

# American Rock & Roll

## The Big Hits of the Late 50's and Early 60's

Most Songs Not Available Anywhere Else!  
Complete Sheet Music Editions

<b>Sixteen Candles</b> <i>The Crests</i>	<b>A Quarter To Three</b> <i>Gary "U.S." Bonds</i>	<b>Roll Over Beethoven</b> <i>Chuck Berry</i>
<b>Silhouettes</b> <i>The Rays</i>	<b>I Know</b> <i>Barbara George</i>	<b>I've Had It</b> <i>The Bell Notes</i>
<b>A Lover's Question</b> <i>Clyde McPhatter</i>	<b>See You Later, Alligator</b> <i>Bill Haley &amp; The Comets</i>	<b>Little Town Flirt</b> <i>Del Shannon</i>
<b>The Bristol Stomp</b> <i>The Dovells</i>	<b>If You Wanna Be Happy</b> <i>Jimmy Soul</i>	<b>Ain't Got No Home</b> <i>Clarence "Frogman" Henry</i>
<b>Rock &amp; Roll Music</b> <i>Chuck Berry</i>	<b>You're So Fine</b> <i>The Falcons</i>	<b>I Like It Like That</b> <i>Chris Kenner</i>
<b>Don't Hang Up</b> <i>The Orlons</i>	<b>Tell It Like It Is</b> <i>Aaron Neville</i>	<b>Yes I'm Ready</b> <i>Barbara Mason</i>
<b>New Orleans</b> <i>Gary "U.S." Bonds</i>	<b>Itchy, Twitchy Feeling</b> <i>Bobby Hendricks</i>	<b>Susie Q</b> <i>Dale Hawkins</i>
<b>Whispering Bells</b> <i>The Del-Vikings</i>	<b>A Woman, A Lover, A Friend</b> <i>Jackie Wilson</i>	<b>Only You</b> <i>The Platters</i>
<b>The Lion Sleeps Tonight</b> <i>The Tokens</i>	<b>What's A Matter Baby?</b> <i>Timi Yuro</i>	<b>Happy, Happy Birthday, Baby</b> <i>The Tune Weavers</i>
<b>Goodnight Sweetheart, It's Time To Go</b> <i>The Spaniels</i>	<b>Land of 1000 Dances</b> <i>Wilson Pickett</i>	<b>Judy's Turn To Cry</b> <i>Lesley Gore</i>
<b>Sea Cruise</b> <i>Frankie Ford</i>	<b>Let Me In</b> <i>The Sensations</i>	<b>Mohair Sam</b> <i>Charlie Rich</i>
<b>Over The Mountain, Across The Sea</b> <i>Johnnie &amp; Joe</i>	<b>Just A Dream</b> <i>Jimmy Clanton</i>	<b>Rockin' Pneumonia &amp; The Boogie Woogie Flu</b> <i>Huey "Piano" Smith</i>
<b>Barbara Ann</b> <i>The Regents &amp; The Beach Boys</i>	<b>Johnny B. Goode</b> <i>Chuck Berry</i>	<b>Mashed Potato Time</b> <i>Dee Dee Sharp</i>
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<b>Oh, What A Night</b> <i>The Dells</i>	<b>It's Just A Matter of Time</b> <i>Brook Benton</i>	<b>School Is Out</b> <i>Gary "U.S." Bonds</i>
<b>Why Don't They Understand?</b> <i>George Hamilton IV</i>	<b>Pretty Girls Everywhere</b> <i>Eugene Church</i>	<b>Why Baby Why?</b> <i>Pat Boone</i>
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<b>Please Love Me Forever</b> <i>Cathy Jean &amp; The Roommates</i>	<b>Raindrops</b> <i>Dee Clark</i>	<b>And Many, Many More</b>



# American Rock & Roll

**The Big Hits of the Late 50's and Early 60's**

**Most Songs Not Available Anywhere Else!**

**Complete Sheet Music Editions**

## volume 3

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**CREATIVE CONCEPTS**

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## (A BLAST FROM THE PAST)

### THE AMERICAN BREED

Members: Al Ciner — rhythm guitar — May 14, 1947  
 Gary Liozzo — lead guitar, lead vocals — August 16, 1945  
 Lee Graziano — drums — November 9, 1943  
 Charles Colbern — bass — August 30, 1944

Hometown: Chicago, Illinois

Members of The American Breed first met in Chicago during the early sixties and decided to form a band to perform in local teen-age clubs. By 1967 the group had developed an enormous regional following and had attracted the attention of Bill Traut of the local Dunwich production company, who began producing their recordings for the West Coast Acta label. Their first few records became minor hits, but their fourth release "Bend Me, Shape Me" brought them major success. They were asked to sing a tune called "A Quiet Place" in the film 'No Way To Treat A Lady', and they followed with several more hits.

By 1969 The American Breed had faded from popularity and the group decided to change its base of operations to Los Angeles. After numerous personnel changes, including the addition of a keyboard player named Kevin Murphey and a female lead singer, they evolved into a group called Ask Rufus (named after a newspaper column). They eventually became known as Rufus, which, led by Chaka Khan, has become one of today's most popular "soul" groups.

### THE BEACH BOYS

Members: Mike Love — lead vocalist - sax — March 15, 1941  
 Brian Wilson — keyboard and bass — June 20, 1942  
 Carl Wilson — guitar — December 21, 1946  
 Dennis Wilson — drums — December 4, 1944  
 Alan Jardine — rhythm guitar — September 3, 1942

Hometown: Hawthorne, California

The California-generated Beach boys form a bridge between the great Rock and Roll years of the fifties and the Beatles-led British invasion of the early sixties. Dennis Wilson had long wanted to write a song about the popular West Coast sport of surfing, so he convinced his brother Brian and his cousin Mike Love to give him a hand. The result was a tune called "Surfin'", which was released on Candix, a local label, and the song became a regional hit early in 1962.

Nick Venet, a producer for Capitol records, heard the group, liked its sound, and signed them. In July 1962, the Beach Boys had their first national hit with "Surfin' Safari". They followed this initial pair of surfing songs with other songs teen-agers could relate to about cars and racing, the West Coast, and girls.

In the mid-sixties the group had an incredible number of hits, including three number-one records: "I Get Around", "Help Me, Rhonda" and "Good Vibrations". Brian left the group in the late sixties to concentrate on writing and arranging. In 1969 the group left Capitol and signed with Warner Brothers' Reprise records. The group still records and plays concert dates.

### THE BELL NOTES

Members: Carl Bonura — sax - dual lead  
 Ray Ceroni — guitar - dual lead  
 Lenny Giambalvo — bass  
 Pete Kane — piano  
 John Casey — drums

Hometown: Long Island, New York

New York disc jockey Alan Fredericks heard the fellows playing in Long Island, and became interested in the group. He arranged an audition with Time records in New York, where they were eventually signed to a contract. Their first release in February of 1959, called "I've Had It" became a solid smash for the group.

### BROOK BENTON

Real Name: Benjamin Franklin Peay  
 Born: September 19, 1931  
 Hometown: Camden, South Carolina

In the early fifties, Brook joined Bill Landford's Spiritual Quartet and traveled across the country. Brook met songwriter Clyde Otis and the two of them collaborated on several hits in 1958 "Looking Back" for Nat King Cole and "Lover's Question" for Clyde McPhatter.

Brook's real success as a singer did not occur until early 1959, when he signed with Mercury records and released the first of many hits for the label, called "It's Just A Matter Of Time" a song that he wrote with Clyde Otis and Belford Hendricks. His biggest chart record came in May of 1961 with another song he had written with Otis called "The Boll Weevil Song". In 1960, with Dinah Washington he recorded two chart hits that both he and Otis had written called "Baby (You Got What It Takes)" and "A Rockin' Good Way". In January of 1970, he came back with another top-ten hit on Cotillion records called "Rainy Night in Georgia".

Brook has had eighteen gold records and was one of the early artists who wrote his own material. Today he lives with his wife and family in New York and continues to do concert tours and work in major clubs around the country.



## CHUCK BERRY

Real Name: Charles Edward Anderson Berry

Born: October 18, 1926

Hometown: Wentzville, Missouri

In 1952, Chuck started his own group called the Chuck Berry combo and began playing local clubs in east St. Louis, at this time contemplating a career as either a hairdresser, a singer, or a photographer.

A vacation trip to Chicago in 1955 was the deciding factor in his decision. During this trip Chuck met blues singer Muddy Waters, who encouraged Chuck to go and see Leonard and Phil Chess, the two brothers who owned Chess records. Chuck auditioned for them with a song he had written called "Ida Red". They liked the song, but suggested he change the title. Remembering the name of a cow from a third grade story, Chuck renamed the song "Maybellene". The song was recorded, a contract was signed, and the beginning of a legend was launched in July 1955, with his first of many hits.

Chuck defines his music as giving a feeling of adventure or joy. In some of his songs he would write of personal experiences, like "School Days", which were his own high school experiences. So was "Sweet Little Sixteen" another experience he had while on tour. He wrote about one little eleven-year-old at the show who was busy collecting autographs for her wallet. The song became one of his biggest hits in early 1958. Later that same year he wrote and recorded a song that is said to be a musical autobiography — "Johnny B. Goode". Chuck feels that music is a "food for mood". He is a true rock and roll giant. He has been a tremendous influence on guitar players around the world.

Today Chuck continues to record for Chess records. He also has houses in Hollywood and Wentzville, Missouri.

## GARY "U.S." BONDS

Real Name: Gary Anderson - then changed to Ulysses Samuel Bonds

Born: June 6, 1939

Hometown: Jacksonville, Florida

Gary started singing as a youngster. At three, his family moved to Norfolk, Virginia, where he lived until he was twenty-one. While in Norfolk he met Frank Guida who liked his style and wanted to record him, on Legrand label. Frank also suggested Gary change his name to "U.S." Bonds as a gimmick. So in the fall of 1960, Gary signed with Legrand and recorded "New Orleans" which became a smash hit. "Quarter To Three" which was his next hit, was recorded accidentally. A group known as Daddy G had a song out called "Night With Daddy G". Gary and his group played almost the identical music track, while Gary improvised some words and the group started a jam session. No one knew the tape recorder was on, and they accidentally recorded Gary's biggest hit. It was the number one song all across the country during the summer of 1961.

Today Gary lives in the New York area and is doing very well singing in various rock shows around the country.

## PAT BOONE

Real Name: Charles Eugene Pat Boone

Born: June 1, 1934

Hometown: Nashville, Tennessee

Pat is a descendant of frontiersman Daniel Boone. He attended high school in Nashville. Here he married Western star Red Foley's daughter, Shirley. Pat went to David Lipscomb College in Nashville, then transferred to North Texas State, where he won a local talent show and was encouraged to audition for Ted Mack's Amateur Hour. He did, and won, then went to Arthur Godfrey's Talent Scout show in 1954 and won again, and became a regular on the show.

His early recording career began on Republic records in Nashville, with songs like "Until You Tell Me So". But it wasn't until Hugh Cherry of WMAK radio Nashville introduced him to Randy Wood, president of Dot records, that things started to happen. Randy was impressed with Pat's voice and clean-cut image so he signed him to a recording contract. His first record for Dot was "Two Hearts, Two Kisses" in 1955. It wasn't until November of the same year that Pat had any success, which he found in a Fats Domino song called "Ain't That A Shame". His white buck shoes that were his trademark were used quite accidentally. Pat wore those shoes on TV every week at the beginning, because they were the only shoes he had. When they caught on, he continued to wear them as part of his clean-cut image. His two favorite songs are "Love Letters In The Sand" and "Speedy Gonzales".

## THE CRESTS

Members: Johnny Maestro (Real name: Mastrangelo) — lead — Brooklyn, New York — Born: May 7, 1939

Jay Carter (1939) — bass — Brooklyn, New York, - replaced by Eddie Wright in 1960

Harrold Torres (1940) — second tenor — Staten Island, New York - replaced by Chuck Foote in 1960

Tommy Gough (1940) — first tenor — Staten Island, New York - replaced by Leonard Alexander in 1960.

The group first formed in the late fifties and signed with Joyce records. In 1958 they signed with George Paxton, president of Coed records and recorded "Pretty Little Angel". In November of that year they had their first smash hit "Sixteen Candles" which carried into 1959 as their biggest hit.

Johnny left the group in 1961 to go as a single artist on Coed with "Model Girl". His career without the Crests went downhill. I wasn't until 1968 when he formed another group The Brooklyn Bridge, and became their lead voice, that his career went back on the upswing. Today Johnny sings lead with The Brooklyn Bridge (of "The Worst That Could Happen" fame) and resides outside of New York City.

## THE DEL VIKINGS

Members: Norman Wright — lead — Philadelphia, Pennsylvania — Born: Oct. 21, 1937  
 Corinthian "Kripp" Johnson — first tenor — Cambridge, Maryland  
 Donald "Gus" Bakus — second tenor — Southampton, LI, New York  
 David Lerchey — baritone — New Albany, Indiana  
 Clarence E. Quick — bass — Brooklyn, New York

The five fellows formed a singing group in 1955, while stationed in the Air Force in Pittsburgh. They practiced in the service club each day. In late 1956, Clarence wrote a song at the piano in five minutes called "Come Go With Me" which he suggested the group record. This was the same time they had won the "Tops In Blues" show sponsored by the Air Force.

They went to the home of a friend named Barry Kaye, a Pittsburgh disc jockey and recorded the song in his basement. The room was so small and poorly equipped acoustically that some of the members had to get into a closet to get the sound they were looking for. They sold the song to Fee-Bee records where it became an instant hit. A few months later, in early 1957, Dot records purchased the recording and released it nationally, and signed the group to the label. The fellows chose to call themselves the Del Vikings after going through some books in a library and running across the accounts of the Vikings. They took that name and just added "Del" to it. The Del Vikings, which had Dave and Gus, two white members and Kripp, Norman and Clarence, who were black, were one of the few mixed groups with a hit recording.

After "Come Go With me" became a national hit, Mercury records tried to lure the group to record for them, after their discharge from the Air Force. All of them except Kripp had been under twenty-one when they signed with Dot, so, except for Kripp, they were not legally bound by Dot. So when Mercury offered more money, they all left for the new label. Kripp remained with Dot and formed another Del Vikings group with all black members, while the other four members went to Mercury and added another black member named William Blakely. At Mercury they recorded "Cool Shake" on which Gus sang lead, and "Sunday Kind Of Love" on which Norman sang lead. These were the two biggest hits they had for Mercury. Dot released "Whispering Bells" with Kripp singing lead. During the summer of 1957, there were two Del Viking hits on the charts, "Whispering Bells" on Dot and "Cool Shake" on Mercury, at the same time. This led to many legal entanglements to be resolved.

By December 1, 1957, Mercury got complete control of the group name. Kripp left Dot to work for Fee-Bee music and Chuck Jackson, an unknown at the time in Kripp's group, began a solo career that would get him hits on Wand records in 1961, with songs like "I Don't Want To Cry". The Mercury Del Vikings continued, but with no other major hits.

Today Gus lives in Europe, Norman in New York City, Clarence in Brooklyn, and Kripp in Pittsburg. Norman and Clarence sang with two other members of the Del Vikings several years ago, but have not sung together since.

## THE DOVELLS

Members: Len Barry (lead) Born: June 12, 1942  
 Jerry Summers (first tenor) Born: December 29, 1942  
 Mike Dennis (second tenor) Born: June 3, 1943  
 Arnie Satin (baritone) Born: May 11, 1943  
 Danny Brooks (bass) Born: April 1, 1942  
 Hometown: Philadelphia, Pennsylvania

The group was formed in 1957 and they sang at local school functions. They wrote several tunes as a group like "No, No, No", which gained some recognition in Philadelphia. After little success, the group disbanded. In December 1960, they got together again to audition for Dave Appell, the A & R director of Parkway records in Philly. He signed them to the label. In the summer of 1961, they recorded "The Bristol Stomp" which became their biggest hit. Len Barry left the group in 1963 and a couple of years later, he had a hit with the song "1-2-3". Today most of the fellows reside in Philadelphia, where Mike and Jerry sing together with a third member as the Dovells.

## MARIANNE FAITHFULL

Born: 1948  
 Hometown: Hempstead, North Longon, England

Marianne is the daughter of Dr. Robert G. Faithfull, a professor at the Univ. of London and Ava Sacher-Masoch, Baroness Erisso. At age eight she entered St. Joseph's Convent School and gave no thought to music. However, a stroke of fate in 1964 changed her life entirely and she never returned to school. She and a friend accompanied Peter Asher (soon to become famous a half of Peter & Gordon) to a show-business party. One of the other guests was Andrew Loog Oldham, manager of the rolling Stones. Oldham was so taken with Marianne's name and appearance that he signed her immediately without even asking if she could sing! Fortunately she could, and Rolling Stones Mick Jagger and Keith Richard reworked an old English madrigal into the song that would become her first release "As Tears Go By".

Although Marianne had several additional international hits, she did a considerable amount of film and stage work in the late sixties, including being seen regularly on British television. However, it was for her continual personal difficulties that she was best known well into the early seventies.

After nearly two years in retirement, Marianne Faithfull reemerged in 1973 to resume her stage career.



## THE FALCONS

Members: Eddie Floyd — lead  
Joe Stubbs — tenor  
Bonny Rice — baritone  
Willie Schoefield — bass  
Lance Finnie — guitar

Hometown: Detroit, Michigan

Bonny Rice formed the group in early 1959 in Detroit, and they began to get some local engagements. Later guitarist Lance Finnie & Willie Schoefield wrote a song which the group began to practice with. They finally got a recording contract with Unart and decided to record Lance & Willie's song as their first endeavor. "You're So Fine" was released in April 1959 and became a national hit.

In late 1961 Wilson Pickett joined the group as lead singer. They signed a new contract with Lupine Records and recorded their only other real hit "I Found A Love" released in March 1962. Pickett left the group shortly after, signing with Double-L records in 1963 and later with Atlantic in 1965.

Eddie Floyd signed with Stax records in 1966 and recorded "Knock On Wood" which was the first of many hits. Joe Stubbs was the brother of Levi Stubbs, the lead singer of the Four Tops.

## FRANKIE FORD

Hometown: Fretna, Louisiana

Frankie went to Holy Name of Mary High School and won a musical scholarship to Southeastern College in Hammond, Louisiana. In January 1959, Frankie recorded a song that Huey "Piano" Smith had written and given to Frankie to record. The result was the song "Sea Cruise", which became a top twenty song for Frankie in January 1959.

## BARBARA GEORGE

Born: August 16, 1942

Hometown: New Orleans, Louisiana

Barbara began singing in a church choir in New Orleans at seventeen. She later began appearing at local clubs. In late 1961, she was signed by AFO records. "I Know" her first and biggest hit was released in October of that year. Barbara had written the song herself. This was followed by "You Talk About Love" and "Send For Me".

## LESLEY GORE

Born: May 2, 1946

Hometown: Tenaflly, New Jersey

Lesley became interested in singing as a youngster when her cousin Alan introduced her to his jazz record collection. Her favorites were June Christy, Chris Connor and Anita O'Day.

In early 1963, while a senior in high school, Lesley was heard singing with her cousin's band by Quincy Jones of Mercury records. She was signed to the label. A few months later, while Lesley and Quincy were going over some demo records, they found a song that seemed right for her. They recorded it and released it in April 1963, and in a short time "It's My Party" became a number one national hit.

After a string of hits with Quincy Jones as her producer, she left Mercury in late 1967. She signed with Bob Crewe in 1968 after he started his own label.

In 1971, she began writing her own material and a year later she signed with Mowest records, a division of Motown. She released her first album with them in August of 1972.

Today Lesley lives in Los Angeles and still records for Mowest and makes occasional concert appearances.

## BILL HALEY & THE COMETS

Members: Bill Haley (William John Clifton Haley, Jr.) — guitar — Born: March 1927 — Highland Park, Michigan  
John Grande — accordion and piano  
Billy Williamson — steel guitar  
Rudy Pompelli — sax — 1928  
Al Rex — bass  
Francis Beecher — Spanish guitar  
Don Raymond — drums

Hometown: Chester, Pennsylvania

Bill came from a musical family. His mother was a church organist and his dad played the banjo. Both encouraged Bill to learn the guitar. At fifteen Bill left home to travel with the Down Homers. Later he became musical director and head of his own band which played on a small radio station in Chester. The aggregation was known as Bill Haley's Saddlemen, and in 1951 they began to record for Essex records. One of their first recorded efforts was "We're Going To Rock This Joint Tonight".

In 1952 the name of the group was changed to the Comets. A couple of moderate hits followed: "Dance With The Dolly" and "Patty Cake". About this time, Bill wrote a song for a friend named Danny Cedarone, who was then heading up a group called The Esquire Boys. The song "Rock-a-Beatin' Boogie" was a hit for the group. When Bill Haley and the Comets recorded the same song, Alan Freed, who worked for WJW radio in Cleveland, Ohio, at the time was so intrigued by the song's words, "Rock, Rock, Rock Everybody, Roll, Roll, Roll Everybody", that it is said he coined the phrase rock and roll.

In May 1953, the group had their first major hit with "Crazy Man Crazy". They had their first of many hits for Decca in 1954 with "Shake, Rattle and Roll". In 1955 they had their biggest all-time seller, and the song that has sold more records than any other single pop hit, over 22-½ million copies since 1955, "Rock Around The Clock". (The song was featured in Blackboard Jungle.)

Bill's identifying trademark was the little spit curl that he always tumbled over his forehead. Today Bill lives in New Mexico but continues to travel all over the world playing his own special brand of rock and roll. Rudy Pompelli is the only original member to remain with Bill.

## GEORGE HAMILTON IV

Born: July 19, 1937  
Hometown: Winston-Salem, NC

The president of WTOB-TV secured George an audition on Arthur Godfrey's Talent Scout show and George was signed to appear for one week. He later became a regular on the Grand Ole Opry. In the fall of 1956, George recorded his first major hit, "A Rose And A Baby Ruth" on Colonial records.

## DALE HAWKINS

Born: August 30, 1938  
Hometown: Bossier, Louisiana

Guitar-playing Dale got a chance to go into a recording studio in 1957. He recorded a song he had written with two other friends called "Susie-Q". It was sold to Checker records of Chicago, and went on to become his first hit in May 1957. His other records were "La-do-dada", "A House, A Car And A Wedding Ring", and "Yeah Yeah".

## BOBBY HENDRICKS

Born: February 22, 1938  
Hometown: Columbus, Ohio

Bobby started singing in Columbus, with a group called the Five Crowns. Next he sang with the Swallows. He left the group to sing as lead singer with the Drifters for about eight months. He sang lead on "Moonlight Bay" and "Drip Drop". In 1958, Bobby and guitar player Jimmy Oliver wrote "Itchy Twitchy Feeling". Sue records released the record that summer. His only other major hit came in November 1960 with a song called "Psycho".

## CLARENCE "FROGMAN" HENRY

Born: 1937  
Hometown: Algiers, Louisiana

Clarence's first professional job was as a singer-pianist with Bobby Michell's band in 1955. Pascal Marcello, owner of the Joy Lounge in New Orleans, introduced Clarence Chess of Chess records. This resulted in a contract with Chess's subsidiary Argo records. In October 1956, he recorded a song called "Ain't Got No Home", his first hit for the label. He got his nickname "Frogman" because he sang in three different voices in the song, the lowest voice sounding like a frog.

## HERMAN'S HERMITS

Members: Herman (Peter Blair Denis Bernard Noone) — lead vocals, piano, guitar — Born: November 5, 1947 - Manchester, England  
Karl Anthony Greene — guitar, harmonica — Born: July 31, 1947 - Salford, England  
Keith Hopwood — guitar — Born: October 26, 1946 - Manchester, England  
Derek "Lek" Leckenby — guitar — Born: May 14, 1945 - Leeds, England  
Barry Whitham — drums — Born: July 21, 1946 - Manchester, England

A major component of the mid-sixties "British invasion", Herman's Hermits achieved the height of popularity in the United States without ever making any real impact in their own country.

The group began in 1963, when child actor Peter Noone attended a Manchester youth-club performance of a group known as The Heartbeats. The group needed someone to fill in that day and Noone, who had had some voice training, offered to help. The audience reaction was so overwhelming that they decided to form a permanent group. This evolved into Herman's Hermits, featuring the above line-up. Their name was chosen because Noone was thought to resemble Sherman in the TV cartoon "Rocky & His Friends"; the nickname eventually became "Herman".

After establishing a strong reputation in Manchester, the group came to the attention of producer Mickie Most and began recording in 1964. Their first success came later that year with a cover version of the Earl-Jean hit, "I'm Into Something Good". They continued with a long string of hits that lasted nearly four years and appeared in the film 'When The Boys Meet The Girls'. They eventually disbanded in 1970.

Today Peter Noone records as a solo singer and occasionally works as an actor. The Hermits, featuring a new lead singer, have regrouped.

## THE INNOCENTS

Members: Jim West (lead) Born: January 7, 1941  
Al Candalaria (bass) Born: March 7, 1941  
Darron Stankey (tenor) Born: July 5, 1942  
Hometown: Sun Valley, California

In 1958, at a party, Jim asked to join Al and Darron, who had been singing as a duo. They worked together as a trio and went to Indigo records for an audition in 1960. This led to a recording contract and their first release in August 1960 "Honest I Do". After that song, they backed up Kathy Young, on the same label, on the song "A Thousand Stars".

## CHUCK JACKSON

Real Name: Charles Jackson  
Born: July 22, 1937  
Hometown: Latta, So. Carolina

While a student at South Carolina State College in the late fifties, Chuck decided to leave school and return to Pittsburgh. Chuck then auditioned for Joe Averbach, who was managing the Del Vikings, who had a major hit with "Come Go With Me". Dave Lerchey, the group's baritone, was leaving the group. Chuck replaced him from 1957 until 1959.

In 1959 he left the group and signed a contract with Clock records. After four or five bad recordings, Chuck left the label and went on tour with his good friend Jackie Wilson. At the Apollo theater in New York, Chuck met Luther Dixon, a writer and producer for Scepter records. Luther liked Chuck's style and had him signed to Scepter's subsidiary, Wand records.

In late 1960, Chuck and Luther collaborated on "I Don't Want To Cry" in January which became Chuck's first major hit for the label. Burt Bacharach wrote a song called "Any Day Now" that he wanted Chuck to record. Scepter president had Tommy Hunt record the song. Burt, however, refused to let them release it. After a year, Scepter let Chuck record it and it became his biggest all-time seller.

Today Chuck and his family live in Teaneck, New Jersey. He records for MCA records and still travels and performs around the country.

## JOHNNIE AND JOE

Members: Johnnie Richardson — Born: June 29, 1945 — Montgomery, Alabama  
Joe Rivers — Born: March 20, 1937 — Charleston, South Carolina

In the spring of 1957, while living in the Bronx, Joe heard a song that his neighbor Rex Garvin had written and liked the song very much. Joe took Rex over to Zell Sanders' house to rehearse the song. Zell liked the song but felt that someone should sing background on it. Zell had her daughter Johnnie rehearse the song with Joe and they finally recorded it. The recording was sold to Chess records and in April 1957 "Over The Mountain, Across The Sea" became a national hit.

Although the duo went their separate ways during the sixties, today they both still live in the Bronx and are still singing at local clubs as Johnnie and Joe.

## JANIS JOPLIN

Born: January 19, 1943  
Died: October 3, 1970  
Hometown: Port Arthur, Texas

Affectionately known as "Pearl", Janis Joplin had only a brief career but was able, during that period, to rise to the absolute heights of rock super-stardom.

She began singing during her early teen years, patterning herself after such blues figures as Bessie Smith and Huddie (Leadbelly) Ledbetter. She traveled about during the mid-sixties, eventually settled in San Francisco, becoming close friends with Chet Helms, a fellow she had previously known in her home state of Texas. Helms brought her together with Big Brother & The Holding Company, which led to her legendary appearance at the 1967 Monterey Pop Festival, her management offer from Albert Grossman (who also handled the likes of Bob Dylan and Peter, Paul & Mary) and her meteoric rise to fame.

After her last public appearance with Big Brother on December 1, 1968, Janis embarked on a solo career and formed her own back-up group, The Full Tilt Boogie Band (containing Sam Andrew from Big Brother). Beginning with the release of her first solo album "I Got Dem Ol' Kozmic Blues Again Mama", she was to reign for the next two years as rock music's leading female vocalist. However, her career came to a tragic and abrupt end on October 3, 1970, when her body was found at Hollywood's Landmark Motor Hotel. A victim of accidental drug overdose, Janis was cremated and her ashes scattered at sea near Stinson Beach in Marin County, California.

## CHRIS KENNER

Chris was a popular songwriter who worked out of New Orleans in the fifties. In New Orleans Chris met Joe Banashak of Instant records. Joe liked Chris's style and asked him to record for his label.

In early 1961, Chris recorded a song he wrote called "I Like It Like That", which became a national smash. Two years later he had another chart record with "Land of 1,000 Dances", which he also wrote with Fats Domino. The song was only mildly popular for him but it was a big seller for both Cannibal & The Headhunters and Wilson Pickett later on in the sixties.

## LULU

Real Name: Marie McDonald McLaughlin Lawrie  
 Born: Nov. 3, 1948  
 Hometown: Lennoxton, Scotland

Marie Lawrie began singing at the age of three and was performing at concert parties in local pubs by the time she was nine. She acquired her stage name when someone in her audience described her as a "lulu of a singer".

After graduating from Glasgow's Whitehill Senior Secondary School, she began a period of residency at Scotland's Lindella Club. She drew a great deal of attention, receiving offers from several backing groups and settling in with a band called The Luvvers. Lulu & The Luvvers were signed by the British Decca label, where they achieved a major hit with the standard "Shout". In 1967 Lulu was on a British tour with The Beach Boys when she was seen by the producer of the movie "To Sir With Love" and offered a leading role. Her recording of the movie's theme reached number one and was one of a string of pop hits that lasted into the early seventies.

Today Lulu is a major international club attraction. Although she was married for a time to Maurice Gibb of The Bee Gees, they are presently separated.

## CURTIS LEE

Born: October 28, 1941  
 Hometown: Yuma, Arizona

Singer Ray Peterson and his manager Stan Shulman saw Curtis performing at a club in Tucson. They were impressed with his act and convinced him to go to New York and record for Dunes records. He debuted on the label with "Pledge of Love". The record went nowhere. However, during the summer of 1961, he recorded a song he had written along with Tommy Boyce "Pretty Little Angel Eyes". It became his biggest hit.

## BARBARA MASON

Born: August 9, 1947  
 Hometown: Philadelphia, Pennsylvania

Barbara began her show-business career by putting together local talent shows as a youngster. She was a proficient piano player by the time she was fourteen. She organized a vocal group with some friends during the mid-sixties and auditioned for a small local club. Present in the audience was Arthur McDougal III (later promotion director of Motown), who strongly encouraged her to pursue a solo career. He introduced her to manager Jim Bishop and her recording career was soon on its way.

In 1965 Barbara affiliated with the Arctic label and achieved a top-five hit with "Yes I'm Ready". She continued with a string of chart entries which lasted through the end of 1967.

After a brief hiatus in her recording activities, Barbara signed with Buddah in 1972 and began working with Curtis Mayfield. She has achieved a number of major hits, including "Give Me Your Love" from the sound track of the movie 'Superfly'.

## CLYDE McPHATTER

Born: 1931  
 Died: June 13, 1972  
 Hometown: Durham, North Carolina

Clyde was a choir boy at Mt. Calvary Baptist Church in Durham. At age twelve, he moved to New York and continued singing in churches. In 1950 he joined the singing group The Dominoes, recording songs with them like "Do Something For Me" and "Sixty Minute Man" in 1951, "Have Mercy Baby" and "I'd Be Satisfied" in 1952, and "The Bells" and "These Foolish Things" in 1953, all on Federal records.

Clyde left The Dominoes in September 1953, to form his own group, The Drifters. In October 1953, they released the first of many hits for Atlantic records, "Money Honey". In 1954, Clyde was drafted. On leave from the Army, he recorded his first solo hit in late 1955, "Seven Days". In 1956, he had a smash hit with "Treasure Of Love".

Clyde met an untimely death in June 1972, when he died of a heart attack at the age of forty-one, at his home in Teaneck, New Jersey.

## THE MONOTONES

Members: Charles Patrick — lead — Born: September 11, 1938  
 Warren Davis — first tenor — Born: March 1, 1939  
 George Malone — second tenor — Born: January 5, 1940  
 Warren Rynes — baritone — Born: December 14, 1937  
 John Smith — bass — Born: May 13, 1938  
 John Rynes — bass — Born: November 16, 1940 — Died: May 30, 1972  
 Hometown: Newark, New Jersey

The fellows lived in the same housing project called Baxter Terrace, in Newark. In 1954, while in high school, they decided to form a singing group. They were very content just playing local functions and really did not consider a recording career. They were looking for a group name when they heard of another group in Newark called The Monotones, who were not really making use of the name. Consequently, they decided to borrow the name for themselves, since they felt "one sound" described their style.

In 1957, Charles Patrick was listening to the radio one day when he had an idea for a song. It seems that while he was looking at some sheet music entitled "Book Of Love", a song written by Al Stillman for the Four Lads, Charles heard the Pepsodent commercial for toothpaste with the line "wonder where the yellow went". From there he used the line "I wonder, wonder, wonder who! who wrote the book of love" as an idea for a song. He went home and got together with George Malone and Warren Davis of the group and they finished the song.

Although they had the song, they never thought of recording it themselves. When another singing group from Newark, The Kodaks, wanted to record "The Book Of Love", the Monotones decided to do it themselves. They recorded the song in January 1958 and sold the tape to Argo records, which released it. A few months later it went on to become a pop chart hit and a rock and roll classic.

Today all the fellows still live in New Jersey and sing together as the Monotones on occasion with the exception of John Ryanes, one of the two original bass singers, who died in May 1972.

## THE MURMAIDS

Members: Carol Fischer — 1948  
Terry Fischer — 1946  
Sally Gordon — 1946

Hometown: Los Angeles, California

The Fischer girls are the daughters of the late Carl Fischer, noted musical arranger and director for Frankie Laine. Sally Gordon was a long-time friend and neighbor. Mrs. Fischer brought the group to the attention of Ruth Conte, the president of Chattahoochee records. At the time, Kim Fowley, the recording director for the label, had just acquired a tune written by neighbor David Gates (later to form the group Bread), which they felt was suitable for the girls.

In October 1963, the girls recorded "Popsicles And Icicles" while they were all in college. It turned out to be a national hit and the only one they ever had.

## AARON NEVILLE

Hometown: New Orleans, Louisiana

Aaron Neville is the brother of veteran musician Art Neville, keyboard player for The Meters. In 1954 both Art and Aaron were members of an R & B group called The Hawketts. During the following years, the brothers pursued largely separate careers and became fixtures on the New Orleans music scene, Aaron as an artist for the Mint label.

During the mid-sixties a former teacher named Warren Parker teamed up with two of the area's musicians, Red Tyler and George Davis, to form a record company called Parlo. Signing Aaron Neville as their first artist, they launched their company with Neville's recording of "Tell It Like It Is" which became an overwhelming regional hit, eventually reaching the top of the charts.

Neville was able to achieve only one more chart entry before Parlo ran into difficulties and ceased operations. Today he continues to perform around the New Orleans area and often works as a studio musician and vocalist.

## THE OUTSIDERS

Members: Sonny Gerace — lead vocals — 1947 — Cleveland, Ohio  
William Bruno — lead guitar — 1945 — Pittsburgh, Pennsylvania  
Tom King — rhythm guitar — 1943 — Cleveland, Ohio  
Merdin Prince Gunnar "Mert" Madsen — bass, harmonica — 1943 — Denmark  
Ricky Baker — drums — 1948 — Cleveland, Ohio

Known originally as The Starfires, this group was organized in 1965 by Tom King, a veteran of several Cleveland semi-pro bands. Beginning with "Mert" Madsen, he recruited the other members from the midwestern club circuit and built them into one of the area's leading attractions before the year's end.

Late in 1965, the group began circulating tapes of their material to record companies, meeting with a receptive ear and a contract offer from Capitol. Their initial release "Time Won't Let Me" reached the top five and prompted the release of an album of the same name. They continued with a string of hits through the end of 1966, including a remake of the Isley Brother's "Respectable".

As their popularity faded, The Outsiders eventually disbanded during the late sixties. In 1972 Sonny Geraci, along with one of The Outsiders' back-up musicians, Walter Nims, emerged in a new group called Climax.

## PETER & GORDON

Members: Peter Asher — Born: June 22, 1944 — London, England  
Gordon Trueman Riviere Waller — Born: June 4, 1945 — Braemaer, Scotland

Peter and Gordon met and began performing at Westminster Boys School in London. In 1963 they began circulating demo tapes to record companies hoping to obtain a contract. Their cause was greatly aided by the fact that Peter's sister, actress Jane Asher, was dating Beatle Paul McCartney at the time, and they were signed early in 1964 by EMI. They launched their career with a Lennon-McCartney song "World Without Love" which became a sizable British hit and reached the top of the American charts. They followed with "Nobody I Know" and a dozen additional hits extending well into 1967. These included a Del Shannon tune "I Go To Pieces" and "Woman" a song written by Paul McCartney under the pseudonym of Bernard Webb!

- 12 Peter & Gordon separated late in 1967, Gordon to perform as a solo artist and Peter to become a producer for Apple Records. Peter eventually left Apple to manage James Taylor and to build him into a major star. Today he is an extremely successful independent record producer, while Gordon has continued his career as a solo performer.

## WILSON PICKETT

Born: March 18, 1941  
Hometown: Detroit, Michigan

In 1962 Wilson, who had sung rhythm and blues since he was a youngster, joined a Detroit group called the Falcons (who three years earlier had had a hit with "You're So Fine"). They recorded "I Found A Love" for LuPine records. It became a moderate hit in March of that year.

Producer Robert Bateman convinced Wilson to go out as a single and he signed with Double-L records, premiering in March 1963 with "If You Need Me".

In 1965, he signed with Atlantic records and in June of that year had the first of many hits when "In The Midnight Hour" was released.

## THE PLATTERS

Members: Tony Williams — lead — April 5, 1938 — Elizabeth, New Jersey  
Zola Taylor — Los Angeles  
David Lynch — second tenor — St. Louis, Missouri  
Paul Robi — baritone — New Orleans, Louisiana (replaced Alex Hodge)  
Herb Reed — bass — Kansas City, Missouri

Tony, David, Herb & Alex Hodge formed the Platters in Los Angeles in 1953. Shortly thereafter, Tony had the group audition for songwriter Buck Ram, who liked their sound. Buck worked with the group for a while and got them a recording contract with Federal records in Cincinnati. After a couple of records, Buck recruited a fifteen-year-old singer named Zola Taylor to add a little different sound. At this time, Alex Hodge left and was replaced by Paul Robi.

In 1955, Buck had the group record his song "Only You" which was rather poorly done. Sales were only moderate, and Federal became disenchanted with the group. So Buck began looking for a major label to take them. Since Buck was ready to make a recording deal with Mercury for another group he managed, the Penguins & (who had had a major hit with "Earth Angel" on Dootone records), Buck told Mercury that the only way they would be able to sign the Penguins was to sign the Platters as well. Mercury finally gave in.

In the summer of 1955, the group rerecorded "Only You" for Mercury, which became the group's first national hit. Later that year they recorded another Buck Ram song "The Great Pretender" which became the number one song and the group's biggest all-time seller.

From 1955 until 1960, the group had four number one songs and sixteen gold records. They became the most popular vocal group of the fifties.

Tony and his wife Helen live in New York City and are singing along with their son and two other members as Tony Williams and the Platters. Zola Taylor lives in Los Angeles, as does David Lynch and Paul Robi. Zola and Paul sing with separate groups, while Dave works for a juke-box company. Herb Reed lives in Atlanta, Georgia, and has a singing group that he travels with.

## THE RAYS

Members: Harold "Hal" Miller — lead — Born: January 17, 1931  
Walter Ford — tenor — Born: September 5, 1931  
Davey Jones — second tenor — Born: 1931  
Harry James — baritone — Born: 1932  
Hometown: New York, New York

In 1955, Hal and Davey sang with a group called The Four Fellows ("Soldier Boy" on Glory records) and then decided to leave the group. They got together with Walter and Harry and formed a new group, calling themselves the Rays on the recommendation of their vocal arranger, Jimmy Duggan.

They went with Chess records and recorded "Tippity Top" which was mildly popular. At this time they met songwriters Bob Crewe and Frank Slay, Jr., who signed them to their label, SYZ records.

In May 1957, while Bob was riding a train through Pennsylvania, it stopped at a town where he saw two people silhouetted on a shade. This gave him an idea for a song. He took it to Frank Slay, and they wrote "Silhouettes", which they had the group record. Bob gave the record to Hy Lit, a disc jockey at WFIL in Philadelphia, who took it home to listen to with a dozen others. He put them on his record player and proceeded to take a nap while the records played. "Silhouettes" was the last record on the stack and wound up being played a half-dozen times before Hal got up to shut the machine off. He was so taken by the song that he took it with him to play on his show the next day. The rest is history. The song was released on Cameo records and by September 1957, it was a national hit.

Today Hal lives in Brooklyn. Walt and Harry own real estate agencies, while Davey operates a bar in Brooklyn. The group gets together for a rare appearance with only Hal and Walter of the original members.



## THE REGENTS

**Members:** Guy Villari — lead — August 11, 1942  
 Sal Cuomo — first tenor — August 10, 1939  
 Charles Fassert — second tenor — 1939  
 Don Jacobucci — baritone — August 8, 1938  
 Tony Gravagna — bass — 1939  
**Hometown:** Bronx, New York

The group first got together in 1959 and began singing on street corners in the Bronx. They called themselves the Regents, because Guy Villari was smoking Regent cigarettes and the group did some recording at Regent Sound studio.

In 1959 the group recorded a song that Charles Fassert's brother Fred had written, "Barbara-Ann". Several years later they took the recording to Lou Cicchetti who owned Cousins records. Lou liked the song and called a friend, Morris Diamond, to listen to the recording. Morris agreed and they decided to release it on Cousins records.

The song was released in April 1961 and sold rapidly in the New York area. The song went on to become a national hit that summer.

Their follow-up "Runaround" was also a national hit during the summer of 1961. Their last major hit for Gee records was a song called "Liar". In 1962 the group changed their name to the Runarounds and recorded songs like "Unbelievable" and "Let Them Talk" which were only mildly popular, on K-C records.

Today Guy lives on Long Island and works as a record distributor in Long Island City. Don is a businessman in Florida, while Chuck is in California. Guy still sings on weekends with Ronnie Lapinsky and Bob Falcone as the Regents in the New York area.

## CHARLIE RICH

**Born:** December 12, 1932  
**Hometown:** Colt, Arkansas

As a lover of music during his adolescence, Charlie joined a combo. After graduating from high school, he entered the University of Arkansas as a music major, concentrating on the piano. Later he enlisted in the Air Force. There Rich formed his own group called The Velvetones. They played around the base but broke up when Charlie was discharged.

Charlie returned to Arkansas and began farming. Still, music was in his blood. He managed to get some weekend bookings around the Memphis area and was heard by a talent scout for Phillips International Records. He was signed, but only as a session pianist for Judd Records (Judd Phillips was the brother of Sam Phillips). Sam later heard Rich's singing and signed him as a vocalist/pianist to the Phillips International label.

After a trio of singles, Rich hit it big with "Lonely Weekends" in 1960. He continued making records for Phillips International, but it wasn't until his move to Smash Records that Charlie Rich found chart success with the 1965 rocker "Mohari Sam". Today Rich is a highly successful country artist.

## JIMMIE RODGERS

**Born:** September 18, 1933  
**Hometown:** Camas, Washington

As a youngster, Jimmie went to Seattle to try his hand at singing and worked in the area for a while. During the Korean War, he enlisted in the Air Force and did a lot of singing while in the service. After his discharge, he pursued a professional career.

In early 1957, he auditioned for Hugo and Luigi at Roulette records, with a song called "Honeycomb". They liked the song, had Jimmie record it and in July 1957 saw it zoom to the top of the charts — the only number one hit he ever had. In 1961, after a long string of "rockabilly" hits for Roulette, Jimmie signed with Dot records.

In a rock and roll age which emphasized a heavy beat and group harmonies, Jimmie's art was unique. His folk sound proved to be a very successful blend.

In Los Angeles on December 2, 1967, Jimmie was found in his car with a fractured skull — a mysterious incident which almost claimed his life. Today he makes few public appearances.

## THE ROLLING STONES

**Members:** Michael Philip Jagger (lead vocals) Born: July 26, 1943 - England  
 Keith Richard (lead guitar) Born: December 18, 1943 - England  
 Brian Jones (rhythm guitar) Born: February 28, 1942 - England - Died: July 3, 1969 — replaced by Mick Taylor (left group in 1975) replaced by Ron Wood Born: June 1, 1947 - England  
 William Wyman (bass) Born: October 24, 1941 - England  
 Charles Robert Watts (drums) Born: June 2, 1941 - England

Thoroughly immersed in "raunchy" American blues and R & B, the Rolling Stones emerged during the mid-sixties as a complete antithesis to The Beatles and all other groups spearheading the "British invasion". Their irreverent approach to rock 'n' roll soon established them as the world's leading R & R band, a position that they are acknowledged by most to continue to occupy today.

The group's history traces back to the early sixties, when two school friends, Keith Richard and Mick Jagger, began sitting in with a band called Alex Korner's Blues Inc. The drummer was Charlie Watts and the three eventually came together with Brian Jones and Will Wyman as the Rolling Stones. After building a substantial cult following, they attracted the attention of an aspiring young manager named Andrew Loog Oldham. With Eric Easton, Oldham began handling The Stones and obtained a recording contract with British Decca. Both their singles and their albums have been setting international sales records ever since.

Apart from recording activities, the career of the Rolling Stones has been marked by a number of events. During the late sixties, the group suffered a number of drug-related arrests, a situation that led to the departure of Brian Jones. Shortly after his resignation, he was found drowned in the swimming pool of his home.

Today the Rolling Stones continues as a quintet, living once again in England, after having briefly relocated in France.

## THE FIVE SATINS

Members: Fred Parris — lead — 1936  
 Rich Freeman — tenor — 1940  
 West Forbes — second tenor — 1937  
 Lewis Peeples — harmony — 1937  
 Sy Hopkins — bass — 1938

Hometown: New Haven, Connecticut

In 1954, Fred Parris was the leader of a group called the Scarletts. He was also partial to a group called the Velvets. It's not hard to see how Fred picked "Satin" as the name of the new group he formed in 1956. Guard duty in the Army at three A.M. inspired Fred to write the group's greatest hit "In The Still Of The Night". The record was first released on a small Connecticut label and later sold to Ember records in New York. Ironically, the tune was the "B" side of the record. The long-forgotten "A" side was The Jones Girl".

By the early sixties the group had quit touring and recording and returned to the New Haven area to pursue their respective livelihoods.

In 1969 the members got back together for a rock and roll revival show at Madison Square Garden in New York. The response to their appearance was so great they had been singing together ever since.

## THE SENSATIONS

Members: Yvonne Baker — lead  
 Richard Curtain — tenor  
 Sam Armstrong — baritone  
 Alphonso Howell — bass

Hometown: Philadelphia, Pennsylvania

In 1954, Alphonso and Yvonne formed the Sensations with several other members, and with Yvonne as lead, recorded "Yes Sir, That's My Baby" and "Please Mr. D.J." for Atco records in 1956. Later Yvonne left the group to get married and raise a family.

In March 1961, Alphonso persuaded Yvonne to come out of retirement, adding Sam and Richard to re-form the group. They signed with Argo records and in July of that year released their first hit "Music, Music, Music".

In January 1962, they had their biggest all-time seller when they recorded a song Yvonne had written called "Let Me In".

## DEL SHANNON

Real Name: Charles Westover  
 Born: December 30, 1939  
 Hometown: Grand Rapids, Michigan

Del started playing the guitar at age fourteen. After high school graduation in 1957, he entered the service and later appeared in the Seventh Army's musical productions. After his discharge, he appeared in local clubs in Michigan, where disc jockey Ollie McLaughlin of station WHRV in Ann Arbor had Del audition for Harry Balk and Irving Micahnik of Embee productions in Detroit. A recording session was set up in early 1961 when "Runaway" emerged. It was sold to Big Top records and became a number one hit. Today Del does occasional rock shows while recording for United Artists.

## DEE DEE SHARP

Real Name: Dione LaRue  
 Born: September 9, 1945  
 Hometown: Philadelphia, Pennsylvania

Dee Dee sang at an early age in her grandfather's church choir and learned to play the piano. In 1961, she answered Cameo records' ad in a Philadelphia paper for a girl who could read music, play the piano, and sing. She was hired and sang background on several songs, including Chubby Checker's hit "Slow Twistin'". In February 1962, she recorded her first single "Mashed Potato Time" which became her biggest hit. Today Dee Dee still lives in Philadelphia, but no longer does any singing. She is married to record producer Kenny Gamble.

Born: October 10, 1924  
Hometown: New Orleans, Louisiana

Huey went to McDowell High and Xavier College in New Orleans. In 1957, he became the pianist for Earl King's band. It was while he was performing with the band that the president of New Orleans's Ace records, John Vincent, heard him and signed him to his label.

In July 1957, Huey recorded an instrumental called "Rocking Pneumonia And The Boogie Woogie Flu" and decided to do the same song on the flip side, but this time with lyrics. He wrote and recorded the song and it went on to become his first hit, in the summer of 1957.

In March 1958 came his biggest hit "Don't You Just Know It". In 1959, he wrote "Sea Cruise" for a protege of his named Frankie Ford. Huey's band played on the record and it became a big hit that spring.

## **JIMMY SOUL**

Real Name: James McCleese  
Born: 1942  
Hometown: Portsmouth, Virginia

Back in 1962, Frank Guida, song writer and record producer, decided to combine the Latin & soul sounds. Frank had been to Trinidad in the mid-forties and he enjoyed the calypso beat. In 1945, he had brought back a song called "Matilda" which Harry Belafonte had a hit with in the fifties.

In 1962, Frank took the same basic sound, changed the tempo, and released it as "Twistin' Matilda" at the height of the twist craze. He asked a local singer named James McCleese to record the song. Frank felt he had to change the young man's name. "Soul" was a new concept at that time, so James McCleese became Jimmy Soul. "Twistin' Matilda" became a national hit by the summer of 1962.

In the spring of 1963, Jimmy recorded a song that Frank, his wife Carmela, and their friend Joseph Royster had written, "If You Wanna Be Happy" which was a spinoff of the calypso standard "Ugly Woman". The song became a number one national hit. After that song Jimmy went into the Army and never had another hit.

## **THE SPANIELS**

Members: James "Pookie" Hudson — lead — Born: June 11, 1934  
Ernest Warren — 1st tenor — replaced by James Cochran  
Willis C. Jackson — second tenor — replaced by Donald Porter  
Opal Cortney Jr. — baritone — replaced by Carl Rainge  
Gerald Gregory — bass — replaced by Lester Williams  
Hometown: Gary, Indiana

The fellows started singing together at Roosevelt High in Gary, Indiana in the early fifties. They called themselves the Spaniels to be different, since there were so many groups at the time named after various birds, like the Orioles, the Wrens, the Ravens and the Crows.

Just before high school graduation, they were singing at a school dance when disc jockey Vivian Carter heard them. She liked the group so well that when she went to Chicago to form Vee Jay records with her husband James Bracken (Vivian, "Vee"; Jimmy "Jay") in 1953, the Spaniels were the first artists she signed.

Their first hit for the label was "Baby It's You" followed in 1954 by their biggest seller "Goodnite Sweetheart, Goodnite" written by Pookie and Calvin Carter. Around 1955, Ernest, Willis, Opal and Gerald were replaced by James, Donald, Carl & Lester.

Today Pookie lives and works in Washington, D.C. as an assistant superintendent of an apartment complex, while the other fellows all live and work in Chicago. On rare occasions they get together for a revival rock show in New York.

## **THE TOKENS**

Members: Jay Siegal — lead singer — guitar — October 20, 1939  
Mitchell Margo — first tenor — piano and drums — May 25, 1947  
Philip Margo — baritone — piano, drums & guitar — April 1, 1942  
Henry Medress — second tenor — piano and bass — November 19, 1938  
Hometown: Brooklyn, New York

The fellows first started singing in the fifties with Neil Sedaka as their vocalist. After Neil left the group, they remained together, thirteen-year-old Mitchell going to school as an eighth grader and brother Phil, along with Jay and Hank, attending Brooklyn College. Their manager, Seymour Barash, arranged for them to go to Warwick records in early 1961, where they recorded their only major hit for the label "Tonight I Fell In Love".

In late 1961 they signed with RCA and recorded "The Lion Sleeps Tonight", which became a number one song.

Today, Hank works with Dave Appell. Together they produced all Tony Orlando and Dawn big hits. Jay, Mitch, and Phil record for Atlantic records as Cross Country.

## BOBBY VINTON

Real Name: Stanley Bobby Vinton  
 Born: April 16, 1941  
 Hometown: Canonsburg, Pennsylvania

As a youngster, Bobby played the clarinet and became interested in the "big band" sounds of Les Brown and Stan Kenton. His father had his own band in the Pittsburgh area and also greatly influenced Bobby. He formed his own band while in high school in the late fifties, and began to play at nearby Duquesne University.

In 1960, Bobby signed with Epic and recorded two albums of band music called "Dancing At The Hop" and "Bobby Vinton Plays For Li'l Darlin's". Neither album did very well. Epic was about to drop him from the label when he noticed that his contract called for two more songs. He told Epic that he wanted to try singing them. At the session Bobby recorded "Mr. Lonely" and "Roses Are Red". In May 1962 "Roses Are Red" was released and went on to become a number one national hit. Other hits followed, and Bobby decided to leave the band and go out on his own as a solo artist.

He had several other number one songs like "Blue Velvet", "There! I've Said It Again" and finally "Mr. Lonely" (Bobby's favorite recording). He described his sound as "sentimental and sincere"; his love songs were much welcomed during the heavy rock of the early sixties.

Bobby moved to Los Angeles in 1971 with his wife and four children.

## THE TUNE WEAVERS

Members: Margo J. Sylvia — lead — Born: April 4, 1936  
 John Sylvia — Born: September 8, 1935  
 Charlotte Davis — Born: November 12, 1936  
 Gilbert J. Lopez — Born: July 4, 1934  
 Hometown: Boston, Massachusetts.

When Gilbert Lopez got out of the service in the mid-fifties, he asked his sister Margo to join him as a duo and begin singing around Boston. Although Margo liked the idea, her husband John did not want her traveling without him. Gilbert suggested that John join the group. Cousin Charlotte was added and the group was born. They first called themselves the Tone Weavers, but when a disc jockey emceeing a local dance called them the Tune Weavers by mistake, they decided to let the name stick.

After rehearsing the hits of other groups, Gilbert suggested that they record some original material. They rehearsed a song Margo had written some five years earlier called "Happy, Happy Birthday Baby" and decided to use it in their stage show.

While appearing at a night club, they did the song and Frank Paul heard it. He had them record it and then decided to manage the group. They had copies of the song made and distributed to Boston radio stations, but with no response. Some eight months later, Paul sent several copies to Philadelphia, where a disc jockey played the song by accident one night and was deluged with enthusiastic phone calls. The disc jockey called his friends at Chess records in Chicago and told them about the song. They got in touch with Paul and a deal was made to release it on their Checker label. In August of 1957, the song became a national hit.

After the one hit, the group left Checker records, never to have another national smash. Today Margo is divorced and works as a solo performer. Her former husband John is a therapist at Boston State College. Brother John manages an electric plant on the Cape, while cousin Charlotte is a housewife in Boston.

## SARAH VAUGHAN

Born: March 27, 1924  
 Hometown: Newark, New Jersey

Sarah began singing in a church choir and later entered a talent show in the early 40's at the Apollo Theatre in Harlem, where she won first prize. Consequently Earl "Fatha" Hines hired her to sing with his band along with another new vocalist named Billy Eckstine. When Billy left Hines's band to form his own, he took Sarah with him. She worked with Billy for a while, then decided to go out as a solo performer.

By the late forties, her reputation as a singer had begun to spread and she was being booked into many of the top clubs in the country. She did some records for Musicraft and Columbia and had several chart records. It wasn't until she went to Mercury in 1954, however, that she got the big pop hits, beginning with her great ballad "Make Yourself Comfortable" in late 1954.

Her biggest hit on Mercury came in the summer of 1959, a song called "Broken-Hearted Melody", the lyrics being written by a then-unknown lyricist named Hal David, who later would become part of the Bacharach and David songwriting team.

## JACKIE WILSON

Born: June 9, 1934  
 Hometown: Detroit, Michigan

As a teenager in Detroit, Jackie won the Golden Gloves at the age of sixteen. He even thought of becoming a professional fighter, but was persuaded to pursue a somewhat more stable career: singing.

One of the groups he admired was the Dominoes and particularly Clyde McPhatter. In 1953, Jackie went to audition for the group, as he had heard Clyde was going to leave. Clyde did indeed leave the Dominoes that year to form a new group called the Drifters and Jackie's dream was realized when he became the Dominoes' new lead voice. In 1957, Jackie left the Dominoes to go out as a solo artist. He was managed first by Al Green, and after Al's death, by Nat Tarnapool.

In September 1957, Jackie's career was launched with "Reet Petite", a song by a young unknown writer from Detroit, Berry Gordy, Jr. (who later became head of Motown Records). In March 1958, Jackie had his first gold record with another Berry Gordy ballad "To Be Loved". He recorded his biggest seller in early 1960, the double-sided hit "Doggin' Around" and "Night".

Jackie's career almost came to a premature end in 1961. He was shot in the stomach by a female fan while trying to prevent her from shooting herself. In fact, he still carries the bullet in his body today.

Today Jackie lives with his wife Lynn and son Thor in Atlanta, Georgia, while he continues to record for Brunswick and travel all over the country.

## TIMI YURO

Real Name: Rosemarie Yuro

Born: August 4, 1941

Hometown: Chicago, Illinois

In 1952, Timi's family moved to Los Angeles, where she began singing in her mother's Italian restaurant. About eight years later, Liberty records president, Al Bennett, signed her to his label, but was not pleased with the initial results. Bennett gave it some more thought, and decided to have her work with veteran writer and producer Clyde Otis, who had just joined Liberty.

The outcome of their first session together was her biggest hit "Hurt" in the summer of 1961.



Frankie Ford



Lesley Gore



Brook Benton



Beach Boys



Chuck Berry



Monotones



Herman's Hermits





Huey Piano Smith



Dale Hawkins



Del Shannon



Pat Boone



Jackie Wilson



Gary U.S. Bonds



Janis Joplin



Bill Haley and the Comets



Lloyd Price



Marianne Faithfull



Wilson Pickett



Bobby Vinton



The Orlons



Peter & Gordon



Johnnie and Joe



Clyde McPhatter



Tune Weavers



Sarah Vaughan



The Crests



Rolling Stones



Dee Dee Sharp



Jimmie Rogers





The Royal Teens



The Tokens



The Falcons



Charlie Rich



Jimmy Clanton



The Del Vikings



The Rays



Dee Clark



The Outsiders



The Platters



Barbara Mason



The Dells



George Hamilton IV

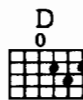
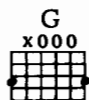
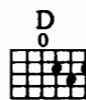
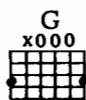
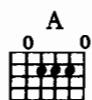


Chuck Jackson

# AIN'T GOT NO HOME

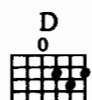
Words and Music by Clarence Henry

Medium Rock beat (♩ ♩ = ♩ ♩)

Tacet

I ain't got no



home,

a - no place to roam;—

I ain't got a home,—





a - no place to roam. I'm a lone - ly boy,



Tacet

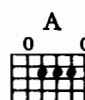
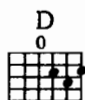
I ain't got a home. I ain't got no sis-



ter, I ain't got a broth - er;



I ain't got a fa - ther, a - not ev - en a moth-



er. \_\_\_\_\_

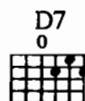
I'm a lone - ly boy, \_\_\_\_\_



I ain't got a home. \_\_\_\_\_

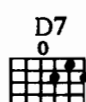
Tacet

Ooh, \_\_\_\_\_



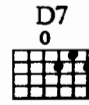
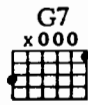
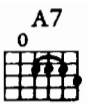
ooh, \_\_\_\_\_

ooh, \_\_\_\_\_



ooh, \_\_\_\_\_

ooh, \_\_\_\_\_



ooh.

Tacet



{ Well I got a voice,  
Now mad-am, take me in

and I love to sing;  
and let me be your friend;



I can sing like a bird,  
a-won't you take me in



and I can sing like a frog.  
and let me be your friend?

I'm a lone - ly boy,  
I'm a lone - ly boy,

I ain't got a home.  
I ain't got a

I ain't got a girl, \_

I ain't got a son; \_

I ain't got no kin, \_

I ain't got no one. \_

I'm a lone - ly frog, \_

G x000 D 0

Tacet *D. S.  $\frac{3}{4}$  al Coda*  $\diamond$

I ain't got a home. Ooh, \_\_\_\_\_

Coda  $\diamond$  D 0 D7 0

Tacet

home. Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

G7 x000 D7 0

ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

A7 0 G7 x000 D7 0

ooh, \_\_\_\_\_ ooh. \_\_\_\_\_

# AS TEARS GO BY

Words and Music by Mick Jagger, Keith Richard and Andrew Loog Oldham

Moderately

Piano introduction in D major, 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is moderately.

It is the eve - ning of the day,  
My rich - es can't buy ev - 'ry - thing,

Guitar chord diagrams for the first line of lyrics: D (open), E7 (open), G (open), and A7 (open).

Piano accompaniment for the first line of lyrics. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

I sit and watch the chil - dren play.  
I want to hear the chil - dren sing.

Guitar chord diagrams for the second line of lyrics: D (open), E7 (open), G (open), and A7 (open).

Piano accompaniment for the second line of lyrics. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

Smil - ing fac - es I can see, but not for me,  
All I hear is the sound

Guitar chord diagrams for the third line of lyrics: G (open), A7 (open), 1. D (open), and Bm (open).

Piano accompaniment for the third line of lyrics. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.



G F#m Em7 A7

I sit and watch As Tears Go By.

2. D Bm G F#m Em7

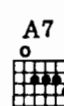
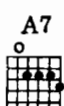
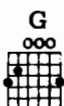
of rain\_ fall - ing on the ground, I sit and watch As Tears Go

A7 D E7

By. It is the eve - ning of the

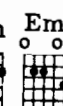
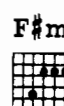
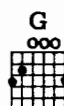
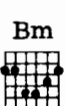
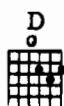
G A7 D E7

day, I sit and watch the chil - dren



play. \_\_\_\_\_

Do-in' things I used to do\_

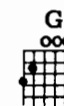
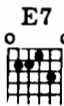
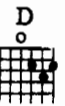
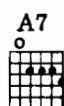


they think are

new, \_\_\_\_\_

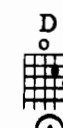
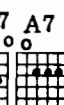
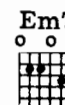
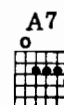
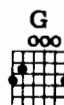
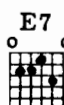
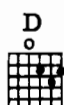
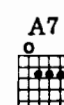
I sit and watch

As Tears Go



By. \_\_\_\_\_

Mm \_\_\_\_\_



Mm \_\_\_\_\_

Mm \_\_\_\_\_

# BOOK OF LOVE

Words and Music by Warren Davis, George Malone and Charles Patrick

Brightly

Refrain:



Tell me, tell me, tell me, Oh, who wrote the Book Of  
I love you dar - ling ba - by you know I  
Ba - by, ba - by, ba - by, I love you yes I



Love? I've got to know the an - swer, Was it some - one from a -  
do but I've got to see this book of love, find out why it's  
do well it says so in this book of love, ours is the one that's



bove? }  
true. } I won - der, won - der who, \_\_\_\_\_  
true. }

who, Who wrote the Book Of Love? \_\_\_\_\_

1. 2.3. *Fine* Chap - ter One says to

love her, To love her with all your heart, Chap - ter Two, you

tell her You're nev - er, nev - er, nev - er, nev - er, ev - er gon - na part. In






Chap - ter Three re - mem - ber the mean - ing of ro - mance, In





Chap - ter Four you break up, But you give her just one more




chance. Oh, I won - der, won - der who, \_\_\_\_\_




who, Who wrote the Book Of Love? \_\_\_\_\_

*D.C. al Fine*

# BARBARA ANN

Words and Music by Fred Fassert

## Bright Rock Tempo

(Bar - bar Ann, Bar - bar - bar Ann, Bar - bar Ann, Bar - bar - bar Ann.) Bar-bar

*p* *cresc.* *f*

Ann, take my hand. Bar-bar

Ann, you got me rock-in' and a-roll-in', Rock-

in' and a-roll-in', Bar-bar Ann, Bar-bar - bar - bar - bar Ann.

*Fine*



Went to a dance, look-in' for ro-mance, Saw Bar-bar Ann, so I  
 Played my fav-'rite tune, danced with Bet-ty Lou, Tried Peg-gy Sue, But I

*mp*

thought I'd take a chance. } Oh, Bar-bar Ann, Bar-bar Ann, take my hand. Oh, Bar-bar  
 knew they would-n't do. }

*mf*

Ann, Bar-bar Ann, take my hand. You got me rock-in' and a-roll-in', Rock-

in' and a-roll-in', Bar-bar Ann, Bar-bar - bar-bar - bar Ann.

*D. C. al Fine*

# BRISTOL STOMP

Words and Music by Kal Mann and Dave Appell

Moderately

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately'. The vocal part is written on a single staff with a treble clef. The lyrics are: 'The kids in Bris - tol 're sharp as a pist - ol when they do the Bris - tol Stomp. Real - ly sum-pin' when the joint is jump - in' when they do The Bris - tol Stomp. The sounds are It start - ed in'. The score includes guitar chord diagrams for G, Em, C, D, and C#.

*mf*

G

Em

C

The kids in Bris - tol 're sharp as a pist - ol when they do the

D

G

Em

Bris - tol Stomp. Real - ly sum-pin' when the joint is jump - in'


C

D


C#

when they do The Bris - tol Stomp. The sounds are It start - ed in

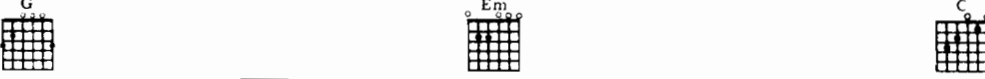
Em C D




spin - nin' ev - 'ry Fri - day night,  
Bris - tol at a D. J. hop,



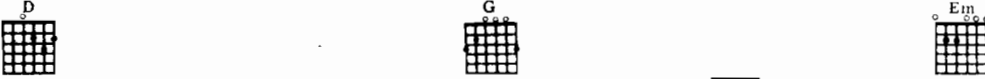
G Em C



The kids start danc - in' an' they do it  
They hol - ler and whist - le nev - er wan - na






D G Em




right.  
stop. One dance is spec - ial  
We po - ny and twist - ed



it's a cra - zy with sight to see.  
 and we rocked with dad dy gee.  
 Kids in Bris - tol 're











sharp as a pist - ol when they do the Brist - ol Stomp. Oh



yea  
 Real - ly sum - pin' when the joint is jump - in' when they do the



To Coda



Brist - ol Stomp. It's got that groov-y beat \_\_\_\_

that makes you stomp y'r feet, \_\_\_\_ So come on \_\_\_\_\_ get in

line \_\_\_\_\_ y'r gon - na feel fine. \_\_\_\_\_



And when she danc-es with me, We'll fall in

love you'll see, — The Brist - ol Stomp - 'll make you



*D.S. al Coda*

mine all — mine.

Coda



Kids in Bris-tol 're —





*Repeat & fade*

sharp as a pist - ol when they do the Brist - ol Stomp



# BUT I DO (I DON'T KNOW WHY I LOVE YOU)

Words and Music by Robert Guidry and Paul Gayten

Moderato

Piano introduction in B-flat major, 4/4 time. The melody starts with a half note B-flat, followed by a quarter note D, a quarter note F, and a half note G. The bass line consists of a half note B-flat and a half note D. The tempo is marked 'Moderato' and the dynamics are 'mf'.

First vocal line with guitar chords. The melody is in B-flat major. The lyrics are: "I don't know why I love you But I Do, I can't sleep nights be - cause I feel so rest-less, I". The guitar chords are Bb, G7, Cm7, and F7.







Piano accompaniment for the first vocal line. The melody is in B-flat major. The dynamics are 'mp-mf'. The bass line consists of a half note B-flat and a half note D.

Second vocal line with guitar chords. The melody is in B-flat major. The lyrics are: "don't know why I cry so, But I Do, don't know what to do, I feel so help - less. I And". The guitar chords are F+ and Bb.






Piano accompaniment for the second vocal line. The melody is in B-flat major. The bass line consists of a half note B-flat and a half note D.

Third vocal line with guitar chords. The melody is in B-flat major. The lyrics are: "on - ly know I'm lone - ly and that I want you on - ly, since you've been a - way, I cry both night and day, I". The guitar chords are D7, D7+, D7, Eb, and G7.






Piano accompaniment for the third vocal line. The melody is in B-flat major. The bass line consists of a half note B-flat and a half note D.




don't know why I love you But I Do. I

Do. \_\_\_\_\_ My days have been so lone - ly, my

nights have been so blue, \_\_\_\_\_ I don't know how I stand it, But I

Do. \_\_\_\_\_ Each night I sit a - lone and tell my -

Cm7 F7 F+

self \_\_\_\_ That I will fall in love with some-one

Bb D7 D7+ D7

else. \_\_\_\_ I guess I'm wast - in' time, \_\_\_\_ But I've

E♭ G7 C7 F7

got to clear my mind, \_\_\_\_ I don't know why I love you But I

1. B♭ Bdim Cm7 F7+ D.S. 2. B♭ E♭ B♭

Do. I Do. \_\_\_\_

# DON'T HANG UP

Words and Music by Kal Mann and Dave Appell

Medium Tempo

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked *mf*. The piano part features a steady bass line and chords in the right hand. The vocal melody enters in the second system with the lyrics "Don't Hang". The third system continues the melody with "Up, Oh, don't you do it now, \_\_\_\_". The fourth system concludes the phrase with "Don't Hang Up,". The score includes guitar chord diagrams for G and Em. The piano accompaniment provides harmonic support throughout, with various chord voicings and melodic lines in both hands.

*mf*

Don't Hang

Up, Oh, don't you do it now, \_\_\_\_

Don't Hang Up,

Don't Hang Up like you al - ways do, I  
 I took a walk with Ma - ry Lou, We  
 'Cause you got some ex - plain - in' too, Who  
 I did - n't say our love is through, What

know you think I was un - true, I'll ex - plain the  
 went a - round to vis - it Sue, She had some boys I  
 was that chick I saw with you, So talk fast like you  
 if we made a goof or two, 'Cause mak - in' up is

facts to you,  
 nev - er knew,  
 al - ways do,  
 fun to do,

Don't Hang



Up. \_\_\_\_\_

Give me a chance or  
 They took a ride so  
 You got one chance or  
 'Cause no one else will

4th time To Coda



our ro - mance is through.  
 ba - by I went  
 our ro - mance is through.  
 ev - er do but

too.

We stopped at the





rec - ord hop\_\_ I had to be a sport, We

stomped and we did the slop then you walked in,

And I was caught.

*D.S. al Coda*

*Coda*

you.

# GOODNIGHT, IT'S TIME TO GO

(GOODNIGHT, SWEETHEART, GOODNIGHT)

Words and Music by James Hudson

With a slow beat

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'With a slow beat'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and triplets. The lyrics are: 'Good-night, sweet-heart, well, it's time to go, — I hate to leave you, but I real-ly must say, — GOOD - NIGHT, sweet-heart, good night. Good - night, sweet-heart, well, it's time to go, — I hate to leave you, but I'.

**System 1:** The vocal line begins with a whole rest, followed by a half note G and a half note Em. The piano accompaniment starts with a *mf* dynamic, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system ends with a *mp-mf* dynamic.

**System 2:** The vocal line has chords Am7, D7, G, Em, Am7, D7, G, and G7. The lyrics are 'time to go, — Good-night, sweet-heart, well, it's time to go, — I hate to leave you, but I'. The piano accompaniment continues with triplets and a *mp-mf* dynamic.

**System 3:** The vocal line has chords C, Cm, G, Am7, D7, G, Am7, D7, G, and Em. The lyrics are 'real-ly must say, — GOOD - NIGHT, sweet-heart, good night. Good - night, sweet-heart, well, it's'. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

**System 4:** The vocal line has chords Am7, D7, G, Em, Am7, D7, G, and G7. The lyrics are 'time to go, — Good-night, sweet-heart, well, it's time to go, — I hate to leave you, but I'. The piano accompaniment continues with triplets and a *mp-mf* dynamic.

G Cm G Am7 D7 G G7 C Cm

real-ly must say,— GOOD - NIGHT, sweet heart, good - night. 1. Well, it's three - o'- clock in the  
2. Now, my moth - er — and my

G G7 C G Am7 G G7 C Cm

morn - ing, Ba - by, — I just can't treat you right, Well, I hate to leave you, ba - by, —  
fa - ther, Might hear if I stay here too — long, One — kiss — and we'll part, — And

G F9 E7 A7 D7 G Em

Don't mean may-be, be - cause — I — love — you so. Good - night, sweet-heart, well, it's  
you'll be go - ing, you know I hate to see — you go.

Am7 D7 G Em Am7 D7 G G7

time to go, — Good-night, sweet-heart, well, it's time to go, — I hate to leave you, but I

C Cm G Am7 D7 1. G6 E C7-9 D9 2. G6 Ab6 G6

real-ly must say,— GOOD - NIGHT, sweet-heart, good - night. NIGHT.

# G. T. O.

Words and Music by John Wilkin

With a Lively Beat



F

Lit - tle G. T. \_\_\_\_\_ O. \_\_\_\_\_ you're real-ly look - ing \_\_\_\_\_  
 You ought to see her on a road course \_\_\_\_\_ or a quart-er \_\_\_\_\_  
 Gon-na save all my mon - ey \_\_\_\_\_ and buy a G. T. \_\_\_\_\_

The first system of the song includes a guitar chord diagram for F major (first fret, 1st string open, 2nd fret 2nd string, 3rd fret 3rd string, 4th fret 4th string, 5th fret 5th string). The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef.

B<sub>7</sub>

fine; \_\_\_\_\_ Three deuc-es and a four speed \_\_\_\_\_  
 mile; \_\_\_\_\_ This lit - tle mod - i - fied pon ton \_\_\_\_\_  
 O; \_\_\_\_\_ Get a hel - met and a roll bar \_\_\_\_\_

The second system continues the song with a guitar chord diagram for B7 major (second fret, 1st string open, 2nd fret 2nd string, 3rd fret 3rd string, 4th fret 4th string, 5th fret 5th string). The vocal melody and piano accompaniment continue.



and a three eight-y nine. Lis - ten to her tach - ing  
 has got plen - ty of style. She beats the gas - ers and the  
 and I'll be read - y to go. Take it out to Po -



up now, Lis - ten to her whine;  
 rail jobs, real - ly drives them wild;  
 mo na, And let 'em know, yeah,

1, 2.



Come on and turn it on, wind it up, blow it out, G. T.



First system of musical notation. The vocal line (treble clef) features a long note 'O.' followed by 'Wa' and 'wa Yeah, yeah, lit - tle'. The piano accompaniment (grand staff) includes a bass line with a steady eighth-note pattern and a treble line with sustained chords.


Second system of musical notation. The vocal line continues with 'G. T. O. wa. Yeah, yeah, lit - tle G. T. O. Wa'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the treble.



Third system of musical notation. The vocal line concludes with 'Yeah, yeah, lit - tle G. T. O. wa. Yeah, yeah, lit - tle'. The piano accompaniment continues with the eighth-note bass line and chords, ending with a final chord in the treble.




C7




G. T. O. Wa wa wa wa wa  
Yeah lit - tle G. T.

F



3.

C7



wa. O. yeah. that I'm the cool - est thing a -

B $\flat$



round; Lit - tle bud-dy gon-na shut you — down, When I

C7



F



turn it on, wind it up, blow it out G. T. O.

# HAPPY, HAPPY BIRTHDAY BABY

Words and Music by margo Sylvia and Gilbert Lopez

Slow beat



(Tacet)



Hap - py, Hap - py Birth - day, Ba - by, —

Al-though you're with some-bod - y



new; —

Thought I'd drop a line to say That I wish this — hap - py



day would find me — be-side you. —

(Tacet)

Hap - py, Hap - py Birth - day,



Ba-by, — No, I can't call you my ba - by; —

Seems like years a-go we met On a day I — can't for - get, 'Cause that's when we fell in

love. — Do you re - mem-ber — the names we had — for each

oth - er? — [I was your / You were my] pret - ty, — [you were my / I was your]

Chords: C, D7, G7, Dm7, Fm, C, F, D7.

(Tacet)

Triplets: 3

ba-by, — How could we say — good - bye? Hope I did - n't spoil your

birth-day, — { I'm not act - ing like a } la - dy; —  
 Though I'm act - ing fool - ish,

So I'll close this note to you, With good luck and-wish-es too, Hap-py, Hap-py Birth-day,

Ba - by. — Hap - py, Hap-py Birth-day, Ba - by. —

(Tacet)

1. (Tacet) 2. (Tacet)

Chords: G7, C, D7, G7, Dm7, G7, Dm7, G7, C, Fm, C, Db6, C6

# IF YOU WANNA BE HAPPY

Words and Music by Frank J. Guida, C. Guida and Joseph Royster

Moderately Fast

G7

1.

2.

G7

D

G

Am7

If you wan - na be hap - py for the rest of your

D7

Bm7

Em

life, nev - er make a pret - ty wo - man your wife. So from my per -

Am D7 G 1. 3. G7 (D.S. al Coda)

To Coda

son-al point of view, get an ug - ly girl to mar - ry you. — If you wan-na be

2. G G

— A pret - ty { wo - man makes a man look small — and ver - y  
make an ug - ly wo - man your wife, — you'll be

D7 G

of - ten caus-es his down - fall. — As soon as he mar-ries her, then she starts -  
hap - py for the rest of your life. — An ug - ly wo-man cooks your meals on time, —







 D.S. 

— do - in' the things that will break his heart. But if you kind. If you wan - na be  
 and she'll al - ways treat you







— Don't let your friends say you have no taste, go a - head and

*Coda* 

mar - ry her an - y - way. — Though her face is ug - ly and her eyes don't




 D.S.  and fade after 1st ending

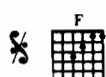
match, take it from me, — she's a bet - ter catch. — If you wan - na be



# I GO TO PIECES

Words and Music by Del Shannon

Moderately



When I see her com - in' down the street, — I get so shak - y and I  
 I tell my arms they'll hold some - one — new, An - oth - er love — that  
 I go to plac - es we used — to go, But I know she'll

The first vocal line is in 4/4 time. It begins with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, and F5. The piano accompaniment in the left hand consists of eighth notes G2, A2, Bb2, C3, D3, E3, and F3. The piano accompaniment in the right hand consists of eighth notes G4, A4, Bb4, C5, D5, E5, and F5.



feel so weak, — I tell my eyes look the oth - er way, —  
 will be true, — But they won't lis - ten they don't seem — to care,  
 nev - er show, She's hurt me so much — in - side,

The second vocal line is in 4/4 time. It begins with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, and F5. The piano accompaniment in the left hand consists of eighth notes G2, A2, Bb2, C3, D3, E3, and F3. The piano accompaniment in the right hand consists of eighth notes G4, A4, Bb4, C5, D5, E5, and F5.

B $\flat$ maj7

C7-9

F

But they don't seem to hear a word I say \_\_\_\_\_ and I  
 They reach for her but she's not there \_\_\_\_\_ and I  
 Now I hope she's sat - is - fied \_\_\_\_\_ cause I

Go To Pic - es and I

Dm

F

Dm

want to cry; \_\_\_\_\_ 3 Go to pic - es and I al - most die \_\_\_\_\_ eve - ry

To Coda

B $\flat$ E $\flat$ 7

F

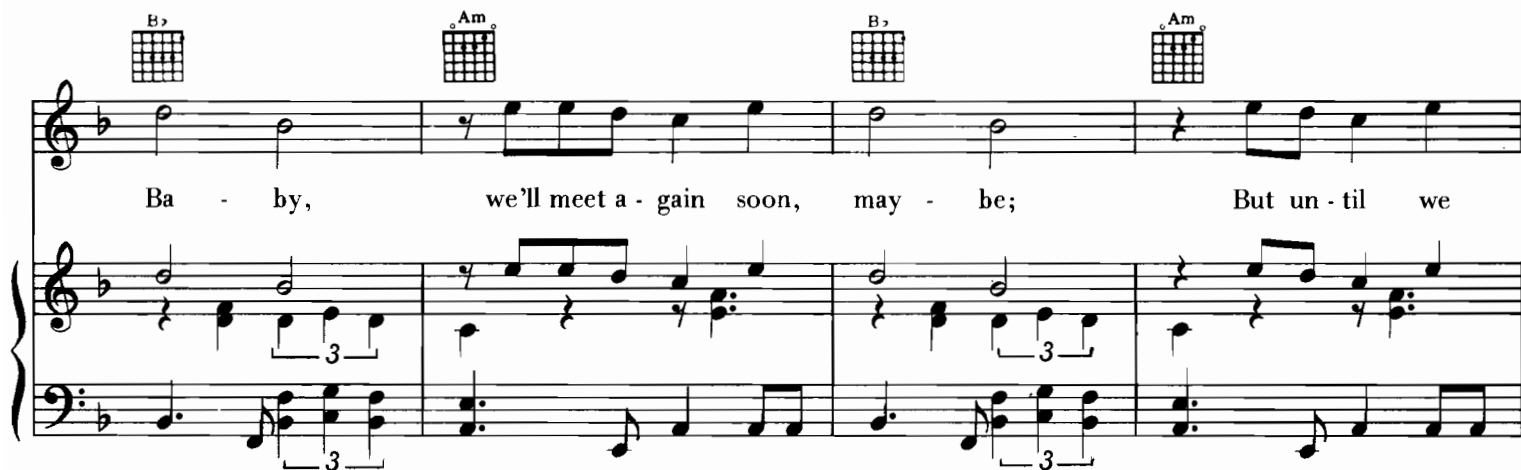
C7

time \_\_\_\_\_ my ba - by pass-es by. \_\_\_\_\_

by. \_\_\_\_\_ I re - mem-ber what she said when she said: "Good-bye, \_\_\_\_\_




Ba - by, we'll meet a - gain soon, may - be; But un - til we



do \_\_\_\_\_ all my best to you." I'm so lone - ly,



think a - bout her on - ly.



*Coda*

by. \_\_\_\_\_



# I'M GONNA GET MARRIED

Words and Music by L. Price and H. Logan

**Moderately**



John - ny you're too



young,

you're so

But I'm gon - na get mar - ried,



young,



You're too young John - ny,



you're so smart,

My name she'll car - ry,

But

A7 To Coda D7 G C

not smart e - nough to hide an ach - ing heart. How come my heart de -  
How come ev - 'ry time she

F C G C G

serts me? Burn - ing for the love and de - sire.\_\_\_\_\_  
kiss me. It thrills me from head\_\_\_\_ to toe.\_\_\_\_\_

A7 D7

How come ev - 'ry time she kiss me\_\_\_\_ It sets my soul on the  
How come ev - 'ry time I see her\_\_\_\_ it lifts me right off the

Db C

fire.\_\_\_\_\_  
floor.\_\_\_\_\_

How come ev - 'ry time she leave me it  
How come ev - 'ry time I'm with her she

seems like I lost a part. I may be too young to  
whis - pers so soft and low. It makes me want to jump and

G E7 Bm7 E7 A7

mar - ry but not to hide an ach - ing heart.  
hol - ler and bump my head in - to a door.

D7 C G

John - ny you're too

3rd time to Coda

Coda D7 G Too young,

ach - ing heart. But I'm gon - na get

you're so young, Repeat and fade too

mar - ried, my name she'll car - ry,

G

# I KNOW

Words and Music by Barbara George

Moderately




First system of the song. The vocal line begins with the lyrics "I Know" followed by a blank line. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A double bar line is present after the first measure of the vocal line.

I Know \_\_\_\_\_  
(2) \_\_\_\_\_

you don't  
you don't







Second system of the song. The vocal line continues with the lyrics "love me no more, no more, no, no more; And I don't". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A double bar line is present after the first measure of the vocal line.

love me no more, \_\_\_\_\_ no more,  
want me no more, \_\_\_\_\_ no more,

no, no more; \_\_\_\_\_ And I don't \_\_\_\_\_  
no, no more; \_\_\_\_\_ And it had \_\_\_\_\_


  
 want to be hurt-ed an - y more, an - y  
 to be some-one lov - ing you more, lovin' you


  
 more. Yeah, yeah, I've loved so hard ev - ry-thing I  
 more. Ain't no use in me cry-in' now all be - cause




  
 did you was no joy; If I can't love you right, ba - by,  
 have put me down; If you don't want me no more, ba - by,






 2nd time Repeat & Fade

I don't have to love you at all.  
 Ain't no use in me hang - in' 'round.

2. I Know



# I LIKE IT LIKE THAT

Words and Music by Chris Kenner and Allen Toussaint

Moderate Rock

Bb



Come on, — come on, — let me show you where it's at! Come on, —

F7



Bb



— come on, — let me show you where it's at! Come on, — come on, — let me

F7



1. (F7)



Bb



show you where it's at! The name of the place is "I Like It Like That." Come on

2. (F7)



Bb



Bb



(stop time)

Like It Like That." They got a lit - tle place a - down the track, — The  
last time I was down there, I lost my shoes, — They

name of the place is "I Like It Like That". Now, you take Sal-ly, and  
had some cat shout-in' the blues. The peo-ple was yell-ing,

F7

I'll take Sue, And we're gon-na rock a-way all our blues. Come on,  
shout-in' for more, And all they kept say-in' was "Go, man, go!" Come on,

Bb

come on, let me show you where it's at! Come on, come on, let me

F7

show you where it's at! Come on, come on, let me show you where it's at! The

Bb

name of the place is "I Like It Like That." Now the Like It Like That!"

F7 1. (F7) Bb 2. (F7) Bb

# ITCHY, TWITCHY FEELING

Words and Music by Jimmy Oliver

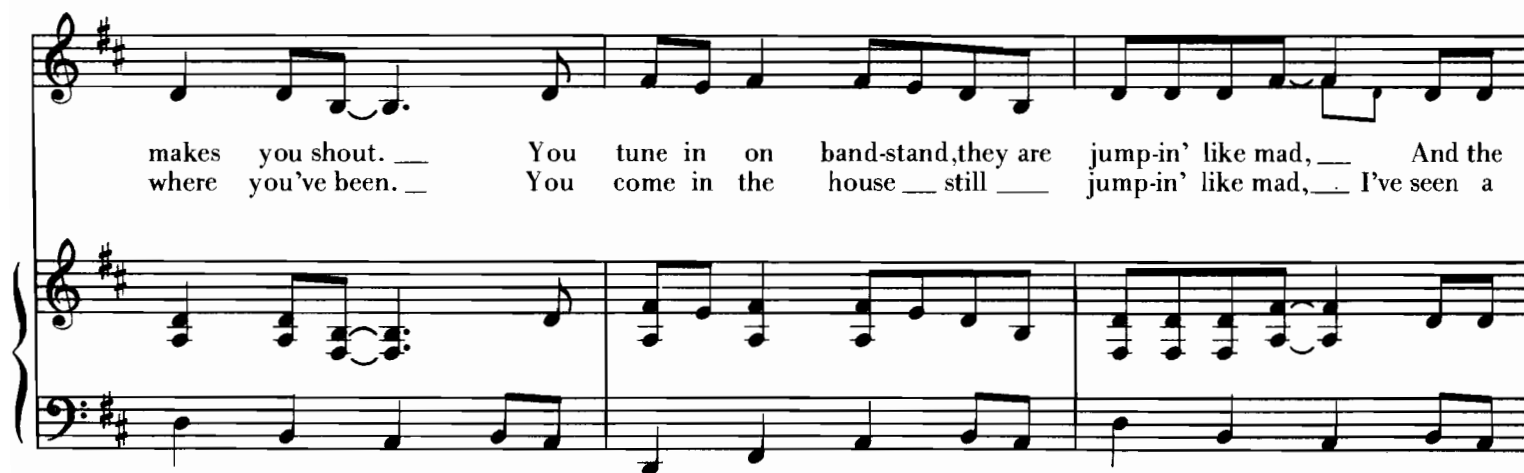
Moderately



Sit - ting here \_\_ won-d'ring what it's all a - bout, \_\_ This rock and roll mu - sic that  
You come in the house \_\_ with your hair on end, \_\_ No - bod - y had to ask \_\_ you



makes you shout. \_\_ You tune in on band-stand, they are jump-in' like mad, \_\_ And the  
where you've been. \_\_ You come in the house \_\_ still \_\_ jump-in' like mad, \_\_ I've seen a





danc-ing they are do - ing don't look bad. — You got that It - chy Twit-chy Feel - ing, —  
 lot of peo - ple with it, but you've got it bad. — You got that It - chy Twit-chy Feel - ing, —



— You start to rock-ing and a - reel - ing. — Soon your  
 — You start to rock-ing and a - reel - ing. — Soon your



arms and legs are flap - ping like a hound-dog's mouth a-yap-ping. You're a - rock - ing and a -  
 arms and legs are flap - ping like a hound-dog's mouth a-yap-ping, You're a - rock - ing and a -

roll - ing.                      You don't un - der-stand it but it sure feels nice, \_\_\_\_ You  
roll - ing.                      I don't un - der-stand it why you go, go, go. \_\_\_\_ There

thought you might try it 'bout once or twice. \_\_\_\_ You start-ed with that dance\_ they  
must be some-thing 'bout this mu-sic that I don't know. \_\_\_\_ I went to a hop and it

call the stroll, \_\_\_\_ But you felt much bet -ter doing the rock and roll. \_\_\_\_ Be-cause that  
did-n't take long. \_\_\_\_ I got the feel-in' some-thing was \_ go - ing wrong. \_ Be-cause that

**D7**



It-chy Twit-chy Feel - ing  
It-chy Twit-chy Feel - ing

has got you rock-ing and a - reel - ing.  
starts you rock-ing and a - reel - ing.



Soon your arms and legs are flap-ping like a hound-dog's mouth a-yap-ping. You're a  
Soon your arms and legs are flap-ping like a hound-dog's mouth a-yap-ping. You're a



1.

2.

rock - ing and a - roll - ing.  
rock - ing and a -

roll - ing. Soon your



arms and legs are flap-ping like a hound-dog's mouth a-yap-ping. You're a-rock-ing and a roll - ing. Soon your

# IT'S JUST A MATTER OF TIME

Words and Music by Clyde Otis, Brook Benton, Belford Hendricks

Moderately with expression

The musical score is written for piano and voice. The piano part features a melodic line with triplets and a harmonic bass line. The vocal melody is written in a single staff with lyrics underneath. Chord diagrams are provided for the piano accompaniment.

**Lyrics:**

Some-day some-way you'll re-a-lize that you've been blind Yes

dar-ling—you're go-ing to need me a-gain **IT'S JUST A MAT-TER OF TIME**

Go on— go on— un-til you reach the end— of the line But

**Chord Diagrams:**

- E<sup>b</sup>
- A<sup>b</sup>
- E<sup>b</sup>
- E<sup>b</sup>7
- A<sup>b</sup>
- F7
- B<sup>b</sup>7
- A7
- B<sup>b</sup>7
- E<sup>b</sup>
- A<sup>b</sup>
- E<sup>b</sup>
- E<sup>b</sup>7






I know you'll pass this way a-gain IT'S JUST A MATTER OF TIME Aft-er I






gave you— ev-'ry thing I had you laughed and called me a clown Re-mem-ber






in your search for for-tune and fame, what goes up must come down







I know I know that one day you'll wake up and find that my love was a






1. true love IT'S JUST A MAT-TER OF TIME. 2. TIME.



# I'VE HAD IT

Music by Ray Ceroni

Moderate four-beat Rock

Piano introduction in B-flat major, 4/4 time. The melody alternates between piano (*p*) and forte (*f*) dynamics across four measures.

First vocal entry with piano accompaniment. The vocal line features a series of 'La' notes. The piano accompaniment is marked *mp* (mezzo-piano). Chords *F* and *Bb7* are indicated above the vocal staff.

La la la— la la la la la— la la la la la— la la la la la— la la

Second vocal entry with piano accompaniment. The vocal line continues with 'La' notes. The piano accompaniment continues with the same pattern. Chords *C7*, *Bb7*, and *F* are indicated above the vocal staff.

la la la— la la la la la— la la la la la— la la la.

Final vocal entry with piano accompaniment. The vocal line contains the lyrics. The piano accompaniment continues with the same pattern. Chords *F* and *Bb7* are indicated above the vocal staff.

When I saw— her on the cor - ner, Then I knew that I was a gon - er. I'VE  
When you say— that you'll keep a date,— Then you show— up two hours late,—

C7 Bb7 F F

HAD IT! — Well, I'VE HAD IT! — When you say\_ that  
When you say\_ that you

F Bb7 C7 Bb7

I should phone,- Then I do\_ and there's no-body home,- I'VE HAD IT!\_ Well, I'VE  
love me, hon - ey, When you real - ly mean my mon - ey,

F F Bb7

HAD IT! — La la la\_ la la la la la\_ la la la la la

Bb7 C7 Bb7 F

la la la\_ la la la la la\_ la la la la la\_ la la la.

# JUDY'S TURN TO CRY

Words and Music by Beverly Ross and Edna Lewis

**Moderately Bright**



Verse

E $\flat$

B $\flat$ 7

1. When Ju - dy left with John - ny at my par - ty, and  
 (2. It) hurt me so to see them dance to - geth - er, I  
 (3. One) night I saw them kiss - ing at a par - ty, so

*mf*

E $\flat$

B $\flat$ 7

E $\flat$

came back wear - ing his ring, — I sat down and cried my  
 felt like mak - ing a scene, — Then my tears just fell like  
 I kissed some oth - er guy, — John - ny jumped — up and

E

A

B $\flat$

eyes out, — Now that was a fool - ish thing. —  
 rain - drops, — 'cause Ju - dy's smile — was so mean. —  
 hit him, — 'cause he still loved — me, that's why. —

Chorus

1. 'Cause now it's }  
2. But now it's }  
3. So now it's }

B $\flat$  B $\flat$ + E $\flat$

Ju - dy's Turn To Cry, Ju - dy's

Turn To Cry, Ju - dy's Turn To Cry,

Cm

'Cause John - ny's come back to me.

A $\flat$  B $\flat$

1., 2. B $\flat$ 7 3. B $\flat$ 7 E $\flat$

2. It 3. One

E $\flat$

# JOHNNY B. GOODE

Words and Music by Chuck Berry

With a beat



**F**

1. Deep down in Lou-si-an-a, close to New Or-leans, 'Way back up in the woods a-mong the  
 car-ry his gui-tar in a gun-ny sack, Go sit be-neath the tree by the  
 moth-er told him, "Some day you will be a man And you will be the lead-er of a

*mp*

The first system of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part includes a guitar chord diagram for the F major chord. The tempo/mood is marked 'mp' (mezzo-piano).

**F7** **Bb7**

ev-er-greens; There stood an old cab-in made of earth and wood, Where  
 rail-road track; Ol' en-gineer in the train sit-tin' in the shade,  
 big old band; Man-y peo-ple com-in' from miles a-round, To

The second system continues the vocal melody and piano accompaniment. It includes guitar chord diagrams for F7 and Bb7. The piano part features a more active bass line with eighth notes.

**F** **C7**

lived a coun-try boy named JOHN-NY B. GOODE. Who'd nev-er ev-er learned to read or  
 Strum-min' with the rhy-thm that the driv-ers made. The peo-ple pass-in' by, they would  
 hear you play your mu-sic till the sun goes down. May-be some day your name-'ll be in

The third system concludes the vocal melody and piano accompaniment. It includes guitar chord diagrams for F and C7. The piano part maintains the rhythmic pattern established in the previous systems.

F

write so well, But he could play a gui - tar — just like a - ring - in' a bell.  
 stop and say \_\_\_\_\_ Oh my, but that lit - tle coun - try boy — could play. } Go! Go! —  
 lights — A - say - in' JOHN - NY B. GOODE — to - night." \_\_\_\_\_

F6 F7

Go! — John - ny! Go! Go! — Go! — John - ny! Go! Go! —

Bb9 F6 C7

Go! — John - ny! Go! Go! — Go! — John - ny! Go! Go! —

1. 2. 3. F6 C7+ F Gb7 F6

JOHN-NY B. GOODE. { 2. He used to  
 3. — His

# JUST A DREAM

Words and Music by Jimmy Clanton & C. Matassa

Just A Dream, Just A Dream,

All our plans and all our schemes, How could I think you'd be

mine, Those lies I tell my - self each time.

I know that we could nev - er last, We just can't seem to in the

past, Just A Dream I dream in vain,

With you I'd on - ly live in pain. Your

pic - ture is al - ways with me, I can still hear that same mourn-ful

song, And now I sit here cry - ing,



A7 D7

Please leave me a - lone. Why, — why — do I

G G#dim D7

love you, — How can I live in mis - er - y, —

I know that I — won't for - get you, — But now I know it's too

G

1. 2.

late for me. late for me. —

# LET ME IN

87

Words and Music by Yvonne Baker

Very Bright

Piano introduction in C major, 4/4 time. The right hand starts with a melody in the treble clef, and the left hand provides a bass line in the bass clef. The tempo is marked 'mf' (mezzo-forte).

Vocal line 1 in C major, 4/4 time. The melody is in the treble clef. A guitar chord diagram for C major is shown above the staff.

I \_\_\_\_\_ can see the danc - ing, \_\_\_\_\_ The sil - hou - ettes on the shade, \_ I hear the

Piano accompaniment 1 in C major, 4/4 time. The right hand continues the melody in the treble clef, and the left hand provides a bass line in the bass clef. The tempo is marked 'mf' (mezzo-forte).

Vocal line 2 in C major, 4/4 time. The melody is in the treble clef. Guitar chord diagrams for F7, G7, and C are shown above the staff.

mu - sic, \_\_\_\_\_ All the lov - ers on par - ade. O - pen up, \_\_\_\_\_ I want to

Piano accompaniment 2 in C major, 4/4 time. The right hand continues the melody in the treble clef, and the left hand provides a bass line in the bass clef.

Vocal line 3 in C major, 4/4 time. The melody is in the treble clef. Guitar chord diagrams for Dm7, G7, and C are shown above the staff.

come in a - gain. \_\_\_\_\_ I thought you were my friend. \_\_\_\_\_

Piano accompaniment 3 in C major, 4/4 time. The right hand continues the melody in the treble clef, and the left hand provides a bass line in the bass clef.

F

C

Pit - ter, \_\_\_\_\_ pat - ter of those feet, \_\_\_\_\_

F

G

Mov - vin' and a groov - in' with that beat. \_\_\_\_\_

G $\flat$ 

F

C

\_\_\_\_\_ Jump - in' \_\_\_\_\_ and stomp - in' on the floor. \_\_\_\_\_

D7

G7

\_\_\_\_\_ LET ME IN, o - pen up, Why don't you

o - pen up that door? Wee - oo, wee - oo,

Oo wee - oo, Wee-oo, wee-oo,

Oo wee - oo, wee-oo.

*Repeat three times and fade out*

Oo wee - oo,

Chord diagrams: Dm7, G7, C, C, G7, C, G7, C, G7.

# KISSES SWEETER THAN WINE

Words and Music by Paul Campbell and Joel Newman

Slowly, but with a steady beat

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The bass line is in the left hand, starting with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, C4. The tempo is 'Slowly, but with a steady beat'.

## Chorus

First chorus of the song. The melody is in the right hand, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The bass line is in the left hand, starting with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, C4. The tempo is 'Slowly, but with a steady beat'. The lyrics are: Oh, Kiss-es Sweet-er Than Wine.

Chords: C, Em, Am7, A.

Second chorus of the song. The melody is in the right hand, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The bass line is in the left hand, starting with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, C4. The tempo is 'Slowly, but with a steady beat'. The lyrics are: Oh, Kiss-es Sweet-er Than Wine. *last time, Fine*

Chords: C, Em, Am7, A.

## Verse

1. When I was a young man and nev - er been kissed, I got to  
 think - in' o - ver what I had missed. I got me a girl I  
 kissed her and then, Oh, Lord, I kissed her a - gain.

*D. S.*

2. He asked me to marry and be his sweet wife,  
 And we would be so happy all of our life.  
 He begged and he pleaded like a natural man and then,  
 Oh, Lord, I gave him my hand. (Repeat chorus)
3. I worked mighty hard and so did my wife,  
 A-workin' hand in hand to make a good life.  
 With corn in the fields and wheat in the bins and then,  
 Oh, Lord, I was the father of twins. (Repeat chorus)
4. Our children numbered just about four  
 And they all had sweethearts knock on the door.  
 They all got married and they didn't wait, I was,  
 Oh, Lord, the grandfather of eight. (Repeat chorus)
5. Now we are old and ready to go  
 We get to thinkin' what happened a long time ago.  
 We had lots of kids and trouble and pain but,  
 Oh, Lord, we'd do it again. (Repeat chorus)

# LAND OF A THOUSAND DANCES

Words and Music by Chris Kenner and Antoine "Fats" Domino, Jr.

## Moderately Bright Rock

(Guitar tacet) Bm (Guitar tacet) D (Guitar tacet) D C

One! Two! Three! One! Two! Three! — Oh,

Uh, al - right, uh! You got - ta know how to po - ny — like,  
Dance with me hon - ey — like,

Bo - ny Mar - o - nie, — Mashed Po - ta - to, — Do the Al - li - ga - tor.  
Long Tall Sal - ly, — Twist - in' with Lu - cy, Do - in' the Wa - tu - si.

Put your hands on your hips, Let your back - bone slip, Do the Wa - tu - si  
Got - ta hold of your back, I like it like that, Do the Jerk, —

D C D C D To Coda  $\oplus$   
 Like my lit - tle Lu - cy. Uh! Na, na na na na, na na na  
 Watch me work. —

D C D C D (Guitar tacet) 3 3 D C  
 na, na na na, na na na, na na na na. (Spoken) "Need some-bod-y to help me say it one time." Na, na na na

D C D C D C 1 D (Guitar tacet)  
 na, na na na na, na na na, na na na, na na na na. (Spoken) "You know I feel al - right." —

2 D D. S. al Coda  
 "Feel pret - ty good y' - all." na.

CODA D C D C  
 Ah, do it!

D C D C D C D C D C D Repeat till Fadeout C  
 Ah, do it! Ah, do it! Ah, help me!

Musical notation includes piano (p), mezzo-forte (mf), and forte (f) dynamics, as well as guitar and piano parts. The score is written in G major (one sharp) and 4/4 time.



# THE LION SLEEPS TONIGHT (WIMOWEH)

New Lyrics and Revised Music by Hugo Peretti, Luigi Creatore, George Weiss and Albert Stanton  
Based on a Song by Solomon Linda and Paul Campbell

## Moderately

[illegible]

Bb F C7  
 ooh wim - o - weh.  
 wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh.

F Bb F C7  
 Whuh, whuh, whuh wim - o - weh.  
 wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

C7 F Bb  
 Wee  
 wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

F C7 F  
 ooh wim - o - weh. Wee  
 wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh. p-pp

Bb F  
 1. 2.  
 ooh wim - o - weh.

# LITTLE TOWN FLIRT

Words and Music by Del Shannon and M. McKenzie

Here she comes, that Lit - tle Town

Flirt. You're fall - ing for her,

And you're gon-na get hurt. Yeah! I

know it's so hard to re - sist the temp - ta - tion of her ten - der red

lips, But you can get hurt, Hur - hur - hurt; — yeah! You can get a

hur - hur - hur - hur - hurt Fool - ing a - round

with that Lit - tle Town — Flirt. Here she comes

With that look in her eye, — She plays a -

round \_\_\_\_\_ With ev - 'ry guy that goes by. \_\_\_\_\_

Chords: F, G7

Triplet: 3

Yeah! I know she's gon-na treat you wrong, \_\_\_\_\_ So your

Chords: E7, F

heart just a - bet - ter be strong, \_ 'cause you can get hurt, Hur - hur - hurt; \_

Chords: C, Am

Yeah! you can get - a hur - hur - hur - hur - hurt \_\_\_\_\_ Fool - ing a - round \_

Chords: C

With that Lit - tle Town \_\_\_\_\_ Flirt.

*G7* *C*

*C* *F* *Fine*

\_\_\_\_\_ Flirt. I know a - how you feel; \_\_\_\_\_

*C* *F*

You think her love is real, \_\_\_\_\_ You think this time she'll be sin -

*C* *Am* *E7*

cere. \_\_\_\_\_ But you'll think you've got a pap - er heart \_\_\_\_\_

Am



When she starts to tear it a - part.



F



That's when she'll let you go,

G7



Here she



C



comes;

Am



Just - a look at that style.

3

She's look - ing at



F



you,

G7



Giv - ing you that smile.

D.S. al Fine

But I



# A LOVER'S QUESTION

101

Words and Music by Brook Benton and Jimmy Williams

Moderate tempo

Does she love \_\_\_\_\_ me \_\_\_\_\_ with all her heart? \_\_\_\_\_

Should I wor - ry \_\_\_\_\_ when we're a - part? \_\_\_\_\_

A LOV - ER'S QUES - TION\_ I'd like to know\_ Oh, Oh oh

oh. \_\_\_\_\_ Does she need\_ me \_\_\_\_\_ as she pre-tends? \_\_\_\_\_



Am7 D G Em G D G Em Am7

Is this a game? Will I win? A LOV-ER'S QUEST-

C6 C Am7 G Em Am7 G

TION I'd like to know Oh, Oh, oh oh oh.

C G G7

I'd like to know when she's not with me

C G B7 Em

Is she still true to me? I'd like to know

B7 Em A7 Em7 A7 Em7 A7

when we're kiss-ing does she feel just what I feel and

how am I to know it's real - ly real? Oh, tell me

D Am7 D

where the an - swer lies? In her

G Em Am7 D G Em Am7 D

kiss or in her eyes? A LOV-ER'S QUES-

G Em Am7 D G Em Am7

TION I'd like to know Oh, oh, oh oh

C6 G Em Am7

1. oh. Does she love oh. 2. oh.

1. G C G 2. G Am7 G

# MASHED POTATO TIME

Words and Music by Sheldon, Land & Hert

Moderately



Verse:



The mashed po-ta-toes start - ed long time a - go, \_\_\_\_\_  
 'N' then this dance just grew 'n' grew, \_\_\_\_\_  
 Now ev - ry - bod - y is - a do - in' fine, \_\_\_\_\_  
 Well they got with it more 'n' more, \_\_\_\_\_

With \_\_\_\_\_ a guy named  
 They looked for re-cords they could  
 They dance a - long form a  
 You ought-a see them



Slop - py Joe. \_\_\_\_\_ You'll find this dance is - a cool to do, \_\_\_\_\_  
 do it to. \_\_\_\_\_ They found this dance is - a out of sight, \_\_\_\_\_  
 big Boss line. \_\_\_\_\_ 'N' they dis - cov - er it's the most, man, \_\_\_\_\_  
 crowd the floor. \_\_\_\_\_ The mashed po - ta - toes took a long list, \_\_\_\_\_

C' - mon ba - by gon-na  
 To when the li - on  
 The day they did it to  
 They ev - en do it to



teach it to you.\_\_\_\_  
sleeps \_\_\_\_ to - night.\_\_\_\_  
please Mr. Post-man.\_\_\_\_  
dear la - dy twist.\_\_\_\_

Mashed po - ta - toes  
Mashed po - ta - toes  
Mashed po - ta - toes  
Mashed po - ta - toes

(Hear that groov-y beat now,)  
(Wim-ma wet - ta wim-ma wet - ta,)  
(Wait a min - ute, wait a min-ute,)  
(Get up from your chair now,)



Mashed po - ta - toes (C' - mon n' twist y'r feet now,  
Mashed po - ta - toes (Yea, yea, yea, yea.)  
Mashed po - ta - toes (De - liv - er the let - ter.)  
Mashed po - ta - toes (Yea, yea, yea, yea.)

ba - by.) It's the lat - est  
C' - mon  
It's the lat - est  
C' - mon



*Last time Repeat and Fade*

It's the great - est.  
hon - ey, C' - mon  
It's the great - est.  
ba - by. Ah \_\_\_\_

Mashed po - ta - toes.  
ba - by.  
Mashed po - ta - toes.  
hon - ey, \_\_\_\_

Yea, yea, yea, yea.  
Yea, yea, yea, yea.

# MOHAIR SAM

Words and Music by Dallas Frazier

Rock!



First system of music notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. The music is in 4/4 time, key of B-flat major. The treble staff features a series of eighth-note chords, while the bass staff has a simple eighth-note bass line.



Second system of music notation. Treble and bass staves. The lyrics "Who is the hip-pest Hap-pen all o - ver town," are written below the treble staff. The music continues with eighth-note chords in the treble and eighth notes in the bass.

Third system of music notation. Treble and bass staves. The lyrics "Tear-in' up the chicks with the mes-sage that he lays" are written below the treble staff. The musical notation follows the same pattern of eighth-note chords and bass line.



Fourth system of music notation. Treble and bass staves. The lyrics "down. Who is the cool - est guy," are written below the treble staff. The system concludes with the final notes of the piece.



that is what am,



Fast talk - in', slow walk-in', good \_\_ look-in' Mo - hair Sam!



Chicks are mak-in' res - er - va - tions for his lov - in' so



fine,

Scream-in' and - a faint-in' he's

got 'em wait - in' in line.

Who is the cool - est guy — that is what am,

Fast talk - in', slow walk-in', good — look-in' Mo - hair Sam!

*Repeat and Fade*

# ONLY YOU (AND YOU ALONE)

Words and Music by Buck Ram and Ande Rand

Slowly, with feeling

Piano introduction in G major, 4/4 time. The melody is played in the right hand, and the bass line is in the left hand. The tempo is marked 'Slowly, with feeling' and the dynamics are 'mf'.

G6

D11

G

Gmaj7

G6

B9

F#m6

ON - LY YOU \_\_\_\_\_ can make this world seem right. \_\_\_\_\_

Piano accompaniment for the first vocal line. The right hand features a triplet of eighth notes. The left hand provides a steady bass line.

B9

Em

Em7#

Em7

Dm7

G7

ON - LY YOU \_\_\_\_\_ can make the dark - ness bright. \_\_\_\_\_

Piano accompaniment for the second vocal line. The right hand features a triplet of eighth notes. The left hand provides a steady bass line.



ON - LY YOU and you a - lone can  
 thrill me like you do and fill my heart with  
 love for ON - LY YOU. ON - LY YOU  
 can make this change in me, for it's

Em Em7# Em7 Dm7 G7

true \_\_\_\_\_ you are my des - ti - ny. \_\_\_\_\_ When you

C6 Cm G

hold my hand, I un - der - stand the mag - ic that you

E7 B7 E7 A7 D7

do. You're my dream come true, my one and ON - LY

1. G Bbm7 Am9 D7 2. G F9 Gmaj7

YOU. \_\_\_\_\_ ON - LY YOU. \_\_\_\_\_

3 3

Ped.

# NEW ORLEANS

Words and Music by Frank J. Guida and Joseph F. Royster

Moderate Rock Tempo



**G**

1. 3. Come on, ev-'ry-bod-y, take a trip with me  
2. on, take a stroll down to Ba-sin Street

The first vocal entry is on a single staff. The piano accompaniment continues below. Dynamics include *mf* and *f*.

Down the Mis-sis-sip-pi, down to NEW OR-LEANS.  
And lis-ten to the mu-sic with the Dix-ie-land beat.

The second vocal entry continues the melody. The piano accompaniment features a mix of chords and moving lines. Dynamics include *mf* and *f*.

**C**

The hon-ey-suck-le is bloom-in' on the  
The mag-nol-ia blos-soms

The third vocal entry concludes the phrase. The piano accompaniment provides harmonic support. A *mf* dynamic marking is shown.

hon - ey - suck - le vine  
fill the air.

And  
If

*f* *mf*

love is bloom-in' there all the time.  
you ain't been to heav-en, then you ain't been there.

*f*

Ev - 'ry South-ern belle is a Mis - sis - sip - pi queen  
French Moss hang-in' from a big oak tree

Down the Mis-sis-sip-pi, down in NEW OR-LEANS. 2. Come NEW OR - LEANS.  
Down the Mis-sis-sip-pi, down in NEW OR-LEANS. 3. Come

1. 2. 3.

# OH, WHAT A NIGHT

Words and Music by Marvin Junior and John Funches

Slow rock tempo

Oh, What A

Night to love you dear, Oh, What A

Night to hold you near, Oh What A

Night to squeeze you, dear, that's

F Dm Gm7 C7<sup>9</sup> F Dm  
 why I love you so. Oh, What A Night — to  
 love — you dear, Oh, — What A Night — to  
 want — you, dear, Oh, — What A Night — to  
 kiss — you, dear, that's why I love you so.

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staves. The key signature is one flat (B-flat major or D minor). The tempo and style are indicated by the notation, which includes many triplets and slurs. The lyrics are written below the guitar staff, and the piano accompaniment is written below the guitar staff. The chords are indicated by letters (F, Dm, Gm7, C7<sup>9</sup>) and diagrams (fingerings) above the guitar staff. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score is divided into four systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff, and the piano accompaniment is written below the guitar staff. The chords are indicated by letters (F, Dm, Gm7, C7<sup>9</sup>) and diagrams (fingerings) above the guitar staff. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score is divided into four systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff, and the piano accompaniment is written below the guitar staff. The chords are indicated by letters (F, Dm, Gm7, C7<sup>9</sup>) and diagrams (fingerings) above the guitar staff. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line.



I won't for - get all those things you have done to me.



Things in my heart won't let me for - get your



love. Oh, What A



Night to love you, dear, Oh, What A








Night \_\_\_\_\_ to hold \_\_\_\_\_ you, near, Oh, — What A






Night \_\_\_\_\_ to squeeze \_\_\_\_\_ you, dear, that's








why I love you so.



(Tacet)

Oh, What — A so. —







# OVER THE MOUNTAIN, ACROSS THE SEA

Words and Music by Rex Garvin

**Rubato**

O - VER THE MOUN - TAIN, A - CROSS THE SEA,

There's a girl, — she's wait - ing just for me.

**Refrain - Slow beat**

'Cross o - ver the riv - er, be - yond ev - ry cloud, — She's passed the winds that's

blow - ing loud; — O - ver the moun - tain, a girl waits for me.

Tell all the sands and ev - ry blade of grass, — Please tell the winds to

Gm7 C7 F Dm Gm7 C7 F Bb F F7

let my love pass:— O-ver the moun-tain, a girl waits for me.

Bb F

Tell the moon up in the sky, Tell the birds that fly by, That

G7 Dm7 Gdim G7 C7 Gm7 Ebdim C7

o-ver and o-ver and o-ver the moun-tain, My love waits for me.

F Dm Gm7 C7 F Dm Gm7 C7

In-to each dark and star-ry night,— Oh, what a mys-ter-y— that's sealed so tight,—

F Dm Gm7 C7 1. F Dm Gm C7 2. F Bb F

O-ver the moun-tain a girl waits for me. me.

*rall.*

# POPSICLES AND ICICLES

Words and Music by David Gates

**Moderately Fast**



1. Pop - sic - les, I - cic - les, Base - ball and fan - cy clothes,  
 2. le - vis and brown eyes and wind blow - ing in his hair,  
 3. Bright stars and gui - tars and drive - ins on Fri - day night,

The first system of the song features a vocal melody line with three verses of lyrics. The piano accompaniment is in G major, 4/4 time. The first measure has a G chord, the second a Bm chord, the third an F chord, and the fourth a C chord. The piano part includes chords and moving lines in both hands.

These are a few of the things he loves, \_\_\_\_\_ 2. He loves  
 These are all part of the things we love, \_\_\_\_\_ May - be  
 These are a few of the things we love, \_\_\_\_\_ May - be

The second system continues the vocal melody with two verses. The piano accompaniment continues with chords and moving lines. The first measure has a Cm chord, the second a D7 chord, the third a G1 chord, and the fourth a D7 chord. The piano part includes chords and moving lines in both hands.

boy I love, \_\_\_\_\_ If you put them all to - geth - er,

The third system concludes the vocal melody with one verse. The piano accompaniment continues with chords and moving lines. The first measure has a G7 chord, the second a C chord, the third a D7 chord, and the fourth a D7 chord. The piano part includes chords and moving lines in both hands.

G G7 C  
 Much to your — sur - prise, You'll find a

D7 G D7 D.S. al  
 bit of heav - en right be - fore — your eyes,

G Bm F C  
 Sil - ly but still he is just what I've dreamed a - bout,

Cm D7 G Bm G  
 Yes, he's the boy that I love.

# PRETTY LITTLE ANGEL EYES

Words and Music by Tommy Boyce & Curtis Lee

Pret-ty lit - tle an - gel eyes, pret-ty lit - tle an - gel eyes.

The first system of the score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are 'Pret-ty lit - tle an - gel eyes, pret-ty lit - tle an - gel eyes.' The piano part consists of chords in the right hand and single notes in the left hand.

Pret-ty lit - tle an - gel, pret-ty lit - tle an - gel, pret-ty lit - tle, pret-ty lit - tle pret-ty lit - tle an - gel

The second system continues the vocal melody and piano accompaniment. The lyrics are 'Pret-ty lit - tle an - gel, pret-ty lit - tle an - gel, pret-ty lit - tle, pret-ty lit - tle pret-ty lit - tle an - gel'. The piano part continues with chords and single notes.

Ooh ooh

E C#m A B

The third system features a vocal melody with a long note and a piano accompaniment. The lyrics are 'Ooh ooh'. Below the piano part, the chords E, C#m, A, and B are indicated. The piano part continues with chords and single notes.

ooh pret - ty lit - tle, lit - tle, lit - tle, an - gel eyes.

E C#m A tacet \* B tacet \*

The fourth system features a vocal melody with a long note and a piano accompaniment. The lyrics are 'ooh pret - ty lit - tle, lit - tle, lit - tle, an - gel eyes.' Below the piano part, the chords E, C#m, A, and B are indicated, followed by 'tacet' and an asterisk. The piano part continues with chords and single notes.

1., 3. An - gel eyes I real-ly love you so, an - gel eyes  
 2. An - gel eyes you are — so good to me, and when I'm in your arms

E C#m A B7 E C#m

To Coda

I'll nev-er let you go be-cause I love love you my dar-ling  
 it feels so heav-en - ly you know I love love you my dar-ling

A B7 E C#m A

1  
 an - gel eyes. Pret-ty lit - tle, lit - tle, lit - tle, an - gel eyes.

B7 E C#m A tacet \* B tacet \*

2  
 eyes. (Oh an - gel eyes. ) I know you were

E A E E7 A

sent from

heav-en a - bove

to fill my life

with your

won-der-ful

G#m

E

love,

know

we'll be

hap-py

for

e - ter-ni-ty,

'cause there's

E7

A

*D.S. al Coda*

no - o - o - o - no - where that I'd

rath-er be.

F#7 tacet \_\_\_\_\_ \* F#7 tacet \_\_\_\_\_ \* B

♢ CODA

an

- gel

eyes.

(Oh

an - gel

eyes. \_\_\_\_\_ )

B7

E

A

E

# RAINDROPS

Words and Music by Dee Clark

Moderato



Rain - drops, \_\_\_\_\_ so man - y rain - drops \_\_\_\_\_

It feels like rain -- drops \_\_\_\_\_ fall-ing from my

eyes, eyes, \_\_\_\_\_ fall - ing from my eyes.

Since my love has left me \_\_\_\_\_ I'm so all a -



lone I would bring her back to me.

But I don't know where she's gone, I don't know where she's

gone. There must be a cloud in my

head, Rain keeps fall-ing from my eye - eyes. Oh no it can't be

Chord diagrams shown: Eb, Cm, Ab, Fm7, Eb, Cm, Ab, G7, Cm, Cm, Eb, Eb7, Ab, Gm, Fm, Eb, G.








tear - drops 'cause a man ain't sup - posed to cry.









So it must be rain - drops, so man - y rain - drops








It feels like rain - drops fall - ing from my





eye - eyes, fall - ing from my eyes.

# PLEASE LOVE ME FOREVER

Words and Music by Ollie Blanchard and Johnny Malone

Very Slow

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, marked 'Very Slow'. The piano part features a steady bass line and chords, with triplets in the right hand. The vocal melody enters with the lyrics 'Please love me for - ev-er, Don't for - get me ev-er.' The piano accompaniment continues with chords and triplets. The lyrics continue: 'Lis - ten to my plea, Please don't stop lov - ing me. You're in my dreams might-ly, Don't take my love light-ly. Beg - ging on my knees,'. The score includes guitar chord diagrams for E-flat, G minor, A-flat, G minor 7, F minor 7, C9, F7, A-flat minor 6, E-flat 7, and E-flat. The tempo is marked 'Very Slow'.

**Lyrics:**

Please love me for - ev-er, Don't for - get me ev-er.

Lis - ten to my plea, Please don't stop lov - ing me. You're in my dreams

might-ly, Don't take my love light-ly. Beg - ging on my knees,










Please don't stop lov - ing me. Oh, when I lay me down to sleep, I pray the Lord your








love I'll keep. — If I should die be-fore I wake, — I'll come back for you, —








— that's no mis-take. Oh, I'll love you for - ev-er, — Can't for-get you ev-er. —












Our love was meant to be. Please don't stop lov - ing me. me.

*rit.*

# PRETTY GIRLS EVERYWHERE

Words and Music by Eugene Church and Thomas Williams

## Medium Rock-Boogie Tempo

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'f' (forte). The introduction features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of eighth notes in the left hand. The first system of the song includes the lyrics 'Ev-'ry-where I go' and 'I see a pret-ty girl-'. The second system continues the melody and includes the lyrics 'Ev-'ry-where I go'. The third system includes the lyrics 'I see a pret-ty girl' and 'Pret-ty'. The score includes various musical notations such as chords (G, G7, C9), dynamics (f), and articulation marks (accents, slurs). The piano part provides a steady accompaniment with a mix of chords and moving lines.

**Ev-'ry-where I go** **I see a pret-ty girl-**

**Ev-'ry-where I go**

**I see a pret-ty girl** **Pret-ty**

girls, — PRET-TY GIRLS — EV-'RY - WHERE.

1. If I make it to the beach —  
 2. If I make it to the park —  
 3. If I make it to the show —  
 4. Ev - 'ry road — I — walk —  
 5. If I make it to the park —

There's a pret-ty girl there — You know they knock me off my  
 There's a pret-ty girl there — A - hot eye - in' in the  
 There's a pret-ty girl there — Ev - en at the ro-de -  
 Ev - 'ry street and trail — Ev - en when — I  
 A - hot eye-in' in the dark — And if I make it to the

C9 G

feet \_ Those pret-ty girls there \_  
 dark \_ And there's a pret-ty girl there \_  
 o \_ They come \_ on hors-es \_  
 sail Mer-maids rid-in' on a whale \_  
 show \_ Ev - en at the ro-de - o \_

D7 C7

Pret-ty girls \_ PRET-TY GIRLS \_ EV-'RY -

1-2-3-4 5

G Tacet G

WHERE. 2. If I make it to the WHERE. \_\_\_\_\_  
 3. If I make it to the  
 4. Ev-'ry road \_ I \_  
 5. If I make it to the

*ff*

# ROCKIN' PNEUMONIA AND THE BOOGIE WOOGIE FLU

133

Words and Music by John Vincent and Huey P. Smith

**Moderately Slow Boogie Blues**



The first system of the song features a vocal melody line and piano accompaniment. The lyrics are: "I want to jump but I'm a - fraid I'll fall. — I want to". A guitar chord diagram for a C major chord is shown above the first measure of the vocal line.

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "hol - ler but the joint's too small. — Young man's rhy - thm got a". A guitar chord diagram for a G7 chord is shown above the first measure of the vocal line.

The third system of the song concludes the vocal melody and piano accompaniment. The lyrics are: "hold on me too. I got the rock-in' pneu - mon - ia and the boo - gie woo - gie flu. Want some". A guitar chord diagram for a C major chord is shown above the first measure of the vocal line.





lov - in', ba - by, that ain't all. — I want to kiss her but she's way too tall. —



— Young man's rhy - thm got a hold on me too, I got the



rock - in' pneu - mon - ia and the boo - gie woo - gie flu. I want to scream, I want you all to know, —  
called me, now I'm hurry - in' home; —

I would be run - nin' but my feet too slow. — }  
I know she's leav - ing 'cause I'm tak - in' too long. — }

1.

G7 C Dm

Young man's rhy - thm got a hold on me too, I got the rock - in' pneu - mon - ia and the

2.

C

boo - gie woo - gie flu. Ba - by rock - in' pneu - mon - ia and the boo - gie woo - gie flu.

G7 C

I got the rock - in' pneu - mon - ia and the

G7

Repeat and fade

boo - gie woo - gie flu. I got the

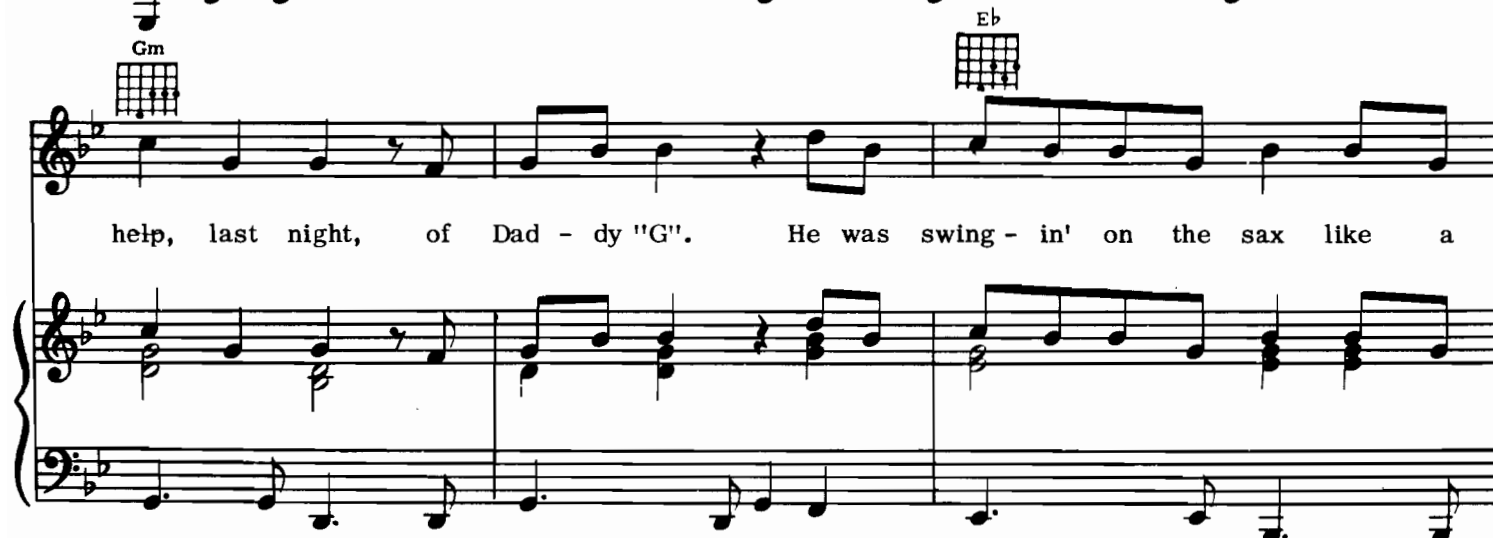
# A QUARTER TO THREE

Words and Music by F. Guida, G. Barge, J. Royster

Moderately Fast (♩ = 3)



Don't you know that I danced, I danced 'till a quar - ter to three — with the  
(Solo till Bridge -----)



help, last night, of Dad - dy "G". He was swing - in' on the sax like a

no-bo-dy could and I was danc - in' all ov - er the room. Oh, don't you know the

peo - ple were danc-in' like they were mad, it was the swing - in' - est band they had,

ev - er had; it was the swing - in'-est song—that could ev - er be, it was a

night with Dad - dy "G" — Let me tell you now, I nev - er had it so good.—  
 -----End Solo)

to Coda

F7

Bb

Gm

Eb

F

Bb

Eb

Yeah,—and I know you nev - er could,— un - til you get hip with that jive—

and take a band like the Church Street Five.— Oh, don't you know that I

danced, I danced 'till a quar - ter to three with the help last night of

Dad - dy "G." — { Ev - 'ry - bo - dy was as hap - py as they could be, and they were  
 [He was swing - in' on the sax like - a no - bo - dy could, and I was




*D.S. al Coda*

swing - in' with Dad - dy "G." Blow Dad - dy! Oh, don't you know the  
 dance - in' all over the room.



 Blow Dad - dy! *(No Vocal 1st time)*  
 Dance, do bee wa - dah,



 dance, do - bee wah - dah, You can dance, do - bee wah dah,


*Repeat and fade*  
 You can dance, dance, dance.

# ROCK & ROLL MUSIC

Words and Music by Chuck Berry

With a solid rock

Refrain

Verse *(Tacet)*B $\flat$ 7

1. I've got no kick a - gainst — mod - ern jazz, —  
 2. I took my loved one o - ver 'cross the tracks, —  
 3. 'Way down — South they gave a ju - bi - lee, —  
 4. Don't care to hear 'em play a tan - go, —

Un - less they try to play it too darn fast; —  
 So she can hear my man a - wail a sax; —  
 The joke - y folks they had a jam bo - ree; —  
 I'm in the mood to hear a mam bo; —

And change the beau - ty ol the mel - o - dy, —  
 I must ad - mit they have a rock - in' band, —  
 They're drink - in' home - brew from a wa - ter cup, —  
 It's 'way too ear - ly for a con - go, —

B $\flat$ 7 E $\flat$  (Tacet) D.S. Refrain %  
 Un - til they sound just like a sym - pho - ny. — That's why I go for that —  
 Man, they were go - in' like a hur - ri - can'. — That's why I go for that —  
 The folks — danc - in' got — all shook up. — And start - ed play - in' that —  
 So keep a - rock - in' that pi - an - o. — So I can hear some of that —

D.S. Refrain %



# ROLL OVER, BEETHOVEN

Words and Music by Chuck Berry


Moderately bright shuffle

0 A 0




(Opt. 8va)

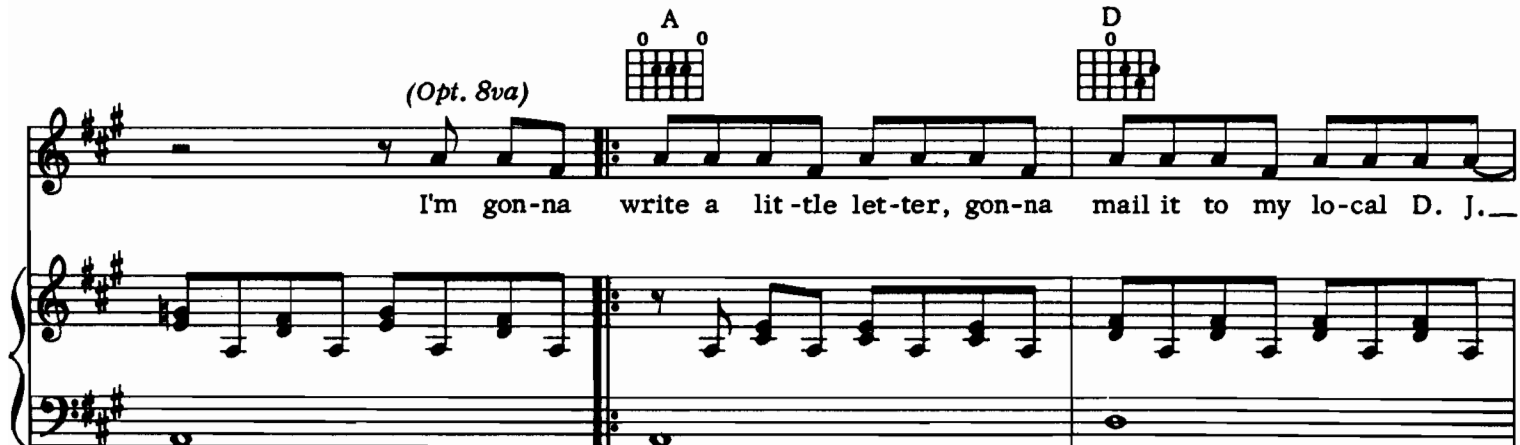
0 A 0



D



I'm gon-na write a lit-tle let-ter, gon-na mail it to my lo-cal D. J.—



0 A 0



D



It's a rock - in' lit-tle rec-ord I want—



my jock - ey to play;

roll o - ver, Bee - tho-ven, got-ta hear it a - gain\_\_ to - day.

Well, my\_\_ tem-p'ra-ture's ris - in', the

juke box blow-in' a fuse, well, my heart's.

Chord diagrams: A, E, D, A



beat-in' rhy-thm, my soul keeps a - sing-in' the blues;—

roll o - ver, Bee - tho - ven, and tell Tchai-kow - sky the news.—

I'm gon-na Roll o - ver Bee -


*Repeat and fade*



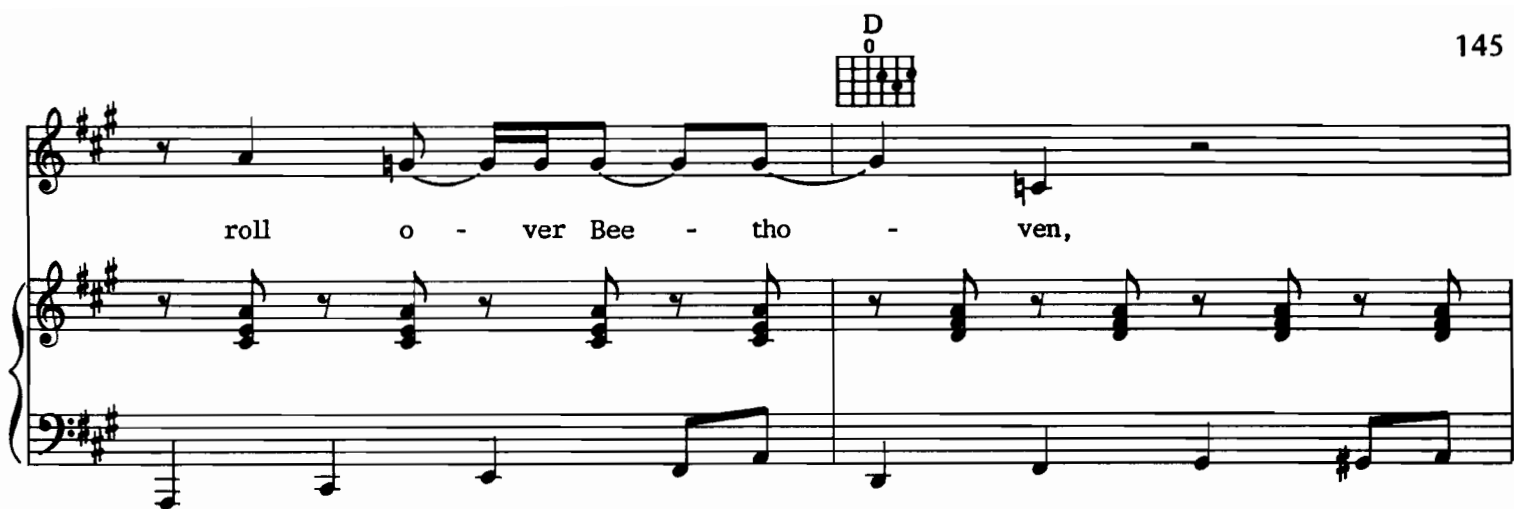
tho - ven, roll o - ver Bee - tho - ven,

*Repeat and fade*


D  
0



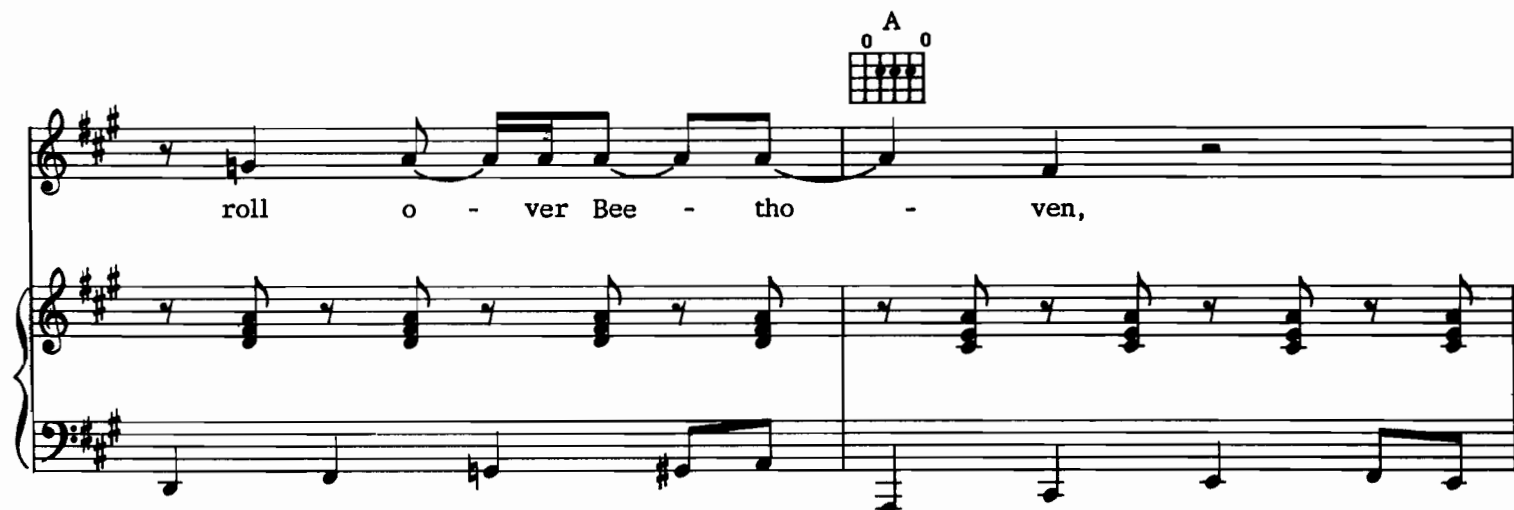
roll o - ver Bee - tho - ven,




A  
0 0



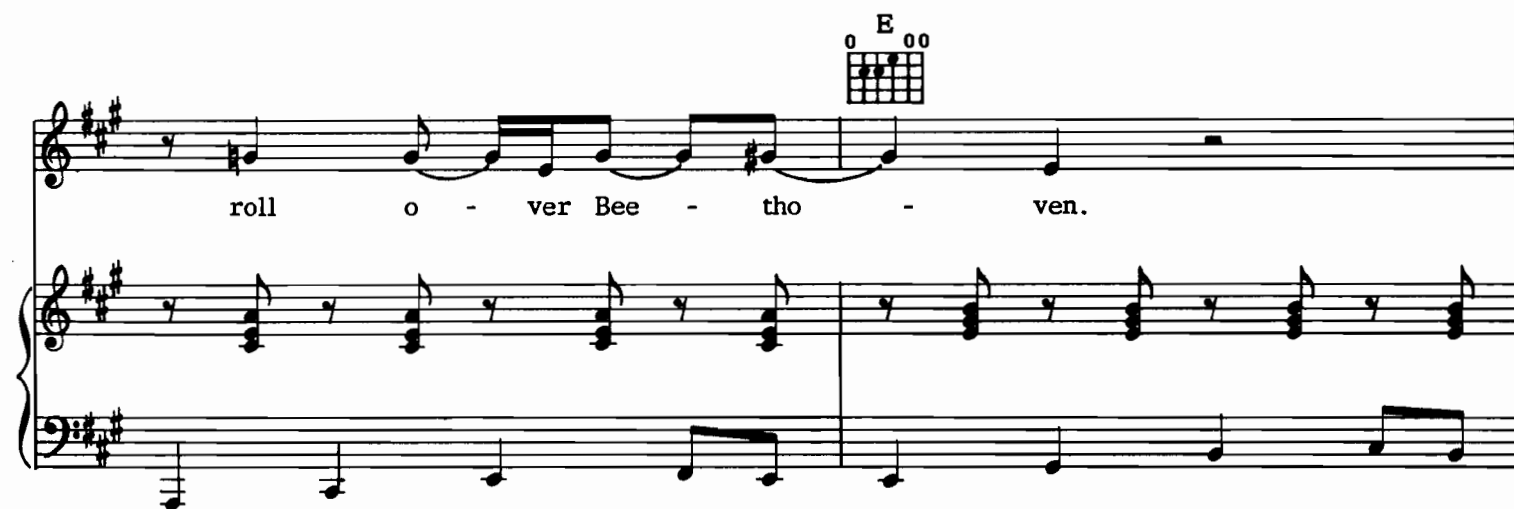
roll o - ver Bee - tho - ven,




E  
0 0 0 0




roll o - ver Bee - tho - ven.




D  
0



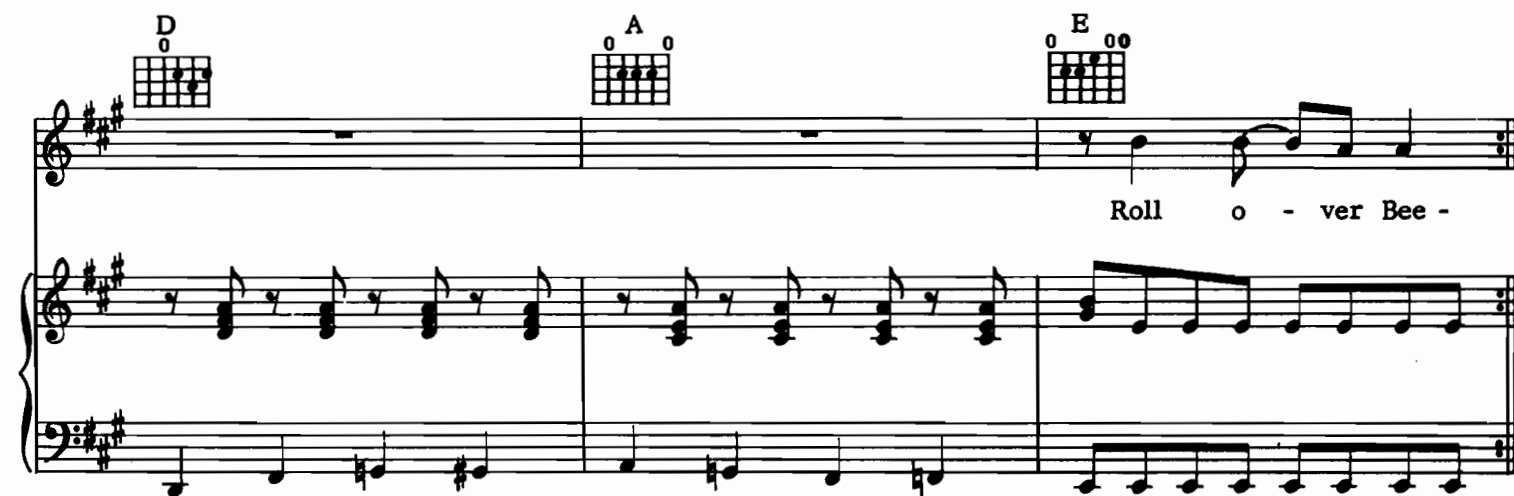
A  
0 0



E  
0 0 0 0



Roll o - ver Bee -



# 146 SEA CRUISE

Words and Music by Huey Smith and John Vincent

Moderately

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderately'. The score includes three systems of music. The first system is an instrumental introduction. The second system contains the first verse of the song, with lyrics for three different vocal parts. The third system contains the second verse, also with lyrics for three different vocal parts. Chord diagrams for C major and G7 are provided above the vocal staves in the second and third systems respectively.

**Lyrics:**

1. Old man rhy - thm is \_\_\_\_\_ in my shoes, \_\_\_\_\_ It's no use sit - tin' and \_\_\_\_\_  
 2. got to get to rock-in' get my hat off the rack, \_\_\_\_\_ You know the boog - ie woog - ie hit me  
 3. got to get to mov - in', ba - by, I ain't liein', \_\_\_\_\_ My heart's beat - in' rhy - thm and it's

**Lyrics (continued):**

sing - in' the blues, \_\_\_\_\_ So be my guest \_\_\_\_\_ you got noth - in' to lose, \_\_\_\_\_  
 right in the back, \_\_\_\_\_ So be my guest \_\_\_\_\_ you got noth - in' to lose, \_\_\_\_\_ } Won't  
 right on \_\_\_\_\_ time, \_\_\_\_\_ Now be my guest \_\_\_\_\_ you got noth - in' to lose, \_\_\_\_\_ }

\_\_\_\_\_ you let me take you on a SEA CRUISE.\_\_\_\_\_ Ooh wee, Ooh\_\_\_\_\_

\_\_\_\_\_ wee ba - by, Ooh\_\_\_\_\_ wee, Ooh\_\_\_\_\_

\_\_\_\_\_ wee ba - by, Ooh\_\_\_\_\_ wee, Ooh\_\_\_\_\_

\_\_\_\_\_ wee ba - by, Won't \_\_\_\_\_ you let me take you on a

SEA CRUISE. \_\_\_\_\_ Feel \_\_\_\_\_ like trav - 'lin', Ba -

by won't ya join me please, \_\_\_\_\_

I don't like beg - gin', But now \_

\_\_\_\_\_ I'm on bend - in' knees. \_\_\_\_\_

(Third time D. S.  $\frac{8}{8}$  and fade)

2. I  
3. I

# SCHOOL IS OUT

Written and Composed by Gene Barge and Frank Guida

**Moderately**



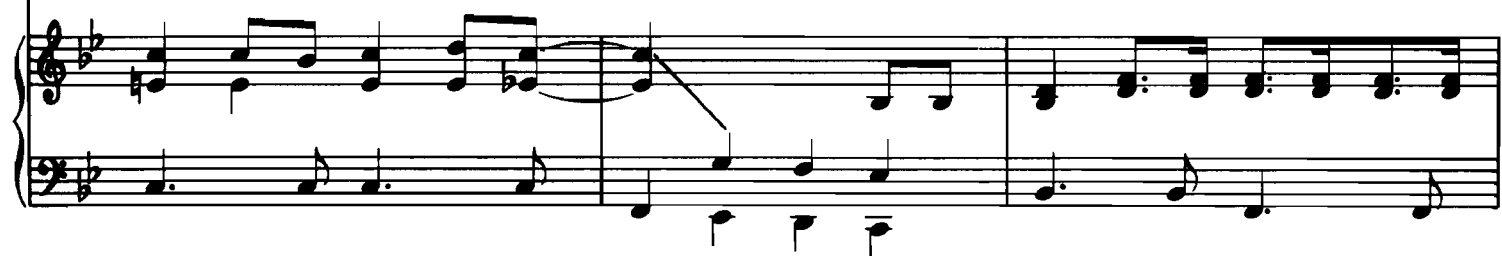
No more books and stud - ies, — I can stay out late with my



bud - dies — now I can do the things I want to do 'cause



all my ex - ams are through — I can root for the Yan - kees from the





blea - chers — and I don't have to wor - ry 'bout tea - chers —

I'm so glad that school is out — I could sing and — shout, —

— School Is Out! School Is

Out! School Is Out!

The musical score is written for guitar and piano. The guitar part is in the upper staff of each system, and the piano accompaniment is in the lower staff. The key signature is B-flat major (two flats). The guitar chords are indicated by diagrams above the staff. The piano accompaniment consists of chords and single notes. The lyrics are written below the guitar staff.

**Guitar Chords:**

- System 1: Eb, Bb, Eb
- System 2: Bb, F7, Bb, Eb, Bb, F7
- System 3: Bb, Edim, F7
- System 4: Bb, Edim, F7

School Is Out!

School is out at last \_\_\_\_\_ and I'm so glad I

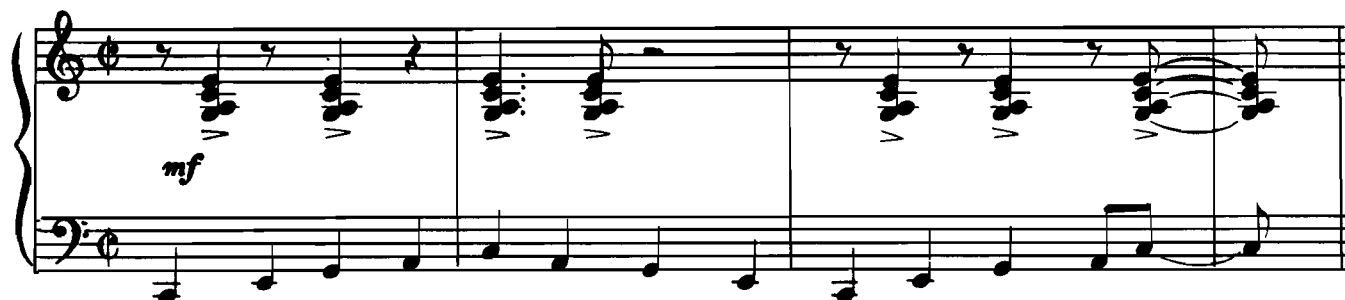
passed \_\_\_\_\_ so ev - 'ry - bod - y come and go with me \_\_\_\_\_ we're gon - na

1. have a night with dad - dy "G'!" 2. "G'!"

# SEE YOU LATER, ALLIGATOR

Words and Music by Robert Guidry

Medium shuffle



Verse



1. Well, I saw my ba - by walk-ing,  
 2. When I thought of what she told she)  
 3. She said, "I'm sor - ry, pret - ty) dad - dy,  
 4. I said, "Wait a min - ute,) '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



day, —  
 head, —  
 you, " —  
 play, " —

— Well I saw my ba - by walk-ing,  
 — When I thought of what she told me,  
 She said, "I'm sor - ry, pret - ty, dad - dy,  
 — I said, "Wait a min - ute, 'ga - tor,

C6




— 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. —

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 real - ly

G7



C6



mat - ter, — This is what I heard her say. (To Refrain)  
 saw her, Re - mind - ed her of what she said. (To Refrain)  
 give me, And say your love for me is true." (Segue to 4th Verse)  
 hurt me, And this is what I have to say. (To Refrain)

Refrain  
(Tacet)

C6



See You Lat - er, Al - li - ga - tor, Aft - er 'while, — — — — — croc - o -

dile; — See You Lat - er, Al - li - ga - tor,

Aft - er 'while, — croc - o - dile, — Can't you see you're in my

way, now, Don't you know you cramp my style?

2. — When I thought of what she style? —  
 3. She said, "I'm sor - ry, pret - ty  
 4. — I said, "Wait a min - ute,

Chord diagrams: C7, F9, C6, G7, C6, C, Db6, C6.

1.2.3. (Tacet)

4

# (SHE'S) SOME KIND OF WONDERFUL

Words and Music by John Ellison

E♭

I don't — need a whole lots of mon - ey. I don't need a big fine  
hold her in my arms. You know she sets my soul on

car. I got ev - 'ry - thing — that a man could want. — I got  
fire. Ooh when my — ba - by kiss - es me — my

more than I could ask for. — I don't have to  
heart be - comes filled with de - si - re; — when she wraps her lov - in' arms a -

run a - round. I don't have to stay out — all night, 'cause I got me a  
round me, a - bout drives me out of my mind.

A♭7



sweet, a sweet lov - in' wom - an and she knows — just how to treat me right.  
Yeah, when my ba - by kiss - es me, chills — run up and down my spine.



Well my ba - by, she's al - right. Well my ba -



- by's clean out of sight. Don't you know that she's, she's some kind of



won - der - ful ;

She's some kind of won - der - ful, yes she is,





she is. She's some kind of wonder-ful yeah, yeah, yeah, yeah. When I





2

Now is there an - y - bod - y — got a sweet lit-tle wom-an like mine.







1. 2.

There got to be some - Yoah talk-in', talk-in' 'bout my Ba - by, she's some kind of





won - der-ful, talk - in' 'bout my ba - by, she's some kind of won-der-ful, talk - in' 'bout my





Repeat and fade



# SILHOUETTES

Words and Music by Frank C. Slay Jr. and Bob Crewe

Slow beat tempo

3 3 3 3 3 3 3 3

F Dm Gm C7

Took a walk and passed your house late last

F Dm Gm C7 F Dm

night, All the shades were pulled and drawn 'way down tight; From with - in a dim light

Gm C7 F Dm

cast two sil - hou - ettes on the shade, Oh what a love - ly






cou - ple they made. \_\_\_\_\_ Put  $\left\{ \begin{smallmatrix} \text{his} \\ \text{her} \end{smallmatrix} \right\}$  arms a - round your








waist, held you tight, Kiss - es I could al - most taste in the






night, Won - dered why I'm not the  $\left\{ \begin{smallmatrix} \text{guy} \\ \text{girl} \end{smallmatrix} \right\}$  whose sil - hou - ette's on the










shade I could - n't hide the tears in my eyes. Ah, \_\_\_\_\_

Gm C7 F D7 Gm C7 F D7  
 Lost con - trol, and rang your bell, I was sore, "Let me in, or else I'll  
 beat down your door." When two stran-gers, who had been two sil - hou - ettes on the  
 shade said to my shock, "You're on the wrong block!" Rushed down to your house with

Am D7 G Em Am D7

wings on my feet, Loved you like I've nev - er loved you my

G Em Am D7 G Em

sweet, Vowed that you and I would be two sil-hou-ettes on the shade All of our days, two

3 3

sil - hou-ettes on the shade. Ah,

3 3

fade out repeat ad lib.

For repeat fine

G E7 Am D7 G

# SIXTEEN CANDLES

Words and Music by Luther Dixon and Allyson R. Khent

Slowly



**Bb7 Eb Ebmaj7 Eb7 Ab**

SIX-TEEN CAN-DLES \_\_\_\_\_ make a love - ly sight \_\_\_\_\_ But not as

The first system of the song shows the vocal melody on a treble staff and piano accompaniment on a grand staff. The lyrics 'SIX-TEEN CAN-DLES' are underlined. Chord symbols Bb7, Eb, Ebmaj7, Eb7, and Ab are placed above the vocal staff.

**Bb7 Eb Bb7**

bright \_\_\_\_\_ as your eyes to - night \_\_\_\_\_ Blow out the

The second system continues the vocal melody and piano accompaniment. The lyrics 'bright' and 'as your eyes to - night' are underlined. Chord symbols Bb7, Eb, and Bb7 are placed above the vocal staff.

**Eb Ebmaj7 Eb7 Ab**

can - dles, \_\_\_\_\_ Make your wish come true \_\_\_\_\_ For I'll be

The third system concludes the vocal melody and piano accompaniment. The lyrics 'can - dles,' and 'Make your wish come true' are underlined. Chord symbols Eb, Ebmaj7, Eb7, and Ab are placed above the vocal staff.

Bb7 Fm7 Bb7 Eb Ab Eb Eb7

wish-ing that you love me too. You're on - ly six -

Ab Bb7 Eb

teen. but you're my teen - age queen. You're the

Bbm C7+ Bbm C7 Fm7 Bb7

pret - ti - est, love - li - est girl I've ev - er seen. SIX-TEEN

Eb Ebmaj7 Eb7 Ab Bb7

CAN - DLES in my heart will glow for ev - er and ev - er

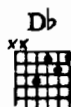
Fm7 Bb7 1 Eb Ab Eb Bb7 2 Eb Ab Eb

For I love you so. SIX-TEEN so.

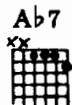
# SOMETHING YOU GOT

Words and Music by Chris Kenner

Slow Rock

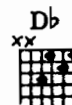


SOME-THING YOU GOT\_ ba-by,



makes me work\_all day.

SOME-THING YOU



GOT\_ ba-by,

makes me bring\_home my pay.

Db 7



SOME-THING YOU GOT ba-by, — You ought to

The first system of the musical score. It features a vocal line with a treble clef and a piano accompaniment with grand staves. The key signature has four flats (B-flat major/D-flat minor). The vocal line includes a triplet of eighth notes. The piano accompaniment has a steady eighth-note bass line and a more complex treble line.

Gb



F7



E7



Eb7



Db



know — My, my, —

The second system of the musical score. It continues the vocal and piano parts. The vocal line has a long note for 'know' and then 'My, my, —'. The piano accompaniment features a consistent eighth-note bass line and a treble line with various chords and melodic fragments.

Ab 7



Db



Ab 7



Oh, oh, — I love it so, — SOME-THING YOU

The third system of the musical score. The vocal line includes 'Oh, oh, — I love it so, —' and 'SOME-THING YOU'. The piano accompaniment continues with its characteristic eighth-note bass line and a treble line that supports the vocal melody.

Db



Ab 7



GOT\_ ba-by, makes the world go on.

The fourth system of the musical score. The vocal line concludes with 'GOT\_ ba-by, makes the world go on.' The piano accompaniment provides a final harmonic support with its steady eighth-note bass line and a treble line that ends on a sustained chord.



Db

SOME-THING YOU GOT ba-by, keeps me hap-py at home,

Db7

SOME-THING YOU GOT ba-by, you ought to

Gb F7 E7 Eb7 Db Ab7

know My, my, Oh, oh, I

1. Db Ab7 2. Db Db9

love it so. SOME-THING YOU love it so.

5 fr. 4 fr.

# THE WAH - WATUSI

Words and Music by Kal Mann and Dave Appell

Moderately

Piano introduction in G major, 4/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *mf* is present.

Vocal entry and piano accompaniment for the first line. The vocal line begins with a long note on 'Wah' followed by 'Wah Wah - tu - si,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for G and Em are provided above the vocal line.

Wah \_\_\_\_\_ Wah \_\_\_\_\_ Wah - tu - si,

Vocal entry and piano accompaniment for the second line. The vocal line continues with 'C' - mon and take a chance \_\_\_\_\_ and get - a with this dance.\_'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Chord diagrams for G, Em, C, D, and G are provided above the vocal line.

C' - mon and take a chance \_\_\_\_\_ and get - a with this dance.\_



Wah \_\_\_\_\_  
 Wah \_\_\_\_\_  
 Wah \_\_\_\_\_  
 Wah \_\_\_\_\_



Wah \_\_\_\_\_ Wah - tu - si, Oh, ba - by  
 Wah \_\_\_\_\_ Wah - tu - si, C' - mon and  
 Wah \_\_\_\_\_ Wah - tu - si, Oh, ba - by  
 Wah \_\_\_\_\_ Wah - tu - si, Oh, ba - by



it's the dance \_\_\_\_\_ made-a for ro - mance. \_\_\_\_\_  
 take a chance \_\_\_\_\_ and get - a with this dance. \_\_\_\_\_  
 it's the dance \_\_\_\_\_ made-a for ro - mance. \_\_\_\_\_  
 it's the dance \_\_\_\_\_ made-a for ro - mance. \_\_\_\_\_



Ba - by, ba - by when y' do the twist, \_\_  
 Ba - by, ba - by when you do the fly, \_\_  
 Ba - by, ba - by that's the way it goes, \_\_



Nev-er, nev - er do you get your - self kissed, \_\_ 'Cause you're al-ways danc-in'  
 Your arms are wast-in' wav - in' in the sky, \_\_ 'C - mon and hold me like a  
 Noth-in' hap-pens when you mashed po - ta - toes, \_\_ I just got - ta fall in



far a - part, \_\_ Wah - tu - si girl is - a real - ly smart. \_\_ Wah -  
 lov - er should, \_\_ Wah - tu - si makes you feel so good. \* \_\_ Wah -  
 love with you, \_\_ Wah - tu - si is the dance to do. \_\_ Wah -



# SUSIE - Q

Words and Music by Dale Hawkins, S. J. Lewis and E. Broadwater

With a good beat

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, starting with a half note E-flat, followed by quarter notes G, A-flat, B-flat, and C. The left hand provides a steady bass line with quarter notes E-flat, G, B-flat, and C. The dynamic is marked *mf*.

Refrain



1. Oh, Su - sie Q, Oh, Su - sie  
2. Oh, Su - sie Q, Oh, Su - sie

Vocal and piano accompaniment for the first refrain. The vocal line has two parts. The piano accompaniment is in the right hand, starting with a half note E-flat, followed by quarter notes G, A-flat, B-flat, and C. The left hand provides a steady bass line with quarter notes E-flat, G, B-flat, and C. The dynamic is marked *mp-mf*.



Q, Oh, Su - sie Q, how I love  
Q, Oh, Su - sie Q, how I love

Vocal and piano accompaniment for the second refrain. The vocal line has two parts. The piano accompaniment is in the right hand, starting with a half note E-flat, followed by quarter notes G, A-flat, B-flat, and C. The left hand provides a steady bass line with quarter notes E-flat, G, B-flat, and C.



you, my Su - sie Q. I like the way you walk  
you, my Su - sie Q. Well, say that you'll be true,

Vocal and piano accompaniment for the final line. The vocal line has two parts. The piano accompaniment is in the right hand, starting with a half note E-flat, followed by quarter notes G, A-flat, B-flat, and C. The left hand provides a steady bass line with quarter notes E-flat, G, B-flat, and C.

I Well, like say the that way you'll you be

talk;  
true; I Well, like say the that way you'll you be

Ab7 B7 Bb7

walk, I like the way you talk, my Su - sie -  
true and nev - er leave me blue, my Su - sie -

1. Q. 2. Oh, Su - sie - Q.

## TELL IT LIKE IT IS

Words and Music by George Davis and  
Lee Diamond

Slow four

If\_ you\_ want\_ some-thing to play with go and find your-self a  
 toy\_ Ba-by my time\_ is too ex - pen - sive,  
 and I'm not\_ a lit - tle boy\_ If you are  
 se - ri - ous,\_ don't play with my heart\_ it makes me fu - ri - ous,\_  
 But if you want me to love you\_ ba-by, I will Girl, you know I will. Tell It Like It

Gm C7  
 F Ped. Fmaj7 F6 D7 Gm  
 C7 F Fmaj7 F6 F Am  
 Dm Am Dm  
 Am Bb C7 Gm7 C7

Gm C7<sup>o</sup> F Fmaj7<sup>o</sup>  
 Is — don't be a - shamed — Let your con - science be your guide. — But  
 F6 D7<sup>o</sup> Gm C7<sup>o</sup>  
 I know deep down in - side of me — I be - lieve you love me. for - get your fool - ish  
 F Fmaj7<sup>o</sup> F6 F Am<sup>o</sup>  
 pride, — Life is too short — to have  
 Dm Am<sup>o</sup> Dm  
 sor - row — you may be here to - day — and gone to - mor - row.  
 Am<sup>o</sup> Bb C7<sup>o</sup> Gm7 C7<sup>o</sup>  
 You might as well get what you want — so go on and live, — ba - by go on and live. Tell It Like It  
 D. S. and fade  
 D. S. and fade



# TWILIGHT TIME

Words and Music by Buck Ram and Morty Nevins and Al Nevins

Very Slowly

The musical score is written for guitar and piano. It begins with a 'Very Slowly' tempo marking. The guitar part features several chords: G, B7+5, B7, Em, G7, C, Cm, A9, A7, Am7, D7, A9, D7, G, B, and B7. The piano part includes dynamic markings of *mp* and *mf*. The lyrics are as follows:

Heav-en-ly shades of night are fall-ing, It's Twi-light Time.  
 Deep-en-ing shad-ows gath-er splen-dor as day is done.

Out of the mist your voice is call-ing, It's Twi-light Time.  
 Fin-gers of night will soon sur-ren-der the set-ting sun.

When pur-ple col-ored cur-tains I count the mo-ments dar-ling

mark the end of day,  
 till you're here with me,

I hear you, my dear, at Twi-light Time.  
 To-

1. A9 D7 G B B7

2. A9 D7 G B B7

geth-er, at last at Twi-light Time. Here in the af-ter-glow of day We

Em Cdim Em Cdim Em A7

keep our ren-dez-vous — be-neath. — the blue. — Here in the sweet and same old way — I

D7 C Bm Bbm D7 G

fall in love a - gain — as I — did then. — Deep in the dark your kiss will thrill me

B7+5 B7 Em G7

like days of old, — Light-ing the spark of love that fills me with dreams un-told. —

C Cm G E9 A9 D7 G

Each day I pray for eve-'ning just to be with you, — To - geth-er at last at Twi-light Time. —

# WHAT'S A MATTER, BABY (IS IT HURTIN YOU?)

Words and Music by Clye Otis and Joy Byers

With a relaxed rhythm

The musical score is written for piano and voice. The piano part features a steady, relaxed rhythm with a mix of chords and moving lines in both hands. The vocal parts are written in a simple, accessible style with lyrics provided below the notes. The score is divided into several systems, each with a key signature change indicated by a sharp sign on the F line of the piano part.

**System 1:** The piano part begins with a series of chords and moving lines. The vocal part enters with the lyrics: "1. I know the, reas-on you've been cry-ing oh, yes! I heard she" and "2. I know you found out she's been cheat-ing oh, yes! And I heard she e-ven".

**System 2:** The piano part continues with a similar rhythmic pattern. The vocal part continues with the lyrics: "won't be need-ing you. How does it feel be-ing the" and "told you she was un-true. How does it feel be-ing on the".

**System 3:** The piano part continues with a similar rhythmic pattern. The vocal part continues with the lyrics: "one left be-hind? WHAT'S A MAT-TER, BA-BY is it hurt-ing you?" and "out-side look-ing in? WHAT'S A MAT-TER, BA-BY is it hurt-ing you?".

**System 4:** The piano part continues with a similar rhythmic pattern. The vocal part continues with the lyrics: "Re-mem-ber when I need-ed you so bad? Re-".

F C C7 F

mem-ber ————— what you had to say? ————— You told me to go —

Co C Am D7

find an-o-ther should-er to cry — on, Then you laughed, — you laughed and you walked a -

G7 3 Dm7 G7 C 3 Am

way. ————— I know that you've been — ask-ing 'bout me, — oh, yes! — I'm

F Dm7 C G7 Dm7 G7 C

sor-ry — but I've got some bod-y new; — And my hurt-ing is just a-bout

Am 3 F Dm7 G7 C

o - ver, — But ba-by — it's just start-ing for you. —

# WHISPERING BELLS

Words and Music by F. Lowry and C. E. Quick

Brightly

Piano introduction in F major, 4/4 time. The right hand plays chords and single notes, while the left hand plays a melodic line. The dynamic is marked *mf*.

WHIS - P'RING BELLS, — whis - per low, — WHIS - P'RING

Chords: F, Gm7, C7, F

Piano accompaniment for the first vocal line. The right hand plays chords and single notes, while the left hand plays a melodic line. The dynamic is marked *mp-mf*.

BELLS, — love you so; — Bring my ba - by,

Chords: Bb, C7, F

oh, my ba - by back to me. — (Ba - by back to

Chords: Gm7, C7, Gm7, C7, F, Dm7, Gm7

me.) WHIS - P'RING BELLS, — loud and clear, —

Your sweet chimes, — glad to hear; — Bring my

ba - by, oh, my ba - by back to me. —

me. —

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. Chord symbols are provided above the vocal line: C7, F, Gm7, C7, F, Bb, C7, F, Gm7, C7, Gm7, C7, 1. Fmaj7, F6, 2. Fmaj7, F6, Bb, F. The lyrics are: "me.) WHIS - P'RING BELLS, — loud and clear, — Your sweet chimes, — glad to hear; — Bring my ba - by, oh, my ba - by back to me. — me. —".

# WHY DON'T THEY UNDERSTAND?

Words and Music by Joe Henderson and Jack Fishman

Slowly with a beat

*f* We who are young can know the mean-ing of love. We who are young can know the mean-ing of love.

Why? WHY DON'T THEY UN-DER-STAND?\_ Why lead us by the

*p-mf*

hand? WHY DON'T THEY UN-DER-STAND? Why?

Why do they smile and say — Love can't be ours to- day? WHY DON'T THEY UN-DER-STAND?\_

Chord symbols: Eb, Dm7, G+7, G7, Bbm6, C7sus., Cm7, F7, F+7, Fm7, Bb9, Eb6, Fm7, Bb7, Eb, Dm7, G+7, G7, Bbm6, C7sus., Cm7, F7, F+7, Fm7, Bb9.

Eb6      Ab      Eb6      Bb7      Cm7      Abm6      Bbm7      Eb7      Bbm7      Ab  
 Can it be wrong      car-ing for you the way I do?—

Gm7      Abm7      Cm6      D+7      D7      Cm6      D+7      Gm7      C7  
 — It can't be wrong      shar-ing with you the want-ing, the long-ing of

Fm7      Bb7      Eb      Dm7      G+7      G7  
 lov-ing, be-long-ing, and soon,      We'll wan-der hand in hand—

Bbm6      C7sus. C7      Cm7      F7      F+7      Fm7      1. Eb6  
 In - to love's won-der - land —      Then they will un - der - stand. —

Fm7      Bb7      2. Eb6      Fm7      Eb6      Abm      Eb6  
 Then they will un - der - stand. *rit.*



# WHY BABY WHY?

Words and Music by Luther Dixon and Larry Harrison

Bright Tempo

Piano introduction in G major, 4/4 time. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3.

First vocal line with piano accompaniment. The melody is in G major. Chords G, G7, and C9 are indicated above the staff. The lyrics are: "WHY, BA-BY, WHY don't you treat me like you used to".

Second vocal line with piano accompaniment. The melody continues in G major. Chords C7 and D7 are indicated above the staff. The lyrics are: "do? WHY, BA - BY, WHY don't you need me".

Third vocal line with piano accompaniment. The melody concludes in G major. Chord G is indicated above the staff. The lyrics are: "like I'm need - ing you? If you need love and af-".


 G7 C9 C7 D7

fec - tion      come to my lov - ing      arms. ——— I'll be your shield and pro-

*mp*      *mf*


 G

tec - tion,      I won't      do you no      harm. ———


 C7 G C7

There will be no trou-ble and strife. ——— I'll be your slave the


 G C7 G

rest of my life. ——— I of-fer you my heart and soul ———

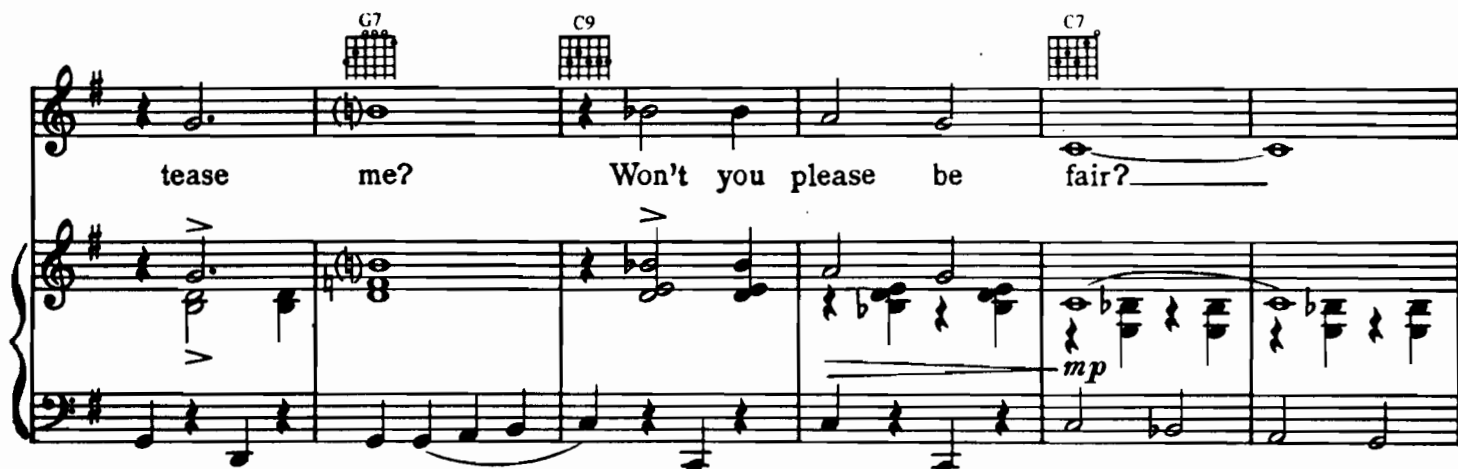
A7 D7 G

wrapped up in a band of gold.— WHY, BA-BY, WHY do you



G7 C9 C7

tease me? Won't you please be fair?—



D7

WHY, BA-BY, WHY won't you please me when you know you



1 G 2 G D7 G

care? care?—



# YES I'M READY

Words and Music by Barbara Mason

Slowly, but with a beat

Piano introduction in G major, 4/4 time. The right hand features a melody with a triplet of eighth notes (F4, G4, A4) followed by a half note (B4) and a quarter note (A4). The left hand plays a steady eighth-note accompaniment. Dynamics include a forte (f) marking and a *sim.* (sostenuto) marking.

I don't ev - en know how to love you  
(I don't) ev - en know how to hold your hand,

Piano accompaniment for the first vocal line. The right hand continues the melody with triplets and half notes. The left hand maintains the eighth-note accompaniment. A *sim.* marking is present.

Just the way you want me to, But I'm  
Just to make you un - der - stand,

Piano accompaniment for the second vocal line. The right hand continues the melody with triplets and half notes. The left hand maintains the eighth-note accompaniment. A *sim.* marking is present.

Read - y to learn, Yes, I'm Read - y to learn To  
To

Piano accompaniment for the third vocal line. The right hand continues the melody with triplets and half notes. The left hand maintains the eighth-note accompaniment. A *sim.* marking is present.

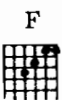

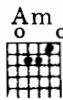
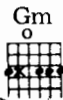

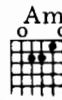
fall in love, to fall in love, to fall in love with  
hold your hand, Make you un-der-stand to hold your hand right

you.  
now.

I don't  
I don't









ev-en know how to kiss your lips at a mo-ment like

this. But I'm gon-na learn how to do,

All the things you want me to. \_\_\_\_\_ (Are you read-y?\_) Yes, I'm Read-y, (Are you

*sim.*

read - y?\_) Yes, I'm Read-y, \_\_\_\_\_ To fall in love \_\_\_\_\_ to fall in love \_\_\_\_\_ to

*sim.*








fall in love \_\_\_\_\_ with \_\_\_\_\_ you. \_\_\_\_\_ (Are you read - y?\_) Yes, I'm






Read - y, \_\_\_\_\_ (Are you read - y?\_) Yes, I'm Read - y, \_\_\_\_\_ (Are you read - y?\_) Yes, I'm

*sim.*

**Repeat and Fade**

# YOU'RE SO FINE

Words and Music by W. Schofield, L. Finney & R. West

Moderately

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderately'. The vocal part is written on a single staff in treble clef. The lyrics are: 'You're So Fine, You're So Fine, You're mine, you're mine, I'll'. The score includes various musical notations such as notes, rests, beams, and slurs. There are also guitar chord diagrams for D and G. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal part has a melody that follows the lyrics. The score is divided into measures by bar lines.

*mf*

D

G

You're So Fine, You're

So Fine, You're mine,

you're mine, I'll



walk

and I'll

talk \_\_\_\_\_ a-bout

you.



I love

you, \_\_\_\_\_

I

love you, \_

I need you, \_

I \_\_\_\_\_

need you. \_\_\_\_\_

I'll





walk

and I'll

talk

a-bout

you.



There's noth-ing in the world as sweet as your kiss,

So fine,

So fine.

Ev - 'ry

time

we meet

my



heart skips a beat, 'cause you're my first cup of cof -fee, my last drop of tea. you.

You're So Fine



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### VOLUME

# 1

(The) Battle of New Orleans / Johnny Horton ★ Bird Dog / The Everly Brothers ★ Black Slacks / The Sparkletones ★ Brown Eyes Girl / Van Morrison ★ California Dreamin' / The Mamas & The Papas ★ Chances Are / Johnny Mathis ★ Chantilly Lace / The Big Bopper ★ Cherry Pie / Skip & Flip ★ Dance With Me Henry / Etta James ★ Dedicated To The One I Love / The Shirelles ★ Devoted To You / The Everly Brothers ★ Earth Angel / The Penguins ★ Eddie My Love / The Teen Queens ★ Everyday / Buddy Holly ★ (The) Great Pretender / The Platters ★ Guess Who / Jesse Belvin ★ Hi-Hoe! Sneakers / Tommy Tucker ★ It Keeps Right On A-Hurtin' / Johnny Mathis ★ It's Not For Me To Say / Johnny Mathis ★ Kansas City / Wilbert Harrison ★ Lawdy, Miss Clawdy / Lloyd Price ★ Let The Little Girl Dance / Billy Bland ★ Let's Twist Again / Chubby Checker ★ Lightnin' Strikes / Lou Christie ★ Little Darlin' / The Diamonds ★ Lollipop / The Chordettes ★ Long Tall Sally / Little Richard ★ (The) Night Has A Thousand Eyes / Bobby Vee ★ Oh Julie / The Crescendos ★ Party Lights / Claudine Clark ★ (You've Got) Personality / Lloyd Price ★ (The) Purple People Eater / Sheb Wooley ★ Raining In My Heart / Buddy Holly ★ Ready Teddy / Little Richard ★ Rip It Up / Little Richard ★ Shout / The Isley Brothers ★ Since I Don't Have You / The Skyliners ★ Summertime, Summertime / The Jamies ★ Sunshine Superman / Donovan ★ Susie Darlin' / Robin Luke ★ Tell Laura I Love Her / Ray Peterson ★ There's A Moon Out Tonight / The Capris ★ Tobacco Road / Nashville Teens ★ Treat Her Right / Roy Head ★ Tutti Frutti / Little Richard ★ Wake Up Little Susie / The Everly Brothers ★ What In The World's Come Over You / Jack Scott ★ When You Dance / The Turbans ★ And Many, Many More Rare Hits

### VOLUME

# 2

At The Hop / Danny & The Juniors ★ Baby I'm Yours / Barbara Lewis ★ Baby Sittin' Boogie / Buzz Clifford ★ Baby Talk / Jan & Dean ★ Barefootin' / Robert Parker ★ Come Go With Me / The Del Vikings ★ Diamonds And Pearls / The Paragons ★ Do You Want To Dance? / Bobby Freeman ★ Get A Job / The Silhouettes ★ Gidget / James Darren ★ Got My Mojo Working / Jimmy Smith ★ Hang On Sloopy / The McCoys ★ Hat's Off To Larry / Del Shannon ★ Hey! Baby / Bruce Channel ★ Hey! Paula / Paul & Paula ★ Honky Tonk / Bill Doggett ★ (A) Hundred Pounds Of Clay / Gene McDaniels ★ In The Still Of The Night / The Five Satins ★ I Saw Her Standing There / The Beatles ★ Just One Look / Doris Troy ★ Like To Get To Know You / Spunky & Our Gang ★ (A) Little Bit Of Soap / The Jarnells ★ Little Bitty Pretty One / Thurston Harris ★ Midnight Confessions / The Grass Roots ★ Mustan Sally / Wilson Pickett ★ My Boyfriend's Back / The Angels ★ My Prayer / The Platters ★ My True Love / Jack Scott ★ May Wish Came True / Elvis Presley ★ One Summer Night / The Canleers ★ Rock And Roll Is Here To Stay / Danny & The Juniors ★ Rockin' Robin / Bobby Day ★ Runaway / Del Shannon ★ She Loves You / The Beatles ★ Since You've Been Gone / Aretha Franklin ★ Stay / Maurice Williams ★ Sugar Shack / Jimmy Gilmer & The Fireballs ★ Surfer Girl / The Beach Boys ★ Surlin' Safari / The Beach Boys ★ Sweet Talkin' Guy / The Chiffons ★ Time Is On My Side / The Rolling Stones ★ Twist And Shout / The Isley Brothers ★ Two Faces Have I / Lou Christie ★ When / The Kalin Twins ★ Why / Frankie Avalon ★ Wild One / Bobby Rydell ★ Woolly Bully / Sam The Sham & The Pharaohs ★ And Many, Many More Rare Hits

### VOLUME

# 3

Ain't Got No Home / Clarence "Frogman" Henry ★ Barbara Ann / The Regents ★ Book Of Love / The Monotones ★ Bristol Stomp / The Dovells ★ But I Do / Clarence "Frogman" Henry ★ Don't Hang Up / The Orions ★ Goodnight, It's Time To Go / The Spaniels ★ G.I.O. / Ronny & The Daytonas ★ If You Wanna Be Happy / Jimmy Soul ★ I Go To Pieces / Peter & Gordon ★ I Know / Barbara George ★ I Like It Like That / Chris Kenner ★ I'm Gonna Get Married / Lloyd Price ★ Itchy, Twitchy Feeling / Bobby Hendricks ★ I've Had It / The Bell Notes ★ Johnny B. Goode / Chuck Berry ★ Just A Dream / Jimmy Clanton ★ Kisses Sweeter Than Wine / Jimmie Rodgers ★ Land Of A Thousand Dances / Wilson Pickett ★ Let Me In / The Sensations ★ (The) Lion Sleeps Tonight / The Tokens ★ Little Town Flirt / Del Shannon ★ (A) Lover's Question / Clyde McPhatter ★ Mashed Potato Time / Dee Dee Sharp ★ Mohair Sam / Charlie Rich ★ New Orleans / Gary "U.S." Bonds ★ Oh, What A Night / The Dells ★ Over The Mountain, Across The Sea / Johnnie & Joe ★ Please Love Me Forever / Cathy Jean & The Roommates ★ Pretty Little Angel Eyes / Curtis Lee ★ (A) Quarter To Three / Gary "U.S." Bonds ★ Raindrops / Dee Clark ★ Rock & Roll Music / Chuck Berry ★ Rockin' Pneumonia & The Boogie Woogie Flu / Huey "Piano" Smith ★ Roll Over Beethoven / Chuck Berry ★ Sea Cruise / Frankie Ford ★ School Is Out / Gary "U.S." Bonds ★ See You Later, Alligator / Bill Haley & The Comets ★ Silhouettes / The Rays ★ Sixteen Candles / The Crests ★ Susie-Q / Dale Hawkins ★ Tell It Like It Is / Aaron Neville ★ (The) Wah-Watusi / The Orions ★ Whispering Bells / The Dell-Vikings ★ (A) Woman, A Lover, A Friend / Jackie Wilson ★ Yes, I'm Ready / Barbara Mason ★ You're So Fine / The Falcons ★ And Many, Many More Rare Hits

### VOLUME

# 4

Alley-Oop / The Hollywood Argyles ★ Among My Souvenirs / Connie Francis ★ Bend Me, Shape Me / The American Breed ★ Blueberry Hill / Fats Domino ★ Bluebirds Over The Mountain / Ersel Hickey ★ Bo Diddley / Bo Diddley ★ A Brand New Me / Dusty Springfield ★ Bus Stop / The Hollies ★ The Cheater / Bob Kuban ★ Diana / Paul Anka ★ Don't You Just Know It / Huey "Piano" Smith ★ Fool ★ 1 / Brenda Lee ★ Heart And Soul / Jan & Dean ★ Hello Hello / Sopwith Camel ★ Hey There Lonely Girl / Eddie Homan ★ Hully Gully / The Olympics ★ I'm Gonna Make You Love Me / Madeline Bell ★ It Doesn't Matter Anymore / Buddy Holly ★ Just A Little / Beau Brummels ★ Kind Of A Drag / The Buskingshams ★ La Bamba / Ritchie Valens ★ Laugh, Laugh / The Beau Brummels ★ Linda / Ray Sharpe ★ Lonely Boy / Paul Anka ★ Lonely Teardrops / Jackie Wilson ★ Long Tall Texan / Murry Kellum ★ Lover Please / Clyde McPhatter ★ Make It Easy On Yourself / Jerry Butler ★ Memphis, Tennessee / Johnny Rivers ★ Monster Mash / Bobby "Boris" Pickett ★ Mountain Of Love / Harold Dorman ★ Only The Strong Survive / Jerry Butler ★ Put Your Head On My Shoulder / Paul Anka ★ Rama Lama Ding Dong / The Edsels ★ School Day / Chuck Berry ★ Tall Oak Tree / Dorsey Burnette ★ Teenage Idol / Ricky Nelson ★ That's Why / Jackie Wilson ★ (A) Thousand Stars / Kathy Young ★ To The Aisle / The Five Satins ★ Western Movies / The Olympics ★ White Silver Sands / Bill Black Combo ★ Who's Sorry Now? / Connie Francis ★ You Are My Destiny / Paul Anka ★ You Better Move On / Arthur Alexander ★ You Cheated / The Shields ★ You Don't Own Me / Lesley Gore ★ You've Got Your Troubles / The Fortunes ★ And Many, Many Other Rare Hits

### VOLUME

# 5

Angel Of The Morning / Merrilee Rush ★ Bread And Butter / The Newbeats ★ Busted / Ray Charles ★ A Casual Look / The Six Teens ★ Crying / Roy Orbison ★ For Your Precious Love / Jerry Butler ★ Heartbreak Hotel / Elvis Presley ★ Here Comes Summer / Jerry Keller ★ He Will Break Your Heart / Jerry Butler ★ I Fought The Law / The Bobby Fuller Four ★ I'll Be Satisfied / Jackie Wilson ★ Image Of A Girl / The Safaris ★ I'm Crying / The Animals ★ I'm So Lonesome I Could Cry / B. J. Thomas ★ Indian Reservation / The Raiders ★ Liar, Liar / The Castaways ★ Lil' Red Riding Hood / Sam The Sham & The Pharaohs ★ Long Lonely Nights / Lee Andrews & The Hearts ★ Louie, Louie / The Kingsmen ★ Lotta Lovin' / Gene Vincent ★ Mablelaine / Chuck Berry ★ Mama Said / The Shirelles ★ The Name Game / Shirley Ellis ★ The Nitty Gritty / Gladys Knight & The Pips ★ Norman / Sue Thompson ★ Only The Lonely / Roy Orbison ★ Please Mr. Sun / Tommy Edwards ★ Pony Time / Chubby Checker ★ Respectable / The Outsiders ★ Sad Movies / Sue Thompson ★ Shimmy, Shimmy, Ko-Ko Bop / Little Anthony & The Imperials ★ Show Me / Joe Tex ★ Son-Of-A-Preacher Man / Dusty Springfield ★ So Fine / The Flistas ★ Sweet Little Sixteen / Chuck Berry ★ Teen Angel / Mark Dinning ★ Tell Her No / The Zombies ★ The Ten Commandments Of Love / The Moonglows ★ Then You Can Tell Me Goodbye / The Casinos ★ There, I've Said It Again / Bobby Vinton ★ Those Oldies But Goodies / Little Caesar & The Romans ★ Tonight's The Night / The Shirelles ★ Tossin' And Turnin' / Bobby Lewis ★ Venus / Frankie Avalon ★ Wedding Bell Blues / The 5th Dimension ★ A White Sport Coat / Marty Robbins ★ Whole Lotta Shakin' Goin' On / Jerry Lee Lewis ★ Wild Thing / The Troggs ★ Willie & The Hand Jive / Johnny Otis ★ And Many, Many More Rare Hits!!!

### VOLUME

# 6

(The) Angels Listened In / The Crests ★ Baby Blue / The Echoes ★ Be-Bop-A-Lula / Gene Vincent ★ Bobby's Girl / Marie Blane ★ Burning Bridges / Jack Scott ★ Denise / Randy & The Rainbows ★ (The) Dock Of The Bay / Otis Redding ★ Donna Prima Donna / Dion ★ Emotions / Brenda Lee ★ Endless Sleep / Jody Reynolds ★ Funky Broadway / Wilson Pickett ★ Gee Whiz / Carla Thomas ★ Green Onions / Booker T & The M.G.'s ★ Hang On, My Rock & Roll Shoes / Chuck Willis ★ Harlem Shuffle / Bob & Earl ★ Haunted House / Gene Simmons ★ Hold On, I'm Coming / Sam & Dave ★ (The) Huckle-Buck / Chubby Checker ★ I Can See Clearly Now / Johnny Nash ★ In The Midnight Hour / Wilson Pickett ★ Jenny, Jenny / Little Richard ★ Johnny Get Angry / Joanie Sommers ★ Just To Be With You / The Passions ★ Knock On Wood / Eddie Floyd ★ Lonely Teenager / Dion ★ Lovers Never Say Goodbye / The Flamingos ★ Lucille / The Everly Brothers ★ Lucky Ladybug / Billy & Lillie ★ My True Story / The Jive Five ★ One Track Mirror / Bobby Lewis ★ Respect / Aretha Franklin ★ Robbin' The Cradle / Tony Bellus ★ Rock Around The Clock / Bill Haley & The Comets ★ Rockin' Little Angel / Roy Smith ★ Runaround Sue / Dion ★ Sally, Go 'Round The Roses / The Jaynetts ★ See You In September / The Happenings ★ Short Fat Fanny / Larry Williams ★ Smoky Places / The Corsairs ★ South Street / The Crests ★ Teen Beat / Sandy Nelson ★ That's All You Gotta Do / Brenda Lee ★ There's Something On Your Mind / Bobby Marchan ★ Walking The Dog / Rufus Thomas ★ (The) Wanderer / Dion ★ What Kind Of Fool / The Tams ★ Who's Making Love? / Johnny Taylor ★ And Many, Many More Rare Hits!!!

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Eddie My Love <i>The Teen Queens</i>	Black Slacks <i>The Sparkletones</i>	The Purple People Eater <i>Sheb Wooley</i>
I'm Your Puppet <i>James &amp; Bobby Purdy</i>	Tobacco Road <i>The Nashville Teens</i>	The Birds And The Bees <i>Jewel Akens</i>
Party Lights <i>Claudine Clark</i>	So This Is Love <i>The Castells</i>	I'm Leaving It All Up To You <i>Dale &amp; Grace</i>
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Diamonds And Pearls <i>The Paragons</i>	A Hundred Pounds Of Clay <i>Glen Campbell</i>	Fools Rush In <i>Ricky Nelson</i>
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You Don't Have To Be A Baby To Cry <i>Bobby Day</i>	Barefootin' <i>Robert Parker</i>	Like To Get To Know You <i>Savvy &amp; Her Gang</i>
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