



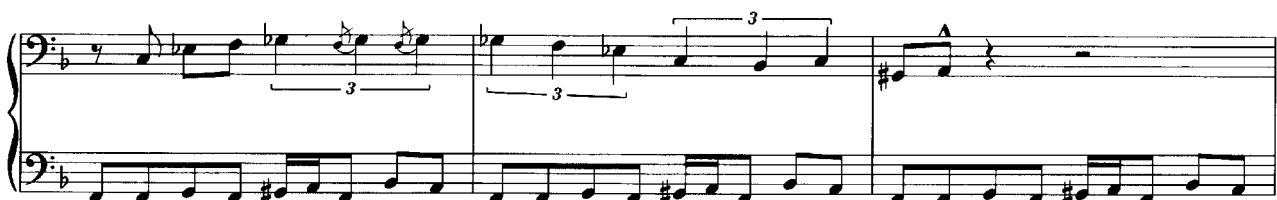
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# PETER GUNN THEME

3

By HENRY MANCINI

Moderato ( $\text{J} = 100$ )



F7





Musical score page 4, measures 7-9. The top staff shows chords labeled F, Eb, and F. The bottom staff has eighth-note patterns.

Musical score page 4, measures 10-12. The top staff shows chords labeled F, Eb, and F. The bottom staff has eighth-note patterns.

Musical score page 4, measures 13-15. The top staff shows chords labeled F, Eb, F, Eb, and F. The bottom staff has eighth-note patterns.

F9

1.

2. E9 F9

E9 F9

E9 F9

E9 F9

Fm7/  
G<sub>b</sub>

ff

G/  
F/C

# SHE CAUGHT THE KATY

Words and Music by  
TAJ MAHAL and YANK RACHEL

(♩ = 94)

B♭

Capo 1

The sheet music consists of six staves of musical notation for voice and piano/guitar. The first staff shows a treble clef, a key signature of B-flat major (two flats), and a common time signature. It includes a capo instruction at the first fret and a tempo marking of 94 BPM. The second staff shows a bass clef, a key signature of B-flat major, and a common time signature. The third staff continues the melody. The fourth staff features lyrics: "She caught the Ka - ty and left me a mule to ride, Man my ba-by long, great gosh al-migh-ty, my ba - by tall." The fifth staff continues the melody. The sixth staff features lyrics: "she caught the Ka - ty and left me a mule to ride, You know my baby long, great gosh al-migh-ty, my ba - by". Chords indicated by boxes above the staff include B-flat major, F major, and B-flat major again.

B♭

tall.

my ba-by caught the Ka - ty, left me a  
My ba - by she long,-

Piano accompaniment: Treble clef, B-flat key signature, common time. Bass line provides harmonic support.

E♭

mule to ride. The train pulled out, I swung on be - hind,  
my ba-baby she tall, she sleep with her head in the kit - chen and her feet out in the hall,

Piano accompaniment: Treble clef, E-flat key signature, common time. Bass line provides harmonic support.

B♭

F

cra - zy 'bout her, that hard head - ed wo - man of mine.

Piano accompaniment: Treble clef, B-flat key signature, common time. Bass line provides harmonic support.

1. B♭

2. B♭

Piano accompaniment: Treble clef, B-flat key signature, common time. Bass line provides harmonic support.



  
 Oh yeah I love my ba - by, she's so fine, — and



  
 I wish she'd come and see me some - times, — she don't be - lieve I love her, I'm gon-na


  
 hold on in, — she don't be - lieve I'm think - ing of her, shame on me now. Hey




  
 Hey





F

Bb

F

Bb

Eb

Edim

Bb

F


E<sup>b</sup>7

B<sup>b</sup>

She caught the Ka - ty and


F

B<sup>b</sup>

left me a mule to ride,


F

B<sup>b</sup>

she caught the Ka - ty and left me a mule to ride,

well my ba - by caught the Ka - ty, left me a



**E♭**

mule to ride. The train pulled out, I swung on be - hind,

Edim  
xx o o

(Piano accompaniment in E♭ minor)

**B♭**

cra - zy 'bout that hard - head - ed wo - man, hard - head - ed wo - man of mine.

**F**

**E♭7**

(Piano accompaniment in E♭ minor)

N.C.

**B♭**

Hey! Hey! Hey! Hey!

(Piano accompaniment in B♭ minor)

*repeat to fade*

**F**

**B♭**

(Piano accompaniment in B♭ minor)

# GIMME SOME LOVIN'

Words and Music by STEVE WINWOOD  
MUFF WINWOOD and SPENCER DAVIS

**Moderato**

D7

Well, my tem - pera - ture's ris - ing and my feet left the floor,  
Well, my head's ex - plod - ing and I'm float - ing to sound,





  
 cra - zy peo - ple knock - in' 'cos they're want - ing some more.  
 too much is hap - pen - ing 'cos you're a round. It's





  
 Let me in Ba - by, I don't know what you've got but you'd  
 been a hard day and no - thing went too good I'm





  
 bet - ter take it ea - sy, this place is hot; and I'm  
 gon - na re - lax like ev' - ry - bo - dy should, and I'm




  
 so glad we made it, so glad we made

B<sub>b</sub>

D

G

— it.

I want you,

gim - me some a - lov - in',

(b)

D

G

D

G

gim-me some a - lov-in',

gim-me some a - lov-in', ev - er - y

D

D

day.

Well, I feel so good everything is getting hot,  
 You'd better take some time off 'cos the place is on fire.  
 Better start baby, 'cos I have so much to do,  
 We made it baby, and it happened to you,  
 And I'm so glad we made it.  
 I want you, gimme some alovin', gimme some alovin',  
 Gimme some alovin', every day.

# SHAKE A TAILFEATHER

Words and Music by  
O HAYES, WILLIAMS and RICE

(♩ = 79)  
N.C.

D7                    G7  
xoo                ooo

N.C.

A7                    D7                    G7  
xoo                xoo                ooo

Well I heard a - bout the fel - la you been danc - ing with all

D7                    G7                    D  
xoo                ooo                xoo

ov - er the neigh - bour - hood, so why didn't you ask me ba -

Bm                    E7                    A  
xoo                ooo                xoo

- by, did - n't you think I could. Well I know

The musical score consists of five staves of music. The top staff is for the piano, showing a treble clef and a bass clef. The second staff is for the guitar, with chord boxes above it indicating D7, G7, N.C., A7, D7, G7, D, Bm, E7, and A. The lyrics are integrated into the music, appearing below the vocal line. The tempo is marked as ♩ = 79. The key signature changes between common time and 2/4 time throughout the piece.




  
 — that the boog - a - loo is out of sight, but the shing - a - ling's the thing to - night,




  
 — but if that was you and me now, now ba - by, I would have



  
 shown you how to do it right. Do it right.


  
 Do it right. Do it right. Do it right. Do it right.

A

D

G

D

A

G

D

G

A

see you shake your tail - fea-ther, bend ov - er let me see you shake your tail - fea-ther.

A7

Come on, — let me see you shake your tail - fea-ther, come on, — let me

A

see you shake your tail - fea-ther. Ah — Come on, —

D G7 D G7

— come on ba - by, — come on,

D                            G7                            D                            G7

yeah come on babe, all right. Do the

D                            G7                            -

twist, duck, - ta - to, do the quack. do the mon-key,

what a-bout the boog - a - loo,

G7                            D                            G7

do the swim, wa - tu - si, and do the  
the phon-ey mo-ron - ey, what a-bout the  
come on let's do the

D                            G7                            play 3 times A

bird. food, twist. Well\_ do the Ah

do the mashed po-

*D.8 and fade*

# EVERYBODY NEEDS SOMEBODY TO LOVE

Words and Music by BERT BERNS,  
SOLOMON BURKE and JERRY WEXLER

We're so glad to see so many of you lovely people here tonight – and we would especially like to welcome all representatives of Illinois' law enforcement community who have chosen to join us here in the Palace Hotel ballroom at this time. We do sincerely hope you all enjoy the show – and please remember people that no matter who you are and what you do to live, thrive and survive – there are still some things that make us all the same you me –

C F B<sub>b</sub> F C F B<sub>b</sub> F

needs some - bo - dy,  
ev - ery - bo - dy

C F B<sub>b</sub> F C F B<sub>b</sub> F

needs some - bo - dy to love,  
some-one to love.

C F B<sub>b</sub> F C F B<sub>b</sub> F

— Sweet-heart to miss,  
su - gar to kiss.

C F B<sub>b</sub> F C F B<sub>b</sub> F

— I need you, you, you.  
I need

you, you, you. I need you, you, you. (In the morn - ing)

This section consists of two staves. The top staff is for the vocal part, showing a melody line with lyrics. The bottom staff is for the piano, providing harmonic support. Chords shown above the staff include C, F, B♭, F, C, F, B♭, and F.

*to Coda ♪*

you, you when my soul's on fire.

This section follows the first one, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics "when my soul's on fire". Chords shown above the staff include C, F, B♭, F, C, F, B♭, and F.

Some - times I feel, I feel a lit - tle sad in - side.

This section begins with a piano introduction in 8th-note chords. The vocal line starts with "Some - times I feel, I feel a lit - tle sad in - side.". The piano accompaniment changes to a steady eighth-note pattern.

The way my ba - by mis - treats me I'll ne - ver, ne - ver, ne - ver find a place to hide.. I need

This section continues the narrative. The vocal line includes "The way my ba - by mis - treats me I'll ne - ver, ne - ver, ne - ver find a place to hide.. I need". The piano accompaniment remains consistent with the eighth-note pattern established earlier.

C F C F

you.

C F C F

C F C F

C F C F

Am F

Some-times I feel, I feel a lit-tle sad in-side.

Am G

The way my ba-by mis-treats me I'll ne-ver, ne-ver, ne-ver find a place to hide.. I need

C F B♭ F C F B♭ F

you, you, you. I need you, you, you. I need

C F B♭ F C F B♭ F

you, you, you. I need you, you, you. I need

you. *Spoken:* You know people when you do find some body, hold that woman, hold that man,  
love him, fleece him, squeeze her, please her.

*C7*

*D. S. al Coda*

Hold, squeeze and please that person, give them all your love, signify your feelings with every gentle caress  
because it's so important to have that special somebody, to hold, kiss, miss squeeze and please.

*CODA*

*Bb*      *F*      *C*      *F*      *Bb*      *F*

you. I need you, you, you. \_\_\_\_\_ I need

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

*repeat ad lib.*

you, you, you. \_\_\_\_\_ I need you.

# THINK

Words and Music by  
TED WHITE and ARETHA FRANKLIN

Moderately

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. A guitar part is integrated into the score, indicated by chord boxes above the staff and small guitar icons below the notes. The key signature is B-flat major (two flats). The time signature is 4/4 throughout.

**Chords and Key Changes:**

- Initial chords: B-flat major (Bb7) x2, E-flat major (Eb7), B-flat major (Bb7).
- Key changes: B-flat major (Bb7) to Coda (indicated by a circle with a dot), then back to B-flat major (Bb7) and E-flat major (Eb7).
- Final chords: B-flat major (Bb7) x2.

**Lyrics:**

You bet - ter think. Think a-bout what you're tryin' to do to me. Think, let your mind go,

let your-self be free... Let's go back, let's go back, let's go way on way back when

I did - n't ev-en know you. You could-na' been too much more than ten. I ain't no psy - chi-a-trist, I ain't no

doc-tor with de-grees, but it don't take too much high I. Q. See what you're do-in' to me. You bet-ter

think. Think a-bout what you're tryin' to do to me. Think, let your mind go,

let your-self be free. Oh, free - dom, free - dom, free - dom, free - dom. Oh,

free - dom, yeah, free - dom. Right now free - dom, free - dom, Oh,

free - dom, — free - dom. Gim-me some free - dom, — oh, — free - dom. — Right now.  
**Bb**  
 Hey! Think a-bout. You! Think a-bout. There ain't nothin' you could ask — I could  
**Eb7** **Bb** **Bb7**  
 ans-ter you — with I want — but I want gon-na change to I'm not (if you keep do-in' things I don't). —  
**Eb7** **Bb7**  
 Think, think a-bout what you're tryin' to do to me. — Think, let your mind go

E<sup>7</sup> B<sup>7</sup> Bb7 B<sup>7</sup>

let your-self be free.  
Peo-ple walk - in' round ev - 'ry day, play-in' games and talk - ing scores.  
Tryin'

E<sup>7</sup> B<sup>7</sup>

D. § al Coda

— to make oth - er peo - ple lose their minds. Well, be care - ful you don't lose yours. Oh.

⊕ CODA

E<sup>7</sup>

You need me— and I need you.— We out each oth - er, there ain't no-

Bb7 B<sup>7</sup>

repeat to fade

- thin' eith - er can do. Oh,\_\_\_\_ hey, think a-bout me. (To the bone for deepness)

# THE OLD LANDMARK

Words and Music by  
ADELINE BRUNNER

(♩ = 146)

G/B      C      G/D      D      G

Let us all \_\_\_

G7

— all go back to the old old land - mark, let us all \_\_\_

C7      G7

— all go back to the old old land-mark, let us all all go back to the old \_\_\_

3.







old land-mark, and we'll stay in the ser-vice of the Lord. Let us kneel



kneel and pray in the old old time way, we got to  
 preach the word in the old old time way, we can




kneel kneel and pray in the old old time way, let us  
 preach the word in the old old time way, we can






kneel kneel and pray in the old old time way, he will hear us and be near us, we'll be  
 preach preach the word in the old old time way, tell the sto - ry of his glo - ry, it will

G/B      C      G/D      C      G/B      C      G/D      D      G

giv - en bread from Hea - ven, he will feed us un - til we want no more. We can  
warn you, it will turn you, it will save you so wel-come to the church. Let us kneel

G7

— bring our voice in the old time way yeah  
— down to the ri - ver to the ri - ver old time way let's go

C7

— down bring our voice in the old, old time way come on  
— down to the ri - ver in the old old time way Take me

G/B      C      G/D      C

bring, bring our voice in the old time way. I'm gon' kneel with ev - ery - bo - dy sweet - er  
down down to the ri-ver in the old old time way. I'm gon' kneel with ev - ery - bo - dy sweet - er

G/B      C      G/D      C      G/B      C      G/D      D      G

*sing-ing, bells ring-ing. It will ring ring way down in your soul.*

*sing-ing, bells ring-ing. Ev-er-y-bo-dy com-ing to live in the ser-vice of the Lord.*

Let's go—  
Let us all—

G7      C7

*— all go back to the old old land-mark, let us all go back to the old*

G7      C7

*— old land-mark, let us go all go back to the old old land-mark. He will*

G/B      C      G/D      C      G/B      C      G/D      C

*hear us and be near us, we'll be giv - en bread from hea - ven, tell the*

G/B      C      G/D      C      G/B      C      G/D      C      G/B      C      G/D      C

x ooo    x o o    xxooo    x o o    x ooo    x o o    xxooo    x o o    x ooo    x o o    xxooo    x o o

sto - ry of his glo - ry, it will won you, it will turn you, it will save you, ev-éry-bo-dy sweet-er, we're all

#

G/B      C      G/D      C      G/B      C      G/D      C      G/B      C      G/D      C

x ooo    x o o    xxooo    x o o    x ooo    x o o    xxooo    x o o    x ooo    x o o    xxooo    x o o

sing-ing, bells ring-ing, He will hear us, and be near us, oh gol-ly shout it ev-éry-bo-dy. Shout it,

#

G7

Goo

shout it,      shout it ah,      shout it ah,      shout we've got to shout it,      shout it ah

#

oh ~ Lord take me oh

#

take me Lord\_ take me oh\_\_\_\_\_ take me Lord\_ take me

oh\_\_\_\_\_ my my my\_ my\_ my my oh.

Well well\_ well well\_\_\_\_ stay in the ser - vice of the

Lord.

# THEME FROM RAWHIDE

(♩ = 102)



Words by NED WASHINGTON  
Music by DIMITRI TIOMKIN

Am

Roll - in' roll - in' roll - in'

roll - in' roll - in' roll - in'

roll - in' roll - in' roll - in'

roll-in' roll-in' roll-in' raw - hide.

Roll - in' roll - in' roll - in'

though the streams are swollen,

C

Am

keep them dog - gies roll - in' raw - hide.

Rain and wind and wea-ther,

Dm G Am

G F E

hell - bent for lea - ther,

wish - in' my girl was by my side.

Am

Dm G Am

Dm Am G

All the things I'm miss-ing, good vict-uals, love and kiss-ing, are wait-ing at the end of my

Am

E

line.

Move 'em on head 'em up, head 'em up move 'em on, move 'em

Am                    E                    Am                    E                    Am                    F                    E

on head 'em up raw-hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em out, ride 'em in raw -

Am                    Bbm

- hide.

Keep mov - in' mov - in' mov - in', though they're dis - ap - prov - in',

D<sup>b</sup>                    Bbm

keep them dog - gies mov - in' raw - hide. Don't try to un - der - stand 'em, just

rope 'em, throw and brand 'em, soon we'll be liv - in' high and wide.

My heart's cal - cu - lat - in', my true love will be wait-in', be wait-in' at the end of my

line. Move 'em on head 'em up, head 'em up move 'em on, move 'em

on head 'em up raw - hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em

Bbm                    G<sup>b</sup>                    F                    Bbm

out, ride 'em in raw - hide.

D<sup>b</sup>

4fr

Bbm                    Ebm                    Ab                    Bbm

Ebm                    Bbm                    Ab                    Bbm                    F

Move 'em on head 'em up, head 'em up move 'em on, move 'em

Bbm F Bbm F

on head 'em up raw - hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em

Bbm Gb F Bbm

out, ride 'em in raw - hide.  
Roll - in' roll - in' roll - in', roll - in' roll - in' roll - in'.

Roll - in' roll - in' roll - in', roll - in' roll - in' roll - in raw - hide.

Raw - hide.

# MINNIE, THE MOOCHER

Words and Music by  
CAB CALLOWAY and IRVING MILLS

(♩ = 96)  
N.C.

Em6      B7      Em6

B7      Em6      B7

Em6      Em      B7      Em6

Em      C7      B7      Em

C7                    B7                    Em

Hey folks \_\_\_\_\_ here's a sto - ry 'bout Min - nie the Moo - cher,  
 She messed a - round with a bloke named Smo - kie,

C7                    B7                    Em

she was a low down hoo - chie coo - cher, she was the rough - est,  
 she loved him though he was Cok - ey, he took her down to

C7                    B7                    Em

tough - est frail, but Min - nie had a heart as big as a whale. Hi - de -  
 Chi - na - town and he showed her how to kick the gong a - round. Hi - de -

- hi - de-hi - de-hi      Hi - de - hi - de-hi - de-hi      Ho - de - ho - de ho - de-ho      Ho - de -  
 - hi - de-hi - de-hi      Hi - de - hi - de-hi - de-hi      Whoah

The musical score consists of three staves. The top staff is for the voice, starting with a C7 chord (x, o, o). The middle staff is for the piano, showing bass notes and chords (B7, Em). The bottom staff is also for the piano, providing harmonic support. The lyrics are integrated into the music, with the vocal part singing the melody and the piano part providing harmonic context. The score includes several chords: C7, B7, Em, and a piano bass line.

- ho - de-ho - de-ho He - de - he - de-he - de-he He - de - he - de-he - de-he Hi - de -  
 Whoah He - de - he - de-he - de-he He - de - he - de-he - de-he Hi - de -

- hi - de-hi - de-ho Hi - de - hi - de-hi - de-ho She had a dream a -  
 - hi - de-hi - de-ho Hi - de - hi - de-hi - de-ho

C7 B7 Em  
 - bout the King of Swe-den, he gave her things that she was need-in',

C  
 he gave her a home built of gold and steel, a dia - mond car - with a -



- pa - la - t'num wheels.

A - hi - de - hi

Piano part: The right hand plays eighth-note chords in B7 (x) and Em (o). The left hand provides harmonic support with sustained notes.

Vocal part: The lyrics continue with "A - hi - de - hi - de - hi - de - hi - de - hi".

Piano part: The right hand continues eighth-note chords in B7 and Em. The left hand provides harmonic support.

Vocal part: The lyrics change to "Hi - de - hi - de - hi - de - hi - de - hi - de - ho - de - ho - de - ho - de - ho - de - ho".

Piano part: The right hand continues eighth-note chords in B7 and Em. The left hand provides harmonic support.

Piano part: The right hand continues eighth-note chords in B7 and Em. The left hand provides harmonic support.

Vocal part: The lyrics continue with "Ho-de-ho-de-ho-de-ho-de-ho Sku-de-le - woo-sku-de-le-woo - sku-de-le-woo-de-le-woo-de-le-woo Sku-de-le".

Piano part: The right hand continues eighth-note chords in B7 and Em. The left hand provides harmonic support.

Piano part: The right hand continues eighth-note chords in B7 and Em. The left hand provides harmonic support.

Vocal part: The lyrics continue with "woo-sku-de-le-woo-sku-de-le-woo-de-le-woo Zi-di - di-di-du-da-loo-wu-du-du-da-loo Ski-di-bi-da-lou Bu-da-zoy Zi-di -".

Piano part: The right hand continues eighth-note chords in B7 and Em. The left hand provides harmonic support.

A musical score for "The Yellow Man" in G major. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are written below the vocal line, and chords are indicated above the piano staff. The score consists of six staves of music, each ending with a repeat sign and a double bar line, suggesting a verse followed by a chorus or bridge.
 

- di - di - du-da-loo-wu-du - du-da-loo Ski-di - bi-da-lou Bu - da - zoy  
 He gave her his town-house

and his rac - ing hor - ses, — each meal she ate was a do - zen cour-ses,

had a mil - lion dol-lars worth of nick-els and dimes, she sat a - round and count-ed them all a

mil - lion times. Hi - de - hi - de-hi - de-hi Hi - de - hi - de-hi - de-hi Ho - de -

- ho - de - ho - de - ho      Ho - de - ho - de - ho - de - ho      He - de -

- he - de - he - de - he      He - de - he - de - he - de - he      Hi - de -

slower

Em6/B      Em      C      B7      B7aug5

Em6

# SWEET HOME CHICAGO

Words and Music by  
HERMAN PARKER

(♩ = 122)  
N.C.

The musical score consists of six staves of music. The top staff shows a piano part in 12/8 time with a key signature of four sharps. The second staff shows a guitar part with chords B7, E, and A indicated above the staff. The third staff contains lyrics: "Come on" and "(Instrumental)". The fourth staff continues the instrumental part. The fifth staff shows a guitar part with chord E indicated above the staff, followed by the lyrics "come on \_\_\_\_". The sixth staff continues the instrumental part. The seventh staff shows a guitar part with chord E indicated above the staff, followed by the lyrics "ba - by don't you wan - na go," and "back to that". The eighth staff continues the instrumental part.

B                            A                            E

same old place, sweet home Chi - ca - go.

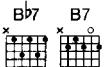
Come on ba - by don't you wan - na go,

hi - de - hey, ba -

- by don't you wan - na go, back\_ to that




 same old place, sweet home Chi - ca - go.



 Well one and one is two, six and two is eight,  
 Six and three is nine, nine and nine is eighteen,


 come on ba - by don't you make me late. Hi - de - hey,  
 look there brother ba - by and a see what I see. Hi - de - hey,


 ba - by don't you wan - na go, back to that

B                                    A                                    E

same old place, sweet home Chi - ca - go.

Come on ba - by don't you wan - na go,

oh come on ba - by don't you wan - na go,

back to that same old place, sweet home Chi -

back to that same old place, sweet home Chi -

1.

E                    B<sub>b7</sub>            B7

- ca - go. —

2.

B                    N.C.

A

E

A

E

B

E

1

E

B7

Measures 1-3: Treble and bass staves. The treble staff has eighth-note patterns. The bass staff has quarter notes. Chord boxes above the staff indicate E (measures 1-2) and B7 (measure 3). Measure 1 starts with a fermata over the first note.

E

A

E

Measures 4-6: Treble and bass staves. The treble staff shows eighth-note chords. The bass staff has quarter notes. Chord boxes above the staff indicate E (measures 4-5) and A (measure 6).

A

Measures 7-9: Treble and bass staves. The treble staff features eighth-note patterns. The bass staff has quarter notes. Chord box above the staff indicates A (measures 8-9).

E

B

A

Measures 10-12: Treble and bass staves. The treble staff has eighth-note patterns. The bass staff has quarter notes. Chord boxes above the staff indicate E (measures 10-11) and B (measure 12).

E

B7

play six times

Measures 13-15: Treble and bass staves. The treble staff has eighth-note patterns. The bass staff has quarter notes. Chord boxes above the staff indicate E (measures 13-14) and B7 (measure 15). A instruction "play six times" is placed above the staff in measure 15.

# JAILHOUSE ROCK

Words and Music by  
JERRY LEIBER and MIKE STOLLER

Medium Bright Rock

**1. The**

F N.C. E N.C.

war-den threw a par-t-y in the coun-ty jail.  
2. Spi-der Mur-phy play'd the ten-or sax-o-phone.  
3. Num-ber for-ty-sev-en said to num-ber three..

The pri-son band was there and they be-  
Lit-tle Joe was blow-in' on the  
'You're the cut-est jail-bird I

E N.C. E

- gan to wail.— The band was jump-in' and the joint be-gan to swing.— You  
slide trom-bone.— The drum-mer boy from Il-li-nois went crash, boom, bang!— The  
ev-er did see.— I sure would be de-light-ed with your com-pa-ny.— Come

F N.C.

should've heard those knocked - out jail - birds sing.  
whole\_ rhy - thm sec - tion was the pur - ple gang.  
on and do the jail - house rock with me.'

Let's rock!

F C7 C7sus4

Let's rock!  
Ev - 'ry - bo - dy in the whole cell block

Bb7 F Bb7 F E || 3.

— was a dan-cin' to the jail-house rock! —

4. The sad sack was a-sittin' on a block of stone,  
Way over in the corner weeping all alone.  
The warden said, 'Hey buddy, don't you be no square,  
If you can't find a partner, use a wooden chair!'  
Let's rock, etc.
5. Shiftly Henry said to Bugs, 'For Heaven's sake,  
No one's lookin', now's our chance to make a break.'  
Bugsy turned to Shifty and he said, 'Nix, nix,  
I wanna stick around a while and get my kicks.'  
Let's rock, etc.

