

Rock N' Roll Set

Last revised on 2017.07.30

RR01-Great Balls Of Fire(KVF).2017.07.11.pdf

RR01-Great Balls Of Fire(KVM).2017.07.11.pdf

RR02-Smoke On The Water(KVD).2017.07.30.pdf

RR03-Rock Medley 4-Whole Lotta Shakin' Goin' On, Shake Rattle,
& Roll, All Shook Up.2017.07.11.pdf

RR04-Peggy Sue(KVD).2017.06.04.pdf

RR05-Jailhouse Rock(KVF).2017.07.11.pdf

RR05-Jailhouse Rock(KVM).2017.07.11.pdf

RR06-Rock Medley 1-La Bamba, Surfin' USA,
Let's Twist Again.2017.07.12.pdf

RR07-Hotel California(KVD).2017.07.30.pdf

RR08-Johnny B. Goode(KVF).2017.07.11.pdf

RR08-Johnny B. Goode(KVM).2017.07.11.pdf

RR09-Kansas City(KVF).2017.06.04.pdf

RR09-Kansas City(KVF).2017.06.04.pdf

RR09-Kansas City(KVM).2017.06.04.pdf

RR10-Rock Medley 2-Ticket To Ride, Old Time Rock & Roll,
Twist And Shout.pdf

RR11-Proud Mary(KVD).2017.06.04.pdf

RR12-Wooly Bully(KVD).2017.07.11.pdf

RR13-Rock Medley 3-Blue Suede Shoes, Peppermint Twist,
Rock Around The Clock.2017.07.11.pdf

RR14-I Heard It Through The Grapevine(KVD).2017.07.30.pdf

RR14-I Heard It Through The Grapevine(VOCAL).2017.07.30.pdf

RR15-Walk Like A Man(KVD).2017.07.11.pdf

RR16-Hound Dog(KV).2017.06.04.pdf



THE MIXED NUTS



ROCK N' ROLL

VOCAL ONLY - NO SAX

Great Balls Of Fire

F

Keyboard

4/4

G7 F7 C Ab7 G7

(Vocal 1st, Keyboard 2nd)

5 Cm N.C. C F7 N.C.

5 You shake my nerves and you rat-tle my brain. Too much love drives a

8 F7 G7 N.C. G7 F7 N.C. F7

8 gal in - sane. You broke my will, but what a thrill.

11 C N.C. C Cm

11 Good - ness gra - cious, great balls of fire! I laughed at love 'cause I

14 F7



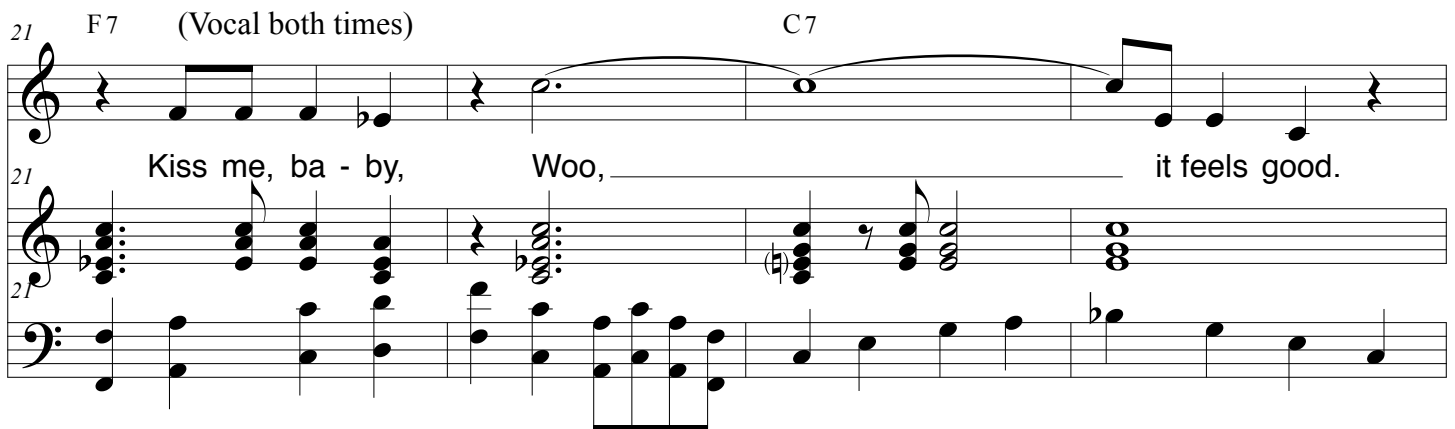
14 thought it was fun-ny You came a-long and you moved me, hon-ey.

17 G7 F7 C



17 I changed my mind, this love is fine. Good-ness gra-cious, great balls of fire!

21 F7 (Vocal both times) C7



21 Kiss me, ba-by, Woo, it feels good.

25 F7 G7 N.C. G7



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

29 G7 N.C. G7 G7 N.C. G7 G7 N.C. G7

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

33 Cm F7

33 I cut my nails, and I twid-dle my thumbs. I'm real ner-vous, but it sure is fun.

37 G7 F7 1. C N.C. G7

37 Oh, ba-by, you're driv-ing me cra-zy. Good-ness gra-cious, great balls of fire!

41 2. C N.C. C

41 Good - ness gra - cious, great balls of fire!

VOCAL ONLY - NO SAX

Great Balls Of Fire

M
Keyboard

4/4

C7 Bb7 F Db7 C7

(Vocal 1st, Keyboard 2nd)

5 Fm N.C. F Bb7 N.C.

You shake my nerves and you rat-tle my brain. Too much love drives a

8 Bb7 C7 N.C. C7 Bb7 N.C. Bb7

man in - sane. You broke my will, but what a thrill.

11 F N.C. F Fm

Good - ness gra - cious, great balls of fire! I laughed at love 'cause I

14 Bb7

thought it was fun - ny You came a-long and you moved me, hon-ey.

17 C7 Bb7 F

I changed my mind, this love is fine. Goodness gracious, great balls of fire!

21 Bb7 (Vocal both times) F7

Kiss me, ba - by, Woo, it feels good.

25 Bb7 C7 N.C. C7

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

29 C7 N.C. C7 C7 N.C. C7 C7 N.C. C7

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

Detailed description: This block contains measures 29 through 32 of a musical score. The treble staff has a key signature of one flat (Bb) and a common time signature. Chords are indicated above the staff: C7 N.C., C7, C7 N.C., C7, C7 N.C., and C7. The lyrics are: "You're fine, so kind. I'm gon-na tell the world that you're mine, mine, mine, mine." The bass staff provides a harmonic accompaniment with various chords and rests.

33 Fm Bb7

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

Detailed description: This block contains measures 33 through 36. The treble staff continues with the key signature of one flat. Chords Fm and Bb7 are indicated above the staff. The lyrics are: "I chew my nails, and I twid-dle my thumbs. I'm real nerv-ous, but it sure is fun." The bass staff continues the accompaniment.

37 C7 Bb7 1. F N.C. C7

Oh, ba-by, you're driv-ing me cra-zy. Good-ness gra-cious, great balls of fire!

Detailed description: This block contains measures 37 through 40. The treble staff has a first ending bracket over measures 39 and 40. Chords C7, Bb7, F, N.C., and C7 are indicated. The lyrics are: "Oh, ba-by, you're driv-ing me cra-zy. Good-ness gra-cious, great balls of fire!" The bass staff continues the accompaniment.

41 2. F N.C. F

Good - ness gra - cious, great balls of fire!

Detailed description: This block contains measures 41 through 44. The treble staff has a second ending bracket over measures 42 and 43. Chords F, N.C., and F are indicated. The lyrics are: "Good - ness gra - cious, great balls of fire!" The bass staff continues the accompaniment.

Thank you.

Hello. We are the Mixed Nuts.

Today we're presenting an entire program of the greatest rock and roll music of the past for your enjoyment. I know you'll know all of the songs, and we want to see you out here dancin' and jivin'.

We opened our show with that great 1957 hit by Jerry Lee Lewis - "Great Balls Of Fire."

We'll slow things up a bit with this next rock and roll hit. This one was recorded by an English rock group named "Deep Purple," and the song tells the story of an unfortunate incident involving them that took place in Canada back in 1972.

_____ and I will join our voices to bring you this version of their most enduring hit - "Smoke On The Water."

Smoke On The Water

(Guitar)

(Stick on closed hi-hat)

(Add Keyboard)

(Drums - 16th notes on closed hi-hat)

12

12

1.

2.

(F) We

(Drums - Rock beat)

Gm

F

Gm

all came out to Mont - treux on the Lake Gen-e - va shore - line.

21

F

Gm

To make rec-ords with a mo-bile we did-n't have much time.

25

F

Gm

Frank Zap-pa and the Moth-ers were at the best place a-round,

29

F

Gm

but some stu-pid with a flare gun burned the place to the ground.

33

(M)

(F)

Smoke on wat - er, a fire in the sky. Smoke on wat - er,

2
39

39

44 Gm F Gm

They burned down the gamb - ling house. It died with an aw-ful sound.

48 F Gm

Funk-y Claude was run-ning in and out Pull-ing kids out the ground.

52 F Gm

When it all was o - ver, we had to find an-oth - er place.

56 F Gm

But Swiss time was run-ning out. It seemed that we would lose the race.

60 (M) C Ab Gm C Ab (F)

Smoke on wat - er, a fire in the sky. Smoke on wat - er,

66 1. 2.

71 Gm (Keyboard/Guitar Adlib) F Gm F Gm

79 F Gm F Gm

87 Gm F Gm

We end-ed up at the Grand—Ho-tel.

It was emp ty cold and bare. But with the

91 F Gm

roll-ing truck stones thing just out-side

mak-ing our mu-sic there. With a

95 F Gm

few red lights and a few old beds,

we made a place to sweat.—

99 F Gm

No mat-ter what we get out of this,

I know, I know we'll nev-er for-get.

103 C A^b Gm C A^b

Smoke on wat - er,

a fire in the sky.

Smoke on wat - er,—

109 1. 2.

114 Gm F Gm F Gm

124 F Gm F Gm

130 1. 2. rit. 2.

Thank you. Quite a story, eh?

For our next selection, we'll perform the first of several medleys of rock and roll songs on today's program. This one features songs by Jerry Lee Lewis, Bill Hailey and the Comets, and Elvis Presley.

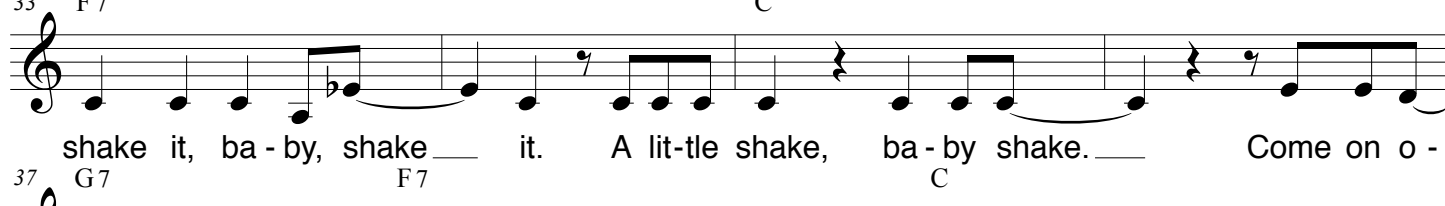
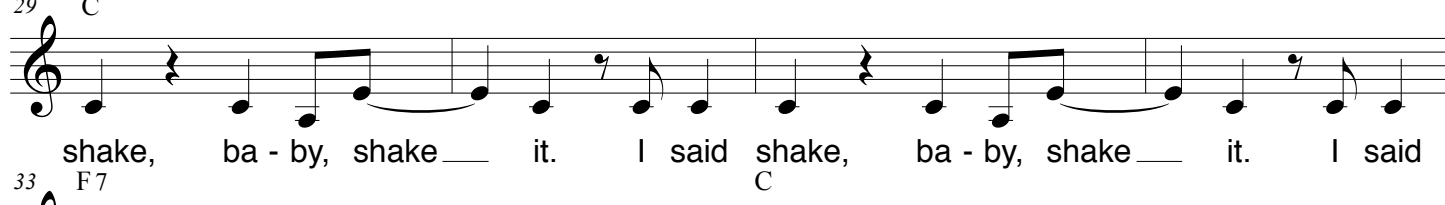
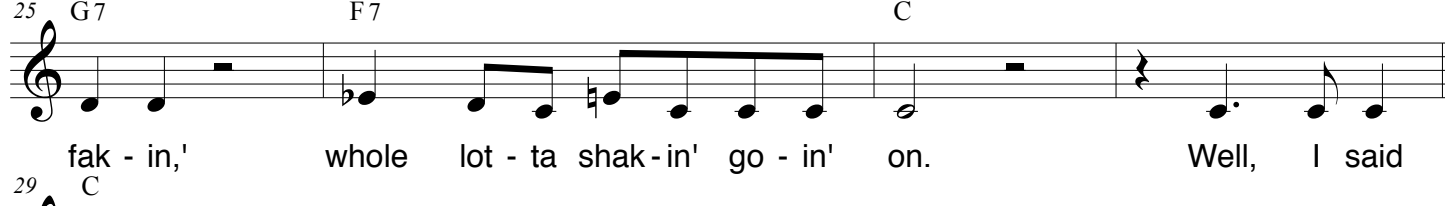
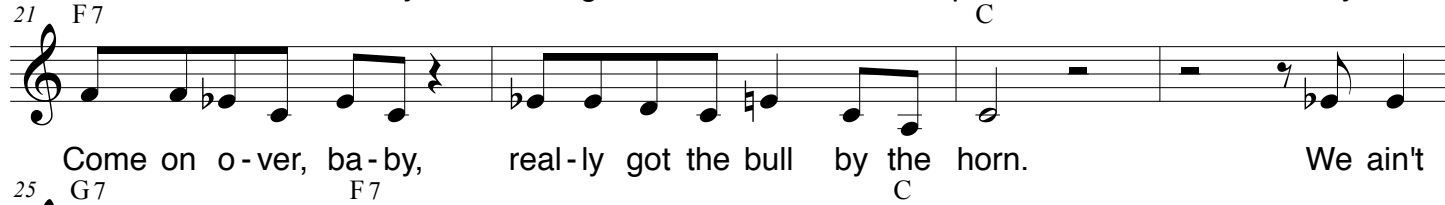
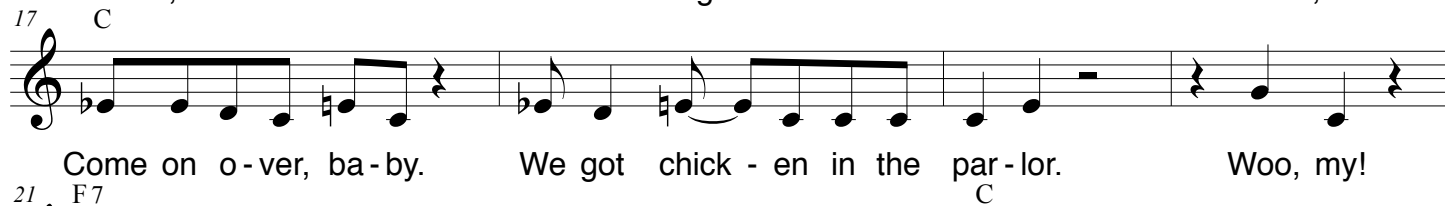
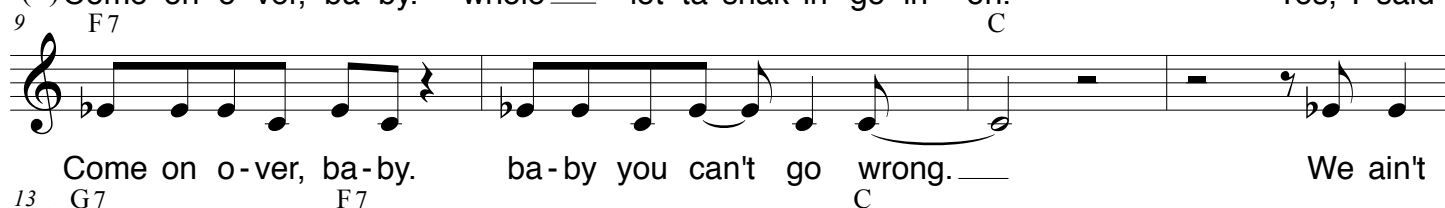
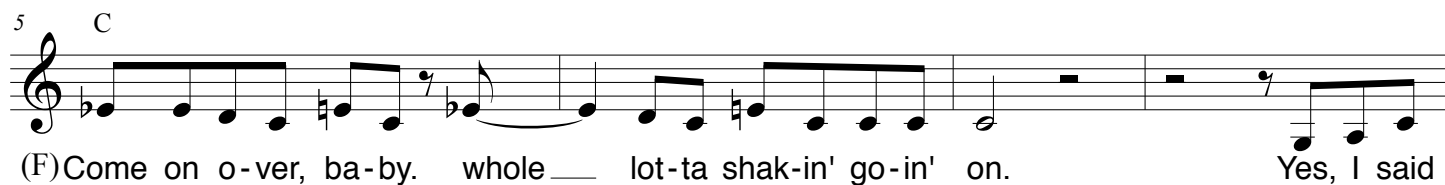
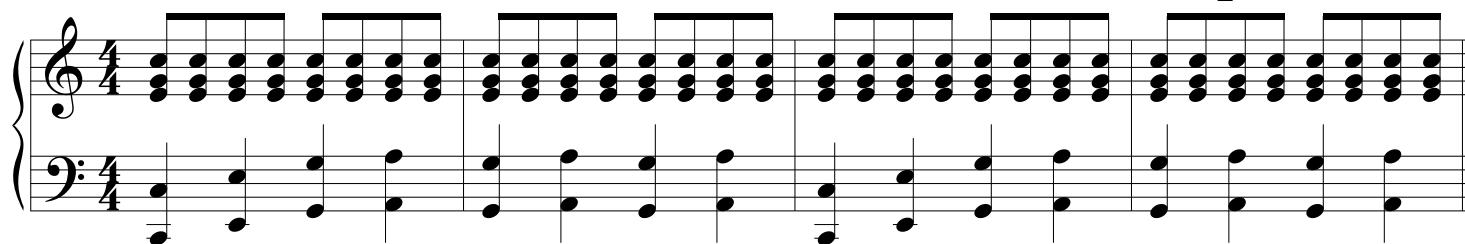
Let's all get out and really shake things up!

Rock Medley 4-Whole Lotta Shakin' Goin' On,

VOCAL Duet

Shake, Rattle, & Roll, All Shook Up

Keyboard



2
41 C C7

out of that bed. Wash your face and hands. Get

45 F7 C

out of that bed. Wash your face and hands Well, get

49 Dm7 G7 C

in-to that kitch-en, make some noise with those pots and pans. I be-

53 C C7

lieve it to my soul, you're the dev-il in ny-lon hose. I be-

57 F7 C

lieve it to my soul, you're the dev-il in ny-lon hose. For the

61 Dm7 G7 C

hard-er I work the fast-er my mon - ey goes. Well, I said,

65 C C7

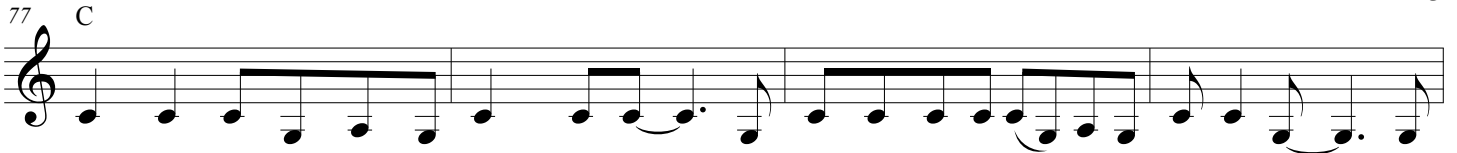
"Shake, rat-tle, and roll." I said, "Shake, rat-tle, and roll." I said,

69 F7 C

"Shake, rat-tle, and roll." I said, "Shake, rat-tle, and roll." Well, you

73 Dm7 G7 C

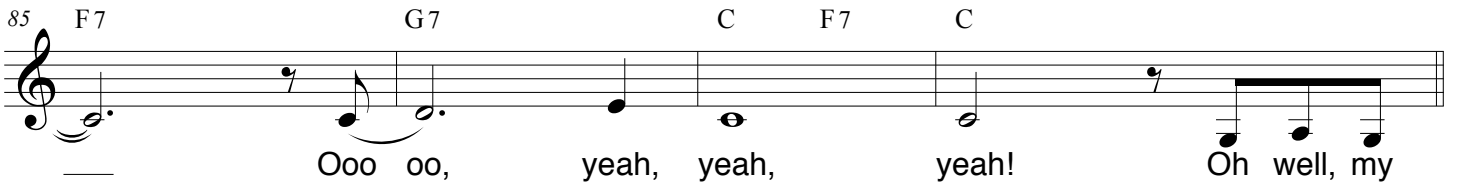
won't do right to save your dog - gone soul. (F) A-well a -



bless my soul, a-what's a-wrong with me? I'm itch-ing like a gal on a fuz-zy tree. My



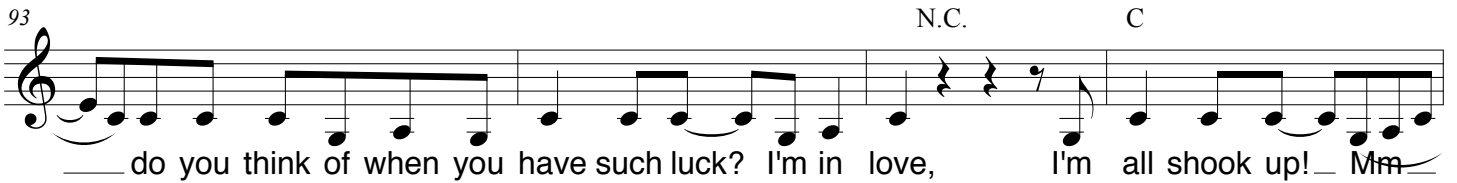
friends say I'm act - in' wild as a bug. I'm in love, I'm all shook up! Mm



Ooo oo, yeah, yeah, yeah! Oh well, my



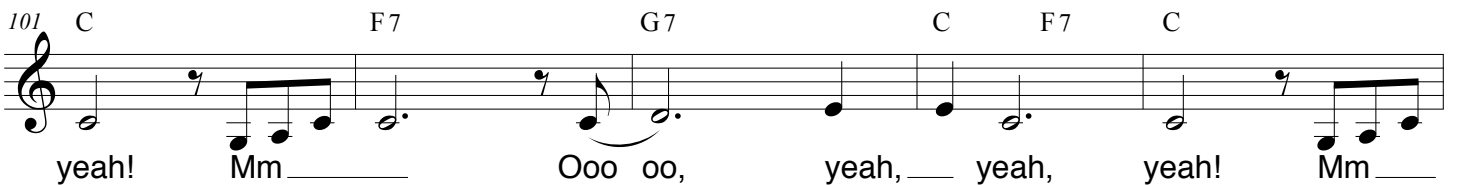
hands are sha - ky and my knees are weak. I can't seem to stand my own two feet. Who



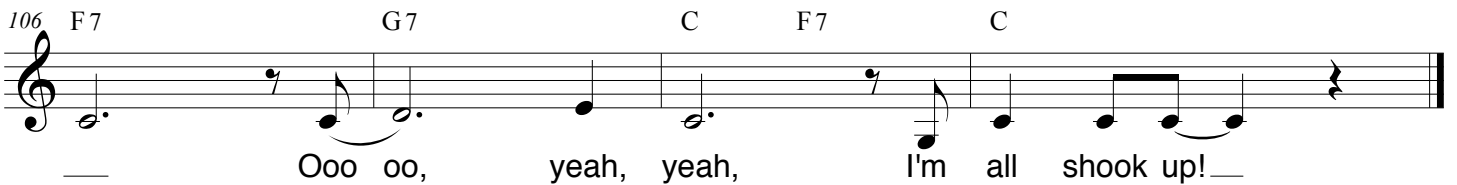
do you think of when you have such luck? I'm in love, I'm all shook up! Mm



Ooo oo, yeah, yeah, yeah! Mm



yeah! Mm Ooo oo, yeah, yeah, yeah! Mm



Ooo oo, yeah, yeah, I'm all shook up!

Thank you very much.

Our next song is a great rock and roll song from the pen of Buddy Holly. This one is about his love affair with a very special young lady by the name of "Peggy Sue." _____, would you like to join me in this number? (Response). OK. Let's kick it off!

VOCAL DUET

Peggy Sue

Keyboard

A D A E A D A E

(F) Ooo - oo - oo - oo

5 A D A D A D

(M) If you knew Peg-gy Sue, then you know why I feel blue a-bout Peg-gy,

10 A D A E D

my Pa-heg-y Soo hoo. Oh well, I love you, gal, yes I love you, Peg-gy Sue.

15 A D A E A D A D

Peg-gy Sue, Peg-gy Sue, oh how my heart

20 A D A D A

yearns for you, oh, Pa-heg-gy, my Pa-heg-y Soo - hoo-hoo. Oh well, I

25 E D A D A E

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

29 A A F A

(F) Peg-gy Sue, Peg-gy Sue, pret-ty, pret-ty, pret-ty, pret-ty Peg-gy Sue,

29 (M) Peg-gy Sue, Peg-gy Sue, pret-ty, pret-ty, pret-ty, pret-ty Peg-gy Sue,

Oh, oh,

33 D A D A

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

37 E D D7 A D A E

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

2
41

A D A D A

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

45

D A D A

ba - by, my Peg - gy Sue. Oh, a - hoo-oo-hoo, hoo.. Oh well, I

49

E7 D A D A E

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

(Keyboard/Guitar)

53

A D A D A

57

D A D A

61

E D A D A E

65

A A F A

Peg-gy Sue, Peg-gy Sue, pret-ty, pret-ty, pret-ty, pret-ty Peg-gy Sue, Oh, oh,

69 D A D A

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

73 E D D7 A D A E

love you gal, yes, I need you, Peg - gy Sue.

77 A D A D A7

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

81 D A D A

Ooo Peg - gy, my Peg - gy Sue. Ooo hoo hoo. Oh well, I

85 E7 D A D A E

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

89 E7 D A D A

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

Thank you very much.

We'll go back to 1957 for this next Elvis Presley hit. Listen as tell you all about life in a very restricted environment. Here's our version of that great Elvis hit - "Jailhouse Rock."

NO SAX

Jailhouse Rock

F

Keyboard

E7 F7 E7 F7 E7

The

5 F7(#9) (Sustain chord) E7

war - den threw a par - ty in the coun - ty jail. The
 Spi - der Mur - phy played the ten - or sax - o - phone.
 Num - ber For - ty - sev - en said to Num - ber Three,
 Shift - y Hen - ry said to Bugs. "For heav - en's sake.

7 F7(#9) (Sustain chord) E7

pris - on band was there and they be - gan to wail. The
 Lit - tle Joe was blow - in' on the slide trom - bone. The
 "You're the cute - est jail - bird I _____ ev - er did see. I
 No - ones look - in'. Now's our chance to make a break."

9 F7(#9) (Sustain chord) E7

band was jump - in' and the joint be - gan to swing. You
 drum - mer boy from Ill - i - nois went crash boom, bang. The
 sure would be de - light - ed with your com - pa - ny. Come
 Bug - sy turned to Shift - y and he said, "Nix, nix! I

11 F7(#9) (Sustain chord)

should - 've heard those knock - out jail birds sing. Let's
 whole _____ rhy - thm sec - tion was the pur - ple gang.
 on and do the Jail - house Rock with me.
 wan - na stick a - round a while and get my kicks.

2

13 Bb7 F7

Rock! Ev - 'ry - bod - y let's rock! Ev - 'ry -

17 C7 C7sus Bb7

bod - y in the whole cell block _____ was a

19 F7(#9) Bb7 To Coda 1, 2. F7 E7 3. F7

dan - cin' to the Jail - house Rock! Rock!

22 F (Guitar Adlib) Bb F C7 Bb7 F D.S. al Coda E7

⌘ Coda

34 F7(#9)

Rock! Dan-cin', dan-cin', we're dan-cin' to the jail-house rock.

39 Bb7 F7(#9)

Dan-cin', dan-cin', we're dan-cin' to the jail - house rock.

43 C7 Bb7 F7(#9) Bb7 1. F7 E7

Dan-cin', dan-cin', we're dan-cin' to the Jail - house Rock!

2. F7 E7 F7(#9) Bb7 F7 E7 F7(#9) Bb7

Rock! dan-cin' to the Jail - house Rock! dan-cin' to the Jail - house

51 F7 E7 F7(#9) Bb7 F7

Rock! dan - cin' to the Jail - house Rock!

2
13 Eb7 Bb7

Rock! Ev - 'ry - bod - y let's rock! Ev - 'ry -

17 F7 F7sus Eb7

bod - y in the whole cell block _____ was a

19 Bb7(#9) Eb7 To Coda 1. 2. Bb7 A7 3. Bb7

dan - cin' to the Jail - house Rock! Rock!

22 Bb (Guitar Adlib) Eb Bb F7 Eb7 Bb A7 D.S. al Coda

(Guitar Adlib) _____ D.S. al Coda

34 Coda Bb7(#9)

Rock! Dan-cin', dan-cin', we're dan-cin' to the jail-house rock.

39 Eb7 Bb7(#9)

Dan-cin', dan-cin', we're dan-cin' to the jail - house rock.

43 F7 Eb7 Bb7(#9) Eb7 1. Bb7 A7

Dan-cin', dan-cin', we're dan-cin' to the Jail - house Rock!

47 2. Bb7 A7 Bb7(#9) Eb7 Bb7 A7 Bb7(#9) Eb7

Rock! dan-cin' to the Jail - house Rock! dan-cin' to the Jail - house

51 Bb7 A7 Bb7(#9) Eb7 Bb7

Rock! dan - cin' to the Jail - house Rock!

Thank you.

Time for another medley of great rock and roll songs. These songs are by the great Ritchie Valens, the Beach Boys, and Chubby Checker. See if you remember all of these great hits. Take it away!

Rock Medley 1-La Bamba, Surfin' USA, Let's Twist Again

Keyboard

Musical score for the song "Pa-ra bai-lar La Bam-". The score is in 4/4 time and features a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a rest for four measures, followed by the lyrics "Pa-ra bai-lar La Bam-". The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a bass line with eighth and sixteenth notes. The score is written on a grand staff with a treble and bass clef.

5 Eb Ab Bb Eb Ab Bb

- ba. Pa-ra bai-lar La Bam - ba, se ne-ce - si - ta un po-ca de

9 Eb Ab Bb 3 3 Eb Ab Bb

gra-cia. Un - a po-ca de gra-cia pa'ra mi pa'ra ti - y ar-ri-ba, ar-ri -

9

13 Eb Ab Bb Eb Ab Bb

- ba. y ar-ri - ba, ar-ri - ba, por ti se re, per ti se

17 Eb Ab Bb N.C. Eb Ab Bb

re, por ti se re. Yo no say mar-i - ne-ro. Yo no say mar-i -

21 E^b A^b B^b E^b A^b B^b

21 ne-ro, soy cap - i-tan, soy cap - i-tan, soy cap - i-tan.

25 Eb Ab Bb Eb Ab Bb

Bam - ba, Bam - ba. Bam - ba, Bam - ba.

25

29 Eb Ab Bb Eb Ab Eb N.C.

Bam - ba, Bam - ba. Bam-ba. (M) If ev-'ry-bod-y had an

29

33 Bb N.C. Eb N.C.

o - cean a-cross the U S A. Then ev-'ry-bod-y'd be

33

(F) Ooo _____ Ooo _____

37 Bb7 N.C. Bb N.C. Bb7

surf - in' like Cal-i-forn-eye-ay. You'd see them wear-in' their bag-

37

Ooo _____ Ooo _____

41 Ab N.C. Eb N.C.

- gies, huar-a-chi san-dals, too. A bush-y, bush-y blond

41

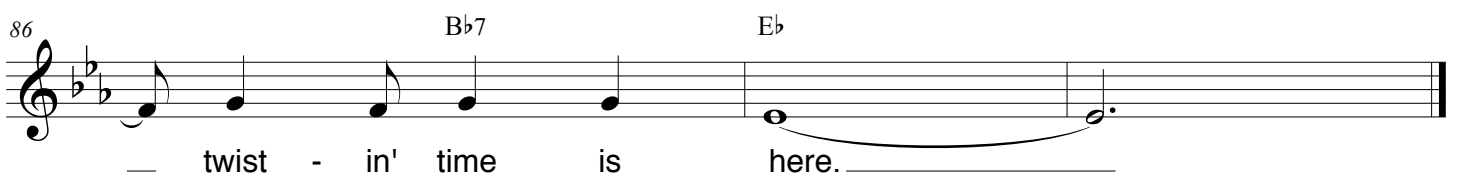
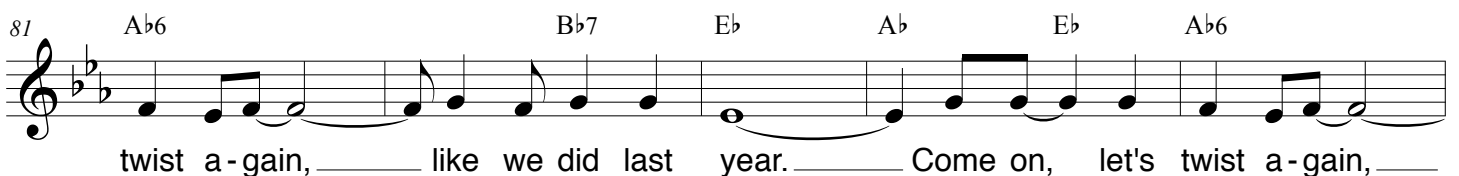
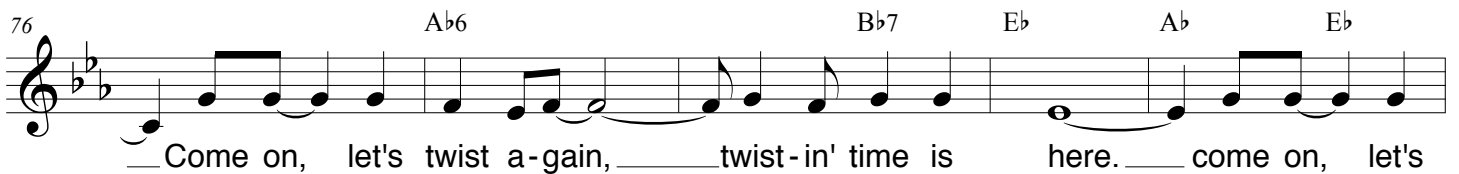
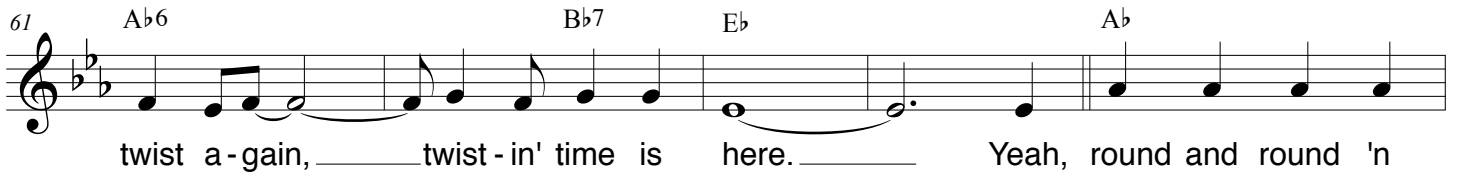
Ooo _____ Ooo _____

45 Bb7 N.C. Bb7 Eb

hair - do, surf-in' U S A. come on, let's

45

Ooo _____ Ooo _____



Thank you very much.

Let's slow things up just a tad with this next song, one of the greatest hits of all time by the Eagles in 1976. Their version sold more than 16 million copies in the US and over 32 million worldwide.

_____ and I will join our voices to tell you all about an experience in a famous place of lodging - the "Hotel California."

Hotel California

Dm (Guitar - Finger Pick) A7 C G

5 Bb F Gm A

9 Dm A7 3

(M) On a dark des-ert high - way, cool wind in my hair,

11 C G 3

warm smell of co - li - tas, ris - ing up through the air. —

13 Bb F 3

Up a-head in the dis - tance saw a shim-mer-ing light.

15 Gm7 A7

My head grew heav-y and my sight grew dim, had to stop for the night.

17 Dm A7

There she stood in the door - way, I heard the mis - sion bell. —

2
19 C G 3 3

I was think-ing to my - self, "This could be heav-en or this could be hell."

21 B♭ F 3

Then she lit up a can - dle, and she showed me the way.

23 Gm7 A7

There were voic-es down the cor-ri - dor, I thought I heard them say,

25 B♭ F

(F) Wel - come to the Ho - tel Cal - i - for - nia,

25 (M) Wel - come to the Ho - tel Cal - i - for - nia, such a

27 A Dm /E /F /G /A

such a love - ly place. There's They're

love - ly place, such a love - ly face. There's They're

29 B♭ F

plen-ty of room at the Ho - tel Cal - i - for - nia, —

29 liv - in' it up at the Hot - el Cal - i - for - nia. —

plen-ty of room at the Ho - tel Cal - i - for - nia — an - y

liv - in' it up at the Ho - tel Cal - i - for - nia, — what a

31 Gm A To Coda ☺

an - y time of year.

31 what a nice sur - prise.

time of year, you can find it here.

nice sur - prise, bring your al - i - bis.

33 Dm A 3 3
 (M) Her mind is Tif - fan - y twist - ed, she's got the Mer - ce - des Benz.

35 C G
 She got a lot of pret - ty, pret - ty boys she calls friends.

37 Bb F 3
 How they dance in the court - yard, sweet — sum - mer sweat.

39 Gm7 A7
 Some dance to re - mem - ber, — some dance to for - get.

41 Dm A 3
 So, I — called up the Cap - tain, "Please bring me my wine." He said,

43 C G 3
 We have - n't had that spir - it here since nine - teen six - ty nine. —

45 Bb F
 (F) And still those voic - es are call - ing from far a - way.
 (M) And still those voic - es are call - ing from far a - way,

47 Gm7 A7 D.S. al Coda
 (M) wake you up in the mid - dle of the night just to hear them say,

⊕ Coda

49 Dm 3 A 3
 (M) Mir - rors on the ceil - ling, the pink cham - pagne on ice. And she said,

4
51 C



"We are all just pris - on - ers here of our own de-vice."

53 Bb



And in the mas - ter's cham-bers they gath - ered for their feast.

55 Gm7 A7



They stabbed it with their steel - y knives, but they just can't kill the beast.

57 Dm A



Last thing I re - mem - ber, I was run - ning for the door.

59 C G



I had to find the pass-age back to the place I was be-fore. —

61 Bb F



"Re - lax," said the night man, "We are pro - grammed to re - ceive.

63 Gm7 A7



You can check out an - y — time you like, but you can ne-ver leave."

65 Dm (Guitar) A



67 C G



69 Bb F



71 Gm7 A Dm



71 Gm7 A Dm



71 Gm7 A Dm



Thank you very much.

Our next song was a big hit in 1958 for the legendary Chuck Berry. It was the first rock and roll hit about rock and roll stardom and is ranked #7 on Rolling Stone's list of the 500 greatest hits of all time.

It's all about a down-south country boy who became famous with his great voice and guitar playing. His name? "Johnny B. Goode."

Johnny B. Goode

F

Keyboard

(Sax) B \flat

5 E \flat 7 B \flat

9 F E \flat 7 B \flat

13 B \flat Deep

down in Louis - i - an - a close to a New Or - leans, way
car - ry his gui - tar _____ in a gun - ny sack or

15

back up in the woods a - mong the ev - er - greens, there
sit be - neath the tree _____ by the rail-road track. The

17 E \flat

stood a log _____ cab - in made of earth and wood where
en - gin - eer would see him sit - tin' in the shade

19 B \flat

lived a coun - try boy _____ named _____ John-ny B. Goode who
strum - min' with the rhy - thm that the dri - vers made. The

21 F E \flat 7

nev - er ev - er learned to read or write so well, but he could
peo - ple pass - ing by _____ they'd stop and say, _____ "Oh _____

23 B \flat

play a gui - tar _____ just like a ring-ing' a bell. _____ Go, _____ go!
my but that _____ lit - tle coun - try boy _____ can play!" _____

25 $B\flat$ (Sax) (Sax)
 Go, ___ John-ny, go! Go! Go, ___ John-ny, go! Go!

29 $E\flat$ (Sax) $B\flat$ (Sax)
 Go, ___ John-ny, go! Go! Go,

32 F (Sax) $E\flat$
 ___ John-ny, go! Go! John - ny B. Goode.

35 1. $B\flat$ 2. $B\flat$ (Sax)
 He used to

39 $B\flat$ N.C. $E\flat$ N.C. $B\flat$ N.C. $B\flat$ N.C. $B\flat 7$

43 $E\flat 7$ (Adlib) $B\flat$ F $E\flat$ $B\flat$ (As written)

51 $B\flat$ N.C. $E\flat$ N.C. $B\flat$ N.C. $B\flat$ N.C. $B\flat 7$

55 $E\flat 7$ (Adlib) $B\flat$ F $E\flat$ $B\flat$

His

63 B \flat



moth-er told him, "Some-day you will be a man, and you will be the lead-er of a

66 E \flat



big old band. Man - y peo-ple com-in' from miles a - round and

69 B \flat F



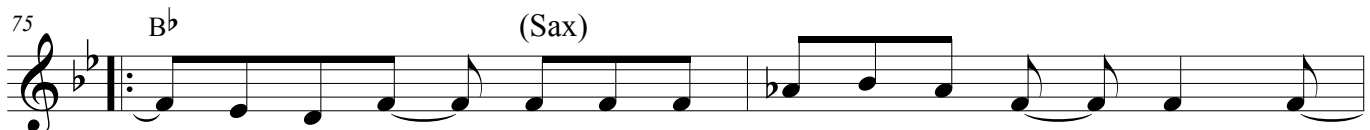
hear you play your mus-ic till the sun go down. May - be some day your name will

72 E \flat 7 B \flat



be in lights. say-in', "John-ny be good to - night." — Go, go! Go,

75 B \flat (Sax)




John - ny, go! Go, — go, go,

77 B \flat (Sax) E \flat (Sax)



John-ny, go! Go, go, go, John-ny, go!

80 B \flat (Sax)



Go, — go, go, John - ny, go!

82 F (Sax) E \flat



Go! John - ny B. Goode

85 1. B \flat (Sax) E \flat 7 B \flat 2. B \flat (Sax) E \flat 7 B \flat



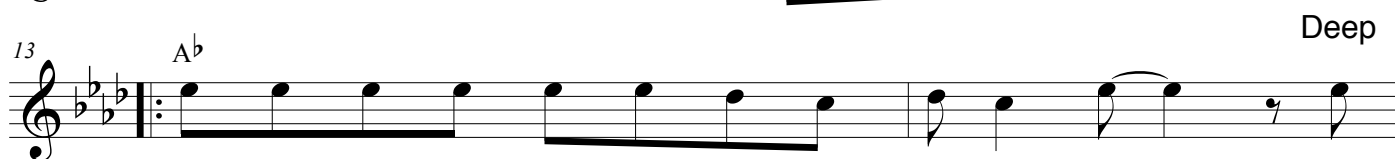
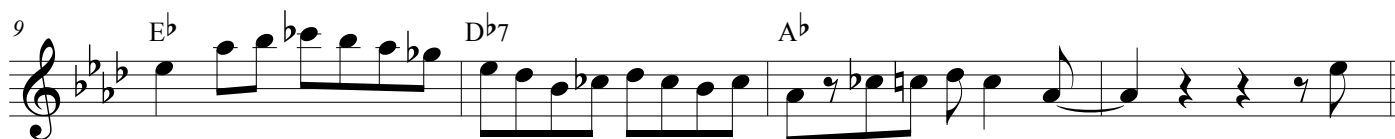
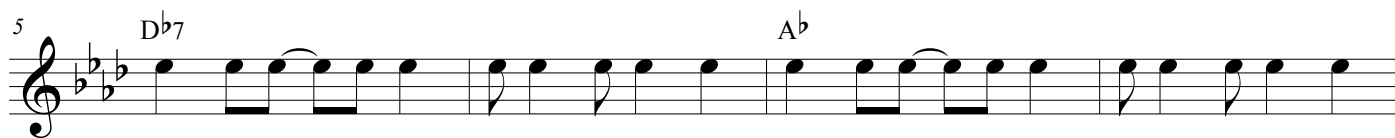
Go, go! Go,

Johnny B. Goode

M

Keyboard

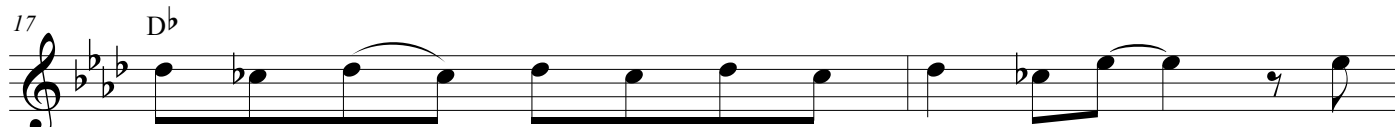
(Keyboard)



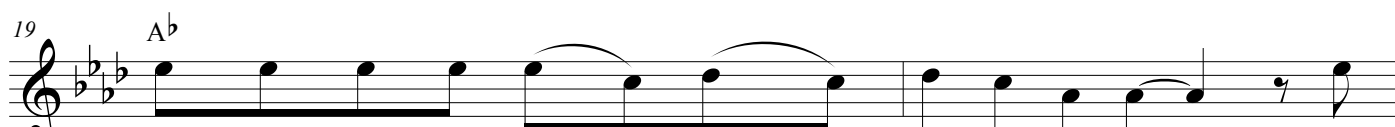
down in Louis - i - an - a close to a New Or - leans, way
car - ry his gui - tar in a gun - ny sack or



back up in the woods a - mong the ev - er - greens, there
sit be - neath the tree by the rail-road track. The



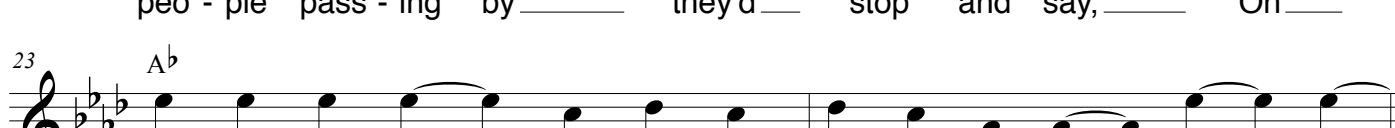
stood a log cab - in made of earth and wood where
en - gin - eer would see him sit - tin' in the shade



lived a coun - try boy named John - ny B. Goode who
strum - min' with the rhy - thm that the dri - vers made. The



nev - er ev - er learned to read or write so well, but he could
peo - ple pass - ing by they'd stop and say, "Oh



play a gui - tar just like a ring - ing' a bell. Go, go!
my but that lit - tle coun - try boy can play!"

25 A^b (Keyboard) (Keyboard)

Go, ___ John-ny, go! Go! Go, ___ John-ny, go! Go!

29 D^b Keyboard) A^b (Keyboard)

Go, ___ John-ny, go! Go! Go,

32 E^b (Keyboard) D^b

___ John-ny, go! Go! John - ny B. Goode.

35 1. A^b 2. A^b (Keyboard)

He used to

39 A^b N.C. D^b N.C. A^b N.C. A^b N.C. A^b7

43 D^b7 (Adlib) A^b E^b D^b A^b (As written)

51 A^b N.C. D^b N.C. A^b N.C. A^b N.C. A^b7

55 D^b7 (Adlib) A^b E^b D^b A^b

His



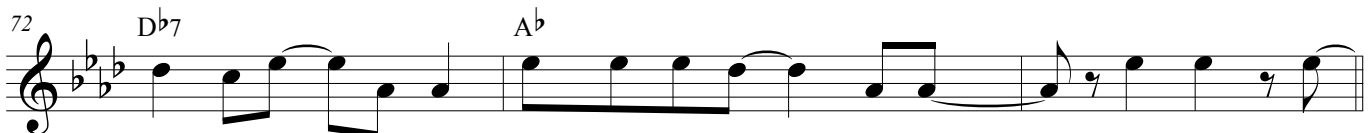
moth-er told him, "Some-day you will be a man, and you will be the lead-er of a



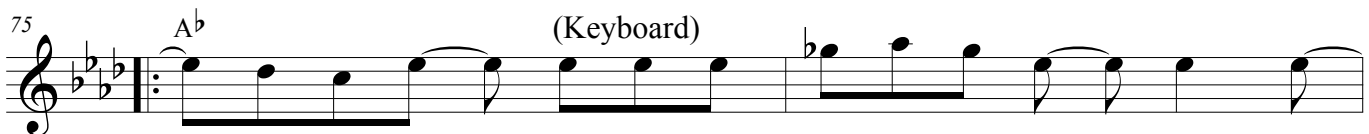
big old band. Man - y peo-ple com-in' from miles a - round and



hear you play your mus-ic till the sun go down. May - be some day your name will



be in lights. say-in', "John-ny be good to - night." — Go, go! Go,



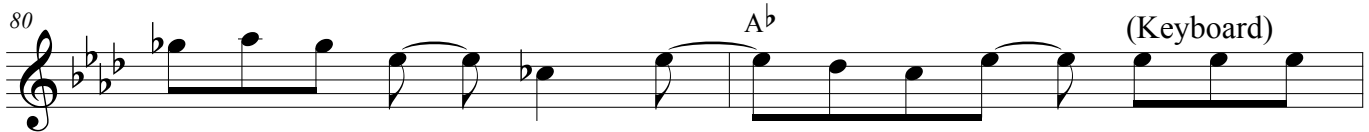
John - ny, go!

Go, — go, go,

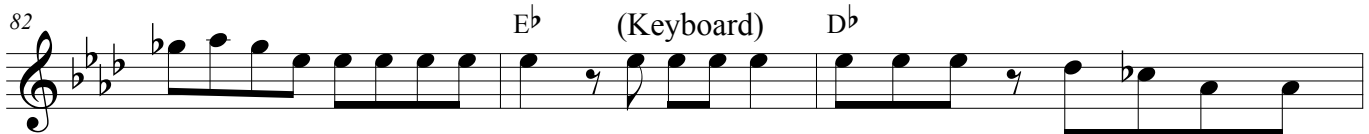


John-ny, go!

Go, go, go, John-ny, go!

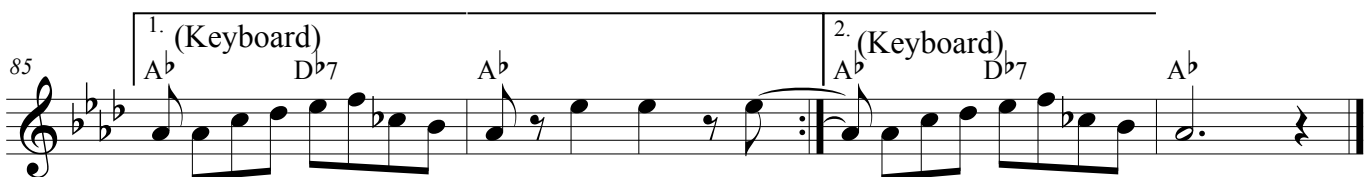


Go, — go, go, John - ny, go!



Go!

John - ny B. Goode.



Go, go! Go,

Thank you. How are we doing? Are you enjoying your trip down Memory Lane?

Our next song is a rhythm and blues song first recorded back in 1959 about a city that is situated on the Missouri River on the border between Kansas and Missouri. Anyone care to guess the name of this city? Right - Kansas City. The song has been recorded by a whole host of artists, including Little Richard, The Beatles, Herman's Hermits, Peggy Lee, Bill Haley & His Comets, Fats Domino, Trini Lopez, and James Brown.

It's now the official song of the Kansas City Royals and the Beatles version is played over the loudspeakers at Kauffman Stadium whenever the Royals win the game.

Here's _____ to tell you all about this famous metropolis - Kansas City!

Kansas City

F

Keyboard

Standard 12-bar blues intro

C /E /G C B^b /D /F B^b F /A /C /A F /A /C /A

I'm goin' to

5 F F7

Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 B^b F

Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B^b7 F

cra - zy way of lov - in' there and I'm gon - na get me some.

16 C7 3 F

I'm gon-na be stand-in' on the cor - ner Twelfth Street and
I'm go - in' to pack my clothes, leave at the crack of

19 F7 3 B^b

Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and
dawn. I'm go - in' to pack my clothes, leave at the crack of

23 F C7

Vine. With my Kan - sas Cit - y hon - ey and a
dawn. My old man will be sleep - in' and he

26 B^b7 F

bot - tle of Kan - sas Cit - y wine. Well, I
won't know where I've gone. 'Cause if

29 F
 might take a train, I might take a plane, But
 stay with that man, I know I'm gon - na die, Gotta

31 F7
 if I have to walk, I'm go - in' just the same. I'm goin' to
 find a friend - ly honey and that's the rea - son why

33 B \flat F
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

37 C7 B \flat 7 1. F (Sax) C7
 cra - zy way of lov - in' there and I'm gon - na get me some.

41 2. F C7 B \flat 7
 some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45 F C7
 some. They got a cra - zy way of lov - in' there and

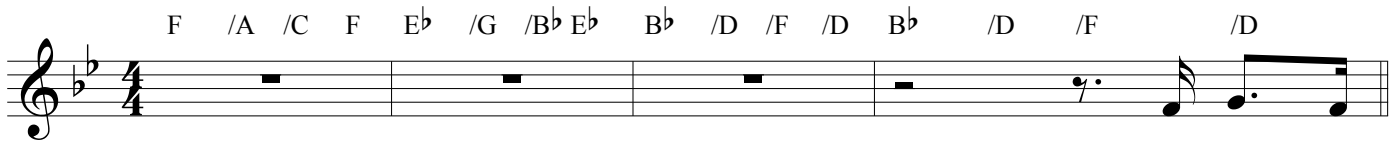
48 B \flat 7 F F7/A B \flat B \flat 7 C G \flat F $\hat{9}$
 I'm a gon - na get me some.

Kansas City

M

Keyboard

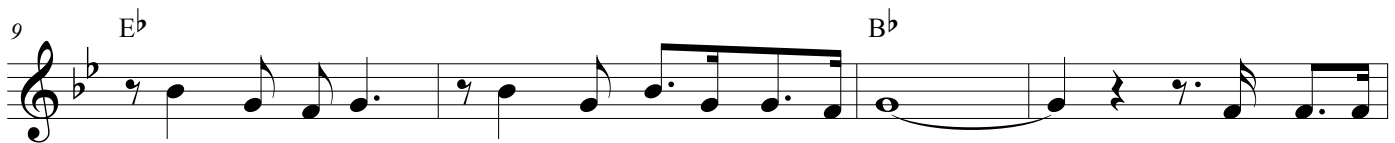
Standard 12-bar blues intro



I'm goin' to



Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to



Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a



cra - zy way of lov - in' there and I'm gon - na get me some.



I'm gon-na be stand-in' on the cor - ner Twelfth Street and
I'm go - in' to pack my clothes, leave at the crack of



Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and
dawn. I'm go - in' to pack my clothes, leave at the crack of



Vine. With my Kan - sas Cit - y hon - ey and a
dawn. My wo - man will be sleep - in' and she



bot - tle of Kan - sas Cit - y wine. Well, I
won't know where I've gone. 'Cause if I

29 $B\flat$

Thank you.

Time for another medley of great rock and roll hits from the past. This one features songs by Bob Seger, the Beatles, and the Isley Brothers.

You can all dance this medley of rock and roll songs, so let's get up and get those feet a jumping!

Rock Medley 2-Ticket To Ride, Old Time Rock & Roll, Twist And Shout

VOCAL DUET

Keyboard

(Keyboard & Guitar Only) (Add Bass & Drums)

(M)I

5 Eb Eb sus Eb Eb sus Eb Eb sus Eb Eb sus

Day, The

think I'm gon-na be sad, I think it's to-day, yeah! The

9 Eb Eb sus Eb Eb sus Fm Bb

girl that's driv-in' me mad

girl that's driv-in' me mad is go-in' a-way.

13 Cm Ab Cm Dbmaj7

She's got a tick-et to ri-hide.

She's got a tick-et to ri-hide. She's got a tick-et to ri-hi-hide.

17 Cm Bb Eb

She's got a tick-et to ride. but she don't care. Just take those old rec-ords

She's got a tick-et to ride, but she don't care.

2
21 Eb Ab

off the shelf. I'll sit and lis - ten to 'em by my - self.

24 Bb

To - day's mu - sic ain't got the same soul. I like that old - time

27 Eb Eb

rock 'n' roll. _ Don't try to take me to a dis - co.

30 Ab

You'll nev'er e - ven get me out on the floor. _ In ten min - utes I'll be

33 Bb Eb

late for the door. I like that old - time rock 'n' roll. _

36 Bb Eb

Still like that old - time rock 'n' roll. _ That kind of mu - sic just

39 Ab Bb

soothes my soul. I rem - i - nisce a - bout the days of old _

42 Eb Bb Bb7

with that old - time rock 'n' roll. _ Well, shake it up ba -

45 Eb Ab Bb Bb7 Eb Ab Bb Bb7

- by now, twist and shout. Come on, come on, come on, come on

45

Shake it up, ba - by, twist and shout. _

49 Eb Ab Bb Bb7 Eb Ab Bb Bb7

ba-by now, come on and work it on out. Well, twist lit-tle girl,

49

Come on ba - by, work it on out. —

53 Eb Ab Bb Bb7 Eb Ab Bb Bb7

— you know you twist so fine. Come on a twist a lit-tle

53

Twist lit-tle girl, — twist so fine. —

57 Eb Ab Bb Bb7 Eb Ab

clo-ser now and let me know that you're mine. —

57

Lit-tle clo - ser, — let me know you're mine.

60 Bb Bb7 Eb Ab Bb Bb7

Well, shake it, shake it, shake it ba-by now, Well, shake it, shake it, shake it

60

Shake it up, ba - by,

63 Eb Ab Bb7

ba - by now, Twist and shout!

63

Shake it up, ba - by,

Thank you very much.

This next song was the first great hit by John Fogerty and Creedence Clearwater Revival back in 1969. Since that time, it's been recorded by Bruce Springsteen, Ed Ames, and Tina Turner among many.

It's all about leaving painful, stressful things behind for a more tranquil and meaningful life on a great Mississippi river boat by the name of "Proud Mary?" Let's rock!

Proud Mary

Keyboard

First system of musical notation (measures 1-4) in 4/4 time. The key signature has two flats (Bb and Eb). Chords are indicated above the staff: Bb, G, Bb, G, Bb, G, F Eb, C, Eb, C. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation (measures 5-8). Measure 5 starts with a '5' above the staff. Chords C and C are indicated above the staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Left a good job in the cit - y, Cleaned a lot of plates in Memphis.

Third system of musical notation (measures 9-11). Measure 9 starts with a '9' above the staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: work - in' for the man ev - 'ry night and day. pumped a lot of pain down in New Or - leans. And I nev - er lost one min - But I nev - er saw the good

Fourth system of musical notation (measures 12-14). Measure 12 starts with a '12' above the staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: - ute of sleep - In, ' worr - yin' bout the way things - might have been. - side of the cit - y, un - til I hitched a ride on a riv - er boat queen.

Fifth system of musical notation (measures 15-18). Measure 15 starts with a '15' above the staff. Chords G and A m are indicated above the staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Big wheel keep on - turn - in'. Proud Mar - y keep on burn - in'. Roll -

19 C

- in', — roll - in', — roll - in' on the riv - er. —

23 C A C A C A G F D F D

27 D D

If you come down to the riv - er, —

31

bet you gon - na find some peo - ple who live. —

33

You don't have to wor - ry 'cause you have no mon - ey.

35 A

Peo - ple on the riv - er are hap - py to give. Big wheel keep on —

38 Bm

turn - in'. Proud Mar - y keep on burn - in'. Roll -

41 D

- in', _ roll - in', _ roll - in' on the riv - er. Roll -

45 D

- in', _ roll - in', _ roll - in' on the riv - er. Roll -

49 D

- in', _ roll - in', _ roll - in' on the riv - er.

53 C A C A C A G F D F D D

-

Thank you very much. Great job gang.

Our next rock and roll song is one that was the biggest hit by Sam the Sham and the Pharaohs. It was named Billboard Magazine's "Biggest Hit Of The Year" in 1965.

_____, what's the name of this strange creature with two big horns and a wolly jaw?

(Response). OK. Here's our version of "Wooly Bully."

Wooly Bully

First system of musical notation for 'Wooly Bully'. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first measure is marked with a G7 chord. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple harmonic accompaniment with quarter notes.

Second system of musical notation. It continues the melody from the first system. The treble clef has a G7 chord above the first measure. The melody includes a half note rest in the fourth measure.

(M) Mat-ty told Hat-ty _____ a-bout a thing she saw, _____ had two big horns

Third system of musical notation. It features a grand staff. The treble clef has a C7 chord above the third measure and a G7 chord above the fifth measure. The bass clef has a G7 chord above the first measure. The melody in the treble clef includes a half note rest in the first measure. The lyrics 'and a wool-y jaw. Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____' are written below the staff.

and a wool-y jaw. Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

Fourth system of musical notation. It features a grand staff. The treble clef has a D7 chord above the second measure, a C7 chord above the fourth measure, and a G chord above the sixth measure. The bass clef has a D7 chord above the second measure, a C7 chord above the fourth measure, and a G chord above the sixth measure. The melody in the treble clef includes a half note rest in the first measure. The lyrics 'Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____' are written below the staff.

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

Fifth system of musical notation. It continues the melody from the fourth system. The treble clef has a G7 chord above the first measure. The melody includes a half note rest in the third measure.

(M) Mat-ty told Hat-ty _____ "Let's don't take no chance. Let's not be 'L-Sev-en.'

Sixth system of musical notation. It features a grand staff. The treble clef has a C7 chord above the third measure and a G7 chord above the fifth measure. The bass clef has a C7 chord above the third measure and a G7 chord above the fifth measure. The melody in the treble clef includes a half note rest in the first measure. The lyrics 'Come and learn to dance.' are written below the staff.

Come and learn to dance." Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____

Seventh system of musical notation. It features a grand staff. The treble clef has a D7 chord above the second measure, a C7 chord above the fourth measure, and a G chord above the sixth measure. The bass clef has a D7 chord above the second measure, a C7 chord above the fourth measure, and a G chord above the sixth measure. The melody in the treble clef includes a half note rest in the first measure. The lyrics 'Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____' are written below the staff.

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

2
35 G7

39 G7 (Guitar/Sax Adlib)

43 C7 G7

47 D7 C7 G7

51 G7

(M) Mat-ty told Hat-ty, _____ "It's the thing to do. _____ Get you some-one real-ly

56 C7 G7

(F) Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

pull the wool with you." Wool-ly Bul-ly, _____ Wool-y Bul-ly. _____

61 D7 C7 G

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

66 G7 rit.

Wool-ly Bul-ly. _____

Thank you. What a weird creature!

One final medley of the day coming up right now. This one contains songs by such rock and roll greats as Elvis Presley, Joey Dee and the Starlighters, and Bill Haley and the Comets.

This medley really moves out, so if you're a bit faint of heart, beware!

Let's rock!

Rock Medley 3-Blue Suede Shoes, Peppermint Twist, Rock Around The Clock

Keyboard

TWIST BEAT

F (Keyboard) Eb Bb N.C.

(F) Well, it's a

5 Bb N.C. Bb Bb N.C. Bb Bb N.C. Bb7

one for the mon-ey, two for the show, a three to get read-y, now go cat, go, but

9 Eb Eb7 Bb

don't you step on my blue suede shoes. Well, you can

13 F Eb Bb

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

17 Bb N.C. Bb Bb N.C. Bb Bb N.C. Bb Bb N.C. Bb

knock me down, step on my face, slan-der my name all o-ver the place. Well,

21 Bb N.C. Bb Bb N.C. Bb Bb Bb7

do an-y-thing that you wan-na do, but uh uh hon-ey, lay off ___ of them shoes. Oh

25 Eb7 Bb

don't you step on my blue suede shoes. Well, you can

29 F Eb7 Bb

do an-y-thing, but stay off ___ of my blue suede shoes. Well, we

2
33 B \flat

33 got a new dance, and it goes like this: Bop-a shoo - op, bop-a bop-a shoo-op. The

(M)

37 E \flat 7 B \flat

37 name of the dance is "The Pep-per-mint Twist." Bop-a shoo - op, bop-a, bop-a shoo-op. I

41 F E \flat B \flat

41 like ___ it like this, the pep-per-mint twist. Bop-a shoo - op, bop-a, bop-a shoo-op.

45 B \flat B \flat 7 E \flat B \flat

45 Round and round, up and down. Round and round, up and down.

53 F E \flat N.C. N.C.

53 Round and round and a up and down and-a one, two, three, four, one, two, three, kick!

57 B \flat N.C. B \flat N.C.

One, two, three o'clock, four o'clock rock, five, six, seven o'clock,

60 B \flat N.C.

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

63 F7 N.C.

rock a - round the clock to - night. Put your

65 B \flat (Sing 1 & 2, Sax 3, Sing 4)

glad rags on and join me, hon, We'll
clock strikes two, _____ three, and four, _____ if the
clock strikes twelve, we'll cool off, then _____ start a -

67 B \flat 7

have some fun when the clock strikes one. We're gon - na
band slows down, we'll _____ yell clock for a more.
rock - ing round the _____ clock a - gain.

69 E \flat 7 B \flat

rock a-round the clock to - night. We're gon - na rock, rock, rock 'til

72 F7 E \flat 7

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

75 1. B \flat 2. B \flat (Sax) 3. B \flat

When the When the

81 4. B \flat (Sax) B \flat /D E \flat D \flat \circ /E F F7 B \flat

Thank you. Whew!

Let's slow things down a bit now and let you catch your breath. This next rock and roll song was a big hit for Marvin Gaye, Gladys Knight and the Pips, and Credence Clearwater Revival back in the mid-60's, holding the #1 spot on Billboard's charts for 7 weeks.

It tells a little secret. A secret Heard Through The Grapevine.

VOCAL DUET

I Heard It Through The Grapevine

Keyboard

Dm Dm7 Dm Dm7 Em/D Dm Dm7 Dm F 6/D

(M) Ooo, I

5 Dm G 7/D Dm G 7/D A 7 G

bet you're won-d'ring how I knew 'bout your plans to make me blue
ain't sup-posed to cry, but these tears I can't hold in-side.

8 Dm G 7/D Dm G 7/D

with some oth-er guy that you knew be-fore? Be-tween the two of us, you
Los-in' you would end my life, your see, 'cause you mean

11 A 7 G 7 B m

know I love you more. It took me by sur-prise, I must say,
that much to me. You could have told me your-self

14 G 7 D 7 G 7

I must say, your-self. when I found out yes-ter-day. Heard
when I found out yes-ter-day. Don't you know that I heard
some-one else. In- stead, I heard

17 Dm G / D Dm G

it though the grape - vine, Ooo oo oo oo
it though the grape - vine, not much long - er would you be mine.

20 Dm G/D Dm

I heard it through the grape - vine, Ooo oo oo oo

Ooo, I heard it through the grape - vine, and I'm just

23 G Dm G7 Dm Dm7 Dm

Heard it through the grape-vine, not much

a-bout losemy mind, hon-ey, hon-ey, yeah.

26 Dm7 Em/D Dm Dm7 Dm 1.

long - er would you be my ba - by. Ooo oo oo oo oo.

I know a man

29 2. Dm Dm7 Dm Dm7 Em/D Dm Dm7 Dm

oo oo oo oo.

33 Dm G7/D Dm G7/D

Ooo oo oo, oo

Peo - ple say be - lieve half of what you see, guy, and none

36 A7 G Dm G7/D Dm

oo. _____

Ooo oo oo,

of what you hear. But I can't help be - ing con - fused.

39 G7/D A7 G

oo oo.

If it's true won't you tell me, dear, Do you plan

42 Bm G7 Bm

Do you plan to let me go for the oth - er guy you

to let me go for the oth - er guy you loved be - fore?

45 G7 Dm G/D Dm

knew be - fore? Heard it though the grape - vine, Ooo oo oo oo

Don't you know I heard it though the grape - vine, not much long -

48 G Dm G7 Dm G/D Dm

I heard it through the grape - vine,

- er would you be mine. Ba - by, I heard it through the grape - vine,

51 G Dm G7

Ooo oo oo oo

and I'm just a - bout lose my mind, hon - ey, hon - ey, yeah.

54 Dm Dm7 Dm Dm7 Em/D Dm DmDm

Heard it through the grape-vine, not much long-er would you be my ba - by. Yeah,

57 Dm7 Em/D Dm Dm7 Dm Dm7 Em/D

yeah, yeah, yeah! Heard it through the grape-vine, not much longer would you be my ba -

Hon-ey, hon-ey, I know that you're let-in me go.

60 Dm Dm7 Dm Dm7 Em/D Dm Dm7 Dm

by. Yeah, yeah, yeah, yeah! Heard it through the grape vine.

Said I heard it through the grape - vine.

63 Dm7 Em/D Dm Dm7 Dm Dm7 Em/D

VOCAL DUET

I Heard It Through The Grapevine

Keyboard

Dm Dm7 Dm Dm7 Em/D Dm Dm7 Dm F 6/D
 (M) Ooo, I

5 Dm G7/D Dm G7/D A7 G
 bet you're won-d'ring how I knew 'bout your plans to make me blue

8 Dm G7/D Dm G7/D
 with some oth-er guy that you knew be-fore? Be-tween the two of us, you

11 A7 G7 Bm
 (F) Took me by sur-prise,
 know I love you more. It took me by sur - prise, I must say,

14 G7 D7 G7
 I must say, when I found out yes-ter - day. Heard
 when I found out yes - ter-day. Don't you know that I heard

17 Dm G/D Dm G
 it though the grape - vine, Ooo oo oo oo
 it though the grape - vine, not much long - er would you be mine.

20 Dm G/D Dm

I heard it through the grape - vine, Ooo oo oo oo

Ooo, I heard it through the grape - vine, and I'm just

23 G Dm G7 Dm Dm7 Dm

Heard it through the grape-vine, not much

a-bout lose my mind, hon-ey, hon-ey, yeah.

26 Dm7 Em/D Dm Dm7 Dm

long - er would you be my ba - by. Ooo oo oo oo oo.

I know a man

29 Dm G7/D Dm G7/D A7 G

Ooo,

ain't sup-posed to cry, but these tears I can't hold in-side.

32 Dm G7/D Dm

oo oo oo.

Los-in' you would end my life, you see, 'cause you mean

35 A7 G7 Bm

Ooo ———— oo

— that much to me. You would have told me ————

— your-self You could have told ———— me your-self

38 G7 D7 G7

— your-self that you love some-one else. Heard

— that you had found ———— some-one else. ———— In - stead, I heard

41 Dm G/D Dm G

— it though the grape - vine, Ooo oo oo oo ————

— it though the grape - vine, not much long - er would you be mine.

44 Dm G7 Dm G/D Dm

Heard ———— it through the grape - vine, Ooo oo oo oo

Ooo, I heard ———— it through the grape - vine, and I'm just

47 G Dm Dm7 Dm

— a-bout lose my mind, ———— hon-ey, hon-ey, yeah.

Heard it through the grape-vine, not much

50 Dm7 Em/D Dm Dm7 Dm

long - er would you be my ba - by. Ooo oo oo oo oo.

53 Dm Dm7 Dm Dm7 Em/D Dm Dm7 Dm

56 Dm G7/D Dm G7/D

Ooo oo oo, oo

Peo - ple say be - lieve half of what you see, guy, and none

59 A7 G Dm G7/D Dm

oo. oo. oo oo, oo,

of what you hear. But I can't help be - ing con - fused.

62 G7/D A7 G

oo oo.

If it's true won't you tell me, dear, Do you plan

65 Bm G7 Bm

Do you plan to let me go — for the oth-er guy you

— to let me go — for the oth-er guy you loved be - fore?

68 G7 Dm G/D Dm

knew be - fore? Heard it though the grape-vine, Ooo oo oo oo

— Don't you know I heard it though the grape-vine, not much long -

71 G Dm G7 Dm G/D Dm

I heard — it through the grape - vine,

- er would you be mine. Ba - by, I heard — it through the grape - vine,

74 G Dm G7

Ooo oo oo oo —

and I'm just — a - bout lose my mind, — hon - ey, hon - ey, yeah.

77 Dm Dm7 Dm Dm7 Em/D Dm DmDm

Heard it through the grape-vine, not much long-er would you be my ba - by. Yeah,

80 Dm7 Em/D Dm Dm7 Dm Dm7 Em/D

— yeah, yeah, yeah! Heard — it through the grape-vine, not much long-er would you be my ba -

Hon-ey, hon-ey, I know — that you're let-in me go.

83 Dm Dm7 Dm Dm7 Em/D Dm Dm7 Dm

- by. Yeah, — yeah, yeah, yeah! Heard — it through the grape vine.

Said I heard — it through the grape - vine.

86 Dm7 Em/D Dm Dm7 Dm Dm7 Em/D

Thank you very much.

We're rapidly approaching the end of our time with you today/tonight.

For our next to last song, we'd like you to remember a great rock and roll song recorded by the Four Seasons back in 1963. I'll ask _____ to join me in telling you about some important advice my father gave me a long time ago. He said, "Son, you just gotta 'Walk Like A Man.'"

VOCAL
DUET

Walk Like A Man

Keyboard

Solid Rock

(Snare) (Tom) (Snare) (BD) (Simile)

3 F7 Bb F7 Bb F7 Bb F7 Bb

Ooo - wee - ooo - ooo - ooo - ooo -

3 F7

7 A7 Bb F7 Bb F7 Bb F7 Bb

wee. _____

Ooo - ooo - ooo - ooo - ooo - ooo -

Walk, walk, walk, walk.

11 F Bb F C7

Walk like a man. _____

15 F Gm F Gm F Gm

Doo-wah Doo-wah

Oh, how you tried__ to cut me down to size__ by tell-ing dir - ty lies to my
Fine-eyed__ ba - by, I don't mean__ may - be. We're gon-na get a long some -

18 F Gm F Gm

Doo - wah, __ wah, wah Doo - wah

friends.
how.

But Soon, my you'll own be fath - er in' said,
cry - in' on

20 F Gm F Gm F F7

Doo-wah He said,
He's gon-na

"Give her up, don't both-er, the world is-n't com - ing to an end.
'count of all your ly - in'. Oh yeah, just look who's laugh - in' now.

23 Bb Eb Bb Eb Bb Dm Cm 3 F7

Walk like a man, talk like a man. Walk like a man, my son. ____
Walk like a man, fast as he can. Walk like a man, from you. ____

"Walk like a man, talk like a man. Walk like a man, my son. ____
Walk like a man, fast as I can. Walk like a man from you. ____

27 B \flat E \flat B \flat E \flat B \flat Dm Cm F

No wom-an's worth____ crawling on the earth.
He'll tell the world, "For- get a- bout it girl."

No wom-an's worth____ crawling on the earth, so walk like a man my son.
I'll tell the world, "For- get a- bout it girl," and walk like a man from you.

31 F B \flat F B \flat F B \flat F B \flat

Ooo-wee-ooo - ooo-ooo - ooo-ooo - wee - ooo-wee-eee-ooo.

Walk, walk, walk, walk.

35 1. F B \flat F B \flat F C7

Ooo - ooo - ooo - ooo - ooo - ooo - ooo - ooo

39 2. F B \flat F B \flat F B \flat F B \flat F

Ooo-ooo-ooo - ooo-ooo-ooo-ooo - ooo.

Walk, walk, walk, walk. Walk, walk, walk, I'm gon-na walk!

NO INTRO
GIVE PITCH

Bright Rock
N.C.

Bright Rock N.C. Bb

5 Bb Eb7 Bb

9 Bb F7 Eb7 Bb

13 Bb Bb

17 Bb Eb7 Bb

21 Bb F7 Eb7

24 Bb N.C. Bb D°7 Eb Gb7/E F7 F7 Bb