

# 'TOP 10'

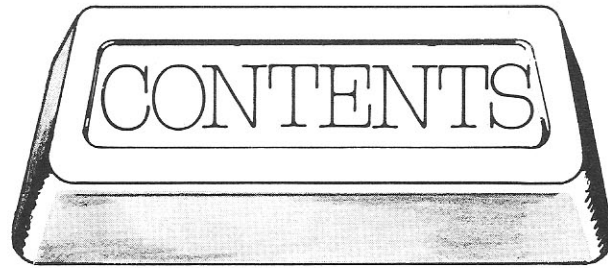


22 POP HITS

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# THE WEDDING

(La Novia)

English Lyric by  
**FRED JAY**

Original Lyric and Music by  
**JOAQUIN PRIETO**

Slow Rock

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes with triplets, while the left hand plays a simple bass line of quarter notes.

Key C

|| s :- (m) d' f : (m) f' d' | s :- m : | l :- (t) d' f | f (s) d' | s :- m : |

You— by my side, that's how I see us, I— close my eyes, and I can see us,

C F C F C

|| s :- d' (s) t : t d' r' | d' :- s : | l :- (t) d' f | l (t) d' |

We're— on our way to say "I do - oo" My— se-cret dreams have all come

G7 C Am D7

|| m' :- r' :- | s :- (m) d' f : (m) f' d' | s :- m : | l :- (t) d' f | f (s) d' |

truc - oo. I— see the church, I see the peo - ple, Your— folks and mine happy and

Dm7 G7 C F C F

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|| s :- | m : | s :- | l a s it : t d' r' | d' :- | s : | d' :- | t d' | m' :- | t r' |

smil - ing, And I can hear sweet voices sing - ing, "A - ve Ma - ri - -

Chord diagrams: C, G7, C, G7

|| d' :- | - : t d' | r' :- | t is :- | d' r' | m' :- | t r' | d' :- | t d' |

-a.' Oh my love, — my love — this can real - ly be — That some

Chord diagrams: C, G7, C

|| r' :- | t is :- | d' r' | m' :- | t r' | d' :- | d' t | l :- | t t | d' :- | d' t | l |

day — you'll walk — down the aisle — with me, — Let it be, — make it be that I'm the

Chord diagrams: G7, C, Am, D7

|| t :- | t is :- | t t | d' :- | d' t | l : | t d' | m' :- | r' :- |

one — for you, — I'd be yours, — all yours, now and for - ev - er.

Chord diagrams: G, Em, Am7, D7, Dm7, G7

The Wedding



|| s :- (m) d' f' : m (f) d' | s :- m : | l :- (t) d' l' : f (s) d' |

I — see us now, your hand in my hand, This — is the hour, this is the

|| s :- m : | s :- (d) s' t' : t' (d') (r') | d' :- s : | d' :- (t) d' m' :- (r')

mo - ment, And — I can hear sweet voices sing - ing, "A - ve Ma - ri -

|| d' :- l - :- | d' :- (t) d' m' :- (r') | d' :- l - :- | d' :- (t) d' m' :- (r')

- a, A - ve Ma - ri - - a, A - ve Ma - ri - -

|| d' :- l - :- | d' :- (t) d' m' :- (r') | d' :- l - :- | - :- | - :- | - :- ||

- a, A - ve Ma - ri - i - a? —

*rall.*

The Wedding

## SURFIN' U.S.A.

Lyric by  
BRIAN WILSONMusic by  
CHUCK BERRY

Solid shuffle beat

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with chords and single notes.

G7 C

If ev-'ry-bod-y had an o - cean a-cross the U. S. A.,  
(We'll all be plan-nin' out a) route we're gon-na take real soon

The first verse of the song is written in G major. The melody is simple and catchy, with lyrics that describe a dream of traveling across the ocean. The piano accompaniment features a consistent shuffle beat.

G7 C

Then ev-'ry-bod-y'd be surf - in' like Cal - i - for - ni - a.  
We're wax-in' down our surf - boards we can't wait for June.

The second verse continues the theme of surfing and summer. The melody and piano accompaniment maintain the same shuffle beat and harmonic structure as the first verse.

F C

— You'd see them wear-in' their bag - gies, huar-a - chi san-dals too.  
— We'll all be gone for the sum - mer, we're on sa - fa - ri to stay.

The third verse introduces a change in the piano accompaniment with the use of an F major chord, while the melody remains consistent with the previous verses.

G7 C

— A bush-y bush-y blonde hair - do, Surf-in' U. S. A.  
— Tell the teach-er we're surf - in, Surf-in' U. S. A.

The fourth verse concludes the song with a return to the G major chord. The melody and piano accompaniment are consistent with the rest of the piece.

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G7 C

You'll catch 'em surf-in' at Del Mar, Ven-tu - ra Coun-try Line  
 At Hag-gar-ty's and Swam - i's Pac - if - ic Pal - i - sades

G7 C

San - ta Cruz and Tress - els, Aus-tra - lia's Nar - a - bine.  
 San O - no - fre and Sun - set, Re - don - do Beach, L. A.

F C

All o - ver Man - hat - tan and down Do - he - ny way.  
 All o - ver La Jol - la, at Wai - a - me - a Bay.

G7

Ev - 'ry - bod - y's gone surf - in', Surf - in' U. S. A.  
 Ev - 'ry - bod - y's gone surf - in', Surf - in' U. S. A.

1<sup>c</sup> 2<sup>c</sup>

We'll all be plan-nin' out a

# BLACK MAGIC WOMAN

Words and Music by  
PETER GREEN

Medium tempo

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with a series of eighth notes and a final half note, while the left hand provides a steady bass line of eighth notes.

I got a BLACK MA-GIC

The first vocal line is on a single staff. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Dm

Am

WO-MAN \_\_\_\_\_

I got a BLACK MA-GIC WO-MAN \_\_\_\_\_

Yes, I got a

The second vocal line continues the melody. The piano accompaniment includes a Dm chord diagram above the first measure and an Am chord diagram above the fifth measure.

Dm

Gm

BLACK MA-GIC WO-MAN, She's got me so blind I can't see;

But she's a

The third vocal line concludes the phrase. The piano accompaniment features a Dm chord diagram above the first measure and a Gm chord diagram above the fifth measure. Triplet markings are present over the eighth notes in the vocal line.

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Dm A7 Dm

BLACK MA-GIC WO-MAN and she's tryin' to make a de - vil out of me. Don't turn your back on me, ba -

Am

by, \_\_\_\_\_ Don't turn your back on me, ba - by, \_\_\_\_\_ Yes, don't turn your

Dm Gm

back on me, ba - by, Don't mess a - round with your tricks; Don't turn your

Dm A7 Dm

back on me, ba - by, 'cause you might just wake up my ma - gic sticks. You got your spell on me ba -



by, \_\_\_\_\_ You got your spell on me, ba - by, \_\_\_\_\_



Yes, you got your spell on me, ba - by, Turn - in' my heart in - to



stone; I need you so bad, \_\_\_\_\_



Ma - gic wo - man I can't leave you a - lone. \_\_\_\_\_



# YOU'RE SIXTEEN

Words and Music by  
BOB SHERMAN and DICK SHERMAN

An Easy Four Feel

The musical score is written in 4/4 time with a tempo of 'An Easy Four Feel'. It features a piano accompaniment and a vocal melody. The piano part includes chords and triplets. The vocal part includes lyrics and guitar chord diagrams.

**Lyrics:**  
 Ooh, you came out of a dream, — Peach-es and Cream, —  
 Lips like straw-ber - ry wine. — You're six - teen, — you're  
 beau - ti - ful, and you're mine. — You're all  
 rib - bons and curls, — Ooh, what a girl — Eyes that twin - kle and

**Chord Diagrams:**  
 C: 000000  
 E7: 020110  
 F: 113321  
 G9: 020110  
 G7: 020110  
 G aug: 020110  
 Am: 022550  
 Am7: 022550  
 Dm7: 022550  
 G7 sus: 020110

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C Am7 D7 G9 G7 C F

shine. — You're six - teen — you're beau - ti - ful and you're mine.

C G7 C

You're my ba - by, you're my pet. We fell in love on the

D9

night we met. — You touched my hand, my heart \_ went 'pop', — And

G6(add9) G9 G6(add9) C

ooh, when we kissed we could not stop, — You walked out of my dreams, —

E7 F C 0 0 Am7

in - to my arms, — now you're my an - gel di - vine. — You're six - teen, —

Detailed description: This system contains the first four measures of the piece. The guitar part features chords E7, F, C (open), and Am7. The vocal line has lyrics 'in - to my arms, — now you're my an - gel di - vine. — You're six - teen, —'. The piano accompaniment includes triplets in both the right and left hands.

D7 1 G9 G7 C 0 Am Dm7 G6(add9)

you're beau - ti - ful and you're mine. Ooh, you came

Detailed description: This system contains measures 5 through 8. The guitar part includes chords D7, G9, G7, C (open), Am, Dm7, and G6(add9). The vocal line has lyrics 'you're beau - ti - ful and you're mine. Ooh, you came'. The piano accompaniment continues with triplets.

2 G9 G7 G9 C 0 B7 Bb7 A7

beau - ti - ful and you're mine. — Ooh — you're

Detailed description: This system contains measures 9 through 12. The guitar part includes chords G9, G7, G9, C (open), B7, Bb7, and A7. The vocal line has lyrics 'beau - ti - ful and you're mine. — Ooh — you're'. The piano accompaniment features triplets and a melodic line in the right hand.

Dm7 G9 C 0 0

beau - ti - ful, — You're six - teen and you're mine. —

Detailed description: This system contains the final four measures of the piece. The guitar part includes chords Dm7, G9, and C (open). The vocal line has lyrics 'beau - ti - ful, — You're six - teen and you're mine. —'. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line in the left hand.



# EVERYBODY'S TALKIN'

(Echoes)

Words and Music by  
FRED NEIL

Moderately

EVE-RY-BOD - Y'S TALK - IN' at me I don't hear a word they're say - in'

On - ly the ech - oes of my mind. Peo - ple

stop - pin' star - in' I can't see the fa - ces On - ly the

sha - dows of their eyes I'm go - in' where the sun keeps shin - in'

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SILVER THREADS AND GOLDEN NIBBLES

F Cm7 F7 Gm7 C7

thru the pour - in' rain Go - in' where the wea-ther suits my

F F7 Gm7 C7 F

clothes Bank-in' off of the north-east wind Sail-in' on a sum-mer

F7 Bb C7 F

breeze Skip-pin' o - ver the o - cean like a stone.

D. S. al Coda

⊕ CODA C7 F

Repeat & Fade

And I won't let you leave my love be - hind No,  
 I won't let you leave my love be - hind And,  
 I won't let you leave my love be - hind

# SILVER THREADS AND GOLDEN NEEDLES

By DICK REYNOLDS  
and JACK RHODES

*Moderato, with a beat*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present in the first measure.

VERSE

C G7 C

I don't want your lone - ly man - sion, With a tear —

The first line of the verse is written on a grand staff. The vocal line is on the upper staff, and the piano accompaniment is on the lower two staves. Chord symbols C, G7, and C are placed above the vocal line. The lyrics are: "I don't want your lone - ly man - sion, With a tear —".

F C

— in ev - 'ry room — All I want's the love — you prom - ised — be -

The second line of the verse continues on a grand staff. Chord symbols F and C are placed above the vocal line. The lyrics are: "— in ev - 'ry room — All I want's the love — you prom - ised — be -".

G7 C G7

neath the ha - lo'd moon. — But you think I should be

The third line of the verse concludes on a grand staff. Chord symbols G7, C, and G7 are placed above the vocal line. The lyrics are: "neath the ha - lo'd moon. — But you think I should be".

Arr. by Lou Halmy

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C F

hap-py, with your mon-ey and your name — And hide my-self in

C G7 C F C

sor-row, While you play your cheat-in' game.

## CHORUS

F C+ F

SIL - VER THREADS AND GOLD - EN NEE - DLES can - not mend —

C C

— this heart of mine — And I dare not drown my sor-row — in the

F B $\flat$  G7 C G7

warm glow of your wine \_\_\_\_\_ But you think — I should be  
 You can't buy — my love with

C F

hap-py with your mon-ey and your name \_\_\_\_\_ And hide my - self\_ in  
 mon-ey, for I nev-er was that kind SIL-VER THREADS AND GOLD-EN

C 1 G7 C F C C7

sor - row, While you play your cheat-in' game. \_\_\_\_\_ SIL - VER  
 NEE - DLES, Can - not

2 E $\flat$  C

mend \_\_\_\_\_ this heart of mine. \_\_\_\_\_

# THE END

Lyric by  
SID JACOBSON

Music by  
JIMMY KRONDES

Moderato, with feeling

The piano introduction consists of two staves. The right hand features a melody of eighth notes with a dynamic marking of *mf*. The left hand provides a harmonic accompaniment with chords and single notes.

## Refrain

*(opt.)* C Em Dm7 G7 *(opt.)*

At THE END of a rain - bow, You'll find a pot of gold, At THE

*mp-mf*

The first system of the refrain includes a vocal line and a piano accompaniment. The vocal line starts with a double bar line and a repeat sign. The piano accompaniment begins with a dynamic marking of *mp-mf*.

C Em Dm7 G7 C

END of a sto - ry, You'll find it's all been told; But our love has a

The second system continues the refrain with the vocal line and piano accompaniment.

Am7 Dm7 G7 C G#dim Am Am7

treas - ure Our hearts can al - ways spend, And it has a sto - ry with -

The third system continues the refrain with the vocal line and piano accompaniment.

D9 G7 *(opt.)* C Em Dm7

out an - y end. At THE END of a riv - er, The wa - ter stops its

The fourth system concludes the refrain with the vocal line and piano accompaniment.

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G7 (opt.) C Em Dm7 G7

flow, At THE END of a high-way, There's no place you can go; But just

C Am7 1. Dm7 G7 C G#dim Am

tell me you love me And you are on - ly mine, And our love will go

Am7 Dm7 G7 C (opt.) 2. Dm7 G7 Dm7 G7

on Till THE END of time. *gva.* At THE you are on - ly mine, And our

*mf*

C Am Dm G9 G7 C

love will go on Till THE END of time.

Am7 Dm7 G7 C

Till THE END of time.

*rull.*

The End - 2

# DO WHAT YOU DO, DO WELL

By NED MILLER

Bright Tempo (*with spirit*)

VERSES

D

1. He could - n't
2. Some - times he'd
3. he was a
4. -day I —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand.

move a moun - tain, — or pull down a big oak tree —  
 kiss my moth - er, — and hold her — ten - der - ly —  
 man of laugh - ter, but if tra - ge - dy came by —  
 still re - mem - ber — just like — yes - ter - day —

The second system continues the vocal line and piano accompaniment. Chord symbols D, D#dim, and A7 are placed above the vocal staff. The piano accompaniment includes various chordal textures and melodic lines in both hands.

— But my dad - dy be - came — a — might - y big man —  
 — Then he'd look — a - cross — the — top of her head —  
 — The tears — ran free — and he'd say — to me —  
 — 'Bout a might - y big man — with a might - y big heart —

The third system concludes the vocal line and piano accompaniment. A chord symbol A7 is placed above the vocal staff. The piano accompaniment features a steady bass line and chordal accompaniment in the right hand.

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A7 D

— with a sim-ple phil - os - o - phy.  
 — then he'd wink — and say to me.  
 — "Nev - er be — a - fraid to cry".  
 — and a might-y few words to say.

CHORUS D#dim

D

DO WHAT YOU DO, DO WELL, boy — DO WHAT YOU DO, DO

A7 Em7

WELL — Give your love — and all of your heart — and

A7 1-2-3 A7 4  
D D

DO WHAT YOU DO, DO WELL. (3.) Now  
 (4.) To - WELL —



# INVISIBLE TEARS

Words and Music by  
NED and SUE MILLER

Moderato (with feeling)

VOICE

PIANO

C B $\flat$  F C7 Am B $\flat$  C B $\flat$  F F7  $\text{\textcircled{S}}$  B $\flat$  Gm

IN-VIS-I-BLE TEARS in my eyes,

C7 F Dm Gm

In-cred-i-ble pain in my heart, In-de-struc-ta-ble mem-o-ries are

C7 Gm7 C7 F F7 B $\flat$  Gm

pass-ing in re-view;— Im-pos-si-ble, though things may get,—

C7 F Dm Gm

im-prov-a-ble, I will re-get,— In-fer-i-ble mem-o-ries of

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano part consists of two staves (treble and bass clef) with chords and melodic accompaniment. Chord symbols are placed above the voice staff and below the piano staff. Dynamics like 'f' and 'mf' are indicated. The tempo is 'Moderato (with feeling)'. The key signature has two flats (Bb and Eb).

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1 F B $\flat$  F To 2 F F7

sweet, lov-a-ble you. You're back a- you. In-del-i-ble

B $\flat$  Gm C7 F Fine C7 Gm Gm7

mem-o-ries of sweet, lov-a-ble you

C7 F F7 Cm7 F7 B $\flat$  Gm7 C7 Gm7 C7

so, I'll let you in;— Al-tho' I'm on-ly see-ing pic-tures from the

F C7 Gm Gm7 C7 F

past. Those arms are not real, but some-times I feel,

F7 Cm7 F7 B $\flat$  Gm7 C7 F F7 D. *al Fine*

If I'd just close my eyes, then may-be it would last. IN-VIS-I-BLE

# HE'LL HAVE TO GO

By JOE ALLISON  
and AUDREY ALLISON

Waltz moderato(with feeling)

The piano introduction is in 3/4 time, starting with a mezzo-forte (mf) dynamic. It features a waltz-like melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (Bb). The piece concludes with a *rit.* (ritardando) marking.

**VOICE**                      F                      Bb                      F

Put your sweet lips — a lit - tle clos - er — to the phone —  
Whis - per to me — tell me do you — love me true —

The first system of the vocal score shows the melody and piano accompaniment for the first line of the song. The piano accompaniment includes a piano (p) dynamic marking.

— Let's pre - tend that we're to - geth - er, all a - lone —  
Or is he hold - ing you the way I do?

C7

The second system continues the vocal melody and piano accompaniment. A C7 chord is indicated above the final measure of the piano part.

F                      F7                      Bb

I'll tell the man to turn the juke - box way down low,  
Tho' love is blind, make up your mind, I've got to know,

The third system concludes the vocal melody and piano accompaniment. Chords F, F7, and Bb are indicated above the piano part.

Arr. by Lou Halmy

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1

B♭m F C7 F C7

And you can tell your friend, there with you, HE'LL HAVE TO GO. — Whis-per  
Should I

2

F C7 F F7

hang up — or will you tell him — HE'LL HAVE TO GO. — You can't

B♭ F F7

say the words I want to hear, while you're with an-oth-er man, If you

B♭ F C7

want me, an-swer "Yes" or "No", Dar-ling, I will un-der-stand. Put your



F Bb F

sweet lips — a lit - tle clos - er — to the phone — Let's pre -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (Bb). The vocal line starts with a quarter note 's', followed by eighth notes 'weet', 'lips', a quarter rest, eighth notes 'a', 'lit - tle', a quarter rest, eighth notes 'clos - er', a quarter rest, eighth notes 'to the', a quarter rest, eighth notes 'phone', a quarter rest, and finally a half note 'Let's pre -'. The piano accompaniment consists of chords and moving lines in both hands.

C7

tend that we're to - geth - er, all a - lone I'll tell the

The second system continues the piece. The vocal line has a quarter note 'tend', eighth notes 'that we're to - geth - er', a quarter rest, eighth notes 'all a - lone', a quarter rest, eighth notes 'I'll tell the'. The piano accompaniment features a C7 chord in the right hand and a bass line in the left hand.

F F7 Bb Bbm

man to turn the juke - box way down low — And you can

The third system shows the vocal line with a quarter note 'man', eighth notes 'to turn the', a quarter rest, eighth notes 'juke - box way down low', a quarter rest, eighth notes 'And you can'. The piano accompaniment includes chords for F, F7, Bb, and Bbm.

F C7 F

tell your friend, there with you, — HE'LL HAVE TO GO. —

*rit.*

The fourth system concludes the piece. The vocal line has a quarter note 'tell', eighth notes 'your friend, there with you,', a quarter rest, eighth notes 'HE'LL HAVE TO GO.', a quarter rest. The piano accompaniment includes a 'rit.' (ritardando) marking and ends with a double bar line.

# TINY BUBBLES

(Hua Li'i)

Words and Music by  
LEON POBER (ASCAP)  
(writer of "Pearly Shells")

Moderate (Hawaiian Style)

Tune Uke  
G C E A

Introduction for piano, featuring a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Moderate (Hawaiian Style)' and the dynamics are 'mf'.

Chords: F, C7

Voice

(English) TI - NY BUB - BLES; (TI - NY BUB - BLES) in the wine (in the wine) Make me  
(Hawaiian) HU - A LI' - I (HU - A LI' - I) I KA WAI - NA (I KA WAI - NA) AU HAU' -

First system of vocal and piano accompaniment. The vocal line includes lyrics in English and Hawaiian. The piano accompaniment features chords F and C7.

Chord: F

hap - py (make me hap - py) Make me feel fine. (make me feel fine) TI - NY  
O - LI (AU HAU' - O - LI) I KA WA AU I - NU (I KA WA AU I - NU) HU - A

Second system of vocal and piano accompaniment. The vocal line continues with lyrics in English and Hawaiian. The piano accompaniment features a chord F.

Chords: F, F7, Bb, Bbm

BUB - BLES (TI - NY BUB - BLES) Make me warm all o - ver With a  
LI' - I (HU - A LI' - I) WAU HA - A - WI HOI - HOI A I' -

Third system of vocal and piano accompaniment. The vocal line concludes with lyrics in English and Hawaiian. The piano accompaniment features chords F, F7, Bb, and Bbm.

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Includes the a•b•cimplified System for guitar. If you can read your a•b•c's, you can play this song.\*

A vertical column of guitar chord diagrams on the right side of the page, corresponding to the chords used in the piano accompaniment: F, F7, Bb, and Bbm.

Guitar Chords

F C7 F7 Bb Bbm G7

F C7 F

*Last Time Fine*

feel - in' that I'm gon - na love you till the end of time.  
 I - NI NU - I I KA WA AU NA - NA I - A O - E.

Bb

1. So, here's to the gold - en moon, And  
 2. So, here's to the gin - ger lei I  
 AU KU U I PO I

F Bbm G7

here's to the sil - ver sea: And most - ly, here's a  
 give to you to day: And here's a kiss that  
 NU HO' - O - MA - HA - LO KA' - U - A, I KO KA' - U - A A -

C7

f d a ab g a g  
 toast to you and me. TI - NY  
 will not fade a way. HU - A  
 LO - HA MAU LO - A

\* The a•b•simplified System for reading music. The melody notes are indicated by their letters under the staff. The guitar notes are indicated on the neck diagram. If the string is played open, the note is written above the top fret.

c d e f f# g ab a bb b c

Notes used in this song.

1  
2  
3  
4

# WORK SONG

Words by  
OSCAR BROWN JR.

Music by  
NAT ADDERLEY

Moderately

3

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is B-flat major (two flats), and the time signature is 4/4. A fermata is placed over the final measure of the introduction.

Cm

mf

1. Break-in' up big rocks — on uh chain gang, Break-in' rocks an'  
 2. I com-mit the crime, Lawd, o' need-in', Crime o' be-in'  
 3. Judge, he say, "Five years — hard — la - bor. On the chain gang  
 4. Wan - na see my sweet — hon - ey ba - by, Wan - na break this

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment starts with a mezzo-forte (mf) dynamic marking. The lyrics are aligned with the vocal notes.

serv - in' my time, Break-in' rocks ou' chere — on the chain gang  
 hun - gry an' poor. Left the gro - cer store — man a - bleed - in'  
 you goin' t' go." Heard the judge say, "Five — years o' la - bor,"  
 chain off an' run, Wan - na lay down some - where it's sha - dy.

The second system continues the vocal and piano accompaniment. The vocal line includes the second verse lyrics, and the piano accompaniment provides harmonic support. The key signature remains B-flat major.

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Gm G7

'Cause I been con - vict - ed o' crime.  
 When he caught me rob - bin' his store.  
 Heard my wo - man scream, — "Lawd-y, no!"  
 Lawd, it sure is hot \_\_\_\_\_ in the sun.

Cm

Hol' it stea - dy right there — while I hit it. There! I reck-on that.

C7-5 C7 F7-5 F7-9

— ought-a git it. Been work in' — an' work-in', But I still

D7 G7 3 Cm 1,2,3. | 4.Cm

— got so terr-'ble long to go. —

# PEARLY SHELLS

(Pupa O Ewa)

By  
WEBLEY EDWARDS (ASCAP)  
and  
LEON POBER (ASCAP)

Brightly

Introduction for piano, marked *Brightly* and *mf*. The music is in B-flat major and 4/4 time, featuring a melodic line in the right hand and a supporting bass line in the left hand.

VOICE

PEARL - Y SHELLS from the o - cean  
(Hawaiian) PU - PU A O E - WA

Chorus: *Bb*

The first line of the chorus features a vocal melody in B-flat major and piano accompaniment. The lyrics are: PEARL - Y SHELLS from the o - cean (Hawaiian) PU - PU A O E - WA.

Shin - ing in the sun Cov - er - ing the shore.  
I KA NU - KU E LA - WE MAI

Chorus: *Dm Eb C7*

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: Shin - ing in the sun Cov - er - ing the shore. I KA NU - KU E LA - WE MAI.

When I see them My heart tells me that I love  
A - HE AI - NA MA - I NO

Chorus: *F7 Bb F7 Bb7 Eb*

The third line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: When I see them My heart tells me that I love A - HE AI - NA MA - I NO.

you more than all the lit - tle PEARL - Y SHELLS.  
A - LA HU - LA PU - A LO - A KE - A - LA HE - LE NA - KA.

Chorus: *Ebm Bb F7* Last time to Coda *Bb*

The final line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are: you more than all the lit - tle PEARL - Y SHELLS. A - LA HU - LA PU - A LO - A KE - A - LA HE - LE NA - KA.

(tacet) F7

For ev - 'ry grain of sand up - on the beach, I've  
 I A - PAU HU - NA O - NE I KA KA - HA -

Eb Bb Bbdim Bb F7

got a kiss for you; And I've got more left o - ver  
 KAI UA HO - NI NAU, HO'I KO - E LA - WA NA PA -

C7 F7

for each star that twin - kles in the blue. PEARL - Y  
 KA - HI HO - KU 'I - MO I KA LANI PU -

♩ CODA Eb Ebm Bb

SHELLS. \_\_\_\_\_ More than all the  
 PU. \_\_\_\_\_ A - LA HU LA PU - A

Slowly ad lib.

F7 Bb Eb Bb

lit - tle PEARL - Y SHELLS. \_\_\_\_\_  
 LO A - KE - A - LA HE - LE MA - KA.

# MUSIC TO WATCH GIRLS BY

Lyrics by  
TONY VELONA

Music by  
SID RAMIN

With a moderate beat



Gm Gm(+7) Gm7 Gm(+7) Gm Gm(+7) Gm7 Gm(+7)

*mf*

Gm Gm(+7) Gm7 Gm6 A7

The boys watch the girls, While the girls watch the boys, Who watch the girls go by.—

*mf*

Cm A7 D7

Eye to eye,— They sol-enn-ly con-vene, To make the scene.— Which is the

Gm Gm(+7) Gm7 Gm6 A7

name of the game, Watch a guy watch a dame, On an-y street in town.—

Cm A7 D7

Up and down,— And o-ver and a-cross, Ro-mance is boss.—

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G7 Cm F7 Bb

Guys talk girl - talk It hap-pens ev-'ry - where.

D7 Gm A7 D7

Eyes watch girls walk with ten-der lov-ing care. — It's keep-ing

Gm Gm(+7) Gm7 Gm6 A7

track of the pack, Watch-ing them watch-ing back, That makes the world go 'round. —

Cm A7

Watch that sound. — Each time you hear a loud col-lee-tive sigh. —

D7 Gm Cm Gm 1. 2.

They're mak-ing MU - SIC TO WATCH GIRLS BY. The

# THESE BOOTS ARE MADE FOR WALKING

Words and Music by  
LEE HAZLEWOOD  
(A.S.C.A.P.)

Brightly - with a beat

Piano introduction in C major, 4/4 time. The music is marked 'f' (forte) and 'Brightly - with a beat'. It consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment.

Verses

**C**

1. You keep say-in'— you got some - thin' for me,  
2. You keep ly - in'— when you ought - a be "truth - in'."  
3. You keep play-in'— where you should-n't be play - in'.

Musical notation for the first verse, including vocal line and piano accompaniment.

**C**

Some - thin' you call love — but — con - fess.  
You keep los - in' when you ought-a not bet.  
You keep think - in' that you'll nev-er get burned.

Musical notation for the second verse, including vocal line and piano accompaniment.

**F**

You been mess-in'— where you should-n't been mess - in', And now  
You keep "same-in'"— when you ought - a be chang - in', Now what's  
I just found me a brand - new box — of match - es, — And

Musical notation for the third verse, including vocal line and piano accompaniment.

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C

some-one else\_ is get - tin' all\_ your best,  
right is right, but you ain't been\_ right yet.  
what {he/she} knows, you ain't got time\_ to learn.

Chorus

E $\flat$  C E $\flat$

THESE BOOTS ARE MADE\_ FOR WALK - ING, 'n' that's just what they'll do\_

C E $\flat$  C (Tacet)

One of these days, these boots are gon - na walk all\_ o - ver you,.

1. 2. C 3. C

# LONG TALL SALLY

Tune Uke  
G C E A

Words and Music by  
ENOTRIS JOHNSON

Bright Rock Tempo

Piano introduction in G major, 4/4 time. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The piece starts with a forte (f) dynamic.

Voice



1. Gon - na tell Aunt Ma - ry 'bout Un - cle John, He  
 2.(Well,) LONG TALL SAL - LY has a lot on the ball, And  
 3.(Well, I) saw Un - cle John with LONG TALL SAL - LY, He

Piano accompaniment for the first vocal line, featuring a steady bass line and chords in the right hand.



says he has the blues, But he has a lot of fun, Oh, ba - by,  
 no - bod - y cares if she's long and tall, Oh, ba - by,  
 saw Aunt Ma - ry com - in' And he ducked back in the al - ley, Oh, ba - by,

Piano accompaniment for the second vocal line, continuing the rhythmic pattern with a Bb9 chord at the end.



yes \_\_\_\_\_ ba - by woo \_\_\_\_\_ ba - by,  
 yes \_\_\_\_\_ ba - by woo \_\_\_\_\_ ba - by,  
 yes \_\_\_\_\_ ba - by woo \_\_\_\_\_ ba - by,

Piano accompaniment for the third vocal line, featuring a steady bass line and chords in the right hand.

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**Bb9** **F**

1. 2. 3. (Last time)

Hav - in' me some fun to - night - yeah! 2. Well,  
 Hav - in' me some fun to - night - yeah! 3. Well, I  
 Hav - in' me some fun to - night - yeah! We're gon - na

**F**

have some fun to - night, - Gon - na have some fun to - night -

**F7** **Bb9**

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

**F** **C7**

Ev - 'ry - thing will be all right. - We're gon - na have some fun, gon - na

**Bb9** **F** **Gm7** **F**

have some fun to - night!

# SUMMER WINE

By LEE HAZLEWOOD  
(ASCAP)

Moderately, with much feeling

mf Rit.

Voice Dm *ad lib tempo* C

d d e f a g f g g g g g  
Straw - ber - ries, cher - ries and an an - gel's kiss in Spring

Dm C  
d d e f a g f c c c c c  
My SUM - MER WINE is real - ly made from all these things.

*a tempo - Moderato*  
Dm

Refrain *a tempo*  
Dm C

d d e f a g f g g g g g  
1. I walked in town on sil - ver spurs that jin - gled to,  
2. My eyes grew hea - vy and my lips, they could not speak,  
3. When I woke up, the sun was shin - in' in my eyes,

R.H.

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GUITAR CHORDS

Dm	C	Gm	G

Dm C

d d e f a g f c c c c c  
 A song that I have on - ly sang to just a few.  
 I tried to get up, but I could - n't find my feet.  
 My sil - ver spurs were gone, my head felt twice its size.

Gm Dm

b b c d c b b a a a a a  
 She saw my sil - ver spurs and said, "Let's spend... some time.  
 She re - as - sured me with an un - fa - mil - iar line.  
 She took my sil - ver spurs, a dol - lar and a dime.

Gm Dm

g g a b a g d d d  
 And I will give to you, SUM - MER WINE.  
 And then she gave to me, more SUM - MER WINE.  
 And left me crav - in' for, more SUM - MER WINE.

Gm C Dm G Dm Fine

g e c e c d  
 Oh, oh, SUM - MER WINE."  
 More SUM - MER WINE.  
 More SUM - MER WINE.

\* The a•b•simplified System for reading music. The melody notes are indicated by their letters under the staff. The guitar notes are indicated on the neck diagram. If the string is played open, the note is written above the top fret.

c d e f g a b b c d

Verse (ad lib tempo)

Dm C

d d e f a g f g g g g g  
 Straw - ber - ries, cher - ries and an an - gel's kiss in Spring,

Dm C

d d e f a g f c c c c c  
 My SUM - MER WINE is real - ly made from all these things.

Gm Dm

c c c d c b g a a a a a  
 Take off your sil - ver spurs and help me pass the time,

Gm Dm

g g a b a g d d d  
 And I will give to you, SUM - MER WINE.

Gm C Dm G Dm G To Refrain

g e c d  
 Oh, SUM - MER WINE.

a tempo



# ALL THE WAY

Lyric by  
SAMMY CAHN

Music by  
JAMES VAN HEUSEN

42

Tune Uke  
A D F# B

Slowly

mp *poco rit.*

Refrain (*molto espressivo*)

When some-bod - y loves you, it's no good un - less (he/she) loves you ALL THE

*a tempo*  
mp - mf

WAY. Hap - py to be near you, when you need some - one to cheer you

*sva...* ALL THE WAY. Tall - er than the tall - est tree is,

\* Symbols for Guitar, Diagrams for Ukulele.

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G7 Cm Bbm7 Eb7-5 Ab

That's how it's got to feel; Deep - er — than the

Bb7 Bdim Cm Cm7 F7 Abm6 Bb7

deep blue sea is, that's how deep it goes, — if it's real.

Eb G7+ Cm

When some-bod - y needs you, it's no good un-less {he} needs you ALL THE

*a tempo*

F9 Bb7 Fm7 Dbm6 Bb7

WAY. Through the good or lean years and for all the in be - tween years,

E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>7 F<sup>m</sup>6

*gva...*  
Come what may. Who knows — where the road will lead us?

G7 C<sup>m</sup> A<sup>b</sup>m6 E<sup>b</sup>

On - ly a fool would say, But if you let me love you, it's for

*poco rall.* *a tempo*

D<sup>b</sup>9 C7 C<sup>m</sup>6 B<sup>b</sup>9 B<sup>b</sup>m6 C7 A<sup>b</sup>m6 B<sup>b</sup>7-5

sure I'm gon- na love you ALL THE WAY, ALL THE

*rall.*

1. E<sup>b</sup>6 B<sup>b</sup>7 2. E<sup>b</sup> D<sup>b</sup>9 E<sup>b</sup>6

WAY. WAY.

*a tempo* *poco rit.*

# MEMPHIS, TENNESSEE

Arranged by  
Chris Langdon

By CHUCK BERRY

Bright tempo with a beat

PIANO *mf*

Key F

Long dis - tance In - for - ma - tion, give me Mem - phis, Ten - nes -  
Help me, In - for - ma - tion, more than that I can - not

C B $\flat$  C

-see; \_\_\_\_\_ Help me find the par - ty try - ing to get in touch with  
add; \_\_\_\_\_ On - ly that I miss - her and all the fun we

B $\flat$  C B $\flat$  C

me. She could not leave her num - ber, but I know who placed the  
had. But we were pulled a - part, be - cause her mom did not a -

C7 F7

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|| s :- l- :r m | s :s ls :m | f :f lf :r | m :m lm :r }

call, — 'Cause my un - cle took the mes - sage, and he wrote it on the  
-gree, — And — tore a - part our hap - py home in Mem - phis Ten - nes -

C Bb C7

|| d :- l- :- | - : | : | : | : | : | : | : ||

wall. \_\_\_\_\_  
-see. \_\_\_\_\_

F Gm7 F Gm7

|| s :s ls :s | f :r lr :m | s :s ls :f | r :- lr :m }

Help me, In - for - ma - tion, get in touch with my Ma - rie; She's the  
Last — time I saw Ma - rie, She's wav - ing me Good - Bye; With

C Bb C Bb

|| s :s ls :s | f :r lr :m | s :s ls :f | r :- l :m }

on - ly one who'd phone me here from Mem - phis Ten - nes - see. Her  
hur - ry home drops on her cheek that trick - led from her eye. Ma -

C Bb C C7

||s :s ls :l | s :m ld :m | s :s ls :m | s :- l- : |

home is in the South Side high up on a ridge,  
-rie is on - ly six years old In - for - ma - tion please,

F7

||s :s ls :m | f :- lf :r | m :m lm :r |

Just a half a mile from the Mis - sis - sip - pi  
Try to put me through to her in Mem - phis Ten - nes -

C Bb C7

||1 d :- l- :- | - : | : | : | : | : | : |

bridge.

F Gm7 F Gm7

||2 d :- l- :- | - :- | - :- | - :- | - :- | - :- | - :- |

- see.

F Gm7 F8

# BOOK OF LOVE

48

Words and Music by  
WARREN DAVIS  
GEORGE MALONE  
CHARLES PATRICK

Brightly

Piano

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, marked *mf*. The left hand provides a bass line in the bass clef. The music is in 4/4 time and features a mix of eighth and quarter notes.

Refrain

Tell me, tell me, tell me, Oh, who wrote the BOOK OF LOVE? I've got to know the

The piano accompaniment for the first line of the refrain is shown in two staves. The right hand has a melody with chords, and the left hand has a bass line. The dynamic marking is *mp - mf*. Chords are indicated above the staff: F, Dm, Gm7, C7, F.

an-swer, Was it some-one from a - bove? I won - der, won - der who,

who, Who wrote the BOOK OF LOVE? I love you,

dar - ling, Ba - by, you know I do, But I've got to see this

Dm Gm7 C7 F

BOOK OF LOVE, Find out why it's true; I won-der, won-der who, \_\_\_\_\_

Bb F

who, Who wrote the BOOK OF LOVE \_\_\_\_\_

Bb F Bb

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

C7

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

F Dm Gm7 C7 F

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



Dm Gm7 C7 F

break up, But you give her just one more chance. Oh, I won-der, won-der

B F

who, who, Who wrote the BOOK OF LOVE? \_\_\_\_\_

F Dm Gm7 C7 F

Ba-by, ba-by, ba-by, I love you, yes, I do; Well, it says so in this

Dm Gm7 C7 F

BOOK OF LOVE, Ours is the one that's true. I won-der, won-der who, \_\_\_\_\_

Bb 1. F 2. F

who, Who wrote the BOOK OF LOVE? LOVE? \_\_\_\_\_

## SOFTLY, SOFTLY

Lyric by  
PADDY ROBERTS and  
PIERRE DUDAN

Music by  
MARK PAUL

Andante con moto

Piano introduction in F major, 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The chords are F, Bb, C7, Bb, F.

Key F

|| s. :- :d | m :- :d | l. :- :f, | r :- :- | s. :- :t, | r :- :f | m :- :d |

Soft - ly, Soft - ly come to me, Touch my lips so ten - der -

Chords: F, F7, Bb, G7, C7, F, Fdim

|| s. :- :- | s. :- :d | m :- :d | l. :- :f, | r :- :d | t. :- :s, | m :- :r |

-ly. Soft - ly, Soft - ly turn the key, And o - pen up my

Chords: Gm7, C7, F, F7, Bb, G7, C7

|| d :- :- | - :- :- | f :- :f | f :- :r | m :- :m | m :- :d | r :- :r |

heart. \_\_\_\_\_ Hand - le me with ten - der - ness, And say you'll  
(Share in all that I pos - sess)

Chords: F, Fdim, F, F7, Bb, Bbm6, F6, Gm7

|| r :- :l, | d :- :- | d :- :- | f :- :f | f :- :r | m :- :m | m :- :m }

leave me nev - er, In the warmth of your ca - ress, My

Gm7 C7 F Fdim F F7 Bb Eb9 F6

|| fe :- :fe | m :- :fe | s :l :s | f :r :s | s :- :d | m :- :d | l, :- :f, |

love will live for ev - er and ev - er, so, Soft - ly, Soft - ly come to

G7 Dm7 G7 C7 C7 F F7 Bb

|| r :- :- | s, :- :t, | r :- :f | m :- :d | s, :- :- | s, :- :d | m :- :d }

me, Touch my lips so ten - der - ly, Soft - ly, Soft - ly

G7 C7 F Fdim Gm7 C7 F F7

|| l, :- :f, | r :- :d | t, :- :s, | m :- :r | d :- :- | - : : || d :- :- | - : - : ||

turn the key, And o - pen up my heart. heart.

Bb G7 C7 F6 G9 Ebdim C7 F Bbmaj7 Gm7 Fmaj7

*rall.*

# JOHNNY B. GOODE

Words and Music by  
CHUCK BERRY

With a beat

Piano

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line consists of a steady eighth-note pattern: G2, F2, E2, D2, C2, B1, A1, G1.

Refrain **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

The first line of the refrain is in 4/4 time, starting with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. The dynamic marking *mp* is placed below the piano part.

**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 line of the refrain continues the melody and piano accompaniment. It includes the chord markings **F7** and **Bb7** above the staff. The piano part continues with the same rhythmic pattern as the first line.

**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 line of the refrain concludes the melody and piano accompaniment. It includes the chord markings **F** and **C7** above the staff. The piano part continues with the same rhythmic pattern.



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." \_\_\_\_\_

*mf*

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 F6 C7+5 F Gb7F6

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

*mp*