

PIANO
VOCAL
GUITAR

"WILLY WONKA & THE CHOCOLATE FACTORY"

Lyrics and Music by

LESLIE BRICUSSE
and ANTHONY NEWLEY

Music Arranged and Conducted by WALTER SCHARF

DAVID L. WOLPER
presents

"WILLY WONKA & THE CHOCOLATE FACTORY"



Meet Charlie at the
Chocolate Factory with his
scoundgillious friends
Willy Wonka, Mike Teeves,
Augustus Gloop, Veruca Salt,
Ruffalo Beldew, Grandpa
Joe, and a lot of delicious
Chocolate.

WILLY WONKA & THE CHOCOLATE FACTORY

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THE CANDY MAN

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Verse

Ad lib (but not too slowly)

C Dm/G Cmaj7 Dm/G Cmaj7 Dm7/G

I can't stop eat - ing sweets! All those won - der - fu!

mf

p Colla Voce

A little slower

Am7 D9 G7sus G7 Bm7-5 E7 Am Am (Add G#) Am7

Wil - ly Won - ka treats. You can keep the oth - ers, 'cause

1st Tempo

Bm7 (Add E) E7 Am D7sus D7

me, I'm a Won - ker - er. When it comes to

R. H.

Gmaj7 E7-9 Am7 D7 Dm7/G G7sus G7

can - dy, Wil - ly's the con - quer-or.

rall.

Refrain-Moderato, joyfully

Cmaj7 C6 Cmaj9 A7-9 Dm7 G7

Who can take a sun - rise _____ sprin - kle it with dew, _____
 Who can take a rain - bow _____ wrap it in a sigh, _____

mp

Gm7 C7 Fmaj7 Bb9 C/G Am7

_____ cov - er it in choc - 'late and a mir - a - cle or two? The
 _____ soak it in the sun and make a straw - b'ry lem - on pie?

R.H.

Am7/D D7 Dm7/G C F/G

can - dy man, _____ (The can - dy man,) the can - dy man can. _____ (the

p *mp* *p*

C Am7 D7sus D7 Dm7/G

can - dy man can.) The can - dy man can 'cause he mix - es it with love and makes the

1. Cmaj7 F/G Cmaj7 Dm7/G | 2. Cmaj7 F/G C C7sus C7

world_taste good. world_taste good. The

Fmaj7 F#o C/G GnoD Cmaj7 C6

can - dy man makes ev - 'ry - thing he bakes sat - is fy - ing and de - li - cious.

F#m7-5 B7+ B7+(-9) Em Em7 Em7/A A7-9 Dm7 Tacet Bb7 A7 Ab7-5 G7 Tacet

Talk a - bout your child - hood wish - es! You can e - ven eat the dish - es!

Dm7/G G7 Cmaj7 C6 Cmaj9 A7-9

Who can take to-mor - row, _____

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The key signature has one flat (Bb), and the time signature is 4/4. Dynamics include *mp*.

Dm7 G7 Gm7 C7 Fmaj7 Fm6

dip it in a dream, _____ sep - a - rate the sor - row and col

The second system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the eighth-note pattern. The key signature remains one flat. Dynamics include *mp*.

E7+ Am7 Am7/D D7 Dm7/G C F/G

lect up all the cream? The can - dy man, _____ (The can - dy man,) the can - dy man can. _____ (th

The third system features a vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note pattern. The key signature is one flat. Dynamics include *p* and *mp*.

C Am7 D7sus D7 Dm7/G

can - dy man can.) The can - dy man can 'cause he mix - es it with love and makes th

The fourth system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the eighth-note pattern. The key signature is one flat. Dynamics include *mp*.

1. Cmaj7 F/G C C7sus C7 | 2. Cmaj7 C C6

world_ taste good. The world_ taste good.

rall.

Very slowly, ad lib.

Am9 Am7 D7sus D7 Dm7/G Dm9/G Dm7/G

And the world tastes good 'cause the can - dy man thinks_ it

mp p rall.

Moderato

Bb (Add C) C (Add D)

should,

f mp

Bb (Add C)

C (Add D)

Repeat and fade out

dim. poco a poco

CHEER UP, CHARLIE

Words and Music by LESLIE BRICUSSE
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Moderately slow

The piano introduction is in 4/4 time, moderately slow. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady quarter-note pattern: G2, A2, B2, C3. Dynamics include *mf* (mezzo-forte) at the beginning, *rall.* (ritardando) in the middle, and *pp* (pianissimo) at the end.

Verse

Moderato, ad lib.

The first line of the verse is in 4/4 time, Moderato, ad lib. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "You get blue like ev-'ry-one; But me and Grand-pa Joe _____ can". Above the melody, the following chords are indicated: G (Add A), Cm6/G, Gmaj7, G6, Dm7/G, G7-9 (Add E), and C/G (Add D). The piano accompaniment is marked *mp* (mezzo-piano) and *Colla Voce*.

The second line of the verse is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "make your trou- bles go a- way, blow a- way. There they go." Above the melody, the following chords are indicated: Dm7/G, C, C/B, Am, Abmaj7, Fm7, and Fm9/Bb. The piano accompaniment is marked *f* (forte) at the beginning, *rall.* (ritardando) in the middle, and *p* (piano) at the end.

Refrain

Moderately slow, Rubato and Tenderly

Bb7-9 (Add G) Ebmaj Eb Abm/Eb Ebmaj7 Eb6 Gm7 Gm7-5/C C7-9

Cheer up, Char-lie, — give me a smile. What hap-pened to the smile I used to

mp

Abmaj7 Gm7 C7 Fm7 Db9 Gm7 Cm9 Bb Cm7

know? Don't you know your grin has al-ways been my sun-shine?

Cm7/F F7 Bb (Add G) Bb7-9 (Add G) Ebmaj Eb

Let that sun-shine show! — Come on, Char-lie, —

mf *p* *mp*

Abm/Eb Ebmaj7 Eb6 Gm7 Gm7-5/C C7-9 Abmaj7 Gm7 C7

no need to frown. Deep down you know to-mor-row is your toy.

Fm7 Db9 Gm7 Cm9/Bb Cm7 Fm9 Fm7/Bb

When the days get heav-y, nev-er pit - a - pat 'em! Up and at 'em,

Eb Bbm7 Eb7 Ab Dbm/Ab 3 Ab

boy! Some day, sweet as a song,

Abmaj7 Ab6 Gm Gm7-5 C7-9

Char-lie's luck-y day will come a - long. 'Til that day you've got-ta stay in

Fm Fm (Add E) Cm7/F F7 Bm7 E7 (Add 8va) (Add G)

strong, Char-lie. Up on top is right where you be - long. Look up,

Ebmaj Eb Abm/Eb Ebmaj7 Eb6 Gm7 Gm7-5/C C7

Char-lie, — you'll see a star. Just fol-low it and keep your dreams in

Fm Am7-5 Abm6 Gm7 B°/C Cm7

view. Pret - ty soon the skies are gon - na clear up, Char-lie.

Abmaj7 G7sus G7-9 Cm7 F7-5-9 Tacet (Optional) Ebmaj7/Bb Eb/Bb Cm

Cheer up, Char-lie, do _____ Cheer up, Char-lie, —

mf *rall.* *f* *mf* *a tempo*

Fm7 Gm7 Ab (Add Bb) Fm7/Bb Am7-5 Abm6 Eb/G A°/Gb F7 (Add Bb) Fbmaj7-5 Ebmaj7 Eb

just be glad you're you. _____

rall. *a tempo* *rall.* *f*

I WANT IT NOW

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Freely

Db

Eb

Db

Eb

Spoken: Geeses, geeses, I want my geese to lay gold eggs for Easter!

mf

With motion

N.C.

E6b5

Ab7sus

Ab7

Db

At least a hundred a day! And by the way... Sung: I want a feast.

p

C/Ab

Db

Eb/Db

I want a bean - feast.

p

Ab13b9

Db

Ab+/Ab

Bbm

Eb7

Cream buns and dough - nuts and fruit - cake with no nuts, so

Cm9

F7

Gb

Fm7/Ab

good you could go nuts.

Ebm7/Ab

Db

A7

Ab7

Db

I want a ball. I want a

Eb/Db

Db

Ab+/Ab

Bbm

par - ty. Pink mac - a - roons and a mil - lion bal -

Eb7 Cm9 F7 Gb
 loons and per - form - ing ba - boons and give it to me

N.C. Db Db+/Ab Db7sus
 now! I want the world.

Dbmaj7 Eb7 Ebm/Ab Ab7 Db Db+/Ab
 I want the whole world. — I want to lock it all

Bbm Eb7 Cm9 F7 Gb
 up in my pock - et. It's my bar of choc - 'late. Give it to me

Db

Gb/Ab

A7

D

D+/A

now. _____ I want to - day,

sf *mf*

G/D

D

E/D

Edim/D

D

I want to - mor - row. _____ I want to

cresc.

D6/A

Bm7

E7

A7b5

wear 'em like braids in my hair and I don't want to share 'em!

ff

Eb

Db

Bb13

mp

E \flat E \flat 6 E \flat maj7 E \flat E \flat (add9)

I want a party with room - fuls of laugh - ter.

E \flat D \flat maj7 E \flat

Ten thou - sand tons of ice cream. And if I

E \flat 6 E \flat maj7 E \flat

don't get the things I am af - ter

E \flat E \flat 6 E \flat maj7 Fmaj7

I'm going to scream.

cresc.

F6

Ab6

F6

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 two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Ab6

F(b6)

G(b5)/C

F(b6)

G(b5)/C A(add4)/F

Ab(b5)/C A(add4)/F

Ab(b5)/C

The second system continues the musical piece. The vocal line is mostly silent, with some notes appearing later in the system. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

Abmaj7/Bb

Gmaj7/F Abmaj7/Bb

Gmaj7/F Ab/Bb

Bb7

Ab/Bb Bb+

Eb6

The third system includes the vocal line with the lyrics "I want the". The piano accompaniment continues with chords and a bass line. The vocal line has a few notes corresponding to the lyrics.

I want the

F/Eb

Eb

works!

I want the whole works.

Pres - ents and

The fourth system continues the musical piece. The vocal line has the lyrics "works! I want the whole works. Pres - ents and". The piano accompaniment features chords and a bass line, with some dynamics markings like 'p' and 'v'.

E \flat 6 **E \flat maj7** **F/ $\text{E}\flat$** **Fm7**

priz - es and sweets and sur - pris - es of all shapes and

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note on 'priz', followed by a half note on 'es', and then a quarter note on 'and'. The piano accompaniment features a steady bass line and chords in the right hand.

Gm7 **A \flat maj7** **Am7 \flat 5** **E \flat /B \flat**

siz - es and now. _____ Don't care

Detailed description: This system contains measures 5-8. The vocal line has a half note on 'siz', a quarter note on 'es', and a half note on 'and'. There is a long horizontal line under 'now.' indicating a breath or a long note. The piano accompaniment continues with chords and a bass line.

B \flat 9 **E \flat 6**

how, I want it now.

Detailed description: This system contains measures 9-12. The vocal line has a quarter note on 'how,', followed by quarter notes on 'I', 'want', 'it', and 'now.'. The piano accompaniment features a more active bass line and chords in the right hand.

B \flat **B \flat 7 \sharp 5** **E \flat**

Don't care how, I want it now!

Detailed description: This system contains measures 13-16. The vocal line has a quarter note on 'Don't', a quarter note on 'care', a quarter note on 'how,', a quarter note on 'I', a quarter note on 'want', a quarter note on 'it', and a half note on 'now!'. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line.

OOMPA-LOOMPA DOOMPADEE-DOO

Words and Music by LESLIE BRICUSSE
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Moderato

mp

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderato' and the dynamics are 'mp'.

Cm Fm Dm7-5 Cm/Eb Ab7 G7

Oom - pa - loom - pa, doom - pa - dee - do!

1. I've got a per - fect puz - zle for you!
2. I've got an - oth - er puz - zle for you!
3. I've got an - oth - er puz - zle for you!
4. I've got a fi - nal puz - zle for you!

mp

The piano accompaniment for the first vocal line features a melody in the right hand and a bass line in the left hand. The right hand melody is characterized by eighth notes and chords, while the left hand provides a simple bass line. The dynamics are 'mp'.

Cm Fm Dm7-5 Cm/Eb Ab7 G7 Cm

Oom - pa - loom - pa, doom - pa - dee - dee! If you are wise you - 'll lis - ten to me!

The piano accompaniment for the second vocal line continues the melody and bass line from the first line. The right hand melody includes a final cadence, and the left hand bass line concludes with a sustained chord. The dynamics are 'mp'.

Fm Fm (Add E) Fm7 Bb9 Eb Fm7 Bb7

What do you get when you guz-zle down sweets, eat - ing as much as an
 What do you get when your man-ners are bad? Why are you rude to your
 Who do you blame when a kid is a brat, pam-pered and spoiled like a
 What do you get from a glut of T. V.? A pain in the neck and an

mf *mp*

Eb Fm7 Fm7/Eb Bb9/D Eb

el - e - phant eats? What are you at get - ting ter - ri - bly fat?
 moth - er and dad? What do you gain driv - ing peo - ple in - sane?
 Si - a - mese cat? What can you say when a kid is a curse? The
 I. Q. of three! Why don't you try sim - ply read - ing a book?

mf

D7 Dm7-5 G7

What do you think will come of that?
 I should have thought the an - swers plain!
 par - ents are us - ually ten times worse! Or
 Or could you just not bear to look?

mp

Tacet Cm Fm

I don't like the look of it!
 You don't gain an - y - thing!
 have - n't you no - ticed?
 You'll get no com - mer - cials!

mf *mp*

Dm7-5 Cm/Eb Ab7 G7 Cm Fm

If you're not greed - y you will go far!
 Giv - en good man - ners you will go far!
 If you're not spoiled then you will go far!
 Do as I say and you will go far!

You will live in nap - pi - ness too!

Cm/Eb Cm/D Cm G7

1. 2. 3.
 Cm Cm/Bb Abmaj7 G7

Like the oom - pa - loom - pa, doom - pa - dee - doo!

Cm Cm/Bb Abmaj7 G7

4. Keep repeating and fade out
 Cm Cm/Bb Abmaj7 G7

doo! Doom - pa - dee -

dim. poco a poco

I'VE GOT A GOLDEN TICKET

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Moderately Fast

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

With abandon

F F6/C Fmaj7 F6/C F D7+ G7 C7 C/Bb

I nev-er thought my life could be an-y-thing but ca-tas-tro-phel But
I nev-er had a chance to shine. Nev-er a hap-py song to sing. But

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a *mf* dynamic marking. The key signature has one flat (Bb), and the time signature is 4/4.

F/A Bb/Ab C7/G C7 Dm7 G7 Cm7 F9 F7

sud-den-ly I be-gin to see a bit of good luck for me! 'Cos
sud-den-ly half the world is mine! What an a-maz-ing thing! 'Cos

The second system continues the vocal and piano accompaniment. The piano part features various chords and a steady accompaniment.

Bb Bb F/C F7 Bb Bbm F/A

I've got a gold-en tick-et! _____
I've got a gold-en tick-et! _____

The final system concludes the song with a vocal line and piano accompaniment. The piano part ends with a final chord and a fermata over the final note.

B \flat B \flat maj7 Am7-5 D7sus D7 G7sus G7

I've got a gold - en twin - kle in my eye! _____
 I've got a gold - en sun up in my sky! _____

The first system of the score features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano).

1. C7 B \flat /D Ebm6 C7/E 2. Cm7 Dm7 Eb6 F7

The second system shows a piano accompaniment with two first endings. The first ending consists of four measures with chords C7, B-flat/D, Ebm6, and C7/E. The second ending consists of four measures with chords Cm7, Dm7, Eb6, and F7. The piano accompaniment includes a bass line and a right hand with chords and some melodic movement. Dynamics include *f* (forte).

B \flat B \flat 6 B \flat maj7 B \flat 6 B $^{\circ}$

I nev - er thought I'd see the day when I would face the world and say, 'Good-

The third system features a vocal line and piano accompaniment. The key signature remains two flats. The vocal line has lyrics: "I nev - er thought I'd see the day when I would face the world and say, 'Good-". The piano accompaniment includes a bass line and a right hand with chords and some melodic movement. Dynamics include *mf* (mezzo-forte).

F/C Cm9 Cm7 Ab/Gb

morn - ing. _____ Look at the sun!!" _____

The fourth system features a vocal line and piano accompaniment. The key signature remains two flats. The vocal line has lyrics: "morn - ing. _____ Look at the sun!!" _____". The piano accompaniment includes a bass line and a right hand with chords and some melodic movement. Dynamics include *f* (forte).

B \flat B \flat 6 B \flat maj7 B \flat 6 B $^{\circ}$

I nev-er thought that I would be slap in the lap of lux - u - ry! 'Cause

mf

F/C D7/A sus D7 B \flat m/D \flat C7 Am7 D7

I'd have said _____ it could-n't be done! _____ But

C7sus C7 F F6/C Fmaj7 F6/C

it can be done! _____ I nev-er dreamed that I would climb

mp. *R.H.* *mf*

F D7+ G7 C7 C/B \flat F/A B $^{\circ}$ /A \flat C7/G C7

o - ver the moon in ec - sta - sy; But nev-er-the-less it's there that I'm

Dm7 G7 Cm7 F9 F7 Bb B° F/C F7

short-ly a-bout to bel_____ 'Cos I've got a gold - en tick - et!_____

Bb Bbm F/A Bb Bbmaj7 Am7-5 D7sus D7

I've got a gold - en chance to make my

G7 G7-5 Gm Gm (Add F#) Gm7 Tacet Gm7/C

way!_____ And with a gold - en tick - et it's a gold -

Tacet Gm7/C Tacet F Ab C7/G sus Gb7-5 F

en day!_____

PURE IMAGINATION

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Moderately slow, expressively

Fm9/Bb

The piano introduction consists of two staves in 4/4 time, starting with a treble clef and a key signature of two flats (Bb and Eb). The music is marked with a piano (*p*) dynamic. It features a series of chords and melodic lines in the right hand, and a bass line in the left hand. The chords are Fm9/Bb, Eb/G, Fm11, and Fm11/Bb. The piece ends with a fermata over the final chord.

Red.

*

Red.

Ab

Eb/G

Fm11

Fm11/Bb

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "Come with me find and in you'll be mind in a there's a". The piano accompaniment is in a bass clef with a key signature of two flats. It is marked with a mezzo-piano (*mp*) dynamic. The chords are Ab, Eb/G, Fm11, and Fm11/Bb. There are asterisks (*) under the piano accompaniment staff at the beginning and end of the system.

*

Ebmaj7

Fm7

F#dim

Ebmaj7/G

Cm7

The second system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "world world of pure i - mag - i - na - tion! Take a world of end - less fas - ci - na - tion. No more". The piano accompaniment is in a bass clef with a key signature of two flats. It is marked with a mezzo-forte (*mf*) dynamic. The chords are Ebmaj7, Fm7, F#dim, Ebmaj7/G, and Cm7. There is an asterisk (*) under the piano accompaniment staff at the beginning of the system.

Fm9

Fm9/Bb

The third system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "look fun and place you'll see in to fun place to be than in". The piano accompaniment is in a bass clef with a key signature of two flats. It is marked with a mezzo-piano (*mp*) dynamic. The chords are Fm9 and Fm9/Bb.

*Eb*dim7 *Eb*maj7 *Ab* *Eb/G*

your i - mag - i - na - tion! We'll be
 your i - mag - i - na - tion! You can

R.H.

*F*m11 *F*m11/*Bb*

gin dream with a spin trav - 'ling
 dream an - y dream, you can

mp *mp*

*Eb*maj7 *F*m7 *F*#dim *Eb*maj7/*G* *C*m7

in the world of my cre - a - tion! What we'll
 sa - your ev - 'ry sit - u - a - tion! Life in

mf *mp*

*F*m9 *F*m9/*Bb* *G*(add9)

see will de - fy ex - pla - na - tion!
 there's a sen - sa - tional sen - sa - tion!

mf

A♭maj7

Gm7

Gm7/C

C7♭9

If you want to view par - a - dise,
If you want to see mag - ic lands,

f

mf

Fm9

Fm9/B♭

E♭maj9

sim - ply look a - round and view it!
close your eyes and you will see one!

Am7♭5

D7

Gm11

Gm7

C13

F9

An - y - thing you want to, do it! Want to change the world? There's
Wan - na be a dream - er? Be one! An - y - time you please and

f

B♭7

A♭/B♭

E7/B♭

Fm7/B♭

A♭

E♭/G

Fm11

noth - ing to it! There is no life I
please save me one! There is no place to

mp

mp

Fm11/Bb Ebmaj7 Fm7 F#dim Gm7 Cm7

know to com - pare with pure i - mag - i - na - tion! Liv - ing
 go to com - pare with your i - mag - i - na - tion! So go

mp *mp*

Fm9 Fm9/Bb G(add9)

there, you'll be free free if you tru - ly
 there to be free if you tru - ly

1 Bbm7 Bb7 Eb Fm9/Bb Ab Eb/G

wish to be! You will

p *mf* *mp*

2 Bbm7 Bb7 Eb Abmaj7 Ebmaj7

wish to be!

mf *rall.* *p*