

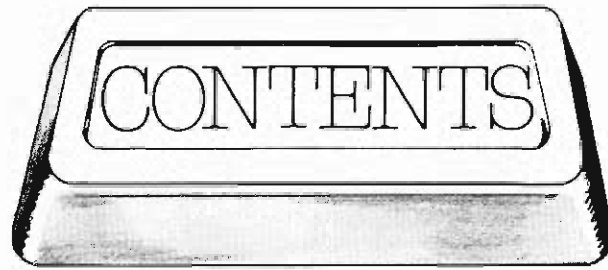
# 'TOP 10'



22 POP HITS

JEWEL MUSIC (AUS)  
26-28 Whiting Street, A

 **Palings**  
\$ 7.50



ALL THE WAY .....	42
BLACK MAGIC WOMAN .....	7
BOOK OF LOVE .....	48
DO WHAT YOU DO, DO WELL .....	20
EVERYBODY'S TALKIN' .....	13
HE'LL HAVE TO GO .....	24
INVISIBLE TEARS .....	22
JOHNNY B. GOODE .....	53
LONG TALL SALLY .....	37
MEMPHIS, TENNESSEE .....	45
MUSIC TO WATCH GIRLS BY .....	33
PEARLY SHELLS .....	31
SILVER THREADS AND GOLDEN NEEDLES .....	15
SOFTLY, SOFTLY .....	51
SUMMER WINE .....	39
SURFIN' U.S.A. ....	5
THE END .....	18
THE WEDDING .....	2
THESE BOOTS ARE MADE FOR WALKING .....	35
TINY BUBBLES .....	27
WORK SONG .....	29
YOU'RE SIXTEEN .....	10

# THE WEDDING

(La Novia)

English Lyric by  
FRED JAY

Original Lyric and Music by  
JOAQUIN PRIETO

Slow Rock

Piano introduction in 4/4 time, featuring a steady bass line and a treble line with triplets of eighth notes.

Key C) :- cm cd if :m cf cl | s :- im : | l :- ct cd' il :f cs cl | s :- im :

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

Musical notation for the first system of the vocal line, including treble and bass staves with triplets and guitar chord diagrams (C, F, C, F, C).

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

Musical notation for the second system of the vocal line, including treble and bass staves with triplets and guitar chord diagrams (G7, C, Am, D7).

true - oo. I see the church, I see the people, Your folks and mine happy and

Musical notation for the third system of the vocal line, including treble and bass staves with triplets and guitar chord diagrams (Dm7, G7, C, F, C, F).

© Copyright 1961 by Ediciones Internacionales Fermata, Buenos Aires, Argentine.

© Copyright 1961 by Regent Music Corp. New York, U.S.A.

Bendig Music Corp., New York, U.S.A., for Australia and New Zealand

Sole Selling Agents: Jewel Music (Aust.) Pty. Ltd.

|| s :- m : | s :- d' as it : t d' r' | d' :- s : | d' :- ct d' m' :- r'

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

|| d' :- i - : ct d' || r' :- ct is :- d' r' | m' :- r' d' :- ct d'

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

|| r' :- ct is :- d' r' | m' :- r' d' :- d' ct | l :- ct id' : d' ct d'

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

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

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

The Wedding

|| s :- em d f : m f d | s :- m : | l :- ct d' l | f es d |

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

|| s :- m : | s :- d es it : t d' r' | d' :- is : | d' :- ct d' m' :- (r' |

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

|| d' :- l - :- | d' :- ct d' m' :- (r' | d' :- l - :- | d' :- ct d' m' :- (r' |

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

|| d' :- l - :- | d' :- ct d' m' :- (r' | d' :- l - :- | - :- l - :- ||

- a, A - ve Ma - ri - i - a?

*rall.*

The Wedding

# SURFIN' U.S.A.

Lyric by  
BRIAN WILSON

Music 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 eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

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 system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a double bar line and repeat signs. Chords G7 and C are indicated above the staff.

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 system continues the song with a vocal line and piano accompaniment. Chords G7 and C are indicated above the staff.

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 system features a vocal line and piano accompaniment. Chords F and C are indicated above the staff.

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 system concludes the song with a vocal line and piano accompaniment. Chords G7 and C are indicated above the staff.



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

Piano introduction in D minor, 4/4 time. The right hand features a melodic line with long notes and ties, while the left hand plays a steady eighth-note accompaniment.

Vocal line: I got a BLACK MA-GIC  
Piano accompaniment continues with the same rhythmic pattern as the introduction.

Vocal line: WO-MAN \_\_\_\_\_ I got a BLACK MA-GIC WO-MAN \_\_\_\_\_ Yes, I got a  
Piano accompaniment continues. Chord diagrams for Dm and Am are shown above the vocal line.

Vocal line: BLACK MA-GIC WO-MAN, She's got me so blind I can't see; But she's a  
Piano accompaniment continues. Chord diagrams for Dm and Gm are shown above the vocal line.



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

Piano introduction in 4/4 time, marked 'An Easy Four Feel'. The music features a simple melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The introduction consists of four measures, ending with a triplet of eighth notes in both hands.

Ooh, you came out of a dream, — Peach-es and Cream, —

Chord diagrams: C (0000), E7 (0000)

Dynamic marking: *mf*

Lips like straw-ber-ry wine. — You're six-teen, — you're

Chord diagrams: F (1133), C (0000), Am (0020), D7 (0020)

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

Chord diagrams: G9 (0000), G7 (0000), G aug (0000), C (0000), Am7 (0020), Dm7 (0020), G7 sus (0000)

rib-bons and curls, — Ooh, what a girl — Eyes that twin-ple and

Chord diagrams: C (0000), E7 (0000), F (1133)

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

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

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

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

E7 F C Am7

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

D7 1 G9 G7 C Am Dm7 G6(add9)

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

2 G9 G7 G9 C B7 Bb7 A7

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

Dm7 G9 C

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

# 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'

Copyright © 1967-1968 by COCONUT GROVE MUSIC a division of Third Story Music, Inc.)

For Australia and New Zealand — BOOSEY HAWKES (AUST.) PTY. LTD., 250 Pitt Street, Sydney.  
International Copyright Secured All Rights Reserved.

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 starts with a melody in C major, featuring eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present at the beginning.

VERSE

The first system of the verse includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "I don't want your lone - ly man - sion, With a tear -". Above the vocal line, the chords C, G7, and C are indicated. The piano accompaniment supports the vocal melody with chords and a steady bass line.

The second system of the verse continues the vocal and piano parts. The vocal line has the lyrics "in ev -'ry room - All I want's the love - you prom - ised - be -". Above the vocal line, the chords F and C are indicated. The piano accompaniment continues with harmonic support.

The third system of the verse concludes the vocal and piano parts. The vocal line has the lyrics "neath the ha - lo'd moon. But you think I should be". Above the vocal line, the chords G7, C, and G7 are indicated. The piano accompaniment provides a final harmonic setting for the verse.

Arr. by Lou Halmy

© Copyright 1956 CENTRAL SONGS, INC. 1483 N. Vine St., Hollywood 28, California  
International Copyright Secured

All rights reserved including the right of public performance for profit.

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

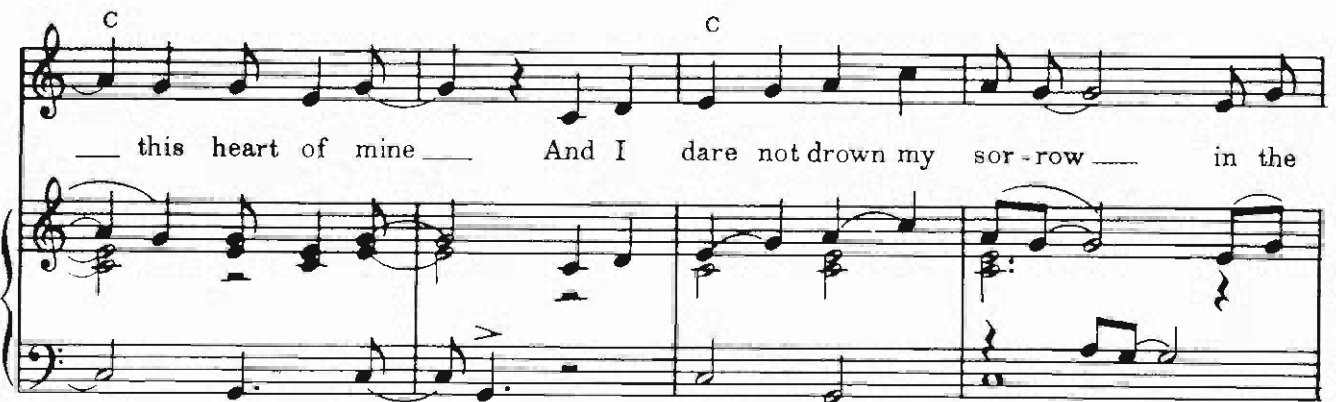
F C+ F

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 Bb 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 Eb C

mend ————— this heart of mine. —————

Lyric by  
SID JACOBSON

# THE END

Music by  
JIMMY KRONDES

Moderato, with feeling

mf

The piano introduction consists of four measures. The right hand features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords: G4, A4, B4, C5, B4, A4, G4. The dynamics are marked *mf*.

## 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 refrain begins with a double bar line. The melody is: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords: G4, A4, B4, C5, B4, A4, G4. The dynamics are marked *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 melody continues: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords: G4, A4, B4, C5, B4, A4, G4.

Am7 Dm7 G7 C G#dim Am Am7

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

The melody continues: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords: Am7, Dm7, G7, C, G#dim, Am, Am7.

D9 G7 (opt.) C Em Dm7

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

The melody continues: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords: D9, G7, C, Em, Dm7.

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.) 1/2. 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.*

# 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 —

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right 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 —

D

D#dim

A7

Musical notation for the second system, including vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the first system.

— 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 —

A7

Musical notation for the third system, including vocal line and piano accompaniment. The piano accompaniment concludes with a final chord.

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 D#dim

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 D A7 4 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-prou-a-die, I will for-get,-- In-der-i-ble mem-o-ries of

The musical score is written for voice and piano. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderato (with feeling)'. The score is divided into four systems. Each system consists of a vocal line and a piano accompaniment. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line. The piano part includes dynamics such as 'f' and 'mf'. The score ends with a double bar line.

© Copyright 1964 by CENTRAL SONGS, INC., 1483 N. Vine St., Hollywood, Calif. 90028  
International Copyright Secured  
All rights reserved including the right of public performance for profit  
For Australia & New Zealand — BOOSEY & HAWKES (AUST.) PTY. LTD., 250 Pitt Street, Sydney.

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

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

Detailed description: This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff (treble and bass clefs). The first line features a first ending bracket over measures 1-3, marked '1', and a second ending marked '2'. The lyrics are 'sweet, lov-a-ble you. You're back a- you. In-del - i - ble'. Chord symbols C7, F, B $\flat$ , F, F, and F7 are placed above the vocal line.

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

mem a- rize of sweet, lov-a-ble you

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics 'mem a- rize of sweet, lov-a-ble you'. The piano accompaniment continues with chords B $\flat$ , Gm, C7, F, and ends with a 'Fine' symbol. Chord symbols B $\flat$ , Gm, C7, F, C7, Gm, and Gm7 are placed above the vocal line.

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics 'so, I'll let you in;— Al- tho' I'm on-ly see-ing pic-tures from the'. The piano accompaniment continues with chords C7, F, F7, Cm7, F7, B $\flat$ , Gm7, C7, Gm7, and C7. Chord symbols C7, F, F7, Cm7, F7, B $\flat$ , Gm7, C7, Gm7, and C7 are placed above the vocal line.

F C7 Gm Gm7 C7 F

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

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line has the lyrics 'past. Those arms are not real, but some-times I feel,'. The piano accompaniment continues with chords F, C7, Gm, Gm7, C7, and F. Chord symbols F, C7, Gm, Gm7, C7, and F are placed above the vocal line.

F7 Cm7 F7 B $\flat$  Gm7 C7 F F7 D.  $\text{\textcircled{S}}$  al Fine

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

Detailed description: This system contains the ninth and tenth lines of the musical score. The vocal line has the lyrics 'If I'd just close my eyes, then may-be it would last. IN - VIS - I - BLE'. The piano accompaniment continues with chords F7, Cm7, F7, B $\flat$ , Gm7, C7, F, and F7. The system ends with a double bar line and a 'D.  $\text{\textcircled{S}}$  al Fine' instruction. Chord symbols F7, Cm7, F7, B $\flat$ , Gm7, C7, F, and F7 are placed above the vocal line.

# HE'LL HAVE TO GO

By JOE ALLISON  
and AUDREY ALLISON

Waltz moderato (with feeling)

*mf* *rit.*

The piano introduction is in 3/4 time, starting with a middle-forte (*mf*) dynamic. It features a waltz-like melody in the right hand and a supporting bass line in the left hand. 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 vocal line and piano accompaniment. The vocal line is in 3/4 time and includes the lyrics: "Put your sweet lips — a lit - tle clos - er — to the phone — Whis - per to me — tell me do you — love me true —". The piano accompaniment is in 3/4 time and includes the chords F, Bb, and F.

C7

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

The second system of the vocal score shows the vocal line and piano accompaniment. The vocal line is in 3/4 time and includes the lyrics: "— Let's pre - tend that we're to - geth - er, all a - lone — Or is he hold - ing you the way I do? —". The piano accompaniment is in 3/4 time and includes the chord C7.

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 of the vocal score shows the vocal line and piano accompaniment. The vocal line is in 3/4 time and includes the lyrics: "— 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 piano accompaniment is in 3/4 time and includes the chords F, F7, and Bb.

Arr. by Lou Halmy

1

Bb m F C7 F C7

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

2

F C7 F F7

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

Bb F F7

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

Bb F C7

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

F B $\flat$  F

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

C7

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

F F7 B $\flat$  B $\flat$ m

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

F C7 F

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

*rit.*

# 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

mf

Voice

F C7

(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' -

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

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' -

Guitar  
Chords



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.



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



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 -



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



# WORK SONG

Words by  
OSCAR BROWN JR.

Music by  
NAT ADDERLEY

Moderately

3

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. 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 and a piano accompaniment. The piano part is marked *mf* and consists of two staves. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment provides a steady harmonic and rhythmic foundation for the vocal melody.

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 piano part consists of two staves, and the vocal line is written in a single staff with lyrics underneath. The piano accompaniment continues to provide a steady harmonic and rhythmic foundation for the vocal melody.

Copyright © 1960 by UPAM MUSIC CO., 119 W. 57th St., New York, N.Y.

International Copyright secured.

Printed in Australia.

All Rights Reserved.

For Australia and New Zealand — JEWEL MUSIC (AUST.) PTY. LTD., 250 Pitt Street, Sydney

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

mf

VOICE

Bb

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

Dm Eb

C7

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

F7

Bb

F7

Bb7

Eb

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

Ebm

Bb

F7

Last time to Coda  $\text{C}$  Bb

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 -

E<sub>b</sub>

B<sub>b</sub>

B<sub>b</sub>dim

B<sub>b</sub>

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

B<sub>b</sub>

E<sub>b</sub>

E<sub>b</sub>m

B<sub>b</sub>

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

*Slowly ad lib.*

F7

B<sub>b</sub>

E<sub>b</sub>

B<sub>b</sub>

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*

Gm A7 D7

Eye to eye, — They sol-emn-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, —

Gm A7 D7

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

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-lec-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

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of chords and single notes, including a prominent F# chord. The left hand starts with a bass clef and a common time signature, playing a rhythmic pattern of eighth and quarter notes. Dynamics include a forte (f) marking and a *vo* (voice) marking.

Verses

C

The first verse is set in common time (C) and one sharp (F#). It features a vocal line with three verses of lyrics and a piano accompaniment. The piano part includes a *vo* marking.

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',

C

The second verse is set in common time (C) and one sharp (F#). It features a vocal line with three verses of lyrics and a piano accompaniment. The piano part includes a *vo* marking.

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.

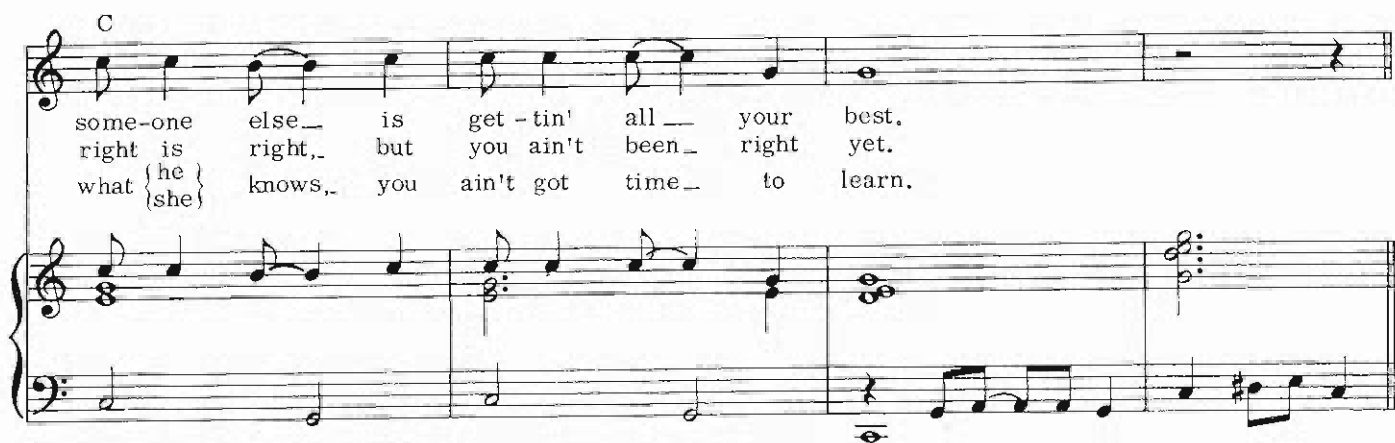
F

The third verse is set in common time (C) and one sharp (F#). It features a vocal line with three verses of lyrics and a piano accompaniment. The piano part includes a *vo* marking.

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




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 B-flat major, 4/4 time. The melody is in the right hand, starting with a quarter rest followed by eighth notes. The bass line is in the left hand, starting with a quarter rest followed by eighth notes. The piece is marked with a forte 'f' dynamic.

Voice

**F**

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, corresponding to the lyrics above. It features a steady eighth-note bass line and a melody 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,

**Bb9**

Piano accompaniment for the second vocal line, corresponding to the lyrics above. It features a steady eighth-note bass line and a melody in the right hand.

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

**F** **G7**

Piano accompaniment for the third vocal line, corresponding to the lyrics above. It features a steady eighth-note bass line and a melody in the right hand.

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)

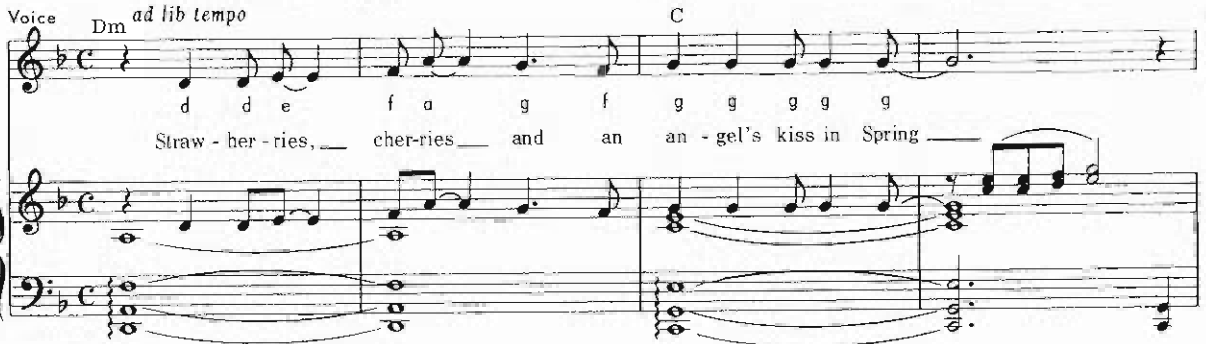
Moderately, with much feeling



*mf* *Rit.*

Piano introduction in D minor, 4/4 time. The right hand features a melodic line with a fermata on the final note, while the left hand provides a harmonic accompaniment.

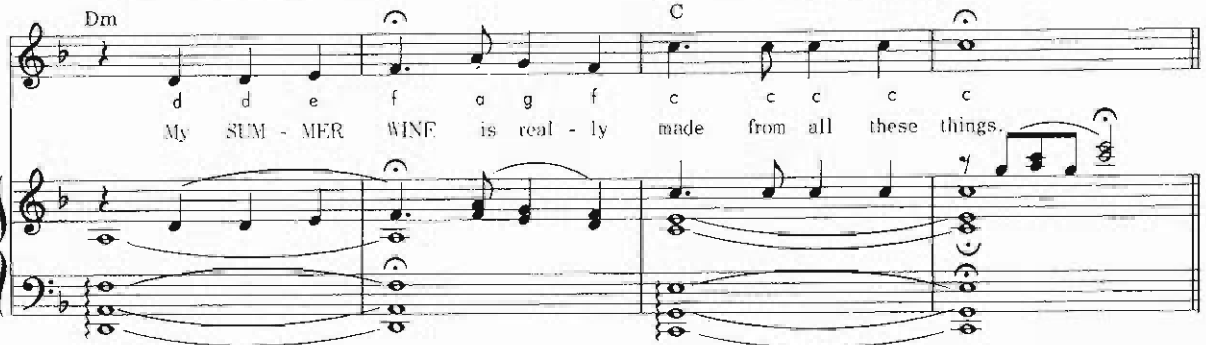
Voice *ad lib tempo*



*Dm* *C*

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

Voice and piano accompaniment. The piano part continues with a similar accompaniment style, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.



*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.

Voice and piano accompaniment. The piano part continues with a similar accompaniment style, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

*a tempo - Moderato*  
*Dm*



Piano accompaniment for the *a tempo - Moderato* section. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a harmonic accompaniment.

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.

Refrain with three verses. The piano part continues with a similar accompaniment style, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. A right-hand flourish (R.H.) is indicated at the end of the piano part.

GUITAR CHORDS



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

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.

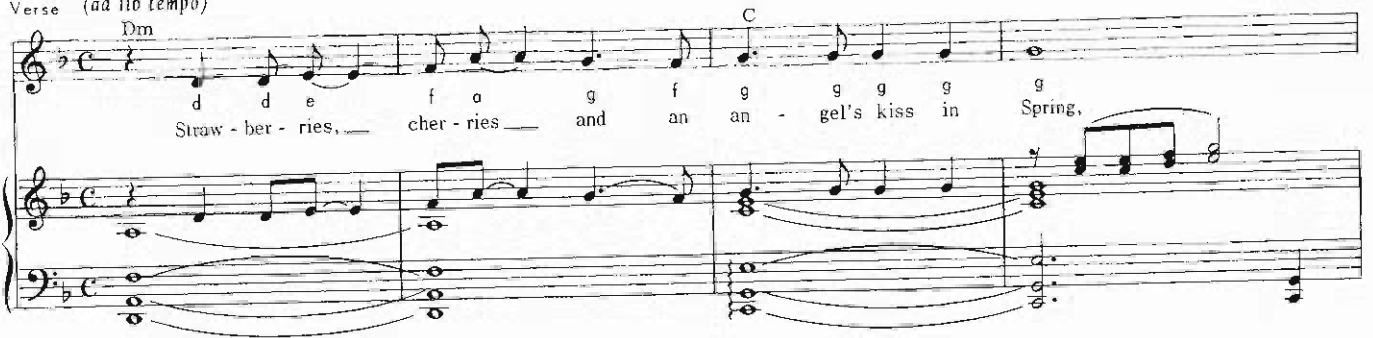


Notes used in this song.

Verse (ad lib tempo)

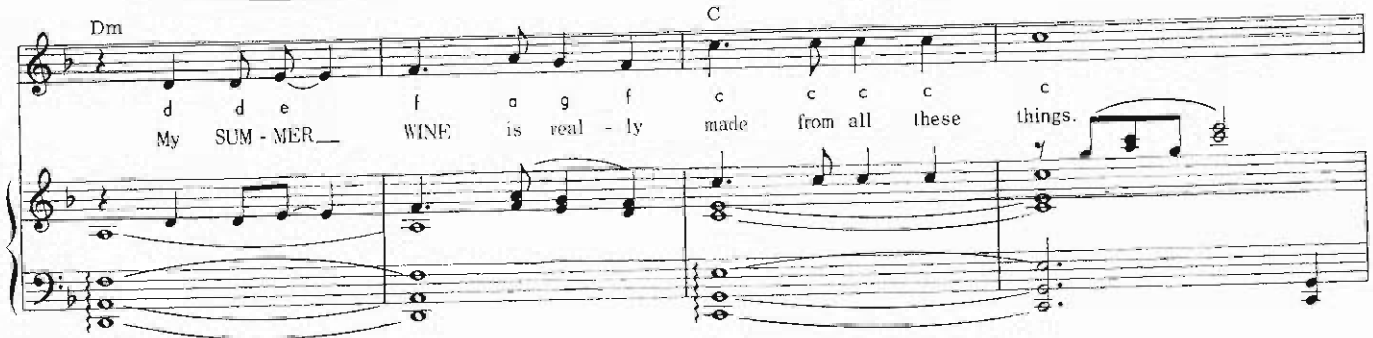
Dm C

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,



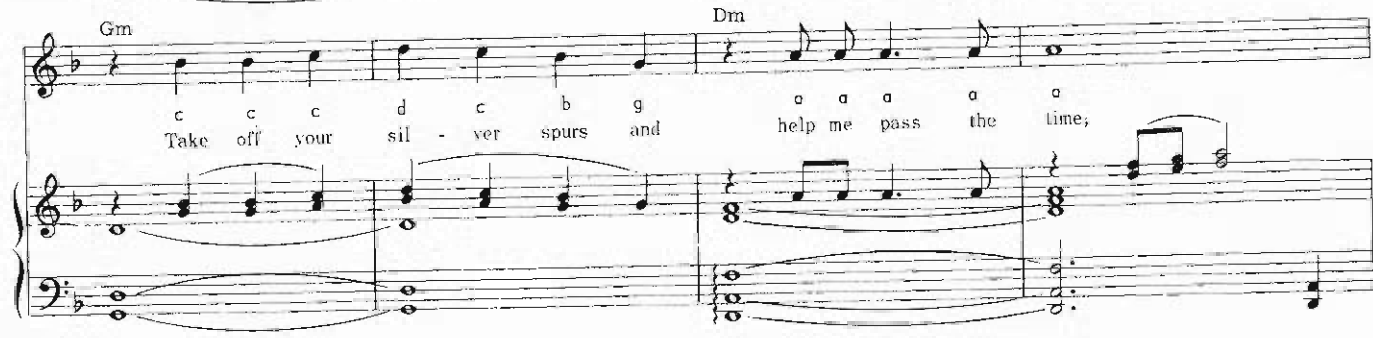
Dm C

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



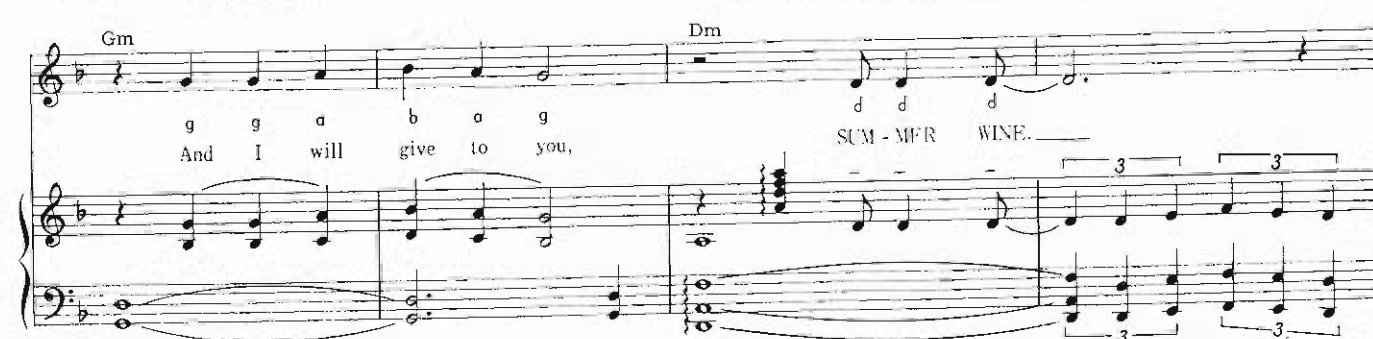
Gm Dm

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

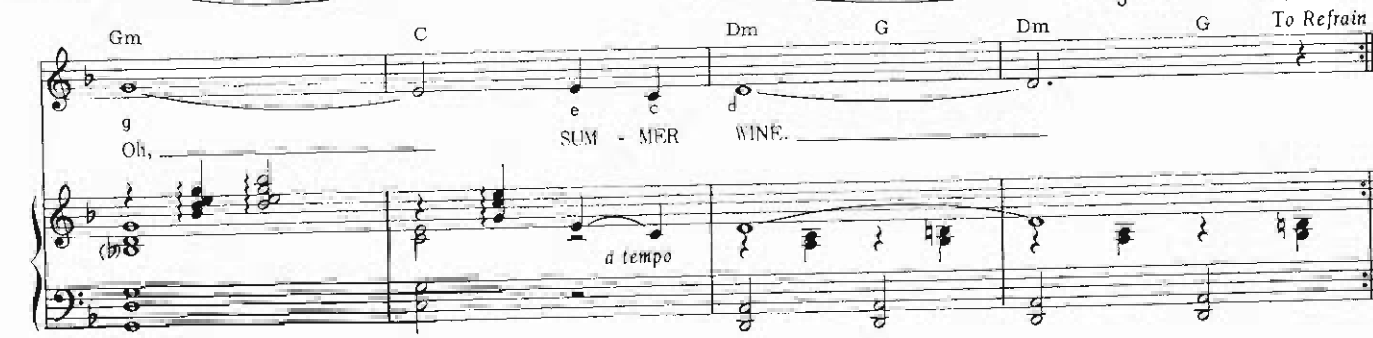
g g a b a g d d d  
And I will give to you, SUM - MER WINE.



Gm C Dm G Dm G To Refrain

g Oh, SUM - MER WINE.

*ad tempo*



# ALL THE WAY

Lyric by  
SAMMY CAHN

Music by  
JAMES VAN HEUSEN

Slowly

Tune Uke  
A D F# B

mp *poco rit.*

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. The tempo is marked 'mp' and 'poco rit.'.

\* Eb

A ukulele chord diagram for the Eb chord, showing the fretting pattern on the four strings.

G7+

A ukulele chord diagram for the G7+ chord, showing the fretting pattern on the four strings.

Cm

A ukulele chord diagram for the Cm chord, showing the fretting pattern on the four strings.

Refrain (*molto espressivo*)

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

*a tempo*  
mp - mf

F9

A ukulele chord diagram for the F9 chord, showing the fretting pattern on the four strings.

Bb7

A ukulele chord diagram for the Bb7 chord, showing the fretting pattern on the four strings.

Fm7

A ukulele chord diagram for the Fm7 chord, showing the fretting pattern on the four strings.

Dbm6

A ukulele chord diagram for the Dbm6 chord, showing the fretting pattern on the four strings.

Bb7

A ukulele chord diagram for the Bb7 chord, showing the fretting pattern on the four strings.

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

Eb

A ukulele chord diagram for the Eb chord, showing the fretting pattern on the four strings.

Bbm7

A ukulele chord diagram for the Bbm7 chord, showing the fretting pattern on the four strings.

Eb7

A ukulele chord diagram for the Eb7 chord, showing the fretting pattern on the four strings.

Ab

A ukulele chord diagram for the Ab chord, showing the fretting pattern on the four strings.

Bb7

A ukulele chord diagram for the Bb7 chord, showing the fretting pattern on the four strings.

Fm6

A ukulele chord diagram for the Fm6 chord, showing the fretting pattern on the four strings.

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

\* Symbols for Guitar, Diagrams for Ukulele.

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/she} needs you ALL THE

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

8va... 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; add; Help me find the par - ty try - ing to get in touch with  
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



||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

||<sup>1</sup>/<sub>d</sub> :- l - :- | : | : | : | : |

bridge.

F Gm7 F Gm7

||<sup>2</sup>/<sub>d</sub> :- l - :- | - :- l - :- | - :- l - :- |

- see.

F Gm7 F#

# BOOK OF LOVE

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 series of chords and eighth notes, while the left hand provides a simple bass line. The tempo is marked 'Brightly' and the dynamics are 'mf'.

Refrain

F Dm Gm7 C7 F

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

mp - mf

Dm

Gm7

C7

F

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

B<sup>b</sup>

F

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

Dm

Gm7

C7

F

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 simple and gentle, with a bass line providing harmonic support. Chords indicated below the staff are F, Bb, C7, Bb, and F.

Key F

First line of lyrics: "Soft - ly, Soft - ly come to me, Touch my lips so ten - der -". The piano accompaniment features a steady eighth-note bass line and chords: F, F7, Bb, G7, C7, F, Fdim.

Second line of lyrics: "-ly. Soft - ly, Soft - ly turn the key, And o - pen up my". The piano accompaniment continues with chords: Gm7, C7, F, F7, Bb, G7, C7.

Third line of lyrics: "heart. \_\_\_\_\_ Hand - le me with ten - der - ness, And say you'll (Share in all that I pos - sess)". The piano accompaniment features chords: F, Fdim, F, F7, Bb, Bbm6, F6, Gm7.



|| r :- :1. | 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 :- :s | f :- :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 Bbdim C7 F Bbmaj7 Gm7 Fmaj7

*rall.*

# JOHNNY B. GOODE

Words and Music by  
CHUCK BERRY

With a beat

Piano

The piano introduction is written in 4/4 time with a key signature of one flat (Bb). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of quarter notes in the left hand. The piece starts with a treble clef and a bass clef, and includes a dynamic marking of *mp* (mezzo-piano).

Refrain

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 written in 4/4 time with a key signature of one flat. It includes a treble clef and a bass clef. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking is *mp*.

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 is written in 4/4 time with a key signature of one flat. It includes a treble clef and a bass clef. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking is *mp*. Chord markings F7 and Bb7 are present above the staff.

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 is written in 4/4 time with a key signature of one flat. It includes a treble clef and a bass clef. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking is *mp*. Chord markings F and C7 are present above the staff.

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. F6 3. F6 C7+5 F Gb7F6

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

*mp*