

wall lovin'

lyrics by
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music by
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Freely

A *mp* A D A

Well, I just moved here from the town of Mal-vern, O - hi - o. It's

mf *mp*

Detailed description: This system contains the first three measures of the piece. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The first measure has a whole rest in the melody and a half note in the bass. The second and third measures have a quarter note in the melody and a half note in the bass. Dynamics include *mp* and *mf*. Chord symbols A, D, and A are placed above the staff.

4 F#m D A E A

right next ___ to Waynes-burg, though that won't help, ___ I'm sure. Some - how, it's much lone - li - er

Detailed description: This system contains measures 4 through 6. The melody continues with quarter and eighth notes. The piano accompaniment features chords and moving bass lines. Dynamics are consistent. Chord symbols F#m, D, A, E, and A are placed above the staff.

7 F#m D A/C# D F#m E+4

here in ___ the ci - ty, though at least, I'm in love ___ with the wo - man next door. ___

Detailed description: This system contains measures 7 through 9. The melody concludes with a quarter note and a half note. The piano accompaniment provides harmonic support. Dynamics are consistent. Chord symbols F#m, D, A/C#, D, F#m, and E+4 are placed above the staff.

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wall lovin'

10 D E A D9 E

8 I'm in Four B, and she's in Four A, and she has such gor - geous... well it's

13 A E7 C#

8 dif-fi-cult ___ to say. We've nev - er quite met, ___ I've nev - er seen her ex - act - ly, but

16 F#m B

8 in my mind's eye, ___ she's so clear. ___ 'Cause ev-er-y night, ___ when her boy-friend comes by, ___
gva-----

wall lovin'

1950's Rock (♩ = 140)

20

E A

Whoa! What I ov - ver hear! Give me some Wall Lov-in! She-

f *mf*

gtr

23

A/G# F#m D

bop, she - bop, Give me some sweet wall lov-in', shout and moan! (She - bop) 'Cause it

sim.

26

A E D E A

makes me hap - py to hear you hap - py, and it's bet - ter than be - ing a - lone...

wall lovin'

C#

29

Well, I'm not a stalk - er so don't call a law - yer; to

Musical score for measures 29-31. The system includes a vocal line and a piano accompaniment. The key signature is C# (one sharp). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

F#m

B

32

sit back and list - en's no sin. And I can't see a thing, — which

Musical score for measures 32-34. The system includes a vocal line and a piano accompaniment. The key signature is F#m (two sharps). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

ED B

E

E7

35

means I'm no voy - eur; it's not my fault if the walls are — thin! — Give me some

(ad lib fill)

Musical score for measures 35-37. The system includes a vocal line and a piano accompaniment. The key signature is E (one sharp). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The final measure includes a section marked "(ad lib fill)".

wall lovin'

38 A A/G# F#m F#m/E

8 wall lov-in! She - bop, she bop! Give me some sweet wall lov - in'; throw a

41 D A E

8 bone! I'm just glad to be a - ware of you be - ing tak - ing care of, and it's

44 D E A

[Awkwardly steps back and to the side to sing his own backup]

8 bet - ter than be - ing - a - lone. She - bop, she bop. She's not a -

wall lovin'

47 C# F#m

8 afraid of self ex - pres - sion, to give her her cre - dit, ev - en if she does - n't know I

50 B

8 know. But love's too pre - cious not _____ to spread it, so

53 E E7

8 don't self ed - it; just let it _____ go! _____

cresc. *rit.*

wall lovin'

A

C#

F#m

D

55

8

[we hear the sounds coming from the other side of the wall]

8va-----

Musical score for measures 55-58. The score is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of whole rests.

59

8

[The singer squeezes a squeaky toy, or the pianist thumps his music stand or knocks on the side of the piano in rhythm]

Musical score for measures 59-61. The piano accompaniment continues with the eighth-note pattern. The vocal line features rhythmic patterns of eighth notes and rests, with some notes marked with an 'x' to indicate specific sounds.

62

8

[suddenly stops] Sud-den-

Musical score for measures 62-65. The piano accompaniment continues with the eighth-note pattern. The vocal line features rhythmic patterns of eighth notes and rests, with some notes marked with an 'x'. The score ends with the text "[suddenly stops]" and "Sud-den-".

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C#

F#m

67

ly it all stops, ___ and her door creaks op - en. I hear a few foot steps then a knock and I freeze. ___ But

8va-----

This system contains measures 67-70. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The piano accompaniment is in grand staff (treble and bass clefs). Measure 67 starts with a C# chord. Measure 70 ends with an F#m chord. There is a dynamic marking of *8va* with a dashed line above the piano part in measure 68.

B

71

how could they have known, that I heard ev - 'ry groan? and I op - en my door... she's all I

This system contains measures 71-73. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The piano accompaniment is in grand staff. Measure 71 starts with a B chord. There are repeat signs (//) above the vocal line in measures 72 and 73.

E

74

dreamed of and more. ___ And she's ask - ing if I have bat - ter - ies... ___ Bat - ter - ies?! Are

8va-----

(an idea!)

This system contains measures 74-76. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The piano accompaniment is in grand staff. Measure 74 starts with an E chord. There is a dynamic marking of *8va* with a dashed line above the piano part in measure 74. Measure 75 has a dynamic marking of *(an idea!)* above the vocal line. Measure 76 ends with a final chord.

*[half of his dialogue
is with the girl on the
other side of the doorway]*

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78

D E F#m D

you all a - lone? No, I'm not rub-bing it in. It's just that I'm new ___ on this floor. You just

82

D E F#m

moved here your - self? ___ From Waynes-burg O - hi - o. Yes it's right next ___ to Mal - vern, and that

85

E/G# A D

does help, for sure! ___ Do you wan-na come in? ___ I'll make us some

wall lovin'

Rock Tempo

89

A D *mf* D

tea. I'm look - ing at her, and she's gaz - ing at me. —

va- - - - -

92

E F#m E/G# *f*

— It's love at first sight, — and I bet that to - night, — we'll

Tempo

95

F#m D E A F#m D E A

give some wall lov - in' to 4 C! — Oh yeah, we'll give some wall lov - in' to 4 C! — Pass on the

wall lovin'

99

A F#m E

wall lov - in! She'll bop, I'll bop! We've got some sweet wall lov - in', to a -

102

D A E

chieve. Love is - n't a mum thing, and wall lov - in' is some-thing ev - en

105

D E A

bet - ter to give than re ceive! She - bop! She - bop!