

It's Easy To Play Rock'n'Roll

Sixteen great Rock 'n' Roll classics. Easy to read, simplified arrangements for piano/vocal with guitar chord symbols, including Great Balls Of Fire, Be-Bop-A-Lula, Jailhouse Rock, Don't Be Cruel (To A Heart That's True), Long Tall Sally and many others.
Arranged by Cyril Watters.



REVIEWED

By Typh at 1:03 pm, Jun 09, 2007

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All Shook Up

Words and Music by Otis Blackwell, Elvis Presley

Steady 4

f

A - well - a, bless my soul, what's

C C

wrong with me? — I'm itch - ing like a man — on a fuz - zy tree, — my friends say I'm act - in'

queer as a bug — I'm in love, I'm all shook up! — Mm — mm oh,

F7

oh, yeah, yeah! — My hands are sha - ky and my knees are weak, — I

G7 F C F7 C

can't seem to stand on my own two feet,— Who do you think when you have such luck?— I'm in

love, I'm all shook up!— Mm— mm oh, oh, yeah,— yeah!—

F7 G7 F C F7

1. Please don't ask what's— on my mind,— I'm a lit - tle mixed up but I'm
 2. Tongue gets tied when I try to speak,— My— in - side shakes like a

C F7 C

feel - in' fine— When I'm near that girl that I love best, My heart beats so it
 leaf on a tree,— There's— only one cure for this soul of mine That's to have the girl that I

F7 G7

scares me to death) She touched my hand, what a chill I got,— Her kiss-es are like— a vol-
 love so— true }

C

- no that's hot! I'm proud to say she's my but-ter-cup, — I'm in

love, I'm all shook up! — Mm — mm oh, oh, yeah, —

F7 G7 F

1. yeah! — 2. My yeah! I'm all shook up! — Mm —

C F7 C C Cdim

mm oh, oh, yeah, — yeah! I'm all shook up! — Mm —

F7 G7 F C Cdim

mm oh, oh yeah, — yeah! I'm all shook up. —

F7 G7 F C Cdim C Cdim C

Jailhouse Rock

Words and Music by Jerry Leiber, Mike Stoller

Steady rock tempo

mf

F F7 F Bbmin F Dm6

1. The war-den threw a par-ty in the coun-ty jail. — The
 2. Spi-der Mur-phy play'd the ten-or sax-o- phone. —
 3. Num-ber For-ty Se-ven said to Num-ber Three. —

G7 C7 F E

pri-son band was there and they be- gan to wail. — The band was jump-in' and the joint be-
 Lit-tle Joe was blow-in' on the slide trom-bone. — The drum-mer boy from Il-li-nois went
 You're the cut-est jail-bird I ever did see — I sure would be de-light-ed with your

F E F

gan to swing. — You should-'ve heard those knocked out — jail birds sing. —
 crash, boom, bang. — The whole — rhy-thm sec-tion was the pur-ple gang. — } Let's
 com-pa-ny. — Come on and do the jail-house Rock with me. —

E F C7+ F7

rock! Let's rock!

Bb7 F

Ev - ry - bo - dy in the whole cell block, was a

F7 F Bb Bb7

dan - cin' to the Jail-house Rock!

1. 2. 3.

F Bb7 F F

4 The sad sack was a-sittin' on a block of stone,
 Way over in the corner weeping all alone.
 The warden said, "Hey buddy, don't you be no square,
 If you can't find a partner, use a wooden chair!"
 Let's rock, etc.

5 Shifty Henry said to Bugs, "For Heaven's sake,
 No ones lookin', now's our chance to make a break."
 Bugsy turned to Shifty and he said, "Nix, nix,
 I wanna stick around a while and get my kicks,"
 Let's rock, etc.



Hallelujah I Love Her So

Words and Music by Ray Charles

Steady tempo

G7 C7 F Fdim Gm7 F

Let me tell you 'bout a boy I know, He is my ba-by and he (she)

F Bb Fdim F

lives next door. Ev-'ry morn-ing 'fore the sun comes up,

Bb Fdim C7 F F7

He brings my coff-ee in my fav'-rite cup. That's why I know, yes, I

Bb Fdim F A7

know, Hal-le-lu-jah, I just love him so. When I'm in trouble and I

Dm Bb7 G7 Bb F

have no friends, — I know he'll go with me un-til the end. — Ev'-ry-bod-y asks me
(she'll)

Bb Fdim F Bb Fdim C7 F

how I know. — I smile at them and say he told me so. — That's why I
(she)

F7 Bb Fdim

know, — yes, I know — Hal-le-lu-jah, I just love him so. —
(her)

F A7 Dm Bb7 G7 Bb F

Now if I call him on the tel-e- phone, and tell him that I'm
(her) (her)

Bb Fdim F

all al - one. — By the time I count from one to four, —

F7 Bb7 Ab7

I hear him (her) on my door. In the eve - ning when the

Gm C7 F

sun goes down, — When there is no - bo - dy else a - round, —

Bb Fdim F Bb Fdim C7

He kiss - es me and he holds me tight. — He tells me "Ba - by, ev' - ry -

(She) (she) (She)

F F7 Bb

- thing's all right." — That's why I know, — yes, I know, — Hal - le -

Fdim F A7 Dm Bb7

lu - jah, I just love him so. — *sfz*

(her)

12 G7 Bb F F G7 C7 F



Peggy Sue

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

Brightly

mf

1 If you knew
2 Peg - gy Sue—

G D7 G D G

Peg - gy Sue, — Then you'd know why I feel blue
Peg - gy Sue, — Oh how my heart yearns for you,

C G C G

— a - bout Peg - gy — 'Bout my Peg - gy Sue;
— O - Pa - heg - gy, — My Pa - heg - gy Sue;

C G

Oh, well I love you gal, — Yes, I

C G D7

love you, Peg - gy Sue.

C C7 G C G D

Peg - gy Sue, Pret - ty, pret - ty, pret - ty, pret - ty

G Eb

Peg - gy Sue, oh, my Peg - gy, My Peg - gy Sue;

G C G

Oh, well, I love you gal, and I

C G D D7

need you, Peg - gy Sue.

C C7 G C G D

I love you, Peggy Sue, With a love so

G C G C

rare and true, oh Peggy Sue, my Peggy Sue;

G C

Oh well, I love you gal, Yes, I

G C G D7

want you, Peggy Sue.

C C7 G C G D

want you, Peggy Sue.

G C C6 G

mp

Be - Bop - A - Lula

Words and Music by Gene Vincent, Sheriff Tex Davis

Steady rock tempo

f

C F7 G7

Be bop - a - lu - la, she's my ba - by. Be-bop - a - lu - la, I don't mean may - be.

C

Be - bop - a - lu - la, she's my ba - by, Be - bop - a - lu - la, I don't mean may - be.

F7 C

Be - bop - a - lu - la, She's my ba - by love, my ba-by love, my ba-by love.

G G7 G+ C

1. She's the girl in the red blue jeans.
 2. She's the one that's got that beat.

She's the queen of _____
 She's the one with the

C

all the teens.
 fly - in' feet.

She's the one _____ that I know,
 She's the one that walks a-round the store.

She's the one that loves me so.
 She's the one that gets more and more.

Be - bop - a - lu - la,

(no chord) F

she's my ba - by.

Be - bop - a - lu - la, I don't mean may - be.

Be - bop - a - lu - la,

C G7

1. she's my ba - by love, my ba - by love, my ba - by love.
 2. rit. love.

C

C'mon Everybody

Words and Music by Eddie Cochran, Jerry Capehart

Steady tempo

Musical notation for the first system, featuring a treble and bass clef with a common time signature. The treble clef has a forte (*f*) dynamic marking. The bass clef has a piano (*p*) dynamic marking. The music is in a key with one flat (B-flat). The first system consists of four measures. The first measure has a C chord, the second an F7 chord, the third a C chord, and the fourth a G7 chord. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note G2, followed by quarter notes F2, E2, and D2. A first ending bracket is shown above the final measure, labeled "1. Well c'm".

Musical notation for the second system, featuring a treble and bass clef with a common time signature. The treble clef has a forte (*f*) dynamic marking. The bass clef has a piano (*p*) dynamic marking. The music is in a key with one flat (B-flat). The second system consists of three measures. The first measure has a C chord. The lyrics are: "on ev - 'ry - bo - dy, and 2 baby's num - ber one, but I'm 3 really have a party, but we let's get to - ge - ther to - night. gonna dance with three or four, gotta put a car out - side,". The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note G2, followed by quarter notes F2, E2, and D2.

Musical notation for the third system, featuring a treble and bass clef with a common time signature. The treble clef has a forte (*f*) dynamic marking. The bass clef has a piano (*p*) dynamic marking. The music is in a key with one flat (B-flat). The third system consists of three measures. The first measure has an F6 chord, the second a G7 chord, and the third a C chord. The lyrics are: "I got some mon - ey in my jeans and I'm real - ly gon - na spend it And the house - 'll be shakin' from my bare feet slappin' the If the folks come home I'm a - fraid they gon - na have my". The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note G2, followed by quarter notes F2, E2, and D2.

right.
floor.
hide.

Been a - do - ing my home - work
When you hear — that music your
There'll be no — more movies for a

Gm7 C7 F

all week long, Now the house is emp - ty, the folks are gone. oo,
feet won't sit still, If your bro - ther won't, then your sis - ter will. oo,
week or two, no more run - ning around, with the usu - al crew. Who

Shout

G7 F G7

oo! }
oo! }
cares. }

C'm on, ev - 'ry - bod - y.

(no chord) C

1 2

2. Well, my
3. Well, we'll

F7 C D7 G7 G7 C

Blue Suede Shoes

Words and Music by Carl Lee Perkins

Steady tempo

Well, it's

mf

C7 Gm7 C7 Gm7 C7

Detailed description: This system contains the first five measures of the piano introduction. The treble clef staff features a series of chords and eighth-note patterns. The bass clef staff provides a simple harmonic accompaniment. The dynamic marking *mf* is placed in the first measure. The lyrics 'Well, it's' are written above the treble staff in the fifth measure.

one for the mon-ey, two for the show, three to get rea-dy, now go, cat, go! But

F F7

Detailed description: This system contains measures 6 through 10. The treble staff has a melodic line with lyrics. The bass staff has a simple accompaniment. The dynamic marking *mf* continues. The lyrics are: 'one for the mon-ey, two for the show, three to get rea-dy, now go, cat, go! But'. The chords F and F7 are indicated below the bass staff.

don't you step on my Blue Suede shoes. You can

Bb7 F

Detailed description: This system contains measures 11 through 14. The treble staff has a melodic line with lyrics. The bass staff has a simple accompaniment. The dynamic marking *mf* continues. The lyrics are: 'don't you step on my Blue Suede shoes. You can'. A triplet of eighth notes is marked above the treble staff in measure 12. The chords Bb7 and F are indicated below the bass staff.

do an-y-thing_ but lay off of my Blue Suede Shoes. Well you can

C7 Gm7 F Bb7 F

Detailed description: This system contains measures 15 through 19. The treble staff has a melodic line with lyrics. The bass staff has a simple accompaniment. The dynamic marking *mf* continues. The lyrics are: 'do an-y-thing_ but lay off of my Blue Suede Shoes. Well you can'. The chords C7, Gm7, F, Bb7, and F are indicated below the bass staff.

knock me down — step in my face, — slan - der my name all
 burn my house, — steal my car, — drink — my liquor from my

F

ov - er the place; } Do an - y - thing that you want to do, — But
 old fruit — jar; }

uh - uh, hon - ey, lay off of my shoes. — Don't you step on my Blue Suede

F7

Bb

Shoes. — You can do an - y - thing — but lay off of my Blue Suede

F

C7

Gm7

Shoes. — Well you can Shoes.

F

Bb7

F

F

Bb7

F

Holy Mackerel

Words and Music by Penniman, Mitchell

Steady tempo

Introduction for piano. The music is in common time (C) and begins with a forte (f) dynamic. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature is one flat (B-flat major). The introduction concludes with a final chord of G7.

C Ab7 G7 C D7 F6 G7

First vocal line. The melody starts with a quarter rest, followed by eighth notes. A triplet of eighth notes is used for the phrase "I come a-round;". The accompaniment continues with quarter notes in the left hand and chords in the right hand.

Your fa-ther must think I'm a fish 'cause ev'ry time that I come a-round;

C

Second vocal line. The melody continues with eighth notes and a quarter note. The accompaniment features a mix of quarter and eighth notes in the left hand and chords in the right hand.

it al-ways hap-pens ba-by, ev'ry sin-gle time, he greets me with the same old sound.

G7

Third vocal line. The melody includes a spoken section indicated by 'x' marks on the notes. A triplet of eighth notes is used for the phrase "you here a-gain?". The accompaniment continues with quarter notes in the left hand and chords in the right hand.

I ring the door bell and be-fore he lets me in, he says Ho-ly Mack'rel, you here a-gain?

C F7

Fourth vocal line. The melody continues with eighth notes and quarter notes. The accompaniment features a mix of quarter and eighth notes in the left hand and chords in the right hand.

Your fa-ther is a ve-ry fun-ny dude, I think he's tryin' to be rude.

C A7 D7 G7 C

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I don't know what, what I'm gonna do if he keeps on act-ing this way, I guess I'll have to stop

C

com-ing to your house, nine-teen times a day. I ring the door-bell and be-

G7 C

Spoken

fore he let's me in, he says Ho - ly Mack'rel, you here a - gain? Your fath - er, he

F7 C

must be in - sane, — he don't ev - en know my name. Mack'rel is a fish that

A7 D7 G7 C7 F

swims in the sea, — I know the name don't per-tain to me. — Tell him that Rich-ard,

C F

Rich-ard is my name, and I'd be ve-ry hap-py if he calls me by the same. Ho-ly Mack-'rel, are

G G7 C

you here a-gain?— I hear it ev-e-ry day. Ho-ly Mack-'rel are you here a-gain? can't he

find some-thing new to say?— He's al-ways growling, growling like a bear, I'm gon-na

G7 C

start com-ing ov-er when he's not there.— Your fa-ther is a ve-ry fun-n-y dude, I

F7 C A7

1 2 Repeat and Fade

think he's tryin' to be rude. rude. I think he's tryin' to be rude, I

24 D7 G7 C C D7 G7 C

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

Words and Music by Otis Blackwell, Elvis Presley

Medium bright tempo

mf

1. You

C F9 C D G7

know I can be found — sit - ting home all a - lone If
 2. Baby, if I made you mad — for some - thing I might have lone said

C C7

you can't come a - round, At least, please tel - e - phone, Don't be
 Please let's for - get the past, The future looks bright a - head, Don't be

F C

1
 cruel — to a heart that's true.
 cruel — to a heart that's

Dm7 G F G C

2

true. I don't want no oth - er love, Ba - by, it's just

C C7 F G7 F

you I'm think - ing of. Don't stop think - ing
walk up to the

G7 C C

of me, preach - er, don't and make let us say "I way. do". Come on ov - er here and Then you'll know you

C7 F

love me, have me and I'll you know what I want you to say.} Don't be cruel.
know I'll have you too.}

C Dm

to a heart that's true. Why I don't should we be a -
want no oth - er

G7 C F

part?
love,

I

rea - lly, love you,
Ba - by, it's just

ba - by, cross my
you I'm think - ing

heart.

1

G7 F G7 C

Let's

of.

Don't be

cruel

to a heart that's

2

C Dm G7

true.

Don't be

cruel

to a heart that's

C Dm G7

true.

I don't want no oth - er love,

C C7 F G7

Ba - by, it's just

you I'm think - ing

of.

F G7 C

Long Tall Sally

Words and Music by Enotris Johnson, Richard Penniman, Robert Blackwell

Bright rock tempo

f

Fm6 Bb7 G7b9

1 Gon - na tell Aunt Ma - ry 'bout Un - cle John, He
 Long Tall Sal - ly has a lot on the ball, And
 saw Uncle John with a Long Tall Sally, He

C7 Fm6

says he has the blues, But he has a lot of fun — } oh, Ba - by,
 no - bo - dy cares, if she's long — and — tall — }
 saw Aunt Mary com - in' and he duck - ed back in the alley }

Bb

yes — ba - by, woo — ba - by, —

Bb7 F F7 C

1, 2.

Hav - in' me some fun to - night. _____ yeah! _____

2. Well _____
3. Well, I _____

Bb F

3

yeah! _____ we're gon - na have some fun to - night, _____ Gon - na

F Fm6 F

have some fun to - night _____ woo! We're gon - na have some fun to - night, _____

Fm6 F7 Bb7

_____ Ev' - ry - thing will be all right. _____ We're gon - na

F

have some fun, gon - na have some fun to - night! _____

C Bb F

See You Later Alligator

Words and Music by Robert Guidry

Medium rock tempo

f

1. Well, I saw my ba - by

C

walk - ing,
told me,
dad - dy,
'ga - tor,

with an - oth - er man to - day; —
near - ly made me lose my head; —
you know my love is just for you; —
I know you meant it just for play; —

C

Well, I saw my ba - by
When I thought of what she
She said, I'm sor - ry pret - ty
I said, wait a min - ute,

walk - ing
told me,
dad - dy,
'ga - tor,

with an - oth - er man to -
near - ly made me lose my
you know my love is just for
I know you meant it just for

C7 F F7

- day. —
head. —
you. —
play. —

When I asked her what's the
But the next time that I
Won't you say that you'll for -
Don't you know you rea - lly

mat - ter,
saw her,
give me,
hurt me,

C G7

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REFRAIN

this is what I heard her
 re - mind - ed her of what she
 and say your love for me is
 and this is what I have to

say. (To Refrain)
 said (to Refrain)
 true. (to 4th verse)
 say. (to Refrain)

See you la - ter, Al - li -

C

ga - tor,

Af - ter 'while, cro - co - dile. —

See you la - ter, Al - li -

C C7

ga - tor,

Af - ter 'while cro - co - dile. —

F F7 C

Can't you see you're in my way now,

Don't you know you cramp my

G7

1.2.3. style.

2. When I thought of what she

3. She said I'm sor - ry, pret - ty style.

4. I said, wait a min - ute,

C C Db9 C9

31

Great Balls Of Fire

Words and Music by Jack Hammer, Otis Blackwell

Bright rock tempo

mf

D7 C7 G Eb7 D7

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a bass line with chords. The key signature is one sharp (F#) and the time signature is common time (C). The dynamics are marked 'mf'.

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

Gm C7

The first vocal line is on a treble clef staff. The lyrics are: "You shake my nerves and you rat - tle my brain. Too much love drives a man in - sane...". The piano accompaniment is on a bass clef staff with chords Gm and C7.

You broke my will, but what a thrill. Good-ness grac - ious, Great Balls of Fire!

D7 C7 G

The second vocal line is on a treble clef staff. The lyrics are: "You broke my will, but what a thrill. Good-ness grac - ious, Great Balls of Fire!". The piano accompaniment is on a bass clef staff with chords D7, C7, and G.

I laughed at love 'cause I thought it was fun-ny. You came a - long and moved me, honey.

Gm C7

The third vocal line is on a treble clef staff. The lyrics are: "I laughed at love 'cause I thought it was fun-ny. You came a - long and moved me, honey.". The piano accompaniment is on a bass clef staff with chords Gm and C7.

I changed my mind, this love is fine. Good-ness grac - ious Great Balls of Fire!

D7 C7 G

The fourth vocal line is on a treble clef staff. The lyrics are: "I changed my mind, this love is fine. Good-ness grac - ious Great Balls of Fire!". The piano accompaniment is on a bass clef staff with chords D7, C7, and G.

Kiss me, ba - by, oh, yo! it feels good. Hold me, ba - by

C7 G G7 C7

I want to love you like a lov - er should. You're fine,

D D7

so kind, I'm gon-na tell the world that you're mine, mine, mine, mine. I chew my nails and I

D9 Gm

twid-dle my thumbs. I'm real ner - vous but it sure is fun!— Oh, ba - by, you're

C7 D7

driv - in' me cra - zy. Good-ness gra - cious, Great Balls of Fire! Great Balls of Fire!

C7 G sfz

Three Steps To Heaven

Words and Music by Bob Cochran, Eddie Cochran

Medium tempo

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The time signature is common time (C). The music begins with a piano (mf) dynamic. The first measure contains a piano introduction with chords C and Dm7. The second measure contains chords Dm7 and A7. The third measure contains chords Dm7 and G7. The fourth measure contains the text "1. Now".

The second system of musical notation continues the piano accompaniment and includes the first line of lyrics. The lyrics are: "there are three steps to Heaven, Just list-en and formula for Heaven's ve-ry sim-ple, Just fol-low the". The chords are C, F, C, G7, and C.

The third system of musical notation continues the piano accompaniment and includes the second line of lyrics. The lyrics are: "you will plain-ly see. And as I tra-vel rules and you will see. see." The chords are F, G, and C.

The fourth system of musical notation continues the piano accompaniment and includes the third line of lyrics. The lyrics are: "on, and things do go wrong, Just call it,". The chords are C7, F, and G7.

steps one, two and three. Step one you find a girl to

C C7 F G7

love. Step two she falls in love with you.

C C7 F G7 C

Step three you kiss and hold her tight - ly. Yeah! that

C7 F G7 C

sure seems like Hea-ven to me. The me.

G7 C G7 C

Just fol - low steps one, two or three.

G7 C

Oh Boy!

Words and Music by Sunny West, Bill Tighman, Norman Petty

Bright 4

Musical notation for the first system of the song. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Bright 4'. The dynamics are marked 'mf'. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'All of my love,' are written below the treble staff. Chord symbols G, A7, D, and G are placed below the bass staff.

Musical notation for the second system. The melody continues with the lyrics 'all of my kiss - in', You're gonna see what you been miss - in', Oh Boy! when you're with me, Oh'. Chord symbols G7 and C7 are placed below the bass staff.

Musical notation for the third system. The melody continues with the lyrics 'Boy! The world can see that you were meant for me.'. Chord symbols G, Gdim, D7, and G are placed below the bass staff.

Musical notation for the fourth system. The melody continues with the lyrics 'All of my life I been wait - in', to - night there'll be no hes - i - ta - tin', oh'. Chord symbols C6, D7, G, and G7 are placed below the bass staff.

Musical notation for the fifth system. The melody continues with the lyrics 'Boy! when you're with me, Oh Boy! The world can see that you were'. Chord symbols C7, G, Gdim, and D7 are placed below the bass staff.

meant for me. Oh, can't you hear my poor heart call - in',

G Eb7 D7 G D

Stars ap-pear and sha-dows fall, - a lit - tle bit of lov - in' makes ev - 'ry - thing right. I'm gon - na have some

G C D7

fun to - night! - All o' my love, all o' my kiss - in', You're gon - na see what you been miss - in', Oh

G G7

Boy! when you're with me, Oh Boy! The world can see that you were

C7 G Gdim D7

meant for me. me.

G C6 D7 G Eb7 D7 G

That'll Be The Day

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

Fairly slow 4

f Well, you

F Fm C D7 G7 C7

VERSE 1

give me all your lov - in' and your tur - tle dov - in', All your hugs and kiss - es and your

F C C7 F

mon - ey too, Well you know you love me, ba - by, Un - til you tell me may - be,

C C7 F C

that some day, well, I'll be through. Well, — That - 'll be the day, when

D7 G7 C7 F

you say good-bye, yes, — that-'ll be the day, when you make me cry, ah, you

C C7

say you're gon - na leave, you know it's a lie, 'cause that-'ll be the day —

F C

1. — when I die, Well, 2. — when I die. Fine VERSE 2

G7 C7 G7 C F

He shot it at your heart, So if we ev - er part and I leave you,

C C7 F Cdim G7 C7

you say you told me an' you told me bold-ly, That some day, well, I'll be through. Well,

F C D7 D7b5 G6 D9 G7 C+ 39

D. S. al Fine

Somethin' Else

Words and Music by Ed Sheeley, Eddie Cochran

Medium rock tempo

Introduction for piano. The music is in G major, 4/4 time, and starts with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The introduction concludes with a double bar line and a repeat sign.

G C7 G A7

Spoken lyrics section. The music is in G major, 4/4 time. The right hand has a rhythmic accompaniment, and the left hand plays a simple bass line. The lyrics are: "1. A look - a there! Here she comes! 2. A look - a there! 'Cross the street,"

D7 C6 D7 G

Spoken lyrics section. The music is in G major, 4/4 time. The right hand has a rhythmic accompaniment, and the left hand plays a simple bass line. The lyrics are: "Here comes that girl a - gain. One of the cut - est since I There's a charm - maid just for me, To own and cud - dled be a

Spoken lyrics section. The music is in G major, 4/4 time. The right hand has a rhythmic accompaniment, and the left hand plays a simple bass line. The lyrics are: "don't know when, But she don't no - tice me when I pass, She lux - u - ry But right now I can't af - ford the gas A

D7

gets with all the guys from a out of my class, — But
 brand — new con - vert - ible is out of my class, — But

C

that ain't stop - ping me from think - in' to my - self
 that ain't stop - ping me from think - in' to my - self

D7 C7

Spoken

She's sure fine look - in', man, She's some - thing else.
 That car's fine look - in', man, She's some - thing else.

G6

f

G C7 G A7

Spoken

3. Hey look - a here, just wait and see.
 4. Look - a here, here, what's all this?

D7 C6 D7 G

Work hard — and save — my dough, — I'll buy that car that I can
 Never thought I'd do this — be - fore, — But here I am a knock-in'

roll up and — show. Get me that girl and we'll go
 on — her — door. My car's out front — and

D7

riding a - round, — We'll look real — sharp with a white — down — I
 it's all mine, — It's a for - ty one — job, not a fif - ty — nine, — I

C

keep right on a dream - in' and a think - in' to my - self
 got — that — girl and I'm a - think - in' to my - self

D C

Spoken

If it all comes true, man, She's some-thing else.
 She's fine look-in', man She's some-thing else. *sfz*

Three Steps To Heaven
C'mon Everybody
Hallelujah I Love Her So
Somethin' Else
Oh Boy!
Long Tall Sally
Holy Mackerel
Great Balls Of Fire
Don't Be Cruel (To A Heart That's True)
Be-Bop-A-Lula
See You Later Alligator
All Shook Up
Jailhouse Rock
Blue Suede Shoes
Peggy Sue
That'll Be The Day

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