

from *Willy Wonka and the Chocolate Factory***PURE IMAGINATION**for S.A.B. voices and piano
with optional SoundTrax CD*Arranged by
JAY ALTHOUSEWords and Music by
LESLIE BRICUSSE
and **ANTHONY NEWLEY****Tenderly** (♩ = ca. 96-100), with freedom of movementSOPRANO
ALTO

BARITONE

PIANO

Tenderly (♩ = ca. 96-100), with freedom of movementA^b/B^bE^bma⁷/B^bA^b°/B^bE^bma⁷*mp*

5

opt. SOPRANO SOLO mp

Come with

A^bma⁷Gm⁷Fm⁷B^b7(sus4)* Also available for S.A.T.B. (37983), S.S.A. (37984), T.T.B.B. (39743), and 2-part (37985).
SoundTrax CD available (37986).

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9

me and you'll be in a world of pure im - ag - i - na - tion. *(end solo)*

opt. SOLO mp

Fm⁹ A^bmaj7/B^b E^bmaj7 Cm7(add2) Cm7

13

look and you'll see in - to your im - ag - i - na - tion.

Fm⁹ Fm⁷ A^bmaj7/B^b Fm⁷/B^b D/E^b E^bmaj7

16

17

(end solo) mp

We'll be - gin with a spin trav - 'ling

A^bmaj7 E^b/G Fm⁹ A^bmaj7/B^b

19

in the world of my cre - a - tion. What we'll see will de -

Ebmaj7 Cm7(add2) Gm Cm7 Fm9 Fm7

22

fy ex - pla - na - tion.

cresc.

Abmaj7/Bb Fm7/Bb G(add2) Gmaj9 G(add2) G

cresc.

25

If you want to view par - a - dise sim - ply look a - round and

mf

Abmaj7 Gm7 Cm7 Fm7 Abmaj7/Bb

mf

28

view it. An - y - thing you want to, do it.

Vocal line for measures 28-30. The melody starts with a quarter note G4, followed by a half note Bb4, and then a quarter rest. The second measure begins with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a quarter rest. The third measure consists of a half note G5 and a quarter rest.

Ebmaj9 Am7(b5) D7 D/F# F6/G Gm

Piano accompaniment for measures 28-30. The left hand plays a steady bass line with quarter notes G2, Bb2, C3, and D3. The right hand plays chords and moving lines: Ebmaj9 (G4, Bb4, C5, Eb5), Am7(b5) (A4, C5, Eb5, G5), D7 (D4, F#4, A4, C5), D/F# (D4, F#4, A4, C5), F6/G (F4, A4, C5, Eb5), and Gm (G4, Bb4, C5, Eb5).

31

Want to change the world? There's noth - ing to it. There is

rit. *a tempo*

Vocal line for measures 31-33. Measure 31: quarter notes G4, A4, Bb4, C5, quarter rest. Measure 32: quarter notes D5, E5, F5, G5, quarter rest. Measure 33: quarter note G5, quarter rest.

C9 C9(b5) F7(sus4) F7 Bb7

rit. *a tempo*

Piano accompaniment for measures 31-33. The left hand plays chords: C9 (C2, E2, G2, Bb2, C3), C9(b5) (C2, Eb2, G2, Bb2, C3), F7(sus4) (F2, A2, C3, Eb3), F7 (F2, Ab2, C3, Eb3), and Bb7 (Bb2, D3, F3, Ab3). The right hand plays chords: C9 (C4, E4, G4, Bb4, C5), C9(b5) (C4, Eb4, G4, Bb4, C5), F7(sus4) (F4, A4, C5, Eb5), F7 (F4, Ab4, C5, Eb5), and Bb7 (Bb4, D5, F5, Ab5). A *rit.* marking is present over the first two measures, and *a tempo* begins in measure 33.

34

no life I know to com - pare with pure im - ag - i -

Vocal line for measures 34-36. Measure 34: quarter notes G4, A4, Bb4, C5, quarter rest. Measure 35: quarter notes D5, E5, F5, G5, quarter rest. Measure 36: quarter notes G5, quarter rest.

Fm9 Abmaj7/Bb Ebmaj7

Piano accompaniment for measures 34-36. The left hand plays chords: Fm9 (F2, Ab2, C3, Eb3, F3), Abmaj7/Bb (Ab2, C3, Eb3, F3, Bb3), and Ebmaj7 (Eb2, G2, Bb2, C3, F3). The right hand plays chords: Fm9 (F4, Ab4, C5, Eb5, F5), Abmaj7/Bb (Ab4, C5, Eb5, F5, Bb5), and Ebmaj7 (Eb4, G4, Bb4, C5, F5).

37

na - tion. Liv - ing there, you'll be free if you

Cm(add2) Gm Cm7 Fm9 Fm7 Abmaj7/Bb Fm7/Bb

40

tru - ly wish to be

rit. *a tempo*

G(add2) Gmaj9 Bbmaj7 A/Bb Bb Eb Bbm7 Db/Eb

rit. *a tempo*

44

If you want to view par - a - dise sim - ply look a - round and

Abmaj7 Gm7 Bb/C C7(b9) Fm7 Abmaj7/Bb

47

view it. An - y - thing you want to, do it.

E \flat maj 9 Am 7 (b 5)D 7 D/F $^\sharp$ F 6 /G

Gm

50

Want to change the world? There's noth - ing to it. There is

rit. *a tempo*

C 9 C 9 (b 5)F 7 (sus 4)F 7 B \flat 7 B \flat

53

no life I know to com - pare with pure im - ag - i -

Fm 9 A \flat maj 7 /B \flat B \flat 13 (b 9)B \flat 7 ($^\sharp$ 5)E \flat maj 9 Fm 7 F $^\sharp$ dim 7

56

na - tion. Liv - ing there, you'll be free if you tru - ly

rit.

Gm7 Cm7 Fm9 Fm7 Abmaj7/Bb Fm7/Bb G(add2) Cmaj9

60

wish to be.

freely, *mp*

61 *a tempo*

Bbmaj7 N.C. Ab/Bb Ebmaj7/Bb Ab6/Bb

freely, *mp*

a tempo

64

freely
p

Oo

p

Ebmaj7/Bb Abmaj7 Eb/G Fm7 Fm7/Bb Eb

p *freely*