

# JIM REEVES

Jim Reeves was a success in the hard commercial music industry because he had what so many search for but few find, originality. In an era when Rock and Roll, Rhythm and Blues and recording gimmicks monopolised such a large part of the recording business, the simple straightforward ballad artistry of Jim Reeves stood out from the rest.

No one can ever say the air crash on a wooded hillside in Tennessee made Jim Reeves popular, for at the time of his death he had two records in the Top Fifty in this country as well as big hits in countries such as Norway and South Africa, and he had albums and singles firmly placed in the American country and national charts.

We have not written a biography of Jim Reeves because this has been done many times over in the various music papers and magazines, but we hope you will find enjoyment in this album dedicated to a truly Southern Gentleman.

## RECORDINGS

- I WON'T FORGET YOU ..... issued on R.C.A. 1400  
..... on R.C.A. CAMDEN CDN 5100
- AM I THAT EASY TO FORGET ..... issued on R.C.A. RD 7521
- YOU'RE THE ONLY GOOD THING THAT'S HAPPENED TO ME issued on R.C.A. RD 27193  
..... on R.C.A. 1261
- LITTLE OLE YOU ..... issued on R.C.A. 1364
- I KNOW ONE ..... issued on R.C.A. 1197
- WISHFUL THINKING ..... issued on R.C.A. RD 27176
- WHEN TWO WORLDS COLLIDE ..... issued on R.C.A. CAMDEN CDN 5100

# I WON'T FORGET YOU

By HARLAN HOWARD

(A)

Key F

I know that

I WON'T FOR-GET YOU ————— For I loved you too much for too

long ————— Though you don't want me now, I'll still love you. —————

F C7 F C7 F

Bb F C7

F Bb F

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{ | - : - : s , . s , | r : - : m . f | m : t , : - . r | d : - : - | - : - . s , : l , . s , ||

Till the breath in my bod - y is gone. That's how it

C7

(B) { | r . m : r : - | - : - : l . l | l . s : m : - | - : - : . d ' | d ' : - . t : l | r : - : f e . l }

is with me, and you'll al - ways be The on - ly love I ev - er

C7 F G7

(C) { | s : - : l | t : - : m . f || s : - : m . d | l : - : d . d | s : m : - | - : - : s , . s , }

knew I'll for - get ma - ny things in my life - time But my

C7 F Bb F

{ | r . r : - : f | m : - : t , . r | d : - : - | - : - . s , : l , . s , || d : - : - | - : - : - ||

dar - ling I WON'T FOR - GET YOU. That's how it YOU.

C7 F F

*ritard.*

# YOU'RE THE ONLY GOOD THING THAT'S HAPPENED TO ME

*Alto. Sb.* JACK TOOMBS

ARE YOU THINKING THAT

I WAS-N'T MEANT FOR YOU COULD IT BE YOU BE-LIEVE THAT I'VE BEEN UN-

- TRUE. LIS-TEN SWEET-HEART THIS YUST CAN-NOT BE FOR YOU'RE THE ONLY

Chord symbols: Eb, Eb, Bb7, Eb, Eb, Eb, Bb7, Bb7, Bb7, Bb7, Eb, Eb, Eb, Eb7, Ab, Ab

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GOOD THING THAT'S HAP-PENED TO ME WE HAVE OUR UPS AND DOWNS LIKE

Chord symbols: Eb, Bb7, Eb, Bb7, Bb7

ALL LO-VERS DO BUT YOU KNOW IN YOUR HEART THAT I WORSHIP

Chord symbols: Eb, Eb, F7, F7, Bb7

YOU SO DON'T EV-ER THINK OF SET-TING ME FREE FOR

Chord symbols: Bb7, Eb, Eb, Eb7, Ab

YOU'RE THE ON-LY GOOD THING THAT'S HAP-PENED TO ME ARE YOU ME

Chord symbols: Ab, Eb, Bb7, Eb, Eb

# Am I That Easy To Forget?

Tune Uke  
G C E A

Words and Music by  
CARL BELEW  
and W. S. STEVENSON

Moderato with a beat

The piano introduction consists of two staves. The right hand starts with a *mf* dynamic, playing a series of chords and moving lines. The left hand provides a steady accompaniment with eighth notes. The tempo is marked 'Moderato with a beat'.

VOICE

They say you've found some-bod - y new — But that won't stop my lov-in' you —

The first system of the vocal melody is on a single staff. The piano accompaniment is on two staves. Chord symbols Eb, Eb7, and Ab are placed above the vocal line. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

I just can't let you walk a - way — For-get the love I had for you —

The second system continues the vocal melody and piano accompaniment. Chord symbols Eb and Bb7 are placed above the vocal line. The piano accompaniment maintains the same rhythmic pattern.

Guess I could find some-bod - y too, — But I don't want no one but you —

The third system concludes the vocal melody and piano accompaniment. Chord symbols Eb, Eb7, and Ab are placed above the vocal line. The piano accompaniment continues with the same accompaniment.

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How could you leave with-out re-gret? AM I THAT EA-SY TO FOR-GET?

Be-fore you leave, be sure you find \_\_\_\_\_ you want { her his love much

more than mine \_\_\_\_\_ 'Cause I'll just say we've nev-er met \_\_\_\_\_ If I'm that ea-sy to for-

1 get. They say you've found some-bod-y get. \_\_\_\_\_

2

# WHEN TWO WORLDS COLLIDE

By ROGER MILLER  
and  
BILL ANDERSON

Key C || : :1 ||

Your

G7 C C6 G7

(A)

World was so dif-ferent from mine, Don't you see? We just could-n't be

C D7 G7

(B)

close though we tried. We both reached for Hea-vens, But

C C

ours weren't the same, That's what hap-pens—When Two Worlds Col-lide.

D7 G7 C

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© §

|| - : - : - || 1 : f : - .d | 1 : d' : - .l | s : - : l .d | m : s : - }

Your World was made up of things sweet and good,

C Gm7 C7 F C (D) C7

|| 1 : f : - .d | 1 .d' : - : - .l | s : - : s .m | r : - : .s || m : d : - .r }

My World could nev-er fit in, wish it could. Two hearts lie in

F C G7 Dm7 G7 C

|| m : s : - .m | m : - : r .m | r : - : l .l | l .s : - : - .s, }

sham-bles and oh, how they've cried, That's what hap-pens — When

D7 G7

to Coda ⊕

|| f : m : - .r | d : - : - | - : - : || : : | : : }

Two Worlds Col- lide. SOLO

C G7

D. § al ⊕ Coda

|| : : | : : ||

C C Gm7 C7

CODA

|| d : - : - | - . : : ||

-lide.

F C G7

## WISHFUL THINKING

By R. GREENE  
M. GREENE

A

Allegretto

Key G

1s, :d || m :- ld :- }

Wish-ful think - ing

day dreams fly, Hap-py vi - sions fill the

night Un-told mem-or - ies fade to blue,

While my heart aches just for you, While my

to Coda

G D7 G G / G6<sup>9</sup> G D7 G / / Gadd<sup>9</sup> B C C / D7 C<sup>dim</sup> D7 G

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||s, :- |s, :- | - :- |t, :- .l, | s, :- | - :- | - :- | - :- |s, ||

heart aches \_\_\_\_\_ just for you. \_\_\_\_\_

1. Oh  
2. But

D7 G

(B) ||m :f |m :s, | m :f |m :d | t, :- .l, |t, :d | r :- | - :- |s, }

I would walk a thou-sand miles, I'd swim the sev-en seas. I'd  
time must al-ways have its way And night must fol-low day, But

G C G G C G D7

||t, :t, .t, | - :t, .d | r :m .r | - :s, .s, | d :s, |d :r .m | - :- | - :- |m }

count the stars in the Mil-ky Way or the leaves up-on the trees. To  
I still have these mem-or-ies al-though we're far a-part. 'Was

G / / D7 G / Gmaj7 G7

||l, :l, |de :de | m :m |l :s | f :m |f :m | r :- | - :- |.r }

see the twin-kle in your eye, the dim-ple when you smile, To  
chance we met, so soon to part. I wish there were some way, To

E7 Am

1

{s, :t, lr :- .r | s, :t, lr :f | m :m ls, .r :- | d :- . ls, :d ||

hold your hand, to touch your lips for just a lit-tle while. Wish-ful  
 turn the page of time, my love, back to that hap-py

D7 G D7 G

2

{d :- . ls, :d ||

day. Wish-ful

G D. *al Coda*

CODA

{s, :- ls, :- | - :- lt, :- .l, }

heart aches ——— just for

{s, :- | - :- | - :- |d :l, | s, :- ls, :- | - :- lt, :r }

you, ——— While my heart aches ——— just for

G D7

{d :- | - :- | - :- | - :- | - :- | - :- | - :- | - :- ||

you. ———

G / G6 G C9 G / G6 G G

# I KNOW ONE

Words and Music by  
JACK H. CLEMENT

Moderato

$E_b$  || : | : .s, || m : m | f : -.t, }

When all your loves have

$A_b$   $E_b$   $B_b7$   $A_b E_b$   $E_b$   $B_b7$

|| r .d : - | - : -.s, | m : m | r : d | t, : - | - : - | f : f : f | s : -.f | m .r : - | - : -.s }

end-ed, When all your friends have flown, Who'd be a-round to want you When

$E_b$   $B_b7$

|| s : -.l | s : f | m : - | - : - || m : m : m | f : -.m | r .d : - | - : - | m : m : m | f : s }

all your loves have gone? On-ly a fool would do it after the way you've

$B_b7$   $E_b$   $E_b$   $E_b7$

|| f : - | - : .s | l : l : l | l : s : f | m : d | - : - | : | : .t, | r : d | - : - }

done, But how ma-ny fools would have you? I know one.

$A_b$   $E_b$   $B_b7$   $A_b E_b$

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||s, :t, |r :- .r | s, :t, |r :f | m :m |s, .r :- | d :- . |s, :d ||

hold your hand, to touch your lips for just a lit-tle while. Wish-ful  
 turn the page of time, my love, back to that hap-py

D7 G D7 G

||d :- . |s, :d ||

day. Wish-ful

G D. *al Coda*

⊕

**CODA**

||s, :- |s, :- | - :- |t, :- .l, }

heart aches ——— just for

||s, :- | - :- | - :- |d :l, | s, :- |s, :- | - :- |t, :r }

you, ——— While my heart aches ——— just for

G D7

||d :- | - :- | - :- | - :- | - :- | - :- | - :- | - :- ||

you. ———

G / G6 G C9 G / G6 G G

# I KNOW ONE

Words and Music by  
JACK H. CLEMENT

Moderato

*E<sub>b</sub>* { | : | : .s. | | m : m | f : -.t. } **A**

When all your loves have

end-ed, When all your friends have flown, Who'd be a-round to want you When

*E<sub>b</sub>* *B<sub>b</sub>7*

*B*

all your loves have gone? On-ly a fool would do it after the way you've

*B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>* *E<sub>b</sub>7*

done, But how ma-ny fools would have you? I know one.

*A<sub>b</sub>* *E<sub>b</sub>* *B<sub>b</sub>7* *A<sub>b</sub>* *E<sub>b</sub>*

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a line of chord symbols. The tempo is marked 'Moderato'. The score is divided into sections A and B. Section A covers the first two systems, and Section B covers the last two systems. The piano accompaniment features various rhythmic patterns, including triplets and sixteenth notes. The chord progression is as follows: System 1 (A): A<sub>b</sub>, E<sub>b</sub>, B<sub>b</sub>7, A<sub>b</sub> E<sub>b</sub>, E<sub>b</sub> B<sub>b</sub>7; System 2 (A): E<sub>b</sub>, B<sub>b</sub>7; System 3 (B): B<sub>b</sub>7, E<sub>b</sub>, E<sub>b</sub>, E<sub>b</sub>7; System 4 (B): A<sub>b</sub>, E<sub>b</sub>, B<sub>b</sub>7, A<sub>b</sub> E<sub>b</sub>.

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C

|| - : - | : || : 1 | 1 | : - . ta | 1 | . s : f | - : - | . r : r . m | f : - . m }  
 This fool keeps won-drin' why he fell in love at

E $\flat$ 7 A $\flat$  B $\flat$ 7

|| r : - | - : - | : 1 | 1 | : - . ta | 1 | : - . s | f : - . m | s : - | . m : m . d | r : - | - : ||  
 all, But you might need this fool a - round in case you fall.

B $\flat$ 7 A A $\flat$  E $\flat$  B $\flat$ 7

D

|| m : m : m | f : - . m | r . d : - | - : - . s | m : m : m | f : s | f : - | - : . s }  
 Af-ter the par - ty's o - ver and you've had your fill of fun, If

E $\flat$  E $\flat$ 7 A $\flat$

|| 1 : 1 : 1 | 1 | : s : f | m : d | - : - | : | : . t | r : d | - : - | - : - | : ||  
 you need a fool to for give you, I know one.

E $\flat$  B $\flat$ 7 A $\flat$  E $\flat$  E $\flat$ 7



E

{ | .d : 1 . 1 | 1 | : .ta | 1 | : s | f . d : - | . r : r . m | f | : . m | r : - | - : - }

You ne-ver know you might be lone-ly When all your loves have missed

Musical notation for the first system, including vocal line and piano accompaniment with chords Ab, Bb7, Bb7, A.

F

{ | . 1 : 1 . 1 | 1 | : .ta | 1 | : s | f . d : - | s : - | m : d | s : - | - : - || m : m : m | f | : . m }

It would-n't hurt to keep an ex-tra fool on your list. Af-ter your heart's been

Musical notation for the second system, including vocal line and piano accompaniment with chords Ab, Eb, Bb7, Eb.

{ | r . d : - | - : - . s | m : m : m | f | : s | f : - | - : . s | 1 : 1 : 1 | 1 | : s : f | m : d | - : - }

bro-ken And it needs a place to run, If you'll take a fool who loves you,

Musical notation for the third system, including vocal line and piano accompaniment with chords Eb7, Ab, Eb.

{ | : | : . t | r : d | - : - | s : - | - : . t | r : d | - : - | : | : . t | r : - | d : - || *rall.*

I know one, Yes, I know one, I know one

Musical notation for the fourth system, including vocal line and piano accompaniment with chords Bb7, Ab Eb, Bb7, Ab Eb, Bb7, Bb7 b9, Eb6, and a *rall.* marking.

# LITTLE OLE YOU

By DAVE BURGESS

Moderato (with a Beat)

The musical score is written in F major and 4/4 time. It begins with a piano introduction in the left hand, followed by a vocal melody in the right hand. The lyrics are: "It's a great big World Full of lit-tle sur-pris-es, There's a lot of pret-ty girls In all kinds of shapes and siz-es. And luck-y me, al-though my chan-ces were". The score includes piano accompaniment with chords F, C7, and Bb7. A section marked 'A' is indicated above the first measure of the vocal line. The piece concludes with a final piano chord in the left hand.

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|| f :- | - :- | - :- | - :- | : d , r | m : m | s , :- | r : r | r , d : t , . d }

few, In this great big World I found lit-tle ole you,

B<sub>b</sub> F C7

|| - :- | - :- | - :- | - :- | r , r : m || f :- | - :- | s | l . l :- | - :- | s , f }

Lit-tle ole you, no big-ger\_ than a

F B<sub>b</sub>7 F F9 F7 B<sub>b</sub> / / F7 B<sub>b</sub>

|| m , s . : | : | m , s . : | : s | l : l , l d :- . d | l : l | - : l , le }

min-ute. (min-ute) It's hard to be-lieve this big World had you

F F / / F7 B<sub>b</sub>

|| t , s . : | : | t , s . : | : d , r | m :- | s , :- . s , | m , re : m , f | m , r : d }

in it. (in it) It's a fast life and ev-ry-bod-y's look-in' so

C C7 F

{t .r :- | - :- | - :- | - :- | : .f | f .f :- .f | s, : .s, | f : f | - : m .,r }

bu-sy, \_\_\_\_\_ There's so much to do it al-most makes me

C7

{d .m :- | - :- | - :- | : m .,f | s .,s : s .,s | f : m .,m | s :- .s | l : l : s }

diz-zy. \_\_\_\_\_ In the mid-dle of it all You ap-peared right out of the

F F7

{f :- | - :- | - :- | - :- | : d .,r | m : m | s, :- | r : r | r .,d : t, .d }

blue, \_\_\_\_\_ In this great big World I found lit-tle ole you.

Bb F C7

{ 1 :- | - :- | - :- | - :- | r .,r : m || 2 :- | - :- | - :- | - :- | : }

Lit-tle ole \_\_\_\_\_

F Bb7 F F9 F7 F Bb7 F

THE

# JIM REEVES

SOUVENIR ALBUM

I WON'T FORGET YOU



YOU'RE THE ONLY GOOD THING  
THAT'S HAPPENED TO ME



AM I THAT EASY TO FORGET



WHEN TWO WORLDS COLLIDE



WISHFUL THINKING



I KNOW ONE



LITTLE OLE YOU



5/-

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