

The Golden Era Of ROCK & ROLL



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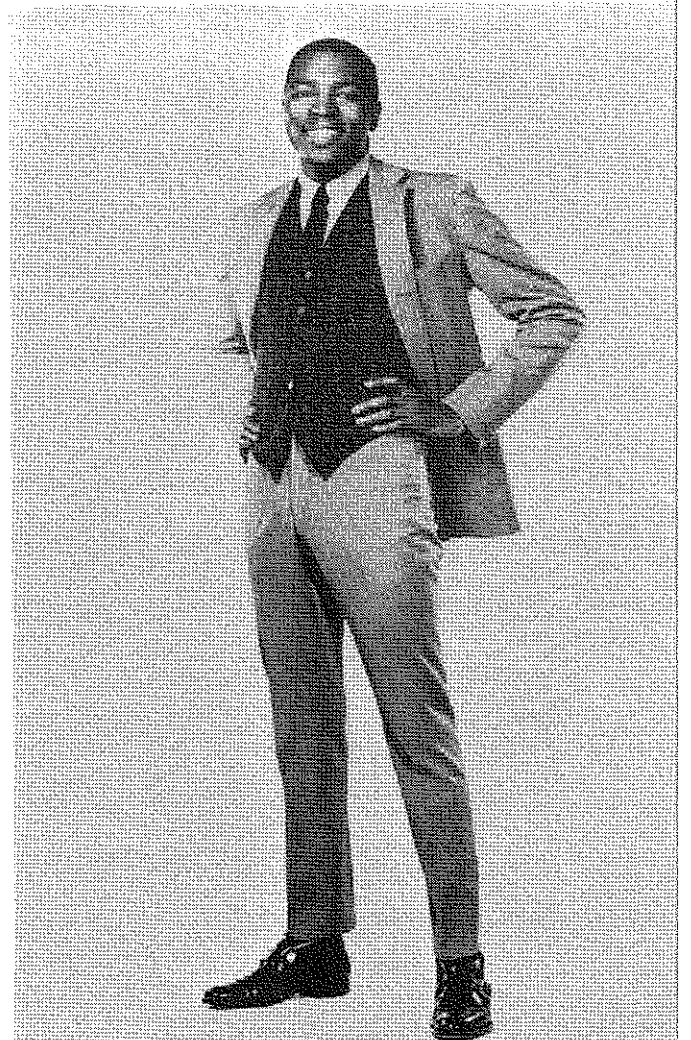
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FATS DOMINO



JERRY LEE LEWIS



GENE McDANIELS

THE ANIMALS

The Animals formed a stern contrast to all the pretty little English groups they knocked over to get into the Top Ten. Their music didn't sound sweet and catchy -- it was mean, gritty, with Alan Price's complex organ runs, Hilton Valentine's harsh lead guitar, and the grating vocals of that sullen front man, Eric Burdon. The Animals were, well, different. Others might acknowledge U.S. blues influences back in the hinterlands of an LP. The Animals put their feelings up front.

Originally called the Alan Price Combo, the Animals hailed from the far northern industrial city of Newcastle and found parallels in Black American blues as relating to the slums in which they grew up. They released a blues single and an EP disc in 1963 and early '64, but what put them on the map in America and England was a traditional Southern brothel song called "House of the Rising Sun." Disc jockeys were fascinated by the record, and by the band -- they didn't sound like anything Top 40 had ever heard. Observers watching the group play their songs in Britain's sweaty little clubs remarked that they did indeed resemble a bunch of wild animals, ferocious and intense.

The succession of mid-60's Animals hit singles was a unique combination of an occasional in-group composition ("I'm Crying") and free-wheeling adaptations of American blues. They were most adept with a punchy version of John Lee Hooker's "Boom Boom" and "Don't Let Me Be Misunderstood" (later recorded by Nina Simone), and even transformed a Barry Mann-Cynthia Weil number, "We Gotta Get Out Of This Place," into a brooding mood piece. Animals records struck responsive chords in every kid with a problem. They stood their ground . . . "It's my life and I'll do what I want, Don't push me!" Other British bands sucked up the hysteria they received -- The Animals dispensed with all that as trivial, having nothing to do with real music-making.

Eric Burdon moved into lead billing with the Animals in 1966 and carried the group into a psychedelic heyday for the following two years, pushing the virtues of LSD as intently as he had pressed for blues. They made the charts with "Monterey" and "San Franciscan Nights," but Burdon's message music grew increasingly overblown, and the group split up in 1969. Eric Burdon remains a perennial figure in rock, first as the leader of War, and now periodically releasing LPs and giving action-packed performances. Former Animal Alan Price has done well as a solo artist and actor, and bassist Chas Chandler evolved into a well-respected manager of artists such as Jimi Hendrix and Slade.

The House Of The Rising Sun / 191

Boom Boom / 226

LITTLE ANTHONY AND THE IMPERIALS

The scene is a high school dance, where couples sway back and forth to "Tears On My Pillow" by Little Anthony and the Imperials, encased in a cloud of emotion. Anthony Gourdine's nasal vocals, shaming his dream girls with his lonely memories, were favorites for cheek-to-cheek box-stepping from coast to coast. Unlike either the one-shot Top Ten hitters who vanished or the early '50's crooners who faded away, Anthony and the Imperials found favor in the charts even at the height of the British onslaught. Sentiment was their cup of tea.

The New York born and bred quartet was formed in 1958 by the 17-year-old Anthony, with fellow 17-year-old baritone Clarence Collins, and 16-year-olds second tenor Ernest Wright and first tenor Sam Strain. The group's personnel has changed over the years, but Anthony remains, ensuring the distinctive, emotive sound associated with the band. Anthony had played with vocal groups even in his early teens, and was brought together with the other Imperials by Richard Barrett, today manager of the Three Degrees.

Little Anthony and the Imperials' debut release was a lively, Latin-flavored tune called "Shimmy Shimmy Ko Ko Pop," but the next one up, and to date their biggest seller, was "Tears On My Pillow." Nothing the band released could match that song for "instant classic" status until the group took over the charts with a string of hits in 1964-65. Of course, it was the ballads that returned them to the top as, one after another, they released "I'm On The Outside (Looking In)," "Goin' Out Of My Head" and "Hurt So Bad."

Within a year, they were renamed Anthony and the Imperials, minus the "little." They were at the stage of choosing their audience and opted for the adult marketplace of plush hotel rooms, Las Vegas casinos and many television variety shows. A decade after they formed, Anthony and the Imperials sang their adolescent ballads to the parents, aunts and uncles of their early fans. It was a decision that keeps them active on the hotel circuit.



Goin' Out Of My Head / 48
I'm On The Outside
(Looking In) / 86
Hurt So Bad / 166
Out Of Sight,
Out Of Mind / 216

BROOK BENTON

President Jimmy Carter might consider having Brook Benton sing for the White House -- Benton's moving recording of "A Rainy Night In Georgia" makes a fine testimony to his home state. The smooth balladeer was South Carolina born and raised, and his many classic records have brought Southern warmth to every part of America.

Brook Benton was born on September 19, 1931 in the town of Camden. He started singing in his church choir, and made a natural transition to a series of gospel groups, which sustained him through his teens, and also cultivated an interest in popular tunes. Benton's sound eventually blended the two forms to create commercially successful ballads without a plastic gloss. Benton was determined to make a name for himself as a singer and moved to New York in the early 1950's.

Menial jobs during the day provided Benton with the time to write his own songs and hang out in the city's many night spots. He started getting work as a singer and had several songs recorded by such greats as Nat "King" Cole and Clyde McPhatter. It was inevitable that he would eventually be signed to record, and Benton hooked on to two labels before going to Mercury in 1959. His first release for them was the chilling "It's Just A Matter Of Time," which brought him nationwide acclaim and led to 16 top-twenty hits in four years, several duetting with Dinah Washington. Benton swept over the watered-down pop audience which existed at the late 50's-early 60's, as well as consistently topped the r&b charts. Other performers rushed to record his songs, which are adaptable for any style from guitar blues to country and western. It is estimated that, by the end of 1962, Benton sold 15 million records (including other artists' covers of his songs).

The late 1960's found Benton a successful record producer and songwriter, though his output on record had diminished. He punched back with the 1970 "A Rainy Night In Georgia," and seemingly, has the enviable ability to become a national star whenever he happens to write and record another excellent song.

Endlessly / 107

Baby (You've Got

What It Takes) / 133

CHUCK BERRY

Despite all the trends that rock has experienced in its two and a half decades, regardless of all the "superstars" who have been and gone, no one can top the bill over Chuck Berry. The importance of this man could be observed in small part on Dick Clark's "American Bandstand" anniversary TV show, where players from Gregg Allman to Booker T. Jones to Doc Severinson formed an immense backing band behind Chuck Berry, closing the program with "Roll Over Beethoven." The Beatles recorded "Roll Over Beethoven" on their third album. The Rolling Stones recorded "Carol" on their first album. The Who stood in the wings of the Fillmore East in 1968, watching Chuck Berry headline over a set they had just played, saying they felt honored to be on the same stage with this man. Chuck Berry, from his songwriting to his guitar style to his stage presence, may just be rock 'n' roll's most important figure.

Charles Edward Berry, who is 45 years old and still rockin', learned to play guitar when he was in high school. In 1955, he signed with Chess Records of Chicago and proceeded to make that label world famous for its "Chuck Berry sound." His first release, "Mabellene," got him his first gold record. Even if a specific disc didn't sell that much, it was bound to be critically acclaimed for its rock spirit. Chuck Berry wrote about the pleasures of being young -- enjoying snazzy cars, surviving the school cafeteria, celebrating rock 'n' roll itself. Berry may not have been a deliberate apologist for rock, but his songs like "Sweet Little Sixteen" and "Rock And Roll Music" passed the message loud and strong that rock was unstoppable, worthy of adulation.

Ironically, Berry now receives more open audience adulation than he did in the 1950's, when he was writing those much-copied songs and perfecting his onstage duck walk. Berry could not be easily confined to the r&b market which encapsulated most black performers. Many young people who knew about Chuck Berry's twangy, chordy guitar style and can sing the words of "Johnny B. Goode" learned them not from Chuck's originals but from the many British and American groups who covered his songs. Genius will find its way, however, sooner or later, and thanks to the efforts of the '60's most famous artists, Chuck Berry is today revered as the definer of the sound of rock 'n' roll.

Roll Over, Beethoven / 36
Memphis, Tennessee / 196
Rock And Roll Music / 198
Sweet Little Sixteen / 210
Runaround / 220
Mabellene / 224
Johnny B. Goode / 246

FREDDIE CANNON

New Jersey's hanging cliffs of grey rock, the Palisades, never knew what hit them the day "Palisades Park" was released. A brash young man who sounded as if he was charged with 1000 volts made history with a series of geography lessons set to rock 'n' roll. His real name was Fred Pocariello, but perhaps it's because he hopped like he was shot out of a cannon that they called him Freddie Cannon.

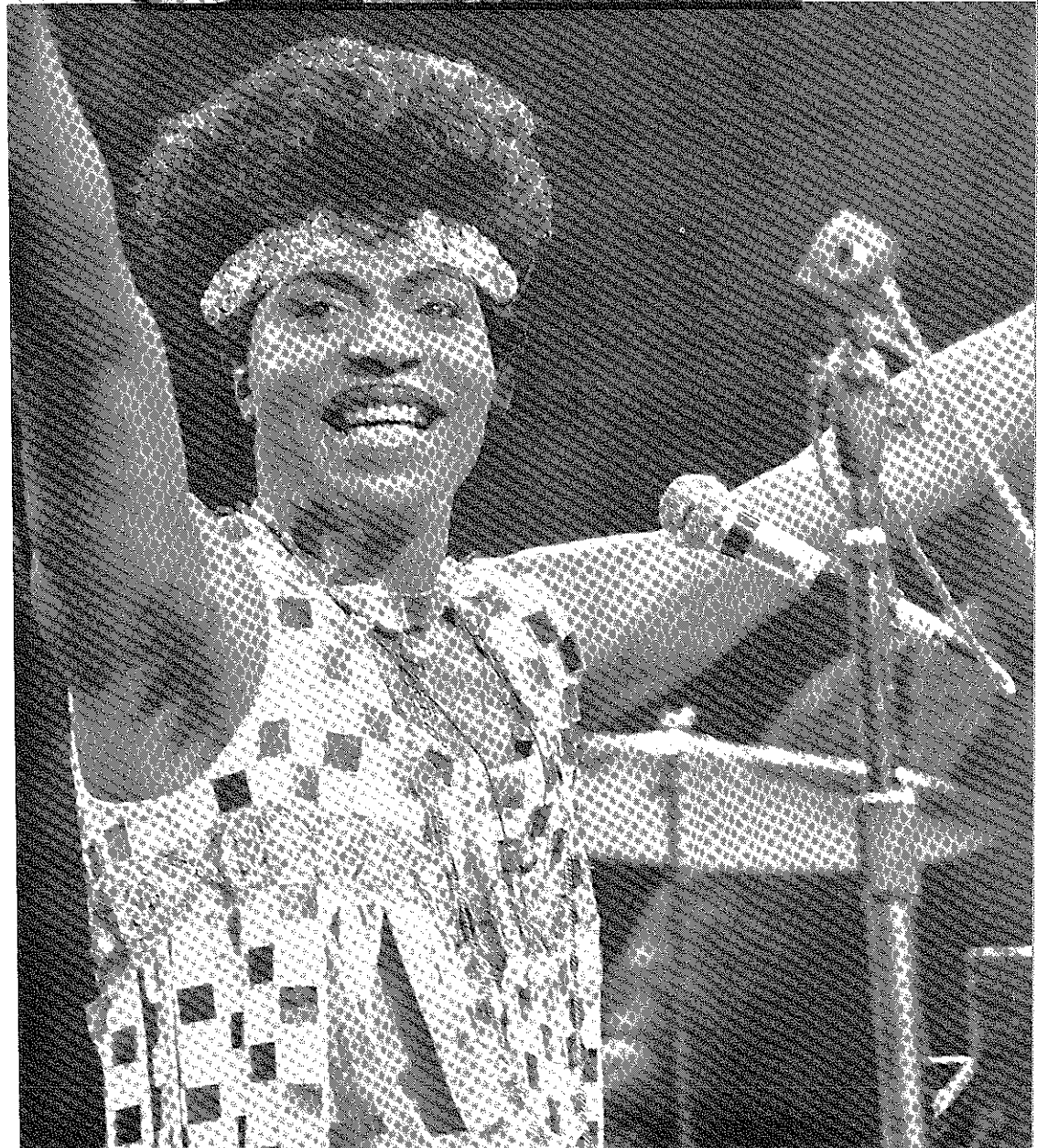
Freddie Cannon gained his immense popularity at a time when the initial burst of rock 'n' roll creativity had given way to a never-ending series of ditties that satisfied teenage demands for fun and frolic. By 1959, what charted on "Bandstand" was pop, not rock -- musically, it dared not compare to the Presley before or Beatles following, but if it "hadda good beat, ya can dance towit," that was sufficient. Cannon's string of top-tenners, some co-written by himself, others from the pens of master entrepreneurs Bob Crewe and Chuck Barris, fit neatly into the set formula.

Swan Records signed Cannon in 1959, after he had built a following among teenagers in his home town of Lynn, Massachusetts, outside Boston. His first hit, "Tallahassee Lassie," loaded with horns, energy and an exhilarating "whooh!," sold over a million copies in the U.S. and overseas. He immediately toured America, following with appearances in England, Europe, South Africa, Japan and Australia. By the end of his first year's recording, Cannon got another million seller by covering a 1922 jazz hit, "Way Down Yonder In New Orleans."

Place names, old ragtime songs, and teenage pursuits continually translated into gold when Cannon put them on disc. Besides the world-wide smash "Palisades Park," he went to the hearts of fans with "Muskrat Ramble," "Transistor Sister," "Abigail Beecher" and "Action," lasting until 1965. Trivia could only repeat itself for a limited time, and with his career waning, Cannon packed in his years as a teenage idol and became a record company promotion man.

Palisades Park / 50
Tallahassee Lassie / 242

JERRY LEE LEWIS



BOB LIND



THE DRIFTERS



GENE McDANIELS

CHUBBY CHECKER

Once upon a time, there were no discotheques, and plenty of dances. Teenagers learned new steps and practiced them by watching the Bandstand crowd. Then, in 1960, a rotund young man named Ernest Evans was re-christened Chubby Checker by Mrs. Dick Clark, who thought he resembled Fats Domino. Checker was befriended by Clark and left his job as a chicken plucker to record a Christmas record for him. The next song he recorded was an r&b tune written by Hank Ballard called "The Twist." Chubby Checker lip-synched the song on television, doing a little hip-swiveling dance to the beat. One, two, three and America was Twisting -- in discotheques, in living rooms, at high school proms, at bar mitzvahs. It was a dance that kept trim teens trimmer and sent their parents to the chiropractor. It was a sensation.

Checker hit number one with "The Twist" twice, in 1960 and 1961. People could not get enough of this new dance craze and turned on the late news to watch Jackie Kennedy or Judy Garland Twisting at the Peppermint Lounge in Times Square, the hippest place of 'em all. Checker gained a reputation as young America's dance master and led them through a dizzying series of steps, which resulted in his not staying "chubby" for long. There was the "Hucklebuck," "Pony Time," "The Fly" and, lots of fun to watch at parties, "The Limbo Rock," with its immortal line, "how low can you go!"

Chubby Checker led the pack up until the Beatles wiped the American slate nearly clean in 1964, and hysteria replaced the Saturday night hop. He issued Twist tune after tune -- most sold well for awhile, particularly as long as the in-crowd glorified the sleazy Twistclubs. Checker didn't have very much to do by the mid-60's and settled back to watch his dance become a footnote in social history books. He has recently turned up on the revival circuit, slim and still appealing to watch, and still Twisting. The habitués of the disco circuit of today can thank Chubby Checker for making rock dancing a national pastime.

SAM COOKE

It is impossible to determine the impact that Sam Cooke might be having on contemporary music. He was shot to death in 1964, at the height of his career. But on the basis of his recorded legacy, one may safely say that Cooke's influence was enormous, unfettered by the color, locale or musical style of the many performers who sing his songs. The name of Sam Cooke has become identical with the term "sweet soul music." His honey-dripping voice has ensured that his many recordings have not dated to this day.

Like many of the top black performers, Sam Cooke began singing with his church choir in his Chicago home. Cooke found his outstanding lead vocals bringing him to the attention of the Soul Stirrers, a major gospel quartet. He sang lead with the group for six years, perfecting his style, which blended soul and pop, flattering both. In 1956, Cooke was encouraged to record some popular tunes. He complied, and several ballads, notably "I'll Come Running Back To You," found recognition and healthy sales.

In late 1957, Cooke switched labels, and his first release for Keen, "You Send Me," sold a phenomenal 2½ million copies. Sam Cooke was on his way -- he followed that song with "Only Sixteen," "Wonderful World" (brought into the Top 10 by Herman's Hermits), "Twisting The Night Away" (a favorite of Rod Stewart, who claims Cooke as a major influence), "Little Red Rooster" (a number one hit for the Rolling Stones in England) and the partying "Shake" (closely associated with the late Otis Redding). Cooke is widely acknowledged to have largely determined Redding's style -- one giant leading another.

Sam Cooke's material was appealing to a wide variety of performers. Although none could equal his sweet lilting tenor, many copied the oo-wah-wah backgrounds which pervaded his songs. Cooke used his fame to found his own record company, Sar Records, at the close of the 1950's, which issued a series of hits that flavored rhythm & blues foundations with gospel overtones. He again switched labels in 1960, going to RCA, and found his power to make quality, yet commercial songs undiminished. "Chain Gang" and "Cupid" illustrate that period of his career. Cooke was on the verge of writing songs with social messages when he tragically died. No one can know what's been missed, but all can only regret the loss.

I'll Come Running Back
To You / 174

BOBBY DARIN

Towards the end of his years, he recorded an album under his real name, Walden Robert Cassotto, but he was known throughout the world as Bobby Darin. Darin stands out as a figure who radiated cool and control in an era of frenzy -- he never seemed old-fashioned, however, or square. He just stood onstage in a sharkskin suit, snapping his fingers, while "Mack The Knife" slid out like spun gold. Darin's image came to him naturally. No matter what kind of song he sang, it sounded right, stretching from the early teen-dream scenes through mature, sophisticated ballads, into the years of folk-rock.

Darin carved out his stratospheric career fighting against a rheumatic heart which would plague him, and ultimately end his life. He formed an early association with music mogul Don Kirshner, and the twosome made a living writing songs and jingles together. By the late 1950's, Darin was recording, at first not too successfully with songs like the traditional "Rock Island Line." But when he moved to Atco Records in 1958, his first release (which he co-wrote), "Splish Splash," was a million seller.

The seven years which followed were bountiful feasts of Bobby Darin hits. He easily made the transition from a teenage "Dream Lover" to a star for all ages with the Brecht-Weill classic "Mack The Knife" and his contemporary renditions of "Beyond The Sea," "Bill Bailey" and "You Must Have Been A Beautiful Baby." Darin's appealing boundary-crossing made him a natural for every top television show in America and all the most prestigious nightclubs. He proved as clever at business as he did at stardom, forming his own music publishing and recording company, T. M. Music, Inc., in 1963.

When Bobby Darin released his version of Tim Hardin's "If I Were A Carpenter" in 1966, he scooped up a new generation of young people who reacted to the sensitivity conveyed by his tender vocal. Darin was able to play both sides of the fence, bring his current interests in late 1960's rock music to his traditionally-oriented adult audiences. He hosted his own television summer series and started taking on comedy and dramatic roles with the same adeptness he brought to music. Tragically, his weak heart required him to undergo a series of operations, and he died during open-heart surgery on December 20, 1973.

BO DIDDLEY

Bo Diddley looks like a mean man, and can he ever play a mean guitar. The blues wailer with the wild-looking guitar collection is a long-standing idol of many current guitarists who are themselves revered. The story of "Bo Diddley," as expressed in the song he wrote about himself, is a tale of a man, a legend and a sound all rolled into one.

Bo Diddley was born Elias McDaniel in the town of McComb, Mississippi on December 30, 1928. If Bo has not written any major songs since the mid-1960's, it's because, as of 1968, he had been playing guitar for over 30 years. The enterprising lad gave his first public performance on the streets of Chicago, where he was raised, at age 10, together with two other boys. The 1940's saw McDaniel observing the rapidly developing electric r&b clubs in Chicago, teaching himself more guitar, but making his living at unskilled jobs. In 1951, he finally broke through as a music professional, winning a regular job in a night club. His style was a curious blend of r&b and stone blues, which, when infused with rock 'n' roll, would make him a major influence on many British bands.

Leonard Chess, one founder of Chess-Checker Records, Chicago's well-known blues label, gave McDaniel the stage name "Bo Diddley," because it meant "funny story-teller." The men at Chess were impressed with Bo's deep voiced song-stories and signed him the day he auditioned. "Bo Diddley," his first single, was a hit, and the "Bo Diddley riff" was born. Bo's playing emphasized his tale telling, setting it to the tune of an endlessly repeated sequence of notes, a rhythm which proved both danceable and hypnotic to listeners.

Diddley followed his first smash with the low-down blues "I'm A Man" (recorded by The Yardbirds) and "Mona" (recorded by The Rolling Stones). Diddley was frequently paired on disc with Chuck Berry, his colleague at Chess, the two classic guitar styles set to reinforce one another. He has had a lengthy career playing rock clubs and rock 'n' roll revivals, where the songs may be old, but the impact of his sound remains as important as the day it was conceived. Young Britishers didn't spend their food allowances on Bo Diddley imports for nothing.

FATS DOMINO

When credit is handed out to the artists who built the foundations of rock 'n' roll, "The Fat Man," Fats Domino, deserves a place at the front of the line. This New Orleans born singer, songwriter and boogie-woogie piano player was writing rock tunes before the movement got its name. His major rock 'n' roll hits appeared in the early years of the music's popularity, but Fats can still write them, and more importantly can still play them, flawlessly and with grace.

Antoine Domino started practicing piano at the age of five, spending hours a day at the beat-up machine a relative left him. His uncle had played with several of the earliest New Orleans jazz bands, and Fats (always his nickname) started young, following the family tradition. He formed his first band at 10. Despite a serious hand injury suffered at the factory he worked in, Domino refused to abandon his desire to play music and forced his recovery. Local clubs offered him work, and his reputation brought in fans from hundreds of miles away.

News about this excellent funky pianist reached a&r desks, and Dave Bartholomew first signed Domino to Imperial, then co-wrote "The Fat Man" with him. That first release, as far back as 1950, went top 10 on the r&b chart, and soon his name was familiar to many new audiences. By 1953, he was having hits on the pop charts too, and fortunately he was not ghettoized by many mass market disc jockeys, who often experienced opposition when they broadcasted black performers.

By 1955, the country was rocking, and so was Fats, with "Ain't That A Shame," and the following year brought "Blueberry Hill," which the censors went wild over, as well as a jolly version of the 1930's vintage "My Blue Heaven." Domino closed out the 50's with "Be My Guest," "Walkin' To New Orleans" and "Let The Four Winds Blow" and faded from the spotlight for most of the '60's. He did cut a mean version of the Beatles' "Lady Madonna," reversing the many times British artists had covered their American idols.

I Want You To Know / 103

Blue Monday / 118

Blueberry Hill / 122

Let The Four Winds

Blow / 129

Ain't That A Shame / 140

Bo Weevil / 168

I'm In Love Again / 186

I'm Walkin' / 214



Save The Last Dance
For Me / 80



THE DRIFTERS

If the sound was romantic, and the rhythm made you want to steal away with a favorite date, the song had to be one by the Drifters. A lot of sand has slipped back to the sea since the Drifters provided an outlet for summer madness in 1964 with "Under The Boardwalk," but that tune, like many of their other hypnotic melodies, sounds better each time its revived. The Drifters still exist today, albeit without their original lineup and usually on the oldies circuit, but they are one group for whose songs time has always stood still.

The original Drifters were formed by the late r&b-gospel singer, Clyde McPhatter. He brought together three colleagues who had been "drifting" from one group to another, all veterans of gospel bands. Their first year together brought a major hit on the young Atlantic label, "Money Honey," and several r&b hits through 1954 and '55, when McPhatter went into the army. Thereafter, numerous members passed through the group which had some recorded success and was immensely popular on several rock package tours. Finally, the first Drifters split in 1958.

However, to fulfill a contract for the group at New York's Apollo Theatre, the Drifters' manager talked another r&b group, The Five Crowns, into becoming the Drifters, which they agreed to in 1959. Ben E. King sang lead, Jerry Lieber and Mike Stoller were assigned to write for the group, and the result was the lovelorn "There Goes My Baby," which neatly sold into the millions. Far more than an r&b-limited band, the newly made Drifters were a first class pop act, gathering hits as fast as teams like Lieber-Stoller and Doc Pomus-Mort Shuman could write them. Ben E. King earned the group another step up the ladder in 1960 with "Save The Last Dance For Me," its swaying Latin rhythms complementing his smooth delivery.

King was soon off the stardom as a soloist, and Rudy Lewis took over leads for the quintet from 1960 until his sudden death in 1963. Each song was more gemlike than the one preceding it -- "Some Kind Of Wonderful," "Sweets For My Sweet," the much-recorded "On Broadway" and the classic "Up On The Roof," all in 1962. Artists as diverse as the Rolling Stones and Eric Carmen have recorded the Drifters' songs, and their influence certainly led millions of teenagers to dream the sweet thoughts of perfect love and great escapes.

THE FLEETWOODS

The mysterious, veiled harmonies of The Fleetwoods found immediate acceptance from the soft-rock oriented audience who closed out the 1950's. The success of this trio, although brief, was almost effortless, and to this day the sound of The Fleetwoods is instantly recognizable.

Three teenagers from the Seattle, Washington suburb of Centralia made up the group. Gretchen Christopher and Barbara Ellis, born nine days apart in February, 1940, linked up with Gary Troxel, three months older, while in high school. Local audiences remarked on their engaging three-part harmonies and the group decided to turn professional. A local label, Dolton, took them on and found itself with two #1 songs in a row, "Come Softly To Me" (released by Dolphin as well as Liberty Records) and "Mr. Blue."

"Come Softly To Me" was a sensuous forerunner of such breathy tunes as "Je T'Aime" and even "Love To Love You Baby." While the two girls sang the song's few lines over and over, building in intensity, Troxel whispered a stream of "dom-dom-dom-be-do-be-do's" behind them. Harmless on the surface, the song was genuinely erotic at a time when censors watched rock like hawks. The group's follow-up, "Mr. Blue," clung to a more traditional approach, telling a story of rejected love in ballad form, with the girls' harmonies adding the appropriate dimension of mournfulness.

The Fleetwoods clicked into the top ten two years later, in 1961, with the depressing "Tragedy," but soon slid into oblivion. Their sound has never been duplicated.

Come Softly To Me / 178

Mr. Blue / 222

BILL HALEY AND HIS COMETS

It's far from coincidental that the song which opened the "Happy Days" show was Bill Haley and His Comets' "Rock Around The Clock." If you want to recall the spirit of the '50's, or think about the first time everyone visualized rock 'n' roll, imagine jitterbugging teenagers dancing to that song, crinolines flying high over bobby sox and pegged pants. The jovial-looking spit-curl'd former country picker has become synonymous with the birth of rock. His records, which pale by comparison to Presley's brash early discs, kept saying "rock, rock, rock!" and the more that the 16-year-olds rocked, the closer they grew to defining an entire lifestyle based on rock. That lifestyle is today a self-sustaining part of our culture. Haley gave the whirlwind a name.

Bill Haley had been making a living with his guitar for many years before he became a universal sensation. Haley picked countryish tunes in pubs and honky-tonks, but as early as 1951 he experimented with the combination of Dixie, rhythm & blues, country & western and pop influences, resulting in some formative rock. In 1953, he formed a backing band to play his newly written tunes, calling them The Comets. One year later, he recorded both "Rock Around The Clock" and "Crazy Man Crazy," which were minor hits, nothing special.

Then came 1955 and the film "Blackboard Jungle." "Rock Around The Clock" was used as the movie's theme song, and, set against the plot of teenage rebellion, the tune became a rallying cry. It went to #1 in the U.S. and England, and re-enters the British chart every few years, whenever it is reissued. Haley and His Comets followed up their million selling smash with his own version of Joe Turner's "Shake, Rattle And Roll," and occupied the top ten with that 1950's catch phrase, "See You Later, Alligator." The group starred in a movie called "Rock Around The Clock" and "Don't Knock The Rock."

Bill Haley, who by the time he found fame was approaching 30, defined the teenage hue and cry that time has hardly diminished. Bill Haley sporadically turns up at oldies shows these days and will always be remembered as one of the kings of rock 'n' roll.

Shake, Rattle And Roll / 150

See You Later,

Alligator / 164

THE PLATTERS

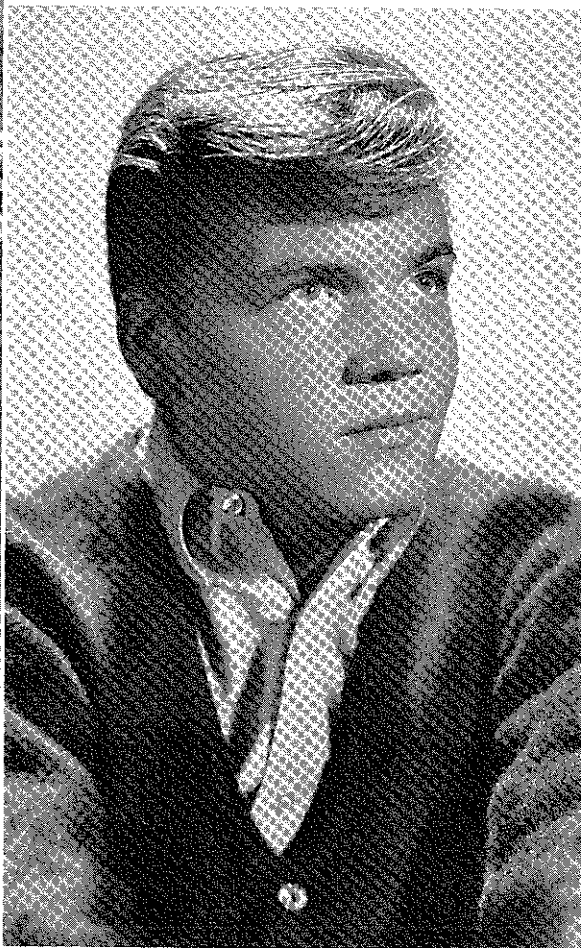


FATS DOMINO



BOBBY VINTON

THE 4 SEASONS



BRIAN HYLAND



CLYDE McPHATTER

HERMAN'S HERMITS

Peter Blaire Denis Bernard Noone, otherwise known as Herman, is today an engaging, blonde-haired, blue-eyed, gap-toothed man of 29. He still looks like a teenage idol, and indeed for most of the frenetic 1960's that's exactly what he was, as leader of Herman's Hermits. One of the longest-running first wave British bands, the Hermits were far from great innovators, but their songs were immediately recognizable and catchy. They behaved themselves, wore suits and generally were the kind of band who wouldn't lead a young female into rebellion, or worse.

Herman's Hermits were several years younger than The Beatles, and as they watched the Fab Four from just down the road in Manchester, England, the quintet set out in search of fame, fortune and adulation. Their original name of The Heartbeats was shed in favor of Herman's Hermits, and before 1964 was out, they had a number one record in America with "I'm Into Something Good." Herman was pleasantly nasal, and the group's material was about as easy to remember as a nursery rhyme. The mid-60's was a time when anything adolescent latched on to anything English, and before their chart run ended in America in 1967, the Hermits had three top sellers and a total of 14 singles in the top twenty, many of them Vaudevillian cuties like "I'm Henry VIII, I Am" and "Mrs. Brown, You've Got A Lovely Daughter." To the chagrin of "serious" British beat musicians, Herman's Hermits were almost as hot in their native land, and in fact clung to the British charts for an additional three years, up to 1970.

Peter Noone was specifically in demand as a solo performer, and resulting difficulties led to the disbanding of Herman's Hermits in 1971. The other Hermits occasionally play cabarets in Britain billed as The Hermits, and Noone consented to appear with the group for a "British Invasion" revival tour in 1973. However, Noone's own career has prospered on a variety of fronts. He did very well in England, recording a David Bowie song, "Oh, You Pretty Things," and has done sporadic recording in America. Noone has guested on several television shows, hosted a teen-oriented series and made wise investments. He is most un-"Hermit"-like, but, rather, dresses, well and lives with his wife Mireille in California, England and France.

BRENDA LEE

She was described as “the little girl with the big voice.” Brenda Lee, who outshone her diminutive stature with a razz-ma-tazz robust voice, sparked the early ‘60’s with a lengthy string of hits. She was among the most demanded entertainers at a time when warbling women held their own on the airwaves. Brenda could equally emote a mournful ballad or belt out the healthy animalism contained in a rocker like “Sweet Nothin’s.” Sure, she was thought of as cute, petite, adorable and the rest, but Ms. Lee has proven her staying power musically right up to the present.

Brenda Lee Tarpley was born on December 11, 1944 in the small town of Lithonia, Georgia and was educated in Nashville. At the age of 12, she entered a talent contest in Augusta, Ga., and was spotted by country star Red Foley. He was so impressed by her performance that he arranged her TV debut -- March, 1956, on the Ozark Jubilee Show. Brenda Lee’s success story is an enviable, almost immediate one. Her showcase led to many similar offers, and eventually she was signed to record.

“Jambalaya” was her first release and her first hit, though mainly on a local basis. National and European recognition followed her early 1960 release, “Sweet Nothin’s.” Now, the audiences of American Bandstand, Perry Como and Steve Allen’s TV shows had the chance to be won over by this youthful talent, who at age 16 was already a polished professional. Her next record, “I’m Sorry,” showed the Brenda Lee who could beg for forgiveness in a totally captivating way. It went straight to the top, as did “I Want To Be Wanted” later that same year.

Through 1961-63, it took an Elvis Presley disc or the latest dance craze to knock Brenda Lee records off the top. Her versions of “Emotions,” “Dum Dum” and “All Alone Am I” helped forge the chain of hits, while “Rockin’ Around The Christmas Tree” has become a holiday perennial. When Brenda found a diminishing pop audience for her down-home style, she very sensibly went back to her roots and the places she was raised. Today, as effervescent as always, Brenda Lee is one of the top female country singers -- just in time for country music to be accepted all over the world.



Dum Dum / 93



Great Balls Of Fire / 43

JERRY LEE LEWIS

If a piano bench went flying across the stage, thrown with a whoop and a holler, and a long slather of wavy blond hair, the perpetrator had to be none other than Rock's original "bad boy," Jerry Lee Lewis. Southern-born Lewis was raised on a mix of Louisiana bayou, down-home country, and boogie-woogie, which he fused together and sparked with a charge of rock 'n' roll. He was Sun Records' most consistent hitmaker next to Presley, and the classic rockers he created in the mid-50's are still considered amongst rock's finest songs.

Lewis was born to the idea of star quality, and his life is a prime example of a constantly enlarging legend. It's an archetypal tale about Jerry Lee that his parents mortgaged their home to buy him a \$900 piano when he was 8, then couldn't meet the payments. The young bopper took a brief foray into ministry school, but returned to Ferriday, Louisiana with a knowledge of harmony and counterpoint that he could meld into his piano style. When Lewis heard about how the Phillips brothers had made Elvis Presley a star on Sun Records, he traveled to Memphis, auditioned, and found the audition tape turned into his first release, "Crazy Arms."

The songs which ensure Lewis' membership in rock's Hall of Fame are two tempestuous numbers, "Great Balls Of Fire" and "Whole Lotta Shakin' Goin' On." They leave no room for one to catch a breath, but stand as monuments to the energy rock breathed to its fans throughout the early years. Lewis guested in the rock movies "Disc Jockey Jamboree" and "High School Confidential," gaining a hit with the latter film's title song. By 1958, he was in demand all over the U.S. and Europe, but ran straight into a morality hotseat when he married his 13 year old cousin, Myra. The marriage lasted 13 years, but Jerry Lee was, for all intents, blacklisted on two continents until the changing times made his decision seem far less sinful.

Lewis, in no way toning down his style, chose to apply his energies to the country music on which he was raised. He found renewed success with songs like "What Made Milwaukee Famous (Has Made A Loser Out Of Me)" and often capped his performance with a medley of his rock 'n' roll hits. Lewis has since returned to featuring rock in his frequent live performances, proving his versatility at complementary musics, still kickin' that old piano around, and shaking his long curls.

RICKY NELSON

Television idolatry and rock 'n' roll fused neatly together in the case of Ricky Nelson. The sweet-faced teenager whose songs were sympathetic to adolescent plights of lost love and too-late dates, began his lengthy stint at the top of his parents' radio show, "The Adventures Of Ozzie And Harriet," at age 8. When the program was transferred to television in the mid-50's, Ricky, already the favorite, increased the sacks of fan mail arriving at the studio every time he sang a song to close the show.

Although Ricky, who had smoldering good looks, was lumped with a raft of other Elvis "lookalikes," the fact is that he did not present the same challenge to the family. Anyone watching that TV show, typical of the '50's programs in its wide-eyed innocence, could see that the youngest son Ricky was a good boy. No pelvis-wiggling here, and none needed, since one glance from his pleading eyes could melt the coolest cutie's heart. After a while, with each of Ricky's releases heading straight for the top, the Ozzie and Harriet show frequently resembled an excuse to get Ricky into the hop, or at the prom, or anywhere he could sing, accompanied by female frenzy. Still, the Nelsons never hid their pride in their son's success, and Ricky (later Rick) Nelson was the first major idol to be respectable.

His songs were not threats, either. "Poor Little Fool," his first number one disc, cast himself as the victim of a two-timing girlfriend, something the macho-rockers would never have accepted. Nelson's delivery was similarly gentle, almost crooned over a background which could be harmonized by a barbershop quartet. It was a winning formula, and worked for almost a decade.

In 1972, Rick Nelson left off making the films which had carried him through the late 1960's and started recording again. His style is country-rock, best known for the single "Garden Party." A masterpiece of cynicism, the song describes Nelson's frustration at not finding an "oldies" audience receptive to his current musical direction, wanting him to remain "Ricky" in the past. Nelson, like many other early rockers who have broken new ground, has found it an uphill battle to shake free of the stereotype which originally made him a star.

THE PLATTERS

There are times when the writer of a song must offer thanks that an artist has interpreted his creation to perfection. Such should be the feelings of the author of "Smoke Gets In Your Eyes," as performed by The Platters. The four men and one woman who made up this 1950's vocal group are today still remembered for their outstanding harmonies, which combined to send chills up one's spine whenever a Platters song was played on the radio.

The first five years of the rock era saw the Platters overwhelm other vocal groups with a string of top hits, both in the United States and abroad. The group had actually been recording within the rhythm & blues market for several years previous to their across-the-board conquest. First tenor Tony Williams had sung in church choirs, gospel groups and even with the company band in his Air Force unit. He left for the West Coast, trying for a career in show business, when talent scout Buck Ram pulled him out of a car wash job and signed him to a contract. The other members of The Platters similarly caught the ear of Buck Ram -- second tenor David Lynch, baritone Paul Robi, bass player and band comedian Herbert Reed, and female vocalist Zola Taylor, who was picked out of a talent contest.

The Platters first released a slew of "boogie-woogie"-type tunes in the early '50's, but when they signed to a major record label, Mercury, their first release, "Only You," catapulted to number one. The Platters, with their tingling high notes set against fervent lead lines, knew how to pick the songs just right for them. "The Great Pretender," "My Prayer," "Twilight Time" and of course, "Smoke Gets In Your Eyes" proved their consistency in a way that only The Drifters, who were more rock oriented, could match.

Early rock movies hustled to sign The Platters for guest sequences, and the quintet can be seen performing in "Rock Around The Clock," and "The Girl Can't Help It" among others. They did concerts in South America, the Far East and Australia and were feted across Europe. By 1961, Tony Williams had left the group, and although The Platters had success in 1967 with the single "With This Ring," their golden era had passed into memory.



Smoke Gets In
Your Eyes / 71
Only You / 74

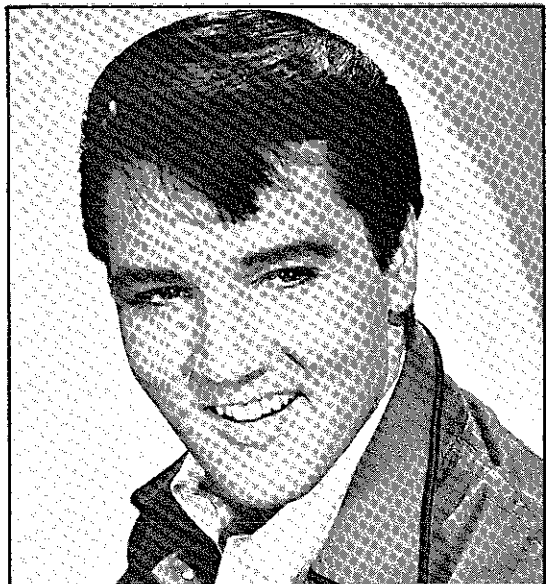
ELVIS PRESLEY

Spanning over two decades of rock history, King Elvis has placed more records into the Top 20 than any other artist who emerged before or after him. Presley was undeniably rock's first superstar, the man who proved that rock could have its own mythology. Elvis' staggering success forced rock's opponents to reckon with a music that was absolutely here to stay. For his millions of fans, rock became more than the song, or even Elvis, the man -- it was a way of standing, talking, behaving, an entire *modus operandi*, punctuated by the look of dark hair, a sneer on the lips and tight pants surrounding wiggly hips.

Presley's earliest records for Sun, now worth hundreds of dollars in their original form, were almost countryish in tone. The former truck driver from Tupelo, Mississippi incorporated fillips of many Southern style-points into his delivery, blending black boogie, country crooning and a lonesome twang. When he signed with RCA in 1956, that label honed Presley's delivery to a straight rock edge, which carried through both in ballads like "Heartbreak Hotel" and the thundering "All Shook Up." Elvis' voice was rich and downright sexy, and when coupled with his hip swivels, it proved irresistible to teenage women, was a role to copy for their boyfriends and gave moralizers plenty to stew over.

When Presley's movie career supplanted his recordings, going into the progressive 1960's, he was long since legendary, impossible to tarnish. No matter that the records might not rock as before or that the movies were candy floss, Elvis had a decade of ruling behind him which the fans would not relinquish. And when he released genuinely fine singles, like "In The Ghetto" and "Suspicious Minds," every rock follower, fan or not, was secretly pleased. Elvis' aging has been simultaneous with the advancing years of rock's maturity, and one burst from the Pelvis has always been enough to dispell all the "rock is dead" doomsayers.

Presley hit the concert trail at the close of the '60's, on the wave of praises for a lively, well-produced television special. Despite a bout with overweight that led to hospitalization, he is today out there giving the country what it wants, a chance to get a shiver of memory, to recall the man who gave the raucous sound a tangible hero, the first indication that there was definitely heaven in the land of rock.



Hound Dog / 60

All Shook Up / 83

Love Me Tender / 138

Don't Be Cruel / 156

The Promised Land / 240

LLOYD PRICE

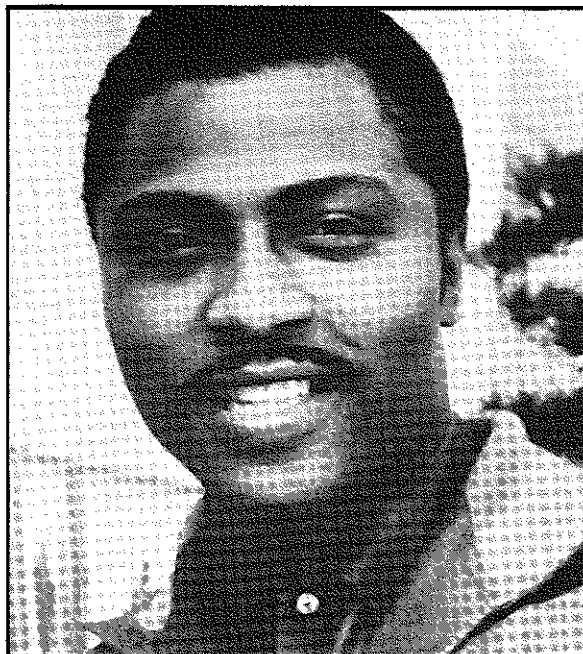
“Look out now, Go, go Stagger Lee. Go, go Stagger Lee. Go, Go!” Lloyd Price’s hot firing of that folklorish ballad “Stack-o-Lee” is a favorite show stopper for rock fans like Bruce Springsteen, who has incorporated it into his own show. Price seemingly whizzed into the national eye all at once, and was gone not much later, but he wrote several outstanding songs and sang them all with the glow of conviction.

Price was born on March 9, 1935 in New Orleans, into a family devoted to music. His father had been a professional guitarist, his mother was actively involved in gospel music, and every one of his ten brothers and sisters played an instrument. Price gained a local reputation for his proficiency on trumpet and formed a dance band which played on a local radio station at the end of the ‘40’s. He wrote music for the band and commercial jingles for the station, and one day in 1951 he played a song of his, “Lawdy Miss Clawdy,” on the air. The song was a listener smash and led to Price’s recording that tune, as well as many others which would be successful in the r&b market.

A hitch in the army found Price forming a band on his base, and when he returned, he led a new 9-piece group to international prominence with the rocketing “Stagger Lee” and the captivating sing-along “Personality.” Five times in 1959 alone saw Price in the Top 20, selling a million and picking up another gold record with almost every new release. Far from being only a wonder of the studios, Price was able to recreate his hit-making sound on the road and was sought after in the U.S. and abroad as the 1960’s began. He offered a dynamic live show, enthusiastically showing his vocal and instrumental abilities.

When Price found his hit-making streak quickly tapering off, he switched his energies to the operation of his own record label, Double LL, where he was responsible for starting Wilson Pickett on his recording career.

Tutti Frutti / 142
Long Tall Sally / 162
Lucille / 202



LITTLE RICHARD

Outrageous! In rock 'n' roll there are many contenders to that title, and all of 'em would have to fight Little Richard Penniman for the honors. For over 20 years, this madman, satin-sheathed painted-up piano pumper has devoted his performances to giving the audience something to remember, the catharsis of an unabated rock show. Richard invented phrases that are classics of rock jabberwocky, and in a way he patented style. It would be awfully hard for anyone to follow Little Richard and sing standing still.

Richard, born on Christmas Day 1935, sang in his church choir as a boy, and began learning piano as he started into his teens. By the late 1940's, the increasing popularity of rhythm & blues and boogie-woogie had pervaded his hometown of Macon, Georgia, and he started writing his own songs modeled after those two forms. Determined to make music his livelihood, Richard washed dishes in a bus station until he got a contract after winning a local talent show. He first recorded at age 15, sticking to blues forms, although within a few years his writing was obviously rock 'n' roll.

Armed with songs like "Long Tall Sally" and "Lucille," which 20 years on rank as some of the most creative rock ever recorded, Richard changed labels. He didn't tell Specialty Records about his rock songs, knowing his club audiences had only wanted blues. The staff heard him playing "Tutti Frutti" on a break, told him to record it, and watched as the song remained on the charts for a solid six months in 1956. No more apologies for the rock, said Richard as he carried through the remainder of the decade recording infectious boppers and tearing up concert halls in his pomaded hair, whooping across the piano and hollering for all he was worth. English kids like Lennon and McCartney went wild over him, as did fans across America. He was constantly cited as a prime example of "degenerate" rock 'n' roll.

Abruptly, Richard stopped rocking and entered the ministry, following a narrow escape on an overseas flight. He was back on the road by 1963, playing Europe with the just-beginning Beatles and Rolling Stones. His foreign fans encouraged Richard to tour the rock revival circuit at the close of the '60's, which he has successfully done many times in Europe and the U.S. Richard was featured in the early rock films and the revival "Let The Good Times Roll." His talent and his vitality easily span rock's diverse spectrum.

Big Girls Don't Cry / 33
Sherry / 232



THE FOUR SEASONS

Various things have been claimed about Frankie Valli's falsetto — that it can summon dogs ultrasonically, that it can shatter glass, that it can make teeth chatter, not to mention heads ache. Whatever one's personal reactions to that unique sound, the facts remain that behind it lies a run of top-selling records almost unparalleled in American popular music. The Four Seasons were born out of an unsuccessful group called The Four Lovers from New Jersey, in 1962. To Frankie Valli, Nick Massi and Tommy de Vito, record producer Bob Crewe introduced the considerable writing talents of Bob Gaudio. Crewe also suggested the group change its name, which they did, and became The Four Seasons.

Crewe's advice worked wonders. Gaudio's first contribution was "Sherry," which made ample use of Valli's impossibly high shriek. Needless to say, it went straight to number one and gold status, followed in similar fashion by their next two outings, "Big Girls Don't Cry" and, starting 1963 with a flourish, "Walk Like A Man." The Four Seasons were unchallenged East Coast champions of pop, rivaled only by the Beach Boys with their California stronghold. Even at the height of Britain's takeover of the American charts, The Four Seasons held their own, racking up million sellers with "Dawn," "Rag Doll," "Let's Hang On" and "I've Got You Under My Skin," several of which proved equally powerful among English kids who wanted to try something different. Whether the Four Seasons wept or wailed, they were irresistible and continued the pattern unabated even at the time of "progressive" music. They ventured into the mysterious territory of Bob Dylan in a great show of nerve, recording his "Don't Think Twice, It's All Right" as the Wonder Who? Of course, no one had to guess.

Valli embarked on a solo career in 1967 with the top-ranking "Can't Take My Eyes Off You" and managed to work his own songs and The Four Seasons material simultaneously. Except for a brief slow-down in the early '70's, both recording acts are as strong as ever, and in their rare concerts, the Seasons pack 'em in. Despite severe hearing difficulties, Valli has recorded recent smashes with "My Eyes Adore You," and a largely new-personnel Four Seasons entered the top ten in 1975 on the disco front with "Who Loves You." A decade and a half has not dimmed the luster of a group whose fans find them right for playing every season of the year.



BOBBY VINTON

Bobby Vinton will be 42 years old on April 16, 1977, and growing older hasn't seemed to have affected the curly-blond-haired, blue-eyed balladeer one bit. Vinton has never been taken seriously by the music critics, and he can ignore them at his leisure -- for a decade and a half, he has been recording hits. It's one of life's little ironies that the "schlock-rocker," as he is often cynically styled, should enjoy success in many media -- on record, as a live entertainer, and recently, hosting his own television series.

Vinton followed in the footsteps of his father, bandleader Stan Vinton. At the age of 15, Bobby was leading a dance band -- he was the youngest professional bandleader in the U.S. at the time. As if that wasn't enough to keep the young man busy, he also played clarinet and doubled on saxophone, trumpet and other instruments. Vinton released several albums of band music before turning to solo singing, where he became a fixture in the Top Ten.

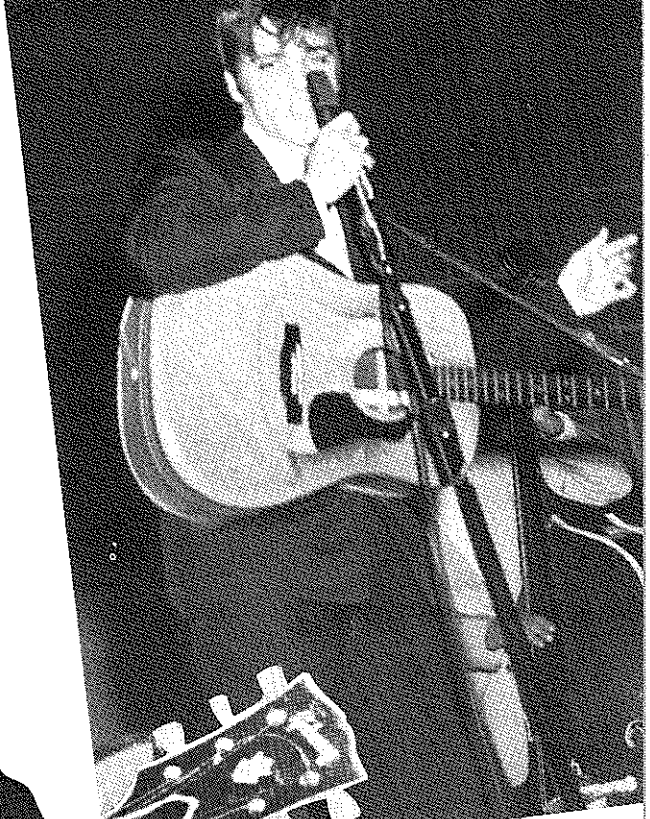
One of his first records, "Roses Are Red (My Love)," was also his biggest hit. In addition to being #1 in America, it marked Bobby's only foray into the British charts. After that smash, nothing could hold him back. He hit the top with "Blue Velvet" and "There! I've Said It Again" in 1963 and with the mournful "Mr. Lonely" in 1964. Those hits are the tip of the Vinton iceberg, which counts no less than 14 singles in the top twenty between 1962 and 1972.

Vinton's decidedly non-threatening demeanor and pleasant if cajoling voice found favor with more 1970's adults than teenagers. His songs have often centered on the problems of loneliness and the delights of falling in love, but did not portray the aggressive treatment given to these themes by hard-core rock 'n' rollers. Vinton's television show neatly fits into the early evening hours, with guests like his 1960's hitmaking colleague Lesley Gore bridging the past decade. Bobby Vinton stuck with the standards, and his non-trendiness has proved a saving grace.

Roses Are Red
(My Love) / 94



CHUCK BERRY



ELVIS PRESLEY

FREDDIE CANNON



LITTLE RICHARD

Recorded by THE 4 SEASONS on VEE JAY Records
BIG GIRLS DON'T CRY

Words and Music by
BOB CREWE
BOB GAUDIO

Moderate beat

mf

Voice

Ab 4 fr. Cm Db Eb7 Ab 4 fr. Cm Db Eb7

BIG GIRLS DON'T CRY, BIG GIRLS DON'T CRY.

mp

Ab 4 fr. F7 Bbm7 Eb7 Ab 4 fr. F7 Bbm7 Eb7

BIG GIRLS DON'T CRY, they don't cry.

mp - mf

Ab 4 fr. F7 Bbm7 Eb7 Ab 4 fr. F7 Bbm7 Eb7

BIG GIRLS DON'T CRY. (Who said they don't cry)

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Ab 4 fr. F7 Bbm7 Eb7 Ab 4 fr. F7 Bbm7 Eb7

1. My girl said good - bye, My, oh my,
 2. Ba - by, I was true, I was true,

Ab 4 fr. F7 Bbm7 Eb7 Ab 4 fr. Db Ab 4 fr. Ab+

My girl did -n't cry. (I won - der why) (Sil - ly
 Ba - by, I'm a fool. (I'm such a fool) (Sil - ly

F7 Bb7

boy) Told my girl we had to break up, (Sil - ly boy) Thought that she would
 girl) Shame on you, your ma - ma said, (Sil - ly girl) Shame on you, you're

Eb7

call my bluff; (Sil - ly boy) Then she said to my sur - prise,
 cryin' in bed; (Sil - ly girl) Shame on you, you told a lie,

Ab 4 fr. Cm Db Eb7 Ab 4 fr. F7 Bbm7 Eb7

BIG GIRLS DON'T CRY. BIG GIRLS DON'T

Ab 4 fr. F7 Bbm7 Eb7 Ab 4 fr. F7 Bbm7 Eb7

CRY, they don't cry. BIG GIRLS DON'T

1. Ab 4 fr. F7 Bb7 Eb7 | 2. Ab 4 fr. F7 Bbm7 Eb7

CRY. (Who said they don't cry.) CRY. (That's just an al-i-bi-)

Ab 4 fr. Cm Db Eb7 Ab 4 fr. Cm Db Eb7

BIG GIRLS DON'T CRY, BIG GIRLS DON'T CRY.

Recorded by CHUCK BERRY on CHESS Records

ROLL OVER, BEETHOVEN

Words and Music by
CHUCK BERRY

Solid beat

1 *mf*

2

3 Well I'm a - write a lit - tle let - ter, gon - na mail it to my lo - cal D. J. -

4 *mp*

5

6 Yes, it's a jump - in' lit - tle rec - ord I want my jock - ey to play; ROLL O -

7

8

9 VER BEE - THO - VEN, I got - ta hear it a - gain to - day. You know my

10

11

12 tem - pra - ture's ris - in' and the juke box blow - in' a fuse, My heart's beat - in' rhy - thm and my

13

14

C F7

15
16
17

C F7 C

18
19
20

C7 F7 C

21
22
23

F7 C

24
25
26

C6 C7

27
28
29

F9

C6

30
36
32

move on up just a tri - fle fur - ther, Then reel and rock with one an - oth - er, ROLL O -

F7

C

33
34
35

VER, BEE - THO - VEN, Dig these rhy - thm and blues. - Well, ear - ly in the morn - in' and I'm

F7

C

C7

F7

36
37
38

giv - in' you my warn - in', Don't you step on my blue suede shoes; Hey, did - dle did - die, I'm a play - in' my fid - die,

C

F7

39
40
41

Ain't got noth - in' to lose; ROLL O - VER, BEE - THO - VEN and tell Tchai - kow - sky the news..

C

C

F7

C6

42
43
44

You know she wig - gles like a glow - worm, Dance like a spin - nin' top,

C7 F7 C

45 She got a cra - zy part - ner, You ought - a see 'em reel an rock; Long as

46

47

F7 C6

48 she's got a dime, the mu - sic wen't ev - er stop. - ROLL O - VER, BEE -

49

50

C6 C7

51 THO - VEN, ROLL O - VER, BEE - THO - VEN, ROLL O - VER, BEE -

52

53

F9 C6

54 THO - VEN, ROLL O - VER, BEE - THO - VEN, ROLL O - VER, BEE -

55

56

F7 C6

57 THO - VEN and dig these rhy - thm and blues. _____

58

59

HUSHABYE

Words and Music by
DOC POMUS
MORT SHUMAN

Moderately

1
2

3
4
5

VERSE

(A)

F Dm Bb C7

Hush - a - bye, — hush - a - bye; oh, my dar - ling, don't you cry.
Guar - dian an - gels up a - bove, take care of the one I love.

6
7
8

CHORUS

(B)

F Dm Bb C7 C7

Ooh, ————— ooh. —————

1 Return to (B) 2 Continue to (C)

9
10
11

3 C7 Return to (B) 4 C7 F Bb F FINE

FINE

C

F Dm Bb C7

Hush - a - bye, — hush - a - bye; oh, my dar - ling, don't you cry.
 Guar - dian an - gels up a - bove, take care of the one I love.

12
13
14

F Dm Bb C7

Ooh, ————— ooh. —————

15
16
17

F Dm Bb C7

Pil - lows ly - ing on your bed; oh, my dar - ling, rest your head.
 Sand - man will be com - ing soon, sing - ing you a slum - ber tune.

18
19
20

F Dm Bb C7 F

Ooh, ————— ooh. ————— Ooh. —————

21
22
23

24

Bb F F7 Bb

Lull - a - by and good -

27

F C7

night. In your dreams I'll hold you

30

F F7 Bb F

tight. Lull - a - by and good - night

33

C7 F

Till the dawn's ear-ly light.

D.S. al Fine f

34

D.S. al Fine

Recorded by JERRY LEE LEWIS on SUN Records

GREAT BALLS OF FIRE

Words and Music by
 JACK HAMMER
 OTIS BLACKWELL

Bright Rock Tempo

mf

Chorus (Tacet) (Tacet)

You shake my nerves and you rat-tle my brain Too much love drives a

mf

(Tacet) (Tacet) (Tacet) // (falsetto)

man in-sane. You broke my will, but what a thrill. Good-ness gra-cious, great

- balls of fi-re! I laughed at love 'cause I thought it was fun-ny.

2549

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C7  D7 

You came a - long and moved - me, hon - ey. I changed my mind;



C7  G  (Tacet) (falsetto)

this love is fine. Good - ness gra - cious, great - balls of fi - re!



C7  G  (falsetto) (falsetto.....)

Kiss me, ba - by, Oh, yo! It feels good.



C7  D7  (falsetto) (Tacet)

Hold me, ba - by. I want to love you like a lov - er should.



D7 (Tacet) D7

You're fine, - so kind, - I'm gon-na tell the world that you're mine, mine, mine, mine.

f

G C7

I chew my nails and I twid-die my thumbs. I'm real nerv-ous but it

D7 (falsetto) C7

sure is fun! - Oh, ba-by, you're driv-in' me cra-zy.

1. 2. G (Tacet) (falsetto) G

Good-ness gra-cious, great- balls of fi-re! - balls of fi-re!

mf

Words by
LYN DUDDY

JOHNNY ANGEL

Music by
LEE POCKRISS

Moderate tempo

Piano introduction in G major, 4/4 time. The melody is played in the right hand with a grace note on the first measure. The bass line provides harmonic support with chords and moving lines.

CHORUS

F Dm Gm7

John - ny An - gel How I love him, He's got some - thing that I can't re - sist. But he

First line of the chorus, including vocal melody and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

C7 F F#dim C7

does - n't ev - en know that I ex - ist. John - ny

Second line of the chorus, including vocal melody and piano accompaniment. The piano part continues with harmonic support for the vocal line.

F Dm Gm7

An - gel How I want him, How I tin - gle when he pass - es by. Ev - 'ry -

Third line of the chorus, including vocal melody and piano accompaniment. The piano part features a consistent bass line and chords.

C7 F Bb F

time he says, "Hel - lo" my heart be - gins to fly. I'm in

Fourth line of the chorus, including vocal melody and piano accompaniment. The piano part concludes the phrase with sustained chords.

Cm7

F7

Cm7

F7

Bb

F+

heav - en. I get car - ried a - way. I dream of him and me And

Bb

Dm7

G7

Dm7

G7

how it's gon - na be. Oth - er fel - las call me up for a date But

C6

Bb6

Dm6

G7

C7

F

Dm7

I just sit and wait, I'd rath - er con - cen - trate for John - ny An - gel 'Cause I love him, And I

Gm7

C7

pray that some - day he'll love me. And to - geth - er we will see how love - ly heav - en can

1.

F

G7

C7

F

Gm7

F

be. _____ John - ny be. _____

GOIN' OUT OF MY HEAD

Words and Music by
TEDDY RANDAZZO
BOBBY WEINSTEIN

Slowly with a beat

The musical score is written in a 12/8 time signature. It consists of a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: Cm7, Cmaj7, F6, Fm7, Bb7, Eb, Gm, Ab, and Dm7. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: "Well I think I'm go-ing out of my head — Yes I (And I) think I'm go-ing out of my head — 'Cause I think I'm go - ing out of my head — o - ver you — o - ver can't ex-plain the tears that I shed — o - ver you — o - ver you — I want you to want me I But you see you each morn - ing; But need you so bad-ly, I can't think of an - y - thing but you — And I you just walk past me you don't e - ven know that I ex - ist — Go - in' Out Of My Head — o - ver you — out of my".

Cmaj7 Dm7 C F6 C

head o - ver you Out of my head day and night,

F6 C F6 C F6 C

Night and day and night wrong or right, I must think of a

D Fm6 C Cdim

way in - to your heart, There's no rea - son

G G7 F#dim G

why my be - ing shy should keep us a - part.

dim.

Cm7 Cmaj7

And I think I'm go - ing out of my head. Yes I

Repeat and fade out.

Recorded by FREDDIE CANNON on SWAN Records

PALISADES PARK

Words and Music by
CHUCK BARRIS

Moderate twist

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple bass line. The tempo is marked 'Moderate twist' and the dynamics are 'mf'.

Chorus



Dm



Last night I took a walk aft- er dark, — A swing-in'place called

mp - mf

The first line of the chorus features a vocal melody and piano accompaniment. The piano part includes a guitar-like strumming pattern in the right hand and a steady bass line in the left hand. The dynamics are marked 'mp - mf'.

Bb



PAL- I- SADES PARK; — To have some fun and see what I — could

The second line of the chorus continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic and harmonic structure as the first line.

C7



F



see, — That's where the girls are. I took a ride on the

The third line of the chorus concludes the vocal melody and piano accompaniment. The piano part continues with the same rhythmic and harmonic structure.

Dm



"Shoot - the - shoot", - The girl I sat be - side was aw - ful cute; -

Bb



C7



And when we stopped she was hold - in' hands - with me, -

Bb



Dm



My heart was fly - in' Up a - like a rock - et - ship, - Down a - like a

Bb



roll - er - coast - er, Fast a - like a "Loop - the - loop" - And a -



C7



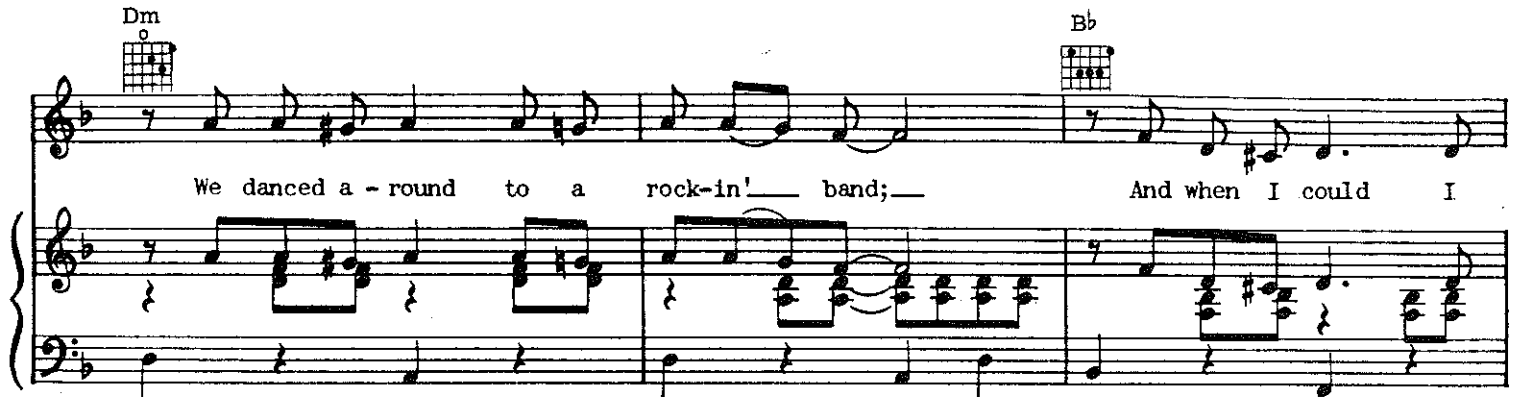
F




round a - like a mer - ry - go - round. - We ate and ate at a hot dog - stand, -

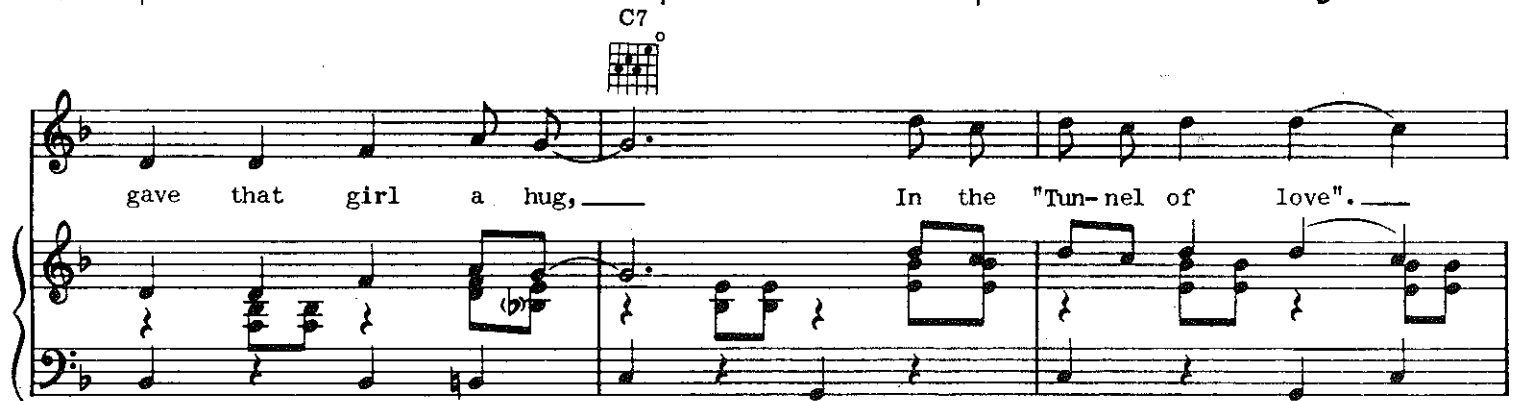
Dm  Bb 

We danced a - round to a rock-in' band; — And when I could I



C7 

gave that girl a hug, — In the "Tun-nel of love". —



Bb  Dm 




You'll nev - er know how great a kiss can feel, — When you've stopped at the top of the



Bb  C7 

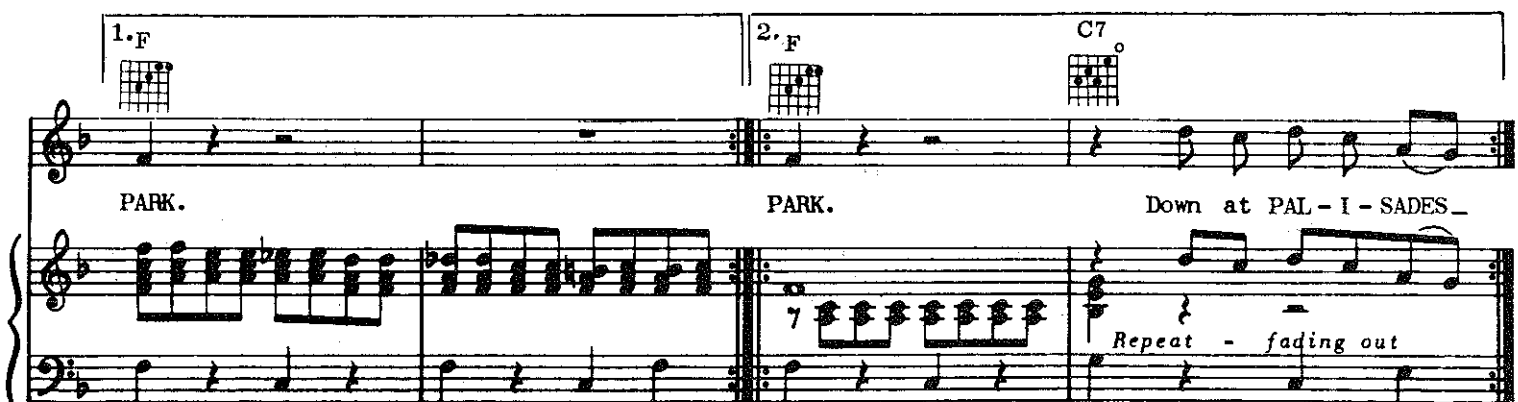
"Fer-ris Wheel"; — Where I fell in love, — Down at PAL - I - SADES —



1. F  2. F  C7 

PARK. PARK. Down at PAL - I - SADES —

Repeat - fading out



Recorded by THE SPIRAL STAIRCASE on COLUMBIA Records
MORE TODAY THAN YESTERDAY

Words and Music by
 PAT UPTON

Bright (4 beat drive)

Piano introduction in F major, 4/4 time, marked 'Bright (4 beat drive)'. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a piano (p) dynamic.

Fmaj7 Gm7 C7 Fmaj7

I don't re - mem - ber what day it was; I

Vocal line with piano accompaniment. Chords are indicated above the vocal line: Fmaj7, Gm7, C7, Fmaj7.

Gm7 C7 Fmaj7

did - n't no - tice what time it was. All I know is that I

Vocal line with piano accompaniment. Chords are indicated above the vocal line: Gm7, C7, Fmaj7.

Gm7 C7 Am Bbmaj7 Gm7

fell in love with you. — And if all my dreams come true, I'll be spend - ing time with

Vocal line with piano accompaniment. Chords are indicated above the vocal line: Gm7, C7, Am, Bbmaj7, Gm7.

C7 Fmaj7 Gm7 C7

you. *From this point the song may be sung an octave lower.* Ev - 'ry day's — a new day in love with you. With
mor - rows date — means spring-times just a day a - way.

Fmaj7 Gm7 C7

each day comes a new — way now, of lov - ing you. I
Cu - pid, we don't need — you now, be on your way.

Fmaj7 Gm7 C7

Ev - 'ry time — I kiss — your lips — my mind starts to wan - der. — If
thank the Lord — for love — like ours — that grows ev - er strong - er — And I

Am Bbmaj7 Gm7 C7 B7

all my dreams come true, I'll be spend - ing time with you, Oh!
al - ways will be true, I know you feel the same way too, Oh!

Bb maj7 A7sus4 A7 Bb maj7

I love you more — to - day — than yes - ter - day, But not as

Gm A7sus4 A7 Bb maj7

much as to - mor - row. I love you more — to - day — than

A7sus4 A7 Dm7 G7 Gm7 1. C7-9

yes - ter - day. But — dar - ling not as much as to - mor - row. — To -

2. C7-9 Fmaj7 Gm7 Repeat ad lib and fade out C7

row. — Ev - 'ry day's — a new — day, — Ev - 'ry time — I love — you. —
 Ev - 'ry way's — a new — way, — Ev - 'ry time — I love — you. —

Recorded by BOBBY DARIN on ATCO Records

SPLISH SPLASH

By
BOBBY DARIN
JEAN MURRAY

Moderately, with a beat

Piano introduction in Bb major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a forte (f) dynamic.

Bb



Splish splash, I was tak - in' a bath, — 'Long a - bout - a Sat - ur - day
Bing bang, — I saw the whole gang, — Danc - in' on my liv - in' room

mf

Musical notation for the first vocal line, including piano accompaniment. The piano part features a mezzo-forte (mf) dynamic.

C7



night, (Yeah) A rub dub, just re - lax - in' in the tub. Think - in' ev - 'ry - thing was all
rug. — Flip flop, they were do - in' the — bop, All the teens — had the danc - in'

Musical notation for the second vocal line, including piano accompaniment.

F7



Cm7



Bb



right. Well, I stepped out the tub, put my feet on the floor, I
bug. There was — Lol - li - pop — with Peg - gy Sue, — Good

Musical notation for the third vocal line, including piano accompaniment.

E^b Edim F F7 B^b

wrapped the towel a - round me and I o - pened the door. And then a - Splish splash, I
 gol - ly, Miss — Mol - ly was - a e - ven there too. A well - a Splish splash, I for -

F7 B^b

jumped back in the bath, — Well, how was I to know there was a par - ty go - ing on?
 got a - bout the bath, — I went and put my danc - ing shoes — on. I was a -

B^b

splish - in' and a - splash - in', I was a - roll - in' and a - stroll - in', I was a -

E^b7 B^b

mov - in' and a - groov - in', I was a - reel - in' with the feel - in' I was a -

Repeat and fade

Recorded by JOE JONES on ROULETTE Records
YOU TALK TOO MUCH

Words and Music by
 JOE JONES
 REGINALD HALL

With a beat

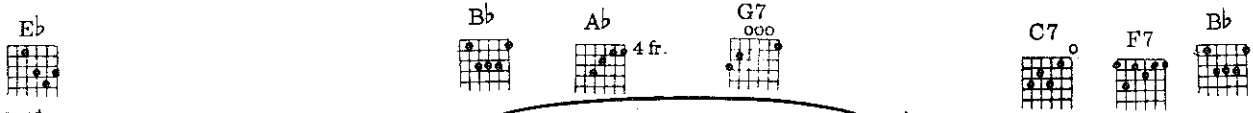
mf

Refrain



YOU TALK TOO MUCH, you wor - ry me to death, YOU TALK TOO MUCH, you e - ven

mp - mf



wor - ry, my pet, - You just - talk, TALK TOO MUCH.

(Tacet)

B \flat Eb

You talk a - bout peo - ple that you don't know, - You

B \flat Eb B \flat A \flat 4 fr.

talk a - bout peo - ple wher - ev - er you go, - You just - talk, -

G7 C7 F7 B \flat B \flat (Tacet)

TALK TOO MUCH. - You talk a - bout peo - ple that

E \flat B \flat E \flat B \flat A \flat 4 fr.

you've nev - er seen, - You talk a - bout peo - ple, you can make me scream, You just - talk, -

G7 C7 F7 B \flat 1. (Tacet) 2.

TALK TOO MUCH. - YOU -

HOUND DOG

Words and Music by
JERRY LEIBER
MIKE STOLLER

Medium Bright Rock

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 simple bass line. The key signature has two flats (Bb and Eb).

CHORUS

(tacet)

Bb

A guitar chord diagram for Bb, showing the fretting pattern on the strings.

The first line of the chorus features a vocal melody line with lyrics and a piano accompaniment. The lyrics are: "You ain't noth-in' but a Hound Dog, _____ cry -in' all the time." The piano part includes a treble clef staff with chords and a bass clef staff with a bass line.

Eb7

A guitar chord diagram for Eb7, showing the fretting pattern on the strings.

Bb

A guitar chord diagram for Bb, showing the fretting pattern on the strings.

The second line of the chorus features a vocal melody line with lyrics and a piano accompaniment. The lyrics are: "You ain't noth-in' but a Hound Dog, _____ cry -in' all the time." The piano part includes a treble clef staff with chords and a bass clef staff with a bass line.

F7

A guitar chord diagram for F7, showing the fretting pattern on the strings.

Eb7

A guitar chord diagram for Eb7, showing the fretting pattern on the strings.

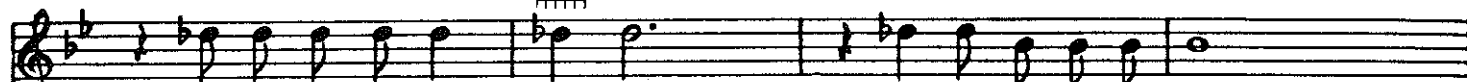
Bb

A guitar chord diagram for Bb, showing the fretting pattern on the strings.

The final line of the chorus features a vocal melody line with lyrics and a piano accompaniment. The lyrics are: "Well, -you ain't nev-er caught a rab-bit and you ain't no friend of mine." The piano part includes a treble clef staff with chords and a bass clef staff with a bass line.

Bb

(tacet)

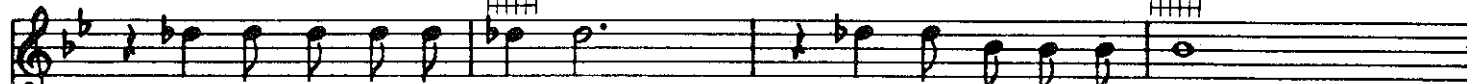


When they said you was high - classed, well, that was just a lie.

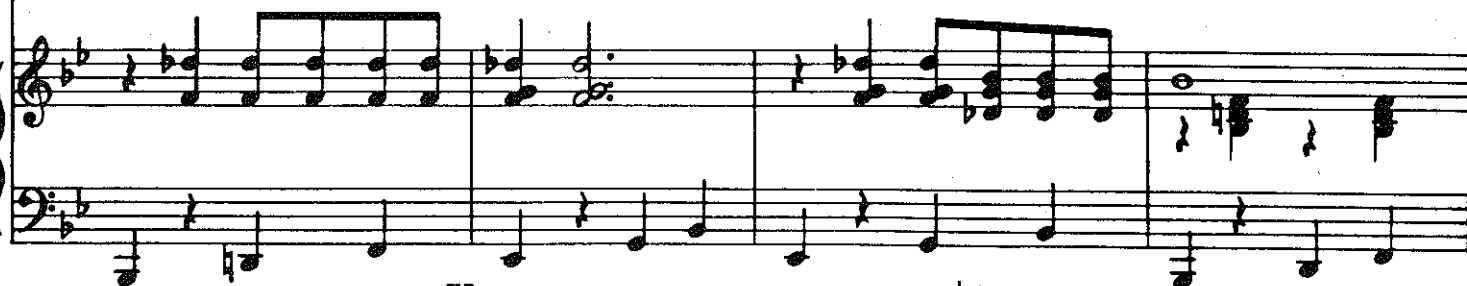


Eb7

Bb

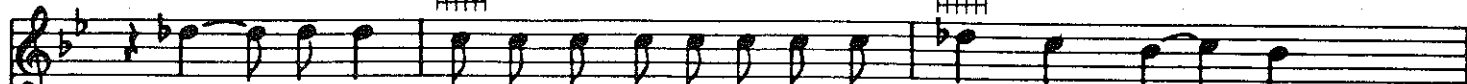


When they said you was high-classed, well, that was just a lie.



F7

Eb7



Well, — you ain't never caught a rabbit and you ain't no friend of



1.

2.

Bb

Bb

Eb7

Bb

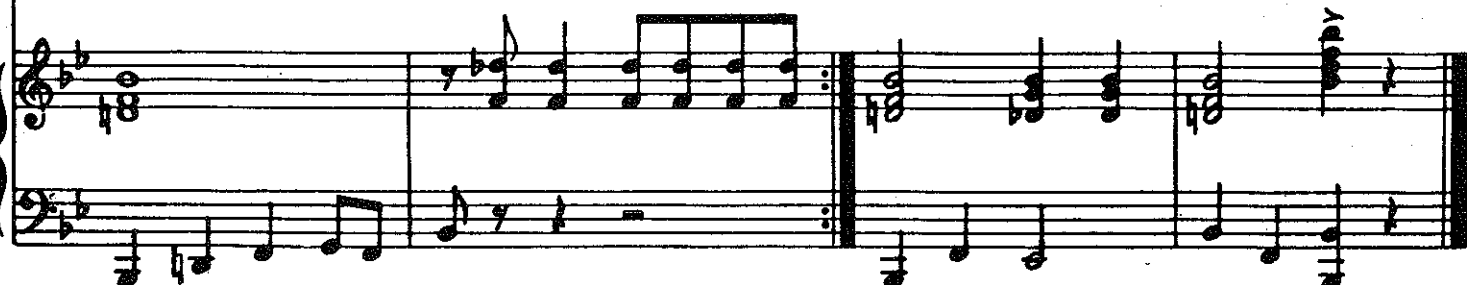


(tacet)



mine.

You ain't nothin' but a mine.



POETRY IN MOTION

Words and Music by
PAUL KAUFMAN
MIKE ANTHONY

With a beat

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

Voice
(ad lib.)

G guitar chord diagram: 000233

Am guitar chord diagram: 022100

When I see my ba - by, What do I see?

Colla Voce *mp*

Musical notation for the first vocal line, including piano accompaniment. The piano part features a triplet in the right hand.

Bm guitar chord diagram: 212321

C guitar chord diagram: 032100

D7 guitar chord diagram: 021920

Po - et - ry, PO - ET - RY IN MO - TION.

a tempo

Musical notation for the second vocal line, including piano accompaniment. The piano part features a triplet in the right hand.

Refrain-with a beat

G guitar chord diagram: 000233

Em guitar chord diagram: 022500

Am7 guitar chord diagram: 022400

D7 guitar chord diagram: 021920

G guitar chord diagram: 000233

PO - ET - RY IN MO - TION, Walk - in' by my side; - Her love - ly lo - co -

mp-mf

Musical notation for the first line of the refrain, including piano accompaniment.

Em guitar chord diagram: 022500

Am7 guitar chord diagram: 022400

D7 guitar chord diagram: 021920

G guitar chord diagram: 000233

Em guitar chord diagram: 022500

mo - tion Keeps my eyes o - pen wide - PO - ET - RY IN MO - TION,

Musical notation for the second line of the refrain, including piano accompaniment.

Am7 D7 G Em Am7 D7

See her gen - tle sway, - A wave out on the o - cean Could nev - er move that

G B Em B

way. I love ev - 'ry move - ment, There's noth - ing I would

Em B C Am

change; She does - n't need im - prove - ments, She's much too nice to

D7 G Em Am7 D7

re - ar - range. PO - ET - RY IN MO - TION, (1. Danc - ing close to me; - A
2. All that I a - dore; - No

G Em Am7 D7 1. G 2. G

flow - er of de - vo - tion, A - sway - ing grace - ful - ly.
Num - ber Nine love po - tion Could make me love her more.

I'VE TOLD EV'RY LITTLE STAR

Words by
OSCAR HAMMERSTEIN II

Music by
JEROME KERN

Allegretto grazioso

mp

rit.

The piano introduction is in 2/4 time, marked *mp* and *Allegretto grazioso*. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by eighth notes F2 and E2, and a quarter note D2. The piece concludes with a *rit.* (ritardando) marking over the final notes.

C G7 C Cdim

The first line of lyrics is accompanied by four guitar chord diagrams: C major, G7 dominant seventh, C major, and Cdim diminished.

I make up things to say on my way to you,

p a tempo

The first line of the vocal melody is in 2/4 time, starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The piano accompaniment is marked *p a tempo* and features a melody in the right hand and a bass line in the left hand.

G7 Am Dm G7 C

The second line of lyrics is accompanied by five guitar chord diagrams: G7 dominant seventh, Am minor, Dm minor, G7 dominant seventh, and C major.

On my way to you I find things to say.

The second line of the vocal melody is in 2/4 time, starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

G7 C

The third line of lyrics is accompanied by two guitar chord diagrams: G7 dominant seventh and C major.

I can write po - ems too When you're far a -

The third line of the vocal melody is in 2/4 time, starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Cdim G7 Am Dm G7
 way. When you're far a - way I write po - ems

C C7 F
 too. But when you are near my lips go

C7 F Gm7
 dry. When you are near I on - ly

C7 F
 sigh, Oh, dear.

poco deliberato e marcato

F C7 F7sus4 F C7

I've told ev-'ry lit-tle star Just how sweet I think you are,

The first system of music features a vocal line in 2/4 time with lyrics "I've told ev-'ry lit-tle star Just how sweet I think you are,". The piano accompaniment is in the same time signature and includes a piano (*p*) dynamic marking. Chord diagrams for F, C7, F7sus4, and C7 are provided above the vocal line.

F C7 F C7 F

Why have-nt I told you? I've told

The second system continues the vocal line with lyrics "Why have-nt I told you? I've told". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for F, C7, and F are shown above the vocal line.

C7 F C7 F

rip-les in a brook, Made my heart an o-pen book, Why have-nt

The third system continues the vocal line with lyrics "rip-les in a brook, Made my heart an o-pen book, Why have-nt". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chord diagrams for C7, F, C7, and F are shown above the vocal line.

C7 F C

I told you? Friends ask me: Am

The fourth system concludes the vocal line with lyrics "I told you? Friends ask me: Am". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (*mp*) dynamic marking. Chord diagrams for C7, F, and C are shown above the vocal line.

G7 C Cdim G7

I in love? I al-ways an - swer "Yes," Might as well con -

Am Dm G7 C7 F

fess, If I dont', they guess. May - be

Gm7 C7 F7sus4 F Cdim Gm Bm6 F

you may know it too, Oh, my dar - ling, if you do, Why have - n't

C7 F C7 F

you told me?

Recorded by THE TEDDY BEARS on DORE Records

TO KNOW YOU IS TO LOVE YOU

(To Know Him Is To Love Him)

Words and Music by
PHIL SPECTOR

Moderately

1

2

3

4

5

6

7

8

9

10

11

12

The musical score is written for voice and piano. It consists of 12 systems of music. The first system (measures 1-3) shows the vocal line starting with a rest, followed by the word 'To'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system (measures 4-6) contains the lyrics: 'know, know, know (him) is to love, love, love (him). Just to see (him) smile'. The third system (measures 7-9) contains: 'Makes my life worth while. To know, know, know (him) Is to love, love, love (him); And I'. The fourth system (measures 10-12) contains: 'do (I'd) be good to (him) And'. Chord diagrams for Eb, Bb7, Cm, Ab, and Bb7 are provided above the vocal line. The piano part includes triplets and various chord voicings throughout.

Bb7 **Cm**

13
14
15

(I'd) bring love to (him) — Ev - 'ry - one says there'll come a day — When

(You)

Ab **Eb** **Bb7**

16
17
18

I'll walk a - long side of (him) — Yes, yes, to know (him) — Is to love, love, love — (him), And I

(You)

Eb **Ab** **Eb** **Gb7** **Db7**

19
20
21

do — Why can't (he) see —

(you)

Cb7 **Bb7** **Gb** **Eb7** **Abm 4ft.** **Ebm**

22
23
24

How blind (he can) be? Some day (he'll) see — That

(can you) *(you'll)*

F7 Bb7 Fm7 Bb7 Eb

(he was) meant for me. To know, know, know— (him) — Is to

(you we're)

25 26 27

Bb7 Cm Ab

love, love, love— (him) — Just to see (him) smile— Makes my life worth while. — To

(you)

28 29 30

Eb Bb7 Eb Ab

know, know, know— (him) — Is to love, love, love— (him) — And I do.

(you)

31 32 33

Eb Bb Bb7 Eb Ab Eb

To do.

34 35 36

Recorded by THE PLATTERS on MERCURY Records

(When Your Heart's On Fire)

SMOKE GETS IN YOUR EYES

Words by
OTTO HARBACHMusic by
JEROME KERN

Andante moderato

mp *rall.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Andante moderato', the dynamics 'mp', and there is a 'rall.' (ritardando) marking towards the end of the introduction.

They asked me how I knew My true love was true?

p a tempo




This section includes a vocal line and piano accompaniment. The vocal line has five guitar chord diagrams above it: Eb, Bb7sus4, Bb7, Eb, and Eb+. The piano accompaniment starts with a dynamic of 'p' and 'a tempo'.

I of course re - plied, "Some-thing here in - side, Can-not be de -

poco accel. *a tempo*

This section continues the vocal and piano accompaniment. The vocal line has five guitar chord diagrams above it: Ab 4fr, Eb dim, Eb, Fm7, and Bb7. The piano accompaniment includes markings for 'poco accel.' and 'a tempo'.







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9   

-nied." They said some-day you'll

10





11

12      

find, All who love are blind. When your heart's on

13




14 *accel.*

15    

fire, You must re-al-ize Smoke gets in your eyes.

16 *a tempo*

17

18   

Un poco più mosso

So I chaffed them and I gay-ly laughed, to think they could doubt my

19 *mf*

20

F#7 B Abm7 Bb7

love. Yet to-day, My love has flown a-way, I am with-

21 22 23

Eb Bb7 Eb

out my love. Now laugh-ing friends de-

24 25 26

p *poco rit.* *p a tempo*

Bb7sus4 Bb7 Eb Eb+ Ab 4 fr. Ebdim

ride, Tears I can-not hide, So I smile and

27 28 29

poco accel.

Eb Fm7 Bb7 Eb

say, "When a love-ly flame dies. Smoke gets in your eyes."

30 31 32

allarg.

Recorded by THE PLATTERS on MERCURY Records

ONLY YOU (And You Alone)

Words and Music by
BUCK RAM
ANDE RAND

Slowly, with feeling

1

mf

2

3

G6 D11 G Gmaj7 G6 B9 F#m6

ON - LY YOU can make this world seem right.

4

mp

3

5

B9 Em Em7# Em7 Dm7 G7

ON - LY YOU can make the dark - ness bright.

6

C6

D7

ON - LY YOU and you a - lone can

B7

Em

B7

Em7

A7

thrill me like you do and fill my heart with

Am7

D7

G6

D11

love for ON - LY YOU. ON - LY YOU

G

Gmaj7

G6

B9

F#m6

B9

can make this change in me, for it's



21 true _____ you are my des - ti - ny. _____ When you

22

23



24 hold my hand, I un - der - stand the mag - ic that you

25

26



27 do. You're my dream come true, my one and ON - LY

28

29

1.

2.

30 YOU. _____ ON - LY YOU. _____

31

32

Recorded by THE MONOTONES on ARGO Records

BOOK OF LOVE

Words and Music by
WARREN DAVIS
GEORGE MALONE
CHARLES PATRICK

Brightly

mf

F Dm Gm7 C7 F

Tell me, tell me, tell me, Oh, who wrote the BOOK OF LOVE? I've got to know the

mp - mf

Dm Gm7 C7 F

an-swer, Was it some-one from a - bove? I won-der, won-der who,

Bb F

who, Who wrote the BOOK OF LOVE? I love you,

Dm Gm7 C7 F

dar-ling, Ba-by, you know I do, But I've got to see this

Dm Gm7 C7 F

BOOK OF LOVE, Find out why it's true; I won-der, won-der who,

Bb F

who, Who wrote the BOOK OF LOVE

Bb F Bb

Chap-ter One says to love her, To love her with all your heart, Chap-ter Two you

C7

tell her You're nev-er, nev-er, nev-er, nev-er, ev-er gon-na part. In

F Dm Gm7 C7 F

Chap-ter Three re-mem-ber the mean-ing of ro-mance, In Chap-ter Four you

Dm Gm7 C7 F

break up, But you give her just one more chance. Oh, I won-der, won-der

Bb F

who, who, Who wrote the BOOK OF LOVE?

F Dm Gm7 C7 F

Ba-by, ba-by, ba-by, I love you, yes, I do; Well, it says so in this

Dm Gm7 C7 F

BOOK OF LOVE, Ours is the one that's true. I won-der, won-der who,

Bb

1. F 2. F

who, Who wrote the BOOK OF LOVE? LOVE?

SAVE THE LAST DANCE FOR ME

Words and Music by
DOC POMUS
MORT SHUMAN

VARIA TION: NU Moderately

mf

Chorus



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

mf

Bb7



hold you tight. - You can smile ev - 'ry
have your fun. - Laugh and sing, but while

Eb



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 -

Bb7



Eb7



Ab



4 fr.

But don't for - get who's tak - ing you home and in whose arms you're

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E_b B_b7

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

1. E_b 2. 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

much. You can dance, go and car - ry on — till the

Bb7



night is gone — and it's time to go. — If he

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

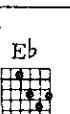
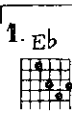


4 fr.

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



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



me. You can me.

Recorded by ELVIS PRESLEY on RCA Records

ALL SHOOK UP

By
OTIS BLACKWELL
ELVIS PRESLEY

Medium Shuffle Rhythm

Piano introduction in B-flat major, 4/4 time, medium shuffle rhythm. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

Bb

Chord diagram for Bb (B-flat major): x2 0 3 3 0 0.

A - well - a, bless my soul, - What's wrong with me? - I'm itch - ing like a man - on a

Vocal line and piano accompaniment for the first line of lyrics. The piano part continues with a steady bass line and chords. The dynamic is mezzo-forte (*mf*).

fuz - zy tree - My friends say I'm act - in' queer as a bug - I'm in love I'm

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady bass line and chords.

Eb7

F7

Bb

Eb7

Bb

ALL SHOOK UP! - Mm - mm oh, oh, yeah, - yeah! - My

Vocal line and piano accompaniment for the chorus. The piano part features a steady bass line and chords. The dynamic is mezzo-forte (*mf*).

2549

hands are sha - ky and my knees are weak, — I can't seem to stand — on my

own two feet, — Who do you thank when you have such luck? I'm in love! I'm

ALL SHOOK UP! — Mm — mm oh, oh, yeah, — yeah! —

Eb7 F7 Bb Eb7 Bb

1. Please don't ask what's on my mind, — I'm a lit-tle mixed up but I'm feel-in' fine — When I'm
2. Tongue gets tied when I try to speak, My — in - sides shake like a leaf on a tree, — There's

Eb7 Bb

near that girl that — I — love best, My — heart beats so it scares me to death! She
on-ly one cure for this soul — of mine, That's to have the girl that I love — so — fine!

Eb7 F7 Opt.

Bb



touched my hand, What a chill I got, — Her kiss - es are like — a vol-

ca-no that's hot! — I'm proud to say she's my but - ter cup, — I'm in love! I'm

ALL SHOOK UP! — Mm — mm oh, oh, yeah, — yeah! — 2. My

Eb7 F7 1. Bb Eb7 Bb

yeah! I'm All Shook Up! — Mm — mm oh, oh, yeah, — yeah! I'm

2. Bb Eb7 F7 Bb

All Shook Up! — Mm — mm oh, oh, yeah, — yeah! I'm All Shook Up! —

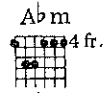
Eb7 F7 Bb

I'M ON THE OUTSIDE (Looking In)

Words and Music by
TEDDY RANDAZZO
BOBBY WEINSTEIN

Slowly

Chorus



mp I'M ON THE OUT-SIDE LOOK-ING

mp

E_b **Gm7** **C7-9**

IN, And I wan-na be, and I wan-na be back on the

Fm7 **B_b9** **B_b7** **Fm7** **B_b7**

in - side _____ with you, You are with some-bod - y new and I don't know what to

Fm7 **B_b7** **E_bmaj7** **Edim** **B_b7** **Abm** **4 fr.**

do, 'Cause I'm still in love with you. _____ I'M ON THE OUT-SIDE LOOK-ING

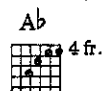
Tacet



IN, I don't wan - na be, I don't wan - na be left on the



out - side all a - lone, Well I guess I've had my day, and you let me go my



way, Now it's me who has to pay. I



nev - er should have gone a - way, I nev - er should have gone a - way and left you like I did

Fm7

Bb7 Eb

G7

with tears in your eyes. I thought you'd take me

Cm

F

F7-9

Bb7

Abm 4 fr.

back But now to my sur-prise, to my sur-prise, I'M ON THE OUT-SIDE LOOK-ING

Eb

Gm7

C7-9

Fm7

IN, Got to find a way, got to find a way back to your heart, dear, once a -

Bb9

Bb7

Fm7

Bb7

Fm7

Bb7-9

gain, Won't you take me back a - gain, I'll be wait - ing here 'til then ON THE OUT-SIDE LOOK-ING

1.

Eb

Ab

Bb7

Abm 4 fr.

Tacet

2.

Eb

Ab6

Eb

IN. I'M ON THE OUT-SIDE LOOK-ING IN.

rall

Recorded by LLOYD PRICE on ABC/PARAMOUNT Records

STAGGER LEE

By
HAROLD LOGAN
LLOYD PRICE

Bright Rock Tempo

C7

F7

I was stand- ing on the cor- ner when I heard my bull- dog
mf Lee told Bil- ly, "I can't let you go with
 Lee went to the bar- room, and he stood a- cross the bar- room
 Lee shot Bil- ly, oh, he shot that poor boy so

C

G7

C

To Coda last time

bark, He was bark- ing at the two men who were gam- bling in the dark.
 that, You have won all my mon- ey and my brand new Stet- son hat.
 door, Said "Now no bod- y move" and he pulled his for- ty four.
 bad, Till the bul- let came through Bil- ly, and it broke the bar- ten- der's

G7

C

C7

F7

It was Stag- ger Lee and Bil- ly, Two men who gam- ble late, Stag- ger
 Stag- ger Lee went home, and he pulled his for- ty four, Said, "I'm
 "Stag- ger Lee" cried Bil- ly, "Oh please don't take my life. I got

C

G7

C

G7

D. S. al Coda

Lee threw sev- en, Bil- ly swore that he threw eight. Stag- ger
 go- ing to the bar- room just to pay that debt I owe. Stag- ger
 three lit- tle child- ren, and a ver- y sick- ly wife." Stag- ger
 Stag- ger
 Stag- ger

Coda

G7

C

C7

F7

glass. Look out now, Go, go Stag- ger Lee. Go, go Stag- ger Lee. Go go, Stag- ger Lee. Go,

C

G7

C

go Stag- ger Lee. Go, go Stag- ger Lee. Go, go Stag- ger Lee. Go, go Stag- ger Lee. Go, go!
fade

Recorded by LAVERN BAKER on ATLANTIC Records

TWEEDLEE DEE

Words and Music by
WINIFRED SCOTT

With a solid rock

The piano introduction consists of two staves of music. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The tempo is marked 'With a solid rock' and the dynamics are 'mf'.

F Bb9 F F+ F6 F F+ F6

Chord diagrams for the first system: F (x33211), Bb9 (x33211), F (x33211), F+ (x33211), F6 (x33211), F (x33211), F+ (x33211), F6 (x33211).

1. TWEED - LEE, TWEED - LEE, TWEED - LEE DEE, _____
 2. TWEED - LEE, TWEED - LEE, TWEED - LEE DOT, _____

The piano accompaniment for the first vocal line features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics are marked 'mp-mf'.

F F#dim Gm Eb6 C7 Gm Eb6 C7

Chord diagrams for the second system: F (x33211), F#dim (x33211), Gm (x33211), Eb6 (x33211), C7 (x33211), Gm (x33211), Eb6 (x33211), C7 (x33211).

I'm _____ as _____ hap - py as _____ can be;
 How _____ you're gon - na keep that hon - ey you got? _____

The piano accompaniment for the second vocal line continues with a melodic and bass line. Dynamics are 'mp-mf'.

F C+ F7 Bb7

Chord diagrams for the third system: F (x33211), C+ (x33211), F7 (x33211), Bb7 (x33211).

Jim - i - ny Crick - ets, Jim - i - ny Jack, You make my _____ heart go click - i - ty clack,
 Hunk - ies, hunk - ies, piec - es, bite, _____ I'm gon - na see my hon - ey to - night,

The piano accompaniment for the third vocal line concludes the piece with a melodic and bass line. Dynamics are 'mp-mf'.

F Bb9 F F+ F6 F F+ F6

TWEED - LEE, TWEED - LEE, TWEED - LEE DEE.
TWEED - LEE, TWEED - LEE, TWEED - LEE DOT.

Bb F

TWEED - LEE DEE, TWEED - LE DEE DEE,
TWEED - LEE DO, TWEED - LE DEE DO

mp-mf

Bb F

Give it up, give it up, give your love to me.
Give - that kiss - to me be - fore you go;

Bb F

TWEED - LEE DOT, TWEED - LE DEE DOT,
TWEED - LEE DUM, TWEED - LE DEE DUM,

C7 D7 G7 C7

Gim - me, gim - me, gim - me, gim - me, give me all the love you got. —
Look - ie, look - ie, look - ie, look - ie, look at that — sug - ar plum. —



Hun-ty, um bum bum. TWEED - LEE, TWEED-LEE, TWEED-LEE {DO,
DUM,}



I'm a luck - y so and so;
You're as sweet as bub - ble gum;



Hub - ba, hub - ba, hon - ey, do,
Mer - cy, mer - cy pud - din' pie,



I'm gon-na keep - my eyes - on you,
You've got - some-thin' that mon-ey can't buy, TWEED - LEE, TWEED-LEE, TWEED-LEE {DO.
DUM}

1.



2.



Recorded by BRENDA LEE on DECCA Records

DUM DUM

By
SHARON SHEELEY
JACKIE DE SHANNON

Moderato

mf

1. The mus-ic's sweet, _____ the lights are low, _____ Play-in' a song _____ on the
 2. come on, babe, _____ don't be so shy. _____ Ya know that I love ya, let me
 3. want you with _____ me all of the time. _____ Tell me you love me and

ra-di - o, _____ Your ma's in the kit - chen, your pa's next door, _____
 tell you why. _____ You got - ta heart, _____ I know that it's true. _____
 you'll be mine. _____ There's so man - y things _____ that we could do, _____

(Spoken) I wan - na love you just a lit - tle bit more. _____ } Sing - in', "Dum dum, a
 I could - n't love you an - y more than I do. _____ }
 So say the word and make my dreams come true. _____ }

dee-dle-ee dum, _____ Dum dum, a dee-dle-ee dum, _____ Dum dum, a

1. 2. 3.

dee-dle-ee dum, _____ *mf* 2. So 3. I

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Recorded by BOBBY VINTON on EPIC Records

ROSES ARE RED

(My Love)

By
AL BYRON
PAUL EVANS

Moderately

mf

G7
000

1. A long, long time a - go on grad - u -
through high school and when the
lit - tle girl? She looks a

mp

a - tion day You hand - ed me your book,
big day came, I wrote in - to your book,
lot like you. Some - day some boy will write

C

F

I signed this way: } ROS - ES ARE RED, my love,
next to my name: }
in her book, too: }

G7
000

C

C7

F

C Am

Vi - 'lets are blue, _____ Sug - ar is

F G7 1C

sweet my love, But not as sweet as you. _____ 2. We da - ted

2C C F C G7 C

To Next Strain Fine

you. _____ you. _____

molto rit. *p*

F G G7 C

Then I went far a - way and you found some - one

C7^o F G7 C F7

new. I read your let - ter, dear, and I wrote back to

G7 C7^o F

you: ROS - ES ARE RED, my love, Vi-'lets are

C Am F

blue, Sug - ar is sweet, my love Good

G7 C

luck, may God bless you. 3. Is that your

D.S. al Fine %

Recorded by THURSTON HARRIS on ALADDIN Records

LITTLE BITTY PRETTY ONE

Words and Music by
ROBERT BYRD

Moderate Rock

F



(one voice)

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single voice part with a treble clef and a 4/4 time signature. It begins with a melodic phrase that is repeated. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and a treble line with chords and melodic fragments. The tempo marking 'mm' (moderato) is placed below the vocal line. The dynamic marking 'mf' (mezzo-forte) is placed below the piano accompaniment.

The second system continues the musical piece. It features a vocal line and piano accompaniment. The vocal line has a treble clef and a 4/4 time signature. The piano accompaniment is in a grand staff. The tempo marking 'mm' is present below the vocal line.

The third system introduces two vocal parts. The top vocal line is marked '(two voices)' and contains two staves of music. The piano accompaniment remains in a grand staff. The tempo marking 'mm' is present below the vocal lines.

The fourth system continues with two vocal parts and piano accompaniment. The tempo marking 'mm' is present below the vocal lines.

S (Three Voices)
F



Oh _____ Oh _____

Oh _____ Oh _____ (Lead) 1. 3. Lit-tle Bit - ty
2. 4. I can tell you a



Pret-ty One _____ Come on and talk _____ to me _____
sto - ry hap - pened a long time a - go _____

Lov-ey dov - ey love-ly one _____ Come sit down _____ on my knee _____
Lit - tle Bit - ty Pret-ty One _____ I've been watch-ing you grow _____

1. 2. 3.

The first system of music features a vocal line at the top with three endings. The first ending is marked '1. 2.' and the third ending is marked '3.'. Below the vocal line is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes chords and a melodic line in the bass.

Bm Bm

The second system of music is a piano accompaniment. It consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line. Two 'Bm' (B minor) chord markings are placed below the right-hand staff.

Bm Bm

Spoken: Come on every-body Let's put our hands together and

The third system of music includes piano accompaniment and spoken lyrics. The piano part is similar to the second system. The lyrics are: "Spoken: Come on every-body Let's put our hands together and". Two 'Bm' chord markings are placed below the piano part.

4. D. S. and fade

sing along.

The fourth system of music includes piano accompaniment and a 'D. S. and fade' instruction. The piano part continues with the same accompaniment. The lyrics are: "sing along.". The system ends with a double bar line and a fermata symbol. The instruction 'D. S. and fade' is written above the right-hand staff.

Recorded by GENE McDANIELS on LIBERTY Records

A HUNDRED POUNDS OF CLAY

Words and Music by
 BOB ELGIN
 LUTHER DIXON
 KAY ROGERS

Moderato

Bb

Gm

Cm7

1. He took A HUN-DRED POUNDS OF CLAY and then He said, "Hey!
 2. (With just A) HUN - DRED POUNDS OF CLAY He made my life worth

F7

Bb

Gm

Cm7

Lis-ten, I'm gon-na fix this world to-day— be-cause I know what's
 liv-in', And I will thank Him ev-'ry day— for ev-'ry kiss you're

F7

Eb

F7

Eb

mis-sin'!" Then He rolled His big sleeves up and a brand new world be-gan,
 giv-in', And I thank Him ev-'ry night for the arms that hold me tight,

F7 Bb Gm Cm9

He cre - at - ed a wo - man and a lot of
 And He did it all with just A

F7 1. Bb Gm Cm7 F7

lov - in' for a man. _____ 2. With just A

HUN-DRED POUNDS OF

2. Bb Eb Bb

CLAY. Yes, He did! Oh, yes, He did! Now, can't you just

Bb Bdim Cm7 F7

see Him walk - in' 'round and 'round pick - in' clay up off the ground, -

mf

B \flat Bdim Cm7 F7

Know - in' just what He should do___ to make a liv - ing dream like you, He

E \flat F7 E \flat

rolled His big sleeves up and a brand new world be - gan, -

F7 B \flat Gm Cm9

He cre - at - ed a wo - man and a lot of

F7 B \flat E \flat B \flat

lov - in' for a man. _____

Recorded by FATS DOMINO on IMPERIAL Records

I WANT YOU TO KNOW

By
ANTOINE DOMINO
DAVID BARTHOLOMEW

Moderato 3

mf

I want you to know _____ I love her so well _____ And I love her so much _____ I could

nev - er, nev - er tell. Oh boy, _____ yay, yay, yay, oh boy, _____ whoa..

I love to love her in the morn - ing, Love her till the dawn - ing, don't you

know, _____ whoa. _____ Don't you know _____ that I love her so _____ And I'll
Don't you see _____ what she does to me? _____ She

nev - er, nev - er, _____ ev - er let her go? Oh boy, _____
keeps my poor heart _____ in _____ mis-er - y.

Fine

D. C. al Fine

Recorded by FRANKIE LYMON & THE TEENAGERS on GEE Records

I WANT YOU TO BE MY GIRL

By
MORRIS LEVY

With a solid rock

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 rhythmic bass line with eighth notes.

Refrain

Oh, - Oh, - Oh, Oh, Oh, Oh, I love you,

mp - mf

The refrain section features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams for Bb6, F, and C9 are provided. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

ba - by, And I WANT YOU TO BE MY GIRL... Well, come on, ba-by, let's go down-town

F Bb6 F Bb7

This section continues the piano accompaniment and includes the lyrics. Above the vocal line, guitar chord diagrams for F, Bb6, F, and Bb7 are shown. The piano accompaniment maintains the rhythmic and harmonic structure established in the previous sections.

F6 Bb6 F6

Rock, - Jump, - Kid a - round..

The final section of the sheet music includes the lyrics and piano accompaniment. Above the vocal line, guitar chord diagrams for F6, Bb6, and F6 are provided. The piano accompaniment concludes the piece with a final chord.

C9 F Bb6 F

I love you, ba - by, And I WANT YOU TO BE MY GIRL. - Well,

F6 F7 Bb6

come on, ba-by, I love you so, I'll nev-er, nev-er let you go;- Come on, ba-by, will you

Bb9 F C9

treat me nice, Please don't put my love on ice, I love you, ba - by, And I

F Bb6 F Bb9 F6

WANT YOU TO BE MY GIRL. - Come and take me by the hand, Tell me I'm your

F7 Bb6 G7 C7

lov - er man; We'll have fun, just we two, You for me, me for you. Oh,

F6 Bb6

Oh, Oh, — Oh, — Oh, Oh, — Oh, — Oh,

F C9

— Oh, Oh, Oh, Oh. — I love you, ba - by, And I

F Bb6 1. F Gm7 C7 2. F

WANT YOU TO BE MY GIRL. — Oh, — GIRL.

mf L.H.

Recorded by BROOK BENTON on MERCURY Records

ENDLESSLY

Words and Music by
CLYDE OTIS
BROOK BENTON

Brightly

f Very sustained

F



Bb



F



High - er than the high - est moun - tain _____ and

mf

Bb



F



deep - er than the deep - est sea, _____

Bb



Bdim



F



Dm



That's how I will love _____ you _____

F



Bb



F



dar - ling _____ END - LESS - LY _____

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F Bb F

Soft-er than the gen - tle breez-es _____ and stron-ger than a

Bb F Bb Bdim

wild oak tree. _____ That's how I will

F Dm F Bb F

hold_ you _____ dar - ling _____ END-LESS-LY.

Bb F

Oh, my love _____ you are my heav - en _____ You are my

Gm C7 C+ F

king - dom _____ you are my crown.

Bb Am Dm G7

Oh, my love — you're all I prayed for — you were made for —

C7 F Bb

— these arms to sur - round. — Faithful as a morn - ing

F Bb F

sun - rise — and sa - cred as a love can be, —

Bb Bdim F Dm

— That's how I will love — you —

F Bb F F

dar - ling — END-LESS - LY. — LY. — END-LESS

Repeat and fade out

IT'S GONNA TAKE A MIRACLE

Words and Music by
TEDDY RANDAZZO
BOBBY WEINSTEIN
LOU STALLMAN

Slowly with a beat

Gmaj7 G Am7 Bm Gmaj7

Lov-ing you so I was to blind to see You let-ting me go,

Am7 D9 Bm Am7

now that you've set me free, It's Gon-na Take A Mir-a-cle ooo ooo, yes, It's

Bm7 Am7 Bm Am7

Gon-na Take A Mir-a-cle, ooo ooo, to make me love some-one new while I'm

Bm7 Am7 G Am7 D9

cra-zy for you, Oh, Oh, did-n't you know, it would-n't be so ea-sy

Gmaj7



Am7



D9



let - ting you go

I could have told you that It's

Bm



Am7



Bm7



Am7



Gon-na Take A Mir - a - cle, ooo ooo,

yes, It's Gon-na Take A Mir - a - cle, ooo ooo,

to make me

Bm



Am7



Bm7



Am7



F7



love some-one new

when I'm cra - zy for you,

Oh

Bbmaj7



Dm



Cm7



F7



Though I know, I can't

get thru to you,

I'm

Dm7



Gm7



Cm7



F7



Dmaj7



D6



gon-na try

to show you how much, you're turn-ing me a-round,

de-

Em7 A7 Dmaj7 D6 Am7 D7

stroy-ing me, — I'll nev-er be — the same an - y - more, You

G Am7 D9 Gmaj7

must re - a - lize you took your love and left me quite by sur - prise

Am7 D9 Bm Am7

you can be sure that, now It's Gon - na Take A Mir - a - cle, ooo ooo, yes, It's

Bm Am7 Bm Am7

Gon - na Take A Mir - a - cle, ooo ooo, to make me love — some - one new — while I'm

Bm7 Am7 Bm Am7

cra - zy for you. Yes, It's Gon - na Take A Mir - a - cle, ooo ooo, Yes, It's

Repeat-fade out

Detailed description: This is a musical score for a song, likely 'Gonna Take a Miracle' by The Four Seasons. It is arranged for guitar and piano. The score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes chord diagrams for various chords: Em7, A7, Dmaj7, D6, Am7, D7, G, Am7, D9, Gmaj7, Am7, D9, Bm, Am7, Bm, Am7, Bm7, Am7, Bm, and Am7. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The lyrics are: 'stroy-ing me, — I'll nev-er be — the same an - y - more, You must re - a - lize you took your love and left me quite by sur - prise you can be sure that, now It's Gon - na Take A Mir - a - cle, ooo ooo, yes, It's Gon - na Take A Mir - a - cle, ooo ooo, to make me love — some - one new — while I'm cra - zy for you. Yes, It's Gon - na Take A Mir - a - cle, ooo ooo, Yes, It's'. The score ends with a 'Repeat-fade out' instruction.

SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT

Moderately

By
BOB HILLIARD
LEE POCKRISS

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a piano accompaniment with treble and bass staves, and a vocal line with lyrics. Chord diagrams are provided above the piano parts. The tempo is marked 'Moderately'.

System 1: Chords: F, Bb, F. Lyrics: 1. Sev - en lit - tle girls sit - ting in the back seat, Hug - gin' and a - kiss - in' with
2. Drove thru the town, drove thru the coun - try, Showed them how a mot - or could
3. Sev - en lit - tle girls smooch - in' in the back seat, Ev - 'ry one in love with

System 2: Chords: C7, Bb, F. Lyrics: Fred. I said, "Why don't one of you come up and sit be - side me?" And
go. I said, "How do you like my tri - ple car - bu - re - tor?" And
Fred. I said, "You don't need me. I'll get off at my house," And

System 3: Chords: C7, F, F, Dm. Lyrics: this is what the sev - en girls said: (Spoken)
one of 'em whis - pered low: "All to - geth - er now, one, two, three!" Keep your mind on your driv - ing, keep your
this is what the sev - en girls said:

System 4: Chords: Gm7, C7, F, Dm, Gm7, C7, Bb, F. Lyrics: hands on the wheel; Keep your snoop - y eyes on the road a - head. We're hav - in' fun

System 5: Chords: Bb, F, Bb, F, C7, F, F. Lyrics: sit - ting in the back seat, Kiss - in' and a - hug - gin' with Fred."
Fred."

Recorded by HERMAN'S HERMITS on MGM Records

SILHOUETTES

Words and Music by
FRANK C. SLAY, Jr.
BOB CREWE

Slow beat tempo

F Dm Gm C7 F Dm Gm C7

Took a walk and passed your house late last night, All the shades were pulled and drawn 'way down

F Dm Gm C7 F Dm

tight; From with-in a dim light cast two sil-hou-ettes on the shade, Oh what a love - ly

Gm C7 F Dm Gm C7 F Dm

cou-ple they made. Put ^{his} arms a-round your waist, held you tight, Kiss-es I could al-most

Gm C7 F Dm Gm C7

taste in the night, Won-dered why I'm not the {guy} whose sil-hou-ette's on the

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, with lyrics: "taste in the night, Won-dered why I'm not the {guy} whose sil-hou-ette's on the". Above the staff are guitar chord diagrams for Gm, C7, F, Dm, Gm, and C7. The bottom two staves show piano accompaniment. A triplet of eighth notes is marked with a '3' and a slur over the notes 'ette's on the'.

F Dm Gm C7 F C7 F Dm Gm C7

shade I could-n't hide the tears in my eyes Ah, —

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics: "shade I could-n't hide the tears in my eyes Ah, —". Above the staff are guitar chord diagrams for F, Dm, Gm, C7, F, C7, F, Dm, Gm, and C7. The bottom two staves show piano accompaniment. A triplet of eighth notes is marked with a '3' and a slur over the notes "I could-n't hide".

F D7 Gm C7 F D7 G Em Am D7

Lost con-trol, and rang your bell, I was

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics: "Lost con-trol, and rang your bell, I was". Above the staff are guitar chord diagrams for F, D7, Gm, C7, F, D7, G, Em, Am, and D7. The bottom two staves show piano accompaniment. A key signature change to G major is indicated by a sharp sign on the F line. A triplet of eighth notes is marked with a '3' and a slur over the notes "rang your bell".

G Em Am D7 G Em

sore, "Let me in, or else I'll beat down your door." When two stran-gers, who had

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics: "sore, 'Let me in, or else I'll beat down your door.' When two stran-gers, who had". Above the staff are guitar chord diagrams for G, Em, Am, D7, G, and Em. The bottom two staves show piano accompaniment. A key signature change to G major is indicated by a sharp sign on the F line. A triplet of eighth notes is marked with a '3' and a slur over the notes "beat down your door".

Am D7 G Em Am D7 G Em

been two sil-hou-ettes on the shade said to my shock "You're on the *wrong* block" Rushed down to your house with

Am D7 G Em Am D7 G Em

wings on my feet, Loved you like I've nev-er loved you my sweet, Vowed that you and I would

Am D7 G Em Am D7 G D7

be two sil-hou-ettes on the shade *All* of our days, two sil-hou-ettes on the shade.

G Em Am D7 G E7 Am D7 Am D7 G

Ah, _____

Fade out repeat ad lib.

For Repeat *Fine*

WE BELONG TOGETHER

Words and Music by
ROBERT CARR
JOHNNY MITCHELL
SAM WEISS

Slowly

C Am7 Dm7 G7 C Am Dm7 G7

You're mine, and we be-long to- geth-er, Yes, we be-long to-

C Am Dm7 G7 To Coda Am7 Dm7 G7 C Am7

geth-er for e-ter-ni-ty. You're mine,

Dm7 G7 C Am Dm7 G7 C Am

— your kiss be-longs to me, Yes, it be-longs to on-ly me,

Dm7 G7 C F C C7 F Fm

for e-ter-ni-ty. You're my, my ba-by, as you'll al-ways be,

C C7 F Fm

I love you so much. I swear by ev-'ry-thing, ev-'ry-thing I own, I'll

D7 G7

D. S. al Coda

al-ways, al-ways love you. You're

Coda C F C

ty.

BLUE MONDAY

By
DAVE BARTHOLOMEW
ANTOINE DOMINO

Rock Tempo

Piano introduction in 4/4 time, featuring a driving rock tempo. The melody is characterized by triplets of eighth notes in both the treble and bass staves. The treble staff starts with a C major chord, and the bass staff starts with a C major chord. The piece is marked with a forte (f) dynamic.

VOICE

C C7 F7

BLUE MON - DAY how I hate BLUE MON - DAY, — Have to work like a slave all

mf

Piano accompaniment for the first vocal line, starting with a mezzo-forte (mf) dynamic. The piano part features a steady eighth-note bass line and chords that support the vocal melody.

C6 Cm C6 Cm C6

day. Here comes Tues - day, — oh hard Tues - day, — I'm so

Piano accompaniment for the second vocal line, continuing the rhythmic pattern and harmonic support.

G7 Cm C6

tired I've got no time to play. — Here comes Wednes-day, I'm beat to my

Piano accompaniment for the third vocal line, concluding the phrase with sustained chords.

C7 F7 C6 Cm C Cm

socks, My gal calls, got to tell her that I'm out, 'Cause Thurs-day is a hard working

Dm7 Dm7 (G Bass) G9 C

day,— And Fri-day I get my pay. Sat - ur - day

F6 F#dim C

morn - ing, oh Sat - ur - day morn - ing,— all my tired - ness has gone — a -

C7 F6 F#dim

way.— Got my mon - ey, and my hon - ey And I'm

G7 C6

out on the stem to play. — Sun-day morn-ing my— head is bad,—

C7 F7 C Cm C Cm

— But it's worth it for the time I have had, But I got to get my

1. Dm7 G9 C6 G7

rest,— 'Cause Mon - day is next. — BLUE

2. Dm7 G7+5 C6 F6 F#dim C6

rest,— 'Cause Mon - day is next. —

GOOD TIMIN'

Words and Music by
CLINT BALLARD, Jr.

FRED TOBIAS

Moderato



mf

1. If lit - tle, lit - tle Dav - id had - n't grabbed that stone A - ly - in' there on the ground
 2. Who ___ in the world ___ would've ev - er known what ___ Co - lum - bus could do.
 3. What ___ would - 've hap - pened if you ___ and I Had - n't just hap - pened to meet,



If Big Go - li - ath might - 've stomped ___ on him In -
 Queen Is - a - bel - la had - n't hocked ___ her jewels In
 We might - 've spent ___ the ___ rest of our lives



stead of the oth - er way. But he had }
 four - teen nine - ty two. But she had }
 Walk in' down Mis - er - y Street. But we had }

f Tim - in' a



tick - a tick - a tick - a, Good tim - in', a' tock - a, tock - a, tock - a, tock - a. Tim - in' is the thing.



It's true, good tim - in' brought me ___ to you. you.

1. 2. 3.

Recorded by FATS DOMINO on IMPERIAL Records

BLUEBERRY HILL

Words and Music by
AL LEWIS
LARRY STOCK
VINCENT ROSE

MODERATO

mp

poco rit

With simplicity

P a tempo

Do you re - call a year a - go to - night?

— We stood and watched the gold - en sun de - scend - ing —

E \flat C7 \circ A \flat 6 B \flat 7 E \flat A \flat 6

E \flat C7 \circ A \flat 6 B \flat 7 E \flat

The musical score is presented in three systems. The first system shows the piano introduction in B-flat major, marked 'MODERATO' and 'mp', with a 'poco rit' instruction. The second system contains the first vocal line: 'Do you re - call a year a - go to - night?'. The piano accompaniment is marked 'P a tempo'. The third system contains the second vocal line: '— We stood and watched the gold - en sun de - scend - ing —'. Above the vocal lines are guitar chord diagrams for E-flat, C7 with a circle, A-flat 6, B-flat 7, and E-flat. The piano accompaniment continues with chords corresponding to these chords.

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Gm D Gm Cm6 D7 Gm

- When love had just be - gun, Why did there have to be an end - ing?

Bb7 Eb C7 F7 Bb7 Eb

- Do you re - call a year a - go to - night?

mf poco rit

REFRAIN (Slowly, with expression)

Eb7 Ab Eb

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

a tempo

Bb7

- On Blue - ber - ry Hill When I found

E \flat Ebmaj7 Eb6 Eb7 A \flat

you. _____ The moon stood still _____ On Blue-ber-ry

E \flat B \flat 7

Hill, _____ And lingered un - til _____ my dreams came

E \flat D \flat 7 Eb A \flat 6 Eb Eb6

true. _____ The wind in the wil - low played _____

E \flat maj7 A \flat 6 Eb Eb6 Eb7 D7

— Love's sweet mel - o - dy; _____ But all of those

cresc.

Gm D7 Gm D7 G

vows we made _____ Were nev - er to be. _____

Bb7 Eb7 Ab Eb

— Tho' we're a - part, _____ You're part of me still _____

Bb7

— For you were my thrill _____ On Blue - ber - ry

1. Eb Db7 Eb Eb7 Eb Ab6 Eb maj7

Hill. I found my Hill. _____

Recorded by BO DIDDLEY on CHECKER Records

BO DIDDLEY

Words and Music by
E. McDANIELS

Brightly (a la Calypso)

Piano introduction featuring a rhythmic melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

BO DID-DLEY 'll buy ba-by a dia-mond ring, If that dia-mond

The vocal line is in the treble clef, with lyrics written below the notes. The piano accompaniment is in the grand staff (treble and bass clefs). The melody includes triplets. Chord diagrams for G6 and G are shown above the staff.

ring don't shine, He's gon-na take it to a pri-vate eye.

The vocal line continues with lyrics. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G6 and G are shown above the staff.

If that pri-vate eye can't see,

The vocal line continues with lyrics. The piano accompaniment continues. Chord diagrams for G6 and G are shown above the staff.

He bet-ter not take that ring from me.

The vocal line concludes with lyrics. The piano accompaniment concludes with a final chord. Chord diagrams for G, Dm7, and G are shown above the staff.



G 

BO DID-DL-EY caught a nan-ny goat, To make his pret-ty ba-by a

R.H.




Sun-day coat. BO DID-DL-EY caught a bear-cat,

R.H.

Dm7  G 

To make his pret-ty ba-by a Sun-day hat.




Instrumental Interlude

Dm7  G  Dm7 

ff

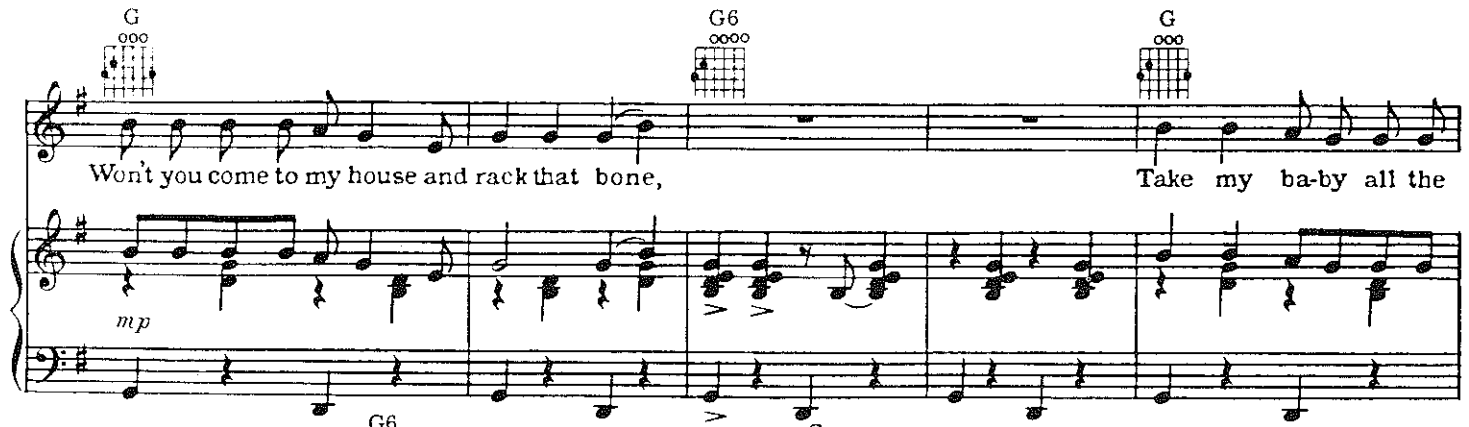
G  (Tacet) G6 

mf

G  G6  G 

Wont you come to my house and rack that bone, Take my ba-by all the




mp



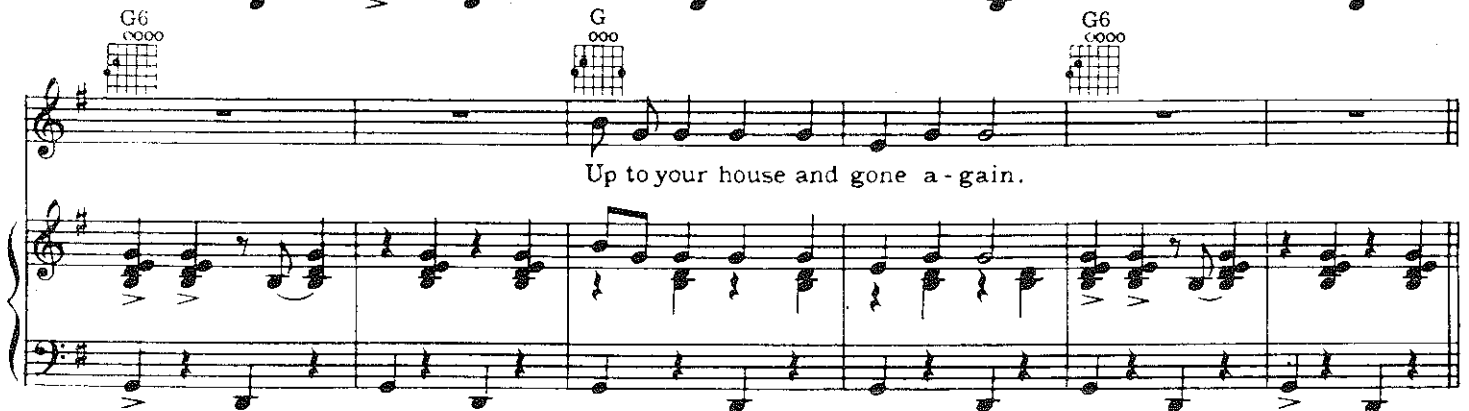
G6  G 

way from home. Look at that bo-do, Oh, where's he been,




G6  G  G6 

Up to your house and gone a-gain.

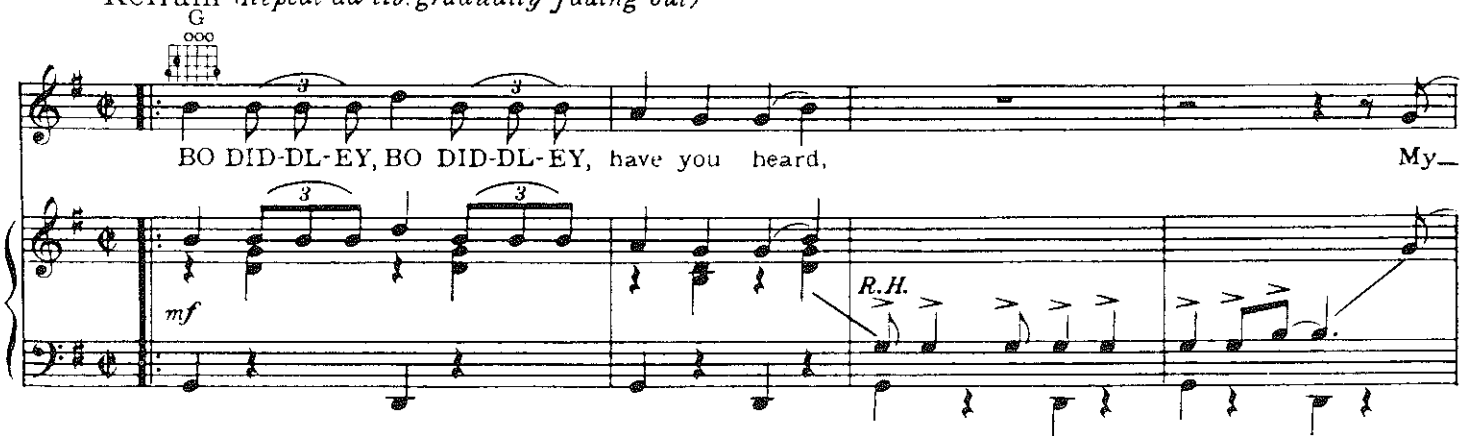


Refrain (*Repeat ad lib. gradually fading out*)

G 

BO DID-DL-EY, BO DID-DL-EY, have you heard, My—

mf *R.H.*



— pret-ty ba-by said she was a bird.

R.H.



Recorded by FATS DOMINO on IMPERIAL Records

LET THE FOUR WINDS BLOW

By
DAVE BARTHOLOMEW
ANTOINE DOMINO

Moderato

mf

I like the way you walk,
I like the way you talk.
To tell my troubles to.

Let me hold your hand,
Don't you be a - fraid,
Try to un - der - stand.
You heard what I said.

1. I want a girl like you
2. Let the four, winds
blow, Let 'em blow, let

'em blow From the east to the west. I'll love you the

1. best. 2. Let the four winds best.

Chords: Bb, Bb7, F, Bb7, C7, Bb7, F, Bb, Bb7, Bb9, Bb7, F, C7, Gm7, C9, F

TOSSIN' AND TURNIN'

By
MALOU RENE
RITCHIE ADAMS

Moderato

C Am F7 G7

Ba-by, ba - by can't you see what you're do-ing to me?

mp
(ab lib)

With a Beat

C F C

I could-n't sleep a wink last night just a-think-ing of

a tempo
mf

F C G7

you. Ba - by things were - n't right I kept on

C F6 C F6 C F6

toss - in' and turn - in' turn - in' and toss - in' toss - in' and turn-in' all

C F C F

night. I threw the blank-ets on the floor, _____ turned my pil-low up-side down, _____

C G7 C

_____ Then I thought of you some more _____ And I kept on toss-in' and

F6 C F6 C F6 C

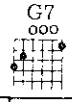
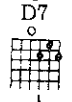
turn-in' turn-in' and toss-in' toss-in' and turn-in' all night. _____

F C

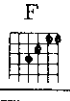
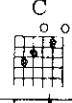
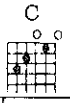
Jumped out of bed, turned on the light, Pulled down the shade went to the



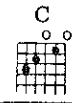
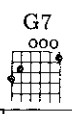
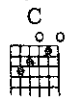
kitch-en for a bite. Pulled up the shade, turned off the light, I



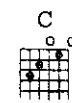
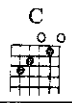
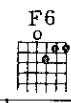
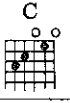
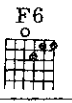
jumped back in - to bed it was the mid-dle of the night.



The clock down-stairs was strik - ing four, _____ could-n't get you off my mind. _____



_____ Heard the milk-man at the door _____ but I was toss - in' and



turn - in' turn - in' and toss - in' toss - in' and turn-in' all night.

BABY

(You've Got What It Takes)

Words and Music by
CLYDE OTIS
MURRAY STEIN

Medium shuffle beat
trem.

Piano

The piano introduction consists of two staves. The right hand features a melodic line with accents and a tremolo effect. The left hand provides a steady accompaniment. The key signature is B-flat major (two flats).

Refrain

Well, now, it takes more— than a rob-in To make the win-ter go;—

(Opt. Bass) (simile)

The first system of the refrain includes a guitar chord diagram for E-flat major (Eb) and piano accompaniment for the vocal line. The lyrics are: "Well, now, it takes more— than a rob-in To make the win-ter go;—".

And it takes two lips of fire— To melt a-way the snow.—

(Opt.)

The second system of the refrain includes guitar chord diagrams for A-flat major 7 (Ab7) and E-flat major (Eb), and piano accompaniment. The lyrics are: "And it takes two lips of fire— To melt a-way the snow.—".

Well, it takes two hearts a - cook - in' To make a fire— grow,—

The third system of the refrain includes guitar chord diagrams for B-flat major 7 (Bb7), A-flat major 7 (Ab7), and B-flat major 7 (Bb7), and piano accompaniment. The lyrics are: "Well, it takes two hearts a - cook - in' To make a fire— grow,—".

And BA-BY, You've Got What It Takes...

The fourth system of the refrain includes guitar chord diagrams for A-flat major 7 (Ab7), B-flat major 7 (Bb7), and E-flat major (Eb), and piano accompaniment. The lyrics are: "And BA-BY, You've Got What It Takes...".



You know it takes a lot of kiss-in' To make a ro-mance sweet,-

(Opt.) (simile)



Ooh,- It takes a lot of lov-in' To make my life com-plete;-

(Opt.)



And it takes a lot- of wo-man To knock me off my feet,-



And BA-BY, You've Got What It Takes.



I say Mm

Ab7



Bb7



Uh-huh-huh, Mm _____ You know you've got just what it takes. Be-cause it

Eb



takes more — than an ef-fort To stay a-way from you, — It takes

(Opt.) *(h)*

Ab7



Eb



more than a life-time To prove that I'll be true; — But it

Bb7



Ab7



Bb7



Ab7



takes some-bod-y special To make me say, "I do," — And BA-BY,

1 Eb



Bb7



2 Eb



You've Got What It Takes. — Well, now, it

KO KO MO

(I Love You So)

Words and Music by
FOREST WILSON
JAKE PORTER
EUNICE LEVY

Moderately bright
Mambo-Blues tempo

Piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The music is marked with a forte (f) dynamic.

Verse

F



Talk to me ba - by whis - per in my ear.
heard what you told me hear - d what you said. I
dim - ples on her el - bows dim - ples on her knees. There's

mf

Musical notation for the first verse, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

Bb7



F



Talk to me ba - by whis - per in my ear.
heard what you told me hear - d what you said. Don't
dim - ples on her el - bows dim - ples on her knees. She

Musical notation for the second verse, including vocal line and piano accompaniment. The piano part continues with the same accompaniment style as the first verse.

C7



Gm7



C7



F



Come a lit-tle clo-ser — don't have no fear. Don't you
 wor-ry my-y pret-ty — won't lose my head.
 thrills and thrills me with just a lit-tle squeeze.

Chorus - let it rock

F



kno-w I love you so-o. Don't you

Bb7



F



kno-w I love you so-o. When I hol-ler hey, — hey

F



1.2

3

to Verse

KO KO MO. 2nd time I MO.
 3rd time There's

Recorded by ELVIS PRESLEY on RCA Records

LOVE ME TENDER

Words and Music by
ELVIS PRESLEY
VERA MATSON

Moderately slow

Handwritten guitar chords: G, D7sus4, E7+5, A7, D7sus4, D7. Dynamics: mf.

Verse

Handwritten guitar chords: G, Am, D7, G, A7. Dynamics: mp.

1. Love me ten - der, love me sweet;
2. Love me ten - der, love me long;
3. Love me ten - der, love me dear;

Handwritten guitar chords: D7sus4, D7, G. Dynamics: mp.

Nev - er let me go. You have made my
Take me to your heart. For it's there that
Tell me you are mine. I'll be yours through

Handwritten guitar chords: A7, D7sus4, D7, G. Dynamics: mp.

life com - plete, And I love you so.
I be - long, And we'll nev - er part.
all the years, Till the end of time.

2549

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Chorus

G B7 Em G7 C Cm
 Love me ten - der, love me true, All my dreams ful-
 fill. For, my dar - lin', I love you,
 1. 2. D7sus4 D7 G Am7 D7 3. D7sus4 D7 G
 And I al - ways will. And I al - ways will.

EXTRA VERSE

4. When at last my dreams come true,
 Darling, this I know:
 Happiness will follow you
 Everywhere you go.

Ain't That A Shame!

Recorded by FATS DOMINO on IMPERIAL Records

Words and Music by
ANTOINE DOMINO
DAVE BARTHOLOMEW

Moderately

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' and the dynamic is 'mf'.

System 1: The piano accompaniment begins with a G major chord. The vocal line starts with the lyrics: "1. You made me cry when you said good -" and "2. (You) broke my heart when you said we'll".

System 2: The piano accompaniment continues with chords G, C7, C9, C7, and G. The vocal line includes the lyrics: "bye part) Ain't That A Shame! My tears fell like rain".

System 3: The piano accompaniment continues with chords C7, C9, C7, C9, and D7. The vocal line includes the lyrics: "Ain't That A Shame! You're the one to blame."

System 4: The piano accompaniment concludes the piece. The vocal line ends with the lyrics: "Ain't That A Shame! You're the one to blame."

Guitar chord diagrams are provided for the following chords: G, G6, C7, C9, and D7.

G G6 G G6

Oh well good - bye al - though I'll

G C7 C9 C7

cry, Ain't That A Shame! My tears fell like

G C7 C9 C7 C9 C7

rain, Ain't That A Shame! You're the one to

1. G Am7 D7 2. G G6



blame. 2. You blame.

Recorded by LITTLE RICHARD on SPECIALTY Records

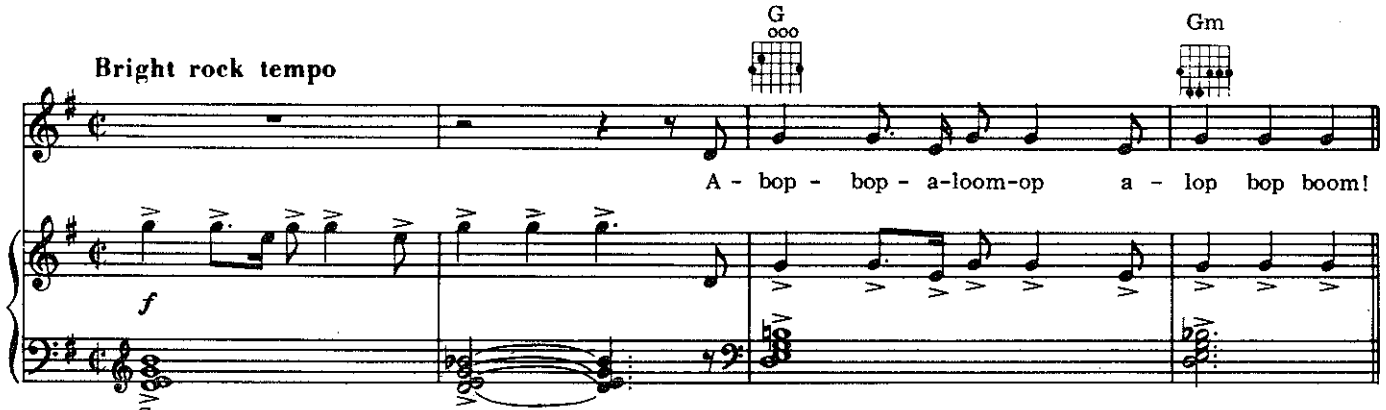
TUTTI FRUTTI

Words and Music by
R. PENNIMAN
D. LaBOSTRIE



Bright rock tempo

G  Gm 

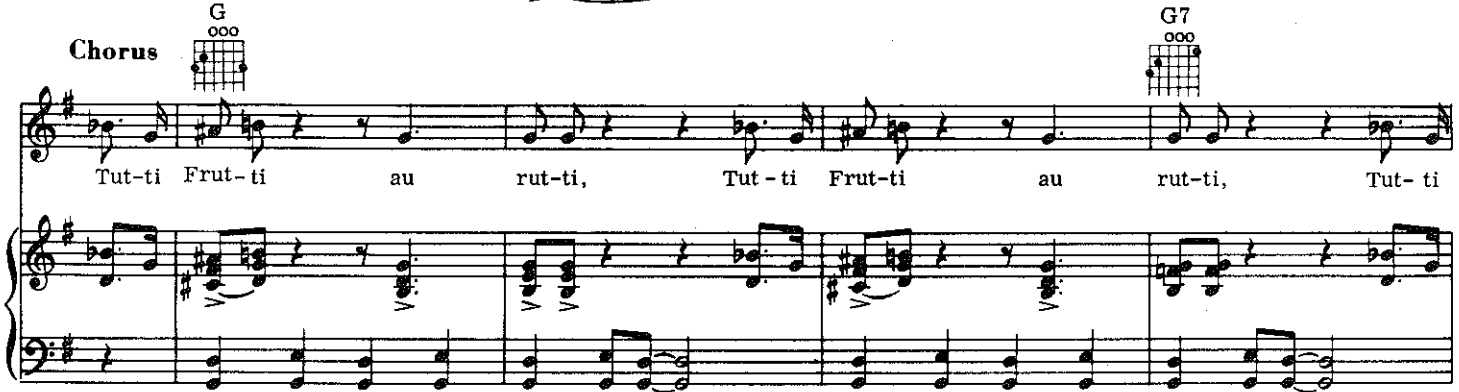
A - bop - bop - a-loom-op a - lop bop boom!






Chorus

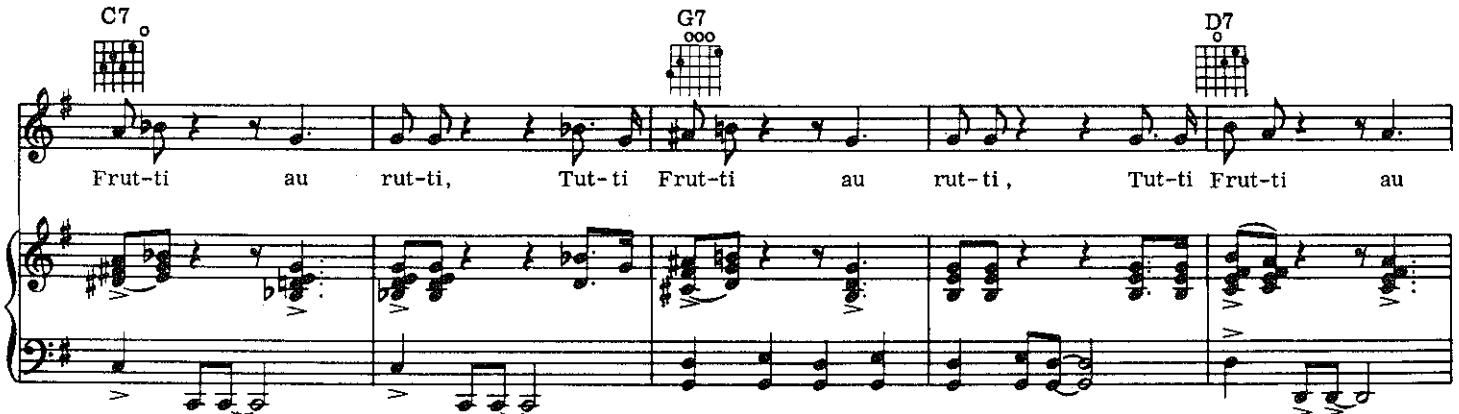
G  G7 








Tut-ti Frut-ti au rut-ti, Tut-ti Frut-ti au rut-ti, Tut-ti



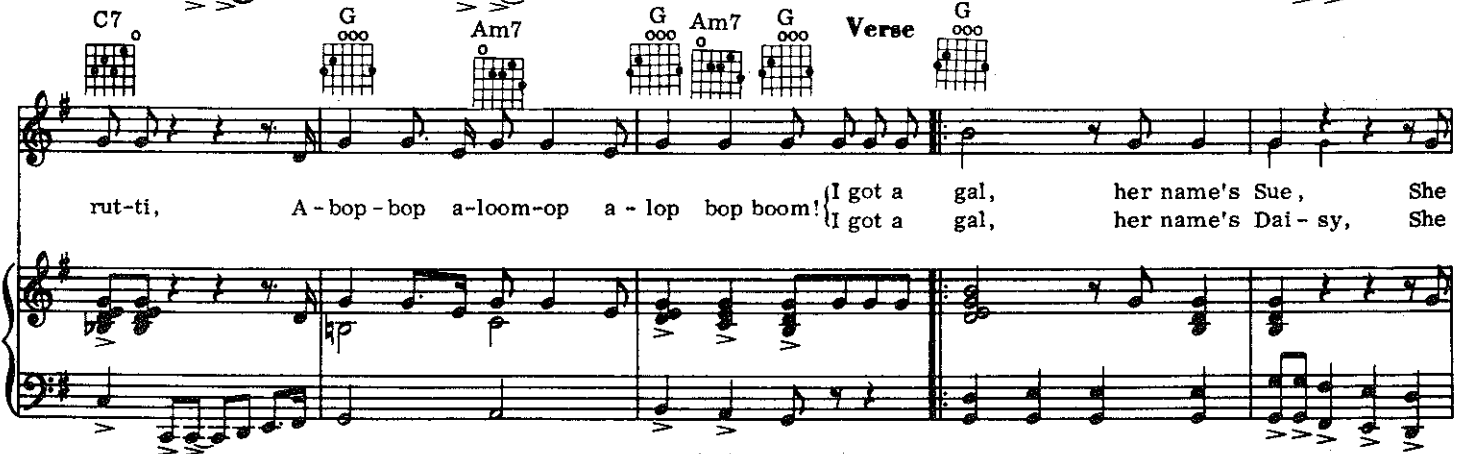
C7  G7  D7 

Frut-ti au rut-ti, Tut-ti Frut-ti au rut-ti, Tut-ti Frut-ti au



C7  G  Am7  G  Am7  G  Verse 

rut-ti, A - bop - bop a-loom-op a - lop bop boom! { I got a gal, her name's Sue, She
I got a gal, her name's Dai - sy, She



knows just what to do, — I got a gal, her name's Sue, She knows just what to do.
 al - most drives me cra - zy. I got a gal, her name's Dai - sy, She al - most drives me cra -

zy. I've been to the east, I've been to the west, But she's the gal — I
 She's a real gone — cook - ie, yes - sir - ree, But pret - ty lit - tle Su - zy's the

Chorus

love the best. — } Tut - ti Frut - ti au rut - ti, Tut - ti Frut - ti au
 gal for me. — }

rut - ti, Tut - ti Frut - ti au rut - ti, Tut - ti Frut - ti au rut - ti, Tut - ti

Frut - ti au rut - ti, A - bop - bop a - loom - op a - lop bop boom! 2. I got a lop bop boom!

Recorded by BUDDY KNOX on ROULETTE Records

PARTY DOLL

Words and Music by
JAMES BOWEN
BUDDY KNOX

Moderato, with a beat

mf

Verse

G6 D7 G6 D7 G6

1. All I want is a PAR-TY DOLL, To come a-long with me, when I'm feel-in' wild, To
 2. I saw a gal walk-in' down the street, The kind of a gal I would love to meet, She

mp

D7 G6 (Tacet)

be ev-er lov-in' and true and fair, To run her fin-gers a-through my hair.
 had blonde hair and eyes of blue, Ba-by, I'm a-gon-na have a par-ty with you.

G6 D7 G6

Refrain

Come a-long and be my PAR-TY DOLL, Come a-long and be my PAR-TY DOLL,

mf

C D7 G6

Come a-long and be my PAR-TY DOLL, I'll make love to you,— to you,—

1. D7 G6 2. D7 G6 Fine

I'll make love to you.— 2. Well I'll make love to you.—

mp *sf* Fine

G C G D7

Interlude

Ev-ry man has got - ta have a PAR - TY DOLL, To be with him,— when he's

mf

G G7 C

feel - in' wild,— To be ev - er lov - in', true and fair,— To

D7 G D7 G D.S. al Fine

run her fin - gers through his hair,— To run her fin - gers through his hair.—

D.S. al Fine

Recorded by CHUBBY CHECKER on PARKWAY Records

LET'S TWIST AGAIN

Words and Music by
KAL MANN
DAVE APPELL

Moderately Bright

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderately Bright' and the dynamics are 'mf'.

Chorus

Let's twist a - gain - like we did last sum - mer.

Chord diagrams: G (000), Em (0 000)

The first line of the chorus features a vocal melody with lyrics 'Let's twist a - gain - like we did last sum - mer.' The piano accompaniment continues with a similar rhythmic pattern.

Yeah, let's twist a - gain - like we did last year.

Chord diagrams: C (0 0), D7 (0 0)

The second line of the chorus features a vocal melody with lyrics 'Yeah, let's twist a - gain - like we did last year.' The piano accompaniment continues with a similar rhythmic pattern.

Do you re - mem - ber when - things were real - ly hum - min'.

Chord diagrams: G (000), Em (0 000)

The third line of the chorus features a vocal melody with lyrics 'Do you re - mem - ber when - things were real - ly hum - min'.' The piano accompaniment continues with a similar rhythmic pattern.

Yeah, let's twist a - gain; - twist - in' time is here,

Chord diagrams: C (0 0), D7 (0 0), G (000), C7 (0 0)

The fourth line of the chorus features a vocal melody with lyrics 'Yeah, let's twist a - gain; - twist - in' time is here,'. The piano accompaniment continues with a similar rhythmic pattern.

G7 C

A - round and a - round and a up and down we

G G7 C

go a - gain. Oh ba - by, make me know you love me

D7 G

so a - gain Let's twist a - gain_ like we did last

Em C D7

sum - mer. _ Yeah, let's twist a - gain_ like we did last

1. G C7 D7 (Tacet) 2. G C7 G

year. Let's year.

PRETTY BLUE EYES

Words and Music by
TEDDY RANDAZZO
BOBBY WEINSTEIN

Medium tempo

F



Musical staff with lyrics: Thought I was in

Piano accompaniment for the first system, marked *mf*

Dm



F



Dm



A7



Bb



love be - fore — Then you moved in next door — PRET-TY BLUE EYES,

Piano accompaniment for the second system

C7



F



PRET-TY BLUE EYES.

All the guys in the

Piano accompaniment for the third system

Dm



F



Dm



A7



Bb



neigh - bor - hood — keep say-in' that you sure look good — with your blue eyes,

Piano accompaniment for the fourth system

C7 F Dm Am A7

PRE-TY BLUE EYES, Saw you from my win-dow,

Bb C7 F Bb C7 Am G7

My heart skipped a beat — Gon-na sit by your door-step So that I — can

C7 F Dm C7 F

meet — PRE-TY BLUE EYES, Please come out to-day, — so I can tell you what I

Dm A7 Bb C7 F

have to say — that I love you, love you, PRE-TY BLUE EYES, —

Recorded by BILL HALEY & HIS COMETS on DECCA Records

SHAKE, RATTLE AND ROLL

Words and Music by
CHARLES CALHOUN

Moderately (*bright bounce*)

mf

1st Verse

C6

Get out — from that kitch - en and rat - tle those pots and pans, —

mp

C7

F9

C6

Get out — from that kitch - en and rat - tle those pots and pans. —

Cdim

Dm7

G9

C6

Well, roll my break-fast, 'cause I'm a hun-gry man. —

Chorus
C6

SHAKE RAT-TLE AND ROLL, - SHAKE RAT-TLE AND ROLL, -

mp - mf

C7

SHAKE RAT-TLE AND ROLL, - SHAKE RAT-TLE AND ROLL; - You

F9 C6 Cdim

nev - er do noth - in' to save your dog - gone soul.

Dm7 G7 1.C6 Segue to 2nd Verse

(opt.)

soul. soul.

2.C6 Segue to 3rd Verse C6 Fine

(opt.)

2nd Verse

C6 C7

Wear - in' those dress - es, your hair done up so right, -

mp

F9 C6 Cdim

Wear - in' those dress - es, your hair done up so right; - You

Dm7 G9 C6 D. S. to Chorus

look so warm, but your heart is cold - as ice. -

D. S. to Chorus

3rd Verse

C6

I'm like a one-eyed cat, - peep-in' in a sea-food store, -

mp

C7 F9 C6

I'm like a one-eyed cat,— peep-in' in a sea-food store;—

Cdim Dm7 G7 C6

I can look at you,— tell you don't love me no more.

4th Verse

C6 C7 F9

I be-lieve you're do-in' me wrong and now I know, I be-lieve you're do-in' me wrong—

mp

C6 Cdim Dm7 G7 C6

— and now I know;— The more I work, the fast-er my mon-ey goes.

D.S. al Fine %

D.S. al Fine %

MAYBE

Words and Music by
RICHARD BARRETT

Moderately slow, with a beat
Repeat as required under monologue.

Chords: C, Dbmaj7, C, Bb9, C, Dbmaj7, C, Bb9

mp

Y'know girls, it's hard to find a guy that really blows your mind, and you just dig everything he does, like when he gives you that great big special hug, and that, mmmhl heavy kiss.

Girls, you know the kind, the kind that's in the wrong place at the wrong time.

It happens to all of us, we had an argument, and like all, I mean all of us girls, I said some pretty dumb things like, like "Get lost, I don't wanna see you anymore!"

But he was cool, he just stood there looking so hurt, and he said, "If that's the way you want it," and he split.

And I just stood there lookin' dumb and let that man walk right out of my life, and I've been as evil as a wet hen ever since.

I told myself I wasn't gonna sweat it, but I did. Oh, he was inside of me, in my thoughts, in my dreams.

Every place I went, I saw his face, and my friends, they knew, I know they knew.

And then one evening I was standing on the bus stop, and I heard a voice behind me say, "Hi, baby." Oh, I just fell all apart inside, because I hadn't heard that voice in such a long time!

I turned around and there he was, lookin' good! Oh, I just can't tell you how good that man looked to me! And as I stood there trying to maintain myself, he asked me if I had a few minutes. I really wanted to tell him that I had a lifetime, but I couldn't blow my cool!

We stopped at a cozy little place, and I guess the shock of seeing him made me order a martini, because that's something that I've never done before, but I thought I needed something stronger than coffee to lean on.

Oh, the music was soft, and the lights were low, and that drink had started going to my head.

He hadn't said anything about us, so I knew it was my move, and it had to be now!

I could feel my nerve building, I couldn't let him go, not this time! So I took his hand, looked him straight in the eyes, and I said,

I said ...

I said ...

Chords: Ab, Fm7, Bbm7

mf

May - be, - if I prayed ev-'ry night - you'd come home - to
May - be, - if I could hold your - hand - you'd un - der-

Eb7



Ab



Fm



me, _____
stand. _____

and ba-by, May-be
May-be, May-be,

if I cried ev-'ry day-
if I just kissed your sweet lips.

Bbm7



Eb7



Ab



Db



you'd come back. You'd come back to stay, _____
you'd be at my _____ com-mand, _____ }

May-be, — May-be, May-be,

Ab



Eb7



Ab



Db



Ab



Eb7



May-be. —

May-be, — May-be, May-be, May-be. —

Ab



Db



Ab



Db



Dbm



Ab



May-be, — May-be, May-be, May-be. —

rit.

molto rit.

Recorded by ELVIS PRESLEY on RCA Records

DON'T BE CRUEL

(To A Heart That's True)

Words and Music by
OTIS BLACKWELL
ELVIS PRESLEY

Medium Bright (with good beat)

C

C7

F

You know I can be found — sit - ting home all a - lone If you can't come a -
Ba-by, if I made you mad for some-thing I might have said — Please let's for-get the

C

Dm7

G7

1. C

round, At least, please tel - e-phone. DON'T BE CRUEL — to a heart that's true. —
past The fu-ture looks bright a-head. DON'T BE CRUEL — to a heart that's

2.

C

F

G7

F

G7

C

true. — I don't want no oth-er love, Ba-by, it's just you I'm thinking of. —

C C7 F

Don't stop think-ing of me, Don't make me feel this way, Come on o-ver here and love me, You
walk up to the preach-er, and let us say, "I do." Then you'll know you have me, And I'll

C Dm7 G7 C

know what I want you to say. DON'T BE CRUEL _____ to a heart that's true. _____ Why
know I'll have you too. DON'T BE CRUEL _____ to a heart that's true. _____ I don't

F G7 F G7 C

should we be a - part? I real-ly love you, ba - by, cross my heart. _____ Let's
want no oth-er love, Ba - by, it's just you I'm think-ing

12. C Dm7 G7 C Dm7 G7

of. _____ DON'T BE CRUEL _____ to a heart that's true. _____ DON'T BE CRUEL _____ to a heart that's

C C7 F G7 F G7 C

true. _____ I don't want no oth-er love Ba - by, it's just you I'm think-ing of. _____

Recorded by RICKY NELSON on IMPERIAL Records

THAT'S ALL

By
ALAN BRANDT
BOB HAYMES

Slowly, with expression

C G7

I can on - ly give you love that lasts for -
on - ly give you coun - try walks in

mf *mp*

C G7 Em7 A7 Dm7 G7

ev - er, _____ and the prom - ise to be near each time you call; And the
Spring - time. _____ and a hand to hold when leaves be - gin to fall; And a

Am7 D9 Dm7 F#dim 1. Em7 A7 D7-5 G7

on - ly heart I own, for you and you a - lone, That's all, that's all. I can
love whose burn - ing light will warm the win - ter night, That's

mp

2. Em7 Eb7 Dm7 G7 F Ab7 C Gm7 C9 Fmaj7 F6

all, that's all. There are those, I am sure, who have told you they would

mf

Gm7 C9 Fmaj7 F6 Am7 D9 Gmaj7 G6

give you the world for a toy. All I have are these arms to en - fold you and a

Am7 D9 Dm7 G7 C G7

love time can nev - er de - stroy. If you're won-d'ring what I'm ask - ing in re -

C G7 Em7 A7 Dm7 G7

turn dear, _____ you'll be glad to know that my de - mands are small: Say it's

Am7 D9 Dm7 F#dim Em7 Eb7 Dm7 G7 F Ab7 C6

me that you'll a - dore, for now and ev - er more, That's all, that's all.

rit.

Recorded by THE CHARMS on DELUXE Records
HEARTS OF STONE

Words by
EDDY RAY

Music by
RUDOLPH JACKSON

Moderato (with after-beat, hand-clapping accompaniment)

The musical score is written in 4/4 time with a tempo of Moderato. It features a vocal line and a piano accompaniment. The piano part includes a hand-clapping accompaniment in the after-beat. The score is divided into systems, each containing a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part, including C7, F, C, G7, G7+5, C, C7, F, Dm7, G7, C, C#dim, G7, G7-5, G7, G7+5, C, C7, F, Dm7, and G7.

mf

Hearts made of stone will nev-er break, For the love you have for

mp-mf

them, they just won't take. You can ask them, please,

please, please, please break And all of your love is there to

take. Yes, HEARTS OF STONE will cause you pain,

C#dim G7 G7-5 G7 G7+5 C C7

Al-though you love them, they'll stop you just the same. You can ask them,

please, please, please, please break And all of your love

is there to take. But they'll say, no, no, no, no, No, no, no, no,

no, no, no, no, No, Ev-ry-bod-y knows, I thought you knew

hearts made of stone. Hearts made of stone.

F Dm7 G7 C C#dim G7 G7-5 G7 G7+5 C C7 Fmaj7 Fm#7 C Am D7 Am7 D7 G7 Dm7 G7 C C7 C

Recorded by *LITTLE RICHARD* on *SPECIALTY* Records

LONG TALL SALLY

Words and Music by
 ENOTRIS JOHNSON
 RICHARD PENNIMAN
 ROBERT BLACKWELL

Bright Rock Tempo

Piano introduction in F major, 4/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. A dynamic marking of *f* (forte) is present. A guitar chord diagram for F major is shown below the first measure.

Voice

Vocal line with three verses of lyrics. The piano accompaniment continues with a similar rhythmic pattern. A guitar chord diagram for F major is shown above the first measure of the vocal line.

1. Gon - na tell Aunt Ma - ry 'bout Un - cle John, He
 2. (Well,) Long Tall Sal - ly has a lot on the ball, And
 3. (Well, I) saw Un - cle John with Long Tall Sal - ly, He

Piano accompaniment for the second verse. A guitar chord diagram for Bb9 is shown above the final measure of this section.

says he has the blues, But he has a lot of fun, Oh, ba - by,
 no - bod - y cares if she's long and tall, Oh, ba - by,
 saw Aunt Ma - ry com - in' And he ducked back in the al - ley, Oh, ba - by,

Vocal line and piano accompaniment for the chorus. The piano accompaniment features a more active bass line with eighth notes. Guitar chord diagrams for F major and C7 are shown above the vocal line.

yes _____ ba - by woo _____ ba - by,
 yes _____ ba - by woo _____ ba - by,
 yes _____ ba - by woo _____ ba - by,

Bb9 F

1. 2. 3. (Last time)

Hav - in' me some fun to - night. _____ yeah! _____ 2. Well,
 Hav - in' me some fun to - night. _____ 3. Well, I
 Hav - in' me some fun to - night. _____ yeah! _____ We're gon - na

F

have some fun to-night, _____ Gon - na have some fun to-night _____ woo! _____ We're gon - na

Bb9 F

have some fun to-night _____ Ev - 'ry-thing will be all right. _____ We're gon - na

C7 Bb9 F Gm7 F

have some fun, gon - na have some fun to-night! _____

Recorded by BILL HALEY & HIS COMETS on DECCA Records

SEE YOU LATER, ALLIGATOR

Words and Music by
ROBERT GUIDRY

Medium shuffle

mf

C6

Verse

1. — Well, I saw my ba - by walk - ing,	— With an - oth - er man to - day,
2. — When I thought of what she) told me,	— Near - ly made me lose my head,
3. She said, I'm sor - ry, pret - ty) dad - dy,	You know my love is just for you.
4. — I said, wait a min - ute,) 'ga - tor,	I know you meant it just for play,

mp-mf

C7

F9

C6

— Well I saw my ba - by walk - ing,	— With an - oth - er man to - day.
— When I thought of what she told me,	— Near - ly made me lose my head.
She said, I'm sor - ry, pret - ty, dad - dy,	You know my love is just for you..
— I said, wait a min - ute, 'ga - tor,	I know you meant it just for play.

G7

C6

When I asked her what's the mat - ter,	— This is what I heard her say. (To Refrain)
But the next time that I saw her,	Re - mind - ed her of what she said. (To Refrain)
Won't you say that you'll for - give me,	And say your love for me is true. (Segue to 4th Verse)
Don't you know you real - ly hurt me,	And this is what I have to say. (To Refrain)

Refrain
(Tacet)

C6



SEE YOU LAT-ER, AL-LI-GA-TOR, Aft-er 'while, croc-o-dile,-

C7



F9



C6



SEE YOU LAT-ER, AL-LI-GA-TOR, Aft-er 'while, croc-o-dile,-

G7



Can't you see you're in my way, now, Don't you know you cramp my

1. 2. 3.
C6

Back to Verse

4.

C

Db6

C6



(Tacet)



style?

- 2. — When I thought of what she
- 3. She said, I'm sor-ry, pret-ty
- 4. — I said, wait a min-ute,

style? _____

Recorded by LITTLE ANTHONY & THE IMPERIALS on DCP Records

HURT SO BAD

Words and Music by
TEDDY RANDAZZO
BOBBY HART
BOBBY WILDING

Slowly

Fm7

Gm7

I know you _____

Fm7

E♭maj7

B♭m7

Cm7

F7

don't know what I'm go - ing through _____ Stand - ing here _____ look - ing at you...
You've been mak - in' out O. K. _____ She's in love, _____ don't stand in her way...

Gmaj7

A♭maj7

Gm7

Well let me tell you that it hurt so bad, _____
But let me tell you that it hurt so bad, _____

A♭maj7

Gm7

A♭maj7

Gm7

It makes me feel so bad, _____ It makes me hurt so bad, _____ to see you a - gain...
It makes me feel so bad, _____ It's gon - na hurt so bad, _____ if you walk a - way...

Cm 1. Fm7 2.

like needles and pins. — Peo-ple say — why don't you stay —

Ab maj7 Gm7 Ab maj7 Gm7

and let me make it up to you. — Stay, I'll do an - y-thing you want me to; — You

Cm Gm7 Ab maj7 Bb7 Ab6 Gm7 Fm7 Bb7

loved me be - fore, — please love me a - gain, — I can't let you go back to him. Please don't go, please don't

Ab maj7 Gm7 Ab maj7 Gm7 Ab maj7

go. It hurts so bad, — Come back, it hurts so bad, — Don't make it hurt so bad, —

Gm7 Cm Fm7 Bb7 Eb

I'm beg - gin' you please. — Please don't go, please don't go. — *rit.*

Recorded by FATS DOMINO on IMPERIAL Records

BO WEEVIL

By
ANTOINE DOMINO
DAVE BARTHOLOMEW

Moderate beat

Piano introduction in B-flat major, 4/4 time. The melody is played in the right hand with eighth notes and quarter notes, while the left hand provides a simple bass line. The piece starts with a dynamic marking of *f* (forte).

Bb



F7



On sat-ur-day night, where I was born,— down on the farm,—

Piano accompaniment for the first line of lyrics. The right hand plays chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *mf* (mezzo-forte) is present.

F9



Bb



Guit-ar plink-ing and we start-ed sing-ing 'til the break of dawn. A-bout

Piano accompaniment for the second line of lyrics. The right hand features a prominent plinked guitar sound in the upper register, while the left hand continues the bass line.

F7



twelve o' - clock ev - 'ry - thing gets hot, up steps old Jones. —

Piano accompaniment for the third line of lyrics. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

F9 Bb

We start - ed clap-pin' and he start-ed sing-in' a sweet lit - tle count-ry song, BO

F7

WEE - VIL, BO WEE - VIL, where've you been all day, — Your

F9 Bb

mom-ma's been look-in', has-n't stopped look-in' since you went a - way, BO

F7

WEE - VIL, BO WEE - VIL, where did you go and stay, —

F9 1 Bb 2 Bb

You'll get a lick-in' as sure as I'm sit-tin' on this bale of hay. On hay.

Recorded by JERRY BUTLER on VEE JAY Records

HE DON'T LOVE YOU (Like I Love You)

Originally Recorded Under the Title
"HE WILL BREAK YOUR HEART"

Words and Music by
J. BUTLER
C. MAYFIELD
C. CARTER

Moderately

mf

VERSE

G Em G Em

Fare - thee well — I know you're leav - ing,
He us - es all — the great quo - ta - tions,
And when the fin - al act is o - ver,

mp

G Em7 Am7 D7

For the new love that you found.
He says things I wish I could say.
And you're left stand - ing all a - lone.

G G7 C Cm

The hand - some — Guy that you've been dat - ing, I've got a
But he's had — so ma - ny re - hears - als, Girls to —
When he takes his bow and makes his ex - it,

G Em Am7 D7 G D7

feel-ing he's gon-na put you down.
 him it's just a lov - er's play.
 I'll be there to take you home.

CHORUS

Em7 G Em7 G

He_ don't love you like I_ love you, If_ he_

Em A7 D7 G

did he would-n't break your heart, He_ don't

G7 C Cm G

love you_ like_ I_ love you, He's_ try -

Em Am7 D7 1 G 2 D7 3 G

ing to_ tear us_ a - part. part.____

Recorded by THE HEARTBEATS on RAMA Records

A THOUSAND MILES AWAY

By
JAMES SHEPPARD
WILLIAM MILLER

Slow beat

Refrain

F

Dm7

You're A THOU-SAND MILES A-WAY, But

mf

mp-mf

Gm7 C7 F Dm7 Gm7 C7 F Dm7

I still have your love to re-mem-ber you by; Oh, my dar-ling, dry your eyes,

Gm7 C7 F Dm7 Gm7 C7 F Dm7

Dad-dy's com-ing home soon. On my knees ev-'ry day, all I

Gm7 C7 F Dm7 Gm7 C7 F Dm7

do is pray, ba-by, just for you, Hope you'll al-ways want me too,

Gm7 C7 F Bb F Gm7 Fdim F7 Bb C7 F

Dad-dy's com-ing home_ soon. — It may be on Sun-day morn-ing, It

Gm7 C7 F F7 Bb C7 F

may be on Tues-day aft-er-noon; But no mat-ter what the day is,— I'm gon-na

G7 C7 F#dim C9 C7+5 F Dm7 Gm7 C7

make it my bus-ness to get home soon. You're A THOU-SAND MILES A-WAY, But I still have your love to re-

F Dm7 Gm7 C7 F Dm7 Gm7 C7

mem-ber you by; Oh, my dar-ling, dry your eyes, Dad-dy's com-ing home—

1. F Dm7 Gm7 C7 2. F Bb F6 Fmaj7

soon. You're A soon.

mf *rall.*

Recorded by SAM COOKE on SPECIALTY Records

I'LL COME RUNNING BACK TO YOU

By
BILL COOK

Slowly

mp

F A7 Bb

Folks say that you found some-one new To do the things_ I used to

mp

F6 C7-9 F6 Dm A7 Dm Dm7 G7

do for you... Just call my name, I'm not a - shamed, I'll come running back to

C7 C7-9 F A7

you. Can't sleep at night, can't eat a bite.

Bb F6 C7-9 F6 Dm

When you were mine - I did -n't treat you right. - Just call my name,

A7 Dm Dm7 G7 Gm7 F F7

I'm not a-shamed, I'll come running back_ to you. Just like a king who's

Bb A7 3 Ab7 G7

lost ev - 'ry-thing, I sit all a-lone on my throne. I've got my pride, but

Dm7 G7 Dm7 G7 C7 F

deep down in - side, I'm yours and yours - a - lone. I tried to for-get,

A7 Bb F6 C7-9 F6 Dm7

have no re-grets. This love of ours- could al-ways start a- new.- Just call my name,

A7 Dm Dm7 G7 Gm7 1. F6 Bbm C7 2. F6 Db F6

I'm not a-shamed, I'll come running back_ to you. you.

LOVE IS ALL WE NEED

By
BEN RALEIGH
DON WOLF

Introduction (*Moderately Slow with a beat*)

The musical score is presented in four systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth-note triplets in the right hand and quarter notes in the left hand. The lyrics are: "Love me, love me! Love me, love me! Love Is All We Need, so won't you take me in your arms and love me, love me! Love Is All We Need, so dar-ling, press me to your heart and love me, love me, love me! Tell me we'll al-ways have each oth-er, 'Cause that's all I ev-er want to know. Tell me you'll al-ways be my".

Chord Diagrams:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Em: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Dm7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Am: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Gm7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Am7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- D7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

G Am7 D7 Dm7 G7 C Am

lov-er, 'Cause I will al-ways want you so Love Is All We Need, so dar-ling,

Dm7 G7 C Em Dm7 G7

hold me close to you and love me, love me!

C Am Dm7 G7 C Em

Love Is All We Need to make our ev-'ry dream come true, So love me,

Dm7 G7 C Am Dm7 G7

love me! All we ev-er, ev-er need is

1. C Am Dm7 G7 2. C F C

love! love.

Recorded by THE FLEETWOODS on DOLPHIN & LIBERTY Records

COME SOFTLY TO ME

By
GARY TROXEL
GRETCHEN CHRISTOPHER
BARBARA ELLIS

Moderately, with a beat

Doo doo bee doo, dom dom dom— doo dom doo bee doo dom dom

Start fading out - - - - - Fine

dom doo dom— doo bee doo dom dom, Dom doo dom— doo bee doo dom dom dom doo dom— doo bee

Verse




Come soft-ly, dar-ling. Come soft-ly, dar-ling. Come soft-ly, dar-ling.



Come soft-ly dar-ling. Come soft-ly dar-ling, come to me

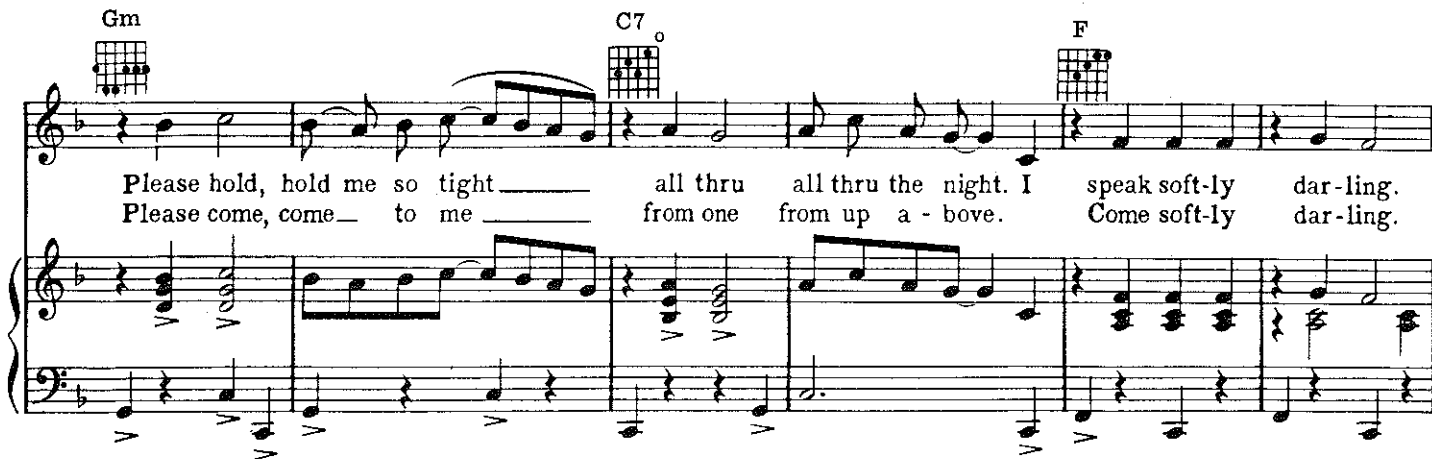


stay— You're my ob - ses - sion for - ev - er and a day._

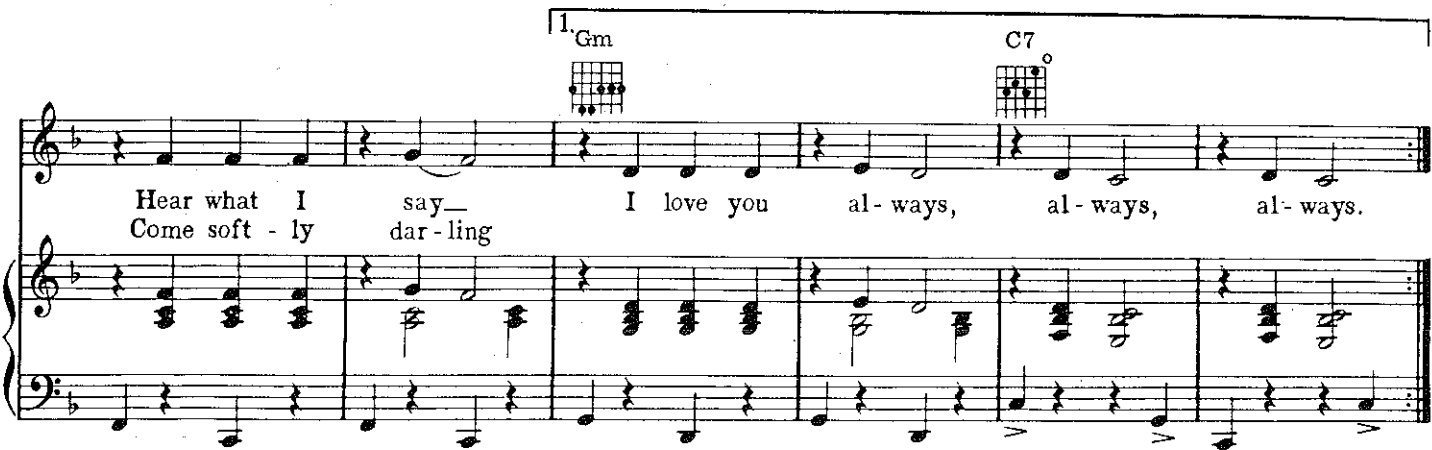
Chorus 



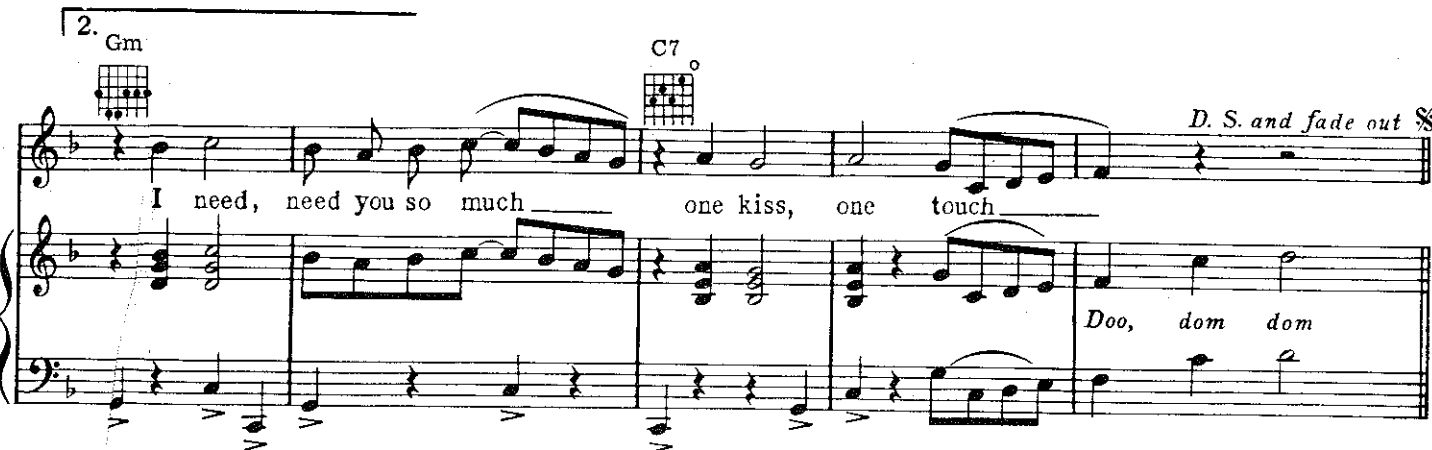
I want, want you to know _____ I love, I love you so _____
 I've wait-ed, wait-ed so long _____ For your kiss-es and your love _____




Please hold, hold me so tight _____ all thru all thru the night. I speak soft-ly dar-ling.
 Please come, come to me _____ from one from up a - bove. Come soft-ly dar-ling.



Hear what I say _____ I love you al-ways, al-ways, al-ways.
 Come soft - ly dar-ling



I need, need you so much _____ one kiss, one touch _____
 Doo, dom dom

D. S. and fade out 

Recorded by PATIENCE & PRUDENCE on LIBERTY Records

GONNA GET ALONG WITHOUT YA NOW

By
MILTON KELLEEM

Moderately, with a beat

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, while the left hand provides a steady accompaniment with chords. The tempo is marked 'Moderately, with a beat' and the dynamics are 'mp'.

F Am Gm7 C7 F

Got a - long with-out — ya be - fore I met — ya, gon-na get a - long with-out ya now. — Gon-na

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chord diagrams for F, Am, Gm7, C7, and F are provided above the vocal line.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamics are 'mf'.

Am Gm7 C7 F

find some - bod - y twice as cute, — 'cause ya did - n't love me an - y - how. — (1. You
2. I

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chord diagrams for Am, Gm7, C7, and F are provided above the vocal line.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Fmaj7 Dm Gm7 C9

ran a - round — with ev - 'ry {girl} in town — and ya nev - er cared — if it got me down. — You
lost my mon - ey and I lost my pride, — did - n't have much mon - ey but I real - ly tried. — It

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chord diagrams for Fmaj7, Dm, Gm7, and C9 are provided above the vocal line.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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Fmaj7

Dm

Gm7

C9

had me wor - ried, al - ways on my guard, — but ya laughed at me — 'cause I tried too hard, }
made you hap - py when you made me cry, — and ya broke my heart — so I said good - bye. }

F

Am

Gm7

C7

F

To Coda

Boom - boom, Boom - boom, Gon - na get a - long with - out ya now, — Boom -

Am

Gm7

C7

F

boom, Boom - boom, Gon - na get a - long with - out ya now, —

Am

Dm

Gm7

C9

D. S. al Coda

Coda

F

Am

Gm7

C7

F

boom, Boom - boom, Gon - na get a - long with - out ya now, — Boom -

Repeat and fade

C.C. RIDER

Words and Music by
CHUCK WILLIS

Moderate rock

mf

3 3 3

3 3 3

3 3 3

C9

F

I. Yes, C. go - ing C. a - way, C. Rid - er, Girl, — by, And I er, Girl, the

mp - mf

3 3 3

see what you have done, yes, yes, yes, —
won't be back till fall, yes, dar - ling, —
moon is shin - ing bright, Lord, Lord, Lord, —

F7

3 3 3

Bb7

C. C. Rid - er, — see what you have done. —
Go - ing a - way, ba - by, — won't be back till fall. —
C. C. Rid - er, the moon is shin - ing bright. —

3 3 3

F



— Girl, you
— If I
If I could

C7



made — me love you,
find me a good girl,
just walk with you, —

Now your man — has
I won't be back — at
Ev - 'ry - thing will be — all

1. 2.

F



come.
all.

2. Well, I'm
3. Well, —

3.

F



right.

Recorded by THE TUNE WEAVERS on CHECKER Records

HAPPY, HAPPY BIRTHDAY, BABY

Words and Music by
MARGO SYLVIA
GILBERT LOPEZ

Slow beat

mf

(Tacet)

HAP-PY, HAP-PY BIRTH-DAY, BA-BY, - Al-though you're with some-bod-y new; -

mp-mf

Thought I'd drop a line to say That I wish this hap-py day Would find me be-side you. -

(Tacet)

HAP - PY, HAP - PY BIRTH-DAY, BA - BY, - No, I can't call you my ba-by; -

Seems like years a - go we met On a day I - can't for - get, 'Cause that's when we fell in love. -

C (Tacet) F C

Do you re - mem - ber the names we had - for each oth - er?

D7 G7 (Tacet)

{ I was your } pret - ty, { you were my } ba - by, - How could we say - good -

{ You were my } { I was your }

C D7

bye? Hope I did - n't spoil your birth - day, - { I'm not act - ing like a } la - dy; -

{ Though I'm act - ing fool - ish, }

G7 Dm7 G7 Dm7 G7

So I'll close this note to you, With good luck and - wish - es too, HAP - PY, HAP - PY BIRTH - DAY,

1. C (Tacet) 2. C Fm C Db6 C6

BA - BY. - HAP - PY, HAP - PY BIRTH - DAY, BA - BY. -

Recorded by FATS DOMINO on IMPERIAL Records

I'M IN LOVE AGAIN

Words and Music by
ANTOINE DOMINO
DAVE BARTHOLOMEW

Moderately

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The piece begins with a forte (*ff*) dynamic.

G Gm G Gm G

Three guitar chord diagrams are shown: G (open strings), Gm (3rd fret, 2nd string), and G (open strings).

Yes it means I'M IN LOVE A - GAIN. Had no lov-in' since you know when,
Yes it's me and

Piano accompaniment for the first vocal line, starting with a mezzo-forte (*mf*) dynamic. The right hand plays chords and melodic lines, while the left hand provides a steady bass line.

C7 C C6 D

Four guitar chord diagrams are shown: C7 (7th fret, 2nd string), C (open strings), C6 (5th fret, 2nd string), and D (2nd fret, 2nd string).

You know I love you, yes I do, — And I'm sav-in' all my lov-in' just for you. —

Piano accompaniment for the second vocal line, continuing the musical texture with chords and bass line.

G Gm G Gm G

Three guitar chord diagrams are shown: G (open strings), Gm (3rd fret, 2nd string), and G (open strings).

Need your lov-in' and I need it bad, — Just like a dog — when he's go-in' mad —
Just think-in' of you makes me feel so glad. —

Piano accompaniment for the third vocal line, concluding the piece with a final chord and melodic flourish.

C7 C C7 C D

Hoo-ee ba-by hoo - ee, — Ba - by won't you give your

D G Gm G Gm G

love-to me. — Ee-ny mee-ny — mi-ney mo, — Told me you did-n't want me
You know it's — you that

G C7 C C7 C D

'round no more — I love so — Hoo-ee ba-by hoo - ee, — Ba-by don't you let your
Ba-by won't you give your

1 2 D D G

dog bite me. love to me. dog bite me love to me.

ALL IN MY MIND

Words and Music by
MAXINE BROWN
FRED JOHNSON
LEROY KIRKLAND

Slowly
mf

I think _____ that you don't care, _____ And it's more _____ than I can

bear, _____ I don't know, ba - by, May-be it's ALL IN MY

MIND. _____ (All in my mind!) _____ I know _____ that I've been

Chord diagrams: Eb, Bb7, Ab7, Eb

Bb7 Eb Bb7

true, ——— But hon-ey, sweet - ie, ba - by, what a - bout you? ———

Ab7 Bb7 Eb

I don't know, ba - by, May - be it's ALL — IN MY MIND. ———

Eb7 Ab

We've been go - ing stead - y — so long ——— I ——— nev - er

Eb F7

dreamed — you could ev - er — do me wrong. I knew I was yours, — And I

Bb7



thought you were mine, — And ev'-ry lit -tle thing was so fine. — Woh-woh, oh

Eb



Bb7



Eb



Dar-ling, — I hate to see, — Some-one else with you, oth - er than

Bb7



Ab7



Bb7



me, — I don't know, ba-by May-be it's ALL — IN MY

1

Eb



Bb7



2

Eb



MIND. — I MIND. —

THE HOUSE OF THE RISING SUN

By ALAN PRICE

Slow

The musical score is written for guitar and piano. It begins with a piano introduction in D minor, marked 'Slow'. The guitar part features a series of chords: Dm, F, G, Bb, Dm, and A7. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand, with many triplets. The lyrics are as follows:

Verse 1
 1. There is a house in New Or-leans, They
 call the Ris - ing Sun. And it's been the ruin of
 ma-ny — a poor boy, And God, I know I'm one.

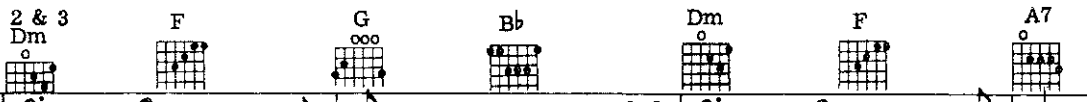
The score continues with a second line of music, starting with the lyric '2. My'.

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Verses 2 & 3




 moth - er was a tai-lor Sewed my new blue jeans My
 on - ly thing a gam-bler needs Is a suit - case and a trunk And the

fa - ther was a gam - blin' man Down in New Or - leans.
 on - ly time he'll be sat-is-fied Is when he's all a - drunk.





 3. Now the



2. Verse 4


 4. Oh! moth-er, tell your chil-dren Not to do what I have
 done Spend your lives in sin and mis-er-y In the house of the Ris - ing



Dm F G Bb Dm A7

Sun.

Dm A7 Verses 5 & 6 Dm F G Bb

5. Well I've got one foot on the plat-form The
is a house in New Or - leans They

Dm F A7 Dm F

oth - er foot on the train I'm go - ing back - to
call the Ris - ing Sun And it's been the ruin - of

G Bb Dm A7 Dm F

New Or leans To wear that ball - and chain.
ma - ny a poor boy, And God, I know I'm one.

G Bb Dm A7 Dm A7 Dm

6. Well, there

Recorded by JOEY DEE & THE STARLITERS on ROULETTE Records

WHAT KIND OF LOVE IS THIS

Words and Music by
JOHNNY NASH

Moderately

f

F Dm Bb C7

1. What Kind Of Love Is This - That makes me want to jump and shout? I want to
2. What Kind Of Love Is This - That haunts me ev - 'ry day? I want to
(3) Love Is This - Mm, that shakes me up so bad? I want to

mf

F Dm Bb C7

know - What Kind Of Love Is This - That turns my heart in - side out? What is that
know - What Kind Of Love Is This - That makes me say the things I say? - Well, I'm
know - What Kind Of Love Is This? - Yeah, - my sit - u - a - tion is sad. - Well, I

F Dm Bb

itch - y, twitch - y feel - ing that I have in - side, - Some - thing o - ver - whelm - ing that I
walk - ing 'round and grin - ning with my head in the air, - The peo - ple think I'm cra - zy but I
just can't un - der - stand it, - it just ain't real - I know no one has ev - er felt the

2549

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F A7 Bb

just can't hide? I want to know, oh yeah,— oh tell me,
 just don't care. I want to know, oh yeah,— oh tell me,
 way I feel. I want to know, oh yeah,— oh tell me,

C7 Gm7 C7 1. F C7

What Kind Of Love Is This? What Kind Of Love Is This?
 What Kind Of Love Is This? What Kind Of Love Is This?
 What Kind Of Love Is This? What Kind Of Love Is This?

2. To next strain 3. Fine F Eb6 F F7 Bb

This? This? Well I feel like a man in

F C7 Gm7 F F7 Bb

out-er space.— I'm act-ing like a psy-cho case.— Hey, girl,—

F C7 Gm7 C7 Gm7 C7 F D.S. al Fine

stop this feel-ing. Look at me, you've got me rock-ing and a reel-ing. Yeah,— 3. What Kind Of

Recorded by CHUCK BERRY on CHESS Records

MEMPHIS, TENNESSEE

Words and Music by
CHUCK BERRY

Moderate bright tempo

The piano introduction for the first system consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is marked as 'Moderate bright tempo' and the dynamics are 'mf'.

The first system of lyrics is accompanied by a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes guitar chord diagrams for D, C, D, and C. The lyrics are:

1. Long dis-tance, in - for - ma - tion, Give me Mem-phis, Ten - nes - see;
 2. Help me, in - for - ma - tion, Get in touch with my Ma - rie; She's the
 3. Help me, in - for - ma - tion, More than that I can - not add;
 4. Last — time I saw Ma - rie, she's wav - ing me good - bye; — With

The second system of lyrics is accompanied by a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes guitar chord diagrams for D, C, D, and A7. The lyrics are:

Help me find the par - ty try - ing to get in touch with me. She
 on - ly one who'd phone me here from Mem-phis Ten - nes - see. Her
 on - ly that I miss her and all the fun we had. But
 hur - ry home drops on her cheek that trick - ld from her eye. Ma -

D7

could not leave her num - ber, but I know who placed the call 'cause my
 home is on the south — side, High up on a ridge, — —
 we were pulled a - part, be - cause her Mom did not a - gree, and —
 rie is on - ly six years old, — in - for - ma - tion, please, — —

A7 G A7 D

un - cle took the mes - sage and he wrote it on the wall.
 just a half a mile — from the Mis - sis - sip - pi Bridge.
 tore a - part our hap - py home in Mem - phis Ten - nes - see.
 try to put me through to her in Mem - phis Ten - nes - see.

1 D D7 D D7

(Long)

2 D Am7 D

Recorded by CHUCK BERRY on CHESS Records

ROCK AND ROLL MUSIC

Words and Music by
CHUCK BERRY

With a solid rock

Refrain

Verse (Tacet)

Bb7



1. I've got no kick a - gainst — mod - ern jazz, —
 2. I took my loved one o - ver 'cross the tracks, —
 3. 'Way down — South they gave a ju - bi lee, —
 4. Don't care to hear 'em play a tan - go, —

15

16

17

Eb



Un - less they try to play it too darn fast; —
 So she can hear my man a - wail a sax; —
 The joke - y folks they had a jam - bo ree; —
 I'm in the mood to hear a mam bo; —

18

19

20

Eb7



Fm



And change the beau - ty of the mel - o - dy, —
 I must ad - mit they have a rock - in' band, —
 They're drink - in' home - brew from a wa - ter cup, —
 It's 'way too ear - ly for a con go, —

21

22

23

Bb7



Eb



Un - til they sound just like a sym - pho - ny. — That's why I go for that —
 Man, they were go - in' like a hur - ri - can'. — That's why I go for that —
 The folks - danc - in' got — all shook up. — And start - ed play - in' that —
 So keep a - rock - in' that pi - an - o. — So I can hear some of that —

(Tacet). D.S. Refrain %

24

25

D.S. Refrain

26

PEPPERMINT TWIST

Words and Music by
JOEY DEE
HENRY GLOVER

Brightly

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked 'Brightly'.

Verse 1

C



Got a new dance and it goes like this;

The first line of the verse features a vocal melody on the top staff and piano accompaniment on the bottom two staves. The piano part includes a dynamic marking of 'mf'.

F9



Name of this dance is the PEP-PER-MINT TWIST;

You'll

The second line of the verse continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of 'mf'.

G9



F9



C



like — it like this, — The PEP-PER-MINT TWIST

The third line of the verse features a vocal melody on the top staff and piano accompaniment on the bottom two staves. The piano part includes a dynamic marking of 'mf'.

Chorus



C



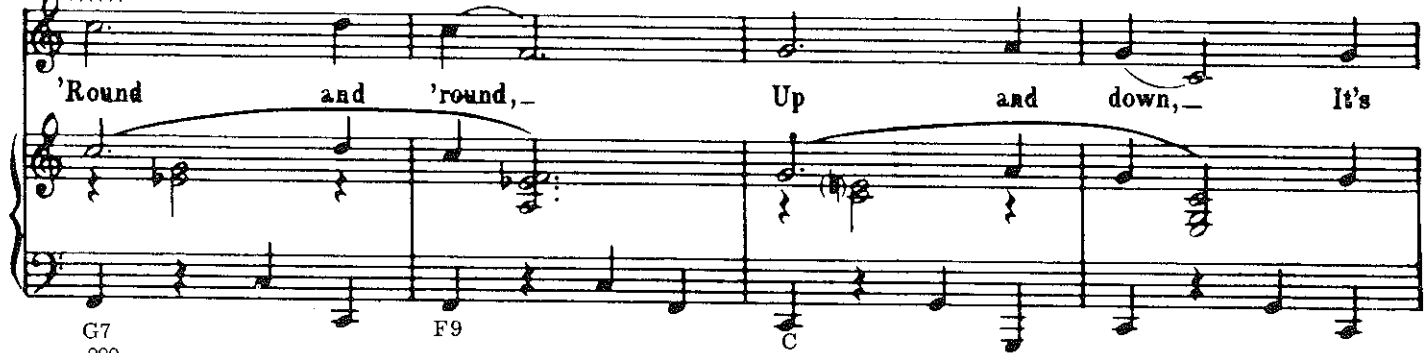
'Round and 'round, — Up and down, —

The chorus consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked 'Brightly'.


F9


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




G7



F9

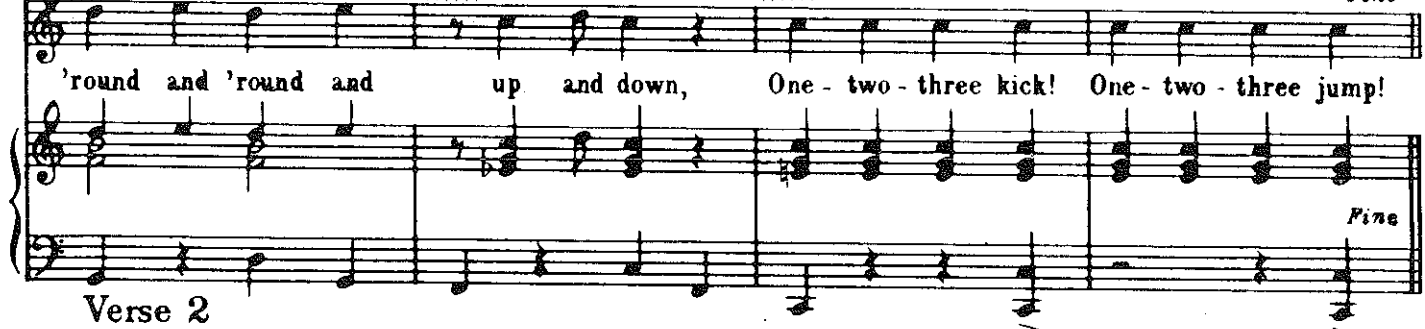


C




'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;

mf



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 $\text{\textcircled{S}}$



Recorded by *LITTLE RICHARD* on *SPECIALTY* Records**LUCILLE**Words and Music by
ALBERT COLLINS
RICHARD PENNIMAN

Medium boogie tempo

mf

C

F9

C

G9

F9

C

Lu - cille, Won't you do your sis - ter's will? —
cille, Please come back where you be - long. —
cille, Ba - by, sat - is - fy my heart. —

mf

F7

C

Oh, — Lu - cille, — Won't you do your sis - ter's will? —
Oh, — Lu - cille, — Please come back where you be - long. —
Oh, — Lu - cille, — Ba - by sat - is - fy my heart. —

G7 F7 1. 2. C

Well, you ran a-way and left, I love you still.
 I been good to you ba-by, Please don't leave me a-lone.
 I slaved for you ba-by, And gave you such a won-der-ful start.

3. C Spoken C

2. Lu - I woke up this morn - ing, Lu -
 3. Lu -

F7

cille was not in sight. I asked her friends a-bout her, But all their lips were tight. Lu - cille, -

C G7

Please come back where you be - long. I been good to you ba-by,

F7 C

Please don't leave me a-lone.

Recorded by DALE HAWKINS on CHECKER Records

SUSIE-Q

Words and Music by
D. HAWKINS
S. J. LEWIS
E. BROADWATER

With a good beat

mf

The piano introduction consists of two staves of music in E-flat major, 4/4 time. The melody is in the right hand, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The bass line is in the left hand, starting with a quarter note G2, then a quarter note A2, and a quarter note Bb2. The music concludes with a double bar line.

Refrain

Chord diagram for Eb: A guitar fretboard with the 6th string open, 5th fret on the 4th string, 4th fret on the 3rd string, and 3rd fret on the 2nd string.

1. Oh, SU - SIE - Q, Oh, SU - SIE -
(2. Oh, SU - SIE) - Q, Oh, SU - SIE -

mp-mf

The first line of the refrain features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a double bar line and a dynamic marking of *mp-mf*. The music is in E-flat major and 4/4 time.

Ab7

Chord diagram for Ab7: A guitar fretboard with the 6th string open, 4th fret on the 4th string, 3rd fret on the 3rd string, and 2nd fret on the 2nd string.

Q, Oh, SU - SIE - Q, how I love
Q, Oh, SU - SIE - Q, how I love

The second line of the refrain continues the vocal melody and piano accompaniment. The piano part includes a double bar line and a dynamic marking of *mp-mf*. The music is in E-flat major and 4/4 time.

Eb

Chord diagram for Eb: A guitar fretboard with the 6th string open, 5th fret on the 4th string, 4th fret on the 3rd string, and 3rd fret on the 2nd string.

you, my SU - SIE - Q. I like the way you walk -
you, my SU - SIE - Q. Well, say that you'll be true,

The third line of the refrain concludes the vocal melody and piano accompaniment. The piano part includes a double bar line and a dynamic marking of *mp-mf*. The music is in E-flat major and 4/4 time.

I like the way you
Well, say that you'll be

talk;
true;
I like the way you
Well, say that you'll be

walk, I like the way you talk, my SU - SIE -
true and nev - er leave me blue, my SU - SIE -

Ab7 B7 Bb7

1. Eb 2. Eb
Q. 2. Oh, SU - SIE - Q.

MOTHER-IN-LAW

By

ALAIN TOUSSAINT

Moderate rock 'n roll

The worst per - son I know, Moth - er - In - Law, Moth - er - In - Law. She
 come home with my pay, Moth - er - In - Law, Moth - er - In - Law. She

wor - ries me so, Moth - er - In - Law, Moth - er - In - Law. If she
 asks me what I make, Moth - er - In - Law, Moth - er - In - Law. She

leaves us a - lone we would have a hap - py home.
 thinks her ad - vice is a con - tri - bu - tion But if she will leave that will be the so - lu - tion, And

Sent from down be - low, Moth - er - In - Law, Moth - er - In - Law, Moth - er - In - Law, Moth - er - In -
 don't come back no more, Moth - er - In - Law, Moth - er - In - Law, Moth - er - In - Law, Moth - er - In -

Am G7 C Am G9 C

Law. Law. Sin should be her name, Moth - er - In - Law, Moth - er - In -

Am C Am G9 C

Law; To me they're a - bout the same, Moth - er - In - Law, Moth - er - In -

Am C Am Dm7

Law; Ev - 'ry - time I o - pen my mouth, She steps in, tries to put me out.

D7 Dm7 G9 C Em

How could she stoop so low? Moth - er - In - Law, Moth - er - In -

Am G9 C Em Am G7 C

Law, Moth - er - In - Law, Moth - er - In - Law. The Law.

Recorded by FRANKIE LYMON & THE TEENAGERS on GEE Records

WHY DO FOOLS FALL IN LOVE?

Words and Music by
FRANKIE LYMON
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?

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?

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 2. F F7

Tell me why!

Bb C7 F Dm7 Gm7 C7 F

WHY DO FOOLS FALL IN LOVE?

Recorded by CHUCK BERRY on CHESS Records

SWEET LITTLE SIXTEEN

Words and Music by
CHUCK BERRY

Solid shuffle beat

mf

Chorus

♩ (Tacet)

1. They're real-ly rock-in' in Bos-ton,— In Pitts-burgh, P. A. } Deep in the heart of Tex-as,
2. 'Cause they'll be rock-in' on Band-stand, In Phil-a-del-phia, P. A. }

And 'round the Fris-co Bay.— All o-ver St. Lou-is, 'Way down in New Or-leans,—

All the cats wan-na dance with SWEET LIT-TLE SIX-TEEN.— TEEN.—

1. 2. Segue to 3. C Refrain C Fine

Refrain

(Tacet)

SWEET LIT-TLE SIX-TEEN, { She's just — got to have — A-bout a half — a mil-lion —
{ She's got the grown-up blues, — — Tight — dress-es and lip — stick, —

C F

— Famed — au - to graphs. Her wal - let's filled with pic - tures, She gets 'em one by one; —
 Shes sport - in' high - heel shoes. Oh, but to - mor - row morn - ing, She'll have to change her trend, —

C G7 C

— Be - comes so ex - cit - ed, — Watch her, look at her run. —
 — And be sweet six - teen — And back in class — a - gain. —

(2nd time)

D.S. 2nd time %

D.S. 2nd time

F7 C6

Patter

Oh, mom - my, mom - my, — Please may I go? It's such a sight to see —

C F7

— Some - bod - y steal the show. — Oh, dad - dy, dad - dy, — I beg of

C G7 C

you, Whis - per — to mom - my, — It's all right with you. —

D.S. %

D.S.

Recorded by THE FOUR FRESHMEN on CAPITOL Records

GRADUATION DAY

Words by
NOEL SHERMAN

Music by
JOE SHERMAN

Moderately

Piano introduction for the first system, marked 'Moderately' and 'mp'. The music is in G major and 4/4 time, consisting of two staves of piano accompaniment.

Chord diagrams for the first system: C, Dm7, C, F, C, Dm7, C, Eb dim.

It's a time for joy, a time for tears, a time we'll treasure thru the years

Piano accompaniment for the first system, marked 'mp-mf'. It features a melody in the right hand and a bass line in the left hand.

Chord diagrams for the second system: Dm7, G7, C, A7-9, Dm7, G9, C, Dm7 Gm7.

We'll re-mem-ber al-ways GRAD-U - A - TION DAY. At the

Piano accompaniment for the second system, continuing the melody and bass line from the first system.

Chord diagrams for the third system: C, Dm7, C, F, C, Dm7, C, Eb dim.

Sen-ior Prom we danced till three, and then you gave your heart to me

Piano accompaniment for the third system, concluding the piece with a final cadence.

Dm7 G7 C A7-9 Dm7 G9 C
 We'll re-mem-ber al-ways GRAD-U - A - TION DAY.

Gm7 C7 Fmaj7 F F#dim Gm7 C7 Fmaj7 F6
 Tho' we leave in sor-row all the joys we've known,

Am7 D7 Gmaj7 G G#dim Am7 D7 Dm7 G7
 We can face to-mor-row know-ing we'll nev-er walk a-lone. When the

C Dm7 C F C Dm7 C Eb dim
 I - vy Walls are far be-hind, no mat-ter where our path may wind,

Dm7 G7 C A7-9 Dm7 G9 1. C Ab7 G7 2. C F9 Cmaj7
 we'll re-mem-ber al-ways GRAD-U - A - TION DAY! It's a DAY!

Recorded by FATS DOMINO on IMPERIAL Records

I'M WALKIN'

By
ANTOINE DOMINO
DAVE BARTHOLOMEW

Fast "walkin" beat

mf

Voice

Bb7

F

Bb7

I'm Walk-in', — yes in-deed,— and I'm talk-in' — 'bout you and me,— I'm

F

C7+5

Gm7

F

C7

Bb7

F

hop-in' — that you'll come back to me. (yes) — I'm lone-ly — as

Bb7

F

C7+5

Gm7

I can be,— I'm wait-in' — for your com-pa-ny,— I'm hop-in' — that you'll come back to

F F7 Bb7 F Bb7

me. ————— What' ya gon-na do when the well runs dry? { You're gon-na run a -
You're gon-na sit right

F Bb7 F G7

way and hide. I'm gon-na run right by your side, for you pret-ty ba-by I'll
down and cry What 'ya gon-na do when I say "bye-bye"? All you're gon-na do is

C7 Bb7 F Bb7

ev - en die } I'm Walk-in', — yes in- deed, — I'm talk-in' — 'bout you and me, — I'm
dry your eye.

F C7+5 Gm7 1. F Bb7 C7 Bb7 2. F

hop- in' — that you'll come back to me. ————— I'm me. —————

Recorded by *LITTLE ANTHONY & THE IMPERIALS* on *UNITED ARTISTS* Records

OUT OF SIGHT, OUT OF MIND

Words and Music by
 IVORY JOE HUNTER
 CLYDE OTIS

Solid Rock **Refrain**

OUT OF SIGHT, OUT OF MIND,

mf

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

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

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

mp - mf

Chords: F6, F#dim, C7, Gm7, C7, Gm7, C7, C7+5, F, F#dim, C7, F, Fmaj7, F6, F#dim, C7, Gm7, C7, F, Bbm6, F, Gb9, F9, F7

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

Recorded by BOB LIND on WORLD PACIFIC Records

ELUSIVE BUTTERFLY

Words and Music by
BOB LIND

With a Beat

mp

C Dm

1. You might wake up some morn - in', to the
 Out on the new hor - i - zon, you may
 2. You might have heard my foot - steps e - cho
 You might have seen me run - ning through the

G7 C

sound of some - thing mov - ing past your win - dow in the wind.
 see the float - ing mo - tion of a dis - tant pair of wings.
 soft - ly in the dis - tance, through the can - yons of your mind.
 long, a - ban - doned, ru - ins of the dreams you left be hind.

Dm G7 Dm

— And if you're quick e - nough to rise, you'll catch the fleet - ing glimpse of
 — And if the sleep has left your ears, you might hear foot - steps run - ning
 — I might have e - ven called your name as I ran search - ing af - ter
 — If you re - mem - ber some - thing there that glid - ed past you fol - lowed

G7 C

some one's lad - ing shad - ow,
 through an o - pen mead - ow.
 some - thing to be - lieve in.
 close by heav - y breath - ing.

Dm G7 C

Don't be con - cerned, it will not harm you it's on - ly

G7 C Dm

me pur - su - ing some - thing I'm not sure of. A - cross my dream.

G7 C G7

with nets of won - der, I chase the bright, E - lus - ive But - ter - fly of

To Coda

C

D. S. al Coda

love.

C

Coda

love.

RUNAROUND

Words and Music by
CIRINO COLACRAI

Slowly

mf

rall.

Chord diagrams: Cmaj7, Am7, Dm7, G7, Cmaj7, Am7

I'll nev-er be the one to part, You found a place

a tempo mp-mf

Chord diagrams: Dm7, G7, C, A9, Dm7, G7

here in my heart; Go have your fun, RUN - A - ROUND.

Chord diagrams: Cmaj7, Am7, Dm7, G7, Cmaj7, Am7, Dm7, G7

I'll nev-er leave you, I'm for-ev-er bound. The streets are nois-y, I'm all a-lone,

Chord diagrams: Cmaj7, Am7, Dm7, G7, C, A9, Dm7, G7

I sit and wait, dear, for you to phone; Go have your fun Go have your fun, RUN-A-

Chord diagrams: Cmaj7, Am7, Dm7, G7, C, A9, Dm7, G7

C Am7 Dm7 Db9 C9 C+ F6 Fm7 Fm6

ROUND. I've wait-ed — so long, it seems, You

Cmaj7 A9 Bm Cdim A7 D7 Am7 Fm6 D9 D7-9

van-ished — out of my dreams, May-be a new love you've found,

G7 Dm7 G7 Cmaj7 Am7 Dm7 G7

Set-tle down, — RUN-A-ROUND. I'll nev-er be — the one to part, —

Cmaj7 Am7 Dm7 G7 C A9 Dm7 G7

You found a place here in my heart; Go have your fun, Go have your fun, RUN-A-

1. C Am7 Dm7 G7-9 2. C Dm7 G7 Db9 C

ROUND! ROUND!

Recorded by THE FLEETWOODS on DOLTON Records

MR. BLUE

By
DeWAYNE BLACKWELL

Moderately

F Am7

I'm Mis ter Blue,

Bb C7 Dm7 Am7 Bb C7 Am7 Dm7

When say you love me, Then prove it by go - in' out on the sly

Gm7 Am7 Gm7 F Gm7 C7

3 3

Prov - in' your love is - n't true, Call me Mis - ter Blue.

F Am Bb C7 Dm7 Am7 Bb C7

I'm Mis - ter Blue, When you say you're sor - ry, Then turn a - round,

Am7 Dm Gm7 Am7 Gm7

head-in' for the lights of town, Hurt-in' me thru and thru, Call me Mis - ter

F C7 Gm7 C7 F C7 Gm7 C7 F

Blue. I stay at home at night, Right by the phone at night, But

Am7 Dm7 G7 Gm7 Ebm6 C7 Gm7 C7-9 F

you won't call and I won't hurt my pride; Call me Mis - ter. I won't tell

Am7 Bb C7 Dm7 Am7 Bb C7 Am7 Dm7

you While you paint the town A bright red to turn it up - side down,

Gm7 Am7 Gm7 F Fdim Gm7 F Fdim

I'm paint-ing it too, But I'm paint-ing it blue. Call me Mis - ter Blue.

Repeat ad lib, gradually fading

Recorded by CHUCK BERRY on CHESS Records

MABELLENE

Words and Music by
 CHUCK BERRY
 RUSS FRATTO
 ALAN FREED

Bright

Introduction for piano, marked *mf*. The music is in 4/4 time and features a driving bass line and a melodic line in the right hand.

C9+5

F6

F7

Bb9

MA-BEL - LENE, — Why can't you be true? Oh! MA-BEL - LENE, —

mp - mf

F6

C7

— Why can't you be true? — You've start - ed back do-in' the

1. 2. 3.

Segue to Verse

Fine

F

F

Db9

C9

F6

things you used to do. — do. —

Bb9

Verse

1. As I — was mo - ti - va - tin' o - ver the hill, — I
 2. The Cad - il - lac pulled — up a — head of the Ford, — The
 3. The mo - tor cooled down, — the — heat — went down — And

F6

saw MA - BEL - LENE. — in a Coup de Ville, — A
 Ford got — hot and would - n't do no more, — It
 that's when I heard — that — high - way sound, — The

C7

Cad - il - lac a - roll - in' on the o - pen road, — I
 then got — cloud - y and — start - ed to rain, — A
 Cad - il - lac a - sit - tin' like a ton — of lead, —

F6

Noth - in' will out - run my V. 8., Ford, — The Cad - il - lac — do - in' bout —
 toot - ed my — horn for a pass - in' lane, — The rain — wa - ter blow - in' all —
 hun - dred and — ten half a mile a - head, — The Cad - il - lac — look - in' like it's

F

D. S. al Fine
C9+5

nine - ty five, — She's bump - er to — bump - er, roll - in' side — by side. }
 un - der my hood. — I know that I was do - in' my — mo - tor good. } MA - BEL -
 sit - tin' still. And I caught — MA - BEL - LENE — at the top of the hill. }
 D. S. al Fine

Recorded by THE ANIMALS on MGM Records

BOOM BOOMWords and Music by
JOHN LEE HOOKER

With a beat

mf

1. Boom, boom, boom, boom, — gon - na shoot you right down;
walk, I like the way — you talk.
now, — I — mean — right now.

mp

Take you in my arms, I'm in love with you.
When you walk that walk, And you talk that talk.
I don't mean to - morrow, I — mean right now.

G7 F7 C

1.2.

Love that is true, Boom, boom, boom, boom. 2. I like the way you
 You knock me out, Right off my feet. 3. I need you right
 Come on, come on, Come shake it up, baby.

C6 (Group)

Come on and shake, (Shake it, ba-by) Shake it up, ba-by, (Shake it,

mf (Repeat and fade at end)

F7 C

ba-by) Come on, now, ba-by, (Shake it, ba-by) I don't mean maybe, (Shake it,

G7 F7

ba-by) You're driv-in' me cra-zy, (Shake it, ba-by) Come on, come on.
 Come on, come on, All right, all right.

1. C 2. C

(Shake it, ba-by) Come on and (Shake it, ba-by)

Recorded by WILSON PICKETT on ATLANTIC Records

HEY JOE

Words and Music by
WILLIAM M. ROBERTS

Bright Rock Beat

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a 'Bright Rock Beat' and a vocal line. The piano part consists of a steady eighth-note bass line and a more melodic treble line. The vocal line includes lyrics and is marked with dynamics like 'f' (forte). Chord diagrams for Bb, F, C, G, and D are provided below the piano part. The lyrics are: 'HEY JOE ___ where ya goin' with that gun in your hand ___ (I said)'. The second system continues with 'HEY JOE ___ where ya goin' with that gun in your hand ___ I'm go - in''. The third system has 'out and find my wo-man now ___ She's been run - nin' 'round with some oth - er man. I said I'm'. The fourth system concludes with 'go-in' out ___ and find my wo-man, she's been run - nin' 'round with some oth-er man.'.

Bb

F

C

G

D

Bb

F

1. HEY JOE — tell me what are — you gon - na do —
 2. HEY JOE — tell me where are — you gon - na go —

HEY JOE — tell me
 HEY JOE — tell me

C

G

D

Bb

F

C

G

what are — you gon- na do —
 where are — you gon- na go —

Well, I guess I'll shoot my wo-man, that's what I'll do —
 Well, I think I'll go down to my fav'-rite place, Mex- i - co —

D

Bb

F

C

G

D

Well, I guess I'll shoot 'em both — be - fore — I'm through.
 Well, I think I'll go down to where — a man — can be free.

1 D

2 Bb

F

C

G

And there ain't gon - na be no hang-man's ropes gon-na be put a - round

D

Dmaj7

me. _____

Recorded by THE SEARCHERS on KAPP Records
NEEDLES AND PINS

Words and Music by
 SONNY BONO
 JACK NITZSCHE

Moderately, with a beat

Piano introduction in F major, 4/4 time. The right hand plays chords and eighth notes, while the left hand plays a steady eighth-note bass line. Dynamics include *f* and *mf*.

F **Dm**

I saw him to - day, I saw his face, It was the face I love, and I knew I had to run a-

mf

Vocal line with lyrics and piano accompaniment. The piano part features chords and eighth-note patterns. Dynamics include *mf*. Chord diagrams for F and Dm are provided above the vocal line.

F **Dm**

way, And get down on my knees and pray That they'd go a - way, But still they be -

Vocal line with lyrics and piano accompaniment. The piano part features chords and eighth-note patterns. Dynamics include *mf*. Chord diagrams for F and Dm are provided above the vocal line.

F **Dm**

gin. Nee - dles and pins. I saw him to - day, I saw his

Vocal line with lyrics and piano accompaniment. The piano part features chords and eighth-note patterns. Dynamics include *mf*. Chord diagrams for F and Dm are provided above the vocal line.

Dm F

face, It was the face I love, I can't let go, Al-tho' I know he'll make me

Dm F

cry, oh un-til the day I die, But peo-ple, I got-ta live, And Lord knows

Dm Bb

I should for-give When they be-gin, oh, I feel those nee-dles and

C7 Gm7 C7 F Gb Fmaj7

pins Some-bod-y stops 'em now Stop those nee-dles and pins!

SHERRY

Words and Music by
BOB GAUDIO

Moderate beat

Piano introduction for the first system, marked 'Moderate beat' and 'mf'. The music is in C major and 4/4 time, featuring a simple harmonic accompaniment.

Voice

CHORDS: C, Am, Dm, G7, C, Am, Dm, G7

SHER - RY, SHER - RY ba - by, SHER - RY, SHER - RY ba - by.

Piano accompaniment for the first system, marked 'mp'. The piano part provides a steady harmonic accompaniment for the vocal line.

CHORUS

CHORDS: C, Am, Dm7, G7, C, Am7

SHER - RY ba - by,

Piano accompaniment for the chorus, marked 'mp'. The piano part continues with the same harmonic accompaniment.

CHORDS: Dm7, G7, C, Am, Dm7, G7

SHER - RY ba - by, SHER - RY, can you come out to -

Piano accompaniment for the second system, marked 'mp'. The piano part continues with the same harmonic accompaniment.

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1. C Am Dm7 G7 2. C Eb F

night? Come, come, come out to - night. night?

C (tacet) E7 A7

Why don't you come on to my twist par-ty? Come on where the

D7 G7

bright moon shines. Come on, we'll dance the night a-way. I'm gon-na make you

C Am Dm7 G7 C Am7

mi - yi - yi - yine. SHER RY ba - by.

Dm7
G7
C
Am
Dm7
G7

SHER-RY ba - by, SHER - RY, can you come out to -

C
Am
Dm7
G7
C
Am
Dm7
G7

night? Come, come, come out to - night. You bet-ter ask your -

C
Am7
Dm7
G7
C
Am
Dm7
G7

ma - ma, SHER-RY ba - by, Tell her ev-'ry-thing is all

C
Eb
F
C
(tacet)
E7

right. Why don't you come on, put your red dress on? -

A7 D7

Come on, mm, you look so fine. Come on, move it nice and eas - y,

G7 C Am Dm7 G7

Girl, you make me lose my mind, SHER - RY

C Am7 Dm7 G7 C Am Dm7 G7

ba - by, SHER - RY ba - by, SHER - RY, can you come out to -

C Am Dm7 G7 C Am Dm7 G7

night? Come, come, come out to-night. Come, come, come out to-night. SHER - RY, SHER - RY ba - by.

(Repeat ad lib.)

SECRETLY

Words and Music by
AL HOFFMAN
DICK MANNING
MARK MARKWELL

Slowly

The piano introduction consists of two staves of music in 4/4 time. The right hand features a melodic line with triplets and a final triplet of eighth notes. The left hand provides a steady accompaniment with chords and single notes. The dynamic marking is *mf*.

Verse

The verse section includes vocal lines and piano accompaniment. The piano part features guitar chord diagrams for C, Am7, Dm7, and G7. The lyrics are:

1. Why must I meet you in a se - cret ren - dez - vous?

2. Why must we wait un - til we're dauc - ing cheek to cheek,

Why must we steal a-way to steal a kiss or two? Why must we wait to do the

To whis - per all the words of love we long to speak? Why must our love be like a

things we want to do? } Why, oh, why, oh, why, oh, why oh, why?

game of hide-and-seeK? }

Refrain

The refrain section includes piano accompaniment with guitar chord diagrams for C, Am7, Dm7, G7+5, and Am7. The lyrics are:

Wish we did - n't have to meet SE - CRET - LY, Wish we did n't have to

Dm7 G7+5 C Am7 Dm7 G7

kiss SE - CRET - LY; Wish we did - nt have to be a - fraid To

C Am Dm7 G7 C Am7

show the world that we're in love! Till we have the right to

Dm7 G7+5 C Am7 Dm7 G7+5

meet o - pen - ly, Till we have the right to kiss o - pen -

C Am7 Dm7 Db9 C Am

ly; We'll just have to be con - tent to be in love SE - CRET - LY!

Dm7 G7 C Am Dm7 G7 C G7 C

Why, oh, why, oh, why, oh, why, oh, why? LY!

rall.

Recorded by JONI JAMES on MGM Records

MY LOVE, MY LOVE

Words and Music by
BOB HAYMES
NICK ACQUAVIVA

Moderately Slow

F Gm Am Bb Am Dm7

Who makes the rob in sing? My
makes makes my poor - heart cry? My
what have I to give _____ My

Gm7 C7 F Gm Am Bb

Love, _____ My Love. _____ Who brings the joy to
Love, _____ My Love. _____ Whose eyes are stars on
Love, _____ My Love? _____ As long as I shall

Gm7 C7 Gm7 C7-9 1. F Gm7 C7

spring? _____ Who else but you, my love. _____ Who
high? _____ None else but yours, my _____
live _____ You'll al - ways _____

2.

F F7 Bb Bb m6 Bb 6 C7

love. As sweet as morn - ing mist. Are the

mf

Fmaj7 F6 Bb Am Dm7 Gm7 C7

lips that Heav - en kissed; As end - less as the

Gm7 C7 Dm7 G7 Gm7 C7

sea Is the love that {She/He} gave to me. And

D. S. al *Coda*

Coda Gm7 C9 Eb9 D9 D7-9 Gm7 C7-9 F6 Bb7 Db7 F

be My Love; you'll al - ways be my love.

Recorded by ELVIS PRESLEY on RCA Records
THE PROMISED LAND

Words and Music by
CHUCK BERRY

Medium smart tempo

left my home in Norfolk, Vir-gin-ia, Cal - i - for - nia on my mind. — I

strad-dled that grey hound and rode — him in-to Ral-eigh And on — across Car-o-line. — We

stopped at Charlotte, We by - passed Rock Hill. We never was a minute late; — We was

F7 Bb
 ninety miles out of At-lan - ta by sun-down, Rollin' out of Georgia state. We
 had motor trou-ble that turned in-to a strug-gle, Half-way across Al - a - bam. And that
 'Hound broke down and left us all stranded In Downtown Birming-ham. —
 1. 2. Bb F7
 Bb F7 Bb F7 Fdim F7 Bb Last time

2nd Verse

Right away I Bought me A through train ticket,
 Ridin' across Mississippi clean,
 And I was on the Midnight Flyer out of Birmingham,
 Smokin' into New Orleans.
 Somebody helped me get out of Louisiana,
 Just to help me get to Houston Town.
 There are people there who care a little about me,
 And they won't let a poor boy down,
 Sure as you're born, they bought me a silk suit,
 They put luggage in my hand,
 And I woke up high over Albuquerque on a jet
 to the Promised Land.

3rd Verse

Workin' on a T. bone steak,
 I had a party flyin' over to the Golden State,
 When the pilot told us in thirteen minutes
 He would get us at the Terminal Gate.
 Swing low, chariot, come down easy,
 Taxi to the Terminal Line;
 Cut your engines, and cool your wings,
 And let me make it to the telephone,
 Los Angeles, give me Norfolk, Virginia,
 Tidewater 4-10-0-0,
 Tell the folks back home this is the Promised Land
 callin' and the poor boy's on the line.

Recorded by FREDDIE CANNON on SWAN Records

TALLAHASSEE LASSIE

Words and Music by
FRANK C. SLAY, Jr.

BOB CREWE

FREDERICK A. PISCARIELLO

With a rock

mf

The piano introduction consists of a 4-measure phrase in 4/4 time, featuring a steady eighth-note accompaniment in the bass and a melodic line in the treble.

Refrain

Well, she comes from Tal-la-has-see, — She's got a Hi-Fi chas-sis, — May-be

mp-mf

The first system of the refrain includes a guitar chord diagram for C major (x02321) above the first measure.

looks a lit-tle sas-sy, — But to me she's real-class-y. — Yea, my

F7

The second system of the refrain includes a guitar chord diagram for F7 (x33211) above the first measure.

TAL-LA-HAS-SEE LAS-SIE, Down in "F." "L." "A." — Well, she's

G7 *F7* *C*

The third system of the refrain includes guitar chord diagrams for G7 (x20032), F7 (x33211), and C (x02321) above the first, second, and third measures respectively.

romp-in' to the drag, — The cha-cha rag-a-mop, — Stomp-in' to the shag, Rocks —

(ch)

The fourth system of the refrain includes a guitar chord diagram for (ch) above the first measure.

— the bun-ny hop. Ooh,— Ooh,— Ooh,— Ooh,— Well, she

danc-es to the bop, She danc-es to the stroll, She danc-es to the walk,

She can rock and roll, She's my **F7** TAL - LA - HAS - SEE LAS - SIE, — Yea, — my

TAL - LA - HAS - SEE LAS - SIE, — **C** She's my **G7** TAL - LA - HAS - SEE LAS - SIE,

F7 Down_ in "F." "L." "A." — **1. C** **G7** Well, she **2. C**

SEALED WITH A KISS

Words by
PETER UDELL

Music by
GARY GELD

Slowly With Solemn Expression

Piano introduction in G minor, 4/4 time. The piece begins with a *f* dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb).

G Gm Dm Gm C

Chord diagrams for G, Gm, Dm, Gm, and C. Each diagram shows the fretting pattern on a six-string guitar.

Tacet

'Tho we got - ta say good - bye for the sum - mer, Dar - ling, I prom - ise you

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes a *p-f* dynamic marking.

F D+ Gm7 C7 A7 Dm Gm6 A7

Chord diagrams for F, D+, Gm7, C7, A7, Dm, Gm6, and A7.

this: "I'll send you all my love ev - 'ry day in a let - ter, Sealed With A

Vocal line and piano accompaniment for the second line of lyrics. The piano part includes a *fz p* dynamic marking.

Dm G Gm Dm Gm C

Chord diagrams for Dm, G, Gm, Dm, Gm, and C.

Tacet

Kiss. "Guess it's gon - na be a cold lone - ly sum - mer, But I'll fill the emp - ti -

Vocal line and piano accompaniment for the third line of lyrics.

F D+ Gm7 C7 A7 Dm Gm6 A7

Chord diagrams for F, D+, Gm7, C7, A7, Dm, Gm6, and A7.

ness. I'll send you all my dreams ev - 'ry day in a let - ter, Sealed With A

Vocal line and piano accompaniment for the fourth line of lyrics. The piano part includes a *fz p* dynamic marking.

Chords: Dm, Gm, Dm, G, Dm, G

Kiss. I'll see you in the sun - light, I'll hear your voice ev-'ry -

Chords: Dm, G, Dm, E7

where.. I'll run to ten-der-ly hold you, But, dar - ling, you won't be

Chords: A7, G, Gm, Dm, Gm, C

Tacet there. I don't wan-na say good - bye for the sum-mer, Know-ing the love we'll

Chords: F, D+, Gm, C, Dm, Gm6, C

miss. Oh, let us make a pledge to meet in Sep-tem-ber, And seal it with a

Chords: Dm, Gm6, A7, Dm, Gm, A7, Dm

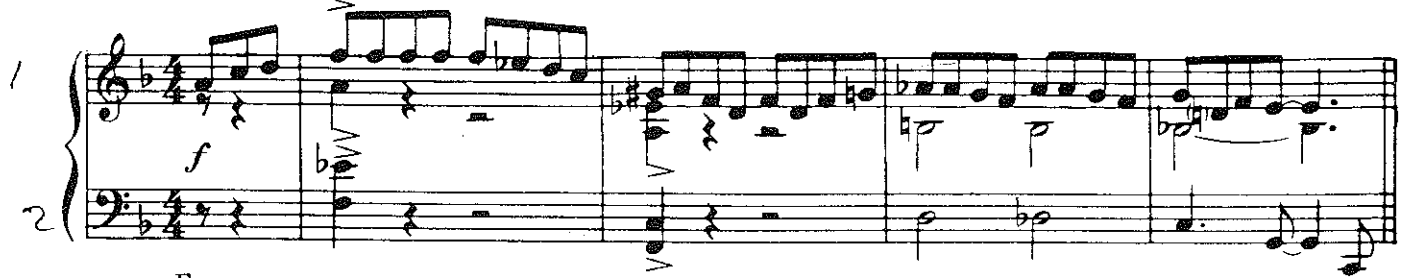
kiss. 'Tho we got - ta say good- kiss.

Tacet *rit.*

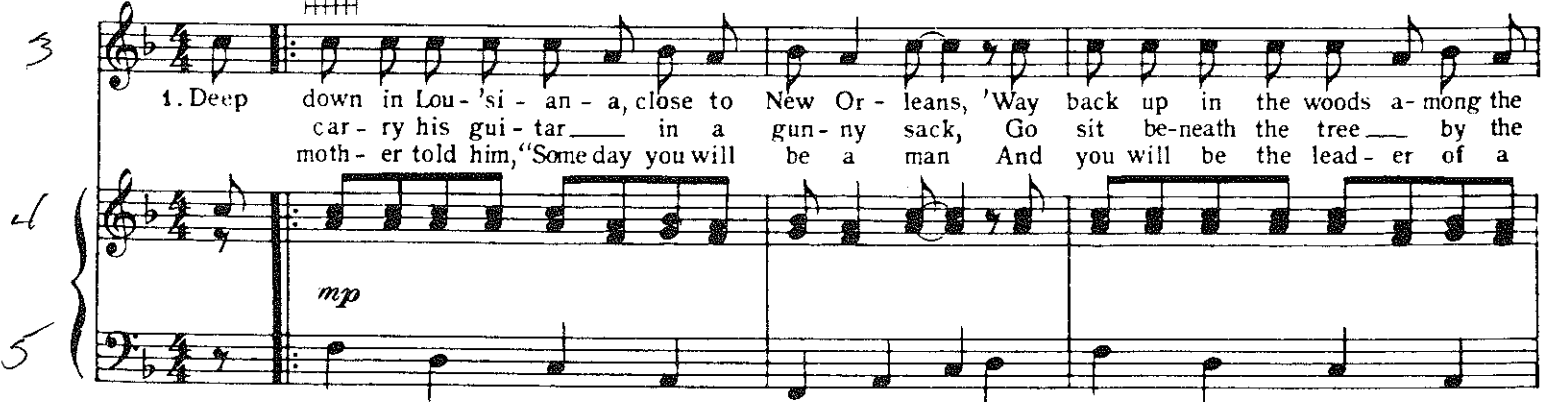
Recorded by CHUCK BERRY on CHESS Records
JOHNNY B. GOODE

Words and Music by
 CHUCK BERRY

With a beat

1 

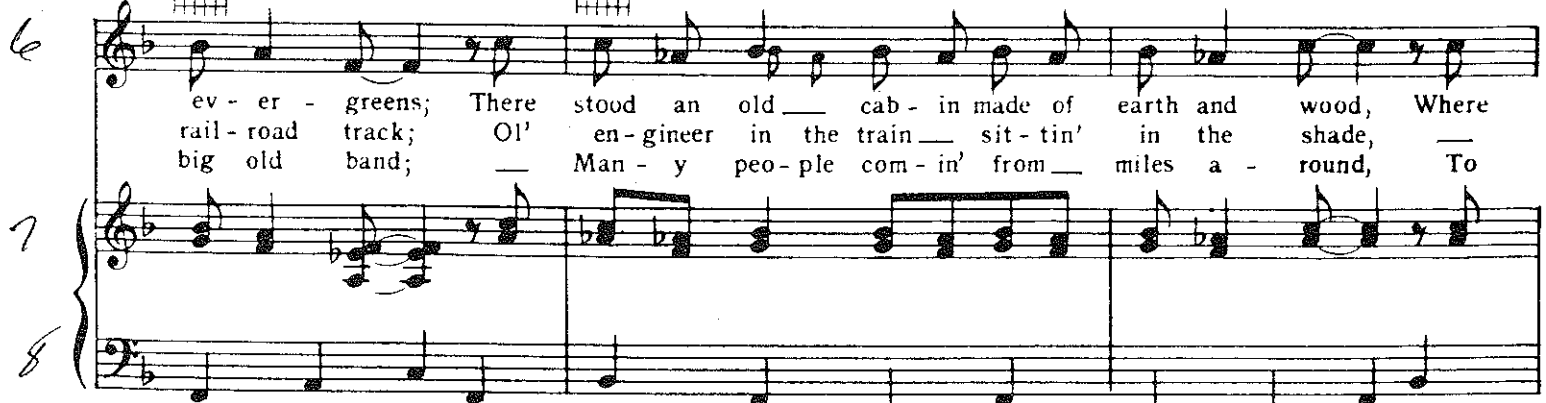
F 

3 

4. Deep down in Lou-'si - an - a, close to New Or - leans, 'Way back up in the woods a - mong the
 car - ry his gui - tar in a gun - ny sack, Go sit be - neath the tree by the
 moth - er told him, "Some day you will be a man And you will be the lead - er of a

F7 

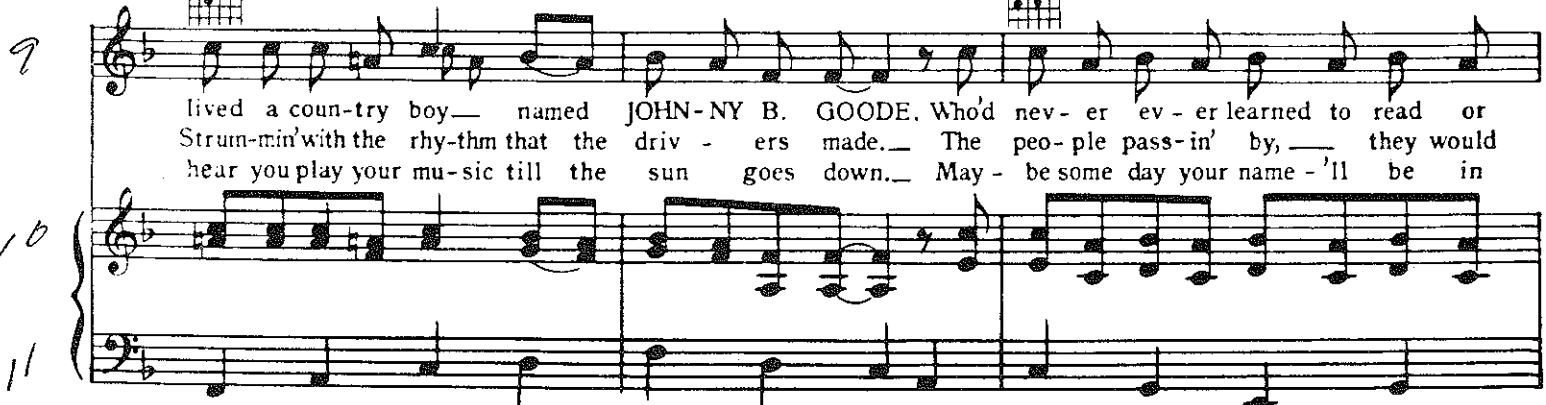
Bb7 

6 

ev - er - greens; There stood an old cab - in made of earth and wood, Where
 rail - road track; Ol' en - gineer in the train sit - tin' in the shade,
 big old band; Man - y peo - ple com - in' from miles a - round, To

F 

C7 

9 

lived a coun - try boy - named JOHN - NY B. GOODE. Who'd nev - er ev - er learned to read or
 Strum - min' with the rhy - thm that the driv - ers made. The peo - ple pass - in' by, they would
 hear you play your mu - sic till the sun goes down. May - be some day your name - 'll be in

F



12
 write so well, But he could play a gui - tar — just like a - ring - in' a bell.
 stop and say — Oh my, but that lit - tle coun - try boy — could play. } Go! Go! —
 lights — A - say - in' JOHN - NY B. GOODE — to - night.' —

13
 14

F6



F7



15
 — Go! — John - ny! Go! Go! — Go! — John - ny! Go! Go! —

16
 17

Bb9



F6



C7



18
 — Go! — John - ny! Go! Go! — Go! — John - ny! Go! Go! —

19
 20

1. 2.

F6



3.

F6

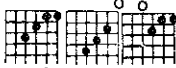
C7+5



F

Gb7

F6



21
 JOHN - NY B. GOODE. { 2. He used to
 3. — His

22
 23

Recorded by CLYDE McPHATTER on ATLANTIC Records rds

A LOVER'S QUESTION

Words and Music by
BROOK BENTON
JIMMY WILLIAMS

Medium rock

mf

Does she love me _____ with all her heart? _____ Should I

mp

wor - ry when we're a - part? _____ It's a lov - er's ques - tion,

I'd like to know _____ Oh. _____ Does she

G
000

G7
000

C6

G6
0000

2549

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G6



need me as she pre - tends? Is this a

G7



game_ and will I win?_ It's a lov - er's ques -

C6



G6






- tion, I'd like to know._ Oh

C

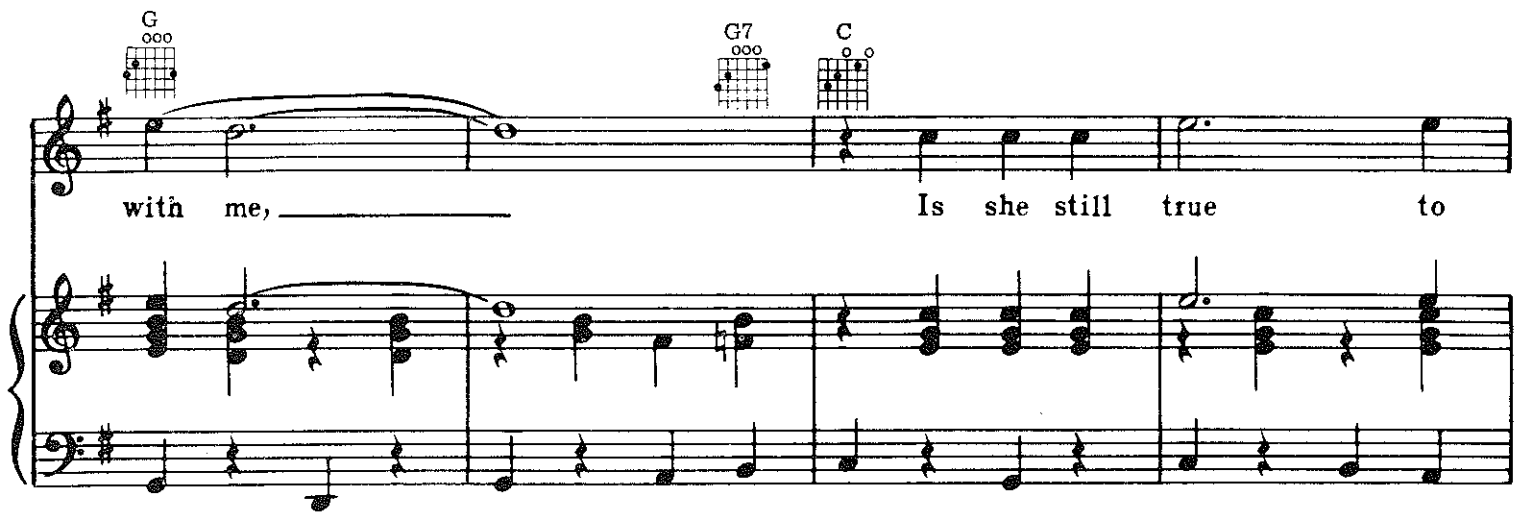


I'd like to know when she's not

mf

G  G7  C 




with me, _____ Is she still true to



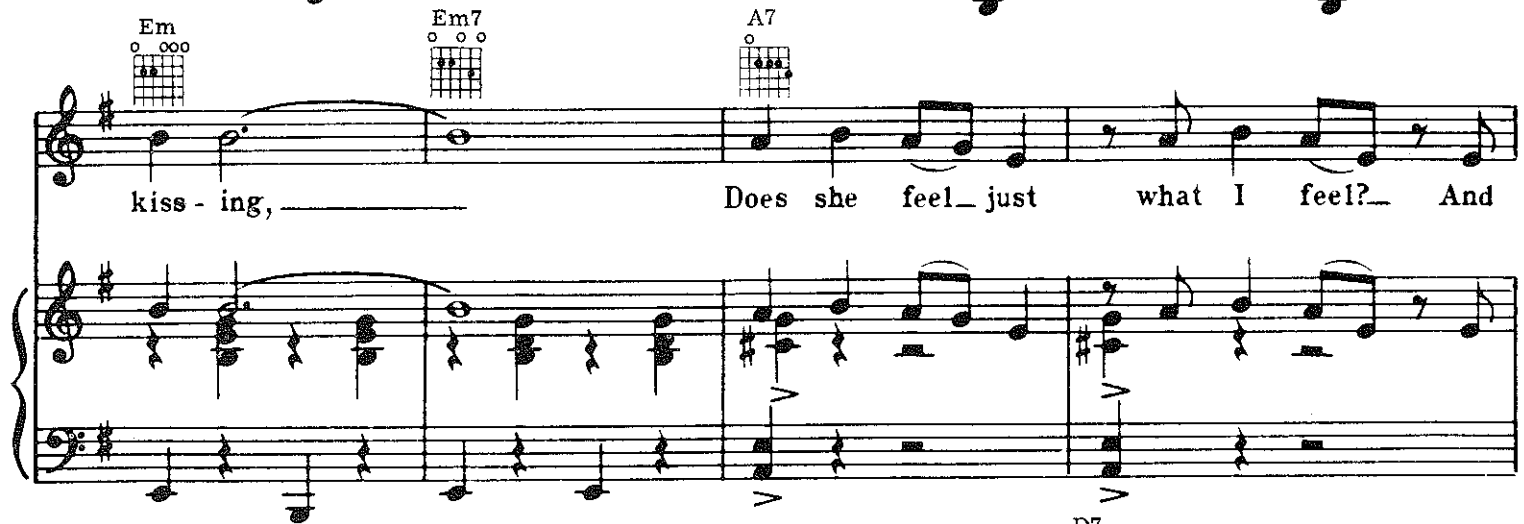
G  Em  B7 

me? _____ I'd like to know when we're



Em  Em7  A7 

kiss - ing, _____ Does she feel just what I feel? And



D7 

how am I to know it's real - ly real?



G6
0000

Oh, tell me where the an- swer lies _____

Is it in her kiss, or in her eyes? _____

G7 000
C6

Well, it's a lov - er's ques - tion, I'd like to

G6 0000

know. — Oh, _____ *D.C. and fade*

Recorded by THE IMPALAS on CUB Records

SORRY

(I Ran All The Way Home)

By
HARRY GIOSASI
ARTIE ZWIRN

Moderato

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes, and the left hand provides a bass line. Dynamics include *mf* and *f*.

C F C F

I ran all the way home Just to say I'm SOR-RY. What can I

The first system shows the vocal line with lyrics and the piano accompaniment. Chords C and F are indicated above the vocal line. Dynamics include *mf*.

C F C Dm7 G7 F G7 C

say? I ran all the way. Yay, yay, yay. I ran all the way.

The second system continues the vocal line and piano accompaniment. Chords C, F, C, Dm7, G7, F, G7, and C are indicated. Dynamics include *f* and *mf*.

F C F C G7

home Just to say I'm SOR-RY. Please let me stay. I ran all the

The final system shows the vocal line and piano accompaniment. Chords F, C, F, C, and G7 are indicated.

C F6 C C7 F C F

way. — Yay, yay, yay. And now I'm SOR-RY, SOR-RY,

C F

SOR-RY. I did-n't mean to make you cry. Let's make a-mends of the

G7 Dm7 G7 F G7 C

wrong, We're more than friends. — Yay, yay, yay. I ran all the way —

F C F C

home Just to say I'm SOR-RY. — What can I say? —

G7 C

1. F6 C 2. F6 C

I ran all the way. — Yay, yay, yay. I ran all the way. Yay, yay, yay. —

Recorded by MILLIE SMALL on MERCURY Records

MY BOY LOLLIPOP

Moderato

 Words and Music by
 JOHNNY ROBERTS
 MORRIS LEVY

Eb Bb7 Eb Ab6
 My Boy Lollipop,
 (Girl) You made my heart go

Eb Ab6 Eb Fm7
 giddy up — You are as sweet as can- dy, You're my sug- ar

Eb Fm7 Bb7 Eb Ab6 Eb
 dan- dy. Ha, ho My Boy Lollipop,
 (Girl) Never ev- er leave me,

Ab6 Eb Fm7 Bb7 Eb Eb7
 Be- cause it would grieve me, My heart told me so. ————— 1

Ab 4 fr. Eb Eb7

love ya, I love ya, I love ya so, — That I want ya to know. — I

Ab 4 fr. Bb Bb7 Eb

need ya, I need ya, I need ya so, — And I'll never let you go, — My Boy Lollipop,
(Girl)

Ab6 Eb Ab6 Eb Ab6

You make my heart go giddy up, You set my world on fire — You are my one de-

Eb Gm Fm Eb Bb7 Eb Gm Fm Eb Bb7 Eb

sire, — My Boy Lol-li- pop,
(Girl) My Boy Lol-li- pop!
(Girl)

(Repeat Ad Lib and Fade)

Recorded by CARL DOBKINS, JR. on DECCA Records

MY HEART IS AN OPEN BOOK

By
HAL DAVID
LEE POCKRISS

Moderato

F **C7** **Gm7** **C7** **F**

mf Look! Look! My heart... is an o - pen book.

C7 **Gm7** **C7** **1. F**

I My I love love love no - bod - y but you. is hon - est and no - bod - y but

2. To next strain **Fine** **Bb** **F** **C7**

true. you. Some jeal - ous so and so Wants us to

F **Bb** **F** **G7** **C7**

part. That's why he's tell-in' you That I've got a cheat-in' heart.

F6 **Fdim** **C7** **F** **C7** *D. C. al Fine*

Don't be - lieve all those lies. Dar - lin', just be - lieve your eyes And

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into four systems. The first system begins with a piano introduction marked 'mf' and includes the lyrics 'Look! Look! My heart... is an o - pen book.' The second system continues the melody with 'I My I love love love no - bod - y but you. is hon - est and no - bod - y but'. The third system starts with a second ending marked '2. To next strain' and 'Fine', with lyrics 'true. you. Some jeal - ous so and so Wants us to'. The fourth system concludes with 'part. That's why he's tell-in' you That I've got a cheat-in' heart.' and 'Don't be - lieve all those lies. Dar - lin', just be - lieve your eyes And'. Chord diagrams are provided for various chords: F, C7, Gm7, Bb, F6, and Fdim. The score ends with the instruction 'D. C. al Fine'.