

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 rattle 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

1 C7
2 B♭7
3 F
4 D♭7
5 C7

This section shows the vocal line and keyboard accompaniment for the first four measures. The vocal part starts on a sustained note, followed by eighth-note chords. The keyboard part consists of eighth-note chords in C7, B♭7, F, D♭7, and C7.

(Vocal 1st, Keyboard 2nd)

Fm N.C.

F

B♭7 N.C.

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

This section continues the vocal line with lyrics. The vocal part starts on a sustained note, followed by eighth-note chords. The keyboard part consists of eighth-note chords in Fm, B♭7, F, B♭7, and C7.

8 B♭7 C7 N.C. C7 B♭7 N.C. B♭7
man in sane. You broke my will, but what a thrill.

This section continues the vocal line with lyrics. The vocal part starts on a sustained note, followed by eighth-note chords. The keyboard part consists of eighth-note chords in B♭7, C7, B♭7, and B♭7.

II F N.C. F Fm
Good - ness gra - cious, great balls of fire!
I laughed at love 'cause I

This section concludes the song. The vocal part starts on a sustained note, followed by eighth-note chords. The keyboard part consists of eighth-note chords in F, Fm, and B♭7.

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!

41 2. F N.C. F

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

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."

VOCAL DUET

Smoke On The Water

Keyboard

(Guitar)

(Stick on closed hi-hat)

7 (Add Keyboard)

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

12

12 (F) We

(Drums - Rock beat)

17 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) C Ab Gm C Ab
(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 Ab Gm C Ab
(F)

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

66

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

(Keyboard/Guitar Adlib)

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
F Gm

95 F Gm

99 F Gm

103 C Ab Gm C Ab

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 Haley 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

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!

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

10 A D A E D
A D A E D
15 A D A E A D A D
Peg-gy Sue, Peg-gy Sue, oh how my heart
20 A D A E 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

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 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
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.

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

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.

13 B_b7 F7
Rock! Ev-'ry-bod - y let's rock! Ev-'ry -

17 C7 C7sus B_b7
bod - y in the whole cell block was a

19 F7(#9) B_b7 To Coda Φ 1, 2. F7 E7 3. F7
dan - cin' to the Jail - house Rock! Rock!

22 F (Guitar Adlib) B_b F C7 B_b7 F E7 D.S. al Coda

Φ Coda

34 F7(#9)
Rock! Dan-cin', dan-cin', we're dan-cin' to the jail-house rock.

39 B_b7 F7(#9)
Dan-cin', dan-cin', we're dan-cin' to the jail - house rock.

43 C7 B_b7 F7(#9) B_b7 1. F7 E7
Dan-cin', dan-cin', we're dan-cin' to the Jail - house Rock!

47 2. F7 E7 F7(#9) B_b7 F7 E7 F7(#9) B_b7
Rock! dan-cin' to the Jail - house Rock! dan-cin' to the Jail - house

51 F7 E7 F7(#9) B_b7 F7
Rock! dan - cin' to the Jail - house Rock!

NO SAX

Jailhouse Rock

M

Keyboard

A 7 B_b7 A 7 B_b7 A 7

S

B_b7(#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.

B_b7(#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.
No - ones look - in'. Now's our chance to make a break."

B_b7(#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.
sure would be de - light - ed with your com - pa - ny.
Bug - sy turned to Shift - y and he said, "Nix, nix!"

B_b7(#9)(Sustain chord)

should've heard those knock - - out jail birds sing. Let's
whole rhy - them sec - tion was the pur - purple 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 ♫
dan - cin' to the Jail - house Rock! Rock!

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

♪ Coda

34 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 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!

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

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 _____ come on, let's
Ooo _____

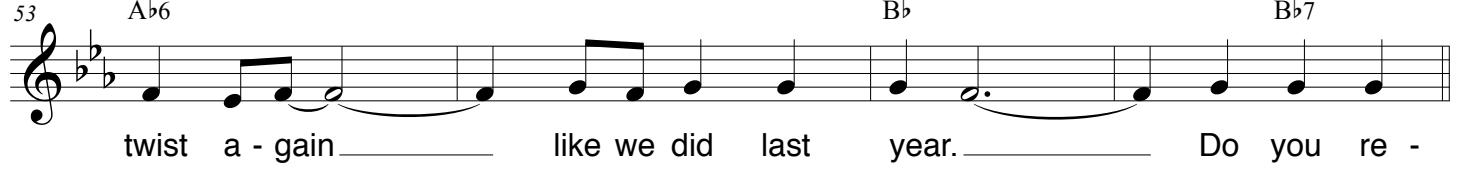
The musical score consists of two staves, treble and bass, with lyrics written below the notes. The key signature is B-flat major (two flats). The score includes the following sections:

- Section 1 (Measures 25-28):** Features the lyrics "Bam - ba, Bam - ba. Bam - ba, Bam - ba." with chords E♭, A♭, B♭, E♭, A♭, B♭.
- Section 2 (Measures 29-32):** Features the lyrics "Bam - ba, Bam - ba. Bam-ba. (M) If ev-'ry-bod-y had an" with chords E♭, A♭, B♭, E♭ N.C., A♭, E♭ N.C.
- Section 3 (Measures 33-36):** Features the lyrics "o - cean a-cross the U S A. Then ev-'ry-bod-y'd be" with chords B♭, N.C., E♭, N.C., B♭, N.C., and a vocal line "(F) Ooo _____ Ooo _____".
- Section 4 (Measures 37-40):** Features the lyrics "surf - in' _____ like Cal-i-form-eye-ay. You'd see them wear-in' their bag-" with chords B♭7, N.C., B♭, N.C., B♭7, and a vocal line "Ooo _____ Ooo _____".
- Section 5 (Measures 41-44):** Features the lyrics "- gies, huar-a-chi san-dals, too. A bush-y, bush-y blond" with chords A♭, N.C., E♭, N.C., A♭, N.C., and a vocal line "Ooo _____".
- Section 6 (Measures 45-48):** Features the lyrics "hair - do, surf-in' U S A. Ooo _____ come on, let's" with chords B♭7, N.C., B♭7, E♭, and a vocal line "Ooo _____ Ooo _____".

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



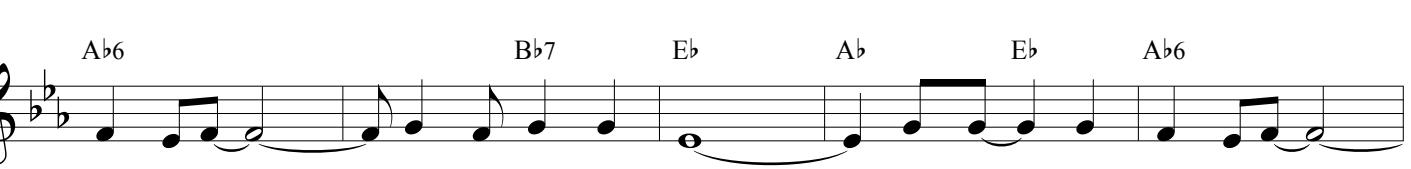
so. Then let's twist a - gain like we did last sum-mer.

76 A♭6 B♭7 E♭ A♭ E♭



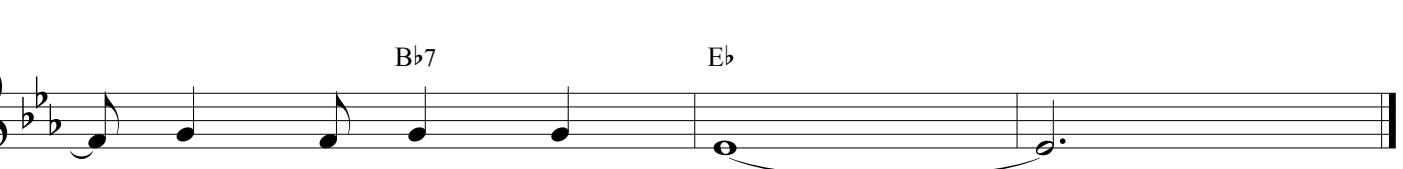
Come on, let's twist a - gain, twist - in' time is here. come on, let's

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.

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."

VOCAL DUET

Hotel California

Keyboard

Dm (Guitar - Finger Pick)

A7

C

G

5 B♭

F

Gm

A

9 Dm

A7

(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♭

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,

(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

27

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.

29

plen-ty of room at the Ho - tel Cal - i - for - nia
liv - in' it up at the Ho - tel Cal - i - for - nia, an - y what a

31 Gm A To Coda Ø

an - y time of year.
what a nice sur - prise.

31

time of year, you can find it here.
nice sur -prise, bring your al - i - bis.

The musical score consists of six 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 B-flat major. The fifth staff starts at measure 27 in A major. The sixth staff starts at measure 31 in G major. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the staff at the start of each measure. The score includes measures 19 through 31, leading to a coda.

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_b 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_b 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_b 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_b 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_b F

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

Keyboard

(Sax) > > > > B^b

5 E^{b7} B^b

9 F E^{b7} B^b

13 B^b 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

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

17 E^b

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

19 B^b

19 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^{b7}

21 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^b

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

A musical score for page 29. The top line shows a melodic line for E♭ (Sax), consisting of eighth and sixteenth notes. The bottom line shows a melodic line for B♭ (Sax), also consisting of eighth and sixteenth notes. The lyrics "Go, ___ John-ny, go! Go!" and "Go," are written below the staff.

32 F (Sax) E♭
John-ny, go! Go! John - ny B. Goode.

35

1. B♭ 2. B♭ (Sax)

He used to

Musical score for piano showing measures 39-42. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 39 starts with a B-flat chord (B-flat, D, F) followed by a half note rest. Measures 40-41 show a sequence of chords: E-flat major (E-flat, G, B-flat), B-flat major (B-flat, D, F), and B-flat major (B-flat, D, F). Measure 42 concludes with a B-flat 7th chord (B-flat, D, F, A-flat).

Musical score for bar 43:

- Key signature: B-flat major (two flats).
- Time signature: Common time.
- Notes:
 - E-flat 7 (Adlib) - eighth note
 - B-flat - eighth note
 - F - eighth note
 - E-flat - eighth note
 - B-flat - eighth note
 - (As written) - eighth note followed by a sixteenth-note group (B-flat, D, C, B-flat).

Musical score for piano showing measures 51-55. The score consists of two staves. The top staff shows a treble clef, a B-flat key signature, and a common time signature. The bottom staff shows a bass clef, an E-flat key signature, and a common time signature. Measure 51 starts with a B-flat note followed by a half note rest. Measures 52-54 show eighth-note patterns: measure 52 has a B-flat eighth note, a C eighth note, a D eighth note, a C eighth note, a B-flat eighth note, and a half note rest; measure 53 has an E-flat eighth note, a D eighth note, a C eighth note, a B-flat eighth note, and a half note rest; measure 54 has a B-flat eighth note, a C eighth note, a D eighth note, a C eighth note, a B-flat eighth note, and a half note rest. Measure 55 starts with a B-flat eighth note, followed by a half note rest.

Musical score for bar 55:

- Measure 55:
 - Notes: E♭7 (Adlib), B♭, F, E♭, B♭.
 - Rests: Several short rests between notes.
 - End of measure: A fermata over the B♭ note, followed by a vocal entry labeled "His".

63 B♭

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

66 E♭

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

69 B♭ F

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

72 E♭ 7 B♭

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

75 B♭ (Sax)

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

77 B♭ (Sax) E♭ (Sax)

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

80 B♭ (Sax)

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

82 F (Sax) E♭

Go! John - ny B. Goode

85 1. B♭ (Sax) E♭ 7 B♭ 2. B♭ (Sax) E♭ 7 B♭

Go, go! Go,

Johnny B. Goode

M

Keyboard

(Keyboard)

Keyboard

5 D♭
A♭

9 E♭ D♭
A♭

13 A♭

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

17 D♭

19 A♭

21 E♭ D♭
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 A♭

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

Deep

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

25 A♭ (Keyboard) (Keyboard)

Go, John-ny, go! Go!

Go, John-ny, go! Go!

29 D♭ Keyboard A♭ (Keyboard)

Go, John-ny, go! Go!

Go,

32 E♭(Keyboard) D♭

— 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 A♭ 2. (Keyboard) A♭ D♭7 A♭

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♭ /D /F 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♭ F
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B♭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♭
 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
 My old man will be sleep - in' and he

26 B♭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.

2. 41 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 F7 E♭7 B♭
 cra - zy way of lov - in' there and I'm gon - na get me some.

16 F7 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♭ F7
 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, I
 won't know where I've gone. 'Cause if I

29 B♭

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

31 B♭7

if find a friend - ly honey | 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 some. _____

45 B♭ F7

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

48 E♭7 B♭7/DE♭ E°7 F B B♭9

I'm a gon - na get me some. _____

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 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.

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-utes 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♭

Lit-tle clo - ser, 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,

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!

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' | 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.

15 G A m

Big wheel keep on turn-in'. Proud Mar-y keep on burn - int. 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 happy to give. Big wheel keep on

38 B m

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

38

41 D

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

41

45 D

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

45

49 D

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

49

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

53

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."

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 G7

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

15 D7 C7 G

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

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

25 C7 G7

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

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

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.

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) E♭ B♭ N.C.

(F) Well, it's a

5 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

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

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

17 B♭ N.C. 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,

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

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

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

2
33 B_b

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

37 E_b
37 B_b

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_b
41 B_b

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

45 B_b
45 B_b E_b
45 B_b

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

53 F E_b
53 N.C. N.C.

53 Round and round and a up and down and-a one, two, three, four, one, two, three, kick!
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, cool off, four, if start the
clock strikes twelve, we'll cool off, then start a -

67 B♭7

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

69 E♭7 B♭

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♭

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, |

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

11 A 7 G7 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 G7 D7 G7
 I must say, when I found out yes - ter - day. Heard
 your - self. that you love someone else.

14 G7 D7 G7
 when I found out yes - ter - day. Don't you know that I heard
 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
 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.
Dm7 Dm

33 Dm G7/D Dm G7/D

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

36 A 7 G Dm G 7/D Dm

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

39 G 7/D A 7 G

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

42 B m G 7 B m

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 G 7 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 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,

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,

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

1 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

14
 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

17
 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 E m/D Dm Dm7 Dm

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

41 G

— 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

44 G

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

47 G

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

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

56 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. 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 E m/D Dm Dm Dm

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 longer 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

Said I heard _____ it through the grape - vine.

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

Solid Rock

Keyboard

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

Bass clef, 4/4 time, one flat (B♭). The pattern consists of a repeating sequence of bass drum strokes (BD) and snare strokes (Snare). The first two measures show BD, then Snare, then BD, then Snare. The third measure shows BD, then Snare, then BD, then Snare. The fourth measure shows BD, then Snare, then BD, then Snare. The fifth measure shows BD, then Snare, then BD, then Snare.

3 F7 B♭ F7 B♭ F7 B♭ F7 B♭

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

3 F7

(Bass - as written)

3/4 time, one flat (B♭). The keyboard part consists of chords: F7, B♭, F7, B♭, F7, B♭, F7, B♭. The bass part consists of eighth-note patterns. The vocal part sings "Ooo - wee - 000 - 000 - 000 - 000 - 000 -". The bass part is labeled "(Bass - as written)".

7 A7 B♭ F7 B♭ F7 B♭ F7 B♭

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

7 Walk, walk, walk, walk.

7/8 time, one flat (B♭). The keyboard part consists of chords: A7, B♭, F7, B♭, F7, B♭, F7, B♭. The vocal part sings "wee. Ooo - 000 - 000 - 000 - 000 - 000 - 000 -". The bass part consists of eighth-note patterns. The vocal part sings "Walk, walk, walk, walk."

II F B♭ F C7

Walk like a man.

II/4 time, one flat (B♭). The keyboard part consists of chords: II, F, B♭, F, C7. The vocal part sings "Walk like a man." The bass part consists of eighth-note patterns.

15 F Gm F Gm F Gm

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

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

20 F Gm F Gm F F7

"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 B♭ E♭ B♭ E♭ B♭ Dm Cm F7

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

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 B♭ E♭ B♭ E♭ B♭ Dm Cm F

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 - 000 - wee-eee-ooo.

Walk, walk, walk, walk.

35 1. F B♭ F B♭ F C7

Ooo - 000 - 000 - 000 - 000 - 000 - 000 ____

39 2. F B♭ F B♭ F B♭ F

Ooo-ooo-ooo - 000-000-000-000 - 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 eight staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics: "You ain't noth-in' but a hound dog, ____ cry-in' all the time." Chords shown are B♭ and E♭7. The second staff continues with the same lyrics and chords. The third staff begins at measure 9 with a F7 chord. The fourth staff starts at measure 13. The fifth staff starts at measure 17. The sixth staff starts at measure 21. The seventh staff begins at measure 24, with a bracketed instruction "Repeat for solos" above the B♭ and N.C. markings. The eighth staff begins at measure 24, with a bracketed instruction "Ending after solos" above the B♭, D°7, E♭, G♭7/E, F7, and B♭ markings. The lyrics for the repeat section are: "Well, you ain't ne - ver caught a rab - bit and you ain't no friend of mine". The lyrics for the ending section are: "you ain't noth-in' but a mine. ____".

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♭ N.C.

Ending after solos
B♭ D°7 E♭ G♭7/E F7 B♭