

Piano/Vocal/Chords

The Best of DOOWOP And Beyond

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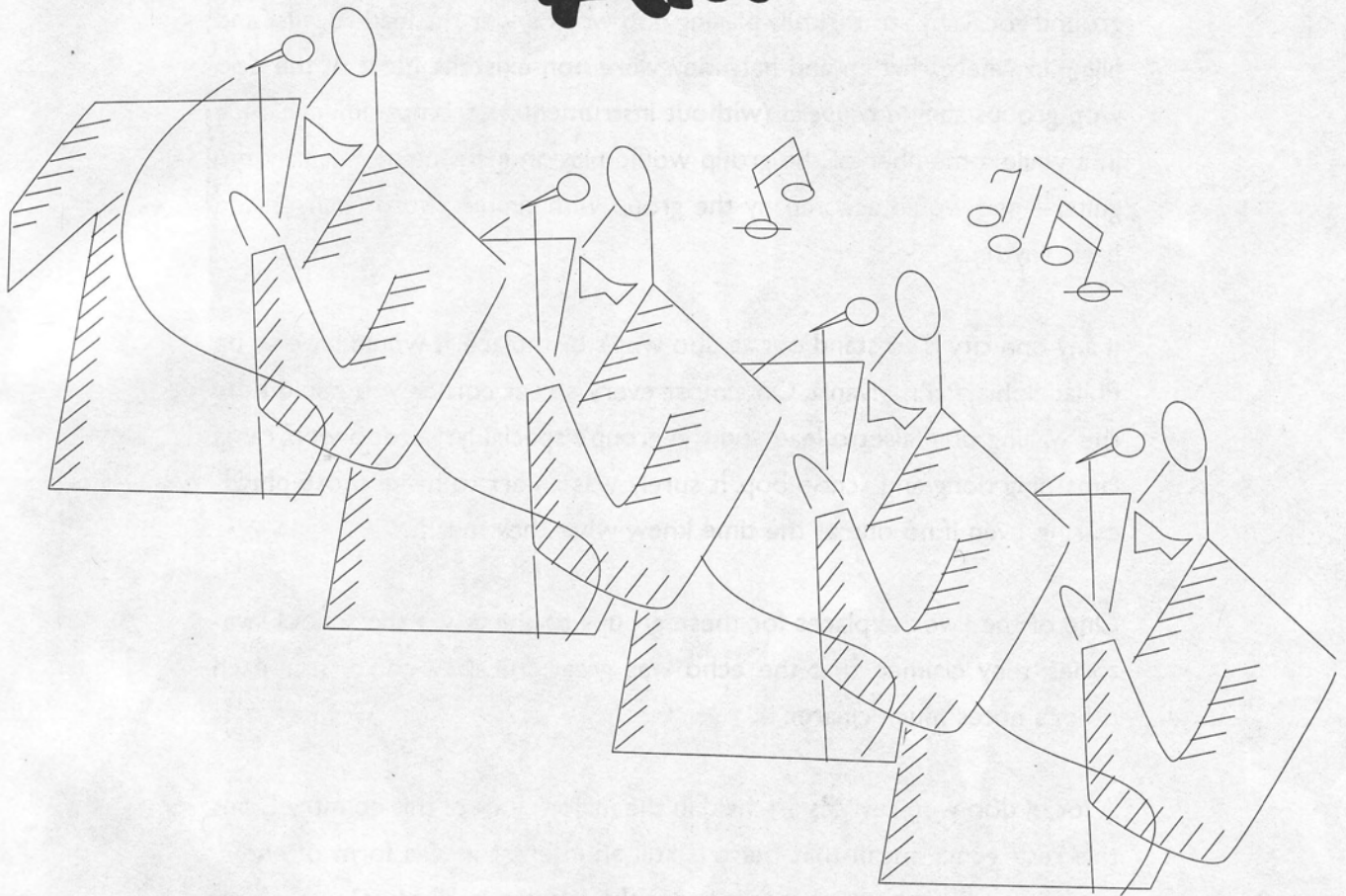


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The Best of **DOO WOP** And Beyond



Project Manager: Tony Esposito
Art Design: Gayle Heideman

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FOREWORD

Doo wop is surely an American phenomenon. It was started on the street corners, school yards and hallways of America's largest cities. Created by young teenagers who loved to sing and harmonize, this "new music" started to take hold at the end of the 1940s and gave birth to the modern vocal groups of today.

The pioneer doo wop groups developed a way of using rhythmic background vocals by strategically placing doo wops under the lead vocalist and filling in where rhythm and harmony were non-existent. Most of the doo wop groups sang *a cappella* (without instrumental accompaniment); once in a while a member of the group would play an instrument—usually the guitar—and would accompany the group with simple chord changes and basic rhythms.

If any one city is to stand out as doo wop's birthplace, it would have to be Philadelphia, Pennsylvania. On almost every street corner you could hear the wailing of a falsetto lead and the group's special lyrics: doo wop, rama lama ding dong and schoo bop. It surely was an art to make those phrases ring, even if no one at the time knew what they meant.

One of the favorite places for these groups to shine was the school lavatories; they claimed that the echo was great and they could hear each other's notes much clearer.

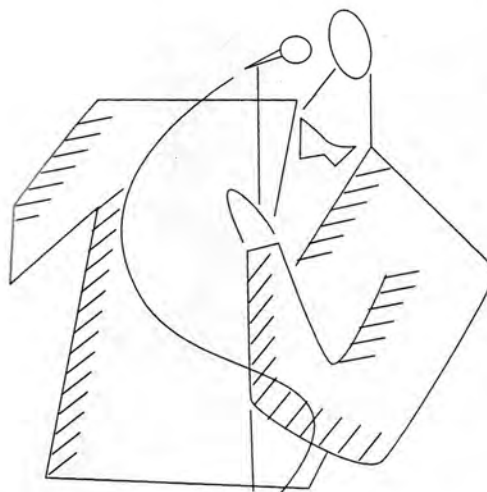
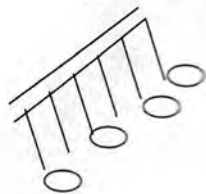
A lot of doo wop revivals are held in the major cities of this country. Does this resurgence mean that there is still an interest in this form of entertainment, or is it because it brings out the falsetto in all of us?

The songs in this book are the *crème de la crème* of this great era.* There are small bios on most of the groups of this exciting time, making this book a great collectors' item or perfect if you just want to rama lama ding dong!

*Some songs had to be left out because of copyright restrictions. For more listening and information about the doo wop era, this editor recommends Rhino Records' *Doo Wop Box* and *Doo Wop Box II*. Each box has a booklet with stories, photos and song listings in addition to those great recordings.

DOO WOP And Beyond

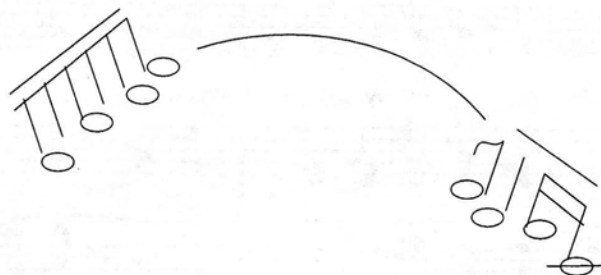




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ANGEL BABY

Words and Music by
ROSE HAMLIN

Moderately Slow

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef for the vocal melody. The tempo is marked 'Moderately Slow'. The key signature has one flat (F major/D minor) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The vocal melody is simple and lyrical, with lyrics written below the notes. Above the vocal line, guitar chord diagrams are provided for each measure, including C, Am, Dm7, G7, and C. The lyrics are: 'It's just like heav-en be-in' here with you, You're like an an-gel too good to be true, but af-ter all I love you, I do, An-gel Ba-by, My An-gel Ba-by. When you are near me'.

It's just — like heav - en — be-in' here — with you, — You're like — an an - gel —

too good — to be true, — but af - ter all — I love you, — I do,

An - gel Ba-by, — My An - gel Ba-by. — When you — are near me —

Angel Baby - 4 - 1

Chord diagrams: Dm7, G7, C, Am, Dm7, G7

my heart — skips a beat, — I can hard - ly stand on — my — own two feet —

Chord diagrams: C, Am, Dm7, G7, C, Am

be - cause — I love you — I love you — I do, An - gel Ba - by —

Chord diagrams: Dm7, G7, C, Am, Dm7, G7

my An - gel Ba - by. — Oo — I love you — Oo — I do,

Chord diagrams: C, Am, Dm7, G7, C, Am

no one could love you — like — I do, oo —

oo ————— oo ————— oo —————

Please nev - er leave me ——— oo ——— and a-lone, ——— if you — ev - er go ——— I'm

sure you'll — come back home, ——— be - cause — I love you — I love you — I do,

An - gel Ba-by, ——— my An - gel Ba-by. ——— It's just ——— like heav-en ———

Guitar chord diagrams: G7, C, Am, Dm7, G7

lyrics: with you dear, I could nev - er stay a - way with-out you near,

Guitar chord diagrams: C, Am, Dm7, G7, C, Am, Dm7, G7

lyrics: be-cause I love you, I love you, I do, An - gel Ba-by, my An - gel Ba-by,

Guitar chord diagrams: C, Am7, Dm, G7, C, Am, Dm, G7

lyrics: On I love you oo I do, no one could love you like I do,

Guitar chord diagrams: C, Em7/B, Am, Dm, G13, C, Em7/B, Am, Dm, G7

lyrics: Oo Oo Oo Oo

Repeat and fade

AT THE HOP

Words and Music by
A. SINGER, J. MEDORA
and D. WHITE

With A Beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Oh you can rock it you can roll it do the slop and ev - en stroll it At The
swing it you can groove it you can real - ly start to move it At The

The vocal line is in the treble clef. The piano accompaniment is in the grand staff. Above the first measure of the vocal line is a guitar chord diagram for Ab (4fr.).

Hop,
Hop, Where the rec - ords start to spin - n' you cha - lyp - so and you chick - en At The
Where the jock - ey is the smooth - est and the mus - ic is the cool - est At The

The vocal line is in the treble clef. The piano accompaniment is in the grand staff. Above the first measure of the vocal line is a guitar chord diagram for Ab7 (4fr.). Above the second measure is a guitar chord diagram for Db7 (4fr.).

Hop,
Hop, Do the dance sen - sa - tions that are sweep - in' the na - tion At The
All the cats and chicks can get their kicks - At The

The vocal line is in the treble clef. The piano accompaniment is in the grand staff. Above the first measure of the vocal line is a guitar chord diagram for Ab (4fr.). Above the second measure is a guitar chord diagram for Eb7. Above the third measure is a guitar chord diagram for Db7 (4fr.).

Chorus:

Let's go to the Hop, — (oh ba - by)

Let's go to the Hop, — (oh ba - by) Let's go to the Hop,

— (oh ba - by) Let's go to the Hop, — (oh ba - by) Come

on, Let's go to the Hop. — Oh you can —

BARBARA ANN

Bright Rock Tempo

Words and Music by
FRED FSSERT

F

(Bar - bar Ann, Bar - bar - bar Ann, Bar - bar Ann, Bar - bar - bar Ann.) Bar - bar

p *cresc.* *f*

F Bb

Ann, take my hand. Bar - bar

F C7

Ann, you got me rock-in' and a-roll-in', Rock-

Bb F

in' and a - roll-in', Bar-bar Ann, Bar - bar - bar - bar - bar Ann. *Fine*

F6



Went to a dance, look-in' for ro-mance, Saw Bar-bar Ann, so I
Played my fav-'rite tune, danced with Bet - ty Lou, Tried Peg-gy Sue, But I



Bb



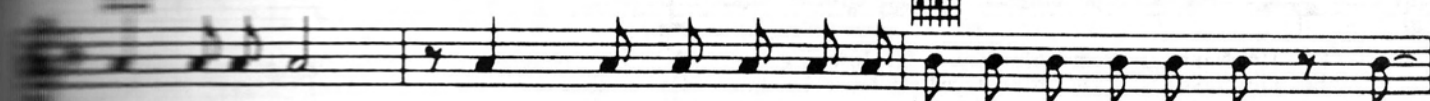
thought I'd take a chance. } Oh, Bar-bar Ann, Bar-bar Ann, take my hand. Oh, Bar-bar
knew they would-n't do.



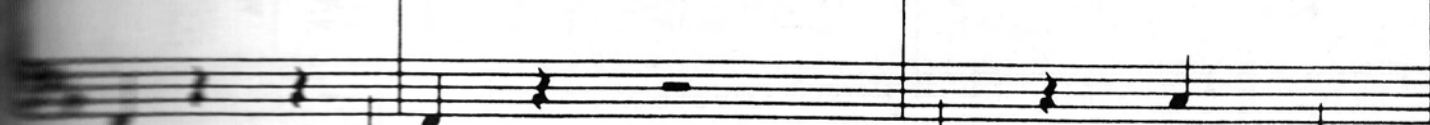
mf



C7



Ann, Bar-bar Ann, take my hand. You got me rock-in' and a-roll-in', Rock-



F



D. C. al Fine



in' and a-roll-in', Bar-bar Ann, Bar - bar - bar - bar - bar Ann.



BEEP BEEP

Words and Music by
DONALD CLAPS and
CARL CICHETTI

Tempo starts very slow,
getting faster

Refrain

Fm C7 Fm C7 Fm C7 Fm

1. While rid - ing in — my Cad - il - lac, — What, — to my sur - prise; A —
 (2. I) pushed my foot — down to — the floor, — To give — the guy the shake; But the
 (3. My) car went in - to pass - ing gear — And we — took off with dust; And —
 (4. —) Now we're do - ing a hun - dred and ten, — It cer - tain - ly was a race; For a —
 (5. —) Now we're do - ing a hun - dred and twen - ty, As fast — as I could go; The —

C7 Fm C7 Fm C7 Fm

lit - tle Nash — Ram - bler was fol - low - ing me, A — bout one — third my size. The —
 lit - tle Nash — Ram - bler stayed right — be - hind, He — still had — on his brake. He —
 soon — we were do - in' nine - ty, — Must have left him — in the dust. When I —
 Ram - bler to — pass — a Cad - dy, — Would — be a — big dis - grace. For the —
 Ram - bler — pulled a - long side — of me, As — if I were go - ing slow. The —

Bb C7 Fm C7 Fm

guy must have want - ed it to pass me up, As he kept — on toot - ing his horn; (BEEP! BEEP!) I'll
 must have — thought his car had more guts, As he kept — on toot - ing his horn; (BEEP! BEEP!) I'll
 peeked in the mir - ror of my car, I — could - n't be - lieve — my eyes; — That
 guy who — want - ed to pass me, — He — kept — on toot - ing his horn; (BEEP! BEEP!) I'll

C7 Fm C7 Fm C7 Fm C7 Fm

show — him that — a Cad - il - lac is not a car to scorn.
 show — him that — a Cad - il - lac is not a car to scorn.
 lit - tle Nash Ram - bler was right be - hind, you'd think that guy could fly. } BEEP,
 show — him that — a Cad - il - lac is not a car to scorn. >

Fm C7 Fm C7 Fm C7 Fm

(BEEP, BEEP) (BEEP, BEEP) (BEEP, BEEP) (1. 1
 BEEP, BEEP, BEEP, His horn went, "BEEP, BEEP, BEEP." } 2. My
 3. 2
 4. 2

D.S. al Coda §

♯Coda Bbm C7 Fm C7 Fm

fel - low rolled down his win - dow And yelled for me to hear, "Hey,

Bbm C7 Fm C7 Bbm

bud - dy, how can I get this car out of

Abdim C7 Fm C7 Fm C7 Fm C7 Fm

sec - ond gear?"

BLUE MOON

Lyrics by
LORENZ HART

Music by
RICHARD RODGERS

Moderately

Chord Diagrams:
 Bb7, Eb, Cm, Fm7, Bb7, Eb, Cm, Fm, Bb7, Eb, Cm, Fm7, Eb, Ab 4fr., Eb, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cm7, Fm, Bb7, Eb, Cm7, Fm7, Eb, Ab6, Eb

Lyrics:
 Blue Moon you saw me stand - ing a - lone
 - With - out a dream in my heart, - With - out a love of my own.
 Blue Moon you knew just what I was there -
 - for - You heard me say - ing a pray'r for -
 - Some - one I real - ly could care for. - And then there

Ab6 Eb7 Eb Ab6 Eb7

sud - den - ly ap - peared be - fore me — The on - ly one my arms will ev - er

Eb Abm 4 fr. Db9 Gb

Hold, I heard some - bod - y whis - per, "Please a - dore me," — And when I

Bb F7 Fm7 Bb7 Eb Cm Fm7 Bb7

looked, the moon had turned to gold! Blue Moon — now I'm no long - er a - lone

Eb Cm Fm Bb7 Eb Cm Fm7

With - out a dream in my heart, With - out a love of my own."

1. Eb Ab 4 fr. Eb Bb7 2. Eb Ab6 Eb

mf Blue *rit. e dim.*

CALIFORNIA SUN

Words and Music by
HENRY GLOVER and MORRIS LEVY

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The key signature has one flat (B-flat).

Verse

1. I'm go - in' out West where I be - long.
 (2.) go - in' out West out on the coast.
 (3.) girls are fris - ky in old Fris - co.

The first system of the verse shows the vocal line with three verses of lyrics and the piano accompaniment. Chord diagrams for C and F are provided above the vocal line.

Where the days are short and the
 Where the Cal - i - for - nia girls are
 A pret - ty lit - tle miss where -

The second system continues the verse with the vocal line and piano accompaniment. Chord diagrams for F and C are provided above the vocal line.

nights are long. Well, they
 real - ly the most.
 ev - er you go.

The third system concludes the verse with the vocal line and piano accompaniment. Chord diagrams for F and C are provided above the vocal line.

California Sun - 2 - 1

Chorus



walk _____ and I walk. They Twist _____ and I'll Twist. They

Shim _____ and I'll Shim, They fly _____ and I'll

fly. _____ Well, they're out there hav - ing fun, in the

warm CAL - I - FOR - NIA SUN. _____ 2. I'm _____
3. The _____

CAN'T TAKE MY EYES OFF OF YOU

Words and Music by
BOB CREWE and BOB GAUDIO

Moderate tempo

Piano introduction in E-flat major, 4/4 time. The right hand features a melodic line with a triplet of eighth notes, while the left hand provides a steady bass line.

You're just too good to be true, Can't take my
way that I stare. There's noth - ing

The first line of the song. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.

eyes off of you You'd be like heav - en to touch, I wan - na
else to com - pare, The sight of you leaves me weak, There are no

The second line of the song. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.

hold you so much, At long last love has ar - rived, And I thank
words left to speak, But if you feel like I feel, please let me

The third line of the song. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.

God I'm a - live. } You're just too good to be true, Can't Take My
know that it's real. }

The fourth line of the song. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.

1. Eb
Eyes Off of You. Par - don the Eyes Off of You. 2. Eb

This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of two flats (Bb, Eb). The lyrics are "Eyes Off of You. Par - don the Eyes Off of You." There are first and second endings indicated by "1. Eb" and "2. Eb". The piano accompaniment is in a grand staff (treble and bass clefs) with a 3/4 time signature. It features a steady bass line and a more active treble line with some triplets.

Abm Ab Abm Ab Abm Ab Eb+ Eb6 Eb+ Eb6 Eb+ Eb6

This system shows the piano accompaniment for the second system. The chord progression is indicated above the staff: Abm Ab, Abm Ab, Abm Ab, Eb+ Eb6, Eb+ Eb6, Eb+ Eb6. The piano part continues with a consistent rhythmic pattern in the bass and treble.

Abm Ab Abm Ab Abm Ab Eb+ Eb6 Eb+ Eb6 C73b

This system shows the piano accompaniment for the third system. The chord progression is indicated above the staff: Abm Ab, Abm Ab, Abm Ab, Eb+ Eb6, Eb+ Eb6, C73b. The piano part continues with a consistent rhythmic pattern in the bass and treble.

Cm7 Fm7 Bb7
I love you ba - by, — and if it's quite all right, — I need you,

This system contains the vocal line for the fourth system. The lyrics are "I love you ba - by, — and if it's quite all right, — I need you,". The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. Chords Cm7, Fm7, and Bb7 are indicated above the staff.

Eb Cm7 Fm7
ba - by, — to warm the lone - ly night, — I love you, ba - by, —

This system contains the vocal line for the fifth system. The lyrics are "ba - by, — to warm the lone - ly night, — I love you, ba - by, —". The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. Chords Eb, Cm7, and Fm7 are indicated above the staff.

B \flat 7 Eb6 Cm7 Fm7

trust in me — when I — say: Oh pret - ty ba - by — don't bring me

B \flat 7 Eb Cm7

down, I pray, — Oh pret - ty ba - by, — Now that I've found you, stay, — And let me

Fm7 D9 D \flat 7 B \flat 7 D.S. al ♩

love you, — ba - by, Let me love you. — You're just too

Fm7 B \flat 7 Eb

ba - by, — And if it's quite all right, — I need you, ba - by, — to warm the

Cm7 Fm7 B \flat 7 Eb6 Cm7

lon - ly night, — I love you, ba - by — trust in me when I say: Oh pret - ty

COME GO WITH ME

Words and Music by
C.E. QUICK

Slow beat

mf

3

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a steady bass line with quarter notes. The tempo is marked 'Slow beat' and the dynamic is 'mf'.

G Em7 Am7 D7 G Em7 Am7 D7

Chord diagrams for the first system: G (x000), Em7 (0201), Am7 (0201), D7 (0202), G (x000), Em7 (0201), Am7 (0201), D7 (0202).

Love, love me, dar - lin', Come and go _ with me, _ Please don't send me 'way be - yond _ the sea; _

mp - mf

The vocal line and piano accompaniment for the first phrase. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The dynamic is 'mp - mf'.

G Em7 Am7 D7 G Em7 Am7 D7

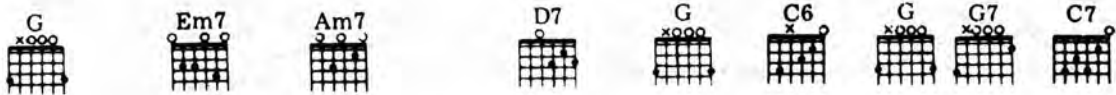
Chord diagrams for the second system: G (x000), Em7 (0201), Am7 (0201), D7 (0202), G (x000), Em7 (0201), Am7 (0201), D7 (0202).

I need you, dar - lin', So Come Go _ With Me. _

The vocal line and piano accompaniment for the second phrase. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves.



Come, come, come, come, Come in - to my heart, Tell me, dar - lin', We will nev - er part; -



I need you, dar - lin', So Come Go With Me. Yes, I need you,



Yes, I real - ly need you, Please say you'll nev - er leave me. Well, say, you nev - er,



Yes, you real - ly nev - er, You nev - er give me a chance. Come, come, come, come,



Come in - to my heart, Tell me, dar - lin', We will nev - er part, I need you, dar - lin',



So Come Go With Me. Me.



THE CADILLACS

This group was formed in 1953 in Harlem, New York. They were the first group to use choreography as part of their act. They had two records on the charts, Speedoo (#17) and Peek-A-Boo (#28), both of which were on Josie Records. The group was originally called the Carnations.

THE CASCADES

Formed in San Diego, California, the group consisted of John Gummo, Eddie Snyder, David Stevens, David Zabo and David Wilson. Their big hit was "Rhythm of the Rain" (#3) on Valiant Records.



THE CHIMES

This group was formed in Brooklyn, New York, by Leonard Cocco. The group had two chart records, "Once in a While" (#11) and "I'm in the Mood for Love" (#38), which were recorded on Tag Records.

THE CLEFTONES

Formed in Queens, New York, the group consisted of William McClain, Herbie Cox, Berman Patterson, Warren Corbin and Charlie James. "Heart and Soul" (Gee Records) was their big record, going to #18 on the charts. Originally the group was known as the Silvertones.



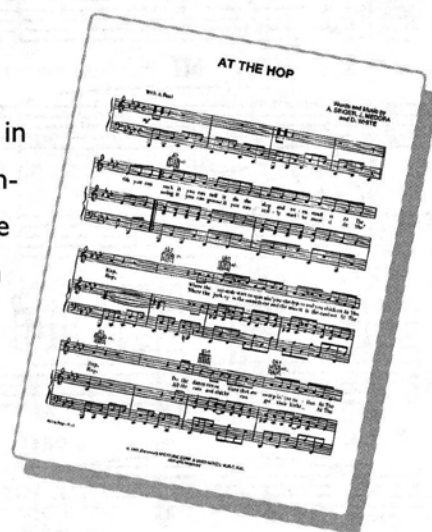


THE COASTERS

Formed in Los Angeles, California, the group consisted of Carl Gardner, Bobby Nunn, Billy Guy and Leon Hughes. The group had ten records on the charts; "Yakety Yak" and "Charlie Brown" both went to #1. All of the songs were recorded on Atco Records. The group was inducted into the Rock and Roll Hall of Fame in 1987.

DANNY & THE JUNIORS

This group was formed while its members were still in high school in Philadelphia, Pennsylvania. The group consisted of Danny Rapp, Frank Maffei, David White and Joe Terranova. They had four records on the charts, with "At the Hop" going to #1. All of the recordings were on ABC-Paramount with the exception of "Twistin' USA," which was recorded on Swan Records.



JOEY DEE & THE STARLITES

This group was the house band at the Peppermint Lounge in New York City. Three members of the group went on to form the Young Rascals, a famous rock group in New York, while Joey Dee became a solo performer. The group had four records on the charts, of which "Peppermint Twist" went to #1. All of their recordings were done for Roulette Records.

THE DELL-VIKINGS

The group was formed while its members were in the Air Force in Pittsburgh, Pennsylvania. The group—with members Corinthian Johnson, Donald Backus, Clarence Quick, Norman Wright and David Lerchey—had three records on the charts; their hit record "Come Go With Me" reached #4. All were recorded on Dot Records with the exception of "Cool Shake," which was recorded on Mercury Records.



CARA MIA

(Non Ti Sordero)

Italian Lyrics by GAGIS

Original Words and Music by
TULLIO TRAPANI and LEE LANGE

Moderately, with feeling

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for the piano accompaniment and a single treble clef for the vocal line. The piano part includes dynamic markings such as *mf*, *p*, *plmf*, and *a tempo*. The vocal line includes Italian lyrics in parentheses and English lyrics below. Chord diagrams are provided for the guitar accompaniment, with some chords marked with 'x' to indicate muted strings. The score is divided into four systems, each containing piano accompaniment, vocal melody, and guitar chords.

System 1: *mf* CA - RA MI - A why must we say good - bye? *rit.*

System 2: *p* Each time we part, my heart wants to die. My

System 3: *p* dar - ling, hear my pray'r, CA - RA MI - A fair

System 4: *p* Here are my arms, you a - lone will share.

Cara Mia - 2 - 1

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Db 4fr. Bbm6 F C7-9 Fmaj7 F6

All I want is you for ev - er - more, To

Bbm6 F Db7 4fr. C7 C7-9

have, to hold, to love, a - dore.

F Am Bb F

CA - RA MI - A mine say those words di - vine,

Bbm6 F 1. Gm7 C7 F C7-9

I'll be your love till the end of time.

2. Gm7 Gb7 F

end of time.

cresc. *rit.*

CHAPEL OF LOVE

Words and Music by
PHIL SPECTOR, ELLIE GREENWICH
and JEFF BARRY

Moderately Slow

Go - in' to the cha - pel and we're gon - na get mar - ried. ___

Go - in' to the cha - pel and we're gon - na get mar - ried, ___

Gee, ___ I real - ly love you and we're gon - na get mar - ried. ___

Go - in' to the CHA - PEL OF ___ LOVE. ___

Fine

Chapel of Love - 2 - 1

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G

1. Spring is here, the sky is blue,
2. Bells will ring, the sun will shine,

Am D Am D

Birds all sing as if they knew. To -
I'll be his and he'll be mine. We'll

G Am

day's the day we'll say I do. And we'll nev - er be
love un - til the end of time And we'll nev - er be

D7 1 G 2 G D. C. al Fine

lone - ly an - y - more. _____
lone - ly an - y - more. _____

CHARLIE BROWN

Moderate Rock

Words and Music by
JERRY LEIBER and
MIKE STOLLER



mf



Fee him fee on his knees fi I fo know fo that's fum him yell - in'



I smell smoke in the aud - i - to - ri - um } Char - lie
"Se-ven come e - lev-en" down in the boys gym }



Brown Char - lie Brown He's a



clown that Char - lie Brown He's



To Coda

gon - na get caught just you wait and see



1.

(Spoken) "Why is ev - ry - bo - dy al - ways pick - in' on me?" That's

(Tacet when sung -----)

2.



pick - in' on me?" Who's al - ways writ - in' on the

-----)



walls? _____ Who's al - ways goof - in' in the



halls? _____ Who's al - ways

throw - in' spit balls? Guess



who "Who me?" Yeah you! Who



walks in the class - room cool and

slow? Who calls the Eng - lish



teach - er dad - dy - o? Char - lie

Coda



"Why is ev - ry -

(Tacet when sung -----)

bo - dy al - ways pick - in' on me?"

COUNT EVERY STAR

Words by
SAMMY GALLOP

Music by
BRUNO COQUATRIX

Slowly

mf *p* *rall.*

Voice (*ad lib.*)

How man-y times do I see your face? How man-y times do I feel your em-brace?

p Colla Voce *rall.*

Refrain Slowly And Expressively

COUNT EV-RY STAR_ in the mid- night sky, Count ev-ry rose, - ev-ry

fire - fly for that's how man - y times I miss you,

Count Every Star - 2 - 1

G/D G6 Am7 D+ G Em7 Am7 D7

Heav-en knows I miss you. Count ev-'ry leaf_ on a wil-low tree,

G Em7 Am7 Am9 D7 Dm7/G G7-9

Count ev-'ry wave on a storm-y sea, COUNT EV-'RY STAR and dar-ling,

Cmaj7 C7-9 Cm6 G/D Em Am7 D7-9

when you do, You'll know the times I have cried for

1. G Em Am D7 2. G Em Am Ab7 G6

you. you.

mf *mf* *rall.*

DADDY'S HOME

Words and Music by
JAMES SHEPPARD and WILLIAM MILLER

Very slow

mp

Chords: Eb, Cm, Fm7, Bb7

You're my love, you're my an - gel, you're the girl of my dreams.

mp

Chords: Eb, Cm, Fm7, Bb7

I'd like to thank you for wait - ing pa - tient - ly. Dad - dy's Home,

Chords: Eb, Cm, Fm7, Bb7, Eb, Cm

Dad - dy's Home to stay. How I wait - ed for this mo - ment to -

Chords: Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cm

Fm7 Bb7 Eb Cm Fm7 Bb7

be by your side! Your best friend's a-round and told me_ you had tear-drops_ in your eyes._

Dad - dy's Home, Dad - dy's Home to stay._

Eb Cm Fm7 Bb7 Eb E

Dad - dy's Home, Dad - dy's Home to stay._

It was-n't on a Sun-day, Mon-day and Tues-day went by. It

Eb Eb7 Ab 4 fr. Bb7 Eb

It was-n't on a Sun-day, Mon-day and Tues-day went by. It

mf

was-n't_ on a Tues-day_ af-ter-noon. All I could do_ was cry, But I made a prom-ise_ that you

Fm7 Bb7 Eb Ab 4 fr. Bb7

was-n't_ on a Tues-day_ af-ter-noon. All I could do_ was cry, But I made a prom-ise_ that you

was-n't_ on a Tues-day_ af-ter-noon. All I could do_ was cry, But I made a prom-ise_ that you

treas - ure, I made it back all to you. How I

mp

wait-ed for_ this mo-ment_ to_ be by your side! Your best friend's a-round and told me_ you had

tear - drops_ in your eyes._ Dad - dy's Home, Dad - dy's Home to

1. stay. You're my stay.

2. stay.

mp *mf*

EARTH ANGEL

Words and Music by
DOOTSI WILLIAMS, GAYNELL HODGE
and JESSE BELVIN

Slowly with a beat

mf

The piano introduction consists of two staves of music. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Eb Cm 3fr. Fm7 Bb9

EARTH AN-GEL, EARTH AN-GEL, Will you be mine,—

The first line of the vocal melody is shown on a single staff with guitar chord diagrams above it. The chords are Eb, Cm (3fr.), Fm7, and Bb9. The lyrics are "EARTH AN-GEL, EARTH AN-GEL, Will you be mine,—".

The piano accompaniment for the first vocal line, consisting of two staves of music. It features a steady bass line and chords that support the vocal melody.

Eb Cm 3fr. Fm7 Bb9 Eb Cm 3fr.

My dar-ling, dear,— Love you all the time.— I'm just a fool,—

The second line of the vocal melody with guitar chord diagrams: Eb, Cm (3fr.), Fm7, Bb9, Eb, Cm (3fr.). The lyrics are "My dar-ling, dear,— Love you all the time.— I'm just a fool,—".

The piano accompaniment for the second vocal line, consisting of two staves of music. It continues the harmonic support for the vocal melody.

Fm7 Bb9 Eb Cm 3fr. Fm7 Bb7

A fool in love with you. EARTH

The third line of the vocal melody with guitar chord diagrams: Fm7, Bb9, Eb, Cm (3fr.), Fm7, Bb7. The lyrics are "A fool in love with you. EARTH".

The piano accompaniment for the third vocal line, consisting of two staves of music. It concludes the piece with a final chord.

Eb
Cm 3fr.
Fm7
Bb9
Eb
Cm 3fr.

AN-GEL, EARTH AN-GEL, The one I a-dore,— Love you for-ev-er and

Fm7
Bb9
Eb
Cm 3fr.
Fm7
Bb9

ev - er - more.— I'm just a fool,— A fool in love with

4fr.
Eb
Ab
Eb
Fm7
Eb7
Ab 4fr.
Abm 4fr.
Eb

you. _____ I fell for you,— And I knew the

(Very rhythmic)

Fm7
Bb9
Eb
Eb7
Ab 4fr.
A07

vi - sion of your love's love-li - ness,— I hope and I pray—

Eb Cm 3fr. F9 B9 Bb9

That some day— I'll be the vi-sion of your hap-pi-ness. EARTH

Eb Cm 3fr. Fm7 Bb9 Eb Cm 3fr.

AN-GEL, EARTH AN-GEL, Please be mine,— My dar-ling, dear,—

Fm7 Bb9 Eb Cm 3fr. Fm7 Bb9

Love you all the time.— I'm just a fool,— A fool in love with

Eb Gb07 Fm7 Bb9 Eb Fm7 Eb

you. EARTH you.

EASIER SAID THAN DONE

Words and Music by
WILLIAM LINTON
and LARRY HUFF

Moderately

My friends all tell me, "Go to him, run— to him,

Say sweet noth - ing things to him, Tell him _____ he's the one."

Tacet

Deep in my heart I know it, But it's so hard to show 'it 'Cause it's

eas - i - er, _____ Eas - i - er Said Than Done. _____ My bud - dies tell me,

Easier Said Than Done - 3 - 1

C9



"Fly to him, sigh_ to him," Tell him I would die for him, Tell him _____ he's the

Bb C7 Tacet F

one. _____ Al - though he gives me a feel - in' That

sets my heart a - reel-in', Yet it's eas - i - er, _____ Eas-i - er Said Than

Done. _____ Well, I know that I love him so, _____ But I'm a -

fraid that he'll nev - er know _____ Be-cause - a I, I get so

C7

tim-id and shy_ Each time that I look him in the eye. They_ all tell me,

Tacet

mf

F

"Sing to him, swing_ with him, Just do an - y - thing for him, Tell him _____

C9

Bb

C7

Tacet

F

he's the one." _____ I've got a love so true And yet

C9

Bb

C7

I'm sad and blue_'Cause it's eas - i - er, _____ Eas-i-er Said Than

1. F

2. F

Done. My friends all tell me Done. _____

GET ON UP

Words and Music by
G. MOORER and B. SHEPPARD

Moderately

Get on up, (Get on up.) Get on up. (Get on up.) You got to get on

up now, (Get on up.) Now get on up. (Get on up.) How can you set your - self down for a

Bm7 C#m7 Dmaj7 Bm7/E

rest, when you know that I'm try - ing my best _____ to dance with

A Bm7 A Bm7 A Bm7

you, girl, — (Get on up.) to dance with you, girl? — (Get on

A Bm7 A Bm7/E A Bm7/E

up.) So, get on up, (Get on up.) on the floor. (Get on up.) Get on

A Bm7/E A Bm7/E A Bm7/E

up now, (Get on up.) Let's dance some more. (Get on up) Get on up, (Get on up.) Let's boo - ga -

A Bm7/E A Bm7/E A Bm7/E

loo. (Get on up.) Get on up now, (Get on up.) just me and you. (Get on up.) How can you

Bm7 C#m7 Dmaj7 Bm7 C#m7 Dmaj7

set your - self down for a rest, when you know that I'm try - ing my

Bm7/E A Bm7 A Bm7 A Bm7

best to dance with you, girl, - (Get on up.) to dance with you, girl? - (Get on

A Bm7 A C/A D/A E7 D/E

up.) Da _____ da da, _____ da _____ da _____

E7 A Bm7/E A Bm7/E

da. Hey, you, (Get on up.) o - ver there, (Get on up.) get on

A Bm7/E A Bm7/E Bm7 C#m7 Dmaj7

up now, (Get on up.) don't go no - where. (Get on up.) We're gon - na dance, dance, — dance. —

D C#m7 Bm7 Bm7/E A Bm7/E

We're gon - na dance, dance, — dance, — and boo - ga - loo, too. —

A Bm7/E A Bm7/E A Bm7/E

We're gon - na do the Mon - key, the Phil - ly Dog, too. We're gon - na

A Bm7/E A Bm7/E D C#m7 Bm7

do — the Jerk, — just me and you. — We're gon - na dance, dance, — dance, —

Bm7/E Bm7 C#m7 Dmaj7

— we're gon - na Shing - a - ling, — we're gon - na do the thing —

Bm7/E A Bm7 A Bm7 Repeat and fade A Bm7

— to - night, — So get on up, (Get on up.) get on

A Bm7 A Bm7 A Bm7

up. (Get on up.) You got to get on up now, (Get on up.) now get on up. (Get on up.) Get on



DION & THE BELMONTS

This group was formed in the Bronx, New York. They were named after a street in the Bronx: Belmont Avenue. The group consisted of Dion DiMucci, Carlo Mastrangelo, Freddie Milano and Angelo D'Aleo. They had six records on the charts; "A Teenager in Love" went to #5. All were recorded on Laurie Records. The group was inducted into the Rock and Roll Hall of Fame in 1989.

DONNIE & THE DREAMERS

The group was formed in New York City by one of its members, Louis (Donnie) Burgio. They had one chart record, "Count Every Star" (#35), which was recorded on Whale Records.



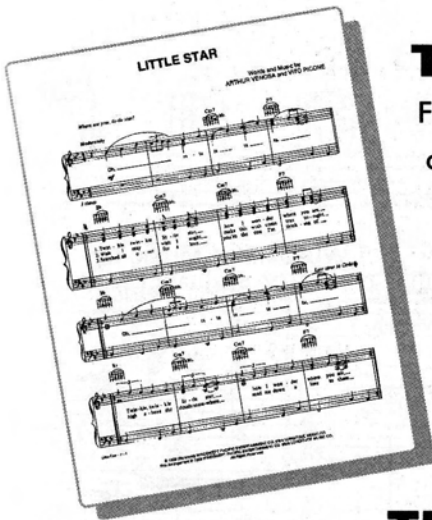
THE DRIFTERS

Clyde McPhatter, Bill Pinkney, Gerhart Thrasher and Andrew Thrasher became the Drifters in the early 1950s. The group had a staggering 16 records on the charts. Two of their top hits were "Save the Last Dance for Me" (#1) and "There Goes My Baby" (#2). These recordings were made on Atlantic Records. The group was inducted into the Rock and Roll Hall of Fame in 1988.

THE DUPREES

This group was comprised of Joseph Canzano, Tom Bialablow, John Salvato and Joe Santollo, all from Jersey City, New Jersey. Their hits were "You Belong to Me" (#7), "My Own True Love" (#13), and "Have You Heard" (#18). All were on Coed Records.



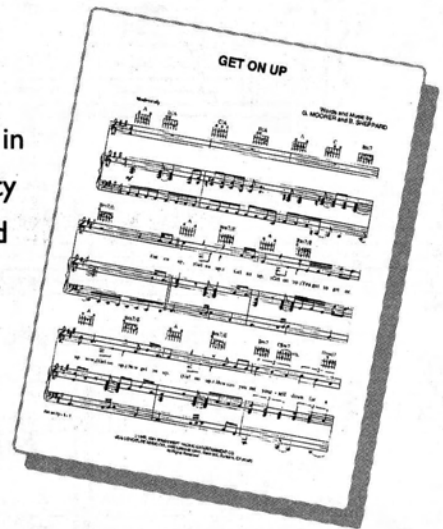


THE ELEGANTS

Formed on Staten Island, New York, the group consisted of James Mochella, Arthur Venoso, Carmen Romano, Frank Tardogno and Vito Icone. They had one #1 hit on the charts, "Little Star," which was recorded on Apt Records.

THE ESQUIRES

Formed while its members were still in high school in Milwaukee, Wisconsin, the group consisted of Betty Moorer, Sam Pace, Shawn Taylor, Millard Edwards and Alvis Moorer. The group had two chart records, "Get On Up" (#11) and "Get Away" (#22), which were recorded on Bunky Records.

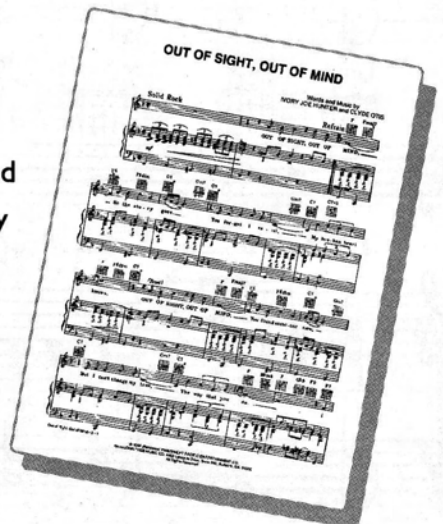


THE ESSEX

Formed while its members were in the U.S. Marine Corps, the group consisted of Rudolph Johnson, Rodney Taylor, Billie Hill, Walter Vickers and Anita Humes. Their hits were "Easier Said Than Done" (#1) and "A Walkin' Miracle" (#12). Both were recorded on Roulette Records.

THE FIVE KEYS

Formed in Newport News, Virginia, the group consisted of Bernie West, Ripley Ingram, Raphael Ingram, Ruby West and Maryland Pierce. The group had three records on the charts, but their biggest hit was "Out of Sight, Out of Mind" (#23) which they recorded on Capitol Records. When they started out, they were known as the Sentimental Four.



GEE!

Words and Music by
MORRIS LEVY and WILLIAM DAVIS

Moderato (*With a light bounce*)

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment line. The piano accompaniment includes guitar chord diagrams for various chords such as Cmaj9, Am7, Dm7, and G7+5. The lyrics are written below the vocal line.

System 1: *mf*
Oh, oh, oh, oh gee, Man oh oh gee, Well oh oh

System 2: *mp*
gee, Do I love that {girl.} {guy.} Oh, oh, oh, oh please,

System 3: *mp*
Lis-ten to me Hear,hear, hear my plea, Do I love that {girl.} {guy.}

Eb07 C7 F F6 Fmaj7 F6 C Dm7 Eb07 C9 C7-9

Hold me ba-by squeeze me, Nev-er let me go;

F F6 Fm(maj7) Fm6 C C°7 G7

I'm not tak-ing chan-ces, be-cause I love {her} so. Oh, oh, oh, oh

Cmaj9 Am7 Dm7 G7 G7+5 Cmaj9 Am7 Dm7 G7 G7+5 Cmaj9 Am7

gee, Yes I love {her} Yes I need {her}

Dm7 G7 1. C Ab7 G7 2. C F6 C

Do I love that {girl.} Oh, oh, oh, oh {girl.}

THE GREAT PRETENDER

Words and Music by
BUCK RAM

Moderately slow

mf

Oh, yes — I'm THE GREAT PRE - TEND - ER, — Pre - tend - in' I'm — do - in'

mp *mp-mf*

well; My need is such, — I pre - tend too much, I'm lone - ly but no - one can

tell. Oh, yes, — I'm THE GREAT PRE - TEND - ER, — A -

drift in a world — of my own; I play the game — but, to my real shame, You've'

left me to dream— all a - lone, Too real — is this feel - ing of

make - be-lieve, Too real — when I feel — what my heart — can't con-veal; Oh,

yes, — I'm THE GREAT PRE - TEND - ER, — Just laugh - in' and gay — like a

clown; I seem to be — what I'm not, you see, I'm wear - in' my heart — like a

crown; Pre - tend - in' that you're — still a - roun'. Oh, roun'.

HEART AND SOUL

Words by
FRANK LOESSER

Music by
HOAGY CARMICHAEL

Moderato, Not Too Fast

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a steady bass line. The tempo is marked 'Moderato, Not Too Fast'. The piece concludes with a *rall.* (rallentando) and a piano (*p*) dynamic.

Voice

The first system of the vocal and piano accompaniment. The vocal line begins with the instruction *ad-lib*. The piano accompaniment is marked *mp* and *Colla voce*. The lyrics are: "I've let a pair of arms en - slave me oft". Chords indicated above the vocal line are Gm7, F, and F#dim.

The second system of the vocal and piano accompaniment. The lyrics are: "times be - fore But more than just a thrill, you". Chords indicated above the vocal line are Gm, C7, F, and Gm7.

The third system of the vocal and piano accompaniment. The lyrics are: "gave me, yes more, much more.". Chords indicated above the vocal line are F, F6, G7, Gm7, and C7. The piano accompaniment includes a *rall.* (rallentando) marking.

Heart and Soul - 3 - 1

Refrain

Moderato, Not Too Fast, Lightly Rhythmical

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and dynamics. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo and mood are indicated as 'Moderato, Not Too Fast, Lightly Rhythmical'. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

System 1: Chords: F, Dm7, Gm7, C7, F, Dm7. Lyrics: Heart and Soul — I fell in love with you. Heart and Soul —

System 2: Chords: Gm7, C7, F, Dm, Gm, C7. Lyrics: — the way a fool would do, mad - ly be - cause you held me

System 3: Chords: F, Dm7, Gm7, C7, F, Dm7. Lyrics: tight and stole a kiss in the night. Heart and Soul —

System 4: Chords: Gm7, C7, F, Dm7, Gm7, C7. Lyrics: — I begged to be a - dored. Lost con - trol — and tum - bled o - ver - board,

System 5: Chords: F, Dm, Gm, C7, F, F7. Lyrics: glad - ly — that mag - ic night we kissed there in the moon - mist.

B \flat A7 D7 G7 C7 F7 E7 A7

Oh! but your lips were thrill - ing, much too thrill - ing.

mf dim. poco a poco

p mp

B A7 D7 G7 C7 F7 E7 C7

Nev - er be - fore were mine so strange - ly will - ing. But

mf dim. poco a poco

p mp

F Dm7 Gm7 C7 F Dm7

now I see what one em - brace can do. Look at me,

Gm7 C7 F Dm Gm7 C7 A+7 A7 D7-9 D7

— it's got me lov - ing you mad - ly, that lit - tle kiss you stole

Gm G9 C7 F Dm7 Gm9Gm7 C7-9 F Dm7 Gm7 C7-9 F

held all my Heart and Soul. Soul.

mf mp

mf rall. mp

I WANNA TESTIFY

Words and Music by
GEORGE CLINTON
and DARON TAYLOR

Moderately

C7 Eb F Eb C7

C7 Eb F Eb

Friends, in - qui - si - tive friends _____ ask me what's come o - ver
Once I was a hol - low man in which did a lone - ly heart

C7 Eb

me. _____ A change; there's been a change, _____ and it's
dwell, _____ then love came sneak - in' up - on me bring - in'

F Eb C7 C7

oh, so plain to see. Love just walked in on me,
 life to an emp - ty shell. just a lit - tle while a -
 Now, I heard so man - y

and it took me by sur - prise.
 go, my life was in - com - plete. I was
 times be - fore that love can be so bad.

Hap - pi - ness sur - rounds me; you can see it in my
 down so dog - gone low, I had to look up at my
 I just wan - na tell y'all it's the best love I ev - er

Refrain C7

Eb

eyes. Oh, it was I just wan-na tes - ti - fy what your
feet.
had.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line begins with a double bar line and repeat sign. The lyrics are: "eyes. Oh, it was I just wan-na tes - ti - fy what your feet. had." The piano accompaniment consists of chords and moving lines in both hands.

F Eb C7 C7
love has done for me. Ooh,

The second system continues the musical piece. The vocal line has lyrics: "love has done for me. Ooh,". Above the vocal line are four guitar chord diagrams labeled F, Eb, C7, and C7. The piano accompaniment continues with chords and moving lines.

lu - scious, sures been de - li - cious to me. (Last time D.S. no repeat) fade on refrain

The third system concludes the piece. The vocal line has lyrics: "lu - scious, sures been de - li - cious to me." Above the vocal line are four guitar chord diagrams labeled Eb, F, Eb, and C7. The piano accompaniment continues. The system ends with a double bar line and repeat sign. The instruction "(Last time D.S. no repeat) fade on refrain" is written to the right of the system.

I ONLY HAVE EYES FOR YOU

Words by
AL DUBIN

Music by
HARRY WARREN

Slowly (♩ = ♩ = ♩ = ♩)

Tacet

My love must be a kind of blind love;

with pedal throughout

I can't see an - y - one but you.

0 A 0 G x000 A 0 0 G x000 A 0 0 G x000

Are the stars_ out to - night? I don't know if it's cloud - y or

0 A 0 G x000 A 0 0 Dmaj7 0 F#m7

bright. I on - ly have eyes _____ for you,

F7 A 0 0 G x000 A 0 0 G x000

dear. The moon_ may be high, but I

0 A 0 G x000 A 0 0 G x000 A 0 0

can't see a thing in the sky, 'cause I

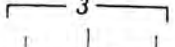
D maj7



B7



on - ly have eyes _____ for you. _____



Em7



A7



D maj7



D7



I don't know if we're in a gar - den _____

G6



Gm6



D maj7



Bb9



or on a crowd-ed av - e - nue. You are

A



G



A



G



A



G



here, so am I. May - be mil - lions of peo - ple go

A G A Dmaj7

by, but they all dis - ap - pear from

B7 Em7 A7

view, and I on - ly have eyes for

Dmaj7 Gmaj7 Dmaj7 Cmaj7

you.

Repeat and fade

Dmaj7 Gmaj7 Dmaj7 Cmaj7

Repeat and fade

I'M IN THE MOOD FOR LOVE

Words and Music by
JIMMY McHUGH and
DOROTHY FIELDS

Moderately

The musical score is presented in a standard piano format with a vocal line. It consists of four systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'Moderately' and the dynamics range from *mf* to *p-mf*. The key signature has one flat (F major/D minor). The score includes guitar chord diagrams for various chords: C, F6, G7, Em7, Eb dim, Dm7, and C. The lyrics are: 'I'm In The Mood For Love Sim-ply be - cause you're near me Fun - ny, but when you're near me I'm In The Mood For Love. Heav - en is in your eyes Bright as the stars we're un - der Oh! Is it an - y won - der'. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments. The vocal line includes triplets and slurs.

I'm in the Mood for Love - 2 - 1

G7 C F6 G7 C Gm6 A7 Fm6 G7

I'm In The Mood For Love? Why stop to think of wheth-er This lit - tle dream might

C Am6 B7 Em Cm6 D7-5 D7 Fm6 Dm7 G7

fade? We've put our hearts to-ge-th-er Now we are one, I'm not a - fraid!

C F6 G7 C Em7 Ebdim

If there's a cloud a - bove If it should rain we'll let it But for to-night, for-

Dm7 1. G7 C G7 2. G7 C

get it! I'm In The Mood For Love. I'm In The Mood For Love.

rit.

THE LION SLEEPS TONIGHT

Lyrics and Revised Music by
GEORGE DAVID WEISS,
HUGO PERETTI and LUIGI CREATORE

Moderately

F B \flat F

Wee ooh wim - o - weh.

Wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

1. C7 2. C7 F

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh. 1. In the jun - gle, the
2. Near the vil - lage the
3. Hush, my dar - ling, don't

B \flat F C7 F

might - y jun - gle, The Li - on Sleeps To - night. In the jun - gle, the
peace - ful vil - lage, The Li - on Sleeps To - night. Near the vil - lage, the
fear, my dar - ling, The Li - on Sleeps To - night. Hush, my dar - ling, don't

B \flat F C7 1.2.F (Obbligato)

qui - et jun - gle, The Li - on Sleeps To - night. Wee _____
qui - et vil - lage, The Li - on Sleeps To - night.
fear, my dar - ling, The Li - on Sleeps To - night.

Wim - o - weh, o - wim - o - weh, o -

B \flat F C7

ooh wim - o - weh.

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh.

F B \flat F C7

3 ^F (*Obbligato*) B \flat F

Whuh, whuh, whuh wim - o - weh.

mf Wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

C7 F B \flat

Wee

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

F C7 F

ooh wim - o - weh. Wee

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh.

p-pp

B \flat F

1. 2.

ooh wim - o - weh.

LITTLE STAR

Words and Music by
ARTHUR VENOSA and VITO PICONE

Where are you, lit-tle star?

Moderately

Oh, ra - ta ta ta ta.

mf

Cm7 3fr. F7

3 times

1. Twin - kle twin - kle lit - tle star, — how I won - der where you are. —
2. Wish I may wish I might, — make this wish come true to - night. —
3. Searched all o - ver for a love, — you're the one I'm think - ing of. —

Bb Gm7 Cm7 F7

3fr. 3fr.

Oh, ra - ta ta ta tu,

Bb Gm7 Cm7 F7

3fr. 3fr.

Last time to Coda

Twin - kle, twin - kle lit - tle star, — how I won - der where you are, —
high a - bove the clouds some - where, — send me down a love to share. —

Bb Gm7 Cm7 F7

3fr. 3fr.

Little Star - 2 - 1

Bb F7 Bb No chord

Oh...

Eb

Oh there you are, high above;
Oh there you are, hid - ing a - bove the sky;

1. Bb

oh God, send me a love.

2. F7 D.S. (lyrics 1 and 2) al Coda

I need a love, oh, me oh, me oh my.

Slowly Bb Freely Eb F7 Bb

Coda

Oh, ra ta ta oh. There you are, lit - tle star.

MOMENTS TO REMEMBER

Words by
AL STILLMAN

Music by
ROBERT ALLEN

Verse
(*Rubato*)

Em Em7 Em6 Am7 D7sus4 D7-9 Gmaj7 C6 Gmaj7 C6

Jan-u-ar-y to De-cem-ber, We'll have MOMENTS TO RE-MEM-BER.

mp *rit.* *tr.* *a tempo*

Chorus-Moderately slow (*with feeling*)

Am Gmaj7 G6 Gmaj7 G6 G G+ C

down, The New Year's Eve we did the town, the day we tore the goal-post

mf

D7 Gdim G Gmaj7 G6

We will have these MOMENTS TO RE-MEM-BER. The qui-et walks, th

Gmaj7 G6 G G+ C Am D7

nois-y fun, the ball room prize we al-most won, We will have these

D7 Cm G Dm7 G9 G7 C G

MO-MENTS TO RE - MEM - BER. Tho' sum-mer turns to win-ter and the

D7 G G7 C G Em Em7

pre - sent dis - ap - pears, The laugh-ter we were glad to share will

A7 Am7 D7 Gmaj7 G6 Gmaj7 G6

e - cho thru the years. When oth - er nights and oth - er days may

G G+ C Am D7

find us gone our sep'-rate ways, We will have these MO-MENTS TO RE -

1. 2.

Cm G Cm G Gmaj7 G6

MEM - BER. MEM - BER.

rall.

LOVE IS A MANY-SPLENDORED THING

Lyrics by
PAUL FRANCIS WEBSTER

Music by
SAMMY FAIN

Moderately (*not too fast*)

mf *poco rit.*




The piano introduction consists of two systems of music. The first system is marked *mf* and the second system is marked *poco rit.*. Both systems feature a treble and bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Freely  

I walked a - long the streets of Hong Kong

mp

The first system of the vocal entry is marked *Freely* and includes guitar chord diagrams for Eb and Bb9. The lyrics are "I walked a - long the streets of Hong Kong". The piano accompaniment is marked *mp*.

town, up and down, up and

The second system of the vocal entry includes guitar chord diagrams for Eb, Fm7, and Bb7. The lyrics are "town, up and down, up and".

down. I met a lit - tle girl in Hong Kong

The third system of the vocal entry includes guitar chord diagrams for Eb and Bb9. The lyrics are "down. I met a lit - tle girl in Hong Kong".



town, _____ And I said, "Can you tell me, please, _____



_____ where's that love I've nev - er found? _____ Un - rav - el me this



rid - dle. what is love? What can it be?" And

ten.



in her eyes were but - ter - flies as she re - plied to me.

colla voce

poco rit.

Refrain, Moderately (*not too fast*)

E_b
 C_m
 G_m
 $B_b m7$
 $E_b 7$

LOVE _____ IS A MAN-Y - SPLENDORED THING, _____ It's the
 A - pril rose that on - ly grows in the ear - ly Spring; _____ Love is
 na - ture's way of giv - ing a rea - son to be liv - ing, The
 gold - en crown that makes a man a king. _____

$mp-mf$
 $Fm7$ $Cm7$ $Fm6$ $G7-9$
 Ab $Ab6$ $Abmaj7$ $Fm6$ Cm $Fm6$ Cm
 Cm $Cm7$ $D7$ $Am7$ $D7$ G $Bb7$

E \flat Cm Gm B \flat m7 E \flat 7

Once on a high and wind - y hill, In the

A \flat A \flat maj7 A \flat 6 A \flat Gm7 C9 Gm7 C7

morn - ing mist two lov - ers kissed and the world stood still, Then your

Fm Fm7 Fm6 G7+5 C7+5 C7 F7 A \flat m6 E \flat Cm

fin - gers touched my si - lent heart and taught it how to sing, Yes, true LOVE'S -

poco rit. *slower*

Fm7 B \flat 7-9 1. E \flat Fm7 B \flat 7-9 2. E \flat Fm7 E \flat

— A MAN - Y - SPLEN - DORED THING. THING.

allarg. *rall.*



THE FLAMINGOS

Formed in Chicago, Illinois, the group consisted of Zeke Carey, Solly McElroy, Jake Carey, Paul Wilson and Johnny Carter. They had two records on the charts: "I Only Have Eyes for You" (#11) and "Nobody Loves Me Like You Do" (#30). All were recorded on End Records.

THE FOUR ACES

This group was comprised of Al Alberts, S. Vaccaro, Dave Mahoney and Lou Silvestri. Their hits were "Melody of Love" (#3), "Heart" (#13), "Love Is a Many-Splendored Thing" (#1), "A Woman in Love" (#14) and "I Only Know I Love You" (#22). All were recorded on Decca Records.



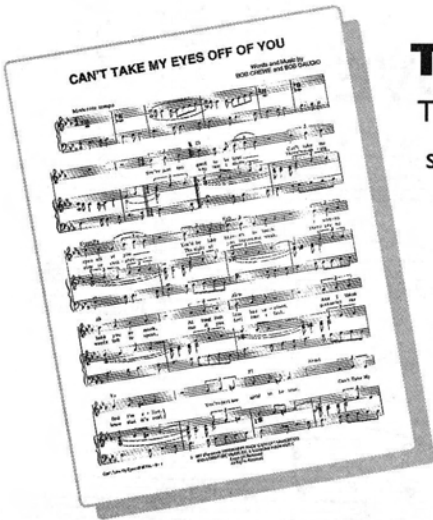
THE FOUR COINS

This group was formed in Canonsburg, Pennsylvania, and consisted of George Mahranas, George Mantulis, George Gregorakis and Michael Mahramas (all Greek). They had five records on the charts; "Shangri-La," which reached #11, was one of the group's most successful recordings. They recorded on Epic Records.

THE FOUR LADS

This group came out of Canada. Its members were Jimmie Arnold, Frankie Busseri, Bernie Toorish and Connie Codarini. The group had many chart records; "Moments to Remember" (#2), "No, Not Much" (#2) and "Standing on the Corner" (#10) were all recorded on Columbia Records.



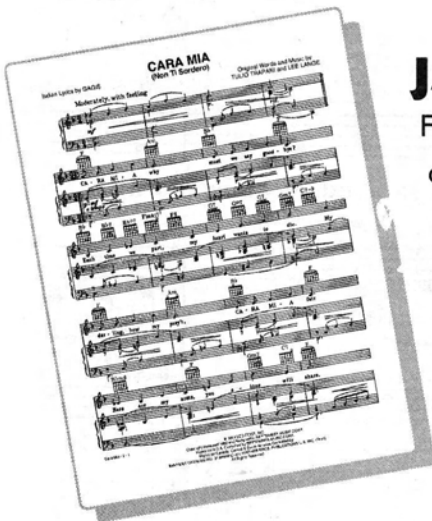


THE FOUR SEASONS

The group was formed in Newark, New Jersey, and consisted of Frankie Valli, Nick Massi, Tommy DeVito and Bob Gaudio. They had an impressive 30 records on the charts, which included “Sherry,” “Big Girls Don’t Cry,” “Can’t Take My Eyes off of You” and “Rag Doll.” All were #1 on the charts. Some of their recordings were done under the name of The Wonder Who?. They recorded for the following labels: Vee-Jay, Phillips and Warner Bros.

THE IMPALAS

Formed in Brooklyn, New York, the group consisted of Tony Carlucci, Lenny Renda, Joe Frazier and Richard Wagner. Their #2 song, “Sorry (I Ran All the Way Home),” was recorded on Cub Records.

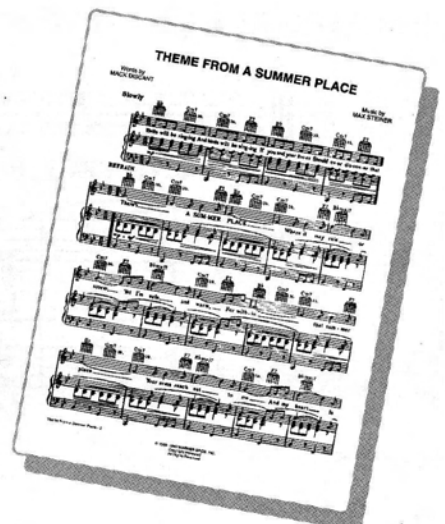


JAY & THE AMERICANS

Formed by students at New York University, the group consisted of John Traynor, Howie Kane, Sandy Yaguda, Kenny Vance and Jay Black. They had ten records on the charts; “Come a Little Bit Closer” (#3), “Cara Mia” (#4) and “This Magic Moment” (#6) are a few of the top songs recorded by this group on United Artist Records. The group was originally called the Harbor-Lites.

THE LETTERMEN

Formed in Los Angeles, California, this group included Bob Engemann, Jim Pike and Tony Butala. Their hits were “When I Fall in Love” (#7), “A Summer Place” (#16) and “Goin’ out of My Head” (#7). All were recorded on Capitol Records.



MY OWN TRUE LOVE

Words by
MACK DAVID

Music by
MAX STEINER

Slowly

mp

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a descending eighth-note pattern. The left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

ad lib. E^b E^b6 $Fm7$ B^b9 $Fm7$ B^b9 $Fm7$ B^b9 F^bmaj7 E^b6

Blue and lone-ly was I Think-ing love passed me by,

mp

The first vocal line is accompanied by piano accompaniment. The melody is in a minor key with a 3/4 time signature. The piano accompaniment features triplets and a steady bass line.

E^bmaj7 $C-9$ $Fm7$ B^b9 $Cm7$ $F7$ B^b7 A^bm6 B^b7

All at once all my grey days Turned in-to gay days And I know why:

rit.

The second vocal line continues the melody. The piano accompaniment includes a *rit.* (ritardando) marking at the end of the phrase.

REFRAIN-Slowly

E^b $Fm7$ B^b7 $E^b(sus4)E^b$ A^b A^b+ A^b6

MY OWN TRUE LOVE, MY OWN TRUE LOVE, At last I've found you,

mf

The refrain begins with a double bar line. The piano accompaniment features a more active bass line and sustained chords. The melody is repeated twice before the final phrase.

E^b B^b Fm⁷ B^b7 E^b Fm⁷ B^b7 E^b(sus4) E^b

MY OWN TRUE LOVE, No lips but yours, No arms but yours

E^b A^b A^b+ A^b6 E^b B^b7 E^b Fm⁷ E^b A^b

Will ev - er lead me through heav-en's doors; I roamed the earth

mp

Gm Fm Fm⁷ Gm

In search of this, I knew I'd know you, know you

Fm⁷ B^b7 E^b Fm⁷ B^b7 E^b(sus4) E^b

by your kiss, And by your kiss You've shown true love, I'm yours for-

A^b A^b+ A^b6 E^b B^b7

1. E^b Fm⁷ B^b7 2. E^b Fm⁷ E^b

ev - er, MY OWN TRUE LOVE. LOVE.

MY SPECIAL ANGEL

Words and Music by
JIMMY DUNCAN

pp

Bb6 Gm 3fr. Dm Bbmaj7 Eb F7 Bb Gm7 3fr.

You are MY SPE - CIAL AN - GEL. Sent up from a - bove.

mf

Cm7 3fr. F7 Bb Gm7 3fr. C9 Cm7 3fr. F7

(The Lord) smiled down on me and sent an an - gel to love.
(My fate)

Bb6 Gm 3fr. Dm Bbmaj7 Eb F7 Bb Gm7 3fr.

You Are MY SPE - CIAL AN - GEL Right from par - a - dise.

Cm7 3fr. F7 Bb Gm7 3fr. C7 Cm7 3fr. F7 Bb Eb Bb

I know that you're an an - gel Hea - ven's in your eyes. A

Cm7 3fr. F7 Bbmaj7 Bb6 Cm7 3fr. F7

smile from your lips brings the sum - mer sun-shine. The tears from your eyes bring the

Bbmaj7 Bb6 Dm G°7 Dm G°7 Dm Gm7 3fr.

rain. I feel your touch, your warm em-brace, and I'm in hea - ven a -

Cm7 3fr. F7 Bb6 Gm 3fr. Dm Bbmaj7 Eb F7

gain. You are MY SPE - CIAL AN - GEL Through e - ter - ni -

Bb Gm7 3fr. Cm7 3fr. F7 Bb Gm7 3fr. C7 F7

ty, I'll have MY SPE - CIAL AN-GEL here to watch o - ver

Bbmaj7 Bb6 Bb Gm 3fr. Cm7 3fr. F7 Bb

me. me.

NO, NOT MUCH!

Words by
AL STILLMAN

Music by
ROBERT ALLEN

Moderately slow

The piano introduction consists of two staves. The right hand plays a melodic line starting on a whole note G4, moving through A4, B4, C5, and D5, then descending through C5, B4, A4, and G4. The left hand provides a harmonic accompaniment with chords: Fm7, Eb, Fm7, and Bb7. The piece begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic, ending with a *rit.* (ritardando) marking.

Chorus (with feeling)

The first system of the chorus features a vocal line and piano accompaniment. The vocal line has two lines of lyrics: "I don't want my arms a - round you" and "I don't care to hug and kiss you NO, NOT MUCH!". The piano accompaniment includes a *mf* dynamic and a *tempo* marking. Chords above the vocal line are Eb, Ab°, Eb, Eb°, Fm7 Bb7, Fm7, and Bb7 Bb7-9.

The second system of the chorus continues the vocal and piano parts. The vocal line has two lines of lyrics: "I don't bless the day I found you" and "When you're gone I nev - er miss you NO, NOT MUCH!". The piano accompaniment continues with the same harmonic structure. Chords above the vocal line are Eb, Ab°, Eb, Eb°, Fm7 Bb7, Fm7, and Bb7 Bb7-9.

The third system of the chorus continues the vocal and piano parts. The vocal line has two lines of lyrics: "I don't need you like the stars don't need the sky" and "Like a ten cent so - da does - n't cost a dime". The piano accompaniment includes a triplet of eighth notes in the right hand. Chords above the vocal line are Eb7 Eb9sus4, Eb7, G7 G+5, Ab° 3, and Ab.

The fourth system of the chorus concludes the vocal and piano parts. The vocal line has two lines of lyrics: "I won't love you long - er than the day I die." and "I don't want you near me, on - ly all the time." The piano accompaniment continues with the same harmonic structure. Chords above the vocal line are F9 F7, Cm7, F7, Fm7, and Bb7.

Eb
Ab°
Eb
E4°
Fm7 Bb7
Fm7 Bb7
Ab7-5

You don't please me when you squeeze me NO, NOT MUCH! My
 You don't thrill me when you hold me NO, NOT MUCH! My

Bbm6
Bbm7
C7 Bb
C7
Fm
C7sus4
C7
Fm

heads the light-est from your ver- y slight- est touch,
 brain gets ha- zy from your cool and cra- zy touch,

Ab
Abm
Bbm6
C7

Ba- by, if you ev- er go, could I take it? May- be so,

Fm
C+
Fm7
Bb7
Bb9 sus4 Bb7-9
Eb
Fm7
Bb9

Ah, but would I like it? NO NOT MUCH!

Bbm6
C7-9
Fm7
E7 Small notes optional
Eb
Ebmaj7

MUCH _____ NO NOT MUCH! _____

OUT OF SIGHT, OUT OF MIND

Words and Music by
IVORY JOE HUNTER and CLYDE OTIS

Solid Rock **Refrain**

F **Fmaj7**

OUT OF SIGHT, OUT OF MIND,

mf

F6 **F#dim** **C7** **Gm7** **C7** **Gm7** **C7** **C7+5**

— So the sto - ry goes, — You for - got I ex - ist, — My bro - ken heart

F **F#dim** **C7** **F** **Fmaj7** **F6** **F#dim** **C7** **Gm7**

knows. **(Tacet)** OUT OF SIGHT, OUT OF MIND, — You found some - one new, —

C7 **Gm7** **C7** **F** **Bbm6** **F** **Gb9** **F9** **F7**

But I can't change my love, — The way that you do. — I

Bb F C7 F A7

sit a-round a-won-der-ing A-bout your new af-fair, - I should for-get - to re-

Dm G7 Dm7 G7 C7 (Tacet) F Fmaj7 F6 F#dim

mem-ber And re-mem-ber not to care! I'd for-get if I could, — But my heart is

C7 Gm7 C7 Gm7 C7

blind, — You are gone out of sight, — But not out of my

1. F Fdim C7 (Tacet) 2. Cm6 D7

mind. OUT OF SIGHT, OUT OF mind; — Out of

G9 C7 F6 Gm7 Gb9 F6

sight, — But not out of my mind. — 8

PEPPERMINT TWIST

Words and Music by
JOEY DEE and HENRY GLOVER

Brightly

Piano introduction for the song, featuring a rhythmic melody in the right hand and a bass line in the left hand. The music is marked 'Brightly'.

Verse 1

First line of the verse. The vocal line starts with the lyrics "Got a new dance and it goes like this;". The piano accompaniment includes a guitar chord diagram for C major and a dynamic marking of *mf*.

Second line of the verse. The vocal line continues with "Name of this dance is the PEP-PER-MINT TWIST;". The piano accompaniment includes guitar chord diagrams for G9, F9, and C major, and the word "You'll" is written at the end of the line.

Third line of the verse. The vocal line continues with "like — it like this, — The PEP-PER-MINT TWIST". The piano accompaniment includes guitar chord diagrams for G9, F9, and C major.

Chorus

Chorus section. The vocal line starts with "Round and 'round, — Up and down, —". The piano accompaniment includes a guitar chord diagram for C major.

F9 C

'Round and 'round, - Up and down, - It's

G7 F9 C

'round and 'round and up and down, One - two - three kick! One - two - three jump!

Fine

Verse 2

C

Meet me, ba-by, on For-ty-fifth Street;

F9 C

Where the PEP-PER-MINT TWIST-ERS meet; You'll

G9 F9 C

learn — to do this, - The PEP-PER-MINT TWIST.

D.S. al Fine %

D.S. al Fine

QUEEN OF THE HOP

Words and Music by
WOODY HARRIS

New Orleans shuffle

F

B \flat

C7

F

B \flat

C7 Verse 1:

Well you can

talk a-bout your Ju - lie and your Peg-gy Sue... You can keep your Miss Mol - ly and your

Mar-y Lou... But when it comes to the chick - en or to do - in' the bop,...

I've got a girl they call the Queen of the hop... Well I

Chorus:

F

love my queen. Do you know who I mean? Sweet

1st time to Verse 2

Bb7

F

lit - tle six - teen, yes, that's my queen. Well, she

2nd time to Verse 2

F

Verse 2:

F6

that's my queen. Well, she wears short shorts and

rock and roll shoes, you ought to see her dance to the Yel - low Dog Blues. She's my

Bb7

C

To Chorus and fade

sug-ar time ba-by, I'm her lol - ly - pop an' ev - 'ry-bod - y knows I love my Queen of the hop... Well I

RHYTHM OF THE RAIN

Words and Music by
JOHN GUMMOE

Moderate rock

F Bb F C7⁰

Lis-ten to the rhy-thm of the fall - ing rain,- tell-ing me just what a fool I've been. I

mf

F Bb F Gm7 C7⁰ F

wish that it would go and let me cry in vain - and let me be a - lone a - gain. - The

F Bb F C7⁰

on - ly girl I care a - bout has gone a - way - look - in' for a brand - new start. - But

Rhythm of the Rain - 2 - 1

F Bb F Gm7 C7 F

lit-tle does she know that when she left that day— a- long with her she took my heart.—

Bb Am Bb

Rain, please tell me now does that seem fair,— For her to steal my heart a - way when
 Rain, won't you tell her that I love her so,— please ask the sun to set my

F Dm Gm7 C7 F

she don't care.— I can't love an - oth - er when my heart's some-where— far a - way.
 heart a - glow.— Rain in her heart and let the love we knew— start to grow.

1. C7 2. C7 D.S. al Coda

⊕ Coda F F Dm

The — Lis-ten to the rhy - thm of the fall - ing rain,—

RUBBER BISCUIT

Words and Music by
CHARLES JOHNSON

Moderately

First system of piano introduction. Treble clef, bass clef, key signature of one flat, 4/4 time. Starts with a forte (f) dynamic. The right hand features chords and moving lines, while the left hand plays a simple bass line.

Second system of piano introduction, continuing the musical themes from the first system.

Chorus:

F

Bb

F

First system of the vocal chorus. Lyrics: Ba, ba her wa da her da wa da her wa - oo. Her wa da

First system of piano accompaniment for the chorus, corresponding to the first vocal line.


Bb

F

Second system of the vocal chorus. Lyrics: her da wa ja ja er wa da oo. Ah wa da

Second system of piano accompaniment for the chorus, corresponding to the second vocal line.

SAVE THE LAST DANCE FOR ME

Bb  **F** 

ah da wa ma jig er wa da oo. Ah wa da



Bb  **F** 

her ba wa da jig er ma a oo. Her wa da



Bb  **F** 

her da wa da her da wa da oo. Her wa da



Bb  **F** 

her da wa ja ja er wa da oo. Ah wa da



her da wa ma jig er wa da oo. Ah wa da

her ba wa da jig er ma a oo. Her wa da her da wa da her da wa da

Spoken Verses:

1. Do that again! (*To Chorus*)
2. Hm, have you ever heard of a wish sandwich?
A wish sandwich is the kind of a sandwich where
You have two slices of bread and you – Hm.
Wish you had some meatball. (*To Chorus*)
3. The other day I had a ricochet biscuit.
A ricochet biscuit is the kind of a biscuit that's
Supposed to bounce back off the wall into your mouth.
If it don't bounce back. Hm.
You go hungry. (*To Chorus*)
4. The other day I had a "cool water" sandwich
And a Sunday "go to meetin'" bun. (*To Chorus*)
5. Hm.what do you want for nothin',
Rubber Biscuit? (*To Ending*)

Tacet

Ball ball oo oo oo, oo.

rit.

SAVE THE LAST DANCE FOR ME

Words and Music by
DOC POMUS and MORT SHUMAN

Moderately

The piano introduction consists of two staves. The right hand starts with a melody in E-flat major, marked *mf*. The left hand provides a steady accompaniment with a walking bass line.

Chorus

E \flat

The first line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "You can dance ev - 'ry dance with the guy who gave you the eye; let him know that the mu - sic is fine, like spark - ling wine; - go and".

B \flat 7

B \flat 7

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: "hold you tight. - You can smile ev - 'ry have your fun. - Laugh and sing, but while".

E \flat

The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are: "smile for the man who held your hand - 'neath the pale moon - light. - we're a - part - don't give your heart - to an - y - one. -".

B \flat 7

E \flat 7

A \flat

The final line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "But don't for - get who's tak - ing you home and in whose arms you're".

E^b *B^b7*
gon - na be... So dar - lin', — save the last dance for



E^b *E^b* (Tacet)
me. Oh, I me. Ba - by, don't you know I



B^b7 *E^b*
love you so? Can't you feel it when we touch?



(Tacet) *B^b7*
I will nev - er nev - er let you go. — I love you, oh, so



E^b *E^b*
much. You can dance, go and car - ry on — till the



B \flat 7

night is gone_ and it's time to go._ If he

B \flat 7

asks if you're all a - lone, - can he take you home, - you must

E \flat B \flat 7 E \flat 7 A \flat

tell him no._ 'Cause don't for - get who's tak - ing you home and in whose arms you're

E \flat B \flat 7

gon - na be._ So, dar - lin', - save the last dance for

1. E \flat 2. E \flat

me. You can me.

SECRET LOVE

Words by
PAUL FRANCIS WEBSTER

Music by
SAMMY FAIN

Freely

Verse

Bb7 **Eb**

No-bod-y knew, not e-ven you;

mp *rit.* *colla voce*

Bb7 **Eb** **Bb7** **Eb** **Eb0** **Fm7** **Bb7**

When I first start-ed walk-ing on wings; But how long can a man or wo-man ev-er hope to

Eb **Fm7** **Bb7** **Eb** **D7-9** **Gm** **Cm**

hide Love that's locked up in-side? Ev-'ry sto-ry worth the spin-ning

Cm7 **F9** **Fm7** **Bb7** **Eb** **Fm7** **Bb7** **Eb**

Refrain - Moderately,
with much tenderness

Must have a be-gin-ning. Once I had a Se-cret Love That lived with -
So I told a friend-ly star, The way that

rit. *mp - mf*

Bb⁰ Fm7 Bb7 Fm7 Bb7 Fm7 Bb9 Fm7 Bb7 Fm7 Bb7

in the heart of me, All too soon my Se-cret Love Be-
 dream-ers oft-en do, Just how won-der-ful you are And

1. Eb Fm7 Bb7 2. Eb Cm (with fervor)

came im-pa-tient to be free, you. Now I
 why I'm so in love with

F7 Bb Dm Bbm7 Eb7 Ab Abm Eb

shout it from the high-est hills, E-ven told the gold-en daf-fo-dils; At last my

Bbm6 C7⁺⁵ Fm7 Bb7-9 Eb Ab Fm7 Eb

heart's an o-pen door, And my se-cret love's no se-cret an-y more.

rall.

SEE YOU IN SEPTEMBER

Words by
SID WAYNE

Beguine tempo

Music by
SHERMAN EDWARDS

mf

VERSE

Fm7 Bb9 Fm7 Bb9

I'll be a-lone each and ev - 'ry night, While you're a-way, don't for - get to write.

mp

REFRAIN

Fm7 Bb7 Ebmaj7 C7 Fm7

SEE YOU IN SEP - TEM - BER, See you

mf

Bb7 Ebmaj7 Eb6 C7 Fm C+ Fm7 Bb7

when the sum-mer's thru. Here we are, say-ing good-bye at the

mf

Gm Gm7 C7 Fm Fm7 F7 Fm7 Bb7 (Tacet)

sta - tion, Sum-mer va - ca - tion is tak-ing you a - way. Have a

mf

Fm7 Bb7 Ebmaj7 C7 Fm7

good time, but re - mem - ber There is dan - ger

Bb7 Gm7 C7 Fm7 F#dim

in the sum-mer moon a - bove; Will I SEE YOU IN SEP-

Gm7 C7 Fm7 Bb7 Eb

To Coda 2nd time

TEM - BER, Or lose you to a sum-mer love?

INTERLUDE

Fm7 Bb9 Fm7 Bb7 D.S. al Coda

Count-ing the days 'til I'll be with you, Count-ing the hours and the min-utes too. Have a

CODA Cm Fm7 Bb7 Eb B Eb

Or lose you to a sum-mer love?

SHANGRI-LA

Lyrics by
CARL SIGMAN

Music by
MATT MALNECK and ROBERT MAXWELL

Slowly with much expression

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, starting with a *mf* dynamic. The left hand provides a steady accompaniment. The piece concludes with a *rit.* (ritardando) marking.

F Dm7 Gm Gm7 C7-9

Your kiss - es take me to SHAN - GRI - LA,

p - mf

The first vocal line is set in a key with one flat (B-flat major). The piano accompaniment includes the lyrics and is marked *p - mf*. The chord progression is F, Dm7, Gm, Gm7, and C7-9.

F Dm7 Gm7 Gb7 C7-9 +5 Fmaj7

Each kiss is mag-ic that makes my lit - tle world a SHAN - GRI - LA.

The second vocal line continues the melody. The piano accompaniment includes the lyrics and is marked *p - mf*. The chord progression is F, Dm7, Gm7, Gb7, C7-9 +5, and Fmaj7.

F6 (tacet) Ab9 Dbmaj7 Gb9 Fmaj7 F6

- A land of blue-birds and foun-tains and noth-ing to do, But

The third vocal line begins with a *F6 (tacet)* marking. The piano accompaniment includes the lyrics and is marked *p - mf*. The chord progression is F6 (tacet), Ab9, Dbmaj7, Gb9, Fmaj7, and F6.

Bbmaj7 Eb9 Gm7 C7 F

cling to an an-gel that looks like you. And when you

Dm7 Gm Gm7 C7-9 F Dm7

hold me, how warm you are, Be mine, my dar-ling, and

Gm7 Gb7 C7-9 +5 Am 7-5 D9-5 D9+5 D9 Gm7

spend your life with me in SHAN-GRI - LA, For an - y-where you

Gb7 C7-9 +5

1. Fmaj7 F6 Gm7 C7-5 C7 2. Fmaj7 Eb9 Gb9 Fmaj7

are is SHAN-GRI - LA. LA.

rit.

SHE CRIED

By
TED DARYLL and GREG RICHARDS

Moderately Slow

mp

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately Slow' and the dynamics are 'mp'.

$\frac{3}{4}$ Bb

And when I told her I did - n't love her an - y -
And when I told her an - oth - er girl had caught my

mp

The first vocal entry is on a Bb major scale. The piano accompaniment continues with chords and a bass line. The dynamics are 'mp'.

Ab

more, _____ SHE _____ CRIED, _____
eye, _____ SHE _____ CRIED, _____

3

3

The second vocal entry is on an Ab major scale. The piano accompaniment features a triplet of eighth notes in the right hand. The dynamics are 'mp'.

Bb

And when I said _____ her kiss - es were - n't like be -
And when I kissed her, A kiss that on - ly meant good -

The third vocal entry is on a Bb major scale. The piano accompaniment continues with chords and a bass line.

Ab

1 To Next Strain

fore, SHE CRIED.
bye, SHE CRIED,

2 Bb Fine

SHE CRIED.

Gb Ab

3

I thought that our ro-mance was done,

Gb Ab D.S. al Fine

3

But to her it had just be - gun.

SHORT SHORTS

Words and Music by
 THOMAS AUSTIN, BOB GAUDIN
 BILL DALTON and BILL CRANDELL

Moderate rock'n roll

Bb7



Freely

(Whistle) *Spoken: Hm, man, dig that crazy chick!*

mf

Eb



Boys: Who wears short shorts? *Girls: We wear short shorts.*

Eb7



Ab7



Boys: Bless 'em, short shorts.

Short Shorts - 2 - 1

E \flat

B \flat 7

Girls: We like short shorts.

Boys: Who wears short shorts?

A \flat 7

E \flat

B \flat 7

Girls: We wear short shorts?

E \flat

E \flat 7

A \flat 7

E \flat

B \flat 7


A \flat 7

E \flat

A \flat 7

E \flat

B \flat 7

D.S.  *and fade*



FRANKIE LYMON & THE TEENAGERS

The group was formed in the Bronx by Frankie Lymon, Herman Santiago, Joe Negroni, Sherman Garnes and Jimmy Merchant. Their hits were "Why Do Fools Fall in Love?" (#1), "I Want You to Be My Girl" (#13) and "Goody Goody" (#20). All were recorded on Gee Records.

THE MARCELS

Formed in Pittsburgh, Pennsylvania, the group consisted of Cornelius Harp, Ronald Munday, Gene Bricker, Richard Krauss and Fred Johnson. The group had two records on the charts, "Blue Moon" (#1) and "Heartaches" (#7), which were recorded on ColPix Records.



THE MOONGLOWS

This group was formed in Louisville, Kentucky, and consisted of Bobby Lester, Alexander Graves, Harvey Fugua, Prentiss Barnes and Billy Johnson. They had three records on the charts: "Sincerely" (#20), "See Saw" (#25) and "Ten Commandments of Love" (#22). All were recorded on Chess Records.

THE PARLIAMENTS

Formed in 1955, the group consisted of George Clinton, Calvin Simon, Raymond Davis, Clarence Haskins and Grady Thomas. They had one record on the charts, "I Wanna Testify" (#20), which they recorded on Revilot Records.



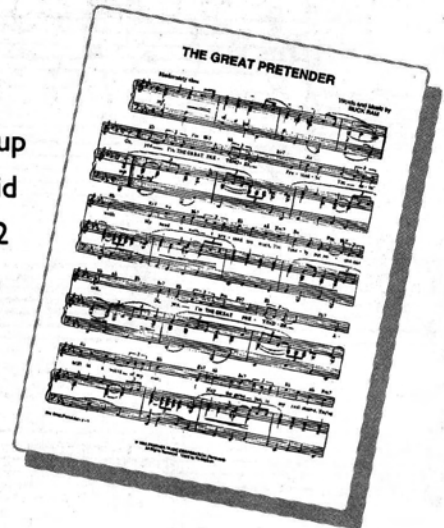


THE PENGUINS

Formed in the mid 1950s, this Los Angeles, California, group consisted of Dexter Tisby, Bruce Tate, Cleveland Duncan and Curtis Williams. Their hit record was "Earth Angel" (#8) recorded on Doo Tone Records.

THE PLATTERS

Formed in Los Angeles, California, the group consisted of Tony Williams, Paul Robi, Herb Reed, David Lynch and Zola Taylor. The group had an amazing 22 records on the charts. They had three #1 records: "The Great Pretender," "My Prayer" and "Smoke Gets in Your Eyes." All were recorded on Mercury Records.



THE PLAYMATES

Morey Carr, Chic Hetti and Donny Conn formed the nucleus of this group. Their artistic emphasis was on comedy. "Beep Beep" (#4), their biggest hit, was recorded on the Roulette label.

THE REGENTS

This group was formed in the Bronx, New York, and consisted of Guy Villari, Charles Fassert, Sal Cuomo, Don Jacobucci and Tony Cravagna. They had two records on the charts, "Barbara Ann" (#13) and "Run Around" (#28), which were recorded on Gee Records. The group was originally known as the Desires.



SHOUT

Words and Music by
O'KELLY ISLEY, RONALD ISLEY
and RUDOLPH ISLEY



Very fast (brightly)


Chord diagrams: C, Am, C, Am, C, Am, F, Dm

Lyrics:
 You know you make me wan - na Come on — now, — Come on —
 — now, Oh, let's SHOUT now, Hey let's SHOUT now,

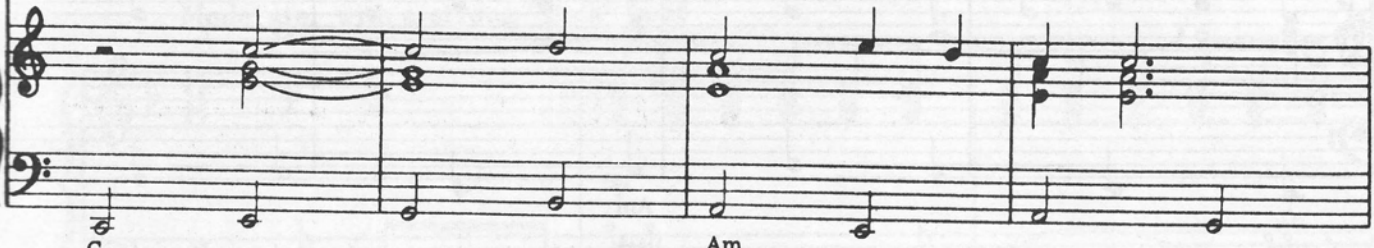
Shout - 3 - 1

SINCE I DON'T HAVE YOU

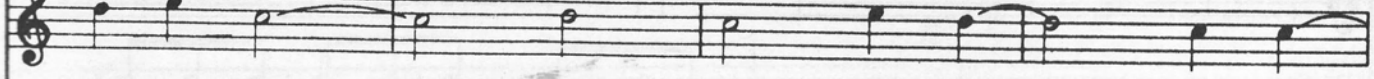
C  Am 



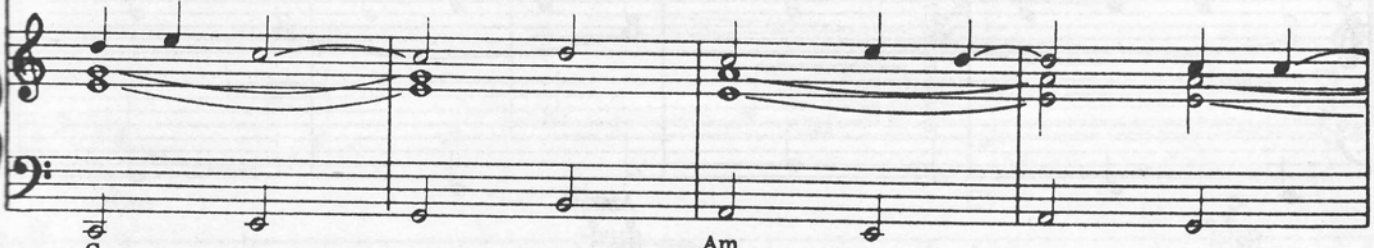
Say _____ you will, Say it right now,




C  Am 



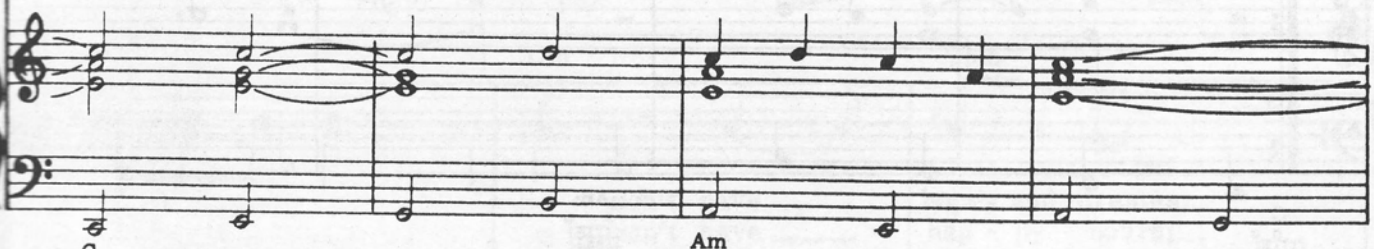
Ba - by. Say _____ you will, come on, _____ come on. _____





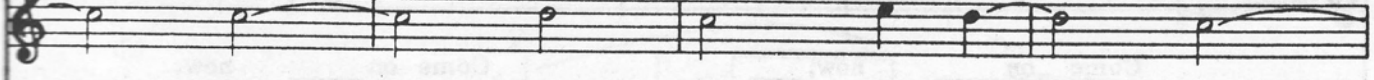
C  Am 



_____ Say _____ you will, Say it a - gain. _____



C  Am 



_____ Say _____ you will, Come on _____ now _____





Am



— Say that you love me. Say, say that you need me.



Am



Say, say that you want me. Say you want to please me.



Am



Come on ___ now, ___ Come on ___ now,

f - p



Am



Come on ___ now, ___ Come on ___ now.

Fade out during repeat

SINCE I DON'T HAVE YOU

Words by
JAMES BEAUMONT, JANET VOGEL,
JOSEPH VERSCHAREN, WALTER LESTER
and JOHN TAYLOR

Music by
JOSEPH ROCK and
LENNIE MARTIN

Moderate, with a strong "rock" beat

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The piano part features a strong, rhythmic accompaniment. The vocal line includes lyrics and rests. Chord symbols are placed above the piano part. Dynamics like *mf* and *mp* are indicated. A section with two endings is marked with a double bar line and a section sign (§).

Lyrics:
 don't have _____
 don't have _____
 plans and schemes, -
 fond de - sires, -
 and
 and
 don't have _____
 don't have _____
 hopes and dreams; -
 hap - py hours; -
 don't _____ have
 don't _____ have

YOU'VE GOT TO HAVE YOU

Bbm C7 To Coda 1. Gm

an - y - thing, -
an - y - thing -

since I don't have

C 2. Gm C7

you. since I don't have

F Gm Am Bb

you. I

cresc. *f*

F

don't have hap - pi - ness and I guess

Gm7 C7 F


I nev - er will ev - er a - gain.


mf

Gm Am Bb

f When you walked

out on me, — in came old mis - er - y, —

Gm7 C7 *mf* and he's been here — since then. — 3. Now *D.S. al Coda* 

 *Coda* Gm C7

mf since — I don't —

have you. —

Detailed description: This is a piano accompaniment score for a song. It consists of five systems of music. Each system has a treble and bass clef staff. The first system starts with a Gm chord and an Am chord, then a Bb chord. The second system has an F chord. The third system has Gm7 and C7 chords. The fourth system has Gm and C7 chords. The fifth system has an F chord. The score includes lyrics and dynamic markings like *f*, *mf*, and *D.S. al Coda*. There are also fingerings and articulation marks throughout.

Verse 3:
 Now I don't have much to share,
 And I don't have one to care,
 I don't have anything
 Since I don't have you.

SINCERELY

Words and Music
ALLAN FREED and
HARVEY FURBER

Slowly (with a good beat)

C9+5 F6 Dm7 Gm7 C7

Sin - cer - ly, Oh! Yes, Sin -

mp - mf

F6 Dm7 Gm7 C7 F6 Dm7

cere - ly, 'Cause I love you so dear - ly,

Gm7 C7 F Dm7 Gm7 C7 C7+5

Please say you'll be mine. Sin -

Sincerely - 3 - 1

F6 Dm7 Gm7 C7 F6 Dm7

cere - ly, _____ Oh, you know _____ how I love you,

Gm7 C7 F6 Dm7 Gm7 C7

I'll do an - y - thing _____ for _____ you, _____ Please say _____ you'll be

F Gm7 Abdim F7 Bb6 Bbm6

mine. _____ Oh, Lord, won't you tell _____ me why _____ I

F6 Fmaj7 F9 G7 Dm7

love _____ that fel - la
girl - ie so, He
She does - n't

The musical score is written for guitar and voice. It consists of six systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chords and fingerings. The chords are: F6, Dm7, Gm7, C7, F6, Dm7, Gm7, C7, F6, Dm7, Gm7, C7, F, Gm7, Abdim, F7, Bb6, Bbm6, F6, Fmaj7, F9, G7, and Dm7. There are several triplet markings (3) in the guitar part. The lyrics are: 'cere - ly, _____ Oh, you know _____ how I love you, I'll do an - y - thing _____ for _____ you, _____ Please say _____ you'll be mine. _____ Oh, Lord, won't you tell _____ me why _____ I love _____ that fel - la
girl - ie so, He
She does - n't'.

Guitar chord diagrams: G7, C9, C9+5, F6, Dm7, Gm7, C7, Gm7, C7, F6, Dm7, Gm7, C7, F, Dm7, Gm7, C7, C9+5, F, Dm7, Gm7, Gb7, F6.

want me, — Oh, I'll nev-er, nev-er, nev-er, nev-er let ^{him} _{her} go. Sin -

cere - ly, — Oh, you know — how I love you,

I'll do an - y - thing — for — you, — Please say — you'll be

1. mine. 2. Sin - mine.

A TEENAGER IN LOVE

Words and Music by
DOC POMUS and MORT SHUMAN

Moderately Slow

mp

The piano introduction consists of four measures. The right hand plays a series of chords: C major, F major, C major, and G7. The left hand plays a simple bass line with quarter notes.

CHORUS

C Am F G7

Each time we have a quar - rel it al - most breaks my heart,
One day I feel so hap - py; next day I feel so sad.

The first line of the chorus is written for voice and piano. The voice part has a melody that rises and then falls. The piano accompaniment features chords in the right hand and a bass line in the left hand.

C Am F G7

'Cause I am so a - fraid that we will have to part.
I guess I'll learn to take the good — with the bad.

The second line of the chorus continues the melody and accompaniment. The piano part includes a double bar line in the middle of the line.

C Am F G7

Each night I ask the stars up a - bove:

The third line of the chorus concludes the phrase. The piano accompaniment ends with a final chord in the right hand.

C (tacet)

G7

Why must I be a teen - ag - er in love?

F

G7

F

G7

I cried a tear for no - bod - y but you.

F

G7

F

G7

I'll be a lone - ly one if you should say we're through.

C

Am

F

G7

If you want to make me cry, that won't be so hard to do.

C Am F G7

And if you should say good-bye, I'll still go on lov - ing you.

C Am F G7

Each night I ask the stars up a - bove:

C (tacet) G7

Why must I be a teen - ag - er in love, in

1 C F7 G7 2 C F7 C

love? love?

The musical score is arranged in systems, each containing a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line. Chord diagrams are provided above the vocal line for guitar reference. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout the score.

System 1: Chords: C, F6, C, C7, F, C, F. Lyrics: way. — Yay, yay, yay. And now I'm SOR-RY, SOR-RY,

System 2: Chords: C, F. Lyrics: SOR-RY. I did-n't mean to make you cry. Let's make a-mends of the

System 3: Chords: G7, Dm7, G7, F, G7, C. Lyrics: wrong, We're more than friends. — Yay, yay, yay. I ran all the way —

System 4: Chords: F, C, F, C. Lyrics: home Just to say I'm SOR-RY. — What can I say? —

System 5: Chords: G7, C, 1. F6 C, 2. F6 C. Lyrics: I ran all the way. — Yay, yay, yay. I ran all the way. Yay, yay, yay. —

SPEEDOO

Words and Music by
ESTHER NAVARRO

Brightly in 2



Da da da di di dit di di dit

da da da dit *solo*

Bom bom bom bom

bom bom bom

Now they



1. up and call me SPEE-DOO but my real name is Mis - ter Earl.
2. meet-in' brand new fel - lows and for tak - in' oth - er folk - 's girls.
3. up and call me SPEE-DOO 'cause I don't be - lieve in wast - in' time.



mm mm mm mm
mm mm mm mm
mm mm mm mm

Now they up and call me SPEE-DOO but my
Now they up and call me SPEE-DOO 'cause I
Now I've known some pret - ty wo - men and I



1., 2.

real name is Mis - ter Earl.
don't be - lieve in wast - in' time.
thought that would change their minds.

mm mm mm mm
mm mm mm mm
mm mm mm

All for
Now they

3.        

mm _____ Well now some they call me Joe. Some they call me Moc.




Best man is SPEE-DOO he don't nev-er take it slow. Well now they
 1. up and call me SPEE-DOO but my
 2. up and call me SPEE-DOO but my
 3. gon-na call me SPEE-DOO 'till they



 1., 2.

real name is Mis - ter Earl. _____ mm mm mm mm _____ Now they
 real name is Mis - ter Earl. _____ mm mm mm mm _____ Now they're
 call off mak - in' pret - ty girls. _____ mm mm mm



3.  *Repeat Ad Lib*
 da da da di di dit di di dit
 mm _____ Bom bom bom bom _____ bom bom bom



THEME FROM A SUMMER PLACE

Words by
MACK DISCANT

Music by
MAX STEINER

Slowly

Bb Gm7 3fr. Cm7 3fr. F7 Bb Gm7 3fr. Cm7 3fr. F7

Bells will be ring-ing And birds will be sing-ing If you and your lov-er Should ev-er dis-cov-er that

REFRAIN

Bb Gm7 3fr. Cm7 3fr. F7 Bb Gm7 3fr. Cm7 3fr. F7 Bbmaj7

There's _____ A SUM-MER PLACE _____ Where it may rain _____ or

Cm7 3fr. F7 Bbmaj7 Cm7 3fr. F7 Bb Gm7 3fr. Cm7 3fr. F7

storm, _____ Yet I'm safe _____ and warm, _____ For with - in _____ that sum - mer

Bb Gm7 3fr. Cm7 3fr. F7 Bbmaj7 Cm7 3fr. F7 Bbmaj7

place _____ Your arms reach out _____ to me _____ And my heart _____ is

Cm7 3fr. F7 Bb Gm7 Cm7 3fr. F7 Bb Gm7 Cm7 3fr. F7 Gm 3fr. Bb Eb Cm7 3fr.

free — from all care, — For it knows — There are no — gloomy skies When

Smoothly

Bb Gm7 3fr. C11 Ebm6 Bb Cm 3fr. C9 F9

seen — through the eyes Of those — who are blessed with love, — And the sweet se-cret

Bb Gm7 3fr. Cm7 3fr. F7 Bb Gm7 Cm7 3fr. F7 Bbmaj7 Cm7 3fr. F7

Of — A SUMMER PLACE — Is that it's an — y — where — When two

Bbmaj7 Cm7 3fr. F7 Bb Gm7 Cm7 3fr. F7 Bb Gm7 Cm7 3fr. F7

peo - ple share — All their hopes, — All their dreams, — All their

1. Bb Gm Cm7 3fr. F7sus4 2. Bb Gm Cm7 3fr. F7sus4 Bb6

love. — love. —

WHY DO FOOLS FALL IN LOVE?

Words and Music by
FRANKIE LYMON and MORRIS LEVY

With a good beat

F Dm7 Gm7 C7 F Dm7

Oo - wah, oo - wah, oo - wah,

Gm7 C7 F Dm7 Gm7 C7 F (tacet)

oo - wah, Oo - wah, oo - wah, WHY DO FOOLS FALL IN LOVE?

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics 'Oo - wah, oo - wah, oo - wah,'. Above it are guitar chords: F, Dm7, Gm7, C7, F, Dm7. The bottom two lines are piano accompaniment. The second line of music starts with guitar chords Gm7, C7, F, Dm7, Gm7, C7, F and the lyrics 'oo - wah, Oo - wah, oo - wah, WHY DO FOOLS FALL IN LOVE?'. A '(tacet)' instruction is placed above the piano part for the final chord.

Verse

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

Why do birds sing — so gay — And lov-ers a-wait the break of day?

Gm7 C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

Why do they fall in love? — Why does the rain fall from up a-bove?

Detailed description: This system contains the verse section. The top line is a vocal line with lyrics 'Why do birds sing — so gay — And lov-ers a-wait the break of day?'. Above it are guitar chords: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7. The bottom two lines are piano accompaniment. The second line of music starts with guitar chords Gm7, C7, F, Dm7, Gm7, C7, F, Dm7 and the lyrics 'Why do they fall in love? — Why does the rain fall from up a-bove?'.

Gm7 C7 F Dm7 Gm7 C7 F

WHY DO FOOLS FALL IN LOVE? Why do they fall in love? _____

Refrain Bb6 Bbm6 F F7 Bb6

1. Love is a los-ing game, Love can be a shame; I know of a
 2. Why does my heart skip a cra-zy beat? For I

Bbm6 G7 C7 F Dm7 Gm7 C7 F Dm7

fool, you see, For that fool is me! } Tell me why,
 know It will reach de-feat! }

Gm7 C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F F7

Tell me why! _____

Bb C7 F Dm7 Gm7 C7 F

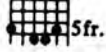
WHY DO FOOLS FALL IN LOVE? _____

YOU MAKE ME FEEL BRAND NEW

Words and Music by
THOM BELL and LINDA CREED

Slow and pretty

Amaj7



F#m7



G#m7



C#m9



F#m7



B7



mf

Amaj7



G#m7



F#m7



F#m7/B



E



My love,

E



Am/E



E



I'll nev - er find the words, my love, To
when - ev - er I was in - se - cure, You

Am/E



E



C#m9



tell you how I feel, my love. Mere words
built me up and made my me love. sure. You gave
could not
my pride

F#7 F#m7/B B7 Am7 D7

back to me. ex - plain. Pre - cious
Pre - cious

G Cm/G G

love friend, you with held my life with-in you I'll al - ways have your a hands, Cre - friend, You're

Cm/G G Cm/G

a - ted ev - 'ry - thing I de - am, To Taught me how to live a - some - one who I can de - pend To walk a path that some - times

G Bm7

gain. bends. On - ly you With - out you,

Em7 8fr. Bm7 7fr. Em7 8fr. Am7 5fr.

cared when I need - ed a friend, — Be - lieved in me through - thick and thin. —
 life has no mean - ing or rhyme, — Like notes to a song — out of time. —

Cmaj7 8fr. Bm7 7fr. Am7 5fr. Bm7 7fr. Cmaj7 8fr.

This song is for you, filled with grat - i - tude and love: —
 How can I re - pay you for hav - ing faith in me? —

Am7/D 5fr. Am7 5fr. D7 3fr. Cmaj7 8fr.

God bless you,

Am7 5fr. Bm7 7fr. Em9 7fr. Am7 5fr. D7 3fr. Cmaj7 8fr.

you make me feel brand new, For God blessed me with you,

Am7 5fr. Bm7 7fr. Em9 7fr. Am7 5fr. D7 3fr.

you make me feel brand new, I sing this song } 'cause for

To Coda

Cmaj7 5fr. Bm7 7fr. Am 5fr. Am7/D 5fr. G 3fr.

you } you } make me feel brand new. _____ (Solo)

Cm/G 3fr. E

D.S. al Coda

My love,

Coda

Am7 5fr. Bm7 7fr. Em9 7fr. Am7 5fr. D7 3fr. Cmaj7 8fr.

TURN AROUND, LOOK AT ME

Words and Music by
JERRY CAPEHART

Slowly



Musical notation for the first system, including piano and bass staves with triplets and a *mf legato* marking.



Vocal line and piano accompaniment for the first phrase: "There is some-one walk-ing be - hind you, turn a -". Includes triplets and a *mp* marking.



Vocal line and piano accompaniment for the second phrase: "round, look at me. There is some-one watch-ing your". Includes triplets.

B \flat G9 Cmaj7 Gm7 C7

foot-steps, — turn a - round, — look at me. There is

F E7 Am

some-one — who real-ly needs you, — here's my heart — in my

Fm6 C C+ Am Am7

hand. Turn a - round, look at me and un-der -

Dm7sus G7 C F

stand _____ that there is some-one _____ to stand be

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'stand' and a half note 'that there is some-one'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Guitar chord diagrams are provided for Dm7sus, G7, C, and F. The piano part includes triplets and a mezzo-piano (mp) dynamic marking.

C Dm7 Dm6 G7

side you, _____ turn a - round, _____ look at me. And there's

Detailed description: This system contains the next two measures. The vocal line continues with 'side you,' and 'turn a - round, look at me. And there's'. The piano accompaniment continues with similar rhythmic patterns. Guitar chord diagrams are provided for C, Dm7, Dm6, and G7. The piano part includes triplets and a half note chord.

Dm7 Bb G9 Cmaj7

some-one _____ to love and guide you, _____ turn a - round, _____ look at

Detailed description: This system contains the final two measures. The vocal line concludes with 'some-one' and 'turn a - round, look at'. The piano accompaniment continues with eighth-note patterns. Guitar chord diagrams are provided for Dm7, Bb, G9, and Cmaj7. The piano part includes triplets and a half note chord.

Gm7 C7 F E7

me. Oh, I've wait-ed _____ but I'll wait for - ev - er _____ for

Am Fm6 C C+

you to come to me. Look at some-one _____ who real-ly

Am C7 Fmaj7 G9 C Fmaj7 Em7 Dm7 Cmaj7

loves you; _____ turn a - round, look_ at me. _____



THE RIVIERAS

Formed in South Bend, Indiana, the group was originally made up of Otto Nuss, Doug Gean, Marty "Bo" Forston, Joe Pennell and Paul Dennert. They had one hit, "California Sun" (#5), which was recorded on Riviera Records.

ROSIE & THE ORIGINALS

This group was formed in San Diego, California. They had one record on the charts, "Angel Baby" (#5), which was recorded on Highland Records.



THE ROYAL TEENS

The group consisted of Bill Crandall, Tom Austin, Billy Dalton and Bob Gaudio (who later joined the Four Seasons). All were from Fort Lee, New Jersey. Their hit was "Short Shorts" (#3). They recorded on ABC-Paramount and Capitol Records.

SHEP & THE LIMELITES

Formed in New York City by Clarence Bassett, Charles Baskerville and Shep Sheppard, this group's hit record was "Daddy's Home" (#2) on Hull Records.



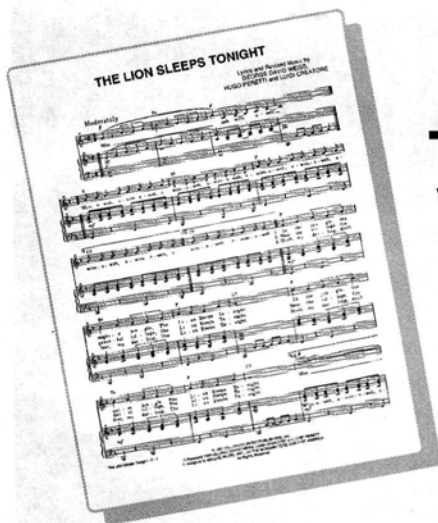


THE STYLISTICS

The group was formed in Philadelphia, Pennsylvania, by Airron Love, James Smith, Russell Thompkins Jr., Herbe Murreu and James Dunn. Their biggest hits were "Betcha By Golly,Wow" (#3), "You Are My Everything" (#9), "I'm Still in Love With You" (#10) and "You Make Me Feel Brand New" (#2). All were recorded on Atco Records.

THE TEMPOS

The group was formed in Pittsburgh, Pennsylvania, by Jim Drake, Gene Schachter, Tom Minato and Mike Lazo. Their hit was "See You in September" (#23). It was recorded on Climax Records.



THE TOKENS

While at Lincoln High School in Brooklyn, New York, Hank Medress, Eddie Rabkin, Cynthia Zolitin and Neil Sedaka (who later went on to achieve fame as a songwriter and solo performer) decided to start this group. Their biggest hit was "The Lion Sleeps Tonight" (#1), which was recorded on RCA Records.

THE VOGUES

This group was from Pennsylvania and included Don Miller, Hugh Geyer, Bill Burkette and Chuck Blasko. They had eight hit records. "Turn Around, Look at Me" (#7) and "My Special Angel" (#7), their biggest hits, were recorded on Reprise Records.



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ANGEL BABY
Rosie & The Originals

AT THE HOP
Danny & The Juniors

BARBARA ANN
The Regents

BEEP BEEP
The Playmates

BLUE MOON
The Marcels

CALIFORNIA SUN
The Rivas

**CAN'T TAKE MY EYES
OFF OF YOU**
The Four Seasons

CARA MIA
Jay & The Americans

CHAPEL OF LOVE
The Orioles

CHARLIE BROWN
The Coasters

COME GO WITH ME
The Dell-Vikings

COUNT EVERY STAR
Donnie & The Dreamers

DADDY'S HOME
Shep & The Limelites

EARTH ANGEL
The Penguins

EASIER SAID THAN DONE
The Essex

GEE
The Crows

GET ON UP
The Esquires

THE GREAT PRETENDER
The Platters

HEART AND SOUL
The Cletones

**I ONLY HAVE EYES FOR
YOU**
The Flamingos

I WANNA TESTIFY
The Parliaments

**I'M IN THE MOOD
FOR LOVE**
The Chimes

**THE LION SLEEPS
TONIGHT**
The Tokens

LITTLE STAR
The Elegants

**LOVE IS A MANY-
SPLENDORED THING**
The Four Aces

MOMENTS TO REMEMBER
The Four Lads

MY OWN TRUE LOVE
The Duprees

MY SPECIAL ANGEL
The Vogues

NO, NOT MUCH!
The Vogues

**OUT OF SIGHT,
OUT OF MIND**
The Five Keys

PEPPERMINT TWIST
Joey Dee & The Starlites

QUEEN OF THE HOP
Billy & The Martinques

RHYTHM OF THE RAIN
The Cascades

RUBBER BISCUIT
The Chips

SAVE THE LAST

DANCE FOR ME
The Drifters

SECRET LOVE
The Moonglows

**SEE YOU IN
SEPTEMBER**
The Tempos

SHANGRI-LA
The Four Coins

SHE CRIED
Jay & The Americans

SHORT SHORTS
The Royal Teens

SHOUT
Joey Dee & The Starlites

**SINCE I DON'T
HAVE YOU**
The Skyliners

SINCERELY
The Moonglows

SORRY
(I Ran All The Way Home)
The Impalas

SPEEDOO
The Cadillacs

A SUMMER PLACE
The Lettermen

A TEENAGER IN LOVE
Dion & The Belmonts

**TURN AROUND,
LOOK AT ME**
The Vogues

**WHY DO FOOLS
FALL IN LOVE?**
Frankie Lyman &
The Teenagers

**YOU MAKE ME FEEL
BRAND NEW**
The Stylistics



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