

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,  
Roonalt Beeverly, 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!



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  
and ANTHONY NEWLEY

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) towards 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) towards 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/B 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

Db+/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 F maj7

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). 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 page. 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', a quarter note on 'and', a quarter note on 'sweets', a quarter note on 'and', a quarter note on 'sur', a quarter note on 'pris', a quarter note on 'es', a quarter note on 'of', a quarter note on 'all', a quarter note on 'shapes', and a quarter note on 'and'. The piano accompaniment features a steady bass line and chords in the right hand.

**Gm7**                      **A $\flat$  maj7**                      **A $\text{m}7\flat 5$**                       **E $\flat$ /B $\flat$**

siz - es and now. \_\_\_\_\_ Don't care

Detailed description: This system contains measures 5-8. The vocal line has a quarter note on 'siz', a quarter note on 'es', a quarter note on 'and', and a half note on 'now.' followed by a long horizontal line. The next measure has a quarter note on 'Don't' and a quarter note on 'care'. 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,', a quarter note on 'I', a quarter note on 'want', a quarter note on 'it', and a quarter note on '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 quarter note on 'now!'. The piano accompaniment concludes with sustained chords and a final bass note.

# OOMPA-LOOMPA DOOMPADÉE-DOO

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Moderato

*mp*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand provides a bass line with some chords. 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 chords are Cm, Fm, Dm7-5, Cm/Eb, Ab7, and G7. 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 chords are Cm, Fm, Dm7-5, Cm/Eb, Ab7, G7, and Cm. 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

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

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. The tempo is marked 'Moderately Fast' and the dynamic is 'mf'.

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 line and piano accompaniment. The piano part includes a '7' marking above the C7 chord in the second measure.

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 third system concludes the vocal line and piano accompaniment. The piano part includes a '7' marking above the F7 chord in the second measure.

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 chords in the right hand. 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 has two flats. 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 *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 has two flats. 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 *f* (forte).

B $\flat$  B $\flat$ 6 B $\flat$ ma $\flat$ 7 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 Fma $\flat$ 7 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

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Moderately slow, expressively

Fm9/Bb

Piano introduction in F major (three flats), 4/4 time. The music is marked *p* (piano). It consists of a series of chords and melodic lines in both hands, with some notes beamed together. The key signature has three flats (Bb, Eb, Ab).

*Red.*

\*

*Red.*

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked *mp* (mezzo-piano). The lyrics are: "Come with me find and in you'll be mind in there's a". The piano accompaniment features chords and a simple bass line. The key signature has three flats (Bb, Eb, Ab).

Ab Eb/G Fm11 Fm11/Bb

Come with me find and in you'll be mind in there's a

*mp* *mp* *mp*

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked *mf* (mezzo-forte). 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 features chords and a simple bass line. The key signature has three flats (Bb, Eb, Ab).

Ebmaj7 Fm7 F#dim Ebmaj7/G Cm7

world world of pure i - mag - i - na - tion! Take a world of end - less fas - ci - na - tion. No more

*mf* *mp*

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked *mp* (mezzo-piano). The lyrics are: "look fun and place you'll to see in - to fun place to be than in". The piano accompaniment features chords and a simple bass line. The key signature has three flats (Bb, Eb, Ab).

Fm9 Fm9/Bb

look fun and place you'll to see in - to fun place to be than in

*mp*

*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*

Abmaj7

Gm7

Gm7/C

C7b9

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

*f* *mf*

Fm9

Fm9/Bb

Ebmaj9

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

Am7b5

D7

Gm11

Gm7

C13

F9

An - y - thing you want to, do it!  
 Wan - na be a dream - er? Be one!

Want to change the world? There's  
 An - y - time you please and

*f*

Bb7

Ab/Bb

E7/Bb

Fm7/Bb

Ab

Eb/G

Fm11

noth - ing to it!  
 please save me one!

There is no life I  
 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*