

Chris Rea
Anthology

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The Complete ELVIS PRESLEY ANTHOLOGY In Two Volumes

Volume 1: 110 songs, photographs, and an extensive Biography of Elvis.

Volume 2: 113 songs, photos, biography, and a complete Discography and Filmography, listing records and films made by Elvis.

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ELVIS PRESLEY
1935 - 1977



On August 16, 1977, Elvis Presley, the King of Rock 'n' Roll, the most phenomenally successful entertainer in the history of the recording industry, died at his home in Memphis, Tennessee, at the age of 42.

Elvis' death created a wave of shock throughout the world, and the ground swell of that shock has continued without abating ever since.

Millions of mourning fans poured into record stores to buy recorded mementos of the fantastic career.

Thus, even in death, Elvis proved still to be THE KING. Headlines around the world brought the sad news; TV and radio stations immediately began presenting entire programs — some 24 hours in length — to his memory.

In many cities, newspapers devoted entire special editions to coverage of his career and its spectacular effect on music and the lifestyle of a whole generation.

A swell of tourists, which at the time of his funeral was estimated at 100,000, began trekking to Memphis to view his grave.

Throughout the fall of 1977, bands at college football games all over America devoted special half-time programs to his memory. Hundreds of unsolicited memorials around the world paid tribute to him.

Earlier in 1977, on one of his last tours, a crowd of over 100,000 persons jammed into a concert in Michigan to hear Elvis. It was but another instance when the fans had come forth to pay homage to a man who, in 22 years, had altered the course of music and the whole pop culture, and established records along the way which will probably stand unchallenged for years to come.

A bit further into 1977, RCA Records released Elvis' 60th album, MOODY BLUE, and it began at once to do what each of the previous ones had — climb the pop music charts with a speed usually attributed to Superman.

From 1955 to 1977, Elvis' career had amassed an astonishing set of statistics. Consider them:

—More than 500 million copies of Elvis records have been sold all over the world, a figure far surpassing that for any other artist in the record industry's history.

—Elvis Presley's second recording for RCA, "Hound Dog," alone sold more than seven million copies.

—Thirty-three motion pictures starring Elvis have been released to date.

—The highest fee ever paid for a single guest appearance on television went to Elvis in 1960 on the Frank Sinatra show.

—Fifty-six of his single recordings have sold more than a million copies each worldwide.

—Thirty-two of his albums have been certified Gold by the Recording Industry Association of America, and his last two, MOODY BLUE, released just before his death, and ELVIS IN CONCERT, released shortly after, immediately went Platinum.

—The first Elvis TV special in December of 1968 was one of the most widely watched specials in recent years. Another Elvis Special, ALOHA FROM HAWAII, was the first television entertainment show to be viewed throughout the world via satellite transmission, and was viewed by an estimated one billion persons.



—Elvis became one of the highest paid performers in the history of Las Vegas when he first appeared at the International (now Las Vegas Hilton) Hotel. That engagement broke every Las Vegas attendance record, and Elvis broke his own record when he next returned.

—Also in the late 1960's, Elvis made the first of many concert appearances at Houston's famed Astrodome. His thereafter annual concert tours were seen by millions and millions of fans and he never played to an unsold seat.

—It is acknowledged that the recorded voice of Elvis Presley has been heard by more people in the world than that of any other performing artist.

Still, astonishing statistics are only a part of the Presley story. In the 22 years during which he continued to be one of the all-time great stars, he did more than set records. He changed the shape of American pop music, influenced the personal and entertainment tastes of teenagers in this country, and opened the way for almost every new teenage craze that has zoomed to popularity since 1955.

He proved all his early critics wrong, moreover, not only by acting as a positive force in the entertainment world but as a strong and highly dignified influence on his audience over the years.

The story of the Presley Era is a high-powered one, filled with fireworks of sudden, startling success, the shock of an ever-increasing and almost incredible amount of money, and the noise and tumult of public controversy which surrounded Presley, at least for a while, like a hurricane. Almost everything about him was out of the ordinary, including the fact that at birth he was the surviving member of a set of twins named Jesse Garon and Elvis Aron. As a young boy in Tupelo, Mississippi, Presley often sang in church and later became known as the third member of a trio, which also included his mother and father, that sang at camp meetings, revivals, and church conventions.

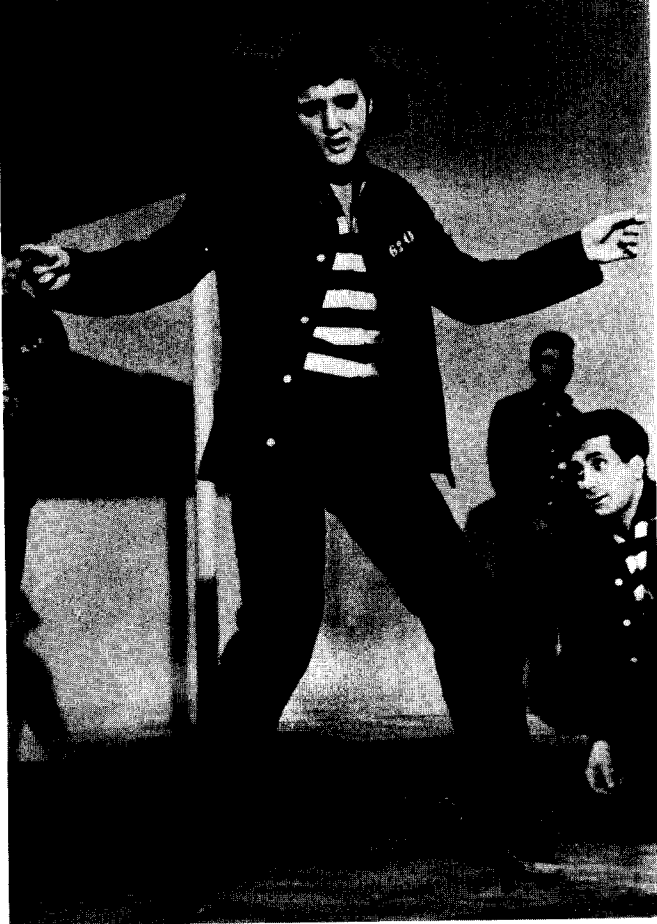


When the boy won a music contest at a local fair by singing "Old Shep," his parents bought him his first guitar. It cost \$12.98 and it was put to good use in front of the radio or the phonograph as day by day the young Elvis picked out tunes he heard coming over either of the two machines.

In 1953, a recent high school graduate and a \$35-a-week truck driver for the Crown Electric Company in Memphis, Presley wandered into the Sun Record Company to make a solo recording for himself. One year later, he was asked to make a record for Sun as a professional. On the basis of that record, called "That's Alright, Mama," he was taken under the direction of Colonel Tom Parker, who remained his manager throughout his career.

In the fall of 1955, RCA bid for the young performer's contract and got it for \$35,000, a then unheard of price for a virtually untried artist.

RCA produced its first Presley recording in January, 1956. It was called "Heartbreak Hotel," and, within a few short months, the Presley performance of it was to shake up the record business as well as the entire entertainment industry as they hadn't been shaken in years. First, Elvis made an appearance on the Jackie Gleason TV program STAGE SHOW, with Tommy and Jimmy Dorsey, singing "Heartbreak Hotel." Then he returned to the Gleason show five more times, singing "Heartbreak Hotel" at two of those appearances. By then, the recording — and other early Presley recordings — were smash hits, and the dynamic, easy-smiling young man was the overnight sensation of show business. At that point, he was booked for THE MILTON BERLE SHOW and for three appearances on THE ED SULLIVAN SHOW; simultaneously, he signed a seven-year movie contract with Hal Wallis.



Single hit followed hit: "I Want You, I Need You, I Love You," "Hound Dog," "Love Me Tender," "Too Much," "All Shook Up," "Loving You," "Jailhouse Rock," "Don't," "Hard-Hearted Woman," "I Got Stung," "A Fool Such As I," "A Big Hunk Of Love." The LPs had just as big a success: ELVIS PRESLEY, ELVIS, ELVIS' GOLDEN RECORDS, A DATE WITH ELVIS, 50,000,000 ELVIS FANS CAN'T BE WRONG, ELVIS IS BACK! among many others. At the same time, his first movies were released, and they set box office standards for Presley himself to break with each new film: LOVE ME TENDER, LOVING YOU, JAILHOUSE ROCK, and KING CREOLE.

Then in March of 1958, the comet threatened to burn out. Presley, like millions of his countrymen before him, was drafted into the U.S. Army and found himself serving with an armored division in Germany where he was eventually to reach the rank of sergeant. The country reacted to the news in various ways. A press release put out by Hal Wallis Productions said that "the high decibel shock wave which ensued was variously attributed to the wails of millions of youngsters, desolate at his departure and/or their parents' sighs of relief." From a critic: "The Elvis virus has at long last been isolated. Before Presley learns how to salute properly his public will have forgotten him."

As is common among critics of all varieties, it was simply wishful thinking. When Presley was released from the Army in early 1960, in the midst of one of the worst blizzards Fort Dix, N.J., had ever seen, he was greeted by an avalanche of newspaper, radio and TV reporters as well as loyal teenage fans who had stood for hours in deep snow and bitter cold to catch the merest sight of

Sergeant Presley in uniform. By this time, there was a feeling that the press had subtly swung to Presley's side, and, if not quite ardent fans of the singer, were impressed by the dignified and quite natural way with which he had handled his army stretch. His totally relaxed and cordial stance at the Fort Dix press conference added to the picture of a maturing personality, and it is no exaggeration to say that Presley won a mighty victory both at Fort Dix and at his press conference on the way home to Memphis by remaining — of all peculiar things in show business — himself.

Within six months, one fact was already clear: the Presley career was bigger than ever. His first film upon leaving the service, G.I. BLUES, broke all his own box office records, and his first post-Army recordings all became Gold Records with sales of a million or more. Once again, the Presley hit-after-hit pattern was in evidence: "Stuck On You," "It's Now Or Never," "Are You Lonesome Tonight?" (all released in 1960 and all Gold Records), "Surrender," "Can't Help Falling In Love," "Good Luck Charm," "Rock-a-Hula Baby," "Return To Sender." And, more smash LPs: G.I. BLUES ('60), BLUE HAWAII ('61) and GIRLS! GIRLS! GIRLS! ('62), all three of which were soundtracks from box office smash hits starring Elvis.

All kinds of theories, some of them fanciful, were advanced to explain the continuing Presley success. One theory had it that by disappearing into the Army at the height of his career, Presley had left his fans drooling for more; absence had only made their hearts grow fonder. This is a fine theory except for one thing: Presley did not disappear into the Army; he was drafted into it with about as much to say as to the direction his army life would take as had any other GI.



Today, of course, it is fun to recall the controversy that engulfed Elvis in that first year as an international star. Almost all of it was generated by the uninhibited physical gyrations he went through during each song and, secondarily, by the equally uninhibited response of his audience, which was made up almost entirely of teenagers. Girls wept at the sight of him. His home in Memphis was watched day and night by little bands of adolescent girls eager for a glimpse of their idol. It was a phenomenon that had happened before in America (and would happen again), but it had never before reached precisely the Presley point of sheer mania.

Just as he was being voted the most promising Country and Western artist of the year, the press everywhere embarked on a saturation campaign of Presley copy, most of it unfavorable. Columnists filled their daily columns with anecdotes and criticism. The late Hedda Hopper, for one, became one of the chief anti-Presleyites in the country, although she was later to drastically revise her opinion of him both as a performer and an individual and become one of his chief boosters in Hollywood. One magazine ran an editorial headed "Beware Of Elvis Presley." Even the Communist press got into the act. When East German teenagers joined together to form "The Elvis Presley Band," the Communist newspaper YOUNG WORLD claimed that the singer was a "weapon in the American psychological war" and that his secret function was to recruit youths with "nuclear political views." (Many of the great



scribes who criticized Elvis severely for his sideburns in the early fifties came around and wore them longer than Elvis ever did.)

Perhaps the Presleymania that hit the United States in 1956 was best summed up by a report from the St. Petersburg, Fla., EVENING INDEPENDENT in the summer of that year. This is how it read, in part: "The Pied Piper of rock 'n' roll, a swivel-hipped, leg-lashing entertainment bomb, blasted the downtown area into chaos all day yesterday. Screaming, fainting teenagers lined the streets early to catch a glimpse of Elvis Presley, a rock-billy, gyrating singer who's shattered show business with his sultry style. He hit St. Petersburg with the effect of a small H-bomb, sending fans into mass hysteria and receiving an ovation rarely seen on the Suncoast." That is how it went in city after city.

Another theory stressed the good will he had gained by not taking the easy out in the Army as an entertaining GI; this undoubtedly had an effect upon his public although not enough to explain thoroughly the way his career took off at his discharge. A third theory came from the teenagers themselves, and it went something like this: Elvis simply outgrew all the things parents and other adults didn't like about him and got better at all the things the teenagers already liked about him. In other words, he grew up.

Certainly, few stars in the history of the movie business behaved with such consistent good manners in Hollywood as had this young man. Rumors and gossip about him stayed at a



minimum. He was, besides, unusually well-mannered in an industry noted for its stiff-armers, and he had a good deal of working tact and respect for his colleagues. Earl Wilson once wrote of him: "Elvis was quietly non-circusy when I found him in his portable dressing room. He wore a thin sweater and dark slacks, and his hair was smartly combed. He has retained the nice habit of saying 'Sir' and 'Ma'am.'"

Part of this may have come from real shyness. Elvis never became part of the Hollywood party scene, not even in the most casual way. He lived in cloistered seclusion. He preferred to spend his time with a group of old friends from Tennessee, who traveled with him and assisted him in various capacities. It was, according to some of them, an extremely lonely life for the star, who could not pick up and go off to a movie or a night club without being besieged by enthusiastic fans. Because of the unyielding demands of time in properly preparing and scheduling his motion pictures, recordings and his smash hit television specials, it was not until the Las Vegas appearance that Elvis was able to make a live appearance, though literally thousands of requests had come from all parts of the world asking for personal appearances.

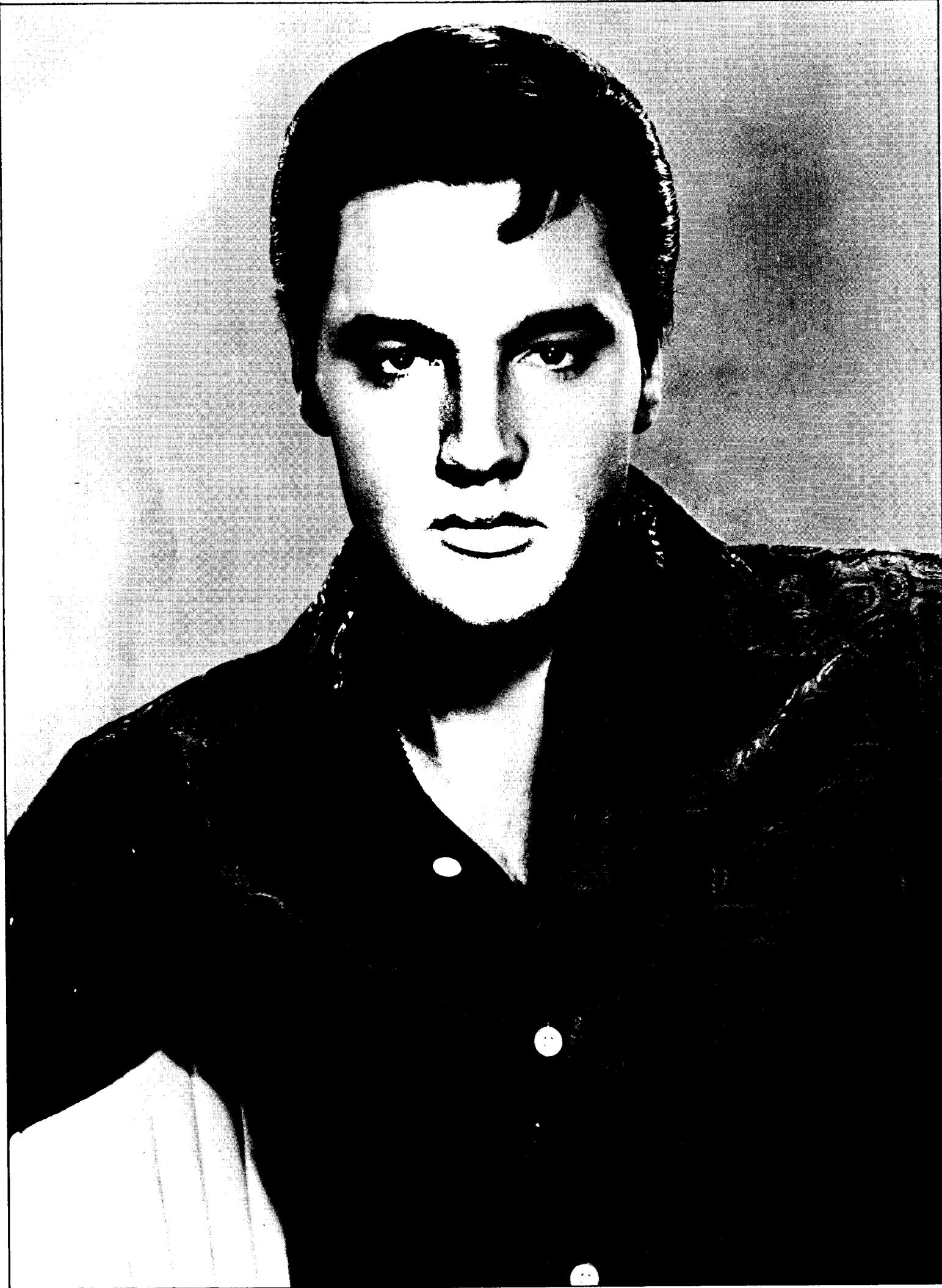
Because of Presley, pop music once and for all assumed its dominant characteristics — mainly the

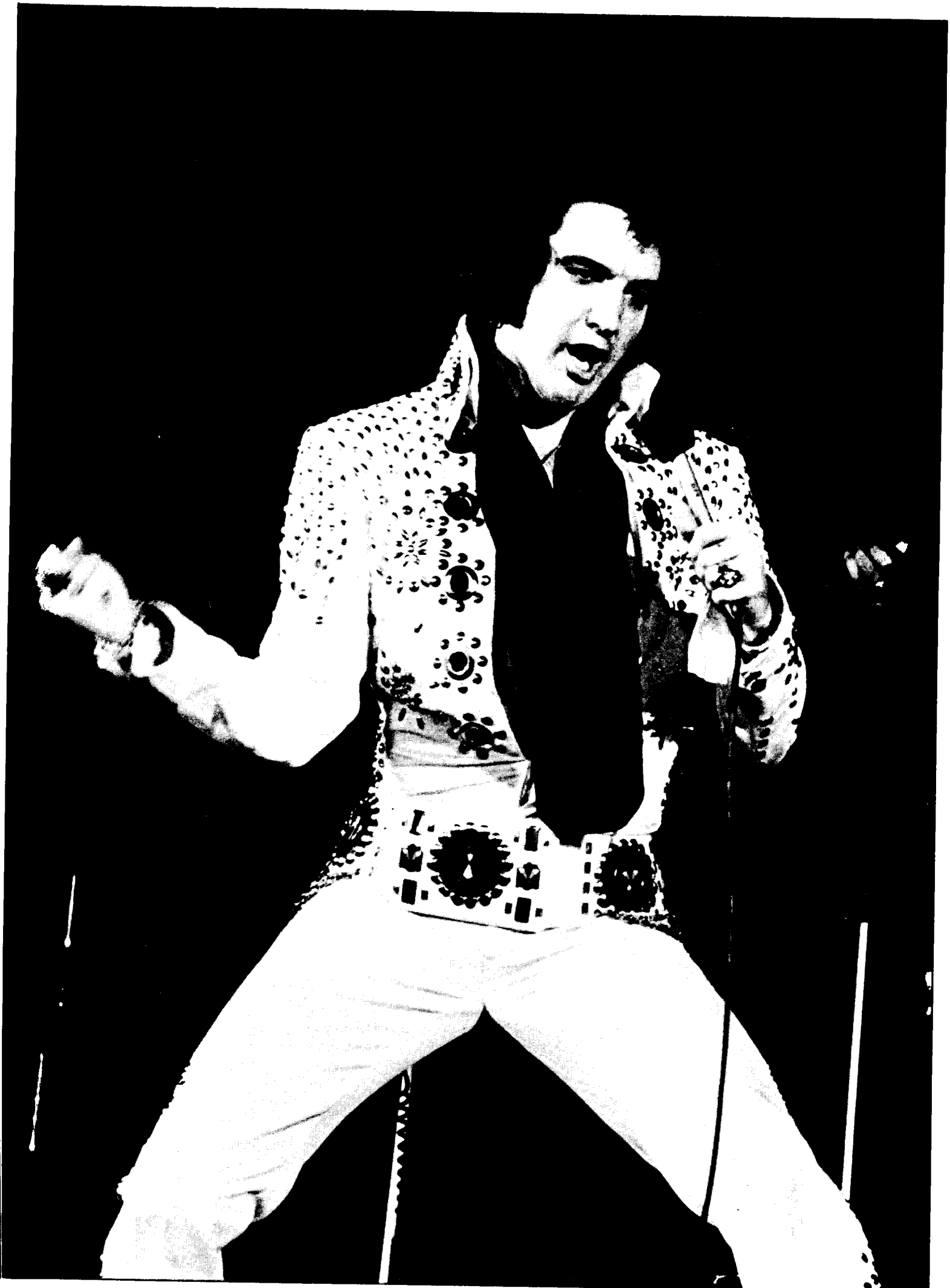
driving, monotonous beat — from Country & Western repertoire and absorbed the whole colorful spectrum of gospel music and rhythm and blues into its mainstream. Because of Presley, too, young unknown artists, eager for the big break, took heart at his success and revolutionized the story of pop singles recordings in this country; they became within a few years the big stars in the field while displacing the old, familiar names whose presence on a recording was, at one time, the assurance of a hit. Those days quickly vanished as the singles record market became dominated, more and more, by younger and younger teenagers, most of whom were girls attracted to the Presley personality.

When the Presley entourage arrived in Hollywood for the first time in the 1950's, the Colonel remembers with pleasure, the town didn't give them six months and was quick to tell them so. Those six months became 20 years; overnight success, into a long-term career.

Whatever the original predictions of the professional and amateur "put-downers," Elvis Presley became one of the half dozen chief members of show business "Establishment," and to him can be given the headiest compliment of all: he changed the entire course of international pop music and set the path it would take for the rest of most of our lifetimes.









From the RCA Album "ELVIS' GOLDEN RECORDS"

ALL SHOOK UP

Words and Music by OTIS BLACKWELL and ELVIS PRESLEY

Medium Shuffle Rhythm

Piano introduction in Bb major, 4/4 time, medium shuffle rhythm. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. Dynamics include a forte (f) marking.

Bb

Guitar chord diagram for Bb major: x2 0 2 3 1 0.

A - well - a, bless my soul, What's wrong with me? I'm itch - ing like a man - on a

Vocal line with piano accompaniment. Dynamics include mezzo-forte (mf).

fuz - zy tree - My friends say I'm act - in' queer as a bug - I'm in love I'm

Vocal line with piano accompaniment.

Eb7

F7

Bb

Eb7

Bb

ALL SHOOK UP! - Mm - mm oh, oh, yeah, - yeah! - My

Vocal line with piano accompaniment. Includes guitar chord diagrams for Eb7, F7, Bb, Eb7, and Bb.

3283

hands are sha - ky and my knees are weak. — I can't seem to stand — on my

own two feet, — Who do you thank when you have such luck? I'm in love! I'm

ALL SHOOK UP! — Mm — mm oh, oh, yeah, — yeah! —

Eb7 F7 Bb Eb7 Bb

1. Please don't ask what's on my mind, I'm a lit-tle mixed up but I'm feel-in' fine — When I'm
 2. Tongue gets tied when I try to speak, My — in - sides shake like a leaf on a tree, — There's

Eb7 Bb

near that girl that — I — love best, My — heart beats so it scares me to death! She
 on - ly one cure for this soul — of mine, That's to have the girl that I love — so — fine!

Eb7 F7 Opt.

Bb



touched my hand, What a chill I got, — Her kiss - es are like — a vol-

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

ALL SHOOK UP! — Mm — mm oh, oh, yeah, — yeah! — 2. My

Eb7 F7 1. Bb Eb7 Bb

2. Bb

yeah! I'm All Shook Up! — Mm — mm oh, oh, yeah, — yeah! I'm

Eb7 F7 Bb

All Shook Up! — Mm — mm oh, oh, yeah, — yeah! I'm All Shook Up! —

Eb7 F7 Bb

From the RCA Album "ELVIS' GOLD RECORDS, VOL. 4"

AIN'T THAT LOVING YOU BABY

Words and Music by CLYDE OTIS and IVORY JOE HUNTER

Medium bright blues

C7 (Tacet)

I — could ride a - round the world in an
 meet a hun - dred girls and have - uh
 gave me nine lives like a
 on my Sun - day suit and I'm

> C7 (Tacet)

C7 (Tacet)

old ox - cart, And nev - er let an - oth - er girl —
 loads of fun, My hug - gin' and my kiss - in' be -
 tom - my cat, I'd give 'em all to you and nev - er
 go - in' down - town, But I'll be kiss - in' your lips — be - fore the

F7

thrill — my heart. — } Ain't that — lov - in' you, — ba - by?
 longs to just one. — }
 take — one back. — }
 sun — goes down. — }

C7

Ain't that — lov - in' you, — ba - by? Ain't that —

lov - in' you, ba - by, Ain't that lov in' you so?

1. 2, 3 C7. F7 | 4. C7

2. I — could
3. If — you
4. I'm put - tin'

Ain't that — lov - in' you, ba - by,

Ain't that lov - in' you so? —

F7 C (Tacet)

Detailed description: This is a sheet music page for the song 'Ain't That Lovin' You, Baby?'. It features a vocal line and a piano accompaniment. The score is divided into several systems. The first system contains the first two lines of the vocal melody. The second system contains the next two lines. The third system includes a first ending marked '1. 2, 3 C7. F7 | 4. C7' and a list of four alternative lyrics: '2. I — could', '3. If — you', and '4. I'm put - tin''. The fourth system contains the vocal line for the second ending. The fifth system contains the final vocal line and piano accompaniment, ending with a 'Tacet' instruction for the guitar. Chord diagrams for C7, G7, and F7 are provided throughout the score.

From the RCA Album "HE TOUCHED ME"

AMAZING GRACE

By ELVIS PRESLEY

Slowly

G7 C G

1.4. A - maz - ing - grace, how - sweet the - sound that - saved a -
 2. (When) we've been - there ten - thou - sand - years, bright - shin - ing -

Em D7 G G7

wretch like - me! I - once - was - lost, - but -
 as the sun. We've no - less - days - to -

C G Em D To Coda D7 G C G D7

now I'm - found, was - blind, but now I - see. 2. When -
 sing God's - praise, than - when we'd first be -

G C G D7 G G7 C

gun. 3. Through - man - y - dan - gers, toils and

3283

G Em D7

snare I have al - read - y - come; 'Tis

G G7 C G Em

grace that brought me safe thus far, And grace will

D D7 G C G D7 Coda

lead me home. 4. A - see. Was

Em D D7 C G

blind, but now, I see.

rall.

Featured in the United Artists Motion Picture "FOLLOW THAT DREAM"
From the RCA CAMDEN Album "C'MON EVERYBODY"

ANGEL

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately

mp *rit*

Chorus

E♭ maj7

Cm7

E♭ maj7

Cm7



An - gel, — with those an - gel eyes, — come and take this

mp
a tempo

Fm

Fm7

B♭7

E♭ maj7

Fm7

B♭7+5



earth boy — up to par - a - dise.

E♭ maj7

Cm7

E♭ maj7

Cm7



An gel, — may I hold you tight? — Nev - er kissed an

Fm Fm7 Bb7 Eb Bbm7 Eb7

an - gel; — let me kiss one to - right. If

Ab 4 fr. Eb Eb7

I said, "I love you," would I be speak-ing out of turn? —

Ab 4 fr. F7 Bb7 Ebmaj7

I'm on - ly hu - man, but I'm will - ing to learn. An - gel —

Cm7 Ebmaj7 Cm7 Fm Fm7

— make my wish come true. — Let me be in heav - en —

Bb7 1. Eb Fm Bb7+5 2. Eb

— here on earth with you. you. —

rit *rall.* *L.H.*

ANY WAY YOU WANT ME (That's How I Will Be)

Words and Music by AARON SCHROEDER and CLIFF OWENS

Slowly

mf

CHORUS C

I'll be as strong as a moun-tain or weak as a wil - low

mp

tree. An - y way you want me, well,

that's how I will be. I'll be as tame as a

Am F G7 C

ba - by — or wild — as the rag - ing sea. —

C C7 F F#dim C G7

An - y way you want me, — well, that's — how I will

C F C

be. — In your hands — my heart is clay, to

F C D7

take and mold — as you may. — I'm — what you make me; you've

on - ly to take me, and in your arms — I will stay. —

I'll — be a fool — or a wise man; — my dar-ling, you hold — the

key. — Yes, an - y way you want me, — well,

that's — how I will be. — be, — I will be. —

From the RCA Album "ELVIS" GOLDEN RECORDS, VOL. 3"

ANYTHING THAT'S PART OF YOU

Words and Music by DON ROBERTSON

Slowly and Tenderly

mp

Chorus

(*Tacet*)

I mem-o-rize the notes you sent,

Eb7

Ab

— Go all the plac-es that we went. I seem to search the whole day

through For an-y-thing that's part of you.

3283

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Eb (tacet) Eb Ebmaj7 Eb7

I kept a rib-bon from your hair; _____ A breath of per-fume lin-gers

Detailed description: This system contains the first two lines of music. The vocal line starts with a (tacet) instruction. The piano accompaniment features a 7th fret barre and triplet patterns in the right hand.

Ab 4 fr. Eb

there. _____ It helps to cheer me when I'm blue, _____

Detailed description: This system contains the third and fourth lines of music. The piano accompaniment continues with a 7th fret barre and triplet patterns.

Bb Eb Ab 4 fr. Eb (tacet)

An - y - thing that's part of you. _____ Oh, how it hurts to miss you

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features a 7th fret barre and triplet patterns.

Ab 4 fr. Bb7 Fm7 Eb

so _____ when I know you don't love me an - y -

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment features a 7th fret barre and triplet patterns.

Ab 4 fr.

more, To go on need-ing you, know-ing you don't need

Bb Bb7 Bb6 Bb7 (Tacet) Eb Ebmaj7

me. No rea-son left for me to live.

Eb7 Ab 4 fr.

— What can I take, what can I give, When I'd give all of some-one

Eb Bb Bb7 1. Eb Ab 4 fr.

new For an-y-thing that's part of you.

Eb (tacet) 2. Eb Ab 4 fr. Eb

I mem-o-rize the notes you you.

rall.

From the RCA Album "ELVIS"

ANYPLACE IS PARADISE

Words and Music by JOE THOMAS

Moderately slow rock

CHORUS

(tacet)

E_b

1. Wheth - er I'm rid - ing down the high - way or
 2. Wheth - er we're stand - ing on your door - step or

E_b

walk - ing down the street, It makes no dif - f'rence, ba - by doll, wher -
 sit - ting in the park, Or stroll - ing down a shad - y lane or

E_b

E_b7

A_b7

ev - er we chanceto meet, Each time I hold your lit - tle hand, - it makes me
 danc - ing in the dark, Where I can take you in my arms - and look in -

Ab7

Bb7

feel so ver- y nice. — An - y - place is par - a - dise — when I'm with
to your pret- ty eyes. — An - y - place is par - a - dise — when I'm with

1. Eb

(tacet)

2. Eb

you. 2. Wheth-er we're you.

3. Give me a cave up in the mountains

Or a shack down by the sea,

And I will be in heaven

If I have you there with me,

Where I can kiss your tender lips

And see the heaven in your eyes.

Anyplace is paradise

When I'm with you.

4. Baby, I'd live deep in the jungle

And sleep up in a tree,

And let the rest of the world go by,

If you were there with me,

Where I could love you all the time;

Baby, the jungle would be nice.

Anyplace is paradise

When I'm with you.

From the RCA Album "ELVIS' GOLDEN RECORDS, VOL 3"

ARE YOU LONESOME TONIGHT?

Words and Music by ROY TURK and LOU HANDMAN

Moderately

mf

Chorus

C

Are You Lone - some To - night, Do you miss me to - night, Are you

mp

Bb

A7

Dm

A7

Dm

G7

sor - ry we drift - ed a - part? _____ Does your mem - o - ry

stray To a bright sum - mer day, When I kissed you and called you sweet-

C F Fm C C7 F

heart? Do the chairs in your par - lor seem emp - ty and

Cm D7 G7 F#7 G7

bare? Do you gaze at your door - step and pic - ture me there? Is your

C C7 Bbdim D7 G7

heart filled with pain, Shall I come back a - gain? Tell me, dear, Are You

1. C D7-9 G7 2. C F Fm C

Lone - some To - night? Are You night?

rit.

Featured in the Paramount Motion Picture "KING CREOLE"
 from the RCA Album "KING CREOLE"

AS LONG AS I HAVE YOU

Words by FRED WISE Music by BEN WEISMAN

Slowly

7 *mp*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Slowly' and the dynamics are 'mp'.

Chorus

Let the stars fade and fall. — and I won't care at all As

The first system of the chorus features a vocal line with triplets and a piano accompaniment. Chord diagrams for F, Dm, Bb, and C7 are provided above the vocal line. The piano part includes triplets in the right hand.

long as I have you. Ev-'ry kiss brings a thrill and I

The second system continues the chorus. Chord diagrams for Gm7, C7, F, and Dm are shown above the vocal line. The piano accompaniment continues with triplets.

know that it will As long as I have you. Let's

The third system concludes the chorus. Chord diagrams for Bb, C7, Gm7, C7, F, and F7 are provided above the vocal line. The piano accompaniment features a final triplet.

Bb Am Dm C#dim Dm Dm7 G7

think_ of the fu - ture, for - get the past. You're not my first love but

C7 F Dm Bb C7

you're my last. Take the love - that I bring, 'cause I'll have_ ev - 'ry - thing As

Gm7 C7 1. F

long as I have you. Let the

2. F

you.

Featured in the M-G-M Motion Picture "JAILHOUSE ROCK"
 From the RCA Album "ELVIS: THE OTHER SIDES — WORLDWIDE GOLD AWARD HITS, VOL. 2"

(You're So Square) BABY, I DON'T CARE

Words and Music by JERRY LEIBER and MIKE STOLLER

Moderately Bright

Chorus

C F C F

You don't like cra - zy mu - sic; you don't like rock - in' bands. —

C F C F C F

You just wan - na go to a mov - ie show and sit there hold - in'

C C7 F7 G7 (Tacet) C

hands. You're so square. — But, ba - by, I don't care.

3283

G7 C F C F

You don't like hot rod rac - in' or driv - in' late at night.

C F C F

You just wan - na park where it's nice and dark; you

C F C C7 F7 G7 (Tacet)

just wan - na hold me tight. You're so square, — But, ba - by, I don't

C C7 F F#dim

care. You don't know an - y dance steps that are

C C7 F F#dim G7

new, But no one else can love me like you do.

C F C F C

I don't know why my heart - flips; I on - ly know it does... I

F C F C C7 F

won - der why I love you, babe, I guess it's just be - cause you're so square, —

G7 (Tacet) 1. C F7 G7 (Tacet) 2. C F7 C

And, ba - by, I don't care. You care. —

Featured in the Paramount Motion Picture "BLUE HAWAII"
From the RCA Album "BLUE HAWAII"

BEACH BOY BLUES

Words and Music by SID TEPPER and ROY C. BENNETT

Slowly

The piano introduction consists of two staves of music. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Slowly' and the dynamics are 'mf'.

Chorus

Chord diagram for C major: C (open), E (2), G (3), C (5), E (7), G (8).

Vocal line: I'm a poor Ha-wai-ian beach boy a long way from the beach, 'Cause
Piano accompaniment: The piano part continues with a steady accompaniment, including a double bar line and repeat sign.

Chord diagram for C7: C (open), E (2), G (3), Bb (7), C (5), E (7), G (8).

F

Chord diagram for F major: F (1), A (2), C (3), F (4), A (5), C (6).

F#dim

Chord diagram for F#dim: F# (1), A (2), B (3), C (4), D (5), E (6).

Vocal line: some-one shoved his face a-against my hand. — Now I'm a kiss-in' cous-in to a
Piano accompaniment: Continues with the accompaniment for the second part of the chorus.

Chord diagram for C major: C (open), E (2), G (3), C (5), E (7), G (8).

Chord diagram for Em7: E (2), G (3), A (4), B (5), C (6), D (7).

Chord diagram for A7: A (2), C# (3), E (4), G (5), B (6), D (7).

Chord diagram for D7: D (2), F# (3), A (4), B (5), C# (6), E (7).

Chord diagram for G7: G (2), B (3), D (4), F# (5), G (6), B (7).

Chord diagram for C major: C (open), E (2), G (3), C (5), E (7), G (8).


Chord diagram for Ab7: Ab (2), Cb (3), Eb (4), F (5), Gb (6), Ab (7).

Chord diagram for G7: G (2), B (3), D (4), F# (5), G (6), B (7).

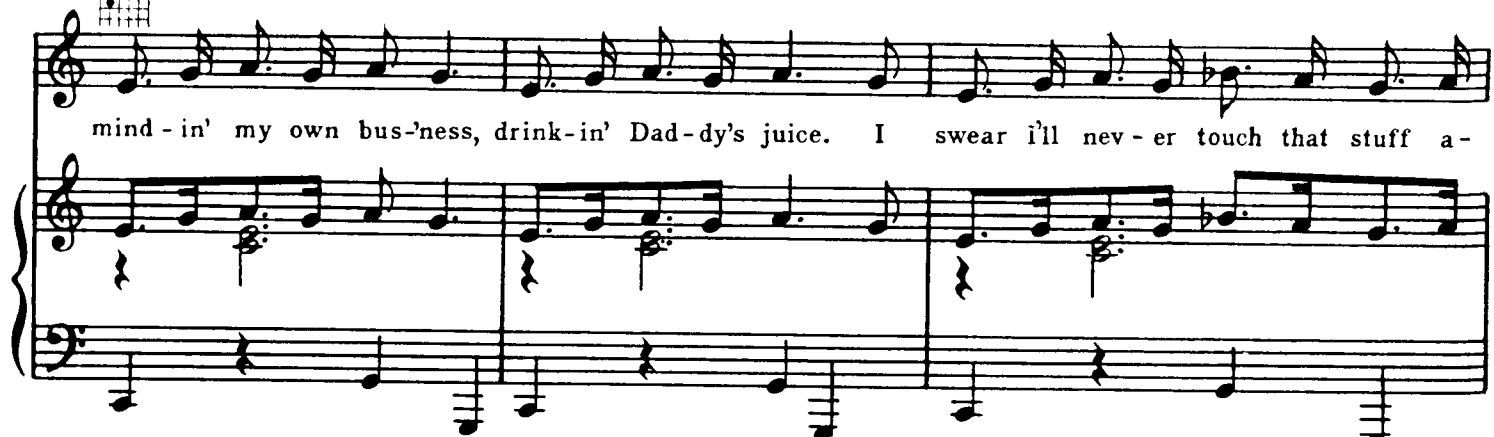
(Tacet)

Vocal line: ripe pine - ap - ple; I'm in — the can. I was
Piano accompaniment: Continues with the accompaniment for the final part of the chorus.

C



mind-in' my own bus-ness, drink-in' Dad-dy's juice. I swear I'll nev-er touch that stuff a-



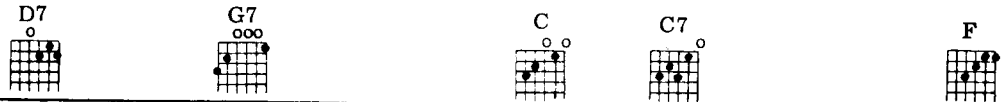
C7 F F#dim C Em7 A7




gain. — Just like the pig be-fore he gave his all at the lu-au,



D7 G7 C C7 F



I'm in — the pen. Got those beach boy



C C7



blues. — Don't the time go slow?



F D7

Lone - ly beach boy blues, — on - ly thir - ty days and nine - ty years to

G7 Gdim G7 C

go. — I wan - na taste the hon - ey from my wa - hi - ni's lips. I

C7 F F#dim

wan - na be her ev - er - lov - in' man. — But I'm a kiss - in' cous - in to a

C Em7 A7 D7 G7 1. C Ab7 G7 (Tacet) 2. C F7 C

ripe pine - ap - ple; I'm in — the can. I'm a can.

Featured in the United Artists Motion Picture "FRANKIE AND JOHNNY"
from the RCA Album "FRANKIE AND JOHNNY"

BEGINNER'S LUCK

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately, with feeling

mf

Eb maj7 Fm7 Eb maj7 Fm7 Bb7

First time I fell in love, I fell in love with you,

mp - mf

Eb maj7 Ab maj7 Ab6 Bb7 Eb

First time I dared to dream, my on - ly dream came true.

Gm F#dim Fm7 Bb7 Eb C7

Must be be - gin - ner's luck to wish up - on a star, Then

Cm7 F7 Cm7 F7 Bb7 Bb+

o - pen up my eyes and there you are.

Ebmaj7 Fm7 Ebmaj7 Fm7

I wave no mag - ic wand, I own no luck - y charms;

Ebmaj7 Abmaj7 Ab6 Bb7 Eb

How then can I ex - plain an an - gel in my arms.

Gm F#dim Fm7 Bb7 Bbm6 C7

Must be be - gin - ners' luck, what else can it be, When

F7 F7+5 Fm7 Bb7 Eb F#dim Fm7 B9 Bb9

some - one won - der - ful as you loves me.

2. Eb Ab 4fr. Abm 4fr. Eb

me.

rall.

Featured in the Paramount Motion Picture "G.I. BLUES"
From the RCA Album "G.I. BLUES"

BIG BOOTS

Words by SID WAYNE Music by SHERMAN EDWARDS

Moderately Slow

Chorus - Freely

They call your dad - dy "Big Boots." "Big Boots" is his name. It

takes a big man - to wear Big Boots. That's your dad - dy's claim to fame. They

know your dad - dy, "Big Boots," Wher - ev - er, sol - diers are, 'Cause

he can han - dle an arm - ored car Just like a kid - die car. So

Music Box Effect

Ab 4 fr. Eb

gva. sleep, lit-tle sol-dier; don't you cry. Loo loo loo loo loo loo

Ab 4 fr.

gva. loo. Gen-er-al Sand-man soon com-ing by.

Eb Bb7 Eb

gva. Loo loo loo loo loo loo. Gon-na tell you a lit-tle

Bb7sus4 Bb7 Ab 4 fr.

se-cret; You won't be-lieve it's true. Did you know your dad-dy

Eb Bb7 1. Eb Adim Bb7 2. Eb

"Big Boots" Once wore lit-tle boots like you? They you? *(Tacet)* *rall.*

From the RCA Album "CLAMBAKE"

BIG BOSS MAN

Words and Music by AL SMITH and LUTHER DIXON

Moderate rock tempo

The piano introduction consists of two staves. The right hand plays a series of chords: Eb, Eb6, Eb7, Eb6, Eb, Eb6, Eb7, Eb6. The left hand plays a rhythmic accompaniment of eighth notes.

Chord diagrams for the first system: Eb, Eb6, Eb7, Eb6, Eb, Eb6, Eb7, Eb6.

Big Boss Man, Can't you hear me when I

The piano accompaniment for the second system features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The right hand has a slur over the first four measures.

Chord diagrams for the second system: Eb, Eb6, Eb7, Eb6, Eb, Eb6, Eb7, Ab9 4 fr., Ab 4 fr., Ab6, Ab7, Ab6.

call, Big Boss Man,

The piano accompaniment for the third system continues the melodic and rhythmic patterns. The right hand has a slur over the first four measures.

Chord diagrams for the third system: Ab 4 fr., Ab6, Ab9 4 fr., Ab7, Eb, Eb6, Eb7, Eb6, Eb, Eb6.

Can't you hear me when I call.

The piano accompaniment for the fourth system concludes the piece with a final melodic phrase in the right hand and a rhythmic accompaniment in the left hand.

Eb7 Eb6 Bb Eb9 Bb7 Bb6 Ab Ab7 Ab6

You know you ain't so big, You're just tall that's

Eb Eb6 Eb7 Eb6 Bb7 Eb

all. _____ Ahead to Verse Fine

Well you
Well I'm
Well you

Verse: Eb Eb6 Eb7 Eb6 Eb Eb6 Eb7 Eb6 Eb

got me work-ing, ba-by, work-ing 'round the clock. I
gon-ng get a Boss Man, one that treats me right.
got me high ba-by, got me wor-ried too,

Eb Eb6 Eb7 Eb6 Eb7 Eb6 Ab9

want a lit-tle drink of wa-ter but you won't let Jim-my stop. Big Boss
work hard in the day rest-ing at night. Big Boss
Tell me, tell me, tell me what you're gon-na do? Big Boss

From the RCA Album "ELVIS' CHRISTMAS ALBUM"

BLUE CHRISTMAS

Words and Music by BILLY HAYES and JAY JOHNSON

Moderately

F

C7

I'll have a Blue Christ-mas with - out you I'll be so

F

blue think - ing a - bout you Dec - o -

Cm

D7

Cm

D7

Gm

ra - tions of red on a green Christ - mas tree

G7

C7

Won't mean a thing if you're not here with me. I'll have a

F C7

blue Christ-mas, that's cer - tain _____ And when that

F

blue heart-ache starts hurt - in' _____ You'll be

Cm D7 Cm D7 Gm Fdim

do - in' all right, with your Christ - mas of white, But

C7

1. F 2. F

I'll have a blue, Blue Christ-mas. _____ I'll have a Christ-mas. _____

Featured in the M-G-M Motion Picture "SPINOUT"
From the RCA Album "SPINOUT"

BEACH SHACK

Words and Music by BILL GIANT, FLORENCE KAYE and BERNIE BAUM

Moderato "Latin" Style

p

Eb
Ab6
Ab
Bb7
Fm7
Bb7
Eb

1. When you're through swim - min' - I'll dry - your back.
 2. Take off - that wet cap, - let down - your hair.
 3. Come see - my etch - ings, - I wish - you would.

mp

Ab6
Ab
Bb7
Eb

Come and - re - lax, girl - in my lit - tle beach shack.
 Come to - my beach shack, - you'll be comf - 'ta - ble there.
 Don't be - a - fraid, girl, - my in - ten - tions are good.

Ab
Bb7
Eb

Dum - be - dum - be - dum, yeah, yeah, yeah
 There'll be noth - in' you lack.
 Be my guest, - have a snack.
 I know girls - by the pack.

mp



Tacet

It's a pleas-ure to wel-come you to my lit-tle beach shack.
See how nice I treat com-pa-ny in my lit-tle beach shack.
There's no one I want there but you in my lit-tle beach shack.



In my beach-shack, ba-by, we'll be a-lone.



In my beach-shack I'll make you feel at home.

1. 2.

3.

Tacet



In my lit-tle beach shack.

From the RCA Album "ELVIS PRESLEY"

BLUE MOON

Words by LORENZ HART Music by RICHARD RODGERS

Moderately

Bb7 Eb Cm Fm7 Bb7 Eb Cm

mp
Blue Moon you saw me stand - ing a - lone

Fm Bb7 Eb Cm Fm7

— With - out a dream in my heart, — With - out a love of my own.

Eb Ab 4 fr. Eb Bb7 Eb Cm Fm7 Bb7

Blue Moon you knew just what I was there

Eb Cm7 Fm Bb7 Eb Cm7

— for — You heard me say - ing a pray'r for —

Fm7 Eb Ab6 Eb

— Some - one I real - ly could care for. — And then there

Ab6 Bb7 Eb Ab6 Bb7

sud - den - ly ap - peared be - fore me — The on - ly one my arms will ev - er

Eb Abm 4 fr. Db9 Gb

Hold, — I heard some - bod - y whis - per, "Please a - dore me," — And when I

Bb F7 Fm7 Bb7 Eb Cm Fm7 Bb7

looked, the moon had turned to gold! Blue Moon — now I'm no long - er a - lone

Eb Cm Fm Bb7 Eb Cm Fm7

With - out a dream in my heart, — With - out a love of my own.

1. Eb Ab 4 fr. Eb Bb7 2. Eb Ab6 Eb

mf Blue *rit. e dim.*

From the RCA Album "50,000,000 ELVIS FANS CAN'T BE WRONG — ELVIS' GOLD RECORDS, VOL. 2"

A BIG HUNK O' LOVE

Words and Music by AARON SCHROEDER and SID WYCHE

Bright Rock

CHORUS

G

Hey, ba-by! I ain't ask - in' much of you.

C7

G

No no no no no no no no, ba - by, I ain't ask-in' much of you.

D7

Db7

C7

G

Just a big-a big-a big- a hunk o' love will do. _____

G
000
(tacet)

G
000
(tacet)

1. Don't be a stingy lit-tle ma-ma;
nat-'ral born bee-hive,

You 'bout to starve me half to death.
Filled_ with hon - ey to the top.

G
000
(tacet)

Now you could spare a kiss or two and still have plen-ty left.
But I ain't greed-y, ba-by, all I want is all you got. Oh, no, no,

C7
0

G
000

ba - by. I ain't ask- in' much of you. Just a

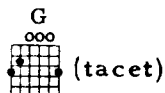
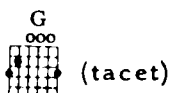
D7

Db7

C7
0

G
000

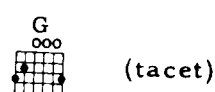
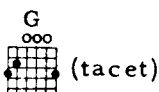
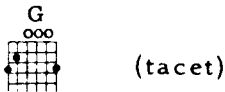
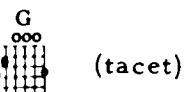
big-a big-a big-a hunk o' love will do. 2. You're just a



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with lyrics: "I got a wish-bone in my pock-et. I got a rab-bit's foot 'round my wrist. And I'd have

3. I got a wish-bone in my pock-et. I got a rab-bit's foot 'round my wrist. And I'd have

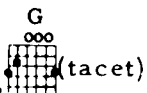
Musical staff with piano accompaniment, including treble and bass clefs. The accompaniment features a steady bass line and chords in the right hand.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with lyrics: "ev - 'ry-thing my luck-y charms could bring — if you gim-me just one sweet

ev - 'ry-thing my luck-y charms could bring — if you gim-me just one sweet

Musical staff with piano accompaniment, including treble and bass clefs. The accompaniment features a steady bass line and chords in the right hand.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with lyrics: "kiss, oh, no no no no no no, ba - by. I ain't ask-in' much of you.

kiss, oh, no no no no no no, ba - by. I ain't ask-in' much of you.

Musical staff with piano accompaniment, including treble and bass clefs. The accompaniment features a steady bass line and chords in the right hand.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with lyrics: "Just a big-a big-a big-a hunk o' love will do. _____

Just a big-a big-a big-a hunk o' love will do. _____

Musical staff with piano accompaniment, including treble and bass clefs. The accompaniment features a steady bass line and chords in the right hand.

From the RCA Album "A DATE WITH ELVIS"

BLUE MOON OF KENTUCKY

Words and Music by BILL MONROE

Bright "jump" tempo

mf

G C

BLUE MOON, BLUE MOON, BLUE

MOON, Keep a - shin - in' bright; BLUE

G Bb dim D7 C

MOON, keep_ on a - shin - in' bright, you're gon - na bring - a me back - a my

G G7 C

3283

Cm6

G

Gdim

D7

G

ba - by to-night, BLUE MOON, Keep a - shin - in' bright!

Chorus

D7

Gdim

G

G7

C7

I said BLUE MOON of Ken - tuck - y, to keep on shin - ing, Shine

mf-f

G

D7

G

on the one that's gone and left me blue; - I said BLUE MOON of Ken -

G7

C7

G

D7

D7+5

D7

tuck - y to keep on shin - ing, Shine on the one that's gone and left me blue.

Chords: G, G7, C, C7, G, G7, C, C7, G, D7, G, G7, C7, G, Gdim, D7, D7+5, D7, 1. G, A7, A7-5, D7, 2. G, C7, C#dim, G

Lyrics: Well, h-it was on one moon-light night, Stars shin-in' bright, Whis - per on high Love — said good - bye; BLUE MOON of Ken - tuck - y, Keep on shin - ing, Shine on the one that's gone and left me blue. — I said BLUE

Featured in the Paramount Motion Picture "G.I. BLUES"
from the RCA Album "G.I. BLUES"

BLUE SUEDE SHOES

Words and Music by CARL LEE PERKINS

Bright tempo (not too fast)

The piano introduction consists of two staves of music. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked as 'Bright tempo (not too fast)'.

Chorus

tacet

F

tacet

F

tacet

Well, it's one for the mon-ey, two for the show, three to get read-y, now

The piano accompaniment for the first line of the chorus features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords and rests.

Bb7

F

go, cat, go But don't you step on my BLUE SUEDE SHOES. You can

The piano accompaniment for the second line of the chorus includes a triplet of eighth notes in the right hand and quarter notes in the left hand.

C7

C7sus4

F

Bb7

F

do an-y-thing— but lay off of my BLUE SUEDE SHOES. — Well, you can

The piano accompaniment for the third line of the chorus continues with eighth and sixteenth notes in the right hand and quarter notes in the left hand.

tacet **F** **F** **F**

knock me down, - step in my face, - slan-der my name all o-ver the place; -
 Burn my house, - steal- my car, - drink - my ci-der from my old-fruit jar; -

tacet **F** **F** **F**

Do an-y-thing that you want to do, - but uh - uh, hon-ey, lay off of my shoes -

Bb7 **F** **C7**

Don't you step on my BLUE SUEDE SHOES. You can do an- y - thing - but lay

C7sus4 **1. F Bb7 F** **2. F Bb7 F** **tacet**

off of my BLUE SUEDE SHOES. SHOES.

Featured in the Paramount Motion Picture "FUN IN ACAPULCO"
From the RCA Album "FUN IN ACAPULCO"

BOSSA NOVA, BABY

Words and Music by JERRY LEIBER and MIKE STOLLER

Bossa Nova tempo

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a Bossa Nova style. The left hand provides a simple bass line with eighth notes.

G7
000

1. I said, "Take it eas - y, ba - by, I worked all day — and my
(2. I said,) "Hey, — lit - tle ma - ma, — let's sit down, — have a
(3. I said,) "Come — on, — ba - by, it's hot in here — and it's

mp

The vocal melody is on a single staff with lyrics below it. The piano accompaniment continues with a bass line and chords. A guitar chord diagram for G7 (000) is shown above the first measure of the vocal line.

feet feel just like lead. — You got my shirt-tails — fly - in' all —
drink and dig the band." — She said, — "Drink, drink, — drink, — oh, —
oh, so cool out - side. — If you — lend me a dol - lar, I can

The second system of the song continues with the vocal melody and piano accompaniment. The piano part features sustained chords in the right hand and a steady bass line in the left hand.

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o-ver the place. And — the sweat pop-pin' out of my head." — }
 fid-dle - de - dink, - I — can dance with a drink in my hand." — } She said,
 buy some gas — And we can go for a lit - tle ride." — }

"Hey, Bos - sa No - va, ba - by, keep on a - work - in', child, { This
 This
 I

ain't no time to quit." — }
 ain't no time to drink." — } She said, "Go, Bos-sa No - va, ba - by,
 ain't got time for that." — }

keep on danc - in; { I'm a - bout to have my-self a fit." — }
 'Cause I ain't — got — time to think." — }
 Or I'll find my-self an - oth - er cat." — }

Chorus

Am

G

Am

G

G7

Bos - sa No - va, - Bos - sa No - va, -

C7

1. 2. G

G

D.S. %

3. G

G

2. I said,
3 I said,

D. S.

G

Am

G

Am

G

Bos - sa no - va, - Bos - sa no - va. -

Repeat ad lib fading out

G

C7

G

From the RCA Album "ALOHA FROM HAWAII VIA SATELUTE"

BURNING LOVE

Words and Music by DENNIS UNDE

Moderate boogie-rock

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a steady eighth-note bass line. The key signature is one sharp (F#).

1. Lord Al - might - y, I feel my temp - 'ra - ture ris - ing, —
 2. Oo - ee — I feel my temp - 'ra - ture ris - ing, —
 3. It's com-in' clos - er, the flames are now lick - in' my bod - y, —

Chord diagrams for D, G, A, and D are provided above the vocal line.

high - er, high - er, it's burn - ing thru — to my soul. —
 help me, I'm flam - in', it must be a hun-dred and nine. —
 won't you help — me? I feel like I'm slip - pin' a - way. —

Chord diagrams for G and A are provided above the vocal line.

3283

D

Girl, girl, girl, girl,
Burn - in', burn - in',
It's hard to breathe

G A D

you've gone and set me on fire, my
burn - in' and noth-in' can cool me, I
and my chest is a heav - in',

G A D

brain is flam - in', I don't know which way to go. Your
just might turn to smoke but I feel fine. Your
Lord have mer - cy, I'm burn - in' a hole where I lay. 'Cause your

Chorus: (steady rock)

Bm A G Bm A G

kiss - es lift me high - er, like the sweet song of a choir, and you

Bm A G A7sus4 D

light my morn - in' sky with burn - in' love.

1. 2. 3. G A7sus4 D

with burn - in' love.

G D7 G

With just a hunk - a, hunk - a burn - in' love, With just a

Repeat and fade

Featured in the Paramount Motion Picture "GIRLS! GIRLS! GIRLS!"
From the RCA Album "GIRLS! GIRLS! GIRLS!"

A BOY LIKE ME, A GIRL LIKE YOU

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately

mf rit. mp

Chorus

Bb Bbmaj7 Bb6 Bb Bdim Cm7 F7

When a boy like me ——— meets a girl like you, ———

mp a tempo

R.H.

Cm7 F7 Bb Bbmaj7 Bb6 Bb Ab

Then I must be - lieve ——— wish - es come true ———

R.H.

L.H.

F7 F7sus4 F7 Bb Bb+ Eb6

I just look at you ——— and I touch your hand, ———

mf

Cm6 D7+5 D7 Gm Eb Gb7 F7sus4

And this or - din - ar - y world be - comes a won - der - land.

Ed.

*

F7 Bb Bb maj7 Bb 6 Bb Bdim

There are man - y girls I have

R.H.

Cm7 F7 Cm7 F7 Bb Bb maj7 Bb 6 Bb

met be - fore, But I passed them by be - cause I

R.H. L.H.

Ab F7 F7sus4 F7 Bb Bb+

knew There would be this mag - ic mo - ment, one to

Gm Bb+ Bb Fm6 G7 Cm F7sus4

last a life - time through, When a boy like me meets a girl like

1. Bb C#dim Eb6 F7 (Tacet) 2. Bb Eb Bb

you. When a you.

rit. a tempo rall.

Featured in the Universal Motion Picture "CHANGE OF HABIT"
From the RCA CAMDEN Album "LET'S BE FRIENDS"

CHANGE OF HABIT

Words by BUDDY KAYE Music by BEN WEISMAN

Bright rock

Piano introduction in 4/4 time, marked *mf*. The right hand plays chords and the left hand plays a rhythmic bass line.

Guitar chord diagrams: G, Em, G, Em.

1. If you're in old hab - its, set in your old ways,
if you're in the hab - it, let your tem - per fly,
if you're in the hab - it of put - ting peo - ple down,

Piano accompaniment for the first verse, marked *mp*. The right hand plays chords and the left hand plays a rhythmic bass line.

Guitar chord diagrams: Am, D7, F, D7.

Chang - es are a - com - in' 'cause these are chang - ing days; And
When you talk with peo - ple who don't see eye to eye; And
Just be - cause they're dif - f'rent, from the wrong side of town; Well, don't

Piano accompaniment for the second verse. The right hand plays chords and the left hand plays a rhythmic bass line.

G C Cm Bm Em

if your head is in the sand, While things are go-in' on,
 if you don't be - lieve that there's a new - er world a - head, } What you need,
 count on an - y med - als, son, they're pin - ning down on you, }

mf

Bm Em C D7 To Coda

What you need, What you need is a change of

1. G Em G D7

hab - it. 2. Now

2. G F

hab - it. A change of hab - it, a change of

G C G

out-look, A change of heart, you'll be all right.

F G

The halls of dark-ness our souls will o-pen, It's nev-er

C D7

late to see the light.

D.S. al Coda %

3. So

⊕ Coda G Bb C

hab - it.

Repeat till fade

Featured in the Paramount Motion Picture "BLUE HAWAII"
From the RCA Album "BLUE HAWAII"

CAN'T HELP FALLING IN LOVE

Words and Music by GEORGE WEISS, HUGO PERETTI and LUIGI CREATORE

Moderately Slow

mp *rit.*

♩ * *♩* * *♩* * *♩* * *♩* * *♩* *

Chorus

F Am Dm Bb F

Wise men say on - ly fools rush

mp *a tempo*

♩ * *♩* * *♩* * *♩* * *♩* * *♩* *

C7 Bb C7 F Gm

in, But I can't help fall - ing in

♩ * *♩* * *♩* * *♩* * *♩* *

F C7 F Am

love with you. Shall I

3283 *♩* * *♩* * *♩* * *♩* * *♩* *

Dm Bb F C7

stay? Would it be a sin ———— if

ped. * *ped.* * *ped.* * *ped.* *

Bb C7 F Gm F C7

I can't help fall - ing in love with

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

F Am E7 Am E7

you? Like a riv - er flows sure - ly to the sea,

mf

Am E7 Am D7 Gm Eb7 C7

Dar - ling, so it goes. Some things — are meant to be.

rit.

F Am Dm Bb F

Take my hand, take my whole life

mp
a tempo

C7 Bb C7 F Gm

too. For I can't help fall - ing in

rit. * *rit.* * *rit.* * *rit.* *

F C7 1. F C7 2. F

love with you. you. For

rit.

Bb C7 F Gm F C7 F

I can't help fall - ing in love with you.

rall.

Featured in the National General Motion Picture "CHARRO!"
 From the RCA CAMDEN Album "ALMOST IN LOVE"

CHARRO

Words and Music by BILLY STRANGE and SCOTT DAVIS

With spirit

mf

Am

Bb(No 5)

Am

With eyes that hide the man with- in,
 You've turned your back on yes- ter - day,

You see be- hind the eyes of
 Be- trayed a man who swore he'd

mp

Bb(No 5)

Am

Em

Em+5

oth - er men;—
 make you pay;—

You've lived and died and come to life a - gain,
 For when you left, you took his bride a - way,

Em6

Em+5

Am

F

And now you're stand - in' a - lone at the cross-roads of your mind,—— You've left your
 You know he'll nev-er let you break a - way so eas-i - ly,—— You'll have to

Dm Bb

yes - ter - days be - hind, _____ But which road leads you to to - mor -
 fight be - fore you're free, _____ But how much more time can you bor -

C D 1. Am

row, Char - ro.
 row, Char - ro.

Bb (No 5) 2. Dm

Now at a sin - gle mo - ment your

A7 Dm

past grows dim, _____ One thought goes rac - ing a - cross your mind;

D7 Gm E7

You ride to meet the wom-an you stole from him, — Oh, no, Char-ro, don't

This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the first measure, followed by a quarter note, and another triplet of eighth notes in the third measure. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

go, Char-ro, don't go. —

go, Char-ro, don't go. —

This system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it, indicating a sustained sound. The piano accompaniment continues with the same rhythmic pattern.

Am Bb(No 5)

Am Bb(No 5)

This system shows the piano accompaniment for the third system. It features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature changes to one flat (Bb) for the second measure.

Am Bb(No 5) Am

Am Bb(No 5) Am

There's some-thing hang-ing in the wind, Your past is catch - ing up and

This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (Bb). It features a quarter note, followed by a quarter note, and another quarter note. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Bb (No 5)

Am

Em

Em +b

clos - ing in;—

You've been half way to hell and back a - gain,

Em6

Em+5

Am

F

And now you laugh in the dev - il's face with your last breath,—— You've run a

Dm

Bb

race with life and death,—— But will you live to see to - mor -

C

D

Am

D

Am

row,

Char - ro.

Repeat till fade

From the RCA Album "LOVE LETTERS FROM ELVIS"

CINDY, CINDY

Words and Music by BUDDY KAYE, BEN WEISMAN and D. FULLER

Verse:

Bright rock

F

Eb

E

F

1. Wish I was an ap - ple, dan - glin' from a tree; —
wrote it in a let - ter, carved it on a tree; —

Eb

E

F

Eb

E

Ev - 'ry time — you'd pass me by, — you'd
Told it to — a hon - ey - comb, — who

F

Eb

E

F

take a bite of me. — I wish I was a blue -
told it to a bee. — I told them that I love —

Eb

E

F

Eb

E

bird, I'd nev - er fly a - way; — I'd
you, they all know it's true; — I'll

F7



sit up - on your shoul - der, ba - by, and sing to you all day. —
say it till the cows come home, — un - til it gets to you. —

Bb7

Chorus:



Come on home, — Cin - dy, Cin - dy, come on home, — Cin - dy, Cin -

C9



- dy Come on home, — Cin - dy, Cin - dy,

1. 2. 3. **F** **C7** **F** | 4. **F** **C7** **F**








come on home with me. — 2. I come on home with me. —
3. I
4. If

3. Need you in the mornin' to start the coffee pot,
Need you in the afternoon, to fan me when I'm hot.
Need you in the evenin' when supper time is thru,
What I'm really tryin' to say is I can't get enough of you. .
(Chorus)

4. If I were a musician, I'd harp on just one thing,
You should never play my heart, the way you pluck a string.
If only you would love me, sincerely tell me so,
I'd beat the drums about you, baby, to let the whole world know.
(Chorus)

Recorded by ELVIS PRESLEY on RCA 45 R.P.M. Single

COME WHAT MAY

Words and Music by FRANK TABLEPORTER

Moderately bright beat

G
000

I am yours and you are mine, —

mf *mp - mf*

D7

Come what may: — A love like ours re - mains di - vine, — Come what may. —

G

G7

E - ven tho' we're miles a - part, — You're liv - ing in my

C

A7


lone - ly heart; — At night the tear-drops start and fall the long, long

D7


G  D7 

day. I've got your pic-ture near me since you went a - way; _____ I



G 






plant a kiss up - on your lips_ each night and day. _____ Bear in mind that




G7  C  D7 

you will find a heart_ that is true;_ And I'll be here for you, Come what



1. G  D7  2. G  D7  G 

may. may. _____



From the RCA Album "HOW GREAT THOU ART"

CRYING IN THE CHAPEL

Words and Music by ARTIE GLENN

Slowly, with expression

mf

CHORUS

F

C

1. You saw me CRY-ING IN THE CHAP - EL, — The tears I shed were tears of joy; —
 (2. Ev - 'ry sin - ner looks for) some - thing — That will put his heart at ease; —

mp - mf

A7

D7

Fm6

G7

Dm7

D7

F6

C

F6

C

F7

— I know the mean - ing of con - tent - ment, — Now I am hap - py with the Lord.
 — There is on - ly one true an - swer, — He must get down on his knees.

C

F6

C

(Guitar tacet)

— Just a plain and sim - ple chap - el, — Where hum - ble peo - ple go to pray;
 — Meet your neigh - bor in the chap - el, — Join with him in tears of joy;

A7 D7 Fm6 G7 Dm7 D7 F6 C F6 C F7

- I pray the Lord that I'll grow strong - er, As I live from day to day.
 - You'll know the mean - ing of con - tent - ment, - Then you'll be hap - py with the Lord.

C C7 F Fm6 Ab7 C A7 D7 Am7 D7

I've searched and I've searched, but I could - n't find No way on earth to gain peace of
 You'll search and you'll search, but you'll nev - er find No way on earth to gain peace of

G7 F6 C

(Guitar tacet)

mind. Now I'm hap - py in the chap - el, Where peo - ple are of one ac - cord;
 mind. Take your trou - bles to the chap - el, Get down on your knees and pray;

A7 D7 Fm6 G7 Dm7 D7 F6

We - gath - er in the chap - el, Just to sing and praise the
 Your - bur - dens will be light - er, And you'll sure - ly find the

1. C Dm7 G7 (Guitar tacet) 2. C F6 C F7 C

Lord. 2. Ev - 'ry sin - ner looks for way.

mf

Featured in the Paramount Motion Picture "KING CREOLE"

DANNY

Words by FRED WISE Music by BEN WEISMAN

Slow Rock

Chorus

(Tacet)

F

A7

My name should be Trou - ble, — my name should be

Dm

F7

Bb

C7

F

C7

(Tacet)

woe, — For trou-ble and heart-ache — is all that I know. — But — Dan-ny, — yes, —

Bb7

F

Bb

F

C7

F

A7

(Tacet)

Dan-ny — is — my name, oh, yes, — My life has been emp-ty, — my heart has been

Dm

F7

Bb

C7

F

C7

(Tacet)

torn, — It must have been rain-ing — the night I was born. — Oh, — Dan-ny, — yes, —

Bb7 F Bb F C7

(Tacet)

Dan - ny - is - my name, oh, yes. I'm so a - fraid of to -

F E7

mor - row and so tired of to - day. They say that love is the

Am G7 C7 F A7

(Tacet)

an - swer, But love - nev - er came my way. I'm writ - ing a let - ter to some - one un -

Dm F7 Bb C7 F C7

known, So if you should find it and if you're a - lone, Well, Dan - ny, yes, -

Bb7 F Bb 1. F 2. F

(Tacet) (Tacet)

Dan - ny - is - my name, oh, yes. My name should be yes.

rall.

Featured in the M-G-M Motion Picture "GIRL HAPPY"
From the RCA Album "GIRL HAPPY"

DO NOT DISTURB

Words and Music by BILL GIANT, BERNIE BAUM and FLORENCE KAYE

Moderately

mf

F Bb C7^o

1. Let's take the phone off the hook,
2. I'll — just pull down that blind,
3. Ev - 'ry - thing's right to - night,

mp - mf

F Bb C7^o F Bb

Turn the amp 'way down low; Ba - by, put down that
Now come o - ver here; I got one thing in
Mm, it's great when we kiss; Now your arms hold me

C7 F Bb C7

book, mind, tight, Tell the maid — to go.
 Let's get com - f'ta - ble, dear.
 Ba - by, let's stay like this.

C Bb C Bb C Bb

Do not dis - turb, Hang a sign on the

C Bb Am

door, Do not dis - turb, it's time to make

D7 G7

love And I can't wait an - y more.

D.S. last time fading out

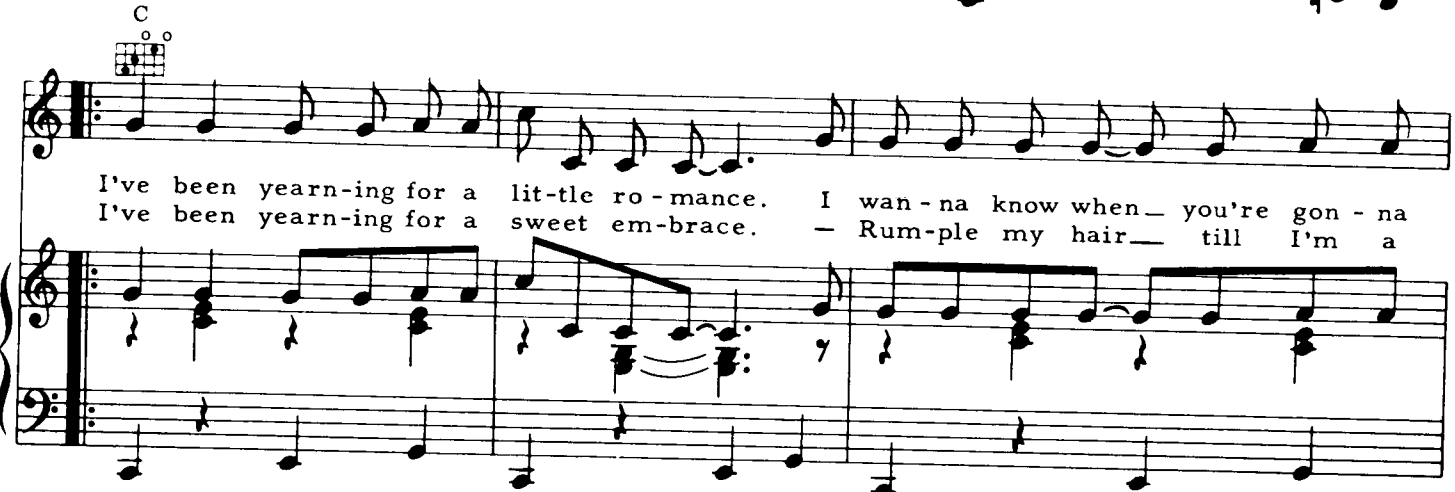
DONCHA' THINK IT'S TIME?

Words and Music by CLYDE OTIS and WILLIE DIXON

Moderately



Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.



I've been yearn-ing for a lit-tle ro-mance. I wan-na know when you're gon-na
I've been yearn-ing for a sweet em-brace. - Rum-ple my hair- till I'm a



give me a chance. Love me, hon-ey, tell me you're mine.
to-tal dis-grace. Kiss me, hon-ey, make me feel so fine.



(tacet) Don't-cha think it's time? I don't wan-na walk with -

C C7 F

out you walk-in' right by my side. It hurts me to see you talk-in' to

G7 C

an - y oth - er guys. I get so warm when you touch my cheek. You

F

thrill me so much that I can hard - ly speak. Love me, hon-ey, make me feel so

G7 C F7 1 G7 2 C

(tacet)

fine. Don't-cha think it's time?

Featured in the Paramount Motion Picture "KING CREOLE"
from the RCA Album "KING CREOLE"

DON'T ASK ME WHY

Words by FRED WISE Music by BEN WEISMAN

Moderately Slow

mp

Chorus
(Tacet)

I'll go on lov - ing you, — Don't ask me why. — Don't know what

else to do, — Don't ask me why. — How sad my heart would be —

— If you should go. — Though you're not good for me, — I want you

C F C (Tacet) F C G7

so. ——— Its' not the kind of love I dreamed a - bout, ———

C D7 G7 (Tacet)

— But its' the kind that I can't live with - out. ——— You're all I'm

C D#dim Dm7 G7 Dm7 G7 Dm7

long - ing for; ——— Don't say good - bye. ——— I need you more and more; ———

1. G7 C Ab7 G7 (Tacet) 2. C Fm C

— Don't ask me why. I'll go on why. ———

rali.



From the RCA Album "ELVIS' GOLDEN RECORDS"

DON'T BE CRUEL (To A Heart That's True)

Words and Music by OTIS BLACKWELL and ELVIS PRESLEY

Medium Bright (with good beat)

C C7 F

You know I can be found — sit - ting home all a - lone If you can't come a -
 Ba-by, if I made you mad for some-thing I might have said — Please let's for-get the

C Dm7 G7 1. C

round, At least, please tel - e-phone. DON'T BE CRUEL — to a heart that's true. —
 past The fu-ture looks bright a-head. DON'T BE CRUEL — to a heart that's

2. C F G7 F G7 C

true. — I don't want no oth-er love, Ba-by, it's just you I'm think-ing of. —

C C7 F

Don't stop think-ing of me, Don't make me feel this way, Come on o-ver here and love me, You
walk up to the preach-er, and let us say, "I do!" Then you'll know you have me, And I'll

C Dm7 G7 C

know what I want you to say. DON'T BE CRUEL _____ to a heart that's true. Why
know I'll have you too. DON'T BE CRUEL _____ to a heart that's true. I don't

F G7 F G7 C

should we be a-part? I real-ly love you, ba-by, cross my heart. Let's
want no oth-er love, Ba-by, it's just you I'm think-ing

12. C Dm7 G7 C Dm7 G7

of. _____ DON'T BE CRUEL _____ to a heart that's true. _____ DON'T BE CRUEL _____ to a heart that's

C C7 F G7 F G7 C

true. _____ I don't want no oth-er love Ba-by, it's just you I'm think-ing of _____

DON'T

Words and Music by JERRY LEIBER and MIKE STOLLER

Slowly

mp

CHORUS

F C7 F F7

Don't, Don't, (don't) don't, don't (don't) that's leave what you em -

Bb C7 F Am Dm Gm7

say brace, Each time that I hold you — this way. —
For here in my arms is — your place. —

C7 (tacet) F F7 Bb Gm7 C7

— When I feel like this and I want to kiss you, ba - by, don't say
— When the night grows cold and I want to hold you, ba - by, don't say

3283

1. F Dm Gm7 C7 | 2. F F7

don't. _____ don't. _____

Bb A A7 Bb C7 F Bb F

If you think that this is just a game I'm play - ing, _____

G7 C7 Bdim

If you think that I don't mean ev - 'ry word I'm

C7 F C7

say - ing, _____ Don't, (don't) don't (don't)

F F7 Bb C7 F Am Dm

don't feel that way. I'm your love and yours I will

Gm7 C7 (tacet) F F7

stay. This you can be - lieve; I will nev - er

Bb Gm7 C7 F Dm Gm7 C7sus4 C7

leave you, Heav-en knows I won't. Ba - by, don't say

1. F Bb7 F C7 2. F Bb7 F

don't. don't.

From the RCA Album "WORLDWIDE 50 GOLD AWARD HITS, VOL. 1"

DON'T CRY DADDY

Words and Music by SCOTT DAVIS

Moderato, with feeling

The piano introduction is in 4/4 time, marked 'Moderato, with feeling' and 'mp'. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes.

Verse

The first system of the verse features a vocal line and piano accompaniment. A guitar chord diagram for D major is shown above the vocal line. The lyrics are:

1. To - day I stum - bled from my bed, with
 2. Why are chil - dren al - ways first to

The second system continues the verse with guitar chord diagrams for F# and G. The lyrics are:

thun - der crash - ing in my head, My pil - low still wet from last night's
 feel the pain and hurt the worst, It's true, but some - how it just don't seem

The third system concludes the verse with guitar chord diagrams for D, C (D Bass), and D. The lyrics are:




tears. right. And as I think of giv - ing up, a voice
 'Cause ev - 'ry time I cry I know it hurts

3283


F#  G 

in - side my cof - fee cup, kept cry - ing but _____ and ring - ing in my
 my lit - tle chil - dren so, I won - der _____ will it be _____ the _____ same to -



C  A  D  Chorus

ears. _____ night. _____ Don't cry Dad - dy, _____



Em  A 

Dad - dy, please don't cry; _____ Dad - dy,



G  A  D  G 

you've still got me and lit - tle Tom - my, To - geth - er we'll find a brand - new mom - my,



D A7

Dad-dy, Dad - dy, please laugh a - gain, Dad-dy, ride us on your back a - gain, Oh,

G F# Em A7 D 1. Dm7 G (D Bass)

Dad - dy, please don't cry.

D C (D Bass) D C (D Bass)

2. Dm7 G F#m Em A7 D

Oh, Dad - dy, please don't cry.

Featured in the M-G-M Motion Picture "DOUBLE TROUBLE"
 from the RCA Album "DOUBLE TROUBLE"

DOUBLE TROUBLE

Words and Music by DOC POMUS and MORT SHUMAN

Medium rock

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a similar pattern: C4, D4, Eb4, F4, Eb4, D4, C4. The piece is marked *mf*.

C7^o

Chord diagram for C7: x3 2 3 1 0 0

F

Chord diagram for F: 1 2 3 4 3 2

1. Some guys fall in love with one girl, I got-ta fall for two; — There's just so much
 guess there's got - ta be two dark clouds, hang-in' — o - ver me; My fu - ture looks as

1. Some guys fall in love with one girl, I got-ta fall for two; — There's just so much
 guess there's got - ta be two dark clouds, hang-in' — o - ver me; My fu - ture looks as

mp-mf

The piano accompaniment for the first line of lyrics features a melody in the right hand and a bass line in the left hand. The right hand melody is: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand bass line is: C4, D4, Eb4, F4, Eb4, D4, C4.

C7^o

Chord diagram for C7: x3 2 3 1 0 0

lov - in' that one heart's sup-posed to do. So I go a - round with my heart
 bump-y as a match-box on the sea. Ev - 'ry time I think that I have

lov - in' that one heart's sup-posed to do. So I go a - round with my heart
 bump-y as a match-box on the sea. Ev - 'ry time I think that I have

The piano accompaniment for the second line of lyrics continues the melody from the first line. The right hand melody is: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand bass line is: C4, D4, Eb4, F4, Eb4, D4, C4.

F

Chord diagram for F: 1 2 3 4 3 2

G

Chord diagram for G: 0 0 0 3 2 3

drag-gin' on the ground, — Dog-gin' me a - round, I'm the sor-ri-est sight in
 fi - n'ly got it made, Some los - in' cards are played, I — just — can't make the

drag-gin' on the ground, — Dog-gin' me a - round, I'm the sor-ri-est sight in
 fi - n'ly got it made, Some los - in' cards are played, I — just — can't make the

The piano accompaniment for the third line of lyrics continues the melody. The right hand melody is: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand bass line is: C4, D4, Eb4, F4, Eb4, D4, C4.

G7 C F C

town. _____ } I got dou - ble trou - ble, I got dou - ble

grade. _____ }

F C F G7

trou - ble, I got dou - ble trou - ble, Twice as much as an - y - bod - y else, oh

1. C

yeah. 2. I

2. C

yeah.

From the RCA Album "LOVING YOU"

DON'T LEAVE ME NOW

Words and Music by AARON SCHROEDER and BEN WEISMAN

Moderately slow

Chorus
(Tacet)

Don't leave me now,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest followed by a half note G3, then a quarter note A3, and a half note B3. The tempo is marked 'Moderately slow' and the dynamic is 'mf'. The key signature has one flat (Bb). The time signature is 4/4. The system ends with a double bar line and a C major chord diagram above the staff.

— now that I need you. How blue and lone-ly I'd be

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. Chord diagrams for C7, F, and G7 are shown above the vocal staff. The system ends with a double bar line.

— if you should say we're through. Don't break my heart,

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The piano accompaniment continues with a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. Chord diagrams for G7+5, C, C#dim, G7, and C are shown above the vocal staff. The system ends with a double bar line.

C7 F G7

— This heart that loves_ you. — There'd just be nòth-in' for me —

C F7 C (Tacet)

— If you should leave_ me now. — What good is

F C F7

dream - ing — if I must dream all a - lone — by_ my_

mf

C D7

(Tacet)

self? With-out you, dar - lin', — My dreams would just gath-er

(Tacet)

dust like a book on a shelf. Come fill these arms,

mp



C C7 F

That long to hold you. Don't close your



G7

eyes to my plea. Oh, don't you leave me now!

(Tacet)

1. C Ab7



G7

(Tacet)

Don't leave me now, now!

mp *ff*

2. C F7 C



Featured in the United Artists Motion Picture "FRANKIE AND JOHNNY"
From the RCA Album "FRANKIE AND JOHNNY"

DOWN BY THE RIVERSIDE & WHEN THE SAINTS COME MARCHING IN

By BILL GIANT, BERNIE BAUM and FLORENCE KAYE

With a Dixieland beat

Piano introduction in F major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a *mf* dynamic. Chords are indicated as C+ and F.

Let's snap our fin - gers, clap our hands, - Down by the

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes a *mf* dynamic marking.

riv - er - side, - Down by the riv - er - side, - Down by the

Vocal line and piano accompaniment for the second line of lyrics. Chords C7 and F are indicated above the staff.

riv - er - side; - Let's give 'em what the song de - mands, - Down by the

Vocal line and piano accompaniment for the third line of lyrics. Chords C+ and F are indicated above the staff.

riv - er - side, - Down by the riv - er - side. - We'll

Vocal line and piano accompaniment for the fourth line of lyrics. Chords C7, F, and C+ are indicated above the staff.

F

hear them play and keep that beat, - Down by the riv - er - side, -

opt. counter melody

C7

Down by the riv - er - side, - Down by the riv - er - side. - Let's

F Bb

get to - geth - er, what a treat, - Down by the riv - er - side, -

F C7 F

Down by the riv - er - side. 1. Strike up the

F

Group: Down by the riv - er - side, -

band,	Start the pa - rade,	Don't let that
ines,	Play the cor - net,	That trum - pet
clang,	Just pound that beat,	Sounds like a
wave,	Oh hear that ring,	We all feel

mf - f

C7^o

Down by the riv - er - side, -

grand ol' rhy - thm fade; _____ Just play that
 horn you won't for - get; _____ Your heart will
 hun - dred march - in' feet; _____ It's fun to
 proud - er than a king; _____ 'Cause ev - 'ry -

F

F7

Bb

Down by the riv - er - side, -

song, play that num - ber, _____ } When the
 hum to that num - ber, _____ }
 join in that num - ber, _____ }
 one loves that num - ber, _____ }

F

C11

C7^o

1. 2. 3.

F

Saints come march - in' in. 2. Shake tam - bou -
 3. The cym - bals
 4. See ban - ners

4.

F

F7

Bb

Db7

C7^o

F

C7+5

F

C7^o

F

in. _____

Featured in the United Artists Motion Picture "FRANKIE AND JOHNNY"
 from the RCA Album "FRANKIE AND JOHNNY"

EVERYBODY COME ABOARD

Words and Music by BILL GIANT, BERNIE BAUM and FLORENCE KAYE

Dixieland beat

mf

(4)

C

Ev - 'ry - bod - y come a - board the show - boat to - night, We're gon - na
 gam - ble on the show - boat to - night; The big ca -

mp-mf

G F

dance till the morn - in' light; — Oh, we'll have fun the whole night long, —
 si - no is lit up bright; — How can you lose, just wear a grin, —

C B Bb

— There'll be jokes and song. — For - get your
 — You'll be sure to win. — Now - La - dy

A9 D7

trou - bles, for - get your strife; - You'll have the best time - of your life. -
 Luck's wait - in' there in - side; - The wheel of for - tune's a - bout to ride. -

G7 1. C F C (Tacet)

Hey, ev - ry - one, let's go, On - with the show. Ev - 'ry - bod - y's gon - na

2. C F C G7

show. We're down by the lev - ee, The boat's - at the

C F

bank; Bring mon - ey to spend, you're wel - come my friend, Just walk up the

G7 C (Tacet)

plank. Ev - 'ry - bod - y come a - board the show boat to - night, Just look a -

G F

round at the hap - py sight, — We guar - an - tee that you'll have a ball, —

C B Bb

— Come on, one and all. Oh, what — a great

A7 D7

night you've got in store, — You're gon - na keep com - ing back for more, —

G7

1. Hey, ev - 'ry - one, let's go, On with the show. Ev - 'ry - bod - y come a -

(Tacet) Opt. D.S. %

Opt. D.S.

2. go, On with the show.

C C7 F Ab7 C Ab7 G9 G7 C

From the RCA Album "POT LUCK"

(Such An) EASY QUESTION

Words and Music by OTIS BLACKWELL and WINFIELD SCOTT

Moderately

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music is in the key of G major and 4/4 time.

Chorus

Do you _____ or

G
000

The first system of the chorus shows the vocal line and piano accompaniment. A guitar chord diagram for G major (000) is provided above the vocal line. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

don't you _____ love _____ me? Such an eas - y

C7
0

G
000

The second system continues the chorus. It includes guitar chord diagrams for C7 (0) and G (000). The piano accompaniment features a more complex chordal texture in the right hand.

ques - tion. _____ Why can't I get an an - swer? _____

D7
0

Db7

C7
0

G
000

The final system of the chorus concludes the phrase. It includes guitar chord diagrams for D7 (0), Db7, C7 (0), and G (000). The piano accompaniment provides harmonic support for the vocal line.

D7 G C7

Tell me, _____ Will you _____ or won't you _____

G D7 Db7

need _____ me? Such an eas - y ques - tion. _____

C7 G C7 G7

Why can't I get an an - swer? _____

C7 G

All_ you do_ is_ give a sigh_ And beat a-round the

A7

bush. Can it be that you're too shy_ to

D7 (Tacet) D7sus4 G

give your-self a lit-tle old push? Can you _____ or

C7 G Dm6 E7

can't you _____ tell me yes? It's such an eas-y

A7 D7 D7sus4 1. G C7

ques-tion. _____ Why can't I get an an-swer? _____

2. G Dm6 E7

an-swer? _____ It's such an eas-y

A7 D7 D7sus4 G C7 2. G *

an-swer _____ To such an eas-y ques-tion. _____

From the RCA Album "ELVIS' GOLDEN RECORDS, VOL. 3"

FAME AND FORTUNE

Words by FRED WISE Music by BEN WEISMAN

Slowly

mp *rit.*

Chorus

C Em F G7 C Dm7 Fm

Fame and for-tune, how empty they can be. — But when I hold you

a tempo

C Am Am7 D7 G7 C Em

in my arms that's heav-en to me. Who cares for fame and for - tune?

F G7 C Dm7 Fm C Am Am7

They're on-ly pass - ing things. — But the touch of your lips on mine

D7 G7 C (tacet) F C

makes me feel like a king. Your kind of love _____ is a treasure I hold. _____

Am D7 Dm7 G7 G7-9

— It's so much great-er _____ than sil-ver or gold. _____ I know that

C Em F C Dm7 Fm

I'd have noth-ing _____ if you should go a - way _____ But to know that you

C Am Am7 Dm7 G7 1. C G7-9 2. C F7 C

love me brings _____ fame and fortune my way. _____ way. _____

rit.

From the RCA Album "HOW GREAT THOU ART"

FARTHER ALONG

Words and Music by Rev. W.B. STEVENS

Moderato

p

F F7 Bb F G#dim

1. Temp - ted and tried we're oft made to won - der Why it should
 2. (When death has) come and tak - en our loved ones, It leaves our
 3. (Faith - ful till) death said our lov - ing Mas - ter, A few more
 4. (When we see) Je - sus com - ing in glo - ry, When He comes

p

F G7 C F F7 Bb

be thus all the day long; While there are oth - ers liv - ing a -
 home so lone - ly and drear; Then do we won - der why oth - ers
 days to la - bor and wait; Toils of the road will then seem as
 from His home in the sky; Then we shall meet Him in that bright

F G#dim F C7 F

bout us, Nev - er mo - lest - ed tho in the wrong. —
 pros - per, Liv - ing so wick - ed year af - ter year. —
 noth - ing, As we sweep thru the beau - ti - ful gate. —
 man - sion, We'll un - der - stand it all by and by. —

CHORUS F Bb F G#dim

Far - ther A - long we'll know all a - bout it, Far - ther A -

F G7 C F F7 Bb

long we'll un - der - stand why; — Cheer up my broth - er, live in the

F G#dim F C7 1-2-3 F 4 F

sun - shine, We'll un - der - stand it all by and by. — 2. When death has
 3. Faith - ful till
 4. When we see by. —

From the RCA Album "FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE"

FOR THE HEART

Words and Music by DENNIS UNDE

Medium rock tempo

mf

Introduction for piano, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

C

Chord diagram for C major: C4 (open), E4 (open), G4 (open), C5 (open), E4 (open), G4 (open).

First vocal line: "Had a dream about you ba - by; (Well, I'm high) and dry and lone - ly; Had a dream. I'm as lone -"

Had a dream _____ a - bout_ you ba - by; Had a dream.
 (Well, I'm high) _____ and dry_ and lone - ly; I'm as lone -

mp

Piano accompaniment for the first phrase, featuring a melody in the right hand and a bass line in the left hand. The melody is more complex, with some triplets and sixteenth notes.

Second vocal line: "ly as _____ can be. Had a dream. And I stare"

_____ 'bout me _____ and you _____ Had a dream.
 ly as _____ can be. _____ And I stare _____

Piano accompaniment for the second phrase, featuring a melody in the right hand and a bass line in the left hand. The melody continues with similar rhythmic patterns to the first phrase.

G F

and I woke up cry - in'; Well, I can roll -
 out of my win - dow; Wait, I can play,

C F C

but I just can't rock. And the time's go - in' by tick tock,
 but I just can't win. And the weath - er's look - in' might - y dim,



F C G7 G7+5 C

for the heart that just can't love no one but you.


1. 2. C7


Well, I'm high. For the heart.

mf

F  C 



(can't love no one but you.) For the heart_ (can't love no one but you.)_ For the heart_




D7  G  D  G  C7 

— that just_ can't love_ no one_ but you_ For the heart_



F  C 

— (can't love no one but you.) For the heart_ (can't love no one but you.)_ For the heart_



G7  G7+5  C  C7  *D.S. and fade* 

— that just_ can't love_ no_ one_ but you_ For the heart_



Featured in the 20th Century-Fox Motion Picture "FLAMING STAR"
From the RCA EP "ELVIS BY REQUEST"

FLAMING STAR

Words by SID WAYNE Music by SHERMAN EDWARDS

Moderately Bright

mf

Verse

E_b

C_m

1. Ev - 'ry man _____ has a Flam - ing Star, _____
 2. When I ride _____ I feel that Flam - ing Star, _____
 3. One fine day _____ I'll see that Flam - ing Star, _____

mf

— A Flam - ing Star _____ o - o - ver his
 — That Flam - ing Star _____ o - o - ver my
 — That Flam - ing Star _____ o - o - ver my

A_b

E_b

shoul - der. _____ And when a man _____ sees his
 shoul - der. _____ And so I ride _____ front of that
 shoul - der. _____ And when I see _____ that old

Cm



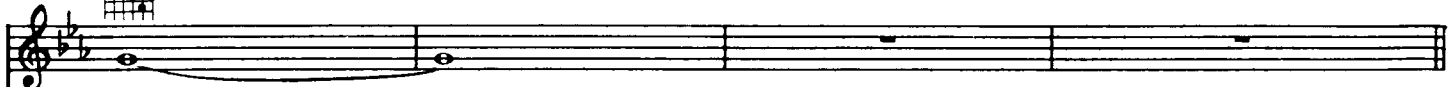
Fm



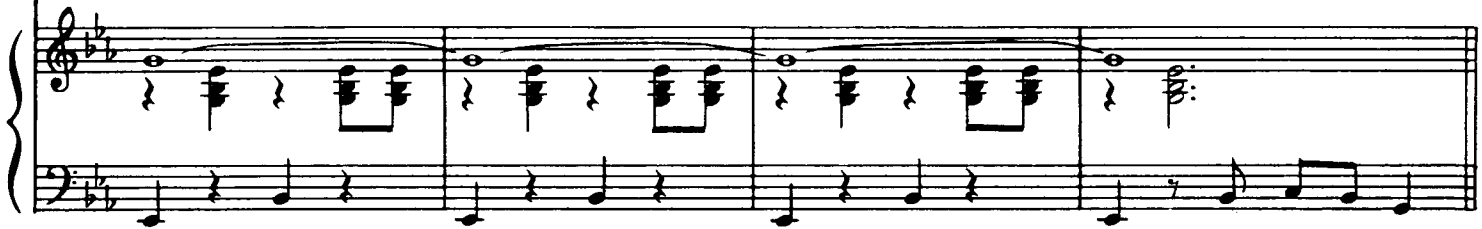
Flam - ing Star, _____ He knows his time, _____ His time has
 Flam - ing Star, _____ Nev - er look - in' a - round, _____ Nev - er look - in' a -
 Flam - ing Star, _____ I'll know my time _____ My time has



Eb



come. _____
 round. _____
 come. _____



Chorus

Eb

Cm



Flam - ing Star, don't you shine _____ on me. Flam - ing Star. _____



Eb



Cm



Flam - ing Star, keep be - hind - a me, Flam - ing Star. _____



Fm



There's a lot of liv - in' I've got to do.

Give me time to make a few dreams come true,

1. 2.

Cm



Flam - ing Star.

3.

Cm



Flam - ing Star.

Featured in the United Artists Motion Picture "FOLLOW THAT DREAM"
 from the RCA EP "FOLLOW THAT DREAM"

FOLLOW THAT DREAM

Words by FRED WISE Music by BEN WEISMAN

Moderately Bright

mf

Verse
 (Tacet)

Eb

Ab 4 fr.

Eb

Ab 4 fr.

1. When your heart gets rest - less, - time to move a - long. _____
 2. (Got - ta find me) some - one - whose - heart is free, _____

mf

Eb

Cm

Gm

- When your heart gets wea - ry, - time to sing a song. _____
 - Some - one to look - for - my - dream with me. _____

Bb7

Eb7

Ab 4 fr.

- But when a dream _____ is call - ing you, _____
 - And when I find her, _____ I may find out _____

Abm 4 fr. Eb Ab 4 fr. Eb Ab 4 fr. Eb

— There's just one thing that you can do.
 — That's what my dreams are all a - bout.

Chorus
 (Tacet)

Ab 4 fr. Bb7

1. You've got - ta fol - low that dream wher - ev - er that dream may
 2. I've got - ta fol - low that dream wher - ev - er that dream may

mf

Eb Cm Ab 4 fr. Bb7

lead. _____ You've got - ta fol - low that dream to find the love you
 lead. _____ I've got - ta fol - low that dream to find the love I

1. Eb Ab7 Eb (Tacet) 2. Eb Ab7 Eb

need. _____ 2. Got - ta find me need. _____

From the RCA Album "ELVIS"

FOOL

Words by CARL SIGMAN Music by JAMES LAST

Andante cantabile

mp

G (000) D (F# Bass) Dm (F Bass) C (E Bass)

Fool, you did- n't have to hurt her, _ Fool, you did- n't have to lose her, _

Cm (Eb Bass) G (D Bass) D G (000)

Fool, you on- ly had to love her, But now {her your} love is gone. _ _ _

D (F# Bass) Dm (F Bass) C (E Bass)

Fool, you could have made her want you _ Fool, you could have made her love you _

3283

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Cm
(Eb Bass)

G
(D Bass)

D

To Coda

G

Fool, you on-ly had to love her, But now her love is gone.

Em

B
(D# Bass)

Dm6

C

Gone now— the love and laugh - ter See your-self the morn-ing af - ter,

Eb

G
(D Bass)

D

G

D.S. al Coda

Can't you see her eyes are mist - y As she said good - bye.

Coda

G

gone.

dim. *pp*

From the RCA Album "50,000,000 ELVIS FANS CAN'T BE WRONG — ELVIS' GOLD RECORDS, VOL. 2"

(Now And Then, There's) A FOOL SUCH AS I

Words and Music by BILL TRADER

Moderately slow, with expression

Piano

Refrain

Par - don me, if I'm sen - ti - men - tal, when we say good - bye, Don't be

an - gry with me, should I cry. When you're gone, yet I'll

dream a lit - tle dream, as years go by, Now and then, there's A FOOL SUCH AS

C C7 Gm7 C7 F Cdim C F Fm#f

I. Now and then, there's A FOOL SUCH AS I am o - ver

C Gdim G D7 Adim Em Edim Dm A7 Fm6 G7 (Tacet)

you, You taught me how to love, and now you say that we are through. I'm a

C E7 F C C7 F Ab7-5 C Bdim Am

fool, but I'll love you, dear, un - til the day I die. Now and then, there's A

Dm Fm6 G7 1. C Dm G7 (Tacet) 2. C F C

FOOL SUCH AS I. Par - don I.

Featured in the Paramount Motion Picture "G.I. BLUES"
 from the RCA Album "G.I. BLUES"

FRANKFORT SPECIAL

Words by SID WAYNE Music by SHEAMAN EDWARDS

Bright Tempo

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked as 'Bright Tempo' and the dynamics are 'mf'.

Chorus

E_b

A_b

E_b

Is this train the Frank - fort Spe - cial? *Ja, ja, ja, ja.
 When we get to our head - quar - ters, Ja, ja, ja, ja.

A_b

E_b

Ain't this out - fit some - thin' spe - cial? Ja, ja, ja, ja.
 Be good boys and fol - low or - ders. Ja, ja, ja, ja.





A_b

D_b


A_b


We heard ru - mors from the bas - es. Ja, ja, ja, ja.
 Don't take girls from one an - oth - er. Ja, ja, ja, ja.

*Pronounced "Yah"














Frank-fort girls got pret-ty fac-es. Ja, ja, ja, ja. So go, Spe-cial,
 Treat a sail-or like a broth-er. Ja, ja, ja, ja.







go. Blow, whis-tle, blow. Frank-fort Spe-cial's got a




spe-cial way to go. Woh. _____ Woh. _____



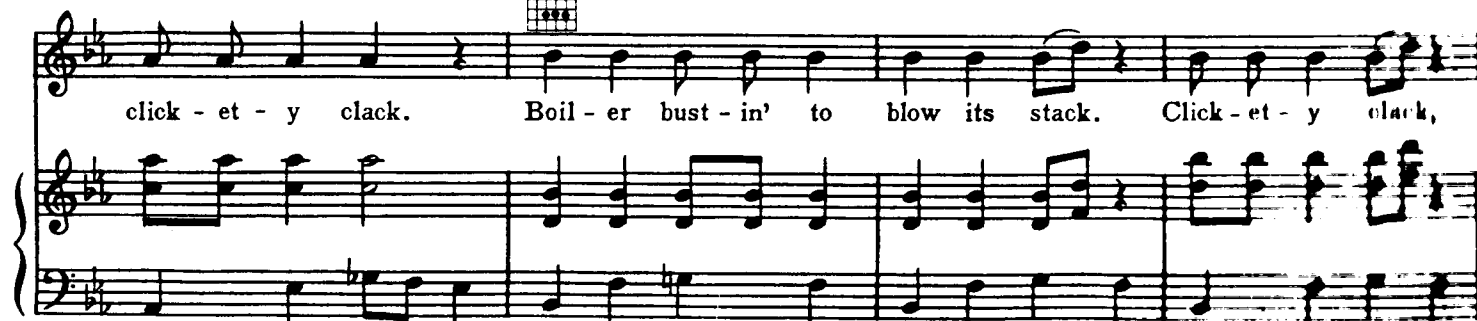


Round wheels sing-in' on a long flat track. Click-et-y clack,

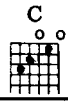




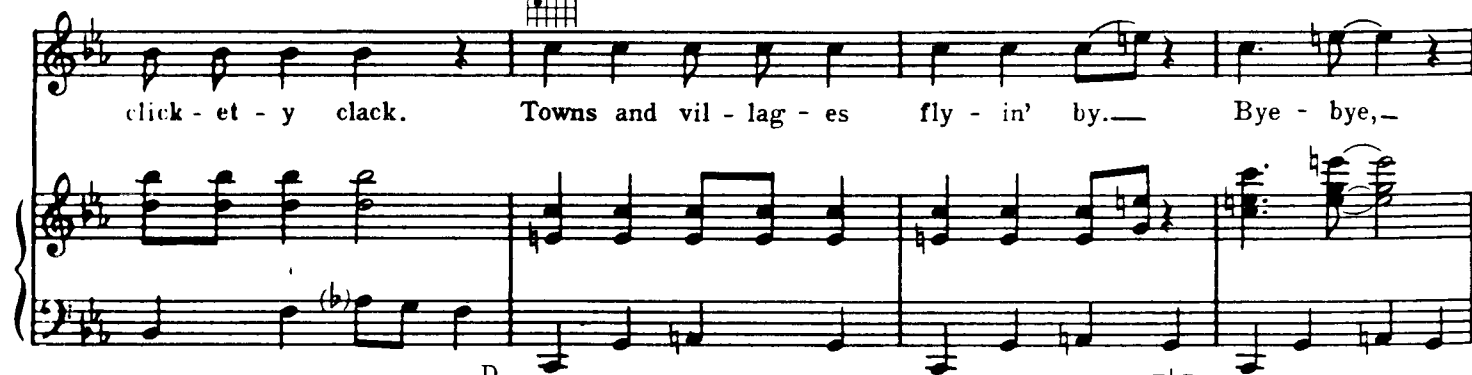
click-et-y clack. Boil-er bust-in' to blow its stack. Click-et-y clack,



C



click - et - y clack. Towns and vil - lag - es fly - in' by. — Bye - bye, —



D



bye - bye. — Fare-well, Freu - lein; don't you cry. — You'll soon get an -

Bb7



(Tacet)



Eb



oth - er G. I. So come on, train, and get the lead out. Ja, ja,

Ab




Eb




ja, ja. One more day we got - ta sweat out. Ja, ja,

Ab

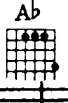



Eb





ja, ja. Fran - tic Freu - leins at the sta - tion. Ja, ja,

Ab



Db

Ab Eb Ab

ja, ja. Read - y for a cel - e - bra tion. Ja, ja,

Eb Bb7 Ab7

ja, ja. So go, Spe - cial, go. Blow, whis - tle,

Eb Ab7 Bb7sus4

blow. Frank - fort Spe - cial's got a spe - cial way to

Eb Bb m7 1. Eb Bb m7

go. Woh. Woh.

Eb (Tacet) 2. Eb

Featured in the Paramount Motion Picture "FUN IN ACAPULCO"
 from the RCA Album "FUN IN ACAPULCO"

FUN IN ACAPULCO

Words by SID WAYNE Music by BEN WEISMAN

Medium beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords: C, Am, Dm7, G7, C, Am7, Dm7, G7. The left hand plays a rhythmic accompaniment of eighth notes.

Chorus

C Am Dm7 G7 C Am7 Dm7 G7

A - ca - pul - co, sleep - ing in the bay, _____

mp - mf

The first line of the chorus features a vocal melody and piano accompaniment. The piano part continues with the same chord sequence as the introduction.

C Am Dm7 G7 C Am7 Dm7 G7

A - ca - pul - co, wake up and greet the day. _____ Time to

The second line of the chorus continues the vocal melody and piano accompaniment.

C E7 C+ F#dim

tell the gui - tars and sleep - y eyed stars to be on their way, It's such a

The third line of the chorus concludes the vocal melody and piano accompaniment. The piano part features triplets in the right hand.

C A7 Dm7 G7 C F

beau - ti - ful morn - ing for a hol - i - day.

C F Fm C

— Hey now, come on, — you old sleep-y head,

Ebdim D7 Am7 D7 Dm7

— See the sky turn - ing red — and you're still in bed. It's

G7 C Am Dm7 G7

fun in A - ca - pul - co. A - ca - pul - co, look, here come the

C Am7 Dm7 G7 C Am Dm7 G7

sun, _____ A - ca - pul - co, it's a day for

C Am7 Dm7 G7 C E7 C+

fun. _____ I can't wait till I meet your sweet se - ño - ri - tas,

F F#dim C A7 Dm7 G7

kiss ev - 'ry - one. This is no time for si - es - ta, This is time for

1. C Am7 Dm7 G7 2. C F C

fun. _____ fun. _____

Featured in the United Artists Motion Picture "FRANKIE AND JOHNNY"
 From the RCA Album "FRANKIE AND JOHNNY"

FRANKIE AND JOHNNY

By FRED KARGER, ALEX GOTTUEB and BEN WEISMAN

Ad lib.

The musical score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. Chord diagrams for guitar are provided above the piano accompaniment lines.

System 1: The vocal line begins with the lyrics "This sto - ry has no mor - al, — This sto - ry has no". The piano accompaniment starts with a *mp* dynamic. A guitar chord diagram for C major is shown above the first measure.

System 2: The vocal line continues with "end; This sto - ry on - ly goes to show — That there aint no good in". The piano accompaniment includes a *a tempo* marking. Guitar chord diagrams for C7, F7, C, G7, and Adim are shown above the piano line.

System 3: The vocal line continues with "men. They'll do you wrong, — Yes, they'll do — you". Guitar chord diagrams for C, A7-9, Dm7, G7, Ab7, and G7+5 are shown above the piano line.

System 4: The vocal line concludes with "wrong.". Guitar chord diagrams for C, C7, F, F#dim, C, A7, Dm7, and G7 are shown above the piano line.

Medium blues

C F7 C

(Johnnie:) 1. Frank - ie and me, we are lov - ers,
 (Johnnie:) 2. I knew that I was a win - ner,
 (Johnnie:) 3. Ba - by, leave me here to gam - ble,
 (Group:) 4. John - nie he was - n't too luck - y,
 (Girl: *ad lib*) 5. Frankie, I don't wanna make you no trou - ble,
 6. Instrumental
 (Group:) 7. Frank - ie went out to find John - nie,
 (Group:) 8. Frank - ie looked in to the bar - room,
 (Johnnie:) 9. Frank - ie, I beg you don't shoot me, They'll
 (Johnnie: *ad lib*) 10. Please roll me o ver real eas - y,

F7 C Dm7 C7

Oh, Lord - y, how we can love;
 When a new girl caught my eye;
 I'll be home be fore dawn;
 He was a los in' that night;
 Honey, I don't wanna tell you no lie, But!

She was - n't look in' for fun;
 Right there in front of her eye;
 put you a way in a cell;
 Please roll me o ver real slow;

F7 F#dim

Vowed wed be true to each oth - er, Just as
 But I could - n't two - time Frank - ie, For that
 Don't wait up for me, hon - ey, Don't you
 So he tried to change his luck With the
 I saw your sweet man, John - nie, He was
 (Frankie:) If Johnnie's out cheat in' with Nel - lie, Then I'll
 In her sweet dainty lit - tle hand, She was
 There was her sweet man, John - nie, Mak - in'
 They'll put you where the cold wind blows, From the
 Roll me o ver gen - tly, Cause my

C G7 Cdim C Am7

true as stars a - bove. — I'm your
 chick named Nel - lie Bly. I'm Frank - ie's
 wor - ry while I'm gone. — (Frankie:) You're my
 gal who was - n't right. He's Frank - ie's
 messin' around with that Nellie Bly. Honey, he's your
 have to do him in. 'Cause he's my
 totin' a forty - four gun. To shoot her
 love to Nel - lie Bly. He was her
 hot - test corner of hell. — (Frankie:) Johnnie, you're my
 wound it hurts me so. I was your

G7 Dm7 G7 Ab7 G7+5 C C7 F F#dim

1. to 9.

man, _____ I'll nev - er do — you wrong.
 man, _____ I would - n't do — her wrong.
 man, _____ Now don't you do — me wrong.
 man, _____ — But he's do - in' her wrong.
 man, _____ — And he's do - in' you wrong.
 man, _____ — But he's do - in' me wrong.
 man, _____ 'Cause he was do - in' her wrong.
 man, _____ She caught him do - in' her wrong.
 man, _____ — But you're do - in' me wrong.
 man, _____ I know I done — you

C Ab7 G7 C C7 F F#dim C Db9 C9

wrong.

FINDERS KEEPERS, LOSERS WEEPERS

Words and Music by OLLIE JONES and DORY JONES

Shuffle beat

F F7 Bb F

Find - ers keep - ers, los - ers weep - ers, — I won't weep - and -
 Heads I win, - or tails - I lose, — I bet - my heart - to -

C7^o F F7 Bb Bb7

I won't moan; - 'Cause I — found you — and your love — so true — And I'm
 win your love; - The day — you kissed me, good — luck — was with me And I

F C7 1. F C7^o 2. F

keep - ing you — for — my own. —
 thank my luck - y stars — a - bove.

C7^o F

I'm not the kind — to play — for fun, —

G7^{ooo} C7^o

I on ly play for keeps — and I'm a keep - in' all the love — I won —

F F7 Bb Bb7

Find - ers keep - ers, los - ers weep - ers,

F C7^o F F

The los - er has — to — pay — the score; — He lost you — and I

Repeat these four bars for

Bb F C7^o F

found you — And I'm a - keep - in' you for - ev - er more. —

tag ending

Featured in the Paramount Motion Picture "G.I. BLUES"
 from the RCA Album "G.I. BLUES"

G.I. BLUES

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately Bright

Piano introduction in C major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Moderately Bright'.

Verse

1. They give us a room with a view of the beau-ti - ful Rhine.
 2. (We) get has-sen-fef - fer and black pump-er nick - el for chow.
 3. (We'd) like to be he - roes, but all that we do here is march.
 4. (The) Frau - leins are pret - ty as flow'rs, but we can't make a pass.

Piano accompaniment for the first verse, corresponding to the lyrics above. It features a steady bass line and chords in the right hand.

C7

F

They give us a room with a view of the beau-ti - ful
 We get has-sen-fef - fer and black pump-er nick - el for
 We'd like to be he - roes, but all that we do here is
 The Frau - leins are pret - ty as flow'rs, but we can't make a

Piano accompaniment for the second verse, corresponding to the lyrics above. It continues the musical theme established in the first verse.

C

G7

Rhine.
 chow.
 march.
 pass.

Gim-me a mud - dy old creek in
 I'd blow my next - month's pay for a
 — And they don't — give the Pur - ple
 — 'Cause they're all — wear - in' signs say - in',

Piano accompaniment for the final line of the verse, corresponding to the lyrics above. The piece concludes with a final chord in the right hand.

F7

C

Tex - as an - y old time.
slice of Tex - as cow.
Heart for a fall - en arch.
"Keep - en Sie off - the grass!"

Chorus

I've got those hup, two, three, four, oc - cu - pa - tion G. I. Blues.

From my G. I. hair to the heels of my G. I. shoes.

And if I don't go state - side - soon, I'm gon - na blow my

fuse.

2. We
3. We'd
4. The

fuse.

Featured in the M-G-M Motion Picture "GIRL HAPPY"
from the RCA Album "GIRL HAPPY"

GIRL HAPPY

Words and Music by DOC POMUS and NORMAN MEADE

Solid rock

mf

C

8

8

Ev - 'ry girl I see — looks good to me, ————
Ev - 'ry time I see — a pret - ty face, ————

mp - mf

8

What a cra - zy way — out ——— way to be; ————
My — heart just heads — for ——— out - er space; ————

G7

8

I love a life — of noth - ing but beau - ti - ful
I need a girl — — to make — my life — worth

C7

F

D7 C F

wo - men, } Well, I'm — girl hap - py, Yes, I'm —
 liv - in', }

C F C

girl hap - py, Girl

G7 C 1. 2. C7

hap - py, can't you see

F G7 Em 8 Am

I've been like this since I was just a ba - by boy, —

F G7 Am G7

First nurse ev - er rocked my cra - dle made me jump for joy. —

C

Ma-ma, keep your daugh - ter out of sight,

G7

I'm in a lov - in' mood to - night;

C C7 F D7

I love a life with noth - ing but beau - ti - ful wo - men, Well, I'm

C F C F

girl hap - py, Yes, I'm - girl hap - py,

C G7 C F F#dim G7 C

Girl hap - py, can't you see.

Featured in the Paramount Motion Picture "LOVING YOU"
 From the RCA Album "LOVING YOU"

GOT A LOT O' LIVIN' TO DO

Words and Music by AARON SCHROEDER and BEN WEISMAN

Bright Tempo

mf

Verse

1. There's a moon that's big and bright in the
 2. (You're the) pret - ti - est thing I've seen, but you

Milk - y Way to - night, But the way you act you
 treat me so dog - gone mean, Ain't - cha got no heart? I'm

nev - er would know it's there. Now, ba - by,
 dy - in' to hold you near. Why do you

Bb7



time's_ a wast - in', a lot o' kiss - es I ain't been
 keep_ me wait - in', why don't - cha start_ co - op - er -

Ab



tast - in' Don't know a - bout you but
 at - in'? Ain't the things I say the

Bb7



Eb



(Tacet)

I'm a - gon - na get my share: Oh, yes, I've -
 things_ you_ wan - na hear?

Chorus

Bb7




Eb




Got_ a lot o' liv - in' to do, Whole lot o'

Ab7



lov - in' to do. — *Come on, ba - by! To make it fun it takes



Eb



(Tacet)

Bb7



two. ————— Oh, yes, I've — got — a lot o' liv-in' to do, —



Eb



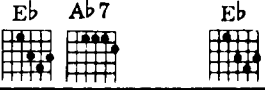
Ab



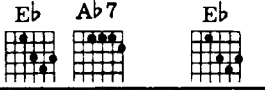
Whole lot o' lov - in' to do; — And there's no one who I'd rath - er




1. Eb Ab7 Eb



2. Eb Ab7 Eb



do it with - a than you! ————— 2. You're the you! —————



From the RCA Album "ELVIS IS BACK"

THE GIRL OF MY BEST FRIEND

Words and Music by BEVERLY ROSS and SAM BOBRICK

Moderately

mp

Chorus

F Dm C7 F Dm C7

The way she walks, The way she talks.
Her lovely hair, Her skin so fair.

mp

F Dm C7

How long can I pre-tend? Oh,
I could go on and nev-er end.

Bb C7 F Dm

I can't help it; I'm in love With the

Bb

1. Gm C7

girl of my best friend.

2. C7 F F7 Bb

my best friend. I want to

C7 F Dm

tell her how I love her so, And hold her in my

C7 F F7 Bb

arms, but then What if she

C7 F Dm G7

got real mad and told him so, I could nev - er face

C7^o F

ei - ther one a - gain. The - way - they -

Dm C7^o F Dm C7^o F

kiss, Their hap - pi - ness. Will my ach - ing

Dm C7^o Bb

heart ev - er mend, Or will I

C7^o F Dm Bb

al - ways be in love With the girl of

C7^o 1. F C7^o 2. F Bb7 F

my best friend? friend?

Featured in the Paramount Motion Picture "BLUE HAWAII"
From the RCA Album "BLUE HAWAII"

THE HAWAIIAN WEDDING SONG (Ke Kali Nei Au)

English Lyric by AL HOFFMAN and DICK MANNING Hawaiian Lyric and Music by CHARLES E. KING

Slowly, with much warmth

Refrain

C G7 C C7 F G7 C G9

This is the mo - ment I've wait - ed for. I can
Hawaiian 1. E - i - a a - u ke ka - li nei A -
Lyric: 2. A he ha - li - a kai hi - ki mai No kuu

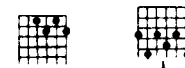
C G7 E7 Am Am7 D7 G7

hear my heart sing - ing, Soon bells will be ring - ing.
ia lu i he - a ku - u a lo ring - ha
lei o - nu - o - nu pulu - pe i ku u - u

C Cdim D7 G7 C

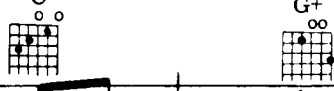
This is the mo - ment of sweet "A lo - ha",
E - i - u a - u ke hu - li ne - i
Au - he - a o - e kai - ini u lo - ko

Cdim G9



I will love you long - er than for - ev - er,
A lo - a - a o - e e ku i - po
Nu lo - ko a - e ka ma - na - o

C G+



Prom - ise me that you will leave me nev - er.
Mu - hu ku i - i - ni a ka pu - u - wai.
Hu - e lu - ni a - na i kuu ki - no.

C A7 D7 8 G7 C



Here and now, dear, All my love I vow, dear,
U - a si - lu pa - a iu me o - e
Ku - u pu - a ku - u lei ona - o - na

Cdim G9

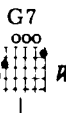
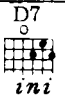
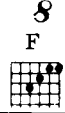


Ah Prom - ise me that you will leave me *Ah* nev - er,
Ko a - lo - hu ma - ka - mae e i - po
Au i kui a lu - wa i - a - ne - i

*Small notes for duet version with girl.

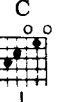
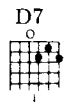
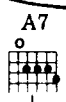
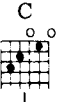


Ah I will love you long - er than for ev - er.
 Ka - 'u ia e le - i a - e ne - i lu
 Me ke a - la pu - a pi - ku - ke

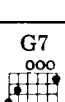
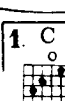
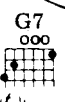
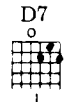
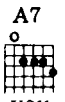


My dar - ling, My love.
 No ka i - ini Wale no
 O oe kuu puu le hua

Now that we are one, Clouds won't hide the sun. Blue
 Nou no ku i - ini A nou wa - le no A
 A o oe kuu puu kuu puu lei le - hua Au



skies of Ha - wai - i smile on this, our wed - ding day. I
 o ko a - lo - hu ka'u e hi - i - po - i mau Na'u
 e li - 'a ma - u nei hoo - puu ia tho kea - lohu. He



I do love you (opt.)
 do love you with all my heart. heart.
 oe na'u oe, e lei e lei, na'u oe e lei. lei.
 lei, he lei, oe na'u, oe na'u, he lei oe na'u. na'u.

Featured in the Paramount Motion Picture "GIRLS! GIRLS! GIRLS!"
 From the RCA Album "GIRLS! GIRLS! GIRLS!"

GIRLS! GIRLS! GIRLS!

Words and Music by JERRY LEIBER and MIKE STOLLER

Moderately Bright

Girls,
mf

Girls,

Girls,

Girls.

Chorus

E_b



**Girls,* go - in' swim-min' *Girls,* in bi - ki-nis, a - walk-in' and a-
Girls, sail - in' sail-boats, *Girls,* wa - ter ski-in'; they'll drive me -
 (girls)

E_b7

A_b



wig - gl - in' by, — yay, yay, yay. *Girls,* on the beach-es,
 out of my mind, — yay, yay, yay. *Girls,* big and brass-y,

E_b



Girls, oh, what peach-es, So pret - ty, Lord, I could cry. —
Girls, small and sass - y, Just give me one of each kind. —
 (girls)

* The word, *Girls*, where indicated in italics, should not be sung by Soloist when accompanied by Vocal Group

F7

Bb7

I'm just a red - blood - ed boy and I can't stop think-in' a-bout
I'm just a red - blood - ed boy and I can't stop think-in' a-bout

Eb

Ab7

Girls, Girls, Girls, Girls. And when I

Eb7

pick up a sand-wich to munch, - A-crunch - y crunch - et - y, a -

Ab7

crunch - et - y crunch, - I nev - er ev - er get to fin - ish my lunch, -

F7

Bb7

Be-cause there's al-ways bound to be a bunch - of

E_b

Girls, in tight sweat - ers, Girls, in short dress - es, a-walk-in' and a-
(girls)

wig-gl-in' by — yay, yay, yay. Girls, out — boat - in',

E_b7 *A_b*

E_b

Girls, just a float-in', So pret-ty, Lord, I could cry. — I'm just a
(girls)

F⁷ *B_b7* *E_b7*

red - blood - ed boy and I can't stop think-in' a-bout Girls, Girls,

1. 2.

Girls, Girls. Girls, Girls.

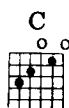
From the RCA Album "PROMISED LAND"

HELP ME

Words and Music by LARRY GATUN

Moderately

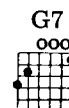
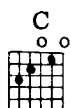
Piano introduction in 4/4 time, marked *mf*. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple bass line of quarter notes.



Vocal line for the first phrase, starting with a repeat sign. The melody consists of eighth and quarter notes.

Lord, Help Me walk an - oth - er mile, just one more mile;
Come down from Your gold - en throne to me, to low - ly me;

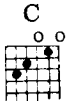
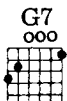
Piano accompaniment for the first phrase, marked *mp*. The right hand plays chords and single notes, while the left hand plays a bass line.




Vocal line for the second phrase, starting with a repeat sign. The melody consists of eighth and quarter notes.

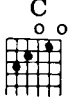
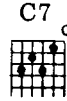
I'm tired of walk - in' all a - lone. Re -
I need to feel the touch of Your ten - der hand.

Piano accompaniment for the second phrase. The right hand plays chords and single notes, while the left hand plays a bass line.


C  G7 

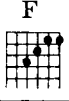
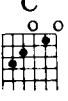
Lord, Help Me smile an - oth - er smile, just one more smile; I
 move the chains of dark - ness and let me see, Lord, let me see; Just



C  C7 

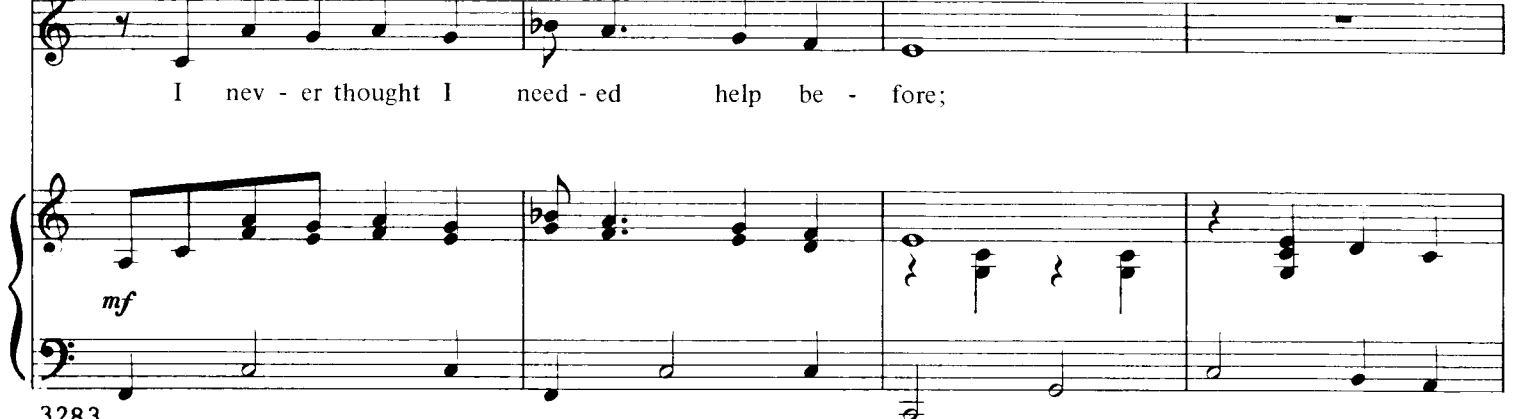
know I just can't make it on my own. }
 where I fit in - to Your mas - ter plan. }

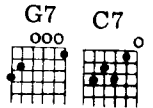
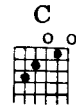
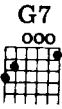


F  C 

I nev - er thought I need - ed help be - fore;

mf

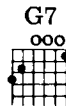




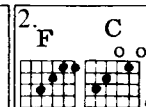
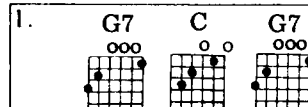
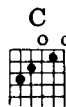
I thought that I could do things by my - self.



Now I know I just can't take it an - y more.



With a hum - ble heart, on bend - ed knee, I'm beg - gin' You, please,



Help Me.

From the RCA Album "POT LUCK"

GONNA GET BACK HOME SOMEHOW

Words and Music by DOC POMUS and MORT SHUMAN

Moderately Bright

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. A dynamic marking of *mf* is present.

Chorus

Dm



1. Hear that old train whis-tle howl-in' in the night.
 2. Don't no-bod-y tell me Ba-by's been un-true.

The first two lines of the chorus are shown with vocal melody and piano accompaniment. The piano part includes a dynamic marking of *mf*.

Dm



If that fli-er's south-bound, things will be all right. } I'm
 If she's been un-faith-ful, don't know what I'll do. }

The third and fourth lines of the chorus are shown with vocal melody and piano accompaniment. The piano part includes a dynamic marking of *mf*.

A7



leav-in' now, _____ leav-in' now, _____

The fifth and sixth lines of the chorus are shown with vocal melody and piano accompaniment. The piano part includes a dynamic marking of *mf*.

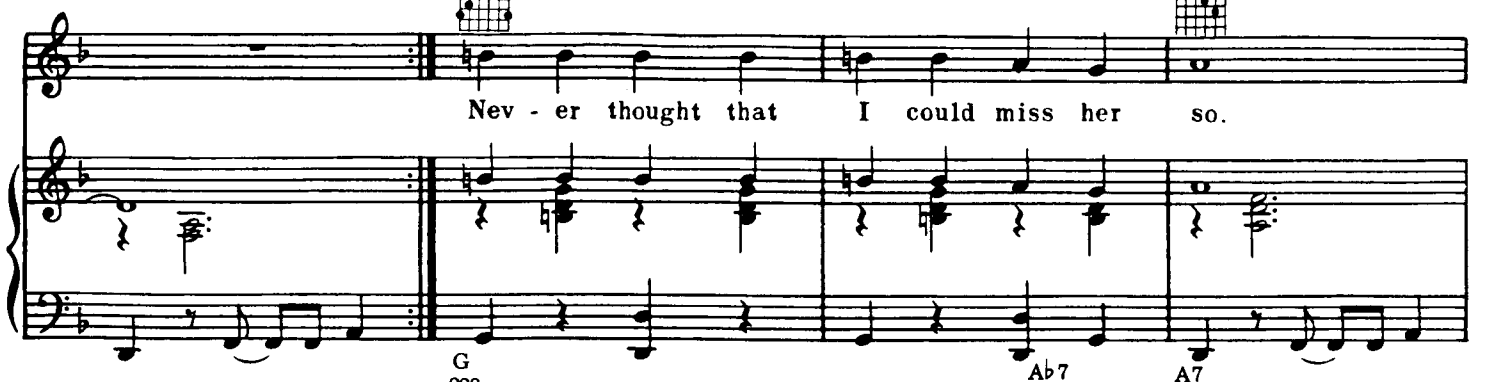
leav - in' now. A7  (Tacet) Gon-na



get back home some - how.



Nev - er thought that I could miss her so.



Nev - er thought I could, but now I know



That the sound of that old train whis-tle makes me wan-na



cry. Re - minds me of that lone - ly feel - in' when I said good -

bye. I'm leav - in' now, leav - in' now,

A7

leav - in' now.

(Tacet) Gon-na get back home some - how.

Dm

1. Bb7 A7 *(Tacet)* 2. Dm

From the RCA Album "THE WONDERFUL WORLD OF CHRISTMAS"

HOLLY LEAVES AND CHRISTMAS TREES

Words and Music by RED WEST and GLEN SPREEN

Moderately slow

The piano introduction for the first system is in 4/4 time, marked *mp*. It consists of five measures. The right hand plays chords: C major (measure 1), D minor (measure 2), G7 (measure 3), C major (measure 4), and D minor (measure 5). The left hand plays a rhythmic accompaniment of eighth notes.

Chord diagrams for the first system: C major (x02321), D minor (xx0232), and G7 (x23332).

Some-where in, _____ in the dis-tant night _____ I _____ hear

The piano accompaniment for the second system continues the melody from the first system. It features a mix of chords and melodic lines in both hands, maintaining the *mp* dynamic.

Chord diagrams for the second system: C major (x02321), A minor (x02020), and D minor (xx0232).

Christ-mas bells. _____ The gen-tle snow _____ keeps fall-ing down on

The piano accompaniment for the third system continues the melody. It includes a variety of chord voicings and melodic patterns.

Chord diagrams for the third system: F major (xx0233) and C major (x02321).

peo-ple _____ who are home-ward bound. _____ That's the way _____ it's

The piano accompaniment for the fourth system concludes the piece with a final melodic flourish in both hands.

Dm

G7

C

al-ways been; _____ the cir-cle _____ nev-er real-ly ends. _

Am

Dm

F

Christ-mas seems _____ to come and go, _____ home's a place _____ that _____

C

G

C

I don't know. _____ Hol-ly Leaves _____ And Christ-mas Trees, _____

G

C

Am

it's that time _____ of year, _____ lights a - glow _____ and

Em

F

G

mis - tle - toe _____ don't mean a thing _____ when you're not here.

C

Dm

G7

As I walk, _____ walk this lone - ly street, _____ the sound of snow be -

C

Am

Dm

neath my feet. _____ I, think of how, _____ how it used to be, _____ when

F

G7

F

Hol - ly Leaves _____ And Christ - mas Trees _____ used to mean _____ so

C

(C Bass)

C

much to me. _____

rit

From the RCA Album "ELVIS' GOLDEN RECORDS, VOL 3"

GOOD LUCK CHARM

Words and Music by AARON SCHROEDER and WALLY GOLD

Moderately

mf

Chorus

Bb

Eb

Bb

F7

1. Don't want a four leaf clov - er; don't want an old horse shoe.
 2. Don't want a sil - ver dol - lar, rab-bit's foot - on a string.
 3. I found a luck - y pen - ny, I'd toss it a-cross the bay. The Your

mf

Bb

Bb7

Eb

F7

Bb

(Tacet)

Want your kiss 'cause I just can't miss with a good luck charm like you.
 hap - pi - ness in your warm ca - ress no - rab - bit's foot can bring. Come on and
 love is worth all the gold on earth; no - won - der that I say:

F7

Bb

be my lit-tle good luck charm. Uh-huh - huh, - you sweet de - light. I want a

F7

C7

C7+5

good luck charm a-hang - in on my arm - To have, - to have, - to hold, -

F7

Bb

1. Gb7 F7 2.

(Tacet)

- to hold - to - night. - Uh - huh - huh, -

C7

C7+5

F7

Bb

uh - huh - huh, - uh - huh - huh; - oh,

C7

C7+5

F7

yeah. - Uh - huh - huh, - uh - huh - huh, - uh, to - night. -

1. Return to Chorus, take 2nd Ending 2.

Bb

Gb7

F7

Bb

Eb7

Bb

3. lf

Featured in the Paramount Motion Picture "KING CREOLE"
 from the RCA Album "KING CREOLE"

HARD HEADED WOMAN

Words and Music by CLAUDE DeMETRUIS

Bright Rock

Piano introduction for 'Bright Rock' in B-flat major, 4/4 time. The melody is a rhythmic, eighth-note pattern in the right hand, with a steady bass line in the left hand. The piece concludes with a final chord in B-flat major.

Chorus

1. Well, a hard head - ed wom - an, a soft heart - ed man
 2. Now A - dam told Eye: Lis - ten here to me;

(Tacet) *(Tacet)*

Musical notation for the first two lines of the chorus. The vocal line is in B-flat major, 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for Bb are provided above the vocal line.

Been the cause of trou - ble ev - er since the world be - gan. Oh,
 Don't you let me catch you mess - in' 'round that ap - ple tree.

(Tacet)

Musical notation for the third line of the chorus. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. A chord diagram for Bb is shown above the vocal line.

yeah, — Ev - er since the world be - gan. — Uh - huh - huh.

Musical notation for the fourth line of the chorus. The vocal line includes the lyrics and a melodic flourish. The piano accompaniment continues. Chord diagrams for Eb7 and Bb are shown above the vocal line.

A hard head - ed wom - an been a thorn in the side of

Musical notation for the fifth line of the chorus. The vocal line begins with the lyrics. The piano accompaniment continues. Chord diagrams for F7 and Eb7 are shown above the vocal line.

1. Bb Gb7 F7 2. Bb Gb7 F7

man. 2. Now man.

Chorus Bb (Tacet) Bb (Tacet)

3. Now Sam - son told De - li - lah loud and clear:
 4. I heard 'bout a king who was do - in' swell
 5. I got a wom - an a head like a rock.

Bb (Tacet) Eb7

Keep your cot - ton - pick - in' fin - gers out my curl - y hair.
 Till he start - ed play - in' with that e - vil Jez - e - bel. } Oh, yeah, -
 If she ev - er went a - way I'd cry a - round the clock)

Bb F7

Ev - er since the world be - gan. Uh - huh - huh. - Hard head - ed wom - an been a

Eb7 1-2. Bb Gb7 F7 3. Bb Eb7 Bb

thorn in the side of man. 4. I 5. man.

Featured in the Paramount Motion Picture "ROUSTABOUT"
 From the RCA Album "ROUSTABOUT"

HARD KNOCKS

Words and Music by JOY BYERS

Moderate beat

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with accents, while the left hand plays a simple bass line. The tempo is marked 'Moderate beat' and the dynamics are 'mf'.

G
 000

Some kids' born with a sil - ver - spoon, - I guess that I was born a
 Some kids' born _____ rich as a king, - But I was born with - out a

The vocal line is in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics are marked 'mp - mf'.

C7

lit - tle too soon; - } Hard knocks, All I ev - er knew was hard
 dog - gone thing, but }

The vocal line continues with quarter notes D4, C4, B3, A3, G3, F#3, E3, D3. The piano accompaniment continues with the same rhythmic pattern. Dynamics are 'mp - mf'.

G
 000

D7

knocks; And I'm a - tell - in' you, - I said you bet - ter be - ware, - 'Cause I've

The vocal line continues with quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment continues with the same rhythmic pattern. Dynamics are 'mp - mf'.

C7^o G

1. 2.

had my share of hard knocks. I

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a C7^o chord and moving to a G chord. It features a first ending (1.) and a second ending (2.). The lyrics are "had my share of hard knocks." followed by a measure with the letter "I". The piano accompaniment is in the left hand, with a bass line and chords in the right hand. There are some markings like ">" and "7" in the piano part.

C C7^o G

walked a mil - lion miles, I bet, — Tired — and hun - gry and

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, with chords C, C7^o, and G. The lyrics are "walked a mil - lion miles, I bet, — Tired — and hun - gry and". The piano accompaniment continues with a bass line and chords in the right hand. There are markings like "(h) 8" in the piano part.

G7 C C7^o

cold and wet; — I've heard that lone - some — whis - tle blow, — From

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, with chords G7, C, and C7^o. The lyrics are "cold and wet; — I've heard that lone - some — whis - tle blow, — From". The piano accompaniment continues with a bass line and chords in the right hand.

A7 D7 G

New York Cit - y down to Mex - i - co. — Some kids born —

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, with chords A7, D7, and G. The lyrics are "New York Cit - y down to Mex - i - co. — Some kids born —". The piano accompaniment continues with a bass line and chords in the right hand.

G7



fan - cy free, — No - bod - y nev - er gave noth - in' to me, but hard

C7



G



knocks, All I ev - er knew was hard knocks; And I'm a -

D7



C7



tell - in' you, — I said you bet - ter be - ware, — 'Cause I've had my share of hard



knocks. I knocks.

From the RCA Album "CLAMBAKE"

HOW CAN YOU LOSE (What You Never Had)

Words by SID WAYNE Music by BEN WEISMAN

Moderately

Piano introduction in G major, 4/4 time. The piece starts with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderately'. The introduction consists of 8 measures.

E7 A7 D G7

How can you lose what you nev - er had? —

The vocal line is in G major, 4/4 time. The piano accompaniment is in the left hand. The tempo is 'Moderately'. The first phrase consists of 8 measures.

mf

The piano accompaniment for the second phrase is in the left hand. The tempo is 'Moderately'. The second phrase consists of 8 measures.

D C7 B7 E7 A7

I tell my - self when I'm feel - in' sad. —

The vocal line is in G major, 4/4 time. The piano accompaniment is in the left hand. The tempo is 'Moderately'. The second phrase consists of 8 measures.

The piano accompaniment for the third phrase is in the left hand. The tempo is 'Moderately'. The third phrase consists of 8 measures.

3283

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D G7 D D7 G

You don't have the right to

F#m B7

cry, you be - lieved your own lie,

E7 A7 Ddim

It's your fault be - cause you thought that she was

A7 D C7 B7 E7 A7

yours. Think it o - ver once, think it o - ver twice,—

D G7 D C7 B7 E7 A7

Wish I could take my own ad - vice...

D G7 D D7 G

I know I should be glad, but why does it

F#m B7 E7 A7

hurt so bad? How can you lose what you nev-er had?

1. D G7 D C7 B7 2. D G7 D

How can you

Featured in the United Artists Motion Picture "FRANKIE AND JOHNNY"
 From the RCA Album "FRANKIE AND JOHNNY"

HARD LUCK

Words and Music by BEN WEISMAN and SID WAYNE

Rubato

Freely



Oh, I'm real-ly feel-ing might-y low, No, no,

no, I got no place that I can go;

So I got some blues to sing and Oh,

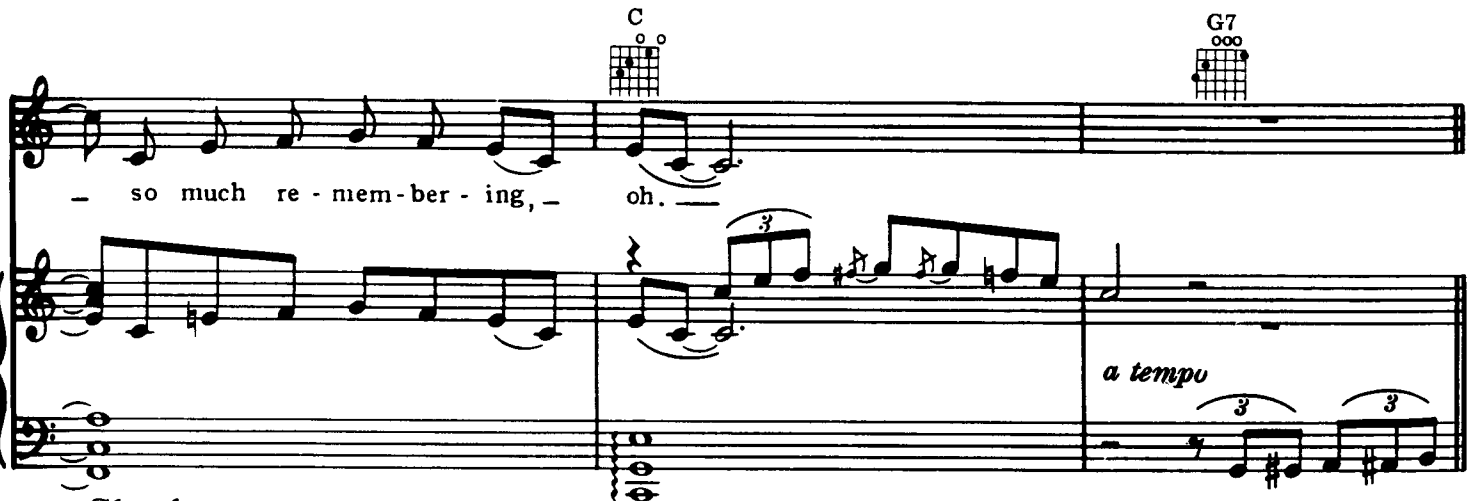
*Play all as (triplets)

3283

C  G7 

- so much re - mem - ber - ing, - oh. -

a tempo



Slowly C7  F7  C7 

Black cats, - keep a - way from me, - Take my - ad - vice,
 She's gone, - - said too - dle - oo, - I kissed her good - bye,



mp - mf



F7  G7  F7 

go shin - ny up a tree: I've got hard luck, - the hard - est kind of luck you'll find, -
 - and my mon - ey too; I've got hard luck, - the hard - est kind of luck you've seen, -



C7  A7  D7 

- I ain't lyin', - I've got the blu - est kind of blues, - It's
 - I, I mean, - The way I'm run - nin' late - ly, - My



G7 F7 1. C F7 F#dim C Ab7 G7

driv - ing me right out of my mind. —
 luck - y num - ber is — thir - teen. —

2. C F7 C C7 F7

Where do I be - long? — Ev - 'ry -

C7

thing I do is wrong, — all — wrong — wrong as can be; — Who's

F7 D7 G7

stack - in' all the decks? La - dy Luck has got the hex on me, — I'm on my knee. —

C7 F7 C7

Shove off,- boy, I'm warn - ing you,- This thing I caught (you know)

F7 G7 F7

could be catch - ing too; - I've got hard luck, - the hard - est kind of luck there can be, -

C7 A7 D7

Ad lib.

— Yes - sir - ee. — I guess hard luck al - ways choos - es

G7 F7 C G7 F7 C C7

"natch - ral" born los - ers like me. — *trem.*

Featured in the M-G-M Motion Picture "HARUM SCARUM"
 from the RCA Album "HARUM SCARUM"

HAREM HOLIDAY

Words and Music by PETE ANDREOLI, VINCE PONCIA, Jr. and JIMMIE CRANE

Bright beat

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes with chords, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Bright beat' and the dynamics are 'mf'.

C7

A guitar chord diagram for C7, showing the fretting pattern on a six-string guitar.

Gon - na trav - el, — Gon - na trav - el while I'm
 Twen - ty wo - men, — Twen - ty wo - men by my
 Gon - na go back, — Gon - na catch that mid - night

mp - mf

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a guitar chord diagram for C7 and a dynamic marking of 'mp - mf'.

free; I'm gon - na
 side; I'm gon - na
 plane;

The second system continues the piano accompaniment and includes the lyrics for the second part of the verse.

F7

A guitar chord diagram for F7, showing the fretting pattern on a six-string guitar.

pack my bags, be - cause this great big world is call - in'
 kiss them all, be - cause I've got - ta keep 'em sat - is -
 Twen - ty danc - in' girls are wait - in' just to call my

The third system features the final part of the piano accompaniment and the concluding lyrics of the verse.



me.
fied.
name.



Ev 'ry pret - ty girl is gon - na know I'm a - round, —
Gon - na have the best — time — mon - ey can buy, —
Gon - na have a par - ty, ain't — gon - na waste no time,



They're gon - na know I'm in town,
I'm gon - na be fly - in' high, } On — a Har - em Hol - i -
I'm gon - na make 'em all mine, }



day.

Repeat these four bars (last time) for fade ending

From the RCA Album "ELVIS — NOW"

HELP ME MAKE IT THROUGH THE NIGHT

Words and Music by KRIS KRISTOFFERSON

Moderato

D

G

D

Take the rib - bon from your hair, Shake it
 Come and lay down by my side Till the
 Yes - ter - day is dead and gone And to -

G

Em

loose and let it fall, Lay - in' soft up - on my
 ear - ly morn - in' light. All I'm tak - in' is your
 mor - row's out of sight, And it's sad to be a -

A7

1.

D

G

skin, Like the shad - ows on the wall.
 time.
 lone. (To Fine)

2.



To next strain

Help me make it thru the night.

Fine



Help me make it thru the night.



I don't care who's right or wrong, I don't



try to un - der - stand. Let the dev - il take to -



D.S. al Fine

mor - row. Lord, to - night I need a friend.

Featured in the M-G-M Motion Picture "HARUM SCARUM"
 From the RCA Album "HARUM SCARUM"

HEY LITTLE GIRL

Words and Music by JOY BYERS

With a beat

mf

Repeat and fade last time

Bb

Eb

F7

1. Hey, lit - tle girl, you sure — look — cute to me, —
 2. Hey, lit - tle girl, — — — — — come on and dance with me, —
 3. Hey, lit - tle girl, you bet - ter — — — — — hang on tight, —

mp - mf

Bb

Eb

F7

Bb

— — — — — Pull up a lit - tle clos - er,
 — — — — — You're a - bout the cut - est
 Now won't you swing it to the left, —

E_b F7 B_b E_b F7

— so I can — see. —
 thing I ev - er did see. —
 — and shake it to the right. —

B_b E_b F7

Hold it — ba - by, now stay — right — where you are, —
 Hey, lit - tle girl, — I'd like to take you home, —
 Hey, lit - tle girl, — you know you're look - ing fine, —

B_b E_b F7 B_b

— Hey, lit - tle girl, — you ought —
 — Come on, come on, — come on, —
 — Get read - y, hon - ey, let's go —

E_b F7 B_b E_b F7

— to be a mov - ie — star. —
 — I'd like you for my ver - y own. —
 — just — one more — time. —

D. C. D. C.

From the RCA Album "ELVIS' GOLDEN RECORDS, VOL. 3"

HIS LATEST FLAME

Words and Music by DOC POMUS and MORT SHUMAN

Moderately Bright

mf

Chorus
(*Tacet*)

F

Dm

F

A ver - y old friend came by to - day,
talked, and I heard him say

mf

Dm

F

Dm

F

'Cause he was tell - in' ev - ry - one in town - 'bout the love that
— That she had the long - est black - est hair, - the pret - ti - est green eyes

Dm

Bb

C7

he just found. And Ma - rie's the name of his lat - est
an - y - where. And Ma - rie's the name of his lat - est

F Dm F [Dm] (Tacet)

flame. He talked and

Dm C7 Bb C7

Though I smiled, the tears in - side_ were a - burn - in'._

Bb C7 Bb C7

I wished him luck and then he said_ good - bye.

Bb C7 Bb C7

He was gone but still his words_ kept re - turn - in'._

Bb C7 Bb F

What else was there for me to do_ but cry.



Dm F Dm (Tacet) F
 Would you be - lieve
 Dm F Dm F
 that yes - ter - day This girl was in my arms and
 Dm F Dm
 swore to me — She'd be mine e - ter - nal - ly. — And Ma - rie's the
 Bb C7 1.F Dm F
 name of his lat - est flame.
 Dm (Tacet) 2.F Bb7 F Bb7 F
 A ver - y old flame.

Featured in the 20th Century-Fox Motion Picture "WILD IN THE COUNTRY"
From the RCA Album "SOMETHING FOR EVERYBODY"

I SLIPPED, I STUMBLED, I FELL

Words by FRED WISE Music by BEN WEISMAN

Moderately Bright

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderately Bright' and the dynamics are 'mf'.

Chorus

F

I look at you and, wham, I'm head o-ver heels. I guess that love is a ba-

The first line of the chorus features a vocal melody line and a piano accompaniment. The piano part includes chords and eighth-note patterns.

F7

Bb

B

na - na peel... I feel so bad and yet I'm feel - ing so well... I

The second line of the chorus continues the vocal melody and piano accompaniment, with the piano part featuring more complex chordal textures.

C7

(Tacet)

C7

F

(Tacet)

F

slipped, I stum - bled, I fell... One cra - zy kiss and, bam, I

The third line of the chorus concludes the vocal melody and piano accompaniment. The piano part features a final chordal texture.

3283

F7

head for the skies. I guess that love is like a cake of ice. - You skate a -

Bb B C7^o (Tacet)

long, but then you nev - er can tell. - I slipped, I

C7^o F F7 Bb

stum-bled, I fell. - I nev - er thought I'd get tricked' - a by your sweet talk - in' lies. -

F F7 Bb

You've got a bag - of tricks. - And when you got bus - y I got

C7 (Tacet) C7 (Tacet)

daz-zled and diz - zy. I fell like a ton of bricks. My knees are

F

weak; my head is spin-ning a - round... I guess that love has turned me

F7 Bb B

up - side down...Thought I'd get hurt, but, gee, it's turn-ing out swell... I

C7 (Tacet) 1. C7 F (Tacet) 2. C7 F

slipped, I stum-bled, I fell... I look at stum-bled, I fell...

From the RCA Album "ELVIS' GOLDEN RECORDS"

HOUND DOG

Words and Music by JERRY LEIBER and MIKE STOLLER

Medium Bright Rock

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The key signature has two flats (Bb and Eb).

CHORUS
(tacet)

Bb

A guitar chord diagram for Bb, showing the fretting pattern on the strings.

The vocal line for the first chorus, starting with a double bar line. The lyrics are: "You ain't noth-in' but a Hound Dog, _____ cry -in' all the time." There is a long horizontal line under "Dog" indicating a sustained note.

The piano accompaniment for the first chorus, corresponding to the vocal line above. It features a steady rhythmic accompaniment in the right hand and a bass line in the left hand.

Eb7

A guitar chord diagram for Eb7, showing the fretting pattern on the strings.

Bb

A guitar chord diagram for Bb, showing the fretting pattern on the strings.

The vocal line for the second chorus, starting with a double bar line. The lyrics are: "You ain't noth-in' but a Hound Dog, _____ cry -in' all the time." There is a long horizontal line under "Dog" indicating a sustained note.

The piano accompaniment for the second chorus, corresponding to the vocal line above. It features a steady rhythmic accompaniment in the right hand and a bass line in the left hand.

F7

A guitar chord diagram for F7, showing the fretting pattern on the strings.

Eb7

A guitar chord diagram for Eb7, showing the fretting pattern on the strings.

Bb

A guitar chord diagram for Bb, showing the fretting pattern on the strings.

The vocal line for the bridge, starting with a double bar line. The lyrics are: "Well, - you ain't nev-er caught a rab-bit and you ain't no friend of mine." There is a long horizontal line under "mine" indicating a sustained note.

The piano accompaniment for the bridge, corresponding to the vocal line above. It features a steady rhythmic accompaniment in the right hand and a bass line in the left hand.

(tacet) Bb

When they said you was high - classed, well, that was just a lie.

Eb7 Bb

When they said you was high-classed, well, that was just a lie.

F7 Eb7

Well, — you ain't never caught a rabbit and you ain't no friend of

1. Bb (tacet) Bb Eb7 Bb 2.

mine. You ain't nothin' but a mine. —

From the RCA Album "FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE"

HURT

Words and Music by JIMMIE CRANE and AL JACOBS

Moderately (with expression)

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a final ritardando. The left hand provides a harmonic accompaniment. Dynamics include *mf* and *rit.*

Chord diagrams for the first system: Bb, Bb+, Bb6, Bb, Dm, Eb, Eb+.

HURT to think that you lied to me, HURT

The piano accompaniment for the first vocal line features a melodic line with triplets and a dynamic marking of *p-mf a tempo*.

Chord diagrams for the second system: Eb6, Eb, Dm7, G7-9, Cm, Cm7, F7.

— way down deep in - side of me. You said your love was true and we'd

The piano accompaniment for the second vocal line continues the melodic and harmonic development.

Chord diagrams for the third system: Eb, Bb, Dm7, Gm, Gm7, C7, Cm7, F7.

nev - er part, Now you want some - one new and it breaks my heart.

The piano accompaniment for the third vocal line concludes the piece with a melodic flourish in the right hand.

F7-9 Bb Bb+ Bb6 Bb Dm

I'm HURT much more than you'll ev - er know,

Eb Eb+ Eb6 Eb Dm7 G7-9

HURT be - cause I still love you so. But

Cm Cm7 Gm7 Ebm6 Dm7 Bb Fm6 G7 G7-9 Cm

e - ven tho'you've HURT me like no one else could do, I would nev - er,

F7 Cm7 F7-9 1. Bb Cm7 F7-9 2. Bb Eb6 Ebm6 Bb

nev - er HURT you. you.

rall.

From the RCA EP "PEACE IN THE VALLEY"

I BELIEVE

Words and Music by ERVIN DRAKE, IRVIN GRAHAM, JIMMY SHIRL and AL STILLMAN

Moderately (with much expression)

Piano introduction for the first system, featuring a treble and bass clef with various chords and melodic lines.

Chord diagrams for the first system: C, Am, Dm, G7, Dm7, G7, C.

I BE-LIEVE for ev-'ry drop of rain that falls, a flow-er grows.

Piano accompaniment for the first system, including a *p-mf* dynamic marking.

Chord diagrams for the second system: Dm7, G7-9, C, C+, Am, Dm, G7.

I BE-LIEVE that some-where in the dark-est night, a can-dle

Piano accompaniment for the second system.

Chord diagrams for the third system: C, Cmaj7, C6, C, Am7, Em, F.

glows. I BE-LIEVE for ev-'ry-one who goes a-stray,

Piano accompaniment for the third system.

Chord diagrams for the fourth system: B7, E, Emaj7, E7, E7-9, Am, Am7.

some-one will come to show the way.

Piano accompaniment for the fourth system.

Chords: Dm7, G9, G7, Dm7, G7, C, Am

I BE - LIEVE, — I BE - LIEVE. I BE-LIEVE a - bove the storm the

Chords: Dm, G7, Dm7, G7, C, Dm7, G7-9, C, C+, Am

small-est pray'r — will still be heard. I BE-LIEVE that some-one in the

Chords: Dm, G7, C, Cmaj7, C6, C, Am7, Em

great some-where — hears ev-'ry word. Ev-'ry time I hear a new-born

Chords: F, B7, E, Emaj7, E7, E7-9, Am, E7, Am

ba - by cry, — or touch a leaf, — or see the sky, — Then I know

cresc.

Chords: Dm, G7, Dm7, C, Am, Dm7, G7, C, Am, G9, C6

why I BE - LIEVE! — LIEVE! —

rit.

From the RCA Album "HIS HAND IN MINE"

I BELIEVE IN THE MAN IN THE SKY

Words and Music by RICHARD HOWARD

Slowly

mp *rall.*

Verse (*Freely*)

F Dm Gm7 C7 F Dm Gm C7

The steps that lead to an-y church form a stair-way to a star. They're

mp

F Dm Gm7 C7 G9 C7

part of God, and should be trod more of-ten than they are.

Chorus: Slowly (*with feeling*)

B7 C7 C7 Gm7 C7 F6 Fdim F C7 Gm7

I BE-LIEVE IN THE MAN IN THE SKY. I be-lieve, with His

mp - mf

C7 F A7 Dm A

help, I'll get by. My foot-steps may fal-ter, my eyes may grow

Dm G7 C7 B7 C7 B7 C7 Gm7

dim, but He's my Gi-bral-tar, I'm trust-ing in Him. Tho' a spar-row is

C7 F6 F7 Bb D7

all I may be, On me, He will still keep an eye

Gm Bb Bbm F D7

Yes, I'm sing-ing His praise till the end of my days, for I BE-

C7 Gm7 C7 1 F Dm7 Gm7 C7 B7 C7 2 F Bbm F

LIEVE IN THE MAN IN THE SKY. I BE- SKY.

rit

from the RCA Album "POT LUCK"

I FEEL THAT I'VE KNOWN YOU FOREVER

Words and Music by DOC POMUS and ALAN JEFFREYS

Moderately Slow

mf *rit.*

Chorus

Eb Ab Eb Ab Eb

Your lips, your eyes, your soft sweet sighs, I feel that I've

mp a tempo

Cm7 Fm7 Bb7 Eb Ab

known you for - ev - er. Your style, your touch,

Eb Ab Eb Cm7 Bbm7

you're just too much. I feel that I've known you for - ev - er.

Eb7 Ab 4 fr. Abm Eb

I know that this nev - er hap - pened to me.

Cm F7 Bb7sus4 Bb7 Eb

Don't have to see an - y more than I see Of your face

Ab 4 fr. Eb Abm 4 fr. Eb Cm7

so rare, be - yond com - pare. I feel that I've known you for -

Fm7 Bb7 1. Eb Adim Bb7sus4

ev - er and ev - er and ev - er. _____

Bb7 2. Eb Ab 4 fr. Eb

ev - er. _____

From the RCA Album "50,000,000 ELVIS FANS CAN'T BE WRONG — ELVIS' GOLDEN RECORDS, VOL. 2"

I BEG OF YOU

Words and Music by ROSE MARIE McCOY and KELLY OWENS

Medium Rock

CHORUS
(tacet)

I don't want my heart to be broken 'cause it's the
want no tears - a - fall-ing; you _____

on - ly one I've got. So, dar - ling, please be
know I hate to cry. But that's what's bound to

care-ful; you know I care a lot. Dar - ling,
hap-pen if you ev - er say good - bye. Dar - ling,

G7 F7 C 1

please don't break my heart, I beg of you. — I don't
 please don't say good - bye, I beg of you. —

2 C7 F7

Hold my hand and prom-ise that you'll

C F7

al - ways love me true. Make me know you

D7 (tacet) G7sus4

love me the same way I love you, lit-tle girl. You

C



got me at your mer-cy now that I'm in love with

C7



F7



you. So please don't take ad - van-tage 'cause you

C



G7



F7



C



know my love is true My dar-ling, please please love me too, I beg of you.

1



Ab7



G7

2



F7



C

I don't

From the RCA Album "ELVIS' GOLDEN RECORDS"

I WANT YOU, I NEED YOU, I LOVE YOU

Words by MAURICE MYSELS Music by IRA KOSLOFF

Moderately slow

CHORUS

Hold me close, hold me tight; make me thrill with delight. Let me

know where I stand from the start. I want you, I need you, I

love you With all my heart. Ev-ry

C Am Dm G7

time — that you're near — all my cares — dis - ap - pear. — Dar - ling,

C C7 F C E7

you're — all that I'm — liv - ing for. — I want you, I need you, I

A7 Dm7 G7 C Fm C Gm7 C7

love you — More and more. I thought — I could live — with-out

F Gm7 C7sus4 C7 F Am7 D7

ro-mance — Be-fore you came to me, But now I know that

G Em Am7 D7 G7sus4 G7

I will go on lov-ing you e - ter - nal - ly. Won't you

C Am Dm G7

please — be my own? — Nev-er leave — me a - lone, — 'Cause I

C C7 F C E7

die — ev-'ry time — we're a - part. — I want you, I need you, I

A7 Dm7 G7 1. C Ab7 G7 tacet 2. C

love you — With all my heart. Hold me heart.

From the RCA Album "ELVIS PRESLEY"

I GOT A WOMAN

Words and Music by RAY CHARLES

Brightly

Piano introduction in E-flat major, 4/4 time. The right hand starts with a series of eighth notes, while the left hand provides a steady bass line. Dynamics include *f* (forte).

E_b

I GOT A WOM-AN (Sweet-ie) way ov - er town,
 kiss - es and all my hug - gin'
 WOM-AN way ov - er town,

mf *mf - f*

Musical notation for the first vocal line and piano accompaniment. The piano part includes dynamics *mf* and *mf - f*.

(He's)
 She's good to me, Oh _____ yeah!
 Just _____ for her, Oh _____ yeah!
 She's good to me, Oh _____ yeah!

A_b7 **E_b**

Musical notation for the second vocal line and piano accompaniment. Chords **A_b7** and **E_b** are indicated above the staff.

Well, I GOT A WOM-AN (Sweet-ie) way ov - er town,
 I save my _____ kiss - es and all my hug - gin'
 Some - day we'll _____ mar - ry, way ov - er town,

A_b7

Musical notation for the third vocal line and piano accompaniment. Chord **A_b7** is indicated above the staff.

Bb7



(He's)
 She's good to me, Oh yeah!
 Just for her, Oh yeah!
 She's good to me, Oh yeah!

Eb7



(he's)
 Now she's my dream-boat, oh, yes in - deed,
 When I say ba - by please take my hand
 Some-day we'll mar - ry, don't you un - der - stand

Ab7



(He's) (man)
 She's just the kind of girl I need,
 She holds me tight She's my lov - er girl
 'Cause she's my on - ly lov - er girl

Eb



I found a (sweet-ie) wom - an way ov - er town,

Ab7

(He's)
She's good to me _____ Oh _____

1 Eb 2 Eb To INTERLUDE
yeah! _____ 2. I save my yeah! _____ (He) She al - ways

3 Eb Ab7 Eb7 Eb7 Fine INTERLUDE Eb Abm 4 fr. Eb
yeah! _____ an - swers my beck and

Abm 4 fr. Eb Abm 4 fr.
call, Ev - er lov - in' (dad-dy) ma - ma

E_b Abm 4 fr. E_b

(Pa-pa)
Ma - ma tree top tall. I feel so

Abm 4 fr. E_b Abm 4 fr.

proud walk - in' by (his) her side,

E_b Abm 4 fr.

Could - n't get a bet - ter (man) girl,

E_b D.S. al Fine

No mat - ter how hard I tried. I GOT A

Featured in the United Artists Motion Picture "KID GALAHAD"
 From the RCA CAMDEN Album "I GOT LUCKY"

I GOT LUCKY

Words and Music by BEN WEISMAN, FRED WISE and DEE FULLER

Moderately Bright

mf

Chorus

C Em F Em
 Nev - er found a four - leaf clov - er to bring good luck to
 rain - bow 'round my shoul - der, no horse - shoe on my
 me, No But rab - bit's foot, - no luck - y star, - no
 door. I got you - to hold me tight, - and
 mag - ic wish - ing tree. But } I got luck - y; -
 who could ask for more Oh,)

Dm G7 C Em
 F G7 C (Tacet)

mf

Am F 1. Em (Tacet) Dm

yes, I got luck - y - when I found you.

G7 2-G7 (Tacet)

Got no when I found.

C F C C7

you. I

F G7 F C

al - ways walk a - round with all my fin - gers crossed.

F E7 Am D7 G7 (Tacet)

I'm a - fraid the love I've found just might get lost. So won't you

C Em F Em Dm G7

tell me that you love me; hur - ry up and name the day. And

C Em F G7 (Tacet)

then I'll know_ that my good luck_ is real - ly here to stay. Oh, I got

C Am F G7 (Tacet)

luck - y; - yes, I got luck - y - when I found

1. C F C Ab7 G7

you. Nev - er

2. C F7 C F7 C

you.

From the RCA Album "FOR LP FANS ONLY"

I WAS THE ONE

Words and Music by AARON SCHROEDER, CLAUDE DeMETRUIS, HAL BLAIR and BILL PEPPERS

Moderately

The piano introduction consists of two staves. The right hand features a melodic line with several triplet markings (indicated by a '3' over a group of notes). The left hand provides a steady accompaniment with a simple bass line.

CHORUS

C Am Dm7 G7-9 C Am

I — was the one who taught her to kiss — the way that she kiss- es him
(him) (he) (her)

The first system of the chorus includes guitar chord diagrams for C, Am, Dm7, G7-9, C, and Am. The melody features triplet markings over the words "was the one" and "kiss- es him".

Dm7 G7 C C7 F Fm


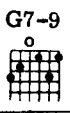
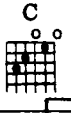
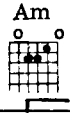
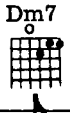
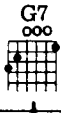
now. — And you — know the way — that she touch- es your cheek, —
(he)

The second system of the chorus includes guitar chord diagrams for Dm7, G7, C, C7, F, and Fm. The melody continues with triplet markings over "know the way" and "touch- es your cheek".

C Am D7 G7 C Am

Yes, I taught her how. I — was the one who
(him)

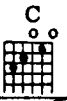
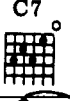

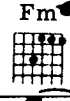
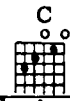

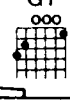
The third system of the chorus includes guitar chord diagrams for C, Am, D7, G7, C, and Am. The melody concludes with triplet markings over "I — was the one who".

Dm7 
 G7-9 
 C 
 Am 
 Dm7 
 G7 

taught her to cry — when she wants you un- der her spell. — The

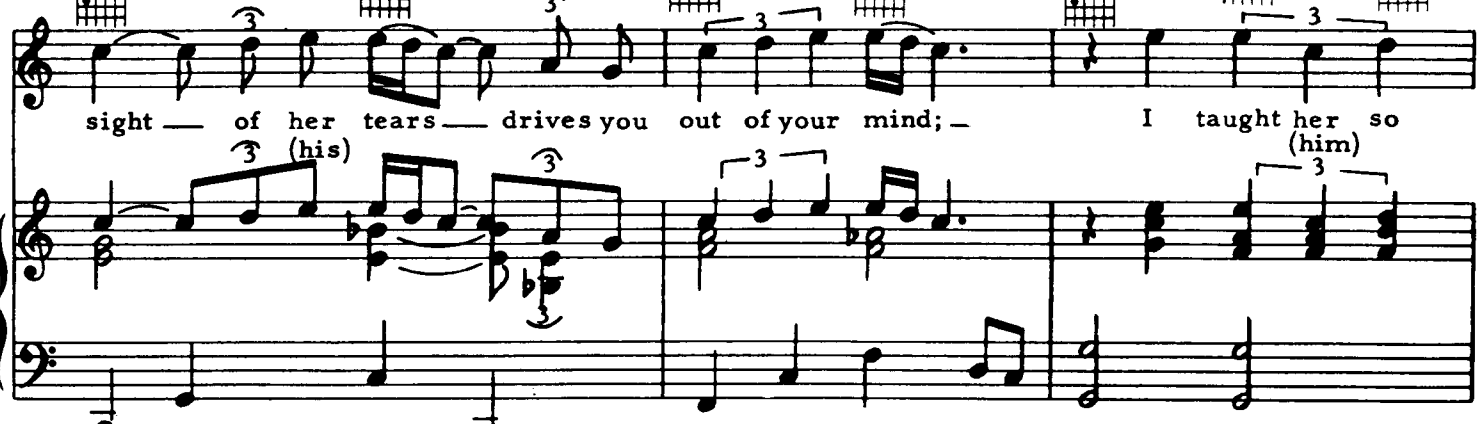
(him) (he) (his)



C 
 C7 
 F 
 Fm 
 C 
 Dm7 
 G7 

sight — of her tears — drives you out of your mind; — I taught her so





(his) (him)



C 
 C7 
 F 
 Fm 

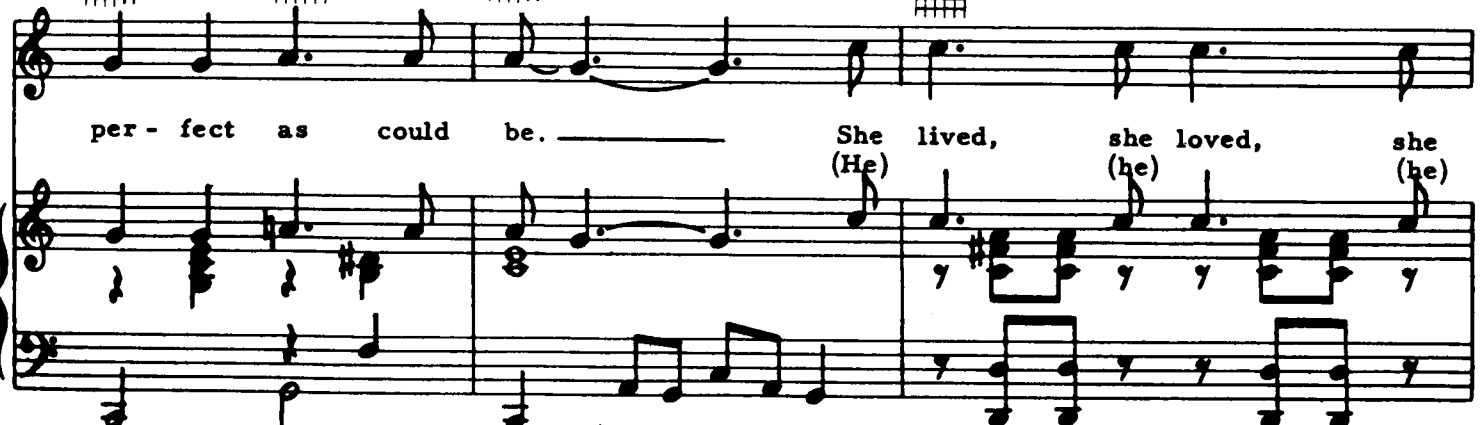
well. And then one day — I had my love — as



C 
 G7+5 
 C 
 D7 

per- fect as could be. — She lived, she loved, she

(He) (he) (he)



D7 D7-5 G7

laughed, she cried; — And it was all for me. — But

C Am Dm7 G7-9 C Am

I'll — nev-er know who taught her to lie, — and now that it's o - ver and

(him)

Dm7 G7 C C7 F Fm

done, — Who — learned the les-son when she broke my heart? —

(he)

C Dm7 G7 1. C Ab7 G7 2. C F7 C

I was the one. one.


From the RCA Album "50,000,000 ELVIS FANS CAN'T BE WRONG — ELVIS' GOLDEN RECORDS, VOL. 2"

I GOT STUNG!

Words and Music by AARON SCHROEDER and DAVID HILL

Bright Rock Tempo

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes G2, Bb2, and C3. The piece ends with a half note G4.

VERSE  (tacet)

Verse musical notation in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Ho - ly smoke, - a-land sakes a-live! - I never thought this could hap - pen to me. -"

CHORUS 

Chorus musical notation in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Mm, — Yeah! Mm, — Yeah! I got She had"

Continuation of chorus musical notation in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "stung by a sweet hon-ey bee. Oh, what a feel - ing - come o - ver all that I want - ed and more. — And I've seen hon-ey bees be -"

3283

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Ab7



Eb



me. It started in my eyes, crept up to my head. F - lew to my heart - till -
fore. Started buzz-in' in my ear, buzz-in' in my brain. Got stung all o-ver but I

(Tacet)

Bb7



(tacet)

Ab7



(tacet)

Eb



1.

I was stung dead. I'm done, uh - huh, I got stung! Mm, -

2.

Eb7



Ab



4fr.

Eb



Bb7



Now, don't think I'm com - plain - in'. I'm might - y pleased we

Eb



Ab



4fr.

met, 'cause you gim-me just one lit-tle peck on the back of my neck and

Bb7 (tacet)

Bb7 Eb

I break out in a cold cold sweat. If I live to a hun-dred and two, I won't let

Ab7

no- bod-y sting me but you. I'll be buzz-in' 'round your hive ev - 'ry

Eb

(Tacet)

Bb7

(Tacet)

day at five, and I'm nev-er gonna leave once I ar-rive 'cause I'm done, uh -

Ab7 (tacet)

1. Eb Ab7 Bb7 (tacet)

2. Eb Ab7 Eb

huh, I got stung! Mm, — stung! —

From the RCA Album "WORLDWIDE 50 GOLD AWARD HITS, VOL. 1"

IF I CAN DREAM

Words and Music by W. EARL BROWN

Very slow, with much drive

(In '4' with a 12/8 feel)

Chords: Bb, Gm, Bb, Gm, Eb (F Bass), Bb, Gm, Eb, Eb (F Bass), Bb, Dm, Gm, Dm, Eb 6, F7, Bb, Bb7, Eb, D7, Gm, Bb dim

Lyrics: There must be lights burn-in' bright-er some-where, Got to be birds fly-in' high-er in a sky more blue; If I can dream of a bet-ter land, Where all my broth-ers work hand in hand, Tell me

mf Repeat 3 times

Bb Gm Eb Cm7 Dm Gm Cm7 F7

why, oh why, oh why can't my dream come true, Oh

Eb (F Bass) F7 Bb Gm

why? There must be peace and un-der-stand-ing

Eb Eb (F Bass) Bb Dm Gm Dm

some-time, Strong winds of prom-ise that will blow a-way the

Eb 6 F7 Bb Bb 7

doubt and fear; If I can dream of a warm-er sun, Where

E \flat D7 Gm B \flat dim B \flat Gm

hope keeps shin-in' on ev-er-y-one; Tell me why, oh why, oh

E \flat 7 Cm7 B \flat (F Bass) B \flat E \flat B \flat B \flat 7

why_ won't that sun ap - pear?

E \flat Edim B \flat B \flat 7 E \flat Edim

We're lost in a cloud, with too much rain, We're trapped in a world

B \flat B \flat 7 E \flat Edim

that's trou-bled with pain; But as long as a man has the

Bb (F Bass) **D7** **Gm** **C9**
 strength to dream, He can re - deem his soul and

Cm7 (F Bass) **Fm7** **F7** **G** **G7**
 fly. He can fly. Deep in my

C **Am** **F6** **G7** **C** **Em** **Am** **Em**
 heart there's a trem - blin' ques - tion, Still I am sure that the an - swer's gon - na

Dm **G7** **F (G Bass)** **C** **C7**
 come some - how; Out there in the dark there's a beck - on - ing

F7 F#dim C Am

can - dle, — And while I can think! — While I can talk! While I can

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'can - dle, — And while I can think! — While I can talk! While I can'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for F7, F#dim, C, and Am are provided above the vocal line.

C Am Fmaj7

stand! — While I can walk! While I can dream — Please let my

The second system continues the vocal line with the lyrics 'stand! — While I can walk! While I can dream — Please let my'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for C, Am, and Fmaj7 are provided above the vocal line.

Dm7 F9/6 G7

dream — come true — right

The third system continues the vocal line with the lyrics 'dream — come true — right'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for Dm7, F9/6, and G7 are provided above the vocal line.

C Am C Am C F C

now! —

The fourth system concludes the vocal line with the lyrics 'now! —'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for C, Am, C, Am, C, F, and C are provided above the vocal line.

From the RCA Album "ELVIS' GOLDEN RECORDS, VOL 3"

I GOTTA KNOW

Words and Music by PAUL EVANS and MATT WILLIAMS

Moderately

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The music is in the key of G major and 4/4 time.

CHORUS

Guitar chord diagram for G major: 000233.

Get up in the morn - in', feel - in' might y weak; A - toss - in' and a - turn - in'. Well,
 Nine and nine make four - teen; four and four make nine. The clock is strik - in' thir - teen; I

Guitar chord diagram for G7 major: 000233.




Guitar chord diagram for C major: 032311.

I ain't had no sleep. Oh, ba - by, what road's our love tak - in'? To
 think I lost my mind. You know it's get - tin' ag - gra - vat - in'. How

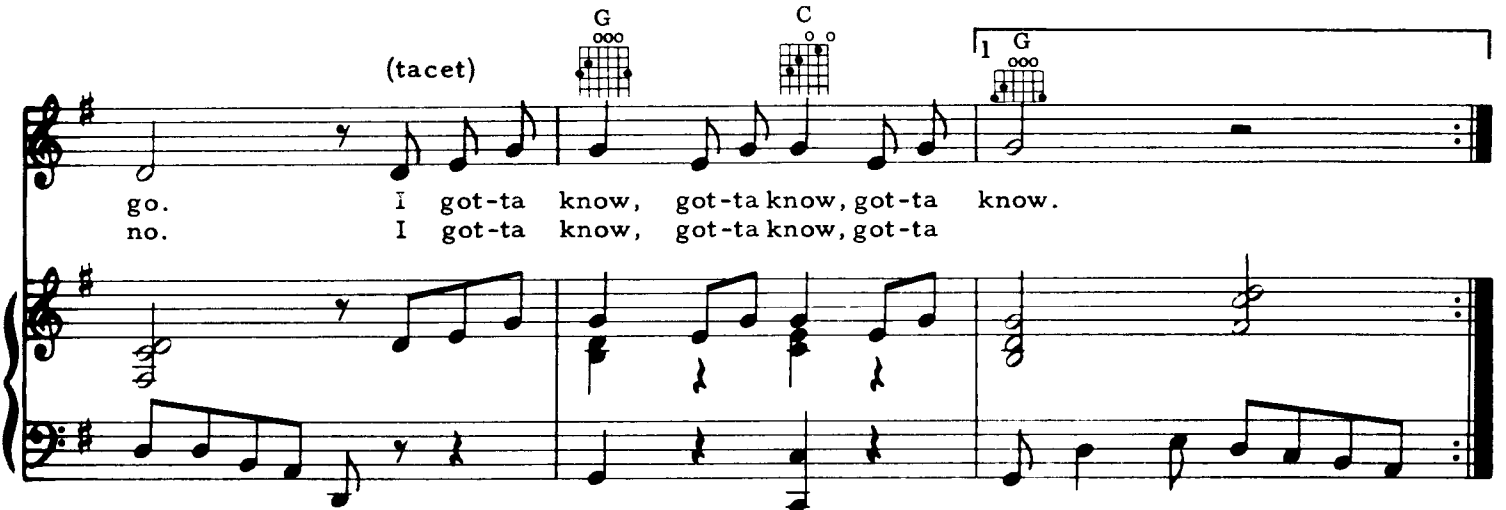
Guitar chord diagram for G major: 000233.





Guitar chord diagram for D7 major: 023211.

ro - mance or heart - break - in'. Won't you say which way you're gon - na
 long can I keep wait - in'? Tell me if you love me, yes or

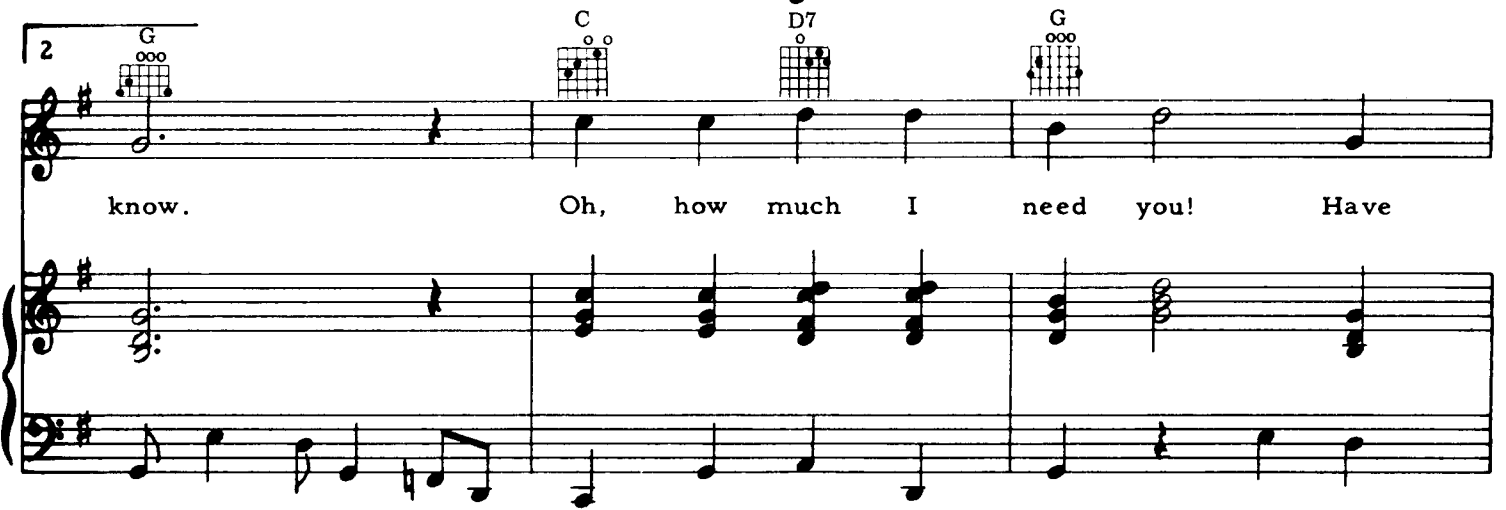
(tacet)   1 

go. I got-ta know, got-ta know, got-ta know.
no. I got-ta know, got-ta know, got-ta



2    




know. Oh, how much I need you! Have



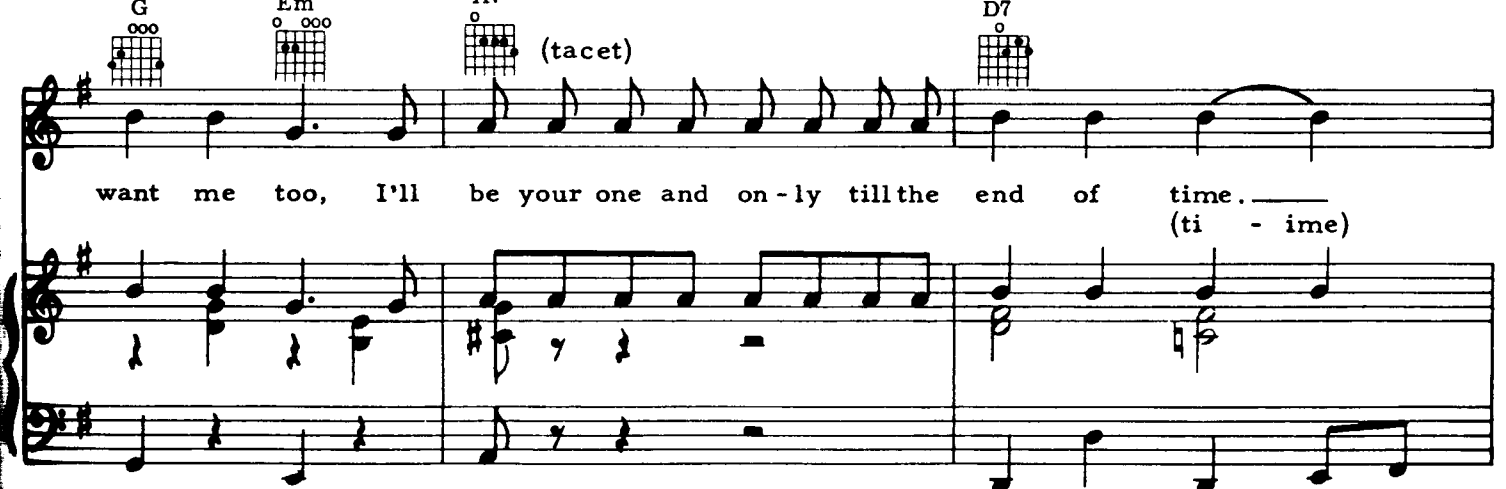
    

pit - y on this heart of mine. Well, if you need and

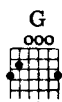


   (tacet) 

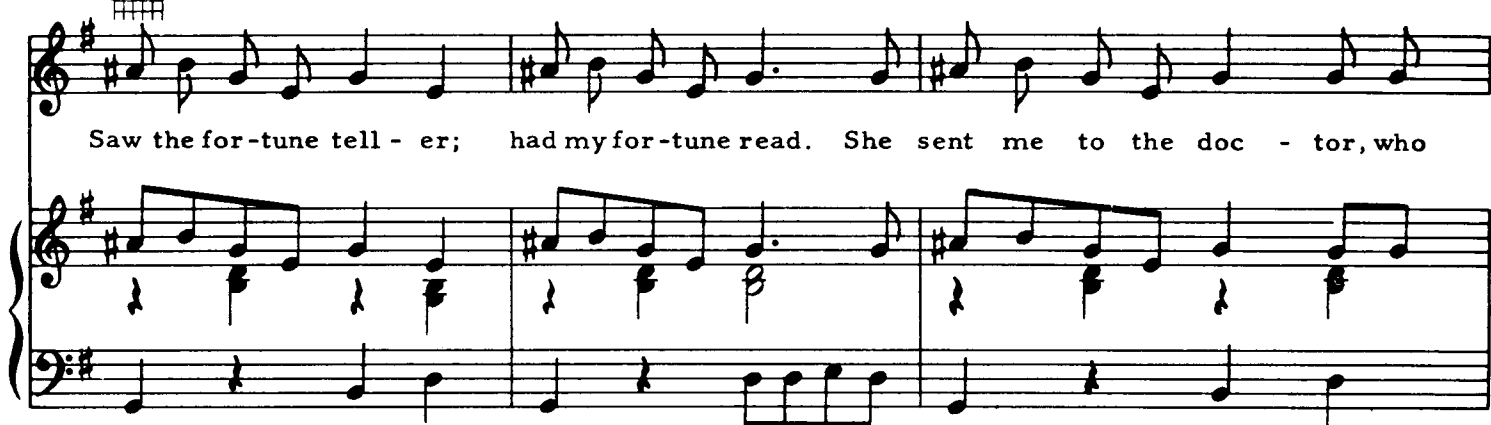
want me too, I'll be your one and on - ly till the end of time. —
(ti - ime)



G



Saw the for-tune tell - er; had my for-tune read. She sent me to the doc - tor, who



G7



C



Sent me straight to bed. He said I'm lone-some and I'm love-sick. I've



G



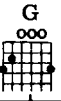
got my mind on lip - stick. Will you kiss a - way my cares and

D7

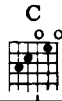



(tacet)

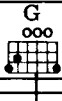
G



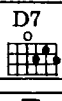
C



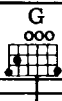
1 G



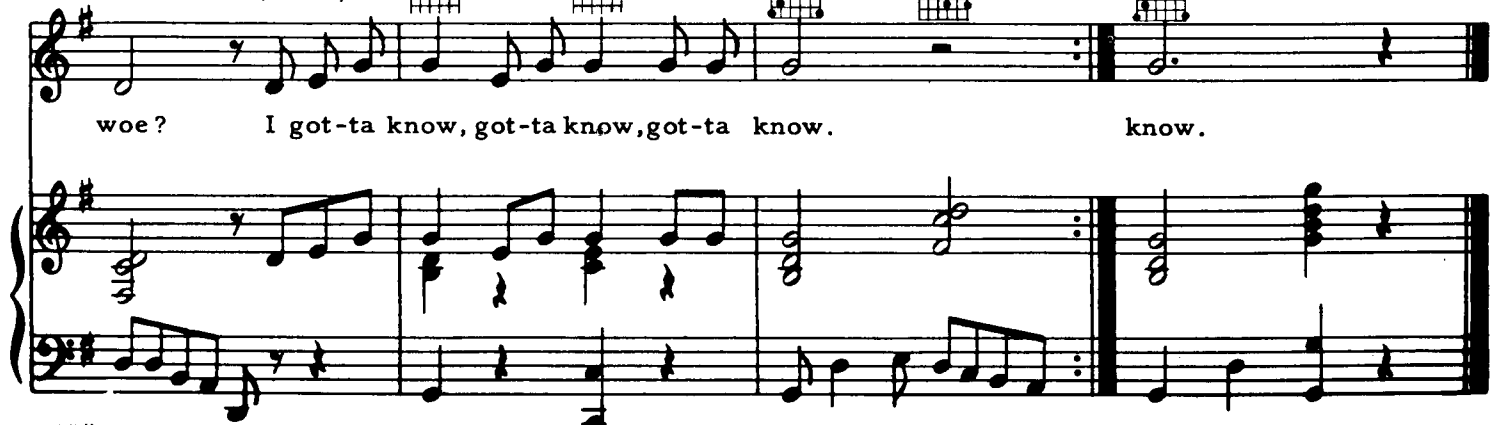
D7



2 G



woe? I got-ta know, got-ta know, got-ta know. know.



From the RCA Album "MOODY BLUE"

IF YOU LOVE ME (Let Me Know)

Words and Music by JOHN ROSTILL

Moderate

F



You came when I was hap - py; in your sun-

shine.

I grew to love you more — each pass - ing day.—

Bb



Be - fore too long — I built — my world — a-

F



Gm



C7



round you.

And I prayed you'd love e - nough of me — to

3283

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F F7 Bb

stay. If you love me let me know. — If you don't-

F C7

— then let me go. — I can't take — an - oth - er min-

F F7

ute of a day — with-out you in — it. If — you

Bb F

love me, let it be, — If you don't — then set me free.-



To Coda

Musical staff with notes and rests.

Take the chains a - way that keep me lov - in' you.

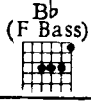
Piano accompaniment for the first system.



Musical staff with notes and rests.

The arms that o - pen wide to hold me clos-

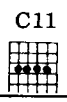
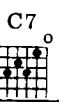
Piano accompaniment for the second system.



Musical staff with notes and rests.

er; The hands that run their fin-

Piano accompaniment for the third system.



Musical staff with notes and rests.

gers through my hair; The smile that says hel - lo,

Piano accompaniment for the fourth system.

Bb

F

Gm

it's good to see you.

Any time I turn a - round -

to find you there.

It's this and so much more -

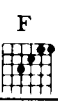
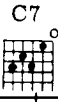
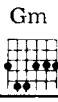
that makes me love you.

What else can I do to make you see?

You



know you have__ what - ev - er's mine__ to give you, but a



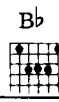
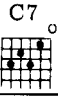
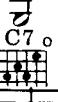
D.S. al Coda



love af - fair__ for one__ can nev - er be. If you



Ah! Take__ the chains.



a - way__ that keep me lov - in' you.

rit.

From the RCA Album "50,000,000 ELVIS FANS CAN'T BE WRONG — ELVIS' GOLDEN RECORDS, VOL. 2"

I NEED YOUR LOVE TONIGHT

Words and Music by SID WAYNE and BOB REICHNER

Medium Bright Rock

Piano introduction in F major, 4/4 time. The melody is played in the right hand with a rhythmic pattern of eighth and sixteenth notes. The left hand provides a steady bass line with quarter notes.

CHORUS

F C7 F

Oh, oh! I love you so. — Uh, uh, can't let you go. — Ooh,

Piano accompaniment for the first part of the chorus, featuring a melodic line in the right hand and a bass line in the left hand.

F7 Bb F C7 F

ooh, don't tell me no. — I need your love to-night. — Oh, gee, the

Piano accompaniment for the second part of the chorus, continuing the melodic and bass lines.

C7 F F7 Bb

way you kiss. Swee-dee, too good to miss. Wow-whee, want more of this. — I

Piano accompaniment for the end of the chorus, concluding with a final chord in the right hand.

F C7 F Bb F C7

need your love to-night.— I've been wait-in' just for to-night to do some lov-in' and

F Bb F G7 (tacet)

hold you tight. Don't tell me, ba-by, you got-ta go;— I got the hi-fi high and the

C7 (tacet) F C7 F

lights down low. Hey, now, hear what I say.— Ooh-wow, you bet-ter stay.— Pow-

F7 Bb F C7 F 1. C7 (tacet) 2.

pow, don't run a-way.— I need your love to-night.— Oh, —

Featured in the Paramount Motion Picture "FUN IN ACAPULCO"
 from the RCA Album "FUN IN ACAPULCO"

I THINK I'M GONNA LIKE IT HERE

Words by DON ROBERTSON and HAL BLAIR Music by DON ROBERTSON

Moderately fast 4

Musical notation for the piano introduction, featuring a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef has a key signature of one sharp (F#) and a 4/4 time signature. The music includes triplets in the treble and a steady eighth-note bass line. A dynamic marking of *mf* is present. A note in the bass clef is marked as optional: *(Small notes in top line of bass clef are optional)*.

Musical notation for the first line of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "No one's in a hur - ry, — No one seems to wor - ry, —". A guitar chord diagram for C major is shown above the first measure. A dynamic marking of *mf* is present.

Musical notation for the second line of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Why they're all so hap - py is ver - y clear: —". A guitar chord diagram for G major is shown above the first measure. A dynamic marking of *mf* is present.

Musical notation for the third line of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ev - 'ry day si - es - ta! — Ev - 'ry night fi - es - ta! —". A guitar chord diagram for G7 is shown above the first measure. A dynamic marking of *mf* is present.

(Tacet)

I think I'm gon - na like it here. —

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a guitar chord diagram for C major (x32010) and the instruction *(Tacet)*. The lyrics are "I think I'm gon - na like it here. —". The piano accompaniment includes dynamic markings *p* and *mf*, and a guitar chord diagram for C major at the end of the system.

All this love - ly scene - ry, — there's more to it than green - 'ry, — You

The second system continues the vocal line and piano accompaniment. The lyrics are "All this love - ly scene - ry, — there's more to it than green - 'ry, — You". The piano accompaniment features a sustained chord in the right hand and a rhythmic accompaniment in the left hand.

know a chance for ro - mance is al - ways near; —

The third system continues the vocal line and piano accompaniment. The lyrics are "know a chance for ro - mance is al - ways near; —". A guitar chord diagram for G major (x02333) is shown above the vocal line. The piano accompaniment includes a dynamic marking *mf*.

Mis - sion bells are ring - ing, — Ev - 'ry - bod - y's sing - ing; —

The fourth system continues the vocal line and piano accompaniment. The lyrics are "Mis - sion bells are ring - ing, — Ev - 'ry - bod - y's sing - ing; —". A guitar chord diagram for G7 (x02333) is shown above the vocal line. The piano accompaniment includes a dynamic marking *mf*.

(Tacet)

I think I'm gon - na like it here. —

The fifth system concludes the piece with a vocal line and piano accompaniment. The lyrics are "I think I'm gon - na like it here. —". The system begins with a guitar chord diagram for G major (x02333) and the instruction *(Tacet)*. The piano accompaniment includes dynamic markings *p* and *mf*, and a guitar chord diagram for C major (x32010) at the end.

The sound of laugh - ter from ev - 'ry door - way

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. A guitar chord diagram for a C major chord is shown above the vocal staff.

Sweet mu-sic float - ing a - cross the square;

This system contains the third and fourth staves of music. The vocal line continues with the lyrics. A guitar chord diagram for a G7 chord is shown above the vocal staff, and another for a C major chord is shown above the piano staff.

It seems to say - things are go - ing your - way; Your

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics. A guitar chord diagram for an F major chord is shown above the vocal staff, and another for a C major chord is shown above the piano staff.

trou-bles like bub-bles will soon dis - ap-pear in the air.

(*Tacet*)

This system contains the seventh and eighth staves of music. The vocal line features triplets. The piano accompaniment also features triplets. A guitar chord diagram for a G7 chord is shown above the vocal staff, and another for a C major chord is shown above the piano staff. The word "(Tacet)" is written above the piano staff.

Down to my last pe - so, - but I'm not a - fraid to say - so, - I

This system contains the ninth and tenth staves of music. The vocal line continues with the lyrics. A guitar chord diagram for a C major chord is shown above the vocal staff.

feel just like a brave_ Span-ish ca - va - lier;

G

G7

I don't care where we _ go, _ so lead on, mi a - mi - go, _

(Tacet)

I think I'm gon - na like it here. _

1. C

s *p* *mf*

2. C

G (Tacet)

mf

C

Featured in the M-G-M Motion Picture "IT HAPPENED AT THE WORLD'S FAIR"
 From the RCA Album "IT HAPPENED AT THE WORLD'S FAIR"

I'M FALLING IN LOVE TONIGHT

Words and Music by DON ROBERTSON

Slowly

legato

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, including a triplet of eighth notes in the first measure. The left hand provides a steady accompaniment with chords and a simple bass line.

(Tacet)

Db Ab Ab7 Db

I'm fall - ing in love to - night, — some - how I know; —

This system contains the first line of the vocal melody and piano accompaniment. The vocal line begins with a triplet of eighth notes. Above the staff, guitar chord diagrams for Db, Ab, Ab7, and Db are provided. The piano accompaniment continues with chords and a bass line.

Bbm7 Eb7 Ab

— The beau - ti - ful world to - night — is shar - ing its glow. —

This system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with a triplet of eighth notes. Above the staff, guitar chord diagrams for Bbm7, Eb7, and Ab are provided. The piano accompaniment continues with chords and a bass line.

Db Ab Ab7 Db

— When love let me down be - fore, — I said I was through, —

This system contains the third line of the vocal melody and piano accompaniment. The vocal line continues with a triplet of eighth notes. Above the staff, guitar chord diagrams for Db, Ab, Ab7, and Db are provided. The piano accompaniment continues with chords and a bass line.

Ab Eb7 Ab Db Ab (Tacet)

— But I'm fall-ing in love to-night — with you. — 'Til you walked

Eb Eb7 Ab Fm7

by, — I laughed and played the game; — One kiss, then good-

Bb7 Bbm7 Eb7 (Tacet)

bye, — And out went the flame. — But some-how you've

Db Ab Ab7 Db

changed me, dear, — this time it's true; — I'm fall-ing in

1. Ab Eb7 Ab Db Ab (Tacet) 2. Ab Db Ab Bbm7 Ab

love to-night — with you. — I'm fall-ing in you. —

rit.

Recorded by ELVIS PRESLEY on RCA 45 RPM Single

I'M LEAVIN'

Words and Music by MICHAEL JARRETT and SONNY CHARLES

Moderately, with a beat

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part is marked *mp* (mezzo-piano). The guitar part includes chords: D, Am7 (D bass), Gm (D bass), D, Dmaj7, D7, G, and Gm.

Chord Diagrams:

- D:** Open D string, 2nd fret on G, 3rd fret on A, 2nd fret on D, 3rd fret on E, 2nd fret on B.
- Am7 (D bass):** 2nd fret on D, 2nd fret on G, 3rd fret on A, 2nd fret on D, 3rd fret on E, 2nd fret on B.
- Gm (D bass):** 2nd fret on D, 3rd fret on G, 3rd fret on A, 2nd fret on D, 3rd fret on E, 2nd fret on B.
- Dmaj7:** Open D string, 2nd fret on G, 3rd fret on A, 2nd fret on D, 3rd fret on E, 2nd fret on B.
- D7:** Open D string, 2nd fret on G, 3rd fret on A, 2nd fret on D, 3rd fret on E, 2nd fret on B.
- G:** 3rd fret on D, 3rd fret on G, 3rd fret on A, 2nd fret on D, 3rd fret on E, 2nd fret on B.
- Gm:** 3rd fret on D, 3rd fret on G, 3rd fret on A, 2nd fret on D, 3rd fret on E, 2nd fret on B.






Vocal Lyrics:

La, la, la, la, la, — la, la, la, la, la, — la, la, la.

La, la, la, la, la, — la, la, la, la, la, — la, la, la.

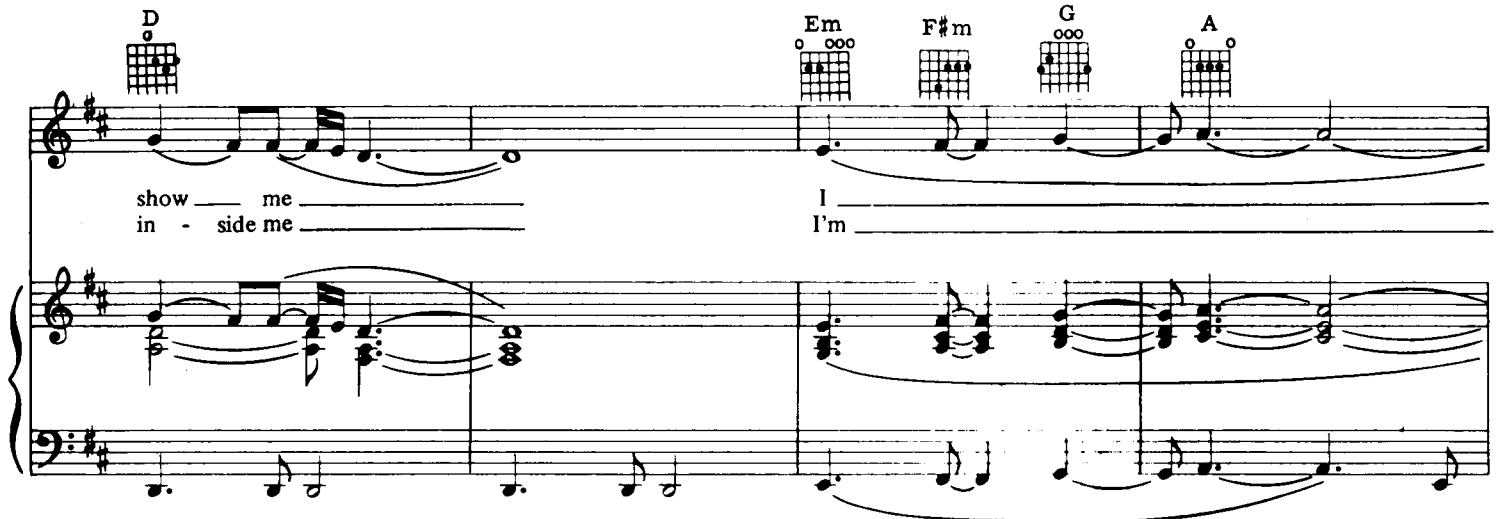
1. How will I know — if I ar - rive — in time — to
 2. Where will I go? — Who will I have — to lie — be -




know — you? — If you had tak - en the time — to
 side — me, — to ease this emp - ti - ness — in

D  Em  F#m  G  A 

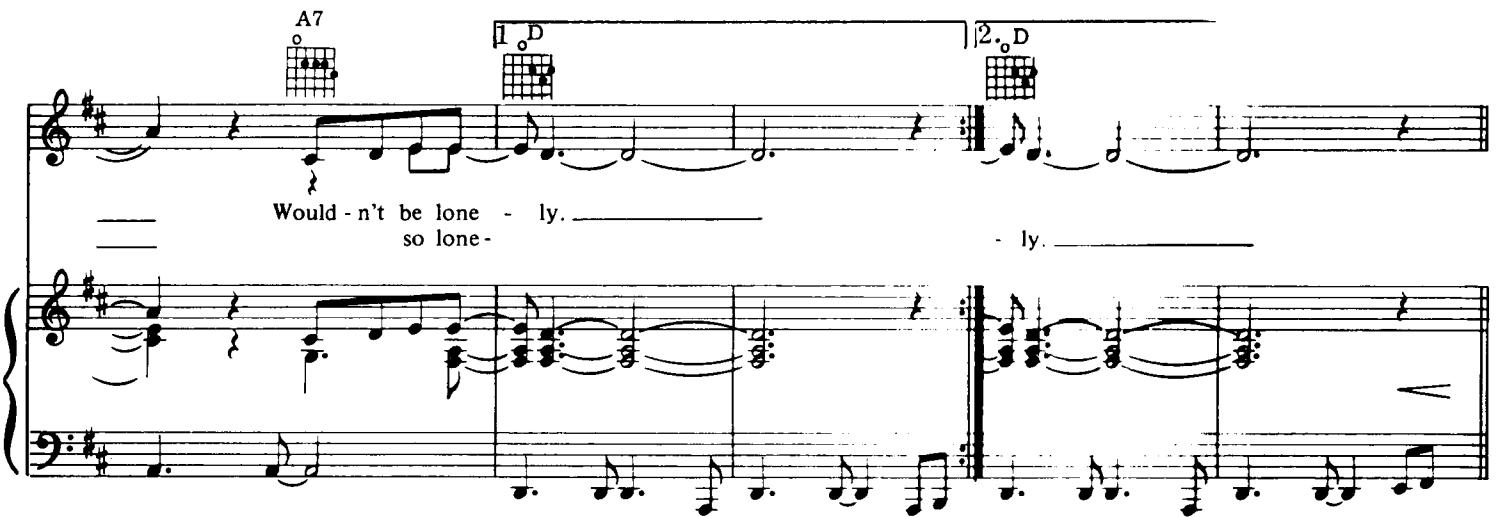
show me
in - side me

I
I'm



A7  | 1. D  | 2. D 

Would - n't be lone - ly.
so lone - ly.



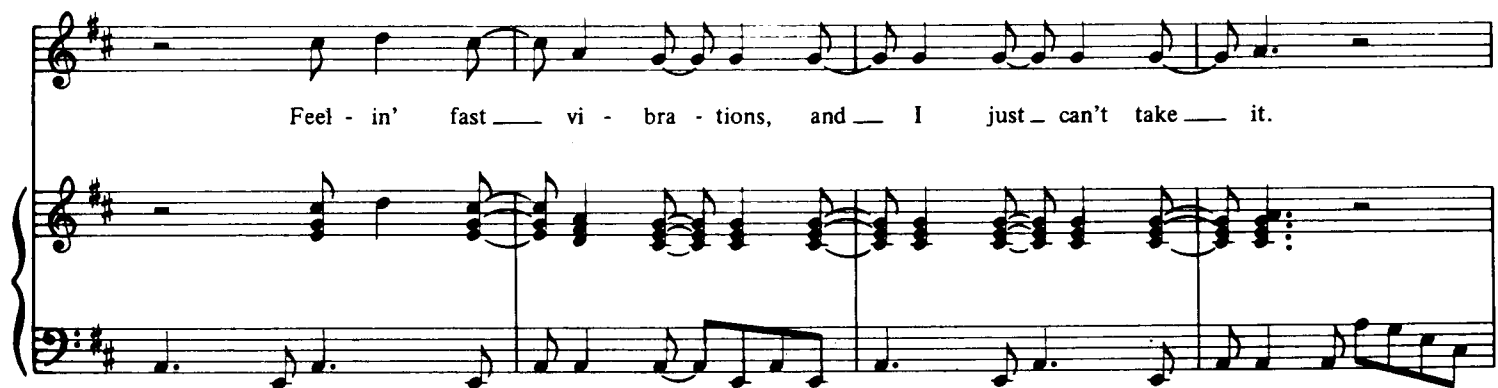
A7 

Tried so hard — each time, — each time — I just — can't make — it.

mf



Feel - in' fast — vi - bra - tions, and — I just — can't take — it.



Gm

Dmaj7



Liv - in' from day to day, -

chas - in' a dream. -

Em

F#m

G

A

Em

F#m

G

I'm, -

I'm

A

A7

D

leav - in'.

D

Am7
(D bass)

La, la, la, la, la, — la, la, la, la, — la, la, la.

Gm
(D bass)

D

D.C. and Fade

La, la, la, la, la, — la, la, la, la, — la, la, la.

D.C. and Fade

I'LL BE BACK

Words by SID WAYNE Music by BEN WEISMAN

Moderately Slow With A Beat

The piano introduction consists of two staves. The right hand starts with a triplet of eighth notes (G4, A4, B4) marked *mp*, followed by a series of chords and melodic lines. The left hand provides a steady bass accompaniment.

Well, I'll be back, yeah, I'll be back, like a home-sick train on a

Chord diagrams: C7 (x32010), F7 (x32110)

The piano accompaniment for the first vocal line, featuring chords and melodic lines in both hands.

one way track. I got-ta travel and hit the gravel but I'll be

Chord diagrams: F (x32110), C (x32010), A7 (x02020), D9 (x32110), Dm7 (x32010)

The piano accompaniment for the second vocal line, featuring chords and melodic lines in both hands.

back. Yeah, I'll be back. Well, I'll re-turn I

Chord diagrams: F (x32110), C (x32010), F (x32110), C (x32010), C7 (x32010)

The piano accompaniment for the third vocal line, featuring chords and melodic lines in both hands.

F7 F

shall re-turn. Don't cool those lips, I wan-na feel 'em burn, 'cause I'll be

C A7 D9 Dm7 F C F C

miss-in' your kind a - kiss-in' but I'll be back. Yeah, I'll be back. Hey,—

Tacet

E7 A7

can't no - bod - y tell me stay or go, Oh, oh, no.—

D7 G7

No one tells the four winds where to blow, oh, oh, no.— But

C7

F7

I'll be back, I'm com - in' back, Don't throw a - way that

F

C

A7

D9

Dm7

wel - come mat, Your door, I'm hop-in', will still be o - pen, a teen - y, ween - y

mp

f

C

A7

Dm7

Am

Dm7

F#dim

G7

G9

Tacet

crack, to your shack. So, keep that love light burn-in' and I'll be

p

mf

p

F

C

Tacet

1.

F

C

2.

F

C

back. Yeah, I'll be back. Hey, back.

f

p

f

f

I'M LEFT, YOU'RE RIGHT, SHE'S GONE

Words and Music by STANLEY A. KESLER and WILLIAM E. TAYLOR

Moderately bright

Chorus

You're right, I'm left, she's gone. ——— You're right, I'm left all a - lone ———

— You tried to tell me so but how was I to know that she — was

not the one for me. ——— You told me all a - long. ——— You're
If you'll for - give me now, ——— I'll

right, our love was so wrong. ——— But now I've changed my mind 'cause she
make it up some how. ——— So hap - py we will be in a

F C7 F Bb7 F7

broke the ties that bind, And I know that she never cared for me. Well, I
 home for two or three And I'll soon for - get her now I know.

Bb F Bb F F7 Bb

thought I knew just what she'd do. I guess I'm not so smart, You tried to tell me all a - long she'd

F C7 F C7 F

on - ly break my heart. You're right, I'm left, she's gone. You're right, I'm

C7 F Bb F C7

left all a - lone. She's gone I know not where, But now I just don't

F C7 1. F Bb7 F 2. F Bb7 F

care for now I have fall - en for you. You're you.

From the RCA Album "POT LUCK"

I'M YOURS

Words and Music by DON ROBERTSON and HAL BLAIR

Slowly and Tenderly

mp legato

Chorus (Tacet)

My love I of - fer you now, _____ my heart and

all it can give. _____ For just as long as I live, _____

_____ I'm yours. _____ No arms but yours, dear, will do; _____

G7 Gdim G7 F C C B C

— my lips will al - ways be true. — My eyes can

G6 G7 C F

see on - ly you; — I'm yours. —

C (Tacet) F G7

— And as the years roll a - long, — your joys, your tears I'll glad - ly

C G7 C G

share. — And when things go wrong, dear,

D7 G G6 G7 (Tacet)

just hold out your hand _____ and I'll be there. With ev - 'ry

G7 G7 Gdim G7 F C

beat of my heart, _____ with ev - 'ry breath that I take, _____

C B C G6 G7 opt. 2nd time

— Now and for - ev - er, sweet - heart, _____ I'm

1 C (Tacet) 2 C Fm C

yours. _____ My love I yours. _____

rall.

From the RCA Album "FROM ELVIS IN MEMPHIS"

IN THE GHETTO (The Vicious Circle)

Words and Music by MAC DAVIS

Medium Folk Beat

mp

mf

A D A D A

As the snow flies _____ on a

mf

C#m7 D E A D A

cold and grey Chi - ca - go morn - in', a poor lit-tle ba - by child _____ is born _____ In The Ghet-to. _____

3283

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D A D A D A

And his ma-ma cries. _____ 'Cause if

C#m D E

there's one thing that she don't need it's an - oth - er hun - gry mouth to feed In The

A D A D A E

Ghet - to. _____ Peo - ple, don't you un - der - stand _____ the child needs a

D A D E A

help - ing hand _____ or he'll grow to be an an - gry young man some day. Take a look at

E D A D C#m

you and me — are we too blind — to see? — Or do we simp - ly tum our heads —

Bm E A D A D A

and look the oth-er way? Well, the world — turns — And a

C#m D E A D A

hun-gry lit-tle boy with a run- ny nose — plays in the street as the cold_ wind blows — In The Ghet-to. —

D A D A D A

And his hun-ger bums. — So he

C#m D E

starts to roam — the streets at night and he learns how to steal_ and he learns_ how to fight In The

A D A D A E

Ghet-to. ———— And then one night in des - per - a - tion, a

D A D C#m

young man breaks a - way ———— He buys a gun, ———— steals a car

Bm E A D A D A

tries to run — but he don't get far, and his ma-ma cries. ———— As a

ritard *a tempo*

C#m D E

crowd gath - ers 'round an an - gry young man, face down_ in the street with a gun_ in his hand In The

A D A D A D A

Ghet - to. _____ As her young man dies on a

C#m D E

cold and grey Chi - ca - go morn - in' an - oth - er lit - tle ba - by child_ is born In The

A D A D A D A

Ghet-to. _____ And his ma-ma cries.

From the RCA Album "SOMETHING FOR EVERYBODY"

IN YOUR ARMS

Words and Music by AARON SCHROEDER and WALLY GOLD

Moderately Bright

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Moderately Bright' and the dynamics are 'mf'.

Chorus

(Tacet)

Guitar chord diagram for G major: x00032 (strings 6-1).

Oh - ho, the way that I feel to - night, — you bet - ter
bee in a hon - ey - comb — I'm gon - na

The piano accompaniment for the first line features a melody in the right hand and a bass line in the left hand, with a 'mf' dynamic marking.

wrap me up good and tight — In your arms, —
make my - self right at home —

The piano accompaniment continues with the same melodic and harmonic structure as the first line.

in your arms. — Just like a

The piano accompaniment includes a first ending bracket over the final two measures of this line.

arms. — Well, it don't take much to keep me

The piano accompaniment concludes the chorus with a final chord.

1. G major guitar chord diagram: x00032.

C7 major guitar chord diagram: x32311.

G major guitar chord diagram: x00032.

2. G major guitar chord diagram: x00032.

C7 major guitar chord diagram: x32311.

G7 major guitar chord diagram: x32311.

C major guitar chord diagram: x32311.

G
 sat - is - fied. Just a lit - tle bit of lov - in' that's bo - na - fide. In your

A7
 arms keep me tan-gled up all the time. Like a kit - ten with a ball of twine. (Tacet)
 D7

G
 Yeah, ba - by, that's where I want to stay — for the

C G D7
 rest of my nat - u - ral days, — In your arms, — in your

1. G Eb7 D7 (Tacet) 2. G C7 G
 arms. Oh - ho, the arms.

Featured in the Paramount Motion Picture "BLUE HAWAII"
 From the RCA Album "BLUE HAWAII"

ISLAND OF LOVE (Kauai)

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes and a ritardando marking. The left hand provides a harmonic accompaniment with chords and a steady bass line. The tempo is marked 'Moderately' and the dynamics are 'mp'.

Chorus

Love - ly prin - cess of the Is - lands.

mp a tempo

Edim

Fm7

Bb7

Fm7

Bb7

Eb

Kau - a - i, is - land of love.

Fm7

Bb7+5

Eb

Lis - ten, can't you hear her call - ing,

Edim

Fm7

Bb7

Fm7

Bb7

Eb

"A - lo - ha, wel - come, my love."

Bbm7 Eb7 Ab 4 fr. Eb

Her palm trees — gent - ly do the hu - la —

F7 F7+5

While her slaves, the waves, rush in to kiss her

Bb7 Bb7+5 Eb

shores. — Heav - en — is an - oth - er

Edim Fm7 Bb7 Fm7 Bb7

name — for — kau - a - i, — is - land of

1. Eb Adim Fm7 Bb7 2. Eb Ab6 Eb6

love. love.

rit. rall.

Featured in the Paramount Motion Picture "ROUSTABOUT"
From the RCA Album "ROUSTABOUT"

IT'S A WONDERFUL WORLD

Words and Music by SID TEPPER and ROY C. BENNETT

Bright tempo

The musical score is written for piano and voice. It begins with a piano introduction in F major, marked *mf*. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The vocal line enters with the lyrics "Young as a circus parade, It's a wonderful world." The piano accompaniment continues with a *mp-mf* dynamic. The score includes guitar chord diagrams for F, Fmaj7, F6, Gm7, and C7. The lyrics are: "Young as a circus parade, It's a wonderful world. Pretty as pink lemonade, It's a wonderful world. Life is..."

C7

F

Cm



a car - ni - val, Live it for all you're

D7

C7



worth; You are the

Gm

F#dim

Gm7

C7

F



star of the great - est show on earth. This big

Fmaj7

F6

F

Gm7

C7



— wide world is a clown — with his nose paint - ed red, —

Gm7

C7

Gm

Gm+7

Gm7



A rain - bow col - ored bal - loon, —



danc - ing high o - ver head.



It's ev - 'ry - one's oys - ter, Step



up, get your pearl, It's a won - der - ful, won - der - ful,



won - der - ful, won - der - ful world.



world.

Featured in the M-G-M Motion Picture "JAILHOUSE ROCK"
 From the RCA Album "ELVIS' GOLDEN RECORDS"

JAILHOUSE ROCK

Words and Music by JERRY LEIBER and MIKE STOLLER

Medium Bright Rock

Piano introduction in F major, 4/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The piece concludes with a final chord of F major.

Chorus



(Tacet)



1. The war - den threw a par - ty in the coun - ty jail. — The
 2. — Spi - der Mur - phy played the ten - or sax - o - phone. —
 3. — Num - ber For - ty - sev - en said to Num - ber Three: —

Piano accompaniment for the first chorus line. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line continues with the eighth-note pattern. The piece concludes with a final chord of F major.



(Tacet)



pris - on band was there and they be - gan to wail. — The
 Lit - tle Joe was blow - in' on the slide trom - bone. — The
 You're the cut - est jail - bird I ev - er did see. — I

Piano accompaniment for the second chorus line. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line continues with the eighth-note pattern. The piece concludes with a final chord of F major.

3283

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(Tacet)



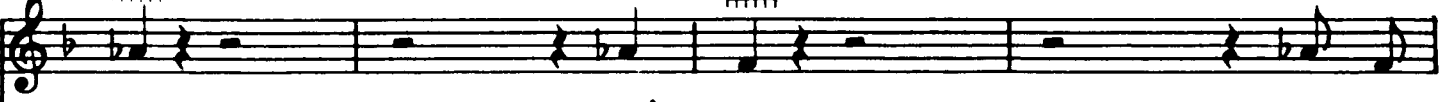
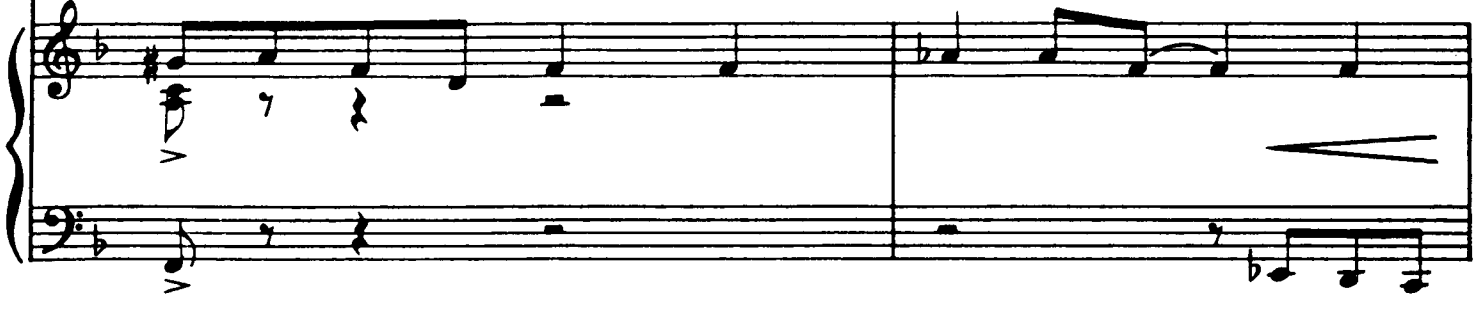
band was jump - in' and the joint be - gan to swing... You
 drum - mer boy from Il - lin - ois went crash, boom, bang! - The
 sure would be de - light - ed with your com - pa - ny. — Come



(Tacet)






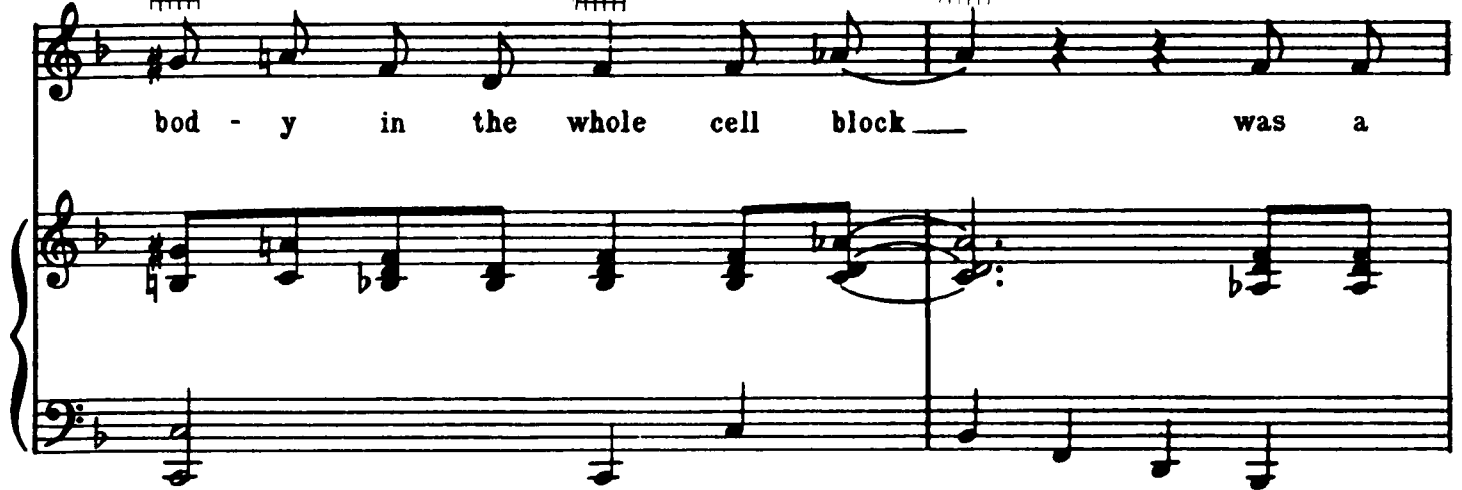
should -'ve heard those knocked - out jail - birds sing.
 whole - rhy - thm sec - tion was the pur - ple gang. } Let's
 on and do the Jail - house Rock with me. }







rock! Let's rock! Ev - 'ry -

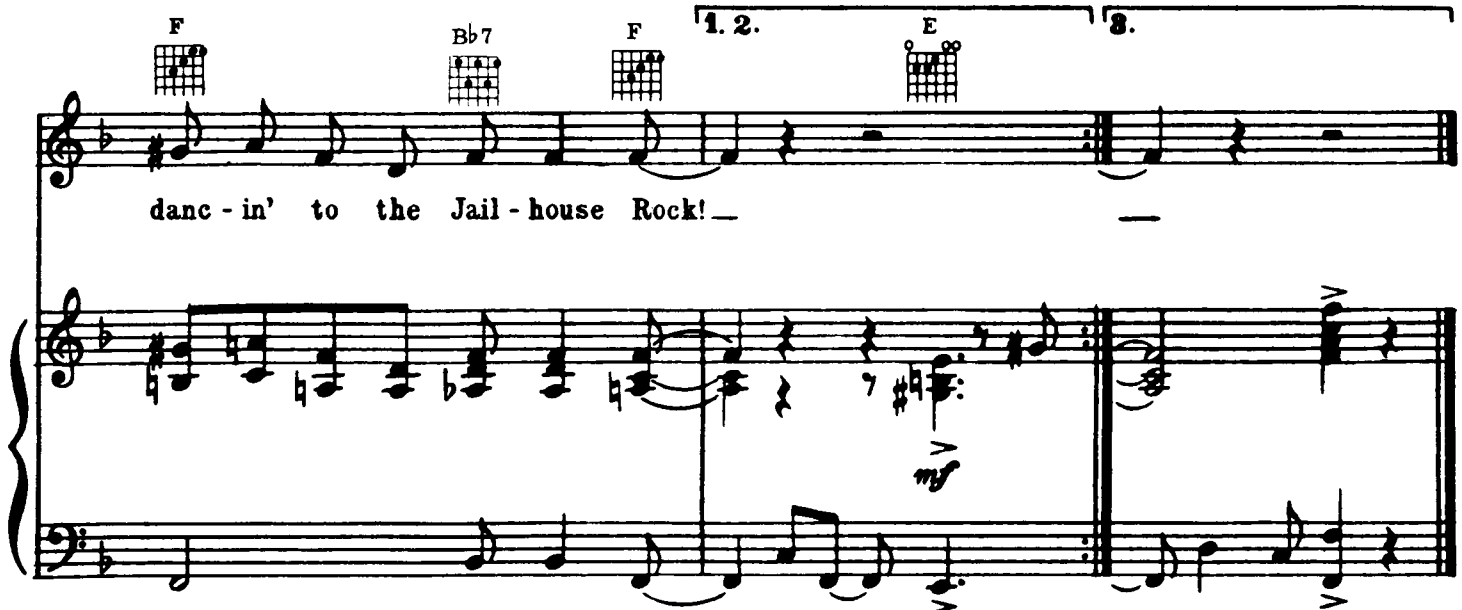


C7  C7sus4  Bb7 



bod - y in the whole cell block — was a

F  Bb7  F  1. 2. E  8.



danc - in' to the Jail - house Rock! —

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

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

From the RCA Album "ELVIS' GOLDEN RECORDS, VOL. 3"

IT'S NOW OR NEVER

Words and Music by AARON SCHROEDER and WALLY GOLD

Moderately

The piano introduction consists of two staves of music. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked as 'Moderately'.

CHORUS (tacet)

It's now or nev-er; _____ come hold me tight. Kiss me, my

Accordions: Eb, F#dim, Fm, Fm7, Bb7

dar-lin'; _____ be mine to-night. _____ To - mor-row _____

Accordions: Fm, Fm7, Bb7, Eb, Abm 4 fr.

_____ will be too late. _____ It's now or nev-er; _____ my love won't

Accordions: Eb, F#dim, Bb7

1. 2.

3283

3. **To Interlude** **Fine**

wait. _____ 1. When I first _____ my love won't wait. _____
 2. Just like a _____

(opt. octave lower.....)

INTERLUDE

INTERLUDE

saw you, _____ with your smile so ten-der, My heart was cap-tured; _____
 wil-low _____ we would cry an o -cean, If we lost true love _____

D.S. al Fine

— my soul sur - rendered. I've spent a life-time _____ waiting for the
 — and sweet de - vo-tion. Your lips ex - cite me; _____ let your arms in -

right time. _____ Now that you're near the time is here at last. _____
 vite me, _____ For who knows when we'll meet a - gain this way. _____

D.S. al Fine

Featured in the M-G-M Motion Picture "GIRL HAPPY"
 from the RCA Album "GIRL HAPPY"

I'VE GOT TO FIND MY BABY

Words and Music by JOY BYERS

With a beat



mf

1. I got to find my baby, _____
 _____ by, _____
 _____ by, _____
 _____ by, _____


mp - mf

I wonder where she can be, — If any-bod-y's seen her, —
 — — There ain't much time, — She's gon-na drive me crazy, —
 — — I got to hold her tight, — And tell her I love her, —

— Send her back to me. — She left me here, —
 — Right out of my mind. — Got to get her back, —
 That ev-'ry-things all right. — So I'll keep search - in' —

C7  D7 

— all a - lone ———— And }
 where she be - longs, 'Cause } I ain't had no
 — all night long, 'Cause }



lov - in', — Hey! Hey! Hey! Since my ba - by's been gone.

G6 



D7  (add voices)

My ba - by's gone. (gone) (gone)



1. 2. (Tacet) 3. (Tacet)

(gone) (gone) { 2. We've got to find my ba - I've got to find my ba -
 3. I've got to find my ba -



G6  (Tacet)

by, ———— I've got to find my ba

(Repeat - ad lib. fading out)



From the RCA Album "HIS HAND IN MINE"

JOSHUA FIT THE BATTLE

Adapted and Arranged by ELVIS PRESLEY

Moderately bright

F



Josh-ua fit the bat-tle 'round Jer - i - cho, — (a-round)

mp *mp - mf*



Jer - i - cho, — (a-round) Jer - i - cho, — Josh-ua fit the bat - tle of

C7



Last time to Coda



2. F Segue to all Verses

Jer - i - cho — And the walls come tum-bl - in' down. (God knows it.) down.

F



Verse I





(a.) Good morn - in', Sis - ter Mar - y, — Good morn - in', Broth - er
know you've heard a - bout Josh - u - a, — He was the son of

mp

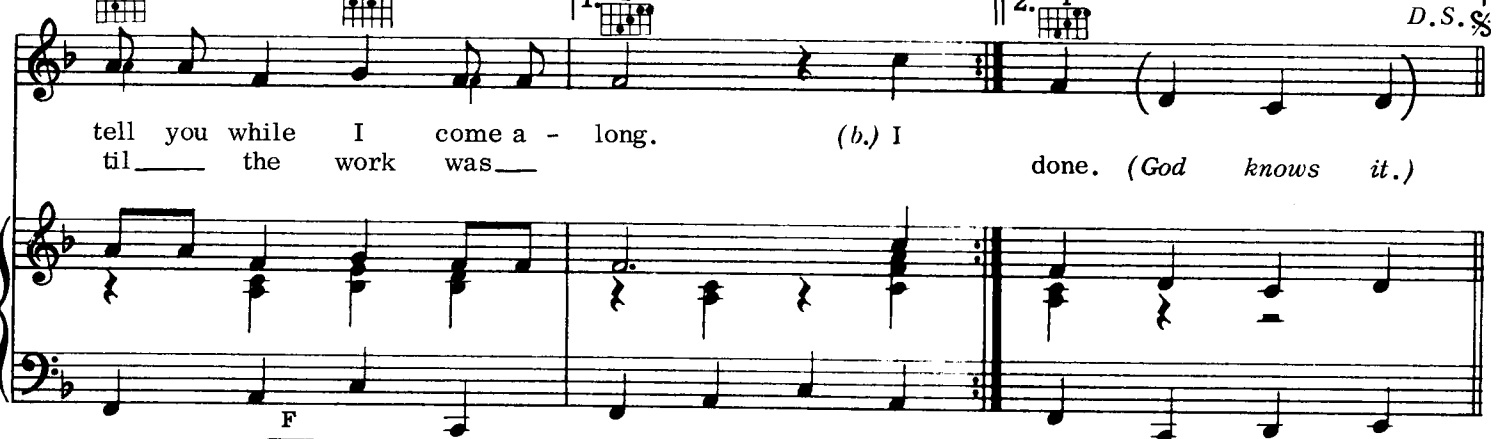
C7  F  Bb 

John; Well, I don't wan-na stop and talk with you, I'll
Nun; He nev - er stopped his work un - til, Un-




F  C7  1. F  2. F  D.S. §

tell you while I come a - long. (b.) I
til the work was done. (God knows it.)

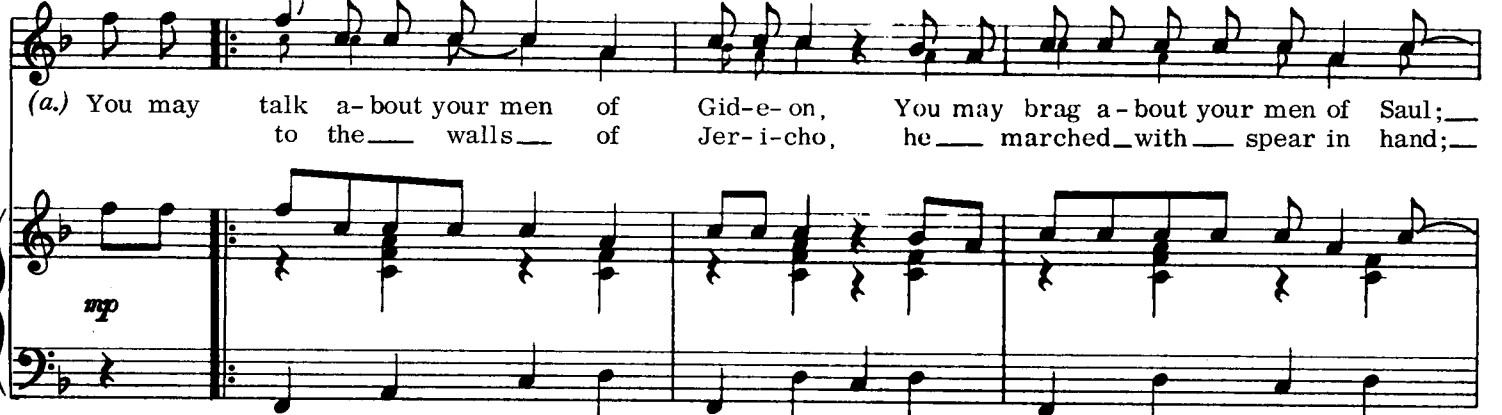





Verse II

F 

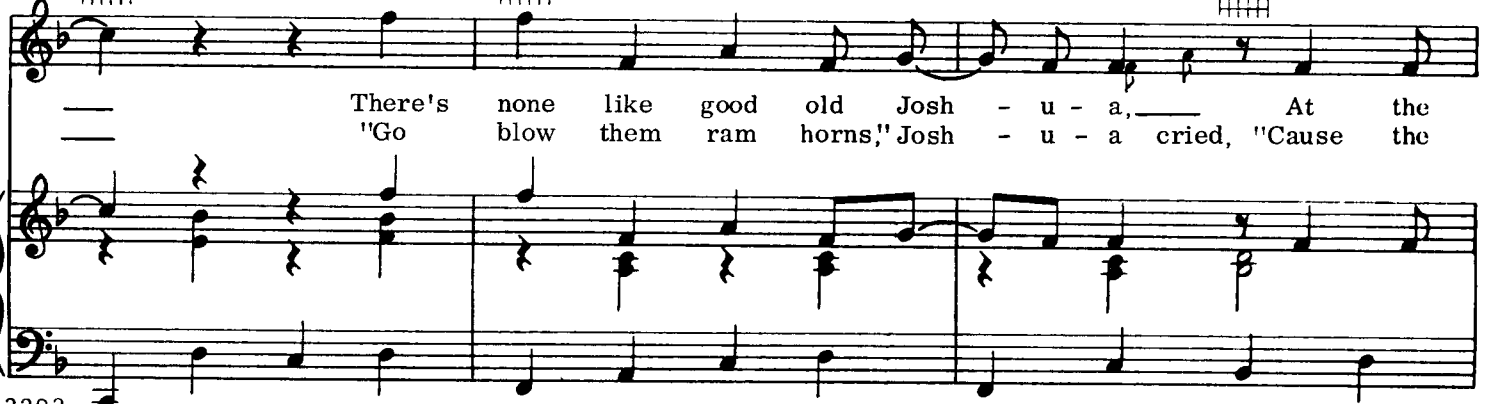
(a.) You may talk a-bout your men of Gid-e-on, You may brag a-bout your men of Saul;
to the walls of Jer-i-cho, he marched with spear in hand;

mp



C7  F  Bb 

There's none like good old Josh - u - a, At the
"Go blow them ram horns," Josh - u - a cried, "Cause the



F C7

1. F 2. F D.S. %

Bat-tle of Jer-i - cho. (b.) Up (God knows it)
 bat-tle is in my hand!"

Verse III F

(a.) You may talk a - bout your men of Gid - e - on, You may
 tell me, great God, that Josh - u - a's spear was
 bold and brave he stood, sal -

mp

talk a - bout the King of Saul, Well, there's none like
 well nigh twelve feet long, And up - on his hip was a
 va - tion in his hand, Go blow them ram - horns",

Bb F C7

1. 2. F 3. F D.S. %

Josh-u - a, at the Bat - tle of Jer-i - cho. (b.) They
 dou - ble edged sword and his mouth was a Gos-pel horn. (c.) Yet
 Josh-u - a cried, "'Cause the dev - il can't do you no harm!" (God knows it)

V

(c)

C

32

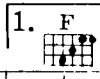
Verse IV



(a.) Then up to the walls of Jer - i - cho he marched with spear in hand; lamb, ram, sheep horns be - gan to blow, the trum - pets be - gan to sound;



"Go blow them ram horns", Josh - u - a cried, "'Cause the Old Josh - u - a shout - ed, "Glo - ry". And the



D.S. al Coda %

bat - tle am in my hand." (b.) Then the walls come tum - bl - in' down. (God knows it)

D.S. al Coda %



Coda ⊕

down, down, down, down, down, tum - blin' down.

From the RCA Album "POT LUCK"

JUST FOR OLD TIME'S SAKE

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately Slow

The piano introduction is written in 3/4 time with a key signature of two flats (Bb and Eb). It begins with a *mp* (mezzo-piano) dynamic. The melody is characterized by a series of eighth and quarter notes, with a *rit.* (ritardando) marking towards the end of the phrase.

Chorus
(Tacet)

Chord diagrams for the first line of the chorus:

- Eb**:
- G7**:
- C7**:
- F7**:

Just for old times' sake won't you give my heart a break?

mp a tempo

Bb7:

Eb:

Edim:

Bb7:

(Tacet)

Eb:

*** G7**:

Let's get to - geth - er a - gain. _____ Let's re - live the

C7:

F7:

Bb7:

time I was yours and you were mine. Life was so won - der - ful

Eb Eb7 Ab Adim Eb

then. I know, now I know the day I let you

(opt.) F7 Bb7 F7-5 Bb7 (Tacet)

go I made my great-est mis-take. If you

Eb * G7-5 C7 F7 Bb7

loved me then, you could love me once a-gain. Won't you try just for

1. Eb Adim Bb7 (Tacet) 2. Eb

old time's sake? Just for sake?

rit. a tempo rall.

From the RCA Album "ELVIS: THE OTHER SIDES — WORLDWIDE GOLD AWARD HITS, VOL. 2"

JUST TELL HER JIM SAID HELLO

Words and Music by JERRY LEIBER and MIKE STOLLER

Moderately

Chorus

She's sit - ting right o - ver there.
I'd like to pour out my heart,

I'd know that face an - y -
But I don't know where to

where. I'd run up and em - brace her,
start. I'd like to tell her what

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E7 F G7

but I'm a - shamed to face her Just tell her Jim said hel -
 I'm real - y feel - ing, but Just tell her Jim said hel -

1. C 2. C

lo. lo.

mp *mp*

Dm Bb A

Just tell her Jim said hel - lo.


mf

Dm Bb E7 G7

Just tell her Jim and she'll know.

C  G7 



Don't tell her I'm feel - ing blue.



C 

That's just be - tween me and you.



F  G7  Red. E7  *

Don't say I'm think - ing of her; don't tell her I still love her.



F  G7  C 

Just tell her Jim said hel - lo.



1.  2. 



From the RCA Album "ELVIS: THAT'S THE WAY IT IS"

JUST PRETEND

Words and Music by GUY FLETCHER and DOUG FLETT

Moderately

mp

3 3 3 3 3 3

Eb Ab Bb

Just Pre - tend I'm hold - ing you And whis - p'ring things

mf

3 3 3 3 3 3

Bb7 Eb Ab Fm6 (Ab Bass)

soft and low. And think of me and how it's

3 3 3 3 3 3

Gm7 Cm Fm F9 Cm7 F9 Bb7

gon - na be And Just Pre - tend I did - n't go. When I

3 3 3 3 3 3

Eb Ab Bb

walked a - way I heard you say, "If you need me you

3 3 3 3 3 3

Bb7 Eb Ab Fm6 (Ab Bass)

know what to do." I knew it then, I'd be

Gm7 Cm Fm F9 Cm7 F9 Bb7

back a-gain; Just Pre-tend I'm right there with you. And

Ab Bb9 Eb Ab

I'll come fly-ing to you a-gain, All the

Bb7 Eb Ab (Ab Bass) Fm7 Bb7

cry-ing is through. I will hold you and

mp Eb Ab Bb7

love you a-gain, But un-til then

To Coda ♪

E_b

B_b7

we'll Just Pre - tend.

It's

fun-ny,

but I can't re - call

the things we said

or why you cried.

But now I know

it was

wrong to go;

I be - long

there by your side.

Yes,

D.S. al Coda

D.S. al Coda

Coda

we'll Just Pre - tend.

rit.

From the RCA Album "WORLDWIDE 50 GOLD AWARD HITS, VOL. 1"

KENTUCKY RAIN

Words and Music by EDDIE RABBITT and DICK HEARD

Slow (triplet feel)

Slow 4

C G C F

1. Sev - en lone - ly days and a doz - en towns a - go, I
 2. Showed your pho - to - graph to some old gray beard - ed men Sit - ting

mp - mf

C F C C7 F G

reached out — one night and you were gone; Don't know why you'd run, what you're
 on a bench out-side a gen-'ral store; They said, "Yes, — she's been here," but their

C Am D7

run - nin' to or from, All I know is I
 mem - 'ry was-n't clear, Was it yes - ter - day, no

G7

want to bring you home. So I'm
 wait, the day be - fore.

C G C F

Walk - ing in the rain, thumb - ing for a ride, On this
 Fi - n'ly got a ride with a preach - er man who asked, "Where you

C F C C7 F G

lone - ly Ken - tuck - y back road, I've loved you much too long and
 bound on such a dark aft - er noon?" As we drove on thru the rain, as he

C Am D7

my love's too strong, To let you go, nev-er know-ing what went
 lis-tened, I ex-plained, And he left me with a prayer that I'd find

G7 Fmaj7 D7

wrong. } Ken-tuck-y rain keeps pour-ing
 you. }

C Bm Em Am G F Em

down, And up a-head's an-oth-er town that I'll go

F C Fmaj7 C Em

walk-ing thru, With the rain in my shoes,

Am Em C Am Am7 F

Search - ing for you.

G7 C Em F G7

In the cold Ken-tuck-y rain, In the cold Ken-tuck-y

1. C Fmaj7 G7

rain.

2. C Em F

rain, In the cold Ken-tuck - y

Repeat till fade

Featured in the Paramount Motion Picture "KING CREOLE"
 From the RCA Album "KING CREOLE"

KING CREOLE

Words and Music by JERRY LEIBER and MIKE STOLLER

Bright Rock

Piano introduction for 'Bright Rock' in C major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece consists of 16 measures.

Verse (Tacet)

F chord guitar diagram: Fret 1, strings 2, 3, 4, 5.

1. There's a man in New Or - leans who plays rock and roll. —
 2. (When the) king — starts to do it, it's as good as done. —
 3. (Well, he) sings — a — song a - bout a craw - dad hole. —
 4. (Well, he) plays — some - thing e - vil then he plays some - thing sweet. —


Piano accompaniment for the first verse, corresponding to the lyrics above. It features a steady bass line and chords in the right hand.

— He's a gui - tar — man — with a great big soul. —
 — He — holds — his gui - tar like a tom - my gun. —
 — He — sings — a — song a - bout a jel - ly roll. —
 — No — mat - ter what he plays you got to get up on your

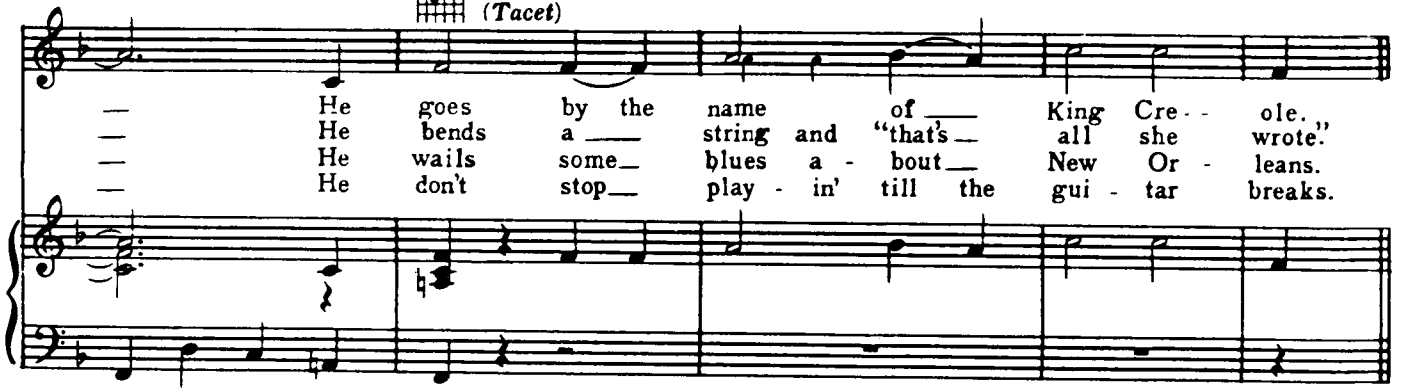
Piano accompaniment for the second verse, corresponding to the lyrics above.

— He lays down a beat like a ton of coal. —
 — He starts to — growl from 'way down in his throat. —
 — He sings a — song a - bout meat and greens. —
 feet. When he gets the rock - in' fev - er, ha - by, heav - en sakes, —

Piano accompaniment for the third verse, corresponding to the lyrics above.

F
 (Tacet)

— He goes by the name of King Creole.
 — He bends a string and "that's all she wrote."
 — He wails some blues about New Orleans.
 — He don't stop play - in' till the gui - tar breaks.



Chorus
 (Tacet) Bb7


You know he's gone, gone, gone, Jump - in' like a cat - fish on a



F C7




pole. You know he's gone, gone,




Bb7 F

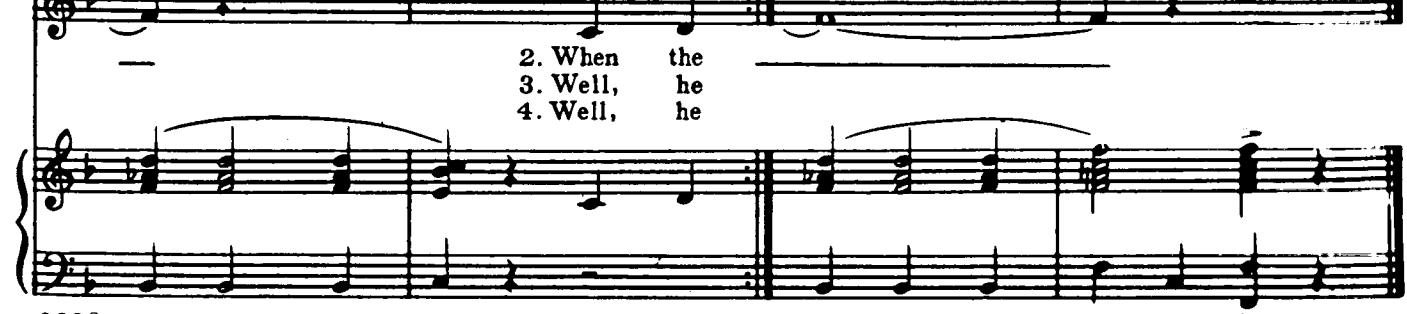

gone, Hip - shak - ing King Creole.



1. 2. 3. 4.
 F


  (Tacet)

2. When the
 3. Well, he
 4. Well, he



Featured in the M-G-M Motion Picture "KISSIN' COUSINS"
 From the RCA Album "KISSIN' COUSINS"

KISSIN' COUSINS

Words and Music by FRED WISE and RANDY STARR

With a beat

mf

F

Bb7

F

Well, I got a gal, she's as cute as she can be, —

She's a

mp

Bb7

F

dis-tant cous - in, but she's not too dis - tant with me.

We

Bb7

F

Bb7

F

kiss all night,

I squeeze her tight,

But we're

3283

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C7  Bb7  F 

kiss - in' cous - ins, that's what makes - it all right, - all right, all right, all right. Oh,



Bb7  F 





I got a gal and she taught me - how to live, - She can



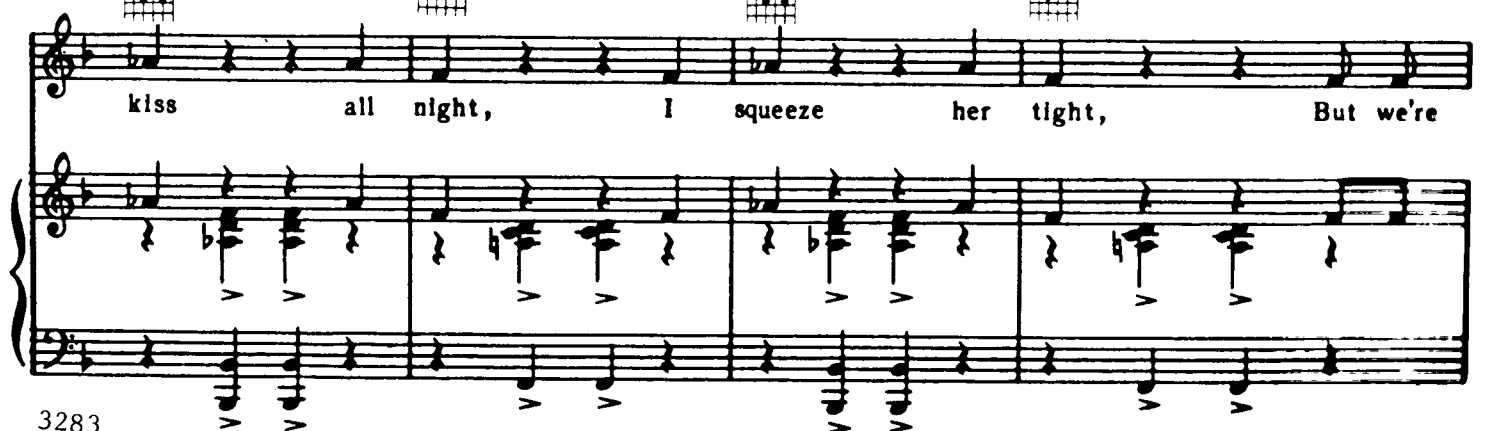
Bb7  F 

give a lot - and she's got a lot - to give. We



Bb7  F  Bb7  F 





kiss all night, I squeeze her tight, But we're



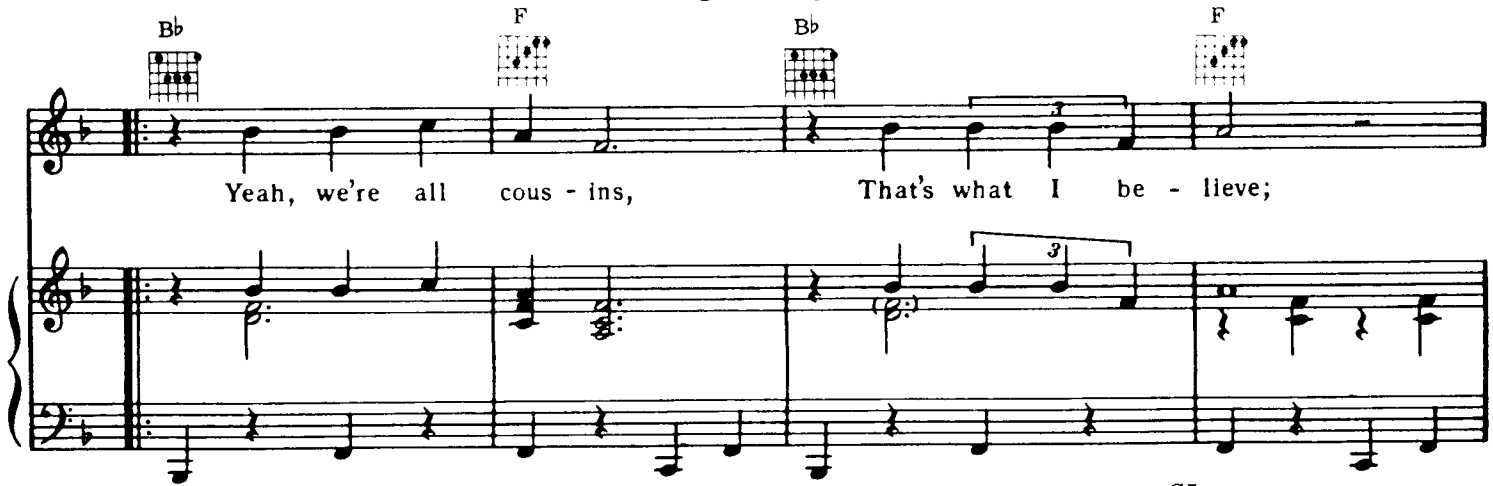
C7  Bb7  F 





kiss-in' cous - ins that's what makes - it all right, - all right, all right, all right.



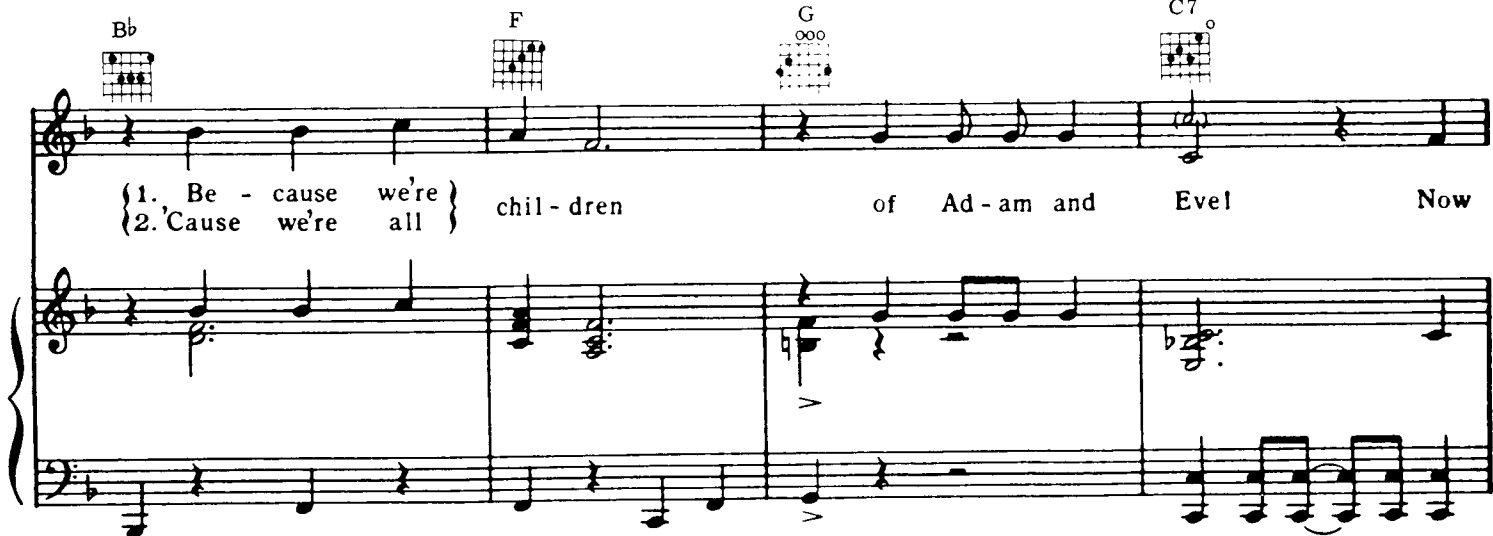
Bb  F  Bb  F 




Yeah, we're all cous - ins, That's what I be - lieve;



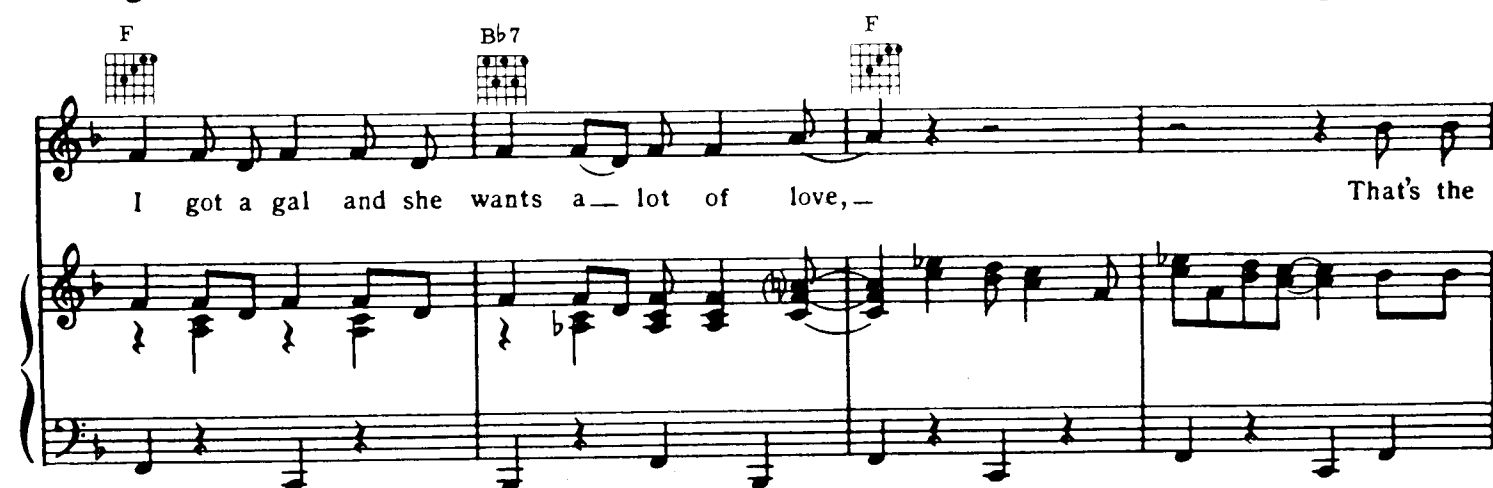
Bb  F  G  C7 

{ 1. Be - cause we're } chil - dren of Ad - am and Evel Now
 { 2. 'Cause we're all }



F  Bb7  F 

I got a gal and she wants a - lot of love, - That's the



Bb7 F

kind of trou-ble I need — plen - ty of. We'll

Bb7 F Bb7 F

kiss all night, I'll squeeze her tight, We'll be

C7 Bb7 1. F

kiss - in' cous - ins and that - 'll make — it all right, — all right, all

2. F C7

right, all right. — all right, all right, all right. We'll be kiss - in' cous - ins and

Repeat ad lib. - fading out

Bb7 F

that - 'll make — it all right, — all right, all right, all right. We'll be

From the RCA Album "POT LUCK"

KISS ME QUICK

Words and Music by DOC POMUS and MORT SHUMAN

Moderately

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Chorus

(Tacet)



Kiss me quick while we still have this feel - ing.
 quick and make my heart go cra - zy.

mf

The piano accompaniment for the first line of the chorus features a steady bass line and chords in the right hand. The dynamics are 'mf'.

Hold me close and nev - er let me go.
 Sigh that sigh and whis - per, oh, so low.

The piano accompaniment for the second line of the chorus continues with the same bass line and chords. The dynamics are 'mf'.

'Cause to - mor - rows can be so un - cer - tain; love can fly and
 Tell me that to night will last for - ev - er; say that you will

The piano accompaniment for the third line of the chorus concludes the piece. The dynamics are 'mf'.

Ebm Bb F7 1. Bb

leave just hurt - in'. Kiss me quick be - cause I love you so.
leave me nev - er. Kiss me quick be - cause I love you

F7 (Tacet) 2. Bb (Tacet) F7

Kiss me so. Let the band keep play - ing

Bb C#dim F7

— while we are sway - ing. — Let's keep on pray - ing —

(Tacet) F7 Bb F7 (Tacet) Bb

— that they'll nev - er stop. Kiss me quick; I

F7



just can't stand this wait - ing, 'Cause your lips are

Bb



lips I long to know. For that kiss will o - pen

Bb7



Eb



Ebm



Bb



heav - en's door and we'll stay there for - ev - er - more. So kiss me quick be -

F7



1.

Bb



Gb7



F7



(Tacet)

2.

Bb



Eb7



Bb



cause I love you so.

Kiss me so.