

VOCAL SELECTION

ORIGINAL SOUNDTRACK SONGS FROM THE MOTION PICTURE

GREASE

ALONE AT THE DRIVE-IN MOVIE	50
BEAUTY SCHOOL DROPOUT	18
BLUE MOON	42
BORN TO HAND JIVE	64
FREDDY, MY LOVE	71
GREASE	2
GREASED LIGHTNIN'	35
HOPELESSLY DEVOTED TO YOU	6
HOUND DOG	62
IT'S RAINING ON PROM NIGHT	38
LOOK AT ME, I'M SANDRA DEE	26
LOOK AT ME, I'M SANDRA DEE (Reprise)	89
LOVE IS A MANY-SPLENDORED THING	82
MOONING	46
ROCK AND ROLL IS HERE TO STAY	53
ROCK 'N' ROLL PARTY QUEEN	74
SANDY	14
SUMMER NIGHTS	30
TEARS ON MY PILLOW	68
THERE ARE WORSE THINGS I COULD DO	77
THOSE MAGIC CHANGES	58
WE GO TOGETHER	84
YOU'RE THE ONE THAT I WANT	10

© Reproducing this music in any form is illegal and
forbidden by The Copyright Act 1988.

1-2-50202

CHAPPELL MUSIC LIMITED

Alone At The Drive-In Movie

By WARREN CASEY and JIM JACOBS

Moderately slow Rock 'n' Roll beat, in 4

Gmaj9
X 0 0

Em7
0 0 0

Am7
0 0 0

D7
0 0 0

Gmaj9
X 0 0

Em7
0 0 0

Am7
0 0 0

D7
0 0 0

Bm7
0 0 0

E9
0 0 0

Am7
0 0 0

D7
0 0 0

Cm(maj7) 3 fr.
0 0 0

D7
0 0 0

Gmaj9
X 0 0

Em7
0 0 0

Am7
0 0 0

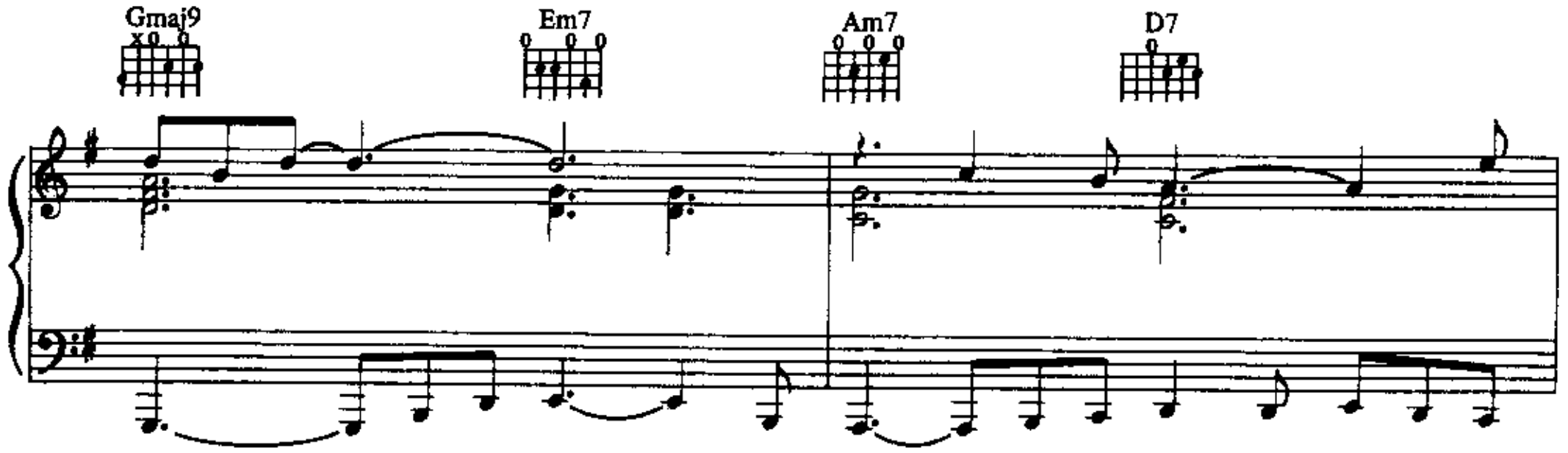
D7
0 0 0

Gmaj9
x0 0 0 0 0 0

Em7
0 0 0 0 0 0

Am7
0 0 0 0 0 0

D7
0 0 0 0 0 0



Bm7
0 0 0 0 0 0

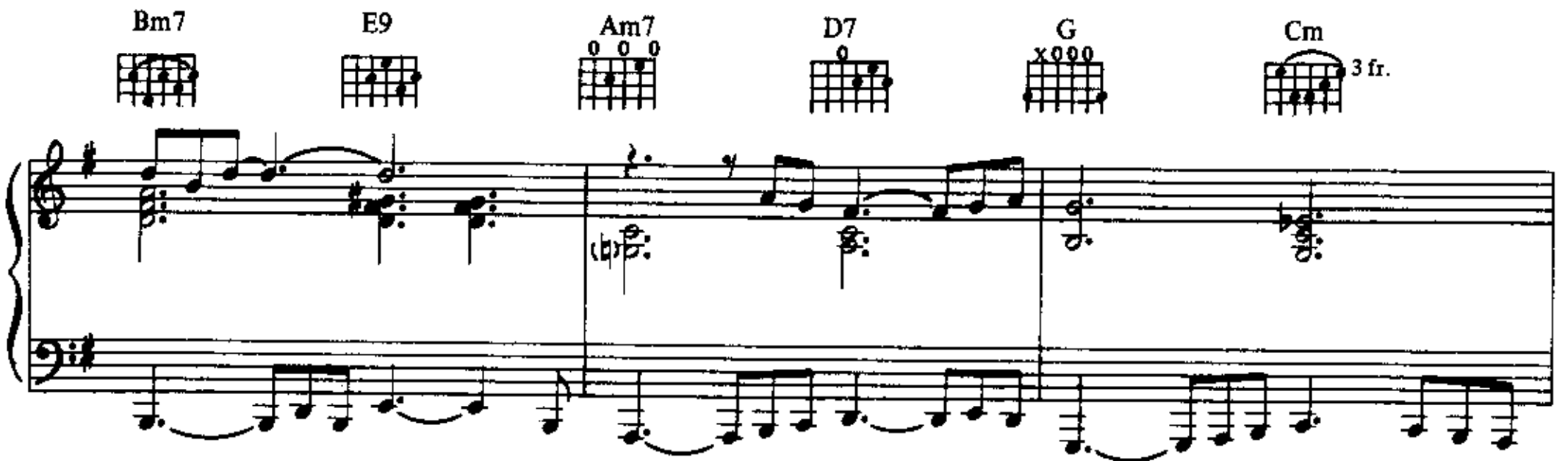
E9
0 0 0 0 0 0

Am7
0 0 0 0 0 0

D7
0 0 0 0 0 0

G
x000

Cm
3 fr.



G
x000

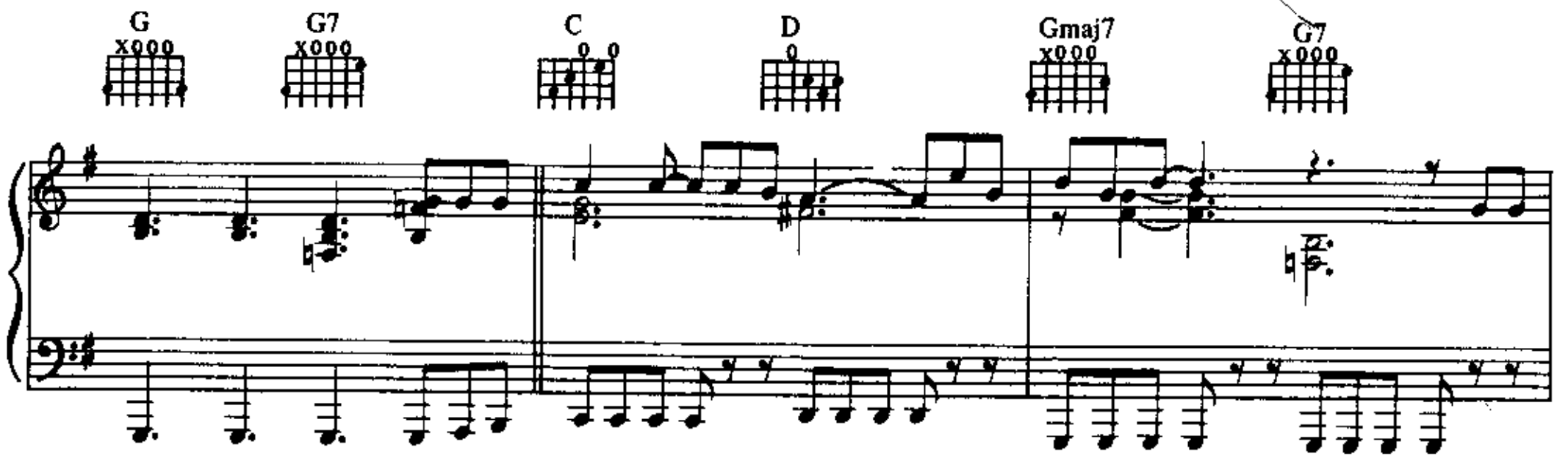
G7
x000

C
0 0 0 0 0 0

D
0 0 0 0 0 0

Gmaj7
x000

G7
x000



C
0 0 0 0 0 0

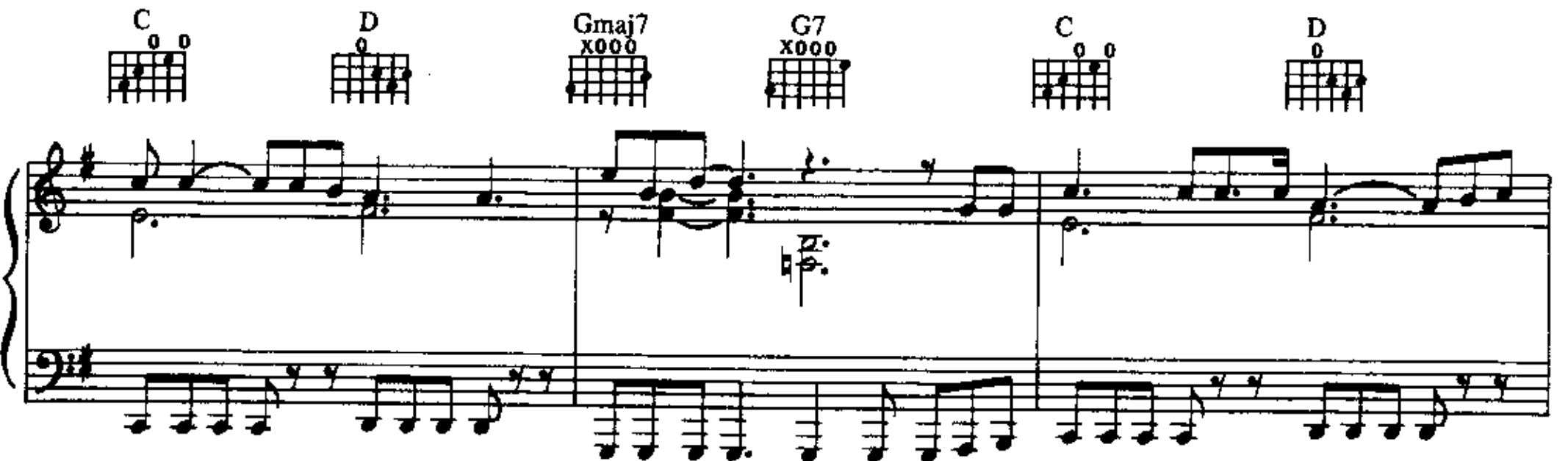
D
0 0 0 0 0 0

Gmaj7
x000

G7
x000

C
0 0 0 0 0 0

D
0 0 0 0 0 0



Bm7 Em7 C D

This system contains four measures of music. Above the staff are guitar chord diagrams for Bm7, Em7, C, and D. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two sharps (F# and C#). The bass line consists of a steady eighth-note accompaniment.

Gmaj9 Em7 Am7 D7 Gmaj9 Em7

This system contains six measures of music. Above the staff are guitar chord diagrams for Gmaj9, Em7, Am7, D7, Gmaj9, and Em7. The piano accompaniment continues with the same eighth-note bass line and treble clef melody.

Am7 D7 Bm7 E9

This system contains four measures of music. Above the staff are guitar chord diagrams for Am7, D7, Bm7, and E9. The piano accompaniment continues with the same eighth-note bass line and treble clef melody.

Am7 D7 G Cm Gmaj9

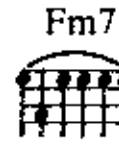
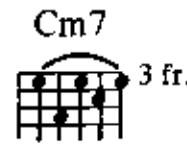
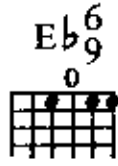
freely a tempo rit.

This system contains five measures of music. Above the staff are guitar chord diagrams for Am7, D7, G, Cm, and Gmaj9. The piano accompaniment includes performance directions: "freely" under the first measure, "a tempo" under the second measure, and "rit." under the third measure. The bass line continues with eighth notes, while the treble clef melody features a final sustained chord.

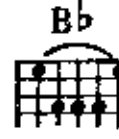
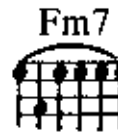
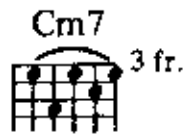
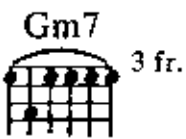
Beauty School Dropout

Lyric and Music by WARREN CASEY and JIM JACOBS

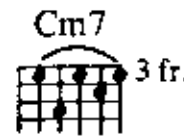
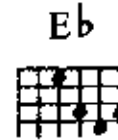
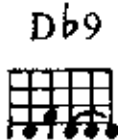
Freely



Your sto - ry's sad to tell: a teen - age ne'er - do - well; most



mixed-up non - de - lin - quent on the block. Your fu - ture's so un - clear now. What's



Moderately, in 2
Abm6/Cb



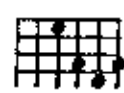
left of your ca - reer now? Can't e - ven get a trade - in on your smock.

mp cresc.

Ab/Bb



Eb



Cm



3 fr.

Fm7



Bb



Eb



Cm



3 fr.

Beau - ty school drop - out, no grad - u -

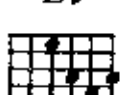
Fm7



Bb



Eb



Cm



3 fr.

a - tion day for ycu. Beau - ty school drop-out, missed your mid -

Ab

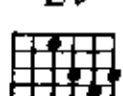


4 fr.

Bb



Eb



Cm



3 fr.

terms and flunked sham-poo. Well, at least you could have tak - en time - to

Fm7



Bb



Gm



3 fr.

wash and clean your clothes up, af - ter spend - ing all that

Cm



3 fr.

Fm7



Bb



dough to have the doc - tor fix your nose up. Ba - by, get

Eb



Cm



3 fr.

Fm7



Bb



mov - ing. Why keep your fee - ble hopes_ a - live? What are you

Eb



Cm



3 fr.

Ab



4 fr.

Bb



prov - ing? You've got the dream, but not the drive. If you

E \flat E \flat + A \flat

go for your di - plo - ma, _____ you could join the _____ sten - o

D \flat 9 E \flat C \flat m F \flat m7 B \flat E \flat

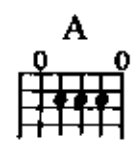
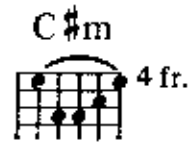
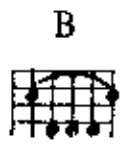
pool. Turn in your teas - ing comb and go back to high school.

C \flat m B \flat sus4 B \flat

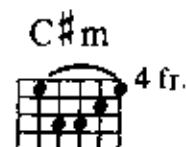
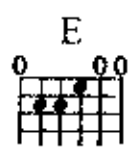
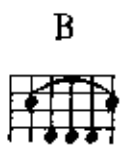
Beau - ty school

E C \sharp m F \sharp m7

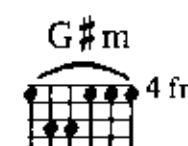
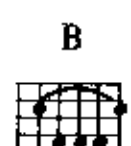
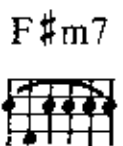
drop - out, hang - ing a - round the cor - ner store. _____



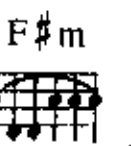
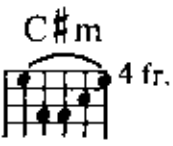
Beau - ty school drop-out, it's a - bout time you knew the




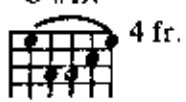
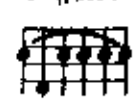
score. Well, they could - n't teach you an - y - thing. You




think you're such a look - er. But no cus - tom - er would


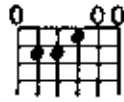



go to you un - less she was a hook - er. Ba - by, don't


E  C#m  F#m7 

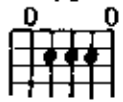

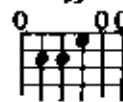
sweat it. You're not cut out to hold a



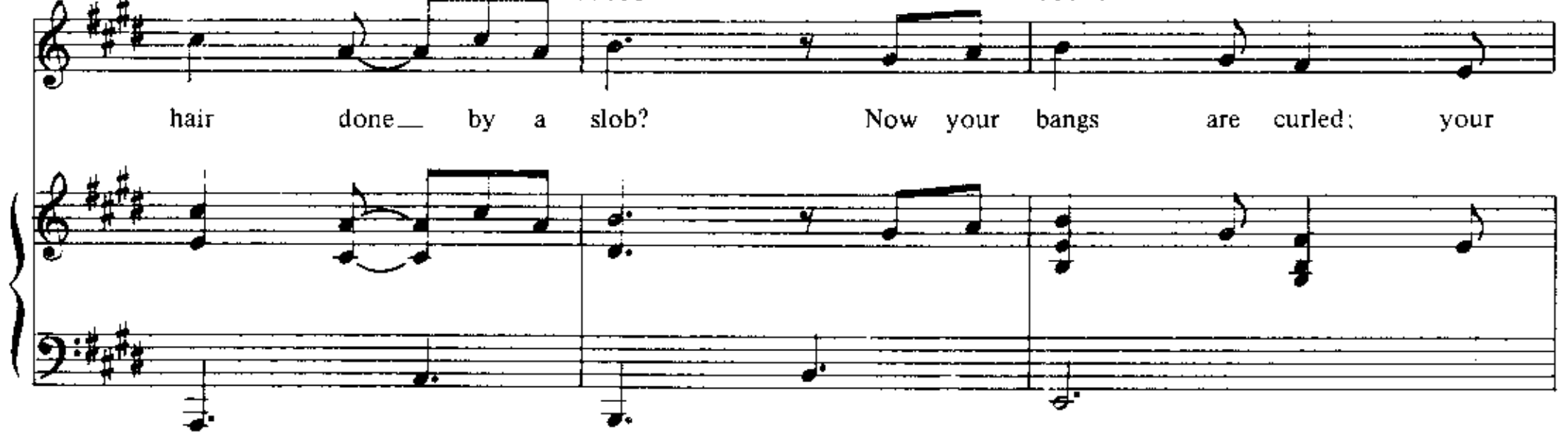
B  E  C#m 


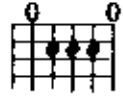
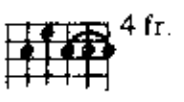
job. Bet - ter for - get it. Who wants their




A  B  E 

hair done — by a slob? Now your bangs are curled; your



E+  A  D9 

lash - es twirled. But still the world is cruel. Wipe off that



E C#m F#m7 B E

an - gel face and go back to high school.

B E C#m

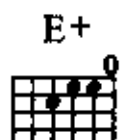
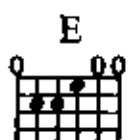
Ba - by, don't blow it. Don't put my

F#m7 B7-9 E

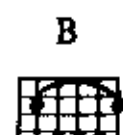
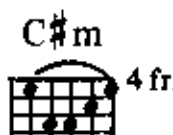
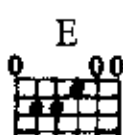
good ad - vice — to shame. Ba - by, you know it.

C#m A B

E - ven Dear Ab - by'd — say the same. — Now, I've

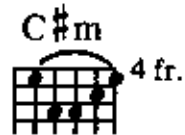
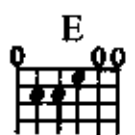
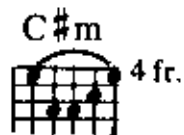
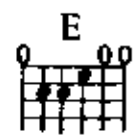


called the shot. Get off the pot. I real - ly got - ta



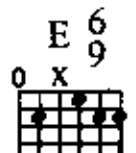
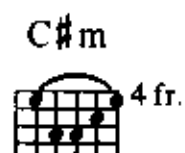
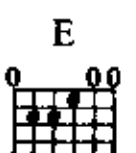
fly. Got - ta be go - ing to that malt shop in the

freely



sky. Beau - ty school

a tempo

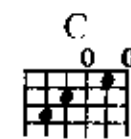
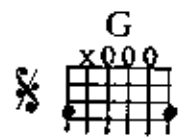


drop - out, go back to high school. —

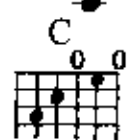
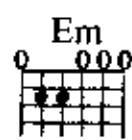
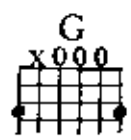
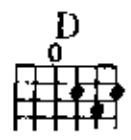
Blue Moon

Lyric by LORENZ HART Music by RICHARD RODGERS

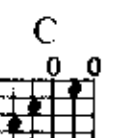
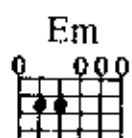
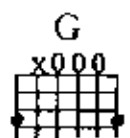
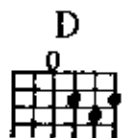
Moderately



Blue moon, you saw me
 moon, you knew just
 moon, now I'm no



stand - ing a - lone, with - out a
 what I was there for. You heard me
 long - er a - lone, with - out a



dream in my heart, with - out a
 say - ing a prayer for some - one I
 dream in my heart, with - out a

D *To Coda* **1. G** **Em** **C**

love of my own.
 real - ly could
 love of my

D **2. G** **C6** **G**

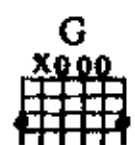
Blue care for. And then

C6

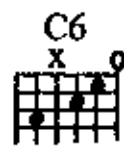
sud-den - ly ap - peared be -

G **C6**

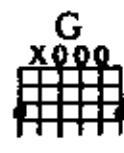
fore me the on - ly one



my arms could ev er hold.



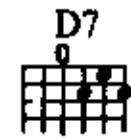
I heard some - bod - y



whis - per, "Please, a - dore



me." But when I looked,



that moon had turned to gold.

D. S. $\frac{3}{8}$ al Coda

Whoa, blue



own, with-out a love of my



own.

Born To Hand Five

Lyric and Music by WARREN CASEY and JIM JACOBS

Medium tempo, in 2

Be -

fore I was born, late one night,
 bare - ly walk when I milked a cow.

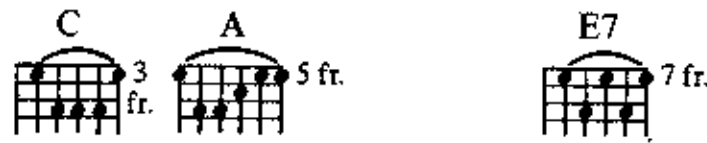
my pa - pa said, "Ev - 'ry - thing's all right."
 When I was three, I pushed a plow.



The doc - tor made Ma - ma lay down,
While chop - pin' wood, I'd move my legs,



with her stom - ach bounc - in' all a - round.
and I start - ed danc - in' while I gath - ered eggs.



'Cause a be - bop stork was a -
The town - folk clapped. I was



bout to ar - rive. Ma - ma gave birth to the hand jive.
on - ly five. "He'll out-dance 'em all. He's a born hand jive."

To Coda

1.  5 fr.

2.  5 fr.

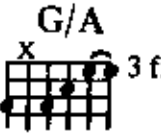

I could Born to



 3 fr.  5 fr.


hand jive, ba - by. — Born to




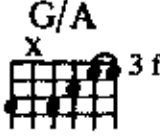

 3 fr.  5 fr.

D. S. $\frac{3}{4}$ (instrumental) al Coda

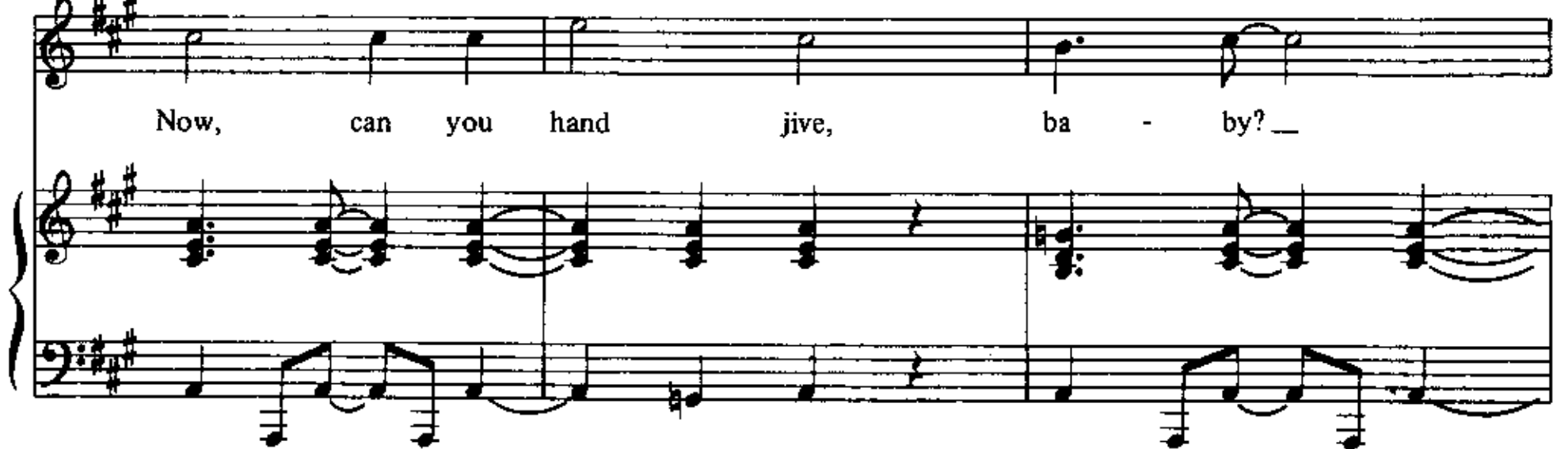
hand jive, ba - by. —



Coda  5 fr.

 3 fr.  5 fr.

Now, can you hand jive, ba - by? —



G/A 3 fr. A 5 fr.

Oh, can you hand jive, ba - by?_

A7 5 fr.

Oh, yeah. Oh,

C7 3 fr.

D7 5 fr.

yeah. Oh, yeah.

E7 7 fr.

A 5 fr.

G 3 fr. A 5 fr.

Yeah. Born to hand_ jive, oh yeah!

Freddy, My Love

Lyric and Music by WARREN CASEY and JIM JACOBS

Slow Rock tempo, in 2

A7 A6 A+ A7 D Dmaj7

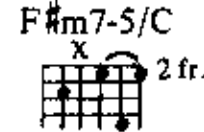
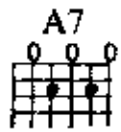
Fred - dy, my love, I miss you
 Fred - dy, you know, your ab - sence
 oh. Fred - dy, you'll see, you'll hold me

G A7 D Dmaj7

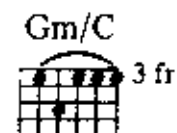
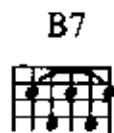
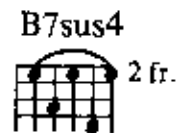
more than words can say. Fred - dy, my love, please keep in
 makes me feel so blue. That's o - kay, though, your pres - ents
 in your arms some day, and I will be wear - ing your

B7sus4 B7 Em7 Em7-5

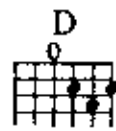
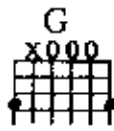
touch while you're a - way. Hear - ing from you can make the
 make me think of you. My ma will have a heart at -
 lac - y lin - ge - rie. Think - ing a - bout it, my heart's



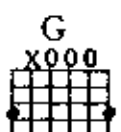
day — so much bet - ter, — get - ting a sou - ve - nir or
 tack — when she catch - es — those ped - al push - ers with the
 pound - ing al - read - y, — know - ing when you come home, we're



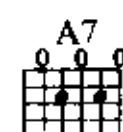
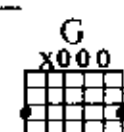
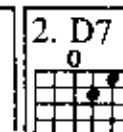
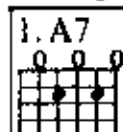
may - be a let - ter. — I - real - ly flipped o - ver the
 black — leath - er patch - es. — Oh, how I wish I had a
 bound — to go stead - y, — and throw your serv - ice pay a -



gray — cash-mere sweat - er, Fred - dy, my love, Fred - dy, my love, Fred - dy, my
 jack - et that match - es, Fred - dy, my love, Fred - dy, my love, Fred - dy, my
 round — like con - fet - ti, Fred - dy, my love, Fred - dy, my love, Fred - dy, my



To Coda



love, Fred-dy, my love. — love. — Don't keep your let - ters from me; — I
 love, Fred-dy, my
 love, Fred-dy, my

F#m

D7

Gm7

A7

Dm

thrill to ev - 'ry line. Your spell - ing's kind - a crum - my, but, hon - ey, so is

Em7-5

A7+5

A7

Dm

G7

mine. I treas - ure ev - 'ry gift - ie; the ring is real - ly nif - ty. You

Cmaj7

Bm7

Em7

A7

D. S. $\frac{3}{4}$ at Coda

say it cost you fif - ty, so you're thrift - y; I don't mind. Oh, oh, oh,

Repeat and fade

Coda

A7

D

Dmaj7

G

A7

love. Fred - dy, my love, Fred - dy, my love, Fred - dy, my love.

Repeat and fade

Grease

Words and Music by BARRY GIBB

Moderately, with a beat

Bm E Bm



I solve my prob - lems and I see the light. We got a

mf

E Bm F#m7 Em7 D



lov - in' thing. We got - ta feed it right. There ain't no dan - ger we can

C Bm E Bm F#m7



go too far. We start be - liev - in' now that we can be who we are. Grease is the word.

G
X000

Bm

They think our love is just a
We take the pres-sure and we

E
022000

Bm

E
022000

Bm

grow - in' pain. Why don't they un - der - stand it's just a
throw a - way. Con - ven - tion - al - i - ty be - longs to

F#m7

Em7

D

cry - in' shame? Their lips are ly - ing. On - ly
yes - ter - day. There is a chance that we can

C
032310

Bm

E
022000

Bm

real is real. We stop the fight right now. We got to
make it so far. We start be - liev - ing now that we can

F#m7

Bm



be what we feel... Grease is the word. It's got a groove...
be who we are... }

Em7

Bm



It's got a mean - ing. Grease is the time, is the place,

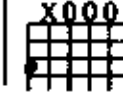
Em7

To Coda


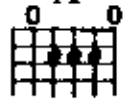



is the mo - tion. Grease is the way we are feel -

I. G



ing.

2. G  A  Em7 

ing. This is a life of il - lu -



F#m7  G 

sion, wrapped up in trou - bles, laced in con - fu -



F#  Bm 

D. S. $\frac{3}{4}$ (lyric 2) al Coda

sion. What are we do - ing here?



Coda  G  Bm 

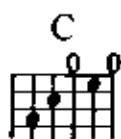
ing.



Greased Lightnin'

Lyric and Music by WARREN CASEY and JIM JACOBS

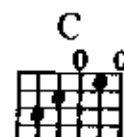
Fast Rock 'n' Roll beat



We'll get some o - ver - head lift - ers and four - bar - rel quads, oh yeah...
 pur - ple French tail lights and thir - ty inch fins, oh yeah...

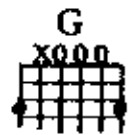


A fuel in - jec - tion cut - off and chrome -
 A Pal - o - mi - no dash - board and dual

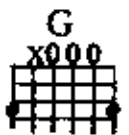


plat - ed rods, oh yeah... With a
 muf - fler twins, oh yeah... With new

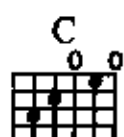
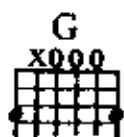
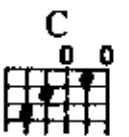
© Copyright 1971 & 1978 by Warren Casey and Jim Jacobs
 All rights throughout the world controlled by Edwin H. Morris & Co.,
 a division of MPL Communications Inc., New York, NY
 Chappell-Morris Ltd., 50 New Bond Street, London W1A 2BR
 International Copyright Secured All Rights Reserved Made in England



four - speed on the floor, they'll be wait - in' at the door. You
 pis - tons, plugs, and shocks, I can get off my rocks. You



know that ain't no shit. We'll be get - tin' lots of tit in Greased
 know that I ain't brag-gin'. She's a real puss - y wag - on, Greased

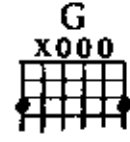
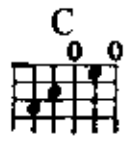


Light - nin'. }
 Light - nin'. } Go Greased Light - nin'. You're

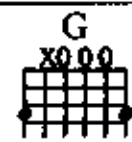
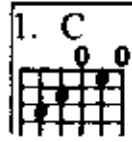
burn - in' up the quar - ter mile. —



Go Greased Light - nin'. You're coast - in' through the heat lap trial...

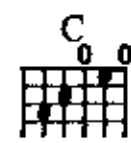
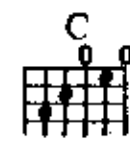


You are su - preme. The chicks - 'll



cream for Greased Light - nin'. We'll get some

2. Half as fast



Light - nin'.

Hopelessly Devoted To You

Words and Music by JOHN FARRAR

Moderately slow, in 2

Dm
A
Dm
A
Dm

A
A
C#m 4 fr.

Guess mine is not the first heart
 know I'm just a fool who's
 head is say - in', "Fool, for -

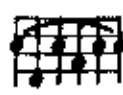
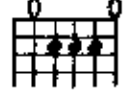
D
Bm7
E7
Amaj7

bro - ken. _ My eyes are not the first _ to cry.
 will - in' _ to sit a - round and wait _ for you.
 get him." _ My heart is say - in', "Don't _ let go.

A6

A

F#7



I'm not the first to know there's
 But, ba - by, can't you see there's
 Hold on to the end." And

C#m7-5/G

F#7

1. Bm7



just no get - tin' o - ver you.
 noth - in' else for me to
 that's what I in - tend to

C#m7

Cm7

Bm7

E7



I

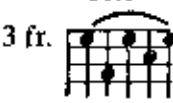
2. Bm7

C#m7

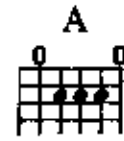
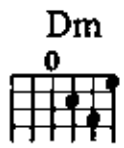
Cm7

Bm7

E7

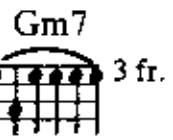


do? } I'm hope - less - ly de - vot - ed to
 do. }



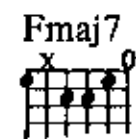
you. But now there's

cresc.

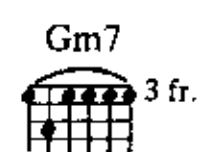
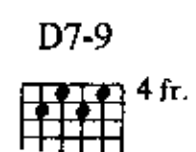
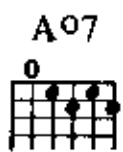


no - where to hide since you pushed my love a - side.

f



I'm out of my head,



hope - less - ly de - vot - ed to you,

C7-9

Dm

C#+



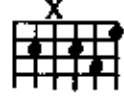
hope - less - ly de - vot - ed to you,

Dm/C

Dm/B

Gm7

C7-9



To Coda 3 fr.

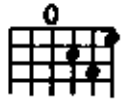
hope - less - ly de - vot - ed to

decresc.

Dm

A

D. S. 3/8 (no repeats) al Coda



you. My

mf

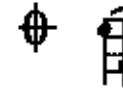
Coda

Gm7

C7-9

Bbm

F

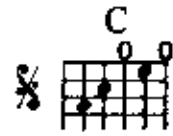


hope - less - ly de - vot - ed to you.

Hound Dog

Words and Music by JERRY LEIBER and MIKE STOLLER

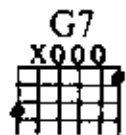
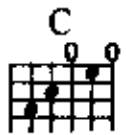
Fast Rock 'n' Roll beat



You ain't noth-in' but a hound dog, — cry - in' all the



time. You ain't noth-in' but a hound dog, — cry - in' all the



To Coda

time. Well, — you ain't nev-er caught a rab-bit, and you ain't no friend of mine..


C




They said_ you was high - class._ Oh no, that_ was just a



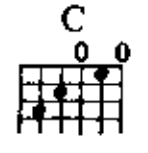
F7



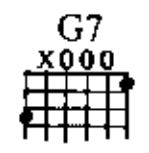
lie. Call_ you high - class. That_ was just a




C



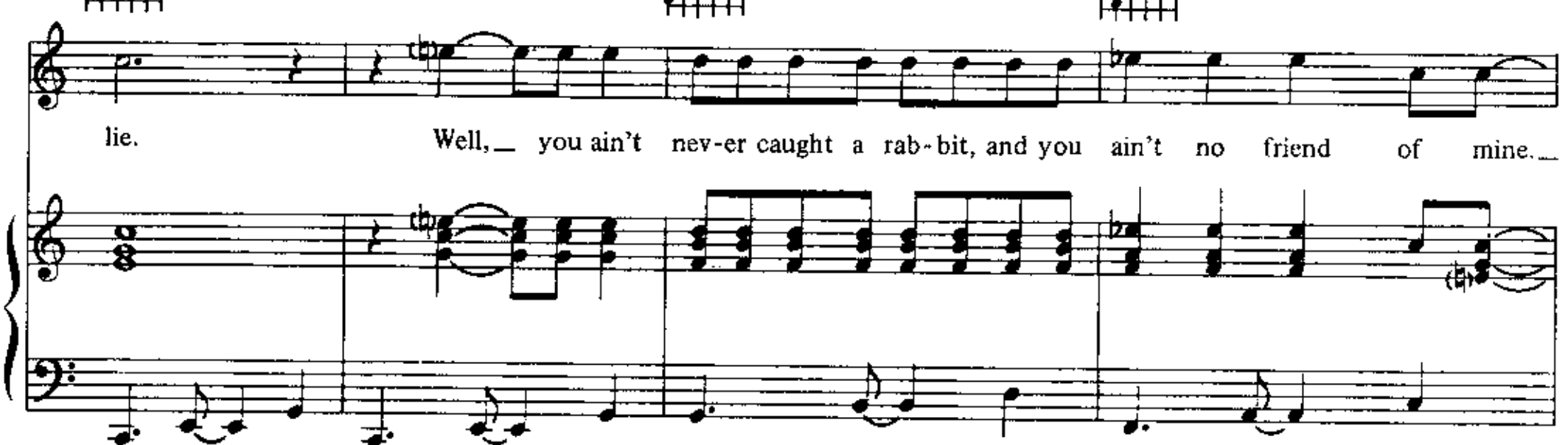
G7



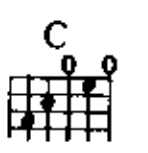
F7



lie. Well,_ you ain't nev-er caught a rab-bit, and you ain't no friend of mine._

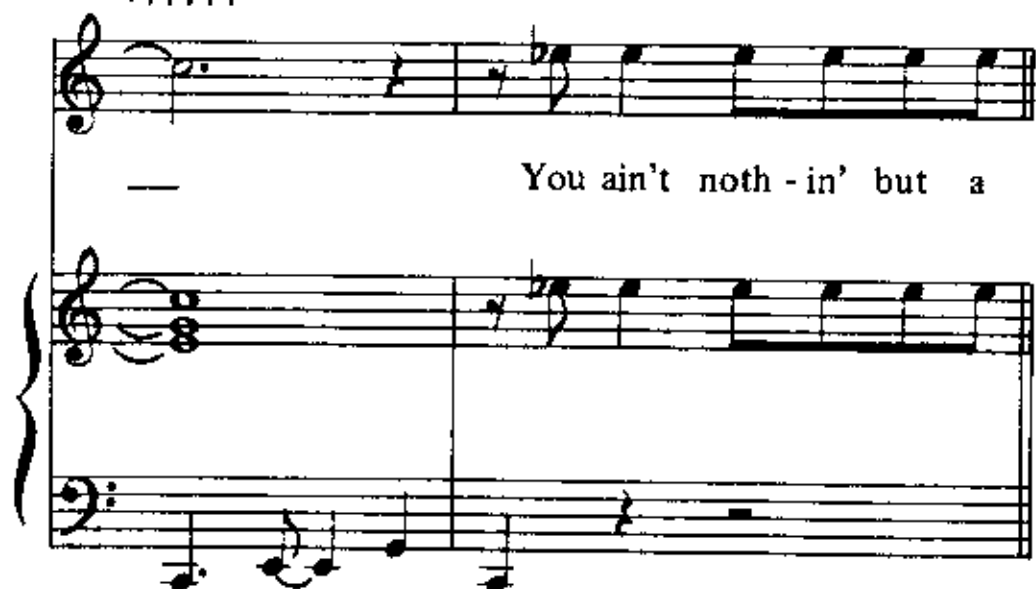


C



D. S. $\frac{3}{4}$ at Coda

You ain't noth - in' but a



Coda

C



No chord

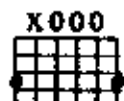

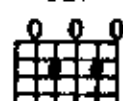


C9



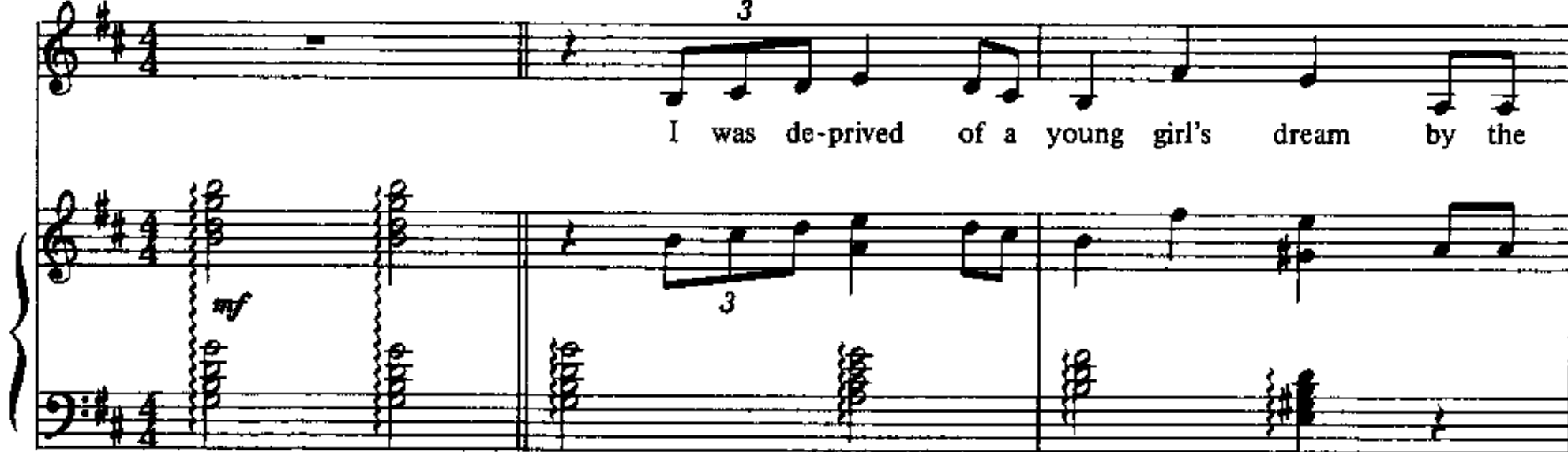

It's Raining On Prom Night

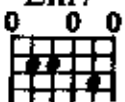
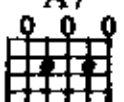
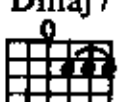
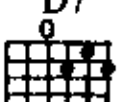
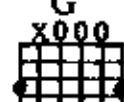
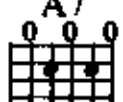
Lyric and Music by WARREN CASEY and JIM JACOBS

Slowly and freely


G  G  A7  Bm  E7 




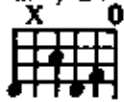

I was de-priv-ed of a young girl's dream by the




Em7  A7  Dmaj7  D7  G  A7 

cruel force of na-ture from the blue. In- stead of a night full of

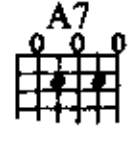
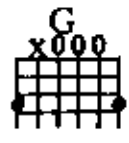
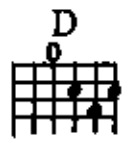


Bm  E7-9  Gmaj7  E7/G#  A7 

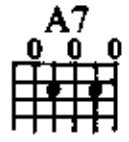
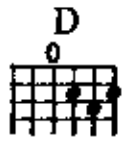
ro - mance su-preme, all I got was a run - ny nose and A - si - at - ic flu.



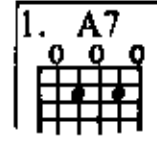
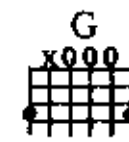
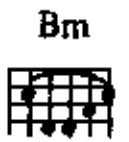
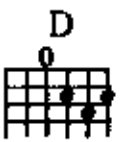
Medium Cha-Cha



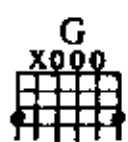
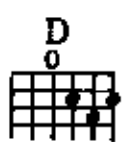
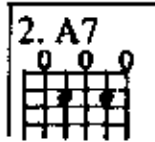
It's



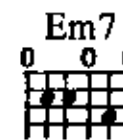
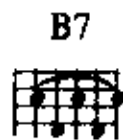
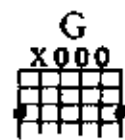
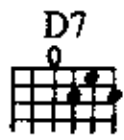
rain - ing on prom night; my hair is a mess. It's
 wilt - ing the quilt - ing on my Maid - en - form, and mas -



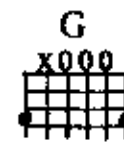
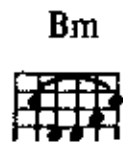
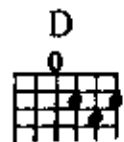
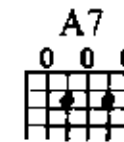
run - ning all o - ver my taf - fe - ta dress. It's
 ca - ra flows right down my nose be - cause of the



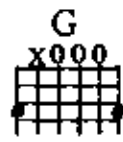
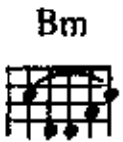
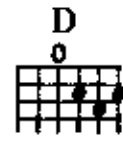
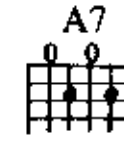
storm. I don't e - ven have my cor - sage, oh



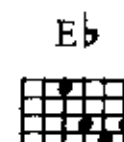
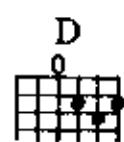
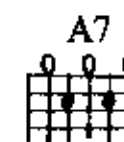
gee. It fell down a sewer with my sis - ter's l.



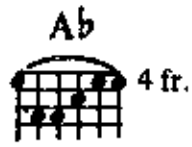
D. *(spoken)* Yes, it's raining on prom night. Oh, my darling, what



can I do? I miss you. It's raining rain from the skies, and it's raining real

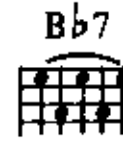
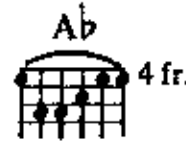
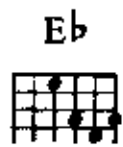


tears from my eyes over you. It's rain - ing on Oh, dear God, make him feel

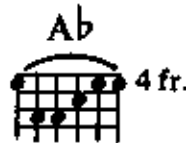
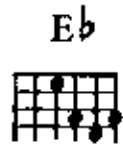


prom night. Oh, what can I do?

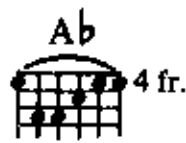
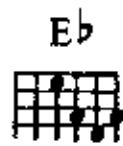
the same way I do now. Make him want to see me again. (sung) What can I do? It's



rain - ing rain from the skies. It's rain - ing tears from my eyes o - ver



you. } Ooh. } Rain - ing, ooh, tears from my eyes o - ver



you. Rain - ing, ooh, rain - ing on prom night.

D. S. $\frac{3}{8}$ and fade

Look At Me, I'm Sandra Dee (Reprise)

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately and very freely, in 1

A(addB) A(addB)

Look at

L.H. *mp*

A(addB)/C# D F#m/B B7

me. There has to be some - thing more than

E E7 A A7/C#

what they see: whole - some and pure, oh so

Dmaj7



B7



A/E



E7



A

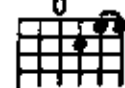


scared and un - sure, a poor man's San - dra Dee.

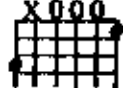
A7



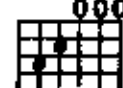
Dm7



G7



Cmaj7



Am7



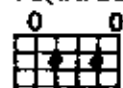
Bm7



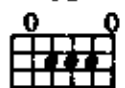
E7



A(addB)



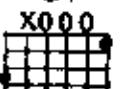
A



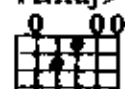
Dm7



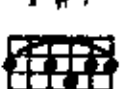
G7



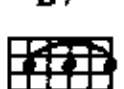
Amaj9

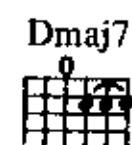
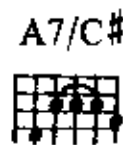
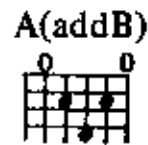
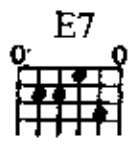


F#7



B7

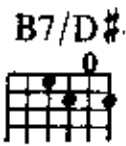




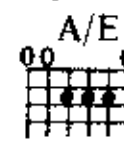
San - dy, you must start _____ a -



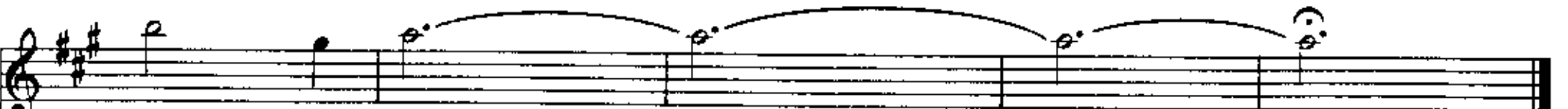
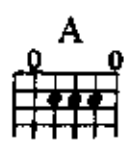
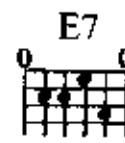
B7



new. Don't you know _____ what you must do?



Hold your head high, take a deep breath, and sigh, "Good - bye to



San - dra Dee."



Look At Me, I'm Sandra Dee

Lyric and Music by WARREN CASEY and JIM JACOBS

Bright Waltz

A
A7/C#
D

Look at me. I'm San - dra Dee,
 Watch it! Hey, I'm Dor - is Day.
 As for you, Troy Don - a - hue,

B
B7/D#
E
E7

lous - y with vir - gin i - ty.
 I was not brought up - that way.
 I know what you wan - na do.

A
A7
D
B7

To Coda

Won't go to bed till I'm le - gal - ly wed. I
 Won't come a - cross. E - ven Rock Hud - son lost his
 You got your crust! I'm no ob - ject of lust. I'm

1. A B7 E7

can't: I'm San - dra Dee.

2. A E7 A A7

heart to Dor - is Day. *(spoken) I don't*

Dm7 G7 C Am7

drink or swear. I don't rat my hair.

Bm7 E7 A A7

I get ill from one cigarette. Take

Dm7



G7



A

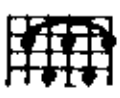


F#7



your filthy paws off my silky drawers!

B7



E7



Would you pull that crap with Annette?

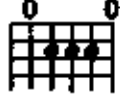
D. S. $\frac{3}{4}$ al Coda

Coda



just plain San - dra

A



F7



Bb



Bb7/D



3 fr.

Dee.

(spoken) Elvis, Elvis,

E \flat



C



C7/E



let me be!

Keep that pelvis

F



F7



B \flat



B \flat 7



far from me!

Just keep your cool.

Now you're

E \flat



C7



B \flat /F



start - ing to drool. (spoken) Hey, fongool, I'm Sandra

freely

Repeat and fade

F7



B \flat



E \flat 6



Dee!

Repeat and fade
a tempo

Love Is A Many-Splendored Thing

From the 20th Century-Fox Motion Picture "Love Is A Many-Splendored Thing"

Lyric by PAUL FRANCIS WEBSTER Music by SAMMY FAIN

Moderately

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. Each system includes a piano accompaniment with treble and bass staves, and guitar chord diagrams above the treble staff. The first system starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*). The second system continues with the *mf* dynamic. The third system features a *mf* dynamic. The fourth system concludes with a *mf* dynamic. The guitar chord diagrams are as follows:

- System 1: B7, E, C#m7 (4 fr.), G#m (4 fr.)
- System 2: E, E7, A, C#7/G# (4 fr.), F#m, F#m/E, C#m (4 fr.)
- System 3: F#m, F#m/E, D#m7-5
- System 4: B#07, G#7 (4 fr.), C#m (4 fr.), D#7, F#m6 (with an 'x' over the 5th string)

B7



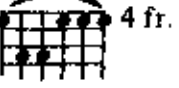
E



C#m7



G#m



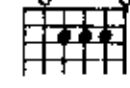
E



E7



A



C#7/G#



F#m



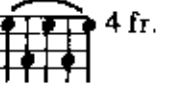
F#m/E



E#o7



C#7



F#m



F#m/E



D#m7-5



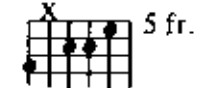
G#7



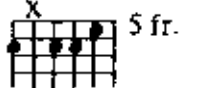
C#m



C#m/B



A#m7-5



E



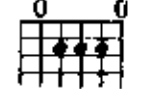
C#m



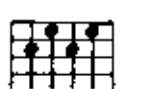
F#m7



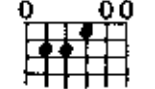
A



B7-9



E



Mooning

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately slow, in 2

F7 Bb

I spend my days _____

mf

Gm 3 fr. Eb F7 Bb

just moon ing, so sad and blue, _____

Gm 3 fr. Eb F7 Bb

so sad and blue. _____ I _____ spend my nights _____

Gm 3 fr. Eb F7 Bb

just moon - ing all o - ver you.

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics 'just moon - ing all o - ver you.' and a piano accompaniment. Above the vocal line are four guitar chord diagrams: Gm (3 fret), Eb, F7, and Bb. The piano part consists of a treble and bass clef with chords and moving lines.

Gm 3 fr. Eb F7

(All o - ver who?) Oh,

Detailed description: This system contains the next four measures. The vocal line includes the lyrics '(All o - ver who?) Oh,'. It features guitar chord diagrams for Gm (3 fret), Eb, and F7, and piano accompaniment.

Cm7 3 fr. F7 Dm7

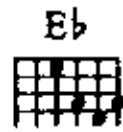
I'm so full of love, as an - y fool can

Detailed description: This system contains the next four measures. The vocal line includes the lyrics 'I'm so full of love, as an - y fool can'. It features guitar chord diagrams for Cm7 (3 fret), F7, and Dm7, and piano accompaniment.

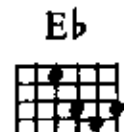
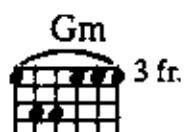
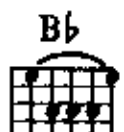
Gm7 3 fr. Em7-5 A7 Dm7

see, 'cause an - gels up a - bove have hung a

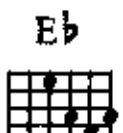
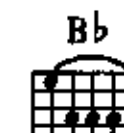
Detailed description: This system contains the final four measures on the page. The vocal line includes the lyrics 'see, 'cause an - gels up a - bove have hung a'. It features guitar chord diagrams for Gm7 (3 fret), Em7-5, A7, and Dm7, and piano accompaniment.



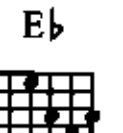
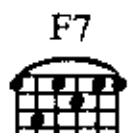
moon on me. hind Why must I go on you moon moon



ing, so all a - lone (so all a - lone)?
ing for - ev - er - more (for - ev - er - more).



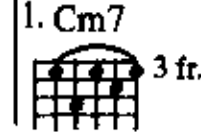
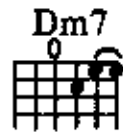
There would be no more moon
Some - day you'll find me moon



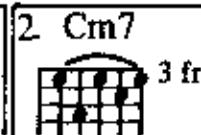
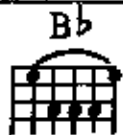
ing if you would call me (up on the phone).
ing at your front door. (At my front door.)



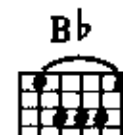
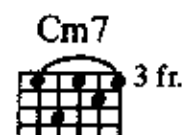
While ly - ing by my - self in bed, I
Oh, ev - 'ry day at school I watch ya.



cry and give my - self the red eye, moon ing o - ver
Al - ways will un - til I got - cha



you. I'll stand be - moon



Freely and much slower



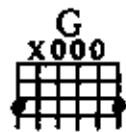
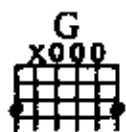
ing too. (There's a moon out to - night.)



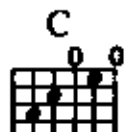
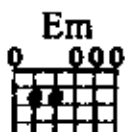
Rock And Roll Is Here To Stay

Words and Music by DAVE WHITE

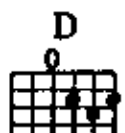
Fast Rock 'n' Roll beat



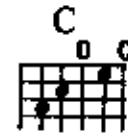
Rock, _____ oh ba - by.



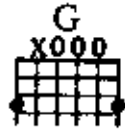
Rock, _____ oh ba - by. Rock, _____ oh ba - by.



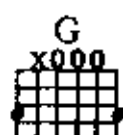
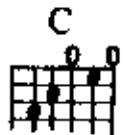
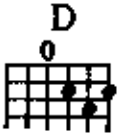
Rock, _____ oh ba - by. Rock - and - roll is here _____ to stay. _____
 Rock - and - roll will al - ways be. _____ I



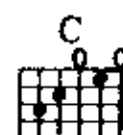
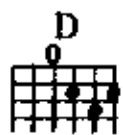
It will nev - er die. — It was meant to be —
 dig it to the end. — It -'ll go down in his -



— that way, — though I don't know why. —
 to - ry; — just you wait, my friend. —



I don't care what the peo-ple say. — Rock - and - roll is here to stay. —
 Rock-and - roll will al-ways be. — It -'ll go down in his - to - ry. —



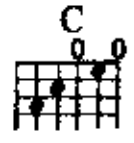
(We don't care what the peo-ple say. — Rock - and - roll is here to stay.) —
 (Rock-and - roll will al-ways be. — It -'ll go down in his - to - ry.) —



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

Ev - 'ry - bod - y rock. — Ev - 'ry - bod - y rock. —

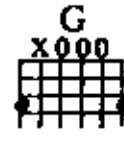
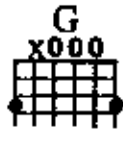
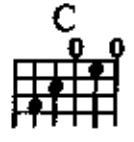
Piano accompaniment for the first system, including treble and bass clefs with chords and a bass line.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

Ev - 'ry - bod - y rock. — Ev - 'ry - bod - y rock. — Come

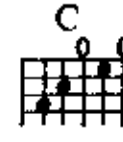
Piano accompaniment for the second system, including treble and bass clefs with chords and a bass line.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

on. Ev - 'ry - bod - y rock. — Now ev - 'ry - bod - y rock and roll.

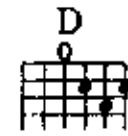
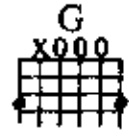
Piano accompaniment for the third system, including treble and bass clefs with chords and a bass line.



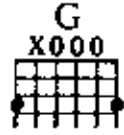
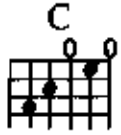
Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

Ev - 'ry - bod - y rock and roll. Ev - 'ry - bod - y rock and roll, rock.

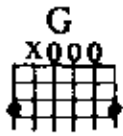
Piano accompaniment for the fourth system, including treble and bass clefs with chords and a bass line.



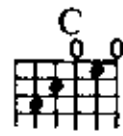
— and roll, rock and roll, rock — and roll. Come



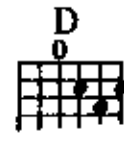
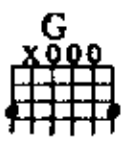
on. Ev - 'ry - bod - y rock and roll, roll, roll, roll.



Rock - and - roll will al - ways be. I dig it to the end.
If you don't like rock - and - roll, think what you are miss -



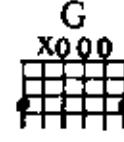
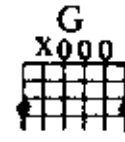
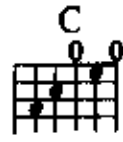
in'. It - 'll go down in his - to - ry; —
But if you like to bop — and stroll, —



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

just you wait, my friend. — Rock - and roll — will al -
come on down and lis - ten. Let's all start — to have —

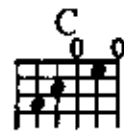
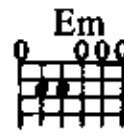
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

ways be. It - 'll go down in his - to - ry. — Rock, —
a ball. Ev - 'ry - bod - y rock — and roll. —

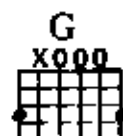
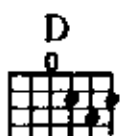
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

— oh ba - by. Rock, — oh ba - by. Rock, —

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

— oh ba - by. Rock, — oh ba - by. Rock!

Piano accompaniment for the fourth system, including treble and bass staves.

Rock 'N' Roll Party Queen

Lyric and Music by WARREN CASEY and JIM JACOBS

Medium Rock beat

La la la_ la la la la_ la, la la la la la la la_ la,

la la la la la la la la, ah ha ha, rock 'n' roll par - ty queen._

Lit - tle girl, do you know who I mean?_ Pret - ty soon she'll be sev - en - teen._

F B \flat C F B \flat F N.C.

They tell me her name's Bet - ty Jean, ah ha ha, rock 'n' roll par - ty queen. —

F B \flat C F B \flat C

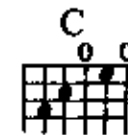
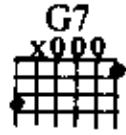
Fri - day night and she's got a date, — go - in' plac - es, just - a stay - in' out late, —
 She's the girl that all the kids know; — talk a - bout her wher - ev - er she goes. —

F B \flat C F B \flat F

drop - pin' dimes in the rec - ord ma - chine, ah ha ha, rock 'n' roll par - ty queen. —
 I could write a fan mag - a - zine a - bout my rock 'n' roll par - ty queen. —

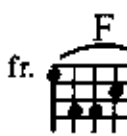
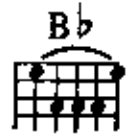
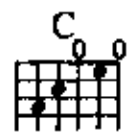
B \flat Dm

— Bomp ba bomp_ ba bomp ba. Oh, no... Can I have the car_ to-night?_ —
 — Bomp ba bomp_ ba bomp ba. You should see_ her shake. —

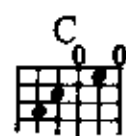
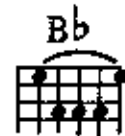


Tacet

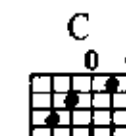
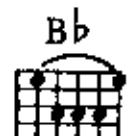
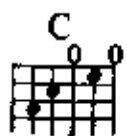
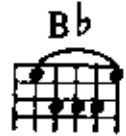
Ba - by, ba - by, can I be the one to love you with all of my
 Ba - by, ba - by, don't you call it pup-py love. Don't you want a true ro -



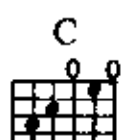
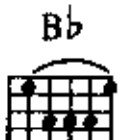
3 fr.



might? — }
 mance? — } Ay yi yi yi. Rock-in' and a-roll-in' lit-tle par-ty queen. — We're



gon-na do the stroll, hey, par-ty queen. — You know I love you so, my par-ty queen. — You're my



rock-in' — and a-roll-in' — par-ty queen. —

Sandy

Words by SCOTT SIMON Music by LOUIS ST. LOUIS

Freely

F



Am7

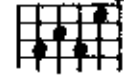


Strand - ed at the drive - in. Brand - ed a

E \flat



C7



fool. What will they say Mon - day at

accel.

Medium Rock beat

F



Am7



Gm7



3 fr.

Am/C



3 fr.

Gm/B \flat



F/A

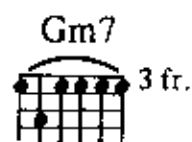
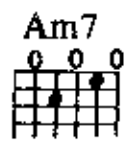


Gm

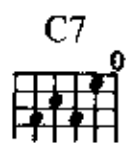
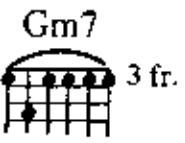


3 fr.

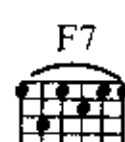
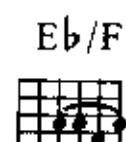
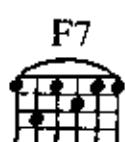
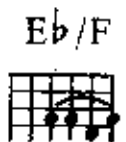
school?



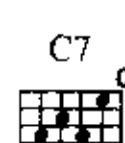
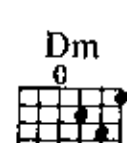
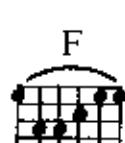
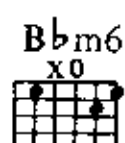
San - dy, - can't you see - I'm in mis - er - y? - We



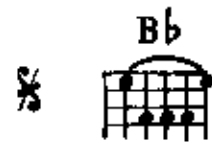
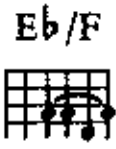
made a start. - Now we're a - part. - There's noth - in' left - for me. -



Love has flown. - All a - lone, - I

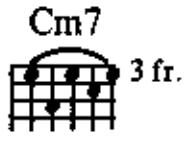
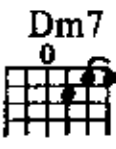


sit and won - der why, - oh why, you left me, oh

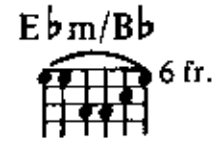
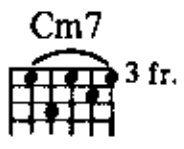


San - dy, oh San - dy. Ba - by, —
 (spoken) Sandy, my darlin',

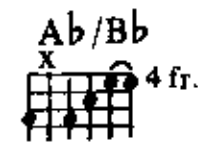
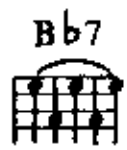
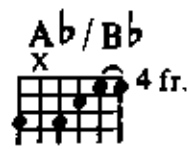
rit. a tempo



some - day, — when high — school is done, —
 you hurt me' real bad. You know it's true.



some - how, — some — way, — our two worlds will be one. —
 But, baby, you gotta believe me when I say I'm helpless without



— you. In heav - en — for - ev - er — and
 (sung) Love has flown. — All a - lone, — I

Ebmaj7



Ebm6



Bb/F



Gm



3 fr.



ev - er we will be. — Oh, please say you'll stay, —
sit. I won - der why, — oh why, you left me, —



Cm7



3 fr.

F7



To Coda

Bb



F7



D. S. (instrumental with spoken lyric) at Coda



oh, San - dy!
oh,



Coda



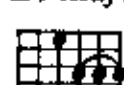
Bb



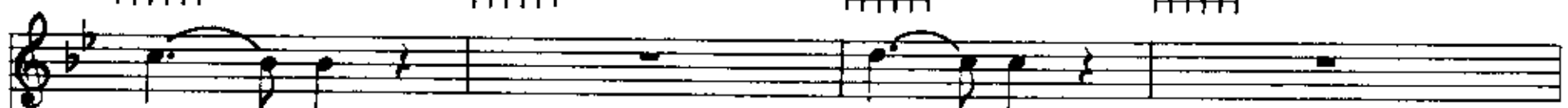
Dm7



Ebmaj7



Ebm6



San - dy, San - dy,



Bb



Dm7



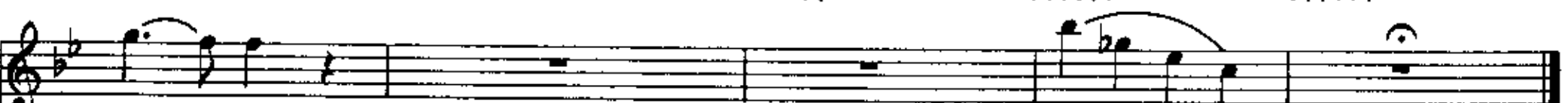
Ebmaj7



Ebm6



Bbmaj7



San - dy, why? — (spoken) Oh, Sandy!



rit.

Summer Nights

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately

No chord

D
G
A
G
D
G

BOY: "Sum - mer lov - in', had me a blast."
 "She swam by me; she got a cramp."
 "Took her bowl - ing in the ar - cade."
GIRL: "Sum - mer lov - in'
 "He ran by me;
 "We went stroll - ing;

A
G
D
G
A
B

hap - pened so fast."
 got my suit damp."
 drank lem - on - ade."
BOY: "Met a girl, cra - zy for me."
 "Saved her life; she near - ly drowned."
 "We made out un - der the dock."

E A E A D G

GIRL: "Met a boy, cute as can be." — Sum-mer days
 "He showed off, splash-ing a - round." — Sum-mer sun,
 "We stayed out till ten o' - clock." — Sum-mer fling

A B 1. 2. Em7 A D No chord

drift - ing a - way_ to, uh, oh, those sum - mer nights. Well - a, well - a, well - a
 some - thing's be - gun. But, uh, oh, those sum - mer nights. Well - a, well - a, well - a
 don't mean a thing. But,

D G E A D G

uh. Tell me more. Tell me more. Did you get ver - y far? — Tell me more. Tell me
 uh. Tell me more. Tell me more. Was it love at first sight? — Tell me more. Tell me

E A D G A G 3. Em7 A

more. Like, does he have a car? — uh, oh, those sum-mer nights.
 more. Did she put up a fight? —

Bb Eb Ab 4 fr. F Bb

Tell me more, tell me more. But you don't got to brag.

Eb Ab 4 fr. F Bb Eb Ab 4 fr.

Tell me more, tell me more. 'Cause he sounds like a drag.

Eb Ab 4 fr. Bb Ab 4 fr. Eb Ab 4 fr.

Shu - da bop bop. Shu - da bop bop. Shu-da bop bop. Shu - da bop bop. GIRL: "He got friendly,

Bb Ab 4 fr. Eb Ab 4 fr. Bb Ab 4 fr.

hold - ing my hand." BOY: "She got friend - ly, down in the sand."

E \flat A \flat B \flat C F B \flat F B \flat

GIRL: "He was sweet; just turned eight-teen." BOY: She was good. You know what I mean."

E \flat A \flat B \flat C Fm7 B \flat

Sum-mer heat; boy and girl meet... But, uh, oh those sum-mer nights...

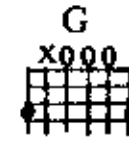
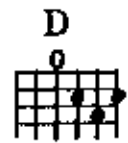
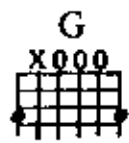
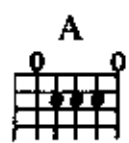
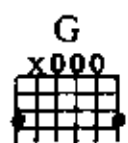
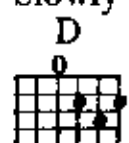
C \flat E A F \sharp B

Tell me more. Tell me more. How much dough did he spend?...

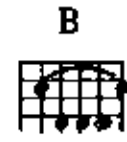
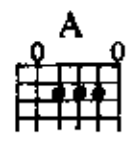
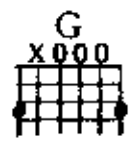
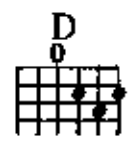
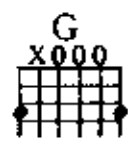
E A F \sharp B E A

Tell me more. Tell me more. Could she get me a friend?

Slowly



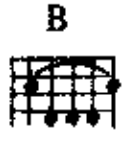
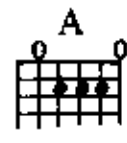
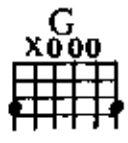
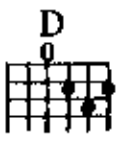
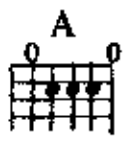
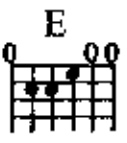
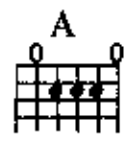
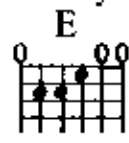
GIRL: "It turned cold - er; that's where it ends." BOY: "So I told her



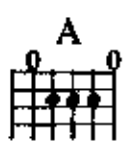
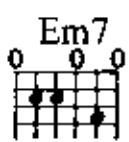
we'd still be friends." GIRL: "Then we made our true love vow."



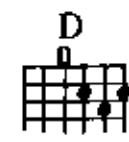
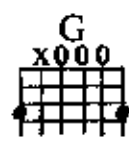
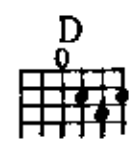
Freely



BOY: "Won-der what she's do - in' now." Sum-mer dreams ripped at the seams. But, -



N.C.



oh, those sum - mer nights. Tell me more. Tell me more.



Tears On My Pillow

Words and Music by SYLVESTER BRADFORD and AL LEWIS

Moderately, in 2



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



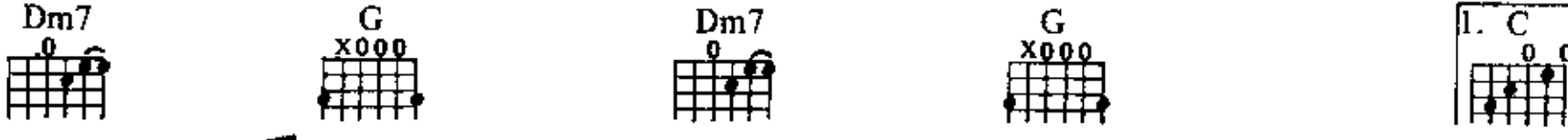
Musical notation for the second system, including a vocal line and piano accompaniment.

You don't re - mem - ber me, — but I re - mem - ber you. —
If we could start a - new, — I would - n't hes - i - tate. —




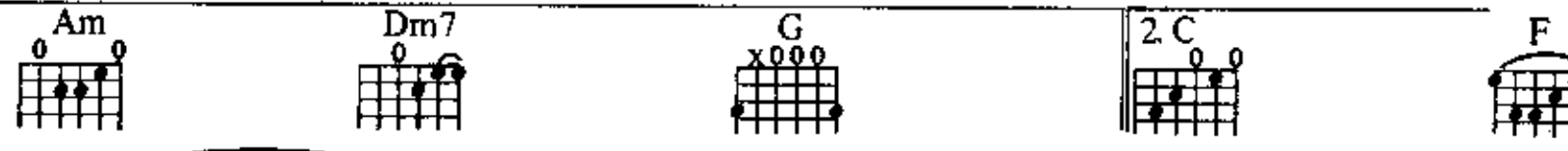
Musical notation for the third system, including a vocal line and piano accompaniment.

'Twas not so long a - go — you — broke my heart in two. —
I'd glad - ly take you back. — and — tempt the hands of fate. — }

Dm7 G Dm7 G 1. C


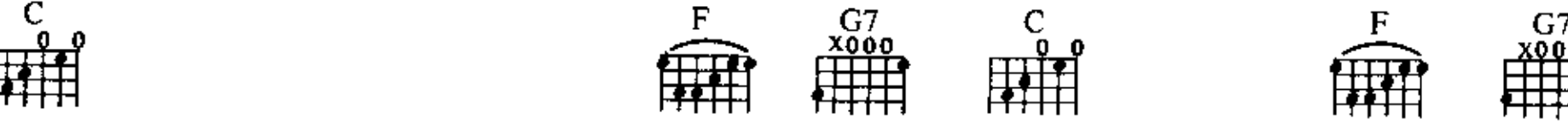
Tears on my pil - low, pain in my heart, caused by you,




Am Dm7 G 2. C F


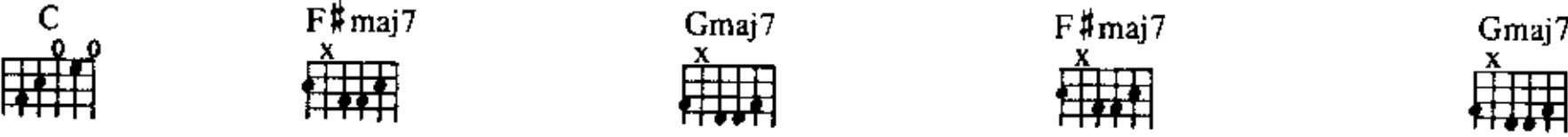
you. you, you, you, you,




C F G7 C F G7


you. Love is not a gadg-et. Love is not a



C F#maj7 Gmaj7 F#maj7 Gmaj7


toy. When you find the one you love, he'll fill your heart with joy.



Ab7 4 fr. A7 D Bm

If we could start a - new, -

Em7 A D Bm Em7

I - would - n't hes - i - tate. - I'd glad - ly take you back - and tempt the

A Em7 A Em7 A

hands of fate. - Tears - on my pil - low, - pain in my heart, - caused - by

D Bm Em7 A D

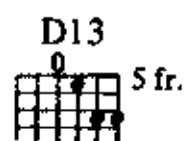
you, you, - you. -

molto rit.

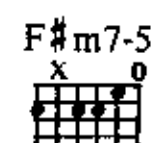
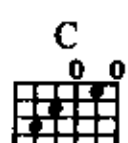
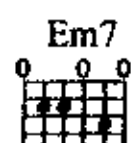
There Are Worse Things I Could Do

Lyric and Music by WARREN CASEY and JIM JACOBS

Freely



There are worse things... I could

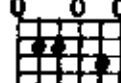


do than go with a boy or two.

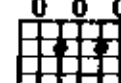
B7



Em7



A7



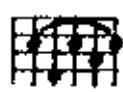
E - ven though the neigh - bor - hood thinks I'm trash - y and no

Dmaj7

Bm7

E7

A7



good, I sup - pose it could be true. But there are worse things I could

Slow Rock tempo, in 2

D

D7

Em

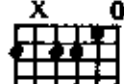
Em/D



do. I could flirt with all the guys,

Cmaj7

F#m7-5

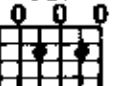


smile at them and bat my eyes,

B7

Em7

A7



press a - gainst them when we dance, make them think they stand a

Dmaj7

Bm7

E7

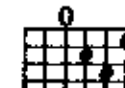


chance, _____ then re - fuse to _____ see it through. _____ That's a

A7

D

Dm



thing I'd _____ nev - er do. I could stay home _____ ev - 'ry

Gm7

C7

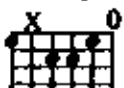


night, _____ wait a - round for _____ Mis - ter

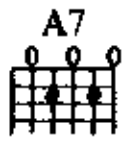
Fmaj7

Bbmaj7

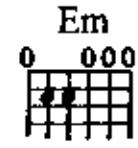
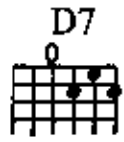
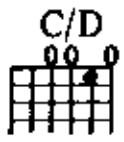
Gm



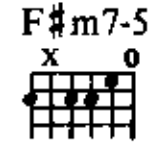
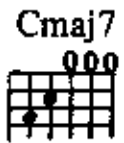
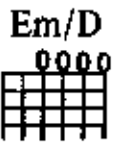
Right, _____ take cold show - ers _____ ev - 'ry day, _____ and



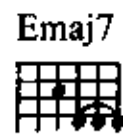
throw my life a - way on a dream that won't come



true. I could hurt some - one like me



out of spite or jeal - ous - y.



I don't steal and I don't lie, but I can

C#m7
4 fr.

F#m7-5

B7

feel and I can cry: a fact I'll bet you nev - er

Em7

Em7/D

Cmaj7

knew. But to cry in front of

F#m7-5

D7

you, that's the worst thing I could

rit.

Gmaj7

C

Cm 3 fr.

Gmaj9 5 fr.

Tacet

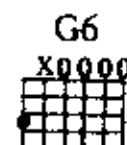
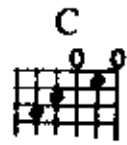
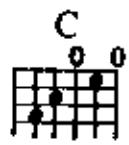
do.

a tempo *rit.*

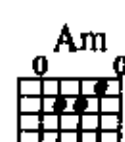
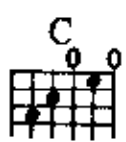
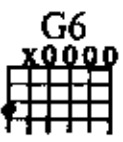
Those Magic Changes

Lyric and Music by WARREN CASEY and JIM JACOBS

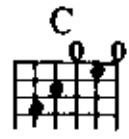
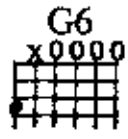
Moderately, with a light beat

What's that play - ing on the ra - di - o?___ Why do I___ start sway - ing
I'll be wait - ing by the ra - di - o. ___ You'll come back_ to me some -



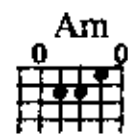
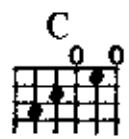
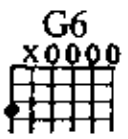
to and fro?___ I have nev - er heard that song be - fore. ___
day, I know. ___ Been so lone - some since our last good - bye, ___



But if I don't hear it an - y - more, it's still fa - mil - iar to me;
 but I'm sing - ing as I cry - ay - ay. While the bass is sound - ing,

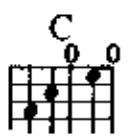
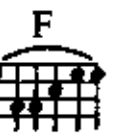


sends a thrill right through me. 'Cause those chords re - mind me of the
 while the drums are pound - ing, beat - ings of my bro - ken heart will



night that I first fell in love to those mag - ic chang - es.
 rise to first place on the chart. My heart ar - rang - es

To Coda



My heart ar - rang - es a mel - o - dy that's nev - er the same, a mel - o -
 those mag - ic chang - es.

F G6 G7 C

dy _____ that's call - ing your name_ and begs you, please, _____ come

Am F G6 G7

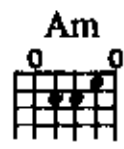
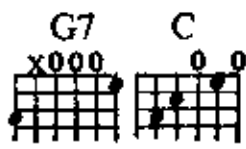
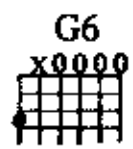
back to me. _____ Please _____ re - turn to me. _____ Don't go a -

C Am F

way a - gain. _____ Oh, make them play a - gain _____ the mu - sic I wan - na hear _____ as once a -

G6 G7 C Am F

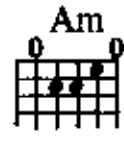
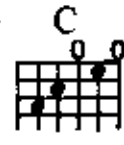
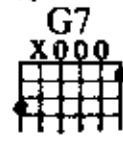
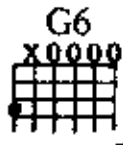
gain you whis - per in my ear. _____ Oh, my



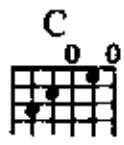
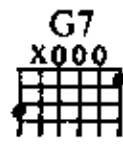
dar - lin', ah hah. Ee_ hee hee hee_ hoo

D. S. al Coda

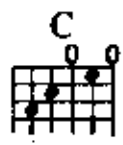
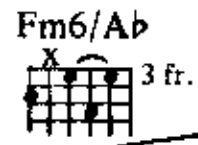
Coda



hoo. Oh, oh, oh,



oh, oh, yeah. Oo



3 fr.

We Go Together

Lyric and Music by WARREN CASEY and JIM JACOBS

Bright Rock 'n' Roll beat

Bb

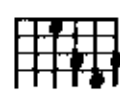


Gm



3 fr.

Eb



F



The first system of music features a guitar part with four measures of chords: Bb, Gm (3 fr.), Eb, and F. Below this, a piano accompaniment is shown in grand staff notation (treble and bass clefs) with a forte (f) dynamic marking. The piano part consists of a rhythmic bass line and a treble line with chords and moving lines.

Bb



Gm



3 fr.

Eb



F



The second system continues the guitar part with chords Bb, Gm (3 fr.), Eb, and F. The vocal line begins with the lyrics: "We go to - geth - er, _ like ra - ma la - ma la - ma ka ding - a da ding - a dong, ". The piano accompaniment continues in grand staff notation.

Bb



Gm



3 fr.

Eb



F



The third system continues the guitar part with chords Bb, Gm (3 fr.), Eb, and F. The vocal line continues with the lyrics: "re - mem - bered for - ev - er _ as shoo - bop sha wad - da wad - da yip - pi - ty boom _ de boom. ". The piano accompaniment continues in grand staff notation.

B \flat Gm 3 fr. E \flat F

Chang chang chang - it - ty chang shoo-bop, that's the way it should

B \flat Gm 3 fr. E \flat F

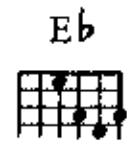
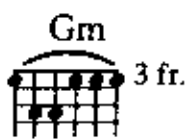
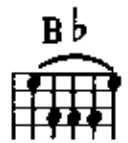
be, wha ooh, yeah!

B \flat Gm 3 fr. E \flat F

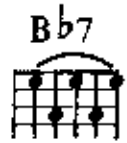
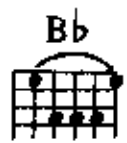
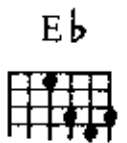
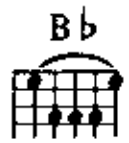
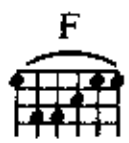
We're one of a kind, like dip da - dip da - dip doo-wop da doo - bee doo.

B \flat Gm 3 fr. E \flat

Our names are signed boog - e - dy boog - e - dy boog - e - dy boog - e - dy



shoo - by doo - wop_ she-bop. Chang chang chang - it - ty chang_ shoo - bop, we'll al - ways



be _____ like one, _____ wa - wa - wa - waaah. _____

Eb

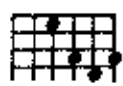


When we go out at night, _____ and stars are shin - in' bright_

Bb



Eb



up in the skies a - bove, _____ or at the

C7



high school dance, where you can find ro-mance, may - be it

Repeat ad lib

F



Bb



Gm



3 fr.

might be love. *Vocal ad lib*

Repeat ad lib

Bb



Gm



3 fr.

Bb



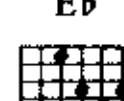
Gm



3 fr.

We're for each oth - er, like a

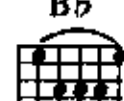
Eb



F



Bb



Gm



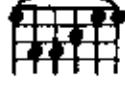
3 fr.

wop ba - ba lu-mop and wop bam boom, just like my broth - er is

E \flat



F



B \flat



sha - na - na - na - na - na - na - na yip - pi - ty dip - de doom. Chang chang

Gm



E \flat



F



chang - it - ty chang - shoo - bop, we'll al - ways be to -

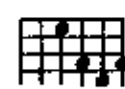
B \flat



Gm



E \flat



F



geth - er, - wha oooh, yeah! We'll

Repeat and fade

B \flat



Gm



E \flat



F



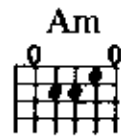
al - ways be to - geth - er. We'll

Repeat and fade

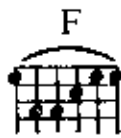
You're The One That I Want

Words and Music by JOHN FARRAR

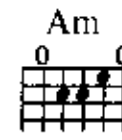
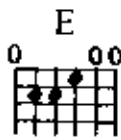
Moderately



I got chills. They're mul - ti - ply - in'.
filled with af - fec - tion



And I'm los in' con - trol. —
you're too shy to con - vey, —



'Cause the pow - er you're sup - ply - in'.
med - i - tate in my di - rec - tion.

it's e - lec - tri - fy - in'!

Feel your way.

C

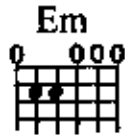
You bet - ter shape up, 'cause I need
I bet - ter shape up, 'cause you need

Em Am

a man and my heart is set on
a man who can keep you sat - is -

F C

you. You bet - ter shape up;
fied. I bet - ter shape up



you bet - ter un - der - stand
if I'm gon - na prove

Am



F



Noth - in'
Are you

to my heart I must be true.
that your faith is jus - ti - fied.

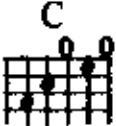
left, sure? noth - in' left sure for me to do.
Yes, I'm I'm down deep in - side.

You're the


C


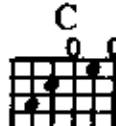


one that I want. You, oo,


F  C 


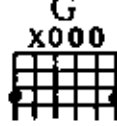
oo, hon - ey. The one that I want.




F  C 

You, oo, oo, hon - ey. The one that I want.



F  G 

You, oo, oo are what I need. —



1. | 2. *D. S. $\frac{3}{4}$ and fade*

Oh, yes in - deed. If you're You're the

