of the friend - less seize the day. (Friends of the friend - less, seize the day.)
O - pen the gates and seize the day. (O - pen the gates and seize the day.)

Bb F

Raise up the torch and light the way. (Raise up the torch and light the way.)
Don't be a - fraid and don't de - lay. (Don't be a - fraid and don't de - lay.)

C Dm/C C Am G F

Proud and de - fi - ant us. we'll slay the gi - ant.
Noth - ing can break us. No one can make us

F G7 C

Let us seize the day.
give our rights a way.

Am C7/G F G

Neigh - bor to neigh - bor, fa - ther to

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a melodic line with lyrics 'Neigh - bor to neigh - bor, fa - ther to'. The piano accompaniment consists of chords and moving lines in both hands. Chords are indicated above the vocal line: Am, C7/G, F, and G.

Asus A/C# Dm C/E

son, one for

The second system continues the musical score. The vocal line has lyrics 'son, one for'. The piano accompaniment continues with chords and moving lines. Chords are indicated above the vocal line: Asus, A/C#, Dm, and C/E.

To Coda ⊕

F G C

all and all for one.

The third system concludes the main body of the piece. The vocal line has lyrics 'all and all for one.'. The piano accompaniment ends with a Coda symbol (⊕). Chords are indicated above the vocal line: F, G, and C.

D.S. al Coda

This section is labeled 'D.S. al Coda' and shows a piano accompaniment in grand staff. The vocal line is empty. The piano accompaniment consists of chords and moving lines in both hands.

CODA ⊕ C

one.

This section is labeled 'CODA' and features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has the word 'one.'. The piano accompaniment is sparse, with chords and moving lines. A Coda symbol (⊕) and a C chord are indicated above the vocal line.



The Ballad Of Davy Crockett

From Walt Disney's
Davy Crockett

Words by TOM BLACKBURN
Music by GEORGE BRUNS

Moderately
F

B \flat F C7 F

1. Born on a moun-tain top in Ten - nes - see, green - est state in the
2. eigh - teen - thir - teen the Creeks up - rose, addin' redskin arrows to the
3. Off through the woods he's a marchin' a - long, makin' up yarns an' a -
4. - 17. (See additional lyrics)

mf

G7 C7 F B \flat Gm C7

land of the free, raised in the woods so's he knew ev - 'ry tree, kilt him a b'ar when
coun - try's_ woes. Now, In - jun fightin' is some - thin' he knows, so he should - ers his rifle an'
sing - in' a song, itch - in' fer fightin' an' right - in' a wrong, he's ringy as a b'ar an'

F B \flat F C7

he was on - ly three. Da - vy, Da - vy Crock - ett, king of the wild fron -
off he_ goes. Da - vy, Da - vy Crock - ett, the man who_ don't know
twit as_ strong. Da - vy, Da - vy Crock - ett, the buck - skin_ buc - ca -

1-16 F 17 F F C7 F B \flat F

tier!
fear!
neer!

2. In fear!

18. When he come home his pol - i - tick - in' done, the
heard of Houston an' Au - stin an' so, the
land is biggest an' his land is best, from

C7 F G7 C7 F B \flat Gm

west - ern march had just be - gun. So he packed his gear an' his trust - y gun, an'
to the Texas plains he jest had to go. Where free - dom was fight - in' an - oth - er foe, an'
gras - sy plains to the moun - tain crest. He's a - head of us all meetin' the test,

C7 F B \flat F

lit out grin - nin' to fol - low the sun. Da - vy, Da - vy Crock - ett,
they needed him at the A - la - mo. Da - vy, Da - vy Crock - ett, the
follow - in' his leg - end in - to the West. Da - vy, Da - vy Crock - ett,

C7 1,2 F 3 F

lead - in' the pi - o - neer!
man who don't know fear!
king of the wild fron -

19. He
20. His tier!

Mickey Mouse March

From Walt Disney's *The Mickey Mouse Club*



Words and Music by
JIMMIE DODD

Brightly

F B \flat C7 F B \flat C7

Mick - ey Mouse Club! Mick - ey Mouse Club!

F G7 C7

Who's the lead - er of the club that's made for you and me!
Hey, there! Hi, there! Ho, there! You're as wel - come as can be!

F F7/E \flat B \flat /D B \flat m/D \flat F/C C7 F

M - I - C - K - E - Y M - O - U - S - E!

2

F B \flat (*Shout*) Mick - ey Mouse! F Don - ald

E! Mick - ey Mouse! Mick - ey Mouse.

Duck! G G7 C7 (*Shout*) High!

For - ev - er let us hold our ban - ner high!

cresc.

High! *High!* F G7

Come a - long and sing a song and join the jam - bor -

8va
f *mf*

C7 F F7 B \flat B \flat m F C7 F

ee! M - I - C - K - E - Y M - O - U - S - E!

8va
rit.

It's A Small World

From Disneyland and Walt Disney World's
It's A Small World



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

March tempo

It's a world of laughter, a world of
just one moon and one golden

mf

tears; it's a world of hopes and a world of fears. There's so
sun and a smile means friend-ship to ev-'ry-one, though the

much that we share that it's time we're a-ware. It's a
moun-tains di-vide and the o-ceans are wide, it's a

G7 C Fine C

small world af - ter all. _____ } It's a
 small world af - ter all. _____ }

G7

small world af - ter all. It's a small world

C C7 F

af - ter all. It's a small world af - ter

Dm7 G7 C D.S. al Fine

all. It's a small, small world. _____ There is

Yo Ho

(A Pirate's Life For Me)

From Disneyland and Walt Disney World's
Pirates Of The Caribbean



Words by XAVIER ATENCIO
Music by GEORGE BRUNS

In a robust manner

F Bb F C7 F

Yo ho, yo ho, a pi - rate's life for me. We
Yo ho, yo ho, a pi - rate's life for me. We
Yo ho, yo ho, a pi - rate's life for me. We

Dm A7 Dm A7

pil - lage, plun - der, we ri - fle and loot. Drink up me 'eart - ies, yo ho. We
ex - tort and pil - fer, we filch and sack. Drink up me 'eart - ies, yo ho. Ma -
kin - dle and char and in - flame and ig - nite. Drink up me 'eart - ies, yo ho. We

Gm C7 F Dm 1,2 G7 C7

kid - nap and rav - age and don't give a hoot. Drink up me 'eart - ies, yo ho.
raud and em - bez - zle and e - ven high - jack. Drink up me 'eart - ies, yo ho.
burn up the cit - y, we're real - ly a fright. Drink

3

G7 C7 A7 Dm

up me 'eart - ies, yo ho. We're ras - cals and scoun - drels, we're

A7 Dm A7

vil - lains and knaves. Drink up me 'eart - ies, yo ho. We're

Gm C7 F Dm G7

dev - ils and black sheep, we're real - ly bad eggs. Drink up me 'eart - ies, yo

C7 F Bb F C7 F

ho. Yo ho, yo ho, a pi - rate's life for me.