

The
Mellotron

*The
Mellotron*

Instruction Manual

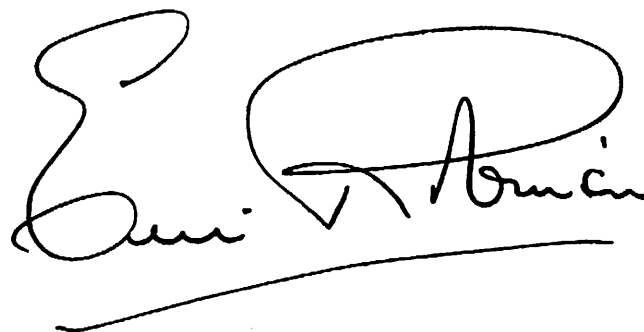
Introduction by Eric Robinson

I have spent the major part of my career pioneering music of every description through the medium of television, and it is because of this that I have great pleasure in introducing to you this brilliant new keyboard instrument—an instrument specially for the home.

All over the world there are countless people who have always wanted to play like a professional, yet either there was not the time to learn, or else those fingers would never quite go in the right places at the right time. So it happened that in many homes the piano became the stand for the photographs, and the family turned to the record player, the radio and television for their music.

Now even with only the slightest ear for music you can command your own orchestra with the new fabulous "Mellotron"—simply by using two fingers and a thumb—producing a wealth of orchestral sound never before obtainable from a single keyboard.

May I, therefore, wish you many happy hours of playing and listening to your new "Mellotron," which I regard as the greatest development in home entertainment since Television.

A handwritten signature in black ink, reading "Eric Robinson". The signature is written in a cursive style with a large, looping "E" and a stylized "R". A horizontal line is drawn underneath the signature.

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"THE MELLOTRON"

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The "Mellotron"

This Manual of Instruction is not intended to teach you to read music. Rather it is designed to show you how much of today's music can be played through a combination of numbers which produces various rhythms.

To begin with, an orchestra is generally composed of three sections, i.e.:

A Rhythm Section which carries the basic feeling of the music called tempo.

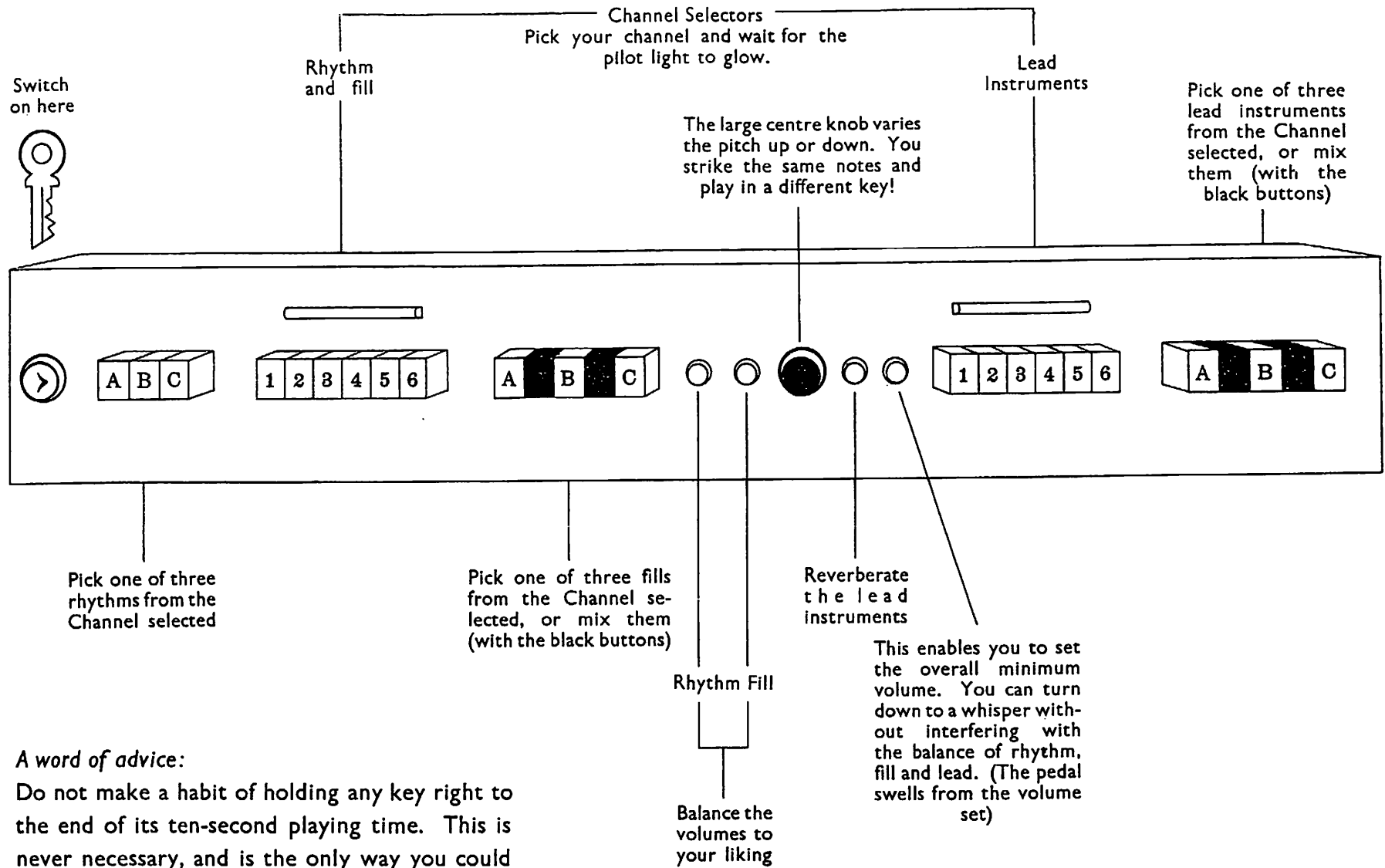
A Background or accompaniment Section, giving fulness or body to the melody, and *a Lead Section* or solo instrument, playing the melody.

The "Mellotron" is designed to play like an orchestra, apart from Channels C-2-C and A-4-A, which give you a reverberated organ and church organ register, and the three sections mentioned above can be put together with the use of only three fingers—two in the left hand playing only the octave, and one in the right playing the melody. This will give the sound of a five-piece combination.

If you can carry a tune in your head, or even whistle in key, you will be well on your way to controlling the orchestra ready and willing to play for you beneath your fingertips.

First examine the Control Panel (overleaf) which shows you how you can select your choice of rhythms; backgrounds and lead instruments.

The Control Panel



A word of advice:

Do not make a habit of holding any key right to the end of its ten-second playing time. This is never necessary, and is the only way you could eventually cause wear.

Playing the Rhythm Section

Now if you feel you are reasonably familiar with the Control Panel you can play the rhythm section with the left hand. To begin with, using the index finger of the left hand and starting on Channel 1 we find our first three rhythms, a Bosanova; a Viennese Waltz; and a Slow Waltz, which are selected by pushing the A, B or C button. Just to get the feel of the rhythm let us play each section on the keyboard one at a time. Press the A button in, and the rhythm section will produce a Bosanova rhythm when the numbered keys are depressed. Starting on the middle key marked 17, play each number for eight beats, and continue on down the keyboard until you reach Number 1.

Now push B button and the rhythm section becomes a Viennese Waltz. Starting on Number 17 let us do the same thing, only this time changing every six beats. And repeat the same process on the C button, which is a Slow Waltz, changing on every third beat.

Go through the entire rhythm register, i.e. the first seventeen keys in the left hand, and hear all the various rhythm patterns and starting on Channel 1 right through Channel 6 you will find 16 various rhythm progressions.

You will undoubtedly find yourself trying to put a melody to some of the rhythms as they bring certain pieces of music to mind. This we will do later. Let us go back to Channel 1 and introduce the background, or accompaniment section. As you will have already noticed, there are TWO keys marked 17, 16, 15, etc. etc., and by playing these together, using the full span of the left hand, i.e. little finger and thumb, you will find that, apart from the organ channels already mentioned where only two backgrounds are available you can add a choice of three backgrounds to each rhythm. Thus, if you set the controls at A-1-A you will discover that along with the Bosanova rhythm you have added strings. Try each background, i.e. A, B and C with the Bosanova, and see which one you would prefer. Strings most likely. Now change to B-1, A, B or C, and finally C-1, A, B or C. This now gives you some idea of the amount of variation that could be applied to any piece of music.

Using this as a guide, go through the entire 16 rhythm and background sections, i.e. left hand keyboard, playing the corresponding numbers simultaneously. The sound effects on Channel 5-C, and 6-C are

Playing the Rhythm Section—Continued.

not for use as background with the rhythm sections—only the A track and the B track of Channels 5 and 6 can be used in the Accompaniment Section.

Sound Effects

Apart from all the fun you will get with the sound effects on Channels 5C and 6C of the Added Background section, you will find these are a great asset when making up your family home movies.

Duplicating What We Hear

Most people when listening to music can pick out a sour note, should one appear. It may be "sharp" (above the note intended) or it may be "flat" (below the note intended). In our case we deal with four different types of chords; major, minor, diminished, or seventh. By listening to either the rhythm or the background and then duplicating the same notes in the right hand you can easily discover how the chord is built up—and you should easily hear if the chords do not match. By using Rhythm Key Number 17 as a guide you will always get the first note of the key in which you are playing.

On Channels 1 and 2 the first note is C. On Channel 3 the first note is A flat. On Channel 4 the first note is F. On Channel 5 the first note is E flat, and on Channel 6 the first note is B flat. The left hand always plays by system; this means that regardless of what the key may be, the major, minor, diminished or seventh chords are always in the same place on the keyboard.

For example:

- | | |
|-------------------------|---|
| In the key of C | the major chord is Number 17.
the C 7th chord is Number 2.
the C minor chord is Number 1. |
| In the key of A \flat | the A \flat major chord is Number 17.
the A \flat 7th chord is Number 2.
the A \flat minor chord is Number 1. |
| In the key of F | the F major chord is Number 17.
the F 7th chord is Number 2.
the F minor chord is Number 1. |
| In the key of E \flat | the E \flat major chord is Number 17.
the E \flat 7th chord is Number 2.
the E \flat minor chord is Number 1. |
| In the key of B \flat | the B \flat major chord is Number 17.
the B \flat 7th chord is Number 2.
the B \flat minor chord is Number 1. |

Duplicating What We Hear—Continued.

Therefore, regardless of what key signature you are playing in, the harmonic chords will always be correct if the same pattern is played. The only difference is that the right hand will have to play in the chosen key. The left hand is system; the right hand plays normally.

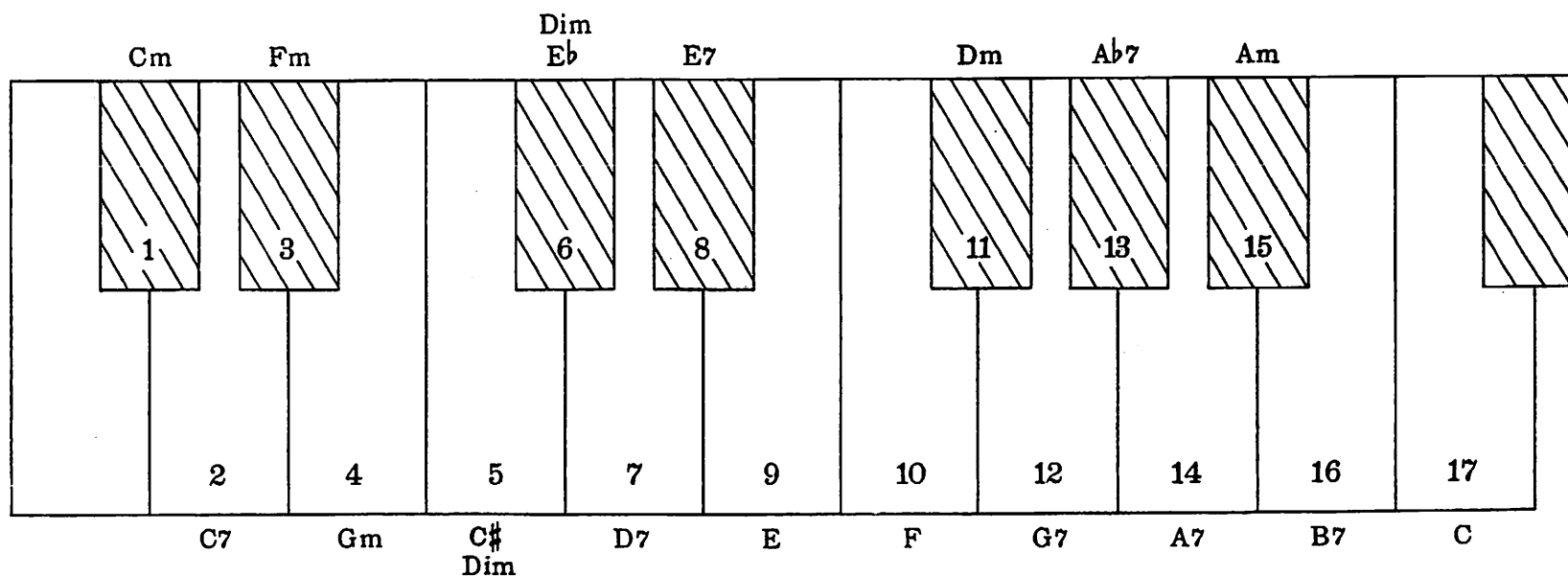
Starting to learn

One of the easiest ways of learning to play your instrument is to sing along with it, without trying to use your right hand, which would normally be playing the melody you are singing. This will help you get used to the fact that, regardless of what the tune may be, it is composed of various chords. Once you have the correct chords to a piece of music, all you have to do is change them at the appropriate time. Obviously if you finish singing *before* you have used all your chords, you have not changed them at the correct time. I am sure you will hear the mistake as soon as you go wrong. If you finish singing *after* you have used all the chords being called for, it simply means you held one or more chords too long. The transposition chart will make it possible for you to transpose—regardless of key—most of the music that has been popular for the past 50 years. It is just a matter of transposing musical chord signatures into numbers. You will find that many popular pieces of music contain as few as three or four chords. As soon as you have the correct chord sequence written as numbers, you can immediately play over 100 variations of it simply by changing the rhythm and background, and by being able to play the lead section, the amount of variation goes into the thousands.

First Practical Steps

So here we go. Let us start on Tune Number 1. I expect you know the tune, so sing or whistle this, at the same time depressing the key bearing the number indicated under the various words. Just try and you will soon find how easy it is. Some of the Tempos are slower than generally played but this is deliberately done to give you more time to find your way about.

RHYTHM	CHANNEL	ADDED BACKGROUND
A. Bossa Nova B. Viennese Waltz C. Slow Waltz	1.	A. Cello & Violin Moving Chords B. Marimba C. Celeste
	KEY C	



THE ANNIVERSARY WALTZ

CHANNEL 1. [1A BOSSA NOVA
1B VIENNESE WALTZ

Words & Music by
AL DUBIN & DAVE FRANKLIN

KEY C

Sing or whistle the tune

Tell me I may al - ways dance the An - ni - ver - sa - ry Waltz with
17 C 5 C#dim

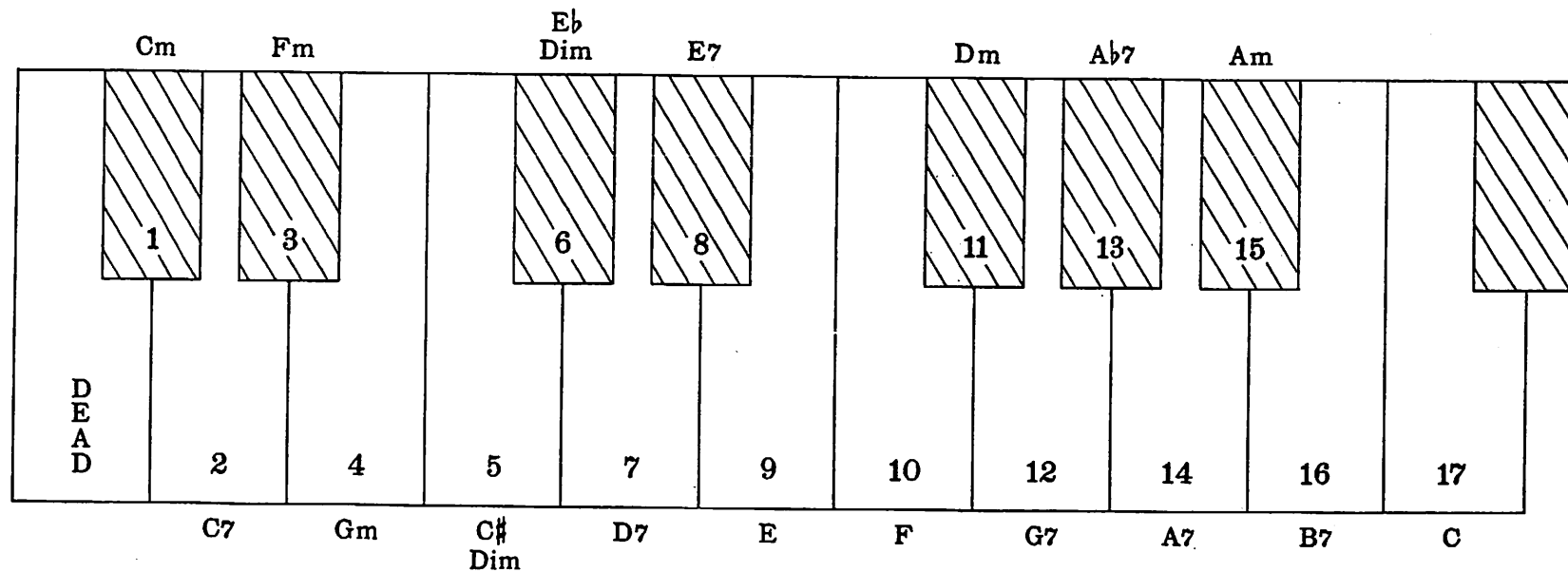
you. Tell me this is real ro - mance, An an - ni - ver - sa - ry
11 Dmi 12 G7 11 Dm 12 G7 11 Dm

dream come true. Let this be the an - them to our fu - ture
12 G7 17 C 2 C7 10 F

years, To mil - lions of smiles and a few lit - tle tears. May I
14 A7 7 D7 12 G7 17 C

al - ways lis - ten to the An - ni - ver - sa - ry Waltz with you.
14 A7 7 D7 12 G7 17 C

RHYTHM	CHANNEL	ADDED BACKGROUND
A. Rhumba B. Afro-Cuban C. Reverberated Organ (Single Notes)	2.	A. Guitar B. Afro-Cuban C. Reverberated Organ (Single Notes)
	KEY C	



FIVE MINUTES MORE

CHANNEL 2. [2A RUMBA
2B AFRO-CUBAN

Words by SAMMY CAHN

Music by JULE STYNE

KEY C

Sing or whistle the tune

Give me five min-utes more, On - ly five min-utes more, Let me stay, let me stay in your

Bracket chords optional $\frac{17}{C}$ $\frac{8}{E7}$ $\frac{10}{F}$ $\frac{14}{A7}$ $\frac{11}{Dmi}$ $\frac{7}{D7}$ $\frac{12}{G7}$ $\frac{11}{Dmi}$ $\frac{12}{G7}$

arms. — Here am I beg-ging for On - ly five min-utes more, On - ly

$\frac{17}{C}$ $\frac{8}{E7}$ $\frac{10}{F}$ $\frac{14}{A7}$ $\frac{11}{Dmi}$ $\frac{7}{D7}$

five min-utes more of your charms. — All week long I dreamed a - bout our

$\frac{12}{G7}$ $\frac{11}{Dmi}$ $\frac{12}{G7}$ $\frac{17}{C}$ $\frac{2}{C7}$ $\frac{10}{F}$ $\frac{3}{Fmi}$

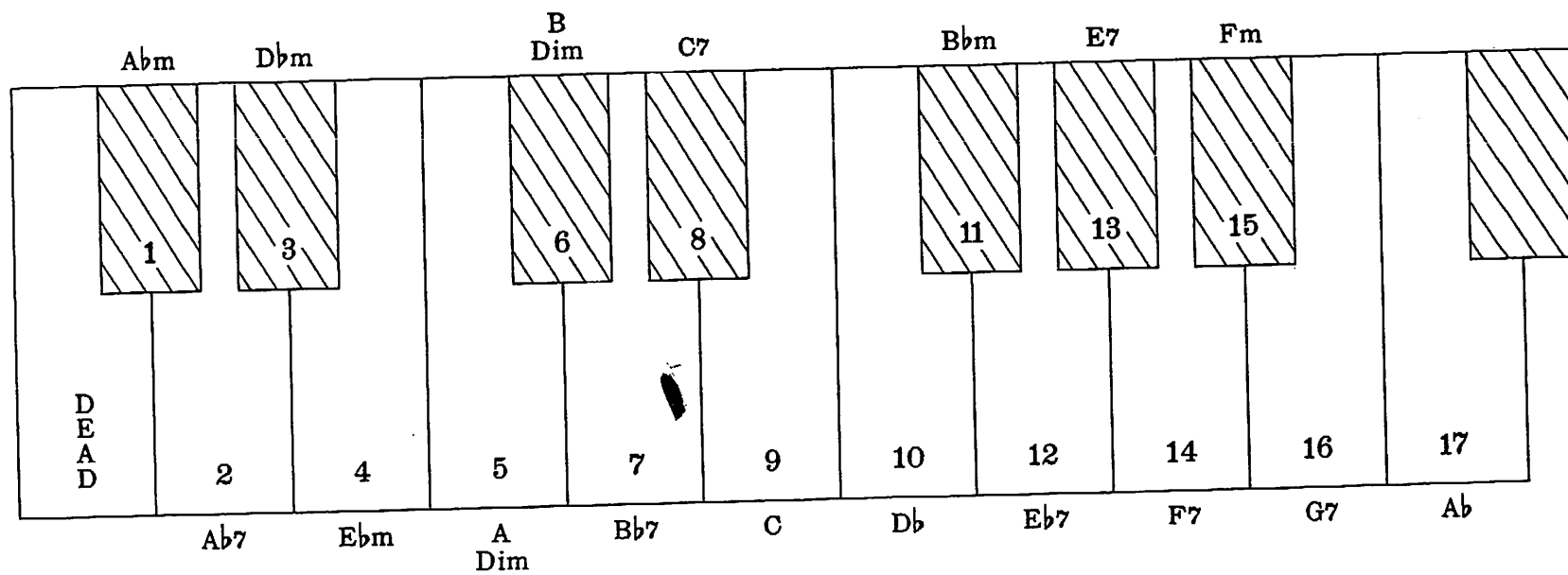
Sat-ur-day date. — Don't you know that Sun-day morn-ing you can sleep late? — Give me five min-utes

$\frac{17}{C}$ $\frac{10}{F}$ $\frac{17}{C}$ $\frac{7}{D7}$ $\frac{12}{G7}$ $\frac{17}{C}$

more, On - ly five min-utes more, Let me stay, let me stay in your arms. —

$\frac{8}{E7}$ $\frac{10}{F}$ $\frac{14}{A7}$ $\frac{11}{Dmi}$ $\frac{7}{D7}$ $\frac{12}{G7}$ $\frac{11}{Dmi}$ $\frac{12}{G7}$ $\frac{17}{C}$

RHYTHM	CHANNEL	ADDED BACKGROUND
A. Dixie Land B. Slow Foxtrot C. Foxtrot	3.	A. Trombone B. Clarinet, Alto, Tenor C. Woodwind
	KEY Ab	



BLUEBERRY HILL

CHANNEL 3. [3B SLOW FOX-TROT
3C FOX-TROT

Words and Music by
AL LEWIS, LARRY STOCK
& VINCENT ROSE

KEY $A\flat$

Sing or whistle the tune

I found my thrill — On Blue-ber-ry Hill, — On Blue-ber-ry Hill — When I found

$\frac{10}{17}$ $\frac{17}{12}$
 $D\flat$ $A\flat$ $E\flat 7$

you. — The moon stood still — On Blue-ber-ry Hill, — And lin-gered un - til —

$\frac{17}{2}$ $\frac{10}{17}$ $\frac{17}{12}$
 $A\flat$ $A\flat 7$ $D\flat$ $A\flat$ $E\flat 7$

— my dreams came true. — The wind in the wil - low played — Love's sweet mel - o - dy; —

$\frac{17}{10}$ $\frac{17}{10}$ $\frac{17}{17}$
 $A\flat$ $D\flat$ $A\flat$ $D\flat$ $A\flat$

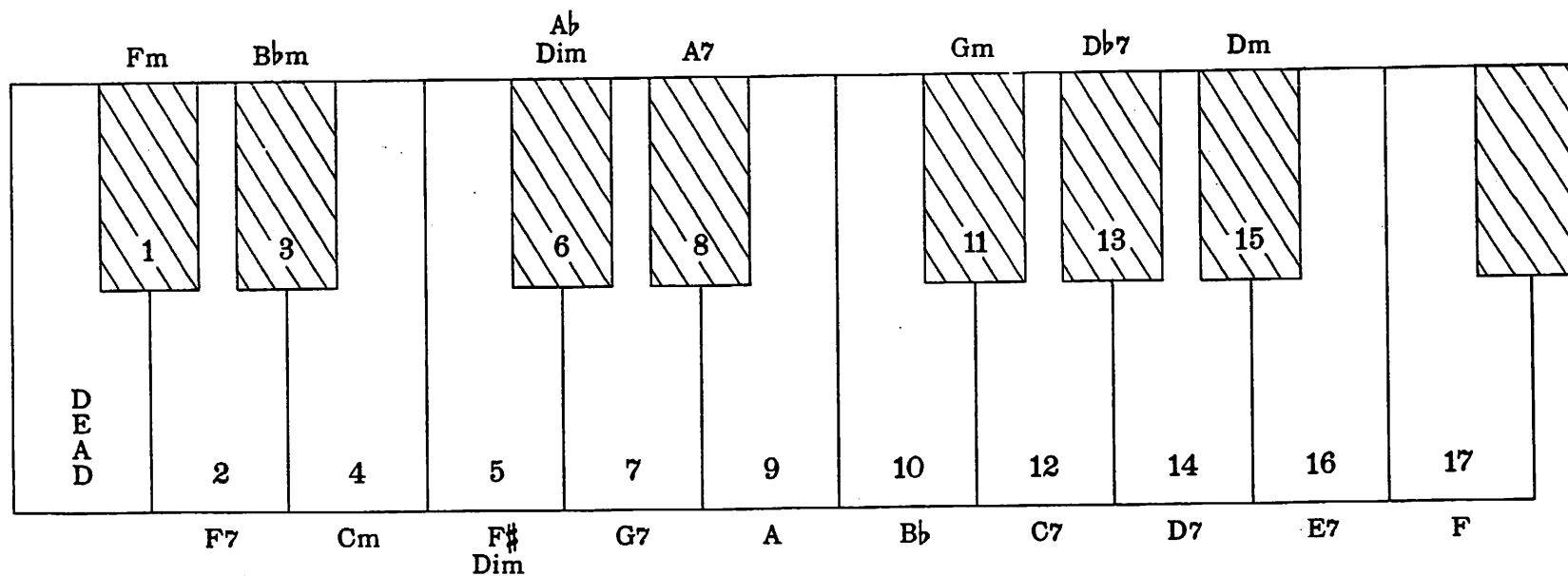
— But all of those vows we made — Were nev - er to be — Tho' we're a - part, —

$\frac{16}{9}$ $\frac{9}{16}$ $\frac{16}{9}$ $\frac{12}{2}$ $\frac{2}{10}$
 $G 7$ C $G 7$ C $E\flat 7$ $A\flat 7$ $D\flat$

— You're part of me still — For you were my thrill — On Blue-ber-ry Hill. —

$\frac{17}{12}$ $\frac{17}{17}$
 C $E\flat 7$ $A\flat$

RHYTHM	CHANNEL	ADDED BACKGROUND
A. Church Organ (Single Notes) B. Cha- Cha C. Moving Bass	4.	A. Church Organ (Single Notes) B. Swinging Flutes C. Cello & Violin Chords
	KEY F	



ENJOY YOURSELF

CHANNEL 4. [4B CHA-CHA
4C MOVING BASS

Words by HERB MAGIDSON
Music by CARL SIGMAN

KEY F

Sing or whistle the tune

En - joy your - self, it's la - ter than you think; En - joy your - self, while you're still in the
17 F 12 C7

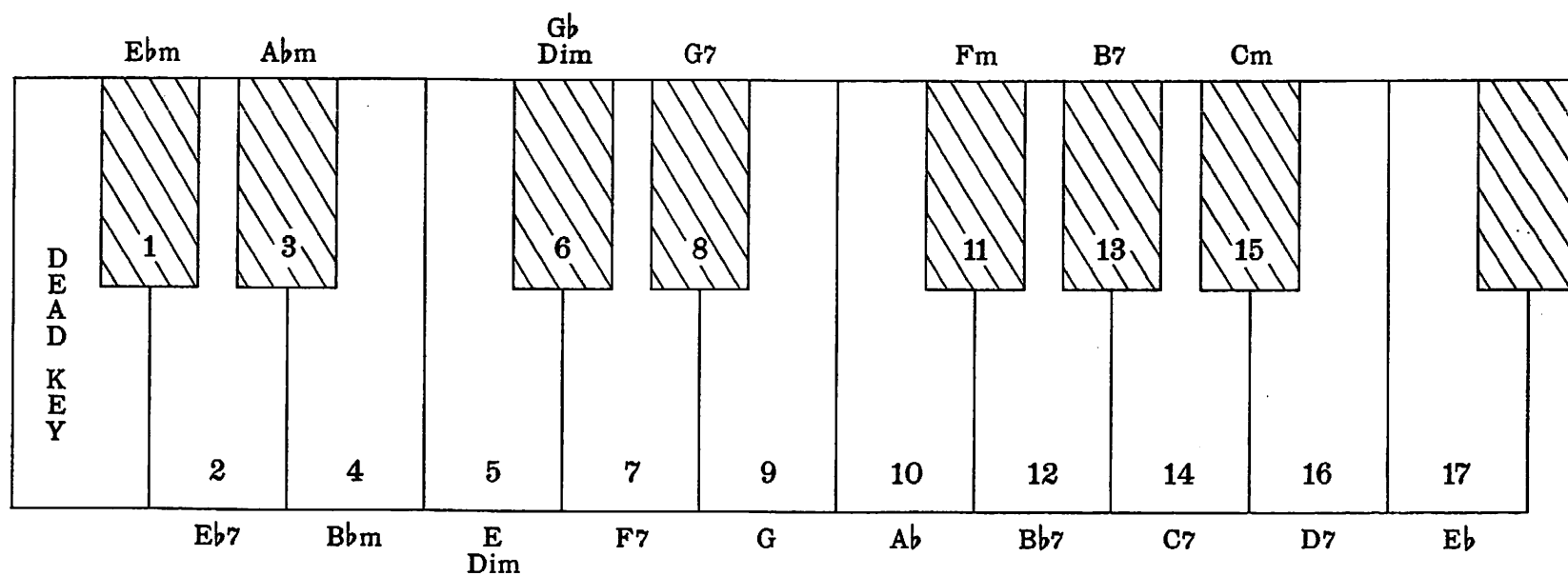
pink. The years go by as quick - ly as a wink, En - joy your - self, en - joy your - self, it's
17 F 2 F7 10 Bb 17 F

la - ter than you think. You work and work for years and years, You're al - ways on the go, You
11 12 17 12 17 12
Gmi7 C7 F C7 F C7

nev - er take a min - ute off, too bus - y mak - ing dough. Some day you say you'll have your fun when
11 12 17
Gmi C7 F

you're a mil - lion - aire, I - mag - ine all the fun you'll have in your old rock - ing chair.
2 10 17 11 12 17
F7 Bb F Gmi C7 F

RHYTHM	CHANNEL	ADDED BACKGROUND
A. Foxtrot B. Bolero C. Tango	5.	A. Piano Chords Moving B. 3 Clarinets C. Sound Effects
	KEY E \flat	



VAYA CON DIOS

CHANNEL 5. [5B BOLERO

Words and Music by
LARRY RUSSELL, INEZ JAMES
& BUDDY PEPPER

KEY E \flat



Sing or whistle the tune

Now the ha - ci - en - da's dark the town is sleep - ing Now the time has come to part -
vil - lage mis - sion bells are soft - ly ring - ing if you lis - ten with your heart -
dawn is break - ing through a grey to - mor - row But the mem - o - ries we share -
17 12 11
E \flat B \flat 7 Fmi

the time for weep - ing Va - Ya con dios my dar - ling. Va - Ya con di - os my
you'll hear them sing - ing Va - Ya con dios my dar - ling.
are there to bor - row Va - Ya con dios my dar - ling. 12 11 12
B \flat 7 E \flat E \flat 7 A \flat B \flat 7 Fmi B \flat 7

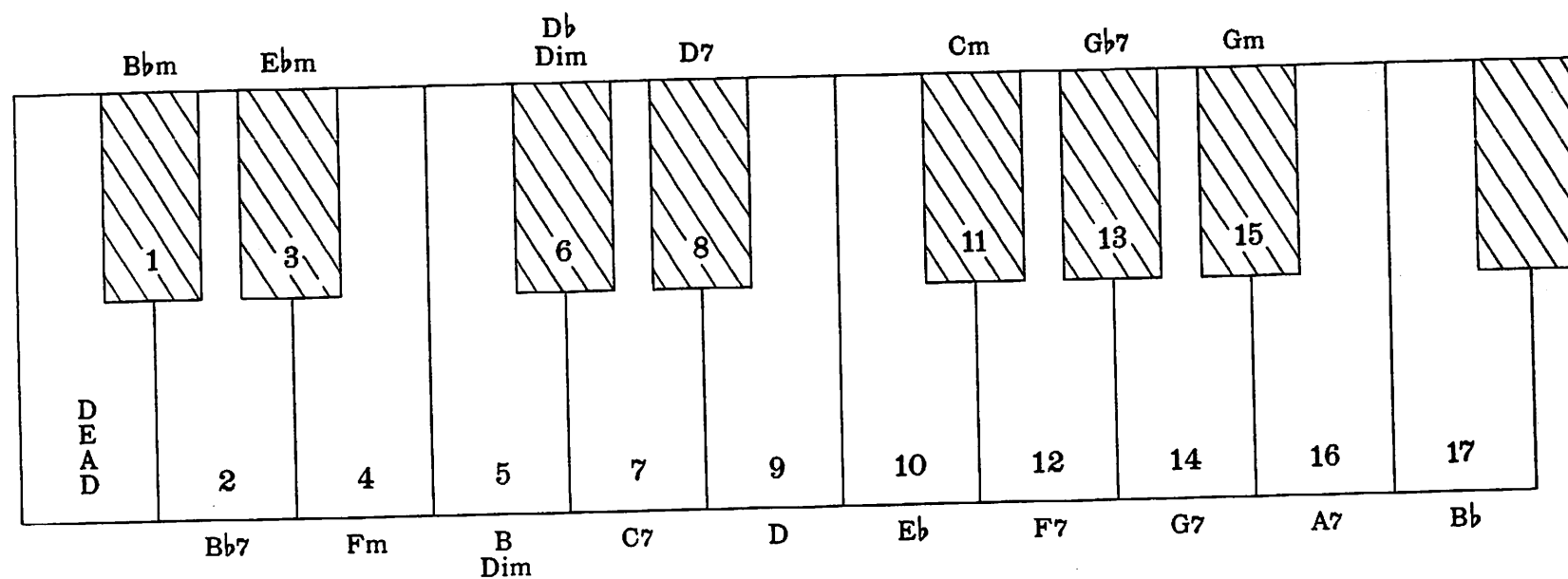
love Now the Va - Ya con di - os my love Where ev - er you may be I'll be be -
17 12 12 11 12 17 13 17 4 2
E \flat B \flat 7 B \flat 7 Fmi B \flat 7 E \flat B \flat E \flat B \flat mi E \flat 7

- side you, Al - though you're man - y mil - lion dreams a - way Each night I'll say a pray'r -
10 4 2 10 15
A \flat B \flat mi E \flat 7 A \flat Cmi

a pray'r to guide you to hast - en ev - ry lone - ly hour of ev - 'ry lone - ly day Now the
7 12 15 7 12
F7 B \flat 7 Cmi F7 B \flat 7

D.S. al Fine

RHYTHM	CHANNEL	ADDED BACKGROUND
A. Jazz Foxtrot B. Samba C. Fast Jazz Bass	6.	A. Piano Chords B. Electronic Organ Chords C. Sound Effects
	KEY B \flat	



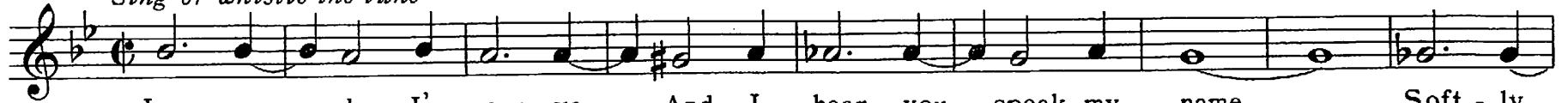
LOVER

CHANNEL 6. [6B SAMBA
6C JAZZ BASS

Words by LORENZ HART
Music by RICHARD RODGERS

KEY B \flat $\text{\textcircled{S}}$

Sing or whistle the tune



Lov - er, — when I'm near you — And I hear you — speak my name — Soft - ly —
Lov - er, — when we're danc - ing — Keep on glanc - ing — in my eyes — Till love's
Lov - er, — please be ten - der — When you're ten - der — fears de - part — Lov - er —

17
B \flat

16
A7

4
Fmi

14
G7

13
G \flat 7



— in my ear you — breathe a flame. —
— own en - tranc - ing — mu - sic dies. —
— I sur - ren - der — to my

heart. —

12
F7

17
B \flat

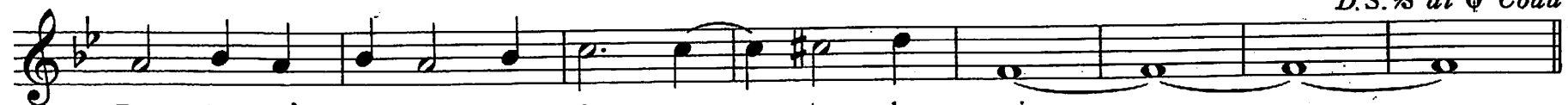
11
Cmi

12
F7

17
B \flat



All of my fu - ture is in you — You're ev - 'ry plan I de - sign —
9 16 9 16
D A7 D A7



Prom - ise you'll al - ways con - tin - ue — to be mine. —
15 7 12 11 12
Gmi C7 F7 Cmi F7

D.S. $\text{\textcircled{S}}$ al $\text{\textcircled{S}}$ Coda

COME TO THE BALL

CHANNEL 1. [1B VIENNESE WALTZ

Words by ADRIAN ROSS
Music by LIONEL MONCKTON

KEY C

Play melody on right hand keyboard

Come with me, come to the ball, Mu - sic and mer - ri - ment
17 C 11 Dmi 12 G7 11 Dmi 12 G7

call Gold - en and gay are the lamps a - bove,
17 C 6 Eb dim 12 G7

Ev - e - ry tune is a song of love! La - dies that come to the ball,
17 C 11 Dmi

I am in love with you all, Each has a
12 G7 11 Dmi 12 G7 4 Gmi 14 A7 7 D7

part of my heart At the ball at the ball!
17 C 11 Dmi 12 G7 17 C

I'VE GOT SIXPENCE

CHANNEL 1.-1A BOSSA NOVA
or: CHANNEL 2.-2B AFRO-CUBAN

KEY C

Words and Music by
BOX, COX and HALL

Play melody on right hand keyboard

The musical score is written on a single treble clef staff. The melody consists of eighth and quarter notes, with some phrases spanning across bar lines. Chords are indicated by numbers (17, 7, 12, 2, 10, 3) and letters (C, D7, G7, C7, F, Fmi) below the staff. The lyrics are written below the staff, aligned with the notes.

I've got six - pence Jol - ly, jol - ly six - pence I've got six - pence to
 last me all my life I've got tup-pence to spend and tup-pence to lend And
tup-pence to send un - to my wife — No cares have I to grieve —
 me No pret - ty lit - tle girl to de - ceive — me I'm as hap - py as a
 King be - lieve — me, As I go roll - ing — home . —

LITTLE OLD LADY

CHANNEL 3. [3C FAST SHUFFLE

Words and Music by
HOAGY CARMICHAEL
and STANLEY ADAMS

KEY Ab

♩

Play melody on right hand keyboard

Lit-tle old La - dy, pass - ing by, Catch - ing ev - 'ry one's eye, You have such a
bon-net set in place, And a smile on your face, You're a per - fect
la - dy, time for tea, Here's a kiss, two or three, You're just like that

12 17 7 12 17
Eb7 Ab Bb7 Eb7 Ab

to Coda 1 2

charm - ing man - ner sweet and shy. Lit-tle old lav - en - der and lace. —
pic - ture in your
little old la - dy

10 7 12 17 17 12 17
Db Bb7 Eb7 Ab Ab Eb7 Ab

Lit-tle smile of wel - come here, Lit-tle ray of sun - shine there, Ev - 'ry - one is

2 10 3 17 7
Ab7 Db Dbmi Ab Bb7

D.♩ al Coda CODA

glad to meet you Walk - ing round the square. Lit-tle old I hold dear to me.
12 5 7 12 17 17 12 17
Eb7 Adim Bb7 Eb7 Ab Ab Eb7 Ab

PEDRO, THE FISHERMAN

CHANNEL 4. [4B CHA-CHA
4C MOVING BASS

KEY F

Words by HAROLD PURCELL
Music by HARRY PARR DAVIES

Play melody on right hand keyboard

♩ Ped - ro the fish - er - man was al - ways whist - ling such a mer - ry call; —
And in the ev - ning when the lights were gleam - ing And they had to part, —
17 11 12 11 12 17
F Gmi C7 Gmi C7 F

al *♩* Coda
— Girls who were pass - ing by would hear him whist - ling by the
12 17 11 12 11
C7 F Gmi C7 Gmi

har - bour wall. — But his sweet-heart, Ni - na who loved him true al - ways knew
12 17 10 3
C7 F Bb Bbmi

*D. ♩ al *♩* Coda* *♩* CODA
That his song be - longed to her a - lone — As he sailed his boat a - way
17 7 11 12 10
F G7 Gmi C7 Bb

Ech - o - ing a - cross the bay came the tune that ling - ered in her heart. —
17 11 12 17
F Gmi C7 F

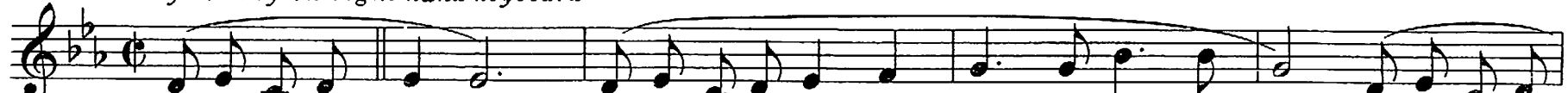
ISN'T IT ROMANTIC

CHANNEL 5. 5B BOLERO
5C TANGO

KEY E \flat


Words by LORENZ HART
Music by RICHARD RODGERS

$\%$
Play melody on right hand keyboard




Is - n't it ro - man - tic? Mu - sic in the night, A dream that can be heard Is - n't it ro -
-man - tic? Mere - ly to be young on such a night as this Is - n't it ro -
17 12 17 12 17 12
E \flat B \flat 7 E \flat B \flat 7 E \flat B \flat 7

to Coda \oplus




-man - tic? Mov - ing shad - ows write the old - est mag - ic word. I hear the breez - es play - ing
-man - tic? Ev - 'ry note that's sung is like a lov - er's kiss. Sweet sym - bols in the moon - light,
17 12 17 5 11 12 8
E \flat B \flat 7 E \flat Edim Fmi B \flat 7 G7

D. $\%$ al \oplus Coda



in the trees a - bove. While all the world is say - ing you were meant for love. Is - n't it ro -
15 8 15 2 10 12 8 15 7 12
Cmi G7 Cmi E \flat 7 A \flat B \flat 7 G7 Cmi F7 B \flat 7

\oplus CODA



Do you mean that I will fall in love per - chance? — Is - n't it ro - mance? —
15 3 17 12 17
Cmi A \flat mi E \flat B \flat 7 E \flat

DEAR HEARTS AND GENTLE PEOPLE

CHANNEL 6. [6B SAMBA
6C JAZZ BASS

Words by BOB HILLIARD
Music by SAMMY FAIR

KEY Bb

Play melody on right hand keyboard

I love those dear hearts and gen-tle peo-ple — Who live in my home town. Be-cause those
good book from "Fri" till Mon-day, — That's how the week-end goes. — I've got a

17 10 17 12
Bb Eb Bb F7

to Coda 1 dear hearts and gen-tle peo-ple will nev-er ev-er let you down. — They read the
dream house I'll build there one day with
dear hearts and gen-tle peo-ple who

17 10 3 17 12 17
Bb Eb Ebmi Bb F7 Bb

pick-et fence and ramb-ling rose. — I feel so wel - come each time that I re - turn That my

17 12 17 10 17
Bb F7 Bb Eb Bb

hap-py heart keeps laugh-ing like a clown. — I love the

15 7 12
Gmi C7 F7

live and love in my home town.

17 12 17
Bb F7 Bb

ROSES O! PICARDY

CHANNEL 1. [1A BOSSA NOVA

KEY C

Words by FRED E. WEATHERLY

Music by HAYDN WOOD

Play melody on right hand keyboard

2nd time al Coda ☐

"Ro - ses are shin - ing in Pi - car - dy in the hush of the sil - ver
ro - ses will die with the sum-mer time, and our roads may be far a -

12 17 11 12
G7 C Dmi G7

dew, Ro - ses are flow'r - ing in Pi - car - dy, but there's nev - er a

17 8 14 11 7
C E7 A7 Dmi D7

rose like you! And the - part. But there's one rose that

15 7 11 12 17 8 14
Ami D7 Dmi G7 C E7 A7

☐ CODA

dies not in Pi - car - dy 'tis the rose that I keep in my heart.

7 11 12 17
D7 Dmi G7 C

MISTER SANDMAN

CHANNEL 2. [2A RUMBA

Words and Music by
PAT BALLARD

KEY C

Play melody on right hand keyboard

2nd time al Coda ♪

Mis - ter Sand - man bring me a dream, — Make her com - plex - ion like
Sand - man I'm so a - lone — Don't have no - bod - y to

[12] 17 16 8
G7 C B7 E7

peach - es and cream. Give her two lips like ros - es in clo - ver,

14 7 11 12
A7 D7 Dmi G7

Then tell me that my lone-some nights are o - ver. call my own, — Please turn on

17 13 12 14 11
C Ab7 G7 A7 Dmi

your mag - ic beam, — Mis - ter Sand - man, bring me a dream. —

3 17 7 12 17
Fmi C D7 G7 C

LOVE IS JUST AROUND THE CORNER

CHANNEL 3. [3C FAST SHUFFLE

Words and Music by
LEO ROBIN &
LEWIS E. GENSLE

KEY Ab

Play melody on right hand keyboard

Love is just a-round the cor-ner, An-y co-sy lit-tle
I'm a sen-ti-men-tal mour-ner, And I could-n't be for-
let's go cud-dle in a cor-ner, An-y co-sy lit-tle

7 12 17 7 12
Bb7 Eb7 Ab Bb7 Eb7

cor-ner, Love is just a-round the cor-ner when I'm a-round you.
-lorn-er, When you keep me on a cor-ner just wait-ing for you.
cor-ner, Love is just a-round the cor-ner and I'm a-round you.

17 7 12 17 14 7 12 17
Ab Bb7 Bb7 Ab F7 Bb7 Eb7 Ab

Fine

Ve-nus de Mi-lo was not-ed for her charms, But

8 15 8 15
C7 Fmi C7 Fmi

strict-ly be-tween us, You're cut-er than Ve-nus and what's more you've got arms. So

7 15 7 15 7 12
Bb7 Fmi Bb7 Fmi Bb7 Eb7

D.S. al Fine

THERE IS A TAVERN IN THE TOWN

CHANNEL 4. 4B CHA-CHA
4C MOVING BASS

KEY F

There is a tav-ern in the town, in the town, And there my dear love sits him
- dieu, a - dieu kind friends a - dieu, a-dieu, a - dieu, I can no long-er stay with

17 12 17
F C7 F

down, sits him down, And drinks his wine 'mid laugh - ter free, And
you, stay with you, I'll hang my harp on a weep-ing wil - low tree, And

12 17 2 10 6
C7 F F7 Bb Abdim

nev - er, nev - er thinks of me. Fare thee well, for I must leave thee, Do not
may the world go well with thee.

12 17 10 17 12
C7 F Bb F C7

Fine

let the part-ing grieve thee, And re - mem-ber that the best of friends must part, must part, A -

17 12 17 10 17 12
F C7 F Bb F C7

D.S. al Fine

CHANNEL 5. 5B BOLERO

KEY $E\flat$

Play melody on right hand keyboard

GREENSLEEVES

Lyric adapted by H.W.

Music arranged by CLIVE RICHARDSON

A - las! my love — you do me wrong — To cast me off — so dis -

10 $A\flat$ 17 $E\flat$ 12 $B\flat 7$ 15 Cmi

- cour - teous - ly; For I have lov'd — you, oh so long, — De - light - ing

9 G 10 $A\flat$ 17 $E\flat$ 12 $B\flat 7$ 15 Cmi

in — your com - pa - ny. For O Green - sleeves — was all my

8 $G 7$ 15 Cmi 17 $E\flat$ 12 $B\flat 7$

joy, — And O Green - sleeves — was my de - light, And O Green -

15 Cmi 9 G 17 $E\flat$

- sleeves was my heart of gold, — My love - ly La - dy Green - sleeves.

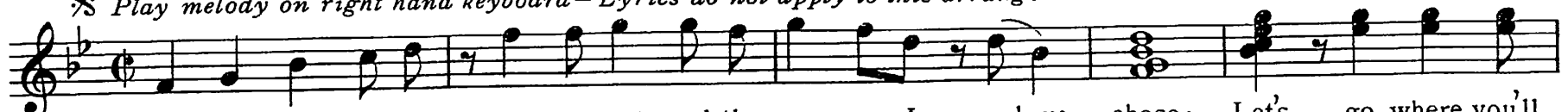
12 $B\flat 7$ 15 Cmi 8 $G 7$ 15 Cmi

BUTTONS AND BOWS

CHANNEL 6. [6B SAMBA
6C JAZZ BASS


Words and Music by
JAY LIVINGSTON
and RAY EVANS

♫ Play melody on right hand keyboard - Lyrics do not apply to this arrangement



East is east and west is west and the wrong one I have chose; Let's go where you'll
bu - ry me in this prai - rie, Take me where the ce - ment grows; Let's move down to
bones de-nounce the buck - board bounce and the Cac - tus hurts my toes; Let's va-moose where

17 10
Bb Eb




keep on wear - in' those frills and flow'rs and but - tons and bows. Rings and things and
some big town where they love a gal by the cut o' her clothes and You'll stand out in
gals keep us - in' those silks and sat'ns and lin - en that shows, and You're all mine in

17
Bb



but-tons and bows. Don't I'll love you in buck - skin or

12 17 12 2 10
F7 Bb F7 Bb7 Eb



skirts that you've home - spun, But I'll love ya' long - er, strong - er where yer friends don't tote a gun. My

17 7 12
Bb C7 F7

I GET ALONG WITHCUT YOU VERY WELL

CHANNEL 1. 1A BOSSA NOVA

Words and Music by
HOAGY CARMICHAEL

Play melody on right hand - Lyrics do not apply to this arrangement

I get a-long with - out you ver- y well, Of course I do - Ex-cept when
I've for - got - ten you, just like I should, Of course I have - Ex-cept to
I get a-long with - out you ver- y well, Of course I do - Ex-cept per -

FILL

soft rains fall and drip from leaves, Then I re - call the thrill of be - ing shel-tered in your
hear your name or some-one's laugh that is the same But I've for - got - ten
- haps in spring but I should nev - er think of spring For that would sure - ly

to Coda 1

arms, Of course I do, But I get a - long with - out you ver- y

well. 2 you just like I should — What a guy! —

What a fool am I — To think my break-ing heart could kid the moon;

What's in store? — Should I 'phone once more? No it's best that I

D. % al Coda
stick to my tune.

⊕ CODA
break my heart in two.

I'LL WALK ALONE

CHANNEL 2. 2A RUMBA

Words by SAMMY CAHN

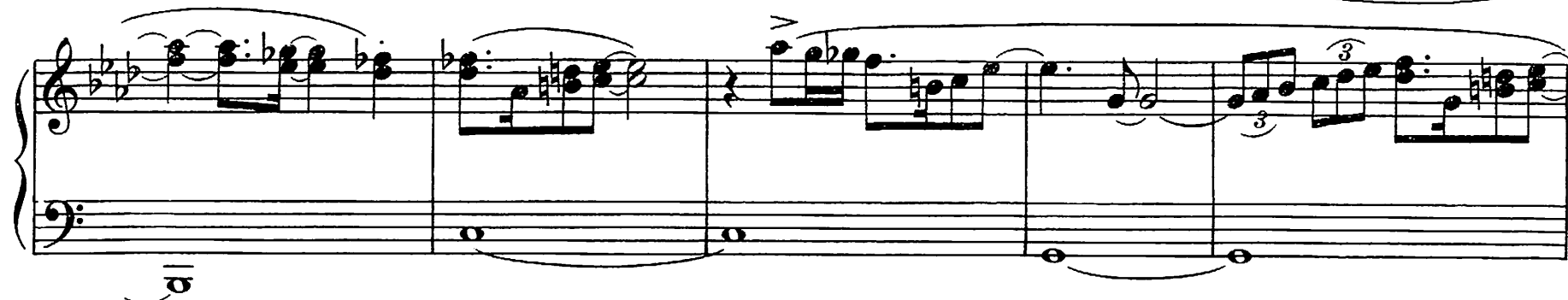
Music by JULE STYNE

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line. The first system includes a 'FILL' instruction in the piano part. The second system includes a triplet of eighth notes in the vocal line. The third system continues the melody and accompaniment.

I'll walk a - lone be-cause, to tell you the truth, I'll be lone - ly. I don't mind be-ing

lone - - ly When my heart tells me you are lone-ly too. I'll walk a - lone, they'll ask me

why and I'll tell them I'd rath - er; There are dreams I must gath - - er, Dreams we fash-ioned the



TWO SLEEPY PEOPLE

CHANNEL 4. 4B CHA-CHA

Words by FRANK LOESSER
Music by HOAGY CARMICHAEL

Here we are, out of cig-ar-ettes, Hold-ing hands and yawn-ing, Look how late it gets. Two sleep-y peo-ple, by

The first system of musical notation is in 4/4 time, featuring a treble and bass staff. The melody is in G major, with a key signature of one sharp (F#). The lyrics are written below the treble staff.

dawn's ear-ly light, And too much in love to say "Good-night." Hear we are, In the cosy chair,

The second system continues the melody. It includes a triplet of eighth notes in the treble staff. The lyrics are written below the treble staff.

Guess we ought to leave it, But we're staying there. Two sleep-y people, with noth-ing to say, And

The third system concludes the piece. It includes a triplet of eighth notes in the treble staff. The lyrics are written below the treble staff.

too much in love to break a - way. Do you re - mem - ber the nights we used to lin - ger in the hall?

Fa - ther did - n't like you at all. Do you re - mem - ber the rea - son why we mar - ried in the fall? To

rent this lit - tle nest, and get a bit of rest. Well here we are Just where we be - gan Drowsy lit - tle la - dy,

Do - sy mis - ter man Two sleepy peo - ple, by dawn's early light, and too much in love to say good - night.

CHANNEL 5B BOLERO

SLEEPY LAGOON

Words by JACK LAWRENCE

Music by ERIC COATES

A sleep-y la - goon, a trop-i - cal moon and two on an is - land, A sleep-y la -

FILL

The first system of musical notation for 'Sleepy Lagoon' is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with triplets and eighth notes. The lyrics are written below the treble staff, with a 'FILL' instruction under the first measure.

-goon and two hearts in tune in some lull-a - by - land. The fire - flies gleam, re-flect in the

The second system of musical notation continues the melody and piano accompaniment. The lyrics are written below the treble staff, with a comma after 'lull-a' and a period after 'land'.

stream, they spar-kle and shim - mer, A star from on high falls out of the

The third system of musical notation continues the melody and piano accompaniment. The lyrics are written below the treble staff, with a comma after 'shim - mer' and a period after 'the'.

sky and slow-ly grows dim-mer; The leaves from the trees all dance in the

breeze and float on the rip - ples. We're deep in a spell as night-in-gales

tell of ros-es and dew; The mem-o - ry of this mo-ment of love will haunt me for-

- ev - er. A trop-i - cal moon, a sleep-y la - goon and you.

CHANNEL 6. 6C JAZZ BASS

THAT OLD BLACK MAGIC

Words by JOHNNY MERCER
Music by HAROLD ARLEN

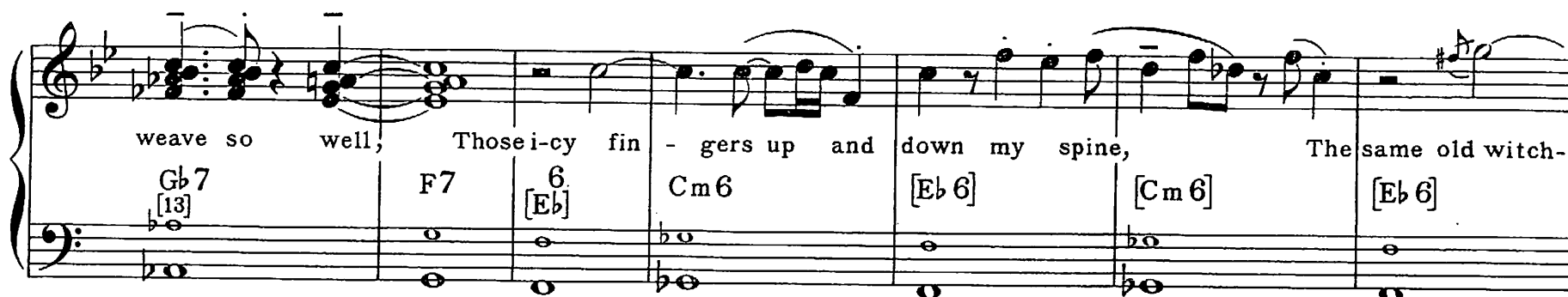
That old black mag - ic has me in its spell, That old black mag - ic that you

FILL B \flat 6



weave so well, Those i-cy fin - gers up and down my spine, The same old witch-

G \flat 7 [13] F7 6. [Eb] Cm6 [Eb 6] [Cm 6] [Eb 6]



- craft when your eyes meet mine The same old tin - gle that I feel in - side And

[F 7] [Bb] F7 B \flat 6



then that el - e - va - tor starts its ride And down and down I go, 'round and 'round

[Eb m6] [Eb 6] Eb m6 [Bb 6]

b $\overline{\sigma}$ $\overline{\sigma}$ b $\overline{\sigma}$

I go, like a leaf that's caught in the tide. I should stay a - way

D \flat dim Eb 6 [Eb m6] [Bb 6] [Gm 6]

b $\overline{\sigma}$ b $\overline{\sigma}$

but what can I do I hear your name And I'm a - flame, A flame with such

[Bb 6] [A13] [D7] [G7] Cm 6

b $\overline{\sigma}$ b $\overline{\sigma}$ # $\overline{\sigma}$

a burn - ing de - sire that on - ly your kiss can put out the fire. For

[Eb m6] [F 13]

b $\overline{\sigma}$ $\overline{\sigma}$ b $\overline{\sigma}$ $\overline{\sigma}$

you're the lov - er I have wait - ed for The mate that fate had me cre - at - ed for

[Bb 6] Fm 6 [Bb 7]

And ev - 'ry time your lips meet mine Darling down and down I go,

[Eb 6] [Eb m 6] Eb 6 Eb m 6

'Round and 'round I go in a spin, Lov-ing the spin I'm in Un-der that

[Bb] [Db dim] Eb 6 Eb m 6

old black mag - ic called love!

C7 [F 7] [Bb 6]

Use of Chord Finders

As you will see, there are five Chord Finders supplied with your instrument. The first is marked Channels 1 and 2, and the remainder Channels 3, 4, 5, 6.

To enable you to learn quickly the chords that you are playing, insert the relevant Chord Finder for the Channel selected behind the first 17 notes of the Left Hand. By this means you will immediately be able to see the name of each chord as you press its corresponding key. You will be surprised at the speed with which you can dispense with these Chord Finders because your ear will soon start telling you which chord you are playing.

In fact, from an educational point of view, you will find these Chord Finders will teach anyone, young or old, a rapid appreciation of the chord structure.

Other Instruments can play along

As this instrument is fitted with variable pitch control, concert pitch is always attainable, and anybody who plays a lead instrument can stand in and add their own contribution. By using only the Rhythm Section and the "live" lead instruments you will immediately have the sound of a DANCE combination, and by adding the background with the left thumb, the sound of additional instrumentalists will also be brought in.















Key Transposition Chart

The purpose of the Transposition Chart is to enable you to take a piece of sheet music, regardless of the key in which it may be written, and translate the chord symbols into the corresponding chord numbers which then enable you to play in any of the five keys contained in the instrument.

Thus, if you have a piece of music written in the key of G and you wish to play it in an alternative key, you just read up and down the G column, allocating the correct chord numbers against the corresponding chord symbols. Having done this, you can then play the music in any of the five original keys on the instrument by simply choosing the appropriate channel, whilst still continuing to use the same chord numbers in the left hand.

One constant rule: The key in which you choose to play with your left hand is governed by the channel you select, and your right hand must always play in this same key.

TRANSPOSITION CHART

Channel		1	2	3	4	5	6										
Sharps or flats		None	None														
Chord Number	17	C	C	A \flat	F	E \flat	B \flat	G	D	A	E	B	F \sharp	D \flat	G \flat	C \flat	
Chord Number	16	B7	B7	G7	E7	D7	A7	F \sharp 7	C \sharp 7	A \flat 7	E \flat 7	B \flat 7	F7	C7	F7	B \flat 7	
Chord Number	15	A \flat mi	A \flat mi	F \flat mi	D \flat mi	C \flat mi	G \flat mi	E \flat mi	B \flat mi	F \sharp mi	C \sharp mi	A \flat mi	E \flat mi	B \flat mi	E \flat mi	A \flat mi	
Chord Number	14	A7	A7	F7	D7	C7	G7	E7	B7	F \sharp 7	C \sharp 7	A \flat 7	E \flat 7	B \flat 7	E \flat 7	A \flat 7	
Chord Number	13	A \flat 7	A \flat 7	E7	D \flat 7	B7	G \flat 7	E \flat 7	B \flat 7	F7	C7	G7	D7	A7	D7	G	
Chord Number	12	G7	G7	E \flat 7	C7	B \flat 7	F7	D7	A7	E7	B7	F \sharp 7	C \sharp 7	A \flat 7	D \flat 7	G \flat 7	
Chord Number	11	D \flat mi	D \flat mi	B \flat mi	G \flat mi	F \flat mi	C \flat mi	A \flat mi	E \flat mi	B \flat mi	F \sharp mi	C \sharp mi	A \flat mi	E \flat mi	A \flat mi	D \flat mi	
Chord Number	10	F	F	D \flat	B \flat	A \flat	E \flat	C	G	D	A	E	B	G \flat	C \flat	E	
Chord Number	9	E	E	C	A	G	D	B	F \sharp	C \sharp	A \flat	E \flat	B \flat	F	B \flat	E \flat	
Chord Number	8	E7	E7	C7	A7	G7	D7	B7	F \sharp 7	C \sharp 7	A \flat 7	E \flat 7	B \flat 7	F7	B \flat 7	E \flat 7	
Chord Number	7	D7	D7	B \flat 7	G7	F7	C7	A7	E7	B7	F \sharp 7	C \sharp 7	A \flat 7	E \flat 7	A \flat 7	D \flat 7	
Chord Number	6	E \flat dim	E \flat dim	Bdim	A \flat dim	G \flat dim	D \flat dim	B \flat dim	Fdim	Cdim	Gdim	Ddim	Adim	Edim	Adim	Ddim	
Chord Number	5	C \sharp dim	C \sharp dim	Adim	F \sharp dim	Edim	Bdim	G \sharp dim	D \sharp dim	A \sharp dim	F	Cdim	Gdim	Ddim	Gdim	Cdim	
Chord Number	4	G \flat mi	G \flat mi	E \flat mi	C \flat mi	B \flat mi	F \flat mi	D \flat mi	A \flat mi	E \flat mi	B \flat mi	F \sharp mi	C \sharp mi	A \flat mi	D \flat mi	G \flat mi	
Chord Number	3	F \flat mi	F \flat mi	D \flat mi	B \flat mi	A \flat mi	E \flat mi	C \flat mi	G \flat mi	D \flat mi	A \flat mi	E \flat mi	B \flat mi	G \flat mi	B \flat mi	E \flat mi	
Chord Number	2	C7	C7	A \flat 7	F7	E \flat 7	B \flat 7	G7	D7	A7	E7	B7	F \sharp 7	D \flat 7	G \flat 7	B7	
Chord Number	1	C \flat mi	C \flat mi	A \flat mi	F \flat mi	E \flat mi	B \flat mi	G \flat mi	D \flat mi	A \flat mi	E \flat mi	B \flat mi	F \sharp mi	D \flat mi	G \flat mi	B \flat mi	