

# BEAUTY AND THE BEAST

Lyrics by  
HOWARD ASHMAN

Music by  
ALAN MENKEN

Moderately slow  $\text{♩} = 66$

G(9)

C<sup>6</sup><sub>9</sub>

*mp*

(with pedal)

G(9)

C<sup>6</sup><sub>9</sub>

8va

G(9)

C/G

G

C

Bm7

C(9)

D7sus

D7

G

First system of musical notation (measures 1-3). The key signature is one sharp (F#). The first measure has a **C(9)/G** chord. The second measure has a **G** chord. The third measure has a **Dm** chord and a **G** chord. The notation includes a treble and bass staff with various rhythmic values and accidentals.

Second system of musical notation (measures 4-6). The key signature is one sharp (F#). The first measure has a **Cmaj9** chord. The second measure has a **C/B** chord. The third measure has an **Am7** chord. The fourth measure has a **D7** chord. The fifth measure has a **G(9)** chord. The sixth measure has a **C(9)/G** chord. The notation includes a treble and bass staff with various rhythmic values and accidentals.

Third system of musical notation (measures 7-9). The key signature is one sharp (F#). The first measure has a **G** chord. The second measure has a **Bm7** chord. The third measure has a **C** chord. The notation includes a treble and bass staff with various rhythmic values and accidentals.

Fourth system of musical notation (measures 10-12). The key signature is one sharp (F#). The first measure has a **Bm7** chord. The second measure has a **C** chord. The third measure has a **Bm7** chord. The notation includes a treble and bass staff with various rhythmic values and accidentals.

Fifth system of musical notation (measures 13-15). The key signature is one sharp (F#). The first measure has an **Em** chord. The second measure has an **Em/D** chord. The third measure has an **F** chord. The fourth measure has a **D** chord. The notation includes a treble and bass staff with various rhythmic values and accidentals.

F Bb/F Bb/C

*mf*

F Cm9 F Bb F/A

Gm7 C7 F C/E Dm7 F/C

*mp* *poco rit.*

Bb F/A Gm7 C7 F Bb6

*a tempo*

F Bb6 F Bb6 F

*rit. e dim.* *p*

# MARY POPPINS MEDLEY

(Chim Chim Cher-ee; Feed the Birds; Let's Go Fly a Kite;  
Stay Awake; Supercalifragilisticexpialidocious)

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

Slow rubato, in one (♩ = 40)

Am9 E7(b9) E7 Am9 E7(b9) E7

*mp*

(with pedal)

Am9 F(9)

Am9 F

Moderately slow ♩ = 60

"Chim Chim Cher-ee"

Am E/G# Am/G D/F# Dm/F C/E

E7 Am E/G# Am/G D/F#

Dm/F C/E E7 Am Dm7 Am9

E7 F(9) G

*"Feed the Birds (Tuppence a Bag)"*

C F C/E F C

D7/F# Gsus G C C/E F E7

Fmaj7                      Dm9                      F/G                      G7

*"Let's Go Fly a Kite"*

F(9)                      C

G                      C                      Dm7                      D#dim7                      C/E

F(9)                      C

G                      F(9)

F(9) C

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and contains a bass line. The key signature has one flat (B-flat). The first measure is marked with the chord F(9), and the second measure is marked with the chord C.

G C Dm7 D#dim7 C/E

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and contains a bass line. The key signature has one flat (B-flat). The first measure is marked with the chord G, the second with C, the third with Dm7, the fourth with D#dim7, and the fifth with C/E.

F(9) C

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and contains a bass line. The key signature has one flat (B-flat). The first measure is marked with the chord F(9), and the second measure is marked with the chord C.

G G7 C Am7 F G

*poco rit.* *a tempo*

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and contains a bass line. The key signature has one flat (B-flat). The first measure is marked with the chord G, the second with G7, the third with C, the fourth with Am7, the fifth with F, and the sixth with G. The tempo marking *poco rit.* is placed below the first two measures, and *a tempo* is placed below the third measure.

"Stay Awake"

C G G7

The fifth system of music is titled "Stay Awake" and consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and contains a bass line. The key signature has one flat (B-flat). The first measure is marked with the chord C, the second with G, and the third with G7.

Chords: C, C7, F, A<sup>b</sup>, C

Chords: G, C, A<sup>b</sup>, G7

rit.

"Supercalifragilisticexpialidocious"

Chords: C, G7, C

a tempo

Chords: C7, F, F<sup>b</sup>dim7, F/C, C, G7

3/4

Chords: Am, Fmaj7, Am, Fmaj7, Am9

3/4



Am/G# Am/G D/F# Dm/F C/E

E7 Am E/G# Am/G

D/F# Dm/F C/E E7 Am

*rit. poco a poco*

Dm7 Am E7 Am9 E7(b9)

*a tempo*

Am9 E7(b9) Am9

*rit.* *rubato* *r.h.* *Qua*

# CRUELLA DE VIL

Words and Music by  
MEL LEVEN

Moderate shuffle  $J = 92$  ( $\text{♪} = \text{♩} \overline{\text{3}}$ )

B $\flat$ 7 Edim7/B $\flat$  Ebm/B $\flat$  B $\flat$  F7 B $\flat$  B7

The piano score for 'Cruella De Vil' is written in 4/4 time with a moderate shuffle feel. The key signature has two flats (B $\flat$  major/E $\flat$  minor). The score is divided into five systems of two staves each (treble and bass clef). The first system includes a dynamic marking of *mp*. The second system features a section of triplets in the treble clef. The third system continues with various chords and triplets. The fourth system begins with a repeat sign and includes more triplet patterns. The fifth system concludes the piece with a final triplet in the treble clef. Chord changes are indicated by letters above the notes.

Bb7/Ab G7 C7 Bb

D7 Gm7 D7 Gm7

C7 Gb7 To Coda F11

Bb Bb7 Eb Eb7 Bb Bb7

Eb Eb7 Bb Gb7 Ab7(#11) G7

*D.S. al Coda*

Coda

C7 B $\flat$  F7 F11

B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 B $\flat$  B $\flat$ 7

E $\flat$  E $\flat$ 7 B $\flat$  G $\flat$ 7 A $\flat$ 7(911) G7

C7 F13 B $\flat$  G7 C7(9)

F13 B $\flat$  B $\flat$ 7 E $\dim$ /B $\flat$  E $\dim$ /B $\flat$  B $\flat$  F7 B $\flat$

# BEAUTIFUL

Words and Music by  
JIM BRICKMAN, JACK KUGELL  
and JAMIE JONES

Slowly and freely ♩ = 60

B $\flat$       Gm7      Cm7      F      F/E $\flat$

*mf*

(with pedal)

Dm7      E $\flat$ 2      F $\text{sus}$       F

*p*

Verse:

B $\flat$ (9)      Gm7      E $\flat$ 2      F7 $\text{sus}$       F7

1. From the mo-ment I saw \_\_\_\_\_ you,      from the mo-ment I looked\_\_ in - to\_\_\_\_ your eyes,...

2. See additional lyrics

*mp*

B<sub>7</sub> Gm7 Cm7 F7sus F7

there was some-thing a - bout you I knew, I knew

B<sub>b</sub> Gm7 E<sub>b</sub>2 F7sus F/E<sub>b</sub>

that we were once in a life - time, a trea-sure near im - pos - si - ble to find

B<sub>b</sub>/D E<sub>b</sub>2 F7sus F7

And I know how luck - y I am to have you

*Chorus:*  
B<sub>b</sub>(9)/D E<sub>b</sub> F7sus F7 F/E<sub>b</sub>

'Cause I've seen rain - bows that could take your breath a - way,

B $\times$ (9)/D

Gm

Cm7

F7

F/E $\flat$

the beau-ty of the set - ting sun that ends a per - fect day.

Dm7

E $\flat$ maj7

Gm

F

Em7( $\flat$ 5)

And when it comes to shoot - ing stars, I have seen a few. But I've

Cm7

B $\flat$ /D

E $\flat$ 2

F7sus

nev - er seen an - y - thing as beau - ti - ful as

1.

B $\flat$






Gm

Cm7

F7


you.

*mf*

2.     

you. La da da da da da da da da



Oh.....



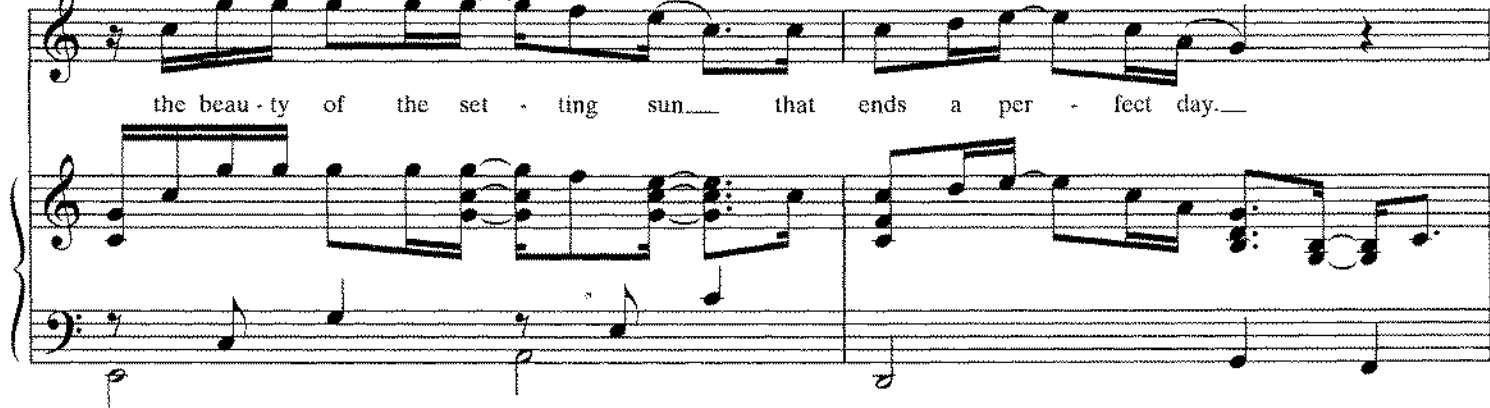
**Chorus:**  
    

I've seen rain - bows that could take your breath a - way,



the beau - ty of the set - ting sun that ends a per - fect day.





Fmaj9

Am

G

F#m7(♭5)



And when it comes to shoot - ing stars... I have seen... a few... But I've

Dm7

C/E

F2

G7sus



nev - er seen... an - y - thing... oh, no, I've

*mf*

Em7

Am

Em/G

D9/F#



nev - er seen... an - y - thing

Fm

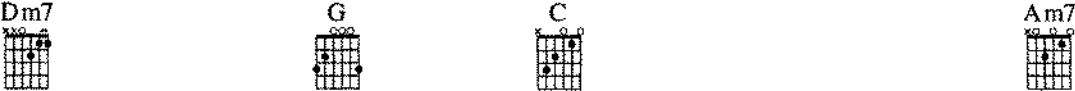
C

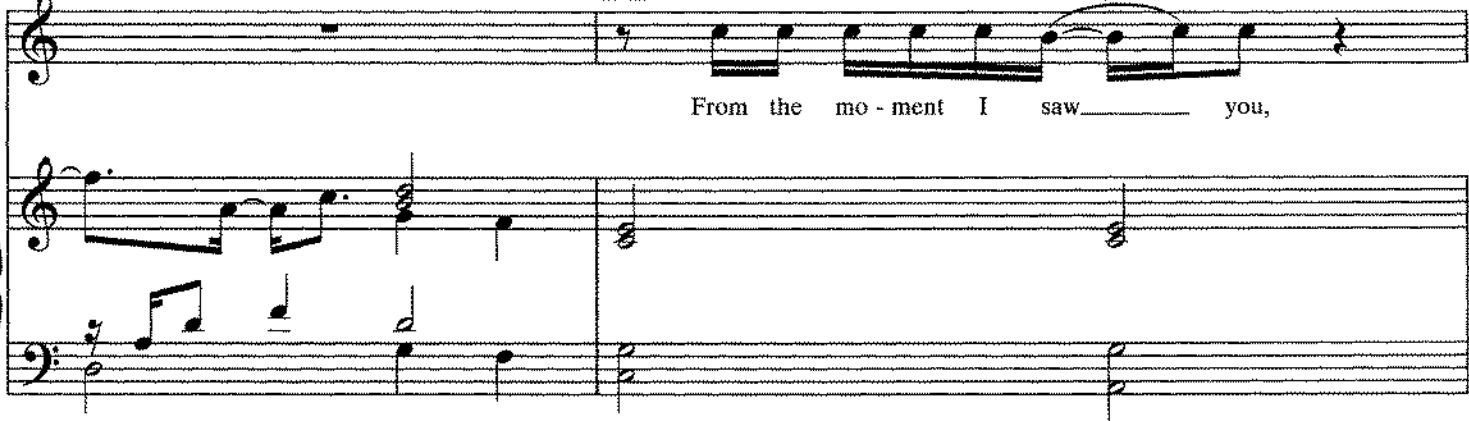
Am



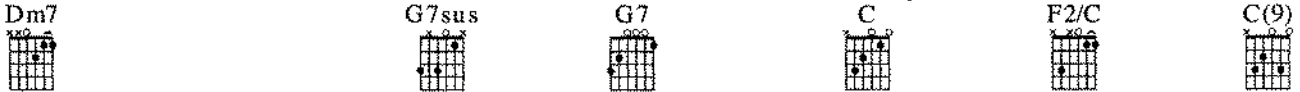
as beau - ti - ful... as... you.


*mp*





From the mo - ment I saw \_\_\_\_\_ you,





from the mo - ment I looked in - to your eyes \_\_\_\_\_

*rit.* *mp*

*Verse 2:*  
 Holding you in my arms,  
 No one else has fit so perfectly.  
 I could dance forever with you, with you.  
 And at the stroke of midnight,  
 Please forgive me if I can't let go,  
 'Cause I never dreamed I'd find  
 A Cinderella of my own.  
 (To Chorus:)

# REFLECTION

Words by  
DAVID ZIPPEL

Music by  
MATTHEW WILDER

Moderately slow, with expression (♩ = 112)

Chords: Ab(9) Fm7 Eb/Db Db

*mp*

(with pedal)

Chords: Dbm Ab Fm Db

Chords: Dbm Ab

*rit.*

Chords: F Dm7 Gm

*a tempo*

Chords: C7sus C7 F Dm7 Eb(9)

Ab Fm7 Bbm7 Dbm

Ab Ab(9) Fm7

Eb/Db Db Dbm Ab Fm Db

Dbm Ab Fm7

*cresc.*

F Dm7 Gm7

*mf*

C F Dm7 Eb(9)

The first system of music consists of four measures. The key signature has two flats (Bb and Eb). The first measure is in C major, the second in F major, the third in Dm7, and the fourth in Eb(9). The melody in the treble clef moves from C4 to G4, then F4, E4, D4, C4. The bass line in the bass clef starts with a whole note chord, then moves to a half note chord, and finally a quarter note chord.

Ab Fm7 Db

The second system consists of three measures. The key signature changes to three flats (Bb, Eb, and Ab). The first measure is in Ab major, the second in Fm7, and the third in Db. The melody in the treble clef moves from Ab4 to Gb4, Fb4, Eb4, Db4. The bass line in the bass clef starts with a whole note chord, then moves to a half note chord, and finally a quarter note chord.

Dbm Ab

The third system consists of three measures. The key signature remains three flats. The first measure is in Dbm, and the second is in Ab. The melody in the treble clef moves from Ab4 to Gb4, Fb4, Eb4, Db4. The bass line in the bass clef starts with a whole note chord, then moves to a half note chord, and finally a quarter note chord.

Ab Fm7 Eb/Db Db Dbm

The fourth system consists of five measures. The key signature remains three flats. The first measure is in Ab, the second in Fm7, the third in Eb/Db, the fourth in Db, and the fifth in Dbm. The melody in the treble clef moves from Ab4 to Gb4, Fb4, Eb4, Db4. The bass line in the bass clef starts with a whole note chord, then moves to a half note chord, and finally a quarter note chord.

Ab Fm7 Db Gb Eb

*poco rit.*

The fifth system consists of five measures. The key signature remains three flats. The first measure is in Ab, the second in Fm7, the third in Db, the fourth in Gb, and the fifth in Eb. The melody in the treble clef moves from Ab4 to Gb4, Fb4, Eb4, Db4. The bass line in the bass clef starts with a whole note chord, then moves to a half note chord, and finally a quarter note chord. The marking *poco rit.* is present in the final measure.

Ab(9) Fm7 Eb/Db Db Dbm

*a tempo* *dim.*

Ab Fm Db Dbm Db2

*mp* *cresc.*

Fm7 Bbm7 Eb Fm

*mf*

Cm7 Bbm7 Dbm

*dim.*

Ab(9) Fm7 Eb/Db Db

*mp*

Chord progression: D $\flat$ m, A $\flat$ , Fm7, D $\flat$

Chord progression: D $\flat$ m, Fm7, D $\flat$ (9)

Chord progression: A $\flat$ 5, Fm, D $\flat$ , D $\flat$ m

*rit. e dim.*

Chord progression: A $\flat$ (9), Fm7

*a tempo*, *p*

Chord progression: D $\flat$ , D $\flat$ m, A $\flat$ (9)

*molto rit.*, *a tempo*, *molto rit.*

# WHEN I SEE AN ELEPHANT FLY

Words by  
NED WASHINGTON

Music by  
OLIVER WALLACE

Moderately ♩ = 112 (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$ )



First system of musical notation including guitar chord diagrams and piano accompaniment.



Second system of musical notation including guitar chord diagrams and piano accompaniment.

1. I've seen a

Verse:



Third system of musical notation including guitar chord diagrams and piano accompaniment.

pea - nut stand, heard a rub - ber band, I've seen a nee - dle that winked its eye...  
2. (Instrumental solo ad lib....)



F#m



Fm



Em



A7



D



D7/F#



G



Bb7



But I'll think I've seen a - bout ev - 'ry - thing when

D



E7



Em7



A7



Em7



A7



I see an el - e - phant fly. I saw a front porch swing, heard a

D



Em7



A7



F#m



Fm



Em



A7



dia - mond ring. I've seen a pol - ka - dot rail - road tie. But I'll

D



D7/F#



G



Bb7



D



A7sus



A7



think I've seen a - bout ev - 'ry - thing when I see an el - e - phant fly.

## Bridge:

D D7 G Gm

I saw a clothes horse... rear up and buck... they  
 ...end solo) I e - ven heard... a choc - 'late drop... I

D NC. D7 G

tell me that a man made a veg - 'ta - ble truck... I did - n't see that... I  
 went in - to a store and saw a bi - cy - cle shop... You can't de - ny... the

Gm D E7 A7

on - ly heard... But just to be so - cia - ble, I'll take your... word... I saw a  
 things that you see... but I know the cer - tain things that just can't... be... I heard a

Em7 A7 D Em7 A7

lan - tern side... saw an old cow hide... I've laughed till I thought I'd die...  
 fire - side chat... heard a base - ball bat... I've laughed till I thought I'd die...

F#m Fm Em A7 D D7/F# G Bb7

But I'll think I've seen a - bout ev - 'ry - thing when

D E7 A7 1. D Bb7 D Bb7

I see an el - e - phant fly.

D Bb7 A7 D6 NC. 2. D7 C#7 C7 B7

When

Freely E9 A13 D6/A Bdim7/A A7 D Em7 Fdim7 D13

I see an el - e - phant fly.

# ZIP-A-DEE-DOO-DAH

Words by  
RAY GILBERT

Music by  
ALLIE WRUBEL

Tenderly, but playful ( $\text{♩} = 72$ )

Fmaj7 C/E Fmaj7 C/E D7 G7sus  
 mp  
 (with pedal)

C C/E F C2/E F C/E

D7 G7 C C/E Fmaj7 C/E

F C/E Dm G C Am7

The musical score is written for piano in 4/4 time. It consists of four systems of music. Each system has a treble and bass staff. The first system includes a dynamic marking of *mp* and the instruction '(with pedal)'. The second system continues the melody and accompaniment. The third system features a change in the bass line. The fourth system concludes the piece with a final cadence. The key signature is one flat (B-flat major or D minor).

F G C Am7 F G

C C/E Fmaj7 C2/E Fmaj7 C/E

*mp*

D7 G7sus G7 C C/E Fmaj7 C/E

Fmaj7 C/E Fmaj7 C/E Dm7 G7 C

*cresc.*

G7 C D7

*mf*

1. G7      2. G7 N.C.      3. G7

*dim.*      *dim.*

C      C/E      Fmaj7      C2/E      Fmaj7      C2/E

*mp*

Fmaj7      C/E      Dm7      G7      C      C2/E

Dm7      G7      C      Fmaj7      C2/E      Dm7      G7

C      C/E      C      F      C/E      D7      G C2      G7

*p*

# BABY MINE

Words by  
NED WASHINGTON

Music by  
FRANK CHURCHILL

Moderately slow  $\text{♩} = 63$

G Em7 C

(with pedal)

D7 G Em7

C D

G C6/G

1. Ba - by mine, don't you cry.  
2. Lit - tle one, when you play,

G C6/G

Ba - by mine, dry your eye.  
 don't you mind what they say.

C Am D/F#

Rest your head eyes close to my heart, nev - er to part, ba - by of  
 Let those eyes spar - kle and shine, nev - er to tear, ba - by of

C6/G Cm/G 1. G

mine  
 mine.

2. G D/F#



Em B7sus B7

1. If they knew all a- bout you,  
 2. (Piano solo...)

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "1. If they knew all a- bout you," and "2. (Piano solo...)". The bottom two staves are for piano accompaniment, with a bass clef and a key signature of one sharp. The first measure has a chord of Em, the second B7sus, and the third B7. The piano part features a melodic line in the right hand and a bass line in the left hand, with some notes beamed together.

Em B7sus B7

they'd end up lov - ing you too.

*simile*

Detailed description: This system contains the second two lines of music. The top staff is the vocal line with lyrics "they'd end up lov - ing you too." The bottom two staves are for piano accompaniment. The first measure has a chord of Em, the second B7sus, and the third B7. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A "simile" marking is present in the second measure of the piano part. There are triplets in the vocal line and piano part.

Em Bm

All those same peo - ple who scold you,

Detailed description: This system contains the third two lines of music. The top staff is the vocal line with lyrics "All those same peo - ple who scold you,". The bottom two staves are for piano accompaniment. The first measure has a chord of Em, and the second Bm. The piano part continues with a melodic line in the right hand and a bass line in the left hand. There are triplets in the vocal line and piano part.

Em F#7 Bm Bb Am7 D

what they'd give for the right to hold you. }  
 ...end solo }

*rit.*

Detailed description: This system contains the final two lines of music. The top staff is the vocal line with lyrics "what they'd give for the right to hold you. } ...end solo }". The bottom two staves are for piano accompaniment. The first measure has a chord of Em, the second F#7, the third Bm, the fourth Bb, the fifth Am7, and the sixth D. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A "rit." marking is present in the fourth measure of the piano part.

G C6/G

3. From your head down to your toes,

*a tempo*

G C6/G

you're not much, good-ness knows.

C Am D

But you're so pre-cious to me, sweet as can be, ba-by

1. C/G Cm/G G D/F# D.S. al Fine

of mine.

2.

C/G

Cm/G

of mine, \_\_\_\_\_ ba - by \_\_\_\_\_ of

*rit.*

G

Em

C

D7

mine. \_\_\_\_\_

*a tempo*

G

Em

C

*rit.*

Cm

G

*p*

# CAN YOU FEEL THE LOVE TONIGHT

Lyrics by  
TIM RICE

Music by  
ELTON JOHN

Slow ballad ♩ = 72

F  
(Strings)

C/E

Dm

B♭

Gm7

F/A

B♭

C

B♭/F

F

B♭(9)  
(Piano)

F/A

Gm7(4)

F/A

E♭(9)

C/E

(with pedal)

B♭

F/A

B♭(9)

F/A

B♭(9)

F/A

Gm9

C(9)/E

B♭

F/A

B♭(9)

F(9)/A

Bb(9) Dm7 Gm9 C(9)/E (Violin)

*mf*

*cresc.*

Detailed description: This system contains the first system of music. It features a violin part on a single staff and piano accompaniment on two staves. The key signature has two flats (Bb and Eb). The time signature changes from 9/4 to 4/4. The first measure of the piano accompaniment has a handwritten 'cresc.' above it. The violin part begins with a half note Gb and a half note Eb, followed by a quarter note Gb and a quarter note Eb. The piano accompaniment starts with a half note Gb in the bass and a half note Eb in the treble, then continues with eighth and sixteenth notes.

F C/E Dm7 Bb F Bb(9)

*mf*

Detailed description: This system contains the second system of music. It features piano accompaniment on two staves. The key signature remains two flats. The time signature is 4/4. The first measure of the piano accompaniment has a handwritten 'mf' below it. The piano accompaniment consists of chords and moving lines in both hands.

Csus C Bb(9) F Dm7 Bb(9)

Detailed description: This system contains the third system of music. It features piano accompaniment on two staves. The key signature remains two flats. The time signature is 4/4. The piano accompaniment continues with chords and moving lines in both hands.

Gm C Bb F/A Bb F/A

*decresc.*

*mp*

Detailed description: This system contains the fourth system of music. It features piano accompaniment on two staves. The key signature remains two flats. The time signature is 4/4. The piano accompaniment continues with chords and moving lines in both hands. The first measure of the piano accompaniment has a handwritten 'decresc.' above it, and the second measure has a handwritten 'mp' below it.

Bb(9) F(9)/A Gm C/E (Acoustic Guitar)

This system contains the first system of music. It includes a guitar line at the top with chords Bb(9), F(9)/A, Gm, and C/E, and a piano accompaniment below. The piano part has a *cresc.* marking. The time signature is 4/4.

F C/E Dm7 C/Bb Bb F Bb(9)

This system contains the second system of music. It includes a guitar line with chords F, C/E, Dm7, C/Bb, Bb, F, and Bb(9), and a piano accompaniment. The piano part starts with a *mf* dynamic. The time signature is 4/4.

Csus C Bb(9) F Dm7 Bb(9)

This system contains the third system of music. It includes a guitar line with chords Csus, C, Bb(9), F, Dm7, and Bb(9), and a piano accompaniment. The time signature is 4/4.

Gm C/E D (Violin) mf

This system contains the fourth system of music. It includes a guitar line with chords Gm, C/E, and D, a piano accompaniment with a *cresc.* marking, and a violin part labeled (Violin) with a *mf* dynamic. The time signature is 4/4.

G D/F# Em7 C G C(9)

*mf*

D C(9) G Em7 C(9)

Am D G D/F#

Em C G/B C(9) D

C(9) G/B Em7 C(9) // Am D7sus D7

*rit.*  
*rit. e dim.*  
*mp*  
*a tempo*

G D Em C D G D

*mp*

Em C G D Em C

*mp*

G D Em C *Repeat and fade*

*mp*



# A DREAM IS A WISH YOUR HEART MAKES

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

Slowly ♩ = 72



First system of musical notation including guitar chords and piano accompaniment.

Chords: Eb, Eb+4, Ab, Bb

Tempo: Slowly ♩ = 72

Dynamic: *mp*

Instruction: *(with pedal)*



Second system of musical notation including guitar chords and piano accompaniment.

Chords: Eb, Bb7sus, Eb

Instruction: *poco rit.*

Section marker: 1. A

Verses 1 & 2:








Third system of musical notation including guitar chords, piano accompaniment, and lyrics.


Chords: Eb, Eb+4, Ebmaj9, Abm6/Eb






Dynamic: *mf a tempo*

Lyrics:  
 dream is a wish your heart makes  
 dream is a wish your heart makes













when you're fast a sleep. In  
 when you're feel - ing small. A



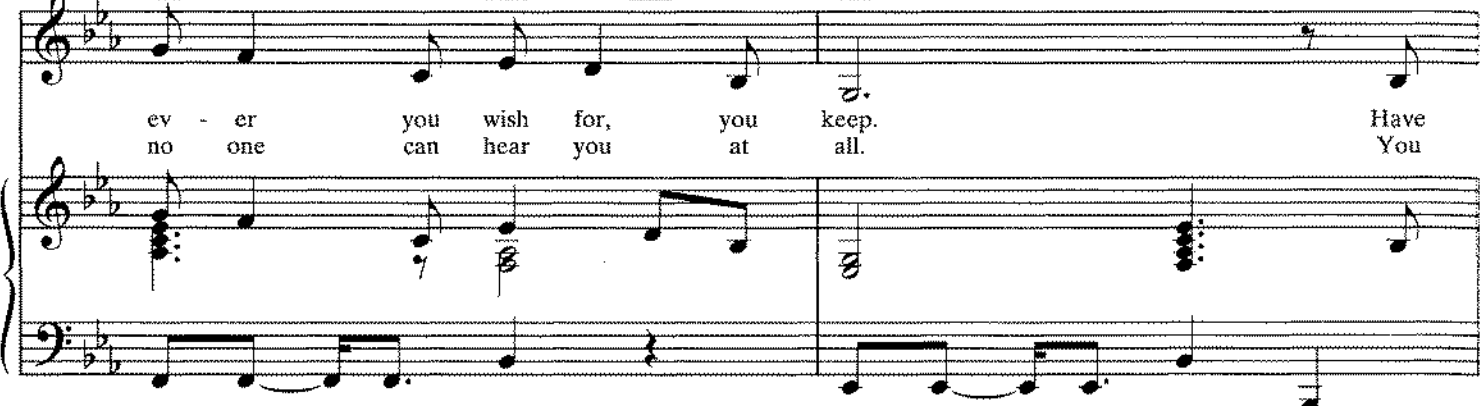










dreams, you will lose your heart aches. What  
 lone in the night, you whis - per, think - ing



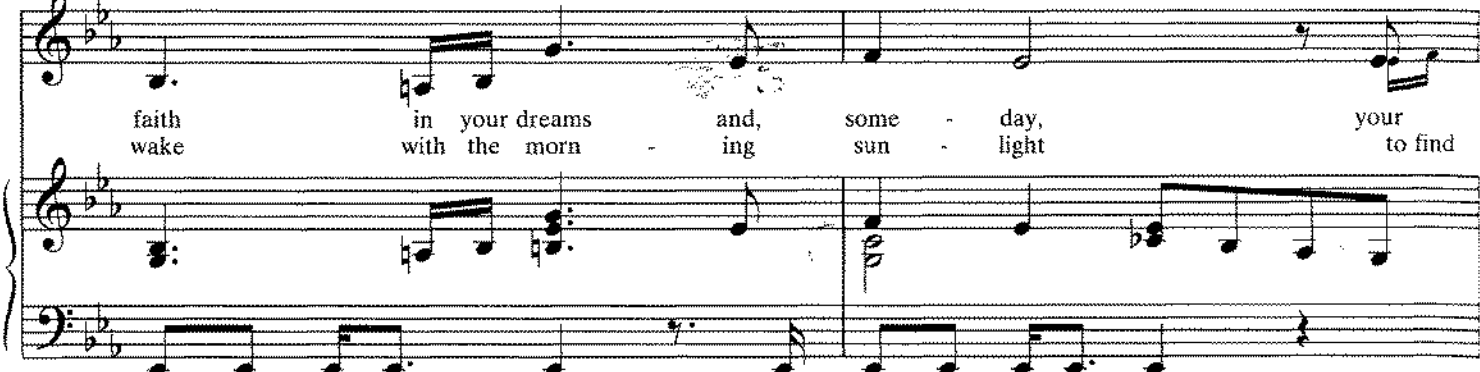






ev - er you wish for, you at keep. Have  
 no one can hear you at all. You



faith wake in your dreams and, some - day, your  
 with the morn - ing sun - day, light to find



Bm7



Eb9



A7(b5)



Ab



C7/G



rain - bow  
for - tune

will come smil - ing  
that is smil - ing on

through.  
you.

No mat - ter  
Don't let your

Fm9



Db13(#11)



Db9



1. Eb/Bb



G7/B



Cm7



how your heart is griev - ing,  
heart be filled with sor - row,

if  
for

you keep on be - liev - ing, the

Fm7



Fm7/Bb Fm7(b5)/Bb



Eb



Cm7



dream that you wish will come true.

Cb



Abm



Abm6/Bb



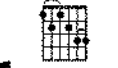
2. Eb/Bb



Gm7



F13(#11)



F9



2. A all you know, to - mor - row, the

Fm7



Fm7/Bb



C



Fm6/C



dream

that you wish

will

come

true,

(Inst. solo ad lib....)

C



Fm6/C



C



E7/B



yeah.

C/Bb



A7(#5)



Dm7



A7(#5)



Dm7



G13(#11)



G9



Gm7/C



Fmaj9



Verse 3:

Fm7/B $\flat$

Fm7( $\flat$ 5)/B $\flat$

E $\flat$

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



...end solo) 3. A dream is a wish your heart...

E $\flat$ maj7

A $\flat$ m6/E $\flat$

E $\flat$

G7sus( $\flat$ 9)

G7( $\flat$ 5)



makes when you're fast a

A $\flat$ (9)

C7sus/F

C7( $\sharp$ 9/ $\sharp$ 5)

Fm7

C7( $\sharp$ 5)



sleep. In dreams you will lose your heart -

Fm9

C7sus

C7

Fm7

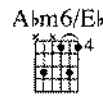
Fm7/B $\flat$



aches. What - ev - er you wish for, you



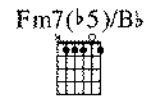
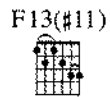
keep. Oh, you wake\_\_\_\_\_ with the morn - ing



sun - light\_\_\_\_\_ to find\_\_\_\_\_ for - tune that is smil - ing on



you\_\_\_\_\_ Don't let your heart be filled with sor - row,\_\_\_\_\_ for



all you know, to - mor - row,\_\_\_\_\_ the dream that you wish will



come true. No mat - ter how your heart is griev - ing, if

*mp*



you keep on be - liev - ing, the dream that you wish will

*mf* *rit.*



come true. Oh,

*a tempo*



yeah, come true.

*rit.*

# SOME DAY MY PRINCE WILL COME

Words by  
LARRY MOREY

Music by  
FRANK CHURCHILL

Moderately ♩ = 120

F(9) Dm7 Gm7 C7sus F

*mp*  
(with pedal)

Dm7 Gm7 C7 F(9) A7(#5)

*rit.*  
*a tempo*

Bb D Gm(9) D+ C7

Am7 E/G# Gm7 C7



Am7 E/G# Gm7 C7 F(9)

Musical notation for the first system, measures 1-5. The key signature has one flat (Bb). The notation includes treble and bass staves with various chord symbols: Am7, E/G#, Gm7, C7, and F(9). The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment.

A Bb D7 Gm D+

Musical notation for the second system, measures 6-10. The key signature has one flat (Bb). The notation includes treble and bass staves with various chord symbols: A, Bb, D7, Gm, and D+. The melody continues with eighth and quarter notes, and the bass line remains consistent.

C13sus C7 F(9)/A A7 Bb

*poco rit.*

Musical notation for the third system, measures 11-15. The key signature has one flat (Bb). The notation includes treble and bass staves with various chord symbols: C13sus, C7, F(9)/A, A7, and Bb. A *poco rit.* marking is present in measure 14. The melody features some complex chord voicings in the treble clef.

E7/B F(9)/C Gm7/C C7sus C7

*a tempo*

Musical notation for the fourth system, measures 16-20. The key signature has one flat (Bb). The notation includes treble and bass staves with various chord symbols: E7/B, F(9)/C, Gm7/C, C7sus, and C7. A *a tempo* marking is present in measure 17. The melody continues with eighth and quarter notes.

F Dm7 Gm7 C7

Musical notation for the fifth system, measures 21-25. The key signature has one flat (Bb). The notation includes treble and bass staves with various chord symbols: F, Dm7, Gm7, and C7. The melody in the treble clef features eighth and quarter notes, and the bass line provides a steady accompaniment.

F Dm7 Gm7 C7sus

F(9) A7 Bb D Gm

D+ C13sus C7 Am7 E/G#

Gm11 C7 Am7 E/G# Gm7

Gm7/C F(9) A7 Bb D7

Gm(9) Gm(maj7) C13 sus C13 F(9)/A

A7/C# Bb E7/B F(9)/C Gm7/C

*poco rit.* *a tempo*

F/A Bb Gm7 C7sus C7 F(9)

*rit.* *a tempo*

Dm7 Gm7 C7sus F Dm7

Gm7 C7sus F Fsus F

*rit. e dim.* *a tempo* *molto rit.*

# I'M AMAZED

Words and Music by  
DAVID GROW and VICTORIA SHAW

Moderately, in "one" ♩ = 52

*mp*

(with pedal)

Chords: Eb2, F5, Eb/G, F/A, Eb2, F, Bbsus, Bb

Verse:

Gm7 F Bb Eb

1. I used to feel safe like the rain fell down,  
2. Feels so safe in side your kiss,

F Gm7

e - ven in sun.  
like I'm com - ing home.

Chords: Gm7, F, Bb, Eb, F, Gm7

F/A                      Bb                      Eb

Ev - 'ry dream I ev - er had al - ways  
Nev - er could im - ag - ine this, I was

F                      Eb                      F

came on un - done. So, how is it pos - si - ble  
on my own. Now ev - 'ry - thing's pos - si - ble when

Eb/G                      Fsus                      F

I'm in your arms to night?  
I'm look - ing in your eyes.

♩ Chorus:

Bb                      F                      Eb

I'm a - mazed how you found your way

*mf*

B $\flat$  F E $\flat$

to my heart, \_\_\_\_\_ broke \_\_\_\_\_ through the dark. \_\_\_\_\_

B $\flat$  F E $\flat$

It's so strange how life chang - es and

Cm7 F $\text{sus}$  F

sud - den - ly \_\_\_\_\_ you're... lov - in' me.

E $\flat$  F Gm7 F/A

I'm \_\_\_\_\_ a - mazed, \_\_\_\_\_

*To Coda* ●

1.

E $\flat$ 2

F5

B $\flat$ sus

B $\flat$

I'm a - mazed.

2.

E $\flat$ 2

F

B $\flat$ sus

B $\flat$

I'm a - mazed.

Bridge:

E $\flat$ (9)

B $\flat$ /D

Cm7

For the life of me, I can't be - lieve that

B $\flat$ /D

E $\flat$ (9)

af - ter all this time I'm smil - ing a - gain. And

B $\flat$ /D A $\flat$  F $\text{sus}$  F

I don't know when I've felt more a - live.

Detailed description: This system contains the first line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is 4/4. The vocal line has lyrics: "I don't know when I've felt more a - live." The piano accompaniment consists of chords and moving lines in both hands.

$\text{\textcircled{C}}$  Coda

E $\flat$ 2 F B $\flat$  F/A

I'm a - mazed.

Detailed description: This system contains the second line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves. The key signature remains two flats. The time signature is 4/4. The vocal line has lyrics: "I'm a - mazed." The piano accompaniment continues with chords and moving lines.

E $\flat$ 2 F Gm7 F/A

Detailed description: This system contains the third line of music, which is entirely piano accompaniment. It features two staves (treble and bass clefs). The key signature is two flats. The time signature is 4/4. The piano part consists of chords and moving lines.

E $\flat$ 2 F Gm7 F/A

Repeat ad lib. and faa

Detailed description: This system contains the fourth line of music, which is entirely piano accompaniment. It features two staves (treble and bass clefs). The key signature is two flats. The time signature is 4/4. The piano part consists of chords and moving lines. The instruction "Repeat ad lib. and faa" is written at the end of the system.



# WHEN YOU WISH UPON A STAR

Words by  
NED WASHINGTON

Music by  
LEIGH HARLINE

Slowly, freely (♩ = 60)

C *8va* Am F(9) G

*mp*

Moderately slow ♩ = 72

C A7 Dm G Cmaj7 Am

*mf*

Dm G+

*rubato*

C A7(#5) Dm7 G

*a tempo*

C C(9)/E D#dim7 Dm7

G7 C(9) G+ rit.

C A7(#5) Dm7 mf a tempo

G C C(9)/E D#dim7

Dm7 G7 C(9) Fm6

C(9) Dm G7 C Am

First system of musical notation, measures 1-4. Treble and bass staves. Chords: C(9), Dm, G7, C, Am. Includes a fermata over the final measure.

Dm7 Fm6 G7

*rit.* *a tempo* *molto rit.*

Second system of musical notation, measures 5-7. Treble and bass staves. Chords: Dm7, Fm6, G7. Includes tempo markings: *rit.*, *a tempo*, *molto rit.*

C A7(#5) Dm7 G

*mf a tempo*

Third system of musical notation, measures 8-10. Treble and bass staves. Chords: C, A7(#5), Dm7, G. Includes dynamic marking *mf a tempo*.

C C(9)/E D#dim7 Dm7

Fourth system of musical notation, measures 11-13. Treble and bass staves. Chords: C, C(9)/E, D#dim7, Dm7.

E/G# C Dm7

*rit.* *rubato*

Fifth system of musical notation, measures 14-16. Treble and bass staves. Chords: E/G#, C, Dm7. Includes tempo markings: *rit.*, *rubato*.

# COLORS OF THE WIND/ A WHOLE NEW WORLD

(Medley)

Slowly  $\text{♩} = 64$

N.C.

Bm

F#m

G

*mp*

(with pedal)

Bm

F#m

G(9)

Asus

G<sup>7</sup>

## "A WHOLE NEW WORLD"

Lyrics by TIM RICE

Music by ALAN MENKEN

D

Bm7

A/C#

G6

F#7

Bm11

A6

G

D

Bm7

A/C#

G6 F#7 Bm11 A6 G D

A D A A7/C# D Dmaj7/G D/F# Dmaj7/G D/F#

Bm7 E7 G/A A D A C#dim7 D

Dmaj7/G D/F# Dmaj7/G D/F# Bm E7 C A7 D F#m7/C#

**"COLORS OF THE WIND"**  
 Lyrics by STEPHEN SCHWARTZ  
 Music by ALAN MENKEN

Bm F#m G Bm

F#m G A F#m7 G(9)

Em7 D(9)/F# G6 A Em7 G/A A7

D Bm7 G(9)

Bm7 G(9) Asus C6/G rit.

F Bb/D C/E Bb6 A7 Dm11 C mf a tempo

Bb(9) F C/E F C/E F

Fmaj7/Bb F/A Fmaj7/Bb F/A Dm7 G7 Bb/C Bb(9) Asus A

D Bm7 A/C# G6 F#7 Bm11 A6

G D A D

A A7/C# D Dmaj7/G D/F# Dmaj7/G D/F# Bm7 E7 G/A

A D A C#dim7 Bm7 Dmaj7/G D/F# Dmaj7/G D/F#

Bm E7 C A7 D Bm7 G A

F#m7 G(9) Em7 D/F# Em7 D/F#

*cresc. poco a poco*

G G/A D Bm7

*rit.* *mp a tempo*

Gmaj9 A7sus D(9)

*molto rit.* *rubato*



# BARE NECESSITIES

Words and Music by  
TERRY GILKYSON

Moderately, with a gospel feel ♩ = 72

First system of musical notation. Treble clef, key signature of one flat (Bb), 4/4 time. The piece begins with a piano introduction marked *mf*. The first four measures are: F, F/A, Bb, and Gm7 F. The bass line consists of a single bass note in each measure.

Second system of musical notation. Treble clef, key signature of one flat (Bb), 4/4 time. The first four measures are: F, F/E, Dm, and Dm/C. The fifth measure is G, followed by a triplet of eighth notes. The sixth measure is C, followed by a triplet of eighth notes. The seventh measure is F. The bass line features a triplet of eighth notes in the fifth measure.

Third system of musical notation. Treble clef, key signature of one flat (Bb), 4/4 time. The first measure is F/A, followed by a triplet of eighth notes. The second measure is Bb. The third measure is G9/B. The fourth measure is F/C, followed by a triplet of eighth notes. The fifth measure is D7. The bass line has a sustained chord in the second measure.

Fourth system of musical notation. Treble clef, key signature of one flat (Bb), 4/4 time. The first measure is G, followed by a triplet of eighth notes. The second measure is C7, followed by a triplet of eighth notes. The third measure is F, followed by a triplet of eighth notes. The fourth measure is F, followed by a triplet of eighth notes. The lyrics "Look for the" are written below the treble clef. The piece concludes with a *rit.* (ritardando) marking. The bass line features a triplet of eighth notes in the second measure and a *rit.* marking in the fourth measure.

F F/A B♭

bare ne - ces - si - ties, the sim - ple bare ne - ces -

8<sup>vb</sup>

F Dm7

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

8<sup>vb</sup>

G7 C9 F

I mean the bare ne - ces -

8<sup>vb</sup>

F/A B♭ Bdim7

si - ties, that's why a bear can rest at ease to

F/C                  Dm                  G7sus                  Bb/C                  F

bring the bare ne - ces - si - ties of life

C7                                  C7/E

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

F                                  C7

roam, I could - n't be fond - er

C7/E                                  F

of my big home. The bees are buzz -

B $\flat$  Bbm F/A

in' in the trees to make some hon - ey just for me.

G9 Dm7

You look un - der the rocks and plants, and you

Gm7 C7 F

take a glance at the fan - cy ants, may - be try a few.

D D7 Gm7 C7

The bare ne - ces - si - ties of life will come to

F D7 Gm7 C7

you.

G G/B C G

(Horns)

Em7 A7 D9

G G/B C A9/C#

To

G/D Em A7sus D7 G

bring the bare ne - ces - si - ties of life.

D7 D7/F#

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

G D7

roam, — I could - n't be fond - er. —

D7/F# G

of my big home. — The bees are buzz -

C Cm G/B

in' in\_\_\_ the trees\_\_\_ to make some hon - ey just\_\_\_ for me\_\_\_

A9 Em7

\_\_\_\_ You look un - der\_\_\_ the rocks\_\_\_ and plants,\_\_\_ and you

Am7 D7 G

take a glance at the fan - cy ants,\_\_\_ and may - be try a few\_\_\_

E E7 Am7

\_\_\_\_ The bare ne - ces - si - ties\_\_\_ of life\_\_\_

D7 G Em7

will come to you. Ooh,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Am7 D7 G

it's gon - na come to you.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a slur over the last two notes. The piano accompaniment features more complex chordal textures in the right hand.

Em7 Am7 D7

The bare ne - ces - si - ties of life will come to you.

The third system shows the vocal line and piano accompaniment. The piano part includes a 'rit.' (ritardando) marking and a double bar line. The vocal line ends with a double bar line.

Rubato G G7

yeah!

The fourth system is marked 'Rubato' and features a vocal line with a 'G' chord above it. The piano accompaniment includes triplets in the right hand and a bass line in the left hand. The system ends with a 'G7' chord and the word 'yeah!'.