

# THE ULTIMATE POP/ROCK FAKE BOOK

COMPILED BY JOEL WHITBURN

**W**HAT IS A FAKE BOOK? When a musician is asked to play a song he's never played before, he "fakes" it. One of the most valuable possessions any musician can have is a **fake book** which contains the melodies, lyrics and chords for hundreds and hundreds of songs. With the access to the melody, lyrics and chords, the musician can improvise his own arrangement of a song.

Three special listings provide the "ultimate" in handy references and can be found on the following pages:

## ► ALPHABETICAL LISTING — page 4

All songs are listed alphabetically with the page number on which each song can be found. This listing includes the peak position reached by each song on the Billboard Hot 100 Charts, the year in which the record charted, and the artist who recorded the song. If there was more than one recording of a song to reach the top 20 chart position, all versions are listed.

## ► ARTIST INDEX — page 14

An alphabetical listing of all of the recording artists who performed the songs in this book.

## ► DECADE LISTING — page 20

A chronological listing of all of the songs in this book, by decade — '50s, '60s, '70s, and '80s.

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# JOEL WHITBURN



THE

# COLLECTOR'S COLLECTOR

**W**hat started as a casual hobby for Joel Whitburn back before the birth of rock and roll has flourished into the most successful business of its kind anywhere in the world.

Record Research Inc. had its real roots in the 45 r.p.m. records Whitburn began collecting in the early 1950's. By the mid-1960's, this ever-expanding collection had grown considerably in size and scope, prompting Whitburn to begin keeping tabs on his records by categorizing each one according to the highest it had reached on Billboard's "Hot 100."

In 1970, at the urging of a disc jockey friend who realized both the importance and the usefulness of this research, Whitburn published the basic chart information he had gathered in a slim volume titled simply Record Research.

Today, Whitburn's Record Research books and supplements can be found on record collectors' bookshelves, radio station reference racks and in many artists' private libraries the world over, providing essential statistics and data on Billboard's pop singles, pop albums, country, black, adult contemporary and other major charts.

Widely recognized as the foremost authority on charted music, Whitburn, assisted by his staff of fulltime researchers, supplies chart information to Casey Kasem, Dick Clark, Don Imus, Dr. Demento, and other prominent disc jockeys and music show hosts nationwide.

Whitburn's personal pop record collection — perhaps the largest in the world — currently includes all of the 18,000 pop singles to ever appear on the "Hot 100," as well as the more than 14,000 LPs that made it to Billboard's pop album charts. These, along with the balance of Whitburn's collection — **over 100,000 singles and LPs in all** — are housed in an environmentally controlled, underground vault adjacent to the Record Research office in Whitburn's Menomonee Falls, Wisconsin home.

# INTRODUCTION

**W**elcome to a wonderful world of musical memories — tunes that will vividly recall fond memories as only a song can. The titles in this book are all genuine certified block-busters from the rock era — a 32 year chronology of many of America's greatest hits.

Every song included herein hit the top of our nation's pop record charts beginning with the first major successful rock and roll hits in early 1955, right on through some of the top hits from the summer of 1986. If you're a music fan of this era it will indeed be surprising if you do not recognize each of these song titles.

One of the most important factors used in determining which songs to include in this monumental tribute to pop/rock is the peak position that a record attained during its stay on the national chart listings. Each song achieved a final peak chart position from #1 to #20, with the majority peaking in the top 5. This insures that each of these titles are truly classic hits — songs that remain classics today and are just as easily played and sung now as when they were burning up America's top 20 charts.

All chart positions are taken from America's premier chart keeper — Billboard magazine. Billboard has been keeping tabs on our nation's best selling and most played songs since 1913. I have personally made a career by researching the Billboard charts and publishing books based on the data as compiled from their weekly surveys. Their charts, more than any other, are indeed the best reflection of a song's popularity.

As a man with a real love and passion for the great songs and artists who've meant so much to our culture, and as a weekend guitar player, I know that it won't be long before I wear out my first copy of this treasured tome. It's my hope that all fans of the pop/rock era will now share with me in enjoying each of these great and legendary tunes.

JOEL WHITBURN

# ALPHABETICAL LISTING

Includes **Song Title**, **Artist**, and the **year** and **highest chart position** each song reached on the Billboard charts

**Editor's Note to Guitarists:** If there is no X or 0 over a string in a chord diagram, the string(s) should not be played.

## Title

### A

- 24 Abraham, Martin And John
- 24 All I Have To Do Is Dream
- 28 All I Need Is A Miracle
- 25 All Shook Up
- 26 All Through The Night
- 30 Alone At Last
- 32 Along Came Jones
- 30 Another Somebody Done Somebody Wrong Song
- 27 Apache
- 29 Are You Lonesome Tonight?
- 32 As Tears Go By
- 31 At My Front Door
- 29 At The Hop

## Artist

### Billboard Charts Year Position

Dion	1968	4
Everly Brothers	1958	1
Mike & The Mechanics	1986	5
Elvis Presley	1957	1
Cyndi Lauper	1984	5
Jackie Wilson	1960	8
Coasters	1959	9
B.J. Thomas	1975	1
Jorgen Ingmann	1961	2
Elvis Presley	1960	1
Rolling Stones	1966	6
Pat Boone	1955	7
Danny & The Juniors	1958	1

### B

- 34 Back In The U.S.A.
- 35 Bad Blood
- 46 Bad Girls
- 36 Baker Street
- 37 Banana Boat Song, The
- 33 Band Of Gold
- 38 Bang A Gong (Get It On)
- 34 Battle Of New Orleans, The
- 40 Because They're Young
- 44 Bennie And The Jets
- 37 Big Hunk O' Love, A
- 38 Billy, Don't Be A Hero
- 40 Bird Dog
- 41 Blue Jean
- 42 Blue Suede Shoes
- 43 Blueberry Hill
- 50 Book Of Love
- 48 Boys Are Back In Town, The
- 45 Brandy (You're A Fine Girl)
- 49 Bread And Butter
- 42 Bristol Stomp
- 50 Build Me Up Buttercup
- 44 Butterfly
- 52 Bye Bye, Love

Linda Ronstadt	1978	16
Neil Sedaka	1975	1
Donna Summer	1979	1
Gerry Rafferty	1978	2
Tarriers	1957	4
Don Cherry	1955	4
Power Station	1985	9
T. Rex	1972	10
Johnny Horton	1959	1
Duane Eddy	1960	4
Elton John	1974	1
Elvis Presley	1959	1
Bo Donaldson & The Heywoods	1974	1
Everly Brothers	1958	1
David Bowie	1984	8
Carl Perkins	1956	2
Elvis Presley	1956	20
Fats Domino	1957	2
Monotones	1958	5
Thin Lizzy	1976	12
Looking Glass	1972	1
Newbeats	1964	2
Dovells	1961	2
Foundations	1969	3
Charlie Gracie	1957	1
Andy Williams	1957	1
Everly Brothers	1957	2

**C**

- 47 C.C. Rider  
 52 California Dreamin'  
 53 Can't Buy Me Love  
 ✓ 51 Can't Help Falling In Love  
 54 Car Wash  
 55 Cara Mia  
 56 Careless Whisper  
 58 Cathy's Clown  
 58 Celebrate  
 55 Chantilly Lace  
 59 Chapel Of Love  
 60 Charlie Brown  
 62 Cherry, Cherry  
 66 Come Go With Me  
 60 Cool Jerk  
 61 Cotton Fields  
 57 Cracklin' Rosie  
 63 Cradle Of Love  
 64 Crocodile Rock

<i>Animals</i>	1966	10
<i>Chuck Willis</i>	1957	12
<i>Mamas &amp; The Papas</i>	1966	4
<i>Beatles</i>	1964	1
<i>Elvis Presley</i>	1962	2
<i>Rose Royce</i>	1977	1
<i>Jay &amp; The Americans</i>	1965	4
<i>Wham!</i>	1985	1
<i>Everly Brothers</i>	1960	1
<i>Three Dog Night</i>	1970	15
<i>Big Bopper</i>	1958	6
<i>Dixie Cups</i>	1964	1
<i>Coasters</i>	1959	2
<i>Neil Diamond</i>	1966	6
<i>Dell Vikings</i>	1957	4
<i>Capitols</i>	1966	7
<i>Highwaymen</i>	1962	13
<i>Neil Diamond</i>	1970	1
<i>Johnny Preston</i>	1960	7
<i>Elton John</i>	1973	1

**D**

- 68 Dancing Queen  
 68 Daniel  
 66 Dark Moon  
  
 72 Day Tripper  
 70 Daydream  
 74 Dear One  
 64 Dedicated To The One I Love  
  
 76 Detroit City  
 76 Devil Or Angel  
 71 Diana  
 78 Did You Ever Have To Make Up Your Mind?  
 72 Do You Want To Dance  
 74 Doctor! Doctor!  
 ✗ 79 Don't Be Cruel  
 67 Don't Go Breaking My Heart  
 80 Don't You (Forget About Me)  
 81 Donna, Donna, The Prima Donna  
 82 Downtown  
 69 Duke Of Earl

<i>Abba</i>	1977	1
<i>Elton John</i>	1973	2
<i>Gale Storm</i>	1957	4
<i>Bonnie Guitar</i>	1957	6
<i>Beatles</i>	1966	5
<i>Lovin' Spoonful</i>	1966	2
<i>Larry Finnegan</i>	1962	11
<i>Mamas &amp; The Papas</i>	1967	2
<i>Shirelles</i>	1961	3
<i>Bobby Bare</i>	1963	16
<i>Bobby Vee</i>	1960	6
<i>Paul Anka</i>	1957	1
<i>Lovin' Spoonful</i>	1966	2
<i>Bobby Freeman</i>	1958	5
<i>Thompson Twins</i>	1984	11
<i>Elvis Presley</i>	1956	1
<i>Elton John &amp; Kiki Dee</i>	1976	1
<i>Simple Minds</i>	1985	1
<i>Dion</i>	1963	6
<i>Petula Clark</i>	1965	1
<i>Gene Chandler</i>	1962	1

**E**

- 77 Earth Angel  
 86 867-5309/Jenny  
 84 El Paso  
 86 Eleanor Rigby  
 83 Electric Avenue  
 84 Elvira  
 85 End Of The World, The  
 88 Endless Love

<i>Crew-Cuts</i>	1955	3
<i>Penguins</i>	1955	8
<i>Tommy Tutone</i>	1982	4
<i>Marty Robbins</i>	1960	1
<i>Beatles</i>	1966	11
<i>Eddy Grant</i>	1983	2
<i>Oak Ridge Boys</i>	1981	5
<i>Skeeter Davis</i>	1963	2
<i>Diana Ross &amp; Lionel Richie</i>	1981	1

90 Every Breath You Take  
 92 Everything She Wants  
 94 Everytime You Go Away

<i>Police</i>	1983	1
<i>Wham!</i>	1985	1
<i>Paul Young</i>	1985	1

**F** \_\_\_\_\_

89 First Time Ever I Saw Your Face, The  
 96 Flashdance . . . What A Feeling  
 91 Flowers On The Wall  
 93 For Your Precious Love  
 97 Free Bird  
 98 From A Jack To A King

<i>Roberta Flack</i>	1971	1
<i>Irene Cara</i>	1983	1
<i>Statler Brothers</i>	1966	4
<i>Jerry Butler &amp; The Impressions</i>	1958	11
<i>Lynyrd Skynyrd</i>	1975	19
<i>Ned Miller</i>	1963	6

**G** \_\_\_\_\_

95 Game Of Love  
 99 Garden Party  
 100 Georgy Girl  
 103 Gloria  
 102 Gloria  
 104 Goin' Out Of My Head  
 104 Good Lovin'  
 106 Good Luck Charm  
 100 Goodbye Yellow Brick Road  
 106 Grazing In The Grass  
 108 Grease  
 98 Great Balls Of Fire  
 101 Green Door, The  
 105 Green Green Grass Of Home  
 108 Groovin'  
 110 Guitar Boogie Shuffle

<i>Wayne Fontana &amp; The Mindbenders</i>	1965	1
<i>Rick Nelson</i>	1972	6
<i>Seekers</i>	1967	2
<i>Shadows Of Knight</i>	1966	10
<i>Laura Branigan</i>	1982	2
<i>Little Anthony &amp; The Imperials</i>	1964	4
<i>Lettermen</i>	1968	7
<i>Young Rascals</i>	1966	1
<i>Elvis Presley</i>	1962	1
<i>Elton John</i>	1973	2
<i>Hugh Masekela</i>	1968	1
<i>Friends Of Distinction</i>	1969	3
<i>Frankie Valli</i>	1978	1
<i>Jerry Lee Lewis</i>	1958	2
<i>Jim Lowe</i>	1956	1
<i>Tom Jones</i>	1967	11
<i>Young Rascals</i>	1967	1
<i>Virtues</i>	1959	5

**H** \_\_\_\_\_

110 Hang On Sloopy  
 111 Hanky Panky  
 114 Happy, Happy Birthday Baby  
 112 Happy Together  
 109 Hard Day's Night, A  
 112 Hard Headed Woman  
 107 Harper Valley P.T.A.  
 113 He's A Rebel  
 114 Heartaches By The Number  
 116 Heartbreak Hotel  
 116 Hello Mary Lou  
 120 Here Comes Summer  
 115 Hey Jude  
 118 Hi-Heel Sneakers  
 120 His Latest Flame  
 117 Hold Me Now

<i>McCoys</i>	1965	1
<i>Tommy James &amp; The Shondells</i>	1966	1
<i>Tune Weavers</i>	1957	5
<i>Turtles</i>	1967	1
<i>Beatles</i>	1964	1
<i>Elvis Presley</i>	1958	1
<i>Jeannie C. Riley</i>	1968	1
<i>Crystals</i>	1962	1
<i>Guy Mitchell</i>	1959	1
<i>Elvis Presley</i>	1956	1
<i>Ricky Nelson</i>	1961	1
<i>Jerry Keller</i>	1959	14
<i>Beatles</i>	1968	1
<i>Tommy Tucker</i>	1964	11
<i>Elvis Presley</i>	1961	4
<i>Thompson Twins</i>	1984	3

118 Honky Cat	<i>Elton John</i>	1972	8
123 Horse, The	<i>Cliff Nobles &amp; Co.</i>	1968	2
122 Hot Stuff	<i>Donna Summer</i>	1979	1
123 Hound Dog	<i>Elvis Presley</i>	1956	1
121 How Can You Mend A Broken Heart	<i>Bee Gees</i>	1971	1
124 How Deep Is Your Love	<i>Bee Gees</i>	1977	1
124 How Do You Do It?	<i>Gerry &amp; The Pacemakers</i>	1964	9
126 Hundred Pounds Of Clay, A	<i>Gene McDaniels</i>	1961	3
126 Hungry Like The Wolf	<i>Duran Duran</i>	1983	9
125 Hushabye	<i>Mystics</i>	1959	20

**I** \_\_\_\_\_

127 I Almost Lost My Mind	<i>Pat Boone</i>	1956	1
128 I Can See For Miles	<i>Who</i>	1967	9
130 I Can't Go For That (No Can Do)	<i>Hall &amp; Oates</i>	1982	1
130 I Fought The Law	<i>Bobby Fuller Four</i>	1966	9
129 I Got A Woman	<i>Jimmy McGriff</i>	1962	20
128 I Just Want To Be Your Everything	<i>Andy Gibb</i>	1977	1
132 I Keep Forgettin'	<i>Michael McDonald</i>	1982	4
131 I Like It Like That	<i>Chris Kenner</i>	1961	2
	<i>Dave Clark Five</i>	1965	5
133 I Need Your Love Tonight	<i>Elvis Presley</i>	1959	4
136 I Only Want To Be With You	<i>Bay City Rollers</i>	1976	12
	<i>Dusty Springfield</i>	1964	12
134 I Saw Her Standing There	<i>Beatles</i>	1964	14
133 I Understand (Just How You Feel)	<i>G - Clefs</i>	1961	9
134 I Want To Hold Your Hand	<i>Beatles</i>	1962	1
136 I Want You, I Need You, I Love You	<i>Elvis Presley</i>	1956	1
135 I'm A Man	<i>Yardbirds</i>	1965	17
137 I'm Gonna Sit Right Down And Write Myself A Letter	<i>Billy Williams</i>	1957	3
138 I'm Just A Singer (In A Rock And Roll Band)	<i>Moody Blues</i>	1973	12
139 I'm Sorry	<i>Brenda Lee</i>	1960	1
140 I'm Your Man	<i>Wham!</i>	1986	3
139 I've Got To Get A Message To You	<i>Bee Gees</i>	1968	8
142 I've Told Ev'ry Little Star	<i>Linda Scott</i>	1961	3
144 If I Can't Have You	<i>Yvonne Elliman</i>	1978	1
144 If I Had A Hammer	<i>Trini Lopez</i>	1963	3
	<i>Peter, Paul &amp; Mary</i>	1962	10
150 If I Were A Carpenter	<i>Bobby Darin</i>	1966	8
146 If You Love Somebody Set Them Free	<i>Sting</i>	1985	3
145 If You Wanna Be Happy	<i>Jimmy Soul</i>	1963	1
143 Island Girl	<i>Elton John</i>	1975	1
148 Islands In The Stream	<i>Kenny Rogers &amp; Dolly Parton</i>	1983	1
151 It's All In The Game	<i>Tommy Edwards</i>	1958	1
142 It's In His Kiss (The Shoop Shoop Song)	<i>Betty Everett</i>	1964	6
152 It's Just A Matter Of Time	<i>Brook Benton</i>	1959	3
141 It's My Party	<i>Lesley Gore</i>	1963	1
148 It's Now Or Never	<i>Elvis Presley</i>	1960	1
147 Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini	<i>Bryan Hyland</i>	1960	1

**J**

152 Jenny Take A Ride	<i>Mitch Ryder &amp; The Detroit Wheels</i>	1966	10
153 Jive Talkin'	<i>Bee Gees</i>	1975	1
✓154 Johnny B. Goode	<i>Chuck Berry</i>	1958	8
150 Joy To The World	<i>Three Dog Night</i>	1971	1

**K**

155 Kansas City	<i>Wilbert Harrison</i>	1959	1
154 Keep On Dancing	<i>Gentrys</i>	1965	4
158 King Of Pain	<i>Police</i>	1983	3
156 King Of The Road	<i>Roger Miller</i>	1965	4
155 Kisses Sweeter Than Wine	<i>Jimmie Rodgers</i>	1957	3
156 Knock Three Times	<i>Dawn</i>	1971	1

**L**

160 Land Of A Thousand Dances	<i>Wilson Pickett</i>	1966	6
160 Last Date	<i>Floyd Cramer</i>	1960	2
162 Last Kiss	<i>J. Frank Wilson &amp; The Cavaliers</i>	1964	2
164 Laughter In The Rain	<i>Neil Sedaka</i>	1975	1
164 Lay Down (Candles In The Rain)	<i>Melanie</i>	1970	3
165 Lay Down Sally	<i>Eric Clapton</i>	1978	3
166 Layla	<i>Derek &amp; The Dominos</i>	1972	10
167 Let Me In	<i>Sensations</i>	1962	4
✓168 Let The Good Times Roll	<i>Shirley &amp; Lee</i>	1956	20
166 Let The Little Girl Dance	<i>Billy Bland</i>	1960	7
157 Let's Think About Living	<i>Bob Luman</i>	1960	7
170 Let's Twist Again	<i>Chubby Checker</i>	1961	8
163 Lil' Red Riding Hood	<i>Sam The Sham &amp; The Pharaohs</i>	1966	2
171 Lion Sleeps Tonight, The	<i>Tokens</i>	1961	1
172 Little Bitty Pretty One	<i>Thurston Harris</i>	1957	6
174 Little Children	<i>Jackson 5</i>	1972	13
176 Little Jeannie	<i>Billy J. Kramer</i>	1964	7
174 Lola	<i>Elton John</i>	1980	3
169 Lollipop	<i>Kinks</i>	1970	9
161 Lonely Boy	<i>Chordettes</i>	1958	2
172 Lonesome Loser	<i>Paul Anka</i>	1959	1
178 Long Cool Woman (In A Black Dress)	<i>Little River Band</i>	1979	6
173 Long Tall Sally	<i>Hollies</i>	1972	2
180 Love (Can Make You Happy)	<i>Little Richard</i>	1956	6
170 Love Grows (Where My Rosemary Goes)	<i>Pat Boone</i>	1956	8
168 Love Is All Around	<i>Mercy</i>	1969	2
181 Love Me Tender	<i>Edison Lighthouse</i>	1970	5
182 Love So Right	<i>The Troggs</i>	1968	7
179 Love Will Keep Us Together	<i>Elvis Presley</i>	1956	1
177 Lover's Question, A	<i>Bee Gees</i>	1976	3
180 Lovers Who Wander	<i>Captain &amp; Tennille</i>	1975	1
	<i>Clyde McPhatter</i>	1959	6
	<i>Dion</i>	1962	3

**M**

- 184 Maggie May  
 186 Magic Carpet Ride  
 185 Mamma Told Me (Not To Come)  
 183 Mandy  
 188 Maneater  
 190 Maniac  
 192 Massachusetts  
 184 Memphis, Tennessee  
  
 192 Method Of Modern Love  
 186 Miami Vice  
 194 Missing You  
 187 Mister Lee  
 198 Moments To Remember  
 193 Monday, Monday  
 200 Money  
 196 Morning Train (9 to 5)  
 197 Mountain Of Love  
 202 Mrs. Brown You've Got A Lovely Daughter  
 189 My Love  
 198 My Prayer

<i>Rod Stewart</i>	1971	1
<i>Steppenwolf</i>	1968	3
<i>Three Dog Night</i>	1970	1
<i>Barry Manilow</i>	1975	1
<i>Hall &amp; Oates</i>	1982	1
<i>Michael Sembello</i>	1983	1
<i>Bee Gees</i>	1967	11
<i>Johnny Rivers</i>	1964	2
<i>Lonnie Mack</i>	1963	5
<i>Hall &amp; Oates</i>	1985	5
<i>Jan Hammer</i>	1985	1
<i>John Waite</i>	1984	1
<i>Bobbettes</i>	1957	6
<i>Four Lads</i>	1955	2
<i>Mamas &amp; The Papas</i>	1966	1
<i>Pink Floyd</i>	1973	13
<i>Sheena Easton</i>	1981	1
<i>Johnny Rivers</i>	1964	9
<i>Herman's Hermits</i>	1965	1
<i>Petula Clark</i>	1966	1
<i>Platters</i>	1956	1

**N**

- 203 Na Na Hey Hey Kiss Him Goodbye  
 204 Neutron Dance  
 199 New Moon On Monday  
 206 New Orleans  
 206 Night  
 191 Night Chicago Died, The  
 201 Night Fever  
 212 Nights In White Satin  
 202 Nightshift  
 207 Nikita  
 208 No More Tears (Enough Is Enough)  
 210 Nothin' At All

<i>Steam</i>	1969	1
<i>Pointer Sisters</i>	1985	6
<i>Duran Duran</i>	1984	10
<i>Gary "U.S." Bonds</i>	1960	6
<i>Jackie Wilson</i>	1960	4
<i>Paper Lace</i>	1974	1
<i>Bee Gees</i>	1978	1
<i>Moody Blues</i>	1972	2
<i>Commodores</i>	1985	3
<i>Elton John</i>	1986	7
<i>Barbra Streisand</i>	1979	1
<i>Heart</i>	1986	10

**O**

- 213 Oh Julie  
 216 Oh, Lonesome Me  
 213 Oh, Pretty Woman  
 214 Oh Sheila  
 216 On A Carousel  
 218 One Night In Bangkok  
 215 One, Two, Three  
 212 Only Love Can Break A Heart  
 220 Only The Lonely  
 222 Only You (And You Alone)  
  
 220 Our Day Will Come  
 217 Over And Over  
 222 Over The Mountain, Across The Sea

<i>Crescendos</i>	1958	5
<i>Don Gibson</i>	1958	7
<i>Roy Orbison</i>	1964	1
<i>Ready For The World</i>	1985	1
<i>Hollies</i>	1967	11
<i>Murray Head</i>	1985	3
<i>Len Barry</i>	1965	2
<i>Gene Pitney</i>	1962	2
<i>Roy Orbison</i>	1960	2
<i>Platters</i>	1955	5
<i>Ringo Starr</i>	1975	6
<i>Hilltoppers</i>	1955	8
<i>Ruby &amp; The Romantics</i>	1963	1
<i>Dave Clark Five</i>	1965	1
<i>Johnnie &amp; Joe</i>	1957	8

**P** \_\_\_\_\_

221 People Got To Be Free	<i>Rascals</i>	1968	1
224 Philadelphia Freedom	<i>Elton John</i>	1975	1
225 Pictures Of Matchstick Men	<i>Status Quo</i>	1968	12
226 Pipeline	<i>Chantays</i>	1963	4
227 Please, Please Me	<i>Beatles</i>	1964	3
228 Poetry In Motion	<i>Johnny Tillotson</i>	1960	2
229 Poison Ivy	<i>Coasters</i>	1959	7
226 Pony Time	<i>Chubby Checker</i>	1961	1
228 Poor Side Of Town	<i>Johnny Rivers</i>	1966	1
232 Private Eyes	<i>Hall &amp; Oates</i>	1981	1
230 Problems	<i>Everly Brothers</i>	1958	2
230 Puppy Love	<i>Paul Anka</i>	1960	2
223 Put Your Head On My Shoulder	<i>Donny Osmond</i>	1972	3
	<i>Paul Anka</i>	1959	2

**Q** \_\_\_\_\_

233 Quarter To Three, A	<i>Gary "U.S." Bonds</i>	1961	1
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**R** \_\_\_\_\_

231 Raindrops	<i>Dee Clark</i>	1961	2
234 Raunchy	<i>Bill Justis</i>	1957	2
	<i>Ernie Freeman</i>	1957	4
	<i>Billy Vaughn</i>	1957	10
	<i>Duane Eddy</i>	1958	6
	<i>Duran Duran</i>	1984	1
234 Rebel-'Rouser	<i>Elvis Presley</i>	1962	2
236 Reflex, The	<i>Little Richard</i>	1956	17
235 Return To Sender	<i>Danny &amp; The Juniors</i>	1958	19
238 Rip It Up	<i>Bill Haley &amp; His Comets</i>	1955	1
244 Rock And Roll Is Here To Stay	<i>Lonnie Donegan</i>	1956	8
240 Rock Around The Clock	<i>Elton John</i>	1972	6
242 Rock Island Line	<i>Bobby Day</i>	1958	2
239 Rocket Man	<i>Michael Jackson</i>	1972	2
237 Rockin' Robin	<i>Bobby Vee</i>	1961	6
	<i>Dion</i>	1963	2
240 Rubber Ball	<i>Kenny Rogers</i>	1969	6
242 Ruby Baby	<i>Del Shannon</i>	1961	1
243 Ruby, Don't Take Your Love To Town	<i>Johnny Preston</i>	1960	1
245 Runaway			
238 Running Bear			

**S** \_\_\_\_\_

246 Sad Songs (Say So Much)	<i>Elton John</i>	1985	1
248 San Francisco (Be Sure To Wear Some Flowers In Your Hair)	<i>Scott McKenzie</i>	1967	4
249 Sara	<i>Starship</i>	1986	1
252 Save The Last Dance For Me	<i>Drifters</i>	1960	1
250 Say Say Say	<i>Paul McCartney &amp; Michael Jackson</i>	1983	1
253 School Is Out	<i>Gary "U.S." Bonds</i>	1961	5

254 Sea Of Love	<i>Phil Phillips</i>	1959	2
254 Searchin'	<i>Honeydrippers</i>	1985	3
256 Seasons In The Sun	<i>Coasters</i>	1957	3
258 Secret Agent Man	<i>Terry Jacks</i>	1974	1
256 See You Later, Alligator	<i>Johnny Rivers</i>	1966	3
260 Shadow Dancing	<i>Bill Haley &amp; His Comets</i>	1956	6
251 Shambala	<i>Andy Gibb</i>	1978	1
261 Shame On The Moon	<i>Three Dog Night</i>	1973	3
259 She Bop	<i>Bob Seger</i>	1983	2
255 She Loves You	<i>Cyndi Lauper</i>	1984	3
260 She'd Rather Be With Me	<i>Beatles</i>	1964	1
262 She's A Lady	<i>Turtles</i>	1967	3
262 Silhouettes	<i>Tom Jones</i>	1971	2
	<i>Rays</i>	1957	3
257 Since I Met You Baby	<i>Herman's Hermits</i>	1965	5
264 Sincerely	<i>Diamonds</i>	1957	10
	<i>Ivory Joe Hunter</i>	1956	12
265 Singing The Blues	<i>McGuire Sisters</i>	1955	1
266 Sister Christian	<i>Moonglows</i>	1955	20
266 Sixteen Candles	<i>Guy Mitchell</i>	1956	1
268 Sixteen Reasons	<i>Night Ranger</i>	1984	5
253 Sixteen Tons	<i>Crests</i>	1959	2
263 Skinny Legs And All	<i>Connie Stevens</i>	1960	3
264 Sleepwalk	<i>"Tennessee" Ernie Ford</i>	1955	1
267 Sloop John B.	<i>Joe Tex</i>	1967	10
270 Smile A Little Smile For Me	<i>Santo &amp; Johnny</i>	1959	1
268 Smoke From A Distant Fire	<i>Beach Boys</i>	1966	3
272 So Sad (To Watch Good Love Go Bad)	<i>Flying Machine</i>	1969	5
247 (She's) Some Kind Of Wonderful	<i>Sanford Townsend Band</i>	1977	9
274 Song Sung Blue	<i>Everly Brothers</i>	1960	7
276 South Street	<i>Grand Funk Railroad</i>	1975	3
273 Spanish Harlem	<i>Neil Diamond</i>	1972	1
	<i>Orlons</i>	1963	3
276 Spirit In The Sky	<i>Aretha Franklin</i>	1971	2
265 Stand By Me	<i>Ben E. King</i>	1961	10
282 Stay	<i>Norman Greenbaum</i>	1970	3
	<i>Ben E. King</i>	1961	4
270 Stayin' Alive	<i>Maurice Williams &amp; The Zodiacs</i>	1960	1
272 Stray Cat Strut	<i>Bee Gees</i>	1978	1
275 Stroll, The	<i>Stray Cats</i>	1983	9
278 Stuck In The Middle With You	<i>Diamonds</i>	1958	4
284 Sugar Shack	<i>Stealers Wheel</i>	1973	6
	<i>Jimmy Cilmer &amp; The Fireballs</i>	1963	1
271 Summer In The City	<i>Lovin' Spoonful</i>	1966	1
284 Summertime Blues	<i>Eddie Cochran</i>	1958	8
	<i>Blue Cheer</i>	1968	14
281 Sunshine Of Your Love, The	<i>Cream</i>	1968	5
280 Superstar (From "Jesus Christ Superstar")	<i>Murray Head With The Trinidad Singers</i>	1971	14
283 Surfin' U.S.A.	<i>Beach Boys</i>	1963	3
277 Suspicion	<i>Terry Stafford</i>	1964	3
245 Susie-Q	<i>Creedence Clearwater Revival</i>	1968	11
279 Sweet Caroline	<i>Neil Diamond</i>	1969	4
282 Sweet Home Alabama	<i>Lynyrd Skynyrd</i>	1974	8
274 Sweet Little Sixteen	<i>Chuck Berry</i>	1958	2

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286 Take A Chance On Me	<i>Abba</i>	1978	3
286 Take A Letter, Maria	<i>R.B. Greaves</i>	1969	2
288 Tears On My Pillow	<i>Little Anthony &amp; The Imperials</i>	1958	4
291 Teddy Bear	<i>Elvis Presley</i>	1957	1
290 Teen Angel	<i>Mark Dinning</i>	1960	1
287 Teenager In Love, A	<i>Dion &amp; The Belmonts</i>	1959	5
288 Tell It Like It Is	<i>Aaron Neville</i>	1967	2
	<i>Heart</i>	1981	8
292 Tell Laura I Love Her	<i>Ray Peterson</i>	1960	7
290 Then You Can Tell Me Goodbye	<i>Casinos</i>	1967	6
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294 There'll Be Sad Songs (To Make You Cry)	<i>Billy Ocean</i>	1986	1
295 There's A Moon Out Tonight	<i>Capris</i>	1961	3
289 These Boots Are Made For Walkin'	<i>Nancy Sinatra</i>	1966	1
296 These Dreams	<i>Heart</i>	1986	1
297 Things	<i>Bobby Darin</i>	1962	3
298 This Diamond Ring	<i>Gary Lewis &amp; The Playboys</i>	1965	1
298 Those Were The Days	<i>Mary Hopkin</i>	1968	2
300 Time After Time	<i>Cyndi Lauper</i>	1984	1
301 Tired Of Toein' The Line	<i>Rocky Burnette</i>	1980	8
302 To Know Him Is To Love Him	<i>Teddy Bears</i>	1958	1
302 Tobacco Road	<i>Nashville Teens</i>	1964	14
293 Tom Dooley	<i>Kingston Trio</i>	1958	1
299 Tossin' And Turnin'	<i>Bobby Lewis</i>	1961	1
304 Total Eclipse Of The Heart	<i>Bonnie Tyler</i>	1983	1
306 Tragedy	<i>Bee Gees</i>	1979	1
303 Turn Me Loose	<i>Fabian</i>	1959	9
308 Turn! Turn! Turn!	<i>Byrds</i>	1965	1
285 Tutti Frutti	<i>Pat Boone</i>	1956	12
	<i>Little Richard</i>	1956	17
291 Twist, The	<i>Chubby Checker</i>	1960 & 1962	1
306 Two Faces Have I	<i>Lou Christie</i>	1963	6

**U**

308 Under The Boardwalk	<i>Drifters</i>	1964	4
310 Union Of The Snake	<i>Duran Duran</i>	1983	3
309 Up, Up And Away	<i>5th Dimension</i>	1967	7

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314 Wah-Watusi	<i>Orlons</i>	1962	2
310 Wake Me Up Before You Go-Go	<i>Wham!</i>	1985	1
315 Wake Up, Little Susie	<i>Everly Brothers</i>	1957	1
316 Walk Away Renee	<i>Left Banke</i>	1966	5
	<i>Four Tops</i>	1968	14

322 Waterloo	<i>Abba</i>	1974	6
320 'Way Down Yonder In New Orleans	<i>Freddy Cannon</i>	1960	3
311 Wayward Wind	<i>Gogi Grant</i>	1956	1
318 We Built This City	<i>Starship</i>	1985	1
317 What You Need	<i>INXS</i>	1986	5
320 What'd I Say	<i>Ray Charles</i>	1959	6
313 What's Love Got To Do With It	<i>Tina Turner</i>	1984	1
314 Which Way You Goin' Billy?	<i>Poppy Family</i>	1970	2
330 White Room	<i>Cream</i>	1968	6
330 Whiter Shade Of Pale, A	<i>Procol Harum</i>	1967	5
324 Who's Johnny ("Short Circuit" Theme)	<i>El DeBarge</i>	1986	3
326 Whole Lotta Shakin' Goin' On	<i>Jerry Lee Lewis</i>	1957	3
319 Wild Boys, The	<i>Duran Duran</i>	1984	2
321 Woman In Love	<i>Barbra Streisand</i>	1980	1
325 Wonderful! Wonderful!	<i>Tymes</i>	1963	7
316 Wooly Bully	<i>Johnny Mathis</i>	1957	14
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326 Yakety Yak	<i>Coasters</i>	1958	1
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327 Yesterday	<i>Barbara Mason</i>	1965	5
328 You Baby	<i>Beatles</i>	1965	1
322 You Can't Sit Down	<i>Turtles</i>	1966	20
323 You Don't Bring Me Flowers	<i>Dovells</i>	1963	3
329 You Don't Own Me	<i>Neil Diamond &amp; Barbra Streisand</i>	1978	1
332 You Give Good Love	<i>Lesley Gore</i>	1964	2
332 You Should Be Dancing	<i>Whitney Houston</i>	1985	3
333 (You're The) Devil In Disguise	<i>Bee Gees</i>	1976	1
327 You're The One That I Want	<i>Elvis Presley</i>	1963	3
331 Young Blood	<i>Olivia Newton-John &amp; John Travolta</i>	1978	1
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## ABRAHAM, MARTIN AND JOHN

Words and Music by  
RICHARD HOLLER

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Medium Rock Beat

Has An - y - bod - y here seen my old friend { 1. A - bra - ham,  
2. John \_\_\_\_\_  
3. Mar - tin \_\_\_\_\_  
4. Bob - by \_\_\_\_\_ } Can you tell me where he's  
gone? \_\_\_\_\_ 1.2.3. He freed a lot - ta peo - ple, but it seems the good die young — But I  
4. I thought I saw him walk - in' up o - ver the hill — with  
just looked a - round and he's gone. \_\_\_\_\_ Has gone: \_\_\_\_\_ Did - n't you love — the  
A - bra - ham Mar - tin and John. \_\_\_\_\_  
things they — stood for? Did - n't they try — to find some good for you and me?  
Cm7 E♭ B♭ Gm7 Am7 D.S. al Fine  
And well be free. Some - day soon it's gon-na be — one day Has

## ALL I HAVE TO DO IS DREAM

By BOUDLEAUX BRYANT

Moderately F Dm Gm C7 F Dm Gm C7 F Dm  
When I want you in my arms, when I want you and all your charms, When - ev - er I want you —  
B♭ C7 F Dm B♭ C7 F Dm Gm C7 F Dm  
All I Have To Do Is Dream. Dream, dream, dream. When I feel blue in the night and I need you  
Gm C7 F Dm B♭ C7 F B♭ F F7 B♭  
to hold me tight, When - ev - er I want you, All I Have To Do Is Dream. I can make you mine,  
Am Gm C7 F F7 B♭ Am G7  
taste your lips of wine an - y - time, night or day; On - ly trou - ble is, gee whiz, I'm dream-ing my life — a-

C7 F Dm Gm C7 F Dm Gm C7 F Dm

way. I need you so that I could die. I love you so and that is why When-ev - er I want you. —

Bb C7 F Dm Gm C7 F Gm7 F

All I Have To Do Is Dream. All I Have To Do Is Dream.

## ALL SHOOK UP

Words and Music by  
OTIS BLACKWELL & ELVIS PRESLEY

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Bb  
Medium Shuffle Rhythm

A - well - a, bless my soul. — What's wrong with me? — I'm itch - ing like a man — on a fuz - zy tree — My  
hands are sha - key and my knees are weak I can't seem to stand on my own two feet —

Eb7 F7

friends say I'm act - in' queer as a bug — I'm in love) I'm All Shook Up! — Mm — mm oh, oh, yeah.  
who do you thank when you have such luck — I'm in love)

1 Bb Eb7 Bb 2 Bb Eb7 Bb Eb7  
yeah! — My yeah! — Please don't ask what's on my mind, — I'm a  
Bb Eb7 F7  
Tongue gets tied when I try to speak, — My —

Bb  
lit - tle mixed up but I'm feel - in' fine — When I'm near that girl that I love best, My heart beats so it  
in sides shake like a leaf on a tree, There's only one cure for this soul of mine, That's to have the girl that I

Eb7  
scares me to death! } She touched my hand, What a chill I got, — Her kiss - es are like a vol - ca - no that's hot! — I'm  
love so fine! }

Eb7 F7

proud to say she's my but - ter cup, — I'm in love! I'm All Shook Up! — Mm — mm oh, oh, yeah.,

1 Bb Eb7 Bb 2 Bb Eb7 Bb Eb7 F7  
yeah! — My yeah! — I'm All Shook Up! — Mm — mm oh, oh, yeah.,

Bb Eb7 F7 Bb  
yeah! — I'm All Shook Up! — Mn — mm oh, oh, yeah., yeah! — I'm All Shook Up! —

## ALL THROUGH THE NIGHT

Words and Music by  
JULES SHEAR

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Medium Rock

**G** **D**

All All Through The Night, I'll be a - wake, — and I'll be with you. Oh, **Am7**

**Bm**

All Through The Night — to - day know - in' that we \_\_ feel the same with - out say - in':

**G** **Em** **C** **Am7** **D6**

We have \_\_ no past, we won't \_\_ reach back. Keep with \_\_ me for - ward All Through \_\_ The Night.

**G** **Em** **C** **Am7** **D6**

And once \_\_ we start the me - ter clicks, and it \_\_ goes run - ning All Through \_\_ The Night.

**G** **Em** **Bm6** **Bm** **To Coda G** **D**

Un - til \_\_ it ends, there is \_\_ no end. All Through The Night

**G** **D**

stray cat is cry - ing, so stray cat sings back. All Through The Night they have for - got - ten what

**G** **Em7** **Bm**

by day they lack. Oh, un - der those white \_\_ street \_\_ lamps there is a lit - tle chance -

**C(add9)** **D.S. at Coda Am7**

they may see. **CODA G D**

**G** **Em7**

Oh, the

**Bm**

sleep in your eyes \_ is e - nough, Let me be there, \_\_ let me stay there a while.

**G** **Em** **C** **Am7** **D6**

We have \_\_ no past, we won't \_\_ reach back. there is \_\_ no end. Keep with \_\_ me for - ward All Through \_\_ The Night.

**All Through the Night**

And once we start the meter clicks, and it goes running All Through The Night.

Un - til it ends, there is no end.

**Chords:** G, Em, C, Am7, D6, Bm6, G, Em, C, Am7, D6 (Repeat ad lib), Am7, D6, G.

**APACHE**

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By JERRY LORDAN

Moderately

Am D Am D Am D Am

Dm G Dm E7 Am D Am

F Am F G7 Am 3

F G7 C F G7 Am 3

To Coda F Am D.C. al Coda CODA

D Am D Am

**Chords:** Am, D, Am, D, Am, D, Am, D, Am, D, Am, E7, Am, D, Am, F, Am, F, G7, Am, 3, F, G7, Am, 3, Am, D, C, F, G7, Am, 3, D, Am, D, Am.

## ALL I NEED IS A MIRACLE

Words and Music by  
MICHAEL RUTHERFORD & CHRISTOPHER NEIL

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Medium Rock

The sheet music consists of ten staves of musical notation for guitar. Chords are indicated above the staff, and lyrics are written below the notes. The chords include F, C/F, F, C/F, F, Am7, Dm, F, C/F, F, Am7, C/F, F, Dm, F/C, Bb, Bb/D, F, C/G, F, C, F/A, C/G, F, C, F/A, C/G, F, 1 Bb/C, 2 C/D, G, D/G, G, D/G, G, Bm7, Em7, C, F/A, C/G, F, and various fills and solos. The lyrics describe a person's past mistakes and their desire for a miracle.

**Chords:**

- F
- C/F
- F
- C/F
- F
- Am7
- Dm
- F
- C/F
- F
- Am7
- C/F
- F
- Dm
- F/C
- Bb
- Bb/D
- F
- C/G
- F
- C
- F/A
- C/G
- F
- 1 Bb/C
- 2 C/D
- G
- D/G
- G
- D/G
- G
- Bm7
- Em7
- C
- F/A
- C/G
- F

**Lyrics:**

I said go if you wan-na go,  
nev-er had an - y time,  
and I stay if you wan-na stay.  
I did - n't care if you hung a - round  
But I went out of my way just to hurt  
me, I did - n't care if you went a - way.  
And I know you were nev - er right;  
I'll ad -  
you you the one if you went a - way.  
I thought I was be - ing cool;  
yeah, I  
mit I was nev - er wrong.  
But I could nev - er make up my old mind,- ry,  
I made it  
thought I was be - ing strong.  
up as I went a - long.  
And though I treat-ed you like a child,  
I'm gon-na miss you for the rest of my life.  
know what you've got till it's gone.  
If I (2,3.)ev - er catch up with you  
I'm gon-na love you for the rest of your life.  
All I Need Is A Mir - a - cle.  
All I need is you..  
All I Need Is A Mir - a - cle.  
All I need is you.  
All I Need Is A Mir - a - cle,  
All I need is you.  
I Instrumental  
D.S. al Coda  
CODA  
And if I  
All I Need Is A Mir - a - cle.  
All I need is you.

**Performance Instructions:**

- To Coda
- Instrumental
- Repeat and Fade

## ARE YOU LONESOME TONIGHT?

Words and Music by  
ROY TURK & LOU HANDMAN

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Moderate Waltz Tempo

Are You Lone - some To - night. Do you miss me to - night. Are you sor - ry we drift - ed a - part?  
 Does your mem - o - ry stray to a bright sum - mer day. when I kissed you and called you sweet -  
 heart?  
 Do the chairs in your par - lor seem emp - ty and bare?  
 Do you gaze at your door - step and pic - ture me there?  
 Is your heart tilted with pain.  
 Shall I come back a -  
 gain?  
 Tell me, dear, Are You Lone - some To - night?  
 Are You night?

## AT THE HOP

Words and Music by ARTHUR SINGER,  
JOHN MEDORA & DAVID WHITE

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Bright Rock

Well, you can rock it, you can roll it, do the stomp and e - even stroll it at the hop.  
 When the Where the record starts a spin - in' you ca - lyp - so when you chick-en at the hop.  
 Do the dance sen - sa - tion that is All the cats an the \_chicks can \_ sweep-in' the na - nation at the hop.  
 (Let's go!) Let's go to the hop! \_ (Oh, ba - by)  
 get \_\_ their kicks \_\_ at the hop.  
 Let's go to the hop! \_ (Oh, ba - by!) Let's go to the hop! \_ (Oh, ba - by) Let's go to the hop! \_ (Oh, ba - by)  
 Ah, Ah, Let's go to the hop! \_ Well, you can Let's go to the hop! \_

## ALONE AT LAST

Words and Music by  
JOHNNY LEHMANN

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Moderately

**Maestoso**

**C** **F6/C** **C** **Dm**

A - lone At Last, you and I, to - geth - er locked in a

**G** **Dm7** **G7** **C**

sigh; The mu - sic's soft, lights are low; the mood is one

**G7** **Tacet** **C** **F6/C** **C**

all lov - ers know. Oh, my dar - ling, at last we are one; the trip to

**Dm** **G** **G7** **Tacet** **E7** **A7** **D7** **G7** **C** **Am** **To Coda**

heav - en's be - gun; I kiss your fin - ger-tips, your eyes, your lips, oh what ex - cit - ing

**C** **Tacet** **D7** **G7** **C** **Am** **C** **Tacet** **D.S. al Coda**

mo - ments we share when we're all A - lone At Last. Oh, my dar - ling, at

**D7** **D9** **D7** **D9** **D7** **D9** **G7** **C**

all A - lone At Last.

**CODA** **C** **Em/B Am7** **C** **Am7** **C** **Am7**

mo - ments we share when we're

(Hey, Won't You Play)

## ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG

Words and Music by  
LARRY BUTLER & CHIPS MOMAN

Copyright © 1975 by Tree Publishing Co., Inc. and Screen Gems-EMI Music Inc., 8 Music Square West, Nashville, TN 37203

Easy Swing

**F** **Bb** **Am** **F** **Bb** *a tempo*

It's lone - ly out to - night and the feel - in' just got right for a brand new love - song, Some - bod - y

**F** **F** **Fmaj7** **F7**

done some - bod - y wrong song. Hey, won't you play An - oth - er Some - bod - y

**Bb** **F** **Gm**

Done Some - bod - y Wrong Song. And make me feel \_ at home. while I miss my ba - by,

**Chords:** C7, F, A, A7, D, D7, G, G7, C, C7, F, D7, G, G7, C, C7, D.S. and Fade

**Lyrics:**

while I miss my ba - by.  
So, play, play for me a sad mel - o -  
dy, So sad that it makes ev - 'ry - bod - y cry, \_\_\_\_\_ A real hurt - in'  
song a - bout a love that's gone wrong, 'Cause I don't want - a cry all a - long.

## **AT MY FRONT DOOR**

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Words and Music by  
JOHN C. MOORE & EWART G. ABNER, JR.

## AS TEARS GO BY

Words and Music by MICK JAGGER,  
KEITH RICHARD & ANDREW LOOG OLDHAM

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Moderately

It is the eve - ning of the day.  
My rich - es can't buy ev - ry - thing.

I sit and watch the chil - dren  
I want to hear the chil - dren

play.  
sing.

Smil - ing fac - es I can see, —  
All I hear is the sound.

I sit and watch As Tears Go By

of rain \_ fall - ing on the ground I sit and

watch As Tears Go By. It is the eve - ning of the day.

To Coda

I sit and watch the chil - dren play.

Do - in things I used to do they think are

new.

D.S. al Coda

Mm

## ALONG CAME JONES

Words and Music by  
JERRY LEIBER & MIKE STOLLER

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Moderately bright

F

I plopped down in my eas - y chair and turned on my Chan - nel Two. A You bad gun - sling - er called  
mer - cial came on so bugged I turned got up off and to turned get turned on on an - oth - er snack. But should there have seen what was old

Salt - y Sam was a - chas - in' poor Sweet Sue. He trapped her in the old Sam the a - old ban - saw - mill mine stuff and Sweet

shoot 'em on up by the time that old ro - got de - back. Salt - y was a - try - in' to blow you you - all in

Sue was a - hav - in' laugh: fits. sack. He said: "If That vil - lain said: If you don't gim - me the deed to your ranch I'll saw blow you you - all in

Sue in a bur - lap sack. He said: "If That vil - lain said: If you don't gim - me the deed to your ranch or I'll to your ranch I'm gon - na throw you on the rail - road

Bdim  
Ad lib.

half." And then he grabbed her. And then? He tied her up. And then? And And And And:  
bits." And then he grabbed her. And then? He tied her up. And then? And And And And:  
track." And then he grabbed her. And then? He tied her up. And then? And And And And:  
then, then, and then? Eh, eh. And then A - long Came Jones.  
Tall, thin Jones. Slow - walk - in' Jones, Slow - talk - in'  
Jones. A - long came long, lean, lank - y Jones Com -  
 \* Repeat measure for 3rd Verse only

### BAND OF GOLD

Words by BOB MUSEL  
Music by JACK TAYLOR

Moderately

I've nev - er want - ed wealth un - told; my life has one de - sign. A sim - ple lit - tle band of gold  
have and hold, for fame is not my line. Just want a lit - tle band of gold  
C7. F Bb 1 F C7. 2 F Gm C7.  
to prove that you are mine. Don't want the world to Some sail a - way to A - ra -  
to prove that you are mine. Gm C7. F Gm C7. F Dm  
by and oth - er lands of mys - ter - y. But all the won - ders that they see will nev - er  
Gm C7. F Gm C7. F  
tempt me. Their mem - o - ries will soon grow cold but till the end of time  
C7. F C7. F Bb F  
I'll have a lit - tle band of gold to prove that you are mine

## BACK IN THE U.S.A.

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Words and Music by  
CHUCK BERRY

Medium Beat

Oh, well, oh well, I feel so good to - day.  
We just touched ground on an in - ter - na - tional run - way -

Jet pro - pelled back - home, from o - ver - seas to the U. S. A. —  
New

York, Los An - gel - es, oh, how I yearned for you,  
De - troit, Chi - ca - go, Chat - ta - noo - ga, Bat - on

Rouge.  
Let a - lone just to be at my home back in 'ol St. Lou.

## THE BATTLE OF NEW ORLEANS

© 1957, 1959 Warden Music Company, Inc.

Words and Music by  
JIMMY DRIFTWOOD

1. In eight - een and four - teen we took a lit - tie trip  
looked down the river and we seed the Brit - ish come,  
3,4. (See additional lyrics)

A - long with Colo - nel Jack - son down the might - y Mis - sis - sip'.  
There must have been a hun - dred of 'em beat - in' on the drums.  
We They

took a lit - tie bac - on and we took a lit - tie beans,  
stepped so high and they made their bu - gles ring  
And we met the blood - y Brit - ish near the town of New Or - leans.  
While we stood be - side our cot - ton bales and did - n't say a thing.  
We

fired our guns and the Brit - ish kept a com - in' There wuz - n't nigh as man - y as they wuz a while a - go.  
We fired once more and

they be - gan to run - nin' on down the Mis - sis - sip - pi to the Gulf of Mex - i - co.  
2. We Gulf of Mex - i - co.

## Additional Lyrics

3. Old Hick'ry said we'd take 'em by surprise if we didn't  
Fire a musket till we looked 'em in the eyes.  
We held our fire till we see'd their faces well.  
Then we opened up our squirrel guns and really gave 'em hell.

Chorus

4. We fired our cannon till the barrel melted down.  
So we grabbed an alligator and fought another round.  
We filled his head with cannon balls and powdered his behind.  
And we touched the powder off, the 'gator lost his mind.

Chorus

## BAD BLOOD

Words and Music by  
NEIL SEDAKA & PHIL CODY

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Moderately fast

**A**

It could - 've been me, stand but it was you strange how who you

**E7**

went and a bit off a lit - tie bit more than he could chew. You said I you had it made.

**D**

let a worn - an like that treat you like small change. don't un - der - stand

**A**

but you been what you're look - in' to had; the wom - an no good, no how, think - in' may - be the blood

**D/A**

what you're look - in' to find: the on - ly thing Bad Blood do is mess up a good

**A**

is man's bad. Bad Blood! The wom - an was born to lie, makes the

**G**

man's mind. Bad Blood! The bitch is in her smile,

**A**

prom - es she can't keep with the wink of an eye. The wom - an was born to lie, makes the

**C**

lie is on her lips; such an e - vil child. Bad Blood! Blood is

**G**

To Coda

Broth - er, you've been de - ceived; it's bound to change your mind a - bout Bad a - bout all you be - lieve. tak - in' you for a ride; the on - ly good thing a - bout Bad Blood is let - ting it slide.

**A**

From where I

**D/A**

Do run do run di di dit dit run run,

**E7**

Do run do run di di dit dit run run.

**D**

Bad Blood!

**A**

1 D.S. al Coda

**CODA**

The on - ly good thing a - bout

**A**

Talk - in' 'bout Bad Blood.

**G**

Bad Blood is let - ting it slide.

## **BAKER STREET**

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Words and Music by  
**GERRY RAFFERTY**

**Moderately, With A Steady Beat**

**Ab**                    **E**                    **Gb**

1,2                    3

**Eb**

(Instrumental)

**Gb**                    **Eb**                    **Gb**                    **D<sub>b</sub>**                    **Bbm**                    **Ab**                    **Ab7**

**B<sub>b</sub>**                    **Eb**                    **B<sub>b</sub>**                    **Eb**                    **B<sub>b</sub>**                    **Eb**                    **B<sub>b</sub>**

Winding your way down on Bak - er Street...  
(See additional lyrics)

**Fm7**                    **Ab**                    **Eb**                    **Ab**                    **Eb**

er cra - zy day... You'll drink the night\_ a - way \_ and for - get a - bout ev - ry - thing.

**B<sub>b</sub>**                    **Eb**                    **B<sub>b</sub>**                    **Eb**                    **B<sub>b</sub>**                    **Eb**

This ci - ty des - sert makes you feel so cold.\_ He's got so man-y people \_ but he's

**B<sub>b</sub>**                    **Eb**                    **B<sub>b</sub>**                    **Fm7**                    **Ab**

got no soul.\_ And it's tak - ing so \_ long \_ to find out you \_ were wrong \_ when you

**Eb**                    **Ab**                    **Eb**                    **Ebm7**                    **Bbm7**

thought it held ev - ry - thing.\_ You used to think that it was so An - oth - er year and then you'll be eas - hap - py.

**Ebm7**                    **Bbm7**                    **D<sub>b</sub>**                    **Ab**

You used to see that it was so Just one more year and then you'll be eas - hap - py. But you're But you're try - cry - in', you're you're try - cry - in' now. in' now.

**Eb**                    **B<sub>b</sub>**                    **Gb**                    **Eb**                    **Gb**                    **Eb**

1                    2

**Gb**                    **D<sub>b</sub>**                    **Bbm**                    **Ab**                    **To Coda**                     **D.S. al Coda (with repeat)**

**CODA**                    **Ab**                    **Eb**

(Instrumental)

Way down the street there's a lot in his place,  
He opens his door he's got that look on his face  
And he asks you where you've been  
You tell him who you've seen and you talk about anything

He's got this dream about buyin' some land he's gonna  
Give up the booze and the one night stands and  
Then you'll settle down with some quiet little town  
And forget about everything.

But you know you'll always keep movin'  
You know he's never gonna stop movin'  
'Cause he's rollin' he's the rollin' stone

When you wake up it's a new mornin'  
The sun is shinin', it's a new mornin'  
And you're goin', you're goin' home.

## THE BANANA BOAT SONG

Lyric and Music by ERIK DARLING,  
BOB CAREY & ALAN ARKIN

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Moderately

**THE BANANA BOAT SONG**

Moderately

Day o, Day o, Day de light and I wan-na go home... Day - o.

Day - o, Day de light and I wan-na go home... Well, I'm load-in' de ba-na-na boats  
Well, I sleep by ba-na sun and I pack up all my things and I'll

all work go night by to long moon sea, Day de light and I wan-na go home... Hey!  
When I Den de

All of de work get some mon - ey, men gon-na sing quit last this so soon. Day de light and I wan-na go home...

## A BIG HUNK O' LOVE

Words and Music by  
AARON SCHROEDER & SID WAYCHE

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**A BIG HUNK O' LOVE**

Bright Rock

Hey, ba-by! I ain't ask - in' much of you. No no no no no no no ba - by. I ain't ask - in' much of

you. Just a big - a - big - a - big - a hunk o' love will do. Don't be a

stin - gy lit - tle ma - ma; nat - 'ral born bee - hive. You 'bout to starve me half to death. Filled - with hon - ey to the top. Now But

you could spare a kiss or two and still have plen - ty left. Oh, no, no, ba - by. I ain't ask - in' much of you.  
I ain't greed - y ba - by, all I want is all you got.

Just a big - a - big - a - big - a hunk o' love will do. You're just a

# BANG A GONG

(Get It On)

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Words and Music by  
MARC BOLAN

**Bright Rock**

1. Well, you're dir - ty and sweet\_ clad in black \_ don't look back\_ and I love\_ you, You're dir - ty and sweet\_ oh yeah\_  
2,3. (see additional lyrics)

Well you're slim\_ and you're weak\_ you've got the teeth of a hy - dra up - on\_ you. You're

Repeat, ad lib. for Fade

Chorus

dir - ty sweet and you're my girl. Get it on Bang A Gong Get it on.

Get it on Bang A Gong Get it on.

1.2

2. Well, you're built  
3. Well, you're wind-

3,4

4. Well, you're dir -

**Fade on 4th Chorus**

2. Well, you're built like a car,  
You've got a hub cap diamond star halo.  
You're built like a car, oh yeah.  
Well, you're an untamed youth  
That's the truth with your cloak full of eagles,  
You're dirty sweet and you're my girl. (Chorus)

3. Well, you're windy and wild,  
You've got the blues in your shoes and your stockings.  
You're windy and wild, oh yeah.  
Well, you're built like a car  
You've got a hub cap diamond star halo,  
You're dirty sweet and you're my girl. (Chorus)

4. Well, you're dirty and sweet  
Clad in black don't look back and I love you.  
You're dirty and sweet, oh yeah.  
Well, you dance when you walk  
So let's dance take a chance understand me,  
You're dirty sweet and you're my girl. (Chorus Fade)

# BILLY, DON'T BE A HERO

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Words and Music by  
PETER CALLANDER & MITCH MURRAY

**Martially**

The march - ing band came down\_ a - long main street  
The sol - dier blues were trapped on a hill - side  
the sol - dier blues fell in \_ be - hind  
the bat - tie rag - in' all \_ a - round  
I looked a - cross and there\_  
The ser - geant cried "We've got -

G7 C Cmaj7 Dm G Dm

I saw Bill - y wait-ing to go and join \_ the line And with her head up - on his shoul - der his young and love - ly fi-  
ta hang on boys we got - ta hold this piece \_ of ground I need a vo - lun-teer to ride out and bring us back some ex-

G Dm G7 Dm G

To Coda

- an - cée - From where I stood I saw she was cry - in' and through her tears I heard \_ her say  
tra men" And Bill - y's hand was up \_ in a mo - ment for - get - ting all the words\_

C Cmaj7 Dm7 G7

Bill - y don't be a he - ro don't be a fool \_ with your life \_ Bill - y don't be a he - ro

C7

- ro "Come back and make \_ me your wife" And as Bill - y start - ed to go \_ she said

F Fm C Dm G7 C

"Keep your pret - ty head low" Bill - y don't be a he - ro "Come back to me"

Cmaj7 CODA G Ab7 Db Dbmaj7

D.C. al Coda She said she said Bill - y don't be a he - ro don't be a fool -

Ebm7 Ab7 Db

with your life \_ Bill - y don't be a he - ro "Come back and make \_ me your wife" -

Db7 Gb Gbm

And as Bill - y start - ed to go \_ she said "Keep your pret - ty head low" -

Db Ebm7

Bill - y don't be a he - ro "Come back to me" - I heard his fi - an - cee -

Ab7 Dbmaj7 Db6 Ebm7 Ab7

got a let - ter that told how Bill - y died \_ that day \_ The let - ter said that he was a he - ro

Dbmaj7 Db6 Ebm7 Gb Ab Db

she should be proud he died \_ that way I heard she threw the let - ter a - way.

## BECAUSE THEY'RE YOUNG

(Theme From "BECAUSE THEY'RE YOUNG")

Lyrics by AARON SCHROEDER & WALLY GOLD  
Music by DON COSTA

Copyright 1959, 1960 Shapiro, Bernstein & Co., Inc., New York

Moderately

**CHORUS**

Be - cause They're Young, Be - cause They're Young The stars are twice as bright a - bove. Their dreams are new. But

F D7 G7 C A7-9 A7 1,2Dm7 G7 C To verse

they'll come true Be - cause They're Young and in lo - o - ove. Just like me and you.

3 Dm7 G7-9 C Fine Dm7 G7 C6/9 C Dm7 G7 VERSE

Just like me and you. See the hap - py coup - les stroll - ing thru the park Swing - in' hands as they go

C Am7 D7 C6 G Em7 Am7 D7 G9 G7 Second time D.S. al Fine

by. We know they feel the way we feel and we al - so know the rea - son why - y - y. Be -

tone. They touch, they kiss, and with each kiss they re - mind us of the joy we've kno - o - own, Be -

## BIRD DOG

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By BOUDLEAUX BRYANT

Moderately

**VERSE**

G G7 C

John - ny is a jok - er (He's a bird) A ver - y fun - ny jok - er (He's a bird) But when he jokes my hon - ey

C7 G D7 C7

(He's a dog) His jok - in' ain't so fun - ny (What a dog) John - ny is the jok - er that's a - try - in' to steal my ba - by (He's a

G D7 G7 C7 G

Bird Dog) Hey, Bird Dog, get a - way from my quail Hey, Bird Dog, you're on the wrong trail

D7 C7 G G7 C7 G

Bird Dog, you'd bet - ter leave my lov - ey dove a - lone Hey, Bird Dog get a - way from my chick

G D7 C7 G

Hey, Bird Dog, you'd bet - ter get a - way quick. Bird Dog, you'd bet - ter find a chick - en lit - tle of your own.

## BLUE JEAN

Words and Music by  
DAVID BOWIE

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Medium Fast Rock



Blue Jean,  
One day

I just met a girl named Blue Jean.

Blue Jean,  
One day she's got a I'm



cam - ou - flaged face and no mon - ey.  
gon - na get that fac - ul - ty to - geth - er.

Re - mem - ber,  
Re - mem - ber,

they al - ways let you down when you  
like ev' - ry - bod - y has to wait in



need 'em,  
line. —

Oh, Blue Jean,  
Oh, Blue Jean,

is heav - en an - y sweet - er  
lookout world, uh, you know,

than Blue Jean?  
I've got mine.

She got a  
She got



po - lice bike,  
Lat - in roots,

she got turned up nose.  
she got ev - 'ry - thing. }

Some-times I feel like (Oh, —



the whole hu - man race —

Jazz-in' for Blue Jean (Oh, — and when my Blue Jean's



blue)

Blue Jean can send me (Oh some-bod - y send me)

Some-bod - y send me



To Coda



D.S. al Coda

(Oh

some-bod - y send me)

Some-times I feel like

CODA



Some-bod - y, some-bod - y (Oh, — some-bod - y send me)



Some-bod - y send me (Oh some-bod - y send me)



## BLUE SUEDE SHOES

Words and Music by  
CARL LEE PERKINS

Bright F F Bb7

Well, it's one for the mon-ey, two for the show, three to get ready, now go, cat, go! But don't you step on my Blue Suede Shoes.

You can do an - y - thing \_ but lay off of my Blue Suede Shoes.

F Bb7 F F F Tacet F F Tacet F Tacet

Well, you can knock me down, \_ step in my face, \_ slan - der my name all from my Burn my house, \_ steal my car, \_ drink my cider all from my

F Tacet F Tacet

o - ver the place; \_ Do an - y - thing that you want to do, \_ but uh - uh, hon - ey, lay old - fruit jar; \_

Bb F

off of my shoes. Don't you step on my Blue Suede Shoes. You can

C7 C7sus 1 F Bb7 F Tacet 2 F Bb7 F

do an - y - thing \_ but lay off my Blue Suede Shoes. Shoes.

## BRISTOL STOMP

Words and Music by  
KAL MANN & DAVE APPELL

Moderately

C Em C D

The kids in Bris - tol, 're the sharp joint as is a pist - ol} when they do the Bris - tol Stomp.

Real - ly sum - pin' when the ev - 'ry Fri - day night, The kids start danc - in'

G Em C D G Em

The sounds start - ed are in spin - nin' ev - a D. J. hop, They kids start danc - in'

C D G Em C D

It sounds start - ed are in spin - nin' ev - a D. J. hop, They kids start danc - in'

an' nev - they do wan - na right. stop. One We dance po - ny is spec - ial it's and a we cra - zy sight dad - to

**The Bristol Stomp**

see.  
gee.  
Kids in Bris - tol 're sharp as a pist - ol when they do the Brist - ol Stomp. Oh yea Real - ly sum-pin' when the

Em C D To Coda C

joint is jump - in' when they do the Brist - ol Stomp. It's got that groov - y beat - that makes you

G 3

stomp y'r feet, — So come on — get in line — y'r gon-na feel fine. And when she

D C# D

danc - es with me, We'll fall in love you'll see, — The Brist - ol Stomp - 'll make you mine all —

CODA G Em C D

D.S. al Coda mine. Kids in Bris - tol 're sharp as a pist - ol when they do the Brist - ol Stomp.

Repeat and Fade

### BLUEBERRY HILL

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Words and Music by AL LEWIS,  
LARRY STOCK & VINCENT ROSE

Moderately

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

I found my thrill — On Blue - ber - ry Hill, — On Blue - ber - ry Hill — When I found B<sub>b</sub>7

E<sub>b</sub> E<sub>b</sub>maj7 E<sub>b</sub>6 E<sub>b</sub>7 A<sub>b</sub> E<sub>b</sub> E<sub>b</sub> E<sub>b</sub>maj7 A<sub>b</sub> E<sub>b</sub> E<sub>b</sub>6 E<sub>b</sub>7 D<sub>7</sub>

you. — The moon stood still — On Blue - ber - ry Hill — And lin - gered un - til

E<sub>b</sub> D<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub>6 E<sub>b</sub> E<sub>b</sub>6 E<sub>b</sub>maj7 A<sub>b</sub>6 E<sub>b</sub> E<sub>b</sub>6 E<sub>b</sub>7 D<sub>7</sub>

my dreams came true. — The wind in the wil - low played — Love's sweet mel - o - dy; — But all of those

Gm D<sub>7</sub> Gm D<sub>7</sub> G B<sub>b</sub>7 E<sub>b</sub>7 A<sub>b</sub> E<sub>b</sub>

vows we made — Were nev - er to be. — Tho' we're a - part. — You're part of me still

B<sub>b</sub>7

1 E<sub>b</sub> D<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>7 2 E<sub>b</sub> A<sub>b</sub>6 E<sub>b</sub>

For you were my thrill — On Blue - ber - ry Hill. I found my Hill.

## BENNIE AND THE JETS

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Words and Music by  
ELTON JOHN & BERNIE TAUPIN

Slow Rock  
Gmaj7

Fmaj7

Am7

D7

G

G#dim

Hey kids shake it loose to - geth - er the spot - light's hit - ting some - thing that's been known to change the wea - ther  
Hey kids plug in - to the faith - less may - be they're blind - ed but Ben - nie makes them age - less

Am7

D

Em

We'll kill the fat - ted calf - to - night so stick a - round 3 You're  
We shall sur - vive let us take our - selves a - long Where we

Am

Bm

C

G

gon - na hear e - lec - tric mus - ic sol - id walls of sound - }  
fight our par - ents out in the streets to find who's right and who's wrong - } Say - Can - dy and Ron - nie have you seen them yet - but

Am

C

G

Am

they're so spaced out - Ben - nie and the Jets But - they're weird - and they're won - der - ful - oh Ben - nie She's - real - ly keen - She's got e -

C

D

Em

Em7

C

Bb

D

lec - tric boots - a mo - hair suit - you know I read it in a mag - a - zine - oh Be - Be - Be - Ben - nie and the

Gmaj7

G6

Gmaj7 To Coda

Fmaj7

G7

Fmaj7

G7

Fmaj7

G7

D.S. al Coda

Am7

Jets

CODA Gmaj7

Repeat and Fade

Ben - nie

Ben - nie and the Jets

## BUTTERFLY

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Words and Music by  
BERNIE LOWE & KAL MANN

Moderately

F

Bb

F

Bb

You tell me you love - me, you say you'll be true, Then you fly a - round - with some - bod - y new, but I'm  
treat - in' me mean, you're mak - in' me cry. I've made up my mind to tell you good - bye, but I'm

C7

Tacet

F

Bb7

F

F7

Bb

cra - zy a - bout you, { no good with - out you,

You But - ter - - fly.

You're -

I knew from the first - time I

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

kissed you that you were the trou - blin' kind, 'Cause the hon - ey drips - from your sweet lips; One

G7 C7 F B<sub>b</sub> F

Tacet I love you so much, - I know what I'll do, - I'm clip - pin' your wings; - Your

B<sub>b</sub> C7 F B<sub>b</sub> F C D.S. al Coda (with repeats)

Tacet You But - ter - fly. You fly.

**CODA** F B<sub>b</sub> F

**BRANDY**  
(You're A Fine Girl)

Words and Music by  
ELLIOT LURIE

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Chappell & Co., Inc., publisher and administrator

Moderately E A B C#m7 F#m7 A D A E

There's a port on a west - ern bay - and it serves a hun - dred ships a day - Lone - ly sail - ors pass the

Brandy wears a braid - ed chain, made of finest silver from the north of Spain - A lock - et that

A B C#m7 F#m7 A E A B C#m7 F#m7 A

time a - way - and talk a - bout their homes.. There's a girl in this har - bor town. and she works lay - ing

bears the name. of the man that Bran - dy loves. He came on a sum - mer's day - Bring - ing gifts from \_ thru a

D A E A B C#m7 F#m7 A E C#m7

whis - key downThey say "Bran - dy, fetch an - oth - er round," she serves them whis - key and wine. The sail - ors say "Bran - dy you're a fine

far a - way. But he made it clear he could - n't stay, - no har - bor was his home. The sail - ors say "Bran - dy, you're a fine

si - lent town and loves a man who's not a - round She still can hear him say. She hears him say.)

Amaj7 C#m7 Amaj7 E B7 A E

girl, what a good wife - you would be; Your eyes could steal a sail - or from the sea."

girl, what a good wife - you would be; but my life, my lover, my la - dy is the sea."

A C#m E Amaj7 B7 C#m

last time to Coda

Bran - dy used to watch his eyes. when he told his sail - or's sto - ry. She could feel the o - cean

E Amaj7 B7 C#m D C#m

fall and rise - she saw its rag - ing glo - ry. But he had al - ways told the truth, - Lord, he was an hon - est

A E B A E A D.S. al Coda

man; Bran - dy does her best to un - der - stand. At

**CODA** E

## BAD GIRLS

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 Rightsong Music administers Rick's Music, Inc. and Earborn Music throughout the world  
 Words and Music by JOE (BENAS) ESPOSITO,  
 EDDIE HOKENSON, BRUCE SUDANO & DONNA SUMMER

Moderately



The musical score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes chords Dm7, Am7, Gm7, Am7, Dm7, Am7, Gm7, Am7, Dm7, Am7, and Gm7. The lyrics are: "Bad Girls", "Talk - in' 'bout the sad girls", "sad girls", and "Talk - in' 'bout". The second staff continues with chords Dm7, Gm7, Am7, Dm, Am7, Gm7, and Am7. The lyrics are: "Bad \_\_\_\_\_ Girls \_\_\_\_\_ yeah \_\_\_\_\_", "See Fri - them out on the street strip at night hot walk in'", and "pick-in' up all kinds of stran - gers if the price is right". The third staff includes chords Dm, Am7, Gm7, Am7, Dm, Am7, Gm7, and Am7. The lyrics are: "Sun's gone down and they're a bout to trot. You can Spi - rigs score \_\_\_\_\_ if your pock - ets nice - hot". The fourth staff features a "Tacet" instruction and chords Gm7, Am7, Bbmaj7, Am Bbmaj7, Tacet, Bbmaj7, and Am. The lyrics are: "But you want a good time down. Do you want to get Now don't you ask your self \_\_\_\_\_". The fifth staff includes chords Gm7, Tacet, Bbmaj7, Am, Bbmaj7, Tacet, Asus, A7, and Dm. The lyrics are: "who they are Like eve - ry bo - bod - y else they come from near and far". The sixth staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes chords Am7, Gm7, Dm, Am7, Gm7, and Am7. The lyrics are: "Bad Girls yeah". The seventh staff continues with chords Gm7, Am7, Dm7, Gm7, Dm, Am7, Gm, and Am7. The lyrics are: "Such a Bad Girl sad girl you're such a dir - ty Bad Girl beep beep uh - huh You". The eighth staff includes chords Dm7, Gm7, Dm7, Gm7, Am7, Gm7, Am7, Dm, and Am7. The lyrics are: "Bad Girl you sad girl you're such a dir - ty Bad\_ Girl beep beep uh - huh Now you and me we're". The ninth staff features a "Tacet" instruction and chords Gm7, Am7, Dm, Am7, Gm7, Am7, Dm, and Am7. The lyrics are: "both the same but you call your - self diff' rent names Now your moth - er won't like it". The tenth staff ends with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes chords Gm7, Am7, Dm, Tacet, Gm7, Am7, Bbmaj7, Am7, Tacet, Toot, Toot, hey, beep beep, and Toot. The lyrics are: "when she finds out the girl is out at night. Toot Toot hey beep beep Toot". The score concludes with a final measure ending on a Dm chord.

**Musical Score for 'Mister'**

The score consists of ten staves of music. The first staff shows a vocal line with chords F, C, Bb, Dm, Gm7, Am7, Dm7, Am7, Gm7, and Am7. The lyrics are: Toot hey beep beep Toot Toot hey beep beep Hey mis-ter have you got a dime? -

The second staff continues with Dm, Am7, Gm7, Am7, Dm, Am7, Gm7, Am7, Dm7, Am7, Gm7, Am7. The lyrics are: Mis-ter do you want to spend some time oh yeah -

The third staff shows Dm7, Gm7, Am7, Dm7, Am7, Gm7, Am7, Dm7, Am7, Gm7, Am7. The lyrics are: I got what you want you got what I need - I'll be your ba-by come and spend it on me -

The fourth staff continues with Dm7, Am7, Gm7, Am7, Dm7, Am7, Gm7, Am7, Dm7, Am7, Gm7, Am7. The lyrics are: Hey mis-ter I'll spend some time with you With you - you're fine with you

The fifth staff shows Gm7, Am7, Dm7, Am7, Gm7, Am7, Dm7, Am7, Gm7, Dm7, Am7. The lyrics are: Bad Girls they're just - Bad Girls Talk-in' 'bout sad girls - yeah

The sixth staff continues with Gm7, Dm7, Am7, Gm7, Am7, Dm7, Am7, Gm7, Am7, Dm7, Am7. The lyrics are: Sad girls hey Hey mis-ter got a dime? -

The seventh staff shows Gm7, Am7, Dm7, Am7, Gm7. The lyrics are: Tacet Toot Toot hey beep beep

### C.C. RIDER

Words and Music by  
CHUCK WILLIS

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**Moderate Blues**

Bb7 Eb

Yes C. go - ing C. away Ri - der, Girl see what you have done yes yes yes

Ri - der, Girl And I won't be back till fall Yes, dar - ling.

Ab

C. C. Ri - der See what you have done Girl, you made me love you  
Going away ba - by Won't be back till fall If I fine me a new girl.

1 Eb 2 Eb

I Now your man - has - come. Well, I'm all.

# **THE BOYS ARE BACK IN TOWN**

Words and Music by  
PHIL LYNOT

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Published in the U.S.A. by Chappell & Co., Inc.

Just spread the word a - round...

Fri - day night they'll be dressed to kill down at Di - no's bar and grill drink will flow and

blood will spill if the boys want to fight you bet - ter let 'em. That juke - box in the cor - ner

blast - ing out my fav - 'rite song the nights are get - ting warm - er it won't be long, it won't be long till

sum - mer comes now that the boys are here a - gain. The Boys Are Back In Town, The Boys Are Back In Town,

The Boys Are Back In Town.

**Repeat and Fade**

## BREAD AND BUTTER

Words and Music by  
LARRY PARKS & JAY TURNBOW

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Moderate Rock Beat

1. I like Bread And But - ter I like toast and jam That's what my ba - by feeds me

2,3. (see additional lyrics) I'm her lov - in' man He likes Bread And But - ter He likes toast and jam That's what his ba - by

feeds him He's her lov - in' man With some oth - er man

Additional lyrics

2. She don't cook mashed potatoes  
Don't cook T-bone steak  
Don't feed me peanut butter  
She knows that I can't take  
No more bread and butter  
No more toast and jam  
He found his baby eatin'  
With some other man

3. Got home early one mornin'  
Much to my surprise  
She was eatin' chicken and dumplings  
With some other guy  
No more bread and butter  
No more toast and jam  
I found my baby eatin'  
With some other man

## BOOK OF LOVE

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Words and Music by WARREN DAVIS,  
GEORGE MALONE & CHARLES PATRICK

Brightly

F Dm Gm7 C7 F Dm

Tell me, tell me, tell me. Oh, who wrote the Book Of Love? I've got to know the an - swer, Was it  
Gm7 C7 F some - one from a - bove? I won - der, won - der who, \_\_\_\_\_ who. Who wrote the Book Of  
F Dm Gm7 C7  
Love? \_\_\_\_\_ I \_\_\_\_\_ love you dar - ling ba - by you know I do but I've  
F Dm Gm7 C7 F  
got to see this Book Of Love.. find \_ out why it's true. \_\_\_\_\_ I won - der, won - der who, \_\_\_\_\_  
Bb F Dm Gm7 C7 F  
who, Who wrote the Book of Love? \_\_\_\_\_ Ba - by, ba - by ba - by, I love you yes I  
C7 F Dm Gm7 C7 F  
do well it says so in this Book Of Love, ours is the one that's true. I won - der, won - der  
Bb F Dm Gm7 C7 F  
who, who, Who wrote the Book Of Love? \_\_\_\_\_ Love? \_\_\_\_\_

1 F 2 F

## BUILD ME UP BUTTERCUP

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State Music Ltd. published in the U.S.A. by Unichappell Music, Inc.

Words and Music by  
MICHAEL D'ABO & TONY MACAULAY

With a beat

C E7+5 F

Why do you Build Me Up (build - me up) But - ter-cup ba - by just to let me down (let - me down) and  
G11 C E7+5 F  
mess me a - round - and then worst - of all (worst - of all) you nev - er call ba - by when you say you will (say - you will) but  
G11 C G7 C7 F  
I love you still; - I need you - (I need you) - more than an - y-one darl - ing, you know that I have from the

To Coda

Fm E+ Fm6 C G7 F Dm7 C G To Coda

start, So Build Me Up (build - me up) But - ter-cup don't break my heart.

C G Bb F C Dm Dm9 G7

ov - er at ten, you tell me time and a gain but you're late, I wait if you just let and then; and

I'm a toy but I could be the boy you a - dore, you know;

C G Bb F C Em G7 C

run thought to the un - door, I can't take an - y - more, it's not all the you, you let me do

Dm C Dm G7 C

down need a - gain, Ba - by ba - by try to find a lit - tle time and

A7 Dm A7 Dm D7 G

I'll make you hap - py, I'll be home, I'll be be - side the 'phone, wait - ing for you

G9sus G13 G9sus G13 G11 D.S. al Coda CODA F C Dm7 C

oo oo Why do you Don't break my heart

### CAN'T HELP FALLING IN LOVE

Words and Music by GEORGE WEISS  
HUGO PERETTI, & LUIGI CREATORI

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Moderately Slow

F Am Dm Bb F C7 Bb C7 F Gm 3

Wise men say stay? on - ly fools rush in, But I Can't Help Fall - ing In

Shall I stay? Would it be a sin If

F C7 F Am E7 Am E7 Am D7

Love With You. Like a riv - er flows sure - ly to the sea, Dar - ling, so it goes. Some - things are meant to

Gm E7 C7 F Am Dm Bb F C7 Bb C7 F

be. Take my hand, take my whole life too. For I Can't

F Gm F C7 F Bb C7 F Gm F C7 F

Help Fall - ing In Love With You.

## BYE BYE, LOVE

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Words and Music by  
FELICE BRYANT & BOUDLEAUX BRYANT

Moderately Fast  
VERSE

C7 F C7  
There goes my ba - by — with some - one new; She sure looks hap - py; — I sure am  
I'm through with ro - mance I'm through with love I'm through with count - ing the stars a -

F F7 Bb B C7  
blue; She was my ba - by — till he stepped in; Good - bye to ro - mance  
bove; And here's the rea - son that I'm so free: My love - in' ba - by

F Bb F Bb F Bb  
CHORUS  
that might have been; Bye Bye Love: Bye bye, hap - pi - ness;. Hel - lo  
is through with me; Bye Bye, Love; Bye bye, sweet ca - res; .

F C7 F Bb F Bb F  
lone - li - ness - I think I'm gon - na cry; Bye Bye, Love; Bye bye, sweet ca - res; .  
I feel like I could die Bye bye, my love, bye bye.

Bb F C F C7 1 F 2 F  
Hel - lo emp - ti - ness; I feel like I could die Bye bye, my love, bye bye.  
bye.

## CALIFORNIA DREAMIN'

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Words and Music by  
JOHN PHILLIPS

Easy Rock Am G F G Bm7 E7 F C E7  
All the leaves are brown, And the sky — is grey. I've been — for a walk  
Am F6 E Dm6 E7 Am G F G Bm7  
on a winter's day. To Coda { I'd be safe and warm, If I was in L. A. }  
E7 Am G F G Bm7 E7 Am G  
Cal - i - for - nia Dream-in' On such a winter's day Stopped in - to a church.  
F G Bm7 E7 F C E7 Am F E Dm6  
I passed a - long the way. Oh, I got down on my knees, And I pre - tend \_ to pray.

E7 Am G F G Bm7 E7 Am G

You know the preacher likes the cold. He knows I'm gon - na stay. Cal - i - for - nia Dream-in'

F G Bm7 E7 CODA F G

D.S. al Coda

F G Am G F G

On such a win - ter's day. All the leaves are

F G Am G F G

in') On such a win - ter's day. (Cal - i - for - nia Dream - in') On such a win - ter's day.

On such a win - ter's day. (Cal - i - for - nia Dream - in') On such a win - ter's day.

### CAN'T BUY ME LOVE

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Words and Music by  
JOHN LENNON & PAUL McCARTNEY

Brightly, in "4"

C F7

1. I'll buy you a dia - mond ring, my friend, if it makes you feel al - right, I'll get you an - y - thing.  
2. give you all I've got to give if you say you love me too, I may you not have a lot  
3. Instrumental solo

C G F7

my friend, if it makes you feel al - right. 'Cause I don't care too much for mon - ey, for  
to give but what I've got I'll give to you. 'Cause I don't care too much for mon - ey, for

1 C 2,3 C Em Am C

mon - ey Can't Buy Me Love. I'll Can't Buy Me Love, ev - 'ry-bod - y tells me so. Can't Buy Me Love.

Em Am Dm7 G C

no no no no! Say you don't need no dia - mond rings.. and I'll be sat - is - fied.

F7 C G F7

Tell me that you want the kind of things that mon - ey just can't buy. I don't care too much for mon - ey.

F7 C D.S. al Coda

mon - ey Can't Buy Me Love. mon - ey Can't Buy Me Love. Can't Buy Me Love.

Am Em Am Dm7 G C

love Can't Buy Me Love.

To Coda

## CAR WASH

Words and Music by  
NORMAN WHITFIELD

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Moderately slow (with a double time feel)

C7

You might not ev - er get rich but let me tell ya it's bet-ter than dig-gin' a ditch...

There ain't no tell-in' who ya might\_ meet. A mov - ie star\_ or may - be ev - en a In-di-an chief.  
(work - in' at the)

F7

Car Wash. { work - in' at the } talk-in' a - bout the Car Wash yeah! Come on and sing it with me Car Wash...

To Coda Tacet

Get with the feel - in' y'all... Car Wash yeah... Come sum-mer the work gets kind-a hard...

This ain't no place to be if ya planned on be-ing a star... Let me tell you it's al - ways cool, and the

boss don't mind some-times if ya act a fool... At the (Work and work) well those cars never seem to stop com-in'.

(Work and work) Keep those rags and ma-chines hum-min' (Work and work) my fing - ers to the bone...

F Em Dm

(work) at five I can't wait 'til it's time to go home... Hey, get your car washed to-day...

F Em Dm

F Em Dm

F G  
D.S. and Fade

Fill up and you don't have to pay... come on and give us a play... Get a wash right a-way.

## CARA MIA

By TULIO TRAPANI  
and LEE LANGE

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With feeling

F Am Bb F Bb Bbdim F G7

Ca - ra Mi - a why must we say good - bye? Each time we part, my heart wants to

C7 F Am Bb F Bbm6 F

die. My dar - ling, hear my pray'r, Ca - ra Mi - a fair Here are my arms, you a-

Gm7 C7 F Db Bbm6 F

lone will share. All I want is you for ev - er - more. To have to

F Db7 C7 F Am Bb F Bbm6

hold, to love, a - dore. Ca - ra Mi - a mine say those words di - vine, I'll be your

F Gm7 C7 F Gm7 Gb7 F

love till the end of time. end of time.

## CHANTILLY LACE

Words and Music by  
J.P. RICHARDSON

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Moderate Boogie Woogie

C7 F

Chan - til - ly Lace and a pret - ty face and a pon - y tail hang - in' down,

C7 F

Wig - gle in her walk and a gig - gle in her talk, Makes the world go 'round,

F7 Bb F

Ain't noth - in' in this world like a big eyed girl to make me act so fun - ny, make me

C7 F

spend my mon - ey, make me feel real loose like a long - necked goose, like a girl.



## CRACKLIN' ROSIE

Words and Music by  
NEIL DIAMOND

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Moderately  
Db

Gb

Crack -lin' Ros -ie, get on board. — We're gon -na ride — till there ain't — no more — to go, tak -in' it slow. —

And Lord don't you know, I'll have me a time — with a poor — man's la - dy!

Db

Gb

Hitch -in' on a twi - light train. — Ain't noth -ing here — that I care — to take — a - long, may -be a song -  
Crack -lin' Ros -ie, make me smile. — And girl, if it lasts — for a hour, — that's al - right. We got all night —

Ebm

Ab7

to sing when I want. — Don't need to say please — to no man — for a hap - py,  
to set the world right. — Find us a dream — that don't ask — no ques - tions,

Db  
tune. —  
yeah! —Gb  
Ab  
Oh, I love my Ros -ie child. —Db  
Gb  
Ab  
Db  
You got the way to make me hap - py.Gb  
Ab  
Db  
Ebm

You and me we go — in style. — Crack -I - in' Rose, — you're a store - bought wom-an, but you make me feel — like a gu-

Ab

Tacet

- tar hum - min'. So hang on to me, — girl, our song — keeps run - nin' on. — Play it now! —

1 Ab  
2 A7  
D

Play it now! — Play it now, — my ba - by! Play it now — my ba - by! Crack -lin' Ros -ie, make me smile. — And

G

girl, if it lasts — for an hour, — that's al - right. We got all night — to set the world right —

Em  
A7  
D  
Find us a dream — that don't ask — no ques - tions, yeah! —

## CATHY'S CLOWN

Copyright © 1960 by Acuff-Rose-Opryland Music, Inc., Nashville, TN

Words and Music by  
DON EVERLY & PHIL EVERLY

1. I've got to stand tall  
2. (see additional lyrics)

For when he knows you tell lies and he lets them pass by, then he's not a man at all.

**CHORUS**

Don't want your love an - y - more Don't want your kiss -

- es that's for sure I die each time I hear this sound

Here he comes That's Cath - y's Clown 1 2

That's Cath - y's Clown 2. When you see me Clown

## Additional lyrics

2. When you see me shed a tear  
And you know that it's sincere  
Don't you think it's kind of sad  
That you're treating me so bad  
Or don't you even care?  
(Chorus)

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Used by PermissionWords and Music by  
ALAN GORDON & GARRY BONNER

## CELEBRATE

Moderately slow, with a beat

G G7/F Em Cm/Eb

Slip-pin' a - way, sit - tin' on a pil - low, wait - in' for night to fall.

Sat - in and lace, is - n't it a pit - y, did - n't find time to to call.

G/D A9/C# C

A girl and a dream sit - tin' on a pil - low, This is the night to

Read - y or not, gon - na make it to the cit - y, This is the night to

1 G 2 G

go to the ce - leb - ri - ty ball. go to the ce - leb - ri - ty ball. Dress up to-night,

F G F G  
why be lone - ly? You'll stay at home and you'll be a-lone, so why be lone - ly?  
To Coda

G7/F Em Cm/Eb G/D  
sit-tin' on a pil - low, wait-in' to climb the walls.  
May-be to - night,

A9/C# C G  
de-pend-ing how your dream goes, she'll o - pen her eyes\_ when she goes to the ce - leb - ri - ty ball.

CODA G F  
Cel - e - brate,\_ dance to the mu - sic!

D.S. al Coda  
Repeat and Fade

## CHAPEL OF LOVE

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

Moderately

F Gm  
Go - in' to the chap - el and we're gon - na get mar - ried, Go - in' to the

C7 Gm C7 F Gm7 F  
chap - el and we're gon - na get mar - ried Gee, I real - ly love you and we're

Gm7 F Gm C7 F Gm7 F  
gon - na get mar - ried, Go - in' to the Chap - el Of Love. Fine

C7 F C7 F Gm C7  
Spring Bells is will here, the sky sun is will blue, Woe, Birds will sing his as and

Gm C7 F C7 F Gm6 D7  
if hell they knew. To - day's the day well say, 'I do.' And well

Gm C7 1 F C7 2 F C7  
nev - er be lone - ly an - y more. Be - cause we're more. Be - cause we're

D.C. al Fine

## CHARLIE BROWN

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Words and Music by  
JERRY LEIBER & MIKE STOLLER

Medium Bright Rock

F

Fee fee fi fi fo fo fum; I smell smoke in the au - di - to - ri - um. Char - lie Brown, Char - lie

Bb7

Brown, he's a clown, that Char - lie Brown. He's gon - na get caught, just you wait and see.

F

Tacet

Fine

(Spoken) "Why is ev -'ry - bod - y al -ways pick -in' on me?" That's him on his knees; I know that's him, yell - ing, "Sev -en come e -lev - en" down

Bb7

F

C7

in the boys' gym. Char - lie Brown, Char - lie Brown, he's a clown, that Char - lie Brown, He's gon - na get caught.

Bb7

F

Tacet

Bb

just you wait and see. (Spoken) "Why is ev -'ry - bod - y al -ways pick -in' on me?" Who's al -ways writ - ing on the wall?

A

Bb

C7

Tacet

Who's al -ways goof - ing in the hall? Who's al -ways throw - ing spit - balls? Guess who? "Who me?" Yeah, (Spoken)

F

Tacet

D.S. al Fine

you! Who walks in the class - room cool and slow? Who calls the Eng - lish teach - er "dad - dy - o?" Char - lie

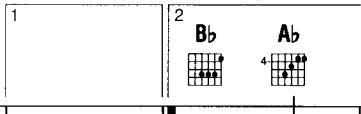
## COOL JERK

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Words and Music by  
DONALD STORBALL

Bright Rock tempo

Eb



We know a cat who can real - ly do the Cool Jerk Well \_\_\_\_\_ This cat they're

Ebm7 Ab

Ebm7 Ab Eb

talk - ing a - bout I won - der who could it be 'Cause I know that I'm the heav - i - est cat, The heav - i - est cat you

Gm

Cm Gm

3

ev - er did see. When you see me walk - ing down the street none of the fel - lows want to speak, speak.

When you see me walk - ing down the street

**A<sub>b</sub>**                      **B<sub>b</sub>**                      **Fm**                      **G<sub>m</sub>**                      **A<sub>b</sub>**                      **B<sub>b</sub>**

To Coda

On their fac-es they wear a sil-ly smirk, 'Cause they know I'm the King of the Cool Jerk.  
On their fac-es they don't wear that sil-ly smirk, 'Cause they know I'm the King of the Cool Jerk.

**E<sub>b</sub>**                      Repeat as needed                      Ahead                      **E<sub>b</sub>**

(Cool Jerk)                      (Cool Jerk)                      Can you do it can you do it can you

Ha, Look at those guys looking at me like I'm a fool  
But deep down inside they know I'm cool  
But now the moment of truth has finally come  
When I'm gonna show you some of that Cool Jerk.  
Now give me a little bass with those Eighty-eights  
Ah, you're cooking, Uh, you're smoking,  
Now I want-a hear everybody, Ah . . . .

**A<sub>b</sub>9**                      **E<sub>b</sub>**                      **A<sub>b</sub>9**                      **E<sub>b</sub>**

do it can you do the Cool Jerk

D.S. al Coda

**B<sub>b</sub>**                      **A<sub>b</sub>**                      CODA                      **E<sub>b</sub>**

Come on, peo-ple, Cool Jerk              Hey! Hey!

Repeat and Fade

Cool Jerk                      Come on, peo-ple, Cool Jerk, You can do it

# **COTTON FIELDS**

(The Cotton Song)

Words and Music by  
HUDDIE LEDBETTER

Moderately Bright  
VERSE

F F7 B<sub>b</sub> F F#dim

When I was a lit - tle ba - by my moth - er rocked me in the cra - dle. In them old, old \_\_\_\_ cot-ton fields at

C7 F F7 B<sub>b</sub> F C7

home. When I was a lit - tle ba - by my moth - er rocked me in the cra - dle, In them

F C7 F F7 B<sub>b</sub>

CHORUS

old old \_\_\_\_ cot-ton fields at home. Oh when them cot-ton bolls got rot-ten you could-n't

F C7 F

pick ver - y much cot-ton. In them old cot-ton fields at home. It was down in Lou' - si-

F7 B<sub>b</sub> F C7 F C7 F B<sub>b</sub> F

an-a just a mile from Tex - ar - ka-na. And them old, old \_\_\_\_ cot-ton fields at home.

## CHERRY, CHERRY

Words and Music by  
NEIL DIAMOND

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**Brightly**

The sheet music consists of ten staves of musical notation for voice and guitar. The vocal part is in soprano C-clef, and the guitar part is in standard notation. Chords are indicated above the staff. The lyrics are as follows:

Ba - by loves \_ me; yes, yes, she does.  
Y ain't got no — right; no, no, you don't.  
Ah, the girl's out - a - sight, yeah.  
ah, to be so ex - cit - ing.

Says she loves \_ me; yes, yes, she does.  
Won't need bright lights; no, no, we won't.  
Gon-na show me to - night, yeah.  
Gon-na make our own light - ning.

She got the way to groove \_ me.  
She got the way to move \_ me.  
She got the way to move \_ me, Cher - ry.  
She got the way to move \_ me, Cher - ry, ba - by.

Tacet

All right!

To Coda

Tell { No, your ma - ma, girl, I can't stay long.  
we won't tell a soul where we gone long to.  
We Girl, got we things do —

— we got — to catch up on.  
what-ev - er we want on to.  
Ah, Ah, you know, you know what I'm way that you say do - ing me.

Can't stand still while the mu - sic is play - ing.  
Cher - ry, still babe, while you real - ly get to me.

D.S. al Coda

CODA

Tacet

## CRADLE OF LOVE

Words and Music by  
JACK FAUTHEREE & WAYNE GRAY

Copyright © 1960 by Tree Publishing Co., Inc./Hall-Clement Publications/Screen Gems-EMI Music, Inc.  
8 Music Square West, Nashville, TN 37203

Bright Rock

Well, rock - a - bye ba - by \_\_\_\_\_ in the tree - top; When the wind blows \_\_\_\_\_

the cra - dle will rock. So rock - a - bye ba - by \_\_\_\_\_ in the tree - top,

when the wind blows. (Blows) \_\_\_\_\_ Well Jack Hi - be did - dle did - dle, the

Jack be the quick. The cow jumped o - ver the can - die stick. He jumped so high down she up a - bove, He Said

cat and the fid - die, The cow jumped o - ver the moon. And on her way high down she met a tur - tle dove, He Said

land - ed in the Cra - dle Of Love. Well, rock - a - bye ba - by \_\_\_\_\_

let's go rock - in' in the Cra - dle Of Love. in the tree - top; When the wind blows \_\_\_\_\_ the cra - dle will rock.

So rock - a - bye ba - by \_\_\_\_\_ in the tree - top, When the wind blows. \_\_\_\_\_

(Blows) \_\_\_\_\_ (Blows) \_\_\_\_\_ Jack and Jill went up the hill to get a pail of D.C. al Fine

wat - er, Jack fell for Jill and gave her a shave And land - ed in the Cra - dle Of Love.

## CROCODILE ROCK

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Words and Music by  
ELTON JOHN & BERNIE TAUPIN

**Upbeat Rock**

**G**

I re-mem - ber when rock was young \_\_\_\_\_ Me and Su - sie had so much fun \_\_\_\_\_ Holding hands Long -

**Bm**

went by \_\_\_\_\_ and rock just died Su - sie went and left me for some for- eign\_guy. \_\_\_\_\_

**C**

and skim - min' stones \_\_\_\_\_ Had an old gold \_\_\_\_\_ Chevy and a place of my own - But the big -

nights cry - in' by the rec - ord ma - chine dream - in' of my Chevy and my old blue jeans. \_\_\_\_\_ But they'll nev -

**D**

- est kick I ev - er got \_\_\_\_\_ was do - in' a thing called the Croc - o - dile Rock \_\_\_\_\_ while the o -

er kill the thrills we've got burn - ing up to the Croc - o - dile Rock \_\_\_\_\_ learn - ing fast -

**C**

ther kids were rock - in' 'round the clock.. We were hop - pin' and bop - pin' to the Croc - o - dile Rock, Well

till the weeks went past We real - ly thought the Croc - o - dile Rock - would last, Well

**Em**

**D** **Em** **D** **Em** **D** **Em** **A7**

Croc - o - dile Rock - in' is some - thing shock - in' when your feet just can't keep still, \_\_\_\_\_ I nev - er knew me a

**G**

bet - ter time\_ and I guess\_ I nev - er will. \_\_\_\_\_ Oh \_ Lawd - y ma - ma those Fri - day nights\_ when

**A7**

Su - sie wore\_ her dress - es tight \_\_\_\_\_ and the Croc - o - dile Rock - in' was \_\_\_\_\_ out of

**E**

sight. \_\_\_\_\_ But the years\_ \_\_\_\_\_ I re - mem - \_\_\_\_\_

**D7**

**C**

1 **D** 2 **D** 3 **G** **D** **G**

## DEDICATED TO THE ONE I LOVE

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Words and Music by  
LOWMAN PAULING & RALPH BASS

## Easy Swing

**D9**

While I'm far \_ a - way from you \_ my ba - by. \_\_\_\_\_ I know \_\_\_\_\_ it's hard for you my

**G**

ba - by. \_\_\_\_\_ Be - cause \_\_\_\_\_ it's hard for me my ba - by. \_\_\_\_\_ And the dark - est hour

**Em**

**C**

**D9**

**Em**

**Bm**

**Am7**

D7 G D7 D9 G  
is just be - fore dawn. Each night be - fore you go to bed My

Em C D7 G Em C  
ba - by Whis - per a lit - tle prayer for me my ba - by And

D9 Em G Tacet To Coda G  
then tell all the stars a - bove. This is De - di - cat - ed To The One I

G G7  
Love. Life can nev - er be ex - act - ly like we want it to be, I could be sat - is - fied

know - ing you love me There's one thing I want you to do es - pe cial - ly for

A7 D9 D7  
me And it's some - thing that ev' - ry - bod - y needs. While

D9 G Em C D7 G  
I'm far a - way from you my ba - by Whis - per a lit - tle prayer for me my

Em C D9 Em Bm Am7  
ba - by be - cause it's hard for me my ba - by And the dark - est hour

(Yeah)

D7 G7 Bm Em G  
is just be - fore dawn. There's one thing I want you to do es-

Bm C Bm Eb Tacet D7  
pe - cial - ly for me. And it's some - thing ev' - ry - bod - y needs.

D.S. al Coda (Verse 1) CODA  
Tacet Em Em C  
Each This is De - di - cat - ed To The One I Love. This is De - di -

## COME GO WITH ME

Words and Music by  
C.E. QUICK

Copyright © 1957 Gil Music Corp. and Fee Bee Music

Slow 2

Sheet music for "Come Go With Me" in G major. The lyrics are:

Love, love me, dar - lin', come and go \_\_ with me, \_\_ please don't send me 'way be-yond \_\_ the sea;  
I need you, dar - lin', so Come Go \_ With Me. Come, come, come, come, come in - to \_\_ my heart,  
tell me, dar - lin', we will nev - er part; I need you, dar - lin', so Come Go \_ With Me.  
Yes, I need you, yes, I real - ly need you, please say you'll nev - er leave me. Well say, you nev - er,  
yes, you real - ly nev - er, you nev - er give me a chance. Come, come, come, come, come in - to \_\_ my heart,  
tell me, dar - lin', we will nev - er part; I need you, dar - lin', so Come Go \_ With Me.

## DARK MOON

Words and Music by  
NED MILLER

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With a light beat

Sheet music for "Dark Moon" in E♭ major. The lyrics are:

Dark Moon, \_\_ A-way up high up in the sky, Oh tell me why, Oh tell me why you've lost your splen - dor.  
Dark Moon, \_\_ What is the cause your light with-draws, Is it be-cause, is it be-cause I've lost my  
love? \_\_ Mor - tals have dreams of love's per - fect schemes, But they don't re - a - lize \_\_

F+ B<sub>b</sub>7 Gdim Fm7 B<sub>b</sub>7 Eb Ab Gm Fm

that love will some - times bring a Dark Moon, — A-way up high up in the sky, Oh, tell me,

Eb B<sub>b</sub>7 Ab

why, oh tell me, why you've lost your splen - dor. Dark Moon, — What is the

Gm Fm Eb B<sub>b</sub>7 1 Eb Cm Fm7 B<sub>b</sub>7 2 Eb Fm7 B<sub>b</sub>7 Eb

cause your light with-draws, Is it be-cause, is it be-cause I've lost my love? love?

### DON'T GO BREAKING MY HEART

Words and Music by  
CARTE BLANCHE & ANN ORSON

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Subpublished in the U.S.A. by Intersong-USA, Inc.

Moderately

**Verse**

F Bb F Bb F C C Bb G7

(Boy) Don't go break-ing my heart - (Girl) I could - n't if I tried. - (Boy) Oh, hon - ey if I get rest - less  
And no - bod - y told us. (Girl) 'Cause no - body showed us And now - it's up - to us babe  
F Bb F C7 F Bb F Chorus Am

(Girl) Ba - by you're not that kind. - (Boy) Don't go break-ing my heart - (Girl) You take the weight off me -  
Oh, I think we can make it. So don't mis - un - der-stand me You put the light in my life -

F Bb G7 F Bb F Bb C7 Ooo I gave you my key - (Together) Oo oo - No - bod - y knows  
Cm7 Bb F C G Am

(Boy) O hon - ey when you knock at my door. (Girl) I've got your heart in my sights - (Together) Oo oo - No - bod - y knows  
Oh you put the spark to the flame. (Together) Oo oo - No - bod - y knows it, no - bod - y know

Bb F C7. Ooo I gave you my key - (Together) Oo oo - No - bod - y knows it, no - bod - y know  
Cm7 Bb F C G Am

it (Boy) But when I was down - (Girl) I was your clown - (Together) Oo oo - No - bod - y knows it, no - bod - y know  
Bb F C G Ab C7 Bb

- ows it. (Boy) Right from the start (Girl) I gave you my heart - Oh - oh - I gave you my heart -  
F Bb C7. Dm Bb C7 To Coda F C7 Dm Bb C7

(Boy) So, don't go break-ing my heart - (Girl) I won't go break-ing your heart - (Together) Don't go break-ing my heart  
F Bb C7 D.S. al Coda CODA F Dm 1 Bb C7 2 3 4 Bb C C Repeat ad lib and Fade

(Together) Don't go break-ing my Don't go break-ing my Don't go break-ing my heart - I won't go break-ing your heart -

DANIEL

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Words and Music by  
ELTON JOHN & BERNIE TAUPIN

Moderately Bright

Sheet music for the song "Daniel". The music is in common time and consists of ten staves of musical notation for voice and guitar. The vocal part includes lyrics and guitar chords indicated above the staff. The chords used include C, E7, Dm, G, Am, F, G7, and F. The lyrics describe Daniel's journey to Spain and his emotional state. The music concludes with a coda section.

They say Spain is pret - ty though I've never been -  
tail - lights head - ing for Spain  
it's the best place he's ev - er seen  
Oh - and Oh - and  
I can see Dan - iel  
he should know he's  
been there e - nough

God it looks like Dan - iel  
Lord I miss Dan - iel  
Must be the clouds in my eyes  
Oh I miss him so much

(Instrumental)

Oh \_\_\_\_\_ Dan - iel my broth - er you are old - er than me do you still feel the pain

Of the scars that won't heal your eyes have died  
But you see more than I

Dan - iel you're a star In the face of the sky

Oh God it looks like Dan - iel  
Must be the clouds in my eyes

## DANCING QUEEN

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Words and Music by BENNY ANDERSSON,  
STIG ANDERSON & BJORN ULVAEUS

Musical score for 'Strong Rock' featuring two staves of sheet music with lyrics and chords.

**Chords:**

- Strong Rock: E
- C#7
- F#m
- B7
- D
- Bm7
- E7
- A
- D
- A
- D

**Lyrics:**

You can dance, \_ you can jive \_ hav - ing \_ the time of \_ your life. \_ Oh \_ see that \_ girl \_

watch that \_ scene., dig in' the Danc - ing \_ Queen. Fri - day night\_ and the lights are low \_

A. F#m E. A. E. A. E.

look - ing out for a place to go — Oh — where they play the right mu - sic get - ting in the swing — you come to

F#m E. F#m A. D. A.

look for a king — An - y bod - y could be that guy — Night is, young and the mu - sics high —  
You're a teas - er you turn - em on — Leave 'em burn - ing and then you're gone —

F#m E. A. E. A. E.

With a bit of rock mu - sic ev - 'ry - thing is fine) You're in the mood for a dance and when you

Bm7 E7 A. D. A. D.

Look - ing out for an - oth - er an - y one will do You're in the mood for a dance and when you

A. D. A. E. D. A. E.

get the chance. You are\_ the Danc - ing \_ Queen. young and\_ sweet,\_on - ly sev - en - teen\_

A. D. A. E. D. A. E.

Danc - ing \_ Queen feel the beat \_ from the tam - bou - rine. You can dance.

C#7 F#m B7 D.

you can jive. hav - ing \_ the time of \_ your life. Oh see that\_ girl —

Bm7 E7 A. D. D. A. D. A.

watch that scene. dig in' the Dan - cing \_ Queen. dig in' the Danc - ing \_ Queen.

Repeat and Fade

## DUKE OF EARL

Words and Music by EARL EDWARDS,  
EUGENE DIXON & BERNICE WILLIAMS

Moderately Bb7 Eb Cm Ab Bb7 Eb Cm Ab

As — I walk through this world. No - thing can stop the Duke of Earl. And you — are my girl. And no one can

Bb7 Eb Cm Ab 1 Bb

hurt you. Yes I'm gon - na love you let me hold you. 'Cause I'm the Duke of Earl.

2 Bb Eb Cm Ab Bb Eb

As — Earl.

## DAYDREAM

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Words and Music by  
JOHN SEBASTIAN

Moderately ( = )

C

A7

Dm7

G7

C

What a day for a Day - dream,  
I've been hav - ing a sweet - dream,  
(Whistle)

What a day for a day - dream - in' boy.  
I've been dream-in' since I woke up to - day.  
(Whistle)

And I'm lost in a Day -  
It's star - ring me in my sweet -  
(Whistle)

A7

Dm7

G11

G7

F

F#dim

C

A7

- dream, -  
dream, -

Dream - in' 'bout my bun - dle of joy.  
'Cause she's the one makes me feel this way.  
(Whistle)

And e - ven if time ain't real - ly  
on my side, -  
And e - ven if time is pass-ing me  
by a lot, -  
And you can be sure that if you're  
feel - in' right,

F

F#dim

C

A7

F

F#dim

C

A7

To Coda

It's one of those days for tak-ing a walk out - side.  
I could - n't care less a - bout the dues you say I - got.  
A Day-dream will last a - long in - to the night.

I'm blow - ing the day to take a walk in the sun.  
To - mor - row I'll pay the dues for drop - ping my load.  
To - mor - row at break - fast you may prick up your ears.,

Dm7

<sup>1</sup>G7sus

G7

<sup>2</sup>G7sus

G7

CODA Dm7

And fall on my face on some-bod - y's new mowed lawn..  
A pie in the face for be - ing a

sleep-y bull toad..

Or you may be day-dream - in' for a

G7sus

G7

C

A7

Dm7

G7

thou - sand years..

What a day for a Day - dream,

Cus - tom made for a day - dream - in' boy.

C

A7

Dm7

G11

G7

And I'm lost in a Day - dream,

Dream - in' 'bout my bun - dle of joy.

F

F#dim

C

A7

F

F#dim

C

A7

(Whistle)

(Whistle)

Repeat and Fade

DIANA

Words and Music by  
PAUL ANKA

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### Medium Rock

**Medium Rock**

**Eb**      **Cm**      **Fm7**      **Bb7**      **Eb**      **Cm**

I'm so young and when you're so old. This Oh my darling I've been told. I don't care just but do what they say  
 Thrills I get hold me close. Oh my darling you're the most. I love you but in the trees.  
 'cause Oh for ev - er I can't will pray see you I and will be as my free heart as and the birds hope up we will never part.

**Fm7**      **Bb7**      **Eb**      **Cm**      **Fm7**      **Bb7**

Oh please stay by me, Di - an - a.

**Eb**      **Cm**      **Fm7**      **Bb7**      **Eb**      **Fm7**      **Bb7**

Oh my dar-lin', oh my lov - er, tell me that there is no oth - er. I love you

**Ab**      **Abm**      **Eb**      **Ebdim**      **Fm7**      **Bb7**      **Eb**      **Cm**

with my heart. Oh oh oh oh. On - ly you can take my heart.

**Fm7**      **Bb7**      **Eb**      **Cm**      **Fm7**

On - ly you can tear it a - part. When you hold me in your lov - ing arms I can feel you giv - ing

**Bb7**      **Eb**      **Cm**      **Fm7**      **Bb7**      **Eb**

all your charms. Hold me dar - ling ho ho hold me tight. Squeeze me ba - by with a - all your might. Oh

**Cm**      **Ab**      **Bb7**      **Eb**      **Fm7**      **Bb7**      **Eb**

please stay by me, Di - an - a. Oh please Di - an - a.

## DAY TRIPPER

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Words and Music by  
JOHN LENNON & PAUL McCARTNEY

Moderate Rock

Tacet

E7

Got a good rea - son  
She's a big teas - er,  
Tried to please her,

A7

for tak - ing the eas - y way out, —  
she took me half the way there, —  
she on - ly played one-night stands.

Got a good reas - on  
She's a big teas - er,  
Tried to please her,

for

E7

tak - ing the eas - y way out, — now.  
she took me half the way there, — now.  
she on - ly played one-night stands, — now.

She was a Day \_\_\_\_\_ Trip - per,  
She was a Day \_\_\_\_\_ Trip - per,  
She was a Day \_\_\_\_\_ Trip - per,

one-way tick - et, yeah;  
one-way tick - et, yeah;  
Sun-day driv - er, yeah;

A7

3rd time

G#7

C#

B

Last time to Coda

It took me so long — to find out, — and I found out.  
It took me so long — to find out, — and I found out.  
It took me so long — to find out, — and I found out.

Tacet

Ah \_\_\_\_\_

D.S al Coda

CODA

Tacet

E7

Play three times

Repeat and Fade

Day Trip - per, Day Trip - per, yeah!

## DO YOU WANT TO DANCE

© 1958 Clockus Music, Inc.

Words and Music by  
ROBERT FREEMAN

Medium Rock



Well, Do You Want To Dance and hold my hand? — Tell me I'm your lov - er man Oh,  
ba - by, Do You Want To Dance? Well, Do You Want To Dance and make ro - mance?

F Dm7 Gm7 C7-9 F Dm7 Gm7 C7-9 F D<sub>b</sub>9 C7  
 Squeeze me all through the night— Oh, ba - by, Do You Want To Dance? Well,  
 F Dm7 Gm7 C7-9 F Dm7 Gm7 C7-9 F Dm7 Gm7 C7-9  
 Do You Want To Dance un - der the moon - light? Squeeze me all through the night, Oh, ba - by, Do You Want To  
 F E<sub>b</sub>9 F6 C7 C9 C7-9 F Dm7 Gm7 C7  
 Well, Do You  
 Want To Dance?  
 F Dm7 Gm7 C7 F Dm7 Gm7 C7-9 F Dm7  
 Want To Dance and to hold my hand? Squeeze me, say I'm your man, Oh, ba - by,  
 Gm7 C7-9 F D<sub>b</sub>9 C7 F Dm7 Gm7 C7-9  
 Do You Want To Dance? Well, Do You Want To Dance un - der the moon - light,  
 F Dm7 Gm7 C7-9 F Dm7 Gm7 C7-9 F D<sub>b</sub>9 C7  
 Squeeze me all through the night, Oh, ba - by, Do You Want To Dance? Well, Do You  
 F Dm7 Gm7 C7-9 F Dm7 Gm7 C7-9 F Dm7 Gm7 C7-9  
 Want To Dance and to make ro - mance? Kiss and squeeze? Mm Yes! Do You Want To  
 F E<sub>b</sub>9 F6 F Dm7 Gm7 C7 F Dm7 Gm7 C7-9  
 Dance? Do you, do you, do you, Do You Wan - na Dance? Do you, do you, do you, Do You  
 Gm7 C7 F Dm7 Gm7 C7-9 F6 E<sub>b</sub>9  
 Wan - na Dance? Do you, do you, do you, Do You Want To Dance?  
 F6 C7 C9 C7-9 F6

## DEAR ONE

© 1962 Maureen Music, Inc.

Words and Music by  
J.L. FINNERAN & V. FINNERAN

Moderately

F C7 Gm

When the mail - man came to our house this morn - ing, \_\_\_\_\_ I was wait - ing right there for

C7 F F7 Bb

him \_\_\_\_\_ at the door. \_\_\_\_\_ But when I o - pened up \_\_\_\_\_ and read your last let - ter, \_\_\_\_\_

Gm7 C7 F F

Then I knew that I \_\_\_\_\_ would wait for him \_\_\_\_\_ no more. \_\_\_\_\_ 'Cause you said Dear One, \_\_\_\_\_ there's

C7 F

some-thing that I have to tell \_\_\_\_\_ you. \_\_\_\_\_ Dear One, \_\_\_\_\_ there's some-thing that I have to say. \_\_\_\_\_

Gm C7

Dear One, \_\_\_\_\_ he's tall, dark, . well you know how it is, \_\_\_\_\_ And Dear One, \_\_\_\_\_ he stole my heart a - way..

F Bb F C7 F

Fine

Oh, please don't \_\_\_\_\_ cry, \_\_\_\_\_ try not \_\_\_\_\_ to be sad. \_\_\_\_\_ I tried \_\_\_\_\_ and I

C7 F F7 Bb

tried \_\_\_\_\_ not to hurt you \_\_\_\_\_ bad. \_\_\_\_\_ I tried so hard \_\_\_\_\_ oh, not \_\_\_\_\_ to give

F C7 F

D.S. al Fine

in, \_\_\_\_\_ But I lost my head \_\_\_\_\_ and I lost my heart \_\_\_\_\_ and then I lost your love to him. \_\_\_\_\_ Then she said

## DOCTOR! DOCTOR!

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All rights for the USA, Canada controlled by Zomba Enterprises Inc.Words and Music by TOM BAILEY,  
ALANNAH CURRIE & JOE LEEWAY

## Steady Rock Beat



C

I saw you there just stand-ing there \_\_\_\_\_ and I thought I was on - ly dream-ing

Eb Dm C

yeah. I kissed you then - then once - a - gain -  
Ships at night give such - de - light -

Eb Dm

**C**

you said you would come \_\_\_\_\_ and dance with me.  
we all leave be - fore \_\_\_\_\_ the morn - ing light.

Eb Dm F

Dance Please with me don't go  
a - cross no please

**Ab Bb C**

the sea - and we could feel the mo - tion of a thou - sand dreams.  
don't go 'cause I don't want to stay here on my own. Oh -

**Eb Dm Ab Fm7 Bb Gm**

Doc - tor, Doc - tor, - can't you see I'm burn - ing, burn - ing. oh

**Ab Fm7 Bb 1 Gsus G 2 Gsus G Ab**

Doc - tor, Doc - tor, - is this love I'm feel - ing? ing?  
is this love I'm feel - ing?

**Fm7 Bb Gm Ab Fm7**

can't you see I'm burn - ing, burn - ing; oh Doc - tor, Doc - tor, - is this love I'm

**Bb Gsus G Ab**

To Coda

feel - ing? Fev - er breathe your love on me, - take a - way my name...

**Bb**

take a - way my name...

**D.S. al Coda (2nd ending)**

**Ab Bb G C Eb Dm**

Fev - er lay your hands on me, - nev - er be the same. oh

**CODA C**

Come with me - and make be - lieve - we can tra - vel to -

**Eb Dm C**

Repeat and Fade

**Eb Dm**

e - ter - ni - ty

## DETROIT CITY

Copyright © 1963 by CEDARWOOD PUBLISHING CO., INC., Nashville, TN

Words and Music by  
DANNY DILL & MEL TILLIS

Moderately

Sheet music for "Detroit City" in common time. The key signature is common (no sharps or flats). The music consists of four staves of music with corresponding chords above the staff.

**Chords:**

- Staff 1: G7, C, G7, C
- Staff 2: C7, F, C, D7
- Staff 3: G7, C, C7, F, Bb, F, C
- Staff 4: G7, C, F, C, D.S. al Coda, CODA, G7, C
- Staff 5: C7, F, Bb, F, C, G7, C, F, C

**Lyrics:**

Last night I went to sleep in Detroit City  
Home folks think I'm big in Detroit City  
and I dreamed a - bout the cot - ton fields and home;  
from the let - ters that I write they think I'm fine.  
  
I dreamed a - bout my moth - er, dear old pa - pa, sister and broth - er and I dreamed a - bout the girl who's been  
But by day I make the cars, by night I make the bars; if on - ly they could  
  
wait - ing for so long. I wan-na go home, I wan-na go home; Oh, how I  
wan - na go home. CODA: read be - tween the lines. I wan-na go home.  
I wan-na go home; Oh, how I wan - na go home.

## Recitation

Cause you know I rode a freight train north to Detroit City.  
And after all these years I find I've just been wasting my time,  
So I just think I'll take my foolish pride and put it on the south-bound freight and ride  
And go on back to the loved ones, the ones that I left waiting so far behind,  
I wanna go home, I wanna go home; Oh, how I wanna go home.

## DEVIL OR ANGEL

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Copyright Renewed, assigned to Unichappell Music, Inc. (Rightsong Music, Publisher)Words and Music by  
BLANCHE CARTER

Slowly

Sheet music for "Devil or Angel" in common time. The key signature is B-flat major (two flats). The music consists of three staves of music with corresponding chords above the staff.

**Chords:**

- Staff 1: Eb, Cm, Fm7, Bb7, Eb, Cm, Fm7, Bb7
- Staff 2: Eb, Eb7, C7, Fm, Bb7, Eb, Ab, Eb, Fm7, Bb7
- Staff 3: Eb, Cm, Fm7, Bb7, Eb, Cm, Fm7, Bb7

**Lyrics:**

Dev - il Or An - gel, I can't make up\_\_ my mind, Which one you are, I'd like to wake up\_\_ and find  
Dev - il Or An - gel, dear, which-ev - er you are, I miss you, I miss you, I miss you.  
Dev - il Or An - gel, please say\_\_ you'll\_\_ be mine. Love me or leave me, I'll go out of\_\_ my mind.

Sheet music for Devil Or Angel, featuring two staves of musical notation with lyrics and chords. The first staff starts with Eb, Eb7, C7, Fm, Bb7, Eb, Ab, Eb, Eb7. The second staff starts with Ab, Eb, F7, Bb7, Tacet, Eb, Bb7, Tacet. The lyrics include "Devil Or An - gel, dear, which-ev - er you are, I need you, I need you, I need you, You", "look like an an - gel, your smile is so di-vine. But you keep me guess - ing. Will you ev - er be mine?", "Dev - il Or An - gel, please say you'll be mine.", "Love me or leave me, I've made up my mind.", "Dev - il Or An - gel, dear, which-ev - er you are, I love you, I love you, I love you, I love you.", and "I'm just a fool, I'm just a fool, I'm just a fool, I'm just a fool". Chords shown include Eb, Cm, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Bb7, Eb, Cm.

### EARTH ANGEL

Words and Music by  
DOOTSIE WILLIAMS

Slowly, with a beat

Sheet music for Earth Angel, featuring multiple staves of musical notation with lyrics and chords. The lyrics include "Earth An - gel, Earth An - gel, Will you be mine, My dar - ling, dear, Love you all the time, I'm just a fool, I'm just a fool, I'm just a fool, I'm just a fool", "A fool in love with you, Earth An - gel, Earth An - gel, The one I a-dore, Love you for-ev - er and ever more, I'm just a fool, I'm just a fool, I'm just a fool, I'm just a fool", "ev - er more, I'm just a fool, A fool in love with you, I fell for you, I fell for you, I fell for you, I fell for you", "And I knew the vi - sion of your love's love - li - ness, I hope and I pray, That some day I'll be the", "F9, BdimBb7, Eb, Cm, Fm7, Bb7, Eb, Ab, Eb7, Ab, Abm, Eb, Cm", "vi - sion of your hap - pi - ness, Earth An - gel, Earth An - gel, Please be mine, My dar - ling dear, Please be mine, My dar - ling dear", "Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cdim, Fm7, Bb7, Eb, Cm", "Love you all the time, I'm just a fool, A fool in love with you, Earth you, I'm just a fool, A fool in love with you, Earth you". Chords shown include Eb, Cm, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Ab, Eb7, Ab, Abm, Eb, Cm, Fm7, Bb7, Eb, Cdim, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cdim, Fm7, Bb7, Eb, Fm7, Eb.

## DID YOU EVER HAVE TO MAKE UP YOUR MIND?

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By JOHN SEBASTIAN

Moderately Slow

G D11 G Em

Did You Ev - er Have To Make Up Your Mind — and pick up on one — and leave the  
 ev - er have to fin - lly de - cide — to say yes to one — to pick up on one — and let the  
 know you bet - ter make up your mind — to say yes to one — to pick up on one — and leave the

G E G D C

oth - er be - hind? — It's not oft - en eas - y and not oft - en kind. — Did You  
 oth - er one ride? — There's so man - y chang - es and tears you must hide. — Did You  
 oth - er be - hind. — It's not oft - en eas - y and not oft - en kind. — Did You

To Coda D11 G E7

D G E7

Ev - er Have To Make Up Your Mind? — Did you — Some - times there's one with big blue eyes,  
 ev - er have to fin - lly de - cide? —  
 Ev - er Have To Make Up Your Mind?

A7 C Eb7

cute as a bun - ny with hair down to here — and plen - ty of mon - ey; And just when you think — she's that

G B7-5 E7 D

one in the world — your heart gets stol - en by some mous - ey lit - tle girl, and then you

E7 A7

real - ly dig a girl the mo - ment you kiss — her, but then you get dis - tract - ed by her old - er sis - ter; And

C Eb7 G B7-5 E7 D

in walks her fath - er and takes you in line, — and says, "You bet - ter go home, son, and make up your mind." Then you

G D11 G Em G E

bet you bet - ter fin - lly de - cide — to say yes to one — and let the oth - er one ride. — There's

G D C D D11 G

so man - y chang - es and tears you must hide. — Did you ev - er have to fin - lly de - cide? —

# DON'T BE CRUEL

(To A Heart That's True)

Words and Music by  
OTIS BLACKWELL & ELVIS PRESLEY

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**Medium Bright**

You know I can be found \_\_\_\_\_ sit - ting home all a - lone If you can't come a - round, At The Baby, if I made you mad for some-thing I might have said Please let's forget the past At The

least, please tel - e - phone. Don't Be Cruel \_\_\_\_\_ to a heart that's true. future looks bright a - head. 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. Don't stop think - ing walk up to the

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

say. Don't Be Cruel \_\_\_\_\_ to a heart that's true. Why should we be a - too. Don't Be Cruel \_\_\_\_\_ to a heart that's true. I don't want no oth - er

part? I real - ly love you, ba - by, cross my heart. Let's Dm7 G7 C. of. Don't Be love, Ba - by, it's just you I'm think - ing

Cruel \_\_\_\_\_ to a heart that's true. Don't Be Cruel \_\_\_\_\_ to a heart that's true. C7 F G7 F C.

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

The sheet music consists of ten staves of musical notation. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It includes a 'Medium Bright' dynamic instruction and a 'C' chord symbol at the beginning. The lyrics 'You know I can be found \_\_\_\_\_ sit - ting home all a - lone If you can't come a - round, At The Baby, if I made you mad for some-thing I might have said Please let's forget the past At The' are written below the staff. Chords shown include Dm7, G7, C, F, and G7. The second staff continues with the lyrics 'least, please tel - e - phone. Don't Be Cruel \_\_\_\_\_ to a heart that's true. future looks bright a - head. Don't Be Cruel \_\_\_\_\_ to a heart that's true. I don't'. The third staff has lyrics 'want no oth - er love, Ba - by, it's just you I'm think - ing of. Don't stop think - ing walk up to the'. The fourth staff has lyrics 'of me, Don't make me feel this way, Come on Then o - ver here and love me, You know what I want you to preach - er, Don't and let us say, "I do." And I'll know I'll have you -'. The fifth staff has lyrics 'say. Don't Be Cruel \_\_\_\_\_ to a heart that's true. Why should we be a - too. Don't Be Cruel \_\_\_\_\_ to a heart that's true. I don't want no oth - er'. The sixth staff has lyrics 'part? I real - ly love you, ba - by, cross my heart. Let's Dm7 G7 C. of. Don't Be love, Ba - by, it's just you I'm think - ing'. The seventh staff has lyrics 'Cruel \_\_\_\_\_ to a heart that's true. Don't Be Cruel \_\_\_\_\_ to a heart that's true. C7 F G7 F C.'. The eighth staff has lyrics 'I don't want no oth - er love Ba - by, it's just you I'm think - ing of.' The ninth staff has lyrics 'I don't want no oth - er love Ba - by, it's just you I'm think - ing of.' The tenth staff has lyrics 'I don't want no oth - er love Ba - by, it's just you I'm think - ing of.'

# **DON'T YOU (Forget About Me)**

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Words and Music by  
KEITH FORSEY & STEVE SCHIFF

Moderately, with a steady beat

### **Additional lyrics**

Verse 2.

Don't you try and pretend,  
It's my feeling, we'll win in the end.  
I won't harm you, or touch your defenses,  
Vanity, insecurity.

Don't you forget about me,  
I'll be alone dancing, you know it, baby.  
Going to take you apart,  
I'll put us back together at heart, baby.

Don't you forget about me,  
Don't, don't, don't, don't,  
Don't you forget about me. (*To Coda*)

## DONNA, DONNA, THE PRIMA DONNA

Words and Music by  
ERNIE MARESCA & DION DIMACCI

Copyright © 1962 Continental Communications Corporation

Medium beat

The sheet music consists of ten staves of musical notation for voice and guitar. The lyrics are as follows:

Don-na, Don-na The Pri - ma Don-na, Don-na, Don-na The Pri - ma Don-na, Don-na, Don-na The

Pri - ma Don-na, Don-na, Don-na The Prim - ma Don-na, I met a girl a month a - go, —

I thought that she would love me so; But in time I re - al - ized

She had a pair of rov - in' eyes. I re - mem - ber the nights we dat - ed!

Al - ways act - in' so - phis - ti - cat - ed; Talk - in' 'bout high so - ci - e - ty.

Then she tried to make a fool out of me. They call her Pret - ty lit - tle girl, you're just hav - in' fun,

You're run - nin' all a - round and break - in' lov - ers' hearts. Pret - ty lit - tle girl, I don't stand a chance, With -

out an - y mon - ey, there goes our ro - mance. She al - ways wears charms, dia - monds, pearls ga - lore.

She buys 'em at the five and ten cent store.. She wants to be just like a Zsa Zsa Ga - bor, —

E - ven though she's the girl next door. Codetta Oh, —

Oh, — oh, oh. Repeat and Fade

Oh, — oh, oh. Oh, — oh, oh.

## DOWNTOWN

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Words and Music by  
TONY HATCH

Medium Rock

**Chords:** G, Gmaj7, C, D7, G, C, D, Em, Bm, C, Em7, A, D6, D9, G, Gmaj7, Am7, D6, D9, 12G, Am7, Gmaj7, Am7, Gmaj7, Am7, G, Am7, G, Am7, G, Am7, Gmaj7.

**Lyrics:**

When you're a - lone — and life is mak - ing you lone - ly, you can al - ways go —  
Don't hang a - round — and let your pro - blems sur - round — you, there are mov - ie shows —  
*(Instrumental)* Down - town.  
Down - town.

When you've got wor - ries, all the noise and the hur - ry seems to help, I know —  
May - be you know some lit - tle plac - es to go — to where they never close. —  
Down - town. Just  
Down - town. Just  
And

lis - ten to the mu - sic of the traf - fic in the ci - ty.  
lis - ten to the rhy - them of a gen - tie Bos - sa No - va.  
you may find some - bod - y kind to help and un - der - stand you.  
Ling - er on the side - walk where the be -  
Some - one who is just like you and

ne - on signs are pret - ty. How can you lose? —  
fore the night is ov - er, hap - py a - gain. —  
needs a gen - tle hand to guide them a - long. —  
(1,2) The lights — are much bright - er there, — you can for -  
(3) So, may - be I'll see you there, — we can for -

get all your trou - bles, for - get all your cares. — So go Down - town, things - 11 be great when you're  
get all our trou - bles, for - get all our cares. — So go Down - town, where all the lights — are bright  
things - 11 be great when you're

Down - town. No fin - er place — for sure, Down - town. Ev - ry - thing's wait - ing for you.  
Down - town. wait - ing for you, — to - night Down - town. You're gon - na be — al - right now.  
Down - town. Don't wait a min - ute more Down - town. Ev - ry - thing's wait - ing for you.

Down - town. Down - town. you Down - town — Down - town.

## ELECTRIC AVENUE

Words and Music by  
EDDY GRANT

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Disco Tempo

G7

G

Boy!

Boy!

Now in the street there is vio -  
Work-ing so hard like a sol-

lence  
dier

A - na - na lots of a work to be done.  
Can't af - ford a thing on T. V.

No place to hang all our wash-  
Deep in my heart I ab - hore..

ing.  
ya

I - na - na Can't blame it all on the sun.  
Can't get food for the kid.

Oh no, { We're gon - na Rock down to El - ec -

- tric Av - e - nue

and then we'll take it high - er.

Oh, — we gon - na Rock down to El - ec -

- tric Av - e - nue

and then we'll take it high - er.

Oh no —

Oh no —

Oh no —

Oh no —

Oh God, — we're gon - na

Rock down to El - ec -

- tric Av - e - nue

and then we'll take it high - er.

Oh, — we gon - na

Who is to blame in what coun - try?

Nev - er can get to the one.

Deal - ing in mul - ti - pli - ca -

- tion

And they still can't feed ev' - ry - one.

Oh, no, — We're gon - na

Rock down to El - ec -

- tric Av - e - nue and

then we'll take it high - er.

Oh, — we gon - na Rock down to El - ec -

- tric Av - e - nue and

then we'll take it high - er.

Out in the streets,

Out in the streets,

Out in the day - time

Out in the play - ground

Out in the night,

Oh, — we gon - na

In the dark side of town.

Oh, — we gon - na

D.S. and Fade

## EL PASO

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Words and Music by  
MARTY ROBBINS

**Chords:** C, Dm, G7, C, F, C, Bb, F, C7, G, G7, D.C.

**Lyrics:**

1. Out in the West Tex - as town of El Pa - so.
2. Night - time would find me in Ro - sa's can - ti - na,

**4,8,12,16,20 (Fine)**

To Interlude

**INTERLUDE**

A One night a wild young cow - boy came in, Wild as the West Tex - as wind.

B Out through the back door of Ro - sa's I ran. Out where the hors - es were tied.

Gm7 C7

C,D

Dash - ing and dar - ing a drink he was shar - ing with wick - ed Fe - li - na, the girl that I loved. So in an - ger 5.1  
I caught a good one, it looked like it could run. Up on its back and a - way I did ride. Just as fast as 9.1

## VERSES

3. Blacker than night were the eyes of Felina  
Wicked and evil while casting a spell.
  4. My love was deep for this Mexican maiden  
I was in love but in vain I could tell.
- TO INTERLUDE A...
5. I challenged his right for the love of this maiden  
Down went his hand for the gun that he wore.
  6. My challenge was answered in less than a heart - beat,  
The handsome young stranger lay dead on the floor.
  7. Just for a moment I stood there in silence,  
Shocked by the foul evil deed I had done.
  8. Many thoughts raced through my mind as I stood there,  
I had but one chance and that was to run.
- TO INTERLUDE B...
9. I could from the West Texas town of El Paso.  
Out to the badlands of New Mexico.

10. Back in El Paso my life would be worthless,  
Ev'rything's gone, in life nothing is left.
  11. It's been so long since I've seen the young maiden,  
My love is stronger than my fear of death.
  12. (Instrumental)
- INTERLUDE C as follows:
- I saddled up and away I did go,  
Riding alone in the dark.  
Maybe tomorrow a bullet will find me,  
Tonight nothing's worse than this pain in my heart.
13. And at last here I am on the hill overlooking El Paso,  
I can see Rosa's cantina below.
  14. My love is strong and it pushes me onward,  
Down off the hill to Felina I go.
  15. Off to my right I see five mounted cowboys,  
Off to my left ride a dozen or more.

16. Shouting and shooting I can't let them catch me,  
I have to make it to Rosa's back door.

## INTERLUDE D as follows:

- Something is dreadfully wrong for I feel  
A deep burning pain in my side.  
Though I am trying to stay in the saddle,  
I'm getting weary unable to ride.
17. But my love for Felina is strong and I rise where I've fallen  
Though I am weary I can't stop to rest.
  18. I see the white puff of smoke from the rifle,  
I feel the bullet go deep in my chest.
  19. From out of nowhere Felina has found me,  
Kissing my cheek as she kneels by my side.
  20. Cradled by two loving arms that I'll die for,  
One little kiss, then Felina good-bye. (END)

## ELVIRA

Words and Music by  
DALLAS FRAZIER

**Chords:** C, G7, C, C7, G7, C, G7, C, F7, C7, G7, C, C, CHORUS.

**Lyrics:**

El - vir - a, El - vir - a, My heart's on fi - re for El -

vir - a

1. Eyes that look like heav - en, Lips like cher - ry wine, That

2. (see additional lyrics)

girl can sho' nuff make my lit - tie light shine

I get a fun - ny feel - ing

Up and down my spine 'Cause I know that my El - vir - a's mine

I'm sing-in' El -

**C**

vir - a, El - vir - a, My heart's on fi - re for El - vir - a

Fine

Gid - dy - up, a oom pa - pa oom pa - pa mow mow, Gid - dy - up, a oom pa - pa oom pa - pa mow mow,

**G7**

Hi - yo Sil - ver a - way To way

**C**

**B** **C**

**C**

**D.S. al Fine**

Additional lyrics

2. Tonight I'm gonna meet her  
At the hungry house cafe  
And I'm gonna give her all the love I can  
She's gonna jump and holler  
'Cause I saved up my last two dollar  
And we're gonna search and find that preacher man

Chorus

## THE END OF THE WORLD

Words by SYLVIA DEE  
Music by ARTHUR KENT

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**Slowly Eb**

Why does the sun go on shin - ing? Why does the sea rush to shore? Don't they know it's The End Of The World, 'Cause you don't love me an - y -

**Bb7** **Eb** **Bb** **Cm** **Gm** **Ab** **Fm** **Gm** **C7** **Fm**

more? Why do the birds go on sing - ing? Why do the stars glow a - bove? Don't they know it's The End Of The World? It

**Fm** **Bb7** **Eb** **A<sub>b</sub>** **Eb** **Gm** **Ab** **Fm** **Gm** **C7**

end - ed when I lost your love. I wake up in the morn - ing and I won - der why ev - ry - thing's the same as it was. I

**Gm** **C7** **Fm** **Bb7** **Eb** **Bb**

can't un - der - stand, no I can't un - der - stand how life goes on the way it does! Why does my heart go on beat - ing?

**Cm** **Gm** **A<sub>b</sub>** **Fm** **Gm** **C7** **Fm** **Bb7** **Eb**

Why do these eyes of mine cry? Don't they know it's The End Of The World? It end - ed when you said good - bye.

## ELEANOR RIGBY

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Words and Music by  
JOHN LENNON & PAUL McCARTNEY

Moderately, with a steady beat

C  
  
 Ah look at all the lone - ly peo - ple! Ah look at all

**Em**  
  
 the lone - ly peo - ple!

**Em**  
  
 El - ea - nor Rig - by,  
 Fa - ther Mc Ken - zie,  
 El - ea - nor Rig - by,

**C**  
  
 picks up the rice in the church where a wed - ding has been,  
 writ - ing the words of a ser - mon that no one will hear,  
 died in the church and was bur - ied a - long with her name,

lives in a dream:  
 no one comes near,  
 no - bod - y came.

**C**  
  
 Waits at the win - dow, wear - ing the face that she keeps in a jar by the door,  
 Look at him work - ing, darn - ing his socks in the night when there's no - bod - y there,  
 Fa - ther Mc Ken - zie, wip - ing the dirt from his hands as he walks from the grave,

who is it for?  
 what does he care?  
 no one was saved.

**Em7**  
  
 All the lone - ly peo - ple,

**Em6**  
  
 where do they all come from?

**C/E**  
  
 All the lone - ly peo -

**Em**  
  
 To Coda

**Em**  
  
 D.S. al Coda

**Em**  
  
 CODA

**867-5309/JENNY**

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Words and Music by  
ALEX CALL & JAMES KELLER

Moderate Bright “4”

Jen - ny Jen - ny who you're can the girl turn to. me. You give me some-thing You don't know me but you

make can hold on hap - to. I know you'll think I'm like before, I tried to call you be - fore but the oth - ers be my nerve,

Gm E<sub>b</sub>/G B<sub>b</sub> C Gm E<sub>b</sub>/G B<sub>b</sub> C  
I tried who saw your name and num - ber but I on was the dis -

Gm E<sub>b</sub>/G B<sub>b</sub> C F F7 F  
turbed.) Jen - ny I've got your num - ber, I need to make -

B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> F F7 F Gm E<sub>b</sub>/G B<sub>b</sub> C  
you mine Jen - ny don't change your num - ber. Eight six sev - en five three "O" nine

Gm E<sub>b</sub>/G B<sub>b</sub> C Gm E<sub>b</sub>/G B<sub>b</sub> C Gm E<sub>b</sub>/G  
Eight six sev - en five three "O" nine Eight six sev - en five three "O" nine Eight six sev - en five

B<sub>b</sub> C To Coda (3rd time through) Dm F/C B<sub>b</sub> 6 B<sub>b</sub> C  
three "O" nine I got it (I got I got it) I got your num - ber on the wall.

Dm F/C Gm/D B<sub>b</sub> C Gm E<sub>b</sub>  
I got it (I got I got it) for a good time, for a good time call.

B<sub>b</sub> C Gm E<sub>b</sub>/G B<sub>b</sub> C Gm E<sub>b</sub>/G B<sub>b</sub> C Gm E<sub>b</sub>/G  
CODA Jen - ny Jen - ny who can I turn to Eight six sev - en five three "O" nine For the price of a dime I can

B<sub>b</sub> C Gm E<sub>b</sub>/G B<sub>b</sub> C Gm E<sub>b</sub>/G B<sub>b</sub> C  
al - ways turn - to (you). Eight six sev - en five three "O" nine Eight six sev - en five three "O" nine

D.S. al Coda

Repeat and Fade

ENDLESS LOVE

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Words and Music by  
LIONEL RICHIE

## Moderately Slow

**Bb**

**Eb**

**F11**

**F**

**Bbmaj9 Bb**

My Two love hearts There's on ly you in my life as one The on ly thing that's right Our lives have just be gun For-

**Eb**

**F11**

**F**

**Bbmaj9**

**Bb**

My first ev er You're ev 'ry breath that I take You're ev I can't re step I make charms

**F**

**Ebmaj7**

**F11**

**F**

**Bb**

**F**

**Gm**

**Dm**

**Ebmaj7**

And And I want to share fool for all my love you I'm sure with you

**F11**

**F**

**Bb**

**Bb11**

**Bb13**

**Bb11**

**Eb**

**F11**

**F**

To Coda

no one else know I don't mind will do And your eyes 'Cause you they tell me how you mean the

**1 Bbmaj7**

**F**

**Gm**

**Dm7**

**Ebmaj7**

**Dm7**

**Cm7**

**F11**

much you care Oh yes you will al ways be My End less

**Bb**

**2 Bbmaj7**

**F**

**Gm**

**G7sus**

**Ebmaj7**

Love world to me Oh I know

**Dm7**

**Cm7**

**F11**

**Bb**

**Eb**

**F11**

**F**

**Bbmaj9**

**Bb**

I found in you My End less Love

**Eb**

**F11**

**F**

**Bbmaj9**

**Bb**

**D.S. al Coda**

**CODA**

**Bb11**

Oh And

**Ebmaj7**

**F11**

**F**

**Bb**

**F**

**Gm**

yes You'll be the on ly one Oh no I can't de ny

**My Endless Love**

Chords: Dm7, Ebmaj7, Dm7, Ebmaj7, Dm7, Cm7  
F11, Bb, Eb, F11, F, Bbmaj9, Bb

Lyrics:

this love \_\_\_\_\_ I have in-side \_\_\_\_\_ And I'll give \_\_\_\_\_ it all to you my love \_\_\_\_\_  
My End-less Love \_\_\_\_\_

## THE FIRST TIME EVER I SAW YOUR FACE

Words and Music by  
EWAN MacCOLL

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Slowly

Chords: Dm, G7, C, Am, Em, F, G, G7, C, To Coda, Bb, 1 C, 2 C, CODA, C, Bb, Dm, C/G, G, Dm7, Em/B, Fmaj7, Dm7, C, Bb, C

Lyrics:

The First Time \_\_\_\_\_ Ev-er I Saw Your Face, \_\_\_\_\_ I thought the sun \_\_\_\_\_  
The first time \_\_\_\_\_ ev-er I kissed your mouth, \_\_\_\_\_ I felt the earth \_\_\_\_\_  
The first time \_\_\_\_\_ ev-er I lay with you \_\_\_\_\_ and felt your heart \_\_\_\_\_

rose in your eyes, \_\_\_\_\_ And the moon \_\_\_\_\_ and the stars \_\_\_\_\_  
move in my hand, \_\_\_\_\_ Like the trem \_\_\_\_\_ bling our heart \_\_\_\_\_  
so close to mine, \_\_\_\_\_ And I knew \_\_\_\_\_ joy \_\_\_\_\_

were the gifts you gave \_\_\_\_\_ to the dark \_\_\_\_\_ and the end of the skies.  
of a cap fill - the bird \_\_\_\_\_ that was there \_\_\_\_\_ at my com -  
would fill the earth \_\_\_\_\_

D.C. al Coda

mand, my love. The First Time \_\_\_\_\_ Ev-er I Saw \_\_\_\_\_  
my love. The First Time \_\_\_\_\_ Ev-er I Saw \_\_\_\_\_  
of time, my love. The First Time \_\_\_\_\_ Ev-er I Saw \_\_\_\_\_  
Your Face, your face, your face, your face.

## EVERY BREATH YOU TAKE

Words and Music by  
STING

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Medium Rock

The sheet music consists of ten staves of musical notation for a guitar and voice. The key signature is G major (one sharp). The time signature is common time (indicated by a '4'). The music is in a medium rock style.

**Chords and Key Changes:**

- Staff 1: G, Em, C
- Staff 2: D, G, G
- Staff 3: Em, C, Dsus, Em
- Staff 4: D7sus, G, Em, C
- Staff 5: D, Dsus, G, C, Am7, G
- Staff 6: A7, D, D7sus, G
- Staff 7: Em, C, D, Dsus
- Staff 8: Em, Eb, F
- Staff 9: Eb, G, Em
- Staff 10: Eb, G, Em

**Lyrics:**

Ev - 'ry Breath You - Take ev - 'ry move you -  
make, ev - 'ry bond - you break ev - 'ry step - you take, I'll be watch-ing you.  
Ev - 'ry sin - gle - day ev - 'ry word you - say, ev - 'ry game you play ev - 'ry night you stay.  
I'll be watch-ing you. Oh, can't you - see you be - long to me.  
How my poor heart - aches with ev - 'ry step - you take. Ev - 'ry move you - make  
Ev - 'ry vow you - break, ev - 'ry smile you take ev - 'ry claim you stake, I'll be watch-ing you.  
Since you've gone - I been lost - with - out - a trace, I dream at night I can on-  
ly see - your face. I look a-round but it's you I can't - re-place, I feel so cold and I long for your - em-brace.  
I keep cry - ing bab - y bab - y please -

D.S. al Coda

Oh can't you -

**CODA**

Ev - 'ry move\_ you make Ev - 'ry step\_ you take, I'll be watch-ing you.

Repeat and Fade

I'll be watch - ing you. —

## FLOWERS ON THE WALL

Words and Music by  
LEWIS DeWITT

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Moderately **B<sub>b</sub>**

I've been hear - in' you're con - cerned\_ a - bout my hap - pi - ness;\_ But all that thought you're giv - in' me \_ is \_  
night I dressed.\_ in tails, pre - tend - ed I was on the town;\_ As long as I \_ can dream it's hard to

con - science, I guess. If I were walk - in' in your shoes,\_ I would - n't wor - ry none, \_ While  
slow this swing - er down.. So please don't give \_ a thought to me.\_ I'm real - ly do - in' fine, \_

you and your friends are wor - ryin' 'bout me \_ I'm hav - in' lots of fun \_ Count - in' Flow - ers On The Wall, \_ that don't  
You \_ can al - ways find \_ me here \_ and hav - in' quite a time. \_

both - er me at all, \_ Play - in' sol - i - tare \_ till dawn \_ with a deck of fif - ty - one. \_

Smok - in' cig - a - rettes and watch - in' Cap - tain Kan - ga - roo, \_ Now don't tell me, I've noth - in' to

do. \_ Last do. \_ Don't tell me, I've noth - in' to do. \_

1 F      2 F      Eb      F      Eb      F

Repeat and Fade

## EVERYTHING SHE WANTS

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Published in the U.S.A. by Chappell & Co., Inc.

Words and Music by  
GEORGE MICHAEL

Medium Rock

**E**sus      **E**      **C/D**      **Am6**      **E**sus      **E**      **D9sus**

**Tacet**      **Tacet**      **Tacet**

**D9**      **E**sus      Ah ah ah      **Am**      Oh yeah      **Am/D**      **E**sus      **E**

Some bod y told me, boy, ev ry thing she wants is ev ry thing she sees. I guess I must have loved...

you, be-cause I said you were the per-fect girl for me, ba-by. And now we're six months old-er, and

**Am**      **Am/D**      **E**sus      **E**      **Am**

ev'ry-thing you want and ev'ry-thing you see is out of reach, not good e-nough. I don't know what the hell you want

**Am/D**      **E**sus      **E**      **Am**

from me. Oh uh uh huh uh uh huh oh oh oh oh oh oh Am uh huh uh huh Am/D {doo doo doo I can't work

**Am/D**      **E**sus      **E**      **Am**

la an la hard-er than I do. } oh oh oh oh oh oh uh huh uh huh doo doo doo la la la la la la

**Am**      **B7**      **Em**      **Am**      **B7**

Some bod y tell me, oh, why I work so hard for you.

**Em**      **E**sus      **E**      **Em** **Am7**      **D9**

To Coda

**E**sus      **E**      Oh **Am**      **Am/D**      **E**sus

Some peo-ple work for a liv-ing. Some peo-ple work for fun; girl, I just work for you. They told me mar-riage was a

**E**      **Am**      **Am/D**      **E**sus

give and take. Well, you've shown me you can take, you've got some giv-ing to do. And now you tell me that you're

**E**      **Am**      **Am/D**      **E**

hav-ing my ba-by. I'll tell you that I'm hap-py if you want me to. But one step fur-ther and my back will break. If my best...

Am Am/D Em E  
D.S. al Coda Coda Esus

Tacet Am7 Em Tacet Am7 Em Tacet

Am D7 Why do I do the things I do? I'd tell you if I knew Ebm My God,

Am B7 I don't even think that I love you. Some - bod - y tell me, oh,

Am B7 Repeat and Fade

Am B7 Em Am B7 Some - bod - y

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### FOR YOUR PRECIOUS LOVE

Words and Music by ARTHUR BROOKS,  
RICHARD BROOKS & JERRY BUTLER

**Slowly**

C Cmaj7 Am Am7 F G11 C Dm7 G7 C Cmaj7

Your pre - cious love<sup>3</sup> means more to me ... Than an - y love could ev - er be. For when I want - ed you,<sup>3</sup> I

Am Am7 F G11 C Dm7 G7 C Cmaj7 Am Am7

was so lone - ly and so blue, For that's what love will do. And dar - ling, I'm so sur - prised, oh, when I first re - al - ized That

F G11 C Dm7 G7 C Cmaj7 Am Am7 F G11 C Dm7 G7

you - were fool - ing me. And dar - ling, they say that our love won't grow - But I just want to tell them that they don't

C Dm7 G7 C Cmaj7 Am Am7 F G11 C Dm7 G7

know. For as long as you're in love with me, Our love will grow wid - er, deep - er than an - y sea. And of all the

C Cmaj7 Am Am7 F G11 C Dm7 G7 C Cmaj7

things - that I want, in this whole wide world, is just for you to say that you'll be my girl. Wan - ting you.

Am Am7 F G11 C Cmaj7 Am Am7 F G11 C

I'm lone - ly and blue, That's what love will do.

## EVERYTIME YOU GO AWAY

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Words and Music by  
DARYL HALL

Medium Slow

The musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the guitar. The vocal part includes lyrics and chords indicated above the notes. The guitar part shows chord changes and strumming patterns. The score is divided into sections by vertical bar lines and includes a repeat sign with a '1' above it and a '2' below it, indicating a section to be repeated.

**Vocal Part (Top Staff):**

- Chords: F, Am, Bb, C, F, Am, Bb, Dm, A7, Bb, Bdim, C, F, Dm, Gm, C, F, Dm, Gm, C, F, Bb(add9), Csus, C, 2 F, Bbmaj7, Csus, C, Dm, A7, Bb, Bdim, F, Dm, Gm, C, F.
- Lyrics:

  - Hey, — Go if we can't solve an - y prob - lems, then why do we lose so man - y
  - tears? see. I Oh, can feel your bod so you move, go a - gain
  - when the lead - ing man ap - pears. I can't Al go on
  - ways sing-ing the same theme; 'cause can't you see we've got ev' - ry-thing\_ go-ing on and on on and on.
  - Ev' - ry - time you go a - way, you take a piece of me with - you.
  - Ev' - ry - time you go a - way, you take a piece of me with - you.
  - I can't go on sing - ing the same theme,
  - 'cause ba - by, can't - you see we got ev' - ry-thing\_ go-ing on and on and on.
  - Ev' - ry - time you go a - way, you take a piece of me with - you.
  - Ev' - ry - time you

**Guitar Part (Bottom Staff):**

- Chords: F, Am, Bb, C, F, Am, Bb, Dm, A7, Bb, Bdim, C, F, Dm, Gm, C, F, Dm, Gm, C, F, Bb(add9), Csus, C, 2 F, Bbmaj7, Csus, C, Dm, A7, Bb, Bdim, F, Dm, Gm, C, F.
- Strumming patterns are indicated by various symbols above the guitar staff.

## GAME OF LOVE

Words and Music by  
CLINT BALLARD JR.

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Moderately in "4"

**G C D G C D7 G**

The pur - pose of a man is to love a wo - man, The pur - pose of a wo - man is to love a man. So

**C A7 D7 G C A7 D7**

come on ba - by it's here to stay, Come on ba - by let's play The Game Of Love (love) Love (love) La la la la la love It

**G C D7 G C D7 G**

start - ed long a - go in the gar - den of E - den When A - dam said to Eve "Ba - by you're - for me." So

**C A7 D7 G C A7 D7**

come on hon - ey it's still the same, Come on ba - by let's play The Game Of Love (love) Love (love) La la la la la love. Hey

**D C D C D C C**

(Shout) Oh no! Oh yeah!

**D G C D7 G**

come on ba - by the time is right, Love your dad - dy with all your might Put your arms - a-round, hold me tight let's play The Game Of

**C**

Love. The pur - pose of a man is to love a wo - man The pur - pose of a wo - man is to

**D7 G C A7 D7 G C**

love a man. So come on ba - by it's here to stay, Come on ba - by let's play The Game Of Love (love) Love (love)

**1 A7 D7 C D7 C D**

INTERLUDE

**C D D7 C D**

Oh no Oh no

**La la la la la love.**

**2 A7 D7 G C Am7 D7 G C Am7 D7**

Oh yeah! Oh yeah!

**D7 C D7 C D7 C D7**

Repeat and Fade

**Oh yeah! La la la la la love, The Game Of Love (The Game Of Love) The Game Of Love (The Game Of Love) The Game Of**

## FLASHDANCE...WHAT A FEELING

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Published and administered throughout the world by Intersong-USA, Inc.  
This edition printed by Chappell & Co., Inc.

Lyric by KEITH FORSEY & IRENE CARA  
Music by GIORGIO MORODER

**Steadily**

B<sub>b</sub> F C<sub>m</sub> G<sub>m</sub> E<sub>b</sub> B<sub>b</sub>

First, when there's noth - ing but a slow glow - ing dream, — that your fear seems to hide deep in -

A<sub>b</sub> E<sub>b</sub> F B<sub>b</sub> F C<sub>m</sub> G<sub>m</sub>

side — your mind, All a - lone I have cried si - lent tears full of pride — in a

E<sub>b</sub> B<sub>b</sub> Faster, with a driving beat A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> F E<sub>b</sub> F B<sub>b</sub>

world made of steel, made of stone. — Well, — I — hear the the

F C<sub>m</sub> G<sub>m</sub> E<sub>b</sub> B<sub>b</sub> A<sub>b</sub>

mus - ic, close my eyes, feel the rhy - them. Wrap a - round, — take a hold of my heart. —

E<sub>b</sub> F G<sub>m</sub> F E<sub>b</sub> F G<sub>m</sub> F E<sub>b</sub> F

— { What a feel - ing. Be - in's be - liev - in', I can have

B<sub>b</sub> C<sub>m</sub> F<sub>7</sub> B<sub>b</sub> E<sub>b</sub> E<sub>b</sub> F<sub>7</sub> E<sub>b</sub> F<sub>7</sub> G<sub>m</sub> F

— it all now I'm danc - ing for my life. — Take your pas - sion —

E<sub>b</sub> F G<sub>m</sub> F E<sub>b</sub> F B<sub>b</sub> C<sub>m</sub> F<sub>7</sub> B<sub>b</sub> E<sub>b</sub>

and make it hap - pen — Pictures come\_ a - live — you can dance\_ right through\_ your life. — To Coda

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

E<sub>b</sub> F<sub>7</sub> F B<sub>b</sub> C<sub>m</sub> G<sub>m</sub> E<sub>b</sub> B<sub>b</sub>

Ab Eb F<sub>7</sub> D.S. at Coda 3

COPA Eb F<sub>7</sub> Eb F Ab G<sub>b</sub> Ab G<sub>b</sub> Ab F<sub>7</sub>

now — (life) — What a feel - ing. —

The sheet music consists of ten staves of musical notation for voice and guitar. The vocal part is in soprano clef, and the guitar part shows chords with fingerings. The lyrics are integrated with the music, appearing below the notes. The first staff starts with 'First, when there's noth - ing but a slow glow - ing dream, — that your fear seems to hide deep in -' with chords Bb, F, Cm, Gm, Eb, Bb. The second staff continues with 'side — your mind, All a - lone I have cried si - silent tears full of pride — in a' with chords Ab, Eb, F, Bb, F, Cm, Gm. The third staff begins with 'world made of steel, made of stone. — Well, — I — hear the the' with chords Eb, Bb, Ab, Bb, Eb, Ab. The fourth staff has lyrics 'mus - ic, close my eyes, feel the rhy - them. Wrap a - round, — take a hold of my heart. —' with chords F, Cm, Gm, Eb, Bb, Ab. The fifth staff starts with '— { What a feel - ing. Be - in's be - liev - in', I can have' with chords Eb, F, Gm, F, Eb, F, Gm, F, Eb, F. The sixth staff continues with '— it all now I'm danc - ing for my life. — Take your pas - sion —' with chords Bb, Cm, F7, Bb, Eb, E, F7, E, F7, Gm, F. The seventh staff has lyrics 'and make it hap - pen — Pictures come\_ a - live — you can dance\_ right through\_ your life. — To Coda' with chords Eb, F, Gm, F, Eb, F, Bb, Cm, F7, Bb, Eb. The eighth staff starts with 'Eb F7 F Bb F' and ends with 'Bb Cm Gm Eb Bb'. The ninth staff begins with 'Ab Eb F7' and ends with 'Ab Gb Ab F7'. The tenth staff starts with 'D.S. at Coda 3' and ends with 'COPA Eb F7 Eb F Ab Gb Ab Gb Ab F7'. The lyrics include 'now —', '(life) —', and 'What a feel - ing. —'.

What a feel - ing. (I am...)

Be - in's be - liev - in', (I am...)

Pictures come\_ a - live, \_ you can dance\_... (I am...)

right through your life, What a feel - ing. (I can real - ly have it all.)

Repeat and Fade

## FREE BIRD

Words and Music by  
ALLEN COLLINS & RONNIE VAN ZANT

*Moderately*

If I leave here to - mor - row, Would you still re - mem - ber me?  
Bye, bye ba - by it's been a sweet love

For I must be trav - ling on bad - ly 'cause there's too man - y plac - es I've got to see.  
But please don't take it so bad - ly 'cause the Lord knows I'm to blame.

But if I stayed here with you, girl, things just could - n't be the same.

'Cause I'm as free - as a bird now, and this bird you can - not change.

And this bird you can - not change \_\_\_\_\_

And this bird you can - not change \_\_\_\_\_

1 F C D | 2 F C D F C D | Lord knows I can't change. Lord help me, I can't change.

## FROM A JACK TO A KING

Copyright © 1957 by Dandelion Music Company

Words and Music by  
NED MILLER

With a beat      **B<sub>b</sub>**      **Gdim**      **F7**      **Cm7**      **F7**

From A Jack To A King,      From lone - li - ness to a wed - ding ring,      I played an ace and I

**Cm7**      **F7**      **B<sub>b</sub>**      **B<sub>b</sub>**      **Tacet**      **Gdim**

won a queen And walked a-way with your heart.      From A Jack To A King With no re-gret I stacked the

**F7**      **Cm7**      **F7**      **Cm7**      **F7**      **B<sub>b</sub>**      **B<sub>b</sub>7**      **Tacet**

cards last night,      And la - dy luck played her hand just right      To make me king of your heart.      For just a

**E<sub>b</sub>**      **Edim**      **B<sub>b</sub>**      **Gm**      **D7**      **Gm**      **C9**

lit - tle while,      I thought that I might lose the game      Then just in time, I saw the twin - kie in your

**F7**      **Cm7**      **F7**      **B<sub>b</sub>**      **Gdim**      **F7**

eye.      From A Jack To A King      From lone - li - ness to a wed - ding ring,      I played an ace and I

**Cm7**      **F7**      **1 B<sub>b</sub>**      **Gdim**      **F7**      **2 B<sub>b</sub>**      **Cm7**      **B<sub>b</sub>**

won a queen,      You made me king of your heart.      From A Jack To A heart.

## GREAT BALLS OF FIRE

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Copyright Renewed, assigned to Chappell & Co., Inc. (Intersong Music, Publisher)Words and Music by  
OTIS BLACKWELL & JACK HAMMER

Bright Rock      **G**      **C7**      **D7**

You shake my nerves and you rat - tle my brain..      Too much love drives a man in - sane.      You broke my will.

**C7**      **G**

but what a thrill.      Good - ness gra - cious, Great Balls Of Fi - re!      I laughed at love 'cause I thought it was fun - ny.

**C7**      **D7**      **C7**      **G**

You came a - long and moved me hon - ey.      I changed my mind;      this love is fine.      Good - ness gra - cious, Great

**C7**      **G**      **C7**

Balls Of Fi - re!      Kiss me, ba - by.      Oh, yo!      It feels good.      Hold me, ba - by.

I want to love you like a lov - er should...  
 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 - dilemy thumbs.  
 I'm real nerv - ous but it  
 sure is fun! — Oh, ba - by, you're driv - in' me cra - zy.  
 Good - ness gra - cious, great\_ Balls Of Fi - re!

## **GARDEN PARTY**

Words and Music by  
RICK NELSON

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### Moderate Bounce

Moderate Bounce

**VERSE 1**

C F C F C G

VERSE %

1.I went to a Gar - den Par - ty, to rem - i - nisce with my \_ old friends;\_ A chance to share\_ old mem-

Am F G7 C F C

- o ries \_ and play our songs a - gain. When I got to the Gar - den Par - ty, they all knew my name;

F C F Dm7 G7 C F G C

CHORUS

But no one rec - og - nized me, I did - n't look the same. But it's all right now, I

F G C F C Dm7 G7 C

To Coda

learned my les - son well; You see, you can't please ev - 'ry - one, so you got to please your - self.

2,3 4 C F G C F G C F

La la la la la la la la

D.S. al Coda (To Verses 3 and 4)

**CODA**

C Dm7 G7 C C

3.1 4. Some - one

2. People came for miles around, everyone was there;  
Yoko brought her walrus, there was magic in the air.  
And over in the corner, much to my surprise,  
Mr. Hughes hid in Dylan's shoes, wearing his disguise. (Chorus)

3. I played them all the old songs, I thought that's why they came;  
No one heard the music, we didn't look the same.  
I said hello to Mary-Lou, she belongs to me;  
When I sang a song about a honky-tonk, it was time to leave. (Chorus)

4. Someone opened up a closet door and out stepped Johnny B. Goode;  
Playing guitar like a ring an' a bell, and lookin' like he should.  
If you gotta play at garden parties, I wish you a lot a' luck;  
But if memories were all I sang, I'd rather drive a truck. (Chorus)

## GEORGY GIRL

Copyright © 1966 & 1967 by Springfield Music, Ltd., London  
Chappell & Co., Inc., publisher

Words by JIM DALE  
Music by TOM SPRINGFIELD

Moderately

Hey there! Georgy Girl. — Swing-ing down the street so fan - cy free. No - bod - y you meet could ev - er see the lonel - i - ness there in - side you. Hey there! Georgy Girl. — Why do all the boys just pass you by? Dream-ing of the some - one you could be.

Could it be you just don't try, or is it the clothes you wear? — You're al - ways win - dow shop - ping but Life is a re - al - i - ty, you can't al - ways run a - way. — Don't be so scared of chang - ing and

nev - er stop - ping to buy. So shed those dow - dy feath - ers and fly } a lit - tle bit. Hey there!

re - ar - rang - ing your - self. It's time for jump - ing down from the shelf } a lit - tle bit. Hey there!

Geor - gy Girl. — There's an - oth - er Geor - gy deep in - side. Bring out all the love you hide and oh, what a change there'd be.

Cm7 Ebmaj7 Ab Bb7 1 Eb Gm Ab Bb7 2 Eb Gm Ab Bb7 Repeat and Fade

The world would see A new \_ Georgy Girl. — Girl. A new \_ Georgy

## GOODBYE YELLOW BRICK ROAD

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Words and Music by  
ELTON JOHN & BERNIE TAUPIN

Moderately Slow, in 2

Gm C F Bb Eb

When are you gon - na come down do then When are you go-ing to land \_\_ I should have stayed on the farm\_\_  
What do you think you'll do then I bet that'll shoot down\_\_ your plane\_\_ it - ll take you a cou - ple of vod-

C7 F Gm7 Bb C7

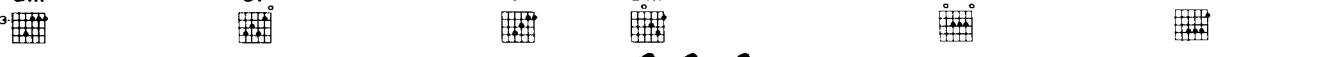
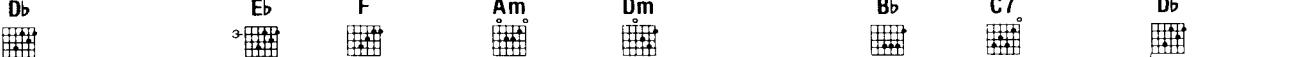
- ka and ton Should have list - ened to my old man \_\_ You know you can't hold me for - ev - er \_\_ I  
- ics to setyou on your feet a-gain \_\_ May - be you'll get a re - place - ment \_\_ there's

F Bb Eb C7 F

did - n't sign up \_\_ with you \_\_ I'm not a pre - sent for your who friends to o - pen this boy's too young \_\_ to be  
plen - ty like me \_\_ to be found \_\_ mon - greis \_\_ who ain't got a pen - ny \_\_ Sing-ing for tit - bits like

Db                      E7                      Ab                      Db                      Bbm                      C7  

  
 sing-ing \_ you      On the blues ground      Ah      Ah      So  
 F                      A7                      Bb                      F                      D7  

  
 Good - bye \_ Yel - low Brick Road      Where the dogs of so - ci - et - y howl \_      You can't plant me in your pent -  
 Gm                      C7                      F                      Dm                      A                      Bb  

  
 house \_ I'm go - ing back \_ to my plough      Back to the howl - ing old owl \_ in the woods \_      Hunt - ing the horn - y back  
 Db                      Eb                      F                      Am                      Dm                      Bb                      C7                      Db                      Eb  

  
 toad      Oh I've fin - ly de - cid - ed my fu -ture lies      be -yond the yel - low brick road  
 Ab                      Db                      Bbm                      C7                      1 F                      2 F  

  
 Ah      Ah      Ah      Ah

## **THE GREEN DOOR**

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Words and Music by  
BOB DAVIE & MARVIN MOORE

Moderately

A D A  
Mid Knocked - night - one more to night with - out sleep - in', \_\_\_\_\_ Watch Door - ing - slammed -  
D A E7 D  
till the morn - ing comes peep - in', \_\_\_\_\_ Green Won - door - what's just the what's se - cret you're go - in' on  
A D  
hos - pi - tal - i - ty's thin there, \_\_\_\_\_  
keep - in': \_\_\_\_\_ There's an old pi - a - no and they play it hot be - hind The Green Door -  
in there. \_\_\_\_\_ Saw an eye - ball beep - in' thru a smok - y cloud be - hind The Green Door -  
D A  
Don't know what they're do - in' but they laugh a lot be - hind The Green Door - Wish they'd I  
When I said Joe sent me some - one laughed out loud be - hind The Green Door - All  
E7 D7 1 A 2 A A13  
let me in - so I could find out what's be - hind The Green Door -  
want to do - is join the hap - py crew be - hind The Green Door -

## GLORIA

Original Words and Music by  
GIANCARLO BIGAZZI & UMBERTO TOZZI  
English Lyrics by TREVOR VEITCH

Moderately (with a beat)

The musical score consists of ten staves of music for voice and guitar. The vocal part is in soprano range, and the guitar part includes chords and strumming patterns. The lyrics are integrated into the music, with some words appearing above or below the notes. Chords indicated include A/E, E7, D/A, A, D/E, E7, D/A, A, F#m, B7, E, D/E, E7, A, D, E7, A, D/E, E7, A, G, D, E7, A, D/E, E7, A, D, E7, A, F#m, B7, E7, A, D, E7, A, D, E7, A, and A/G.

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Sole Selling Agent Sugar Song Publications, Inc. and Music Corporation of America, Inc., New York, NY

Moderately (with a beat)

A/E E7 D/A A A/E E7

Glo - ri - a you're al - ways on the run now. Run - nin' af - ter some - bod - y,  
Glo - ri - a, How's it gon - na go down. Will you meet him on the main line,

D/A A D/E E7

you got - ta get him some - how. I think you've got - ta slow down  
or will you catch him on the re - bound. Will you mar - ry for the mon - ey,

D/A A D/E E7

grow - ing. I think you're head - ed for a break - down, You're care - ful not to show it.  
af - ter - noon, Feel your in - no - nence slip - ping a - way. Don't be - lieve it's com - ing back soon

F#m B7 E D/E E7 E A

You real - ly don't re- { mem - ber. Was it some - thing that he said. or the voic - es in your  
and you real - ly don't re- } mem - ber. head call - ing Glo - ri - a. don't you think you're fall - ing.

D E7 A D/A A A E7

If ev - 'ry - bod - y wants you, why is - n't an - y - bod - y call - ing. You don't have to an - answer,

G D E7 A D/E E7

leave them hang - ing on the love line call - ing Glo - ri - a. Glo - ri - a, I think they've got your

A E7 A D/E E7

num - ber, I think they've got the a - li - as that you've been liv - ing un - der. But you real - ly don't re -

F#m B7 E7 A D E7

mem - ber, was it some - thing that they said, or the voic - es in your head. call - ing Glo - ri - a.

A A/G E7 D/A A

1 2 A/G E7 D/A A Repeat and Fade

Glo - ri - a Glo - ri - a

## GLORIA

Words and Music by  
VAN MORRISON

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With a heavy beat

The musical score for "GLORIA" consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key of C major. It features a steady eighth-note pattern on the vocal line and alternating chords of Bb, F, and C. The lyrics describe a figure coming from the night, making the singer feel various emotions. The second staff continues with the same pattern and chords, adding more descriptive lyrics about the figure's appearance and actions. The third staff introduces a melodic line with grace notes and sustained notes, while the chords remain consistent. The fourth staff adds more descriptive lyrics, including "right, right" and "Her name is G". The fifth staff continues with the established pattern. The sixth staff introduces a rhythmic variation with sixteenth-note patterns and sustained notes. The seventh staff adds more descriptive lyrics, including "G - L - O - R - I - A" and "Al - right one". The eighth staff continues with the pattern. The ninth staff adds a new element with a melodic line starting with "A (Glo -)". The tenth staff concludes the section with a melodic line and sustained notes. The eleventh staff begins with a treble clef, a common time signature, and a key of C major. It features a steady eighth-note pattern on the vocal line and alternating chords of Bb, F, and C. The lyrics end with "Yeah, she comes a - round". The twelfth staff continues with the same pattern and chords.

## GOIN' OUT OF MY HEAD

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Words and Music by  
TEDDY RANDAZZO & BOBBY WEINSTEIN

Moderately Slow Rock

Well I think I'm Go - ing Out Of My Head, Yes I Think I'm Go - ing Out Of My Head o - ver you,  
 think I'm Go - ing Out Of My Head, 'cause I can't ex - plain the tears that I shed o - ver you,  
 o - ver you. I want you to want me, I need you so bad - ly, I  
 o - ver you. I see you each morn - ing But you just walk past me, you

F6 Fm7 Bb9 Eb Gm Eb Gm

can't think of an - y - thing but you. And I ist Go - in' Out Of My Head o - ver  
 don't e - ven know that I ex - F Cmaj7 Dm7 Cmaj7 F Cmaj7 F Cmaj7 F Cmaj7 F Cmaj7  
 you, out of my head o - ver you, Out of my head day \_ and night night and day and night wrong or right.  
 C D Fm6 Ebdim G7

I must think of a way in - to your heart, There's no rea - son why my be - ing  
 F#dim G11 G7 Cmaj7  
 shy should keep us a - part And I think I'm Go - ing Out Of My Head Yes, I

Repeat and Fade

## GOOD LOVIN'

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All rights administered by Hudson Bay Music, Inc.Words and Music by  
RUDY CLARK & ART RESNICK

Very fast

Well, I was feel in' by oh woah so squeeze bad now. So I Said don't - cha'  
 (Instrumental) F C G F C G F C G F C G F  
 asked my fam' ly doc 'bout what I had now. I said, "Now doc ba - tor, (doc - tor)  
 don't you want your dad - dy to be all right? I said, "Now ba - by, (ba - by)  
 Mis - ter M. D. (doc - tor) woah can got you the fe - ver (doc - tor) what's ail - ing  
 woah it's for sure. (ba - by) I got you the fe - ver (ba - by) you got the

**Chords:** C, F, G, F/C, D7, G7

**Lyrics:**

- me?" (doc - tor) — He said, — "Yeah, yeah, yeah,
- F/C C D7 G7 F
- yeah, yeah) all you need — all you real - ly need — Good
- C F G F C F G F Lov - in'.' 'Cause you got — to have love. Good Lov - in', ev' - ry - bod - y got — to have love. Good
- C F G F C F G F Lov - in' lit - tle bit of love. Now ba - by good love.
- To Coda
- D.S. al Coda (1st verse)
- 1 2 3 D.S. (3rd ending)
- So, come on ba - Oh, I was feel -
- LOD CODA C F G F Repeat and Fade
- Lov - in'. Say a - gain now Good

#### **GREEN GREEN GRASS OF HOME**

Words and Music by  
CURLY PUTMAN

Slowly  
VERSE

The old home town looks the same — as I step down from the train,  
And there to meet me is my  
Ma - ma and Pa - pa;  
And down the road I look and there runs Ma - ry, hair of gold and lips like cher - ries. It's  
good to touch the Green Green Grass Of Home.  
Yes, they'll all come to meet me, arms a - reach - ing, smil - ing  
sweet - ly. It's good to touch the Green Green Grass Of Home.

2. The old house is still standing tho' the paint is cracked and dry,  
And there's that old oak tree that I used to play on.  
Down the lane I walk with my sweet Mary, hair of gold and lips like cherries:  
It's good to touch the green green grass of home.
  3. Then I awake and look around me at the grey walls that surround me,  
And I realize that I was only dreaming.  
For there's a guard and there's a sad old Padre, arm in arm we'll walk at daybreak,  
Again I'll touch the green green grass of home.

**CHORUS:**  
Yes, they'll all come to see me in the shade of that old oak tree,  
As they lay me 'neath the green green grass of home.

**GOOD LUCK CHARM**

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Words and Music by  
AARON SCHROEDER & WALLY GOLD

Moderately

Bb E<sub>b</sub> Bb F7 Bb B<sub>b</sub>7

Don't want a four leaf clov - er; don't want an old horse shoe. string. bay. Want your kiss 'cause I  
 Don't want a sil - ver dol - lar, pen - ny, I'd toss rab - bit's foot it a-cross the a - cross horse a string. bay. The hap - pi - ness worth - in all your the  
 I found a luck - y pen - ny,

E<sub>b</sub> F7 Bb Tacet

just warm gold can't miss - with a Good Luck Charm like you. Come on and be my lit - tle  
 ca - ress - no - rab won - bit's der foot that can bring say: } on and be my lit - tle  
 on earth; - no - won - der that can bring say: } on and be my lit - tle

Bb F7

Good Luck Charm. Uh-huh- huh, you sweet de - light. I want a Good Luck Charm a-hang - in'

C7 C7+5 F7 Bb G<sub>b</sub>7 F7

on my arm To have, to have, to hold, to hold to - night.

2 C7 C7+5 F7 Bb

Tacet uh-huh- huh, uh-huh- huh, uh-huh- huh; oh, yeah. Uh-huh - huh,

C7 C7+5 F7 1 Bb G<sub>b</sub>7 F7 2 Bb E<sub>b</sub>7 Bb

uh- huh- huh, uh, to - night. take 2nd ending If

# **GRAZING IN THE GRASS**

Words by HARRY ELSTON  
Music by PHILEMON HOU

## Moderation

Fmai7

Moderately

Fmaj7 Am7 Gm7 C7sus Fmaj7 Am7 Gm7 C7sus

It sho' is mel - low Graz-ing In The Grass. Graz-ing In The Grass is a gas, Ba-by can you dig it? What a

F Am7 Gm7 C7sus Fmaj7 Am7 Gm7 C7sus C7

trip! Just watch - ing as the world goes by. Graz-ing In The Grass is a gas, ba-by, can you dig it?

Fmaj7 Am7 Gm7 C7sus Fmaj7 Am7 Gm7 C7sus C7

There are so man - y groov-y things to see while graz-ing in the grass. Graz-ing In The Grass is a gas, ba-by, can you dig it?

**Grazing In The Grass**

Chords: Fmaj7, Am7, Gm7, C7sus, Fmaj7, Am7, Gm7, C7sus C7.

Lyrics:

Flow - ers with col - ors bright, mak - ing ev - ry - thing out - a sight in the grass. Graz - ing In The Grass is a gas, ba - by, can you dig it?

The sun \_ beam - ing down be - tween the leaves. Graz - ing In The Grass is a gas, ba - by, can you dig it? And the

F Fmaj7 Ebmaj7 F6 Fmaj7 Ebmaj7

birds \_\_\_\_\_ dart - ing in and out of the trees. Graz - ing In The Grass is a gas, ba - by, can you dig it?

F F7 Bb C7sus F F7 Bb C7sus F

Ev - ry - thing here is so clear, you can see it. And, ev - ry - thing here is so near, you can feel it. And it's real \_\_\_\_\_

Gm C7-9 F F7sus F7 Bb9 Gm7 C7sus F Am7 Gm7 C7sus

So real, so real, so real, so real, so real. Can you dig it? Can you dig it?

Fmaj7 Am7 Gm7 C7sus F Am7 Gm7 C7sus

I can dig it, he can dig it, she can dig it, we can dig it, they can dig it, you can dig it. Oh, let's dig it! Repeat ad lib and fade out

Can you dig it, ba - by?

### HARPER VALLEY P.T.A.

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Words and Music by  
TOM T. HALL

**Moderately**

D Dmaj7 D6 Dmaj7 D7

I want to tell you all a sto - ry 'bout a Har - per Val - ley wid - ow'd wife who had a

G7 D Dmaj7 D6 Dmaj7

teen - age daugh - ter who at - tend - ed Har - per Val - ley Jun - ior High. Well, her daugh - ter came home one af - ter - noon and did - n't e - ven stop to

D D7 G7 A7 D

play. She said: "Mom, I got a note here from the Har - per Val - ley P. T. A."

2. The note said, Mrs. Johnson, you're wearing your dresses way too high—  
It's reported you've been drinking and a-runnin' round with men and going wild.  
We don't believe you ought to be bringing up your little girl this way—  
It was signed by the secretary, Harper Valley P.T.A.

3. Well, it happened that the P.T.A. was gonna meet that very afternoon—  
They were sure surprised when Mrs. Johnson wore her mini-skirt into the room.  
As she walked up to the blackboard, I still recall the words she had to say.  
She said, "I'd like to address this meeting of the Harper Valley P.T.A."

4. Well, there's Bobby Taylor sittin' there and seven times he's asked me for a date.  
Mrs. Taylor sure seems to use a lot of ice whenever he's away.  
And Mr. Baker, can you tell us why your secretary had to leave this town?  
And shouldn't widow Jones be told to keep her window shades all pulled completely down?
5. Well, Mr. Harper couldn't be here 'cause he stayed too long at Kelly's bar again.  
And if you smell Shirley Thompson's breath, you'll find she's had a little nip of gin.  
Then you have the nerve to tell me you think that as a mother I'm not fit.  
Well, this is just a little Peyton Place and you're all Harper Valley hypocrites.  
No, I wouldn't put you on, because it really did, it happened just this way.  
The day my mama socked it to the Harper Valley P.T.A.

## GREASE

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Words and Music by  
BARRY GIBB

Moderately, with a beat

Bm E Bm E Bm F#m7 Em7 D

I solve my prob - lems and I see the light. We got a lov - in' thing. We got - ta feed it right. There ain't no dan - ger we can

C Bm E Bm F#m7 G

go too far. We start be - liev - ir now that we can be who we are. Grease is the word.

Bm E Bm E Bm F#m7

They think our love is just a grow - in' pain. Why don't they un - der - stand it's just a cry - in' shame? We take the pre - sure and we thro a - way. Con - ven - tion - al - i - ty be - longs to yes - ter - day.

Em7 D C Bm E Bm F#m7 Bm

Their lips are ly - ing. On - ly real is real. We stop the fight right now. We got to be what we feel. Grease is the word. There is a chance that we can make it so far. We start be - liev - ing now that we can be who we are.

Em7 Bm

It's got a groove. It's got a mean - ing. Grease is the time. is the place. is the mo - tion.

Em7 To Coda 1 G 2 G A Em7 F#m7

Grease is the way - we are feel - ing. This is a life of il - lu - sion, wrapped up in trou -

G F# Bm D.S. (lyric 2) al Coda G Bm

- bles, laced in con - fu - sion. What are we do - ing here? Coda - ing.

## GROOVIN'

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Words and Music by  
FELIX CAVALIERE & EDWARD BRIGATI, JR.

Moderately slow

Bb Cm7 F11 Bb Cm7 F11 Bb

Groov - in' on a Sun - day af - ter - noon. Real - ly  
Groov - in' down a crowd - ed a - ve - nue Do - in'  
Groov - in' on a Sun - day af - ter - noon, Real - ly

Cm7 F11 Bb 1, 2 Cm7 F11 Bbmaj7 Cm7

could - n't get a - way too soon. I can't im - ag - ine an - y - thing that's bet - ter.  
an - y - thing we'd like to do. There's al - ways lots of things that we could see,

Bbmaj7 Cm7 Bbmaj7 Cm7 Ebmaj7 F9

The world is ours when - ev - er we're to - geth - er. There ain't a place I'd like to be in - stead of  
We could be an - y - one we'd like to be. And all those hap - py peo - ple we could meet just

3 Bb Cm7 F11 Bbmaj7 Cm7 F11 Bbmaj7

soon, no, no, no, no. We'll keep on spend - in' sun - ny days this way. We're gon - na talk and laugh our

Cm7 F11 Bbmaj7 Cm7 F11 Eb Dm

time a - way. I feel it com - in' clos - er day by day. Life would be ec - sta - sy

Cm7 F11 Bb Cm7 F11 Bb Cm7 F11

you and me end - less - ly Groov - in'. on a Sun-day af - ter - noon,

Bb Cm7 F11 Bb Cm7 F11 Bb Cm7 F11

Real - ly could - n't get a - way too soon, no, no, no, no. Groov - in' ah ha ah ha.

F11 Repeat and Fade

### A HARD DAY'S NIGHT

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Words and Music by  
JOHN LENNON & PAUL McCARTNEY

With a beat G C(add2) G Dm7 G C(add2)

It's been a Hard work Day's all Night - day - and I've been work - ing to get you mon - ey to like a dog. It's been A Hard And it's worth it just to Day's hear you Night - say -

G Dm7 G C

I should be sleep-ing like a log. But when I get home to you I find the things that you do will make me You're gon - na give me ev - 'ry thing. So why I love to come home. 'Cause when I get you a - lone you know I'll

G C9 1 G To Coda 2 G Bm Em

feel al - right You know I When I'm home ev - 'ry - thing seems to be al -

Bm G Em C D

- right, When I'm home feel - ing you hold - ing me tight, tight, yeah, It's been a

D.S. al Coda

CODA G C9 G C(add2) G F G F G F

You know I feel al - right, You know I feel al - right.

Repeat and Fade

## GUITAR BOOGIE SHUFFLE

By ARTHUR SMITH

Copyright 1946, Renewed, 1959, Shapiro, Bernstein &amp; Co., Inc., New York.

Moderately Bright Shuffle

E<sub>b</sub>6A<sub>b</sub>7

Musical score for 'Guitar Boogie Shuffle' featuring six staves of music with guitar chords indicated above each staff. The chords are: E<sub>b</sub>6, B<sub>b</sub>7, A<sub>b</sub>7, E<sub>b</sub>6, B<sub>b</sub>7, A<sub>b</sub>7, Abmaj7, B<sub>b</sub>7, E<sub>b</sub>6, E<sub>b</sub>6, CODA, and E<sub>b</sub>6.

## HANG ON SLOOPY

Words and Music by  
BURT RUSSELL & VICK KNIGHTCopyright © 1964 by Picturetone Music Publishing Corp.  
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Moderately

F

B<sub>b</sub>

C7

B<sub>b</sub>

F

B<sub>b</sub>

C

B<sub>b</sub>

F

B<sub>b</sub>

C7

B<sub>b</sub>

Hang

On Sloo-py

Sloo-py hang on.

Sloo-py lives in a ver-y bad part of  
Sloo-py I don't care what your dad-dy

town.

do.

All the girls I know they try to  
Don't you know lit-tle girl I'mput in my Sloo-py love with  
down you.

1 C

B<sub>b</sub>

2 C

B<sub>b</sub>

F

B<sub>b</sub>

C7

B<sub>b</sub>

F

B<sub>b</sub>

C7

B<sub>b</sub>

Come on Sloo - py -

Come on girl -

Say

 F7  
 F  
 F7  
 F  
 F7  
 D.C. and Fade

Yeah, Yeah, Yeah,  
 Good, Good, Good, Good,  
 Good, Good, Good, Good.  
 Oh, I wan-na say

Ah \_\_\_\_\_ Now I want you to tell me some-thing ba - by.

Well don't it make you feel cra - zy.  
 I wan-na say Ah \_\_\_\_\_

**HANKY PANKY**

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Words and Music by  
JEFF BARRY & ELLIE GREENWICH

#### Moderate Boogie-Rock

G9  
 My ba - by does the Hank - y Pank - y, my ba - by does the Hank - y Pank - y, My ba - by does

G9  
 the Hank - y Pank - y, my ba - by does the Hank - y Pank - y, my ba - by does the Hank - y Pank - y.

G  
 I saw her walk-ing on down the line, You know I saw her for the ver - y first time, A

C9  
 pret - ty lit - tle girl stand - ing all a - lone, Hey, pret - ty ba - by, can I take you home?

D9  
 I nev - er saw her, nev - er ev - er saw her. My ba - by does the Hank - y Pank - y,

G9  
 my ba - by does the Hank - y Pank - y. My ba - by does the Hank - y Pank - y, my ba - by does

G9  
 the Hank - y Pank - y, my ba - by does the Hank - y Pank - y.

D.S. and Fade

## HAPPY TOGETHER

Words and Music by  
GARRY BONNER & ALAN GORDON

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Steady, solid beat ( $\text{C} = \text{D}$ )

**Chords:** Em, D, C, B, Bm7, E, G, E, Bm7, E, G, Em, D, C.

**Lyrics:**

- Im - ag - ine me and you, I do, call you up, in - vest a dime I think a - bout you day and night, it's on - ly right to think a - bout the im - ag - ine how the
- girl you love, and hold her tight, so Hap - py To - geth - er. If I should geth - er.
- I can see me lov - in' no - bod - y but you for all my life, when you're with me,
- ba - by, the skies will be blue for all my life. Me and you and you and me, no mat - ter how they
- toss the dice, it has to be. The on - ly one for me is you, and you for me, so Hap - py To -
- geth - er. Im - ag - ine

**D.S. al Coda (with repeat)**

**Coda:** B, Em, B, E

**Repeat and Fade:** geth - er. So Hap - py To - geth - er. How is the

## HARD HEADED WOMAN

Words and Music by  
CLAUDE DE METRUIS

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**Bright Rock**

**Tacet**

**Bb**

**Tacet**

**Bb**

**Tacet**

Well, a Hard Head - ed Wom - an, Lis - ten soft here heart - ed man been Don't the cause of trou - ble ev - er

**Eb7**

since the world be - gan. Oh, yeah, - Ev - er since the world be - gan. Uh - huh - huh.

**F7**

**Eb7**

Hard Head - ed Wom - an been a thorn in the side of man. Now man. Now

**1 Bb**

**Gb7 F7**

**2 Bb**

**Gb7 F7**

**HE'S A REBEL**

Words and Music by  
GENE PITNEY

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Moderately, with a beat

**A**

See the way he walks down the street,  
When he holds my hand I'm so proud,  
Watch the way 'Cause he's not just shuff-les one of lis feet,  
Oh, how he holds his head high when  
My ba-by's al-ways the one to

**1 D E7**

**2 D B7**

he goes walk-in' by — He's my guy! — try the things they've nev-er done, And just be-cause of that they

**REFRAIN**

**E7 F7 Bb Gm**

say: — He's A Reb-el and he'll nev-er ev-er be an - y good, He's A Reb-el 'cause he

**F7 Eb D Gm**

nev-er ev-er does what he should, Well, just be-cause he does - n't do what ev-'ry-bod - y else does, That's no rea - son why

**Eb F7 Bb Gm**

I can't give him all my love, He is al-ways good to me, Al - ways treats me ten - der - ly, 'Cause he's not a reb - el, no, no, no,  
We can't share a love, Good to him I'll try to be,

**1 To next strain Bb F7**

**2 Fine Bb**

He's not a reb - el, no, no, no, to me. me.

**Gm Eb C7 F7**

If they don't like him that way, they won't like me af - ter to - day, I'll be stand-ing right by his side when they say:

D.S. al Fine

## HAPPY, HAPPY BIRTHDAY BABY

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Words and Music by  
MARGO SYLVIA & GILBERT LOPEZ

**Slow Beat**  
Tacet

Hap - py, Hap - py Birth - day, Ba - by, — Although you're with some - bod - y new; — Thought I'd drop a 'line to say That I wish this - hap py

day would find me be - side you. — 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. — Do you re - mem - ber —

the names we had — for each oth - er? — I was your pret - ty, — you were my ba - by, — How could we say — good-

bye? Hope I did - n't spoil your birth - day, — I'm not act - ing like a la - dy; — So I'll close this note to

you, With good luck and \_ wish - es too, Hap - py, Hap - py Birth - day, Ba - by — Hap - py, Hap - py Birth - day, Ba - by, —

## HEARTACHES BY THE NUMBER

Copyright © 1959 by Tree Publishing Co., Inc., 8 Music Square West, Nashville, TN 37203

Words and Music by  
HARLAN HOWARD

With a beat

**VERSE****G****G****D7****C****CHORUS**

gain; door; I you came back and never meant to stay. — Now, I've got Heart - aches By The

Num - ber, trou - bles by the score; Ev - 'ry - day you love me less, each day I love you

D7

more. Yes, I've got Heart - aches By The Num - ber, a love that I can't win, but the

D7

day that I stop count - ing, that's the day my world will end.

HEY JUDE

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Words and Music by  
JOHN LENNON & PAUL McCARTNEY

## HEARTBREAK HOTEL

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Copyright Renewed

By MAE BOREN AXTON,  
TOMMY DURDEN & ELVIS PRESLEY

Moderate blues

1 Now, since my ba - by left me I've found a new place to dwell, down at the end 3 of Lone - ly street at

Heart - break Ho - tel. I'm so lone - ly, I'm so lone - ly, I'm so lone - ly, that I could die; and

tho' it's al - ways crowd - ed, you can still find some room for brok - en - heart 3 ed lov - ers to — cry there in — the gloom and be so

lone - ly, oh, so lone - ly, oh, so lone - ly they could die.

2 The  
3 So die.

2. The bell hop's tears keep flowing, the desk clerk's dressed in black . . . They've been so long on Lonely street, They never will go back . . . and they're so lonely . . . Oh, they're so lonely . . . they're so lonely . . . they pray to die.

3. So, if your baby leaves and you have a tale to tell, Just take a walk down Lonely street . . . to Heartbreak Hotel, Where you'll be so lonely . . . and I'll be so lonely . . . We'll be so lonely . . . That we could die.

## HELLO MARY LOU

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Words and Music by  
GENE PITNEY & C. MANGIARACINA

Moderately

Verse You passed me by one sun - ny day — Flashed those big brown eyes my way and oo I want - ed you for - ev - er  
(I) saw your lips I heard your voice Be - lieve me I just had no choice, wild hors - es could - n't make me stay a -

F7 more. Now I'm not one that gets a - round.. I swear my feet stuck to the ground. And though I nev - er  
way. I thought a - bout a moon - lit night, My arms a - bout you good an' tight. That's all I had to

Cm7 F7-9 Bb did meet you be - fore. I said "Hel - lo Ma - ry Lou Good - bye heart Sweet  
see for me to say. Chorus

Bb Ma - ry Lou I'm so in love with you. I knew Ma - ry Lou We'd nev - er

Gm part so Hel - lo Ma - ry Lou Good - bye heart." I heart."

## HOLD ME NOW

Words and Music by TOM BAILEY,  
ALANNAH CURRIE & JOE LEEWAY

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Medium Rock Beat

**D**

I have a pic - ture  
say I'm a dream - er,  
asked if I love — you,

**Bm**

pinned — to my wall, —  
we're two of a kind, —  
What — can I say? —

**C(add9)**

im - age of you — and of me — and we're laugh - ing with love — at it all.  
both of us search - ing for some — per - fect world — we know well — nev - er find. —  
know that I do — and that this — is just one — of those games — that we play. —

**A7sus**

Look at our life — now,  
So per -haps — I should leave here,  
So I'll sing — you a new — song,

**Bm**

yeah — yeah, go — tat - tered and torn, —  
please don't cry far a - way, —  
but you know Ill ev - en

**C(add9)**

fuss and we fight — and de - light — in the tears — that we cry — un - til dawn. —  
that there's no - where that I'd — rath - er be — than with you — here to - day. — Oh —  
ask your for - give - ness though I — don't know just — what I'm ask - ing it for. — Oh —

**A7sus**

Oh — Oh — Hold Me Now. (in — your lov - in' arms) — warm my heart. (warm my

**D**

Oh — Oh — stay with me (Ooh — stay with me) — let — lov - in' — start, — let — lov-

**Bm**

cold and tired — heart) — stay with me (Ooh — stay with me) — let — lov - in' — start, — let — lov-

**D**

- in' — start, — You — in' — start, — Oh — Hold — Me — Now. — Oh — warm my heart,

**C(add9)**

stay with me — let — lov - in' — start, — let — lov - in' — start, — Oh —

**A7sus**

To Coda

**Bb**

stay with me

**C(add9)**

To Coda

**Bb**

To Coda

**C(add9)**

To Coda

**D.C. al Coda**

**CODA**

**C**

You

**D**

## HI-HEEL SNEAKERS

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Medium Rock

**C6**

1. Put on your red dress ba - by, 'Cause we're go - in' out to - night;  
2. Put on your High - Heel Sneak - ers, Wear your wig hat on your head;  
And wear some box - ing gloves\_ in case some fool might wan - na fight.  
I know you re - a - lize \_ pret - ty sure you're gon - na knock 'em dead.

Words and Music by  
ROBERT HIGGENBOTHAM

## HONKY CAT

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ELTON JOHN & BERNIE TAUPIN

Brightly

**D7**

When \_ I look back, boy, I must have been green,\_ bop - pin' in the coun - try,

**D7**

fish - in' in \_ a stream... Look-in' for an an - swer, try - in' to find\_ a sign, \_

**G**

un - til I saw your cit - y lights,\_ hon - ey I \_ was blind. \_ They said, get back, Hon - ky Cat,

**E7**

bet - ter get back to the woods,\_ well, I quit those days \_ and my red - neck ways\_

**D7**

and \_ a, (hmm, \_ hmm, \_ hmm, \_ hmm, \_ hmm.) oh, the change\_is gon - na do me good.\_

**G**

You bet - ter get back, Hon - ky Cat,

**E7**

liv - in' in the cit - y ain't \_ where it's at, it's like try'n' \_ to find gold \_ in \_ a sil - ver mine,\_

To Coda

D7

it's like try'n' to drink whis - ky, oh, from a bot - tie of wine.

G

Well I read some books and I

D7

read some mag - a - zines a - bout those high class la - dies down in New Or - leans,

G

and all the folks back home, well, they said I was a fool. They said, oh, be-

B7

lieve in the Lord is the gold - en rule. They said, get back, Hon - ky Cat, bet - ter get back to the woods.

E7

well, I quit those days and my red - neck ways and (oo, oo.

G

oo, oo, oo.) oh, the change is gon - na do me good.

1 2 D7

They said, They said, stay at home, boy, you got - ta tend the farm,

G

liv - in' in the cit - y, boy, is, is gon - na break your heart. But

D7

how can you stay, when your heart says no, ah, ah, how can you stop, when your

D.S. al Coda

CODA G

feet say go. You bet - ter Get back, Hon-

G

- ky Cat, get back, Hon - ky Cat, get back, ooh.

Repeat and Fade

## HERE COMES SUMMER

Words and Music by  
JERRY KELLER

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Moderately

Here Comes Sum - mer, \_\_\_\_\_ School is out, oh hap - py day; Here Comes Sum - mer, \_\_\_\_\_ I'm gon - na grab my Drive in

Fm Bb7 Eb Cm Fm Bb7 Fm7 Bb7

girl and run a - way. Here Comes Sum - mer, \_\_\_\_\_ Well go swim - ming ev - 'ry day. Oh! let the

mo - vies ev - try night. Dou - ble fea - tures, \_\_\_\_\_ Lots more time to hold her tight So let the

Eb Eb7 Ab Bb7 Eb7 Gm Eb7 Ab

sun shine bright on my hap - py sum - mer home. Well school's not so bad but the sum - mer's bet - ter.

sun shine bright on my hap - py sum - mer home. Well I've a mind to hold my girl be - side me,

Eb7 Bb6 Eb7 Ab

Gives me more time to see my girl; Walks thro' the park heath the shin - ing moon, When we kiss she makes my flat top curl. It's

Sit by the lake till one or two; Go for a drive in the sum - mer moon - light Dream of a love the whole night thro'. It's

Eb Cm Fm Bb7 Eb Cm Fm

sum - mer, \_\_\_\_\_ Feel her lips so close to mine; Here Comes Sum - mer, \_\_\_\_\_ When we meet our hearts en -

sum - mer, \_\_\_\_\_ She'll be with me ev - 'ry day; Here Comes Sum - mer \_\_\_\_\_ Meet the gang at Joe's Ca -

Bb7 Eb Cm Fm Bb7 Bb7 Eb

twine. It's the great - est, \_\_\_\_\_ Let's have sum - mer all the time. Oh! let the sun - shine bright on my

fe. If she's will - ing. \_\_\_\_\_ We'll go stea - dy right a - way. Oh! let the sun - shine bright on my

Ab Bb7 1 Eb 2 Eb Eb7 Ab Bb7 Eb

hap - py sum - mer home. Here Comes home, Oh! let the sun - shine bright, Here Comes Sum - mer - time at last.

## HIS LATEST FLAME

Words and Music by  
DOC POMUS & MORT SHUMANCopyright © 1961 by Elvis Presley Music  
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Moderately Bright

A ver - y old friend talked, came by to - day, 'Cause he was tell - in' ev - 'ry -

Dm F Dm Bb C7

andl heard him say That she had the long - est

one in town. 'bout the love that he just found.. And Ma - rie's the name And Ma - rie's the name

black - est hair, the pret - iest green eyes an - y - where.. And Ma - rie's the name And Ma - rie's the name

of His Lat - est of His Lat - est

#### **HOW CAN YOU MEND A BROKEN HEART**

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Words and Music by  
BARRY GIBB & ROBIN GIBB

**Slow Beat**

E Emaj7 F#m7 E G#7 D#m7 G#7

I can think of young-er days when liv - ing for my life \_ was ev -'ry - thing a man could want to do..  
I can still feel the breeze \_\_\_\_\_ that rus - tles through the trees. And mist - y mem - o ries \_ of days gone by;\_ I could nev -er see to  
We could nev -er see to

C#m F#7 B F#m7 B7 B Emaj7

mor - row,\_ But I was nev - er told a - bout \_ the sor - row.) And How Can You Mend A Bro - ken Heart,  
mor - row,\_ But no one said a word a - bout \_ the sor - row.)

F#m A B A B F#m7 B7 E

How can you stop the rain \_ from fall -ing down? How \_can you stop the sun from shin - ing. What makes the world go 'round?

Emaj7 F#m A B A B

How can you mend this bro -ken man? How can a los -er \_ ev -er win? Please help me mend my bro -ken heart,

F#m7 B7 1 E A E 2 E Emaj7

And let me live a - gain.

## HOT STUFF

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Words and Music by PETE BELLOTE,  
HAROLD FALTERMEYER & KEITH FORSEY

Moderate Disco

**Gm**

Sit - tin' here — eat - in' my heart — out - wait - in', don't wait - in' for some lov - er to call —  
Look - in' for a lov - er who needs — an - oth - er; don't want an - oth - er night on my own.

**F**

Dialed a - bout a thou - sand num - bers late - ly. al - most rang the phone off the wall. Wan - na share my love with a warm - blood - ed lov - er; wan - na bring a wild man back home. Look - in' for some Got - ta have some

**Cm D Gm**

Hot hot Stuff, love, ba - by, this eve - nin'; I need some Hot Stuff, ba - by, to - night I want some

**Cm D Gm Cm Dm**

Hot Stuff, ba - by, this eve - nin'; Got - ta have some Hot Stuff, got - to have some love - to - night. Got - ta have some lov - in', got - to have some love - to - night.

**Gm Bb C D Gm Bb C D Gm Bb C To Coda**

I need need Hot Hot Stuff, I want some Hot hot Stuff, love,

**D Gm Bb C D CODA D Gm Bb C D**

I need Hot Stuff. look - in' for hot love.

**Gm Gbm Gm F**

Hot, hot hot, Hot Stuff. Hot, hot hot. How's a - bout some

**Cm D Gm Cm D Gm**

Hot Stuff, ba - by, this eve - nin'? I need some Hot Stuff, ba - by, to - night. Look - in' for my

**Cm D Gm Cm D Gm**

Hot Stuff, ba - by, this eve - nin'. I need some Hot Stuff, ba - by, to - night. Yeah, yeah, I want some

**Cm D Gm Cm D Gm**

Hot Stuff, ba - by, this eve - nin'. I want some Hot Stuff, ba - by, to - night. Yeah, yeah, yeah, yeah, now,

**Repeat and Fade**

## THE HORSE

Words and Music by  
JESSE JAMES

Moderately

Musical score for 'THE HORSE' featuring a single melodic line on a staff with guitar chords indicated above the notes. The chords include Bb, Dm7, Cm7, Dm7, Cm7, Dm7, Cm7, Gm, Bb, Gm, Bb, Gm, Bb, Gm, Bb, Gm, Bb, Dm7, Cm7, Gm, and a final section ending with 'D.S. and Fade'.

## HOUND DOG

Words and Music by  
JERRY LEIBER & MIKE STOLLER

Medium Bright Rock

Tacet

Musical score for 'HOUND DOG' featuring a single melodic line on a staff with lyrics and guitar chords indicated above the notes. The chords include Bb, E7, Bb, F7, Eb7, Bb, Tacet, Bb, Eb7, Bb, F7, Eb7, Bb, Bb, E7, Bb, Bb, F7, Eb7, Bb, Bb, and a final section ending with 'Tacet'.

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## HOW DEEP IS YOUR LOVE

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Words and Music by BARRY GIBB,  
 ROBIN GIBB & MAURICE GIBB

Moderately

Musical score for 'How Deep Is Your Love' featuring vocal and guitar parts. The vocal part is in 4/4 time, B-flat major. The guitar part includes chord boxes for B-flat 11, E-flat, G minor 7, F minor 7, C 7, F minor 7, G 7, and B-flat 11. The lyrics describe a deep emotional connection and admiration for the person's love.

**Chords:** Bb11, Eb, Gm7, Fm7, C7, Fm7, G7, Bb11, Eb, Gm7, Cm7, Fm7, Bb11, Abmaj7, Gm7, Fm7, D9, Gm7, Bb11, Eb, Ebmaj7, Abmaj7, Abm6, Eb, Bbm, C7, Fm7, Abm6, Eb, Gm7, Bb11, D.S. and Fade.

**Lyrics:**

- I know your eyes in the morn - ing sun. I feel you touch me in the pour - ing rain. And the mo -
- I be - lieve in you. You know the door to my ver - y soul. You're the light
- ment that you wan - der far from me. I wan - na feel you in my arms a - gain. And you come to me on a sum -
- in my deep - est, dark - est hour; you're my sav - ior when I fall. And you may not think I care.
- mer breeze keep me warm in your love, then you soft - ly leave. And it's me you need to show; How Deep
- for you when you know down in - side that I real - ly do. I real - ly mean to learn. 'Cause we're liv - ing in a world of fools, break - ing us
- Is Your Love? How Deep is Your Love? I real - ly mean to learn. 'Cause we're liv - ing in a world of fools, break - ing us
- down when they all should let us be. We be - long to you and me. How Deep

## HOW DO YOU DO IT?

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Words and Music by  
 MITCH MURRAY

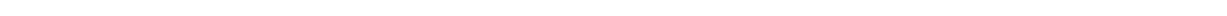
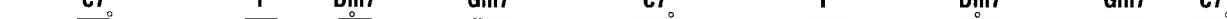
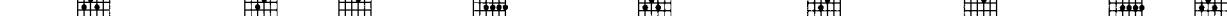
With a beat

Musical score for 'How Do You Do It?' featuring vocal and guitar parts. The vocal part is in 4/4 time, F major. The guitar part includes chord boxes for F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Bb, F, Eb, E, F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Bb, F, Gm7, C, F7, Dm7, Gm7, C7.

**Lyrics:**

- How do you do what you do to me. I wish I knew If I knew how you do it to
- me I'd do it to you. How do you do what you do to me
- I'm feel - ing blue. Wish I knew how you do it to me But I have - n't a
- clue. You give me a feel - ing in my heart. Like an ar - row pass - ing

F Gm7 C7 F Dm7 G7  

 thro' it. S'pose that you think you're ver - y smart But won't you tell me How... Do You Do It.  
 C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7  

 How do you do what you do to me If I on - ly knew Then per -  
 F Dm7 Gm7 C7 1 F Bb F 2 F Bb F  

 haps you'd fall for me like I fell for you. you.  


## HUSHABYE

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Words and Music by  
DOC POMUS & MORT SHUMAN

Moderately

F Dm B<sub>b</sub>6 C7 F Dm

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

B<sub>b</sub> C7 F Dm B<sub>b</sub>6 C7

ooh. 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.

F Dm B<sub>b</sub> C7 F B<sub>b</sub>

ooh. ooh. Ooh.

F F7 B<sub>b</sub> F

Lull - a - by and good - might. In your

C7 F F7 B<sub>b</sub>

dreams I'll hold you tight. Lull - a - by and good -

F C7 F

night Till the dawn's ear - ly light. Hush - a - bye,  
Guar - dian angels

Dm B<sub>b</sub>6 C7 F Dm B<sub>b</sub> C7

Hush - a - bye; oh, my dar - ling, don't you cry.  
up a - bove take care of the one I love. Ooh,

ooh.

## A HUNDRED POUNDS OF CLAY

© 1961 Gil Music Corp.

Words and Music by BOB ELGIN,  
LUTHER DIXON & KAY ROGERS

With a beat      **Bb**      **Gm**      **Cm7**      **F7**

He took A Hun - dred Pounds Of Clay and then He said, "Hey! worth Lis - ten, I'm gon - na will

**Bb**      **Gm**      **Cm7**      **F7**      **Eb**

fix thank this world to - day be-cause I know what's miss-in'! Then He rolled His big ev - 'ry

**F7**      **Eb**      **F7**      **Bb**      **Gm**

up night and a brand new world be- gan, He cre - at - ed a wo - man and with a

**Cm9**      **F7**      **Bb**      **Gm**      **Cm7**      **F7**

lot just of lov - in' for a man. With just A

**Bb**      **Eb**      **Bb**

Clay. Yes, He did! Oh, yes, He did! Now, can't you just see Him walk - in'

**Bbdim**      **Cm7**      **F7**      **Bb**      **Bdim**      **Cm7**

'round and 'round pick - in' clay up off the ground, Know - in' just what He should do to make a liv - ing

**F7**      **Eb**      **F7**      **Eb**      **F7**

dream like you, He rolled His big sleeves up and a brand new world be- gan, He cre -

**Bb**      **Gm**      **Cm9**      **F7**      **Bb**      **Eb**      **Bb**

at - ed a wo - man and a lot of lov - in' for a man.

## HUNGRY LIKE THE WOLF

Words and Music by  
DURAN DURAN

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Strong Rock Tempo



Dark - en the cit - y night is a wire - Steam in the sub - way earth is a - fire side } Do do

Stalked in the for - est too close to hide - ill be up - on you by the moon - light side } Do do

## I ALMOST LOST MY MIND

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Words and Music by  
IVORY JOE HUNTER

**Very Slowly**

F Bb F C7 F F7 Bb  

  
 When I lost my ba - by I Al - most \_ Lost \_ My Mind \_\_ When I lost my ba - by,  
 pass a mil - lion peo - pie. I can't \_ tell \_ who \_ I meet \_\_ I pass a mil - lion peo - pie.  
 F C7+5 C11 C7 F 1,2,3 4 C+ F9  

  
 Al - most \_ Lost \_ My Mind. My head is in a spin \_\_ Since she left me be - hind. \_\_\_\_\_ |  
 can't tell \_ who \_ I meet. 'Cause my eyes are full of tears. Where can my ba - by be? \_\_\_\_\_ |  
 3

3. I went to see a gypsy, And had my fortune read.  
I went to see a gypsy, And had my fortune read.  
I hung my head in sorrow, When she said what she said.

4. I can tell you people, The news was not so good.  
Well I can tell you people, The news was not so good.  
She said your baby has quit you, This time she's gone for good.

### I CAN SEE FOR MILES

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Words and Music by  
**PETER TOWNSHEND**

Moderately

I know you've deceived me. Now here's a sur - pris e I know that you have 'cos there's ma - gic in my eyes

Dm7 G Bb Gsus D

I can see for miles and miles and miles and miles miles miles miles Oh

Dm7 D Dm F G D F G Dm

yeah If you think that I don't know a - bout the lit - tle tricks you play - And nev - er see you when de  
You took advantage of my trust in you when so far a - way - I saw you hold - ing lots of

F G D G A

lib - rate - ly you put things in my way - Well here's a poke at you. You're gon - na choke on it too.. You're gon - na  
other guys and now you got the nerve to say - That you still want me. Well that's as may be - but you

G A D6 G A11 D G A11 D Dm7 G

lose that smile - Be - cause all the while - I could see for miles and miles I could see for miles and miles I can see for miles and miles and gotta stand trial - Be - cause all the while -

Bb D Dm7 G Bb Gsus D

To Coda

miles and miles I can see for miles and miles and miles and miles and miles and miles Oh

Dm7 D Dm7 Gsus D

D.S. al Coda CODA

Yeah I miles and miles and miles and miles and miles and miles Oh

I JUST WANT TO BE YOUR EVERYTHING

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Words and Music by  
**BARRY GIBB**

Watch it and see. If you give a lit - tle more than you're ask - ing for, your love \_ will turn the key. I. \_\_\_\_\_ I \_\_\_\_\_

Just Want To Be \_ Your Ev - 'ry - thing. O - pen up the heav - en in your heart, and let me be the

things you are to me and <sup>3</sup> some pup - pet on a string. Oh, \_\_\_\_\_ if I \_\_\_\_\_

stay here with-out \_ you, dar - ling, I will die. I want you lay - ing in the love \_ I have to bring. I'd \_\_\_\_\_

do an - y - thing to be your ev - 'ry - thing. dar - ling, for so

## I GOT A WOMAN

Words and Music by  
RAY CHARLES

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Brightly

E<sub>b</sub>

I Got A Wom - an kiss - es Wom - an way ov - er town, \_\_\_ She's good to me, \_\_\_\_\_ Oh \_\_\_\_\_

yeah! yeah! yeah!

Well, I Got A Wom - an I save my \_ kiss - es Some - day well\_ mar - ry, way ov - er town, \_\_\_ She's good to me, \_\_\_\_\_ Oh \_\_\_\_\_

E<sub>b</sub>

Ab7 Ab9 B<sub>b</sub>7

oh yes in - deed, \_\_\_ She's just the She holds me 'Cause she's my

Ab7 Ab9

Oh yeah! Now she's my dream - boat, When I say ba - by Some - day well mar - ry, oh, yes in - deed, \_\_\_ She's just the She holds me 'Cause she's my

E<sub>b</sub>

kind of girl I need, \_\_\_ She's my lov - er girl I found a wom - an way ov - er town, \_\_\_ She's good to

Ab7

1 Eb 2 Eb 3 Eb Ab7 E<sub>b</sub>

me \_\_\_\_\_ Oh yeah! \_\_\_\_\_ I save my yeah! \_\_\_\_\_ I got a yeah! \_\_\_\_\_

# I CAN'T GO FOR THAT

(No Can Do)

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Words and Music by DARYL HALL,  
JOHN OATES & SARA ALLEN

Moderately

**Chords:** Cm7, F, Cm7, Ab, Bb, C, Cmaj7, C7, Fmaj7, F6, C, Cmaj7, C7, Fmaj7, F6, Fm9, Cm11, Fm9, Cm11, Fm9, Cm11, Fm9, Cm11, Coda, D.S. al Coda, Cm11.

**Lyrics:**

- Eas - y, read - y, will - ing o - ver - time, — Where does it stop? Where do you dare me to draw the line?
- I can't go for be - ing twice as nice, — I can't go for just re - peat - ing the same old lines.
- (Instrumental)
- You got the bod - y now you want my soul, — Don't e - ven think a - bout it, say no go. { And I'll,
- Use the bod - y now you want my soul, — Ooo for - get a - bout it, now, say no go.
- I'll do an - y - thing that you want me to. And I'll do almost an - y -
- C7 Fmaj7 F6 Fm9 Cm11
- thing that you want me to, Yeah, but I Can't Go For That, no, no can do. I
- Fm9 Cm11 Fm9 Cm11
- Can't Go For That, no, no can do. I Can't Go For That, no, no can do. I
- Fm9 Cm11 Fm9 Cm11 Fm9 Cm11
- To Coda 1 Cm11 2 Fm9 D.S. al Coda CODA Cm11
- Can't Go For That, can't go for that, can't go for that, can't go for that. can't go for that, can't go for that. can't go for that, can't go for that.
- Fm9 Cm11 Fm9 Cm11 Fm9 Cm11
- No, I Can't Go For That, No, I Can't

# I FOUGHT THE LAW

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Words and Music by  
SONNY CURTIS

Moderate Rock beat

**Chords:** D, G, D, G, D, A7, D, A7, D, G, D.

**Lyrics:**

- A break - in' rob - bin' rocks in the a hot zip sun I Fought The Law and the law won I Fought The Law and the
- law won
- I miss - ed my ba - by and the i good fun
- I need - ed mon - ey 'cause the had none

G D A7 D

I Fought The Law and the law law won I Fought The Law and the law law won.

A7 D G D

I left my ba - by and I feel so bad I guess my race is run

G D

She's the best girl I've ev - er had I Fought The Law and the law won I Fought The Law and the law won.

A7 D 1 A7 D A7 D 2 A7 D

1 2 A 3 A 3

### I LIKE IT LIKE THAT

Words and Music by  
KRIS KENNER & ALLEN TOUSSAINT

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Moderate Rock Bb F7

Come on, come on, let me show you where it's at! Come on, come on, let me show you where it's at! Come on,

Bb F7 1 Bb 2 Bb

come on, let me show you where it's at! The name of the place is "I Like It Like That." Come on, Like It Like That. They

Bb

got a lit - tle place down there, a - down the track, - The name of some the place is "I Like It Like That." Now, The

last time I was down there, I lost my shoes, - They had some the place is "I Like It Like That." blues. Now, The

F7

you peo - ple was Sal - ly, and I'll shout - in' take Sue, - And we're gon - na rock a - way all, our blues. Come on, Come on,

Bb F7 1 Bb 2 Bb

come on, let me show you where it's at! Come on, come on, let me show you where it's at! Come on,

Bb F7 1 Bb 2 Bb

come on, let me show you where it's at! The name of the place is "I Like It Like That." Now the Like It Like That!"

# I KEEP FORGETTIN'

(Every Time You're Near)

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Words and Music by  
JERRY LEIBER & MIKE STOLLER

Moderately Slow Funk/Rock



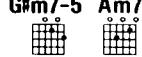
(I) I Keep For-get-tin' we're not in love an - y - more. I Keep For-get-tin' things will nev - er be the same a - gain.



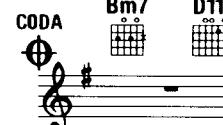
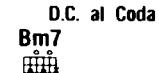
I Keep For-get-tin' how you made that so clear. I Keep For-get-tin' {dar - ling. Ev - 'ry time you're  
Ev - 'ry time I



near, ev - 'ry time I see your smile; hear your 'hel - lo." say - in'  
2. (See Additional Lyrics)



you can on - ly stay a while. Hey, I know that it's hard for you to say the things



Don't say that,



we both know are true, but tell me how come true, but tell me how come  
don't say that, don't say that; I know you're not mine an - y - more, an - y - way, an - y



time. Tell me how come (I) I Keep For-get-tin' we're not in love an - y - more. I Keep For-get-tin' things will



Repeat and Fade

nev - er be the same a - gain. I Keep For-get-tin' how you made that so clear, I Keep For-get-tin', {dar - ling.

{ba - by.

Verse 2 Every time I hear  
How you never want to live a lie;  
How it's gone too far  
And you don't have to tell me why;  
Why you've gone and why the game is through.  
If this is what's real, if this is what's true,  
Tell me how come (I)

I NEED YOUR LOVE TONIGHT

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Words and Music by  
SID WAYNE & BIX REICHNER

## Medium Bright Rock

## I UNDERSTAND (Just How You Feel)

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Words and Music by  
PAT BEST

Moderately

Eb Bb7 Eb Ab Eb Bb7

I Un - der - stand Just How You Feel. You say we're thru. What can I do? It's o - ver now, but it was grand, I un - der-

Eb Bb7 Eb Bb7 Eb Ab

stand. If you ev - er change your mind, Come back to me and you will find me wait - ing

Eb Bb7 Eb Eb7 Ab

there at your com - mand, I un - der - stand. I miss you so Please be - lieve me when I

Eb F9 Bb7 Bb7+5 Bb7 Eb

tell you. I just can't stand to see you go. you know. Please un - der - stand just how I

Bb7 Eb Ab Eb Bb7 Eb

feel. Your love for me, why not re - veal? And we will know this time it's real, we'll un - der - stand.

## I SAW HER STANDING THERE

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Words and Music by  
JOHN LENNON & PAUL McCARTNEY

Moderately bright, with a beat

Bb7



Well, she was just she sev - en - teen, — And you know I, what I could mean, — And the way that be - fore she looked too long, — was I'd

F7



Bb



Eb



'way fall be - yond com - pare. — So how She could I dance with an - oth - er, —

Gb



Bb



F7



F+ Bb



[1]

[2]

Eb7



Oh, Oh, when I Saw Her Stand - ing There. Well, Well, my heart went

F7



boom when I crossed that room and I held her hand in mine. — Well, we

Bb7



danced through the night, — And we held each oth - er tight. — And be - fore too long, — I

F7



Bb



fell in love with her. — Now I'll never dance with an-

Eb



Gb



Bb



F7



oth - er, —

Oh,

since I Saw Her Stand - ing There. —

Now I'll never dance with an-

F+ Bb

—

—

—

—

—

## I WANT TO HOLD YOUR HAND

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Words and Music by  
JOHN LENNON & PAUL McCARTNEY

Moderately

C



G7



Am



Em



C



Oh yeh, I'll —

please —

tell you some - thing

say to me —

I think you'll un - der - stand.

you'll let me be - your man.

When and I —

please —

say that

to

G7



Am



Em



F



G7



C



Am



some - thing.

I Want To Hold Your Hand. —

your hand. —

I Want To Hold Your Hand. —

your hand. —

**I Want To Hold Your Hand**

1 F G7 C9+5 2 F G7 C Gm7 C7  
I Want To Hold Your Hand. Oh... I Want To Hold Your Hand, and when I touch you, I feel

F Dm Gm7 C7 F G7 F  
hap - py in - side. It's such a feel - ing that my love I can't hide, I can't hide, I can't hide,

G7 F G7 C G7 Am Em  
I can't hide. Yeh, you got that some - thing. I think you'll un - der - stand. When

C G7 Am Em F G7 C Am  
I say { feel that some - thing. I Want To Hold Your Hand, I Want To Hold Your Hand, I Want To Hold Your Hand,

1 F G7 C 2 F G7 E F G7 F C  
I Want To Hold Your Hand. I Want To Hold Your Hand, I Want To Hold Your Hand.

## I'M A MAN

Words and Music by  
ELLAS McDANIEL

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Moderately Slow

G C G C G G C G C G C  
Now when I was a lit - tle boy, At the age of five, I had some - thin' in my pock - et, Keep a lot o' folks a - live.

G C G C G G C G C G C  
Now I'm A Man, Made - twen - ty - one, You know, ba - by, We can have a lot o' fun, I'm A Man, I spell M.

G C G C G G C G C G C  
A. N. Man, Ah, Ah, Ah, Ah, Ah, Ah.

G C G C G G C G C G C  
All you pret - ty wo - men stand in line, I can make love to you, ba - by, in an ho - ur's time,

G C G C G G C G C G C  
I'm A Man, spelled M. A. N. Man

## I WANT YOU, I NEED YOU, I LOVE YOU

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Words by MAURICE MYSELS  
Music by IRA KOSLOFF

Moderately Slow

Hold me close, hold me tight; make me thrill with delight. Let me know where I stand from the start.

Want You, I Need You, I Love You — With all my heart. Ev -'ry time that you're near all my cares dis-ap-pear. Dar - ling, you're all that I'm liv - ing for. I Want You, I Need You, I Love You — More and more.

thought — I could live with-out ro-mance — Be - fore you came to me. But now I know that I will go on

lov - ing you e - ter - nal - ly. Won't you please be my own? Nev -er leave me a - lone, 'Cause I die ev -'ry time we're a part. I Want You, I Need You, I Love You — With all my heart. Hold me heart.

Tacet

## I ONLY WANT TO BE WITH YOU

Copyright © 1963 by Springfield Music, Ltd., London  
Published in the U.S.A. by Chappell & Co., Inc.

Words and Music by  
MIKE HAWKER & IVOR RAYMONDE

Moderately

I don't know what it is that makes me love you so. — I on - ly know I nev -er wan - na let you go, — 'Cos does - n't mat - ter where you go or what you do, — I wan - na spend each mo - ment of the day with you. — Oh,

C D Am7 D7 G Em G Em

you start - ed some-thin'. Oh can't you see — that ev - er since we met you've had a hold on me? — It hap - pens to be true. —

D7 D C D Am7 D7 G C D Em G C G Eb

I On - ly Want To Be With You. — It — You stopped and smiled at me, —

Asked if I'd care to dance. I fell in - to your op - en arms - and I did - n't stand a chance...

Now lis - ten, hon - ey, I just wan - na be be - side you ev - 'ry - where. As long as we're to - geth - er, hon - ey.

I don't care - 'Cos you start - ed some - thin' Oh, can't you see - that ev - er since we met you've had a

hold on me? No mat - ter what you do, I On - ly Want To Be With You.

**Coda**

D.S. al Coda

To Coda

### I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

Words by JOE YOUNG  
Music by FRED E. AHLERT

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Moderately (with a lift)

I'm Gon - na Sit Right Down And Write My - self A Let - ter And make be - lieve it came from you.

I'm gon - na write words, oh, so sweet. They're gon - na knock me off my feet. A lot of kiss - es on the bot - tom.

I'll be glad I got 'em I'm gon - na smile and say, I hope you're feel - ing bet - ter" And

close "with love" the way you do. I'm Gon - na Sit Right Down And Write My - self A

Let - ter And make be - lieve it came from you. I'm Gon - na you.

**I'M JUST A SINGER**  
(In A Rock And Roll Band)

Words and Music by  
JOHN LODGE

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Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Moderately (eight-beat feel)



**Am**

I'm just a wan - d'ring on the face of this earth, — meet - ing so man - y peo - ple who are We  
A thou - sand pic - tures can be drawn from one word, — on - ly who is the art - ist. who are We  
Mu - sic is the trav - el - er cross - ing the world — meet - ing so man - y peo - ple who are We

To Coda

try'n to be free, — And while I'm trav' - lin' I can hear so man - y words — lan - guage  
got - ta be a - gree — a thou - sand miles — lead so man - y ways Just to  
bridg - ing the seas —



**Dm**

bar - ri - ers brok - en, now we've found it the key — And if you want the wind of change yours  
know who is driv - ing, what a help would be — So if you want this world of yours to blow turn —



a - bout you — and you're the on - ly oth - er per - son to know — Don't Please tell me.  
a - bout you — and you can see ex - act - ly what — do — tell me.



**Am**

I'm Just A Sing - er in a Rock and Roll band. —  
I'm Just A Sing - er in a Rock and Roll band. —



How can we un - der - stand ri - ots by the peo - ple for the peo - ple who are on - ly de - stroy -



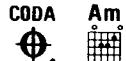
ing them - selves — And when you see a fright - ened per - son who is fright - ened by the peo - ple who are



scorch - ing this earth, —

scorch - ing this earth. —

D.C. al Coda



Repeat ad lib.

We're just the sing - ers in a Rock and Roll band. —

## I'M SORRY

Words and Music by  
RONNIE SELF & DUB ALBRITTEN

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Slowly

Chords shown: C, B7, C, C#dim, Dm7, G7, Dm7, G7+5, C, B7, C, C#dim, Dm7, G7+5, C, Dm7, G7, C, B7, C, C#dim, Dm7, G7+5, C, Dm7, G7.

Lyrics:

I'm Sor - ry, so sor - ry That I was such a fool. I did - n't know -  
 love could be so cruel. You tell me mis - takes are part of -  
 being young. But that does - n't right the wrong that's been done.  
 I'm Sor - ry, so sor - ry; Please ac - cept my a - pol - o - gy. But love is blind and  
 I was too blind to see. see.

## I'VE GOT TO GET A MESSAGE TO YOU

Words and Music by BARRY GIBB,  
ROBIN GIBB & MAURICE GIBB

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Chords shown: Bb, Cm, F, Bb, Cm, F, G, C, Dm, F, G, C, C, Dm, F, G, 1.2C, F, 3 C, G.

Lyrics:

Moderately Slow

The preach - er talked with me and he smiled, said, "Come and walk with me. come and walk one more mile. Now for  
 I told him I'm in no hur - ry, butif I broke her heart then won't you tell her I'm sor - ry. And for  
 laughed but that did - n't hurt, andit's on - ly her love that keeps me wear - ing this dirt. Now I'm

once in your life you're a - lone. but you ain't got a dime, there's no time for the phone.. } I've just  
 once in my life I'm a - lone. and I got - ta let her know just in time be - fore I go.  
 cry - ing, but deep\_ down in - side. well, I did it to him, now it's my turn to die. }

got - ta get a mes - sage to you; hold on, hold on. One more

hour and my life will be through; hold on, hold on. Well I I've just

## I'M YOUR MAN

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Words and Music by  
GEORGE MICHAEL

**Medium Rock**

The sheet music consists of ten staves of musical notation for voice and guitar. The key signature is A major (no sharps or flats). The time signature varies between common time and 12/8. The vocal part includes lyrics and chords indicated above the staff. The guitar part shows strumming patterns and specific chords. The lyrics are:

Call me good \_\_\_\_\_  
call you're me di - bad vine, \_\_\_\_\_  
call me wan-na an - y - thing you want to you but ba -  
- by, but I know \_\_\_\_\_  
tell me it's a crime. Ev - 'ry - bo - dy knows that you're sad \_\_\_\_\_  
and I know \_\_\_\_\_  
one thing that you ne - ver had. Ba - by \_\_\_\_\_  
no such word as Ba - by \_\_\_\_\_  
I'm your man. \_\_\_\_\_  
I'm your man. \_\_\_\_\_  
Don't you know that \_\_\_\_\_  
Don't you know who I am?  
ba - by \_\_\_\_\_  
I'm your man. \_\_\_\_\_  
You bet! You bet! \_\_\_\_\_  
If you're gon - na do it, do it  
right, right? Do it with me. If you're gon - na do it, do it right, right? (Ooh)  
Do it with me. If you're gon - na do it, do it  
right, right? (Please don't leave me here) Do it with me. If you're gon - na do it, do it right.  
right? Do it So good with me. right, to do it on my  
First class in - form - a - tion, I'll be your sex - ual in - spir - a - tion and with some stim - u - la -  
- tion, we can do it right.  
So why waste time with the oth - er guys when you can

Chords shown above the staff include D, G6, A6, G, A, D, G6, A, D, G, 1G6, 2G6, G6, A, D, G6, G6, A, D, G6.

**I'm Your Man**

have mine. I ain't ask - ing for no sac - ri - fice. Ba - by your friends do not need to know I've got a real nice place -

to go. (*Listen!*) I don't need you to care, I don't need you to un - der - stand.

All I want is for you to be there and when I'm turned on, if you want me I'm your man.

D.S. (Repeat Chorus to Fade)

**Chords:** D, G6, A6, G6, D, A, Bm, A/C#.

Additional lyric on final chorus—(To Fade.)

If you're gonna do it — you know what I say?  
If you're gonna do it don't throw it away  
Don't throw it baby  
Because  
I'll be your boy, I'll be your man,  
I'll be the one who understands,  
I'll be your first, I'll be your last,  
I'll be the only one you ask,  
I'll be your friend, I'll be your toy,  
I'll be the one who brings you joy,  
I'll be your hope, I'll be your pearl  
I'll take you half way round the world!  
I'll make your rich — I'll make you poor  
Just don't use the door

Do it with me .....

## IT'S MY PARTY

Words and Music by HERB WIENER,  
WALLY GOLD & JOHN GLUCK, JR.

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Moderately Bright

**VERSE**

No - bod - y knows where my John - ny has gone, But Ju - dy left the same time.  
Play all my rec - ords, keep danc - ing all night, But leave me alone for a - while,

**CHORUS**

Why was he hold - ing her hand, when  
Til John - ny's danc - ing with me, I've

he's sup - posed to be mine? It's My Par - ty, and I'll cry if I want to, Cry if I want to, cry if I want to,

got no rea - son to smile.

You would cry, too, if it hap - pened to you.

**VERSE 3**

Judy and Johnny just walked thru the door,  
Like a queen with her king,  
Oh, what a birthday surprise,  
Judy's wearing his ring.

**Chords:** C, Eb, C, F, Ab, C, D7, G7, C, C+, F, Fm, C, G7, C, 1,2, G7, C, 3, C.

## I'VE TOLD EV'R'LITTLE STAR

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Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Gracefully

I've told Ev'r' Little Star just how sweet I think you are Way have - n't I told you? I've told rip-ples in a brook, made my heart an o - pen book, Why have - n't you? I told you? Friends ask me: Am 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? \_\_\_\_\_

F C7 C11 Fmaj7 C7 C11 Fmaj7 Bdim C11 C7-9

F C11 F C7 C11 Fmaj7 C7 C11 Fmaj7 Adim

Gm7 C7-9 F Fm C G7 C

Cdim G7 Am Dm7 G7 C7 F

Gm7 C11 Bbm Fmaj7 F#dim Gm7 Bbm6 F Abdim Gm7 C7-9 F

IT'S IN HIS KISS  
(The Shoop Shoop Song)

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Words and Music by RUDY CLARK

Moderately bright

E7 D7 E7 F#7

Does he \_ love \_ me I wan - na know. How can I tell if he loves me \_ so? \_ (Is it in his eyes?)\_ Oh \_ no, \_ you'll be de - ceived. (Is it in his eyes?)\_ Oh \_ no, \_ you'll make be - lieve. If you la la la la (etc.)

Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7

wan - na know \_ if he loves you so, \_ It's In His Kiss. \_\_\_\_\_ That's where it is. \_\_\_\_\_

A F#m7 Bm7 E7 A D 1 E7 F#7 2 A

C#7 F#m7 B7

Hug him \_ and squeeze him tight, \_ and find out what you wan-na know. If it's love, \_ if it

real - ly \_\_\_\_\_ is, \_\_\_\_\_ it's there in his kiss. (A - bout the way he acts?) Oh no, \_\_\_\_\_  
 that's not the way, \_\_\_\_\_ and you're not lis - t'nin' to all \_\_\_\_\_ that I say. If you wan - na know if he  
 loves you so, \_\_\_\_\_ It's In His Kiss.

D.S. al Coda

To Coda

CODA

Repeat and Fade

Kiss. (That's where it is.) It's In His

## ISLAND GIRL

Words and Music by  
ELTON JOHN & BERNIE TAUPIN

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Subpublished in the U.S.A. by Intersong-USA, Inc.

Moderately

Is - land Girl what you want - in' wid de white man's world. Is - land Girl black boy want you in his is - land world. He want to take you from de rack - et boss.. he want to save you but de cause is lost. Is - land Girl. Is - land Girl. Is - land Girl tell me what you want - in' wid de white man's world. She's black as coal but she burn like a fire and she wrap her - self a - round you like a well worn tire. You feel her nail scratch your back just like a rake. Oh, he one more gone, he one more john - who make - de mis - take. D.S. al Coda

To Coda

CODA

Repeat and Fade

white man's Tell me what you want - in' wid de white man's

## IF I CAN'T HAVE YOU

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Words and Music by BARRY GIBB,  
 ROBIN GIBB & MAURICE GIBB

Moderately Slow

F Bbm F C Bb  
 Don't know why — I'm sur - viv - ing ev - 'ry lone - ly day, — when there's got to be no chance\_for me. My life would end.  
 F Bbm F C Bb C  
 And it just don't mat - ter how I cry. my tears\_ of love a waste.. of time. If I turn...  
 Bb Gm7 Bb C11  
 a - way,\_ am I strong\_ e-nough to see it through? Go cra - zy is what I will do If I Can't Have You.  
 Dm C Am Dm F C  
 I don't want \_ no - bod - y, ba - by. If I Can't Have You, ah, ah, If I Can't Have You. I don't want...  
 Am Dm F Bbm  
 no - bod - y, ba - by, If I Can't Have You, ah, ah, Can't let go, and it does - n't mat - ter how I try...  
 F C Bb C Bb  
 I gave \_ it all so eas - i - ly to you. my love, to dreams.that nev - er will come true...  
 Gm7 Bb Gm7 Bb C11 D.S. and Fade  
 Am I strong\_ e-nough to see it through? Go cra - zy is what I will do If I Can't Have You.

## IF I HAD A HAMMER

(The Hammer Song)

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Words and Music by  
 LEE HAYS & PETE SEEGER

Moderately

D A7 D  
 If I Had A Ham - mer, I'd ham - mer in the morn - ing, I'd ham - mer in the  
 bell, D7 I'd ring it in the morn - ing, I'd ring it in the  
 eve - ning, all o - ver this land, I'd ham - mer out dan - ger,  
 eve - ning, all o - ver this land, I'd ham - mer out dan - ger,  
 Bm G D G D A7  
 I'd ham - mer out a warn - ing, I'd ham - mer out love be - tween my broth - ers and my sis - ters,  
 I'd ring \_\_ out a warn - ing, I'd ring \_\_ out love be - tween my broth - ers and my sis - ters,

D G D A7 1,2,3 D G D 4 D G D

All over this land. If I had a land.

**VERSE 3.**  
If I had a song,  
I'd sing it in the morning,  
I'd sing it in the evening  
all over this land;  
I'd sing out danger,  
I'd sing out a warning,  
I'd sing out love between my  
brothers and my sisters,  
All over this land.

**VERSE 4.**  
Well, I got a hammer,  
And I've got a bell,  
And I've got a song  
all over this land;  
It's the hammer of justice,  
It's the bell of freedom,  
It's the song about love  
between my brothers and my sisters,  
All over this land.

### IF YOU WANNA BE HAPPY

Words and Music by FRANK J. GUIDA,  
C. GUIDA & JOSEPH ROYSTER

© 1962, 1963 Rockmasters, Inc.

Moderately Fast

If You Wan-na Be Hap - py for the rest of your life, nev - er make a pret - ty wo - man your wife. So from my per - son - al point of view, get an ug - ly girl to mar - ry you. To Coda G

wife. So from my per - son - al point of view, get an ug - ly girl to mar - ry you. To Coda G

If You Wan-na Be — A pret - ty wo - man makes a man wo - man look your wife, small and ver you'll - y be

of - ten caus - es his down - fall. As soon as he mar - ries her, then she starts — do - in' the hap - py for the rest of your life. An ug - ly wo - man cooks your meals on time, and she'll

D7 G 1 G 2 G G7 D.S. al Coda CODA G

things al - ways that will break his heart. But if you kind. If You Wan-na Be — Don't let your

friends say you have no taste, go a - head and mar - ry her an - y - way. Though her face is ug - ly and her eyes don't match, take it from me, she's a bet - ter catch. If You Wan-na Be

G7 D.S. and Fade after 1st ending

## IF YOU LOVE SOMEBODY SET THEM FREE

Words and Music by  
STING

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Medium Fast

Dm9 G9 Dm9 G9 Dm7 G

Play 3 times

Free, free, set them free. Free, free, set them free. If you need some-bod-y,

F/A G Dm7 G F/A G Dm7 G F/A G Dm7 G F/A

1,3 call my name. If you want some-one, you can do the same.

2 just look in-to my eyes, or a whip-ping boy, some-one to despise.

G Dm7 G F/A G Dm7 G F/A G

If you want to keep some-thing pre-cious, got to lock it up and throw a-way the key. You want to hold on to

Or a pris-ner in the dark tied up in chains you just can't see or a beast

Dm7 G F/A G Dm7 G F/A G Bm7

your pos-ses-sion, that's all some peo-ple ev-erwant to be. If you love some-bod-y

G Bm7 G

if you love some-one, if you love some-bod-y, if you love some-

Am7 Dm9 G Am7 G Dm9 G Am7 G

one set them free. (Free, free, set them free) Set them free, (Free, free, set them free) Set them

Dm9 G Am7 G Dm9 G Am7 G

free. (Free, free, set them free) Set them free. (Free, free, set them free) If it's a mir-ror you want,

To Coda

2 G Fsus F C/E C Gm7

them free) You can't con-trol an in-de-pen-dent heart, (can't love what you can't keep) Can't tear the

F C/E C Gm7 F

one you love a-part. (can't love what you can't keep) For-ev-er con-di-tioned to be-lieve that we can't live, we can't

**C/E**

**C**

**Gm7**

**F**

**C/E**

live here and be hap - py with less. — With so man - y rich - es, so — man - y souls, with ev - 'ry - thing we see that we

**Dm7**

**G**

**Dm9**

**G**

**Am7**

**Coda**

Repeat and Fade with vocal ad lib.

**D.S. al Coda**

want to pos - sess. If you need some - bod - y, —

free. (Free, free, set them free) Set them

### ITSY BITSY TEENIE WEENIE YELLOW POLKADOT BIKINI

Words and Music by  
PAUL J. VANCE & LEE POCKRISS

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**Moderately**

**C**

**Dm7**

**G7**

**Dm7**

**G7**

**C**

She was a - fraid to come out of the lock - er, She was as ner - vous as she could be; She was a -  
fraid to come out in the o - pen, And so a blan - ket a - round her she wore; She was a -  
fraid to come out of the wa - ter, And I won - der what she's gon - na do; Now she's a -

**F**

**C**

**Dm7**

**G7**

**C**

Tacet

fraid to come out of the lock - er, She was a - fraid that some - bod - y would see. (Two, three, four, Tell the peo - ple what she wore.)  
fraid to come out in the o - pen, And so she sat bun-dled up on the shore.  
fraid to come out of the wa - ter, And the poor lit - tle girl's turn - ing blue.

**G7**

**Dm7**

**C#dim**

**G7**

**C**

It was an It - sy Bit - sy Tee - nie Wee - nie Yel - low Pol - ka - dot Bi - ki - ni, That she wore for the first time to - day. An

**G7**

**C**

**G7**

**C**

It - sy Bit - sy Tee - nie Wee - nie Yel - low Pol - ka - dot Bi - ki - ni, So in the lock - er {she want - ed to stay. (Two,  
three, four, Stick a - round, we'll tell you more. {She was a -} want-ed to stay. From the lock - er to the blan - ket,

**1 F C G7 C**

**2 F C G7 C**

**G7**

**C**

**G7**

**C**

From the blan - ket to the shore; From the shore to the wa - ter, Guess there is - n't an - y more.

## IT'S NOW OR NEVER

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Words and Music by  
AARON SCHROEDER & WALLY GOLD

Moderately

Tacet      Eb      Ebmaj7      Cdim      Fm      Fm7      Bb7      Fm      Fm7

CHORUS

It's Now Or Nev - er; come hold me tight. Kiss me, my dar - lin';

Bb7      Eb      Abm      Eb

be mine to - night. To - mor - row will be too late.

Ebdim      Bb7      1,2      Eb      3

To Interlude

It's Now Or Nev - er; my love won't wait

1. When I first  
2. Just like a

Fine INTERLUDE

Eb      Eb      Eb+      Ab      my love won't

wait. saw you. with your smile so ten - der. My heart was lost

Bb7      Bb9      Ab      Ebm6      Eb      Eb

wil - low we could cry an o - cean. If we lost

Ab      Abm      Eb      Ebdim      Fm7      Bb7      Eb      Abm      Eb

cap - tured: my soul sur - ren - dered. I've spent a life - time waiting for the

true love and sweet de - vo - tion. Your lips ex - cite me; let your arms in -

Ab      Abm      Eb      Ebdim      Fm7      Bb7      Eb      Abm      Eb

Tacet      Tacet      Tacet      Tacet      Tacet      Tacet      Tacet      Tacet

Third time  
D.S. al Fine

right time. Now that you're near the time is here at last. It's Now Or

vite me. For who knows when we'll meet a - gain at this way.

## ISLANDS IN THE STREAM

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Words and Music by BARRY GIBB,  
MAURICE GIBB & ROBIN GIBB

Moderately Slow Rock

C

F C

But you do some-thing to me that I can't ex - plain  
But that won't hap - pen to us and we got no doubt,  
Hold me clo - ser and I  
to deep in love and we got

C7 F C

feel no pain ev' - ry beat of my heart -  
no way out and the mes - sage is clear,  
we this got some-thing go - in' on the real thing.

F C Fmaj7 Fm(+7)

Ten - der love is blind,  
No more will you cry.  
It re - quires a ded - i - ca - tion.  
Ba - by I will hurt you nev - er.  
We start All this love - we feel one

C

needs no con - ver - sa - tion we } ride it to - ge - ther ah - ah ma - kin' love with each oth - er ah -  
in love for - ev - er we can }

G7 C F Dm7

ah Is - lands In The Stream, that is what we are, no - one in be - tween, How can we

C F C

be wrong, sail a - way with me to a - noth - er world, and we re - ly on each oth - er ah -

Dm7 1C 2C

ah from one lo - ver to a - no - other ah - ah ah -

F Ab C F C F Ab C

Is - lands In The Stream that is what we are no - one in be - tween how can we

G7 C F Dm7

Is - lands In The Stream that is what we are no - one in be - tween how can we

C F C

be wrong sail a - way with me to a - noth - er world and we re - ly on each oth - er ha -

Dm7 C G7

hah from one lo - ver to a - noth - er ha - hah Repeat and Fade Is - lands In

## **IF I WERE A CARPENTER**

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Words and Music by  
TIM HARDIN

**Moderately**

If I were a car - pen - ter  
If I worked my hands in wood,  
and you were a la - dy,  
would you still love me?  
would you mar - ry me  
An - swer me, babe,

an - y - way?  
Yes, I would,  
Would you have my ba - by?  
I'd put you a - bove me.  
If a tin - ker were my trade,  
If I were a mil - ler,

would you still love me?  
at a mill wheel grind - ing,  
Car - ry - ing the pots I made,  
would you miss your col - ored box,  
fol - low - ing soft be -  
hind your soft be -

hind me.  
Save my love through lone - li - ness,  
Save my love for sor - row.  
Save my love for sor - row.

I've giv - en you my own - li - ness,  
come and give me your to - mor - row.  
I've giv - en you my own - li - ness,  
come and give me your to - mor - row.

## JOY TO THE WORLD

Words and Music by  
HOYT AXTON

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## Moderate Gospel Rock Tacet

Moderate Gospel Rock

Tacet

**C D<sub>b</sub> D**

Tacet

Je - re - mi - ah was a bull - frog, Was a good friend of mine.  
If I know I were love the king of the world, Tell Love what I'd have my do. fun.

**D7/C** **G7/B** **B<sub>b</sub>** **D** **Em7/A** **D**

Nev - er un - der - stood a sin - gle word he said, But I helped him sweet a - drink-in' his wine. Yes he  
Throw a - way the cars and the bars and the wars, And make A straight shoot - in' son - of - a - gun. Yes he  
high night fly - er and a rain - bow rid - er, Yes he  
I'd a

**G7** **Em7/A** **D** **A**

al - ways had some might - y fine wine. Sing - ing Joy To The World. All the boys and  
make sweet love to you. straight shoot - in' son - of - a - gun. Sing - ing Joy To The World. All the boys and  
I'd a

To Coda

**D** **D7/C** **G7/B** **B<sub>b</sub>** **D** **A7** **D**

girls now. Joy to the fish - es in the deep blue sea, Joy to you and me.

**C D<sub>b</sub> D**

2

D.C. al Coda

CODA

You\_ Joy To The World. All the

boys and girls. Joy To The World, Joy to you and me. Joy To The World.

All the boys and girls. Joy to the fish-es in the deep blue sea, Joy to you and me.

**Repeat and Fade**

### IT'S ALL IN THE GAME

Lyric by CARL SIGMAN  
Music by CHARLES G. DAWES

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**Slowly**

**F**

Man-y a tear has to fall, but It's All In The Game \_\_\_\_\_ All in the won-der - ful game that we know as

love. You have words with him and your fu - ture's look - ing dim, But these things — your heart can

Dm7 G7-9 Gm7 C7 F

rise a - bove. Once in a -while he won't call, but It's All In The Game. Soon he'll be there at your

side with a sweet bou - quel. And he'll kiss your lips and ca - ress your wait - ing fin - ger-

Gm7 C7 1 F Fdim C7 2 F

tips, And your hearts will fly a - way. Man-y a tear has to way.

## IT'S JUST A MATTER OF TIME

Words and Music by CLYDE OTIS,  
BROOK BENTON & BELFORD HENDRICKS

Moderately

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**Chords:** Eb, Ab, Eb, Eb7, Ab, F7, Bb7, Eb, Ab, Eb7, Bb7, Eb, Eb, Ab, Abm, Eb, Eb7, Ab, Abm, F9, Bb7, Eb, Ab, Eb, Eb7, Bb7, Eb, Eb, Ab, Abm, F9, Bb7, 1 Eb, 2 Eb, C7, F7, G7, C7, G7.

**Lyrics:**

Some-day — some-way — you'll re-a-lize that you've been blind Yes dar-ling — you're go-ing to need me a-gain  
 It's Just A Mat-ter Of Time Go on — go on — un-til you reach the end — of the  
 line But I know — you'll pass my way — a-gain It's Just A Mat-ter Of Time Aft-er I  
 gave you — ev-ry-thing I had you laughed and called me a clown Re-mem-ber in your search for for-tune and fame, what  
 goes up — must come down I know — I know — that one day you'll wake up and  
 find that my love — was a true love It's Just A Mat-ter Of Time. Time.

## JENNY TAKE A RIDE

Words and Music by RICHARD PENNIMAN,  
EMOTRIS JOHNSON & BOB CREWE

With a beat

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**Chords:** C7, F7, G7, C7, G7.

**Lyrics:**

C. go - in' C. with my Rid ba - er, See Won't be what you have for  
 done four now; years; I'm C. go - in' C. with my Rid ba - er And I See won't be  
 what you back have for done four now. If You made me love a new Now, I now, now be now back your man has at

C

come. all.

I'm Jen - ny, Jen - ny, Jen - ny, won't -  
Spin-nin', spin-nin', spin-nin', spin -

F7

— you come a - long with me.  
nin' like a spin - nin' top,

Jen - ny, Jen - ny, Jen - ny, won't - you come a - long with me,  
Spin - nin', spin - nin', spin - nin', spin -

G7

F7

C

Repeat-Fade last time

Don't wor - ry 'bout to - mor - row, won't - you come a - long with me!  
So come a - long, babe, we're gon - na reach the top!

## JIVE TALKIN'

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Words and Music by BARRY GIBB,  
ROBIN GIBB & MAURICE GIBB

Moderately, with a strong beat

C

It's just your jive talk - in', you're tell - in' me lies. yeah; jive talk - in', you wear a dis - guise. Good lov - in' still gets in my eyes. Jive talk - in', so

Jive Talk - in', you're tell - in' me lies. yeah; Jive Talk - in', you wear a dis - guise. No - bod - y, be -

Jive Talk - in', you're tell - in' me lies. yeah; Jive Talk - in', you wear a dis - guise. Jive Talk - in', so

mis - un - der - stood.. yeah; jive talk - in', you're real - ly no good. Oh, my child. you'll ne - ver know

jive talk - in', that gets in the way. Oh, my love. you are so good

mis - un - der - stood.. yeah; jive talk - in', you just ain't no good.

E Am G F C Bb

To Coda

just what you mean to me. Oh, my child. you got so much; you're gon - na take a - way my

treat - ing me so cruel. There you go with your fan - cy lies. leav - in' me, look - in' like a

F G 2nd time D.S. al Coda C

en - er - gy with all your Love talk - in' is all ver - y fine, yeah; jive talk - in' just is - n't a crime. And if there's

dumb - struck fool with all your

F C Bb

Love talk - in' is all ver - y fine, yeah; jive talk - in' just gets in your eye.

Bb C Bb

some - bod - y you'll love till you die. then all that jive talk - in' just gets in your eye.

F C Bb

Do be lu bu loop do be lu bu loop

Repeat and Fade

do do do do doot doot, do be lu bu loop do be lu bu loop do doot. do. Jive Talk - in'.

## JOHNNY B. GOODE

Words and Music  
CHUCK BERRY

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F With a beat F7

Deep down in Lou - si - an - a, close to new Or - leans, 'Way back up in the woods a - mong the ev - er - greens; There  
car - ry his gui - tar in a gun - ny sack, Go sit be - neath the tree by the rail - road track; -  
moth - er told him, "Some - day you will be a man, And you will be the lead - er of a big old band; -  
Bb F

stood an old cab - in made of earth and wood, Where lived a coun - try boy named John - ny B. Goode. Who'd  
en - gineer in the train sit - tin' in the shade, Strum - min' with the rhythm that the driv - ers made.  
Man - y people com - in' from miles a - round, To hear you play your music till the sun goes down. The  
C7 May -

nev - er ev - er learned to read or write so well, But he could play a gui - tar just like a - ring - in' a bell.  
peo - ple pass - ing by, they would stop and say Oh, my, but that lit - tle coun - try boy could play. } Go! Go!  
be some - day your name - ll be in lights. A - say - in' John - ny B. Goode to - night!

F6 F7 Bb9 F6

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

C7 F6 1 2 3

John - ny! Go! Go! John - ny B. Goode.. He used to His

## KEEP ON DANCING

Words and Music by  
WILLIE DAVID YOUNG

Medium Beat

D7 G Em C D7 G Em C D7

Keep On Danc - ing Keep on - a do - in' the jerk right now, Shake it, shake it,  
G Em C D7 G D7 G Em C D7

ba - by, Come on and show me how you work. Now you're in mo - tion,

C D7 G Em C D7 G Em C D7

Keep on - a doing the lo - co - mo - tion, yeah., Well, don't hur - ry me a - way, Shake it, shake it till the break of

G 1D7 2 D7 G Em C D7

day. Keep On Danc - Keep On ... Danc - ing and a pranc - ing.

Repeat and Fade

## KANSAS CITY

Words & Music by  
JERRY LEIBER & MIKE STOLLER

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Blues Tempo

I'm goin' to Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to Kan - sas cit - y,

Kan - sas Cit - y, here I come. They got a cra - zy way of lov - in' there and I'm gon - na get me

some. I'm gon - na be stand - in' on the cor - ner pack - my clothes, Twelfth Leave at the Street and of Vine. I'm gon - na be

stand - in' on the cor - ner, pack - my clothes. Twelfth leave at the Street and Vine. With my old Kan - sas Cit - y, ba - by and a

bot - tle of Kan - sas Cit - y wine. Well I might take a train, I might take a plane, But Got - ta

won't know where I've gone. 'Cause if I stay with that wo - man, I know I'm gon - na die,

if I have to walk I'm go - in' just the same, I'm goin' to Kan - sas Cit - y, Kan - sas Cit - y, here I come.

find a friend - ly ba - by and that's the rea - son why I'm goin' to Kan - sas Cit - y, Kan - sas Cit - y, here I come.

They got a cra - zy way of lov - in' there and I'm gon - na get me some. I'm goin' to

They got a cra - zy way of lov - in' there and I'm gon - na get me some.

## KISSES SWEETER THAN WINE

Words by PAUL CAMPBELL  
Music by JOEL NEWMAN

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Moderately Slow

**VERSE**

When I was a young man and nev - er been kissed. I got to think - in' o - ver what I had missed. I got me a girl, I asked me to mar - ry and be his sweet wife, and we would be so hap - py all of our life. He begged and he plead - ed like a

kissed her and then, nat - ur - al man - and then, Oh, Lord, I kissed her a - gain. Oh, Kiss - es Sweet - er Than

Gm Dm F Dm G Bb Dm Gm7 D7

CHORUS

Oh, Kiss - es Sweet - er Than

Wine. Oh, Kiss - es Sweet - er Than Wine. He

## VERSE 3.

I worked mighty hard and so did my wife,  
A - workin' hand in hand to make a good life.  
With corn in the fields and wheat in the bins,  
And then, oh, Lord, I was the father of twins.

## VERSE 4.

Our children numbered just about four  
And they all had sweethearts knock on the door.  
They all got married and they didn't wait,  
I was, oh, Lord, the grandfather of eight.

## VERSE 5.

Now we are old and ready to go  
We get to thinkin' what happened a long time ago.  
We had lots of kids and trouble and pain,  
But, oh, Lord, we'd do it again.

## KNOCK THREE TIMES

Words and Music by  
IRVING LEVINE & L. RUSSELL BROWN

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Moderately

**D**

Hey, girl, what - cha do - in' down there? Danc - in' a - lone ev - 'ry night while I live right a - bove you.  
you look out your win - dow to - night, Pull in the string with the note that's at - tached to my heart.

I can hear your mu - sic play - in',  
Read how man - y times I saw you, How in my si - lence I a - dore you, And

One floor be - low me, you don't e - ven know me, I love you.  
on ly in my dreams did that wall be - tween us come a - part.

Oh, my dar - lin'.

**G**

Knock Three Times on the ceil - ing if you want me; Twice on the pipe if the an - swer is

no. Oh, my sweet - ness, (Knock) means you'll meet me in the hall - way;

Twice on the pipe means you ain't gon - na show. If Oh, my dar - lin',

**A7**

**D7**

**G**

**Dmaj7**

**D**

**1 G** **A7**

**2**

D.S. and Fade

## KING OF THE ROAD

Words and Music by  
ROGER MILLER

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Carefree

**C** **F** **G** **C** **F**

Trail - er for sale or rent, rooms - to let fif - ty cents, No phone, no pool, no pets,  
Third box car mid - night train, des - ti - na - tion Ban - gor, Maine, Old worn, out suit and shoes,

**G** **C** **F** **G**

I ain't got no ci - ga - rettes, Ah, but two hours of push - ing broom buys a eight - by twelve -  
I don't pay no u - ni - on dues smoke old sto - gies I have found short - but not too

**C** **F** **G** **To Coda** **C**

four - bit room I'm a man of means by no means King Of The Road.

a - round

2 C F G C

Road I know Ev - er - y en - gi - neer on ev - er - y train all of the chil - dren and all of their names And

F G D.C. (1st verse) al Coda

ev - er - y hand - out in ev - er - y town and ev - 'ry lock that ain't locked when no one's a - round I sing

CODA C

Road.

## LET'S THINK ABOUT LIVING

Words and Music by  
BOUDLEAUX BRYANT

D A7 D

VERSE In ev - 'ry oth - er song that I've heard late - ly some fel - low gets shot And his ba - by and his best friend

A7 D G

both die with him as like - ly as not In half of the oth - er songs some cat's cry - ing

D A7

or read - y to die We've lost most all of our hap - py peo - ple and I'm won - der - ing

D A7 D

CHORUS why Let's Think A - bout Liv - ing let's think \_ a - bout lov - ing Let's think \_ a - bout the

A7 Em A7 Em D

whoop-in' and the hop - pin' and the bop - pin' and the lov - ie, lov - ie dov - in' Let's for - get a - bout the

D7 Am D7 Am G

whin - in' and the cry - in' and the shoot - in' and the dy - in' and the fel - low with the switch blade knife Let's Think \_ A - bout

A7

1 D 2 D

Liv - ing \_\_\_\_\_ let's think \_ a - bout life \_\_\_\_\_ In life \_\_\_\_\_

We lost old Marty Robbins  
Down in El Paso a little while back  
And now Miss Patti Page or one of them  
Is a-wearin' black  
And Cathy's Clown has Don and Phil  
Where they feel like-a they could die-hy  
If we keep on a-losin' our singers like that  
I'll be the only one you can buy  
(Chorus)

### Recitation

## KING OF PAIN

Words and Music by  
STING

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Moderately Fast

The sheet music consists of ten staves of musical notation for voice and guitar. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The vocal line starts with 'There's a lit - tie black spot on the sun \_\_\_ to - day \_\_\_'. The guitar chords are indicated above the staff: Bm, A, Bm, A, Bm, A, Bm, A. The lyrics continue with 'It's the same old thing \_\_\_ as \_\_\_ yes - ter-day \_\_\_'. The chords change to G, A, G, A, C#sus, C#m, Gmaj7, Bm, A. The next section begins with 'There's a black hat caught \_\_\_ in the high - tree top \_\_\_'. The chords are Bm, A, Bm, A, Bm, A, G, A, G, A. The lyrics then mention a 'flag pole rag \_\_\_ and the wind \_ won't stop \_\_\_', with chords C#sus, C#m, Gmaj7, Asus, G6, D, G, Asus, G6. The vocal line continues with 'I have stood here be - fore \_\_\_ in - side the pour - ing rain with the world turn - ing cir - cles run - ning \_\_\_'. The chords are D, G, Asus, G6, D, G, Asus, G6, D, G. The lyrics then mention 'round my brain. I guess I'm al - ways hop - ing that you'll end this reign but it's my des - ti - ny \_\_\_ to be the King Of Pain. There's a lit - tie black spot on the sun \_\_\_ to - day \_\_\_ that's my soul \_\_\_ up there \_\_\_'. The chords are Bm, A, Bm, A, Bm, A, Bm, A, G. The lyrics continue with 'fos - sil that's trapped in a high \_\_\_ cliff wall \_\_\_ that's my soul \_\_\_ up there \_\_\_ that's my soul \_\_\_ up there \_\_\_'. The chords are G, A, F#m, G, Bm, A, Bm, A, G. The next section begins with 'It's the same old thing \_\_\_ as \_\_\_ yes - There's a dead salmon fro - zen in a wat - er - fall \_\_\_ that's my soul \_\_\_ up there \_\_\_ that's my soul \_\_\_ up there \_\_\_'. The chords are Bm, A, G, A, Bm, A, Bm, A, G. The lyrics then mention 'black hat caught \_\_\_ in a high \_\_\_ tree top \_\_\_ that's my soul \_\_\_ up there \_\_\_ that's my soul \_\_\_ up there \_\_\_'. The chords are Bm, A, Bm, A, Bm, A, Bm, A, G. The next section begins with 'blue whale beached \_\_\_ by a spring - tide's top ebb \_\_\_ that's my soul \_\_\_ up there \_\_\_ that's my soul \_\_\_ up there \_\_\_'. The chords are G, A, F#m, A, G, A, F#m, A, G. The lyrics then mention 'flag pole rag \_\_\_ and the wind \_\_\_ won't stop \_\_\_ that's my soul \_\_\_ up there \_\_\_ that's my soul \_\_\_ up there \_\_\_'. The chords are Bm, A, Bm, A, Bm, A, Bm, A, G. The final section begins with 'I have stood here be - fore \_\_\_ in - side the pour - ing rain with the world turn - ing cir - cles run - ning 'round my brain. I guess \_\_\_'. The chords are G, D, G, D, G.

D G D I G 2 G

I'm al - ways hop - ing that you'll end this reign but it's my des - ti - ny \_\_ to be the King Of Pain. There's a King Of Pain. \_\_

A G A G

There's a king\_\_ on a throne\_\_ with his eyes\_\_ torn out \_\_ There's a blind\_\_ man look - ing for a sha-dow of doubt;

A G A Bm

There's a rich\_\_ man sleep - ing on a gold - en bed There's a ske-le-ton chok - ing on a crust of \_\_ bread.

C

There's a

Bm A Bm A Bm A Bm A G A

red fox torn\_\_ by a hunts - men's pack\_\_ that's my soul\_\_ up there\_\_ There's a black winged gull\_\_ with a bro-

G A F#m G F#m7 Fmaj7 E7 Eb

- ken back that's my soul\_\_ up there\_\_ There's a lit - tie black spot on the sun\_\_ to - day\_\_ It's the

F#m7 Fmaj7 Eb7 D9 D G

same old thing\_\_ as \_ yes - ter-day \_\_ I have stood here be - fore\_\_ in - side the pour - ing rain with the

D G D G

world turn - ing cir - cles run - ning 'round my brain. I guess I'm al - ways hop - ing that you'll end this reign but it's

D G D G

my des - ti - ny \_\_ to be the King Of Pain. King Of Pain \_\_ Repeat and Fade

## LAND OF A THOUSAND DANCES

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Words and Music by  
CHRIS KENNER & ANTOINE FATS DOMINO

D

You got to know how to po - ny                      Like bo - ny Ma - ro - nie                      Do the mashed po - ta - ter

Do the al - li - ga - tor                      Put your hands on your hips yeah                      Let your back - bone slip

Do the Wa - tu - si                      Like your Aun - tie Lu - cy                      Ow!                      Ugh!

Na                      na na na na                      na na na na                      na na na na                      na na na na

*Spoken: I need somebody to help me say it  
C'mon y'ought to say it one more time*

1

na                      na na na na                      Na                      na na na na                      na na na na                      na na na na

na                      na na na na                      Ow!                      Ugh!                      D'you know I                      feel al - right                      huh                      Feel pret - ty

2

good                      yeah                      huh                      ha                      (Owl!)                      Spoken ad lib                      Baby have a party  
Twisting with Lucy  
Roll on your back                      With long tall Sally  
Doing the watusi  
I like it like that

LAST DATE

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By FLOYD CRAMER

**Very slow tempo**

Guitar tablature for 'I'm Gonna Be (5-Block Party)' featuring three staves of chords and corresponding strumming patterns indicated by the number '3' under each bar.

Chords shown: C, C7, F, G7.

Strumming pattern: Down-up-down-up (labeled '3').

Guitar tablature for 'Hotel California' featuring three staves of chords and corresponding musical notation. The top staff shows chords C, C7, F, G7, C, C7, F, G7, C, C7, F, G7, C, Em, and Am. The middle staff shows chords Dm7, G7, Dm7, G7, C, C7, F, C, C7, F, C, and C7. The bottom staff shows chords F, C, G7, C7, F, C, G7, followed by a section labeled '1' with chords C, Dm7, G7 and '2' with chords C, F, C, Cmaj7, Dm/C, and C.

LONELY BOY

Words and Music by  
PAUL ANKA

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Moderately Slow Rock Beat

D Bm7 A Em A Em7 A A7 D C D  
 I'm just a Lone- ly Boy, - lone- ly and blue; \_\_\_\_\_ I'm all a - lone \_\_\_\_\_ with noth- in' to do. \_\_\_\_\_ I've got ev- 'ry -  
 Bm7 A Em A Em7 A A7 D C D Fine  
 thing you could think of, \_\_\_\_\_ But all I want \_\_\_\_\_ is some-one to love. \_\_\_\_\_ Some-one, yes, some-one to  
 Bm7 A A7 Em A Em7 A A7 D Bm7  
 love, \_\_\_\_\_ some-one to kiss, \_\_\_\_\_ Some-one to hold \_\_\_\_\_ at a mo-ment like this. I'd like to hear some-bod - y  
 A Em A A7 D C D A7 D A7  
 say, \_\_\_\_\_ "I'll give you my love each night and day." A life-time of love means more to me than rich-es or fame un -  
 D D7 G D E9  
 told. Some - where there's a some-one wait - ing for me. I'll find her be-fore I grow - too  
 A7 D Bm7 A A7 Em A Em7 A7  
 old. Some-bod - y, some-bod - y, some-bod - y, please send her to me. I'll make her hap - py, just wait and  
 D Em A Em A A7 D Am7 D  
 see. I prayed so hard to the heav-en-s a - bove, That I might find some-one to love. I'm just a

## LAST KISS

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Words and Music by  
WAYNE COCHRAN

Moderately

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

Well, oh where oh where can my ba - by be? The Lord took her a - way from me.

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

She's gone to heav - en so I got to be good so I can see my ba - by when I leave this world.

**F** **Dm** **Bb**

We were out I woke a date up the rain my dad - dy's car, down, there we had - n't was driv - en peo - ple stand - in'

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

ver - y far. There in the road - some run - nin' straight a - my head - eyes, but a car was stalled, my ba - by

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

en - gine was dead. Some how that night. I could - n't stop un - so I swerved to the right, and said: I'll nev - er "Hold for get - ling, for the

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

sound lit - tle that night. The cry held - in' tires, close and kissed her bust our in' glass, Last Kiss, the pain I found folks her screamed love that that I

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

I heard last. Oh Where oh where can my ba - by be, the Lord took her a -

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

way from me. She's gone to heav - en so I got to be good so I can see my ba - by when I

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

leave this world. When knew I had missed But now she's gone e - ven

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

though I hold her tight, I lost my love, my life that night. Oh

**CODA** **C7** **F**

When knew I had missed But now she's gone e - even

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

though I hold her tight, I lost my love, my life that night. Oh

**D.S. al Coda**

Where oh where can my baby be, the Lord took her away from me. She's gone to heaven so I  
got to be good so I can see my baby when I leave this world.

## LIL' RED RIDING HOOD

Words and Music by RONALD BLACKWELL

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**Deliberately**

1. Hey there, Lil' Red Rid - ing Hood You sure are look - ing good You're ev - 'ry-thing a big bad wolf could want  
2. (see additional lyrics)

Spoken: (Listen to me) Lil' Red Rid - ing Hood I don't think lit - tle big girls should Go walk - ing in these

**CHORUS**

spook - y old woods a - lone OOH (Wolf call) What big eyes you have The kind of eyes that

drive wolves mad So, just to see that you don't get chased, I think I ought to walk with you for a ways

What full lips you have They're sure to lure some - one bad, so un - til you get to grand-ma's place, I think you

ought to walk with me and be safe Hey there, Lil' Red Rid - ing Hood You sure are

look - ing good You're ev - 'ry-thing a big bad wolf could want Spoken: (Listen to me) want

## Additional lyrics

2. I'm gonna keep my sheep suit on  
Until I'm sure that you've been shown  
That I can be trusted walkin' with you alone  
"OOH! Lil' Red Riding Hood  
I'd like to hold you if I could  
But you might think I'm a big bad wolf so I won't

## 2nd Chorus

OOH! What a big heart I have  
The better to love you with  
Lil' Red Riding Hood, even bad wolves can be good  
\*OOH! I'll try to be satisfied  
Just to walk close by your side  
Maybe you'll see things my way  
Before we get to grandma's place  
\*Hey there, Lil' Red Riding Hood  
You sure are looking good  
You're everything that a big bad wolf could want

# LAUGHTER IN THE RAIN

Words and Music by  
NEIL SEDAKA & PHIL CODY

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Moderately

F Gm7 C F  
 Stroll-ing a - long - coun-tr-y roads\_ with my ba - by.  
 Af - ter a - while\_ we run un - der a tree, \_\_\_\_\_ it starts to rain \_ it be - gins - to pour.  
 With-

Gm7 C F  
 out an um - brel - la we're soaked\_ to the skin,\_ I feel a shiv - er run up my spine.  
 There with the beat \_ of the rain on the leaves, soft ly she breathes\_and I close my eyes,

Dm7 G7sus G7 C7sus C7 Bbm7 Eb9  
 I feel the warmth of her hand \_ in mine. Oo, I hear Laugh-  
 shar - ing our love un - der storm in y skies.

Abmaj7 Fm7 Bbm7 Eb9 Abmaj7 Fm7 Bbm7 Eb9  
 ter In The Rain, walk - ing hand in hand with the one I love Oo, how I love\_

Abmaj7 Fm7 Dbmaj7 C7sus 1 C7 2 C7  
 the rain - y days and the hap - py way I feel in - side D.S. and Fade

## **LAY DOWN**

Words and Music by  
MELANIE SAFKA

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## Slow Gospel Rock

**BROWNE - Deep River**

Lay Down, Lay Down, Lay it all down, Let your white birds smile up at the ones who stand\_and frown.  
ones who stand\_and

frown. We were so close, there was no room, We bled in - side each oth - er's wounds. We all had

caught the same dis - ease, And we all sang the songs of peace. Lay Down, Lay Down,

Lay it all down, Let your white birds smile up at the ones who stand\_and frown.  
ones who stand\_and frown.

3

So raise the can - dles high,  
'Cause if you don't, we could stay black a - gainst the  
D.C. al Coda

night. So raise them high - er a - gain, And if you do we could stay dry a - gainst the rain.

**CODA**

peace. Some came to sing, some came to pray. Some came to keep the dark a - way.

So raise the can - dles high,  
'Cause if you don't, we could stay black a - gainst the  
D.C. and Fade

night. So raise them high - er a - gain, And if you do we could stay dry a - gainst the rain.

### LAY DOWN SALLY

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Published in the U.S.A. by Stigwood Music, Inc. (Unichappell Music, Inc., Administrator)

Words and Music by ERIC CLAPTON,  
MARCY LEVY & GEORGE TERRY

**Bright Beat A7**

There is noth - ing that is wrong in want - ing you to stay here with me. I know you've got some - where  
sun ain't near - ly on the rise, and we still got the moon and stars a - bove. Un - der -neath the vel -  
long to see the morn - ing light col - our -ing your face so dream - i - ly. So don't you go and say -

to go, but won't you make your - self at home and stay with me? And don't you ev - er leave.  
vet skies, love is all that mat - ers. Won't you stay with me? And don't you ev - er leave.  
good - bye; you can lay your wor - ries down and stay with me. And don't you ev - er leave.

Lay Down, Sal - ly. and rest you in my arms. Don't you think you want some - one to talk.

to? Lay Down, Sal - ly; no need to leave so soon. I've been try - ing all

To Coda 12 A 3 A D.S. al Coda

night long just to talk to you. The I talk to you. talk to you.

**CODA**

## LAYLA

Words and Music by  
ERIC CLAPTON & JIM GORDON

Moderately

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Dm Am Dm Eb F F7 Bb Bb/C

What will you do when you get lone - ly  
Tried to give you con-so-la-tion,  
Let's make the best of the situ-a-tion  
with no-bod-y wait-ing by your side?  
your old man won't let you down.  
be-fore I fin-al-ly go in-sane.

You've been run-ning and  
Like a fool  
Please... don't say we'll

F Bb Gm7 C F Bb Ebm Cb Db Ebm

hid-ing much too long.—  
fell in love with you.—  
nev-er find a way—  
you know it's just your fool-ish pride.  
turned the whole world up-side down.  
and tell me all my love's in vain.

Lay - la, — you got me on my knees, Lay -

Cb Db Ebm Cb Db Ebm Cb Db

Ia, — I'm beg-ging dar-ling please, Lay - la, — Dar-ling won't you ease my wor-ried mind.

3 Db Ebm Ebm Cb Db Ebm Cb Db Ebm

Lay - la, — you got me on my knees, Lay - la, — I'm beg-ging dar-ling please, Lay -

**1,2 Repeat and Fade**

## LET THE LITTLE GIRL DANCE

Words and Music by  
GLOVER, SPENCER & LAWRENCE

Lively

F Bb F Bb F Bb

Little wall-flow-er on the shelf, stand-ing by her-self, Never had the nerve to take a chance,

G7 C F Bb

So Let The Lit-tle Girl Dance. Let The Lit-tle Girl Dance. Let The Lit-tle Girl Dance. She's nev-er danced be-  
thru, \_\_\_\_\_ Let The Lit-tle Girl Dance. Let The Lit-tle Girl Dance. She wants to give it a  
She wants to pass by you. My bud-dy can't you

C7 1 F 2,3 To Coda

fore, \_\_\_\_\_ So let her on the floor. Let The Lit-tle Girl So let the lit-tle girl  
try, \_\_\_\_\_ see, \_\_\_\_\_ she wants to dance. with

F Bb F C7 F Bb F

by. She's been a lit-tle wall-flow-er on the shelf, Stand-ing by her-self, \_\_\_\_\_

C7 G7 C7 D.S. al Coda

Now she's got the nerve to take a chance, So Let The Lit-tle Girl Dance. Let The Lit-tle Girl CODA F me. \_\_\_\_\_

**LET ME IN**

Words and Music by  
YVONNE BAKER

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Very Bright

C

I can see the dancing.  
The silhouettes on the shade, I hear the

F7

music, All the lovers on parade. Open up, I want to

Dm7 G7 C F

come in again. I thought you were my friend. Pit-ter,

C

pat-ter of those feet, Mov-

G

-vin' and a groov-in' with that beat.

G7

G

Jump - in' and stomp - in' on the floor

F C

D7 G7 Dm7

Let Me In, open up, Why don't you open

G7 C

up that door? Wee - oo, wee - oo, Oo wee - oo,

G7

Wee - oo, wee - oo, Oo wee - oo,

1 C G7 2 C G7

wee - oo. Oo wee - oo, Repeat and Fade

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## LET THE GOOD TIMES ROLL

By LEONARD LEE

Medium bounce

**F**

Come on ba - by, Let The Good Times Roll,  
Come on ba - by, gon - na have a ball,  
Come on Put our trou - bles up a - gainst the soul;  
Come on ba - by, let me thrill your wall;

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

Come on ba - by, Let The Good Times Roll,  
Come on ba - by, Let The Good Times Roll,

**F** **G7** **C7** **F**

Come on ba - by, Let The Good Times Roll, Roll on and on,  
Come on ba - by, Let The Good Times Roll, Roll on and on.

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

1. Come on, ba - by, let me  
2. Come on, ba - by, let us  
3-4. Come on, ba - by, Let The

hold you tight,  
paint the town,  
Good Times Roll

Tell me ev - ry - thing is right to - night;  
Don't let noth - in' ev - er bring us down;  
Come on, ba - by, Let The Good Times Roll

**F** **C7** **1 F** **2,3 F** **B<sub>b</sub>** **F**

To Coda **(opt.)**

Good Times Roll, Roll on and on,  
on. Feel so good good

**D.S. (first time)**  
**D.S. al Coda (2nd time)**

**C7** **F** **B<sub>b</sub>** **F** **G7** **C7** **F**

in when my arms, Sug - ar ba - by, you're my good luck the charm.  
you're close, Sug - ar ba - by, I dig you the most.

**CODA** **F**

## LOVE IS ALL AROUND

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Words and Music by REG PRESLEY

Moderately Slow

**D** **Em** **G** **A7** **D** **Em** **G** **A7** **D** **Em**

I feel it in my fin - gers, I feel it in my toes — your Love Is All A - round me,  
see your face be - fore me, as I lay on my bed I kind - a get to think - ing.

**G** **A7** **D** **Em** **G** **A7** **D** **Em** **G** **A7**

and so the feel - ing It's writ - ten on the wind — it's ev' - ry - where I go -  
of all the things you grows. You gave your pro - mise to me and I gave mine to you.  
said. writ - ten on the wind it's ev' - ry - where I go.

**D** **Em** **G** **A7** **D** **Em** **G** **A7** **To Coda** **D** **Em** **G**

So if you real - ly love me, come on and let it show.  
I need some - one be - side me, in ev' - ry - thing I do.  
So if you real - ly love me, come on and let it show.

Tacet      G      Em      G      D      G

You know I love you, I always will, my mind's made up by the way that I feel There's no begin - ning, there'll

Em      A      Tacet      D.S. al Coda (2nd time)      CODA      D Em G      A7 Repeat and Fade

be no end 'cos on my love you can de - pend. \_\_\_\_\_ I It's

Come on and let it show\_

## LOLLIPOP

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Words and Music by  
BEVERLY ROSS & JULIUS DIXON

Rock beat

C      Am      Dm7      G7      C      Am      Dm7      G7

Lol - li - pop, Lol - li - pop, Oh, — lol - li, lol - li, lol - li, Lol - li - pop, Lol - li - pop, Oh, — lol - li, lol - li, lol - li,

C      Am      Dm7      G7      C

Lol - li - pop, Lol - li - pop, Oh, — lol - li, lol - li, lol - li, Lol - li - pop.

C      F      C      F      C      Am7      Dm7      G7

Call my ba - by Lol - li - pop, Tell you why, Her kiss is sweet - er than an ap - ple pie. —  
Cra - zy way she thrills - a me, Tell you why, Just like - a light - ning from the sky; —

C      F      C      F      G7      C      G7

And when she does her sha - ky rock - in' dance, — Man, I have - n't got a chance. } I call her  
She loves to kiss me till I can't see straight, Gee, my Lol - li - pop is great. }

C      Am      Dm7      G7      C      Am      Dm7      G7

Lol - li - pop, Lol - li - pop, Oh, — lol - li, lol - li, lol - li, Lol - li - pop, Lol - li - pop, Oh, — lol - li, lol - li, lol - li,

C      Am      Dm7      G7      C      1 G7      2 G7

Lol - li - pop, Lol - li - pop, Oh, — lol - li, lol - li, lol - li, Lol - li - pop. To next strain

C      F      Fine

Sweet-er than can - dy on a stick, . Huck-le - ber - ry, cher - ry, or lime; —

F      D7

If you had a choice, she'd be your pick, . But Lol - li - pop is mine. — Oh,

G7

D.C. al Fine

## LET'S TWIST AGAIN

Words by KAL MANN  
Music by DAVE APPELL & KAL MANN

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Lively

Am F G C Am F G C7 F C F C G7 C Am F G C C D G

**LOVE GROWS**  
(Where My Rosemary Goes)

Words and Music by  
TONY MACAULAY & BARRY MASON

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Slow beat

G C G Bm Em G C D G G Bm Em G C Am D7 G G7 C D G

Am D7 G C D G Em  
 and I've just got to say — Hey — She's real - ly got a mag - i - cal spell — and it's work - ing so well —  
 A7 D G C  
 that I can't get a - way — I'm — a luck - y fel - la and I — just got - ta tell her that I — I love her end - less - ly —  
 G Bm Em G C Am D7  
 Be - cause Love Grows where my Rose-mar - y goes — and no - bo - dy knows — like —  
 3  
 G G7 1 G Bm Em G C D7 D9 G  
 me — There's me.

# THE LION SLEEPS TONIGHT (Wimoweh) (Mbube)

New Lyric and Revised Music by HUGO PERETTI,  
LUIGI CREATORE, GEORGE WEISS & ALBER STANTON  
Based on a song by SOLOMON LINDA & PAUL CAMPBELL

Moderately

**F** **B<sub>b</sub>** **F** **F**

Wee \_\_\_\_\_ ooh wim - o - weh. \_\_\_\_\_ Wim - o - weh, o - wim o - weh, o -

**B<sub>b</sub>** **F** **C7°** **1 C7°** **2 C7°**

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

**F** **B<sub>b</sub>** **F** **C7°** **F**

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

**B<sub>b</sub>** **F** **C7°** **1,2 F** **B<sub>b</sub>** **F**

qui - et jun - gle, The Li - on Sleeps To - night.) Wee \_\_\_\_\_ ooh wim - o - weh.  
qui - et vil - lage, The Li - on Sleeps To - night.)  
fear, my dar - ling, The Li - on Sleeps To - night.)

**C7°** **3 F** **B<sub>b</sub>** **F** **C7°** **F**

Whuh, \_\_\_\_\_ whuh, \_\_\_\_\_ whuh \_\_\_\_\_ wim - o - weh. \_\_\_\_\_ Wee \_\_\_\_\_

**B<sub>b</sub>** **F** **C7°** **F** **B<sub>b</sub>** **F**

ooh wim - o - weh. \_\_\_\_\_ Wee \_\_\_\_\_ ooh wim - o - weh. \_\_\_\_\_

## LITTLE BITTY PRETTY ONE

Words and Music by  
ROBERT BYRD

© 1957 by Recordo Music Publishers

Moderate Rock



**F**

Mm mm mm mm

**F**

Oh Oh Oh

**F**

Oh 2.4. I 1,3. Lit - tle Bit - ty Pret - ty One - Come on and talk to me -  
can tell you a sto - ry hap - pened a long time a - go

1,2 3

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 -

Bm Bm

4 D.S. and Fade

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

## LONESOME LOSER

Words and Music by  
DAVID BRIGGS

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With Energy



Am G Am G

Have you heard - a - bout the Lone - some Los - er, beat en by - the Queen of Hearts ev' - ry time? -

Am G Am G

Have you heard - a - bout the Lone - some Los - er? He's a los - er, but he still keeps on try - - ing.

C F Cm7 F

Sit lucky down... Take a look at your self. - Don't you want - to be some - bod - y?  
Un - lucky in love, least that's what they say. He lost his head and he gam - bled his heart a - way.

**C** F Cm7 F

Some-day, some-bod-y's gon-na see in-side.  
He still keeps search-in', though there's noth-ing left.

You have to face up \_\_\_\_\_  
He staked his heart and lost.

You now can't he has run — and  
to pay the

**Asus** **A** **Dm7** **G**

hide. cost.

Have you heard — a - bout the Lone - some Los - er, beat-en by — the Queen of Hearts ev' - ry time?

**Dm7** **G** **Dm7** **G**

Have you heard — a - bout the Lone - some Los - er? He's a los - er, but he still keeps on try - ing.

**Fmaj7** **Em7** **Dm7** **Cmaj7** **Gm7**

ing. "It's O. K." he smiles and says, though this lone-li-ness is driv - ing him cra - zy. He don't D.S. and Fade

**Fmaj7** **Em7** **E7** **Am** **Dm7** **G**

show what goes on in his head. But if you watch ver - y close, you'll see it all. Have you heard —

### LONG TALL SALLY

By ENOTRIS JOHNSON, RICHARD PENNIMAN & ROBERT BLACKWELL

Bright Rock Tempo

**F**

Gon-na tell Aunt Ma - ry 'bout Un - cle John, He says he has the blues, But he has a lot of fun, Oh,

Long saw Tall Sal - ly with a lot on the ball, And no - bod - y cares if she's long and tall, { Oh,

**Bb9** **F** **C7** **Bb9**

ba - by, yes ba - by woo ba - by Hav-in' me some fun to -

**F**

night. yeah! Well, Well, I yeah! We're gon - na have some fun to - night, Gon - na

**Bb9** **F**

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

**C7** **Bb9** **F** **Gm7** **F**

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

## LITTLE CHILDREN

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Words and Music by  
MORT SHUMAN & JOHN LESLIE McFARLAND

Moderately

**Moderately**

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

-way, Lit - tie Chil - dren - you'd bet - ter not tell on me, I'm tell - in' you - Lit - tie Chil - dren -  
nap! Lit - tie Chil - dren - Now why aren't you play - in' out - side, I'm ask - in' you - You can't fool me -  
Lit - tie Chil - dren - Now why don't you go bye - bye Go an - y - where Lit - tie Chil - dren -

**Bb** **F** **Eb** **F7** **Bb**

you'd bet - ter not tell what you see, And if you're good I'll give you can - dy - and a quar - ter,  
'cos I'm gon - na know if you hide, And try to peep. I'm gon - na treat you - to a Mov - ie,  
I know you could go if you try go up the stairs Me and your sis - ter - we're go - in' stead - y,

**C** **Ab** **Bb** **Ab** **G7** **To Coda** **C7**

If stop How can I you're qui - et like chil - dren, do to be, And keep a se - cret with me  
your gig - glin' when I'm read - y be, nice, to

**2 C7** **F** **Gb** **G** **Ab**

I wish they would go a Like lit - tie su - gars and spice. You saw me kiss - in' your

**Bb** **Ab** **Bb**

sis - ter, You saw me hold - ing her hand But if you snitch to your moth - er

**Bb** **C** **C7** **D.C. al Coda**

Your fa - ther won't un-der - stand, I wish they would take a With Lit - tie Chil - dren like you - a-round,

**C7** **F** **Bb** **C7** **F** **Bb** **F** **Eb** **E** **F**

I won - der what I can do - a-round, Lit - tie Chil - dren like you.

## LOLA

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Words and Music by  
RAYMOND DOUGLAS DAVIS

Slowly, with a strong beat

**E** **A** **D** **E**

I met her in a club down in old So - ho - where you drink cham-pagne and it tastes just like cher - ry co - la See - oh - el - aye  
I'm not the world's most phy - si - cal guy - but when she squeezed me tight she near - ly broke my spine...oh my Lo - la la la la la

A E A D E  
 co - la. She walked up to me, and she asked me to dance. I asked her her name and in a dark brown voice she said Lo - la El-oh - el-aye  
 Lo - la. Well I'm not dumb, but I can't un-der-stand why she walked like a wo-man and talked like a man oh my Lo - la la la la la  
 A D C D E 1 2  
 Lo - la la la la la Lo - la. Well, Well, we  
 B7 F#7 A  
 drank cham-pagne and danced all night. Un - der e-lec - tric can - die light. She picked me up and sat me on her knee and  
 E A D C D E  
 said, "Dear boy, won't you come home with me?" Well, I'm not the world's most pas-sion-ate guy. but when I looked in her eyes, well, I al-most fell for my  
 E A D C D E Repeat and Fade on D.S.  
 Lo - la la la la la Lo - la la la la la Lo - la.  
 A E B A E B A E B  
 I pushed her a-way, I walked to the door. I fell to the floor. I got  
 E G#7 C#m B B13 E  
 down on my knees then I looked at her, and she at me. Well, that's the way that I want it to stay, and I  
 A D E A  
 al-ways want it to be that way for my Lo - la la la la la Lo - la.  
 E A D E A  
 Girls will be boys, and boys will be girls, it's a mixed up, mud-dled up, shook up world.ex-cept for Lo - la la la la la Lo - la. Well,  
 B7 F#7 A  
 I left home just a week be-fore and I'd nev-er ev-er kissed a wo-man be-fore. But Lo - la smiled and took me by the hand and  
 E A D D.S. and Fade  
 said, "Dear boy, I'm gon-na make you a man." Well, I'm not the world's most mas-cu-line man. But I know what I am, and I'm glad I'm a man and so is

## LITTLE JEANNIE

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Words and Music by  
ELTON JOHN & GARY OSBORNE

Moderately, with a beat



Oh, Lit - tie Jean-nie.  
Lit - tie Jean-nie,

you got so much - love.  
you got so much - love.

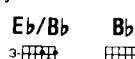
Lit - tie  
Lit - tie



Jean-nie.  
Jean-nie.

And you take it where it strikes  
Though you've grown be - yond your years,

and give it to the likes  
you still re - tain the fears



of me. youth.

Oh, Lit - tie Jean-nie.  
Oh, Lit - tie Jean-nie,

she got  
you got



so much - love,  
so much - time,

Lit - tie Jean-nie.  
Lit - tie Jean-nie.

So I see you when I can -  
But you're burn - ing it up so fast,



You make me all - a man - can be. {  
search - ing for some last - ing truth.

And I want you to be my ac -



- ro - bat,

I want you to be my lov - er.

{ Oh, there were oth -  
Oh, there were oth -  
Oh, there were oth -



To Coda

ers

who would  
and I've known

treat - you  
quite - a  
cruel.

And oh, Jean - nie,  
But oh, Jean - nie,  
But oh, Jean - nie,



you were al - ways some - one's - fool.



I will al - ways be - your - fool.



(I'm still -



in love - with - you.) You stepped in - to my life - from a bad - dream,

mak - ing the life - that I had - seem



Repeat and Fade

sud - den - ly shin - y and new.

Oh, Jean - nie,

(I'm so - in love - with - you.)

## A LOVER'S QUESTION

Words and Music by  
BROOK BENTON & JIMMY WILLIAMS

Moderately

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Music staff with lyrics and chords:

- Line 1: G Em Am7 D G Em Am7 D G Em  
Does she love me with all her heart? Should I wor - ry
- Line 2: Am7 D G Em Am7 G C6 G Em  
when we're a - part? A Lov - er's Ques - tion I'd like to know Oh.
- Line 3: Am7 D9 G D7 G Em Am7 D G Em  
Oh, oh, oh. Does she need me as she pre - tends?
- Line 4: Am7 D G Em Am7 D G Em Am7 C6  
Is this a game? Will I win? A Lov - er's Ques - tion
- Line 5: Am7 D G Em Am7 G C  
I'd like to know Oh, Oh, oh, oh. I'd like to
- Line 6: G C G  
know when she's not with me Is she still true to me?
- Line 7: B7 Em B7 Em A7  
I'd like to know when we're kiss - ing does she feel just
- Line 8: D Am7 D G Em  
what I feel and how am I to know it's real - ly real? Oh, tell me where
- Line 9: Am7 D G Em Am7 D G Em Am7 D G Em  
the an - swer lies? In her kiss or in her eyes?
- Line 10: Am7 C6 G Em Am7 G  
A Lov - er's Ques - tion I'd like to know Oh, oh, oh, oh.

Chord diagrams are provided above the staff for each chord change. A '3' is written above the staff near the end of the page.

# LONG COOL WOMAN (In A Black Dress)

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Words and Music by  
R. COOK, A. CLARKE & R. GREENWAY

Medium beat

**C**

Sat - ur - day night I was down - town  
saw her head up to the ta - ble.

Well, a work - ing for the F. B. I.  
tall walk - ing big black cat.

When

Sit - ting in a nest of bad - men,  
Char - lie said, "I hope that you're a - ble."

Boy, I'm whis - ky bot - tles pil - ing high.  
tell - ing you she knows where it's at.

Boot-leg - ging boo - zer on the west - side  
Sud - den - ly we heard the si - ren,

full of peo - ple who are do - ing wrong.  
and ev - ery - bod - y start - ed to run.

Just Jump -

**Eb**

**F**

**C**

To Coda

**A**

**F7**

**G**

pair of for - ty fives made me o - pen my eyes, my temp - 'ra - ture start - ed to rise.

**F7**

**Eb**

**F**

**C**

She was a Long Cool Wom - an in a black dress. Just a five - nine beau - ti - ful tall.

With

**F**

**CODA**

**C**

**Eb**

**F**

just one look I was a bad mess 'cause that Long Cool Wom - an had it all.

D.C. al Coda

**C**

**Eb**

**F**

Well, the D. A. was pump - ing my left hand and she was, was a hold - ing my

**C**

**Eb**

**F**

right, Well, I told her don't get scared 'cos you're gon - na be spared.

Well, I'm gon - na be for - giv - en 'cos I

**Eb**

**F**

wan - na spend my liv - ing with a Long Cool Wom - an in a black dress. Just a five - nine beau - ti - ful tall.

With just one look I was a bad man 'cos that Long Cool Woman had it all.

Get it on., Get it on., Get it on.

Repeat and Fade

**LOVE WILL KEEP US TOGETHER**

Words and Music by  
NEIL SEDAKA & HOWARD GREENFIELD

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Moderately  
Bb

Dm7-5

67

Love, You, will be Love you there Will be to long to share — for ev — er; think of me, aint gon na Love — Will babe set us when - ev - er you free — now. Keep Us To - geth - er.

Eb

some sweet talk in' guy comes a long, When those guys start hang in' a round, Saidit be fore and I'll say it a gain,

Ebm

sing in' his song, while talk in' me down, oth - ers pre - tend,

Don't mess a round; heart and you now you and

Bb

got - ta be strong, won't hear a sound. Just stop, 'cause I real - ly love ya; stop, I'll be think - in' of ya.

Bb+

Bb6

Bb7

To Coda

Look in my heart and let love keep us to - geth - er.

2 Bb

F11

1 Bb

Db

Ab

Eb

geth - er, what - ev - er. Young and beau - ti - ful, but

Gb

Bb

Db

Ab

Eb

Gb

some - day your looks will be gone. When the oth - ers turn you off, who'll be turn - ing you on?

F11

D.C. al Coda

CODA

Bb

I will, I will, I will, I

geth - er, what - ev - er.

**LOVE**  
(Can Make You Happy)

Words and Music by  
JACK SIGLER, JR.

Copyright © 1968 by Dandelion Music Co./Rendezvous/Tobac Music Co.

Moderately Slow

Musical notation for 'LOVE (Can Make You Happy)' in G major. The lyrics are:

Wake up in the morn - ing, some - one with the sun - shine - in your eyes, - And the smell then it's flow - ers the  
 If you think you've found some - one you'll have is the air. Your mind is to filled hold's with im - por - tant of a cer - tain then for -  
 bloom - ing price you'll have to pay, pay. Your mind To have is to filled hold's with im - por - tant of a cer - tain then for -  
 D/E G/A A7 D G/E D/G A7sus A7  
 some - one that you love. And your life is a filled love with you joy find when she goin' to is there. stay.  
 ev - er is the praise. That means a filled love with you joy find when she goin' to is there. stay.  
 D G/E D/E G A7 D  
 Love, can make you hap - py, if you find some - one who cares to give a life -  
 G/E D/F# G A7sus D G/A D  
 - time to you, And who has a lot to share.  
 1 G/A A7 2 G/A D Em/G D G/E A7sus A7  
 Love, Love, Love, can make you hap - py.

Repeat and Fade

**LOVERS WHO WANDER**

Words and Music by  
ERNIE MARESCA & DION DiMACCI

Copyright © 1961 by Continental Communication Corporation

Musical notation for 'LOVERS WHO WANDER' in C major. The lyrics are:

Moderately C Am  
 When she kissed me I was born, then she said good- bye. Then I knew right a - way I was born to cry. Now I'm  
 Fmaj7 G Tacet  
 hap - py and the joke's on her, 'cause I found that place for Lov - ers Who Wan - der. Yeah!  
 C Am Fmaj7  
 Wo. Wo. Wo.

 G  
 C  
 Am  
 She took my love, said she's not com-ing back \_ for my world and my sky was  
**Fmaj7**  
  
 all turn - ing black. \_ Now I see the light, I'm wise to her, \_ 'cause I found that place \_ for  
**C**  
  
 Lov - ers Who Wan - der. Yeah! \_ Wo, \_\_\_\_\_ Wo, \_\_\_\_\_ Wo, \_\_\_\_\_ Wo.  
**G**  
  
**F**  
  
**C**  
  
 Walked a-round think-ing a- bout\_ her. Nev - er thought I could live with- out\_ her.  
**D7**  
  
**G**  
  
**Tacet**  
 She broke my heart; I real - ly showed\_ it. Look at me now... \_ you'd never know\_ it. Now my  
**C**  
  
**Am**  
  
 sto - ry can be told with a smil - ing face. \_ I'm the luck - i - est guy in the hu - man race. \_ Oh my  
**Fmaj7**  
  
**G**  
  
**Tacet**  
 lov - in' dreams \_ are gone for her \_ 'cause I found that place \_ for Lov - ers Who Wan - der. Yeah!  
**D.S. and Fade**

### **LOVE ME TENDER**

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Words and Music by  
**ELVIS PRESLEY & VERA MATSON**

Moderately Slow

**VERSE**

G A7 D7sus D7 G A7

Love Me Ten - der, love me sweet; Nev - er let me go.  
 Love Me Ten - der, love me long; Take me to your heart.  
 Love Me Ten - der, love me dear; Tell me you are mine.

You have made my life com - plete,  
 For it's there that I be - long.  
 I'll be yours through all the years.

D7sus D7 G B7 Em G7 Cmaj7 Cm G

CHORUS

And I love you so.  
 And we'll nev - er part.  
 Till the end of time.

Love Me Ten - der, love me true,  
 All my dreams ful - fill.

Dm6 E7+5 E7 A7 1,2 D7sus D7 G Am7 D7 3 D7sus D7 G

For, my dar - lin' I love you And I al - ways will.  
 And I al - ways will.

## LOVE SO RIGHT

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Words and Music by BARRY GIBB,  
ROBIN GIBB & MAURICE GIBB

Slowly

E F#m7 Amaj7 G#m7 F#m7

She came on like the night \_\_\_\_\_ and she held on tight, \_\_\_\_\_ and the world was right when she made love to

Emaj7 F#m7 F#m7/B E F#m7 Amaj7

me. We were free. She moved in like a friend, \_\_\_\_\_ start - ed lov - ing me. And I

G#m7 F#m7 Emaj7 F#m7 B7 G#7 C#m

thought I'd found the heav - en in her eyes. But the morn - ing when I woke up, I was here and she was gone; now I'm

F#m7 F#m7/B Amaj7 G#m7 C#m F#m7

hang-ing on. May-be you can tell me how a Love So Right can turn out to be so wrong, oh, my dar -

F#m7/B Amaj7 G#m7 C#m F#m7 F#m7/B

- ling. How a Love So Right can turn out to be so wrong. Where

E F#m7 Amaj7 G#7 G#m7 F#m7

did she go when I need her close to me? And the per - fect sto - ry end - ed at the

Emaj7 F#m7 B7 G#7 C#m F#m7

start. I thought you came for - ev - er, and you came to break my heart. Now I'm hang-ing on on the

F#m7/B Amaj7 G#m7 C#m F#m7

chance that you'll come back to me. How a Love So Right can turn out to be so wrong, oh, my dar -

F#m7/B Amaj7 G#m7 C#m F#m7

- ling. How a Love So Right can turn out to be so wrong, oh, my dar -

F#m7/B A Am G#m7

I could take it in my stride, start liv - ing for the mo - ment. May-be half the things we sought were

**C7**

**F#m7**

**F#m7/B**

nev - er there. Sim - ply o - pen up our eyes and break it down to size. It is - n't real - ly fair \_\_\_\_\_

**Amaj7**

**G#m7**

**C#m7**

**F#m7**

**F#m7/B**

how a Love So Right can turn out to be so wrong, oh, my dar - ling. How a

Repeat and Fade

**MANDY**

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Words and Music by  
SCOTT ENGLISH & RICHARD KERR

Moderately

**Bb**

**Bbmaj7**

**Bb6**

**Bbmaj7**

**Cm**

I re - mem - ber all my life, Rain - ing down as cold as ice. Shad - ows of a man, a  
morn - ing; just an - oth - er day. Hap - py peo - ple pass my way. Look - ing, in their eyes, I

**1 Cm7**

**Abmaj7**

**F11**

**2 Cm7**

**Abmaj7**

face through a win - dow, cry - in' in the night. The night turns in - to see a mem - try, I nev - er re - al - ized how

**F11**

**Bb**

**Gm**

**Eb**

**F**

**F11**

hap - py you made \_ me, Oh, Man - dy. well, you came\_ and you gave\_ with-out tak - ing. But I sent you a - way. Oh,

**Bb**

**Gm**

**Eb**

**F**

**F11**

**Bb**

Man - dy, well, you kissed \_ me and stoppedme from shak - ing And I need you to - day. Oh, Man - dy.

**Bbmaj7**

**Bb6**

**Bbmaj7**

**Cm**

**Cm7**

Stand - ing on the edge of time; Walked a - way when love was mine. Caught up in a world of up - hill climb - ing;  
Yes - ter - day's a dream; I face the morn - ing

**Abmaj7**

**F11**

**Bb**

**Gm**

**Eb**

**F**

Tears are in my eyes and noth - ing is rhyme - ing. Oh, Man - dy, well, you came\_ and you gave\_ with - out tak - ing. But I  
cry - ing on a breeze, the pain is call - ing.

**F11**

**Bb**

**Gm**

**Eb**

**F**

To Coda

sent you a - way, Oh, Man - dy, well, you kissed \_ and you stopped \_ me from shak - ing. And I

**1 F11**

**Gm**

**F7**

**2 F11**

**D.S. al Coda**

**CODA**

**F11**

**Bb**

need you to - day, Oh, Man - dy. need you to - day, Oh, need you.

## MAGGIE MAY

Words and Music by  
ROD STEWART & MARTIN QUITTENTON

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Moderately Bright

Moderately Bright

A G D A G D

Wake up, Mag - gie, I think I got some - thing to say to you.: It's late Sep - tem - ber and I real - ly should be back at school.

G D G A Em F#m

I know I keep you a - mused.. but I feel I'm be - ing used, Oh, Mag - gie, I could - n't have tried \_ an - y

Em7 Em A Em A Em

more. You lured me a - way from home, just to save you from be - ing a - lone. You stole my heart\_ and

A D A G D

that's what real - ly hurts. The morn - ing sun, when it's in your face, real - ly shows your age.

A G D A G D

But that don't wor - ry me none in my eyes you're ev - 'ry - thing. I laughed at all of your jokes, my

G A Em F#m Em

love you did - n't need to coax.. Oh, Mag - gie, I could - n't have tried \_ an - y more. \_\_\_\_\_

## MEMPHIS, TENNESSEE

Words and Music by  
CHUCK BERRY

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Moderate Bright Tempo

D C D C D

1. Long dis - tance, in - for - ma - tion, Give me Mem - phis, Ten - nes - see; Help me find the  
2. Help me, in - for - ma - tion, Get in touch with my Ma - rie; She's the on - ly one who'd

C D A7 D7

par - ty trying to get in touch with me. She could not leave her num - ber, but I

A7 G A7 D

phone me here from Mem - phis, Ten - nes - see. She home is on the south \_\_ but side, \_\_

know who placed the call 'cause my un - cle took the mes - sage and he wrote it on the wall.  
High up on a ridge, just a half a mile \_\_ from the Mis - sis - sip - pi Bridge.

3. Help me, information  
More than that I cannot add;  
Only that I miss her and all the fun we had  
But we were pulled apart,  
because her mom did not agree  
And tore apart our happy home  
in Memphis, Tennessee.

4. Last time I saw Marie,  
She's waving me goodbye;  
With hurry home drops on her cheek  
That trickled from her eye,  
Marie is only six years old,  
information, please, and  
Try to put me through to her  
in Memphis, Tennessee.

# MAMMA TOLD ME

(Not To Come)

Words and Music by  
RANDY NEWMAN

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Moderate Rock



Will you have whis - key with your wa - ter or su - gar with your tea? What are these cra - zy ques - tions that you're

ask - in' of me. This is the wild - est par - ty that there ev - er could be, Oh don't turn on the lights 'cause I don't



want to see.

Ma - ma Told \_ Me Not To Come,

Ma - ma Told \_ Me Not To Come,\_



Ma - ma said\_ that ain't no way to have fun.

O - pen up the win - dow let some

air in - to this room,

I think I'm al - most cho - kin' on the smell of stale \_ per - fume.

And the

cig - ar - ette \_\_ you're smo - kin's 'bout to scare me half to death,

Oh o - pen up the win - dow let me



catch my breath.

Ma - ma Told \_ Me Not To Come,

Ma - ma Told \_ Me Not To Come,\_



Ma - ma said\_ that ain't no way to have fun.

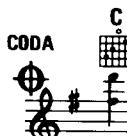
The



ra - di - o is blast - in' some - one's knock - in' on the door, Our host - ess is not last - in', she's passed

out on the floor. I've seen\_\_ so ma - ny things that I ain't nev - er seen be - fore, I don't

D.S. al Coda



know what it is but I don't wan-na see no more.

## MAGIC CARPET RIDE

Words and Music by  
RUSHTON MOREVE & JOHN KAY

Heavy Metal Rock

*(Spoken; patter style)*

I like to dream, Right between my sound machine. On a cloud of sound, I drift in the night, Any place it goes is right, Goes far flies near, To the stars away from here; Well, You don't know what we can find, Oh, why don't you come with me lit-tle girl, On a Mag-ic Car-pet Ride, You don't know what, we can see, Why don't you tell your dreams to me, Fan - ta - sy will set you free, Close your eyes girl, Look in - side girl, Let the sound take you a - way.

D.S. and Fade

Guitar chords shown above the staff: D, C, G, Bb, C, Am7, D9sus.

*(Spoken; patter style)*  
Last night I owned Alladin's Lamp and so I wished that I could stay. Before the thing could answer someone came and took the lamp away. I looked around a lousy candle is all I found. Well

## MIAMI VICE

(Theme From The Universal Television Series)

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By JAN HAMMER

Fast  
Tacet

Guitar chords shown: F, Adsus, Ad, Adsus, Ad, A, A, G, C, A(no3rd), F, Adsus, Ad, Adsus, Ad, A, A, G, C/G Csus, G, C, Csus, GC, G, C7, Am.

The image shows a musical score for a guitar solo. It consists of four staves of music. The top staff features a melodic line with various note heads and slurs. The second staff begins with a G chord (G, B, D) indicated by a small guitar icon with three dots above it. This is followed by a C chord (C, E, G) indicated by another guitar icon with two dots above it. The third staff begins with an Am chord (A, C, E) indicated by a guitar icon with one dot above it. This is followed by a G chord (G, B, D) indicated by a guitar icon with three dots above it. The bottom staff concludes with a C chord (C, E, G) indicated by a guitar icon with two dots above it, and a dynamic marking 'f' (fortissimo).

MISTER LEE

Words and Music by HEATHER DIXON,  
HELEN GAITHERS, EMMA RUTH POUGHT,  
LAURA WEBB & JANNIE POUGHT

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Rhythmically

One two three look at Mis - ter Lee, — Three four five look at him

jive, Mis - ter Lee, Mis - ter Lee, Oh! Mis - ter Lee, Mis - ter Lee, Mis - ter Lee, Oh! Mis - ter Lee, Mis - ter Lee, Lee, Mis - ter Lee, Oh!

Mis - ter Lee, Mis - ter Lee, — { I met my sweet-ie — his name is Mis - ter Lee, — He's com - in' for —

Lee, — I met my sweet-ie — His name is Mis - ter Lee, — He's the hand - som - est me, — Here comes Mis - ter Lee, — He's com - in' for me, — He's my lov - er

sweet-ie — that you ev - er did see. — My heart is ach - in' — for you Mister boy — let's jump for joy. — Come on Mis - ter Lee, — for and do your

Lee, — My heart is ach - in' — for you Mis - ter Lee. — 'Cause I love you stuff. — Come on, Mister Lee, — 'Cause you're gon - nabe

so — and I'll nev - er let you go. — Mis - ter mine — till the end of time. — Lee. —

**Coda:** F C7 F

## MANEATER

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Words by SARA ALLEN, DARYL HALL & JOHN OATES

Music by DARYL HALL & JOHN OATES

Medium Rock

The sheet music for "Maneater" consists of ten staves of musical notation. The vocal part is in the soprano range, and the guitar parts are in the treble and bass ranges. Chords are indicated above the staves, and lyrics are written below them. The music is in 4/4 time and includes a section for a synthesizer and a saxophone solo.

**Chords and Key:**

- D (Treble), A (Treble), C (Treble) - Top Treble staff
- A (Treble), Em7 (Treble), B (Treble), Bbdim (Treble) - Middle Treble staff
- Bm (Bass), F#m7 (Treble), Bm (Bass) - Bass staff
- D (Treble) - Middle Treble staff (continuation)
- A (Treble), C (Treble) - Middle Treble staff (continuation)
- Em7 (Treble), B (Treble), Bbdim (Treble), Bm (Bass), B11 (Bass), B (Bass) - Middle Treble staff (continuation)
- Bm (Bass), A (Treble) - Bass staff (continuation)
- G (Treble), F# (Treble) - Middle Treble staff (continuation)
- Bm (Bass), A (Treble), Em7 (Treble), G (Treble), A (Treble) - Bass staff (continuation)
- Bm (Bass), A (Treble), G (Treble), A (Treble) - Bass staff (continuation)
- (Synth) - Synthesizer part, indicated by three '3' symbols above the staff.
- (Sax solo) (Echo) - Saxophone solo and echo section, indicated by '(Sax solo)' and '(Echo)' below the staff.
- Bm (Bass), A (Treble), G (Treble), A (Treble) - Bass staff (continuation)
- Bm (Bass), A (Treble), G (Treble), A (Treble) - Bass staff (continuation)
- Em7 (Treble), F#7 (Treble), Bm (Bass) - Middle Treble staff (continuation)

**Lyrics:**

She'll on - ly come out \_ at night, \_ the lean and hun - gry type. \_ Nothing is new, \_ I've seen her here \_ be - fore.  
 Watch-ing and wait - ing, oo she's sit - ting with you, but her eyes are on \_ the \_ door...  
 so man - y have paid\_ to see \_ would-n't if I \_ were you \_  
 what you think you're getting for free\_ the wo - man is wild, \_ a she - cat tamed\_ by the purr of a jag - u - ar.  
 know what she can do, she's dead - ly man \_ she could real - ly rip your world a-part.  
 Mon - ey's the mat - ter. If you're in it for love, \_ you ain'tgon-na get \_ too far. \_  
 Mind o - ver mat - ter oo the beau - ty is there, \_ buta beast is in \_ the heart. \_  
 Oh, \_ here she comes, \_ watchout boy, \_ she'll chew you up \_ Oh, \_ here she comes, \_ she's a Man - eat - er.  
 Oh, \_ here she comes, \_ watchout boy, \_ she'll chew you up \_ Oh, \_ here she comes, \_ she a Man - eat - er.  
 Oh, \_ here she comes, \_ watchout boy, \_ she'll chew you up \_ Oh, \_ here she comes, \_ she a Man - eat - er.

Oh, \_ here she comes, \_

A G F# Bm

watchout boy,\_ she'll chew you up. — Oh, \_ here she comes., she's a Man - eat - er. Oh, \_ here she comes. —

A Em7 G A

watch out boy,\_ she'll chew you up. — Oh, \_ here she comes., she's a Man - eat - er.

## MY LOVE

Words and Music by  
TONY HATCH© Copyright 1965 by Welbeck Music Ltd., London, England  
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for the U.S.A. and Canada

Moderately

F Dm7 G7 Em7 Am Dm7

My Love is warm - er than the warm - est sun - shine, soft - er than a sigh, — My Love is deep - er than the

G7 C F Dm7 G7

deep - est o - cean, wid - er than the sky. — My Love is bright - er than the bright - est star that

Em Am Dm7 G7 1,2 Dm7 G7 C

shines ev - 'ry night a - bove — and there is noth - ing in this world that can ev - er change My Love.

G7 Dm7 G7 To Next Strain 3 Dm7 G7 C F

change My Love.

G7 C Fine C F G7 C

Some - thing hap - pened that to my heart the day that I else met you. me.

F G7 C F

Once I thought that you'd never come be - fore. — You Now are it al - ways on goes to my mind no

G7 E7 A7 Dm7 G C

some - thing that I thought you'd never come be - fore. — You Now are it al - ways on goes to my mind no

D.S. al Fine

mat - ter we what I can do, and ev - 'ry day - it seems I want you more. — } My Love is

wrong all can be, for now - 'y I have - to tell you ev - 'ry day. — } My Love is

## MANIAC

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This edition printed by Chappell & Co., Inc.

Music and Lyric by  
MICHAEL SEMBELLO & DENNIS MATKOSKY

Moderately fast

**C** **Em6/9** **Em9** **Em(+7)**

Just a small town girl on a Saturday night, looking for the most fight of her life; in the

**Bm** **D** **Cmaj9** **Em** **B**

real hard time world no one sees her at all, they all say she's crazy. Locking You

**C** **Em6/9** **Em9** **Em(+7)**

rhythms to the beat of her heart, changing movement in - to light, she has

**Bm** **D** **Cmaj9** **Em** **B**

work all your life for that moment in time, it could come or pass you by. It's a

**A7**

danced Push, in shoveling world but there's always a danger zone chance when if the dancer becomes the dance night.

**C** **Em** **B**

It can cut you like a knife if the gift becomes the fire. There's a cold kind net heat strug - gling, stretch - ing for the peak.

**Cmaj7** **Esus** **D** **Em7** **D** **Cmaj7**

on the wire never stop - ping be - tween will head and what will be. She's a Ma - ni - ac.

**D** **Em7** **Am** **Bm** **Cmaj7** **Esus** **D**

Ma - ni - ac on the floor and she's dancing like she's never

**Em7** **D** **Cmaj7** **D** **Am7** **To Coda**

ni - ac, Ma - ni - ac on the floor and she's dancing before. She's a Ma - ni - ac, Ma - ni - ac on the

**Em** **D.S. al Coda (lyric 1)**

floor and she's dancing like she's never danced before.

**I** **2 Cmaj7** **B7sus** **B7** **Em**

On the

CODA

Cmaj7

Eus

D

Em7

She's a Ma - ni - ac, Ma - ni - ac on the floor

D

Cmaj7

D

Em7

A

Bm Repeat  
and Fade

and she's danc ing like she's nev er danced be fore.

She a Ma-

## THE NIGHT CHICAGO DIED

Music by MITCH MURRAY  
Lyrics by PETER CALLANDERCopyright © 1974 INTUNE LTD.  
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Moderately

Dm

G7

C

In the heat of a sum-mer night \_\_\_\_\_ in the land of the dol-lar bill \_\_\_\_\_ When the town of Chi-ca-go

rang \_\_\_\_\_ through the streets of the old east side \_\_\_\_\_ Till the last of the hood-lum

Dm

G7

C

Dm

G7

died gang all \_\_\_\_\_

And they talk a bout it still when a man named Al Ca-pone tried to make that town his  
had sur-ren-dered up or died There was shout-ing in the street and the sound of run-ning  
but the clock u - pon the wall Then the door burst o - pen wide and my Dad - dy stepped in -

own feet side

And he called his gang to war with the for ces of the law } I heard my Ma - ma cry... I heard her pray The Night Chi-

ca - go Died \_\_\_\_\_

Bro - ther what a night it real - ly was \_\_\_\_\_

bro - ther what a fight it real - ly was \_\_\_\_\_

Glo - ry be \_\_\_\_\_

I heard my Ma - ma cry \_\_\_\_\_

I heard her pray The Night Chi - ca - go Died \_\_\_\_\_

G7

C

Dm

Bro - ther what a night the peo - ple saw \_\_\_\_\_

bro - ther what a fight the peo - ple saw \_\_\_\_\_

Yes in - deed \_\_\_\_\_ And the sound of the bat - tle

Then there was no sound at

way The Night Chi - ca - go Died \_\_\_\_\_

The Night Chi - ca - go Died \_\_\_\_\_

G7

Dm

Tacet Repeat and Fade

{Bro - ther what a night the peo - ple saw \_\_\_\_\_  
Bro - ther what a night it real - ly was \_\_\_\_\_ bro - ther what a fight the peo - ple saw \_\_\_\_\_  
bro - ther what a fight it real - ly was \_\_\_\_\_ yes in - deed \_\_\_\_\_ glo - ry be \_\_\_\_\_ The Night Chi -

## MASSACHUSETTS

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Words and Music by BARRY GIBB,  
ROBIN GIBB and MAURICE GIBB

Moderately

Feel I'm go - ing back — to Mas - sa - chu - setts; some - thing's tell - ing me — I must go home.  
Tried to hitch a ride — to San Fran - cis - co; got - ta do the things — I wan - na do.  
Talk a - bout the life — in Mas - sa - chu - setts; speak a - bout the peo - ple I have seen.

And the lights all went out in Mas - sa - chu - setts the day I left her stand - ing on her  
And the lights all went out in Mas - sa - chu - setts; they brought me back to see my way with  
And the lights all went out in Mas - sa - chu - setts; and Mas - sa - chusetts is one place I have

1,2 D 3Am C G Am C G Repeat and Fade

own.  
you.  
seen.

I will re - mem - ber Mas - sa - chu - setts.

## METHOD OF MODERN LOVE

Words by DARYL HALL & JANNA ALLEN  
Music by DARYL HALL

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Funk Rock C

D9+5 Bb9

M-E - T - H - O - D - O - F - L - O - V - E

In the moon - lite, un - der star - lite, songs old as the night are what I've been dream - in' of. Ev' - ry - bod - y's  
I can call - you, got your num - ber, share my life with you a thou - sand miles a way. If you hurt - me,

C Dm Ab/Bb C

hard as i - ron; locked in a mod - ern world, dreams are made of a dif - f'rent stuff. I be - lieve - love will  
I have - n't shown it. Times too tight to fight, and we're nev - er face to face. Style is time - less and

Bb7 Fm9 Bb7 Ab Bb C

al - ways be the same, the ways and means are the parts sub - ject to change. M-E - T - H - O - D - O - F - L

fash - ion's on - ly now, we got the ways no one needs to show us how. - O - V - E. It's a Meth - od Of Mod - ern Love.

D9+5 C D9+5

M-E - T - H - O - D - O - F - L - O - V - E. It's a Meth - od Of Mod - ern Love.

Bb9 Fm7 Bb9 Fm7 Gm7 Cm7

Meth - od of, meth - od of... D9

D9 Bb9 Cm7 D9

L - L - Love Love Meth - od of, meth - od of... L - L - Love

**B<sub>b</sub>9**  
**C**  
**D9+5**  
**B<sub>b</sub>9**  
**Ab/B<sub>b</sub>**  
**Fm9**  
**Gm7**  
**B<sub>b</sub>7**  
**Fm9**  
**Gm7**  
**Fm9**  
**Gm7**  
**Ab**  
**Cm7/B<sub>b</sub>**

Love — M - E - T - H - O - D - O - F - L - O - V - E  
 1 2 It's a mod - ern love. — M - E - T - H - O - D - O - F - L  
 - O - V - E. I know what you're dream - in' of. M - E - T - H - O - D - O - F - L - O - V - E. What we got - is a  
 Fm7 A<sub>b</sub>/B<sub>b</sub> Gm Cm7 Fm9 Gm7 A<sub>b</sub> Cm7/B<sub>b</sub>  
 meth - od of — mod - ern love. — It's a meth - od of, — it's a Meth - od Of — Mod - ern Love. —  
 Repeat and Fade

MONDAY, MONDAY

Words and Music by  
JOHN PHILLIPS

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**Steady Rock**

**G**

Mon - day. Mon - day. so good - to me  
- day, can't trust - that day

Mon - day. Mon - day. morn-  
Mon - day. morn-

**F**

- in', it was all I hoped it would be.  
- day, some - times it just turns out that way.

**Bb**

Oh, Mon - day morn - in'.  
Oh, Mon - day morn - in'.  
Mon - day morn-  
you give me no warn-

**D7**

- in' could - n't guar - an - tee  
- in' of what was to be

**G**

That Oh, Mon - day ev - nin' you would still be here with  
Mon - day, Monday how could you leave and not take

**Gsus**

me.

**1 G**

Mon - day, Mon - me.

**2 G**

Ev - 'ry oth - er day, ev - 'ry

**Ab**

oth - er day, ev - 'ry oth - er day of the week is fine.

**F**

yeah!

**Ab**

But when - ev - er Mon - day comes.

**Tacet**

**D.S. and Fade**

but when - ev - er Mon - day comes you can find me cry'n.

**F**

yeah!

**D**

Mon - day, Mon -

## MISSING YOU

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Words by JOHN WAITE  
Music by JOHN WAITE, CHAS SANDFORD  
& MARK LEONARD

Medium Rock

F

Bbmaj9

C

Csus

F

Miss -ing You. Miss -ing You. Miss -ing You. Miss -ing You. Ev' - ry time I think of you

Bb

C

F

I al - ways catch my breath. And I'm still stand - ing here, and you're

Bb

C

Dm

miles a - way and I'm won - d'rin' why you left. And there's a storm that's rag - in'

Bb

C

F

through my fro - zen heart to - night. I hear your name in cer - tain

Bb

C

F

cir - cles, and it al - ways makes me smile. I spend my time think - in' a

Bb

C

Dm

bout you and it's al - most driv - in' me wild. And there's a heart that's break - in'

Bb

C

Csus

F

down this long \_ dis-tance line to - night. I ain't miss - in' you at all

Bb

C

Csus

F

since you've\_ been gone a - way. I ain't miss - in' you

Bbmaj9

Csus

C

F

no mat - ter what I might say. There's a mes - sage in the wi-

Bb

C

F

- re, and I'm send - ing you this sig - nal to - night. You don't know how des - p'rate

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

I've be - come, — and it looks like I'm los - in' this fight. In your world — I have no

B<sub>b</sub> Csus C Dm

mean - ing. though I'm try - in' hard — to un - der - stand. And it's my heart —

B<sub>b</sub> C Csus

that's break - in' — down — this long — dis - tance line to - night. I ain't miss - in' you at

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

all — since you've been gone a - way, — I ain't miss - in' you —

B<sub>b</sub> maj9 Csus C Dm

To Coda

no mat - ter what my friends say. And there's a mes - sage

B<sub>b</sub> Csus C Dm

that I'm send - in' out, like - a tel - e - graph to your soul. And if I can't bridge this

B<sub>b</sub> Csus C Dm

dis - tance, stop this heart - break — o - ver - load. — I ain't miss - in' you at say. I ain't miss-

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

in' you I ain't miss - in' you. I can lie — to my - self.

Dm B<sub>b</sub>

And there's a storm — that's rag - in' — through — my fro - zen heart to-

C Csus B<sub>b</sub> C6 Gm7 F B<sub>b</sub> F Gm7 F

CODA Csus B<sub>b</sub> C6 Gm7 F B<sub>b</sub> F Gm7 F

D.S. al Coda

night. — I ain't miss - in' you at say.

## MORNING TRAIN (9 TO 5)

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Published in the U.S.A. by Chappell & Co., Inc.

Words and Music by  
FLORRIE PALMER

Brightly Dm7 G7 Dm7 G7 Dm7 G7

I wake up ev - ry morn - ing. — I stum - ble out of bed, — A-stretch - ing and a - yawn - ing — an-

Dm7 G7 Bbmaj7 Am7 Dsus D

oth - er day — ap - peared. It seems to last for - ev - er — And time goes slow - ly by. Till

Bbmaj7 Am7 Dsus D7 Dm7 G7

Babe and me's to - geth - er — Then it starts to fly. From the mo - ment Babe is with me — Time —

Dm G Dm7 G7 Dm G

— can take a flight. The mo - ment that he's with me — Ev - ry thing's all — right. —

Bbmaj7 Am7 Dsus D Bbmaj7 Am7 Dsus

Night time is the right time — we make love — That is his and my time — we take off —

D G6 Em Am7

My ba - by takes the Morn - ing — Train he works from nine to five and then he takes an -

D11 D7 Dm7 G7

oth - er home a - gain to find me wait - ing for him (He) takes me to a mov - ie — or

Dm7 G7 Dm G Dm G Bb Am7

to a res - tau - rant. Slow dan - cin! an - y - thing — I want. On - ly when he's with me —

Dsus D Bbmaj7 Am7 Dsus D D7

I catch a light. On - ly what he gives me makes me feel all — right —

CODA Bm7 B7 Emaj7 F#m B Bm7

All day I think of him Dream - ing of him con - stant - ly. I'm cra - zy

The musical score consists of ten staves of music for voice and guitar. The vocal part is in soprano clef, and the guitar part shows chord symbols above the staff. The lyrics are written below the vocal line. The score includes various chords such as Dm7, G7, Bbmaj7, Am7, Dsus, D, Bbmaj7, Am7, Dsus, D, G6, Em, D11, D7, Dm7, G7, Dm, G, Bb, Am7, Dsus, D, D7, Bm7, B7, Emaj7, F#m, B, and Bm7. The tempo is indicated as 'Brightly' at the beginning. The score ends with a 'CODA' section.

mad for him \_ and he's cra - zy \_\_\_\_ mad for me \_\_\_\_\_ When he steps off \_  
 Dmaj7 Gmaj7 Cmaj7 Em7  
 that train \_\_\_\_ a - maz - ing - ly full of fight \_ He works all day \_ to  
 G C Em G C Em Dsus D7  
 earn his \_ pay \_ so we can \_ play \_ all \_ night \_ D.S. and Fade

## MOUNTAIN OF LOVE

Words and Music by  
HAROLD DORMAN

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Moderately Slow

Standing on a mountain look - ing down on a ci - ty, the way \_ I \_ feel \_ is a dog - gone pi - ty. Tear - drops fal - ling down a  
 Way - down be - low \_ there's a half mil - lion peo - ple, some - where there's a church with a big tall steep - le. In - side the church, there's an

moun - tain - side. Man - y times I've been here, \_\_\_\_ Man - y times I've cried. We used to be so hap - py,  
 altar filled with flowers. Wed - ding bells are ring - ing and they should have been ours. \_\_\_\_ That's why I'm so lone - ly my  
 when we were in love, dreams \_ gone a - bove

high on a Moun - tain Of Love. \_\_\_\_ Night \_ af - ter night, \_ I've been stand - ing here a - lone, \_\_\_\_ weep - ing my \_ heart out 'til the

cold gray dawn, \_\_\_\_ pray - ing that you're lone - ly and you'll come here too, \_\_\_\_ hop - ing just by chance that I'll get a glimpse of you. \_\_\_\_

Try - ing hard to find you, \_\_\_\_ some - where a - bove high on a Moun - tain Of Love. \_\_\_\_ A Moun - tain Of Love, \_\_\_\_ a Moun - tain Of Love.  
 You should be a - shamed, \_\_\_\_ we used to be \_ a Moun - tain Of Love but you just \_ changed your name. \_\_\_\_

## MOMENTS TO REMEMBER

Words by AL STILLMAN  
Music by ROBERT ALLEN

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Charlie Delcher Productions, Inc., Quogue, N.Y.

Moderately Slow (with feeling)

The New Year's Eve walks, we did the noisy fun, the day ball-room we tore prize the goal-post down, won, We will have these

Mo - ments To Re - mem - ber. The mem - ber. Tho' sum - mer turns to win - ter and the

pre - sent dis - ap - pears, The laugh - ter we were glad to share will e - cho thru the years. When oth - er nights and

oth - er days may find us gone our sep' - rate ways. We will have these Mo - ments To Re - mem - ber.

## MY PRAYER

Music by GEORGES BOULANGER

Lyric and Musical Adaptation by JIMMY KENNEDY

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Moderately

My Prayer is to lin - ger with you At the end of the day In a dream that's di -

Fdim G7 Bbm6 Bbm

F Cdim C7 C7+5 F Fdim G7

Bbm6 C7 C7+5 F Bbm G7

vine My Prayer is a rap - ture in blue With the world far a -

way And your lips close to mine To - night while our hearts are a

Fm Fm7 Bbm G7 C7

glow Oh! tell me the words that I'm long - ing to know C7+5 F6

Fdim G7 Bbm6 F

and the an - swer you give May they still be the same For as long as we live

Am Gm7 C7 F C7+5 1 F 2 F

That you'll al - ways be there At the end of My Prayer My Prayer

## **NEW MOON ON MONDAY**

Words and Music by  
DURAN DURAN

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**Moderate Rock beat**

CSUS

C  
o  
.

AM

C

Am

Shake up the picture, the lizard mix - ture with your dance on the e - ven tide. \_\_\_\_\_

A musical score for a guitar and voice. The top staff shows a guitar tab with four chords: Csus, C, Am, and G. The bottom staff is a vocal melody with lyrics: "You got me coming up with an - swers all of which I de - ny." The notes correspond to the chords above them.

said it a-gain \_\_\_\_ but could I please re - phrase may-be I can catch a ride.  
 Break - ing a - way with the best of both worlds that you can't dis - guise.

A diagram of a guitar neck showing the tuning of the strings. The strings are labeled from left to right as E, B, G, D, A, and E. Above the strings, the labels 'Asus', 'Am', and 'G' are placed above the 3rd, 4th, and 5th strings respectively, indicating the chords being played.

I could - n't real - ly put \_\_\_\_ it much plain - er but I'll wait till you de - cide.  
But ev' - ry min - ute I \_\_\_\_ keep find - ing clues \_\_\_\_ that you leave be - hind.

Send me your warning sir - en as if I \_\_\_\_ could ever hide \_\_\_\_  
Save me from these reminders as if I'd \_\_\_\_ forget to - night \_\_\_\_

The last time Ia lun - a, { light my torch and wave it for the New \_\_ Moon On Mon - day and a

fire - dance through the night. I stayed the cold \_ day with a lone - ly sat - el - lite. — New Moon On Mon

Guitar tablature for the verse of the song "I Stayed the Cold Day". The tab shows a six-string guitar with fret markers. Chords indicated above the strings are A, Em, C, G, A, and E. The lyrics are: "day and a fire - dance through the night. I stayed the cold \_ day with a lone - ly sat - el - lite.\_". The tab includes various note heads (circles, diamonds, squares) and stems (up or down) indicating specific notes and rhythms.

Guitar tablature for 'The Moonlight Serenade'. The top line shows chords: Eb, C, Gsus, and G. The bottom line shows the lyrics: 'light my torch and wave it for the {New / New} Moon On Mon'. The tablature uses standard notation with vertical bar lines indicating measures.

A. Em. C. G. A. Em. C.  
day and a fire - dance through the night. I stayed the cold \_ day with a lone - ly sat - el - lite. —  
Repeat and Fade

MONEY

Words and Music by  
**ROGER WATERS**

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Bm7 E/D Bm7 E/D Bm7 E/D Bm7 E/D

Mon-ey, — Ya get a-way, — ya get a good job with more pay and you're

Bm7 E/D Bm7 E/D Bm7 E/D Bm7 E/D

O. — K. Mon-ey, — It's a gas, — Grab — that cash

E/D Bm7 E/D F#m E/D

with both hands and make a stash, — New car, cav-i-ar, four-star day-dream, Think I'll buy me

Bm7 E Bm7 E/D Bm7 E Bm7 E/D Bm7 E Bm7 E/D

a foot-ball team. Mon-ey, — you get

Bm7 E Bm7 E/D Bm7 E Bm7 E/D Bm7 E Bm7 E/D

back. — I'm all right, Jack, — Keep your hands off-a my stack.

Bm7 E Bm7 E/D Bm7 E Bm7 E/D Bm7 E Bm7 E/D

Mon-ey, — It's a hit. — But don't give me that do good-y good bull

Bm7 E Bm7 E/D F#m E/D

- shit. — I'm in the hi-fi-del-i-ty, first class trav-el-ing set and I think

Bm7 E Bm7 E/D Bm7 E Bm7 E/D Bm7 E Bm7 E/D

I need a Lear Jet. — Mon-ey, —

Bm7 E/D Bm7 E/D Bm7 E/D Bm7 E/D

Mon-ey, — It's a crime.

Bm7 E/D Bm7 E/D Bm7 E/D Bm7 E/D

Share it fair-ly, but don't take a slice of my pie.

Bm7 E/D Bm7 E/D Bm7 E/D Bm7 E/D

Mon-ey, — so they say, — Is the root of all e-vil

Bm7 E Bm7 E/D F#m Em

to - day. But if you ask for a rise, it's no sur - prise that they're giv -  
Repeat and Fade

Bm E Bm E Bm7 E Bm7 E

-ing none a - way, a - way, a - way.

## NIGHT FEVER

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Words and Music by BARRY GIBB,  
ROBIN GIBB and MAURICE GIBB

Medium Rock Beat

C Bb F C

Lis - ten to \_ the ground; there is move ment all \_ a-round. There is some -thing go - in' down, and I can feel it. On the heat of our \_ love, \_ don't need no help for us \_ to make \_ it. Gim - me just e - nough to take \_ us to the morn -in'. I got

Dm F Bb C

waves of \_ the air, \_ there is danc -in' out \_ there. If it's some - thin' \_ we can share.. we can steal it. And that fire in \_ my mind. I got high - er in \_ my walk - in'. And I'm glow - in' in the dark; I give you warn - in'.

Am Bb Am Em

sweet cit - y wom - an, she moves through the light, con - trol - ling my mind \_ and my soul. When you

Am Dm A Dm7 Gm7

reach out for me, \_ yeah, and the feel - in' is \_ bright, then I get Night Fe - ver, Night Fe - ver. We know how to do

Fmaj7 Gm7 Dm7 Gm7 Fmaj7 Gm7

it. Gim - me that Night Fe - ver, Night Fe - ver. We know how to show . it.

G Dm G Dm C Dm

Here I am, pray - in' for this mo -ment to last, liv - in' on the mu - sic so fine, borne on the wind.

G Dm G Dm7 Gm7 Fmaj7

mak - in' it mine. Night Fe - ver, Night Fe - ver. We know how to do it.

Gm7 Dm7 Gm7 Fmaj7 1Gm7 2Gm7 D.S. and Fade

Gim - me that Night Fe - ver, Night Fe - ver. We know how to show . it. In the Gim - me that

## MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER

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Words and Music by  
TREVOR PEACOCK

Shuffle beat

Mis - sis Brown You've Got A Love - ly Daugh - ter, Girls Tell Tell as her sharp she that as can her keep well are them and some - thing the  
She If wants finds You're turn those been Love things round bought see her, you, rare; same; fine; But Things Don't it's have let sad, changed, 1. 2. She does n't love me now, She's made it down  
rare; same; fine; But Things Don't it's have let sad, changed, 1. 2. She does n't love me now, She's made it down  
clear on my knees, but ain't no good to pine. Walk - in' a - bout,  
Ev - en in a crowd, well, You'd pick 'er out, Made a bloke feel so proud.  
Even in a crowd, well, You'd pick 'er out, Made a bloke feel so proud.  
D.C. al Coda  
Coda G7 Mis - sis Brown You've Got A Love - ly Daugh - ter.

## NIGHTSHIFT

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Words and Music by WALTER ORANGE,  
DENNIS LAMBERT & FRANNE GOLDE

Medium Rhythm and Blues

Mar - vin, he was a friend of mine, And he could sing a song, It seems like yes - ter - day  
Mar - vin, he was a friend of mine, And he could sing a song, It seems like yes - ter - day  
his heart in ev - 'ry line, Mar - vin, sang of the joy you set the world and pain, on fire.  
when we were work - in' out, Mar - vin, sang of the joy you set the world and pain, on fire.  
He o - pened up our minds, and I still can hear him say, high - er and high - Oh, er,  
You came and gift - ed us, and I still can hear him say, high - er and high - Oh, er,  
Am7/D talk to me, so you can - see, what's go - in' on, at your side, Say you will, sing your songs for -

**Cmaj9**

G Em C Am/D

ev - er - more\_ (ev - er-more.) Gon-na be some sweet sounds... com-in' down\_ on the night- shift.\_

I bet you're sing-in' proud,\_ oh, I bet you pull a crowd.\_ Gon-na be a

G Em C Am/D C

long night,\_ it's gon-na be al - right\_ on the night- shift.\_ You found an - oth - er home,\_ I know you're

D G Em C D D(add9) D D(add9) C D

To Coda | 1 Oh, you found an - oth - er home,\_ I know you're not a - lone\_ on the

G Em7 C D D(add9) D D(add9) 2 Em Coda G

night- shift.\_ Gon-na be some night- shift.\_ Gon-na be some night- shift.\_

### NA NA HEY HEY KISS HIM GOODBYE

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Words and Music by GARY DeCARLO,  
PAUL LEKA & DALE FRASHUER

Moderately Bright

F Ab Eb F

Na na na na na na. Hey hey hey. good - bye. He'll nev - er  
na na na na na na. Hey hey hey. good - bye. He's nev - er

Gm7 C7 F Gm7 C7 F Dm7 Gm7

love you the way that I love you, 'Cause if he did no, no, he would - n't make you falling baby  
near you to com - fort and cheer you. When all those sad tears are

C7 Bb A7 Dm7 G7 F

cry. from your eyes. He might be thrill - ing, ba - by, but, my love's so dog - gone will - ing so kiss him,

Bb Bbm Bmaj7 F Ab F

go on and kiss him good - bye Na na na na Hey hey hey. good - bye. Na na

2 Eb F F Ab Eb F

hey, hey, good - bye. Na na na na na na. Hey hey hey, good - bye. Na na

## NEUTRON DANCE

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445 Park Avenue, New York, NY 10022

Words and Music by  
ALLEE WILLIS & DANNY SEMBELLO

Moderately bright

E

I don't want to take it an - y - more. I'll just stay here locked be - hind the door.

Just no time to stop and get a - way 'cause I

work so hard to make it ev - 'ry day. Whooh oooh

E7(#9)

Whooh oooh

E

There's no mon - ey fall - ing from the sky 'cause a man took my heart and robbed me blind.

Some - one stole my brand new Chev - ro - let and the

and the

rent is due, I've got no place to stay. Whooh oooh

A7

Whoo oooh And it's hard to say just how

some things nev - er change. And it's hard to find an - y strength to draw the line. Oh,

E

I'm just burn - ing do - in' the Neu - tron Dance. I'm just burn - ing do - in' the Neu - tron Dance.

To Coda

E7(#9)

In - dus - try don't pay a price that's fair.

All the com - mon peo - ple breath - ing filth - y air. — Roof caved in on

D.S. al Coda

all the sim - ple dreams — and to get a - head - your heart starts pump - ing schemes. — And it's

**CODA**

E

Tacet

1 2 (Tacet)

Whoo oooh Whoo I'm on fi - re

(Tacet)

E A7

yeah! Well, I'm on fi - re yeah! And it's hard to

say just how some things nev - er change... And it's hard to find an - y strength to draw the line. —

E

Oh, I'm just burn - in' do - in' the Neu - tron Dance. — I'm just burn - in'

do - in' the Neu - tron Dance. — I know there's a pot of gold — for me.

(opt. 8va)

E

All I got to do — is just be - lieve. — I'm so hap - py

do - in' the Neu - tron Dance. — I'm just burn - in' do - in' the Neu - tron Dance. — I'm so

2

Whoo oooh Whoo oooh I'm so hap - py do - in' the Neu - tron Dance. — I'm so

Dance. — I'm just burn - in' do - in' the Neu - tron Dance. — Whoo oooh

Repeat and Fade

Whoo oooh I'm so hap - py, I'm just burn - in', I'm so

## **NEW ORLEANS**

© 1960 Rockmasters, Inc.

Words and Music by  
FRANK J. GUIDA & JOSEPH F. ROYSTER

Moderate Rock Tempo

**G**

1,3. Come on, ev - 'ry - bod - y, take a trip with me  
2. on, take a stroll down to Ba - sin Street

Down And the  
The The

Mis - ten sis - sip - pi, down to New - Or - leans.  
lis - sis to the mu - sic with the Dix - ie - land beat.

hon - ey-suckle is bloom - in' on the hon - ey suck - le vine air.  
mag - nolia blos - soms fill the air.

love is bloom - in' there all the time.  
you ain't been to heav - en, then you ain't been there.

Ev - 'ry South - ern belle hang - in' from a French Moss

**C7**

**G**

1,2

3

Mis - sis - sip - pi queen tree  
Mis - sis - sip - pi, down in New Or - leans.  
Mis - sis - sip - pi, down in New Or - leans.

Come Come New Or - leans.

## NIGHT

Copyright © 1959 by Regent Music Corp., New York, NY 10022

Words and Music by  
**JOHNNY LEHMANN & HERB MILLER**

Moderately, with expression

C B9 B<sub>b</sub>9 A9 D9 D7 C#7 D7  
 Night, here comes the love - ly Night, An - oth - erly Night time to dream not a with -  
 G7 Dm7 G7 G9 G7 G<sub>b</sub>7 F7 E7-9 E7+5 E7 Am Am E7  
 Night, here comes the love - ly Night, An - oth - erly Night time to dream not a with -  
 - bout you. Once more I feel your kiss - es, Once more  
 Am7 D9 Dm7 G7 C Am Bdim Am  
 I know what bliss is; Comes dawn, my dar - ling, you're gone, But you come  
 Dm C#dim Dm Dm7 G7 1 C G7 (with repeats) 2 C  
 back in - to my arms each Night. Night.

NIKITA

Words by TAUPIN  
Music by ELTON JOHN

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Moderately

Moderately

G Bm C F/C C G C/G G

Hey, Nik - it - a, is it cold - in your lit - tle corn - er of the world? You could roll  
Do you ev - er dream of me? Do you ev - er see the let - ters that I write? When you look up through a

D G/D D G G/G7 G7/B

round the globe, and nev - er find a warm - er soul to know. Oh, I And saw - you by - the wall,  
wire, Nik - it - a do you count the stars at night? if there comes - a time -

C Dm/C F/C C G Am/G G G7/B D G/D

Ten of your tin sold - iers in a row; with eyes that looked like ice on fire,  
guns and gates no long - er hold you in, and if you're free to make a choice,

D7 G G/G7 G7/B C Dm/G

the hu - man heart a cap - tive in the snow. Oh Nik - it - a, you will nev - er know.

C G D G/D D7

just look to - wards the west and find - a friend. an - y - thing a - bout my home. I'll nev - er know how good it feels to hold you. Nik - it - a, I

G C/G G7 G7/B C Dm/G C G C/G

need you so. Oh Nik - it - a, is the oth - er side - of an - y giv - en line in time Bm Bm7

G D Em D7/F# G Bm Bm7

count - ing ten tin sold - iers in a row? Oh no, Nik - it - a you'll nev - er know.

C C#dim Dsus D G Bm Bm7 C F/C C

To Coda

G(add 9)/B G/B F/A Bb Eb Ab6/Eb G7/D

Cm Ab D7sus D7

D.S. al Coda

CODA Am7 D7 G Bm Bm7 C Am7 D7

Repeat and Fade

Count-ing ten\_tin sold - iers in a row. Nik - it - a. Count-ing ten\_tin sold - iers in a

# NO MORE TEARS

(Enough Is Enough)

Words and Music by  
PAUL JABARA and BRUCE ROBERTS

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**Slowly**

**C(add9)** **B7+5** **Bb13** **A7** **Dm7** **Em7** **Fmaj9** **G7-9** **C(add9)** **B7+5**

It's rain-ing, it's pour-ing, my love life is bor-ing me to tears af-ter all these years. No sun-shine, no moon-light, no

**Bb13** **A7** **Dm7** **Em7** **Fmaj9** **Bm7-5 E7+5 Am9** **E11** **Em7**

star-dust, no sign-of ro-mance, we don't stand a chance. I al-ways dreamed I'd find the per-fect lov-er

**Am9** **E11** **Em** **Em7/D** **Fmaj9** **E7sus** **E7** **C(add9)** **B7+5**

but he turned out to be like ev-ry oth-er man I loved, I loved... Rain-ing, pour-ing,  
Medium Disco beat

**Bb13** **A7** **Dm7** **Em7** **Fmaj9** **B7+5** **Tacet**

there's noth-ing left for us here and we won't waste an-oth-er tear.

**Am7** **Dm7** **Am** **Am7** **A7+5** **A7** **Dm**

If you've had e-nough don't put up

**Gm7** **Dm**

with his stuff, don't you do it. If you've had your fill get the check, pay the bill, you can

**Gm7** **C** **A/C#** **Dm**

do it. Tell him to just get out, noth-ing left to talk a-bout

**C** **A/C#** **Dm** **D7**

Pack his rain-coat, show him out, just look him in the eye and sim-ply shout:

**Gm7** **Cm7** **D7** **Gm7**

nough is e-nough, is e-nough, I can't go on, I can't go on no more, no. E-nough is e-nough, is e-nough.

**Cm7** **D7** **Gm** **Cm7**

I want him out, I want him out that door now.

**D7** **Gm7** **Cm7** **A7** **Dm**

If you've reached the end don't pre-tend

Gm7 Dm  
 
3

that it's right when it's o - ver. If the feel - ing is gone, \_ don't think twice \_ just move on, get it

Gm7 C A/C# Dm D7  
    

o - ver. Tell him to just get out, say it clear - ly, spell it out.

Gm7 Cm7 D7  
  

E - nough is e - nough, is e - nough. I can't go on, I can't go on no more, no. E -

Gm7 Cm7 D7 Gm7  
   

nough is e - nough, is e - nough, I want him out, I want him out that door now.

Cm7 D7 Gm7 Cm7 D7  
    

Ebmaj7 Dm7 Ebmaj7  
  
3

I al - ways dreamed I'd find the per - fect lov - er. But he turned out to be like

Dm7 Ebmaj7 Dm7 Ebmaj7  
   
3

ev - 'ry oth - er man I loved, I had no choice from the start. I've got to

Dm7 D7  
 

lis - ten to my heart tear-ing us a - part. E -

Gm7 Cm7 D7 Gm7  
   

nough is e - nough, is e - nough. I can't go on, I can't go on no more, no. E - nough is e - nough, is e - nough.

Cm7 D7 Gm7  
  

To Coda 

I want him out, I want him out that door now.

1 D7 2 D7 Gm7 Cm7  
   

No More Tears.

**Gm7**

E - enough is e - enough. E -

**Gm7**

I've had it, We've had it, I've had it, you've had it, he's had it, I've had it, we've had it, e - enough is e - enough.

**CODA**

**Gm7**

nough is e - enough.

**D.S. al Coda**

**Gm7**

nough is e - enough.

**Cm7**

**D7**

It's rain - ing, it's pour - ing there's noth - ing left for us here.

**Bb(add 9)**

**A7+5**

**Ab13**

**G7**

**Cm7**

**Dm7**

**Ab11**

**Cm7**

And we won't waste an - oth

**Gm7**

**Cm7**

tear.

**Cm7**

E - enough is e - enough is e - enough is e - enough.

**Gm7**

is e - enough is e - enough!

### NOTHIN' AT ALL

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Words and Music by  
MARK MUELLER

Steady, driving rock

**Dsus2**

I would walk home ev - 'ry eve - nin'

**D7sus**

through the pyr - a - mids of light.

**Dsus2**

I would 'cause I

I would walk home ev - 'ry eve - nin'

**D7sus**

wash it down with emp - ty nights.

**F/C**

feed my - self - on si - lence, wash it down with emp - ty nights.

Then your in - no - cent - dis - trac -

know my - des - ti - na - tion, is a warm and wait - ing you

From our first - com - mun - i - ca -

- tions hit me so hard. — G(add 9) F/C C  
 - tion it was clear. — My e - mo - tion al re - act - ion caught me off guard.  
 soon dis - ap - pear.

D7sus G Cmaj9 Dsus  
 It was Noth - in' At All. — (Noth - in' At All) like an - y - thing I had felt before.

D G Cmaj9 Dsus D  
 No, Noth - in' At All. — (Noth - in' At All) like I thought; no, it's so much more. No one else.

Csus C G(add 9) Csus  
 has ev - er made me feel this way. — When I ask you how you did

C D7sus G G(add 9)/B  
 it you just say: — It was Noth - in' At All. — (Noth - in' At All, at all.)

C6/9 C6 G G(add 9)/B C G  
 Now I Instrumental

Cmaj9 D7 G Csus  
 D.S. al Coda

Then your in - (Noth - in' At All) like an - y - thing I'd felt before.

D G C6/9 Dsus D  
 Repeat and Fade

Oh, Noth - in' At All. — (Noth - in' At All.) — Noth - in' At All.

## NIGHTS IN WHITE SATIN

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Words and Music by  
JUSTIN HAYWARD

Moderately

Nights In White Satin, —  
Never reach-ing the end,  
Letters I've writ-ten, —  
Never mean-ing to send

Em D Em D C G F  
D Em D C G  
F Em A C  
I can't say an - y - more, — 'Cause I love you, —  
You'll be in the end, and I love you, — { Yes, I love you, — Oh, how I

Em D D To Coda Em D Em D Em  
love you. — Gaz - ing at peo - ple, — Some hand in

D C G F Em D Em  
hand. Just what I'm go - ing thru — They can't un - der - stand —

**CODA** Em

## ONLY LOVE CAN BREAK A HEART

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Words and Music by  
BURT BACHARACH & HAL DAVID

Moderately slow

B<sub>b</sub> B<sub>b</sub> 7 E<sub>b</sub> F<sub>7</sub> B<sub>b</sub> A<sub>b</sub> G<sub>7</sub> E<sub>b</sub> 6  
Last night I hurt you, but I'll dar - lin', re - mem - ber one this, kiss, On - ly Love Can

F E<sub>b</sub> 6 F F<sub>7</sub> 1 B<sub>b</sub> B<sub>b</sub> 7 2 B<sub>b</sub> F<sub>7</sub>  
Break A Heart, — On - ly love can mend it a - gain. You know I'm gain.

B<sub>b</sub> B<sub>b</sub> 7 E<sub>b</sub> C<sub>m</sub> B<sub>b</sub> B<sub>b</sub> 7 E<sub>b</sub>  
Give me a chance to make up for the harm I've done, Try to for - give me and

C<sub>7</sub> F<sub>7</sub> E<sub>b</sub> F<sub>7</sub> Eb F<sub>7</sub> B<sub>b</sub>  
let's keep the two of us one! Please let me hold you and love you for al - ways and

G<sub>7</sub> E<sub>b</sub> 6 F E<sub>b</sub> 6 F F<sub>7</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>  
al - ways, On - ly Love Can Break A Heart, — On - ly love can mend it a - gain.

## OH JULIE

Words and Music by  
KENNETH R. MOFFITT & NOEL BALL

© 1957 Excellorec Music Company

Oh oh Oh Ju - lie You'll nev - er know how I love you

Oh oh Oh Ju - lie A teen - age dream that can't come true; I see you,

Ju - lie Each day as you pass by But may - be some - day,

Ju - lie I'll be the ap - ple of your eye.

old - er than me, it makes no diff - 'rence you see as you are my shin - ing star You've heard of

pas - sion for love and jeal - ous - ly, my love; Well, that's the way I feel a - bout you. I need you

Additional lyrics

2. (I need you,) Julie, you'll never know how my heart yearns  
Oh please, please, help me, my love just burns and burns  
But someday, Julie, when I'm old as you  
I'll take you, Julie, and make my dreams come true.

## OH, PRETTY WOMAN

Words and Music by  
ROY ORBISON & BILL DEES

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Moderately

Pret - ty wom - an, walk - ing down the street, Pret - ty wom - an, Hm, you look so neat, How

Gm7 Am7 Gm C7 Bb/D Em F#dim Gm Bb/D C7 F Dm7 Gm Bb/D

did you get that way?

1 Gsus Gm C7 F Bb F 2 Gsus Gm C7 F Bb F

Oh, Pret - ty Wom - an Oh, Pret - ty Wom - an

OH SHEILA

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WALK ON MOON MUSIC and READY FOR THE WORLD MUSIC, New York, NY 10022

Words and Music by MELVIN RILEY, JR.,  
GORDON STROZIER & GERALD VALENTINE

**Steady**

Em11      C(add9)      C6/9      n.c.      Em11      C(add9)      C6/9      n.c.

Oh      ba - by,      love un - me right. - Let that me love you till you get it right.  
 Oh      ba - by,      un - der - me stand. - Let i want to be till the you on - ly man.  
 Oh      ba - by,      me right. - Let me love you till you get it right.

Em11      C(add9)      C6/9      n.c.      Em11      C(add9)      C6/9      n.c.      Em11

But      Can't you let the oth - ers be, - now I 'cause with you is where I got to be,  
 sink stones end too hard, - now I think I'll start to have my own fun.  
 Can't you let the oth - ers be, - 'cause with you is where I got to be.  
 yeah.      Oh      sug - ar,  
 n.c.      Em11      C(add9)      C6/9      n.c.      Em11      C(add9)      C6/9      n.c.

where you been, - hang - ing out with your male friends?  
 plain to see that you're qual - i - fied to fill your needs.  
 un - der- stand that I want to be the on - ly man.

Em11      C(add9)      C6/9      n.c.      Em11      C(add9)      C6/9      n.c.      Em11

Some - bod - y's gon - na hurt you the way you  
 You think you pulled one over on me, - well hon - ey  
 You think you pulled one over on me, - well hon - ey

Em11      C(add9)      C6/9      n.c.      Em11      C(add9)      C6/9      n.c.      Em11

love to keep hurt - in' me.  
 ba - by just you wait and see.  
 ba - by just you wait and see.)

We sing:      Oh,      oh      Shei - la      let me love you till the morn - ing comes.

C(add9)      C6/9      Em11      C(add9)      C6/9      Em11      C(add9)      C6/9      Em11

1.3      C(add9)      C6/9      2      C(add9)      C6/9      To Coda

Oh,      oh      Shei - la,      you know I want to be the on - ly one.      For her.

Em11      n.c.      Em11      n.c.      Em11      n.c.

Oh      ba - by,      it's one - two - three,      I love you ba - by, hon - est - ly.      I want to dee - die -

Em11      n.c.      Em11      C(add9)      C6/9      Em11      n.c.

dee - die - dee -      a dee - die - dee - die in.      Oh,      oh      Shei - la.      Uh,      uh,      uh,      Oh

1      C(add9)      C6/9      2      C(add9)      C6/9      D.C. al Coda      CODA      Em11      C(add9)      C6/9      Em11

Shei - la.      Shei - la.      Oh,      oh      Shei - la,      let me love you till the morn - ing comes.

C(add9)      C6/9      Em11      C(add9)      C6/9      n.c.      Em11      C(add9)      C6/9      Em7      n.c.

Here we go:      Oh. -

## ONE, TWO, THREE

Words and Music by JOHN MADARA,  
DAVID WHITE & LEONARD BARISOFF

Moderately

**Moderately**

**C** Gm7 C7 F  
One, Two, Three; Oh, that's how el - e - men - t'ry it's gon - na be.

**Fm** 3 C Gm7 C  
Come on let's fall in love. It's eas - y, like tak - ing can - dy from a ba -

C7 C Gm7 C7 F 3  
- by. A, B, C, fall - ing in love with you was eas - y for me,

**Fm** 3 C Gm7 C  
and you can do it too. It's eas - y, like tak - ing can - dy from a ba -

**C7** C  
- by. Ba - by, there's noth - in' hard a - bout love. Ba - sic - ly it's as eas - y as pie.

The hard part is liv - in' with - out love. With - out your love, ba - by, I would die.

One and one are two. I know you love me and, oh, oh, how I love

Fm 3 C Gm7 C  
you. Don't try to fight it, 'cause it's eas - y, like tak - ing can -

C7 C Gm7 C7  
- dy from a ba - by. One, Two, Three, Oh, that's how el - e - men - t'ry

**F** Fm 3 C  
it's gon - na be. Come on let's fall in love, it's eas - y. (One, Two, Three...)

Repeat and Fade

## OH, LONESOME ME

Words and Music by  
DON GIBSON

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Ev - 'ry - bod - y's go - in' out and hav - in' fun 'round blues I'm just a fool for the bad mis - take I'm mak - in' can lose just these hang lone - some blues I'm I know that a - fool for should the must be some way I can'

stay - in' home and hav - in' none town I can't get over how she set me free see Z have some fun and paint some - bod - y I've thought of fool that's ev - 'ry - thing I can't get over how she set me free see Z past and find some - bod - y new

To Coda

1 2

bet she's not like me, she's out and fan - cy free Flirt - ing with the boys with all her charms But I still love her so and, broth - er, don't you know I'd wel - come her right back here in my arms Well, there Me.

## ON A CAROUSEL

Words and Music by TONY HICKS,  
GRAHAM NASH & ALLAN CLARKE

Moderately

Rid - ing a - long - On A Car - ou - sel, try'n' to catch up to you. Rid - ing a - long - On A Car - ou - sel, try'n' to catch up to you. Rid - ing a - long - On A Car - ou - sel, try'n' to catch up to you. Rid - ing a - long - On A Car - ou - sel, try'n' to catch up to you.

Near - er, near - er, chang - ing hors - es, still so far a - way. Near - er, near - er, chang - ing hors - es, still so far a - way. Near - er, near - er, chang - ing hors - es, still so far a - way. Near - er, near - er, chang - ing hors - es, still so far a - way.

Rid - ing a - long - Peo - ple fight - ing for Rid - ing a - long - Peo - ple fight - ing for Rid - ing a - long - Peo - ple fight - ing for Rid - ing a - long - Peo - ple fight - ing for

Well, there

Me.

Rid - ing a - long - On A Car - ou - sel, try'n' to catch up to you. Rid - ing a - long - On A Car - ou - sel, try'n' to catch up to you. Rid - ing a - long - On A Car - ou - sel, try'n' to catch up to you. Rid - ing a - long - On A Car - ou - sel, try'n' to catch up to you.

their plac - es will I catch up to you? Hors - es chas - ing, 'cause they're rac - ing. their plac - es will I catch up to you? Hors - es chas - ing, 'cause they're rac - ing. their plac - es will I catch up to you? Hors - es chas - ing, 'cause they're rac - ing. their plac - es will I catch up to you? Hors - es chas - ing, 'cause they're rac - ing.

will I catch up to you? Soon you'll leave, and ride to - geth - er, will I catch up to you? Soon you'll leave, and ride to - geth - er, will I catch up to you? Soon you'll leave, and ride to - geth - er, will I catch up to you? Soon you'll leave, and ride to - geth - er,

F# G#m7 F# E B F# F#sus F#

so near, yet so far Still, we're go - ing a - round no more chas - ing her } On A Car - ou - sel, On A Car - ou -

Sheet music for "On A Carousal". The music is in G major (two sharps) and common time. It features a vocal part and a guitar part. The vocal part includes lyrics like "On A Carousal" and "Round and round and round and round and round and round with you;". The guitar part shows chords such as E, B, F#, F#sus, B6, C#m7, B, A#m7-5, G#m7, Amaj7, and F#sus. The music ends with a coda section labeled "D.C. al Coda" and "Repeat and Fade".

## OVER AND OVER

Words and Music by  
ROBERT BYRD

© 1958 Recordo Music Publishers

Bright Rock tempo

Sheet music for "Over and Over". The music is in G major (one sharp) and common time. It features a vocal part and a guitar part. The vocal part includes lyrics like "Well, I went to a dance the other night," and "Over and over again, 'This dance is gonna be a drag,'". The guitar part shows chords such as G, D7, and G. The music ends with a section labeled "1,2,3 G" and "4 G".

2. But all at once it happened.

Well, the prettiest in the world,

"Please wontcha come over and talk to me, and be my girl,"  
I said, "Wontcha come over and talk to me and be my girl,"  
Please wontcha come over and talk to me, and be my girl."

3. She said that she was sorry,

That I was a little bit late,  
She would wait and wait and wait and wait, for her steady date,"  
She would wait and wait and wait and wait for her steady date,  
She would wait and wait and wait, for her steady date.

4. How my poor heart was broken,  
All my life where had she been?

But I'll try over and over and over again,  
I'll try over and over and over again,  
I will try over and over and over again.

Additional lyrics

## ONE NIGHT IN BANGKOK

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 Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY 10022

Words and Music by BENNY ANDERSSON  
 TIM RICE & BJORN ULVAEUS

The American

Bang-kok! O - ri - en - tal set - ting and the ci - ty don't know what the ci - ty is get - ting, the creme de la creme of the chess world in a show Si - am's gon - na be the wit - ness to the ul - ti - mate test of ce - re - bral fit - ness. This grips me more than would a

with ev - ery - thing but Yul Bryn - ner.  
 mud - dy old riv - er or re - clin - ing Bud - dah.

And thank God I'm on - ly watch - ing the game con - trol - ling it.

Time flies does - n't seem a min - ute since the Ti - ro - le - an spa had the chess boys in it. All change don't you know that when you  
 I don't see you guys rat - ing the kind of mate I'm con - tem - plat - ing. I'd let you watch I would in - vite you but the

play at this lev - el there's no or - di - na - ry ven - ue. It's Ice - land 3 3 3 or the Phil - ip - pines your tem - ples, or Has-tings your mas

queens we use would not ex - cite you. So you'd bet - ter go back to or your bars, your tem - ples, or Has-tings your mas

or - sage par - lours - or this place! One night in Bang - kok and the world's your oys - ter, the bars are

Gm7 C#dim Dm Bb F C/E Dm

Choir

or - sage par - lours - or this place! One night in Bang - kok and the world's your oys - ter, the bars are

Gm Dm Bb F C/E To Coda Dm

tem - pies but the pearls ain't free. You'll find a god in ev - ery gold - en clois - ter and if you're

Gm

Dm The American

luck - y then the god's a she. I can feel an an - gel slid - ing up to me. One town's ve - ry like an - oth - er when you

head's down ov - er your pie - ces, bro - ther. It's a drag, it's a bore, it's real - ly such a pi - ty to be look - ing at the board, not look - ing at the ci - ty.

The American

Gm7

Dm

Choir

Whad - dy - a mean? You've seen one crowd-ed, pol - lu - ted, stink-ing town Tea, girls warm and sweet some are set up in the Som - er - set Maugham suite, (warm, sweet)

The American

**Gm7**

Get Thai'd! You're talk-ing to a tour - ist whose ev-ery move's a - mong the pur - est. I get my kicks a -

**Gm7C#dim Dm Bb F C/E Dm**

Choir

bove the waist - line, sun - shine!

One night in Bang-kok makes a hard man \_\_\_\_ hum-ble, not much be-tween -

**Gm Dm Bb F C/E Dm**

de - spair and ec - sta - sy. One night in Bang - kok and the tough guys \_\_\_\_ tum - ble, can't be too care -

**Gm Dm Am**

- ful with your com - pa - ny. I can feel the dev - il walk - ing next to me. Flute solo on scale

**D.S. al Coda**

**CODA**

**Gm**

clois - ter, a lit - tle flesh, a lit - tle his - to - ry.

**Dm Bb F C/E**

I can feel an an - gel slid - ing up to me. One night in Bang - kok makes a hard man \_\_\_\_

**Dm Gm**

hum - ble, not much be-tween de - spair and ec - sta - sy. One night in Bang - kok and the tough guys \_\_\_\_

**Dm Gm**

tum - ble, can't be too care - ful with your com - pa - ny. I can feel the dev - il walk - ing next to me. **Dm Dm9**

# **ONLY THE LONELY**

(Know The Way I Feel)

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Words and Music by  
ROY ORBISON & JOE MELSON

On - ly The Lone - ly know the way I feel to - night \_\_\_\_\_ On - ly The Lone - ly know this

feel - ing ain't right \_\_\_\_\_ There goes my ba - by \_\_\_\_\_ There goes my heart \_\_\_\_\_ They've gone for -

ev - er \_\_\_\_\_ So far a - part \_\_\_\_\_ But On - ly The Lone - ly \_\_\_\_\_ know why \_\_\_\_\_

I cry \_\_\_\_\_ On - ly The Lone - ly \_\_\_\_\_ On - ly The Lone - ly \_\_\_\_\_

#### **OUR DAY WILL COME**

© Copyright 1963 by MCA MUSIC PUBLISHING, A Division of MCA Inc. and Almo Music Corporation, New York, NY

Words by BOB HILLIARD  
Music by MORT GARSON

**Slowly, with expression**

The sheet music consists of six staves of musical notation for voice and guitar. The lyrics are as follows:

Our Day Will Come and we'll have ev - 'ry - thing. We'll share the joy  
 Our Day Will Come fall - ing in love can bring. No one can tell me that I'm too young to know.  
 I love you so — and you love me. — Our Day Will Come  
 if we just wait a while No tears for us, think love an wear a smile. Our dreams have  
 mag - ic be - cause well al - ways stay in love this way. Our Day Will Come

Chords indicated above the staves are: G, Bb7, Am7, D7, G, Bb7; Am7, D7, Dm7, G7, Cmaj7; C6, Cmaj7; Bm7, Bb7, Am7, D7, G, Bb7; Am7, D7, G, Bb7; G7, Cmaj7; G, Em7, Am7, D7, G.

## PEOPLE GOT TO BE FREE

Copyright © 1968 DOWNTOWN MUSIC CO., A Division of PURPLE RECORDS DISTRIBUTING CORP., N.Y., N.Y.

Words and Music by  
FELIX CAVALIERE & EDWARD BRIGATI, JR.

**Moderately**

Bb F Bb F Bb F C7sus F

All the world o - ver, it's so eas - y to see, — peo - pie ev' - ry - where just wan - na be free. —  
All the world o - ver, it's so eas - y to see, — peo - pie ev' - ry - where just wan - na be free. —

Bb F C7sus F Bb F C7sus

Lis - ten, please lis - ten that's the way it should be, — peace in the val - ley, Peo - pie Got To Be Free...  
Can't un - der - stand, it's so sim - ple to be, — peo - pie ev' - ry - where just got to be free. —

F C7 F C7 F C7sus

You should If there's a see man what a who is

Dm Am Bb F

love - ly, love - ly world this would be, — if ev - e - ry - one learned to live to - geth -  
down and needs a help - ing hand, — All it takes is you to un - der - stand and to pull him through.

C7 F C7sus Dm

er. Seems to me, — Such an eas - y, eas - y thing it should be, —  
Seems to me, — We got to solve it in - di - vi - du - al - ly, —

Am Bb F 1 C7 2 C7

Why can't you and me learn to love one an - oth - er? me.  
And I'll do un - to you what you do to

Bb F C7sus F Bb F

They'll be shout - in' from the moun - tain on out to the sea, — no two ways a - bout it, peo - pie  
Oh what a feel - in' just come o - ver me, — it's e - nough to move a moun - tain, make a

C7sus F Bb F C7sus F Bb F

have to be free. — Ask me my o - pin - ion, my o - pin - ion will be, — it's a nat - ral sit - u - a - tion for a  
blind man see. — Ev' - ry - bod - y's danc - in', come on let's go see, — there's peace in the val - ley, now we

C7sus F C7 1 F C7 2 F C7

man to be free. — all can be free. —

F C7 F C7 F C7 Repeat and Fade to end Repeat and Fade

spoken: Look, see that train over there?  
You know it's been long Now that's the train of freedom,  
over - due, Look out 'cause it's about to arrive on any minute now.

# **ONLY YOU**

(And You Alone)

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Words and Music by  
**BUCK RAM & ANDE BAND**

BUCK RAM & ANDE HAN

**Slowly, with feeling**

G6 D9 G Gmaj7 G6 B9 F#m6 Em

On - ly You can make this world seem right. On - ly You  
 You can make this world seem right. On - ly You true

Em7 Dm7 G7 C6 D7 B7

can make the dark On - ly You hold and you a - lone can thrill me like you  
 you are my ness bright. When you my hand. I

Em B7 Em7 A7 Am7 D7 2 Cm

do and fill my heart with love for On - ly You. On - ly un - der - stand the

G E7 B7 E7 A7 D7 G F9 Gmaj7

mag - ic that you do. You're my dream come true, my one and On - ly You.

# **OVER THE MOUNTAIN, ACROSS THE SEA**

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Words and Music by  
REX GARVIN

Rubato

The sheet music consists of six staves of musical notation for voice and guitar. The vocal part is in treble clef, and the guitar part shows chord diagrams above the strings. The lyrics are as follows:

O - ver The Moun - tain,  
A - cross The Sea,  
There's a girl, — she's wait - ing just for me.  
  
Slow beat  
'Cross o - ver the riv - er,  
be - yond ev - 'ry cloud, —  
She's passed the winds that's blow - ing loud;  
  
O - ver the moun - tain, a girl waits for me.  
Tell all the sands and  
ev - 'ry blade of grass, —  
Please tell the winds to let my love pass; —  
O - ver the moun - tain, a  
girl waits for me.  
Tell the moon up in the sky,  
Tell the birds that

Chords shown: F, Am, Gm7, C7, Dm, Gm7, C7, F, Bb, F, F7, Bb, F.

G7 Dm7 Gdim G7 C7 Gm7 Eb dim C7

fly by, That o - ver and o - ver and o - ver the moun tain, My love waits for me.

F Dm Gm7 C7 F Dm Gm7 C7

in - to each dark and star - ry night, Oh, what a mys - te - ry that's sealed so tight,

F Dm Gm7 C7 1 F Dm Gm C7 2 F Bb F

O - ver the moun - tain a girl waits for me. me.

### PUT YOUR HEAD ON MY SHOULDER

Words and Music by PAUL ANKA

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Cm Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm

Put Your Head On My Shoul - der, Hold me in your arms, Ba - by. Squeeze me oh so tight, Show me

Fm Bb7 Eb Cm Fm7 Bb7 Eb Cm

That you love me too. Put your lips close to mine, dear. Won't you kiss me once, Ba - by?

Fm7 Bb7 Eb Cm Fm Bb7 Eb A♭ E♭ Bb7

Just a kiss good-night, May - be You and I will fall in love. Peo - ple say that

E♭ Bb7 E♭ D7 Gm Fm7

love's a game, a game you just can't win. If there's a way I'll find it some-day, And then this fool will rush

Bb7 Cm Fm7 Bb7 Eb Cm Fm7 Bb7

in. Put Your Head On My Shoul - der, Whis-per in my ear, Ba - by, Words I want to hear,

E♭ Cm Fm Bb7 Eb Cm Fm7 Bb7

Tell me, Tell me that you love me too. Put Your Head On My Shoul - der, Whis-per in my ear,

E♭ Cm Fm7 Bb7 Eb Cm Fm E♭ A♭ E♭

Ba - by, Words I want to hear, Ba - by, Put Your Head On My Shoul - der.

## PHILADELPHIA FREEDOM

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Words and Music by  
ELTON JOHN & BERNIE TAUPIN

**Moderately**

**VERSE**

F

I used to be a roll - ing stone, you know if the cause was right I'd leave to find the

Fm6 Gm7 F C7sus F

an - swer on - the road. I used to be a heart beat - ing for some - one. But the times have changed

G7 Fm6 Gm7 F Bb

The less I say, the more my work gets done. 'Cause I live and breathe this Phil - a - del - phi - a free

F Bb F Eb

- dom. From the day that I was born I waived the flag Phil - a - del - phia Free - dom took me

D7 Gm7 Eb7 D7 Db Bb

knee - high to a man Yeah! Gave me peace of mind my dad - dy never had. Oh,

F Bb Am7 Gm7 Am7 G7

Phil - a - del - phi - a Free - dom shine on me I love it. Shine the light through the eyes of the one left be - hind.

C7 Em7 A7 Dm Gm7 Am7 Bb

Phil - a - del - phi - a Free - dom shine on me I love it. Shine the light through the eyes of the one left be - hind.

Gm7 Bdim C7 Bb Am7 Gm7 F

To Coda

Phil - a - del - phi - a Free - dom I love - ove - ove - you yes I do

Bb Ab Gm F Bb Ab Gm F 1 2 F D.S. al Coda

Oh CODA Gm7 Bb Am7 Gm7

Don't you know I love - ove - ove - you

Bb Am7 Gm7 F

Don't you know I love - ove - ove - you yes I do (Phil - a - del - phi - a Free - dom) I

Bb Am7 Gm7 F

love - ove - ove - you yes I do (Phil - a - del - phi - a Free - dom) Don't you know that I

Verse 2. If you choose to, you can live your life alone  
Some people choose the city,  
Some others choose the good old family home

I like living easy without family ties  
'Til the whippoorwill of freedom zapped me  
Right between the eyes. (Repeat Chorus)

Repeat ad lib. and Fade

## PICTURES OF MATCHSTICK MEN

Words and Music by  
FRANCIS MICHAEL ROSSI

Slow beat

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Sole Selling Agent NORTHERN MUSIC COMPANY (MCA), New York, NY

Slow beat

**Guitar Chords:**

- Line 1: C, Eb, Bb, F, C, Eb, Bb, F, C, Eb
- Line 2: Bb, F, C, Eb, Bb, F, C, Eb, Bb, F
- Line 3: C, Eb, Bb, F, C, Eb, Bb, F, G
- Line 4: C, F, G, C, F, G, C, Eb
- Line 5: Bb, F, C, Ab, Bb, Ab, Bb, Ab
- Line 6: Eb, Bb, Ab, Bb, Ab, Bb, Ab
- Line 7: Eb, G, C, F, G, C, Eb
- Line 8: F, G, C, F, G, C, Eb
- Line 9: Bb, F, C, Eb, Bb, F, C, Eb
- Line 10: C, Eb, Bb, F, C, Eb, Bb, F, C

**Lyrics:**

When I look up to the sky I see your eyes a fun-ny kind of yel-low.  
I rush home to bed I soak my head I

see your face un-der-neath my pil-low I wake next morn-ing tired still yawn-ing see your face... come peer-ing thro' my

win-dow. Pic-tures Of Match-stick Men and

you, Mir-ag-es of match-stick men and you, All I ev-er see is them and you.

When I look in their di-rec-tion gone. Win-dows ech-o your re-flec-tion,

When I look in their di-rec-tion gone. When will this haun-ting stop, your

face it just won't leave me a-lone. Pic-tures Of Match-stick Men and you,

Mir-a-ges of match-stick men and you, All I ev-er see is them and you. You in the sky you

with this guy you make men cry you lie, You in the sky you With this guy you make men cry you lie...

Pic-tures Of Match-stick Men, Pic-tures Of Match-stick Men.

## **PIPELINE**

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Words and Music by  
BOB SPICKARD & BRIAN CARMAN

Moderately

Em

B

C

B

C

Am (with repeats)

Am

To next strain

Am

Em

Fine

G

F

G

Am

G

F

Em

D.C. al Fine

PONY TIME

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Sole Selling Agent: Ivan Music Corporation, New York, NY

Words and Music by  
DON COVAY & JOHN BERRY

Moderately, with a beat

**F**

The musical score consists of six staves of music for voice and guitar. The first staff starts with a treble clef, common time, and a key signature of one sharp (F major). It includes lyrics: "Hey now, ev - 'ry - bod - y in the un - ion hall, — It's Po - ny Time —". Chords shown are Bb9, F, C9, Bb9, and F. The second staff continues with lyrics: "When you hear this call. — Get with it. Don't quit it. Get up. —". The third staff starts with a treble clef, common time, and a key signature of one sharp. It includes lyrics: "Do the po - ny with your part - ner Or in a big boss - line. — But an - y way you do it,". Chords shown are Bb9, F, C9, Bb9, and F. The fourth staff continues with lyrics: "You're gon - na look real fine. — Get with it. Don't quit it. Get up. —". The fifth staff starts with a treble clef, common time, and a key signature of one sharp. It includes lyrics: "You turn to your left when I say 'Gee,' You turn to your right when I say 'Haw!' Now 'Gee,'". Chords shown are Bb9.

**BABY BOOGIE**

now "Haw."      Oh, ba - by!      Oh, ba - by!      Oh, ba - by!      Oh,

C9      Bb9      F      3      3      3      3

ba - by!      Oh, ba - by!      Oh, ba - by!      Boog-a-dee, boog-a-dee, boog-a-dee, boog-a-dee shoo. Yon - der go Lit - tle

Bb7      Bb9

Su - sie      Who lives next door.      She's do - ing the po - ny,      She's shak-in' the

F      C9      Bb9      1 F      2 F

floor.      Get with it.      Don't quit it.      Get up.      Hey now, ev - 'ry

## PLEASE, PLEASE ME

Words and Music by  
JOHN LENNON & PAUL McCARTNEY

**With a beat**

(1,3)Last night I said these words to my \_\_\_\_\_ girl      I know you nev - er e - ven  
(2) You don't need me to show the way \_\_\_\_\_ love      Why do I al - ways have to

try \_\_\_\_\_ girl { say \_\_\_\_\_ love }      Come on, (come on,) - Please

G      C      Am      Em      C

Please Me oh Yeh like I please you.      I don't want to sound com - plain - ing

D7      G      C.      D7      G      D7

But you know there's al - ways rain in my \_\_\_\_\_ heart.      (In my heart.) I do all the pleas - ing with you It's so hard to rea - son with

G      C      D7      G      D.S. al Coda  
(Verse 3)

you.      Oh yeh why do you make me blue.

CODA      G

yeah, like I please you, oh yeah, like I please you.

## **POETRY IN MOTION**

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Words and Music by  
PAUL KAUFMAN & MIKE ANTHONY

(*ad lib.*)

(ad lib.)

**G**

**Am**

**Bm**

**C**

When I see my ba - by, What do I see? Po - et - ry, Po - et - ry In

With a beat

**D7**

**G**

**Em**

**Am7**

**D7**

**G**

Mo - tion. Po - et - ry In Mo - tion, Walk - in' by my side; Her love - ly lo - co -

**Em**

**C**

**D7**

**G**

**Em**

**Am7**

**D7**

mo - tion Keeps my eyes o - pen wide Po - et - ry In Mo - tion, See her gen - tle sway; A

**G**

**Em**

**Am7**

**D7**

**G**

**B**

**Em**

**B**

wave out on the o - cean Could nev - er move that way. I love ev - 'ry move - ment, There's noth-ing I would

**Em**

**B**

**C**

**Am**

**D7**

**G**

**Em**

change; She does - n't need im - prove - ments, She's much too nice to re - ar - range. Po - et - ry In Mo - tion,

**Am7**

**D7**

**G**

**Em**

**Am7**

**D7**

**G**

**G**

1 2

Danc - ing that close to a - me; No flow - er of de - vo - tion, A - sway - ing grace - ful - ly.

All I a - dore; Num - ber Nine love po - tion, Could make me love her more.

## **POOR SIDE OF TOWN**

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Words and Music by  
JOHNNY RIVERS & LOU ADLER

**Ebmaj7**  
Moderately

**Fm7**

**Ebmaj7**

How can you tell me  
To him you were noth - ing  
So tell me:  
how much you miss me?  
but a little play thing.  
"Are you gonna stay, now?"

When the last time I  
Not much  
"Will you stand by

**Fm7**

**Ab**

saw you  
more  
me  
**Gm**  
than an ov - er - night fling.  
all the way now?

you would - n't e - ven kiss me?

That rich guy you've been  
To me you were the  
With you by my

**Fm**

**Ab**

**Eb**

see - in'  
great - est thing  
side

must have put you down;  
this boy had ev - er found;  
they can't keep us down;

So wel - come back ba - by,  
An' girl, it's hard to find nice things  
To - gether we can make it ba - by

**Ab** **Eb**

To Coda

**D<sub>b</sub>**

**G<sub>b</sub>**

**C<sub>b</sub>**

**B<sub>b</sub>m** **C<sub>b</sub>** **B<sub>b</sub>m** **A<sub>b</sub>m7** **G<sub>b</sub>maj7** **B<sub>b</sub>**

**D.C. al Coda**

**CODA** **Eb**

to the Poor Side Of Town.  
on the Poor Side Of Town.  
on the Poor Side Of  
make it, too. I've got one lit - tle hang up, ba - by, I just can't make it with - out you.  
I can't blame you for try - in'; I'm try - in' to  
I just can't make it with - out you.  
Town..

## POISON IVY

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Words and Music by  
JERRY LEIBER & MIKE STOLLER

Fairly bright "4"

**Ab**

**G<sub>b</sub> A<sub>b</sub>/E<sub>b</sub>** **Ab**

**G<sub>b</sub> G** **Ab**

She comes on like a rose - pret - ty as a dai - sy and ev - 'ry bod - y knows - but look out, man, she's cra - zy she'll get you in dutch - she'll real - ly do you in -

**G<sub>b</sub>** **A<sub>b</sub>/E<sub>b</sub>** **Ab** **Tacet**

**Fm**

why, you can look but you'd bet - ter not touch. Poi - son I - vy, Poi - son

**C<sub>m</sub>**

**Fm** **Fm/E<sub>b</sub>** **B<sub>b</sub>m/D<sub>b</sub>** **E<sub>b</sub>9** **Fm**

To Coda

I - vy late at night while you're sleep - in', Poi - son I - vy comes creep - in' 'round.

**1 Eb** **2 Eb** **D<sub>b</sub>** **Ab**

She's Ah that beat will make you jump - y and booze will make you lump - y the way it rocks will make you jump and

**D<sub>b</sub>** **Tacet**

twitch. That rhy - thm's gon - na fool ya, that slow back beat to cool ya, but Poi - son I - vy, Lord, will make you itch. You're

**Ab**

**G<sub>b</sub> A<sub>b</sub>/E<sub>b</sub>** **Ab**

**G<sub>b</sub> G** **Ab**

gon - na need an o - cean of cal - o - mine lo - tion. You'll be scratch - in' like a hound -

**G<sub>b</sub>A<sub>b</sub>/E<sub>b</sub>** **Ab** **Tacet** **D.S. al Coda**

**CODA** **B<sub>b</sub>m/D<sub>b</sub>** **E<sub>b</sub>9** **Fm**

the min -ute you start to mess a - round. Poi - son I - vy comes creep - in' late at night while you're sleep - in' Poi - son

**B<sub>b</sub>** **Fm** **B<sub>b</sub>m** **B<sub>b</sub>** **Fm**

I - vy comes creep - in' late at night, while you're sleep - in' Poi - son I - vy comes creep - in' a - round.

PUPPY LOVE

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A Division of MCA Inc., New York, N.Y.

Words and Music by  
PAUL ANKA

Moderately slow

**Gm7**  3 **C7**  **F** 

And they called it Pup - py Love, \_\_\_\_\_ Oh, just be - cause they'll we're nev - er know, in our teens.

**Am7**  **Dm7**  **Gm7**  3 **C7**  **F**  **Bbm** 

how a young heart real - ly feels, \_\_\_\_\_ and why I love her so. \_\_\_\_\_  
Tell them all it is - n't fair to take a - way my on - ly dream. \_\_\_\_\_

**F**  **F** **F7**  **Bb**  **Bbm**  **F**  **C7** 

And they called it Pup - py I cry each night my tears for you, my tears are all in

**F**  **F7**  **Bb**  **Am7**  **D7**  **G7**  3 3

vain. \_\_\_\_\_ I'll hope and I'll pray that may - be some day you'll be back in my arms once a-

**C7**  **Gm7**  3 **Tacet** **Gm7**  3 **C7** 

gain. Some - one help me, help me please, \_\_\_\_\_ is the an - swer up a-

**F**  **Am7**  **Dm7**  **Gm7**  **C7**  3 3 3

bove? How can I, how can I tell them \_\_\_\_\_ This is not a Pup - py Love. \_\_\_\_\_

## **PROBLEMS**

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Words and Music by  
BOUDLEAUX BRYANT & FELICE BRYANT

BOUDLEAU BRYANT & FELICE BRYANT

**Freely**

**VERSE**

Prob - lems, Prob - lems, Prob - lems all day long  
Will my Prob - lems work out right or  
wrong My Ba - by don't like an - y - thing I do My  
teach - er seems to feel the same way too Prob - lems, Prob - lems pile up - on my  
head Woe is me, I should have stayed in bed I can't get the car, my

marks ain't been so good ————— My love life just ain't swing - in' like it should.

Prob - lems, Prob - lems, Prob - lems They're all on ac-count of my lov - in' you like I

**CHORUS**

do ————— Prob - lems, Prob - lems, Prob - lems They won't be solved un -

til I'm sure of you ————— You can solve my Prob - lems with a love that's true.

## RAINDROPS

Words and Music by  
DEE CLARK

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Moderately

Eb Cm Ab Bb11 Eb Cm Ab Bb11 Eb Cm Ab G7 Cm

Rain - drops, ————— so ma - ny Rain - drops ————— It feels like Rain - drops ————— fall - ing from my eye - eyes.

Eb Bb11 Eb Cm Ab Bb11 Eb Cm Ab Bb11

fall - ing from my eyes. Since my love has left me ————— I'm so all a - lone ————— I would bring her

Eb Cm Ab G7 Cm Eb Cm Ab Bb11

back to me ————— But I don't know where she's gone ————— I don't know where she's gone. There

Ab Gm Fm Eb G7 Cm

must be a cloud in my head. Rain keeps fall - ing from my eye - eyes Oh no it can't be tear - drops 'cause a

F7 Bb7 Fm7 Bb7 Eb Cm Ab G7 Cm

man ain't sup - posed to cry ————— So it must be Rain - drops. ————— so ma - ny Rain - drops

Ab Bb11 Eb Cm Ab G7 Cm Eb

It feels like Rain - drops ————— fall - ing from my eye - eyes. ————— fall - ing from my eyes.

## PRIVATE EYES

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Words and Music by DARYL HALL  
WARREN PASH, SARA ALLEN & JANNA ALLEN

**Steady 4**

**C** **Ab(add9)** **Bb**

I see you, — you play with love, — Watch you blow - ing the lines — when you're mak - ing a scene. Oh girl, —  
You can twist it a - round, — when you're mak - ing a scene. Oh girl, —

**C** **Ab(add9)** **Bb**

you've got to know — What my head o - ver - looks — the sens - es will show to my heart  
I'm gon - na know — If you're let - ting me go. — Don't tie —

**Dm7** **Am7** **Ab(add9)** **Dm7/G** **Am7**

When it's watch - ing for lies — 'Cause you can't es - cape my my — Pri - vate Eyes,

when you're hurt - ing in - side, — 'Cause you can't es - cape my my —

**Em7** **Am7** **Dm7** **Dm7/G** **Am7** **Em7** **Am7**

they're watch - ing you, — They see your ev - 'ry move. — Pri - vate Eyes, — they're watch - ing you,

**Dm7** **Fm7/Bb**

Pri - vate Eyes — they're watch - ing you, watch - ing you, watch - ing you, watch - ing you.

**1 Am** **N.C.** **2 Am** **Ab(add9)**

You play with words, —

**Dm7/G** **G** **Dm9**

Don't know why you try to put up a front for me,

**Gm7**

I'm a spy, but on your side, you see. — Slip on in - to an - y dis - guise;

**E7** **Am7** **Em7** **Am7** **Dm7** **Dm7/G**

I'll still know you look in - to my Pri - vate Eyes, — they're watch - ing you, — They see your ev - 'ry move.

**Am7** **Em7** **Am7** **Dm7** **G** **E7** **Am7**

Oh babe, Pri - vate Eyes, — they're watch - ing you, — Pri - vate Eyes, — they're watch - ing you, — Pri - vate Eyes, —

**Repeat and Fade**

## A QUARTER TO THREE

Words and Music by F. GUIDA,  
G. BARGE & J. ROYSTER

1961 Rockmasters, Inc.

Moderately Fast

**B<sub>b</sub>**      **G<sub>m</sub>**

Don't you know that I danced, I danced 'till A Quar-ter To Three with the help, last night, of Dad-dy "G". He was

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

swing-in' on the sax like a no-bo-dy could and I was danc-in' all ov-er the room. Oh, don't you know the

**B<sub>b</sub>**      **G<sub>m</sub>**      **E<sub>b</sub>**

peo-ple were danc-in' like they were mad, it was the swing-in'-est band they had, ev-er had; it was the swing-in'-est song that could

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

To Coda      Let me tell you now, I nev-er had it so good...

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

Yeah, and I know you nev-er could, un-til you get hip with that jive and take a

**F**      **E**      **F**      **B<sub>b</sub>**      **G<sub>m</sub>**

band like the Church Street Five. Oh, don't you know that I danced. I danced 'till A Quar-ter To Three with the help last night of

**E<sub>b</sub>**      **F**

Dad-dy "G." { Ev'-ry-bo-dy was as hap-py as they could be, and they were swing-in' with Dad-dy "G."  
 { He was swing-in' on the sax like a no-bo-dy could, and I was danc-in' all ov-er the room.

1 **B<sub>b</sub>** **F**      2 **B<sub>b</sub>** **F**      D.S. al Coda

Blow Dad-dy!      Oh, don't you know the

CODA      **B<sub>b</sub>** **F**      **B<sub>b</sub>**

Blow Dad-dy! (No Vocal 1st time)  
 Dance, do bee wa-dah,

**G<sub>m</sub>**      **E<sub>b</sub>**

dance, do bee wah-dah, You can dance, do bee wah-dah, You can dance, dance, dance.

Repeat and Fade



The image shows a musical score for a duet. The top staff is for the guitar, featuring a treble clef and a key signature of one sharp. It includes three chord diagrams: G7+5 (with two 'oo' symbols), F7 (with three '#' symbols), and C (with two 'oo' symbols). The bottom staff is for the piano, indicated by a treble clef and a bass clef. It consists of two identical melodic lines. The score concludes with a final section starting on the piano staff with a C chord (two 'oo' symbols) and continuing with an F7 chord (three '#' symbols).

**RETURN TO SENDER**

Words and Music by  
OTIS BLACKWELL & WINFIELD SCOTT

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Moderately

C Am Dm G7 C

I gave a let - ter to the post - man; he put it in his sack. Bright and ear - ly next  
So then I dropped it in the mail - box and sent it Spe - cial D. Bright and ear - ly next

Am Dm G7 C F G7 F

morn - ing — he brought my let - ter back. } She wrote up - on it: Re - turn — To Send - er, ad - dress un -  
morn - ing — it came right back to me. } C 1 C7 F G7

F G7 D7 G7

known. No such num - ber, no such zone. We had — a quar - rel.

F G7 D7 G7

a lov - er's spat. I write I'm sor - ry but my let - ter keeps com - ing back.

2 C7 F C D7

zone. This time I'm gon - na take it my - self and put it right in her hand. And if it comes back the

G7 Tacet F G7 F

ver - y next day, Then I'll un - der - stand — the writ - ing on it. Re - turn — To Send - er, ad - dress un -

G7 F G7 C

known. No such num - ber, no such zone. zone. \_\_\_\_\_

1 C7 | 2 F7 C

## THE REFLEX

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Words and Music by  
DURAN DURAN

With a beat

Gm F Cm Gm F C Gm F

You gone too far \_\_ this time, \_\_ but I'm danc - ing \_\_ on the val - en tine. \_\_ I tell you some - bod - y's

Cm Gm F C Gm F Cm Gm

fool - ing a - round with my chanc - es \_\_ on the dan - ger line. \_\_ I'll cross that bridge when I find \_\_ it, \_\_ an - oth - er day \_\_ to

F C Gm F Cm Gm F

make my stand, \_\_ oh. \_\_ High time is no time for de - cid - ing if I should find a help - ing hand. \_\_

C Gm Am G F Am G F Am

Oh, \_\_ so why \_\_ don't you use it, \_\_ try \_\_ not to bruise it, \_\_ buy \_\_ time don't

G F Am F Am G F Am G F

lose it. \_\_ Why \_\_ don't you use it, \_\_ try \_\_ not to bruise it, \_\_

To Coda D

Am G F G

buy \_\_ time, \_\_ don't lose it. \_\_ The Re - flex is an on - ly child, \_\_ he's

C G D C

wait - ing by the park. \_\_ The Re - flex is in charge\_\_ of find - ing trea - sure in \_\_ the dark.

F D C G

and watch - ing o - ver luck - y clo - ver, \_\_ is - n't that \_\_ bi - zarre? \_\_

D C F Gm F Cm Gm

- ry lit - tie thing The Re - flex does \_\_ leaves you an - swered with a ques - tion mark. \_\_

- ry lit - tie thing The Re - flex does \_\_ is an an - swer with a ques - tion mark. \_\_

F Cm Gm F Cm Gm F C Gm

2nd time D.S.al Coda

So I'm on a ride and I want to get \_\_ off, \_\_ but they won't slow down \_\_ the round - a - bout. \_\_

F Cm Gm F C Gm

I sold the Ren - air and the T. V. set, don't wan-na be a - round when this gets out. So

**CODA**

Re - flex is an on - ly a child, he's wait - ing by all the park. } The Re - flex is in charge -

Re - flex is an on - what - a game, he's hid - ing by the cards. }

of find - ing trea - sure in - the dark, - and watch - ing over luck - y clo - ver, is - n't that bi - zarre?

Ev' - ry lit - tle thing the Re - flex does leaves me an - swered with a ques - tion mark.

**F** Repeat and Fade (lyric 2)

## ROCKIN' ROBIN

Words and Music by J. THOMAS

© 1958 Recordo Music Publishers

Bright Rock tempo

**F**

1,3. He rocks in the tree - top all the day long, Hop - pin' and a - bop - pin' and a - sing - in' his song. tree. The

2. Ev - 'ry lit - tle swal - low, ev - 'ry chick - a - dee, Ev - 'ry lit - tle bird in the tall oak Bb9

All the lit - tle birds on Jay - bird street, love to hear the rob - in go "Tweet, tweet, tweet." Rock - in' Rob - in, - wise old owl, the big black crow, flap their wings, sing - in' "Go bird, go," Bb9

To Coda

Rock - in' Rob - in, Blow, Rock - in' Rob - in, 'cause we're real - ly gon - na rock to - night.

**1 F Bb9 F 2 F Bb9 F Bb**

**PATTER**

A pret - ty lit - tle ra - ven at the

**F**

bird band - stand, taught him how to do the bop and it was grand. They start - ed go - in' stead - y, and

**C7** **tacet** **D.S. al Coda**

bless my soul, He out - bopped the buz - zard and the o - ri - ole. He

**CODA F Bb F**

RIP IT UP

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Words and Music by

Bright Rock tempo

Tacet

G

Well, it's Sat - ur - day night date and I just got paid, Fool Picked a - bout my mon - ey, don't try to save - My  
got me a late, high, Pick her up ey, in in eight - to the save - eight. -  
long a - bout and I'll be fly - ing Walk her on up out in in -  
My But

C9

Tacet

G

heart says, go go, Have a time, 'Cause it's Sat - ud - day night, and I feel fine.)  
Shag on down by the so - cial hall, When the joint starts jump - in' I'll have a ball.)  
I don't care If I spend my dough, 'Cause to - night I'm gon - na be one hap - py soul.)  
I'm gon - na Rip It Up!

C9

G

I'm gon - na rock it up!

I'm gon - na shake it up!

I'm gon - na ball it up!

D7

C7

1,2 G

D7

3 G

C9 G

I'm gon - na Rip It Up!

and ball to - night.

I night.

RUNNING BEAR

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Words and Music by  
J. P. RICHARDSON

### Verse 3

Running Bear dove in the water.  
Little White Dove did the same  
And they swam out to each other  
Through the swirling stream they came.  
As their hands touched and their lips met  
The raging river pulled them down.  
Now they'll always be together  
In that Happy Hunting Ground.

**ROCKET MAN**  
(I Think It's Gonna Be A Long Long Time)

Words and Music by  
ELTON JOHN & BERNIE TAUPIN

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Moderately slow, with a beat

The sheet music consists of ten staves of musical notation. The vocal part is in soprano clef, and the guitar parts are in standard notation. Chords are indicated above the staves, and fingerings are shown below them. The lyrics are written below the notes. The music includes a verse, a bridge, a coda, and a final section labeled 'D.S. al Coda'.

**Chords and Fingerings:**

- Verse: Gm7, C9, Gm7, C9, Eb, Bb, Cm, Cm7, F, Gm7.
- Bridge: C11, Gm7, C11, Eb, Bb, Cm, Cm7.
- Chorus: F, Cm7, Bb, Eb.
- Section 1: Bb, Eb, Bb, C7, Gm7, C, Gm7, Eb, Cm7.
- Section 2: Bb, Eb, Bb, C7, Gm7, C9.
- Section 3: Gm7, C7, Eb, Bb, Cm, Cm7.
- Section 4: F, C11, C7, Gm7.
- Section 5: C7, C11, Eb, Bb, Cm7, Cm7, F.
- Section 6: A Rock-et Man.
- Coda: Cm7, Eb, Bb, F.
- D.S. al Coda: Cm7, Eb, Bb, F.

**Lyrics:**

She packed my bags last night pre - flight, —  
Ze-ro hour — Nine A. M.  
And I'm gon-na be high — as a kite by then.  
I miss the earth so much, — I  
miss my wife, — it's lone - ly out in space... on such a time less... flight.  
And I think it's gon-na be a long, — long time till touch - down brings me 'round a - gain to find...  
I'm not the man they think I am at home, — Oh no no no, — I'm a Rock-et Man.  
Rock-et Man burn - ing out his fuse up here...  
To Coda  
a lone. Mars ain't the kind of place to raise your kids, —  
In fact it's cold as hell. — And there's no one there to raise them if you did...  
And all this sci-ence I don't un - der - stand. It's just my job five days a week...  
A Rock-et Man, — A Rock-et Man.

**Final Section:**

Repeat and Fade  
Eb Bb

And I think it's gon - na be a long, — long time.

## ROCK AROUND THE CLOCK

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By MAX C. FREEDMAN & JIMMY DeKNIGHT

Swing shuffle

F

The musical score for 'Rock Around the Clock' is presented on four staves of music. The first staff starts with a treble clef, a common time signature, and an F key signature. It features a 'Swing shuffle' rhythm. The lyrics are: 'One, two, three o'clock, four o'clock rock, five, six, seven o'clock, eight o'clock rock,' followed by a measure of rests. The second staff begins with a '3' above the staff, indicating a triplet. The lyrics continue: 'Nine, ten, eleven o'clock, twelve o'clock rock, We're gon-na Rock'. The third staff starts with an F key signature and includes chords C7 and F7. The lyrics are: 'A-round The Clock to-night. Put your glad rags on and join me, Hon, - We'll have some fun when the clock strikes one, - We're gon-na Rock A-round The clock strikes two, and three and four, - If the band slows down we'll yell for more, - We're gonna rock around the clock tonight, - We're gonna rock, rock, rock, 'til broad daylight, - We're gonna rock, gonna rock around the clock tonight.' The fourth staff starts with an F key signature and includes chords Gm7 and C7+5. The lyrics are: 'Clock to-night, - We're gon-na rock, rock, rock, 'til broad day-light, - We're gon-na rock, gon-na Rock A-round The Clock to-night.' The score concludes with a section labeled 'When the'.

Additional Lyrics

2. When the clock strikes two, and three and four,  
If the band slows down we'll yell for more,  
We're gonna rock around the clock tonight,  
We're gonna rock, rock, rock, 'til broad daylight,  
We're gonna rock, gonna rock around the clock tonight.
3. When the chimes ring five and six and seven,  
We'll be rockin' up in seventh heav'n,  
We're gonna rock around the clock tonight,  
We're gonna rock, rock, rock, 'til broad daylight,  
We're gonna rock, gonna rock around the clock tonight.

4. When it's eight, nine, ten, eleven, too,  
I'll be goin' strong and so will you,  
We're gonna rock around the clock tonight,  
We're gonna rock, rock, rock, 'til broad daylight,  
We're gonna rock, gonna rock around the clock tonight.
5. When the clock strikes twelve, we'll cool off, then,  
Start a rockin' 'round the clock again,  
We're gonna rock around the clock tonight,  
We're gonna rock, rock, rock, 'til broad daylight,  
We're gonna rock, gonna rock around the clock tonight.

## RUBBER BALL

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Words and Music by  
AARON SCHROEDER & ANN ORLOWSKI

Moderato, not too fast

The musical score for 'Rubber Ball' is presented on four staves of music. The first staff starts with a treble clef, a common time signature, and a G key signature. It features a 'Moderato, not too fast' tempo. The lyrics are: 'I'm like a Rub-ber Ball ba-by that's all that I am to you.' The second staff starts with an Em key signature and includes a bracket for '(Boun-cy, Boun-cy.)'. The lyrics are: 'Bouncy, Boun-cy Just a Rub-ber Ball 'cause you.' The third staff starts with a G key signature and includes a bracket for '(Boun-cy, Boun-cy.)'. The lyrics are: 'think you can be true to two.' The fourth staff starts with an Em key signature and includes a bracket for '(Boun-cy, Boun-cy.)'. The lyrics are: 'bounce my heart a-round I'.

C D G C D G  
 — don't ev - en put you down\_ and like a Rub-ber Ball I come boun - cin' back to you. Rub-ber Ball I come

C D G C G Em  
 boun - cin' back to you. If you stretch my love till it's thin e-nough to

Em A7 D G  
 tear I'll just stretch my arms to reach you an - y - where and like a Rub-ber Ball I'll come

C D G C G  
 boun - cin' back to you. Rub-ber Ball I'll come boun - cin' back to you. You bounce my

Em C D G C G  
 heart a-round and I don't ev - en put you down\_ and like a Rub-ber Ball I come boun - cin' back to

G C D G C G Em  
 you. Rub-ber Ball I come boun - cin' back to you. Boun - cy, boun - cy, boun - cy, boun - cy,

G Em D G Em  
 boun - cy, boun - cy boun - cy, boun - cy, e - e. I'm like a Rub-ber Ball when on my shoul - der you do

Em G  
 (Boun - cy, Boun - cy, Boun - cy, Just a Rub-ber Ball be-cause my heart strings — they just snap. (Boun - cy, Boun - cy,

G Em C D  
 tap. Boun - cy, Boun - cy, squeeze me till I'm all a - flame\_ then call me by some oth - er guy's name but like a

G C D G C G  
 You Boun go and Rub-ber Ball I come boun - cin' back to you. Rub-ber Ball I come boun - cin' back to you.

## ROCK ISLAND LINE

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New Words and Music by LONNIE DONEGAN  
(Based On A Traditional Theme)

Moderately  
Refrain

B<sub>b</sub>

Oh, the Rock Is - land Line it is a might - y good road. Oh, the Rock Is - land Line it is the

F7 B<sub>b</sub> E<sub>b</sub>  
road to ride The rock Is - land Line it is a might - y good road Well if you want to ride you got to

B<sub>b</sub> E<sub>b</sub>  
ride it like you find it, get your tick - et at the sta - tion for the Rock Is - land Line It's cloud - y in the west

E<sub>b</sub> Cm7 B<sub>b</sub>  
(The) sev - en for - ty five was  
(The) en - gi - neer said be -

Cm7 F9 F7  
(The) east - bound train was on the

looks like rain Rought me a tick - et on a rail - road train Pour on the wa - ter  
al - ways late But ar - rived to - day at a quarter to eight The engi - neer said when they  
fore he died "There's two more drinks that I would like to try. The con - duct - or said, "What  
west - bound track The north - bound train was on the south - bound track The con - duct - or hol - lered. Now

Cm7 F7 1,2,3 Cm7 B<sub>b</sub> Tacet  
shov - el on the coal stick your head out the win - dow see the dri - vers roll  
cheered his name "We're right on time but this is yes - ter - day's train. Oh, well, the  
can they be? A hot glass of wa - ter and a cold cup of tea." rail - road line. Oh, well, the

D.S. al Fine

B<sub>b</sub> Tacet

## RUBY BABY

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Words and Music by  
JERRY LEIBER & MIKE STOLLER

Moderately



F7



I love this girl; I said - a, Ru - by is her name. When this girl looks at me she just sets my heart a - flame.

C F7 C G7 C

Got some hug - gin' and kiss - es too, yeah, and I'm gon - na give them - a all to you. Now lis - ten, Ru - by, Ru - by.

F7 C G7 F7 C

when will you be mine? Ru - by, Ru - by, when will you be mine?

## RUBY, DON'T TAKE YOUR LOVE TO TOWN

Words and Music by  
MEL TILLIS

Copyright © 1966 & 1977 CEDARWOOD PUBLISHING CO., INC., Nashville, TN

Moderately

You have paint - ed up your lips and rolled and curled your tint - ed hair. Ru - by, are you con - tem - plat - ing hard to love a man whose legs are bent and par - a - lized. And the wants and the needs of a wo - man your age, leav - ing now 'cause I just heard the slam - ming of a door. The way I know I've heard it slam one

F G7 C

go - ing out some - where? The shad - ows on the wall tell me the sun is go - ing down. Ru - by, I re - a - lize, But it won't be long I've heard them say un - til I'm not in the round. hun - dred times be - fore And if I could move I'd get my gun and put her in the ground.

F G7 F G7 C

Oh, Ru by, Don't Take Your Love To Town. For it

Dm F C Dm

was - n't me that start - ed that old cra - zy As - ia war. But I was proud to go and do my

F G7 F G7 C

pa - tri - ot - ic chores. Oh, I know, Ru - by, that I'm not the man I used to be.

C F G7 C

But, Ru by, I still need your com - pa - ny.

3 C F C G7 C

It's She's ny for God's sake turn a-round, don't take your love to town.

1,2 C

## ROCK AND ROLL IS HERE TO STAY

© 1958, 1978, 1986 Singular Music Publishing Co./Golden Egg Music, New York, NY 10019

Words and Music by  
DAVID WHITE

Brightly, in "2"

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

Oh, ba - by Rock And Roll Is Here To Stay, and it will ne - ver die. but It was meant to

be bop that way, though walk a - round know why lis - ten. I Let's don't care what to peo - ple say, Rock And Roll Is

**CHORUS**

E<sub>b</sub>

Here rock To Stay! We don't care what peo - ple say Rock And Roll Is Here To Stay. Rock and roll will

**D<sub>b</sub>**

al - ways be, I dig it to the end, it - ll go down in his - to - ry, just you watch my

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

friend. Rock and roll will al - ways be, it - ll go down in his - to - ry. Rock and roll will

**D<sub>b</sub>**

al - ways be, it - ll go down in his - to - ry. Ev - 'ry bod - y rock, ev - 'ry bod - y rock,

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

ev - 'ry bod - y rock, ev - 'ry bod - y rock. Come on, ev - 'ry bod - y rock and

**D<sub>b</sub>**

roll. Ev - 'y bod - y rock and roll. Ev - 'y bod - y rock and roll. Ev - 'y bod - y rock and roll.

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

Ev - 'y bod - y rock and roll. Come on, Ev - 'y bod - y rock and roll.

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

**D<sub>b</sub>**

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

**D<sub>b</sub>**

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

**2nd time D.S. and Fade**

Come on, Ev - 'y bod - y rock and roll.

The musical score consists of eight staves of music for voice and guitar. The vocal part is in common time, mostly in A♭ major, with some sections in D♭ major. The lyrics are provided in a conversational style, with the first section being a narrative and the subsequent sections being choruses. Chords are indicated above the staff, and guitar chords are shown below the staff. The score includes a '2nd time D.S. and Fade' instruction at the end.

## RUNAWAY

Words and Music by  
DEL SHANNON & MAX CROOK

© 1961 Mole Hole Music/Bug Music/Rightsong

Moderately Bright

Fm As I walk a - long - I won - der what went wrong - with our love, a  
C7 love that was - so strong.  
E<sub>b</sub> And as I still walk on I think of the  
D<sub>b</sub> things we've done - to - geth - er while our hearts were young.  
F I'm a - walk - in'  
Dm in the rain. - Tears are fall - in' and I feel a pain, - A - wish - in' you were here by me -  
F To end this mis - er - y. And I won - der, wo - wo - wo - wo - won - der -  
Dm why, - why - why - why - why she ran a - way, And I won - der where she will stay,  
F C7sus F B<sub>b</sub> 1 F C7 2 F  
C7sus Run - a - way. Run - run - run - run - Run - a - way. Run - a - way.

SUSIE-Q

Words and Music by D. HAWKINS,  
S.J. LEWIS & E. BROADWATER

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With a beat

E♭

oh, Su - sie Q, \_\_\_\_\_ oh, Su - sie Q, oh, Su - sie Q, how I love

E♭

you, my Su - sie Q, I like the way you walk - I like the way you talk;

A♭7

Bm7

B♭7

E♭

Tacet

E♭

I like the way you walk, I like the way you talk, my Su - sie Q, oh, Su - sie Q, \_\_\_\_\_

# SAD SONGS

(Say So Much)

Copyright © 1984 by Big Pig Music Ltd.  
Published in the USA by Intersong - USA, Inc.

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately, with a blues feel

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). Chords indicated above the staff include C, F, Bb, G, C, G, C, F, Bb, F, G, F, Bb, F, C, F, Bb, F, G, F, Bb, F, Dm, G, C, G9, C, and D.S. (al Coda).

**Chorus:**

If Guess there are times when we all need to share a little pain down  
and iron-ing out the rough spots is the hard - est part when mem - o - ries re - main.  
when ev' - ry sin - gle word makes sense, then it's ea - si - er to have those songs a - round.  
And it's times The kick in - side.

**Verse 1:**

like is these when we all need that to hear the ra gets di o, you.  
And it 'cause from so good lips to hurt of so some old sing - er and we can share the troub - les e - enough to

**Verse 2:**

we al - ready know. sing the blues, (So) Turn 'em on, turn 'em on, turn on those sad songs.  
When all hope is gone why don't you tune in and turn them on? They reach in - to your

**Bridge:**

room, oh, just feel their gen - tle touch. When all hope is gone a

**To Coda:**

1 | 2 |  
sad song says so much. Sad Songs, they say, Sad Songs, they say,  
say, Sad Songs, they say, Sad Songs, they say, so much. So turn 'em on

**CODA**

When all hope is gone\_ you know a sad song says so much..

When ev' ry lit - tie bit of hope is gone\_ you know a sad song says so much..

(She's)  
**SOME KIND OF WONDERFUL**

Words and Music by  
JOHN ELLISON

Copyright © 1967 by Dandelion Music Company

**Freely**

I don't need hold her in my arms. I don't need a big fine car. I got ev 'ry-thing that a man could want. I got more than I could ask for. than I could ask for. I don't have to run a-round. I don't kiss - es me my heart be-comes filled with de - si - re; when she wraps her lov - in' arms a-round me, I don't a - bout have drives to stay me out out all of my night, mind. 'cause I got me a sweet, Yeah, when my ba - lov - in' won - der - ful, and she knows chills - just how to treat me right. Well my ba - by, she's al - right. Well my ba - by's clean out of run up and down my spine. sight. Don't you know that she's, she's Some Kind Of Won - der - ful; She's Some Kind Of Won - der - ful, yes she is, she is. She's Some Kind Of Won - der - ful yeah, yeah, yeah, yeah. When I Now is there an - y - bod - y got a sweet lit - tie wom - an like mine. There got to be some Yoah talk - in', talk - in' 'bout my Ba - by, she's Some Kind Of Won - der - ful, talk - in' 'bout my ba - by, she's Some Kind Of Won - der - ful, talk - in' 'bout my

**Repeat and Fade**

**SAN FRANCISCO**  
(Be Sure To Wear Some Flowers In Your Hair)

Words and Music by  
JOHN PHILLIPS

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The musical score for "San Francisco" consists of ten staves of music. Each staff includes a vocal line with lyrics, a guitar tab with chord symbols, and a piano/vocal staff below it.

**Chords and Key:** The key signature is F major (one sharp). Chords used include Em, C, G, D, Em, G, C, Bm, Em7, D, Em, C, G, D, Em, G, C, D, Em, G, C, D, Em, G, C, D, Em7, D, F, Dm, F, Dm, G, F, Dm, F, Dm, G, F, Dm, F, Dm, G, F#m7, E7, A, D, A, F#m, D, A, C#m, F#m7, A, F#m, D, A.

**Lyrics:**

- Staff 1: Gently If you're go - ing to San Fran - cis - co, — Be sure to wear some
- Staff 2: flow - ers in your hair. — If you're go - in' to San Fran - cis - co, —
- Staff 3: You're gon - na meet some gen - tle peo - ple there. — For For those those who who
- Staff 4: come come to to San San Fran Fran - cis - co, — Sum - mer Be sure to time will some be flow - ers a love - in there. — in your hair.
- Staff 5: In If the you streets come of to San San Fran Fran - cis - co, — Gen - tle Sum - mer peo - ple time with will
- Staff 6: flow - ers be a in their love - in hair. — All a - cross the na - tion, — Such a strong vi - bra - tion: —
- Staff 7: Peo - ple in mo - tion, — There's a whole gen - er - a - tion, — with a new ex - pla - na-
- Staff 8: tion, — Peo - ple in mo - tion, — Peo - ple in mo - tion, — D.S. al Coda
- Staff 9: CODA there. — If you come to San Fran - cis - co, — Sum - mer —
- Staff 10: time — will be a love - in — there. —

**Performance Instructions:** The score includes several performance instructions such as "3", "To Coda", and "D.S. al Coda".

## SARA

Music by PETER WOLF & INA WOLF  
Words by INA WOLF

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Medium slow

The sheet music for "SARA" consists of ten staves of musical notation for voice and guitar. The key signature is B-flat major (two flats). The tempo is medium slow. The lyrics are as follows:

Go now, don't look back, we've drawn the line.  
Dan - ger in the game when the stakes are high.  
Move on, Brand Ed, it's no good to go back in time.  
A heart was brand ed while my sens es stood by.  
I'll nev - er find an - oth - er girl like you, for hap - pi ness it takes two.  
We're fi - re and ice the dream won't come true.  
Sa - ra, Sa - ra, the storms are brew - in' in your eyes.  
Sa - ra, no time is a good time for good - byes ('Cause Sa - ra)  
Love me like no one has ev - er loved me be - fore. (and Sa - ra) Hurt me, no one could ev - er hurt me more. (and Sa - ra)  
Sa - ra (and Sa - ra) No - bod - y love me an - y - more.  
Dm7+5 Dm7 Ebmaj9 Dm7/G F/Bb Bb Dm7 Eb F/Eb F/Bb Bb Dm7  
Sa - ra, Sa - ra, the storms are brew - in' in your eyes.  
good time. Oh Sa - ra, Sa - ra, the storms are brew - in' in your eyes.  
Dm7 Eb F/Eb Dm7 Eb/Db Dm7/G F/Bb Bb  
Sa - ra, Sa - ra, no time is a good time for good - byes.

Chords indicated above the staff include: Am7, F/Bb, Bb, Am, D, Gm7, Ebmaj7, Gm/D, C7sus, Dsus, D, Dsus, 1st time, 2nd, 3rd time, To Coda, Dm7/G, F/Bb, Bb, Dm7, Fsus, F, 2Fsus, F, Eb/F, F, Eb/F, F, Eb/F, F7sus, D.C. al Coda, CODA, Bbmaj7, Bb, Eb, F/Eb, Eb/F, F/Bb, Bb, Dm7, Eb, F/Eb, Dm7, F/Bb, Bb, F/Bb, Bb.

Performance instructions include: Instrumental, Instrumental ends, 1st time, 2nd, 3rd time, To Coda, Repeat and Fade, Optional Ending.

## SAY SAY SAY

Words and Music by  
McCARTNEY/JACKSON

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**Upbeat**

Bbm Bbm7 Eb Ebm7 Bbm Bbm7

Say, Say, Say what you want but don't play games with my af-fect-ion. Take, take, take  
 Go, go, go where you want but don't leave me here for ev-er. You, you, you  
 You, You, you can nev-er say that I'm not the one who real-ly loves you. I pray, you, you, you  
 pray, you, you, you

Eb Ebm7 Bbm Bbm7

what you need stay a-way, but don't leave me with no di-rect-ion All a-lone\_ I sit home  
 so long, that you'll see girl like I see you nev-er. What can I do\_ girl, to get  
 ev'ry day things\_ girl, like I do. What can I do\_ girl, to get

Gb Bbm Ebm Gb

by the phone through to you? wait-ing 'Cause I for you ba - by. Through the years Stand-ing here how can you stand to hear my plead-ing  
 through to you? 'Cause I love you ba - by. Stand-ing here bap-tised in all my tears, ba - by  
 through to you? 'Cause I love you ba - by. Stand-ing here bap-tised in all my tears, ba - by

F

To Coda

1 Bbm Bbm7 Eb Ebm7 Bbm

for you dear? You know I'm cry-ing ooh ooh ooh ooh. (Now)

2 Bbm Bbm7 Eb Ebm7 Bbm Bbm7

(Orch.) ooh.

Eb Ebm7 Bbm Ab Bbm

Ab Bbm Ab Bbm F

You nev-er ev-er wor - ry

and you nev-er shed a tear. You're say-ing that my love \_ ain't real, just look at my face, these tears ain't dry-ing

D.C. at Coda CODA Bbm Bbm7 Eb Ebm7

Bbm Bbm7 Eb Ebm7 Bbm Repeat and Fad

## SHAMBALA

Words and Music by  
DANIEL MOORE

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Moderate Rock

The sheet music consists of 15 staves of musical notation for voice and guitar. The vocal part is in treble clef, and the guitar part shows chord progressions above the staff. The lyrics are as follows:

Wash a-way my trou-bles, wash a-way my pain,  
is help-ful ev-ery-one is kind, with the rain  
my sis-ter by the flow-ers in her eyes, on the road  
of Sham-ba-la.  
Wash a-way Ev-ery-one I can tell

my sor-row, wash a-way my shame, with the rain  
is luck-y, ev-ery-one is so kind, on the road  
my broth-er by the flow-ers in his eyes, on the road  
of Sham-ba-la.  
Ah oo ooh Yeah

Yeah, yeah, yeah, yeah, yeah.  
Ah oo ooh Yeah

To Coda

Ev-ery-one How does your light shine, in the halls  
of Sham-ba-la?  
How does your light shine, in the halls of Sham-ba-la?

D.S. al Coda

I can tell  
How does your light shine, in the halls of Sham-ba-la?  
How does your light shine, in the halls of Sham-ba-la?  
Tell me how does your light  
shine, in the halls of Sham-ba-la?  
Tell me how does your light  
shine, in the halls of Sham-ba-la?  
does your light shine, in the halls  
of Sham-ba-la?  
Ah oo ooh Yeah, yeah, yeah, yeah, yeah.

Repeat and Fade

## SAVE THE LAST DANCE FOR ME

Words and Music by  
DOC POMUS & MORT SHUMAN

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**Eb**

Moderately

You can dance know ev -'ry dance mu - sic is fine, who like gave spark - ling wine;— let him hold you tight.—

**Bb7**

You can smile Laugh and sing ev -'ry smile for the man who held your hand - 'neath the pale moon-light. —

**Bb7 Eb7 Ab**

But don't for - get who's tak - ing you home and in whose arms you're gon - na be. — So

**Bb7**

dar - lin', — Save The Last Dance For Me. Oh, I me. Ba - by, don't you know I

**Eb**

Tacet

love you so? — Can't you feel it when we touch? I will nev - er nev - er let you go. —

**Eb**

I love you, oh, so 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

**Eb**

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

**Eb**

gon - na be. — So, dar - lin' — Save The Last Dance For Me. —

SCHOOL IS OUT

Words and Music by  
FRANK GUIDA & GENE BARGE

© 1961 Rockmasters, Inc.

### Moderately

**Bb** **E<sub>b</sub>** **Bb** **E<sub>b</sub>** **Bb** **F7**

No more books and stud - ies, I can stay out late with my bud - dies now I can do the things I

**Bb** **E<sub>b</sub>** **Bb** **C7** **F7** **Bb** **E<sub>b</sub>** **Bb**

want to do 'cause all my ex - arms are through I can root for the Yan - kees from the blea - chers and I

**E<sub>b</sub>** **Bb** **F7** **Bb** **E<sub>b</sub>** **Bb** **F7**

don't have to wor - ry 'bout tea - chers I'm so glad that school is out I could sing and shout,

**Bb** **Edim** **F7** **Bb** **Edim** **F7**

School Is Out! School Is Out! School Is Out!

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

School Is Out! School Is Out at last and I'm so glad I passed so

**Bb** **F7** **Bb** **E<sub>b</sub>** **Bb** **F7** **1 Bb** **2 Bb**

ev - 'ry - bod - y come and go with me we're gon - na have a night with dad - dy "G"! "G"!

## SIXTEEN TONS

Words and Music by  
MERLE TRAVIS

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### Moderately

Em

**VERSE**

Some people say a man is made out of mud  
born one mornin' when the sun did - n't shine.

A poor man's made out of muscle and blood  
I picked up my shov - el and I walked to the mine. I load-ed

Mus - cle and blood and skin and bones — A mind that's weak and a back that's strong, You load Six - teen Tons.  
Six - teen Tons of number nine coal And the straw - boss said "Well - a bless my soul." You load

what do you get? — An - oth - er day old - er and deep - er in debt. Saint Pe - ter, don't you call me 'cause I can't go — I

**CHORUS**

Em

1 2

owe — my soul to the com - pa - ny store. I was

## SEA OF LOVE

Words and Music by  
GEORGE KHOURY & PHILIP BASTISTE

Medium Slow Fifties Rock

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**Chords:** G, B7, C, A7, G, A7, G, C, To Coda, 1 G, 2 G, D, C, D, C, B7, D, Eb, Db, Eb, Db, C7, Eb, Eb7, Ab, C7, Db, Bb7, Ab, Bb7, Ab, Db, Ab, Bb7, Bb, Cm7, Bb, Eb9, Chorus.

**Lyrics:**

- Do you re - mem - ber - when we met, that's the day I knew you were my pet.
- Come with me my love to the sea, to the sea, the Sea Of Love.
- I want to tell you (just) how much I love you.
- Come with me to the Sea Of Love.
- Come with me to the Sea Of Love.
- Come with me to the Sea Of Love.
- my love to the sea, the Sea Of Love.
- I want to tell you just how much I love you.
- I want to tell you, oh, how much I love you.

## SEARCHIN'

Words and Music by  
JERRY LEIBER & MIKE STOLLER

Moderately

Bb

VERSE

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and Bienstock Publishing Co. All rights administered by Chappell & Co., Inc.

**Chords:** Bb, Eb9, Eb7, Bb, Cm7, Bb, Eb9, Chorus.

**Lyrics:**

- Well now if I have to swim a riv - er, you know I will and if I have to
- Sher - lock Holmes Sam Spade got nothing, child, on me Sar - geant Fri - day,
- climb a moun - tain you know I will and if she's hid - ing up on a blue - ber - ry
- Char - lie Chan and Boston Black - ie. No mat - ter where she's hiding she's gon - na hear me
- hill am I gon - na find her, child, you know I will. 'Cause I've been Search - in' Oh,
- coming I'm gonna walk right down that street like Bull - dog Drummond. 'Cause I've been Search - in' Oh,

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

yeah - Lord - Search - in' My good - ness} Um \_\_\_\_\_ child} Search - in' ev - ry which \_\_\_\_\_ a - way - yeah yeah.

F7      F+      B<sub>b</sub>      Tacet

but I'm like the North - west Mount - ie. You know I'll bring her in some day.

F7      B<sub>b</sub>      2 B<sub>b</sub>      F7      B<sub>b</sub>

Gon - na find her. Well, day \_\_\_\_\_ Gon - na find her.

## SHE LOVES YOU

Words and Music by  
JOHN LENNON & PAUL McCARTNEY

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Moderately, with a beat

C<sub>m</sub>      F7      Ab

She Loves You, yeh, yeh, yeh, She Loves You, yeh, yeh, yeh, She Loves You, yeh, yeh, yeh -

E<sub>b</sub>      Eb      C<sub>m</sub>      G<sub>m</sub>      B<sub>b</sub>7

yeah! You think you've lost your love, — Well, I saw her yes - ter - day - yi - yay. It's And

E<sub>b</sub>      C<sub>m</sub>      G<sub>m</sub>      B<sub>b</sub>7      Eb

you she's think - ing of, — And she told me what to sa - yi - yay. She says She, She says She, Loves You, and you know that can't be

now she says she knows, — you're not the hurt - ing kind. She says She, Loves You, and you know that can't be

Pride can hurt you too, — A - plo - o - gize to her. Be - cause She,

C<sub>m</sub>      Abm

bad. Yes, She Loves You, and you know you should be glad. — She

2 C<sub>m</sub>      F7      Abm6

(oo) She Loves You, yeh, yeh, yeh, She Loves You, yeh, yeh, yeh, And with a love like that you

B<sub>b</sub>7+5      Eb      B<sub>b</sub>7      C<sub>m</sub>

know you should be glad. — You (oo) She Loves You, yeh, yeh, yeh, She

F7      Abm6      B<sub>b</sub>7+5      B<sub>b</sub>7      Eb

Loves You yeh, yeh, yeh, And with a love like that you know you should be glad. — Repeat and Fade

And with a

## SEE YOU LATER, ALLIGATOR

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Words and Music by  
ROBERT GUIDRY

Medium Shuffle

**VERSE**

C6 C7<sup>o</sup>

Well, I saw my ba - by walk - ing. With an - oth - er man to - day. Well I saw my ba - by  
told me. Near - ly made me lose my head. When I thought of what she

F9 C6 G7<sup>oo</sup>

walk - ing. With an - oth - er man to - day. When I asked her what's the mat - ter,  
told me. Near - ly made me lose my head. But the next time that I saw her,  
This is what I heard her  
say. } said. Refrain Tacet C6 3

C6 See You Lat - er, Al - li - ga - tor, Aft - er 'while, croc - o - dile; —.  
C7 F9 3

See You Lat - er, Al - li - ga - tor. Aft - er 'while, croc - o - dile, —. Can't you see you're in my

G7<sup>oo</sup> 1 C6 Tacet 2 C C6

way, now. Don't you know you cramp my style? When I thought of what she style? —.

## SEASONS IN THE SUN

(Le Moribond)

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Edward B. Marks Music Company, Sole Licensing & Selling Agent for the United States, Canada,  
British Commonwealth & Republic of Ireland  
Used by PermissionEnglish Lyric by ROD MCKUEN  
Music by JACQUES BREL

Moderately

F Gm Gm7 Gm7-5

We had joy, we had fun, we had Sea - sons In The Sun; But the hills we would climb were just  
C7<sup>o</sup> F 3

sea - sons out of time. All our lives we had fun, we had

Gm Gm7 Gm7-5 C7 F

Sea - sons In The Sun; But the stars we could reach were just star - fish on the beach.

C7<sup>o</sup>

A - dieu, E - mile, my trust - ed friend.  
A - dieu, Pa - pa, please pray for me.  
A - dieu, Fran - coise, my trust - ed wife.

F Bb6 Bbm6

We've known each oth - er since we were nine or ten;  
I was the black sheep of the fam - ily;  
With - out you I'd have had a lone - ly life;

To - geth - er we climbed hills and from but  
You tried to teach me right times, but  
You cheat - ed lots of times, but

F C7 F Bb Bbm6

trees, wrong, then, Learned of love and A - B - C's, skinned our hearts and skinned our  
I for - gave you too much in the song, end, won - der tho' your how I got a -  
long. A - dieu, Pa - pa, it's hard to die, When all the birds are sing - ing  
friend. A - dieu, Fran - coise, } long. A - dieu, Pa - pa, it's hard to die, When all the birds are sing - ing

F C7 F Bbm6 F C7 F

knees. A - dieu, E - mile, } it's hard to die, When all the birds are sing - ing  
long. A - dieu, Pa - pa, Now that the spring is in the air, } Pret - ty  
friend. A - dieu, Fran - coise, } it's hard to die, When all the birds are sing - ing  
in the sky; Now that the spring is in the air, } Lit - tie  
With your

Bb Bbm6 F C7 F

girls are ev - ry - where; Think of me and I'll be there. We had  
chil - dren ev - ry - where; When you'll see them, I'll be there. We had  
lov - ers ev - ry - where; Just be care - ful, I'll be there. We had

3 F Gm Gm7

there. All our lives we had fun, we had Sea - sons In The Sun; But the stars we could

Gm7-5 C7 F

reach were just star - fish on the beach.

### SINCE I MET YOU BABY

Words and Music by  
IVORY JOE HUNTER

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Slow blues C F C Dm C C7 F C

Since I Met You Ba - by My whole life has changed. Since I Met You Ba - by My whole life has changed. And  
Since I Met You Ba - by I'm a hap - py man. Since I Met You Ba - by I'm a hap - py man. I'm  
G7 1 C 2 C G7 C F C  
ev - ry - bod - y tells me that I am not the same. I don't need no - bod - y to tell my trou - bles to.  
gon - na try to please you in ev - ry way I can. I don't need no - bod - y to tell my trou - bles to.  
C7 F C G7 D.C. al Fine

I don't need no - bod - y to tell my trou - bles to. 'Cause Since I Met You Ba - by all I need is you.

## SECRET AGENT MAN

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Words and Music by  
P.F. SLOAN & STEVE BARRI

Bright Rock Tempo

Dm G Dm G Dm

There's a man who leads a life of dan - ger; To ev - 'ry - one he meets -

G A7 Dm G Dm

he stays a stran - ger. With ev - 'ry move he makes - an - oth - er chance he takes.

G Dm G Dm Dm

Odds are he won't live to see to - mor - row. Be - ware sun - nin' pret - ty on the fac - Riv -

G Dm G Dm G

- es i - er you may a find. Then bleed - in' face can hide Bom - bay an e - vil mind - al - ley next

A7 Dm G Dm Dm

day. Ooh, don't care let - ful the what wrong you word say; Don't While give your - self - a -

G Dm G Dm Dm

way. lips. Odds are you won't live to see to - mor - row. {

Am Dm Am Dm Bb A

Se - cret A - gent Man, Se - cret A - gent Man, They've\_ giv - en you a num - ber and

Dm Am Dm Am Dm

tak - en 'way your name. (Look out!) Se - cret A - gent Man, Se - cret A - gent Man, This mys -

Bb A 1 Dm 2 Dm

ter - i - ous life you chose is a dead - ly game. You're game.

The musical score consists of ten staves of music. Each staff begins with a chord symbol (Dm, G, A7, etc.) followed by a tablature diagram for a six-string guitar. The lyrics are written below the notes. Chords are indicated above the staff at various points. The first staff starts with Dm, followed by G, Dm, G, Dm, then a break, then G, A7, Dm, G, Dm, then another break, then G, Dm, G, Dm, Dm. The second staff starts with G, Dm, G, Dm, Dm, then a break, then G, Dm, G, Dm, Dm. The third staff starts with G, Dm, G, Dm, G, Dm, then a break, then G, Dm, G, Dm, Dm. The fourth staff starts with Dm, G, Dm, G, Dm, then a break, then G, Dm, G, Dm, Dm. The fifth staff starts with Dm, G, Dm, G, Dm, then a break, then G, Dm, G, Dm, Dm. The sixth staff starts with G, Dm, G, Dm, Dm, then a break, then G, Dm, G, Dm, Dm. The seventh staff starts with Dm, G, Dm, G, Dm, then a break, then G, Dm, G, Dm, Dm. The eighth staff starts with Dm, G, Dm, G, Dm, then a break, then G, Dm, G, Dm, Dm. The ninth staff starts with Dm, G, Dm, G, Dm, then a break, then G, Dm, G, Dm, Dm. The tenth staff starts with Dm, G, Dm, G, Dm, then a break, then G, Dm, G, Dm, Dm.

## SHE BOP

Words and Music by C. LAUPER, S. LUNT,  
G. CORBETT & R. CHERTOFF

With a Steady Beat



Well, I see them ev'ry night in tight blue jeans



in the pag - es of a Blue - Boy



Mag - a - zine.

Hey - ey! I've been think - in' of a new sen - sa - tion, I'm pick - in' up a



Tacet

good vi - bra - tion.

Oh! She Bop, She Bop.



Do I wan - na go out with a  
They say I'd bet - ter get a

li - on's roar?

Yeah, I wan - na go south and get me some more.  
chap - er - on be - cause I can't stop mess - in' with the dan - ger zone.



Tacet

Hey, they say that a stitch in time saves nine.  
No, I won't wor - ry and I won't fret.

They say I'd bet - ter stop  
Ain't no law

or I'll go blind.  
a - gainst it yet.



Oh! She Bop, She Bop.

She Bop, he bop - a we bop.



I bop, you bop - a they bop, be - bop - be - bop - a - lu - bop.  
(I don't even un - der-



She Bop, he bop - a we bop,

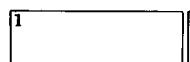
I bop, you bop - a they bop,

be - bop be -



- bop - a - lu She Bop.

Oh she does, She Bop.



D.S. and Fade

## SHADOW DANCING

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Words and Music by BARRY GIBB, ROBIN GIBB,  
MAURICE GIBB & ANDY GIBB

Moderately

Gm7

F

E<sup>maj</sup>7

You got me look - ing at that heav - en in your eyes.  
All that I need is just one mo - ment in your arms.

I was chas - ing your di - rec - tion.  
I was chas - ing your af - fec - tion.

I was

D

tell - ing you no lies - and I was lov - ing you - . When the words are said,  
do - ing you no harm. and I was lov - ing you - . Make it shine. Make it train.

ba - by, I lose my head.  
Ba - by, I know my way.

Cm7

F

B<sup>bmaj</sup>7

Gm7

Cm7

D

And in a world of peo - ple, there's on - ly you and I.  
I need that sweet sen - sa - tion of liv - ing in your love.

There ain't noth - ing come be - tween us in the  
I can't breathe when you're a - way. It pulls me

Gm7

Cm7

F

B<sup>bmaj</sup>7

Gm7

Cm7

end.

down.

D

How can I hold - you when you ain't e - ven mine?  
You are the ques - tion, and the an - swer am I.

On - ly you can see me through.  
On - ly you can see me through.

I leave it up - to you - } Do it light, tak - ing me through the night. Shad - ow Danc - ing: ba - by, you do it right.  
I leave it up - to you - }



Give me more. Drag me a - cross the floor. Shad - ow Danc - ing. All - this, and noth - ing more.

noth - ing more.

D.S. and Fade

## SHE'D RATHER BE WITH ME

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Words and Music by  
GARRY BONNER & ALAN GORDON

Moderately with solid beat

C

D

F

G7

C

Some girls love to run a - round, love to han - dle ev - 'ry - thing they see; But my girl has more

D

F

G7

C

C7

Gm7

fun a - round and you know She'd Rath - er Be With Me. Me oh my, Luck - y guy is what I am.

F

D

B<sup>b</sup>

G7

C7

Ab9

G9

Tell you why, you'll un - der - stand, she don't fly al - though she can. {Some Some}

C D F G7 C D

boys girls love to run a-round,— they don't think a-bout the things they do;— But this boy wants to set-tle down,— and you  
 love to run a-round,— love to han-dle ev-'ry-thing they see;— But my girl has more fun a-round— and you

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

know he'd rath-er be with you. Me oh my,— know she'd rath-er be with, Yes, she'd rath-er be with, you know She'd Rath-er Be With Me...  
 La, la, la, la,— la, la, la, la,— You know She'd Rath-er Be With Me.—

Repeat and Fade

### SHAME ON THE MOON

Words and Music by  
RODNEY CROWELL

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"Loping" Rock Blues

A F#m A

Till you've been be-side a man,  
Once in - side a wom-an's heart,  
Ev - 'ry - where it's all a-round  
 You don't know what he wants.  
A man must keep his head.  
Com-fort in a crowd.  
 You don't know if he  
Heav-en o-pened  
Stran-gers' fac-es

F#m E D A

cries at night.—  
up the doors.—  
all a round—  
 You don't know if he don't.  
Where an-gels fear to tread.  
Laugh-ing right out loud.  
 When noth-in' comes ea-s-y.  
Some men go cra-z-y.  
Hey watch where you're go-ing

D A C#m F#m A F#m E7 C

old night-mares are real.  
Some men go slow.  
Step light on old toes.  
 Un-til you've been be-side a man.  
Some men go just where they want.  
 Until you've been be-side a man  
 You don't know how he  
Some men nev-er  
 You don't know who he

**1** G A      **2** G A

Fine CHORUS C B Bb A

feels. go. knows. Oh blame it on mid-night Oh

B Bb A

Instrumental Solo - (optional)

Shame On The Mo-on.

D.C. al Fine

## SHE'S A LADY

Words and Music by  
JOHN SEBASTIAN

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Moderately  

Well, she's all you'd ev - er want, she's the kind men like to flaunt and take to din - ner. Well, she I can Well, she

al - ways knows her place, she's got style, she's got grace, she's a win - ner. leave her on her own, know-ing she's O. K. a - lone and there's no mess - ing. She's A La - dy,

knows me thru and thru, she knows what to do and how to please me. She's A La - dy,

wo - oh - oh, She's A La - dy, talk - in' a - bout that lit - tle la - dy, and the la - dy is

mine. Well, she's Well, she She's A nev - er asks ver - y much and I don't re - fuse her,

al - ways treat her with re - spect, I nev - er would a - buse her. What she's got is hard to find and I don't want to lose her.

D.S. to 4th ending

Help me build a moun - tain from a lit - tie pile of clay - ay - ay - ay! She

## SILHOUETTES

Words and Music by  
FRANK C. SLAY JR. & BOB CREWE

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Moderately

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 Lost con - trol, and rang your bell. I was sore, "Let me in, or else I'll beat down your door." When two stran - gers, who had

cast two Sil - hou - ettes on the shade, Oh, what a love - ly cou - ple they made. Put his arms a - round your house with been two Sil - hou - ettes on the shade said to my shock, "You're on the wrong block." Rushed her down to your house with

waist, held in the night, Won - derd why I'm not the wings on my feet, Kiss - es I could al - most taste in you my sweet, Vowed that you and I would loved you like I've nev - er loved you my sweet,

G  
C7  
F  
Dm  
Gm  
C7  
F  
Dm

guy girl whose sil - hou - ette's on the shade I could - n't hide the tears in my eyes. Ah,  
be two sil - hou - ettes on the shade All of our days, two  
Gm C7 F D7 Gm C7 F 2 Gm C7 F  
Sil - hou - ettes on the shade.

F Dm Gm C7 F D7 1 Gm C7 2 Gm C7 F  
Ah

## SKINNY LEGS AND ALL

Words and Music by  
JOE TEX

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Lively Blues Tempo

G  
C  
(Narration Begins)  
mf

Bass line continues to end

To Coda

D.C. al Coda

NARRATION

Repeat four times  
Fade out last time

Say, man; Don't walk ahead of that woman like she don't belong to you. Just 'cause her got them little skinny legs. You know that ain't no way to do. You didn't act like that when you had it at home behind closed doors. All right. Now you act like you ashamed of that woman. Don't even want nobody to know she's yours. That's all right. You just walk on, baby, and don't you worry about a doggone thing at all, because there's some man, somewhere who'll take you, baby, skinny legs and all.

Show you what I'm talkin' about; listen to me. Now, who'll take the woman with the skinny legs? You stand right there, baby. I'm gonna give you away in a minute. Come on somebody, please take the woman with the skinny legs. Now, you all know the lady with the skinny legs has got to have somebody too, now. Will somebody please take the lady with the skinny legs, please?

Hey, Joe! (ans.) Yeah, Bobby. Why don't you take her? (ans.) Shut up fool. I don't want no woman with no skinny legs. Look here. I thought about giving this woman to Clyde. But, no, 'cause I know the kind of woman Clyde likes. So, Leroy'll take her. Say, Leroy, you got her.

Say, Miss lady. Now, why you wanna act like that man ain't yours? Just 'cause he's walkin' with you with them raggedy clothes. The man just forgot to get his suit out of the cleaners, that's all.

All right, all right. You act like that man don't belong to you. Go on over there, and kiss and hold his hand. Say you ain't gonna do what? That's all right. You just walk on, Mister, and don't you worry about a doggone thing at all, 'cause there's some woman, somewhere, who'll take you, Mister, raggedy clothes and all. Just keep on walkin'. Don't be ashamed of what you got... (I'm still trying to get rid of the lady with the skinny legs.)

## SINCERELY

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Words and Music by  
HARVEY FUQUA & ALAN FREED

Slowly, with a good beat

Slowly, with a good beat

C9+5 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7

Sin - cer - ly, \_\_\_\_\_ Oh! Yes, Sin - cere - ly, 'Cause I love you so - dear - ly, Please say you'll be

F Dm7 Gm7 C7 C7+5 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7

mine. Sin - cere - ly, Oh, you know how I love you, I'll do an - y - thing

F6 Dm7 Gm7 C7 F Gm7 Abdim F7 Bb6 Bbm6

for you, Please say you'll be mine, Oh, Lord, won't you tell me why - I

F6 Fmaj7 F9 G7 Dm7 G7 C9

love 3 that {fel - la} girl - ie so, {He She} does -n't want me, Oh, I'll nev - er, nev - er, nev - er nev - e

C9+5 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7

let {him her} go. Sin - cere - ly, Oh, you know how I love you, I'll do an - y - thing

F6 Dm7 Gm7 C7 1 F Dm7 Gm7 C7 C9+5 2 F Dm7 Gm7 Gb7 F6

for you, Please say you'll be mine, Sin - mine.

## SLEEPWALK

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JOHN FARINA & ANN FARINA

Slowly

C Am Fm G7 C Am Fm G7 C Am Fm G7

<sup>1</sup> C Am Dm7 G7 <sup>2</sup> C F C C7 F Fm C

C7 F Fm G7 Ab7 G7 C Am Fm G7

C Am Fm G7 C Am Fm G7 C F7 C

## **SINGING THE BLUES**

Words and Music by  
**MELVIN ENDSLEY**

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**F**

Freely

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

**F**

**C<sub>7</sub>**

Well I nev - er felt more like Sing - ing The Blues - 'cause I nev - er thought that and I'd ev - er lose your with -

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

**C<sub>7</sub>**

love, dear, why'd You got you me Sing - ing The way?

1 **F** **B<sub>b</sub>** **F** **C<sub>7</sub>**

2 **F** **F<sub>7</sub>**

Well, I Blues The

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

**F**

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

**F**

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

**F**

moon and stars no long - er shine, the dream is gone I thought was mine. There's noth - ing left for me to do but

**C<sub>7</sub>**

**F**

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

**F**

cry o - ver you well, I nev - er felt more like run - ning a - way - but why should I go 'cause

**C<sub>7</sub>**

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

**C<sub>7</sub>**

1 **F** **B<sub>b</sub>** **F** **C<sub>7</sub>**

(with repeats)

2 **F**

I could - n't stay - with - out you, You got me Sing - ing The Blues. Well, I Blues.

STAND BY ME

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Words and Music by BEN E. KING,  
JERRY LEIBER & MIKE STOLLER

Slowly

When the night \_\_\_ has come and the land is dark And the moon \_\_\_ is the on - ly \_\_\_ light we'll see.

No. 1

won't be a - fraid, no \_\_\_ I \_\_\_ won't be a - fraid Just as long \_\_\_ as you stand, \_\_\_ Stand By Me. So, dar - ling, dar - ling,

Stand \_\_\_ By Me, oh, \_\_\_ Stand \_\_\_ By Me, Oh, stand, \_\_\_ Stand By Me, Stand By Me, \_\_\_ If the

sea \_\_\_ that we look up - on should tum - ble and fall Or the moun - tain \_\_\_ should crum - ble \_\_\_ in the sea. I won't

cry, I won't cry, no \_\_\_ I \_\_\_ won't shed a tear Just as long \_\_\_ as you stand, \_\_\_ Stand By Me. So, dar - ling, dar - ling,

FINE

D.S. al Fine

## **SISTER CHRISTIAN**

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Words and Music by  
**KELLY KEAGY**

## **Moderate Rock**

Sis - ter Chris - tian oh the time has come  
Babe you know you're grow - ing up so fast

And you know that you're the on - ly one  
And mom - ma's wor - ry - ing that you won't last

to say  
to say

O. K.  
Let's play

Where you go - ing  
Sis - ter Chris - tian what you look - ing for  
there's so much in life

You know those boys don't want to  
Don't you give it up be

play no more with you  
fore your time is due

It's true  
It's true

It's true  
Yeah

You're

motor - ing

What's your price for flight

In find - ing mis - ter right

You'll be all - right to - night

in

1 F G  
2 F G C

Bb F G C

F G C

Sis - ter Chris - tian oh the

F G C

F G C

F G C

O. K.

time has come

And you know that you're the on - ly one  
to say

But you're motor - ing

You're

mo - tor - ing

# SIXTEEN CANDLES

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Words and Music by  
LUTHER DIXON & ALLYSON R. KHENT

Slowly

**Bb7**      **Eb**      **Ebmaj7**      **Eb7**      **Ab**      **Bb7**      **Eb**

Six - teen Can-dles make a love - ly sight But not as bright as your eyes to - night.

**Bb7**      **Eb**      **Ebmaj7**      **Eb7**      **Ab**      **Bb7**      **Fm7**      **Bb7**

Blow out the can-dles, Make your wish come true For I'll be wish-ing that you love me

Eb Ab Eb Eb7 Ab Bb7 Eb Bbm C7  
 too. You're on - ly six - teen but you're my teen - age queen. You're the pret - ti - est, love - li - est  
 Bbm C7 Fm7 Bb7 Eb Ebmaj7 Eb7 Ab  
 girl I've ev - er seen. Six - teen Can - dles in my heart will glow  
 Bb7 Fm7 Bb7 Eb Ab Eb Bb7 Eb Ab Eb  
 for ev - er and ev - er For I love you so. Six - teen so.

**SLOOP JOHN B.**

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Words and Music by P.F. SLOAN.  
S. BARRI, B. McGUIRE & B. HOWE

Brightly, with a beat

Brightly, with a beat

Oh my grand - dad - dy and me  
first cook - mate - he got drunk, —  
and he took to fits.

we sailed on the Sloop John B.  
Yeah, he ate up all of my B. trunk grits.

The And

A-round Nas-sau Town we did roam.  
con-sta - ble had to come - and take him a - way.  
then the first mate, he got drunk, drank all of my corn.}

(uh — huh) we got in - to a fight,  
Sher - if John Stone,

a - we - were drink - in' all night.  
can't - cha leave him a - lone? —

Yeah, now I feel so break - up.  
Oh, now I feel so break - up.

E A E A

I wan - na go home.  
I just wan - na go home.

Well, run up the John B's sail; —

We're gon - na

I wan - na go home. We got - ta send for the cap - tain a - shore, — oh, let me go home... —

see how the main s1 sets. —

E

A D A

I wan - na go home. Yeah, let — me go home. Don't - cha know I feel so break - up,

1,2 E A E 3 E A E7 D.S. and Fad

I just wan - na go home. Now Then the I just wan - na go home. Well,

## SIXTEEN REASONS (Why I Love You)

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Words and Music by  
**BILL & DOREE POST**

Moderately Slow

One - The way you hold my hand, Two - Your laugh - ing eyes, Three The way you un - der - stand, Four - Your se - cret sighs,  
 Five - The way you comb your hair Six - Your freck - led nose, Seven The way you say you care, Eight - Your cra - zy clothes.

They're \_ all \_ part \_ of \_ Six - teen Rea - sons, Why I love you. I love you.

That's \_ just the half \_ of \_ Six - teen Rea - sons, Why I love you.

Nine - Snug - gling in the car Ten - Your wish up - on a star Eleven - Whis - pring on the phone Twelve - Your kiss \_ when we're a - lone,

Thirteen - The way you thrill my heart, Fourteen - Your voice so neat, Fifteen - You say we'll nev - er part, Sixteen - Our love's com - plete.

Those \_ are \_ all \_ of \_ Six - teen Rea - sons, Why I love you.

## SMOKE FROM A DISTANT FIRE

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Words and Music by ED SANDFORD,  
**JOHN TOWNSEND & STEVEN STEWART**

A Bm7 A Bm7 A

You left me here\_ on your way\_ to par - a - dise. You pulled the rug

Bm7 A Bm7 A Bm7

right out from un - der my\_ life. I know where you go\_ to, I knew\_ when you came\_ home last

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

night. 'Cause your eyes\_ had a mist\_ from the Smoke\_ Of A Dis - tant Fire.

Bm7 A Bm7 A Bm7

Lord, I was stung\_ should have seen\_ it come a long\_ time a- go.

A Bm7 A Bm7

When I re - al- ized\_ the re - al - i - ty gave\_ me a roll. If things...

A Bm7 A Bm7 D A/C#

are the same... then ex-plain... why your kiss... is so... cold,... And that mist in your eyes feels like

Bm7 D/E A Bm7 A Bm7 Bb/C Bb/C

rain on the fire in my soul. This

Bb/C F Gm7 Dm7

ly-ing, and cry-ing's up-set-ting and get-ting no-where. It don't stack up, so slack up, and

F Dm7 Gm7 Dm7

pack up, I just don't care. Don't let the screen door hit you on your way out. Don't you drown when your

Am7 Asus/B A Bm7 A Bm7 A Bm7

dream-boat runs on-to the ground. I'd just like to know... do you love... him or just... mak-in' time.

A Bm7 A Bm7 A Bm7

By fill-in' his glass... with your fast... flow-in' bit... ter-sweet line.

A Bm7 A Bm7 D A/C#

He'll face the af-ter-taste when you come... home... late some night. With your eyes... all a-mist... from the Smoke...

Bm7 D/E A Bm7 A Bm7

Of A Dis tant Fire. Girl, your eyes...

*Repeat 3 times*

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

have a mist... from the Smoke... Of A Dis... tant Fire. Girl, your eyes... have a mist... from the Smoke... Of A Dis... tant Fire. Girl, your eyes...

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

have a mist... from the Smoke... Of A Dis... Dis-tant Fire. Dis-tant Fire.

## SMILE A LITTLE SMILE FOR ME

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Words and Music b  
TONY MacAULEY & GEOFF STEPHEN

**Slowly**

You real - ly should ac-cept this time he's gone for good. He'll nev - er come back now e - ven though he said he would. So, dar-ling, dry you're free to start again. Lift up your pret-ty chir

So man - y oth - er guys would give the world, I'm sure, to wear the shoes he wore. Oh, come on Smile A Lit - tle Smile For  
Don't let those tears be - gin, You're a big girl now, and you'll pull through some-how.

Me, Rose - ma - ry, where's the use in cry - in', In a lit - tle while you'll see, Rose - ma - ry, you must keep on try - in', I know that he  
hurt you bad, I know, dar - ling, don't be sad, and Smile A Lit - tle Smile For Me, Rose - ma - ry, Rose - ma - ry.

## STAYIN' ALIVE

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Words and Music by BARRY GIBB,  
ROBIN GIBB & MAURICE GIBB

**Medium Rock Beat**

Well, you can tell by the way I use my walk, I'm a wom - an's man: no time to talk.  
get low and I get high, and if I can't get ei - ther, I real - ly try. Got the

Mu - sic loud and wom - en warm, I've been kicked a - round since I was born. And now it's all right. It's O. K. And  
wings of heav - en on my shoes, I'm a danc - in' man and I just can't lose. You know it's all right. It's O. K. I'll

you may look - the oth - er way. We can try to un - der - stand the

New York Times' ef - fect on man. Whether you're a broth - er or wheth - er you're a moth - er, you're Stay - in' A - live, Stay - in' A - live. Feel the cit - y break - in' and ev - 'ry - bod - y shak - in' and we're  
Stay - in' A - live, Stay - in' A - live. Ah, ha, ha, ha, Stay - in' A - live, Stay - in' A - live.

Ah, ha, ha, ha, Stay-in' A-live. Well now, I —  
 2 Fm7 Bb7 Fm7  
 Life go - in' no - where. Some - bod - y help me. Some - bod - y help me, yeah.  
 Bb7 Fm7 D.S. and Fade  
 Life go - in' no - where. Some - bod - y help me, yeah. Stay-in' A-live. Well, you can tell

## SUMMER IN THE CITY

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Words and Music by JOHN SEBASTIAN,  
STEVE BOONE & MARK SEBASTIAN

STEVE BOONE & MARK SEBASTIAN

**Quickly**

1,3 Hot town, Sum-mer In The Ci -ty, Back o' my neck get-ting dirt -y and grit -ty.  
2,4 Cool town, eve-nin' in the ci -ty, Dressed up so fine and - a look-in' so pret -ty.

(Instrumental last time)

Abmaj7 Cm Cm7 Abmaj7 Cm Cm7

Doesn't seem to be a shad-ow in the ci -ty. All around, peo-ple look-in' half dead, Walk -in' on the side-walk hot -ter than a match, yeah,  
Gon-na look in ev'ry cor-ner of the ci -ty. 'Till I'm wheez-in' like a bus stop. Run -nin' up the stairs gonna meet you on the roof - top.  
Yeah,

F Bb F Bb

But at night it's a diff-rent world, go out and find a girl —

F Bb F Bb Dm G

Come on, come on and dance all night de-spite the heat it 'll be al - right, And babe, don't you know it's a pi - ty, the

Dm G Dm G Dm G

days can't be like the nights, in the Sum-mer In The Ci -ty, in the Sum-mer In The Ci -ty.

2,4 Dm G Tacet

Summer In The Ci -ty. (Instrumental)

D.C. (with repeat) then  
D.C. (Instrumental) and Fade

Cm Cm7 Abmaj7 Cm Cm7 Abmaj7 Cm

## **SO SAD**

(To Watch Good Love Go Bad)

Words and Music by  
**DON EVERLY**

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## Relaxed

F B<sub>b</sub> G<sub>m</sub> C<sub>7</sub> F B<sub>b</sub>  
 We used to have good times to - geth - er  
 Re - mem - ber how you used to feel, dear  
 But You now said I feel them slip away  
 a -  
 G<sub>m</sub> C<sub>7</sub> F B<sub>b</sub> F D<sub>m</sub> F  
 way It makes me cry to see love us die  
 mind It breaks my heart to see part }  
 So Sad to  
 B<sub>b</sub> C<sub>7</sub> F 1 C<sub>7</sub> 2 F<sub>7</sub> B<sub>b</sub> G<sub>m</sub>  
 watch good love go bad Is it an - y won - der  
 C<sub>7</sub> F F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> G<sub>7</sub>  
 that I feel so blue When I know for cer - tain that I'm los - ing  
 C<sub>7</sub> B<sub>b</sub> F B<sub>b</sub> G<sub>m</sub> C<sub>7</sub>  
 you, oo Re - mem - ber how you used to feel, dear  
 F B<sub>b</sub> G<sub>m</sub> C<sub>7</sub> F B<sub>b</sub> F  
 You said nothing could change your mind It breaks my heart to see us  
 D<sub>m</sub> F B<sub>b</sub> C<sub>7</sub> 1 F C<sub>7</sub> (with repeats) 2 F  
 part So Sad to watch good love go bad

## **STRAY CAT STRUT**

Words and Music by  
BRIAN SETZER

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## Lazy Swing

**Stray Cat Strut**

**Chords:** Cm, Bb, Ab, G7, Cm, Bb, Ab, G7, Cm, Bb, Ab, G7, Fm, Eb.

**Lyrics:**

- Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Black \_ and orange stray cat sit - tin' on a fence.
- Ain't \_ got e-nough dough to pay the rent... I'm \_\_\_\_\_
- Guitar Tacet
- flat broke but I don't care, — I strut right by with my tail in the air. Stray Cat Strut I'm a

Sheet music for "Cat Blues" featuring vocal and guitar parts.

**Vocal Part:**

- Chorus: ladies' cat — a fe-line Ca-sa-no-va, Hey man that's that Get a shoe thrown at me from a mean old man.
- Bridge: Get my din-ner from a gar-bage can. (Instrumental)
- Chorus: I don't both-er chas-ing mice a-round.
- Chorus: slink down the al-ley, look - in' for a fight, Howl - in' to the moon-light on a hot sum-mer night. Sing - in' the blues while the la-dy cats cry. Wild \_ stray cat, you're a real gone guy. I wish I could be as care-free and wild but I got cat class and I got cat style.
- Outro: To Coda

**Guitar Part:**

- Chorus: Db, C7, Fm, Eb, Db, C7, Fm, Eb, Db, C7.
- Bridge: Fm (Guitar Tacet), Cm, Bb, Ab, G, Cm (Guitar Tacet).
- Chorus: Fm, Fm7, Cm.
- Chorus: Fm, D7, G7+5.
- Chorus: Cm, Bb, Ab, G7, Cm, Ab7, G7, Cm, Bb.
- Outro: Cm, Bb, Ab7, G7.
- Coda: Cm, Bb, Ab, G, Cm (Guitar Tacet), Cm9.

### SPANISH HARLEM

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Words and Music by  
JERRY LEIBER & PHIL SPECTOR

**Moderately**

**Chorus:**

There is a rose in Span-ish Har-lem, A red rose up in Span-ish Har-lem, It is a  
 With eyes as

spec-i-al one. It's nev-er seen the sun. It on-ly comes out when the moon is on the run and all the stars are gleam-ing.  
 black as coal that look down in my soul. And start a fire there and then I lose con-trol. I have to beg your par-don.  
 It's grow-ing  
 I'm going to

**Bridge:**

in the street right up thru the con-crete but soft and sweet and dream-ing.  
 pick that rose and watch her as she grows in my gar-den.

## SONG SUNG BLUE

Words and Music by  
NEIL DIAMOND

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Swing feel

Sheet music for 'Song Sung Blue' featuring vocal and guitar parts. The vocal part is in treble clef, and the guitar part shows chords (C, G, G7, C7, F, Dm) with strumming patterns. The lyrics describe a song being sung blue, people knowing one another, and blues being唱ed. The music includes a bridge section and a coda.

Chords: C, G, G7, C7, F, Dm

Lyrics:

- Song sung blue, ev' - ry - bod - y knows one.
- Song sung blue, ev' - ry gar - den
- grows one. Me and you — are sub - ject to — the blues now and then. —
- But when you take the blues, — and make a song, — you sing them out a - gain; — sing them
- out a - gain. — Song (song) sung (sung) blue (blue) weep - in' like a wil - low.
- Song (song) sung (sung) blue (blue) sleep - in' on my pil - low. Fun - ny thing, — but you can sing —
- it with a cry in your voice — and be - fore you know it start to feel - in' good. — You sim - ply
- got no choice. — CODA D.S. al Coda

## SWEET LITTLE SIXTEEN

Words and Music by  
CHUCK BERRY

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Shuffle Beat

Sheet music for 'Sweet Little Sixteen' featuring vocal and guitar parts. The vocal part is in treble clef, and the guitar part shows chords (G7, C, F). The lyrics mention cities like Boston, Pittsburgh, and Texas, and ends with a shout-out to the 'Sweet Little Sixteen'.

Chords: G7, C, F

Lyrics:

- They're real - ly rock - in' in Bos - ton — In Pitts - burgh, P. A. Deep in the heart of Tex - as,
- And 'round the Frisco Bay. — All o - ver St. Lou - is, Way down in New Or - leans. —
- All the cats wan - na dance with — Sweet Lit - tle Six - teen. — Sweet Lit - tle Six - teen, —

C  
 She's just got to have \_\_\_. A - bout a half a mil - lion \_\_\_. Famed au - to - graphs.  
 F  
 Her wal - let's filled with pic - tures. She gets 'em one by one; \_\_\_. Tacet  
 G7  
 Be - comes so ex - cit - ed, \_\_\_.  
 C  
 Tacet  
 C  
 F7  
 Watch her, look at her run. oh, mom - my, mom - my, \_\_\_. please may I go?  
 C6  
 C7  
 It's such a sight to see \_\_\_.  
 G  
 G7  
 Some-bod - y steal the show.. C  
 C7  
 Oh, dad - dy, dad - dy, \_\_\_. F7  
 C6  
 I beg of you.  
 C7  
 G7  
 Whis - per \_\_ to mom - my, \_\_\_. It's all right with you, \_\_\_. They're real - ly rock - in' in  
 C  
 Tacet  
 D.S. al Coda  
 CODA  
 C  
 teen, \_\_\_.

THE STROLL

Words and Music by  
CLYDE OTIS & NANCY LEE

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### Moderate Rock Beat

## SOUTH STREET

Words and Music by  
KAL MANN & DAVE APPELL

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Where do you all the hip-pies meet? South Street, South Street. Where don't the dan-cin' make you move y'r feet?

South Street, South Street. Side by side we'll look so neat when we're stomp-dig-in' that down craz-y sound.

Hur-ry now down ba-by to the hip-pest street in town} (Oh, ba-ba) meet me on South Street (oh yea)

hur-ry on down (why don-ch-a) meet me on South Street, the hip-pest street in town (oh, you take)

West Street, East Street, North Av-e-new ('cause I know) South Street's the best street to

have a ball with you. — have a ball with you. —

**Chords:** D<sub>b</sub>, Fm/Ab, Ebm/Ab, Fm/Ab, Ebm/Ab, Bbm, G<sub>b</sub>, D<sub>b</sub>, Ab, D<sub>b</sub>, G<sub>b</sub>, D<sub>b</sub>, Bbm, G<sub>b</sub>, D<sub>b</sub>, A, G<sub>b</sub>, D<sub>b</sub>

## SPIRIT IN THE SKY

Words and Music by  
NORMAN GREENBAUM

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With feeling

1. When I die and they lay me to rest Gon-na go to the place

2,3. (See additional lyrics)

that's the best When I lay me down to die Go-in' up to the Spir-it In The Sky

Go-in' up to the spir-it In The Sky — That's where I'm gon-na go

**Chords:** A, D, A, E, A

**D**

**A**

**E**

To Coda

when I die — When I die and they lay me to rest Gon - na go to the place — that's the best

**A**

**D C A**

**C D**

**D C A**

**CO**

**A**

**E7**

**A**

**A**

**D C A**

go to the place — that's the best

## Additional Lyrics

2. Prepare yourself, you know it's a must  
Gotta have a friend in Jesus  
So you know that when you die  
He's gonna recommend you to  
The spirit in the sky  
Gonna recommend you to  
The spirit in the sky  
That's where you're gonna go when you die  
When you die and they lay you to rest  
You're gonna go to the place that's the best

3. Never been a sinner, never sinned  
I got a friend in Jesus  
So you know that when I die  
He's gonna set me up with  
The spirit in the sky  
Oh, set me up with the spirit in the sky  
That's where I'm gonna go when I die  
When I die and they lay me to rest  
I'm gonna go to the place that's the best  
Go to the place that's the best

**SUSPICION**

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Words and Music by  
DOC POMUS & MORT SHUMAN

Moderately

**C****Dm**

Ev - 'ry time you kiss me I'm still not cer - tain that you love me.  
Ev - 'ry time you call me and tell me we — should meet to - mor - row.  
Dar - ling if you love me, I beg you wait — a lit - tle long - er.

Ev - 'ry time you hold me I'm  
I can't help but think that you're all these  
Wait un - til I drive

**G7sus****C**

still not cer - tain that you care.  
meet - ing some - one else to - night.  
fool - ish fears - out of my mind.

Though you keep on say - ing you real - ly real - ly real - ly  
Why should our ro - mance just a - keep on caus - ing me such  
How I hope and pray that our love will keep - on grow - ing

**Dm****G7sus****C**

love me,  
sor - row?  
strong - er.

Do you speak the same words to some - one else when I'm not there?  
Why am I so doubt - ful when - ev - er you - are out of sight?

Sus -

**Am****G**  
tacet

pi - cion tor - ments my heart. Sus - pi - cion keeps us a - part. Sus - pi - cion, why tor - ure

1,2  
**D7-5****G7****D7-5****G7**

tacet

**C****A $\flat$ 7****C**

me!

me!

Why tor - ure

me!

## STUCK IN THE MIDDLE WITH YOU

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Words and Music by  
JOE EGAN & GERRY RAFFERTY

Moderate Tempo

**C**

Well, I don't know why I came here to - night, I got a feel - ing that some-thing ain't right..

**F7**

I'm so scared in case I fall off my chair, and I'm wond - ring how I'll get down those stairs.. Clowns..

**G**

To Coda **C**

to the left of me, jo - kers to the right; Here I am Stuck In The Mid - dle With You. Yes, I'm ..

**F7**

Stuck In The Mid - dle With You, all but and I'm won - dring what it is sense I should do. Tried to make some sense of it all

**C**

It's so hard to keep this smile from my face, lo - sin' con - trol

**F7**

Is it cool to go to sleep on the floor? I'm that I all can take over the place. Clowns.. to the left of me, jo-

**C**

kers to the right; Here I am Stuck In The Mid - dle With You. Well, you

**F**

start - ed off with noth - in' and you're proud that you're a self - made man, And your

**C**

friends they all come craw - lin', slap you on the back and say. \*Please, 2nd time through D.S. al Coda

**Bb**

please." (Instrumental)

**CODA** **C**

Play three times

Stuck In The Mid - dle With You.. Yes, I'm Stuck In The Mid - dle With You..

SWEET CAROLINE

Words and Music by  
NEIL DIAMOND

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**Moderately, very steady**

A. - - - D. - - - 3 - - - A. - - - 3 - - -

Where it be - gan, — Was in the spring, — I can't be - gin to know - in.' But then I know it's grow - in' Who'd have be - lieved. you'd come a -

1 E. - - - 2 E7. - - - A. - - - A6. - - -

strong. long? Hands, Warm, touch - in' hands, touch - in' warm,

E7. - - - D. - - - E7. - - -

reach - in' out, touch - in' me touch - in' you.

D/F# E/G# A. D. - - - E7. - - -

Sweet Car - o - line, — good times nev - er seemed so good.

D/F# E/G# A. D. - - - E. D. - - -

I've been in - clined to be - lieve they nev - er would. But Oh,

Cm. Bm. A. D. - - - A. - - -

now no. look at the night, — and it don't seem so lone - ly. — We fill it, hurt - Now can I hurt

To Coda

up with on - ly two. you? — CODA E. - - -

Sweet Car - o - line, —

D. - - - E. - - - A. - - -

good times nev - er seemed so good. I've been in - clined -

D. - - - E7. - - - D/F# E/G# A. - - -

to be - lieve they nev - er would. Sweet Car - o - line.

**SUPERSTAR**  
(From "JESUS CHRIST SUPERSTAR")

Lyric by TIM RICE  
Music by ANDREW LLOYD WEBBER

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Freely-Soul' style

The musical score consists of ten staves of music. The first staff starts with a C7 chord (G-B-D-G-B-D-G) in common time. The lyrics begin with "Ev - 'ry - time I look at you I don't un - der - stand \_\_\_\_". The second staff continues with "Tell me what you think a - bout your friends at the top \_\_\_\_". The third staff begins with "so out of the hand crop? \_\_\_\_". The fourth staff continues with "You'd have man - aged bet - ter if you'd had he where it planned \_\_\_\_". The fifth staff begins with "why'd you choose such a back - ward time and such a strange land? \_\_\_\_". The sixth staff continues with "Could Ma - hom - et move a moun - tain or such was that just P. R? \_\_\_\_". The seventh staff begins with "reached a whole na - tion that a mis - take \_\_\_\_". The eighth staff continues with "Is - rael in 4 B C had no mass com - mu - ni - ca - tion Did you know your mess - y death would be a re - cord break - er? \_\_\_\_". The ninth staff begins with "wrong) (Don't you get me wrong now) (Don't you get me wrong) (Don't you get me wrong)". The tenth staff continues with "Don't you get me wrong \_\_\_\_". The eleventh staff begins with "wrong now) (I on - ly want to know) (I on - ly want to know now) (I on - ly want to know now)". The twelfth staff continues with "Don't you get me wrong \_\_\_\_". The thirteenth staff begins with "know) (I on - ly want to know now) (I on - ly want to know now) (I on - ly want to know now)". The fourteenth staff continues with "On - ly want to know \_\_\_\_". The fifteenth staff begins with "(Choir) Je - sus Christ \_\_\_\_". The sixteenth staff starts with a F chord (F-A-C-F-A-C-F). The lyrics are "Who are you? What have you sac - ri - ficed? \_\_\_\_". The seventeenth staff continues with "Je - sus Christ \_\_\_\_". The eighteenth staff begins with a Bb chord (Bb-D-F-Bb-D-F-Bb). The lyrics are "Who are you? What have you \_\_\_\_". The nineteenth staff continues with "Je - sus Christ \_\_\_\_". The twentieth staff begins with a C chord (C-E-G-C-E-G-C). The lyrics are "sac - ri - ficed? \_\_\_\_". The twenty-first staff continues with "Je - sus Christ \_\_\_\_". The twenty-second staff begins with an F chord (F-A-C-F-A-C-F). The lyrics are "Su - per - star \_\_\_\_". The twenty-third staff continues with "Do you think you're what they say you are? \_\_\_\_". The twenty-fourth staff begins with a Bb chord (Bb-D-F-Bb-D-F-Bb). The lyrics are "Je - sus Christ \_\_\_\_".

F                      Bb                      F                      1 C

Su - per - star      Do you think you're what they say you are?\_\_

2 C                      C                      F                      Bb                      F                      C

say you are?\_\_ Je - sus Christ\_\_ Su - per - star\_\_ Do you think you're what they say you are?\_\_

Repeat and Fade

## THE SUNSHINE OF YOUR LOVE

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Words and Music by JACK BRUCE,  
PETE BROWN & ERIC CLAPTON

Moderate Rock

D                      C D

It's get - ting near dawn\_\_ with you my love,\_\_

C D

when lights close their tired eyes, Yes, I'll soon be with you, my love,\_\_

C D

It's to give you my dawn\_\_ surprise, I'll be with you, dar - ling, soon, I'll

It's the morn - ing and just\_\_ we - two, I'll stay with you, dar - ling, now, I'll

F G

To Coda

C D

be with you when\_\_ the stars\_\_ start fall - ing. I've been wait - ing so long to be where I'm go - ing in the Sun -

A C G A

I've been wait - ing so long to be where I'm go - ing in the Sun -

C G A

D C D

D.S. al Coda

CODA D C D

A C G A

I've been wait - ing so long, I've been wait - ing so long to be where...

A C G A

I've been wait - ing so long I've been wait - ing so long to be where...

C G A

I'm going In the Sun - shine Of Your Love.

## STAY

Words and Music by  
MAURICE WILLIAMS

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Moderately

**STAY**

Moderately

B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub>

Dance just a lit - tle bit long - er, Please, please, please, please tell me that you're

B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub>

go-in' to. Now your dad - dy don't mind, And your mom - my don't mind, Could we

B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub> G<sub>m</sub>

Tacet

have an - oth - er dance, dear. Just - a one more, one more time. Oh, won't you Stay just a lit - tle bit

B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F<sub>7</sub> B<sub>b</sub>

long - er, Please let me dance, Please say that you will.

## SWEET HOME ALABAMA

Words and Music by RONNIE VAN ZANT,  
ED KING & GARY ROSSINGTON

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Moderately slow

**SWEET HOME ALABAMA**

Moderately slow

D C G D C G D C

1. Big wheels keep on turn - ing Car - ry me home to see my kin. Sing - ing songs a - bout the

G D C G D C G D C

south - land I miss 'ole' 'bam - y once a - gain (And I think it's a sin.) 2. Well, I heard Mis - ter Young sing a - bout her.

D C G D C G D C

Well, I heard ole Neil put her down. Well, I hope Neil Young will re - mem - ber A south - ern man don't need him a -

G D C G D C G D C

round an - y - how - Sweet Home Al - a - bam - a, Where the skies are so blue, Sweet Home Al -

G D C G D C G D C

bam - a, Lord, I'm com - ing home to you. 3. In Bir - ming - ham they love the Gov' - nor. Boo! boo!

4. (see additional lyrics)

D C G D C G  
 boo! Now we all did what we could do. Now Wa - ter - gate does not both - er me.  
 D C G D C G D C  
 Does your con-science both - er you? (Tell the truth.) Sweet Home Al - a - bam - a, Where the skies are so  
 G D C G D C G D S.  
 blue, Sweet Home Al - a - bam - a Lord I'm com - ing home to you.

**SURFIN' U.S.A.**

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Music by CHUCK BERRY  
Lyric by BRIAN WILSON

Solid Shuffle Beat

If ev - 'ry - bod - y had an o - cean \_\_\_\_\_ a - cross the U. S. A. \_\_\_\_\_ Then ev - 'ry - bod - y'd be surf - in' \_\_\_\_\_  
route \_\_\_\_\_ we're gon - na take real soon \_\_\_\_\_ We're wax - in' down our surf - boards.

like Cal - i - for - ni - a. \_\_\_\_\_ You'd see them wear - in' their bag - gies. \_\_\_\_\_ huar - a - chi san - dals too.  
we can't wait for June. \_\_\_\_\_ Well all be gone for the sum - mer, \_\_\_\_\_ we're on sa - fa - ri to stay.

A bush - y bush - y blonde hair - do, \_\_\_\_\_ Surf - in' U. S. A. \_\_\_\_\_ You'll catch 'em surf - in' at Del Mar.  
Tell the teach - er we're surf - in'. \_\_\_\_\_ Surf - in' U. S. A. \_\_\_\_\_ At Hag - gar - tys and Swam - is

Ven - tu - ra Coun - try Line \_\_\_\_\_ San - ta Cruz and Tress - els. \_\_\_\_\_ Aus - tra - lia's Nar - a - bine.  
Pac - if - ic Pal - i - sades \_\_\_\_\_ San O - no - fre and Sun - set. \_\_\_\_\_ Re - don - do Beach, L. A.

All o - ver Man - hat - tan \_\_\_\_\_ and down Do - he - ny way. \_\_\_\_\_ Ev - 'ry - bod - y's gone  
All o - ver La Jol - la. \_\_\_\_\_ at Wai - a - me - a Bay. \_\_\_\_\_ Ev - 'ry - bod - y's gone

surf - in' \_\_\_\_\_ Surf - in' U. S. A. \_\_\_\_\_ We'll all be plan - nin' out a

surf - in', \_\_\_\_\_ Surf - in' U. S. A. \_\_\_\_\_

## SUGAR SHACK

Words and Music by  
KEITH McCORMACK & FAYE VOSS

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With a beat

There's a cra - zy lit - tie house— be - yond the tracks,  
cute lit - tie girl - y, she's a a - work - ing there,  
Sugar Shack queen is a a - mar - ried to me,

And ev - 'ry bod - y calls it the  
Black - le - o - tards and her  
We just sit a - round and dream of those

Sug - ar Shack. feet are bare.  
old mem - o - ries.

I'm Well it's just a cof - fee house and it's  
gon - na drink a lot - ta cof - fee,  
Ah, but one of these days I'm gonna

spend made - of wood,  
a lit - tle cash,  
lay down tracks

Ex -

pres - so cof - fee tastes might - y good. That's not the rea - son why I got - ta get back,-uh, to the Sug - ar Shack.  
Make that girl love - me when I put out some trash. You can un - der - stand why I got - ta get back,-uh, to the Sug - ar Shack.  
In the di - rec - tion of the Sug - ar Shack. Just me and her, yeah, we're gon - na go back,-uh, to the Sug - ar Shack.

1,2 Oh, — ba - by, to the Sug - ar Shack. Sug - ar Shack.

2. There's a

3. Now the

Oh, oh, — to the Sug - ar Shack.  
Yeah, yeah, — to our Sug - ar Shack.  
Yeah, yeah, — to the Sug - ar Shack.

## SUMMERTIME BLUES

Words and Music by  
EDDIE COCHRAN & JERRY CAPEHART

Moderately

I'm a - gon - na raise a fuss, I'm a - gon - na raise a hol - ler,  
Mom 'n' Pa - pa told me "Son, you got - ta make some mon - ey,  
Take two weeks Gon - na have a fine va - ca - tion,

A - bout a - work - in' all the sum - mer just to try to earn a dol - lar,  
If you wan - ta use the car to go a - rid - in' next Sun - day"  
I'm gon - na take my prob - lem to the U - nit - ed Na - tions!

(Spoken)

Ev - 'ry time I call my Ba - by, Try to get a date,  
Well, I did - n't go to work Con - gress man and He was sick  
Well, I called my Con - gress man and He said (quote)

"Now you 'l'd My Boss says, "No dice, Son, you  
can't like to help you, Son, but you're

got - ta work late" Some - times I won - der what I'm a - gon - na do  
too young - to lick" to vote" But there ain't no cure for the

The musical score consists of two staves of music. The top staff begins with a G7 chord (G, B, D, G) followed by a C chord (C, E, G). The lyrics "Sum-mer-time Blues." are written below the staff. The bottom staff begins with a F chord (F, A, C) followed by a G chord (G, B, D, G). The lyrics "I'm gon - na" are written below the staff. Both staves continue with a repeating pattern of F, G, and C chords.

**TUTTI FRUTTI**

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Words and Music by  
R. PENNIMAN & D. LA BOSTRIE

Bright Rock tempo

## TAKE A LETTER, MARIA

Words and Music by  
R.B. GREAVES

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Moderately

Sheet music for 'Take a Letter, Maria' in G major, 4/4 time. The lyrics are:

Last night as I got home about a half - past ten. There was the wo - man I thought I knew in the  
 arms of an - oth - er man. I kept my cool. I ain't no fool. let me tell you what hap - pened then. I packed -  
 some clothes and I walked out, and I ain't goin' back a-gain. So Take A Let - ter, Ma - ri - a. Ad - dress it to my wife.  
 Say I won't be com - ing home. Got - ta start a new life. So Take A Let - ter, Ma - ri - a. Ad -  
 dress it to my wife, Send a cop - y to my law - yer. Got - ta start a new life. You've been — So take a  
 (Verse 2) You've been many things, but most of all a good secretary to me,  
 And it's times like this I feel you've always been close to me.  
 Was I wrong to work nights to try to build a good life?  
 All work and no play has just cost me a wife.  
 (Chorus)  
 (Verse 3) When a man loves a woman, it's hard to understand  
 That she would find more pleasure in the arms of another man.  
 I never really noticed how sweet you are to me,  
 It just so happens I'm free tonight, would you like to have dinner with me?  
 (Chorus)

## TAKE A CHANCE ON ME

Words and Music by  
BENNY ANDERSSON & BJORN ULVÆUS

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Sole Selling Agent: Ivan Mogull Music Corporation, New York, NY

Moderate Steady 4

Sheet music for 'Take a Chance On Me' in C major, 4/4 time. The lyrics are:

If you change your mind I'm the first in line. Hon - ey I'm still free. Take A Chance On Me. If you need me let  
 when the pret - ty birds have flown Hon - ey I'm still free. Take A Chance On Me. gon - na do my ver  
 me know, gon - na be a - round. If you got no place to go when you're feel - ing down, If you're all a - lone -  
 ry best and it ain't no lie. If you put me to the test, if you  
 let me try, Take A Chance On Me. Take A Chance On Me. We can go \_ danc - ing.

B C#m

we can go \_ walk - ing \_ as long as we're.to - geth - er. Lis - ten to \_some mu - ic may - be just \_ talk - ing, \_ you'd

B G#m E

get to know me bet - ter 'cause you know I got so much that I wan - na do. When I dream I'm a - lone with you, it's

G#m E F# G#m E

mag - ic. You want me to leave it there., a - fraid of a love af - fair, \_ but I

C#m F# C#m F# D.S. al Coda E

think you know. that I can't let go. If you change your mind \_\_\_ gon - na do my ver-

B

D.S. and Fade

- y best, ba - by, can't you see \_ got - ta put me to the test Take A Chance On Me. If you change your mind \_

### A TEENAGER IN LOVE

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Words and Music by  
DOC POMUS & MORT SHUMAN

Moderately Slow

C Am F G7 C Am F G7

Each time we have a quar - rel it al - most breaks my heart, 'Cause I am so a - afraid that we will have to part.

One day I feel so hap - py: next day I feel so sad. I guess I'll learn to take the good\_ with the bad.)

C Am F G7 C Tacet G7 F

Each night I ask the stars up a - bove: Why must I be A Teen-ag - er In Love? I cried a

G7 F G7 F G7 F G7 C

tear for no - bod - y but you. I'll be a lone - ly one if you should say we're through. If you want to

Am F G7 C Am F G7 C

make me cry, that won't be so hard to do. And if you should say good-bye, I'll still go on lov - ing you. Each night I

Am F G7 C Tacet G7 C F7 C

ask the stars up a - bove: Why must I be A Teen-ag - er In Love, in love?

## TEARS ON MY PILLOW

Words and Music by  
SYLVESTER BRADFORD & AL LEWIS

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Moderately

You don't re-mem-ber me \_ but I re-mem-ber you \_ 'Twas not so long a-go \_ you broke my heart in two \_  
 Tears \_ On My Pil-low \_ pain \_ in my heart. Caused by you. If we could start a-new \_  
 I would - n't hes-i-tate \_ I'd glad - ly take you back \_ and tempt the hand of fate \_ Tears \_ On My Pil-low \_  
 pain \_ in my heart. Caused by you Hoo-hoo-hoo - hoo - hoo. Love is not a gad-get \_ love is not a toy  
 When you find the one you love she'll fill your heart with joy Be-fore you go a-way \_ my dar - ling think of me \_ There may be still a chance  
 to end my mis-er-y \_ Tears \_ On My Pil-low \_ pain \_ in my heart. Caused by you Hoo-hoo-hoo - hoo - hoo.

## TELL IT LIKE IT IS

Words and Music by  
GEORGE DAVIS & LEE DIAMOND

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Slow Four  
 If \_ you \_ want \_ some - thing to play . with . go and find your - self a toy \_ Ba - by my time \_ is too ex - pen - sive,  
 and I'm not \_ a lit - tle boy \_ If you are se - ri - ous, \_ don't play with my heart \_ it makes me  
 fur - ri - ous, \_ But if you want me to love you \_ ba - by I will \_ Girl, you know I will. Tell It Like It Is \_ don't be a

C7. Gm7 C9 F Fmaj7 F6 D7 Gm  
 shamed — Let your con-science be your guide. — But I know deep down in - side of me — I be-lieve you  
 C7. Gm7 C9 F Fmaj7 F6 Am  
 love — me — for - get your — fool-ish pride. — Life is too short — to have  
 Dm Am Dm  
 sor - row — you may be here to - day — and gone to - mor - row. —  
 Am Bb C7 Gm7 C7  
 You might as well get what you want — so go on and live. — ba-by go on and live. — Tell It Like It  
 D.S. and Fade

### THESE BOOTS ARE MADE FOR WALKIN'

Words and Music by  
LEE HAZLEWOOD

© 1966 Criterion Music Corp.

Brightly, with a beat

VERSE C  
 You keep say-in' — you got some - thin' for me, Some - thin' you call love but con - fess.  
 You keep ly - in' — when you ought - a be "Truth" in' You keep los - in' when you ought - a not bet.  
 F C  
 You been mess-in' — where you should - n't been mess - in' And now some-one else — is get - tin' all — your  
 You keep "Same-in" — when you ought - a be chang - in', Now what's right is right, but you ain't been right  
 CHORUS Eb C Eb C Eb  
 best. yet These Boots Are Made For Walk - in', n' that's just what they'll do — One of these days, these  
 Tacet 1 C Fine 2 C  
 boots are gon - na walk all — o-ver you. — You keep play-in — where you should - n't be play - in'  
 You keep think - in' that you'll nev - er get burned. I just found me a brand new box — of  
 match - es, And what{he} {she} knows... you ain't got time — to learn. These  
 D.S. al Fine

## TEEN ANGEL

Words and Music by  
JEAN SURREY & RED SURREY

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*ad lib*

That fate - ful night the car was stalled up - on the rail-life road track I They pulled said you out found and my your  
 was it you teen were look - ing you're gone, that took your en you road that a - night way They I'll nev - er they out found kiss and my your  
 we high school were safe but you went run - ning back tight day  
 lips a - gain, they bur - ied you to -  
 Teen An - gel, can you hear me Teen An - gel  
 can you see - me Are you some - where up a - bove and am I still your own - true love  
 What Just own - true love Teen An - gel, Teen An - gel, an - swer me, please

## THEN YOU CAN TELL ME GOODBYE

Words and Music by  
JOHN D. LOUDERMILK

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Slowly, with feeling

F Dm Bb C7 F Dm Bb C7 F Dm  
 Kiss me each morn - ing for a mil - lion years Hold me each eve - ning by your side Tell me you love me for a  
 Sweet-en my cof - fee with a morn - ing kiss Soft-en my dreams - with your sigh Af - ter you've loved me for a  
 mil - lion years } Then if it don't work out Then if it don't work out Then You Can Tell Me Good - bye  
 mil - lion years } If you must go I won't grieve If you just wait a life - time Be - fore you leave If you must go  
 Bb C7 F Bb F Bb F Bb F C7 F  
 If you must go I won't grieve If you just wait a life - time Be - fore you leave If you must go  
 Bb C7 F Bb F Bb F Bb F C7 F  
 I won't say "no" Just so we can say - that we tried Tell me you love me for a mil - lion years  
 F Bb F Bb F Bb F Bb F  
 Then if it don't work out Then if it don't work out Then You Can Tell Me Good - bye Then You Can Tell Me Good - bye

## **TEDDY BEAR**

Words and Music by DALE ROYAL,  
BILLY JOE BURNETTE, RED SOVINE & TOMMY HILL

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#### **Medium Bright Rock**

**Medium Bright Rock**

Ba - by, let me be your lov - in' Ted - dy Bear. Put a chain a - round my neck and lead me an - y - where. { Oh let me be  
Ba - by, let me be a - round you ev - 'ry night. Run your fin - gers through my hair - and cud - dle me real tight.

Tacet

I don't want to be your ti - ger 'cause ti - gers play too rough. I don't want to be your li - on 'cause  
your Ted - dy Bear. — I don't want to be your ti - ger 'cause ti - gers play too rough. I don't want to be your li - on 'cause

li - ons ain't the kind you love e - nough. Just wan - na be \_\_\_\_\_ your Ted - dy Bear. Put a chain a -

round my neck. and lead me an - y - where. Oh, let me be \_\_\_\_\_ your Ted - dy Bear. Bear..

## THE TWIST

Words and Music by  
**HANK BALLARD**

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## Rock and Roll Shuffle

**Rock and Roll Shuffle**

Come on ba - by, let's do The Twist. Come on ba - by.  
*(See additional lyrics)*

let's do The Twist. Take me by my lit - tle hand, and go like

**CHORUS**

this. Ee oh, twist, ba - by. ba - by, twist. ('round and a-round and a-round and a-

Just, just like this. ('round and a-round) Come on lit - tle miss.

1 G7 C Eb7 D G9

While daddy is sleeping and mama ain't around,  
While daddy is sleeping and mama ain't around,  
We're gonna twisty, twisty, twisty until we tear the house down.  
(Chorus)

You should see my little sis,  
You should see my little sis,  
She knows how to rock and she knows how to twist.  
(Chorus)

Am Dm7 G7 Dm7 G7

(There Goes My Ba - by) (There Goes My Ba - by) (There she goes) Yes, I wan-na know. Did she

C Am Dm7 G7 1 G7

love me? Did she real-ly love me? Was she just play - ing me for a fool?  
left me Why did she leave me So all a - lone So all a -

2 G7 Dm7 G7 C

I won - der why she lone. I was gon - na tell her that I love her And that I

Am Dm7 G7 Dm7 G7 C

need her be - side my side to be my guide I wan-na know where is my

Am Dm7 G7 Dm7 C

where is my ba - by I want my ba - by I need my ba - by yes -

C Am G7 F6 C C6

oh oh oh.

This musical score consists of four staves of music. The first three staves are in common time and the fourth is in 3/4 time. The vocal part uses a soprano clef, and the guitar part uses a standard treble clef. Chords indicated include Am, Dm7, G7, C, and F6. The lyrics describe a person's feelings about their love life, mentioning a baby left behind and a desire for guidance. The fourth staff begins with a new section of lyrics related to 'Tom Dooley'.

## TOM DOOLEY

Words and Music collected, adapted and arranged by  
FRANK WARNER, JOHN A. LOMAX & ALAN LOMAX

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Moderately

**CHORUS**

G D7 Am7 D7

Hang down your head, Tom Doo - ley. Hand down your head and cry. Hang down your head, Tom Doo - ley, Poor

Am Am7 D7 G VERSE

boy, you're bound to die. 1. I met her on the moun - tain, And there I took her life, I  
2. This time to - mor - row, Reck - on where I'll be?  
3. This time to - mor - row, Reck - on where I'll be?

Am7 D7 Am Am7 D7 G CHORUS

met her on the moun - tain And stabbed her with my knife. Hang down your head, Tom Doo - ley.  
hadn' - a been for Gray - son I'da been in Ten - nes - see.  
In some lone - some val - ley A - hangin' ona white oak tree.

D7 Am7 D7 Am Am7 D7 1,2 G 3 G

Hang down your head and cry. Hang down your head, Tom Doo - ley, Poor boy, you're bound to die.

This musical score for 'Tom Dooley' includes a chorus section and a verse section. The chorus features a repeating pattern of chords (G, D7, Am7, D7) and lyrics about hanging one's head. The verse provides a narrative about a man named Tom Dooley who has killed his lover and is being pursued. It includes a list of questions from the pursuer. The score concludes with a return to the chorus. The lyrics are written in a traditional folksong style with some rhythmic irregularities.

F/G C G/B Am C G/B Am C G/B

I love you.— Do do do do do do do do do Ooh

Am Fmaj7 F/G C(add9)

Say - ing I love you. I love you.

### THERE'S A MOON OUT TONIGHT

Words and Music by ALFRED STRIANO,  
JOSEPH LUCCISANO & ALFONSO GENTILE

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**Slowly**

G Em Am7 D7 G Em Am7 D7

There's A Moon Out To-night, let's go stroll - in' there's a girl in my heart - whose heart I've stol-en, There's A

G Em Am7 D7 G Em Am7 D7

Moon Out To-night, let's go stroll-in' thru the park. There's a glow in my heart —

Am7 D7 G Em Am7 D7 G Em To Coda

I nev - er felt be - fore, there's a girl at my side, That I a - dore, there's a glow in my heart, —

Am7 D7 G Em Am D7 G G7 C

I nev - er felt be - fore. Oh dar - lin' where have you been? I've been

D7 G

long - in' for you all my life. Oh ba - by, I nev - er felt this way be - fore. —

C D7

D.S. al Coda

I guess it's be - cause There's A Moon Out To-night. There's a

Rubato (ad lib.)

Moon Out To-night, moon out to-night, moon out to-night, moon out to-night, There's A Moon Out To-night.

## THINGS

Words and Music by  
BOBBY DARIN

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Moderately

**F**

Ev - 'ry night I are sit here by my to win - dow\_ (win - dow\_) And Star - ing at the lone - ly av - e-  
Mem - o - ries are all I have to cling - to (cling - to) And heart - aches are the friends I'm talk - ing

**C7**

nue, (av - e - nue) When Watch - ing lov - think-in' ers hold - ing hands and laugh - ing (laugh - ing) And  
to (talk - ing to.) I'm not of a - just how much i love you, (love you.) Well, I'm

**F**

think - in bout the things we used to do. { (Think - in' of Things) Like a walk in the park,

**C7**

think - in bout the things we used to do. { (Things) Like a kiss in the dark, (Things) Like a sail - boat ride. (Yea, yea) What a - bout the

**F7 Bb**

night we cried! Things like a lov - er's vow, Things that we don't do now, Think - in' 'bout the

**C7**

Things we used to do. { **To Coda** **F** **1** **2** **F** do. I still can hear the

**C7**

juke - box soft - ly play - ing (play - ing) And the face I see each day be - longs to you. (be - longs to you.)

**F**

Though there's not a sin - gle sound and there's no - bod - y else a - round, Well, there's a-

**C7**

just me think - in' 'bout the things we used to do. { D.S. al Coda **F** do. And the

**Gm7**

heart - aches are the friends I'm talk - ing to. { **1** **2** **3** You got me

think - in' 'bout the things we used to do, { **1** **2** **3** You got me

Star - in' at the lone - ly av - e - nue. { **1** **2** **3** You got me

Musical score for "Those Were The Days" featuring a melody line and chords A7, Dm, E7, and Am.

Chords: A7, Dm, E7, Am

Lyrics: la la la la la la la la la Those Were The Days, Oh Yes, Those Were The Days

### VERSE 3

Just tonight I stood before the tavern,  
Nothing seemed the way it used to be.  
In the glass I saw a strange reflection.  
Was that lonely fellow really me?  
(Chorus)

## VERSE 4

Through the door there came familiar laughter,  
I saw your face and heard you call my name.  
Oh, my friend, we're older but no wiser,  
For in our hearts the dreams are still the same.  
(Chorus)

## **TOSSIN' AND TURNIN'**

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Sole Selling Agent: Ivan Mogull Music Corporation, New York, NY

Words and Music by  
**MALOU RENE & RITCHIE ADAMS**

### Moderato

*With a beat*

The sheet music consists of six staves of music. The first staff starts with a C chord, followed by a melody and lyrics: "Ba - by, ba - by can't you see what you're do - ing to me?". The second staff begins with a F chord, followed by "I could - n't sleep a wink last night just a - think - ing of could - n't get you off my mind. Ba - by things Heard the milk - man were - n't at the". The third staff starts with a G7 chord, followed by "The clock down-stairs was strik - ing four, right door I but I kept on was, Toss - in' And Turn - in' turn - in' and toss - in' Toss - in' And Turn-in' all". The fourth staff starts with an F6 chord, followed by "night. I threw the blank - ets on the floor, turned my pil - low up - side down, Then I thought of you some more". The fifth staff starts with a C chord, followed by "And I kept on Toss - in' And Turn - in' turn - in' and toss - in' Toss - in' And Turn-in' all night.". The sixth staff starts with an F chord, followed by "Jumped out of bed, turned on the light, Pulled down the shade went to the kitch - en for a bite. Pulled up the shade, D.S. al Coda". The final staff starts with a D7 chord, followed by "turned off the light, I jumped back in - to bed it was the mid - die of the night. night. CODA". Chords are indicated above the staff, and guitar tabs are provided below the staff.

## TIRED OF TOEIN' THE LINE

Words and Music by  
ROCKY BURNETTE & RON COLEMAN

Moderately, with a beat

The sheet music consists of ten staves of musical notation for voice and guitar. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. Chords are indicated above the staff, and lyrics are written below the notes. The chords used include G, Em7, C, D, G/B, and Em7. The lyrics describe a person's desire for a new life and love, mentioning 'babies', 'jumping on me', and 'leaving you far behind'. The music concludes with a repeat and fade.

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Ba - by, I'm — Tired Of Toe - in' The Line, — don't know why — you wan - na

jump on me, — ba - by, ba - by, ba - by, and make - a me cry. Ba - by, I, —

I'm gon - na find my - self some - one new, — some - one who will — be true — and no — more toe - in' the line.

I know it's o - ver 'cause I've seen the signs. Don't let me waste —

your pre - cious time. Ba - by, I'm — Tired Of Toe - in' The Line, —

if you wan - na get rid of me, — ba - by, ba - by, ba - by, you're do - in' fine. Ba - by, I'm —

I'm gon - na put on my walk - in' shoes and leave you far be - hind. Ba - by, I'm —

You're roll - in' o - ver in clo - ver, so re - fined. But you can't fix this

bro - ken heart - of mine. Ba - by, I'm — Tired Of Toe - in' The Line, —

Don't know why — you wan - na jump on me, — ba - by, ba - by, ba - by and make - a me cry.

Repeat and Fade

**Cm** **B<sub>b</sub>** **Cm**

how I loathe— This place called To - bac - co Road but it's home— The on - ly

Give the name— To - bac - co Road but it's home—

**C7**

life I've ev - er known {On - ly you know how I loathe.  
I des-pise you 'cos you're filth - y}

F7 B<sub>b</sub> F7 B<sub>b</sub> F7 B<sub>b</sub> F7 B<sub>b</sub> F7

But I love— you {To - bac - co  
'cos you're home.—

**Repeat and Fade**

**Cm** **B<sub>b</sub>**

Road.

### TURN ME LOOSE

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Words and Music by  
DOC POMUS & MORT SHUMAN

**Moderately slow**

**G** **G7** **C7** **C#dim**

Turn Me Loose, Turn Me Loose, I say, — This is the first time I ev - er felt this way. Gon - na Gon - na

This Gon - na rock and roll long as the band's gon - na play. Gon - na Gon - na

**G** **D7** **D7sus** **G** **D7** **G** **C**

get a thou - sand kicks, gon - na kiss a thou - sand chicks, So Turn Me Loose. Turn Me Loose.

hol - ler, gon - na shout, knock my - self right out, So Turn Me Loose. Turn Me Loose.

**Tacet** **G**

I got some change in my pock - et and I'm rar - in' to go. I'm tak - in' some chick to the pic - ture show, When I

**A7** **D7** **G**

see her home and we kiss good-night, Turn Me Loose, Turn Me

**G7** **C7** **C#dim** **G**

Loose, I say. — Yes, to-day is gon - na be the day. I want you all to un - der - stand that

**D7** **D7sus** **G** **C7** **D7** **(with repeats)** **G**

now I am a man, so Turn Me Loose. Turn Me Loose.

**Fm**

love is like a sha - dow on me all of the time

**Bb**

don't know what to do and I'm al - ways in the dark, — We're liv - ing in a pow - der keg and giv - ing off sparks

**Ab**

I real - ly need you to - night.

**Eb**

For e - ver's gon - na start to - night.

**Fm**

For - e - ver's gon - na start \_ to - night. Once u - pon a time I was fall - ing in love But

**Ab**

now I'm on - ly fall - ing a - part,

**Fm**

There's no - thing I can do

**Db**

A Tot - al E - clipse \_ Of The Heart

**Bb**

**Eb7**

**Ab**

**Fm**

**C**

**Db**

Once up - on a time there was light in my life, but nowthere's on - ly love in the dark.

**Ab**

**Fm**

**Db**

**Eb7**

**Eb**

**Ab**

**Fm**

**C**

**Db**

**Ab**

No - thing I can say a Tot - al E - clipse \_ Of The Heart \_

**Bbm**

**Eb7**

**Ab**

**Fm**

To Coda

**Db**

**Eb7**

**Eb**

D.C. al Coda

**CHORUS**

Repeat and Fade

Turn a - round ... Bright eyes.

F Dm7 Gm Gm7 C C7 F Dm7

Yi - yi - yi - yi hi - yi - yi - i - i - i

Gm Gm7 C C7 F Am Dm Dm7 Gm7 Gm7-5 C7

Yi - yi - yi - yi hi - yi - yi { I pre-tend that I'm hap-py But I'm Mis-ter Blue  
My heart and I

F Am Dm Dm7 Gm7 Gm7-5 C7 Gm7 F Dm7

I pre-tend that I'm hap-py, Since But I'm lost a you (oo oo)  
I pre-tend that I'm care-free liv-ing a lie (oo oo) I

Gm Gm7 C C7 F Dm7 Gm7 C C7

Yi - yi - yi - yi hi - yi - yi - i - i - i Yi - yi - yi - yi hi - yi - yi

F Dm Gm7 F Dm Gm7 C7 F Dm

Two Fac-es Have I (No no no) One to laugh and one to cry (One to cry) Two Fac-es Have I

Bb6 G+ C7 F Dm Bb Bb6 C7 G+ C7 To Coda

One to laugh and one to cry Yi - yi - yi One to laugh and one to cry

F Dm Bb Bb6 C7 G+ C7+5 F

yi yi yi Will I laugh or love a gain? She'll nev-er

F7 Bb Bb6 C7 Gm7 C7

see me cry Will I walk with a smile on my face? Know-ing I live a lie. D.S. al Coda

CODA F Dm7 Bb6 G+ C7 F Am

Two Fac-es Have I One to laugh and one to cry Two

Dm Bb6 G+ C7 F Gm7 C7-9 Fmaj9

Fac-es Have I One to laugh and one to cry.

**G**

**Em**

**D**

be. — } (Un-der The Board - walk) Out of the sun — (Un-der The Board - walk) Well be

**Em**

**D**

hav - in' some fun — (Un-der The Board - walk) Peo - ple walk - in' a - bove — (Un-der The Board - walk) we'll be

**Em**

**F**

**1,2**

**3**

fall - in' in love — Un - der The Board - walk, board board - walk. From the (Instrumental) walk. walk.

**UP, UP AND AWAY**Words and Music by  
JIM WEBB

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With a beat

**G**

**F**

**Bb**

Would you like — to ride — in my beau - ti - ful — bal - loon? — Would you like to glide —  
world's a nic - er place - in my beau - ti - ful — bal - loon. — It wears a nic - er face —  
Love is wait - ing there - in my beau - ti - ful — bal - loon. — Way up in the air —

**Ab**

**D<sub>b</sub>** **D<sub>b</sub>maj7**

**D<sub>b</sub>7**

in my beau - ti - ful — bal - loon? — We could float — a - mong — the stars — to - geth - er  
in my beau - ti - ful — bal - loon. — We can sing — a song — and sail — a - long — the  
in my beau - ti - ful — bal - loon. — If you'll hold — my hand — we'll chase — your dream — a -

**Ebm7**

**A<sub>b</sub>9**

**D<sub>b</sub>** **Ebm7**

**D<sub>b</sub>** **E7**

**A**

you and I, — For we can fly! — (We can fly)! — Up, Up And A-way, — my  
sil - ver sky, — cross the sky, — To Coda

**D**

**G**

**A** **G** **F** **A**

**G** **F**

**C**

**Em**

beau - ti - ful, — my beau - ti - ful — bal - loon — The — Sus - pend - ed un - der a twi - light

**Dm7** **G7** **C**

**Dm7** **G7** **Eb** **Gm**

can - o - py — We'll search the clouds, for a star to guide us, — If by some chance you find your - self  
Fm7 **B<sub>b</sub>7** **G<sub>b</sub>** **A<sub>b</sub>** **G** **F** **Eb** **Gm**  
lov - ing me, — We'll find a cloud to hide us, — Keep the moon be - side us.  
D.C. al Coda **A** **G** **F**

F Em A11 Dm Em

best friend told me what you did last night, night, in my bed.  
makes me cra - zy when you act so cruel, It's left come sleep - ing let's not fight, -  
we'll go danc - ing to - mor - row night. out on ba - by, in my bed, -

F G C

I was dream - ing, but I should have been with you in - stead. Wake Me Up Be - fore You go \_ go, don't leave me hang -  
we'll go danc - ing, ev' - ry - thing will be al - right. they can dance we'll stay home in - stead. } Wake Me Up Be - fore You Go \_ Go, I don't wan-na miss \_ it when you hit that high -

Dm C Dm

- ing on \_ like a yo - yo. Wake Me Up Be - fore You Go \_ Go, I don't wan-na miss \_ it when you hit that high -

C Dm C

Wake Me Up Be - fore You Go \_ Go, 'cause I'm not plan - ning on \_ go - ing so - lo. Wake Me Up

C7 Dm 1,2 C

Be - fore You Go \_ Go, take me danc - ing to - night.

3 C D.S. (to Fade)

I wan - na hit that high. Yeah \_ yeah. {You put the Wake Me Up

### WAYWARD WIND

Words and Music by  
HERB NEWMAN & STAN LEBOWSKY

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Copyright Renewed.

Moderately D D7 G Gm D

Oh, The Way - ward Wind is a rest - less wind. A rest - less wind that yearns to

A7 D11 D7 G Gm D A7 G

wan - der; And {he} was born the next of kin. The next of kin to The Way - ward

D last time, Fine

Wind. In a lone ly shack by a rail - road track {He} spent {his} young - er days. And I Tho {he}

Oh I met {him} {there} in a bor - der town {He} vowed we'd nev - er part.

A7 3 3

guess the sound of the out - ward bound Made {him} a slave to {his} wand - rin' ways. Oh, The Way - ward

tried {his} best to set - tle down I'm now a lone with a brok - en heart.

## WHAT'S LOVE GOT TO DO WITH IT

Words and Music by  
TERRY BRITTEN & GRAHAM LYLE

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Myaxe Music Ltd. published in the U.S.A. by Chappell & Co., Inc.

## Slow Rock

**Gm7**

You must un - der - stand, though the touch of your hand Makes my pulse re - act  
may seem to you that I'm act - ing con - fused When you're close to me  
That it's If I

**Gm7**

on - ly the thrill of boy meet - ing girl op - po - sites at - tract  
tend to look dazed I read it some - place I got cause to be  
it's there's a phys - i - cal

**Ebmaj7** **F**

**Ebmaj7** **F**

**Ebmaj7** **F** **Bb**

On - ly log - i - cal  
There's a phrase that fits You must try to ig - nore that it means more than that.  
But what - ev - er the rea - son you do it for me. Oh -

**Gm** **Gm7** **Ebmaj9** **F** **Gm** **F** **Ebmaj9** **Bb** **Gm**

oh, What's love\_ got to do,\_ got to do \_ with it? What's love\_ but a sec -ond hand e - mo - tion? What's

**Gm7** **Ebmaj9** **F** **Gm** **F(add9)** **Ebmaj9** **1 F(add9)** **2 F(add9)**

love\_ got to do,\_ got to do \_ with it? Who needs\_ a heart, when\_ a heart can\_ be bro -ken? It bro - ken\_

**C** **F** **G11** **C** **F** **Fmaj9** **C** **Fmaj7** **Fmaj9** **C6** **Am** **Fmaj7**

(Oh) Oh

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

I've been tak -ing on a new di - rec - tion But I have \_ to say I been think -ing a - bout my

**Bb** **Gm7sus** **C** **Am** **Am** **Fmaj9**

own pro - tec - tion It scares me to feel this way Oh \_ oh, what's love\_ got to do,\_ got to do\_

**G** **Am** **G** **Fmaj9** **C** **Am** **Am7** **Fmaj9**

\_ with it? { What's love\_ but a sec -ond hand e - mo - tion? } What's love\_ got to do,\_ got to do\_

**G** **Am** **G(add 9)** **Fmaj9** **1 G(add 9)** **Gsus** **(what's)** **2 G(add 9)** **Am7** **Fmaj9** **Am**

\_ with it? Who needs\_ a heart when\_ a heart can\_ be bro - ken? bro - ken?

own, babe, my heart and my soul, babe,  
 I'd have noth - ing to show, babe,  
 if you should  
 go 'way.  
 You are my go.  
 Which Way You  
 You are my own, babe, my heart and my  
 soul, babe,  
 I'd have noth - ing to show, babe,  
 if you should go 'way.

## **WAKE UP, LITTLE SUSIE**

Words and Music by  
**BOUDLEAUX BRYANT & FELICE BRYANT**

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Moderately Bright

C Cm Dm Cm C  
 Wake Up, Lit - tle Su - sie, wake up  
 C7 F C7 F C7 F C7 F C7 F C7  
 We've both been sound - a-sleep. Wake Up, Lit - tle Su - sie, and weep  
 The mov - ie was - n't so hot It did - n't have much of a plot  
 The mov - ie's o - ver, it's four o'clock\_ and  
 We fell a - sleep, our goose is cooked our  
 F C7 F G F G D7  
 we're in trou - ble deep } Wake Up, Lit - tle Su - sie, Wake Up, Lit - tle Su - sie, Well, What are we gon - na tell your ma -  
 rep - u - ta - tion is shot }  
 G D7 G D7 G D7 G  
 - ma? What are we gon - na tell your Pa? What are we gon - na tell our friends. when they say, 'Ooh la  
 G7 C G7 C To Coda  
 la' Wake Up, Lit - tle Su - sie, Wake Up, Lit - tle Su - sie Well, we told your Ma - ma that  
 C7 F  
 we'd be in by ten Well, Su - sie ba - by, looks like we goofed a - gain.  
 C  
 Coda  
 G F G G7 C  
 Su - sie, Wake Up, Lit - tle Su - sie, We've got - ta go home  
 C  
 Su - sie,

## WHAT YOU NEED

Words and Music by  
ANDREW FARRISS & MICHAEL HUTCHENCE

A Steady, Heavy Beat

F(no3rd)

G/F

F(no3rd)

G/F

F(no3rd)

Hey, here is the sto - ry.  
(See additional lyrics for verses 2 and 3)

For - get a - bout your trou - bles in life.

CHORUS

F

Don't you know

G/F

F(no3rd)

G/F

F(no3rd)

To Coda

it's not ea - sy — when you get to walk up-on — that line.

Eb F Eb F

Eb F Eb F

Eb F Eb F

That's why

you need.

Ooh, — that's why

this is

Eb F Eb F

1 F(no3rd)

What You Need, I'll give you What You Need.

Bb

2

Tacet

This is What You Need, I'll give you What You Need.

This is What You Need, this is What You Need, I'll give you What You Need.

F(no3rd)

G/F

F(no3rd)

G/F

F(no3rd)

D.S. al Coda

CODA

Bb

Repeat and Fade  
with improvisation

F(no3rd) G/F F(no3rd)  
(I'll take you, I'll take you where you want to be.)

Additional lyrics

2. Don't you get sad and lonely.  
You need a change from what you do all day.  
Ain't no sense in all your crying,  
Just pick it up and throw it into shape.

To Chorus

3. Hey you, won't you listen?  
This is not the end of it all.  
Don't you see there is a rhythm?  
I'll take you where you really need to be.

To Coda

G/Bb Bb C F/A Bb/F F/A Bb C/E F F/A F Bb C F

F/A Bb/F F/A Bbmaj9 C/G F F/A Bb/F Bb C/E F Po - ice have  
got the choke - hold, oh, oh - oh, but we just lost the beat. Who\_

**CODA**

Bbmaj7 Bbmaj9 Built this cit - y Repeat and Fade

We built, we built this cit - y, now, we built, we built this cit - y.

## THE WILD BOYS

Words and Music by DURAN DURAN

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**Lively Rock**

Em Bm Em

The Wild Boys are call - ing, on their way back from the fire pain. And your Au - gust moon's surren -

si - rens for a wel - come, on there's blood stain for your pain. And your Au - gust moon's surren -

Boys fall - en far from glo - ry, reck - less and so hun -

ring - ing to while you're danc - ing in the rain. Wild Boys won - der where is glo - ry, where is all and you an -

Bm C Am Em

- gered on the raz - or's edge you trail. Be - cause there's mur - der war by with the road - side in a

now the fig - ure - heads have fell. And lov - ers war by with the road - side in a

Bm C D C Am

sore se - crets a - fraid new world.. They tried to break us looks like they'll try a - gain. Wild

they could tell. They tried to tame you looks like they'll try a - gain. Wild

Em B7 D Em B7 Em

Boys (Wild Boys!) nev - er lose it. Wild Boys (Wild Boys!) nev - er chose this way. Wild Boys (Wild Boys!) nev - er close

B7 Am7 Bm7 Cmaj7 Bm7 1 Em

To Coda

your eyes. Wild Boys al - ways shine. You got

2 Em

D.S. al Coda

shine. Wild Boys al - ways. Wild Boys (Wild Boys!)

## 'WAY DOWN YONDER IN NEW ORLEANS

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By HENRY CREAMER &amp; J. TURNER LAYTON

Moderate Bounce

Moderate Bounce

C7 Gm7 C7 Fmaj9 Fmaj7 C7 Cdim

Way down yon - der in New Or - leans \_ In the land \_ of dream - y scenes \_ There's a gar - den of E - den

C9 C7+5 F F#dim C7 Gm9 C7 Fmaj9 Fmaj7

That's what I mean, \_ Cre - ole ba - bies with flash - ing eyes \_ Soft - ly whis - per with ten - der sighs \_

Cm7 F7 Cm7 F9 Bb6 F7+5 Bb6 A7 Ab7 G7

"Stop! Oh! won't you give your la - dy fair \_\_\_\_\_ a lit - tle smile" Stop! You bet your life you'll lin - ger there...

Gm7 C7 Cdim C7 F Dm Fdim F D7

a lit - tle while {There is Heavy - en right here on earth\_ With those beau - ti - ful queens }  
 They've got an - gels right here on earth\_ Wear - ing lit - tle blue jeans }

F F#dim Gm7 C7 1 F F#dim Gm7 Gdim Cdim 2 F Gm9 Gb7 F6

'Way Down Yon - der In New Or - leans. leans. \_\_\_\_\_

## WHAT'D I SAY

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RAY CHARLES

Medium Bounce

F Bb9

1. Hey, ma - ma don't you treat me wrong. Come and love me all night long. Oh, oh, oh,  
 2. See the girl! with the dia - mond ring. She knows how to twist that thing. Oh, oh, oh,  
 3. Tell your ma - ma, tell your pa. I'm gon - na ship you back to Ar - kan - sas. Oh, yes,

Bb7 F7 C7 Bb7 F7 1,2 3 F

Hey, Hey, All right, now. Tell me What'd I

Hey, Hey, All right, now. Tell me What'd I

Youdon't doright, Youdon't do right. Bb7

Say? Tell me What'd I Say right now? Tell me What'd I Say? Tell me What'd I

know, I wan - na know. Ba - by, I wanna know rightnow, Yes, I wan - na

F C7 Bb7 F 1 2

Say? Tell me What'd I Say? Tell me What'd I Say? Yes, I wan - na

know. Hon - ey, I wanna know. Yes, I wan - na



## **WALK AWAY RENEE**

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Words and Music by MIKE BROWN  
TONY SANSONE & BOB CALILL

Bb F Ab Eb Ebdim

And when I see the sign that points one way,  
From deep in - side mine - the tears that I forced to a cry wall,  
Your name and in - side a heart still finds a used side way.

Bb Eb F7 Bb Gm

to pass by ev - 'ry day. Just Walk A - way Re - nee, you  
the pain that I chose to hide. so small.

Eb Bb F7 Bb Gm Eb

won't see me fol - low you back home. (1) The emp - ty side - walks on my block are not the same, heart.  
(2&3) Now as the rain bears down up on my wear - y

Bb Eb Bb Cm7 1.3 Bb F7

Fine

Bb Gm

you're for not to blame. cries.

Bb F7 Bb

Just walk a - way Re - nee you won't see me fol - low you back home. Now as the rain

Gm Eb Bb Cm7 Bb

D.C. al Fine

beats down up on my wear - y heart for me it cries.

## **WOOLY BULLY**

© 1964, 1965 Beckie Publishing Co., Inc.

Words and Music by  
**DOMINGO SAMUDIO**

Moderately

Eb7

## Additional Lyrics

2. Hatty told Matty  
Let's don't take no chance  
Let's not be L 7  
Come and learn to dance  
Wooly bully - wooly bully -  
Wooly bully - wooly bully - wooly bully.

3. Matty told Hatty  
That's the thing to do,  
Get yo' someone really  
To pull the wool with you -  
Wooly bully - wooly bully  
Wooly bully - wooly bully - wooly bully.



## VALOTTE

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Published in the U.S.A. by Chappell & Co., Inc.

Words and Music by JULIAN LENNON  
JUSTIN CLAYTON & CARLTON MORALES

Medium Slow (in 2)

The sheet music consists of ten staves of musical notation for voice and guitar. The lyrics are written below each staff, corresponding to the chords indicated above the notes. The chords include C, Cmaj7, C7, A7, F, D7, B, Em, Bm7, Am9, C, Bm7, Em, Bm7, Am9, Bm7, Em, C, Bm7, A, C, Bm7, Em, C, Bm7, A, Gmaj7, G, G#m7, C#7, F#, B, F#, G, F, G, F, G, F, G, A, A(add9), G, A, and (D.C.). The lyrics describe a person's thoughts and feelings, mentioning sitting on a door-step, watching the sun, and losing their heart.

**Chords:** C, Cmaj7, C7, A7, F, D7, B, Em, Bm7, Am9, C, Bm7, Em, Bm7, Am9, Bm7, Em, C, Bm7, A, C, Bm7, Em, C, Bm7, A, Gmaj7, G, G#m7, C#7, F#, B, F#, G, F, G, F, G, F, G, A, A(add9), A, G, A, (D.C.)

**Lyrics:**

- Sit - ting can see on the door - step of the house - I can't af - ford, \_\_\_\_\_  
Sit - ting can see in your face - ley as in the mir - rors of my mind. \_\_\_\_\_
- I can feel still you there. Think - ing of a rea - son, well, it's  
I can see be there? We're real - ly not so clev - er as we  
there. Think - ing of a rea - son, well, it's
- real - ly not to think ver - y we hard. to love al - ways you e - ven though - so you  
real - ly not ver - y hard. We've to love got our trou - bles, even though - we you
- near - ly lost my heart. As the How can I ex - plain the mean - ing of our love -  
near - ly lost my heart. When will go by know we seem when the change is gon - na come?
- It fits so tight, clos - er than a glove. \_\_\_\_\_  
If I could on - ly find a way to keep hold of your heart. \_\_\_\_\_  
I've got a good feel - ing, and it's com - ing from the sun. \_\_\_\_\_
- Sit - ting on a peb - ble by the riv - er play - ing gui -  
tar, won - dring if we're real - ly ev - er gon - na get that far.
- Do you know there's some - thing wrong? \_\_\_\_\_  
1. 2. 'Cause I've felt  
3. Well stay to - geth -
- it all a - long. \_\_\_\_\_  
er 'cause we're strong. \_\_\_\_\_

## UNION OF THE SNAKE

Copyright © 1983 by Tritec Music Ltd.

Words and Music by  
DURAN DURAN

Moderate Rock Beat

Bm

F#m7

Te - le - gram force on a and rea - dy, I knew this was a big mis - take. There's a Give me  
Night shades on a warn - ing, give me a light.

Bm

A/B

Bm

F#m7

fine y line draw-ing my sen-ses to - geth - er and I think it's a - bout to break. If I  
an - y - thing ev - en sym - pa - thy there's a chance you could be right. {

G7

F#7

E7

G7

lis - ten close - I can hear them sing - ers, oh, voi - ces in your bod - y com - ing

F#7

E7

Bm

F#

G6

through on the ra - di - o. The Un - ion Of The Snake is on the climb, mov - ing

Bm

F#

1 G6

2 G6

Bm

up is gon - na race gon - na break through the bor - der line. The Un - ion Of The

F#

G6

Bm

F#

G

Repeat  
and Fade

Snake is on the climb, mov - ing up is gon - na race gon - na break through the bor - der line. The

## WAKE ME UP BEFORE YOU GO-GO

Copyright © 1984 by Morrison-Leahy Music Ltd.  
Published in the U.S.A. by Chappell & Co., Inc.Words and Music by  
GEORGE MICHAEL

(Swung)

1,2,3

4

C

Jit - ter - bug. You put the boom boom in - to my heart, you send my you make the

(Instrumental)

Dm

C

soul sun - sky high bright - er than when your lov - ing starts.. Jit - ter - bug in - to my brain goes a' my

Dm

C

Dm

Em

sun - shine bright - er than when your lov - ing starts.. You turn a bright spark in - to a brain flame, goes a' my

bang bang till my feet do the same.. If some - thing's bug - ging you, if some - thing's ain't \_ right, my

per min - ute ne - ver been the same.. 'Cause you're my Cud - die lad up ba - by, I'm your move in fool, tight, it

# TURN! TURN! TURN!

(To Everything There Is A Season)

TRO - © Copyright 1962 Melody Trails, Inc., New York, NY  
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Words from the Book of Ecclesiastes  
Adaptation and Music by PETE SEEGER

Moderately

The musical score consists of two staves. The top staff is for the voice and the bottom staff is for the guitar. The vocal part starts with "To ev - 'ry - thing (turn, turn, turn) There is a sea - son (turn, turn, turn) And a". The guitar part provides harmonic support with chords like C, F, C, F, C, F, and F6. The score includes several sections: "time for ev - 'ry pur - pose un - der heav - en. heav - en. A time to be born, a time to break die; a time to plant, a time to reap; A time to kill, a time to laugh, a time to down; a time to dance, a time to mourn; A time to cast away stones, a time to gather stones" (Guitar chords: G7, C, C, G7, C, F, G7). The vocal part continues with "to weep. To ev - 'ry A time of love, a time of hate; a time of to together. To ev - 'ry A time to gain, a time to lose, a time of war, a time of peace; A time to embrace, a time to refrain from rend, a time to sew; A time to love, a time to hate; a time to refrain from em - bracing. To ev - 'ry - peace, I swear it's not too late. To ev - 'ry -". The guitar part ends with a D.S. al Fine section.

## UNDER THE BOARDWALK

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Words and Music by  
ARTIE RESNICK & KENNY YOUNG

Moderately, with a beat

The musical score consists of two staves. The top staff is for the voice and the bottom staff is for the guitar. The vocal part starts with "Oh, when the sun beats down and burns the tar up - on the roof, And your You can park you hear the happy sound up - on the roof, And your You can". The guitar part provides harmonic support with chords like G, D7, G, G, D7, G, and C. The score includes an instrumental section: "shoes get so hot you wish your tired feet were fire - proof. (1) Un - der The Board - walk, al - most taste the hot - dogs and french - fries they sell. (2,3) Un - der The Board - walk, - walk, -". The vocal part continues with "(End of Instrumental)" and "down by the sea, yeah, On a blan - ket with my ba - by's where I'll down by the sea, yeah, On a blan - ket with my ba - by's where I'll". The guitar part ends with a D7 chord.

## TRAGEDY

Words and Music by  
JOHN HUNTER

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Medium Slow Rock

It's three A. M.,— can't fall a - sleep.— This must be lone - li - ness, but man, it's black \_ and deep. There's

Dm7 C

just no use— hang - in' on, I'm a mess since you're gone\_ with my love.—

I'm break - in' down,— come off the wall.— It's been so long\_ since we talked at all. Such a sad ex - cue,—  
Ba - by, please— take me back.— I'd give my soul\_ to get us back on the track.— There's just no use—  
Oh ba - by, please— re - mem - ber me.— Have you for-got - ten how you wor - shipped me?— I will set you free—

Bb(add 9) Fmaj7

be a man,— let it go, un-der - stand that it's gone. Ev - 'ry day's\_ just an - oth-er page in this

hang - in' on like a fool, like a dog when you're gone. to me now.

mak - in' love;— I'm a fool, you won't talk

C Bb(add 9) Fmaj9

trag - e- dy.— 1,2 Ev - 'ry day's\_ just an - oth-er page in this trag - e - dy.

3 I can't be - lieve that I've been re - placed in your

Dm/C C Dm7 Dm7/G C

1 2 Dm7

C/E F G9 Dm7 C/E

It's a cry - in' shame

the shape I'm in;— I just stop cry - in', then I start a - gain.— Each day's the same, more mem - 'ries and sor - row, but if

Fmaj7 G C Dm/C C Dm7 Dm7/G C

D.S. al Cod:

you don't want to love\_ me ba - by where is to - mor - row?

CODA C Bb Fmaj9 C

fan - tas - ies. Oh ba - by, ba - by, ba - by, ba - by, Here comes the sun,\_ but it's al - ways gray\_ till you come back to me.\_

## TWO FACES HAVE I

Words and Music by  
LOU SACCO & TWYLA HERBERT

Copyright © 1963 by Painted Desert Music Corporation, New York

Ad lib.

F Gm C7 F

I don't want the world to know — I don't want my heart to show — Two Fac - es Have

## TOTAL ECLIPSE OF THE HEART

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Words and Music by  
JIM STEINMAN

## Steady Rock

Bbm

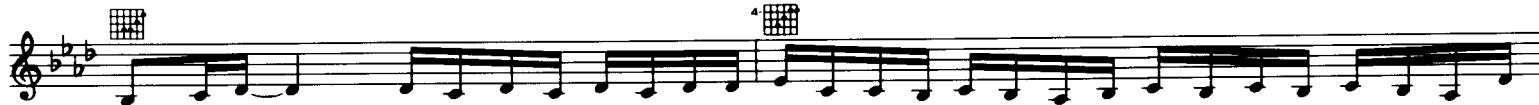
Ab



Turn a - round \_\_  
Turn a - round \_\_  
part.)  
(Instrumental/ Verse 3)

Bbm

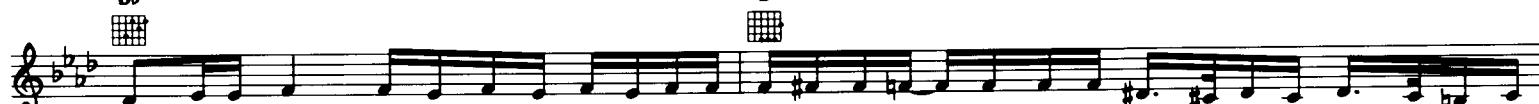
Ab



Turn a - round \_\_ Ev - ery now and then I get a lit - tie bit lone - ly and you're ne - ver com - ing round \_\_  
Turn a - round \_\_ Ev - ery now and then I get a lit - tie bit rest - less and I dream of some - thing wild \_\_

Db

B



Turn a - round \_\_ Ev - ery now and then I get a lit - tie bit tired \_\_ of lis - ten - ing to the sound of my tears,  
Turn a - round \_\_ Ev - ery now and then I get a lit - tie bit help - less and I'm ly - ing like a child in your arms.

Db

B



Turn a - round \_\_ Ev - ery now and then I get a lit - tie bit ner - vous that the best of all the years have gone by.  
Turn a - round \_\_ Ev - ery now and then I get a lit - tie bit an - gry and I know I've got to get out and cry.

## CHORUS

E

1 E



Turn a - round \_\_ Bright \_\_ eyes Ev - ery now and then I fall a - part Turn a - round \_\_ bright \_\_ eyes

2 E

A



Ev - ery now and then I fall a - part Turn a - round \_\_ Bright \_\_ eyes \_\_ Ev - ery now and then I fall a -

## MIDDLE

Ab

Fm

Db

Eb7

Ab

Fm



part and I need you now - to-night; And I need you more\_ than ev - er And if you on - ly hold \_ me tight

Db

Eb7

Ab

Fm



we'll be hold - ing on \_\_\_\_\_ for - ev - er,

And we'll on - ly be ma - king it

Db

Eb7

Db

Eb



right \_\_\_\_\_ 'cause we'll ne - ver be wrong \_\_\_\_\_ to geth - er we can take it to the end of the line.

Your

## TO KNOW HIM IS TO LOVE HIM (To Know You Is To Love You)

Words and Music by  
PHIL SPECTOR

Copyright © 1958 Vogue Music (c/o The Welk Music Group, Santa Monica, CA 90401)

Slowly, with feeling

The sheet music consists of two staves of musical notation. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. It features several chords: Eb, Bb7, Cm, Ab, Eb, Bb7, Cm, Ab, Eb, Bb7, Gb7, D7, C7, Bb7, Gb, Eb7, Abm, Ebm, F7, Bb7, Fm7, Bb7, Eb, and Cm. The lyrics describe love and the desire to be with someone, mentioning "him" and "you". The bottom staff continues the musical line with a treble clef, one flat key signature, and common time. It includes chords: Ab, Eb, Bb7, Fm7, Bb7, Eb, Bb7, Cm, Ab, Eb, and Bb. The lyrics continue the theme of love and destiny.

## TOBACCO ROAD

Words and Music by  
JOHN D. LOUDERMILK

Copyright © 1960, 1964 Cedarwood Publishing Co., Inc., Nashville, TN

Moderately, with a back beat

The sheet music consists of two staves of musical notation. The top staff starts with a treble clef, one flat key signature, and common time. It features chords: Cm, Bb, and C. The lyrics tell a story of a person's life, mentioning birth, death, and the road to success. The bottom staff continues the musical line with a treble clef, one flat key signature, and common time. It includes chords: Cm, Bb, and C. The lyrics continue the narrative, mentioning the "mid-dle of the road" and the "road to success".

## TIME AFTER TIME

Words and Music by  
CYNDI LAUPER & ROB HYMAN

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Moderately Fast Rock

The sheet music consists of ten staves of musical notation for guitar, with chords indicated above the notes. The chords used include Dm, C, F, G, Em, Dm, Am, F, G, and C. The lyrics are written below each staff, corresponding to the chords. The music is in 4/4 time.

**Chords and Progression:**

- Staff 1: Dm, C, Dm, C, Dm, C, Dm, C, Dm, C, Dm, C.
- Staff 2: Dm, C, Dm, C, F, G, Em, F, G, Em.
- Staff 3: F, G, Em, F, G11, Dm, C, Dm, C, Dm, C.
- Staff 4: Dm, C, Dm, C, Dm, C, Dm, C, Dm, C.
- Staff 5: Dm, C, Dm, C, Dm, C, Dm, C, Dm, C.
- Staff 6: F, G, Em, F, G, Em, F, G, Em.
- Staff 7: Em, F, G, Am, F, G, C.
- Staff 8: Am, F, G, C, G.
- Staff 9: Am, F, G, C, G.
- Staff 10: F, G, C.

**Lyrics:**

Ly - in' in my bed I hear the clock tick and think of you, caught up in circles con - fu - sion is noth-ing new... Flash back warm nights, al-most left be - hind. Suit - case of mem - or-ies time af - ter. Some - times you Af - ter my pic - ture me pic - ture fades, I'm and walk - ing too dark - ness has far turned a - head. You're Watch - call - ing through to win me, I you're can't won - der - ing what you've O. said. Then you say go slow. I fall from deep be - hind. These sec - ond hand - Sec rets sto - len. I fall in - side. The drum beats hand - out - un - winds. If you're lost you can look and you will find me Time Af - ter Time. If you fall I will catch you I'll be wait - ing Time Af - ter Time. If you fall I will catch you I'll be wait - ing Time Af - ter Time. If you're lost you can look and you will (Instrumental) find me Time Af - ter Time. If you fall I will catch you I'll be wait - ing Time Af - ter Time. To Coda 1 C. 2 D.S. al Coda (verse 1) CODA C. Repeat and Fade Time Af - ter Time.

## THIS DIAMOND RING

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Words and Music by AL KOOPER,  
IRWIN LEVINE & BOB BRASS

Moderately

**CHORUS**

Who wants to buy — This stone is gen - u - ine  
This like Dia - mond should Ring?  
She took it off her fin - ger, now  
And if your ba - by's tru - er than

it does - n't mean a to thing.  
my ba - by was a to me.  
This Dia - mond Ring does - n't can —  
This Dia - mond Ring does - n't can —

shine be some - thing beau - ti - ful, — And This Dia - mond Ring does - n't mean what it are meant be - fore, — So And

if you've got some - one whose love is true, — Let it shine for you.  
then your heart won't have to break like mine did, — If there's love be - hind it.

Who wants to buy — This Dia - mond Ring?

**VERSE**

Repeat and Fade

## THOSE WERE THE DAYS

TRO - © Copyright 1962 & 1968 Essex Music, Inc., New York, NY  
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Words and Music by  
GENE RASKIN

Moderately

**VERSE**

ad lib.

Once up - on a time there was a tav - ern.  
Then the bus - y years went rush - ing by us.  
Where we used to raise a glass or two.  
We lost our star - ry no - tions on the way.  
Re - mem - ber how we laughed a - way the  
If by chance I'd see you in the

ho - urs, And dreamed of all the great things we would do?  
tav - ern, We'd smile at one an - oth - er and we'd say:  
Those Were The Days, my friend. We thought they'd

nev - er end, We'd sing and dance for - ev - er and a day:  
We'd live the life we choos

We'd fight and nev - er lose, For we are young and sure to have our way.  
La la la

## THESE DREAMS

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Words and Music by  
 MARTIN PAGE & TAUPIN

Rock Ballad

**A7sus**

Spare a lit - tie can - dle, save some light for me; —  
 Is it cloak and dag - ger, could it be spring or fall? —  
 The sweet - est song is sil - ence that I've ev - er heard? —

**Dm11**

I walk with - Fun - ny up - a - head - mov -  
 ing in - stained glass trees. — a cut - through - in dreams

**Em7**

White skin weak - er in full my in lin - en per - fume on - my wrist, —  
 In a wood princ - es can free - dom is - dom is - a kiss, —

**F(add9)**

and a and but the

**Dm11**

full words that moon that hangs o - ver these dreams in - the mist. —  
 prince have no form from dreams fall - ing from my lips. —

**C/E**

These dreams go on - when I close my

**F(add9)**

eyes. — Ev - 'ry sec - cond of the night I live an - oth - er life. — These dreams that sleep\_ when it's cold out

**C/G**

side; — ev - 'ry mo - ment I'm a - wake, the fur - ther I'm a - way.

**Dm7**

**C/E**

**G/B**

**F/A**

**C/G**

To Coda

**1 F(add9)**

There's some - thing out \_ there I can't re - sist. — I need to hide a - way\_ from the pain. — There's

**G7sus**

**F** **C/E** **Dm7** **C**

**D.C. al Coda**

some - thing out \_ there I can't re - sist. — fur - ther I'm a - way. — These dreams go on - when I close my

**C/G**

**Dm7**

**C/G**

**G/B**

**F/A**

**C**

eyes. — Ev - 'ry sec - ond of the night I live an - oth - er life. — These

**G/B**

**F/A**

**C/G**

**Dm7**

**C/E**

**G/B**

**F/A**

dreams that sleep\_ when it's cold out - side; — ev - 'ry mo - ment I'm a - wake, the

**Repeat and Fade**

**C/G**

**F**

**Optional Ending**

**C/G**

**Fmaj9**

**C/E**

**Dm7**

**C**

fur - ther I'm a - way. — These fur - ther I'm a - way. —

# THERE'LL BE SAD SONGS

(To Make You Cry)

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Words and Music by WAYNE BRATHWAITE  
 BARRY J. EASTMOND & BILLY OCEAN

Slow Rock Ballad

The sheet music consists of ten staves of musical notation for voice and guitar. The key signature is F# major (one sharp). The time signature varies between common time and 3/4. Chords are indicated above the staff, and guitar tabs are provided below the staff.

**Chords:**

- Stave 1: A, E/A, F#m7, E/F#, Bm7
- Stave 2: E7sus, A, E/A, F#m7, E/F#, Bm7
- Stave 3: E7sus, F#maj7, C#m7, Bm7
- Stave 4: E7sus, G7sus, C, G/B, Am7, C, G/B
- Stave 5: Am7, G/B, Am7, Am/G, Fmaj7
- Stave 6: E7sus, F/G, C, F/C, G/C, C, F/C, G/C
- Stave 7: Am, Am/G, Fmaj7, D/E
- Stave 8: F/G, C, G/B, Am7, C, G/B
- Stave 9: Am7, C, G/B, Am7, Am/G, Fmaj7
- Stave 10: Am7, C, G/B, Am7, Am/G, Fmaj7

**Lyrics:**

Some - times I of - ten won - der by the look in your eyes be, when I'm stand - ing be - side you there's two  
 fe - ver burn - ing deep in - side. Is there an - oth - er in your mem - o ry? Do you think of that some - one when you  
 hearts in per - fect har - mo ny. I'll count the ho - urs un - til that day the rhap - sod - y plays, a  
 hear that spe - cial mel - o dy? I al - ways stop and think of you es - pe - cial - ly when the words of a love song  
 mel - o dy for you and me. Un - til the mo - ment that you give your love to me, you're the one I care for, the  
 touch the ver - y heart of me. There'll Be Sad Songs to make you cry; love songs of - ten  
 one that I will wait for. To Coda -  
 do. They can touch the heart of some-one new, say - ing I love you  
 I love you. Ooh ooh ooh Oh  
 You're my de - sire, you take me high - er. My love is like a riv - er run - ning so deep.  
 CODA Ah ah There'll Be Sad Songs to make you cry; love songs of - ten  
 do. They can touch the heart of some-one new, say - ing I love you.

## TELL LAURA I LOVE HER

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Words and Music b  
JEFF BARRY & BEN RALEIGH

Moderate Rock beat

**Moderate Rock beat**

**Bb** **Cm**

"Tell Lau - ra I Love Her! Tell Lau - ra I need her! Tell Lau - ra I

**Bb** **Eb6** **F7** **Bb**

may be late, I've some-thing to do that can - not wait."

**Eb** **Bb** **Eb** **Dm**

He drove his car to the rac-ing grounds, He was the young-est driv - er there; The crowd roared as they

**Eb** **F** **Bb** **Eb**

start - ed the race, Round the track they drove at a dead - ly pace! No one knows what hap-pened that day.

**Bb** **Eb** **Dm** **Eb** **F**

How his car o - ver - turned in flames, But as they pulled him from the twist-ed wreck, With his dy - ing breath, they

**Bb** **Cm**

heard him say: "Tell Lau - ra I Love Her! Tell Lau - ra I need her!"

**Bb** **Eb6** **F7** **Bb**

Tell Lau - ra not to cry, My love for her will nev - er die!"

## THERE GOES MY BABY

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Words and Music by LOVER PATTERSON,  
GEORGE TREADWELL & BENJAMIN NELSON

**C** **Am** **Dm7**

There Goes My Ba - by mov - in' on down the line Won - der - in' where. won - der - in' where.

**G7** **Dm7** **G7** **C** **Am**

won - der - in' where she is bound. I broke her heart And made her cry

**Dm7** **G7** **Dm7** **G7** **C**

Now I'm a - lone So all a - lone What can I do? What can I do? (There Goes My Ba - by)

WOMAN IN LOVE

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Words and Music by  
BARRY GIBB & ROBIN GIBB

## WATERLOO

Copyright © 1959 by CEDARWOOD PUBLISHING CO., INC., Nashville, TN

Words and Music by  
JOHN LOUDERMILK & MARIJOHN WILKIN

**Verse** Brightly

Now old Ad - am \_\_\_\_\_ was the first in his - to - ry, With an ap - ple \_\_\_\_\_ he was the  
(Lit - tle) Gen - ral \_\_\_\_\_ Na - po - le - on of France Tried to con - quer \_\_\_\_\_

G7 C7. F F7 Bb F C7. F

tempt - ed and de - ceived; Just for spite, the dev - il made him take a bite And that's where old Ad - am  
world but lost his chance; Met de - feat, known as Bon - a - part's re - treat, And that's where Na - po - leon

C7 F Chorus F

met his Wa - ter - loo. \_\_\_\_\_ Wa - ter - loo, \_\_\_\_\_ Wa - ter - loo, \_\_\_\_\_ Where will

C7 F C6 F7 Bb

you meet your Wa - ter - loo? \_\_\_\_\_ Ev - 'ry pup - py had its day, ev - 'ry - bod - y has to

F C7 1 F C7 2 F

pay, Ev - 'ry - bod - y has to meet his Wa - ter - loo. \_\_\_\_\_ Lit - tie Loo. \_\_\_\_\_

## YOU CAN'T SIT DOWN

Words and Music by DELECTA CLARK,  
CORNELL MULROW & KAL MANN

Bright Gospel Rock

Tacet

Hey, pret - ty ba - by, You Can't Sit Down. \_\_\_\_\_ Don't you hear the drum - mer thump boot - in', You  
When you're on South Street You Can't Sit Down. \_\_\_\_\_ And the band is real - ly thump boot - in', You

Tacet

Can't Sit Down, You got to shake it like a cra - zy, You Can't Sit Down, be - cause the band is say - in' some - thin', You  
Can't Sit Down, You hear the hip - py with the back beat You Can't Sit Down, And you see the gang a - groov - in' You

Tacet

Can't Sit Down, I got - ta Ev - 'ry - bod - y's jump - in' You Can't Sit Down, You got - ta stop, bop, slip, break, slop,  
Can't Sit Down, get you're mot - or mov - in' You Can't Sit Down, You got - ta make it, it, it,

Tacet

flip top all a - bout. } You Can't Sit Down, You Can't Sit Down, you got - ta move, move, move,

C G C7 G C G

'round and 'round... You Can't Sit Down,... You Can't Sit Down,... You got - ta fly, fly, fly, But on the ground,... They're

D7 C7 G C G 1 G C G 2 G C G C7 Repeat and Fade

put - tin' down,... a cra - zy sound,... You Can't Sit Down,... You Can't Sit Down,... Can't Sit Down,... You Can't Sit Down,... You

## YOU DON'T BRING ME FLOWERS

Words by NEIL DIAMOND,  
MARILYN BERGMAN, ALLAN BERGMAN  
Music by NEIL DIAMOND

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Slowly and freely

C G/C F/C C F C/E Dm7 Fmaj7 G

You don't bring me flow - ers; you don't sing me love songs. You hard - ly talk to me an - y - more when you come through the door at the end of the day.

I re - mem - ber when you could - n't wait to love me, used to hate to leave me. Now af - ter lov - in' me

G7sus G7 C Fmaj7 G7sus G7 Em7 Am7 Ab Bb/Ab

late at night when it's good for you and you're feel - in' all right, well, you just roll o - ver and you turn out the light.

C/G G7sus G7 C G/C F/C G11 C G/C F/C C

and you don't bring me flow - ers an - y - more. It used to be so nat - 'ral to talk a - bout for - ev - er,

F C/E Dm7 Fmaj7 G7 C G/C F/C C

but used-to-be's don't count an - y - more. They just lay on the floor till we sweep them a - way. And ba - by, I re - mem - ber all the things you taught me:

Fmaj7 G7sus G7 C Fmaj7 G7sus G7 C Em7

I learned how to laugh, and I learned how to cry. Well, I learned how to love, e - ven learned how to lie. You'd think I could learn how to

Am7 Ab Bb/Ab C/G G7sus G7 Am D7sus D7 D7/Ab C/G C6/G G7sus G

tell you good - bye, 'cause you don't bring me flow - ers an - y - more. Well, you'd

C Em7 Am Ab Bb/Ab C/G G7sus G7 C Cmaj7 C6 C/G C

think I could learn how to tell you good - bye, 'cause you don't bring me flow - ers an - y - more.

# WHO'S JOHNNY

("Short Circuit" Theme)

Words and Music by  
PETER WOLF & INA WOLF

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**Steady**

**E<sub>b</sub>**      **A<sub>b</sub>**      **Fm7**      **A<sub>b</sub>/B<sub>b</sub>**      **B<sub>b</sub>/A<sub>b</sub>**      **E<sub>b</sub>**      **A<sub>b</sub>**      **Tacet**

There She she goes makes sure and knows I see I'm dy - ing - when hear she says, "Who is John - ny?" -

**E<sub>b</sub>**      **A<sub>b</sub>**      **Fm7**      **A<sub>b</sub>/B<sub>b</sub>**      **B<sub>b</sub>/A<sub>b</sub>**      **E<sub>b</sub>**      **A<sub>b</sub>**      **Tacet**

Games There's with names no way that to girl take is this play - ing. - All Hear she says is, "Who is John - ny?" -

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

try to un - der - stand be - cause I'm peo - pie too, - and play - ing games is part of hu - man na -

**real** **ly** **cou -** **n't** **help** **but** **fall** **in** **love** **with** **her**. **Her** **play** **be** **ing** **there** **has** **made** **my** **life** **worth** **na -**

**Cm**      **B<sub>b</sub>/D**      **G**      **F**

- ture. - My heart's in o - ver - drive, it's great to be a - live. } "Who's John - ny?" - she said, and

**I** knew it from the start that I would lose my heart. }

**Am**      **C**      **C/D**      **G**      **F**      **Am**      **G/B**      **C**      **C/D**      **G**      **F**

smiled in her spe - cial way. "John - ny," - she said, "you know I love you Who's John - ny?" - she said, and

**Am**      **C**      **C/D**      **1 Ab Bb A<sub>b</sub>/C B<sub>b</sub>/D**      **E<sub>b</sub> Ab Fm7 A<sub>b</sub>/C A<sub>b</sub>/B<sub>b</sub> E<sub>b</sub> Ab Fm7 A<sub>b</sub>/C A<sub>b</sub>/B<sub>b</sub>**

tried to look the oth - er way, her eyes gave her a - way.

**2 Ab Bb A<sub>b</sub>/C B<sub>b</sub>/C Am G/B C C/D G F Am C C/D G F**

still pre - tend - ing. Who's John - ny? Who's John - ny? Who's John - ny? Who's John - ny?

**Am G/B C C/D G F Am C C/D G F**

"Who's John - ny?" - she said, and tried to look the oth - er way. Her eyes gave her a - way.

**Abmaj7 B<sub>b</sub> Abmaj7 B<sub>b</sub> Cm**

Girls like her are ver - y spe - cial girls. Girls like her don't rest.

**Abmaj7 B<sub>b</sub> Ab/C B<sub>b</sub>/D C/E F B<sub>b</sub>**

un - til you too are a be - liev - er, 'til you too have caught their fe - ver.

Gm7 Bb/D Bb/C F Bb F Bb Gm7 Bb/C C/Bb

Tacet "Who is John-ny?" There she goes and knows I'm dy - ing -

F Bb Tacet A G Bm D D/E

when she says, "Who is, Who is, Who's John-ny?" she said, and smiled in her spe-cial way...

A G Bm A/C# D D/E A G Bm D D/E

"John-ny," she said, "you know I love you. Who's John-ny?" she said, and tried to look the oth-er way... Her

Bb/C C/D D E G Bm A/C# D D/E A G

eyes gave her a - way. Who's John-ny? Who's John-ny? Who's John-ny? Who's John-ny? Who's John-ny? Who's John-ny?

Repeat ad lib. with improvisation Last time A

Bm D D/E A G Bm Bm/C# D D/E Bb/C C/D D E

John-ny? Who's John-ny? Who's John-ny? Who's John-ny? Who's John-ny? Who's John-ny?

## WONDERFUL! WONDERFUL!

Words by BEN RALEIGH  
Music by SHERMAN EDWARDS

Bb6 Eb6 Bb6 Eb6 Bb6 Eb6 Bb6 Eb6 Ab6

Some - times we walk hand in hand by the sea And we breathe in the cool salt-y air; You turn to me with a  
Some - times we stand on the top of a hill And we gaze at the earth and the sky; I turn to you and you  
Some qui - et eve - nings I sit by your side And we're lost in a world of our own; I feel the glow of your

Eb6 Ab6 Eb Cm7 Cm6 D7 Gm G7 Cm7

To Coda

Some - times we walk hand in hand by the sea And we breathe in the cool salt-y air; You turn to me with a  
Some - times we stand on the top of a hill And we gaze at the earth and the sky; I turn to you and you  
Some qui - et eve - nings I sit by your side And we're lost in a world of our own; I feel the glow of your

1 Bb C9 F7 2 Bb Cm7 F7 Bb Ebmaj7 Eb6 Fm7 Bb7

Oh, so won - der - ful my love!

2 Bb Cm7 F7 Bb Ebmaj7 Eb6 Fm7 Bb7

Oh, so won - der - ful my love!

This world is full of won - drous things, it's

Eb Gm7 Eb6 C7 F7 D.S. al Coda CODA

true, But they would - n't have much mean - ing with - out you.

Bb Cm7 F7 Bb

Oh, so won - der - ful my love!

## WHOLE LOTTA SHAKIN' GOIN' ON

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Words and Music by  
SUNNY DAVID & DAVID WILLIAMS

Solid Rock tempo

Come on o - ver, ba - by Whole Lot - ta Shak - in' Goin' On Come on o - ver, ba -

- by an' ba - by you can't go wrong\_ Ain't no-bod - y fak - in' Whole Lot - ta Shak - in' Goin' On\_

by Whole lot - ta kick - in' in the barn Come on o - ver, ba -

We got the bull by the horn, Ev - 'ry-thing is tak - in' Whole Lot - ta Shak - in' Goin' On\_

Whole Lot - ta Shak - in' Goin' On. Whole Lot - ta Shak - in' Goin' On.

## YAKETY YAK

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All rights administered by Chappell & Co., Inc.Words and Music by  
JERRY LEIBER & MIKE STOLLERBright Tempo  
Tacet

Take out the pa - pers and the trash, or you don't get no spend - ing cash.

If you don't scrub that kitch - en floor, You ain't gon - na rock 'n' roll no

more Yak-et - y Yak! (Spoken) Don't talk back. Just fin - ish clean - ing up your Yak! (Spoken) Don't talk back, Yak - et - y Yak, Yak - et - y Yak!

## Additional lyrics

2. Just finish cleaning up your room.  
Let's see that dust fly with that broom.  
Get all that garbage out of sight,  
Or you don't go out Friday night.  
Yakety Yak! (Spoken) Don't talk back.  
Yakety Yak, Yakety Yak!

3. You just put on your coat and hat.  
And walk yourself to the laundrymat.  
And when you finish doing that,  
Bring in the dog and put out the cat.  
Yakety Yak! (Spoken) Don't talk back.  
Yakety Yak, Yakety Yak!

4. Don't you give me no dirty looks.  
Your father's hip; he knows what cooks.  
Just tell your hoodlum friend outside,  
You ain't got time to take a ride.  
Yakety Yak! (Spoken) Don't talk back.  
Yakety Yak, Yakety Yak!

## YESTERDAY

Words and Music by  
JOHN LENNON & PAUL McCARTNEY

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Moderato

Moderato

F Em7 A7 Dm Dm/C Bb C7 F C/E

Yes - ter - day, all my trou - bles seemed so far a-way, Now it looks as though they're here to stay, — Oh Sud - den - ly, I'm not half the man I used to be, There's a shad - o-w hang - ing o - ver me, — Oh

Dm G Bb F A11 A7 Dm C Bb Dm/A Gm C F

I be - lieve - in Yes - ter - day. Why she had to go I don't know, she would - n't say.

A11 A7 Dm C Bb Dm/A Gm C F Em7 A7 Dm Dm/C

I said some - thing wrong, now I long for Yes - ter - day. Yes - ter - day, love was such an eas - y game to play

Bb C F C/E Dm G Bb F F/C G/B Bb F

Now I need a place to hide a - way — Oh I be - lieve - in Yes - ter - day. Mm mm mm mm mm.

## YOU'RE THE ONE THAT I WANT

Words and Music by  
JOHN FARRAR

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Moderately

Am F C E

I got chills. They're mul - ti - ply - in'. And I'm los - in' con - trol. 'Cause the pow - er Am filled with af - fec - tion you're too shy to con - vey. med - i - tate in

- - - - - (it's e - lec - tri - fy - in!) You bet - ter shape up. 'cause I need. a man. my di - rec - tion. Feel your way. You bet - ter shape up. 'cause you need. a man.

Am F C Em

you're sup - py - in'. You bet - ter shape up. if I'm gon - na prove. and my heart is set on you. You bet - ter un - der - stand. who can keep you sat - is - fied. I bet - ter shape up. you bet - ter un - der - stand. if I'm gon - na prove.

Am F C F C

to my heart I must be true. You're The One That I Want. You, oo, oo, hon - ey. The one that I want. that your faith is jus - ti - fied.

F C F G

You, oo, oo, hon - ey. The one that I want. You, oo, oo are what I need. Oh, yes in - deed. If you're 1 2 Tacet D.S. and Fade You're The

## YES I'M READY

Words and Music by  
BARBARA MASON

Slowly, but with a beat

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I don't even know how to love your hand, Just to make you un - der - stand, But I'm

Read - y to learn, Yes, I'm Read - y to learn to fall in your love, Make to fall in - der - love, stand to to

Gm7 Am7 Bbmaj7 C7 F Gm7 Am7 Gm7 Am Gm F Gm

fall hold in your love with you. I don't even know how to kiss your lips

Gm Am Bb Gm7 F Gm Am Gm F Gm

at a mo - ment like this. But I'm gon - na learn how to do, All the things you want me

Am Gm Am Gm Am Gm7 Am7 Bbmaj7 Gm7 Am7 Bbmaj7

to. (Are you read - y? Yes, I'm Read - y) (Are you read - y? Yes, I'm Read - y) To fall in love to fall in love to

Gm7 Am7 Bbmaj7 C7 F Gm F Gm F Gm Repeat and Fade

fall in love with you. (Are you read - y? Yes, I'm Read - y) (are you read - y? Yes, I'm Read - y) (Are you read - y? Yes, I'm

YOU BABY  
(Nobody But You)

Words and Music by  
P.F. SLOAN & STEVE BARRE

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F Gm7 Am7 C7 F Gm7 C7 F

From the time I fall a - sleep till the morn - in' comes I dream a - bout You You Ba - by, And I got

can - dy is sweet, but it just can't com - pete with You Ba - by, And You got

Gm7 Am C7 F Gm7 C7 F Dm

feel all right 'cause I know to night I'll be with You Ba - by, And who makes me

ev - ry - thing I need and no - bod - y can please like you You do ba - by, Who be - lieves my

Bb Gm7 C7 F Bb C7

wild - like smil - in' when the day is through? You Ba - by, no one but

dreams and my wear - y craz - iest schemes will come true? You Ba - by, no one but

F B<sub>b</sub> C<sub>7</sub> F B<sub>b</sub> C<sub>7</sub> F B<sub>b</sub> C  
2nd time to Interlude

You Ba - by, no - bod - y but you... You Ba - by, no one but You Ba - by, no - bod - y but you...

F Gm7 C<sub>7</sub> F Interlude F B<sub>b</sub>

They say A lit - tle ray of sun - shine, A lit - tle bit of

F Am B<sub>b</sub> C<sub>7</sub> F D.S. and Fade

soul. Add just a touch of mag - ic, You got the great - est thing since rock and roll.

### YOU DON'T OWN ME

Words and Music by  
JOHN MADARA & DAVE WHITE

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Moderately Bright Waltz

E<sub>b</sub>m F7 E<sub>b</sub>m F7+5 F7 1,3 B<sub>b</sub>m

You Don't Own Me, I'm not just one of your man - y toys.  
own own me, Don't try to me can't go with in man - er way.  
own own me, Don't try to me can't go with in man - er way.  
You Don't boys. And I don't tell me what to do, say.  
You don't stay. And I don't tell me what to do, say.  
Gm E<sub>b</sub>  
I don't tell me what to say; And So please just when I let go me  
I don't tell me what to say; And So please just when I let go me  
F7 To Coda B<sub>b</sub>m  
out with you, Don't That's put me on dis - play. 'Cause,  
be my - self, That's put me on dis - play. 'Cause,  
D.S. al Coda Coda B<sub>b</sub> Gm  
You Don't I'm young and I love to be young. I'm free  
and I love to be free; To live my life the way that I want, To  
say and do what - ev - er I please. You Don't Own Me.  
F7 B<sub>b</sub> E<sub>b</sub> F7 Repeat and Fade

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## WHITE ROOM

Words and Music by  
JACK BRUCE & PETE BROWN

Moderate Rock

Dm F/C G/B Bb C Dm F G Bb C Dm F/C

In a White Room with black curtains, near the station. Black-roof coun - try, Plat-form tick - et, Con-so-la-tion, no gold rest-less from the

G/B Bb C Dm F G/B Bb C Dm F/C G/B Bb C Dm F

pave - ments, tir - ed star - lings. Sil - ver hor - ses, run - down moon - beams in your dark eyes. die - sels, good-bye win - dows. I walked in - to such a sad time at the sta - tion. old wound now for - got - ten. Yel - low ti - gers crouched in jun - gles in her dark eyes.

G Bb C Dm F/C G/B Bb C Dm F G Gm C G

Dawn-light smiles As I walked out, on your leav - ing, my con - tent - ment. I'll wait in this place where the when the As I walked out, She's just dress - ing, felt my own need good-bye win - dows, just be - gin - ning. I'll wait in the sleep in this place queue place where the when the with the

Bb A C G Bb C 1,2 D

sun trains lone - nev - er shines, back, crowd, Wait in this place where the shad - ows run from them- selves. Lie in the dark where the shad - ows run from them- selves.

Tacet 3 D Gm F Dm C Am7 Dm

{ You said At the selves. Ah, ah, ah, ah. Ah.

## A WHITER SHADE OF PALE

Words and Music by  
KEITH REID & GARY BROOKER

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In a slow 4

C Am F Dm G Em G7

We skipped the light - fan - dan - go. Turned cart - wheels. cross the  
She said. "I'm home on shore leave." Thoughin truth we were at

Dm7 G Em G7 C Am Em F

floor.. I was feel - ing kind of sea - sick The crowd called out for more The room was hum - ming hard -  
sea. So I took her by the looking glass And forced her to agree Saying. "You must be the mer -

Dm7 G Em G7 C Am Em F

As the ceil - ing flew a - way, When we called out for an - oth - er drink  
maid Who took Nep - tune for a ride." But she smiled at me so sad - ly

F Dm7 G C Am C F

The wait - er brought a tray \_\_\_\_\_  
That my an - ger straight - way died \_\_\_\_\_  
And so it was \_\_\_\_\_ that la - ter \_\_\_\_\_  
As the mill - er told his \_\_\_\_\_

Dm7 G Em G7 C F 1 C G7 2 C

tale \_\_\_\_\_ That her face at first just ghost - ly \_\_\_\_\_  
Turned A Whit - er \_\_\_\_\_ Shade Of Pale. \_\_\_\_\_  
Pale. \_\_\_\_\_

## YOUNG BLOOD

Words and Music by JERRY LEIBER,  
MIKE STOLLER & DOC POMUS

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Moderate Rock beat

E<sub>b</sub>

I saw her stand-ing on the cor-n er \_\_\_\_\_  
I took one look and I was frac-tured \_\_\_\_\_  
A yel-low rib-bon in her hair,  
I tried to walk but I was lame,  
I could-n't keep my-self from  
I tried to talk but I just

Tacet

shout-ing \_\_\_\_\_ "Look - a there Spoken: look - a there, look - a there, look - a there!" \_\_\_\_\_  
stut-tered "What's your name, what's your name, what's your name, what's your name?" \_\_\_\_\_  
Young Blood \_\_\_\_\_ Young Blood \_\_\_\_\_

A<sub>b</sub> B<sub>b</sub>7(#9) E<sub>b</sub>

Young Blood \_\_\_\_\_ I can't get you out of my mind. \_\_\_\_\_

B<sub>b</sub>7(9) E<sub>b</sub>

What cra-z y stuff \_\_\_\_\_ she looked so tough \_\_\_\_\_ I had to fol-low her all the way home. \_\_\_\_\_ Then things went bad.

Tacet

I met her Dad, He said, Spoken: "You bet-ter leave my daugh-ter a - lone!" Well, I could-n't sleep a wink for try-ing, \_\_\_\_\_

A<sub>b</sub> B<sub>b</sub>9 E<sub>b</sub>

I saw the ris-ing of the sun, And all night long my heart was cry-ing \_\_\_\_\_ "You're the one, You're the one, You're the one, You're the one!" \_\_\_\_\_

Young Blood \_\_\_\_\_ Young Blood \_\_\_\_\_ Young Blood \_\_\_\_\_

B<sub>b</sub>7(9) E<sub>b</sub> E<sub>b</sub>7 B<sub>b</sub>7(9) E<sub>b</sub>6

I can't get you out of my mind. \_\_\_\_\_ can't get you out of my mind. \_\_\_\_\_

## YOU SHOULD BE DANCING

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Words and Music by BARRY GIBB,  
 ROBIN GIBB & MAURICE GIBB

**Gm**  
 Moderately 3

My ba - by moves at mid-night. goes right on till the dawn; my wom-an takes me high - er. my goes  
 juic - y and she's trou-ble. she gets it to me good; my wom-an gives me pow - er.  
 wom - an keeps me warm. What you do - in' on your back, aah, what you do - in' on your back,  
 right down to my blood. Cm7 Gm To Coda 1 2 D.S. al Coda CODA  
 aah? You Should Be Danc - in'. yeah, danc - in' yeah. She's What you

## YOU GIVE GOOD LOVE

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Words and Music by  
 LA FORREST "LA LA" COPE

Moderately, with a beat

I found out what I've been miss - ing, al - ways on the run. I've been look - ing for some-one.  
 Now you're here like you've been be - fore and you know just what I need. It took some  
 time for me to see. That you give good love to me, ba - by; so good.  
 Take this heart of mine. in - to your hands. You give good love You give good love to me. It's nev - er too much..  
 Ba - by, you give good love. Nev - er stop - ping, I was  
 al - ways search - ing for that per - fect love, the kind that girls like me dream of.

Cm7/F F/Bb Bb Gm7 Dm7

Now you're here like you've been before, and you know just what I need. It took some

Gm Dm7 Ebmaj7 Eb/F Bbmaj7 Gm7

time for me to see. You give good love to me. Ba - by, so good. Never too much, we'll never be.

Dm7 Cm7 Bbmaj7 F/G Gm7 Abmaj7 Abmaj7/G

Take this heart of mine in to your hands. You give good love to me. It's nev - er too much.

1 Eb/F Fsus/Bb Fsus/Ab To Next Strain 2 Eb/F Repeat ad lib. and Fade

Ba - by, you give good love. Now I, Ba - by, you give good love. I can stop look - ing a - round.

Gm F/Eb C D Gm F/G Eb/F

It's not what this love's all a - bout. Our love is here to stay, to stay. Ba - by, you give good love. D.S.

## (YOU'RE THE) DEVIL IN DISGUISE

Words and Music by BILL GIANT,  
BERNIE BAUM & FLORENCE KAYE

Moderately Bright

F Bb F Bb F Bb F Bb C Bb

You look like an an - gel. Walk like an an - gel. Talk like an an - gel.

C Bb C7 Tacet F Dm F To Coda

but I got wise; You're The Dev - il In Dis - guise. Oh, yes, you are. De - vil In Dis - guise. Mm

Dm F Dm F

You fooled me with your kiss - es, You cheat - ed and you schemed, Heav - en knows how you help - me, I

Dm Bb C7 F Third time D.S. al Coda

lied to me, You're not the way you seemed. You Dev - il In Dis - guise, Oh, yes, you are. Dev - il In Dis -

did - n't see the dev - il in your eyes. CODA Dm F Dm Repeat and Fade

## YOUR SONG

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Words and Music by  
ELTON JOHN & BERNIE TAUPIN

Slowly

Slowly

**Chords:** Eb, Abmaj7, Bb, Gm, Cm, Cm7, Am7-5, Ab, Eb, Bb, G, Cm, Eb, Fm7, 1<sup>Ab</sup>, Bb, Bbsus, Bb, 2<sup>Ab</sup>, Eb, Ab, Eb, Bb, Cm, Fm7, Bb, a tempo, Bbsus, Bb, D.C. al Coda, Coda.

**Lyrics:**

- 1. It's a lit - tle bit fun - ny — this feel - ing in - side, — I'm not one of those who can
- 2. If I was a sculp - tor — but then a - gain no, — or a man makes po - tions in a
- eas - i - ly hide, — I don't have much mon - ey, — but, boy, if I can did, —
- trav - el - in' show, — I know it's not much but it's the best, if I can do, —
- I'd buy — a big house where — we both could live. this one's — for you. — I've ev - er seen —
- My gift — is my song and —
- Ab, Eb, Bb, Cm, Fm7, To Coda, Cm, Cm7.
- It may — be quite — sim - ple but, — now that it's done, — I hope you don't mind, — I hope you don't mind —
- Am7-5, Ab6, Eb, Ab6, Ab, Bb, a tempo, Bbsus, Bb, D.C. al Coda.
- that I put — down in — words. How won - der - ful life is — while you're — in the world. —
- Coda, Cm, Cm7, Am7-5, Ab6, Eb, rit., Ab6.
- I hope you don't mind, — I hope you don't mind — that I put — down in — words. How won - der - ful life is — while
- 1<sup>Ab</sup>, Bb, a tempo, Bbsus, Bb, 2<sup>Ab</sup>, Eb, Ab, Bb, Ab, Eb.
- you're — in — the world. — you're — in — the world. —

Verse 4: I sat on the roof and kicked off the moss  
Well a few of the verses, well they've got me quite cross  
But the sun's been quite kind while I wrote this song  
It's for people like you that keep it turned on

Verse 5: So excuse me forgetting but these things I do  
You see I've forgotten if they're green or they're blue  
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