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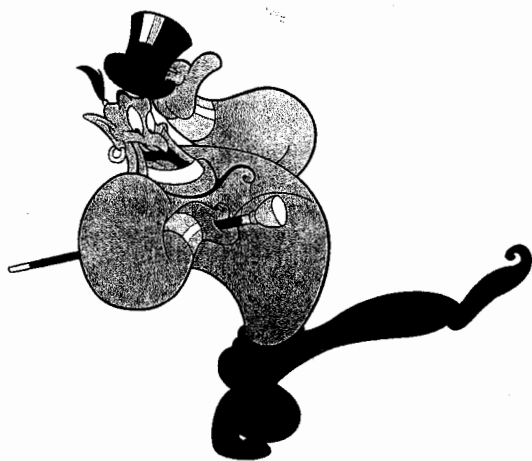
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Cruella De Vil

From Walt Disney's *101 Dalmatians*

Words and Music by Mel Leven

Slow blues tempo ()

C C7 F#dim G

2 1 2

f *mf*

Cru -

C7 F7

1 2 1 2

el - la De Vil, Cru - el - la De Vil, if
 curl of her lips the ice in her stare; all

1 5 1 2

C7 F7

1 2 1 2

she does - n't scare you, no e - vil thing will. To
 in - no - cent chil - dren had bet - ter be - ware. She's

C Ab7 Bb9 A9

see her is to take a sud - den chill, Cru -
 like a spi - der wait - ing for a kill. Look

1. D7 G7 2. D7 G7

el - la, Cru - el - la De Vil. The out for Cru - el - la De

C 2 E7 1 3 Am

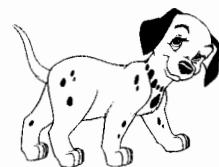
Vil. At first you think Cru - el - la is the dev - il, but

E7 4 3 Am 2

af - ter time has worn a - way the shock, you

D7

come to re - al - ize you've seen her kind of eyes



Ab7 Dm7/G G C7

watch - ing you from un - der - neath a rock. This vam - pire — bat, — this

F7 C7

in - hu - man beast, — she ought to be locked up and

F7 C Ab7

nev - er re - leased. — The world was such a whole - some place un -

Bb9 A7 D7 G C

til Cru - el - la, Cru - el - la De Vil. *sfz*

1 4 2 5 1 5





A Whole New World

From Walt Disney's *Aladdin*

Music by Alan Menken • Lyrics by Tim Rice

Sweetly

C 2

mp

1
5

Aladdin: C

I can show you the world, shin - ing, shim - mer - ing,
I can o - pen your eyes take you won - der by

C/G G F 4 E7 Am C/G

splen - did. Tell me prin - cess, now when did you last
won - der o - ver, side - ways and un - der on a

3 4 2 1

1 F C 2 F

let your heart de - cide? mag - ic car - pet

1
3

C 2 G/B C

ride. A whole new world a new fan -

G/B C F C/E 1

tas - tic point of view. No one to tell us no or

F C/E Am7 D7 F/G G N.C. Jasmine: 5

where to go or say we're on - ly dream - ing. A whole new

G/B C G G#dim

world a daz - zling place I nev - er knew.



Am C F C/E F C/E 1

But when I'm 'way up here it's crys - tal clear that

2

Am7 D7 F/G N.C. C C7

1 2 1 2

now I'm in a whole new world with you.

1 2

F F/C C

3

mf Un - be - liev - a - ble sights in - de - scrib - a - ble feel - ing.

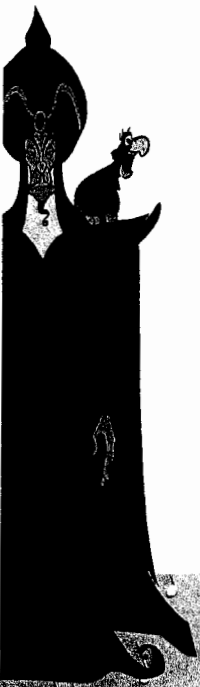
1 5

Bb A7 Dm F/C Bb

4

Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond

3





F C7/E F C/E

2 4 3 4 2

sky. A whole new world, a hun-dred thou-sand things to see.

5

F Bb F/A Bb F/A

1 5

I'm like a shoot-ing star. I've come so far I

5

Dm7 G7 Bb/C N.C. C7

2 1 5

can't go back to where I used to be. Ev-'ry turn a sur-

F C C#dim7 Dm F/C Bb F/A

2 2 2 3

prise. Ev-'ry mo-ment red-let-ter. I'll chase them an-y-where. There's

1 2 1 3





Bb 4 F/A Dm7 3 G7 Bb C7sus 2 C 1

time to spare. Let me share this whole new world with

Dm F/C Bb 4 1 F/A

you. *dim.* A whole new world, that's where we'll

mp

2

Gm7(add 4) F/A Bb

be. A thrill - ing chase, a won - d'rous

4

C7sus 3 F C7sus 5 1 F 5 1

place for you and me. *rit.*

1 1 2 3 1 5



The Bare Necessities

From Walt Disney's *The Jungle Book*

Words and Music by Terry Gilkyson

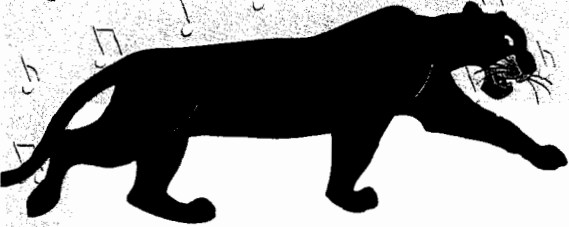
Brightly

System 1: Treble clef, 4/4 time. Chords: F, F#dim, Gm7. Bass clef: 8, #8, 8. Fingerings: 1 3, 1 3.

System 2: Treble clef: C7, F, F7. Bass clef: 5, 5, 1. Lyrics: Look for the bare ne-ces-si-ties, the

System 3: Treble clef: Bb, Bbmaj7, Bb7, F. Bass clef: 2, 2, 3, 5. Lyrics: sim-ple bare ne-ces-si-ties, for-get a-bout your

System 4: Treble clef: D7, G7, C7, C+. Bass clef: 5, 3, 4. Lyrics: wor-ries and your strife. I mean the



F F7 Bb 2 1 Bbmaj7

bare ne - ces - si - ties or Moth - er Na - ture's

1 2

Bb7 F 3 5 D7 G7 C7 1 2 1

re - ci - pes that bring the bare ne - ces - si - ties of

1 5 3 2

F 4 C7

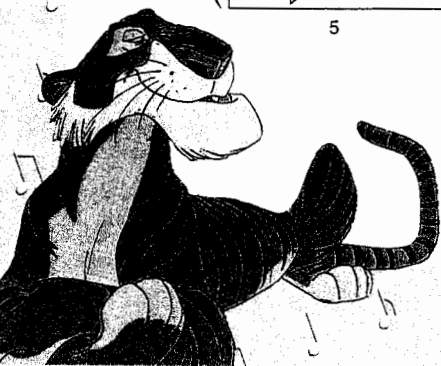
life. _____ Wher - ev - er I wan - der, _____

3 1 3

F

_____ wher - ev - er I roam, _____ I could-n't be

5 1 4 3 2 1 3



C7 F

fond er of my big home.

1 3 5

F7 Bb Bbm

The bees are buzz - in' in the tree to make some

2 5 1 2 1

F G7 Gm7

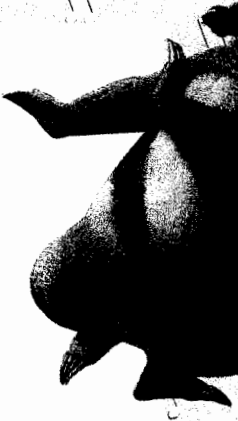
hon - ey just for me, the bare ne - ces - si - ties of

1

C7 F

life will come to you.

2 1 3 2





Under the Sea

From Walt Disney's *The Little Mermaid*

Lyrics by Howard Ashman • Music by Alan Menken

Brightly

C

G7

C

mf

G7

C

G7

C

The sea-weed is al - ways green - er
Down here all the fish is hap - py

G

C

2

in some - bod - y else - 's lake.
as off through the waves dey roll. You dream a - bout
The fish on the



Colors of the Wind

From Walt Disney's *Pocahontas*

Music by Alan Menken • Lyrics by Stephen Schwartz

Deliberately
D(no 3rd)

mp

1
5

Play L.H. octave lower

3 C/D

You think I'm an ig - no - rant sav - age, and you've

1
loco

D(no 3rd) 1 4 C/D

rall.

been so man - y plac - es, I guess it must be so. But still I can - not see, if the

1 5 1 5

Bb Am Dm Bb maj7 A(no 3rd)

2 1 1 5

sav - age one is me, how can there be so much that you don't know? You don't

1 5 1 5 1 5



Moderately

D R.H. 8va 3 Bm D loco 3

mf know...

Bm D 3 Bm 3 1

slight rit. You think you own what-ev - er land you land on; the

mp *a tempo*

D 3 F#m 4 Bm 2 1

earth is just a dead thing you can claim. But I know ev - 'ry rock and tree and

G 2 Em 1 A9sus Bm 1 R.H. 8va -- 1

crea - ture has a life, has a spir - it, has a name. You





D Bm D

3 1 3

think the on - ly peo - ple who are peo - ple are the peo - ple who look and think like

Detailed description: This system of music is in the key of D major. The first measure has a treble clef and a bass clef. The treble staff has a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4). The bass staff has a half note (D3). The second measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The third measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3).

F#m Bm G

4 2 3

you. But if you walk the foot - steps of a strang - er you'll learn

Detailed description: This system of music is in the key of D major. The first measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The second measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The third measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3).

Em7(add4) A9sus D Bm

loco 1 2 4 3 2 1

things you nev - er knew you nev - er knew. Have you ev - er heard the wolf cry to the

Detailed description: This system of music is in the key of D major. The first measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The second measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The third measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The fourth measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3).

F#m G Bm F#m

2 5 3 1

blue corn moon, or asked the grin - ning bob - cat why he grinned? Can you

Detailed description: This system of music is in the key of D major. The first measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The second measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The third measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3). The fourth measure has a treble clef and a bass clef. The treble staff has a quarter note (D4), a quarter note (E4), and a quarter note (F#4). The bass staff has a half note (D3).



G(add9) A D/F# Bm7 G6/9

5 2 1 3

sing with all the voic-es of the moun-tain? Can you paint with all the col-ors of the

decresc. *mf*

1

Bm7(add4) Em7sus A9sus D

2 1 4 2 1 2 1 3

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

p *rit.* *ff* *a tempo*

5

Bm D Bm

R.H. 8va

3 2 1

mf *decresc.* *poco accel.* *mp* Come

Brightly

D Bm D

3 1 3

run the hid-den pine-trails of the for-est, come taste the sun-sweet ber-ries of the

5 5 5





F#m Bm Bm/A G

earth. Come roll in all the rich-es all a-round you, and for

5 1 3 1 1

Em7 A9sus Bm A D

once nev-er won-der what they're worth. *mf* The rain-storm and the riv-er are my

cresc. 1 3 1 5

Bm D F#m

bro - thers; the her - on and the ot - ter are my friends; and

4

Bm G Em7 A9sus

f we are all con-nect-ed to each oth - er in a cir-cle, in a hoop that nev-er

3 3 1



D F#m G D/F# Bm
 loco 2 2 1 1 2
ff ends. How high does the syc - a - more grow? If you
 3 1 5 5
 Optional L.H. 8va -----

C G/A A G/A A G/A A
 1 2 1 2
f cut it down, then you'll nev - er know. And you'll
 loco rall. 1
 Optional L.H. 8va -----

Bm F#m G(add9) G
 4 2 5 1 5
ff nev - er hear the wolf cry to the blue corn moon, for
a tempo

Bm F#m
 4 1 2
 wheth - er we are white or cop - per - skinned, we need to





G A D/F# Bm 1 2 G6/9

sing with all the voic-es of the moun-tain, need to paint with all the col-ors of the

mf

loco 1/3 1/2 2

Bm7(add4) Optional R.H. 8va Em A F#m G *loco*

wind. You can own the earth and still all you'll own is earth un-til you can

rit.

1 2 1 2 4 2

2/4

Bm Gmaj7 G/A D Bm

R.H. 8va

paint with all the col-ors of the wind.

f *p* *a tempo*

5 1 2

loco G Em7/A D

rit. expressively *L.H. 2* *pp*

1 2 3 5

2 1 2



G C G C

go - ing up there. But that is a big mis - take.
land ain't hap - py. They sad 'cause they in the bowl.

F 2 C G 2

Just look at the world a - round you, right here on the
But fish in the bowl is luck - y, they in for a

4 2 1 4

C F C

o - cean floor. Such won - der - ful things sur - round you.
wors - er fate. One day when the boss get hun - gry

G C

What more is you look - in' for? } Un - der the
guess who gon' be on the plate. }



F C G

sea, un - der the sea.

C F 2 G

{ Dar - lin' it's bet - ter down where it's wet - ter. Take it from
No - bod - y beat us, fry us and eat us in fric - as -

C C7 F

me. see. Up on the shore they work all day.
We what the land folks loves to cook.

G Am D7 2 1

Out in the sun they slave a - way. While we de -
Un - der the sea we off the hook. We got no

4





F G

1. C

vo - tin' full time to float - in' un - der the sea.
trou - bles life is the bub - bles un - der the

G C G C

2. F C G7

sea. Un - der the sea.

C F G

Since life is sweet here we got the beat here nat - u - ral -





C C7 F

ly. E - ven the stur - geon and the ray

5 1



G Am D7

they get the urge 'n' start to play. We got the

F G C

spir - it, you got to hear it un - der the sea.

G7 C G C

The newt play the flute. The carp play the harp. The

4



G C F

plaice play the bass. And they sound-in' sharp. The bass play the brass. The

C G C

chub play the tub. The fluke is the duke of soul. The

G C G

ray he can play. The lings on the strings. The trout rock-in' out. The



C F C

black - fish she sings. The smelt and the sprat they know where it's at. An'





G C F

Oh, that blow - fish blow.

1 2

The first system of music features a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, A4 in the first measure; G4, Bb4, A4, G4 in the second measure; and a whole note G4 in the third measure. The bass clef staff provides accompaniment with quarter notes: G2, A2, Bb2, A2 in the first measure; G2, Bb2, A2, G2 in the second measure; and a whole note G2 in the third measure. Chord symbols G, C, and F are placed above the treble staff. Fingerings 1 and 2 are indicated below the first two measures of the bass staff.

C G C

5 3

The second system continues the piece. The treble clef staff has a whole note chord C4 in the first measure, followed by quarter notes G4, A4, Bb4, A4 in the second measure, and a whole note chord C4 in the third measure. The bass clef staff has quarter notes G2, A2, Bb2, A2 in the first measure, quarter notes G2, A2, Bb2, A2 in the second measure, and quarter notes G2, A2, Bb2, A2 in the third measure. Chord symbols C, G, and C are placed above the treble staff. Fingerings 5 and 3 are indicated below the second measure of the bass staff.

F G C

The third system continues the piece. The treble clef staff has quarter notes G4, A4, Bb4, A4 in the first measure, a quarter note G4 followed by a dotted quarter note G4 in the second measure, and a whole note chord C4 in the third measure. The bass clef staff has quarter notes G2, A2, Bb2, A2 in the first measure, quarter notes G2, A2, Bb2, A2 in the second measure, and quarter notes G2, A2, Bb2, A2 in the third measure. Chord symbols F, G, and C are placed above the treble staff. Fingerings 1 and 2 are indicated below the first measure of the bass staff.

F G

1 2 4

The fourth system continues the piece. The treble clef staff has quarter notes G4, A4, Bb4, A4 in the first measure, quarter notes G4, A4, Bb4, A4 in the second measure, and a whole note chord G4 in the third measure. The bass clef staff has quarter notes G2, A2, Bb2, A2 in the first measure, quarter notes G2, A2, Bb2, A2 in the second measure, and quarter notes G2, A2, Bb2, A2 in the third measure. Chord symbols F and G are placed above the treble staff. Fingerings 1, 2, and 4 are indicated below the first measure of the bass staff.





Am D7 F

G C G C

G D

A7 D

1 3

Un - der the



G D A

sea. Un - der the sea.

D G A

When the sar - dine be - gin the be - guine it's mu - sic to

D D7 G

me. What do they got, a lot of sand.

A Bm E7

We got a hot crus - ta - ce - an band. Each lit - tle





G A

clam here know how to jam here un - der the

1 4

D A7 D

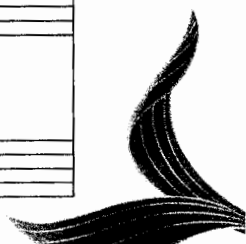
sea. Each lit - tle

G A

slug here cut - tin' a rug here un - der the

D A7 D

sea. Each lit - tle





G A

snail here know how to wail here. That's why it's

Detailed description: This system contains the first two measures of the song. The first measure is marked with a G chord and contains the lyrics 'snail here know how to'. The second measure is marked with an A chord and contains the lyrics 'wail here. That's why it's'. The music is written in G major (one sharp) and 4/4 time.

Bm E7

hot - ter un - der the wa - ter. Ya we in

Detailed description: This system contains the next two measures. The first measure is marked with a Bm chord and contains the lyrics 'hot - ter un - der the'. The second measure is marked with an E7 chord and contains the lyrics 'wa - ter. Ya we in'. The music continues in G major.

G A D

luck here down in the muck here un - der the sea.

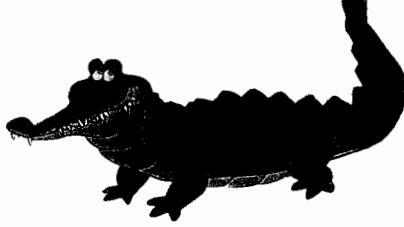
Detailed description: This system contains the next three measures. The first measure is marked with a G chord and contains the lyrics 'luck here down in the'. The second measure is marked with an A chord and contains the lyrics 'muck here un - der the'. The third measure is marked with a D chord and contains the lyrics 'sea.'. The music continues in G major.

A7 D A D

2 5

Detailed description: This system contains the final two measures of the piece. The first measure is marked with an A7 chord and contains the number '2' below the bass staff. The second measure is marked with a D chord and contains the number '5' below the bass staff. The music concludes in G major.





Following the Leader

From Walt Disney's *Peter Pan*

Words by Ted Sears and Winston Hibler • Music by Oliver Wallace

Moderately (in 2)

C G7 C G7 C G7

mf

C C#dim Dm7 G7 C

1 2 5 4 2

Fol - low - ing the lead - er, the lead - er, the lead - er, we're

C#dim Dm7 G7 2 C

fol - low - ing the lead - er wher - ev - er he may go. We

C#dim Dm7 G7 C

won't be home till morn - ing, till morn - ing, till morn - ing, we



C#dim Dm7 G7 C 4 #

won't be home till morn - ing be - cause he told us so. Tee

G

dum, tee dee, a tee - dle ee do tee
dum, tee tee, a tee - dle ee do tee

D7

day. We're out for fun, and
day. We march a - long, and

G 3

this is the game we play. Come on, join
these are the words we say: Tee dum tee



in and sing your trou - bles a - way with a
 dee a tee - dle dee - dle dee - ay, oh, a

G7 C C#dim



tee - dle ee dum a tee - dle ee do tee day.
 tee - dle ee dum a tee - dle ee do tee

G/D Am A7 D7 G G7

We're day. Oh, a

G C C#dim



tee - dle ee dum a tee - dle ee do tee day.

G/D Am A7 D7 G





You've Got a Friend in Me

From Walt Disney's *Toy Story*

Music and Lyrics by Randy Newman

Moderately (♩ ♪ ♫)

C 3 E7/B Am Ab7 C/G 3 G7

mf

1

C/G B/G 2 Bb/G A/G C G7#5

4 1

You've got a friend in
You've got a friend in

C7 F 3 F#dim C/G

me.
me. You've got a friend in me.
me. You've got a friend in me.

2

F 5 C/E E7 4 Am

When the road looks rough a head and you're
You got troubles, then I got 'em too.

3

F C/E E7 Am

miles ——— and miles from your nice warm bed,
 There is - n't any - thing I would - n't do for you.

F C E7 2 1 Am

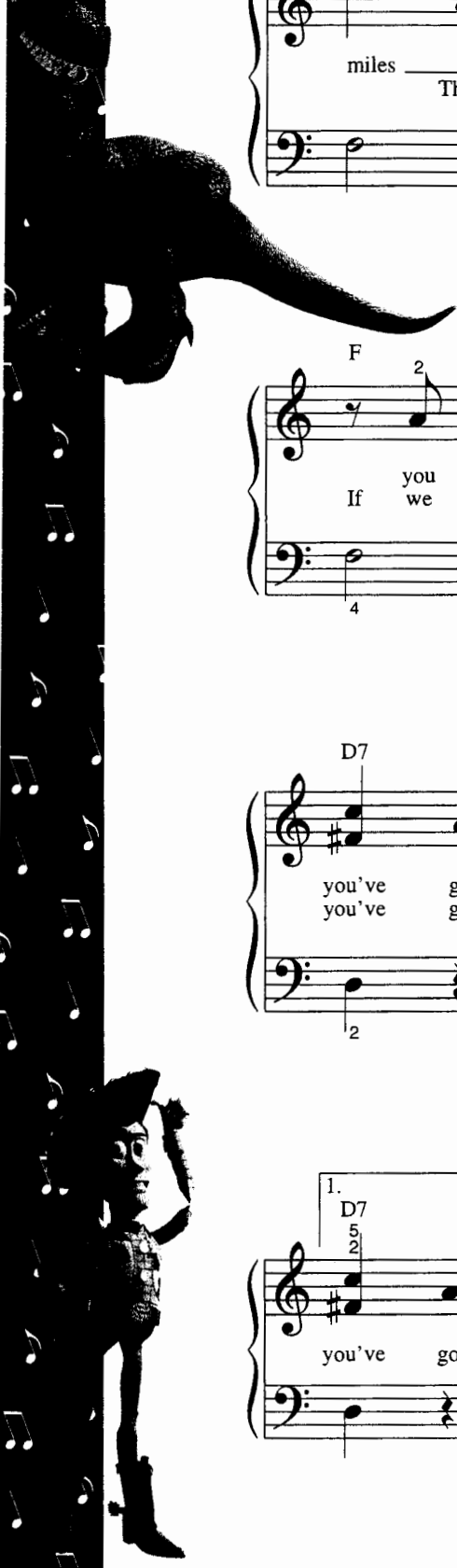
If you just re - mem - ber what your old pal said, Son,
 we stick to - geth - er we can see it through, 'cause

D7 G7sus C A7

you've got a friend in me. Yeah,
 you've got a friend in me. Yeah,

1. D7 G7sus C E7/B

you've got a friend in me.



Am Ab7 C/G G7 2. D7 G7sus C

You've got a friend in me.

F

Now, some oth - er folks might be a

B C6 B7

lit - tle bit smart - er than I . am, big - ger and strong - er

C6 B C#m7

too. May - be. But none of them will



Ddim B/D# Em A7

ev - er love you the way I do, just

Dm G C G7#5

me and you, boy. And as the years go

C C7 F F#dim

by, our friend - ship will nev - er

C/G F F#dim

die. You're gon - na see it's our

C/G E7/G# Am D7 G7

des - ti - ny. You've got a friend in

rit. *a tempo*

C A7 D7 G7

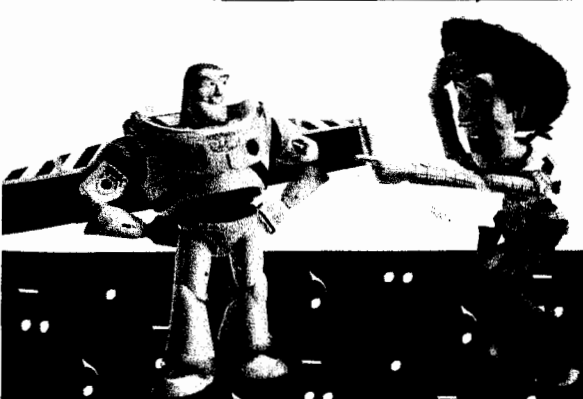
me. You've got a friend in

C A7 D G7sus C E7/B

me. You've got a friend in me.

Am Ab7 C/G G7 C

rit.





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

mf

3

I

5

With pedal

know you! I walked with you

C7 F#dim7 Gm

once up - on a dream.

C7 C 5 Abdim

I know

2

Gm C7 F

you! The gleam in your eyes is

5

D7 Gm C7

so fa - mil - iar a gleam. Yet, I

F

know it's true that vi - sions are

1

Gm D7 Gm G#dim

sel dom all they seem, but if

2 4

F/A G#dim Gm C7

I know you, I know what you'll do: you'll

4

F Adim D7 Gm

love me at once the way you did once up -

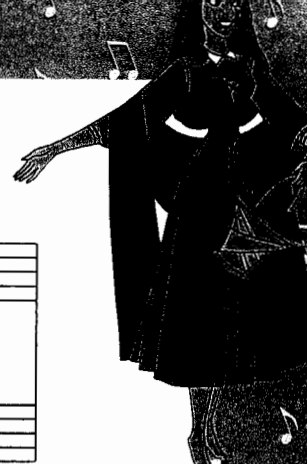
1 3

C7sus C7 F

on a dream.

rit.

1 2





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

G A#dim7 G

mf A dream is a wish your

heart makes when you're

B7 C E7

fast a sleep. In



Am Am7

dreams you will lose your heart aches;

D7

what ever you wish for, you

G Am7 F+ D+ G A#dim7 G

keep. Have faith in your

dreams and some day your



Dm7 G+ C

rain - bow will come smil - ling thru.

N.C. Am F7

— No mat - ter how your heart is griev - ing if

G A7 D7

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

G

wish will come true.

dim. *mp*



Bibbidi-Bobbidi-Boo

(The Magic Song)

From Walt Disney's *Cinderella*

Words by Jerry Livingston • Music by Mack David and Al Hoffman

Moderately (in 2)

G7 C G7 C

mp Sa - la - ga - doo - la

3

men - chic - ka boo - la bib - bi - di - bob - bi - di - boo.

G7 4

{ 1., 3. Put 'em to - geth - er and what have you got? }
{ 2. It - 'll do / mag - ic be - lieve it or not. }
Bib - bi - di - bob - bi - di -



1. C G7 4 3
boo.

2. C Fine F 4
boo. Sa - la - ga - doo - la

3 1 2

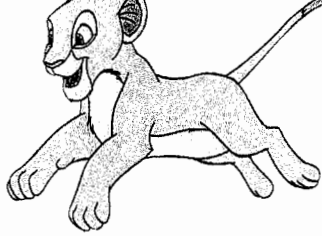
C 5
means men - chic - ka boo - le - roo, but the

D7 3 2
thing - a - ma - bob that does the job is

2 2

G7 2 1 D7 G7 D.S. al Fine
bib - bi - di - bob - bi - di - boo.





Circle of Life

From Walt Disney Pictures' *The Lion King*

Music by Elton John • Lyrics by Tim Rice

Moderately, with an African beat

1 G

From the day we arrive on the plan -

Detailed description: This system contains the first two measures of the piece. The key signature is one sharp (F#) and the time signature is 4/4. The melody starts with a whole rest in the first measure, followed by quarter notes G4, A4, B4, and C5 in the second measure. The bass line has a whole rest in the first measure and a whole note G3 in the second measure. A circled chord G is indicated above the second measure.

Am7/G D/F#

et and blink - ing step

Detailed description: This system contains the next two measures. The melody has a half note G4 in the first measure, a half note A4 in the second measure, and a quarter note G4 in the third measure. The bass line has a half note G3 in the first measure, a half note A3 in the second measure, and a whole note G3 in the third measure. Chords Am7/G and D/F# are indicated above the first and third measures respectively. A circled chord D/F# is also shown above the third measure.

G 2

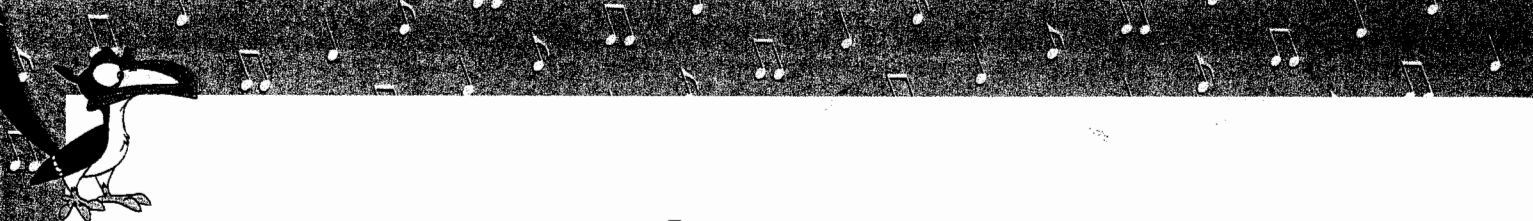
in - to the sun, there's

Detailed description: This system contains the next two measures. The melody has a quarter note G4 in the first measure, a quarter note A4 in the second measure, a quarter note B4 in the third measure, and a quarter note C5 in the fourth measure. The bass line has a whole note G3 in the first measure, a half note A3 in the second measure, a half note B3 in the third measure, and a whole note C4 in the fourth measure. A circled chord G is indicated above the first measure, and a circled chord 2 is indicated above the fourth measure.

Em 2 Am

more to see than can ev - er be seen,

Detailed description: This system contains the final two measures. The melody has a quarter note G4 in the first measure, a quarter note A4 in the second measure, a quarter note B4 in the third measure, and a quarter note C5 in the fourth measure. The bass line has a whole note G3 in the first measure, a half note A3 in the second measure, a half note B3 in the third measure, and a whole note C4 in the fourth measure. Chords Em and Am are indicated above the first and third measures respectively. A circled chord 2 is indicated above the second measure.



F

2

more to do than can ev - er be

Dsus 3 2

D

G

1

done. There's far too much

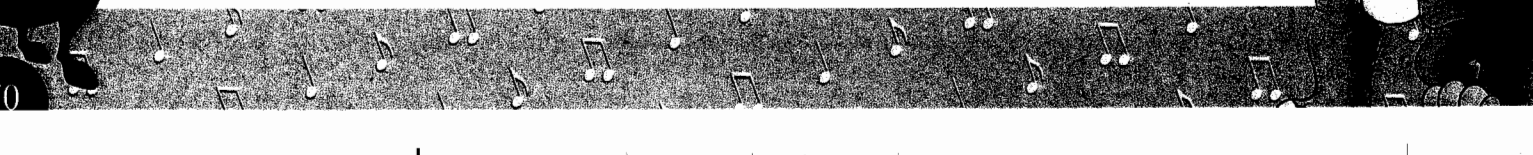
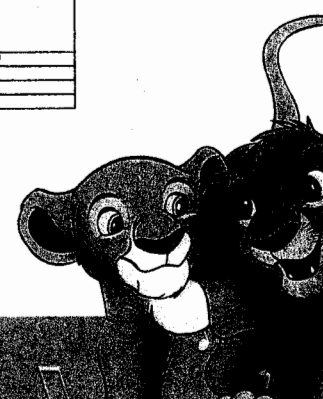
Am7/G

to take in here, more to

D/F#

G

find than can ev - er be found.





2 Em 2

But the sun roll - ing high through the

cresc.

Am7 F 3

sap - phi - re sky keeps great and small on the

Dsus D 5 1

end - less round. It's the cir - cle of

G C/G G 3

life, and it moves us all



F/G
4
2
1

through de

4 C F/C

spair and hope,

C 1 5 1 Dsus

through faith and love,

D 2 1 G/B

'til we find our place



E7 2 Am

on the path un - wind - ing

Cm6/Eb G/D

in the cir - cle,

Dsus D7 C/G

the cir - cle of life.

G

p





Am7/G

D/F#
5

Musical notation for the first system, consisting of a treble and bass clef staff. The treble staff contains a series of chords and notes, with a slur over the first two measures. The bass staff contains a simple bass line with quarter notes.

G

2
1

Em

Musical notation for the second system, consisting of a treble and bass clef staff. The treble staff contains a series of chords and notes, with a slur over the last two measures. The bass staff contains a simple bass line with quarter notes.

Am7

3

F

Musical notation for the third system, consisting of a treble and bass clef staff. The treble staff contains a series of chords and notes, with a slur over the first two measures. The bass staff contains a simple bass line with quarter notes.

Dsus
3

D

3

G

2

Musical notation for the fourth system, consisting of a treble and bass clef staff. The treble staff contains a series of chords and notes, with a slur over the last two measures. The bass staff contains a simple bass line with quarter notes.



Am7/G D/F#

G 2 1 Em

Am7 3 F Am/E

Dsus D G C/G

It's the cir - cle of life, *f*





G F/G

and it moves us all

C F/C

through de - spair and hope,

C Dsus

through faith and love,

D Bb

'til we find our place

ff





G7 Cm7

3

on the path un - wind - ing

1 2

Ebm6/Gb

5

in the

1 5

Bb/F Fsus F7

4 2 1 4 2 1

cir - cle, the cir - cle

1 2 3

5

Eb/Bb Bb

of life.



Timon & Pumbaa: It's our prob - lem - free phi -

C/G

5 1 5 1 5 3

los - o - phy. *Timon:* Ha - ku - na ma - ta - ta. rit.

G C

4 5

Simba: (Spoken:) Hakuna matata? *Pumbaa:* Yeah, it's our motto! *Simba:* What's a motto?

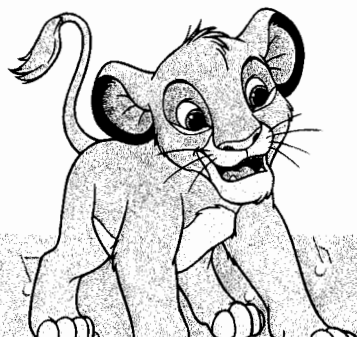
Dm C

1

Timon: Nothin'! What's a motta with you? (Laughter) *Pumbaa:* Y'know kid, these

G Dm Am

5 1 3



G N.C. 2

two words will solve all your problems. **Timon:** That's right. Take Pumbaa for example. Why, when *f*

Bb F C 2

he was a young wart - hog... **Pumbaa:** When *ff*

Bb F C N.C. 1

I was a young wart. - hog! *rit.* **Timon:** Very nice. **Pumbaa:** Thanks. **Timon:** He *mf*

Eb F 3

found his a - ro - ma lacked a cer - tain ap - peal. — He could



C G

(Spoken:)
clear the sa - van - nah af - ter ev - 'ry meal! **Pumbaa:** I'm a

8 8

Bb F/A F C

sen - si - tive soul, though I seem thick - skinned. And it

5 1 3

Eb F G

hurt that my friends nev - er stood down - wind!

3 8

G7sus C F C

And oh, the **Timon:** shame! He was a - **Pumbaa:** shamed! Thought of changin' my

5 3 1



G C/G G F Bb Eb/Bb

3 1 5 1 5 1

Timon: name! Oh, what's in a name? **Pumbaa:** And I got down - heart - ed... **Timon:** How did you

Bb N.C.

5 1

Pumbaa: feel? **Timon:** ev - 'ry time that I... Hey, **Pumbaa:** Pumbaa, not in front of the kids. Oh,

C F

5 3 1 1

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

f

2

C F/C C F

3 1 3 1

phrase. Ha - ku - na ma - ta - ta...

3



3 F 2 G

C 1 C/E F 2

(Vamp ad lib. under dialogue)

1
5

Vamp G Last time G C

All: (Spoken) Hakuna matata.

8

F/C G/B 2 F/A

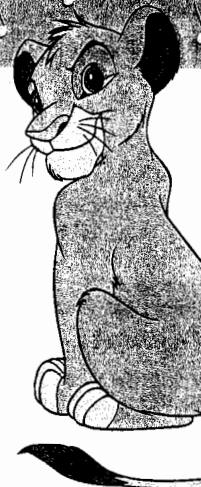
Hakuna matata. Hakuna matata. Hakuna matata.

4



C/G G

Hakuna matata. Hakuna matata. Hakuna matata.



E/G# Am C/E F

Timon:
Hakuna... It means no wor - ries for the rest of your days.

f

3



D/F# G D/F# C/G

All: It's our prob - lem free

G7 E/G#

phi - los - o - phy. *Timon:* Ha - ku - na ma -
(Spoken:) *Pumbaa:*

3



Am C/E F G

ta - ta. —
Hakuna matata.

Ha - ku - na ma -
Hakuna matata.

ta - ta. —
Hakuna matata.

E/G# Am C/E F

Hakuna Ha - ku - na ma - ta - ta. —

Ha - ku -

G C

na ma - ta - ta. Ha - ku - na ma - ta - ta.

C/E F G *Repeat ad lib. and Fade*

Ha - ku - na ma - ta - ta.

Ha - ku - na ma -



Beauty and the Beast

From Walt Disney's *Beauty and the Beast*

Lyrics by Howard Ashman • Music by Alan Menken

Slowly

mp

With pedal

G(add9) D7sus

Tale as old as time,

G D7sus G(add9)

true as it can be. Bare-ly e - ven



Bm C(add9) C D7

friends, then some-bod - y bends un - ex - pect - ed - ly.

1 2

G(add9) G D7sus D7 G(add9) G

1 2

Just a lit - tle change. Small, to say the

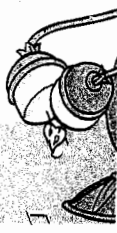
2 3 1

Dm7 G7 C Am7 D7

3 2 1 3

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

3 4



G D7sus Bm C

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

2 1

4

Bm C(add9) C Bm7

prise. Ev - er as be - fore, ev - er just as

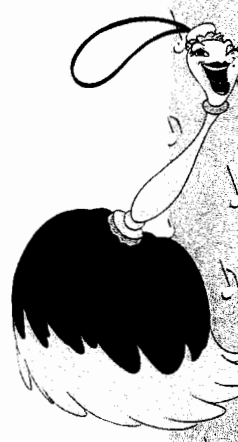
1

Em F G C

sure as the sun will rise. Tale as old as

2 1

5



G7sus G C G7

time. Tune as old as song.

1 2 3 2 3 3

2

C(add9) Em F

Bit-ter-sweet and strange, find-ing you can change, learn-ing you were

5 1 3

G G7 C G7sus

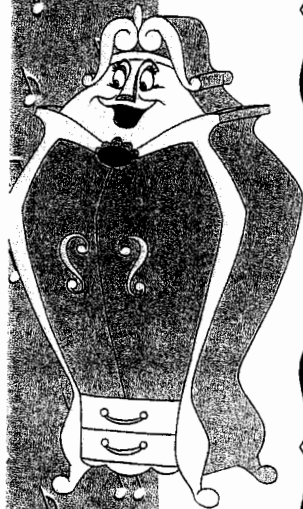
wrong. Cer-tain as the sun

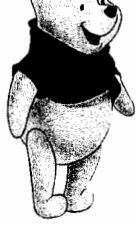
1 2 1

C Gm7 C7 F F/E

ris-ing in the East. Tale as old as time, song as old as

3 3





Winnie the Pooh

From Walt Disney's *The Many Adventures of Winnie the Pooh*

Words and Music by Richard M. Sherman and Robert B. Sherman

Moderately slow

Gm7 4 C7 2 F 1

Deep in the hundred-acre

mp

F#dim 3 Gm7 C7

wood where Christopher Robin

F Gm7 4

plays, you'll find the en-

F Dm7 G7 C7 F

and there's Owl, but most of all Win-nie the Pooh!

The first system of musical notation consists of two staves. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the piano accompaniment. Chord symbols F, Dm7, G7, C7, and F are placed above the treble staff. A first ending bracket is shown above the first measure of the second measure.



C7 F C7

Win-nie the Pooh, Win-nie the Pooh, tub - by lit - tle cub - by all

The second system of musical notation consists of two staves. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the piano accompaniment. Chord symbols C7, F, and C7 are placed above the treble staff. A third ending bracket is shown above the first measure of the first measure, and a fourth ending bracket is shown above the first measure of the third measure.

F F#dim C7 F

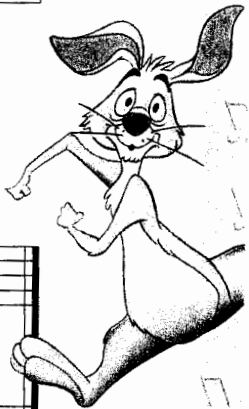
stuffed with fluff, he's Win-nie the Pooh, Win-nie the Pooh,

The third system of musical notation consists of two staves. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the piano accompaniment. Chord symbols F, F#dim, C7, and F are placed above the treble staff. First, second, and third ending brackets are shown above the first, second, and third measures of the first measure, respectively.

C7 F

wil - ly, nil - ly, sil - ly ole bear.

The fourth system of musical notation consists of two staves. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the piano accompaniment. Chord symbols C7 and F are placed above the treble staff.



The Wonderful Thing About Tiggers



From Walt Disney's *The Many Adventures of Winnie the Pooh*

Words and Music by Richard M. Sherman and Robert B. Sherman

With a bounce (♩ = 1 beat)

Chords: C7 (4 1), F (5 1), C7

1., 3. The *mf* 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

Chords: F, C7, F

things! Their tops are made out of rub-ber — their
 chaps! They're load-ed with vim and vig-or — they

Chords: C7, F, Bb/F (4 1), F

bot-toms are made out of springs. — They're boun-cy, troun-cy,
 love — to leap in your laps. — They're jump-y, bump-y,





Bb/F F G7 C F C/E

foun - cy, poun - cy, } fun! Fun! Fun! Fun! Fun! _____ But the most won - der - ful
clump - y, thump - y, } *p*

Dm Bbm/Db C7

1. F 2., 3. F Fine

thing a - bout tig - gers is I'm the on - ly one! Oh, the one! _____

f

Bb F Bb F

Tig - gers are cud - dl - y fel - las, _____ tig - gers are aw - ful - ly sweet.

f

1 2
3 4

Bb F G7 C7 D.S. al Fine

Ev - 'ry - one else _ is jea - lous. _____ That's why I re - peat and re - peat: The *mf*

1 1 2
2 4 5





GO THE DISTANCE

From Walt Disney Pictures' *Hercules*

Music by Alan Menken • Lyrics by David Zippel

Moderately

mp

1 4 F G C

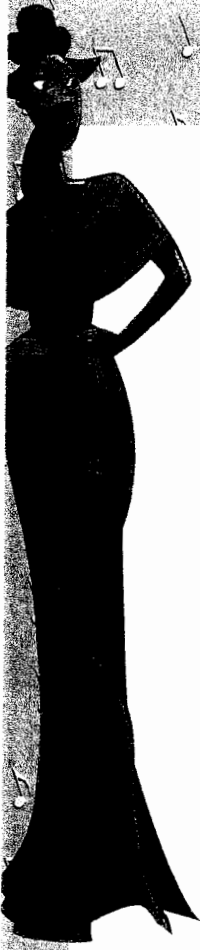
With light pedal 2

F G C

Am(no3rd) G(no3rd)

C(no3rd)

Young Hercules: I have



F G C F G C

5 1 5 1

of - ten dreamed of a far - off place where a

2

F G Am C Fmaj7 Gsus G

5 1 5 1 5 1 3 3

great warm wel - come will be wait - ing for me. Where the

5

F G C F G Am

1 3

crowds will cheer when they see my face, and a

F E Am Fmaj7

1 2

voice keeps say - ing this is where I'm meant to

mf

3 5

2/4 4/4 4/4



Gsus G C/E Dm/F

be. I will find my way.

C/G G G/F C/E Dm/F

I can go the distance. I'll be there some day

C/G G G/F C/E F

if I can be strong. I know every mile will be

Am Dm7

worth my while. I would



F G C Am 3 Fmaj7

go most an - y - where to feel like

5

Gsus G C G/C F/C G/B Am G C G7

I _____ be - long. I am

5 3

C/E Dm/F C/G G G/F

on my way. I can go the dis - tance. I don't

C/E Dm/F C/G G G/F

care how far, some - how I'll be strong. I know



C/E F Am Dm7

ev - 'ry mile will be worth my while. I would

F G C Am 3 Fmaj7 Gsus G

go most an - y - where to find where I _____ be -

C G(no3rd) C

long.

G(no3rd) F 5 2 G C(no3rd)

rall. p

