

greatest hits so far

cher



piano • vocal • guitar



greatest **hits** so far.

# cher

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# Believe

Words and Music by  
BRIAN HIGGINS, STUART McLENNAN, PAUL BARRY,  
STEPHEN TORCH, MATT GRAY and TIM POWELL

♩ = 134

F



C



Gm



Bb



F



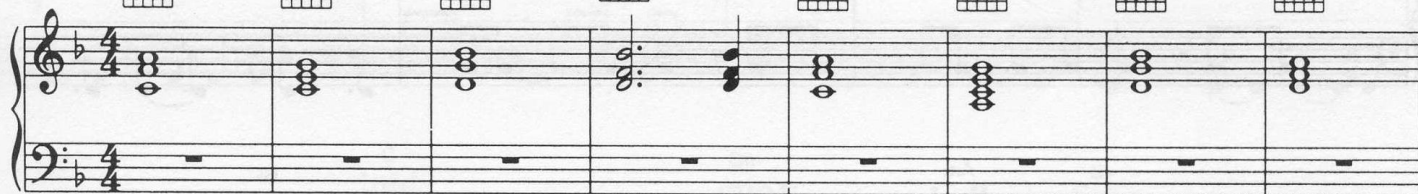
Am7



Gm



Dm



F



C



Gm



Bb



F



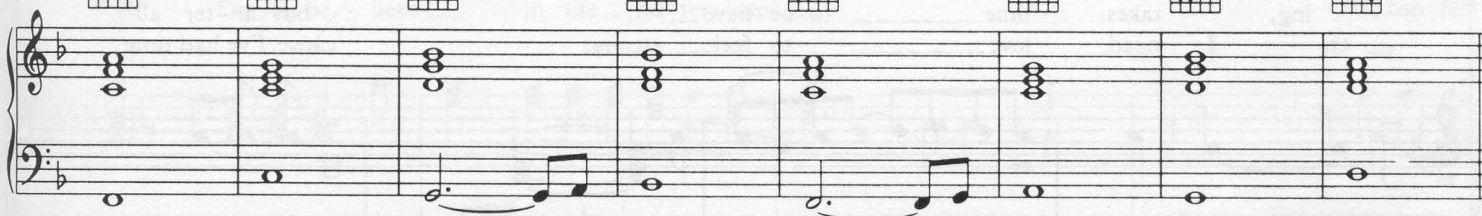
Am7



Gm



Dm



F



Fmaj7



1. No mat-ter how hard I try  
2. What am I sup-posed to do,

you keep push-ing  
sit a-round and



Bb



me a-side and I can't break through,  
wait for you, and I can't do that,

there's no  
there's no





**C**



talk - ing to you. —  
turn - ing back. —

**F**



It's so sad — that you're leav -  
I need time — to move

**Am**



— ing, takes time — to be - lieve — it,  
— on I need love — to feel — strong,

**Bb**



but af - ter all — is  
'cause I've had time to


**C**




said and done, —  
think it through,

you're going to be the lone - ly one, — oh. —  
and may - be I'm too good for you, — oh. —


**F**



**C**



**Gm**




**Bb**




Do you be - lieve — in life — af - ter love? — I can feel



F C Gm Dm








— some-thing in - side — me say, — I real-ly don't think you're strong — e - nough, no. —

F C Gm Bb



Do you be - lieve — in life — af-ter love? — I can feel

F C Gm Dm






— some-thing in - side — me say, — I real-ly don't think you're strong — e - nough, no. —

Dm C




But I know — that I'll — get through this, —



**Dm**



'cause I know — that I — am strong.

**C**



I don't need you a-ny-more, — I — don't need

**Bb**



— you a-ny-more, — Oh, — I don't need — you a-ny-more, —

**C**



**Bb**



no, I don't need — you a-ny-more. —

**Gm7**







**C**



3fr



F C Gm Bb

Do you be - lieve \_\_\_ in life \_\_\_ af - ter love? \_\_\_ I can feel \_





F Am7 Gm Dm






— some-thing in - side \_\_\_ me say, \_ I real-ly don't think you're strong \_\_\_ e - nough, no. \_

F C Gm Bb

Do you be - lieve \_\_\_ in life \_\_\_ af - ter love? \_\_\_ I can feel

F C Gm Dm






— some-thing in - side \_\_\_ me say, \_ I real-ly don't think you're strong \_\_\_ e - nough, no. \_

*repeat to fade*



# Gypsies, Tramps And Thieves

Words and Music by  
BOB STONE

Moderately Fast

Dm

F

1. 3. I was born in the wag-on of a trav-el-in' show.  
(2.) picked up a boy just south of Mo-bile.

*mf*

Gm7

Bb

F

A7

Ma-ma used to dance for the mon-ey they'd throw  
We gave him a ride, filled him with a hot meal.

(1) Pa-pa would do what-ev-er he  
(3) Grand-pa I was six-teen, he was twen-ty

*p*

Dm7

G7

Gm7

could, one.

preach a lit-tle gos-pel and  
Rode with us to Mem-phs and

*p*

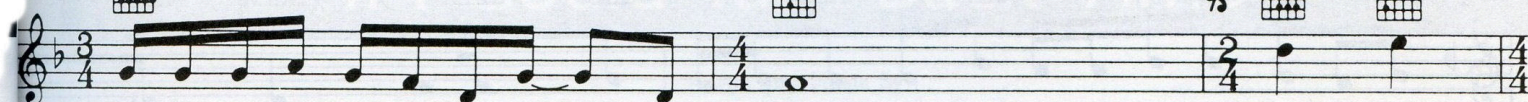


Gm7/C

F

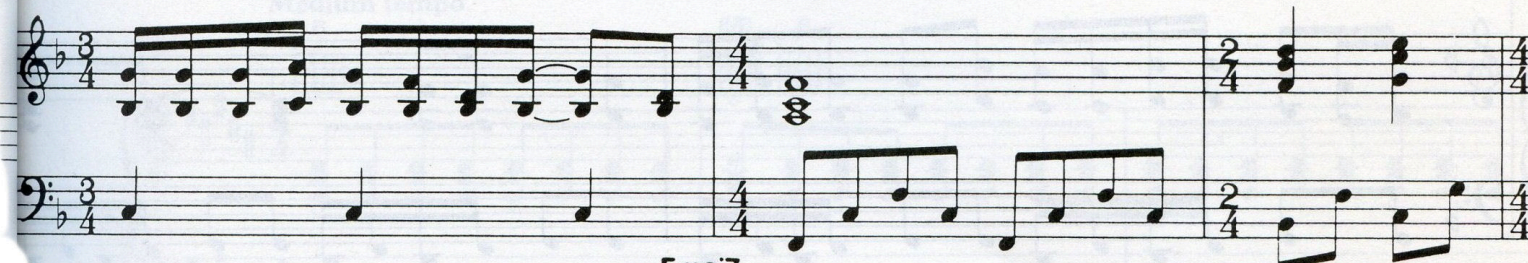
Bb

C



sell a cou - ple bot - tles of Doc - tor Good.  
Pa would - a shot him if he knew what he'd done.

Gyp - sys,



Bbmaj7

Fmaj7

Bbmaj7

Fmaj7

Bbmaj7

Fmaj7

Bbmaj7

Fmaj7



tramps and thieves. We'd hear it from the peo - ple of the town. They called us Gyp - sys,



Bbmaj7

Fmaj7

Bbmaj7

Fmaj7

Dm

C

Bb



tramps and thieves and ev' - ry night all the men would come a - round — and lay their mon - ey



1

Dm

C

C

Dm

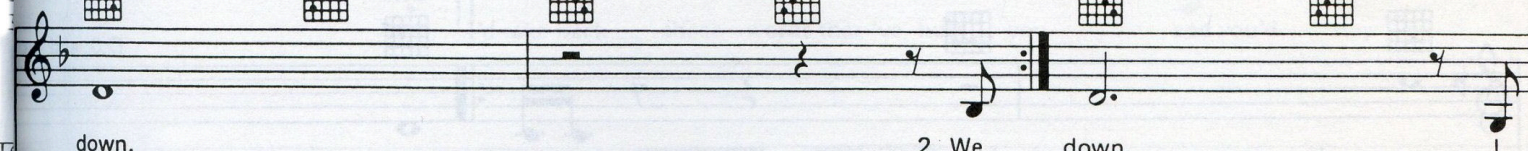
C

2

Dm

C

C



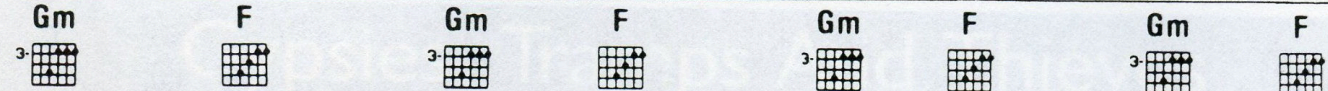
down.

2. We down.

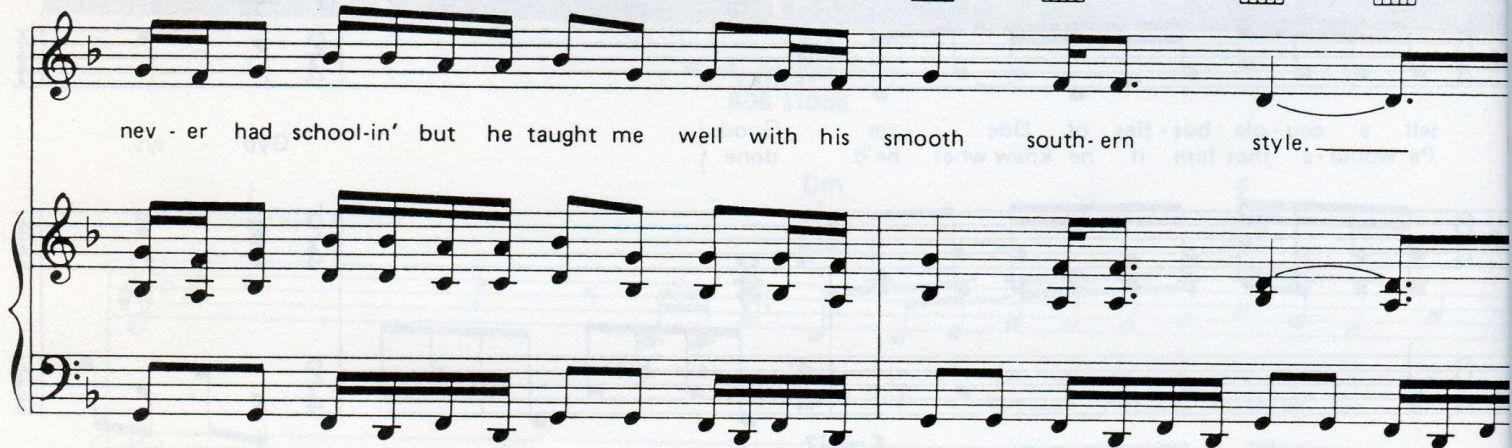




Gm F Gm F Gm F Gm F



nev - er had school-in' but he taught me well with his smooth south-ern style.




Gm F Gm F Gm F Gm F



three months la - ter I'm a gal in trou - ble and I have - n't seen him for a while.



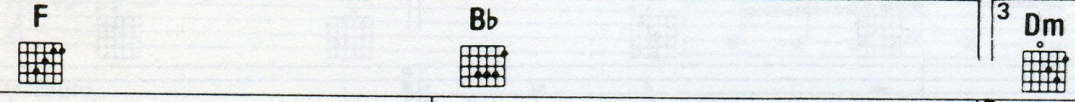
Bb



Mm, mm, I have - n't seen him for a

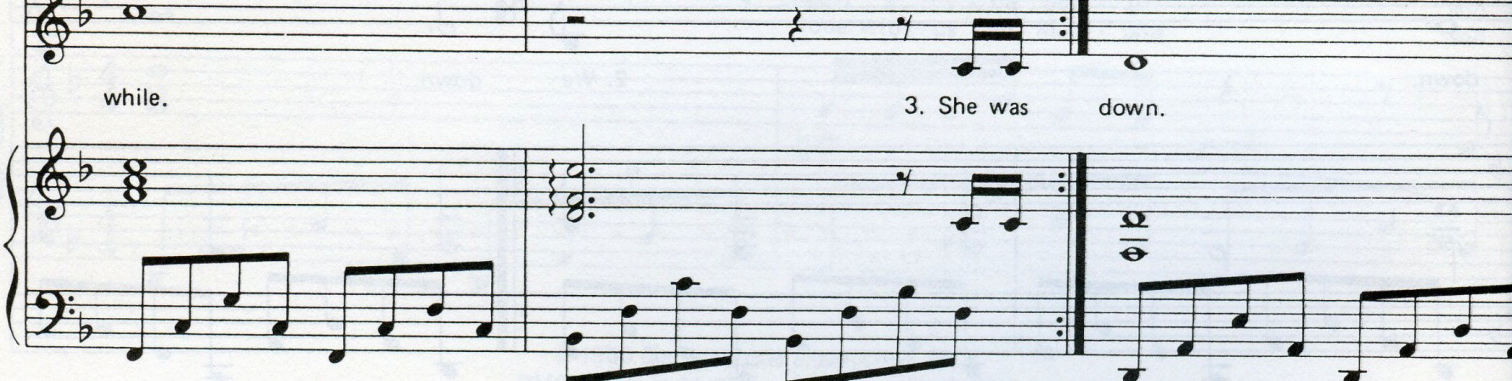


F Bb 3 Dm



while. 3. She was down.

D.S. and





# If I Could Turn Back Time

Words and Music by  
DIANE WARREN

Medium tempo

B

E/B

B

The piano introduction consists of three measures in 4/4 time. The right hand plays a descending eighth-note pattern: G4, F#4, E4, D4, C4, B3, A3, G3. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3. Chord diagrams for B and E/B are shown above the first two measures.

E/B

B

E/B

B

B/E

The vocal melody for the first line of the song is written on a single staff. It begins with a whole rest, followed by the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lyrics "If I could turn \_\_\_ back time," are written below the notes. The melody continues with a whole rest, followed by G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lyrics "if I could find \_\_\_ a \_\_\_ way," are written below the notes.

If I could turn \_\_\_ back time,

if I could find \_\_\_ a \_\_\_ way,

The piano accompaniment for the first line of the song consists of two staves. The right hand plays a descending eighth-note pattern: G4, F#4, E4, D4, C4, B3, A3, G3. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3. The melody continues with a whole rest, followed by G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.

E

B/E

E5

C#m

F#

F#sus4

The vocal melody for the second line of the song is written on a single staff. It begins with a whole rest, followed by the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lyrics "I'd take back \_\_\_ those words that-'ve hurt \_\_\_ you" are written below the notes. The melody continues with a whole rest, followed by G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lyrics "and you'd stay." are written below the notes.

I'd take back \_\_\_ those words that-'ve hurt \_\_\_ you

and you'd stay.

The piano accompaniment for the second line of the song consists of two staves. The right hand plays a descending eighth-note pattern: G4, F#4, E4, D4, C4, B3, A3, G3. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3. The melody continues with a whole rest, followed by G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.



F#5



B5



E5



F#



E5



F#5



B5



I don't know why I did the things I did.  
time. My world was shat-tered; I was torn a - part.

I don't know why I said the  
Like some-one took a knife and drove it

E5



F#5



B5



E5



F#5



things I said.  
deep in my heart.

Pride's like a knife; it can cut deep in - side.  
When you walked out that door, I swore that I did - n't care,

but I

B5



E5



F#5



E



E/G#



F#



Words are like wea - pons; they wound some-times.  
lost ev - ery-thing, dar - ling, then and there.

1.3. I did - n't real-ly mean to -  
2. Too strong to tell you I was

E



E/G#



F#



E/G#



F#/A#



hurt you.  
sor - ry.

I did - n't want to see you go. I know I made you cry,  
Too proud to tell you I was wrong. I know that I was blind

but ba-by, if I could turn  
and dar-ling,



B5



E/B



B



E



B/E



E



— back time,

if I could find — a — way,

I'd take back

C#m



to Coda ⊕

F#



B5



— those words that-'ve hurt — you

and you'd stay.

If I could reach — the stars,

E/B



B



E



B/E



E



I'd give them all — to — you.

Then you'd love — me, love me like

1.

Bsus4/F#



B



E5



F#5



2.

F#




— you used — to do. —


If I could turn back — Oh.



F#5 B5 E5 F#5 B5 E5 F#5



If I could turn back time. If I could turn back

B5 E5 F#5 F#7(no3) B







time. If I could turn back time.

E5 F#5 F# B E F#








Whoa, ba - by.

*D. al Coda*

⊕ CODA D5 G/D D

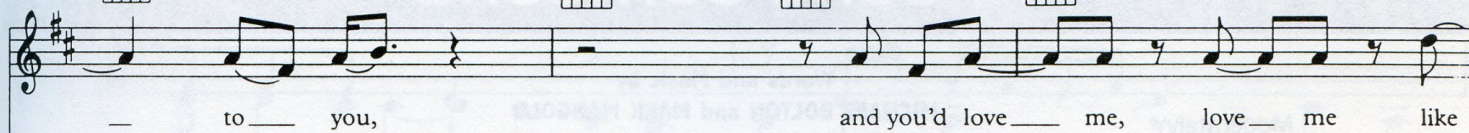




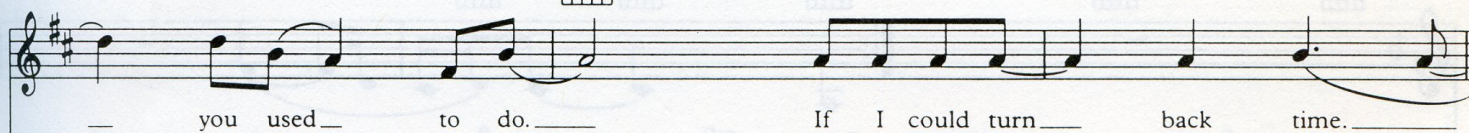
— you. If I could reach the stars I'd give 'em all



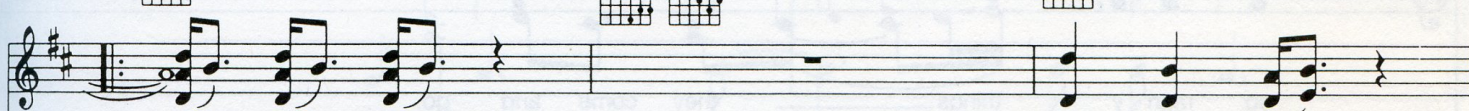
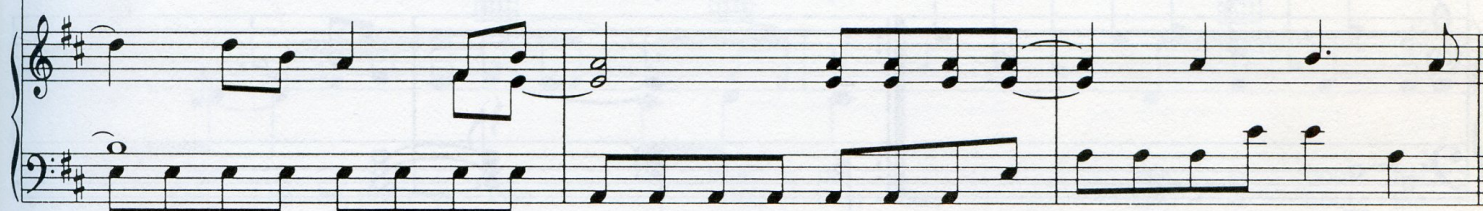
back



to you, and you'd love me, love me like



you used to do. If I could turn back time.



*Solo voice ad lib.*  
(Turn back time.)  
(Reach the stars.)

(Find the way.)  
(All to you.)



*repeat ad lib. to fade*





# I Found Someone

Words and Music by  
MICHAEL BOLTON and MARK MANGOLD

Moderately



*mf*



Don't  
Dry

you \_\_\_\_\_ know,  
your \_\_\_\_\_ eyes.



so man - y things \_\_\_\_\_ they come and you go.  
I nev - er could bear \_\_\_\_\_ to see you cry.



Like your words \_\_\_\_\_ that once rang true, \_\_\_\_\_  
Some - day your love will shine through, \_\_\_\_\_ and



C Dm C

show just like the love— I thought I found in you. And I re -  
you the feel - ings you nev - er real - ly knew.

Bb C Dm C

mem - ber ————— the thun - der, talk - in' 'bout the  
But, ba - by, don't ya lose ————— that thun - der, talk - in' 'bout the

Bb C Dm Gm7

fire ————— in your eyes. ————— But you walked a - way ————— when I  
fire ————— in your eyes. ————— You're look - in' at me ————— but you






need - ed you most. ——— Now } may - be, ba - by,  
 still don't be - lieve, ——— that







may - be, ba - by, I found some - one ———







to take a - way the heart - ache, ———







to take a - way the lone - li - ness ———



C B $\flat$  B $\flat$ /C B $\flat$  1 C  
 I've been feel - in' since you've been gone, \_\_\_\_\_ since you've been gone. —  
 3 8 8  
 Dm C/D Dm C/D 2 C  
 since you've been  
 3  
 gone. \_\_\_\_\_  
 F C B $\flat$  C F  
 3 3  
 C B $\flat$  C F C  
 3








**F/C**  **Bb**  **F/C** 






Too long on the bor - der line, won-d'rin' if your love—

**Bb**  **Gm7**  **F/A** 

— was real-ly mine. — But you left me with o - pen eyes. —

**Bb**  **Bb/C**  **C**  **Bb**  **C** 

And when I re - al - ized, ba - by, I

**F**  **Bb/F**  **C**  **Bb**  **C** 

found some - one — to take a - way the








heart - ache, \_\_\_\_\_ to take a - way the







lone - li - ness \_\_\_\_\_ I've been feel - in' since you've been gone. \_\_\_\_\_






1 Ba - by I 2 Since you've been gone. \_\_\_\_\_








Repeat and Fade



# I Got You Babe

Words and Music by  
SONNY BONO

Moderate

They

say we're young and we don't know, won't find out till we  
say our love won't pay the rent, be - fore it's earned our mon - ey's al - ways

grow.  
spent.

Well I don't know why that's true, 'cause  
I guess that's so, we don't have a pot, but at











you got me ba - by, I got you.  
 least I'm sure of all the things we got.






1. D G

Babe, I got you, babe. I got you, babe. They  
 Babe, I got you, babe. I got

2. D Em A

you, babe. I got flow-ers \_\_\_\_\_ in the Spring, \_\_\_\_\_ I got




Em A

you, \_\_\_\_\_ you wear my ring, \_\_\_\_\_ and when I'm



D Em



sad, \_\_\_\_\_ you're a clown, \_\_\_\_\_ and if I get




A Bb7



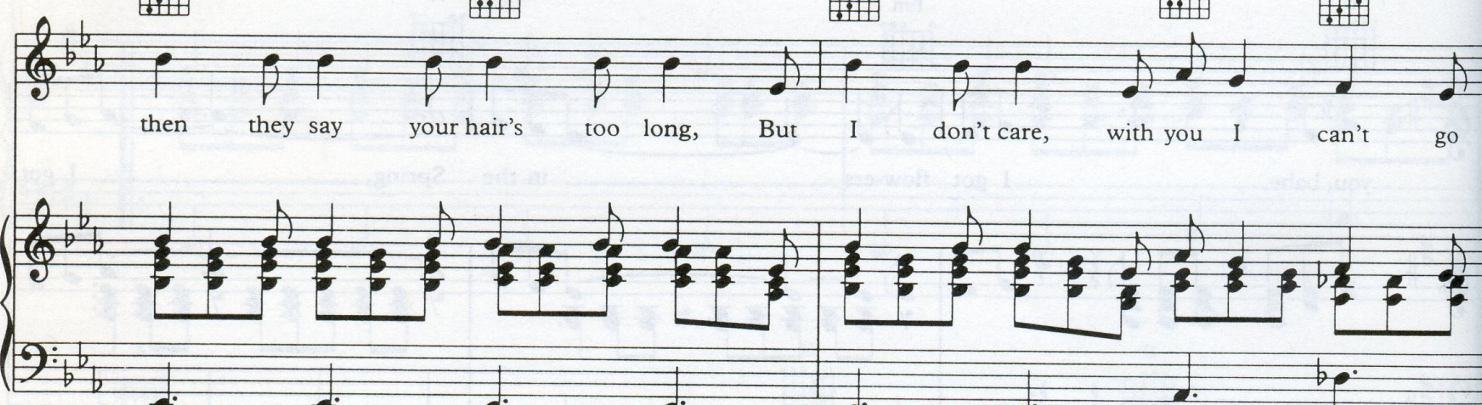
scared \_\_\_\_\_ you're al-ways a - round \_\_\_\_\_ and



Eb 3fr Ab 4fr Eb 3fr Ab 4fr Db



then they say your hair's too long, But I don't care, with you I can't go



Bb Eb 3fr Ab 4fr



wrong. Then put your warm lit - tle hand in mine,














there ain't no hill or mount - ain we can't climb.

Babe. I got you, babe. I got








you, babe.






I got you to hold my hand, I got you to un - der - stand, —








I got you — to walk with me, — I — got you to talk with me






I got you — to kiss good - night, I got you to hold me tight, —






I got you, I won't let go, I got you who loves me so.








I got you, babe.



# Just Like Jesse James

Moderate Rock

Words and Music by  
DIANE WARREN and DESMOND CHILD

Chord diagrams for guitar are provided above the vocal lines. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4.

**Chord Diagrams:**

- A:
- E:
- D:
- A/E:
- D/E:

**Vocal Line:**

You're  
strut- tin' in- to town like you're sling- in' a gun, \_ just a small town dude with a big cit- y at- ti- tude. \_  
Hon- ey, are ya look- in' for some trou- ble to- night? \_ Well, al - right. \_ You  
think you're so \_ bad, drive the wo- men folk wild, shoot 'em all down with a flash of your pear- ly smile..

**Piano Accompaniment:**

The piano part features a steady rock rhythm. The right hand plays chords and moving lines, while the left hand provides a bass line. Dynamics include *mf* (mezzo-forte).








Hon-ey, but you met \_ your match \_ to - night. \_ Oh, that's right. \_ You think you'll












knock me off my feet 'til I'm flat on the floor, \_ 'til my heart is cry- in' In- dian and I'm beg- gin' for more. \_ So





come on ba - by, come on ba - by, come on ba- by, show me what that load- ed gun is for. If you can

*cresc. poco a poco*

**Chorus:**







give it I can take it, cause if this heart is gon- na break it's gon- na take a lot to break it. \_ I know \_ to- night, \_

*f*







— some- bod- y's gon- na win the fight. So if you're so tough, come on and prove it. Your heart is

down for the count\_ and you know\_ you're gon- na lose it. To- night you're gon- na go down in flames,





— just like Jes- se James. — You're an

out- law lov- er and I'm af- ter your hide... Well, you ain't so strong, won't be long 'til your hands are tied.











To- night I'm gon- na take you in, dead or a - live, — that's right. — You

break the laws of love in the name of de- sire, — take ten steps back, 'cause I'm read- y ba- by, aim and fire. —

— Ba- by there's no- where you gon- na run to - night, — ooh, that's right. — Well, you've

had your way with love but it's the end of the day, — now a team of wild hors- es could- n't drag your heart a- way, — so



come on ba - by, come on ba - by, come on ba - by, you know there ain't noth - in' left to say. If you can


give it I can take it, 'cause if this heart is gon - na break it's gon - na take a lot to break it.

I know — to - night — some - bod - y's gon - na win the fight. So if you're







so tough come on and prove it. Your heart is down for the count, and you know you're gon - na lose it.








To- night you're gon- na go down in flames, — just like Jes- se James. —










*Instrumental solo* —






You think you'll knock me off my feet 'till I'm flat on the floor, — 'til my


heart is cry- in' In- dian and I'm beg- gin' for more. — So come on ba - by, come on ba - by,

heart is cry- in' In- dian and I'm beg- gin' for more. — So come on ba - by, come on ba - by,



*D.S.  $\text{\textcircled{S}}$  al Coda  $\text{\textcircled{C}}$*

come on ba - by, come on. \_\_\_\_\_ If you can

To- night you're gon- na go down in flames, \_\_\_\_\_ just like Jes- se James. \_\_\_\_\_

To- night you're gon- na go down in flames, \_\_\_\_\_ just like Jes- se James. \_\_\_\_\_

I'm gon- na shoot you down, Jes- se James. \_\_\_\_\_



# The Shoop Shoop Song (It's In His Kiss)

Words and Music by  
RUDY CLARK

**Moderately**

**D7 C7**

(Does he love me I want to know \_\_\_\_\_

**D7 Am D7 Am D7**

How can I tell if he loves me so,) \_\_\_\_\_ (Is it in his eyes?) \_\_\_\_\_ No! \_\_\_\_\_ You'll be de-ceived. \_\_\_\_\_ (Is it in his face?) \_\_\_\_\_ No! \_\_\_\_\_ That's just his charms. (In his

**Am D7 Am D7 Bm E7 Am D7**

in his sighs?) \_\_\_\_\_ No! \_\_\_\_\_ He'll make be- lieve. \_\_\_\_\_ { If you want to know \_\_\_\_\_ if he loves you so \_\_\_\_\_ IT'S IN HIS warm em-brace?) \_\_\_\_\_ No! \_\_\_\_\_ That's just his arms. \_\_\_\_\_

**G C 1 D7 2 D7 G D7**

KISS. That's where it is. \_\_\_\_\_ (Is it is. \_\_\_\_\_ IT'S IN HIS KISS. That's where it



is. Kiss him \_\_\_\_\_ and squeeze him tight \_\_\_\_\_ and find out what you want to

know. \_\_\_\_\_ Prom-ise love, \_\_\_\_\_ if it real - ly is, \_\_\_\_\_ It's there in his

kiss. \_\_\_\_\_ (A - bout the way he acts) \_\_\_\_\_ No! \_\_\_\_\_ That's not the way \_\_\_\_\_ and

you're not list - nin' to all I say \_\_\_\_\_ If you wan-na know \_\_\_\_\_ Shoop - y loves you so \_\_\_\_\_ IT'S IN HIS

KISS. That's where it is. \_\_\_\_\_ IT'S IN HIS KISS. That's where it is. \_\_\_\_\_ IT'S IN HIS

Repeat and Fade



# Love And Understanding

Words and Music by  
DIANE WARREN

The musical score is written for piano in 12/8 time. It consists of four systems of music. The first system shows the initial melody and bass line. The second system includes guitar chord diagrams for Am, Em7, F, Am, Em7, and F6. The third system includes guitar chord diagrams for E7 and C, and a key signature change to 4/4 time. The fourth system continues the melody and bass line.



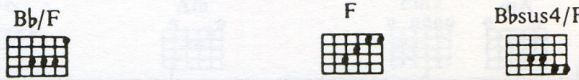
C



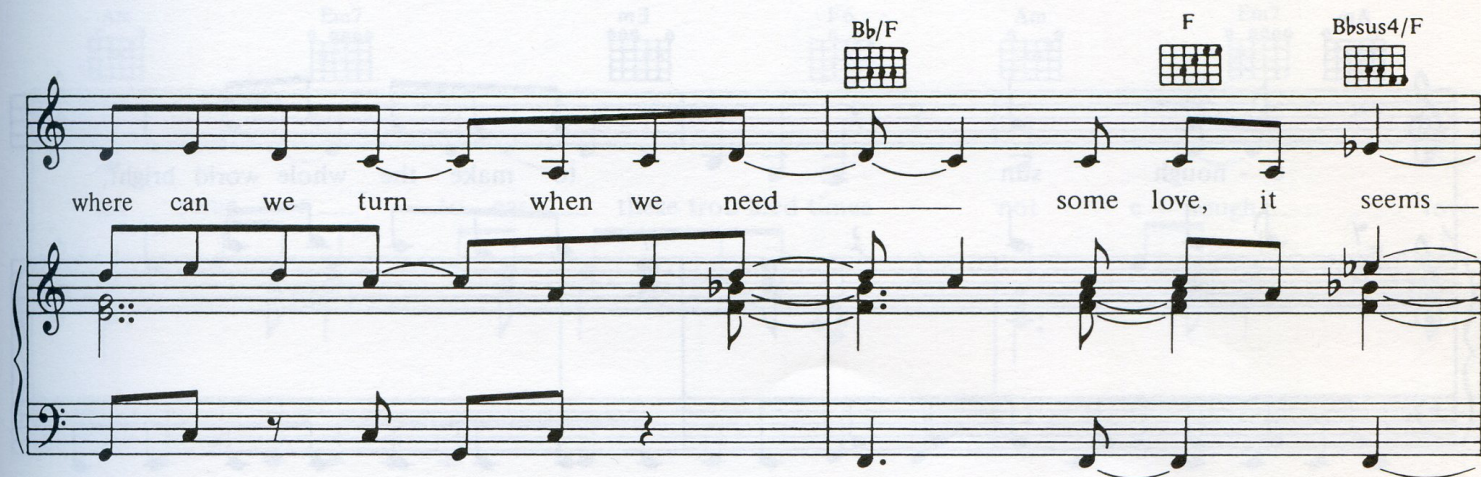
(1.) Here, here in this world — where do we go —



Bb/F F Bbsus4/F



where can we turn — when we need — some love, it seems —



C



— that love just can't be found. Where, where do we stand —



when love's sup - ply — don't meet love's de - mand, — we got





Am Em

e - nough stars to light the sky at night;

Love And Understanding

Am Em

e - nough sun to make the whole world bright,

Love And Understanding

F

we got more than e - nough but there's

Love And Understanding

E7

one thing there's just not e - nough of.

Love And Understanding



Am Em7 F6

Not e - nough love and un - der - stand - ing, we could

Am Em7 F6 Am Em7

use some love to ease these trou-ble-d times not e - nough love

F6

and un - der - stand - ing, oh why oh why.

E7 C

1.



2.



We need some un - der - stand -

ing, we need a lit - tle more love.

Some love and un - der - stand -

Am



ing. E - nough stars - to light the sky at night,

Em7





Am Em7 Bm

e - nough sun — to make the whole world bright, e - nough hearts —

F#m7 G

to find some love in - side, we got more than e - nough —

but there's one thing there's — just not —

F#7 Bm F#m7

— e - nough of. Not e - nough — love —



G6 Bm F#m7

and un - der - stand - ing we could use some love, to ease

G6 Bm F#m7

these trou - bled times not e - nough love

G6 F#7 Repeat to Fade

and un - der - stand - ing, oh why oh why

### VERSE 2:

Spend all of our time  
 Building buildings up to the sky  
 Reaching everywhere but where we need to reach the most  
 Hearts never can win  
 O-oh, in this race, this race that we're in  
 We got enough cars  
 To drive around the world  
 Enough planes to take us anywhere  
 We got more than enough  
 But there's one thing there's just not enough of.



# Strong Enough

Words and Music by  
PAUL BARRY and MARK TAYLOR

Moderate dance ♩ = 132

Verse 1:

Chord diagrams: Cm7, Fm7, Fm7/Bb, Eb, Cm7.

1. I don't need your sym - pa - thy, there's

noth - ing you can say or do for me. And I don't want a mir -

a - cle. You'll nev - er change for no one.

*mf*





And I hear your rea - sons why. Where did you sleep



— last night? And was she worth it? Was



— she worth it? 'Cause I'm strong

# Chorus:



— e - nough to live with - out you, strong e - nough. And I



F Dm7 Gm7

— quit cry - ing long — e-nough, now I'm strong — e - nough to know —

Gm7/C Asus Dm7

— you've — got - ta go. { There's no more — to say, so save —  
(Inst. solo ad lib. ...)

Gm7 Gm7/C F

— your — breath — and walk — a - way. No mat - ter what — I hear —

Dm7 Gm7 Gm7/C

— you say, — I'm strong — e - nough to know — you've —

To Coda ☺



## Verse 2:

Asus



Dm7



Gm7



— got - ta go. 2. So you feel — mis - un - der - stood?

Gm7/C



F



Dm7



Ba - by, have I got news for you. On be - ing used, I could write —

Gm7



Gm7/C



F



— the book. But you don't wan - na hear a - bout it.

Dm7



Gm7



Gm7/C



'Cause I've been los - ing sleep, and you've been go -



F Dm7 Gm7

in' cheap. And she ain't worth half of me, it's true.

Gm7/C Asus

Now, I'm tell - ing you that I'm strong

*D.S. al Coda*

⊕ Coda Asus

...end solo) Come hell or wa - ters high,

Verse 3: Dm7 Gm7

Gm7/C F Dm7

you'll nev - er see me cry. This is our last good -





bye, it's true. I'm tell - ing you, 'cause I'm strong

*Chorus:*



e - nough to live with - out you, strong e - nough. And I



quit cry - ing long e - nough, now I'm strong e - nough to know



you've got - ta go. There's no more to say, so save



Am7 Am7/D G

— your\_ breath\_ and walk\_ a - way. No mat - ter what\_ I hear\_

Em7 Am7

— you say, — I'm strong\_ e - nough to know\_

Am7/D Bsus

— you've\_ got - ta go. — 'Cause I'm strong\_

*Repeat ad lib. and fade*



# Walking In Memphis

Words and Music by  
MARC COHN

Rock ♩ = 132

(F)\* (G) (C) (Am) (F) (G) (C)

(with pedal)

Verse:

(Am) (F) (G) (C) (Am) (F)

Put on my blue suede shoes and I

(G) (C) (Am) (F) (G) (C)

board-ed the plane.

Touched down in the land of the

\*chord symbols in parentheses indicate implied harmony



(Am) (F) (G) (C) (Am) (F)

Del - ta Blues\_ in the mid-dle of the pour - ing rain.\_\_\_\_

(G) (C) (Am) (F) (G) (C)

W.\_\_\_\_ C. Han - dy, won't you look down o - ver me?\_  
(dou - ble u\_\_\_\_)

(Am) (F) (G) (C) (Am) (F)

— Yeah,\_\_\_ I got a first class\_\_\_ tick - et, but I'm as

Chorus:

(G) C Am F G C

blue as a girl\_\_\_ can be.\_\_\_\_ Then I'm walk-ing in Mem - phis,



Am F G C Am

I was walk-ing with my feet ten feet\_\_ off of Beale.\_\_ Walk-ing in Mem-

F G C Am F G

- phis, but do I real - ly feel the way\_\_ I feel?\_

(G7sus)\*\* (C/G) Verse: (G7sus)

Saw the ghost of El -

(C/G) (G7sus) (C/G)

- vis on Un - ion Av - e - nue. Fol-lowed him up

\*\*implied harmony with no bass



(G7sus) (C/G) (G7sus)

to the gates of Grace - land, then I watched him walk\_ right through\_

(C/G) F2 G7sus C Am

Now, se - cu - ri - ty, they did not\_ see him. They just

F2 G7sus C Am F2 G7sus

hov - ered 'round his\_ tomb\_ But there's a pret - ty lit - tle thing\_ wait -

C Am F N.C. C

ing for the King,\_ down in the Jun - gle\_ Room. When I was walk - ing in Mem -



## Chorus:

F G C Am F G C  
 - phis, I was walk-ing with my feet ten feet off of Beale.  
 Am F G C Am  
 Walk-ing in Mem - phis, but do I real - ly  
 F G C7sus C7 C7sus C7  
 feel the way I feel? They've got  
*mp*  
*dim.* *mp*

## Bridge:

C7sus 3 C7 C7sus C7  
 cat-fish on the ta - ble. They've got  
 3 3 3



C7sus C7 C7sus C7

gos - pel in the air. And Rev - er - end Green

3

*Rubato - vocal ad lib.*  
E7 F7 F#dim7

be glad to see you when you have - n't got a

*Rubato*

G7 C/G G7 N.C. (F) (G) (C)

prayer. But boy you got a prayer in Mem - phis...

*a tempo*

*a tempo*

(Am) (F) (G) (C) (Am) (F)

(Am) (F) (G) (C) (Am) (F)

Now,



Verse:

(G)

(C)

(Am)

(F)

(G)

(C)

Ga - bri - el plays\_ pi - a - no

ev - ery Fri - day at the Hol - ly - wood.\_

(Am)

(F)

(G)

(C)

(Am)

(F)

— And they brought me down\_\_\_\_ to see him,\_\_\_\_ and he

(G)

(C)

(Am)

F2

G7sus

C

asked me if\_\_\_\_ I would

do a lit - tle num -  
*mf**cresc.**mf*

Am7

F2

G7sus

C

Am7

- ber.

And I sang with all\_\_\_\_ my\_\_\_\_ might.\_ He\_\_\_\_ said,



F2 G7sus C Am7 F2 3 N.C.

"Tell me, are you a Christ - ian, child?" - And I said, "Man, I am

*cresc.* *f*

## Chorus:

C F G C Am

to-night." Walk-ing in Mem - phis, I was walk-ing with my

F G C Am F G C

feet ten feet off of Beale. Walk-ing in Mem - phis,

1. Am F C/E Dm C Am

but do I real - ly feel the way I feel? Walk - ing in Mem -



2.

F G Csus (G) (C) (Am) (F)

feel the way I feel?

(G) (C) (Am) (F) (G) (C)

Put on my blue

(Am) (F) (G) (C) (Am) (F)

suede shoes and I board-ed the plane. Touched down

(G) (C) (Am) (F) (G) (C)

in the land of the Del - ta Blues in the mid-dle of the pour - ing rain.

*dim.*



(Am) (F) (G) (C) Am

Touched down in the land of the Del - ta Blues in the

*mp* *rit.*

*mp* *rit.*

F G (F) (G) (C) (Am) (F)

mid-dle of the pour - ing rain.

*a tempo*

*a tempo*

(G) (C) (Am) (F) (G) (C)

(Am) F G C

*dim. e rit.*

*p*



- ★ *Believe*
- ★ *Gypsies, Tramps And Thieves*
- ★ *I Found Someone*
- ★ *I Got You Babe*
- ★ *If I Could Turn Back Time*
- ★ *Just Like Jesse James*
- ★ *Love And Understanding*
- ★ *The Shoop Shoop Song  
(It's In His Kiss)*
- ★ *Strong Enough*
- ★ *Walking In Memphis*

greatest hits so far... ★

cher



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