

ROCKABILLY GUITAR BIBLE

31 GREAT ROCKABILLY SONGS INCLUDING:

Be-Bop-a-Lula • Blue Suede Shoes • Honey Don't • Mystery Train
Rock Around the Clock • Rock This Town • That'll Be the Day

ROCKABILLY GUITAR BIBLE





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

ROCKABILLY GUITAR BIBLE

Joey 11-29-11

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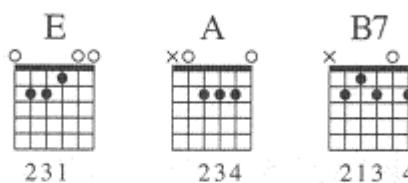
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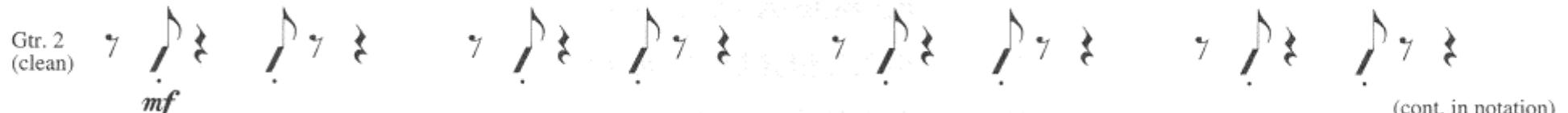
Written by Dave Alvin



Intro

Fast Rock $\text{♩} = 188$

E



(cont. in notation)

1. Well, a

Gtr. 1 (clean)

let ring -----| let ring -----| let ring -----| let ring -----|

T A B

Verse

E N.C.

E N.C.

E N.C.

U. S. sol - dier boy on leave in West Ber - lin. No mu - sic there that rocks, just a
be sweet and love - ly, it can be hard and mean, one thing's for sure, it's al -
howl from the des - erts, it's a scream from the slums, the Mis - sis - sip - pi roll - in' to the

Gtrs. 1 & 2 Rhy. Fig. 1

Chorus

A

Rhy. Fig. 2

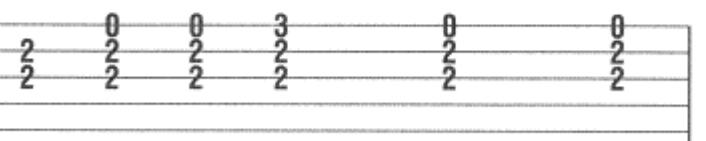


thou - sand vi - o - lins. }
- ways on the beam.
beat of the drums. _____ }

They wan - na hear some A - mer

Gtr. 1

End Rhy. Fig. 1



E

A - mer - i - can mu - sic. They wan - na

A B7 E

hear that sound right from the U. S. A.

let ring ----- *let ring -----*

1., 2. 3.

Guitar Solo

E

Rhy. Fig. 3

End Rhy. Fig. 2
(cont. in notation)

2. Well, it can
3. Well, it's a

let ring -----

A

12 12 12 14 12 14 12 12 12 14 12 X 5 5 5 5 5 5 5 5 /12

End Rhy. Fig. 3 E

We got the

Bridge

A Rhy. Fig. 4

E

End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4 (2 times)

E

Lou' - si - an - a Boog - ie and the

Del - ta Blues, __ we got

Coun - try Swing and Rock -

B7

Gtr. 2

great - est mus - ic that you ev - er knew.

Gtr. 1

It's A -

Gtr. 2: w/ Rhy. Fig. 4 (3 times)

A

E

A

Gtr. 2

Ah, it's A - mer - i - can mu - sic. It's the great - est sound__ a right__

(0) 2 2 3 2 3 2 0 1 0 1 0 2 1 0 1 0 2 2 0 2 2 0 2 0 1

B7

E

A.

4. Ah, well, the

let ring-----+

2 2 2
2 2 0
2 2 2
0 1 0 2 0 2
0 1 0 2 0 2
2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E N.C. E N.C. E N.C.

U. S. sol - dier boy has to stop right in his tracks. When he hears that cra - zy beat, _____ he

turns and dou - bles____ back. Be - cause they're play - in' A - mer - i - can mu - sic

Chorus

Gtr. 2: w/ Rhy. Fig. 2

A

Gtr. 1

0 3 0 2
2 2 2 2

E

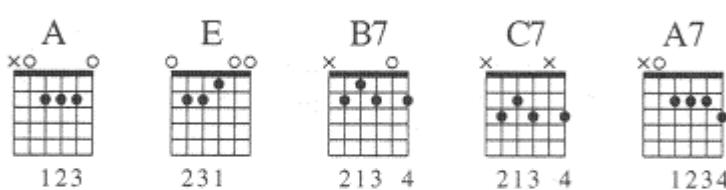
A - mer - i - can mu - sic

Ah, the

(2) 0 3 0 2
2 2 2 2
0 0 2 0
1 1 1 1
0 0 2 0
1 1 1 1
0 2 0 1
0 0 2 0
1 1 1 1

Baby, Let's Play House

Written by Arthur Gunter



Intro

Fast Rock $\text{♩} = 208$

N.C.

E5

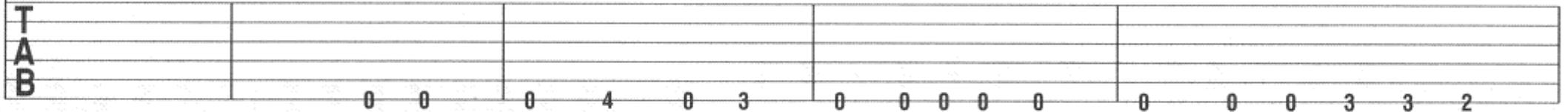


Oh, ba - by, ba - by, ba - by, ba - by, ba - by. Ba - by, ba - by, ba - by, bum, bum, bum, bum, bum, bum.

Gtr. 1 (elec.)



P.M. -----



A

E

Gtr. 2
(acous.)

mf

Ba - by, ba - by, ba - by.

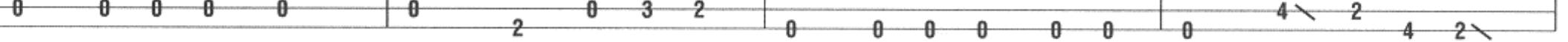
Ba - by, ba - by, ba - by.

Ah,

Gtr. 1



P.M. -----



Cad - il - lac, but don't you be no - bod - y's fool.
 play a lit - tle girl, so we can play some house.
 play a lit - tle house and we can act like we did be - fore.
 play a lit - tle girl, than to be with an - oth - er man.

Now, ba - by come

P.M.

0 2 4

Chorus

A



back ba - by, come. Come back, ba - by, come.

P.M.

3 2 0 2 | 3 0 2 0 | 3 2 0 2 | 0 2 0 2 |

let ring-----|

let ring-----|

let ring-----|

To Coda 2 ♪

B7

C7

B7

Come back ba - by, I wan - na play house with you.
 Come back ba - by, I wan - na play house with you.
 Come back ba - by, I wan - na play house with you.
 Come back ba - by, I wan - na play house with you.

let ring - +

let ring - ----- +

let ring - ----- + let ring - ----- +

P.M.

3 2 0 0 | 0 1 2 0 | 3 2 3 2 | 2 3 2 1 | 0 2 1 2 |

1.

To Coda 1

E

*Ah, let's play house
Hit it!*

let ring-----| let ring-----|

P.M. -----|

2.

Well, lis -
Kids!

let ring-----| let ring-----|

P.M. -----|

Guitar Solo

E

Rhy. Fig. 1

A

let ring - - - - -

let ring - - - - -

1/4 1/4 1/4 1/4 1/4 1/4

7 8 (8) 7 8 0 0 | 8 6 (8) 8 6 8 6 (8) 8 6 0 0

E

B7

End Rhy. Fig. 1

let ring --- |

let ring ----- |

1/4

1/4

1/4

1/4

(0) 7 8 (8) 7 8 (8) 7 8 0 0 10 (10) 10 10 8

D.S. al Coda I

A7

E

3. Well, this ___

w/ pick & fingers

let ring ----- |

let ring ----- |

1/4

1/4

0 2 0 2 0 1 0 3 2 0 2 0

⊕ Coda 1

Guitar Solo

E

P.M. ----- |

w/ pick

1/4

0 2 0 2 0 12 12 10 10 7 8 (8) 7 8 12 12 12

The image shows a page of sheet music for electric guitar. The top half features a treble clef staff with a key signature of four sharps. The melody consists of eighth-note patterns with various slurs and grace notes. The bottom half shows a bass staff with a key signature of one sharp. The bass line is primarily composed of eighth-note chords. Below the staff is a tablature staff with six horizontal lines representing the strings. Numerical values (12, 10, 7, etc.) are placed above the strings to indicate specific frets or notes. A bracket labeled "1/4" is positioned above the tablature, indicating the time signature.

N.C.

P.M. -

A

Yeah!

w/ pick & fingers let ring-----+ let ring-----+ let ring-----+ let ring-----+ let ring-----+

3 0 3 0 3 0 3 0
2 2 2 2 2 2 2 2
0 2 0 2 0 2 0 2
0 0 0 0 0 0 0 0

The image shows a musical score for guitar. The top part features a staff with vertical bar lines and downward-pointing arrows indicating strum direction. Above the staff, the chord 'B7' is labeled. The bottom part consists of two staves: a treble clef staff with notes and rests, and a six-string guitar neck staff with fingerings (0, 2, 3) and string numbers (1, 2, 3). The lyrics 'let ring' are repeated several times below the notes.

E

4. Well,

let ring ----- | *let ring* ----- |

P.M.

0 2 0 2 0 2 | 0 2 3 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 0 2 |

0 2 0 2 0 2 | 0 2 3 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 0 2 |

Coda 2**Outro**

Gtr. 2: w/ Rhy. Fig. 1

E

E

Oh, _____ ah, ba - by,

let ring ----- | *let ring* ----- |

Gtr. 1

w/ pick

0 2 0 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 0 2 |

0 2 0 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 0 2 |

ba - by, ba - by. Ba - by, ba - by, ba - by, bum, bum, bum, bum, bum, bum, bum, bum,

P.M.

0 0 0 3 4 0 | 0 0 0 0 0 2 |

0 0 0 0 0 2 |

A

bum, ba - by, ba - by, b, ba - by.

E

Ba - by, ba - by, ba -

P.M. -----

B7

Gtr. 2

C7

B7

- by.

Come back ba - by, I wan - na play house _ with you. _

Gtr. 1

w/ pick & fingers

let ring-----+ let ring-----+

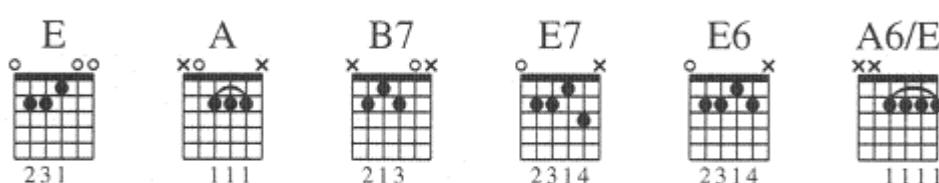
P.M. -----

E

P.M. -+ w/ pick

Be-Bop-a-Lula

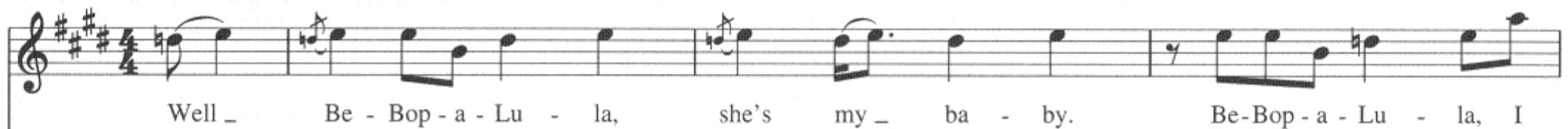
Words and Music by Tex Davis and Gene Vincent



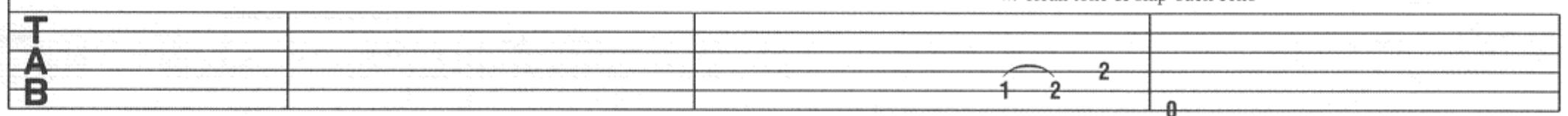
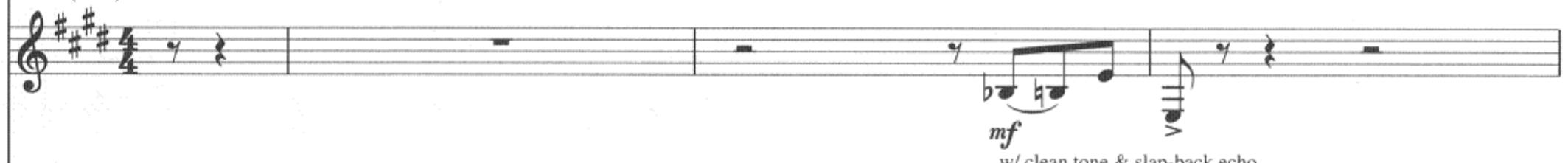
Chorus

Moderately $\text{♩} = 124$ ($\text{♩} = \frac{3}{8}$)

E
Rhy. Fig. 1



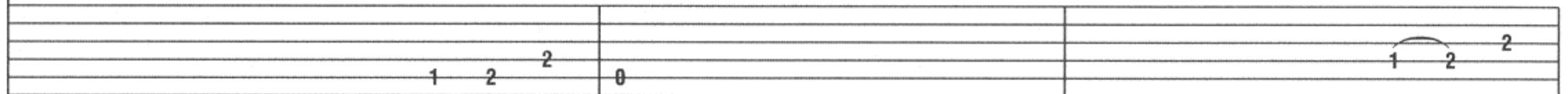
Gtr. 2 (elec.)



A



P.M. - - - - -

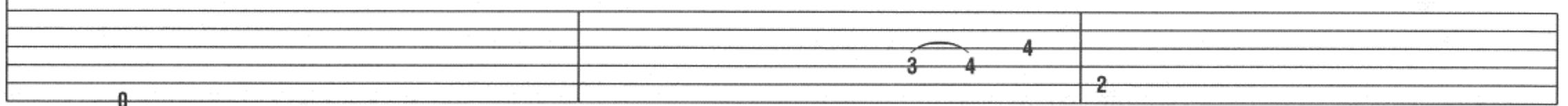


E

B7



P.M. - - - - -



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A

E

End Rhy. Fig. 1

A
E
End Rhy. Fig. 1

- e - 's my ba - by doll, my ba - by doll, my ba - by doll.
1. Well,

mp

Guitar tablature:

2 0 0 0 0 2 0 0 0 2 2 2 0 0 0 0

1 2 0

Verse

E

she's the girl in the red blue jeans,
ah, she's the queen of

Guitar tablature:

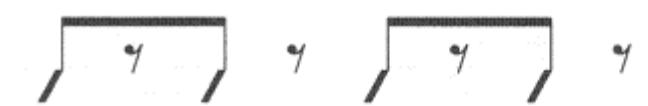
5 5 5 9 9 9

Gtr. 2 tacet

all the teens. Ah, she's the wom - an that I know,

Chorus

A



Voc. Fig. 1

ah, she's the wom - an that loves me so, say.
(Ah, ha.) Be - Bop - a - Lu - la,

End Voc. Fig. 1

Gtr. 2

Guitar tablature:

12 12 12 12 12 12 12 12 12 12 12 12 14 12

she's my baby, Be-Bop-a-Lula, I don't mean maybe.
let ring - - - - -

B7 A A6/E A E

Be - Bop - a - Lu - la, she - e - 's my ba - by doll, my ba - by doll, my ba - by

let ring-----

15 12 14 12 12 | 12 14 | 14 12 12

Guitar Solo
E

The sheet music consists of two staves. The top staff shows a rhythmic pattern of eighth-note pairs followed by a measure of rests. The bottom staff starts with a single note, followed by a measure of eighth-note pairs, then a section of sixteenth-note patterns with grace notes, and finally a section of eighth-note pairs. The lyrics "doll, let's rock." are written below the first measure of the bottom staff.

doll, — let's rock.

The image shows a page of sheet music for guitar. The top half features a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs, with a measure labeled 'A'. The bottom half contains a melodic line with grace notes and a harmonic section consisting of chords. The guitar tab below shows fingerings and string muting techniques.

* Played as even eighth notes.

The image shows a musical score for guitar. The top part consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The key signature is A major (no sharps or flats). The bottom part is a tablature staff with six horizontal lines representing the guitar strings. Fret numbers (12, 14, 16) are indicated above the strings. Fingerings (1, 2, 3, 4) and string indications (e.g., 1, 2, 3) are also present. Measure numbers 1 through 8 are marked above the staff.

Guitar tablature showing a solo section. The top staff shows a rhythmic pattern with grace notes and slurs. The bottom staff shows the guitar strings with fingerings and muting techniques like 'let ring -' and '1/2' (half note). The tab includes labels B7, A, and E.

E (6) 12fr E (6) 12fr E (6) 12fr E (6) 12fr

oh, she's the wom - an with the fly - in' feet.
 Ah, she's the wom-an that walks a -

0 10 12 - 0 12 10 / 12 - 0 10 10 / 12 -

Bkgd. Voc.: w/ Voc. Fig. 1

E

round _ the _ store, _ she's the wom-an that yells more, _ more, _ more, _ more, _ more.

Chorus

A

Be - Bop - a - Lu - la, she's my ba - by. Be - Bop - a - Lu - la, I

w/ pick & fingers

let ring - → let ring - → 1/4 ↑ 8 6 7 5 8 6 7 6 7 5 1 2 3 2 0 1

B7

don't _ mean _ may - be. Be - Bop - a - Lu - la, she - e - 's my ba - by

1/2 ↑ 2 0 0 0 P.M. - - → let ring - → let ring - → strum 1/4 ↑ 3 2 0 2 0 0

Guitar Solo

Gtr. 1; w/ Rhy. Fig. 1
E

E

w/ bar

let ring - - - - -

7 7 5 5 (7) 8 0 5 (5)-12 12 12 14 12 12 12 14 12 12 14 12

2 7 7 5 5 (7) 8 0 5 (5)-12 12 12 14 12 12 12 14 12 12 14 12

-1/4

A

E

let ring - - - - -

15 14 | 12 12 | 12 12 | 12 X 14 12 | 15 14 | 14 14 | 12 12 | 12 12 | 12 12 | 12 14 12 |

12 12 12 | 12 | 12 12 | 12 12 | 12 12 | 12 14 12 |

B7 A E

Well, _____ Be -

1/2 1/4

0 (15)

14 14 12 14 12 14 (14) 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 11 12 11 12 12 13 12 13 12 13 12 13 12 13 11 12 13

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 10 meas.)

E

A musical score for 'Bop-a-Lula' in G major (two sharps) and common time. The melody is written on a treble clef staff with eighth and sixteenth note patterns. The lyrics are: 'Bop - a - Lu - - la, she's - my ba - - by. Be - Bop - a - Lu - - la, I'.

A handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has a key signature of three sharps. It contains six measures: the first two are rests, followed by a measure with a eighth note, a sixteenth note, and a eighth note, another rest, and finally a measure with a eighth note and a rest. The bottom staff uses a bass clef and has a key signature of one sharp. It contains four measures: the first two are rests, followed by a measure with a zero above the staff and a two below it, and another measure with a zero above the staff.

A musical score for 'Be-Bop-a-Lula' in G major (two sharps) and common time. The vocal line consists of eighth and sixteenth notes. The lyrics are:

don't mean __ may - be. Be - Bop - a - Lu - la, she's my __ ba - by.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of four sharps and a time signature of common time. It features a melodic line with various note heads, stems, and grace notes. The bottom staff is a six-string guitar neck diagram. Fret numbers are indicated above the strings: 5, 0, 0, 5 on the first four strings, and 8, 7, 5, 6, 7 on the last three strings. Below the strings, specific fingerings are marked: 0, 7, 0, 2, 0. A instruction "let ring" with a dashed line is placed between the two staves.

The musical score shows two measures of music in E major (indicated by a key signature of three sharps) and B7 chord. The lyrics are: "Be - Bop - a - Lu - la, I don't _ mean _ may - be." The melody consists of eighth and sixteenth note patterns on the treble clef staff.

A

E

Gtr. 1

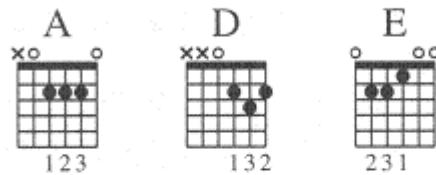
My Baby Doll

- e - 's my ba - by doll, my ba - by doll, my ba - by doll.

1/4 *let ring* - - -

Blue Suede Shoes

Words and Music by Carl Lee Perkins



Verse **Fast Rock** $\text{♩} = 190$ ($\text{♩} = \text{♩} = \text{♩}$)

Gtr. 1 (acous.) **A**

Gtr. 2 (elec.) **mf w/ clean tone**

TAB

1. Well, it's one for the mon-ey, two for the show, three to get ready now go, {cat, } go. But don't.

1. Well, it's one for the mon-ey, two for the show, three to get ready now go, {cat, } go. But don't.

* Chords in parentheses played 2nd time only.

Chorus

D Rhy. Fig. 1 A

* even * even

— you step on my blue suede shoes. — Well, you can

* Sung as even eighth notes.

E A To Coda End Rhy. Fig. 1

do an - y - thing, - but stay off of my blue suede shoes. 2. Well, you can

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Verse

A

knock me down, - step in my face, - slan-der my name all o - ver the place. - Well,
burn my house, - steal my car, - drink my li - quor from an old fruit jar.

simile on repeat

do an - y - thing ____ that you wan - na do, — but, uh - uh, hon-ey, lay off ____ {them} shoes.. And don't

{my} shoes.. And don't

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D

even

A

— you step on my blue _ suede shoes. — Well, you can

Gtr. 2

do an - y - thing, - but stay

off of my blue _ suede shoes.

Let's go __ cats!
2nd time: Rock it!

1.

off of my blue _ suede shoes.

Guitar Solo

w/ Voc. ad lib.

A

Rhy. Fig. 2

Gtr. 1

Gtr. 2

(5) 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 8 5 0 | 7 5 6 7 6 7 5

D

A

—3—

5 7 8 7 5 | 5 7 5 7 5 | 7 5 7 7 5 | 8 7 7 5 5

E

A

End Rhy. Fig. 2

3. Well, you can

5 3/5 8 5 8 | 5 5 7 5 0 .

2.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2, simile

A

f

5 5 5 | 5 5 5 | 5 5 8 | 5 (5) 5 5 | 5 5 8

D

full

5 8 | 7 5 8 7 5 7 5 | 6 7 6 7 5 7 | 5 8 7 5 7 5 6

E

A

D.S. al Coda

4. Well, it's a

Coda

Outro

Gtr. 1: w/ Rhy. Fig. 2, 1st 10 meas., simile

A

Well, it's blue, blue, blue suede shoes. — Blue, blue, blue suede shoes, — yeah.

D

A

Blue, blue, blue — suede shoes, — ba - by. Blue, blue, blue suede shoes. — Well, you can

E

A

Gtr. 1

do an - y - thing, — but stay off — of my — blue suede shoes. —

Gtr. 2

Bluejean Bop

Words and Music by Gene Vincent and Hal Levy

Intro

Free Time

*G G6 C G⁶
 Blue-jean ba-by, — with your big — blue eyes, —
 Gtr. 1 (clean)
 mp w/ bar let ring —————— let ring —————— let ring ——————

 TAB:
 T 1 3 5
 A 4 5
 B 5 3 2 1 3 2 2 3 3 2 2 2 2

*Chord symbols reflect implied tonality.

don't want you look-in' ____ at oth - er ____ guys. ____ Got _ to make you

Fast Rock Shuffle ♩ = 196
(♩ = ♩)

G G6 C G₉ (G = C = D)

give me _____ one _____ more chance. I can't keep still so,
 w/ bar let ring - - - - - w/ bar let ring - - - - - let ring - - - - - 3

5 4 3 5 | 0 1 | 2 2 3 | 3 | 2 2 3 | 3 |

Verse

C

6

ba - by, let's dance. 1. Well, the blue - jean bop is the bop for me. — Well, it's the bop — that's done in

mf

C

dun - - ga - ree. — You dip your hip, free your knee, swing it on your heel, ba - by,

You dip your hip,

free your knee,

swing it on your heel, ba - by,

5

3

2

Chorus

6

G

one, two, three. Well, the blue - jean bop,

blue - jean bop, oh, ba - by, blue - jean bop. —

A musical staff consisting of five horizontal lines. There are three black note heads with stems extending downwards, positioned on the second, fourth, and fifth lines from the bottom.

A musical staff with five horizontal lines. A vertical bar line is positioned on the first line from the left. An eighth note is placed on the second line, and a sixteenth note is placed on the fourth line. The notes have black stems pointing downwards.

1/2

Musical notation for the song "Blue Jean Bon Bon". The lyrics are: "Blue - - jean bon oh ba - by blue - - jean bon ba - by won't you bon with Goo". The notation consists of two staves of music. The first staff starts with a dotted half note followed by a quarter note, then a eighth note pair (two eighth notes on the same vertical line). The second staff begins with a quarter note, followed by a eighth note pair, then a quarter note, a eighth note pair, and a eighth note pair. The notes are primarily on the A and C strings of a guitar. The letter "D" is written above the first staff.

G

Bop, Blue Caps, — bop!

1/4

f

Guitar Solo

C

let ring

w/ bar

G

D

Verse

G

2. Well, blue - jean ba - by, when I bop with you, — well, — my

mf

C

heart starts a - hop - pin' like a, a kan - ga - roo. My feet do things they've nev - er

G

done be - fore. — Well, a blue - jean ba - by, give me more, more, more. Well, the

Guitar Tab (Fretboard):

```

5 3 4 0 2 0 5 | 0 2 4 5 0 0 0

```

Chorus

C G

blue - jean bop, blue - jean bop, oh, ba - by, blue - jean bop. — Blue - jean bop, oh, ba - by,

Guitar Tab (Fretboard):

```

3 2 0 | 3 2 0 1 3 2 0 | 6 3 4 5 | 5 4 3 6 5 3

```

D G

blue jean bop, — ba - by, won't you bop with Gene. — Rock it a-again, Blue Caps, — go!

Guitar Tab (Fretboard):

```

4 5 | 4 5 | 1 2 3 0 2 0 | 5 | 3 4 0 2 0 | 5 4 3 3 3 4 5

```

Guitar Solo

G

f
w/ fingers

Guitar Tab (Fretboard):

```

6 5 | 6 3 | 6 4 4 | 6 5 4 5 | 6 3 | 4 5 4 4

```

C G

Guitar Tab (Fretboard):

```

6 5 | 3 3 | 3 5 | 3 3 5 | 10 10 10 | 10 8 10 10 | 10 8 10 10 | 10 8 10 10

```

D G

Well, the

w/ pick
1/2

5 3 5 3 4 3 5 3 4 0 2 0 5 5 3 4 0 2 0 5 4 3 3

Chorus

C G

blue - jean bop, blue - jean bop, oh, ba - by, blue - jean bop. Blue - jean bop, oh, ba - by,

3 3 3 3 0 5 5 3 4 0 2 0 5 5 3 4 3 5 3

D G

blue - jean bop, ba - by, won't you bop with Gene. Blue Caps, bop with Gene, now, let's go!

5/6 5 3 3 5 3 0 2 0 5 5 3 4 0 2 0 5 4 3 3

Guitar Solo

G D G

f

7 7 7 5 5 5 3 5 5/6 7 7 7 5 5 5 5 7 7 7 5 3 5 3

w/ bar

5 3 0 2 3 3 0 3 2 0 2 0 5 4 3 3 5 3 4 3 3

1/2

D G

Well, it's

let ring -----

3	3	3	3		3	3	5	3	4	0	2		0	5	3	4	0	2	0		5	4	3
0	0	0	0		0	0	5	3	4	0	2		0	5	3	4	0	2	0		5	4	3

Outro

G

C

G

D

G

G₉⁶

a, blue - jean, — oh ba-by, won't you bop with Gene. —

(5) 5 3 5 3 4 | 5 0 2 0 | 3 3 5 3 5 3 4 3 5 3 | 3 3 2 2 2 2 2 2 | (3 3)

w/ bar

Boppin' the Blues

Words and Music by Carl Lee Perkins and Howard Griffin

Chorus

Free Time

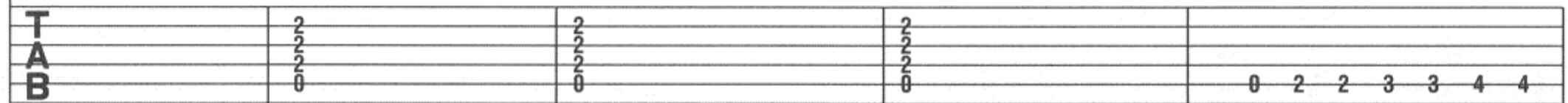
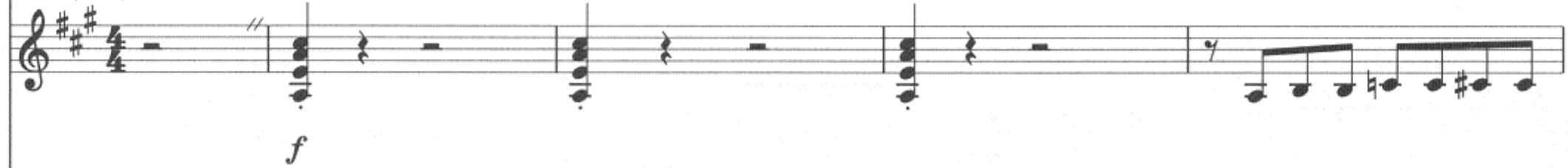
Moderately Fast Rock $\text{d} = 180$ ($\text{A} = \frac{1}{8}$)

*A



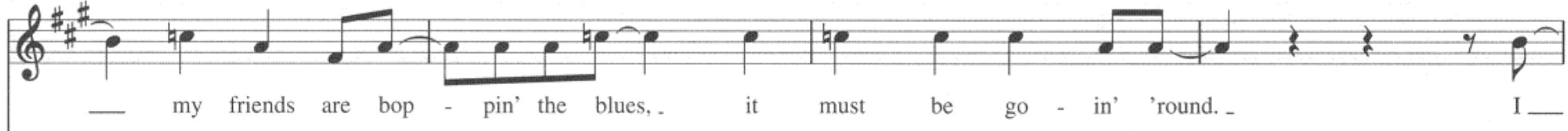
Well... All my friends are bop-pin' the blues, it must be go - in' 'round. All

Gtr. 1 (clean)



*Chord symbols reflect overall tonality.

D

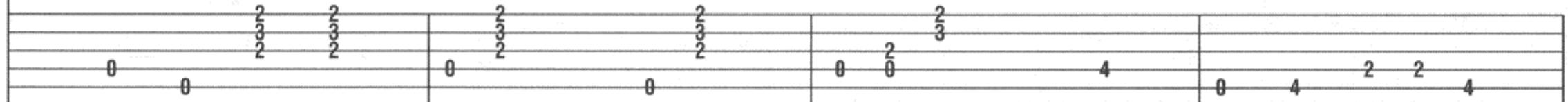


A

— my friends are bop - pin' the blues, it must be go - in' 'round. I —

mf

let ring



E



A7

1. Well, _____ the

let ring

let ring

let ring



Verse

A7

doc - tor told me, "Carl, you don't need no pills."
cat bug bit me, man, I don't feel no pain.

Rhy. Fig. 1

simile on repeat

let ring ----- let ring -----

Guitar tablature:

.	0	4	2	4	5	4	2	2	0	2	4
---	---	---	---	---	---	---	---	---	---	---	---

D

A7

Hey, the doc - tor told me, "Boy, you don't need no pills.
Yeah, that jit-ter-bug caught me, man, I don't feel no pain.

let ring -----

let ring -----

5 5 4 2 0 3 3 2 4 0 2 4 2 2 4 4 2 2 2 4 2

E

End Rhy. Fig. 1

Just a hand - ful of nick - els, the juke - box will __ cure your -
I still love you, ba - by, but I'll nev - er be the

5 5 4 4 2 2 0 4 2 4 0 2 4 2 2 4 2

S Chorus

A7

ills." - Well, said all my friends are bop - pin' the blues, _ it
same. I said all my friends are bop - pin' the blues, _ it
the cats are bop - pin' the blues, _ and it

simile on repeats

Guitar tablature:

0 2 4 2 2 4 2	5 5 4 2 2 4 2	0 2 2 4 2	5 4 4 2 2 4 2
---------------	---------------	-----------	---------------

Gtr. 1: w/ Rhy. Fill 1, 2nd time
Gtr. 1: w/ Rhy. Fill 2, 3rd & 4th times

D

must be go - in' 'round.
must be go - in' 'round.
must be go - in' 'round.

All ____ them cats just bop-pin' the blues and it
All ____ my friends are bop-pin' the blues it
All ____ my friends are bop-pin' the blues and it

0 2 4 2 2 4 | 5 2 4 4 5 4 4 2 | 0 4 4 2 2 4 4 | 0 2 4 2 2 4 2

must be go - in' 'round.
must be go - in' 'round.
must be go - in' 'round. {

1., 4. I ____ love you, ba - by, I
2., 3. I ____ love you, ba - by, but I

0 2 4 2 2 4 | 0 4 2 2 4 | 0 4 2 2 4 2

must be ____ rhy-thm bound.
must be ____ rhy-thm bound.

1. Well, ____ the old Get it, cat. Let's rock.
2. Well, ____ the old Get it, cat. Let's rock.

0 2 4 2 2 4 | 0 2 4 2 2 4 | 5 4 2 2 4 | 5 5 4 2 2 4

Guitar Solo

A

f w/ slight dist.

* even eighth notes

5 5 X X 5 | 5 5 5 5 5 | 5 5 5 | 5 6 7 8 9 10 11

* Played as even eighth notes.

Rhy. Fill 1

Gtr. 1

TAB

0 2 4 4 2 2 4

Rhy. Fill 2

Gtr. 1

TAB

5 4 2 2 4

D

A

10 10 10 10 10 | 10 10 10 10 | 5 5 x x 5 | 5 5 5

11 11 11 11 11 | 11 11 11 11 | 10 10 10 | 10 10 10

12 10

E

A

D.S. al Coda I
(1st lyrics)

Well, _____ all _____

let ring - - - - - dist. off

\oplus Coda 1

Verse
A7

3. Well, _____ Grand - pa done got rhy - thm and he

D

threw his crutch - es down. Oh, the old boy done got rhy-thm and blues _ and he

A

E

threw that crutch - es down. Grand - ma, he ain't tri -

* Hold this note through 1st beat of repeat.

Coda 2

Outro

Gtr. 1: w/ Rhy. Fig. 1, simile

A7

D

A7

E

A7

A^b7

Gtr. 1

Don't Be Cruel (To a Heart That's True)

Words and Music by Otis Blackwell and Elvis Presley

Tune Down 1 Step:

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

Intro

Moderately Fast $\text{♩} = 168$ ($\text{♩} = \text{♩} \text{ ♩}$)

* E

* Chord symbols reflect overall tonality.

Verse

E

4. See Additional Lyrics

(Bop, bop, bop, bop. Bop, bop, bop, bop.)

Rhy. Fig. 1

** Composite arrangement of bass & piano parts, arranged for gtr.

End Rhy. Fig. 1

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Chorus

F#m

B

E

1.

cruel
(Ah.)

Rhy. Fig. 2

2. Ba -
End Rhy. Fig. 2

Guitar tablature below the vocal line.

Bridge

A

B

I don't want no oth - er love, —
Ah, —

Rhy. Fig. 3

Guitar tablature below the vocal line.

To Coda ⊕

A

B

E

ba - by, it's just you I'm think-in' of.
ah. —

Mm. —————— 3. Don't —
ah. ——————

End Rhy. Fig. 3

Guitar tablature below the vocal line.

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

E

— stop a think - ing of — me, ah, don't make me feel this way. — Come

(Bop, bop, bop, bop.)

A

E

on o - ver here and love — me, you — know what I want you to say. A don't be

Bop, bop, bop, bop.)

Chorus

F#m

B

E

cruel
(Ah.) to — a heart that's true.

Ah, why

Rhy. Fig. 2A

End Rhy. Fig. 2A

The score shows a vocal melody in G clef and a guitar tablature below it. The vocal part consists of eighth-note chords and sustained notes. The guitar tablature shows fingerings (e.g., 2, 4) and string numbers (e.g., 2, 4).

Bridge

Gtr. 1: w/ Rhy. Fig. 3, simile
A

A

B

E

should we be a - part?
Ah, _____)

I real-ly love you, ba - by, cross my heart.
ah. _____)

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

4. Ah, let's _____

Coda

Gtr. 1: w/ Rhy. Fill 1
N.C.

Chorus

Gtr. 1: w/ Rhy. Fig. 2, simile
F#m

B

E

Ah, don't be cruel

to a heart that's true.
(Oo. _____)

Don't be

Gtr. 1: w/ Rhy. Fig. 2A, simile
F#m

B

E

cruel
(Oo. _____)

Bridge

Gtr. 1: w/ Rhy. Fig. 3, 1st 2 meas., simile
A

B

I don't want no oth-er love,
(Ah. _____)

ah,

A

B

E

E⁶

ba - by, it's just you I'm
ah. _____)

think-in' of.

Gtr. 1

Rhy. Fill 1

Gtr. 1

The score shows a vocal melody in G clef and a guitar tablature below it. The vocal part consists of eighth-note chords and sustained notes. The guitar tablature shows fingerings (e.g., 0, 2) and string numbers (e.g., 2, 4).

Additional Lyrics

4. Let's walk up to the preacher
And let us say I do.
Then you'll know you'll have me,
And I'll know that I'll have you.

Get Rhythm

Words and Music by John R. Cash

A Chorus

Moderate rockabilly

N.C.

Hey, get rhy - thm, when you get the blues. Come on and get

Gtr. 1 (Luther Perkins) P.M. Thought

T A B

NOTE: Played with capo at 1st fret

rhy - thm, when you get the blues. Get a rock 'n' roll feel- in' in your bones, put

T A B

T A B

taps on your toes. Get go - in' get rhy - thm when you get the blues.

T A B

T A B

B Verse

1. A lit - tle shoe - shine boy ____ he nev - er gets low down ____ when
2. Well, I sat down to lis - ten to the shoe - shine boy ____ and

he's got the dirt - i - est job in town, ____ bend - in' low - at the peo-ple's feet on a
I thought I was gon-na jump with joy. ____ (He) slapped on my shoe pol - ish left and right. He took his

wind - y corn - er of a dirt - y street. Well, I asked ____ him while he shined my shoes
shoe - shine rag and he held it tight. He stopped once ____ to wipe the sweat a - way. I said,

how'd he keep from get - tin' the blues. He grinned as he raised his lit - tle head. He popped his
"you're migh - ty lit - tle boy, to be a - work - in' that way." He said, "I like it," with a big wide grin. He

42

C Chorus

shoe - shine rag and then he said, "Get
kept on a-pop - pin' and he'd say it a - gain, Get

rhy- thm.

When

P.M. Thoughtout

T											
A	9	9	9	9	9	9	5	9	9	9	9
B	1	9	1	9	9	9	5	9	9	9	9

you get the blues. Come on __ and get rhy - thm.

When you get the blues_ { A

It on-ly

T											
A	9	9	9	9	5	5	9	5	9	9	9
B	5	9	5	9	5	5	9	5	9	5	9

jump - y rhy - thm makes ya' feel so fine. It - 'll shake all your trouble from your wor - ried mind.
costs a dime, just a nick - el a shoe. It does a mil - lion dol - lars worth of good for you.

{ Get

T											
A	9	9	9	9	5	5	9	5	9	9	9
B	5	9	5	9	5	5	9	5	9	5	9

To Coda ♪

rhy-thm

when you get the blues. _____

2

4

T											
A	9	9	9	9	5	9	9	5	5	5	7
B	5	9	5	9	5	9	9	5	5	5	9

E Guitar SoloF
8vaB \flat

loco

(discontinue P.M.) let chords ring throughout

Guitar tablature for section E. The top line shows a sequence of chords: 1 1 1, 14 13 13 13 13 13, 14 13 13 13 13 13, 6 6 6 6 6 6. The bottom line shows a finger pattern: 1 9 1 1 1, 14 13 13 14 13 13, 14 13 13 13 14 13, 7 6 6 6 7 6.

B \flat

N.C.

—3—

Guitar tablature for section B flat. The top line shows a melodic line with a pick mark and a circled 'x'. The bottom line shows a finger pattern: 7 6 6 6 6 6, 7 7 9 * 5 3 3 3 5 5 9 9, 3 3 5 3 3 3 3 5 5 5 5 9.

F

D.S. al Coda

Guitar tablature for section D.S. al Coda. The top line shows a melodic line with a 'Get' instruction. The bottom line shows a finger pattern: 9 5 5 9 5 5 9 9 5 5 5 6 6 5 5 5 9 9, 5 3 1 1 2 3 5 5.

Coda

Φ

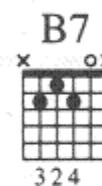
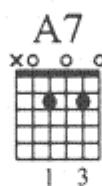
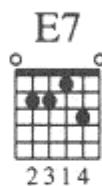
N.C.

F

Guitar tablature for the Coda. The top line shows lyrics: "you get the blues." The middle line shows a melodic line. The bottom line shows a finger pattern: 5 5 5 6 7 7 7 5 9 9 5 5 3 5 1 1 2 1 2 3 5 5.

Good Rockin' Tonight

By Roy Brown



Chorus

Moderately $\text{♩} = 164$ ($\text{♪} \text{♪} = \text{♪} \text{♪}$)

E7

Gtr. 2 (acous.)

Well, heard the news; there's __ good ah rock - in' to - night. -

Gtr. 1 (elec.)

mf w/ clean tone

T
A
B

Gtr. 2: continue strum throughout

Well, I heard __

P.M. P.M.
let ring

A7

E7

the news; __ there's __ ah good ah rock - in' to - night. __

I wan - na hold my — ba - by as tight as I can, — to -

A7

night she'll — know I'm a might - y, might - y man. I heard the news; —

let ring.....

B7 E7

there's good rock - in' to - night. — 1. I said ah

Verse
E7

meet me in a hur - ry be - hind the barn. — Don't — you be a - fraid that I'll

let ring.....

B7

E7

do you no harm. — I want you to bring, — I want my

rock - in' shoes, — 'cause to - night I'm gon - na rock a - way all my blues. I

A7

B7

E7

heard the news; — there's good rock - in' to - night. —

Guitar Solo E7

f

A7

let ring

E7

B7

Gtr. 1: w/ Fill 1, 2nd time
E7

Verse
E7

2. Well, _____ we're gon - na rock, we gon - na
3. Well, _____ we're gon - na rock, rock, rock, ah come on and

mf P.M.
simile 2nd time

Fill 1

Gtr. 1

A7

E7

To Coda Ø

B7

E7

rock all _____ our ____ blues a - way. ____

P.M.

2 2 | 4 4 2 2 4 4 | 2 2 0 0 | 4 4 2 2 | 0

Fill 2

Gtr. I

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, a key signature of four sharps, and a common time signature (indicated by a '4'). It features a series of eighth-note pairs followed by a single eighth note. The bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. The tablature shows the following sequence of notes: 0, 0, 4, 4, 2, 2, 4, 4, 4, 0, 0, 2, 4.

Chorus

Have you heard ___ the news? ___ Ev - 'ry - bod - y's rock - in' to - night. -

P.M. *P.M.

Guitar tablature:

```

      0   0
      3   X
      X   2
      0   4   2
      0   4   4
      0   4   2
      3   0   3   (0)
      2   4   4
      0   4   2
      3   4   4
  
```

*P.M. on 6th, 5th, and 4th strings only, next 6 meas.

A7

Have you heard ___ the news? ___ Ev -

P.M.

Guitar tablature:

```

      0   0   0
      0   3   0
      0   4   2
      0   4
      0   1   3
      2   2   2
      0   0   2
      3   2   3
  
```

E7

- 'ry - bod - y's rock - in' to - night. ___

P.M.

Guitar tablature:

```

      3   3   0
      2   0   2
      0   0
      0   0   3   0
  
```

I'm gon - na hold my ___ ba - by as

Guitar tablature:

```

      3   0
      0   0
      0   0
      0   0
  
```

tight as I can, — well, to - night she will know — a might - y, might - y man. I

(0) 0 0 0 0 | 2 2 7 6

A7 B7 E7

heard the news; — there's good rock - in' to - night.

5 0 | 9 11 | 3 4 5 3 4 | (0)

Guitar Solo
 E7

f let ring

D.S. al Coda

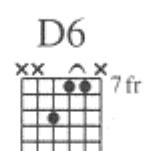
7 7 7 7 7 7 | 12 12 12 12 12 12 | 12 12 12 12 12 12

Coda
 E7

1 1 1 | 3 2 1 | 0 3 3 | 0 3 0 | 1 2 2

Heartbroke

Words and Music by Guy Clark



Intro

Moderate Country $\text{♩} = 100$

\dagger Em F#m G Bm A

* Gtr. 1 (acous.) Ricky Skaggs

** Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1

* Two gtrs. arr. for one.

** Pedal Steel arr. for gtr.

\dagger Chord symbols reflect overall harmony.

-1/2

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Em F#m/D

G/B

Bm/E

A

Gtr. 1

3 3 5 5 | 7 7 10 10 | 9 9 12 12 | 10 10 12 12 | 10 10 12 12 | 9 9 10 10 | 10 10 10 10 |

5 5 7 7 | 8 8 12 12 | 10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 9 9 10 10 | 10 10 10 10 |

4 4 6 6 | 7 7 11 11 | 9 9 12 12 | 10 10 10 10 | 10 10 10 10 | 9 9 10 10 | 10 10 10 10 |

Em

F#m

G

Bm

A

G/B

A/C#

G/E

3 3 5 5 | 7 7 10 10 | 9 9 10 10 | 5 5 3 3 | 6 6 4 4 |

5 5 7 7 | 8 8 12 12 | 10 10 10 10 | 5 5 3 3 | 6 6 4 4 |

4 4 6 6 | 7 7 11 11 | 9 9 10 10 | 5 5 3 3 | 6 6 4 4 |

Gtr. 3: w/ Riff A1

Verse

D

D

Gtr. 3 (elec.) Riff A1

Gtr. 4 (elec.) Ray Flacke

End Riff A1

mf w/ clean tone

P.M. - - - - -

f w/ clean tone

1 1/2

7 9 7 9 | 7 9 7 9 | 7 9 (9) 7 5 7 | 7 7 5 7 5 7 3 | 5

Gtr. 1 Riff A

End Riff A Rhy. Fig. 2

P.M. - - - - -

0 2 0 2 0 | 0 2 0 2 0 | 0 2 0 2 0 | 0 2 0 2 | 0 2 0 2 | 0 0

Gtr. 4 tacet

A7

tice — the fire — in your eyes — or the bit — ter di —

Gtr. 1

0 2 0 2 0 | 0 2 0 2 0 | 0 2 0 2 0 | 0 2 0 2 | 0 2 0 2 | 0 0

D

rec - tion of im - pend - ing good - byes? — I'm fall - en, — I'm

0 2 0 2 0 | 0 2 0 2 0 | 0 2 0 2 0 | 0 2 0 2 | 0 2 0 2 | 0 0

A7

fold - ed, — I'm wilt - ed in place — at the sight of — you

0 2 0 2 0 | 0 2 0 2 0 | 0 2 0 2 0 | 0 2 0 2 | 0 2 0 2 | 0 0

D

stand - ing with streaks down your face. You got your

End Rhy. Fig. 2

§ Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
2nd & 3rd times, Gtr. 2: w/ Rhy. Fig. 1 (3 times)
2nd time, Gtr. 4 tacet

Em F♯m G Bm A

3rd time, Gtr. 1: w/ Rhy. Fill 1

heart broke. Go run-nin' from the rea-son.

1. Get
2., 3. Got

your

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

Em F♯m G Bm A

heart broke. Don't give up on be - liev - in' in me.

Em F♯m G Bm A

To Coda 1 ⊕
To Coda 2 ⊕

Heart broke. Who kept me from leav - in' with my _____.
To Coda 1 ⊕
To Coda 2 ⊕

Gtr. 2

w/ bar

w/ bar

-1/2

-1/2

Rhy. Fill 1
Gtr. 1

Interlude

Gtr. 1: w/ Riff A
 Gtr. 3: w/ Riff A1 (2 times)
 Gtr. 2 tacet
 D

heart broke? 2. Well,

Gtr. 4

hold bend

1/2

7 10 (10) 9 7 9 7 9 7 5 8

Verse

Gtr. 1: w/ Rhy. Fig. 1
 D

pride when your rich is a bore if you're lone - ly. Sheer

5

A7

D

mad - ness pre - vails up - on rea - son to yield. But

let ring - - let ring - -

2 10 7 7 10 9 7

all is not lost, it is on - ly mis - tak - en. A

7 0 4 2

A7

D

D.S. al Coda I

small con - so - la - tion, but I know just how you feel. You got your

4 2 4 5 4 2 4 0 7 9 7 7 8 10 9 11

⊕ Coda 1

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

Em F#m

G Bm

D

leav - in' with my heart broke?

Gtr. 1 Gtr. 4

2 2 2 2 0 2 2 4 5 4

1/2

A

Em F#m/D G/B Bm/E A

hold bend

4 (4) 7 4 5 7 9 7 9 7 10 (10) 9 7 9 7

1/2

Em F#m

G Bm

A

6 7 6 7 5 4 0 X 5 5 0 X 7 7 0 9 7 7 9 7 10 13 13 12 13 X 10 12 13 X 10

1/4

Gtr. 1: w/ Riff A

D

P.M.

3. Well,

slight P.M.

11 12 9 10 10 X 7 9 7 5 7 5 3 0 2 3 0 2 3 0 0 3

1/2 1/2 1/2

Verse

Gtr. 1: w/ Rhy. Fig. 2 (1st 12 meas.)
D

Gtr. 4 tacet

no - bod - y said ____ it ____ was go - in' to be eas - - y. ____ We

Gtr. 2 8va -----
w/ pick & finger

Gtr. 4 divisi

A7 D Gtr. 4 tacet

A7 all have ____ our weak sides ____ that need soft, ____ good touch-in'

Gtr. 2 tacet D

Gtr. 4

A7 D Gtr. 4 tacet

No - bod - y said ____ that it would _____ not ____ be worth ____ it. ____ The ____

Gtr. 4 tacet

A7 D Gtr. 4 tacet

A7 hu - man ____ con - di - tions ____ con - tin - ue ____ as such. You got your ____

D C#5 D5 D#5

Gtr. 1

D.S. al Coda 2

Em F#m G Bm A

1/2

0 2 3 4 4

3 5 7 5 7 8 7 8 10 12 10 12 9 10 7 8 5 6 3 4

Gtr. 1: w/ Riff A
D

Gtr. 2

17 19 16 18 X 15 X 14 13 12 10 13 13 X 12 10 11 9 10 9

Gtr. 4

P.M. - - - - - P.M. - - - - -

7 7 7 7 9 7 9 7 7 7 7 9 7 9 7 9 7 9

Gtr. 2

1 10 9 8 6 7 10 10 10

7 9 7 9 7 9 7 9 7 9 7 9

Gtr. 4

P.M. - - - - -

7 7 7 7 7 9 7 9 7 7 7 5

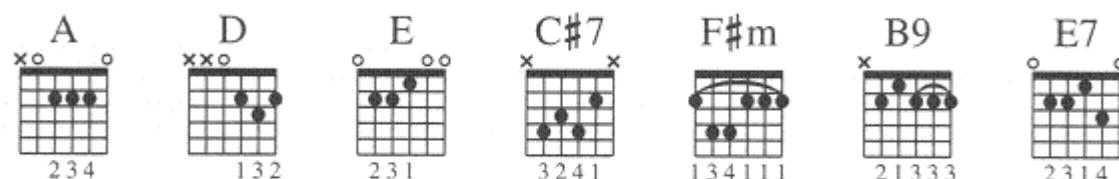
Gtr. 1

P.M. - - - - -

0 2 0 2 0 0 1 2 0 2 0 2 3 3 3 2 0

Hello Mary Lou

Words and Music by Gene Pitney and C. Mangiaracina



Intro

Moderately fast $\text{♩} = 195$ (Fifteenth-note = 195)

A

Gtr. 1 (acous.) **2** *mf*

(Drums) **2**

Gtr. 2 (elec.) **2** *mf* w/ clean tone

P.M.

TAB

Gtr. 3 (elec.) **2** *mp* w/ clean tone

P.M.

TAB

Chorus

A
Rhy. Fig. 1

D

lo Ma - ry Lou, — good-bye heart. — Sweet

Rhy. Fig. 1A

let ring - 4 let ring - 4

5 5 6 6 7 6 6 6 7 7 6 7 7 6 7 7 8 8 7 7 7 7 8 8 7 7

Riff A

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

0 4 2 2 0 4 2 4 4 0 0 2 0 0 2 0 0

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A

Ma - ry Lou _ I'm so _ in love _ with you. I _

E

let ring -----

5 5 X 7 5 | 5 5 X 7 5 | 2 1 2 | 1 0 2

6 6 X 7 6 | 6 6 X 7 6 | 2 2 | 1 2

P.M. -----

0 0 2 | 0 0 4 2 | 4 | 0 0 2 2 2 | 0 0 2 2 4

*Sung as even eighth notes.

B9

E

A

D

A

End Rhy. Fig. 1

Mary Lou, good - bye heart.

1. You

End Rhy. Fig. 1A

let ring -----

Guitar Tab (Fretboard):

5	5	4	4	4	4	0	2	2	2	3	x	3	2	2	2	2	2	2	2
4	4	4	4	4	4	2	2	2	2	4	x	4	2	2	2	2	2	2	2
4	4	4	4	4	4	0				2	2	2	2	2	2	2	2	2	2

End Riff A

P.M. -----

Guitar Tab (Fretboard):

2	2	2	0	2	0	2	2	x	0	0	4	4	5	5	2	0	0	2	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

§ Verse

Gtr. 2: w/ Rhy. Fig. 1A (1st 8 meas.)

A



D

passed me by one sun - ny day, flashed those big brown eyes my way, and choice.. Wild
saw your lips, I heard your voice, believe me I just had no choice.. Wild

Gtr. 3

P.M. throughout

Guitar Tab (Fretboard):

0	0	4	4	4	0	4	2	2	0	5	5	4	4	4	5	4	4	2	0	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

A

E7

oo, I want - ed you ___ for - ev - er more. ___
hors - es could - n't make ___ me stay ___ a - way. ___

Now
I

0 0 4 0 0 | 0 0 4 2 2 4 | 0 0 2 2 2 | 0 0 2 2 2 4

Gtr. 2: w/ Rhy. Fig. 1A (1st 4 meas.)

A

D

I'm not one that gets a-round.
thought a - bout a moon - lit night,

I swear my feet stuck to good
my arms a - round you an' tight.

That's

Guitar Tab:

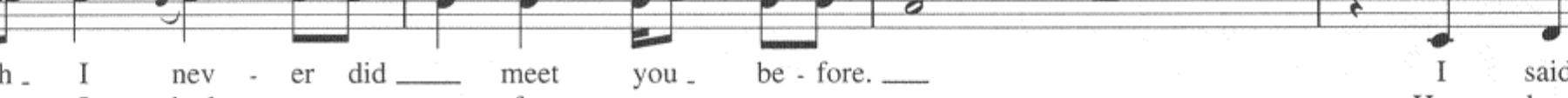
```

0 4 4 | 4 | 0 0 4 | 0 4 | 0 0 2 | 0 | 0 4 4 | 0

```





Gtr. 2


Gtr. 3

The musical staff shows a melodic line with various note heads and rests. The first measure consists of eighth notes and sixteenth-note pairs. The second measure contains eighth-note pairs and sixteenth-note pairs. The third measure features eighth-note pairs and sixteenth-note pairs. The fourth measure includes eighth-note pairs and sixteenth-note pairs. The fifth measure consists of eighth-note pairs and sixteenth-note pairs. The sixth measure contains eighth-note pairs and sixteenth-note pairs. The seventh measure includes eighth-note pairs and sixteenth-note pairs. The eighth measure consists of eighth-note pairs and sixteenth-note pairs.

The fretboard diagram below the staff shows the corresponding fingerings for each note: 0, 0, 2, 2, 0, 0, 5, X, 5, 0, 0, 0, 2, 2, 0, 0, 0, 2, 4.

Chorus

2nd time, Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & Riff A (1st 15 meas.)

Guitar Solo

Gtrs. 1 & 3: w/ Rhy, Fig. 1 & Riff A

*P.M. downstemmed notes throughout

A musical score for guitar in G major (two sharps) and common time. The score consists of two staves. The top staff shows a melody with various note heads and stems. The bottom staff is a tablature showing the frets and strings for each note. The tablature is divided into four measures by vertical bar lines. Each measure has a specific label below it: 'let ring -----' for the first three measures, and 'let ring -----' for the fourth measure. The tablature uses numbers to indicate fingerings: 5, 2, 0, 2, 5, 2, 0, 2, 3, 2, 2, 0, 0, 3, 0, 3, 0, 3, 0, 2, 0, 3, 2, 1.

A C#7 F#m

**1/2 (7) 5 7 6 6 6 (7) 5 7 6 6 6 7 6 4 2 4 (4) 2 4 4 2 4

let ring --- 4
let ring ----- 4
let ring ----- 4
1 hold bend

**Bend string down.

⊕ Coda

Outro

Gtr. 1

A B9 E A D

So hel - lo _____ Ma - ry Lou, _____ good-bye _____ heart.

Gtr. 2

let ring -----

Gtr. 3

P.M. -----

A B9 E A D A E A

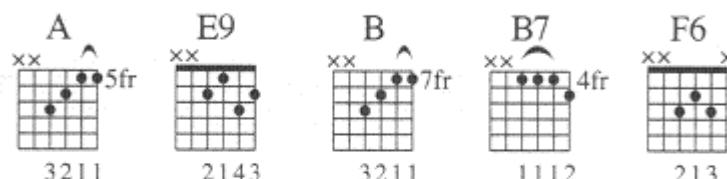
Yes, hel - lo _____ Ma - ry Lou, _____ good-bye _____ heart. _____

let ring -----

P.M. -----

Hippy Hippy Shake

Words and Music by Chan Romero



Chorus

Fast Rock $\text{♩} = 145$

Music score for the first chorus section. The top staff shows a guitar part with dynamic markings *mf* and *f*. The lyrics "For good - ness sake," and "I got the hip - py hip - py" are written below the staff. The bottom staff shows a bass line with TAB notation: T 0 0 4 0 2 2 4 2 | 0 0 4 0 2 2 4 2.

Music score for the second chorus section. The top staff shows a guitar part with dynamic markings *mf* and *f*. The lyrics "shakes." and "Yeah, _____ I got the shakes." are written below the staff. The bottom staff shows a bass line with TAB notation: 0 0 4 0 2 2 4 2 | 0 0 4 0 2 2 4 2 | 0 0 4 0 2 2 4 2.

Music score for the bridge section. The top staff shows a guitar part with dynamic markings *mf* and *f*. The lyrics "I got the hip - py hip - py shakes. _____" and "1. Oo, I can't sit" are written below the staff. The bottom staff shows a bass line with TAB notation: 0 0 4 0 2 2 4 2 | 2 2 1 2 4 4 1 4 | 0.

Verse

E9

A musical score for a single melodic line. The top staff consists of six eighth-note patterns: the first three are groups of two notes with a breve rest between them, followed by a group of three notes with a breve rest, and ending with a group of two notes. The bottom staff is a treble clef staff with a key signature of four sharps. It features a series of eighth notes and sixteenth note pairs, with a breve rest at the end. Below the music, the lyrics "still with the hip - py hip - py shakes." are written.

The sheet music consists of two staves. The top staff is for the treble clef (G major) and the bottom staff is for the bass clef (C major). The melody is primarily composed of eighth-note pairs and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns corresponding to the melody.

Tempo: 120 BPM

A

Musical score for the first piano part, page 10, measures 11-12. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. It contains six measures of music with various note heads and rests. The bottom staff shows a bass clef, a key signature of four sharps, and a common time signature. It contains five measures of music, featuring eighth-note patterns and rests.

Yeah, I ____ get my fill ____ now with the hip - py hip - py

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of three sharps, and a common time signature. It contains a melodic line consisting of eighth and sixteenth notes. The bottom part is a fretboard diagram with six strings and twelve frets. The diagram includes numerical fret positions (0, 2, 4) and letter note names (A, C, E, G, B, D). The two parts are aligned vertically, showing how the musical notes correspond to the fretboard positions.

E9

B7

shakes.

Yeah, _____ it's in the bag, _____

The musical score consists of three staves of music. The top staff is for the guitar, indicated by a treble clef and a six-string staff. The middle staff is for the bass, indicated by a bass clef and a four-string staff. The bottom staff is for the drums, indicated by a common clef and a single staff with vertical lines representing the kick drum. The lyrics are written below the staves: "oo, the hip - py hip - py shake." followed by "Well, now you". Chords are labeled above the staff: E9 and B7.

§ Bridge

Gtr. 2 tacet

* E5 N.C.

E5

N.C.

E5

N.C.

shake it to the left, you shake it to the right, you do the hip - py shake shake with

Gtr. 1

Sheet music for a treble clef instrument in A major (three sharps). The music consists of three measures. Measure 1: A dotted half note followed by a rest. Measure 2: A sixteenth-note pattern: B, C, D, E. Measure 3: A dotted half note followed by a rest.

*Chord symbols reflect implied harmony.

2nd time, Gtr. 2 tacet (1 meas.)

E5

A

all of your might. Oh ha - hy yeah come on and

GATE 3

Guitar 2

1/4 1/4 1/4 1/4

(cont. in slashes)

15 14 15 14 15 14 15 14

5 5 5 5

6 6 6 6

7 7 7 7

Gtr. 1

The image shows a musical score for a six-string guitar. The top half is a staff with a treble clef, four sharps (F#, C#, G#, D#), and a common time signature. It features a series of eighth-note chords and single notes. The bottom half is a tablature grid with six vertical strings and six horizontal frets. Below the tablature are numerical values representing the fingerings for each note or chord component. The first measure starts with an open string (0) followed by a two-note chord (0, 0). The second measure shows a three-note chord (4, 0, 0). The third measure consists of a single note (2). The fourth measure contains a two-note chord (2, 4). The fifth measure has a single note (2). The sixth measure features a three-note chord (4, 0, 0). The seventh measure ends with a single note (2).

To Coda

E9

N.C.

(1st time, cont. in notation)

oo, the hip - py hip - py shake. Ow!

Gtr. 2

f
 w/ heavy reverb &
 slapback delay

2 2
 3 3
 1 1
 2 2

12 14 12

Gtr. 2

w/ heavy reverb & slapback delay

Gtr. 1

A musical score for guitar in G major (two sharps) and common time. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The first measure consists of a single eighth note followed by a fermata and a dash. The second measure contains six eighth notes. The third measure has a single eighth note followed by a dash. The bottom staff is a tablature for a six-string guitar, showing the strings from 6 (low E) to 1 (high E). The tablature indicates the following notes: string 6 at 0, strings 5 and 6 at 0, strings 4 and 5 at 0, strings 3, 4, and 5 at 2, strings 2, 3, and 4 at 2, strings 1, 2, and 3 at 2.

Guitar Solo
E

Musical score for the first section of the guitar solo. The key signature is E major (no sharps or flats). The score consists of two staves. The top staff shows a repeating pattern of sixteenth-note chords. The bottom staff shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Fingerings are indicated above the strings: 13/16, 16, 16, 16; 14/16, 16, 16, 16; 14/16, 16, 16, 16; 14/16, 16, 16, 16; 14/16, 16, 16, 16; 14/16, 16, 16, 16. The bottom staff has a tempo marking "P.M." and a dashed line indicating a continuation.

A

Musical score for section A of the guitar solo. The key signature is E major. The score consists of two staves. The top staff shows a repeating pattern of sixteenth-note chords. The bottom staff shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Fingerings are indicated above the strings: 14/16, 16, 14, 14, 12, 12, 10, 10, 9, 9, 7, 7, 5, 5, 4, 4, 5, 5, 3, 3, 2, 2, 0, 0. The bottom staff has a tempo marking "P.M." and a dashed line indicating a continuation.

E

Musical score for section E of the guitar solo, continuing from section A. The key signature is E major. The score consists of two staves. The top staff shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. The bottom staff shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Fingerings are indicated above the strings: 4, 4, 5, 5, 9, 7, 10, 9; 12, 10, 10, 9, 9, 7, 7, 5. The top staff has lyrics: "let ring - - | let ring - - - | let ring - - + | let ring - - - | let ring - - + | let ring - - - | let ring - - + | let ring - - -". The bottom staff has a tempo marking "8va" and a 1/2 time signature indicator.

B

Musical score for section E of the guitar solo, continuing from section A. The key signature is E major. The score consists of two staves. The top staff shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. The bottom staff shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Fingerings are indicated above the strings: 0, 4, 0, 2, 2, 4, 2; 0, 4, 0, 2, 2, 4, 0. The bottom staff has a tempo marking "P.M." and a dashed line indicating a continuation.

-Φ Coda

E9

Gtr. 2

shake.

Oo, the hip - py hip - py shake.

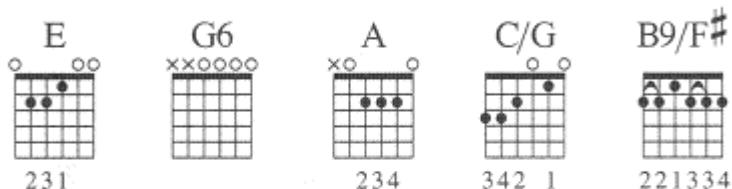
Gtr. 1

0 4 0 2 2 4 2 | 0 0 4 0 2 2 4 2

Oo, the hip - py hip - py shake.

Honey Don't

Words and Music by Carl Lee Perkins



Intro

Moderately fast $\text{♩} = 172$ ($\text{♪} = \text{♩} \text{ ♩}$)

Gtr. 1 (elec.) E5 Eadd \sharp 4 Eadd4

f
w/ clean tone let ring let ring let ring

TAB notation for electric guitar (E5, Eadd \sharp 4, Eadd4) and acoustic guitar (E).

Verse

E E

Gtr. 2 (acous.) mf

1. Well, how come you say you will ...

Gtr. 1 mf
let ring

TAB notation for acoustic guitar (E) and electric guitar (E).

G6 A C/G E

— when you won't? — You tell me you do, ba - by, when you don't. —

P.M.

TAB notation for electric guitar (G6, A, C/G, E) and acoustic guitar (E).

A C/G G6

Let me know, hon - ey, how you feel. _____ Tell the truth, now, is love real? Oh, uh,

A musical score for voice and piano. The vocal line consists of three measures of lyrics: 'uh,' 'oh, _____ hon-ey, don't.', and 'Well, _____ hon-ey,'. The piano accompaniment features a recurring eighth-note pattern in the bass clef staff.

The image shows a musical score for guitar. The top staff is in treble clef, G major (one sharp), and common time. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The label "Riff A" is centered above the second measure. The bottom staff is in bass clef, C major (no sharps or flats), and common time. It shows a continuous eighth-note pattern across four measures. The label "End Riff A" is at the end of the staff. Below the staff, there are three sets of tablature and corresponding fingerings: "w/ pick and finger" (0, 0, 2, 2, 0, 0, 0, 0), "let ring - - - |" (0, 2, 0, 0, 2, 0, 0, 0), and "let ring - - |" (0, 2, 2, 2, 2, 4, 2, 4). The tablature uses numbers 0-5 to indicate string and fret positions.

Chorus

E

Rhy. Fig. 2

A musical score for a piano-vocal duet. The vocal part is in soprano C major, 2/4 time. The piano part consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The lyrics are: "don't. Hon - ey, don't. No, hon - ey," with a fermata over the final note.

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of three sharps, and a common time signature. It contains eight measures of music, each consisting of two eighth notes followed by a sixteenth note. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The tablature is divided into four measures by vertical bar lines. The first measure starts at the 0th fret of the 6th string. The second measure starts at the 4th fret of the 6th string. The third measure starts at the 2nd fret of the 6th string. The fourth measure starts at the 4th fret of the 6th string.

A

E

don't. Hey, hon-ey, don't say you

Riff B

End Riff B

Guitar tablature for Riff B:

2	2	2	4	2
0	4			

5	2	4	4	2	2	2
	4			4		

0	2	2	2	4	2
4					

5	2	4	2	2	2	2
	4			4		

B9/F#

E

will when you won't. Huh, ah, hon-ey, don't. 2. Well, I

End Rhy. Fig. 2

Guitar tablature for Rhy. Fig. 2:

0	2	0	2
2		2	

0	2	0	2
2		2	

0	0	4	4
2	2	4	4

2	2	4	2	2	4
			2		

Verse

E

A

C/G

G6

(cont. in notation)

Gtr. 1 tacet

love you ba - by, and you ought to know__ I like the way that you wear your clothes.

Guitar tablature for the verse:

0	2	0	2
2		2	

0	2	0	2
2		2	

0	0	4	4
2	2	4	4

2	2	4	2	2	4
			2		

E G6 C/G N.C. C/G G6

Ev - 'ry - thing a - bout you is so dog - gone sweet. You got that sand all o - ver your feet, — so uh, —

Gtr. 2

0 0 0 0
0 0 0 0
1 1 0 0
2 2 2 2
2 2 2 2
0 0 0 0

Chorus

Gtr. 2: w/ Rhy. Fig. 1
B9/F#

E

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 2
E

Hon - ey, don't.

ah,

hey, _____ hon- ey _____ don't.

Hon - ey, don't.

Gtr. 1

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of three sharps and a time signature of common time. It contains a melodic line of black dots representing notes. The bottom staff is a bass clef staff with a key signature of one sharp and a time signature of common time. It contains a series of numbers below the strings, representing fingerings for the guitar player. The fingering sequence is: 2, 0, 3, 0, 2, 0, 1, 2, 2, 2, 4, 5, 2, 4, 2, 2, 2, 4.

Gtr. 1: w/ Riff B

Well, ____ hon - ey, don't. Huh, ____ ah, ____ hon - ey, don't.

Huh, ____ ah, ____ hon - ey, ____ don't.

E
B9/F[#]

Hon - ey, don't say you will when you won't. Huh,

The image shows a musical score for 'Gtr. 1'. The top staff is a treble clef staff with a key signature of four sharps and a common time signature. It contains a melodic line consisting of eighth and sixteenth notes. The bottom staff is a six-string guitar tablature, showing the fingerings for each note: 0, 2, 2, 2, 2, 4, 2, 3, 2, 4, 2, 2, 2, 4, 2, 0, 2, 1, 0, 2, 1.

E

ah, hon - ey, don't. Hang on, chil-dren, let's rock now!

Guitar Solo

E

Gtr. 2

C/G

Gtr. 1

0

E

Rhy. Fig. 3

C/G

B9/F#

End Rhy. Fig. 3

0

Gtr. 2: w/ Rhy. Fig. 2

E

Oh, hon - ey, don't.

Gtr. 1

P.M.

0 2 2 2 4 2 2 2 4 2 0 0 4 2 2 2 4 2 0 2 2 4 2

A

B7/F#

E

3. Well, —

1/4

Verse

E Rhy. Fig. 4

Gtr. 2

G6 C/G

some - times I love you on Sat - ur - day night. — Sun - day morn - in' you don't__ look right.

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 4

E

G6 C/G

You been out a paint - in' the town. — Uh, huh, babe, you been slip - pin' a - round. — So, huh,

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 1

B9/F#

E

ah, hey, _____ hon - ey, don't. Well, hon - ey,

2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 0 2 4 | x 2 4 2 | 5 2 4 2 2 2 4

Chorus

Gtr. 2: w/ Rhy. Fig. 2

E

don't. Bop, bop, hon - ey, don't. Bop, bop, bop, hon - ey,

0 2 4 | 2 2 2 2 4 2 | 5 5 4 2 | x 2 2 | 0 2 4 | 2 2 2 4 | 2 | 5 2 4 | 2 2 2 4

Gtr. 1: w/ Riff B

A

Gtr. 1: w/ Riff A

E

don't. Well, hon - ey, don't.

say you

B9/F#

E

will when you won't. Huh, ah, hon - ey, don't. Get it, cat. Let's go now!

Gtr. 1

2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 0 2 4 | 2 2 2 4 | 2 | 3 | 0 2 4 | 2 2 2 4 | 2 | 3 4 2 2 2 2

Guitar Solo

E

Gtr. 2

C/G

Gtr. 1

12 12 | 12 12 X 12 | 12 13 | 8 8 8 | 8 8 X 8 8 8 9

0

Gtr. 2: w/ Rhy. Fig. 3

E

Gtr. 1

C/G

B9/F#

12 12 12 | 12 12 X 12 12 12 12 | 8 8 X | X 7 5 3 2

E

Gtr. 2

Gtr. 1

Well, well, hon - ey,

0 2 4 | 2 2 2 | 2 2 2 | 2 0

Chorus

Gtr. 2: w/ Rhy. Fig. 2 (1st 10 meas.)

E

Gtr. 1

don't. Ho, hon - ey, don't.

0 2 4 | 2 2 4 | 5 2 4 2 | 2 2 2 | 4 2 | 0 2 4 2 | 2 2 2 | 4 2

A E

Yeah, hon-ey, don't. Bop, bop, ba, bop, ba, bop, hon-ey, don't

5 2 4 2 2 2 4 | 0 2 4 2 2 2 4 | 2 2 5 2 2 4 | 0 2 2 2 2 4 2

B9/F#

say you will when you won't. Huh, ah, hon-ey, don't.

5 2 4 2 2 2 4 | 2 2 1 | 2 2 2 | 2 2 1

E

Gtr. 2

Gtr. 1

2 4 | 0 3 0 2 0 | 0 2 | 0 2 2 2

I'm Stickin' With You

Words and Music by Dave Alldred, James Bowen, Buddy Knox and Donnie Lanier

Intro

Moderately fast $\text{♩} = 146$ ($\text{♩} = \text{♪ ♪}$)

N.C.

Gtr. 1 (elec.)

mf w/ clean tone & slapback delay

P.M. -----

T
A
B

Gtr. 2 (acous.)

mf

let ring throughout

Chorus

E

B7

Be bop, I love a you, ba - by. Be bop, I don't mean may - be.

w/ pick and fingers

***let ring* -----

let ring -----

*P.M. -----

*Applies to bottom three strings.

**Applies to top three strings.

Rhy. Fig. 1

S. Verse

Gtr. 2: w/ Rhy. Fig. 1

E

End Rhy. Fig. 1

Musical score and tablature for guitar. The score shows a treble clef, a key signature of four sharps, and a time signature of common time. It consists of two measures of eighth-note chords followed by a measure of sixteenth-note chords. The tablature below shows the corresponding fingerings and string positions for each note.

Bridge

A E F#m7 B7 N.C.

loves may come _ your way, — but my ____ love's here to stay. — Lis - ten while _ I

Gtr. 1

P.M. P.M. let ring -----+ P.M. -----+

0 0 0	0 0 0	0	2 0	2 2 2	2 2 2 2	2
2 2 2	2 2 2	2	2	2 2 2	2 2 2 2	2
2 2 2	2 2 2	2	2	2 2 2	2 2 2 2	1
0	0	0	0	0 0 0	0 0 0	2

Gtr. 2

0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	2
2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2
2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2
0	0	0	0	0	0	1

Chorus

Gtr. 2: w/ Rhy. Fig. 1

E

B7

say, be - bop, I love a you, ba - by. Be - bop, I don't mean may - be.

Gtr. 1

P.M. P.M. let ring P.M.

E

B7

E

Be - bop, I love a you, ba - by. I'm stick- in' with you.

P.M.

P.M.

P.M.

P.M.

To Coda ♪

Drum Solo

Gtr. 2: w/ Rhy. Fig. 1

E

I'm stick- in' with you.

P.M.

P.M.

P.M.

P.M.

let ring

P.M.

B7

let ring ----- | *let ring* ----- |
P.M. ----- |
2 0 2 3 | 2 0 2 0 | 0 2 0 2 | 0 2 0 0
2 2 2 | 2 2 2 | 0 2 0 2 | 0 2 0 0

B7

E

B7

D.S. al Coda

let ring ----- | *let ring* ----- |
P.M. ----- |
2 3 2 2 | 0 0 2 0 0 1 | 0 2 3 2 2 | 0 0 2 0 0 2
2 2 2 | 0 2 0 0 1 | 2 2 2 2 | 0 2 0 0 2

Φ Coda

Gtr. 2: w/ Rhy. Fig. 1 (last 2 meas.)

B7

E

I'm stick - in' with you. ----- |
P.M. P.M. P.M. P.M. P.M. P.M.
0 0 0 | 0 0 0 | 2 2 2 | 2 1 1 | 2 1 1 | 0 0 0 | 0 0 0
1 1 1 | 1 1 1 | 2 2 2 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1
2 2 2 | 2 2 2 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

*Begin fade**Fade out*

Gtr. 2: w/ Rhy. Fig. 1 (last meas., till fade)

Spoken: I'm stuck with you, ba - by. ----- |
P.M. P.M. P.M. ----- |
0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0
1 1 1 | 1 1 1 | 2 2 2 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1
2 2 2 | 2 2 2 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

Little Sister

Words and Music by Doc Pomus and Mort Shuman

Intro

Moderate Rock $\downarrow = 138$

Gtr. 1
(clean)

*Chord symbols reflect basic tonality.

§ Chorus

Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times

E

Treble clef, key signature of A major (three sharps), common time. The vocal part consists of two lines of lyrics: "Lit-tle sis - ter, don't you," and "lit-tle sis - ter, don't you," with a colon between them. The guitar part includes a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Fingerings are indicated below the guitar staff: 0, 0, 3, 3, 0; 1/2, 1/2; 3, 0, 3, 0; 2, 3, 2, 0; 2.

Gtr. 1: w/ Rhy. Fill 1, 2nd time; w/ Rhy. Fill 2, 3rd time

A

Sheet music for "Little Sister" in G major (three sharps). The lyrics are: lit - tle sis - ter don't you kiss me once or twice and. The tablature shows a guitar part with various chords and fingerings like 3, 0, 2, 3, 2, 0, and 2. A note on the first string is marked with a 1/4 above it. A box labeled "w/ fingers" has a dashed line pointing to the tablature, and another box labeled "let ring" has a dashed line pointing to the same area.

Rhy. Fill 1

Gtr. 1

Musical notation: Treble clef, key signature of A major (three sharps), 4/4 time. The first measure shows a single note. The second measure shows a sequence of chords: A major (three notes), D major (two notes), G major (three notes), C major (two notes), E major (two notes), and A major (two notes). The third measure shows a sequence of chords: A major (two notes), D major (two notes), G major (two notes), C major (two notes), E major (two notes), and A major (two notes).

TAB: The tablature shows six strings for a six-string guitar. The first measure has a '0' above the first string. The second measure has '0' over the first two strings, '1' over the third string, and '2' over the fourth string. The third measure has '0' over the first two strings, '1' over the third string, and '2' over the fourth string. The fourth measure has '0' over the first two strings, '1' over the third string, and '2' over the fourth string. The fifth measure has '0' over the first two strings, '1' over the third string, and '2' over the fourth string. The sixth measure has '0' over the first two strings, '1' over the third string, and '2' over the fourth string.

Rhy. Fill 2

Gtr. 1

w/ fingers - - - - -

T	0	0
A	0	0
B	2	2
	4	4
	4	2

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To Coda 2

E7

say it's ver - y nice, and then you run.

w/ fingers

To Coda 1

B7

C7

B7

E

Lit-tle sis - ter, don't you do what your big sis - ter done.

1/4

Verse

E

1. Well, I dat - ed your big sis - ter, and I

w/ fingers

took her to a show.

I went for some can-dy; a - long came Jim Dan-dy and they

w/ fingers

⊕ Coda 1

Verse

E

2. Ev - - 'ry time I see your sis - - ter, well, she's

w/ fingers

0	0	0	0	0	0					
2	0	2	2	4	2	4	2	0	4	0
				0						

N.C. E N.C.

try my luck with you. Lit-tle sis - ter, don't you,

0 0 0 0 0 0 0
0 0 0 0 0 0 0
1 1 1 1 1 1 1
2 2 2 2 2 2 2

Chorus

E

A

E7

B7

C7

B7

E

Verse

E

used to pull your pig - tails
and pinch your — turned - up nose. —

w/ fingers

0	0	0	0	0	0	0
0	0	0	0	0	0	0
2	4	2	4	0	0	0
0	0	0	0	0	0	0

But you've been a grow - in', and ba - by, it's been show - in' from your

w/ fingers

5	5	0	0	0	0	0
5	5	3	4	2	0	0
(6)	(6)	4	2	0	0	0
0	0	0	0	0	0	0

D.S. al Coda 2

N.C.

E

N.C.

head — down — to — your toes. —

Lit-tle sis — ter, don't you,

w/ fingers

0	0	0	0	0	0	0
0	0	0	0	0	0	0
1	1	1	1	1	1	1
2	2	2	2	2	2	2

⊕ Coda 2

B7

C7

B7

Lit - tle sis - ter, don't you do what your big sis - ter —

0	0	0	0	0	0	0
2	1	1	1	1	1	1
1	0	0	0	0	0	0

E

B7

done.

Lit - tle sis - ter, don't you



Guitar tablature for the first section:

3 4	4 4	3 4	5 4	4 4		3 4	3 4	4 2	0 0		0 2	0 2	0 2
--------	--------	--------	--------	--------	--	--------	--------	--------	--------	--	--------	--------	--------

Begin Fade

C7

B7

E

do what your big sis - ter done.



Guitar tablature for the second section:

0 2	0 3	0 4	0 4	3 4	0 3	0 3	2/4 2	2 0	0 2	0 0
--------	--------	--------	--------	--------	--------	--------	----------	--------	--------	--------

Fade Out

B7

C7

B7

E

Lit - tle sis - ter, don't you do what your big sis - ter done.



Guitar tablature for the final section:

0 2	0 1	0 1	0 2	2 3	1 1	2 2	0 0	0 2	0 0	3 4	0 4	0 5
--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------

Look at That Cadillac

Words and Music by Brian Setzer

Intro

Moderately fast $\text{♩} = 152$ ($\text{♩} = \frac{3}{8}$)

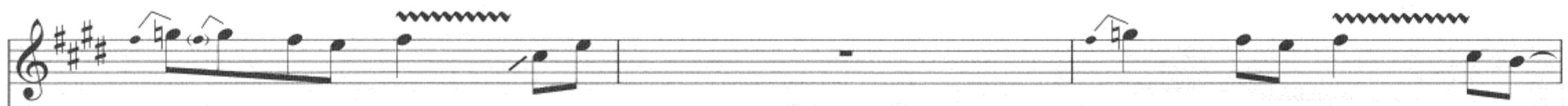
*Gtr. 2 *B5 A \sharp 5 B5 C5 C \sharp 5 D5 D \sharp 5 E

*Horns arr. for gtr.

Gtr. 1 (clean)

*Chord symbols reflect implied harmony.

A7



1/2

11 11 11 9 11 /11 9 | 11 11 9 11 11 9



1/2 1/2 1/2 1/2 1/2 1/2

0 0 3 2 4 (4) 2 3 2 | 0 0 3 2 4 (4) 2 3 2 | 0 0 3 2 4 (4) 2 3 2

F#m7

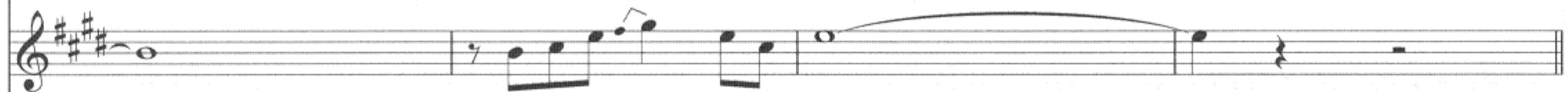
B7

E7

C7 B7

1. Whoa, —

I



(9) 9 11 9 11 9 11



1/2

2 2 4 4 5 5 6 6 7 7 5 5 4 4 2 4 | 0 3 2 0 2 (2) 0 2 0 | 2 0 3 2 1 2 2 1 1 2

Verse

E7

A7

E7

3

wake up in the morn - ing,
got a job
brush my teeth and comb my hair.
down at the li - quor store.

Riff B

Riff A

0 0 3 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3
0 0 3 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3

A7

Well, I wake up in the morn - ing,
Well, I got me a job
brush my teeth and comb my hair.
down at the li - quor store.

0 0 3 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3
0 0 3 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3

let ring -----

E7

Well, there's a big, black Cad - il - lac

Whoa, oh, I ain't la - zy but I

F#m7

1/2

5 6 4 4 (4) 9 4 4 6 6 7 8 9

End Riff A

1/2 1/2 1/2 1/2 1/2

0 0 3 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3 2 2 4 4 5 5 6 6

B7

E7

parked in the street o - ver there.

don't wan-na work no more.

2. Well, it's the
4. When I

End Riff B

(9) 9 7 7 6 6 4 2 5 6 4 4 9

1/2

7 7 5 5 4 4 2 0 0 3 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3 2

1/2 1/2 1/2 1/2 1/2

Verse

Gtr. 1: w/ Riff A
Gtr. 2 tacet

E7

Gtr. 2: w/ Riff B

E7

E7

A7

E7

fin - est look - in' car that ev - er rolled off the line. _____
get my pay-check, I'll put it right in the bank. _____

I'm An - y oth - er car ____ would just be wast - in' your put - tin' all my mon - ey straight right in ____ the bank. —

A musical score for a piano or guitar. The top staff shows a treble clef, an E7 chord, a measure repeat sign with a '3' above it, a blank space, a bass clef, a measure repeat sign, a bass note with a fermata, and an F#m7 chord. The bottom staff shows the lyrics 'time.' followed by a measure repeat sign, 'Oh, _____. Well, I'm one half - way to get - tin' my'. The music is in common time.

Gtr. I

B7 E7 G \sharp 5 A5 A \sharp 5 B5 A \sharp 5 B5 C5 C \sharp 5 D5 D \sharp 5

gon - na make a Cad - il - lac mine. }
big black Cad - il - lac tank. }
I got - ta get a Cad - il -

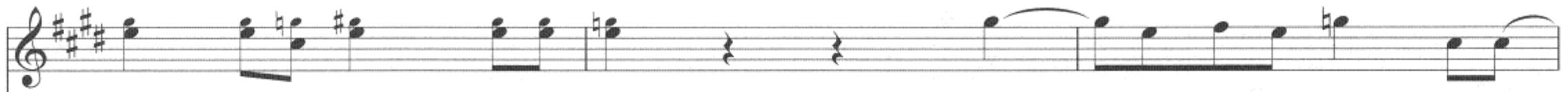
A musical staff in G major (two sharps) showing the notes from the 7th to the 13th position of the C major scale. The notes are: 7 (A), 7 (A), 5 (F#), 5 (F#), 4 (D), 4 (D), 2 (B), 4 (D), 2 (B), 0 (A), 2 (B), 6 (D), 7 (F#), 8 (E), 9 (G), 9 (G), 7 (A), 8 (F#), 6 (D), 7 (A), 10 (C), 11 (B), 10 (C), 12 (A), 11 (B). The 13th position is indicated by a bracket under the 12th note.

Chorus

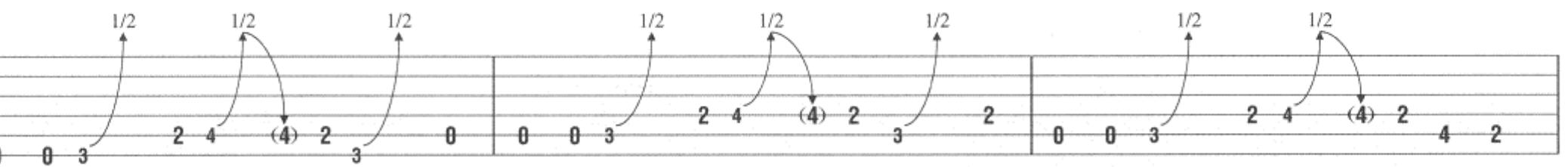
E

lac. { Look - in' at Cad - il - lac. Look at that. }
 { Look at that Cad - il - lac, look at that. } Look at

A7



that Cad - il - lac, look at that, roll - in' down the av - e - nue. —

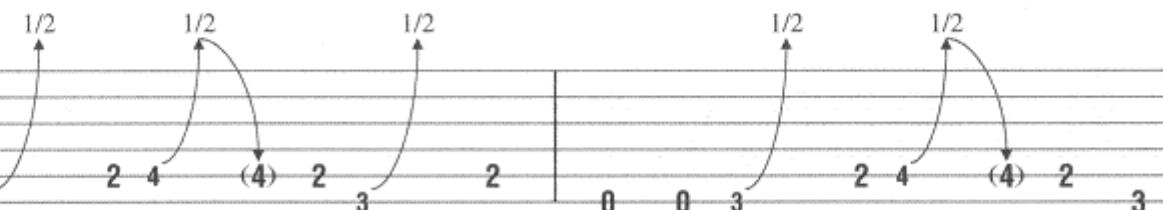


E7

F#m7



I'm gon - na get me a Cad - il - lac, too, —



1.

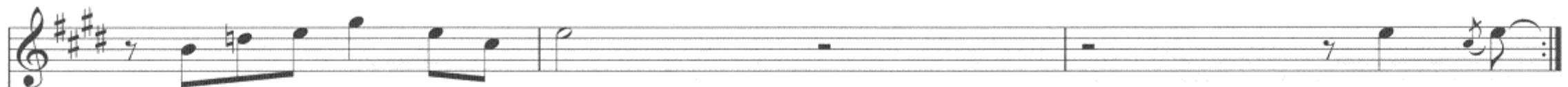
B7

N.C.

E7

C7

B7

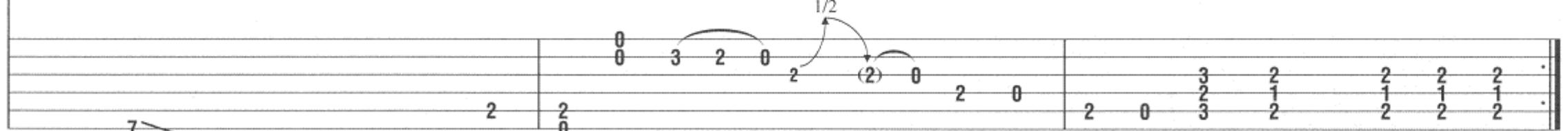


if it's the last thing I do.

3. Well, I —



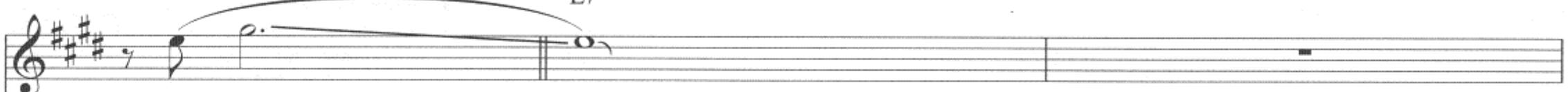
7



2.

Sax Solo

E7



Whoa!

*Gtr. 3

A musical score for guitar. The first measure is silent. The second measure starts with a grace note followed by a sustained note. The third measure begins with a melodic line featuring several bends and slides. The key signature is E major (two sharps). Fingerings are indicated below the strings.

*Sax. arr. for gtr.

Gtr. 1

A musical score for guitar. The first measure consists of eighth-note patterns. The second measure begins with a melodic line featuring several bends and slides. The key signature is E major (two sharps). Fingerings are indicated below the strings.

A7

A musical score for guitar. The first measure consists of a sustained note. The second measure begins with a melodic line featuring several bends and slides. The key signature is A major (one sharp).

Oh,

A musical score for guitar. The first measure consists of a sustained note. The second measure begins with a melodic line featuring several bends and slides. The key signature is A major (one sharp).

grad. bend

A musical score for guitar. The first measure consists of a sustained note. The second measure begins with a melodic line featuring a gradual bend and a hold bend. The key signature is A major (one sharp). Fingerings are indicated below the strings.

A musical score for guitar. The first measure consists of eighth-note patterns. The second measure begins with a melodic line featuring several bends and slides. The key signature is A major (one sharp). Fingerings are indicated below the strings.

Guitar tab for E7 chord. The tab shows a standard E7 chord position with the strings muted.

baby!

Guitar tab showing a melodic line with hammer-ons and muting. The tab includes fingerings and muting symbols (wavy lines) above the strings.

Fret positions: (11) 11 11 11 11 | /13 12 14 12 14 11 | 9 11 /11 14 11

Guitar tab showing a melodic line with hammer-ons and muting. The tab includes fingerings and muting symbols above the strings.

Fret positions: 0 0 3 2 4 (4) 2 3 2 | 0 0 3 2 4 (4) 2 3 2 | 0 0 3 2 4 (4) 2 3

let ring - - - -

Guitar tab showing a melodic line with hammer-ons and muting. The tab includes fingerings and muting symbols above the strings.

Fret positions: 14 12 14 15 | 12 14 | 14 12 14 12 14 | 11 (11) | 14

Chords indicated: F#m7, B7, E7

Guitar tab showing a melodic line with hammer-ons and muting. The tab includes fingerings and muting symbols above the strings.

Fret positions: 2 2 4 4 5 5 6 6 | 7 7 5 5 4 4 2 2 | 0 3 4 (4) 2 3 2

A major

13 14 12 14 12 14 12

2 2 3 2 2 3 2 2 3 2 2 4 2 2 3 2 2 4 2

12 11 9 10 13 11 13 12 14 12 14 12 15 12 15 12 15 12

2 2 3 2 2 4 2 5 0 3 2 2 3 2

A7

15 12 15 12 15 15 12 14 12 14 14 12 14 14 12 14

2 2 3 2 5 0 5 0 4 0 2 5 0 2 2 3 2

E7

F#m7

1
14
(14) 11
9
11 9
9

12 12 14 12
12 12 14 12 14 14
1/2 1
14 14

0 0 3
2 4 (4) 2 3
2
0 0 3
2 4 (4) 2 3
2
2 2 4 4 5 5 6 6

B7

E7

Whoa.

11 12 11 12 9
11
10 11 12 9
9
11
9 11 9 9

7 7 5 5 4 4 2 4
0 0 3
2 4 (4) 2 3
2
0 0 3
2 4 (4) 2 3
2

Verse
Gtr. 3 tacet

E7

5. Sit-tin' in a bar, — knock - in' em back, — up — pulls a big black —

Gtr. 1

0 0 3
2 4 (4) 2 3
2
0 0 3
2 4 (4) 2 3
2
0 0 3
2 4 (4) 2 3
2

A7

Cad - il - lac.

Out stepped a kit - ten,

stand back cats,

a -

let ring

let ring

1/2 1/2 1/2 1/2 1/2 1/2 1/2

0 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3 2 0 0 3 2 2 2 2

B5 N.C.

Chorus
2nd time, Gtr. 1: w/ Rhy. Fill 1
E

way I go in that

Cad - il - lac.

Look at that.

Look at

1/2 1/2 1/2 1/2 1/2 1/2 1/2

0 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3 2 0 0 3 2 2 2 2

that Cad - il - lac, look at that.

Look at that Cad - il - lac, look at

1/2 1/2 1/2 1/2 1/2 1/2 1/2

0 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3 2 0 0 3 2 2 2 2

Rhy. Fill 1
Gtr. 1

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

0 2 4 (4) 2 3 0 0 3 2 4 (4) 2 3 2 0 0 3 2 2 2 2

A7

that, rock - roll - in' down the av - e - nue. I'm gon - na

F#m7

1.

B7

get me a Cad - il - lac, too, if it's the last thing I

E5 G#5 A5 A#5 B5

A#5 B5 C5 C#5 D5 D#5 B7 N.C.

do. I got - ta get a Cad - il - if it's the last thing I

F7 E7

do.

Matchbox

Words and Music by Carl Lee Perkins

Intro

Moderately Fast Rock $\text{♩} = 172$ ($\text{♩} = \text{♩} \text{♩}$)

*A7

A musical score for a single melodic line. The key signature is A major (two sharps), and the time signature is common time (4/4). The melody consists of six measures. The first five measures each contain a single eighth note followed by a vertical bar line. The sixth measure begins with a fermata over the eighth note, followed by a sharp sign, a quarter note, and a half note. The lyrics "Well, I'm" are aligned with the end of the sixth measure.

Well, I'm

Gtr. 1 (clean)

A guitar TAB diagram showing a single measure of music. The strings are numbered 1 through 6 from left to right. The tab shows a repeating pattern of notes: string 6 (open), string 5 (2), string 4 (2), string 3 (0), string 2 (3), and string 1 (0). The note on string 2 has a curved line above it, indicating it is a sustained note.

*Chord symbols reflect overall tonality.

Chorus

A7

A7

3

sit-tin' here _ won-d'rin', would a match - box hold my clothes? _

Yeah, ___ I'm

sit-tin' here _ won-d'rin', would a match - box hold my clothes? -

Yeah, ____ I'm

* * * Gtrs. 1 & 2

A musical score for two guitars (Gtrs. 1 & 2) in 2/4 time, major key signature (two sharps), and dynamic marking mf. The score consists of seven measures. Each measure begins with a vertical bass note followed by a horizontal bar consisting of two eighth notes and one sixteenth note. This pattern repeats six times, followed by a single measure where the first two notes are eighth notes and the third is a sixteenth note.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 2 at the 2nd fret; string 5 (B) has a 2 at the 2nd fret; string 4 (G) has a 2 at the 2nd fret; string 3 (D) has a 0 at the 0th fret; string 2 (A) has a 0 at the 0th fret; and string 1 (E) has a 3 at the 3rd fret. The 3rd fret on string 1 is connected by a curved brace to the 0th fret on string 3.

*Gtr. 2: piano arr. for gtr.

**composite arrangement

A musical score for piano in G major (two sharps). The melody starts with eighth-note pairs, followed by a sixteenth-note run, a grace note, and another sixteenth-note run. The key changes to D7 (one sharp), indicated by a Roman numeral 'D7' above the staff. The melody continues with eighth and sixteenth notes, ending with a grace note. The key then changes to A (no sharps), indicated by a capital letter 'A' above the staff. The melody concludes with a sixteenth-note run.

sit-tin' here _ won-d'rin' would a match - box hold _ my clothes. _

I ain't _

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature starts at 2/4. The melody consists of eighth-note patterns. It begins with a half note followed by a quarter note, then a series of eighth-note pairs (one pair per measure). This pattern repeats three times. Following this, there is a measure of two eighth notes, a measure of one eighth note followed by a sixteenth note, a measure of one eighth note followed by a quarter note, and finally a measure of one eighth note followed by a half note.

E

— got no matches but I got a long way to go. —

A7

1. I'm an old, —

2 2 2 2 2 2

0 2 2 3 4

2 2 2 2 2 2

0 2 2 3 3

Verse

Gtr. 2 tacet

A

— poor boy, long way from home. —

I'm an old, —

Gtr. 1

Rhy. Fig. 1

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

D

— poor boy, long way from home. —

Guess I'll

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

E

never been happy; ev - 'ry-thing I do is wrong. —

Yeah. —

End Rhy. Fig. 1

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

0 0 3 4 0 0 3 4

Guitar Solo

Gtr. 3 Gtr. 1: w/ Rhy. Fig. 1, 1st 8 meas.
(clean) A

f

1/4

A

(0)

E D A

2. Well,

Gtr. 3 8va loco P.H.

pitch: B

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 tacet

A

let me be your lit - tle dog — till your big dog comes. — Let me

D A

be your lit - tle dog, — ah, till your big dog — comes. — When the

E A

big dog gets — here, — show him what this lit - tle pup-py done. — Well, — I'm — sit -

Chorus

A

- tin' here won-drin', would a match - box hold my clothes? - Yeah, I'm sit -

Rhy. Fig. 2

6 6 3 4 6 6 3 4 | 6 6 3 4 6 6 3 4 | 6 6 3 4 6 6 3 4 | 0 0 2 2 3 3 4 4

D

- tin' here won-drin', would a match - box hold my clothes? - I ain't got -

2 2 3 4 2 2 3 4 | 2 2 3 4 2 2 3 4 | 2 2 3 4 2 2 3 4 | 2 2 3 4 2 2 3 4

E

— no match - es, I got a — long - way to go. — Let her go, — boy. Go, — go!

End Rhy. Fig. 2

Gtr. 2

Gtr. 1 divisi

2 2 3 4 2 2 3 4 | 2 2 3 4 2 2 3 4 | 2 2 3 4 2 2 3 4 | 2 2 3 4 2 2 3 4

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3 A

<5> <5> | <5> 7 5 8 5 8 | 5 7 5 7 8 5 | 7 9 7 5 7 5 7

D A

Well, I'm

Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3 tacet

A

sit - tin' here won-d'rin', would a match - box hold my clothes? __ Ow!

D

Ba - by, I'm sit - tin' here won - d'rin' would a match - box hold my clothes.

E

I ain't got no ____ match - es, I

D A A7

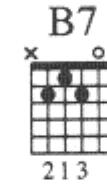
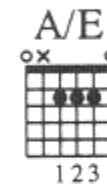
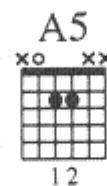
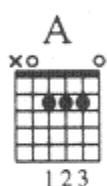
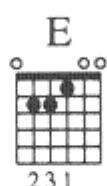
got a ____ long - way to go. ____

Gtr. 3

Gtr. 1

Mystery Train

Words and Music by Sam C. Phillips and Herman Parker Jr.

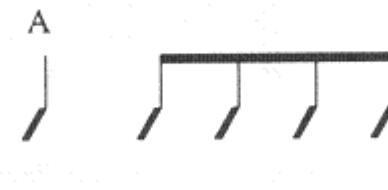
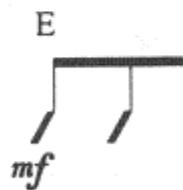


Intro

Fast Rock $\text{d}=120$ ($\text{J} = \text{J}$)

E

Gtr. 2 (acous.)



play 5 times

Gtr. 1 (elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

mf let ring throughout w/ slap echo

P.M.

1. Train — ah

TAB

Verse

Gtr. 1: w/ Rhy. Fig. 2, 3 times, 2nd time

Gtr. 1: w/ Rhy. Fill 1, 3rd time

A5

A

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 3

End Rhy. Fig. 3

ride, _____
train, _____
train, _____

TAB

Rhy. Fill 1

Gtr. 1

play 3 times

TAB

Gtr. 1: w/ Rhy. Fill 2, 3rd time

Gtr. 1: w/ Rhy. Fig. 1, 5 times

E _____ A/E



six - teen _____
com - in' _____ 'round,
com - in' _____ down,

coach - es long.
'round - the bend.
down the line.

3 0 3 2 0 2 0 2 0 2 0 2



S

Gtr. 1: w/ Rhy. Fill 3, 3rd time
A5 A

Gtr. 1: w/ Rhy. Fig. 2, 4 times, 2nd, 3rd & 4th times
A5 A

Rhy. Fig. 4



Train _____ ah

ride, _____
train, _____
train, _____
train, _____

let ring ----- 4

Rhy. Fill 2
Gtr. 1

Rhy. Fill 3
Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2, 2 times

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 2, 2 times

Gtr. 1: w/ Rhy. Fig. 3

six com com com teen _____ in' _____ in' _____ in' _____ 'round, coach 'round down 'round es the the the long. bend. line. bend.

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E A/E

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E A/E

B ⑤ open B7

Well, that long, ____ black train ____
Well, it took ____ my ba - by,
Well, it's bring - in' my ba - by,
Well, it took ____ my ba - by

Gtr. 1

Gtr. 1

0 2 2 0 2 2 2 1 1

Gtr. 1: w/ Rhy. Fig. 2, 3rd & 4th times

A A
⑤ open

Gtr. 1: w/ Rhy. Fig. 2, 2nd & 3rd times

Gtr. 1: w/ Rhy. Fig. 3, 4th time

A5 A

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E A/E

got my ba - by ____ and gone.
but it nev - er will ____ a gain.
'cause she's mine all, all mine. She's
but it nev - er will ____ a gain.

pp

4 4 4 2 2 0 3 3



1.2.3.

No mine, not all, a - gain.
nev - er will all a - mine.
gain.

Gtr. 1 tacet, 1st time
Gtr. 1: w/ Rhy. Fig. 2, 2nd & 3rd times

A5 A

4.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 4, simile

A5 A

A5 A

2. Train, _____
3. Train, _____

f

3 0 3 0 3 0 3
2 0 2 0 2 0 2

A5 A A5 A E A/E E A/E

3 0 3 0 3 0 12 12 12 14 14 12 14
2 0 2 0 2 0 14 0 14 0 0 0 13

E A/E E A/E B7

12 12 14 12 14 0 7 10 7 10 7
13 13 14 14 0 7 7 9 7 9 7 9

A E A/E E A/E

play 3 times

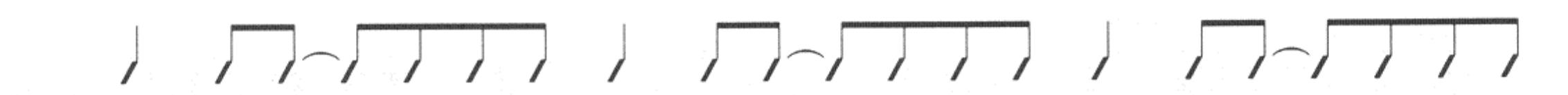
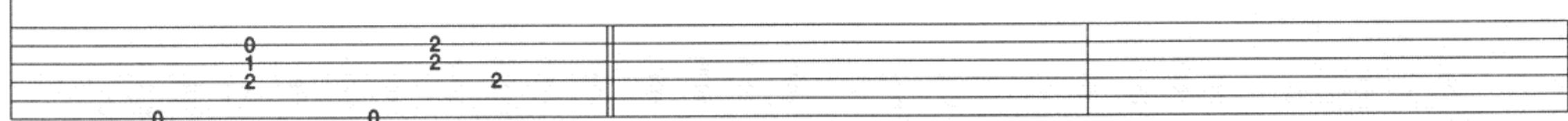
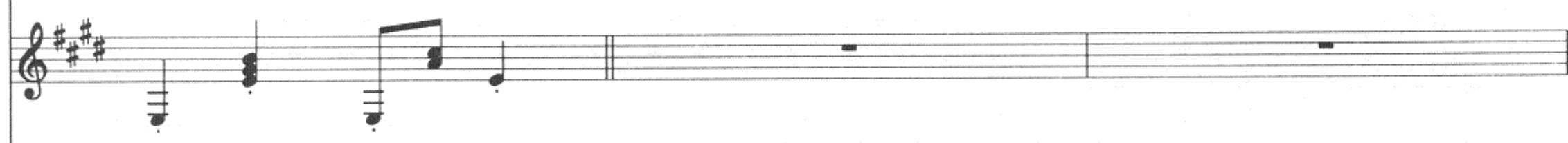
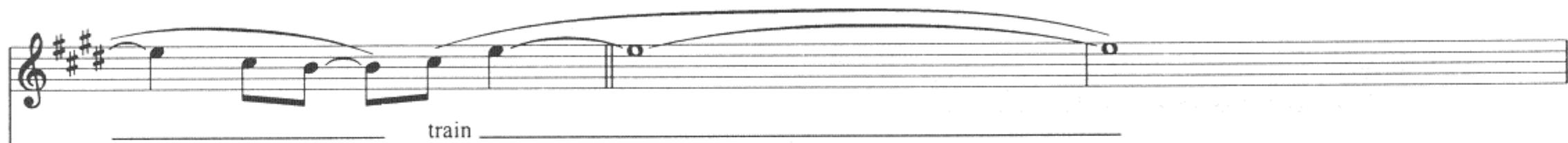
4. Train, -

1/4 1/4 1/4 P.M. P.M. P.M.

10 8 5 6 8 6 5 6 . 0 2 2 . 0 2 2
0 5 0 0 0 0 5 0 1 2 2 . 0 2 2 2

Verse

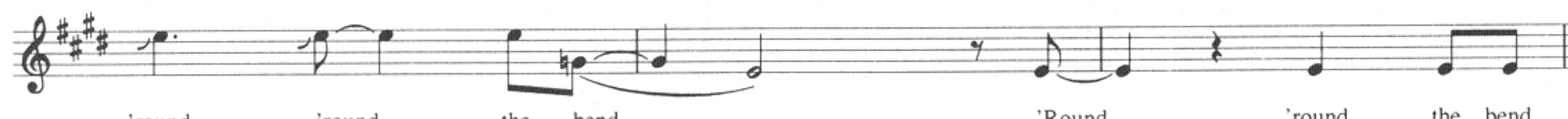
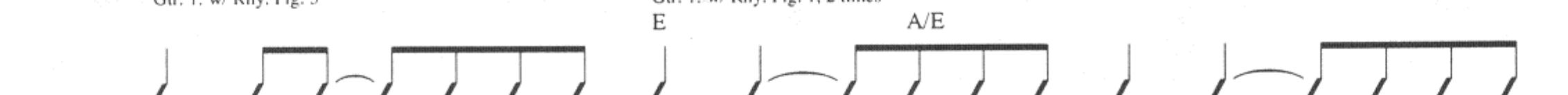
Gtr. 1: w/ Rhy. Fig. 2, 5 times



Gtr. 1: w/ Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1, 2 times

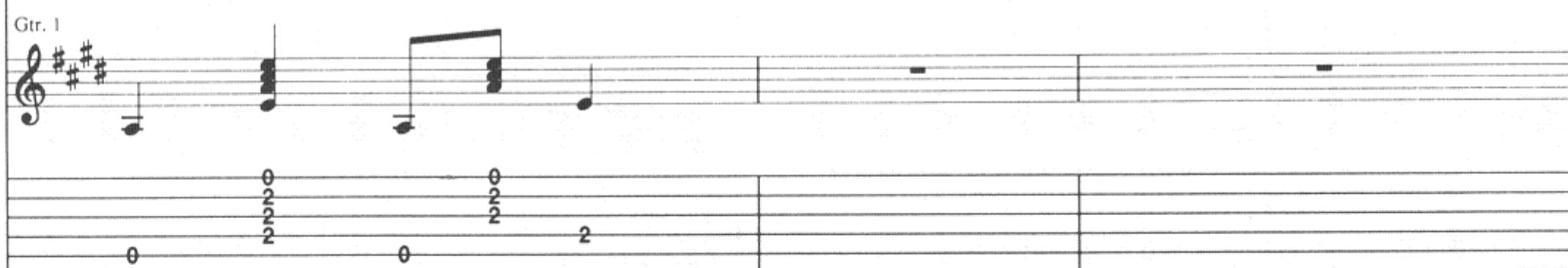
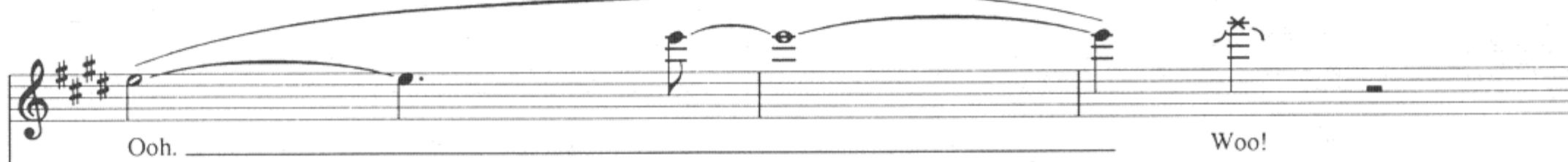
D.S. al Coda



Coda
Outro

Gtr. 2: w/ Rhy. Fig. 4, 1st 8 meas. & fade
A5 A

Gtr. 1: w/ Rhy. Fig. 2, 3 times
A5 A A5 A



A5 A

E

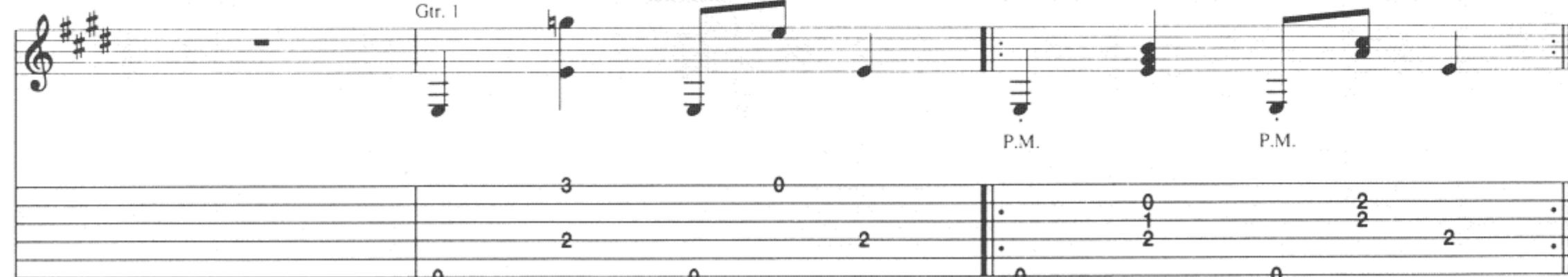
A/E

E

A/E

Play 3 Times and Fade

Gtr. 1



Party Doll

Words and Music by James Bowen and Buddy Knox

Verse

Moderately fast Rock $\text{♩} = 176$ ($\text{♪} \text{♪} = \frac{\text{♩}}{3}$)

E7

A

E7

1. Well, all ____ I want _ is a par - ty doll. ____ Come a - long with me, __ we're
I saw a gal a walk- in' down the street, __ the kind of a gal __ I'd

Come a - long with me, __ we're
the kind of a gal __ I'd

Gtr. 1 (elec.)

Musical score for piano, page 10, measures 11-12. The score is in G major (two sharps) and 4/4 time. The left hand plays a sustained bass note (D) throughout both measures. The right hand begins with a sixteenth-note chord (D, F#, A, C#) followed by eighth-note chords (D, F#, A, C#) and (D, F#, A, C#). In measure 12, a fermata is placed over the eighth-note chord. The dynamic marking *mf* is present below the staff.

A guitar tablature showing a single measure of music. The strings are numbered 6 (bottom) to 1 (top). The notes are as follows: string 6 has a 5 at the 7th fret; string 5 has a 5 at the 6th fret and a 5 at the 7th fret; string 4 has a 5 at the 6th fret and a 5 at the 7th fret; string 3 has a 5 at the 6th fret and a 5 at the 7th fret; string 2 has a 5 at the 6th fret and a 5 at the 7th fret; string 1 has a 5 at the 7th fret.

Gtr. 2 (acous.)

A musical score for piano in 4/4 time, G major (three sharps). The left hand plays a continuous eighth-note harmonic bass line. The right hand plays a melodic line consisting of eighth-note pairs. The dynamic marking 'mf' is placed below the first measure.

To be ev - er lov - in'
She had blond hair and

The musical notation consists of three measures on a single staff. The first measure contains one eighth note followed by a quarter note. The second measure contains one eighth note followed by a quarter note. The third measure contains one eighth note followed by a quarter note. The notes are black on a white staff with vertical bar lines.

T₀

A musical score for piano in G major (two sharps) and common time. The right hand plays a melodic line with eighth-note patterns, while the left hand provides harmonic support with sustained notes and chords. The score includes a dynamic marking of forte (f).

A fretboard diagram showing a blues scale pattern across six strings. The pattern starts at the 5th fret and repeats every two octaves. The notes are marked with '5' and '7'. The first two octaves are shown on the left, followed by a vertical bar, then the next two octaves in the middle, another vertical bar, and the final two octaves on the right.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of two sharps. It features a melodic line consisting of eighth notes and sixteenth-note chords. The bottom staff is a six-string guitar neck diagram. Each string has vertical markings indicating finger placement: the first string has '0' at the bottom and '2' near the top; the second string has '0' at the bottom and '2' near the top; the third string has '0' at the bottom and '2' near the top; the fourth string has '0' at the bottom and '2' near the top; the fifth string has '0' at the bottom and '2' near the top; and the sixth string has '0' at the bottom and '2' near the top. This pattern repeats across the staff.

Chorus

A

N.C.

run her fin - gers a through my hair. } Come a - long and be my par -
Ba - by, I want to have a par - ty with you. }

Rhy. Fig. 1

Rhy. Fig. 1A

E7

ty doll. Come a - long and be my par - ty doll.
(Par - ty doll. Par - ty doll. Par - ty doll.)

*Bkgd. vocals sung by women.

A7 D E

Come a - long and be my par - ty doll. I'll make love to Oo.

Fretboard diagrams for the guitar chords:

5	5	5	5	5	5	10	10	12	10	10	10	12	12	12	12	14	12	12
5	7	5	6	6	7	11	11	11	11	11	11	12	13	13	13	13	13	13
6	6	6	6	6	7	12	12	12	12	12	12	12	14	14	14	14	14	14
7	7	7	7	7	7	12	12	12	12	12	12	12	14	14	14	14	14	14

0	0	0	0	0	0	2	2	2	2	2	2	0	0	0	0	0	0
2	2	2	2	2	2	0	2	2	2	2	2	0	1	1	1	1	1
0	2	2	2	2	2	0	0	2	2	2	2	0	2	2	2	2	2

A E A A

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

— Oo.) —

End Rhy. Fig. 1

Fretboard diagrams for the guitar chords:

5	5	5	5	5	5	12	12	12	12	14	12	5	5	5	5	5	5
5	5	7	6	6	6	13	13	13	13	13	13	6	6	6	6	6	6
6	6	6	6	6	7	14	14	14	14	14	14	7	7	7	7	7	7
7	7	7	7	7	7	14	14	14	14	14	14	7	7	7	7	7	7

End Rhy. Fig. 1A

Fretboard diagrams for the guitar chords:

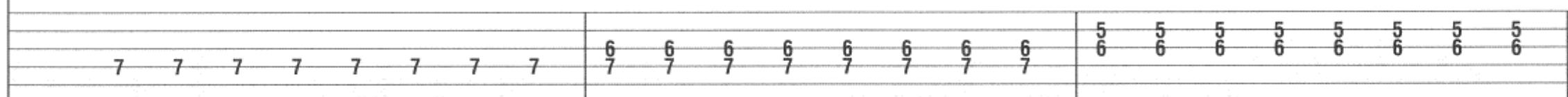
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	1	1	1	1	1	1	2	2	2	2	2	2
0	2	2	2	2	2	0	0	2	2	2	2	0	2	2	2	2	2

Guitar Solo

A N.C.

A N.C.

A N.C.



Musical staff and fretboard diagram for measures 7-12. The staff shows eighth-note pairs (A) followed by eighth-note pairs (N.C.). The fretboard diagram shows fingerings: 0, 2, 2, 2, 0; 0, 2, 2, 2, 0; 0, 2, 2, 2, 0.

Musical staff and fretboard diagram for measures 13-18. The staff shows eighth-note pairs (A) followed by eighth-note pairs (D). The fretboard diagram shows fingerings: 8, 8, 8, 8, 0, 0, 0; 8, 7, 7, 5, 5, 7, 0; 8, 7, 7, 5, 5, 7, 0.

Musical staff and fretboard diagram for measures 19-24. The staff shows eighth-note pairs (A) followed by eighth-note pairs (D). The fretboard diagram shows fingerings: 0, 2, 2, 2, 0; 0, 2, 2, 2, 0; 0, 2, 2, 2, 0.

Musical staff and fretboard diagram for measures 25-30. The staff shows eighth-note pairs (A) followed by eighth-note pairs (D). The fretboard diagram shows fingerings: 8, 7, 7, 5, 5, 6, 0; 8, 7, 7, 5, 5, 6, 0; 8, 7, 7, 5, 5, 7, 0.

Musical staff and fretboard diagram for measures 31-36. The staff shows eighth-note pairs (A) followed by eighth-note pairs (D). The fretboard diagram shows fingerings: 0, 2, 2, 2, 0; 0, 2, 2, 2, 0; 0, 2, 2, 2, 0.

To Coda

The first staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It features a melodic line with eighth and sixteenth notes, followed by a section labeled 'E' and another labeled 'A'. The second staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It features a rhythmic pattern of eighth and sixteenth notes.

The third staff is a guitar tablature staff with six horizontal lines representing the strings. It shows a sequence of notes with fingerings: 8, 7, 7, 5, 5, 7, 4, 3, 2, 0, 5, 5, 5, 6, 7, 7. The fourth staff is another guitar tablature staff with six horizontal lines. It shows a sequence of notes with fingerings: 2, 3, 2, 2, 2, 0, 0, 1, 2, 0, 2, 0, 0, 2, 2, 2, 2.

Bridge

The first staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It features a melodic line with eighth and sixteenth notes, followed by chords A, D, A, and E7. The lyrics are: "Ev - 'ry man has got - ta have a par - ty doll___ to be with him___ a when he's". The second staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It features a rhythmic pattern of eighth and sixteenth notes.

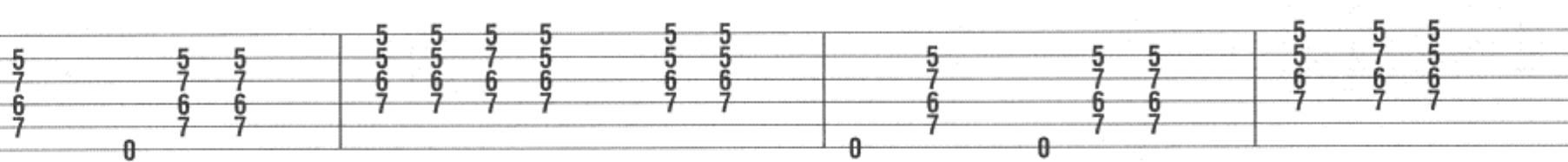
The third staff is a guitar tablature staff with six horizontal lines. It shows a sequence of notes with fingerings: 5, 5, 5, 5, 5, 5, 7, 7, 5, 5, 5, 7, 7, 5, 5, 5, 5, 5. The fourth staff is another guitar tablature staff with six horizontal lines. It shows a sequence of notes with fingerings: 0, 2, 2, 2, 0, 2, 3, 2, 0, 2, 2, 2, 0, 1, 2, 0, 0, 0, 2, 2, 2.

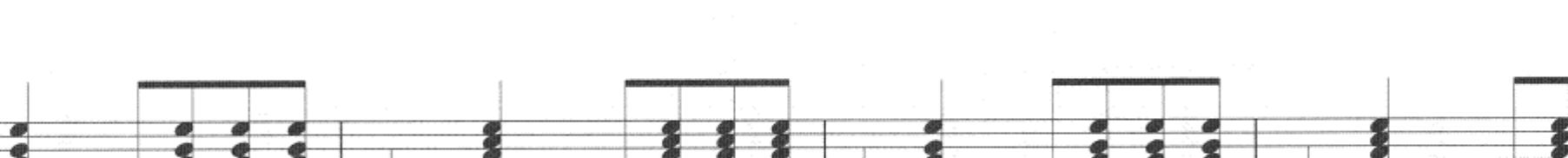
D.S. al Coda
(take 2nd ending)

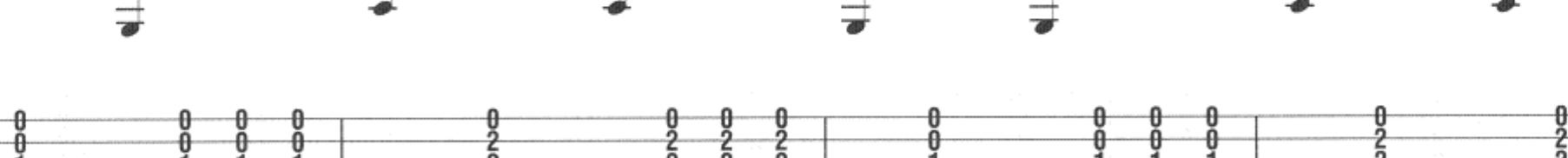
E7 A E7 A


 run her fin - gers through his hair, — to run her fin - gers through his hair. — Come —









Φ Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A

Musical score for Gtr. 1 in A major (two sharps). The melody consists of eighth-note patterns. Harmonic chords are shown below, including a power chord at the beginning and a E7 chord towards the end.

Come a - long and be my par - ty doll. Come a - long and be my par -
(Par - ty doll.)

E7

Continuation of the musical score for Gtr. 1. The melody continues with eighth-note patterns and harmonic chords. The lyrics "I'll" are introduced.

ty doll. Come a - long and be my par - ty doll. I'll
Par - ty doll. Come a - long and be my par - ty doll. I'll

E

A

E

Continuation of the musical score for Gtr. 1. The melody continues with eighth-note patterns and harmonic chords. The lyrics "make love to you" and "I'll make love to" are introduced.

make love to you, to you. I'll make love to
Oo. Oo.)

Outro

3rd time, Begin fade

3rd time, Fade out

A

A

D

A

Outro section for Gtr. 1. The melody consists of eighth-note patterns and harmonic chords. The lyrics "you" and "Oo." are introduced.

you. Oo.
Oo.)

Gtr. 1

Outro section for Gtr. 1. The melody consists of eighth-note patterns and harmonic chords. The lyrics "you" and "Oo." are introduced.

Gtr. 1 Tablature:

5	5	5	5
6	6	6	6
7	7	7	7

7	9	7	0
---	---	---	---

Gtr. 2

Outro section for Gtr. 2. The melody consists of eighth-note patterns and harmonic chords. The lyrics "you" and "Oo." are introduced.

Gtr. 2 Tablature:

0	0	0	0
2	2	2	2
2	2	2	2
0	0	0	0

0	2	2	2
2	2	2	2
2	2	2	2
0	0	0	0

Peggy Sue

Words and Music by Jerry Allison, Norman Petty and Buddy Holly

Intro

Moderate Rock $\text{♩} = 154$

The intro section consists of two staves of music and a guitar tablature. The top staff shows chords A, D, A, E, followed by a repeat sign and another A chord. The bottom staff shows a series of eighth-note chords. The guitar tablature below shows a repeating pattern of chords. The key signature is F# major (one sharp). The tempo is Moderate Rock $\text{♩} = 154$.

* Gtrs. 1 (elec.)
& 2 (acous.)

mf
w/ clean tone

Verse

1. If you knew —
2. Peg - gy Sue, —
3. I love you, —

* composite arrangement

** Gtr. 2 strums w/ downstrokes throughout

Gtrs. 1 & 2: w/ Rhy. Fill 1, 3rd time

The verse section starts with a D chord. The lyrics are: "Peggy Sue, then you'd know why I feel blue with-out". This is followed by a series of eighth-note chords. The guitar tablature below shows a repeating pattern of chords. The key signature is F# major (one sharp).

The lyrics continue: "Peggy Sue, oh, how my heart yearns for you. Oh, Pe-". This is followed by a series of eighth-note chords. The guitar tablature below shows a repeating pattern of chords. The key signature is F# major (one sharp).

Rhy. Fill 1

Gtr. 1

The Rhy. Fill 1 section starts with a D chord. The lyrics are: "Oh, well I". This is followed by a series of eighth-note chords. The guitar tablature below shows a repeating pattern of chords. The key signature is F# major (one sharp).

3rd time, To Coda ⊕

love you, gal, — yes, I love you, Peg - gy Sue. —
love you, gal, — yes, I love you, Peg - gy Sue. —
love you, gal, — I want you, Peg - gy Sue. —

End Rhy. Fig. 1

Chorus

Peg - gy Sue, — Peg - gy Sue, — pret-ty, pret-ty, pre-ty, pret-ty Peg - gy Sue. — Oh, oh,

* T

* T = Thumb on ⑥

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Peg - gy, my Peg - eg - gy Sue. — Oh, well I

D.S. al Coda 1
To Coda 2 ⊕

love you, gal, — { and } yes, I need you, Peg - gy Sue. —

⊕ **Coda 1**

Interlude

Gtr. 2 tacet

* Grtr. 1

* Strum w/ downstrokes only, next 12 meas.

D

let ring --

D.S.S. al Coda 2

E D A D A E

let ring -----

⊕ *Coda 2*

Verse

A D A A7

4. I love you, Peg - gy Sue, with a love so rare and true. Oh, oh,

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

D A D A

Peg - gy, my Peg - gy Sue - ue - ue - ue - ue. Oh, well I

E D A D

love you, gal, and I need you, Peg - gy Sue. _____

A E D A D A

Oh, well I love you, gal, and I want you Peg - gy Sue. _____

Gtrs. 1 & 2

C Am F 1.-4. G 5. G

(Uh huh, poor lit-tle fool. I was a fool, oh yeah.) 2. She'd 3. She yeah.) Poor lit-tle

Gtr. 1 8va

let ring

12 13 12 13 12 13 | 12 13 12 13 14 | 13 15 13 15 14 | 15 17 15 17 | 15 17 15

12 13 12 13 12 13 | 14 13 14 13 14 | 14 15 14 15 14 | 16 17 16 17 | 15 17 15

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

C Am F G

fool, oh yeah. I _____ was a fool, uh huh.

C F C

(Uh huh, poor lit-tle fool. Poor lit-tle fool. Poor lit-tle fool.)

8va

let ring let ring let ring

12 13 12 12 | 13 13 13 14 | 12 13 12 12 | 13 12 13

Gtr. 2

0 0 0 0 | 1 1 1 1 | 1 1 1 1 | 0 0 0 0 | 0 1 1 1 | 0 1 1 1 | 0 1 1 1 | 0 1 1 1

1 1 1 1 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

0 0 0 0 | 1 1 1 1 | 1 1 1 1 | 0 0 0 0 | 0 1 1 1 | 0 1 1 1 | 0 1 1 1 | 0 1 1 1

2 2 2 2 | 3 3 3 3 | 3 3 3 3 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

Additional Lyrics

4. The next day she was gone and I knew she lied to me.
She left me with a broken heart and won her victory.
5. Well, I've played this game with other hearts, but I never thought I'd see
The day when someone else would play love's foolish game with me.

Rock Around the Clock

Words and Music by Max C. Freedman and Jimmy DeKnight

Intro

Moderately Fast Rock $\text{♩} = 184$ ($\text{♩} = \text{♩} \text{ ♩}$)

N.C.

A

N.C.

One, two, three o'-clock, four o'-clock rock. Five, six, seven o'-clock,

Gtr. 1 (slight dist.)

TAB

* Begin song w/ gtr.'s vol. knob lowered about halfway.

eight o'-clock rock. Nine, ten, eleven o'-clock twelve o'-clock rock. We're gon-na

Verse

* A

E7

rock a-round the clock to-night. 1.Put your glad rags on, join me, hon. — We'll
clock strikes two, three and four, — if the
3., 4. See Additional Lyrics

mf

* Chord symbols reflect basic tonality.

D9

have some fun when the clock strikes one. } We're gon-na rock a-round the

band slows down we'll yell for more. }

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A

E9

clock to-night. — We're gon-na rock, rock, rock till broad day - light. — We're gon-na rock, gon-na rock a - round —

5 7, 5 (5) 5; 9 10, 9 9; 9 10, 9 (10) 9; 7 7, 7 7

1.

4th time, To Coda \odot

A

2.

A

the clock to - night. —

{ 2. When the
4. When it's

$*f$

7 7, 7 (7) 7; 9 10, 9 9; 9 10, 9 (10) 9; 9 10, 9 9; 9 10, 9 9

* Raise gtr.'s vol. knob to full.

Guitar Solo

A

5 5 5 5 7 7 5 8 8 8 7 7 5 5 0 5 | 5 5 5 5 7 7 5 5 5 8 8 5 7 5 5 0 0 | 5 5 5 5 7 7 5 5 8 8 5 5 7 7 5 5

D

8 5 7 5 8 5 7 5 8 5 7 5 | 7 7 (7) 5 7 7 (7) 5 7 7 (7) 5 7 7 (7) 5 | 1/2 up, 1/2 down, 1/2 up, 1/2 down

A

7 6 6 0 5 6 5 | 7 6 5 8 7 6 | 7 6 5 4 7 6 5 4 7 7 | 7 6 5 4 7 7 7

A

A

The musical score consists of two staves. The top staff is for the treble clef guitar and features a single measure starting with a half note followed by a fermata. The bottom staff is also for the treble clef guitar and contains a six-measure sequence. The first measure has eighth-note pairs. The second measure starts with a quarter note followed by eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs. Below the staves is a fretboard diagram with fingerings: 7, 7, 5, 4; 7, 7, 4, 4, 0, 4; 0; 0, 4, 4, 5, 5, 6, 7, 0; 0, 4, 4, 5, 5, 6, 7.

3. When the

⊕ *Coda*

Interlude

A

The image shows two staves of sheet music for guitar. The top staff is a melodic line in treble clef, G major (two sharps), with a tempo marking of $\text{♩} = 120$. It consists of eighth-note pairs connected by a horizontal line. The bottom staff is a harmonic progression in treble clef, A major (one sharp), with a dynamic instruction $*f$ (fortissimo). It features chords indicated by vertical stems and dots, with some chords enclosed in parentheses and slurs. The guitar tab below shows fingerings (9, 10) and muting symbols (//) for specific notes.

* Raise vol. as before.

Guitar tablature showing a sequence of chords. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The bottom staff shows the guitar's six strings. The chords are: G7 (9, 10, 10), D9 (5, 5, 5), D9 (5, 5, 5), D9 (5, 5, 5), D9 (5, 5, 5), D9 (5, 5, 5).

1

A guitar tablature for a solo section. The top staff shows a treble clef, a key signature of two sharps, and the letter 'A'. The bottom staff shows a bass clef. The tab features a repeating pattern of chords and notes. The first measure starts with a power chord (B5) followed by a sixteenth-note grace note (A#) and a eighth-note (B). This is followed by a sixteenth-note grace note (B#) and a eighth-note (C#). The next measure begins with a sixteenth-note grace note (C#) and a eighth-note (D). The following measures show a sequence of chords: E9, B5, E9, B5, E9, B5, E9, B5. The tab includes various markings such as slurs, grace notes, and dynamic dots. The bottom staff shows a bass line with notes at the 9th and 10th frets on the B string.

erse

A

5. When the clock strikes twelve, we'll cool off then, _ start a -

D9

rock - in' 'round the clock a - gain. We're gon - na rock a-round the clock to-night. We're gon - na

A

E9

rock, rock, rock till broad day - light. We're gon - na rock, gon - na rock a - round the clock to - night.

A A7 D Dm E N.C. A

When the chimes ring five, six and seven,
We'll be right in seventh heaven.
We're gonna around the clock tonight.
We're gonna rock, rock, rock till broad daylight.
We're gonna rock, gonna rock around the clock tonight.

Additional Lyrics

3. When the chimes ring five, six and seven,
We'll be right in seventh heaven.
We're gonna around the clock tonight.
We're gonna rock, rock, rock till 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 around the clock tonight.
We're gonna rock, rock, rock till broad daylight.
We're gonna rock, gonna rock around the clock tonight.

Rock This Town

Words and Music by Brian Setzer

Tune down 1/4 step

Intro

Fast $\text{♩} = 208$ ($\text{♩} \text{♩} = \text{♩} \text{♩}$)

Gtr. 1 *D
(clean)

mf
w/ slapback delay

*Chord symbols reflect basic harmony.

D
Rhy. Fig. 1
End Rhy. Fig. 1

P.M. -----

Verse

D

1.Well, my ba - by and me __ went out late Sat - ur - day night__

P.M. ----- P.M. -----

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

I had my hair piled tight and my ba - by just looked so right__

A Well, pick you up at ten, got - ta

Gtr. 1 let ring-----

5 5 5 5 5 5 2 2 2 4
7 6 6 6 6 7 7 3 3 3 4
5 6 6 6 7 7 0 0 2 4
5 6 6 6 7 7 0 0 2 3
5 6 6 6 7 7 0 0 2 3

17

D9 G E7

have you home at two. Your ma - ma don't know what I got in store for you. But that's-

let ring -----

5	4	5	(5)		3	3	3	0	0
5	4	5	(5)		3	3	3	0	0
5	4	5	(5)		4	4	4	7	7
4	3	4	(4)		5	5	4	6	6

D A D

all right 'cause we're look - in' as cool as can be.

let ring ----- | P.M. -----

2 2 2 5 5 7 6 6 6 5 0 || 5 5 4 4 5 5 6 6

2. Well, we

P.M. - - - - -

7 7 6 6 5 5 4 4 | 5 5 4 4 5 5 6 6 | 7 7 6 6 5 5 4 4

Verse

D

found a lit - tle place that real - ly did - n't look half bad.

P.M. - - - - -

2 2 4 2 2 2 4 2 | 2 2 4 2 2 2 4 2 | /12 10 12 10 11 12 11 12

I had a whis - key on the rocks and change of a dol - lar for the

P.M. - - - - -

10 10 12 10 11 12 | 2 2 4 2 2 0 2 0 0 2 0 2 4 | 3 3 3 3 3 4

A

D

juke - box.

Well,

I put a quar - ter right in -

5 5 5 | 6 9 9 10 10 12 10 | 2 2 2 2 4 4 | 3 3 3 3 3 3 4

D9

G

E7

to that can, but all it played was dis - co, man. Come on,

5
5
5
44
4
45
(5)
4
3
4

3

3
3
43
43
44
40
70
60
7

6

3rd time, Gtr. 1: w/ Rhy. Fig. 2

A

rock this town, make 'em scream and shout.

P.M. -

Guitar tablature:

2	2	4	2	2	2	4	2
0	0	0	0	0	0	0	0

2	2	4	2	2	2	4	2
0	0	0	0	0	0	0	0

4	4	5	5	5	5	5	5
5	5	6	6	6	6	6	6

7	7	7	7	7	7	7	7
6	6	7	7	7	7	7	7

A7 D D9

Let's rock, rock, rock, man, rock. We're gon-na

Guitar tablature:

8	8	8	8	8	8	9	9	9	9
7	7	7	7	7	7	8	9	9	9

2	2	2	2	2	2	4	5	4	5
0	0	0	0	0	0	3	4	3	4

To Coda 1

G N.C. E7 D

rock till we pop, we're gon-na roll till we drop. Were gon-na rock this town, rock _

Guitar tablature:

3	3	-	0	0	0	0	0	0	0
4	-	-	7	6	6	6	6	6	6

2	2	2	4	4	4	5	5	5	5
2	2	2	5	5	5	4	4	4	4

Rhy. Fig. 2

Gtr. 1

P.M. -

let ring

1/2

Guitar tablature:

2	2	4	2	2	2	4	2
0	0	0	0	0	0	0	0

2	2	4	2	2	2	2	2
0	0	0	0	0	0	0	0

5	5	6	7	5	6	7	10	10	10	12	9
5	5	6	7	5	6	7	10	10	10	12	10

To Coda 2

Guitar Solo

A D

— it in - side out. — All right, rock it, boys!

1/4
1/2
1

Whoa! Whoa.

(12) 12 10 12 10 12 10 11 | 9 10 9 7 10 9 7 9 | 7 9 7 9 11 10 10 12 | 10 10 11 10 12 10 10 11 10 12

A D

Oh, rock it!

10 10 11 10 12 10 13 12 10 | 12 12 10 13 10 10 10 10 | 13 13 10 10 10 10 13 12 13 | 10 10 12 10 10 12 10 12

D7 G E7 D

(12) 12 10 12 10 12 10 12 | 4 2 3 5 4 3 4 4 | 4 0 0 0 0 0 0 0 | 7 9 7 9 7 9 7 9

Interlude

A

D

Woo!

Sheet music for the first part of the interlude in A major. The first measure shows a single note on the G string. The second measure is a rest. The third measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The fourth measure consists of eighth-note chords on the A and E strings. The fifth measure shows a bass line with notes on the D and G strings. The sixth measure is a rest. The seventh measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The eighth measure consists of eighth-note chords on the A and E strings.

Sheet music for the second part of the interlude in A major. The first measure shows a bass line with notes on the D and G strings. The second measure is a rest. The third measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The fourth measure consists of eighth-note chords on the A and E strings. The fifth measure shows a bass line with notes on the D and G strings. The sixth measure is a rest. The seventh measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The eighth measure consists of eighth-note chords on the A and E strings.

Verse

D

Sheet music for the first part of the verse in D major. The first measure shows a bass line with notes on the D and G strings. The second measure is a rest. The third measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The fourth measure consists of eighth-note chords on the A and E strings. The fifth measure shows a bass line with notes on the D and G strings. The sixth measure is a rest. The seventh measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The eighth measure consists of eighth-note chords on the A and E strings.

3. Well, we're hav - in' a ball— just a bop - pin' on the big dance

Sheet music for the second part of the verse in D major. The first measure shows a bass line with notes on the D and G strings. The second measure is a rest. The third measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The fourth measure consists of eighth-note chords on the A and E strings. The fifth measure shows a bass line with notes on the D and G strings. The sixth measure is a rest. The seventh measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The eighth measure consists of eighth-note chords on the A and E strings.

P.M.----- P.M.-----

Sheet music for the third part of the verse in D major. The first measure shows a bass line with notes on the D and G strings. The second measure is a rest. The third measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The fourth measure consists of eighth-note chords on the A and E strings. The fifth measure shows a bass line with notes on the D and G strings. The sixth measure is a rest. The seventh measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The eighth measure consists of eighth-note chords on the A and E strings.

Well, there's a real square cat; he looks of

Sheet music for the final part of the verse in D major. The first measure shows a bass line with notes on the D and G strings. The second measure is a rest. The third measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The fourth measure consists of eighth-note chords on the A and E strings. The fifth measure shows a bass line with notes on the D and G strings. The sixth measure is a rest. The seventh measure starts with a note on the D string, followed by a series of eighth notes on the A and E strings. The eighth measure consists of eighth-note chords on the A and E strings.

P.M.-----

A

nine - teen - sev - en - ty - four. Well, _____ you look at me once, _____ you

P.M. -----

2	2	4	2	2	2	2		5	5	7	5	5	5	5	5	2	2	2	2	3	3	3	2	2	2
0	0	0	0	0	0	0		6			6	6	6	6	6	2				3	3	3	2	2	2

D9 N.C. G N.C. E7

look at me twice. Look at me a - gain and there's a gon - na be a fight. We're gon - na

5 5 5 | 3
5 5 5 | 4

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0
7 7 7 7 7 7 7 7 7 7 | 6 6 6 6 6 6 6 6 6 6

Guitar Solo

*D

Guitar solo notation starting with a D major chord. The first measure shows a D major chord. The second measure consists of two eighth-note chords: a D major chord followed by a G major chord. The third measure features a sequence of eighth-note chords: D major, G major, C major, and F major. The fourth measure contains eighth-note chords: A major, D major, G major, and C major. The fifth measure includes eighth-note chords: A major, D major, G major, and C major. The sixth measure consists of eighth-note chords: A major, D major, G major, and C major.

*Chord symbols reflect implied harmony.

Continuation of the guitar solo. The first measure shows a melodic line with eighth-note chords. The second measure consists of eighth-note chords: A major, D major, G major, and C major. The third measure includes eighth-note chords: A major, D major, G major, and C major. The fourth measure consists of eighth-note chords: A major, D major, G major, and C major. The fifth measure shows a melodic line with eighth-note chords. The sixth measure consists of eighth-note chords: A major, D major, G major, and C major. The seventh measure includes eighth-note chords: A major, D major, G major, and C major. The eighth measure consists of eighth-note chords: A major, D major, G major, and C major.

A section of the guitar solo labeled 'A'. The first measure shows a melodic line with eighth-note chords. The second measure consists of eighth-note chords: A major, D major, G major, and C major. The third measure includes eighth-note chords: A major, D major, G major, and C major. The fourth measure consists of eighth-note chords: A major, D major, G major, and C major. The fifth measure shows a melodic line with eighth-note chords. The sixth measure consists of eighth-note chords: A major, D major, G major, and C major. The seventh measure includes eighth-note chords: A major, D major, G major, and C major. The eighth measure consists of eighth-note chords: A major, D major, G major, and C major.

Continuation of the guitar solo. The first measure shows a melodic line with eighth-note chords. The second measure consists of eighth-note chords: A major, D major, G major, and C major. The third measure includes eighth-note chords: A major, D major, G major, and C major. The fourth measure consists of eighth-note chords: A major, D major, G major, and C major. The fifth measure shows a melodic line with eighth-note chords. The sixth measure consists of eighth-note chords: A major, D major, G major, and C major. The seventh measure includes eighth-note chords: A major, D major, G major, and C major. The eighth measure consists of eighth-note chords: A major, D major, G major, and C major.

Final section of the guitar solo. The first measure shows a melodic line with eighth-note chords. The second measure consists of eighth-note chords: A major, D major, G major, and C major. The third measure includes eighth-note chords: A major, D major, G major, and C major. The fourth measure consists of eighth-note chords: A major, D major, G major, and C major. The fifth measure shows a melodic line with eighth-note chords. The sixth measure consists of eighth-note chords: A major, D major, G major, and C major. The seventh measure includes eighth-note chords: A major, D major, G major, and C major. The eighth measure consists of eighth-note chords: A major, D major, G major, and C major.

Interlude

D

1., 2., 3.

4

D.S. al Coda 2

P.M.

We're gon - na

∅ Coda 2

D

We're gon - na rock this town, rock __

P.M.

1. A

2.
A

N.C.

— it in - side

out. ____ it in - side

out. —

100

5

13 10 12

Free time

D§
8va ----- T

N.C.

Woo! _____

w/ bar -----

-1/2

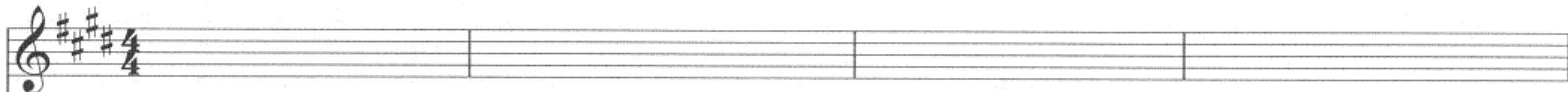
(She's) Sexy & 17

Words and Music by Brian Setzer

Intro

Fast $\text{♩} = 184$ ($\text{♩} = \text{♪} \text{ ♪}$)

*E7



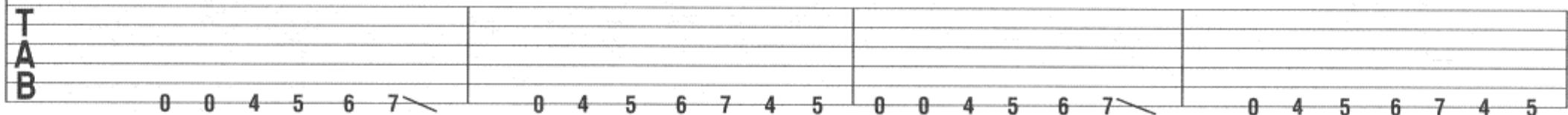
Hey, man. I don't feel like goin' to school no more!

Gtr. 1 (clean)

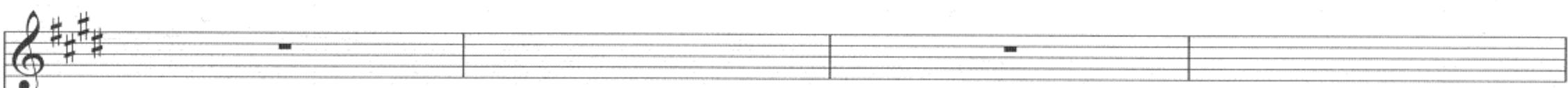


w/ slapback delay

P.M.-----



*Chord symbols reflect implied harmony.



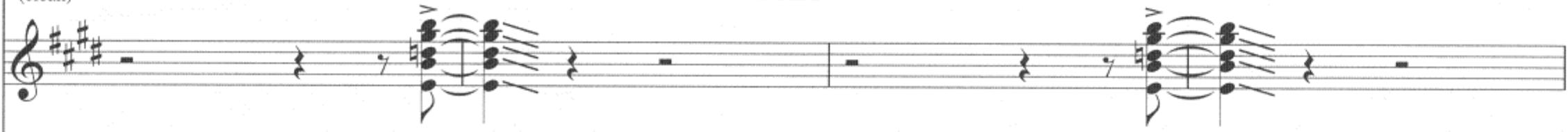
Me neither!

You can't make me

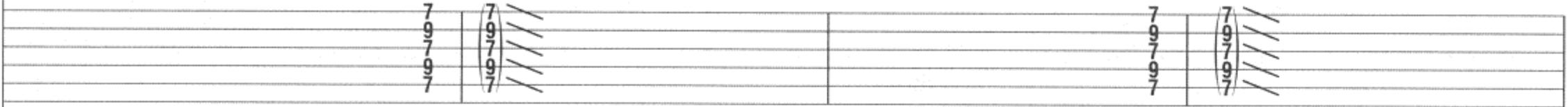
Gtr. 2
(clean)

Fill 1

End Fill 1



w/ heavy reverb



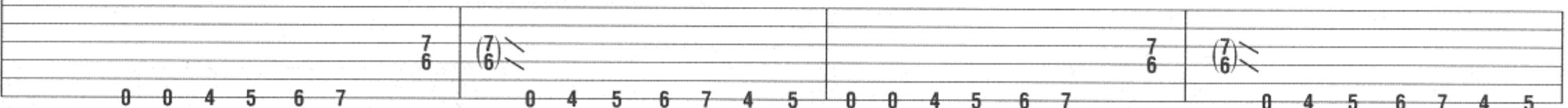
Gtr. 1



P.M.-----|

P.M.-----|

P.M.-----|



A7

E7

go.

No way, daddy-o.

Yeah.

B7

E7

1. I ain't

Verse

Gtr. 2 tacet

E7

2nd time, Gtr. 1: w/ Riff A

A7

Gtr. 2: w/ Fill 1

E7

A7

Well, lis - ten, man, I ain't go - in' to school no more,
are gon - na do a lit - tle num - ber on the teach - er when she turns
it starts much,____ much her too back.

Riff A

End Riff A

P.M.-----

(7) (6) 0 4 5 6 7 4 5 0 2 3 2 0 2 4 2 0 2 3 2 4 (4) 2 3 2 1/2 1/2 1/2 1/2

Gtr. 2: w/ Fill 1

E7

B7

ear-ly for me.____ I don't care a - bout____ read - in', writ - in'
We're gon - na cut out - ta class, meet the

P.M.----- P.M.-----

7 6 (7) 0 4 5 6 7 0 4 5 6 7 4 5 9 9 11 9 9 11 9

A7

E7

'rith - me - tic or his - to - ry.____ 2. I'm gon - na
girls by the rail - road - track.____ 4. Well, ev - 'ry

P.M.----- P.M.-----

7 6 (7) 0 0 5 5 9 7 5 5 0 0 4 5 6 7 0 4 5 6 7 4 5

A7 E7 B7

Well, she's
Well, she's
Well, you're }
Well, you're }

P.M. -

let ring-----+
1/4

0 0 3 0 0 1 1 2 2 3 0 2

7 5 5 5 0 5 0 0 3 0 0 1 1 2 2 3 0 2

Chorus

E7

sex - y and sev - en - teen, __ my lit - tle

Gtr. 2

w/ bar

Gtr. 1

P.M.

1/2 1/2 1/2

A7

rock - 'n' - roll queen. Acts a lit - tle bit ob - scene, __

w/ bar

(7) 3 5 5 3 5 4 6 6 4

1/2 1/2 1/2

P.M.

5 5 4 4 4 2 2 3 0 0 3 2 2 4 4 4 5 5 4 4 2 2 3

E7

B7

A7

got - ta let off a lit - tle steam. — { 1. Dig that — sound, that — sound and } shake it a - round, — you're
 2., 3 Dig and }

w/ bar



P.M. -----

1/2

0 0 3 2 2 4 4 4 | 2 2 4 4 2 2 3 2 9 11 9 9 11 9 | 5 5 5 5 5 5 5 0

1/2

1/4

1. [] 2.

E

B9

B7

mine,

mine,

mine.

mine,

all

mine! -----

5

P.M. -----

P.M. -

3 2 2 2 2 2 | 3 2 2 2 2 2 | 3 2 2 2 2 2 | 3 2 2 2 2 2

2 0 2 0 2 0 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

Guitar Solo

E7

The image shows a musical score for guitar. The top part consists of two staves of standard staff notation. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The second staff begins with a treble clef and a common time signature. The bottom part is a tablature for a six-string guitar, showing the frets and strings for each note. The tablature includes numerical values above the strings and arrows indicating specific techniques or fingerings.

P.M. -----

Diagram below shows fingerings for the first six measures:

0	2	3	2	2	2	3	2
0	2	3	2	2	2	3	2
0	2	3	2	2	2	3	2
0	2	3	2	2	2	3	2

A7

Musical score for guitar with tablature and performance instructions:

- Measure 1: Treble clef, key signature of A major (three sharps). The tab shows a sequence of notes: 7, 6, 7, 8, 9, 10, 11, 12, 11, 11.
- Measure 2: The tab continues with 12, 11, 12, 11.
- Measure 3: The tab shows (12), (11), 9, 11, 9, 11.
- Performance instructions:
 - "w/ bar" (with bar) is placed above the first measure.
 - "grad. bend" (gradual bend) is placed above the third measure.
- Technical markings:
 - A wavy line above the first measure indicates a vibrato or similar effect.
 - A wavy line above the second measure indicates a vibrato or similar effect.
 - A wavy line above the third measure indicates a vibrato or similar effect.
 - A brace under the first six notes of the third measure groups them together.
 - A brace under the last four notes of the third measure groups them together.
 - A "3" below the first note of the third measure indicates a triplet.
 - A "1/2" with an arrow pointing up from the 12th fret indicates a half-step bend.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of four sharps, and a time signature of common time. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature includes numerical values above the strings and arrows indicating specific finger movements. The text "P.M." is written above the staff.

E7

B7

Guitar tablature for E7 and B7 chords. The first measure shows an E7 chord with a wavy line over the 12th fret of the 6th string. The second measure shows a B7 chord with a wavy line over the 12th fret of the 6th string.

Fretboard diagram for the B7 chord:

	11	11	9	12	(12)			
1/2	1/2	wavy						
0	2	0	3	3		0	5	5

Guitar tablature for a melodic line. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs followed by a sixteenth-note pair. The third measure consists of eighth-note pairs.

P.M.-----| let ring-----|

Guitar tablature for a melodic line. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs followed by a sixteenth-note pair. The third measure consists of eighth-note pairs.

Fretboard diagram:

0	0	3	2	2	4	2	0	0	3	2	4	2	0	2	2	1	4	5
1/2			1/2			1/2			1/2			1/2			0	0		

A7

E7

B7

Guitar tablature for A7, E7, and B7 chords. The first measure shows an A7 chord with a wavy line over the 12th fret of the 6th string. The second measure shows an E7 chord with a wavy line over the 12th fret of the 6th string. The third measure shows a B7 chord with a wavy line over the 12th fret of the 6th string.

Guitar tablature for a melodic line. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs followed by a sixteenth-note pair. The third measure consists of eighth-note pairs.

Fretboard diagram:

(5)	0	3	0	2	4	3	4	2	0	3	2	0	2	2	3	2	0	2	2	(2)	0	2	2	0	0	5

Guitar tablature for a melodic line. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs followed by a sixteenth-note pair. The third measure consists of eighth-note pairs.

P.M.-----|

Guitar tablature for a melodic line. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs followed by a sixteenth-note pair. The third measure consists of eighth-note pairs.

Fretboard diagram:

7	7	7	7	7	7	3	2	2	4	2	2	2	4	2	2	2	4	2	2	2	1	2	0	2	2	1

E7

Oh,

(5) 0 5 3 0 3 5 3 0 | 0 3 3 3 5 3 0 0 | 0 3 3 5 3 0 3 0 | 2 2

P.M. -

0 0 3 2 4 | 0 0 3 2 4 | 0 0 3 2 4

A7

come on, baby!

w/ pick & middle finger -

(2) 0 2 2 | / 6 5 8 6 6 | 8 5 7 5 5 6 5 0 | 7 5 7 5 10 7 9 5 7

P.M. -

E7

B7

Yeah!

Guitar tab for E7 chord. The tab shows a standard E7 chord position with fingers 1, 2, and 3. The first two strings are muted.

let ring ----- |

w/ pick & middle finger-----|

Guitar tab for B7 chord. The tab shows a standard B7 chord position with fingers 1, 2, and 3. The first two strings are muted.

Guitar tab for B7 chord. The tab shows a standard B7 chord position with fingers 1, 2, and 3. The first two strings are muted.

P.M.-----

Guitar tab for B7 chord. The tab shows a standard B7 chord position with fingers 1, 2, and 3. The first two strings are muted.

A7

E

We - e - e - e - ell...

Guitar tab for A7 chord. The tab shows a standard A7 chord position with fingers 1, 2, and 3. The first two strings are muted.

Guitar tab for E chord. The tab shows a standard E chord position with fingers 1, 2, and 3. The first two strings are muted.

1/4 1/4 1/4

(2) 9

12 11 (11) 9 11 11 9 9

9 9 9 7 7 6 6 4

Guitar tab for E chord. The tab shows a standard E chord position with fingers 1, 2, and 3. The first two strings are muted.

P.M.-----|

P.M.-----|

Guitar tab for E chord. The tab shows a standard E chord position with fingers 1, 2, and 3. The first two strings are muted.

Bridge

Gtr. 2 tacet

A

When I hear that rock - in' beat, I can't sit still, up

w/ bar

4-2

P.M.

1/2

5 5 9 7 5 5 5 5 | 7 5 9 7 5 5 5 5 | 0 2 3 2 0 2 4 2

G# G

3

out - ta my seat. Come on, ba - by, shuf - fle 'round your feet. Can't learn

Gtr. 1

out - ta my seat. Come on, ba - by, shuf - fle 'round your feet. Can't learn

D.S. al Coda

F#

N.C.

B7

noth - in' in school they don't teach you on the street.

noth - in' in school they don't teach you on the street.

Stray Cat Strut

Words and Music by Brian Setzer

Intro

Moderately $\text{♩} = 132$ ($\text{♩} = \text{♪}$)

N.C.
Gtr. 1
(clean)

Gtr. 1 tacet

Gtr. 2
(clean) *C5

Bb5

Ab5

G5

C5

Bb5

Ab5

G5

mp

w/ pick & fingers

8 (8) 6 (6) 4 (4) 3 (3) 10 (10) 8 (8) 6 (6) 4 (4) 3 (3) 6 (6) 5 (5) 4 (4) 3 (3)

*Chord symbols reflect implied harmony.

Cm
Rhy. Fig. 1

Bb7

Ab7

G7

Cm

Bb7

Ab7

G7

End Rhy. Fig. 1

Gtr. 3
(clean)

mp

**Voc. Fig. 1

(Oo.)

Oo.

Gtr. 2

w/ pick

**Refers to downstemmed notes only.

Gtr. 3: w/ Rhy. Fig. 1

Cm B \flat 7 A \flat 7 G7 Cm B \flat 7 A \flat 7 G7 Cm
End Voc. Fig. 1

Oo.
1. Black

Gtr. 2

Verse

Gtr. 3: w/ Rhy. Fig. 1 (2 1/2 times)

Cm B \flat 7 A \flat 7 G7 Cm B \flat 7 A \flat 7 G7 Cm
— and or - ange stray cat sit - tin' on a fence. Ain't —

let ring - - - - | let ring - - - - |

(8) 8 7 7 | 5 5 3 4 | 3 3 X | 8 8 X | 6 6 X | 4 4 X | 3 3 8
10 10 6 6 | 4 4 6 | 3 3 4 | 10 8 | 7 6 | 6 4 | 5 3 10
10 10 8 8 | 6 6 8 | 5 5 4 | 8 10 | 6 6 | 4 6 | 3 5 8

B \flat 7 A \flat 7 G7 Cm B \flat 7 A \flat 7 G7
— got e-nough dough to pay the rent. I'm —

Rhy. Fig. 2

let ring - - - - | let ring - - - - | let ring - - - - | let ring - - - - |

(8) 8 7 7 | 5 X 4 3 3 3 X | 8 8 X 6 X | 4 4 X 3 X
10 10 6 6 | 6 X 5 3 3 X | 10 8 6 | 6 5 3 X
10 10 8 8 | 6 X 5 3 3 X | 8 10 6 | 4 6 5 3 X

Cm B^b7 A^b7 G7 Cm N.C.
Rhy. Fill 1 End Rhy. Fill 1

Gtr. 3

flat broke but I don't care, I strut right by with my tail in the air.

let ring ---

Gtr. 2

End Rhy. Fig. 2

Guitar tablature for the first section:

8	8	7	7	4	3	3	3	8
10	10	6	6	4	3	4	4	8
10	10	6	6	6	5	5	5	10
8	8	6	6	4	3	3	3	8

Chorus

Fm E^b D^b C7 Fm E^b D^b7 C7^{VIII}

Stray cat strut, I'm a... (La - dies' cat.) I'm a fe - line Cas - a - no - va. Hey! Man, that's sad.) Get a

Guitar tablature for the chorus section:

8	8	8	8	6	3	3	8	8	6	3	3
9	9	8	8	6	3	3	9	9	8	6	3
10	10	8	8	6	3	3	10	10	8	6	3
10	10	8	8	4	3	3	8	8	6	4	3
8	8	6	6	4	3	3	8	8	6	4	3

Gtr. 2 tacet

Fm E^b D^b7 C7^{VIII} Fm N.C.

shoe thrown at me from a mean old man. Get my din - ner from a gar - bage can.

Gtr. 2

End Rhy. Fig. 2

Guitar tablature for the final section:

8	8	8	8	6	6	3	3	8
9	9	8	8	6	6	3	3	9
10	10	8	8	6	6	3	3	10
10	10	8	8	4	4	3	3	10
8	8	6	6	4	4	3	3	8

Interlude

Gtr. 3: w/ Rhy. Fig. 1

Cm B \flat 7 A \flat 7 G7 Cm B \flat 7 A \flat 7 G7

Yeah, don't cross my path!

(Me - ow.)

10

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)

Cm B \flat 7 A \flat 7 G7 Cm B \flat 7

wavy line

3

1

wavy line

(10) 10 (10) 8 10 8 6 8 6 8 5 8 5 7 8 5 6 8 5 6 5 8

10

A \flat 7 G7 Cm B \flat 6 A \flat 6 G7

w/ bar

3

w/ bar

5 6 5 8 7 6 (6) 10 10 8 8 7 8 6 6 5 5 4 4 3 6 (3) 5 4 4 3 6 (3) 5

-1/2

10

Gtr. 3: w/ Rhy. Fill 1

Cm N.C.

3

3

w/ bar

8 6 7 8 9 7 8 9 10 8 9 10 11 1/2 8 7 10 10 8 10 12 8

Bridge

Gtr. 3 Fm Gtr. 1 tacet Fm¹ Cm^{III} B^b

I don't both - er chas - in' mice a - round. Whoa, no! I

Gtr. 1

Gtr. 2

Fm¹ D7 G7

Gtr. 3

slink down the al-ley, look - in' for a fight, howl - in' to the moon-light on a hot sum - mer night. 2. Sing -

Gtr. 2

Verse

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)

Cm B^b7 A^b7 G7 Cm B^b7 A^b7 G7

- in' the blues - while the la - dy cats cry, "Wild - stray cat, you're a real - gone - guy." I

Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fill 1
Cm NC.

Gtr. 2 tacet

Cm B♭7 A♭7 G7 Cm NC.

wish I could be as care-free and wild, but I got cat class and I got cat style.

End Rhy. Fig. 3

Interlude

Gtr. 3: w/ Rhy. Fig. 1

Cm B♭7 A♭7 G7 Cm B♭7 A♭7 G7

Gtr. 3

Cm A♭7 G7♯5 Cm A♭7 G7♯5

w/ bar let ring --- w/ bar w/ bar

Gtr. 1

Cm A♭7 G7♯5 Cm A♭7 G7

w/ bar

Gtr. 3

w/ bar w/ bar w/ bar let ring ----- let ring -----

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 1

Cm B^b7 A^b7 G7 Cm B^b7

w/ bar w/ bar w/ bar 3

A^b7 G7 Cm B^b7 A^b7 G7

let ring w/ bar let ring w/ bar w/ bar w/ bar

(8) 6 5 4 5 4 3 11 (10) 8 10 (9) 8 10 (9) 8 8

Gtr. 3: w/ Rhy. Fill 1

Cm N.C.

rake 11 10 8 11 10 8 10 (10) 8 10 8 10 10 x 8 8 10 8 10

Bridge

Gtr. 1 tacet

Fm7 Fm9 Cm Cm7

I don't both - er chas - in' mice a - round. I

Gtr. 2

8 8 8 10 8 8 7 8 5 6 8 10 8 11 8 11 7 8 7

Gtr. 3

8 8 8 8 8 8 3 3 3 4 4 4 3 4 3 3 3 4 4 4 4

(cont. in slashes)

8 9 9 9 8 8 6 0 3 5 5 5 3 5 3 3 3 4 4 4 4

10 10 10 10 10 10 6 0 3 5 5 5 3 5 3 3 3 3 3 5 5 5 5 5

10 10 10 10 8 8 6 0 3 5 5 5 3 5 3 3 3 3 3 5 5 5 5 5

Verse

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Rhy. Fig. 3 (1st 5 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)

A musical score for a blues song. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows lyrics in a cursive font. Chords are indicated above the notes: Cm, B♭7, A♭7, G7, Cm, B♭7, A♭7, G7. The lyrics are: "in the blues— while the la - dy cats cry, "Wild _____ stray— cat, you're a real____ gone guy." I". The score uses a standard musical notation system with stems and rests.

Outro

Gtr. 3: w/ Rhy. Fill I

Cm B \flat 7 A \flat 7 G7 Cm N.C. N.C.
 (Bass & drums)

wish I could be as care-free and wild, but I got cat class and I got cat style.

Gtr. 2

X 4 X 4 X 5 X 4 X 6 X 4

4 3 3 8
 3 4 10 10

5 8
 4 8

Cm7

Gtr. 3 -

Yow! _____

Gtr. 2

1/2 1/4

8 10 (10) 8 10 8 10 8 10 8

10 7 9 10 10 8

10 10 10 10 8 8 8 8 10 10 10 10 8 8 8 8

Susie-Q

Words and Music by Dale Hawkins, Stan Lewis and Eleanor Broadwater

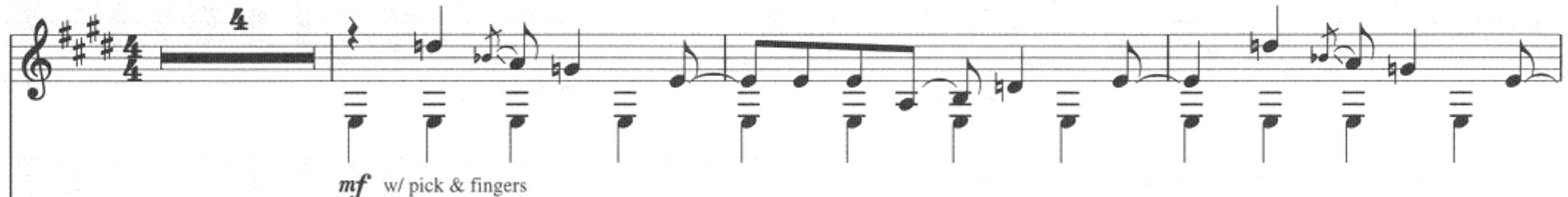
Intro

Moderate Rock $\text{♩} = 152$ ($\text{♩} \text{♩} = \text{♩} \text{♩}$)

* E7

Gtr. 1 (clean)

(drums & bass)



mf w/ pick & fingers

** P.M. throughout

* Chord symbols reflect overall tonality.

** P.M. refers to downstemmed notes only.

S Verse

E7

1. Su - zie Q. —

simile on repeat

Gtr. 1: w/ Rhy. Fill 1, 2nd time

A7

Oh, Su - zie Q. —
Oh, Su - zie Q. —

Oh, Su - zie Q., how I love you,
Oh, Su - zie Q., ba-by, I love you,

1/4

Rhy. Fill 1

Gtr. 1

C7 B7 E7

my Su - zie Q. —
my Su - zie Q. —

2. I like the way you walk.
4. Well, say that you'll be true.

Gtr. 1: w/ Rhy. Fill 2, 2nd time

A7 C7 B7 E7 To Coda \oplus

I like the way you talk, my Su - zie Q.
and nev - er leave me blue, my Su - zie Q.

Rhy. Fill 2
Gtr. 1

Guitar Solo

A7

A musical score for electric bass in 4/4 time. The key signature has two sharps. The bass clef is on the first line. The first measure consists of eight eighth-note pairs (two notes per beat). The second measure consists of four sixteenth-note pairs (four notes per beat). The third measure consists of eight eighth-note pairs. The fourth measure consists of four sixteenth-note pairs. The fifth measure consists of eight eighth-note pairs. The sixth measure consists of four sixteenth-note pairs. The seventh measure consists of eight eighth-note pairs. The eighth measure consists of four sixteenth-note pairs. The ninth measure consists of eight eighth-note pairs. The tenth measure consists of four sixteenth-note pairs. The eleventh measure consists of eight eighth-note pairs. The twelfth measure consists of four sixteenth-note pairs. The thirteenth measure consists of eight eighth-note pairs. The fourteenth measure consists of four sixteenth-note pairs. The bass strings are labeled with numbers 5, 5, 5, 5 below them.

67

* 1st string sounded by pull-off.

B7

E7

P.M.

D.S. al Coda

3. Oh, Su - zic Q -

Φ Coda

Guitar Solo

A7

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of three sharps, and a common time signature. It features a melodic line consisting of eighth and sixteenth notes. The bottom part is a tablature for a six-string guitar, showing the frets and strings. A note in the tablature has a vertical arrow pointing upwards with the label "w/pick". Below the tablature, there is a sequence of eighth-note strokes on the strings, each labeled with a fraction: 1/4, 1/4, 1/4, 1/4, 1/4, 1/4, 1/4, 1/4. The tablature also includes some numerical markings like '2' and '0' above certain strings.

8

E7

Sheet music for guitar, measures 1-10. The key signature is A major (no sharps or flats). The time signature changes between common time and 12/8. The first measure shows a melodic line with grace notes and sixteenth-note patterns. Measures 2-4 show a repeating pattern of eighth-note pairs. Measures 5-7 show a melodic line with grace notes and sixteenth-note patterns. Measure 8 starts with a grace note followed by a sixteenth note. Measures 9-10 show a melodic line with grace notes and sixteenth-note patterns.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of four sharps (F# G# A# C# D# E# B#) and a time signature of common time (indicated by a 'C'). It features a continuous eighth-note melody starting on the second fret of the B string. The bottom staff is a bass clef staff with a key signature of one sharp (F# G# A# C# D# E# B#) and a time signature of common time. It features a harmonic bass line with notes on the 0, 2, and 3 frets of the B string. The notes in the bass line are labeled 'P.M.' (Pizzicato Mute). The melody ends with a B7 chord, indicated by the label 'B7' above the staff.

The musical score consists of two staves. The top staff shows a vocal line with lyrics: "5. Oh, Su - zie Q. ____". The bottom staff shows a piano part with a bass line and chords. The key signature is A major (no sharps or flats). The vocal line starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. The piano part includes an E7 chord at the beginning and an A7 chord at the end.

The music is in G major (two sharps) and common time. The top staff is a melodic line with eighth and sixteenth notes. The bottom staff is a six-string guitar tablature with fingerings and string numbers.

A7

Oh, Su - zie Q. — Oh, Su - zie Q, how I — love you, —

3 3 2 0 2 2 0 2 2 0 2 2 2 3 4

C7 B7 E7

Outro
E⁷

Play 2 Times and Fade

The tablature shows two measures of guitar chords. The first measure consists of two E⁷ chords. The second measure consists of two A⁷ chords. The strings are numbered 1 through 6 from bottom to top.

.	0	2	0	0	1	2	.
.	0	2	0	0	1	2	.

That'll Be the Day

Words and Music by Jerry Allison, Norman Petty and Buddy Holly

Gtr. 1: Capo V

Intro

Moderately $\text{♩} = 128$ ($\text{A} = \text{E}$)

N.C.

* A
**(E) E7
(B7)

Chorus

D
(A)

Well, _____ that - 'll be the day when
(That - 'll be the day.)

Gtr. 1 (clean)

f

let ring - - - - -

Rhy. Fig. 1

mf

P.M. - - - - -

* Chord symbols reflect basic tonality.

** Symbols in parentheses reflect chord names respective to capoed guitar.

Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

A
(E)

you say good-bye. Yes, _____ that - 'll be the day when you make me cry. _____ You

Ah. _____

That - 'll be the day.

Ah. _____

End Rhy. Fig. 1

P.M. - - - - -

2 2 4 4 2 2 4 4

2 2 4 4 2 2 4 4

2 2 4 4 2 2 4 4

D
(A)

A
(E)

say you're gon - na leave.
That - 'll be the day.

You know it's a lie ____ 'cause
Ah. _____

that - 'll be the day
Oo, _____

Rhy. Fig. 2

End Rhy. Fig. 2

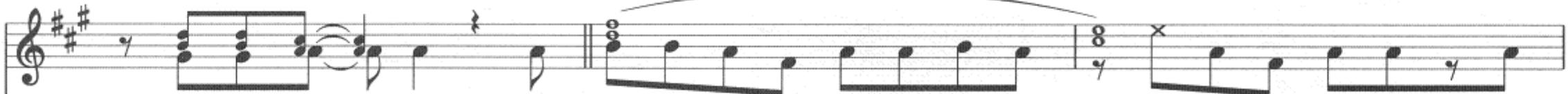
P.M. - - - - -

2 2 4 4 2 2 4 4

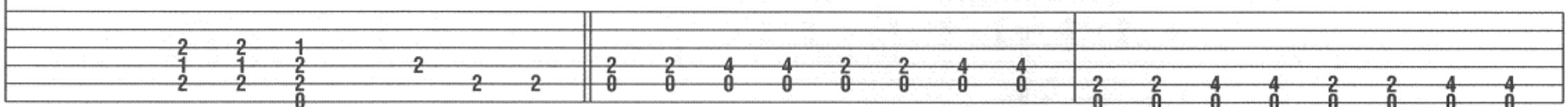
2 2 4 4 2 2 4 4

2

Verse

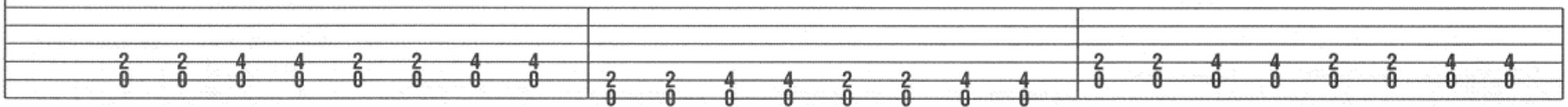
E7
(B7) A
(E)D
(A)A
(E)

P.M. -----

D
(A)A
(E)D
(A)

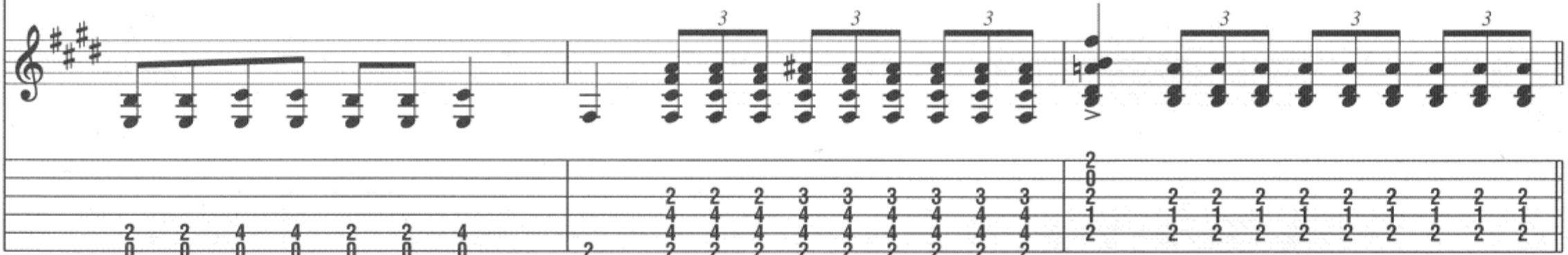
all your hugs and kiss - es and your mon - ey too. Well, a, you know you love me, ba - by.
so if we ev - er part then I'll leave you. You sit and hold me and you
Oo.

P.M. -----

A
(E)Bm
(F#m)B
(F#)E7
(B7)

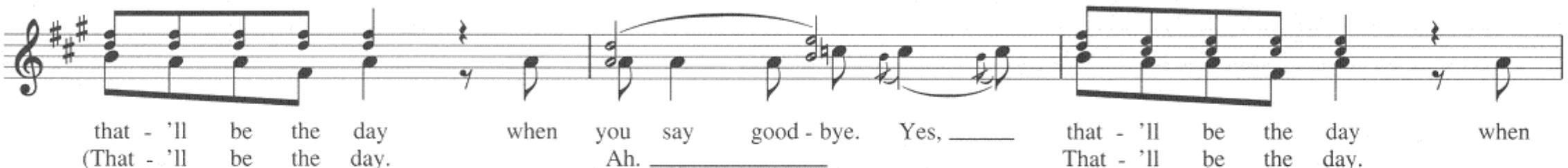
To Coda

Still __ you tell me may - be } that some - day, well, I'll be blue. Well, __
tell __ me bold - ly Oo, oo.)

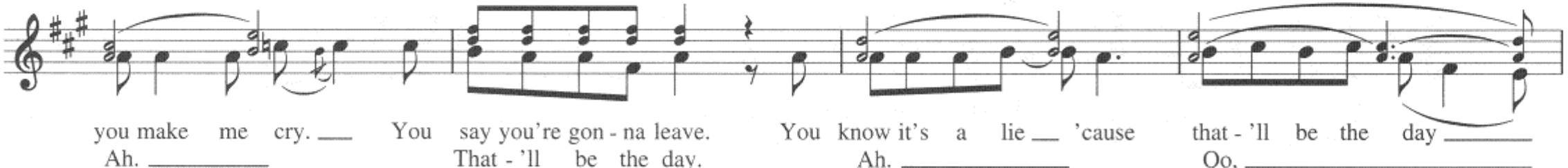


Chorus

Gtr. 1: w/ Rhy. Fig. 1

D
(A)A
(E)

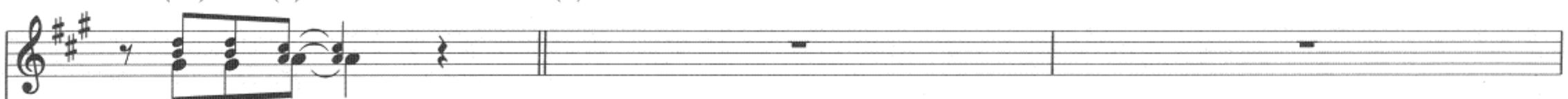
Gtr. 1: w/ Rhy. Fig. 2

D
(A)A
(E)

Guitar Solo

E7
(B7) A

A
(E)



when I die.
when I die.)

Gtr. 1

A7
(E7)

D
(A)

P.M.

A
(E)

E7
(B7)

P.M.

let ring

D.S. al Coda

D7
(A7)

A
(E)

E7
(B7)

Well,

1/4

let ring

Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.

D

(A)

A
(E)

That - 'll be the day when you say good-bye. Yes, _____ that - 'll be the day when
(That - 'll be the day. Ah. That - 'll be the day. When

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 2

D
(A)

you make me cry. — You say you're gon-na leave.
Ah. — That - 'll be the day.

You know it's a lie __ 'cause
Ah.

Oo, _____

Outro

E7 A
 (B7) (E)

D
(A)

when I die. ____ Well, _____ that
when I die. ____) (Oo

'll be the day.

Oo, — oo. Well,

Gtr. 1

Oo, ____ oo. Well, that - 'll be the day.
Ah. _____

A musical score for 'The Day Will Come'. The vocal part starts with 'Oo, __ oo.' followed by a piano accompaniment. The piano part features a bass line with eighth-note chords and a treble line with sustained notes. The vocal part continues with 'Well, that - 'll be the day'.

N.C.

A7
(E7)

The image shows a musical score for guitar. The top part is musical notation on a five-line staff, featuring eighth and sixteenth note patterns, a sharp sign, and a fermata. The bottom part is a guitar tablature on a six-string staff, showing fingerings (e.g., 0, 2, 3) and a 'let ring' instruction with a dashed line.

Phys. Fall 1

Kly: Fin 1

A musical score fragment for bassoon. It features a bass clef, a key signature of one sharp (F#), and a common time signature. The first measure consists of a single note with a bass clef, a sharp sign, and a vertical bar line. The second measure begins with a bracket above the staff containing the number '3'.

二十一

生
夏
夏
夏
夏
夏
夏

—
—
—
—
—
—

✓ ✓ ✓ ✓ ✓ ✓
R.M.

Page 1 of 1

— 1 —

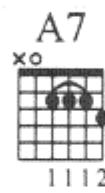
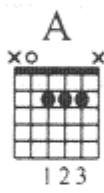
A

B 2 2 2 2 2 2

10. The following table shows the number of hours worked by each employee.

That's All Right

Words and Music by Arthur Crudup



Intro

Moderately Fast $\text{♩}=208$

Gtr. 1 (acous.)

mf

A (5) open A (6) open A (5) open A (6) open A (5) open A (6) open

Rhy. Fig. 1

play 4 times

Gtr. 2 (elec.)

1. Well, that's all right Ma -

Gtr. 2 (elec.)

mf w/ clean tone

TAB

A (5) open A (6) open A (5) open A (6) open A (5) open A (6) open

- ma, that's all right for you, that's

5 12 9 10 6 5 9 12 9 10

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A (5) open A E (6) open A (5) open A E (6) open A (5) open A E (6) open

— all right Ma - ma, just an - y - way — you

A7

D (4) open

D

A (5) open

D

D (4) open

D

A (5) open

D

do. Now, that's — all right, — that's all

let ring 4

D (4) open

D

A (5) open

D

D (4) open

D

A (5) open

D

E (6) open

E

right, — that's all — right — now

pp

mp

E open E open E open E open

Ma - ma, _____ an - y - way you do. _____

7 5 7 6 7 6 7 7 7 7 7 7 7 7 9 7 7 7 7

Verse

Gtr. I: w/ Rhy. Fig. 1, simile
A

A open A E open A A open A E open A

End Rhy. Fig. 1

2. Well, Ma - ma, she done told _____

let ring mf

5 6 7 5 5 5 7 5 6 7 5 6 7 7 7

me, Pa - pa done told me too; "Son, _

let ring 4

5 10 12 9 (10) 5 5 7 5 10 12 9 10

an - y - way you do.

Guitar Solo

Gtr. I: w/ Rhy. Fig. 1, simile

A

Musical score for guitar solo section A. The score consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of two sharps. The bottom staff is a six-string guitar tablature staff. Measure 1 starts with a dynamic *f*. The tab shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

Continuation of the musical score for guitar solo section A. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

A7

D

Continuation of the musical score for guitar solo section A7 and D. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

P.M. on bass notes throughout

Continuation of the musical score for guitar solo section A7 and D. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

E

Continuation of the musical score for guitar solo section E. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

let ring.....

Continuation of the musical score for guitar solo section E. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

A6

Continuation of the musical score for guitar solo section A6. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

let ring.....

Continuation of the musical score for guitar solo section A6. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

Gtr. I: w/ Rhy. Fig. 1, last 2 meas. only.

A

Continuation of the musical score for guitar solo section A, ending with a dynamic 3. I'm. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

3. I'm

let ring.....

mp

Continuation of the musical score for guitar solo section A, ending with a dynamic 3. I'm. The top staff shows a continuation of the rhythmic pattern from the previous measures. The bottom staff shows a sequence of notes: 0, 2, 4, followed by a vertical bar, then 5, 6, 4, 2. Measures 2 and 3 continue this pattern with variations. Measure 4 ends with a fermata over the first note of the next measure.

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

A

leav - in' town now, ba - by, I'm leav - in' town for

P.M. let ring P.M.

5 6 0 7 6 5, 0 10 9 12 10 10 9 5, (6) 7 6 5, 6 0

sure. Well, then you won't ah be both - ered with me

9 (9) 10 12 10 9 9 10 5 6 7 6 5 6 (10) (9) 10 9 10 9 9 10

A7 D

hang - in' 'round your door, but that's all right,

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 5 5 7 5

mp

that's all right, that's all _____

5 7 7 5 5 7 5 5 5 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

E

A

Verse

Gtr. I: w/ Rhy. Fig. 1, last 16 meas. only

A

A7

D

- in'. That's all right,

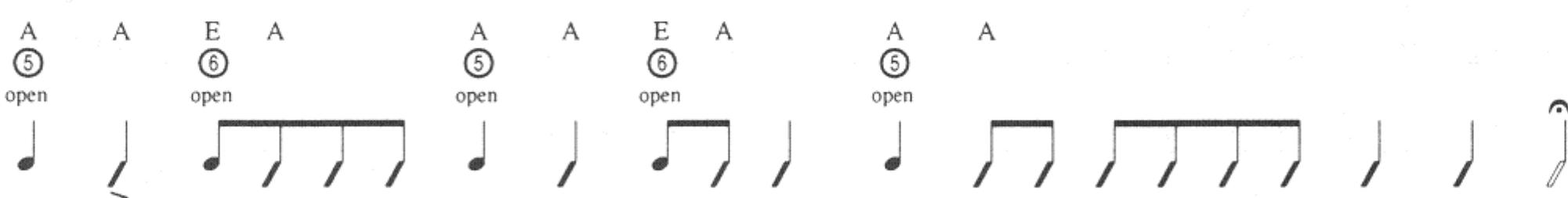
E

that's all _____ right _____ now Ma - ma, _____

Gtr. 2 tacet

A

an - y - way you do. _____



Train Kept a-Rollin'

Words and Music by Tiny Bradshaw, Lois Mann and Howie Kay

Intro

Fast Rock $\downarrow = 168$

Gtr. 1 (clean)

Fast Rock - $\text{♩} = 180$

Gtr. 1 (clean)

*B A

*Chord symbols reflect overall harmony.

Verse

E

dame. She was a hep - ster and a real gone dame. She was

She was a hep - ster

and a real

gone

dame.

She was

The image shows a musical score for a six-string guitar. The top part is a staff with a treble clef, a key signature of four sharps, and a common time signature. It features a series of eighth-note chords and single notes. The bottom part is a tablature for a standard six-string guitar, showing the fingerings for each note or chord. The tablature is divided into measures by vertical bar lines, corresponding to the notes above.

pret - ty

from New York City.

And we trucked on down

that

A musical score for guitar featuring a treble clef and a key signature of four sharps. The top staff shows a melodic line with eighth-note pairs and sixteenth-note pairs. The bottom staff is a tablature showing the fret positions for each note. The tablature is divided into measures by vertical bar lines, with the first measure spanning from the beginning to the first bar line, and subsequent measures starting at the third, fifth, and seventh bar lines.

B

old fair lane with a heave and a ho. Well, I just

3 0 3 0 0 3 0 | 3 3 0 3 2 0 3 | 3 2 0 3 2 0 0

3 0 3 0 0 3 0 | 3 3 0 3 2 0 3 | 3 2 0 3 2 0 0

E

— could — n't let her go. Get a

0 3 3 0 7 0 0 | 0 0 3 3 0 0

0 3 3 0 7 0 0 | 0 0 3 3 0 0

S Pre-Chorus

E

long. Sweet a lit - tle wo - man, get a long and be

0 0 0 0 3 0 | 3 0 0 0 0 0 3 0 | 0 3 3 3 0

0 0 0 0 3 0 | 3 0 0 0 0 0 3 0 | 0 3 3 3 0

A7

on your a way. A get a long. Sweet a lit - tle wo - man, get a

0 0 3 0 3 3 0 0 | 0 7 5 0 0 3 0 | 3 3 0 3 0 0 3 3

0 0 3 0 3 3 0 0 | 0 7 5 0 0 3 0 | 3 3 0 3 0 0 3 3

E

B7

long _____ and be on your a way a with a heave and a ho.

Guitar tab (E major):
 0 3 0 3 3 0 3 | 0 3 0 0 0 | 3 0 3 0 3 2
 0 3 0 3 3 0 3 | 0 3 0 0 0 | 3 0 3 0 3 2

E

— Well, I just could - n't let her go. — Well, the

Guitar tab (E major):
 0 0 3 3 0 3 0 | 3 0 3 3 0 3 | 0 0 0 0 0 0 0
 0 2 0 0 3 3 0 3 | 0 3 0 3 3 0 3 | 0 0 0 0 0 0 0

Chorus

E

train kept a roll - in' all night long the train kept a roll - in' all

Guitar tab (E major):
 0 3 3 0 0 | 3 0 3 3 0 0 | 0 0 3 3 0 0
 0 3 3 0 0 | 3 0 3 3 0 0 | 0 0 3 3 0 0

night long. the train kept a { mov - in' } roll - in' all night, long, the

Guitar tab (E major):
 0 3 0 3 0 0 3 0 | 7 5 7 5 3 0 0 | 3 0 0 0 0 0 3 3
 0 3 0 3 0 0 3 0 | 7 5 7 5 3 0 0 | 3 0 0 0 0 0 3 3

E

B7

To Coda ♪

Well, I just could - n't let her go. _____ Ow! _____

8va-----

Guitar Solo

E

Yeah, cat!

Hey!

Ow!

steady gliss.-----

Get it!

A

Giddap!

E

3 2 0 3 2 0 3 2 0 3 0 2 2 0 3 2 2 0 3 0 3 0 2 2 3

3 2 0 3 2 0 3 2 0 0 3 2 2 0 3 0 3 0 3 0 3 0 2 2 3

E

3 3 3 3 2 0 3 0 3 3 0 3 0 3 0 0 0 0

3 3 3 3 2 0 3 0 3 3 0 3 0 3 0 0 0 0

Verse

E

stop in Al - bu - quer - que. She must have thought that I was a

3 3 0 0 0 0 0 3 0 0 0 0 3 0 5 5 0 3 0 3 0

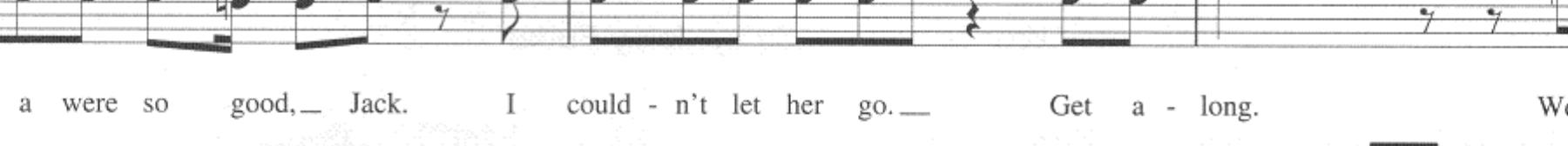
3 3 0 0 0 0 0 3 0 0 0 0 3 0 5 5 0 3 0 3 0

A

real gone Joe. We got off the train at El - Pas - o. Her

5 3 0 3 0 0 3 5 5 5 5 5 7 7 5 5 3

5 3 0 3 0 0 3 5 5 5 5 5 7 7 5 5 3

E N.C. B


 looks a were so good, Jack. I could - n't let her go. Get a - long. Well, I just

D.S. al Coda

E

—— could - n't let her go. —— Get a -

3 3 0 3 0 0 3 0 | 3 0 0 0 3 0 0 | 3 0 0 0 3 0 | 3 0 0 0 3 0

Coda

E

could - n't let her go.

3 2 0 3 2 0 3 2 7 8 7 8 7 8 7 8 7 8 5 7 5 4 4 3 3

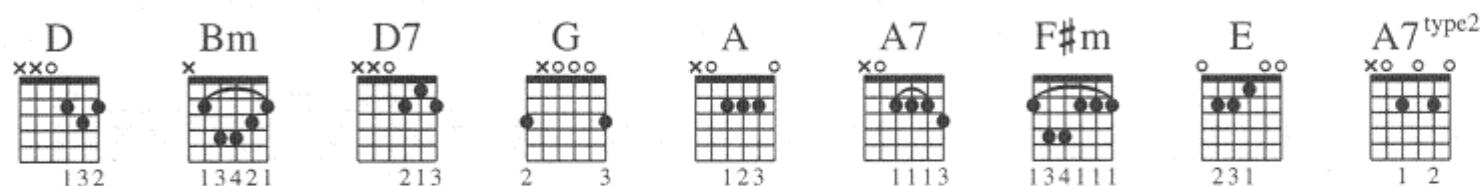
3 2 0 3 2 0 3 2

The image shows two staves of sheet music for guitar. The top staff uses a treble clef and has a key signature of E major (no sharps or flats). It features a melodic line with various note heads and stems. The bottom staff also uses a treble clef and has a key signature of E major. It contains a harmonic section where the guitar's strings are muted by the left hand, indicated by a 'p' (pizzicato) and a wavy line. Below the staves are two sets of six numbers representing the fret positions for each string.

0	2	3	0	3	2	2
0	2	1	2	2	1	2

Travelin' Man

Words and Music by Jerry Fuller



Intro

Moderately $\downarrow = 123$

D
 ④ open
 Gtr. 2 (acous.)
mf
 Voc. Fig. 1

D
 Bm

End Voc. Fig. 1

(Oo, _____ do, do, do, do.)

Voc. Fig. 2

(Bop, bop, bop, bop. Bop, bop, bop,

Gtr. 1 (elec.)

mf w/ clean tone

P.M. - - - - - P.M. - - - - P.M. - - - - P.M. - - - -

TAB

T		10	11	10	11	10	7	7	7	7	7	7
A		12	14	12	12	11	12	11	12	7	7	7
B		12	14	12	10	10	10	10	10	7	7	7

Verse

Bkgd. Voc.: w/ Voc. Fig. 1

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F#m

E

A7 type2

old — Hong — Kong waits — for my — re - turn. — 3., 4. Pret - ty

bop, bop, bop, bop, bop, bop, bop, bop.)

bop, bop, bop, bop, bop, bop, bop, bop.)

P.M. □ - - - P.M. - - - - - - - - - P.M. - - - - - - - - -

9 10 11 11 10 11 11 | 14 12 13 12 14 14 12 | 7 7 10 10 9 9 7 7

Verse

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

D Po - ly - ne - sian ba - by Bm o - ver the sea, ___ D I ___ re - mem - ber the night ___

To Coda 0

Bm D D7 G D A D

— when we walked _ in the sands _ of __ Wai - ki - ki __ and I held you __ oh so tight.

(Oo. _____)

held you __ oh so tight.)

(...held you __ oh so tight.)

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1A (1st 7 meas.)

Gtr. 1

A7

D

Bm

Gtr. 1

P.M.

let ring--→

Fretboard diagram for guitar string 6, showing a scale pattern starting at the 7th fret and ending at the 12th fret. The notes are marked with numbers: 7, 7, 7, 7, 7, 9, 11, 10, 12, 10, 10, 10, 9, 11, 10, 11, 9, 7, 9, 7, 9, 7.

D

Bm

D

D7

A musical score page showing two measures. The key signature is A major (two sharps). Measure 1 starts with a half note on the G string, followed by a fermata over a whole note on the D string. Measure 2 starts with a half note on the C string, followed by a fermata over a whole note on the G string. The vocal line continues with '(Oo, ____)'.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp (F#). Measures 11 and 12 are shown. Measure 11 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measure 12 begins with a dotted half note in the bass staff, followed by eighth-note pairs in the treble staff. Various musical markings are present, including a wavy line over a group of notes, a fermata over a note, and a grace note symbol.

let ring - - - -

G

D

A

D

D7

D S *et al* Coda

Gtr. 2

A musical score for a single melodic line. The key signature is A major (two sharps). The melody consists of a series of eighth-note pairs followed by a sixteenth-note pair. The lyrics "Oh my" are written below the staff.

Oh my

A musical score for piano in G major (two sharps) and common time. The left hand plays a sustained bass note on the A string (the 5th string from the bottom). The right hand begins with a sixteenth-note chord on the D string (the 4th string from the bottom), followed by a sixteenth-note chord on the C string (the 3rd string from the bottom). This is followed by a measure of rest. The measure after the rest consists of a single eighth-note on the B string (the 2nd string from the bottom).

A musical staff in bass clef and two sharps. The first measure has a dash. The second measure has a dash. The third measure starts with a brace over two notes, followed by a sixteenth-note pattern: Bop, bop, bop, bop, bop, bop.

(Bop, bop, bop, bop, bop,

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. The melody consists of eighth and sixteenth notes, with several grace notes indicated by small stems and dots. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature is divided into measures by vertical bar lines. In the first measure, the notes are 11, 9, 7, 9, 7. In the second measure, the notes are 7, 10, 9, 7, 9, 7. In the third measure, there is a grace note (9) above the 10th string, which is then followed by 7, 9, 7. In the fourth measure, the notes are 10, 11, 10, 10, 11. Various performance instructions are included: 'let ring' with a dashed line, 'mf' (mezzo-forte), and a dynamic instruction 'let ring' with a dashed line.

∅ Coda

Outro

A7

D
Rhy. Fig. 2



Bkgd. Voc.: w/ Voc. Fig. 2 (4 times)

Bm

End Rhy. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 3 (3 times)
Gtr. 2: w/ Rhy. Fig. 2 (4 times)

D

Whoa, __ I'm a trav-el - in' man. __ Yes, __ I'm a

Voc. Fig. 3

(Oo, trav-el - in' man.)

End Voc. Fig. 3

Gtr. 1

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

Fretboard diagram for Gtr. 1:

7	7	7	7	7	7	7
10	10	11	11	12	12	11
10	10	10	11	12	12	11
7	7	7	7	9	9	10
10	10	10	10	11	11	12
10	10	10	10	11	11	12

Bm

D

trav - el - in' man. __ Yes, __ I'm a trav - el - in' man. __ Whoa, __ I'm a

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - P.M.

Fretboard diagram for Gtr. 1:

7	7	9	9	10	10	12
10	10	11	11	12	12	11
10	10	10	11	12	12	11
7	7	7	7	9	9	10
10	10	10	10	11	11	12
10	10	10	10	11	11	12

Bm

D

trav - el - in' man. __ Mm. __

Gtr. 2

D A D

Fretboard diagram for Gtr. 2:

7	7	9	9	10	10	12
12	12	11	11	12	12	11
12	12	11	11	12	12	11
7	7	7	7	9	9	10
12	12	11	11	12	12	11
12	12	11	11	12	12	11

(Oo, oo, do, do, do, do.)

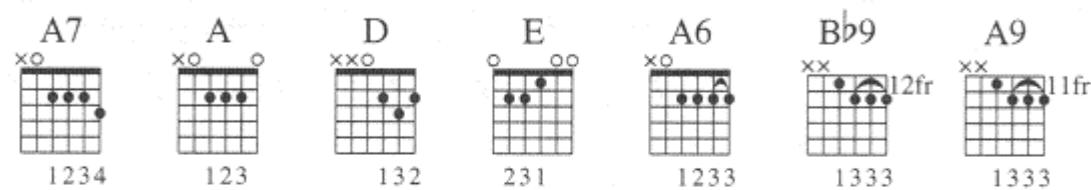
P.M. - - - P.M. - - - P.M. - - -

Fretboard diagram for Gtr. 1:

7	7	9	9	10	10	12
12	12	11	11	12	12	11
12	12	11	11	12	12	11
7	7	7	7	9	9	10
12	12	11	11	12	12	11
12	12	11	11	12	12	11

Twenty Flight Rock

Words and Music by Ned Fairchild and Eddie Cochran



Intro

Fast Rock $\text{J} = 208$ ($\text{J} = \overline{\text{J}}\text{J}$)

Gtr. 2 (clean) p

Gtr. 1 (clean)

mf w/ slapback delay

T A B 0 3-4 2 | 0 3-4 2 | 0 3-4 2 | 0

1. Oo, _____ well, I _____

Verse

A A7 A A7 A A7 A A7 A A7 A

— got a girl with a rec - ord ma - chine. — When it comes to rock - in',
 call a me up on the tel - e - phone. — Say, "Come on o - ver, hon - ey. I'm
 sent to Chi - ca - go for re - pairs. — Till it's a fixed I'm a

T A B 0 3-4 2 | 0 3-4 2 | 0 3-4 2 | 0

A7 A D A7 A D A7 A D A7 A D A7 A D

she's a queen. — We love to dance on a Sat - ur - day night, —
 all a - lone." — I said, "Ba - by, you're might - y sweet, —
 us - in' the stairs. — Hope they hur - ry up be - fore it's too late, —

T A B 0 3 2 | 0 3-4 2 | 0 3-4 2 | 0 3 4

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A7

2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fill 1

E

all I'm a - lone where I can hold her tight. But she lives on the twen - ti - eth
but in bed with the ach - ing feet." This went on for a
don't want my ba - by too much to wait. All this climb - ing is a

2 2 2 0

The musical score consists of three staves. The top staff shows a vocal line with lyrics: "floor up - town. — couple of days, — get - tin' me down. — The el - e - va - tor's but I could - n't They'll find my corpse draped bro - ken down. — So I stay a - way. — So I o - ver a rail. — But I". The middle staff shows another vocal line with lyrics: "cou - ple of days, — get - tin' me down. — The el - e - va - tor's but I could - n't They'll find my corpse draped bro - ken down. — So I stay a - way. — So I o - ver a rail. — But I". The bottom staff is a guitar tab with chords: 1, 0 1 1 2 | 3 2 0 | x x

Chorus

A7 A6 A A6 A7 A6 A A6 A7 A6 A A6

walk }
walk }
climb one, two flight, three flight, four, — five, six, sev - en flight,

2 2 2 4 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2

Rhy. Fill 1

Gtr. 2

E D A

Gtr. 1

6 6 6 6 6 | 6 6 6 6 6 | 6 6 | - - - -

3 3 3 3 3 | 3 3 3 3 3 | 2 2 | - - - -

A A6 A A6 D

eight flight more. — { 1. Up on the twelfth I'm start - in' to drag. — Fif -
2., 3. Up on the twelfth I'm a read - y to drag. — Fif -

2 2 4 4 2 0 2 4 2 | 2 2 4 4 2 0 2 4 2 | 2 2 4 4 2 0 2 4 2 | 2 2 4 4 2 0 2 4 2 |

To Coda ♪

A A6 A A6 A7 A6 A A6 E D

- teenth a floor, I'm a read-y to sag. — } Get to the top, — I'm too tired to rock. —
- teenth a floor, I'm a start-in' to sag. — }

let ring - -

2 2 4 4 2 0 2 4 2 | 2 2 4 4 2 0 2 4 2 | 1 1 0 0 1 1 0 0 | 2 2 4 4 2 0 2 4 2 |

1. A A7 A A7 A 2. Well, she

—

0 3 4 2 | 0 3 4 2 | . 0 0 0 | 0 3 4 5 | 5

Guitar Solo

A A6 A A6 A A6 A A6 A A6 A A6

5 5 5 5 5 5 | 5 5 5 5 5 5 |

The image shows a musical score for guitar. The top staff consists of six measures of chords: A, A6, A, A6, D, and three measures of D. The bottom staff shows a bass line with eighth-note patterns. The key signature is G major (two sharps), and the time signature is common time.

A musical score for guitar. The top staff shows a sixteenth-note pattern with 'A' and 'A6' labels above it. The middle staff shows a treble clef with a key signature of two sharps, followed by a sequence of chords: A major (three notes), A6 (four notes), A major (three notes), A6 (four notes), and E major (four notes). The bottom staff shows a bass clef with a key signature of one sharp, featuring a repeating eighth-note bass line. The score is divided into measures by vertical bar lines.

D.S. al Coda

A

3. Well, they

5 5 5 5 5 6 5 (5) 6 0 3 2

Coda

A7 Bb9 A9

w/ bar

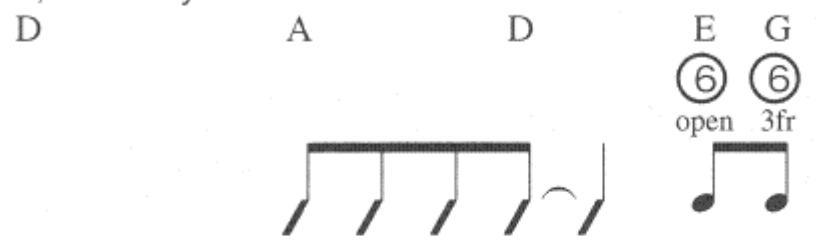
ff

w/ bar

0 4 5 7 9
11 10
11 12
10 11
11 12

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

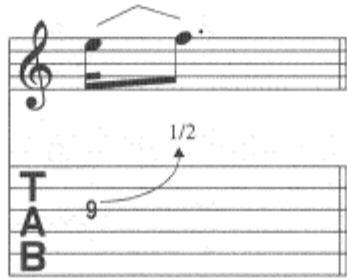


RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

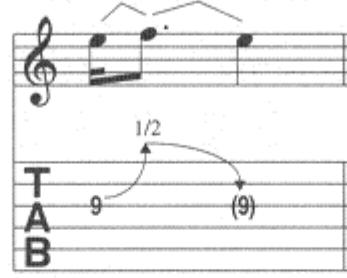
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

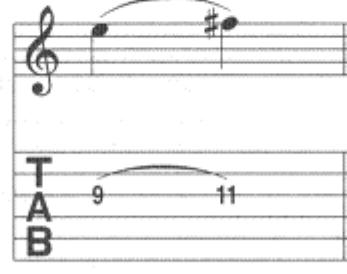
HALF-STEP BEND: Strike the note and bend up 1/2 step.



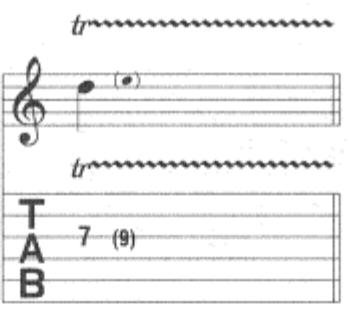
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



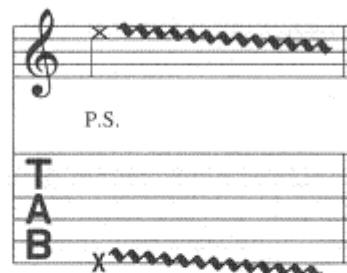
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



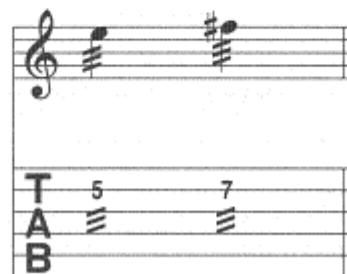
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



Notes:

4th string, 2nd fret

1st & 2nd strings open, open D chord played together

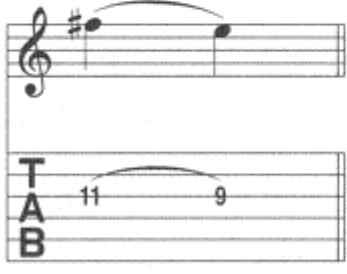
WHOLE-STEP BEND: Strike the note and bend up one step.



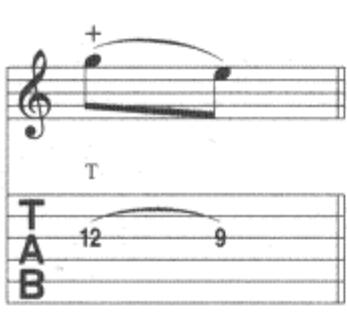
PRE-BEND: Bend the note as indicated, then strike it.



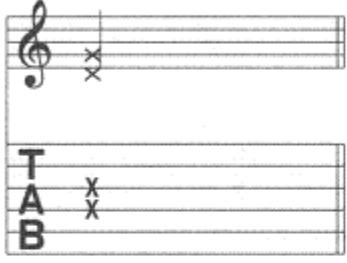
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



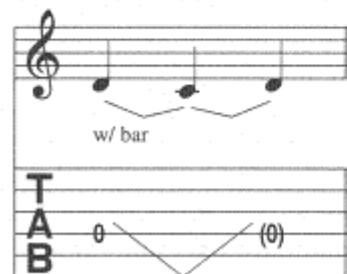
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



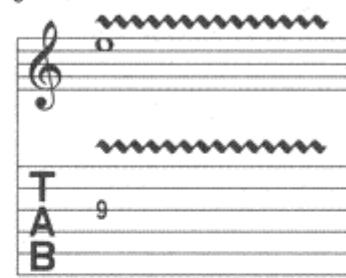
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



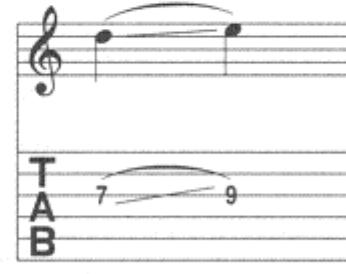
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



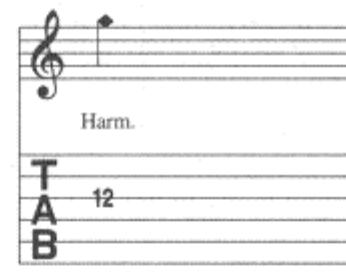
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



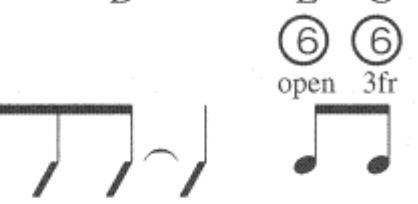
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



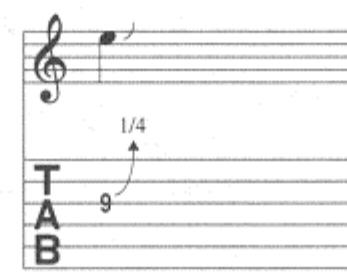
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



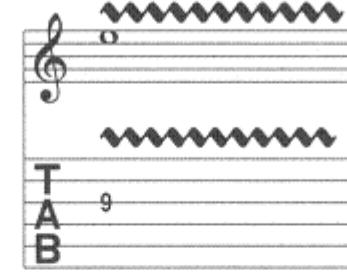
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



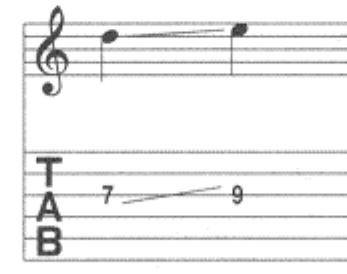
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



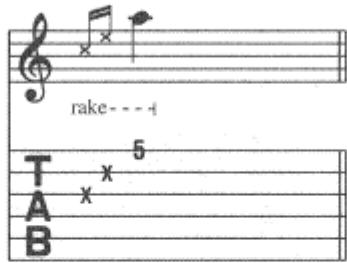
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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TRAVELIN' MAN	Ricky Nelson
TWENTY FLIGHT ROCK	Eddie Cochran

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