

**ORGEL**

**GALA**

**SERIE**

**Welterfolge  
am laufenden Band  
für elektronische Orgel**

**I Left My Heart In San Francisco**

**Spanish Eyes**

**Hernando's Hideaway**

**Fascinating Rhythm**

**Arrivederci Roma**

**I'll Close My Eyes**

**I'm Beginning To See The Light**

**In mir klingt ein Lied**

**Plaisir d'amour**

**On A Slow Boat To China**

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**SIKORSKI**

1030

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MUSIKVERLAG HANS SIKORSKI • HAMBURG



# I Left My Heart In San Francisco

(Ich träum' so gern von San Francisco)

monlightbal tpo 100

Originaltext:  
Douglass Cross

Slowfox

Musik: George Cory  
Bearb.: Willi Nagel

bigbanbal tpo 73

midnightswing tpo 100

The love - li - ness of Pa - ris seems  
some - how sad - ly gay. The glo - ry that was Rome is of an - oth - er day. I've been  
ter - ri - bly a - lone and for - got - ten in Man - hat - tan. I'm go - ing  
home to my cit - y by the bay, I left my



Refrain

heart in San Fran - cis - co. High on a

Bb Bb7 Bb6 Bb° Cm7

hill, it calls - to me. To be where

Fsus4 Cm7 Cm7 F7 F7+ Bb Bb7 Bb6 Dm Cm7 C#°

lit - tle cab - le cars climb half way to the stars! The morn - ing

Bb Dm7 Bb Dm Bb° Am Am7 D9-

fog may chill the air I don't care! My love waits

Gm Gm7 C9 C9- Cm7 F7 F° Cm7 F7 Bb°



there in San Fran - cis - co, a - bove the

Bb Bb7 Bb6 Bb° Cm7

blue and win - dy sea. When I come

F7 Eb F Eb D C D7 Dj7 D7

home to you, San Fran - cis - co, your gol - den

G7/5+ G7 F G7 Gm7 C7 C9 H9 C9

sun will shine for me! 1. I left my 2.

Cm7 Gm7 Cm9 F9- Bb6 Ab6 Bb6 rit. Bb6

# Spanish Eyes

(Rot ist der Wein)

Originaltext:  
Charles Singleton/Eddy Snyder

Musik:  
Bert Kaempfert  
Bearb.: Willi Nagel

## 8beatadria tpo 112

*p* *f*

G

1. Blue \_\_\_\_\_ Span - ish eyes, \_\_\_\_\_ Tear-drops are fall - ing  
 2. Blue \_\_\_\_\_ Span - ish eyes, \_\_\_\_\_ pret - ti - est eyes in  
 1.-2. Rot \_\_\_\_\_ ist der Wein, \_\_\_\_\_ blau ist das Meer und

*mf*

G

1. from \_\_\_\_\_ your Span - ish eyes. \_\_\_\_\_ Please, \_\_\_\_\_ please don't  
 2. all \_\_\_\_\_ of Mex - i - co. \_\_\_\_\_ True \_\_\_\_\_ Span - ish  
 1.-2. strah - lend der Son - nen - schein. \_\_\_\_\_ Süß \_\_\_\_\_ wie der

*f* *mf*

D7

1. cry, \_\_\_\_\_ This is just a - dios and not good - bye. \_\_\_\_\_  
 2. eyes \_\_\_\_\_ Please smile for me once more be - fore I go. \_\_\_\_\_  
 1.-2. Wein, \_\_\_\_\_ so soll die Lie - be im - mer für uns sein. \_\_\_\_\_

*f*

G



1.-2. Soon \_\_\_\_\_ I'll re - turn \_\_\_\_\_  
 1. Hörst du \_\_\_\_\_ ist das Lied? \_\_\_\_\_  
 2. Rot \_\_\_\_\_ der Wein, \_\_\_\_\_

*mf*

1.-2. Bring - ing you all the love your heart can hold. \_\_\_\_\_ Please \_\_\_\_\_  
 1. Spürst du das Wun - der, das mit uns ge - schieht? \_\_\_\_\_ Jah - -  
 2. blau ist das Meer und wird es im - mer sein. \_\_\_\_\_ Jah - -

*f* *ff*

G7 C Cm

1. \_\_\_\_\_ say Si Si \_\_\_\_\_ Say you and your Span - ish eyes will wait for  
 1. re ver - geh'n, \_\_\_\_\_ doch die ser Tag bleibt für uns bei - de

*mf*

G D7

1. me. \_\_\_\_\_ 1. \_\_\_\_\_ 2. \_\_\_\_\_  
 1. schön. \_\_\_\_\_

G



# Hernando's Hideaway

aus dem Musical „Herz im Pyjama“ (Pajama Game)

Tango

Musik und Text:  
R. Adler/J. Ross  
Bearb.: Willi Nagel

Tango Tempo

1. I know a dark se -  
2. All you see are

1. clud - ed place, a place where no one knows your face, a glass of wine, a  
2. sil - hou - ettes, and all you hear are cas - ta - nets, and no one cares how.

1. fast em-brace, It's called Her-nan-do's Hide a way! O - lay!!  
2. late it gets, not at Her-nan-do's Hide a way! O - lay!!

At the Gol-den Fin-ger-bowl or an - y place you go,

*mf*

C7 Fm C7

Fm Bbm6 C7

Fm C7 Fm C7 Fm Fm C7 Fm

C7 C9- C7 C9- Fm



You will meet your Un-cle Max and ev - ry - one you know.

C7 C9- C7 C9- Fm

But if you go to the spot that I am think-in' of,

F7 F9- F7 F9- Bbm Bbm

You will be free to gaze at me and talk of love! Just

G7 C#° G7 C7 H7 C7

knock three times and whis-per low, that you and I were sent by Joe, then

C7 Fm

strike a match and you will know, you're in Her-nan-do's Hide-a-way! O-lay!!

C7 Fm C7 Fm C7 Fm

*D.S. al Fine*



# Fascinating Rhythm

(Ja - ja - ja - der Rhythmus)

Originaltext:  
Ira Gershwin

Foxtrott

Musik:  
George Gershwin  
Bearb.: Willi Nagel

Moderato

*mf*

C7 Db7 C7

Fas - ci - nat - ing Rhythm, you've got me on the go, Fas - ci - nat - ing Rhyth - m I'm all a - qui - ver.

C7 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

What a mess you're making! The neighbors want to know why I'm al - ways shak - ing just like a fliv - ver.

F7 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7

Each morn - ing I get up with the sun, (Start a hop - ping nev - er stop - ping)

Bb (Bbj) Gm7 C7 C7+ F



to find at night, no work has been done. I know that

Chord chart for the first system: Dm7, G7, C7, C<sup>o</sup>

once it did - n't mat - ter. But now you're do - ing wrong, when you start to pat - ter, I'm so un - hap - py.

Chord chart for the second system: C7, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7

Won't you take a day off? De - cide to run a - long somewhere far a - way off, and make it snap - py!

Chord chart for the third system: F7, Cm7, F7, Cm7, F7, Cm7, F7, Cm7, F7, Cm7, F7, Cm7, F7

Oh, how I long to be the man I used to be!

Chord chart for the fourth system: Bb, Gm6, A7, Dm, F, G7

Fas - ci - nat - ing Rhy - thm, Oh, won't you stop pick - ing on me!

Chord chart for the fifth system: C7, Gm7, C7, Gm7, C7, G7, C7, F, Db7, F

D.C. al Fine



# Arrivederci, Roma

## Beguine

Deutscher Text:  
Glando

Musik:  
Renato Rascel  
Bearb.: Willi Nagel

### 8beatadria tpo 112

#### Beguine

#### Refrain

Ar - ri - ve - der - ci, Ro - ma, \_\_\_\_\_

*ad lib 8va*

*mf*

G G Cm D7 G

leb' wohl, auf Wie - der - seh'n! \_\_\_\_\_

1. Wer dich ein - mal  
2. Doch ich geh nicht

H7 C E7 Am D7

1. sah der muß dich lie - ben, vie - le Dich - ter ha - ben dich be - schrie - ben, doch nur wer dich  
2. fort für al - le Zei - ten, ü - ber - all - soll mich dein Bild be - glei - ten, bald ist wie - der

D Am7 D7 Am7 D7

1. kennt, kann mei - ne  
2. Früh - ling, dann werd'

1. Sehn - sucht auch ver - stehn! \_\_\_\_\_

2. Ar - ich dich wie - der

Am7 D7 Cm6 D7 G Bb7 Am7 D7 D7



sehn!

Im Schein ei-ner al-ten La-ter-ne, von ur-al-ten Bäu-men um-

Chords: G, Gm, Cm, Gm6, Cm7 Gm, F

säumt, da sah ich ein Pär-chen, sie träum-ten das Mär-chen vom Glück, das schon man-cher er-

Chords: Cm, Cm7, Cm7, D7, Eb7, D7, D9, D9-, D7

träumt! Das Mäd-chen, es kam aus Ve-ro-na, und er war im Nor-den zu Haus', sie

Chords: Gm, Cm, F+, Bb, Cm7, D9-, Gm

spra-chen vom Ab-schied, von län-ge-rer Tren-nung, und doch war noch al-les nicht aus! Denn

Chords: Cm6, D7, Gm, Cm, D7, D9-, Gm

als ich mich ganz lei-se dann ent-fern-te, da san-gen al-le bei-de die-ses Lied: Ar-

Chords: Cm6, D7, Gm, A7, A7/5-, D7 Am7D7

D.S. al Fine



# I'll Close My Eyes

Slow

Musik und Text:  
Billy Reid  
Bearb.: Willi Nagel

I'll close my

*mf*

E H<sup>o</sup> Bbm7 Am Am7 Am6 Am7 Cm6 D9- G C9 G Cm

## Refrain

1. eyes \_\_\_\_\_ and make be - lieve it's you, \_\_\_\_\_ if oth - er  
2. eyes \_\_\_\_\_ if you should pass me by \_\_\_\_\_ with some - one

G Cm G F#m7 H7 Am6 H7

1. lips \_\_\_\_\_ should speak of love di - vine, \_\_\_\_\_ the  
2. else \_\_\_\_\_ may - be who loves you too, \_\_\_\_\_ I

Em Dm7 G7 G6

1. stars were mine. \_\_\_\_\_ But I just when \_\_\_\_\_ 1. reached for the moon. \_\_\_\_\_ and  
2. may - be lone - - ly, but when \_\_\_\_\_ 3. \_\_\_\_\_

C<sup>o</sup> C6 Em7 Cm6 G G<sup>j</sup>7 G6 G



found all too soon \_\_\_\_\_ it was not to be mine. \_\_\_\_\_ I'll close my

F#7 Hm Bb° D7 Cm

2. I see the moon to - night, I'll close my eyes, and make be - lieve it's

G Dm6 E7 H° Bbm Am Am7 Am6 Am7 Cm D9-

Verse

1. Hap - pi - ness \_\_\_\_\_ is pass - ing me  
2. Love was mine \_\_\_\_\_ you gave me a

G C9 G H7 Em Am6 Em Am

1. by, \_\_\_\_\_ can it be that once a - gain \_\_\_\_\_ I was reach - ing too  
2. chance, \_\_\_\_\_ but my heart was not con - tent \_\_\_\_\_ and I lost my ro -

Em H7 Em G7 C Em Am7 F#7

1. high. \_\_\_\_\_ 2. - mance. \_\_\_\_\_ I'll close my

H7 F#7/5- H7 H7 G° D7 Cm

D.S. al Fine



# I'm Beginning To See The Light

(Wenn wir uns in die Augen sehn)

Bounce

Musik und Original-Text:  
H. James/D. Ellington/J. Hodges/D. George  
Bearb.: Willi Nagel

## Medium Bounce

The musical score is written for a medium bounce tempo. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes a bass line and a chord chart. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *f* and *mf*. The lyrics are: "I nev - er cared much for moon-lit skies. I nev - er knew love was such a prize. But now that the stars are in your eyes. I'm be - gin-ning to see the light... I nev - er went in for moon-light glow, or steal-ing a kiss by mi - sle - toa. Bu now when you turn the lamp down low, I'm be -".

**System 1:** *f* A7 Am7 D9- G6 C9 G6 *mf* G D9-  
I nev - er cared much for

**System 2:** G D7 Eb7 G F7  
moon-lit skies. I nev - er knew love was such a prize. But now that the stars are

**System 3:** E7 Dm E7 A7 Am7 D7 G G D9- G  
in your eyes. I'm be - gin-ning to see the light... I nev - er went in for moon-light glow, or

**System 4:** D7 Eb7 G F7 E7 Dm E7  
steal-ing a kiss by mi - sle - toa. Bu now when you turn the lamp down low, I'm be -

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gin-ning to see the light. —

Used to ram-ble thru the park, —

All a-lone there

A7 Am7 D7 G H7 Bb7

in the dark, —

then you came and caused a spark, — and my heart is on fire now,

A7 Eb7 Am7

I nev-er made love by Lan-tern-shine,

I nev-er saw rain-bows

D7 G D9- G D7

half so fine,

but now that your lips are burn-ing mine, I'm be-

1. gin-ning to see the light. —

Eb7 G F7 E7 Dm E7 A7 Am7 D7 G

2.

I gin - ning to see the light. —

H7 A7 Am7 D9- G6 C9 G6



# In mir klingt ein Lied

Slow

Text:  
Ernst Marischka

nach F. Chopin  
Musik von Alois Melichar  
Bearb.: Willi Nagel

Lento, ma non troppo

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs) with chords indicated below the bass line. Dynamics include *mf*, *f*, and *p*. The tempo is marked "Lento, ma non troppo".

**System 1:** *mf* *f* *mf* *p* In  
Chords: G7, G7/5-, F6, Bbm6, F, Bbm6, C7, F, Bbm6, C7

**System 2:** mir klingt ein Lied, ein klei - nes Lied, in dem ein Traum von  
Chords: F, C7, F, Bb, F, C7

**System 3:** stil - ler Lie - be blüht für dich al - lein! Ei - ne hei - Be, un - ge - still - te  
Chords: F, C7, F, F7, Bb

**System 4:** Seh - sucht schrieb die Me - lo - die! In mir klingt ein Lied,  
Chords: G7, C7, F, C7



ein klei-nes Lied, in dem ein Wunsch von tau-send Stun-den glüht, bei dir zu sein!

First system of musical notation. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords. The bass line is also in bass clef with a steady eighth-note pattern. Chords are indicated below the piano part: F, Bb, F C7, F, C7, F.

Sollst mit mir im Him-mel le-ben, träu-mend ü-ber Ster-nen schwe-ben, e-wig scheint die Son-ne für uns

Second system of musical notation. The vocal line continues in treble clef. The piano accompaniment includes a *cresc.* marking. The bass line continues with a steady eighth-note pattern. Chords are indicated below the piano part: F7, Bb, A7, Dm, G7, G7/5-.

zwei, sehn dich her-bei und mit dir mein Glück. Hörst du die Mu-

Third system of musical notation. The vocal line continues in treble clef. The piano accompaniment includes dynamic markings *ff*, *f*, and *mf*. The bass line continues with a steady eighth-note pattern. Chords are indicated below the piano part: F, C, Dm, Am, Bb.

sik, zärt-li-che Mu-sik.

Fourth system of musical notation. The vocal line continues in treble clef. The piano accompaniment includes dynamic markings *p*, *pp*, and *rit.*. The bass line continues with a steady eighth-note pattern. Chords are indicated below the piano part: F, Bbm6, F, Bbm6, F.



# Plaisir d'amour

Langsamer Walzer

Musik:  
Jean Martini  
Bearb.: Willi Nagel

Slow

*mf* *f*

G C A7 G D G D7 G C

G G D7 G

D7 G D7 G D7 A7

D7 G D7 G C G D7



Handwritten annotations: 1, 2, 3, 4

System 1: Treble clef, key signature of one sharp (F#). Chords: G, C, G, G, C, G. Includes a blue handwritten '1' above the first measure and '2, 3, 4' above the last measure.

Handwritten annotations: 1, 2

System 2: Treble clef, key signature of one sharp (F#). Chords: C, G, D7, G. Includes a blue handwritten '1' above the first measure and '2' above the second measure.

Handwritten annotations: 2, 1, 2, 3, 1

System 3: Treble clef, key signature of one sharp (F#). Chords: A7, D, F#°, G, H7, Em, H7, Em, D. Includes blue handwritten numbers '2, 1, 2, 3, 1' above the notes.

Handwritten annotations: 2, 3

System 4: Treble clef, key signature of one sharp (F#). Chords: A7, D, D, C, D7. Includes blue handwritten numbers '2, 3' above the notes. Ends with a double bar line and repeat sign.

Handwritten annotation: rit.

System 5: Treble clef, key signature of one sharp (F#). Chords: G, C, G. Includes the handwritten annotation 'rit.' above the first measure.



# On A Slow Boat To China

Slowfox

Musik und Text  
Frank Loesser  
Bearb.: Willi Nagel

Slowly

There is no verse to this song, 'cause I don't want to wait a moment too long,

mf

C C7 F F#<sup>o</sup> C F#<sup>o</sup>

to say that I'd love to get you on a slow boat to

Dm7 G7 C Em A7 Dm Dm7

Chi-na, all to my-self a-lone.

E<sup>b</sup> C E7 F Dm7 Gm6 A7

Get you and keep you in my arms ev-er-more,

Dm Dm7 E<sup>b</sup> C E7/5- A7

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leave all your (love-lies) weep-ing on the far a-way shore...

Musical notation for the first system, including vocal line, piano accompaniment, and chord symbols: D7, Am7, D7, Dm7, G7, Ab7, G7.

Out on the brin-y with a moon big and shin-y,

Musical notation for the second system, including vocal line, piano accompaniment, and chord symbols: C, Em7, A7, Dm, Dm7, Eb.

melt - ing your heart of stone.

Musical notation for the third system, including vocal line, piano accompaniment, and chord symbols: C, E7, F, Dm7, Gm7, A7.

I'd love to - get you on a slow boat to Chi - na,

Musical notation for the fourth system, including vocal line, piano accompaniment, and chord symbols: Dm7, Bb7, H7, C, Bb7, A7.

all to my - self, a lone. There is no

Musical notation for the fifth system, including vocal line, piano accompaniment, and chord symbols: D7, Dm7, Db7, C, G7, C. Includes 'Fine' and 'D.S. al Fine' markings.