

# 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

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

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Let's Twist Again.2017.07.12.pdf

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Twist And Shout.pdf

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

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

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RR16-Hound Dog(KV).2017.06.04.pdf



## THE MIXED NUTS



**ROCK  
N'  
ROLL**

Large black letters spelling "ROCK", "N'", and "ROLL". Inside each letter, there is a white silhouette of a person in a dynamic rock-and-roll pose, such as dancing or playing a guitar.

VOCAL ONLY - NO SAX

## Great Balls Of Fire

F

Keyboard

G7                    F7                    C                    A♭7                    G7

(Vocal 1st, Keyboard 2nd)

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

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

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

II                    C                    N.C.                    C                    Cm

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

14 F7

14 thought it was funny 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 shoul.

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

2. 41 C N.C. C

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

VOCAL ONLY - NO SAX

## Great Balls Of Fire

**M**  
Keyboard

C7                    B<sub>b</sub>7                    F                    D<sub>b</sub><sub>b</sub>7                    C7

(Vocal 1st, Keyboard 2nd)

5                    Fm N.C.                    F                    B<sub>b</sub>7 N.C.

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

8                    B<sub>b</sub>7                    C7 N.C.                    C7                    B<sub>b</sub>7 N.C.                    B<sub>b</sub>7

II                    F                    N.C.                    F                    Fm

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

14 B♭7

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

17 C7 B♭7 F

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

21 B♭7 (Vocal both times) F7

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

25 B♭7 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.

33 Fm B♭7

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

37 C7 B♭7 1. F N.C. C7

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

2. 41 F N.C. F

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

VOCAL DUET

## Smoke On The Water

Keyboard

(Guitar)

7 (Add Keyboard)

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

12 (F) We

(Drums - Rock beat)

17 Gm F Gm

21 F Gm

25 F Gm

29 F Gm

33 (M) C A♭ Gm C A♭

(F) Smoke on wat - er, a fire in the sky

Smoke on wat - er,

2  
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 A♭ Gm C A♭

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

66

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

79 F Gm F Gm

3

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 Ab Gm C Ab  
 (M) (F) Smoke on wat - er, a fire in the sky. Smoke on wat - er,

109 1. 2.  
 109

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

124 F Gm F Gm

130 1. 2. rit. 2.  
 130

The musical score consists of eight staves of music. The first four staves are in G minor (Gm), featuring vocal parts with lyrics like 'We end-ed up at the Grand Ho-tel.' and 'It was emp ty cold and bare. But with the'. The fifth staff is in C major (C), with lyrics 'Smoke on wat - er, a fire in the sky.' The sixth staff is in F major (F), with lyrics 'Smoke on wat - er,'. The seventh staff is a keyboard/guitar adlib section in G minor (Gm). The eighth staff is another F major (F) section. The score includes various dynamics, rests, and performance markings like 'rit.' (ritardando) and '2.'. Chords are indicated above the staves, such as Gm, F, Ab, C, and Gm. Measure numbers 87, 91, 95, 99, 103, 109, 114, and 124 are visible.

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

VOCAL DUET

# Shake, Rattle, & Roll, All Shook Up

Keyboard

5 C  
(F) Come on o-ver, ba-ba. whole lot-ta shak-in' go-in' on. Yes, I said  
9 F7 C

Come on o-ver, ba-ba. ba-ba you can't go wrong. We ain't  
13 G7 F7 C

fak - in,' whole lot - ta shak-in' go - in' on. Well, I said  
17 C

Come on o-ver, ba-ba. We got chick - en in the par - lor. Woo, my!  
21 F7 C

Come on o-ver, ba-ba, real-ly got the bull by the horn. We ain't  
25 G7 F7 C

fak - in,' whole lot - ta shak-in' go - in' on. Well, I said  
29 C

shake, ba - by, shake it. I said shake, ba - by, shake it. I said  
33 F7 C

shake it, ba - by, shake it. A lit-tle shake, ba - by shake. Come on o -  
37 G7 F7 C

- ver. Whole lot - ta shak-in' go - in' on. (M) Well, get

2  
41 C  
  
 out of that bed. Wash your face and hands. Get

45 F7  
  
 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  
  
 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  
  
 "Shake, rattle, and roll." I said, "Shake, rattle, and roll." I said,

69 F7 C  
  
 "Shake, rattle, and roll." I said, "Shake, rattle, and roll." Well, you

73 Dm7 G7 C  
  
 won't do right to save your dog-gone soul. (F) A-well a-

77 C

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

81 N.C. C

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

85 F7 G7 C F7 C

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

89

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

93 N.C. C

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

97 F7 G7 C F7 C

Ooo oo, yeah, yeah, yeah! Mm

101 C F7 G7 C F7 C

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

106 F7 G7 C F7 C

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

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 D  
years 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,  
(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.

53 (Keyboard/Guitar) A D A D A

(Keyboard/Guitar) A D A D A

57 D A D A

D A D A

61 E D A D A E

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 Oh well, I  
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.

NO SAX

## Jailhouse Rock

F

Keyboard

E7 F7 E7 F7 E7

S

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 III - 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 B<sub>b</sub>7 F7

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

17 C7 C7sus B<sub>b</sub>7

bod - y in the whole cell block was a

19 F7(#9) B<sub>b</sub>7 To Coda ⊕ F7 1, 2. E7 3. F7

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

22 F (Guitar Adlib) B<sub>b</sub> F C7 B<sub>b</sub>7 F E7 D.S. al Coda

## ⊕ Coda

34 F7(#9)

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

39 B<sub>b</sub>7 F7(#9)

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

43 C7 B<sub>b</sub>7 F7(#9) B<sub>b</sub>7 1. F7 E7

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

47 2. F7 E7 F7(#9) B<sub>b</sub>7 F7 E7 F7(#9) B<sub>b</sub>7

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

51 F7 E7 F7(#9) B<sub>b</sub>7 F7

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

NO SAX

## Jailhouse Rock

**M**  
Keyboard  
The

A 7      B♭7      A 7      B♭7      A 7

The

4/4 time signature throughout.

**S**

5 B♭7(#9)(Sustain chord)      A 7

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 B♭7(#9)(Sustain chord)      A 7

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 B♭7(#9)(Sustain chord)      A 7

band was jump - in' and the joint be - gan to swing. You  
 drum - mer boy from III - 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 B♭7(#9)(Sustain chord)

should - 've heard those knock - - out jail birds sing. Let's  
 whole - - rhy - them 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 E♭7 B♭7  
Rock! Ev-'ry-bod-y let's rock! Ev-'ry -

17 F7 F7sus E♭7  
bod - y in the whole cell block was a

19 B♭7(#9) E♭7 To Coda ♫ 1, 2. B♭7 A7 3. B♭7  
dan - cin' to the Jail - house Rock! Rock!

22 B♭ (Guitar Adlib) E♭ B♭ F7 E♭7 B♭ A7 D.S. al Coda

34 ♫ Coda B♭7(#9)  
Rock! Dan-cin', dan-cin', we're dan-cin' to the jail-house rock.

39 E♭7 B♭7(#9)  
Dan-cin', dan-cin', we're dan-cin' to the jail - house rock.

43 F7 E♭7 B♭7(#9) E♭7 1. B♭7 A7  
Dan-cin', dan-cin', we're dan-cin' to the Jail - house Rock!

47 2. B♭7 A7 B♭7(#9) E♭7 B♭7 A7 B♭7(#9) E♭7  
Rock! dan-cin' to the Jail - house Rock! dan-cin' to the Jail - house

51 B♭7 A7 B♭7(#9) E♭7 B♭7  
Rock! dan - cin' to the Jail - house Rock!

The musical score consists of six staves of music. The first three staves are in common time, while the last three are in 2/4 time. The key signature is one flat (F#), and the tempo is 100 BPM. The score includes lyrics for both the main verse and the coda, with specific chords indicated above the staff (e.g., E♭7, B♭7, F7, A7, B♭7(#9)). The vocal line features eighth-note patterns and occasional rests. The piano part provides harmonic support with sustained notes and eighth-note chords. The guitar part is represented by a 'Guitar Adlib' in the first three staves and a 'D.S. al Coda' (Da Capo alla Fine) instruction in the last three staves. The lyrics describe a prisoner's life in jail, including dancing and rocking. The score concludes with a coda where the vocal line repeats 'dan-cin' to the jail-house rock' in various forms (Rock!, dan-cin', dan-cin', etc.) across all three endings.

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

Keyboard

B♭ N.C.

(F) Pa-ra bai-lar La Bam-

5 E♭ A♭ B♭ E♭ A♭ B♭  
- ba. Pa-ra bai-lar La Bam - ba, se ne-ce - si - ta un po-ca de

9 E♭ A♭ B♭ E♭ A♭ B♭  
gra-cia. Un - a po-ca de gra-cia pa'ra mi pa'ra ti - y ar-ri-ba, ar-ri -

13 E♭ A♭ B♭ E♭ A♭ B♭  
- ba. y ar-ri - ba, ar-ri - ba, por ti se re, per ti se

17 E♭ A♭ B♭ N.C. E♭ A♭ B♭  
re, por ti se re. Yo no say mar-i - ne-ro. Yo no say mar-i -

21 E♭ A♭ B♭ E♭ A♭ B♭  
ne-ro, soy cap - i-tan, soy cap - i-tan, soy cap - i-tan.

2  
25 E♭ A♭ B♭ E♭ A♭ B♭  
Bam - ba, Bam - ba. Bam - ba, Bam - ba.

25  
29 E♭ A♭ B♭ E♭ A♭ E♭ N.C.  
Bam - ba, Bam - ba. Bam-ba. (M) If ev-'ry-bod-y had an

29  
33 B♭ N.C. E♭ N.C.  
o - cean a-cross the U S A. Then ev-'ry-bod-y'd be  
(F) Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

37 B♭7 N.C. B♭ N.C. B♭7  
surf - in' \_\_\_\_\_ like Cal-i-form-eye-ay. You'd see them wear-in' their bag-  
Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

41 A♭ N.C. E♭ N.C.  
- gies, huar-a-chi san-dals, too. A bush-y, bush-y blond  
Ooo \_\_\_\_\_

45 B♭7 N.C. B♭7 E♭  
hair - do, surf-in' U S A. Ooo \_\_\_\_\_  
Ooo \_\_\_\_\_ come on, let's

49 E♭ Cm

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

53 A♭6 B♭ B♭7

twist a - gain like we did last year. Do you re -

57 E♭ Cm

mem-ber when things we real - ly hum-min'? Yeah, let's

61 A♭6 B♭7 E♭ A♭

twist a - gain, twist - in' time is here. Yeah, round and round 'n

66 E♭ A♭

up 'n down we go a - gain. Oh ba - by make me know you love me

71 B♭ E♭ Cm

so. Then let's twist a - gain like we did last sum-mer.

76 A♭6 B♭7 E♭ A♭ E♭

Come on, let's twist a - gain, twist - in' time is here. come on, let's

81 A♭6 B♭7 E♭ A♭ E♭ A♭6

twist a - gain, like we did last year. Come on, let's twist a - gain,

86 B♭7 E♭

- twist - in' time is here.

## VOCAL DUET

# Hotel California

## Keyboard

D<sub>m</sub> (Guitar - Finger Pick) A<sub>7</sub> C G

5 B<sub>b</sub> F G<sub>m</sub> A

9 D<sub>m</sub> A<sub>7</sub> 3  
(M) On a dark desert high-way, cool wind in my hair,

11 C G 3  
warm smell of coli-tas, ris-ing up through the air.

13 B<sub>b</sub> F 3  
Up a-head in the dis-tance saw a shim-mer-ing light.

15 G<sub>m7</sub> A<sub>7</sub>  
My head grew heavy and my sight grew dim, had to stop for the night.

17 D<sub>m</sub> A<sub>7</sub>  
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,  
(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,  
liv - in' it up at the Hot - el Cal - i - for - nia.

31 Gm A  
To Coda Ø  
an - y time of year.  
what a nice sur - prise.  
time of year, you can find it here.  
nice sur - prise, bring your al - i - bis.

The musical score consists of eight staves of music. The first staff starts at measure 19 in C major. The second staff starts at measure 21 in B-flat major. The third staff starts at measure 23 in G minor 7th. The fourth staff starts at measure 25 in F major. The fifth staff starts at measure 27 in A major. The sixth staff starts at measure 29 in B-flat major. The seventh staff starts at measure 31 in G major. The eighth staff continues from the seventh staff. The lyrics are integrated into the music, with some lines appearing on multiple staves. Chords are indicated above the staff lines, and measure numbers are provided for each staff.

33 Dm 3 A 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 B<sub>b</sub> 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 B<sub>b</sub> 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,

**Φ 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 B<sub>b</sub> 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 B<sub>b</sub> 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 B<sub>b</sub> F  
71 Gm7 A Dm

# Johnny B. Goode

F

Keyboard

(Sax)

Keyboard

5 E♭7 B♭

9 F E♭7 B♭

13 B♭

15 down in Louis - i - an - a close to 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♭

19 B♭

21 F E♭7

23 B♭

lyrics:

down in Louis - i - an - a close to 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 the John-ny B. Goode who  
strum - min' with the rhy - thm that 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 lit - tle just like a ring-ing' a bell. Go, go!  
my but that coun - try boy can play!"

2

25 B♭ (Sax) (Sax)

Go, John-ny, go! Go!

Go, John-ny, go! Go!

29 E♭ (Sax) B♭ (Sax)

Go, John-ny, go! Go!

Go,

32 F (Sax) E♭

John-ny, go! Go!

John - ny B. Goode.

35 1. B♭ 2. B♭ (Sax)

He used to

39 B♭ N.C. E♭ N.C. B♭ N.C. B♭ N.C. B♭7

43 E♭7 (Adlib) B♭ F E♭ B♭ (As written)

51 B♭ N.C. E♭ N.C. B♭ N.C. B♭ N.C. B♭7

55 E♭7 (Adlib) B♭ F E♭ B♭ His

3

# Johnny B. Goode

M

## Keyboard

Keyboard

(Keyboard)

5      D♭7      A♭

9      E♭      D♭7      A♭

13     A♭      Deep

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

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

19     D♭      A♭

21     E♭      D♭7

23     A♭

lyrics:

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

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

stood a log cab see him made sit - of earth and the wood shade where  
en - gin - eer would see - him sit - tin' in the 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 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 lit - tle like a ring-ing' a bell. Go, go!  
my but that coun - try boy can play!"

2

25 A♭ (Keyboard)

Go, John-ny, go! Go!

Go, John-ny, go! Go!

29 D♭ (Keyboard)

Go, John-ny, go! Go!

Go,

32 E♭(Keyboard)

— John-ny, go! Go!

John - ny B. Goode.

35 1. A♭ 2. A♭ (Keyboard)

—

He used to

39 A♭ N.C. D♭ N.C. A♭ N.C. A♭ N.C. A♭7

43 D♭7 (Adlib) A♭ E♭ D♭ A♭ (As written)

51 A♭ N.C. D♭ N.C. A♭ N.C. A♭ N.C. A♭7

55 D♭7 (Adlib) A♭ E♭ D♭ A♭ His

63 A♭

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

66 D♭

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

69 A♭ E♭

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

72 D♭7 A♭

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

75 A♭ (Keyboard)

John - ny, go! Go, — go, go,

77 A♭ (Keyboard) D♭ (Keyboard)

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

80 A♭ (Keyboard)

Go, — go, go, John - ny, go!

82 E♭ (Keyboard) D♭

Go! John - ny B. Goode.

85 1. (Keyboard) A♭ D♭7 2. (Keyboard) A♭ D♭7 A♭

Go, go! Go,

# Kansas City

F

Keyboard

Standard 12-bar blues intro

1 C /E /G C B<sup>b</sup> /D /F B<sup>b</sup> 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<sup>b</sup> F  
Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B<sup>b</sup>7 F  
cra - zy way of lov - in' there and I'm gon - na get me some.

16 C7 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 B<sup>b</sup>  
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<sup>b</sup>7 F  
bot - tle of Kan - sas Cit - y wine. Well, I  
won't know where I've gone. 'Cause if

29 F

might stay with a train, | might know I'm gon - na plane, But Gotta

31 F7

if find a friend - ly honey I'm and that's - in' just the same. I'm goin' to

33 B♭ F

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

37 C7 B♭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♭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♭7 F F7/A B♭ B°7 C G♭ F9

I'm a gon - na get me some. \_\_\_\_\_

# Kansas City

**M**  
Keyboard

Standard 12-bar blues intro

F /A /C F E♭ /G /B♭ E♭ B♭ /D /F /D B♭ /D /F /D  
 I'm goin' to

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

9 E♭ B♭  
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 F 7 E♭ 7 B♭  
 cra - zy way of lov - in' there and I'm gon - na get me some.

16 F 7 3 B♭  
 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 B♭ 7 E♭  
 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 B♭ F 7  
 Vine. With my Kan - sas Cit - y hon - ey and a  
 dawn. My wo - man will be sleep - in' and she

26 E♭ 7 B♭  
 bot - tle of Kan - sas Cit - y wine. Well,  
 won't know where I've gone. 'Cause if I

2

29 B♭

might stay with that gal, | might know I'm gon - na die, But Gotta

31 B♭7

if find a friend - ly honey and that's the rea - son why I'm goin' to

33 E♭ B♭

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

37 F7 E♭7 1. B♭ F7

cra - zy way of lov - in' there and I'm gon-na get me some. \_\_\_\_\_ (Keyboard)

41 2. B♭ F7 E♭7

some. \_\_\_\_\_ They got a cra - zy way of lov - in' there and I'm gon-na get me

45 B♭ F7

some. \_\_\_\_\_ They got a cra - zy way of lov - in' there and

48 E♭7 B♭7/DE♭ E°7 F B B♭9

I'm a gon - na get me some. \_\_\_\_\_

# 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      E♭      E♭sus      E♭      E♭sus      E♭      E♭sus      E♭      E♭sus

Day,      The

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

9      E♭      E♭sus      E♭      E♭sus      Fm      B♭

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

13      Cm      A♭      Cm      D♭maj7

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

17      Cm      B♭      E♭

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

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

2  
 21 E♭ A♭  
  
 off the shelf. I'll sit and lis - ten to 'em by my - self.  
  
 24 B♭  
  
 To - day's mu - sic ain't got the same soul. I like that old - time  
  
 27 E♭ E♭  
  
 rock 'n' roll. Don't try to take me to a dis - co.  
  
 30 A♭  
  
 You'll nev'er e - ven get me out on the floor. In ten min - u - tes I'll be  
  
 33 B♭ E♭  
  
 late for the door. I like that old - time rock 'n' roll.  
  
 36 B♭ E♭  
  
 Still like that old - time rock 'n' roll. That kind of mu - sic just  
  
 39 A♭ B♭  
  
 soothes my soul. I rem - i - nisce a - bout the days of old  
  
 42 E♭ B♭ B♭7  
  
 with that old - time rock 'n' roll. Well, shake it up ba -  
  
 45 E♭ A♭ B♭ B♭7 E♭ A♭ B♭ B♭7  
  
 - by now, twist and shout. Comeon, comeon, comeon, comeon  
  
 45  
  
 Shake it up, ba - by, twist and shout.

49 E♭ A♭ B♭ B♭7 E♭ A♭ B♭ B♭7

Come on ba - by, work it on out. —

53 E♭ A♭ B♭ B♭7 E♭ A♭ B♭ B♭7

Twist lit-tle girl, twist so fine. —

57 E♭ A♭ B♭ B♭7 E♭ A♭

let me know you're mine.

60 B♭ B♭7 E♭ A♭ B♭ B♭7

Shake it up, ba - by,

63 E♭ A♭ B♭7

Shake it up, ba - by,

VOCAL DUET

## Proud Mary

Keyboard

B♭ G      B♭ G      B♭ G F E♭      C E♭ C

5 C      C

(F) Left a good job in the cit - y,  
Cleaned a lot of plates in Memphis,

(M)

9

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

12

- ute of sleep - In' | wor - 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.

15 G      A m

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

19 C

19

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

27 D D

If you come down to the riv - er,

27

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

31

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

33

35 Peo-ple on the riv - er are happy to give. Big wheel keep on A

35

38 B m

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

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

## VOCAL DUET

## Wooly Bully

## Keyboard

G7

5 G7  
(M) Mat-ty told Hat-ty \_\_\_\_\_ a-bout a thing she saw, \_\_\_\_\_ had two big horns

10 C7  
(F) Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_  
and a wool-y jaw. Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

15 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. \_\_\_\_\_

20 G7  
(M) Mat-ty told Hat-ty \_\_\_\_\_ "Let's don't take no chance. \_\_\_\_\_ Let's not be 'L-Sev-en.'

25 C7 G  
Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_  
Come and learn to dance."Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

30 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. \_\_\_\_\_

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, \_\_\_\_\_ G Wool-y Bul-ly. \_\_\_\_\_

61 D7 C7 G

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_ G

66 G7 rit. G

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_ G

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

Keyboard

TWIST BEAT

F (Keyboard) E♭ B♭ N.C.

(F) Well, it's a

B♭ N.C. B♭ N.C. B♭ N.C. B♭7  
one for the mon-ey, two for the show, a three to get read-y, now go cat, go, but

E♭ E♭7 B♭  
don't you step on my blue suede shoes. Well, you can

F E♭ B♭  
do an-y-thing, but stay off of my blue suede shoes. Well, you can

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

B♭ N.C. B♭ B♭ N.C. B♭ B♭7  
do an-y-thing that you wan-na do, but uh uh hon-ey, lay off of them shoes. Oh

E♭7 B♭  
don't you step on my blue suede shoes. Well, you can

F E♭7 B♭  
do an - y - thing, but stay off of my blue suede shoes. Well, we

2  
33 B<sub>b</sub>

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

37 E<sub>b</sub><sup>7</sup> B<sub>b</sub>

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

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

45 B<sub>b</sub> B<sub>b</sub><sup>7</sup> E<sub>b</sub> B<sub>b</sub>

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

53 F E<sub>b</sub> 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♭ N.C. B♭ N.C.

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

60 B♭ N.C.

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

63 F7 N.C.

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

65 B♭ (Sing 1 & 2, Sax 3, Sing 4)

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

67

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

69 E♭7

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

72 F7 E♭7

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

75 1. B♭ 2. B♭ (Sax) 3. B♭

When the When the

81 4. B♭ (Sax) B♭/D E♭ D♭°/E F F7 B♭

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-dring how I knew 'bout your plans I 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 mean  
 Los-in' you would end my life, your see, 'cause you mean

II A 7 G 7 Bm  
 Took me by sur - prise,  
 You could have told me

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, when I found out yes - ter - day. Heard  
 your - self. that you love someone else.

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

17 Dm G/D Dm G  
 it though the grape - vine, Ooo oo oo oo

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

2

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

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.  
I know a man

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 A 7 G Dm G 7/D Dm

36 oo. Ooo oo oo,

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

39 G 7/D A 7 G

39 oo. oo.

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

42 B m G 7 B m

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

42 B m G 7 B m

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

45 G 7 Dm G/D Dm

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

45 G 7 Dm G/D Dm

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 G 7 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,

4

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 Dm Dm Dm

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

57 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.

60 Dm Dm7 Dm Dm7 Em/D Dm Dm7 Dm

- by. 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 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

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

II A 7 G 7 Bm  
 know I love you more. It took me by sur - prise, I must say,  
 (F) Took me by sur-prise,

14 G 7 D 7 G 7  
 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.

2

20 Dm G/D Dm  
 I heard it through the grape - vine,  
 Ooo oo oo oo

20 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

23 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.

26 I know a man

29 Dm G 7/D Dm G 7/D A7 G  
 Ooo,

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

32 Dm G 7/D Dm  
 oo oo oo oo.

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

35 A7 G7 Bm

Ooo oo You would have told me  
 — that much to me. You could have told me your-self

38 G7 D7 G7

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

38 G7

— 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

— Heard it through the grape-vine, not much  
 — a-bout lose my mind, hon-ey, hon-ey, yeah.

The musical score consists of two staves of vocal music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Chords are indicated above the staff at the start of each measure. The lyrics are written below the notes. Measure 35 starts with a half note on A, followed by a quarter note on G, and a half note on B. Measures 38 and 41 show a progression from Dm to G. Measures 44 and 47 show a progression from G to Dm. Measures 35, 38, 41, and 44 end with a repeat sign, indicating a verse. Measure 47 ends with a final chord Dm. The lyrics describe a person hearing about someone else's love life through a grapevine, with a desire to be included.

4

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

62 G7/D A7 G  
- - - -  
oo. 00.  
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 E m/D Dm Dm Dm

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

6

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! Heard it through the grape vine.

Said I heard it through the grape - vine.

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

VOCAL  
DUET

## Walk Like A Man

Solid Rock

Keyboard

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

The drum part consists of five measures. Measure 1: Snare (x), Tom (x), Snare (x), BD (x). Measure 2: Snare (x), Tom (x), Snare (x), BD (x). Measure 3: Snare (x), Tom (x), Snare (x), BD (x). Measure 4: Snare (x), Tom (x), Snare (x), BD (x). Measure 5: Snare (x), Tom (x), Snare (x), BD (x).

3 F7 B♭ F7 B♭ F7 B♭ F7 B♭

Ooo - wee - 000 - 000 - 000 - 000 - 000 -

3 F7

(Bass - as written)

The keyboard part includes three staves. Staff 1: Chords F7, B♭, F7, B♭, F7, B♭, F7, B♭. Staff 2: Bass line consisting of eighth-note pairs. Staff 3: Bass line consisting of eighth-note pairs.

7 A7 B♭ F7 B♭ F7 B♭ F7 B♭

wee. Ooo - 000 - 000 - 000 - 000 - 000 -

7 Walk, walk, walk, walk.

The keyboard part includes three staves. Staff 1: Chords A7, B♭, F7, B♭, F7, B♭, F7, B♭. Staff 2: Bass line consisting of eighth-note pairs. Staff 3: Bass line consisting of eighth-note pairs.

II F B♭ F C7

Walk like a man.

The keyboard part includes two staves. Staff 1: Chords II, F, B♭, F, C7. Staff 2: Bass line consisting of eighth-note pairs.

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 cry - in' said, on

20 F Gm F Gm F F7

Doo-wah

"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.

He said,  
He's gon-na

23 B♭ E♭ B♭ E♭ B♭ Dm Cm 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♭ E♭ B♭ E♭ B♭ Dm Cm F

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

27

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♭ F B♭ F B♭ F B♭

Ooo-wee-ooo - 000-000-000-000 - wee - ooo-wee-eee-ooo.

31

Walk, walk, walk, walk.

35 1. F B♭ F B♭ F C7

Ooo - ooo - ooo - ooo - ooo - ooo - ooo \_\_\_\_\_

39 2.  


Ooo-ooo-ooo - 000-ooo-ooo-ooo - 000.  
Walk, walk, walk, walk. Walk, walk, walk, I'm gon-na walk!

NO INTRO  
GIVE PITCH

# Hound Dog

Keyboard

Bright Rock  
N.C.

B♭

The musical score consists of six staves of music for a keyboard instrument. The first staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature. The lyrics are:

You ain't noth-in' but a hound dog, \_\_\_\_ cry-in' all the time.

The second staff continues with the same lyrics and key signature. The third staff begins with a key signature of two flats (B♭ and F), followed by a G7 chord, and ends with a key signature of one flat (B♭). The lyrics are:

You ain't noth-in' but a hound dog, \_\_\_\_ cry-in' all the time.

The fourth staff begins with a key signature of one flat (B♭) and a F7 chord, followed by an E♭7 chord, and ends with a key signature of one flat (B♭). The lyrics are:

Well, you ain't ne-ver caught a rab-bit and you ain't no friend of mine.

The fifth staff begins with a key signature of one flat (B♭) and ends with a key signature of one flat (B♭). The lyrics are:

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

The sixth staff begins with a key signature of one flat (B♭) and ends with a key signature of one flat (B♭). The lyrics are:

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

The seventh staff begins with a key signature of one flat (B♭) and a F7 chord, followed by an E♭7 chord, and ends with a key signature of one flat (B♭). The lyrics are:

Well, you ain't ne-ver caught a rab-bit and you ain't no friend of

A bracket above the eighth staff indicates two endings:

- Repeat for solos**: B♭ N.C.
- Ending after solos**: B♭ D°7 E♭ G♭7/E F7 F7 B♭

The lyrics for the repeat ending are:

mine you ain't noth-in' but a mine. \_\_\_\_