



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 BOOGIEWOOGIE.RU

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

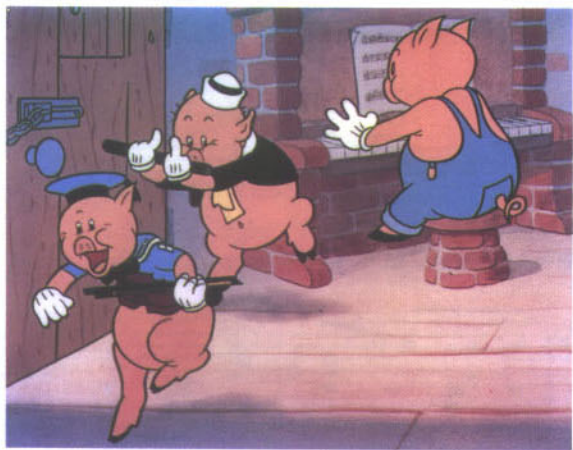
C7 F C7 F7 Bb

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

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Slowly'. The piano accompaniment is marked 'mf' (mezzo-forte). The score includes various chords such as G, D7, D+, and G. The lyrics are: 'Who's a - fraid of the big bad wolf, big bad wolf, big bad wolf? Who's a - fraid of the big bad wolf? Tra la la la la. Who's a - fraid of the big bad wolf, big bad wolf, big bad wolf? Who's a - fraid of the big bad wolf? Tra la la la'. The piece concludes with a 'To Coda' symbol.

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 answered 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

D7 G Em

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

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

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

BOOGIEWOOGIE.RU

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

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



I'm Wishing

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



Words by LARRY MOREY
Music by FRANK CHURCHILL

Slowly

Chords: Bb/G, Bb/F, Bb/D, Bbm/Db, C7

mf

Chords: Gm, Gm7, Gm6

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

Chords: Gm, C7, F, F6, Fmaj7, F6

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

Gm Gm7 Gm6

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

This system contains the first two lines of music. The vocal line starts with a Gm chord and the lyrics 'Make him love me on - ly, wish - ing well, _____'. The piano accompaniment features a steady bass line and chords in the right hand, including Gm7 and Gm6.

Dm7/G G7 Gm7/C C7

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

This system contains the third and fourth lines of music. The vocal line continues with 'won't you grant this fa - vor to me? _____ I'm'. The piano accompaniment includes chords Dm7/G, G7, Gm7/C, and C7.

F6 C9

wish - ing _____ for the one I love to

This system contains the fifth and sixth lines of music. The vocal line has 'wish - ing _____ for the one I love to'. The piano accompaniment features chords F6 and C9.

F6

find me _____ to - day. _____ I'm

This system contains the seventh and eighth lines of music. The vocal line concludes with 'find me _____ to - day. _____ I'm'. The piano accompaniment includes the F6 chord.

F6

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

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat). The vocal line starts with a half note 'hop' followed by a dotted half note 'ing' with a long horizontal line underneath. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

C9

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

F6

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted half note 'of' followed by 'the nice things' with a horizontal line. There is a bracketed section containing 'he'll' and 'she'll' stacked vertically, followed by 'say.' and another horizontal line. The piano accompaniment continues with chords and single notes.

Cm7

F7

Tell me, wish - ing well, _____

The third system shows the vocal line starting with a whole note rest, followed by a dotted half note 'Tell me, wish - ing well,' with a horizontal line. The piano accompaniment features a more active melody in the right hand.

Bb

will my wish come true? _____

Dm7

G7

With your mag - ic spell, _____

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted half note 'will my wish come true?' with a horizontal line. The piano accompaniment continues with chords and single notes.

C7

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

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 whole note rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

F6

wish - ing _____ for the one I

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'wish - ing' followed by a melodic phrase: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment continues with chords and a bass line.

C9

love to find me _____ to -

The third system continues the vocal line and piano accompaniment. The vocal line has a long note for 'love' followed by a melodic phrase: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment continues with chords and a bass line.

1	F6	Bb/C	F	Abdim	Gm7	C7	2	F
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day. _____ I'm day. _____

The fourth system features a first/second ending structure. The vocal line has a long note for 'day.' followed by a melodic phrase: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment continues with chords and a bass line. The first ending leads to a second ending which concludes the phrase.

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,

Detailed description: This system contains the first four measures of the song. The vocal line is in 3/4 time with a key signature of one flat (Bb). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: '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 call my love, and how thrill - ing that
some day one to call my own, and I'll know her the

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics: 'some day I'll find call my love, and how thrill - ing that some day one to call my own, and I'll know her the'. The piano accompaniment continues with similar harmonic support.

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

Detailed description: This system contains the final four measures. The vocal line concludes with the lyrics: 'mo - ment will be, _____ when the prince of my dreams comes to mo - ment we meet, _____ for my heart will start skip - ping a'. The piano accompaniment provides harmonic support throughout.

Gm7 C7 F A+ Bb

me. _____
beat. _____

He'll Some whis day - per we'll "I say love and

D7/A Gm Bb Bb+ C7

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

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

C6 C#dim7 Dm7 G7 C

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

C#dim7 G7

up and start to whis - tle while you work.

C C6

Give A Little Whistle

From Walt Disney's *Pinocchio*



Words by NED WASHINGTON
Music by LEIGH HARLINE

Moderately fast

E_b $F\#dim7$ $Bb7/F$ $Bb7$ E_b
 When you get in trou - ble and you don't know right from

mf

$Edim7$ $Bb7/F$ $F\#dim7$ $Bb7/F$ $Bb7$
 wrong, give a lit - tle whis - tle! (Whistle) Give a lit - tle

E_bmaj9 E_b6 $Fdim/Ab$ E_b/G $Bb7$ E_b $F\#dim7$
 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) _

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

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

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

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

Bb7/F Bb7 Eb Eb

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

Bb7/F F#dim7 F#dim7 C7/G G#dim7

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

C7/G Fm7 Bb7 Bb9 Bb7b9

and al - ways let your con - science be your

1 Eb6 Cm7 Fm7 F#m/Bb Bb9 2 Eb6 Fm9 Bb9 Eb6

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.

Chords: Cm7b5 F7 Cm7 F7

Dynamic: *f* *sfz*

 The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. The left hand starts with a bass clef and plays a simple bass line. The piece concludes with a sforzando (*sfz*) dynamic.

Chords: Bb Fdim7 F7

Dynamic: *mf*

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

 The vocal line is on a treble clef staff with a key signature of two flats and a 6/8 time signature. The lyrics are "The grass is al - ways green - er in the oth - er fel - low's yard. _____ No". The melody is simple and melodic. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats and a 6/8 time signature. It features a moderate (*mf*) dynamic and provides harmonic support for the vocal line.

Chords: D Cdim7 A7

Dynamic: *mf*

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

 The vocal line is on a treble clef staff with a key signature of two flats and a 6/8 time signature. The lyrics are "mat - ter what your life may be you think your life is hard. _____ If". The melody continues the simple, melodic style of the previous line. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats and a 6/8 time signature. It features a moderate (*mf*) dynamic and provides harmonic support for the vocal line.

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

mf - f

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** BOOGIEWOOGIE.RU

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

This system contains the first four measures of the piece. The vocal line starts with a half note 'Hi', followed by eighth notes 'did', 'dle', 'dee', and 'doo'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E_b **B_b7** **E_b**

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

This system contains measures 5-7. The vocal line has a half note 'two.', followed by eighth notes 'You', 'prom', 'e', 'nade', and quarter notes 'with a big cig - ar, you'. The piano accompaniment continues with the same rhythmic pattern.

B_b7 **E_b** **B_b7**

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

This system contains measures 8-10. The vocal line has quarter notes 'tour', eighth notes 'the world in a', eighth notes 'pri - vate car,', quarter notes 'you dine on', and eighth notes 'chick - en and'. The piano accompaniment remains consistent.

E_b **B_b7** 1 **E_b** 2 **E_b**

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

This system contains measures 11-14. The vocal line has quarter notes 'cav - i - ar,', eighth notes 'an act - or's life for', and quarter notes 'me. me.'. The piano accompaniment features a final flourish in the right hand marked *sfz* (sforzando).

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

G D7 G D7 G

mf

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

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?

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.

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.

A7 D A7 D A7 D Bm D7/A

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

G G6 D7sus D7 D7sus D7 G

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

G6 D7sus D7 D7sus D7

1	G6	D7#5
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2	G	D7	G
---	---	----	---

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



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.

BOOGIEWOOGIE.RU

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 one sharp (F#) and a 4/4 time signature. The lyrics are "in your dream, no re - quest is too ex - treme." The piano accompaniment is written in a grand staff (treble and bass clefs). The chords indicated above the vocal line are Dm, Dm7, G7, Cdim7, and C.

C/E Ebdim7 Dm Dm7 Dm7/G G7

When you wish up - on a star as dream - ers

The second 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 one sharp (F#) and a 4/4 time signature. The lyrics are "When you wish up - on a star as dream - ers". The piano accompaniment is written in a grand staff. The chords indicated above the vocal line are 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

The third 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 one sharp (F#) and a 4/4 time signature. The lyrics are "do. Fate is kind, she brings to". The piano accompaniment is written in a grand staff. The chords indicated above the vocal line are 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

The fourth 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 one sharp (F#) and a 4/4 time signature. The lyrics are "those who love, the sweet ful - fill - ment of their se - cret". The piano accompaniment is written in a grand staff. The chords indicated above the vocal line are Cdim7, C, Am7, and D7.

Fm6 G7 G7#5(b9) G7 C A7

long - ing. Like a bolt out

The first system of the score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The vocal line starts with a whole note 'long' under an Fm6 chord, followed by a half note '- ing.' under a G7 chord. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The system concludes with the lyrics '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.

The second system continues the piece. 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 maintains the eighth-note bass line and provides harmonic support with chords in the right hand.

C/E Ebdim7 Dm7 1 Dm7/G G7

When you wish up - on a star your dream comes

The third system begins with 'When you wish up - on a star your dream comes'. The vocal line uses C/E, Ebdim7, Dm7, and G7 chords. A first ending bracket covers the final two measures, with Dm7/G and G7 chords. The piano accompaniment continues with the eighth-note bass line and chords.

C G13 2 Dm7/G G7 C

true. dream comes true.

The fourth system concludes the piece. The vocal line has 'true.' under C, 'dream comes' under G13, and 'true.' under C. A second ending bracket covers the final two measures, with Dm7/G and G7 chords. The piano accompaniment features the eighth-note bass line and chords, ending with a final C chord.

Baby Mine

From Walt Disney's *Dumbo*



Words by NED WASHINGTON
Music by FRANK CHURCHILL

Moderately slow

Chords: Eb Bb/D Cm Cm/Bb 3 Ab6 Abm6 Abm6/Bb Bb7

Ba - by mine don't you cry.

mf

Chords: Eb Bb/D Cm Cm/Bb 3 Ab6 Abm6 Abm6/Bb Bb7

Ba - by mine dry your eye.

Chords: Ab Ab/G Fm7 3 Ab6 3 Abdim 3

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

E♭/G Fm7 E♭ B♭9sus E♭ B♭/D Cm Cm/B♭ *3* A♭6 A♭m6

mine. Lit - tle one when you play

A♭m6/B♭ B♭7 E♭ B♭/D Cm Cm/B♭ *3* A♭6 A♭m6 A♭m6/B♭ B♭7

don't you mind what they say.

A♭ A♭/G Fm7 *3* A♭6 *3* A♭dim *3*

Let those eyes spar - kle and shine, nev - er a tear, ba - by of

Somewhat faster
E♭/G Fm7 E♭ G7#5 Cm *3*

mine. If they knew sweet lit - tle

Dm7 Dm7/G G7 Cm

you, they'd end up lov - ing you

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'you,' followed by a half note 'they'd', a quarter note 'end', a quarter note 'up', and a quarter note 'lov - ing you'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Chords are Dm7, Dm7/G, G7, and Cm. There are triplets in the piano accompaniment.

Dm7 Dm7/G G7 Cm Cm/Eb Gm

too. All those same peo - ple who scold

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'too.', followed by a half note 'All', a quarter note 'those', a quarter note 'same', a quarter note 'peo - ple', and a quarter note 'who scold'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Chords are Dm7, Dm7/G, G7, Cm, Cm/Eb, and Gm. There are triplets in the piano accompaniment.

Gm/Bb Cm Am7b5 D7 Gm D/F#

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

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'you,', followed by a half note 'what', a quarter note 'they'd', a quarter note 'give', a quarter note 'just', a quarter note 'for the', a quarter note 'right', and a quarter note 'to'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Chords are Gm/Bb, Cm, Am7b5, D7, Gm, and D/F#. There are triplets in the piano accompaniment.

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

hold you. From your head to your toes,

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'hold', a half note 'you.', a half note 'From', a half note 'your', a half note 'head', a half note 'to your', and a half note 'toes,'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Chords are Fm7, Bb7, Eb, Bb/D, Cm, Cm/Bb, Ab6, and Abm6. There are triplets in the piano accompaniment.

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

you're not much, good-ness knows,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line contains the lyrics "you're not much, good-ness knows," with a fermata over "good-ness knows,". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Chord symbols are placed above the vocal staff.

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

The second system continues the vocal line with the lyrics "but you're so pre-cious to me, cute as can be, ba-by of". The piano accompaniment features a triplet of eighth notes in the right hand. A first ending bracket is shown above the final measure of the system.

mine. be, ba-by of mine.

The third system concludes the vocal line with the lyrics "mine. be, ba-by of mine.". It includes a second ending bracket above the final measure. The piano accompaniment continues with a triplet of eighth notes in the right hand.

Ab6 Eb Ab6 Eb

The fourth system shows the piano accompaniment for the final four measures. The right hand features a melodic line with a fermata over the final measure. The left hand provides a harmonic accompaniment. Chord symbols are placed above the staff.

When I See An Elephant Fly

From Walt Disney's *Dumbo*



Words by NED WASHINGTON
Music by OLIVER WALLACE

Moderately

Chords: Eb6, Fm7, Bb7, Eb6, C9, Fm7, Bb7b9

Chords: Eb, Eb/G, Fm7, Fm7/Bb, Bb7, Eb, Eb/G, Fm, Bb9, Eb, Bb7

Chords: Eb, Eb/G, Fm, Fm7/Bb, Bb7, Cm7, F7, Bb7

f

mf

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.

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

3

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

E_b **F7**

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** **E_b** **D7** **E_b** **Bb7** **Bb/A_b**

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

E_b/G **E_bm/G_b** **B_b7/F** **B_b7** **E_b** **E_b7#5** **A_b** **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

E_b **C7** **F7** **B_b7** **E_b6** **Cdim7** **B_b7** **E_b6**

I see an el - e - phant fly. I saw a fly.
I see an el - e - phant fly.

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

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The first line of music has three measures. The second line of music has three measures. Chord symbols E, A, E, and B7 are placed above the vocal line. The lyrics are: "your pret - ty mu - sic can bright - en the day. Drip, drip, drop, when the".

E A E B G7 D.C. al Coda

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

Detailed description: This system contains the next two lines of music. The vocal line is in treble clef. The piano accompaniment is in grand staff. The first line of music has three measures. The second line of music has three measures. Chord symbols E, A, E, B, and G7 are placed above the vocal line. The lyrics are: "sun says, 'How - dy' you say 'Good - bye' right a - way.". The system ends with "D.C. al Coda".

CODA

F C F C F C

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

p

Detailed description: This system contains the CODA section. The vocal line is in treble clef. The piano accompaniment is in grand staff. The first line of music has six measures. The second line of music has six measures. Chord symbols F, C, F, C, F, and C are placed above the vocal line. The lyrics are: "Drip! Drop! Drip! Drop! I'll nev - er be a - fraid of a". The piano part starts with a dynamic marking *p*.

G7 C

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

cresc.

Detailed description: This system contains the final two lines of music. The vocal line is in treble clef. The piano accompaniment is in grand staff. The first line of music has three measures. The second line of music has three measures. Chord symbols G7 and C are placed above the vocal line. The lyrics are: "good lit - tle gay lit - tle A - pril ser - e - nade.". The piano part starts with a dynamic marking *cresc.*

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. _____

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 -

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

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

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

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line starts with a quarter rest, followed by a quarter note 'zip', a quarter note 'a-dee', and a quarter note 'ay!' with a long dash. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by 'It's the truth,' and 'it's "act - ch'll."' with a long dash. The piano accompaniment continues with chords and a bass line.

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

The third system features a vocal line with a quarter note 'sa', a quarter note 'tis', a quarter note 'fact', and a quarter note 'ch'll.' with a long dash. This is followed by 'Zip - a-dee doo - dah,' and 'zip - a-dee - ay!' with a long dash. The piano accompaniment includes chords and a bass line.

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

The fourth system concludes the vocal line with 'Won - der-ful feel - ing,' and 'won - der - ful day.' with a long dash. The piano accompaniment includes chords and a bass line. The system ends with a double bar line and a repeat sign.

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 music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat major). The tempo is marked 'Moderately'. The lyrics are 'The Lord is good to me and so I thank the Lord for'. Chords are indicated above the vocal line: F, F6, Gm7, C7, F6, Gm7, C7.

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 music continues the vocal line and piano accompaniment. The lyrics are 'giv - in' me the things I need the sun and rain and an ap - ple seed, yes'. Chords are indicated above the vocal line: F, Fmaj7, F7, Bb, Bbm.

F6 Gm7 C7 F Gm7 C7

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

The third system of music concludes the vocal line and piano accompaniment. The lyrics are 'He's been good to me.' followed by a whistle section. Chords are indicated above the vocal line: F6, Gm7, C7, F, Gm7, C7. The whistle section is marked with a dashed line and '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

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

Detailed description: This is a sheet music page for the song 'A Dream Is A Wish Your Heart Makes'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo and mood are 'Moderately slow, with expression'. The music is divided into three systems. The first system starts with a G chord and the lyrics 'A dream is a wish your heart makes'. The second system includes chords B7, C, E7, and Am, with lyrics 'when you're fast a - sleep. In dreams you will'. The third system includes chords Am7, D9, Am7, D9, Am7, and D7, with lyrics 'lose your heart - aches; what - ev - er you wish for you'. The piano accompaniment includes a piano dynamic marking 'mp' and various musical notations such as slurs and triplets.

G Em7 Am7 D7#5(b9) G

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

The first system of the score features a vocal line in G major with a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and a dotted half note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand, including a triplet of eighth notes (G4, A4, B4) and a half note G4.

Dm7 G7 G7#5 C

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

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a dotted half note C5. The piano accompaniment features a half note G4 in the left hand and a melody in the right hand that includes a half note G4 and a dotted half note C5.

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 shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a dotted half note C5. The piano accompaniment has a half note G4 in the left hand and a melody in the right hand that includes a half note G4 and a dotted half note C5.

Am7 D9 | 1 G6 Eb7 D7 | 2 Abmaj7 G F#/G G

wish will come true. _____ A true. _____ *sva* - - - - -

The fourth system concludes the piece with a vocal line that includes a half note G4, a quarter note A4, and a dotted half note B4. The piano accompaniment features a half note G4 in the left hand and a melody in the right hand that includes a half note G4 and a dotted half note B4. The system ends with a double bar line and a *rit.* (ritardando) marking.

Bibbidi-Bobbidi-Boo

(The Magic Song)

From Walt Disney's *Cinderella*



Words by JERRY LIVINGSTON
Music by MACK DAVID and AL HOFFMAN

Brightly

F

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

mp 3

C7 3 put 'em to - geth - er and what have you got bib - bi - di - bob - bi - di - boo. F C7

3 3 3 3

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

3 3 3 3

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

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

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). It contains two measures of music. The first measure has a C7 chord above it and contains four eighth notes, each with a triplet '3' above it. The second measure has an F chord above it and contains four eighth notes, each with a triplet '3' above it. The piano accompaniment consists of two staves (treble and bass clefs). The right hand has two measures of music, each with a triplet '3' above it. The left hand has two measures of music, each with a triplet '3' below it.

Bb 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

The second system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). It contains three measures of music. The first measure has a Bb chord above it and contains four eighth notes, each with a triplet '3' above it. The second measure has an F chord above it and contains four eighth notes, each with a triplet '3' above it. The third measure has G7, Dm7, Bbm, and G7 chords above it and contains four eighth notes, each with a triplet '3' above it. The piano accompaniment consists of two staves (treble and bass clefs). The right hand has three measures of music, each with a triplet '3' above it. The left hand has three measures of music, each with a triplet '3' below it.

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

The third system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). It contains three measures of music. The first measure has C7, Gm7, and C7 chords above it and contains four eighth notes, each with a triplet '3' above it. The second measure has an F chord above it and contains four eighth notes, each with a triplet '3' above it. The third measure has no chord above it and contains four eighth notes, each with a triplet '3' above it. The piano accompaniment consists of two staves (treble and bass clefs). The right hand has three measures of music, each with a triplet '3' above it. The left hand has three measures of music, each with a triplet '3' below it.

C7 *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.

The fourth system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). It contains three measures of music. The first measure has a C7 chord above it and contains four eighth notes, each with a triplet '3' above it. The second measure has no chord above it and contains four eighth notes, each with a triplet '3' above it. The third measure has an F chord above it and contains four eighth notes, each with a triplet '3' above it. The piano accompaniment consists of two staves (treble and bass clefs). The right hand has three measures of music, each with a triplet '3' above it. The left hand has three measures of music, each with a triplet '3' below it.

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*



BOOGIEWOOGIE.RU

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

Musical notation for the first system. The vocal line is in 4/4 time, starting with a quarter rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole note G4. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

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

Musical notation for the second system. The vocal line continues with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a quarter rest. The piano accompaniment continues with a similar melodic and harmonic structure.

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

Musical notation for the third system. The vocal line continues with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a quarter rest. The piano accompaniment concludes the phrase with a final chord.

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 Fm7Fb7 | 1 | 2 | Eb6 Ab6/Eb Eb6
 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_b

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

B_b7

E_b

B_b7

E_b

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

A_b

B_b7

E_b

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

Fm7 Bb7 Eb

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'fly! You can fly!' followed by a long horizontal line indicating a breath or a long note. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has three flats (Bb, Eb, Fb).

Bb7 Eb

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

The second system continues the musical score. The vocal line has the lyrics 'that's the way to get your wings. Now you own a can - dy store.' The piano accompaniment continues with similar harmonic support. The key signature remains three flats.

Bb7 Eb Ab

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

The third system of the score features the lyrics 'Look! You're ris - ing off the floor. Don't won - der how or why.' followed by another long horizontal line. The piano accompaniment includes a large bracket under the final two measures of the piano part.

Bb7 Eb Fm7 Bb7 Eb

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

The fourth system concludes the piece with the lyrics 'You can fly! You can fly! You can fly!' repeated three times. The piano accompaniment features a large bracket under the final two measures, mirroring the structure of the third system. The key signature remains three flats.

G Am7 D7 G Bm6 G#dim

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

This system contains the first two lines of the musical score. The vocal line starts with a whole note rest, followed by a double bar line and a key signature change to G major. The lyrics are: "Soon you'll zoom all a - round the room, all it takes is faith and". The piano accompaniment features a bass line with a walking bass pattern and a treble line with chords and moving lines.

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

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "trust. But the thing that's a pos - i - tive must is a lit - tle bit of Pix - ie". The piano accompaniment continues with the same style, providing harmonic support for the vocal line.

G Edim Fm7 Bb7 Eb

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

This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics: "Dust. The dust is a pos - i - tive must!". The piano accompaniment features a more complex harmonic structure with diminished and minor chords, reflecting the mood of the lyrics.

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

This system contains the seventh and eighth lines of the musical score. The vocal line concludes with the lyrics: "When there's a smile in your heart there's no bet - ter time to start.". The piano accompaniment provides a final harmonic resolution.

Bb7 Eb Bb7 Eb

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

Ab Bb7

least it's worth a try. You can

1 2

Eb Fm7 Bb7 Eb Fm7 Bb9 Eb

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

Fm7 Eb Fm7 Eb

Bella Notte

(This Is The Night)

From Walt Disney's *Lady And The Tramp*



BOOGIEWOOGIE.RU

Words and Music by PEGGY LEE
and SONNY BURKE

Slowly, with expression

G 3 3 3 3 G/B Bbdim7

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 several triplet eighth notes. The piano accompaniment is in the same key and time, with a melody in the right hand and a bass line in the left hand. The tempo and expression markings are 'Slowly, with expression' and 'mp'.

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 of the song. It continues the vocal line and piano accompaniment from the first system. The vocal line has lyrics: 'not - te. Look at the skies, they have stars in their eyes on this'. The piano accompaniment continues with the same melodic and harmonic structure.

Am7 D7 C/G G Dm7

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

Musical notation for the third system of the song. It continues the vocal line and piano accompaniment. The vocal line has lyrics: 'love - ly bel - la not - te. So take the love of your'. The piano accompaniment continues with the same melodic and harmonic structure.

Dm7/G C G7#5 Cmaj7
 loved one. You'll need it a - bout this time to

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note 'l' and a quarter note 'o' for 'loved', followed by a quarter note 'e' and a quarter note 'n' for 'one.'. The next measure has a quarter note 'y' and a quarter note 'o' for 'you'll', followed by a quarter note 'n' and a quarter note 'e' for 'need'. The fourth measure has a quarter note 'i' and a quarter note 't' for 'it', followed by a quarter note 'a', a quarter note 'b', and a quarter note 'o' for 'a-bout'. The fifth measure has a quarter note 't' and a quarter note 'h' for 'this', followed by a quarter note 't' and a quarter note 'i' for 'time'. The sixth measure has a quarter rest and a quarter note 't' for 'to'. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Em7 A9 Em7 A9 Am7/D D7
 keep from fall - ing like a star when you make that diz - zy

Detailed description: This system contains measures 5-8. Measure 5: 'keep' (quarter), 'f' (quarter), 'r' (quarter), 'o' (quarter). Measure 6: 'f' (quarter), 'a' (quarter), 'l' (quarter), 'l' (quarter), 'i' (quarter), 'n' (quarter). Measure 7: 'l' (quarter), 'i' (quarter), 'k' (quarter), 'e' (quarter), 'a' (quarter), 's' (quarter), 't' (quarter). Measure 8: 'w' (quarter), 'h' (quarter), 'e' (quarter), 'n' (quarter), 'y' (quarter), 'm' (quarter), 'a' (quarter), 'k' (quarter), 'e' (quarter), 't' (quarter), 'h' (quarter), 'a' (quarter), 't' (quarter), 'd' (quarter), 'i' (quarter), 'z' (quarter), 'y' (quarter). Triplet markings are present over the 'star' and 'when' phrases.

Am7/D D7b9(#5) G Bm7b5 E7#5
 climb. For this is the night and the heav - ens are right on this

Detailed description: This system contains measures 9-12. Measure 9: 'c' (quarter), 'l' (quarter), 'i' (quarter), 'm' (quarter). Measure 10: 'f' (quarter), 'o' (quarter), 'r' (quarter), 't' (quarter), 'h' (quarter), 'i' (quarter), 's' (quarter). Measure 11: 'i' (quarter), 's' (quarter), 't' (quarter), 'h' (quarter), 'e' (quarter), 'n' (quarter), 'i' (quarter), 'g' (quarter). Measure 12: 'a' (quarter), 'n' (quarter), 'd' (quarter), 't' (quarter), 'h' (quarter), 'e' (quarter), 'a' (quarter), 'v' (quarter), 'e' (quarter), 'n' (quarter), 's' (quarter), 'a' (quarter), 'r' (quarter), 'e' (quarter), 'r' (quarter), 'i' (quarter), 'g' (quarter), 'h' (quarter), 't' (quarter), 'o' (quarter), 'n' (quarter), 't' (quarter), 'h' (quarter), 'i' (quarter), 's' (quarter). Triplet markings are present over 'is the night' and 'are right on this'.

Am7 D7b9 G Am7/D D7#5 G
 love - ly bel - la not - te. not - te.

Detailed description: This system contains measures 13-16. Measure 13: 'l' (quarter), 'o' (quarter), 'v' (quarter), 'e' (quarter). Measure 14: 'l' (quarter), 'y' (quarter), 'b' (quarter), 'e' (quarter), 'l' (quarter). Measure 15: 'n' (quarter), 'o' (quarter), 't' (quarter). Measure 16: 'n' (quarter), 'o' (quarter), 't' (quarter). First ending (1) ends with a repeat sign. Second ending (2) continues with a quarter note 'n' and a quarter note 't' for 'not-te'. The piano accompaniment includes a section for the left hand (L.H.) in the final measure, indicated by a wavy line and the text '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

F#dim7 D7 Gm C Abdim7 Gm7

on a dream. I know you! The

C7 Bb/F F Gm7 C9 //

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

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

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

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

Dynamics: mf

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

C7

mf

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

F E7 F F7 Bb

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

The musical score is written for voice and piano. It consists of three systems of music. The first system is marked 'Moderately' and 'Fm'. The second system is marked 'Fmaj7'. The third system is marked with chords 'F', 'E7', 'F', 'F7', and 'Bb'. The lyrics are: '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

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

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.

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

ver - y clear to see. That a
 move the job a - long. For a
 task is not a grind. For a

spoon - ful of sug - ar helps the med - i - cine go

mf

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 -

mf

Am7 D7

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

1,2 3
 G Bbdim7 D7/A G

mf



Supercalifragilistic- expialidocious

From Walt Disney's *Mary Poppins*

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

Brightly

C

Mary Poppins:

Cmaj7

C6

C#dim7

G7

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

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

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

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

1,2 C 3 C

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

BOOGIEWOOGIE, RU

B \flat 7 F D7 G7 C7

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. claw. found. But you don't need to use the claw when you pick a pear of the not

You look un-der the rocks and plants and take a glance at the

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. } The bare ne -

big paw - paw, - have I giv - en you a clue? }

think-in' a - bout - it. I'll tell you some-thing true.)

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!

ff

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

A7

Dm6

no chord

eyes and trust in me. You can

Dm6

sleep safe and sound know - ing

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 slur over the words "rest like a bird in a". The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. A watermark "BOOGIEWOOGIE.RU" is visible in the top right corner.

Dm6

no chord

Dm6

nest. Trust in me, just in

The second system continues the musical score. The vocal line has a slur over "nest. Trust in me, just in". The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. The chord changes from Dm6 to "no chord" and then back to Dm6.

A7

me. Shut your eyes and trust in

The third system of the musical score. The vocal line has a slur over "me. Shut your eyes and trust in". The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. A chord change to A7 is indicated above the system.

Dm6

me.

ppp

The fourth system of the musical score. The vocal line has a slur over "me.". The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *ppp* (pianissimo) 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

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BOOGIEWOOGIE RU.

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 B7 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

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

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

Fmaj7 Gm7 Fmaj7 Abm7 Db7

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 D.C. al Fine

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

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 C

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? BOOGIEWOOGIE RU

D7 G7sus G7

You must

G7sus G7 D.S. al Coda

CODA

start be - liev - ing,

F#dim7 C/G Gm/Bb

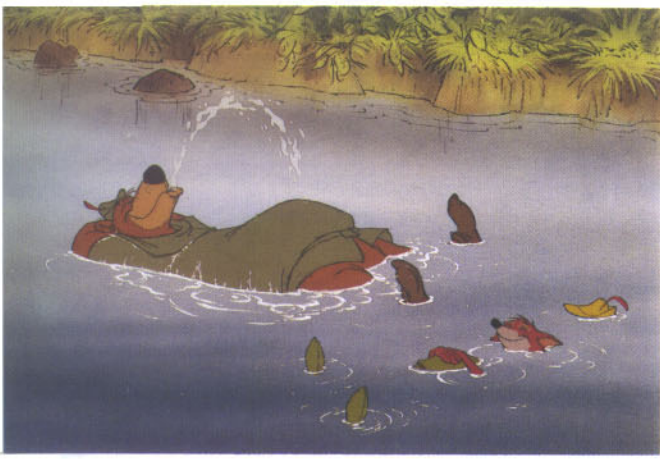
there's some - thing won - der - ful tru - ly won - der - ful

A7 Dm7 F/G

in you!

G7 C D7 Dm7b5 C

rit.



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. _____
try - in' to get a - way. _____

Rem - i - nisc - in' this 'n that 'n
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 ⊕

BOOGIEWOOGIE.RU

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 piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

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 piano part continues with a consistent rhythmic accompaniment.

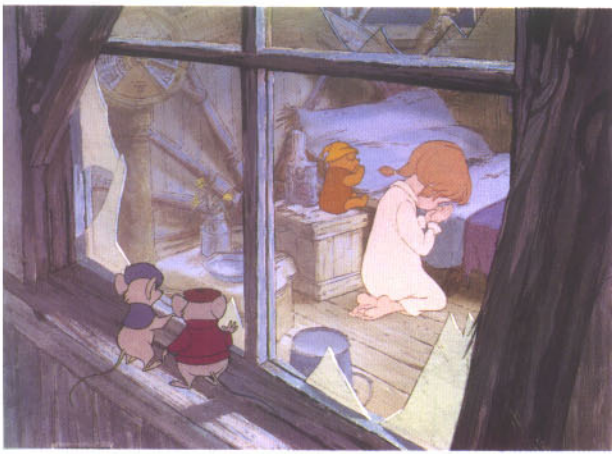
sher-iff and his pos-se was a - watch-in' them and gath-er-in' a - round. _____

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a more complex accompaniment 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 piano part features a final, more complex accompaniment with chords and moving lines.



Someone's Waiting For You

From Walt Disney's *The Rescuers*

Words by CAROL CONNORS and AYN ROBBINS
Music by SAMMY FAIN

Gently, expressively

D Em7 G/A Dmaj7 D6

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

mf

With pedal throughout

G/A F#m7 Bm7 E7

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

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.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter note 'frown', followed by eighth notes 'used to be.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

C#7 F#m

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

The second system continues the melody. The vocal line has a quarter note 'Some-one's wait - ing', a half note 'for you.', and a quarter note 'Al - ways'. A slur covers the 'for you.' and 'Al - ways' notes. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

B7 Em B7

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

The third system shows the vocal line with a quarter note 'keep a lit - tle prayer', a quarter note 'in your pock - et', and a quarter note 'and you're sure to see the'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

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

The fourth system concludes the phrase with a quarter note 'light.' followed by 'Soon there'll be joy and hap - pi - ness and your lit - tle world will be'. The piano accompaniment continues with the established rhythmic and harmonic structure.

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 song. 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 4/4.

B7 Em7 Gm6

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

Detailed description: This system contains measures 5-8. The vocal line continues with eighth notes on D5, E5, and F#5, followed by a quarter 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 9-12. The vocal line has a quarter note on G4, a quarter rest, and a quarter 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 covers measures 11 and 12.

2 D G Gm6 D D6/9

you.

Detailed description: This system contains measures 13-16. The vocal line has a quarter note on G4, a quarter rest, and a quarter note on A4. The piano accompaniment continues with the eighth-note bass line and chords. A second ending bracket covers measures 15 and 16.

Winnie The Pooh

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



BOOGIEWOOGIE.RU

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

Musical score for the first system of 'Winnie The Pooh'. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Broadly'. The piano part starts with a mezzo-forte (mf) dynamic. The vocal line has lyrics: 'Win - nie The Pooh, Win - nie The Pooh, tub - by lit - tle cub - by all stuffed with fluff. He's'. The piano accompaniment provides harmonic support with chords and a steady bass line.

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

Musical score for the second system of 'Winnie The Pooh'. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Moderate Waltz'. The piano part includes a 'To Coda' section. The vocal line has lyrics: 'Win - nie The Pooh, Win - nie The Pooh, wil - ly nil - ly sil - ly ole bear. Deep in the'. The piano accompaniment features a waltz-like rhythm with chords and a steady bass line.

C7 F F#dim7 Gm7 C7 Fmaj7

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

Musical score for the third system of 'Winnie The Pooh'. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The piano part includes a 'To Coda' section. The vocal line has lyrics: 'hun - dred ac - re wood where Chris - to - pher Ro - bin plays,'. The piano accompaniment features a waltz-like rhythm with chords and a steady bass line.

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



BOOGIEWOOGIE.RU

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

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

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

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 score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat major). It begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, C5, and D5. The piano accompaniment is in bass clef with a key signature of two flats. The right hand plays a sequence of chords: B-flat major, C major, C7, F suspended, F major, B-flat major, C major, and C7. The left hand plays a bass line with notes B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C.

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 vocal line and piano accompaniment. The vocal line has a quarter rest, then a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features chords: F major, G minor 7, F major, A minor 7, D7, G major, F major, and E minor/G major. The left hand continues with a similar bass line pattern.

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 shows the vocal line with a quarter rest, then a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment includes chords: F major, B-flat 6/9, G7, C major, D minor, and G7. A slur is placed over the vocal line for the phrase 'light-ed by a prayer.' The left hand continues with a bass line.

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 the vocal line and piano accompaniment. The vocal line has a quarter rest, then a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features chords: F major, G major, C major, A minor, F major, B-flat major, G major, and E/G sharp major. The left hand continues with a bass line.

BOOGIEWOOGIE RU

Am C7/G F C/E F

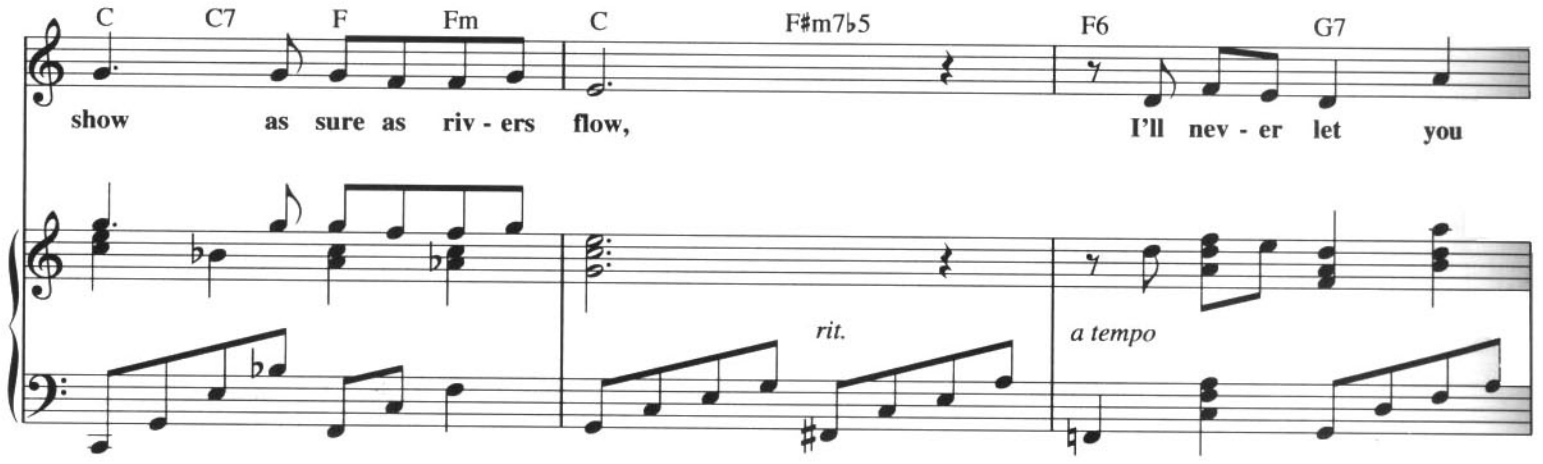
on, you'll make it, here's my hand so take it, look for me reach-ing out to



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*



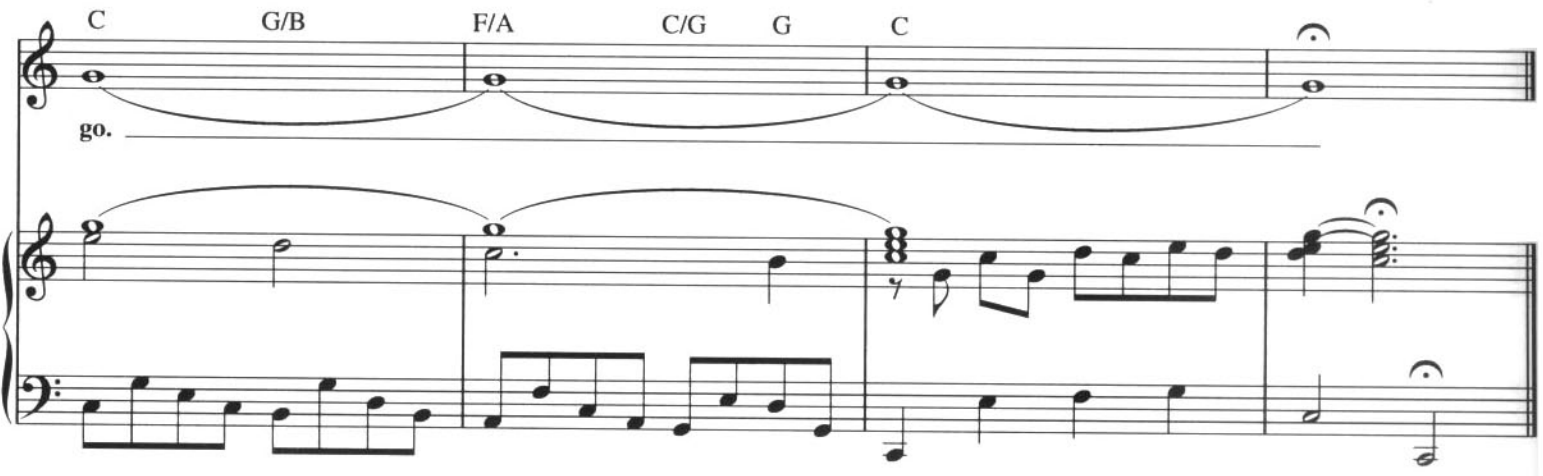
C G F G7 C G F G7

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



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

go.





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

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

G7b5 E7 Am7 C/D D7

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

G7sus G7 Db7 C6 A7/C#

mf *mf*

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

"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.

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 four sharps (F#, C#, G#, D#). The first line of music is marked with G#7, C#m, and Ddim7. The lyrics are: "- ver the cit - y, I have your heart and you ___ have my pit - y."

D#m7 G#7 C#7sus 3 F#7

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

Detailed description: This system contains the next 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 remains four sharps. The second line of music is marked with D#m7, G#7, C#7sus (with a triplet '3' over it), and F#7. The lyrics are: "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. ___

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 key signature remains four sharps. The third line of music is marked with B6, G#7/B#, C#m7, and Bb7/D. The lyrics are: "me. ___"

C#m7/F# Cmaj7 B

Uh!

Detailed description: This system contains the final 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 remains four sharps. The fourth line of music is marked with C#m7/F#, Cmaj7, and B. The lyrics are: "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.

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

kiss the girl. Yes, you want — her.

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

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

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.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'Now's', followed by a half note 'your mo - ment,' with a slur over the next two notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gm F

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

Detailed description: This system contains the next three measures. The vocal line has a quarter rest in the first measure, followed by 'Boy, you bet - ter do it soon, no time will be'. The piano accompaniment changes to Gm and F chords, with a consistent eighth-note bass line.

C G7

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

Detailed description: This system contains the next three measures. The vocal line starts with 'bet - ter.' followed by a quarter rest, then 'She don't say a word and she won't'. The piano accompaniment features C and G7 chords with a steady eighth-note bass line.

C

say a word un - til you kiss the girl.

Detailed description: This system contains the final three measures. The vocal line has a quarter rest in the first measure, followed by 'say a word un - til you kiss the girl.' with a slur over the last two notes. The piano accompaniment remains in C major with a steady eighth-note bass line.

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.

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

B \flat E \flat B \flat

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

F7 B \flat E \flat

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

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,

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

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

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

F B \flat C/B \flat

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

Am Dm Bb

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

Detailed description: This system contains the first two measures of the song. The vocal line starts with a half note 'wa - ters.' followed by a quarter rest, then a triplet of eighth notes 'What would I pay' and another triplet of eighth notes 'to spend a day warm on the'. The piano accompaniment features a steady bass line and chords in the right hand that support the vocal melody.

Am F7sus F7 Bb C/Bb

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

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'sand.', followed by a quarter rest, then a triplet of eighth notes 'Bet - cha on land', another triplet of eighth notes 'they un - der - stand.', and a final triplet of eighth notes 'Bet they don't'. The piano accompaniment continues with similar harmonic support.

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

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 're - pri - mand_', followed by a quarter rest, then a quarter note 'their daugh - ters.', another quarter rest, then a quarter note 'Bright young wom-en,', a quarter rest, then a quarter note 'sick of swim-min'', a quarter rest, and finally a quarter note 'read - y to'. The piano accompaniment includes a 'rall.' marking in the second measure.

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

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

Detailed description: This system contains the final two measures. The vocal line starts with a half note 'stand.', followed by a quarter rest, then a quarter note 'And read - y to know_', a quarter rest, then a quarter note 'what the', a quarter rest, then a quarter note 'peo - ple', a quarter rest, and finally a quarter note 'know_'. The piano accompaniment includes an 'a tempo' marking in the second measure.

Bbmaj7 Bb/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,

Gm7 C7 F F/Eb

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

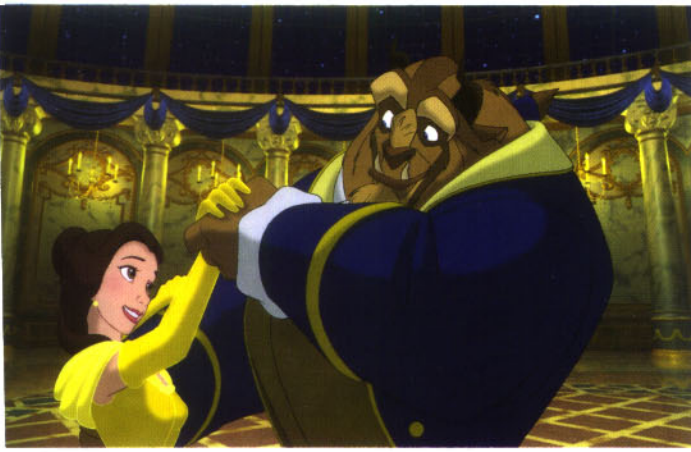
Bb/D Bbm/Db F

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

slower

Bb/C C7 F

Wish I could be part of that world. _____



Beauty And The Beast

From Walt Disney's *Beauty And The Beast*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Lyrally

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

Tale as old as time, true as it can

B \flat 7sus **B \flat 7** **E \flat (add9)** **E \flat** **Gm**

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

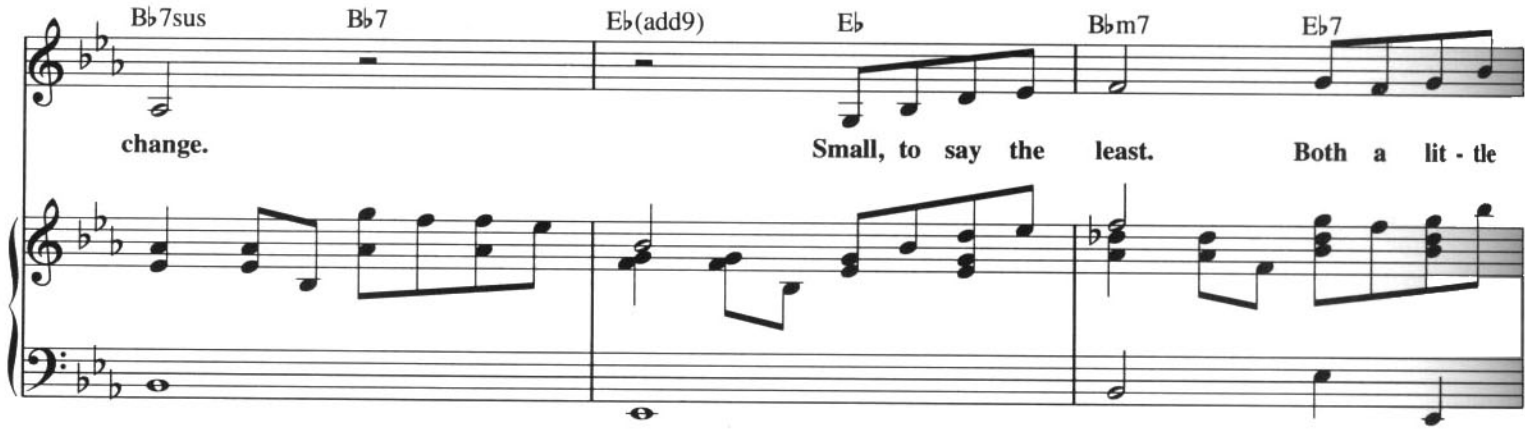
A \flat (add9) **A \flat** **B \flat 7sus** **E \flat (add9)** **E \flat**

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

mp

Bb7sus Bb7 Eb(add9 Eb Bbm7 Eb7

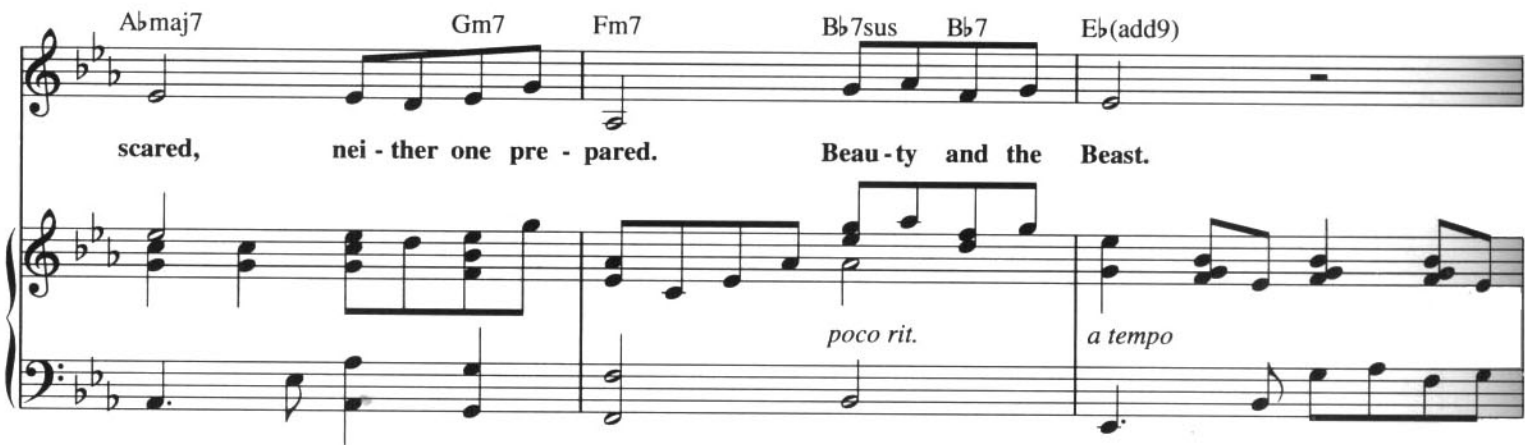
change. Small, to say the least. Both a lit - tle



Abmaj7 Gm7 Fm7 Bb7sus Bb7 Eb(add9)

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

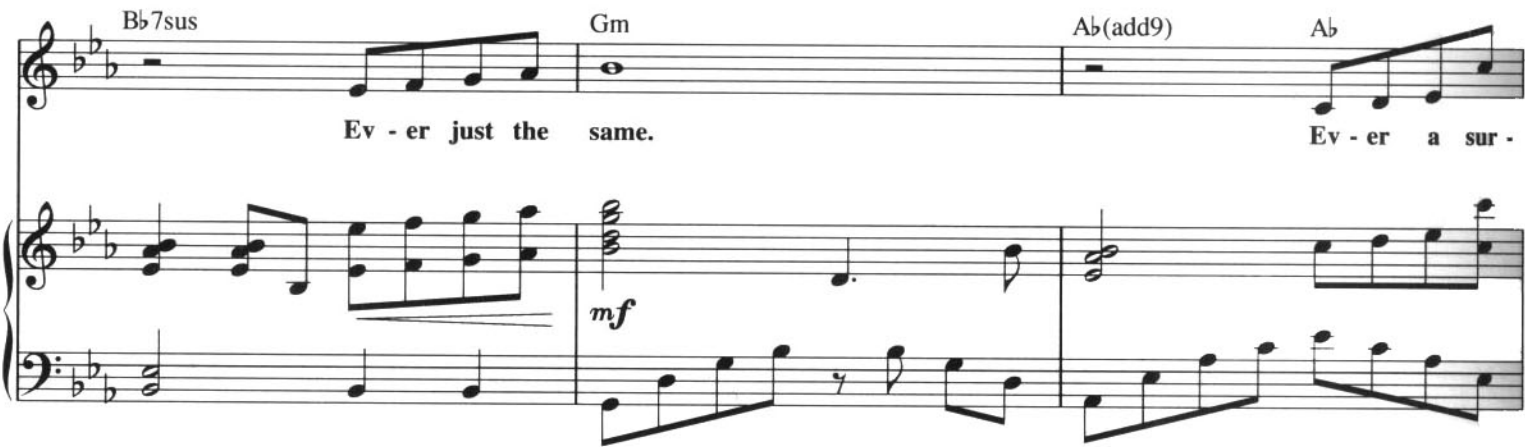
poco rit. *a tempo*



Bb7sus Gm Ab(add9 Ab

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

mf



Gm Ab(add9 Ab 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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'sure' under Cm, followed by 'as the sun will rise.' under Cm7, Db, and Eb. A double bar line follows, then 'Tale as old as' under F. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. A dynamic marking of 'f' appears in the second measure.

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

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

Detailed description: This system contains measures 3-6. The vocal line has rests for 'time.' (C7sus, C7), followed by 'Tune as old as song.' (F(add9), F), and 'Bit-ter-sweet and' (C7sus, C7, F(add9), F). The piano accompaniment continues with similar rhythmic patterns, featuring chords that support the vocal melody.

Am Bb(add9) Bb Bb/C C7

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

Detailed description: This system contains measures 7-10. The vocal line starts with 'strange,' (Am), followed by 'find - ing you can change,' (Bb(add9), Bb), and 'learn - ing you were wrong.' (Bb/C, C7). The piano accompaniment provides harmonic support with chords and a consistent bass line.

F(add9) F C7sus F(add9) F

Cer-tain as the sun ris - ing in the

Detailed description: This system contains measures 11-14. The vocal line has rests for 'Cer-tain as the sun' (F(add9), F), followed by 'ris - ing in the' (C7sus, F(add9), F). The piano accompaniment maintains the established harmonic and rhythmic structure.

Cm F7 B♭maj7 Am7 Gm7 C7sus C7

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

F(add9) F/E Dm Am/C B♭ Am

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

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

rhyme. Beau-ty and the Beast.

Fsus F

8va

rit.

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

rest. 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

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes lyrics and various musical notations such as rests, chords, and melodic lines. The piano part features a steady bass line and harmonic support for the vocal melody.

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

Gmaj7 G6 G G Gmaj7 G7

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

C6 B C#m7 Ddim B7/D# E11

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

A7 Am7 D7 G

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

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
Townsfolk: Look there she goes that girl is strange, no
Townsfolk: Look there she goes that girl is so pe -

mf

C G Am(add9) G/B

al - ways, the the same old bread and rolls to
 ques - tion. Dazed and dis - tract - ed, can't you
 cul - tural. 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 crowd, look since the 'cause her and her morn - ing head's up stuck that on in we some a came cloud. book, to this No de - what a

Fm9 Gm7 A \flat maj7 G7 To Coda ⊕ C

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

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 a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat). The lyrics are: "nice. Ma - rie! The ba - guettes! Hur - ry up!". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays a series of chords, and the left hand plays a simple bass line. The first measure of the vocal line has a C(add9) chord above it.

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 continues the vocal line and piano accompaniment. The vocal line starts with a fermata over the word "Belle." and then continues with the lyrics: "Man I: Bon - jour. Woman I: Good day.". The piano accompaniment continues with chords and a bass line. The first measure of the vocal line has a C(add9) chord above it, and the following measures have F, G/F, F, and G/F chords above them.

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 continues the vocal line and piano accompaniment. The vocal line has the lyrics: "Man I: How is your fam - 'ly? Woman II: Bon - jour. Man II: Good day.". The piano accompaniment continues with chords and a bass line. The first measure of the vocal line has an F chord above it, and the following measures have G/F, C/E, F, G/F, F, and G/F chords above them.

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 continues the vocal line and piano accompaniment. The vocal line has the lyrics: "Woman II: How is your wife? Woman III: I need six eggs!". The piano accompaniment continues with chords and a bass line. The first measure of the vocal line has an F chord above it, and the following measures have G/F, C/E, Ab, Bb/Ab, Ab, and Bb/Ab chords above them.

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. Not since yesterday. I've come to return the book I *Belle:* 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

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E \flat (add9)

1
B \flat 7sus

B \flat 7

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

2

B \flat 7sus

B \flat 7

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

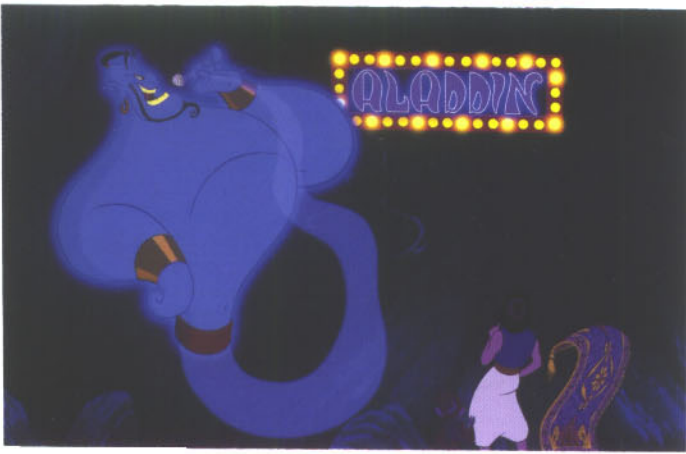
D. C. al Coda

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

Dm A7 Dm

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

E7 A7

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

Dm A7 Dm

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

A7 Dm E7

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

A7 no chord A7 Dm Bb7 A7 Dm

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

Bb7 A7 F F7/Eb Bb/D Db7

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

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 the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a key signature of one flat (Bb) and a 4/4 time signature. It begins with the lyrics 'nev - er had a friend like me. No no — no. Life is your'. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Chord symbols are placed 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 score. The vocal line has the lyrics 'res - tau - rant — and I'm your mai - tre d'. — C' - mon'. The piano accompaniment continues with similar rhythmic patterns. Chord symbols above the vocal line are 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 the musical score features the vocal line with lyrics 'whis - per what it is — you want. You ain't nev - er had a friend like me.'. The piano accompaniment maintains the established style. Chord symbols above the vocal line are 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 concludes the musical score. The vocal line has the lyrics 'Yes, sir, we pride our - selves on ser - vice. You're the boss, the king, the shah..'. The piano accompaniment ends with a final chord. Chord symbols above the vocal line are Dm, Bb7, Dm, and A7.

Dm Bb13

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 (Bb). The vocal line starts with a whole note rest, followed by the lyrics 'Say what you wish. — It's yours! True dish — how 'bout a'. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Chord symbols 'Dm' and 'Bb13' are placed above the first two measures.

Gm A7 Dm

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

The second system continues the vocal line and piano accompaniment. The vocal line has a slur over the words 'bak - la - va?' followed by a long horizontal line. The piano accompaniment continues with similar rhythmic patterns. Chord symbols 'Gm', 'A7', and 'Dm' are placed above the first, second, and third measures respectively.

Bb7 A7 Dm Bb7 A7 F F/Eb

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

The third system continues the vocal line and piano accompaniment. The vocal line has a slur over the words 'col - umn "A". — Try all of col - umn "B". — I'm in the mood — to'. The piano accompaniment continues. Chord symbols 'Bb7', 'A7', 'Dm', 'Bb7', 'A7', 'F', and 'F/Eb' are placed above the first, second, third, fourth, fifth, sixth, and seventh measures respectively.

Bb/D Db7 F/C A7 Dm

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a slur over the words 'help you, dude, you ain't nev - er had a friend like me. —'. The piano accompaniment continues. Chord symbols 'Bb/D', 'Db7', 'F/C', 'A7', and 'Dm' are placed above the first, second, third, fourth, and fifth measures respectively.

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line starts with a whole note 'eyes' and continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Bm Bm/A G D

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

The second system continues the musical score. The vocal line has a whole note rest followed by 'A whole new'. The piano accompaniment continues with chords and melodic lines.

A D A A7/C# A7

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

The third system shows the vocal line with a long note for 'world' and a melodic phrase for 'a new fan - tas - tic point — of view. —'. The piano accompaniment follows with chords and accompaniment.

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

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

The fourth system features the vocal line with a whole note rest followed by 'No - one to tell us no or where to go or'. The piano accompaniment continues with chords and accompaniment.

Bm7 E7sus E7 G/A **JASMINE:** A BOOGIEWOOGIE.RU

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

D A A#dim7 F#7/A# Bm D7 3

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 CROWD: B7

Rip him o - pen, take it

Detailed description: This system contains the first four measures of music. The vocal line starts with a whole rest, then sings 'Rip him o - pen, take it' across four measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols G, F#m7, B7, and Esus4(sus2) are placed above the staff.

B/D Em/D C7 ALADDIN:

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

Detailed description: This system contains the next four measures. The vocal line continues with 'back, guys. I can take a hint, got - ta face the facts.' The piano accompaniment continues with similar accompaniment. Chord symbols B/D, Em/D, and C7 are placed above the staff.

F#7 B7 CROWD: Em LADIES:

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

Detailed description: This system contains the next four measures. The vocal line has 'You're my on - ly friend, A - bu!' in the first measure, a whole rest in the second, 'Who?' in the third, and 'Oh it's sad A -' in the fourth. The piano accompaniment continues. Chord symbols F#7, B7, and Em are placed above the staff.

C7 B7

lad - din's hit the bot - tom. —

Detailed description: This system contains the final four measures. The vocal line continues with 'lad - din's hit the bot - tom.' followed by a whole rest. The piano accompaniment concludes the piece. Chord symbols C7 and B7 are placed above the staff.

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. —
 have to live with the scars. —

There's

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 than can ev - er be found. — But
 "Live and let live." — 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 *f* 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

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

Bb/D G7

ing in the cir cle,

Cm Gb(add2) Bb/F To Coda ⊕

1 the cir cle of life.

F Eb/Bb Bb

2 the cir cle of life!

F Bb

D.S. al Coda
Eb/Bb

CODA ⊕ the cir cle of life.

F

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

dim. *mp*

The first system of music features a vocal line starting with a half note Eb and a piano accompaniment. The piano part begins with a *dim.* dynamic and a triplet of eighth notes in the right hand, while the left hand plays a simple bass line. The system concludes with a *mp* dynamic and a sustained chord in the right hand.

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

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

The second system continues the vocal line with the lyrics "On the path un - wind - ing in the cir -". The piano accompaniment provides harmonic support with chords G/B, Cm, and Gb(add2). The piano part features a mix of eighth and quarter notes in both hands.

Chords: Bb/D, Fsus, F

cle, the cir - cle of life.

The third system concludes the vocal phrase with the lyrics "cle, the cir - cle of life.". The piano accompaniment uses chords Bb/D, Fsus, and F. The piano part continues with a steady bass line and active right-hand accompaniment.

Chords: Eb/Bb, Gb/Bb, Bb

rall.

The fourth system shows the piano accompaniment concluding the piece. It features chords Eb/Bb, Gb/Bb, and Bb. A *rall.* (ritardando) marking is present. The system ends with a double bar line and a repeat sign.

Can You Feel The Love Tonight

From Walt Disney Pictures' *The Lion King*



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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

The piano introduction is in 4/4 time, starting with a B-flat major chord. The right hand plays a series of chords and a melodic line, while the left hand provides a simple bass line. The tempo is marked 'mp' and 'legato', and the instruction 'With pedal' is given.

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "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". The piano accompaniment consists of chords and a simple bass line.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "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". The piano accompaniment consists of chords and a simple bass line.

Eb
Bb/D
Eb
Gm

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

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

Ab
F
Bb
F/A

just to be — with you. — }
 beats in time — with yours. — }

And can you feel — the love —

poco cresc.

Gm
Eb
Bb
Eb
C/E

— to - night? —

It is where — we are. —

F
Eb
Bb/D

—

It's e - nough — for this

Gm Gm/F Eb Cm Bb/D

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand, primarily using eighth and quarter notes.

F Bb F/A

And can you feel the love

The second system continues the musical score. The vocal line starts with a half note F4, followed by a quarter rest, a quarter note G4, and a quarter note A4. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing a sequence of eighth and quarter notes.

Gm Eb Bb Eb C/E

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

The third system of the score shows the vocal line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with its characteristic eighth-note bass line and active right-hand melody.

F Eb Bb/D

It's e - nough to make

The final system of the score features the vocal line with a half note F4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment concludes with the same rhythmic and melodic patterns as the previous systems.

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

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

mf

Chords: F, Bb/F, F

Triplet markings: 3

phrase!

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

Chords: C, C/E, F

Triplet markings: 3

Bouncy Shuffle (♩ ♪ ♩ ♪)

D/F# G7 E/G#

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

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

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Musical notation for the first system. The vocal line has a whole rest. The piano accompaniment features sustained chords in the left hand and a melodic line in the right hand.

G

no chord

Why, when

Musical notation for the second system. The vocal line includes the lyrics "Why, when". The piano accompaniment includes the dynamic marking *f*.

Bb

F

C

Bb

F

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

Musical notation for the third system. The vocal line includes the lyrics "he was a young wart - hog... Pumbaa: When I was a young wart -". The piano accompaniment includes the dynamic markings *moving along*, *ff*, and *dramatically*.

C

(off key)

no chord

Eb

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

Musical notation for the fourth system. The vocal line includes the lyrics "hog! Timon: Very nice. Pumbaa: Thanks. Timon: He found his a - ro - ma lacked a". The piano accompaniment includes the dynamic markings *rit.*, *mf*, and *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... 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

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

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,

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 F/Eb Dm7 Gm7

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

Eb6 Bb/D Gm7(add4) Cm7 Eb/F To Coda ⊕

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

Bb Gm F6 Eb Eb/F Bb F

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

Gm Eb(add9) Bb 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;

Gm F6 Eb6 Bb/D 3 1
 Cm7 Bb/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 Dm/A D.S. al Coda

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

Detailed description: This system contains the first two lines of the song. The vocal line starts with a whole note 'worth.' followed by a double bar line and then the lyrics 'The cir - cle in a hoop that nev - er ends. Have you'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: Gm, F(add9)/A, Cm7, Eb/F, Bb, and Dm/A. A '2' above the staff indicates a second ending. The system concludes with 'D.S. al Coda'.

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 song. The vocal line begins with 'wind?' followed by 'How high does the syc - a - more grow? If you'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: Bb, Dm7, F/Eb, Dm7, and Gm7. The system is marked 'CODA' with a circled cross symbol.

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 song. The vocal line has 'cut it down' followed by a triplet of eighth notes, then 'then you'll nev - er know. And you'll'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: Abmaj9, Eb/F, F6, Eb/F, and F. The word 'rall.' is written below 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 song. The vocal line has 'nev - er hear the wolf cry to the blue corn moon, for wheth - er we are white or cop - per -'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: Gm, Dm7, Eb, F, and Gm. The word 'a tempo' is written below 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*

BOOGIEWOOGIE.RU



Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Moderately slow

G Em

If I nev - er knew you, —

mf

This system of musical notation includes a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with the lyrics 'If I nev - er knew you, —'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

G Em C

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

This system continues the musical notation with the lyrics 'if I nev - er felt — this love, — I would have no ink -'. The piano accompaniment continues with the same melodic and harmonic structure.

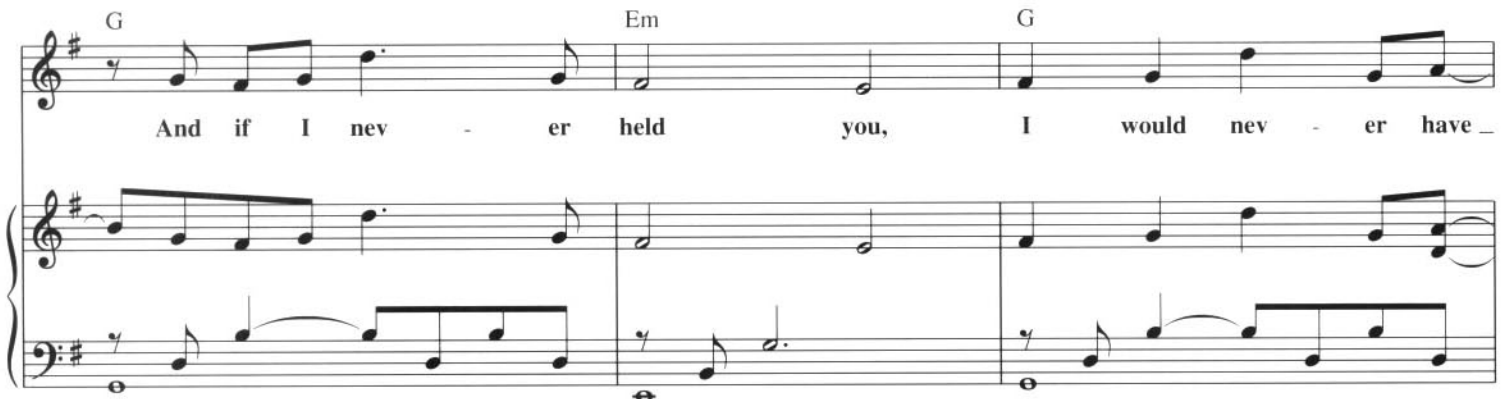
Am7 C D7sus

ling of — how pre - cious life can be.

This system concludes the musical notation with the lyrics 'ling of — how pre - cious life can be.'. The piano accompaniment ends with a final chord in D7sus.

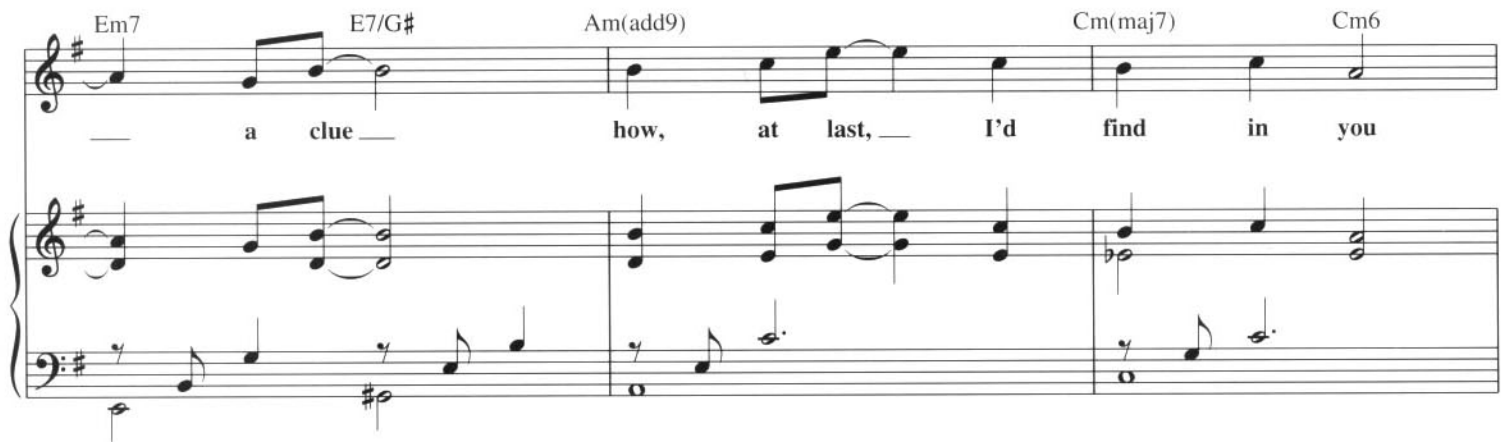
G Em G

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



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

_ a clue _ how, at last, _ I'd find in you



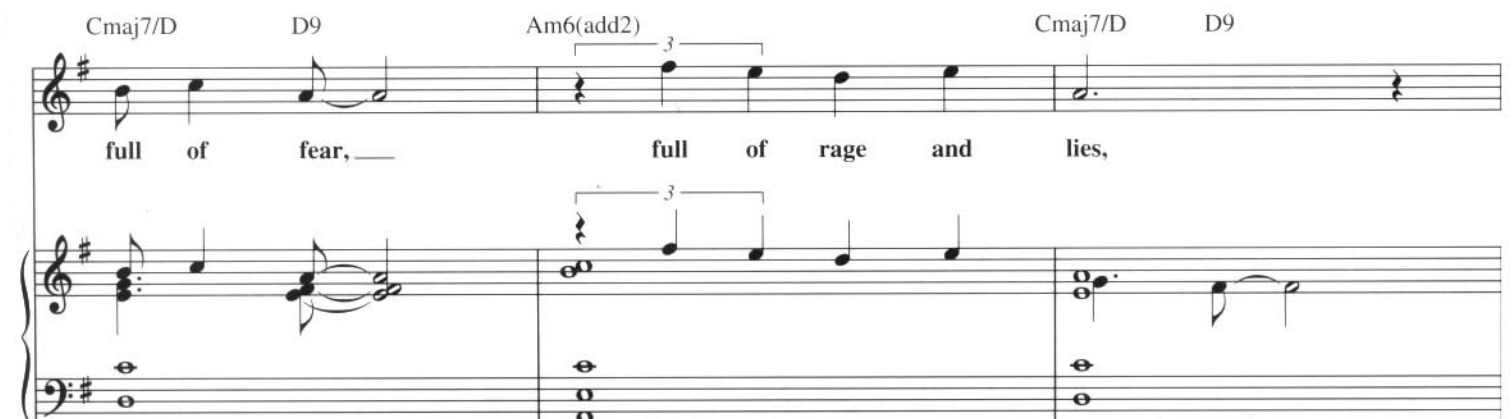
Em9 Bm/D C Am6(add2) 3

the miss - ing part of me. _____ In this world so



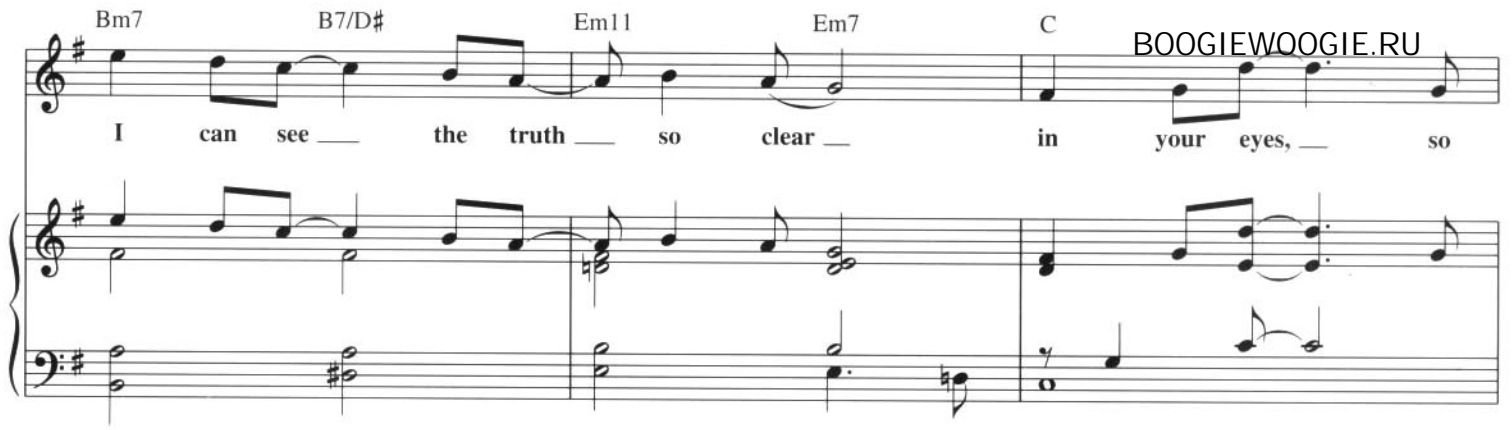
Cmaj7/D D9 Am6(add2) 3 Cmaj7/D D9

full of fear, _ full of rage and lies,



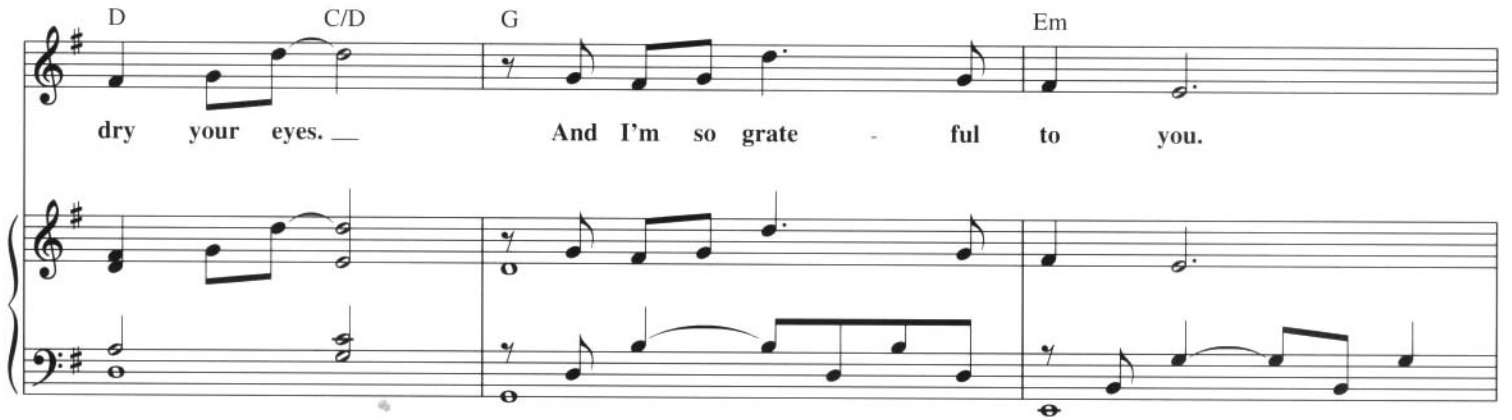
Bm7 B7/D# Em11 Em7 C

I can see the truth so clear in your eyes, so



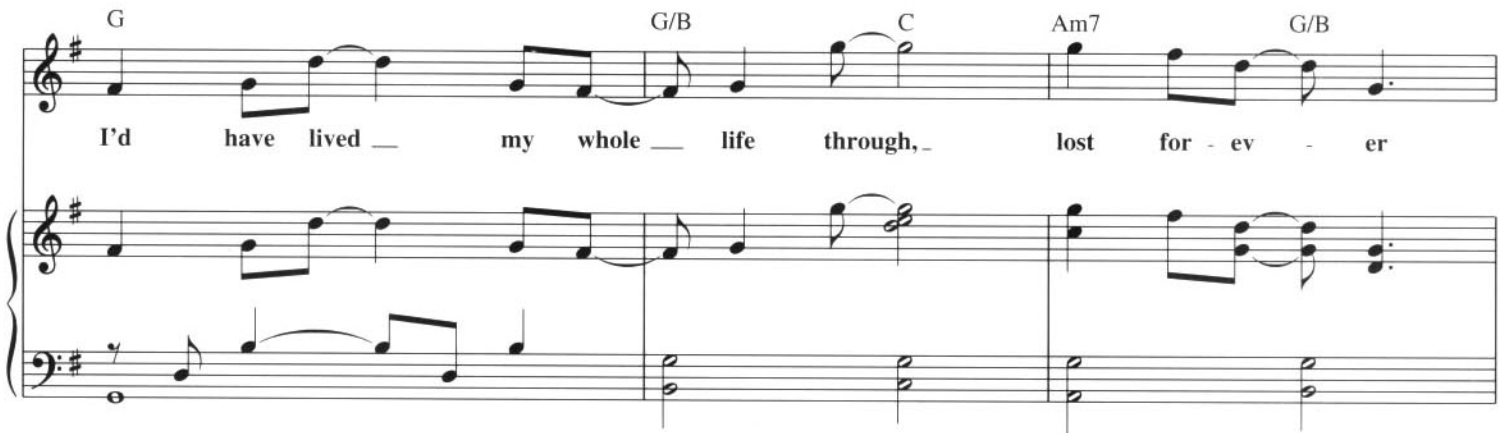
D C/D G Em

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 Ebdim/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 triplet of eighth notes in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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 measures 3 and 4. The vocal line has a quarter rest in measure 3, followed by a quarter note in measure 4. The piano accompaniment continues with similar rhythmic patterns and chord changes.

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 measures 5 and 6. The vocal line has a quarter note in measure 5 and a quarter note in measure 6. The piano accompaniment features a mix of chords and eighth-note patterns.

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 measures 7 and 8. The vocal line has a quarter note in measure 7 and a quarter note in measure 8. The piano accompaniment concludes with a triplet of eighth notes in the final measure.

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
mf

Ab D♭m6/Ab Ab D♭m6/Ab

Some - day when we are wis - er, when the world's old - er, when we have

Ab Cm/G D♭/F Ab7/E♭ B♭m/D♭ Ab/C

learned. I pray some-day we may yet live to

B♭m7(add4) E♭sus E♭7 B♭m E♭/G Fm Cm/E♭

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Db(add2) Ab/C Ab/Eb Eb7sus Eb7

live and live let live.

The first system of the score features a vocal line with four measures of lyrics: "live", "and", "live", and "let live.". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. The key signature has four flats (B-flat major/D-flat minor).

Ab Cm/G Db/F Cm/Eb

Some - day life will be fair - er, need will be

The second system continues the vocal line with lyrics: "Some - day", "life will be", "fair - er,", and "need will be". The piano accompaniment maintains the same rhythmic pattern as the first system.

Bbm(add2)/Db Ab/C Bbm7(add4) Eb7

rar - er, greed will not pay.

The third system features lyrics: "rar - er,", "greed will not", and "pay.". The piano accompaniment continues with the established bass line and chordal accompaniment.

Bbm7 Eb/G Eb7/G Db6/Ab Ab Db

God - speed this bright mil - len - ni - um

The final system on the page has lyrics: "God - speed", "this bright mil - len - ni - um". The piano accompaniment concludes with a final chord in the right hand.

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 consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are "on its way. Let it come some - day." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Db/F Ab9/Eb Bbm/Db Ab/C F7sus F7

cresc. *rall.*

The second system of the score consists of piano accompaniment in the grand staff. The key signature remains three flats. The lyrics "cresc." and "rall." are written below the piano part. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand, ending with a double bar line.

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 of the score consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has three flats. The lyrics are "Some - day our fight will be won then, we'll stand in the". The tempo marking "Broadly" is above the vocal line, and the dynamic marking "f" is below the piano part. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cm/Eb Bb/D Cm7 Cm7/(add4) F7sus F

sun then, that bright af - ter - noon.

The fourth system of the score consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has three flats. The lyrics are "sun then, that bright af - ter - noon." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cm F Eb6/Bb Bb

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

Bb

Bbmaj7/D

Eb(add9)

God I help ask the for out noth - casts ing, hun I - gry can from get

mf

Cm7

Bb/F

F

birth. by. But Show I them know the so mer man - cy they less

Bbsus

Bb

F/A

Gm

F/G

don't find on earth. I. The lost God and help for - got - ten, they the luck - y than I. the out - casts, the

Cm7 Eb m6 Bb/F

look poor to and You down - still. trod. God I help thought the we out - casts were or 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

Eb(add9)

Cm7

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fa - vor, _____ they fear us, flee us,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are "fa - vor, _____ they fear us, flee us,". The piano accompaniment features a steady bass line in the left hand and chords in the right hand, with some notes beamed together.

Dm

Gsus

G

C

try not to see us. _____ God help the

The second system continues the musical score. The vocal line lyrics are "try not to see us. _____ God help the". The piano accompaniment includes a double bar line in the middle of the system, indicating a section change. The dynamics include a forte (*f*) marking.

C/E

F

Dm

out - casts, the tat - tered, the torn, seek - ing an

The third system of the musical score features the lyrics "out - casts, the tat - tered, the torn, seek - ing an". The piano accompaniment continues with chords and a consistent bass line.

Gsus

G

Csus

C

G/B

Am

an - swer to why they were born. Winds of mis -

The fourth system concludes the musical score with the lyrics "an - swer to why they were born. Winds of mis -". The piano accompaniment features a final chord in the right hand.

for - tune have blown them a - bout. You made the

dim.

Chords: Dm, Fm6

out - casts; don't cast them out. The

Chords: 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.*

Chords: Fm6, C/E, Fm6, C/E, Fm6, C/E, Dm

all were the chil - dren of God.

a tempo

Chords: 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 3 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#

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

The first system of the score features a vocal line starting with a whole rest, followed by a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including triplets and a sixteenth-note run. A 'rall.' marking is present in the piano part.

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

The second system contains the first two lines of lyrics. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and a consistent eighth-note bass line. The tempo is marked '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

The third system contains the next two lines of lyrics. The vocal line continues the melodic phrase. The piano accompaniment features a variety of chords, including some with added notes, and maintains the eighth-note bass line.

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. rit.

The fourth system contains the final line of lyrics. The vocal line concludes with a sustained note. The piano accompaniment includes a triplet in the right hand and a 'rit.' (ritardando) marking. The system ends with a double bar line.

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

f

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

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 -

G D7sus B B7 Em

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

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

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

In 2

D7sus G C/G G C/G G C/G

who'd a - think?

accel.

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

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

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.

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs. The first line of music is in 4/4 time, and the second line is in 2/4 time. Chord symbols are placed above the vocal line.

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.

This system contains the third and fourth lines of music. The vocal line continues with the same clef and key signature. The piano accompaniment continues in the grand staff. Chord symbols are placed above the vocal line.

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

Now he's a he - ro.

This system contains the fifth and sixth lines of music. The vocal line continues with the same clef and key signature. The piano accompaniment continues in the grand staff. Chord symbols are placed above the vocal line.

D G7

Spoken: Yes, in - deed.

This system contains the seventh and eighth lines of music. The vocal line continues with the same clef and key signature. The piano accompaniment continues in the grand staff. Chord symbols are placed above the vocal line.

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.

The first system of music consists of three measures. The vocal line starts with a whole note 'purse.' followed by a fermata. The piano accompaniment features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. The key signature is C major.

We'll have you washed and dried,

The second system continues the vocal line with the lyrics 'We'll have you washed and dried,'. The piano accompaniment continues with the same melodic and bass lines as the first system.

Em G

primped and pol - ished till you glow with pride. Trust my re - ci - pe for

The third system includes chord changes to E minor (Em) and G major (G). The vocal line continues with the lyrics 'primped and pol - ished till you glow with pride. Trust my re - ci - pe for'. The piano accompaniment follows the vocal line with the same accompaniment.

C

in - stant bride. You'll bring hon - or to us all.

The fourth system returns to the C major key signature. The vocal line concludes with the lyrics 'in - stant bride. You'll bring hon - or to us all.'. The piano accompaniment concludes with the same accompaniment.

Musical notation for the first system, including a treble clef staff with a whole rest and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Hairdresser 1: Wait and see. When we're through

Musical notation for the second system, including a treble clef staff with a melodic line and a piano accompaniment.

Hairdresser 2: boys will glad - ly go to war for you. *Hairdresser 1:* With good *Hairdresser 2:* for - tune and a

G

Musical notation for the third system, including a treble clef staff with a melodic line and a piano accompaniment. A 'G' chord symbol is placed above the staff.

Hairdressers 1, 2 & Fa Li: great hair - do you'll bring hon - or to us all.

C

Musical notation for the fourth system, including a treble clef staff with a melodic line and a piano accompaniment. A 'C' chord symbol is placed above the staff.

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

BOOGIEWOOGIE RU

work fast - paced, *Fa Li:* with good breed - ing and a *Dressmaker 2:* ti - ny waist.

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,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a D chord, followed by a G chord, and then a C chord. The lyrics are "girl by bear - ing sons. When we're through,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

G

you can't fail, like a lo - tus blos - som, soft and pale.

The second system continues the musical score. The vocal line starts with a G chord. The lyrics are "you can't fail, like a lo - tus blos - som, soft and pale." The piano accompaniment continues with chords and a bass line.

How could an - y fel - low say "No sale"? You'll bring hon - or to us

The third system of the musical score. The vocal line continues with the lyrics "How could an - y fel - low say 'No sale'? You'll bring hon - or to us". The piano accompaniment features a more active bass line.

C

all.

The fourth system concludes the musical score. The vocal line has a C chord and the lyrics "all.". The piano accompaniment features a steady bass line.



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.

BOOGIEWOOGIE.RU

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?

1 BOOGIEWOOGIE.RU

Ab Eb/G Fm7 Ab/Eb Dbmaj7 Dbmaj6 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 believe in.

2.3 Gb Eb

I forced don't to know? hide?

Ab Fm7 Eb/D BOOGIEWOOGIE.RU

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

BOOGIEWOOGIE B.S. 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

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

rit. *a tempo*

Dbmaj7 Dbmaj6 Dbm6/9 Ab

flec - tion show who I am in - side?

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

mp

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

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

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 Sure - ly Spain.

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.

mf

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. —

3

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.

mf

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

give our right a way. A

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and contains the lyrics "give our right a way. A". The piano accompaniment is in a 4/4 time signature and includes a bass line with a sharp sign (#) under the first and fourth measures. Chord symbols C/G, G7, G#dim7, Am, and D7 are placed above the vocal line.

Brightly

C/G G7sus G7 C

rise and seize the day.

rit.

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and contains the lyrics "rise and seize the day.". The piano accompaniment includes a *rit.* (ritardando) marking. The system concludes with a double bar line and a 4/4 time signature. Chord symbols C/G, G7sus, G7, and C are placed above the vocal line.

The third system of music shows the piano accompaniment for the second system. It consists of two staves (treble and bass) with a 4/4 time signature. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

David: Now is the time to seize the day.

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and contains the lyrics "David: Now is the time to seize the day.". The piano accompaniment continues the rhythmic pattern from the previous system. The system concludes with a double bar line and a 4/4 time signature.

Newsies:
(Now is the time to seize the day.)

David:
Send out the call and join the fray.

Newsies:
(Send out the call and join the fray.)

David:
Wrongs will be right - ed

Am *G* *F* *G7*

if we're u - nit - ed. *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

Neigh - bor to neigh - bor, fa - ther to

Asus A/C# Dm C/E

son, one for

To Coda ⊕

F G C

all and all for one.

D.S. al Coda

CODA

one.



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 Bb 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 Bb 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 Bb 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! 19. He man who don't know fear! 20. His king of the wild fron - 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

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!

mf

3

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!

1

3

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 -

Sva
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!

Sva
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 one laugh - ter, a world of
just one moon and one gold - en

mf

C G7

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

C

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

C7 F Dm7

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

Chords: F, Bb, F, C7, F, Dm, A7, Dm, A7, Gm, C7, F, Dm, G7, C7

mf

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

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

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

1,2
G7 C7

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.