

WE LOVE THE '50s

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
JAY ALTHOUSE

With a swing feel (♩ = ca. 144)

SOPRANO
ALTO

TENOR
BASS

PIANO

With a swing feel (♩ = ca. 144)

F

mf

5 "Let the Good Times Roll"***

mf

Come on, ba-by. let me

Come on, ba-by, let the good times roll.---

* Also available for S.A.B. (35545), S.S.A. (35546), and 2-part (35547).
SoundTrax CD available (35548). SoundPax available (35549) - includes score and set of parts for Alto Saxophone,
Tenor Saxophone, Trumpet, Trombone, Violin (synthesizer), Guitar, Bass, Glockenspiel, and Drumset.

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8

thrill your soul. — Come on, ba - by, let the good times roll. —

B \flat F

11

Roll on and on. — Aw

Straight '50s rock
cresc.

cresc.

G7

Straight '50s rock
cresc.

15 16

Woo!

Come on, ba - by, let me hold you tight. —

f

F Gm/F F

f



18

Tell me ev - 'ry - thing is right to - night... Come on, ba - by, let the

Gm/F F Bb

21

good times roll. Roll on and on.

F G7 C

24

Come on, ba - by, let's paint the town... Don't let noth - in' ev - er

F Gm/F F

27

bring you down... Come on, ba-by, let the good times roll...

Gm/F F

Bb

F

30

32

Roll on and on... Feel so goo-ood

G7

B

Bb

F

34

in my arms... Come on, ba-by.

C7

F

Gm7

G#dim7

F/A

Bb

F

38

You're my good luck charm. _____ Aw

G7 G9 C

42

43

Woo! _____ Come on, ba-by, let the good times roll. _____

Am/G G

45

Come on, ba-by, let me thrill your soul. _____ Come on, ba-by, let the

Am/G G C

48

good times roll. — Roll on and on. —

Vocal line for measures 48-50. The melody is in G major, 12/8 time. The lyrics are "good times roll. — Roll on and on. —".

G D G

Piano accompaniment for measures 48-50. Chords G, D, and G are indicated above the staff. The piano part features a steady 12/8 rhythm with chords and moving lines in both hands.

51

rit.
Roll on and on. —

Vocal line for measures 51-53. The tempo is marked *rit.* (ritardando). The lyrics are "Roll on and on. —". The music ends with a double bar line and a 12/8 time signature.

D G C7

Piano accompaniment for measures 51-53. Chords D, G, and C7 are indicated above the staff. The piano part continues with a 12/8 rhythm, ending with a double bar line and a 12/8 time signature.

54

Slow rock 'n' roll (♩. = ca. 84-88) "Sixteen Candles"*

Vocal line for measures 54-55. The tempo is marked "Slow rock 'n' roll (♩. = ca. 84-88)". The lyrics are "Six - teen". The music ends with a double bar line and a 12/8 time signature.

Slow rock 'n' roll (♩. = ca. 84-88)

F Dm Bb C7

Piano accompaniment for measures 54-55. Chords F, Dm, Bb, and C7 are indicated above the staff. The piano part features a steady 12/8 rhythm with chords and moving lines in both hands. The dynamic marking *mf* is present.

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56

mf

Oh

can - dles

make a love - ly

F

Am/C

F7

58

oh

sight.

But, not as

B \flat

F \flat m

60

Not as bright, not as bright,

bright

as your eyes to -

C 7

Gm 7

C 7

62

as my eyes to - night. (poof)*

night. _____ Blow out the

F

F#dim7

C7

64

Oh _____

can - dles. _____ Make your wish come

can - dles. _____ Make your wish come

F

Am/C

F7

66

Oh _____

true. _____ For I'll _____ be

true. _____ For I'll _____ be

Bb

Bbm

* exhale as if blowing out a candle

68

I'll be wish - ing, too.

wish - ing _____ that you love _____ me,

C⁷ Gm⁷ C⁷

70

Yes, I do, yes, I do love you. I'm on - ly six -

too.

F B \flat F E \flat /G F⁷/A

72

teen _____ but I'm a teen - age

On - ly six - teen,

B \flat Am Gm

74

queen.

you're a teen - age queen. You are the

F

76

Yes, I am, yes, I am, I'm the pret - ti - est girl

pret - ti - est, the love - li - est girl that I've ev - er

Dm

Dm(#)/C#

F/C

G7/B

78

I've ev - er seen.

seen, I've ev - er seen. Six - teen

Bb6

Gm7

C7



80

Oh _____
 can - dles _____ in my heart will

F Am/C F7

82

oh _____
 glow _____ for ev - er and

Bb Ebm

84

For ev - er and ev - er, _____
 ev - er, _____ for I love _____ you

C7 Gm7 C7

86 *rit.* Light pop, cha-cha feel (♩ = ca. 138)

for I love you so.

so,

Light pop, cha-cha feel (♩ = ca. 138)

rit.

F B \flat B \flat m F F 7

89

"Lipstick On Your Collar"*

When you left me all a-lone... at the rec - ord

B \flat Gm E \flat

hop, told me you were go - ing out...

F B \flat Gm

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95

97

for a so - da pop. _____ You were gone for

E_b F B_b

98

quite a while, _____ half an hour or more. _____

B_b7 E_b

101

You came back and man, oh man, _____ this is what I

C C⁷ F⁷

104 105 *f*

saw. _____ Lip - stick on your col - lar _____

Lip - stick on my col lar

F⁶ F⁷ B^b *f*

107

told a tale on you. _____ Lip - stick on your

told a tale, told a tale of lip - stick

E^b B^b

110

col - lar _____ said you were un - true. _____

on my col - lar said I was un - true to you. _____

E^b

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113

Bet your bot - tom dol - lar___ you and I___ are

Oo

B \flat D 7 Gm

116

through, 'cause lip - stick on your col - lar___

We're through, 'cause lip - stick on my col - lar

D E \flat B \flat

119

told a tale___ on you, boy,___

told a tale___ on

F 7 E \flat /F F 7 B \flat F 7 E \flat /F F 7

122

molto rit.

(♩ = ♩)

told a tale on...

me, yeah,—

B♭

F

E♭/F

F⁷

F

E♭/F

Dm/F₃

F⁷

(♩ = ♩)

molto rit.

“Hold Me, Thrill Me, Kiss Me”*

126

Slow rock 'n' roll (♩ = ca. 84-88)

Hold me,— hold me. Nev - er let me go un - til you've

Slow rock 'n' roll (♩ = ca. 84-88)

B♭

Gm

Cm⁷

E♭/F

F

E♭/F

F

128

told me,— told me— what I want to know and then just

B♭

Gm⁷

Cm⁷

F⁷

D⁷/F[#]

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130

hold me, — hold me. — Make me tell you I'm in love with

The vocal line consists of two staves. The melody is in a minor key with a flat key signature. It features a series of eighth and quarter notes, with some rests. The lyrics are: "hold me, — hold me. — Make me tell you I'm in love with".

Gm Gm/F Cm⁷ Eb/F F

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The chords indicated above the staff are Gm, Gm/F, Cm⁷, Eb/F, and F.

132

you. They *mf*

The vocal line consists of two staves. The melody is mostly whole notes with some rests. The lyrics are: "you. They". The dynamic marking *mf* is placed at the end of the line.

B^b Ebm⁶ B^b6

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The chords indicated above the staff are B^b, Ebm⁶, and B^b6.

134

told me. "Be sen-si- ble — with your new love. Don't be

The vocal line consists of two staves. The melody is in a minor key with a flat key signature. It features a series of eighth and quarter notes, with some rests. The lyrics are: "told me. 'Be sen-si- ble — with your new love. Don't be".

Cm⁷ F B^bM⁷ Gm *mf*

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The chords indicated above the staff are Cm⁷, F, B^bM⁷, and Gm. The dynamic marking *mf* is placed at the beginning of the line.

136

fooled _____ think - ing this is the last you'll find." _____

mf

But

Cm⁷ F BbM⁷

138

when you

they _____ nev - er stood in the dark with you, love,

Gm⁶ A⁷ Dm

140

take me in your arms and drive me slow - ly out of my mind.

F/G G⁷sus G⁹ G⁷ C⁶ C⁷ F⁷



142

f

Thrill me, — thrill me, — Walk me down the lane where shad - ows

f

B \flat Gm Cm 7 E \flat /F F E \flat /F F

144

will be, — will be — hid - ing lov - ers just the same as

B \flat Gm 7 Cm 7 F 7 D 7 /F \sharp

146

we'll be — we'll be — when you make me tell you I love

Gm Gm/F Cm 7 E \flat /F F E \flat /F F 7

148

150

you. Oh, kiss me, — kiss me, — and

Bb Bb/Ab G F/G G⁶ G⁷ C Am

151

when you do I know that you will miss me, — miss me —

Dm⁷ F/G C F/G G C Am⁷

153

if we ever say a - dieu, so kiss me, — kiss me. —

Dm⁷ G⁷ E⁷/G[#] Am Am/G

155

Make me tell you I'm in love with you.

Dm⁷ F/G G F/G G⁷ C Am

157

Nev - er, nev - er, nev - er let me go.

rit.

Dm⁷ F/G C Am

rit.

159

Nev - er, nev - er, nev - er let me go.

Bright shuffle-swing (♩ = ca. 184)

Dm⁷ F/G C F

Bright shuffle-swing (♩ = ca. 184)

164 "Shake, Rattle and Roll"*

162

Get out - ta that kitch-en and
C⁶

165

Shake, shake, rat - tle and roll. —

rat - tle those pots and pans

Get

168

Shake, shake,

out - ta that kitch-en and

rat - tle those pots and pans. —

171

rat - tle and roll.____

Well, roll my break-fast, 'cause I'm a hun - gry man...

G⁷

174

175

Shake, shake, rat - tle and roll.____ I said, shake, rat - tle and roll.____

C⁶

177

I said, shake, rat - tle and roll.____ I said,

180

shake, rat - tle and roll. I said, shake, rat - tle and roll...

F⁹

C⁶

183

Well, you nev - er do noth - in' to save your dog - gone

186

188

soul.

ff

I said, shake, rat - tle and roll...

C⁶

D^{b6}

ff

189

ff

Let the good times roll. Let the good times

Shake, rat-tle and roll. I said,

192

roll. Let the good times roll

shake, rat-tle and roll. Shake, rat-tle and roll..

G^b9 D^b6

195

Let the good times roll, to save your dog-gone

Well, you nev-er do noth-in' to save your dog-gone

A^b7

198

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a long, sustained note with a slur over it, labeled "soul." below the staff.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The top staff contains chords with the following labels: Db, Db⁹/F, Gb, A⁷/G, and Gb/Ab. The bottom staff contains a bass line with notes and rests.

201

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The top staff has lyrics "Rat - tle and roll!" and "Yeah!" with notes and rests. The bottom staff has notes and rests.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The top staff has notes and rests. The bottom staff has notes and rests, including a "8va" marking.

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