

South America, Take It Away

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(Arr. Samantha O'Brien, 2010)

Musical score for Cong, E.S., W.B., and Mrcs. The tempo is $\text{♩} = 67$. The score consists of four staves. The first three staves (Cong, E.S., W.B.) have a common measure length indicated by a vertical bar. The fourth staff (Mrcs) has a measure length indicated by a horizontal bar. The music includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, eighth-note triplets, and eighth-note pairs followed by eighth-note rests.

Musical score for the first section of the song. The vocal line starts with a B-flat note, followed by a D-sharp note, then an A-sharp note, and finally a D-sharp note. The lyrics are: "Up here in the land of the hot dog stand". The vocal line continues with an A-sharp note, followed by a D-sharp note, then an A-sharp note, and finally a D-sharp note. The lyrics are: "The at-om bomb and the Good Hu - mour man,".

Musical score for "We Think Our South American Neighbours Are Grand". The score consists of a single melodic line on a treble clef staff. The key signature is D major (two sharps). The melody starts on D, moves to G7, and then to G6. The lyrics are: We think our South Amer - i - can neigh - bours are grand We.

12 A⁷ (Stop rhythm!) D
BB love them to beat the band! South A -

Sustained Chords

A musical score for a single melodic line, likely a soprano or alto part. The key signature is D major (one sharp). The time signature is common time. The measure number is 15, and the chord is Dm⁶. The vocal line consists of eighth-note patterns and sustained notes, with lyrics in parentheses: "Ad lib. mer - i - ca!" followed by "Ba - ba - lou," repeated twice, then "ay yay," "ba - ba - lou!" followed by a short rest, and finally "One fa - vor". The vocal line ends on a note that corresponds to the end of the measure.

Musical notation for the song "You Can Do Anything" starting at measure 18. The key signature is B-flat major (two sharps). The melody continues with the lyrics "you can do, ay yay, You can do! You beau - ti - ful". The notation includes a fermata over the note "do!".

(Start rhythm!)

BB

20 [B] Gm⁶

A⁷

Dm⁶

lands be - low_____, Don't know what you be - gan

23

E⁷

A

BB: To put it plain-ly I'm tired of sha-king to that Pan A-mer-i-can Plan! Take back your

S.

A.

B.: To put it plain-ly I'm tired of sha-king to that Pan A-mer-i-can Plan!

28

C F Am Dm F

BB: sam-ba Ay! your rhum-ba Ay! your con-ga Ay, yay, Yay! I can't keep

S.

A.

B.: Ay, yay, Yay!

32

Am C⁷

BB: shak-ing Ay! my rum-ble Ay! an-y long-er Ay, yay, yay! Now may-be

S.

A.

B.: Ay, yay, Yay!

36

Gm B_b+ Gm⁷ Gm⁶

BB: Lat-ins Ay! in their mid-dles Ay! are built strong-er Ay, yay, yay! But all this

S.: Ooh

A.: Ooh

B.: Ooh

40 C⁷ C⁷⁺ F

BB mak-in' with the quak-in' and this shakin' of the ba-con leaves me ach-in'! Ho-lay! First you
S. Ooh.
A. Ooh.
B. Ooh.

44 F⁹ B_b⁶ F⁹ B_b⁶

BB shake it and you set - tle! There! Then you shake a - round & set - tle! Here! Then you
S. # # # # #
A. # # # # #
B. # # # # #

48 F⁹ B_b⁶

BB shake a - round & set - tle! There! That's en -
S. # # # # #
A. # # # # #
B. # # # # #

50 F⁹ B_b B_bm⁶ F

BB ough, that's e - enough, take it back; My spine's out of whack! There's a
(Stop rhythm!)

53 Dm F+ Dm⁷ G⁹

BB great big crack in the back of my sa - cro - il - i - ac!

D

56 C⁷ F Am Dm F

(Start rhythm!)

BB: Take back your con-ga Ay! your samba Ay! your rhum-ba Ay, yay, yay! Why can't you
S.
A.
B. Take back your con-ga Ay! your samba Ay! your rhum-ba Ay, yay, yay! Why can't you

61 Am C⁷

BB: send us Ay! a less stren-u - Ay! - ous num-ber Ay, yay, yay! It's get-ting
S.
A.
B. send us Ay! a less stren-u - Ay! - ous num-ber Ay, yay, yay!

65 Gm B_b+ Gm⁷

BB: so now Ay! that e - ven Ay! in slum-ber Ay, yay,
S.
A.
B.

68 Gm⁶ C⁷ C⁷+ F Cm⁷

BB: yay! I hear the rock-ing of ma ra-cas and the knock-ing of the knock-ers in my car-cass! Ho-lay!
S.
A.
B. I hear the rock-ing of ma ra-cas and the knock-ing of the knock-ers in my car-cass! Ho-lay!

72 D⁷ Gm C⁷ F

BB: SOUTH A - ME-RI CA TAKE IT A - WAY First you
S.
A.
B. SOUTH A - ME-RI CA TAKE IT A - WAY

77 E F⁹ B^{b6} F⁹ B^{b6}

BB shake a-round & set - tle there! Then you shake a-round & set - tle here! Then you

B. Where? Oh, there!

81 F⁹ B^{b6} F⁹

BB shake a - round & set - tle there! That's en -ough, that's e-nough, take it

B. Wild Thing!

84 B^b B^bm⁶ F Dm F+ Dm⁷ G⁹

BB back; My spine's out of whack! There's a great big crack in the back of my sa - cro - il - i - ac!

89 F C⁷ F Am Dm F

BB Take back your con-ga Ay! your rhum-ba Ay! your sam-ba Ay, yay, yay! Bring back the

S.

A.

B.

Take back your con-ga Ay! your rhum-ba Ay! your sam-ba Ay, yay, yay! Bring back the

94 Am C⁷

BB old days Ay! of_ danc-ing I re - mam - ba! Ay, yay, yay! My hips are

S.

A.

B.

old days Ay! of_ danc-ing I re - mam - ba! Ay, yay, yay!

98 Gm B^{b+} Gm⁷ Gm⁶

BB crea-king Ay! and_ shrea-king Ay! ca - ram-ba Ay, yay, yay! I've got a

102 C⁷ C⁷⁺ F⁶

BB: wri-ggle and a di-ddle and a jig-gle like a fid-dle in my mid-dle
S.: - - - - -
A.: - - - - -
B.: - - - - -

Ho - lay!
This fan-cy
Ho - lay!

106 C⁷ C⁷⁺ F⁶

BB: swish-in' in po-si-tion wears out all of my trans-mis-sion am-mu - ni-tion!
S.: - - - - -
A.: - - - - -
B.: - - - - -

Ho - lay! — I know there's
Ho - lay!

110 C⁷ C⁷⁺ F Cm⁷

BB: dan-ger real - ly lurk-ing if my rear-end keeps on work-ing at this jerk - ing!
S.: - - - - -
A.: - - - - -
B.: - - - - -

Ho - lay!

113 D⁷ Gm C⁷₃ F

BB: — SOUTH A - ME-RI CA TAKE IT A - WAY

S.: - - - - - 3 - - - - -

A.: - - - - - 3 - - - - -

B.: - - - - - 3 - - - - -