

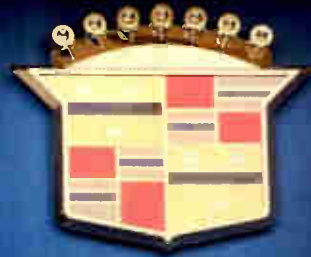
THE

# JINGLE MAN

by Steve Karmen

Plano/Vocal Edition

RADIO AND TV'S BEST-KNOWN JINGLES FROM THE PEN OF  
STEVE KARMEN — THE JINGLE MAN





THE

# JINGLE MAN

by Steve Karmen

1980  
Escobar  
02241

RADIO AND T.V.'S BEST-KNOWN JINGLES FROM THE PEN OF  
STEVE KARMEN — THE JINGLE MAN

for my children, who grew up to my music



**HL** HAL LEONARD  
PUBLISHING  
CORPORATION

Home Office: 960 East Mark Street  
Winona MN 55987

National Sales Office:  
8112 West Bluemound Road  
Milwaukee WI 53213

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## STEVE KARMEN

### THE JINGLE MAN

Stop the average guy on the street and ask him who he thinks is one of today's most performed songwriters, and you might get answers like Paul McCartney, Marvin Hamlisch or John Denver. Those are good answers, but there's a name that probably is performed more than this collection of famous artists. It's Steve Karmen. He's with you in your unguarded moments — in the shower, watching TV, driving to work. He's the Jingle Man — the proud composer of such great American favorites as "Sooner or Later, You'll Own Generals," "At Beneficial, You're Good For More," "You Can Take Salem Out Of The Country, But . . ." and many, many more radio and television commercials.

Steve dabbled in formal education with stays at Manhattan School Of Music, New York University and the American Theatre Wing, but he still had to "make it" on his own. You see, there are no schools of "jinglery" that teach commercial music techniques, no mail order courses. And because there are very few people who do this kind of work, there are very few people from whom to learn. "You begin with a basic love of writing music and go from there."

Karmen dropped out of New York University as a pre-med student to become a Calypso singer. For awhile there, it looked good for him. He did an extended stint on the Arthur Godfrey show and then got a job on a cruise ship. While he was out of the country, Calypso died, so he switched from the open shirt approach to the Bobby Darin suit-and-tie routine, just as the music business turned to folk. After that, he tried his fledgling talent as an actor on the stage with mild success, then Hollywood with no success. At that point, he was twenty-three and married with his first child on the way, and he didn't work for a year. Something happened to the brash young man who had gone west fairly confident of success. To this day, he's not fond of Los Angeles, the place where he first came face-to-face with the reality that he, Steve Karmen, could fail.

He came back to New York as hungry for opportunity as when he left. Karmen touched base with a former contact, a man who made nudie movies. The producer's current flick was in the tin, but he did need someone to score it, so Karmen went to work, and over the next several years orchestrated thirty nudie movies. It was a living, but more importantly, it was an apprenticeship. He learned to set a mood with his music, to edit his score to film, and he learned precision; the kind of precision with which today he can spawn, in sixty seconds, the melody that finds a home in your brain. So when the opportunity to score a spot for the Girl Scouts came along, Karmen was ready. "Doing that commercial made me realize there was a whole other business out there, and so I started banging on doors." The doors opened, and in a relatively short time, Karmen was employed full time in the advertising business.

One might wonder if, after 15 years in the business and over 2000 jingles to his credit, Karmen still finds personal satisfaction from hearing his work on the air. "Purely and simply, it's the greatest professional satisfaction I can have." And what about those jingles that were never aired? "Those are the ones that keep me humble." We asked Steve what was the best jingle he ever wrote. In his own unique way, he answered "Oh! There've been a lot of successful campaigns — I Love New York, Budweiser, Ford—That's Incredible — but I really can't pick just one. You know, a father of many children has no favorites!"

Steve's career has not been without its lighter moments. He related to us his astonishment at a very famous star who arrived at a recording session, stuck the gum he was chewing on the wall, did the recording and as he was leaving, retrieved the gum. Another incident occurred at a recording session also. Steve spilled coffee all over his pants, so he sent his pants out to a one-hour cleaners and proceeded to conduct a 40-piece orchestra in his shorts.

Today, Steve's music is remembered and enjoyed by millions of Americans every day. The following editorial, reprinted from the **Syracuse Post-Standard**, really depicts the kind of man Steve Karmen is.

There is a touching story behind Gov. Hugh L. Carey's recent proclamation of "I Love New York" as the state's theme song.

Steve Karmen, the son of an immigrant, is the author of the words and music. Many may not know he is the same man who wrote such well-known jingles for the advertising world as "Weekends Were Made For Michelob," and "When You Say Budweiser, You've Said It All." Altogether he has won 14 Clio awards — the advertising world's equivalent of Oscars, and he has written about 2000 other advertising jingles during his career.

Anyway, when he showed up in Albany the other day to be honored by Carey for writing "I Love New York," he displayed a touch of humility not usually associated with people from the Big Apple. First of all, he gave the state the right, in perpetuity, to use "I Love New York" as the state song. So that eliminates the profit motive.

Finally, after giving all the proper credits to associates and friends for their collaboration, Steve asked, and received, permission to dedicate the song to a special person. Here's how he handled it:

"In 1912, a young boy emigrated to America from his birthplace in Russia. He was 13 years old, the eldest son of 12 children. He learned how to speak English, went to school, later got a job, went to college at night and received a degree in engineering, and ultimately became a United States citizen. As he was growing to manhood, his father became crippled and many of the major decisions of family life were left to the eldest son. When others emigrated to America from the family, some chose to settle farther west. Not only did he choose to remain in New York and to live in New York and to marry in New York and to raise his children in New York, but when it came time to pick his career direction, he went to work for the City of New York. And, when he retired in 1969, he had been a Civil Service employee for 44 years."

"If my father were here today, he would be the proudest of all of us. Proud not only for his son's achievement, but proud for yet another confirmation of the miracle that is America — where the son of an immigrant could stand with the Governor of the state and be honored as the composer of the State Song."

"And, so in memory of Hyman Karmen, I dedicate 'I Love New York' to the people of New York State, with the hope that every time it is heard, it will be a reminder to residents and visitors of a way of life and style that is unequalled anywhere. Thank you, very much."

The room was filled with presumably heartless politicians, inconsiderate state officials and hard-nosed newsmen when Steve Karmen spoke, but it was quiet. You could hear a pin drop.

And, for some strange reason, when he finished there was a rustling all through the room, and seldom-used handkerchiefs appeared, and there was a chorus of nose-blowing and eye-dabbing.

Public officials, politicians, newspaper reporters and, yes everyone needs to hear a story like that every once in awhile to remember that America is indeed a miracle for many; it is still the land of opportunity, and it's the best darned country in the world. It needs more people like Steve Karmen to remind us.

## CAN I HAVE A MINUTE OF YOUR TIME?

A jingle is advertising in its most memorable form . . . music and lyrics. No visual image or spoken phrase communicates with the easy recognition of a catchy jingle.

It's hard to ignore a jingle. It is not the same as regular program sound. Every second is jammed with information, and it commands attention. Only a hermit could escape the appeal of this unique audio phenomenon.

When a familiar sound interrupts our favorite program, it's a melody of sell, and we softly hum along with this comfortable friend, accepting its easy message into our lives. Our meals are eaten to the beat and usually contain some of the food products sung about. We tap rhythms on steering wheels and join in the chorus of the drive-time commercials. Even the slogan in a magazine ad has more impact because we've heard the key phrase as a lyric in a jingle.

At any moment on every radio and TV station, the jingle is there as an inescapable part of our day, asking us with song to think about the product just one more time.

What makes a hit jingle? It's that memorable melody married to that perfect phrase, the lyric that rolls off your tongue without any effort, the tune that you whistle as you walk down the street.

The jingle is a mini-song that tells the story of the commercial . . . and it has a beginning, a middle and an ending, all in 60 seconds or less. While the music sets the mood, the lyric gives the message. The most successful word in the advertisers' lingo is "you", and this pronoun rules Madison Avenue. Things are done for "you" and the product is "your" product.

The production of a single commercial that might be broadcast only once, perhaps on a Super Bowl, may take months and cost hundreds of thousands of dollars. Many craftsmen, writers, art directors, cameramen, film directors, editors, composers, singers and musicians will lend their talents to a spot whose final length may only be 30 seconds. Therefore, it is the job of the jingle to provide an arresting sound that will grab immediate attention and hold the audience, at least, until the next commercial.

The differences between a recording made for a phonograph record and a recording made for a jingle are enormous. A phonograph record is literally recorded on separate days. The first session will be the rhythm section, bass, drums, guitars and perhaps a keyboard. That's all. On another day, a string section . . . and another day, vocals, percussion and any other additions. The music arranger can listen to the tracks individually and make creative decisions like building blocks. Completion dates are measured in months.



Advertising is completely the opposite. A jingle has been conceived and gone as far as the final recording session within days. . . and sometimes overnight. A week for thought is a tremendous luxury. One 60-second spot with a large orchestra and full vocal is usually completely recorded and finished in 3 to 4 hours. The studio musicians and jingle singers must be able to perform a song that they have never seen or heard before, as though they had been playing and singing it all their lives. Each is a specialist at instant involvement, and the demand for excellence overpowers at every level.

Sometimes the events that take place in recording sessions may have an effect on the end result of the originally planned jingle. One such instance occurred in a session for a new cigarette campaign. . .

The control room was filled with clients for this important new campaign. There were twenty-eight musicians in the studio. . . rhythm instruments, flutes, flugelhorns and a full string section. But there was a major problem. The original tempo hadn't felt right, and a more comfortable, slower tempo made the music track too long. Instead of ending at 58 seconds. . . the correct length for a TV commercial sound track. . . it ended at 63 seconds. Yet everyone agreed that the slower tempo was the right feeling for this song.

Then someone suggested trying a "fade out" ending instead of the planned "button" where the song reaches a definite ending. Using an earlier completed, overlong take, the engineer faded the sound at exactly 58 seconds. Everyone looked at each other in amazement. . . it was a magical artistic accident! And that's how "You Can Take Salem Out Of The County, But. . ." got its famous non-ending!

When it's all summed up, the consumer is King. His whims are computer charted and are examined with infinite thoroughness. He votes his choice, everyday with every product or service he buys. And a new trend that is recognized in its early stages can be put into profitable use by an advertiser.

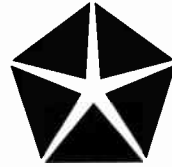
Advertising music sets its own trend. . . and it communicates to everyone.

A handwritten signature in black ink, reading "Steve Jansen". The signature is written in a cursive, flowing style with a long horizontal tail at the end.





*Cadillac*



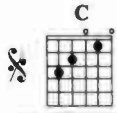
**CHRYSLER  
CORPORATION**



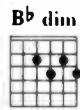
# A Standard For The World

Words and Music by  
STEVE KARMEN

Relaxed Shuffle (♩ = 132)



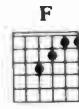
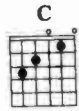
Then, way back when, when the world had the time  
Then, way back when, when a car made you feel



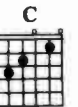
to be proud. And now, at a time when you feel  
you're a - live. And now, when your car must be true



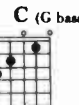
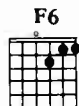
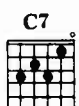
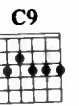
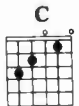
that you're lost in the crowd and still  
and ef - fi - cient to drive and still a



stan - dard for the world. The one they use when



they com - pare. \_\_\_\_\_ Then, and \_\_\_\_\_ now, an A -



mer - i - can stan - dard for the world is Cad - il - lac, \_\_\_\_\_



Cad - il - lac. \_\_\_\_\_ Then and \_\_\_\_\_ now.

C G C C9 C7

Then, and now, an A - mer - i - can stan - dard

Fmaj7 F6 F# dim C (G base)

for the world is Cad-il - lac,

C

Cad-il - lac.

*D. S.  $\frac{3}{4}$  al Coda*

Coda C C

Cad - il - lac.

*Repeat and fade*

# Chrysler Plymouth Comin' Thru

Words and Music by  
STEVE KARMEN

Steady Rock (♩ = 96)

F



You're im - pa - tient for the morn - in', \_\_\_\_\_  
 ven - ture starts to - mor - row, \_\_\_\_\_

Dm



and you must have some-thing new. \_\_\_\_\_  
 tell the oth - ers what to do. \_\_\_\_\_

Look out  
 Chrys - ler

F



F (sus 4)



F



F (sus 4)



ba - by,  
Ply-mouth,

com - in'  
com - in'

F



F (sus 4)



1.

F



F (sus 4)



thru. \_\_\_\_\_  
thru. \_\_\_\_\_

This ad -

2.

F



Am



When the sun lights the hor - i - zon there's a

B<sup>b</sup>



Am



mo - men - tar - y lull \_\_\_\_\_ as a paint - brush turns the dark - ness in - to

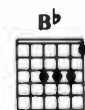




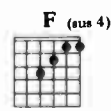
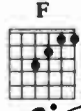
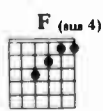
blue. \_\_\_\_\_ Some - thing's on that new hor - i - zon and it



spark - les like the dew, \_\_\_\_\_ a ma - chine we put to - geth - er just for



you. \_\_\_\_\_ *opt.* Chrys - ler



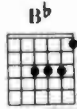
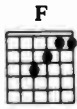
*Repeat and fade*

Ply - mouth com - in' thru. \_\_\_\_\_ Chrys - ler

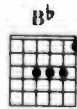
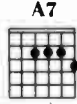
# CHRYSLER PLYMOUTH Your Next Car Is Chrysler

Words and Music by  
STEVE KARMEN

Driving Rock (♩ = 144)



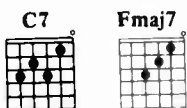
Move, mov-in' up, ——— make the move, ——— mov-in' up. —  
Chrys - ler, your next car is Chrys - ler.



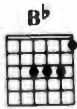
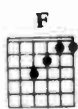
Your next car is here ——— to - day.



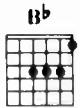
Your next car, your next



car is here. For the young at



heart, like a dream come true.



Chrys - ler, your next car is



*Repeat and fade*

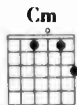
Chrys - ler. Your next car is here to - day.

# CHRYSLER PLYMOUTH Plymouth Makes It

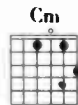
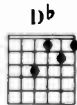
Words and Music by  
STEVE KARMEN

Fast Shuffle (♩ = 192)

N.C.



Musical notation for the first system, including piano accompaniment and guitar chords.



If you want a car — that makes it,

Musical notation for the second system, including piano accompaniment and lyrics.

Ply - mouth makes it.

Musical notation for the third system, including piano accompaniment and lyrics.

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Ab Eb Eb 7

It's the flash that lights the pho-to - graph when you take it.

Ab G

It's the new af - fair that's start - ing now,

G7 Cm

it's the great - est new ad - ven - ture

Db G (sus 4)

you can find. It's a state of mind.

Cm



The first system of music features a vocal line with a melodic line of eighth notes and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Ply-mouth makes it. If you want a car

The second system continues the vocal melody and piano accompaniment. The lyrics "Ply-mouth makes it. If you want a car" are written below the vocal line.

D<sup>b</sup>



Cm



that makes it.

The third system continues the vocal melody and piano accompaniment. The lyrics "that makes it." are written below the vocal line. Chord diagrams for D<sup>b</sup> and Cm are provided above the vocal staff.

Ply - mouth makes it. Ply - mouth makes it.

The fourth system concludes the piece with a repeated vocal phrase and piano accompaniment. The lyrics "Ply - mouth makes it. Ply - mouth makes it." are written below the vocal line.

FORD

# Ford, That's Incredible!

Music by STEVE KARMEN  
Words by STEVE KARMEN  
& CHARLIE MOSS

Evenly, in two

Piano introduction in F major, 2/4 time. The right hand features a melodic line starting with a half note F4, followed by eighth notes G4, A4, Bb4, and C5. The left hand provides a bass line with quarter notes F2, Bb2, and C3. The piece begins with a forte (f) dynamic.

**F**

Guitar chord diagram for F major: x02333.

If we could take you through the plant to

Vocal line: C4, E4, G4, A4, Bb4, C5, G4, E4, C4. Piano accompaniment: Treble clef has chords F, G, A, Bb, C; Bass clef has notes F, Bb, C.

**Bb6**

Guitar chord diagram for Bb6: xx0233.

show you what is new and

Vocal line: C4, E4, G4, A4, Bb4, C5, G4, E4, C4. Piano accompaniment: Treble clef has chords F, G, A, Bb, C; Bass clef has notes F, Bb, C.

**Fmaj7**

Guitar chord diagram for Fmaj7: xx0233.

let you see what's go - ing on and

Vocal line: C4, E4, G4, A4, Bb4, C5, G4, E4, C4. Piano accompaniment: Treble clef has chords F, G, A, Bb, C; Bass clef has notes F, Bb, C.

Bb6



watch the things we do.

If

F



you could see the cars and trucks

we're

Bb



work - ing on for you.

You'd say in -

F



Gm7



F



cred - i - ble

Ford, that's in -

C



Dm7





C

cred-i - ble. \_\_\_\_\_ If

F Bb6

you knew how much mon - ey we're spend-ing ev - 'ry day \_\_\_\_\_ for

Fmaj7 Bb6

fac - tor-ies and peo - ple \_\_\_\_\_ to help us find the way. \_\_\_\_\_ If

F

you could see — to-mor - row \_\_\_\_\_ the way it

**Bb** **F** **Gm7**

looks to us to - day \_\_\_\_\_ You'd say in -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a quarter note 'l', a quarter note 'o', a quarter note 'o', a quarter note 'u', a quarter note 's', a quarter rest, a quarter note 't', a quarter note 'o', a quarter note 'd', a quarter note 'a', a quarter note 'y', followed by a long horizontal line. The piano accompaniment consists of chords and moving lines in both hands.

**F** **C** **Dm7**

cred - i - ble \_\_\_\_\_ Ford, that's in

The second system continues the vocal line and piano accompaniment. The vocal line has a long horizontal line under 'cred - i - ble', followed by 'Ford, that's in'. The piano accompaniment includes a triplet of eighth notes in the right hand.

**C** *to Coda* ⊕

cred - i - ble \_\_\_\_\_ Ford, that's in -

The third system features a vocal line with a long horizontal line under 'cred - i - ble', followed by 'Ford, that's in -'. The piano accompaniment includes a triplet of eighth notes in the right hand and a Coda symbol (⊕) at the end of the system.

**F**

cred-i-ble.

The fourth system shows the vocal line with 'cred-i-ble.' and the piano accompaniment with a final melodic flourish in the right hand.

Bb6



Ooh \_\_\_\_\_

*pp*

Fmaj7



Bb6



*D.S. al Coda*

If

CODA



F



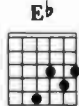
Ford, that's in - cred-i - ble!

PONTIAC

# Breakaway In A Wide-Trackin' Pontiac

Words and Music by  
STEVE KARMEN

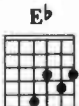
Driving Rock (♩ = 156)



Musical notation for the first line of the song, including vocal line and piano accompaniment.

This year is the year, this year

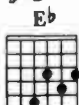
Musical notation for the second line of the song, including piano accompaniment.



Musical notation for the third line of the song, including vocal line and piano accompaniment.

you can break a - way. Right now is the time; right now,

Musical notation for the fourth line of the song, including piano accompaniment.



Musical notation for the fifth line of the song, including vocal line and piano accompaniment.

why not break a - way? Break a - way in a

Musical notation for the sixth line of the song, including piano accompaniment.

Fire - bird, break a - way in a Grand Prix. —

G

Break a - way in a G. T. O. . .

Dm Bb

Break a - way in a wide - track - in'

F Bb

Pon - ti - ac, 'cause the wide - track - in' Pon - ti - ac is the

F Bb F

B<sup>b</sup>

A<sup>b</sup>

C7 (sus 4)

C7

break - a - way car \_\_\_\_\_ this year. \_\_\_\_\_

F

B<sup>b</sup>

F

Pon - ti - ac, get a wide - track - in' Pon - ti - ac, 'cause the

B<sup>b</sup>

F

B<sup>b</sup>

A<sup>b</sup>

wide - track - in' Pon - ti - ac, is the break - a - way car \_\_\_\_\_

C7 (sus 4)

C7

\_\_\_\_\_ this year. \_\_\_\_\_

*Repeat and fade*

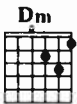
# PONTIAC Stand Up

Words and Music by  
STEVE KARMEN

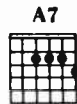
Driving Rock (♩ = 144)



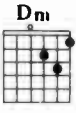
Stand\_



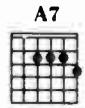
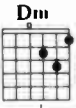
up! And be count-ed a-mong the peo-ple who know qual-i-ty when they see-  
up! And be proud you're a wide-track deal-er, 'cause you're sell-in' the wide-track lead-



it. When e-con-o-my is a must. Stand\_  
er. Like the beau-ti-ful new Grand Am. Stand\_



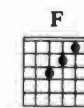
out! With the car that was born a lead - er, you'll be driv - in' a wide - track win -  
 up! You'll be mov - in' those Cat - a - lin - as and a tot - al - ly new Ven - tur -



ner a built by peo - ple that you can trust. } 'Cause the  
 or the ul - tim - ate new Grand Prix. }



wide - track - peo - ple have a way with - cars;



win - ners ev - 'ry time, it's Pon - ti - ac, of course. The



**B<sup>b</sup>** **F**

wide - track\_ peo - ple have a way with cars; \_\_\_\_\_ a

**Dm** **1. C**

cut a - bove the rest, it's Pon - ti - ac, of course. Stand\_

**2. C7** **F** **F (sus 4)**

Pon - ti - ac, of course. Stand\_ up! Pon - ti - ac Stand\_ up! Stand\_

**F** **F (sus 4)** **F**

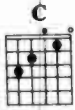
\_\_\_\_\_ up! Pon - ti - ac Stand\_ up! Stand\_ up! Pon - ti - ac Shout: Stand\_ up!

DELCO, A Division of G.M.

# The More You Know, The More You'll Want Delco

Words and Music by  
STEVE KARMEN

Light Rock (♩ = 180)



If you don't know a - lot a - bout your car,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, eighth notes G4, A4, and B4, and finally a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

B<sup>b</sup>

C



then may - be you don't.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes G4, A4, and B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

B<sup>b</sup>

You could spend a life - time — learn - ing all a - bout your car,

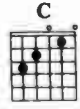
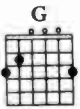
The third system of music concludes the vocal line and piano accompaniment. The vocal line has eighth notes G4, A4, and B4, followed by a quarter note C5, then eighth notes G4, A4, and B4, and finally a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.



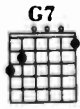
most like - ly you won't. But, if you spend a life -



time learn - ing all a - bout your car, the



more you know, the more you'll want Del - co. The

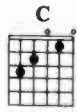


more you know, the more you'll want Del - co.

EXXON CORPORATION  
**Energy For A Strong America**

Words and Music by  
**STEVE KARMEN**

March style ( $\text{♩} = 96$ )



One step clos - er, that's what Exx-on peo - ple say. One step  
 sun - shine and from deep be - neath the sea, ev - er

G7

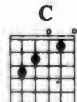
Am



clos - er, at the end of ev - 'ry day. 'Cause we're ded - i - ca - ted  
 search - ing for to - mor - row's en - er - gy; for the chil - dren on the

F

C



to find - ing en - er - gy for you. } En - er - gy for a strong A -  
 way it - 'll be their world some day. }

G7 1. C 2. C C7 F

mer - i - ca. From the ca. Here at Exx - on, \_\_\_\_\_ we pur -

C7

sue a long range plan. Here at Exx - on, \_\_\_\_\_ 'cause the fu - ture just be -

A7 Dm Bb

gan. It's a goal with - in our reach that can help our fel - low man. \_\_\_\_\_

F C7 F

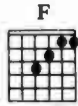
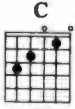
En - er - gy for a strong A - mer - i - ca.

GENERAL TIRES

# Sooner Or Later You'll Own Generals

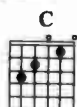
Words and Music by  
STEVE KARMEN

Steady Rock (♩ = 144)



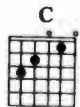
Some - day you'll own,

some - day you'll own,



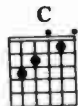
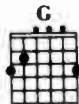
soon - er or lat - er you'll own Gen - 'rals.

To Coda



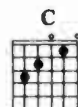
Re - mem - ber your dad with a new car,

the tires would - n't do.



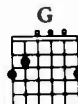
Musical staff with notes and lyrics: He trad - ed for Gen - 'rals right a - way.

Piano accompaniment for the first system, including treble and bass clefs.



Musical staff with notes and lyrics: Or if it was mom's car that need - ed, he'd take her a - long

Piano accompaniment for the second system, including treble and bass clefs.

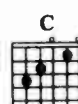
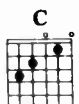
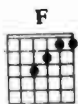


D. C. al Coda

Musical staff with notes and lyrics: and Gen - 'ral's the one he bought that day.

Piano accompaniment for the third system, including treble and bass clefs.

Coda



Repeat and fade

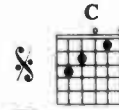
Musical staff with notes and lyrics: Soon - er or lat - er you'll own Gen - 'rals.

Piano accompaniment for the fourth system, including treble and bass clefs.

# We Made It First, We Make It Last

Words and Music by  
STEVE KARMEN

Moderate Rock (♩ = 132)

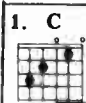


We made it first, we  
ra - dial tire of



To Coda

made it first, we make it last, we make it last. De -  
belt - ed steel, we made it first, we made it real. Ex -



pend - a - ble \_\_\_\_\_ is an - oth - er word for Mich - e - lin. The  
per - i - ence \_\_\_\_\_ is an - oth - er word for We made it first. We make it last.



2. C

Am

Mich-e - lin.  
made it first. We made it last.

On the road you know we'll be -

Em

F

there,

do - in' our best to help you

G

*D. S. al Coda*

Coda

Am

get there.

We

make it last. Ex -

F

G7

C

C

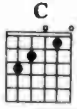
*Repeat and fade*

per - i - ence is an-oth - er word for Mich - e - lin.

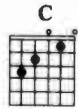
PRESTONE ANTI-FREEZE  
**You Know It Protects**

Words and Music by  
 STEVE KARMEN

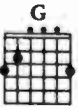
Relaxed Rock Feel ( $\text{♩} = 96$ )



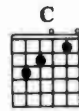
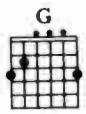
You know \_\_\_\_\_ Pres - tone An - ti - freeze, - you



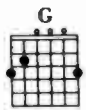
know it fights cor - ro - sion. \_\_\_\_\_ You know Pres -



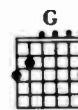
tone. \_\_\_\_\_ This spring \_\_\_\_\_ don't ne



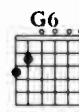
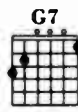
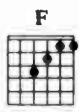
glect your car, — pro - tect it from cor - ro - sion, — pour in



Pres - tone. — Pres - tone Two, you



know it pro - tects. Pres - tone



Two, you know it pro - tects.

MIDAS MUFFLER  
**Don't Compromise, Midasize**

Words and Music by  
**STEVE KARMEN**

Driving Rock (♩ = 144)



The next time you hear that noise,



don't look a - round 'cause it might be your car. The next time you hear that noise,

it might be your muff - ler an - nounc-ing your com - ing.

C

Cm (E♭ bass)

G

E7

Neut - ral - ize it,

Mid - as - ize it

at Mid - as to - day.

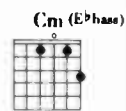
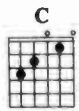
N.C.

The next time you hear that noise don't com - pro - mise,

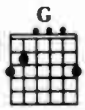
Mid - as - ize!



Musical notation for the first system, including treble and bass clefs and piano accompaniment.



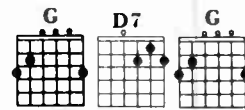
Musical notation for the second system, including treble and bass clefs and piano accompaniment.



N.C.

Musical notation for the third system, including treble and bass clefs and piano accompaniment.

The next time you hear that noise



Musical notation for the fourth system, including treble and bass clefs and piano accompaniment.

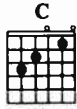
don't com - pro - mise,

Mid - as - ize!

# I Can Be Very Friendly

Words and Music by  
STEVE KARMEN

Spoken:



You know me me, 'cause I run the Sun - o - co Sta -  
you can get much bet - ter ser - vice at Sun -

F



tion on the cor - ner. You know me and it's  
o co. Stop and see, check your

G




Am

not an eas - y bus - 'ness. I've just got time to dig right in  
car from top to bot - tom ev - 'ry time you drive on through

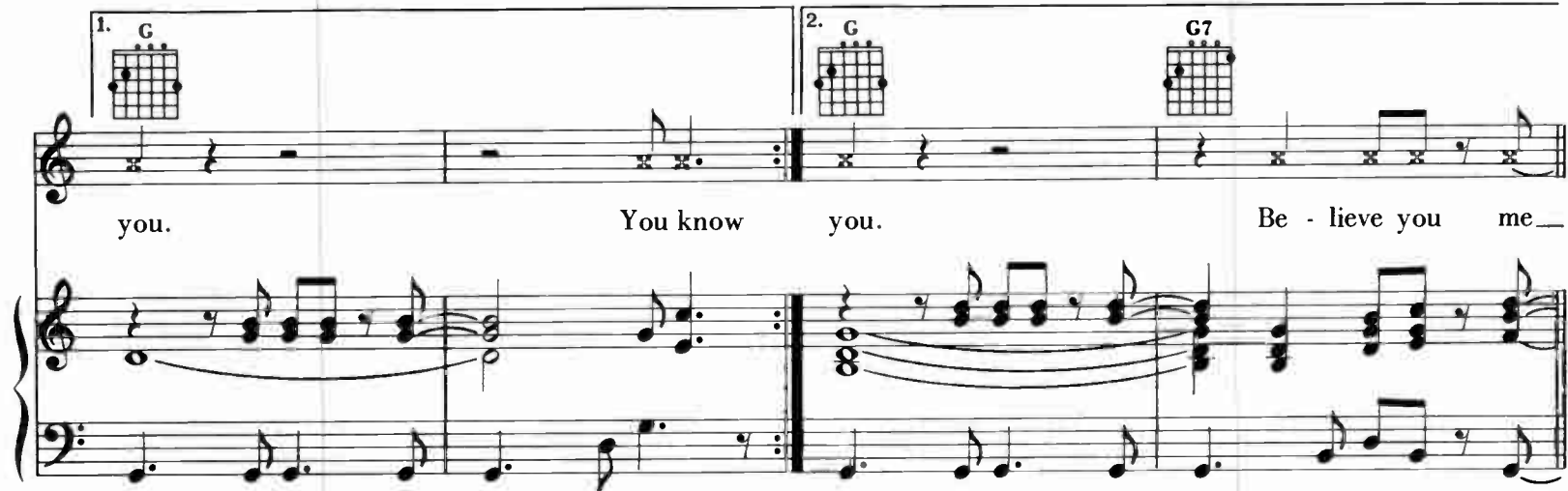
F  C 



and I do, ——— 'cause I know  
and I do, ——— 'cause I need



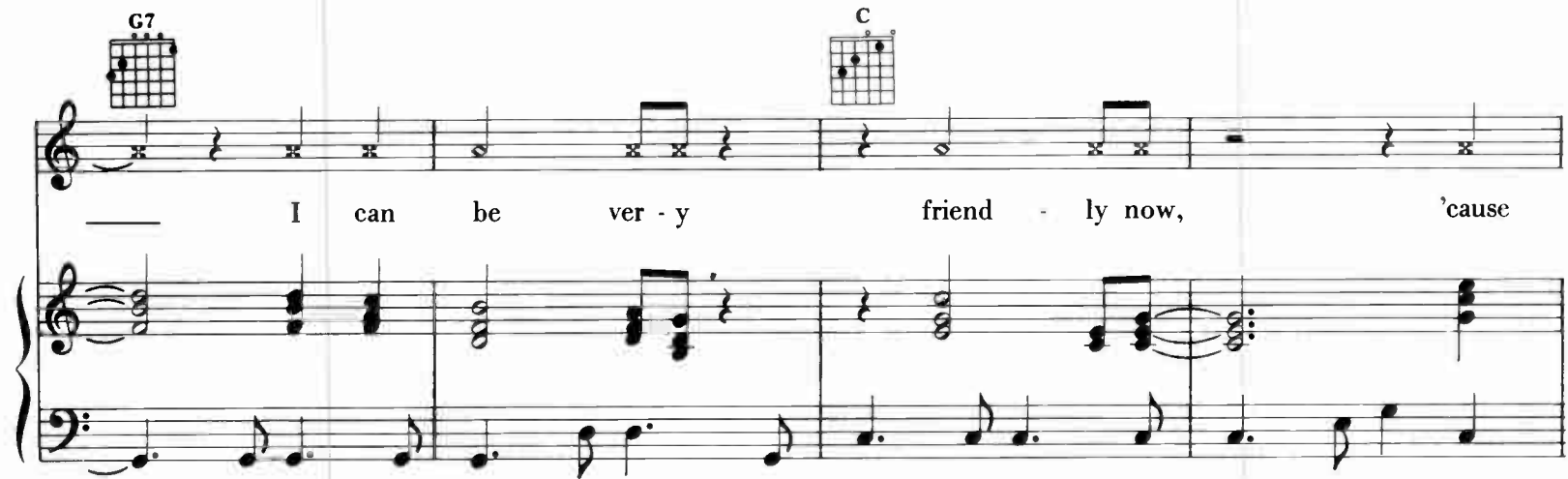
1. G  2. G  G7 



you. You know you. Be - lieve you me —



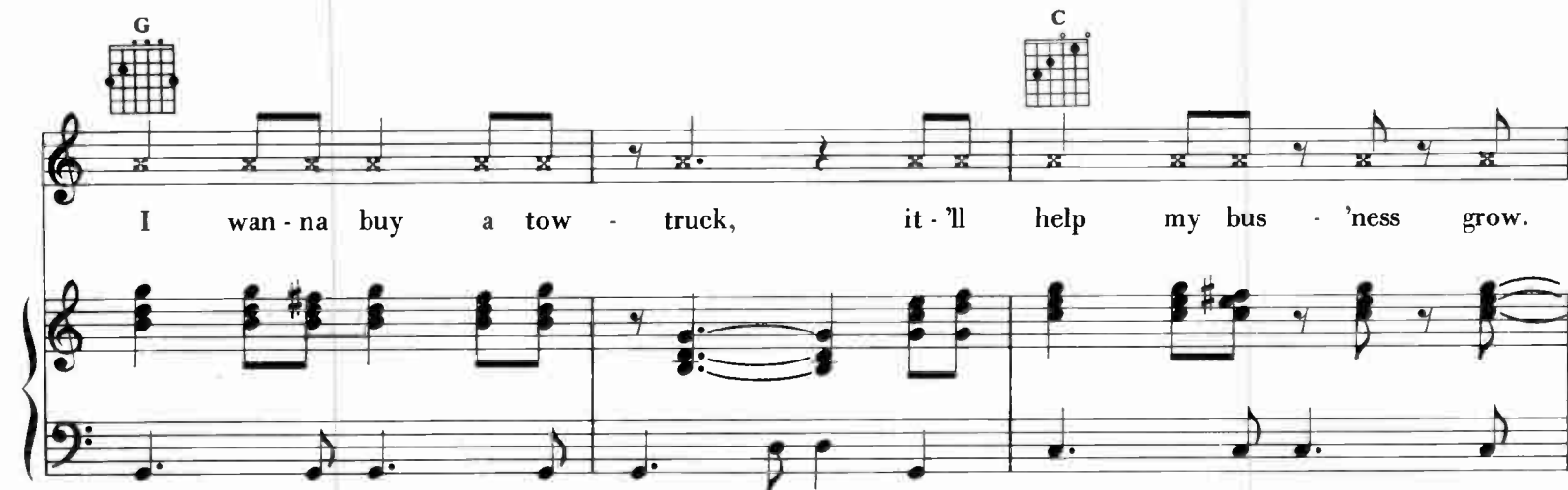
G7  C 

I can be ver - y friend - ly now, 'cause

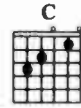
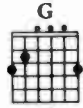


G  C 

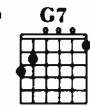
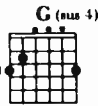
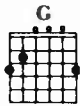
I wan - na buy a tow - truck, it - ll help my bus - 'ness grow.



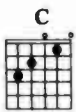




But with all this in - fla - tion I just got - ta get some more



dough. And so you see I'm gon-na be ver - y



friend - ly now. — Come to my Sun - o - co sta -



*Repeat and fade*

tion 'cause I can be ver - y friend - ly. Come to

SUNOCO CORPORATION

# Sunoco Is Making Every Drop Count

Words and Music by  
STEVE KARMEN

Moderately fast

*mf*

**E<sub>b</sub>**

We're do-ing some-thing a - bout\_\_ it. We're work-ing at mak-ing our

**D<sub>b</sub>**      **D**      **E<sub>b</sub>**

en - er - gy last!\_\_ We're do-ing some-thing a - bout \_\_ it. Sun-

o - co is making ev - 'ry drop count! With new tech-niques for get-ting more oil

Chord diagrams: **Db**, **Bbm**, **Ab**, **B**, **Db**

out of ev-'ry well. Thru re-search we've been find-ing ways and so we'd like to tell you that

Chord diagrams: **Bb**, **Eb**

We're do-ing some-thing a-bout it. We're

Chord diagrams: **Db**, **Eb**, **D**

work-ing on sav-ing each step of the way. — We're do-ing some-thing a-bout —

Chord diagrams: **Eb**, **Bb**

— it. Sun - o - co is mak - ing ev - ry drop count! Sun -

o - co's ener - gy sav - ing pump helps save you mon - ey too. It gives your car the oc - tane that's ex -

Chord diagrams: Db, Bbm, B, Db

act - ly right for you and so we'd like to tell you that We're

do - ing some - thing a - bout \_\_\_ it. Sun - o - co is mak - ing ev - ry drop count!

*ff*

Chord diagrams: Eb, Bb, B, Db, Eb

# LIQUID REFRESHMENTS

**Budweiser**  
KING OF BEERS®

**Budweiser**  
KING OF BEERS®

**MICHELOB**



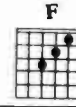
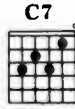
**MICHELOB**  
*Light*



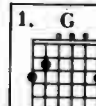
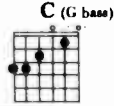
# ANHEUSER BUSCH NATURAL LIGHT Take A Natural Break

Words and Music by  
STEVE KARMEN

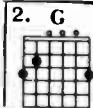
Light Rock (♩ = 144)



When you're thirst - in' for a beer or two, but what you're do - in' is  
beer you want must be just right, a beer that's cold and crisp



n't through; } that's the time to take a nat - u - ral break.  
and light, }



And the break. An - heus - er Busch Nat - u - ral

Cmaj9

Fmaj7

Dm

C (E bass)

Fmaj7

G

Light, won't fill you up, so it won't slow you down.

C

C7

When you're thirst - in' for a beer or two, but

F

F# dim

C

Am

G

what you're do - in' is - n't through; that's the time to take, take a nat - u - ral

C

Fmaj9 (C bass)

C

Fmaj9 (C bass)

Repeat and fade

break. (An - heus - er Busch) Nat - u - ral Light. (It's time to take) Take a nat - u - ral

# Won't Fill You Up, So It Won't Slow You Down

Words and Music by  
STEVE KARMEN

Flowing (♩ = 144)

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as 'Flowing' with a quarter note equal to 144 beats per minute. The score includes guitar chord diagrams for G, C, D7, and G. The lyrics are: 'An - heus - er Busch Nat - 'ral Light is in town. It won't fill you up so, it won't slow you'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.



G C G C

down. Now there's a beer you can take light - ly, 'cause it's the

G C G C G B7

nat - 'ral way to go. It's called An - heus - er Busch

Em A7 D7

Nat - 'ral Light, it won't fill you up, you know. Be -

C G

cause we brew it nat - 'ral - ly, the taste is clean and light.

A7

Like Bud and Busch — and Mich - e - lob, — you

know we brew it right. — An - heus - er

Busch Nat - 'ral Light is — in town. It

won't fill — you up so, — it won't slow you down!

# PABST BLUE RIBBON BEER Give That Man A Blue Ribbon

Words and Music by  
STEVE KARMEN

Very Slowly



Give that man \_\_\_\_\_ A Blue Rib-bon \_\_\_\_\_

*mp*



When the real taste of beer



is ev-'ry-thing\_ you thirst for \_\_\_\_\_ 'cause it keeps on drink - in' eas -

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C

y all the way \_\_\_\_\_ When the

F Add 9(#11) C/G C F(#11) C/G

most that beer can be \_\_\_\_\_ is all that's gon - na make\_

C Am F Fm

it \_\_\_\_\_ then there's on - ly one thing left to say\_

F/G Dm/G F/G G6

Give! that!

# New, Slower Tempo



man \_\_\_\_\_ A Blue Rib - bon \_\_\_\_\_ (the or -



i - gin - al) Pabst Blue Rib - bon Beer. \_\_\_\_\_ (Instrumental Chorus)

*mp*

*a tempo*

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. There are dynamic markings like *mf* and *f* throughout the system.

The second system continues the musical piece. It features similar rhythmic patterns and melodic motifs as the first system. The bass line has a steady eighth-note accompaniment in some parts, while the treble line has more complex rhythmic figures.

The third system includes tempo markings: *poco rit.* (ritardando) and *a tempo* (return to original tempo). A *ped.* (pedal) marking is also present. The system concludes with a double bar line and a repeat sign.

New, Slower Tempo

The fourth system shows a change in tempo and meter. It begins with a 3/4 time signature and a key signature of one flat. The music is slower and more spacious than the previous sections. The bass line has a simple, steady accompaniment.

The fifth system continues the new, slower tempo section. It features a mix of chords and moving lines in both staves. The time signature changes to 4/4 towards the end of the system.

First system of piano introduction, 4/4 time signature.

Bb/C C6 F Fmaj7 F6 F

Give! that! man A Blue

Bb Bbmaj7 Bb6 Bb

Rib-bon (The or-i-gin-al)

Bbmaj9 Bbmaj7 Bb F

Pabst Blue Rib-bon beer.

*sva* *mp*

# Bud Is The King Of Beers . . . But You Know That

Light Rock Beat (♩ = 144)

Words and Music by  
STEVE KARMEN

The musical score is arranged in a piano style with a light rock beat. It features a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The tempo is marked as 144 beats per minute. The score includes several systems of music, each with guitar chord diagrams above the staff. The lyrics are: "But you know that. \_\_\_\_\_" and "Bud - weis - er. \_\_\_\_\_".

**Chord Diagrams:**

- E<sup>b</sup>**: 6th fret, 1st string (open), 2nd string (2), 3rd string (3), 4th string (open), 5th string (2), 6th string (3)
- A<sup>b</sup>**: 6th fret, 1st string (open), 2nd string (2), 3rd string (3), 4th string (open), 5th string (2), 6th string (3)
- B<sup>b</sup>**: 6th fret, 1st string (open), 2nd string (2), 3rd string (3), 4th string (open), 5th string (2), 6th string (3)
- Gm7**: 3rd fret, 1st string (open), 2nd string (2), 3rd string (3), 4th string (open), 5th string (2), 6th string (3)



Musical notation for the first system, including a vocal line and piano accompaniment.

Gm7



A<sup>b</sup>



Gm7



Bud - weis - er makes it all the way, one taste and  
 With all the beers there are to - day, Bud - weis - er

Musical notation for the second system, including a vocal line and piano accompaniment.

A<sup>b</sup>



B<sup>b</sup> 7



E<sup>b</sup>



A<sup>b</sup>



then you've got to say: \_\_\_\_\_  
 makes it all the way. \_\_\_\_\_ } "Bud weis - er \_\_\_\_\_ is the king of beers,

Musical notation for the third system, including a vocal line and piano accompaniment.

E<sup>b</sup>



A<sup>b</sup>



B<sup>b</sup>



A<sup>b</sup>



B<sup>b</sup>



*D. S.  $\text{mf}$   
and fade*

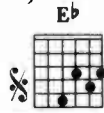
Bud - weis - er but you know that." \_\_\_\_\_ But you know that.

Musical notation for the fourth system, including a vocal line and piano accompaniment.

# BUDWEISER BEER Here Comes The King

Words and Music by  
STEVE KARMEN

March Style (♩ = 108)

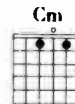


*all.* Here comes the king, here comes the big num - ber one!

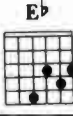
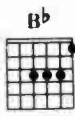
B<sup>b</sup> 7



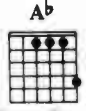
Bud - weis - er Beer, the king, is sec - ond to none.



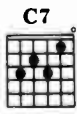
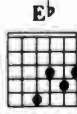
Just say "Bud - weis - er," you've said it all. Here comes the



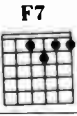
king of beers, so lift your glass let's hear the call. — *When you say* *Bud.* Bud-weis-er Beer's the one that's  
*Beer.* When you say Bud there's noth-ing



lead - ing the rest. *When you say* *Bud.* And beech-wood ag - ing makes it beer at its best.  
 left you can say. When you say Bud, the king is right on his way.



*When you say* *Bud.* One taste -'ll tell you so loud and clear,  
 The king is com - ing, let's hear the call.



*D. S.  $\frac{3}{4}$  and fade*

there's on - ly one Bud - weis - er Beer. *There's on - ly one Bud - weis - er*  
 When you say Bud, you've said it all. *When you say Bud you've said it*




## BUDWEISER BEER

## When Do You Say Budweiser?

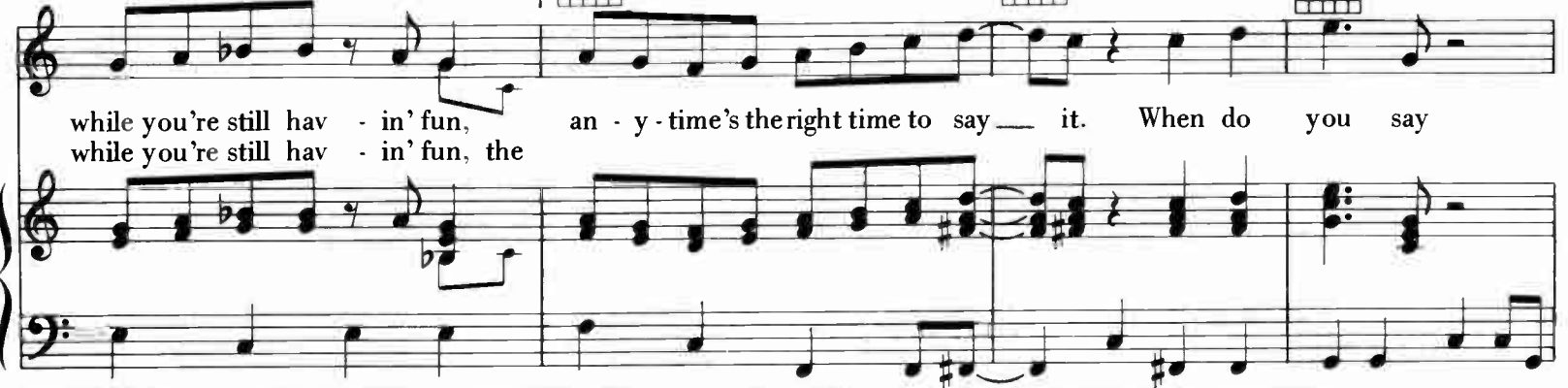
Words and Music by  
STEVE KARMEN

Brightly (♩ = 144)

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The tempo is marked 'Brightly' with a quarter note equal to 144 beats per minute. The key signature is one flat (B-flat major). The score includes guitar chord diagrams for C, Dm, Em, F, G, and C7. The lyrics are: 'When do you say you say Bud - weis - er? "When - Bud - weis - er? "The ev - er the mo - ment is right for a great beer." When do you say Bud - weis - er? "When - smile on your face tells the world what you're think - in'." 'Cause when you say Bud - weis - er, the ev - er the good times are mov - in' to right here." Af - ter the work is done, num - ber one beer is what you'll be drink - in'. Af - ter the work is done,

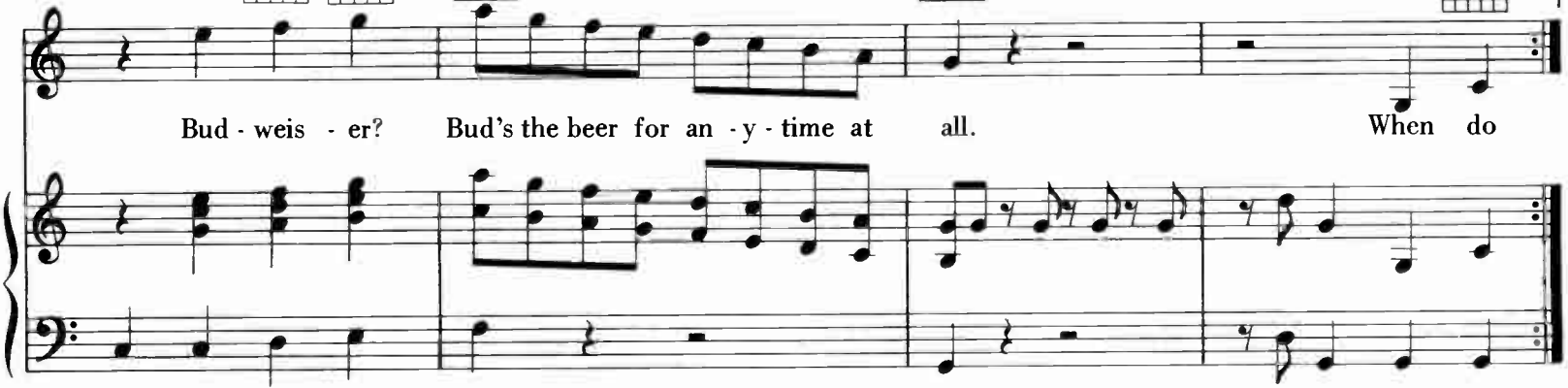
1.   








while you're still hav - in' fun, an - y - time's the right time to say — it. When do you say  
 while you're still hav - in' fun, the



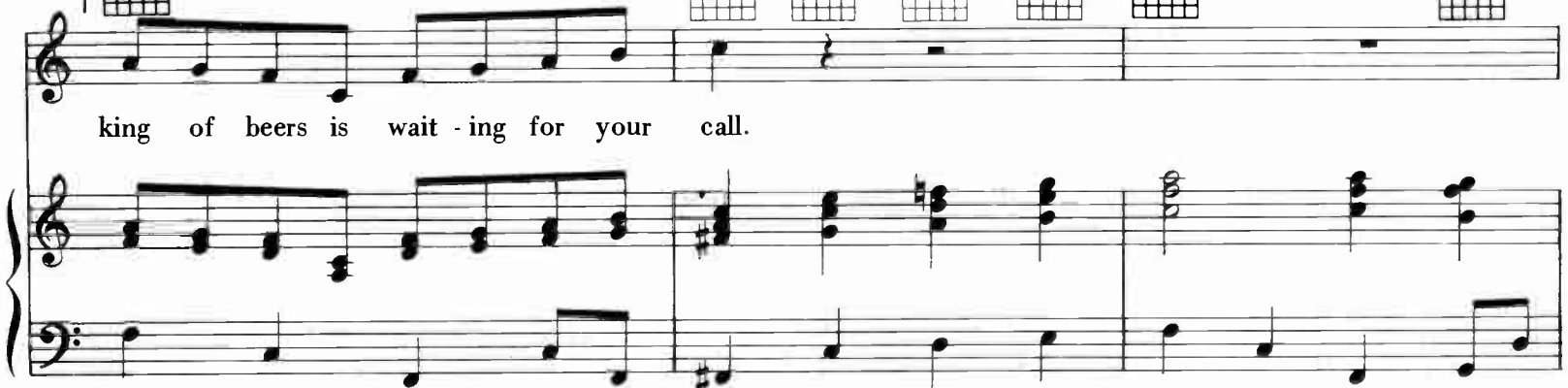
    






Bud - weis - er? Bud's the beer for an - y - time at all. When do



2.       

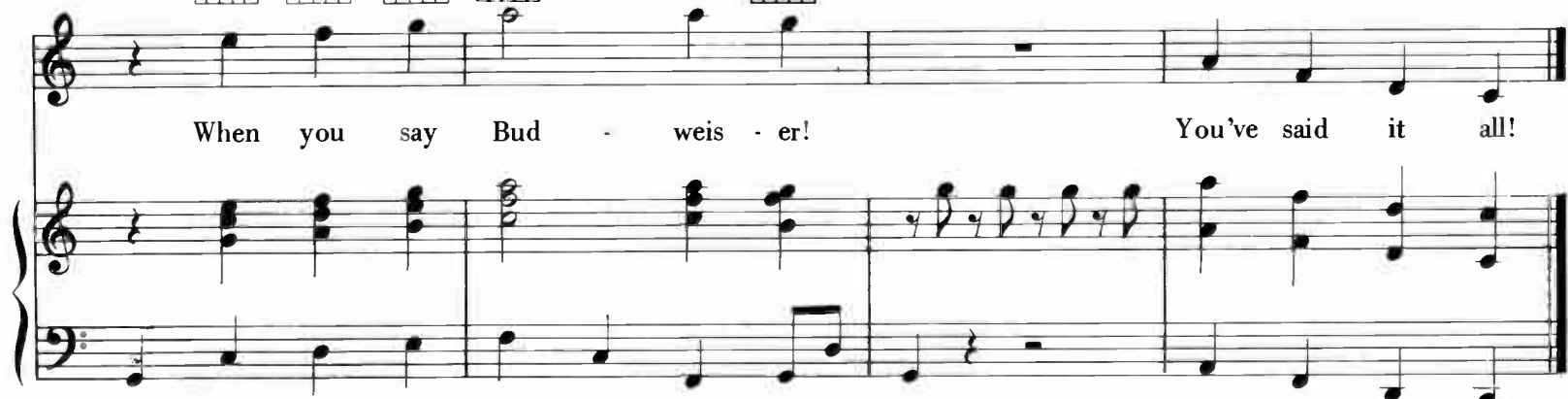
king of beers is wait - ing for your call.



N. C.

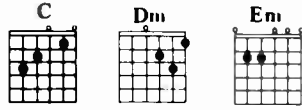
When you say Bud - weis - er! You've said it all!



# When You Say Budweiser, You've Said It All

Words and Music by  
STEVE KARMEN

March Style (♩ = 108)

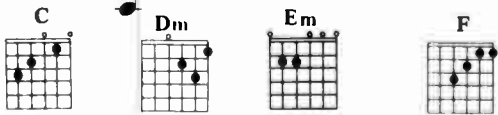


When you say Bud,  
Bud,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'When you say Bud, Bud,'. The piano accompaniment consists of chords and eighth notes.

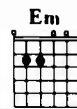
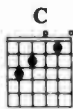
you've said a - lot of things no - bod - y else can say.  
you've said the word that means you like to do it all.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'you've said a - lot of things no - bod - y else can say. you've said the word that means you like to do it all.' A guitar chord diagram for C major is shown above the final measure of the vocal line.



When you say Bud,  
When you say Bud,  
you've gone as  
it means you

The third system of music features a vocal line and piano accompaniment. The vocal line has the lyrics 'When you say Bud, When you say Bud, you've gone as it means you'. The piano accompaniment continues with chords and eighth notes.

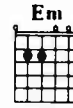
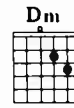


far as you can go to get the ver - y best. }  
 want the beer that's got a taste that's num - ber one. }

When you say



Bud, you tell the world you know what



makes it all the way. When you say



Bud, you say you care e - nough to



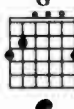
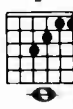
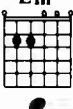
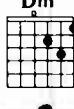
on - ly want the king of beers. There is no



oth - er one, there's on - ly some - thing less, be - cause the



king of beers is lead - ing all the rest.



When you say Bud - weis - er! You've said it all!



# The First Malt Liquor Good Enough To Be Called Budweiser

Words and Music by  
STEVE KARMEN

Moderate Rock (♩ = 144)

C C7

This is the first malt li - quor good

F C

e - nough to bear the name. This is the first malt

Am D7 G7

li - quor good e - nough to share the fame. This is the

C C7 F

first malt li - quor good e - nough to earn the name.

D (F#bas) C C7 F To Coda D (F#bas)

This is the first malt li - quor good e - nough to be

G7 C C7

called Bud - weis - er. This is the first malt li - quor, ev -

F C Am

er, from the king of beers. We call it Bud Malt Li- quor and

D7

G

C

— it took us lots of years — to make a great malt

C7

F

D (F<sup>b</sup>base)

li - quor good — e - nough to bear the name. — This is the

C

C7

F

D (F<sup>b</sup>base)

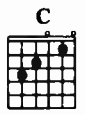
G13

C

*D. S. al Coda*

first malt li - quor good e - nough to be called Bud - weis - er. This is the

*Coda* G13



called — Bud - weis - er!

COLT 45 MALT LIQUOR

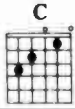
# A Completely Unique Experience

Words and Music by  
STEVE KARMEN

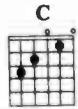
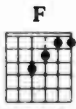
Driving Rock (♩ = 132)



Dull, dull, talk a - bout dull. Dull, dull, is - n't it? Dull, dull, talk a - bout dull. Dull, dull, is - n't it? If the



dull, dull, dull - ness of ev - 'ry dull day, seems to be so un - ab - surd and your



life is just a sin - gle word: "Dull!" If the same old same - ness seems to

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C G F

hang a-round, and your day-to-day liv-ing is-n't giv-ing you a thing to make it

G C7

diff-erent, just dull. What you need is a whole new ex-per-i-ence! If u-

F C

nique is what you seek, a com-plete-ly u-nique ex-





1. 2.

per-i-ence, Colt For-ty-Five Malt Li-quer! What you Li-quer! Yeah!

# You'll Be Sorry For All The Time You Wasted

Words and Music by  
STEVE KARMEN

Soulfully (♩ = 72)

Spoken:    

Sooner or later you're gonna try a completely unique experience, and you'll be sorry for



all the times you didn't. Soon-er or lat - er you're gon - na drink a Colt For - ty - Five, and



Gm (B<sup>b</sup>base)

A7

Dm

you'll be sor - ry \_\_\_\_\_

for all the time you wast - ed. \_\_\_\_\_

Dm

A7

Soon - er or lat - er  
Colt has been wait - ing

you're gon - na want a change of pace, — and  
a - bout a thou - sand beers a - go, \_\_\_\_\_

Gm (B<sup>b</sup>base)

A7

Dm

*D. S.  $\frac{3}{4}$  and fade*

you'll \_\_\_\_\_ be glad to know  
aren't \_\_\_\_\_ you sor - ry

Colt For - ty - Five is wait - ing. \_\_\_\_\_  
for all the time you wast - ed. \_\_\_\_\_

# The Michelob Drinking Song

Words and Music by  
STEVE KARMEN

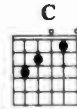
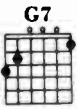
Light Rock (♩ = 132)



Musical notation for the first line of the song, including a treble clef, a common time signature, and a single note on the staff.

1. Eas - y day!  
2.,3. Mich - e lob!

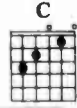
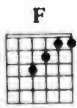
Piano accompaniment for the first system, showing the right and left hand parts with a steady eighth-note rhythm.



Musical notation for the second line of the song, including a treble clef, a common time signature, and a single note on the staff.

Friends drop in! Pop the  
Mich e lob! Mich e

Piano accompaniment for the second system, showing the right and left hand parts.



Musical notation for the third line of the song, including a treble clef, a common time signature, and a single note on the staff.

cap. lob! Bring on the great, un - ex - pect - ed beer.  
Bring on the great taste of Mich - e lob. (3.) The un - ex - pect - ed plea - sure.

Piano accompaniment for the third system, showing the right and left hand parts.



C G7

Mich Sur - prise e - lob! peo - ple! Mich Sur - prise e -

C F

lob! peo - ple! Mich Sur - prise e - lob! Bring out the

1. G7 C

great taste of Mich - e - lob! The un - ex - pect - ed plea - sure

2. G C G C

great taste of Mich - e - lob! Bring out the great taste of Mich - e - lob!

# MICHELOB BEER Weekend Pops

Words and Music by  
STEVE KARMEN

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). Above the treble clef of each system are guitar chord diagrams for the following chords: C, F (C bass), C, F (C bass), C, F (C bass), C, F, C (E bass), G, Am, and G. The piano accompaniment consists of rhythmic patterns in the bass clef and melodic lines in the treble clef, often featuring eighth and sixteenth notes.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble clef, there are two guitar chord diagrams: one for F (first fret, 2nd, 3rd, 4th, 5th strings) and one for G (third fret, 2nd, 3rd, 4th, 5th strings). The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

Second system of musical notation. The treble clef part features a continuous eighth-note melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part has a single quarter note G2, followed by a half note G2, and then a quarter note G2.

Third system of musical notation. Above the treble clef, there are two guitar chord diagrams: one for C (open strings) and one for F (C base) (first fret, 2nd, 3rd, 4th, 5th strings). The treble clef part has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part has a melody of quarter notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

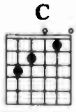
Fourth system of musical notation. Above the treble clef, there are three guitar chord diagrams: one for C (open strings), one for F (C base) (first fret, 2nd, 3rd, 4th, 5th strings), and one for C (open strings). The treble clef part contains the lyrics: "Week - ends were made \_\_\_ for Mich - e - lob." The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part has a melody of quarter notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

MICHELOB BEER

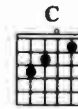
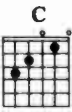
# Weekends Were Made For Michelob

Words and Music by  
STEVE KARMEN

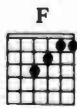
Relaxed Shuffle (♩ = 120)



Week - ends, — week - ends, — week - ends, — Mich - e - lob. —

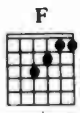
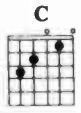


— Week - ends, — week - ends, — week - ends, — Mich - e - lob. — Week - ends — were made —

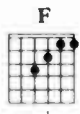


— for hav - in' fun, week - ends — were made — for Mich - e - lob.

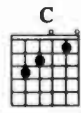
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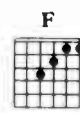
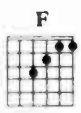
Week - ends \_\_\_\_\_ were made \_\_\_\_\_ for let - tin' go,



week - ends \_\_\_\_\_ were made \_\_\_\_\_ for Mich - e - lob. Have a nice one ya' hear,



'cause the time is your own. Fif - ty - two times a year,



be with friends or a - lone. Yes, the best time of the week was made

G C

for you and Mich - e - lob. Yeah! Week - ends \_ were made\_

F C F

for Mich-e - lob, week - ends \_ were made \_ for Mich - e - lob.

C F G

Don't for - get, re - mem - ber to pick up some beer, \_ it's

C F

Mich - e - lob. \_ Week - ends \_ were made \_ for Mich - e - lob.

*Repeat and fade*

MICHELOB LIGHT

# Good Taste Runs In The Family

Words and Music by  
STEVE KARMEN

Light Rock (♩ = 96)

B $\flat$

E $\flat$

We took the taste, the great taste of Mich - e - lob

C $\flat$

F7

B $\flat$

and made a light beer. We put the taste, the

E $\flat$

C $\flat$

F7

great taste of Mich - e - lob in - to a light beer. It's

Gm



Mich - e - lob Light there is no doubt this is

E<sup>b</sup>

Cm

F7

B<sup>b</sup>

E<sup>b</sup> maj7



what light beer is all a - bout. — Good taste, like

B<sup>b</sup>

B<sup>b</sup> maj7

B<sup>b</sup> 6

B<sup>b</sup>



Mich - e - lob Light, runs in the fam - i - ly. — Good taste

E<sup>b</sup>

B<sup>b</sup> (sus 4)

B<sup>b</sup>



runs in the fam - i - ly. — *Runs in the fam - i - ly.* — It's



Gm Eb Cm

Mich - e - lob Light there is no doubt that it's what light beer is all

F7 Bb Eb maj7

a - bout. — Good taste, like Mich - e - lob Light,

Bb Bb maj7 Bb 6 Bb Eb Bb (sus 4)

runs in the fam - i - ly. — Good taste runs in the fam - i - ly. —

Bb Bb maj7 Bb 6 Bb maj7

*Repeat and fade*

NATIONAL BEER

# The Land Of Pleasant Living

Words and Music by  
STEVE KARMEN

Rock Ballad (♩ = 84)



This is the land, — this is where I want to be. —  
These are my folks — liv - in' in the pleas - ant land. —



This is my land, — this is where it's at for me. —  
This is my beer, — me and "Boh" go hand in hand. —

Cmaj7



E7



Am



C



This is the place I call my home, it's ev - 'ry good

D7



1. G7



2.

G7



Bb



B



thing I've ev - er known. known.

C



F



The land of pleas - ant liv - in' and Na - tion - al Beer,

Repeat and fade

G



C



Bb



B

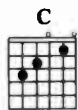


good things hap - pen when you put the two to - geth - er.

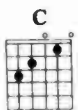
# DIET RITE COLA Everybody Likes It

Words and Music by  
STEVE KARMEN

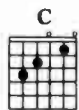
Bright Rock (♩ = 132)



Peo - ple who don't need it, drink it. Folks not on a



di - et, try it. Peo - ple who've heard of it, love it.



You're not on a di - et, try it. Ev - 'ry - bod - y

F  G 



likes it. Di - et Rite Co - la. Ev - 'ry - bod - y



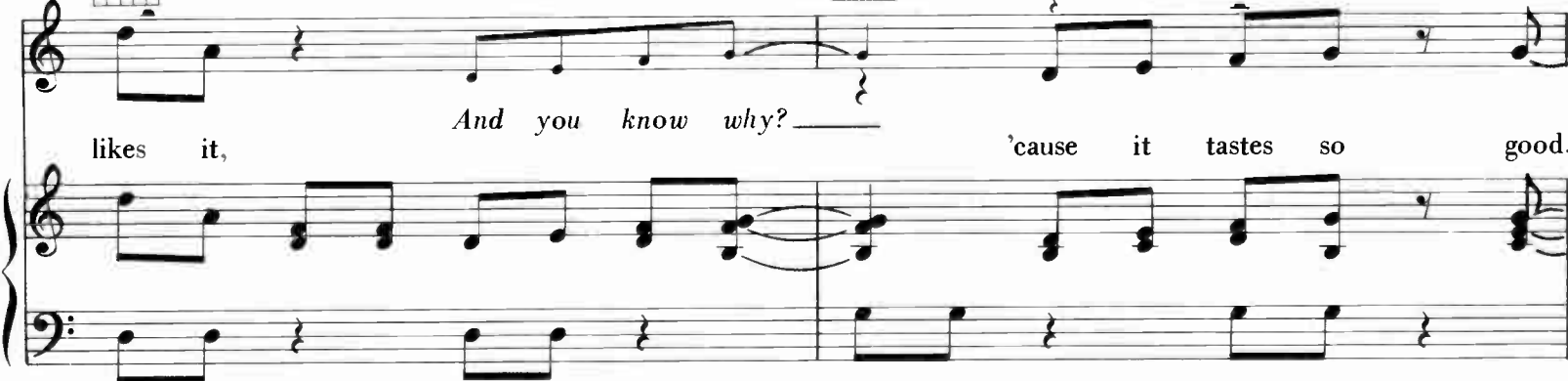
C  A7 



likes it. Di - et Rite Co - la. Ev - 'ry - bod - y



Dm  G7 


likes it, And you know why? 'cause it tastes so good.



C  C7 

Di - et Rite Co - la. Ev - 'ry - bod - y

*Repeat and fade*

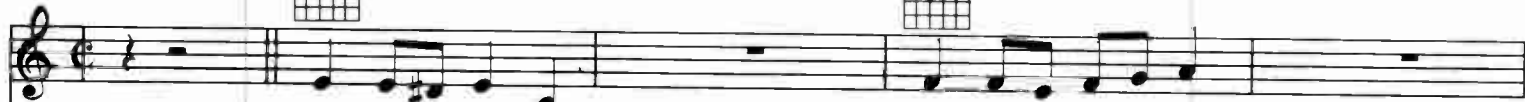


FRESCA

# Tastes Like A Soft Drink

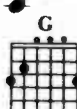
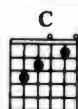
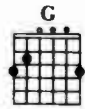
Words and Music by  
STEVE KARMEN

Bouncy (♩ = 96)



Tastes like a soft drink,

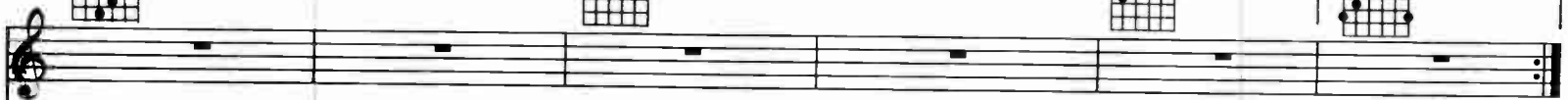
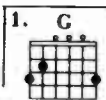
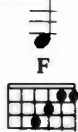
works like a di - et drink.



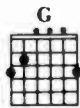
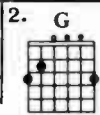
That's the beau - ty

of Fres-ca.

Su-gar Free Fres-ca.



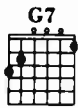
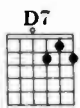
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Musical staff with treble clef and lyrics: The taste of Fres - ca is so good to me. —

The taste of Fres - ca is so good to me. —

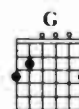
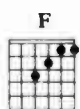
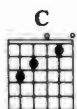
Musical staff with piano accompaniment (treble and bass clefs)



Musical staff with treble clef and lyrics: And it's a di - et drink that's su - gar free. Su - gar Free Fres - ca.

And it's a di - et drink that's su - gar free. Su - gar Free Fres - ca.

Musical staff with piano accompaniment (treble and bass clefs)

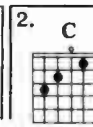
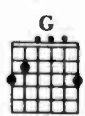
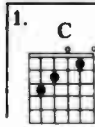


2nd time

Musical staff with treble clef and lyrics: Tastes like a soft drink, Tastes like a soft drink. works like a di-et drink. Works like a di-et drink. That's the beau-ty

Tastes like a soft drink, Tastes like a soft drink. works like a di-et drink. Works like a di-et drink. That's the beau-ty

Musical staff with piano accompaniment (treble and bass clefs)



Musical staff with treble clef and lyrics: That's the beau - ty of Fres - ca! Su - gar Free Fres - ca. Fres - ca!

That's the beau - ty of Fres - ca! Su - gar Free Fres - ca. Fres - ca!

Musical staff with piano accompaniment (treble and bass clefs), including triplets in the bass line

# R.C. COLA It's Right For You

Words and Music by  
STEVE KARMEN

Light Rock (♩ = 144)

**Cmaj7** **Gdim** **Dm7 (sus 4)**

**G7** **G aug** **Cmaj7** **Gdim (1)♭base**

If walk - in' in the pour - in' rain is  
not too heav y, not too sweet, it's

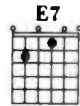
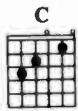
right for you. If driv - in' in a  
right for you. R. C.'s just an

'for - ties car is right for you.  
ea - sy go in', right for you.

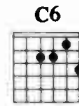
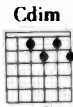
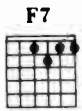
**Dm7 (sus 4)** **G7** **Dm7 (sus 4)**

**G aug** **Cmaj7**

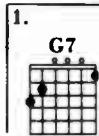




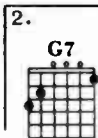
If what you do — is right for you, — no



mat - ter what — the oth - ers do. — Then R. C. — Co -



la — is right for you. — It's



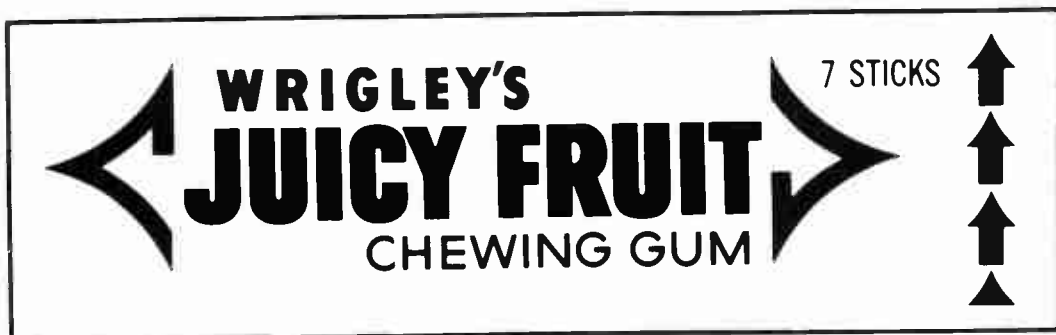
*Repeat and fade*

It's right for you. — It's



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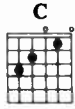
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CANDY • GUM • FOOD • TOBACCO

FARRELL'S ICE CREAM PARLOURS  
**Farrell's Is Fabulous Fun**

Words and Music by  
**STEVE KARMEN**

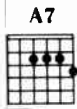
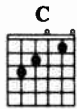
Dixieland Style (♩ = 156)



Far - rell's is fab - u - lous fun for ev - 'ry - one.  
 Far - rell's is fam - i - ly fun for ev - 'ry - one.



Far - rell's is fab - u - lous fun for ev - 'ry - one. Step through the door, — you  
 Far - rell's is fam - i - ly fun for ev - 'ry - one. Once you're in - side — you'll



know what you find: — an ice cream par - lour that's just one of its kind. —  
 know what to do: — there's an ice cream sun - dae we've con - coct - ed for you. —

C7

C

Far - rell's is fab - u - lous fun  
 Far - rell's is fam - i - ly fun

for ev - 'ry one.  
 for ev - 'ry one.

Far - rell's means fun  
 has be - gun

F

F# dim

C

A7

for ev - 'ry one. { It's  
 old and it's new, }  
 Far - rell's is food  
 to  
 come  
 get in the mood,  
 see that it's true.

D7

G7

1. C

B

Bb

A

G

A

B

Far - rell's is fab - u - lous  
 fun!

2. D7

G7

D7

G7

C

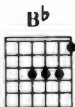
Far - rell's is fab - u - lous,  
 Far - rell's is fab - u - lous  
 fun!

JACK IN THE BOX

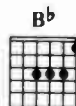
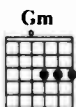
# Ji-Ji-Jack, Ji-Ji-Jack—Jack In The Box

Words and Music by  
STEVE KARMEN

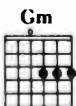
Bright Shuffle (♩ = 150)



Ji, Ji, Jack. Ji, Ji, Jack. Ji, Ji, Jack. Jack In The Box,



now you're cook - in' Jack. Ji, Ji, Ji, Jack. Jack,



Jack, Jack In The Box, we're real - ly cook - in' now. A

E $\flat$  F7

Jum - bo Jack, a Mo - by Jack, a Bon - us Jack, a Sup - er Scoop of

E $\flat$  F7

fries, or have a Break - fast Jack. The on - ion rings, the nat - 'ral thing, the

E $\flat$  F7

sc - cret sauce is still the boss. { And wow, we're real - ly cook - in' now, the } food nev - er stops at  
 { The ta - co's real - ly sock - o and the }

*Repeat and fade*

opt. 8va opt. 8va

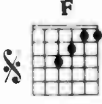
Jack In The Box. The food nev - er stops at Jack In The Box. Ji, Ji,

# TIC TAC It's Time For A Tic Tac


Words and Music by  
STEVE KARMEN

Bright Rock (♩ = 168)

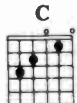
F



Oh, ba - by! It's time for a Tic Tac, Pop, pop the or -  
(knock: knock:)

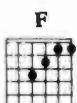
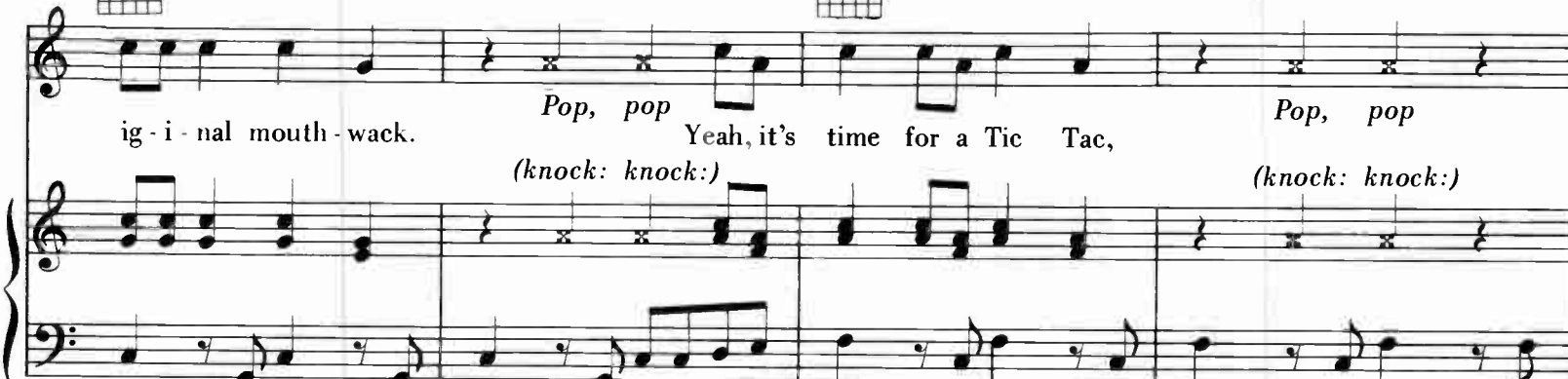


C




ig - i - nal mouth - wack. Pop, pop Yeah, it's time for a Tic Tac, Pop, pop  
(knock: knock:) (knock: knock:)

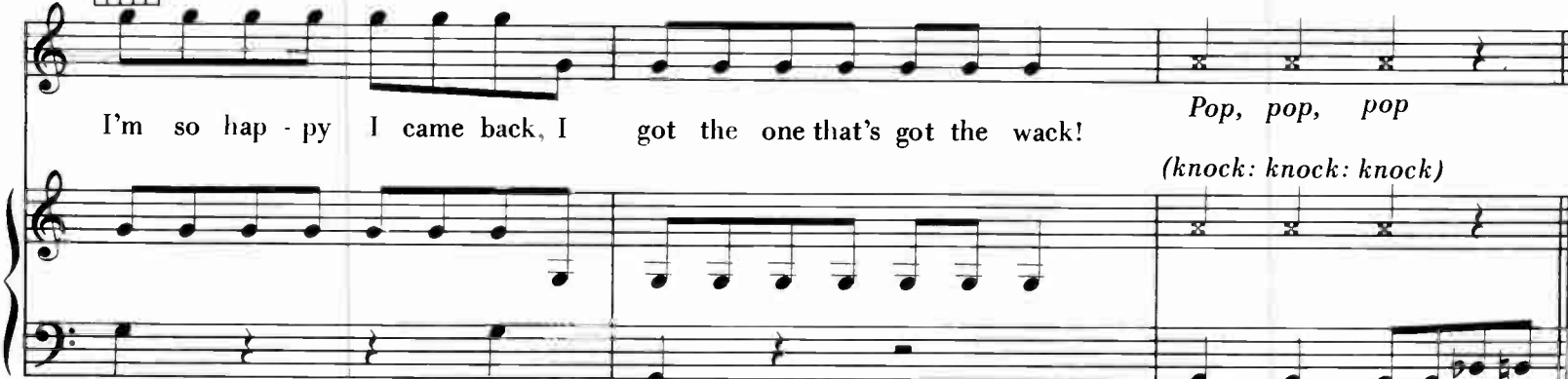
F

G



I'm so hap - py I came back, I got the one that's got the wack! Pop, pop, pop  
(knock: knock: knock)





C  D7 

Ah, Can - dy and bub - ble gum Ah, might ap -  
 You know I drift - ed for a - while. Put the oth - er


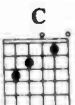


G 

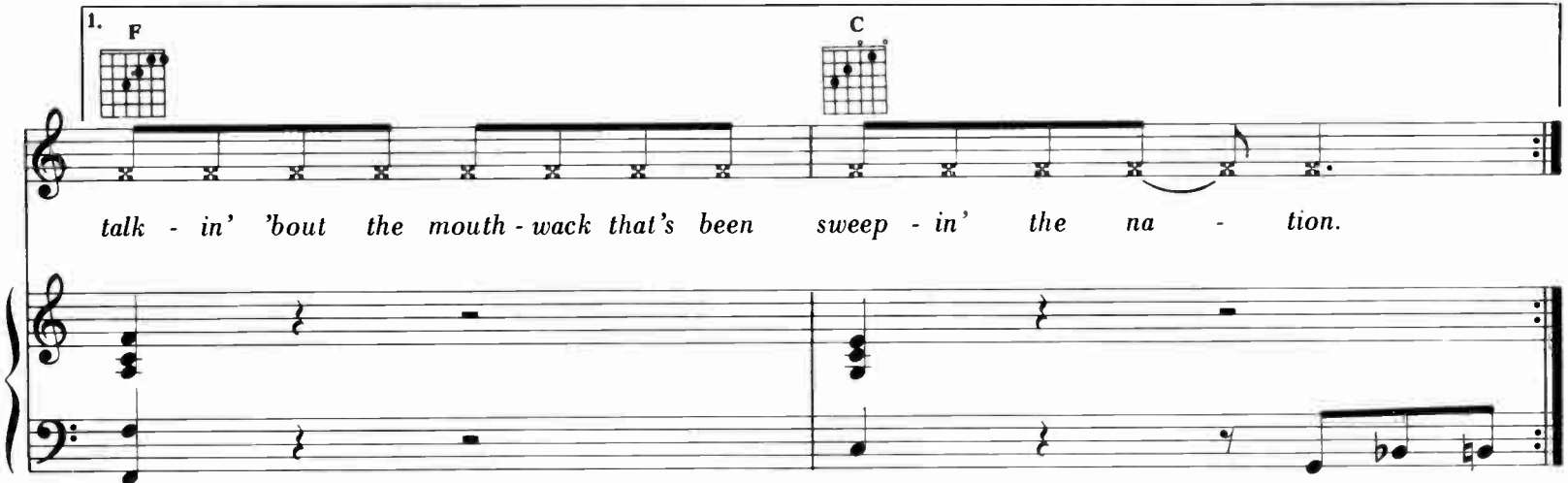
peal mints to some. Ah, But there's on - ly one taste sen - sa - tion; I'm  
 on trial. But I'm fin - ished with the sub - sti - tu - tions;

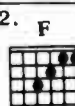

Spoken:




1. F  C 

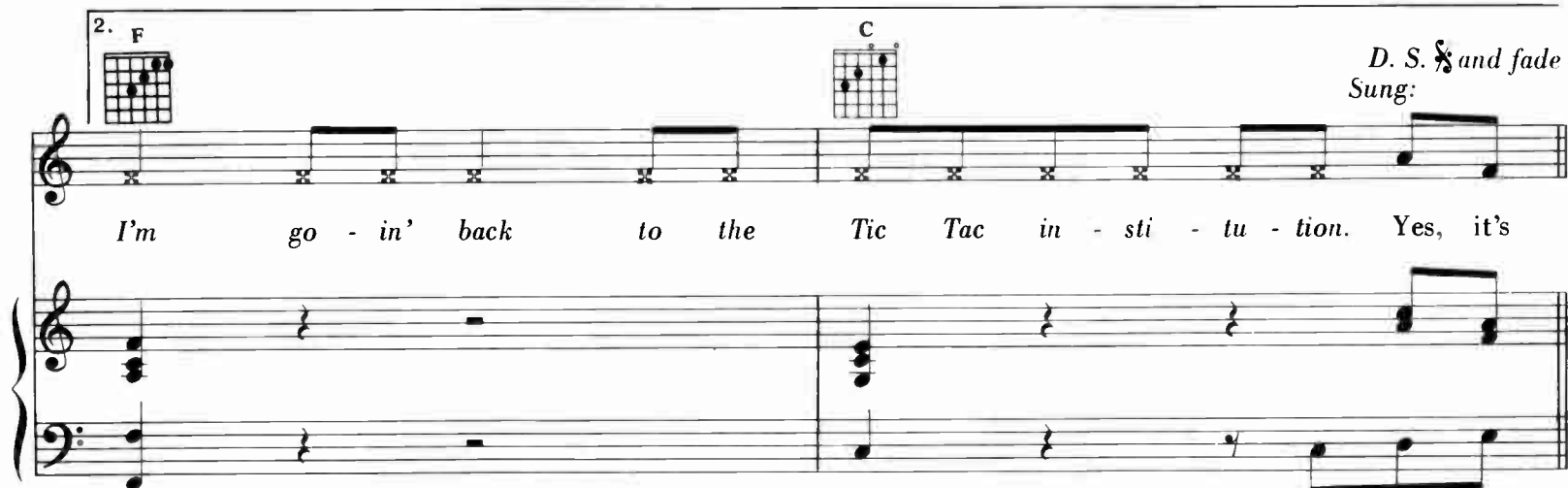
talk - in' 'bout the mouth - wack that's been sweep - in' the na - tion.



2. F  C 

I'm go - in' back to the Tic Tac in - sti - tu - tion. Yes, it's

D. S.  and fade  
 Sung:



HERSHEY CHOCOLATE BAR

# (Hershey Is) The Great American Chocolate Bar

Words and Music by  
STEVE KARMEN


Driving Rock (♩ = 144)

C





Her - shey is — the

G




{ taste of choc - 'late that's al - ways lots of fun. \_\_\_\_\_  
face of kids — like you've nev - er seen be - fore. \_\_\_\_\_

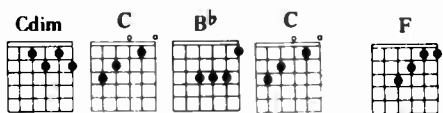
G9



C



Her - shey's is — the name for choc - 'late that's known to ev - 'ry - one. \_\_\_\_\_  
Her - shey is — that great big smile when they find out you've got more. \_\_\_\_\_



E - ven if you cross the wide world o - ver; it real - ly does - n't



mat - ter where you are. ——— You're at home, 'cause Her - shey is ——— the



great A - mer - i - can, choc - late bar. — Her - shey's is. —



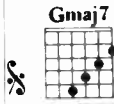
great A - mer - i - can choc - late bar. — Her - shey is. —

HERSHEY CHOCOLATE BAR

# There's Nothing Like The Face Of A Kid Eating A Hershey Bar

Words and Music by  
STEVE KARMEN

Relaxed (♩ = 138)



There's noth - in' like the face \_\_\_\_\_ of a kid eat - in' a  
(Whistle) -

C6 (1 bass)

To Coda

Her - shey Bar. \_\_\_\_\_ There's

Am

C6 (1 bass)

D7

noth - in' like it you'll ev - er see, \_\_\_\_\_ a

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Used by permission of the Hershey Corporation

Gmaj7 G9 G7

face as hap - py as it can be. \_\_\_\_\_ There's

Cmaj7 C# dim

noth - in' like the face of a kid when he's munch - in' on the

G F6 F7 E7 A7

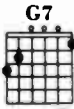
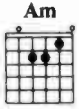
great - est taste a - round. \_\_\_\_\_ Her - shey, \_\_\_\_\_ the

D9 D7 G D7

great Am - er - i - can choc - late bar. \_\_\_\_\_ Whistle: - - -

*D. S. al Coda*

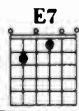
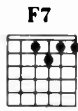
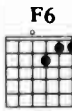
Coda



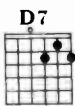
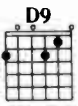
(whistle) There's



noth - in' like the face of a kid when he's munch - in' on the



great - est taste a - round. — Her - shey, — the

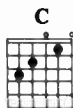


great Am - er - i - can choc - 'late bar. —

# Doublemint Will Do It

Words and Music by  
STEVE KARMEN

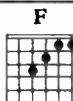
Light and Lively Rock (♩ = 160)



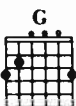
*r.h.*

*l.h.*

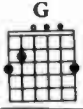
Chew - ing gum can be fun  
Dou - ble - mint, dou - ble good;



when the taste is the one that tastes so dou - ble good.  
Dou - ble - mint Chew - ing Gum the taste that's dou - ble good.



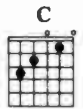
Dou - ble - mint will do it, 'cause it's dou - ble good all through it.  
Dou - ble - mint will do it; why not try a stick and chew it.



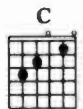
Dou - ble - mint \_\_\_\_\_ adds to your fun,



Dou - ble - mint Chew - ing Gum. Dou - ble \_\_\_\_\_ plea - sure all in

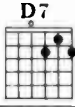


one, Dou - ble - mint Chew - ing Gum. Dou - ble fun \_\_\_\_\_

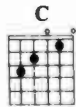


\_\_\_\_\_ for ev - 'ry - one. You can't go wrong \_\_\_\_\_ 'cause it tastes so good,

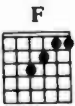




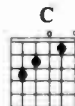
and it lasts so long, come on sing this song.



Ev - 'ry-bod - y! Dou - ble - mint Chew - ing Gum it's the one made for fun, it



tastes so dou - ble good. Dou - ble - mint will do it,



*Repeat and fade*

get some Dou - ble - mint and chew it.

# JUICY FRUIT GUM Let's Pick A Pack

Words and Music by  
STEVE KARMEN

With a bounce (♩ = 132)

The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The first system is in C major, 4/4 time, with a tempo of 132 beats per minute. The lyrics are: "Pick a pack. Whistle - - - Pick a pack. Whistle - - - Hey!". The second system continues the melody and includes the lyrics: "Let's pick a pack of Jui - cy Fruit Gum. Let's pick a pack from the O - pen a pack of Jui - cy Fruit Gum. Chew it and let all the". The third system concludes the piece with the lyrics: "Jui - cy Fruit Tree. - 'Cause the fla - vor's so good, you got - ta get some. fla - vor come through. - Pick a bright yel - low pack of Jui - cy Fruit Gum, and".

C G7 1. C F G7

Just pick a pack and you'll see. What a hap-py feel - in' -  
 let it all hap - pen to (Pick a pack,

C F G7 2. C G7

Jui - cy Fruit. What a hap-py fla - vor. - you. It - 'll make you smile, what a

C

hap - py feel - in', pick a yel - low pack, what a hap - py fla - vor, bright - en

G7 C G7 D.S.  $\frac{3}{4}$  1st verse and fade


up your day, - 'cause it's so de - li - cious, bright-en up your day, - chew-in' Jui - cy Fruit! Hey!

# WRIGLEY SPEARMINT GUM Carry The Big Fresh Flavor

Words and Music by  
STEVE KARMEN

Light Rock with a bounce (♩ = 168)

G



Wrig - ley Spear-mint Gum, gum, gum. Wrig - ley Spear-mint

C



Gum, gum, gum. Wrig - ley Spear - mint

G7



Gum. Car - ry the big fresh fla -

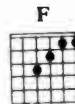
F



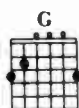
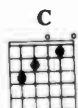
vor, wher - ev - er you go, what - ev - er you do.

C

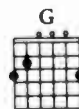
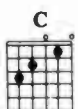




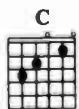
{It's the fin - est pack of fla - vor, wher - ev - er you go, what -  
 {It's the fin - est spear - mint fla - vor, the great Wrig - ley taste de -



ev - er you do. } Wrig - ley Spear - mint Gum, Car - ry it with you, Wrig - ley Spear - mint  
 li - cious to chew. } gum, gum.



Gum, the big fresh fla - vor. Wrig - ley Spear - mint Gum, Car - ry it with  
 gum, gum. gum.



you, Wrig - ley Spear - mint Gum, the big fresh fla - vor. Wrig - ley Spear - mint  
 gum. gum, gum.

*Repeat and fade*

WRIGLEY SPEARMINT GUM

# You'll Like The Big, Long-Lasting Flavor

Words and Music by  
STEVE KARMEN

Lively (♩ = 144)

Chord diagrams: C, G7, G aug, C, C7, F, C, G7, To Coda, C, G, G aug.

The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The tempo is marked 'Lively' with a quarter note equal to 144 beats per minute. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: 'You'll like the big, long - last - ing fla - vor of Wrig - ley's Spear - mint Gum. Wrig - ley's Spear-mint Gum, The fla - vor stays with gum, you, gum. Wrig - ley's Spear-mint Gum, and I like that! gum, gum. You'll like the'. The score ends with a 'To Coda' symbol.

2.

Gum, the big gum, fresh fla - vor. Wrig - ley's Spear - mint

It's got a big, long - last - ing fla - vor and

I like that! What - ev - er you're do - in', it's al -

*D. S. al Coda*

ways good chew - in' and I like that! You'll like the

Coda

G7 C

gum. you, Wrig - ley's Spear - mint Gum, and I like that!

C C13 Gm7 (C bass) Caug F F7

gum. You'll like the big, long - last - ing fla - vor of

Bb F C7

Wrig - ley's Spear - mint Gum. — Wrig - ley's Spear-mint Gum, The fla - vor stays with gum,

F

you, Wrig - ley's Spear-mint Gum, and I like that. gum. You'll like the

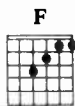
Repeat and fade C7 Caug



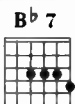
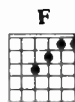
BURRY'S COOKIES  
**The Burry's Blues**

Words and Music by  
STEVE KARMEN

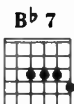
Moderate Shuffle (♩ = 132)



I felt so



bad, I could shout. My Bur - ry Cook - ies ran out. I've got the Bur - ry's Blues. — *The*



"I ain't got no Bur-ry's Blues." —  
I'm gon - na sit down and cry. I ate my last Scoot-er Pie. I got the

F

Bur - ry's Blues...

The "I ain't got no Bur - ry's Blues..." I think I will flip, I ate my

C7

B $\flat$

last choc - late chip. I got the Bur - ry's Blues...

The "I ain't got no Bur - ry's Blues..."

F

Fdim

Hey, ma... What! I need more. Why? I got - ta beat the Bur - ry's Blues...

C7

D7

G

C7

Yeah! So I went down to the store, I went and bought them some more. I beat the

G G7 C7

Bur - ry's Blues. — The "I ain't got no Bur-ry's Blues." —  
 With choc-'late chip Bur - ry's best and sug - ar

G

fudge and the rest. We beat the Bur - ry's Blues. — The

D7 C7

"I ain't got no Bur-ry's Blues." —  
 Oh, co - co - nut mac - a - roon. You did - n't get here too soon. We beat the

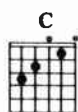
G G7 G

Bur - ry's Blues. — The "I ain't got no Bur - ry's Blues." —

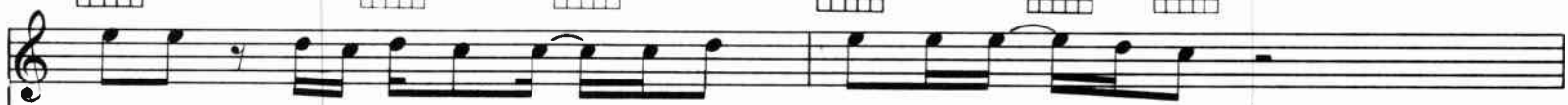
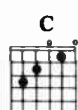
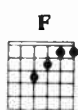
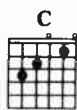
# BUC\* WHEAT CEREAL Feelin' Like A Million Bucks

Words and Music by  
STEVE KARMEN

(♩ = 84)

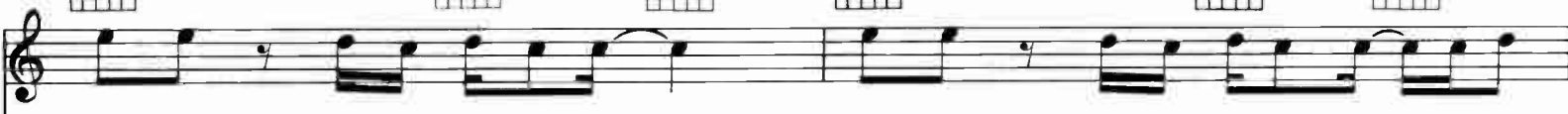
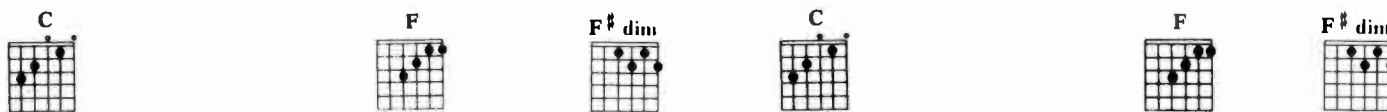


Feel - in' like a mil - lion bucks\_ and it's great to be\_\_ a - live!\_ Got a feeling like,

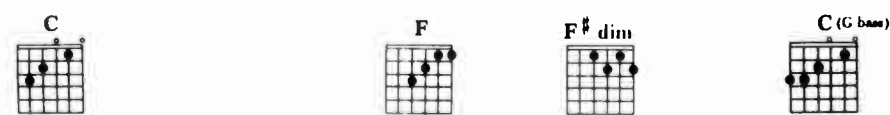


feel - in' like a mil - lion bucks\_ and it's great to be\_\_ a - live.

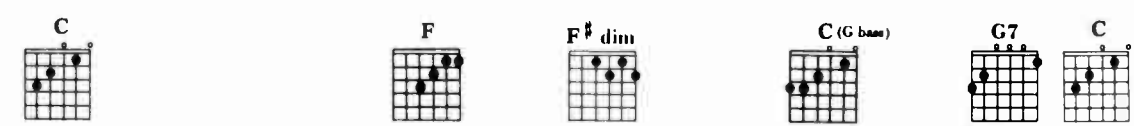
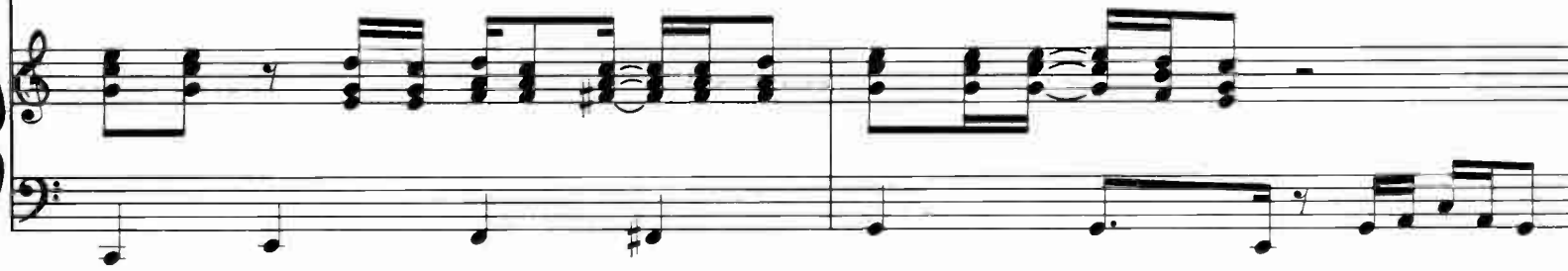




Buc \* Wheats with a great new taste, \_\_\_ Buc \* Wheats with a map-le taste, and you're



feel - in', like a mil-lion bucks and it's great to be \_\_\_ a - live.



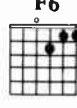
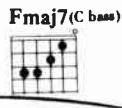
Feel - in' like a mil-lion bucks and it's great to be \_\_\_ a - live.



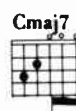
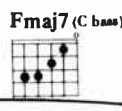
# It's Our Flavor That Makes Us Special

Words and Music by  
STEVE KARMEN

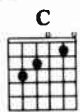
Light Rock (♩ = 120)



An - y - time, \_\_\_\_\_ an - y - time at all. An - y -



time, \_\_\_\_\_ an - y - time at all.



You can take a mo - ment out \_\_\_\_\_ of an - y day. \_\_\_\_\_ And  
And it does - n't real - ly mat - ter where you are. \_\_\_\_\_

F  
Fmaj7  
Fm6

make that mo-ment spe- cial  
You can make great cof-fee

in a spe- cial way. }  
an- y- where you are. }

Gen-er- al Foods.

Cmaj7  
Am  
Fm

In-ter-na-tion-al Cof-fee,

it's our fla-vor that makes us

Cmaj7  
1. Fmaj9 (C bass)  
2. C7

spec-ial, \_\_\_\_\_

Spe-cial cof-fee. \_\_\_\_\_

cof-fee. \_\_\_\_\_

cof-fee. \_\_\_\_\_

Repeat and fade

Fmaj7  
F6  
Cmaj7  
C7

An-y-time, \_\_\_\_\_

an-y-time at all.

An-y-

SUNBEAM BREAD

# A Sunwich Is Better Than A Sandwich

Words and Music by  
STEVE KARMEN

Moderate Bounce (♩ = 96)

The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The tempo is marked 'Moderate Bounce' with a quarter note equal to 96 beats per minute. The key signature has one sharp (F#).

**System 1:** Features a C major chord diagram. The lyrics are: "A Sun - wich is bet - ter than a sand - wich,"

**System 2:** Features a G7 chord diagram. The lyrics are: "'cause it's made with Sun - beam bread. } A ba - con and to - ma - to Sun - wich, is bet - ter than a } A Sun - wich made with ham and pro - vo - lone is bet - ter than a

**System 3:** Features a C major chord diagram. The lyrics are: "ba - con and to - ma - to sand - wich. I'm tell - in' you, a } Sun - wich is bet - ter than a sand - wich, } sand - wich made with ham and pro - vo - lone. I'm tell - in' you, a }



cause it's made with Sun - beam Bread. } A  
 pea - nut but - ter Sun - wich made with pas -  
 Sun - wich made with mus - tard and pas -

F  
 F# dim  
 C (G bass)  
 A7

jel - ly and ba - na - nas beats a pea - nut but - ter sand - wich made with jel - ly and ba - na - nas. } A  
 tra - mi and a pick - le beats a sand - wich made with mus - tard and pas - tra - mi and a pick - le. } A

F# dim  
 C (G bass)  
 A7

Sun - wich is bet - ter than a sand - wich, 'cause it's made with Sun - beam Bread. A

D7  
 G7  
 C  
 F  
 C  
 1. F  
 G  
 C

Sun - beam Bread.

2. F G C  
 D7  
 C  
 F  
 C  
 F  
 G  
 C

Sun - beam Bread.

# You Can Take Salem Out Of The Country, But...

Music by  
STEVE KARMEN

Light Rock (♩ = 132)

N.C.

The musical score is arranged in a standard piano format with a vocal line. It begins with a treble clef, common time signature, and a key signature of one flat (Bb). The tempo is marked as 'Light Rock' with a quarter note equal to 132 beats per minute. The score includes a piano introduction, a vocal entry, and a piano accompaniment. Chord diagrams are provided for the guitar, including C, F, C, F to Coda, C, Bb, C, 1. G, and 2. G. The lyrics are: 'You can take Sa-lem out of the coun - try, but! You can't take the coun - try out of Sa - lem. You can'.

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C F C F C F B<sup>b</sup> C

C F B<sup>b</sup> C F B<sup>b</sup> F B<sup>b</sup>

F B<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> F B<sup>b</sup>

F B<sup>b</sup> G

*D. S.  $\frac{3}{4}$  al Coda*

You can

*Coda*

# TIJUANA SMALLS You Know Who You Are

Words and Music by  
STEVE KARMEN

Latin/Rock (♩ = 144)

Cm D<sup>b</sup> Cm

Ti - ju - a - na Smalls, it's some-thing new, ba - by, for  
Smalls, things that you do, ba - by, that's

D<sup>b</sup> Cm G7

you ba - by, you know who you are. It's a lit - tle ci - gar.  
you ba - by, you know who you are. It's a lit - tle ci - gar.

1. Cm G7 2. C

Ti - ju - a - na

B<sup>b</sup> 7



E<sup>b</sup> 7



Slim and mild, \_\_\_\_\_ to - bac - co that's aged like wine. \_\_\_\_\_

G7



Cm



G7



Slim and mild, \_\_\_\_\_ and you know who you are. \_\_\_\_\_ Ti - ju - a - na

Cm



D<sup>b</sup>



Cm



D<sup>b</sup>



Smalls, \_\_\_\_\_ it's some-thing new, \_\_\_\_\_ ba - by, for you ba - by, you

Cm



G7



C



A<sup>b</sup>



*Repeat and fade*

know who you are. \_\_\_\_\_ It's a lit - tle ci - gar. \_\_\_\_\_



We better be better.  
We're  
**Braniff**



**NORTHWEST ORIENT**





**Beneficial**  
FINANCE SYSTEM

P  
O  
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S

# BRANIFF INTERNATIONAL We Better Be Better

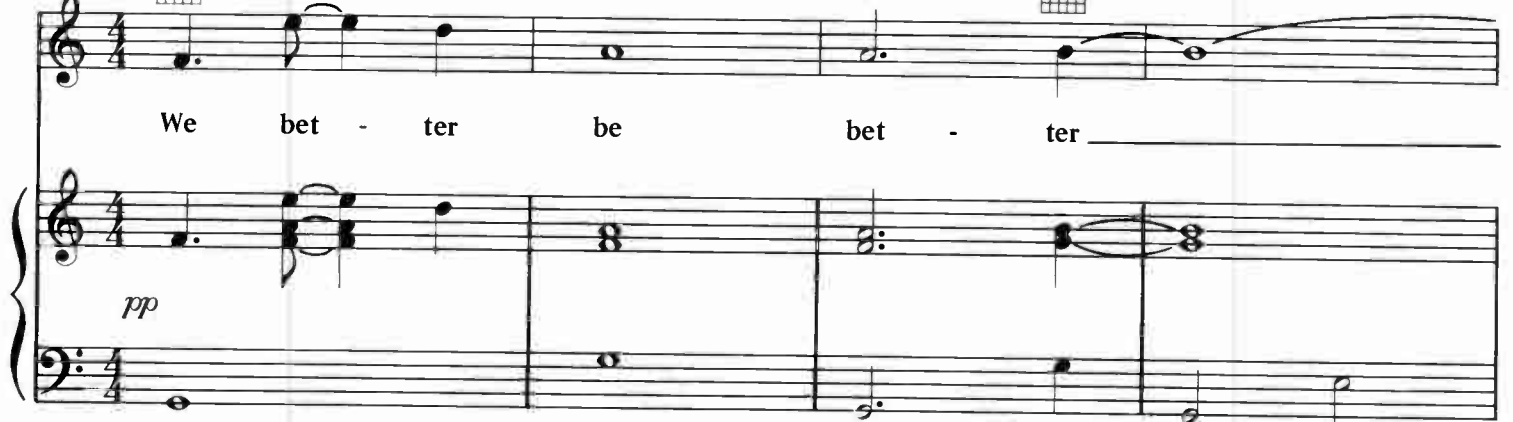
Words and Music by  
STEVE KARMEN

### FAST FOUR

G11  Em 

We bet - ter be bet - ter



*pp*




G11  Em 

Ahh



G11  G 

We bet - ter be bet - ter



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We're Bran - iff.

We prom-ise to give ev - 'ry Bran - iff pas-



sen - ger the best of air - line ser - vice in the world

We prom-ise that we won't rest un-til



you say that Bran - iff is the best in all the world \_\_\_\_\_



\_\_\_\_\_ We make prom-is - es to keep Try us and you'll



see We know bet - ter is the word \_\_\_\_\_ We bet-ter  
is just what \_\_\_\_\_



\_\_\_\_\_ We bet - ter

Fmaj7 G6 F

be bet - ter We bet - ter

Fmaj7 G6 F

be bet - ter We bet - ter

Fmaj7 G6 G C

be bet - ter We're Bran - iff!

# NORTHWEST ORIENT AIRLINES We Give You Half The World

Words and Music by  
STEVE KARMEN

Relaxed Rock Beat (♩ = 108)

The musical score is arranged for guitar and piano. It features a 'Relaxed Rock Beat' with a tempo of 108 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment. Chord diagrams for C, F, and G are provided for the guitar. The lyrics are: 'It's all out there, Now's the time, half the world is out there wait - ing for you on North-west Or - i - ent. Just re - lax, stretch your legs and set - tle back,'

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G C G

North-west com - fort all the way. \_\_\_\_\_ Jum - bo jets

C G

streak - ing 'cross the o - pensky, North-west takes you all the way. \_\_\_\_\_

C F

We give you half the world \_\_\_\_\_

C F

on North-west Or - i - ent \_\_\_\_\_ Air - lines. \_\_\_\_\_

*Repeat and fade*

Gong: #

T.W.A.

# A Taste Of Europe — Trans World Service

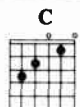
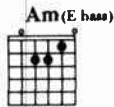
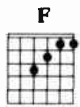
Words and Music by  
STEVE KARMEN

Fast Rock (♩ = 192)



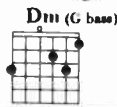
There's a taste of Europe fly - ing in the U. S.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The tempo is marked as 'Fast Rock' with a quarter note equal to 192 beats per minute. The key signature is one flat (Bb). The vocal line begins with the lyrics 'There's a taste of Europe fly - ing in the U. S.' The piano accompaniment provides a rhythmic and harmonic foundation.



A., \_\_\_\_\_ T. Dou - ble - U. A. \_\_\_\_\_

The second system of music continues the vocal line and piano accompaniment. The lyrics 'A., \_\_\_\_\_ T. Dou - ble - U. A. \_\_\_\_\_' are written below the vocal staff. The piano accompaniment features a steady eighth-note rhythm in the right hand and a bass line in the left hand.



There's a

The third system of music shows the vocal line and piano accompaniment. The lyrics 'There's a' are written below the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

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Dm



Gm



Dm



brand new kind of ser - vice when you fly from here to there,  
know the style of Eur - ope, 'cause we fly there ev - 'ry day,

G7



Cmaj7



and we call it Trans - World ser - vice, 'cause it's  
now we've put the taste of Eur - ope right here

1.

2.



Eur - ope in the air.. Yes, we It's Trans - World  
in the U. S. A.

F



E7



Am



ser - vice all a - round the U. S. A..

C (G base)

D7 (F# base)

Dm (G base)

Once you try it you will nev - er want to fly an - oth - er way. \_

G7

F (G base) Dm (G base)

C

It's a { taste of Eur - ope }  
{ Trans - World ser - vice }

C7

F

Dm

fly - ing in the U. S. A. \_\_\_\_\_ T. Dou - ble - U.

Cmaj7

F

Cmaj7

Repeat and fade  
F Dm (G base)

A. \_\_\_\_\_ T. Dou - ble - U. A. \_\_\_\_\_ You'll get



NEW YORK STATE TOURISM  
**I Love New York**

Proclaimed "the official song of the State of New York"  
 by Governor Hugh Carey on July 1, 1980

Words and Music by  
**STEVE KARMEN**

Disco Beat

Chord diagrams: Cmaj9, C6, Cmaj9, Fmaj7, F, G

Chord diagrams: Cmaj9, C6/A, Cmaj9, Dm9, F, G

*(Answers 2nd time only)*

I love New York. cause it's so excit-ing.

Chord diagrams: Cmaj9, C6/G, Cmaj9, Dm9, F, G

I love New York. and there's no place like it. *Play 2 times*

Chord diagrams: C, C/G, Dm

There is - n't an - oth - er like it no mat - ter where

Dm/A Em Em/B

you go, and no - bod - y can com - pare it,

Detailed description: This system contains the first three measures of the piece. The guitar part features chords Dm/A, Em, and Em/B. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics are: "you go, and no - bod - y can com - pare it,"

F F/C Cmaj9

it's win and place and show, you know. New York is spe -

Detailed description: This system contains the next three measures. The guitar part features chords F, F/C, and Cmaj9. The piano accompaniment continues with the same bass line and melody. The lyrics are: "it's win and place and show, you know. New York is spe -"

C7/E C9 Fmaj7 D7/F#

cial, you know. New York is diff - 'rent 'cause there's

Detailed description: This system contains the next three measures. The guitar part features chords C7/E, C9, Fmaj7, and D7/F#. The piano accompaniment continues with the same bass line and melody. The lyrics are: "cial, you know. New York is diff - 'rent 'cause there's"

C/G Am7 Dm

no place else on earth quite like New York.

Detailed description: This system contains the final three measures. The guitar part features chords C/G, Am7, and Dm. The piano accompaniment continues with the same bass line and melody. The lyrics are: "no place else on earth quite like New York."

G *to Coda* Cmaj9 C6/G Cmaj9

And that's why I love New

This system contains the first system of music. It features a vocal line with lyrics "And that's why I love New" and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for G, Cmaj9, C6/G, and Cmaj9. A "to Coda" symbol is placed above the first Cmaj9 chord. The piano accompaniment includes a treble clef with chords and a bass clef with a simple bass line.

Dm9 F G Cmaj9

York. 'cause it's so ex-cit-ing. I

This system contains the second system of music. The vocal line continues with lyrics "York. 'cause it's so ex-cit-ing. I". The piano accompaniment continues. Above the vocal line, guitar chord diagrams are provided for Dm9, F, G, and Cmaj9.

C6/G Cmaj9 Dm9 F G

love New York. and there's no place like it. *Play 3 times*

This system contains the third system of music. The vocal line concludes with lyrics "love New York. and there's no place like it." followed by the instruction "Play 3 times". The piano accompaniment concludes with a double bar line. Above the vocal line, guitar chord diagrams are provided for C6/G, Cmaj9, Dm9, F, and G.

This block contains four empty musical staves, two for the treble clef and two for the bass clef, intended for piano accompaniment.

F C/G G

I love New York.

Detailed description: This system shows the first four measures of the song. The vocal line is in treble clef with a 4/4 time signature. The lyrics are 'I love New York.' The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Chord diagrams for F, C/G, and G are provided above the staff.

F/G C/G G

I love New York.

Detailed description: This system shows the next four measures. The vocal line continues with the lyrics 'I love New York.' The piano accompaniment remains consistent with the first system. Chord diagrams for F/G, C/G, and G are provided above the staff.

F/G G

I love New York.

Detailed description: This system shows the next four measures. The vocal line continues with the lyrics 'I love New York.' The piano accompaniment remains consistent. Chord diagrams for F/G and G are provided above the staff.

F F/G G

I love New York.

Detailed description: This system shows the final four measures. The vocal line continues with the lyrics 'I love New York.' The piano accompaniment remains consistent. Chord diagrams for F, F/G, and G are provided above the staff.

F G F G

This system contains the first four measures of the piece. It features a guitar part with chords F, G, F, and G. The piano accompaniment consists of a treble clef staff with eighth-note patterns and a bass clef staff with a simple bass line.

*D.S. al Coda*

This system contains the next four measures of the piano accompaniment. The treble clef staff continues with eighth-note patterns, and the bass clef staff has a steady bass line.

*Coda*

Cmaj9 C6/G Cmaj9 Dm9 F G

I love New York. 'cause it's so excit - ing.

This system contains the first line of the vocal melody and piano accompaniment. The vocal line starts with a whole note 'I' and continues with 'love New York. 'cause it's so excit - ing.' The piano accompaniment features chords Cmaj9, C6/G, Cmaj9, Dm9, F, and G.

Cmaj9 C6/G Cmaj9 Dm9 F G

I love New York. and there's no place like it. *Repeat and fade*

This system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with 'I love New York. and there's no place like it.' The piano accompaniment features chords Cmaj9, C6/G, Cmaj9, Dm9, F, and G. The system ends with the instruction 'Repeat and fade'.

## THE DETROIT NEWS

# You Haven't Read The Paper Until You've Read The NEWS

Words and Music by  
STEVE KARMEN

March Style (♩ = 120)



News from here and there, news from ev - 'ry - where, you

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "News from here and there, news from ev - 'ry - where, you".



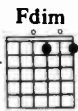
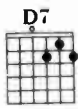
have - n't read the pa - per 'til you've read the News.

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff. The lyrics are: "have - n't read the pa - per 'til you've read the News.".



This is what the peo - ple read a - round here.

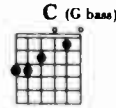
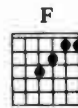
The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff. The lyrics are: "This is what the peo - ple read a - round here.".



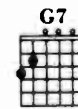
There's no fin - er pa - per to be found here. And you'll be



up and a - ware, you'll know what's go - ing on. There's such



help - ful in - for - ma - tion, so man - y things to choose, but you

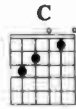


have - n't read the pa - per, un - til you've read the News.

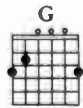
# What Else Is So Nice For The Price

Words and Music by  
STEVE KARMEN

Light Rock (♩ = 132)



Long - dis - tance - A long - dis - tance call costs so lit - tle, you'll a - gree, com - pared to  
 long - dis - tance call can be worth so much to you for the

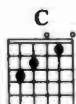
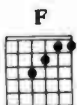


oth - er things to - day. So, hear the sound of a  
 lit - tle that you spend. You're bound to say there's no

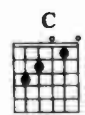
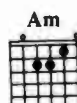




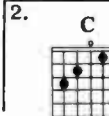
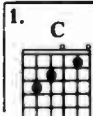
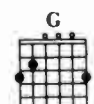
good friend's thoughts\_ the close long - dis - tance way. — "How's it  
 cheap - er way\_ to be with fam - i - ly or friends. — "Gee, I



go - in'? Wait - 'll you hear this, — I've got a lot to say to  
 miss you! What's the news from home? — Great to hear your voice a



you." — } What else is so nice for the price? Long - dis - tance — What  
 gain." — }



else is so nice for the price? A price?

# The Greatest Day In Your Life

Words and Music by  
STEVE KARMEN

Driving Rock (♩ = 144)

The musical score is presented in a standard format with a grand staff (treble and bass clefs) and guitar chord diagrams. The lyrics are written below the treble clef staff. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the remaining two lines. Chord diagrams are provided for the guitar, including C, Dm, and F (Cham).

**System 1:**

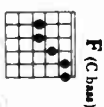
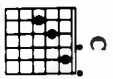
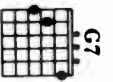
Line 1: You are a - bout to ex - plore the great - est place in your life, — at Great Ad - ven - ture.

Line 2: You are a - bout to be - gin the great - est day in your life, — at Great Ad - ven - ture.

**System 2:**

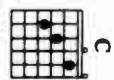
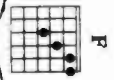
Line 3: Ride the gi - ant fer - ris wheel look a - round for miles and miles. See the oth - er rides down be - low —

Line 4: joust and then a char - iot race will put a smile up - on your face, and a root - in', toot - in', wild west - ern show —



A place to bring the fam - i - ly, a place where you can real - ly let go. —  
 The big - gest game sa - far - i park of an - y - where a - round you can go. —

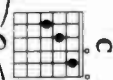
Musical notation for the first system, including vocal line and piano accompaniment.



Great Ad - ven - ture is here. —

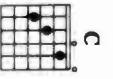
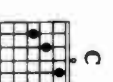
To Coda

Musical notation for the second system, including piano accompaniment.



It's a place — you'll re - mem - ber the rest —

Musical notation for the third system, including piano accompaniment.



of the year. — Float on a flume ride and feel the great - est thrill

Musical notation for the fourth system, including piano accompaniment.

**Dm** **G** **C**

in the world, at Great Ad - ven - ture. Laugh at the dol - phins and the

**Dm** **G**

great - est high di - vers in all the world, at Great Ad - ven - ture. A

*D. S.  $\frac{3}{4}$  al Coda*

**Coda** **G** **C**

O - pen your eyes, 'cause the great -

**Dm** **G**

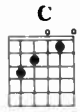
est day in your life is here, at Great Ad - ven - ture. O -

*Repeat and fade*

# Pitch In To Clean Up America

Words and Music by  
STEVE KARMEN

Driving Rock (♩ = 144)



If you nev - er saw the green grass an - y -

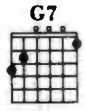
more, 'cause it's cov-ered up by lit - ter from the folks there be - fore you.



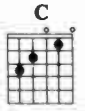
What would you do? \_\_\_\_\_ What would you do? \_\_\_\_\_ If you



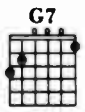
nev - er saw the sky \_\_\_\_\_ for the soot that's in your eye \_\_\_\_\_ or the



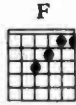
gar - bage piled so high, \_\_\_\_\_ what would you do? \_\_\_\_\_ You've



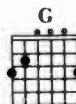
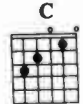
got to pitch in \_\_\_\_\_ to clean up A - mer - i - ca. \_\_\_\_\_ You've



got to pitch in \_\_\_\_\_ to clean up A - mer - i - ca. \_\_\_\_\_ 'Cause if ev - 'ry - bod - y



won't pitch in \_\_\_\_\_ to clean up A-mer-i-ca \_\_\_\_\_ it



won't be A-mer-i-ca \_\_\_\_\_ an-y-more. \_\_\_\_\_



Oh, \_\_\_\_\_ no. \_\_\_\_\_



*Repeat and fade*

# It's Great To Know You're Good For More

Words and Music by  
STEVE KARMEN

Moderate Rock (♩ = 144)

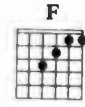
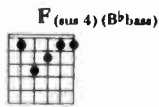
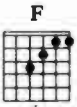
The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chord diagrams for guitar are provided above the vocal line in each system.

**System 1:**  
 Chords: F, F(sus 4)(B<sup>b</sup>base)  
 Lyrics: At Ben - e - fi - cial *Doot! Doot!* you're good for more. — It's great to know

**System 2:**  
 Chords: F, F(sus 4)(B<sup>b</sup>base), F  
 Lyrics: *Doot! Doot!* you're good for more. — It's great to know you're

**System 3:**  
 Chords: F(sus 4)(B<sup>b</sup>base), F, F(sus 4)(B<sup>b</sup>base)  
 Lyrics: good for more — *Doot! Doot!* when mon - ey's what you're look - in' for. — *Doot!*

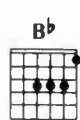
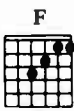
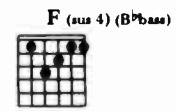




*Doot!*

And that's what Ben - e - fi - cial's for — to - day.

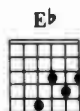
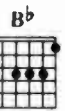
*Doot! Doot!*



*Doot! Doot!*

We'll do our best to help you find —

*Doot!*

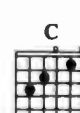
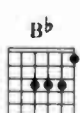
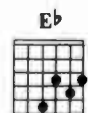


*Doot!*

the full a - mount you have in mind, —

*Doot! Doot!*

with ser - vice of a



spe - cial

kind — to - day.

*Doot! Doot!*

F (sus 4) (B<sup>b</sup>base)

F (sus 4) (B<sup>b</sup>base)

F

so come to where you're good for more — Doot! Doot! when mon-ey's what you're

F (sus 4) (B<sup>b</sup>base)

F

F (sus 4) (B<sup>b</sup>base)

look - in' for. — Doot! Doot! It's great to know you're good for more — to - day. —

C7 (sus 4)

F

Doot! Doot! Doot! Doot! Doot! Doot!

At Ben - e - fi - cial — you're

F (sus 4)

F

F (sus 4)

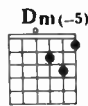
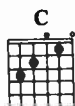
good for more. It's great to know — Doot! Doot! you're good for more. — At Ben - e -

*Repeat and fade*

# BENEFICIAL FINANCE That's What It's All About

Words and Music by  
STEVE KARMEN

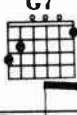
Soft Rock (♩ = 144)



In the world we live in to - day, you can



do much more - when you've got the mon - ey. In the world we live in to -



day, Ben - e - fi - cial's the place when you want more mon - ey.

Am C (G base) D7 (F# base)

So when you want a loan, just tell us on the 'phone you want the full amount!

This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: Am, C (G base), and D7 (F# base). Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

C (G base) Fmaj7

At Ben - e - fi - cial you're good for more, and

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are two guitar chord diagrams: C (G base) and Fmaj7. Below the vocal line is a piano accompaniment consisting of two staves.

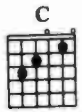
C F G C

that's what it's all a - bout!

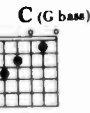
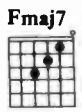
This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: C, F, G, and C. Below the vocal line is a piano accompaniment consisting of two staves.

Fm6 C Am Fmaj7 G7

This system contains the seventh and eighth lines of music. The top line is a vocal melody. Above it are five guitar chord diagrams: Fm6, C, Am, Fmaj7, and G7. Below the vocal line is a piano accompaniment consisting of two staves.



Musical notation for the first system, including treble and bass staves.



Musical notation for the second system, including treble and bass staves.

Call Ben - e - fi - cial, see Ben - e - fi - cial when you

D7 (F#base)



C (G base)



Musical notation for the third system, including treble and bass staves.

want the full a - mount! At Ben - e - fi - cial Doot! Doot! you're

Fmaj7



C



F



G



Repeat and fade

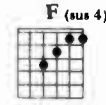
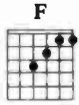
Musical notation for the fourth system, including treble and bass staves.

good for more, and that's what it's all a - bout! Doot! Doot! At Ben - e -

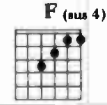
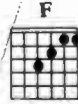
# At Beneficial (Doot! Doot!) You're Good For More

Words and Music by  
STEVE KARMEN

Driving Rock Beat (♩ = 156)



The times are a - chang - in', *{Doot! Doot!}* and liv - in' takes lots  
 We want you to have more, when ev - er you want



more mon - ey. *{Doot! Doot!}* when-ev - er you want  
 more mon - ey. See Ben - e - fi - cial



more mon - ey. *{Doot! Doot!}* or come in to - day.  
 Call Ben - e - fi - cial

C7 (sus 4)

F

1. F (sus 4) (B<sup>b</sup> bass)

Doot! Doot!

At Ben - e - fi - cial

Doot! Doot!

you're good for more to - day...

C

2. F (sus 4) (B<sup>b</sup> bass)

Doot! Doot!

good for more to - day...

C

F

Doot! Doot!

At Ben - e - fi - cial \_\_\_\_\_ you're

Doot! Doot!

F (sus 4)

F

F (sus 4)

B<sup>b</sup>

Repeat and fade

good for more... It's great to know \_\_\_\_\_ you're good for more...

Doot! Doot!

NATIONWIDE INSURANCE

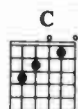
# Call Nationwide, 'Cause Nationwide Is On Your Side

Words and Music by  
STEVE KARMEN

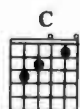
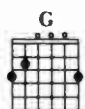
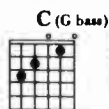
Moderate Waltz (♩ = 132)



Who can you call on for bet - ter in -



sur - ance, who can you call?



Na - tion - wide! Who can you count on for

Copyright © 1969 Nationwide Insurance Corp.  
This arrangement Copyright © 1980 Nationwide Insurance Corp.  
International Copyright Secured Made in U.S.A. All Rights Reserved



E<sup>b</sup>

F



blan - ket pro - tec - tion and know that you'll find peace of

G

C



mind? \_\_\_\_\_ Call Na - tion - wide \_\_\_\_\_

F

C



\_\_\_\_\_ 'cause \_\_\_\_\_ Na - tion - wide is

F

C



on your side. \_\_\_\_\_

# Are-n't You Glad You Use Dial

Words and Music by  
STEVE KARMEN





Fast Rock (♩ = 168)

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Fast Rock' with a quarter note equal to 168 beats per minute. The key signature is one flat (Bb) and the time signature is common time (C). The guitar part includes chords for C, F, G, and C7. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.








**System 1:**  
 Chords: C, F  
 Lyrics: *Are-n't you glad!* Are - n't you glad for things that make a hap - py day.  
 Are - n't you glad for feel - in' cool and clean all day.

**System 2:**  
 Chords: G, C, F  
 Lyrics: *Are-n't you glad!* Are-n't you glad you found a love to grow and stay.  
 Are-n't you glad you've done your best to stay that way.






**System 3:**  
 Chords: G, C, C7, F  
 Lyrics: *Are-n't you glad!* Glad we're pull-in' to - geth - er, *Are-n't you glad!* glad we're feel-in' free.  
 Glad for get-tin' to - geth - er, glad when peo-ple smile.

1.    









Are - n't you glad!  
 Are - n't you glad, are - n't you glad,  
 Are - n't you glad!

are - n't you glad, just to be. Are - n't you glad!  
 are - n't you glad, just to be. Are - n't you glad!

2.     

You use Dial, are - n't you glad. You use Dial, are - n't you glad.  
 You use Dial, are - n't you glad. You use Dial, are - n't you glad.

you use Dial, are - n't you glad!  
 you use Dial, are - n't you glad!

PURINA VARIETY MENU CAT FOOD

# Purina In The Little Blue Can

Words and Music by  
STEVE KARMEN

Moderate Shuffle (♩ = 132)

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as 'Moderate Shuffle' with a quarter note equal to 132 beats per minute. The guitar chords are indicated by diagrams above the vocal line.

**System 1:** The vocal line begins with the lyrics 'Pur - i - na, Pur - i - na, we'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords shown: G, E7.

**System 2:** The vocal line continues with 'put it in a lit - tle blue can. Pur -'. The piano accompaniment continues with similar rhythmic patterns. Chords shown: A7, D7, G, D7.

**System 3:** The vocal line concludes with 'i - na knows what's best for cats and we'. The piano accompaniment provides harmonic support. Chords shown: G, G6, G, E7.

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A7 D7 G

put it in a lit - tle blue can. Pur - i - na knows what your

C7

cat loves most and that's the rea - son we can

Gdim G G6

proud - ly boast: "Pur - i - na knows what's

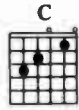
G E7 A7 D7 G

best for cats and we put it in a lit - tle blue can!"

# HUSH PUPPIES Hush Puppies Are Dumb

Words and Music by  
STEVE KARMEN

Moderate Shuffle (♩ = 132)



Hush Pup - pies are - n't

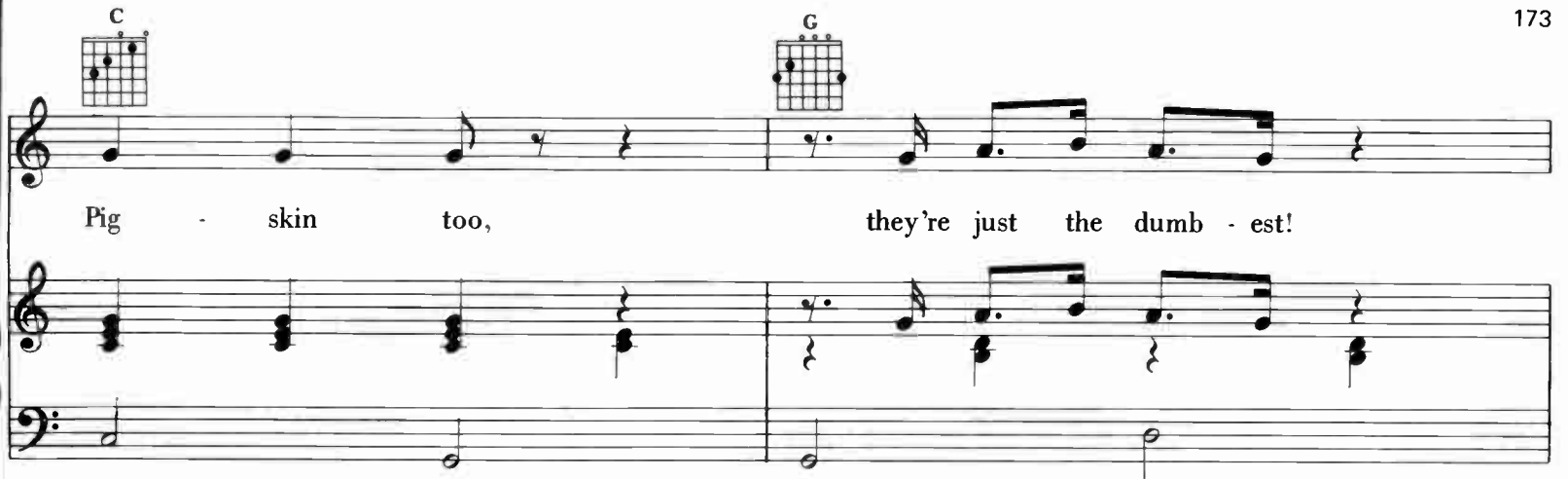


such a fan - cy shoe or a pho - ny shoe, they're just



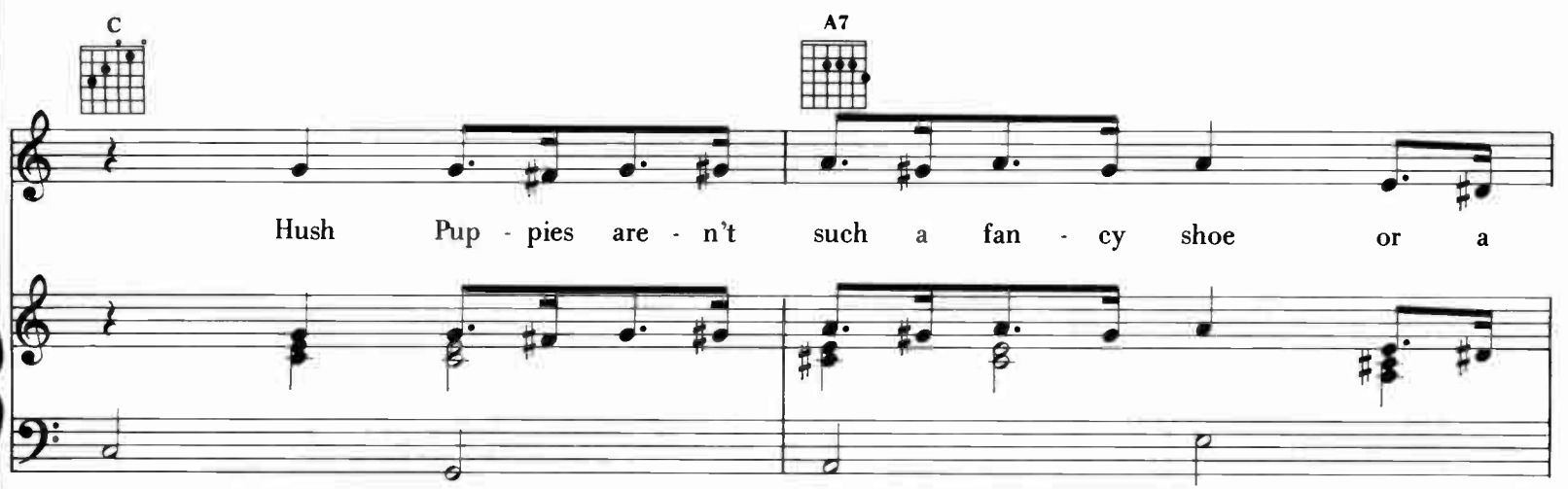
dumb! Soft and cool, you're gon - na love 'em!

C G



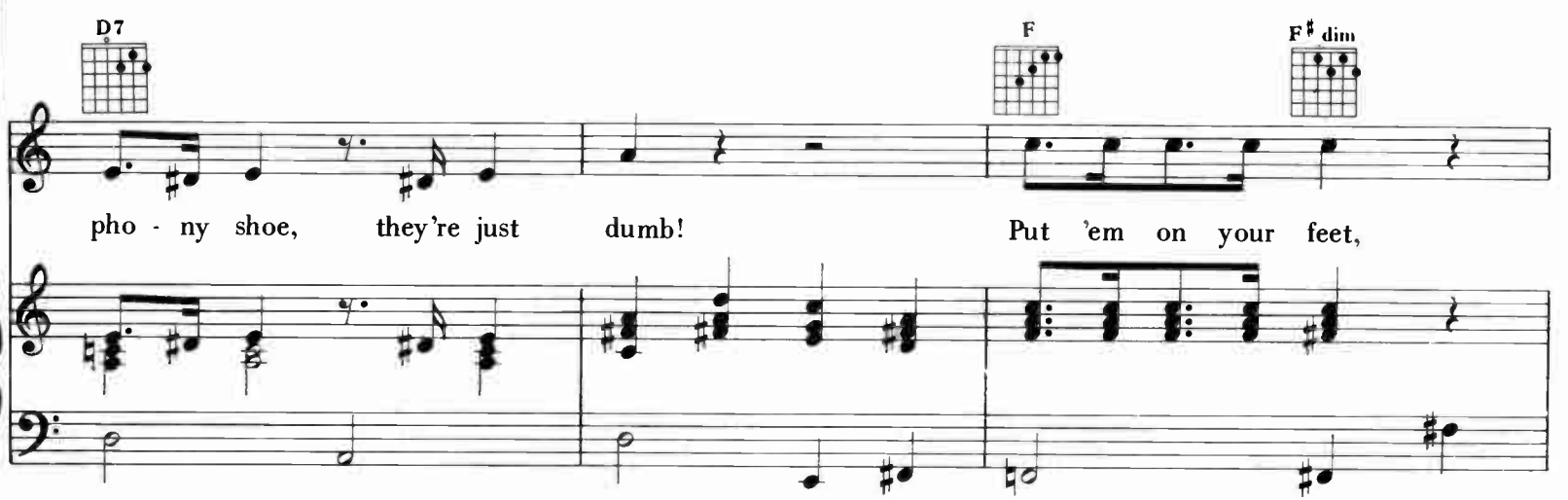
Pig - skin too, they're just the dumb - est!

C A7



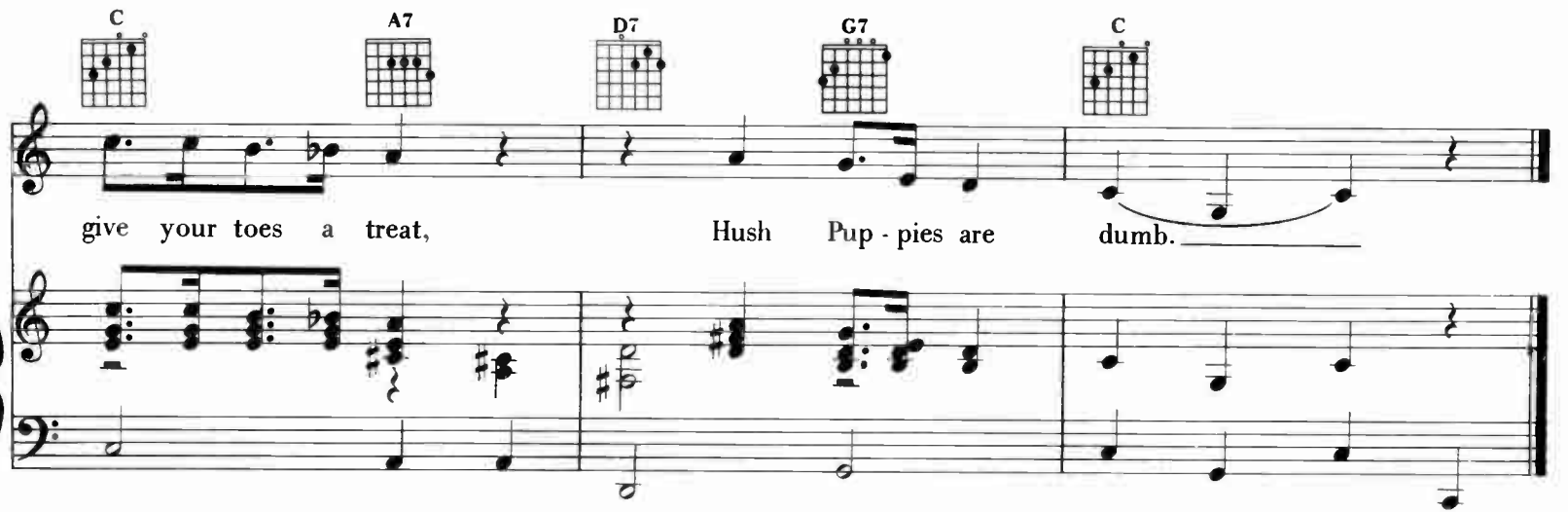
Hush Pup - pies are - n't such a fan - cy shoe or a

D7 F F# dim



pho - ny shoe, they're just dumb! Put 'em on your feet,

C A7 D7 G7 C



give your toes a treat, Hush Pup - pies are dumb.

# SCHOLL'S SANDALS The Comfortable Life

Words and Music by  
STEVE KARMEN

Funky Rock (♩ = 132)

C7

F



Hey, hoo-ray for blue jeans and blue skies.  
Hey, hoo-ray for sun-shine and week-ends.

C7

F

C7

F

F# dim



Hey, hoo-ray for mus-ic and french fries. } Hey, hoo-ray for Scholl's San-dals  
Hey, hoo-ray for laugh-ter and good friends. }

G7

C7

F



and the comf'ta-ble life!



C7 F C C7 F F#dim

G7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>

Hey, hoo-ray for sun-tans and long walks.

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>dim</sup>

Hey, hoo-ray for laugh-ter and girl - talks. Hey, hoo-ray for Scholl's San - dals

B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

*Repeat and fade*

and the comf - ta - ble life! Hey hoo-ray for Scholl's san - dals.







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