

from *Willy Wonka and the Chocolate Factory***PURE IMAGINATION**for T.T.B.B. voices and piano  
with optional SoundTrax CD\*Arranged by  
**JAY ALTHOUSE**Words and Music by  
**LESLIE BRICUSSE**  
and **ANTHONY NEWLEY****Tenderly** (♩ = ca. 96-100), with freedom of movement

TENOR I  
TENOR II

BARITONE  
BASS

PIANO

*mp*

Ab/Bb Ebmaj7/Bb Ab<sup>b</sup>/Bb Ebmaj7

5

*opt. SOLO mp*

Come with

Abmaj7 Gm7 Fm7 Bb7(sus4)

\* Also available for S.A.T.B. (37983), S.A.B. (39742), S.S.A. (37984), and 2-part (37985).  
SoundTrax CD available (37986).

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9

*(end solo)*

me and you'll be in a world of pure im - ag - i - na - tion.

*opt. SOLO mp*

Fm<sup>9</sup> A<sup>b</sup>maj7/B<sup>b</sup> E<sup>b</sup>maj7 Cm7(add2) Cm7

Take a

13

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

Fm<sup>9</sup> Fm7 A<sup>b</sup>maj7/B<sup>b</sup> Fm7/B<sup>b</sup> D/E<sup>b</sup> E<sup>b</sup>maj7

16

17

*(end solo)* We'll be - gin with a spin trav - 'ling

*mp*

A<sup>b</sup>maj7 E<sup>b</sup>/G Fm<sup>9</sup> A<sup>b</sup>maj7/B<sup>b</sup>

19

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

E♭maj7 Cm7(add2) Gm Cm7 Fm9 Fm7

22

fy ex - pla - na - tion.

*cresc.*

A♭maj7/B♭ Fm7/B♭ G(add2) Gmaj9 G(add2) G

*cresc.*

25

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

*mf*

A♭maj7 Gm7 Cm7 Fm7 A♭maj7/B♭

*mf*

28

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

E♭maj9

Am7(b5)

D7

D/F#

F6/G

Gm

31

*rit.*

*a tempo*

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

C9

C9(b5)

F7(sus4)

F7

B♭7

*rit.*

*a tempo*

34

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

Fm9

A♭maj7/B♭

E♭maj7

37

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

Cm(add2) Gm Cm7 Fm9 Fm7 A♭maj7/B♭ Fm7/B♭

40

tru - ly wish to be.

*rit.* *a tempo*

G(add2) Gmaj9 B♭maj7 A/B♭ B♭ E♭ B♭m7 D♭/E♭

*rit.* *a tempo*

44

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

A♭maj7 Gm7 B♭/C C7(b9) Fm7 A♭maj7/B♭

47

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

*E<sub>b</sub>maj<sup>9</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> D/F# F<sup>6</sup>/G Gm*

50

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

*rit. a tempo*

*C<sup>9</sup> C<sup>9</sup>(b<sup>5</sup>) F<sup>7</sup>(sus<sup>4</sup>) F<sup>7</sup> B<sub>b</sub><sup>7</sup>*

*rit. a tempo*

53

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

*Fm<sup>9</sup> A<sub>b</sub>maj<sup>7</sup>/B<sub>b</sub> B<sub>b</sub><sup>13</sup>(b<sup>9</sup>) B<sub>b</sub><sup>7</sup>(#<sup>5</sup>) E<sub>b</sub>maj<sup>9</sup> Fm<sup>7</sup> F#dim<sup>7</sup>*

56 *rit.*

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

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

60 *freely mp* **61** *a tempo*

wish to be.

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*