

It's Easy To Play Elvis.

Easy to read, simplified arrangements of eighteen of Presley's best loved songs, including Good Luck Charm, Loving You, Teddy Bear, In The Ghetto and Return To Sender. All arranged for piano/vocal with guitar chord symbols.

Arranged by Cyril Watters



Love Me Tender

Words and Music by Elvis Presley and Vera Matson

Steadily

mf

Dm6 E7 A7 C D C D G D7

mp

1. Love me ten - der, love me sweet; Nev - er let me
 2. Love me ten - der, love me long; Take me to your

G A7 C D C D

go. heart. You have made my life com - plete,
 For it's there that I be - long,

G D7 G A7

And I love you so. }
 And we'll nev - er part. }

Love me ten - der,
mf

C D C D G G B7

love me true, All my dreams ful - fil,

Em G7 C Cm G

For my dar - lin', I love you, And I al - ways

Dm6 E7 A7 C D C D

will, And I al - ways will, _____

G D7 C D D7 G

3. Love me tender, love me dear; tell me you are mine.
 I'll be yours through all the years, till the end of time.
 Love me tender etc.

4. When at last my dreams come true, Darling this I know;
 Happiness will follow you ev'rywhere you go.
 Love me tender etc.

Way Down

Words and Music by Layng Martine Jnr.

Medium Rock Tempo

mf

C7

G7

1. Babe, you're get-ting clo - ser, the lights are go - ing dim, The
2. Ooh, my head is spin - nin', you got me in your spell, A

C7

sound of your breath - in' has made the mood I'm in, The
hun - dred ma - gic fin - gers on a whirl - ing car - ous-el.

(C7)

All of my re - sis - tance ly - in' on the floor.
med - i - cine with - in me, no doc - tor could prescribe. Your

F7

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Sending me to pla - ces
love is do - ing some - thing that

I've nev - er been be - fore.
I just --- can't describe.

C7 G7 C

Ooh --- and I can feel it, feel it, feel it, feel it,

C G7

Way down where the mus - ic plays, ---

Way down like a ti - dal wave, ---

(G7) C

Way down where the fi - res blaze, --- Way down, ---

G7 F C

down, --- way, way on down, (Way on down.)

Dm G F C G7 C

2

Hold me a - gain as tight

C7 G7 C

as you can, I need you so, so ba by let's go (way down) way down where it

C G7

feels so good, Way down where I hoped it would, Way down where I

C G7

nev - er could, Way down, down,

F C Dm

Way, way on down, (Way on down, way on down.)

8 G F C G7 C

Old Shep

Words and Music by Clyde (Red) Foley

Moderately

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple bass line. Dynamics include *mf* and *mp*. A first ending bracket is shown above the final measure of the first system. Chord symbols are placed below the piano accompaniment.

mf

1. When *mp*

F D7 G7 C7

I was a lad, and old Shep was a pup, O'er—
years rolled a- long, and at last he grew old, His —

F D7 G7

hills and mead-ows we'd roam, Just a
eye - sight was fast grow - ing dim, Then one

C C7 F

boy and his dog we were both full of fun, We
day the doc - tor looked at me and said I

(F) D7 G7

grew up to - geth - er that way. I re-
 can't do no more for him, Jim. With a

C D dim. C7 F F7

-mem - ber the time at the old swim - ming hole, When
 hand that was tremb - ling I picked up my gun, I

Bb Bbm F

I would have drowned be - yond doubt, Shep was right
 aimed it at Shep's faith - ful head. I just could - n't

F C dim. C7 F

there to the res - cue he came, He jumped in and
 do it, I wan - ted to run, and I wished that they'd

D7 G7 C D dim.

1.2. 3.
 helped pull me out, 2. So the
 shoot me - in - stead. 3. I - stand. Now

10 C7 F C7 F

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

F Db7 C7 F Dm

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

G7 C7 F D7

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

G7 C D dim. C7 F

3. I went to his side and sat on the ground,
 He laid his head on my knee.
 I stroked the best pal that a man ever found,
 I cried so I scarcely could see,
 Old Sheppie he knew he was going to go,
 For he reached out and licked at my hand,
 He looked up at me, just as much as to say,
 We're parting, but you understand.

Can't Help Falling In Love With You

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

Slowly

mp

F *legato* *3* Dm *3* Gm *3* C7 *3*

1. Wise men say on - ly fools rush
 2. Shall I stay, would it be a

F *simile* Am Dm Bb F

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

C7 Bb C Dm Gm

love with you.
 love with you.

F C7 F

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Slowly' and the dynamic is 'mp'. The score is divided into four systems. The first system shows the piano introduction with a bass line of eighth notes and a treble line of chords. The second system includes the first two lines of lyrics, with a piano accompaniment of eighth notes and a treble line of chords. The third system continues the lyrics, with a piano accompaniment of eighth notes and a treble line of chords. The fourth system concludes the lyrics, with a piano accompaniment of eighth notes and a treble line of chords. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Chords: Dm, Gm, F, C7, F

Lyrics: help fall-ing in love with you,

Chords: C7, Bb, C

Lyrics: too, For I can't

Chords: Dm, Bb, F

Lyrics: hand, take my whole life

Chords: Am7, D7, Gm7, C7, F, Am

Lyrics: Some things are meant to be. Take my

Chords: Am, D, E7, Am, D, E7, D, Am, D, E7

Lyrics: Like a riv - er flows sure-ly to the sea, Dar-ling so it goes,

Return To Sender

Words and Music by Otis Blackwell and Winfield Scott

Steadily

mf

F D7 G7

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

C Am Dm

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

G7 C Am

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

Dm G7 C F

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

G7 F G7 F

num-ber, _____ no such zone. We had _____ a

G7 C C7 F

quar-rel, _____ a lov - er's spat. I write I'm

G7 F G7 D7

sor - ry but my let - ter keeps com - ing back.

G7

2 This time I'm gon - na take it my - self and put it right in her

F

hand, And if it comes back the ve - ry next day,

C D7

Then I'll un - der - stand the wri - ting on it. Re - turn to

G7 F

send - er, ad - dress un - known,

G7 F G7

No such num - ber, no such

F G7 C

1 zone, 2 zone.

16 C7 C F7 C

I Got Stung

Words and Music by Aaron Schroeder and David Hill

Bright Rock Tempo

Introduction for piano. The piece is in 4/4 time with a key signature of one flat (Bb). The music starts with a treble clef and a dynamic marking of *f*. The bass line consists of a simple walking bass pattern. The chords are F, Bb7, Ab7, and C7.

VERSE

Verse musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Ho - ly smoke, — a - land sakes a - live! — I nev - er thought this could hap - pen to". The key signature remains Bb. The chord F is indicated below the first measure.

CHORUS

Chorus musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "me. Mm. — Yeah! Mm. —". There is a repeat sign after the first measure. The chords C7 and F are indicated below the first and second measures respectively.

Continuation of the chorus musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Yeah! I got stung by a sweet hon - ey bee, Oh, what a And I've She had all that I wan - ted and more." The melody ends with a final note on a whole note.

feel - ing — come ov - er me. It — star - ted in my eyes, crept
 seen hon - ey bees be - fore. Start - ed buz - zin' in my ear, —

F Bb7

up to my head, — F - lew to my heart — till I was stung dead, } I'm
 buz - zin' in my brain. Got stung — all ov - er but I feel no pain, }

F

done, uh - huh, — I got stung! — Mm, —

C7 Bb7 F

stung. — Now don't think I'm com - plain - in', I'm

F F7 B F

might - y pleased — we met 'cause you gim - me just one lit - tle peck on the

C7 F Bb

back of my neck and I break out in a cold cold sweat, If I

B \flat C7

live to a hun - dred and two, I won't let no - bo - dy sting me but

F

you. I'll be buzz - in' round your hive_ ev - 'ry day at five, and I'm

B \flat 7

nev-er gon-na leave_ once I ar - rive 'cause I'm done, uh -

F C7

- huh, I got stung!

B \flat 7 F

His Latest Flame

Words and Music by Doc Pomus and Mort Shuman

Moderato

1. A ve - ry old

F Bb7 F

Detailed description: This system contains the first four measures of the song. The music is in 4/4 time with a key signature of one flat (Bb). The melody starts on a whole note chord in the right hand, followed by quarter notes. The bass line consists of quarter notes. The lyrics '1. A ve - ry old' are written under the melody.

2. friend talked, came by to - day, 'Cause he was
and I heard him say That she

F Dm F Dm

Detailed description: This system contains the next four measures. The melody continues with quarter notes and eighth notes. The bass line has a mix of quarter and eighth notes. The lyrics are '2. friend talked, came by to - day, 'Cause he was and I heard him say That she'.

tell - in' ev - 'ry - one in town, 'bout the love that he just found.
had the long - est black - est hair, the pretti - est green eyes an - y - where. }

F Dm F Dm

Detailed description: This system contains the next four measures. The melody features eighth and quarter notes. The bass line has quarter notes. The lyrics are 'tell - in' ev - 'ry - one in town, 'bout the love that he just found. had the long - est black - est hair, the pretti - est green eyes an - y - where. }'.

And Ma - rie's the name of his lat - est flame.

Bb C7 F

Detailed description: This system contains the final four measures. The melody has quarter notes and eighth notes. The bass line has quarter notes. The lyrics are 'And Ma - rie's the name of his lat - est flame.'

1 | 2

2. He talked and

Dm F Dm Dm

Though I smiled, the tears in - side ___ were a - burn - in'.

C Bb C7

I wished him luck and then he said good - bye.

Bb C Bb C

He was gone but still his words kept re - turn - ing.

Bb C Bb C7

What else was there for me to do ___ but

Bb C Bb

cry. Would you be -

F Dm F Dm

- lieve that yes - ter - day This girl was

F Dm F Dm

in my arms and swore to me, - She'll be mine e -

F Dm F

- ter - nal-ly. - And Marie's the name of his la - test

Dm Bb C7

flame.

F Bb7 F

I'm Left, You're Right, She's Gone

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

Fairly Bright

mf *mp* You're

C7 F Bb7 F

The first system of the piano introduction consists of four measures. The first two measures are marked *mf* and feature a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The last two measures are marked *mp* and feature a melodic line in the treble clef with a slur over it, and a bass line with a slur over it. The lyrics "You're" are written above the final measure.

right, I'm left, she's gone. You're right, I'm

F C7 F

The first system of the vocal melody consists of four measures. The first measure is marked *F* and contains the lyrics "right, I'm left, she's gone.". The second measure is marked *C7* and contains the lyrics "You're right, I'm". The third measure is marked *F* and contains the lyrics "right, I'm". The fourth measure is marked *F* and contains the lyrics "right, I'm".

left all a - lone. You tried to tell me so but

C7 F Bb F7 Bb

The second system of the vocal melody consists of four measures. The first measure is marked *C7* and contains the lyrics "left all a - lone.". The second measure is marked *F* and contains the lyrics "You tried to tell me so but". The third measure is marked *Bb* and contains the lyrics "left all a - lone.". The fourth measure is marked *F7 Bb* and contains the lyrics "left all a - lone.". The lyrics "left all a - lone." are written across the first two measures, and "You tried to tell me so but" are written across the last two measures.

how was I to know that she was not the one for me.

F C7 F C7 F Bb7

The third system of the vocal melody consists of five measures. The first measure is marked *F* and contains the lyrics "how was I to know that she was not the one for me.". The second measure is marked *C7* and contains the lyrics "how was I to know that she was not the one for me.". The third measure is marked *F* and contains the lyrics "how was I to know that she was not the one for me.". The fourth measure is marked *C7* and contains the lyrics "how was I to know that she was not the one for me.". The fifth measure is marked *F Bb7* and contains the lyrics "how was I to know that she was not the one for me.". The lyrics "how was I to know that she was not the one for me." are written across all five measures.

You told me all a - long, You're
If you'll for - give me now, I'll

F C7 F

right, our love was so wrong. But now I've changed my
make it up some - how, So hap - py we will

F C7 F Bb F7

mind 'cause she broke the ties that bind, And I knew that she
be in a home for two or three, And I'll soon for -

Bb F C7 F C7

nev - er cared for me. Well, I thought I knew just what she'd do. I
- get her now I know.

C7 F Bb7 F Bb

guess I'm not so smart, You tried to tell me all a - long she'd

F Bb F F7 Bb

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

F C F C7

gone. You're right, I'm left all a -

F C7

-lone. She's gone I know not where, But

F Bb F7 Bb

now I just don't care, for now I have fall - en for

F C7 F C7

1 you. You're you. *f*

2

F Bb7 F F Bb7 F

Mystery Train

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

Fairly Fast

1. Train I

f *mf*

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

ride Six - teen coach - es long.

B \flat 7 F

Train I ride

B \flat F B \flat F B \flat 7

Six - teen coach - es long.

F B \flat F B \flat F

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

F C7 Bb7

gone. 2. Train

F Bb F Bb F Bb F

2. Train, train, coming '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).

Good Luck Charm

Words and Music by Aaron Schroeder and Wally Gold

Steadily

mf

D G7 C G7

1. Don't want a four leaf clo - ver; don't want an old horse - shoe.
 2. Don't want a sil - ver dol - lar, rab - bit's foot on a string. The

C F C G7

Want your kiss 'cause I just can't miss with a good luck charm like you. } Come on and
 hap - pin - ess in your warm car - ess no rab - bit's foot can bring.

C C7 F G7 C

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

G7 C

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

G7 D D+ G7

- night. Uh-huh -

1 2 To next strain Last time. FINE

C G7 C7 C7+ C

huh, uh-huh - huh, uh-huh - huh; Oh yeah, Uh-huh-

D7 D7+ G7 C D \flat

D. S. al FINE ✂

huh, uh-huh - huh, uh, to - night.

D7 D7+ G7 C

3. If I found a lucky penny I'd toss it across the bay.
 Your love is worth all the gold on earth, no wonder what I say.
 Come on and be etc.

Wooden Heart

Words and Music by Fred Wise, Ben Weisman, Kay Twomey and Berthold Kaempfert

Moderately

The first system of musical notation is for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf*. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The melody in the treble staff features a series of chords and eighth notes. The bass staff provides a simple accompaniment with quarter notes and rests. The lyrics "Can't you" are written at the end of the first staff.

mf Can't you

C7 F C7

The second system of musical notation continues the piano introduction and includes the first line of lyrics. The treble staff has the lyrics "see I love you, Please don't break my heart in two,". The bass staff continues the accompaniment. The lyrics are aligned with the notes in the treble staff.

see I love you, Please don't break my heart in two,

F Gm C7 F

The third system of musical notation continues the piano introduction and includes the second line of lyrics. The treble staff has the lyrics "That's not hard to do, 'Cause I don't have a wood - en heart,". The bass staff continues the accompaniment. The lyrics are aligned with the notes in the treble staff.

That's not hard to do, 'Cause I don't have a wood - en heart,

Gm C7 F

The fourth system of musical notation continues the piano introduction and includes the third line of lyrics. The treble staff has the lyrics "— And if you say 'Good - bye' then I know that I would cry,". The bass staff continues the accompaniment. The lyrics are aligned with the notes in the treble staff.

— And if you say "Good - bye" then I know that I would cry,

Gm C7 F

May - be I would die, 'Cause I don't have a wood - en heart.

(F) Gm C7 F

There's no strings up - on this love of mine, It was

Gm7 C7 F

al - ways you from the start. Treat me nice, treat me

B7 F Cdim. C7 F

good, treat me like you real - ly should, 'Cause I'm not made of

Gm C7 F

wood, And I don't have a wood - en heart.

Gm C7 F

That's All Right

Words and Music by Arthur Crudup

Moderately

1. Well
mf

C7 F Bb7 F

Detailed description: This system contains the first four measures of the piano introduction. The treble clef staff has a key signature of one flat and a common time signature. The first measure starts with a piano (*f*) dynamic. The bass clef staff provides harmonic support with chords corresponding to the labels C7, F, Bb7, and F below the staff.

that's all right, — ma - ma, that's all right for you.
ma - ma, she done told me, papa done told me too.

F

Detailed description: This system contains the first four measures of the vocal line. The lyrics are written below the treble clef staff. The piano accompaniment is shown in the bass clef staff. The key signature remains one flat and the time signature is common time. The chord F is indicated below the first measure.

That's all right — ma - ma, just — an - y way you do. } That's all
Son, that gal you're fool - in' with, she ain't no good for you, but

(F) F7

Detailed description: This system contains the next four measures of the vocal line. The lyrics continue across the two staves. The piano accompaniment is in the bass clef staff. The chords (F) and F7 are indicated below the staff.

right, — that's all right. — That's all

Bb7 F

Detailed description: This system contains the final four measures of the vocal line. The lyrics are written across the two staves. The piano accompaniment is in the bass clef staff. The chords Bb7 and F are indicated below the staff.

right ma - ma, An - y way you

C7

do. 2. My

F Bb7 F Bb7 F F

3. I'm leavin' town tomorrow, leavin' town for sure,
Then you won't be bothered with me hangin' 'round your door,
But that's all right, that's all right.
That's all right, mama, any way you do.
4. I oughta mind my papa, guess I'm not too smart.
If I was I'd leave you, go before you break my heart.
But that's all right, that's all right.
That's all right, mama, any way you do.

Teddy Bear

Words and Music by Kal Mann and Bernie Lowe

Moderately

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part begins with a melody in C major, marked *mf*. The bass clef part provides accompaniment with chords G7 and C. The tempo is marked 'Moderately'.

The second system of musical notation includes lyrics for two verses. The treble clef part has a melody with lyrics: "1. Ba - by let me be your lov - in' Ted - dy Bear, night." and "2. Ba - by let me be a - round you ev - 'ry night." The bass clef part provides accompaniment with chords C, F, and C.

The third system of musical notation includes lyrics: "Put a chain a - round my neck and lead me an - y - where, Oh let me Run your fin - gers through my hair and cud - dle me real tight." The treble clef part has a melody with lyrics, and the bass clef part provides accompaniment with chords F and C.

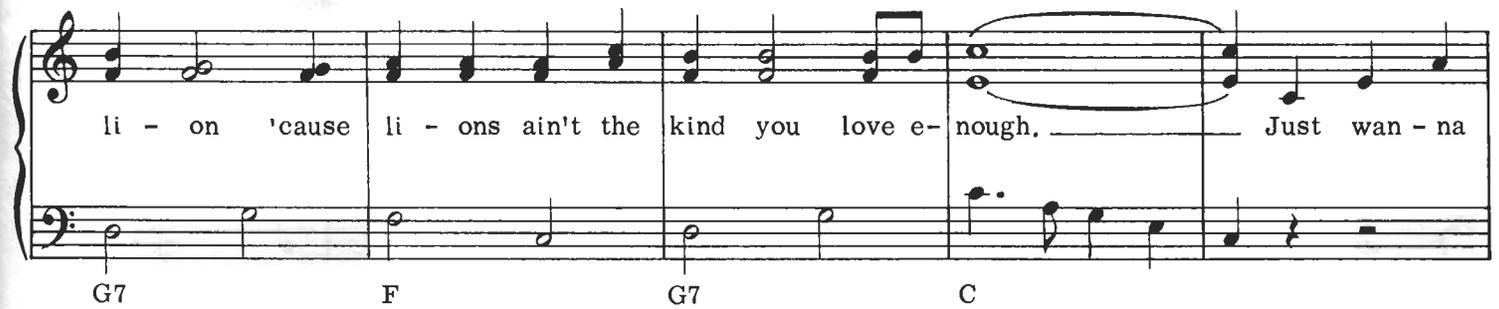
The fourth system of musical notation includes lyrics: "be your Ted - dy Bear, I don't want to be your". The treble clef part has a melody with lyrics, and the bass clef part provides accompaniment with chords G7, C, and F.

ti - ger 'cause ti - gers play too rough. I don't want to be your



G7 F G7 F

li - on 'cause li - ons ain't the kind you love enough. Just wan - na



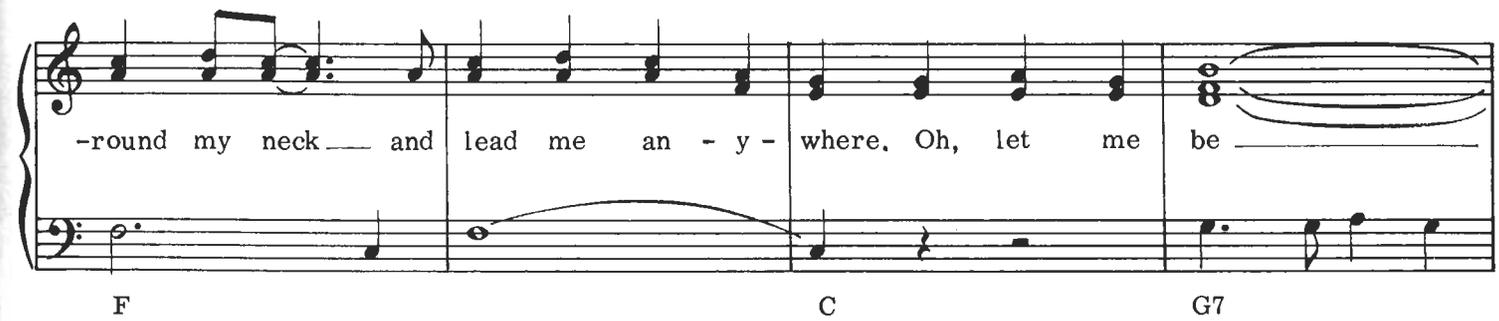
G7 F G7 C

be your Ted - dy Bear. Put a chain a -



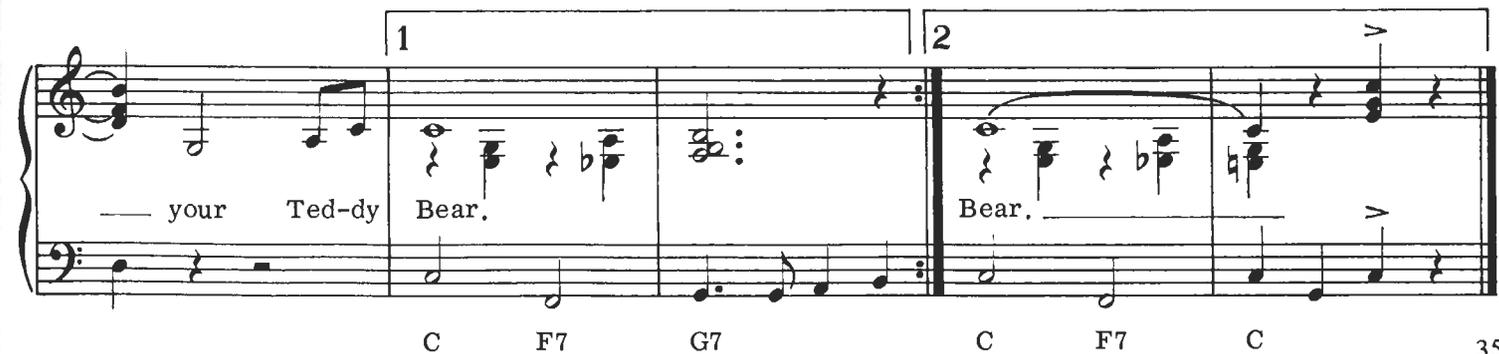
F

-round my neck and lead me an - y - where, Oh, let me be



F C G7

your Ted - dy Bear. Bear.



C F7 G7 C F7 C

King Creole

Words and Music by Jerry Leiber and Mike Stoller

Medium Rock Tempo

1. There's a man in New Or -
king - starts to

f *mf*

F B \flat 7 C F

-leans who plays — rock and roll. — He's a gui - tar — man — with a
do it, it's as good as done. — He — holds — his gui - tar — like a

Fm F

great big soul. — He lays — down a beat — like a ton of coal,
tom - my gun. — He starts — to — growl from way down in his throat,

Fm

— He goes by the name — of — King Cre - ole.
— He bends a — string and "that's — all she wrote." } You know he's

F C F7

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CHORUS

gone, gone, gone, Jumpin' like a cat-fish on a pole.

B \flat 7 F

You know he's gone, gone, gone, Hip - shak-ing King Cre -

C7 B \flat 7

- ole. 2. When the

F B \flat 7 C B \flat 7 F

3. Well he sings a song about a craw - dad hole.
 He sings a song about a jelly roll.
 He sings a song about meat and greens.
 He wails some blues about New Orleans.
 You know he's gone, etc.

4. Well he plays something evil then he plays something sweet.
 No matter what he plays you got to get up on your feet.
 When he gets the rockin' fever, baby, heaven sakes,
 He don't stop playin' till the guitar breaks.
 You know he's gone, etc.

Loving You

Words and Music by Jerry Leiber and Mike Stoller

Steadily

mf

C7 F G7 F G7 C7

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 'Steadily' and the dynamics are 'mf'. The key signature has one flat (Bb) and the time signature is common time (C).

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

F C

The first vocal line is written on a single staff. The melody is simple and follows the lyrics. The piano accompaniment is shown below the staff, with chords F and C.

Win - ter, Sum-mer, Spring-time too, lov - ing you, _____ lov - ing you. _____

C7 F F7

The second vocal line continues the melody. The piano accompaniment includes chords C7, F, and F7.

Makes no diff-'rence where I go or what I do.

Bb F Cm D7

The third vocal line concludes the phrase. The piano accompaniment includes chords Bb, F, Cm, and D7. A sharp sign (#) is placed above the final measure of the piano part.

You know that I'll al-ways be lov - ing you. If I'm seen with

G7 C G7 C F

some-one new, don't be blue, don't be blue. I'll be faith - ful,

C C7

I'll be true; al - ways true, true to you. There is on - ly

F F7 Bb

one for me, and you know who. You know that I'll

Bb F Cm D7 G7

al - ways be lov - ing you, lov - ing you.

1 2 *rallentando*

C7 F C7 C7 F

My Baby Left Me

Words and Music by Arthur Crudup

Moderately

1. Yes my

mf

This system shows the first four measures of the piano accompaniment. The treble clef has a key signature of one flat and a common time signature. The bass clef has a key signature of one flat. The first measure has a whole rest in the treble and a half note F in the bass. The second measure has a half note G in the treble and a half note F in the bass. The third measure has a half note A in the treble and a half note F in the bass. The fourth measure has a half note Bb in the treble and a half note F in the bass.

F7

ba - by left me, nev - er said a word,
stand at my win - dow, wring my hands and cry.

This system shows the next four measures of the piano accompaniment. The treble clef has a key signature of one flat and a common time signature. The bass clef has a key signature of one flat. The first measure has a whole rest in the treble and a half note F in the bass. The second measure has a half note G in the treble and a half note F in the bass. The third measure has a half note A in the treble and a half note F in the bass. The fourth measure has a half note Bb in the treble and a half note F in the bass.

F7

Was it some-thing I done, some-thing that she heard? My ba - by
I hate to lose that wom - an, hate to say good - bye. You know she

This system shows the next four measures of the piano accompaniment. The treble clef has a key signature of one flat and a common time signature. The bass clef has a key signature of one flat. The first measure has a whole rest in the treble and a half note F in the bass. The second measure has a half note G in the treble and a half note F in the bass. The third measure has a half note A in the treble and a half note F in the bass. The fourth measure has a half note Bb in the treble and a half note F in the bass.

(F7)

left me, my ba - by left me.
left me, yes, she left me. } My ba - by

This system shows the final four measures of the piano accompaniment. The treble clef has a key signature of one flat and a common time signature. The bass clef has a key signature of one flat. The first measure has a whole rest in the treble and a half note F in the bass. The second measure has a half note G in the treble and a half note F in the bass. The third measure has a half note A in the treble and a half note F in the bass. The fourth measure has a half note Bb in the treble and a half note F in the bass.

Bb7

e - ven left me, nev - er said a

C7

word. 2. Now I

F7 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.

All Shook Up

Words and Music by Otis Blackwell and Elvis Presley

Steady four

f *mf*
A-well-a,

C

bless my soul, what's wrong with me? I'm itching, like a man on a fuz - zy tree. My

(C)

friends say I'm ac - tin' queer as a bug, I'm in love, I'm all shook up! - Mm -

mm oh, oh, yeah, yeah! My hands are sha-ky and my

F7 G Dm7 C F7 C

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knees are weak, I can't seem to stand on my own two feet, — Who do you thank when you

have such luck? I'm in love! I'm all shook up! — Mm mm, oh,

F7

oh, yeah, yeah! — Pleasdon't ask what's tongue gets tied when I

G Dm7 C F7 C F7

on my mind, I'm a lit -tle mixed up but I'm feel-on' fine. When I'm near that girl that
try to speak My in - side shakes like a leaf on a tree, There's only one cure for this

C F7

I love best, My heart beats so it scares me to death! }
soul of mine That's to have the girl that I love so fine! } She touched my hand, what a

G7 C

chill I got,— Her kiss-es are like a vol- ca-no that's hot! I'm proud to say she's my

but - ter-cup, I'm in love! I'm all shook up!— Mm mm, oh,

F7

oh, yeah, yeah! 2. My yeah! I'm

G Dm7 C F7 C C G+

all shook up!— Mm mm, oh, oh, yeah, yeah! I'm

C F7 G Dm7 C G+

all shook up!— Mm mm, oh, oh, yeah, yeah! I'm all shook up!

C F7 G Dm7 C G+ C

In The Ghetto

Words and Music by Scott Davis

Slowly

mp

As the snow flies

on a cold and gray Chi-ca-go morn-ing, A poor lit-tle ba-by child is born in the

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

there's one thing she does-n't need, It's an-oth-er hun-gry mouth to feed in the Ghetto.

Peo-ple, don't you un-der-stand, the child needs a help-ing hand, Or

C Em Dm7 G7 C

Em F G

C Am Dm7 G7 C

Em F G C G7

C G F C

he'll grow to be an an-gry young man some - day. Take a look at

F G C F C

you and me, Are we too blind to see, — Or do we sim-ply turn our heads and

ritard

G F C F C

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

a tempo

Dm7 G C F C

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

Em F G

Ghetto. — And his hun-ger burns, And he

C Am Dm7 G7 C

starts to roam the streets at night, And he learns how to steal and he learns how to fight in the

Em F G

Ghetto. _____ And then one night in des - per - a - tion, a

C Am Dm7 G7 G

young man breaks a-way, — He buys a gun, steals a car, tries to run, but he don't get far, and his

F C F Em Dm G7

ma-ma cries, As a crowd gath - ers round an ang - ry young man, face

C Em

down in the sheet with a gun in his hand — in the Ghetto. — And as her

F G C Am Dm7 G7

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

C Em

ritard
-oth - er lit - tle ba - by child is born — in the Ghetto. —

F G C F C