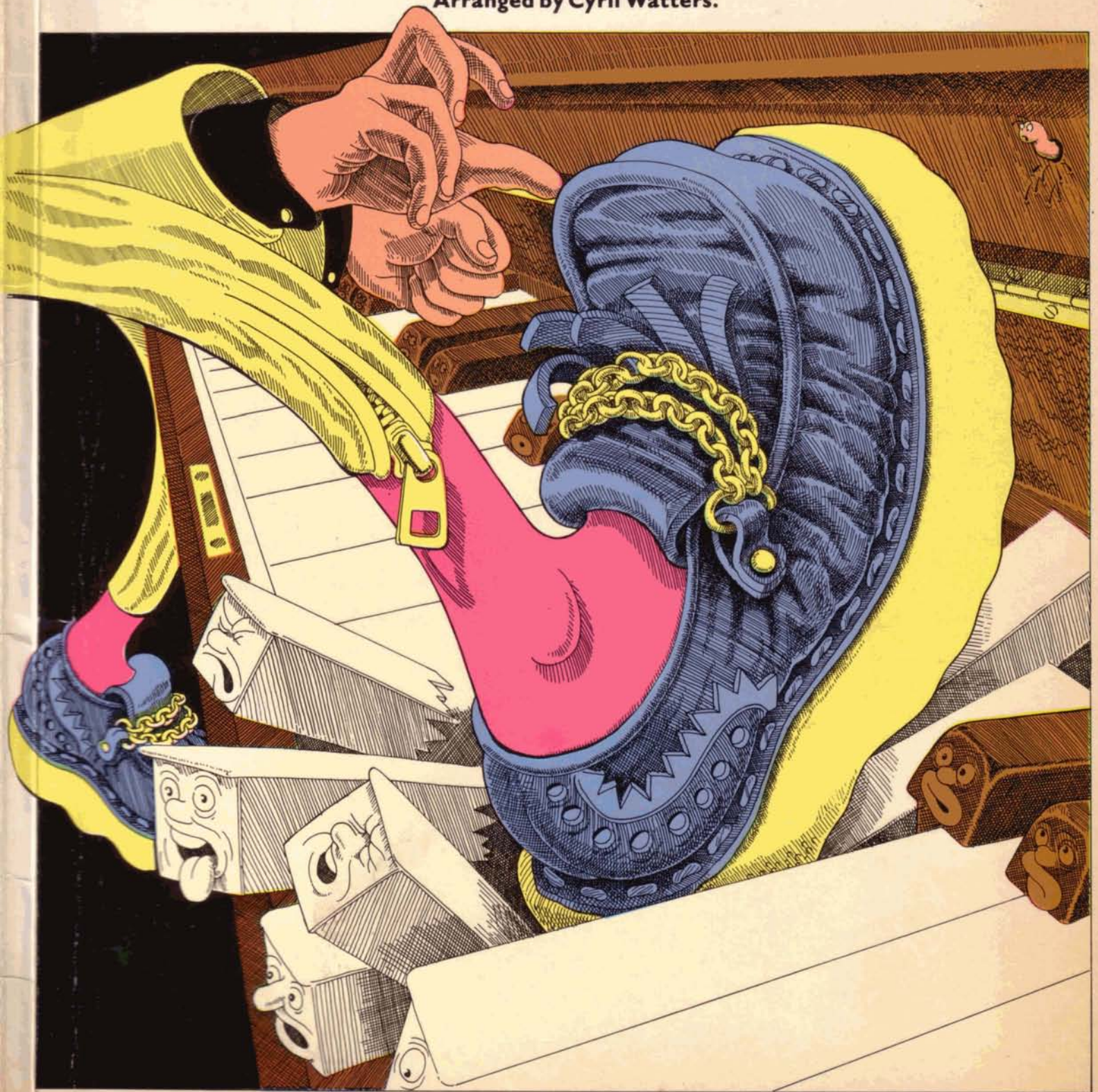


It's Easy To Play Rock'n'Roll

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



It's Easy To Play Rock 'n' Roll



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All Shook Up

Words and Music by Otis Blackwell, Elvis Presley

Steady 4

f

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

C C

This system contains the first two measures of the piece. The treble clef staff features a piano introduction with a forte (*f*) dynamic. The lyrics 'A - well - a, bless my soul, what's' are written under the notes. The bass clef staff provides a simple accompaniment. Chord symbols 'C' are placed below the first and second measures.

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

This system contains the next two measures. The lyrics continue: 'wrong with me? — I'm itch - ing like a man — on a fuz - zy tree, — my friends say I'm act - in''. The musical notation follows the same pattern as the first system.

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

F7

This system contains the next two measures. The lyrics are: 'queer as a bug — I'm in love, I'm all shook up! — Mm — mm oh,'. The chord symbol 'F7' is placed below the second measure.

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

G7 F C F7 C

This system contains the final two measures. The lyrics are: 'oh, yeah, yeah! — My hands are sha - ky and my knees are weak, — I'. Chord symbols 'G7', 'F', 'C', 'F7', and 'C' are placed below the notes.

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

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

F7 G7 F C F7

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

C F7 C

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

F7 G7

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

C

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

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

F7 G7 F

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

C F7 C C Cdim

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

F7 G7 F C Cdim

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

F7 G7 F C Cdim C Cdim C

Jailhouse Rock

Words and Music by Jerry Leiber, Mike Stoller

Steady rock tempo

mf

F F7 F Bbmin F Dm6

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

G7 C7 F E

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

F E F

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

E F C7+ F7

rock! Let's rock!

Bb7 F

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

F7 F Bb Bb7

dan - cin' to the Jail-house Rock!

1. 2. 3.

F Bb7 F F

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

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

Hallelujah I Love Her So

Words and Music by Ray Charles

Steady tempo

G7 C7 F Fdim Gm7 F

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

(girl) (She)

F Bb Fdim F

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

Bb Fdim C7 F F7

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

Bb Fdim F A7

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

Dm Bb7 G7 Bb F

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

Bb Fdim F Bb Fdim C7 F

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

F7 Bb Fdim

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

F A7 Dm Bb7 G7 Bb F

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

Bb Fdim F

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

F7 Bb7 Ab7

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

Gm C7 F

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

Bb Fdim F Bb Fdim C7

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

(She) (she) (She)

F F7 Bb

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

Fdim F A7 Dm Bb7

lu - jah, I just love him so. — *sfz*

(her)

12 G7 Bb F F G7 C7 F

Peggy Sue

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

Brightly

mf

1 If you knew
2 Peg - gy Sue—

G D7 G D G

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

C G C G

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

C G

Oh, well I love you gal, — Yes, I

C G D7

love you, Peg - gy Sue.

C C7 G C G D

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

G Eb

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

G C G

Oh, well, I love you gal, and I

C G D D7

need you, Peg - gy Sue.

C C7 G C G D

I love you — Peg - gy Sue, — With a love so

G C G C

rare and true, — oh Peg - gy, — my Peg - gy Sue;

G C

Oh well, I love you gal, — Yes, I

G C G D7

1

want you, Peg - gy Sue.

C C7 G C G D

2

mp

G C C6 G

Be - Bop - A - Lula

Words and Music by Gene Vincent, Sheriff Tex Davis

Steady rock tempo

The first system of musical notation is for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter note C4, followed by eighth notes G4, A4, Bb4, and A4. The bass staff has a whole rest for the first two measures, then a half note C3 in the third measure, and a half note G2 in the fourth measure. A dynamic marking of *f* is placed in the first measure of the treble staff. Chord symbols C, F7, and G7 are written below the bass staff.

The second system of musical notation includes the vocal line and piano accompaniment. The treble staff contains the melody with lyrics: "Be bop - a - lu - la, she's my ba - by. Be-bop - a - lu - la, I don't mean may - be." The bass staff provides accompaniment. A chord symbol C is written below the first measure.

The third system of musical notation continues the vocal line and piano accompaniment. The treble staff contains the melody with lyrics: "Be - bop - a - lu - la, she's my ba - by, Be-bop - a - lu - la, I don't mean may - be." The bass staff provides accompaniment. Chord symbols F7 and C are written below the bass staff.

The fourth system of musical notation continues the vocal line and piano accompaniment. The treble staff contains the melody with lyrics: "Be - bop - a - lu - la, She's my ba - by love, my ba-by love, my ba-by love." The bass staff provides accompaniment. Chord symbols G, G7, G+, and C are written below the bass staff.

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

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

C

all the teens.
 fly - in' feet.

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

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

Be - bop - a - lu - la,

(no chord) F

she's my ba - by.

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

Be - bop - a - lu - la,

C G7

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

C

C'mon Everybody

Words and Music by Eddie Cochran, Jerry Capehart

Steady tempo

f

1. Well c'm

C F7 C D7 G7

on ev - 'ry - bo - dy, and
2 baby's num - ber one, but I'm
3 really have a party, but we

let's get to - ge - ther to - night.
gonna dance with three — or four,
gotta put a car — out - side,

C

I got some mon - ey in my jeans and I'm real - ly gon - na spend it
And the house - 'll be — shakin' from my bare — feet — slappin' the
If the folks come home I'm a - fraid they gon - na have my

F6 G7 C

right.
floor.
hide.

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

Gm7 C7 F

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

Shout

G7 F G7

oo! }
oo! }
cares. }

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

(no chord) C

1 2

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

F7 C D7 G7 G7 C

Blue Suede Shoes

Words and Music by Carl Lee Perkins

Steady tempo

Well, it's

mf

C7 Gm7 C7 Gm7 C7

Detailed description: This system of musical notation is for the first system of the song. It consists of a grand staff with a treble clef and a bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The music is marked 'Steady tempo' and 'mf'. The lyrics 'Well, it's' are written under the treble staff. The bass staff contains a bass line with chords C7, Gm7, C7, Gm7, and C7 indicated below it.

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

F F7

Detailed description: This system of musical notation is for the second system. It consists of a grand staff with a treble clef and a bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The lyrics 'one for the mon-ey, two for the show, three to get rea-dy, now go, cat, go! But' are written under the treble staff. The bass staff contains a bass line with chords F and F7 indicated below it.

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

Bb7 F

Detailed description: This system of musical notation is for the third system. It consists of a grand staff with a treble clef and a bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The lyrics 'don't you step on my Blue Suede shoes. You can' are written under the treble staff. The bass staff contains a bass line with chords Bb7 and F indicated below it. A triplet of eighth notes is marked with a '3' above it.

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

C7 Gm7 F Bb7 F

Detailed description: This system of musical notation is for the fourth system. It consists of a grand staff with a treble clef and a bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The lyrics 'do an-y-thing_ but lay off of my Blue Suede Shoes. Well you can' are written under the treble staff. The bass staff contains a bass line with chords C7, Gm7, F, Bb7, and F indicated below it.

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

F

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

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

F7

Bb

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

F

C7

Gm7

Shoes. — Well you can Shoes.

F

Bb7

F

F

Bb7

F

Holy Mackerel

Words and Music by Penniman, Mitchell

Steady tempo

Introduction for piano. The music is in C major, 4/4 time, and begins with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The key signature is one sharp (F#).

C Ab7 G7 C D7 F6 G7

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

C

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

G7

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

C F7

Spoken

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

C A7 D7 G7 C

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

C

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

G7 C

Spoken

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

F7 C

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

A7 D7 G7 C7 F

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

C F

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

G G7 C

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

b₀ b₀ b₀ b₀ b₀

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

G7 C

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

F7 C A7

1 2 Repeat and Fade

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

D7 G7 C C D7 G7 C

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

Words and Music by Otis Blackwell, Elvis Presley

Medium bright tempo

mf

1. You

C F9 C D G7

Detailed description: This system shows the first five measures of the piano introduction. The treble clef contains chords and some melodic fragments, while the bass clef contains a simple bass line. The dynamics are marked *mf*. The key signature has one flat (Bb). The tempo is 'Medium bright tempo'. The first measure is C, the second is F9, the third is C, the fourth is D, and the fifth is G7. The lyrics '1. You' are written above the treble clef in the fifth measure.

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

C C7

Detailed description: This system contains the first two lines of lyrics. The treble clef has the melody with lyrics underneath. The bass clef has accompaniment. The first measure is C, and the fifth measure is C7. The lyrics are: 'know I can be found — sit - ting home all a - lone If' and '2. Baby, if I made you mad — for some - thing I might have lone said'.

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

F C

Detailed description: This system contains the third and fourth lines of lyrics. The treble clef has the melody with lyrics underneath. The bass clef has accompaniment. The first measure is F, and the fifth measure is C. The lyrics are: 'you can't come a - round, At least, please tel - e - phone, Don't be' and 'Please let's for - get the past, The future looks bright a - head, Don't be'.

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

Dm7 G F G C

Detailed description: This system contains the fifth line of lyrics. The treble clef has the melody with lyrics underneath. The bass clef has accompaniment. The first measure is Dm7, the second is G, the third is F, the fourth is G, and the fifth is C. The lyrics are: '1 cruel — to a heart that's true.' and 'cruel — to a heart that's'.

2

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

C C7 F G7 F

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

G7 C C

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

C7 F

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

C Dm

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

G7 C F

part?
love,

I

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

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

heart.

1

G7 F G7 C

Let's

of.

Don't be

cruel

to a heart that's

2

C Dm G7

true.

Don't be

cruel

to a heart that's

C Dm G7

true.

I don't want no oth - er love,

C C7 F G7

Ba - by, it's just

you I'm think - ing

of.

F G7 C

Long Tall Sally

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

Bright rock tempo

f

Fm6 Bb7 G7b9

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

C7 Fm6

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

Bb

yes — ba - by, woo — ba - by, —

Bb7 F F7 C

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1, 2.

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

2. Well _____
3. Well, I _____

Bb F

3

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

F Fm6 F

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

Fm6 F7 Bb7

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

F

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

C Bb F

See You Later Alligator

Words and Music by Robert Guidry

Medium rock tempo

f

1. Well, I saw my ba - by

C

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

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

C

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

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

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

C7 F F7

- day. —
head. —
you. —
play. —

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

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

C G7

REFRAIN

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

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

See you la - ter, Al - li -

C

ga - tor,

Af - ter 'while, cro - co - dile. —

See you la - ter, Al - li -

C C7

ga - tor,

Af - ter 'while cro - co - dile. —

F F7 C

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

Don't you know you cramp my

G7

1.2.3. style.

2. When I thought of what she

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

4. I said, wait a min - ute,

style. —

C C Db9 C9

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

C7 G G7 C7

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

D D7

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

D9 Gm

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

C7 D7

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

C7 G sfz

Three Steps To Heaven

Words and Music by Bob Cochran, Eddie Cochran

Medium tempo

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The treble clef part begins with a dynamic marking of *mf* and contains four measures of music. The bass clef part contains four measures of music. The lyrics "1. Now" are written above the final measure of the treble clef part. Below the bass clef part, the following chords are indicated: C, Dm7, Em7 A7, Dm7 G7.

The second system of musical notation consists of a grand staff with a treble clef and a bass clef. The treble clef part contains five measures of music with lyrics: "there are three steps to Heaven, Just list-en and", "formula for Heaven's ve-ry sim-ple, Just fol-low the". The bass clef part contains five measures of music. Below the bass clef part, the following chords are indicated: C, F, C, G7, C.

The third system of musical notation consists of a grand staff with a treble clef and a bass clef. The treble clef part contains five measures of music with lyrics: "you will plain-ly see. And as I tra-vel", "rules and you will see. see.". The bass clef part contains five measures of music. Below the bass clef part, the following chords are indicated: F, G, C.

The fourth system of musical notation consists of a grand staff with a treble clef and a bass clef. The treble clef part contains five measures of music with lyrics: "on, and things do go wrong, Just call it,". The bass clef part contains five measures of music. Below the bass clef part, the following chords are indicated: C7, F, G7.

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

C C7 F G7

love. Step two she falls in love with you.

C C7 F G7 C

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

C7 F G7 C

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

G7 C G7 C

Just fol-low steps one, two or three.

G7 C

Oh Boy!

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

Bright 4

Musical notation for the first system, featuring a treble and bass clef with a common time signature. The melody is marked *mf*. The lyrics "All of my love," are written below the treble staff. Chord symbols G, A7, D, and G are placed below the bass staff.

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

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

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

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

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

G Eb7 D7 G D

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

G C D7

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

G G7

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

C7 G Gdim D7

meant for me. me.

G C6 D7 G Eb7 D7 G

That'll Be The Day

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

Fairly slow 4

f

Well, you

F Fm C D7 G7 C7

VERSE 1

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

F C C7 F

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

C C7 F C

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

D7 G7 C7 F

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

C C7

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

F C

1. *To Verse 2* 2. *Fine* VERSE 2
 — when I die, Well, — when I die. When Cu - pid shot his dart,

G7 C7 G7 C F

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

C C7 F Cdim G7 C7

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

F C D7 D7b5 G6 D9 G7 C+

Somethin' Else

Words and Music by Ed Sheeley, Eddie Cochran

Medium rock tempo

Piano introduction in G major, 4/4 time. The right hand features a rhythmic melody with eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment. The piece starts with a forte (f) dynamic. Chords are indicated below the staff: G, C7, G, and A7.

Spoken

1. A look - a there! Here she comes!
 2. A look - a there! 'Cross the street,

Chords: D7, C6, D7, G

Here comes — that girl — a - gain. —
 There's a charm — maid just — for me, —

One of the cut - est since I
 To own and cud - dled be a

don't know when, — But she don't no - tice me when I pass, — She
 lux - u - ry — But right — now I can't af - ford the gas — A

Chord: D7

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

C

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

D7 C7

Spoken

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

G6

f

G C7 G A7

Spoken

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

D7 C6 D7 G

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

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

D7

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

C

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

D C

Spoken

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

G6

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

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