

Songs for a new India and a new world

Moral Re-Armament

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P R E F A C E

A wise man once said, "Give me the writing of a nation's songs and I care not who makes her laws." Songs have played a significant part in shaping the character and destiny of nations.

The past six months I have had the privilege of travelling at the side of Rajmohan Gandhi as he has enlisted thousands of Indian Youth to tackle realistically India's problems, starting with a change in their own lives. From dawn to dusk, day after day we have visited five hundred of the nations schools and Colleges.

Some of these songs we wrote in buses enroute to the next engagement. Some were written and rehearsed in the backs of army trucks. Others were written by students themselves as the wave of a new spirit swept across the land.

Music is a heart opener. Many who are confused by too much intellectualism often grasp the truth with a song.

I heard the story the other day of one girl who heard the song "Isn't It Terribly Sad That I'm So Good, and the World is so bad." She loved the song and learned it. Weeks later she woke up to what the song was saying. She changed, gave her life to God and is now a leader of her College.

This book has been produced to meet the requests of thousands of students, professors, principals and college heads who want to play their part in building a new India.

The world needs a revolution of character to match the great technological advances of our modern age. It is in this spirit these songs are to be understood and sung. But these songs are just a sampling of what can and must be done. It is my belief now that many more thousands of songs like these will be written that will reach every man, woman and child in every hut and village, slum and palace of our lands giving them a chance to take part in building a new earth.

Herbert Allen.

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Editorial Note

1. Pronunciation of Indian Language Songs

The pronunciation has been based as closely as possible on the written sounds as spoken in English. A few need explaining:—

ay (ayk, jaengay) as in PLAY ă (hăñ) as in FAT	o, ô (chalô, tô) as in COLD oo, ū (bhoomi, kyūvinn) as in COOL
aw, ǒ (chawrengay, kǒrthi nyayummǒ) as in SHAWL, FORUM	au, ow (paulanee, gown'v) as in DOWN
ai, y (aika, mynadi) as in TRY	uh (kuhroo) as in TERM ñ (nahiñ, deñ) nasal, as in BANK
e, eh (desh, barhe, heh) as in MERRY	th (Bharatha) soft, between 'd' and 't'
ee, ī (eeseē, kattandī) as in FREE	(r)zh (in Tamil, with tongue in va(r)zhuvōm) back of the mouth

2. Accompaniments and arrangements

Each song has chords indicated (e.g. $\overset{\flat}{A}$, $\overset{\flat}{C}$, etc.) for the general harmony, either for piano or guitar. The same chord continues in use until a change is indicated. Vocal harmony may be added where desired.

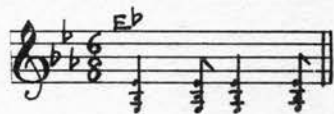
3. In some cases, different verses will need adapting to fit the melody, according to discretion.
4. **Radio broadcasts** and commercial performances of any of these songs require permission from Friends of Moral Re-Armament, P.O. Box 1870, Bombay 1.

BARHE CHALO!

(HINDI)

Words and Music by
Kanvar Amarjit Singh

MARCH TEMPO



CHORUS

1. Bar-he cha-lo,* Bar-he cha-lo, Bar-he cha-lo!
बेद चलो, बेद चलो, बेद चलो

Gowā - v' sh'hehr-'r - say ab - sub oo-thay - cha - lo!
गाँव शहर से अब सब उठे चलो

Na - yeh — de - sh - ko hum aaj ba-na - en - gay,
जैसे देश को हम आज बनायेंगे

Sub - ee - ko sa - th' - leh - ker ah - gay ja - en - gay.
सभी को साथ लेकर आगे जायेंगे

VERSE

1. Koi ba - hu - th' mo - ta heh koi ba - hu - th' pa - ti - a, heh,
2. Dil - say nuf - fra - t' - ko hum aaj ni - ka - l' deñ,
3. Bha - rat ra - hay - ga - na - hiñ kab - hee ki - see - say Kum,

Koi ba - huth' va - meer - r' heh koi ba - huth' ga - ree - b' heh,
Rish - va - toñ - ko leh - nay - seh in - kar - ka - reñ,
Mun - zil - say pa - ne - lay na - hiñ roo - keñ - gay hum,

In sub - ko aaj ha - meñ to ro - ka - nah heh,
Ee - see tar - heh hum de - sh' ko ba - cha - yeñ gay,
Sa - ray ja - hañ kee ahñ - khayñ hañ is de - sh' - purñ,

Hum - m' neh - de - sh - ko ba - na - na heh.
Bha - rat - ko ayk - na - yeh desh ba - na - en - gay.
Hum is - ko na - ya desh ba - nah - kar chaw - ren - gay.

Bar-he cha-lo! Bar-he cha-lo! Bar-he cha-lo!

कोई बहुत मोटा है, कोई बहुत पतला है,
कोई बहुत अमीर है, कोई बहुत गरीब है।
इन सबको आज हमें तो रोकना है,
हम जै जैसे देश को बनाना है।

दिल से नफरत को हम आज निकाल दें,
रिशवतों को लेने से इंकार करें।
इसी तरह हम देश को बनायेंगे,
भारत को एक नया देश बनायेंगे।

भारत रहेगा नहीं कभी किसी से कम
मंजिल से पहले नहीं रुकेगा हम
सारे जहाँ की आँखें हैं इस देश पर
हम इसको नया देश बनाकर छोड़ेंगे

* Pronounced approximately,
"Bar-(d)heh-cha-lo.

Words by
Dhruv H. Dalmia

BHARAT VIJAY!

(MARATHI)

Music by
Usha Balsaver

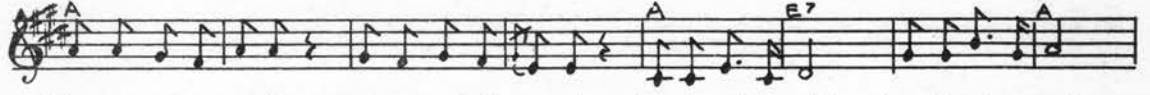
RHYTHMIC - NOT TOO FAST



CHORUS



Deh - sha chee haak a-hi at-mia chee lal-kar - a-hay, Kran-ti pah-hi jeh! Kran-ti pah-hi jeh!
दे - शा-ची हाक आहे आत्म्याची ललकार आहे क्रांति पाहिजे क्रांति पाहिजे

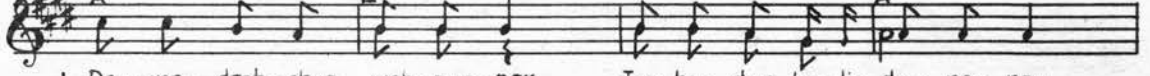


Tham-nar nah-hi am-hee. Zah-nar pood-hay am-hee. Kran-ti pah-hi jeh! Kran-ti pah-hi jeh!
थंबणार नाही आम्ही जाणार पुढे आम्ही क्रांति पाहिजे क्रांति पाहिजे

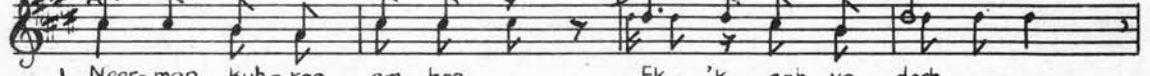
VERSES 1 & 2



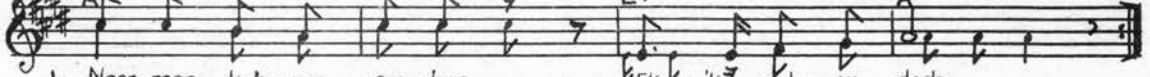
1. Neer-mull am-chya hut-ta-nee, Neer-mull am chya ree-day-ah-nee
2. Am-chya pood-hil pau-kuh-nee Neer-moo am dzan desh.
१. नि मळ आमच्या हातांनी निर-मळ आमच्या ह-द-यांनी
२. आमच्या पुढील पाउलांनी निर-म. आमचा देश



1. Day-ven-drah-chya wah-nee-nay Jun-tay chya ba-li-da-na-nay
2. Am-chya cheh-ree tran-neh. Neer-moo um-dzan desh.
१. दे-वे-द्रा-च्या वा-णी-ने जन-वे-च्या ब-लि-दा-ना-ने-
२. आमच्या च-रि-त्रा-ने निर-म आमचा देश.

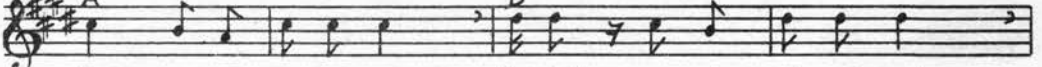


1. Neer-man kuh-roo am-hee, Ek-'k nah-va desh,
2. Desh nah-wa neer-moo-yah Sut-tutt poo-day zgh-oo-yah,
१. नि-माण क-रु आ-म्ही ए-क न-बा देश
२. देश न-वा निर-म-या स-तत पु-ढे जा-ऊ-या



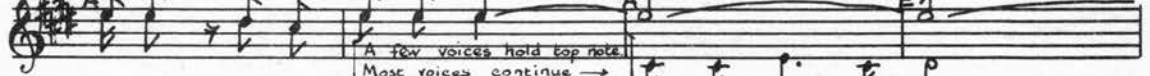
1. Neer-man kuh-roo am-hee, EK-'k nah-va desh.
2. Desh nah-wa neer-moo-yah, Sut-tutt za-oo-yah.
१. निर-माण क-रु आ-म्ही ए-क न-बा देश
२. देश न-वा निर-म-या स-तत पु-ढे जा-ऊ-या

VERSE 3



3. Desh na-wa neer-moo-yah, Sut-tutt poo-day zah-oo-yah,
देश न-वा निर-म-या स-तत पु-ढे जा-ऊ-या

(Bharat vi-jay bun-vo-yah!)



Bha-rat vi-jay bun-vo-yah! Kran-ti pah-hi jeh!
भा-रत वि-जय बन-वू-या क्रां-ति पा-हि-जे



Kran-ti pah-hi jeh! Kran-ti pah-hi jeh! Kran-ti pah-hi jeh!
क्रां-ति पा-हि-जे क्रां-ति पा-हि-जे क्रां-ति पा-हि-जे

BHARAT KO VIJAY!

(HINDI - TUNE AS FOR BHARAT VIJAY)

Words by
Dhruv H. Dalmia

Chorus Desh' ki pukar' heh atma ki lalkar' heh
Kranti chahiyyay! Kranti chahiyyay!
Hum nahi rukenge, desn' ko baraenge
Kranti chahiyyay! Kranti chahiyyay!

देश की पुकार है, आत्मा की ललकार है, (क्रान्ति चाहिये!)₂
हम नहीं रुकेंगे देश को बढाएंगे, (क्रान्ति चाहिये!)₂

1. Dhūky hūwe hathonse hrīdeh ke thanse
Svargurke lakshuh say lakhōn ki kumaaesay
Hum banaenge ye ayk naya desh
Hum banaenge ye ayk naya desh

1. धुले हुए हाथों से हृदय के थान से
स्वर्ग के लक्ष्य से लाखों की कुमाई से
हम बनाएंगे ये एक नया देश
हम बनाएंगे ये एक नया देश - 2

2. Hamari kadamoñ se hi, banega yuhuh desn
Hamari charitroñ se hi banega iska naam
Naya desh banaenge, aagay barte jaenge,
Naya desh banaenge, aagay barte jaenge,

2. हमारे कदमों से ही बनेगा यह देश
हमारे चरित्रों से ही बनेगा इसका नाम
नया देश बनाएंगे आगे बढ़ते जाएंगे - 2

3. Naya desh banaenge, aagay barte jaenge, Bharat ko vijay laengay
Kranti chahiyyay! Kranti chahiyyay! Kranti chahiyyay! Kranti chahiyyay!

3. नया देश बनाएंगे, आगे बढ़ते जाएंगे, भारत को विजय लाएंगे
क्रान्ति - चाहिये, क्रान्ति - चाहिये, क्रान्ति - चाहिये, क्रान्ति - चाहिये !

MOONDAY BANNI!

(KANNADA)

Kannada translation by
S. Rajalakshmi Rao

Music by
Richard M. Hadden A.S.C.A.P.

CHORUS

WITH SPIRIT Moon-day ban-ni! Moon-day ban-ni! (Y)ay-li eh-day-

ಮಂಜಿ ಬನ್ನಿ ಮಂಜಿ ಬನ್ನಿ ಯಲಿ ಅಹದಯ

-li ban-ni! Nee-day-yin — deh-du ban-ni Na-ma-nar — da

ಲಿ ಬನ್ನಿ ನೀ ದಯ ಯಿನ್ ದೆಹ ದು ಬನ್ನಿ ನಾಮನಾರ ದಾ

kar-tha-lū! Na-ma-nar — da Kar-tha-lū!

ಕರ್ತಾಲು ನಾಮನಾರ ದಾ ಕರ್ತಾಲು

VERSE

Hir-ri-kir-ree — ya ren — na-day, —

De-va-ra dhwah — ni ren — na-day, —

Bar-da-wa bai — li-da ren — na-day, — Nah — la wah — thay —

Dhir — ga ra rah li — da Veer — ra rah — gi, Soo — chi yah — da

-dū — kor — thi, Nee — veh — day — li, Ban — ni! Ban — ni!

ky — ga — lim, Nee — veh — day — li, Ban — ni! Ban — ni!

⊕ CODA

Moon-day ban-ni! Moon-day ban-ni! Moon-day ban-ni! Ban-ni!

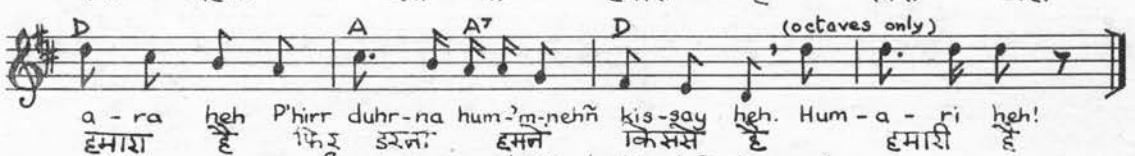
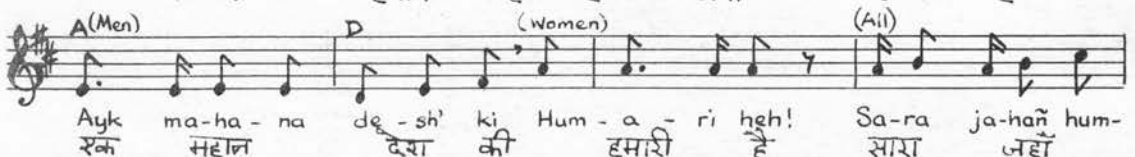
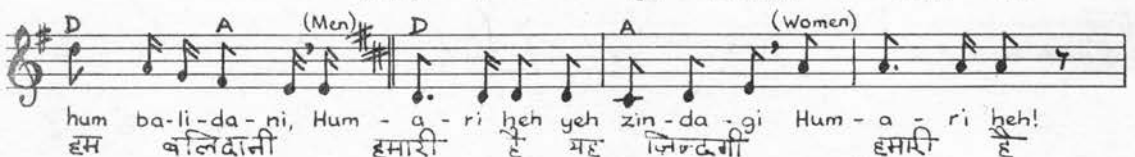
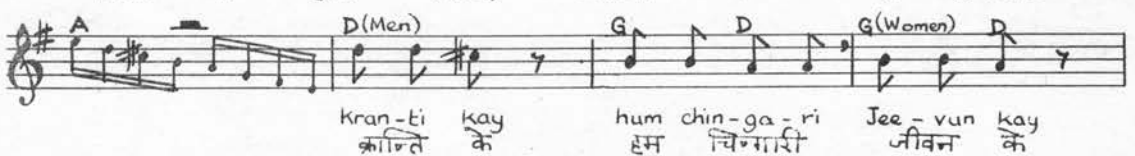
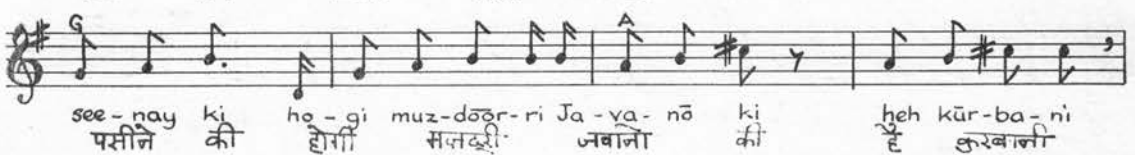
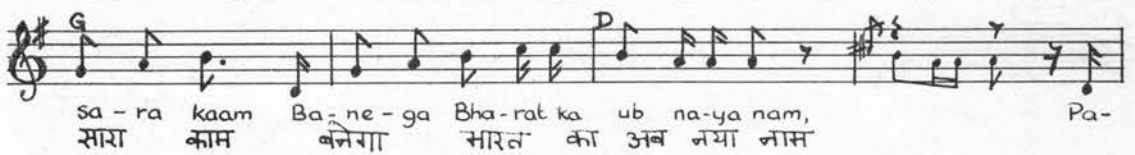
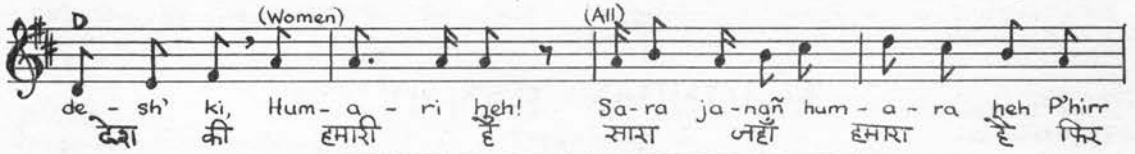
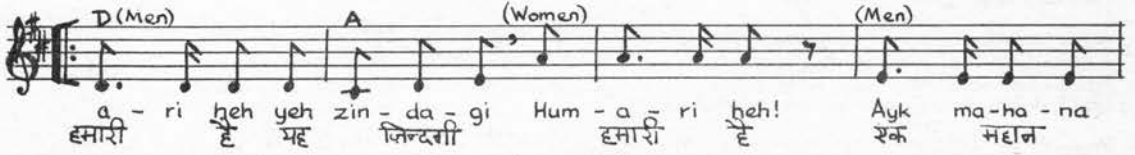
Words by
Dhruv H. Dalmia

SARA JAHAN̄ HUMARA HEH!

(HINDI)

Music by
Herbert E. Allen A.S.C.A.P.

FAST-WITH ENERGY



Words by
Hatim Jiwa Khan

BHOOMI MANGAY CHHE BALIDAN

(GUJERATI)

Music by
Richard M. Hadden A.S.C.A.P.

STRICT MARCH TEMPO



VERSE

1. Na - vi dher - ti nah nir - man na - ka - je ^{Ar} kar - dam ba -
2. Kom kom nah jher chhe re - lah ya, Cha - re - kor chin - ti
3. Hra - day ma prem nee la - g - ni la - i, Mo - ti kran - ti
4. Prem neh ek - ta neh maz - boot ba - na - vi - ye, Ra - he - jay a - cha.

dhav re - shoo - ra a - je, Yug yu - g' na - ti - mir - nah -
nah va - dal Fe - la - ya, Jag Reh ban - dhoo san may av -
nee a - sha ne la - i, Cha - lo ah - vo ah kran - ti
ay - vu e - man ba - na - v'ye, Swa - arth ja - lan neh ja - la - vi

o la, Ha - tan vi ne kar va chhe door a - je.
-yo chhe, Ka - mar ka - si leh dher - ti na ja - ya.
na jan - ge, Sat - yah ne nyo ya ni jyō ti lai.
deh Eoo, Chaal re aaj na - vu Bha - Pat - varsh jyō ba - na - vi - ye!

CHORUS

Bhoo - mi man - gay chhe ba - li - dan! Bhoo - mi man - gay chhe ba - li - dan! Ta - neh de - voo chhe
ભૂ મિ માં ગે છે બ લિ દાન ભૂ મિ માં ગે છે બ લિ દાન ત ને દે વુ છે

reh - heh bhoo - mi man - gay chhe ba - li - dan!
રે દે ભૂ મિ માં ગે છે બ લિ દાન

Bhoo - mi man - gay chhe ba - li - dan!
ભૂ મિ માં ગે છે બ લિ દાન

૧. નવી ધરતીના નિર્માણના કાજે
આવ કદમ ખઠાવરે શૂરા આજે
યુગયુગના તિમિરના ઓળા
હટાવીને કરવા છે દૂર આજે

સમૂહગાન

૨. કોમ કોમના ઝેર છે રેલાયા
ચારે કોર ચિંતાના વાદળ ફેલાયા
જાગ રે ખંધુ સમય આવ્યો છે
કમર કરી લે ધરતીના જાયા

સમૂહગાન

૩. હૃદયમાં પ્રેમની લગની લઈ
મોટી ક્રાંતિની આશાને લઈ
યાલો આવો આ ક્રાંતિના જંગે
સત્ય અને ન્યાયની જ્યોતિ લઈ

સમૂહગાન

૪. પ્રેમને એકતાને મજબુત બનાવીયે
રહે જય અચળ એવું ઈમાન બનાવીયે
સ્વાર્થી જલનને જલાવી દે તું
ચાલ રે આજ નવું ભારતવર્ષ બનાવીયે

સમૂહગાન અને CODA

Words by
Shashi Rege

AIKA HO AIKA (MARATHI)

Music
Traditional

VERSE

1. EK - K' ho - ta Ma - ra - tha - ra - ja Na - mat
ए - क हो - ता म - रा - ठा रा - जा न - मत

ho - ti sa - ri tyā - la pra - ja Na - v' ho - te tyā - che shi - v'
हो - ती सा - री त्या - ला प्र - जा ना - व' हो - ते त्या - चे शि - व -

ra - ya Ladh - la tō Swa - tan - try - a a - na - ya Ho ji - ji, ji, ji.
- रा - या लढ - ला तौ स्वा - तं - त्र्य आणा या हो जी जी जी जी

2. Sardar tyacha narvir tana
Jaya angi sinhacha bana
Tyache avhan amna sarvana
Angi ana pramanik pana.
Ho ji, ji, ji, ji.
 3. Hya Poonybhoomit ja nale
Tilak, Agarkar, Gokhale,
Ghevoo tyanchyapasooni dhada
Gavoo Kranticha povada.
Ho ji, ji, ji, ji.
 4. Mansat anava badal
Kalabajar karava kattal
Deshat nashta karu matsar
Sarva bhar thevoo devavar.
Ho ji, ji, ji, ji.
- Spoken by soloist:
Aho ahe sarva he knare
Everyone in chorus:
Pan karave kasehe bare?
5. Karū dwesh swarth dhikkar
Karū satya pavitra swikar
Karū prayog ha swatavar
Hyaia hech ek uttar.
Ho ji, ji, ji, ji.

2. सरदार त्याचा नरवीर ताना
जया अंगी सिंहाचा बाणा
त्याचे आव्हान आम्हा सर्वांना
अंगी आणा प्रामाणिक पणा
हो जी जी जी
 3. ह्या पुण्यभूमीत जाहले
टिळक, आगरकर, गोरखले
घेवू त्यांच्यापासुनी धडा
गावू क्रान्तीचा पोवाडा
हो जी जी जी
 4. माणसांत आणावा बदल
काळाबाजार करावा कत्तल
देशात नष्ट करू मत्सर
सर्व भार ठेवू देवावर
हो जी जी जी
- गाणारा :-
अहो आहे सर्व हे खरे
सर्व मिळून :-
पण करावे कसे हे बरे ?
5. करू द्वेष स्वार्थ धिक्कार
करू सत्य पवित्र स्वीकार
करू प्रयोग हा स्वतावर
ह्याला हेच एक उत्तर
हो जी जी जी

* The traditional accompaniment to this song is played on a stringed instrument such as sitar, on one note, F, throughout as indicated in the first bar. If sitar is not available guitar or other suitable instrument may be used. Optional harmony chords have been added.

Telugu translation by
Urmila Rao

KATTAN DĪ!

TELUGU

Music by
Richard M. Hadden A.S.C.A.P.

WITH VIGOUR

CHORUS

Kat-tan dī! Kat-tan dī! Kat-tan dī! Nū-tha-na Bha-ra-
 తా దేశామీ! కత్తన్ దీ! కత్తన్ దీ! నూతనా భారా-
 తా దేశామీ! కత్తన్ దీ! కత్తన్ దీ!

VERSE 1

ie-tha rū - la kṣw-ra-kū vc-chi yun-da Kan-di, Ve - chi
 ఇతారూల క్షవరాకు వచ్చి యుండు కంది, వెచ్చి
 yun-dū-ta kū Sa-ma-ya-mū chah-la-dū! Nee-thō!
 యుండుతాకు సమాయము చాలదు! నీతొ!

Na-thō! Mo-da-lū pet-ta va-le-nū, Kat-tan
 నాతొ! మోదాలూ పెత్తా వాలెనూ, కత్తన్

VERSE 2

Ai - ka math-ya-mū thō nūn-na ba-la my-na, Swa-
 అికా మతయము తొ నూననా బాలా మినా, స్వా-
 than-thra my-na-dī, Kat-tan dī! Kat-tan dī! Kat-tan
 తాంత్రా మినాదీ, కత్తన్ దీ! కత్తన్ దీ! కత్తన్

VERSE 3

Ma-ri-yū krō-tha pra-pan-cha-mū na-kū mar-ga-mū, Ma-ri-yū krō-tha
 మారియూ క్రోతా ప్రాపంచము నాకు మార్గాము, మారియూ క్రోతా
 pra-pan-cha-mū na-kū mar-ga-mū, Kat-tan dī! Kat-tan dī! Kat-tan
 ప్రాపంచము నాకు మార్గాము, కత్తన్ దీ! కత్తన్ దీ! కత్తన్
 dī! Kat-tan dī! Kat-tan dī! Nū-tha-na Bha-ra-ta de-sha mū
 దీ! కత్తన్ దీ! కత్తన్ దీ! నూతనా భారాతా దేశామీ
 కత్తన్ దీ! కత్తన్ దీ! కత్తన్ దీ!

* (keep Eb in Bass)

SHAYYŪVŌM (TAMIL)

Tamil translation by
S.Kashinath and N.M.Balasubramanyam

Music by
Richard M. Hodden A.S.C.A.P.

FAST & RHYTHMIC.

CHORUS

Na-ma kavru pe-ri-a Ve-lay ir-uk-kir-a-dhu Nam shay-yu-vom, Nam.
ந ம காவரு பெரிய வேலை இரக்கிரகரிடது நாம் சைய்யும், நாம்.
(etc...)

— shay — yu — vom! — shay — yu — vom! — shay — yu — vom!
சைய்யும் சைய்யும் சைய்யும்

VERSE

1. Nam ya-rak-kum kath-ruk-ka-maht
2. U-yarn-dha sa-mu-dhah ya-thay, a-my-thi-du-vom
3. Nap-puh-dhu-ko-di Bha-ra-tha mak-(a)lai on-ru-ku-tu-zhu
4. Vy-my, thui-my, pa-ro-pa-ka-ram, an-bu va(r) zhu-vom

tom, Nan-ga-lay-ve-lay shay-yu-vom,
vom, Ve-ru-my-il-la-tha Bha-ra-tham a-mai-thi-du-vom,
vom, Ah-sia-vuk-neh var-hi kat-ti-du-vom,
vom, An-da-va-nin thu-ny-yu-dah va(r) zhu-vom,

Shay-yu-vom! A-my-thi-du-vom! Kat-ti-du-vom! Va(r) zhu-vom!
சைய்யும்! அம்திதுவம்! கத்திதுவம்! வார் சைய்யும்!

CODA

(soft) Shay — yu — vom! (loud) Shay — yu — vom!
சைய்யும் சைய்யும்

1. நாம் யாரக்கும் காத்திரக்கிரகரிடது, நாம் சைய்யும், நாம் சைய்யும், நாம் சைய்யும்!
2. உயர்ந்த சமுதாயத்திற்கு அமைத்திடுவோம், வேற்றமை கில்லாத மானதும் அமைத்திடுவோம், அமைத்திடுவோம்! அமைத்திடுவோம்!
3. நாய்வு, கோடி மானது மக்களை வளத்து சூட்டினோம், துதியாமைக்கு நேரிடாதி காலத்தினோம், காலத்தினோம்! காலத்தினோம்! காலத்தினோம்!

CHORUS: நம் காவரு பெரிய வேலை இரக்கிரகரிடது நாம் சைய்யும், நாம் சைய்யும், சைய்யும், சைய்யும்

2. உயர்ந்த சமுதாயத்திற்கு அமைத்திடுவோம், வேற்றமை கில்லாத மானதும் அமைத்திடுவோம், அமைத்திடுவோம்! அமைத்திடுவோம்!
- வாய்தாம், சூய்தாம், பரிமையாகவும், சீர்ப்புடன் சார்புமோம், அண்டலன்களை சூண்டிபுடன் சார்புமோம், சார்புமோம்! சார்புமோம்! சார்புமோம்!

CHORUS & CODA

Words by
Dhruv H. Dalmia

NAYI LAHÄR

(HINDI MARCHING SONG.)

Music by
Richard M. Hadden A.S.C.A.P.

STRICT MARCH TIME

Yi la-här,* — Yay heh na-yi la-här, — Buñ-gal ki khar-(d)i say, — Vi-rat arb' sa-gurrtuk,
लहर ये है नई लहर बंगाल की खाड़ी से विशत अरब सागर तक

Kan-ya ku-ma-ri say, — Him-a-leh puhr-vut tuk, Hum- a-re bha-ra-ta — ki-heh la-
कन्या कुमारी से हिमालय पर्वत तक हमारे भारत की है

här. — Ga-reeb a- mir kay pyoh-ray sun-tahn ab-sū-no, Tūm* Bha-rat kay ja-
लहर गरीब अमीर के प्यारे सज्जान अब मुझे तुम भारत के जवान

Vish-va kay tūm ho shaan Tūm ha-ray may heh iss ma-han- desh ki jan, Bha-rat ko
विश्व के तुम हो शान तुम्हारे से है इस महान देश की जान भारत को

deh-do, — ub jee yan dan. Na-yi la-här! — Na-yi la-här! — Ay-ka-
दे दो अब जीवन दान नई लहर नई लहर रक

hee mun-zil heh hum-a- ri, Na-yi la-här! — Na-yi la-här! — Zim-me
ही मजिल्ल है हमारी नई लहर नई लहर जिम्मे

-da-ri de-sh' ki hum-a-ri- heh — Yay heh na- hi la-här! — Yay heh na- hi la-här! — Buñ-gal ki
-दारी देश की हमारी है ये है नई लहर ये है नई लहर बंगाल की

Khar-(d)i say, — Vi-rat arb' sa-gurrtuk, Kan-ya ku-ma-ri say, — Him-a-leh par-vut-tuk,
खाड़ी से विशत अरब सागर तक कन्या कुमारी से हिमालय पर्वत तक

Hum- a-re bha-ra-ta — ki-heh la-här. Na-yi la-här! — Na-yi la-här! — Na-yi la-
हमारे भारत की है लहर नई लहर नई लहर नई ल-

här! Na-yi la- här! — **WHISTLING CHORUS** (optional)

* "LEHÄR" (pronounced "Lehehr" as in "fair")
"Tūm" (pronounced as in room)

YOU CAN FIGHT FOR INDIA

Words by
John Morrison
MARCH TEMPO A^b

Music by
Richard M. Hadden A.S.C.A.P.

VERSE

1. The Ja-wans give their life and blood, The
front-ier to de-fend, Will ev-'ry-bo-dy share the load to
win out in the end? In-di-a, the call rings out, From
Hi-ma-lay-as to the South-ern shore, To rise a-gain as one and sac-ri-
CHORUS
-fice as ne'er be-fore. You can fight for In-di-a,
You've got some-thing to do, Clean up the na-tion from bot-tom to top,
Start with your-self in the home and the shop, You can fight for In-di-a,
No-bo-dy will if you don't, So get go-ing and give and we'll all learn to live To
fight for In-di-a. - a.

2. Ships and guns and planes we need
Our country to defend
But we must arm the hearts of men
To win out in the end.
Banish fear and greed and hate
Every man and every family,
Under God we will create
Our nation's unity.

CHORUS

THE INDIAN ARMY

Words and Music by
David B. Allen and Paul Colwell A.S.C.A.P.

MARCH TEMPO

CHORUS

Hear the can-nons thun-der, hear the rif-les ring, With a
fire in their hearts the Ja-wans all sing, We take our stand, We love our
land We march with the Ind-ian Ar-my. **VERSE** 1. On the
burn-ing sands of Af-ri-ca, From the moun-tain peaks to the sea, In
Bur-ma's steam-ing jung-les, We have marched to vic-to-ry. We will
fight for the right in In-di-a, For a coun-try u-ni-ted and free We'll
bat-tle the wrong and make the na-tion strong And we march with the In-dian Ar-my. Hear the
CODA
Ar-my, We take our stand, We love our land, We
march with the Ind-ian Ar-my.

2. Oh the Gurkhas, the Jats and the Engineers,
The Punjabis, the Sikhs and the rest
Are present and accounted for
And prepared to give their best.
Oh the Rajrif, Kumaon and the Dogras,
The Marathis and Artillery,
We are living straight to make the nation great
And we march with the Indian Army.

CHORUS & CODA

THE INDIAN NAVY

Words by
Paul Colwell A.S.C.A.P.

Music by
Herbert E. Allen A.S.C.A.P.

D MARCH TEMPO

To the South, to the East and
to the West, They guard the o-pen sea. — Men of In-dia's Na-vy
ne-ver rest, For they keep the coun-try free, — And ev-'ry In-dian glows with pride As the
Na-vy puts to sea — For it is then he knows in-side they will sail to vic-to-
ry. — Be-fore the roar of the My-sore's guns The e-ne-my will fly. — From
In-dia's shore ev-'ry ty-rant runs When the Vik-rant's planes streak by. — On
ship and shore they give their best, Their course is straight and true — And
so their chil-dren will be blessed With a na-tion strong and new. —
For the right, man the bat-tle sta-tions, fear-less-ly at-tack the foe. —
Sink on sight what di-vides the nat-ions, cor-rup-tion hate and greed must go! So
raise on high the en-sign white, The Ind-ian Na-vy strikes a might-y blow.
CODA
na-tion strong and new.

* Keep D in bass

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WE'VE GOT TO HAVE CLEAN HANDS

Words by
Ray F. Purdy Jr. and Jane A. Allen
BRIGHT

Music by
David B. Allen and Herbert E. Allen A.S.C.A.P.

CHORUS

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with the melody and accompaniment, followed by the lyrics 'We've got to have clean hands, We've got to have clean hands,'. The second staff continues with 'For if we want to make In-di-a great we've got to have clean hands. Now the'. The third staff contains 'rea-son that we sing this song is we want a land that's clean and strong, That's'. The fourth staff starts with 'why we've got to have clean, clean, hands.' and includes a boxed 'VERSE' label. The fifth staff continues with 'doc-tor be-fore he o-per-ates Wash-es his hands with soap, 'Cos'. The sixth staff concludes with 'if he does-n't, you can be quite sure, The pa-tient has lit-tle hope. We've got to have'. Chord symbols (Eb, Ab, Ab7, Db, Eb7, Ab) and 'CLAP' markings are placed above the notes throughout the score.

We've got to have clean hands, We've got to have clean hands,
For if we want to make In-di-a great we've got to have clean hands. Now the
rea-son that we sing this song is we want a land that's clean and strong, That's
why we've got to have clean, clean, hands. I. A
doc-tor be-fore he o-per-ates Wash-es his hands with soap, 'Cos
if he does-n't, you can be quite sure, The pa-tient has lit-tle hope. We've got to have

2. I used to speak of purity,
But still I loved to flirt
But I just can't make my nation clean
While living in the dirt.
CHORUS
- Or 2. My parents called me a model child
But I wasn't quite so keen
To see the thoughts going through my mind
Flashed on a movie screen.
CHORUS
3. A statesman made an elaborate plan
Corruption and filth to squash
But what some statesmen need the most
Is to go and have a wash.
CHORUS
4. Our country is filled with crores of men
People like you and me
And the way we live, when multiplied
Makes up the land we see.
CHORUS - CHORUS
- Or 4. My business friends all say to me
That honesty is rash
But I've lost my ulcers since I paid
All my taxes back in cash
CHORUS - CHORUS

WHEN I POINT MY FINGER AT MY NEIGHBOUR

Words and Music by
FOX TIME

(From the play "Jotham Valley")

Cecil Broadhurst A.S.C.A.P.

The musical score is written on a single treble clef staff with a 4/4 time signature. It features various chords such as Bb, C7, F7, Cm, F, Bb, Gm, Eb, D7, Gm, Bb7, Eb, Bb, G7, C7, F7, Bb, Ab7, G7, F#7, G7, C7, F7, Bb, and Eb7. The lyrics are written below the staff, with some parts in parentheses indicating spoken words. The score includes first and second endings, and a section with triplets and slurs.

1. Oh when I point my finger at my neighbour, There are three more pointing back at me. The little one says "You're not so hot, if you blame the other fellow then you're on the spot," Oh when I point my finger at my neighbour it just ain't honesty, 'Cos in my heart I feel that I first must deal With the three that are pointing at me. 2. Oh when I one, two, three that are pointing back at me. 4. Oh when I (spoken) What'll I do, what'll I do, What are we gon-na be do-ing With the (sung) one, two, three that are pointing back at me?

2. Oh when I point my finger at my neighbour
There are three more pointing back at me.
The second one says "Go easy, pard,
You ain't cleaned the rubbish from your own back yard."
Oh when I point my finger at my neighbour
It just ain't honesty,
'Cos I realise I must first get wise
To the three that are pointing at me.
3. Oh when I point my finger at my neighbour
There are three more pointing back at me
The third one says "Supposing you
Had to run the country, what would you do?
Oh would you point your finger at your neighbour?
Where would this nation be?"
Well I couldn't wait so I soon got straight
With the one, two, three that are pointing back at me.
4. Oh when I point my finger at my neighbour
There are three more pointing back at me.
They seem to say "Now see here lad,
Maybe you are just about three times as bad!"
Oh when I point my finger at my neighbour
It just ain't honesty,
'Cos in my heart I feel that I first must deal
With the _ what'll I do, what'll I do?
What are we going to be doing
With the one, two, three that are pointing back at me?

FIRST THINGS FIRST

Words by
David B. Allen and Paul Colwell A.S.C.A.P.

Music by
Herbert E. Allen A.S.C.A.P. and Paul Colwell A.S.C.A.P.

MODERATE

Musical score for "First Things First" in G major, 4/4 time. The score includes a key signature of one sharp (F#) and a tempo marking of "MODERATE". The melody is written on a treble clef staff with a guitar accompaniment indicated by chord symbols (A, D, E) above the notes. The lyrics are: "Far-mer Kahn, on his way to town, Got off to a slug-gish start, He ne-ver ar-rived 'cos he for-got to hitch the bul-lock be-fore the cart. We've got to put first things first, At home in the fa-mi-ly, First things first, on the farm and in in-dus-try First things first, and e-ven in the Parl-ia-ment, Got to put first things first. First We've got to put first, We've got to put first things first." The score is divided into sections: an initial instrumental phrase, a "CHORUS" starting with "We've got to put first things first", and a "CODA" ending with "First We've got to put first, We've got to put first things first." A box labeled "LAST TIME TO CODA" is placed above the final measure of the chorus.

2. A vigilance committee formed, graft and bribery to stem
But unless men change, we'll need a committee
To keep an eye on them.
3. A soldier boy went off to war, his training finished and done
But the battle was lost that day because
He didn't clean his gun!

CHORUS

CHORUS - CHORUS - CODA

ONE, TWO, THREE, JUMP!

Words by
Paul Colwell A.S.C.A.P. and Herbert E. Allen A.S.C.A.P.

Music by
Herbert E. Allen A.S.C.A.P.

BRIGHT

Musical score for "One, Two, Three, Jump!" in B-flat major, 4/4 time. The score includes a key signature of two flats (Bb, Eb) and a tempo marking of "BRIGHT". The melody is written on a treble clef staff with a guitar accompaniment indicated by chord symbols (F7, Eb, Bb, C7, F7, Bb, Eb, Bb, Bb, F7, Bb, C, F, F7). The lyrics are: "One, two, three, jump! We're going to dive in. One, two, three, jump! One, two, three, jump! Right off that spring-board, One, two, three, jump! Let's not de-lay, One, two, three, jump! Then start a-swim-ming And we'll see a brand new day. No turn-ing back, One, two, three, jump! If you're no swim-mer You'll soon get the knack. 1. Don't toy for a mo-ment with your fa-vour-ite sin. Wave it good-bye and jump right in. knack 2. You can make a great speech or give some cash, But no-one is im-pressed un-til they see you splash." The score is divided into sections: an initial instrumental phrase, a "CHORUS" starting with "One, two, three, jump!", and two "VERSE" sections. A box labeled "LAST TIME TO CODA" is placed above the final measure of the chorus. A box labeled "REPEAT 1st HALF OF CHORUS ONLY" is placed above the final measure of the first verse.

HUMAN NATURE

Words by
Cecil Broadhurst A.S.C.A.P.

Music by
Steve Colwell A.S.C.A.P.

QUICK

The musical score is written in G major and 4/4 time. It features a piano accompaniment with chords and a vocal line. The score includes a main chorus and a final chorus. The lyrics are: "1. Once upon a mer-ry time there lived a sci-en-tist, He ex-plo-ded ev-'ry-thing ex-cept one thing he missed. He had a thou-sand theo-ries, But no-thing did the trick He ne-ver could dis-co-ver just what makes us hu-mans tick. Hu-man na-ture hu-man na-ture, To-day we're learn-ing how to han-dle hu-man na-ture. A fac-tor, Mis-ter, tell me could it be — Hu-man na-ture, hu-man na-ture, To-day we're learn-ing how to han-dle hu-man na-ture To-day we're learn-ing how to han-dle hu-man na-ture, We're hand-ling hu-man na-ture Let's change it!"

1. Once upon a mer-ry time there lived a sci-en-tist, He ex-plo-ded ev-'ry-thing ex-cept one thing he missed. He had a thou-sand theo-ries, But no-thing did the trick He ne-ver could dis-co-ver just what makes us hu-mans tick. **CHORUS** Hu-man na-ture hu-man na-ture, To-day we're learn-ing how to han-dle hu-man na-ture. *rallentando* A fac-tor, Mis-ter, tell me could it be — **FINAL CHORUS** Hu-man na-ture, hu-man na-ture, To-day we're learn-ing how to han-dle hu-man na-ture To-day we're learn-ing how to han-dle hu-man na-ture, We're hand-ling hu-man na-ture Let's change it!

2. A fellow and his wife lived in a cottage by the sea,
Nothing from this wicked world disturbed their harmony.
All was well and happy, according to their plan,
But when her mother came to stay, then the fun began.

3. The statesmen held a conference to set the world aright,
They brought their experts and agenda so they could unite,
They had their plans on paper, but soon their hopes were shot,
With all their long experience, this one thing they forgot.

CHORUS

CHORUS

4. Why do statesmen make mistakes at such a rapid rate
The last time I was ever wrong was back in '58
But why blame all our leaders - they may be just like me,
What is the missing factor, Mister, tell me could it be —

FINAL CHORUS

YOU CAN'T LIVE CROOKED AND THINK STRAIGHT

Words and Music by
BRIGHT

Steve, Ralph and Paul Colwell A.S.C.A.P.

The musical score is written in G major and 4/4 time. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#). The score includes various musical notations such as rests, beams, and slurs. Chord symbols are placed above the staff: Bb7, C7, F, G7, C7, F, F7, Bb, Gm, C7, Bb, C7, F, Bb, F, C7, F, F, F. The lyrics are written below the staff, with some words underlined. The score is divided into sections: CHORUS, VERSE, and CODA. The lyrics are: Oh you can't live crooked and think straight Whe-ther you're a sweep-er or a Chief of State, Clean up the na-tion be-fore it's too late 'Cos you can't live crook-ed and think straight. 1. In 1-ta-ly there lived a fa-mous ar-chi-lect Whose ar-chi-lect-'ral plans were near-ly al-ways cor-rect, But the fel-low had a mis-tress and he tried to please-her, While work-ing on a ve-ry love-ly tow-er in Pi-sa Oh you If you want to save your na-tion be-fore it's too late, Let's stop our crook-ed li-ving and think straight!

Alternate 1. A group of men were working on a famous dam,
They said "It's for the people," but 'twas only a sham
Because they put their money and their profits first
They used the wrong materials and that famous dam burst.

CHORUS

2. The diplomats were meeting at a table round,
Most of them spent every evening out on the town,
So they were outmanoeuvred to their great surprise
'Cos they couldn't read the fine print through those beary eyes.

CHORUS

3. A scientist we know possessed a brilliant brain,
But from certain private habits he just couldn't refrain,
So his hand was a little shaky and his moonshot missed a mile.
The fellows in that rocket won't be back for quite a while.

CHORUS

4. Now, how to deal with people like us four crooks
You cannot learn in college or in history books
But if you want to save the world from its serious state
You can find out how to do it if you're living straight.

CHORUS & CODA

THE TIGER AND THE SERPENT

Words and Music by
David B. Allen

ANDANTE

1. O the ti-ger of tem-per and the ser-pent of lust
2. ti-ger of tem-per and the ser-pent of de-sire

1. Prowl-ing through the jun-gle and slith-ning through the dust, When e-ver you won-der why a
2. Get in-to your sto-mach and light an in-ner fire Se-cret things cor-rupt you

per-son rants and ra-ges Just re-mem-ber bro-ther it's been go-ing on for
cri-ple you and cor-ode And twen-ty times a day or so you have to ex-

CHORUS

a-ges: 1&2. So be- ware out of that tri-cky and trea-cher-ous
-plode, 3&4. out when that ti-ger and ser-pent are a-

pair Creep-ing in by a nice de-lec-ta-ble sin, But the
-bout Kill those snakes, a de-ci-sion to quit is all it takes You'll be

two can be ban-ish-ed for e-ver if you Don't med-dle with doubt,
and the ti-ger of tem-per will flee Help men live straight

Drive them both out and do the same for hu-ma-ni-ty too 1. D 2. The
Free them from hate, U-nite the whole of hu-ma-ni-ty

ty. 2.3. 3. If some one gets an-gry and throws a shoe at you
4. So let's make an-gry peo-ple an-gry for what's right, And

Thank him for his of-f'ring and learn a thing or two. The rea-son for his tem-per it's
chase a-way each ti-ger and each ser-pent that's in sight To re-u-nite the jun-gle of hu-

not too hard to find it, Nine times out of ten you'll find im-pu-ri-ty be-
-ma-ni-ty a-gain And teach them not to live like beasts but more like

1ST TIME A TO CHORUS
AND TIME Dm 14. D

-hind men it. So drive them -ty. So drive them

THE PUPPY DOG'S TAIL

Words by
H.W. Austin
SLOW-AD LIB

Music by
John Hopcraft and Herbert E. Allen A.S.C.A.P.

Fm *Bbm* *C7* *A^bdim* *C7* BRIGHT WALTZ TIME

This is the tale, the sad, sad tale, of a tail that was too long!

BRIGHTLY *F* *G7* *C7*

1. Long years a-go, in a coun-try un-named, There lived a dear la-dy who
poor lit-tle pup-py" she cried in her grief "What ev-er I do must be

died quite un-farmed, And the thing that this la-dy loved best in the world, Was a dear lit-tle
gen-tle and brief. I won't cut," she cried "but ra-ther I'll whit-tle, And cut off my

dog with a long tail that curled. Was a dear lit-tle dog with a long tail that curled.
pup-py's tail lit-tle by lit-tle. And cut off my pup-py's tail lit-tle by lit-

-tle." The la-dy she sighed as she looked at the tail, And a
The pup was tor-men-ted, he whined and he cried, And at

thought came to her that caused her to quail. Her ten-der heart ached as she
length as his tail slow-ly short-ened, he died. You may think the la-dy was

looked at the mutt, For she saw her dear pup-py's tail had to be cut! 2. "Oh
stu-pid and blind, But all that she did— was try to be kind. 3. Let

"This be a warn-ing dear friends one and all, Let this be a warn-ing dear

friends, If you've got a-ny ha-bits that must be cut out, Don't tor-ture your-

-self with wa-ving and doubt. Don't try to fin-ish it off on the

cheap, Take the dog by the tail and make a clean sweep. It's the

hap-pi-est way, in the end!

THE DEVIL IS A RASCAL

Words and Music by
Paul Hogue

MODERATE

1. Oh the de-vil is a ras-cal kick him out. —
 2. sin here in the camp — kick 'it out. —
 3. peo-ple 'pear too good and talk too wise. —

Oh the de-vil is a ras-cal kick him out. — He makes the dul-lest
 If there's sin here in the camp — pass it on. — Let all the peo-ple
 You won-der what they're think-ing by their eyes. — Now if you meet a

me-tal look like shi-ning gold, Oh the de-vil is a ras-cal, kick him out. —
 round-a-bout raise a might-y shout, If there's sin here in the camp kick 'it out. —
 man — who tells you he's a saint Just be-ware those shi-ning words 'Cos he ain't! —

1. 2. 3. 4. But if you meet a man with a shi-ning

face You can tell his ve-ry heart is full of grace. He'll ad-

-mit where he's been wrong, and tell you his mis-takes, He's hon-est so he

has a shi-ning face. 5. Let the man with the shi-ning face — pass it
 pass it, pass it, pass it, pass it

on. Let the man with the shi-ning face — pass it on — Oh the
 on. Oh — pass it, pass it, pass it, pass it on. — 'Twill be a

man with the shi-ning face — Whose heart is full of grace — Will
 won-der of the hu-man race, When all folks have a shi-ning face So

Save the hu-man race so pass it on. — 6. Oh
 pass it, pass it, pass it, pass it on. —

ISN'T IT TERRIBLY SAD ?

Words and Music by
Steve, Ralph and Paul Colwell A.S.C.A.P.

MODERATE

VERSES 1 & 2

1. There was a time in the days gone by When I used to sit and
2. thought of the neigh-bours down the street, The most snob-bish people you'll

won-der why As round and round with in my brain There kept re-peat-ing this re-frain.
e- ver meet My boss is crook-ed I know for a fact And I don't mind add-ing his wife is cracked.

CHORUS
1. is- n't it, is- n't it ter- ri- bly sad That I'm so good and the world is so bad? 2. I

2. A (Interlude - whistled or played.) 3. As I looked in the mir-ror and brushed my hair, I could see my ha- lo

shi- ning there, And I thought how nice the world would be If ev-'ry-one was as nice as me! Oh!

CHORUS
is- n't it, is- n't it ter- ri- bly sad That I'm so good and the world is so bad? 4. Then I

VERSES 4 & 5
4. met some un-u- su- al peo- ple who, Said (spoken) "My dear fel- low this starts with you"

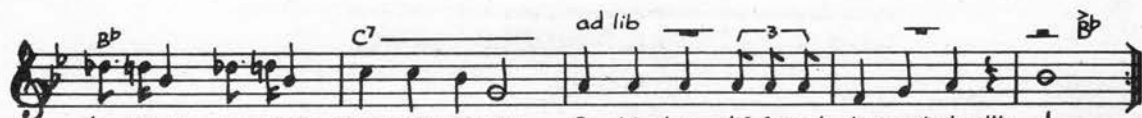
5. then one hour in the dead of night A thought came to me like a gleam of light. "OF
"Starts with me?" I showed them the door - "Go see my brother - he needs it much more" (Sung) And
all the world's im- pos- si- ble crew - The most im- pos- si- ble one is you.

CHORUS
is- n't it, is- n't it ter- ri- bly tough Just be- ing good is- n't good e- nough 6. (Spoken) A-

VERSES 6 & 7
6. mazing how happy and free I became, When I stopped saying my brother was always to blame, (Sung) 'Cos with

7. so the days have long gone by When I used to sit and won- der why Now
ab- so- lute stand- ards I was- n't no saint. (Spoken) When I thinks that I is - that's just when I ain't! 7. (Sung) And
round and round with- in my brain, There keeps re- peat- ing a new re- frain

is- n't it, is- n't it ter- ri- bly sad, Think- ing you're good is real- ly bad.



Is - n't it, is - n't it, strange as can be, Good, bad, in - dif - fer - ent, change starts with - !
Optional verse between 1 & 2.

I used to groan as I counted o'er
The people I knew, a score or more,
Who needed desperately to be
Less like themselves and more like me!
CHORUS

WRITE THE THOUGHT DOWN

Words and Music by

Steve, Ralph and Paul Colwell A.S.C.A.P.

WALTZ A^b VERSE A^b E^b7

Old Thom - as Ed - i - son was a great man — For all his in -
ven - tions he wrote down a plan. — That's why it's pos - si - ble for us to
say "Turn on the light" It real - ly will pay to
CHORUS A^b D^b B^b E^b7
Write the thought down bro - ther, write the thought down, You don't know for cer - tain just
what might be found. It may be the key that will make hi - sto - ry, Get your
pen - cil and pa - per and write the thought down. —
CODA D^b E^b7 A^b
So folks! Let's lis - ten and write the thought down. —

2. Over in China the wise men all say
"It's best if you write down your thoughts every day
The strongest of memories, whatever you think,
Isn't as strong as the palest of ink." So!

CHORUS

3. A fellow named Frank asked me "Why don't you try
To listen in silence?" This was my reply
"I do not write my thoughts down as a rule,
If I did it here I would feel like a fool." So Frank said,
CHORUS
4. Down through the ages, since time first began,
For everyone everywhere God's had a plan.
He told it to Bapu and Edison too
Next maybe He's going to tell it to you. So!

CHORUS & CODA

Words by
John Hopercraft

THE TELEPHONE SONG

Music by
Herbert E. Allen A.S.C.A.P.

VERSE

1. I'm bu-sy, oh I'm bu-sy, My job is ne-ver through, My mind is full of
 2. The te-le- phone starts ear-ly So have a cup of tea, Though oft-en not con-
 prob- lems and I don't know what to do. So I lis- ten to the te- le- phone that's ring- ing in my
 -ve- ni - ent it's set- ting peo- ple free. The te- le- phone says hon- est- y is need- ed ev- 'ry
 heart, If we lis- ten to the te- le- phone a new world can start.
 day. Don't stop at nine- ty - five per cent Try it all the way.
 Hum- ga- ray dil- lo may buj- ra- hah hey te- le- phone. Aao - hum saath-
 हमारे दिलों में बज रहा है टेलिफोन आओ हम साथ
 sun- ay te- le- phone kee yoh aa- vaj Yuh - di hum ka- ren ap- nay
 सुनें टेलिफोन की वोह आवाज यूह दि हम करे अपने
 pu- ray baI say us- ka yoh kam Hum saathayk na- yee dūn- ya ba- na pa- en- gay.
 प्रे बवल से उसका वोह काम हम साथ रक नई दुनिया बना पायेगे

BELL RINGS BELL BELL BELL BELL BELL BELL BELL BELL BELL BELL

(One singer takes out a telephone from inside his jacket. He carries on a conversation while vamped accompaniment to the verse continues quietly underneath. The conversation may be varied to suit the occasion.)

"Hello!----- What's that?----- You want me to give everything to remake the world?--- How would I start?--- Absolute honesty?-- Absolute purity? That's absolute lunacy! I prefer relative standards. You should meet some of my relatives---- Yes, I suppose I could change---- All right-- I pledge to fight for absolute honesty and truth from now on---- What's that?--- My fountain pen?--- What's wrong with my fountain pen?--- It's not my fountain pen!"--- (He turns to his neighbour) "Look-- I'm very sorry about this. I borrowed this pen about three years ago--- no, as a matter of fact I stole it. Here you are. Take it back. I'm sorry---- Hey! I feel terrific! (To telephone)--- You've certainly got my number. I understand now. If I want to clean the future, I've got to clean the past--- I'll do that. Call me again any time. Thanks a lot.... Goodbye...."

(Repeat song from '§' VERSE 2)

We all have a te- le- phone to tell us what to do, If we lis- ten and o- bey it we'll
 build the world a - new. build the world a - new.

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YOU'LL KNOW A LITTLE MORE ABOUT IT WHEN YOU TRY IT

Words and Music by

Steve Colwell A.S.C.A.P.

BRIGHT - BUT NOT TOO FAST

You'll know a lit-tle more a - bout it when you try it, —
lit-tle more a - bout it when you try it, —

You'll know a lit - tle more a - bout it when you do, — Start put - ting right what's
You'll know a lit - tle more a - bout it when you do, — Just sit down and

wrong and do it all day long, Are — we get-ting through to you? — You'll know a
listen, You'll find what you've been missin' Are — we get-ting through to you? — You'll know a

lit - tle more a - bout it when you try it, — Sor-ry but that's the on - ly way —
lit - tle more a - bout it when you try it, — Sor-ry but that's the on - ly way —

— You'll get a big-ger vis - ion when you take this one de - ci - sion To try it with
— You'll get a big-ger vis - ion when you take this one de - ci - sion To try it with

all you've got to - day. — It's like a good cha - pat - ti or a pa - pa - dam —
all you've got to - day. — You can sit and look — at an e - lec - tric light —

— Or a cur-ry that's cooked just right You can look at it and
— And dis - cuss it — all night long — But — you won't —

smell it but you won't know how it tastes — un - til you take a bite. — You'll know a
know — if it works or not — Un - til — you go and turn it on. — You'll know a

lit - tle more a - bout it when you try it. — Sor - ry — but that's the on - ly way — You'll
lit - tle more a - bout it when you try it. — Sor - ry — but that's the on - ly way — You'll

get a big - ger vis - ion when you take this one de - ci - sion To try it with all you've got to
get a dif - ferent view — By de - ci - ding to — Try it with all you've got to

1. day. — You'll know a day. — So, get in - to the fray Now with - out de -
2. day. — You'll know a day. — So, know what it's a - bout When you try it

lay — You'll
out and you'll find — you'll change your na - tion. —

CODA

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HAPPINESS

Words and Music by
David B. Allen

WALTZ

1. We sug- gest-ed re-vo-lu-tion to a stu-dent that we met And he
 2. then we met a doc-tor whom we asked to give a leas And to
 3. Peo-ple are so fun-ny when they think of liv-ing straight They

knew he ought to give his life to chang-ing men and yet Un-der-neath the sur-face was a
 start to use his train-ing to cure a world in need But in his mind he ar-gued with
 think you must be meek and mild and si-lent and se-date But God will throw the brakes a-way and

sin he used to crave And so to our re-quest this was the ans-wer he gave. I
 med-i-cal outs and ins- It's un-heal-ty to sur-ren-der all my fa-vour-ite sins. I
 make you go so fast You'll sud-den-ly dis-co-ver that you're

want to be hap-py what-e-ver I do, Not so com-mit-ted as

some I want to be hap-py but the har-der I try, The more

mi-se-ra-ble I be-come 2. And liv-ing at last. I'm

going to give ev-'ry-thing, hold no-thing back, Hap-pi-ness is such a small
 going to give ev-'ry-thing, hold no-thing back, This is the life for

aim. I'm chang-ing the world and as a mat-ter of fact The
 me. I'm chang-ing the world and as a mat-ter of fact I'm

old life seems so dull and tame. Oh I'm hap-py as hap-py can

be I'm hap-py as hap-py can be.

THIS IS IT!

Words and Music by

Steve, Ralph and Paul Colwell A.S.C.A.P.

MODERATE

CHORUS

This is it, no sense in
 look-ing a-ny more, This is it, it's what ev-'ry-one is look-ing for, This is it, right here and
 not a-round the bend, You've come to the jour-ney's end. It works for your fa-m'ly and it
 works for you It works for your ci-ty and your na-tion too This is
 it, it ain't too sim-pie to be true, It's a migh-ty, migh-ty ans-wer.

VERSE 1

They say it's the ans-wer in ev-'ry land, From Eu-rope and Af-ri-ca to Ja-pan, From
 In-di-a to the U. S. A. This is all you hear them say This is

VERSE 2

You're going to see things that are ab-so-lute-ly new, You'll find out things you ne-ver
 knew a-bout you, So take off your coat, you may as well stay, The ans-wer's here to-day
 This is migh-ty, migh-ty ans-wer (Shout) This is it!

1, 2. A E7 *

3. * * * E7 A

* Knock on wood-block

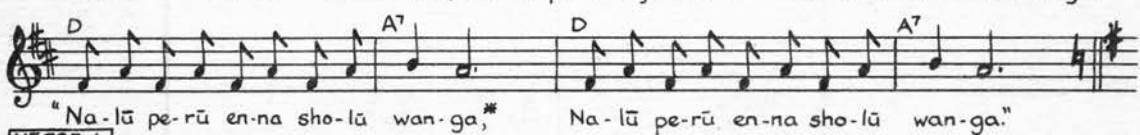
FOUR PEOPLE

Words and Music by
David B. Allen

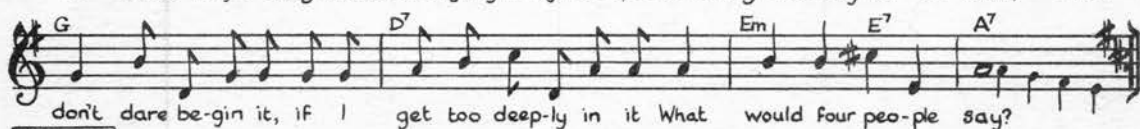
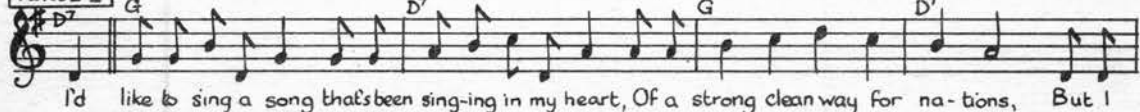
(Based on a Tamil saying)

FOX TIME A^7

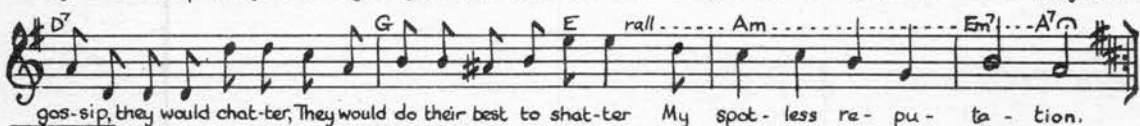
CHORUS



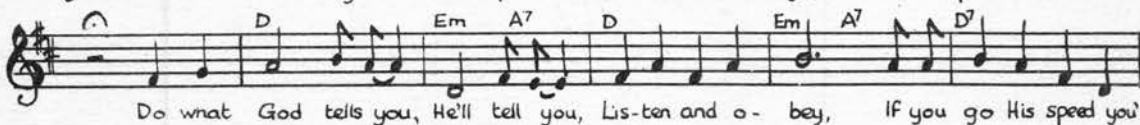
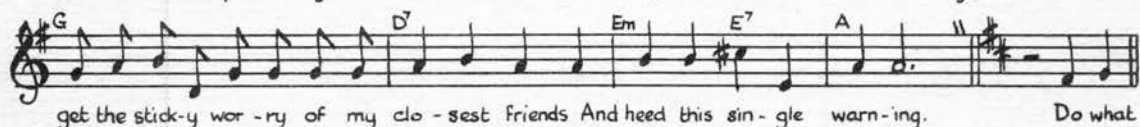
VERSE 1



VERSE 2



VERSE 3



* (What will four people say about me?) Copyright reserved, 1964, by Moral Re-Armament

take the lead and hear His voice cal-ling. Change peo-ple, change peo-ple, Do it ev-'ry day, And you
soon will find that all man-kind will take your lead, Take your lead, take your lead From to - day.

CLOSE THE BACK DOOR

Words and Music by
Cecil Broadhurst A.S.C.A.P.

FAST **CHORUS**

Close the back door, there's a breeze a-blow-ing in. Close the back door, ne- ver
o-pen it a-gain. Fling wide the win-dows, let the front door swing But close the back door there's a
VERSE
breeze a-blow-ing in. One day I de-ci- ded that I would be
full- blood- ed, fight-ing re-vo- lu- tion - 'ry. I said how I would set a-bout to
change the world a- round But my kind of re-vo- lu- tion was- n't ve- ry sound!
CODA
(Now) I've wait- ed long e- nough, So I'll close the door my- self!

2. Now, if you have some rabbits living in a hut
You keep them nice and snug inside, make sure the front door's shut.
But if there is an opening somewhere in the back
Pretty soon you'll find there ain't no rabbits in that shack!
3. To run a revolution calls for purity
And well, it means that purity must start with me
I tried it just a little bit without the absolute
I cut the branches and the tree, but I didn't cut the root!
- CHORUS**
4. There was a time when pipe-smoking was my one delight,
I had the thought that I should stop to smoke and start to fight
I climbed to the highest corner of the place I dwell
And I threw it out the window... (Pause for Fall)... but I noted where it fell!
CHORUS & CODA

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THAT FINAL TEN PER CENT

Words and Music by
David B. Allen

QUICK

CHORUS

It's a won-der-ful thing, it's what we need through-out the world to-
day, And you can count on me to play a part - nine-ty per-cent of the way. But
e- ven though hu- man- i- ty cries for mo-ral re- ar- ma- ment, —
Please, please let me hold on to that fi- nal ten per cent. I. Oh I'll
VERSE
glad- ly give to Far- mer Brown the rope I re- cent- ly stole, — And
set a fine ex- am- ple through the hon- es- ty of my soul. But an
awk- ward fact is bo- ther- ing me, I can- not sleep some- how 'Cos I
can't for- get on the o- ther end of that rope there was a cow. It's a
CODA
Let's give all of our hearts a hun- dred per cent! —

2. Now I know a hurdle-runner who was the fastest man in France,
But ten yards from the finishing line was the girl of his romance,
So one, two, three, Four, he was winning that hurdle race,
When he took a look at that beautiful girl and fell flat on his face.
CHORUS
3. I had a boat that used to float ninety per cent of the time,
And I wrote a poem, the lines of which nearly rhyme.
I had a ruler almost a foot - a pound that was almost a pound,
And a parachute that nearly opened before I hit the ground.
CHORUS
- FINAL CHORUS It's a practical thing, it's what we need throughout the world today
So we'll wave goodbye to that ten per cent for ever and a day,
'Cos we've got to be free, humanity cries for moral re- armament.
CODA Let's give all of our hearts a hundred per cent!
4. That luxurious ten per cent is like a chain around my ankle.
I want to be free to give my best and yet those little things rankle.
You can sweat and toil and speak and sing and work with great endeavour,
But nothing will change until you cut that ten per cent for ever.
4th CHORUS
- It's a practical thing, it's what we need throughout the world to-day,
So we'll wave goodbye to that ten per cent for ever and a day,
'Cos we've got to be free, humanity cries for moral re- armament.
Let's give all of our hearts, forget that ten per cent.

LIKE A SHIRT THAT'S HANGING ON THE LINE

Words and Music by
MODERATE A7

Cecil Broadhurst A.S.C.A.P.

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'MODERATE' and the time signature is 'A7'. The lyrics are: 'Like a shirt that's hanging on the line, Clean and bright, no troubles on my mind The winds are blowing through me And doing new things to me, I'm leaving all the dirty stuff behind I'm leaving all the dirty stuff behind.' A box labeled 'CODA' is placed over the end of the first verse. The second verse begins with '2. Like a waving, swinging, hanging on the line.' The score includes various chord symbols: D, A, D7, G, Gm, A7, E, and D. A double bar line with repeat dots is used to indicate the end of the first verse and the start of the second. The piece concludes with a double bar line and repeat dots.

Like a shirt that's hanging on the
line, Clean and bright, no troubles on my mind The
winds are blowing through me And doing new things to me, I'm
leaving all the dirty stuff behind I'm leaving all the
dirty stuff behind. **CODA**
2. Like a waving, swinging,
hanging on the line.

2. Like a shirt that's swinging in the breeze,
Free as the flying birds and bees.
I can't do any straying
I'm on the line obeying
I've found the best of ideologies.
3. I'm a shirt that's waving like a flag,
Hanging straight I know I'll never sag,
For I'm a changed humdinger
Since I went through the wringer
With my fellow shirts inside the laundry bag.
4. Like a shirt that billows in a gale,
Out goes everything that's stale.
The roaring wind can steer it
Just like the Holy Spirit
Guided Jonah in the tummy of the whale.
5. Like a shirt that's drying in the sun
Most of my worrying is done.
I've had my basic training
There's just one thing remaining
Iron out those wrinkles one by one....
6. We'll live the life inside your land and mine,
Whether on the Ganges or the Rhine,
No more grime or dirt,
We'll all live like a shirt
That's waving, swinging, hanging on the line.

AN END TO ANTI

Words by
Peter Howard
POLKA $B\flat$

(From the play "Space Is So Startling")

Music by
Herbert E. Allen A.S.C.A.P.

What we need is an end to an-ti, an-ti this and
 an-ti that, An-ti Com-mu-nist, an-ti Fas-cist, an-ti waste, and an-ti fat,
 An-ti A-me-ri-can, an-ti La-bour, an-ti man-age-ment an-ti jerks,
 We need the thrust of a great big pro-gramme, pro, all out, for a
 world that works. pro, all out, for a world that
 works. So down, down down with an-ti, and
 up, up, up with pro, So down, down, down and
 up, up, up, yes up, up, up with
 (Few low voices) up, up, up with pro!

OH, YOU DON'T LOVE GOD IF YOU DON'T LOVE YOUR NEIGHBOUR

Words by Sullivan

Music by Coley

CHORUS

A *FAST*

Oh you don't love God — if you don't love your
neigh-bour, If you gos-sip a-bout him, if you ne-ver have mer-cy, If he
gets in- to trou-ble and you don't try to help him, Then you don't love your
neigh-bour and you don't love God — 1. There are ma-ny peo-ple who
say they're re- li-gious, And they live their re- li- gion on the Ho- ly day, —
— But from Mon- day morn-ing to the co- ming Sun- day
— They will fight their neigh-bour all a- long the way. — Oh you

2. Now I know a fellow who said "Hallelujah
God has entered into my whole life"
But either he was fooling or he had no mem'ry
'Cos at home he was always fighting with his wife.

CHORUS

- 3 There's a God Almighty and we've got to love him
If we want salvation and a home on high,
But if you say you love him and you hate your neighbour
Then you don't have religion, you just told a lie!

CHORUS

OPPOSITION

Words by
Ray F. Purdy Jr.

Music by
Paul Colwell A.S.C.A.P.

FAST **A** **CHORUS** **D**

Op - po - si - tion, Op - po -

- si - tion, It's nor - mal if you start to fight. Make

sure it ne - ver slows you when peo - ple op - pose you 'Cos they

do when you put things right. The Bri - tish Raj had ruled this land for

years and years and years. So na - tur'ly they did op - pose Gand - hi's new i -

deas. But a pa - tri - ot is ne - ver stopped when he meets ho - sti - li - ty. In

spite of op - po - si - tion In - di - a is free. right For -

get what peo - ple say We're go - ing to put things right.

1, 2 D rit. **Dm** **A7** **Gm** **Dm** **A** **D [accel.]** **3. CODA** **D** **G** **A** **D**

2. If you are a fisherman
And catch upon your line
A fish who jumps and fights you
It's a very healthy sign.
You don't give up your fishing
Or leave that angry trout
He's hooked and so you stay with him
Until you pull him out.

CHORUS

3. The Anti-Corruption drive
Is very common knowledge
Some girls decided they would start
By cleaning up their collage,
Got honest 'bout their cheating
And some people got a jar.
They said "We're all for honesty
But this is going too far.

CHORUS

4. Whenever people start to bring
A moral revolution,
Apologise, pay money back,
Or other restitution,
There's a furious reaction,
This song can then be sung,
For a tyrant has been threatened
Or a conscience has been stung

CHORUS & CODA

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THE GREATEST GAP OF ALL

Words and Music by
Paul Colwell A.S.C.A.P.

FAST **VERSE**

The musical score is written in G major and 4/4 time. It consists of ten staves of music. The first staff is marked 'FAST' and 'VERSE'. The lyrics are: 'There's a gap in pro-'. The second staff continues: 'duc-tion and the for-eign ex-change, In a-gri-cul-ture and the Five Year'. The third staff: 'Plan, But folks are in a flap, All a-bout the wrong'. The fourth staff: 'gap, First we've got a big-ger gap to span. Be-tween the'. The fifth staff is marked 'CHORUS' and contains: 'way folks live and the way they talk There's a gap that's wide and'. The sixth staff: 'tall, But all those o-ther gaps will fill up fast'. The seventh staff: 'When we fill up this great-est gap of all. 2. Now a'. The eighth staff is marked 'TO CHORUS' and contains: 'TO CHORUS'. The ninth staff is marked 'CODA' and contains: 'fill up this great-est gap of all. Be-tween the'. The tenth staff: 'fill up this great-est gap of all. But all those o-ther gaps will fill up fast'. The final line of the score is: 'When we fill up this great-est gap of all.'

2. Now a student I know blamed the government
For dishonesty, corruption everywhere.
But while he made this fuss, upon the Delhi bus
He was riding without paying his fare.

CHORUS

3. A businessman told me just how holy he was
That he had lived a perfect life.
But all his talk of God sounded very odd
'Cos that was not the version of his wife.

CHORUS

4. The hunger strike ended when thousands of men
Promised they would cheat no more.
Well, that's all very nice, but it would cut more ice
If they paid back the bribes they took before.

CHORUS - CHORUS - CODA

RISE AGAIN!

Words by
D.H. Dalmia and The Colwell Brothers

Music by
Steve, Ralph and Paul Colwell A.S.C.A.P.

CHORUS

(HINDI) Mi-li hum-ay aa-za-di Up-nay vee-ron kay haath, Bun-
-aa diya oon-vee-ron-nay Yay phir hum-a-ra-desh. 2 And

VERSE

1. In-dia's rich in his-to-ry Her sons have fought to keep her free And
now from In-di-a's great soul Peo-ple are u-ni-ted in a com-mon goal Her
Ba-pu the fa-ther, we are told, Turned men of dust to men of gold. —
Fight-ers of old will rise a-gain And bring true peace through new men. —

ALTERNATIVE CHORUSES

TAMIL Warga warga Tamilnaduh
Bharata nattin mani vilakuh
Elorum ondrū say rūm
Aikya naduh undū panūvōm.

ORIYA Jagi ūtho jagi ūtho Oriya pūo
Desha rakhya koribakū prostūto hūo
Gadhiba tanūa Bharatha jati
Sara dūniyare aame labhiba khyati

TELUGU Telugū prajalū veera pūthrūlū
Varū cherakalām vardhilū gaka
Samaika patista parishūdha
Bharatha nirmana mūcheyandi

MARATHI Ya dada ya, ya bhao ya
Sare apuhn nava Bharat nirmoo ya
Swachha hatane swachha manane
Navya damane, navya drooshtine.

HINDI VERSE Humaray khoon kay hehn sub jat
Brahmin, Chatri, Vaish, Achoot
Banega yay ub naya desh
Jahañ rahayengay hum sub keh saath.

BENGALI Bangamatar Birsantan
Mahasristir Pathe Aguan
E Mahabishye Amra Jalibo
Mahabharater Alo.

THE OLD CHALK LINE

Words by
Peter Howard
ANDANTE

(From the play "Pickle Hill")

Music by
George Fraser P.R.S.

Life's no bed of ros-es, or so I've found. The saf-est way a per-son goes is with
both feet on the ground, But this I know, where'er I go, Each face can glow and shine, If our
hands and hearts are tru-ly clean And we walk the old chalk line. So

CHORUS *a tempo*
walk the old chalk line, For each face can glow and shine, If

VERSE
hands and hearts are tru-ly clean And we walk the old chalk line. 1. Now there's
some-thing I've found a-bout sin, That ug-ly busi-ness of sin, And I'd
say if you ask, it's a hard-er task to get out than it is to get in! It
starts with a look, just a look, Then a thought, a mere no-thing at all, But you're
soon fas-ci-na-ted by the thing you should have ha-ted And then of course comes the fall. So

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of several staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes a chorus section marked 'CHORUS' and a verse section marked 'VERSE'. The tempo is marked 'ANDANTE' and 'a tempo'.

2. When you get in the grip of sin, your heart is living in hell,
For sin quickly binds, and deadens and blinds, and multiplies as well.
But you don't have to stay in the ditch, and I'll give my last strength to see
That folks hate sin and quit it, get honest and admit it,
Then put right what they can and be free — To walk etc.

CHORUS

THE MONKEY AND THE CROW

Words and Music by
David B. Allen

MODERATE

Well once u-pon a time (once u-pon a time) Long, long a- go (long, long a-go
 —) There lived a white faced mon-key — and a wi-ly old crow (wi-ly old crow) One day that
 mon-key (one day that mon-key) saw the spar-kl-ing gleam of — (gleam of) A jar full of pea-nuts, the
 ve-ry things all mon-keys dream of. (mon-keys dream) But hid-den from view (hid-den from view) Get-ting rea-dy and
 set (rea-dy and set) A hun-ter was a hi-din' — with a great big net. "Watch out, watch out, watch
 out!" said the crow — from the top of a tree. (from the top of a tree) "Don't go too far with that pea-nut
 jar if you want to stay free. (if you want to stay free) Watch out, watch out!" said the crow from the top of a
 tree (from the top of a tree) But the mon-key re-plied "You so-and- so, don't bo-ther me." — He looked in-
 -side (he looked in-side) and he could-n't re-sist, (he could-n't re-sist) And he ga-thered those pea-nuts in-to his
 fist, (in-to his fist) He raised a shout, (he raised a shout) "Oh what won-der-ful luck, (won-der-ful) But
 try-ing to get those pea-nuts out — His hand got stuck, (hand got stuck) "Oh nuts!" cried the
 mon-key (Oh nuts!) "Now why in the heck, (why in the heck) Does a pea-nut jar have such a small

neck? "Watch out, watch out, watch out!" said the crow — from the top of a tree, (from the top of a tree) "Don't go too far with that pea-nut jar if you want to stay free, (if you want to stay free.) Watch out, watch out you fool!"

said the wi-ly old crow (the wi-ly old crow) But the mon-key want-ed those nuts so bad that he would-nit let go. — No he would-nit let go, (he would-nit let go) as he knew that he ought, (he sure-ly knew.) With his hand in the jar he could-nit go far and so he was caught. He lives, I fear, (he lives, I fear,) be-hind i-ron bars — (bars) And he does-nit go near an-y pea-nut jars, (pea-nut jars) With tear-streaked eyes (tear streaked eyes) He looks at the crow (wi-ly old crow) But the crow re-plies — "I told you so, watch out, watch out! You're just the same — as some peo-ple I know (some peo-ple I know) Who are caught by lust or a sel-fish aim and won't let go — Watch out, or one day you — and your na-tion too (your na-tion too) Will all end up in a slaugh-ter house — or in a zoo

Let go of your dear-est prize, Don't let that crow (don't let that crow) Sad-ly cry out-side your cage I told you so, I told you so I told you so.

SING 3 TIMES - DIMINISHING
dim. ... D A7 poco rit. D

KEEP THAT FIRE OF FREEDOM BURNING

Words and Music by

David B. Allen

The musical score is written on a single treble clef staff. It begins with a C major chord and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord changes are indicated by letters above the staff: C, G, C, F, C, C, C, C, G, C. There are repeat signs with first and second endings. The lyrics are: "Keep that fire of free-dom burn-ing in the land. (keep it burn-ing) Keep it burn-ing, burn-ing, burn-ing in the land. (keep it burn-ing) For an In-dia strong and true, 'it will now de-pend on you To keep it burn-ing, burn-ing, burn-ing in the land. 1,2,3,4,5 2. Keep it world. Blaz-ing, blaz-ing, blaz-ing round the world. Blaz-ing round the world." The score ends with a double bar line and repeat dots.

2. Keep it growing, growing, growing in your heart
Keep it growing, growing, growing in your heart
For it's just a simple choice - to obey that inner voice
Living straight you'll keep it growing in your heart.
3. Keep it spreading, spreading, spreading to each man
Keep it spreading, spreading, spreading to each man
If you want to make it stick - there's a very simple trick
Give the answer you've discovered to each man.
4. Keep it mounting, mounting, mounting everywhere,
Keep it mounting, mounting, mounting everywhere,
Oh the nation now demands tens of thousands with clean hands
Who will start this revolution everywhere.
5. Keep it blazing, blazing, blazing round the world,
Keep it blazing, blazing, blazing round the world,
For that inner voice will speak - showing men the road they seek
And one day rule the nations of the world.
6. Keep it blazing, blazing, blazing round the world.
Keep it blazing, blazing, blazing round the world.
There's no limiting what you 'n your thousands now will do
To keep it blazing, blazing, blazing round the world,
Blazing, blazing, blazing round the world,
Blazing round the world.

(If preferred, this song may be raised a half-tone each verse, starting in the key of B^b and ending in E^b)

Words by
Peter Howard

SPACE IS SO STARTLING

(From the play "Space Is So Startling")

Music by
Herbert E. Allen A.S.C.A.P.
and Cecil Broadhurst A.S.C.A.P.

FAST D^m

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of eight systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Space is so start-ling", "Ve-nus is there and Mars.", "Space is so spark-ling", "Not just the stars.", "Out be-yond man's greed and gla-mour,", "Tu-mult of the hu-man race,", "Time is time-less, free from cla-mour,", "There is room for God in space.", "Space is so start-ling", "Ve-nus is there and Mars.", "Space is so spark-ling", "Not just the stars.", "Out be-yond man's greed and gla-mour,", "Tu-mult of the hu-man race,", "Time is time-less, Free from cla-mour,", "There is room for God in Space." The piano accompaniment includes various chords such as D^m , G^7 , C , $C^\#o$, D^m , G^7 , E , A^m , G^7 , G^+ , C^7maj , E , A^m , E , A^m , D^7 , G , $A^\#o$, D^7 , G^7 , C , C , $C^\#o$, D^m , G^7 , G^7 , G^+ , C^7maj , E , A^m , E , A^m , D^7 , F , $F^\#o$, C , A^7 , D^m , G^7 , C .

Space is so start-ling

Ve-nus is there and Mars. Space is so spark-ling

Not just the stars. Out be-yond man's greed and gla-mour,

Tu-mult of the hu-man race, Time is time-less, free from cla-mour,

There is room for God in space. Space is so start-ling

Ve-nus is there and Mars. Space is so spark-ling

Not just the stars. Out be-yond man's greed and gla-mour,

Tu-mult of the hu-man race, Time is time-less, Free from cla-mour,

There is room for God in Space.

SUMMARY TRANSLATIONS FOR INDIAN SONGS

Page 1 **Barhay Chalo** (Let Us Go Forward)

Chorus : Let us go forward! Let us go forward! Now all rise, from village and town. Today we will build a new nation — together we will all go forward!

Verse 1 : Some are too fat, some too thin, some too rich, some too poor; we have to stop this, and build the nation.

Verse 2 : We rid our hearts of hate today, we refuse bribes, this way we will build our land, make India a new nation.

Verse 3 : India will never be less than any; we will not stop before we reach our destiny. The world is watching us. We will make a new nation.

Page 2 **Bharat Vijay and Bharat Ko Vijay** (Victory to India)

Chorus : The nation calls, the soul yearns, we want revolution. We will not stop, but will take our land forward. We want revolution.

Verse 1 : With clean hands and the determination of our hearts, with heaven's objective, with the earnings of the millions, we will build a new nation.

Verse 2 : On our steps will be built this land, on our character will be made its name; we will keep marching ahead.

Verse 3 : We will build a new nation. We will march forward and bring victory to India. We want revolution.

Page 3 **Moonday Banni** (Come forward)

Chorus : Come forward! Arise and come forward! Wake up from sleep and come to build a new nation.

Verse 1 : Old and young, rich and poor, forty-five crores of people arise and come forward.

Verse 2 : Listen for the call of God's voice. With bold and gallant hearts, with clean hands, arise and come forward.

Page 4 **Sara Jahan Humara Heh!** (The Whole World Belongs to Us)

Life belongs to us — this life belongs to our land — the whole world belongs to us — then there is no one we need to fear.

India will be known anew, we shall labour with our sweat. It is a sacrifice of the youth.

We are the sparks of revolution — we sacrifice our life. The whole world belongs to us.

Page 5 **Boomi Mange Chhe Balidan** (The Motherland Wants Your Sacrifice)

Chorus : The Motherland wants you to sacrifice

Verse 1 : Step forward, brave men, in order to build a new world

Verse 2 : Wake up, get ready, for the differences of caste and clouds of trouble have spread everywhere.

Verse 3 : Come and join their revolution of honesty, love, and justice

Verse 4 : Remove selfishness and we shall build a New India, united and victorious.

Page 6 **Aika Ho Aika** (Listen, Folks, Listen)

Verse 1 : The great Marathi king, Shivaji, fought for freedom

Verse 2 : Let the challenge of his bold general, Tanaji, make us honest and loyal

Verse 3 : This holy land has produced Tilak, Agarkar and Gokhale. Like them
them let us sing the song of revolution

Verse 4 : We must change men, stop black-marketing, get rid of hate and have
trust in God

But how do you go about it ?

Verse 5 : By removing selfishness, accepting honesty and purity and changing
ourselves first. That is the only answer

Page 7 **Kattandi!** (Build)

Chorus : Build! Build the new India!

Verse 1 : For others do not wait. To wait there is no time.

Verse 2 : You and I are enough, united and strong, independent and free.

Verse 3 : We will find the path for a new world.

Page 8 **Shayyuvom!** (We will do it!)

Chorus : We have a great task to do we will do it, we will do it!

Verse 1 : We will not wait for anybody else, will do it ourselves.

Verse 2 : We will form a great society, where all are equal.

Verse 3 : We will bring the forty crores of people into one world, and set an
example to the whole of Asia.

Verse 4 : We will live with honesty, purity, unselfishness and love, we will live
with the help of God.

Page 9 **Nayi Lahar** (The New Wave)

Chorus : This is the new wave, this is the new wave, from the Bay of Bengal
to the Great Arabian Sea, from Cape Comorin to the Himalayas — it
is the wave of our India.

Verse : The loved sons of the rich and poor, now hear, you are the youth of
India, you are the pride of the world. In you lies the life of this great
nation. Now sacrifice your life for India.

New wave, new wave. Our destiny is only one. New wave, new wave,
we are responsible for our nation.

New wave! New wave!

Page 35 **Rise again**

Chorus (Hindi) : We acquired freedom through the toil of our heroes who remade
our country

Verse (Hindi) : Our land is full of people of different castes — Brahmins, Soldiers,
Merchants, Harijans. Let's build a new land where all can live together

Verse (Tamil) : Rise up Tamil-land light of India. Let's unite and shape a united
country.

Verse (Telugu) : Long live the heroic Telugu people. Build a united, strong,
and prosperous India.

Verse (Oriya) : Rise, o sons of Orissa to protect our country and build a strong
India so the world can acclaim us.

Verse (Marathi) : Come, brother, come. Together let's build a new India with
clean hands and minds, with new vigour and vision.

Verse (Bengali) : We, the brave sons of Bengal, will illuminate the world with the
light of Eternal India.