

WE LOVE THE '50s

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

Arranged by
JAY ALTHOUSE

With a swing feel ($\text{♩} = \text{ca. } 144$)

SOPRANO ALTO

BARITONE

With a swing feel ($\text{♩} = \text{ca. } 144$)

PIANO

mf

F

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.T.B. (35544), 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 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are rests in measures 49 and 50. The lyrics are "good times roll. — Roll on and on. —".

G D G

Piano accompaniment for measures 48-50. The right hand plays chords G, D, and G. The left hand plays a bass line with eighth notes. There are fermatas over the D and G chords in measure 50.

51

rit.
Roll on and on. —

Vocal line for measures 51-52. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. There is a fermata over the G5 note. The lyrics are "Roll on and on. —". The tempo marking *rit.* is above the staff.

D G C7

Piano accompaniment for measures 51-52. The right hand plays chords D, G, and C7. The left hand plays a bass line with eighth notes. There is a fermata over the C7 chord in measure 52. The tempo marking *rit.* is above the staff.

54

Slow rock 'n' roll (♩. = ca. 84-88)

"Sixteen Candles"*

Vocal line for measures 54-55. The melody is mostly rests. In measure 55, there is a quarter note G4 with a *mf* dynamic marking. The lyrics "Six - teen" are below the staff.

Slow rock 'n' roll (♩. = ca. 84-88)

F Dm Bb C7

Piano accompaniment for measures 54-55. The right hand plays chords F, Dm, Bb, and C7. The left hand plays a bass line with eighth notes. The dynamic marking *mf* is below the staff.

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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 ($\text{♩} = \text{ca. } 138$)

for I love you so.

so,

Light pop, cha-cha feel ($\text{♩} = \text{ca. } 138$)

F B \flat B \flat m F F7

rit.

89 "Lipstick On Your Collar"*

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

B \flat Gm E \flat

92

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

The vocal line for measures 95-97 is written in a treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes and eighth notes. A slur covers the notes for 'so - da pop.' in measure 95. The lyrics 'You were gone for' are under the notes in measures 96 and 97.

E_b F B_b

The piano accompaniment for measures 95-97 is written in a grand staff with a key signature of two flats. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. Chord symbols E_b, F, and B_b are placed above the right-hand staff.

98

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

The vocal line for measures 98-100 is written in a treble clef with a key signature of two flats. The melody continues with quarter and eighth notes. A slur covers the notes for 'half an hour or more.' in measure 99. The lyrics 'quite a while, _____' are under the notes in measure 98.

B_b7 E_b

The piano accompaniment for measures 98-100 is written in a grand staff with a key signature of two flats. The right hand continues the rhythmic pattern of eighth notes and chords. Chord symbols B_b7 and E_b are placed above the right-hand staff.

101

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

The vocal line for measures 101-103 is written in a treble clef with a key signature of two flats. The melody consists of quarter notes and eighth notes. The lyrics 'You came back and man, oh man, _____ this is what I' are under the notes in measures 101 and 102.

C C⁷ F⁷

The piano accompaniment for measures 101-103 is written in a grand staff with a key signature of two flats. The right hand continues the rhythmic pattern of eighth notes and chords. Chord symbols C, C⁷, and F⁷ are placed above the right-hand staff.

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

Bb D7 Gm

116

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

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

D Eb Bb

119

told a tale___ on you, boy,___

told a tale___ on

F7 Eb/F F7 Bb F7 Eb/F F7

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

Gm Gm/F Cm⁷ Eb/F F

132

you. They

mf

Bb Ebm⁶ Bb⁶

134

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

Cm⁷ F BbM⁷ Gm

mf

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 Eb/F F Eb/F F

144

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

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

148

150

you. Oh, kiss me, — kiss me, — and

B \flat B \flat /A \flat G F/G G 6 G 7 C Am

151

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

Dm 7 F/G G F/G G C Am 7

153

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

Dm 7 G 7 E 7 /G \sharp Am Am/G

155

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

*Dm*⁷ *F/G* *G* *F/G* *G*⁷ *C* *Am*

157

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

rit.

*Dm*⁷ *F/G* *C* *Am*

159

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

Bright shuffle-swing (♩ = ca. 184)

*Dm*⁷ *F/G* *C* *F*

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. —

F⁹C⁶

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171

rat - tle and roll.____

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

G⁷

174

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...

F⁹C⁶

183

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

G⁷

186

188

soul.

ff

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

C⁶D^{b6}

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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