

the Up  
With  
people  
Song  
book

ADAPTED FROM THE WORLD FAMOUS "UP WITH PEOPLE" MUSICAL!

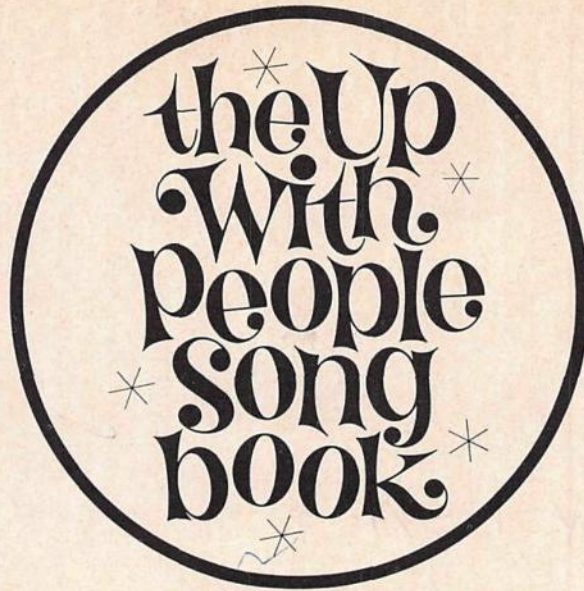
Popular Piano / Vocal / Guitar Arrangements • Pace Publications



**Up with People!**







The twenty-seven most popular selections  
from the world-famous  
Up With People Musical

## CONTENTS

ASHES.....	89	(A) NEW DIMENSION.....	58
CHILDREN.....	48	(A) NEW TOMORROW.....	21
DESIGN FOR DEDICATION.....	72	(The) RIDE OF PAUL REVERE.....	30
DON'T STAND STILL!.....	64	RUN AND CATCH THE WIND.....	62
FREEDOM ISN'T FREE.....	33	SING OUT!.....	6
GEE, I'M LOOKING FORWARD TO THE FUTURE.....	14	SOMEWHERE JUST BEYOND TOMORROW.....	25
(The) GREAT SPIRIT.....	27	UP WITH PEOPLE!.....	4
IS THERE A REASON WHY?.....	68	UP THE HOLLER.....	74
I WANT TO BE STRONG.....	79	(The) WALK OF ED WHITE.....	55
JOAN OF ARC.....	38	WALK ON THROUGH.....	93
KEEP YOUNG AT HEART.....	70	WHAT COLOR IS GOD'S SKIN?.....	18
LIFE IS GETTING BETTER EVERY DAY... 45		WHICH WAY AMERICA?.....	81
MAN'S GOTTA GO SOMEWHERE.....	51	(The) WORLD IS YOUR HOME TOWN.....	86
MORNING OF TIME.....	9		

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# UP WITH PEOPLE!

Words and Music by  
PAUL and RALPH COLWELL A.S.C.A.P.  
piano arr. Len Gordon

With a strong beat;  
not too fast



It happened just this morn-ing, I was  
Peo-ple from the south-land and  
In - side ev - 'ry - bo - dy there's some

R.H.  
L.H.



walk - ing down the street, The milk - man and the post - man and po -  
peo - ple from the north, Like a might - y ar - my I  
bad and there's some good, But don't let an - y - bo - dy start at -



lice - man I did meet. There in ev - 'ry win - dow and ev - 'ry sin - gle  
saw them com - ing forth. 'Twas a great re - un - ion, be - fit - ting of a  
tack - ing peo - ple - hood. Love them as they are but fight for them to



door, I re - cognized peo - ple I'd nev - er no - ticed be - fore.  
king! Then I re - al - ized peo - ple we're more im - por - tant than things.  
be Great men and great wom - en, as God meant them to be.

*f*

CHORUS

B $\flat$  Eb7 B $\flat$

Up! Up with peo-ple!— You meet 'em wher-ev - er you go. Up! Up with

C7 F B $\flat$  B $\flat$ 7

peo-ple! They're the best kind of folks we know. ——— If more peo - ple were for peo - ple, All

E $\flat$  B $\flat$  E $\flat$  F7 B $\flat$  Cm7 F7 B $\flat$

peo-ple ev -'ry-where, There'd be a lot less peo-ple to wor-ry a - bout, And a lot more peo-ple who care. There'd be a



E $\flat$  F7 B $\flat$  Cm7 F7 | 4,2:B $\flat$  | 5:B $\flat$

lot less peo-ple to wor-ry a - bout, And a lot more people who care. care. (Shout) Yeah!

*f* *sfz*

# SING OUT!

Words and Music by  
STEVE, PAUL & RALPH COLWELL, A. S. C. A. P.  
piano arr. Len Gordon

Bm  F#7 




The first system of the piano arrangement, featuring a treble and bass clef. The treble clef contains a series of chords, with the first two labeled as Bm and F#7. The bass clef contains a simple bass line.

Bm 

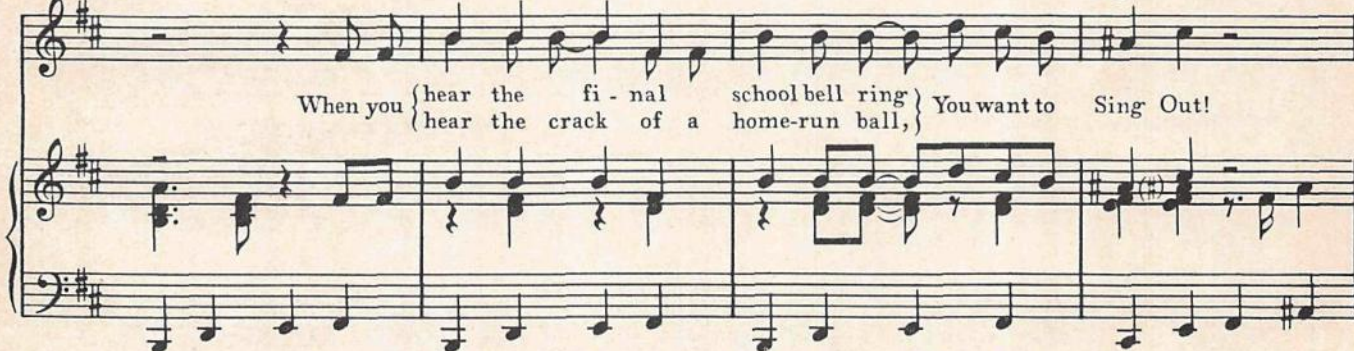
When you see — the first sign of spring } You want to Sing Out!  
stand - up land - ing from a free fall, - }





The second system of the piano arrangement, featuring a treble and bass clef. The treble clef contains the vocal line with lyrics. The bass clef contains the piano accompaniment. A Bm chord diagram is shown above the treble clef.

F#7 

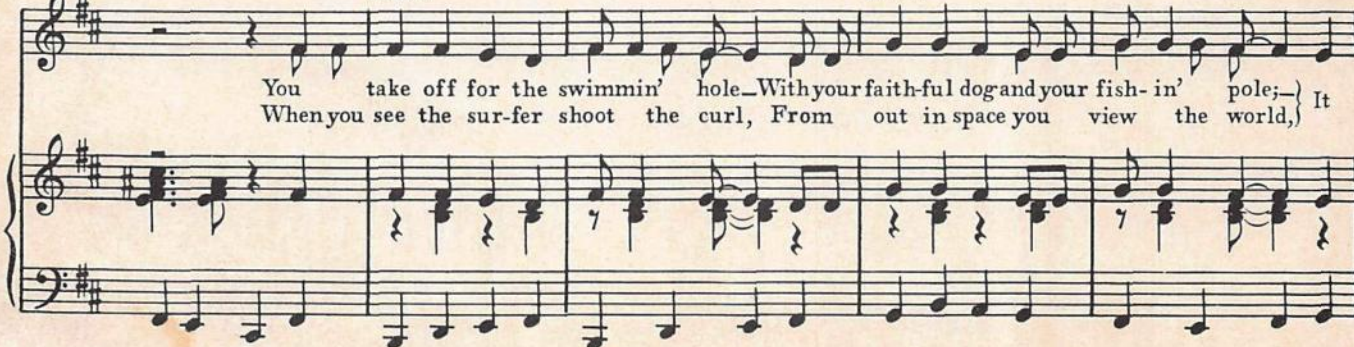
When you { hear the fi - nal school bell ring } You want to Sing Out!  
{ hear the crack of a home-run ball, }



The third system of the piano arrangement, featuring a treble and bass clef. The treble clef contains the vocal line with lyrics. The bass clef contains the piano accompaniment. An F#7 chord diagram is shown above the treble clef.

Bm  G 

You take off for the swimmin' hole — With your faith-ful dog and your fish-in' pole; — } It  
When you see the sur-fer shoot the curl, From out in space you view the world, }



The fourth system of the piano arrangement, featuring a treble and bass clef. The treble clef contains the vocal line with lyrics. The bass clef contains the piano accompaniment. Bm and G chord diagrams are shown above the treble clef.



D F#7<sub>o</sub> Bm

seems that you can hear the whole world Sing Out! Make a For

E<sub>oo</sub> A<sub>o</sub>

some it's Tchai - kov - sky's con - cer - to, For  
Then one day it will hit you, There's

D G<sub>oo</sub> F#7<sub>o</sub>

o - thers it's rhy - thm and blues That  
some - thing much great - er in store, That

Bm Em<sub>oo</sub>

sets off a feel - ing in - side of you, And  
we can do some - thing 'bout this old world, And

D F#7 1. Bm

Sing Out is all you can do!  
Sing Out like nev - er be -

2. Bm E G A

fore.

(Drums)

Bm Bm

Sing Out! Sing Out!

B

Sing Out!

# MORNING OF TIME

Words by  
PAUL COLWELL A.S.C.A.P.

Music by  
BILL CATES, A. S. C. A. P.  
arr. James Sheldon Geil

Moderately

F Am Cm7 F7 Bbmaj7 Eb9 F Ab Bb

Bb C7 F Am Cm

1. There's a road we've ne-ver walked, we've ne - ver walked be -  
2. With the morn a love is born, ne-ver known be -

Bbmaj7 Bbm6 F Ab

fore, \_\_\_\_\_ There's a way \_\_\_\_\_ ne - ver  
fore, \_\_\_\_\_ Wipes the tears \_\_\_\_\_ from ev - 'ry

Csus C7 C9 C7 F Am

tried. \_\_\_\_\_ Just There's a thought, a new i - dea that  
eye. \_\_\_\_\_ feel the wind stir - ring in the

Cm



Bbmaj7



Bbm6



F



ne-ver crossed a mind. I be-lieve that it's  
hearts of all man-kind.

Dm



Gm



Dbmaj7



poco rall.

just the eve of the dawn-ing of the morning of time.

F



Fmaj7



F6



F#o



Gm7



C7



Dawn-ing has just be-gun, I

Gm7



C7



F



Gm7



C7



rall.

see the sun for ev-'ry-one.

rall.

F      Fmaj7      F6      F#dim    Gm7      C7

*a tempo*      *2nd time to CODA* ⊕

Dawn - ing \_\_\_\_\_ has just be - gun, \_\_\_\_\_ It

*a tempo*

Gm7      C7      F      C7

is the dawn \_\_\_\_\_ of the morn-ing of time. \_\_\_\_\_ *poco rall.* *al* ∞ \*

*a tempo*      *poco rall.*

*CODA* ⊕      Gm7      C7      F      Ab

is the dawn \_\_\_\_\_ of the morn-ing of time. \_\_\_\_\_ *cresc.* *ff*

*cresc.*

Db      C sus      F      C7      F

\* After the first refrain, the refrain may be repeated *pp* by chorus during the following monologue by soloist (then continuing with v. 2):

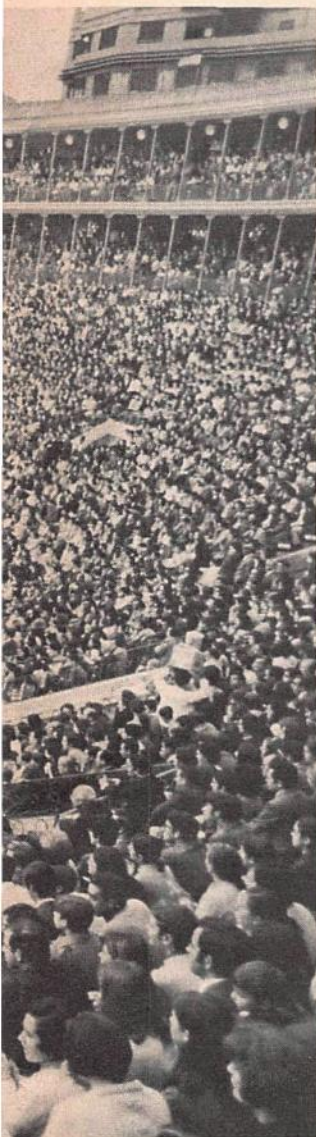
I look at the people around me, just waiting to do something great, and I know they're gonna do it. The night's been dark but now I see the first rays of a day we never dared dream of before. There's so much to do, so many places to go, so much space to explore and so many things to build. It's just got to be the dawn of the morning of time.



18,500 pack out the bullring in Valencia, Spain. (Below) Up With People rides the Theme Float, Inaugural Parade.

The Up With People sound is the latest in musical communication. Its big, happy beat spans the generation gaps, the national barriers, the social prejudices. The lyrics tap the hearts of people concerned with building something new, something more human. It is the tempo of people searching, feeling, finding and on the go. It is a new mood of music that stirs the soul, treats the senses to scintillating sounds and the mind to exciting thoughts.





*Up With People opened Democratic and Republican Conventions.*

The now world-famous Up With People musicals burst on the scene several years ago with touring casts of 100 voices. Their exuberant presentations and intriguing music won a wild response worldwide. One hundred and fifty million people have seen their shows and hundreds of musical groups singing their songs have sprung up in their wake from Tokyo to Oslo.

In order to keep up their schooling as they traveled, the casts of the Up With People shows broke out of the four walls of the classroom and took their studies and teachers with them wherever they went. Consequently an exciting new education was pioneered.



*Italian students jam famous Florence City Hall Square*



*SRO and standing ovations in Carnegie Hall.*

Communicating and bringing better understanding is their game, yet out of the development of these Up With People musicals has come not only a new sound but a new learning without limitations. Up With People is that contagious spirit and enthusiasm that just naturally expands frontiers and explodes the potential in people.



# GEE, I'M LOOKING FORWARD TO THE FUTURE

Words by  
PAUL COLWELL A.S.C.A.P.  
and RUTH EDMONDSON

Music by  
BILL CATES, A.S.C.A.P. and  
HERBERT E. ALLEN A.S.C.A.P.  
piano arr. Len Gordon

Slowly

Gma7 Am7 D7 G D7

I thought of yes - ter - day, And how far we've come so

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, 4/4 time, marked 'Slowly'. It begins with a whole rest, followed by a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The lyrics 'I thought of yes - ter - day,' are under the notes G through D. The second line continues with a quarter rest, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The lyrics 'And how far we've come so' are under the notes G through G. The piano accompaniment is in the same key and time, starting with a descending eighth-note pattern in the left hand and a similar pattern in the right hand.

*Tr.*

G Am7 D7 G D7 G

soon, But just think a-bout to - day: We're ev - en land - ing on the moon.

Detailed description: This system contains the next two lines of music. The top line continues the vocal melody with a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The lyrics 'soon,' are under the notes G through G. The second line continues with a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The lyrics 'But just think a-bout to - day: We're ev - en land - ing on the moon.' are under the notes G through G. The piano accompaniment continues with a steady eighth-note accompaniment.

C Cm G

Then up - on a star I threw a wish a - far, That the whole world could be bet - ter than be -




Detailed description: This system contains the next two lines of music. The top line continues the vocal melody with a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The lyrics 'Then up - on a star I threw a wish a - far, That the whole world could be bet - ter than be -' are under the notes G through G. The piano accompaniment continues with a steady eighth-note accompaniment.

Em C Bm7

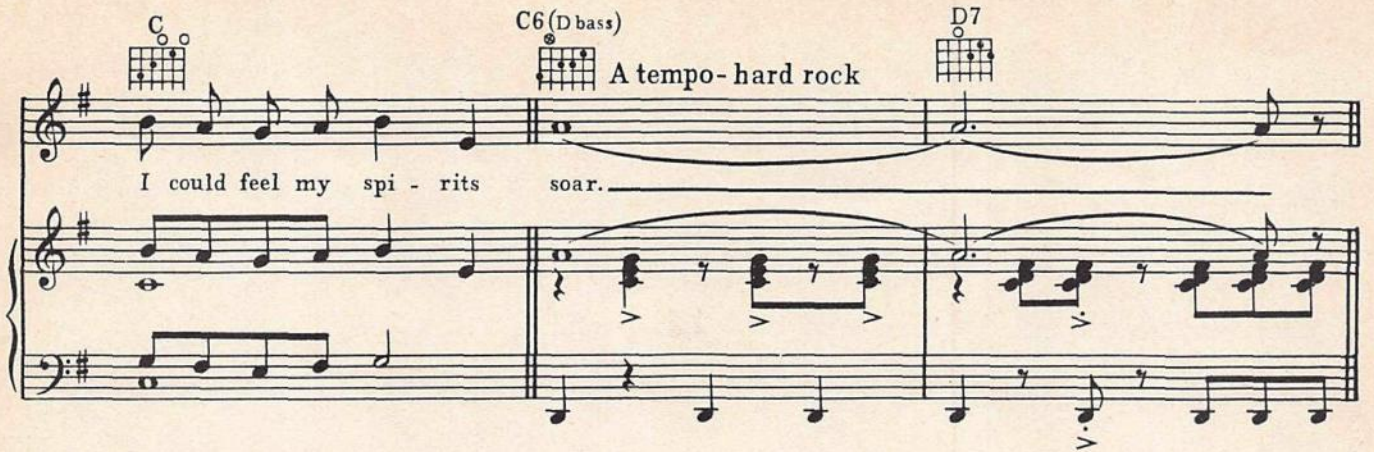
fore; I stood there in the light Of a ma - gic scent - ed night, And




Detailed description: This system contains the final two lines of music on the page. The top line continues the vocal melody with a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The lyrics 'fore; I stood there in the light Of a ma - gic scent - ed night, And' are under the notes G through G. The piano accompaniment continues with a steady eighth-note accompaniment.



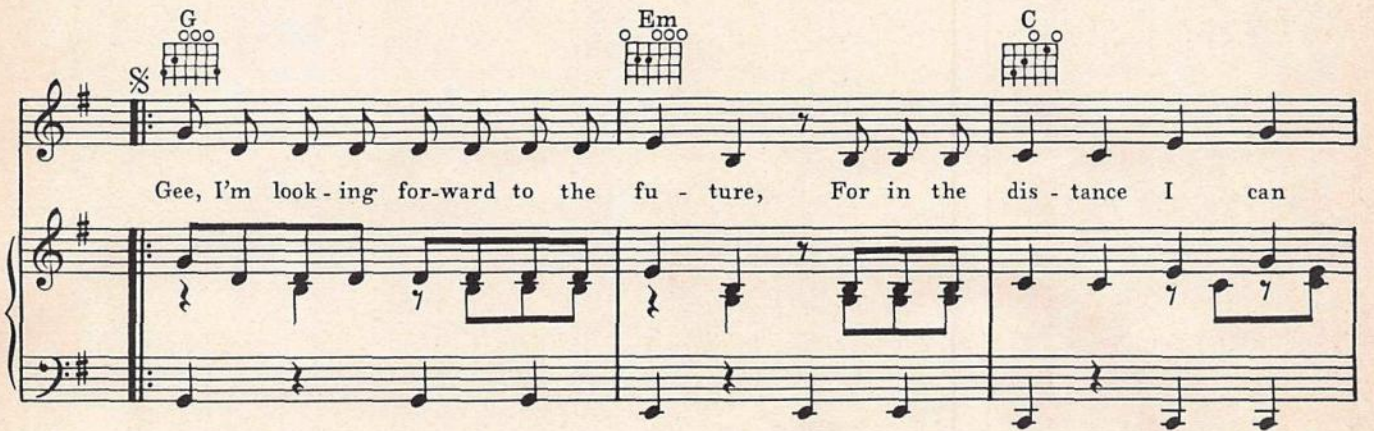
C  C6(D bass)  A tempo - hard rock  D7





I could feel my spi - rits soar.



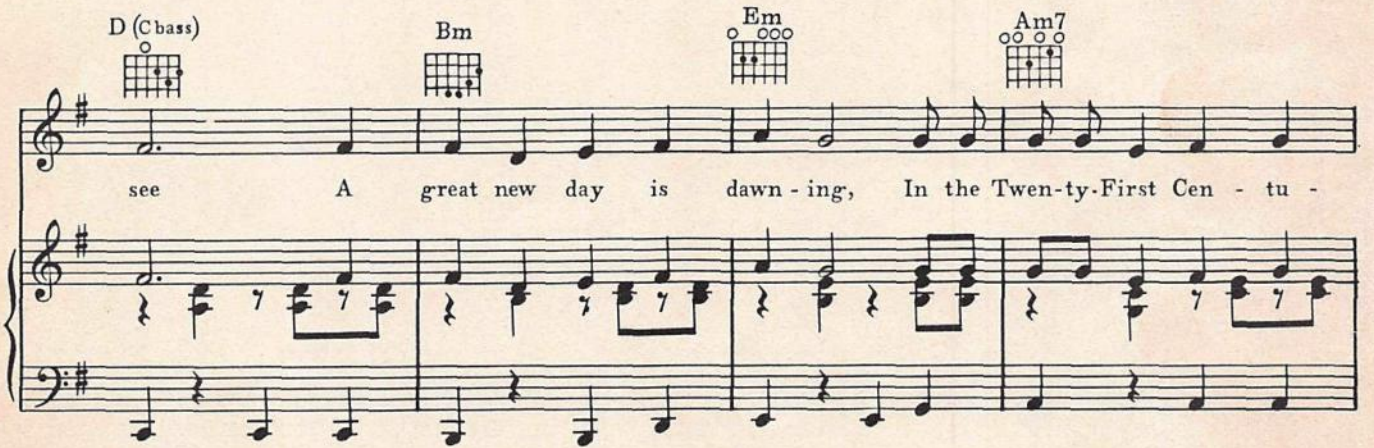
G  Em  C  C

Gee, I'm look - ing for - ward to the fu - ture, For in the dis - tance I can



D (Cbass)  Bm  Em  Am7  Am7

see A great new day is dawn - ing, In the Twen - ty - First Cen - tu -



C6(D bass)  D7  G  G+  Cma7  Cma7

ry. Yes, I'm look - ing for - ward To the fu - ture.



Cm7 G C6 (D bass) D7 G *Last time to CODA*

Is it but a dream, Or could it be re - a - li - ty?

G Gma7 G

Like the old Mis - sou - ri,

G7 C Em A

We'll roll a - long; Our dream now is bold and

D D7 Bm(D bass) C Bm C

strong. And we'll build now un - til it's ful - filled, And the

D7 G(D bass) D G C6(D bass) D7

*D. S. al CODA*

world will be thrilled with the song.

*CODA* G G+ Cma7 Cm7

— Yes, I'm looking forward to the future. Now I

G C6(D bass) D7 G C(D bass) D7 G

know it's not a dream, We'll make it a reality. I know it's not a dream, We'll

C(D bass) D7 G Gma7

make it a reality.

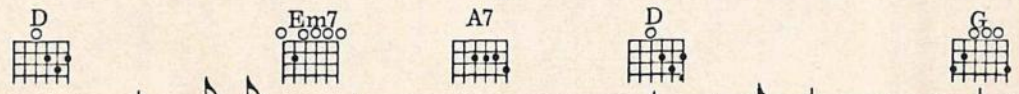
# WHAT COLOR IS GOD'S SKIN?

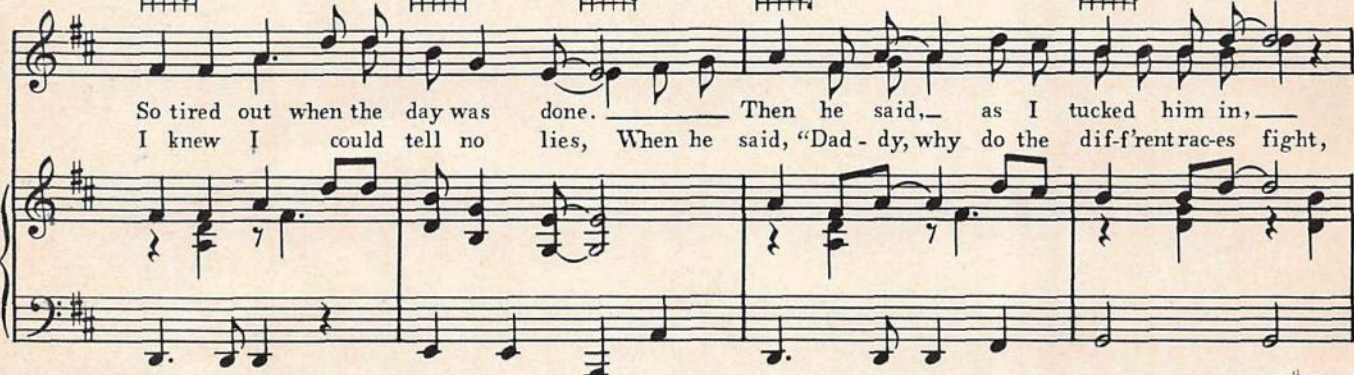
Words and Music by  
 THOMAS WILKES, A.S.C.A.P. and  
 DAVID STEVENSON, A.S.C.A.P.  
 piano arr. Len Gordon





"Good night," I said to my lit-tle son,  
 He looked at me with his shin-ing eyes,





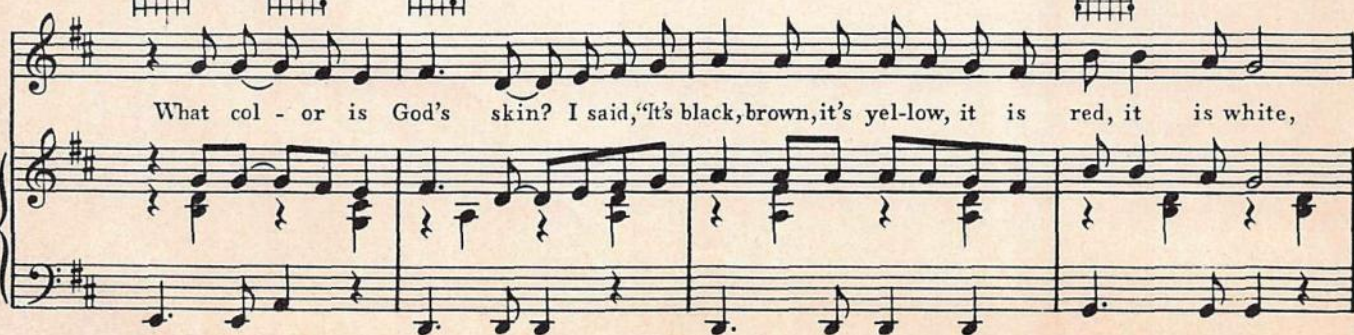
So tired out when the day was done. Then he said, as I tucked him in,  
 I knew I could tell no lies, When he said, "Dad - dy, why do the dif-f'rentrac-es fight,





"Tell me, Dad-dy, what co-lor's God's skin?" What col-or is God's skin?  
 If we're the same in the good Lord's sight?"—





What col - or is God's skin? I said, "It's black, brown, it's yel-low, it is red, it is white,

D A7 1. D Em7 A7 2. D

Ev-ry man's the same in the good Lord's sight.

Fm7 Bb7 Eb Fm7 Bb7 Eb

"Son, that's part of our suffering past, But the whole human fam'ly is words to A-mer-i-ca a man once hurled, — "God's last chance — to

Fm7 Bb7 Eb Ab

learn-ing at last, That the thing we missed on the road we trod — Is to make a — world." — The dif-fer-ent — rac-es are meant to be —

Eb Bb7 Eb

walk as the daugh-ters and the sons of God." — Our strength and glo-ry from sea to sea. —

E $\flat$  Eb dim Fm7 B $\flat$ 7 E $\flat$

What col - or is God's skin? What col - or is God's skin? I said, "It's

E $\flat$  Cm7 A $\flat$  Fm7 E $\flat$  Cm7

black, brown, it's yel - low, it is red, it is white, Ev - 'ry man's the same in the

1. B $\flat$ 7 E $\flat$  Fm7 B $\flat$ 7 || 2. B $\flat$ 7 E $\flat$

good Lord's sight." ————— These good Lord's sight.

E $\flat$  Cm7 A $\flat$  B $\flat$ 7 E $\flat$

Ev - 'ry man's the same in the good Lord's sight." —————

r. h.

# A NEW TOMORROW

Words and Music by  
TED COLWELL and  
HERBERT E. ALLEN, A.S.C.A.P.  
piano arr. M. Cartledge

Fast driving tempo

*mf*

Em C Em

*mf* *cresc.*

Ev-'ry guy, — ev-'ry girl, — Ev-'ry guy and girl is

*mf* *cresc.*

C Em C Am

D G A B A B *mf*

need - ed — To make a new — to - mor - row. Ev-'ry mor - row. We're gon-na

*f* *mf* *f* *mf*

E D E F#m G#m *cresc.*

talk a - bout it all o - ver the town, — We're gon-na

*cresc.*

E F#m G#m A G#m

shout a - bout it wher - ev - er we're bound. We're gon-na

A B A

stamp our feet and sing a-bout it, Play that beat

A E D B E G

un-til it's heard the world a-round, - The whole wide world a-round.

A B Em C Am

We're on the line, we're on the go, We've got the power and speed to  
 We're on the line, we're on the go,



win now, To make a new men to - mor - row. We're on the mor-row.

*f*

Em G A B Em G A B

Ev'ry mor - row.

*mf* *D.S.* *f* *mf* *cresc.*

C Em C Em Em9

Go!

*f*



*Linda Blackmore*



# SOMEWHERE JUST BEYOND TOMORROW

Words by  
PETER HOWARD

Music by  
GEORGE M. FRASER  
piano arr. F. Hadden

Moderate Ballad Tempo

F Am Bb Am Gm C7 D<sup>-9</sup> Gm7 C7

F Abdim Gm7 C7 F

Some - where, just be - yond to - mor - row, Af - ter night and sor - row,

Bb Bbm F G7

Comes the day. Some - where the sun is

C Am D7 G7 C

ris - ing, Driv - ing sha - dows all a - way.

C7

F

A<sup>b</sup>dim

Gm7

C7

F



1. Ne - ver, though the road be drea - ry, Let your heart grow wea - ry,  
 2. Al - ways, hope is to the dar - ing, Cou - rage to the car - ing,

F6

F7

B<sup>b</sup>

A7

Dm

Faug

B<sup>b</sup>



Young or old, For some - where, some - where, There's a new day  
 So be bold, For some - where, some - where, There's a new day

1.

A<sup>m</sup>

Dm

Gm7

C7

F

Gm7

C7

2.

A<sup>m</sup>

Dm



dawn - ing Bright and gold. ————— dawn - ing

Gm7

C7

F



Bright and gold. —————

# THE GREAT SPIRIT

Words by  
PAUL and RALPH COLWELL, A.S.C.A.P.

Music by  
PAUL COLWELL, A.S.C.A.P.  
piano arr. F. Hadden

E E7 C+ E Am C

1. The Great Spi-rit with His own—  
(2.) brought the wind and it did—

Am F E7



hand, The Paint-ed the mes - as, paint-ed the sand. The  
blow, The high - est peaks He cov-ered with snow, The

F C F C Bb E Am

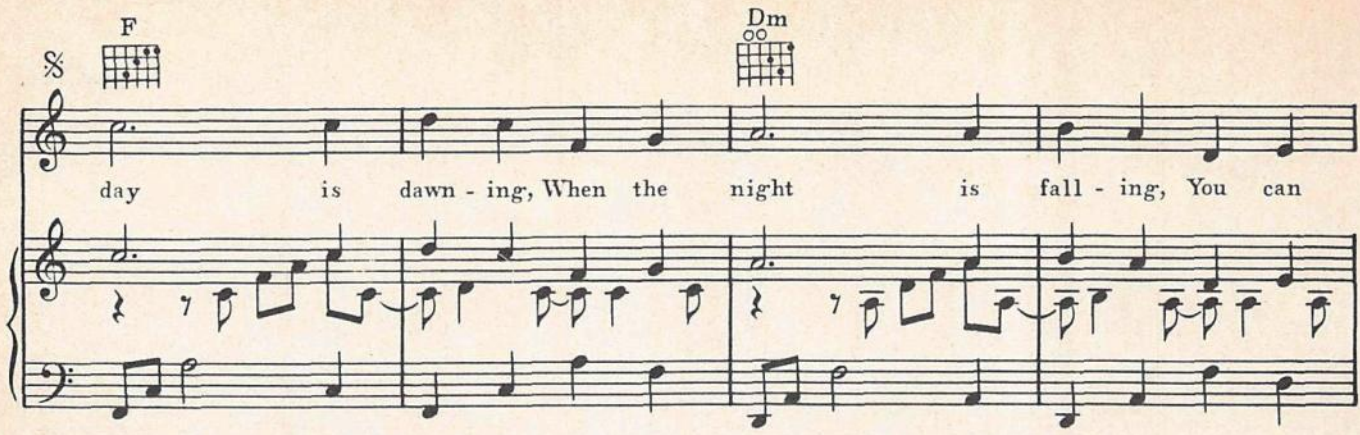
mount - ains rose at His com - mand And He called it His own land, And He  
sun shone down on His coun - try so — He called it His own land, So He

Bb E 1. Am 2. Am

called it His own land. 2. Then He land. When the  
called it His own

F  Dm 

day is dawn - ing, When the night is fall - ing, You can






Dm  C  E  *f*

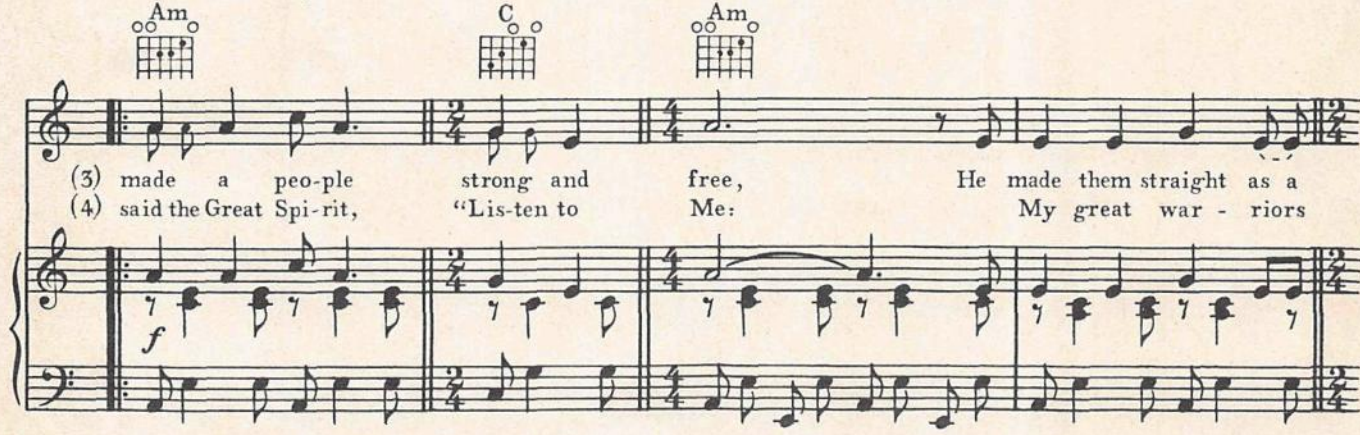
hear Him call - ing once a - gain. 3. Then He  
4. Then —









(3rd time, sing v. 4 again)

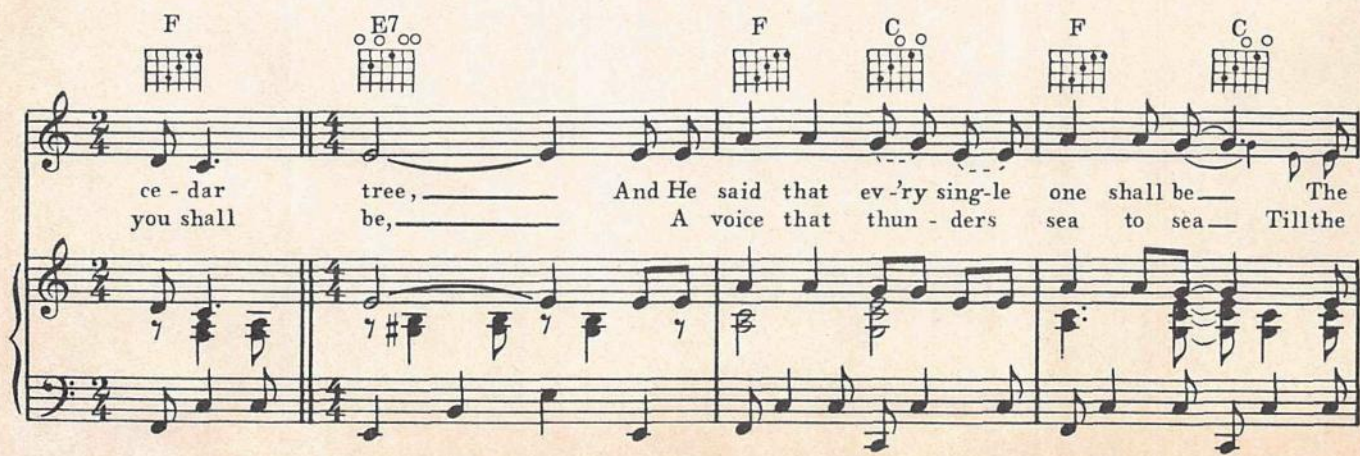
Am  C  Am 

(3) made a peo-ple strong and free, He made them straight as a  
(4) said the Great Spi-rit, "Lis-ten to Me: My great war - riors



F  E7  F  C  F  C 

ce - dar tree, ——— And He said that ev - ry sing - le one shall be — The  
you shall be, ——— A voice that thun - ders sea to sea — Till the



B $\flat$  E Am B $\flat$  E 1. Am

chil - dren of My land, The chil - dren of My land.  
 whole world is My land, Till the whole world is My

2. Am 3. Am

Then land." When the land."

Chorus hums chords of verse, slowly  
 under INDIAN CHIEF'S monologue:

There were many tribes in this country. They were always at war. There came a time when they decided to listen to a wisdom greater than their own. So they left their weapons and went to an island where the Great Spirit- Manitou- spoke to them, saying, "Go to all the lands across the sea, where there is heartache and war, where men are broken in mind and spirit, and bring them to My teepee on this island of the inland sea, where they will find healing for the whole world."

Am B $\flat$  E Am

And He called it His own land!

# THE RIDE OF PAUL REVERE

Words by  
PAUL COLWELL, A.S.C.A.P.

Music by  
PAUL and RALPH COLWELL, A.S.C.A.P.  
piano arr. F. Hadden

G B7 Em G

1. They saw two  
2. In seven - ty -  
3. He heard that the

Em B7

lan-terns in the North Church tower. They  
five up - on an A - pril night, Ride! — Ride! — The  
Brit-ish had the road pa - trolled. Set

G Em Am

knew this was to be the fate - ful hour  
air was chil - ly and the moon shone bright. Ride! —  
off for Cam-bridge with a spir - it bold.

B7 Em G

Ride! For a man to ride and to a - larm —  
They rowed him past the man - of - war, —  
He met two re - gu - lars face to face, —



D G Am

Ev - 'ry vil - lage and ev - 'ry farm — To a - wak - en  
 Land - ed on — the Charles-town shore, — Where the fin - est  
 Turned a - bout at a light-ning pace, — Till those

B7 Em C D Last time to CODA

them and call to arm. — It was the ride of Paul Re - vere!  
 steed was read - y for — The ride of Paul Re - vere!  
 men gave up the chase, — And on rode Paul Re - vere!

Em Em

Ride! Ride! — tho' the night be cold. —

B Em D

Ride! Ride! — till the truth be told! — Ride! Ride! — like that

G B7 Em C D G

man of old! — Ride like Paul Re - vere! —

Em C D Em

⊕ CODA

Will they ride with Paul Re - vere? — They  
 Descant (small notes) They saw two lan-terns in the

Em

saw two lanterns in the North Church tower. —  
 North Church tower. —

(Fade away)

4. Arrived in Medford town at twelve o'clock, (Spoken) 5. But there were many who remained in bed,  
 And there alerted Adams and Hancock. And in history their names are dead,  
 Ev'ry house — didn't miss a one, But the one whom history thanks  
 Was aroused on that midnight run, Started from Charles River's banks  
 All the way to Lexington On a ride to rouse the ranks.  
 On the ride of Paul Revere. 'Twas the ride of Paul Revere.

(Sung) 6. I wonder if, two hundred years ahead,  
 They will ride, or if they'll stay in bed.  
 When faith and freedom within them die,  
 And when they hear that midnight cry  
 And the hoof-beats cross the moonlit sky,  
 Will they ride with Paul Revere?

# FREEDOM ISN'T FREE

Words by  
PAUL COLWELL, A.S.C.A.P.

Music by  
PAUL & RALPH COLWELL, A.S.C.A.P.  
piano arr. Len Gordon

Free — dom! —

Free-dom is - n't free! — Free-dom is - n't free! — You've got to

pay a price, You've got to sa - cri - fice — For your li - ber - ty. —

1. Free-dom is a word of - ten heard to - day, — But if you want to keep it there's a  
(2.) was a gen'ral by the name of George, With a small band of men at

A D G F

price to pay.— Each gen-er-a-tion's got to win it a-new,— 'Cause  
Val-ley Forge, Left the com-fort of home for the cold and ice,— They

G D7 G G C G

it's not some-thing hand-ed down to you. Free-dom is - n't free! ———  
won in - de-pen-dence 'cause they paid the price.

G C G C G B7 Em

Free-dom is - n't free! — You've got to pay a price, You've got to sa - cri - fice —

Am D7 G G F

For your li - ber - ty. — 2. There  
3. To some peo-ple free-dom is a wav - ing flag, — To  
(continue for v. 3)

G A D G

do your own thing is an - oth - er man's bag, But for ev - 'ry man free - dom's the e -

F G D7 G G C

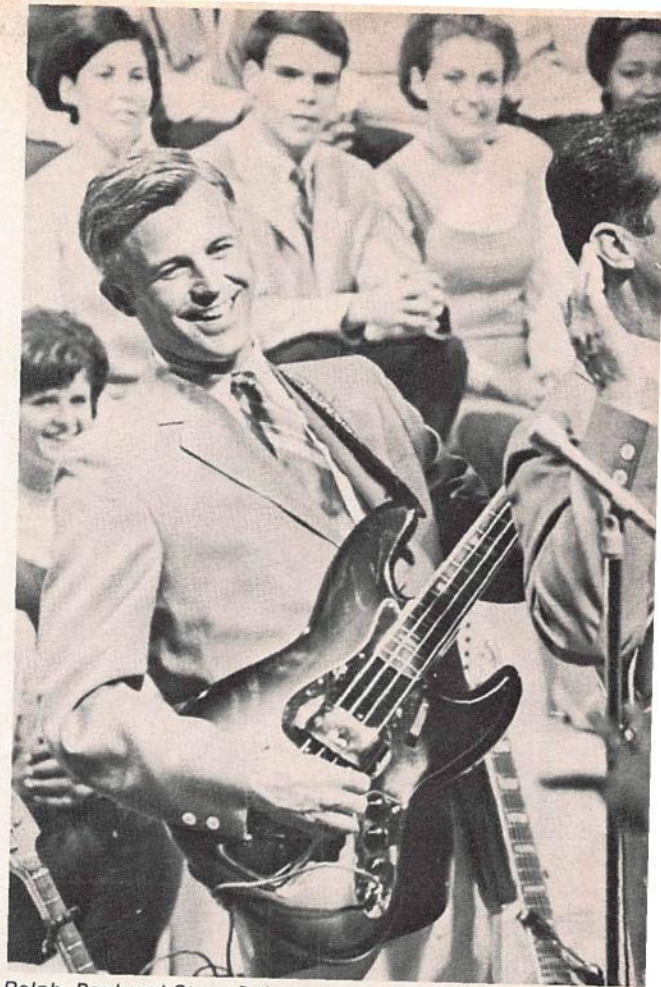
ter - nal quest. You're free to give hu - ma - ni - ty your ve - ry best. Free - dom is - n't free!

G C G C G

Free - dom is - n't free! — You've got to pay a price, You've got to

B7 Em Am D7 G C G

sa - cri - fice — For your li - ber - ty. Free - dom is - n't free.



Ralph, Paul and Steve Colwell



Chuck Wansley



Dick Smith, Tim Murtaugh, Frank Fields





Chris Taylor, John Tracy, Steve Geil



Cabot Wade, Steve Geil, Dan Broadhurst

# JOAN OF ARC

Words and Music by  
DAVID BLISS ALLEN, A.S.C.A.P.  
piano arr. F. Hadden

Moderate, not too slowly

Male Trio

The musical score is arranged in four systems, each with a vocal line for a male trio and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Moderate, not too slowly'. The piano part includes various chords and textures, with some sections marked 'Led.' (Ledger) and 'mp' (mezzo-piano). The lyrics are: 'She walked a - lone in the fields of the sum-mer, Where the green earth was whispering a song, And the voi-ces were calling to that sim-ple coun-try girl, - Mak - ing her heart - grow strong. - Then down to the gate-way to the wide o - pen road, To the high road lead - ing a - far, -'

Chord diagrams are provided for the piano part, including D, Bm, F#m, A7, F#, and D.



D F#m Bm D F# Bm

Some-one is walk-ing, a young-girl is walk-ing, A young girl is walk-ing a - lone.

D Bm A D

Some - one is stand-ing on the cob-ble-stones — Where the cat - tle and ox - en

F# Bm

are. — Some - one is call-ing from the court-yard be-low, A girl — called

Vigorous tempo Bm

Joan

Joan. — [knocking] "O-pen up the door and let me in -

Vigorous tempo



Bm F#m G F# Bm

gal-lop-ing through the land, Joan rides the high-road lead-ing from the town, Where the green fields of

G Bm E G A

Joan  
sum-mer are whis-per-ing their song. "For I will stand a - lone,

Bm A B E G F# Bm

Pure as the light of the morn - ing, Yes, I will stand a - lone."

Bm

Trio

Joan rides the high-road, fear is in the rain, Voi-ces cry-ing, "Mad-ness, a to-mor-row of pain."

Bm F#m G F# Bm G

Strong men were he-si-tant, the king was a - fraid, But ev-'ry heart was strenghtened by the voice of the

Bm E G A

Joan

Maid, "For I \_\_\_\_\_ will stand \_\_\_\_\_ a - lone, \_\_\_\_\_

Bm A B E G F# Bm

Pure as a child of the Lord, \_\_\_\_\_ Yes, I \_\_\_\_\_ will stand a - lone." \_\_\_\_\_

Bm F#m Bm

Trio

Free-dom was a fur-nace fire blaz-ing in the wind, It caught the flash of steel, fanned the cour-age with-

Bm F#m G F# Bm

in. The Lord in His hea-ven, look-ing down up-on the world, Heard the clat-ter of arms, saw that

G F# Bm F#m Bm F#

sim-ple coun-try girl. ——— That sim-ple coun-try girl, who had ne-ver owned a thing,

Bm G F# B G

Went to the ca - the-dral and gave France - a king. When

*ritard* *a tempo mf*

*ritard* *mf* *a tempo*

Em Bm G Bm

you walk a - lone — in the fields of the summer, Where the green earth is whis-per-ing a song, ———

D7 G Em Bm G B

Will you ride the high road lead-ing a - far, — And ride out to ans-er ev-'ry

Em Bm

Joan *f*

*f* "For I will stand

wrong? — For Joan rides the high-road, fear is in the rain. Voi-ces cry-ing,

Trio

A B F#

a - lone, — Pure as a child of the Lord, — Yes,

"Mad-ness, a to - mor-row of pain." Strong men were he - si-tant, the king was a - afraid, But the

Bm G F# B

*Broaden* *ff*

I will stand a - lone?"

*Broaden* *ff*

nation was re - born through the lead-ing of the Maid.

*Broaden* *ff*

# LIFE IS GETTING BETTER EVERY DAY

Words by  
PAUL COLWELL, A. S. C. A. P.

Music by  
HERBERT E. ALLEN, A. S. C. A. P.  
piano arr. N. McLaughry

Bright

Chords: Ebmaj7, Dm7, Cm7, Dm7, Eb, Eb, F+9

3

Chords: Bb, F7, Bb, Bb+, Eb, F7

Life is get-ting bet - ter ev-'ry day, oh yeah! Things are look-ing up - in ev -'ry

3

Chords: Bb, Eb, F7, Bb

way! — My trou-bles and my wor-ries were too much for me to bear, — so

3

Chords: C7, F, Eb, F, F7, Bb, F7

fin - al - ly in des-pair I threw mytrou-les in the air, Took up - on — my shoul-ers all the

3

Bb

Bb+

Eb

F7

Bb

Eb

F7

woes and cares— Of ev-'ry-bo-dy else— in-stead of mine. It seemed to be im-pos-si-ble, but

Bb

G7

Cm7

G7

Eb

C#dim

Bb

F7

I can tell you now, It's hap-pen-ing— but durned if I know how! Life is get-ting bet-ter ev-'ry

Bb

Bb+

Eb

F7

Bb

Fm7

Bb7

day, oh yeah! Things are look-ing up— in ev-'ry way. And oh! If I on-ly could show the

Eb

Gm7

C7

Bb6

C9

F

Eb

joy that I feel in-side.— My heart it has start-ed to grow, I'm do-ing things I



Dm F7 Bb F7 Bb Bb+

ne - ver dreamed that I could do, So take up - on your shoulders all the woes and cares Of

Eb F7 Bb Eb F7

ev - 'ry - bo - dy else — in - stead of yours. This may seem im - pos - si - bly im -

Bb G7 Cm7 G7 Eb C dim

pro - ba - ble — to you, When sud - den - ly — you'll find that ev - 'ry - one is sing - ing too:

Bb F7 Bb Bb+ Eb F7 Bb

Life is get - ting bet - ter ev - 'ry day, oh yeah! Things are look - ing up — in ev - 'ry way! —

# CHILDREN

Words and Music by  
FRANK FIELDS & DONALD TEETERS  
piano arr. Len Gordon

## QUASI MUSIC BOX

8va.....

Fm7 Bb7 Eb Fm7 Bb7 Eb

8va.....

Fm Bb Eb Db Ab Bb

Child-ren know of lit-tle else — But how to need your love. — They're the  
we can be a - gain, — E-ven as we grow, — If we

(loco)

Fm Bb Eb Db Ab Bb Eb Cm

clos - est thing I know — To some-thin' up a - bove. Feeling much the same  
don't for-get to learn — The things that child - ren know. Thank-ful we will sure-ly

Gm Cm Bb Fm Bb Eb

care For ev'-ry-one they meet, — Aren't they real - ly bet-ter off — With knowledge  
be For ev'-ry ris - in' sun, — If we care — enough to learn — To be for-

Db      Ab      Bb      Bb7      Eb      Bb7

in - com-plete?      The children laugh when the sun comes up in the mor - nin', Love liv-ing ev-'ry day..  
 e - ver young.

Eb      Bb7      Eb      1. Db      Ab      Bb

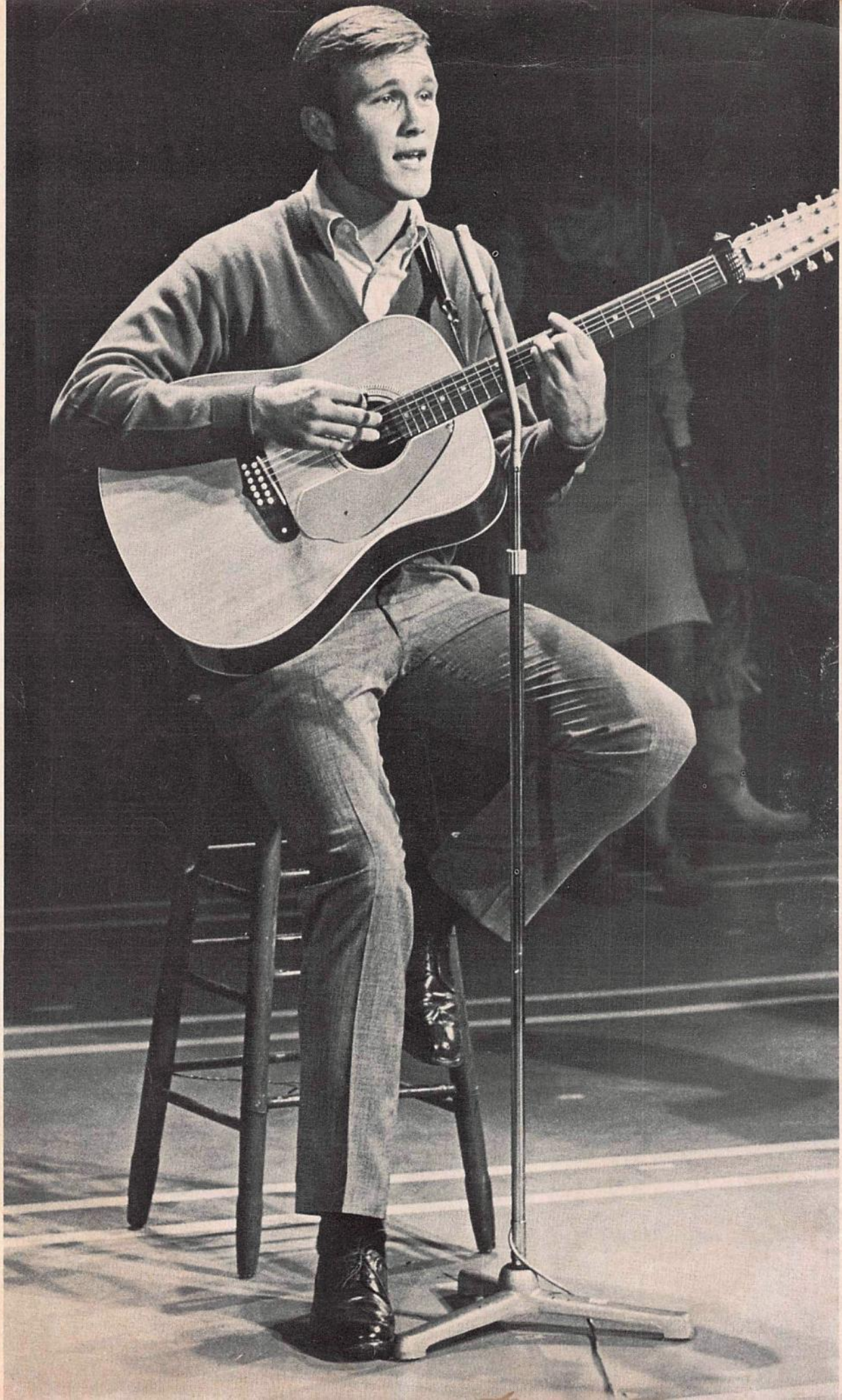
— They can not hide what they feel or what they're need-in'. What if we were all that way? *gva.....*

Fm7      Eb      2. Db      Ab      Bb      Db      Ab

*gva.....* Children What if we were all that way?      What if we were all that

Bb      Fm7      Bb7      Eb      Fm7      Bb7      Eb

way? *gva.....* *molto rit.*  
*gva.....* *molto rit.* (Music box runs down)



*Frank Fields*

Words and Music by  
PAUL COLWELL, A.S.C.A.P.  
piano arr. F. Hadden

# THE WALK OF ED WHITE

*mf*

B $\flat$  F7 B $\flat$

1. On June third of nine-teen six-ty-five— at ten six-teen a. m. At Cape  
2. float - ed free - ly at the end — of a twen-ty-five foot line,— One  
3. Hon - ors and de - co - ra - tions they— re - ceived back here on earth, From the

F7 F B $\flat$

Ken - ne - dy two as - tro - nauts had a na - tion watch - ing them. Perched a - top a Ti - tan  
hun - dred thir - ty - five miles high and he was feel - ing fine. He took pic - tures of the  
Pres - i - dent and col - leg - es — and cit - ies of their birth, Then at Ed White's fi - nal

B $\flat$ 7 E $\flat$

rock - et in their cap - sule Ge - mi - ni Four, — Ma - jors White and Mc - Div - itt lift - ed  
heav - ens, he took pic - tures of the ground. With the use of his man - euv - er - ing gun he could  
in - ter - view he asked to say this word, — It was the most a - maz - ing quote that

F7 B $\flat$  B $\flat$  F7

sky - ward with a roar. — At three fif - teen that af - ter - noon on or - bit num - ber  
eas - i - ly move a - round. — Six thou - sand miles he cov - ered on his twen - ty min - ute  
I have ev - er heard. —

*\* Monologue while piano plays softly, repeating tune as necessary;  
then continuing from ♪ on next page.*

\* And these are the words of Ed White:

"Well, we can't tell right now what may be out there or what we're going to learn by going there. But those of you with children will appreciate better what I mean. We have somehow got to make this world a better place to live in. And maybe we'll find some of the answers out there in space, answers to problems like crime, over-population, perhaps even the answer to war.

Now as I remember, during my little walk above the earth, you can see problems in what I guess you'd call better perspective. They look mighty small from 150 miles up. The world looks cleaner and so much more beautiful. Maybe we can make it that way - the way God intended it to be - by giving everyone that new perspective from out in space. We can give our young people a new frontier, a new world, maybe many new worlds to explore. It's going to be exciting, this conquest of space, full of a lot of wonderful things, things we haven't even dreamed about yet."

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each system.

**System 1:** Chords: Bb, F7, F. Lyrics: "three They de - pres - sur - ized the space - craft ve - ry grad - ual - ly. When he walk. When the time came for re - turn - ing, Ed White seemed to balk. Then the"

**System 2:** Chords: Bb, Bb7, Eb, Bb. Lyrics: "o - pened up the hatch I wish I could have seen his face. As Ed White or - der from Mc - Div - itt came and it must have made him grin. (spoken) He said, 'Hey, you dirty dog,"

**System 3:** Chords: F7, Bb. Lyrics: "stepped out in - to space. Ed White, what a sight he saw, - What a get back in!" (sung) *f*

**System 4:** Chords: Eb, Bb, F7, Bb. Lyrics: "brave and luc - ky guy, As he made his fa - mous walk a - cross the sky! 1, 2. *mf* He 2. He 3. *mf*"

\* Spoken, while accompaniment continues quietly in Bb.

∅ Continue here after spoken part.

3. B $\flat$  G7 C G7 C

*mf*

I hope you'll all re-member these immortal words of Ed For he may have had a clos-er view of the

G7 G C C7 F C

world that lies a - head; And some-where up there in or-bit is a - noth-er Ge-mi-ni Four With

C G7 C f C

Colo-nel Ed White walking 'cross the sky for-ev-er - more. Ed White, what a sight he saw, What a

F C C G7 C

1. D.S. 2. To 3. Fade

brave and luck-y guy, As he made his famous walk a - cross the sky. Ed  
Now he walks for-ev-er-more a - cross the sky. — Now he —

# A NEW DIMENSION

Words by  
FINIS FATOR, A.S.C.A.P.  
and MARY LEE DELANEY



Music by  
FINIS FATOR, A.S.C.A.P.  
and JOHN TRACY, A.S.C.A.P.  
piano arr. Z. Leroy

Brightly







*f* 

We're launch-ing in-to a new-

— di - men-sion, yeah! — yeah! — We're launch-ing in-to a new-


 

— di-men-sion, oh, — yeah! And you can come a-long if you wan - na, It's a


      

ne-ver been world that we're gon-na see... We're launch-ing in-to a new — di-men-sion, yeah! —



1.   *mf*  

We're — 1. Prob-lems, hang-ups, don't you see, Be-  
2. Like a sum-mer storm that's form-ing up, —



long to yes-ter-day. — This ge-ne-ra-tion is fu-ture bound, We're  
You can see the sign. — It's the com-ing all to-ge-ther — of —



 *cresc.*  1. *f* *at* 

hang-ing in there all the way. — We're  
Ev - 'ry heart and soul — and



2.   *f* 

mind. — Now we're launching in-to a new — di-men-sion,



F C

yeah! — yeah! — We're launch-ing in-to a new— di-men-sion, oh, —

F Bb

yeah! And you can come a - long if you wan - na, It's a ne-ver-been world that we're

C F Eb Db Eb F Eb

gon-na see. — We're launch-ing in-to a new— di - men-sion, yeah! —  
Launch-ing in - to a new—

Db Eb F Eb Db Eb (F) F11

— di - men-sion We're launch-ing in-to a new— di - men-sion, oh, — yeah! —

*cresc.* *ff*



Dick Smith

# RUN AND CATCH THE WIND

Words and Music by  
**GLENN CLOSE, A.S.C.A.P.**  
 piano arr. F. Hadden

(3rd time  
 instrumental only,  
 8 measures)

Chord diagrams: A, E7, A, A7, D, Dm

Count the drops in a stream,  
 Kick a stone down the road,-

*r.h.*

Chord diagrams: A, E7, A, E, A, A7

Run and catch the wind. Sail to Spain  
 Run and catch the wind. Find some place to

Chord diagrams: D, Dm, A, E7, A

on a dream,- Run and catch the wind.  
 leave your load, Run and catch the wind.

(continue 2nd and 3rd times)

Chord diagrams: E, A, B7

Trav - 'ling free through the fields,- I got my head up

E E7 A

high; Have my life a-head of me,— The

B E A A7 D Dm

road runs to the sky!— Think of some-thing big to do,—  
Make a fan of but-ter-fly wings,

A E7 A E A A7

Run and catch the wind. Some-one else will  
Run and catch the wind. Lis-ten to—

D Dm A E 1. A 2. A

fol-low you! Run and catch the wind.  
what I sing. Run and catch the wind. D.S. wind.

*a tempo* *a tempo* D.S.

# DON'T STAND STILL!

Words and Music by  
 PAUL and RALPH COLWELL, A.S.C.A.P.  
 piano arr. Len Gordon

F F6 F7 Gm F F6 F7 Gm

The piano introduction consists of four measures in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Chord diagrams are provided above the staff for each measure: F, F6, F7, Gm, F, F6, F7, and Gm.

F Bb

1. Hear that gui - tar! Hear that beat! Swing it! Swing it!  
 2. Hear that gui - tar! Hear that bass! Swing it! Swing it!

The vocal line begins with a repeat sign and a key signature change to F major. The piano accompaniment continues with chords and bass line.

F C7

Makes you want to move your feet. Sing it! Sing it! If  
 Let 'em hear it out in space. Sing it! Sing it!

The vocal line continues with the piano accompaniment providing harmonic support.

F F7 B $\flat$  B $\flat$ m

you're a square or way out, — Tall or short or slim or stout,  
Great ad - ven - tures lie a - head, This ain't the time to lie in bed, —

F Gm C7 1. F F6 F7 Gm

*Last time to CODA* ⊕

Don't stand still! Don't stand still! Life's too short for that! —  
Don't stand still! Don't stand still! Life's too short for that!

2. F C7 F B $\flat$  F

— We are mov - ing and we won't stand still!

C7 F B $\flat$  F

We have got a might - y job to fill! — The

B $\flat$  F

world's a - wait - ing to be re - made — By ev - 'ry

Gm C7 F C7 2nd verse D.S.  $\infty$   
al CODA  $\oplus$

girl — and gay young blade! —

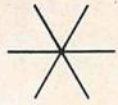
$\oplus$  CODA F F6 F7 Gm F F6 F7 Gm F

— Don't stand still!

Gm C7 F F

Don't standstill! Life's to short for — that!





*Pam Gearhart*



# IS THERE A REASON WHY?

Words by KEN ASHBY,  
DICK SMITH, CABOT WADE  
A. S. C. A. P.

Music by  
CABOT WADE, A. S. C. A. P.  
piano arr. F. Hadden

Chords:  $B\flat ma7$ ,  $Cm7$ ,  $Dm7$ ,  $B\flat ma7$ ,  $Fm7$ ,  $Fm6$

*l.h. lightly*

Chords:  $B\flat ma7$ ,  $E\flat$ ,  $Cm7$ ,  $F7$ ,  $E\flat$ ,  $F7$

1. Is there a rea-son why — It rains, but soon the land — is dry?  
2. Is there a rea-son why — In au-tumn, all the leaves are brown?  
(4th time) 3. You'll find the rea-son why — Somesmile and nev-er wear — a frown.  
(3rd time instrumental only)

Chords:  $B\flat ma7$ ,  $E\flat$ ,  $Cm7$ ,  $F7$ ,  $E\flat$ ,  $F7$

Is there a rea-son why — You're you, and not some oth-er guy?  
Is there a rea-son why — Some smile and nev-er wear — a frown?  
You'll find the rea-son why — You're you, and not some oth-er guy.

Chords:  $B\flat$ ,  $D\flat ma7$ ,  $A\flat$ ,  $F$

You'd like — to know, — and so would I, —  
You'd like — to know, — and so would I, —  
Then you will know — and so will I, —

To CODA  $\oplus$   
after V. 3

Do Not repeat  
after instrumental

E $\flat$  E $\flat$ 6 B $\flat$ ma7 Cm7 Dm7 B $\flat$ ma7 Cm7

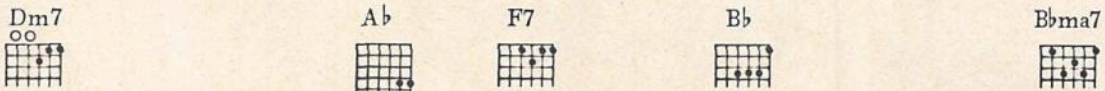


Is there a rea - son why? \_\_\_\_\_ Some-times we think too small, And we

*2nd and 3rd times continue*



Dm7 A $\flat$  F7 B $\flat$  B $\flat$ ma7



nev-er look in the right place at all \_\_\_\_\_ For the an-swer, But if\_ we



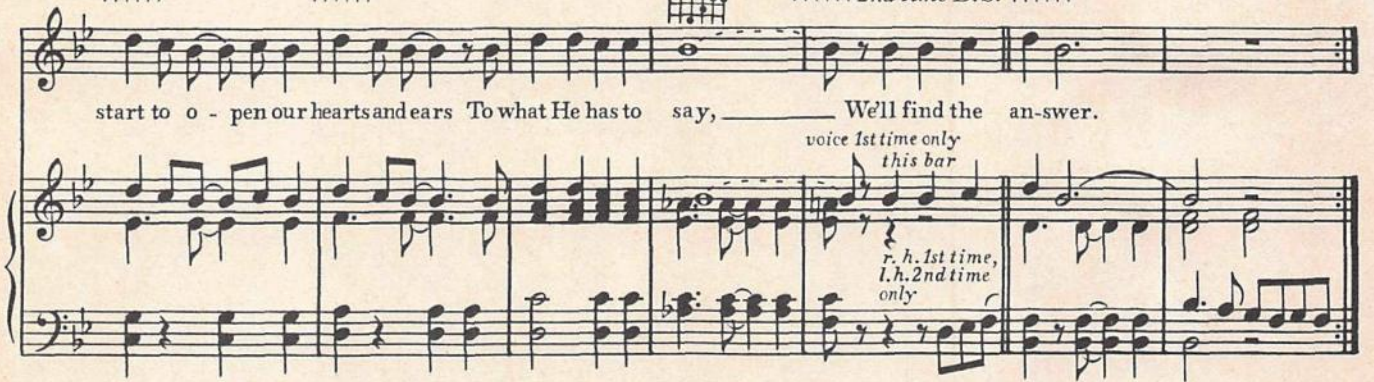
Cm7 Dm7 A $\flat$  F7 B $\flat$  *2nd time D.S.*



start to o - pen our hearts and ears To what He has to say, \_\_\_\_\_ We'll find the an-swer.

*voice 1st time only this bar*

*r. h. 1st time, l. h. 2nd time only*



E $\flat$  B $\flat$ ma7 E $\flat$  B $\flat$ ma7

$\oplus$  CODA



There is a rea - son why! \_\_\_\_\_ There is a rea - son why! \_\_\_\_\_



# KEEP YOUNG AT HEART

Words and Music by  
 GLENN CLOSE, A.S.C.A.P.  
 PAUL COLWELL, A.S.C.A.P.  
 HERBERT E. ALLEN, A.S.C.A.P.  
 piano arr. F. Hadden

Slowly

Dm
Am7
Dm
Gm

Look-ing down the road a - head, I stopped to rest,  
 The fight, they say, that can't be won, The job, they say, that

A7
Dm
Gm
G#m
Dm
A7

feel-ing dead, With a hea- vy heart and feet of lead, My problems weighed a ton, ——— When I  
 can't be done, The race, they say, that can't be run: That's the road for you! ——— You'll

D
Am7
D7
G

*a tempo, not too fast*

met a man with a live- ly step, Spark-ling eyes, full of pep. — He  
 find the cour-age if you dare, You'll get the strength that was- n't there, And

D
A7
D
Ab
D
Bm
E7
A7

said, "I'm nine- ty years, but yep! — For me life's just be- gun! —  
 just like spring is in the air, — The world is fresh and new. — So let's all

D A7 D C A7 D G A7 D A7 D

Keep young at heart, keep that light in your eye. — Pick up those dragging feet, hold your

E7 A D A7 D7 G F#

head up high! — Old Fa-ther Time — can't catch up with you, So,

G A7 D Em7 A7 1. Dm 2. D

keep young at heart, what - ev - er you do! — do! So let's all

*To 2nd verse-D.C.* *D.S.al Coda*

⊕ CODA D6 G6 A7sus A7 D

heart, what - ev - er you do! —

# DESIGN FOR DEDICATION

Words and Music by  
 DAVID BLISS ALLEN, A.S.C.A.P.  
 piano arr. F. Hadden

E F E F F7 F6

Bright Rock Tempo

Hay - yay, ev'ry-bo-dy come, We're gon-na play - yay, we've got a  
 may - yake this coun-try new, It's gon-na tay - yake ev'ry

F6 F7 Bb6 F6

swing-ing drum, We're gon-na sing — a-bout a new i - dea, We're gon-na nee - yeed ev - 'ry -  
 one of you, We're gon-na dare, dare to lead the way, We're gon-na shay - yake the

F6 C Bb F 1. C7 2. F7

bo-dy here, In a De - sign — for De - di - ca - tion. — We're gon-na For we'll go  
 U. S. A. — In a De - sign — for De - di - ca - tion. —

Bb Bbm F6

hard-er, fast-er, High-er in space, deep-er in the sea, The great-est gen-er - a-tion in

F6 Bb Bbm C<sup>o</sup> Bb C<sup>o</sup> Bb C Bb C Bb

his-tor-y,— And ban-ish for-ev-er Hat-red and fear, fam-ine and greed, Ev-'ry last prob-lem of hu-

C7 F6 F7

man-i-ty. So, hay - yay, ev-'ry - bo-dy come, We're gon-na play - yay, we've got a swing-ing drum, We're gon-na may - yake this coun-try new, It's gon-na tay - yake ev-'ry - one of you, We're gon-na

Bb6 F6 C<sup>o</sup>

sing — about a new i - dea, We're gon-na nee - yeed ev-'ry - bo-dy here, In a De - sign — for dare, dare to lead the way, We're gon-na shay-yake the U. S. A. — In a De - sign — for

Bb F 1. F7 2. C<sup>o</sup> Bb F

De - di - ca-tion. — For we'll go In a De - sign — for De - di - ca-tion!  
De - di - ca-tion, —

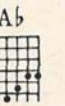
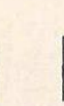
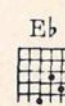
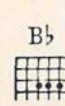
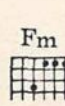
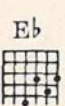
# UP THE HOLLER

Words by  
PAUL COLWELL, A.S.C.A.P.  
MICHAEL REYNOLDS

Music by  
BILL CATES, A.S.C.A.P.  
piano arr. F. Hadden



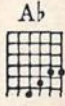
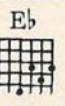
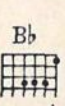
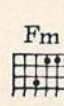
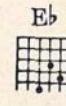
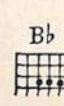
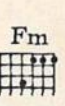
I've been think-in' that the world's get-tin' smal-ler Ev-



- er since peo-ple start-ed com-in' up the hol-ler, Bring-in' in a thing called ci-vi-li-za-tion And I



don't want to see it come in, — my friend, oh no, no, no, no! I've got a dog and a



good lay-in' chick-en, An ol' milkcow and a gui-tar fer pick-in'. We git a-long fine — in this —



Gm F7 Bb

— si - tu - a - tion and I hope that it ne - ver will end, my friend. Well let me tell - you now, I

Ab Eb Eb7

came out here to get a - way from the neighbors in town, — **Chorus** [and what did they do? —] They built a

Ab Bb

house next door, now it's worse than be - fore, They brought their cou - sins, their in - laws and their T. V.

Bb7 Eb Fm Bb

tool — I've been think - in' that the world's get - tin' smal - ler, Ev -

Eb
Fm
Bb
Eb
Ab
Gm

— er since peo-ple start-ed com-in' up the hol-ler, A - butt-in' in\_ on my\_ i - so - la-tion And I

Fm
Bb
Eb
Eb
Fm
Bb
Eb

don't want to let 'em come in. — (Kazoo solo)

Fm
Bb
Eb
Ab
Gm
Fm
Bb
Eb

B7
E
F#m
B
E

We were hap-py all a-lone on this beau-ti-ful lo-ca-tion, A - ny - bo - dy else just made an  
 May-be\_ my life would-n't be\_ so frus-tra-tin' If I could find a way to do some

F#m B E A G#m

o - ver - pop - u - la - tion, But they've filled up the town, now they're fill-in' up the hol-ler And there  
more par - ti - ci - pa - tin'. — I think I'll put an end to — my i - so - la - tion And —

F# B A

is no place else I can go. (1st time only) Yo-de - leh - hee-ho! Fin - al - ly this morn-in' a big —  
see what would hap - pen — then. — May - be the thing a - bout the

E A

— bull - doz - er came a chug-gin' up the hill — And 'danged if they ain't built an  
world sit - u - a - tion is there's too ma - ny folks like me. — If we all got in - volved in the

B7

in - ter - state high - way be - tween my house and my lit - tle old still! —  
prob - lems to be solved... (Soloist, spoken) Oh no, not me! (Chorus, spoken) Yes, you!

B7 E F#m B E

I've been think-in' since the world's get-tin' smaller And all them o-ther folks start-ed

*2nd time continue*

F#m B E A G#m

com-in' up the hol-ler, We'll have to im-prove our com-mu-ni-ty re-la-tions

F#m B7 E F#m B7 E

If we're gon-na sur-vive, if we're gon-na stay a-live,

F#m B7 E A E B7 E

(Kazoo Solo)

if we're gon-na sur-vive.

# I WANT TO BE STRONG

Words and Music by  
GLENN CLOSE, A.S.C.A.P. and  
KATHE GREEN, A.S.C.A.P.  
piano arr. F. Hadden

Lively



Musical notation for the first system, including treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The melody line is mostly rests, with a single note in the final measure. The piano accompaniment features a rhythmic pattern of eighth and quarter notes.

Lively



Musical notation for the second system, including lyrics: "want to be strong, to be strong as—the land a-round me, I want a". The piano accompaniment continues with a consistent rhythmic accompaniment.



Musical notation for the third system, including lyrics: "heart that is wide as the sky! I want a spi-rit like a". The piano accompaniment continues with a consistent rhythmic accompaniment.



Last time to CODA

Musical notation for the fourth system, including lyrics: "mov-ing moun-tain stream. I want to look peo-ple straight in the eye." The piano accompaniment concludes with a final cadence.

Eb                      F                      Bb                      Gm

1. Walk - ing a - lone - 'neath a ca - no - py - of cloud,  
 2. The crowd is cry - ing 'cause there's hun - ger - and hate.

Eb                      F                      Gm                      Eb                      F

Feel - ing like a stran - ger in the midst of - a crowd,                      I know that some - thing great is  
 If we care it's not too late. \_\_\_\_\_ A lov - ing, laugh - ing world we'll be

Bb                      Gm                      Eb                      F7                      Bb

call - ing me - a - loud,                      I know that I must choose. \_\_\_\_\_ I  
 a - ble to - cre - ate,                      Un - der - neath the end - less sky. \_\_\_\_\_ I

CODA      Bb                      Dm                      Eb                      F9                      Bb                      Eb                      Bb

\_\_\_\_\_ I want to look peo - ple straight                      in the eye. \_\_\_\_\_

Led.                      \*

# WHICH WAY AMERICA?

Words and Music by  
DAVID BLISS ALLEN, A.S.C.A.P.  
piano arr. Len Gordon

Freely

Fmaj7



Dm



Bbmaj7



Which way A-mer - i - ca?      Which way A-mer - i - ca?      Which way A-mer - i - ca?

Gm7



C7



F



F7



Bb



Eb9



Which way to go?      This is my coun-try, and      I want to know—

In tempo

Fmaj7



Dm



Gm7



C7



F



Which way A-mer - i - ca is      go - ing to go.      There is

B $\flat$  F

ma - ny a road to tra - vel, Ma - ny a hill to climb; \_\_\_\_\_  
 ma - ny a storm be - fore us, Ma - ny a choice to make; \_\_\_\_\_

B $\flat$  C $\circ$  Gm7 C $\circ$

I'm gon-na find the straight-est road And walk it till the end of time.  
 I'm gon-na ask the Lord a - bove To show me the road to take.

F F+ F6 F7

Which way A - mer - i - ca? — Which way A - mer - i - ca? —

B $\flat$  Gm C7

Which way A - mer - i - ca? — Which way to go? —



F Fmaj7 F7 Bb Eb9

This is my coun - try, and — I want to know —

F Dm Gm C7 1. F

Which way A - mer - i - ca — is go - ing to go. There is

2. F Dm Gm C7

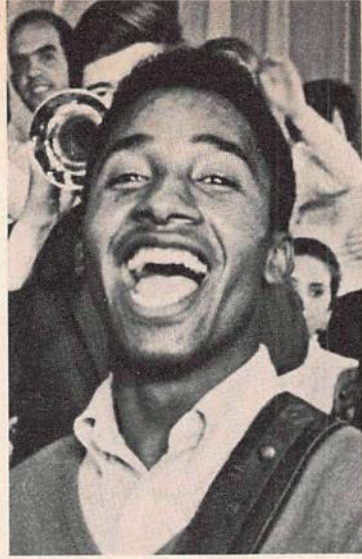
go, Which way A - mer - i - ca — is go - ing to

F Bb F

go!



*Jewel Weaver*



*Harry Harris*



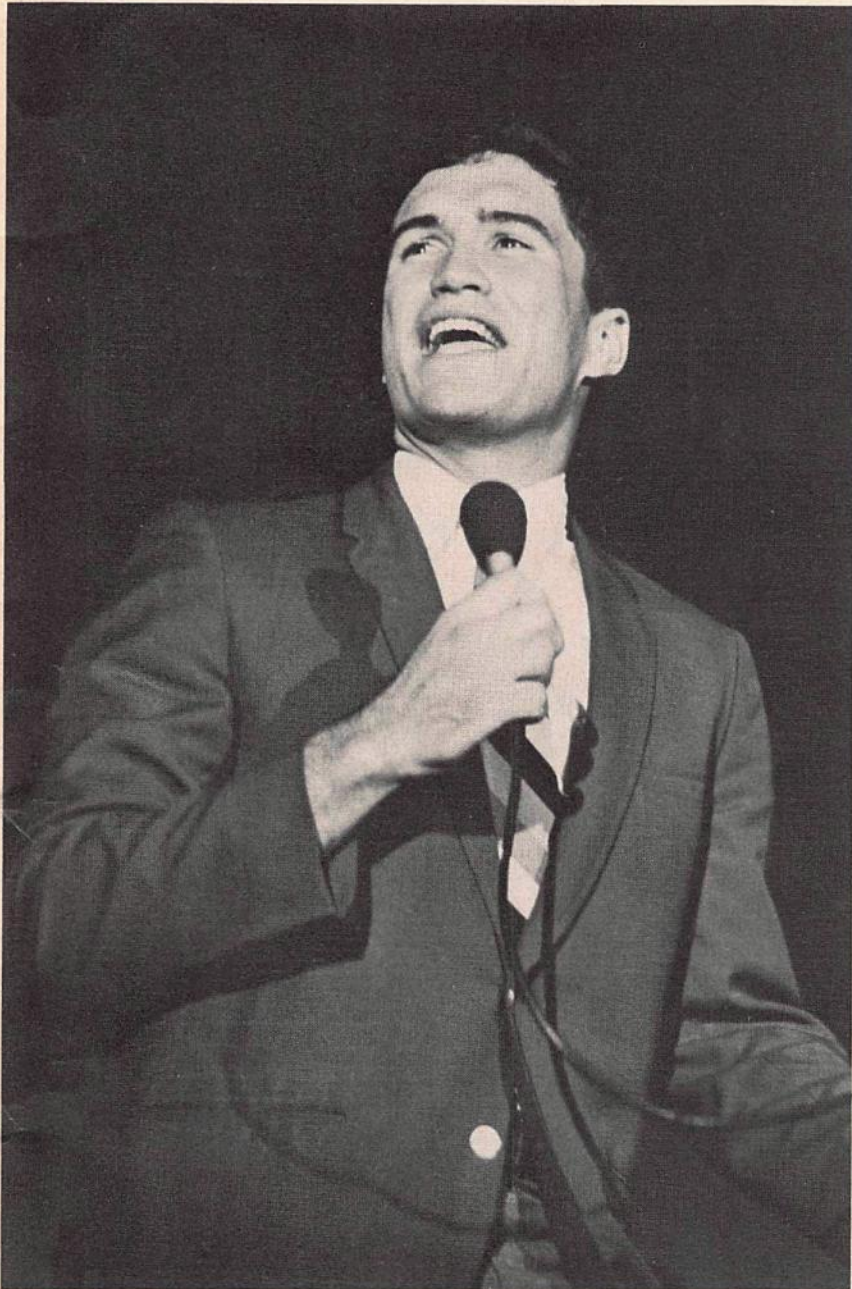
*Pat Ector*



*Betty Pensoneau*

*(Below) Buki Wright*





Joe Parsons

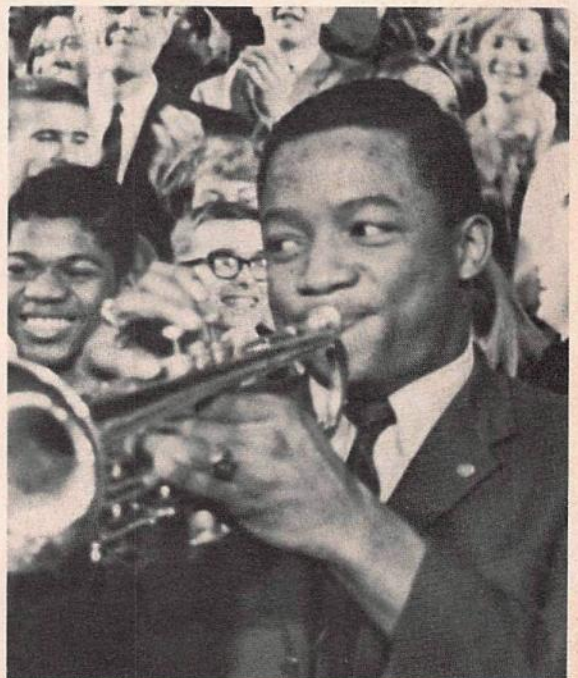


Chris Campbell



Janet Banks

(Below) Glennie Close



Eric Payne

# THE WORLD IS YOUR HOME TOWN

Words by  
GLENN CLOSE, A.S.C.A.P.

Music by  
CABOT WADE, A.S.C.A.P.  
piano arr. N. McLaughry

First system of musical notation. It consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. Above the vocal line, there are two guitar chord diagrams: Eb (E-flat major) and Bb7 (B-flat dominant seventh). The piano accompaniment features a steady bass line and chords in the right hand.

Second system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The guitar chords Eb and Ab are indicated above the vocal line. The lyrics are: "Peo-ple whose lives are full of peo-ple,— They're ne-ver— down. ———".

Third system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The guitar chords Eb and Ab are indicated above the vocal line. The lyrics are: "They're the kind that's al-ways laugh-in',— 'Cause of what they've found. ———".

Fourth system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The guitar chords Eb7, Ab, Abm, and Eb are indicated above the vocal line. The lyrics are: "When you care for ev-'ry - one, Whe-ther king or clown, The".

B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$

3rd time to  $\oplus$

world \_\_\_\_\_ is your home town! \_\_\_\_\_

VERSE B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$

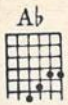
Ne - ver thought a - bout neigh - bor - in' much, Did - n't see the use; \_\_\_\_\_  
 Well, I'm just - a small - town girl, But I've travelled a - round, \_\_\_\_\_ Met

B $\flat$ 7 Cm A $\flat$  B $\flat$

But you know there's lots like me, Us - in' the same ex - cuse. \_\_\_\_\_  
 folks in - huts and pal - a - ces, And this is - what I've found: \_\_\_\_\_ The

B $\flat$  Cm A $\flat$

Now I'm gon - na try some - thin' new, - Gon - na o - pen my heart - And  
 spi - rit of - man - needs lift - in' up, - He'll burst with new life, - And



Bb7



let all my neigh - bors come through. \_\_\_\_\_ That's what\_ I'll  
o - ver the hur - dles he'll bound. \_\_\_\_\_ That's what\_ I've



*D. S.*

do! \_\_\_\_\_ That's just what I'll do! \_\_\_\_\_ Yeah!  
found! \_\_\_\_\_ That's just what I've found! \_\_\_\_\_ Yeah!

*♩ CODA*



town! \_\_\_\_\_ Is your\_ home town! \_\_\_\_\_



— Is your\_ home town! \_\_\_\_\_ *(spoken)* The world is your home town!

# ASHES

Words by  
GLENN CLOSE, A.S.C.A.P.

Music by  
CABOT WADE, A.S.C.A.P.  
piano arr. L. Reeder

Cmaj7 D9 F9 Cmaj7

The piano introduction consists of four measures. The first measure has a Cmaj7 chord and a melody of G4-A4-B4. The second measure has a D9 chord and a melody of C5-B4-A4. The third measure has an F9 chord and a melody of G4-A4-B4. The fourth measure has a Cmaj7 chord and a melody of G4-A4-B4. The bass line consists of a steady eighth-note accompaniment: G2-A2-B2 in the first measure, C3-B2-A2 in the second, G2-A2-B2 in the third, and C3-B2-A2 in the fourth.

Cmaj7 Fmaj7 Cmaj7

Can you build a new world on the ash-es of the old — If your heart is full of

The vocal line begins with a rest in the first measure, then enters in the second measure with the melody: G4-A4-B4-C5. The piano accompaniment continues with the same eighth-note bass line as the introduction. The second system shows the piano accompaniment for the first line of lyrics, with a melody of G4-A4-B4-C5 in the treble clef and the eighth-note bass line in the bass clef.

F E Amaj7 A6 F

ash-es and slow-ly grow-ing cold? Can you make oth - er

The vocal line continues with the melody: G4-A4-B4-C5. The piano accompaniment continues with the eighth-note bass line. The second system shows the piano accompaniment for the second line of lyrics, with a melody of G4-A4-B4-C5 in the treble clef and the eighth-note bass line in the bass clef.

Cmaj7 F Em7 Dm7 F Em7 Dm7

peo-ple want to — care — If you're all burnt out — from find-ing trou - ble — ev -

The vocal line continues with the melody: G4-A4-B4-C5. The piano accompaniment continues with the eighth-note bass line. The second system shows the piano accompaniment for the third line of lyrics, with a melody of G4-A4-B4-C5 in the treble clef and the eighth-note bass line in the bass clef.

Dm7 Cmaj7 Fmaj7

- ry - where,

E A maj7

*mp* *cresc.* *accel.*

trou - ble ev - 'ry - where?

Più mosso

Fmaj7 Cmaj7 Dm

No! There's a bet-ter way, I know there's got to be.— The weight is just too hea-vy and a-

Cmaj7 Dm F G7

*cresc. poco a poco* *f subito p*

lone we'll ne-ver see— That world we could build— to-ge - ther, no-thing-like be-fore,— With new



Cmaj7



*cresc. poco a poco*

Fmaj7



Cmaj7



Fmaj7



Cmaj7



life to fill the emp - ti - ness for - ev - er, ——— With new life to fill the emp -

*2nd time continue*

*cresc. poco a poco*

Fmaj7



Cmaj7



Fmaj7



Tempo primo



*2nd time to CODA*

- ti - ness for - ev - er - - - - -

more. ———

*l.h.*

*f.r.h.*

*mf*

F9



Cmaj7



Cmaj7



Can you mold a new world with the red -

Fmaj7



Cmaj7



F



E



- hot fires of hate? ——— Can you bring on peace when men can-not seem to wait ———

Amaj7



A6



F

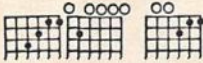


Cmaj7

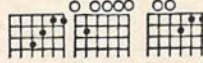


To tear down their e-ne - mies, then pro-bab-ly their friends, To

F Em7 Dm7



F Em7 Dm7



Cmaj7



add to\_ all\_ the mi-se - ry that ne - ver seems to\_ end,

Fmaj7



E



Amaj7



*mp*

*cresc.*

*accel.*

*al*

ne - ver seems to

end?

*mp*

*cresc.*

*accel.*

*al*

Cmaj7



CODA

more.

Ah

*f*

*ff*

*mp cresc.*

*mf*

*f*

*ff*

*ff*

L.H.

R.H.

*p*

L.H.

# WALK ON THROUGH

Words by  
GLENN CLOSE, A.S.C.A.P.  
ANE CHRISTENSEN and  
KEN ASHBY, A.S.C.A.P.

Music by  
DICK SMITH, A.S.C.A.P.  
piano arr. Len Gordon

Quietly  $\text{♩} = 90$

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment in the left hand starts with a series of chords: D major, D major, D major, D major, D major, D major, D major, and D major. The second system continues the piano accompaniment with chords: D major, D major, D major, D major, D major, D major, D major, and D major. The tempo is marked 'Quietly' with a quarter note equal to 90 beats per minute. The dynamic is marked 'mp'.

As I

This section contains the first verse of the song. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "1. & 4. o - pen - the door, — the morn - ing light shines bright - ly, — The (2.) tra - vel — this road I know it won't be eas - y, — The (3.) peo - ple — like me — who are mov - ing moun - tains, — And". The piano accompaniment is in the left hand, starting with a treble clef staff and a key signature of one sharp (F#). It features a steady bass line and chords. The dynamic is marked 'mp' for the first two lines and 'mf' for the last two lines. Chord diagrams are provided for D, Dma7, and D7.

This section contains the second verse of the song. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "sun slow - ly melts the spark - ling dew. — way may be long and wear - i - some, — But I'll do - ing things they thought they could - n't — do, —". The piano accompaniment is in the left hand, starting with a treble clef staff and a key signature of one sharp (F#). It features a steady bass line and chords. The dynamic is marked 'mp'. Chord diagrams are provided for Em7, G, and D.

D Dma7 D7 Em7

Tak - ing the best of the days gone by me, — I won't look  
 work, dawn to dusk, give my days com - plete - ly, — And ne - ver give  
 Sim - ply be - cause they just keep on roll - ing — And ne - ver give

G D G Last time to CODA

back but walk on — through, — No, I won't look back but walk on  
 up un - til I'm done, — No, I'll ne - ver give up un - til I'm  
 up un - til they're through, — No, I'll ne - ver give up un - til I'm

D C D C

through. — I'll talk to peo-  
 done. —  
 through. —

Em7 C

- ple I've ne - ver known be - fore, We'll tra - vel coun - try - side on

Em7 C Em7

dis - tant shore Plant-ing a spi-rit that you can't ig - nore,

G 1. 2. Em7 A7 3. Em7 A7 D.S. al CODA

I'll give all I have and more. 2. As I more. 4. As I  
3. I see

CODA D G D

through, No, I won't look back but walk on through.

*mp* *p cresc.*

C D C D6

doo doo - doot doo-doot doo doo - doo - wah!



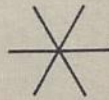
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