Elvis Presley Anthology

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AIN'T THAT LOVING YOU BABY

16

ALL SHOOK UP

ANYWHERE IS PARADISE

ANGEL

ANY LUCK YOU WANT ME

(You're So Square, Baby, I Don't Care)

ARE YOU LONG FOR ME?

THANKS A PART OF YOU

AMAZING GRACE

YOU LONELY TONIGHT?

AS LONG AS I HAVE YOU

ANY LUCK YOU WANT ME

(That's How I Will Be)

ANYTHING THAT'S PART OF YOU

YOU WANTED TONIGHT?

ANY LUCK YOU WANT ME

ANY LUCK YOU WANT ME

ANY LUCK YOU WANT ME

(That's How I Will Be)

ANY LUCK YOU WANT ME

(That's How I Will Be)

ANY LUCK YOU WANT ME

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(That's How I Will Be)
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ELVIS PRESLEY
1935 - 1977
On August 16, 1977, Elvis Presley, the King of Rock ‘n’ Roll, the most phenomenally successful entertainer in the history of the recording industry, died at his home in Memphis, Tennessee, at the age of 42.

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

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

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

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

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

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

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

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

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

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

—Elvis Presley’s second recording for RCA, “Hound Dog,” alone sold more than seven million copies.

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

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

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

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

—The first Elvis TV special in December of 1968 was one of the most widely watched specials in recent years. Another Elvis Special, ALOHA FROM HAWAII, was the first television entertainment show to be viewed throughout the world via satellite transmission, and was viewed by an estimated one billion persons.
—Elvis became one of the highest paid performers in the history of Las Vegas when he first appeared at the International (now Las Vegas Hilton) Hotel. That engagement broke every Las Vegas attendance record, and Elvis broke his own record when he next returned.

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

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

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

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

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

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

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

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

RCA produced its first Presley recording in January, 1956. It was called “Heartbreak Hotel,” and, within a few short months, the Presley performance of it was to shake up the record business as well as the entire entertainment industry as they hadn’t been shaken in years. First, Elvis made an appearance on the Jackie Gleason TV program STAGE SHOW, with Tommy and Jimmy Dorsey, singing “Heartbreak Hotel.” Then he returned to the Gleason show five more times, singing “Heartbreak Hotel” at two of those appearances. By then, the recording — and other early Presley recordings — were smash hits, and the dynamic, easy-smiling young man was the overnight sensation of show business. At that point, he was booked for THE MILTON BERLE SHOW and for three appearances on THE ED SULLIVAN SHOW; simultaneously, he signed a seven-year movie contract with Hal Wallis.
Sergeant Presley in uniform. By this time, there was a feeling that the press had subtly swung to Presley's side, and, if not quite ardent fans of the singer, were impressed by the dignified and quite natural way with which he had handled his army stretch. His totally relaxed and cordial stance at the Fort Dix press conference added to the picture of a maturing personality, and it is no exaggeration to say that Presley won a mighty victory both at Fort Dix and at his press conference on the way home to Memphis by remaining — of all peculiar things in show business — himself.

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

All kinds of theories, some of them fanciful, were advanced to explain the continuing Presley success. One theory had it that by disappearing into the Army at the height of his career, Presley had left his fans drooling for more; absence had only made their hearts grow fonder. This is a fine theory except for one thing: Presley did not disappear into the Army; he was drafted into it with about as much to say as to the direction his army life would take as had any other GI.
Today, of course, it is fun to recall the controversy that engulfed Elvis in that first year as an international star. Almost all of it was generated by the uninhibited physical gyrations he went through during each song and, secondarily, by the equally uninhibited response of his audience, which was made up almost entirely of teenagers. Girls wept at the sight of him. His home in Memphis was watched day and night by little bands of adolescent girls eager for a glimpse of their idol. It was a phenomenon that had happened before in America (and would happen again), but it had never before reached precisely the Presley point of sheer mania.

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

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

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

Certainly, few stars in the history of the movie business behaved with such consistent good manners in Hollywood as had this young man. Rumors and gossip about him stayed at a
minimum. He was, besides, unusually well-mannered in an industry noted for its stiff-armers, and he had a good deal of working tact and respect for his colleagues. Earl Wilson once wrote of him: "Elvis was quietly non-circusy when I found him in his portable dressing room. He wore a thin sweater and dark socks, and his hair was smartly combed. He has retained the nice habit of saying 'Sir' and 'Ma'am.'"

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

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

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

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

Medium Shuffle Rhythm

A-well-a, bless my soul... What's wrong with me? I'm itching like a man on a fuzzy tree. My friends say I'm act-in' queer as a bug. I'm in love. I'm ALL SHOOK UP! Mm, mm oh, oh, yeah, yeah!  

My
hands are shaky and my knees are weak. I can't seem to stand on my own two feet. Who do you thank when you have such luck? I'm in love!

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

1. Please don't ask what's on my mind, I'm a little mixed up but I'm feelin' fine. When I'm
2. Tongue gets tied when I try to speak. My insides shake like a leaf on a tree. There's.

near that girl that I love best, My heart beats so it scares me to death! She
touched my hand, What a chill I got. Her kisses are like a volcano.
I'm proud to say she's my buttercup, I'm in love. I'm

ALL SHOOK UP! Mmm oh, oh, yeah, yeah!

yeah! I'm All Shook Up! Mmm oh, oh, yeah, yeah!

All Shook Up! Mmm oh, oh, yeah, yeah!

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AINT'T THAT LOVING YOU BABY

Words and Music by CLYDE OTIS and IVORY JOE HUNTER

Medium bright blues

I could ride around the world in an old ox cart,
Meet a hundred girls and have uh loads of fun,
Gave me nine lives like a tom cat,
On my Sunday suit and I'm goin' down town, But I'll be

And never let another girl
My huggin' and my kissin' be
I'd give 'em all to you and never
goin' down town, But I'll be kissin' your lips before the

thrill my heart.
longs to just one.
take one back.
sun goes down.

Ain't that lovin' you, baby?
Ain't that lovin' you, baby?

Ain't that lovin' you, baby,

Ain't that lovin' you so?

1. 2. 3.

2. I could
3. If you
4. I'm puttin'

Ain't that lovin' you, baby,

Ain't that lovin' you so?
AMAZING GRACE

By ELVIS PRESLEY

1. Amazing grace, how sweet the sound that saved a
2. (When) we've been there ten thousand years, bright shining

wretched as the sun.

We've once been lost, but

now I'm found, was blind, but now I see.

2. When

for I toiled as

3. Through many dangers, toils and
G
snare I have al ready come; Tis

G
grace that brought me safe thus far, And grace will

D D7 G C G D7 Coda
lead me home. 4. A see. Was

Em D D7 C G
blind, but now I see.
Moderately

Chorus

\[ \text{Eb maj7} \quad \text{Cm7} \quad \text{Eb maj7} \quad \text{Cm7} \]

Angel, with those angel eyes, come and take this

\[ \text{Fm} \quad \text{Fm7} \quad \text{Bb7} \quad \text{Eb maj7} \quad \text{Fm7} \quad \text{Bb7+5} \]

earth boy up to paradise.

\[ \text{Eb maj7} \quad \text{Cm7} \quad \text{Eb maj7} \quad \text{Cm7} \]

Angel, may I hold you tight? Never kissed an
Angel; let me kiss one tonight.

I said, "I love you," would I be speaking out of turn?

I'm only human, but I'm willing to learn.

Make my wish come true. Let me be in heaven.

Here on earth with you.
ANY WAY YOU WANT ME (That's How I Will Be)

Words and Music by AARON SCHROEDER and CLIFF OWENS

Slowly

I'll be as strong as a mountain or weak as a willow tree.

Any way you want me, I'll be as tame as a

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baby or wild as the raging sea.

Anyway you want me, well, that's how I will be.
In your hands my heart is clay, to take and mold as you may.

I'm what you make me; you've
only to take me, and in your arms — I will stay.

I'll be a fool or a wise man; my darling, you hold the key. Yes, any way you want me, well,

that's how I will be, be, I will be.
Slowly and Tenderly

I mem-o-rlize the notes you sent,

Go all the places that we went

I seem to search the whole day

through

For anything that's part of you.

Chorus

(Tacet)
- I kept a ribbon from your hair;
  A breath of perfume lingers there.
- It helps to cheer me when I'm blue,
  Anything that's part of you.
- Oh, how it hurts to miss you so when I know
  you don't love me any more.
more, To go on needing you, knowing you don't need me.
No reason left for me to live.

What can I take, what can I give,
When I'd give all of someone

For anything that's part of you.

I memorize the notes you
ANYPLACE IS PARADISE
Words and Music by JOE THOMAS

Moderately slow rock

CHORUS (tacet)

1. Whether I'm riding down the highway or
2. Whether we're standing on your doorstep or

walking down the street, It makes no difference, baby doll, wherever
sitting in the park, Or strolling down a shady lane or

ever we chance to meet, Each time I hold your little hand, it makes me
dancing in the dark, Where I can take you in my arms and look in

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3. Give me a cave up in the mountains
   Or a shack down by the sea,
   And I will be in heaven
   If I have you there with me,
   Where I can kiss your tender lips
   And see the heaven in your eyes.
   Anyplace is paradise
   When I'm with you.

4. Baby, I'd live deep in the jungle
   And sleep up in a tree,
   And let the rest of the world go by,
   If you were there with me,
   Where I could love you all the time;
   Baby, the jungle would be nice.
   Anyplace is paradise
   When I'm with you.
ARE YOU LONESOME TONIGHT?

Words and Music by ROY TURK and LOU HANDMAN

Moderately

Chorus

Are You Lonesome Tonight, Do you miss me tonight, Are you sorry we drifted apart? Does your memory

stray To a bright summer day, When I kissed you and called you sweet-
Do the chairs in your parlor seem empty and bare?
Do you gaze at your doorstep and picture me there?
Is your heart filled with pain, Shall I come back again?
Tell me, dear, Are You Lonesome Tonight?
Are You night?
AS LONG AS I HAVE YOU

Words by FRED WISE  Music by BEN WEISMAN

Slowly

Chorus

Let the stars fade and fall... and I won't care at all As long as I have you. Ev'ry kiss brings a thrill... and I know that it will As long as I have you. Let's
think of the future, forget the past. You're not my first love but

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

long as I have you. Let the
(You're So Square) BABY, I DON'T CARE

Moderately Bright

Chorus

You don't like crazy music; you don't like rockin' bands.

You just wanna go to a movie show and sit there holdin'

hands. You're so square.

But, baby, I don't care.
You don't like hot rod rac-in' or driv-in' late at night...

You just wanna park where it's nice and dark; you just wanna hold me tight. You're so square,

But, baby, I don't care.

You don't know any dance steps that are
now, But no one else can love me like you do.

I don't know why my heart flips; I only know it does.

I wonder why I love you, babe, I guess it's just because you're so square,

And, baby, I don't care. You care.
Slowly

I'm a poor Hawaiian beach boy a long way from the beach, 'Cause someone shoved his face against my hand.

Now I'm a kissin' cousin to a ripe pineapple; I'm in the can. I was
mind-in' my own bus-ness, drink-in' Dad-dy's juice. I swear I'll nev-er touch that stuff a-

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

I'm in the pen. Got those beach boy

blues. Don't the time go slow?
Lonely beach boy blues, only thirty days and ninety years to go.
I wanna taste the honey from my wahine's lips. I wanna be her ever-lovin' man.
But I'm a kissin' cousin to a ripe pineapple; I'm in the can. I'm a can.
BEGINNER'S LUCK

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately, with feeling

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

First time I dared to dream, my only dream came true.

Must be beginner's luck to wish upon a star, Then

open up my eyes and there you are.

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I wave no magic wand, I own no lucky charms;

How then can I explain an angel is my arms.

Must be beginner's luck, what else can it be, When

some-one wonderful as you loves me.
Featured in the Paramount Motion Picture "G.I. BLUES"
From the RCA Album "G.I. BLUES"

BIG BOOTS

Words by SID WAYNE Music by SHERMAN EDWARDS

Moderately Slow

Chorus - Freely

They call your daddy "Big Boots." "Big Boots" is his name. It

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

know your daddy, "Big Boots," Wherever soldiers are, 'Cause

he can handle an armored car just like a kid-die car. So

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BIG BOSS MAN

Words and Music by AL SMITH and LUTHER DIXON

Moderate rock tempo

Can't you hear me when I call,

Big Boss Man,

Can't you hear me when I call.
You know you ain't so big, You're just tall that's all.

Well you, Well I'm, Well you

Verse:

I got me work-ing, ba-by,

I got me high ba-by,

I got me wor-ried too,

I want a lit-tle drink of wa-ter but you won't let Jim-my stop. Big Boss

I work hard in the day rest-ing at night. Big Boss

Tell me, tell me, tell me what you're gon-na do? Big Boss
BLUE CHRISTMAS

Words and Music by BILLY HAYES and JAY JOHNSON

Moderately

I'll have a Blue Christmas without you I'll be so

blue thinking about you Deco-

ra-tions of red on a green Christmas tree

Won't mean a thing if you're not here with me. I'll have a
blue Christmas, that's certain And when that
blue heartache starts hurtin' You'll be
do-in' all right, with your Christmas of white, But

I'll have a blue, Blue Christmas. I'll have a Christmas.
Featured in the M-G-M Motion Picture "SPINOUT"
From the RCA Album "SPINOUT"

BEACH SHACK

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

Moderato "Latin" Style

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

Come and relax, girl
in my little beach shack.
Come to my beach shack,
you'll be com- 'ta- ble there.
Don't be afraid, girl,
my intentions are good.

Dum-be-dum-be-dum, yeah, yeah, yeah
There'll be noth - in' you lack.
Be my guest, have a snack,
I know girls by the pack.
It's a pleasure to welcome you to my little beach shack.
See how nice I treat company in my little beach shack.
There's no one I want there but you in my little beach shack.

In my beach shack, baby, we'll be alone.

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

1, 2, 3.

In my little beach shack.
BLUE MOON

Words by LORENZ HART  Music by RICHARD RODGERS

Moderately

Blue Moon you saw me standing alone

Without a dream in my heart, Without a love of my own.

Blue Moon you knew just what I was there for

You heard me saying a pray' for

Someone I really could care for. And then there
suddenly appeared before me — The only one my arms will ever hold, I heard somebody whisper, "Please adore me;" And when I looked, the moon had turned to gold! Blue Moon now I'm no longer alone Without a dream in my heart, Without a love of my own
A BIG HUNK O' LOVE

Words and Music by AARON SCHROEDER and SID WYCHE

Bright Rock

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

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

Just a big-a big-a big-a hunk o' love will do.
1. Don't be a stingy little ma-ma;
   nat'ral born bee-hive.
   You 'bout to starve me half to death.
   Filled - with hon - ey to the top.

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

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

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

2. You're just a
3. I got a wish-bone in my pock-et. I got a rabbit's foot 'round my wrist. And I'd have
ev'-ry-things my lucky charms could bring — if you gim-me just one sweet
kiss, oh, no, no, no, no, no, ba-by. I ain't askin' much of you.
Just a big-a big-a big-a hunk o' love will do.
BLUE MOON OF KENTUCKY
Words and Music by BILL MONROE

Bright "jump" tempo

BLUE MOON,

Keep a-shin-in' bright;

MOON, keep on a-shin-in' bright, you're gonna bring-a me back-a my
baby to-night, BLUE MOON, Keep a-shin-in' bright!

Chorus
I said BLUE MOON of Kentucky, to keep on shining,
Shine

on the one that's gone and left me blue;

I said BLUE MOON of Ken-
tucky to keep on shining,
Shine on the one that's gone and left me blue.
Well, it was on one moonlight night, stars shin' in'
bright, whisper on high, love said goodbye; blue
MOON of Kentucky, keep on shine-ing, shine on the one that's gone and left me blue.
I said blue
Bright tempo (not too fast)

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

Bb7 F
Bb7 F

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

C7 C7sus4 F Bb7 F

C7

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

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knock me down, step in my face, slander my name all over the place; Burn my house, steal my car, drink my cider from my old-fruit jar;

Do anything that you want to do, but uh-uh, honey, lay off of my shoes.

Don't you step on my BLUE SUEDE SHOES. You can do anything but lay

close to my BLUE SUEDE SHOES.
Bossa Nova tempo

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

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

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o-ver the place. And — the sweat pop-pin' out of my head.”

fiddle-de-dink, I — can dance with a drink in my hand.”

She said,

buy some gas. And we can go for a little ride.”

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

This

This

ain't no time to quit” —

ain't no time to drink.”

ain't got time for that.”

She said, "Go, Bos-sa No-va, ba-by,

keep on danc-in'; I'm about to have my-self a fit.”

(Cause I ain't — got — time to think.”

Or I'll find my-self an-other cat.”

3283
Chorus

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

1. I said,
2. I said,
3. I said,

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

Repeat ad lib fading out
Moderate boogie-rock

1. Lord Almighty, I feel my temperature rising.
2. Ooee I feel my temperature rising.
3. It's comin' closer, the flames are now lickin' my body.

higher, higher, it's burning thru to my soul.
help me, I'm flamin', it must be a hundred and nine.
won't you help me? I feel like I'm slippin' away.

3283
D

Girl, girl, girl, girl.

Burn in', burn in',

It's hard to breathe.

G

A

D

you've gone and set me on fire,

burn in' and noth-in' can cool me,

and my chest is a heav in',

my I

G

A

D

brain is flam in', I don't know which way to go.

just might turn to smoke but I feel fine.

Lord have mercy, I'm burn in' a hole where I lay.

Your Your

'Cause your
Chorus: (steady rock)

kisses lift me higher, like the sweet song of a choir, and you

light my mornin' sky with burnin' love.

1.2. 3. G A7sus4 D

with burnin' love.

G D7 G

With just a hunk-a, hunk-a burnin' love, With just a
A BOY LIKE ME, A GIRL LIKE YOU

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately

Chorus

When a boy like me meets a girl like you,

Then I must believe wishes come true

I just look at you and I touch your hand,

And this ordinary world becomes a wonderland.

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There are many girls I have met before,
But I passed them by because I knew
There would be this magic moment, one to last a lifetime through,
When a boy like me meets a girl like you.

1. Bb Cdim Eb6 (Tacet) 2. Bb Eb Bb
Featured in the Universal Motion Picture "CHANGE OF HABIT"
From the ACA CAMDEN Album "LET'S BE FRIENDS"

CHANGE OF HABIT
Words by BUDDY KAYE  Music by BEN WEISMAN

Bright rock

G
Em
G
Em

1. If you're in old habits,
   set in your old ways,
if you're in the habit,
   let your temper fly,
if you're in the habit of putting people down,

Am
D7
F
D7

Changes are a-comin' 'cause these are changing days;
And
When you talk with people who don't see eye to eye;
And
Just because they're different, from the wrong side of town;
Well, don't
if your head is in the sand, While things are go-in' on,
if you don't believe that there's a new-er world a-head,
What you need, count on any medals, son, they're pin-ning down on you.

What you need, What you need is a change of

[1. G Em G D7]
hab-it.

2. Now

[2. G F]
hab-it.
A change of hab-it,
a change of
G    C    G
outlook.  A change of heart, you'll be all right.

F    G
The halls of darkness our souls will open. It's never

C    D7
late to see the light.

D.S. al Coda

Coda

3. So habit.

Repeat till fade
CAN'T HELP FALLING IN LOVE
Words and Music by GEORGE WEISS, HUGO PERETTI and LIGI CREATURE

Moderately Slow

Chorus
F     Am   Dm   Bb   F
Wise men say only fools rush in,

But I can't help falling in

love with you.

Shall I

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Would it be a sin if I can't help falling in love with you?
Like a river flows surely to the sea,
Darling, so it goes. Some things are meant to be.
Take my hand, take my whole life too.
For I can't help falling in love with you.

I can't help falling in love with you.
Featured in the National General Motion Picture "CHARRO!"
From the RCA CAMDEN Album "ALMOST IN LOVE"

CHARRO
Words and Music by BILLY STRANGE and SCOTT DAVIS

With spirit

Am        Bb(No 5)        Am
With eyes that hide the man with-in,
You've turned your back on yes-ter-day,

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

Bb(No 5)

Am        Em            Em+5
other men;
make you pay;

You've lived and died and come to life a-gain,

For when you left, you took his bride a-way,

Em6      Em+5       Am      F

And now you're stand-in' a-lone at the cross-roads of your mind,
You've left your

You know he'll nev-er let you break a-way so eas-i-ly,
You'll have to

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yesterdays behind, But which road leads you to tomorrow -
fight before you're free, But how much more time can you bore

row, Charro.
row, Charro.

Now at a single moment your

past grows dim. One thought goes racing across your mind;
You ride to meet the woman you stole from him._ Oh, no, Charro, don't go.

There's something hanging in the wind, Your past is catching up and
Closing in; You've been half way to hell and back again,

And now you laugh in the devil's face with your last breath, You've run a race with life and death, But will you live to see tomorrow, Charro.

Repeat until fade
From the RCA Album "LOVE LETTERS FROM ELVIS"

CINDY, CINDY

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

Verse:

Bright rock

1. Wish I was an apple, 
dannin' from a tree;
wrote it in a letter, 
carved it on a tree;

Every time you'd pass me by, 
you'd Told it to a honeycomb, 
who

take a bite of me. 
I wish I was a blue bird,
told it to a bee. 
I told them that I love you,

I'd never fly away;
they all know it's true;
I'd
3. Need you in the mornin' to start the coffee pot,  
   Need you in the afternoon, to fan me when I'm hot.  
   Need you in the evenin' when supper time is thru,  
   What I'm really tryin' to say is I can't get enough of you.  
   (Chorus)

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

Moderately bright beat

I am yours and you are mine.

Come what may:
A love like ours remains divine.

Come what may:

Even tho' we're miles apart,
You're living in my

lonely heart:
At night the tears start and fall
the long, long
I've got your picture near me since you went away.

Plant a kiss upon your lips each night and day.

Bear in mind that you will find a heart that is true.

And I'll be here for you.

Come what may.
CRYING IN THE CHAPEL
Words and Music by ARTIE GLENN

Slowly, with expression

CHORUS

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

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

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

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I pray the Lord that I'll grow stronger,
As I live from day to day.
You'll know the meaning of contentment, Then you'll be happy with the Lord.

I've searched and I've searched, but I couldn't find No way on earth to gain peace of mind.
You'll search and you'll search, but you'll never find No way on earth to gain peace of mind.

Now I'm happy in the chapel, Where people are of one accord;
Take your troubles to the chapel, Get down on your knees and pray;

We gather in the chapel, Just to sing and praise the Lord.
Your burdens will be lighter, And you'll surely find the way.

1. C Dm7 G7
2. C F6 C F7 C
Featured in the Paramount Motion Picture "KING CREOLE"

DANNY
Words by FRED Wise  Music by BEN WEisman

Slow Rock

Chorus (Tacet)

My name should be Trouble, my name should be

woe, For trouble and heart-ache is all that I know. But Danny, yes,

Danny is my name, oh, yes, My life has been empty, my heart has been

torn, It must have been raining the night I was born. Oh, Danny, yes,
Danny is my name, oh, yes. I'm so afraid of tomorrow and so tired of today. They say that love is the answer, but love never came my way. I'm writing a letter to someone unknown. So if you should find it and if you're alone, Well, Danny, yes. Danny is my name, oh, yes. My name should be yes.
Moderately

1. Let's take the phone off the hook,
2. I'll just pull down that blind,
3. Everything's right tonight,

Turn the amp 'way down low;
Now come over here;
Mm, it's great when we kiss;

Baby, put down that
I got one thing in
Now your arms hold me

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

Do not disturb,
Hang a sign on the door,
Do not disturb, it's time to make love
And I can't wait any more.

D.S. last time fading out

3283
DONCHA' THINK IT'S TIME?

Words and Music by CLYDE OTIS and WILIE DIXON

I've been yearning for a little romance. I wanna know when you're gonna
I've been yearning for a sweet embrace. - Rumble my hair till I'm a

give me a chance. Love me, honey, it's me you're mine.
total disgrace. Kiss me, honey, make me feel so fine.

(tacet)

Don'tcha think it's time?

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out you walk-in' right by my side. It hurts me to see you talk-in' to
any other guys. I get so warm when you touch my cheek. You

thrill me so much that I can hardly speak. Love me, honey, make me feel so

fine. Don't-cha think it's time?
DON'T ASK ME WHY
Words by FRED WISE Music by BEN WEISMAN

Moderately Slow

Chorus (Tacet)

I'll go on loving you, don't ask me why. Don't know what
to do, don't ask me why. How sad my heart would be

If you should go, though you're not good for me, I want you

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It's not the kind of love I dreamed about,

But it's the kind that I can't live without.

Don't say goodbye, I need you more and more;

Don't ask me why, I'll go on why.
DON'T BE CRUEL (To A Heart That's True)

Words and Music by OTIS BLACKWELL and ELVIS PRESLEY

Medium Bright (with good beat)

You know I can be found sitting home all alone
If you can't come a-

Ba-by, if I made you mad for some-thing I might have said
Please let's for-get the

round. At least, please tel-e-phone. DON'T BE CRUEL to a heart that's true.

past The fu-tu-re looks bright a-head. DON'T BE CRUEL to a heart that's

true. I don't want no oth-er love, Ba-by, it's just you I'm think-ing of.
Don't stop thinking of me. Don't make me feel this way. Come on over here and love me. You walk up to the preacher, and let us say, 'I do.' Then you'll know you have me, and I'll know what I want you to say. Why don't you be cruel to a heart that's true. Why don't I have you too. Why don't you be cruel to a heart that's true. I don't want no other love, Baby, it's just you I'm thinking of. I really love you, baby, cross my heart. Let's

of. Don't be cruel to a heart that's true. Don't be cruel to a heart that's true. I don't want no other love, Baby, it's just you I'm thinking of.
DON'T

Words and Music by JERRY LEIBER and MIKE STOLLER

Slowly

CHORUS

F  C7  F  F7

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

say  
brace,  
Each time that I hold you — this way.

Bb  C7  F  Am  Dm  Gm7

For here in my arms is — your place.

C7  (tacet)  F  F7  Bb  Gm7  C7

When I feel like this and I want to kiss you, baby, don't say

When the night grows cold and I want to hold you, baby, don't say

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If you think that this is just a game I'm playing,

If you think that I don't mean every word I'm saying,

Don't, (don't) don't (don't)
don't feel that way. I'm your love and yours I will stay.

This you can believe; I will never leave you, Heaven knows I won't.

Baby, don't say don't.
DON'T CRY DADDY
Words and Music by SCOTT DAVIS

Moderato, with feeling

Verse

1. Today I stumbled from my bed, with
2. Why are children always first to

thunder crashing in my head, My pillow still wet from last night's
feel the pain and hurt, the worst, It's true, but somehow it just don't seem


And as I think of giving up, a voice, right.
Cause every time I cry I know it hurts
inside my coffee cup, kept crying but and ringing in my
my little children so, I wonder will it be the same to-
ears.
night.

Don't cry Daddy,

Daddy, please don't cry;

Daddy,
you've still got me and little Tommy, Together we'll find a brand new mom-my.
Daddy, Daddy, please laugh again,
Daddy, ride us on your back again. Oh,

Daddy, please don't cry.

Oh, Daddy, please don't cry.
DOUBLE TROUBLE
Words and Music by DOC POMUS and MORT SHUMAN

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

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

drag-gin' on the ground,
Dog-gin' me a-round,
I'm the sor-ri-est sight in
fi-n'ly got it made,
Some los-in' cards are played,
I just can't make the
I got double trouble, I got double trouble, Twice as much as anybody else, oh yeah.

I got double trouble, I got double trouble, Twice as much as anybody else, oh yeah.
DON'T LEAVE ME NOW
Words and Music by AARON SCHROEDER and BEN WEISMAN

Moderately slow

Chorus
(Tweet)

Don't leave me now,

_now that I need you._ How blue and lone-ly I'd be

If you should say we're through._ Don't break my heart,

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This heart that loves you. There'd just be nothin' for me

If you should leave me now. What good is dreaming if I must dream all alone by myself?

(Tacet)

(Tacet)

(Tacet)

Without you, darlin', My dreams would just gather
dust like a book on a shelf. Come fill these arms,

That long to hold you. Don't close your eyes to my plea.

Oh, don't you leave me now!

Don't leave me now, now!
DOWN BY THE RIVERSIDE &
WHEN THE SAINTS COME MARCHING IN

By BILL GIANT, BEANIE BAUM and FLORENCE HAYE

With a Dixieland beat

Let's snap our fingers, clap our hands,
Down by the

river-side,
Down by the river-side,
Down by the

river-side,
Let's give 'em what the song demands,
Down by the

river-side,
Down by the river-side.

We'll
Down by the riverside,
Down by the riverside.
Let's get together, what a treat,
Down by the riverside.

Down by the riverside.
1. Strike up the band,
Start the parade,
Don't let that ines,
Play the cornet,
That trumpet clang,
Just pound that beat,
Sounds like a wave,
Oh hear that ring,
We all feel
Down by the river side,

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

song, play that number,
hum to that number,
join in that number,
one loves that number,

When the

Saints come march in.

2. Shake tambourine
3. The cymbals
4. See banners

in.
EVERYBODY COME ABOARD
Words and Music by BILL GIANT, BEANIE BAUM and FLORENCE HAYE

Dixieland beat

Every body come aboard the show-boat tonight,
We're gonna gamble on the show-boat tonight;
The big car dance till the morn' light;
Oh, we'll have fun the whole night long,
There'll be jokes and song.
You'll be sure to win.

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troubles, forget your strife;
You'll have the best time of your life.

Luck's waitin' there inside;
The wheel of fortune's about to ride.

Hey, everyone, let's go, On with the show.
Everybody's gonna show.

We're down by the levee, The boat's at the bank;
Bring money to spend, you're welcome my friend, Just walk up the plank.

Everybody come aboard the show boat tonight, Just look a-
round at the happy sight, We guarantee that you'll have a ball,

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

night you've got in store, You're gonna keep coming back for more,

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

2. Go, On with the show.
(Such An) EASY QUESTION

Words and Music by OTIS BLACKWELL and WINFIELD SCOTT

From the RCA Album "POT LUCK"

Moderately

Chorus

Do you ______ or

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

ques-tion ______ Why can't I get an an-swer ______

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Tell me, will you or won't you
need me? Such an easy question.

Why can't I get an answer?

All you do is give a sigh. And beat around the bush.

Can it be that you're too shy to
give yourself a little old push?
Can you or

can't you tell me yes? It's such an easy

duestion.
Why can't I get an answer?

It's such an easy

answer.
To such an easy question.
FAME AND FORTUNE
Words by FRED WISE  Music by BEN WEISMAN

Slowly

Chorus

C  Em  F  G7  C  Dm7  Fm

Fame and fortune, how empty they can be. But when I hold you in my arms that's heaven to me. Who cares for fame and fortune?

F  G7  C  Dm7  Fm  C  Am  Am7

They're only passing things. But the touch of your lips on mine
1. Tempted and tried we're oft made to wonder Why it should be thus all the day long; While there are others living a home so lonely and drear; Then do we wonder why others days to labor and wait; Toils of the road will then seem as from His home in the sky; Then we shall meet Him in that bright

2. (When death has) come and taken our loved ones, It leaves our

3. (Faithful till) death said our loving Master, A few more

4. (When we see) Jesus coming in glory, When He comes
bout us, Never molested tho in the wrong.
pros-per, Living so wick-ed year af-ter year.
noth-ing, As we sweep thru the beau-ti-ful gate.
mans-ion, We'll un-der-stand it all by and by.

CHORUS

Far-ther A-long we'll know all a-bout it, Far-ther A-
long we'll un-der-stand why; Cheer up my broth-er, live in the
sun-shine, We'll un-der-stand it all by and by.

2. When death has
3. Faith-ful till
4. When we see

by.
Medium rock tempo

Had a dream about you baby;  
(Well, I'm high) and dry and lonely;

'mbout me and you.  

Had a dream.  

And I stare...

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and I woke up cryin';
out of my window;

Well, I can roll.
Wait, I can play.

but I just can't rock.
but I just can't win.
And the time's goin' by tick tock,
And the weather's lookin' mighty dim.

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

1.

2. C7

Well, I'm high.
For the heart.
(can't love no one but you.) For the heart... (can't love no one but you.) For the heart...

that just can't love no one but you...

For the heart...

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

that just can't love no one but you...

For the heart..

D.S. and fade
Flaming Star
Words by SID WAYNE  Music by SHERMAN EDWARDS

Moderately Bright

Verse

1. Every man has a Flaming Star,
2. When I ride I feel that Flaming Star,
3. One fine day I'll see that Flaming Star,

A Flaming Star, o-oo-ver his
That Flaming Star, o-oo-ver my
That Flaming Star, o-oo-ver my

And when a man sees his
And so I ride front of that
And when I see that old

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Flaming Star,
   He knows his time,
Flaming Star,
   Never look in' a round,
Flaming Star,
   I'll know my time

His time has come.
Never look in' a round.
Never look in' a come.

Chorus
Flaming Star, don't you shine on me. Flaming Star.

Flaming Star, keep behind a me, Flaming Star.
There's a lot of liv'in' I've got to do.

Give me time to make a few dreams come true.

Flaming Star.

Flaming Star.

3283
FOLLOW THAT DREAM
Words by FRED WISE  Music by BEN WEISMAN

Moderately Bright

Verse
(Tacet)

1. When your heart gets restless,
time to move along.
2. (Gotta find me) someone whose heart is free,

When your heart gets weary,
time to sing a song.

Some one to look for my dream with me.

But when a dream is calling you,
And when I find her, I may find out
There's just one thing
That's what my dreams are all about.

Chorus
(Tacet)

1. You've gotta follow that dream wherever that dream may lead.
2. I've gotta follow that dream wherever that dream may lead.

You've gotta follow that dream to find the love you
I've gotta follow that dream to find the love I

1. Eb Ab7 Eb (Tacet) 2. Eb Ab7 Eb
need. 2. Got ta find me need.
FOOL

Words by CARL SIGMAN  Music by JAMES LAST

Andante cantabile

Fool, you didn't have to hurt her,
Fool, you didn't have to lose her,

Fool, you only had to love her, But now her love is gone,

Fool, you could have made her want you.__ Fool, you could have made her love you.

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Fool, you only had to love her, But now her love is gone.

Gone now the love and laughter See yourself the morning after.

Can't you see her eyes are misty As she said goodbye.

Coda
(Now And Then, There's) A FOOL SUCH AS I
Words and Music by BILL TRADER

Moderately slow, with expression

Refrain

Par-don me, if I'm sen-ti-men-tal, when we say good-bye, Don't be
angry with me, should I cry. When you're gone, yet I'll

dream a lit-tle dream, as years go by, Now and then, there's A FOOL SUCH AS
Now and then, there's a fool such as I am over you,
You taught me how to love, and now you say that we are through. I'm a fool, but I'll love you, dear, until the day I die. Now and then, there's a fool such as I am over you,
You taught me how to love, and now you say that we are through. I'm a fool, but I'll love you, dear, until the day I die. Now and then, there's a fool such as I am over you,
You taught me how to love, and now you say that we are through. I'm a fool, but I'll love you, dear, until the day I die. Now and then, there's a fool such as I am over you,
You taught me how to love, and now you say that we are through. I'm a fool, but I'll love you, dear, until the day I die. Now and then, there's a fool such as I am over you,
You taught me how to love, and now you say that we are through. I'm a fool, but I'll love you, dear, until the day I die. Now and then, there's a fool such as I am over you,
You taught me how to love, and now you say that we are through. I'm a fool, but I'll love you, dear, until the day I die.
Bright Tempo

Chorus

Is this train the Frankfort Special? *Ja, ja, ja, ja.
When we get to our head-quarters, ja, ja, ja, ja.

Ain't this outfit some-thing special? Ja, ja, ja, ja.
Be good boys and fol-low or-ders. ja, ja, ja, ja.

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

* Pronounced "Yah"
Frankfort girls got pretty faces. Ja, ja, ja, ja! So go, Special,
Treat a sailor like a brother. Ja, ja, ja, ja! Blow, whistle, blow.
Frankfort Special's got a special way to go.
Woh. Woh. Round wheels sing'in' on a long flat track. Clickety clack,
clickety clack. Boiler bust'in' to blow its stack. Clickety clack,
click-ety clack. Towns and villages fly-in' by. Bye-bye,

bye-bye. Farewell, Freulein; don't you cry. You'll soon get an-

other G. I. So come on, train, and get the lead out. Ja, ja,

ja, ja. One more day we gotta sweat out. Ja, ja,

ja, ja. Frantic Freuleins at the station. Ja, ja,
ja, ja. Ready for a celebration. Ja, ja,

ja, ja. So go, Special, go. Blow, whistle,

blow. Frankfurt Special's got a special way to

go. Woh. Woh.
Medium beat

Chorus

A - ca - pul - co, sleep - ing in the bay,
A - ca - pul - co, wake up and greet the day.

Time to
tell the gui - tars and sleep - y eyed stars to be on their way,
It's such a
beautiful morning for a holiday.

Hey now, come on, you old sleepy head,

See the sky turning red and you're still in bed. It's

fun in Acapulco. Acapulco, look, here come the
Acapulco, it's a day for fun.
I can't wait till I meet your sweet senoritas,
kiss ev'ryone. This is no time for siesta,
This is time for fun.

1. C Am7 Dm7 G7
2. C F C
Ad lib.

This story has no moral,
This story has no end;
This story only goes to show
That there ain't no good in men.
They'll do you wrong,
Yes, they'll do you wrong.

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Medium blues

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

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

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

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

Just as For that Don't you With the He was Then I'll She was Mak - in'
From the Cause my
true as stars a bove. 
chick named Nel lie Bly. I'm Frank ye's 
wor ry while I'm gone. (Frankie:) You're my 
gal who was n't right. He's Frank ye's 
messin' around with that Nellie Bly. Honey, he's your 
have to do him in. 'Cause he's my 
totin' a forty gun. To shoot her 
love to Nel lie Bly. He was her 
hot test corner of hell. — (Frankie:) Johnnie, you're my 
wound it hurts me so. I was your
Finders keepers, losers weepers,
I won't weep and
Heads I win, or tails I lose, I bet my heart to

I won't moan; 'Cause I found you and your love so true
And I'm win your love; The day you kissed me, good luck was with me
And I keep ing you for my own,
Thank my lucky stars above.
I'm not the kind to play for fun,
I only play for keeps and I'm a keep-in' all the love I won.

Finders keepers, losers weepers,
The loser has to pay the score; He lost you and I

Repeat these four bars for

found you And I'm a keep-in' you forever more.
tag ending
Moderately Bright

Verse

1. They give us a room with a view of the beautiful Rhine.
2. (We) get has-sen-fes-fer and black pump'er nick-el for chow.
3. (We'd) like to be heroes, but all that we do here is march.
4. (The) Frauleins are pretty as flow'rs, but we can't make a pass.

They give us a room with a view of the beautiful
We get has-sen-fes-fer and black pump'er nick-el for
We'd like to be heroes, but all that we do here is
The Frauleins are pretty as flow'rs, but we can't make a

Rhone.
chow.
march.
pass.

Gimme a muddy old creek in
I'd blow my next month's pay for a
And they don't give the Purple
'Cause they're all wear-in' signs say-in'

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Texas any old time.
Slice of Texas cow.
Heart for a fallen arch.
"Keep en Sie off the grass!"

Chorus

I've got those hup, two, three, four, occupation G. I. Blues.

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

And if I don't go state side soon, I'm gonna blow my fuse.

1. 2.

2. We

3. We'd

4. The

3283
Solid rock

Every girl I see looks good to me,
Every time I see a pretty face,

What a crazy way out way to be;
My heart just heads for outer space;

I love a life of nothing but beautiful
I need a girl to make my life worth

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D7  C  F
women, liv-in',

C  F  C
Well, I'm _ girl _ happy, Yes, I'm _

girl  happy,  G01
Girl

G7  C
happy, can't you see __

F  G7  Em  Am
I've been like this since I was just a baby boy,

F  G7  Am  G7
First nurse ever rocked my cradle made me jump for joy._

3283
Mama, keep your daughter out of sight,
I'm in a lovin' mood tonight;
I love a life with nothing but beautiful women, Well, I'm
girl happy, Yes, I'm girl happy,
Girl happy, can't you see.
GOT A LOT O' LIVIN' TO DO
Words and Music by AARON SCHROEDER and BEN WEISMAN

Verse

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

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

never would know it's there.
Now, baby, Why do you

dy-in' to hold you near.
time's a wastin', a lot o' kisses I ain't been
keepin' me waitin', why don't cha start coopin'

tastin' Don't know about you but
at in' Ain't the things I say the

I'm gon na get my share:
things you wanna hear? Oh, yes, I've-

Chorus

Got a lot o' livin' to do,
Whole lot o'
Lovin' to do...* Come on, baby! To make it fun it takes two.

Oh, yes, I've got a lot o' livin' to do.

Whole lot o' livin' to do; And there's no one who I'd rather do it with a than you! 2. You're the you!
THE GIRL OF MY BEST FRIEND

Words and Music by BEVERLY ROSS and SAM BOBRICK

Moderately

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

How long can I pretend? Oh,
I could go on and never end.

I can't help it; I'm in love
With the
girl of my best friend.

my best friend. I want to

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

arms, but then What if she

got real mad and told him so, I could nev-er face
either one again.
The way they kiss.
Their happiness.
Will my aching heart ever mend,
Or will I always be in love
With the girl of my best friend?
THE HAWAIIAN WEDDING SONG (Ke Kali Nei Au)

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

Slowly, with much warmth

Refrain

This is the moment I've waited for. I can

Hawaiian:

Lyric: B. A. ke kalii nei. A -

Hear my heart singing, Soon bells will be ringing.

C G7 C C7 F G7 C G9

C G7 E7 Am Am7 D7 G7

lei o na o na pulu pe i ku u u

This is the moment of sweet "A lo ha,"

B. A. ke ku li nei i

Au he a one kai ini u lo ko
I will love you longer than forever,
A lo-a-o-e e ku i-po
Ni-lo-ko a-e ka ma-na-o

Promise me that you will leave me never.
Ma-hu ki-i-ni a ka pu-u-wat.
Hu'e la-ni a-na i ku k ki-no.

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

Ah
Promise me that you will leave me never,
Ko a-lo-hu ma-ka-mae e i-po
A-i kui a la-wa i-a ne-i

*Small notes for duet version with girl.
Moderately Bright

Chorus

*Girls, go-in' swim-min',
Girls, in bikinis,
a-walk-in' and a-walk-in',
they'll drive me-

Girls, sail-in' sail-boats,
Girls, wa-ter ski-in',
(girls)

*Girls, go-in' swim-min',
Girls, in bikinis,
a-walk-in' and a-walk-in',
they'll drive me-

Girls, sail-in' sail-boats,
Girls, wa-ter ski-in',
(girls)

*For word 'Girls', where indicated in italics, should not be sung by Soloist when accompanied by Vocal Group.
I'm just a red-blooded boy and I can't stop thinkin' about
And when I pick up a sandwich to munch,
A-crunch-y crunch-ety, a-crunch-ety crunch,
I never ever get to finish my lunch,
Because there's always bound to be a bunch of
Girls, in tight sweaters, Girls, in short dresses, a-walk-in' and a-

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

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

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

Moderately

Lord, Help Me walk another mile, just one more mile;
Come down from Your golden throne to me, to lowly me;

I'm tired of walkin' all alone.
I need to feel the touch of Your tender hand.

From the RCA Album "PROMISED LAND"

HELP ME
Words and Music by LARRY GATUN

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Lord, help me smile another smile, just one more smile; I
move the chains of darkness and let me see, Lord, let me see; I

know I just can't make it on my own.
where I fit into Your master plan.

I never thought I needed help before;
I thought that I could do things by myself.

Now I know I just can't take it any more.

With a humble heart, on bended knee, I'm begging You, please,

Help Me.
GONNA GET BACK HOME SOMEHOW

Words and Music by DOC POMUS and MORT SHUMAN

Moderately Bright

Chorus

1. Hear that old train whistle howlin' in the night.
2. Don't nobody tell me Baby's been untrue.

If that flyer's southbound, things will be all right.
If she's been unfaithful, don't know what I'll do.

leavin' now, leavin' now,
cry. Reminds me of that lonely feelin' when I said goodbye. I'm leavin' now, leavin' now.

(Tacet)

Gonna get back home somehow.
From the RCA Album "THE WONDERFUL WORLD OF CHRISTMAS"

HOLLY LEAVES AND CHRISTMAS TREES

Words and Music by RED WEST and GLEN SPAREEN

Moderately slow

Somewhere in, in the distant night I hear

Christmas bells. The gentle snow keeps falling down on

people who are home-ward bound. That's the way it's
always been: the circle never really ends.

Christmas seems to come and go, home's a place that

I don't know. Holly Leaves And Christmas Trees,

it's that time of year, lights a glow and
mistletoe don't mean a thing when you're not here.

As I walk, walk this lonely street, the sound of snow beneath my feet. I think of how, how it used to be, when

Holy Leaves And Christmas Trees used to mean so much to me.
GOOD LUCK CHARM

Words and Music by AARON SCHOEDER and WALLY GOLD

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

Moderately

Chorus

1. Don't want a four leaf clover; don't want an old horse shoe. The
2. Don't want a silver dollar, rab-bit's foot on a string.
3. I found a lucky penny, I'd toss it across the bay. Your

Want your kiss 'cause I just can't miss with a good luck charm like you. Come on and
happiness in your warm caress no rab-bit's foot can bring. Love is worth all the gold on earth; no wonder that I say:

be my little good luck charm. Uh-huh-huh, you sweet delight. I want a
good luck charm a-hang-in' on my arm. To have, to have, to hold,

1. Gb7 F7 12. (Facet)

to hold to-night.

Uh-huh-huh,

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

ch, yeah.

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

Return to Chorus, take 2nd Ending 2.

1. Bb

Gb7 F7

Bb Eb7 Bb

3. If
HARD HEADED WOMAN

Words and Music by CLAUDE DeMETRUIS

Chorus

1. Well, a hard headed woman, a soft hearted man,
   Been the cause of trouble ever since the world began.
   Oh, yeah,
   Ever since the world began. Uh-huh-huh.

2. Now Adam told Eve: Listen here to me;
   Don't you let me catch you messin' 'round that apple tree.
   A hard headed woman been a thorn in the side of
Chorus

Sam - sen told De - li - lah loud and clear.
4. I heard 'bout a king who was do - in' swell.
5. I got a woman a head like a rock.

Keep your cotton-pickin' fingers out my curly hair.
Till he started playin' with that evil Jezebel.
Oh, yeah.

Ev - er since the world be - gan Th-huh-huh Hard headed woman been a

thorn in the side of man.
Some kids born with a silver spoon, I guess that I was born a
Some kids born rich as a king, But I was born without a

little too soon; Such a dog - gone thing, but Hard knocks,
All I ever knew was hard knocks; And I'm a-tellin' you, I said you better beware, 'Cause I've
had my share of hard knocks.

walked a million miles, I bet,___ Tired___ and hungry and

cold and wet;___ I've heard that lonely___ whistle blow,___ From

New York City down to Mexico___ Some kids born___
fancy free, Nobody never gave nothin' to me, but hard knocks, All I ever knew was hard knocks; And I'm a tellin' you, I said you better beware, 'Cause I've had my share of hard knocks.

I knocks.
HOW CAN YOU LOSE (What You Never Had)

Moderately

How can you lose what you never had?

I tell myself when I'm feelin' sad...
You don't have the right to cry, you believed your own lie,
It's your fault because you thought she was yours. Think it over once, think it over twice,
Wish I could take my own advice...

I know I should be glad, but why does it hurt so bad? How can you lose what you never had?

How can you
HARD LUCK
Words and Music by BEN WEISMAN and SID WAYNE

Rubato

Freely

Oh, I'm really feeling mighty low,
No, no,

no, I got no place that I can go;

So I got some blues to sing and Oh,

*Play all \( \frac{2}{3} \) as \( \frac{2}{3} \) (triplets)

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so much remembering, oh.

Black cats, keep away from me,
She's gone, said good-bye,
I kissed her good-bye,

Go shiny up a tree, I've got hard luck,
And my money too; I've got hard luck,
The hardest kind of luck you'll find,
The way I'm running late,
I ain't lyin', I mean,
I've got the bluest kind of blues.

(a tempo)

F7

Black cats, keep away from me,
She's gone, said good-bye,
I kissed her good-bye,

Go shiny up a tree, I've got hard luck,
And my money too; I've got hard luck,
The hardest kind of luck you'll find,
The way I'm running late,
I ain't lyin', I mean,
I've got the bluest kind of blues.

(a tempo)
Driving me right out of my mind.
Lucky number is thirteen.

Where do I belong? Ev'rything I do is wrong— all wrong— wrong as can be; Who's

Stack'in' all the decks? Lady Luck has got the hex on me, I'm on my knee.
Shove off, boy, I'm warning you,
This thing I caught (you know)
could be catching too;
I've got hard luck,
the hardest kind of luck there can be,
---
Yes-siree.
I guess hard luck always chooses

"natch-ral" born losers like me.
Bright beat

Gonna travel, gonna travel while I'm
twenty women, twenty women by my
Gonna go back, gonna catch that midnight
free; side; plane;
I'm gonna

pack my bags, because this great big world is callin'
kiss them all, because I've gotta keep 'em satis-
twenty dancin' girls are waitin' just to call my

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Ev'ry pretty girl is gonna know I'm around,
Gonna have the best time money can buy,
Gonna have a party, ain't gonna waste no time,

They're gonna know I'm in town,
I'm gonna be flyin' high,
I'm gonna make 'em all mine,

Repeat these four bars (last time) for fade ending
HELP ME MAKE IT THROUGH THE NIGHT

Words and Music by HRIK KRISTOFFERSON

From the RCA Album "ELVIS — NOW"

Moderato

Take the ribbon from your hair,
Come and lay down by my side
Yes-ter-day is dead and gone

Shake it
Till the
And to-

loose and let it fall,
ear-ly morn-in' light.
mor-row's out of sight,

Lay-in' soft up-on my
All I'm tak-in' is your
And it's sad to be a-

skin,
time.
lon.

Like the shadow's on the wall.

(To Fine)
Help me make it thru the night.

I don't care who's right or wrong,

try to understand.

Let the devil take tomorrow.

Lord, tonight I need a friend.
With a beat

Repeat and fade last time

Bb       Eb       F7
1. Hey, little girl, you sure look cute to me,
2. Hey, little girl, come on and dance with me,
3. Hey, little girl, you better hang on tight,

Bb       Eb       F7
Pull up a little closer,
You're about the cutest
Now won't you swing it to the left,
so I can see.

and shake it to the right.

Hold it baby, now stay right where you are,

Hey, little girl, I'd like to take you home,

Hey, little girl, you know you're looking fine,

Come on, come on, come on,

Get ready, honey, let's go.

Hey, little girl, you ought

to be a movie star.

I'd like you for my very own.

just one more time.
From the RCA Album "ELVIS' GOLDEN RECORDS, VOL 3"

**HIS LATEST FLAME**

Words and Music by DOC POMUS and MORT SHUMAN

Moderately Bright

Chorus

(Tacet)

A very old friend talked,
came by today,
and I heard him say

'Cause he was tellin' everybody in town about the love that

That she had the longest blackest hair, the prettiest green eyes

he just found. And Marie's the name of his latest

And Marie's the name of his latest

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flame.

He talked and

Though I smiled, the tears inside were a burnin'.

I wished him luck and then he said goodbye.

He was gone but still his words kept returnin'.

What else was there for me to do but cry.
Would you believe

that yesterday
This girl was in my arms and

swore to me. She'll be mine eternally.
And Marie's the name
of his latest flame.

A very old flame.
I SLIPPED, I STUMBLED, I FELL

Words by FRED WISE  Music by BEN WEISMAN

Moderately Bright

Chorus

I look at you and, wham, I'm head over heels. I guess that love is a banana peel. I feel so bad and yet I'm feeling so well. I slipped, I stumbled, I fell. One crazy kiss and, bam, I
head for the skies. I guess that love
is like a cake of ice. You skate a-

long, but then you never can tell. I slipped,
stumbled, I fell. I never thought I'd get tricked by your sweet talkin' lies.

You've got a bag of tricks. And when you got busy I got
dizzied and dizzy, I fell like a ton of bricks. My knees are

weak; my head is spinning around. I guess that love has turned me

upside down. Thought I'd get hurt, but, gee, it's turning out swell. I

slipped, I stumbled, I fell. I look at stumbled, I fell.
From the RCA Album "ELVIS' GOLDEN RECORDS"

HOUND DOG
Words and Music by JERRY LEIBER and MIKE STOLLER

Medium Bright Rock

CHORUS (tacet)

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

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

Well, you ain't ever caught a rabbit and you ain't no friend of mine.

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(tacet)  

When they said you was high-classed, well, that was just a lie.

(tacet)  

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

(tacet)  

You ain't nothin' but a mine.
From the RCA Album "FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE"

HURT

Words and Music by JIMMIE CRANE and AL JACOBS

Moderately (with expression)

HURT... to think that you lied... to me...

way down deep inside of me...

You said your love was true... and we'd

never part...

Now you want some-one new... and it breaks my heart...

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I'm HURT much more than you'll ever know,

HURT because I still love you so. But

even tho' you've HURT me like no one else could do, I would never,

never HURT you.
I BELIEVE

Moderately (with much expression)

I BELIEVE for ev’ry drop of rain that falls, a flower grows.

I BELIEVE that somewhere in the darkest night, a candle glows.

I BELIEVE for ev’ryone who goes astray,

someone will come to show the way.
I BELIEVE, I BELIEVE, I BELIEVE above the storm the smallest prayer will still be heard. I BELIEVE that someone in the greatest somewhere hears every word.

Every time I hear a newborn baby cry, or touch a leaf, or see the sky, Then I know why I BELIEVE! LIEVE!
I BELIEVE IN THE MAN IN THE SKY

Words and Music by RICHARD HOWARD

From the RCA Album "HIS HAND IN MINE"

Slowly

Verse (Freely)

The steps that lead to any church form a stair-way to a star. They're part of God, and should be trod more often than they are.

Chorus: Slowly (with feeling)

I BELIEVE IN THE MAN IN THE SKY. I believe, with His
help, I'll get by. My footsteps may falter, my eyes may grow dim, but He's my Gibraltar, I'm trusting in Him. Tho' a sparrow is all I may be, On me, He will still keep an eye

Yes, I'm singing His praise till the end of my days, for I believe in the man in the sky.

I believe in the sky.
From the RCA Album "POT LUCK"

I FEEL THAT I'VE KNOWN YOU FOREVER

Words and Music by DOC POMUS and ALAN JEFFREYS

Moderately Slow

Chorus

Your lips, your eyes, your soft sweet sighs, I feel that I've known you forever.

Your style, your touch, you're just too much. I feel that I've known you forever.
I know that this never happened to me.

Don't have to see any more than I see of your face.

So rare, beyond compare. I feel that I've known you for-

ever and ever and ever.
I BEG OF YOU

Words and Music by ROSE MARIE McCoy and KELLY OWENS

Medium Rock

CHORUS (tacet)

I don’t want my heart to be broken ’cause it’s the only one I’ve got. So, darling, please be careful; you know I care a lot. Darling,

won’t let me be falling; you

know I hate to cry. But that’s what’s bound to happen if you ever say goodbye. Darling,
G7     F7      C
please don't break my heart, I beg of you.
please don't say goodbye, I beg of you.

I don't

C7      F7
Hold my hand and promise that you'll

always love me true.
Make me know you

C        F7
love me the same way I love you, little girl. You
got me at your mercy now that I'm in love with you.

So please don't take advantage 'cause you know my love is true My darling, please please love me too, I beg of you.

I don't
I WANT YOU, I NEED YOU, I LOVE YOU

Words by MAURICE MYSELS  Music by IRA KOSLOFF

CHORUS

Hold me close, hold me tight; make me thrill with delight. Let me

know where I stand from the start. I want you, I need you, I

love you With all my heart. Ev-'ry
time that you're near all my cares disappear. Darling,
you're all that I'm living for. I want you, I need you, I
love you. More and more. I thought I could live without
romance. Before you came to me, But now I know that
I will go on loving you eternally. Won't you please be my own? Never leave me alone, 'Cause I die every time we're apart. I want you, I need you, I love you With all my heart. Hold me heart.
I GOT A WOMAN
Words and Music by Ray Charles

Brightly

I GOT A (Sweet-ie)
WOM-AN way ov-er town.
kiss-es and all my hug-gin'
WOM-AN way ov-er town.

(He's)
She's good to me.
Just for her.
She's good to me.

Well, I GOT A (Sweet-ie)
I save my kiss-es way ov-er town.
Some-day we'll mar-ry, and all my hug-gin'
way ov-er town.
(He’s)
She’s good to me,
Oh yeah!

Just for her,
Oh yeah!

She’s good to me.
Oh yeah!

(He’s)
Now she’s my dream-boat,
Oh, yes indeed.

When I say baby
please take my hand

Some-day we’ll marry,
don’t you understand

(He’s)
She’s just the kind of
She holds me tight
’Cause she’s my only

(kind of) (girl) (need)
tight (lover) girl
only (lover) girl

(man)

I found a woman
way over town.

(sweetie)
(He's)
She's good to me
Oh

Yeah!
2. I save my
Yeah!
She always

Yeah!
Answers my beck and

Call,
Ever lovin'
(dad-dy)
Mama
(Papa)
Ma-ma tree top tall. I feel so

proud walk-in' by (his) her side.

Could'n't get a bet-ter (man) girl.

No mat-ter how hard I tried. I GOT A
Moderately Bright

Chorus

C maj 6
Em maj 6
F maj 6

Never found a four-leaf clover to bring good luck to
rain-bow 'round my shoul-der, no horse-shoe on my

Dmmaj 7

G7 maj 7
C maj 7
Em maj 7

me, No rab-bit's foot, no luck-y star, no
But I got you to hold me tight, and

Fmaj 7

G7maj 7
(Tune)
Cmaj 7

mag-ic wish-ing tree. But I got luck-y;
who could ask for more Oh, I got luck-y;

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yes, I got lucky when I found you.

Got no when I found you.

always walk around with all my fingers crossed.

I'm afraid the love I've found just might get lost. So won't you
tell me that you love me; hurry up and name the day. And

then I'll know that my good luck is really here to stay. Oh, I got

luck-y; yes, I got luck-y when I found

you.

Never

you.
Moderately

CHORUS

I was the one who taught her to kiss the way that she kisses him.

Now, and you know the way that she touches your cheek.

Yes, I taught her how.

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taught her to cry— when she wants you under her spell. The sight of her tears drives you out of your mind; I taught her so well. And then one day— I had my love— as perfect as could be. She lived, she loved, she (he)
laughed, she cried; — And it was all for me. — But

I'll — nev-er know who taught her to lie, — and now that it's o-ver and
done, — Who — learned the les-son when she broke my heart? —

I was the one.

one.
I GOT STUNG!

Words and Music by AARON SCHROEDER and DAVID HILL

Bright Rock Tempo

VERSE

(tacet)

Holy smoke, a-land takes a-live! I never thought this could happen to me.

CHORUS

Mm., Yeah! Mm., Yeah! I got

stung by a sweet hon-ey bee. Oh, what a feel-ing come o-ver

all that I want-ed and more. - And I've seen hon-ey bees be-

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me. It started in my eyes, crept up to my head. Flew to my heart till before.

I was stung dead. I'm done, uh-huh, I got stung!

Now, don't think I'm complainin'. I'm mighty pleased we

met, 'cause you gimme just one little peck on the back of my neck and
I break out in a cold cold sweat. If I live to a hundred and two, I won't let nobody sting me but you. I'll be buzzin' round your hive every day at five, and I'm never gonna leave once I arrive 'cause I'm done, uh-huh, I got stung! Mm, stung!
Very slow, with much drive
(In '4' with a 12/8 feel)

lights _ burn-in' bright _ er__ _ some _ where,___ Got to be

birds _ fly-in' high - er__ _ in a sky _ more blue; _ If I can

dream _ of a bet - ter land _ Where all my broth - ers work hand _ in hand, Tell me
why, oh why, oh why can't my dream come true, Oh

why? There must be peace and understanding

some-time, Strong winds of promise that will blow away the

doubt and fear; If I can dream of a warmer sun Where
hope keeps shin-in' on ev-er-y-one; Tell me why, oh why, oh

why won't that sun ap-pear?

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

that's trou-bled with pain; But as long as a man has the
strength to dream, He can redeem his soul and
fly. He can fly. Deep in my
heart there's a tremblin' question, Still I am sure that the answer's gonna
come somehow; Out there in the dark there's a beckoning
candle, And while I can think! While I can talk! While I can

stand! While I can walk! While I can dream Please let my
dream come true right

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

I GOTTA KNOW

Words and Music by PAUL EVANS and MATT WILLIAMS

Moderately

CHORUS

Get up in the morn-in', feel-in' mighty weak; A-toss-in' and a-turn-in'. Well, Nine and nine make four-teen; four and four make nine. The clock is strik-in' thir-teen; I

I ain't had no sleep. Oh, ba-by, what road's our love tak-in'? To think I lost my mind. You know it's get-tin' ag-gra-vat-in'.

How ro-mance or heart-break-in'. long can I keep wait-in'? Won't you say which way you're gon-na

Tell me if you love me, yes or
(tacet) I gotta know, gotta know, gotta know.
no.
I gotta know, gotta know, gotta know.

know. Oh, how much I need you! Have

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

want me too, I'll be your one and only till the end of time. (time)
Saw the fortune teller; had my fortune read. She sent me to the doctor, who

Sent me straight to bed. He said I'm lonesome and I'm love-sick.
I've got my mind on lipstick.

Will you kiss away my cares and woe?
I got to know, got to know, got to know.
IF YOU LOVE ME (Let Me Know)

Words and Music by JOHN PASTILL

Moderate

You came when I was happy; in your sun-
shine.

I grew to love you more each passing day.

Before too long I built my world a-
round you.

And I prayed you'd love enough of me to
stay.
If you love me let me know. If you don't-
then let me go. I can't take another minute
ute of a day without you in it. If you
love me, let it be. If you don't then set me free.
Take the chains away that keep me lovin' you.
The arms that open wide to hold me closer;
The hands that run their fingers through my hair;
The smile that says hello,
it's good to see you. Any time I turn around.

to find you there. It's this and so much more.

that makes me love you.

What else can I do to make you see? You
know you have whatever's mine to give you, but a

Gm C7 F
love affair for one can never be.

Bb Coda
Ah! Take the chains.

a-way that keep me lovin' you.
I NEED YOUR LOVE TONIGHT

Words and Music by SID WAYNE and BIX REICHNER

Medium Bright Rock

CHORUS

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

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

way you kiss. Swee-dee, too good to miss. Wow-whee, want more of this._ I
need your love to-night. I've been waitin' just for to-night to do some lovin' and hold you tight. Don't tell me, ba-by, you got-ta go; I got the hi-fi high and the lights down low. Hey, now, hear what I say. Ooh-wow, you bet-ter stay. Pow-

pow, don't run a-way. I need your love to-night. Oh,
I THINK I'M GONNA LIKE IT HERE

Words by DON ROBERTSON and HAL BLAIR  Music by DON ROBERTSON

Moderately fast 4

No one's in a hurry, No one seems to worry,

Why they're all so happy is very clear:

Ev'ry day siesta! Ev'ry night fiesta!
I think I'm gonna like it here...

All this lovely scenery, there's more to it than green'ry, You know a chance for romance is always near;

Mission bells are ringing, Everybody's singing;

I think I'm gonna like it here...
The sound of laughter from every doorway,
Sweet music floating across the square;
It seems to say things are going your way;
Your troubles like bubbles will soon disappear in the air.

Down to my last peso, but I'm not afraid to say so,
feel just like a brave Spanish cavalier;

I don't care where we go, so lead on, mi amigo,

I think I'm gonna like it here.
I'm falling in love tonight, somehow I know;

The beautiful world tonight is sharing its glow.

When love let me down before, I said I was through,
— But I'm falling in love tonight with you. 'Til you walked by, I laughed and played the game; One kiss, then good-bye, And out went the flame. But somehow you've changed me, dear, this time it's true; I'm falling in love tonight with you. I'm falling in you.
I'M LEAVIN'

Words and Music by MICHAEL JARRETT and SONNY CHARLES

Moderately, with a beat

La, la, la, la, la, la, la, la, la, la, la.

1. How will I know
2. Where will I go?

If I ar-rive in time to
Who will I have to lie be-

know you?
side me.

If you had tak-en the time to
to case this emp-ti-ness in

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show me
in - side me

Would - n't be lone - ly.

Tired so hard each time, each time I just can't make it.

Feel - in' fast vi - bra - tions, and I just can't take it.
I'LL BE BACK
Words by SID WAYNE Music by BEN WEISMAN

Moderately Slow With A Beat

Well, I'll be back... yeah, I'll be back... like a home-sick train... on a one way track... I gotta travel and hit the gravel but I'll be back.

Yeah, I'll be back. Well, I'll return... I
shall return. Don't cool those lips. I wanna feel 'em burn 'cause I'll be

miss-in' your kind a-kiss-in' but I'll be back. Yeah, I'll be back. Hey,

can't no-bod-y tell me stay or go. Oh, oh, no.

No one tells the four winds where to blow. oh, oh, no. But
I'll be back, I'm comin' back, Don't throw away that welcome mat. Your door, I'm hopin', will still be open, a teen-y, ween-y crack, to your shack. So, keep that love light burnin' and I'll be back. Yeah, I'll be back, Hey, back.
Moderately bright

Chorus

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

You tried to tell me so, but how was I to know that she was not the one for me. You told me all along. You're right, our love was so wrong.

But now I've changed my mind 'cause she make it up somehow. So happy we will be in a

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broke the ties that bind, And I know that she never cared for me. Well, I
home for two or three And I'll soon forget her now I know.

thought I knew just what she'd do. I guess I'm not so smart, You tried to tell me all along she'd

only break my heart. You're right, I'm left, she's gone. You're right, I'm

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

care for now I have fallen for you. You're you.
I'M YOURS

From the RCA Album "POT LUCK"

Words and Music by DON ROBERTSON and HFL BLAIR

Slowly and Tenderly

Chorus

(Tacet)

My love I offer you now, my heart and

all it can give. For just as long as I live,

Im yours. No arms but yours, dear, will do;

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my lips will always be true. My eyes can see only you; I'm yours.

And as the years roll along, your joys, your tears I'll gladly share. And when things go wrong, dear,
just hold out your hand and I'll be there. With ev'ry
beat of my heart, with ev'ry breath that I take,
Now and forever, sweetheart, I'm yours.
My love I yours.
IN THE Ghetto (The Vicious Circle)
Words and Music by MAC DAVIS

Medium Folk Beat

As the snow flies on a
cold and grey Chi-ca-go morn-in', a poor lit-tle ba-by child is born In the Ghet-to.
And his ma-ma cries. "Cause if

there's one thing that she don't need it's an-oth-er hun-gry mouth to feed. In The

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

help-ing hand or he'll grow to be an an-gry young man some day. Take a look at
you and me are we too blind to see? Or do we simply turn our heads

and look the other way? Well, the world turns

hungry little boy with a runny nose plays in the street as the cold wind blows in the ghetto.

And his hunger burns.
starts to roam the streets at night and he learns how to steal and he learns how to fight. In the

Ghetto. And then one night in desperation a

young man breaks away. He buys a gun, steals a car.

tries to run but he doesn't get far, and his mamma cries. As a

ritard
C#m

crowd gathers round an angry young man, face down in the street with a gun in his hand In The

A D A

As her young man dies on a

C#m

cold and grey Chicago mornin' another little baby child is born In The

A D A

And his ma-ma cries.
From the RCA Album "SOMETHING FOR EVERYBODY"

IN YOUR ARMS

Words and Music by ARRON SCHROEDER and WALLY GOLD

Moderately Bright

Chorus
(Tacet)

Oh - ho, the way that I feel to - night, you bet - ter bee in a hon - ey - comb - I'm gon - na

wrap me up good and tight - make my - self right at home - In your arms,

Just like a

arms.

Well, it don't take much to keep me

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satisfied. Just a little bit of lovin' that's bona fide. In your arms keep me tangled up all the time. Like a kitten with a ball of twine.

Yeah, baby, that's where I want to stay for the rest of my natural days. In your arms, in your arms.

Oh, ho, the arms.
ISLAND OF LOVE (Kauai)

Words and Music by SID TEPPER and ROY C. BENNETT

Moderately

Chorus

Love-ly princess of the Islands.

Kau-a-i, island of love.

Listen, can't you hear her calling,

"A-loha, welcome, my love."

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Her palm trees gently do the hula

While her slaves, the waves, rush in to kiss her shores.

Heaven is another name for kaua‘i, island of love.
Bright tempo

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

IT'S A WONDERFUL WORLD
Words and Music by SID TEPPER and ROY C. BENNETT

Young as a circus parade, It's a wonderful world.

Pretty as pink lemonade, It's a wonderful world.

Life is
a carnival, Live it for all you're worth; You are the star of the greatest show on earth. This big wide world is a clown with his nose painted red.
A rainbow colored balloon,
dancing high overhead.

It's everybody's oyster.

up, get your pearl,

It's a wonderful, wonderful,

wonderful, wonderful world.
JAILHOUSE ROCK
Words and Music by JERRY LEIBER and MIKE STOLLER

Medium Bright Rock

Chorus

1. The warden threw a party in the county jail.
2. Spider Murphy played the tenor saxophone.
3. Number Forty-seven said to Number Three:

prison band was there and they began to wail.
Little Joe was blowin' on the slide trombone.
You're the cutest jailbird I ever did see.

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band was jumpin' and the joint began to swing... You
drummer boy from Illinois went crash, boom, bang!... The
sure would be delighted with your company... Come

should've heard those knocked out jailbirds sing.
whole rhythm section was the purple gang... Let's
on and do the Jailhouse Rock with me...

rock!
Let's rock!
Ev'ry-
bod-y in the whole cell block was a
danc-in' to the Jail-house Rock!

4. The sad sack was a-sittin' on a block of stone,
Way over in the corner weeping all alone.
The warden said: Hey, buddy, don't you be no square.
If you can't find a partner, use a wooden chair!
Let's rock, etc.

5. Shifty Henry said to Bugs: For Heaven's sake,
No one's lookin'; now's our chance to make a break.
Bugsy turned to Shifty and he said: Nix, nix;
I wanna stick around a while and get my kicks.
Let's rock, etc.
From the RCA Album “ELVIS' GOLDEN RECORDS, VOL. 3”

IT'S NOW OR NEVER
Words and Music by AARON SCHROEDER and WALLY GOLDB

Moderately

CHORUS
(tacet)

It's now or nev-er;__ come hold me tight. Kiss me, my

dar-lin'; be mine to-night. To-mor-row

will be too late. It's now or nev-er; my love won't

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To Interlude

wait.

1. When I first
   2. Just like a
   (opt. octave lower.................)

  my love won't wait.

INTERLUDE

saw you.

willow

with your smile so

we would cry an

tender

ocean.

My heart was captured;

If we lost true love

D.S. at Fine

my soul surrendered.

and sweet devotion.

I've spent a lifetime

Your lips excite me;

waiting for the

let your arms in-

D.S. at Fine

right time.

Now that you're near the time is here at last.

vite me.

For who knows when we'll meet again this way.
I'VE GOT TO FIND MY BABY

Words and Music by JOY BARES

With a beat

I wonder where she can be, If anybody's seen her,

There ain't much time, She's gonna drive me crazy,

I got to hold her tight, And tell her I love her,

Send her back to me, She left me here,

Right out of my mind, Got to get her back,

That everything's all right, So I'll keep searchin'.
where she belongs, all night long,

C7  D7
And 'Cause 'Cause
I ain't had no

Hey! Hey! Hey! Since my baby's been gone.

My baby's gone.

1. We've got to find my baby,
2. I've got to find my baby,

3. I've got to find my baby,

(Repeat ad lib. fading out)
From the RCA Album “HIS HAND IN MINE”

JOSHUA FIT THE BATTLE
Adapted and Arranged by ELVIS PRESLEY

Moderately bright

\[\text{F}\]

Joshua fit the battle 'round Jer - i - cho (a-round)

\[\text{C7}\]

Jer - i - cho (a-round) Jer - i - cho Joshua fit the battle of

\[\text{F}\]

Last time to Coda 1 F 2 F Segue to all Verses

Jer - i - cho And the walls come tum-bl-in' down. (God knows it) down.

Verse I

(a.) Good morn-in’, Sister Mary, Good morn-in’, Brother

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John; Well, I don't wanna stop and talk with you. I'll
Nun; He nev-er stopped his work un-till, Un-
til the work was done. (God knows it.)

Verse II
(a.) You may talk a-bout your men of Gid-e-on, You may brag a-bout your men of Saul;
to the walls of Jer-i-cho, he marched with spear in hand;

There's none like good old Josh-u-a, At the "Go blow them ram horns," Josh-u-a cried, "Cause the
Battle of Jericho
(b.) Up
(God knows it)

Verse III

(a.) You may talk about your men of Gideon,
You may tell me, great God, that Joshua's spear was bold
and brave he stood,

Well, there's none like
And up on his hip was a
Go blow them ram horns!

Bb F C7
Joshua, at the Battle of Jericho,
They double edged sword and his mouth was a Gospel horn,
Joshua cried, "Cause the devil can't do you no harm!"

(God knows it)
Verse IV

(a.) Then up to the walls of Jericho, he marched with spear in hand;
lamb, ram, sheep horns began to blow, the trumpets began to sound;

"Go blow them ram horns!" Old Joshua shouted, "Cause the glory.
And the battle am in my hand."

(b.) Then the walls come tumblin' down,
(God knows it)

D.S. al Coda

Coda

down, down, down, down, tumblin' down.

Coda
Just for old time's sake won't you give my heart a break?

Let's get together again. Let's re-live the
time I was yours and you were mine. Life was so wonderful
then. I know, now I know the day I let you go.
I made my greatest mistake.
If you loved me then, you could love me once again. Won't you try just for old time's sake?
Just for sake?
JUST TELL HER JIM SAID HELLO

Words and Music by JERRY LEIBER and MIKE STOLLER

Moderately

Chorus

She's sitting right over there.
I'd like to pour out my heart,
I'd know that face any-
But I don't know where to

where, start.

I'd run up and embrace her,
I'd like to tell her what

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but I'm ashamed to face her
I'm really feeling, but

Just tell her Jim said hello,

Just tell her Jim said hello.

Just tell her Jim and she'll know.
Don't tell her I'm feeling blue.

That's just between me and you.

Don't say I'm thinking of her; don't tell her I still love her.

Just tell her Jim said hello.
Moderately

Just Pretend

I'm holding you

And whispering things

soft and low.

And think of me

and how it's

gonna be

And Just Pretend

I didn't go.

When

walked away

I heard you say,

"If you need me,

you"
know what to do."
I knew it then, I'd be
back again; Just Pretend I'm right there with you. And
I'll come flying to you again, All the
crying is through. I will hold you and
love you again, But until then To Coda
To Coda
we'll Just Pretend.

It's funny, but I can't recall the things we said.

or why you cried. But now I know it was wrong to go; I belong there by your side. Yes,

we'll Just Pretend.
KENTUCKY RAIN

Words and Music by EDDIE RABBITT and DICK HEARD

Slow (triplet feel)

1. Seven lonely days and a dozen towns ago,
2. Showed your photograph to some old gray bearded men

reached out one night and you were gone;

Don't know why you'd run, what you're

on a bench outside a general store;

They said, "Yes, she's been here," but their

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runnin' to or from, mem'ry wasn't clear; Was it yes-ter-day, All I know is no

want wait, to bring you home, the day before. So I'm

Walk-ing in the rain, thumb-ing for a ride, On this
Fi-n'ly got a ride with a preach-er man who asked, "Where you

lone-ly Ken-tuck-y back road, I've loved you much too long and bound on such a dark after noon?" As we drove on thru the rain, as he
my love's too strong, To let you go, never knowing what went
listened, I explained, And he left me with a prayer that I'd find

wrong, you.

Ken-tuck-y rain keeps pouring down,
And up ahead's another town that I'll go

walking thru,

With the rain in my shoes,
Am  Em  C  Am  Am7  F 
Searching for you.

G7  C  Em  F  G7 
In the cold Ken-tuck-y rain.

1. C  Fmaj7  G7 
rain.

2. C  Em  F 
In the cold Ken-tuck-y rain.

Repeat till fade
Featured in the Paramount Motion Picture "KING CREOLE"
From the RCA Album "KING CREOLE"

KING CREOLE
Words and Music by JERRY LEIBER and MIKE STOLLER

Bright Rock

Verse
(Tacet)

1. There's a man in New Orleans who plays rock and roll.
2. When the king starts to do it, it's as good as done.
3. (Well, he) sings a song about a crawdad hole.
4. (Well, he) plays something evil then he plays something sweet.

He's a guitar man with a great big soul.
He holds his guitar like a cowboy gun.
He sings a song about a jely roll.
No matter what he plays you got to get up on your feet.

He lays down a beat like a ton of coal.
He starts to growl from way down in his throat.
He sings a song about meat and greens.
When he gets the rock in fever, baby, heaven's sake!

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

Chorus
(Tacet)
You know he's gone, gone, gone, Jumpin' like a catfish on a pole.
You know he's gone, gone,

Bb7
gone, Hip-shakin' King Creole.

1. 2. 3.

2. When the
3. Well, the
4. Well, he
With a beat

Well, I got a gal, she's as cute as she can be,
She's a

distant cousin, but she's not too distant with me.

We

kiss all night, I squeeze her tight,
But we're

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kissin' cousins, that's what makes it all right— all right, all right, all right. Oh,

I got a gal and she taught me— how to live,— She can

give a lot— and she's got a lot— to give. We

kiss all night, I squeeze her tight, But we're
kissin' cousins that's what makes it all right, all right, all right, all right.

Yeah, we're all cousins, That's what I believe;

{1. Because we're} children of Adam and Eve! Now

I got a gal and she wants a lot of love, That's the
kind of trouble I need plenty of.
We'll kiss all night, I'll squeeze her tight, We'll be kissin' cousins and that'll make it all right, all right, all right, all right. We'll be kissin' cousins and that'll make it all right, all right, all right, all right. We'll be...
Moderately

Chorus
(Tacet)

Kiss me quick while we still have this feeling.

quick and make my heart go crazy.

Hold me close and never let me go.

Sigh that sigh and whisper, oh, so low.

'Cause tomorrows can be so uncertain; love can fly and

Tell me that tonight will last forever; say that you will
leave just hurt-in'. Kiss me quick because I love you so.
leave me never. Kiss me quick because I love you so.

Kiss me so. Let the band keep playing

while we are swaying. Let's keep on praying

that they'll never stop. Kiss me quick; I