

Chris Chesley
Anthology!



4	BIOGRAPHY
298	DISCOGRAPHY
302	FILMOGRAPHY
⑥	LET IT BE ME
19	LET ME BE THERE
8	LET US PRAY
10	LET'S BE FRIENDS
⑩	LITTLE SISTER
⑩ 14	LONELY MAN
16	LONESOME COWBOY
⑩ 32	LOVE ME
⑩ 22	LOVE ME TENDER
⑩ 24	LOVING YOU
28	MAMA
30	MEAN WOMAN BLUES
35	MEMORIES
⑩ 38	MERRY CHRISTMAS BABY
⑩ 40	MILK COW BLUES
44	MILKY WHITE WAY
26	MIRAGE
⑩ 53	MOODY BLUE
⑩ 48	MY BABY LEFT ME
50	MY BOY
⑩ 56	MY LITTLE FRIEND
⑩ 60	MY WAY
⑩ 64	MYSTERY TRAIN
66	NEVER-ENDING
74	NEVER SAY YES
68	NIGHT RIDER
⑩ 78	NO MORE
⑩ 79	OLD SHEP
86	ONCE IS ENOUGH
82	ONE BROKEN HEART FOR SALE
⑩ 84	ONE NIGHT
89	ONLY BELIEVE
⑩ 92	PARALYZED
⑩ 98	PARTY
⑩ 100	PATCH IT UP

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The Complete ELVIS PRESLEY ANTHOLOGY In Two Volumes

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

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

- 102 There'll Be PEACE IN THE VALLEY For Me
- 104 PLAYIN' FOR KEEPS
- 106 PLEASE DON'T DRAG THAT STRING AROUND
- 114 PLEASE DON'T STOP LOVING ME
- 108 PLEDGING MY LOVE
- 95 POOR BOY
- 110 PUPPET ON A STRING
- 112 PUT THE BLAME ON ME
- 117 RAISED ON ROCK
- 123 READY TEDDY
- 120 RELAX
- 129 RELEASE ME
- 126 RETURN TO SENDER
- 141 RIDIN' THE RAINBOW
- 130 ROCK-A-HULA BABY
- 132 ROUSTABOUT
- 136 RUBBERNECKIN'
- 138 SANTA, BRING MY BABY BACK (To Me)
- 144 SANTA CLAUS IS BACK IN TOWN
- 146 SEE SEE RIDER
- 149 SEPARATE WAYS
- 155 SHAKE THAT TAMBOURINE
- 158 SHE THINKS I STILL CARE
- 162 SHE'S NOT YOU
- 152 SHOPPIN' AROUND
- 164 SHOUT IT OUT
- 166 SLOWLY BUT SURELY
- 172 SMORGASBOARD
- 174 SO CLOSE, YET SO FAR (from Paradise)
- 180 SO GLAD YOU'RE MINE
- 182 SOFTLY, AS I LEAVE YOU
- 184 THE SOUND OF YOUR CRY
- 188 SPINOUT
- 177 SPRING FEVER
- 192 STARTING TODAY
- 194 STEADFAST, LOYAL AND TRUE
- 196 STEPPIN' OUT OF LINE
- 189 STOP, LOOK, LISTEN
- 198 STUCK ON YOU
- 201 SUCH A NIGHT
- 169 SURRENDER
- 204 SUSPICION
- 200 SUSPICIOUS MINDS
- 208 TAKE MY HAND, PRECIOUS LORD
- 210 (Let Me Be Your) TEDDY BEAR
- 212 THAT'S ALL RIGHT
- 221 THERE'S SO MUCH WORLD TO SEE
- 214 THIS IS LIVING
- 216 THIS IS MY HEAVEN
- 218 TODAY, TOMORROW AND FOREVER
- 224 TOO MUCH
- 246 TREAT ME NICE
- 228 TROUBLE
- ~~228 UNCHAINED MELODY~~
- 230 VIVA LAS VEGAS
- 236 THE WALLS HAVE EARS
- 240 WAY DOWN
- 244 WE CALL ON HIM
- 249 WE CAN MAKE THE MORNING
- 256 WEAR MY RING AROUND YOUR NECK
- 252 WEARIN' THAT LOVED ON LOOK
- 254 WE'RE COMING IN LOADED
- 259 WHAT EVERY WOMAN LIVES FOR
- 262 WHEELS ON MY HEELS
- 264 WHEN I'M OVER YOU
- 278 WHERE DID THEY GO, LOAD
- 266 WHERE DO YOU COME FROM?
- 268 WILD IN THE COUNTRY
- 270 THE WONDER OF YOU
- 272 WOODEN HEART
- 274 YOU DON'T HAVE TO SAY YOU LOVE ME
- 281 YOU DON'T KNOW ME
- 288 YOU GAVE ME A MOUNTAIN
- 284 YOUNG AND BEAUTIFUL
- 286 YOUNG DREAMS
- 291 YOU'LL NEVER WALK ALONE
- 294 YOU'RE A HEARTBREAKER
- 296 YOU'RE THE DEVIL IN DISGUISE

Elvis Presley was born January 8, 1935 in Tupelo, Mississippi. His father, Vernon, was a hard-working sewing machine operator. His mother, Gladys, stopped working when Elvis was born and devoted herself entirely to her son. He was an over-protected child, perhaps because his twin brother did not survive childbirth, and an extremely close relationship developed between Elvis and his mother.

As a youngster Elvis enjoyed singing hymns with his mother at camp meetings, revivals and Sunday morning services. At 10 he took second place in a singing contest at the Lee County Fair, and at the age of 12 his mother bought him his first guitar.

Elvis was strongly influenced by country music, the old blues songs he heard so frequently, and the inspiring hymns of his church. The church had a particularly profound effect on Presley and his approach to music. The gyrating hip movements which later became his trademark was derived from the colorful "Hell-fire" ministers of the Pentacostal church he attended.

Elvis was 13 when his family moved to a housing project in Memphis. There he went through high school relatively unnoticed. The only distinctive things about this teenager were his long hair and sideburns, as opposed to the then-popular crew cut, and his flamboyant style of dress.

In 1953, after graduating from high school, Presley took a job as an usher, then moved on to factory work. Elvis also drove a truck, while he enrolled in night school to become an electrician. As a birthday present for his mother, and with some vague aspirations of becoming a country singer, Elvis then spent four dollars to record two songs at Sun Records. The secretary of Sun Records studio, Mrs. Keisker, felt that Elvis had an interesting vocal sound and saved the original tape to play for Sam Phillips, president of Sun Records.

"That's All Right (Mama)" and the flip side "Blue Moon Of Kentucky" became Elvis Presley's first professional recording, released in August 1954 on Sun Records. A disc jockey named Dewey Phillips agreed to play the song one night and Elvis was so nervous he went to a movie theatre to hide. Halfway through the picture his parents burst into the theatre to report that his record had been played twelve times in a row and that the phone lines at the station were jammed with the excited comments of his first fans.

Outside of his hometown, however, airplay was sparse, as country stations felt he was too "Rhythm-and-Blues," and R&B stations felt he was too country. In the fall of 1954 Bob Neal, his first manager, set his debut tour of some 25,000 miles — all of it covered in a well-worn second hand car.

In 1955 Col. Thomas Parker took over Elvis Presley's management. The Colonel arranged for RCA to buy out Presley's recording contract from Sun Records. The fee was somewhere in the neighborhood of \$40,000, the highest ever paid for a



Country and Western artist's recording contract. Numerous T.V. appearances were arranged as both BILLBOARD and CASHBOX spotlighted Elvis Presley as "the most promising new country performer of the year."

In 1956 "Heartbreak Hotel" became Elvis Presley's first million-selling #1 record. It was followed shortly thereafter by the first two-sided hit record, as both "Hound Dog" and "Don't Be Cruel" were #1 songs, a feat that has not been matched since. Other million-selling #1 hits that year included "Tutti Frutti," "Money Honey," "Shake, Rattle And Roll," "Love Me Tender," and "Blue Suede Shoes."

His first T.V. appearance was in January of 1956 on Tommy & Jimmy Dorsey's Saturday night CBS STAGE SHOW, for which he was paid \$1,250. In the spring he made two appearances on the Milton Berle Show, at \$5,000 each. In the summer it was Steve Allen's show for \$7,500. Then in September, Ed Sullivan agreed to pay \$50,000 for three appearances on his TOAST-OF-THE-TOWN Show, and proceeded to achieve an amazing 86.2% of the T.V. audience.

Soon thereafter Elvis Presley's first movie, LOVE ME TENDER, earned more than two million dollars in profits within weeks of its release. By the end of 1956 Elvis Presley had earned upwards of \$10 million. The next year followed with the number one million-sellers "All Shook Up," "Teddy Bear," "Loving You," and "Jailhouse Rock." His first

two albums were the first in history to sell more than a million copies. Teenagers all over the country were now wearing sideburns and tight pants as critics panned "Elvis The Pelvis," parents and PTA groups organized against his disturbing influence on youth, and Elvis Presley was, by all counts, the number one entertainer in America.

Then in 1958 the papers were filled with headlines: "ELVIS PRESLEY DRAFTED!" On March 25, 1958 at Fort Chaffee, Arkansas, the most celebrated haircut since Delilah clipped Samson took place and "Elvis Presley, Superstar" became "Elvis Presley, Private, U.S. Army."

Critics were sure that the Elvis fad would now end, but the Colonel had different ideas. Through careful press management and calculated releases of songs recorded prior to Elvis' induction, his records kept selling and his image remained as bright as ever.

In March 1960 Elvis Presley was honorably discharged from the Army and picked up where he had left off . . . recording hit records, doing T.V. appearances and films. His image was now changed due to the influence of Colonel Parker. No longer the gyrating teenager, Elvis was now a mature adult singing ballads and love songs like "It's Now Or Never" and "Are You Lonesome Tonight." Colonel Parker was convinced that Rock-and-Roll had seen its day and that Elvis would have to change his image to stay on top.

From 1962 to 1969 Elvis Presley's career declined somewhat as he became involved in a series of low-budget films, made no public appearances, and had no major hit records. During this time Elvis married Priscilla Beaulieu, a girl he had met in Germany while in the service; and in 1968 his daughter, Lisa Marie, was born.

It was at about this time that a nostalgic trend in pop music brought about a renewed interest in the music of the '50's, and with it, a renewed interest in Elvis Presley. On July 31, 1969 Presley made his first public appearance in more than a decade, at the International Hotel in Las Vegas, and broke all box office records. Meanwhile, his record "Suspicious Minds" became his first #1 seller in seven years. As Presley's career began to sparkle again, the strain of his travel and performance schedule made his personal life more difficult. In 1973 Priscilla divorced him, and by the summer of 1974 he was so depressed and overweight that no pictures were allowed to be taken of Elvis. On January 8, 1975, "The King of Rock 'n' Roll" spent his fortieth birthday alone. Two years later Elvis Presley died of a heart attack, no longer able to cope with the loneliness of being King.

His passing was mourned in every corner of the world, for his kingdom stretched well beyond the borders of the United States. Earlier in his career his T.V. special ALOHA FROM HAWAII was the first entertainment feature ever shown simultaneously throughout the world via satellite. It is estimated that 1 billion people saw it. He was the

biggest-selling artist in the history of recorded entertainment, with record sales well over 500,000,000 units. In fact, Elvis Presley had as many as 55 million-selling singles and over 20 albums certified gold by the Recording Industry Association of America. He had starred in 33 motion pictures and his live performances continually broke box-office records wherever he performed. His impact can probably best be summed up in the closing paragraph of an RCA press release: "He changed the entire course of international pop music . . . and set a path it would take for the rest of most of our lifetimes."



LET IT BE ME (Je T'Appartiens)

English Lyric by MANN CURTIS French Lyric by PIERRE DELANOE Music by GILBERT BECAUD

Moderately

mf

F C7 C#dim Dm Am

English {1. I bless the day I found you, I want to stay a-round you,
 Lyric: {2. If, for each bit of glad-ness, Some one must taste of sad-ness,
 French {1. Com-me l'ar-gi-le L'in-sec-te fra-gi-le L'es-
 Lyric: {2. Que puis-je fai-re Pour te sa-tis-fui-re Pa-

mp-mf

Bb F Gm7 C7-9 F Gm7 C7 F

And so I beg you, LET IT BE ME. Don't take this
 I'll bear the sor-row, LET IT BE ME. No mat-ter
 cla-ve do-ci-le Je t'ap-par-tiens De tout mon
 tron de la Ter-re Sur mon che-min Com-me les

C7 C#dim Dm Am Bb F

heav-en from one, If you must cling to some-one, Now and for-ev-er,
 what the price is, I'll make the sac-ri-fic-es, Through each to-mor-row,
 ê-tre Tu es le seul mai-tre Je dois me sou-met-tre
 an-ges Chan-ter tes lou-an-ges Mais je n'suis pas un ange

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Gm7 C7-9 F Bb Am Bb

LET IT BE ME. Each time we meet, love, I find com -
 LET IT BE ME. To you I'm pray - ing, Hear what I'm
 Je t'ap - par - tiens Si tu con - dam - nes Je tends mon
 Tu le sais bien Je n'suis qu'un hom - me Rien qu'un pauvre

F Gm7 F Bb A

plete love, With - out your sweet love, what would life be?
 say - ing, Please let your heart beat for me, just me.
 â - me Au creux des flam - mes Je n'y peux rien
 hom - me Qui t'ai - me com - me Comme un co - pain.

F C7 C#dim Dm Am Bb

So nev - er leave me lone - ly, Tell me you'll love me on - ly, And that you'll
 And nev - er leave me lone - ly, Tell me you'll love me on - ly, And that you'll
 A - vec les pei - nes L'amour et la hai - ne Cou - lant dans mes
 Sou - vent je pen - se Que dans ton im - men - se Pa - lais de si -

F Gm7 C7-9 1. F Gm7 C7 2. F

al - ways LET IT BE ME.
 al - ways LET IT BE ME.
 vei - nes Je t'ap - par - tiens. ME.
 len - ce Tu dois être bien.

(rall. 2nd time)

Featured in the Universal Motion Picture "CHANGE OF HABIT"
From the RCA CAMDEN Album "YOU'LL NEVER WALK ALONE"

LET US PRAY

Words by BUDDY KAYE Music by BEN WEISMAN

Moderately, with a beat

Piano introduction in C major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a forte (*f*) dynamic.

Verse:

1. Come, praise the Lord, — for he is good
2. When stran - gers reach — out for your hand
3. The love of God — is on our side

Chord diagrams: C (x02345) and F (xx3231). The piano accompaniment is in the left hand, with a mezzo-forte (*mf*) dynamic.

Come join in love — and broth - er - hood.
Re - spond to them — and un - der - stand.
We have the strength — to move the tide.

Chord diagrams: G7 (x02345) and C (x02345). The piano accompaniment continues in the left hand.

We'll hear the "Word" — and bring our gifts — of bread and wine.
We'll rise as one — to calm the storm — out - side the gate.
The world was saved, — so there be peace — and love for all —

Chord diagrams: C7 (x02345), F (xx3231), and A7 (E bass) (xx0232). The piano accompaniment continues in the left hand.

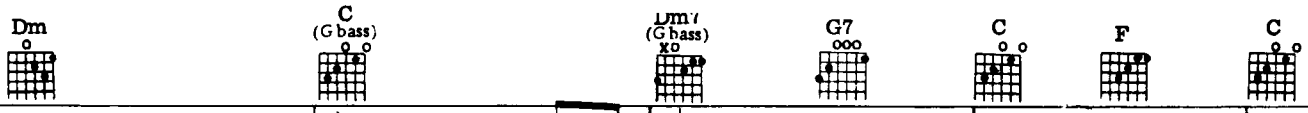
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And we'll be blessed — be-neath this sign.
 With faith in Him — we won't be late.
 And we must hear — our broth-ers call.



Chorus:

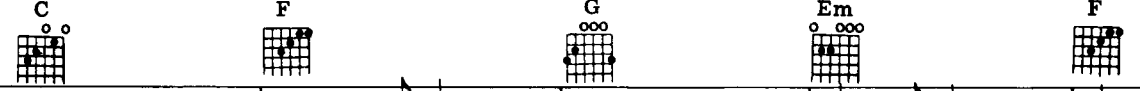

So Let Us Pray to - geth - er, — pray to - geth - er. —






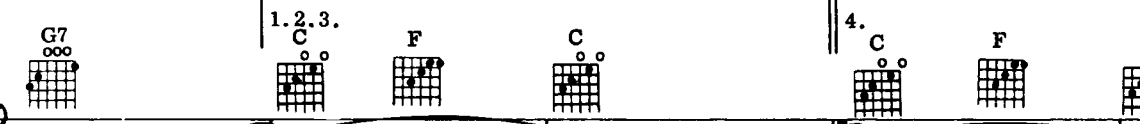
Pray with one might - y voice. — And let us






sing to - geth - er, — sing to - geth - er. — Pray and





we'll re - joice. —



From the RCA CAMDEN Album "LET'S BE FRIENDS"

LET'S BE FRIENDS

Words and Music by CHRIS ARNOLD, DAVID MARTIN and GEOFF MORROW

Slowly

8va-----

mf

The piano introduction consists of two staves. The right hand starts with a melodic line in the 8va register, and the left hand provides a bass accompaniment. The tempo is marked 'Slowly' and the dynamics are 'mf'.

F F6 Fmaj7 F Gm7 C7

The first system of guitar chords includes diagrams for F, F6, Fmaj7, F, Gm7, and C7. The F chord is shown in two positions: one with the index finger on the first string and another with the index finger on the second string. The F6 chord has the index finger on the second string. Fmaj7 has the index finger on the second string. The second F chord has the index finger on the first string. Gm7 has the index finger on the second string. C7 has the index finger on the second string.

1. Don't be a-fraid, you and I were made the same, lit-tle one;
 world that you see may seem to be a mys - t'ry to you;
 You're not a-lone, I've al-ways known that we'd get a-long;

mp - mf

The piano accompaniment for the first vocal line features a steady bass line and chords in the right hand. The dynamics are marked 'mp - mf'. There are triplets in the right hand melody.

Gm7 C7 Gm7 C7 Bb C7

The second system of guitar chords includes diagrams for Gm7, C7, Gm7, C7, Bb, and C7. Gm7 has the index finger on the second string. C7 has the index finger on the second string. Bb has the index finger on the second string. The final C7 has the index finger on the second string.

And I know what it's like when you feel left out of the
 The night may be dark, but hope ver-y hard and
 And some - one I know says life is good and

The piano accompaniment for the second vocal line continues with a consistent bass line and chords. The dynamics are 'mp - mf'. There are triplets in the right hand melody.

F F6 Fmaj7 F D7

game, lit - tle one. But if you take this help - ing
 dreams can come true. You live in si - lence but for
 he can't be wrong. There's fun and laugh - ter just

G7 Bbm F Fdim

hand that I lend, Then we can smile to -
 once let's pre - tend We're talk - ing here to -
 wait - ing 'round the bend, Let's find then now to -

Gm C7 1. 2. Eb

geth - er, Let's be friends. 2. The
 geth - er, Let's be friends. 3. —
 geth - er, Let's be *Sva*-----

3. F Eb Bb F

friends. *Sva*-----
rall.

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

LITTLE SISTER

Words and Music by DOC POMUS and MORT SHUMAN

Moderately

mf

F

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 —

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,

(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.—

Chorus

F



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

mf

Bb



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

1.2

F



C7



3

(Tacet)

F



Bb7



F



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

Featured in the 20th Century-Fox Motion Picture "WILD IN THE COUNTRY"
From the RCA Album "ELVIS: THE OTHER SIDES — WORLDWIDE GOLD AWARD HITS, VOL. 2"

LONELY MAN

Words and Music by BENNIE BENJAMIN and SOL MARCUS

Moderately Slow

The musical score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of a piano accompaniment and a vocal line. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chords and fingerings indicated. The vocal line includes lyrics and is marked with a mezzo-piano (*mp*) dynamic. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the piano part, including Eb, Ab (4 fr.), Bb7, and F#dim.

mp

It's a lone - ly man who wan - ders all a - round.

mp

It's a lone - ly man who roams from town to town,

Search-in', al - ways search-in' for some - thing he can't

find. Hop - in', al - ways hop - in' that some - day Fate will be

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Bb7 Eb Ab 4fr Bb7 Eb

kind. It's a lone - ly man who trav - els all a - lone,

Bb7 Eb Ab 4fr. Eb Bb7

When he has no one that he can call his own.

Ab 4fr. Eb F#dim

Al - ways — so un - hap - py, — tak - in' shel - ter — where he

Eb Bb7

can. Here I am; come meet a lone - ly, lone - ly

1. Eb Ab7 Bb7 (Tacet) 2. Eb Ab7 Eb

man. It's a man.

rall

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

LONESOME COWBOY

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately slow

mp

F

Just be-yond the moun-tain lies a cit - y And I hear it call - ing

mp

F

me: "Sad-dle up and ride, you Lone-some Cow - boy;

Dm

Here is where you'll find your des - ti - ny?"

F

In my dreams the lights shine bright and pret - ty, Near to me and yet so

F

far. Will I al - ways be a Lone - some Cow - boy;

Dm Bb

Am I on - ly reach - ing for a star? Ride,

Bdim F Dm Dm+7

ride a - long, cow - boy. Sing,

Dm7 G9 Gm7 C7^o F

sing your song, Cow-boy. Will I ev - er leave this

lone-some val - ley, Real - ly see the lights that shine?

F

Got - ta find what lies be - yond the moun - tain; Got - ta rope and tie that dream of

1. Dm mine. 2. Dm mine.

rall. pp

From the RCA Album "MOODY BLUE"

LET ME BE THERE

Words and Music by JOHN ROSTILL

Moderate

Eb

1. Where-ev-er you go, _____ where-ev-er you may
 2. (Watch-ing you grow) _____ and go-ing thru the

mf

wan - der in your life, _____ sure - ly you know _____
 chan - ges in your life, _____ that's how I know _____

I al-ways want to be there hold-ing your hand _____
 I'll al-ways want to be there when-ev-er you feel _____

and stand-ing by to catch you when you fall; see-ing you thru-
 you need a friend to lean on, here I am. When-ev-er you call,

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Bb Eb

in ev-'ry-thing you do. — } Let me be —
you know I'll be there. — }

Eb Ab

— there in your morn - ing. Let me be — there in your night. —

Eb F

— Let me change — what - ev - er's wrong — and make it right.

Bb Eb Eb7

Let me take — you through that won - der - land — that —

Ab Eb

on - ly two can share. — All I ask — you —

Bb Eb

to Coda ☐ 1.

is let me be there. —

Bb Eb Ab 4 fr.

2. D. S. al Coda %

2. Watch-ing you grow — Let me be —

☐ Coda

Ab Eb Bb Eb

All I ask — you — is let me be there. —

Featured in the 20th Century-Fox Motion Picture "LOVE ME TENDER"
From the RCA Album "ELVIS' GOLDEN RECORDS"

LOVE ME TENDER

Words and Music by ELVIS PRESLEY and VERA MATSON

Moderately slow

mf

Verse

G



A7



1. Love me ten - der, love me sweet;
 2. Love me ten - der, love me long;
 3. Love me ten - der, love me dear;

mp

D7sus4



D7



G



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

A7



D7sus4



D7



G



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.

Chorus

G B7 Em G7 C Cm

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

mf

G Dm6 E7+5 E7 A7

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

1. 2. D7sus4 D7 G Am7 D7 3. D7sus4 D7 G

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

EXTRA VERSE

4. When at last my dreams come true,
 Darling, this I know:
 Happiness will follow you
 Everywhere you go.

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

LOVING YOU

Words and Music by MIKE STOLLER and JERRY LEIBER

Slowly (with a beat)

mp

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand provides a simple bass line. The tempo is marked 'Slowly (with a beat)' and the dynamics are 'mp'.

Chorus

F C7

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

mp

The first system of the chorus features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'I will spend my whole life through lov-ing you, - lov-ing you. -'. The piano accompaniment includes guitar chord diagrams for F and C7.

F F7

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

The second system continues the chorus with the lyrics 'Win-ter, sum-mer, spring-time, too, lov-ing you, - lov-ing you. -'. The piano accompaniment includes guitar chord diagrams for F and F7.

Bb F Cm6 D7 G7

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

mf

The third system concludes the chorus with the lyrics 'Makes no dif-frence where I go or what I do. You know that I'll al-ways be'. The piano accompaniment includes guitar chord diagrams for Bb, F, Cm6, D7, and G7.

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C7 G7 C7 F C7

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

mp

F

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

F7 Bb F Cm6 D7

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

mf

G7

1. C7 F Bdim C7 2. C7 F

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

mp *rall.* *mp*

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

MIRAGE

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

Moderate beat

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano introduction, a vocal line with lyrics, and a piano accompaniment. The piano part includes guitar chord diagrams for F, F+, F6, F+, G, Gdim, Dm, Bb, Bbm, F, and F+.

Lyrics:
 Is your love, dar - ling, just a mi - rage? From the
 man in the des - ert, I'm lost, Is this
 dis - tance you call to me, like an o - a - sis; Tho' your
 dream just a trick of my im - ag - i - na - tion; Tho' I
 kiss - es keep draw - ing me near, Is your
 thirst for your lips night and day, Is your
 love a mi - rage that will dis - ap - pear.
 love a mi - rage that will fade a -

F6 F+ 2.F

Like a way. How I

Bb m F Eb dim

pray heav - en an - swers my prayer, When I

Gm C7-9 F Bb m

reach out for you you'll be there; Then the search

F Eb dim Gm

for my love will be through, Like a dream, a mi - rage

Edim F F6 Fmaj7 F6

will come true. A mi - rage. A mi -

Repeat ad lib. fading out

From the RCA CAMDEN Album "LET'S BE FRIENDS"

MAMA

Words by CHARLES O'CURRAN Music by DUDLEY BROOKS

Moderately

mp

Chorus

Dm

A7

Dm

An an - gel sent from a - bove _____ is Ma - ma. _____

mp

And ev - 'ry - one fell in love _____

Dm

A7

Dm

with Ma - ma, _____ Ma - ma. _____ Ma - ma's so

A7

Dm

D7

G

mf

Dmaj7 G A7 Em7

sweet; Ma - ma's so nice. When - ev - er there's trou - ble, take Ma - ma's ad -

A7 Dm A7 Dm

vice. There's no one I hold so dear _____ as Ma ma. _____

A7 Dm A7 1 Dm

I al - ways want to be near _____ Ma ma. _____

Bb7 A7 2. Dm A7 Dm

An Ma ma. _____

rall.

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

MEAN WOMAN BLUES

Words and Music by CLAUDE DeMETRUIS

Medium Rock

The piano introduction consists of two staves. The right hand starts with a series of chords in the key of F major, including F major, F7, and Bb7. The left hand provides a steady bass line with eighth notes. The tempo is marked 'Medium Rock' and the dynamics are 'mf'.

Chorus

F

F7

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

The first line of the chorus features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'I got a wom - an mean as she can be.' The piano accompaniment includes chords for F, Bb7, and F7.

Bb7

F

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 lyrics are 'I got a wom - an mean as she can be. Some -'. The piano accompaniment includes chords for Bb7 and F.

C7

Bb7

F

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

The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are 'times I think she's al - most mean as me.' The piano accompaniment includes chords for C7, Bb7, and F.

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F (Tacet) F (Tacet) F (Tacet)

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

F7 Bb7 F

path last night. Oh,
 heart just flips. Oh,
 'less she's mad. Oh, } I got a wom-an mean as she can be. Some-
 drives me wild. Oh,

C7 Bb7 1-2-3 F 4 F

times I think she's al-most mean as me. 2. She
 3. The me.
 4. -

C7 Bb7 F

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

From the RCA Album "ELVIS"

LOVE ME

Words and Music by MIKE STOLLER and JERRY LEIBER

Moderately

mp

CHORUS:

Treat me like a fool, treat me mean_ and cruel, but




love me. Break my faith-ful heart, tear it all a -

part, but love me. If you ev - er

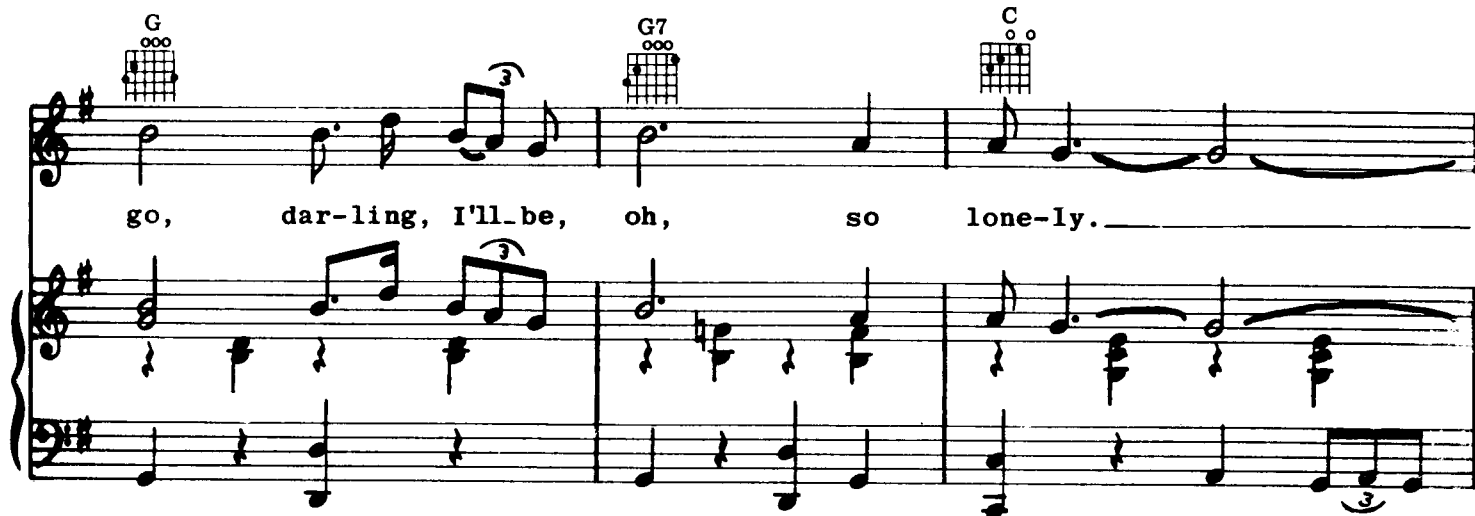
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G  G7  C 

go, dar-ling, I'll be, oh, so lone-ly.



D7 



I'll be sad and blue cry- ing o - ver you, dear,



G  C  G  C  tacet

on - ly. I would beg and steal



G  A7 

just to feel your heart



beat-ing close to mine. _____ Ev- 'ry night I

D7 A7 D7

pray to the stars that shine a - bove me, _____

G G7 C

_____ Beg-ging on my knees, all I ask is please, _____ please,

D7

love me. _____ Treat me like a _____

G C 1. G 2. G

From the RCA Album "ELVIS (TV SPECIAL)"

MEMORIES

Words and Music by BILLY STRANGE and SCOTT DAVIS

Slowly, with expression

Bb Bb sus 4 Bb maj7

Mem - o - ries,

pressed be - tween the pag - es of my mind,

Mem - o - ries, sweet - ened thru the ag - es just like wine.

Qui - et thoughts come float - ing down and set - tle soft - ly to the ground like

Eb Bb maj7 Eb maj7

Bb maj7 Eb Bb maj7

Db Db maj7

Db 11

Gb maj7

Gb 6

Gb maj7

Ebm7

gold of au- tumn leaves a-round my feet,

I touched them and they burst a- part with

Cm7

F7

Bb maj7

Ebmaj7

sweet

mem - o - ries,

Sweet mem - o -

Bb maj7

Ebmaj7

Bb

ries,

Of hold - ing hands and red bou - quets and

Bb 6

Eb dim

twi - light trimmed in pur - ple haze And laugh - ing eyes and sim - ple ways and

E \flat 6 E \flat dim B \flat B \flat sus 4

qui - et nights and gen - tle days with you. _____

B \flat maj7 E \flat B \flat maj7

Mem-o-ries, pressed be - tween the pag - es of my mind, _____

E \flat maj7 B \flat maj7 E \flat

Mem-o-ries, sweet-ened thru the ag - es just like

B \flat maj7 B \flat sus 4 B \flat maj7 B \flat sus 4

wine. _____ Mem-o - ries, _____ Mem-o -

Repeat - ad lib. - till fade

MERRY CHRISTMAS BABY

Words and Music by LOU BAXTER and JOHNNY MOORE

F

Blues tempo

MER - RY CHRIST - MAS BA - BY,

Bb7

F

F7

Bb7

you sure did treat me nice.

MER - RY CHRIST - MAS BA - BY,

F

C7

you sure did treat me nice.

Gave me a dia - mond ring for Christ - mas,

F

Now I'm liv - in' in Par - a - dise.

Well, I'm feel - in' might - y fine,

Bb7

F

F7

Bb7

Got good mu - sic on my ra - di - o,

Well, I'm feel - in' might - y fine,

Bb7 F C7

Got good mu-sic on my ra-di-o, Well, I want to kiss you ba-by

C7 F

While you're stand-in' 'neath the mis-tle-toe. Saint Nick came down the chim-ney 'bout

Bb F Bb7 F Bb7 F

half - past three, Left all these pret - ty pres-ents that you see be-fore me, - MER-RY

Bb7 F

CHRIST-MAS LIT-TLE BA - BY, you sure been good to me, I have-n't

C7 F7 Bb Bbm F

had a drink this morn-in' But I'm all lit up like a Christ-mas tree.

MILK COW BLUES

Words and Music by KOKOMO ARNOLD

Slow blues

mf

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3

3

G6

C9

G6

mp

Hol - ler - in', — "Good morn - in' blues, how do you do."

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3

3

G7

C9

Hol - ler - in', — "Good morn-in' blues, how do you

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3

3

C6

D7



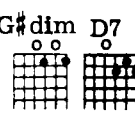
do."

Now you look might-y well this morn - in', — But I

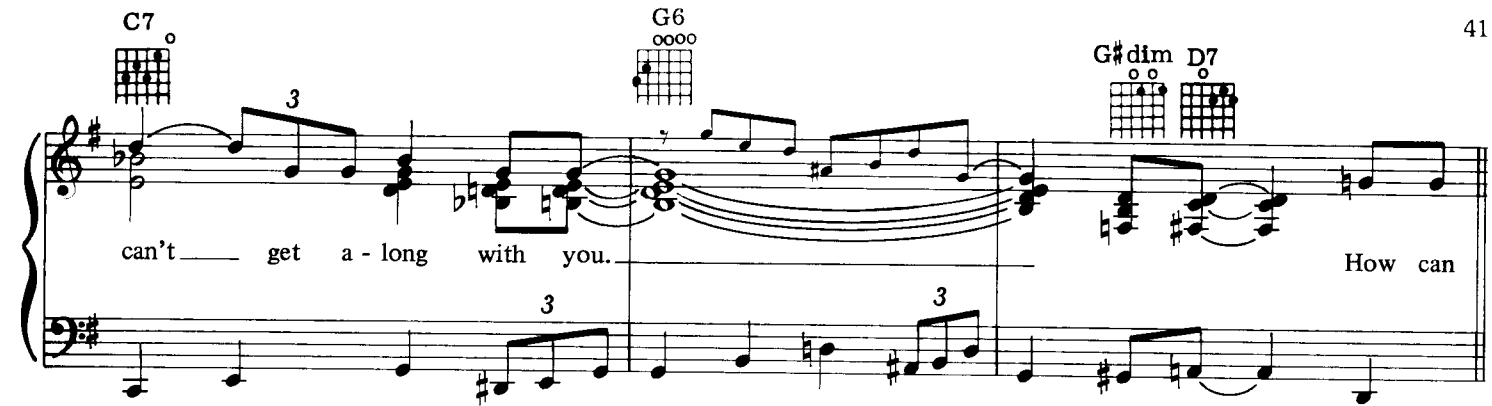
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3

3

C7  G6  G#dim D7 

can't get a - long with you. How can



G6  C9  G6 

I do right, ba - by, When you won't do right your - self?



G7  C9 



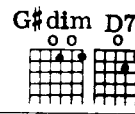
How can I do right, ba - by, When you won't do right your -



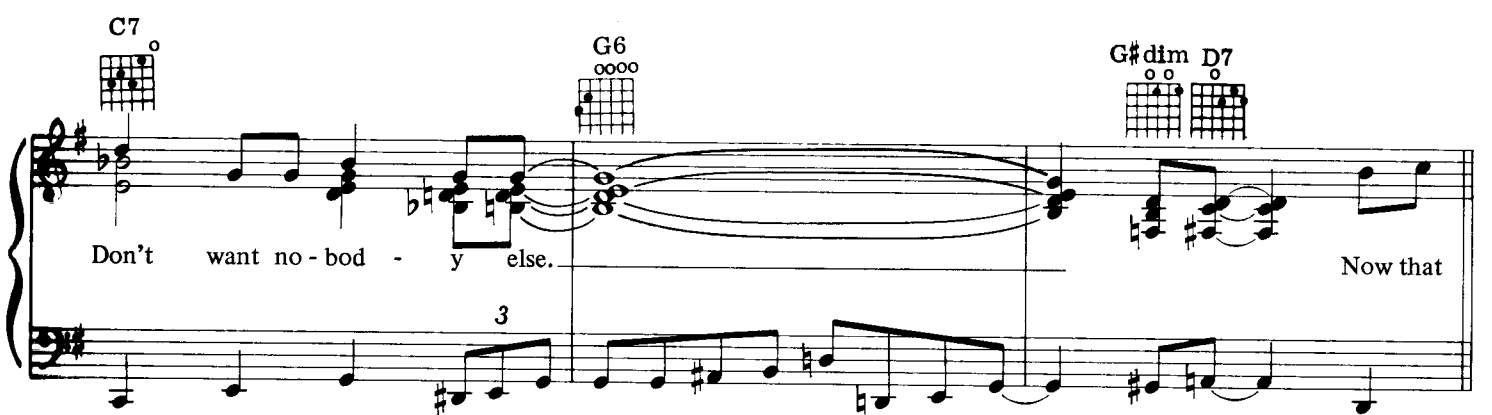
G6  D7 

self? If my good gal quits me,



C7  G6  G#dim D7 

Don't want no - bod - y else. Now that



G C7 G6 G7

big bell is ring-in', 3 Lit-tle bell is bare-ly at all. 3 3 Big

C7 G6

bell is ring-in', 3 Lit-tle bell is bare-ly at all. 3 3 I'm

D7 C7 G6

low and dis-gust-ed, 3 My milk cow's a - way from home. 3 3 Now

G6

read out your hymn-book, preach out your Bi - ble, fall on your knees and pray to

G7 C7

God to help you, — You're gon-na need, — you're gon-na need my help — some-day;

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes various chords and triplets. The lyrics are as follows:

I said, "Ma - ma, quit your sin - nin',
 please quit your low - down ways."
 Now
 I woke up this morn-in', looked out-doors, - My milk cow's gone, I know by the way she loads, If you
 see my milk cow, bud-dy, Please ___ drive her home, I ain't
 had no milk and but-ter, long since my cow's been gone.

Guitar Chords:
 G, D7, C9, G6, G7, Gdim, Cm6, G, G6, G7, Gdim, C7, G6, G7, D7, C9, G6, Ab7, G7.

Extra Verses

1. My blues fell this mornin' and my love came falling down,
 My blues fell this mornin' and my love came falling down,
 I may be a low - down dog, mama, but please don't dog me around.
2. It takes a rockin' chair to rock, a rubber ball to roll,
 Takes a long, tall, sweet gal to satisfy my soul,
 Lord, I don't feel welcome, no place I go,
 'Cause the woman I love done throwed me from her door.

From the RCA Album "HIS HAND IN MINE"

MILKY WHITE WAY

Adapted and Arranged by ELVIS PRESLEY

Moderately slow

1. Yes, I'm gon-na walk, oh, that Milk-y White Way, — oh, Lord, some of these

days. — Well, I'm gon-na walk — that Milk-y White Way — some of these

days, well, well, well, well. I'm gon-na walk up — and take — my

Eb7

Ab

Adim

stand; Gon-na join that Chris-tian band. I'm gon - na

Eb

C7

F7

Bb7

Eb

Ab

walk, oh, that Milk-y White Way, oh, Lord, some of these days.

Eb

Bb7

Eb

Ab

Bb7

2. I'm gon-na tell my moth - er how - dy, how-dy, how-dy, when I get

Eb

Ab

Eb

Eb7

Ab

home, Yes, I'm gon-na tell my moth-er how-dy, when I get

Bb7

Eb

home, well, well, well, well. I'm gon-na shake _____ my moth-er's

Eb7

Ab

Adim

hand, I will shake _____ her hand that day, _____ That's when we

Eb

F7

Bb7

Eb

Ab6

walk, oh, that Milk-y White Way, _____ oh, Lord one of these days. _____

Eb

Bb7

Eb

Ab

Bb7

3. I'm gon-na meet _____ God the Fa - ther _____ and God the



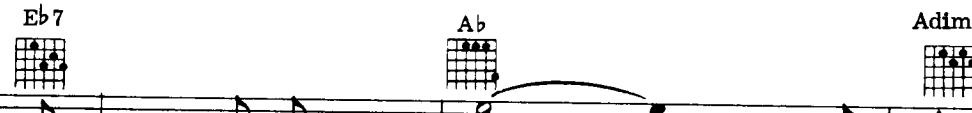
 Son, _____ Yes, I'm gon-na meet _____ God the Fa - ther _____ and God the





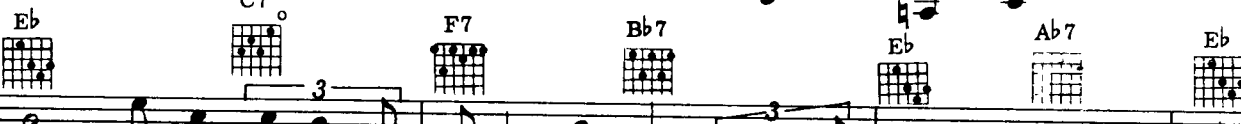
 Son, well, well, well, well. I'm gon-na sit down _____ and tell Him my






 trou - bles _____ A - bout the world _____ I just came from; _____ That's when we





 walk, oh, that Milk - y White Way, _____ oh, Lord, one of these days. _____



From the RCA Album "FOR LP FANS ONLY"

MY BABY LEFT ME

Words and Music by ARTHUR CRUDUP

Moderately bright

The first system shows the piano introduction. It consists of two staves: a treble clef staff with a melody line and a bass clef staff with a bass line. The tempo is marked 'Moderately bright' and the dynamics are 'mf'. The key signature has one flat (Bb) and the time signature is 4/4. The melody starts with a quarter note G4, followed by quarter notes F4, E4, and D4, then a half note C4. The bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2, then a half note C2.

CHORUS
tacet

F



The second system contains the first line of the chorus. It features a vocal line with two verses and piano accompaniment. The piano part has a treble clef staff with chords and a bass clef staff with a bass line. The vocal line has a treble clef staff with lyrics. The piano part has a treble clef staff with chords and a bass clef staff with a bass line. The lyrics are: 1. Yes, my ba - by; 2. Now, I stand at my

The third system contains the second line of the chorus. It features a vocal line and piano accompaniment. The piano part has a treble clef staff with chords and a bass clef staff with a bass line. The vocal line has a treble clef staff with lyrics. The lyrics are: left me, nev - er said a word. Was it; win - dow, wring my hands and cry. I hate to

Bb7



The fourth system contains the third line of the chorus. It features a vocal line and piano accompaniment. The piano part has a treble clef staff with chords and a bass clef staff with a bass line. The vocal line has a treble clef staff with lyrics. The lyrics are: some-thing I done, some-thing that she heard? My ba - by left me, lose that wom-an, hate to say good - bye. You know she left me,

C7



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

F7



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

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.

MY BOY

Original French Lyric by YVES DESSCA English Lyric by BILL MARTIN and PHIL COULTER

Music by CLAUDE FRANCOIS and JEAN-PIERRE BOURTAYRE

Moderate

D (C# Bass)

You're sleep-ing, son, I know, but real-ly this can't
I know it's hard to un - der - stand why did we ev - er
Sleep on, you have-n't heard a word, per-haps it's just as

Bm F#m

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

Bm G

late. For your moth-er and me, love has fin - al - ly
part. I have laughed, I have cried, I have lost ev - 'ry
hell. Life is no fair - y tale, as one day you will



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F#m  Em 

died, this is no hap - py home, but God knows how I've
 game, tak - en all I can take, but I'll stay here just the
 know, but now you're just a child. I'll stay here and watch you







F#  F#7  Bm 

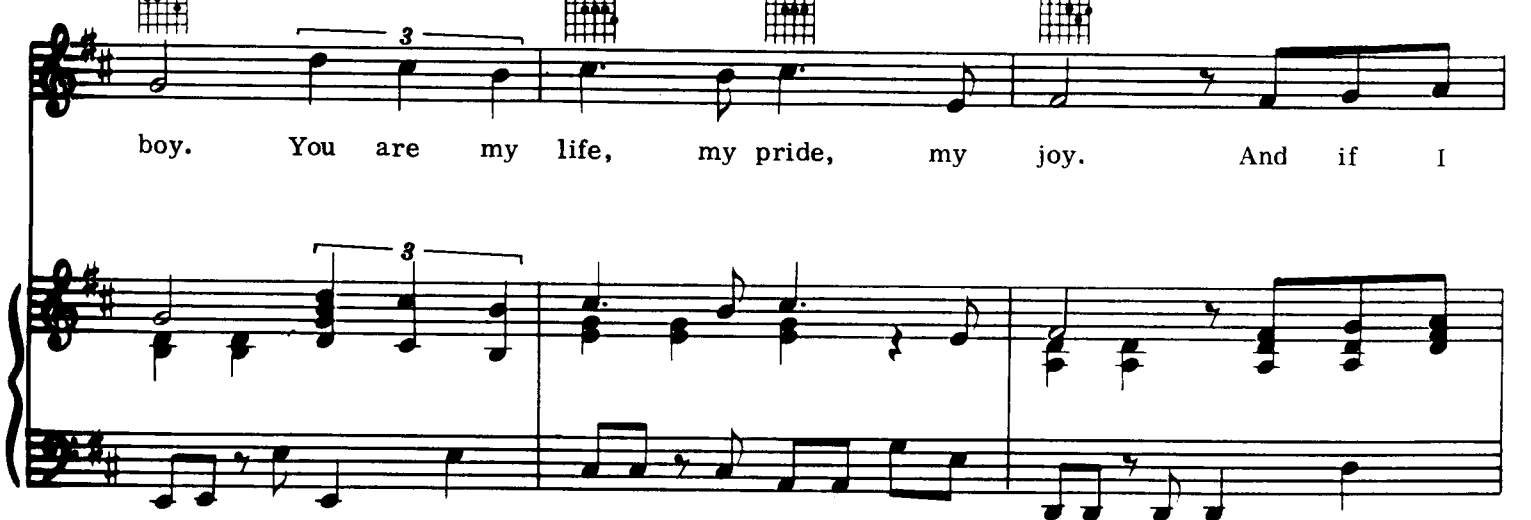
tried. _____
 same. _____ } Be - cause you're all I have, my
 grow. _____

mf



Em7  A7  A  D 

boy. You are my life, my pride, my joy. And if I



Bm
(G# Bass)

C#7-9

F#
(Add 9)

stay, I stay be - cause of you my boy.

1. 2.

F#

3.

F#7^o

Bm

Be - cause you're all I have, my

Em7

A7
(C# Bass)

D

boy. You are my life, my pride, my joy. And if I

Bm
(G# Bass)

C#7-9

F#
(Add 9)

stay, I stay be - cause of you my boy.

Repeat and fade

From the RCA Album "MOODY BLUE"

MOODY BLUE

Words and Music by MARK JAMES

Moderately

Piano introduction musical notation in 4/4 time, featuring a treble and bass clef with chords and a melodic line.

C

Guitar diagram for the C major chord, showing the fretting pattern on the strings.

(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,

G7

Guitar diagram for the G7 (Dominant Seventh) chord, showing the fretting pattern on the strings.

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

C

Guitar diagram for the C major chord, showing the fretting pattern on the strings.

— 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 —

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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

rough.
new..



Musical staff with treble clef and notes.

learn the song—but I nev - er do._____

Oh,

Piano accompaniment for the first system, including grand staff and bass line.



Musical staff with treble clef and notes.

mood - y blue,___

tell me who I'm talk - in' to._____

Piano accompaniment for the second system, including grand staff and bass line.



Musical staff with treble clef and notes.

You're like night and day,___ and it's hard___ to say___ which

Piano accompaniment for the third system, including grand staff and bass line.



D. S. and fade %

Musical staff with treble clef and notes.

one is you.---

(2) Well, when Mon -

Oh,

Piano accompaniment for the fourth system, including grand staff and bass line.

Recorded by ELVIS PRESLEY on RCA 45 RPM Single

MY LITTLE FRIEND

Words and Music by SHIRL MILETE

Moderato

mf

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The left hand provides a bass line with quarter notes G2, F2, E2, and D2. The music is in 4/4 time and Bb major.

Eb

A guitar chord diagram for the Eb chord, showing the fretting pattern on a six-string guitar.

1. My warped and wor - ried mind re - sorts to

mp

The first vocal line is on a single staff with lyrics. The piano accompaniment is on two staves below, with a dynamic marking of *mp*. The piano part features a steady bass line and chords in the right hand.

wan - d'rin' off to pon - der things I nev - er think a -

The second vocal line continues the melody with lyrics. The piano accompaniment continues with a consistent harmonic support.

Db

A guitar chord diagram for the Db chord.

Bb7

A guitar chord diagram for the Bb7 chord.

bout. _____ A

The final vocal line includes a long note with a fermata and a breath mark. The piano accompaniment concludes the piece with a final chord.

Bb7



pret - ty girl I used to know, but would - n't know if
 sume this know - ing that she knows so much of life at
 moon - light night I kissed and cried and swore I'd nev - er

mf

Eb



Bb7



Eb



we met face to face. And de - fy - ing ev - 'ry
 such a ten - der age. I ___ learned from her the
 touch an - oth - er girl, But ___ time moved fast and

log - ic known, I wish the Time Ma - chine could take me
 whis - pered things the big boys at the pool hall talk a -
 I moved on and I loved oth - ers time and time a -

Db



Bb7



back a - gain. To the
 bout. _____ The ___
 gain. _____ But ___

won - der of my first love, the old folks teased me 'bout, Re -
 thrill and dis - ap - point - ment, fear and shame that first love brings, But
 with each time I thought of her and al - ways gave a lit - tle more, A

fer - ring to her on - ly as my lit - tle friend. —
 oh, how I thought I loved my lit - tle friend. —
 sym - bol of re - mem - brance for my lit - tle friend. (A)

Repeat these 4 bars for fade ending

Fine

2nd time ⊕

2. Some - where far a -

mp

way and may be not so far a - way, A child has

F Bb F Bb F Bb F

six - teen coach - es long.

F C7^o Bb7

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

F Bb F Bb F Bb F F F

gone. 1 2

2 Train,

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).

From the RCA Album "DOUBLE TROUBLE"

NEVER-ENDING

Words and Music by BUDDY KAYE and PHIL SPRINGER

Moderately

Introduction for piano, marked *mf*. The music is in E-flat major and 4/4 time, featuring a melodic line in the right hand and a supporting bass line in the left hand.

Verse

E_b

C_m

1. Walk down to the beach at sun - set.
 2. Look up at the sky at mid - night.

Piano accompaniment for the first two lines of the verse, marked *mp*. The music continues with the same melodic and harmonic structure as the introduction.

F_m

B_b7

Look as far as you can see.
 Gaze up - on the star - lit view.

Piano accompaniment for the next two lines of the verse, continuing the melodic and harmonic flow.

E_b

E_b⁺

A_b⁴₅

You will find an end - less o - cean.
 Just as heav - en has no boun - daries.

Piano accompaniment for the final two lines of the verse, concluding the musical phrase.

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Abm 4 fr. Eb Bb7 Eb

And that's how my love will al - ways be.
 Nei - ther does my love, my love, for you.

Chorus
(Tacet) Eb Eb7 Ab 4 fr.

I bring you nev - er - end - ing, nev - er - end - ing, nev - er - end - ing,

mf

Adim Eb Bb7

nev - er - end - ing, Nev - er - end - ing, nev - er - end - ing

1. Eb Bb7 1. Eb *(Tacet)*

love, (It goes on and on) nev - er - end - ing love.

2. Eb Bb7 Eb

love, (It goes on and on) nev - er - end - ing love.

From the RCA Album "POT LUCK"

NIGHT RIDER

Words and Music by DOC POMUS and MORT SHUMAN

Bright Tempo

Chorus

Bb7



F



Night _____
 Night _____

Rid - er, _____
 Rid - er, _____

Bb7



F



Night _____
 Night _____

Rid - er. _____
 Rid - er. _____

You may
 He came

Bb7



think that it's the breeze whis - tling through the lone - ly trees, But it's
 rid - in' in - to town as the sun was go - in' down. Saw my

Bdim C7

(Tacet)

on - ly him a - fly - in' 'round the bend _____ As the
 ba - by and he smiled her heart a - way. _____ Now what

F

day comes to an end. _____
 will I do to - day? _____

Ab 4 fr. Bb

Cau - tioned my ba - by to stay at home,

Ab 4 fr. Bb

Not to leave ma - ma's side. _____ She



laughed when I told her: "Take care, take care or you'll

Db



share in his mid - night ride."

Bb7

F

Night _____ Rid - er,

Bb7

F

Night _____ Rid - er. _____ Since you

Bb7



stole her out of sight, I ain't had a peace-ful night. Night- Rid- er, won't you

Bdim



C7



(Tacet)

let my ba - by be? _____ Come on, send her back to

F



1.

2.

me. _____

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

NO MORE

Words and Music by DON ROBERTSON and HAL BLAIR

Moderately

Chorus

No more do I see the
 more do I feel the

mp

And. *F7* * *And.* *

star - light ca - res your hair. No more
 touch of your hand on mine. No more

And. *Bb* * *And.*

- feel the ten - der kiss - es we used to share.
 - see the love - light mak - ing your dark eyes shine.

* *C#dim* *F7* *And.* *

I close my eyes and clear - ly my heart re - mem - bers. A
 Oh, how I wish I nev - er had caused you sor - row. But

And. *

F7 Bb Bb

thou-sand good-byes could nev - er put out the em - bers. _____ Dar-ling, I love you so
 don't ev - er say for us there is no to - mor-row. _____

F7 Cm7 F7

and my heart for - ev - er _____ Will be-long to the mem-o - ry of the love that we knew be-

Bb* Bb F7

fore. _____ Please come back to my arms; _____ we be - long to - geth - er.

1. F7 Bb

Come to me; let's be sweet-hearts a-gain and then let us part no more. _____ No

2. F7sus4 F7 Bb Ebm Bb

then let us part no more. _____

rall.

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

NEVER SAY YES

Words and Music by DOC POMUS and MORT SHUMAN

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The music consists of a series of chords and eighth-note patterns in both hands.

E \flat



D \flat



E \flat



Look out now I'm run-nin' wild, _

Piano accompaniment for the first line of lyrics, continuing the chordal and rhythmic patterns from the introduction.

D \flat



E \flat



Ain't no hold - in' back this child... I

Piano accompaniment for the second line of lyrics, including a fermata over the final chord.

A \flat



B \flat 7



A \flat



B \flat 7



guess you'd say I'm a son-of - a - gun, _ Liv - in' just for a life of fun.

Piano accompaniment for the third line of lyrics, concluding the piece with a final chord.

E_b B_b7 E_b A_b B_b7

Here's the se-cret of my suc - cess, nev-er say

E_b A_b E_b B_b7 E_b D_b E_b

yes. No, no, nev-er say yes.

D_b E_b F_m E_b D_b E_b

Life has taught me one big les-son,

F_m E_b D_b E_b

Al - ways keep the girl - ies guess - in'.

Ab Bb7 Ab Bb7

Tell them that you love them so, you hate to leave, but you got - ta go.

Eb Bb7 Eb Ab Bb7

That's the se-cret of my suc - cess, _____ nev-er say

Eb Ab Eb Bb7 Eb

yes. No, no, nev-er say yes.

Ab Eb

It's the old - est game in the world and you got-ta know how to play it.

F7



Bb7



Tell her yes in so man-y ways, but nev - er, ev - er say it.

Eb



Db



Eb



That's how I'll keep

Db



Eb



go-in' on, _

Here to - day, to -

Db



Eb



Ab



mor-row gone. _

That's the kind_ of a

Bb7

Ab

Bb7

life for me, — be - in' free like I wan - na be. —

Eb

Bb7

Eb

Ab

Bb7

Eb

Ab

Here's the se-cret of my suc - cess, — nev - er say yes. No,

Eb

Bb7

1. Eb

2. Eb

Ab

no, nev - er say yes. yes. No,

Eb

Bb7

Eb

no, nev - er say yes. —

sfz

From the RCA Album "ELVIS"

OLD SHEP

Words and Music by CLYDE (RED) FOLEY

Moderato

mf

E^b

C7^o

F7

F7-5

B^b7

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

mp

B^b7+5

E^b

C7^o

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

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F7 F7-5 Bb Cdim Bb7 Eb Eb7

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

Ab Eb7 Abm6 Eb

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

Bbdim Bb7 Eb C7o F7




drowned with - out 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

F7-5 Bb7 Cdim Bb7

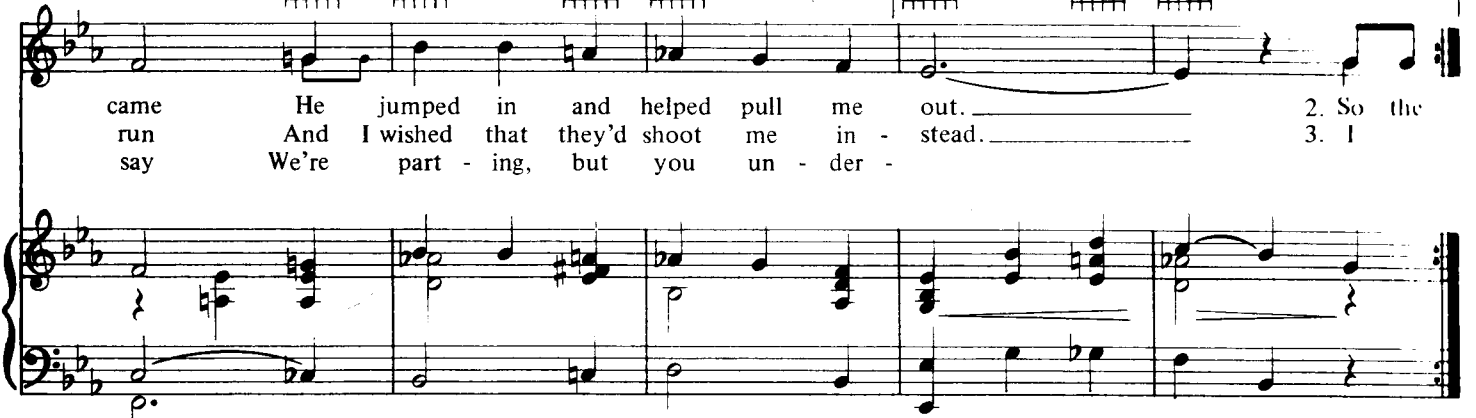













1. 2.
Eb Cdim Bb7

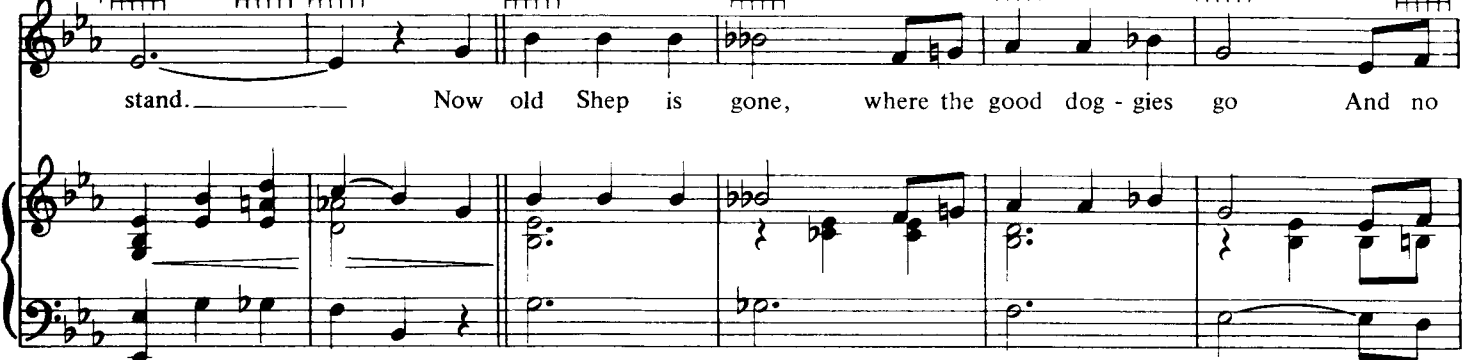
came He jumped in and helped pull me out. 2. So the
run And I wished that they'd shoot me in - stead. 3. I
say We're part - ing, but you un - der -



3. Eb Cdim Bb7 Eb B7 Bb7 Eb G7

stand. Now old Shep is gone, where the good dog - gies go And no



Cm F7 Bb7 Eb C7












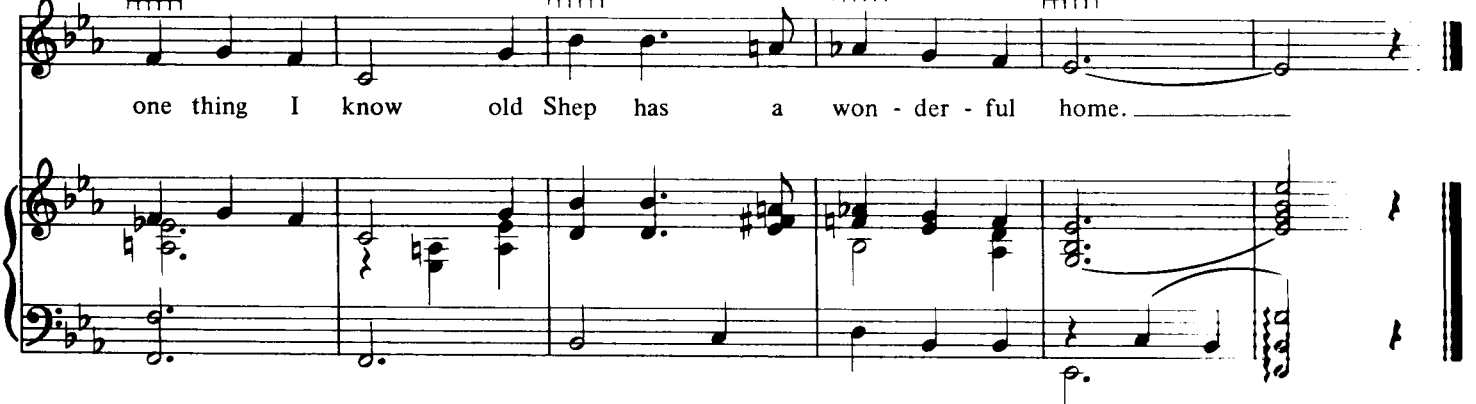
more with old Shep will I roam But if dogs have a heav - en, there's



F7 Bb Cdim Bb7 Eb

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



Featured in the M-G-M Motion Picture "IT HAPPENED AT THE WORLD'S FAIR"
 From the RCA Album "IT HAPPENED AT THE WORLD'S FAIR"

ONE BROKEN HEART FOR SALE

Words and Music by OTIS BLACKWELL and WINFIELD SCOTT

Moderately Bright

mf

Chorus

F Dm F Dm

Who wants to buy a heart, one bro - ken lov - er's heart.

mf

Bb C7 F C7

One bro - ken heart — for sale.

Verse

F Dm Bb

1. Ex - cuse me if you see me cry - ing like a
 2. Hey, Cu - pid, where are you? My heart is grow - ing
 3. She would not lis - ten to the things my heart was
 4. Some guys have all the luck and my heart has - n't

mf

C7

F

Dm

ba - by. Since she re - ject - ed me, — there's
 sad - der. That girl re - ject - ed me — just
 say - ing. She turned and walked a - way — and
 an - y. I think I'll paint a sign: — For

Bb

C7

1. 2. Return to Chorus

3. Return to Verse

4. Continue to Chorus

noth - ing left to save me.
 when I thought I had her.
 told me I was a play - ing.
 sale for a pen - ny.

Chorus

F

Dm

F

Who wants to, buy a heart, — one bro - ken

Dm

Bb

C7

lov - er's heart. — One bro - ken heart — for

1. F

C7

2. F

Bb7

F

sale. sale.

ONE NIGHT

Words and Music by DAVE BARTHOLOMEW and PEARL KING

Slowly

Piano introduction for the song, featuring a treble and bass clef with various chords and a triplet of eighth notes.

CHORUS (tacet)

Guitar chord diagram for C major: x02310.

Guitar chord diagram for Dm7: xx0232.

Guitar chord diagram for G7: x23300.

First line of the chorus: "One night with you is what I'm now pray-ing for. The things that". Includes a triplet of eighth notes.

Piano accompaniment for the first line of the chorus, including a triplet of eighth notes.

Guitar chord diagram for Dm7: xx0232.

Guitar chord diagram for G7: x23300.

Guitar chord diagram for Dm7: xx0232.

Guitar chord diagram for G7: x23300.

Guitar chord diagram for C major: x02310.

Guitar chord diagram for G7+5: x23300.

Guitar chord diagram for C major: x02310.

Second line of the chorus: "we two could plan would make my dreams come true. Just call my name". Includes a triplet of eighth notes.

Piano accompaniment for the second line of the chorus, including a triplet of eighth notes.

Guitar chord diagram for Dm7: xx0232.

Guitar chord diagram for G7: x23300.

Guitar chord diagram for Dm7: xx0232.

Guitar chord diagram for G7: x23300.

Guitar chord diagram for Dm7: xx0232.

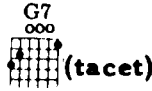
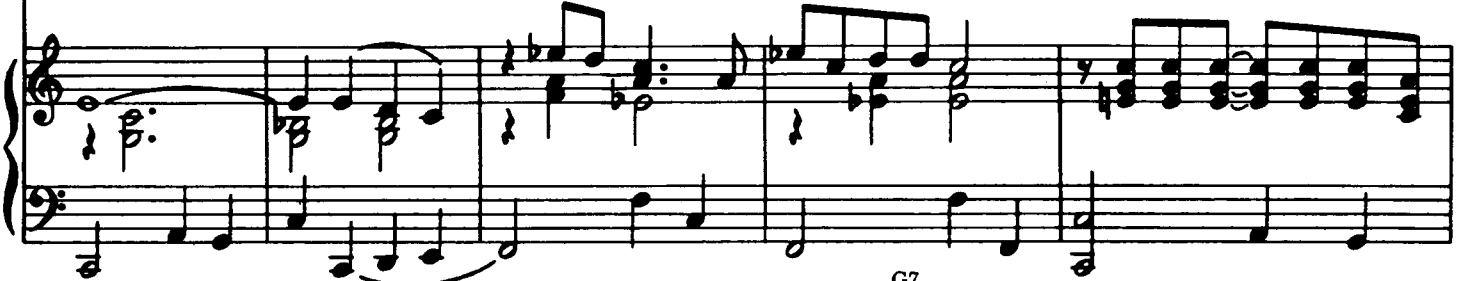
Guitar chord diagram for G7: x23300.

Third line of the chorus: "and I'll be right by your side. I want your sweet helping hand; My love's too strong to". Includes a triplet of eighth notes.

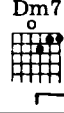
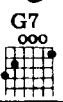
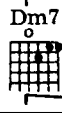
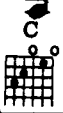
Piano accompaniment for the third line of the chorus, including a triplet of eighth notes.



hide. Always lived a ver-yqui-et life. I ain't nev- er did no



wrong. Now I know that life with-out you has been toolonelytoolong. One night with



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



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



Featured in the M-G-M Motion Picture "KISSIN' COUSINS"
 From the RCA Album "KISSIN' COUSINS"

ONCE IS ENOUGH

Words and Music by SID TEPPER and ROY C. BENNETT

Moderate beat

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 steady eighth-note accompaniment in the bass clef. The tempo is marked as 'Moderate beat' and the dynamic is 'mf'.

G
000

All you've got is one life, liv - ing once can be rough; —

mp - mf

This system contains the first line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. A guitar chord diagram for G major (000) is shown above the first measure. The dynamic is marked as 'mp - mf'.

A7

But if you live ev - 'ry day — all the way, —

This system contains the second line of the vocal melody and piano accompaniment. A guitar chord diagram for A7 major is shown above the first measure.

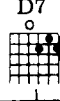
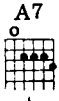
D7

G

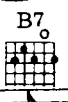
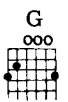
Once is e - nough. — You can own just

This system contains the third line of the vocal melody and piano accompaniment. Guitar chord diagrams for D7 major and G major are shown above the first and second measures, respectively.

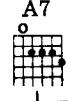
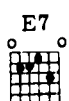
one suit, worn and torn at the cuff;—



But if you're liv-ing the life_ that you love,— Once is e - nough.—



1. What's the good of reach ing nine - ty, —
 2. Nev - er wait un - til to - mor - row, —



If you waste eight - y - nine; — You've got —
 What if it nev - er comes; — Life is a



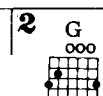
one life, so live it, If you don't, it's a crime. Life's a play-ful
 sev-en — lay-er, Don't you set-tle for crumbs.



pup - py, You can grab by the scruff; -



And if you live ev-'ry sec', - what the heck! - Once is e - nough. -



All you got is

Vella

From the RCA Album "LOVE LETTERS FROM ELVIS"

ONLY BELIEVE

Words and Music by PAUL RADER and ELVIS PRESLEY

Moderately, with a feeling of $\frac{4}{4}$

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent triplet bass line. The vocal line includes lyrics and guitar chord diagrams for C, F, Em, Dm, D7, and G7. The lyrics are: "Lord - y, On - ly Be - lieve, On - ly Be - lieve, All things are pos - si - ble — if you'll On - ly Be - lieve. My Lord - y, On - ly Be -".

System 1: Piano accompaniment with a triplet bass line. The vocal line begins with a triplet of eighth notes. **Chord: C**

System 2: Vocal line: "Lord - y, On - ly Be - lieve, On - ly Be -". **Chord: F**

System 3: Vocal line: "lieve, All things are pos - si - ble — if you'll". **Chords: Em, Dm, C**

System 4: Vocal line: "On - ly Be - lieve. My Lord - y, On - ly Be -". **Chords: D7, G7, C**

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F



lieve, yes, On - ly Be - lieve.



All things are pos - si - ble — if you'll On - ly Be -



lieve. I met God one morn - ing, — my



soul — feel - in' bad. — Heart heav - y



lad - en, — I felt tired — down in. Well, He

C F

lift-ed all my bur-dens, - yea, right now I'm feel - in'

Em Dm C

glad. All things are pos - si - ble if you'll

D7 G7 C

On - ly Be - lieve. I be -

F Em Dm

lieve, yea, I be - lieve. All things are

C D7 G7 C Dm D#dim C

pos - si - ble if you'll On - ly Be - lieve. rit.

From the RCA Album "ELVIS"

PARALYZED

Words and Music by OTIS BLACKWELL and ELVIS PRESLEY

Bright shuffle

Chorus

C



When you looked in - to my eyes, _____ I stood there_ like
 When we kissed, ooh, what a thrill. _____ You took my hand and

G7



C



C7



I was hyp - no - tized. _____ You sent a feel - ing to my spine, a
 ooh, ba - by, what a chill. _____ I felt like grab - bin' you real tight,

F7



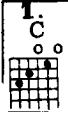
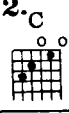
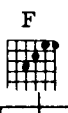
C



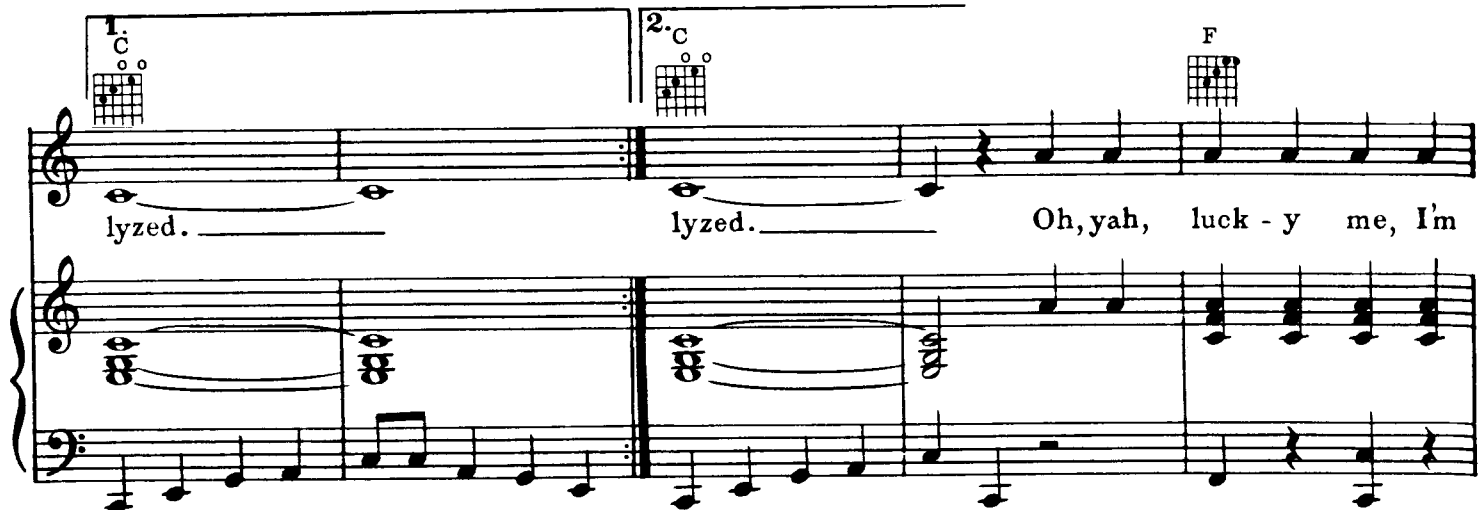
G7

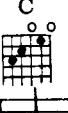
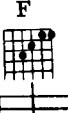


feel - ing warm and smooth and fine, But all I could do was stand there par - a -
 squeeze and squeeze with all my might, But all I could do was stand there par - a -

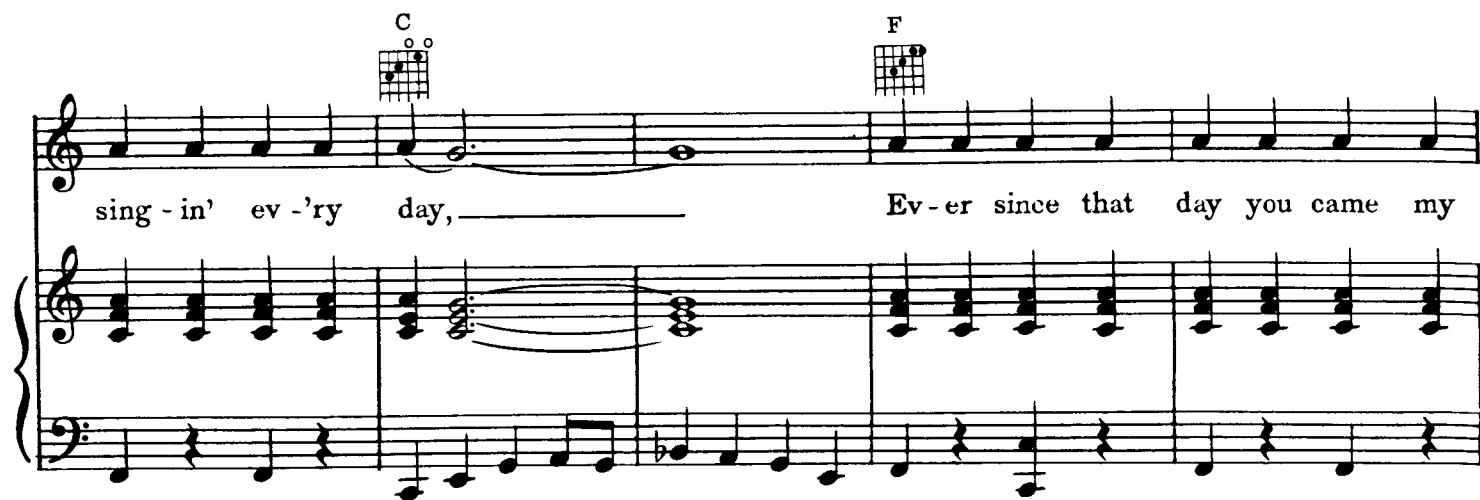
1. C  2. C  F 



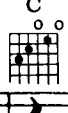
lyzed. lyzed. Oh, yah, luck - y me, I'm



C  F 

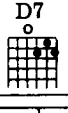
sing - in' ev - 'ry day, Ev - er since that day you came my



C  F  C 

way. You made my life for me just one big hap - py



Am  D7  G7  (Tacet) 

game. I'm gay ev - 'ry morn - ing, at night I'm still the same. Do





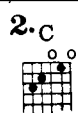
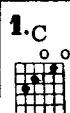
you re - mem - ber that won - der - ful time _____ You held my hand and



swore that you'll be mine? _____ In front of the preach - er you



said, "I do!" I could - n't say a word for think - ing of you. All I could do was



stand there par - a - lyzed. _____ lyzed. _____

POOR BOY

Words and Music by ELVIS PRESLEY and VERA MATSON

Moderately bright

The piano introduction consists of two staves. The right hand plays a series of chords: C major, F major, C major, and G7 major. The left hand plays a simple bass line. The tempo is marked 'Moderately bright' and the dynamics are 'mf'.

In tempo

Chorus
(Tacet)

The first line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "They call me Poor Boy, Poor Boy, Poor Boy, — But I ain't lone - some —". The piano accompaniment is marked 'mf'. Chord diagrams for C, F, and G7 are provided above the vocal line.

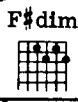
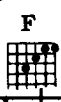
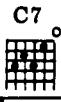
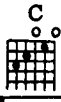
The second line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "— and I ain't blue. — 'Cause I could nev - er be a Poor Boy —". The piano accompaniment continues. Chord diagrams for C, F, and C are provided above the vocal line.

The third line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "— As long as I've got a doll - y like you. —". The piano accompaniment concludes with a sustained chord. Chord diagrams for G7 and C are provided above the vocal line.

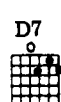
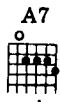
Verse
(Tacet)



1. Ain't got a crust; ain't got a cent, Can't buy a
 2. Can't buy a house; can't buy a lot, Ain't got a

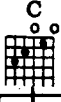
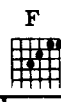


jug; can't pay the rent. I got a heart full of dreams and a
 bean; ain't got a pot. But what I got is a heart full of



lot of mem - o - ries, And that's e - nough for me. _____
 lov - in' mem - o - ries, And that's e - nough for me. _____

Chorus
(Tacet)



They call me Poor Boy, Poor Boy, Poor Boy, — But I ain't

G7 C F

lone - some — and I ain't blue. — 'Cause I could nev - er

C G7

be a Poor Boy — As long as I've got a doll - y like

1. C 2. G7

Return to Verse (Tacet)

you. — 2. Can't buy a I've got a doll - y like, I've got a

C F7 C

doll - y like you. —

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

PARTY

Words and Music by JESSIE MAE ROBINSON

Medium Bright Rock

Introduction for piano, marked *mf*. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes in both hands.

Chorus

(*Tacet*)

F



(*Tacet*)

F



1. I feel it in my leg; I feel it in my shoe, —
 2. (Some) peo - ple like to rock; some peo - ple like to roll, But
 3. (I've) nev - er kissed a bear; I've nev - er kissed a goon, But
 4. (Now) Honk - y Tonk - y Joe is knock - in' at the door. —

Piano accompaniment for the chorus, marked *mf*. It features a steady eighth-note bass line and chords in the right hand.

Tell me, pur - ty ba - by, if you think you feel it too.
 mov - in' and a groov - in' gon - na sat - is - fy my soul. } Let's have a
 I can shake a chick - en in the mid - dle of the room.
 Bring him in and fill him up and set him on the floor. }

Piano accompaniment for the bridge, marked *mf*. It continues the rhythmic pattern from the introduction.



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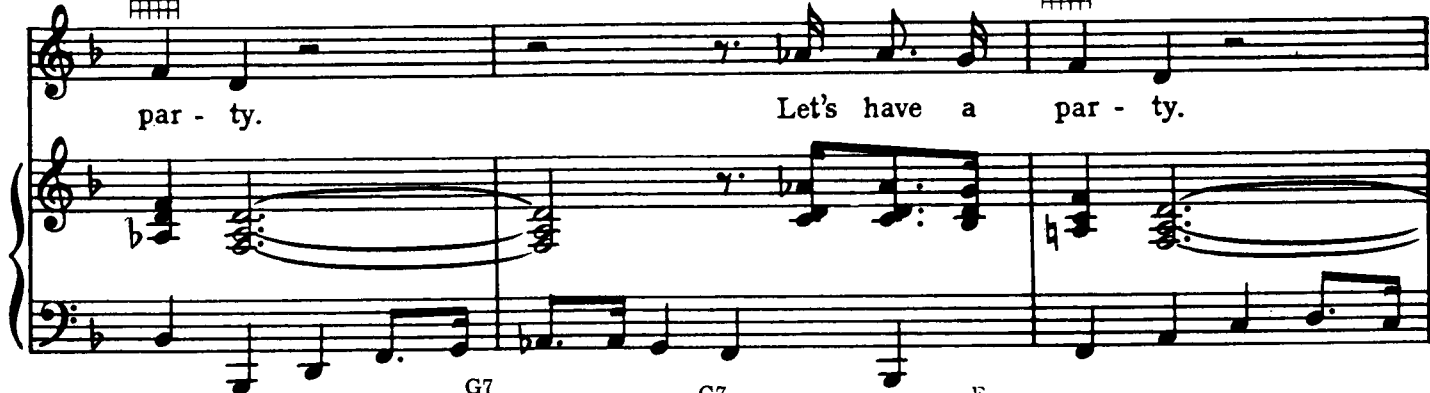
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Bb7  F 

par - ty. Let's have a par - ty.



G7  C7  F 

Send to the store and let's buy some more and let's



1. 2. 3. C7+5  C7  F 

have a par - ty to - night. —

2. Some
3. I've
4. Now,



4. C7+5  C7  F 

have a par - ty to - night. —



PATCH IT UP

Words and Music by EDDIE RABBITT and RORY BOURKE

Moderately bright rock

Piano introduction in 4/4 time, starting with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb).

Verse:

Dm

1. We've got to Patch It Up, ba - by, be - fore we fall a - part at the seams.
 2. (We've got to) Patch It Up, ba - by, let's sweep out all the cob - webs in our hearts.

Musical notation for the first verse, including vocal line and piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic.

Dm

We've got to Patch It Up, ba - by, we can't let time un - rav - el our dreams.
 We've got to Patch It Up, ba - by, be - fore in - dif - f' - rence pulls us a - part.

Musical notation for the second verse, including vocal line and piano accompaniment.

C

Eb

Let's go back and touch the past, —
 Don't let a good love die, —

Musical notation for the bridge, including vocal line and piano accompaniment.

C

G

F

one more night is all I ask, — get the feel - in', that old
 let's give it just one more try, — with that feel - in', that old

cresc. poco a poco

Musical notation for the final section, including vocal line and piano accompaniment. The piano part includes a *cresc. poco a poco* marking.

G F G

feel - in', feel - in',
feel it heal - in',
feel it heal - in'.

Chorus: Dm C

We can Patch It Up, ba - by, we can Patch It Up, ba - by, we can

f

Dm Bb (A bass) F

Patch It Up, ba - by, Patch It Up with a whole lot - ta

C

love. 1. 2. *D.S. and fade*

2. We've got to We can

mf

D.S. and fade

From the RCA Album "ELVIS' CHRISTMAS ALBUM"

There'll Be PEACE IN THE VALLEY For Me

Words and Music by THOMAS A. DORSEY

Moderato

Piano introduction musical notation in 3/4 time, marked *p* (piano). The melody is in the right hand, and the bass line is in the left hand.

F

Bb

F

Vocal line musical notation in 3/4 time, corresponding to the lyrics below.

1. I am tir - ed and wea - ry but I must toil on Till the Lord comes to
2. There the flow'rs will be bloom - ing, the grass will be green, And the skies will be
3. There the bear will be gen - tle, the wolf will be tame, And the lion will lay
4. No head - aches or heart - aches or mis - un - der - stands, No con - fus - ion or

Piano accompaniment musical notation in 3/4 time, marked *p* (piano). The melody is in the right hand, and the bass line is in the left hand.

G7

C7

G7

C7

F

Vocal line musical notation in 3/4 time, corresponding to the lyrics below.

call me a - way _____ Where the morn - ing is bright and the
 clear and se - rene, _____ The sun ev - er shines, giv - ing
 down by the Lamb _____ The host from the wild will be
 trou - ble won't be, _____ No frowns to de - file just a

Piano accompaniment musical notation in 3/4 time, marked *p* (piano). The melody is in the right hand, and the bass line is in the left hand.

Bb F G7 C7 F Bb Bbm F

Lamb is the light And the night is as fair as the day.
 one end-less beam And no clouds there will ev-er be seen.
 led by a Child, I'll be changed from the crea-ture I am.
 big end-less smile, There'll be peace and con-tent-ment for me.

CHORUS Bb F G7

There'll be peace in the val-ley for me some-day, There'll be peace in the val-ley for

C7 G7 C7 F F7 Bb G7

me. I pray no more sor-row and sad-ness or trou-ble will be, There'll be

F G7 C7 1-2-3 4 F Bb Bbm F

peace in the val-ley for me. There'll be me.

From the RCA Album "FOR LP FANS ONLY"

PLAYIN' FOR KEEPS

Words and Music by STANLEY A. KESLER

Slowly

The first system shows the piano introduction. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A long slur covers the entire system.

CHORUS
(tacet)

Chord diagrams for the first system of the chorus: C (x02321), C7 (x02321), and F (113321).

I'm — play-in' for keeps; — This time it's real. — And I want you to

The piano accompaniment for the first system of the chorus, featuring chords and a steady bass line.

Chord diagrams for the second system of the chorus: C (x02321), Am (x02220), D7 (x02321), G7 (000232), and C (x02321). A (tacet) marking is placed above the final chord diagram.

know — Ex-act-ly how I feel. — I'm — play-in' for keeps; —

The piano accompaniment for the second system of the chorus, continuing the harmonic support for the vocal line.

Chord diagrams for the third system of the chorus: C7 (x02321), F (113321), C (x02321), and G7 (000232).

— I'm sure this time. — And I won't be hap-py — Un - til I know you're

The piano accompaniment for the third system of the chorus, concluding the piece with a final melodic flourish in the right hand.

C F C C7 F C

mine. ————— There have been oth-ers ————— That could love me true, —————

D7 G7 (tacet)

— But no one else ————— could thrill me like you do. ————— I'm — play-in' for

C C7 F C

keeps, ————— So love me too. ————— Oh, don't make me sor-ry —————

G7 C F7 1 C (Tacet) 2 C

— That — I fell in love with you. ————— I'm — play-in' for —

From the RCA Album "ELVIS: THE OTHER SIDES — WORLDWIDE GOLD AWARD HITS, VOL. 2"

PLEASE DON'T DRAG THAT STRING AROUND

Words and Music by OTIS BLACKWELL and WINFIELD SCOTT

Brightly

mf

The piano introduction consists of two staves. The right hand plays a series of chords in the key of E-flat major, starting with a whole note chord and followed by quarter notes. The left hand plays a simple bass line with quarter notes.

Verse

1. You like to keep me a - dan - gling on a string, -
 2. Yes, I'm your pup - pet, my heart is in your hand, -
 3. I feel in - side me, as sure as an - y - thing, -

mp

The piano accompaniment for the first verse features a steady bass line in the left hand and chords in the right hand that support the vocal melody.

Ab

Bb7

Eb

'Cause you know with - out — you — my — life don't mean a thing. — So I beg you,
 One twist of the wrist — and I jump to your com - mand. — So I beg you,
 One day I'll mean more to you than a pup - pet on a string. — So I beg you,

The piano accompaniment continues with the same harmonic structure, providing a solid foundation for the vocal lines.

Chorus

Please don't drag that string a - round, — oh, no, Well,

mf

The piano accompaniment for the chorus features a consistent bass line and chordal support in the right hand.

Bb7 Eb Eb7

what if it should break, (oh tell me) What would I do then? (ba-by)

Ab Eb

Keep that string up off the ground, oh, yeah, Re - mem - ber, my

Bb7 Eb Bb7

1. 2.

heart is tied to the oth - er end. (Mm _____)

3. Eb Ab Eb

end.

From the RCA Album "MOODY BLUE"

PLEDGING MY LOVE

Words and Music by DON D. ROBESY and F. WASHINGTON

Slowly

For - ev - er, my dar - ling _____ our love will be true, _____ al - ways and for -

ev - er, _____ I'll love just_ you. _____ Just prom - ise me, dar - ling _____ your love in re -

turn, _____ make this fire in my soul, dear, _____ for - ev - er burn. My

Bb Bb6 Bbm7 Bbm6

heart's at your com-mand, dear, to keep, love, and to hold. Mak-ing you

F A7 Dm G7 C7

hap-py's my de-sire— dear,— keep-ing you is my goal. I'll for-ev-er

F C7

love you, ——— the rest of my days. I'll nev-er part

1.F 2.F

from you ——— and your lov-ing ways. For-ev-er, my ways.

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

PUPPET ON A STRING

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately slow

The musical score is arranged in four systems. Each system includes a piano accompaniment (piano and bass clefs) and a vocal line (treble clef). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal line includes lyrics and is accompanied by guitar chord diagrams. The tempo is marked 'Moderately slow' and the dynamics range from *mf* to *mp*.

System 1: Piano accompaniment starts with a *mf* dynamic. The vocal line begins with the lyrics: "Ev - 'ry time you look at me, I'm as help - less as can be; All you do is touch my hand And your wish is my com - mand;". Chord diagrams for G, Am, D7, G, and G7 are provided above the vocal line.

System 2: The piano accompaniment continues with a *mp - mf* dynamic. The vocal line continues with: "I be - come a pup - pet on a string And you can do 'most an - y - thing with". Chord diagrams for C, G, Am, and D7 are provided above the vocal line.

System 3: The piano accompaniment continues. The vocal line has two measures of "me." with first and second endings indicated by "1." and "2." above the notes. Chord diagrams for G, C, D7, and G are provided above the vocal line.

System 4: The piano accompaniment continues. The vocal line concludes with: "If you real - ly love me,". Chord diagrams for G7, C, D7, and G are provided above the vocal line.

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C D7 G C D7

dar - ling, please be kind, I of - fer you the

G Em A7 D7 G

tru - est love that you will ev - er find. Take my heart and

Am D7 G G7 C

please be fair, Han - dle it with lov - ing care; For I'm just a

G Am D7 1.G

pup - pet on a string And you can do 'most an - y - thing with me.

C D7 12.G

me. *Opt. D.S.* *rall.* *Fine*

From the RCA Album "SOMETHING FOR EVERYBODY"

PUT THE BLAME ON ME

Words and Music by FRED WISE, KAY TWOMEY and NORMAN BLAGMAN

Medium Rock

mf 7

Chorus

Cm Fm G7 Cm

If they say we were do - in' wrong, If they say we were
Felt so good when I held you tight.- Could - n't stop when we

mf

Fm G7 Cm Fm (Tacet)

out too long,- Well, you can say my arms were just too strong. Put the
kissed good - night.- So if they tell us we don't have the right,- Put the

1. 2.

blame, put the blame- on me. blame- on me.
blame, put the blame- on me.

F7 G7

What I feel is deep in - side.- This is real and

F7



I won't hide. — Go a - head; use my name. —

D7

(Tacet)

G7

(Tacet)

Cm



I'll be proud to take the blame. — You just did what I

Fm

G7

Cm

Fm

G7

made you do. — You love me and I love you too. — So if the

Cm

Fm

(Tacet)

way they talk can both - er you, — Put the blame, put the

1.

2.

Cm

blame — on me. blame — on me.

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

PLEASE DON'T STOP LOVING ME

Words and Music by JOY BYERS

Slow triplet beat

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part consists of a continuous triplet pattern in the right hand and a simpler triplet pattern in the left hand. The tempo is marked "Slow triplet beat".

Bb



Gm



Musical notation for the second system, including lyrics and guitar chord diagrams. The piano part continues with the triplet accompaniment. The lyrics are: "stop lov - ing me, You were (I was)". A vocal line is present with lyrics: "stop", "lov - ing me," and "You were (I was)".

Eb6



F7



Musical notation for the third system, including lyrics and guitar chord diagrams. The piano part continues with the triplet accompaniment. The lyrics are: "born just to be In my (your)". A vocal line is present with lyrics: "born", "just to be", and "In my (your)".

Bb



F7



Musical notation for the fourth system, including lyrics and guitar chord diagrams. The piano part continues with the triplet accompaniment. The lyrics are: "arms, In my arms. Please don't". A vocal line is present with lyrics: "arms,", "In my arms.", and "Please don't".

Bb



Gm



stop

lov - ing me,
(kiss - ing)

Your lips were
(My)

Eb6



F7



made

just to be

Kissed by

me,
(you,)

Kissed by me.
(you.)

Bb



F7



Bb



F7



When I'm with you,

I don't know

day from night,

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

PLEASE DON'T STOP LOVING ME

Words and Music by JOY BYERS

Slow triplet beat

Musical notation for the first system, including vocal line and piano accompaniment with triplets.

Bb **Gm**

stop lov - ing me, You were (I was)

Girl: (hold - ing)

mp - mf

Musical notation for the second system, including vocal line and piano accompaniment with triplets.

Eb6 **F7**

born just to be In my (your)

Musical notation for the third system, including vocal line and piano accompaniment with triplets.

Bb **F7**

arms, In my arms. Please don't

Musical notation for the fourth system, including vocal line and piano accompaniment with triplets.

Bb



Gm



stop

lov - ing
(kiss - ing) me,

Your lips were
(My)

Eb6



F7



made

just to be

Kissed by

me,
(you,)

Kissed by me.
(you.)

Bb



F7



Bb



F7



When I'm with you,

I don't know

day from night,

Bb Gm Eb

wrong from right; You're my world, that's all I know, - I

love you so, - I won't let go. - Please don't stop lov-ing

me, Dar-ling, you'll (I'll) al-ways

be Mine a-lone, Mine a- (Yours) (Yours)

1. Bb 2. Bb

lone. Please don't lone. *rall.*

Detailed description: This is a page of sheet music for a song, page 116. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The music is in 4/4 time. The piano part consists of a steady eighth-note triplet accompaniment. The vocal line has lyrics: "wrong from right; You're my world, that's all I know, - I love you so, - I won't let go. - Please don't stop lov-ing me, Dar-ling, you'll (I'll) al-ways be Mine a-lone, Mine a- (Yours) (Yours) lone. Please don't lone. *rall.*". Above the vocal line, guitar chord diagrams are provided for Bb, Gm, Eb, C7o, F7, and Cm. The piano part includes various chord voicings and triplet markings. The piece concludes with a first ending (1. Bb) and a second ending (2. Bb) that leads back to the beginning.

From the RCA Album "RAISED ON ROCK/FOR OL' TIMES SAKE"

RAISED ON ROCK

Words and Music by MARK JAMES

Moderate

Bb

Db (Bb Bass)

1. I re - mem - ber as a child I used to hear —
 2. Lis - tened to the mu - sic that my i - dols made; — I knew
 3. Thought it was a fad, thought it would pass. — The

mu - sic that they played, — Lord with a feel; — some call it folk, —
 ev - 'ry sin - gle rec - ord the D. J.'s played — from Honk - y - Tonk to Hound Dog,
 young - er gen - e - ra - tion knew it would last; — times gone by, — the

some call it soul; — but peo - ple, let me tell you it was
 John - ny B. Goode — and Chain - Gang, Love is Strange,
 beat goes on — and ev - 'ry time I hear it, Lord, it

Eb (Bb Bass)

Bb

Db (Bb Bass)

Eb (Bb Bass)

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Db



Eb



Bb



Fm7
(Bb Bass)



rock and roll. — }
Knock On Wood. — }
takes me home. — }

1. 3. I was raised on rock,
2. 4.

got that rhy - thm in my

Bb



Fm7
(Bb Bass)



Bb



soul; —

{ ev'ry - day — when I got home, —
I was born — to love the beat —

Fm7
(Bb Bass)



Db



to Coda ⊕

1.

F7



2.

F7



I turned on — my ra - di
of a thing — called rock and

o — — — — —
roll. — — — — —

and — — — — —

Bb (No 3rd)



Bbm7



Eb (Bb Bass)



Bbm7



D. C. at Coda

F7



Bb



Db



Moth-er played re-cord-ings of Bee - tho - ven's Fifth, —



Bb



Moz-art's So-na-tas down the clas-si-cal list. — My pa - pa loved to lis - ten to those

Db



Eb



Bb



F7



D. S. and fade $\text{\$}$

coun-try songs while I was in the back room rock-in' on. —

Featured in the M-G-M Motion Picture "IT HAPPENED AT THE WORLD'S FAIR"
From the RCA Album "IT HAPPENED AT THE WORLD'S FAIR"

RELAX

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately Slow

mp

B7-9 sus4 Em Am B7 B7-9 sus4 Em

Re - lax; — kick your shoes off, ba - by, Re - lax; — here we

mp

Am B7 B7-9 sus4 Em Am B7

are a - lone. — Re - lax; — if the phone rings let it.

Em B7-5 Em B7-9 sus4 Em

Just for - get it; we're not at home. — Let loose; — let your

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Am B7 B7-9 sus4 Em Am B7 B7-9 sus4 Em

hair down, hon - ey. Un - wind; - turn the lights down low. - Re - lax; -

Am B7 Em

let's un - cork the stop - per. Come to Pa - pa; come

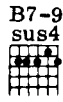
B7-5 Em Ddim D7 D7-5 G C7 G

on, let's go. - De - frost - your charms; there's on - ly the two of us here. -

mf

F#7 Em F#7 F#7-5 B7 (Tacet)

Come in - my arms and make your - self comf - ta - ble,



dear. Re - lax; — let's get co - zy, ba - by. come on; — e - ven

mp



con - crete cracks. — Cut loose; — when love knocks in - vite it;
life is worth the liv - in'.



Don't you fight it; come on, re - lax. — Re - lax; —
Why don't you give in; come

Tacet



on, re - lax. — Come on, re - lax. — Come on, re - lax. —

pp

From the RCA Album "ELVIS"

READY TEDDY

Words and Music by JOHN MARASCALCO and ROBERT BLACKWELL

Bright Tempo

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

f

Chorus

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

f

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

(Tacet)

Verse

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

(Tacet)

f

C (Tacet)

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

Chorus

F7 C

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) 1. 2. 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.

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

RETURN TO SENDER

Words and Music by OTIS BLACKWELL and WINFIELD SCOTT

Moderately

mf

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

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

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

mf

C Am Dm

G7 C Am

Dm G7 C (Tacet) F G7

F G7 F G7

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

This system contains the first four measures of the song. The guitar chord diagrams are: F (x23211), G7 (x23211), F (x23211), and G7 (x23211). The vocal line has lyrics 'ad - dress un - known. No such num - ber,'. The piano accompaniment features a steady bass line and chords in the right hand.

C 1. C7 F G7

no such zone. We had a quar - rel,

This system contains measures 5-8. The guitar chord diagrams are: C (x32010), C7 (x32010), F (x23211), and G7 (x23211). The vocal line has lyrics 'no such zone. We had a quar - rel,'. The piano accompaniment continues with a consistent rhythmic pattern.

F G7 D7

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

This system contains measures 9-12. The guitar chord diagrams are: F (x23211), G7 (x23211), and D7 (x02321). The vocal line has lyrics 'a lov - er's spat. I write I'm sor - ry but my'. The piano accompaniment features a more active bass line in the final two measures.

G7 2. C C7 F

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

This system contains measures 13-16. The guitar chord diagrams are: G7 (x23211), C (x32010), C7 (x32010), and F (x23211). The vocal line has lyrics 'let - ter keeps com - ing back. zone. This time I'm gon - na'. The piano accompaniment includes a double bar line and repeat signs, indicating a second ending.

F C D7

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

G7 (Tacet) 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 G7 2. C F7 C

num-ber, no such zone. zone.

From the RCA Album "ON STAGE: FEBRUARY, 1970"

RELEASE ME

Words and Music by EDDIE MILLER and W.S. STEVENSON

Moderately slow

The musical score is written for piano and guitar. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Chord diagrams are provided above the vocal line for guitar reference. The tempo is marked 'Moderately slow'.

System 1: Chords: F, Fdim, Bb6, F, F7, Bb. Lyrics: "1. Please Re - lease Me, let me go. For".

System 2: Chords: C7, F, C7. Lyrics: "I don't love you an - y - more. To".

System 3: Chords: F, Fdim, Bb6, F, F7, Bb, F. Lyrics: "waste our lives would be a sin, Re - lease Me and".

System 4: Chords: C7, F, C7, F, Bb, F. Lyrics: "let me love a - gain. gain.".

2. I have found a new love, dear
 And I will always want her near
 Her lips are warm while yours are cold
 Release Me, my darling, let me go.

3. Please Release Me, can't you see
 You'd be a fool to cling to me
 To live a lie would bring us pain
 So Release Me and let me love again.

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

ROCK-A-HULA BABY

Words and Music by FRED WISE, BEN WEISMAN and DOLORES FULLER

Moderately Bright

mf

7

Verse



mf

1. The way she moves her hips — up to her fin - ger - tips, — I
2. (Al - though I) love to kiss — my lit - tle hu - la miss, — I
3. (I bet that) she could teach — the palms a - long the beach. To



feel I'm heav - en bound. And when she starts to sway, — I've
nev - er get the chance. I wan - na hold her tight — all
sway when breez - es blow. And birds up in the sky — could

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F7

Bb7sus4

Bb7

Eb



got - ta say, - She real - ly moves the grass a - round. -
 though the night, But all she wants to do is dance. -
 learn to fly - By watch - in' how my ba-by can go. -

Chorus



Rock _____ a - hu - la ba - by, rock _____

Ab7

Ab

Eb

Ab

Eb



a - hu - la ba - by. Got a hu - la lu - lu from Hon - o - lu - lu, that

Bb7

Eb

(Tacet)

1.2.

3.

rock - a - hu - la ba - by of mine. - 2. Al - though I
 3. I bet that

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

ROUSTABOUT

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

Bright tempo

mf

E_b Eb6

Diagrammatic notation for piano introduction, showing chords and fingerings.

I'm just a roust-a-bout, Shift-in' from
 Call me the care-free kind, I wan-der

mp - mf

Diagrammatic notation for the first vocal line, including guitar chord diagrams for E_b and Eb6.

town to town; No job can hold me down,
 with the breeze; My mind and heart's at ease,

Diagrammatic notation for the second vocal line, including guitar chord diagrams for D_b, Gm7, C7, and Gm7.

I'm just a knock a-round guy;
 Do-in' what pleas-es me best;

Diagrammatic notation for the third vocal line, including guitar chord diagrams for Gm7, C7, and Gm7.

C7^o Ab Db Cm Gm7 C7^o

There's a lot - ta space be - neath that sky. _____
 Got - ta keep a - mov - in' east or west. _____

Gm7 C7^o Fm7 Bb7

Till I find my place there's no

Ebmaj7 Cm Gb Bb7

doubt, _____ I'll be a ro - in' roust - a -

Eb Bb7

bout. _____

1.

2

Ab Ab6 Abmaj7

And e - ven if a pret - ty girl

should catch my eye, I'll

give her a quick hel - lo and a fast good - bye.

I'll go the way I want,

Drift - in' just like the sand,

Ab Gm7 C7 Gm7 C7

Ab Ab6 Abmaj7 Ab Gm7

C7 Fm7 Bb7 Eb

Eb6

Db

Do - in' what job I can, chang - in' my

plans as I choose, _____

Long as I keep hap - py I can't lose. _____

Till I find my place, there's no doubt, _____

I'll be a rov - in' roust - a - bout. _____

Repeat ad lib. - fading out

Featured in the Universal Motion Picture "CHANGE OF HABIT"
From the RCA CAMDEN Album "ALMOST IN LOVE"

RUBBERNECKIN'

Words by DORY JONES Music by BUNNY WARREN

With a rock

Piano introduction in 4/4 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb).

C7^o F7 C7^o

Stop, look and lis - ten, ba - by, That's my phi - los - o - phy; —

mf Repeat till fade

F7 C7^o F7 C7^o

It's called rub - ber - neck - ing, ba - by, But that's all right with me. —

1. F7 2. 3. C7^o F7

Some peo - ple say I'm wast - in' time, — But

C7 F7

they don't real-ly know;— I like what I see,— I see what I like,— It
 (I don't real-ly care;—)

G7 C7

gives me such— a glow,— yeah, yeah,— yeah. First thing in the morn —
 Sit — ting on the back —

F7 C7 F7 C7

— ing, Last thing at night;— I look and stare
 porch, All by my — self;— A long — came

F7 C7 F7

ev — 'ry — where_ and I see — ev — 'ry — thing in sight, — } hey hey — hey.
 Mar — y Jane, — now I'm with — some — bod — y — else, — }

D. S.

From the RCA Album "ELVIS' CHRISTMAS ALBUM"

SANTA, BRING MY BABY BACK (To Me)

Words and Music by CLAUDE DeMETRUIS and AARON SCHROEDER

Medium Bright Rock

CHORUS

Don't need a lot of presents to make my Christ - mas
Christ-mas tree is read - y, the can - dles all a -

bright glow, But I just need my ba - by's arms
with my ba - by far a - way what

wound a - round me tight. Oh, San - ta, hear my plea. —
good is mis - tle - toe?

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1

F G7 C G7

San - ta, bring my ba - by back to me. — The

2

C C7 F

me. — Please make those rein - deer hur - ry; the

C D7

time is draw - in' near. It sure won't seem like Christ - mas un -

G7 (tacet) G7 C

less my ba - by's here. Don't fill my sock with can - dy, no

F C F

bright and shin - y toy. You wan - na make me

C (tacet)

hap - py and fill my heart with joy, Then, San - ta,

G7 F G7

hear my plea. — San - ta, bring my ba - by back to

1 2 C F7 G7 C F7 C

me. — Don't me. —

Featured in the United Artists Motion Picture "KID GALAHAD"
 From the RCA CAMDEN Album "I GOT LUCKY"

RIDIN' THE RAINBOW

Words by FRED WISE Music by BEN WEISMAN

Moderately Bright

Chorus

E_b



1. I'm _____ rid - in' the
 2. I'm _____ rid - in' the

rain - bow, _____ Hit - tin' the high - way _____ to hap - pi -
 rain - bow, _____ Head - in' for heav - en _____ and hap - pi -

B_b7



ness. _____ Oh, yes, _____ I'm look - in' to
 ness. _____ I guess _____ some - bod - y some -

E \flat B \flat 7

find _____ some - one _____ who's meant to be
 where _____ some day _____ will teach me to

E \flat Ab 4 fr.

(Tacet)

mine. _____ I'm liv - in' to love _____ and lov - in' to
 care. _____ But be - in' a - lone _____ don't both - er

E \flat Ab 4 fr.

live. _____ I've got a heart _____ I'm long - in' to
 me. _____ I'm free to have fun; _____ it's fun to be

E \flat Ab 4 fr. A B \flat 7

give. _____ Oh, _____ while _____ I'm rid - in' the
 free. _____

Ab 4 fr. Bb7 Ab 4 fr.

rain - bow I'll fol - low my star

Bb7 (Tacet) Eb Ab 4 fr. Bb7

to where you are.

2. Ab 4 fr. Eb Ab 4 fr. A Bb7 Ab 4 fr.

star. Oh, I'm rid - in' the rain - bow

(Tacet) Eb Ab7 Eb Ab7 Eb

to where you are.

From the RCA Album "ELVIS' CHRISTMAS ALBUM"

SANTA CLAUS IS BACK IN TOWN

Words and Music by JERRY LEIBER and MIKE STOLLER

Slow Blues Tempo

(Christ-mas, Christ-mas, Christ-mas.) *mf*

CHORUS

C7 *Red.* F * *Red.* Bb7 *

Well, it's Christ-mas time, pretty ba-by, And the snow is fall-ing on the

ground. Well, it's Christ-mas time, pret-ty ba-by,

F F7 Bb7

And the snow is fall-ing down. Well, you be a

F



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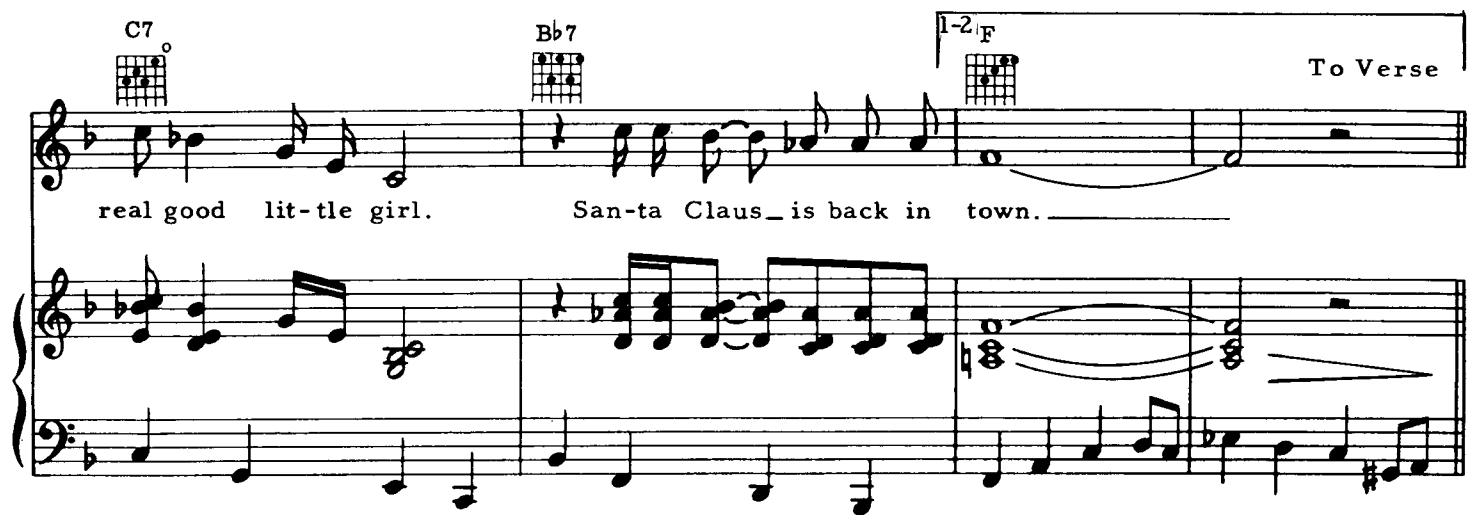
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C7  Bb7  1-2 F  To Verse

real good lit-tle girl. San-ta Claus_ is back in town.




3 F  Bb  F  FINE

town.

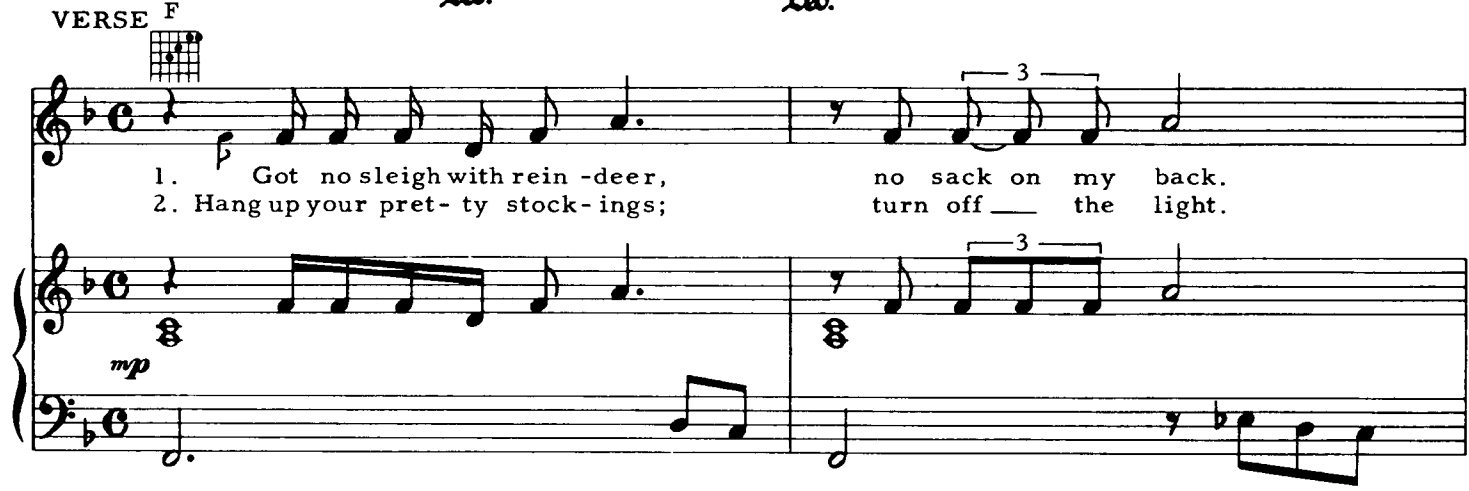
(Christ-mas) (Christ-mas)

FINE



VERSE F 

1. Got no sleigh with rein - deer, no sack on my back.
2. Hang up your pret- ty stock - ings; turn off _ the light.



F  D.S. 

You're gon-na see me com-in' in a big black Ca - dil - lac. Oh, ho, it's
_ San-ta Claus is com-in' down your chim - ney to - night. Oh, ho, it's

D.S. 



From the RCA Album "ON STAGE: FEBRUARY, 1970"

SEE SEE RIDER

Words and Music by "MA" RAINEY

Moderate blues tempo

VOICE

C G7 C G7

See See Ri-der —

C G7 C7 F

See what you have done, — Law'd, law'd, law'd, Made me love you,

F#dim C G+ G7 C C#dim Dm7 G7

Now your gal's done come, — You made me love — you,

Dm7 G7 C D9 G7

Now your gal's done come, — I'm

Detailed description: The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a bass line and a right-hand line with chords. Chord diagrams for guitar are provided above the vocal line for each measure. The first system starts with a 'Moderate blues tempo' instruction. The lyrics are: 'See See Ri-der —', 'See what you have done, — Law'd, law'd, law'd, Made me love you,', 'Now your gal's done come, — You made me love — you,', and 'Now your gal's done come, — I'm'. The piano accompaniment features a steady bass line and a right-hand line with chords and some melodic flourishes, including a triplet in the final system.

C G7 C G7 C7

g'on' a - way ba - by, I won't be back 'til Fall, Law'd, law'd, law'd,

F F#dim C G+ G7 C C#dim

G'on' a - way ba - by, Won't be back 'til Fall. If I

Dm7 G7 Dm7 G7 C Ab7 G7 C

find me a good man, Won't be back at all. I'm gon-na

C G7 C G7

buy me a pis-tol, Just as long as I am tall, Law'd, law'd, law'd,

F F#dim C G7 C C#dim

shoot my man, And catch a can - non ball. If he won't

have me, — He won't have no gal at all. —
 See See Ri - der, — Where did you stay last night? —
 — Lawd, lawd, lawd, Your shoes ain't but - toned, your clothes don't fit you
 right. — You did - n't come home — 'til the
 sun was shin - ing bright. —

From the RCA CAMDEN Album "SEPARATE WAYS"

SEPARATE WAYS

Words and Music by RED WEST and RICHARD MAINEGRA

Slow

F Fmaj7

I see a change has come in- to our lives

mf

F7 Bb Gm

It's not the same as it used to be. And it's not too late to

C7 Gm7 (C Bass) C Bb F

re-al-ize our mis-takes. We're just not right for each oth - er.

Fmaj7 F7

Love has slipped a - way and left us on-ly friends. We al - most seem like

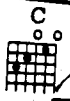
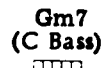
Detailed description: This is a musical score for the song "Separate Ways". It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked "Slow". The key signature has one flat (B-flat major). The score includes guitar chord diagrams for various chords: F, Fmaj7, F7, Bb, Gm, C7, Gm7 (C Bass), C, and F7. The lyrics are: "I see a change has come in- to our lives / It's not the same as it used to be. And it's not too late to / re-al-ize our mis-takes. We're just not right for each oth - er. / Love has slipped a - way and left us on-ly friends. We al - most seem like". The piano part includes a dynamic marking of *mf* and some triplet markings (indicated by a '3' over a group of notes).



Musical staff with treble clef, showing a melody line with triplets and slurs.

strang - ers. All that's left be - tween us are the mem-o- ries we shared of the

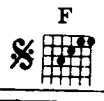
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, showing a melody line with triplets and slurs.

times we thought we cared for each oth - er.

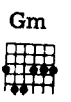
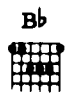
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, showing a melody line with triplets and slurs.

Now there's noth-ing left to do but go our sep-' rate ways and pick up all the pie- ces left be -

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, showing a melody line with triplets and slurs.

hind us and may- be some-day some- where a - long the way

Piano accompaniment for the fourth system, including treble and bass staves.

Gm7 (C Bass)

C7

Bb

F

Db7 C7 Gm7 C7

To Coda

an - oth - er love will find _____ us.

F

Fmaj7

F7

Some - day when she's old - er ___ may - be she will un - der - stand why her mom and dad are not to -

Bb

Gm

Gm (C Bass)

geth - er. The tears that she will cry ___ when I have to say good - bye ___ will

Gm

Gm (C Bass)

Bb

F

D.S. al Coda and fade

F

D. S. and fade

tear at my heart for - ev - er.

CODA

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

SHOPPIN' AROUND

Words and Music by SID TEPPER, ROY C. BENNETT and AARON SCHROEDER

Medium Rock

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, and the left hand provides a bass line in the bass clef. The tempo is marked 'Medium Rock' and the dynamics are 'mf'.

CHORUS

(tacet)

E_b



The first part of the chorus features a vocal line with lyrics and a piano accompaniment. The lyrics are: "You got the hug-gin'-est arms, the thrill-in'-est eyes. You're ver-y first time you touched my lips, took my".

B_b7



The second part of the chorus continues the vocal line and piano accompaniment. The lyrics are: "just my style and just the right size. Gon-na stop lit-tle red book and I tore it in bits. Ain't gon-na be".

E_b



(tacet)

A_b



The final part of the chorus features a vocal line and piano accompaniment. The lyrics are: "shop-pin' a-round. search-in' no more. I'm gon-na stop".

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Bb7



shop-pin' a-round 'cause I found _____ the girl-ie I'm _____ look-in'

Eb



1

2

Ab



for. Oh, the Ain't no oth-er doll- y I'm

Eb



Ab



Eb



Ab



want-in' to hold. All of the others just leave me cold. Hey, yay, ba-by, I

F7



(tacet)

Bb7



Eb



real-ly am sold on you. Ooh, _____ such a pret-ty lit-tle pack-age I

nev-er did see. Gon-na wrap you up and take you home with me. I'm

Bb7



Eb



(tacet)

thrilled like nev-er be - fore. I'm gon-na

Ab



Bb7



stop shop-pin' a-round 'cause I found _____ the girl-ie I'm _____ look-in'

1



(tacet)

2





for. You got the for. _____

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

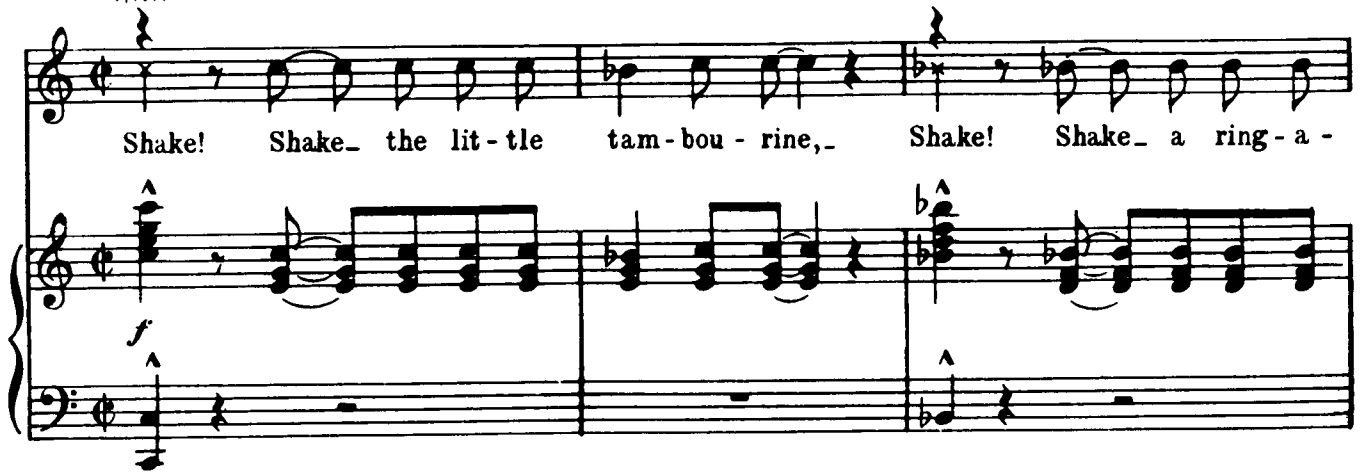
SHAKE THAT TAMBOURINE


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

Bright beat

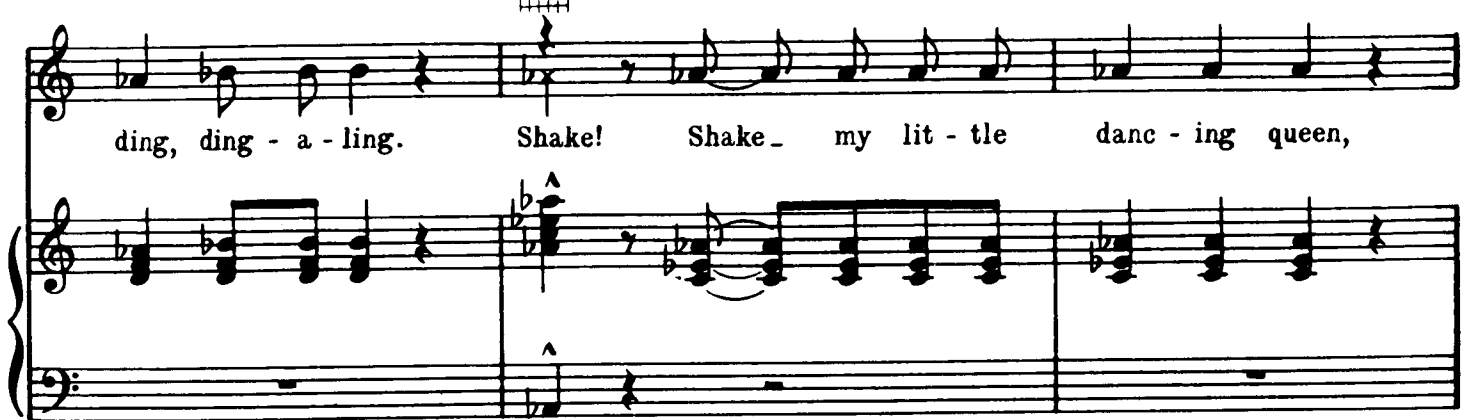
C7  Bb7 






Shake! Shake_ the lit - tle tam - bou - rine, - Shake! Shake_ a ring - a -



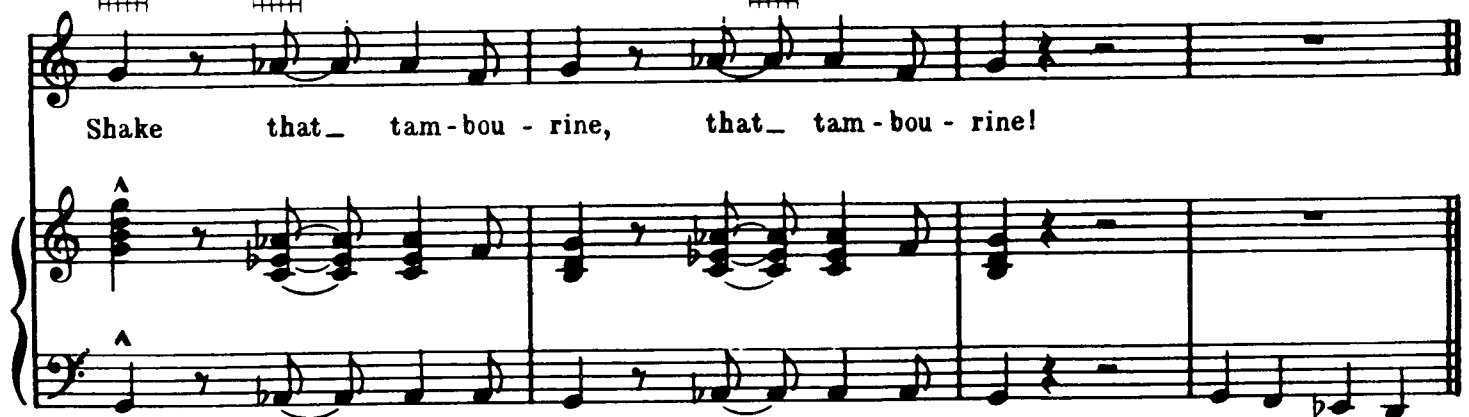
Ab7 

ding, ding - a - ling. Shake! Shake_ my lit - tle danc - ing queen,



G7  Ab7  G7  Ab7  G7 

Shake that_ tam - bou - rine, that_ tam - bou - rine!



Cm



mp Repeat these four bars (last time) for fade ending

Verse

Cm



Fm



Cm



1. I can hear them com - in' in the mar - ket place,
 2. — I heard their tal - ent o - pened pal - ace doors,

G7
oo



Swish - in' and a - swirl - in' in their silk and lace.
 Ev - 'ry night they're danc - in' on those mar - ble floors.

Fm



Cm



Brace - lets keep a - clink - in' on their ti - ny feet,
 Kings may bow be - fore them, but they'll be my own,



With their tam - bou - rines they keep the beat.
Then they'll shake that thing for me a - lone.



Rings on their fin - gers, Bells on their toes, -



They make mu - sic wher - ev - er they go.



Pound that lit - tle drum - now, Tap it with your thumb. - And

D.C.

D.C

From the RCA Album "MOODY BLUE"

SHE THINKS I STILL CARE

Words and Music by DICKEY LEE UMSCOMB and STEVE DUFFY

Moderately slow

The piano introduction is in 4/4 time, marked *mp*. It features a melodic line in the right hand with a triplet of eighth notes in the second measure and a steady bass line in the left hand.

Bb

Eb

Bb



The vocal line begins with a double bar line. The melody is in the treble clef, with lyrics underneath. The first phrase ends with a quarter rest.

Just be - cause I asked a friend a - bout her,
 Just be - cause I haunt the same old plac - es, Where the

The piano accompaniment for the first phrase is in 4/4 time, marked *mp*. It features a steady bass line in the left hand and chords in the right hand.

F7

Bb



The vocal line continues with the second phrase. The melody is in the treble clef, with lyrics underneath. The phrase ends with a quarter rest.

Just be - cause I spoke her name some - where. Just be -
 mem - 'ry of her lin - gers ev - 'ry - where. Just be -

The piano accompaniment for the second phrase is in 4/4 time, marked *mp*. It features a steady bass line in the left hand and chords in the right hand.

Bb7

Eb



cause I rang her num - ber by mis - take to day,
cause I'm not the hap - py guy I used to be,

Bb

1. F7

Bb



She thinks I still care.
She thinks

2. F7

Bb

Bb7

Eb



I still care. Well, if she's hap - py

mf

Bb

C7



think - ing I still need her, then let that sil - ly no -

F7

Eb



tion bring her cheer. Oh, how could she

Bb



ev - er be so fool - ish, Tell me

C7

F7



where did she get such an i - dea?

Bb

Eb

Bb



Just be - cause I asked a friend a - bout her,

mp

F7

Bb



Just be - cause I spoke her name some - where. Just be -

Bb7

Eb



cause I thought I saw her and went to pic - es,

Bb

F7

Bb



she thinks I still care.

Repeat and fade

F7

Bb



She thinks I still care.

SHE'S NOT YOU

Words and Music by JERRY LEIBER, MIKE STOLLER and DOC POMUS

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords. The dynamic marking is *mf*.

Chorus

(Tacet)

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

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

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

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

The musical score includes guitar chord diagrams for F, C7, Cdim, Bb, and F#dim. The piano accompaniment features a consistent harmonic pattern with chords in the right hand and a bass line in the left hand. The dynamic marking *mf* is used throughout the piano parts.

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F Bb F (Tacet) A7

you. _____ And when we're danc - ing,

F7 Bb

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

A7 (Tacet) C7 (Tacet) F

whis - pring your name. She e - ven kiss - es me like you used to

C7 Cdim C7 Bb C7

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

1. F Db7 C7 (Tacet) 2. F Bb7 F

you. Her hair is you. _____

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

SHOUT IT OUT



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

Ad lib

C  Am 

Ev-'ry-bod-y lis-ten to me, — Put a smile on your



F  G7 

face, There's no rea-son to be gloom-y, — This world's a won-der-ful place.





Bright beat

C 


So let me say, get hap-py, Shout it out, Yeah, get

mp - mf



G7  C 

hap-py now, Shout it out. — Well, now there is no



C7 F Fm6 C Am Dm7 G7

doubt you've a lot to shout a - bout, Give a yell, life is swell, Shout it

1. 2. 3. C F C | 4. C F C

out. 1. Hel - lo lit - tle out. 2. While — there's good 3. Long — as there's

Am F

girl, — don't be sad, There's such good times to be
 food — you can taste, While there's mu - sic life's no
 some-one you can love, Long as bright stars shine a -

Am E Am

had; — Count your bless - ings one by one, —
 waste; — While there's great things hap - pen - ing, —
 bove; You've got no rea - son to be blue, —

D G Dm7 G7 (Tacet) D.S. al Fine

— Life's a ball, aft - er all, have some fun. — } I said, come on, get
 — There's no end to the joy life can bring. — }
 Think what it means when your dreams all come true. — }

D.S. al Fine

From the RCA Album "FUN IN ACAPULCO"

SLOWLY BUT SURELY

Words by SID WAYNE Music by BEN WEISMAN

With a beat

G
○○○

F

Slow - ly but sure - ly, I'm gon - na wear you down, —
ain't gon - na rush ya, I'll let you med - i - tate, Tho'

mp - mf

G
○○○

F

C

Gm7

Slow - ly but sure - ly, I'm gon - na bring you 'round to my way of think - in',
I wan - na crush ya, My arms will have to wait, I'll just take it eas - y,

C

Gm7

C

G
○○○

Dm7

G
○○○

My way of kiss - in', My way of lov - in'. — }
So nice and eas - y, Real cool and breez - y. — }

D7 C7 G

1.

Slow-ly but sure-ly I'm gon-na make-you mine. _____ 1

2.

C G

Oh, yeah, mm - mm - mm — I got a feel-ing I'm not

C G A7

wast-ing my time, — Oh, yeah, when you get the mes-sage it's gon-

D7 G F G

- na be fine. — Slow-ly but sure-ly, the ta-ble's gon-na turn, Slow-ly but sure-ly,

F C Gm7 C Gm7 C

your lips are gon - na burn For what you've been miss - in', My kind of kiss - in',

G Dm7 G D7

My kind of lov - in'. — Slow - ly but sure - ly,

C7 G C7

I'm gon - na make_ you mine. — I'm gon - na make_ you mine. —

(Repeat ad lib.)

G D7-5 G7

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

SURRENDEROriginal Italian Lyrics by G.B. DE CURTIS English Words and Adaptation by DOC POMUS and MORT SHUMAN
Music by E. DE CURTIS

Moderately Bright

Piano introduction in C minor, marked *mf*. The music consists of two staves (treble and bass clef) with a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a fermata over the final chord.

Cm  Fm 





When we kiss my heart's on fi - re, — Burn - ing

Musical notation for the first vocal line, including a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in the treble clef.

Cm  Fm 

with a strange de - si - re. — And I know each time I

Musical notation for the second vocal line, including a piano accompaniment. The piano part continues with the same accompaniment pattern. The vocal line is in the treble clef.

Cm  Fm6  G7  Cm 

kiss you — That your heart's on fi - re too.

Musical notation for the third vocal line, including a piano accompaniment. The piano part concludes with a final chord. The vocal line is in the treble clef.

F C Gm7 C Gm7 C

your lips are gon - na burn For what you've been miss - in', My kind of kiss - in',

G Dm7 G D7

My kind of lov - in'. — Slow - ly but sure - ly,

C7 G C7

I'm gon - na make_ you mine. — I'm gon - na make_ you mine. —

(Repeat ad lib.)

G D7-5 G7

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

SURRENDER

Original Italian Lyrics by G.B. DE CURTIS English Words and Adaptation by DOC POMUS and MORT SHUMAN
 Music by E. DE CURTIS

Moderately Bright

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

Cm Fm

When we kiss my heart's on fi - re, ——— Burn - ing

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for Cm and Fm are shown above the vocal staff. The piano part includes a 'mf' dynamic marking.

Cm Fm

with a strange de - si - re. ——— And I know each time I

This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for Cm and Fm are shown above the vocal staff.

Cm Fm6 G7 Cm

kiss you ——— That your heart's on fi - re too.

This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for Cm, Fm6, G7, and Cm are shown above the vocal staff.

(*Tacet*)

So, my dar-ling, please sur - ren - der _____ All your

Dm7 G7

love so warm and ten - der. _____ Let me hold you in my

C

arms, dear, _____ While the moon shines bright a - bove. _____

Dm7 G7 G7+5 C

(*Tacet*)

All the stars will tell the sto - ry _____

D#dim C Dm7

of our love and all its glo - ry. _____ Let us

G7 E7 Am Fm

Chord diagrams: Cm, G7, Ab7, G7

take this night of ma - gic ——— And make it a night of

Chord diagrams: Cm, Dm7, G7

love. Won't you please sur - ren - der to me, ——— Your lips, your

Chord diagrams: G7+5, C, Fm6

arms, your heart, dear. ——— Be mine for -

Chord diagrams: Cm, G7, Fm6, LCm, Ab7

ev - er; Be mine to - night!

Chord diagrams: G7, Cm, Fm, Cm

(Tacet) night!

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

SMORGASBORD

Words and Music by SID TEPPER and ROY C. BENNETT

Moderato, With a Solid Rock

Piano introduction in B-flat major, 4/4 time. The piece is marked 'Moderato, With a Solid Rock'. The right hand features a simple melody with accents, and the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *sfz*.

Verse *Play 4 times. 4th time fade out*

Bb



Vocal line for the first verse, starting with a B-flat key signature and a common time signature. The melody is simple and rhythmic.

1.4. Some like their wom-en short, — some like 'em tall; —
2. Some take just ap-ple pie, — some take just cake; —
3. Some like just south-ern belles, — they got a one track mind; —

Piano accompaniment for the first verse, marked *mf*. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes.

Vocal line for the second verse, continuing the melody from the first verse.

I'll take 'em an - y size — 'cause I love 'em all. —
I'll take the dish I please — and please the dish I take. —
I go for all the belles — ex - cept the wed-ding kind. —

Piano accompaniment for the second verse, continuing the accompaniment from the first verse.

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Refrain **Bb** **F7** **Bb** **Eb7**

I'm just wild a - bout smor - gas - bord, - got a crav - in' for

f

smor - gas - bord, - A lit - tle kiss here, a

mf

lit - tle kiss there, that's smor - gas - bord, -

f *mf*

sfz *sfz*

Featured in the M-G-M Motion Picture "HARUM SCARUM"
 from the RCA Album "HARUM SCARUM"

SO CLOSE, YET SO FAR (From Paradise)

Words and Music by JOY BYERS

Slowly

mf

C C+ C6 C+ C C+ C6 C+

So close, yet so far — from par - a - dise, —
 When you are close to me, it's par - a - dise, —

mp - mf

I hold you in my arms — and par - a - dise — is mine. — Then you
 We kiss, — oh, my love, — par - a - dise — is mine. Then sud - den - ly you're

Am F G7

slip — a - way, — like a child at play; And }
 gone — from me, like a float - ing star I see; And }

C Em F G7 1.C C+ C6 C+

here am I, _____ so close, yet so far from par - a - dise. —

This system contains the first two lines of music. The top line is a guitar part with chords: C, Em, F, G7, 1.C, C+, C6, and C+. The lyrics are "here am I, _____ so close, yet so far from par - a - dise. —". The bottom two staves show piano accompaniment with triplets and various chord voicings.

2.C C7 F E7

par - a - dise. _____ I reach out for you, but each time I do,

This system contains the second two lines of music. The top line is a guitar part with chords: 2.C, C7, F, and E7. The lyrics are "par - a - dise. _____ I reach out for you, but each time I do,". The bottom two staves show piano accompaniment with triplets and various chord voicings.

Am D9 Am F

I al-ways find you gone; I know love is new, I'll take care of you,

This system contains the third two lines of music. The top line is a guitar part with chords: Am, D9, Am, and F. The lyrics are "I al-ways find you gone; I know love is new, I'll take care of you,". The bottom two staves show piano accompaniment with various chord voicings.

D7 Dm9 G9 C C+ C6 C+

In my arms is where you be - long. Just a step a - way are we from

This system contains the final two lines of music. The top line is a guitar part with chords: D7, Dm9, G9, C, C+, C6, and C+. The lyrics are "In my arms is where you be - long. Just a step a - way are we from". The bottom two staves show piano accompaniment with various chord voicings.

C C+ C6 C+ C C+ C6 C+

par - a - dise. — Take my hand and come a - way to

C Em Am

par - a - dise, my love. I want you close to me, I need you

F G7 C Em F G7

des - prate - ly, Oh, here am I, — wait - ing for you,

C Em F G7 C Em

Here am I, — pray - ing for you, Here am I, — so

F Dm G7 C C+ C6 C+ C

close, yet so far from par - a - dise. —

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

SPRING FEVER

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

With a beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'With a beat'.

F Bb F Bb F

Diagram 1: F (x332133)
Diagram 2: Bb (x223133)
Diagram 3: F (x332133)
Diagram 4: Bb (x223133)
Diagram 5: F (x332133)

1. A lit - tle bird, he told me so, He said, "Come
(2. Well, if you) feel the wan - der - lust, Just grab a

mp

The vocal line begins with a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

on, get on the go. O - pen your eyes, the sky is
car, or hop a bus. In ev - 'ry town — there's ex -

The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

full of but - ter - flies."
cite - ment to be found.

The vocal line concludes with a sustained note. The piano accompaniment continues with the established rhythmic and harmonic pattern.

Bb F Dm7

The blos - soms on the trees - stir up the hon - ey bees, -
 So much is hap - pen - ing, - don't miss the joy of spring, -

Bb C7 F Bb F

Spring makes my fe - ver rise.
 The world's in love, just look a - round.

C7 F

Spring fe - ver, } spring is here at last, -
 comes to ev - 'ry - one, -
 it's spring

mf

C7

fe - ver time, } Spring fe - ver, -

F Bb

my heart's beat - in' fast. —
 — it's time for fun. — } There is no doubt — now, —
 watch that fe - ver climb. —

F Dm Bb C7

love is in the air, — Get up! Get out! Spring is ev - 'ry - where. —

1. F Bb F 2. F Bb F

— 2. Well, if you —

D.S. $\text{\$}$

D.S. $\text{\$}$

3. F Bb F Bb F Bb F

From the RCA Album "ELVIS"

SO GLAD YOU'RE MINE

Words and Music by ARTHUR CAUDUP

Medium Rock

mf

CHORUS

(tacet)



(tacet)



(tacet)

1. My ba - by's long and tall, shaped like a can - non - ball. Say,
 2. My ba - by knows just how to treat me right, -



(tacet)

ev - 'ry time she loves me, Lawd - y, you can hear me squall. She cried,
 Gives me plen - ty lov - in' morn - in', noon, and night.

F7



"Oo wee, I be - lieve I'll change my



mind." She said, "I'm so glad I'm liv-in'." I cried, "I'm so glad you're

mine." 2. My ba-by

G7

C

1 (tacet) 2

3. When my baby does what she does to me,
 I climb the highest mountain, dive in the deepest sea.
 She cried, "Oo-wee, I believe I'll change my mind."
 She said, "I'm so glad I'm livin'."
 I cried, "I'm so glad you're mine."

4. My baby's lips are red and sweet like wine;
 And when she kisses me I get high every time.
 She cried, "Oo-wee, I believe I'll change my mind."
 She said, "I'm so glad I'm livin'."
 I cried, "I'm so glad you're mine."

Recorded by ELVIS PRESLEY on RCA 45 RPM Single

SOFTLY, AS I LEAVE YOU (Piano)

Original Italian Text by G. CALABRESTE English Lyric by HAL SHAPER Music by A. DE VITA

Moderately

mf

First system of piano introduction, featuring treble and bass clefs with chords and melodic lines.

C Dm7 G7 C Dm7 G7

Diagrammatic representation of guitar chords for the first system: C, Dm7, G7, C, Dm7, G7.

Soft - ly I will leave you soft - ly For my heart would

Second system of musical notation with lyrics.

mp - mf

Third system of piano accompaniment, showing treble and bass clefs with chords and melodic lines.

C F C Dm7 G7

Diagrammatic representation of guitar chords for the second system: C, F, C, Dm7, G7.

break if you should wake and see me go. So I leave you

Fourth system of musical notation with lyrics.

Fifth system of piano accompaniment, showing treble and bass clefs with chords and melodic lines.

Eb Fm7 Bb7 Eb Fm7 Bb7

Diagrammatic representation of guitar chords for the third system: Eb, Fm7, Bb7, Eb, Fm7, Bb7.

soft - ly long be-fore you miss me, Long be-fore your

Sixth system of musical notation with lyrics.

Seventh system of piano accompaniment, showing treble and bass clefs with chords and melodic lines.

E_b Ab Gm7 E_b Fm7 B_b7

arms can beg me stay For one more hour or one more

C Dm7 G7 C Dm G7

day. Aft - er all the years I can't bear the

Am Am7 F Ab 1. Fm7

tears to fall so Soft - ly, As I Leave You

C Dm7 G7 2. Fm7 C

there. As I Leave You there,

Dm7 G7 C Dm7 G7 C Fm6 C

as I leave you there, as I leave you there.

rit.

Recorded by ELVIS PRESLEY on RCA 45 RPM Single

THE SOUND OF YOUR CRY

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

Moderately

Piano introduction in B-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 forte (f) dynamic.

Chord diagrams for the first system:

- Bb
- Bb (A bass)
- Eb (G bass)
- Ebm (G bass)
- Bb (F bass)

1. The clock — by the bed is tick - ing too loud — in the
 2. Tho I knew the time was com - ing and our love would

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

Chord diagrams for the second system:

- Fsus4
- F
- Bb
- Bb (A bass)
- Eb (G bass)
- Ebm (G bass)

qui - et night, I lie — in the dark - ness think - ing
 end some - how, I just — could - n't bear to tell you

Piano accompaniment for the second vocal line, corresponding to the lyrics above.

Chord diagrams for the third system:

- Bb (F bass)
- Fsus4
- F
- Bb

I must go be - fore it's light. Be - fore you ³ o - pen
 ex - act - ly just when or how. I know we can't go

Piano accompaniment for the third vocal line, corresponding to the lyrics above. The piece ends with a triplet in the right hand.

F (A bass) Gm Ebm7

up your eyes and you beg me to stay, I'll
on that it was wrong to start, But

Bb F (A bass) Gm F sus4 F

leave 'cause I can't stand to see you hurt this way.
if you wake up cry - ing now you know you'll break my heart.

Ebm7 Ab7 Dbmaj7

Sleep my love as I kiss you good - bye,

Bbm7 Ebm7 Ab7

Then I won't hear the sound of your

1. F sus4 F F sus4 F 2. F sus4 F F sus4 F D.S. and Fade

cry. cry.

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

SPINOUT

Words and Music by SID WAYNE, BEN WEISMAN and DARRELL FULLER

Moderato, In 8, Excitedly

Piano introduction for the song 'Spinout'. The music is in 8/8 time and features a driving bass line and a melodic line in the right hand. The tempo is Moderato, and the mood is excitedly.

Bb9+



Bb7



Eb7



1. When her mo - tor's warm _____

and she's purr - in' sweet, _____
nev - er let her steer, _____

Piano accompaniment for the first line of the song. The music is in 8/8 time and features a driving bass line and a melodic line in the right hand. The tempo is Moderato, and the mood is excitedly.

Bb9+



Bb7



Bb9+



Eb7



Bud - dy, let me warn _____
If she can shake your nerves, _____

ya' _____
boy, _____

Piano accompaniment for the second line of the song. The music is in 8/8 time and features a driving bass line and a melodic line in the right hand. The tempo is Moderato, and the mood is excitedly.

simile

Bb9+



Bb7



_____ You're on a one way street, _____
_____ She can strip your gears, _____

Piano accompaniment for the third line of the song. The music is in 8/8 time and features a driving bass line and a melodic line in the right hand. The tempo is Moderato, and the mood is excitedly.






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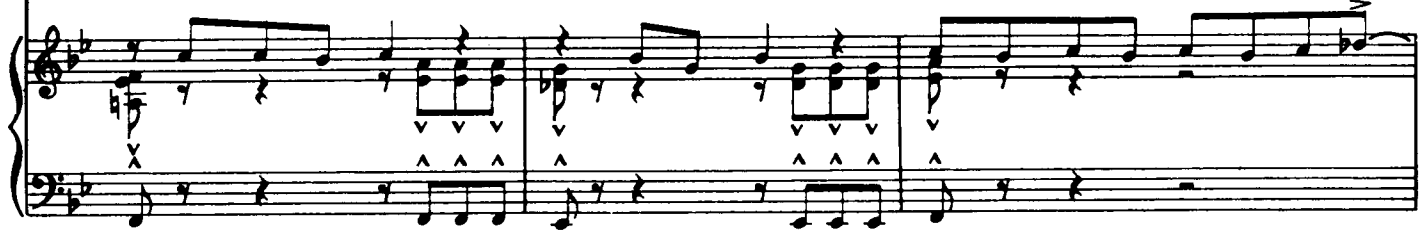
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

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F7  Tacet F7  Eb7  Tacet Eb7  F7  Tacet


She'll crowd ya' close, spin your wheels, Then you're gon - na know how it feels. —
 She'll get your heart go - in' fast, Then she'll let you run out of gas, —



Eb7  Bb7  Eb7 


to Spin - out. — Spin - out! —
 so Spin - out. — Spin - out! —








Bb7  1. 2.


Tacet

2. Bet - ter watch those curves. —



Gm  Eb7  D7  D7+5  Gm 

The road to love is full of dan - ger signs. —



Eb7  C7 

Too man - y guys were lost who crossed those dou - ble lines. —



F7 **Tacet** Bb9+ Bb7 Eb7

Don't-cha know she's out to prove she can real-ly score.

Bb9+ Bb7 Bb9+ Eb7

Nev-er saw parts move, boy, like that be-fore.

Bb9+ Bb7 F7 **Tacet** F7 Eb7 **Tacet** Eb7

To flag you down, that's her goal.

F7 **Tacet** Eb7 Bb7 Eb7

Scoot be-fore you lose con-trol and Spin-out. Spin-out!

1. Bb7 2. Bb7

R. H. *ff*

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

STOP, LOOK, LISTEN

Words and Music by JOY BYERS

Moderato, Rockin' 8 beat feel

Piano introduction in B-flat major, 4/4 time. The music features a steady eighth-note bass line and a more active treble line with chords and single notes. The dynamic marking is *mp*.

C7



When I was a lit - tle bit - ty boy — a - sit - tin' on my

Piano accompaniment for the first line of lyrics. The treble clef part features chords and single notes, while the bass clef part provides a steady eighth-note accompaniment. The dynamic marking is *mf*.

F7



pa - pa's knee — I still re - mem - ber — ev - 'ry word my pa - pa

Piano accompaniment for the second line of lyrics. The treble clef part features chords and single notes, while the bass clef part provides a steady eighth-note accompaniment.

Bb7



said to me. — "Now, boy, if you ev - er meet —

Piano accompaniment for the third line of lyrics. The treble clef part features chords and single notes, while the bass clef part provides a steady eighth-note accompaniment.

Eb
Tacet

a pret-ty wom-an walk-in' down the street_ you bet-ter stop real still,

f mp

Eb Tacet Eb Tacet Eb

look both ways, lis - ten or you'll get in trou-ble.

f mp f sfz > mp f

C7

When you see her go strut-tin' by_ a - giv - in' you that
She'll drive you cra - zy with the way she walks_ she'll drive you cra - zy with the

mf

F7

e - vil eye,_ And she got a kind-a dream-y look,_
way she talks,_ And you'll think you're gon-na lose your mind_

Bb7



just e - nough to get you shook, — now, boy, don't you
'cause that pret - ty wom - an looks so fine, — and the ver - y first. —

lose your head, — pay at - ten - tion what your pa - pa said, — "You bet - ter
thing you know — you'll be tell - ing her you love her so. — You bet - ter

1. Eb

Eb

Eb

Tacet

Tacet

Tacet

stop real still, look both ways, lis - ten

f

mp

f

mp

f

sfz *mp*

Eb

12. Eb

Tacet

rall.

or you'll get in trou - ble!" stop, real still.

f

f

rall.

mp

From the RCA Album "SOMETHING FOR EVERYBODY"

STARTING TODAY

Words and Music by DON ROBERTSON

Slowly

mp

The piano introduction consists of two staves. The right hand plays a melodic line with a long note on the first beat, followed by eighth notes. The left hand provides a steady bass line with quarter notes.

Chorus

A6 A7 D G D

Start - ing to - day Im teach - ing my heart

mp

The first system of the chorus features guitar chord diagrams for A6, A7, D, G, and D. The vocal line begins with "Start - ing to - day" and "Im teach - ing my heart". The piano accompaniment continues with the same melodic and bass lines as the introduction.

A

Not to ache an - y more Just cause' were a -

The second system continues the chorus with the lyrics "Not to ache an - y more Just cause' were a -". The piano accompaniment includes a triplet of eighth notes in the right hand.

D A A6 A7 D G

part. No more will I dream of your sweet lov - ing

The third system continues the chorus with the lyrics "part. No more will I dream of your sweet lov - ing". The piano accompaniment continues with the established harmonic structure.

D A A6 A7

ways. Gon - na learn to for - get you Start - ing to -

The fourth system concludes the chorus with the lyrics "ways. Gon - na learn to for - get you Start - ing to -". The piano accompaniment features a triplet of eighth notes in the right hand.

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D G D (Tacet) G

day. And when mem - o - ries haunt me And the tears start to

D A E7

flow, I'll just think of the sor - row You caused me to

A A6 A7 D G

know. No more for the past To re - turn will I

D A A6 A7

pray. Gon - na live for to - mor - row Start - ing to -

1. D G D A6 A7 2. D G D

day. Start - ing to - day. *rall.*

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

STEADFAST, LOYAL AND TRUE

Words and Music by JERRY LEIBER and MIKE STOLLER

Moderately, with feeling

F C7 F Bb F

Fare - well, Roy - al High School, we'll re - mem - ber you,

C G7 Cdim Em C#dim Dm G7 C Gm7 Cdim C7 F

Dear Al - ma Ma - ter, we're stead - fast, loy - al and true. As we go

C7 F Bb F C G7 Cdim Em C#dim

on - ward in the lives we lead, Your light will guide us, your

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Dm7 G7 C C7 C#dim C7 F Bb

mot-to is our creed. We will look back fond - ly at your i - vy

A7 F A7 Dm A7 Dm F#dim G7 C7

walls, Re - call - ing pre - cious mo - ments with - in your hal - lowed halls. Fare -

F C7 F Bb F

well, Roy - al High School, we'll re - mem - ber you;

Bb F G7 C7

1. F 2. Bb F

Dear Al - ma Ma - ter, we're stead - fast, loy - al and true. Fare - true.

From the RCA Album "POT LUCK"

STEPPIN' OUT OF LINE

Words and Music by BEN WEISMAN, FRED WISE and DEE FULLER

Moderately Bright

Chorus

Tacet

F

Well, lis - ten, lit - tle la - dy, — you're step - pin' out of line. —

C7^o

What's your hur - ry, ba - by? You've got a lot of time. —

Bb

— That's not love you feel; — it's on - ly make be - lieve. —

C#9

C7^o

Tacet

— Watch out, you'll break the heart — you're wear - in' on your

F



sleeve. Cheat - in' with your kiss - es, — You think you know it all.

C7



Where's it gon - na get you? You're rid - in' for a fall. —

Bb



Bet - ter slow it down; — I see a dan - ger sign. —

C#9

C7

F

(Tacet)

'Cause the way you're step - pin' 'round, You're step-pin' out of line. —

1. Db7

C7

(Tacet)

2. Bb7

F

Well, lis - ten, lit - tle

STUCK ON YOU

Words and Music by AARON SCHROEDER and J. LESLIE McFARLAND

Moderately

mf

CHORUS

F

You can shake an ap - ple off an ap - ple tree. —
 Gon - na run my fin - gers thru your long black hair. —

F

Bb7

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

No - sir - ee, — uh - uh. —
 Yes - sir - ee, — uh - huh. —

I'm gon - na
 I'm gon - na

C7

C7+5

Bb7

F

(tacet)



stick like glue, —
stick like glue, —

Stick be-cause I'm
Stick be-cause I'm

Stuck on
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

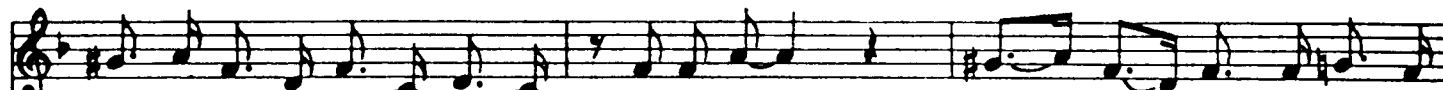
C7

(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



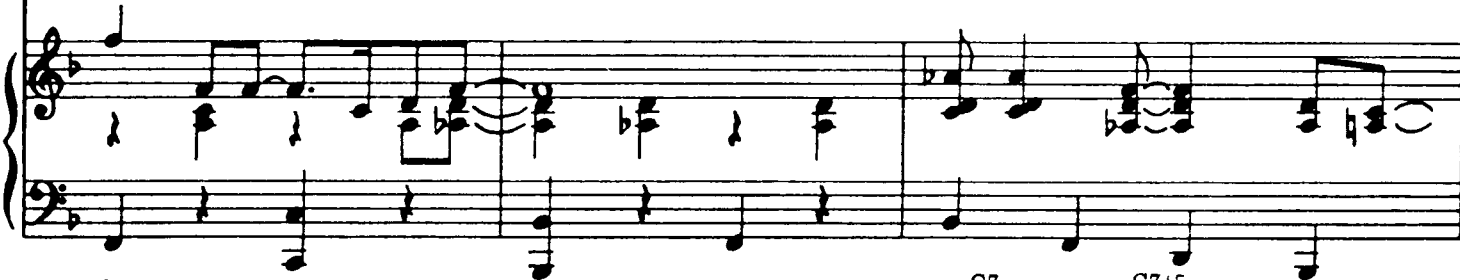
F



Bb7



keep us tied._ Uh-huh-huh._ Yes - sir - ee, _ uh - huh._



F



C7



C7+5



I'm gon - na stick like glue, _



Bb7



F



(tacet)

1.

C7



2.

F



Yay, yay, _ be - cause I'm Stuck on you. you.



SUCH A NIGHT

Moderato, with a beat

Words and Music by UNCOLN CHASE

mf
R. H.

C

G7

It was a night, Oh! What a night it was. It real-ly was (Spoken) SUCH A
kiss, Oh! What a kiss it was. It real-ly was (Spoken) Such a

mp
R. H.

G9

C

NIGHT. (Sing) And the moon was bright, Oh! How bright it was. It real - ly was (Spoken) SUCH A
kiss. (Sing) Oh, how she could kiss, Oh! What a kiss it was. It real - ly was (Spoken) Such a

mf *mp*

G7

NIGHT. (Sing) The night was a-live with stars a - bove. Oh! When she
kiss. (Sing) Just the thought of her lips sets me a - fire. I rem-i-

f *mf*

C

Tacet

kissed me I had to fall in love. It was a
nise And I'm filled with de -

mp

2.C  

sire. But I gave my heart to her in sweet sur - ren - der,

mp *mf* *mf*

How well I re - mem - ber I'll al - ways re - mem - ber, Oh! What a

Tacet

night, Oh! What a night it was. It real - ly was SUCH A NIGHT. Came the

R. H. *mf* *mf* *G9*

dawn and my heart and her love and the night was gone. But I'll

mp *mf*

nev - er for - get - a that kiss - a, that kiss in the moon - light. Oh! Such a

f *mf*

C   

C

kiss, SUCH A NIGHT, Well, she's gone, gone,

mp

G7 G9

gone, Yeah, she's gone, gone, gone. Came the dawn, dawn, dawn and my

mf

C F

love was gone, But ' be - fore that dawn, Yes, be - fore that

f

G7

dawn and be - fore that dawn, Oh! Oh! Oh!

mf

G9 C C7 F6 Ab7 C G9 C

Oh! SUCH A NIGHT.

ff *sfz*

gva

From the RCA Album "POT LUCK"

SUSPICION

Words and Music by DOC POMUS and MORT SHUMAN

Moderately

Piano introduction for the song "Suspicion". It consists of four measures of music. The right hand plays chords in a descending sequence, and the left hand plays a steady eighth-note bass line. The tempo is marked "Moderately".

Verse

First system of the song "Suspicion". It includes a guitar chord diagram for C major (x02310) and a Dm chord diagram (x02020). The system contains three lines of lyrics and piano accompaniment.

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.

Second system of the song "Suspicion". It includes a guitar chord diagram for G7sus4 (x00233). The system contains two lines of lyrics and piano accompaniment.

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

Third system of the song "Suspicion". It includes a guitar chord diagram for C major (x02310). The system contains two lines of lyrics and piano accompaniment.

care.
 night.
 mind.

Though you keep on say - ing you
 Why should our ro - mance just a -
 How I hope and pray that our

Dm



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

G7sus4



(Tacet)

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? Sus -
 May-be I'm sus - pi - cious 'cause true love is_ so hard to find.

Chorus



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

1. D7-5



G7



(Tacet)

pi - cion, — why tor - ture me! —

2. D7-5



G7



(Tacet)

C



Ab7



C

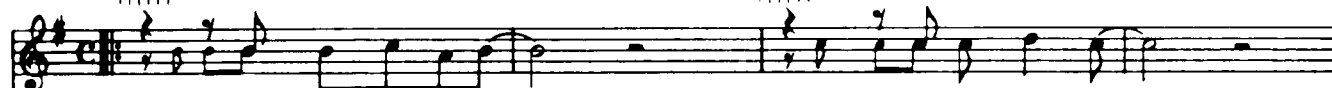


me! — Why tor - ture me! —

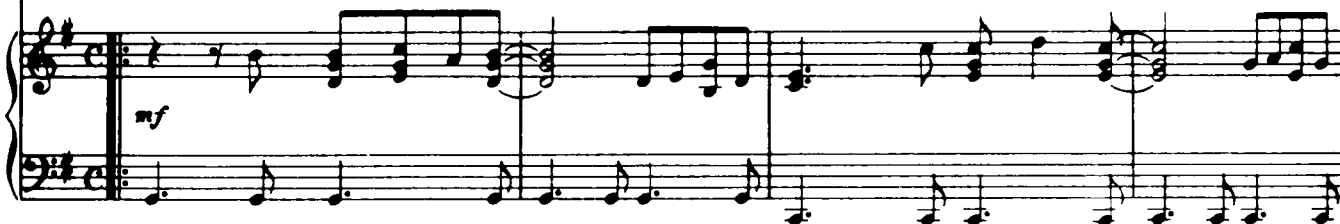
SUSPICIOUS MINDS

Words and Music by MARK JAMES

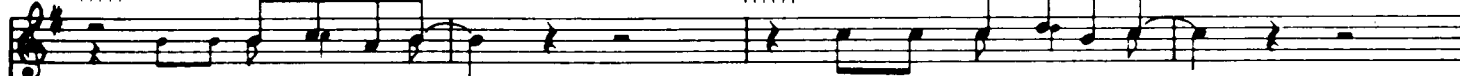
Moderately



1. We're caught in a trap;— I can't walk out—
2. So, if an old friend I know— drops by to say hel - lo,—



be-cause I love— you too— much, ba - by.—
would I still see— sus - pi - cion in your eyes?—



Why can't you see — what you're do - ing to me.—
Here we go a - gain,— ask - ing where I've been.—



When you don't be - lieve— a word_ I say?— We can't go on—
You can't see these tears_ are real_ I'm cry-ing. —

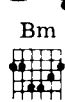
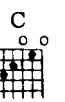
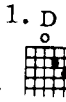

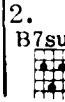
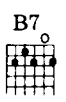


cresc. poco a poco

G  Bm  C  D  Em 

to - geth - er with Sus - pi - cious Minds; - And we can't build -



Bm  C  1. D  D7  2. B7sus4  B7 

our dreams_ on Sus - pi - cious Minds. Minds.



Slowly Em  Bm  C  D 

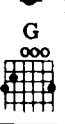
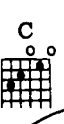
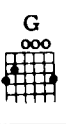
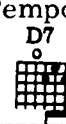
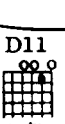
Oh, let our love sur - vive or - dry the tears from your eyes,



Em  Bm  C  D 

Let's don't let a good thing die, - when hon - ey, you know - I've nev - er



G  C  G  Tempo I D7  D11  D. C. to Lyric 1 and fade

lied to you; Mmm, yeah, yeah!

cresc. poco a poco



D. C. and fade

From the RCA CAMDEN Album "YOU'LL NEVER WALK ALONE"

TAKE MY HAND, PRECIOUS LORD

Words and Music by THOMAS A. DORSEY

Slow with spirit

mf

Ab 4 fr. Ab7 Db Ab 4 fr.

Pre-cious Lord take my hand lead me on, let me stand, I am tired, I am

p

Eb7 Ab 4 fr. Ab7

weak, I am worn. Thru the storm, thru the night lead me

cresc.

cresc.

Db Ab 4 fr. Eb7 Ab 4 fr.

on to the light, Take My Hand, Pre-cious Lord — lead me home.

Fine

Fine

Ab 4 fr. Ab7 Db

When my way grows drear, Precious Lord linger
 When the dark - ness ap - pears, and the night draws

Ab 4 fr. Eb7

near, When my life is al - most gone.
 near And the day is past and gone,

Ab 4 fr. Ab7 Db

cresc. Hear my cry, hear my call, Hold my hand, lest I
 At the riv - er I stand, Guide my feet hold my

dim.

cresc. *dim.*

Db7 Ab 4 fr. Bb7 Eb7 Ab 4 fr.

fall Take My Hand, Precious Lord, lead me home.
 hand, Take My Hand, Precious Lord, lead me home.

D. C. al Fine

Featured in the Paramount Motion Picture "LOVING YOU"
 From the RCA Album "ELVIS' GOLDEN RECORDS"

(Let Me Be Your) TEDDY BEAR

Words and Music by KAL MANN and BERNIE LOWE

Medium Bright Rock

mf

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

mf

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.}

(Tacet)

Bear. _____ I don't want to be your ti - ger 'cause ti - gers play too

G7 F G7 F G7

rough. I don't want to be your li-on 'cause li-ons ain't the kind you love e-

C (Tacet) C

nough. Just wan-na be _____ your Ted-dy Bear. _____

F C

Put a chain a-round my neck_ and lead me an-y-where. Oh, let me

G7 1. C F7 G7 2. C F7 C

(Tacet)

be _____ your Ted-dy Bear. _____ Bear. _____

Featured in the United Artists Motion Picture "KID GALAHAD"
 From the RCA CAMDEN Album "C'MON EVERYBODY"

THIS IS LIVING

Words by FRED WISE Music by BEN WEISMAN

Bright Tempo

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked as 'Bright Tempo' and the dynamics as 'mf'.

Verse

(Tacet)

Four guitar chord diagrams are shown above the first four measures of the verse. The chords are C major, F major, C major, and F major. Each diagram shows the fingerings for the six strings.

The vocal melody for the first four measures of the verse, written on a single staff in treble clef. The notes are quarter notes and eighth notes.

1. It's good to laugh and sing, don't wor - ry 'bout a
 2. (It would - n't mean a) thing if I could be a
 3. (Don't wan - na set - tle) down; I've got - ta move a -

mp

The piano accompaniment for the first four measures of the verse, written on two staves. The right hand plays chords and the left hand plays a bass line. The dynamics are marked as 'mp'.

Four guitar chord diagrams are shown above measures 5-8 of the verse. The chords are C major, F major, C major, F major, C major, and F major.

The vocal melody for measures 5-8 of the verse, written on a single staff in treble clef.

thing. Just wear a hap - py smile;
 king. I real - ly would - n't care
 round. I've got a lot of time;

The piano accompaniment for measures 5-8 of the verse, written on two staves.

Five guitar chord diagrams are shown above measures 9-12 of the verse. The chords are C major, F major, C major, F major, and C major.

The vocal melody for measures 9-12 of the verse, written on a single staff in treble clef.

the blues - 'll run a mile. If you re -
 to be a mil - lion - aire. I'd rath - er
 In gon - na wait and find The kind of

The piano accompaniment for measures 9-12 of the verse, written on two staves.



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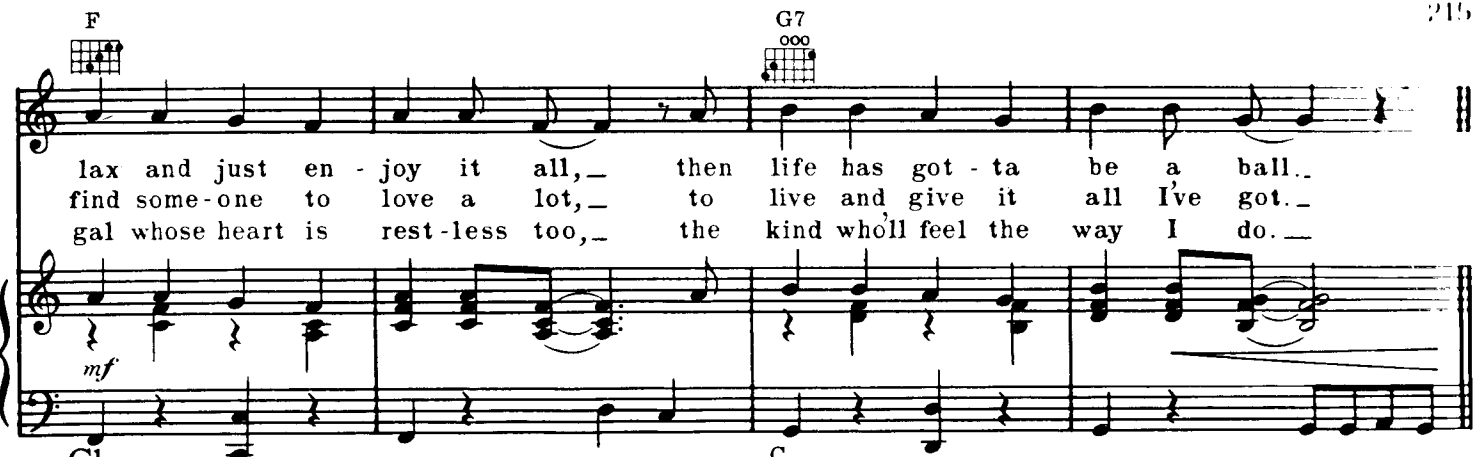
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F  G7 

lax and just en - joy it all, - then life has got - ta be a ball..
 find some - one to love a lot, - to live and give it all I've got..
 gal whose heart is rest - less too, - the kind wholl feel the way I do. -

mf



Chorus

F7  C 

This is liv - ing, - full of fun and free. -







f



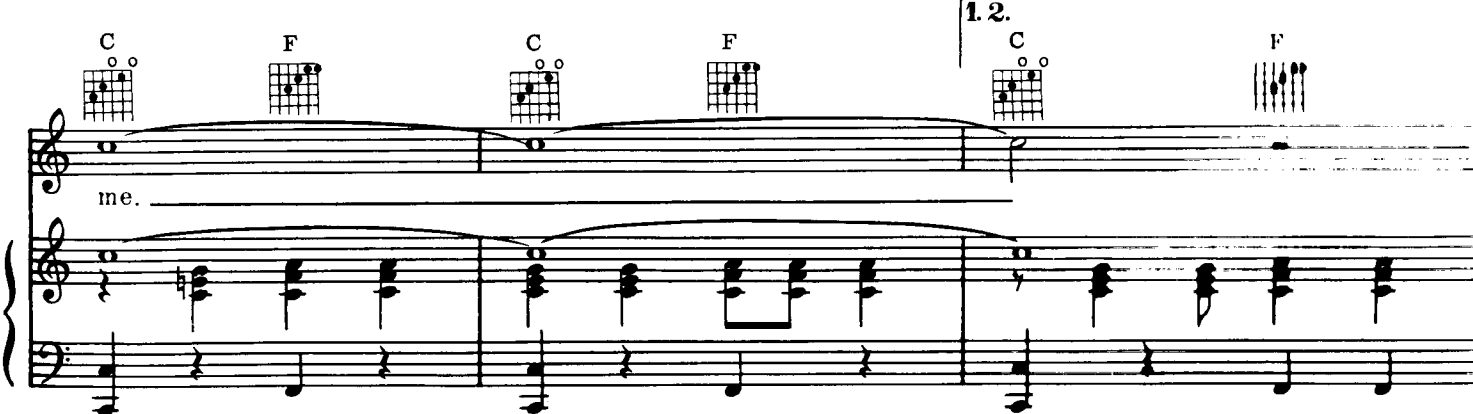
G7  Ab7  G7 





This is liv - ing; - that's the life - for -



C  F  C  F  1.2. C  F 

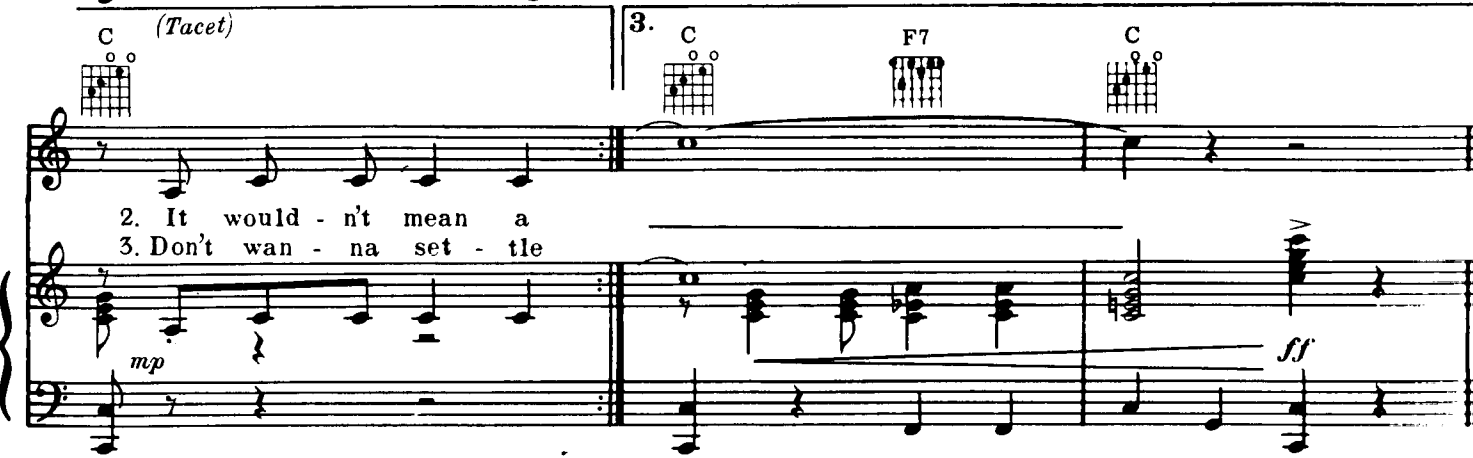
me. - - - - -



C  (Tacet) 3. C  F7  C 

2. It would - n't mean a
 3. Don't wan - na set - tle

mp *ff*



Featured in the Paramount Motion Picture "PARADISE - HAWAIIAN STYLE"
 From the RCA Album "PARADISE - HAWAIIAN STYLE"

THIS IS MY HEAVEN

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

Slowly

Piano introduction in 4/4 time, marked *mp*. The right hand features a melodic line with grace notes, while the left hand provides a steady bass accompaniment.

Bb

(Duet)

This is my heav - en,
 You're like an an - gel

be - ing here with you,
 sent from up a - bove,

Eb

Piano accompaniment for the first vocal line, marked *mp-mf*. It features a steady bass line and chords in the right hand.

Bb

Make it last for - ev - er;
 Let's stay close to - geth - er;

Piano accompaniment for the second vocal line, continuing the bass line and chordal accompaniment.

Eb

This is my heav - en,
 You brought me heav - en,

it's a dream come true,
 when I shared your love,

Piano accompaniment for the final vocal line, concluding the piece with sustained chords in the right hand.

Bb



F7



Make it last for - ev - er.
Make it last for - ev - er.

Come to me now and
Here 'neath the sky be -

Bb



Eb m6



take my hand,
side the sea,

This is the par - a -
This is my heav - en

1.

Bb



dise I planned.

2.

Bb



when you come to me.

Featured in the M-G-M Motion Picture "VIVA LAS VEGAS"
From the RCA CAMDEN Album "C'MON EVERYBODY"

TODAY, TOMORROW AND FOREVER

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

Slowly with feeling

mp

E_b

I give, _____ give you my
vow _____ we'll nev - er

(Optional)

mp - mf

(Optional Bass)

G7

C7

heart, _____ } To - day, to -
part, _____ }

F7

mor - row and for - ev - er;

Bb7



1. Eb



{ You'll al - ways be my love.
Long as there's stars a -

2. Eb



I bove. The

Abm
4 fr.



Eb



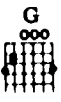
cares of life will fade a -

L.H.

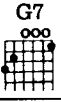
Cm



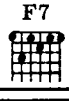
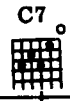
way, As long as we're to -



geth er. So stay,



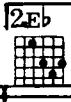
stay in my arms, To -



day, to - mor - row and for - ev



er; You'll al - ways be my



love. I love. Fine

Opt. D.S. al Fine

rall.

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

THERE'S SO MUCH WORLD TO SEE

Words by SID WAYNE Music by BEN WEISMAN

Moderate beat

mf

Bb Eb

Ba - by, it's wrong, wrong as can be, To

mp

Bb Bb7 Eb Ebm

try to tie a guy like me; — For I could nev - er set - tle down, —

Bb G7 C7 F7 Bb

in a lit - tle sleep - y town, — There's so much world — to see. —

Gm Eb7 D7 Eb7 D7

Sure would be hap-py for a while, — But then we'd have to part; —

mp-mf

Gm Bb Gm Bb C7

When tears re-place your lov-in' smile, But

F7 (Tacet)

I don't wan-na be the guy — who has to break your heart. So here's where it

Bb Eb Bb

ends, not lov-ers, but friends, Though your lips are tempt-ing me; —

Bb7



Eb



Ebm



Bb



G7



May-be I'm a fool and yet_ this wan-der-er just can't for-get_

1. C7



F7



Bb



There's so much world_ to see._____

2. C7



F7



Bb



Fm6



G7



C7-9



There's so much world_ to see_ for me,_ There's_ so much world_

F7



Bb



Eb7



Edim



Bb



B9



Bb9



to see._____

From the RCA Album "ELVIS' GOLDEN RECORDS"

TOO MUCH

Words and Music by LEE ROSENBERG and BERNARD WEINMAN

Medium Rock

mf

Chorus:

1. Hon - ey, I love you too much. Need your lov - in'
 2. You spend all my mon - ey too much. Have to share you, hon - ey,
 3. Ev - 'ry time I kiss your sweet lips, I can feel my heart go

mf

too much. Want the thrill of your touch.
 too much. When I want some lov - in', you're gone.
 flip flip. I'm such a fool for your charms.

Gee, I can't hold you too much. You do all the liv - in' while
 Don't you know you're treat - in' me wrong. Now you got me start - ed, don't you
 Take me back, my ba - by, in your arms. Like to hear you sigh - in' e - ven

Eb7

Bb

1. (tacet) 2. 3. (tacet) 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.
 though I know you're ly - in' 'Cause I love you too much.

(A)

Bb

Need - your - lov - in' all the time. - Need - your - hug - gin',

Eb7

please, be mine. - Need - you - near me; stay real close. -

Bb

F7

Please, - please, - hear me, you're the most. - Now you got me start - ed, don't you

Eb7

Bb

1. Return to (tacet) Chorus 2.

leave me bro - ken heart - ed 'Cause I love you too much. much.

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

TROUBLE

Words and Music by JERRY LEIBER and MIKE STOLLER

Slowly and Menacingly

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'mp' (mezzo-piano).

F (Tacet) F (Tacet)

1. If you're look - in' for trou - ble, you came to the right place.

The first line of the song features a vocal melody with triplet rhythms and a piano accompaniment with a steady eighth-note bass line. The lyrics are: "1. If you're look - in' for trou - ble, you came to the right place."

F (Tacet) F (Tacet)

If you're look - in' for trou - ble, just look right in my face.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "If you're look - in' for trou - ble, just look right in my face."

F (Tacet) F (Tacet)

I was born stand - ing up and talk - in' back.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "I was born stand - ing up and talk - in' back."

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wait-in' out there— And they're all liv-in' de-vil may care— And
rou-lette wheel— A for-tune won and lost on ev - 'ry deal—



I'm just the de - vil with love to spare— Vi - va ——— Las
All you need's a strong heart and a nerve of steel— Vi - va ——— Las



Ve-gas, Vi - va ——— Las Ve-gas
Ve-gas, Vi - va ——— Las Las Ve-gas.



Vi - va Las Ve-gas with your ne - on flash-in' and your one arm band-its crash-in'

G  C 

All those hopes down the drain— Vi - va Las Vegas turn-in' day in-to



A7 

night-time, turn-in' night in-to day-time, If you see it once you'll ne-ver be the



D7  G  D7  G 


same a - gain. I'm gon-na keep on the run, I'm gon-na



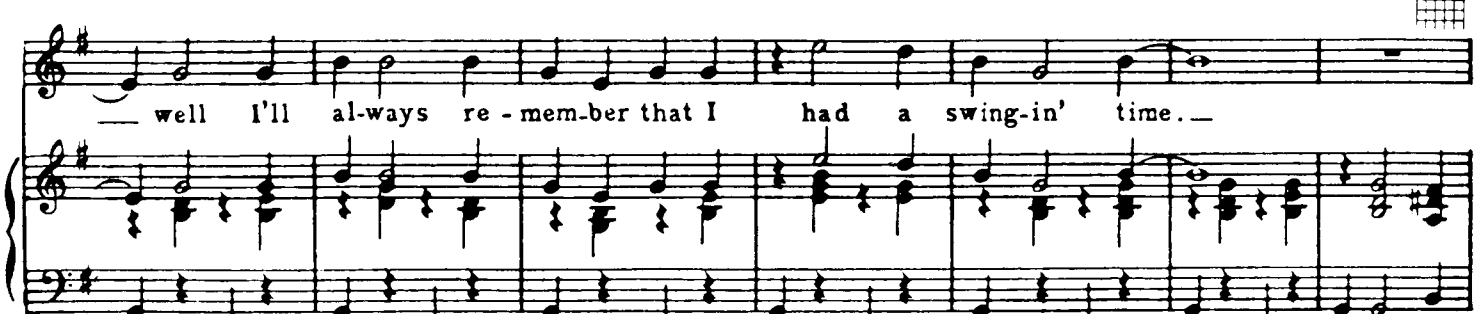
G 

have me some fun if it costs me my ve-ry last dime If I wind up broke



B7 

— well I'll al-ways re - mem-ber that I had a swing-in' time. —





I'm gon-na give it ev-'ry thing I've got — La-dy luck please let the



dice stay hot — Let me shoot a se-ven with ev-'ry shot. Vi-va —



— Las Ve-gas, Vi-va — Las Ve-gas,



Vi-va — Las Ve-gas, Vi-va, — Vi-va — Las



Ve-gas.

© 1955 MCA

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

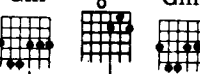
THE WALLS HAVE EARS

Words and Music by SID TEPPER and ROY C. BENNETT

Tango - Moderately

Piano introduction in G minor, 3/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (Bb and Eb).

Gm D7 Gm



D7



The walls have ears, ears that hear each lit - tle sound you make.
walls have ears, bet - ter think be - fore you fling that shoe.

Ev - 'ry time you stamp, throw a lamp, and ev - 'ry cup and
If you part my hair with a chair, they'll spread the news to

dish you break.
Tim - buk - tu.

But they can't hear a kiss
But they can't hear a kiss

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Cm F7 Bb (Tacet)

or two arms that hold you tight. _____ So come on,
 or two arms that hold you tight. _____ So come on,

Detailed description: This system contains the first two lines of the score. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef). Chord diagrams for Cm, F7, and Bb are shown above the vocal staff. A '(Tacet)' instruction is placed above the piano staff for the final measure of the system.

D7 Gm Eb7 D7 (Tacet)

ba - by, don't fight to - night. The
 ba - by, don't fight to -

Detailed description: This system contains the third and fourth lines of the score. The vocal line continues with lyrics. The piano accompaniment continues. Chord diagrams for D7, Gm, Eb7, and D7 are shown above the vocal staff. '(Tacet)' instructions are placed above the piano staff for the first and last measures of the system.

Gm D7 Gm F7 Cm7 F7 Cm7 F7 (Tacet)

night. Jets can fly - fast and high;

f *p* *mf*

Detailed description: This system contains the fifth and sixth lines of the score. The vocal line continues with lyrics. The piano accompaniment includes dynamic markings: *f*, *p*, and *mf*. Chord diagrams for Gm, D7, Gm, F7, Cm7, F7, Cm7, and F7 are shown above the vocal staff. '(Tacet)' instructions are placed above the piano staff for the first and second measures of the system.

Bb A7 Gm6 A7

rock - ets can go e - ven fast - er. _____ But they can't catch -

Detailed description: This system contains the seventh and eighth lines of the score. The vocal line continues with lyrics. The piano accompaniment includes triplet markings (3) over the notes. Chord diagrams for Bb, A7, Gm6, and A7 are shown above the vocal staff.

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

THE WALLS HAVE EARS

Words and Music by SID TEPPER and ROY C. BENNETT

Tango - Moderately

Piano introduction in G minor, 3/4 time, marked *mf*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Gm D7 Gm



D7



The walls have ears, ears that hear each lit - tle sound you make.
 walls have ears, bet - ter think be - fore you fling that shoe.

Ev - 'ry time you stamp, throw a lamp, and ev - 'ry cup and
 If you part my hair with a chair, they'll spread the news to

dish you break.
 Tim - buk - tu.

But they can't hear a kiss
 But they can't hear a kiss



F#dim



G7



Cm



Cm F7 Bb (Tacet)

or two arms that hold you tight. So come on,
 or two arms that hold you tight. So come on,

D7 Gm Eb7 D7 (Tacet)

ba - by, don't fight to - night. The
 ba - by, don't fight to -

Gm (Tacet) D7 Gm F7 Cm7 F7 Cm7 F7

night. Jets can fly - fast and high;

f *p* *mf*

Bb A7 Gm6 A7

rock - ets can go e - ven fast - er. But they can't catch -

Gm A7 D Cm C#dim D7

or e - ven match sound trav - 'lin' through plas - ter. The

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Gm, A7, D, Cm, C#dim, and D7. The bottom two lines are piano accompaniment for the right and left hands.

Gm D7 Gm D7

walls have ears, ears that hear each lit - tle sound you make.

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Gm, D7, Gm, and D7. The bottom two lines are piano accompaniment for the right and left hands.

Ev - 'ry time you stamp, throw a lamp, and ev - 'ry cup and

Detailed description: This system contains the fifth line of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment for the right and left hands.

Gm F#dim G7 Cm

dish you break. But they can't hear a kiss

mp *mf*

Detailed description: This system contains the sixth and seventh lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Gm, F#dim, G7, and Cm. The bottom two lines are piano accompaniment for the right and left hands, with dynamics markings *mp* and *mf*.

Cm F7 Bb (Tacet)

or two arms that hold you tight. So come on,

D7 1. Gm (Tacet)

ba - by, don't fight to - night.

Eb7 D7 (Tacet) 2. Gm D7 (Tacet) Gm (Tacet)

*The night. Just dim the light.

D7 Gm (Tacet) D7 Gm

Don't fight to - night.

pp

* When repeating Chorus start with 2nd line of lyric and continue.

C C G7

Oo! _____ And I can feel it, feel it,

G7

feel it, feel it. _____ Way Down where the mu - sic plays, -
(Way Down!) (Way

C G7

Way Down like a tid - al wave. _____ Way Down where the
Down!) (Way Down!)

F C F C

fires _____ blaze, _____ Way Down, _____ down, _____

F C G7 C

To Coda

way, way on down. (way on down.)

C

C

Hold me a - gain as tight as you can, I need you so, ba -

D.S. al Coda

Coda C

by, let's go!

down, way on down.) rit.

8vb-

From the RCA CAMDEN Album "YOU'LL NEVER WALK ALONE"

WE CALL ON HIM

Words and Music by BEN WEISMAN, SID WAYNE and FRED KARGER

Moderately slow, with expression

Tacet

Ab 4 fr. Eb

(1. We call on Him when - ev - er storm clouds gath - er,
 (2. We call on) Him when no one else will an - swer,

Bb7 Eb

We call on Him to light our dark - est day;
 We ask of Him a rea - son to go on;

Ab 4 fr. Adim Eb

Why ___ must it be that on - ly when we're lone - ly ___
 When our cup of joy be - comes a - cup of sor - row,

Fm7 Bb7

— and hopes are dim, ————— We call on
 — filled to the brim, ————— We call on

Eb Fm Bb7

Him. ————— } Why don't we call on Him be-fore we lose our
 Him. ————— }

mf

Eb Fm Bb7

way? ————— To count our bless-ings and thank Him while we

1. Eb 2. Eb Ab Eb

Tacet 4 fr.

may. ————— We call on ————— may. —————

rall.

From the RCA Album "ELVIS' GOLDEN RECORDS"

TREAT ME NICE

Words and Music by JERRY LEIBER and MIKE STOLLER

Medium Bright Rock

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

Chorus

When I walk through that door, Ba-by, be po-lite. You're

Musical notation for the first line of the chorus, including piano accompaniment and guitar chord diagrams for C and C7.

gon-na make me sore If you don't greet me right. Don't-cha

Musical notation for the second line of the chorus, including piano accompaniment and guitar chord diagrams for F.

ev-er kiss me once; kiss me twice. Treat me nice.

Musical notation for the third line of the chorus, including piano accompaniment and guitar chord diagrams for G7, C, D7, G7, and C. A *Tacet* marking is present above the final measure.

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

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C  C7 

I know that you've been told It's not fair to tease so



F  G7 



if you come on cold, I'm real-ly gon-na freeze. If you don't want me to



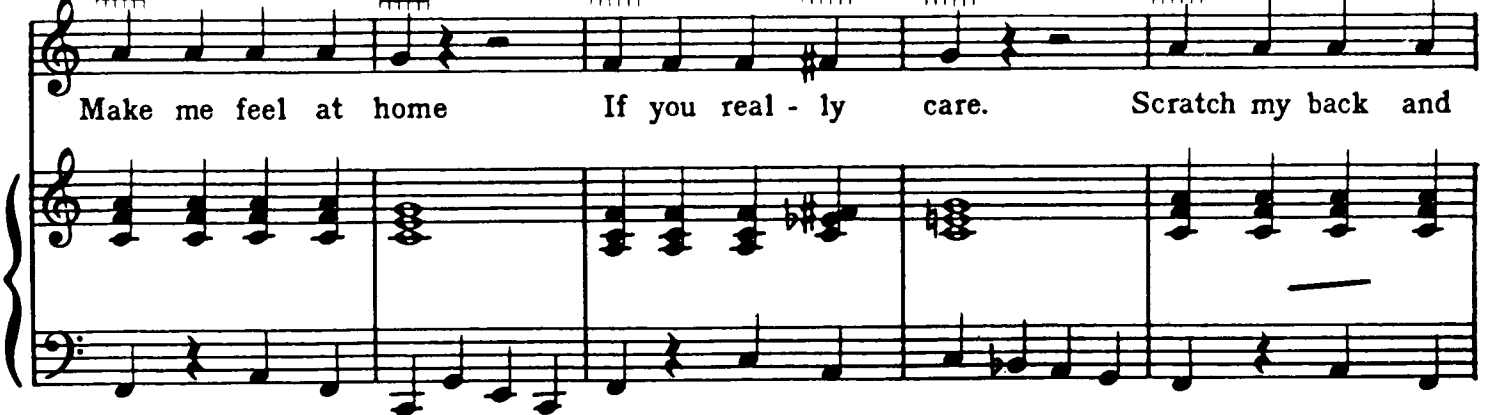
C  D7  G7  (Tacet) C  C7 

be cold as ice, Treat me nice.



F  C  F  F#dim  C  F 

Make me feel at home If you real-ly care. Scratch my back and



C C+ F F# G7 C

run your pret - ty fin - gers through my hair, You know I'd be your slave

C7 F

If you ask me to. But if you don't be - have, I'll walk right out on

G7 D7 G7 (Tacet)

you. If you want my love then take my ad - vice. Treat me

1. C F7 G7 2. C F7 C

nice. When nice.

From the RCA Album "ELVIS — NOW"

WE CAN MAKE THE MORNING

Words and Music by JAY RAMSEY

Moderately slow

mf

Verse

E G#m (D# Bass) C#m B

1. I just thought I heard a small voice cry - ing
 2. Lone - li - ness is dark - ness' first com - pan - ion

mf

A C#m7 (G# Bass) F#m B7 E G#m (D# Bass)

Looked a - gain and saw that it was me. I feel like a lit - tle boy de -
 Spend the night a - lone and faith may bend. Share it all and see how fears start

C#m B A G#m F#m B7

ny - ing That he fears the night 'cause he can't see.
 fad - ing Chase a - way the shad - ows with a friend.

C E C

Then a larg-er thought said stop your cry-ing, — Don't be scared to search 'cause you may
 Dawn's e-lu-sive light — is just be-gin-ning, — Now the day can push — a - way the

E G#m 4 fr

find. _____ Fate holds out a can - dle for your
 night. _____ Dreams can make the sun — ap - pear much

A F#7 B7

foot - steps, _____ Time rolls back the shad - ows of your mind. _____
 bright - er, _____ Hope cre - ates a foot - hold for the light. _____

Chorus A B7 E B7 C#m E

It's a long, long lone - ly night, { You can make the morn - ing if { you
 We can make the morn - ing if { we

mf

A B7 E B7 C#m

try. It's a long, long lone - ly night, Oh —

G#m 4 fr A G#m 4 fr

we can make the morn-ing if we try. Girl, — we can make the morn-ing, you and

A B7 E G#m (D# Bass) C#m

I to - geth - er, to - geth - er.

1. A F#m B7 2. A B7

It's a

Repeat and fade

E B7 C#m E A B7

long, long lone-ly night, we can make the morn-ing if we try. It's a

Repeat and fade

From the RCA Album "FROM ELVIS IN MEMPHIS"

WEARIN' THAT LOVED ON LOOK

Words and Music by A.L. OWENS and DALLAS FRAZIER

Rock beat

1. I

mf

F



had to leave town — for a lit-tle while, — You
 ash - trays are full — of ash - es, — The
 Ba - by, if you — ev - er loved me, — Then

mp

C7



said you'd be good — while I'm gone; But the
 floor needs the touch — of a mop; There's a
 Bon - nie and Clyde — loved the law; — A

F Bb7

look in your eye — done told me you told a lie, — I
 man — down - stairs — with — long bush - y hair, — Said your
 bird — can't fly — and I don't like ap - ple pie, — And a

C7^o

know there's been some car - ry - in' on. — }
 par - ty was a three — day rock. — }
 tree won't grow in Ar - kan - sas. — }

F Bb C7^o C+ F Bb C7^o

Ba - by, you're wear-in' that loved on look, (sheep, sheep, sheep, sheep,)_

F Bb C7^o F Bb C7^o D.S. last time for fade ending C7^o §

Ba - by, you're wear-in' that loved on look. 2. The
3. —

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

WE'RE COMING IN LOADED

Words and Music by OTIS BLACKWELL and WINFIELD SCOTT

Moderately Bright

Piano introduction in F major, 4/4 time. The piece begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

Verse

F



1. Hold the boat steady; don't - a let it rock. —
2. Got 'em packed to the wa - ter - line. —
3. Gon - na see my ba - by soon as I get back; —

The first system of the verse includes the vocal melody and piano accompaniment. The piano part continues with the same rhythmic pattern as the introduction, with a mezzo-forte (mf) dynamic.

Full speed a - head un - til we hit the dock. — We're
Some got a - way — but the catch was fine. —
Knock on the door — with my pock - ets packed.. She'll

The second system of the verse includes the vocal melody and piano accompaniment. The piano part continues with the same rhythmic pattern, with a mezzo-forte (mf) dynamic.

head - in' for home; — the fish - in' was great. — We're
Nev - er saw such big ones, oh, man, — oh, man. — We're
look — at me, — well, she can't — say no. — We're

The third system of the verse includes the vocal melody and piano accompaniment. The piano part continues with the same rhythmic pattern, with a mezzo-forte (mf) dynamic.

com - ing in load - ed cause we're all out - a bait. —
 com - ing in load - ed just as fast as we can. —
 com - ing in load - ed so come on, let's go. —

Chorus



Yes, we're com-ing in load - ed. Yes, we're com - ing in

load - ed. Yes, we're com-ing in load - ed.

1. 2.

load - ed. Yes, we're com - ing in load - ed.

3.

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

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 piece starts with a quarter rest in the right hand, followed by a series of eighth and quarter notes.

Chorus
(*Tacet*)

Vocal line: Won't you wear my ring up a - round your neck To tell the world
ring up a - round your neck To tell the world

Piano accompaniment: *mf* (mezzo-forte). Chords: C, G7, C.

Vocal line: world world I'm yours, by heck. Let them see
world I'm yours, by heck. Let them know

Piano accompaniment: Chords: G7, C.

Vocal line: 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

Piano accompaniment: Chords: C7, F, C, G7. (*Tacet*)

...you
...ot
is
of rin
So, B,

JOHNNY'
S FOI

...an lives to

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

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 piece starts with a treble clef and a key signature of one sharp (F#).

Chorus
(*Tacet*)

Vocal line: Wont you wear my ring up a - round your neck To tell the
ring up a - round your neck To tell the

Piano accompaniment: *mf*

Chord diagrams: C (x02321), G7 (x02332), C (x02321)

Vocal line: world I'm yours, by heck. Let them see
world I'm yours, by heck. Let them know

Piano accompaniment: *mf*

Chord diagrams: G7 (x02332), C (x02321)

Vocal line: 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

Piano accompaniment: *mf*

Chord diagrams: C7 (x02321), F (x11332), C (x02321), G7 (x02332)

(*Tacet*)

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

D7 G7 D7-5 G7 (Tacet)

C

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. _____

Guitar Chord Diagrams:
 C:
 G7:
 C7:
 F:
 F7:
 C:

(Tacet)

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

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

WHAT EVERY WOMAN LIVES FOR

Words and Music by DOC POMUS and MORT SHUMAN

Slow triplet beat

The musical score is written in 4/4 time with a 'Slow triplet beat' tempo. It consists of a vocal line and a piano accompaniment. The piano part features a consistent triplet bass line throughout. The vocal line includes lyrics such as 'She may say she needs fancy bangles and beads, That's wise men have knowin' women can't live a-lone, So a part of a wo-man's plan; wo-man should un-der-stand; But That's what ev-ry wo-man lives for, What ev-ry wo-man lives for, Is to give her love to a man.' The score includes guitar chord diagrams for C, G7, Am, F, and G. The piano part features a consistent triplet bass line. The vocal line includes lyrics such as 'She may say she needs fancy bangles and beads, That's wise men have knowin' women can't live a-lone, So a part of a wo-man's plan; wo-man should un-der-stand; But That's what ev-ry wo-man lives for, What ev-ry wo-man lives for, Is to give her love to a man.'

2.c C7 F

man. He may not be the kind you find in

C G7

pic - ture books, — A real live he - ro, — with dash - ing

C C7 F

hand - some looks; He may not be the guy that you've been

C D7

dream - ing of, — But that won't stop you — from giv - ing — him your

G7 C G7

love. So dear, — can't you see — that it

Am F

was meant to be, It's part of our des - ti -

C G F

ny; 'Cause what ev 'ry wo - man lives for, What

G F C G7

ev - 'ry wo - man lives for, Is to give her love to a

A7 D7 G

man. And I know that man is

1. C G7 Opt. D. S. 2. C C7 F F#dim C Fine

me. She me.

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

WHEELS ON MY HEELS

Words and Music by SID TEPPER and ROY C. BENNETT

Shuffle beat

mf

Verse



1. Got - ta do some liv - in',
2. Lots of pret - ty doll - ies,
3. Why do I keep mov - in',

mp

Got the wan - der - lust; Bet - ter clear the
Try to fence me in; But I love and
Nev - er set - tlin' down; Can it be I'm

Chorus

high way, 'Cause I'm gon - na move some dust. } Oh, I got
 leave 'em, 'Cause the tum - ble - weed's my kin. }
 look - in' For a dream I have - n't found.

wheels, Wheels — on my heels;

And I got - ta keep roll - in', Roll - in' a - long. —

1. 2. | 3.

From the RCA Album "LOVE LETTERS FROM ELVIS"

WHEN I'M OVER YOU

Words and Music by SHIRL MILETE

Moderately

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

Chorus

When I'm O - ver You _____ there'll be dark-ness where my

Chorus musical notation with guitar chords F and G. The piano accompaniment is marked *mf*.

soul has been, _____ and no light_ will ev-er shine a - gain,

Chorus musical notation with guitar chords F, C, and F. The piano accompaniment is marked *mf*.

when I'm o-ver, o - ver_ you. _____ Verse _____ When your leav - in' is

Verse musical notation with guitar chords G7, C, F, G, and C. The piano accompaniment is marked *mp*.

Dm G7 C

o - ver, and there's not an - oth - er - tear to cry;

F G7

In the si - lence of that last good-bye, just re - mem - ber, re - mem - ber

C F G C F

Chorus

this. When I'm O - ver You

mf

G F C

there'll be dark - ness where my soul has been, and no light - will ev - er

F G7 C F G C

shine a - gain, when I'm o - ver, o - ver you. When I'm O - ver

D.S. and Fade

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

WHERE DO YOU COME FROM?

Words and Music by RUTH BATCHELOR and BOB ROBERTS

Chorus

Moderately Slow

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part is written in 12/8 time and features a consistent bass line with chords in the right hand. The vocal line is in treble clef with lyrics written below the notes. Chord diagrams are provided above the staff for guitar reference. The score is divided into systems, each containing a vocal line and a piano accompaniment. The tempo is marked 'Moderately Slow' and 'a tempo'. Dynamics include 'mp' (mezzo-piano) and 'mf' (mezzo-forte). Performance instructions like 'legato' and 'rit.' (ritardando) are included. The lyrics are: 'Where do you come from? Tell me who you are. Are you what you seem? Do you come from another world or from some distant star? stand ing there, or is it just a dream? Tell me more a - bout your - self. Do'. Chord diagrams include C, Em, D#dim, Dm, F#dim, G, Dm, Bb7, G7, Am, Dm7, and F.

Dm7 G7 C Em
 you — feel the way I feel? Are you just a

Am F D7-5 G7
 vi - sion, or are you real - ly real?

(Tacet)

C Em D#dim Dm Ab 4 fr.
 Where do you come from? An - gel, won't you

mp

D7 D7-5 C Am
 say? Tell me all that there is to know, and

Dm7 G7 C Dm7 G7 C
 tell me that you'll stay. stay.

rit. *rall.*

Featured in the 20th Century-Fox Motion Picture "WILD IN THE COUNTRY"
 From the RCA Album "ELVIS: THE OTHER SIDES — WORLDWIDE GOLD AWARD HITS, VOL. 2"

WILD IN THE COUNTRY

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

Moderately Slow

The piano introduction consists of two staves. The right hand plays a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and single notes. The left hand provides a steady accompaniment with eighth notes. The dynamic marking is *mp*.

Chorus

A rose grows wild_ in the coun-try. — A tree grows tall_ as the

Guitar chords: F, Bb, C7^o

Piano accompaniment for the first line of the chorus, showing the right and left hand parts.

sky. — The wind blows wild_ in the coun - try, — And

Guitar chords: F, Bb

Piano accompaniment for the second line of the chorus.

part_ of the wild, wild coun - try am I. Wild, wild_ like the

Guitar chords: C7^o, Bb, C7^o, F, Bb, Am

Piano accompaniment for the third line of the chorus.

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Gm F Bb Am G7 C7

deer_ and the dove. Wild and free_ is this land_ that I love. A

F Bb C7

dream grows wild_ in the coun - try. A love grows tall_ as the

F Bb

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

Bb C7 1. F 2. F

coun - try am I. A I.

rall.

From the RCA Album "ON STAGE: FEBRUARY, 1970"

THE WONDER OF YOU

Words and Music by BAKER KNIGHT

Slowly (*with much expression*)

Piano introduction in 4/4 time, marked *mf*. The music features a melodic line in the right hand and a supporting bass line in the left hand, with triplets and slurs.

F



Dm



Vocal line in 4/4 time, marked *mp - mf*. The melody is simple and expressive, with a slight rise in pitch for the final line.

1. When no - one else can un - der - stand me,
2. And when you smile, the world is bright - er.
3. You'll nev - er know how much I love you.

Piano accompaniment for the first three lines of lyrics, marked *mp - mf*. The right hand plays a simple melody, and the left hand provides harmonic support with chords.

Gm7



C7



F



Vocal line in 4/4 time, marked *mp - mf*. The melody continues with a slight rise in pitch for the final line.

when ev - 'ry - thing I do is wrong, you give me love and con - so -
 You touch my hand and I'm a king. Your kiss to me is worth a
 My love is yours and yours a - lone, and it's so won - der - ful to

Piano accompaniment for the last three lines of lyrics, marked *mp - mf*. The right hand plays a simple melody, and the left hand provides harmonic support with chords.

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Dm Gm7 C7

la - tion. You give me hope to car - ry on, and you
 for - tune. Your love to me is ev - 'ry - thing, and you're
 have you, to have you for my ver - y own. Guess I'll

F F7 Bb C7

try to show your love for me in ev - 'ry - thing you
 al - ways there to lend a hand in all I try to
 nev - er know the reas - on why you love me as you

F Eb7 D7 Gm7 C7

do. That's the won - der, THE WON - DER OF
 do. That's the won - der, THE WON - DER OF
 do. That's the won - der, THE WON - DER OF

1. 2. F Gm7 C7 3. F Gm7 Gb7o F6

YOU. YOU. YOU.

rit.

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

WOODEN HEART

Words and Music by FRED WISE, BEN WEISMAN, KAY TWOMEY and BERTHOLD KAEMPFERT

Moderately

mp

Chorus
 (Tacet)

E_b

B_b7

E_b

B_b7

E_b

Can't you see I love you? Please don't break my heart in two.

mp

E_bdim

B_b7

E_b

That's not hard to do 'cause I don't have a wood - en heart.

(Tacet)

E_b

B_b7

E_b

B_b7

E_b

— And if you say good - bye, then I know that I would cry.

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Edim

Bb7

Eb

Ab

May - be I would die 'cause I don't have a wood - en heart.

Eb

(Tacet)

Bb7

Eb

Fm

Eb

Eb7

There's no strings up - on this love of mine. It was

Ab

Eb

Bb7

Eb

al - ways you from the start. Treat me nice, treat me

Bb7

Eb

Bb7

Eb

Edim

good, treat me like you real - ly should, 'Cause I'm not made of wood, And I

Bb7

1. Eb

Adim

Bb7

(Tacet)

2. Eb

Ab

Eb

don't have a wood - en heart.

Can't you heart.

Dm

Gm7

cant help but love you — But be - lieve me I'll nev - er — tie you

C

Tacet

down. Left a - lone with just a

mp

Bbm

Bbm7

Eb7

Ab

4 fr.

mem - o - ry Life seems dead and quite un - real,

Db

Bbm

C7

C7-9

C7+5

All that's left is lone - li - ness there's noth - ing left to

Fm

F

Dm

feel. You don't have to say you love me

mf

Gm C7 F Dm

just be close at hand, You don't have to stay for - ev - er

Gm7 C9 F D

I will un - der - stand, Be - lieve me, ————— be - lieve me.

G Em Am D7

You don't have to say you love me just be close at hand,

G Em Am7 D7 G Dm6

You don't have to stay for - ev - er I will un - der - stand — Be - lieve me, ————— be -

poco cresc.

G Dm6 G

lieve me, ————— be - lieve me. —————

Recorded by ELVIS PRESLEY on RCA 45 RPM Single

WHERE DID THEY GO, LORD

Words and Music by A.L. OWENS and DALLAS FRAZIER

Moderately ($\text{♪} = \text{♪♪♪}$)

Piano introduction in 3/4 time, marked *mf*. The melody features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Verse

Chord diagrams for the first system: C, Em (B bass), F, C.

The words of her promise, the flame of her faith, the
 Some - how for - ev - er slipped out of my hands and my

mp

Chord diagrams for the second system: Am, F, C.

love that would nev - er drift a - way. } Where Did They
 dreams ran a - way with the wind. }

Chord diagrams for the final system: G7, C.

Go, Lord? Where did they go?

[2.]

Where— did they go?



Chorus

Some-times I wish I had lost her to an - oth - er, but,



mf

Lord, she just walked off all a - lone. The



heart that's with - in me is - n't bit - ter, it's just emp - ty and be -



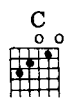
wil - dered be - cause her love is gone. The

mp

Em
(B Bass)

F

C



pas - sion I trust - ed, the truth that I leaned on, and the

hope that would for - ev - er keep me strong. I

cry out my ques-tions, all the an-swers are gone. Where Did They

Go, Lord? Tell me where did they go? Where Did They

Go, Lord? Tell me where did they go?

C
(G Bass)

G7

G#dim

Am

Am
(G Bass)

F

C
(G Bass)

G7

F

C

mf

f

Recorded by ELVIS PRESLEY on RCA 45 RPM Single

YOU DON'T KNOW ME

Words and Music by CINDY WALKER and EDDY ARNOLD

Moderately slow

mf

G7+5

C

C7

You give your hand to me — and then you say hel-lo, — And I can

mp

F

F#dim

C

A7

hard-ly speak, — my heart is beat-ing so, — And an - y one could tell — you think you

Dm

G7

C

D7

G7

know me well, — but you don't know me. — No, you don't

C C7 F

know the one — who dreams of you at night and longs to kiss your lips — and longs to

F#dim C A7 Dm G7

hold you tight. — To you I'm just a friend, — that's all I've ev-er been, — but you don't

C F C C7 F

know me. — For I — nev-er knew the

C C#dim Dm G7 C

art of mak-ing love, though my heart ached with love for you. — A -

Am Em D7

fraid and shy, I let my chance go by, the chance you might have loved me

G7 Dm7 G7 C C7

too. You give your hand to me — and then you say good-bye. — I watch you

F F#dim C A7

walk a - way — be-side the luck - y guy. — To nev-er nev-er know — the one who

Dm G7 C F 1 C G7 G7+5 2 C

loves you so; — no, you don't know me. — You give your

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

YOUNG AND BEAUTIFUL

Words and Music by AARON SCHROEDER and ABNER SILVER

Slowly

The piano introduction consists of two staves. The right hand starts with a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand provides a bass line with quarter notes: F3, G3, A3, Bb3, A3, G3, F3. The tempo is marked 'Slowly' and the dynamics are 'mp'.

Chorus - Tenderly

Chord diagrams for the first line of the chorus:

- Eb**: 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 4th fret, 5th string.
- Cm**: 3rd fret, 2nd string; 4th fret, 3rd string; 5th fret, 4th string; 5th fret, 5th string.
- Fm7**: 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 3rd fret, 5th string.
- Bb7**: 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 3rd fret, 5th string.

The vocal line for the first line of the chorus is written on a single staff. It consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are: "1. You're so young and beau - ti - ful, And I love you".

1. You're so young and beau - ti - ful, And I love you
 2. You're so young and beau - ti - ful; You're ev - 'ry - thing I

The piano accompaniment for the second line of the chorus consists of two staves. The right hand has a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand has a bass line of quarter notes: F3, G3, A3, Bb3, A3, G3, F3. The dynamics are 'p'.

Chord diagrams for the second line of the chorus:

- Eb**: 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 4th fret, 5th string.
- Bb7**: 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 3rd fret, 5th string.
- Eb**: 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 4th fret, 5th string.
- Cm**: 3rd fret, 2nd string; 4th fret, 3rd string; 5th fret, 4th string; 5th fret, 5th string.
- Fm7**: 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 3rd fret, 5th string.
- Bb7**: 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 3rd fret, 5th string.

The vocal line for the second line of the chorus is written on a single staff. It consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are: "so. Your lips so rare, your eyes that shine".

so. Your lips so rare, your eyes that shine
 love. Your an - gel smile, your gen - tle touch Are

The piano accompaniment for the third line of the chorus consists of two staves. The right hand has a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand has a bass line of quarter notes: F3, G3, A3, Bb3, A3, G3, F3.

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Eb

Ab Eb

Shame the stars that glow. So fill these lone - ly
all I'm dream - ing of. Oh, take this heart

mf

Fm7 Bb7 Eb

arms of mine, And kiss me ten - der - ly.
of - fer you, And nev - er set me free.

Cm Fm7 Bb7

Then you'll be for - ev - er young and beau - ti - ful to

p

1. Eb Fm7 Bb7 2. Eb Bb7 Eb

me. me.

rall. *pp*

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

YOUNG DREAMS

Words and Music by AARON SCHROEDER and MARTIN KALMANOFF

Moderately Slow

The piano introduction consists of two staves. The right hand plays a melodic line with a 'mp' dynamic marking. The left hand provides a harmonic accompaniment. The key signature has one sharp (F#).

G7 C C#dim

Three guitar chord diagrams are shown: G7 (x02333), C (x32010), and C#dim (x32011).

(Tacet) Young- dreams, My heart is rilled with young dreams, And I'm long - in'

The vocal line begins with a '(Tacet)' instruction. The lyrics are: "Young- dreams, My heart is rilled with young dreams, And I'm long - in'".

The piano accompaniment continues with the same melodic and harmonic structure as the introduction, marked 'mp'.

D7 Db7 C7 D7 G G#dim D7 G

A series of guitar chord diagrams: D7 (x02321), Db7 (x02311), C7 (x32010), D7 (x02321), G (x02333), G#dim (x32011), and D7 (x02321).

to Share them all - with you. In my eyes,

The vocal line continues with the lyrics: "to Share them all - with you. In my eyes,".

The piano accompaniment continues with the same melodic and harmonic structure, marked 'mp'.






G7 C C#dim D7 Db7 C7

A series of guitar chord diagrams: G7 (x02333), C (x32010), C#dim (x32011), D7 (x02321), Db7 (x02311), and C7 (x32010).

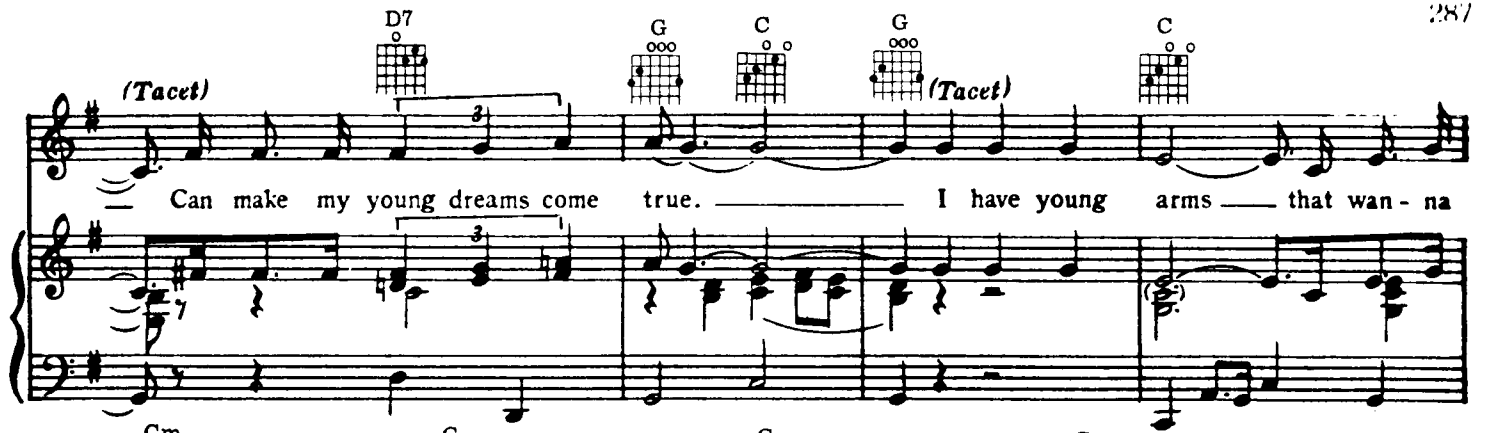
Oh, can't you see in my eyes, That you're the on - ly one who

The vocal line concludes with the lyrics: "Oh, can't you see in my eyes, That you're the on - ly one who".

The piano accompaniment concludes with the same melodic and harmonic structure, marked 'mp'.

(Tacet)     (Tacet) 




Can make my young dreams come true. I have young arms that wan - na



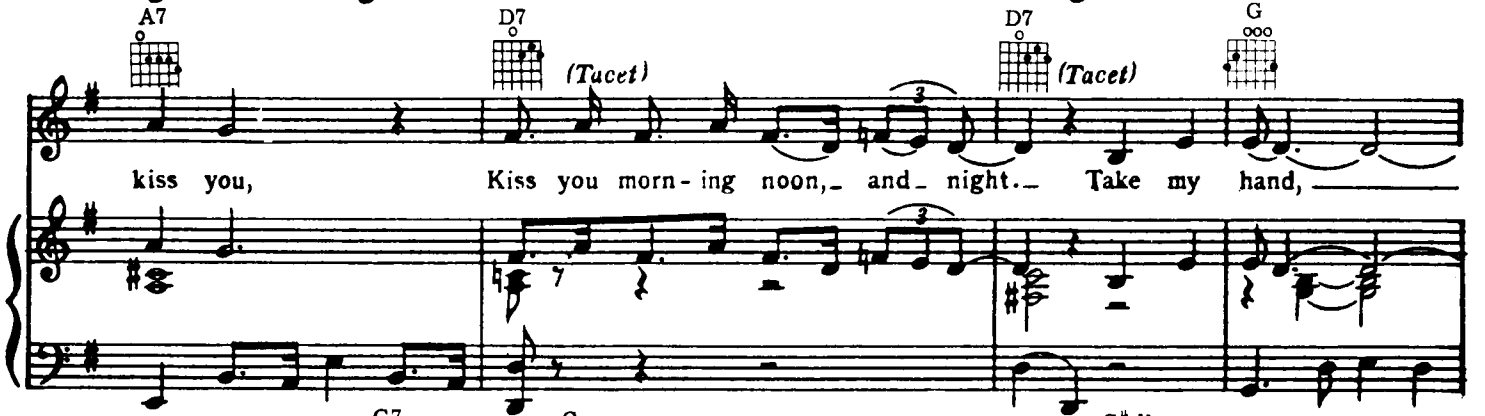
    (Tacet) 

hold you, Hold you good and tight. I have young lips that wan - na



  (Tacet)  (Tacet) 








kiss you, Kiss you morn - ing noon, - and - night. - Take my hand,



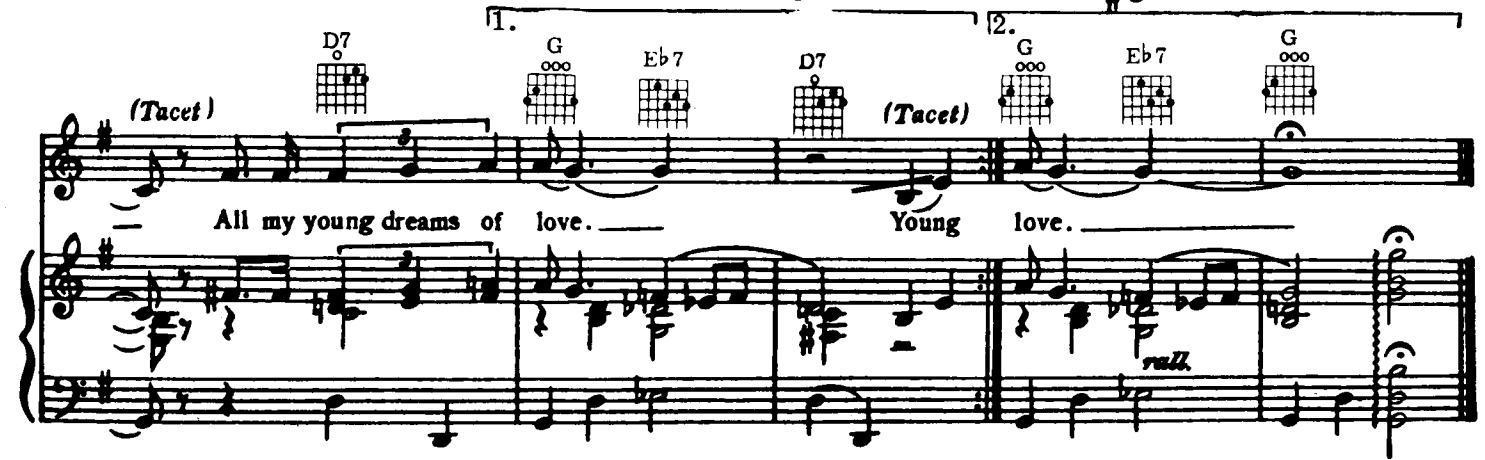
Oh, dar - lin' take - my hand, And let me make you a part - of mm, mm,



1.  (Tacet)    (Tacet) *2.*   

All my young dreams of love. Young love.

rall.



From the RCA Album "ALOHA FROM HAWAII VIA SATELLITE"

YOU GAVE ME A MOUNTAIN

Words and Music by MARTY ROBBINS

Slowly, with feeling



1. Born in the heat of the desert, My
 (2.) woman got tired of the hardships, —



moth-er died giv-in' me life; De-priv-ed of the love of a fa-ther,
 Tired of the grief and the strife; So tired of work-in' for noth-in',



Blamed for the loss of his wife. You know, Lord, I've been in a
 Tired of be-in' my wife. — She took my one ray of

Am7

F

G7

C

Am

pris-on, — For some-thing that I've nev-er done; It's been one hill aft-er an-
sun-shine, — She took my pride and my joy; — She took my rea-son for

Em

F

Dm7

G7

oth-er, — But I've climbed them all — one by one. But }
liv-ing, — She took my small — ba-by boy. So }

C

F

C

this time, — Lord, you gave me a — moun-tain, — A

moun-tain

I — may nev-er climb; —

F



And it is - n't _____ a hill _____ an - y

C



long - er, _____ You gave me a _____

1.

F



C



moun - tain this time. My

2.

F



C



Bb



Ab



Db



C



moun - tain this time. _____

allarg.

From the RCA CAMDEN Album "YOU'LL NEVER WALK ALONE"

YOU'LL NEVER WALK ALONE

Words by OSCAR HAMMERSTEIN II Music by RICHARD RODGERS

Andantino molto cantabile



(with great warmth, like a hymn)

When you walk through a

mf legato



storm, hold your head up high And



don't be a - fraid of the dark,



At the end of the storm is a

F

Dm

Bb

Am



gold - en sky And the sweet sil - ver

Gm

F

E

C7



song of a lark. Walk

F

Bdim

C



on through the wind, Walk on through the

Fm6

C

Em



rain, Tho' your dreams be tossed and

F G9 G7 C C+

blown _____ Walk on, walk on, with

F D7 C C+ Fmaj7 F#7-5

hope in your heart, And you'll nev - er walk a -

Em G7 C C+ F G9

lone. _____ You'll nev - er walk a -

1. C Em Fmaj7 F 2. F Dm Em C

lone! _____ When you lone! _____

From the RCA Album "FOR LP FANS ONLY"

YOU'RE A HEARTBREAKER

Words and Music by JACK SALLEE

Moderately bright

Piano introduction in B-flat major, 4/4 time. The melody is marked *mf* and features a series of chords: Bb7, Eb, Eb, and Ab. The bass line provides a steady accompaniment.

Bb7

Eb

Eb

Ab

4 fr.

Vocal line for the first two lines of the song. The melody is in B-flat major, 4/4 time. The lyrics are: "1. You're a heart-break-er, you're a love fak-er, A" and "2. (You're a) smooth talk-er, you're a real cool walk-er, But".

1. You're a heart - break - er, you're a love fak - er, A
 2. (You're a) smooth talk - er, you're a real cool walk - er, But

Piano accompaniment for the first two lines of the song. The melody is marked *mf* and features a series of chords: Bb7, Eb, Eb, and Ab. The bass line provides a steady accompaniment.

Eb

Bb7

Eb

Vocal line for the next two lines of the song. The melody is in B-flat major, 4/4 time. The lyrics are: "heart - break - er play - ing with fire. You're a tear -" and "now you have talked out of turn. You're a high".

heart - break - er play - ing with fire. You're a tear -
 now you have talked out of turn. You're a high

Piano accompaniment for the next two lines of the song. The melody is marked *mf* and features a series of chords: Bb7, Eb, Eb, and Ab. The bass line provides a steady accompaniment.

Eb7

Ab

4 fr.

Eb

Bb7

Vocal line for the final two lines of the song. The melody is in B-flat major, 4/4 time. The lyrics are: "snatch - er, you're a quarr'l patch - er, But you can't break my heart - an - y -" and "step - per, you're an eye - catch - er, But you won't catch my glanc - es an - y -".

snatch - er, you're a quarr'l patch - er, But you can't break my heart - an - y -
 step - per, you're an eye - catch - er, But you won't catch my glanc - es an - y -

Piano accompaniment for the final two lines of the song. The melody is marked *mf* and features a series of chords: Bb7, Eb, Eb, and Ab. The bass line provides a steady accompaniment.

E^b Ab⁷ E^b B^b7 E^b B^b7 Adim

more. _____
 more. _____

For I have just found some-one else who's sure to take your

E^b B^b7 E^b B^b7 Adim E^b B^b7

place, Some-one I can al-ways trust to fill this emp-ty space. You're a

E^b E^b7 A^b E^b 4 fr.

heart - break-er, you're a love fak-er, but you can't break my

B^b7 1. E^b Ab⁷ E^b B^b7 2. E^b Ab⁷ E^b

heart- an - y - more _____ 2. You're a more _____

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

YOU'RE THE DEVIL IN DISGUISE

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

Moderato

F Bb F Bb F Bb F Bb F

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

Bb C Bb C Bb C7

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

(Tacet)

With a "double-time" feel

F Dm F

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

To Coda

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. } You
 did - n't see - the dev - il in your eyes. }

Coda Dm F Dm

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

Repeat - ad lib. - fading out

ELVIS PRESLEY DISCOGRAPHY

Alle Songs

		SINGLES
<u>Mystery Train/I forgot To Remember To forget</u>	<u>1955</u>	RCA 6357
<u>That's All Right (Mama)/Blue Moon Of Kentucky</u>	<u>1955</u>	RCA 6380
<u>Good Rockin' Tonight/I Don't Care If The Sun Don't Shine</u>	<u>1955</u>	RCA 6381
<u>Milkcow Blues Boogie/You're A Heartbreaker</u>	<u>1955</u>	RCA 6382
<u>I'm Left, You're Right, She's Gone/Baby, Let's Play House</u>	<u>1955</u>	RCA 6382
<u>Heartbreak Hotel/I Was The One</u>	<u>1956</u>	RCA 6420
<u>I Want You, I Need You, I Love You/My Baby Left Me</u>	<u>1956</u>	RCA 6540
<u>Hound Dog/Don't Be Cruel</u>	<u>1956</u>	RCA 6604
<u>Blue Suede Shoes/Tutti Frutti</u>	<u>1956</u>	RCA 6636
<u>I'm Counting On You/I Got A Woman</u>	<u>1956</u>	RCA 6637
<u>I'll Never Let You Go/I'm Gonna Sit Right Down And Cry Over You</u>	<u>1956</u>	RCA 6638
<u>Tryin' To Get To You/I Love You Because</u>	<u>1956</u>	RCA 6639
<u>Blue Moon/Just Because</u>	<u>1956</u>	RCA 6640
<u>Money Honey/One-Sided Love Affair</u>	<u>1956</u>	RCA 6641
<u>Shake, Rattle And Roll/Lowdy, Miss Clawdy</u>	<u>1956</u>	RCA 6642
<u>Love Me Tender/Any Way You Want Me</u>	<u>1956</u>	RCA 6643
<u>Too Much/Playing For Keeps</u>	<u>1957</u>	RCA 6800
<u>All Shook Up/That's When Your Heartaches Begin</u>	<u>1957</u>	RCA 6870
<u>Teddy Bear/Loving You</u>	<u>1957</u>	RCA 7000
<u>Jailhouse Rock/Treat Me Nice</u>	<u>1957</u>	RCA 7035
<u>Don't/I Beg Of You</u>	<u>1957</u>	RCA 7150
<u>Wear My Ring Around Your Neck/Doncho' Think It's Time</u>	<u>1958</u>	RCA 7240
<u>Hard Headed Woman/Don't Ask Me Why</u>	<u>1958</u>	RCA 7280
<u>I Got Stung/One Night</u>	<u>1958</u>	RCA 7410
<u>A Fool Such As I/I Need Your Love Tonight</u>	<u>1959</u>	RCA 7506
<u>A Big Hunk O' Love/My Wish Came True</u>	<u>1959</u>	RCA 7600
<u>Stuck On You/Fame And Fortune</u>	<u>1960</u>	RCA 7740
<u>It's Now Or Never/A Mess Of Blues</u>	<u>1960</u>	RCA 7777
<u>Are You Lonesome Tonight/I Gotta Know</u>	<u>1960</u>	RCA 7810
<u>Surrender/Lonely Man</u>	<u>1961</u>	RCA 7850
<u>I Feel So Bad/Wild In The Country</u>	<u>1961</u>	RCA 7880
<u>Little Sister/His Latest Flame</u>	<u>1961</u>	RCA 7908
<u>Can't Help Falling In Love/Rock-A-Hula Baby</u>	<u>1961</u>	RCA 7968
<u>Good Luck Charm/Anything That's Part Of You</u>	<u>1962</u>	RCA 7992
<u>She's Not You/Just Tell Her Jim Said Hello</u>	<u>1962</u>	RCA 8041
<u>Return To Sender/Where Do You Come From</u>	<u>1962</u>	RCA 8100
<u>One Broken Heart For Sale/They Remind Me Too Much Of You</u>	<u>1963</u>	RCA 8134
<u>(You're The) Devil In Disguise/Please Don't Drag That String Around</u>	<u>1963</u>	RCA 8188
<u>Bossa Nova Baby/Witcher</u>	<u>1963</u>	RCA 8243
<u>Kissin' Cousins/It Hurts Me</u>	<u>1963</u>	RCA 8307
<u>Kiss Me Quick/Suspicion</u>	<u>1964</u>	RCA 0639
<u>Viva Las Vegas/What'd I Say</u>	<u>1964</u>	RCA 8360
<u>Such A Night/Never Ending</u>	<u>1964</u>	RCA 8400
<u>Ain't That Loving You, Baby/Ask Me</u>	<u>1964</u>	RCA 8440
<u>Blue Christmas/Wooden Heart</u>	<u>1964</u>	RCA 0720
<u>Do The Clam/You'll Be Gone</u>	<u>1965</u>	RCA 8500
<u>Crying In The Chapel/I Believe In The Man In The Sky</u>	<u>1965</u>	RCA 0643
<u>(Such An) Easy Question/It Feels So Right</u>	<u>1965</u>	RCA 8585
<u>I'm Yours/(It's A) Long Lonely Highway</u>	<u>1965</u>	RCA 8657
<u>Puppet On A String/Wooden Heart</u>	<u>1965</u>	RCA 0650
<u>Blue Christmas/Santa Claus Is Back In Town</u>	<u>1965</u>	RCA 0647

SINGLES (cont'd)

Tell Me Why/Blue River	1966	ACA 8740
Joshua Fit The Battle/Known Only To Him	1966	ACA 0651
Milky White Way/Swing Down Sweet Chariot	1966	ACA 0652
Frankie And Johnny/Please Don't Stop Loving Me	1966	ACA 8780
Love Letters/Come What May	1966	ACA 8870
Spinout/All That I Am	1966	ACA 8941
If Every Day Was Like Christmas/How Would You Like To Be	1966	ACA 8950
Indescribably Blue/Fools Fall In Love	1967	ACA 9056
Long Legged Girl (With The Short Dress On)/That's Someone You Never Forget	1967	ACA 9115
There's Always Me/Judy	1967	ACA 9287
Big Boss Man/You Don't Know Me	1967	ACA 9341
Guitar Man/High Heel Sneakers	1968	ACA 9425
U.S. Male/Stay Away, Joe	1968	ACA 9465
You'll Never Walk Alone/We Call On Him	1968	ACA 9600
Let Yourself Go/Your Time Hasn't Come Yet, Baby	1968	ACA 9547
A Little Less Conversation/Almost In Love	1968	ACA 9610
If I Can Dream/Edge Of Reality	1968	ACA 9670
Memories/Charro	1969	ACA 9731
How Great Thou Art/His Hand In Mine	1969	ACA 0130
In The Ghetto/Any Day Now	1969	ACA 9741
Clean Up Your Own Back Yard/The Fair Is Moving On	1969	ACA 9747
Suspicious Minds/You'll Think Of Me	1969	ACA 9764
Don't Cry Daddy/Rubberneckin'	1969	ACA 9768
Kentucky Rain/My Little Friend	1970	ACA 9791
The Wonder Of You/Mama Liked The Roses	1970	ACA 9835
I've Lost You/The Next Step Is Love	1970	ACA 9873
You Don't Have To Say You Love Me/Patch It Up	1970	ACA 9916
Rags To Riches/Where Did They Go Lord	1970	ACA 9980
I Really Don't Want To Know/There Goes My Everything	1971	ACA 9960
Life/Only Believe	1971	ACA 9985
I'm Leavin'/Heart Of Rome	1971	ACA 9998
It's Only Love/The Sound Of Your Cry	1971	ACA 1017
Merry Christmas Baby/O Come All Ye Faithful	1971	ACA 0572
Until It's Time For You To Go/We Can Make The Morning	1972	ACA 0619
He Touched Me/Bosom Of Abraham	1972	ACA 0651
An American Trilogy/The First Time Ever I Saw Your Face	1972	ACA 0672
Burning Love/It's A Matter Of Time	1972	ACA 0769
Separate Ways/Always On My Mind	1972	ACA 0815
Fool/Steamroller Blues	1973	ACA 0910
Raised On Rock/For Ol' Times Sake	1973	ACA 0088
Take Good Care Of Her/I've Got A Thing About You Baby	1974	ACA 0196
Help Me/If You Talk In Your Sleep	1974	ACA 0280
It's Midnight/Promised Land	1974	ACA 10074
My Boy/Thinking About You	1975	ACA 10191
T-A-O-U-B-L-E/Always On My Mind	1975	ACA 10487
Bringing It Back/Pieces Of My Life	1975	ACA 10401
Hurt/For The Heart	1976	ACA 10601
Moody Blue/She Thinks I Still Care	1976	ACA 10857
Way Down/Pledging My Love	1977	ACA 10998
My Way/America	1977	ACA 11165
Unchained Melody/Softly, As I Leave You	1978	ACA 11212

45 RPM EXTENDED PLAY (EP) ALBUMS

ELVIS PRESLEY, VOL 1	1956	RCA EPA 747
ELVIS PRESLEY, VOL 2 ✕	1957	RCA EPA 1254
HEARTBREAK HOTEL ✕	1956	RCA EPA 821
ELVIS PRESLEY ✕	1956	RCA EPA 830
THE REAL ELVIS	1956	RCA EPA 940
ANY WAY YOU WANT ME ✕	1956	RCA EPA 965
LOVE ME TENDER ✕	1956	RCA EPA 4006
ELVIS, VOL. 1 ✕	1956	RCA EPA 992
ELVIS, VOL. 2 ✕	1956	RCA EPA 993
STRICTLY ELVIS	1957	RCA EPA 994
LOVING YOU, VOL 1	1957	RCA EPA 1-1515
LOVING YOU, VOL. 2	1957	RCA EPA 2-1515
JUST FOR YOU	1957	RCA EPA 4041
PEACE IN THE VALLEY	1957	RCA EPA 4054
ELVIS SINGS CHRISTMAS SONGS	1957	RCA EPA 4108
JAILHOUSE ROCK ✕	1957	RCA EPA 4114
KING CREOLE	1958	RCA EPA 4319
KING CREOLE, VOL. 2	1958	RCA EPA 4321
ELVIS SAILS	1958	RCA EPA 4325
CHRISTMAS WITH ELVIS ✕	1958	RCA EPA 4340
A TOUCH OF GOLD, VOL 1	1959	RCA EPA 5088
A TOUCH OF GOLD, VOL. 2	1959	RCA EPA 5101
A TOUCH OF GOLD, VOL 3	1960	RCA EPA 5141
FOLLOW THAT DREAM ✕	1962	RCA EPA 4368
KID GALAHAD	1962	RCA EPA 4371
VIVA LAS VEGAS ✕	1964	RCA EPA 4382
TICKLE ME ✕	1965	RCA EPA 4383
EASY COME, EASY GO ✕	1967	RCA EPA 4387

ALBUMS

ELVIS PRESLEY	1956	RCA LSP 1254
ELVIS ✕	1956	RCA LSP 1382
LOVING YOU ✕	1957	RCA LSP 1515
ELVIS' CHRISTMAS ALBUM ✕	1957	RCA LSP 1635
ELVIS' GOLDEN RECORDS	1958	RCA LSP 1707
KING CREOLE ✕	1958	RCA LSP 1884
FOR LP FANS ONLY ✕	1959	RCA LSP 1990
A DATE WITH ELVIS	1959	RCA LSP 2011
50,000,000 ELVIS FANS CAN'T BE WRONG - ELVIS' GOLD RECORDS, VOL. 2 ✕	1959	RCA LSP 2075
ELVIS IS BACK ✕	1960	RCA LSP 2231
G.I. BLUES ✕	1960	RCA LSP 2256
HIS HAND IN MINE ✕	1960	RCA LSP 2328
SOMETHING FOR EVERYBODY	1961	RCA LSP 2370
BLUE HAWAII ✕	1961	RCA LSP 2436
POT LUCK	1962	RCA LSP 2523
GIRLS! GIRLS! GIRLS! ✓	1962	RCA LSP 2621
IT HAPPENED AT THE WORLD'S FAIR	1963	RCA LSP 2697
ELVIS' GOLD RECORDS, VOL. 3	1963	RCA LSP 2765
FUN IN ACAPULCO ✕	1963	RCA LSP 2756
KISSIN' COUSINS	1964	RCA LSP 2894
ROUSTABOUT	1964	RCA LSP 2999

ALBUMS (cont'd)

GIAL HAPPY	1965	ACA LSP 3338
ELVIS FOR EVERYONE	1965	ACA LSP 3450
HARUM SCARUM ✕	1965	ACA LSP 3468
FRANKIE AND JOHNNY ✕	1966	ACA LSP 3553
PARADISE — HAWAIIAN STYLE	1966	ACA LSP 3643
SPINOUT	1966	ACA LSP 3702
HOW GREAT THOU ART	1967	ACA LSP 3758
DOUBLE TROUBLE	1967	ACA LSP 3787
CLAMBAKE	1967	ACA LSP 3893
ELVIS GOLD RECORDS, VOL. 4	1968	ACA LSP 3921
SPEEDWAY	1968	ACA LSP 3989
ELVIS (TV SPECIAL) ✕	1968	ACA LPM 4088
FROM ELVIS IN MEMPHIS ✕	1969 ✓	ACA LSP 4155
FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS ✕	1969	ACA LSP 6020
ON STAGE: FEBRUARY, 1970 ✕	1970	ACA LSP 4362
WORLDWIDE 50 GOLD AWARD HITS, VOL. 1	1970	ACA LPM 6401
BACK IN MEMPHIS ✕	1970	ACA LSP 4429
ELVIS: THAT'S THE WAY IT IS	1970	ACA LSP 4445
ELVIS: THE OTHER SIDES — WORLDWIDE GOLD AWARD HITS, VOL. 2	1971	ACA LPM 6402
THE WONDERFUL WORLD OF CHRISTMAS ✕	1971	ACA LSP 4579
ELVIS COUNTRY	1971	ACA LSP 4460
LOVE LETTERS FROM ELVIS ✕	1971	ACA LSP 4530
ELVIS — NOW ✕	1972	ACA LSP 4671
HE TOUCHED ME	1972	ACA LSP 4690
ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN (JUNE 10, 1972)	1972	ACA LSP 4776
ALOHA FROM HAWAII VIA SATELLITE (JANUARY 14, 1973) ✕	1973	ACA VPSX-6089
ELVIS	1973	ACA APL 1-0283
RAISED ON ROCK/FOR OL' TIMES SAKE ✕	1973	ACA APL 1-0388
ELVIS: A LEGENDARY PERFORMER, VOL. 1	1974	ACA CPL 1-0341
GOOD TIMES	1974	ACA CPL 1-0475
ELVIS AS RECORDED LIVE ON STAGE IN MEMPHIS	1974	ACA CPL 1-0606
HAVING FUN WITH ELVIS ON STAGE ✕	1974	ACA CPM 1-0818
PROMISED LAND	1975	ACA APL 1-0873
TODAY	1975	ACA APL 1-1039
ELVIS: A LEGENDARY PERFORMER, VOL. 2	1976	ACA CPL 1-1349
THE SUN SESSIONS	1976	ACA APM 1-1675
FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE	1976	ACA APL 1-1506
WELCOME TO MY WORLD	1977	ACA APL 1-2274
MOODY BLUE ✕	1977	ACA AFL 1-2347
IN CONCERT ✕	1977	ACA APL 2-2587
HE WALKS BESIDE ME	1978	ACA AFL 1-4428

BUDGET ALBUMS

ELVIS SINGS "FLAMING STAR" ✕	1969	ACA CAMDEN CAS-2304
LET'S BE FRIENDS	1970	ACA CAMDEN CAS-2408
ELVIS' CHRISTMAS ALBUM	1970	ACA CAMDEN CAL-2428
ALMOST IN LOVE	1970	ACA CAMDEN CAS-2440
YOU'LL NEVER WALK ALONE	1971	ACA CAMDEN CALX-2472
C'MON EVERYBODY	1971	ACA CAMDEN CAL-2518
I GOT LUCKY	1971	ACA CAMDEN CAL-2533
ELVIS SINGS HITS FROM HIS MOVIES, VOL. 1	1972	ACA CAMDEN CAS-2567
"BURNING LOVE" AND HITS FROM HIS MOVIES, VOL. 2	1972	ACA CAMDEN CAS-2595
SEPARATE WAYS ✕	1972	ACA CAMDEN CAS-2611
ELVIS: PURE GOLD	1975	ACA CAMDEN ANL 1-0971
HIS HAND IN MINE	1976	ACA CAMDEN ANL 1-1319
ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"	1976	ACA CAMDEN ANL 1-1936

ELVIS PRESLEY FILMOGRAPHY

LOVE ME TENDER (1956) ✕

A TWENTIETH CENTURY-FOX PICTURE

CAST: Elvis Presley, Richard Egan, Debra Paget, Neville Brand, Mildred Dunnock SCREENPLAY: Robert Buckner
DIRECTOR: Robert D. Webb
FEATURED SONGS: Love Me Tender; Let Me Be Your Boogie Woogie; We're Gonna Move

LOVING YOU (1957) •

A PARAMOUNT PICTURE

CAST: Elvis Presley, Elizabeth Scott, Wendell Corey
SCREENPLAY: Herbert Baker and Hal Kanter
DIRECTOR: Hal Kanter
FEATURED SONGS: Got A Lot O' Livin' To Do; Party; Mean Woman Blues; (Let Me Be Your) Teddy Bear; Loving You; Lonesome Cowboy; Hot Dog

JAILHOUSE ROCK (1957) ✕

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Judy Tyler, Mickey Shaughnessy, Dean Jones SCREENPLAY: Guy Trosper DIRECTOR: Richard Thorpe
FEATURED SONGS: Jailhouse Rock; I Want To Be Free; Young And Beautiful; Don't Leave Me Now; (You're So Square) Baby, I Don't Care

KING CREOLE (1958) <

A PARAMOUNT PICTURE

CAST: Elvis Presley, Carolyn Jones, Walter Matthau, Dean Jagger, Dolores Hart SCREENPLAY: Herbert Baker and Michael V. Gazzo DIRECTOR: Michael Curtiz
FEATURED SONGS: King Creole; As Long As I Have You; Hard Headed Woman; Trouble; Crawfish; Dixieland Rock; Young Dreams; New Orleans; Steadfast, Loyal and True

G.I. BLUES (1960)

A PARAMOUNT PICTURE

CAST: Elvis Presley, Juliet Prowse, Robert Ivers
SCREENPLAY: Edmund Beloin and Henry Garson
DIRECTOR: Norman Taurog
FEATURED SONGS: G.I. Blues; Tonight Is So Right For Love; What's She Really Like?; Frankfort Special; Big Boots; Wooden Heart; Pocketful Of Rainbows; Blue Suede Shoes; Shoppin' Around; Didja Ever; Doin' The Best I Can

FLAMING STAR (1960)

A TWENTIETH CENTURY-FOX PICTURE

CAST: Elvis Presley, Barbara Eden, Steve Forrest, Dolores Del Rio, John McIntire SCREENPLAY: Clair Huffaker and Nunnally Johnson DIRECTOR: Don Siegel
FEATURED SONGS: Flaming Star; A Cane And A High Starched Collar

WILD IN THE COUNTRY (1961)

A TWENTIETH CENTURY-FOX PICTURE

CAST: Elvis Presley, Hope Lange, Tuesday Weld
SCREENPLAY: Clifford Odets DIRECTOR: Philip Dunne
FEATURED SONGS: Wild In The Country; Lonely Man; I Slipped, I Stumbled, I Fell; In My Way; Forget Me Never; Husky Dusky Day

BLUE HAWAII (1961)

A PARAMOUNT PICTURE

CAST: Elvis Presley, Joan Blackman, Angela Lansbury
SCREENPLAY: Hal Kanter DIRECTOR: Norman Taurog
FEATURED SONGS: Blue Hawaii; Almost Always True; No More; Aloha-Oe; Can't Help Falling In Love; Ito Eats; Rock-A-Hula Baby; Moonlight Swim; Ku-U-I-Po; Slicin' Sand; Hawaiian Sunset; Beach Boy Blues; Island Of Love; Hawaiian Wedding Song

FOLLOW THAT DREAM (1962)

A UNITED ARTISTS PICTURE

CAST: Elvis Presley, Arthur O'Connell, Anne Helm, Joanna Moore SCREENPLAY: Charles Lederer
DIRECTOR: Gordon Douglas
FEATURED SONGS: Follow That Dream; Angel; What A Wonderful Life; I'm Not The Marrying Kind; Sound Advice; On Top Of Old Smokey

KID GALAHAD (1962)

A UNITED ARTISTS PICTURE

CAST: Elvis Presley, Gig Young, Lola Albright, Ned Glass
SCREENPLAY: William Fay DIRECTOR: Phil Karlson
FEATURED SONGS: King Of The Whole Wide World; This Is Living; Riding The Rainbow; I Got Lucky; Home Is Where The Heart Is; A Whistling Tune

GIRLS! GIRLS! GIRLS! (1962)

A PARAMOUNT PICTURE

CAST: Elvis Presley, Stella Stevens, Jeremy Slate
SCREENPLAY: Edward Anhalt and Allan Weiss
DIRECTOR: Norman Taurog
FEATURED SONGS: Girls! Girls! Girls!; I Don't Want To; I Don't Wanna Be Tied; Where Do You Come From?; 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; The Walls Have Ears; We're Coming In Loaded

IT HAPPENED AT THE WORLD'S FAIR (1963)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Joan O'Brien, Gary Lockwood
SCREENPLAY: Si Rose and Seaman Jacobs
DIRECTOR: Norman Taurog
FEATURED SONGS: Beyond The Bend; Relax; Take Me To The Fair; They Remind Me Too Much of You; One Broken Heart For Sale; I'm Falling In Love Tonight; Cotton Candy Land; A World Of Our Own; How Would You Like To Be; Happy Ending

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FUN IN ACAPULCO (1963)

A PARAMOUNT PICTURE

CAST: Elvis Presley, Ursula Andress, Paul Lukas
 SCREENPLAY: Allan Weiss DIRECTOR: Richard Thorpe
 FEATURED SONGS: Fun In Acapulco; El Toro; Marguerita;
 The Bullfighter Was A Lady; Bossa Nova Baby;
 I Think I'm Gonna Like It Here; Guadalajara; Mexico;
 Vino, Dinero Y Amor; You Can't Say No In Acapulco;
 (There's) No Room To Rhumba In A Sports Car

KISSIN' COUSINS (1964)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Arthur O'Connell, Glenda Farrell
 SCREENPLAY: Gerald Drayson Adams and Gene Nelson
 DIRECTOR: Gene Nelson
 FEATURED SONGS: Kissin' Cousins; Barefoot Ballad;
 Catchin' On Fast; Once Is Enough; Tender Feeling;
 One Boy, Two Little Girls; Smokey Mountain Boy;
 There's Gold In The Mountains;
 Anyone (Could Fall In Love With You);

VIVA LAS VEGAS (1964)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Ann-Margret, William Demarest
 SCREENPLAY: Sally Benson DIRECTOR: George Sidney
 FEATURED SONGS: Viva Las Vegas; C'mon Everybody;
 I Need Somebody To Lean On; The Lady Loves Me;
 You're The Boss; Today, Tomorrow And Forever;
 Santa Lucia; If You Think I Don't Need You

ROUSTABOUT (1964)

A PARAMOUNT PICTURE

CAST: Elvis Presley, Barbara Stanwyck, Joan Freeman
 SCREENPLAY: Anthony Lawrence and Allan Weiss
 DIRECTOR: John Rich
 FEATURED SONGS: Roustabout; It's A Wonderful World;
 Little Egypt; Poison Ivy League; Hard Knocks;
 Big Love Big Heartache; One Track Heart; Carny Town;
 It's Carnival Time; Wheels On My Heels;
 There's A Brand New Day On The Horizon

GIRL HAPPY (1965)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Shelley Fabares, Gary Crosby
 SCREENPLAY: Harvey Bullock and A.S. Allen
 DIRECTOR: Boris Sagal
 FEATURED SONGS: Girl Happy; Spring Fever; Wolf Call;
 Fort Lauderdale Chamber Of Commerce; Startin' Tonight;
 Cross My Heart And Hope To Die; Puppet On A String;
 The Meanest Girl In Town; I've Got To Find My Baby;
 Do Not Disturb; Do The Clam

TICKLE ME (1965)

AN ALLIED ARTISTS PICTURE

CAST: Elvis Presley, Jocelyn Lane, Julie Adams
 SCREENPLAY: Elwood Ullmann and Edwards Bernds
 DIRECTOR: Norman Taurog
 FEATURED SONGS: Night Rider; It Feels So Right;
 I'm Yours; Dirty, Dirty Feeling; Put The Blame On Me;
 I Feel I've Known You Forever; (Such An) Easy Question;
 (It's A) Long Lonely Highway; Slowly But Surely

HARUM SCARUM (1965)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Mary Ann Mobley, Fran Jeffries
 SCREENPLAY: Gerald Adams DIRECTOR: Gene Nelson
 FEATURED SONGS: Harem Holiday; Golden Coins;
 Hey Little Girl; My Desert Serenade; Kismet; Mirage;
 Go East Young Man; So Close, Yet So Far;
 Shake That Tambourine;

PARADISE — HAWAIIAN STYLE (1965)

A PARAMOUNT PICTURE

CAST: Elvis Presley, James Shigeta, Suzanna Leigh
 SCREENPLAY: Allan Weiss and Anthony Lawrence
 DIRECTOR: Michael Moore
 FEATURED SONGS: Paradise, Hawaiian Style;
 This Is My Heaven; Scratch My Back; House Of Sand;
 A Dog's Life; Queenie Wahine's Papaya; Datin';
 Drums Of The Islands; Stop Where You Are

FRANKIE AND JOHNNY (1966)

A UNITED ARTISTS PICTURE

CAST: Elvis Presley, Donna Douglas, Nancy Kovack,
 Sue Anne Langdon SCREENPLAY: Alex Gottlieb
 DIRECTOR: Frederick De Cordova
 FEATURED SONGS: Frankie and Johnny; Come Along;
 Petunia, The Gardener's Daughter; Look Out, Broadway;
 Chesay; What Every Woman Lives For; Shout It Out;
 Beginner's Luck; Down By The Riverside and
 When The Saints Go Marching In; Hard Luck;
 Please Don't Stop Loving Me; Everybody Come Aboard

SPINOUT (1966)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Shelley Fabares, Deborah Walley
 SCREENPLAY: Theodore J. Flicker and George Kirgo
 DIRECTOR: Norman Taurog
 FEATURED SONGS: Spinout; Look And Listen; Am I Ready;
 All That I Am; Never Say Yes; Beach Shack; I'll Be Back;
 Smorgasbord

EASY COME, EASY GO (1966)

A PARAMOUNT PICTURE

CAST: Elvis Presley, Dodie Marshall, Pat Priest
 SCREENPLAY: Allan Weiss and Anthony Lawrence
 DIRECTOR: John Rich
 FEATURED SONGS: Easy Come, Easy Go; Love Machine;
 Yoga Is As Yoga Does; You Gotta Stop; I'll Take Love;
 Sing, You Children

DOUBLE TROUBLE (1967)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Annette Day, Yvonne Romain
 SCREENPLAY: Jo Heims DIRECTOR: Norman Taurog
 FEATURED SONGS: Old MacDonald; Double Trouble;
 Baby, If You'll Give Me All Of Your Love; City By Night;
 Could I Fall In Love; Long Legged Girl;
 I Love Only One Girl; There's So Much World To See

CLAMBAKE (1967)

A UNITED ARTISTS PICTURE

CAST: Elvis Presley, Shelley Fabares, Bill Bixby

SCREENPLAY: Arthur Browne, Jr. DIRECTOR: Arthur Nadel

FEATURED SONGS: Clambake; Who Needs Money?;

A House That Has Everything; Confidence;

Hey, Hey, Hey; The Girl I Never Loved;

You Don't Know Me

STAY AWAY, JOE (1968)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Burgess Meredith, Joan Blondell

SCREENPLAY: Michael Hoey DIRECTOR: Peter Tewksbury

FEATURED SONGS: Stay Away Joe; Dominique; U.S. Male

SPEEDWAY (1968)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Nancy Sinatra, Bill Bixby

SCREENPLAY: Philip Shuken DIRECTOR: Norman Taurog

FEATURED SONGS: Speedway; Who Are You?;

There Ain't Nothing Like A Song; Let Yourself Go;

Your Time Hasn't Come Yet, Baby; Your Groovy Self;

He's Your Uncle, Not Your Dad

LIVE A LITTLE, LOVE A LITTLE (1968)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Michele Carey, Don Porter

SCREENPLAY: Michael A. Hoey and Dan Greenburg

DIRECTOR: Norman Taurog

FEATURED SONGS: A Little Less Conversation;

Almost In Love; Edge Of Reality; Wonderful World

CHARRO (1969)

A NATIONAL GENERAL PICTURE

CAST: Elvis Presley, Ina Balin, Victor French, Lynn Kellogg

SCREENPLAY and DIRECTOR: Charles Marquis Warren

FEATURED SONG: Charro

THE TROUBLE WITH GIRLS (1969)

A METRO-GOLDWYN-MAYER PICTURE

CAST: Elvis Presley, Marlyn Mason, Vincent Price

SCREENPLAY: Arnold and Lois Peyser

DIRECTOR: Peter Tewksbury

FEATURED SONGS: Clean Up Your Own Back Yard;

The Signs Of The Zodiac; The Fair Is Moving On

CHANGE OF HABIT (1969)

A UNIVERSAL PICTURE

CAST: Elvis Presley, Mary Tyler Moore, Barbara McNair

SCREENPLAY: James Lee & S. S. Schweitzer and

Eric Bercovici DIRECTOR: William Graham

FEATURED SONGS: Rubberneckin'; Change Of Habit;

Let Us Pray; Have A Happy

ELVIS: THAT'S THE WAY IT IS (1970)

A METRO-GOLDWYN-MAYER PICTURE

DIRECTOR: Denis Sanders

FEATURED SONGS: Love Me Tender; Blue Suede Shoes;

Bridge Over Troubled Waters; Patch It Up

and many others performed on tour.

ELVIS ON TOUR (1972)

A METRO-GOLDWYN-MAYER PICTURE

DIRECTORS: Pierre Adidge and Robert Abel

FEATURED SONGS: Separate Ways; Memories;

That's All Right Mama; Mystery Train and others.

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