

from *Willy Wonka and the Chocolate Factory*

# PURE IMAGINATION

for S.A.T.B. voices and piano

Arranged by  
JAY ALTHOUSE

*Wonka's and Music by*  
LESLIE BRICUSS  
and ANTHONY NEWLE

**Tenderly** (♩ = c. 96-100), with freedom of movement

Soprano

Alto

Tenor

Bass

PIANO

5

S.

A.

T.

B.

Pno

*A<sub>b</sub>maj<sup>7</sup>* *Gm<sup>7</sup>* *Fm<sup>7</sup>*

Come with

9

S. me and you'll be in a world of pure im - a - gin - a - tion.

A.

T.

B. Take a

Pno  $Fm^9$   $A\flat maj7/B\flat$   $E\flat maj7$   $Cm^7(add2)$

13

S.

A.

T.

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

Pno  $Fm^9$   $Fm^7$   $A\flat maj7/B\flat$   $Fm^7/B\flat$   $D/E\flat$   $E\flat maj7$

16

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

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

T. We'll be - gin with a spin trav - 'ling

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

Piano accompaniment with chords:  $A\flat\text{maj}7$   $E\flat/G$   $Fm^9$   $A\flat\text{maj}7/B\flat$

19

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

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

T. in the world of my cre - a - tion. What we'll see will de -

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

Piano accompaniment with chords:  $E\flat\text{maj}7$   $Cm7(\text{add}2)$   $Gm$   $Cm7$   $Fm^9$   $Fm7$

22

S. *cresc.*  
 fy ex - pla - na - tion.

A.  
 fy ex - pla - na - tion.

T.  
 fy ex - pla - na - tion.

B.  
 fy ex - pla - na - tion.

Pno  
 A<sup>b</sup>maj7/B<sup>b</sup> Fm7/B<sup>b</sup> G(add2) Gmaj9 G(add2) G

25

S. If you want to view pa - ra - dise sim - ply look a - round and

A. If you want to view pa - ra - dise sim - ply look a - round and

T. If you want to view pa - ra - dise sim - ply look a - round and

B. If you want to view pa - ra - dise sim - ply look a - round and

Pno  
 A<sup>b</sup>maj7 Gm7 Cm7 Fm7

28

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

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

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

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

Pno *E♭maj9* *Am7(b5)* *D7* *D/F#* *F6/G* *Gm*

31

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

S. Want to change the world? There's no - thing to it. . . . . There is

A. Want to change the world? There's no - thing to it. . . . . There is

T. Want to change the world? There's no - thing to it. . . . . There is

B. Want to change the world? There's no - thing to it. . . . . There is

Pno *C9* *C9(b5)* *F7(sus4)* **rall.** *F7*

34

34

S. no life I know to com - pare with pure - im - a - gi -

A. no life I know to com - pare with pure - im - a - gi -

T. no life I know to com - pare with pure - im - a - gi -

B. no life I know to com - pare with pure - im - a - gi -

Pno

$Fm^9$   $A\flat maj7/B\flat$   $E\flat maj7$

37

S. na - tion Li - ving there, you'll be free if you

A. na - tion Li - ving there, you'll be free if you

T. na - tion Li - ving there, you'll be free if you

B. na - tion Li - ving there, you'll be free if you

Pno

$Cm(add2)$   $Gm$   $Cm^7$   $Fm^9$   $Fm^7$   $A\flat maj7/B\flat$   $Fm^7/B\flat$

40

rit. . . . . a tempo

S. *tru - ly wish to be.*

A. *tru - ly wish to be.*

T. *tru - ly wish to be.*

B. *tru - ly wish to be.*

Pno

*G(add2) Gmaj9 Bbmaj7 Ab/Bb Bb Eb Bbm7 Db/Eb*

44

S. *If you want to view par - a - dise*

A. *If you want to view par - a - dise*

T. *sim - ply look a - round and*

B. *sim - ply look a - round and*

Pno

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

47

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

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

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

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

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

rall. . . . . a tempo

50

S. Want to change the world? There's no - thing to it. There is

A. Want to change the world? There's no - thing to it. There is

T. Want to change the world? There's no - thing to it. There is

B. Want to change the world? There's no - thing to it. There is

Pno C9 C9(b5) F7(sus4) F7



53

S. no life I know to com - pare with pure i - ma - gi -

A. no life I know to com - pare with pure i - ma - gi -

T. no life I know to com - pare with pure i - ma - gi -

B. no life I know to com - pare with pure i - ma - gi -

Pno

Fm<sup>9</sup> A<sup>b</sup>maj7/B<sup>b</sup> B<sup>13</sup>(b9) B<sup>b</sup>7(#5) E<sup>b</sup>maj9 Fm7 F#<sup>o7</sup>

rall. . . . .

56

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

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

T. na - tion. Liv - ing there, you'll be free if you tru - ly

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

Pno

Gm<sup>7</sup> Cm<sup>7</sup> Fm<sup>9</sup> Fm<sup>7</sup> A<sup>b</sup>maj7/B<sup>b</sup> Fm<sup>7</sup>/B<sup>b</sup> G(add2) Gmaj9

60

**molto rit.. a tempo**

S. wish to be.

A. wish to be.

T. wish to be.

B. wish to be.

Pno

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

64

S. Ooo

A. Ooo

T. Ooo

B. Ooo

Pno

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