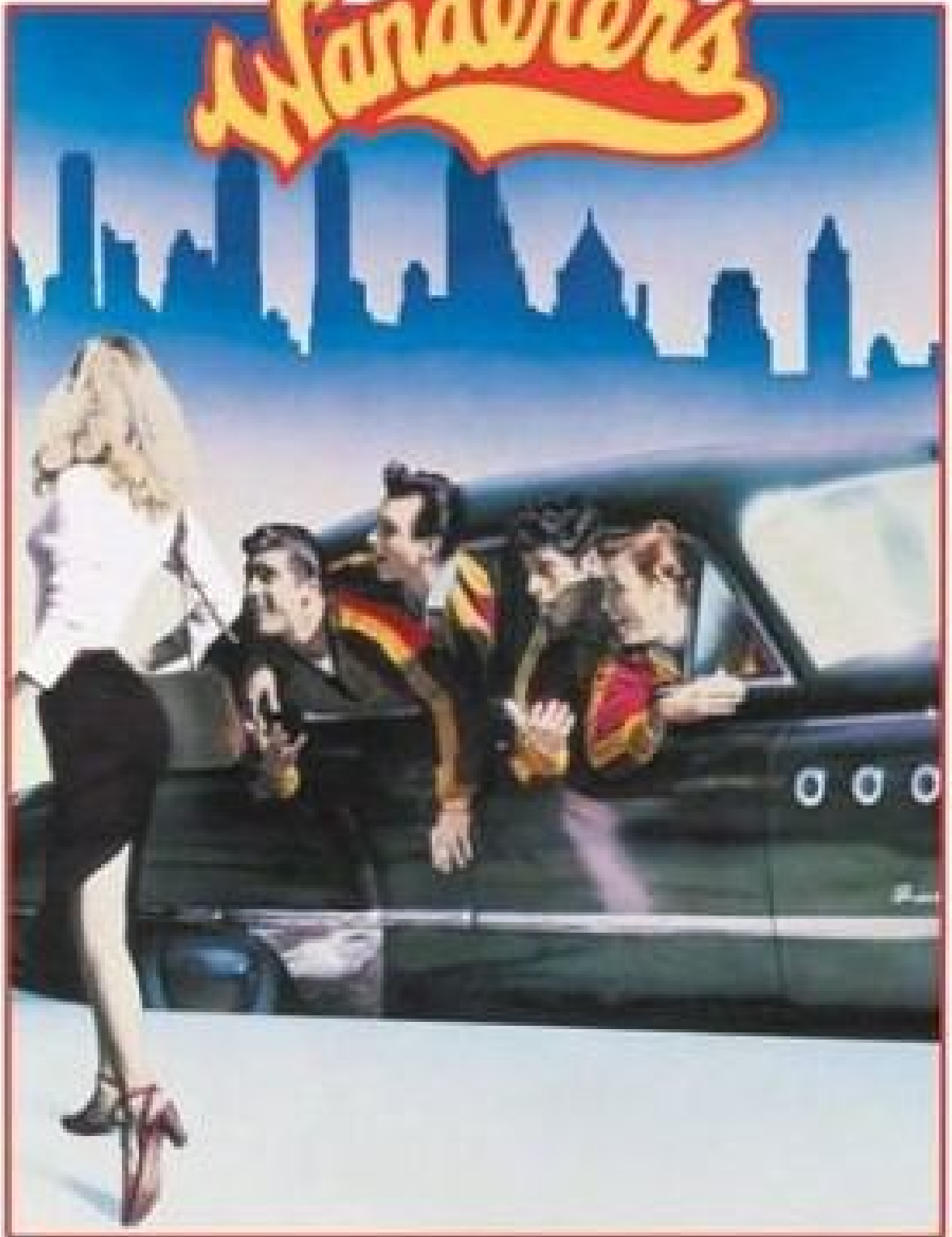


# The Wanderers





# THE WANDERERS

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# WALK LIKE A MAN

Words and Music  
by  
BOB CREWE  
BOB GAUDIO

With a beat

Piano *mf*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic is marked *mf*.

Voice

G Am7 G Am7 G Am7

1. Oh, how you tried — to cut me down to size, — Tell-in'dirt-y lies — to my  
2. Bye, aye, — ba - by, — don't — mean — may-be, Gon-na get a-long — some-

Musical notation for the first line of the song, including the vocal line with lyrics and the piano accompaniment. The piano part is marked *mp*. Chords G, Am7, and G are indicated above the vocal line.

G Am7 G Am7 G Am7

friends; My own — fa-ther said, "Give her up, don't both-er, The  
how; Soon you'll be cry-ing, ac - count of all your ly-ing, Oh

Musical notation for the second line of the song, including the vocal line with lyrics and the piano accompaniment. Chords G, Am7, and G are indicated above the vocal line.

G Am7 G (tacet)

world is - n't com - ing to an end." He said, —  
yeah, just look who's — laugh-ing now. I'm gon - na

Musical notation for the third line of the song, including the vocal line with lyrics and the piano accompaniment. The piano part ends with a *tacet* marking. Chords G, Am7, and G are indicated above the vocal line.

C F C F C Em Dm 3 G7

WALK LIKE A MAN, talk like a man, WALK LIKE A MAN, my son; —  
 WALK LIKE A MAN, fast as I can, WALK LIKE A MAN from you; —

C F C F C Em F D7

No wo-men's worth — crawl-in' on the earth, — So WALK LIKE A MAN, my son. —  
 I'll tell the world, for- get a- bout it, girl, — And WALK LIKE A MAN from you. —

Interlude

G C G C G C G C

Ooo ————— (Spoken) Walk! Walk! Walk! Walk!

1. G C G C G D7 2. G C

Ooo ————— Walk! Walk!

G C G C G C G C G C

Walk! Walk! Walk! Walk! Walk! Walk! Walk! Walk! Walk! Walk!

fade out

## WIPE OUT

By  
THE SURFARIS

Brightly, with a beat

The musical score for "WIPE OUT" is written for piano. It consists of five systems of music. The first system is marked with a common time signature (C) and a mezzo-forte (mf) dynamic. The second system is also marked with C and mf. The third system begins with a change to F major and then returns to C major. The fourth system starts with G7, then C, and ends with G major, with the final measure marked as an improvisation. The fifth system is marked with C and a forte (f) dynamic.

Musical notation system 1. Treble clef, key signature of one flat. Chords: F7, C. Dynamics: *mf*.

Musical notation system 2. Treble clef, key signature of one flat. Chords: G7, F7, C, G7+. Dynamics: *mf*.

Musical notation system 3. Treble clef, key signature of one flat. Chord: C. Dynamics: *mf-f*.

Musical notation system 4. Treble clef, key signature of one flat. Chords: F, C. Dynamics: *mf*.

Musical notation system 5. Treble clef, key signature of one flat. Chords: G7, F7, C. Dynamics: *mf*.

# PIPELINE

By  
BOB SPICKARD  
BRIAN CARMAN

Moderately


The musical score for 'Pipeline' is written for piano in G major and 4/4 time. It consists of six systems of music. The first system begins with a tempo marking of 'Moderately' and a dynamic of 'mp'. The key signature has one sharp (F#). The score includes various chords such as Em, Am, B7, and C. The second system features chords B7 and C. The third system features chords B7 and C. The fourth system contains first, second, and third endings, with dynamics 'mf' and 'f'. The fifth system features chords G and F. The sixth system concludes with a 'D.C. al Fine' instruction. Fingerings and articulation marks are provided throughout the piece.

# THE WANDERER

Words and Music by  
ERNEST MARESCA

**Moderately**

**C**



1. Oh well, I'm the type of guy that would  
 (2.) Flo on my left arm there's  
 (3.) I'm the type of guy that

nev - er set - tle down, — Where pret - ty girls are, — well, you know that I'm a - round; — I  
 Mar - y on my right, — And Jan - ie is the girl — that I'm dat - ing to - night; — And  
 likes to roam a - round, — I'm nev - er in one place, — I go from town to town, — And

**F7**



**C**



kiss them and hug them, 'cause to me they're all the same, — I hug them and squeeze them, they don't  
 when she asks me which one that I love the best, — I'll tear o - pen my shirt, and show her  
 when I find my - self — fall - ing for a girl, — I hop in - to that car of mine, and

**G7**



**F7**





ev - en know my name, — They call me The  
 Ro - sie on my chest, — 'Cause I'm The Wan - der - er, — Oh yea, The Wan - der - er, — I roam a -  
 go a - round the world, — 'Cause I'm The



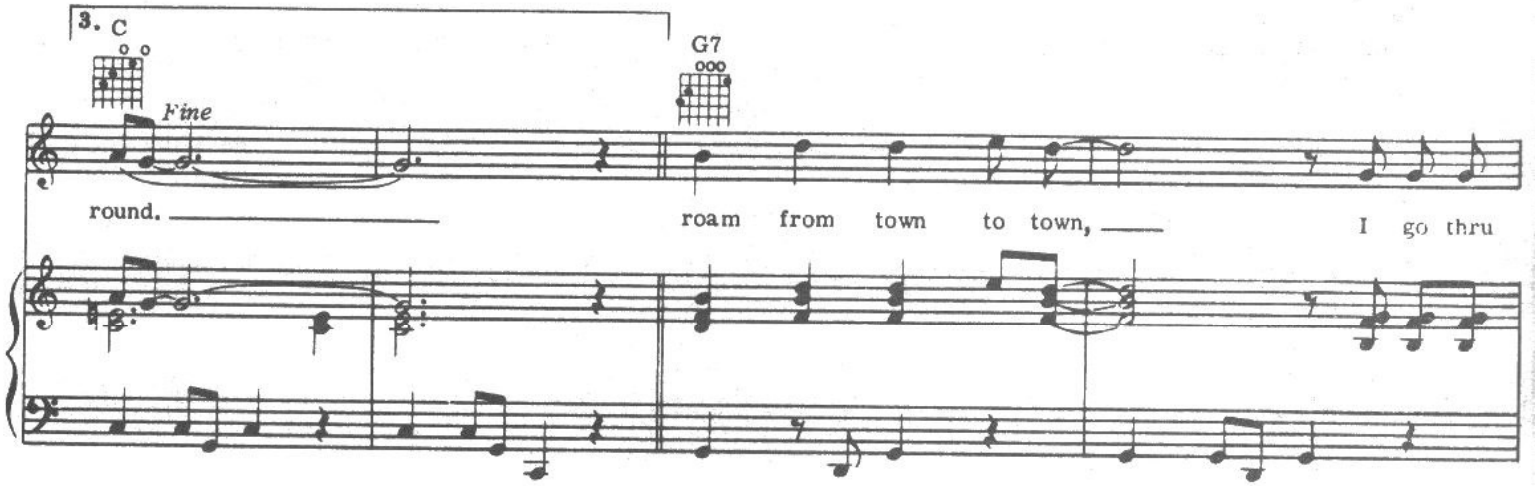
1. C  2. C  To next strain

round. \_\_\_\_\_ 2. Well now, there's round. \_\_\_\_\_ Oh well, I

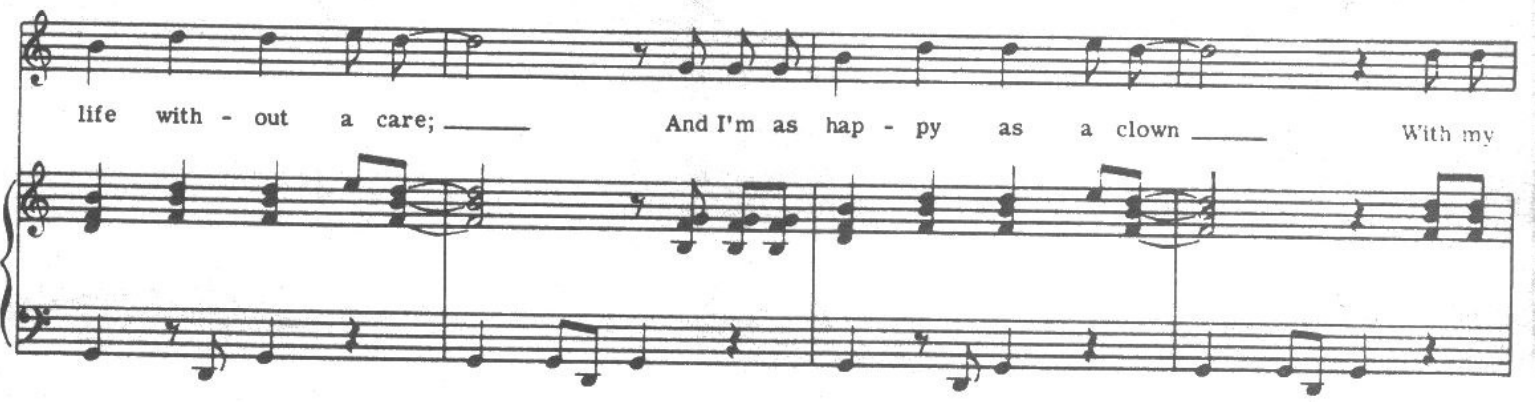



3. C  Fine  G7

round. \_\_\_\_\_ roam from town to town, \_\_\_\_\_ I go thru



life with - out a care; \_\_\_\_\_ And I'm as hap - py as a clown \_\_\_\_\_ With my



A7  D7  G7  D. S. al Fine 

two fists of i - ron and my bot-tle of beer. \_\_\_\_\_ 3. Oh well,



# YA YA TWIST (YA YA)

Paroles françaises de  
**Georges ABER**

Paroles originales et Musique de  
**Lee DORSEY &  
M. ROBINSON**

## T<sup>o</sup>di Twist

Oh well I'm \_\_\_\_\_  
Oh oui, je l'ai me

**F** Sit - tin here la la er **Bb** wai - tin for my ya - ya - a \_\_\_\_\_ uh

1. Je l'ai con-nu(e) là là là En twis-tant le ya ya \_\_\_\_\_ ah  
2. Je l'ai con-nu(e) là là là En twis-tant le ya ya \_\_\_\_\_ ah  
3. Je l'ai con-nu(e) là là là En twis-tant le ya ya \_\_\_\_\_ ah

**F** huh Er Sit-tin here la la **Bb** wai - tin for my ya - ya uh

ah V.F. J'ai dit «mon p'tit chat» Viens dan - ser a - vec  
ah Il m'a dit «mon p'tit chat» Je re - viens tou - jours  
ah Com - pre - nez - vous pour - quoi Mais il at - ten - dra  
Mon cœur est bien las las

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For Belgium and Republic of Congo : SOUTHERN MUSIC (Belgium) S.A. - Brussels 1

F

C7

Il may sound fun - ny but.

uh uh huh

moi ah ah

là là ah ah

Si mon cœur gé - mit C'est qu'ell' V.F. C'est qu'il

J'at-tends son re-tour En es -

J'at-tends son re-tour L'âme en

Bb

F

Al Coda

dont be - lieve she's co - min uh uh uh huh

m'a quit - té de - puis ah ah ah ah ah

m'a quit - tée de - puis ah ah ah ah ah

- pé - rant nuit et jour ah ah ah ah ah

peine et le cœur lourd ah ah ah ah ah

Ba - by ho - ney dont leave me wor - ried, uh huh uh huh

De - puis ce jour J'en - tends sans fin ah ah ah ah ah

Elle est par - tie Voi - là pour-quoi ah ah ah ah ah

V.F. Il est par - ti

Ba - by ho - ney dont leave me wor - ried, uh huh uh huh

Dans mon cœur lourd Comme un re-frain ah ah ah ah ah

Moi je m'en - nuie Plus rien ne va ah ah ah ah ah



You know that I love you oh how I love you, uh huh — uh huh

L'air du sou-ve-nir N'en fi-nit plus de gé-mir — ah ah  
 Mon cœur est bles-sé Je ne peux plus l'ou-bli-er — ah ah

DO7 FA SIb6 FA

Sit-tin here la la er wai-tin for my ya-ga-a — uh huh Er

Je l'ai con-nue) là là là En twistant le ya ya — ah ah J'lui  
 V.F. II

FA

**CODA**

Sit-tin here la wai-tin for my ya ya uh uh — uh huh

ai dit «mon p'tit chat» Viens dan-ser a-vec moi — ah ah  
 m'a dit «mon p'til chat»

ad lib.

It my sound fun-ny but I dont be-lieve she's co-min uh uh — uh huh.

Si mon cœur gé-mit C'est qu'ell' m'a quit-té de-puis ah ah ah — ah ah  
 V.F. C'est qu'il m'a quit-tée de-puis ah ah ah — ah ah

DO7 FA6 SIb6 FA

# BIG GIRLS DON'T CRY

Words and Music by  
BOB CREWE and  
BOB GAUDIO

Moderate beat

Piano *mf*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: Ab major, Cm, Db, Eb7, Ab, Cm, Db, Eb7. The left hand plays a rhythmic accompaniment of eighth notes.

Voice

Ab Cm Db Eb7 Ab Cm Db Eb7

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

*mp*

The first vocal line is set in a key signature of three flats (Bb major) and 4/4 time. The melody is simple and direct, with lyrics 'BIG GIRLS DON'T CRY, BIG GIRLS DON'T CRY.' The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

Ab F7 Bbm7 Eb7 Ab F7 Bbm7 Eb7

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

*mp - mf*

The second vocal line continues the melody with lyrics 'BIG GIRLS DON'T CRY, they don't cry.' The piano accompaniment features more complex chord voicings and some melodic lines in the right hand.

Ab F7 Bbm7 Eb7 Ab F7 Bbm7 Eb7

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

The third vocal line concludes the phrase with lyrics 'BIG GIRLS DON'T CRY (Who said they don't cry)'. The piano accompaniment continues with similar harmonic support.

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Ab F7 Bbm7 Eb7 Ab F7 Bbm7 Eb7

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

Ab F7 Bbm7 Eb7 Ab Db Ab 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

Bb7 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 Cm Db Eb7 Ab F7 Bbm7 Eb7

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

Detailed description: This system contains the first two measures of the song. The vocal line starts with a half note on G4 for 'BIG', a quarter note on A4 for 'GIRLS', a quarter note on Bb4 for 'DON'T', and a quarter note on C5 for 'CRY.'. The piano accompaniment features a steady bass line and chords in the right hand.

Ab F7 Bbm7 Eb7 Ab F7 Bbm7 Eb7

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

Detailed description: This system contains the next two measures. The vocal line continues with a half note on Bb4 for 'CRY,', a quarter note on C5 for 'they don't cry.', a quarter note on G4 for 'BIG', a quarter note on A4 for 'GIRLS', and a quarter note on Bb4 for 'DON'T'. The piano accompaniment continues with similar harmonic support.

1. Ab F7 Bbm7 Eb7 2. Ab F7 Bbm7 Eb7

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

Detailed description: This system contains the final two measures of the page, marked with first and second endings. The vocal line for the first ending has a half note on G4 for 'CRY.', a quarter note on A4 for '(Who said they don't cry.)', and a quarter note on Bb4 for 'CRY.'. The second ending has a half note on G4 for 'CRY.', a quarter note on A4 for '(That's just an al-i-bi-)', and a quarter note on Bb4. The piano accompaniment concludes with sustained chords.

Ab Cm Db Eb7 Ab Cm Db Eb7

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

Detailed description: This system contains the final two measures of the page. The vocal line has a half note on G4 for 'BIG', a quarter note on A4 for 'GIRLS', a quarter note on Bb4 for 'DON'T', and a quarter note on C5 for 'CRY.'. The piano accompaniment ends with sustained chords.

# TEQUILA

Bright Rock - Mambo tempo

By CHUCK RIO

mf

F Cm7 F Cm7 F Cm7 F Cm7

F Cm7 F Cm7 F Cm7 F Cm7

F Cm7 F Cm7 F Cm7 F Cm7

F Cm7 F Cm7 F Cm7 F Cm7

F Cm7 F Cm7 F Cm7 F Cm7

1 2

F Cm7 F Cm7 F Cm7 F Cm7 F Cm7

Arr. by Lou Halmay

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Musical notation for the first system, featuring piano accompaniment. The system consists of two staves (treble and bass clef). The chords indicated are Fdim and F.

Musical notation for the second system. It includes piano accompaniment and a vocal line. The chords are Fdim, F, G7, and G7<sup>b5</sup>. The text "Spoken C7 TEQUILA!" is written below the vocal staff.

Musical notation for the third system, featuring piano accompaniment. The system consists of two staves. The chords indicated are F and Cm7.

Musical notation for the fourth system. It includes piano accompaniment and a "to Coda" instruction with a Coda symbol. The chords are F and Cm7.

Musical notation for the fifth system, featuring piano accompaniment. The system consists of two staves. The chords indicated are F, Cm6, and Cm7.

Musical notation for the sixth system, featuring piano accompaniment. The system consists of two staves. The chords indicated are F and Cm7.

F Cm7 F Cm7 F Cm7 F Cm7 F Cm7

F Cm7 F Cm7 F Cm7 F *D.S. al*

*⊕ CODA*  
F Cm7 F Cm7 F Cm7

F Cm7 *decresc.* F Cm7 F Cm7 F Cm7

*p* F Cm7 F Cm7 F Cm7 F Cm7

*pp* F Cm7 F Cm7 F Cm7 F *Shout TEQUILA!* *ff*

# MY BOYFRIEND'S BACK

Words and Music by ROBERT FELDMAN,  
GERALD GOLDSTEIN and RICHARD GOTTEHRER

Moderately

G

*mf*

G

My boy - friend's back, and you're gon - na be in trou - ble.  
He's been gone for \_\_\_ such a long \_\_\_ time. \_\_\_

C D7 G

(Hey la, hey la, my boy - friend's back.)

When you see him com - in', bet - ter  
Now he's back \_\_\_ and \_\_\_

C D7

(Hey la, hey la, my boy - friend's back.)

cut on the dou - ble.  
things will be fine. \_\_\_ You're



(Hey la, hey

You've been spread - in' lies that I was un - true, \_\_\_\_\_  
 gon - na be \_\_\_\_\_ sor - ry you ev - er were born, \_\_\_\_\_



la, my boy-friend's back.)

so look out now 'cause he's com - in' af - ter you. \_\_\_\_\_  
 'cause he's kind of big and he's aw - ful \_\_\_\_\_ strong. \_\_\_\_\_



(Hey la, hey la, my boy-friend's back.)

And \_\_\_\_\_ he  
 And \_\_\_\_\_ he



knows that you've been try - in', and \_\_\_\_\_ he knows that you've been ly - in'.  
 knows a - bout you cheat-in'. Now \_\_\_\_\_ you're gon - na get a beat-in'.



(Wah -

What made you think he'd be - lieve all your lies? \_\_\_\_\_



oooh \_\_\_\_\_ Wah - ooh)

You're a big man now, but he'll



(Wah - ooh)

cut you down to size! \_\_\_\_\_ Wait and see! \_\_\_\_\_ My



boy - friend's back, he's gon - na save my rep - u - ta - tion.

C (Hey la, hey la, my boy - friend's back.) D7

If

G

I were you I'd take a per - ma - nent va - ca - tion.

C (Hey la, hey la, my boy - friend's back.) D7 G

La, hey

C D7 G C D7 Repeat and Fade

la, my boy - friend's back! La, hey la, my boy - friend's back!

# SHERRY

Words and Music by  
BOB GAUDIO

Moderate beat

Piano introduction in C 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 *mf* dynamic. The first measure has a treble clef and a common time signature. The key signature has one sharp (F#).

Voice

CHORDS: C, Am, Dm, G7, C, Am, Dm, G7

SHER - RY, SHER - RY ba - by, SHER - RY, SHER - RY ba - by.

Vocal line in C major, 4/4 time. The melody is in the right hand. The lyrics are: SHER - RY, SHER - RY ba - by, SHER - RY, SHER - RY ba - by.

Piano accompaniment for the first phrase of 'Sherry'. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a *mp* dynamic.

CHORUS

CHORDS: C, Am, Dm7, G7, C, Am7

SHER - RY ba - by,

Vocal line in C major, 4/4 time. The melody is in the right hand. The lyrics are: SHER - RY ba - by,

Piano accompaniment for the chorus of 'Sherry'. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a *mp* dynamic.

CHORDS: Dm7, G7, C, Am, Dm7, G7

SHER - RY ba - by, SHER - RY, can you come out to -

Vocal line in C major, 4/4 time. The melody is in the right hand. The lyrics are: SHER - RY ba - by, SHER - RY, can you come out to -

Piano accompaniment for the second phrase of 'Sherry'. The melody is in the right hand, and the bass line is in the left hand.

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I. | 2.

C Am Dm7 G7 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

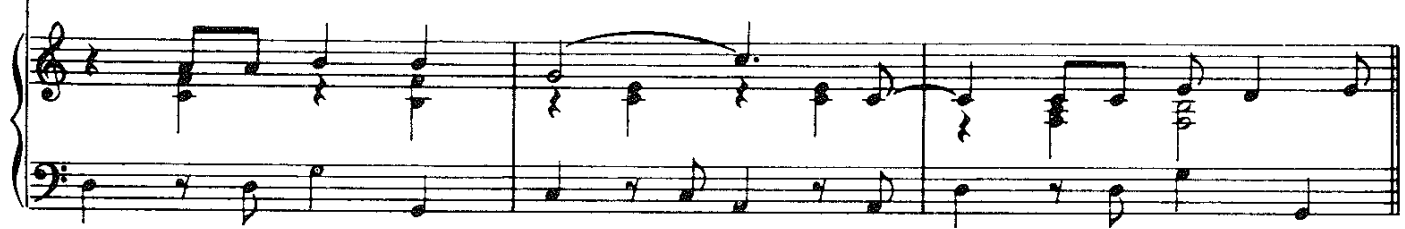
bright moon shines. Come on, we'll dance the night a-way. I'm gon-na make you

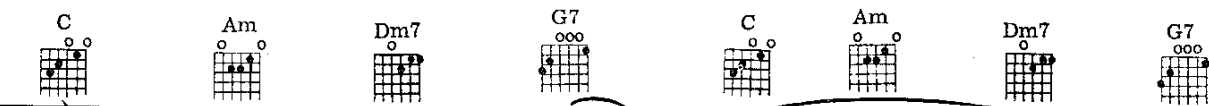
C Am Dm7 G7 C Am7


mi - yi - yi - yine. SHER - RY ba - by.

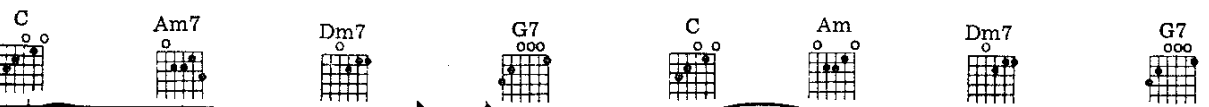




  
 SHER-RY ba - by, SHER - RY, can you come out to -

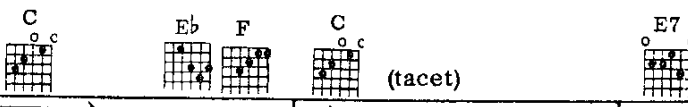




  
 night? Come, come, come out to - night. You bet-ter ask your -






  
 ma - ma, SHER-RY ba - by, Tell her ev-'ry-thing is all










  
 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,



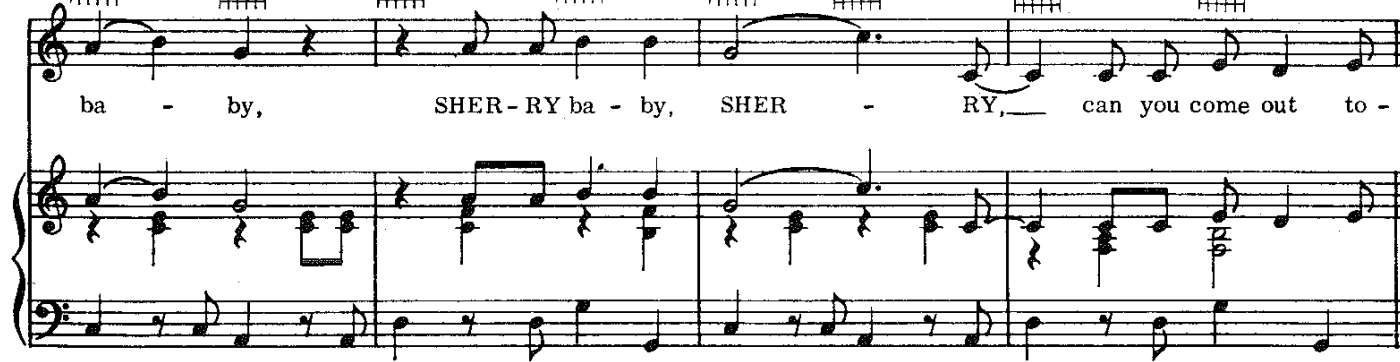
G7  C  Am  Dm7  G7 









Girl, you make me lose my mind, SHER - RY



C  Am7  Dm7  G7  C  Am  Dm7  G7 

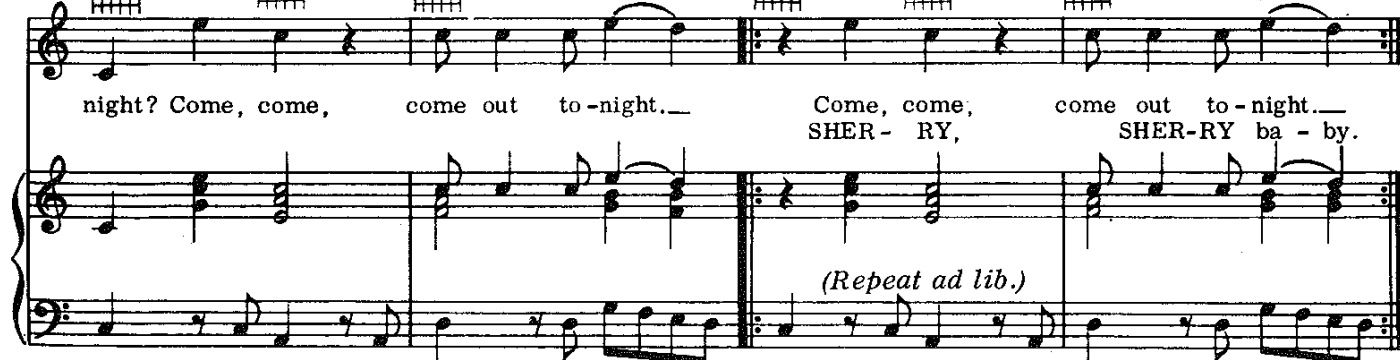
ba - by, SHER - RY ba - by, SHER - RY, can you come out to -



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.)*



# You've Really Got A Hold On Me

Words and Music by  
WILLIAM ROBINSON

Slowly, with a beat

*mf*

Introduction: A piano introduction featuring a steady bass line and a treble line with repeated triplet chords. The tempo is marked "Slowly, with a beat".

*mp*

F Dm

I don't like you, but I love you, Seems that I'm al - ways think-ing of you.

First line of lyrics with piano accompaniment. The treble clef has a key signature of one flat and a 4/4 time signature. The bass clef provides a simple harmonic accompaniment.

F Bb G7 C7 Gm7 F

Oh, oh, oh, you treat me bad - ly, I love you mad - ly, you real-ly got a hold on me. —

Second line of lyrics with piano accompaniment. The treble clef has a key signature of one flat and a 4/4 time signature. The bass clef provides a simple harmonic accompaniment.

Dm F

You real-ly got a hold on me, — Ba - by, — I don't want you, —

Third line of lyrics with piano accompaniment. The treble clef has a key signature of one flat and a 4/4 time signature. The bass clef provides a simple harmonic accompaniment.

Dm F

— but I need you, Don't want to kiss you, but I need you. Oh, oh, oh, you do me

Fourth line of lyrics with piano accompaniment. The treble clef has a key signature of one flat and a 4/4 time signature. The bass clef provides a simple harmonic accompaniment.

B $\flat$  G7 C7 Gm7 F

wrong now, My love is strong now you real-ly got a hold on me. You real-ly got a

Dm F B $\flat$ 7

hold on me, Ba-by, I love you and all I want you to do is just

F C7 F Dm

hold me, hold me, hold me, hold me. *mf*

F Dm F

I want to leave you, don't want to stay here

Dm F B $\flat$

Don't want to spend an-oth-er day here. Oh, oh, oh, I want to split now, I can't

G7 C7 Gm7 F Dm

quit now, you real-ly got a hold on me. You real-ly got a hold on me,

F B $\flat$ 7 F

Ba-by, I love you and all I want you to do is just hold me, hold me,

C7 F

hold me, hold me. You real-ly got a hold on me. You

real-ly got a hold on me. You real-ly got a hold on me. You

*Repeat and fade*

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## For Once In My Life

Lyrics by  
 RONALD MILLER

Music by  
 ORLANDO MURDEN

Slowly

Verse - Freely, with expression

B $\flat$  Bdim Cm7 A B $\flat$  D7

*mp legato*

Good - bye, old friend, This is the end of the {man} I used to be, 'Cause there's {girl}

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# BABY, IT'S YOU

Words and Music by MACK DAVID,  
BURT BACHARACH and BARNEY WILLIAMS

Moderately

G6/9 Em G6/9

Sha la la la la la la. — Sha la la la la la

*mf*

Em G6/9 Em

la. — Sha la la la la la la. Sha la la la

C

la. It's not the way you smile that touched my  
la. You should hear what they say — a - bout

G C

heart. \_\_\_\_\_  
 you. \_\_\_\_\_ Cheat! Cheat! Sha la la la la. It's not \_\_\_\_\_ the way you kiss -  
 Sha la la la la. They say \_\_\_\_\_ the way you've

G

nev - er, nev - er, nev - er that tears me a - part. \_\_\_\_\_  
 ev - er \_\_\_\_\_ been true. \_\_\_\_\_ Cheat!

Em

Cheat! Oh, oh, \_\_\_\_\_ man - y, man - y, \_\_\_\_\_ man - y nights go by, \_\_\_\_\_  
 Oh, oh, \_\_\_\_\_ it does - n't mat - ter what they say, \_\_\_\_\_

Am

I sit a - lone \_\_\_\_\_ at home and I cry \_\_\_\_\_ o - ver  
 I know I'm gon - na love you an - y old way. What can I

G Em C

you. \_\_\_\_\_ What can I do? Can't help my -  
do \_\_\_\_\_ when it's true? \_\_\_\_\_ Don't want no -

D7 N.C. G6/9

self \_\_\_\_\_ } 'cause ba - by, it's you. Sha la la la la la  
bod - y, no - bod - y, }

Em G6/9 1 Em

To Coda

la. \_\_\_\_\_ Ba - by, it's you. Sha la la la la la la. \_\_\_\_\_ Sha la la la

2 Em C D

la. \_\_\_\_\_



G C

D G

D.S. al Coda  
(Verse 1)

Oh, oh, \_\_\_\_\_

CODA

G6/9 Em G6/9

you. \_\_\_\_\_ Don't leave me all a - lone. \_\_\_\_\_

Sha la la la la la la. Sha la la la la la

Em G6/9 Em G

la. \_\_\_\_\_ Come on home. — Sha la la la la la la. — 'Cause, ba - by, it's you.

# SOLDIER BOY

Words and Music by LUTHER DIXON  
and FLORENCE GREEN

Medium tempo

**B $\flat$**  **G $m$**

Sol - dier boy, oh, my lit - tle sol - dier boy,

**E $\flat$**  **F7sus** **F7** **B $\flat$**

I'll be true to you.

**B $\flat$**  **E $\flat$**  **B $\flat$**  **E $\flat$**  **B $\flat$**  **E $\flat$**  **B $\flat$**

You were my first love and you'll be my  
*Instrumental* go, my heart will

last love. I will nev - er make you blue. I'll be true to  
fol - low. I love you so. I'll be true to



# Stranger On The Shore

Words by Robert Mellin  
Music by Acker Bilk

**Moderato (with feeling)**

F Dm7 Am F7 B $\flat$  C7 F Gm7 C7

F Gm7 C7 F C7 F7 B $\flat$  Bm

Here I stand watch - ing the tide — go out. — So

F Dm7 G7 Gm Gm7 C7

all a - lone — and blue, just dream - ing dreams of you. I

F Gm7 C7 F C7 F7 Bb Bbm

watched your ship as it sailed out to sea,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'watched your ship as it sailed out to sea,'. Above the staff are guitar chord diagrams for F, Gm7, C7, F, C7, F7, Bb, and Bbm. The middle and bottom staves show piano accompaniment with chords and melodic lines.

F Dm7 Am F7 Bb C7(+9) F F7

tak - ing all my dreams and tak - ing all of me.

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'tak - ing all my dreams and tak - ing all of me.' Above the staff are guitar chord diagrams for F, Dm7, Am, F7, Bb, C7(+9), F, and F7. The middle and bottom staves show piano accompaniment.

Bb F Gm7 C7(+9) C7 F F7

The sigh - ing of waves, the wail - ing of the wind. The

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics 'The sigh - ing of waves, the wail - ing of the wind. The'. Above the staff are guitar chord diagrams for Bb, F, Gm7, C7(+9), C7, F, and F7. The middle and bottom staves show piano accompaniment.

B $\flat$  Am G7 G7(+9) Gm7 C7

tears in my eyes burn— plead - ing "My love, re - turn."—

F Gm7 C7 F C7 F7 B $\flat$  B $\flat$ m F Dm

Why oh why must I go on— like this?— Shall I just be— a

1. 2.

Am F7 B $\flat$ 6 C7(+5) F Gm7 C7 F Gm7 F

lone - - - ly strang - er on— the shore?—

# STAND BY ME

Words & Music by Ben E. King, Jerry Leiber & Mike Stoller

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Slowly

The piano introduction consists of two staves. The right hand plays a series of chords: G7, C, and Am. The left hand plays a simple bass line with eighth notes.

When the night has come and the land is

Chord diagrams: G7, C, Am

Dynamic: mp

dark and the moon is the only light we'll

Chord diagrams: F, G7

see, no, I won't be a - fraid, no I

Chord diagram: C

Am



F



won't

be a - fraid

just as long

as you

G7



C



stand,

stand by me.

So, dar - ling, dar - ling,

C



Am



stand — by me,

oh, —

stand —

by me,

oh,

F



G7



C



stand,

stand by me,

stand by me.



# SHOUT

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

**Very fast (brightly)**

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a driving, rhythmic accompaniment with chords and moving bass lines. Chord diagrams for guitar are provided above the vocal line and below the piano part. The tempo is marked 'Very fast (brightly)'. The key signature has one flat (Bb).

**Chord Diagrams:**

- C:** X02345
- Am:** X02233
- F:** XX3233
- Dm:** XX0232

**Vocal Lyrics:**

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

Shout - 3 - 1

SINCE YOU HAVE YOU



Say \_\_\_\_\_ you will, Say it right now,



Ba - by. Say \_\_\_\_\_ you will, come on, \_\_\_\_\_ come on. \_\_\_\_\_



\_\_\_\_\_ Say \_\_\_\_\_ you will, Say it a - gain. \_\_\_\_\_



\_\_\_\_\_ Say \_\_\_\_\_ you will, Come on \_\_\_\_\_ now \_\_\_\_\_

C

Am

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

C

Am

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

C

Am

Come on now, Come on now,

*f - p*

C

Am

Come on now, Come on now.

*Fade out during repeat*

## Do You Love Me

Words and Music by  
BERRY GORDY JR.Moderately  
Spoken (*ad lib.*)

Chords: F, Bb, C

You broke my heart 'cause I could-n't dance, You did - n't e - ven

Chords: Dm, Dm, C7

want me a - round. And now I'm back to let you know I can real - ly shake 'em down.

Moderately

Chords: F, C, F, C

Do you love me? Do you love me? Now do you  
(I can real - ly move,) (I'm in the groove.)

Chords: F, C, Bb, Bbm

love me? (Do you love me now that I can

Chords: C7, F

dance? ) Watch me, now. (Work, work) Ah,

B $\flat$  C F B $\flat$  C F

work it out ba-by. Well, you're driv-in' me cra-zy. With just a  
(work, work) (work, work)

B $\flat$  C F C7

lit-tle bit of soul, now Now I can  
(work!)

F B $\flat$  C F B $\flat$  C

mash po-ta-toes, I can do the twist,

F B $\flat$  C F B $\flat$  C

Tell me, ba-by, do you like it like this?

C7 *D.S. and fade*

Tell me, (Tell me, —————) Tell me. Do you

# RUNAROUND SUE

Words and Music by DION DI MUCCI and ERNIE MARESCA

Freely



Here's my sto-ry, it's sad but true; it's about a girl— that I once knew.

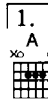


She took my love then ran a-round with ev-'ry sin-gle guy in town.

Moderately



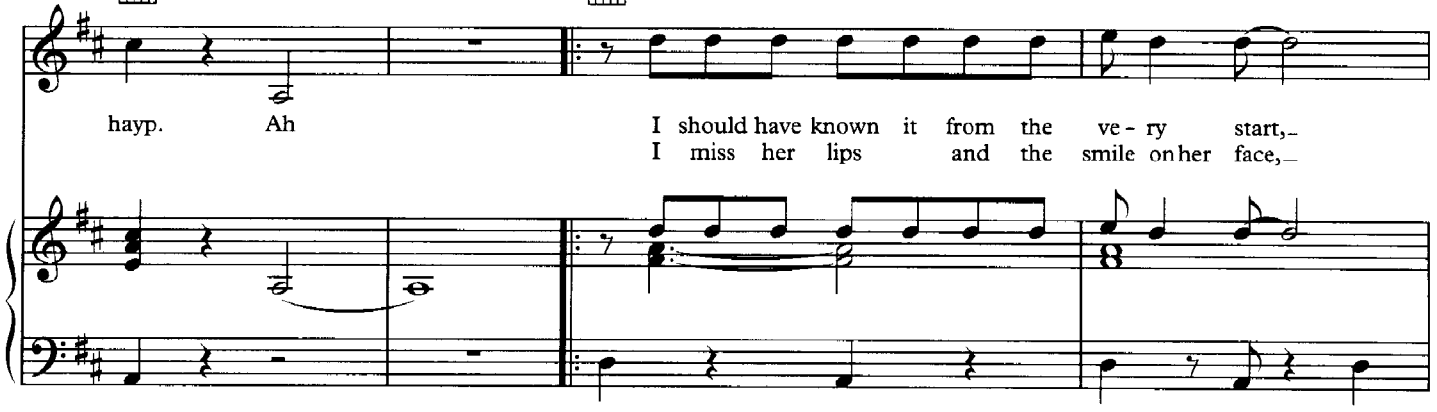
Hayp hayp bum-da ha-dy ha-dy, hayp hayp bum-da ha-dy ha-dy,



hayp hayp bum-da ha-dy ha-dy hayp.

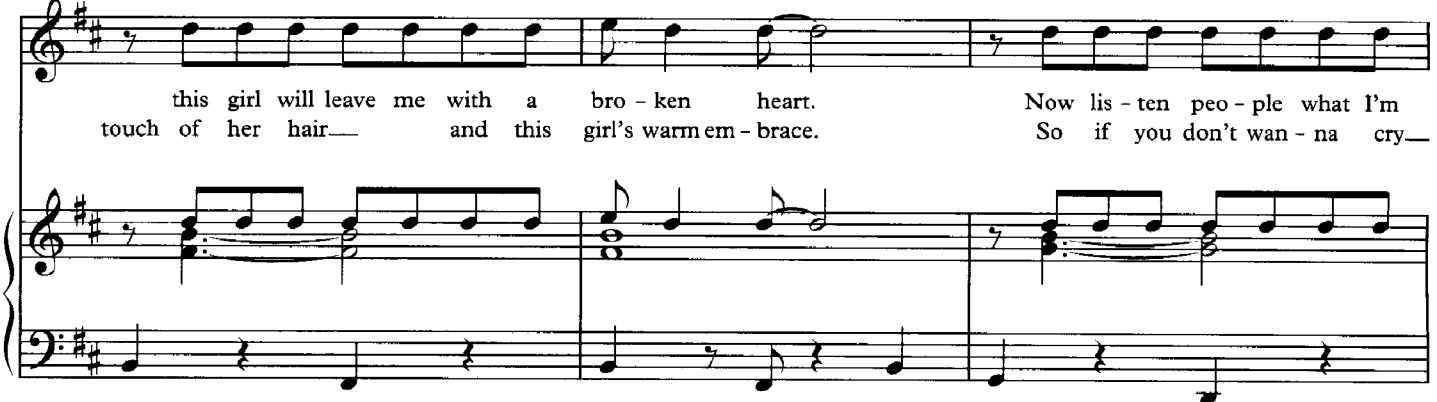
2.

A  




hayp. Ah I should have known it from the ve-ry start,-  
I miss her lips and the smile on her face,-

Bm  



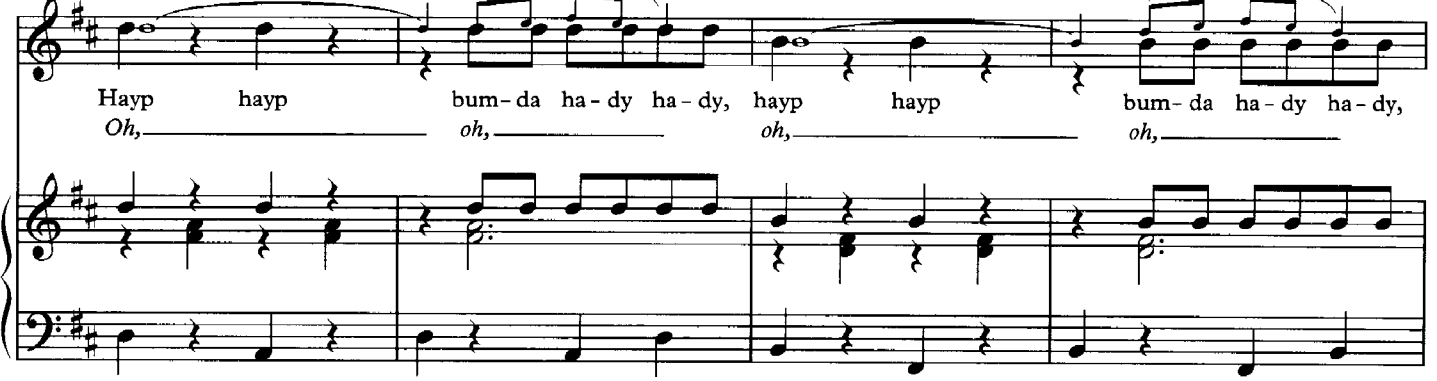
this girl will leave me with a bro-ken heart. Now lis-ten peo-ple what I'm  
touch of her hair— and this girl's warm em-brace. So if you don't wan-na cry—

A  N.C.





tell - ing you — a - keep a - way from a - run - a - round Sue.  
— like I do


D  



Hayp hayp bum-da ha-dy ha-dy, hayp hayp bum-da ha-dy ha-dy,  
Oh, oh, oh, oh,

G  A 

hayp hayp bum-da ha - dy ha - dy hayp. Ah  
oh, oh,



G  D 


She likes to tra - vel a - round, she'll love you but she'll put you down.



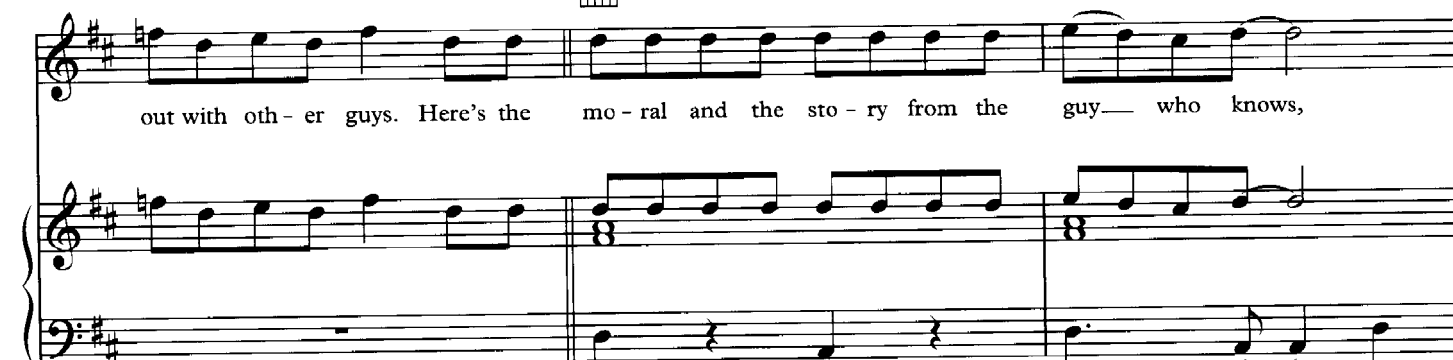
G  A  N.C.

Now peo-ple let me put you wise, Sue goes





D 


out with oth - er guys. Here's the mo - ral and the sto - ry from the guy who knows,







Bm  G 



I fell in love and my love— still grows. Ask a - ny fool that



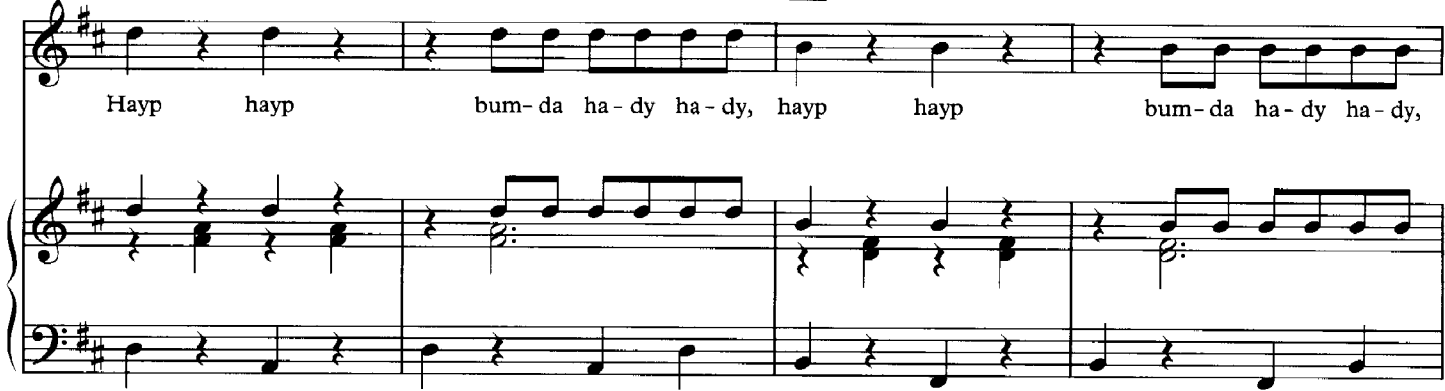
A  N.C.



she ev - er knew— they'll say keep a - way from - a run - a - round Sue.



D  Bm 

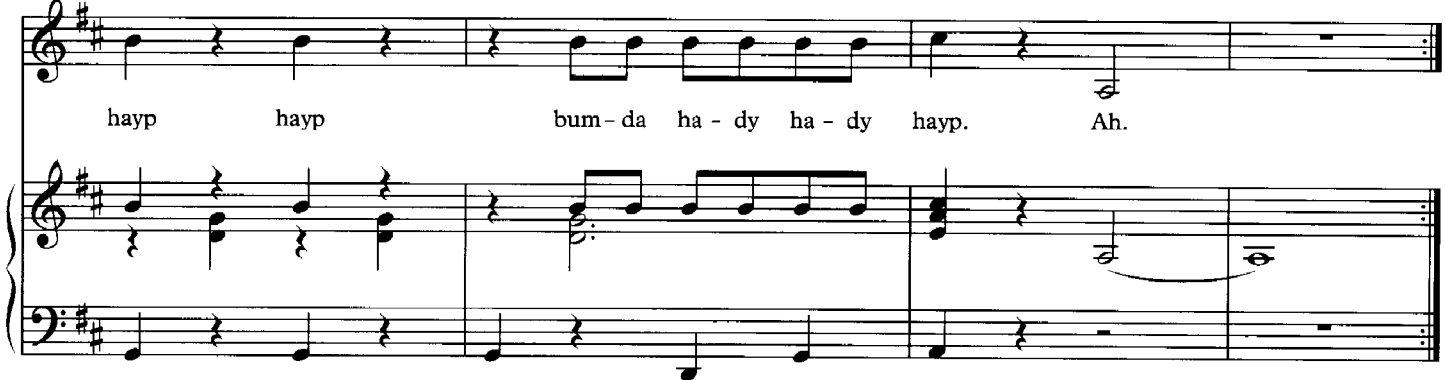
Hayp hayp bum - da ha - dy ha - dy, hayp hayp bum - da ha - dy ha - dy,



G  A  N.C.

hayp hayp bum - da ha - dy ha - dy hayp. Ah.

*repeat and fade*



# The Times They Are A-Changin'

Words and Music by Bob Dylan

Moderato

*mf*

STP

STP



1. Come gath-er 'round peo-ple where- ev-er you roam \_\_\_\_\_ And ad-



mit that the wa-ters a - round you have grown And ac - cept it that



soon you'll be drenched to the bone, \_\_\_\_\_ If your time to you is worth

D D7 Gmaj7

sav - in' Then you bet - ter start swim - min' or you'll sink like a

D G C D 1. 2. G

stone, For THE TIMES THEY ARE A - CHANG - IN! 2. Come  
3. Come

3. 4. G Em D D7 Gmaj7 D 5. G

IN! 4. Come IN!  
5. The

2. Come writers and critics  
Who prophecies with your pen  
And keep your eyes wide  
The chance won't come again.  
And don't speak too soon  
For the wheel's still in spin  
And there's no tellin' who  
That it's namin'  
For the loser now  
Will be later to win  
For the times they are a-changin'.

3. Come senators, congressmen  
Please heed the call  
Don't stand in the doorway  
Don't block up the hall.  
For he that gets hurt  
Will be he who has stalled  
There's a battle  
Outside and it's ragin'  
It'll soon shake your windows  
And rattle your walls  
For the times they are a-changin'.

4. Come mothers and fathers,  
Throughout the land  
And don't criticize  
What you can't understand.  
Your sons and your daughters  
Are beyond your command  
Your old road is  
Rapidly agin'  
Please get out of the new one  
If you can't lend your hand  
For the times they are a-changin'.

5. The line it is drawn  
The curse it is cast  
The slow one now will  
Later be fast.  
As the present now  
Will later be past  
The order is rapidly fadin'  
And the first one now  
Will later be last  
For the times they are a-changin'.