

THE  
**Monkees**

**GREATEST**

**HITS**



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# THEME FROM THE MONKEES

Words and Music by  
TOMMY BOYCE and BOBBY HART

Am F

Here we come, - walk-in-down the street, - we get the fun-ni-est  
An - y - time, - or an - y place, - just look ov - er your

*mp*

D G7 to Coda G7 C

looks from ev - 'ry - one we meet. - Hey, hey we're the Monk - ees - and  
shoul - der guess whos standing there. -

F G C F G C F G

people say we monkey a - round. - But we're too bus - y sing - ing - to put an - y - bod - y down

1 A Am F

- We go wher - ev - er we want - to - do what we like to do - we

D G7

don't have time to get rest-less there's al-ways something new.— Hey, hey we're the Monk-

2 A Am C F G7

We're just try-in' to be friend-ly,— come and watch us sing and play,—

C F G7 C F G7 A D.C. al Coda (unis.)

we're the young gen-er-a - tion— and we got something to say.—

CODA G7 C F G C

Hey, hey we're the Monk - ees— you nev-er know where we'll be found,—

F G C F G A G

so you'd bet-ter get read - y— we may be com-in' to your town... Hey, hey we're the Monk-

*Repeat and fade*



# LAST TRAIN TO CLARKSVILLE

Words and Music by  
TOMMY BOYCE and BOBBY HART

Bright rock

Piano introduction in G major, 4/4 time. The right hand plays a simple melody, and the left hand provides a rhythmic accompaniment with eighth notes.

Take the last train to Clarks - ville and I'll meet you at the sta - tion. You can  
Take the last train to Clarks - ville, I'll be wait - ing at the sta - tion. We'll have

Musical notation for the first verse, including a G7 chord diagram above the first measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.


be there by four thir - ty 'cause I've made your res - er - va - tion. Don't be  
time for cof - fee flav - ored kis - ses and a bit of con - ver - sa - tion,

Musical notation for the second verse, continuing the piano accompaniment and vocal melody.

slow,  
Oh... } Oh, no, no, no! Oh, no, no, no!

Musical notation for the final section, featuring a G7 chord diagram above the first measure. The tempo is marked 'slow' and the lyrics are 'Oh, no, no, no!'.


G7



'Cause I'm leav - ing in the morn - ing and I must see you a -  
 Take the last train to Clarks - ville, now I must hang up the

gain. We'll have one more night to - geth - er 'til the morn ing brings my  
 phone. I can't hear you in this nois - y rail - road sta - tion all a -

C7



train. And I must go. \_\_\_\_\_ } Oh, no, no, no!  
 lone I'm feel - in' low. \_\_\_\_\_ }

D7



Oh, no, no, no! \_\_\_\_\_ And I don't know if I'm

ev - er com - ing home. \_\_\_\_\_ Take the

3rd time D.S. and fade

# PLEASANT VALLEY SUNDAY

Words and Music by  
GERRY GOFFIN and CAROLE KING

Fast Rock Beat

*mf* R.H.  
L.H.

Bb

The lo - cal rock group down the street is try - ing  
See Mis - sus Gray, she's proud to - day be - cause her  
(Vocal ad lib.)

Fm7/Bb

Bb

hard to learn their song. They ser - e - nade  
ros - es are in bloom; and Mis - ter Green.

Fm7/Bb



the week-end squire — who just came out to mow the lawn. }  
 he's so se - rene, — he's got a T. V. in ev - 'ry room. }



An - oth - er pleas - ant val - ley Sun - day,



To Coda

{ char - coal burn - ing ev - 'ry where.  
 here in sta - tus sym - bol land.



Oth - ers Rows of hous - es that are all the  
 com - plain a - bout how hard life

Chord diagrams: Cm, Bb, Cm, Gm7, Cm, Gm7, F

same is and the no kids one just seems don't to un-der-care stand.

1. 2. F Cm7/F

Crea-ture com-fort goals

F Cm7/F F Cm7/F

can on-ly numb-my soul, they make it hard for me to see.

F Cm7/F F Cm7/F

(Ah. ) My thoughts all seem to stray



F Cm7/F F

to plac - es far a - way, — I need a

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for F major and Cm7/F are provided above the staff.

Cm7/F F Cm7

change of scen - er - y.

The second system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B-flat4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Cm7/F, F major, and Cm7 are shown above the staff.

Bb

*D.S. al Coda*

The third system shows the piano accompaniment continuing. The key signature changes to three flats (B-flat, E-flat, and A-flat). The piano part features a melodic line in the right hand and a bass line in the left hand. A *D.S. al Coda* instruction is present at the end of the system.

Coda

Cb/Eb Db/F Gb Cb

An - oth - er pleas - ant val - ley

The fourth system begins with a *Coda* section. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Cb/Eb, Db/F, Gb, and Cb are provided above the staff.



Sun - day - - - - - here in



sta-tus sym - bol land.



Play 7 times increasing in volume

An - oth - er

*mf*



pleas-ant val - ley Sun - day.

*fff*

# SHE

Words and Music by  
TOMMY BOYCE and BOBBY HART

Steady four

*D* *C*

She, she told me that she loved me.  
She, she de-voured all my sweet love

*mf*

*D*

And like a fool I believed her from the start.  
Took all I had and then she fed me dirt.

She, she said she'd never  
She, she laughed when I was

*C* *D*

hurt me. Then she turned around and broke my heart. Why am I  
cry - ing. Ha! It was such a joke to see the way it hurt.

*D+* *G* *Gm* *D*

stand-ing here, miss-ing her and wish-ing she were here?

to Coda ⊕

Bm D Bm F

She on-ly did me wrong; I'm bet-ter off a-lone. And now I

C F

know just why she keeps me hang-in' 'round. She needs some-

C Bb C

one to walk on so her feet don't touch the ground. But I

love her and I need her. I want her, Yea! Yea! Yea! Yea! Yea! Yea!

She! \_\_\_\_\_ Girl, you really know how to turn a man inside out!

*D.S. al ⊕ and fade*

She! \_\_\_\_\_ Sometimes I wonder how I'm gonna stand around here and take it!

*D.S. al ⊕ and fade*

She on - ly did me wrong;  
I'm bet - ter off a - lone.

*fade*

CODA



# DAYDREAM BELIEVER

Words and Music by  
JOHN STEWART

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a descending sequence, while the left hand provides a steady bass line with quarter notes.

Oh, I could hide 'neath the wings of the blue-bird as she sings; the  
rings, and we rise, wipe the sleep out of our eyes. The

Chords: F, Gm, Am, Bb

The first system of the vocal melody is written on a single staff with lyrics underneath. The piano accompaniment continues below, with the right hand playing chords and the left hand playing a bass line. Chord diagrams for F, Gm, Am, and Bb are provided above the vocal staff.

1. six o'clock a-larm would nev-er ring. But it shav-ing ra-zor's

2.

Chords: F, Dm, G7, C7, F, Dm

The second system features a first ending (marked '1.') and a second ending (marked '2.'). The vocal melody and piano accompaniment continue. Chord diagrams for F, Dm, G7, C7, F, and Dm are shown above the vocal staff.

cold — and it stings. Cheer up sleep - y Jean. —

Chords: Gm7, C7, F, Bb, C7, Am

The final system concludes the piece. The vocal melody and piano accompaniment end with a final chord. Chord diagrams for Gm7, C7, F, Bb, C7, and Am are provided above the vocal staff.

B $\flat$  C7 Dm B $\flat$  F B $\flat$  F Dm

Oh, what can it — mean to a day-dream be-liev-er and a home-com-ing

G7 C7 F Gm

queen. ————— I once thought of you as a  
good times start but then with a

Am B $\flat$  F Dm G7

white knight on a steed. Now you know how hap-py we can be. —————  
dol-lar one to spend. But

C7 F Dm Gm7 C7 F

*D. S. and fade out*

— Oh, and our how much, ba-by, do we real-ly need? —————

# A LITTLE BIT ME, A LITTLE BIT YOU

Words and Music by  
NEIL DIAMOND

Moderate Rock

Piano introduction in B-flat major, 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic bass line in the bass clef. A dynamic marking of *f* (forte) is present at the beginning.

Walk out! Don't know  
Girl, don't you walk out, we got things to say.  
just what I said wrong but girl, I a-pol-o-gize.

Talk out! Don't go  
Let's have it talked out 'n' things 'll be O. K.  
here's where you be-long now wipe the tears from your eyes.

Chord diagrams for guitar are provided above the vocal line: C, Bb, C, Bb, C, Bb, C, Bb.

Chord diagrams for guitar are provided above the vocal line: C, Bb, C, Bb, C, Bb, C, Bb.

Girl, I don't want to fight; I'm a lit-tle bit

Chord diagrams for guitar are provided above the vocal line: F, Bb, F, Bb, C, F, Bb, F, Bb, C7.

F Bb F Bb C7 F Bb F Bb C

wrong,— you're a lit-tle bit right.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: F, Bb, F, Bb, C7, F, Bb, F, Bb, and C. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

F Bb F Bb C F Bb F Bb C7

Girl, you know that it's true; It's a lit-tle bit

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: F, Bb, F, Bb, C, F, Bb, F, Bb, and C7. The piano accompaniment continues with chords and moving lines.

F Bb F Bb C7 F Bb F

me,— and a lit-tle bit you, too!

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: F, Bb, F, Bb, C7, F, Bb, and F. The piano accompaniment continues with chords and moving lines.

C F Bb F C F Bb F

This system contains the final line of music. It features a vocal line with a final note and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: C, F, Bb, F, C, F, Bb, and F. The piano accompaniment concludes with chords and moving lines.

# I WANNA BE FREE

Words and Music by  
TOMMY BOYCE and BOBBY HART

Relaxed

E7 A D A

1. I wan-na be free free like the blue-bird fly-ing by me\_ like the  
free don't say you love me say you like me\_ when

D A D C#m

waves out on the blue sea\_ if your love has to tie\_ me\_ don't  
I need you be - side me\_ stay close e - nough to guide me\_ con -

Bm 1 E7 2 E7

try\_ me\_ say good - bye. 2. I wan-na be oh.  
fide in me\_ oh

C#m Bm C#m

I wan-na hold your hand walk a - long the sand laugh-ing in the sun\_ always



Bm C#m Bm E7

hav - ing fun\_ do - ing all those things with - out an - y strings to tie me down.

A D A D

I wan - na be free like the warm sep - tem - ber wind babe say you'll be my

A D C#m Bm

friend babe, we can make it to the end\_ babe a - gain\_ babe, I got - ta

E7 A E7

say: I want to be free I want to be free.

A E7 A

I want to be free.

# (I'm Not Your) STEPPING STONE

Words and Music by  
TOMMY BOYCE and BOBBY HART

Moderately

Piano introduction in G major, 4/4 time, marked 'Moderately'. The music consists of a series of chords in the right hand and a simple bass line in the left hand.

Lead and Vocal

Chord diagrams for the first system: E, G, A, C, E, G, A, C. A '2nd time only' marking is present at the end of the system.

I I I I I'm not your step-ping stone ————— You're

Vocal line and piano accompaniment for the first system. The vocal line starts with four 'I' notes, followed by the lyrics 'I'm not your step-ping stone' and 'You're'.

Chord diagrams for the second system: E, G, A, C, E, G.

try-ing to make your mark \_\_\_ in so - ci - e - ty \_\_\_\_\_ Us - ing all the tricks that you  
I first met you girl, you did - n't have no shoes \_\_\_\_\_ But now you're walk-in' 'round like you're

Vocal line and piano accompaniment for the second system. The vocal line continues with the lyrics 'try-ing to make your mark \_\_\_ in so - ci - e - ty \_\_\_\_\_ Us - ing all the tricks that you I first met you girl, you did - n't have no shoes \_\_\_\_\_ But now you're walk-in' 'round like you're'.

Chord diagrams for the third system: A, C, E, G, A, C.

used on me \_\_\_\_\_ You're read-ing all them high \_\_\_ fash-ion mag - a - zines \_\_\_\_\_ The  
front page news. \_\_\_\_\_ You been aw-ful care-ful 'bout the friends you choose \_\_\_\_\_ But

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics 'used on me \_\_\_\_\_ You're read-ing all them high \_\_\_ fash-ion mag - a - zines \_\_\_\_\_ The front page news. \_\_\_\_\_ You been aw-ful care-ful 'bout the friends you choose \_\_\_\_\_ But'.

E G G C E G A C

clothes you're wear - ing late - ly caus - ing pub - lic — scenes. } I said I I I I I'm not your step - ping stone  
 you won't find my name — in your book of Who's Who.

E G A C E G A C E G

I I I I I'm not your step - ping stone. —

A C E G A E G A E G A E G A

not your step - ping stone, not your step - ping

E G A E G A E G A E G A

1. stone! When stone, not your step - ping

2. Repeat and fade

Repeat and fade

# I'M A BELIEVER

Words and Music by  
NEIL DIAMOND

Moderate Tempo

The piano introduction for the first system consists of two staves. The right hand plays a series of chords: G, D, F, G. The left hand plays a steady eighth-note bass line.

I thought love was on - ly true in fair - y tales,  
I thought love was more or less a giv - en thing,

The vocal line is in the treble clef with lyrics. The piano accompaniment is in the grand staff. Chord diagrams for G, D, F, and G are shown above the vocal line.

and for some-one else — but not for me. —  
seems the more I gave — the less I got. —

The vocal line continues with lyrics. The piano accompaniment continues with chords D, F, and G. Chord diagrams for D, F, and G are shown above the vocal line.

Love was out to get me. That's the way it seemed —  
What's the use in try - in'? All you get is pain. —

The vocal line concludes with lyrics. The piano accompaniment concludes with chords C and G. Chord diagrams for C and G are shown above the vocal line.

C G D

Dis-ap-point-ment haunt-ed all my dreams.  
When I need-ed sun-shine I got rain.

CHORUS G C G C G C G C

Then I saw her face, now I'm a be-liev-er! Not a

G C G C G C G C G

trace of doubt in my mind. I'm in love,

C G F

1. 2. D. S. and start to fade at

I'm a be-liev-er! I could-n't leave her if I tried.



# SHADES OF GRAY

Words and Music by  
BARRY MANN and CYNTHIA WEIL

Moderately Slow

Piano *f* *molto legato*

Lead or Vocal

When the world and I were young just yes - ter - day, \_\_\_\_\_  
I re - mem - ber when the an - s - wers seemed so clear, \_\_\_\_\_

Piano *mf*

Lead or Vocal

Life was such a sim - ple game a child could play. \_\_\_\_\_ It was  
We had nev - er lived with doubt or tast - ed fear \_\_\_\_\_ It was

Lead or Vocal

eas - y then to tell right from \_\_\_\_\_ wrong, \_\_\_\_\_ Eas - y then to tell weak from strong, \_\_\_\_\_  
eas - y then to tell truth from \_\_\_\_\_ lies, \_\_\_\_\_ Sell - ing out from com - pro - mise, \_\_\_\_\_  
eas - y then to know what was \_\_\_\_\_ fair, \_\_\_\_\_ When to keep and when to share, \_\_\_\_\_

F C Am Dm Em F6 G F G

When a man should stand and — fight — or just go a - long.)  
 Who to love and who to — hate — the fool-ish from the wise.)  
 How much to pro - tect your — heart — and how much to care.) But to - day there is no

C Am Dm G7 C F G Am G F

day or night; — To - day there is no dark or light; — To - day there is no black or white, —

C F G7sus G7 To Coda 1. G7 2. D. S. al Coda

on - ly shades of gray. — — — — — It was

Coda G7 C F G7sus G7

— — — — — on - ly shades of gray. — — — — —  
 fade

# LISTEN TO THE BAND

Words and Music by  
MICHAEL NESMITH

Moderately In Four

The piano introduction consists of two staves. The right hand plays a complex, rhythmic melody with many accidentals, starting with a forte (*f*) dynamic. The left hand plays a steady eighth-note accompaniment.

Hey, hey, mer - cy wom - an plays a song and no one lis - tens,

*mf*

Guitar chords: G, D, Em7

I need help I'm fall - ing a - gain, — Play the drum a lit - tle loud - er  
Play the drum a lit - tle loud - er

Guitar chords: G, D7, G, D

tell me I can live with-out her if I on - ly lis - ten to the band, — } Lis - ten to the band,  
tell them they can live with-out her if they on - ly lis - ten to the band, — }

Guitar chords: Em, G, D7, G

D7 Am Em7 B7

INSTRUMENTAL

Were'nt they good they made me hap-py.

Bb7 A7 G D Em7

3

I think I can make it a-lone. — Hey, hey, mer-cy wom-an plays a song and no one lis-tens

3

G D7 G D

I need help I'm fall - ing a-gain, — Play the drums a lit - tle loud - er,

Em7 G D7 G

Tell us we can live with-out her now that we have lis-tened to the band. —

G D7 G D7 G

Lis-ten to the band.

*p* *f*

Detailed description: This system contains the first two measures of music. The top staff shows guitar chords: G, D7, G, D7, G. The piano accompaniment features a bass line with eighth notes and chords in the right hand. Dynamics *p* and *f* are indicated. The instruction "Lis-ten to the band." is written above the piano part.

D7 Am Em7

INSTRUMENTAL

*f*

Detailed description: This system is labeled "INSTRUMENTAL" and contains measures 3-5. The guitar chords are D7, Am, and Em7. The piano part features a more active bass line and chords in the right hand, starting with a forte (*f*) dynamic.

B7 A7 G D

3

Start to fade out

Detailed description: This system contains measures 6-8. The guitar chords are B7, A7, G, and D. A triplet of eighth notes is marked with a "3". The instruction "Start to fade out" is written at the end of the system.

Em7 G D7 G

Detailed description: This system contains the final two measures of music. The guitar chords are Em7, G, D7, and G. The piano part concludes with sustained chords in the right hand and a final bass note.



A LITTLE BIT ME, A LITTLE BIT YOU

**DAYDREAM BELIEVER**

I'M A BELIEVER

**I WANNA BE FREE**

LAST TRAIN TO CLARKSVILLE

**LISTEN TO THE BAND**

PLEASANT VALLEY SUNDAY

**SHADES OF GRAY**

SHE

**(I'M NOT YOUR) STEPPIN' STONE**

THEME FROM THE MONKEES



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