

# The Golden Era Of ROCK & ROLL



# CONTENTS

## Biographies:

THE ANIMALS  
LITTLE ANTHONY  
AND THE IMPERIALS  
BROOK BENTON  
CHUCK BERRY  
FREDDIE CANNON  
CHUBBY CHECKER  
SAM COOKE  
BOBBY DARIN  
BO DIDDLEY  
FATS DOMINO  
THE DRIFTERS  
THE FLEETWOODS  
BILL HALEY  
AND HIS COMETS  
HERMAN'S HERMITS  
BRENDA LEE  
JERRY LEE LEWIS  
RICKY NELSON  
THE PLATTERS  
ELVIS PRESLEY  
LLOYD PRICE  
LITTLE RICHARD  
THE FOUR SEASONS  
BOBBY VINTON

- 140 AIN'T THAT A SHAME!
- 188 ALL IN MY MIND
- 83 ALL SHOOK UP
- 133 BABY (You've Got What It Takes)
- 33 BIG GIRLS DON'T CRY
- 118 BLUE MONDAY
- ✓ 122 BLUEBERRY HILL
- 126 BO DIDDLEY
- 168 BO WEEVIL
- 77 BOOK OF LOVE
- ✓ 226 BOOM BOOM
- 182 C.C. RIDER
- ✓ 178 COME SOFTLY TO ME
- 156 DON'T BE CRUEL
- 93 DUM DUM
- ✓ 218 ELUSIVE BUTTERFLY
- 107 ENDLESSLY
- 48 GOIN' OUT OF MY HEAD
- 180 GONNA GET ALONG WITHOUT YA NOW
- 121 GOOD TIMIN'
- 212 GRADUATION DAY
- 43 GREAT BALLS OF FIRE
- 184 HAPPY, HAPPY BIRTHDAY, BABY
- 170 HE DON'T LOVE YOU (Like I Love You)
- 160 HEARTS OF STONE
- ✓ 228 HEY JOE
- 60 HOUND DOG
- 191 THE HOUSE OF THE RISING SUN
- ✓ 100 A HUNDRED POUNDS OF CLAY
- ✓ 166 HURT SO BAD
- 40 HUSHABYE
- 104 I WANT YOU TO BE MY GIRL
- 103 I WANT YOU TO KNOW
- 174 I'LL COME RUNNING BACK TO YOU
- 186 I'M IN LOVE AGAIN
- ✓ 86 I'M ON THE OUTSIDE (Looking In)
- 214 I'M WALKIN'
- 110 IT'S GONNA TAKE A MIRACLE
- 64 I'VE TOLD EV'RY LITTE STAR
- 46 JOHNNY ANGEL
- 246 JOHNNY B. GOODE
- 136 KO KO MO (I Love You So)
- 129 LET THE FOUR WINDS BLOW
- 146 LET'S TWIST AGAIN
- 97 LITTLE BITTY PRETTY ONE
- 162 LONG TALL SALLY
- 138 LOVE ME TENDER
- 176 LOVE IS ALL WE NEED
- 248 A LOVER'S QUESTION

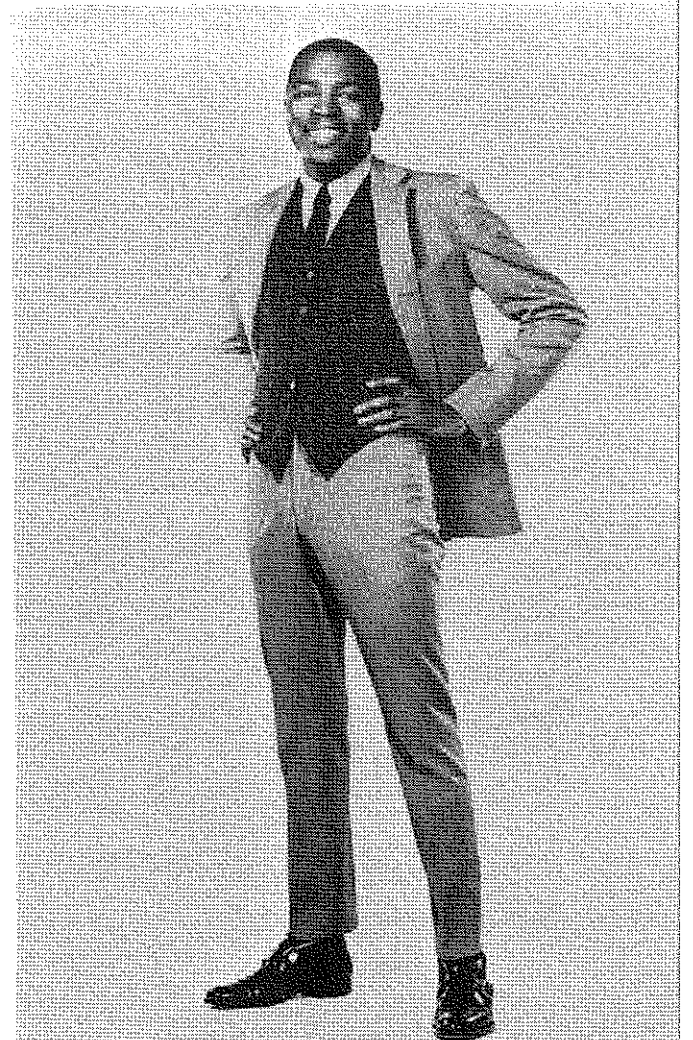
202	LUCILLE
224	MABELLENE
154	MAYBE
196	MEMPHIS, TENNESSEE
53	MORE TODAY THAN YESTERDAY
✓ 206	MOTHER-IN-LAW
222	MR. BLUE
254	MY BOY LOLLIPOP
256	MY HEART IS AN OPEN BOOK
238	MY LOVE, MY LOVE
230	NEEDLES AND PINS
74	ONLY YOU
216	OUT OF SIGHT, OUT OF MIND
50	PALISADES PARK
144	PARTY DOLL
200	PEPPERMINT TWIST
62	POETRY IN MOTION
148	PRETTY BLUE EYES
240	THE PROMISED LAND
✓ 198	ROCK AND ROLL MUSIC
✓ 36	ROLL OVER, BEETHOVEN
✓ 94	ROSES ARE RED (My Love)
220	RUNAROUND
✓ 80	SAVE THE LAST DANCE FOR ME
✓ 244	SEALED WITH A KISS
236	SECRETLY
✓ 164	SEE YOU LATER, ALLIGATOR
113	SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT
✓ 150	SHAKE, RATTLE AND ROLL
232	SHERRY
✓ 114	SILHOUETTES
71	SMOKE GETS IN YOUR EYES
252	SORRY (I Ran All The Way Home)
✓ 56	SPLISH SPLASH
89	STAGGER LEE
204	SUSIE-Q
✓ 210	SWEET LITTLE SIXTEEN
✓ 242	TALLAHASSEE LASSIE
158	THAT'S ALL
172	A THOUSAND MILES AWAY
68	TO KNOW YOU IS TO LOVE YOU
✓ 130	TOSSIN' AND TURNIN'
✓ 142	TUTTI FRUTTI
90	TWEEDLEE DEE
117	WE BELONG TOGETHER
194	WHAT KIND OF LOVE IS THIS
208	WHY DO FOOLS FALL IN LOVE?
58	YOU TALK TOO MUCH



JERRY LEE LEWIS



FATS DOMINO



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, sham-ing 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

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## 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 prims, 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.

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## 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

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## 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.

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## 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 Crows, 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-curled 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

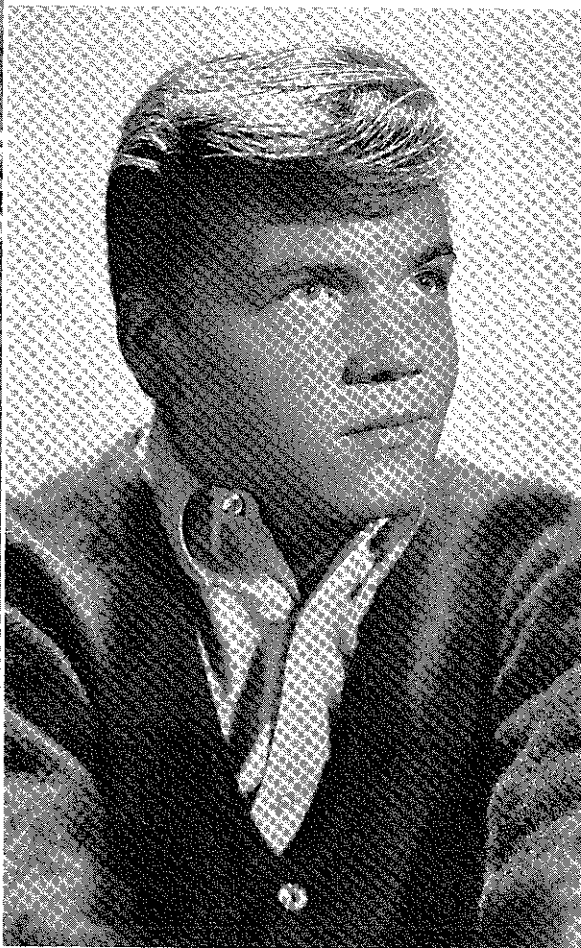


FATS DOMINO



BOBBY VINTON

THE 4 SEASONS



BRIAN HYLAND



CLYDE McPHATTER

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## 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.

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## 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 Jam-boree" 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.

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## 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

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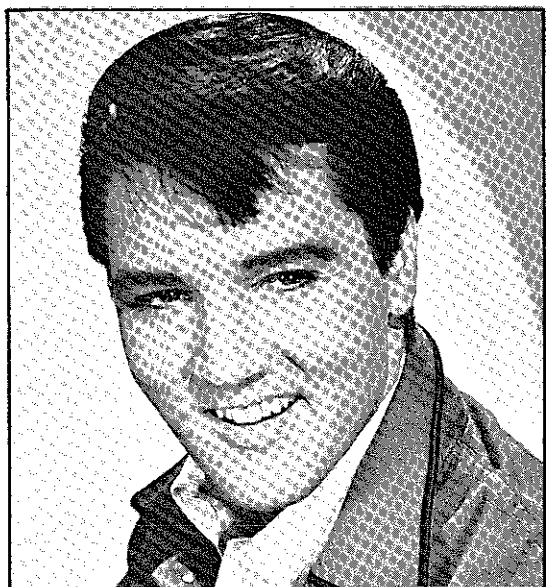
## ELVIS PRESLEY

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

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## LLOYD PRICE

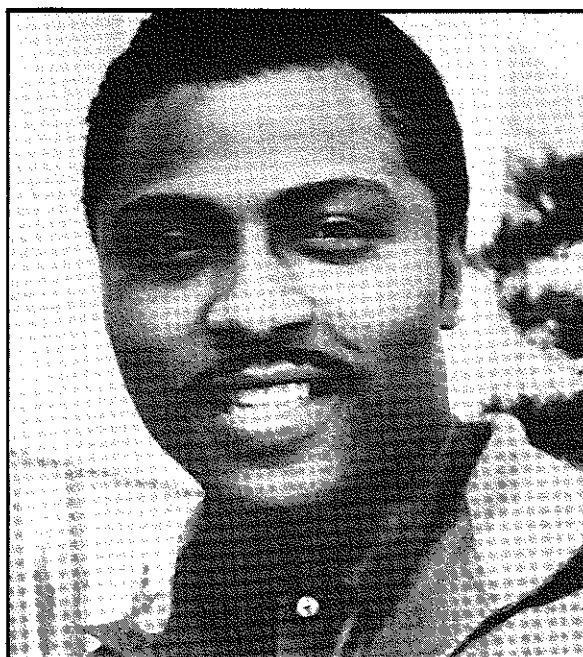
"Look out now, Go, go Stagger Lee. Go, go Stagger Lee. Go, Go!" Lloyd Price's hot firing of that folklorish ballad "Stack-o-Lee" is a favorite show stopper for rock fans like Bruce Springsteen, who has incorporated it into his own show. Price seemingly whizzed into the national eye all at once, and was 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

Voice

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

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

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

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

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 Bbm7 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




soul keeps a-sing-in' the blues; ——— ROLL O - VER, BEE-THO-VEN and tell Tchai-kow-sky the news.. 15

I got the rock-in' pneu-mo-nia, I need a shot of rhy-thm and blues, — 16

I caught the roll-in' ar-thri-tis, sit-tin' down at a rhy-thm re-view; ——— ROLL O - 17

VER. BEE - THO - VEN, they're rock - in' in two by two. ——— Well, if you 20

feel you like it, go get your lov - er, Then reel and rock it. roll it o-ver, Then 21

24 25 26 27 28 29








F9

C6

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

36

32

F7

C

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

34

35

F7

C

C7

F7

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

37

38

C

F7

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

40

41

C

C

F7

C6

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

43

44





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

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

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

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

THO - VEN and dig these rhy - thm and blues. —





45 46 47 48 49 50 51 52 53 54 55 56 57 58 59

## HUSHABYE


Words and Music by  
DOC POMUS  
MORT SHUMAN






Moderately

1 


3 **VERSE** (A)    






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.

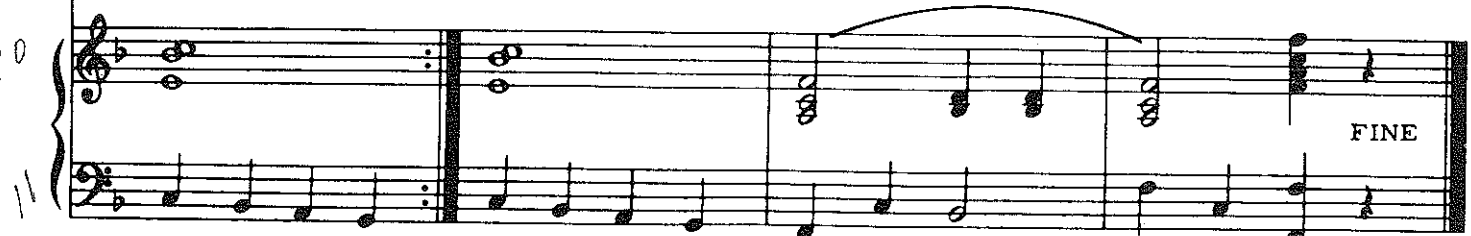
4 

6 **CHORUS** (B)     Return to (B)  Continue to (C)

Ooh, — ooh. —

7 

9 3  Return to (B) 4     FINE

10 

11 FINE

2549

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Handwritten measure numbers: 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23

Chords: F, Dm, Bb, C7

12  
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.

13

14

15  
Ooh, ————— ooh. —————

16

17

18  
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.

19

20

21  
Ooh, ————— ooh. ————— Ooh. —————

22

23

Handwritten measure numbers on the left margin: 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34.

Chord diagrams above the staff:

- Measures 24-25: Bb, F, F7, Bb
- Measures 27-28: F, C7
- Measures 30-31: F, F7, Bb, F
- Measures 33-34: C7, F

Vocal line lyrics:

24 Lull - a - by \_\_\_\_\_ and good -

27 night. \_\_\_\_\_ In your dreams \_\_\_\_\_ I'll hold you

30 tight. \_\_\_\_\_ Lull - a - by \_\_\_\_\_ and good - night \_\_\_\_\_

33 \_\_\_\_\_ Till the dawn's \_\_\_\_\_ ear-ly light. \_\_\_\_\_

Piano accompaniment includes chords and melodic lines in both hands.

Rehearsal marks: *D.S. al Fine* with a double bar line and repeat sign at the end of measure 33.

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



*(Tacet)*
*(falsetto)*

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



*(falsetto)*
*(falsetto.....)*

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




*(falsetto)*
*(Tacet)*

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

 *(Tacet)*


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

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

 *(falsetto)*


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

 *(Tacet)*


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

*mf*

*V*

Words by  
LYN DUDDY

## JOHNNY ANGEL

Music by  
LEE POCKRISS

Moderate tempo

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderate tempo'. The introduction consists of a series of chords and arpeggios. The chorus begins with the lyrics 'John - ny An - gel How I love him, He's got some-thing that I can't re-sist. But he does - n't ev - en know that I ex - ist. John - ny'. The piano accompaniment features a steady bass line and a treble line with chords and arpeggios. The vocal melody is written in a single line with lyrics underneath. The score includes several guitar chord diagrams for F, Dm, Gm7, C7, F, F#dim, and Bb. The piano part includes dynamic markings like 'f' and 'mf'.

**CHORUS**

John - ny An - gel How I love him, He's got some-thing that I can't re-sist. But he  
does - n't ev - en know that I ex - ist. John - ny

An - gel How I want him, How I tin - gle when he pass - es by. Ev - 'ry -  
time he says, "Hel - lo" my heart be - gins to fly. I'm in

Chords: Cm7, F7, Cm7, F7, Bb, F+

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

Chords: Bb, Dm7, G7, Dm7, G7

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

Chords: 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

Chords: Gm7, C7

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

Chords: 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

Cm7

Cmaj7

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

Cm7

Cmaj7

F6

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

Fm7

Bb7

Eb

Gm

you — I want you to want me I  
you — I see you each morn - ing; But

Eb

Gm

Ab 4 fr.

Bb7

Fm7

1. Cmaj7

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 -

2. Cmaj7

Dm7

G7

Cmaj7

Dm7

ist — Go - in' Out Of My Head — o - ver you — out of my

Cmaj7  3  
 head o - ver you Out of my head day and night,  
 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.  
 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

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand plays a simple bass line of quarter notes. The tempo is marked 'Moderate twist' and the dynamic is 'mf'.

Chorus



Dm



The first line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "Last night I took a walk aft- er dark, — A swing-in' place called". The piano part has a dynamic marking of 'mp - mf'.

Bb



The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: "PAL- I- SADES PARK; — To have some fun and see what I — could".

C7



F



The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are: "see, — That's where the girls are. I took a ride on the".


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



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



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


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



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




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



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




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




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





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)



Fmaj7 Gm7 C7 Fmaj7

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

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes chord diagrams for Fmaj7, Gm7, C7, and Fmaj7. The lyrics are: "I don't re - mem - ber what day it was; I".

Gm7 C7 Fmaj7

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

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes chord diagrams for Gm7, C7, and Fmaj7. The lyrics are: "did-n't no - tice what time it was. All I know is that I".

Gm7 C7 Am Bbmaj7 Gm7

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

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes chord diagrams for Gm7, C7, Am, Bbmaj7, and Gm7. The lyrics are: "fell in love with you. And if all my dreams come true, I'll be spend-ing time with".

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!

B♭maj7 A7sus4 A7 B♭maj7

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

Gm A7sus4 A7 B♭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






**System 1:** Piano accompaniment starts with a forte (*f*) dynamic. The vocal line begins with the lyrics "Splish splash, I was tak - in' a bath, — 'Long a - bout - a Sat - ur - day".

**System 2:** The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The vocal line continues with "Bing bang, — I saw the whole gang — Danc - in' on my liv - in' room".



**System 3:** The piano accompaniment continues. The vocal line includes the lyrics "night, rug. (Yeah) A rub dub, just re - lax - in' in the tub. Think - in' ev - 'ry - thing was all".

**System 4:** The piano accompaniment continues. The vocal line includes the lyrics "— Flip flop, they were do - in' the — bop, All the teens — had the danc - in' right, bug. Well, I stepped out the tub, put my feet on the floor, I".


**System 5:** The piano accompaniment continues. The vocal line includes the lyrics "There was — Lol - li - pop — with Peg - gy Sue, — Good".

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 -

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 -



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




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

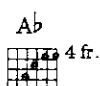
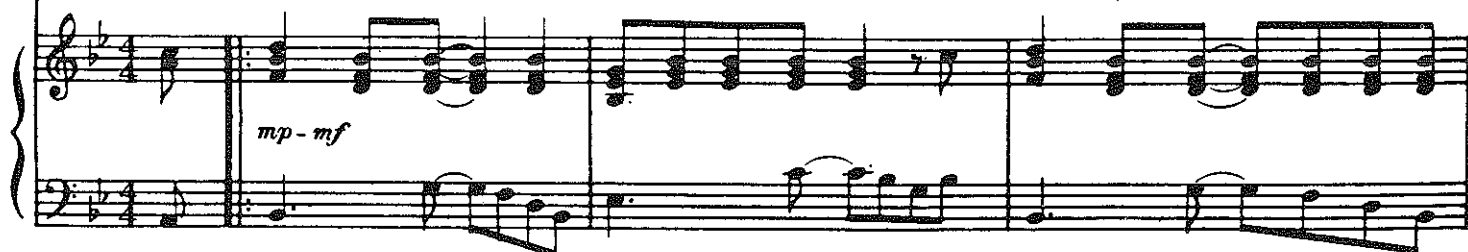
With a beat



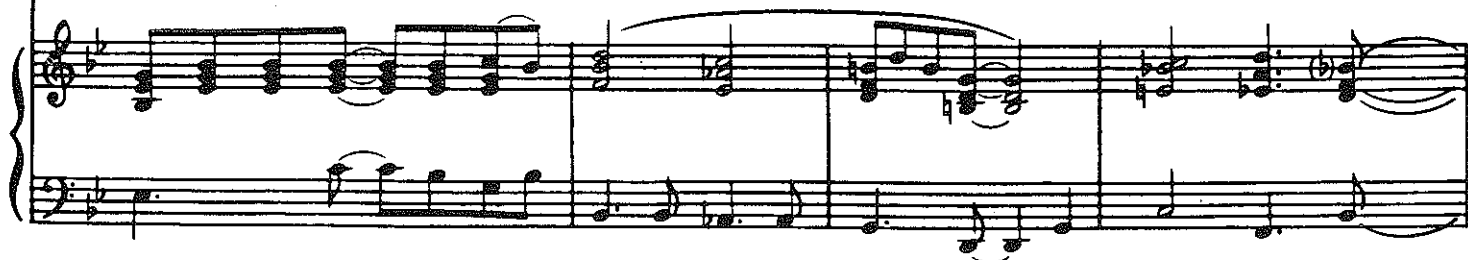
Refrain



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



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



(Tacet)

B $\flat$  E $\flat$

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

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

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

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

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



CHORUS  
(tacet)

Bb



Eb7



Bb



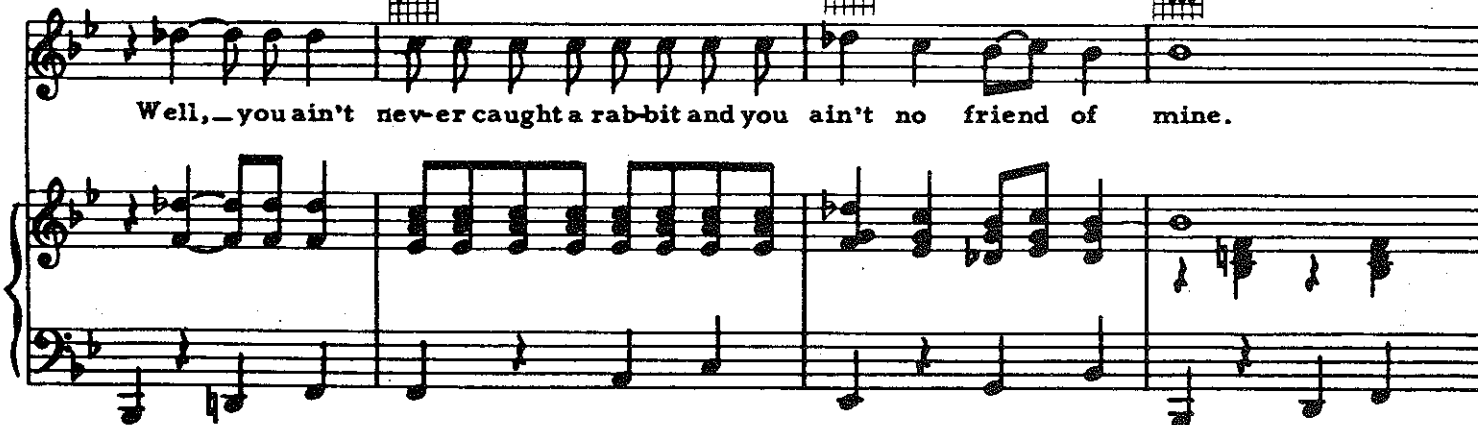
F7



Eb7



Bb



(tacet)

Bb



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



Eb7



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

Bb




F7




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

Eb7






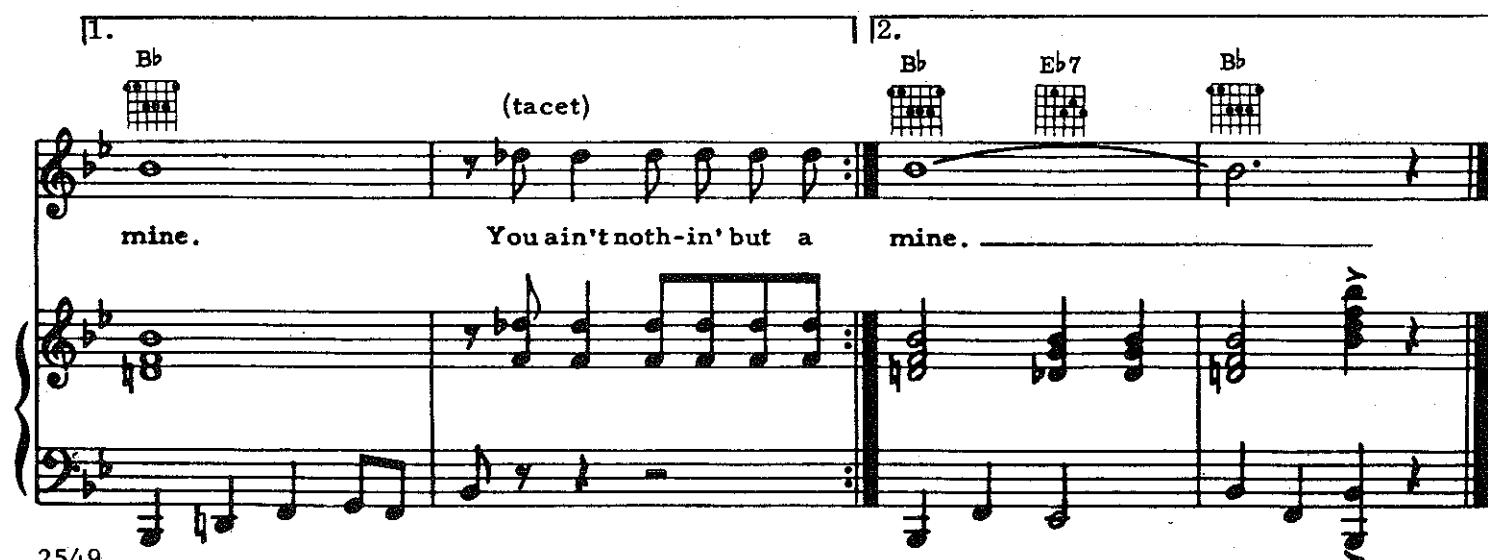

1. Bb



(tacet)

mine. You ain't noth-in' but a mine. —

2. Bb Eb7 Bb

# POETRY IN MOTION

Words and Music by  
PAUL KAUFMAN  
MIKE ANTHONY

With a beat

Piano introduction in G major, 4/4 time. The melody is in the right hand, starting with a quarter note G, followed by eighth notes A-B, C-D, E-F, and a quarter note G. The left hand provides a steady bass line with quarter notes G, B, D, and G.

Voice  
(ad lib.)



When I see my ba - by,

What do I see?

Colla  
Voce

*mp*



Po - et - ry,

PO-ET-RY IN MO-TION.

*a tempo*

Refrain-with a beat



PO-ET-RY IN MO-TION,

Walk-in' by my side;— Her love-ly lo-co-

*mp-mf*



mo-tion

Keeps my eyes

o - pen wide—

PO-ET-RY IN MO-TION,

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.*

*p a tempo*

C G7 C Cdim

G7 Am Dm G7 C

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

On my way to you I find things to say.

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

way. When you're far a - way I write po - ems

too. But when you are near my lips go

dry. When you are near I on - ly

sigh, Oh, dear.

*poco deliberato e marcato*

*più espr.*

*(spoken)*

Chords: Cdim, G7, Am, Dm, G7, C, C7, F, C7, F, Gm7, C7, F

**I've Told Every Little Star**

Irving Berlin

2/4

**F** **C7** **F7sus4** **F** **C7**

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

**F** **C7** **F** **C7** **F**

Why have-n't I told you? I've told

**C7** **F** **C7** **F**

rip-ples in a brook, Made my heart an o-pen book, Why have-n't

**C7** **F** **C**

I told you? Friends ask me: Am

*mp*






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







fess, If I don't, they guess. May - be










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






you told me?

*pp*

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

Chord diagrams: Eb, Bb7, Cm, Ab, Eb, Bb7, Eb.

Lyrics: To know, know, know (him) you is to love, love, love (him) you Just to see (him) you smile. Makes my life worth while. To know, know, know (him) you Is to love, love, love (him) you And I do (I'd I'll be good to (him) you And

Bb7 Cm

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

13 14 15

Ab Eb Bb7

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

16 17 18

Eb Ab Eb Gb7 Db7

do — Why can't (he) see —

19 20 21

Cb7 Bb7 Gb Eb7 Abm 4 ft. Ebm

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

22 23 24







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

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

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

To do.








25  
26  
27  
28  
29  
30  
31  
32  
33  
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

The piano introduction is in E-flat major, 4/4 time. It begins with a melody in the right hand and a bass line in the left hand. The right hand starts with a half note E-flat, followed by a quarter note G-flat, and then a half note B-flat. The left hand starts with a half note E-flat, followed by a quarter note G-flat, and then a half note B-flat. The tempo is marked 'Andante moderato'. The dynamics are marked 'mp' (mezzo-piano) and 'rall.' (rallentando).

The first line of the song is in E-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "They asked me how I knew My true love was true?". The piano accompaniment features a steady eighth-note bass line. The dynamics are marked 'p' (piano) and 'a tempo'.

The second line of the song is in E-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I of course re - plied, 'Some-thing here in - side, Can-not be de -". The piano accompaniment features a steady eighth-note bass line. The dynamics are marked 'poco accel.' (poco accelerando) and 'a tempo'.

2549




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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

17 *a tempo*

18 

Un poco più mosso

19 *mf*  

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

20

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

21 22 23

F#7 B Abm7 Bb7

out my love. Now laugh-ing friends de-

24 25 26

Eb Bb7 Eb

*p* *poco rit.* *p a tempo*

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

27 28 29

Bb7sus4 Bb7 Eb Eb+ Ab 4 fr. Eb dim

*poco accel.*

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

30 31 32

Eb Fm7 Bb7 Eb

*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

Detailed description: This block contains the piano introduction for the song. It is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/style marking is 'Slowly, with feeling'. The first measure is marked 'mf' (mezzo-forte). The introduction consists of several measures of chords and single notes, ending with a half note G4 in the treble and a half note B2 in the bass.

3

G6 D11 G Gmaj7 G6 B9 F#m6

ON - LY YOU \_\_\_\_\_ can make this world seem right. \_\_\_\_\_

4

mp

3

Detailed description: This block contains the first line of the song. It includes a vocal melody line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The tempo/style marking is 'mp' (mezzo-piano). Above the vocal line, there are guitar chord diagrams for G6, D11, G, Gmaj7, G6, B9, and F#m6. The lyrics are 'ON - LY YOU \_\_\_\_\_ can make this world seem right. \_\_\_\_\_'. The piano accompaniment features a triplet of eighth notes in the right hand.

5

B9 Em Em7# Em7 Dm7 G7

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

6

Detailed description: This block contains the second line of the song. It includes a vocal melody line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. Above the vocal line, there are guitar chord diagrams for B9, Em, Em7#, Em7, Dm7, and G7. The lyrics are 'ON - LY YOU \_\_\_\_\_ can make the dark - ness bright. \_\_\_\_\_'. The piano accompaniment continues with chords and single notes.

ON - LY YOU and you a - lone can

thrill me like you do and fill my heart with

love for ON - LY YOU. ON - LY YOU

can make this change in me, for it's

Chord diagrams shown: C6, D7, B7, Em, B7, Em7, A7, Am7, D7, G6, D11, G, Gmaj7, G6, B9, F#m6, B9.

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.



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



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



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

1.



YOU. ON - LY YOU.

3

3

Recorded by THE MONOTONES on ARGO Records

## BOOK OF LOVE

Words and Music by  
WARREN DAVIS  
GEORGE MALONE  
CHARLES PATRICK

Brightly

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with chords and melodic lines. The vocal part is a single staff with lyrics. The tempo/style is 'Brightly'. The key signature has one flat (Bb). The score is divided into four systems, each with piano accompaniment and vocal melody. Chords are indicated by letters (F, Dm, Gm7, C7) and fingerings are shown with numbers 1-5. Dynamics include *mf* and *mp - mf*. The lyrics are: 'Tell me, tell me, tell me, Oh, who wrote the BOOK OF LOVE? I've got to know the an-swer, Was it some-one from a - bove? I won-der, won-der who, who, Who wrote the BOOK OF LOVE? I love you, dar-ling, Ba-by, you know I do, But I've got to see this'.

*mf*

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

*mp - mf*

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

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

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

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

who, Who wrote the BOOK OF LOVE ———

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

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

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

**Chord Diagrams:**

- Dm**: D minor triad (D, F, A) on strings 1-2-3.
- Gm7**: G minor 7th chord (G, Bb, D, F) on strings 2-3-4-5.
- C7**: C dominant 7th chord (C, E, G, Bb) on strings 2-3-4-5.
- F**: F major triad (F, A, C) on strings 1-2-3.
- Bb**: Bb major triad (Bb, D, F) on strings 1-2-3.

This musical score is for the song "Who Wrote the Book of Love". It is written for voice and piano. The key signature has one flat (Bb), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chords are indicated by letters (Dm, Gm7, C7, F, Bb) and small diagrams showing fingerings on a guitar fretboard. The lyrics are: "break up, But you give her just one more chance. Oh, I won-der, won-der who, who, Who wrote the BOOK OF LOVE? Ba-by, ba-by, ba-by, I love you, yes, I do; Well, it says so in this BOOK OF LOVE, Ours is the one that's true. I won-der, won-der who, who, Who wrote the BOOK OF LOVE? LOVE?". The score includes a first ending (1. F) and a second ending (2. F) for the final phrase.

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

## 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

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

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. -

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

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2549

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**E<sub>b</sub>** **B<sub>b</sub>7**

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

**1. E<sub>b</sub>** **2. E<sub>b</sub>** (Tacet)

me. Oh, I me. Ba - by, don't you know I

**B<sub>b</sub>7** **E<sub>b</sub>**

love you so? Can't you feel it when we touch?

**B<sub>b</sub>7** (Tacet)

I will nev - er nev - er let you go. — I love you, oh, so

**E<sub>b</sub>**

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

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



Bb

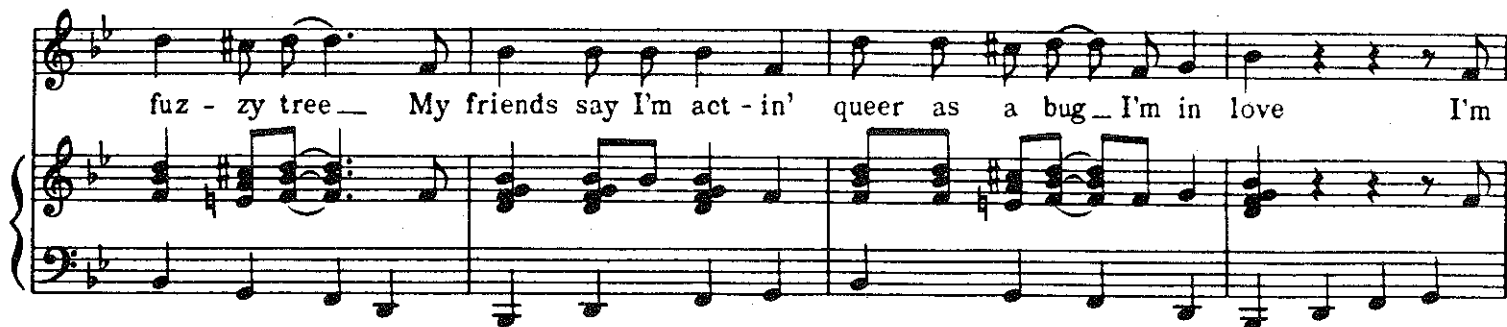


A - well - a, bless my soul, - What's wrong with me? - I'm itch - ing like a man - on a

mf



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



Eb7

F7

Bb

Eb7

Bb

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



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

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

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

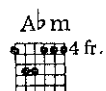
# I'M ON THE OUTSIDE

(Looking In)

Words and Music by  
TEDDY RANDAZZO  
BOBBY WEINSTEIN

Slowly

Chorus



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

*mp*

*Eb* *Gm7* *C7-9*

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

*Fm7* *Bb9* *Bb7* *Fm7* *Bb7*

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

*Fm7* *Bb7* *Ebmaj7* *Edim* *Bb7* *Abm* *Tacet*

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





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

*mf*

Fm7 Bb7 Eb G7  
 with tears in your eyes. I thought you'd take me —  
 Cm F F7-9 Bb7 Abm 4 fr. Tacet  
 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 bul-dog  
 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

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

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

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

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

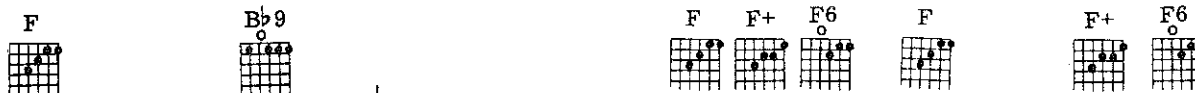
go Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go!  
 fade

Recorded by LAVERN BAKER on ATLANTIC Records

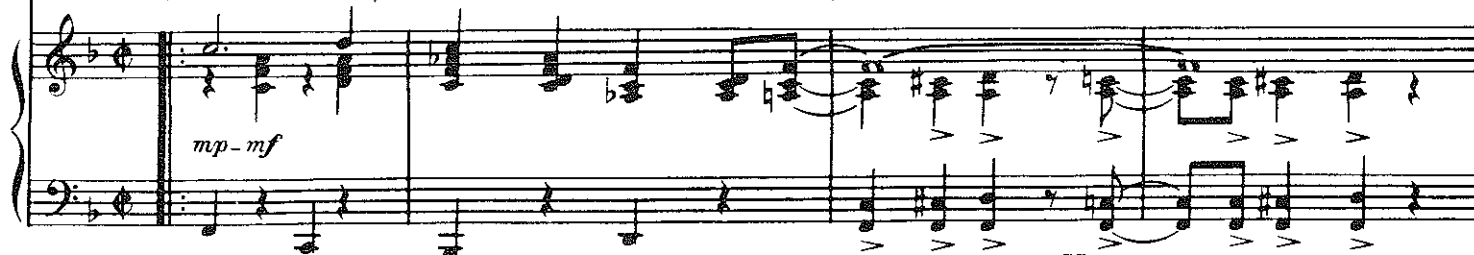
## TWEEDLEE DEE

Words and Music by  
WINIFRED SCOTT

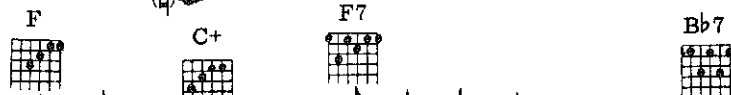
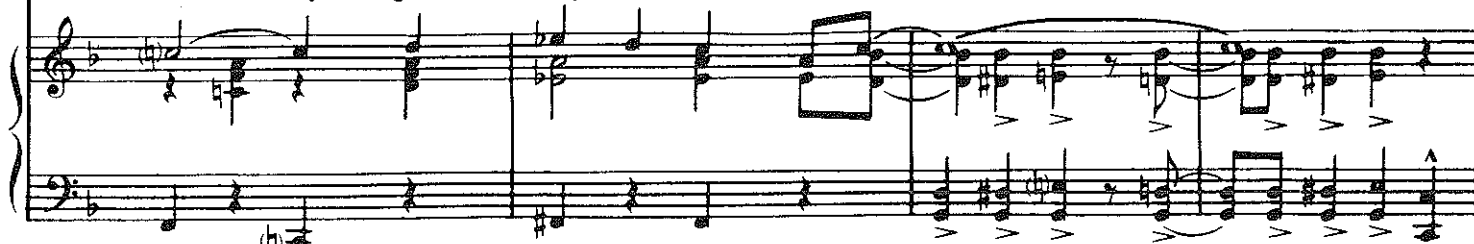
With a solid rock



1. TWEED - LEE, TWEED - LEE, TWEED - LEE DEE, \_\_\_\_\_  
 2. TWEED - LEE, TWEED - LEE, TWEED - LEE DOT, \_\_\_\_\_



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



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,












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

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

*mp-mf*

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

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






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 as 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. F F+ F6 F F+ F6 2. F F+ F6 F F+ F6

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

Recorded by BOBBY VINTON on EPIC Records

## ROSES ARE RED

(My Love)

By  
AL BYRON  
PAUL EVANS

Moderately

*mf*

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

*mf*

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

Vi - 'lets are blue, \_\_\_\_\_ Sug - ar is

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

you. \_\_\_\_\_ you. \_\_\_\_\_

To Next Strain

*molto rit.* *p*

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

*mp*

*F* *G7* *1C* *2C* *3 C F C G7 C*

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

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

blue, Sug - ar is sweet, my love Good

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

*D.S. al Fine* %

*mp*

Recorded by THURSTON HARRIS on ALADDIN Records

# LITTLE BITTY PRETTY ONE

Words and Music by  
ROBERT BYRD

Moderate Rock

F

(one voice)

mm

mf

(two voices)

mm

mm

mm

mm

♩ (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 the musical score. It consists of a vocal line at the top and a piano accompaniment below. The vocal line has three endings: '1. 2.' and '3.'. The piano accompaniment features a steady bass line and chords in the right hand.

Bm Bm

The second system of the musical score. It continues the vocal and piano parts. The piano part has 'Bm' (B minor) chord markings above the right-hand staff in two measures.

Bm Bm

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

The third system of the musical score. It includes spoken lyrics: 'Spoken: Come on every-body Let's put our hands together and'. The piano accompaniment continues with 'Bm' chord markings.

4. D. S. and fade

sing along.

The fourth system of the musical score. It features a '4.' ending for the vocal line and a 'D. S. and fade' instruction. The piano accompaniment concludes the piece. The lyrics 'sing along.' are written below the piano part.

Recorded by GENE McDANIELS on LIBERTY Records

## A HUNDRED POUNDS OF CLAY

Words and Music by  
BOB ELGIN  
LUTHER DIXON  
KAY ROGERS

Moderato

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked 'Moderato'. The first system of piano music is marked with a forte 'f' dynamic. The second system is marked with a mezzo-forte 'mf' dynamic. The vocal parts are written on a single staff with a treble clef. There are two vocal lines: a first line and a second line. The lyrics are written below the vocal staff. The score includes guitar chord diagrams for Bb, Gm, and Cm7. The lyrics are as follows:

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

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

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*






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





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






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






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, \_\_\_\_\_

*Fine*

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.

*D. C. al Fine*

G7 C G

G7 C G

D7 C

G G G C

G G7 C

Recorded by FRANKIE LYMON &amp; THE TEENAGERS on GEE Records

## I WANT YOU TO BE MY GIRL

By  
MORRIS LEVY

With a solid rock

*mf*

Refrain

Bb6 F C9

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

*mp - mf*

F Bb6 F Bb7

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

F6 Bb6 F6

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

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 F Gm7 C7 F

1. WANT YOU TO BE MY GIRL. — Oh, — GIRL. — 2. F

*mf* *L.H.*

Recorded by BROOK BENTON on MERCURY Records

## ENDLESSLY

Words and Music by  
CLYDE OTIS  
BROOK BENTON

Brightly

*f* Very sustained

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

deep - er than the deep - est sea,

That's how I will love you

dar - ling

END - LESS - LY

*mf*

Bb F Bb F Bb Bdim F Dm F Bb F

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

wild oak tree. That's how I will

hold you dar - ling END-LESS-LY.

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

king - dom you are my crown.

Chords: F, Bb, F, Bb, F, Bdim, F, Dm, F, Bb, F, Bb, F, Gm, C7, C+, F.

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

these arms to surround. Faithful as a morning

sun-rise and sacred as a love can be,

That's how I will love you

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

The musical score is written for piano and voice. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody is written in a single staff with lyrics underneath. Chord diagrams are provided for the piano accompaniment at various points in the song.

**Chord Diagrams:**

- Gmaj7 (000)
- G (000)
- Am7 (0)
- Bm
- Gmaj7 (000)
- Am7 (0)
- D9
- Bm
- Am7 (0)
- Bm7
- Am7 (0)
- Bm
- Am7 (0)
- Bm7
- Am7 (0)
- G (000)
- Am7 (0)
- D9

**Lyrics:**

Lov-ing you so I was to blind to see You let-ting me go,  
now that you've set me free, 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, 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-

2549

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

# SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT

Moderately

By  
BOB HILLIARD  
LEE POCKRISS

**F** **Bb** **F**

*mf*

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

**C7** **Bb** **F**

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

**C7** **F** **F** **Dm**

this is what the sev-engirls 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-engirls said:

**Gm7** **C7** **F** **Dm** **Gm7** **C7** **Bb** **F**

hands on the wheel: Keep your snoop-y eyes on the road a - head. We're hav-in' fun

**Bb** **F** **Bb** **F** **C7** **1.2.** **3.**

**F** **F** **F** **F** **F** **F** **F**

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

*mf*

*mp*

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

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

cou-ple they made. Put <sup>his</sup><sub>her</sub> arms a-round your waist, held you tight, Kiss-es I could al-most

*Gm* *C7* *F* *Dm* *Gm* *C7* *F* *Dm*

Gm C7<sup>o</sup> F Dm Gm C7<sup>o</sup>

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

F Dm Gm C7<sup>o</sup> F C7<sup>o</sup> F Dm Gm C7<sup>o</sup>

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

F D7 Gm C7<sup>o</sup> F D7 G Em Am D7

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

G Em Am D7 G Em

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

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

Ah, \_\_\_\_\_

*Fade out repeat ad lib.*

**For Repeat** Am D7 **Fine** Am D7 G

## WE BELONG TOGETHER

Words and Music by  
ROBERT CARR  
JOHNNY MITCHELL  
SAM WEISS

*Slowly* *mp*

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

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

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

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

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

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

ty.

*D. S. al* *Coda*

*Coda*

# BLUE MONDAY

By

DAVE BARTHOLOMEW  
ANTOINE DOMINO

Rock Tempo

Piano introduction featuring a driving rock tempo. The right hand plays a series of eighth-note triplets, while the left hand plays a steady eighth-note bass line. The piece is in 4/4 time and begins with a forte (f) dynamic.

VOICE

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

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

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








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






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





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





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




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








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

1.






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

2.









rest,— 'Cause Mon - day is next. —



## GOOD TIMIN'

Words and Music by  
CLINT BALLARD, Jr.  
FRED TOBIAS

Moderato 

Am 

C 

G7 

*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,

C 

Am 

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

Dm7 

G7 

C 

C 

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

E+ 

Am 

C 

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

Fm 

C 

G9 

G7 

1. 2. C 

3. C 

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

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 —

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, marked 'MODERATO' and 'mp'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo then changes to 'poco rit' (ritardando). The vocal melody enters with the lyrics 'Do you re - call a year a - go to - night?'. Above the vocal staff, guitar chords are indicated: E-flat, C7, A-flat 6, B-flat 7, E-flat, and A-flat 6. The piano accompaniment continues with a steady rhythm, marked 'p a tempo'. The second line of the score continues the vocal melody with the lyrics '— We stood and watched the gold - en sun de - scend - ing —'. Above this line, guitar chords are indicated: E-flat, C7, A-flat 6, B-flat 7, and E-flat. The piano accompaniment provides harmonic support throughout.

2549

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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,

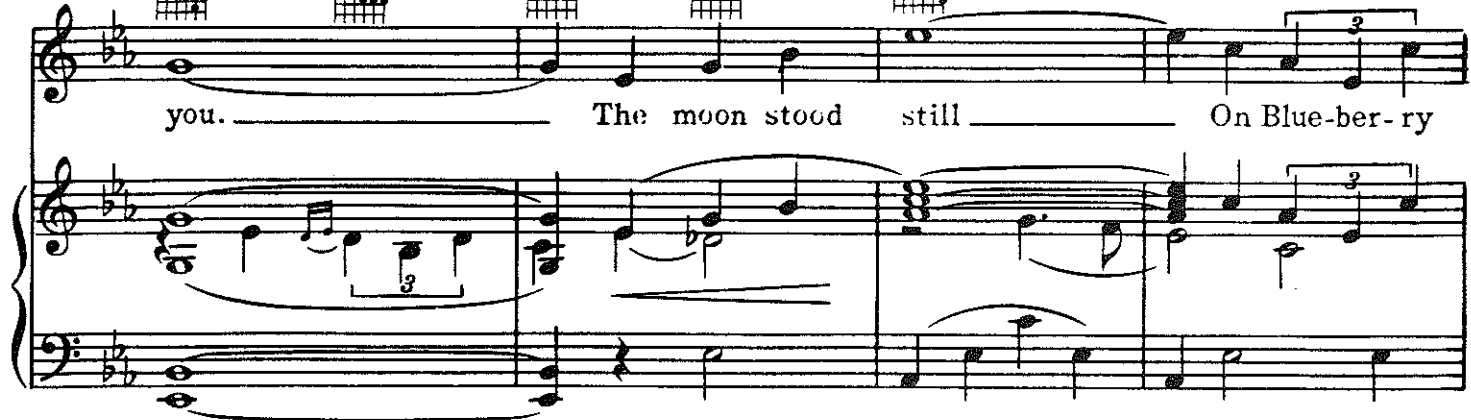
*a tempo* *p-mf*



Bb7

- On Blue - ber - ry Hill When I found














you. \_\_\_\_\_ The moon stood still \_\_\_\_\_ On Blue-ber-ry




Hill, \_\_\_\_\_ And lingered un - til \_\_\_\_\_ my dreams came









true. \_\_\_\_\_ The wind in the wil - low played \_\_\_\_\_

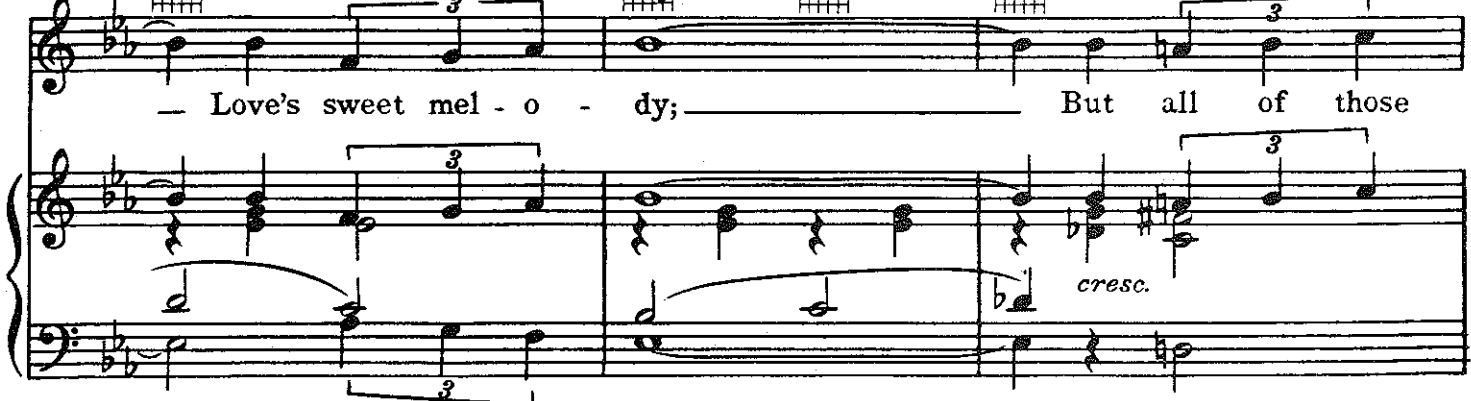
*mp*



— 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. \_\_\_\_\_

*p* *mf* *mp*

Recorded by BO DIDDLEY on CHECKER Records

## BO DIDDLEY

Words and Music by  
E. McDANIELS

Brightly (a la Calypso)

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

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

If that pri-vate eye can't see,

He bet-ter not take that ring from me.

G  
000

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.

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  
000

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

G6  
0000

G  
000

mp

G6  
0000

G  
000

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

G6  
0000

G  
000

G6  
0000

Up to your house and gone a-gain.

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

G  
000

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 trou - bles 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**

Chord diagrams: 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**

Chord diagrams: C, F, C

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

*a tempo*  
*mf*

Chord diagrams: F, C, G7

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

Chord diagrams: 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

Refrain

Eb

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

(Opt. Bass) (simile)

Ab7

Eb

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

(Opt.)

Bb7

Ab7

Bb7

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

Ab7

Bb7

Eb

And BA-BY, You've Got What It Takes—

**E<sub>b</sub>**



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

(Opt.) (b) (simile)


**A<sub>b</sub>7**




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

(Opt.) (b)


**B<sub>b</sub>7**



**A<sub>b</sub>7**




**B<sub>b</sub>7**




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


**A<sub>b</sub>7**



**B<sub>b</sub>7**



**E<sub>b</sub>**



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

**A<sub>b</sub>7**



**E<sub>b</sub>**



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.) (b)

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



### 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*

Piano accompaniment for the first verse, marked mezzo-forte (mf). The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

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

Piano accompaniment for the second verse, continuing the rhythmic pattern from the first verse. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a steady bass line.

C7<sup>°</sup> Gm7 C7<sup>°</sup> 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 Fdim

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

*mf*

*Verse*

*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;

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

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 -

mf

G Dm6 E7+5 E7 A7

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.

Recorded by *FATS DOMINO* on *IMPERIAL* Records  
**AIN'T THAT A SHAME!**

Words and Music by  
**ANTOINE DOMINO**  
**DAVE BARTHOLOMEW**

Moderately

*mf*

G G6 G G6

1. You made me cry when you said good -  
 2. (You) broke my heart when you said we'll

*mf*

G C7 C9 C7 G

bye part} Ain't That A Shame! My tears fell like rain

C7 C9 C7 C9 D7

Ain't That A Shame! You're the one to blame.

Oh well good - bye al - though I'll

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

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

blame. 2. You blame.

**Chords:** G, G6, C7, C9, Am7, D7, G6

**Chord Diagrams:**

- G:
- G6:
- C7:
- C9:
- Am7:
- D7:
- G6 (second):

Recorded by **LITTLE RICHARD** on **SPECIALTY** Records

# TUTTI FRUTTI

Words and Music by

R. PENNIMAN

D. LaBOSTRIE

**Bright rock tempo**

**Chorus**

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

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

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

**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!

1. 2.

G7 C7 G C7

G C7

C7 G

D7 C7 G Am7 G Am7 G

G Am7 G

Recorded by BUDDY KNOX on ROULETTE Records

## PARTY DOLL

Words and Music by  
JAMES BOWEN  
BUDDY KNOX

Moderato, with a beat



## Verse

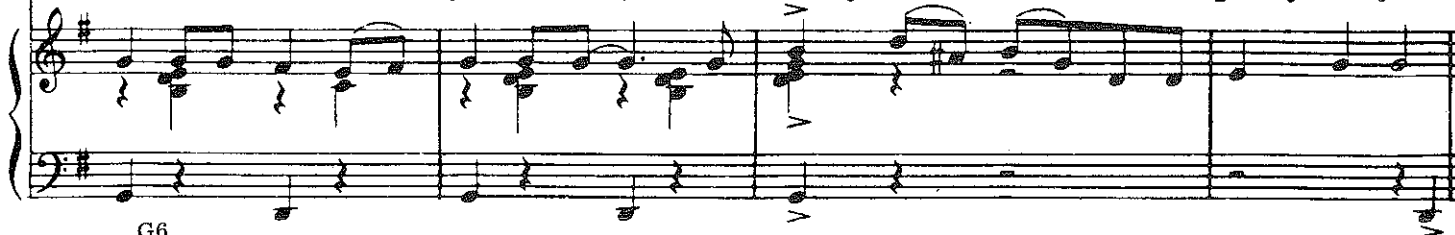


1. All I want is a PAR-TY DOLL, To come a-long with me, when I'm feel-in' wild; To  
2. I saw a gal walk-in' down the street, The kind of a gal I would love to meet; She



(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.



## § Refrain

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



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

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

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

*D.S. al Fine* % *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 musical score is written for voice and piano. It begins with a piano introduction in G major, marked *mf*. The tempo/style is 'Moderately Bright'. The key signature has one sharp (F#).

**Chorus:**

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

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

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

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

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

G7  
A - round and a - round and a up and down we

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

G7  
so a - gain Let's twist a - gain\_ like we did last

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

D7  
year. Let's year.

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

# PRETTY BLUE EYES

Words and Music by  
TEDDY RANDAZZO  
BOBBY WEINSTEIN

Medium tempo

The musical score is written for voice and piano. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Medium tempo'. The score includes guitar chord diagrams for the following chords: F, Dm, A7, Bb, and C7. The lyrics are: 'Thought I was in love be-fore — Then you moved in next door — PRET-TY BLUE EYES, PRET-TY BLUE EYES. All the guys in the neigh - bor - hood — keep say-in' that you sure look good — with your blue eyes,'.

Chord diagrams shown above the staff:

- F: F major (F, A, C)
- Dm: D minor (D, F, A)
- A7: A dominant 7th (A, C#, E, G)
- Bb: Bb major (Bb, D, F)
- C7: C dominant 7th (C, Eb, G, Bb)







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









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







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







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

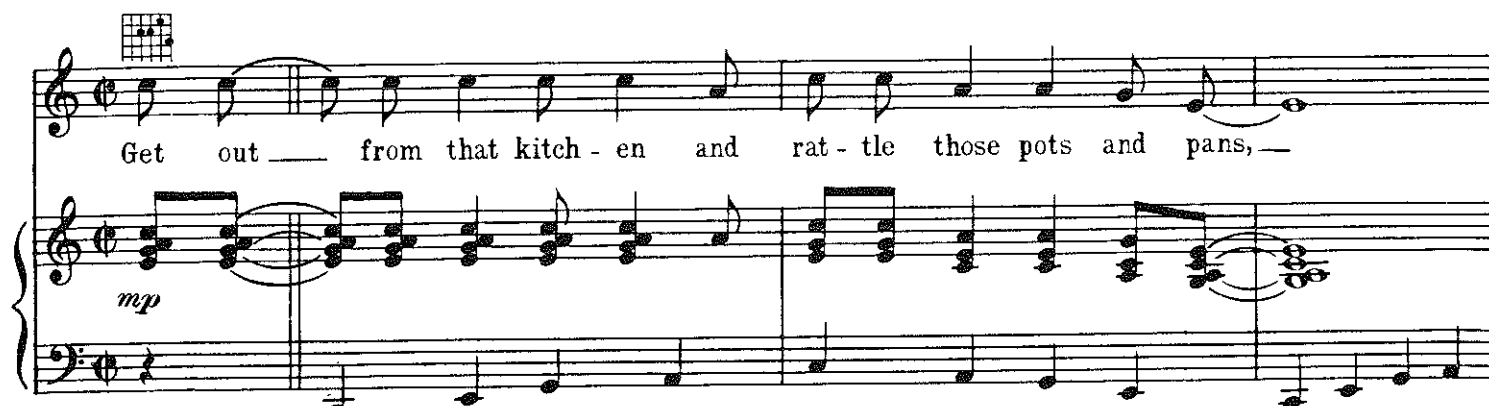
Recorded by BILL HALEY &amp; HIS COMETS on DECCA Records

## SHAKE, RATTLE AND ROLL

Words and Music by  
CHARLES CALHOUNModerately (*bright bounce*)

1st Verse

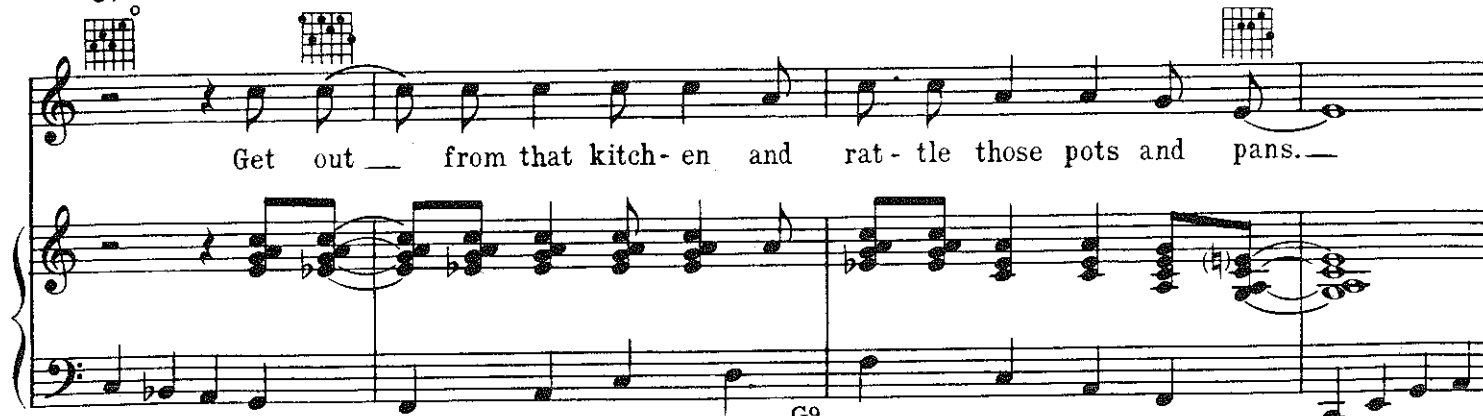
C6



C7

F9

C6



Cdim

Dm7

G9

C6



## Chorus

Chorus

C6

SHAKE RAT-TLE AND ROLL, \_ SHAKE RAT-TLE AND ROLL, \_

mp - mf

F9

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

C6

Cdim

Dm7

G7

1. C6

Segue to 2nd Verse

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

(opt.)

2. C6

Segue to 3rd Verse

C6

Fine

soul.

(opt.)

soul.

## 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—

C6 Cdim Dm7 G7 C6

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

*D.S. al Fine* %

## MAYBE

Words and Music by  
RICHARD BARRETT

Moderately slow, with a beat

Repeat as required under monologue.

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, mmnh! 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 ...

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-





me, \_\_\_\_\_ and ba-by, May-be if I cried ev-'ry day-  
stand. \_\_\_\_\_ May-be, May-be, if I just kissed your sweet lips.






you'd come back. You'd come back to stay, \_\_\_\_\_ } May-be, — May-be, May-be,  
you'd be at my \_\_\_\_\_ com-mand, \_\_\_\_\_ }








May-be, — May-be, — May-be, May-be, May-be, —








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)

*mf*

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

*mf-f*

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 think-ing of. —

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

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

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

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

**Chords:** C, G7, Em7, A7, Dm7, G7, Am7, D9, Dm7, F#dim, Em7, A7, D7-5, G7, Em7, Eb7, Dm7, G7, F, Ab7, C, Gm7, C9, Fmaj7, F6.

**Dynamics:** mf, mp.

**Lyrics:**  
I can on - ly give you love that lasts for -  
on - ly give you coun - try walks in  
ev - er. Spring-time. and the prom - ise to be near each time you call; And the  
and a hand to hold when leaves be - gin to fall; And a  
on - ly heart I own, love whose burn - ing light for you and you a - lone, That's all, that's all. I can  
will warm the win - ter night, That's all, that's all. I can  
all, that's all. There are those, I am sure, who have told you they would

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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.

## HEARTS OF STONE

Words by  
EDDY RAYMusic by  
RUDOLPH JACKSON*Moderato (with after-beat, hand-clapping accompaniment)*

The musical score is written for voice and piano. The tempo is *Moderato* with a hand-clapping accompaniment. The key signature has one flat (Bb). The score includes guitar chord diagrams for various chords: C7, F, C, G7, G7+5, C, C7, F, Dm7, G7, C, C#dim, G7, G7-5, G7, G7+5, C, C7, F, Dm7, G7, and C.

*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,

F Dm7 G7 C C#dim G7 G7-5  
 please, — please, please, please break — And all of your love —

G7 G7+5 C C7 Fmaj7 Fm#7  
 — is there to take. But they'll say, no, no, no, no, No, no, no, no,

C Am D7 Am7 D7 G7  
 no, no, no, no, No, Ev-ry-bod-y knows, I thought you knew —

Dm7 G7 1. C C7 2. C  
 — hearts made of stone. Hearts made of stone.

Recorded by *LITTLE RICHARD* on *SPECIALTY Records*

# LONG TALL SALLY

Words and Music by  
ENOTRIS JOHNSON  
RICHARD PENNIMAN  
ROBERT BLACKWELL**Bright Rock Tempo**

**Piano**

*f*

**Voice**

**F**

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 a Long Tall Sal - ly, He

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,

**Bb9**

**F**

**C7**

yes \_\_\_\_\_ ba - by woo \_\_\_\_\_ ba - by,  
 yes \_\_\_\_\_ ba - by woo \_\_\_\_\_ ba - by,  
 yes \_\_\_\_\_ ba - by woo \_\_\_\_\_ ba - by,

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Bb9 F

1. 2. 3. (Last time)

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

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 &amp; HIS COMETS on DECCA Records

## SEE YOU LATER, ALLIGATOR

Words and Music by  
ROBERT GUIDRY

Medium shuffle



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,



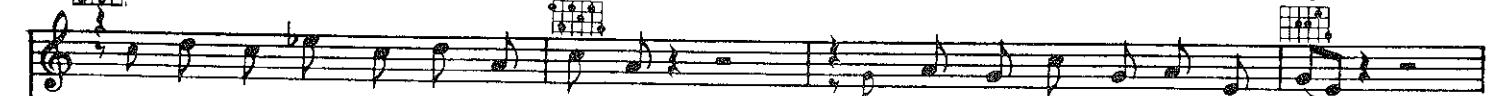
C7



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



(Tacet)

Back to Verse

4.

C



Db6



C6



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 &amp; 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

Eb maj7

Bbm7

Cm7

F7

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

Gmaj7

Ab maj7

Gm7

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

Ab maj7

Gm7

Ab maj7

Gm7

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

1. Fm7 2.

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

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

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

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

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

Chords: Cm, Fm7, Abmaj7, Gm7, Bb7, Ab6, Fm7, Bb7, Gm7, Abmaj7, Cm, Fm7, Bb7, Eb

Recorded by FATS DOMINO on IMPERIAL Records

## BO WEEVIL

By  
ANTOINE DOMINO  
DAVE BARTHOLOMEW

Moderate beat

*f*

*mf*

B $\flat$

F7

F9

B $\flat$

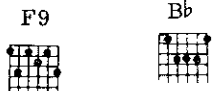
F7

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

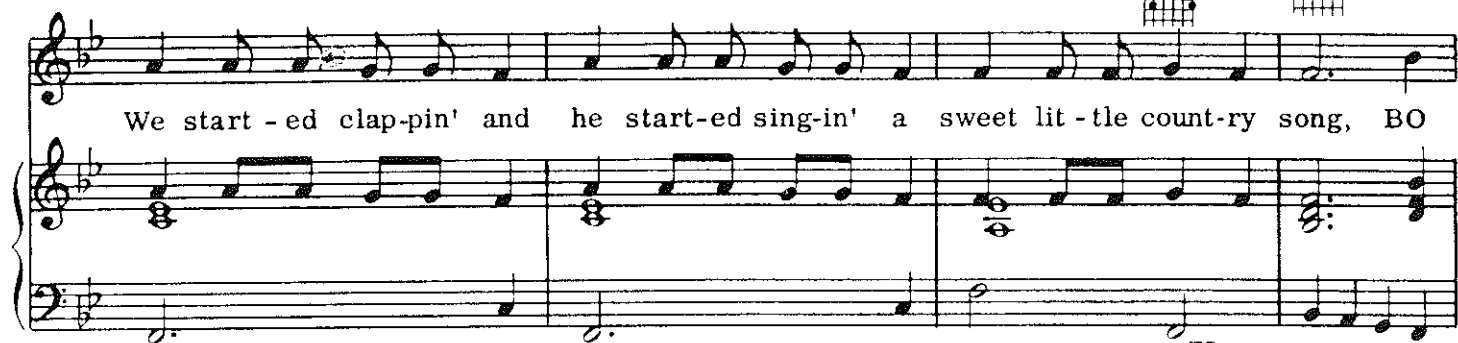
Guit-ar plink-ing and we start-ed sing-ing 'til the break of dawn. A-bout

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


F9      Bb



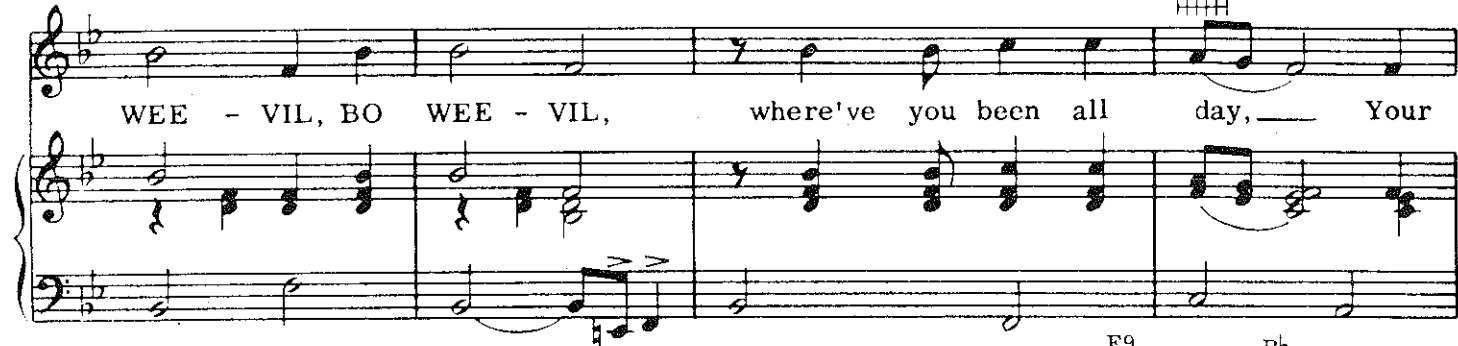
We start - ed clap-pin' and he start-ed sing-in' a sweet lit - tle count-ry song, BO




F7



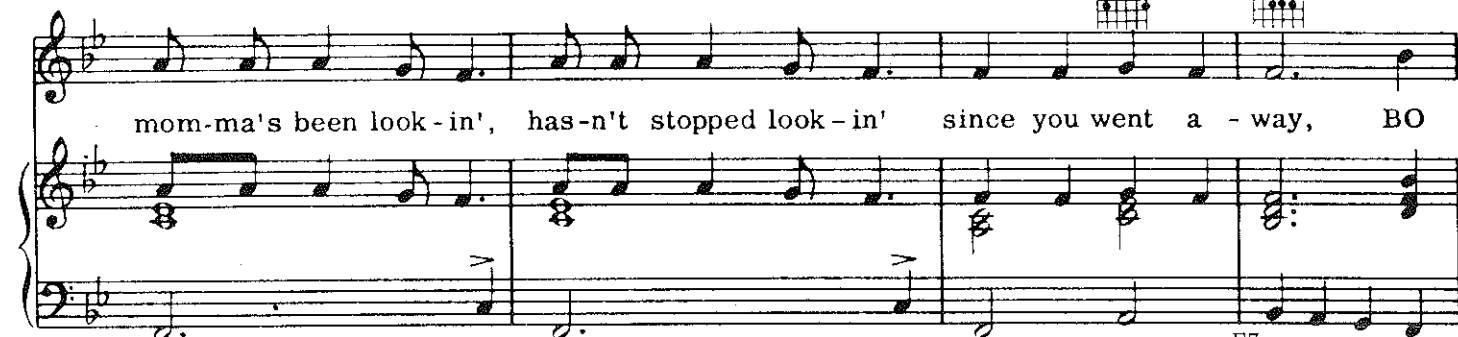
WEE - VIL, BO WEE - VIL, where've you been all day, — Your




F9      Bb



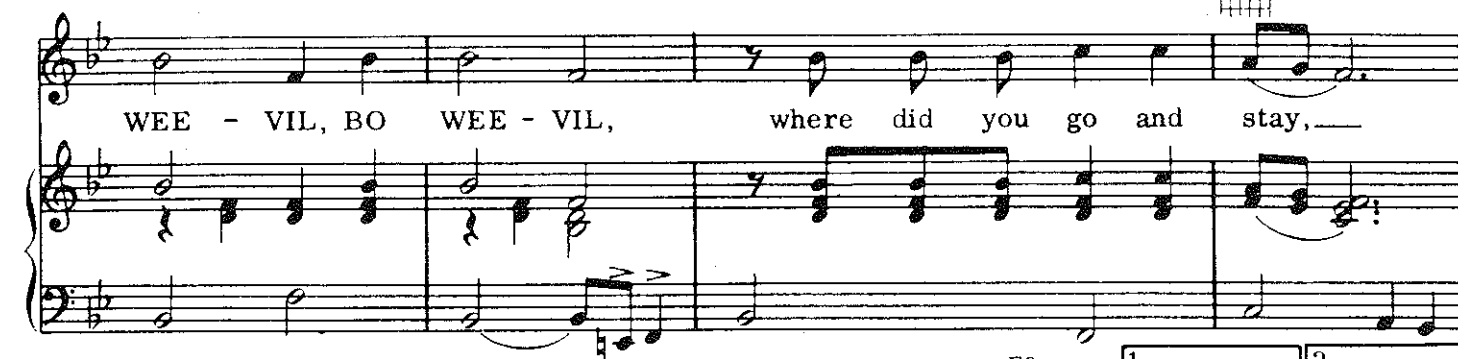
mom-ma's been look-in', has-n't stopped look-in' since you went a - way, BO



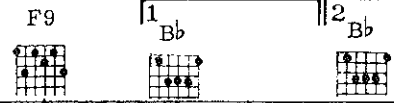
F7



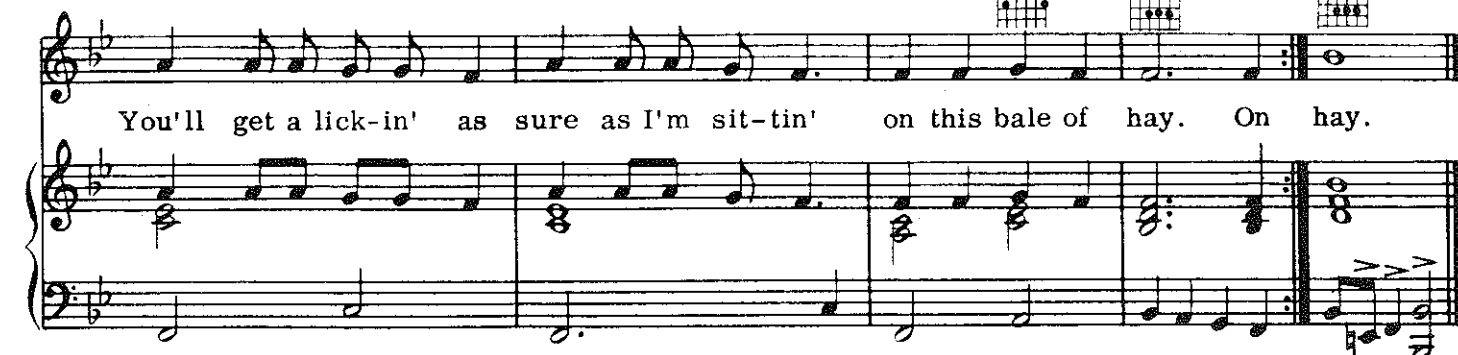
WEE - VIL, BO WEE - VIL, where did you go and stay, —



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

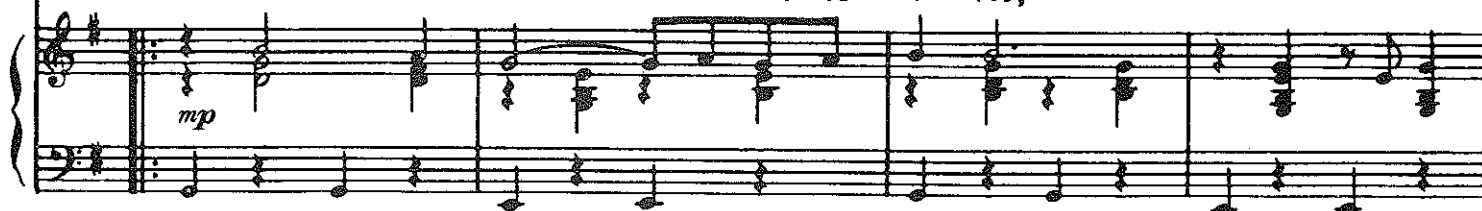
Moderately



## VERSE



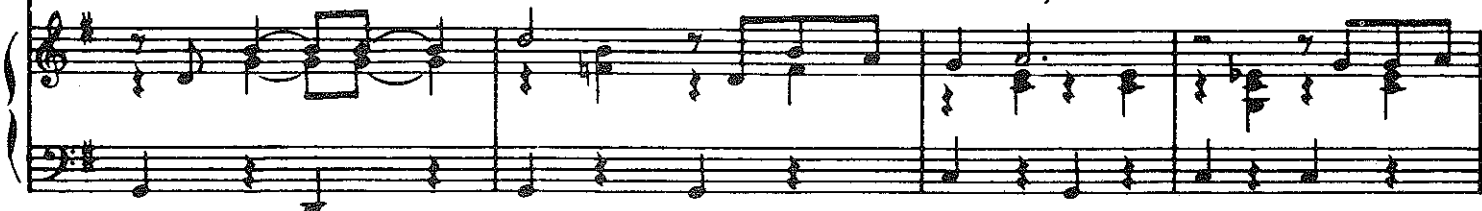
Fare - thee well — I know you're leav - ing,  
He us - es all — the great quo - ta - tions,  
And when the fin - al act is o - ver,









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








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,




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











He — don't love you like I — love you, If he —




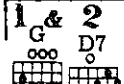



did he would-n't break your heart, He — don't

love you — like — I — love you, He's — try —

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

You're A THOU-SAND MILES A-WAY, But—

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

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

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

*mf*      *mp-mf*

Gm7      C7      F      Dm7      Gm7      C7      F      Dm7

Gm7      C7      F      Dm7      Gm7      C7      F      Dm7

Gm7      C7      F      Dm7      Gm7      C7      F      Dm7

Gm7      C7      F      Dm7      Gm7      C7      F      Dm7

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**

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 3 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

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

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

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.

Bb A7 Ab7 G7

Dm7 G7 Dm7 G7 C7 F

A7 Bb F6 C7-9 F6 Dm7

mf

mp

f

# LOVE IS ALL WE NEED

By  
BEN RALEIGH  
DON WOLF

Introduction (*Moderately Slow with a beat*)

The musical score is written for voice and piano. It begins with an introduction marked 'Moderately Slow with a beat'. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal melody is written in the treble clef. Chords are indicated above the staff, and some are accompanied by guitar chord diagrams. 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'.

Chords shown above the staff:

- Introduction: C, Em, Dm7, G7, C, Em, Dm7, G7
- Verse 1: C, Am, Dm7, G7, C, Em
- Verse 2: Dm7, G7, C, Am, Dm7, G7
- Verse 3: C, Em, Dm7, G7, Gm7, C7
- Verse 4: F, Gm7, C7, F, Am7, D7

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 &amp; LIBERTY Records

## COME SOFTLY TO ME

By  
GARY TROXEL  
GRETCHEN CHRISTOPHER  
BARBARA ELLIS

Moderately, with a beat




*Start fading out - - - - - Fine*

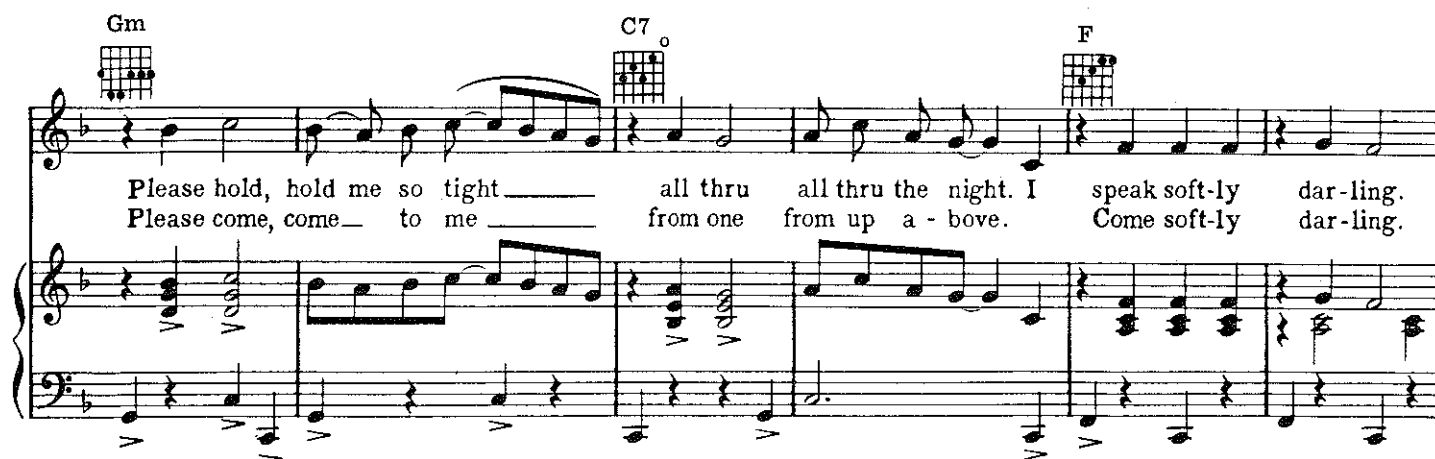
Verse

Chorus 





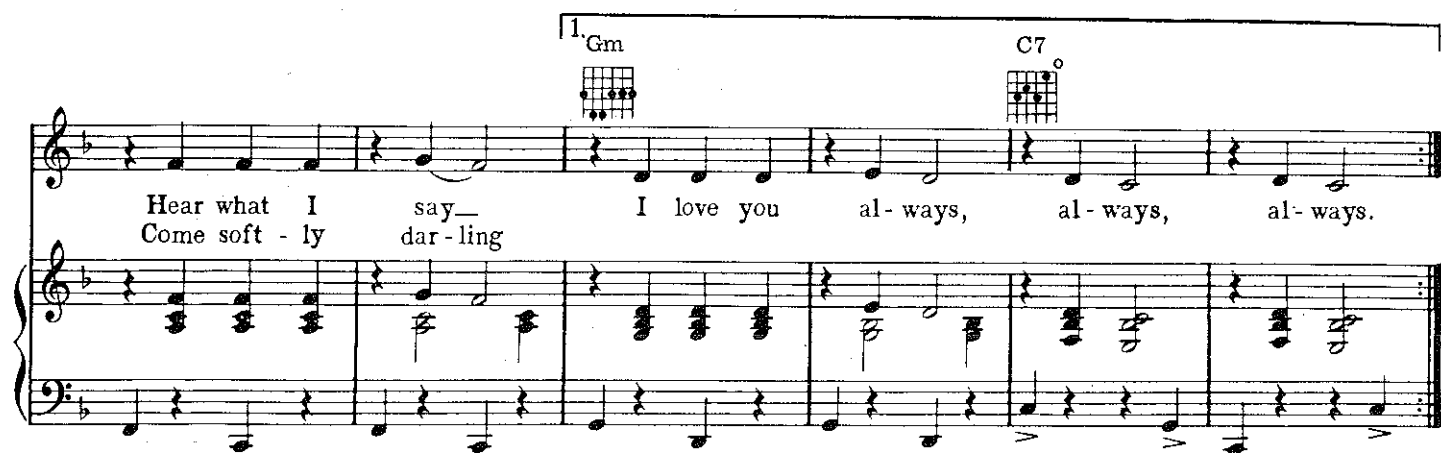
I want, want you to know \_\_\_\_\_ I love, I love you so \_\_\_\_\_  
I've wait-ed, wait-ed so long \_\_\_\_\_ For your kiss-es and your love \_\_\_\_\_





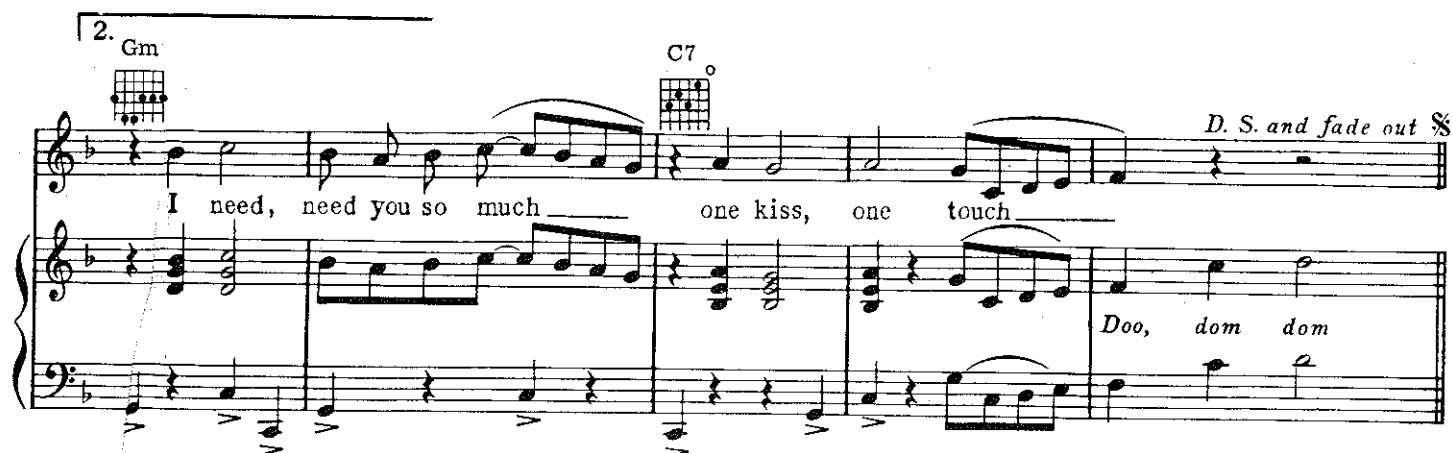
Please hold, hold me so tight \_\_\_\_\_ all thru all thru the night. I speak soft-ly dar-ling.  
Please come, come to me \_\_\_\_\_ from one from up a - bove. Come soft-ly dar-ling.

1.  




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

2.  



I need, need you so much \_\_\_\_\_ one kiss, one touch \_\_\_\_\_  
Doo, dom dom

*D. S. and fade out* 

Recorded by PATIENCE &amp; PRUDENCE on LIBERTY Records

# GONNA GET ALONG WITHOUT YA NOW

By  
MILTON KELLEMM

Moderately, with a beat

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderately, with a beat'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody enters in the second system with the lyrics 'Got a - long with-out — ya be - fore I met — ya, gon-na get a - long with-out ya now. — Gon-na'. The score includes guitar chord diagrams for F, Am, Gm7, C7, and F. The piano accompaniment includes dynamic markings such as *f*, *mp*, and *mf*. The vocal melody is written in a single staff with lyrics underneath. The piano part continues with a bridge and a final chorus. The score includes guitar chord diagrams for Am, Gm7, C7, F, Fmaj7, Dm, Gm7, and C9. The piano accompaniment includes dynamic markings such as *mf* and *f*. The vocal melody includes two endings: '1. You' and '2. I'. The piano part concludes with a final chord of Fmaj7.

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

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

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

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

Coda F Am Gm7 C7 F  
 boom, Boom - boom, Gon-na get a - long with - out ya now. Boom -

Repeat and fade



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

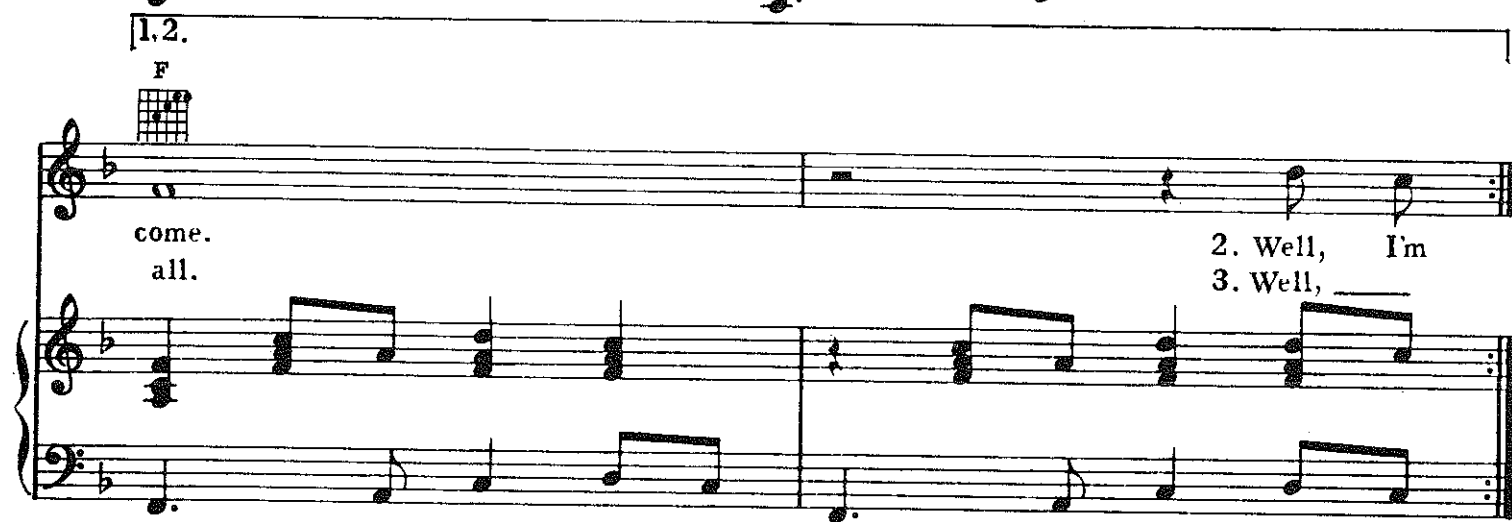


1.2.  
F




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. —

Chord diagrams: C, D7, G7, Dm7, G7+5, C, D7, G7, Dm7, G7, C, Fm

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 (Tacet)
 


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


 (Tacet)

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




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, }







So I'll close this note to you, With good luck and — wish-es too, HAP-PY, HAP-PY BIRTH-DAY,

1.  (Tacet)
 2.     

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

*ff*

G Gm G Gm G

Yes it means I'M IN LOVE A - GAIN. Had no lov-in' since you know when,  
Yes it's me and

*mf*

C7 C C6 D

You know I love you, yes I do, And I'm sav-in' all my lov-in' just for you.

G Gm G Gm G

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.

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. dog bite me —  
 love to me. love to me. —

# ALL IN MY MIND

Words and Music by  
MAXINE BROWN  
FRED JOHNSON  
LEROY KIRKLAND

*Slowly*

*mf*

*E♭*

*B♭7*

*E♭*

I think \_\_\_\_\_ that you don't care, \_\_\_\_\_ And it's more \_\_\_\_\_ than I can

*mf*

*B♭7*

*A♭7*

*B♭7*

bear, \_\_\_\_\_ I don't know, ba - by, May-be it's ALL \_\_\_\_\_ IN MY

*E♭*

*B♭7*

*E♭*

MIND. \_\_\_\_\_ (All in my mind!) \_\_\_\_\_ I know \_\_\_\_\_ that I've been

The musical score is written for piano and voice. It begins with a piano introduction marked 'Slowly' and 'mf'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with several triplet figures. The vocal line enters with the lyrics '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'. The score includes guitar chord diagrams for E♭, B♭7, and A♭7. The piano part continues with a melodic development of the initial theme, ending with a final chord of E♭.

true, — But hon-ey, sweet - ie, ba - by, what a - bout you? —

I don't know, ba - by, May-be it's ALL — IN MY MIND. —

We've been go-ing stead - y — so long — I — nev-er

dreamed — you could ev-er — do me wrong. I knew I was yours, — And I

Chord diagrams: Bb7, Eb, Bb7, Ab7, Bb7, Eb, Eb7, Ab, Eb, F7.

thought you were mine, And ev'-ry lit-tle thing was so fine. Woh-woh, oh

Dar-ling, I hate to see, Some-one else with you, oth-er than

me, I don't know, ba-by May-be it's ALL IN MY

MIND. I MIND.

# THE HOUSE OF THE RISING SUN

By

ALAN PRICE

Slow

Dm F G Bb Dm A7

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.

2. My

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## Verses 2 &amp; 3

Dm F G Bb Dm F A7  
 moth - er was a tai-lor Sewed my new blue jeans My  
 on - ly thing a gambler needs Is a suit - case and a trunk And the

Dm F G Bb Dm A7 Dm F  
 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.

G Bb Dm A7  
 3. Now the

2. Dm A7 Verse 4 Dm F G Bb Dm F  
 4. Oh! moth-er, tell your chil-dren Not to do what I have

A7 Dm G Bb Dm A7  
 done Spend your lives in sin and mis-er-y In the house of the Ris - ing



Sun.

Verses 5 & 6

5. Well I've got one foot on the plat-form The  
 is a house in New Or - leans They

oth - er foot on the train I'm go - ing back - to  
 call the Ris - ing Sun And it's been the ruin - of

New Or - leans To wear that ball - and chain.  
 ma - ny a poor boy, And God, I know I'm one.

6. Well there

Recorded by JOEY DEE &amp; THE STARLITERS on ROULETTE Records

## WHAT KIND OF LOVE IS THIS

Words and Music by  
JOHNNY NASH

Moderately

*f*

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*

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

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

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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,

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*  
 This? This? Well I feel like a man in

out-er space.— I'm act-ing like a psy-cho case.— Hey, girl,—

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



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 vocal melody is written on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff. The dynamics are 'mf'.

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-

 The vocal melody is written on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff. The dynamics are 'mf'.

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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

1 2

Refrain

3 4 5

Just let me hear some of that ROCK AND ROLL MU-SIC, An-y old way you

6 7 8

choose it; It's got a back beat, you can't lose — it, An-y old time you use —

9 10 11

— it. It's got - ta be ROCK ROLL MU-SIC, If you wan - na dance with me. —

12 13 14

If you wan - na dance with me. —

1. 2. 3. 4. 5. Segur Fine

## 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

(Tacet).

D.S. Refrain %

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 %

24 25 26

D.S. Refrain

## PEPPERMINT TWIST

Words and Music by  
JOEY DEE  
HENRY GLOVER

Brightly

Verse 1

Got a new dance and it goes like this;

Name of this dance is the PEP-PER-MINT TWIST; You'll

like — it like this, — The PEP-PER-MINT TWIST

Chorus

'Round and 'round, — Up and down, —

F9 C

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

G7 F9 C

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

*Fine*

### Verse 2

C

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

*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* §

*D. S. al Fine* §

Recorded by *LITTLE RICHARD* on *SPECIALTY* Records

# LUCILLE

Words and Music by  
**ALBERT COLLINS**  
**RICHARD PENNIMAN**

Medium boogie tempo

**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.

**C**

**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. —

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..

2. Lu -  
 3. Lu -

I woke up this morn - ing, Lu -

cille was not in sight. I asked her friends a-bout her, But all their lips were tight. Lu - cille, -

Please come back where you be - long. I been good to you ba-by,

Please don't leave me a-lone.

*Spoken*

1. 2. C

3. C

F7

C

F7

C

G7

F7

C

G7

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. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature is B-flat major (two flats).

Refrain



1. Oh, SU - SIE - Q, Oh, SU - SIE -  
(2. Oh, SU - SIE ) - Q, Oh, SU - SIE -

*mp-mf*

The first system of the refrain features a vocal melody line with two versions of the lyrics. The piano accompaniment continues with a steady bass line and chords in the right hand. The key signature remains B-flat major.

Ab7



Q, Oh, SU - SIE - Q, how I love  
Q, Oh, SU - SIE - Q, how I love

The second system of the refrain continues the vocal melody and piano accompaniment. The piano part includes a chord change to Ab7 (A-flat major 7th) in the final measure of the system.

Eb



you, my SU - SIE - Q. I like the way you walk -  
you, my SU - SIE - Q. Well, say that you'll be true,

The final system of the refrain concludes the piece. The vocal melody and piano accompaniment continue with the same key signature and tempo.

I like the way you be  
Well, say that you'll be

talk;  
true;  
I like the way you be  
Well, say that you'll be

Ab7 B7 Bb7

walk, I like the way you talk, my SU - SIE -  
true and nev - er leave me blue, my SU - SIE -

1. Eb 2. Eb

Q. 2. Oh, SU - SIE - Q.

## MOTHER-IN-LAW

By

ALAIN TOUSSAINT

Moderate rock 'n roll

The worst person I know, Mother-in-Law, Mother-in-Law. She  
come home with my pay, Mother-in-Law, Mother-in-Law. She

wor-ries me so, Mother-in-Law, Mother-in-Law. If she  
asks me what I make, Mother-in-Law, Mother-in-Law. She

leaves us alone we would have a happy home.  
thinks her ad-vice is a con-tribution But if she will leave that will be the so-lu-tion. And

Sent from down be-low, Mother-In-Law, Mother-In-Law, Mother-In-Law, Mother-In-Law,  
don't come back no more, Mother-In-Law, Mother-In-Law, Mother-In-Law, Mother-In-Law.

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.

I

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for various chords: Am, G7, C, Am, G9, C, Am, C, Am, G9, C, Am, Dm7, D7, Dm7, G9, C, Em, Am, G9, C, Em, Am, G7, C. The lyrics are: 'Law. Law. Sin should be her name, Moth-er-In-Law, Moth-er-In-'; 'Law; To me they're a-bout the same, Moth-er-In-Law, Moth-er-In-'; 'Law; Ev-'ry-time I o-pen my mouth, She steps in, tries to put me out.'; 'How could she stoop so low? Moth-er-In-Law, Moth-er-In-'; 'Law, Moth-er-In-Law, Moth-er-In-Law. The Law. I'.

Recorded by FRANKIE LYMON &amp; THE TEENAGERS on GEE Records

# WHY DO FOOLS FALL IN LOVE?

Words and Music by  
FRANKIE LYMON  
MORRIS LEVY

With a good beat

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes a chorus and a verse. The chorus starts with the instruction 'With a good beat' and features a series of guitar chords: F, Dm7, Gm7, C7, F, Dm7. The piano part provides a steady accompaniment. The verse is marked 'Verse' and features a different set of guitar chords: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7. The piano part continues with the same accompaniment style. The score includes lyrics and musical notation for both instruments.

Chorus:

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

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

Verse:

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

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? \_\_\_\_\_

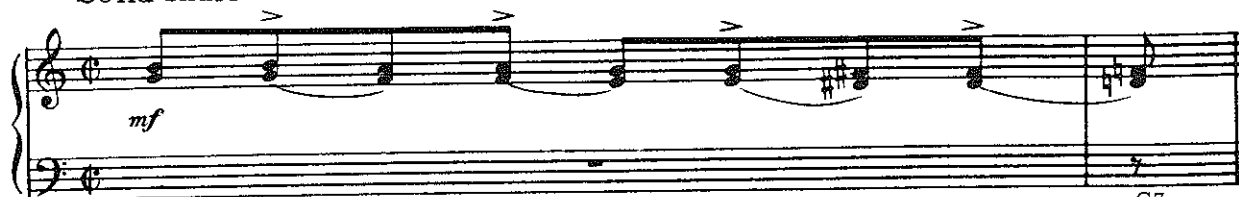
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Recorded by CHUCK BERRY on CHESS Records

## SWEET LITTLE SIXTEEN

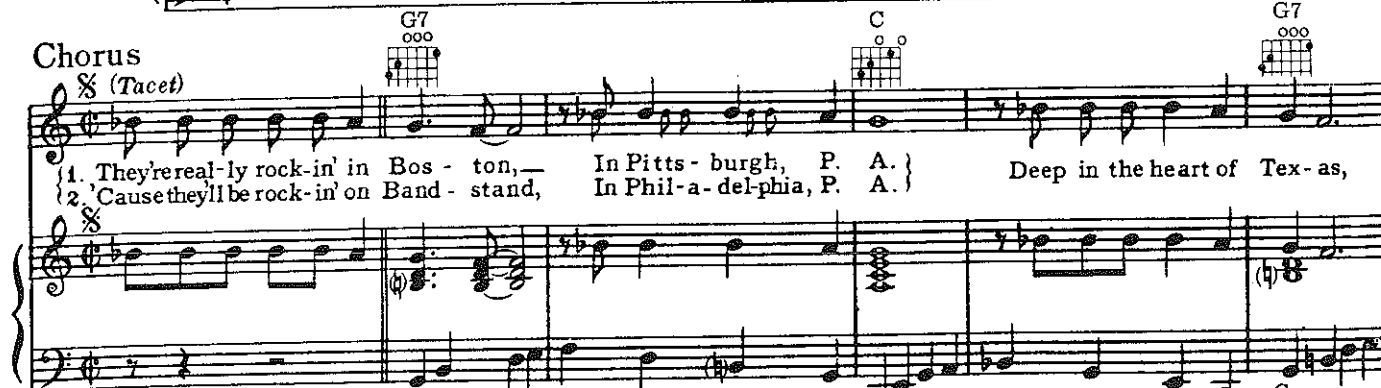
Words and Music by  
CHUCK BERRY

Solid shuffle beat



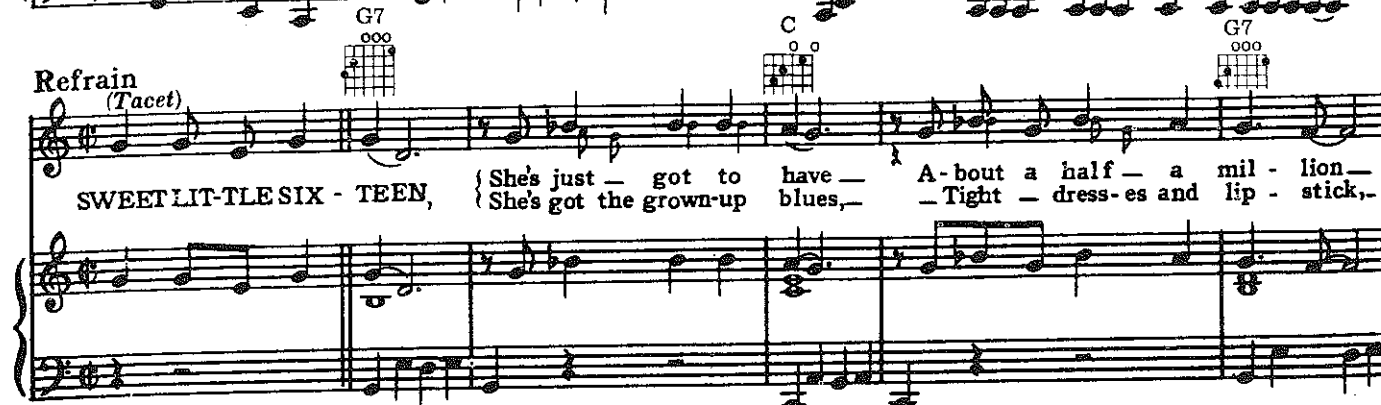
## Chorus

♩ (Tacet)



## Refrain

(Tacet)



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— 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, —

Be - comes so ex - cit - ed, — (2nd time) — Watch her, look at her run. —  
 And be sweet six - teen — And back in class — a - gain. —

Patter  
 Oh, mom - my, mom - my, — Please may I go? It's such a sight to see —

Some - bod - y steal the show. — Oh, dad - dy, dad - dy, — I beg of  
 you, Whis - per — to mom - my, — It's all right with you. —

*D.S. 2nd time* %  
*D.S. 2nd time* %  
*D.S.* %

The musical score is written for piano and voice. It consists of several systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various guitar chords indicated by letters and diagrams: C, F, G7, and F7. There are also diagrams for the piano part, showing fingerings and pedaling. The lyrics are written below the vocal staff. The score includes repeat signs and a 'D.S. 2nd time' instruction.

Recorded by THE FOUR FRESHMEN on CAPITOL Records

## GRADUATION DAY

Words by  
NOEL SHERMANMusic by  
JOE SHERMAN

*Moderately*

*mp*

*mp-mf*

*mp*

*mp*

It's a time for joy, a time for tears, a time we'll treasure thru the years

We'll re-mem-ber al-ways GRAD-U - A - TION DAY. At the

Sen - ior Prom we danced till three, and then you gave your heart to me

Chords: C, Dm7, C, F, C, Dm7, C, Eb dim, Dm7, G7, C, A7-9, Dm7, G9, C, Dm7 Gm7, C, Dm7, C, F, C, Dm7, C, Eb dim



We'll re-mem-ber al-ways GRAD-U-A-TION DAY.



Tho' we leave in sor-row all the joys we've known,



We can face to-mor-row know-ing we'll nev-er walk a-lone. When the



I-vy Walls are far be-hind, no mat-ter where our path may wind,



we'll re-mem-ber al-ways GRAD-U-A-TION DAY! It's a DAY!

*rit.*

Recorded by FATS DOMINO on IMPERIAL Records

## I'M WALKIN'

By  
ANTOINE DOMINO  
DAVE BARTHOLOMEW

Fast "walkin" beat

*mf*

Voice

*mp*

*F* *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







me. ——— What' ya gon-na do when the well runs dry? { You're gon-na run a -  
You're gon-na sit right






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






ev - en die } I'm Walk-in', — yes in- deed, — I'm talk-in' — 'bout you and me, — I'm  
dry your eye.




1.     2. 

hop- in' — that you'll come back to me. — I'm me. —

Recorded by LITTLE ANTHONY &amp; 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,

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

knows. OUT OF SIGHT, OUT OF MIND, — You found some - one new, —

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

*mf* *mp-mf*

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

F F#dim C7 (Tacet) F Fmaj7 F6 F#dim C7 Gm7

C7 Gm7 C7 F Bbm6 F Gb9 F9 F7

F Fmaj7

B $\flat$  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 $\sharp$ 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

*mf*

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



Chord diagrams: C (C major) and Dm (D minor).

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

Chord diagrams: G7 (G dominant 7) and C (C major).

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.

Chord diagrams: Dm (D minor), G7 (G dominant 7), and Dm (D minor).

— 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 To Coda  
 with nets of won - der, I chase the bright, E - lus - ive But - ter - fly of

C D.S. al Coda  
 love.

Coda  
 love.

# RUNAROUND

Words and Music by  
CIRINO COLACRAI

Slowly

*mf*

*a tempo mp-mf*

*rall.*

I'll nev-er be the one to part, You found a place here in my heart; Go have your fun, RUN - A - ROUND. I'll nev-er leave you, I'm for-ev-er bound. The streets are nois-y, I'm all a-lone, I sit and wait, dear, for you to phone; Go have your fun Go have your fun, RUN-A -

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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!

The musical score is written for guitar and piano. The guitar part is shown in standard notation with chords indicated above the staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The score is divided into two systems, each with four staves. The first system contains the first two lines of the song, and the second system contains the next two lines. The score includes various musical notations such as notes, rests, and accidentals. The guitar chords are: C, Am7, Dm7, Db9, C9, C+, F6, Fm7, Fm6, Cmaj7, A9, Bm, Cdim, A7, D7, Am7, Fm6, D9, D7-9, G7, Dm7, G7, Cmaj7, Am7, Dm7, G7, Cmaj7, Am7, Dm7, G7, C, A9, Dm7, G7, 1. C, Am7, Dm7, G7-9, 2. C, Dm7, G7, Db9, C.

Recorded by THE FLEETWOODS on DOLTON Records

## MR. BLUE

By  
DeWAYNE BLACKWELL

Moderately

F Am7

I'm Mister 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*

The musical score is written for guitar and piano. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for various chords: Am7, Dm, Gm7, F, C7, G7, Ebm6, C7-9, Bb, and Fdim. The score includes triplets and a final section marked 'Repeat ad lib, gradually fading'.

Recorded by CHUCK BERRY on CHESS Records

## MABELLENE

Words and Music by  
 CHUCK BERRY  
 RUSS FRATTO  
 ALAN FREED

Bright

**MA-BEL - LENE, — Why can't you be true? Oh! MA-BEL - LENE, —**

**— Why can't you be true? — You've start - ed back do-in' the**

**things you used to do. — do. —**

**1. 2. 3. Segue to Verse Fine**

**F Db9 C9 F6**

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

*mp*

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

C7

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

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*  
C9+5

*D. S. al Fine*

Recorded by THE ANIMALS on MGM Records

## BOOM BOOM

Words and Music by  
JOHN LEE HOOKER

With a beat

*mf*

1. Boom, boom, boom, boom, walk, now, I gon - na shoot you right down; 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.





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.



(Group)  
 Come on — and shake, (Shake it, ba - by) Shake it up, ba - by, (Shake it,  
*mf* (Repeat and fade at end)




ba - by) Come on, — now, ba - by, (Shake it, ba - by) I don't mean may be, — (Shake it,  
 (b)




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. —  
 (b) (b)

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

**HEY JOE** where ya goin' with that gun in your hand (I said,)

**HEY JOE** where ya goin' with that gun in your hand I'm go-in'

out and find my wo-man now She's been run-nin' round with some oth-er man. I said I'm

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

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 —

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.

And

there ain't gon - na be no hang-man's ropes gon-na be put a - round

me. —

Recorded by THE SEARCHERS on KAPP Records  
**NEEDLES AND PINS**

Words and Music by  
 SONNY BONO  
 JACK NITZSCHE

Moderately, with a beat

**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-

**F** **Dm**

way, And get down on my knees and pray That they'd go a - way, But still they be -

**F** **Dm**

gin. Nee - dles and pins. I saw him to - day, I saw his

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 F

I should for-give When they be-gin, oh, I feel those nee-dles and

Dm Bb

pins Some-bod-y stops 'em now Stop those nee-dles and pins!

C7 Gm7 C7 F Gb Fmaj7

## SHERRY

Words and Music by  
BOB GAUDIO

Moderate beat

Piano introduction in C major, 4/4 time. The melody is played in the right hand with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderate beat' and the dynamics start at 'mf'.

Voice

Vocal melody and piano accompaniment for the first line. The vocal line is in C major, starting on a half note C4, followed by quarter notes G4, A4, and B4. The piano accompaniment features a steady eighth-note bass line and a melody of chords in the right hand. Chord symbols above the vocal line are C, Am, Dm, G7, C, Am, Dm, and G7. The lyrics are 'SHER - RY, SHER - RY ba - by, SHER - RY, SHER - RY ba - by.' The piano part is marked 'mp'.

CHORUS

Vocal melody and piano accompaniment for the chorus. The vocal line starts on a half note C4, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with the same harmonic pattern. Chord symbols above the vocal line are C, Am, Dm7, G7, C, and Am7. The lyrics are 'SHER - RY ba - by, SHER - RY can you come out to -'. The piano part is marked 'mp'.

Vocal melody and piano accompaniment for the second line. The vocal line continues with the same melody. The piano accompaniment remains consistent. Chord symbols above the vocal line are Dm7, G7, C, Am, Dm7, and G7. The lyrics are 'SHER - RY ba - by, SHER - RY can you come out to -'. The piano part is marked 'mp'.

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1.     2.   

night? Come, come, come out to - night. night?

 (tacet)  

Why don't you come on to my twist par-ty? Come on where the

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

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.)

# SECRETLY

Words and Music by  
AL HOFFMAN  
DICK MANNING  
MARK MARKWELL

Slowly

The piano introduction is in 4/4 time, marked 'Slowly' and 'mf'. It features a series of chords and melodic lines in both hands, with a triplet of eighth notes in the right hand at the end.

## Verse

The verse is in 4/4 time, marked 'mp'. It consists of two lines of music with lyrics. Chord diagrams are provided above the staff for each measure.

1. Why must I meet you in a se - cret ren - dez - vous?  
2. Why must we wait un - til we're danc - 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 is in 4/4 time, marked 'mp-mf'. It consists of one line of music with lyrics. Chord diagrams are provided above the staff for each measure.

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 - n't have to be a - fraid To  
 C Am Dm7 G7 C Am  
 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

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderately Slow' and 'mf'. The key signature has one flat (B-flat). The piano part features a simple harmonic accompaniment. The vocal melody enters in the second system with the lyrics: 'Who makes the rob in sing? My / makes what my have poor I heart to cry? My / give to give My / My / My /'. The piano part continues with a 'mp' dynamic. The third system of the vocal melody includes the lyrics: 'Love, My Love, Who brings the joy to / Love, My Love, Whose eyes are stars on / Love, My Love? As long as I shall'. The piano part continues with a 'Gm7' dynamic. The fourth system of the vocal melody includes the lyrics: 'spring? Who else but you, my love. Who / high? None else but yours, my / live. You'll al - ways'. The piano part continues with a 'Gm7' dynamic. The score concludes with a 'To Coda' marking and a final piano accompaniment section.

2.

F F7 Bb Bbm6 Bb6 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 D. S. al Coda

sea Is the love that {She} gave to me. And

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 greyhound 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

The musical score is written for guitar and piano. It consists of five systems of music. Each system includes a vocal line with lyrics, a guitar line with chords, and a piano accompaniment. The chords are: F7, Bb, Eb, F7, Bb, F7, Fdim, F7, Bb. The lyrics are: '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. 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.

## TALLAHASSEE LASSIE

Words and Music by  
FRANK C. SLAY, Jr.

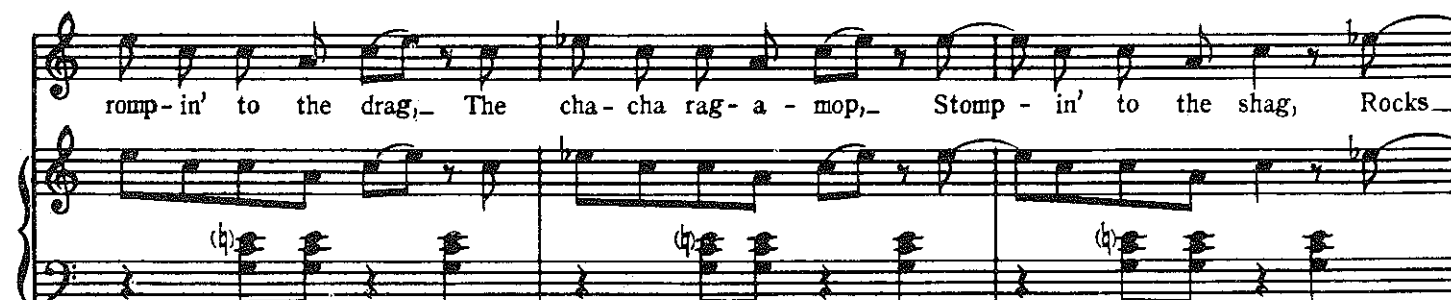
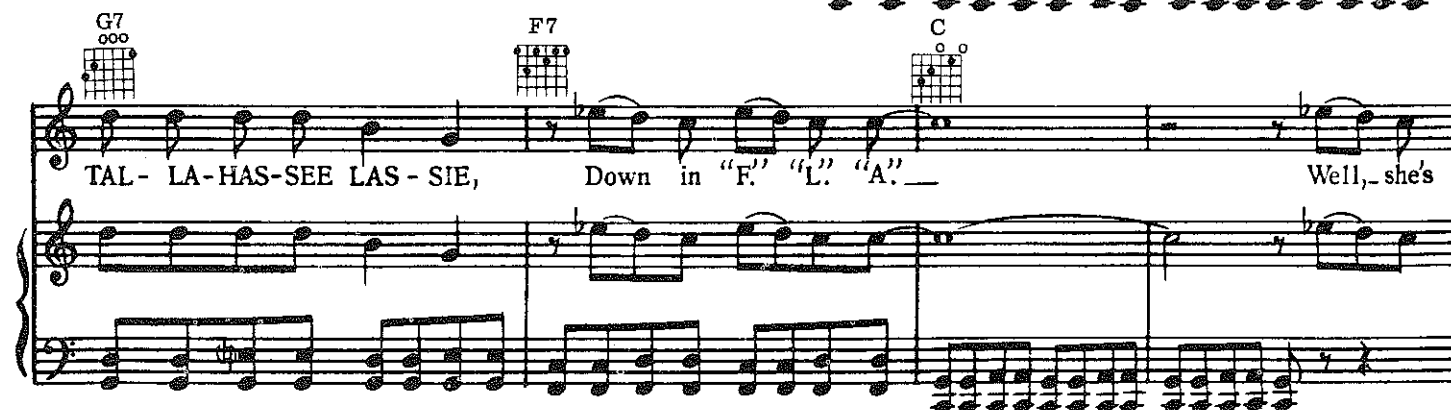
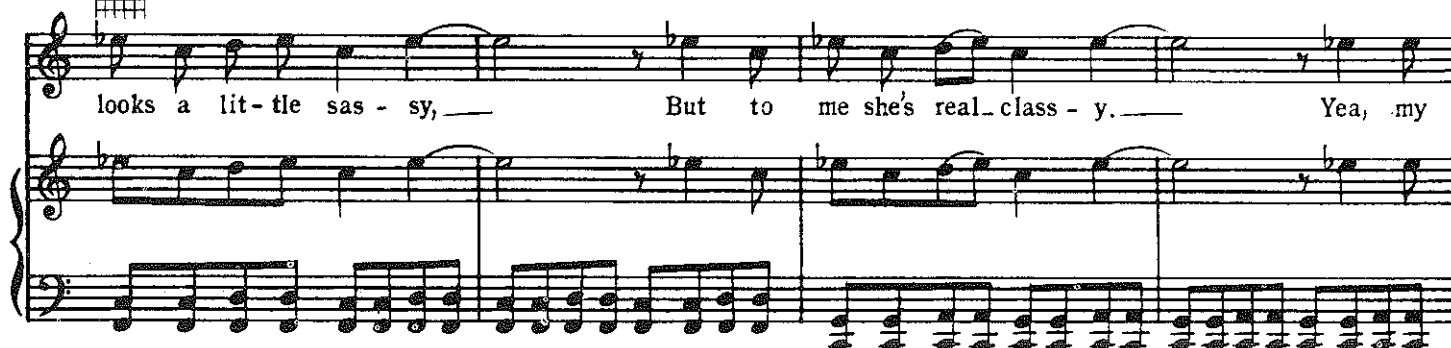
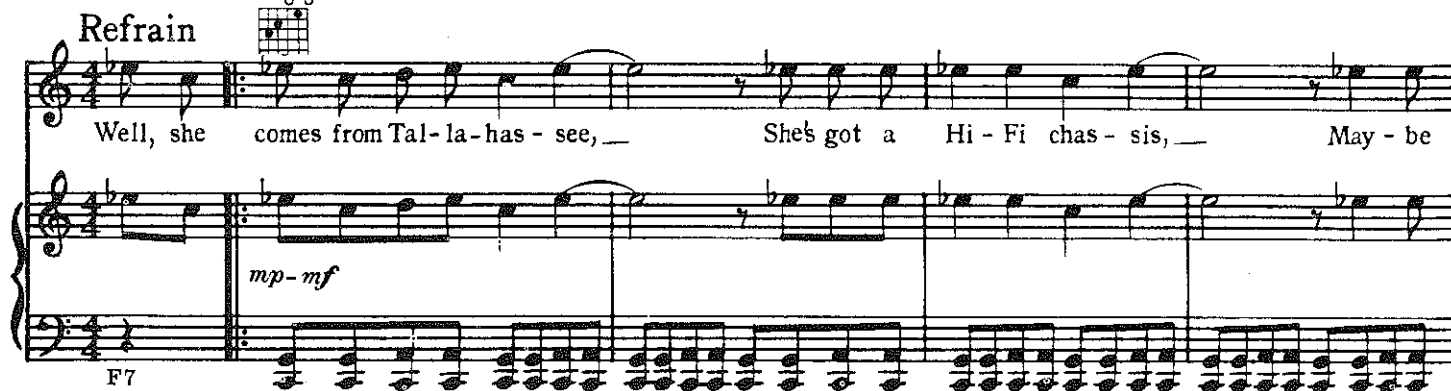
BOB CREWE

FREDERICK A. PISCARIELLO

With a rock



## Refrain



— 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 TAL - LA - HAS - SEE LAS - SIE, — Yea, — my

F7

TAL - LA - HAS - SEE LAS - SIE, — She's my TAL - LA - HAS - SEE LAS - SIE,

C

G7

Down — in "F." "L." "A." — Well, she

F7

1. C

G7

2. C

Words by  
PETER UDELL

# SEALED WITH A KISS

Music by  
GARY GELD

Slowly With Solemn Expression

*f*

*Tacet*

'Tho we got - ta say good - bye for the sum - mer, Dar - ling, I prom - ise you

*p-f*

this: "I'll send you all my love ev - 'ry day in a let - ter, Sealed With A

*fz p*

*Tacet*

Kiss. "Guess it's gon - na be a cold lone - ly sum - mer, But I'll fill the emp - ti -

ness. I'll send you all my dreams ev - 'ry day in a let - ter, Sealed With A

*fz p*

Dm Gm Dm G Dm G  
 Kiss. I'll see you in the sun - light, I'll hear your voice ev'-ry -  
 where. I'll run to ten - der - ly hold you, But, dar - ling, you won't be  
 there. I don't wan-na say good - bye for the sum-mer, Know-ing the love we'll  
 miss. Oh, let us make a pledge to meet in Sep-tem-ber, And seal it with a  
 kiss. 'Tho we got - ta say good- kiss.

*Tacet*  
*rit.*

2549

Recorded by CHUCK BERRY on CHESS Records

## JOHNNY B. GOODE

Words and Music by  
CHUCK BERRY

With a beat

1.

F



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. } —

12

13

14

*mf*

F6



F7



Go! — John - ny! Go! Go! — Go! — John - ny! Go! Go! —

15

16

17

Bb9



F6



C7



Go! — John - ny! Go! Go! — Go! — John - ny! Go! Go! —

18

19

20

1. 2.

F6



3.

F6



C7+5



F



Gb7



F6



JOHN - NY B. GOODE. { 2. He used to  
 3. — His

21

22

23

*mp*

Recorded by CLYDE McPHATTER on ATLANTIC Records rds

## A LOVER'S QUESTION

Words and Music by  
BROOK BENTON  
JIMMY WILLIAMS

Medium rock

The musical score is written for piano and voice. The piano part is in 4/4 time, starting with a *mf* dynamic. The key signature has one sharp (F#). The vocal melody is in the treble clef, with lyrics written below the notes. The piano accompaniment consists of a steady bass line and chords in the right hand. Chord diagrams are provided for G, G7, C6, and G6.

*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  
0000

need me as she pre - tends? Is this a

G7  
000

game\_ and will I win?\_ It's a lov - er's ques -

C6  
0000

G6  
0000

- tion, I'd like to know.\_ Oh \_

C  
o c

I'd like to know when she's not

*mf*

with me, \_\_\_\_\_ Is she still true to

me? \_\_\_\_\_ I'd like to know when we're

kiss - ing, \_\_\_\_\_ Does she feel just what I feel? And

how am I to know it's real - ly real?

Chord diagrams shown: G, G7, C, Em, Em7, A7, D7.

G6  
○○○○

Oh, tell me where the an- swer lies \_\_\_\_\_

Is it in her kiss, or in her eyes? \_\_\_\_\_

G7  
○○○

C6  
○○○

Well, it's a lov - er's ques - tion, I'd like to

G6  
○○○○

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**

*mf* *f*

I ran all the way\_ home Just to say I'm SOR-RY.\_ What can I

*mf*

say?\_ I ran all the way. Yay, yay, yay. I ran all the way\_

*f* *mf*

home Just to say I'm SOR-RY.\_ Please let me stay.\_ I ran all the

way. — Yay, yay, yay. And now I'm SOR-RY, SOR-RY,

SOR-RY. I did-n't mean to make you cry. Let's make a-mends of the

wrong. We're more than friends. — Yay, yay, yay. I ran all the way —

home Just to say I'm SOR-RY. — What can I say? —

I ran all the way. — Yay, yay, yay. I ran all the way. Yay, yay, yay. —

1. F6 C 2. F6 C

Recorded by MILLIE SMALL on MERCURY Records

## MY BOY LOLLIPOP

Moderato

Words and Music by  
JOHNNY ROBERTS  
MORRIS LEVY

My Boy Lollipop,  
(Girl) You made my heart go

giddy up — You are as sweet as can-dy, You're my sug-ar

dan-dy. Ha, ho My Boy Lollipop,  
(Girl) Never ev-er leave me,

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-

Ab 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**

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