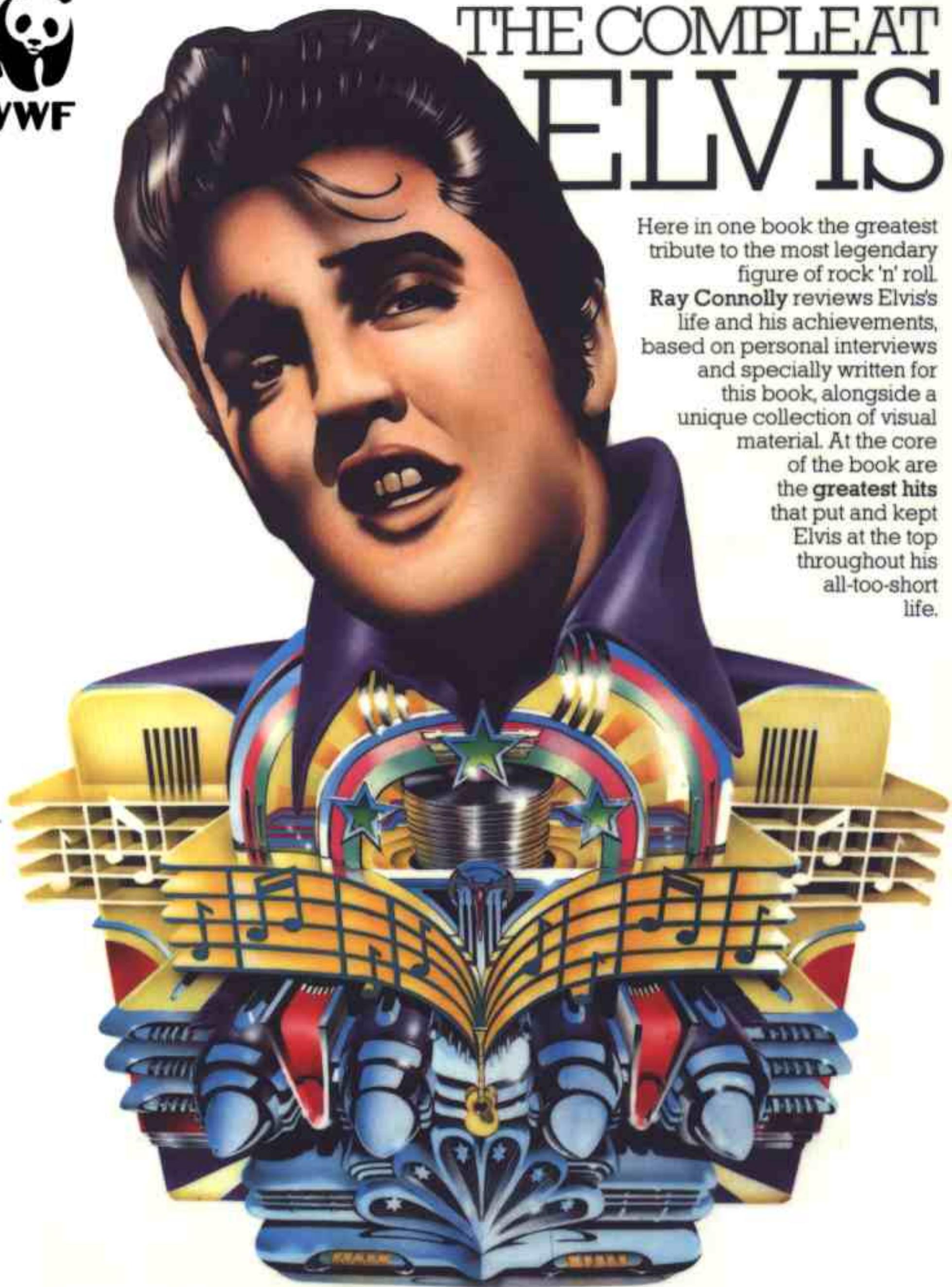


GREENPEACE



THE COMPLEAT ELVIS

Here in one book the greatest tribute to the most legendary figure of rock 'n' roll. **Ray Connolly** reviews Elvis's life and his achievements, based on personal interviews and specially written for this book, alongside a unique collection of visual material. At the core of the book are the **greatest hits** that put and kept Elvis at the top throughout his all-too-short life.





THE COMPLETE ELVIS



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Best wishes
Luis Parker





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ELVIS

by Ray Connolly

On the evening of August 4, 1969, I found myself sitting in a corridor outside Elvis Presley's dressing room suite at the International Hotel, Las Vegas. I was positively terrified. Three nights earlier Elvis had confounded all critical speculation by making quite the most stunning return to live performing anyone could ever remember, and now I was to be granted an audience with the man every rock writer in the world wanted to meet. And Elvis, as we all knew so well, very, very rarely spoke to journalists. Then, as I sat there trying to remember one of the million questions I knew I had to ask, a strange thing happened, and I caught the only glimpse I was ever to get of Elvis Presley off guard. Very slightly the door to his dressing room fell open, and there sitting not six yards from me was the legend himself, quietly chatting with his aides, unaware of my embarrassed gaze. He was, I remember, suckling a bottle of Seven-Up, and he was thin and sleek in the black karate suit he had chosen for his stage comeback. Then above the drawl of conversation from inside the room I heard someone tell him that we were waiting outside. And suddenly, as if reacting to an instinctive need to preserve the glamour of his image he whipped a comb into his great jewelled right hand. And with his silver bracelets jingling and jangling and his left hand kneading and holding his black-dyed, non-slip and lately non-greased head, his right hand performed a semi-circular pompadour movement, which sent a wave of hair exploding across his skull and down his neck. And with a quick dab at those two black hairy spikes that cut deep into his cheeks, the legend was ready to receive. The repose had disappeared. The hair, the image, and the awesome public front of being the most famous entertainer in the world was repaired. Elvis was ready to talk to me. Not an Elvis in his mid-thirties - but a man who looked ten years younger, a man apparently petrified in time.

The door swung wide: "Elvis, I want you to meet Ray Connolly." The comb was gone, the body jerked off the couch, lines of practised welcome cracked by the eyes, and a dry, dark almost mahogany coloured hand reached out. "Hi, Ray," vibrated a billion dollars

worth of larynx, and right there and then I was fifteen years old all over again.

That, to me, was one of the secrets of Elvis's massive appeal. His existence froze time. So long as he was alive we were all fifteen. And when he died reality caught up with all of us. In the weeks following his death I thought a great deal about that one meeting I had with him and about the shows I saw in the atmosphere of heady euphoria which pervaded Las Vegas during that month of August. I thought about the vitality of his performance, when nerves and energy had made him so slim and so anxious to please that he was arguably in the best shape he was ever to be as a singer. And I thought about how the insecurity he felt at facing a Las Vegas audience had forced him back on to the songs he knew he could do best, songs like 'Mystery Train', 'Trying to Get to You', and 'That's All Right, Mama'. But most of all I thought about our conversation, of how with cruel irony he joked about the minor weight problem which he had had during his nine years in Hollywood in the sixties, and how he believed that live performing was the cure for it. And then I thought about all the promises he made; plans which were all to come to nothing, as the impossible burden of being Elvis Presley was to finally weave its web into a stranglehold around him, a web which was to bind him even in death. He talked then of the plans he had for visiting parts of the world he had never seen, he promised again to visit Britain; he promised to make serious films and he promised to sing only songs to which he was truly committed. But somehow, or other it all went wrong again. Wasn't he ashamed of the films and records he made during his years in Hollywood, I asked him, and I visibly felt the gasp of surprise in the room as his aides, the famous Memphis Mafia, looked on in shock at someone daring to criticise their employer to his face. For a moment Elvis looked shocked. And then becoming serious he said: "I wouldn't be being honest with you if I said I wasn't ashamed of some of the movies and the songs I've had to sing in them. I would like to say they were very good, but I can't. I've been extremely unhappy with that side of my career for some time. But how can you find twelve good songs for every film when you're making

three films a year. I knew a lot of them were bad songs, and they used to bother the heck out of me. But I had to do them. They fitted the situation. I get more pleasure out of singing to an audience than any of the film songs have given me. How can you enjoy it when you have to sing to a guy you've just punched up."

We all laughed because he wanted us to, and because we were glad that at last he seemed about to take a grip on his career. At least he recognised that for years he had been allowing silly trivia to hide his very real talents. We were not to know then that within a very short time he would have replaced poor films for half-hearted stage shows, and poor soundtrack albums for a whole succession of 'live' albums.

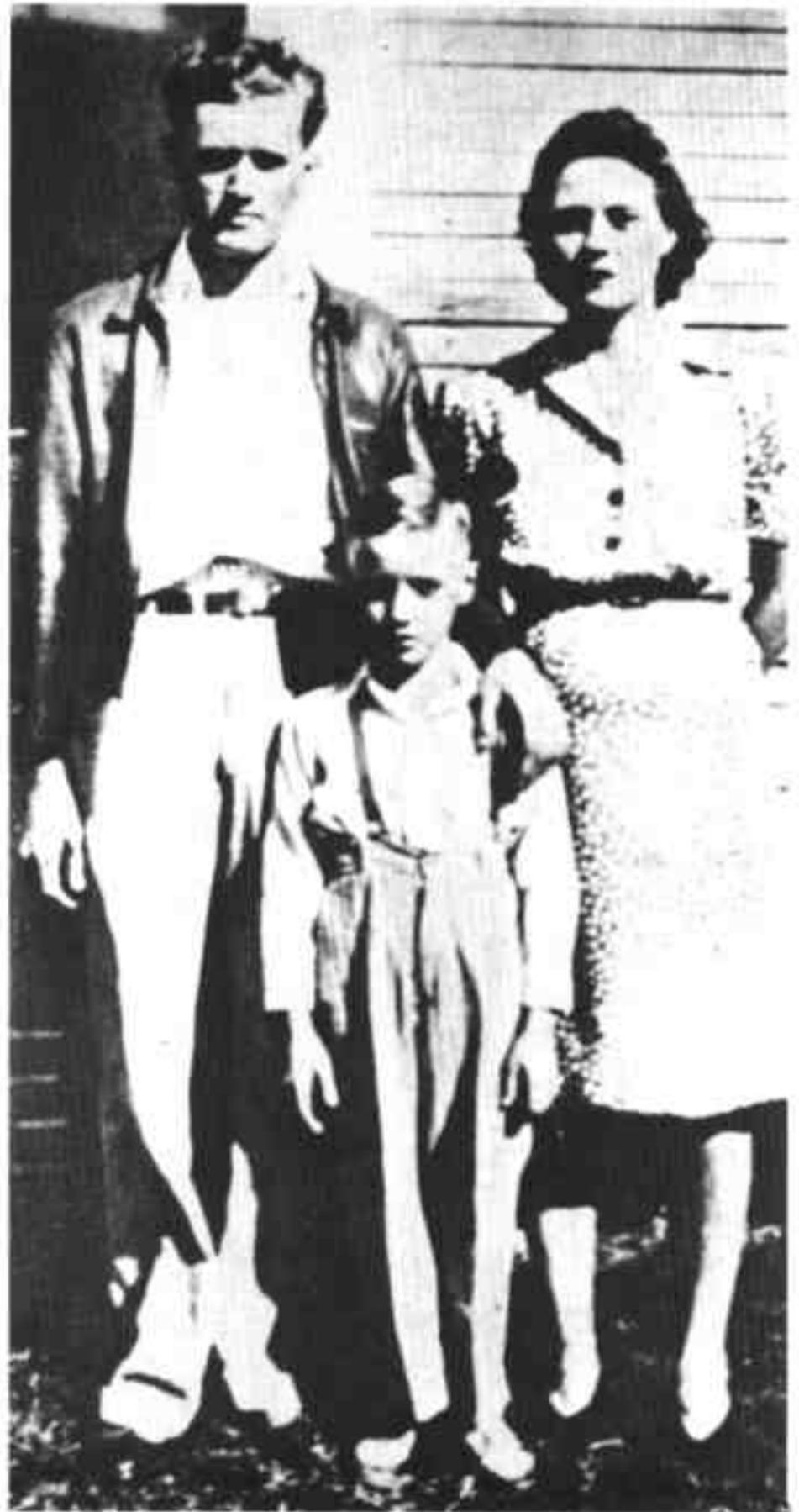
This book is only concerned with the music of Elvis Presley. To me everything else is irrelevant. Immediately after his death the publishing world threw out a noxious mass of scandalous trivia, much of which was conjectural, and all of which was meaningless in terms of the contribution which Presley made to the popular culture of our times. Personally I don't know whether or not Elvis Presley was heavily into drugs, occasionally sexually perverse or maniacally obsessed

ELVIS, AGED 6, WITH BLOND HAIR



with violence and firearms. What I do know is that even if it is true it is also irrelevant.

The story of Elvis Presley has been told many times. In this book I want to re-tell it purely from the viewpoint of the music. Because whatever Elvis Presley may have become in terms of a world super-star, or revolutionary cultural figure, it is surely only the music which he created which has really any importance at all. When he died the London 'Times' in an absurd editorial commented that Elvis had an "indifferent voice and sang for the most part poor songs." Apart from being a pointed insult at anyone who ever bought an Elvis Presley record, this was also about the most short-sighted comment that anyone could possibly have made about Elvis. Elvis Presley sang about emotion - and he sang with emotion. He was



THE PRESLEYS WITH ELVIS, AGED 8:

BELOW: GRANDMOTHER MINNIE



the most popular singer of the last twenty one years: because better than anyone else he was able to convey a wider variety of emotions in his singing. Technically there may have been other singers with truer tone, better controlled vibrato, better diction, and fewer personal nuances. But I can think of no-one who could wring so much emotion out of a single word, who could take a phrase and make it into an instantly personal testimony. Listen to the Presley version of 'Pieces of my Life' (1975) and you hear the total tragedy of the man as he sings with an abandonment of despair. Years ago, before Muhammad Ali regained his World Heavyweight Boxing crown, Elvis is reputed to have given him a gown with the words 'People's Champion' embroidered on the back. The term might just as well have been applied in a musical sense to Elvis Presley. Because Elvis was in so many ways the people's champion of singing. Through his voice, through his records, we could relate to every emotion, from patriotism of 'American Trilogy' (1972) to the dejected loneliness of 'Loving Arms' (1974). He had a voice for all seasons, for all occasions. He was the embodiment of the music of the second half of the twentieth century, building upon the mainstream popular sounds of the



ELVIS AGED 13 IN COWBOY SUIT
ELVIS AS A CADET AT HUME HIGH SCHOOL MEMPHIS



ADOLESCENT ELVIS WITH
COUSIN GENE SMITH

thirties and forties created by King Crosby and his sound-alikes, and adding to it, in a truly momentous moment, a fusion of black rhythm and blues, white red necked country and western music, and, most importantly, the vigour and fervour of the gospel music which he cherished so much. Before Elvis, American popular music was spread across several different cultures, all loosely interconnected but all belonging to different races or classes of people. Elvis ended all of that. He was the great catalyst of popular music. At one of his first meetings with his first producer Sam Phillips he was asked what he could sing. "Anything," he replied. It was no idle boast. He could, and for the next twenty three years he did sing anything. And that was the attraction of Elvis. On his best albums he would juggle styles, going from blues,



to country to inspirationalist gospel, to ballads to soul and on to middle of the road pop without seeming to realize that he was pouring out all the ingredients which make up American (and therefore Western) popular music of today. And yet I don't think he ever realised just how important was his contribution to today's musical culture. He was never merely a singer taking off on a new tangent: musically he was a revolutionary. Sadly I suspect that the insularisation of his life must almost certainly have blinkered him to his own importance. When someone asked him in my presence to what he credited his phenomenal success he just shrugged and said that when he started there wasn't too much competition around. It would be much harder to make it now, he felt. He wasn't being overly modest. He really believed that. For some reason Elvis Presley, the man who changed the face of popular music for ever, and who provided raucous sensual anthems for the beginnings of a youth revolution which grew until it became the most important musical and art form of today, never knew what he had done. Perhaps the achievement was too much for any single person to be able to comprehend. Perhaps he was basically too humble of his own abilities, when there were others he admired so much. Or perhaps the people who surrounded him simply never realised either that the man they worked for was more, much more than merely a phenomenally successful singer. He may have been a revolutionary, but there was no-one there to tell him. And although virtually every rock artist to have followed him readily and happily admits to being primarily influenced by Presley, that too seems as though it was always too much for Elvis himself to comprehend.

If someone had wanted to create a pop cultural demi-God who would appeal to the widest number of people, create the biggest social storm and eventually make the most possible money, then that someone would have created Elvis Presley and set him down in Memphis, Tennessee in 1954. Only in hindsight can we see how perfectly assembled he was to become the biggest sociological myth of the middle of the twentieth century. In the past twenty three years we have grown totally accustomed to the idea of the basic four man rock group - the singer on rhythm guitar, the lead guitar, bass and drums. That was the line-up the Beatles presented and it provided a basic formula for creating a good full-blooded rock sound. But in 1954 when Presley began recording this kind of band had yet to be developed - and the original rock and roll sounds he recorded featured himself on acoustic guitar, Scotty Moore on the single electric guitar and Bill Black on the old fashioned string double bass, which required a station wagon roof-rack to carry it from gig to gig, and which could be used in either the orthodox fashion or as an improvised drum. D. J. Fontana wasn't to join the back-up band as a drummer until mid 1955.

Urban rhythm and blues, the field from which



TEENAGE ELVIS IN A LOCAL CADET FORCE

Presley took much of his early material, had been developing rapidly in the early fifties out of the rural negro blues songs, which when carried north to the cities by the migrant workers took on a new and more challenging form, but Presley, under the guidance of Sam Phillips of Sun Records was the man who neatly harnessed the new beat, and instead of playing it with the use of horns as the black musicians did, took the guitars of country music to interpret it. The result was that Elvis appealed to everyone, and fitted into all the classifications of music which then divided American pop. He was rhythm and blues, but he was white; and he was country and western although he sounded like a black man. Once the formula had been created he could hardly go wrong.

Elvis Aron Presley was born one of identical twins on January 8, 1935 (the other twin named Jesse Garon was stillborn) to a poor white Southern couple Gladys and Vernon Presley in a two roomed wooden hut in Tupelo, a small town in northeastern Mississippi. In



ELVIS IS WITH FATHER'S CAR

another age the "born-in-a-log-cabin" cliché might have been associated with aspirations in the political field, but Presley's own particular myth was to take him not towards Washington, but towards a fame more long-lasting and wide-spread than that of any politician. The wealth and the success which trailed him is a glorious example to those who see virtue in the "rags-to-riches-by-his-own-efforts" kind of story. And it's true Presley's beginnings typified virtually a text-book example of the mythical American folk hero.

It was in Tupelo that Elvis first became aware of music, when as a little blond boy (his hair had been dyed black since 1957) he would listen to the local radio stations and attend the Tupelo Evangelistic First Assembly of God church. It is ironical that when he later made excursions into hymns on his albums 'How Great Thou Art' and 'His Hand In Mine', etc., his performances met with scant respect from many who appreciated him as a rock singer, since it was in gospel music that much of the style which made rock possible was developed.

Years later in the mid-sixties when his recording career appeared to be going through a prolonged self-imposed doldrums it is interesting to note that for reasons known only to himself he should produce his best work only on a gospel session for the LP 'How Great Thou Art'. In my opinion gospel music is what Presley did best, since it was the one field to which he was totally committed, and the standard of his

singing, the arrangements and recording of his gospel sessions would suggest that alone of all styles it was the one he took totally seriously.

Apart from gospel music, however, Elvis also grew up with country and western music, the songs of the southern white man, and the blues—the black man's music, and the influences on him by artists such as B. B. King, John Lee Hooker, Howlin' Wolf, Jimmy Reed and Arthur Big Boy Crudup was clear as soon as he began issuing records.

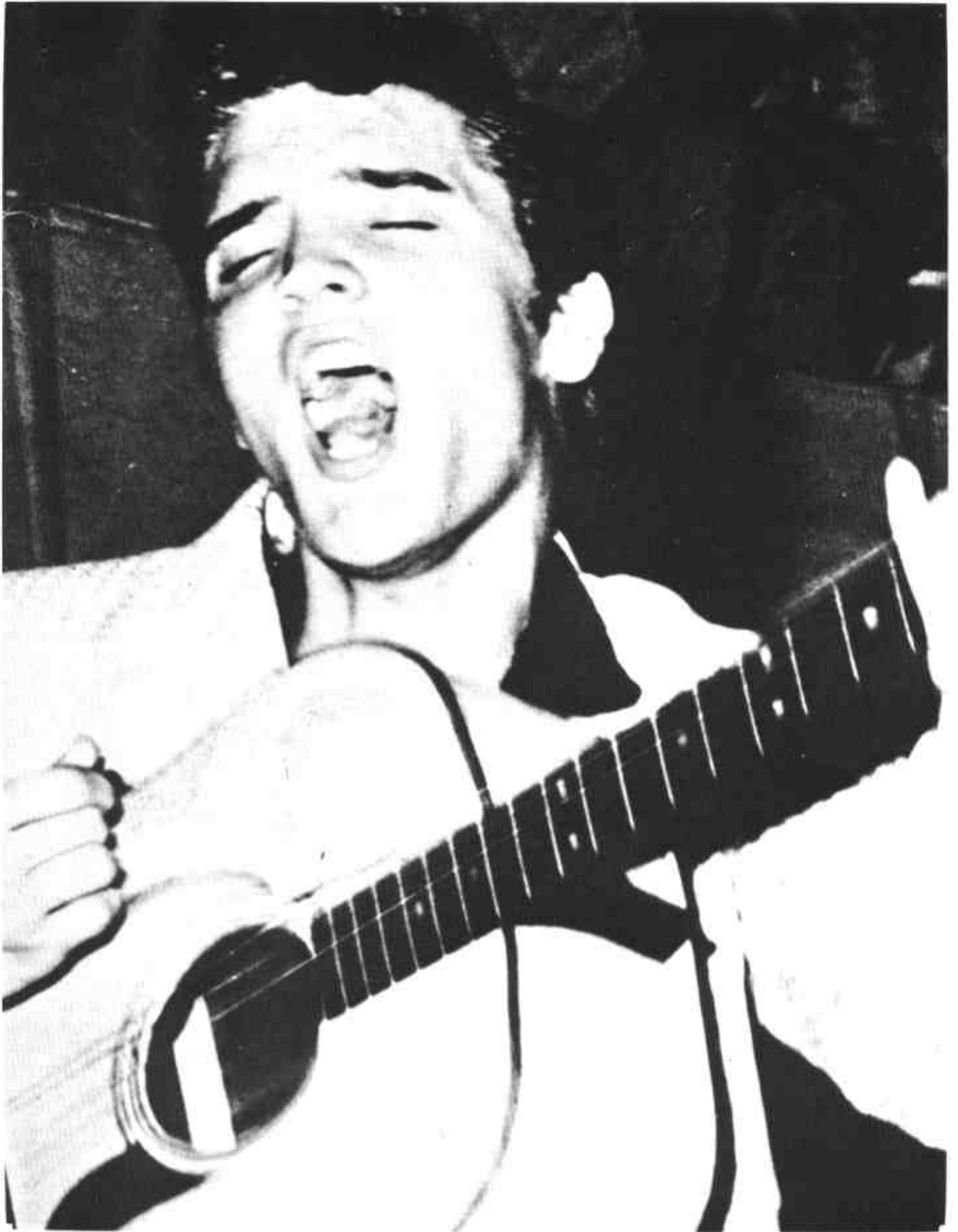
Professionally, Elvis's one single great opportunity came the day he was drawn to the attention of Sam Phillips, the head of the Sun Record Company in 1954. Elvis was 18 and a secretary who heard him sing was so impressed that she made a note of his name and telephone number. He might, she thought, be the singer Sam Phillips had been looking for.

If today's music owes a lot to Elvis Presley then it owes maybe just a little bit more to Sam Phillips. As the owner of the tiny Sun label Phillips has been unquestionably the most important record producer in the history of pop. In the early fifties he began a career in the record industry by recording blues artists and leasing the tapes to bigger companies like Chess in Chicago. He was a white man fascinated by blues, and he was always on the look out for a white man who could sing with the soul of a blues singer. That man eventually turned out to be Presley.

At first Phillips wasn't too sure about Presley's appeal



ELVIS, HIS COUSIN AND THEIR TWO DATES AT A HIGH SCHOOL PROM





ABOVE LEFT: SUN RECORDS' BOSS, SAM PHILLIPS
 LEFT: ELVIS AND HIS FIRST MANAGER BOB NEAL
 ABOVE: THE FIRST GOLD RECORD

(and in later years Elvis would always remind people that it was actually the secretary, Marion Keisker, who urged Sam Phillips to give Elvis a chance) but he was interested enough to encourage him to rehearse over a period of several weeks with a couple of sympathetic, although initially unenthusiastic Memphis musicians, Scotty Moore on electric guitar and Bill Black on string bass. And eventually in the June of 1954 he decided to start recording. The first track put down was 'I Love You Because' (which Phillips didn't think worth releasing but which RCA were to put on to their first Presley album), and the session seems to have been particularly uninspired until someone came upon the idea of covering Big Boy Crudup's 'That's All Right, Mama' . . . a blues song initially recorded by Crudup in 1947.

Still unsure of himself Elvis resolved any problems he may have had with his styling by copying the original recording almost note-for-note, breath-for-breath. (This was not to be the last time that Presley stole styles: on another blues song 'Reconsider Baby' on

the album *Elvis Is Back* made in 1960 he stuck so closely to the Lowell Fulson original recording that had it not been such a remarkably good record it would have been embarrassing, while several of his gospel songs such as 'Working On The Building' bear more than a passing resemblance to the original arrangements performed by his friends The Blackwood Brothers gospel singers.)

For the flip side of 'That's All Right, Mama' the hillbilly Bill Monroe song 'Blue Moon of Kentucky' was chosen, thus coupling blues with country and western, a precedent which Phillips was to stick to during Elvis's next sixteen months with Sun Records. Excited about the sound he had created Sam Phillips was, however, unsure of where to place the record since at that time there was a pretty rigid race distinction between the types of records played on Memphis radio stations, and he felt that the white stations would veto it because it was too black in sound, and the black ones wouldn't be interested because it was by a white man. Eventually he decided to try an old friend Dewey



NOVEMBER 1956. ELVIS SIGNS FOR RCA

BELOW: BREAKFAST WITH ELVIS



Phillips (no relation) a white disc jockey who played blues records on his programme.

'That's All Right, Mama' was played over the air for the first time at around 9.30 on the evening of July 3. Public reaction was instantaneous, and within a few days Sam Phillips had a small local hit on his hands. (Although the record was, in one form or another to one day become a half-million seller for RCA Victor, it never did cause much more than a small ripple of interest around Memphis when first recorded. The flip side, 'Blue Moon of Kentucky', got a few plugs on a local country and western station, but had little impact.)

At this time Elvis Presley was a 6ft. tall nineteen year old youth, with a strong Memphis accent, furry, post adolescent sideburns, a touch of acne, and fair-to-brown long greasy hair, cut in the style of Tony Curtis, which allowed a pompadour to fall over his eyes when he shook his head. Wearing his favourite colours of pink and black he was vain and he was flash. But he was handsome and exciting, and when he sang up-beat numbers he allowed his body to move to the rhythm. At first there is little doubt that his stage movements were spontaneous, but as soon as he realised their value in whipping up an audience, no performance was complete without a series of contrived pelvic contortions, which were later to earn him the nick-name Elvis the Pelvis, and to become virtually as famous as his voice.

During the next few months Elvis, with Bill Black and Scotty Moore, toured all over the South, taking gigs where they could get them. By this time he'd given up his short career as a truck driver - although after his first live radio gig on the Grand Ole Opry show he was advised by the MC there to go back to truck driving - and he was continuing to make records for Sam Phillips. On the following sessions Phillips was to guide him through 'Good Rockin' Tonight', backed with 'I Don't Care If The Sun Don't Shine' and 'Milk Cow Blues Boogie' backed with 'You're A Heartbreaker'. All the time his reputation was growing, and the excitement of the crowds was spreading, but it was only after his fourth single, released in May 1955, and coupling the hiccuping, echoing 'Baby, Let's Play House' with 'I'm Left, You're Right, She's Gone' that his style really became set, and that he really began to move towards the big time. On this record it is noticeable that for the first time a drummer has been added to the line-up, D. J. Fontana, and the music now takes on a harder, bluesier feel to it.

By now Elvis was news all over the South and had been drawn to the attention of the self styled 'Colonel' Tom Parker, a former manager of Johnny Cash and one-time fairground barker. Moving with a Machiavellian diplomacy Parker proceeded to convince Presley's parents that their son ought to become involved with a much bigger organisation which would be able to make better use of his talents. That organisation turned out to be RCA Victor Records, and in November 1955 it was publicly announced that Sam Phillips had sold Presley's contract for 35,000 dollars,



ABOVE: MRS GLADYS PRESLEY, ELVIS'S ROOM IN THE FIRST HOUSE HE BOUGHT FOR HIS PARENTS. AND RIGHT: MR. VERNON PRESLEY







1958: ABOVE: ARMY BOUND ELVIS SAYS GOODBYE TO PARENTS, AND RIGHT: TO CO-STAR DOLORES HART AND FRIEND VALERIE ALLEN.

promising RCA the right to all of Elvis's released and unreleased material. Of the fifty or so tapes that RCA acquired, only ten had been previously issued, but within the next few months they were to release a further five - 'I Love You Because', 'I'll Never Let You Go', 'Blue Moon', 'Just Because' and 'Trying to Get To You'. (We had to wait another sixteen years for 'Harbour Lights' and an alternate version of 'I Love You Because'.)

And ever since 1956 it has been a bone of some major contention among Presley fanatics, of whom there are thousands, that RCA have not issued all of the available Sun recordings and a continuing lobby has been kept up by the fan clubs for the release of 'Tennessee Saturday Night', 'Uncle Pen', 'My Baby's Gone' (which is now available on a pirate record), 'Last Train to Memphis' and 'Gone'.

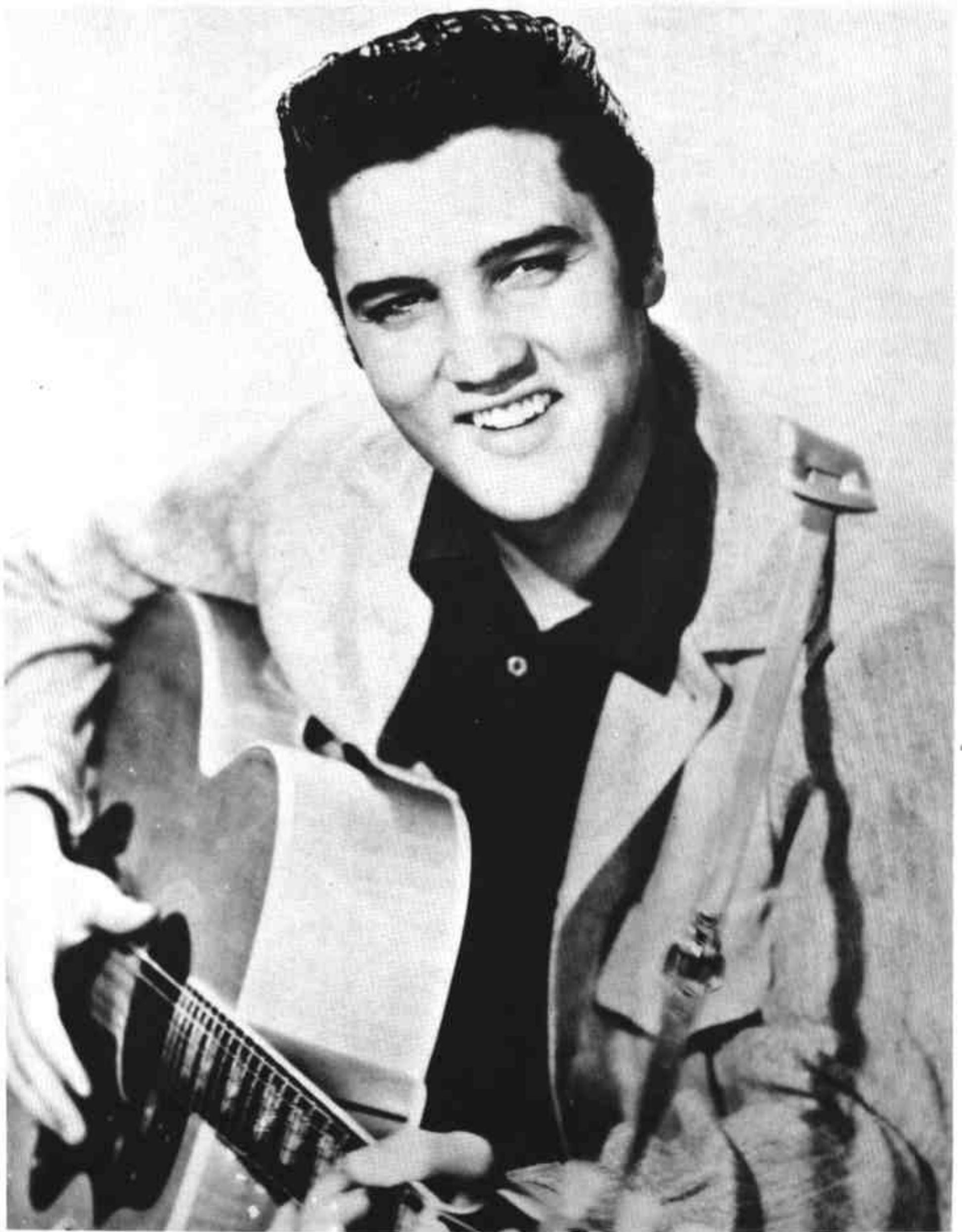
Had Sam Phillips settled for a smaller transfer fee and insisted on retaining his rights to the records he had produced he would undoubtedly have made millions out of Elvis, but at that time he was hardly to know that he had discovered the man, and produced the sound which was to change the world's conception of pop music. As it was he quickly turned his attention to other artists, and during the next few years had incredible success with Carl Perkins, Jerry Lee Lewis, Johnny Cash and to a lesser extent Charlie Rich and Roy Orbison. And these singers possessed something which Presley did not: not only did they play and sing,

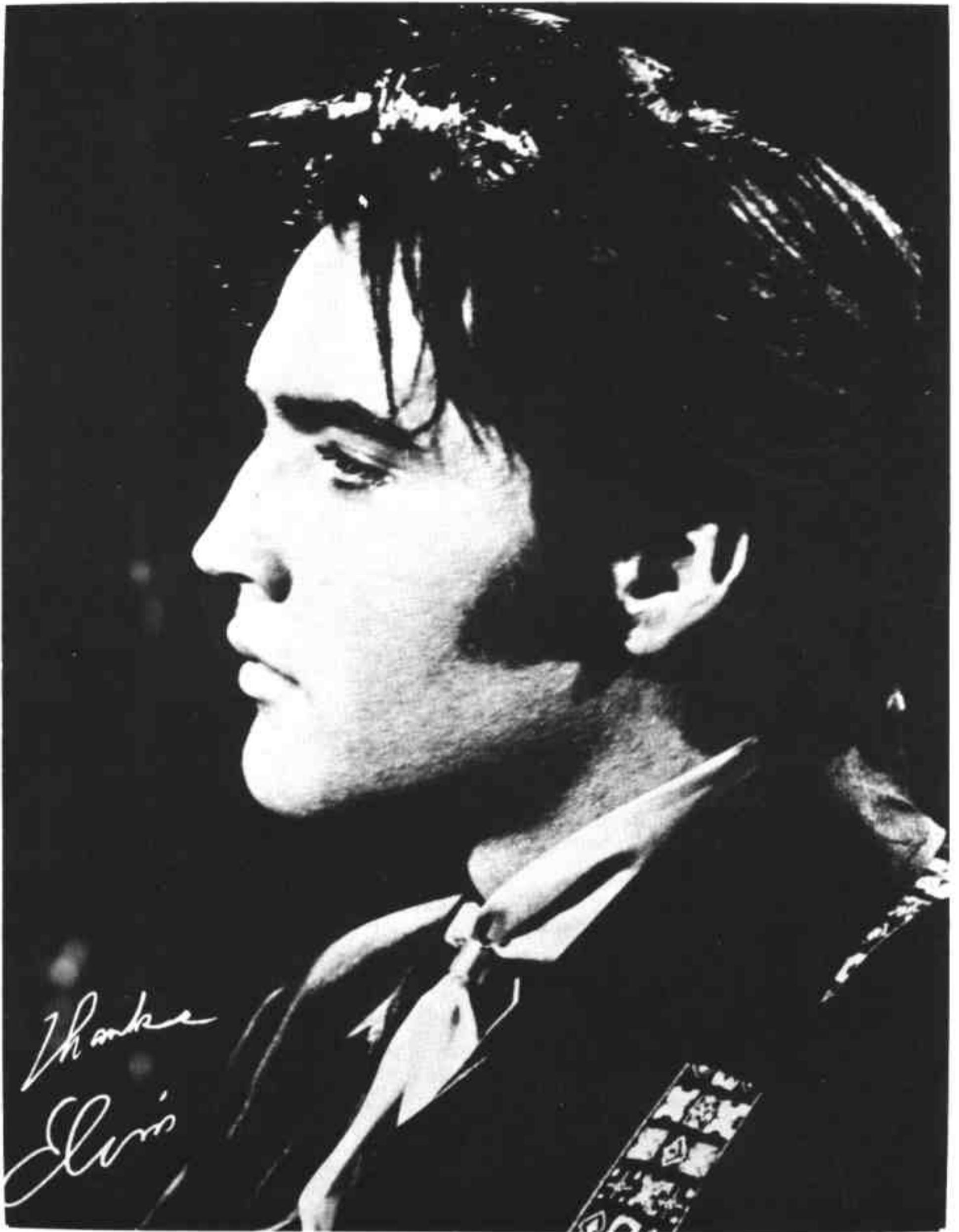
they also wrote their own material. Despite Presley's name on several early songs he never actually composed anything.

By the time he joined RCA at the end of 1955 he was already a slight celebrity in the Southern States, with his pink Cadillacs and erotic act, and had even had several singles on the national country and western charts, but it was his first Victor single 'Heartbreak Hotel' which was to stamp his personality indelibly upon the world.

'Heartbreak Hotel' was recorded in the January of 1956 in Nashville. Already Presley's style was developing away from the Sam Phillips sound which had made him, and now a piano had been added to take over from the guitar during the instrumental break. This was the record that was to make rockers of us all. The echo was shattering in its impact, and the raw aggressiveness of the guitar work was jolting in its recurrent insistence.

In America the record shot to the top of the charts, helped undoubtedly by the tactics of Colonel Parker who had pulled off the impossible by getting his discovery on to several networked television shows. Middle-class America had never seen anything quite like Elvis in their living rooms before, and the conservative right wing began anti-Elvis campaigns, in which he was burnt in effigy by the girls from a New York convent, while serious articles were written about this new threat to the morals of the young. With







ELVIS AT THE GATES OF HIS MEMPHIS HOME.

superb handling Parker continually traded on the backlash, and went so far as to get Elvis to sing in one show standing rigidly still as though he were in a straitjacket. Presley was having maximum exposure, and it all added up to gigantic record sales, and masses of headlines. During his first year with RCA, four million selling singles were issued - 'Heartbreak Hotel', 'I Want You, I Need You, I Love You', 'Don't Be Cruel' backed with 'Hound Dog' and 'Love Me Tender'. For a dollar any fan could buy a little chunk of Elvis.

By this time he was recording some of the current Rhythm and Blues hits of the period, all with a direct and raucous urgency, and one of them 'Blue Suede Shoes' was to be a bigger hit in Britain for him than it was for the composer Carl Perkins. (Other R and B songs recorded at that time were 'Money Honey', 'Tutti Frutti', 'I Got A Woman', 'Shake Rattle & Roll', 'Lawdy Miss Clawdy' and 'Blueberry Hill'.)

In Britain 'Don't be Cruel' was his biggest hit of the year. In October 'Blue Moon' was issued as a single and that made the charts, too, to be followed within a couple of months by both 'Love Me Tender' and 'Love Me', a track from his second LP, which as an extended play record had sold a million in the States. But the initial excitement generated by his early records was beginning to diminish outside America. Although his next release, 'Too Much', went straight to the top of the charts in the States, in the UK it only got as far as thirteenth position before beginning its downward trend.

The next release in the summer of 1957 changed everything - and 'All Shook Up' became his first of a long series of number one hits all over the world. In America fans had been able to see Presley in action on television and on his tours, but to the European fans the Presley act was something they read about in newspapers. Admittedly he'd had one film released, 'Love Me Tender', but in it his movements had been pretty restricted, and it wasn't until his second film 'Loving

You' that his European following began to understand exactly what all the hysteria was about. Here was an idol who looked the way every young man might want to look in 1957, and who represented what every girl wished her boy-friend to be. And by the time his third film 'Jailhouse Rock', came out, at the end of 1957 he was as big in Britain, Europe, and probably just about everywhere in the world as he was in America.

But already his career had been through several changes musically. With Sun Records he had sung blues and hillbilly music; RCA's studios in Nashville had added a vocal backing, The Jordanaires, heard for the first time on 'Heartbreak Hotel', and had begun to trade upon some of his mannerisms. Thus, by the time 'Too Much' came out he was a mannered and contrived singer, coming on harder on the backbeat, and generally drifting away from his early blues field.

Already Elvis was relying, more and more upon writers contracted to his music publishers, Hill and Range, to provide him material, and he began to record more and more songs by Otis Blackwell and the brilliant Jerry Leiber and Mike Stoller. Of all his associations with writers the one he had with Jerry Leiber and Mike Stoller would appear to have been the most artistically rewarding, in that they seemed to be able to capture the meanness that he generated ('Trouble') while also being capable of writing witty and amusing lyrics (read those to 'Jailhouse Rock'). Every time a Presley recording session was due teams

...AND IN THE GARDEN





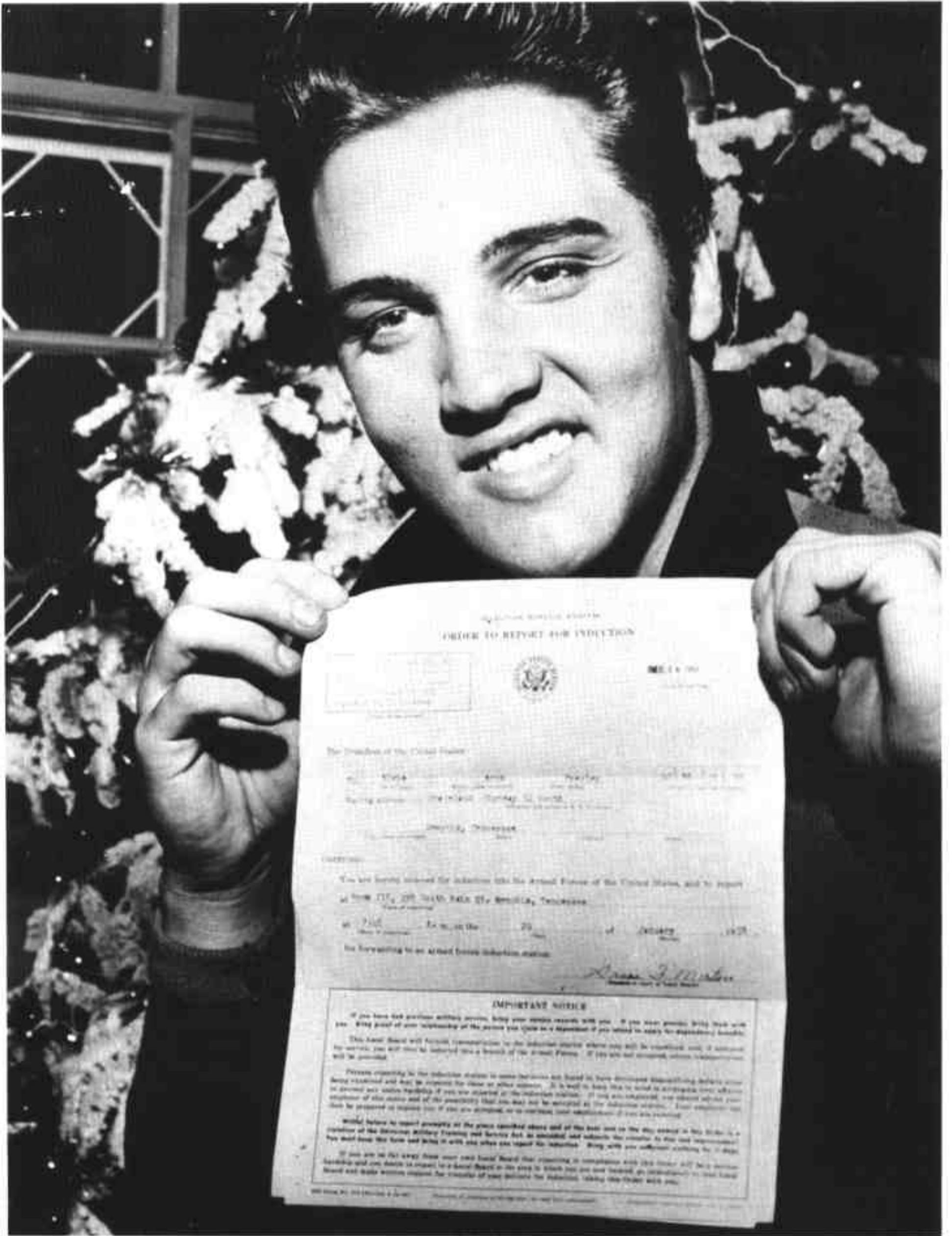
of writers would be asked to submit material for consideration which would then be conveyed to Presley via Freddy Bienstock his music publisher, and the nearest thing Presley has ever had to an old fashioned A & R man.

The Presley Phenomenon was moving rapidly away from its roots, and becoming a carefully packaged commodity. By now he had already shown his interest in hymns with the release of 'Peace In The Valley', and conservative commercialism with his first Christmas album, but the singles were beginning to come with a chart topping monotony... 'Teddy Bear', 'Jailhouse Rock', 'Don't' and 'I Beg Of You'. Then in 1958 the impossible happened.

Elvis was drafted into the United States Army. In America the effect was cataclysmic, and some idea of the trauma that the event must have had can be gauged if one figures what the reaction would have been among English fans had Paul McCartney been called up in 1966. Before joining the Army Elvis had been wise enough to record a small stockpile of material for release in single form during his two years away, including 'Wear My Ring Around Your Neck' and 'Hard Headed Woman' (from his latest film 'King Creole'). And then during his first leave he cut some

more sides in Nashville including 'I Got Stung', 'One Night', 'A Fool Such As I' and 'Big Hunk Of Love'. But by June of 1959 the stockpile had come to an end, claimed RCA, and there were to be no further releases. In actual fact there were several titles which had not yet been issued and which were to appear in later years, including 'Ain't That Loving You Baby' and 'Tell Me Why'. But probably in 1959 neither RCA nor the Colonel considered these titles strong enough for single release, and it wasn't until Presley fell into the dull monotony of making film albums in the mid-sixties that they were considered to be of any great value.

The army changed everything for Elvis. Before he was inducted he was the perpetual rebel, sexually blatant and increasingly vulgar in his taste of clothes and cars. But with the shaving of the side-burns, and the re-emergence of the tawny hair his personality changed. To make matters worse (so far as young people were concerned) he turned out to be the model soldier (no rebellious Muhammad Ali he), and shortly after his return to civilian life in 1960 it became clear that the days of riots, hysteria and charges of obscenity were over. His first release stuck very much to the lurching rockabilly sound he'd built up before the army ('Stuck On You') and sold just as well as everyone thought it would, and his first album was superb in its range of material and the execution of so



Department of Defense
NOTICE TO REPORT FOR INDUCTION

MEL 4 70

The President of the United States

TO: ELVIS PRESLEY Army No. 101 48 310 1
 In the rank of Private First Class (Last name, first name, middle initial)
 Reporting address: The Inn and Cottage, 52, South
Memphis, Tennessee (Street, city, state, and zip code)

DEFERMENT:

You are hereby ordered for induction into the Armed Forces of the United States, and to report
 at 1114 200 South Main St., Memphis, Tennessee
 at 7:00 P.M. on the 29 day of January, 1958.
 See forwarding to an Armed Forces induction station.

Archie J. Mendenhall
 Director of Selective Training and Induction

IMPORTANT NOTICE

If you have had previous military service, bring your service records with you. If you have previous military service with you, bring proof of your relationship of the person you claim as a dependent if you intend to apply for dependent benefits.

This Selective Training and Induction Board will furnish transportation to the induction station where you will be examined and, if deferred for service, you will then be returned to a branch of the Armed Forces. If you are not accepted, where transportation will be provided.

Persons reporting to the induction station to whom deferments are based on have developed disqualifying defects after being examined and that he reported the cause of other reasons. It is well to keep this in mind in accepting your deferment or approval and your liability if you are ordered to the induction station. If you are not accepted, you should advise your employer of this status and of the possibility that you may not be accepted at the induction station. Your employer may then be prepared to release you if you are accepted, or to re-examine your status if you are not.

Would please to report promptly at the place specified above and of the date and on the day named in this notice. It is a violation of the Selective Training and Induction Act to neglect and obstruct the recruiter in this and to obstruct. You must keep this form and bring it with you when you report for induction. Bring with you sufficient clothing for 10 days.

If you are on the way from your own Selective Training and Induction Board that reporting in compliance with this notice will be a violation of the Selective Training and Induction Act in the event in which you are not accepted, you should advise your employer of this status and of the possibility that you may not be accepted at the induction station. Your employer may then be prepared to release you if you are accepted, or to re-examine your status if you are not.

GPO: 1957 O-333-700-1-2-58



1959 THE ARMY LEVELS ALL ... LEFT: PRISCILLA BEAULIEU, AGED 16. CENTRE LEFT: ELVIS AT GRACELANDS. CENTRE RIGHT: IN A SCENE FROM G.I. BLUES. BOTTOM LEFT: ELVIS WITH ARMY FRIENDS AND, BOTTOM RIGHT: ELVIS AND FATHER





TOP: IN A SCENE FROM KID GALAHAD WITH JOAN BLACKMAN AND LOLA ALBRIGHT. ABOVE: A SCENE FROM GIRLS, GIRLS, GIRLS. RIGHT: ELVIS WITH TUESDAY WELD IN WILD IN THE COUNTRY.

many varying styles. And in Britain one of the cuts, 'Girl Of My Best Friend', became one of his biggest hits ever (1960 and 1976), being backed with the excellent Doc Pomus/Mort Shuman song 'Mess Of Blues'. Once when I asked Mort Shuman about his relationship with Presley he denied that it ever existed, despite the fact that he wrote several hits for him ('Little Sister', 'His Latest Flame', 'Suspicion', 'Kiss Me Quick', 'Surrender' and 'She's Not You'). "We'd just hear that he was short of songs and write a

few and send them down to Nashville for him. I remember they telephoned right from the studio one night because they couldn't get the introduction to 'His Latest Flame' right. So I explained, and still they got it wrong. He made me a lot of money, and I think I helped him make some, but he never did phone to thank me for the songs."

Between 1960 and 1963 Presley worked non-stop, the films coming at the rate of three a year, 'G.I. Blues',

GIRLS, GIRLS, GIRL





'Flaming Star' (his best ever acting performance), 'Wild In The Country', 'Follow That Dream', 'Blue Hawaii', 'Kid Galahad', 'Girls, Girls, Girls', 'Fun In Acapulco' and 'Viva Las Vegas' . . . and his recording career prospered like never before, with the former Caruso song 'O Sole Mio' being retitled 'It's Now Or Never' and finally selling over eight million copies, one of the best selling singles ever by anyone. But Elvis had changed. The sideboards were gone; he was a far wider entertainer now, as illustrated on his own personal favourite record 'Are You Lonesome Tonight'. His first full album of spirituals, 'His Hand In Mine', released in Britain in 1961, illustrated that he'd lost none of his capabilities, but his singles were now rounded off, smoothed out versions of what he had been doing three years ago. All the same 'Surrender' sold well, 'I Feel So Bad' was an excellent rendition of the Chuck Willis R and B song (although in Britain it was a flip side and 'Wild In The Country' topped the charts) and 'I Can't Help Falling In Love With You' was to eventually become a standard. The albums 'Something For Everybody' and 'Pot Luck' accentuated that he was now aiming at a larger audience, and the dropping of the now expected echo chamber on most of the tracks, the lack of gutsy guitar and the introduction of the even-then old fashioned saxophone only tended to soften the voice which had originally been noticeable for its harshness and for its aggression. Hits now came out of the studios regularly every three months - 'Good Luck Charm', being followed by 'She's Not You', and then 'Return To Sender'.

But then in 1963 for the first time since almost anyone could remember Elvis failed to make the number one position when 'One Broken Heart For Sale' ran into trouble halfway down the Top Twenty and then disappeared. In between 'Return To Sender' and 'Broken Heart' something had happened to pop: the Beatles had arrived and were now ruling the roost with first 'Please, Please Me' and then 'From Me To You'. Compared to the enthusiastic sound the Beatles were creating Elvis was now beginning to sound too smooth, and too contrived for the fans. Possibly aware of this position he returned to the studios in March of that year and came out with 'Devil in Disguise', which while hitting the top spots in both Britain and America did little to help repair his slipping image. 'Bossa Nova Baby' which followed could have been one of his good records, since the beat, words, performance and organ breaks were genuinely exciting, but the performance was ruined by a dreadful instrumental break which sounded like a Saturday night in a Mexican brothel. It may have fitted in with the situation in the film it was from, but it should have been re-recorded for release as a single.

Between the end of 1963 and the end of 1967 there's very little that can be said about Presley's artistic career. Almost as if he were purposely secluding himself and avoiding any confrontation with the Beatles, he worked steadily in Hollywood churning out cheap witless films one after the other. On the

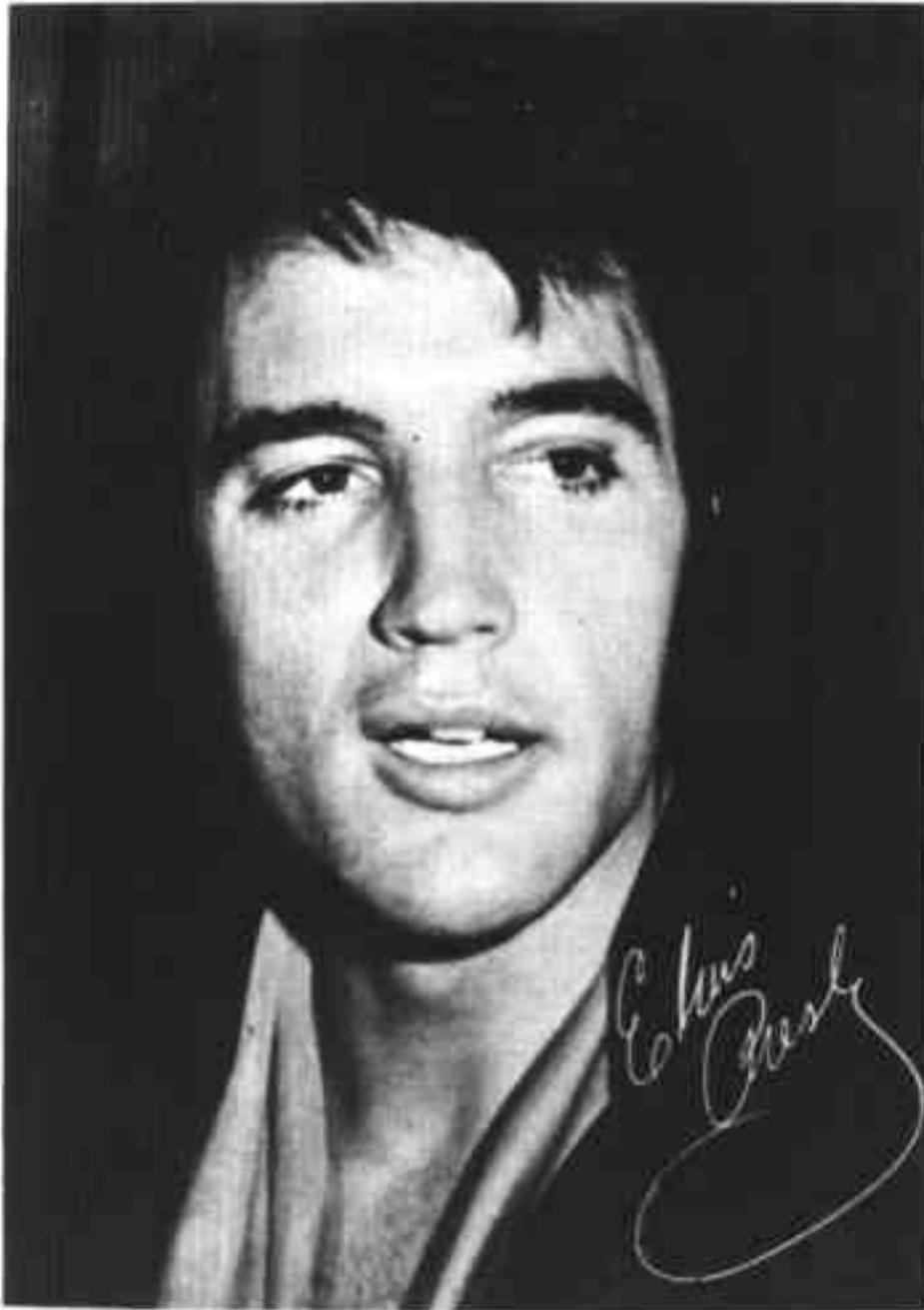
recording side his career plummeted. Admittedly his singles still sold reasonably well, but this was surely due to his enormous fan following rather than to any special merit. Mostly he put out poor albums, containing eight or so dreadful situation film songs, and also a couple of so-called 'bonus' tracks. Ironically most of the best tracks he was to record during this crass and dull mid-sixties period were to be titled 'bonus' tracks, and generally thrown away on the flip side of albums. For instance on Spinout in 1966 we find three excellent tracks tucked away so that neither disc jockeys nor public might notice them . . . 'Tomorrow Is A Long Time', a Bob Dylan song, which Dylan admits is the favourite version of any of his songs ever recorded, the old Clover's hit 'Down In The



UPI/12/01-12/21-1963 PRESLEY WALKS THROUGH HALL AFTER SERVICE AS BEST MAN AT THE WEDDING OF DAVID AND JANE. PRESLEY'S CHIEF SECURITY OFFICER, RICHARD J. 'RICKY' WALKER, IS SEEN ALSO CARRIES A FLASHLIGHT AND WEARS A GOLD BRADLICK AS PART OF HIS SECURITY ACCESSORIES OF HIS OUTFIT. (UPI) 211 (ep)

Alley' and a beautifully pretty song 'I'll Remember You', all of which were recorded with considerably more attention than any of the rest of the album. Similarly the flip side of 'Kissin' Cousins' (the single) carried the strong and dynamic song 'It Hurts Me'.

In 1965 in the midst of the film albums a hotchpotch of left over songs Elvis For Everyone was issued, which included among the dross, a version of 'Memphis', 'Tennessee', and two other good songs 'Tomorrow



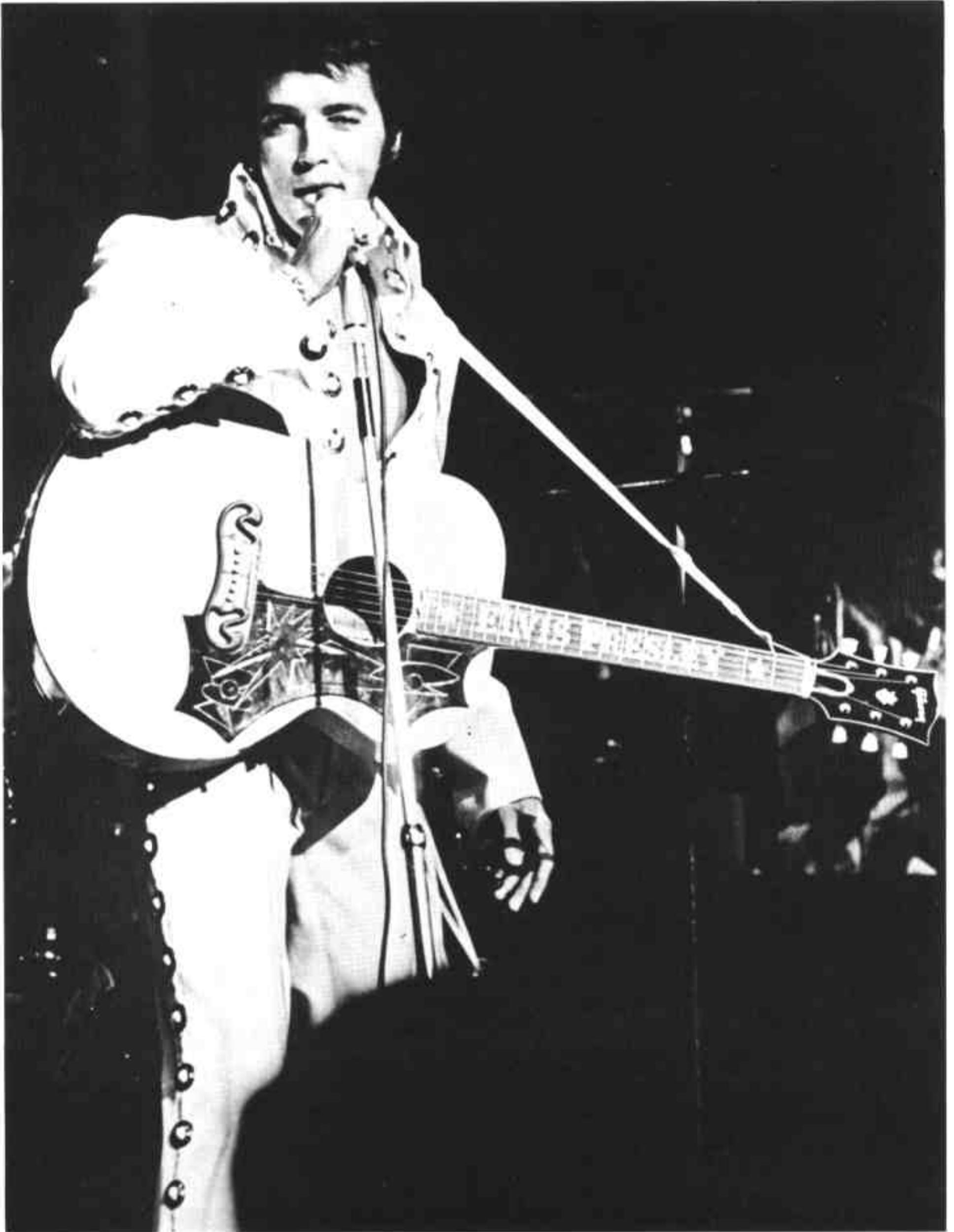
could never expect an honest assessment of his performances from them, or from anybody else, and if the records were not selling in quite the quantities that they once had done, nevertheless the gold records continued to pile up. With the fans Elvis has never been able to do wrong: if his career has had its bad moments then that is the responsibility of the Colonel, MGM pictures or RCA Victor Records.

But all bad spells must inevitably sometime come to an end, and perhaps coincidentally it was marriage to Priscilla Beaulieu in May 1967 that marked the change in his fortunes. Elvis and Priscilla had met while she was still a schoolgirl when Elvis was in Germany, and though she had gone to stay in his house when she returned to the States, Elvis continued to enjoy other girls in Hollywood. When the marriage came it was a shock to everyone, but bigger shocks were in store. Just a few months later Elvis was back at the RCA studios in Nashville and the first track he recorded was the Jimmy Reed standard blues song 'Big Boss Man'. At the same session he also cut a Jerry Reed song 'Guitar Man', which sounded strangely autobiographical, and was reckoned to be his best single in years, backed with another blues number 'High Heel Sneakers'. Just as Sam Phillips had demonstrated twelve years before Elvis was at his best when coupling blues with country and western. Now Elvis was back in the charts, and new fans were showing interest. 'U.S. Male' followed, a real red-neck Southern song almost in talking hillbilly blues style, by Jerry Reed, and the pattern was being set.

Night' and 'I Met Her Today'. These may not have been the best things Elvis ever did, but they were certainly 100 per cent better than his film albums. Attempts to fathom the mind and attitudes of Presley during this very lean period of his artistic career are virtually futile. He could be excused for the films he made, since he always held reservations about his acting talents, but there are no plausible explanations for his erratic recording career, and the even more erratic packaging processes that went along with it. Even the cover pictures on the records seemed to bear no relation to the mystical figure of the fifties, or to the new styles of the sixties. He looked plump, camp and bored, and while the Beatles and Stones generated excitement all over the world, never allowing their records to be less than interesting, Elvis seemed to retreat further behind his group of aides and bodyguards. Possibly he was wise in not taking on the Beatles and the Stones at their own game, because he could only have come off second best. His days of hysteria from the pre-adolescents were over, and he hadn't yet begun to reap the harvest of being the man who started it all. Possibly he was tired and bored with the whole routine, ground down by the seemingly endless chain of movies. Also by this time he must have found himself in a situation where he was never criticised. The Memphis Mafia were good friends, but they were 'yes-men'. He

Then in the summer of 1968 a new stage in the Presley career was begun when it was determined that he should make a spectacular for NBC, his first televised performance since he appeared with Frank Sinatra in Miami, Florida in 1960 shortly after he left the army. The reasons for his return to television were, in the Colonel's eyes, because he was now unable to command the million dollars a picture he had during most of the sixties, and the deal offered by NBC made very







sound economic sense. The result was a strange programme, a mixture of Elvis doing what he does best, that is playing and singing most of his early hits with a group of his favourite musicians. The informality and the freshness with which he approached songs he'd first performed ten, twelve and thirteen years earlier suggested that he was no longer to be a puppet of financial manipulators. Some critics dismissed the show as being dated, but they were wrong and short-sighted. The strength of that kind of performance is that it can never date: the progressive rock groups may have begun to do things that Elvis and his band wouldn't even begin to know existed, but there he was, in person, laying down the roots from where it all sprang. If Elvis singing 'Lawdy, Miss Clawdy' is dated musically, so are the roots to any folk art form. Some of the more contrived sections of the show were, however, less successful, particularly the 'Big Boss Man' routine, which apart from ruining the song, looked like a scene from one of his beach films, but generally speaking the programme confirmed dramatically that even after all these years the man was still stacked with style, and still capable of singing with that earthy sexiness that had opened the flood gates of rock.

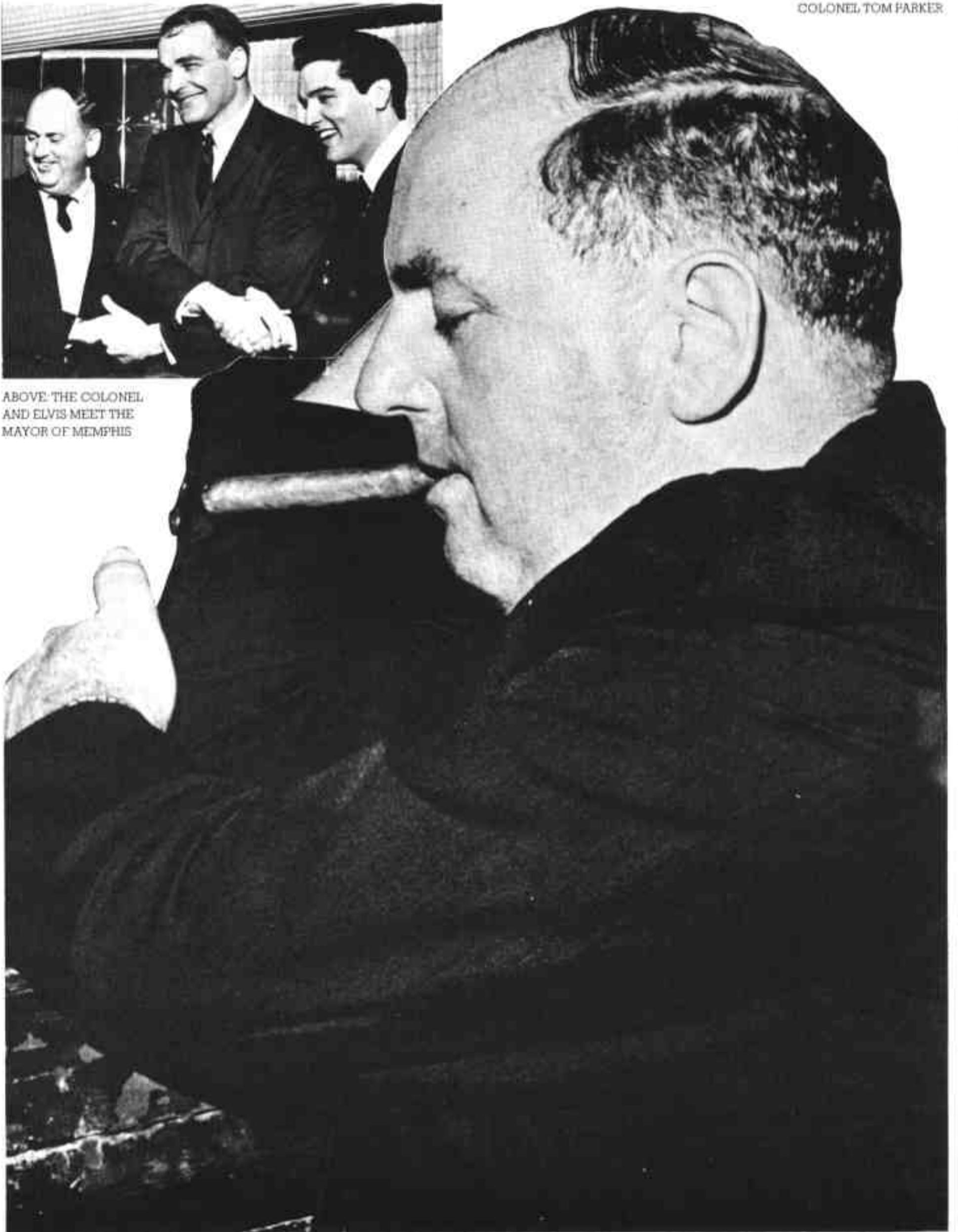
To finish the show he sang a vaguely protest song 'If I Can Dream' which became his first million selling single for several years. Obviously excited by reactions to his television special Elvis went back to

ABOVE AND BELOW: THE ELVIS SPECIAL TV SHOW





ABOVE: THE COLONEL
AND ELVIS MEET THE
MAYOR OF MEMPHIS





serious recording, and in the January of 1969 he returned to Memphis to cut 36 titles at the American Recording Studios, under the supervision of Chips Moman, who had supervised hits for the Box Tops, Dusty Springfield, Joe Tex and Dionne Warwick within the preceding few months. In terms of quality and output it was probably the best recording session Elvis has ever done, providing enough material for two albums ('Elvis in Memphis' and 'Back In Memphis') as well as several hits, including 'In The Ghetto', 'Suspicious Minds', 'Don't Cry Daddy' and 'Kentucky Rain'. What American Studios got out of Presley during the six days of non-stop recording was the soul and the perfectionism that he had been lacking in so many of his Nashville and Hollywood sessions. And the choice of songwriters was wider than any he'd tried in years - from Lennon and McCartney to Burt Bacharach, Neil Diamond, Mac David and John Hartford.

By the time 'In The Ghetto' became his next million seller it had been announced that Elvis was to do a month's stint at a brand new Las Vegas night club at the International Hotel. And that was where I finally caught up with him in person after following his career so closely for so many years.

Elvis in 1969 was thin and very nervous. He was afraid that the Las Vegas audience might laugh at him, and as a confidence booster he begged all of his old







friends to fly out to Las Vegas for the opening night. Sam Phillips, the man who fourteen years earlier had discovered him, was at first reluctant to go: "I explained to Elvis when he called that I had business to take care of here in Memphis, but he kept on asking me. He wanted advice, too. I told him that whatever he did he mustn't let them surround him with one of those big Las Vegas type orchestras, and that the best thing he could do was to get the best set of musicians around him he could find. . . . musicians who played his kind of music. He said that was what he was going to do, but he still kept on asking me to fly out there for his first night. He was that unsure of himself. So in the end I just took off there to be with him."

For Elvis it was the vital test, and anyone who has seen the two films of Elvis on stage – 'That's The Way It Is' and 'Elvis On Tour' – must now know that whatever his limits as a film actor may have been, he appeared to have a virtually unlimited ability to communicate with an audience – a strange irony, since so many of his personal relationships ended fraught and unhappily. As a performer I'm inclined to the belief that Elvis was possibly at his best during those first few visits to Las Vegas and the short tours which followed in 1970. He had graduated from the adolescent rebellious rock figure of his first success into a far more rounded performer, and at last he was able to demonstrate just how far the natural talents he had always possessed could be stretched when harnessed to the appropriate material.

After his triumphant return to live performing Elvis could seemingly do no wrong and a long string of hits followed. But he never again managed to reach that peak of sustained energy which had characterised his return to recording in Memphis, and before long the standard of some of his work was again slipping as the challenge went out of recording. There were however million sellers taken from other sessions, 'The Wonder of You', 'I've Lost You' and 'You Don't Have to Say You Love Me', but now it seemed that the market was being swamped with so many Presley records that he couldn't possibly be taking them all seriously. He was caught in his old trap. Success had returned to him with such enormity that it hardly seemed worth the effort to live up to his name. All the same there were some very good records, including a cover of the B. J. Thomas hit 'Just Can't Help Believing', which was a live recording from the film *That's The Way It Is*, the American number one rocker 'Burning Love', and the moving 'American Trilogy', which was featured in the second Elvis 'on stage' movie 'Elvis On Tour'.

But in 1972 something happened to him which was to change the last years of his life and ironically was, I believe, to bring him to make some of his best records. Elvis and his wife Priscilla split up. The effects would appear to have been totally shattering to his ego, but he turned it into his music. Where he had once sung about the joy of unfettered youth with more than a hint of wilful carnality, he now began to choose songs which appeared to depict his own personal state. Thus

the records became lonely appeals from the heart, as though he were trying to get over his divorce by singing about it. Musically the effects were emotionally wrenching. In 1972 came 'Always On My Mind', in 1974 there was 'My Boy' and 'Loving Arms', in 1975 'Pieces of My Life', in 1976 was 'Hurt', while in the last year of his life he recorded the very moving song by Tim Rice and Andrew Lloyd Webber 'It's Easy For You'. At the same time his stage act was extended to bring in songs like 'My Way', 'Lord, You Gave Me A Mountain' and 'There Goes My Everything'. Not that he gave up rock and roll completely. I particularly liked his version of Tony Joe White's 'I've Got A Thing About You Baby' and Chuck Berry's 'Promised Land', while 'Steamroller Blues', 'Trouble' and 'Way Down' were all indications that he had lost none of his magic with rhythmical material.

No-one who had followed Presley's career carefully could have been surprised at his death on August 16, 1977. It was well-known that he had been unwell for some time, and the exhausting series of concerts to which he submitted himself can hardly have helped matters. (He played over 100 cities in the last year of his life.) As it was the most loved singer on earth was to die a lonely man whose sole pleasure was in performing to the people who had grown up with the sound of his voice in their ears.

I said earlier in this preface that while Elvis lived we were all fifteen. But maybe his influence will go further than that. So long as his records continue to be played a part of us will always be young.



DISCOGRAPHY

A complete list of every Elvis Presley album available in the United Kingdom.

1956: ROCK 'N' ROLL SF 8233

Blue suede shoes: I got a sweetie (I got a woman): I'm counting on you: I'm left, you're right, she's gone: That's all right: Money honey: Mystery train: I'm gonna sit right down and cry over you: Trying to get to you: One-sided love affair: Lawdy, Miss Clawdy: Shake, rattle and roll

1956: ELVIS (ROCK 'N' ROLL No. 3) SF 7528

Rip it up: Love me: When my blue moon turns to gold again: Long tall Sally: First in line: Paralyzed: So glad you're mine: Old Shep: Ready Teddy: Any place is paradise: How's the world treating you: How do you think I feel?

1957: LOVING YOU PL 42358

Mean woman blues: Teddy bear: Loving you: Hot dog: Party: Gotta lot of livin' to do: Lonesome cowboy: True love: Blueberry hill: Don't leave me now: Have I told you lately that I love you: I need you so

1958: KING CREOLE (from the original soundtrack) SF 8231e

King Creole: As long as I have you: Hard headed woman: Trouble: Dixieland rock: Don't ask me why: Lovet doll: Crawfish: Young dreams: Steadfast, loyal and true: New Orleans

1958: ELVIS' GOLDEN RECORDS - VOL. 1 SF 8129

Hound dog: I love you because: All shook up: Heartbreak Hotel: You're a heartbreaker: Love me: Too much: Don't be cruel: That's when your heartaches begin: I'll never let you go: Love me tender: I forgot to remember to forget: Anyway you want me (that's how I will be): I want you, I need you, I love you

1959: ELVIS PK 11529

That's all right: Lawdy, Miss Clawdy: Mystery train: Playing for keeps: Poor boy: Money honey: I'm counting on you: My baby left me: I was the one: Shake, rattle and roll: I'm left, you're right, she's gone: You're a heartbreaker: Tryin' to get to you: Blue suede shoes

1959: ELVIS' GOLDEN RECORDS - VOL. 2 SF 8151

I need your love tonight: Don't: Wear my ring around your neck: My wish came true: I got stung: Loving you: (Let me be your) Teddy bear: One night: A big hunk o' love: I beg you: A fool such as I: Doncha' think it's a time: Jailhouse rock: Treat me nice

1960: ELVIS IS BACK SF 5080

Make me know it: Fever: The girl of my best friend: I will be home again: Dirty, dirty feeling: The thrill of your love: Soldier boy: Such a night: It feels so right: The girl next door: Like a baby: Reconsider baby

1960: G.I. BLUES (from the original soundtrack) SF 5078

Tonight is so right for love: What's she really like: Frankfort special: Wooden heart: G.I. blues: Pocketful of rainbows: Shoppin' around: Big boots: Didja' ever: Blue suede shoes: Doin' the best I can

1961: BLUE HAWAII (from the original soundtrack) SF 8145

Blue Hawaii: Almost always true: Aloha-oe: No more: Can't help falling in love: Rock-a-hula baby: Moonlight swim: Ku-u-i-po (Hawaiian sweetheart): It's eats: Slicin' sand: Hawaiian sunset: Beach boy blues: Island of love: Hawaiian wedding song

1961: HIS HAND IN MINE SF 8207

His hand in mine: I'm gonna walk dem golden stairs: In my Father's house: Milky white way: Known only to Him: I believe in the man in the sky: Joshua fit the battle: Jesus knows what I need: Swing down sweet chariot: Mansion over the hilltop: If we never meet again: Working on the building

1961: SOMETHING FOR EVERYBODY SF 5106

There's always me: Give me the right: It's a sin: Sentimental me: Starting today: Gently: I'm coming home: In your arms: Put the blame on me: Judy: I want you with me: I slipped, I stumbled, I fell

1962: GIRLS! GIRLS! GIRLS! PL 42354

Girls, girls, girls: I don't want to be tied: Where do you come from: I don't want to: We'll be together: A boy like me, a girl like you: Earth boy: Return to sender: Because of love: Thanks to the rolling sea: Song of the shrimp: Walls have ears: We're coming in loaded

1963: FUN IN ACAPULCO PL 42357

Fun in Acapulco: Vino, dinero y amor: Mexico: El Toro: Marguerita: The bullfighter was a lady: No room to rhumba: I think I'm gonna like it here: Bossa nova baby: You can't say no in Acapulco: Guadalajara: Love me tonight: Slowly but surely

1963: ELVIS' GOLDEN RECORDS - VOL. 3 SF 7630

It's now or never: Stuck on you: Fame and fortune: I gotta know: Surrender: I feel so bad: Are you lonesome tonight: His latest flame: Little sister: Good luck charm: Anything that's a part of you: She's not you

1964: KISSIN' COUSINS PL 42355

Kissin' cousins (no. 2): Smokey mountain boy: There's gold in the mountains: One boy, two little girls: Catchin' on fast: Tender fell feeling: Anyone: Barefoot ballad: Once is enough: Kissin' cousins: Echoes of love: Long lonely highway

1964: ROUSTABOUT PL 42366

Roustabout: Little Egypt: Poison ivy league: Hard knocks: It's a wonderful world: Big love, big heartache: One-track heart: It's carnival time: Carny town: There's a brand new day on the horizon

1966: HOW GREAT THOU ART SF 8206

How great Thou art: In the garden: Somebody bigger than you and I: Farther along: Stand by me: Without Him: So high: Where could I go but to the Lord: By and by: If the Lord waan't walking by my side: Run on: Where no one stands alone: Crying in the chapel

1968: ELVIS' GOLDEN RECORDS - VOL. 4 SF 7924

Love letters & Witchcraft & It hurts me: What'd I say: Please don't drag that string around: Indescribably blue: You're the devil in disguise & Lonely man & A mess of blues & Ask me: Ain't that loving you baby: Just tell her Jim said hello

1969: FROM ELVIS IN MEMPHIS SF 8029

Wearin' that loved on look: Only the strong survive: I'll hold you in my heart: Long black limousine: It keeps right on a-hurtin': I'm moving on: Power of my love: Gentle on my mind: After loving you: True love travels on a gravel road: Any day now: In the ghetto

1970: FROM MEMPHIS TO VEGAS SF 80801-1

Elvis at the International Hotel, Las Vegas
Blue suede shoes: Johnny B. Goode & All shook up & Are you lonesome tonight: Hound dog: I can't stop loving you: My babe: Medley - Mystery train - Tiger man: Words & In the ghetto & Suspicious minds & Can't help falling in love
FROM VEGAS TO MEMPHIS:
Elvis back in Memphis
Inherit the wind: This is the story: Stranger in my own home town: A little bit of green: And the grass won't pay no mind: Do you know who I am: From a Jack to a King: The fair's moving on: You'll think of me: Without love

(2 records in special folder sleeve with colour photo insert)

1970: THAT'S THE WAY IT IS SF 8162

I just can't help believin' : Twenty days and twenty nights : How the web was woven : Patch it up : Mary in the morning : You don't have to say you love me : You've lost that lovin' feelin' & I've lost you : Just pretend : Stranger in the crowd : The next step is love : Bridge over troubled water

1970: ON STAGE FEBRUARY 1970 SF 8128

Elvis at the International Hotel, Las Vegas
See see rider blues : Release me (and let me love again) : Sweet Caroline : Runaway : The wonder of you : Polk salad Annie : Yesterday : Proud Mary : Walk a mile in my shoes : Let it be me

1970: WORLD WIDE 50 GOLD AWARD HITS - VOL. 1 LPM 6401

Heartbreak Hotel : I was the one : I want you, I need you, I love you : Don't be cruel : Hound dog : Love me tender : Anyway you want me : Too much : Playing for keeps : All shook up : That's when your heartaches begin : Loving you : Teddy bear : Jailhouse rock : Treat me nice : I beg of you : Don't wear my ring around your neck : Hard headed woman : I got stung : A fool such as I : A big hunk o' love : Stuck on you : A mess of blues : It's now or never : I gotta know : Are you lonesome tonight : Surrender : I feel so bad : Little sister : Can't help falling in love : Rock-a-hula baby : Anything that's part of you : Good luck charm : She's not you : Return to sender : Where do you come from? : One broken heart for sale : You're the devil in disguise : Bossa nova baby : Kissin' cousins : Viva Las Vegas : Ain't that loving you baby : Wooden heart : Crying in the chapel : If I can dream : In the ghetto : Suspicious minds : Don't cry daddy : Kentucky rain : Excerpt from a Press interview with Elvis at the time of his sailing in the U.S.S. Randall

(4 records in box with photograph album)

1971: I'M 10,000 YEARS OLD, ELVIS COUNTRY SF 8172

Snowbird & Tomorrow never comes : Little cabin on the hill : Whole lot-ta shakin' goin' on : Funny how time slips away : I really don't want to know & There goes my everything : It's your baby, you rock it : The fool : Faded love : I washed my hands in muddy water : Make the world go away

1971: WORLD WIDE 50 GOLD AWARD HITS - VOL. 2: THE OTHER SIDES LPM 6402

Puppet on a string : Witchcraft : Trouble : Poor boy : I want to be free : Don't cha think it's time : Young dreams : The next step is love : You don't have to say you love me : Paralyzed : My wish came true : When my blue moon turns to gold again : Lonesome cowboy : My baby left me : It hurts me : I need your love tonight : Tell me why : Please don't drag that string around : Young and beautiful : Hot dog : New Orleans : We're gonna move : Crawfish : King Creole : I believe in the man in the sky : Dixieland rock : The wonder of you : They remind me too much of you : Mean woman blues : Lonely man : Any day now : Don't ask me why : His latest flame : I really don't want to know : Baby I don't care : I've lost you : Let me : Love me : Got a lot o' livin' to do : Fame and fortune : Rip it up : There goes my everything : Lover doll : One night : Just tell her Jun said hello : Ask me : Patch it up : As long as I have you : You'll think of me : Wild in the country

(4 records in box)

1972: ELVIS NOW SF 8266

Help me make it through the night & Miracle of the rosary : Hey Jude : Put your hand in the hand & Until it's time for you to go & We can make the morning : Early mornin' rain : Sylvia : Fools rush in (where angels fear to tread) : I was born about ten thousand years ago

1972: ELVIS LIVE AT MADISON SQUARE GARDEN SF 8296

Introduction : Theme from "2001 - A Space Odyssey" : That's all right : Proud Mary : Never been to Spain : You don't have to say you love me : You've lost that lovin' feelin' : Polk salad Annie : Love me : All shook up : Heartbreak Hotel : Medley (Let me be your) Teddy bear - Don't be cruel - Love me tender : The impossible dream : Introductions by Elvis : Hound dog : Suspicious minds : For the good times : American trilogy : Funny how time slips away : I can't stop loving you : Can't help falling in love

1973: ALOHA FROM HAWAII VIA SATELLITE DPS 2040

Theme from "2001 - A Space Odyssey" : See see rider : Burning love : Something : You gave me a mountain : Steamroller blues : My way : Love me : Johnny B. Goode : It's over : Blue suede shoes : I'm so lonesome I could cry : I can't stop loving you : Hound dog : What now my love : Fever : Welcome to my world : Suspicious minds : I'll remember you : Medley - Long tall Sally/Whole lotta shakin' goin' on : American trilogy : A big hunk o' love : Can't help falling in love

1973: HITS OF THE 70s LPL 7527

The wonder of you : I'm leavin' : Burning love : Always on my mind : I just can't help believing : You don't have to say you love me : There goes my everything : Rags to riches : Until it's time for you to go : Kentucky rain : I've lost you : An American trilogy

1974: ELVIS - A LEGENDARY PERFORMER - VOL. 1 CPL 0341

That's all right : I love you because : Heartbreak Hotel : Elvis (excerpt from an interview held September 22, 1958) : Don't be cruel : Love me : Trying to get to you : Love me tender : (There'll be) Peace in the valley (for me) : Elvis (further excerpt from an interview held September 22, 1958) : A fool such as I : Tonight is so right for love : Are you lonesome tonight : Can't help falling in love

1974: GOOD TIMES APL 0475

Take good care of her : Loving arms : I got a feelin' in my body : If that ain't love : She wears my ring : I've got a thing about you baby : My boy : Spanish eyes : Talk about the good times : Good Time Charlie's got the blues

1974: ELVIS AS RECORDED LIVE ON STAGE IN MEMPHIS

APL 0606
See see rider : I got a woman : Love me : Trying to get to you : Medley - Long tall Sally/Whole lot-ta shakin' goin' on/Mama don't dance/Flip, flop and fly/jailhouse rock/Hound dog : Why me, Lord : How great Thou art : Medley - Blueberry Hill/I can't stop loving you : Help me : An American trilogy : Let me be there : My baby left me : Lawdy, Miss Clawdy : Can't help falling in love

1975: PROMISED LAND APL 0873

Promised land : There's a honky tonk angel (who will take me back in) : Help me : Mr. Songman : Love song of the year & It's midnight & Your love's been a long time coming : If you talk in your sleep : Thinking about you & You ask me to

1975: PICTURES OF ELVIS HY 1023

Return to sender : Roustabout : Little Egypt : Paradise Hawaiian style : Girls, girls, girls : Double trouble : Do the clam : Fun in Acapulco : Bossa nova baby : Clambake : Girl happy : Rock-a-hula baby

1975: TODAY RS 1011

T-r-o-u-b-l-e : And I love you so : Susan when she tried : Woman without love : Shake a hand : Pieces of my life : Fairytale : I can help : Bringing it back : Green, green grass of home

1976: THE ELVIS PRESLEY SUN COLLECTION HY 1001

That's all right mama : Blue moon of Kentucky : I don't care if the sun don't shine : Good rockin' tonight : Milk cow blues boogie : You're a heartbreaker : I'm left, you're right, she's gone : Baby let's play house : Mystery train : I forgot to remember to forget : I'll never let you go : I love you because (1st version) : Tryin' to get to you : Blue moon : Just because : I love you because (2nd version)
Recorded 1954-1955

1976: ELVIS - A LEGENDARY PERFORMER - VOL. 2 CPL 1349

Harbour lights : Interview with Elvis by Jay Thompson backstage following a live performance in Wichita Falls, Texas : I want you, I need you, I love you : Blue suede shoes : Blue Christmas : Jailhouse rock : It's now or never : Cane and a high starched collar : Presentation of awards to Elvis (excerpt from press conference, Pearl Harbor, Hawaii, March 25th 1961) : Blue Hawaii : Such a night : Baby what you want me to do : How great Thou art : If I can dream

1976: FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE

RS 1060
Hurt : Never again : Blue eyes crying in the rain : Danny Boy : The last farewell : For the heart : Bitter they are, harder they fall : Solitaire : Love coming down : I'll never fall in love again

1977: ELVIS IN DEMAND PL 42003

Suspicion : Hi heel sneakers : Got a lot o' livin' to do : Have I told you lately that I love you? : Please don't drag that string around : It's only love : The sound of your cry : Viva Las Vegas : Do not disturb : Tomorrow is a long time : It's a long lonely highway : Puppet on a string : The first time ever I saw her face : Summer kisses and winter tears : It hurts me : Let it be me

1977: WELCOME TO MY WORLD PL 13274

Welcome to my world : Help me make it through the night : Release me (and let me love again) : I really don't want to know : For the good times : Make the world go away : Gentle on my mind : I'm so lonesome I could cry : Your cheatin' heart : I can't stop loving you

1977: MOODY BLUE PL 13428

Unchained melody : If you love me (let me know) : Little Darlin' : He'll have to go : Let me be there : Way down : Pledging my love : Moody blue : She thinks I still care : It's easy for you

1977: ELVIS IN CONCERT (double album) PL 22587

CC rider : That's all right : Are you lonesome tonight : Teddy bear : Don't be cruel : You gave me a mountain : How great Thou art : I really don't want to know : Hurt : Hound dog : My way : Can't help falling in love : I gotta woman amen : Love me : If you love me let me know : O sole mio/It's now or never : Tryin' to get to you : Hawaiian wedding song : Fairy tale : Little sister : Early morning rain : What'd I say : Johnny B. Goode : And I love you so

A BIG HUNK OF LOVE

Words and Music by Sid Wyche
and Aaron Schroeder

Bright Rock

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth notes in the first two measures, followed by a half note chord in the third measure, and a long, sustained chord in the fourth measure. The left hand starts with a bass clef and a common time signature, playing a simple eighth-note bass line.

CHORUS

G

The first line of the chorus features a vocal melody and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are "Hey, ba-by! I ain't ask - in' much of you." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

G

C7

G

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are "No no no no no no no no, ba - by, I ain't ask-in' much of you." The piano accompaniment features a more complex chord progression in the right hand.

G

D7

Db7

C7

G

The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are "Just a big-a big-a big- a hunk o' love will do." The piano accompaniment features a final chord progression in the right hand.

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G (tacet)

G (tacet)

1. Don't be a stin-gy 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 (tacet)

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

C7

G

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

D7

D57

C7

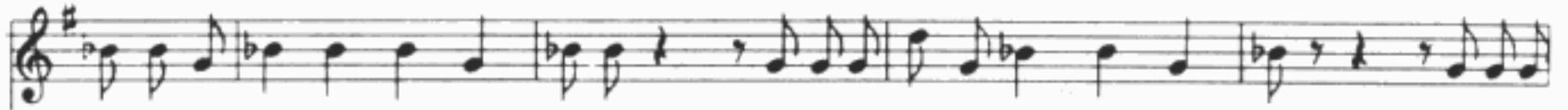
G

1 2

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

G (tacet)

G (tacet)



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



G (tacet)

G (tacet)

G (tacet)

G (tacet)



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



G (tacet)

C7

G



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



D7

Db7

C7

G

C7

G



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



ALL SHOOK UP

Words and Music by
Otis Blackwell and Elvis Presley

Medium Shuffle Rhythm

The piano introduction consists of two staves. The right hand plays a series of chords in a shuffle rhythm, while the left hand plays a simple bass line.

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

The vocal line is on a single staff. The piano accompaniment is on two staves. A Bb chord symbol is written below the piano part.

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

The vocal line is on a single staff. The piano accompaniment is on two staves.

All Shook Up! Mm mm oh, oh, yeah, yeah! My

The vocal line is on a single staff. The piano accompaniment is on two staves. Chord symbols K^b7, F7, Bb, Eb7, and Bb are written below the piano part.

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

Bb

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! _____

E^b7 F7 Bb E^b7 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 get's tied when I try to speak, My in - side shakes like a leaf on a tree, There's

E^b7 Bb

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

B^b7 F7

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

Bb

-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

Bb7 F7 Bb Eb7 Bb

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

Bb Eb7 F7 Bb

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

Bb7 F7 Bb

AIN'T THAT LOVING YOU BABY

Words and Music by
Clyde Otis and Ivory Joe Hunter

Medium bright blues

Piano introduction in G major, 4/4 time. The right hand plays a simple melody with a long note on G4, while the left hand plays a rhythmic accompaniment of eighth notes.

C7 (Tacet)

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

Vocal line with piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

Vocal line with piano accompaniment. The piano part continues with the same accompaniment style as the previous section.

F7

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

Vocal line with piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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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. 4.
C7 F7 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? —

C (Tacet)

A MESS OF BLUES

Words and Music by
Doc Pomus and Mort Shuman

Moderate Blues

mf

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

CHORUS

C

I just — got your let - ter, ba - by; a - too —
slept a wink since Sun-day; I can't —

The first part of the chorus is written for voice and piano. The voice line is on a single staff, and the piano accompaniment is on two staves. The key signature has one flat (Bb) and the time signature is common time (C). The lyrics are: "I just — got your let - ter, ba - by; a - too — / slept a wink since Sun-day; I can't —". The piano accompaniment features a walking bass line and chords in the right hand.

C F7

bad you can't come home. — I - I - I swear I'm go - in'
eat a thing all day. — Ev - 'ry day is just blue

The second part of the chorus continues the voice and piano arrangement. The key signature changes to two flats (Bb, Eb) and the time signature remains common time. The lyrics are: "bad you can't come home. — I - I - I swear I'm go - in' / eat a thing all day. — Ev - 'ry day is just blue". The piano accompaniment continues with a walking bass line and chords.

F7

cra - zy, sit - tin' here all a-lone. — Since you're
Mon - day since — you've been a-way. — Since you're

The third part of the chorus concludes the voice and piano arrangement. The key signature remains two flats (Bb, Eb) and the time signature is common time. The lyrics are: "cra - zy, sit - tin' here all a-lone. — Since you're / Mon - day since — you've been a-way. — Since you're". The piano accompaniment continues with a walking bass line and chords.

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G7 F7 C

gone _____ I got a mess of blues. —
 gone _____ I got a mess of blues. —

1. G7 2. C7 F7

I ain't — Whoops, there goes a tear - drop,

C B7 C7 F7

roll - in' down my face. If you cry when

F7 G7 (tacet)

you're in love, — it sure ain't no dis-grace. — I got - ta

C

get my - self to - geth - er be - fore I lose my

C F7

mind. I'm gon - na catch the next train go - in' and

F7 G7

leave my blues be - hind. Since you're gone I

F7 C 1. Ab7 G7 2. C F7 C

got a mess of blues. I just.

ANYTHING THAT'S PART OF YOU

Words and Music by
Don Robertson

Slowly and Tenderly

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and a long slur over the first two measures. The left hand provides a harmonic accompaniment with chords and moving lines.

Chorus

(*Tacet*)

E \flat

E \flat maj.7

I mem-o-rize the notes you sent,

The first line of the chorus features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in the right hand and chords in the left hand.

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

The second line of the chorus continues the vocal and piano parts. The piano accompaniment features a prominent triplet in the right hand.

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

The third line of the chorus concludes the vocal and piano parts. The piano accompaniment continues with chords and moving lines.

E♭ (tacet) *E♭* *E♭maj.7* *E♭7*

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

A♭ *E♭ (B♭7)* *E♭*

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

B♭ *E♭* *A♭* *B♭ (tacet)*

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

A♭ *B♭7* *Fm7* *E♭*

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

Ab Eb

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

Bb Bb7 Bb6 Bb7 (Tacet) Eb Ebmaj.7

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

Eb7 Ab

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

Eb (Bb7) Eb Bb Bb7 1. Eb Ab

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

Eb (tacet) 2. Eb Ab Eb

I mem-o-rize the notes you you.

rall.

ANYWAY YOU WANT ME

Words and Music by
Aaron Schroeder and Cliff Owens

Slowly

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 a minor key, indicated by the key signature of two flats.

CHORUS

I'll be as strong as a mountain or weak as a wil - low tree.

mp

B \flat Gm B \flat F7 B \flat

The first system of the chorus includes the vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand. The bass line consists of quarter notes. Chord symbols are provided below the piano staff.

An - y - way you want me, well, that's how I will be. I'll be as tame as a

mf *mp*

B \flat B \flat 7 B \flat E \dim 7 B \flat F7 B \flat B \flat

The second system continues the chorus. The piano accompaniment includes a triplet of eighth notes in the right hand. The vocal line has a slight crescendo leading to the end of the system.

ba-by or wild as the rag - ing sea. An - y - way you want me, well,

mf

Gm B \flat F7 B \flat B \flat B \flat 7 B \flat E \dim 7

The third system concludes the chorus. The piano accompaniment features a triplet of eighth notes in the right hand. The vocal line ends with a slight decrescendo.

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that's how I will be. In your hands my heart is clay. to

Bb F7 Bb Bb

take and mould as you may. I'm what you make me; you've on - ly to take me, and

Bb Bb C7 C7

in your arms I will stay. I'll be a fool or a wise man, my

ff mp C7 F7 Bb Gm

dar-ling, you hold the key. Yes, an - y-way you want me, well,

Bb F7 Bb7 Bb7 Bb Bdim7

1 2

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

Bb F7 Bb F7 Bb Bb Bb

rit.

ARE YOU LONESOME TONIGHT?

Words and Music by
Roy Turk and Lou Handman

Valse moderato

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 harmonic accompaniment with chords and single notes. The tempo is marked 'Valse moderato'.

§

The vocal line for the first two lines of the verse, written on a single staff. The melody is simple and follows the rhythm of the lyrics.

1. To - night I'm down - heart - ed, For though we have part - ed, I love you, and I al - ways will; — And
2. I hold, with af - fec - tion, A fond re - col - lec - tion, A ro - mance of days now gone by; — And

Piano accompaniment for the first two lines of the verse. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line. Dynamics include piano (p) and mezzo-forte (mf).

Gm7 C F7 C Dm7 Fm G7 C G7

The vocal line for the last two lines of the verse, continuing the melody from the previous lines.

while I'm so lone - ly, I'm writ - ing you on - ly, To see if you care for me still. —
oft - en I won - der, If I made a blun - der, By let - ting you bid me "Good - bye." —

Piano accompaniment for the last two lines of the verse. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line. Dynamics include piano (p) and mezzo-forte (mf).

Am Cm G Dm:6 E7 Am Cm A7 D7 G7

CHORUS

The vocal line for the first line of the chorus, starting with a repeat sign.

Are you lone - some to - night. Do you miss me to - night, Are you sor - ry we drift - ed a - part? — Does your mem - o - ry

Piano accompaniment for the first line of the chorus. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line. Dynamics include piano (p) and forte (f).

C A7 Dm A7 Dm

stray To a bright sum-mer day, When I kissed you and called you "Sweet heart?" — Dothe chairs in your

par-lour seem emp-ty and bare, Do you gaze at your door-step and pic-ture me there? Is your heart filled with

pain? Shall I come back a - gain? Tell me dear, Are you lone-some to - night? Are you - night? —

RECITATION

I wonder if you're lonesome to-night?
 You know, someone said "The world's a stage, and each must play a part"
 Fate had me playing 'in love' with you as my sweetheart,
 Act one was where we met; I loved you at first glance.
 You read your lines so cleverly, and never missed a cue
 Then came act two.
 You seemed to change, you acted strange, and why? I'll never know.
 Honey, you lied when you said "You loved me" and I had no cause to doubt you
 But I'd rather go on hearing your lies than to go on living without you.
 Now the stage is bare, and I'm standing there with emptiness all around
 And if you won't come back to me, then they can ring the curtain down.

At end of Recitation ⊕, sing. "Is your heart" etc

BABY LET'S PLAY HOUSE

Words and Music by
Arthur Gunter

Bright Rock tempo

Well,

you may go to col - lege, You may go to school;

You may have a pink Ca - dil - lac, but don't you

Tacet-----*

be no - bod - y's fool. Now ba - by, come back ba - by come.

C7

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come back ba - by, come. — Come back ba - by I

G7

wan - na play house with you. — Now —

1-3 4

F7 C G7 C G7 C

2. Now, listen and I'll tell you, baby,
 What I'm talkin' about.
 Come on back to me, little girl,
 So we can play some house, now baby,

(TO CHORUS)

3. Now, this is one thing, baby,
 That I want you to know,
 Come on back and let's play a little house
 So we can act like we did before, now baby,

(TO CHORUS)

4. Now, listen to me baby,
 Try to understand,
 I'd rather see you dead, little girl,
 Than to be with another man. Now, baby,

(TO CHORUS)

BLUE CHRISTMAS

Words and Music by
Billy Hayes and Jay Johnson

With expression

Piano introduction in F major, 4/4 time. The right hand features a melodic line with a trill on the first measure and a descending eighth-note pattern. The left hand provides a simple harmonic accompaniment.

Vocal line 1: I'll have a BLUE CHRIST-MAS with - out you I'll be so
Piano accompaniment for the first system, including the vocal line and piano accompaniment. Chords F and C7 are indicated above the vocal line.

Vocal line 2: blue think - ing a - bout you Dec - o - ra - tions of
Piano accompaniment for the second system, including the vocal line and piano accompaniment. Chords F, Cm6, and D7 are indicated above the vocal line.

Vocal line 3: red on a green Christ-mas tree Won't mean a thing if
Piano accompaniment for the third system, including the vocal line and piano accompaniment. Chords Cm6, D7, Gm, and G7 are indicated above the vocal line.

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C7 F C7

you're not here with me, I'll have a BLUE CHRIST-MAS, that's cer - tain

F

— And when that blue heart - ache starts hurt - in' You'll be

Cm6 D7 Cm6 D7 Gm Fdim C7

do - in' all right, with your Christ - mas of white, But I'll have a

1 2

F F

blue, BLUE CHRIST-MAS I'll have a CHRIST-MAS

rit

BLUE SUEDE SHOES

Words and Music by
Carl Lee Perkins

Bright tempo (not too fast)

mf

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

CHORUS

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

mf

Tacet F Tacet F Tacet

The first line of the chorus includes the vocal melody and piano accompaniment. The piano part features a 7th chord in the right hand and a bass line with a F chord. There are three 'Tacet' markings under the piano part, corresponding to the first, second, and fourth measures.

go, cat, go! But don't you step on my Blue Suede Shoes. You can

Bb7 F

The second line of the chorus continues the vocal melody and piano accompaniment. The piano part includes a Bb7 chord and a F chord. There is a triplet of eighth notes in the right hand over the 'step on my' phrase.

do an-y-thing but lay off of my Blue Suede Shoes.— Well, you can

C7 C7sus4 F Bb7 F

The third line of the chorus concludes the vocal melody and piano accompaniment. The piano part includes C7, C7sus4, F, Bb7, and F chords.

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

Tacet Tacet Tacet

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

Tacet Tacet

Don't you step on my Blue Suede Shoes. You can do an-y-thing but lay

Bb F C7

off of my Blue Suede Shoes. Shoes.

C7sus4 F Bb7 F Tacet F Bb7 F

BURNING LOVE

Words and Music by
Dennis Linde

Brisk rock

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Lord Al- mighty, I feel my tempera- ture ris- ing,
Oo- ee, I feel my tempera- ture ris- ing;

This system includes the first two lines of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is shown in two staves below the vocal line. Chord symbols G, C, D, and G are placed above the vocal staff.

high- er, high- er, it's burn- ing thru to my soul;
Help me, I'm flamin', it must be a hundred and nine;

This system includes the next two lines of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is shown in two staves below the vocal line. Chord symbols C, D7, and G are placed above the vocal staff.

Girl, girl, you've gone and set me on fire;
I'm burn- in', burnin' burn- in' and nothin' can cool me;

This system includes the final two lines of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is shown in two staves below the vocal line. Chord symbols C and G are placed above the vocal staff.

My brain is flamin', I don't know which way to go;

CHORUS

And your kisses lift me higher, like the sweet song of a Choir, and you

light my mornin' sky with burnin' love.

Verse 3

I'm coming closer, the flames are now lickin' my body;
 Won't you help me, I feel like I'm slippin' away;
 It's hard to breathe and my chest is a-heavin';
 Lord have mercy, I'm burnin' a hole where I lay; (REPEAT CHORUS & FADE)

CAN'T HELP FALLING IN LOVE

Words and Music by
George Weiss, Hugo Peretti and Luigi Creatore

Slowly

Wise men
say — on-ly fools rush in, But I can't
help fall-ing in love with you. Shall I
stay — would it be a sin If I can't

Chord markings: Eb, Gm, Cm, Ab, Eb, Bb7, Ab, Bb7, Cm, Fm, Eb, Bb7, Eb, Gm, Cm, Ab, Eb, Bb7, Ab, Bb7

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help fall-ing in love with you. Like a riv-er flows

Cm Fm Eb Bb7 Eb Gm Am D7

sure-ly to the sea Dar-ling so it goes some things are meant to be

Gm Am D7 Gm Am D7 Gm C7 Fm7 Bb7

Take my hand, ————— take my whole life too For

Eb Gm Cm Ab Eb Bb7

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

Ab Bb7 Cm Fm Eb Bb7 Eb

CRYING IN THE CHAPEL

Words and Music by
Arthur Glenn

Slowly with expression



Piano introduction in G major, 4/4 time. The right hand features a melodic line with a fermata over the final measure. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *v* (accents).



First vocal entry and piano accompaniment. The vocal line begins with a *mp* dynamic. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics range from *mp* to *mp-mf*.

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; —



Second vocal entry and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Dynamics include *mp* and *mp-mf*.

— 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. —



Third vocal entry and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment continues with the same rhythmic and harmonic patterns. Dynamics include *mp* and *mp-mf*.

— 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; —

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.

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

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;

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

(YOU'RE SO SQUARE) BABY I DON'T CARE

Words and Music by
Jerry Leiber and Mike Stoller

Moderately Bright

Chorus

C F C C F

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

C 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.

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G7 C F C C F

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

C 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#dim7

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

C C7 F F#dim7 G7

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

C F C C F C

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

C F C F C 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. -

DON'T

Words and Music by
Jerry Leiber and Mike Stoller

Slowly

mp

The piano introduction consists of two staves. 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 'Slowly' and the dynamics are 'mp'.

CHORUS

F C7 F F7

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

(don't) (don't)

The chorus begins with a double bar line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Triplet markings are present in the piano part. The lyrics are written below the vocal line.

Bb C7 F Am Dm 3 Gm7

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

The second system of the chorus continues the piano accompaniment and vocal line. The lyrics are: "say brace, For here in my arms is - your place." The piano part includes triplet markings and a fermata over the final chord.

C7 (tacet) F F7 Bb Gm7

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

The final system of the chorus includes a '(tacet)' marking for the piano part. The lyrics are: "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".

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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 Bdim7

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 sus4 C7 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.

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 Chorus D

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

mf

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#m Em A7 D

Dad - dy, please don't cry.

1. F (D) G (D)

D C (D) D C (D)

2. F (D) G F#m Em A7 D

Oh, Dad - dy, please don't cry. —

DON'T LEAVE ME NOW

Words and Music by
Aaron Schroeder and Ben Weisman

Moderately slow

Chorus
(Tacet)

Don't leave me now, _____

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

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

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— This heart that loves you. — There'd just be noth-in' for me —

Chords: C7, F, G7

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

Chords: C, F7, C (Tacet)

dream - ing — if I must dream all a - lone — by — my -

Chords: F, C, F7

Dynamic: *mf*

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

Chords: C, D7, F7

Dynamic: *mf*

G7 (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 (Tacet) 1. C Ab7

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

G7 (Tacet) 2. C F7 C

Don't — leave — me now, — now! —

mp *ff*

(YOU'RE THE) DEVIL IN DISGUISE

Words and Music by
Bill Giant, Bernie Baum and Florence Kaye

Moderato

mf

F B \flat F B \flat F B \flat F B \flat F

You look like an an - gel, — Walk like an an - gel, —

mp

B \flat C B \flat C B \flat C7 (Tacet)

Talk like an an - gel, — but I got wise; You're the dev - il in dis -

With a "double-time" feel

F Dm F To Coda ⊕

guise. Oh, yes, you are, — dev - il in dis - guise. Mm —

mf

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Dm F

1. You fooled me — with — your kiss - es,
 2. I thought that — I was in heav - en,

Dm F

You cheat - ed and you schemed, — Heav - en knows — how you
 But I was sure sur - prised, — Heav - en help — me, I

Dm Bb C7 F

lied to me, — You're not the way you seemed. }
 did - n't see — the dev - il in your eyes. } You

♠ Coda

Dm F Dm

Dev - il in dis - guise, — Oh, yes, you are. Dev - il in dis -

Repeat - ad lib. - fading out

DON'T BE CRUEL

Words and Music by
Otis Blackwell and Elvis Presley

Medium bright (with good beat)

mf

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 something I might have said — Please let's for-get the

mf-f

C C7 F

- round, At least, please tel - e - phone. Don't Be Cruel — to a heart that's true. —
past The future looks bright a - head. Don't Be Cruel — to a heart that's

C Dm7 G7 C

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

C F G7 F G7 C

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

C C7 F

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

C Dm7 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

F G7 F G7 C

of. _____ Don't Be Cruel _____ to a heart that's true. _____ Don't Be Cruel _____ to a heart that's

C Dm7 G7 C Dm7 G7

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

C C7 F G7 F G7 C

THE GIRL OF MY BEST FRIEND

Words and Music by
Beverly Ross and Sam Bobrick

Medium tempo

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The key signature has one flat (Bb) and the time signature is 4/4.

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "The way she walks, — The way she talks, — How long can". The piano accompaniment includes chord symbols: F, Dm, C7, F, Dm, C7, F.

The second system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "I pre - tend — Oh I can't help it I'm in". The piano accompaniment includes chord symbols: Dm, C, Bb, C.

The third system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "love — With the girl of my best friend —". The piano accompaniment includes chord symbols: F, Dm, Bb, Gm, C7.

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Her love-ly hair, — Her skin so fair, —

F Dm C7 F Dm C7

I — could go on 'n ne-ver end. — Oh, I can't

F Dm C Bb

help it I'm in love — With the girl of my best

C F Dm Bb Gm

friend. — I want to tell her how I love her —

F F7 Eb C7 F

so, And hold her in my arms, but then _____

Dm Gm7 C7 F F7

What if she got real mad and told him— so, I could ne-ver face

Bb C7 F Dm G7

ei-ther one a - gain. _____ (Uh huh huh)— The way they kiss, —

C7 F Dm C7

Their hap - pi - ness; — Will my ache-in' heart e - ver mend _____

F Dm C7 F Dm C

Or will I al-ways be in love _____ With the

B \flat C F Dm

Girl of My Best Friend? _____

B \flat Gm F Dm C7

Ne - ver end, _____ will it e - ver

Dm C7 F Dm C7 F

end _____ Please let it end. _____

Dm C7 F Dm C7 F

GOT A LOT OF LIVIN' TO DO

Featured by Elvis Presley in the Paramount Film 'Loving You'

Words and Music by
Aaron Schroeder and Ben Weisman

Bright tempo

mf

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The music is in a 4/4 time signature and a key with two flats.

VERSE

mf

1. There's a moon - that's big and bright in the Milk - y Way to - night, But the
(2. You're the) pret-ti - est thing I've seen, but you treat me so dog - gone mean, Ain't - cha

E_b Ab7 E_b Ab7 E_b

The first line of the verse is set to a piano accompaniment. The lyrics are written above the vocal line. The piano accompaniment includes a series of chords: E_b, Ab7, E_b, Ab7, and E_b.

way you act you nev - er would know it's there. Now, ba - by,
got no heart? I'm dy - in' to hold you near. Why do you

Ab E_b

The second line of the verse continues the musical notation. The piano accompaniment includes a series of chords: Ab and E_b.

time's - a wast - in', a lot o' kiss - es I ain't been tast - in' Don't
keep - me wait - in', why don't - cha start - co - op - er - at - in'? Ain't the

B_b7

The third line of the verse concludes the musical notation. The piano accompaniment includes a series of chords: B_b7.

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know a-bout you but I'm a-gon-na get my share. Oh, yes, I've—
 things I say the things you— wan-na hear?

Ab CHORUS Bb7 Eb (Tacet)

Got— a lot o' liv-in' to do, Whole lot o' lov-in' to do. Come on,
 ba-by! To make it fun it takes two. Oh, yes, I've got— a lot o'

Bb7 Eb

liv-in' to do, Whole lot o' lov-in' to do, And there's no one who I'd rather
 do it with-a than you! 2. You're the you!

Ab7 Eb (Tacet) Bb7

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

1 2

Ab7 Eb

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

1 2

Ab7 Eb

HARD HEADED WOMAN

From the Paramount Motion Picture Production 'King Creole'

Words and Music by
Claude De Metruis

Bright Rock

Piano introduction for the song 'Hard Headed Woman'. It consists of two staves (treble and bass clef) with a key signature of two flats (Bb) and a 4/4 time signature. The melody is in the treble clef, starting with a quarter rest followed by eighth notes. The bass line is in the bass clef, starting with a quarter rest followed by eighth notes. The piece ends with a double bar line.

CHORUS

First system of the chorus. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Well, a Hard Head-ed Wom-an, a soft heart-ed man Been the cause of trou-ble ev - er Now A-dam told Eve: Lis-ten here to me; Don't you let me catch you mess-in'". The piano accompaniment has a treble and bass clef. There are three measures with a double bar line and the word "(Tacet)" below the bass clef staff, with a Bb chord symbol below each.

Second system of the chorus. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "since the world be - gan. 'round that ap - ple tree.} Oh, yeah, Ev - er since the world be - gan." The piano accompaniment has a treble and bass clef. There is one measure with a double bar line and the chord symbol Eb7 below the bass clef staff.

Third system of the chorus. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Uh - huh - huh. — A Hard Head - ed Wom - an been a". The piano accompaniment has a treble and bass clef. There are two measures with a double bar line and the chord symbols Bb and F7 below the bass clef staff.

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1 | 2

thorn in the side of man. 2. Now man.

E♭7 B♭ G♭7 F7 B♭ G♭7 F7

CHORUS

3. Now Sam-son told De-li-lah loud and clear Keep your cot-ton pick-in' fin-gers
 4. (I) heard 'bout a king who was do-in' swell Till he start-ed play-in' with that
 5. — I got a wom-an a head like a rock If she ev-er went a-way I'd

(Tacet) (Tacet) (Tacet)

B♭ B♭ B♭

out my curl-y hair } Oh, yeah, Ev-er since the world be-gan. Uh-huh-huh, A
 e-vil Jez-e-bel
 cry a-round the clock

E♭7 B♭

1-2 | 3

Hard Head-ed Wom-an been a thorn in the side of man. 4. I man. —
 5. —

F7 E♭7 B♭ G♭7 F7 B♭ E♭7 B♭

HEARTBREAK HOTEL

Words and Music by
Mae Boren Axton, Tommy Durden and Elvis Presley

Blues tempo

Now

C C7 C

since my ba - by left me I've found a new place to dwell. Down at the end of lone-ly street at

C7 F7 C

Heart- Break- Ho-tel I'm so lone-ly, I'm so lone-ly, I'm so

F7 C C

lone-ly that I could die! And tho' it's al - ways crowd-ed you can

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C7 C C7

still finds some room for bro-ken heart-ed lov-ers to — cry there in — the gloom and be so

F7 C F7 C

lone-ly, — oh so lone-ly, — oh so lone-ly — they could die! The

C C7 C

bell-hop's tears keep flow-ing the — desk clerk's dressed in black, they've been so long — on lone-ly street they
if your ba-by leaves and you have a tale to — tell, just take a walk down lone-ly street to

C7 F7 C

nev-er will — go back and they're so lone-ly — oh they're so lone-ly — we'll be so
Heart — Break — Ho-tel where you'll be lone-ly — and I'll be lone-ly, — we'll be so

F7 1. C 2. C

lone-ly — they pray to die. So die.
lone-ly — that we could die. So die.

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 rhythmic pattern of eighth notes in a descending sequence, while the left hand provides a steady bass line with quarter notes.

CHORUS

(tacet)

Bb

The first system of the chorus features a vocal line and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics "You ain't noth-in' but a Hound Dog, cry-in' all the time." The piano accompaniment includes a treble staff with chords and a bass staff with a simple bass line. A double bar line is placed after the first measure of the vocal line.

You ain't noth-in' but a Hound Dog, cry-in' all the time.

Eb7

Bb

The second system of the chorus continues the vocal and piano accompaniment. The vocal line repeats the lyrics "You ain't noth-in' but a Hound Dog, cry-in' all the time." The piano accompaniment follows the same structure as the first system.

You ain't noth-in' but a Hound Dog, cry-in' all the time.

F7

Eb7

Bb

The third system of the chorus features a vocal line and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics "Well, you ain't never caught a rabbit and you ain't no friend of mine." The piano accompaniment includes a treble staff with chords and a bass staff with a simple bass line.

Well, you ain't never caught a rabbit and you ain't no friend of mine.

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(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)

2 Bb

Eb7

Bb

mine. You ain't noth-in' but a mine.

FEEL SO BAD

Words and Music by Chuck Willis

Mambo 'Blues' Beat

Piano introduction in C major, 4/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

Feel so bad, _____ feel like a ball game on a rain - y day.

First system of musical notation. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The piano part includes a 'C' chord marking at the beginning.

_____ feel so bad, _____ feel like a ball game on a

Second system of musical notation. The piano accompaniment includes 'C7' and 'F9' chord markings.

rain - y day. _____ Yes, I got my rain check, _____

Third system of musical notation. The piano accompaniment includes 'C' and 'G7' chord markings.

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Shake my head and walk a - way.

Tacet _____ * C

CHORUS

oo - oo - hu - oo - hu, peo - ple, that's the way I feel,

oo oo hu oo hu, peo - ple, that's the way I feel.

C7 F9

Some - times I think I won't, then a - gain I think I

G7 Tacet _____ *

To Coda ⊕

(VERSE 2)

will. _____ Some-times I want to stay here, then a-gain I want to

C C

leave; _____ Some-times I want to leave here, then a-gain I want to

C7 F9

stay. _____ Yes, I've got my train fare _____ pack my bag and ride a -

C G7

way. _____

C

⊕ CODA Tacet _____

C9 Db9 C13

HIS LATEST FLAME

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 in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked 'Moderately Bright' and the dynamics are 'mf'.

Chorus

(*Tacet*)

The first system of the chorus features a vocal line and piano accompaniment. The vocal line begins with a *Tacet* instruction. The piano accompaniment starts with a *mf* dynamic. Chords F, Dm, and F are indicated above the vocal line.

A ver - y old friend came by to - day,
talked, and I heard him say

The second system of the chorus continues the vocal and piano parts. Chords Dm, F, Dm, and F are indicated above the vocal line.

'Cause he was tell - in' ev - 'ry - one in town - 'bout the iove that
— That she had the long - est black - est hair, - the pret - ti - est green eyes

The third system of the chorus concludes the vocal and piano parts. Chords Dm, Bb, and C7 are indicated above the vocal line.

he just found. And Ma - rie's the name of his lat - est
an - y - where. And Ma - rie's the name of hi: lat - est

F Dm F Dm *Tacet.*

flame. He talked and

2. 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— Shed 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.

I BEG OF YOU

Words and Music by
Rose Marie McCoy and Kelly Owens

Medium Rock

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple eighth-note bass line. The key signature has one flat (Bb) and the time signature is common time (C).

CHORUS

(tacet)

C

I don't want my heart to be bro-ken 'cause it's the
want no tears - a - fall-ing; you _____

The first line of the chorus features a vocal melody with lyrics and a piano accompaniment. The piano part includes a thick vertical bar indicating a tacet section for the piano during the vocal line.

C

C7

F7

on - ly one I've got. So, dar - ling, please be
know I hate to cry. But that's what's bound to

The second line of the chorus continues the vocal melody and piano accompaniment. The piano part features chords corresponding to the C, C7, and F7 chord markings above the staff.

C

care-ful; _____ you - know I care a lot. Dar - ling,
hap-pen _____ if you ev - er say good - bye. Dar - ling,

The third line of the chorus concludes the vocal melody and piano accompaniment. The piano part features a sustained chord in the right hand and a simple bass line in the left hand.

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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) sus4 G7

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

I GOT STUNG!

Words and Music by
Aaron Schroeder and David Hill

Bright Rock Tempo

mf

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords and melodic lines. The left hand starts with a bass clef and provides a steady accompaniment with chords and a simple melodic line.

VERSE

Ho - ly smoke, a - land sakes a - live! I nev - er thought this could hap - pen to me.

Tacet

E_b

CHORUS

The verse section includes a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves. The key signature remains two flats. The piano part features a steady accompaniment with chords and a simple melodic line. The word 'Tacet' is written below the piano part, indicating that the piano should be silent during the vocal line.

Mm, _____ Yeah! Mm, _____ Yeah! I Got She had

E_b

The chorus section includes a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves. The key signature remains two flats. The piano part features a steady accompaniment with chords and a simple melodic line. The vocal line includes the lyrics 'Mm, _____ Yeah! Mm, _____ Yeah! I Got She had'.

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 -

E_b

The verse continuation section includes a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves. The key signature remains two flats. The piano part features a steady accompaniment with chords and a simple melodic line. The vocal line includes the lyrics '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 -'.

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me. It — started in my eyes, crept up to my head. F - lew to my heart till
 -fore. Start-ed buzz-in' in my ear, buzz-in' in my brain. Got stung all o-ver but I

Chords: Eb, Ab7, Eb

1

I was stung dead I'm done, uh-huh, I Got Stung! Mm,

feel no pain

Chords: Eb, Tacet, Bb7, Tacet, Ab7, Tacet, Eb

2

Now don't think I'm com - plain - in' I'm might - y pleased we

Chords: Eb7, Ab, Eb, Bb7

met 'cause you gimme just one lit-tle peck on the back of my neck and I break out in a

Chords: Eb, Ab, Bb7 Tacet

cold cold sweat. If I live to a hun-dred and two, I won't let

Bb7 Eb

no - bod-y sting me but you. I'll be buzz-zin'round your hive ev-'ry

Eb Ab

-day at five, and I'm nev-er gon-na leave once I ar-rive'cause I'm done, uh-

Ab7 Eb Tacet Bb7 Tacet

-huh, I Got Stung! Mm, Stung!

A7 Tacet Eb Ab7 Bb7 Tacet Eb Ab7 Eb

I GOTTA KNOW

Words and Music by
Paul Evans and Matt Williams

Moderately

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes in G major, while the left hand provides a bass line of quarter notes. The tempo is marked 'Moderately' and the dynamics are 'mf'.

CHORUS

G

The first system of the chorus features a vocal line and piano accompaniment. The lyrics are: "Get up in the morn-in', feel-in' mighty 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". The piano accompaniment includes a G chord at the start.

G

G7

C

The second system of the chorus continues the vocal line and piano accompaniment. The lyrics are: "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". The piano accompaniment includes G, G7, and C chords.

G

D7

The third system of the chorus concludes the vocal line and piano accompaniment. The lyrics are: "ro-mance or heart-break-in'. long can I keep wait-in'? Won't you say which way you're gon-na Tell me if you love me, yes or". The piano accompaniment includes G and D7 chords.

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D7 (tacet) G C 1 G

go. I got-ta know, got-ta know, got-ta know.
no. I got-ta know, got-ta know, got-ta

2 G C D7 G

know. Oh, how much I need you! Have

C D7 G C D7

pit - y on this heart of mine. Well, if you need and

G Em A7 (tacet) D7

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

G G7 C

Sent me straight to bed. He said I'm lone - some and I'm love - sick. I've

G D7

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.

IF I CAN DREAM

Words and Music by
W. Earl Brown

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent triplet accompaniment pattern. Chord symbols are placed below the piano part, and lyrics are placed below the vocal line.

System 1:
 Vocal: There must be light — burn-ing bright-er
 Piano: *mf*
 Chords: C Am

System 2:
 Vocal: some-where, Got to be birds — fly-ing high-er — in the sky — more blue; If I can
 Piano:
 Chords: F G11 C Am Dm G9 G7

System 3:
 Vocal: dream — of a bet-ter land — where all my brothers walk hand in hand, tell me why — oh why — oh —
 Piano:
 Chords: C C7 F E7 Am C Am

System 4:
 Vocal: why can't my dreams come true? Oh — why. There must be
 Piano:
 Chords: F C Am Dm7 G9 G11 G9 G11

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peace — and un-der-stand-ing some-time, Strongwinds of pro-mise—that will blow a-way — the

C Am F G11 C Am

doubt — and fear, If I can dream — of a warm-er sun — where hope keeps shin-ing on ev-er-y-one, tell me

Dm7 G9 G7 C C7 F E7 Am

why — oh — why-oh — why won't that sun ap-pear?

C Am F Dm7 G7 C F C C7

We're lost in a cloud — with too much rain, — We're trapped in a world —

F F#dim C C7 F F#dim

that's troub-led with pain, — but as long as a man has the strength to dream, he can re-

C C7 F F#dim C E7 Am

-deem his soul, — his life. — Deep in my heart — there's a trem-blin'

D7 G11 G7 C Am

ques-tion. Still, I am sure — that the ans-ber's — gon-na come — some-how. Out there in the

F G11 C Am Dm7 G9

dark — there's a beck-on-ing can - dle, — and while I can think, — while I can talk, while I can

C F F#dim C Am

stand, while I can walk, while I can dream, — feel-in' my dream — come

C Am F G11

true — right now. —

Tacet * C F C

I JUST CAN'T HELP BELIEVIN'

Words and Music by
Cynthia Weil and Barry Mann

Moderately

The piano introduction consists of two systems of music. The first system is in the right hand, starting with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It features a melodic line with a dynamic marking of *mf* (mezzo-forte). The second system is in the left hand, starting with a bass clef, a key signature of one flat (Bb), and a common time signature (C). It features a bass line with a dynamic marking of *mf*. Both systems are connected by a brace on the left.

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, starting with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The piano accompaniment is in the bass clef, starting with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The piano part has a dynamic marking of *mp* (mezzo-piano). The lyrics are: "I just can't help be-liev-in' when she smiles up soft an gen-just can't help be-liev-in' when she slips her hand in my". There are guitar chord diagrams for F and Fmaj7 above the vocal line.

The second system of the vocal and piano accompaniment. The vocal line is in the treble clef, starting with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The piano accompaniment is in the bass clef, starting with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The lyrics are: "tle, With a trace of mist-y morn-ing and ahand, And it feels so small and help-less that my". There is a guitar chord diagram for Bb6 (F base) above the vocal line.

The third system of the vocal and piano accompaniment. The vocal line is in the treble clef, starting with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The piano accompaniment is in the bass clef, starting with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The lyrics are: "prom-ise of to-mor-row in her eyes,fin-gers fold a-round it like a glove.". There are guitar chord diagrams for Bb6 (C base) and F above the vocal line.

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Musical staff with treble clef and a key signature of one flat. The melody begins with a whole rest followed by a series of eighth notes.

And I just can't help be - liev - in' _____ when she's
And I just can't help be - liev - in' _____ when she's

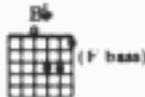
Piano accompaniment for the first system, featuring a left hand with a steady eighth-note bass line and a right hand with chords and moving lines.



Musical staff with treble clef. The melody continues with eighth notes and a half note.

ly - ing close be - side _____ me, _____ And my heart beats with the rhy -
whis - per - in' her mag - ic, _____ And her tears are shin - in' hon -

Piano accompaniment for the second system, continuing the harmonic support for the vocal lines.



Musical staff with treble clef. The melody features a long, sweeping line with a fermata over the final note.

_____ thm _____ of her sighs. _____
_____ ey _____ sweet with love. _____

Piano accompaniment for the third system, including a melodic line in the right hand that mirrors the vocal line.



Musical staff with treble clef. The melody consists of a series of eighth notes.

This time the girl is gon - na stay, _____

Piano accompaniment for the fourth system, concluding the page with a final chord in the right hand.

F Bb (F bass) F Bbmaj9 (F bass)

This time the girl is gon-na stay,—

Bbmaj9 (C bass) NC F

For more than just — a day.

Bbmaj9 (C bass)

1. 2.

I For more than just — a day..

F

Keep repeating and fade-out

I'VE LOST YOU

Words and Music by
Ken Howard and Alan Blaikley

Slowly

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a triplet of eighth notes in the right hand.

B \flat F (A Bass) Gm Gm (F Bass) E \flat E \flat (D Bass) Cm7

Ly-ing by your side I watch you sleep - ing_ and in your face the sweet-ness of a

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a triplet of eighth notes in the left hand. The dynamic marking is *mp*.

F7 (sus 4) F7 B \flat F (A Bass) Gm Gm (F Bass) B \flat

child. Mur-mur-ing a dream you won't re - cap - ture_ tho' it will

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the left hand.

E \flat E \flat (D Bass) Cm7 F7 (sus 4) F7 B \flat

haunt the cor-ners of your mind. Oh, I've Lost You, tho' you're near me_ and your

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the left hand. The dynamic marking is *mf*.

B \flat B \flat 7

Lost You, yes I've Lost You — I can't reach you an - y - more, We
 Lost You, oh, I've Lost You — though you won't ad - mit it's so, I've

E \flat 1. F7

ought to talk it o - ver now, but rea - son can't stand in for feel - ing.
 Lost You on the jour - ney, but I

2. F7 B \flat F (A Bass)

can't re - mem - ber where or when.

mp

G m D m E \flat B \flat (1) Bass F7 (sus 4) F7

D.S., Lyric 1 and fade

Oh, I've

mf

D.S., and fade

IT HURTS ME

Words and Music by
Joy Byers and Charles E. Daniels

Very slow

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment with chords and triplets. The lyrics are: "It hurts me to see him treat you the way that he does, It hurts me to see you sit and cry; When I know I could be so true, If I had some-one like you, It hurts me to see those tears in your eyes. The". Chord markings include C, Em, Am, Em C7, F, G7, C, C7, F, F#dim, C, E7, Am, D7, Dm, and G7. The piano part includes a dynamic marking of *mp* and features triplets throughout.

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C Em Am Em C7

whole town — is talk - ing, — they're call - ing — you a fool For

F G7 C C7

lis - t'ning — to his — same old lies; — And when I

F F#dim C E7 Am

know — I could be so true, — If I had some - one like you, — It

D7 G7 C C7 F G7

hurts me — to see the way — he makes you cry. You love him so much.

C E7 Am F G7 C C7

you're too blind to see, — He's on - ly play - ing a game; —

F F#dim C E7 Am

But he's nev - er loved you — And he nev - er will — And

D7 G7

dar - ling, — don't you know — he'll nev - er change. — Oh, —

C Em Am Em C7

I know — that he — nev - er will — set you free,

F G7 C C7

Be - cause, he's just that kind of guy; — But if you

F F#dim C E7 Am

ev - er tell him you're through, I'll be wait - ing for you, —

C Am C Am

Wait - ing to hold you so - tight, Wait - ing to kiss you good - night, Yes

Dm7 G7 C G9 Cmaj.7 G9 C

dar - ling, — if I had some - one like you. —

rall.

I'M LEFT, YOU'RE RIGHT, SHE'S GONE

Words and Music by
Stanley A. Kesler and William E. Taylor

Moderately Bright

mp

Chorus

F *C7* *F* *F* *C7* *F*

You're right, I'm left, she's gone. — You're right, I'm left all a - lone —

mp

Bb *F* *C7* *F* *C7*

— You tried to tell me so but how was I to know that she — was

F *Bb7* *F* *F* *C7* *F*

not the one for me. — You told me all a - long. — You're
If you'll for - give me now, I'll

F *C7* *F* *Bb*

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

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F C7 C7 F Bb7 F7

broke the ties that bind, And I know that she nev-er 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 F

on - ly break my heart. You're right, I'm left, she's gone. You're right, I'm

F Bb F C7

left all a - lone. She's gone I know not where, But now I just don't

F C7 1st F Bb7 F 2nd F Bb7 F

care for now I have fall - en for you. You're you.

I LOVE YOU BECAUSE

Words and Music by
Leon Payne

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 music is in a 4/4 time signature and begins with a mezzo-forte (*mf*) dynamic.

CHORUS

1. I LOVE YOU BE - CAUSE you un - der - stand, dear, _____
2. (I) LOVE YOU BE - CAUSE my heart is light - er _____

The first system of the chorus includes the vocal melody and piano accompaniment. The piano part features a steady bass line with chords in the right hand. Chord symbols C, C7, and F are indicated below the piano staff.

ev - 'ry sin - gle thing I try to do. _____ You're al - ways there to
ev - 'ry time I'm walk - ing by your side. _____ I LOVE YOU BE -

The second system continues the chorus with the vocal melody and piano accompaniment. Chord symbols C, G7, and C are indicated below the piano staff.

lend a help - ing hand, dear, _____ I love you most of all be - cause you're
- CAUSE the fu - ture's bright - er. _____ The door to hap - pi - ness you o - pen

The third system concludes the chorus with the vocal melody and piano accompaniment. Chord symbols C7, F, C, and G7 are indicated below the piano staff.

you. _____ No mat - ter what the world may say a - bout me. _____
 wide. _____ No mat - ter what may be the style or sea - son. _____

C F C C7 F C dim C

— I know your love will al - ways see me through. _____ I
 — I know your heart will al - ways be true. _____ I

D7 G7

love you for the way you nev - er doubt me _____ But most of all I
 love you for a hun - dred thous - and reas - ons _____ But most of all I

C C7 F C

love you 'cause you're you. _____ 2. I
 love you 'cause you're _____ you. _____

G7 C F C C F C

I NEED YOUR LOVE TONIGHT

Words and Music by
Sid Wayne and Bix Reichner

Medium Bright Rock

Piano introduction in F major, 4/4 time. The melody is played in the right hand, and the bass line is in the left hand. The piece starts with a quarter rest in the right hand, followed by a series of chords and eighth notes.

CHORUS

F C7 F

Oh, oh! I love you so. — Uh, uh, can't let you go. — Ooh,

The first line of the chorus features a vocal melody with lyrics and a piano accompaniment. The key signature has one flat (F major), and the time signature is 4/4. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Oh, oh! I love you so. — Uh, uh, can't let you go. — Ooh,"

F F7 Bb F C7 F F

ooh, don't tell me no. — I need your love to-night. — Oh, gee, • the

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: "ooh, don't tell me no. — I need your love to-night. — Oh, gee, • the"

C7 F F F7 Bb

way you kiss. Swee-dee, too good to miss. Wow-whee, want more of this. — I

The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are: "way you kiss. Swee-dee, too good to miss. Wow-whee, want more of this. — I"

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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-

F F7 Bb F C7 F 1 C7(tacet) 2

pow. don't run a-way.— I need your love to-night.— Oh, —

IT'S NOW OR NEVER

Words and Music by
G. Capurro and E. Di Capua
English Lyric by
Aaron Schroeder and Wally Gold

Moderately

The piano introduction consists of two staves in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass line.

CHORUS

The first system of the chorus includes a vocal line and piano accompaniment. The vocal line starts with a (tacet) instruction. The lyrics are: "It's now or nev-er; _____ come hold me tight. Kiss me, my". The piano accompaniment features chords and a bass line. Chords indicated above the staff are Eb, Fdim7, Fm, Fm7, and Bb7.

The second system of the chorus continues the vocal and piano parts. The lyrics are: "dar-lin'; _____ be mine to - night. _____ To - mor-row _____". The piano accompaniment continues with chords and a bass line. Chords indicated above the staff are Fm, Fm7, Bb7, Eb, and Abm.

The third system of the chorus concludes the vocal and piano parts. The lyrics are: "_____ will be too late. _____ It's now or nev-er; _____ my love won't". The piano accompaniment continues with chords and a bass line. Chords indicated above the staff are Abm, Eb, F#dim7, and Bm7. A first ending bracket labeled "1.2." spans the final two measures.

wait. _____ 1. When I first _____ my love won't wait. _____)
 Just like a

To Interlude 3. *Bb7* *Eb* *Fine*

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 _____

Eb *Eb+* *Ab* *Bb7*

_____ my soul sur - ren - dered. I've spent a life - time _____ wait - ing for the
 _____ and sweet de - vo - tion. Your lips ex - cite me; _____ let your arms in -

Ab *Ebm* *Eb* (tacet) *Eb* *Eb+*

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. _____

Ab *Abm* *Eb* *Fdim7* *Fm7* *Bb7* *Eb* *Abm* *Eb* *(Return to Chorus)*

(Return To Chorus)

I WANT YOU, I NEED YOU, I LOVE YOU

Music by
Ira Kosloff
Words by
Maurice Mysels

Moderately Slow

CHORUS

Hold me close, hold me tight; make me thrill with de-light. Let me know where I stand from the start. — I

want you I, need you, I love you — With all my heart. Ev'ry time that you're near all my

cares — dis-ap - pear. Dar-ling, you're all that I'm — liv-ing for. — I want you, I need you, I

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love you — More and more. I thought I could live with-out ro-mance — Be-

A7 Dm7 G7 C Fm C Gm7 C7 F

-fore you came to me, But now I know that I will go on lov-ing you e - ter - nal -

Gm7 C7 sus4 C7 F Am7 D7 G Em Am7 D7

-ly. Won't you please be my own Nev-er leave me a - lone, 'Cause I die ev-'ry time we're a -

G7sus4 G7 C Am Dm G7 C C7

-part. — I want you, I need you, I love you — With all my heart. Hold me heart.

F C B7 A7 Dm7 G7 C Ab7 G7 Tacet C

JAILHOUSE ROCK

Words and Music by
Jerry Leiber and Mike Stoller

Medium Bright Rock

1. The

CHORUS

1. war - den threw a par - ty in the coun - ty jail... The pri - son band was there and they be -
 2. Spi - der Mur - phy play'd the ten - or sax - o - phone... Lit - tle Joe was blow - in' on the
 3. Num - ber For - ty - sev - en said to Num - ber Three... "You're the cut - est jail - bird I

F (Tacet) E F (Tacet)

-gan to wail... The band was jump - in' and the joint be - gan to swing... You
 slide trom - bone... The drum - mer boy from Il - li - nois went crash, boom, bang!... The
 ev - er did see... I sure would be de - light - ed with your com - pa - ny... Come

F F (Tacet) E

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should-'ve heard those knocked - out jail - birds sing... } Let's rock!
 whole --- rhy - thm sec - tion was the pur - ple gang... }
 on and do the Jail - house Rock with me.' }

F (Tacet) Bb7

Let's rock! Ev-'ry - bo - dy in the whole cell block.

F C7 C7 sus 4

--- was a dan - cin' to the Jail-house Rock!...

Bb7 F Bb7 F E

EXTRA CHORUSES

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.

KENTUCKY RAIN

Words and Music by
Eddie Rabbitt and Dick Heard

Slow (triplet feel)

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

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

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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, you. Ken-tuck-y rain keeps pour-ing

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

rain.

2. C Em F

rain, _____ In the cold Ken-tuck - y

Repeat till fade

KING CREOLE

From the Paramount Motion Picture Production 'King Creole'

Words and Music by
Jerry Leiber and Mike Stoller

Bright Rock

Piano introduction for 'King Creole' in F major, 4/4 time. The music features a steady bass line and a melodic line in the right hand, with a key signature of one flat and a common time signature.

Verse

(Tacet)

F

1. There's a man in New Orleans 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 consistent bass line and a melodic line in the right hand.

F

— 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. It features a consistent bass line and a melodic line in the right hand.

F

— 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. It features a consistent bass line and a melodic line in the right hand.

F (Tacet)

He goes by the name of King Creole.
 He bends a string and "that's all she wrote."
 He wails some blues a-bout New Orleans.
 He don't stop play-in' till the guitar 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.

Bb7

C7

(Tacet)

4.

Bb7

F

2. When the
 3. Well, he
 4. Well, he

LAWDY MISS CLAWDY

Words and Music by
Lloyd Price

Slow Rock

The musical score is written in a key signature of one flat (Bb) and a common time signature (C). It consists of a piano introduction, a vocal line with lyrics, and a piano accompaniment. The piano part features a prominent triplet pattern in the right hand and a steady bass line in the left hand. The lyrics are as follows:

1 Oh! now Law-dy, Law-dy, Law-dy, Miss Claw-dy, Girl! You sure look good to me
- cause I give you all my mon-ey, Girl! You just wont treat me right

Well please dont ex-cite me ba-by Tho' it cant be me
You like to ball in the morn-ing dont come back un-til night

2. Be - -

The piano accompaniment includes the following chord progressions:

Introduction: F, Bb A C Bb, F Bb6 Bdim F, F6

Vocal Line 1: C7, F, F7, F, F6, F7, F6, F7, Bb, B6 Bb7

Vocal Line 2: Bb, C7, F, F6, Bb, Gm7, C7, F

Interlude 2: Gm F, Gm F, Gm C6 Gm C7 F6 C7, F, Gm F, Gm F, C7

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F Bb A C Bb F Bb6 Bdim F F6

3. I'm gon-na tell, tell my ma-ma. Lawd, I'm gon-na tell her what you been do-ing to me
 4. Well now Law-dy, Law dy, Law-dy Miss Claw-dy Girl! you sure look good to me
 5. Well so bye, bye, bye, bye, ba-by Girl! I won't be trou-ble no more

C7 F F7 F F6 F7 F6 F7 Bb B6 Bb7

I'm gon-na tell ev-'ry-bo-dy that I'm down in mis-er-y
 You just wheel-ing and rock-ing ba-by you're just as fine as you can be
 Good-bye Claw-dy oh dar-ling down the road I'll go

Bb C7 F F6 Bb Gm7 C7 F

3. 4 5

4. Well now
 5. Well so

Gm F Gm F Gm C6 Gm C7 F Bb Bbmaj7 F

LITTLE SISTER

Words and Music by
Doc Pomus and Mort Shuman

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Verse

1. Well, I dat - ed your big sis - ter, And I
2. (Ev - 'ry) time I see your sis - ter, Well, she's
3. (Well, I) used to pull your pig - tails, And —

The first part of the verse is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamics are marked 'F'.

took her to a show. I went for some can - dy; a -
got some - bod - y new. She's mean and she's e - vil like that
pinch your turned - up nose. But you been a - grow - in' and,

The second part of the verse continues the musical notation with vocal and piano parts.

(*Tacet*)

long came Jim Dan - dy And they snuck right out the door...
old Boll — Weev - il; Guess I'll try my luck with you...
ba - by, it's been show-in' From your head down to your toes...

The final part of the verse is set to music, concluding the piece.

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Chorus

F

Lit - tle Sis - ter, don't you, Lit - tle Sis - ter, don't you,

mf

Detailed description: This system contains the first two measures of the chorus. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a chord of F major. The second measure has a chord of Bb major. The lyrics are "Lit - tle Sis - ter, don't you," repeated.

Bb

Lit - tle Sis - ter, don't you kiss me once or twice Then say it's ver - y nice and then you

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "Lit - tle Sis - ter, don't you kiss me once or twice Then say it's ver - y nice and then you". The piano accompaniment continues with chords of Bb major and F major. The lyrics are "Lit - tle Sis - ter, don't you kiss me once or twice Then say it's ver - y nice and then you".

F C7 Db7

run. Lit - tle Sis - ter, don't you do what your big sis - ter

Detailed description: This system contains the next two measures. The vocal line starts with a fermata over the word "run." followed by the lyrics "Lit - tle Sis - ter, don't you do what your big sis - ter". The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords of F major, C7, and Db7 in the treble line. The lyrics are "run. Lit - tle Sis - ter, don't you do what your big sis - ter".

1. 2. F C7 (Tacet) 3. F Bb7 F

done. 2. Ev - 'ry 3. Well, I done.

Detailed description: This system contains the final two measures of the chorus. The vocal line has three endings: "1. done.", "2. Ev - 'ry", and "3. Well, I done.". The piano accompaniment features chords of F major, C7, and Bb7. The lyrics are "done. 2. Ev - 'ry 3. Well, I done.". The first ending is marked with a fermata.

LONG TALL SALLY

Words and Music by
Enotris Johnson, Richard Penniman and Robert Blackwell

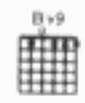
Bright rock tempo

Piano introduction in B-flat major, 4/4 time. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The piece begins with a piano (*p*) dynamic.



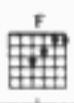
1. Gon - na tell Aunt Ma - ry 'bout Un - cle John, He
 2. (Well,) Long Tall Sal - ly has a lot on the ball, And
 3. (Well, I) saw Un - cle John with Long Tall Sal - ly, He

Musical notation for the first vocal line, corresponding to the lyrics above. The piano accompaniment continues with a steady bass line and chords in the right hand.



says he has the blues, But he has a lot of fun,
 no - bod - y cares if she's long — and — tall, } Oh, ba - by,
 saw Aunt Ma - ry com - in' And he ducked back in the al - ley,

Musical notation for the second vocal line, including the instrumental bridge. The piano accompaniment features a more active bass line and a rhythmic pattern in the right hand.



yes — ba - by woo — ba - by,

Musical notation for the final vocal line. The piano accompaniment continues with a steady bass line and chords in the right hand.

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Hav-in' me some fun to - night. — 1. 2. yeah! — 3. (last time) We're gon-na
 2. Well, yeah! —
 3. Well, I





have some fun to - night, — Gon-na have some fun to - night — woo! — We're gon-na






have some fun to-night, — Ev-'ry-thing will be all right. — We're gon-na









have some fun, gon-na have some fun to-night! —



LOVE ME

Words and Music by
Jerry Leiber and Mike Stoller

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderately' and the dynamics are 'mp'.

CHORUS

Treat me like a fool, treat me mean and cruel, but love me. ————— Break my faith-ful

Chords: + G, G7, C

heart, tear it all a - part, — but love me. ————— If you ev - er go, dar-ling, I'll be,

Chords: D7, D7+, G, G#dim7, D7, G

oh, so lone-ly. ————— I'll be sad and blue crying o - ver you, — dear, on-ly. —————

Chords: G7, C, D7, G, C

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I would beg and steal _____ just to feel _____

Chords: G, C, G

Annotations: *Tacet*

your heart _____ beat-ing close to mine. _____

Chords: A7, D7, A7

Ev-'ry night I pray to the stars that shine a - bove me, _____ Begging on my

Chords: D7, G, G7, C

Annotations: *3*

knees, all I ask is please, — please, love me. _____ Treat me like a _____

Chords: D7, G, C, G, G

Annotations: *1*, *2*, *3*, *3*

LOVE ME TENDER

From the 20th Century-Fox Cinemascope Production 'Love Me Tender'

Words and Music by
Elvis Presley and Vera Matson

Moderately slow

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The music is in the key of D major and 4/4 time. A dynamic marking of *mf* is present.

VERSE

The first verse of the song is written on two staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are:

1. Love me ten - der, love me sweet;

2. Love me ten - der, love me long;

3. Love me ten - der, love me dear;

Extra Verse When at last my dreams come true,

The piano accompaniment features chords and a bass line. A dynamic marking of *mp* is shown. Chord symbols 'G' and 'A7' are indicated below the piano staff.

The second verse of the song is written on two staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are:

Nev - er let me go. You have made my

Take me to your heart. For it's there that

Tell me you are mine. I'll be yours through

Dar - ling, this I know. Hap - pi - ness will

The piano accompaniment features chords and a bass line. Chord symbols 'D7', 'G', and 'A7' are indicated below the piano staff.

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life com - plete, And I love you so.
 I be - long, And we'll nev - er part.
 all the years, Till the end of time.
 fol - low you Ev - 'ry - where you go

CHORUS

Love me ten - der, love me true, All my dreams ful -

- fill For, my dar - lin', I love you,

And I al - ways will. And I al - ways will.

LOVING YOU

Featured by Elvis Presley in the Paramount Film 'Loving You'

Words and Music by
Mike Stoller and Jerry Leiber

Slowly (with a beat)

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'mp' (mezzo-piano).

CHORUS

I will spend my whole life through lov - ing you, lov - ing you.

The first system of the chorus includes the vocal line and the piano accompaniment. The piano part features a steady chordal accompaniment with a bass line. The tempo remains 'mp'.

Win - ter, sum - mer, spring-time, too, lov - ing you, lov - ing you.

The second system of the chorus continues the vocal and piano parts. The piano accompaniment includes chord markings: C7, F, and F7.

Makes no dif - f'rence where I go or what I do. You know that I'll al - ways be

The third system of the chorus concludes the vocal and piano parts. The piano accompaniment includes chord markings: Bb, F, Cm6, D7, and G7.

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lov - ing you. If I'm seen with some-one new, don't be blue,

C7 F7 C7 F C7

don't be blue. I'll be faith - ful I'll be true; al-ways true,

p

true to you. There is on - ly one for me, and you know who.

mf F7 Bb F Cm6 D7

You know that I'll al-ways be lov - ing you. lov - ing you.

1 2 mp rall. mp F7 C7 F Bdim C7 C7 F

MEAN WOMAN BLUES

Words and Music by
Claude De Metruis

Medium Rock

The piano introduction consists of two staves. The right hand plays a series of chords in the key of B-flat major, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a steady bass line with eighth notes. A long slur covers the right hand across the first four measures.

CHORUS

I got a wom-an mean as she can be

The first line of the chorus features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The piano part includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The key signature has one flat (B-flat major).

I got a wom-an mean as she can. be. Some-

The second line of the chorus continues the vocal melody and piano accompaniment. The piano part includes a piano (*p*) dynamic and a B-flat major 7th chord (*Bb7*) dynamic.

-times I think she's al-most mean as me.

The third line of the chorus concludes the vocal melody and piano accompaniment. The piano part includes a piano (*p*) dynamic and a C7 chord (*C7*) dynamic.

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1. A black cat up and died of fright, 'Cause she crossed his path last night. Oh,
 2. (She) kiss so hard she bruise my lips, Hurts so good my heart just flips. Oh,
 3. (The) strang-est gal I ev - er had; Nev - er hap - py 'less she's mad. Oh,
 4. She makes love with - out a smile, Ooh hot dog, that drives me wild. Oh,

F Tacet F Tacet F Tacet F7

I got a wom-an mean as she can be. Some-times I think she's

Bb7 F C7

1.2.3. 4

al-most mean as me 2. She me. Some-
 3. The
 4.

Bb7 F F

-times I think she's al - most mean as me.

C7 Bb7 F

IN THE GHETTO

Words and Music by
Scott Davis

Slowly, with feeling

As the

C Em7

snow flies on a cold and gray Chi-ca - go morn - in'. A

mi 4 D4 C4 C4 C4 C6 E4 G4 G4 G4 A4 G4 G4 G4 G4

F G7 C

poor lit - tle ba - by child is born In The Ghet - to

G4 F4 F4 E4 F4 E4 D4 D4 C4 D4 D4 D4 E4 E4

C

And his, ma - ma cries... 'Cause if

C4 D4 E4 D4 C4 C4 C4

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Em F G7

there's one thing she does - n't need. It's an - oth - er hun - gry mouth_ to feed In The

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note on G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment starts with a half note on G2, followed by eighth notes: A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Chords are indicated above the vocal staff: Em, F, and G7.

C G

Ghet-to. Peo-ple, don't you un - der - stand, the child needs a

The second system continues the piece. The vocal line has a half rest for the first two measures, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment has a half rest for the first two measures, then eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Chords are indicated above the vocal staff: C and G. A circled eighth note on G4 in the vocal line is highlighted.

F C F G7

help - ing hand, Or he'll grow to be an an - gry young man some-

The third system continues. The vocal line has a half note on G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment has a half note on G2, followed by eighth notes: A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Chords are indicated above the vocal staff: F, C, F, and G7.

C F C C F C G

day. Take a look at you and me, Are we too

The fourth system continues. The vocal line has a half rest for the first two measures, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment has a half rest for the first two measures, then eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Chords are indicated above the vocal staff: C, F, C, C, F, C, and G.

F7 C F Em

- blind to see Or do we sim - ply turn our heads and

rit.

Dm G7 C F C F C

look the oth - er way? Well, the world turns and a

a tempo

Em F G7

hun - gry lit - tle boy with the run - ny nose Plays in the street as the cold wind blows In The

C

Ghet - to, And his hun - ger burns

Em

And he starts to roam_ the streets_ at night And he

F G7 C

learns how to steal and he learns_ how to fight In The Ghet-to._ And

G F C

then one night, in des - per - a - tion, a young man_ breaks a - way._ He

F Em Dm G7

buys a gun,_ steals a car,_ tries to run,_ but he don't get far, and his

C F C F C Em

ma-ma cries. — As a crowd gath-ers 'round an an - gry young man, face

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'ma-ma cries.' followed by a rest, then 'As a crowd gath-ers 'round an an - gry young man, face'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is one flat (F major/D minor) and the time signature is 4/4. The system concludes with a double bar line.

F G7 C

down_ in the street with a gun_ in his hand_ In The Ghet-to. — And as her

The second system continues the musical score. The vocal line has the lyrics 'down_ in the street with a gun_ in his hand_ In The Ghet-to.' followed by a rest, then 'And as her'. The piano accompaniment continues with the same melodic and harmonic structure. The system ends with a double bar line.

C Em

young man dies, On a cold and gray Chi-ca - go morn-in', An-

The third system of the score shows the vocal line with the lyrics 'young man dies,' followed by a rest, then 'On a cold and gray Chi-ca - go morn-in', An-'. The piano accompaniment continues. The system concludes with a double bar line.

F G7 C

oth-er lit-tle ba - by child_ is born_ In The Ghet - to. —

rit.

The fourth and final system on this page shows the vocal line with the lyrics 'oth-er lit-tle ba - by child_ is born_ In The Ghet - to.' followed by a rest. The piano accompaniment includes a *rit.* (ritardando) marking. The system ends with a double bar line.

MOODY BLUE

Words and Music by
Mark James

Moderately

Piano introduction in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A G7 chord diagram is shown above the first measure.

(1) Well, it's hard to be a gam - bler bet - tin' on the num - ber
day comes she's Tues - day, when Tues - day comes she's Wednes - day,

The piano accompaniment continues with a steady bass line and chords in the right hand. A C chord diagram is shown above the first measure of the vocal line.

that chan - ges ev - 'ry time. Well, you think — you're gon - na win, — think —
in - to a - noth - er day a - gain. Her per - so - na - li - ty un - winds — just

The piano accompaniment continues with a steady bass line and chords in the right hand. A G7 chord diagram is shown above the first measure of the vocal line.

— she's giv - in' in, a stran - ger's all you find. Yeah, it's hard —
like a ball of twine on a spool that nev - er ends. Just when I —

The piano accompaniment continues with a steady bass line and chords in the right hand. A C chord diagram is shown above the first measure of the vocal line.

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_____ to fig - ure out _____ what _____ she's all a - bout, _____ that she's a wo - man through and through. -
 think I know her well, her e - mo - tions re - veal _____ she's not the per - son that I thought I knew. -

_____ } She's a com - pli - ca - ted la - dy, so co - lor my ba - by

mood - y blue. _____ Oh, _____ mood - y blue, _____ tell me am I

get - tin' through. _____ I keep hang - in' on _____ try - na

learn the song—but I nev - er do. ——— Oh,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'learn the song—but I nev - er do.' followed by a long note and 'Oh,'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for C and G7 are shown above the vocal staff.

mood - y blue, ——— tell me who I'm talk - in' to. ———

The second system continues the vocal line with 'mood - y blue,' and 'tell me who I'm talk - in' to.' The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for C and Dm7 are shown above the vocal staff.

You're like night and day, ——— and it's hard ——— to say ——— which

The third system features the vocal line with 'You're like night and day,' and 'and it's hard ——— to say ——— which'. The piano accompaniment continues. A G7 chord diagram is shown above the vocal staff.

one is you. ——— (2) Well, when Mon - Oh,

D. S. and fade

The fourth system concludes the vocal line with 'one is you.' and '(2) Well, when Mon - Oh,'. The piano accompaniment ends with a final chord. Chord diagrams for C, Dm7, and G7 are shown above the vocal staff. The instruction 'D. S. and fade' is written to the right of the piano staff.

MONEY HONEY

Words and Music by
J. Stone

Moderato

Piano introduction in E-flat 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 half note E-flat, followed by a quarter note D-flat, a quarter note C, and a quarter note B-flat. This pattern repeats with various intervals and rests.

VERSES

The land - lord rang my front door bell _____

Eb Db(Ebbass) Eb Db(Ebbass)

I let it ring for a long, long spell; _____ I went to the win - dow, and I

Eb Db(Ebbass) Eb Db(Ebbass) Eb Db(Ebbass)

peeped thru' the blind _____ and asked my lit - tle ba - by what was on his mind, She cried -

Eb Db(Ebbass) Eb tacet -----*

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MY BABY LEFT ME

Words and Music by
Arthur Crudup

Moderately bright

The piano introduction consists of four measures. The right hand plays chords with accents, and the left hand plays a simple bass line. The dynamic is marked *mf*.

CHORUS
tacet

The vocal line begins with two options: "1. Yes, my" and "2. Now, I". The piano accompaniment continues with chords and a bass line. A fermata is placed over the first vocal phrase. The dynamic is *mf*.

The vocal line continues with the lyrics: "left me, nev - er said a word. Was it win - dow, wring my hands and cry. I hate to". The piano accompaniment provides harmonic support with chords and a bass line. The dynamic is *mf*.

The vocal line concludes with the lyrics: "some - thing I done, some - thing that she heard? My ba - by left me, lose that wo - man, hate to say good - bye. You know she left me,". The piano accompaniment continues with chords and a bass line. The dynamic is *mf*.

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my ba - by left me. My ba - by e - ven
yes, she — left me. My ba - by e - ven

Bb7 C7

left me, — nev - er said a word.
left me, — nev - er said a word.

C7 F

1 tacet 2

F

3. Baby, one of these mornings, Lord, it won't be long,
You'll look for me and, Baby, and Daddy he'll be gone.
You know you left me, you know you left me.
My baby even left me, never said goodbye.
4. Now, I stand at my window, wring my hands and moan.
All I know is that the one I love is gone.
My baby left me, you know she left me.
My baby even left me, never said a word.

MYSTERY TRAIN

Words and Music by
Sam C. Phillips and Herman Parker Jr.

Moderately Fast

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHORUS

The first part of the chorus includes a vocal line with the lyrics: "1. Train I ride _____ six - teen coach - es long _____". The piano accompaniment continues with chords and a bass line. Chord symbols **Bb7**, **F**, and **Bb F** are placed below the piano staff.

The second part of the chorus includes a vocal line with the lyrics: "_____ Train I ride _____". The piano accompaniment continues with chords and a bass line. Chord symbols **F**, **Bb F**, **Bb F**, and **Bb7** are placed below the piano staff.

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six - teen coach - es long.

F Bb F Bb F Bb F

Well, that long black train got my ba - by and

F C7 Bb7

1 2

gone.

2 Train,

F Bb F Bb F Bb F F F

2. Train, train, coming 'round 'round the bend.
 Train, train, coming 'round 'round the bend.
 Well, it took my baby, well, it never will again
 (no not again).
3. Train, train, coming down the line.
 Train, train, coming down the line.
 Well, it's bringing my baby 'cause she's mine, all mine
 (she's mine, all mine).

MY BOY

Music by
Claude Francois and Jean-Pierre Bourtayre
Words by
Bill Martin and Phil Coulter

Slowly

The piano introduction consists of four measures. The first measure has a piano (*p*) dynamic. The notes are: G4, Bb4, G4, F#4, G4, F#4, G4, F#4. The second measure has notes: F#4, G4, F#4, G4, F#4, G4, F#4, G4. The third measure has notes: F4, G4, F4, G4, F4, G4, F4, G4. The fourth measure has notes: Bb4, G4, Bb4, G4, Bb4, G4, Bb4, G4. The chords are indicated below the staff: G sus4, G, F# sus4, F#, F sus4, F, Bb sus4, Bb.

The first line of the song features a vocal melody and piano accompaniment. The piano part has a mezzo-piano (*mp*) dynamic. The lyrics are: "You're sleep-ing, son, I know stand. Why did we ev-er But, real-ly, this can't word; Per-haps it's just as". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a sustained bass line in the left hand. The chords are Eb and Bb.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "wait. I want-ed to ex-plain Be-fore it gets too start? We're more like stran-gers now, Each act-ing out a well. Why spoil your lit-tle dreams, Why put you through the". The piano accompaniment continues with the same eighth-note pattern and sustained bass line. The chords are Cm and G7.

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late.
part.
hell.

For your moth - er and
I have laughed, I have
Life is no fair - y

Cm

me,
cried;
tale

Love has fi - nal - ly
I have lost ev - 'ry
As one day you will

died;
game,
know

This is no hap - py
Tak - en all I can
But now you're just a

Ab

Gm

home
take
child

But God knows how I've
But I'll stay just the
I'll stay here and watch you

tried
same
grow

Be - cause you're

Fm

G⁷ sus⁴

G⁷

Dm⁷ G⁷

all I have, my boy; You are my life, my pride my

f

Cm Fm B \flat ⁷

joy ——— And if I stay, ——— I stay be - cause of you, my

E \flat Am⁷⁻⁵ D⁷⁻⁹ D⁷

boy. ——— Sleep

p

G^{7 sus4} G⁷ E \flat

1, 2 3

D. ♩ and Fade

know on, it's hard to un - der - — — Be - cause you're

you have - n't heard a

ff

G⁷ Dm⁷ G⁷

OLD SHEP

Words and Music by
Clyde (Red) Foley

Moderato

mf

ACC. * B \flat Cdim B \flat 7 E \flat B \flat 7 E \flat

The piano introduction consists of two staves. The right hand features a melodic line with a fermata over the final measure. The left hand provides a steady accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4.

1. When I was a lad, and old Shep was a pup, O'er hills and
 2. (So the) years rolled a long, and at last he grew old, His eye-sight was
 3. (I) went to his side and sat on the ground, He laid his

p

E \flat C7 F7 B \flat 7

The first system of the song includes three vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature remains B-flat major, and the time signature is 3/4.

mead-ows we'd roam, _____ Just a boy and his dog We were
 fast grow-ing dim, _____ Then one day the doc - tor looked
 head on my knee, _____ I stroked the best pal that a

B \flat + E \flat C7

The second system of the song includes three vocal lines and piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The key signature remains B-flat major, and the time signature is 3/4.

both full of fun We grew up to geth-er that way. _____ I re-
 at me and said I can't do no more for him, Jim. _____ With a
 man ev-er found I cried so I scarce-ly could see. _____ Old

F7 Bb Cdim Bb7 Eb Eb7

-mem-ber the time at the old swim-ming hole, When I would have
 hand that was tremb-ling I picked up my gun, I aimed it at
 Shep-pie he knew he was go-ing to go, For he reached out and

Ab Eb7 Abm6 Eb

drowned be-yond doubt _____ Shep was right there to the res-cue he
 Shep's faith-ful head _____ I just could-n't do it I want-ed to
 licked at my hand _____ He looked up at me, just as much as to

Bb dim Bb7 Eb C7 F7

came He jumped in and helped pull me out. 2. So the
 run And I wished that they'd shoot me in - stead. 3. I
 say We're part - ing, but you un - der - stand. Now

p. B \flat 7 Cdim B \flat 7 E \flat Cdim B \flat 7

*Last time
 only*

old Shep is gone, where the good dog - gies go And no more with old

E \flat B7 B \flat 7 E \flat Cm

Shep will I roam But if dogs have a heav - en, there's

F7 B \flat 7 E \flat C7

one thing I know Old Shep has a won - der - ful home.

F7 B \flat Cdim B \flat 7 E \flat B \flat 7 E \flat *Fine*

ONE NIGHT

Words and Music by
Dave Bartholomew and Pearl King

Slowly

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a simple harmonic accompaniment.

CHORUS
(tacet)

One night with you is what I'm now pray-ing for. The things that

Accompanying piano part for the first system of the chorus, including a thick vertical bar line at the start of the first measure.

we two could plan would make my dreams come true. Just call my name

Accompanying piano part for the second system of the chorus.

and I'll be right by your side. I want your sweet helping hand; My love's too strong to

Accompanying piano part for the third system of the chorus.

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C C7 F7 C

hide. ————— Al-ways lived a ver-y qui-et life. I ain't nev - er did no

D7 G7 (tacet) G7+

wrong. Now I know that life with-out you — has been too lone-ly too long. — One night with

C Dm7 3 G7 Dm7 3 G7

you is what I'm now pray-ing for. The things that we two could plan

Dm7 G7 C F7 G7 (tacet) C F7 C

would make my dreams come true. One night with true. —————

PARALYZED

Words and Music by
Otis Blackwell and Elvis Presley

Bright shuffle

Piano introduction for 'Paralyzed'. The music is in 4/4 time with a bright shuffle feel. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is played in the right hand, and the bass line is in the left hand. The piece starts with a piano (*p*) dynamic and ends with a fermata over the final chord.

CHORUS

First system of the chorus. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "When you looked in-to my eyes, I stood there like I was hyp-no-tized. When we kissed, ooh, what a thrill. You took my hand and ooh, ba-by, what a chill." The piano part includes a mezzo-forte (*mf*) dynamic marking and a chord of C major at the end of the system.

Second system of the chorus. The vocal line continues with the lyrics: "You sent a feeling to my spine, a feel-ing warm and smooth and fine, But all I could do was I felt like grab-bin' you real tight, squeeze and squeeze with all my might, But all I could do was". The piano accompaniment includes chords of C major, C7, F7, and C major.

Third system of the chorus. The vocal line continues with the lyrics: "stand there par-a-lyzed. stand there par-a-lyzed. Oh, yah, luck-y me, I'm sing-in' ev-'ry". The piano accompaniment includes chords of C major, C major, C major, and F major. There are first and second endings indicated by brackets and numbers 1 and 2.

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day, _____ Ev-er since that day you came 'my way, _____ You made my life for

C F C F

me just one big hap-py game. I'm gay ev-'ry morning, at night I'm still the same. Do

C Am D7 07 (Tacet) 07

you re-mem-ber that won-der-ful time _____ You held my hand and swore that you'll be

C

mine? _____ In front of the preacher you said, "I do!" I could-nt say a word for think-ing of you.

07 C G7 F7

All I could do was stand there par-a-lyzed. _____ -lyzed. _____

C 07 C C

1 2

READY TEDDY

Words and Music by
John Marascalo and Robert Blackwell

Bright Tempo

Read - y, set, go, man, go, I got a gal that I love so. I'm

Chorus

Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y Ted-dy. I'm

Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y to - a rock 'n' roll

Verse

1. Go - in' down to the cor - ner, pick up — my sweet - ie pie. She's my

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C (Tacet)

rock 'n' roll ba - by, she's the ap - ple of my eye, 'Cause I'm

Chorus

F7

Read - y Read - y Read - y Ted - dy. I'm Read - y Read - y Read - y Ted - dy. I'm

G7 *F7* *C (Tacet)*

Read - y Read - y Read - y Ted - dy. I'm Read - y Read - y Read - y to - a rock 'n' roll.

Verse

C (Tacet)

2. Well, the flat top cats and the dun - ga - ree dolls Are —
 3. (Gon - na) kick off my shoes, roll — up my fad - ed jeans. Grab my

C (Tacet) C (Tacet)

head-ed for the gym to the Sock Hop Ball. The joint is real-ly jump-in', the
 rock 'n' roll— ba-by, pour— on the steam. I shuf-fle to the left.— I

C (Tacet)

cats are go-in' wild.— The mu-sic real-ly sends me. I dig that cra-zy style, 'Cause I'm
 shuf-fle to the right. Gon-na rock— 'n'— roll till the ear-ly ear-ly night, 'Cause I'm

Chorus

F7 C G7

Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y Ted-dy. I'm Read-y

F7 C (Tacet) C

Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y to-a rock 'n' roll. 3. Gon-na rock 'n' roll.

RETURN TO SENDER

Words and Music by
Otis Blackwell and Winfield Scott

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The music is marked *mf* (mezzo-forte).

Chorus

mf

C Am Dm

I gave a let - ter to the post - man; he put it in his
So then I dropped it in the mail - box - and sent it Spe - cial

The first part of the chorus is written for voice and piano. The piano accompaniment features chords in the right hand and a bass line in the left hand. The lyrics are: "I gave a letter to the post-man; he put it in his So then I dropped it in the mail-box - and sent it Spe-cial".

G7 C Am

sack. Bright and ear - ly next morn - ing - he
D. Bright and ear - ly next morn - ing - it

The second part of the chorus continues the melody and piano accompaniment. The lyrics are: "sack. Bright and ear-ly next morn-ing - he D. Bright and ear-ly next morn-ing - it".

Dm G7 C (Tacet) F G7

brought my let - ter back. She wrote up - on it: Re - turn - to send - er,
came right back to me.

The final part of the chorus concludes the piece. The lyrics are: "brought my letter back. She wrote up-on it: Re-turn - to send-er, came right back to me." The piano accompaniment includes a *Tacet* section for the piano.

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F G7 F G7

ad - dress un - known. No such num - ber,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has four measures with lyrics: "ad - dress un - known. No such num - ber,". The piano accompaniment consists of chords and a bass line. Chord symbols F, G7, F, and G7 are placed above the vocal staff.

1. C C7 F G7

no such zone. We had a quar - rel,

The second system continues the music. The vocal line has four measures with lyrics: "no such zone. We had a quar - rel,". The piano accompaniment continues with chords and a bass line. Chord symbols C, C7, F, and G7 are placed above the vocal staff.

F G7 D7

a lov - er's spat. I write I'm sor - ry but my

The third system continues the music. The vocal line has four measures with lyrics: "a lov - er's spat. I write I'm sor - ry but my". The piano accompaniment continues with chords and a bass line. Chord symbols F, G7, and D7 are placed above the vocal staff.

G7 2. C C7 F

let - ter keeps com - ing back. zone. This time I'm gon - na

The fourth system concludes the music. The vocal line has four measures with lyrics: "let - ter keeps com - ing back. zone. This time I'm gon - na". The piano accompaniment continues with chords and a bass line. Chord symbols G7, C, C7, and F are placed above the vocal staff.

F C D7

take it my-self and put it right in her hand. And if it comes back the

G7 (Tacet) (A) F

ver - y next day, Then I'll un-der - stand the writ-ing on it. Re-turn to

G7 F G7 F

send - er, ad - dress un - known. No such

G7 C 1. C C7 Return to (A) 2. C F7 C

num - ber, no such zone. zone.

SHE'S NOT YOU

Words and Music by
Jerry Leiber, Mike Stoller and Doc Pomus

Moderately

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The music is in a 4/4 time signature and features a key signature of one flat (Bb).

Chorus

(Tacet)

mf

Her hair is soft and her eyes are, oh, so blue.

The first line of the chorus is written on two staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The piano part includes a *(Tacet)* marking for the first measure. Chord symbols F and C7 are placed above the vocal line.

Cdim C7 Bb C7 F F#dim7

She's all the things a girl should be, but she's not you.

The second line of the chorus continues on two staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. Chord symbols Cdim, C7, Bb, C7, F, and F#dim7 are placed above the vocal line.

C7 *(Tacet)* F C7

She knows just how to make me laugh when I feel blue.

The third line of the chorus continues on two staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. Chord symbols C7, *(Tacet)*, F, and C7 are placed above the vocal line.

Cdim C7 Bb C7

She's ev - 'ry - thing a man could want, but she's not

The fourth line of the chorus continues on two staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. Chord symbols Cdim, C7, Bb, and C7 are placed above the vocal line.

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F B \flat F (*Tacet*) A7

you. And when we're danc - ing,

F7 B \flat

it al - most feels the same. I've got to stop my - self from

A7 (*Tacet*) C7 (*Tacet*) F

whis - p'ring your name. She e - ven kiss - es me like you used to

C7 Cdim C7 B \flat C7

do. And it's just break - ing my heart 'cause she's not

1. F Db7 C7 (*Tacet*) 2. F B \flat 7 F

you. Her hair is you.

SO GLAD YOU'RE MINE

Words and Music by
Arthur Crudup

Moderato

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment. The music is in 4/4 time and begins with a series of eighth notes in the treble staff, while the bass staff plays a steady quarter-note accompaniment.

My ba-by's long and tall, shaped like a

The piano accompaniment for the first vocal line. The treble staff features a melodic line with a triplet of eighth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

F Tacet -----*

can - non ball An' ev - 'ry-time she loves me, lawd - y,

The piano accompaniment for the second vocal line. The treble staff continues the melodic line, and the bass staff provides accompaniment with quarter notes and rests.

F Tacet -----* F CHORUS

you can hear me squall, she cries Ooh ee I be-lieve I'll

The piano accompaniment for the chorus. The treble staff features a melodic line with a triplet of eighth notes. The bass staff provides accompaniment with quarter notes and rests.

F7

Bb7

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change my mind. She said "I'm so glad I'm liv - ing" I

F C7

cried "I'm so glad you're mine".

Bb7 F Fdim Gm7

(2) My ba - by mine.

F Gm7 Fdim C F Fdim Gm7 F Gm7 F7

2. My baby knows just how to treat me right
Gives me plenty lovin' morning, noon and night,
She cries Oo - ee etc
3. When my baby does what she does to me
I climb the highest mountain down in the deep blue sea,
She cries Oo - ee etc
4. My baby's lips are red and sweet like wine,
She let's me lay down in her lovin' arms all night,
She cries Oo - ee etc

SUSPICION

Words and Music by
Doc Pomus and Mort Shuman

Moderately

The piano introduction consists of four measures. The right hand plays a series of chords: F major, F major, F major, and F major. The left hand plays a rhythmic pattern of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a similar pattern in the next three measures.

Verse

The first verse is set in C major and 4/4 time. It consists of four measures. The right hand melody is: C4, D4, E4, F4, G4, A4, B4, C5. The left hand accompaniment is: C4, D4, E4, F4, G4, A4, B4, C5. The lyrics are: 1. Ev - 'ry time you kiss me I'm still not cer - tain that you love me. 2. Ev - 'ry time you call me and tell me we should meet to - mor - row, 3. Dar - ling, if you love me, I beg you wait - a lit - tle long - er.

The second verse continues the melody. The right hand melody is: C4, D4, E4, F4, G4, A4, B4, C5. The left hand accompaniment is: C4, D4, E4, F4, G4, A4, B4, C5. The lyrics are: Ev - 'ry time you hold me I'm still not cer - tain that you I can't help but think that you're meet - ing some - one else to - Wait un - til I drive all these fool - ish fears - out of my

The third verse continues the melody. The right hand melody is: C4, D4, E4, F4, G4, A4, B4, C5. The left hand accompaniment is: C4, D4, E4, F4, G4, A4, B4, C5. The lyrics are: care. right. mind. Though you keep on say - ing you Why should our ro - mance just a - How I hope and pray that our

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real - ly real - ly real - ly love me,
 keep on caus - ing me such sor - row?
 love will keep on grow - ing strong - er.

Dm

Do you speak the same words to some - one else when I'm not there?
 Why am I so doubt - ful when - ev - er you are out of sight?
 May - be I'm sus - pi - cious 'cause true love is so hard to find.

Dm G7sus.4 C (Tacet)

Sus -

Chorus

Am
 pi - cion — tor - ments my heart. — Sus - pi - cion — keeps us a - part. — Sus -

(Tacet) 1. D7b5 G7 (Tacet)
 pi - cion, — why tor - ture me!

2. D7b5 G7 (Tacet) C Ab7 C
 me! — Why tor - ture me!

TEDDY BEAR

Words and Music by
Kal Mann and Bernie Lowe

Medium Bright Rock

CHORUS

1. Ba - by let me be your lov - in' Ted - dy Bear. Put a chain a -
2. Ba - by let me be a - round you ev - 'ry night. Run your fin - gers

- round my neck and lead me an - y - where. Oh let me be _____ your Ted - dy
through my hair and cud - dle me real tight.

Bear. _____ I don't want to be your ti - ger 'cause ti - gers play too

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rough. I don't want to be your li - on 'cause li - ons ain't the kind you love e -

G7 F G7 F G7

- nough. Just wan - na be your Ted - dy Bear.

C Tacet C

Put a chain a - round my neck and lead me an - y - where. Oh, let me be

F C G7

— your Ted-dy Bear. Bear.

Tacet C F7 G7 C F7 C

THAT'S ALL RIGHT

Words and Music by
Arthur Crudup

Moderately bright

mf

The piano introduction consists of two staves. The right hand features a melodic line with a long note on the fifth line of the treble clef, followed by a series of chords and eighth notes. The left hand provides a steady bass line with quarter notes.

CHORUS

1. Well that's all right, — ma - ma, that's all right for
2. My ma - ma, she done told me, pa - pa done told me

E_b

The first system of the chorus includes two vocal lines and piano accompaniment. The piano part features a steady bass line and chords in the right hand. A chord symbol *E_b* is placed below the bass staff.

you. That's all right, — ma - ma, just — an - y way you
too. Son, that gal you're fool - in' with, she ain't no good for

The second system continues the chorus with two vocal lines and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

do. } That's all right, that's all right. — That's all
you, but }

A_b7 *E_b*

The third system concludes the chorus with two vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Chord symbols *A_b7* and *E_b* are placed below the bass staff.

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right, — ma - ma, — an - y way you —

Bb7

do. — 1 2
2. My —

Eb Ab7 Eb Ab7 Eb Eb

3. I'm leavin' town tomorrow, leavin' town for sure,
 Then you won't be bothered with me hangin' 'round your door,
 But that's all right, that's all right.
 That's all right, mama, any way you do.

4. I oughta mind my papa, guess I'm not too smart.
 If I was I'd leave you, go before you break my heart,
 But that's all right, that's all right.
 That's all right, mama, any way you do.

STUCK ON YOU

Words and Music by
Aaron Schroeder and J. Leslie McFarland

Moderately

Introduction for piano, marked *mf*. The music is in F major and 4/4 time, consisting of three measures of chords and a simple bass line.

CHORUS

F

First line of the chorus. The vocal line is in F major. The piano accompaniment is marked *mf*. The lyrics are: "You can shake an ap - ple off an ap - ple tree. — / Gon - na run my fin - gers thru your long black hair. —"

F

Bb7

Second line of the chorus. The piano accompaniment is marked *mf*. The lyrics are: "Shake - a shake - a, sug - ar, but you'll nev - er shake me. — Uh - uh - uh. — / Squeeze - you — tight - er than a griz - zly bear. — Uh - huh - huh. —"

Bb7

F

Final line of the chorus. The piano accompaniment is marked *mf*. The lyrics are: "No - sir - ee, — uh - uh. — I'm gon - na / Yes - sir - ee, — uh - huh. — I'm gon - na"

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C7 C7+ Bb7 F (tacet)

stick like glue, — stick like glue, —

Stick be-cause I'm Stuck on
Stick be-cause I'm Stuck on

1. C7 2. Bb

you. you. Hide in the kitch-en, hide in the hall.

F Bb

Ain't gon-na do you no good at all. — 'Cause once I catch ya and the

Bb C7 (tacet)

kiss-in' starts, A team o' wild hors-es could-n't tear us a-part.

F

Try to take a ti - ger from his dad - dy's side. That's - how - love is gon - na

F Bb7

keep us tied. - Uh-huh-huh. - Yes - sir - ee, - uh - huh. -

F C7 C7+

I'm gon - na stick like glue, -

Bb7 F (tacet) 1. C7 2. F

Yay, yay, - be - cause I'm Stuck on you. you.

TRYING TO GET TO YOU

Words and Music by
Rose Marie McCoy and Charles Singleton

(Moderato (with a beat))

The piano introduction for the first system consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

I've been trav'-lin' o-ver moun - tains, ev - en thru the val - leys too,

The first system of the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The key signature has one flat (B-flat). The time signature is 4/4. The piano part includes a chord marked 'C' below the staff.

I've been trav'-lin' night and day, I've been run - nin' all the way, Ba - by, try - in' to get to

The second system of the vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords marked 'F' and 'Fm' below the staff.

you. (Ev - er since I read your let - ter, where you said you loved me
If I had to do it o - ver, that's ex - act - ly what I'd

The third system of the vocal line and piano accompaniment. The vocal line includes a bracketed phrase. The piano accompaniment concludes with a chord marked 'C' and a 'tacet' instruction.

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true, _____ I've been trav'-lin' night and day, I've been run-nin' all the
 do, _____ I would trav-el night and day, and I'd still run all the

F

way, Ba-by try-in' to get to you. _____ When I read your lov-in'
 way, Ba-by try-in' to get to you. _____ There was noth-in' that could

Fm

C

C7

let - ter, then my heart be-gan to sing, _____
 hold me or could keep me 'away from you, _____

F7

C

— There were man-y miles be-tween us, _____ But they did-n't mean a
 — When your lov-in' let-ter told me _____ that you real-ly loved me

C7

F

thing. _____ I just had to reach you, Ba - by _____
 true. _____ Lord a - bove, you know I love you, _____

D7 (5b) G7 tacet.....* C

— spite of all that I've been through. _____ I kept trav-'lin' night and
 — It was He that brought me through. _____ When my way was dark at

day, I kept run - nin' all the way, Ba - by, try - in' to get to
 night, He would shine His bright - est light, when I was try - in' to get to

F Fm

1 | 2
 you. _____ I've been trav-'lin' o-ver you. _____
 you. _____

C (tacet).....* C

THERE GOES MY EVERYTHING

Words and Music by
Dallas Frazier

Moderately Slow

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand provides a simple bass line. The dynamics are marked *mf*.

Verse

mp

B \flat E \flat B \flat

1. I hear foot - steps slow - ly walk - ing, As they gent - ly walk a -
2. (As my) mem - 'ry turns back the pag - es, I can see the hap - py

The first system of the verse features a vocal line with two verses and a piano accompaniment. The piano part includes a double bar line at the start of the second measure. The dynamics are marked *mp*. Chord changes for B \flat , E \flat , and B \flat are indicated above the vocal line.

F7 B \flat F7 B \flat E \flat

cross a lone - ly floor, And a voice is soft - ly
years we had be - fore, Now the love that kept this old heart

The second system continues the verse with a vocal line and piano accompaniment. Chord changes for F7, B \flat , F7, B \flat , and E \flat are indicated above the vocal line.

B \flat F7 B \flat

say - ing: "Dar - ling, this will be good - bye for - ev - er - more."
beat - ing Has been shat - tered by the clos - ing of the door.

The third system concludes the verse with a vocal line and piano accompaniment. Chord changes for B \flat , F7, and B \flat are indicated above the vocal line.

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Chorus

B \flat F7 B \flat F7 B \flat B \flat 7

There goes my rea - son for liv - ing,

mf



E \flat F7 B \flat F7 B \flat

There goes the one of my dreams, There goes my



B \flat 7 E \flat B \flat F7

on - ly pos - ses' - sion, There Goes My Ev - 'ry -



1. B \flat F7 2. B \flat

thing. 2. As my thing.

mp *ritard.*



TOO MUCH

Words and Music by
Lee Rosenberg and Bernard Weinman

Medium Rock

The piano introduction consists of three measures. The right hand plays a series of chords in a descending sequence: Bb7, F7, and Bb7. The left hand plays a simple bass line with quarter notes: Bb, F, Bb, F, Bb, F, Bb, F.

1. Hon-ey, I love you too much. Need your lov-in' too much. Want the thrill of
2. You spend all my mon-ey too much. Have to share you, hon-ey, too much. When I want some lov-in',
3. Ev-'ry time I kiss your sweet lips, I can feel my heart go flip flip. I'm such a fool for

The piano accompaniment for the first verse consists of three measures. The right hand plays chords: Bb7, F7, and Bb7. The left hand plays a bass line with quarter notes: Bb, F, Bb, F, Bb, F, Bb, F. The dynamic marking is *mf*. Chord symbols Bb and Bb7 are written below the bass line.

your touch. Gee, I can't hold you too much. You do all the liv-in' while
you're gone. Don't you know you're treat-in' me wrong. Now you got me start-ed, don't you
your charms. Take me back, my ba-by, in your arms. Like to hear you sigh-in' e-ven

The piano accompaniment for the second verse consists of three measures. The right hand plays chords: Bb7, F7, and Bb7. The left hand plays a bass line with quarter notes: Bb, F, Bb, F, Bb, F, Bb, F. The dynamic marking is *mf*. Chord symbols Bb and F7 are written below the bass line.

1 | 2.3 To A

I do all the giv-in' 'Cause I love you too much.
 leave me bro-ken heart-ed 'Cause I love you too much.
 tho' I know you're ly-in' 'Cause I love you too much.

Need your lov-in' all the time. Need your hug-gin' please, be mine. Need you near me;

stay real close. please, please, hear me, you're the most. Now you got me start-ed don't you

1 Return to Chorus | 2

leave me bro-ken heart-ed 'Cause I love you too much. much.

TREAT ME NICE

Words and Music by
Jerry Leiber and Mike Stoller

Medium Bright Rock

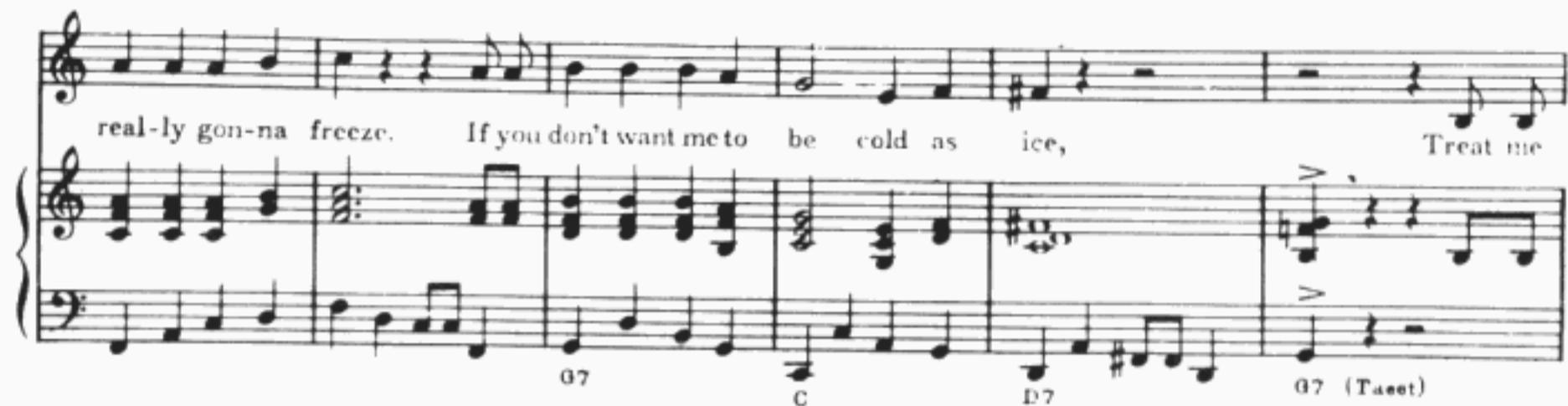
CHORUS

When I walk through that door,
Ba-by, be po - lite. You're gon-na make me sore, If you don't greet me right. Don't cha
ev-er kiss me once, kiss me twice. Treat me nice. I
know that you've been told, It's not fair to tease So if you come on cold, I'm

The musical score is written for voice and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The piano accompaniment includes various chords and melodic lines, with some sections marked with dynamics like *mf* and *f*. Chord symbols such as C, C7, F, D7, and G7 are placed below the piano part. The lyrics are written in a simple, conversational style, with some words hyphenated across lines.

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real-ly gon-na freeze. If you don't want me to be cold as ice, Treat me



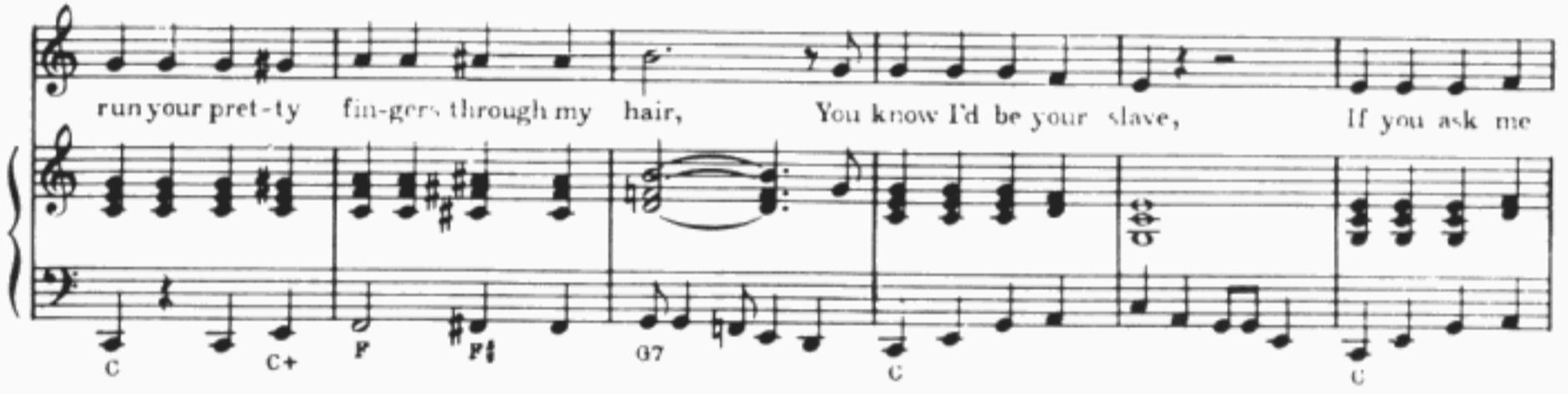
G7 C D7 G7 (Tacet)

nice. Make me feel at home If you real-ly care. Scratch my back and



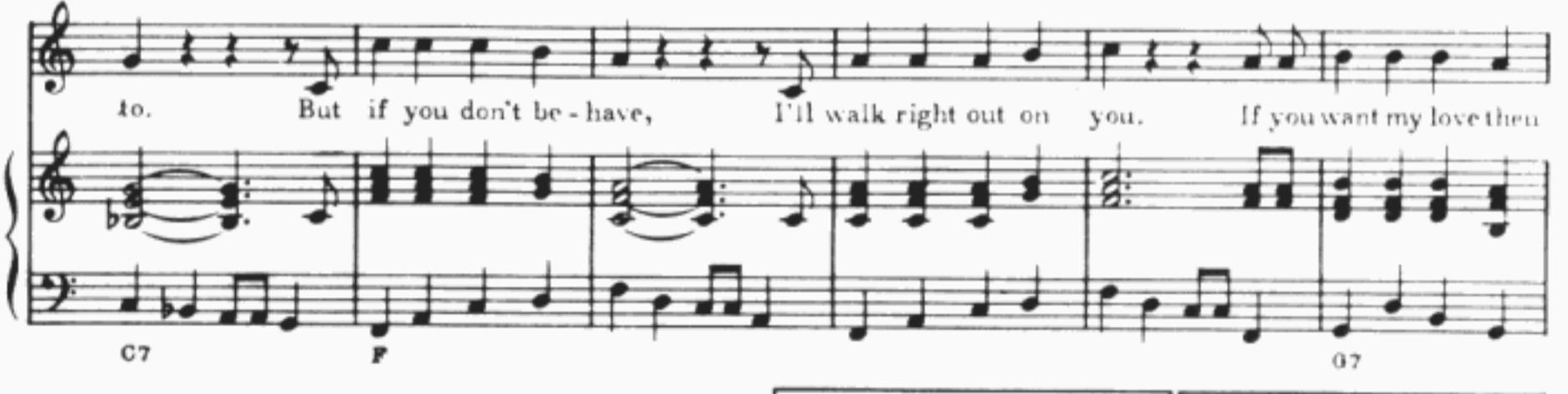
C C7 F C F F#dim7 C F

run your pret-ty fin-gers through my hair, You know I'd be your slave, If you ask me



C C+ F F# G7 C C

to. But if you don't be-have, I'll walk right out on you. If you want my love then



C7 F G7

take my ad-vice. Treat me nice. When nice.



D7 G7 (Tacet) C F7 G7 C F7 C

TUTTI FRUTTI

Words and Music by
R. Penniman, D. La Bostrie and Joe Lubin

Bright Rock and Roll Tempo

A - bop - bop - a - loom - op a - lop bop boom!

CHORUS

TUT - TI FRUT - TI au rut - ti TUT - TI FRUT - TI au

rut - ti TUT - TI FRUT - TI au rut - ti TUT - TI FRUT - TI au

rut - ti TUT - TI FRUT - TI au rut - ti A - bop - bop a - loom - op a - lop bop boom!

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VERSE

RECORD VERSES
 1. I got a gal (guy) her (his) name's Sue (Lou) She (he) knows just what to do —
 2. I got a gal (guy) her (his) name's Dai - sy (Jackie) She (he) al - most drives me cra -
 POP VERSES
 3. I got - ta go, can't stop, Down to the can - dy shop —
 4. You're the one I miss, I got - ta tell you this —
 5. Won't you be my date, And ba - by, don't be late —

— zy (wacky) I got a gal (guy) her (his) name's Sue (Lou) She (he)
 — zy (wacky) I got a gal (guy) her (his) name's Dai - sy (Jackie) She (he)
 — I got - ta go, can't stop, And
 — Oh, you're the one I miss, And the
 — Oh, won't you be my date, And

knows just what to do. — I've been to the east, I've
 al - most drives me cra - zy (wacky) She's (he's) a real gone cook - ie,
 get me an ice cream pop. — Don't want va - nil - la or
 fla - vor of your kiss. — I don't mean cher - ry with
 share my ice - cream plate. — With - out your kis - ses,

been to the west, But she's ^(he's) the gal ^(gaw) I love the best.
 yes - sir - ree, But ^(too - ood) pret - ty lit - tle ^(de Lou - ie's) Su - zy's the gal ^(gaw) for me.
 straw - ber - ry too, Want the same kind of fla - vor when I'm kiss - ing you. TUT - TI
 choc - 'late chips, I mean the same fla - vor of your sweet lips.
 This is all I've got, Just an im - i - ta - tion fla - vor of you know what.

CHORUS

FRUT-TI au rut-ti TUT-TI FRUT-TI au rut-ti TUT-TI

FRUT-TI au rut-ti TUT-TI FRUT-TI au rut-ti TUT-TI FRUT-TI au

rut-ti A - bop - bop a - loom - op a - lop bop boom! 2. I got a
 3. I got - ta
 4. You're the
 5. Won't you lop bop boom!

UNTIL IT'S TIME FOR YOU TO GO

Words and Music by
Buffy Sainte-Marie

Moderately

Am7 D7 G

You're not a dream, you're not an an-gel, you're a
dif-f'rent, worlds a-part, we're not the

G G/F#

man. I'm not a queen, I'm a
same. We laughed and played at the

G/F# E7 Am

wo-man, take my hand. We'll make a
start like in a game. You could have

D/F#

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space stayed (v) in the lives heart (v) that we planned, _____
 out - side my heart but in you came, _____

G G/F# G/F#

To Coda ⊕

_____ and here we'll stay un - til it's time for you to
 _____ and here you'll stay un - til it's time for you to

E7 Am7 D7

1 2
 go. _____ Yes we're go. _____

G G

Don't ask _____ why, _____

Ab F7 G

Don't ask _____ how, _____

Ab F7 G

Don't ask _____ for - ev - er. _____

B B7 Em

Love me _____ now. _____ This love of

Em A7 D7

mine had no be - gin - ning it has no end. _____ I was an

G G/F# G/Fb E7

oak, now I'm a wil - low, now I can bend, _____ and tho' I'll

Am D7/F#

nev-er in my life see you a - gain, _____ still I'll

G G/F# G/F# E7

stay un - til it's time for you to go. _____

Am7 D7 G

Don't ask _____ why of me,

Ab F7 G

Don't ask ————— how of me,

Ab F7 G

Don't ask ——— for - ev - er ——— of me,

B7 Em

Love me, ——— love me ——— now. ————— You're not a

A7 D7 sus4 D7

D. S. al Coda

⊕ CODA

stay un - til it's time for you to go. —————

Am7 D7 G

WAY DOWN

Words and Music by
Layng Martine, Jr.

Moderate Rock Tempo

The piano introduction consists of two staves in 4/4 time. The right hand plays a sustained chord of G major (G4, B4, D5) with a fermata. The left hand plays a rhythmic pattern of eighth notes, primarily using triplets of eighth notes.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics: "Babe, you're get - ting clos - er, The lights are go - in' dim, Ooh, my head is spin - nin' You got me in your spell, -". The piano accompaniment continues with the triplet eighth note pattern in the left hand and chords in the right hand.

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "the sound of your breath - in' has a hun - dred ma - gic fin - gers on a". The piano accompaniment maintains the rhythmic accompaniment.

The third system concludes the vocal and piano accompaniment. The vocal line has lyrics: "made the mood I'm in. The All of my re - sis - whir - ling car - ou - sel. The med - i - cine with - in". The piano accompaniment ends with a final chord of F7.

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- tance me, no ly - in' on the floor
no doc - tor could pres - crite your

B \flat F7

send - ing me to plac - es
love is do - in' some - thing that I've nev - er been be - fore.
I just can't des - crite.

C G7

Ooh — and I can feel it, feel — it, feel —

C Dm/C *tacet* G7 *cresc.*

Chorus
— it, feel — it, Way down where the mu - sic plays, —

G7

way down like a ti - dal wave. — Way down where the fir - es blaze, — way

C G7

down. — down, — way, way on

F C Dm/A C/G F G7

1. down, (way on down) 2. down)

C

Hold me a - gain as tight —

C

— as you can, I need you so, so ba - by let's go (way down) way down where it

G7

feels so good. — Way down where I hoped it would. — Way down where I

C

G7

nev - er could, — way down, — down, —

F

C

Dm/A

C/G

— Way, way on down, (way on down, way on down)

F

G7

C

C

WEAR MY RING AROUND YOUR NECK

Words and Music by
Bert Carroll and Russell Moody

Bright Tempo

Piano introduction in G major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

Chorus
(*Tacet*)

Musical notation for the first part of the chorus, including piano accompaniment and guitar chord diagrams for C, G7, and C.

Won't you wear my ring up a - round your neck To tell the
ring up a - round your neck To tell the

Musical notation for the second part of the chorus, including piano accompaniment and guitar chord diagrams for G7 and C.

world world I'm yours, by heck. Let them see
world I'm yours, by heck. Let them know

Musical notation for the final part of the chorus, including piano accompaniment and guitar chord diagrams for C7, F, C, and G7. The section ends with a *Tacet* marking.

your love for me, And let them see by the ring a - round your
I love you so, And let them know by the ring a - round your

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1. C F C (Tacet) 2. C F7 C7 F7

neck. Won't you wear my neck. They say that go - ing

stead - y is not the prop - er thing. They say that we're too young to know the

mean - ing of a ring. I on - ly know I love you and that you love me

too. So, dar - ling, please do what I ask of you. _____ Won't you wear my

C C7 F7 C

D7 G7 D7-5 G7 (Tacet)

ring a-round your neck To tell the world

I'm yours, by heck. Let them see your love for
Let them know I love you

me, And let them see by the ring a-round your
so, And let them know by the ring a-round your

neck. Won't you wear my neck.

(Tacet)

(Tacet)

WHEN MY BLUE MOON TURNS TO GOLD AGAIN

Words and Music by
Wiley Walker and Gene Sullivan

Moderato

The piano introduction consists of two staves of music. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass line. The dynamic marking is *mf* (mezzo-forte).

VERSE

The first part of the verse includes a vocal line and a piano accompaniment. The piano part has a dynamic marking of *mp* (mezzo-piano). Above the vocal line, there are guitar chord diagrams for Bb and F7. The lyrics are as follows:

1 Mem - o - ries that lin - ger in my heart, _____ Mem - o -
 2 (The) - lips that used to thrill me so, _____ Your _____
 3 (The) - cas - tles we built of dreams to - geth - er _____ Were the

The second part of the verse continues the vocal and piano lines. A guitar chord diagram for Bb is shown above the vocal line. The lyrics are:

ries that make my heart grow cold; _____ But some
 kiss - es were meant for on - ly me; _____ In my
 sweet - est stor - ies ev - er told; _____ May - be

B \flat F7 F7 E \flat F7

day they'll live a - gain, sweet - heart, _____ And my
 dreams they live a - gain, sweet - heart, _____ But my
 we will live them all a - gain, _____ And my

F6 F7 B \flat E \flat B \flat

blue moon _____ a - gain will turn to gold. _____
 gol - den moon is just a mem - o - ry. _____
 blue moon _____ a - gain will turn to gold. _____

CHORUS

B \flat F7 F7

WHEN MY BLUE MOON TURNS TO GOLD A - GAIN, _____ When the

mf

rain - bow turns the clouds a - way; **WHEN MY**

Bb **F7** **F7** **Eb** **F7**
BLUE MOON TURNS TO GOLD A - GAIN, You'll be back in my

F6 **Gm6** **F7** **1:2.** **Bb** **Eb6** **Bb** **Fine** **Bb** **Eb** **Bb**
 arms to stay. 2. The stay. 3. The

mp **D.S. al Fine** *rit*

WILD IN THE COUNTRY

Words and Music by
George Weiss, Hugo Peretti and Luigi Creatore

Moderately Slow

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and a long, sustained chord in the final measure. The left hand provides a steady accompaniment with a simple eighth-note pattern.

Chorus

The first system of the chorus includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "A rose grows wild_ in the coun-try. — A tree grows tall_ as the". The piano accompaniment features a triplet of eighth notes in the first measure and continues with chords and melodic lines.

The second system of the chorus includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "sky. — The wind blows wild_ in the coun - try, — And". The piano accompaniment continues with chords and melodic lines.

The third system of the chorus includes a vocal line and a piano accompaniment. The vocal line concludes with the lyrics "part_ of the wild, wild coun - try am I. Wild, wild_ like the". The piano accompaniment concludes with chords and melodic lines.

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Gm F B♭ Am G7 C7

deer_ and the dove. Wild and free_ is this land_ that I love. A

F B♭ C7

dream grows wild_ in the coun - try. A love grows tall_ as the

F F B♭

sky. A heart beats wild_ in the coun - try, And

C7 F C7

here_ with a dream_ in my heart, Part_ of the wild, wild

B♭ C7 1. F 2. F

coun - try am I. A I.

rall.

WOODEN HEART

Words and Music by
Fred Wise, Ben Weisman, Kay Twomey and Berthold Kaempfert

Moderately (in 'Two')

The piano introduction consists of two staves. The right hand plays a series of chords in a steady, rhythmic pattern, while the left hand plays a simple bass line with quarter notes.

Can't you see I love you, Please don't break my heart in two, That's not hard to

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Can't you see I love you, Please don't break my heart in two, That's not hard to".

E \flat Fm7 B \flat 7 E \flat A \flat E \flat E \flat

do, 'Cause I don't have a wood - en heart. And if

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "do, 'Cause I don't have a wood - en heart. And if".

E \flat Fm7 B \flat 7 E \flat Fm7 B \flat 7

you say "Good-bye" Then I know that I would cry, May-be I would die 'Cause I

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "you say 'Good-bye' Then I know that I would cry, May-be I would die 'Cause I".

E \flat Fm7 B \flat 7 E \flat A \flat E \flat E \flat A \flat E \flat

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don't have a wood - en heart. ————— There's no strings up -

Fm7 Bb7 Eb Ab Eb Fm

- on this love of mine, It was al - ways you from the start, —————

Bb7 Eb Ab Eb E°

— Treat me nice, treat me good, treat me like you real-ly should, 'Cause

Bb7 Eb Fm7 Bb7 Eb Ab Eb

I'm not made of wood, And I don't have a wood - en heart. —————

Eb Ab Eb Fm7 Bb7 Eb Ab Eb



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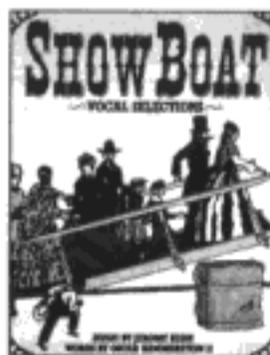
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