

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 0

Em7
0 0 0 0

Am7
0 0 0 0

D7
0 0 0 0

Gmaj9
X 0 0 0

Em7
0 0 0 0

Am7
0 0 0 0

D7
0 0 0 0

Bm7
0 0 0 0

E9
0 0 0 0

Am7
0 0 0 0

D7
0 0 0 0

Cm(maj7)
3 fr.

D7
0 0 0 0

Gmaj9
X 0 0 0

Em7
0 0 0 0

Am7
0 0 0 0

D7
0 0 0 0

Gmaj9 Em7 Am7 D7

The first system of music consists of two staves. The treble clef staff contains a melodic line with a series of eighth notes and a half note, featuring a slur over the first four notes. The bass clef staff contains a bass line with a series of eighth notes and a half note, also featuring a slur over the first four notes. Above the treble staff, four guitar chord diagrams are provided: Gmaj9 (x02333), Em7 (022030), Am7 (020230), and D7 (020217).

Bm7 E9 Am7 D7 G Cm 3 fr.

The second system of music consists of two staves. The treble clef staff contains a melodic line with a series of eighth notes and a half note, featuring a slur over the first four notes. The bass clef staff contains a bass line with a series of eighth notes and a half note, also featuring a slur over the first four notes. Above the treble staff, six guitar chord diagrams are provided: Bm7 (x24422), E9 (020217), Am7 (020230), D7 (020217), G (x02033), and Cm (x02033) with a '3 fr.' annotation.

G G7 C D Gmaj7 G7

The third system of music consists of two staves. The treble clef staff contains a melodic line with a series of eighth notes and a half note, featuring a slur over the first four notes. The bass clef staff contains a bass line with a series of eighth notes and a half note, also featuring a slur over the first four notes. Above the treble staff, six guitar chord diagrams are provided: G (x02033), G7 (x02033), C (023201), D (020217), Gmaj7 (x02033), and G7 (x02033).

C D Gmaj7 G7 C D

The fourth system of music consists of two staves. The treble clef staff contains a melodic line with a series of eighth notes and a half note, featuring a slur over the first four notes. The bass clef staff contains a bass line with a series of eighth notes and a half note, also featuring a slur over the first four notes. Above the treble staff, six guitar chord diagrams are provided: C (023201), D (020217), Gmaj7 (x02033), G7 (x02033), C (023201), and D (020217).

Bm7 Em7 C D

The first system of music features four measures. Above the staff are guitar chord diagrams for Bm7, Em7, C, and D. The piano accompaniment consists of a treble clef staff with a melody and a bass clef staff with a bass line. The melody includes a triplet of eighth notes in the second measure.

Gmaj9 Em7 Am7 D7 Gmaj9 Em7

The second system of music features six measures. Above the staff are guitar chord diagrams for Gmaj9, Em7, Am7, D7, Gmaj9, and Em7. The piano accompaniment continues with a treble clef staff and a bass clef staff. The melody in the treble clef has a more active, eighth-note pattern.

Am7 D7 Bm7 E9

The third system of music features four measures. Above the staff are guitar chord diagrams for Am7, D7, Bm7, and E9. The piano accompaniment continues with a treble clef staff and a bass clef staff. The melody in the treble clef has a more active, eighth-note pattern.

Am7 D7 G Cm Gmaj9

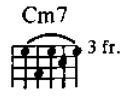
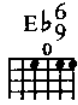
freely a tempo rit.

The fourth system of music features five measures. Above the staff are guitar chord diagrams for Am7, D7, G, Cm, and Gmaj9. The piano accompaniment continues with a treble clef staff and a bass clef staff. The melody in the treble clef has a more active, eighth-note pattern. Performance directions include "freely" under the first measure, "a tempo" under the second measure, and "rit." under the third measure. A "3 fr." marking is present above the Cm chord diagram.

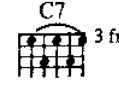
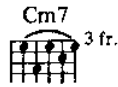
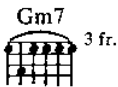
Beauty School Dropout

Lyric and Music by WARREN CASEY and JIM JACOBS

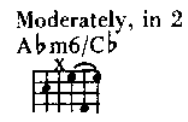
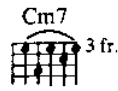
Freely



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

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

mf

Bb Eb Cm 3 fr.

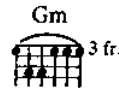
Beau - ty school drop - out, no grad - u -

Fm7 Bb Eb Cm 3 fr.

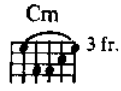
a - tion day for ycu. Beau - ty school drop - out, missed your mid -

Ab 4 fr. Bb Eb Cm 3 fr.

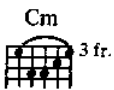
terms and flunked sham - poo. Well, at least you could have tak - en time - to



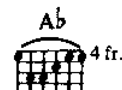
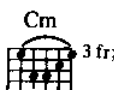
wash and clean your clothes up, af - ter spend - ing all that



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



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



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

E \flat



E \flat +



4 fr.

A \flat



4 fr.

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

D \flat 9



E \flat



Cm



3 fr.

Fm7



B \flat



E \flat



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

Cm



3 fr.

Bsus4



2 fr.

B6



Beau - ty school

E



C \sharp m



4 fr.

F \sharp m7



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

B E C#m A

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

B E C#m

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

F#m7 B G#m

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

C#m F#m B

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

E C#m 4 fr. F#m7

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

B E C#m 4 fr.

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 4 fr.

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

E C#m 4fr. F#m7 B E

an - gel face and go back to high school.

B E C#m 4fr.

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

F#m7 B7-9 E

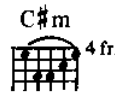
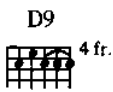
good ad - vice__ to shame. Ba - by, you know it.

C#m 4fr. A B

E - ven Dear Ab - by'd_____ say the same._____ Now, I've

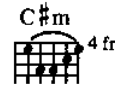
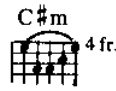


called the shot. Get off the pot. I real - ly got - ta



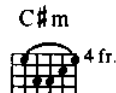
fly. Got - ta be go - ing to that malt shop in the

freely



sky. Beau - ty school

a tempo

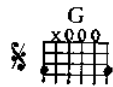


drop - out, go back to high school. —

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

To Coda

D 1. G Em C

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

D 2. G C6 G

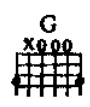
Blue_ care for. _____ And then

C6

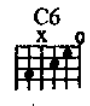
sud-den - ly _____ ap - peared _____ be -

G C6

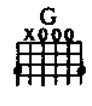
fore _____ me _____ the on - ly one



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

Whoa, blue



own, with-out a love of my



own.

Born To Hand Jive

Lyric and Music by WARREN CASEY and JIM JACOBS

Medium tempo, in 2

A 5 fr. G 3 fr. A 5 fr. C 3 fr. A 5 fr.

Be -

A 5 fr. G 3 fr. A 5 fr.

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

C 3 fr. A 5 fr. G 3 fr. A 5 fr.

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

C 3 fr. D 5 fr. C 3 fr. D 5 fr.

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

F 8 fr. D 5 fr. A 5 fr. G 3 fr. A 5 fr.

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

C 3 fr. A 5 fr. E7 7 fr.

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

D7 5 fr. A 5 fr. G 3 fr. G# 4 fr. To Coda

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."

1.  5 fr.

2.  5 fr.

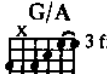

I could Born to



 3 fr.  5 fr.

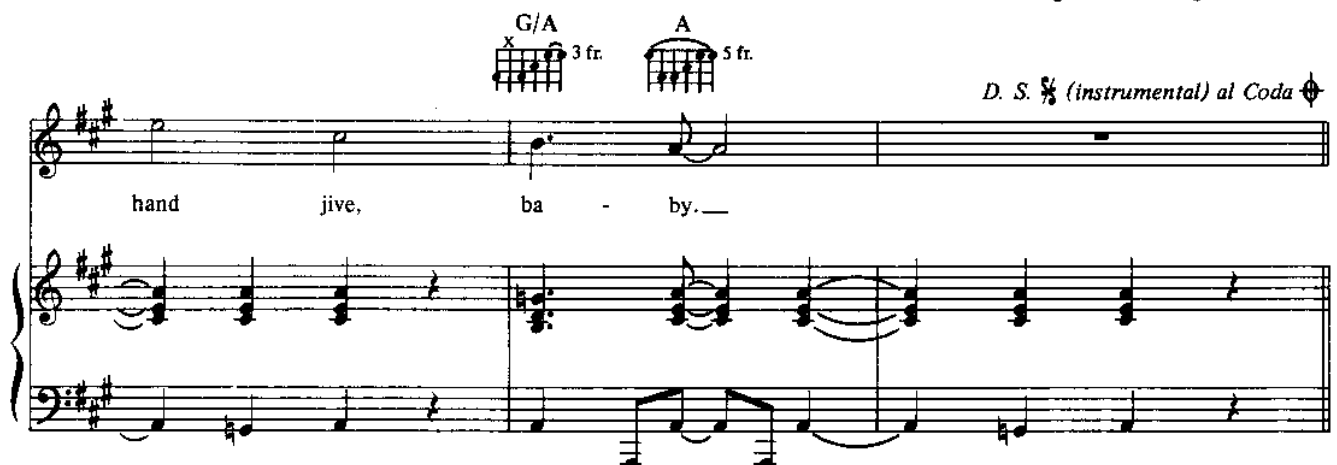
hand jive, ba - by. _ Born to


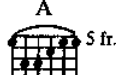


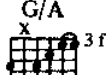

 3 fr.  5 fr.

hand jive, ba - by. _

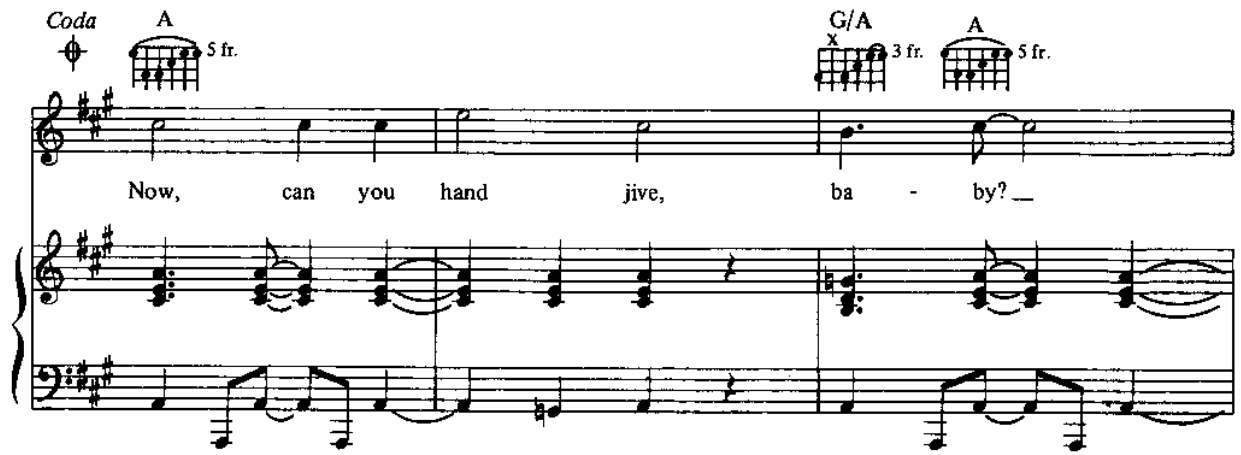
D. S. $\frac{3}{4}$ (instrumental) al Coda



Coda   5 fr.

 3 fr.  5 fr.

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



Freddy, My Love

Lyric and Music by WARREN CASEY and JIM JACOBS

Slow Rock tempo, in 2

A7 A6 A+ A7 D Dmaj7

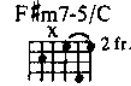
Fred - dy, my love, I miss you
 Fred - dy, you know, your ab - sence
 oh. Fred - dy, you'll see, you'll hold me

G A7 D Dmaj7

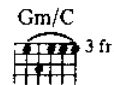
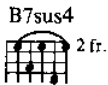
more than words can say. Fred - dy, my love, please keep in
 makes me feel so blue. That's o - kay, though, your pres - ents
 in your arms some day, and I will be wear - ing your

B7sus4 2 fr. 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,

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.



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



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



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



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



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



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






To Coda

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



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) at 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

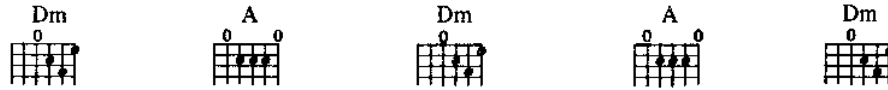
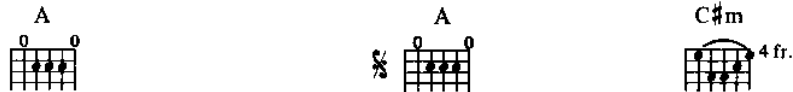


Light - nin'.

Hopelessly Devoted To You

Words and Music by JOHN FARRAR

Moderately slow, in 2

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



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 4 fr.

Cm7 3 fr.

Bm7

E7 0

I

2. Bm7



C#m7 4 fr.

Cm7 3 fr.

Bm7

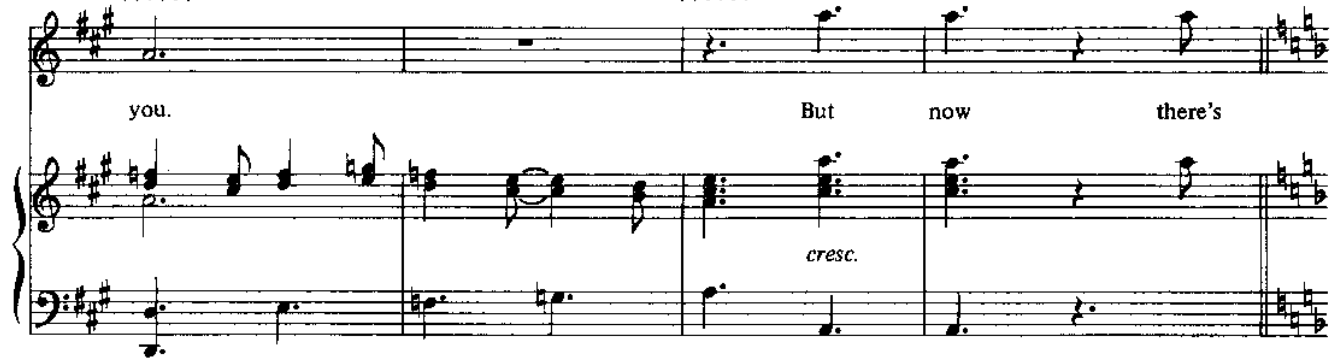
E7 0

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

Dm  A 

you. But now there's

cresc.






Gm7  3 fr.


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




f



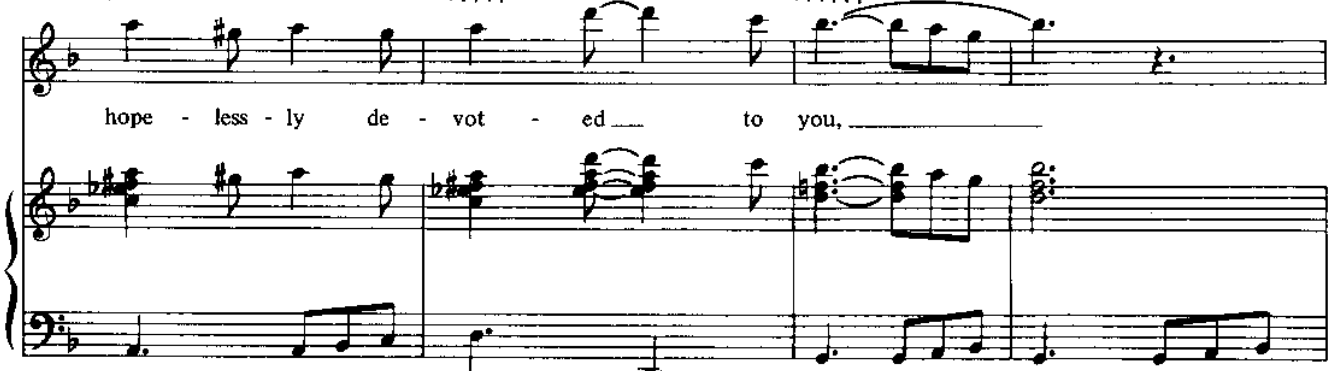
C7  3 fr. F  Fmaj7 

I'm out of my head,



A^o7  D7-9  4 fr. Gm7  3 fr.

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



Hound Dog

Words and Music by JERRY LEIBER and MIKE STOLLER

Fast Rock 'n' Roll beat

f

C

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

F7

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

C

G7

F7

To Coda \diamond

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



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



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



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



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

Coda



No chord



You ain't noth - in' but a

It's Raining On Prom Night

Lyric and Music by WARREN CASEY and JIM JACOBS

Slowly and freely



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



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



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.



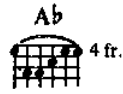
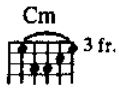
D. *(spoken)* Yes, it's raining on prom night. Oh, my darling, what



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

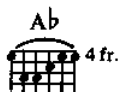
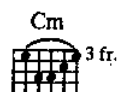


prom night. Oh, what can I do?

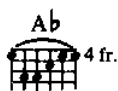
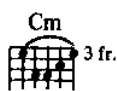
the same way I do now. Make him want to see me again. (sung) What can I do? It's



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. $\frac{3}{4}$ 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 -



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



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

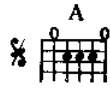


San - dra Dee."

Look At Me, I'm Sandra Dee

Lyric and Music by WARREN CASEY and JIM JACOBS

Bright Waltz



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






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

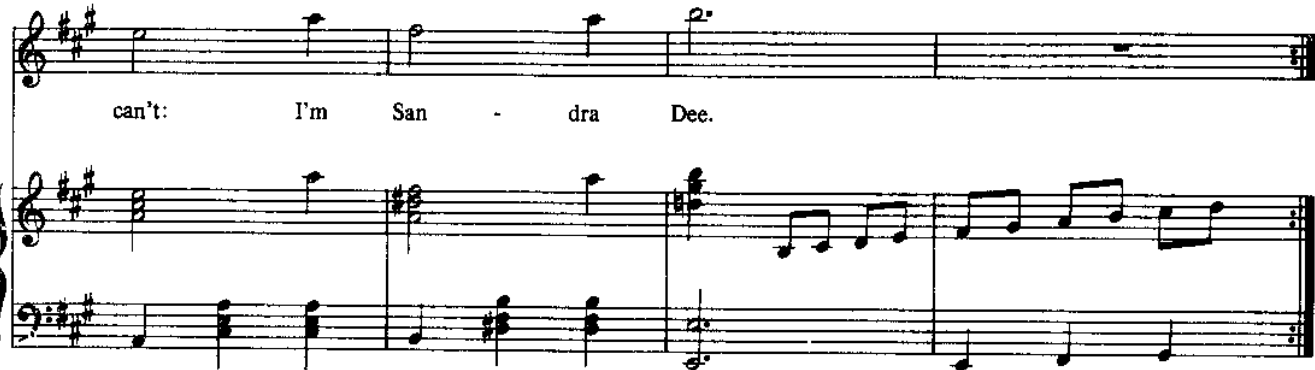


To Coda

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.



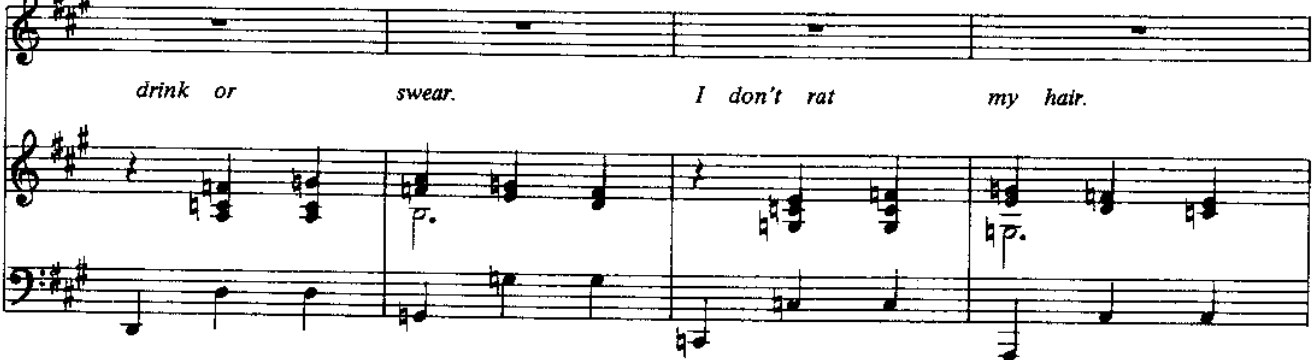
2. A  E7  A  A7 

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



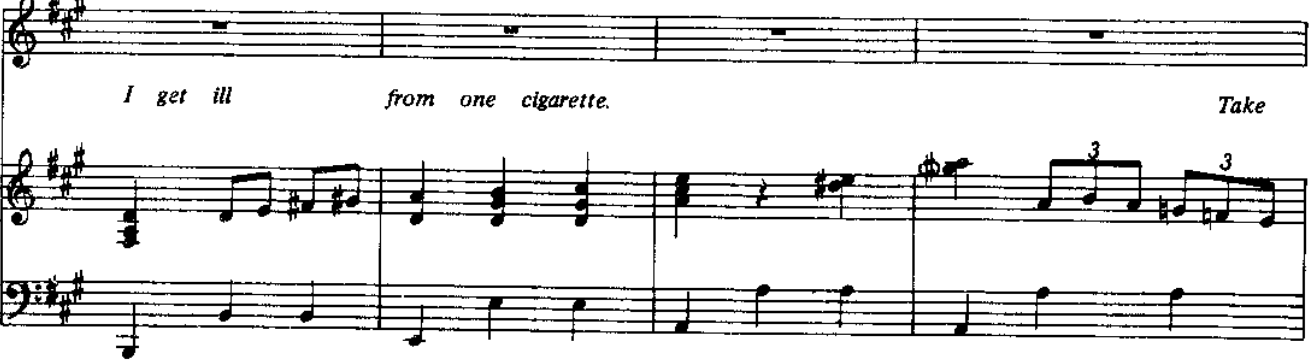
Dm7  G7  C  Am7 

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

A



E7



just plain San - dra

A



F7



Bb



Bb7/D



3 fr.

Dec.

(spoken) Elvis, Elvis,

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

B7 E C#m7 G#m

E E7 A C#7/G# F#m F#m/E C#m

F#m F#m/E D#m7-5

B#07 G#7 C#m D#7 F#m6

The image shows a piano score for the song "Love Is A Many-Splendored Thing". It consists of three systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Moderately". The score includes various musical notations such as slurs, dynamics (p, mf), and fingering. Above the staves are guitar chord diagrams for each measure, with some indicating "4 fr." (four frets). The chords are: B7, E, C#m7, G#m, E, E7, A, C#7/G#, F#m, F#m/E, C#m, F#m, F#m/E, D#m7-5, B#07, G#7, C#m, D#7, and F#m6.

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 _____

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is 'Moderately slow, in 2'. The first system starts with a vocal line 'I spend my days' and piano accompaniment. The second system continues with 'just moon - ing, so sad and blue,'. The third system continues with 'so sad and blue. I spend my nights'. Chord diagrams for F7, Bb, Gm (3 fr.), and Eb are provided above the vocal line in each system. The piano accompaniment includes dynamics like 'mf' and various rhythmic patterns.

Gm 3 fr. Eb F7 Bb

just moon - ing all o - ver you. _____

Gm 3 fr. Eb F7

(All o - ver who?) _____ Oh,

Cm7 3 fr. F7 Dm7

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

Gm7 3 fr. Em7-5 A7 Dm7

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



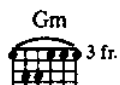
moon on me. hind _____ Why must I go _____ on moon
you moon



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



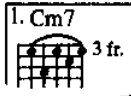
There _____ would be no _____ more moon
Some - day you'll find _____ me moon



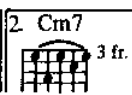
ing if you would call me _____ (up on the phone). _____
ing at your front door. _____ (At my front door.) _____



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

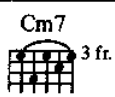


cry and give my - self the red eye, moon ing o - ver
 Al - ways will un - til I got - cha

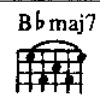


you. I'll stand be - moon

rit.



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

G  

Rock, _____ oh ba - by.

Em  C 

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

D  G 

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.) —



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



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



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



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



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



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



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



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



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



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

Rock 'N' Roll Party Queen

Lyric and Music by WARREN CASEY and JIM JACOBS

Medium Rock beat

Chord diagrams: F, Bb, C, F, Bb, C

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

Chord diagrams: F, Bb, C, F, Bb, F, No chord

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

Chord diagrams: F, Bb, C, F, Bb, C

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

F Bb C F Bb F N.C.

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

F Bb C F Bb 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 Bb C F Bb 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. -

Bb Dm

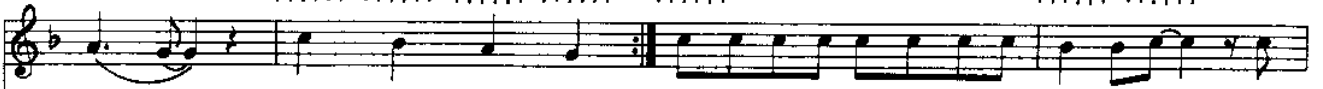
Bomp ba bomp_ ba bomp ba. Oh, no_ Can I have the car_ to - night?_
 Bomp ba bomp_ ba bomp ba. You should see_ her shake. -



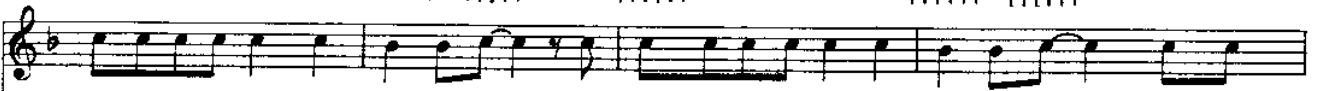
Tacet



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 -



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

fool. What will they say Mon-day at

school?

Medium Rock beat

F Am7 Gm7 Am/C Gm/Bb F/A Gm

mp *accel.* *mf*

F Am7 Gm7 3 fr. C7

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

Gm7 3 fr. C7 Bb/F Bbm/F

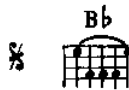
made a start. _ Now we're a - part. _ There's noth - in' left _ for me. _

F Eb/F F7 Eb/F F7

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

Bbmaj7 Bbm6 x0 F Dm Gm7 3 fr. C7 0

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



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

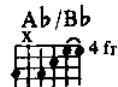
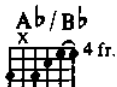
rit. *a tempo*



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



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

A
G
D
G
A
B

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

This system features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chords are indicated: Bb, Eb, Ab (4 fr.), F, and Bb. The piano part consists of a right-hand melody and a left-hand bass line.

Ab 4 fr. F Bb Eb Ab 4 fr.

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

This system continues the musical piece with a vocal line and piano accompaniment. Above the vocal line, six guitar chords are indicated: Ab (4 fr.), F, Bb, Eb, and Ab (4 fr.). The piano part continues with a right-hand melody and a left-hand bass line.

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,

This system features a vocal line with lyrics and a piano accompaniment. Above the vocal line, six guitar chords are indicated: Eb, Ab (4 fr.), Bb, Ab (4 fr.), Eb, and Ab (4 fr.). The piano part continues with a right-hand melody and a left-hand bass line.

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."

This system concludes the musical piece with a vocal line and piano accompaniment. Above the vocal line, six guitar chords are indicated: Bb, Ab (4 fr.), Eb, Ab (4 fr.), Bb, and Ab (4 fr.). The piano part continues with a right-hand melody and a left-hand bass line.

E \flat A \flat 4 fr. B \flat C F B \flat F B \flat

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

E \flat A \flat 4 fr. 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

D:
 G:
 A:
 G:
 D:
 G:

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

A:
 G:
 D:
 G:
 A:
 B:

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

Freely

E:
 A:
 E:
 A:
 D:
 G:
 A:
 B:

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

Em7:
 A:
 N.C.:
 D:
 G:
 D:

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

Tears On My Pillow

Words and Music by SYLWESTOR BRADFORD and AL LEWIS

Moderately, in 2



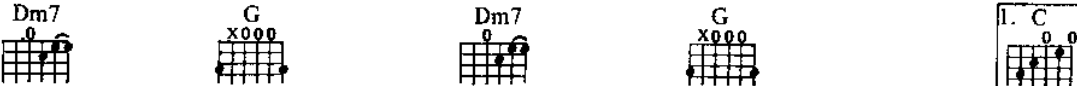
mf



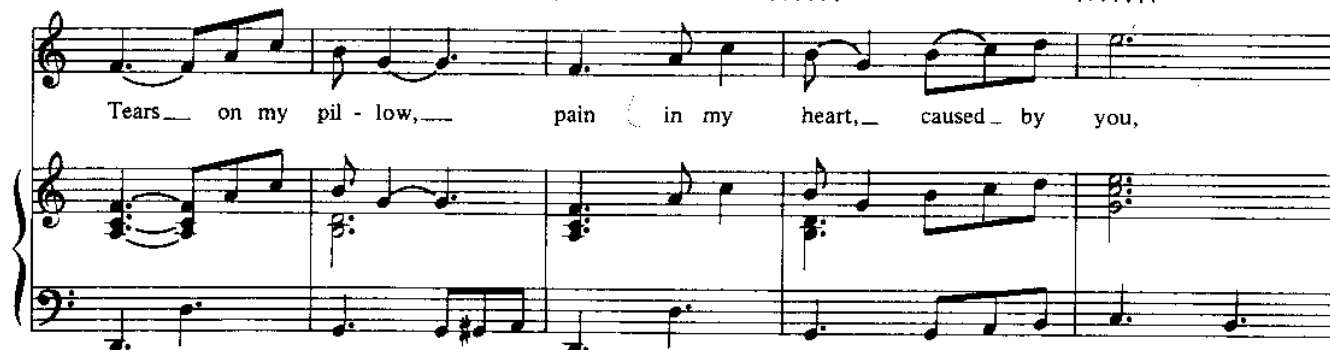
You don't re - mem - ber me, — but I re - mem - ber you. —
If we could start a - new, — I would - n't hes - i - tate. —

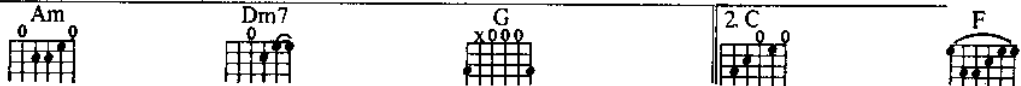


'Twas not so long a - go — you — broke my heart in two. — }
I'd glad - ly take you back. — and — tempt the hands of fate. — }

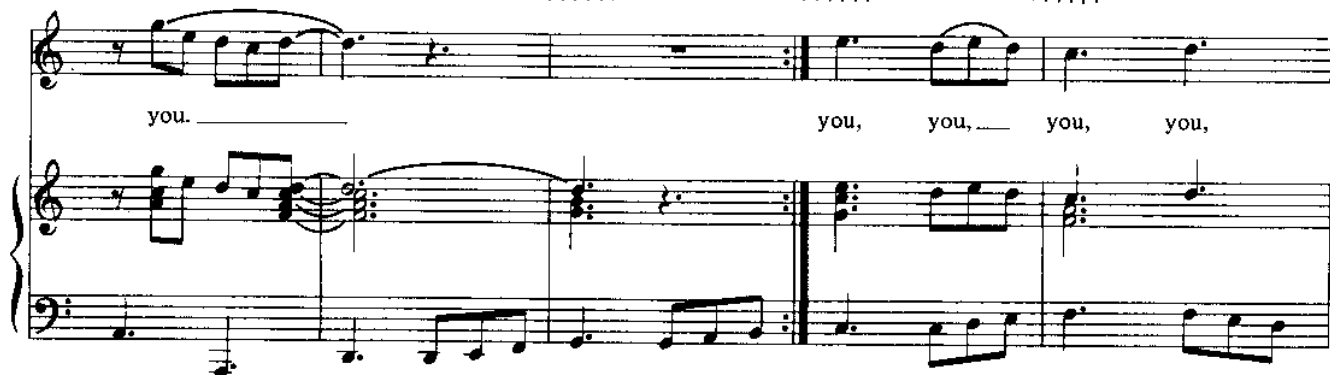


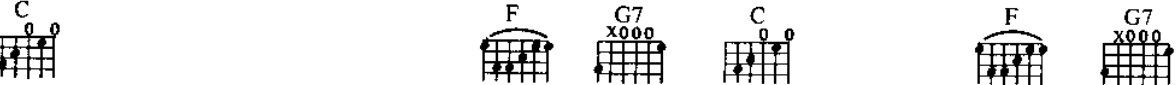
Tears on my pil - low, pain in my heart, caused by you,






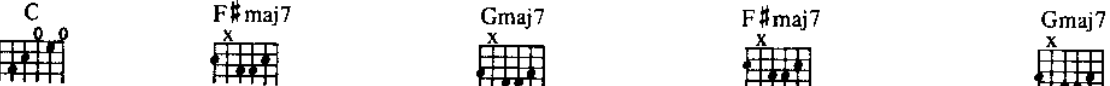
you. you, you, you, you,



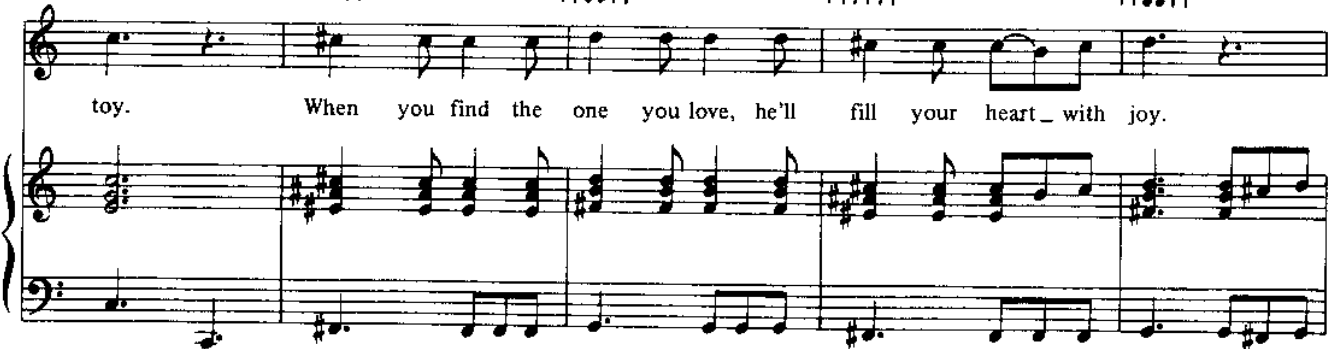


you. Love is not a gadg-et. Love is not a





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





If we could start a - new, -



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



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



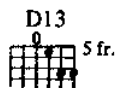
you, you, - - - - - you. - - - - -

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



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



3 fr.

C7



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

Fmaj7



Bbmaj7



Gm



3 fr.

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.



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



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



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



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

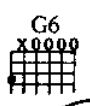
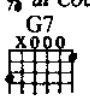
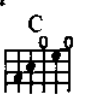


G6  G7  C  Am  F 

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

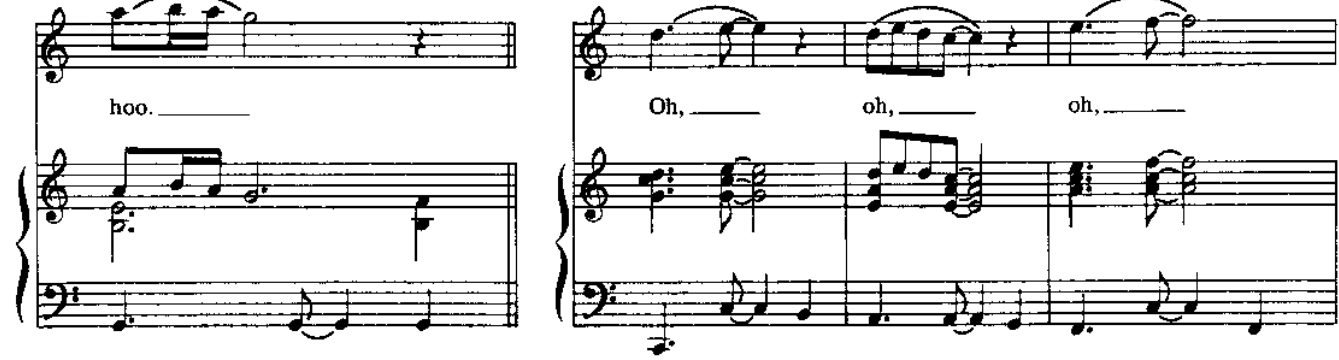


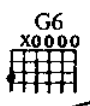
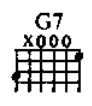
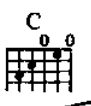

D. S. al Coda

Coda

G6  G7  C  Am  F 

hoo. Oh, oh, oh,

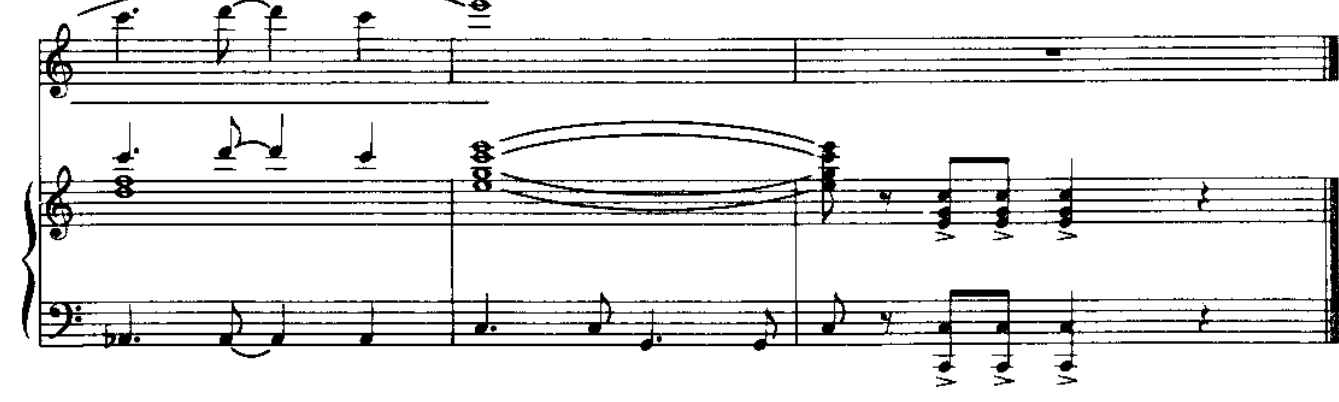


G6  G7  C  F 

oh, oh, yeah. Oo



Fm6/Ab  C 



We Go Together

Lyric and Music by WARREN CASEY and JIM JACOBS

Bright Rock 'n' Roll beat

B♭ Gm 3 fr. E♭ F

The first system of music features a guitar part with four chords: B♭, Gm (3 fr.), E♭, and F. Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The piano part begins with a forte (*f*) dynamic marking. The melody in the treble clef consists of quarter notes, while the bass clef provides a steady eighth-note accompaniment.

B♭ Gm 3 fr. E♭ F

We go to - geth - er, — like ra - ma la - ma la - ma ka ding - a da ding - a dong,

The second system continues the guitar part with the same four chords: B♭, Gm (3 fr.), E♭, and F. The piano accompaniment continues with the same rhythmic pattern. The vocal line in the treble clef includes the lyrics "We go to - geth - er, — like ra - ma la - ma la - ma ka ding - a da ding - a dong," with a long dash indicating a sustained note.

B♭ Gm 3 fr. E♭ F

re - mem - bered for - ev - er, — as shoo - bop sha wad - da wad - da yip - pi - ty boom — de boom.

The third system continues the guitar part with the same four chords: B♭, Gm (3 fr.), E♭, and F. The piano accompaniment continues with the same rhythmic pattern. The vocal line in the treble clef includes the lyrics "re - mem - bered for - ev - er, — as shoo - bop sha wad - da wad - da yip - pi - ty boom — de boom," with a long dash indicating a sustained note.

Bb Gm 3 fr. Eb F

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

Bb Gm 3 fr. Eb F

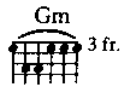
be, _____ wha ooh, yeah!

Bb Gm 3 fr. Eb F

We're one_ of a kind, _____ like dip da - dip_ da-dip doo-wop da doo - bee doo.

Bb Gm 3 fr. Eb

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



F  *Repeat ad lib*
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 3 fr.

E \flat

F

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

B \flat

Gm 3 fr.

E \flat

F

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

Repeat and fade

B \flat

Gm 3 fr.

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 —



Noth - in'
Are you

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

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

You're the



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 x000

You, oo, oo are what I need. —

1. 2. *D. S. $\frac{5}{8}$ and fade*

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