

## Set RR

Last revised: 2019.10.10

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).2019.10.10.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(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

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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

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



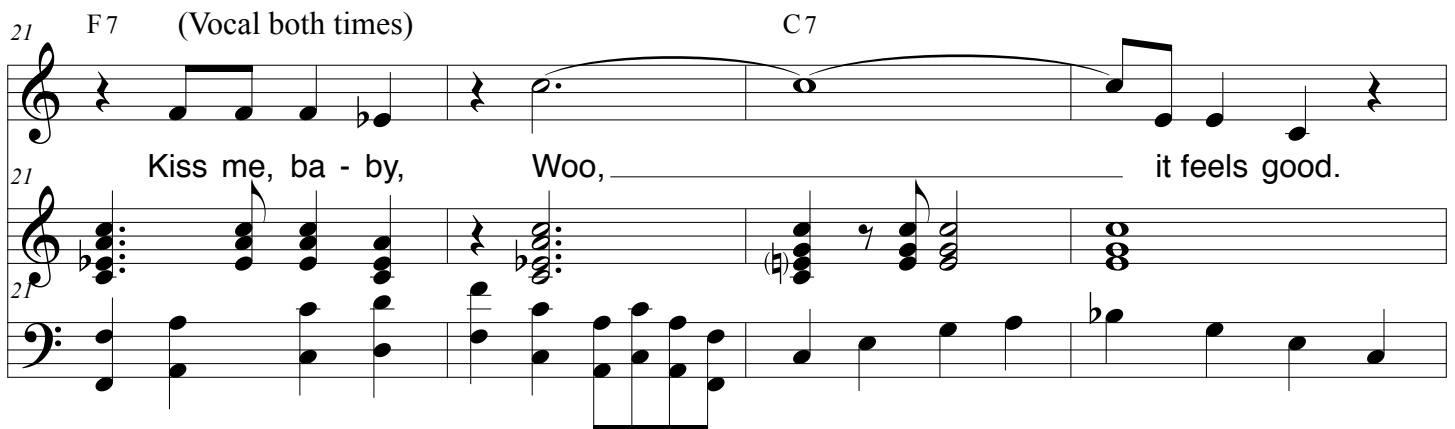
14 thought it was fun-ny You came a-long and you moved me, hon-ey.

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.



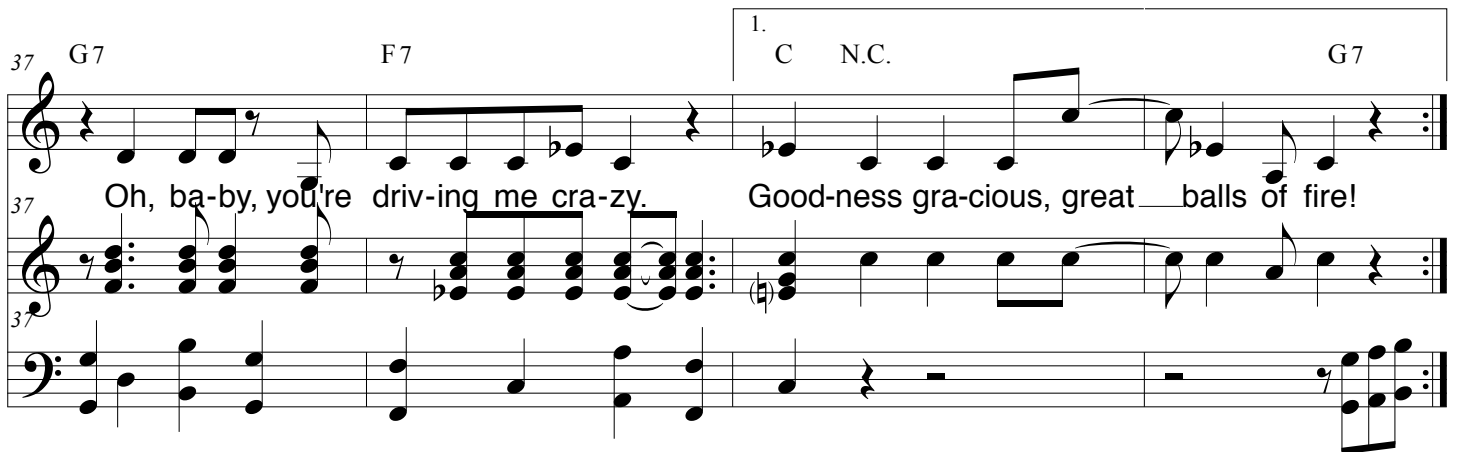
33 Cm F7

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.

33 Fm Bb7

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

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!

41 2. F N.C. F

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

## VOCAL DUET

## Smoke On The Water

Keyboard

Keyboard)

(Stick on closed hi-hat)

1. 2.

(F)We

8 Gm (Drums - Rock beat) F Gm

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

12 F Gm

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

16 F Gm

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

20 F Gm

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

24 (M) C Ab Gm C Ab

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

30 1. 2.

35 Gm F Gm

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

39 F Gm

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



2  
43

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

47

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

51

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

57

62

(F) We end-ed up at the Grand — Ho-tel. It was emp ty cold and bare. But with the

66

roll-ing truck stones thing just out-side mak-ing our mu-sic there. With a

70

few red lights and a few old beds, we made a place to sweat. —

74

No mat-ter what we get out of this, I know, I know we'll nev-er for-get.

78

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

84

84

1.

2. *rit.*

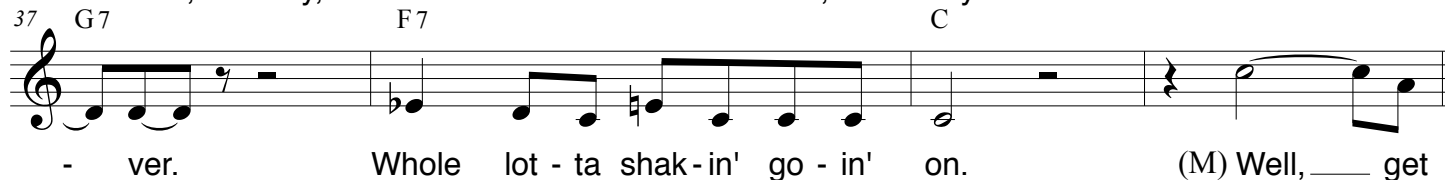
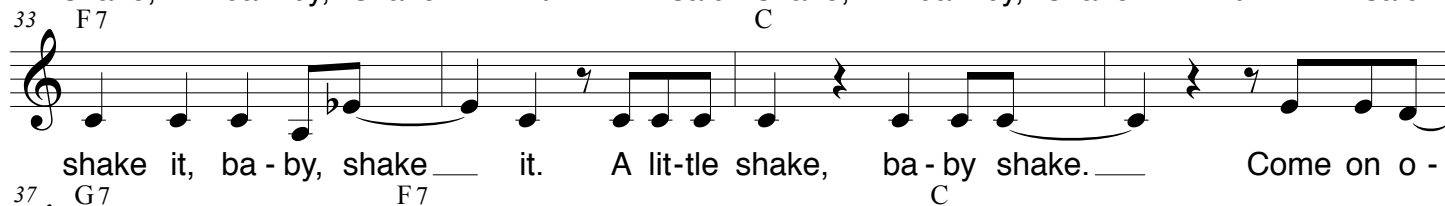
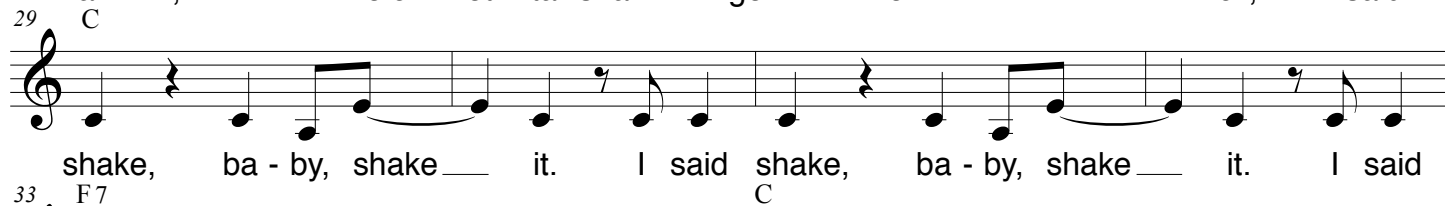
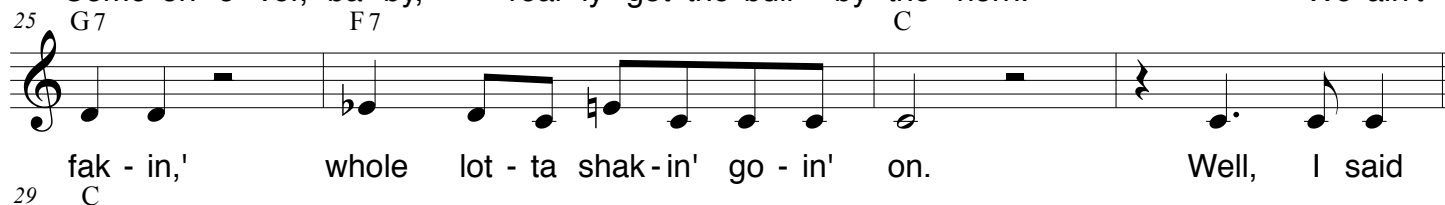
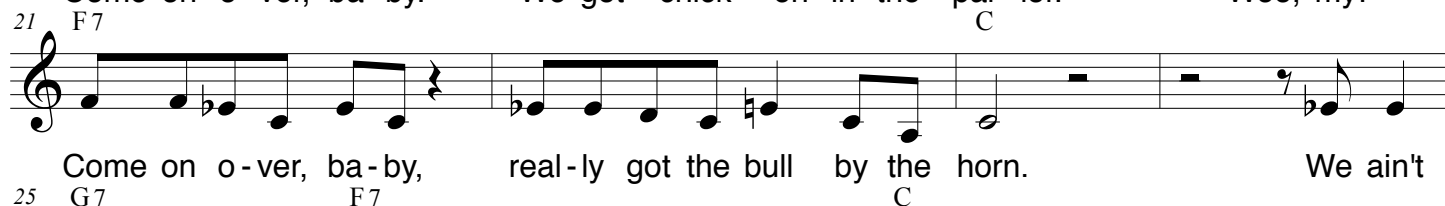
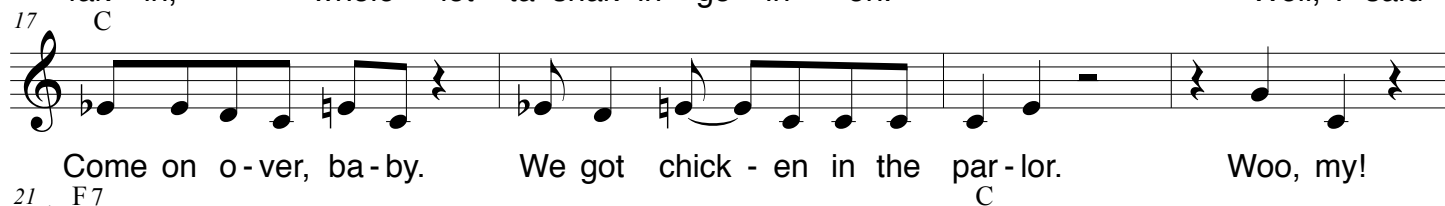
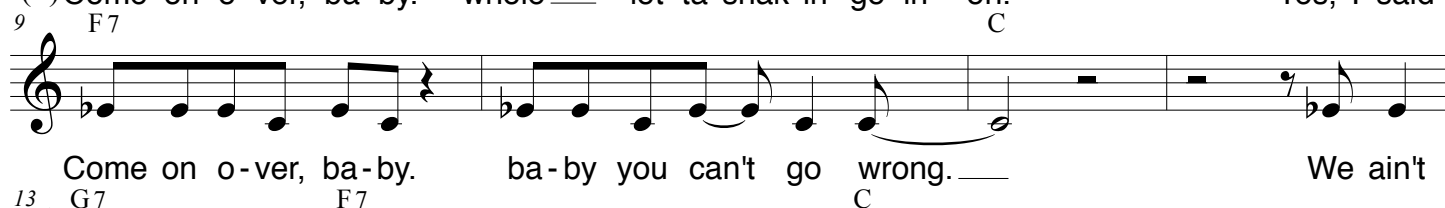
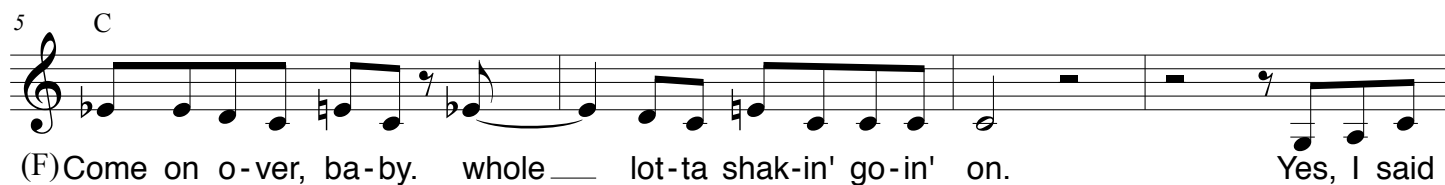
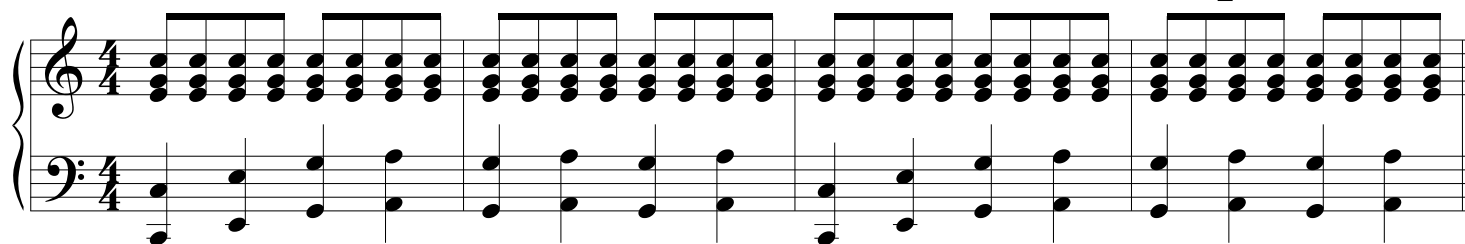
2.

# 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 somenoise with those pots and pahs. 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

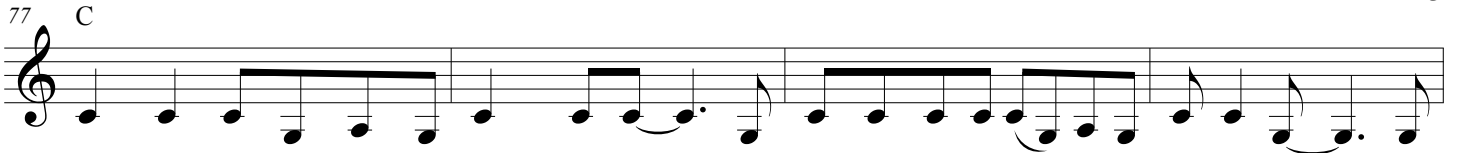
"Shake, rat-tle, and roll." I said, "Shake, rat-tle, and roll." I said,

69 F7 C

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

73 Dm7 G7 C

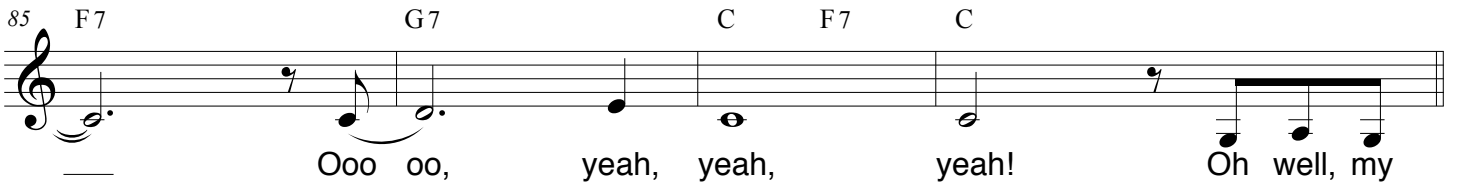
won't do right to save your dog - gone soul. (F) A-well a -



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



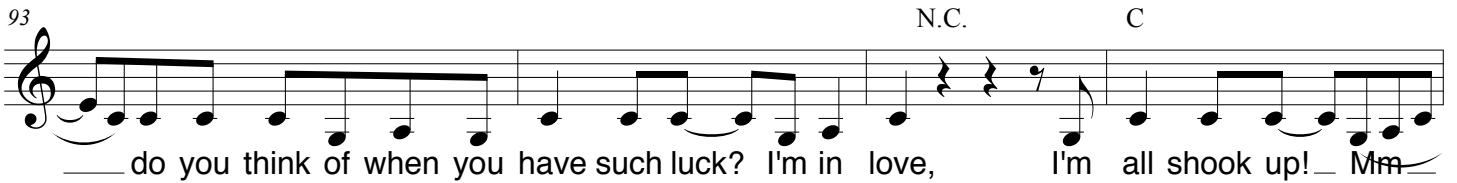
friends say I'm act - in' wild as a bug. I'm in love, I'm all shook up! Mm



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



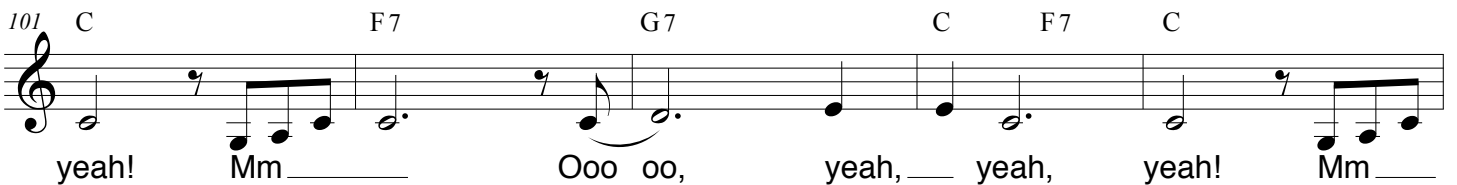
hands are sha - ky and my knees are weak. I can't seem to stand my own two feet. Who



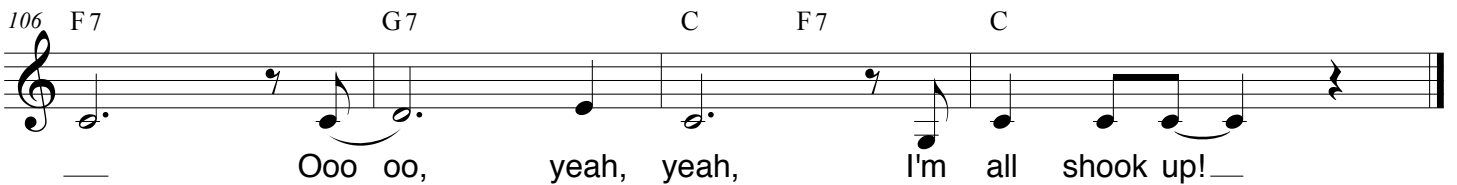
do you think of when you have such luck? I'm in love, I'm all shook up! Mm



Ooo oo, yeah, yeah, yeah! Mm



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



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

## 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.



NO SAX

# Jailhouse Rock

F


Keyboard

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

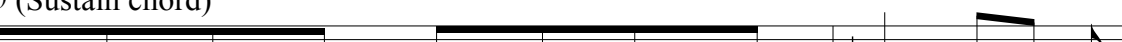


pris - on band was there and they be - gan to wail. The  
Lit - tle Joe was blow - in' on the slide trom - bone. The  
"You're the cute - est jail - bird I ev - er did see. I  
No - ones look - in'. Now's our chance to make a break."

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** **F7** **E7** **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!

47 **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!

NO SAX

## Jailhouse Rock

M

Keyboard

The

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."

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."

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

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  $E\flat 7$   $B\flat 7$

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

17  $F 7$   $F 7_{\text{sus}}$   $E\flat 7$

bod - y in the whole cell block \_\_\_\_\_ was a

19  $B\flat 7(\#9)$   $E\flat 7$  **To Coda**  $\Theta$  1, 2.  $B\flat 7$   $A 7$  3.  $B\flat 7$

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

22  $B\flat$  (Guitar Adlib)  $E\flat$   $B\flat$   $F 7$   $E\flat 7$   $B\flat$   $A 7$  **D.S. al Coda**

$\Theta$  Coda

34  $B\flat 7(\#9)$

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

39  $E\flat 7$   $B\flat 7(\#9)$

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

43  $F 7$   $E\flat 7$   $B\flat 7(\#9)$   $E\flat 7$  1.  $B\flat 7$   $A 7$

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

2.  $B\flat 7$   $A 7$   $B\flat 7(\#9)$   $E\flat 7$   $B\flat 7$   $A 7$   $B\flat 7(\#9)$   $E\flat 7$

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

51  $B\flat 7$   $A 7$   $B\flat 7(\#9)$   $E\flat 7$   $B\flat 7$

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

5 Eb Ab Bb Eb Ab Bb

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

9 Eb Ab Bb Eb Ab Bb

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

13 Eb Ab Bb Eb Ab Bb

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

17 Eb Ab Bb N.C. Eb Ab Bb

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

21 Eb Ab Bb Eb Ab Bb

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

25  $E\flat$   $A\flat$   $B\flat$   $E\flat$   $A\flat$   $B\flat$

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

25

29  $E\flat$   $A\flat$   $B\flat$   $E\flat$   $A\flat$   $E\flat$  N.C.

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

29

33  $B\flat$  N.C.  $E\flat$  N.C.

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

33

(F) Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

37  $B\flat 7$  N.C.  $B\flat$  N.C.  $B\flat 7$

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

37

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

41  $A\flat$  N.C.  $E\flat$  N.C.

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

41

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

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

hair - do, surf-in' U S A. \_\_\_\_\_

45

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_ come on, let's

49  $E\flat$   $Cm$

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

53  $A\flat6$   $B\flat$   $B\flat7$

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

57  $E\flat$   $Cm$

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

61  $A\flat6$   $B\flat7$   $E\flat$   $A\flat$

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

66  $E\flat$   $A\flat$

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

71  $B\flat$   $E\flat$   $Cm$

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

76  $A\flat6$   $B\flat7$   $E\flat$   $A\flat$   $E\flat$

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

81  $A\flat6$   $B\flat7$   $E\flat$   $A\flat$   $E\flat$   $A\flat6$

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

86  $B\flat7$   $E\flat$

\_\_\_\_\_ twist - in' time is here. \_\_\_\_\_

## VOCAL DUET

## Hotel California

Keyboard

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 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 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 F

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

# Johnny B. Goode

# F

Keyboard

(Sax)  $\text{B}^\flat$

5  $\text{E}^\flat 7$   $\text{B}^\flat$

9 F  $\text{E}^\flat 7$   $\text{B}^\flat$

13  $\text{B}^\flat$  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  $\text{E}^\flat$

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

19  $\text{B}^\flat$

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  $\text{E}^\flat 7$

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  $\text{B}^\flat$

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)

5  $D^{\flat}7$   $A^{\flat}$

9  $E^{\flat}$   $D^{\flat}7$   $A^{\flat}$

13  $A^{\flat}$  Deep

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

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

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

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

23 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





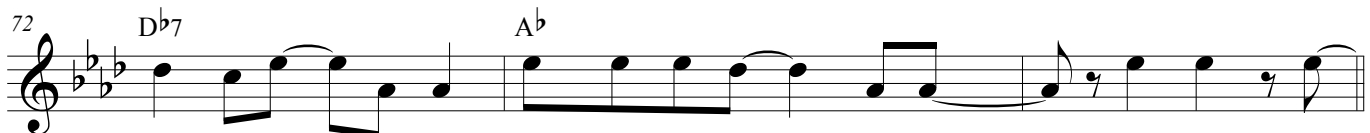
moth-er told him, "Some-day you will be a man, and you will be the lead-er of a



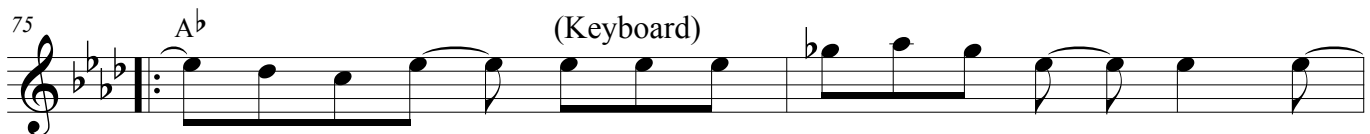
big old band. Man - y peo-ple com-in' from miles a - round and



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,



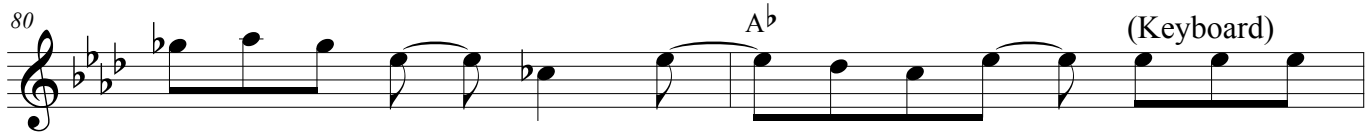
John - ny, go!

Go, — go, go,

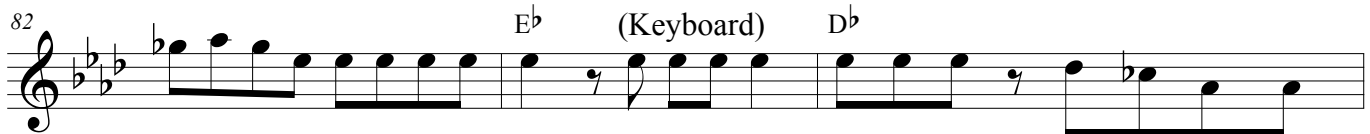


John-ny, go!

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

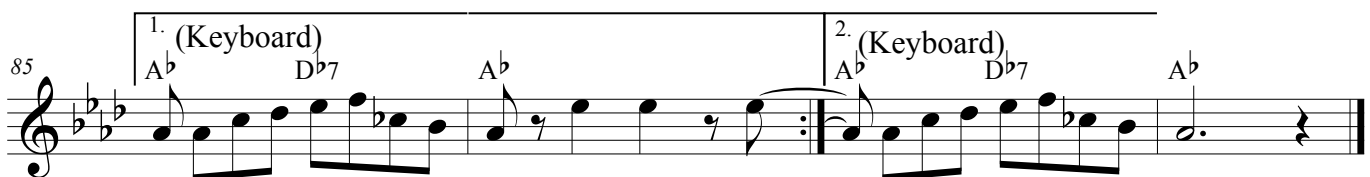


Go, — go, go, John - ny, go!



Go!

John - ny B. Goode.



Go, go! Go,

# Kansas City

# F

Keyboard

Standard 12-bar blues intro

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 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<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 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

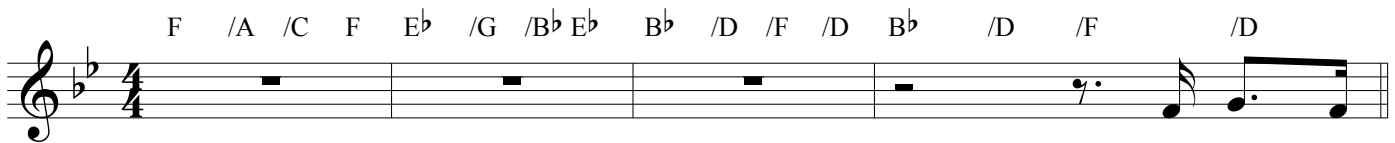
48 B $\flat$ 7 F F7/A B $\flat$  B $\flat$ 7 C G $\flat$  F $\hat{9}$   
I'm a gon - na get me some.

# Kansas City

# M

Keyboard

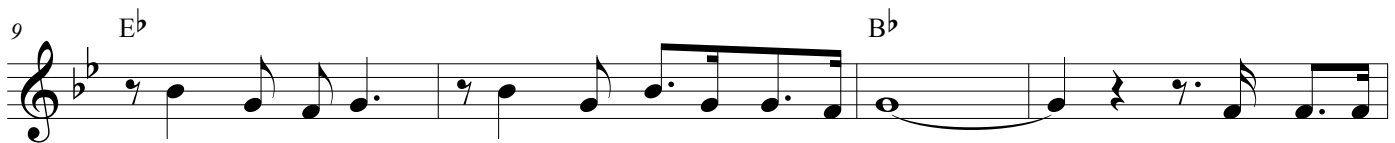
Standard 12-bar blues intro



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

2

29  $B\flat$   
 might take a train, I might take a plane, But  
 stay with that gal, I know I'm gon - na die, Gotta

31  $B\flat 7$   
 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 I'm goin' to

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

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

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

45  $B\flat$   $F 7$   
 some. They got a cra - zy way of lov - in' there and

48  $E\flat 7$   $B\flat$   $B\flat 7/DE\flat$   $E\circ 7$   $F$   $B$   $B\flat 9$   
 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 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-hide. She's got a tick-et to ri-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  $E\flat$   $A\flat$   
off the shelf. I'll sit and lis - ten to 'em by my - self.

24  $B\flat$   
To - day's mu - sic ain't got the same soul. I like that old - time

27  $E\flat$   $E\flat$   
rock 'n' roll. \_ Don't try to take me to a dis - co.

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

33  $B\flat$   $E\flat$   
late for the door. I like that old - time rock 'n' roll. \_

36  $B\flat$   $E\flat$   
Still like that old - time rock 'n' roll. \_ That kind of mu - sic just

39  $A\flat$   $B\flat$   
soothes my soul. I rem - i - nisce a - bout the days of old \_

42  $E\flat$   $B\flat$   $B\flat 7$   
with that old - time rock 'n' roll. \_ Well, shake it up ba -

45  $E\flat$   $A\flat$   $B\flat$   $B\flat 7$   $E\flat$   $A\flat$   $B\flat$   $B\flat 7$   
- 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,



## VOCAL DUET

## Proud Mary

Keyboard

Chord progression for the first system:

B $\flat$  G B $\flat$  G B $\flat$  G F E $\flat$  C E $\flat$  C

The first system of music is in 4/4 time. The treble clef staff contains a series of chords and single notes corresponding to the chord progression: B $\flat$ , G, B $\flat$ , G, B $\flat$ , G, F, E $\flat$ , C, E $\flat$ , and C. The bass clef staff provides a rhythmic accompaniment with eighth and quarter notes.

Chord progression for the second system:

C (F) (M)

Left a good job in the cit - y, —  
Cleaned a lot of plates in Memphis,

The second system begins with a measure rest in the treble clef, followed by two measures of eighth notes. The bass clef continues with eighth notes. A repeat sign follows, with the treble clef containing a whole note chord (F) and the bass clef containing a whole note chord (M). The lyrics are: "Left a good job in the cit - y, — / Cleaned a lot of plates in Memphis,".

Chord progression for the third system:

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

The third system continues the melody in the treble clef and accompaniment 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".

Chord progression for the fourth system:

- 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.

The fourth system continues the melody and accompaniment. 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."

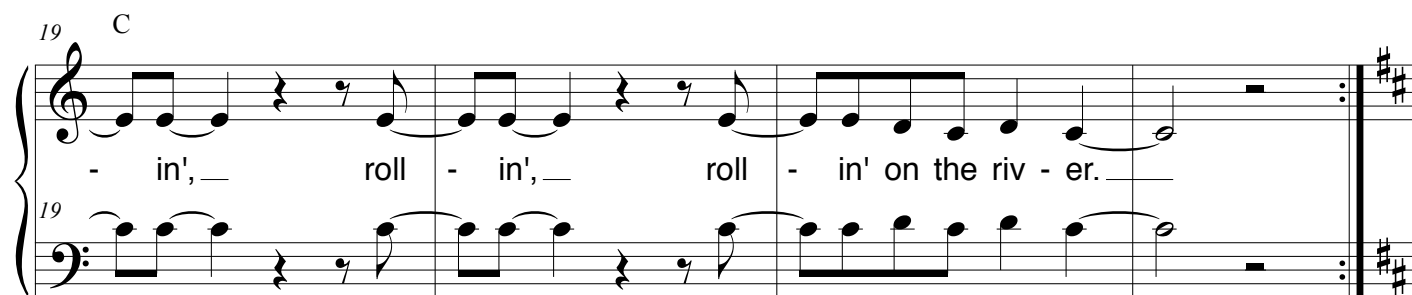
Chord progression for the fifth system:

G A m

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

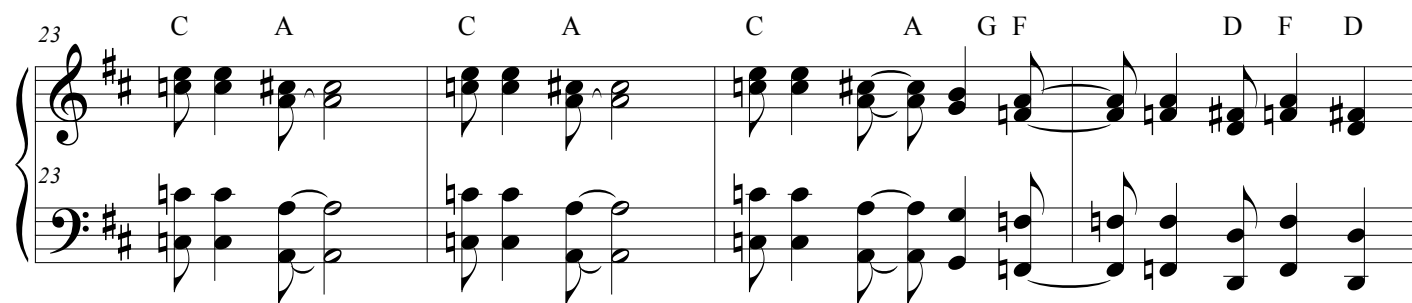
The fifth system continues the melody and accompaniment. The lyrics are: "Big wheel keep on — turn-in'. Proud Mar-y keep on burn - in'. — Roll -".

19 C




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

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



23

27 D D



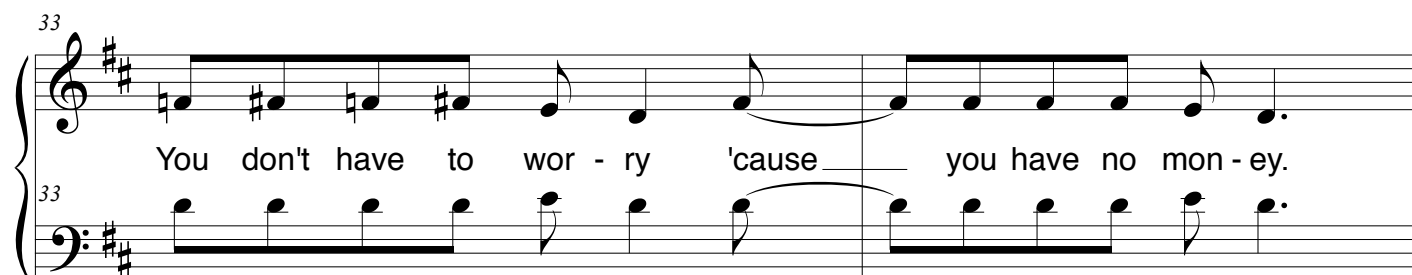
27 If you come down to the riv - er, —

31



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

33



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

35 A



35 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

-

## VOCAL DUET

## Wooly Bully

## Keyboard

First system of musical notation for 'Wooly Bully'. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and a simple melodic line in the bass. A G7 chord is indicated above the first measure.

Second system of musical notation. It continues the melody from the first system. A G7 chord is indicated above the first 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 treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and a simple melodic line in the bass. Chords C7 and G7 are indicated above the measures. The lyrics 'and a wool-y jaw. Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_' are written below the notes.

and a wool-y jaw. Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_

Fourth system of musical notation. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and a simple melodic line in the bass. Chords D7, C7, and G are indicated above the measures. The lyrics 'Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_' are written below the notes.

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. A G7 chord is indicated above the first 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 treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and a simple melodic line in the bass. Chords C7 and G7 are indicated above the measures. The lyrics 'Come and learn to dance." Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_' are written below the notes.

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

Seventh system of musical notation. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and a simple melodic line in the bass. Chords D7, C7, and G are indicated above the measures. The lyrics 'Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_' are written below the notes.

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

# 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 $\flat$



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

8 Dm G7/D Dm G7/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 A7 G7 Bm

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 G7 D7 G7

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

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,

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 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 F6/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

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

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.

2

20

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

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

23

Heard it through the grape-vine, not much

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

26

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

I know a man

29

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

32

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

Chords: Dm, G/D, Dm, G, Dm, G7, Dm, Dm7, Em/D, Dm, Dm7, Dm, Dm, G7/D, Dm, A7, G, Dm, G7/D, Dm

35 A7 G7 Bm

Ooo ———— oo

— that much to me. 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

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

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

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. 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 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, 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

Keyboard

Solid Rock

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

3 F7 B♭ F7 B♭ F7 B♭ F7 B♭

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

3 F7

(Bass - as written)

7 A7 B♭ F7 B♭ F7 B♭ F7 B♭

wee. \_\_\_\_\_

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

Walk, walk, walk, walk.

11 F B♭ 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 own fath - er in' said,  
you'll be 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♭ 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."

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

Walk, walk, walk, walk.

35 1. F B♭ F B♭ F C7

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

39 2. F B♭ F B♭ F B♭ F B♭ 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

# Hound Dog

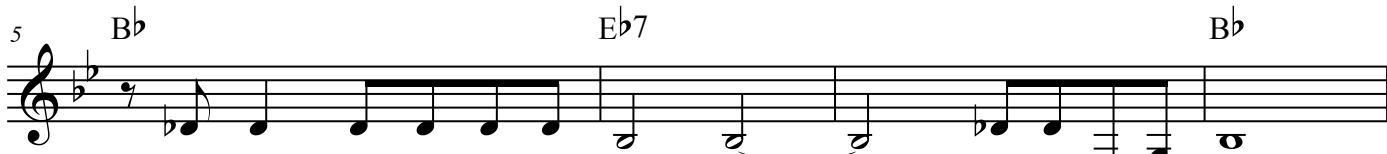
Keyboard

Bright Rock  
N.C.

B $\flat$



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



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



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



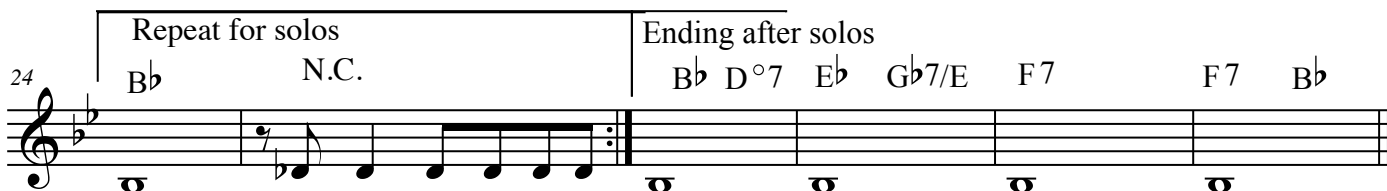
When they said you was high classed, well, that was just a lie.



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



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



mine you ain't noth-in' but a mine. —

Repeat for solos

B $\flat$  N.C.

Ending after solos

B $\flat$  D $^{\circ}$ 7 E $\flat$  G $\flat$ 7/E F7 F7 B $\flat$