

MUSIC OF TODAY FOR PIANO BEGINNERS

.75

50¢

007 THUNDERBALL

ARRANGED BY
JOHN BRIMHALL



KEYSPOPS No.1

MUSIC OF TODAY FOR
PIANO BEGINNERS
THUNDERBALL



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ACKNOWLEDGEMENTS

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Seventh Avenue, New York, N.Y. 10019,
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"Mister Kiss Kiss Bang Bang", "From
Russia With Love", "007", "The James
Bond Theme" and "Goldfinger".

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West Avenue, Miami Beach, Fla. 33139
for permission to use "Secret Agent".

From The United Artists Motion Picture "THUNDERBALL"

THUNDERBALL

By
DON BLACK
and JOHN BARRY



Moderately

Gm
Cm7
Gm
Cm
Gm

Ab
D7
Gm
Cm
Gm

Cm
D7
Bm
Bm+
Bm6
Bm+
Cm

mf

He al - ways runs while oth - ers walk; He
 He knows the mean - ing of suc - cess; He
 His days of ask - ing are all gone; His

acts needs fight while are goes oth - er men just talk. He
 more, so he gives less. They
 on and on and on. But

looks at this world and wants it all, So he strikes like
 call him the win - ner who takes all, And he strikes like
 he thinks the fight is worth it all, So he strikes like

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1. A7b5 D D7 Repeat 2. D7

thun - der ball. Thun - der -

Detailed description: This system contains the first two measures of the first strain. The treble clef staff has a key signature of two flats (Bb, Eb). The first measure has a chord of A7b5 and the lyrics 'thun - der'. The second measure has a chord of D and the lyrics 'ball.'. A slur connects the two notes in the treble staff. The bass clef staff has a chord of A7b5 in the first measure and a D chord in the second. Fingerings are indicated: 2, 5 in the first measure; 1 in the second. A repeat sign follows, then a double bar line and the second strain begins with a D7 chord and the lyrics 'Thun - der -'.

Gm Cm Gm To next strain 3. D7 Fine Gm Cm7 Gm

ball. Thun - der - ball.

Detailed description: This system contains the third and fourth measures. The first measure has a Gm chord and the lyrics 'ball.'. The second measure has a Cm chord and the lyrics 'Thun - der -'. The third measure has a Gm chord and the lyrics 'ball.'. A slur connects the notes in the treble staff. The bass clef staff has a Gm chord in the first measure, a Cm chord in the second, and a Gm chord in the third. Fingerings are indicated: 5 in the third measure. The system ends with a double bar line and the instruction 'To next strain'. The third strain begins with a D7 chord and the lyrics 'Thun - der - ball.'. The treble staff has a slur over the notes. The bass clef staff has a D7 chord in the first measure and a Cm7 chord in the second. Fingerings are indicated: 5 in the second measure.

Cm Fm7 G Abmaj7

An - y wo - man he wants, he'll get. He will

Detailed description: This system contains the fifth and sixth measures. The first measure has a Cm chord and the lyrics 'An - y'. The second measure has an Fm7 chord and the lyrics 'wo - man he wants, he'll'. The third measure has a G chord and the lyrics 'get.'. The fourth measure has an Abmaj7 chord and the lyrics 'He will'. The treble clef staff has a slur over the notes. The bass clef staff has a Cm chord in the first measure, an Fm7 chord in the second, a G chord in the third, and an Abmaj7 chord in the fourth. Fingerings are indicated: 1, 2, 5 in the first measure; 4 in the second; 1, 3, 5 in the third; 1, 2, 4 in the fourth.

Fm7 D7 G Cm7 D7 D.C. al Fine

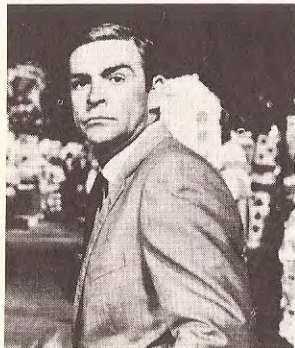
break an - y heart with - out re - gret.

Detailed description: This system contains the seventh and eighth measures. The first measure has an Fm7 chord and the lyrics 'break an - y'. The second measure has a D7 chord and the lyrics 'heart with - out re - gret.'. The third measure has a G chord and the lyrics 'gret.'. The fourth measure has a Cm7 chord and the lyrics 'gret.'. The treble clef staff has a slur over the notes. The bass clef staff has an Fm7 chord in the first measure, a D7 chord in the second, a G chord in the third, and a Cm7 chord in the fourth. Fingerings are indicated: 3, 5 in the first measure; 1 in the second; 1 in the third; 2, 1 in the fourth. The system ends with a double bar line and the instruction 'D.C. al Fine'.

MISTER KISS KISS BANG BANG

From the United Artists Motion Picture "THUNDERBALL"

By
LESLIE BRICUSSE
and JOHN BARRY



Slowly

He's tall and he's dark and like a shark he looks for
mf suave and he's smooth and he can soothe you like va -

trou - ble, That's why the ze - ro's dou - ble, Mis - ter Kiss Kiss Bang
 hil - la, The gen - tle - man's a kill - er, Mis - ter Kiss Kiss Bang Bang! He's

Bang!

Da - moi-selles and dan - ger have filled the stran - ger's

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C7 Fm7(b5) E E dim G7

past, And like a knife he cuts through life like ev - 'ry day's the last. He's

Em Fm Bb G

fast and he's cool, he's from the school that loves and leaves 'em, A pi - ty if it

5 3

C7 Fm7 G7 Cm

grieves 'em; Mis - ter Kiss Kiss Bang Bang's not a fool.

rit. *f*

From the Motion Picture "GOLDFINGER"

GOLDFINGER

By

JOHN BARRY, LESLIE BRICUSSE
and ANTHONY NEWLEY

Slowly

mf

Gold - fin - ger,
cold fin - ger,

He's the man, the
Beck-ons you to

man with the mi - das
en - ter his web of

F Db F 5 Bb

5 1 2

E

touch,
sin,

A spi - der's
But don't go

touch.

Such a

in.

1. C C7 2. Am F

5 1 5

Am6 F 5 Em B Em

mp Gold - en words he will pour in your ear, But his lies can't dis-guise what you

4 1 2 2

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Bm B7 E Cm Gm Am

fear; For a gold - en girl knows when he's kissed her It's the kiss of

Gdim F Db F

death from Mis - ter Gold - fin - ger, Pret - ty girl be -

Bb E Am F Am6 F

ware of this heart of gold, This heart is cold. He loves on - ly

Am F Am6 F5 Am F Am6 F3 Am6

gold, on - ly gold, He loves gold.

From The Motion Picture "FROM RUSSIA WITH LOVE"

FROM RUSSIA WITH LOVE

By
LIONEL BART

Moderato



From *mf* Rus - sia with love I but fly to and you. Much
Rus - sia I flew but there and then, I

Em F# B7

wis - er since my good - bye to you; I've tra - velled the world to
sud - den - ly knew you'd care a - gain; My run - ning a - round is

Em F#dim B7 E7

learn, I must re - turn from Rus - sia with love. I've seen
through, I fly to you from from

Am Em 5 1. B7 Em Am Em *To next strain*

mp

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Fine

Rus-sia with love. *rit.*

pla-ces, fac-es, and smiled for a mo-ment, but

Em Am Em Am D7 G

oh, you haunt-ed me so. Still my tongue-tied young pride, Would

Am D7 G Am D7

not let my love for you show, In case you'd say no. *mf* To

G B7 Em Am6 B F#7 B

D.S. al Fine

Dm7 G7 C Dm G7 C

G7 C Dm G7 C Dm G7

C Dm7 G7 C

mf

Dm7 G7 C B

f