

3 EDITION



FAKEBOOK

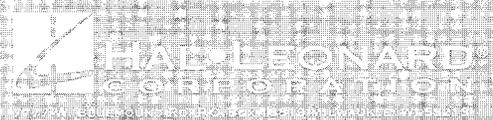
2010 Songs Re-created by the King of Rock 'n' Roll Peggy Leno, Vocal, Guitar, Electric Keyboard, and Other Instruments

WHAT IS A FAKE BOOK?

One of the most useful possessions a musician can have is a good book. The concise and efficient notation consists of melody lines, chord symbols, and lyrics, as clear as a "shofong" and makes it possible to have hundreds of songs in less than 300 pages. It's a great way to get your hands on the songs you love. This book is an affordable resource for guitarists, keyboardists, and singers.

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152 Young and Beautiful

AIN'T THAT LOVING YOU BABY

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Words and Music by CLYDE OTIS
 and IVORY JOE HUNTER

Medium bright Blues

The musical score for "Ain't That Loving You Baby" is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo/style is "Medium bright Blues". The score includes a vocal line and a guitar accompaniment line. The guitar part features various chords including C7, N.C., F7, G7, and Eb7. The lyrics are: "I could ride a round the world in an old ox cart, and meet a hun-dred girls and have uh loads of fun, my gave me nine day lives like a tom-my cat, I'd on my Sun day suit and I'm go-in' down town, but I'll be nev-er let an-oth-er girl thrill my heart. hug-gin' and my kiss in' be longs to just one. give 'em all to you and nev-er take to one back. kiss in' your lips be-fore the sun goes down. Ain't That Lov-in' You, Ba-by? Ain't That Lov-in' You, Ba-by? Ain't That Lov-in' You, Ba-by, ain't that lov-in' you so? I could If you I'm put-tin' Ain't That Lov-in' You, Ba-by, ain't that lov-in' you so? (Instrumental)"

ALL SHOOK UP

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Words and Music by OTIS BLACKWELL
 and ELVIS PRESLEY

Medium Shuffle rhythm

The musical score for "All Shook Up" is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. The tempo/style is "Medium Shuffle rhythm". The score includes a vocal line and a guitar accompaniment line. The guitar part features chords including Bb, Eb7, and F7. The lyrics are: "A-well-a, bless my soul. What's wrong with me? I'm itch-ing like a man on a fuz-zy tree. My hands are shak-ey and my knees are weak I can't seem to stand on my own two feet. friends say I'm act-in' queer as a bug, I'm in love. Who do you thank when you have such luck? I'm in love. I'm All Shook Up! Mm mm oh, oh, yeah. yeah! My yeah! Please don't ask what's on my mind. I'm a tongue gets tied when I try to speak. My lit-tle mixed up but I'm feel-in' fine. When I'm near that girl that I love best, my heart beats so it in-sides shake like a leaf on a tree. There's only one cure for this soul of mine. That's to have the girl that I"

Bb

scares me to death! She touched my hand. What a chill I got. Her kiss-es are like a vol-ca-no that's hot! I'm
love so fine! } proud to say she's my but-ter-cup, I'm in love! I'm All Shook Up! Mm mm oh, oh, yeah,

1 Bb Eb7 Bb 2 Bb Eb7 F7

yeah! My yeah! I'm All Shook Up! Mm mm oh, oh, yeah,

Bb Eb7 F7 Bb

yeah! I'm All Shook Up! Mm mm oh, oh, yeah, yeah! I'm All Shook Up!

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ALWAYS ON MY MIND

Words and Music by WAYNE THOMPSON, MARK JAMES and JOHNNY CHRISTOPHER

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Slow and steady

G D D#dim Em G/D C D

May-be I did-n't treat you quite as good as I should have.
May-be I did-n't hold you all those lone-ly, lone-ly times,

G D D#dim Em G/D A/C#

May-be I did n't love you quite as of-ten as I should have;
and I guess I nev-er told you I'm so hap-py that you're mine;

C G/B C G/B Am C/G C/E

Lit-tle things I should have said and done, I just nev-er took the time.
If I made you feel sec-ond best, girl, I'm so sor-ry I was blind.

D G/D D7 G D/A G7/B C D7 To Coda G C D

You were Al-ways On My Mind; (You were Al-ways On My Mind.) you were Al-ways On My Mind.

2 G C D G D/F# Em G/D C G/B Am Am7/D

Mind. Tell me, tell me that your sweet love has-n't died,

G D/F# Em G/D C G/B Am D7 G D.S. al Coda

Give me, give me one more chance to keep you sat-is-fied, sat-is-fied.

CODA G D/F# Em G/D C G/D Am D7 G

Mind; you were Al-ways On My Mind.

AN AMERICAN TRILOGY

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Words and Music by
MICKEY NEWBURN

Slowly

C C G7 C F C F C F C

I wish I was in the land of cot-ton, old times there are not for-got-ten, look a-way, look a-

Am Em Dm G7 C F D Dm G7

way, look a-way, Dix-ie-land. Oh, I wish I was in Dix-ie, a-way, a-way, in

C F C D7 Am G7 C G6 Gm Cm7 C7

Dix-ie-land, I'll make my stand to live and die in Dix-ie. In Dix-ie-land where I was born -

Fmaj7 F#m7 Fdim C Am Em Dm G7 C

ear-ly on one fros-ty morn-ing, look a-way, look a-way, look a-way, Dix-ie-land.

F

Glo-ry, glo-ry hal-le-lu-jah. Glo-ry, glo-ry hal-le-lu-jah.

C E Am Dm

lu-jah. Glo-ry, glo-ry hal-le-lu-jah, His truth is

C G7 C Gm7

march-ing on. So hush, lit-tle chil-dren, don't you cry,

C Em F F6 C Am Dm

know your dad-dy's bound to die. All my tri-als, Lord

G7 F C Am

soon be o-ver, all my

Dm G7 F C

tri-als, Lord, soon be o-ver.

ANY DAY NOW

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Words and Music by BOB HILLIARD
and BURT BACHARACH

Tenderly

Any Day Now I will hear you say, "Good-bye, my love," And you'll be on your
Day Now when your rest-less eyes meet some-one new. Oh, to my sad sur-

way. Then, my wild, beau-ti-ful bird, you will have flown, oh. Any Day Now
prise. And the blue shad-ows will fall all o-ver town, oh. Any Day Now

I'll be all a-lone, oh. Any
love will let me down, oh.

I know I should-n't want to keep you if you don't want to stay. And

yet un-til you're gone for-ev-er I'll be hold-ing on for dear life,

hold-ing you this way, beg-gin' you to stay. Any Day Now when the clock strikes

go, you'll call it off. And then my tears will flow. And the blue shad-ows will fall all o-ver

town, oh. Any Day Now love will let me down 'cause you won't be a-round.

ANY WAY YOU WANT ME

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Copyright RenewedWords and Music by CLIFF OWENS
and AARON SCHROEDER

Slowly

I'll be as strong as a moun-tain or weak as a wil-low tree. Any Way You

Want Me, well, that's how I will be. I'll be as tame as a ba-by or

wild as the rag-ing sea. Any Way 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, wel

that's how I will be. be, I will be.

ANYTHING THAT'S PART OF YOU

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 Don Robertson Music Corporation, P.O. Box 150976, Nashville, TN 37215-0976

Words and Music
 DON ROBERTS

Slowly and tenderly

 I mem-o - rize the notes you sent, go all the plac - es that we went. I seem to search the whole d

through for An - y thing That's Part Of You. I kept a rib - bon from your hair;

a breath of per - fume lin - gers there. It helps to cheer me when I'm blue, An - y - thing That's Part

You. Oh, how it hurts to miss you so when I know you don't love me an

more to go on need ing you know ing you don't need me. no rea son left for me

live. What can I take, what can I give, when I'd give all of some - one new

for An - y - thing That's Part Of You. I mem - o - rize the notes you You.

ARE YOU LONESOME TONIGHT?

TRO - © Copyright 1926 (Renewed) Cromwell Music, Inc. and Bourne Co., New York, NY

Words and Music by ROY TURK and LOU HANDMAN

Moderate Waltz tempo

C A7 Dm A7

Are You Lone-some To-night, do you miss me to-night, are you sor-ry we drift-ed a-part? —

Dm G7 Dm7 G7

Does your mem-o-ry stray to a bright sum-mer day, when I kissed you and called you sweet-

C C7 F Cm D7

heart? — Do the chairs in your par-lor seem emp-ty and bare? Do you gaze at your

G7 C C7 D7

door-step and pic-ture me there? Is your heart filled with pain? Shall I come back a-

G7

gain? Tell me, dear, Are You Lone-some To-night? Are You night? —

1 C G7 2 C F Fm C

AS LONG AS I HAVE YOU

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Words by FRED WISE
Music by BEN WEISMAN

Slowly

F Dm Bb C7 Gm7 C7

Let the stars fade and fall, and I won't care at all As Long As I Have

F Dm Bb C7 Gm7 C7

You. Ev-'ry kiss brings a thrill and I know that it will As Long As I Have

F F7 Bb Am Dm C#dim7 Dm Dm7 G7

You. Let's think of the fu-ture, for-get the past. You're not my first love, but

C7 F Dm Bb C7 Gm7 C7

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

1 F 2 F

You. Let the You.

(You're So Square)
BABY, I DON'T CARE

© 1957 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
 and MIKE STOLLER

Moderately bright

Musical notation for the song 'BABY, I DON'T CARE'. It consists of six systems of music, each with a vocal line and a guitar accompaniment line. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: 'You don't like cra - zy mu - sic; you don't like rock - in' bands. You just wan-na go to a mov - ie show and sit there hold - in' hands. You're so square. But, Ba-by, I Don't Care. You don't like hot rod rac - in' or driv-in' late at night. You just wan-na park where it's nice and dark; you just wan-na hold m tight. You're so square, But, Ba-by, I Don't Care. You don't know an - y dance steps that are new, but no one else can love me like you do. I don't know why my heart flips; I on - ly know it does. I won-der why I love you, babe, I guess it's just be cause you're so square. And, Ba-by, I Don't Care. You Care.'

BABY, LET'S PLAY HOUSE

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Written by ARTHUR GUNTER

In a solid four

Musical notation for the song 'BABY, LET'S PLAY HOUSE'. It consists of two systems of music. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: '1. You may go to col - lege, you may go to school, you may get re 2. Lis - ten to me, ba - by, what I'm talk - in' a - bout, Come on back to 3.,4. (See additional lyrics) li - gion, ba - by, don't you be no - bod - y's fool. } Now, ba - by, come; ba-by, come; me, lit - tle girl, so we can play some house.'

come back ba-by, come, C7 come back, ba-by, I F7 wan-na play house with you.

Repeat 3 times Repeat and Fade

(Instrumental)

Additional Lyrics

3. This is one thing, baby
 What I want you to know;
 Come on back and let's play a little house
 So we can do what we did before.
 Chorus

4. Listen, I'm telling you, baby,
 Don't you understand?
 I'd rather see you dead, little girl,
 Than to be with another man.
 Chorus

BIG BOSS MAN

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 and WARNER BROS. PUBLICATIONS U.S. INC. (Print)

Words and Music by AL SMITH
 and LUTHER DIXON

Moderate Rock Eb

Big Boss Man, can't you hear me when I call.

Eb7 Ab7 Ab Eb

Big Boss Man, can't you hear me when I call.

Bb Eb9 Bb Ab Eb

You know you ain't so big, you're just tall that's all.

1
Bb7 Eb

Well you got me work-ing, ba-by, work-ing 'round the clock. I

Eb Ab7 2

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

A BIG HUNK O' LOVE

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Words and Music by AARON SCHROEDER
 and SID WYCHE

Bright Rock

G Gm G Gm C7

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

G D7 Db7 C7 G N.C.

I ain't ask - in' much of you. Just a big-a-big-a-big-a hunk o' love will do. Don't be

Gm N.C. G N.C.

stin - gy lit - tle ma - ma; You 'bout to starve me half to death. Nov
 nat - 'ral born bee-hive. Filled with hon - ey to the top. Bu

Gm N.C. C7 G

you could spare a kiss or two and still have plen - ty left. Oh, no, no, ba - by. I ain't ask - in' much of you.
 I ain't greed-y ba by, all I want is all you got.

D7 Db7 C7 G N.C.

Just a big - a big - a big - a hunk o' love will do. You're just a

BITTER THEY ARE, HARDER THEY FALL

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Words and Music
 LARRY GAT

Moderately

Bb Bb7 Eb Bb

I told her to leave me a - lone; that's what she's done, just what she's

F7 Bb Bb7 Eb

done. And a house built for two ain't a home when it's lived in by

Bb F7 Eb Ebsus Eb

one, one lone - ly one. And I can no long - er hear foot - steps from

Bb Ab Eb Bb

right down the hall. Here come the tear - drops; Bit - ter They

F7 Bb Bbsus Bb7 Bb Bb7 Eb

Are, Hard - er They Fall. She caught me ly - in',

Bb7 Eb Bb Bbsus Bb

then she caught a train. Then I caught a

C7 C7sus C7 Cm7 Ab

fe - ver walk - in? home in the rain.

C7 F7 Bb Bb7

But it's o - ver and un - done; she's left me once and for

Eb Bb7 Eb Bb F7

all. Here comes the tear - drops; Bit - ter They Are,

Bb Bb7 Eb Bb

Hard - er They Fall. Here come the tear - drops; Bit - ter They

F7 Eb Bb

Are, Hard - er They Fall. (Instrumental)

BLUE CHRISTMAS

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Words and Music by BILLY HAYES
and JAY JOHNSON

With expression

F C7 Gm7 C7

I'll have a Blue Christ-mas with - out you. I'll be so blue think - ing a

F Am7b5 D7 Am7b5 D7 Gm G7

bout you. Dec - o - ra - tions of red on a green Christ-mas tree won't mean a

C7 F C7

thing if you're not here with me. I'll have a Blue Christ - mas, that's cer - tain.

Gm7 C7 F Am7b5 D7

And when that blue heart - ache starts hurt - in'. You'll be do - in' all

Am7b5 D7 Gm Fdim7 C7 Gm C7 F

right, with your Christ - mas of white, but I'll have a blue, Blue Christ - mas.

BLUE EYES CRYING IN THE RAIN

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Words and Music by FRED ROSS

Sad 2

F C7

In the twi - light glow I see her Blue Eyes
Now my hair has turned to sil - ver all my

F

Cry - ing In The Rain. As we kissed good - bye and
life I've loved in vain. I can see her star in

C7 F Bb F F7

part - ed I knew we'd nev - er meet a - gain.
heav - en Blue Eyes Cry - ing In The Rain.

Bb F

Love is like a dy - ing em - ber on - ly mem - o - ries re
Some - day when we meet up yon - der we'll stroll hand in hand a

C7 F

main. Through the ag - es I'll re - mem - ber
gain. In a land that knows no part - ing

C7

Blue Eyes Cry - ing In The Rain. Rain.

| | |
|-------------|--------|
| 1 F Bb F | 2 F |
|-------------|--------|

BLUE HAWAII

from the Paramount Picture WAIKIKI WEDDING

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Words and Music by LEO ROSS and RALPH RAINGER

Slowly and voluptuously

Bb Eb Bb G7#5 C7 F7

Night and you and Blue Ha - wa - ii, the night is heav - en - ly and you

Bb F7 Bb Eb Bb G7#5

heav - en to me. Love - ly you and Blue Ha - wa - ii, with all

C7 F7 Bb Eb6 Bb Bb7#5 Eb Bb

love - li - ness there should be love. Come with me while the moon is on the sea

C7 Cm7 F9 Bb Eb

The night is young and so are we. Dreams come true in Blue Ha -

Bb G7#5 C7 F7 Bb Eb

wa - ii and mine could all come true this mag - ic night of nights with you. you.

BLUE MOON

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Words by LORENZ HART
 Music by RICHARD RODGERS

Calmly Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7

Blue Moon you saw me stand - ing a - lone with - out a dream in my heart,

Eb Cm Fm7 Eb Ab Eb Bb7 Eb Cm

with - out a love of my own. Blue Moon

Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm Fm7 Fm7/Bb

you knew just what I was there for you heard me say - ing a pray'r. for some - one I real - ly could care -

Eb Ab Eb Ab Bb7 Eb Ab Bb7

for. And then there sud - den - ly ap - peared be - fore me the on - ly one my arms will ev - er

Eb Abm Db7 Gb Bb Cm7 F7 Fm7/Bb Bb7

hold I heard some - bod - y whis - per "Please a - dore me" and when I looked, the moon had turned to gold! Blue

Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb Eb Cm

Moon now I'm no long - er a - lone with - out a dream in my heart,

Fm7 Fm7/Bb Eb Ab Eb Bb7 Eb Ab Eb

with - out a love of my own. Blue

BLUE MOON OF KENTUCKY

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Words and Music
BILL MONROE

Bright Jump tempo

I said Blue Moon Of Ken - tuck - y, to keep on shin - ing, shine on the one that
gone and left me blue. I said Blue Moon Of Ken - tuck y, to keep on shin - ing, shine
on the one that's gone and left me blue. Well, it was on one moon - light night,
stars shin - in' bright, whis - per on high love said good - bye. Blue
Moon Of Ken - tuck - y, keep on shin - ing, shine on the one that
gone and left me blue. I said Blue

BLUE SUEDE SHOES

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Words and Music
CARL LEE PERKINS

Bright

Well, it's one for the mon - ey, two for the show, three to get read - y, now go, cat, go! But don't you
step on my Blue Suede Shoes. You can do an - y - thing but lay off of my Blue Suede S
Well, you can knock me down, step in my face, slan - der my name all
Burn my house, steal my car, drink my cider from
o - ver the place; Do an - y - thing that you want to do, but uh uh, hon ey, lay
old fruit jar;

off of my shoes. — Don't you step on my Blue Suede Shoes. You can do an - y - thing — but lay off of my Blue Suede Shoes. — Shoes. —

Bb F

C7 C7sus

1 F Bb7 F N.C. 2 F Bb7 F

BOSSA NOVA BABY

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Words and Music by JERRY LEIBER and MIKE STOLLER

Bossa Nova tempo

I said, "Take it eas - y, ba - by, I worked all day — and my feet feel just like lead. —
 "Hey, lit - tle ma - ma, let's sit down, have a drink and dig the band."
 "Come — on, — ba - by, it's hot in here — and it's oh, so cool out - side. —

You got my shirt - tails fly - in' all o - ver the place. — And the
 She said, "Drink, drink, drink, — oh, fid - dle - de - dink. — I can
 If you — lend me a dol - lar, I can buy some gas. — And we can

sweat pop - pin' out of my head." } She said, "Hey, Bos - sa No - va, Ba - by,
 dance with a drink in my hand." }
 go for a lit - tle ride." }

keep on a - work - in', child, { This ain't no time to quit." } She said,
 { This ain't no time to drink." }
 { I ain't got time for that." }

"Go, Bos - sa No - va, Ba - by, keep on danc - in', { I'm a - bout to have my - self a fit." }
 { 'Cause I ain't got time to think." }
 { Or I'll find my - self an - oth - er cat." }

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

(Instrumental) I said,
 I said,

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

(Instrumental) Repeat and Fade

G7 C7

G Am/G G Am/G G

1,2 G 3 G

BRINGING IT BACK

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Words and Music
GREG GORF

Moderately

If I could nev - er see you, if I could nev - er hold you,

I could nev - er touch your face or feel your warm em - brace. I'd still re - mem - ber laugh - ing, I'd still re - mem - ber talk - ing, I'd still re - mem - ber lov - ing a lot and just touch - ing you, you know I've not for - got. 'Cause ev - 'ry - thing is just Bring - ing It Back, you know it's just Bring - ing It Back. A fa - mil - iar face, a fa - mil - iar place brings it all back. Ev - 'ry - thing is just Bring - ing It Back, a good song's Bring - ing It Back.

And af - ter so much time, ya know, ev - 'ry - thing's Bring - ing It Back. (Instrumental)

I'm think - ing in my sol - i - tude, won - d'ring 'bout yo - at - ti - tude. Think - ing may - be that your love has died, but there it is, I can see it in your eyes. The look of sweet sur - ren - der, with a touch of too much sad - ness; 'Cause I hurt you so, you know yo - sor - row shows, you just can't stay, oh, you can't let go. 'Cause ev - 'ry - thing is just

CODA
(Instrumental)

BURNING LOVE

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EMI BLACKWOOD MUSIC INC.

Words and Music by
DENNIS LINDE

Moderate Boogie-rock

D G A D
 Lord Al-might - y, I feel my temp - 'ra - ture ris - ing,
 Oo ee I feel my temp - 'ra - ture ris - ing,
 It's com-in' clos - er, the flames are now lick - in' my bod - y,
 G A D
 high - er, high - er, it's burn - ing thru - to my soul.
 help me I'm flam - in', it must be a hun - dred and nine.
 won't you help me? I feel like I'm slip pin' a - way.
 G A D
 Girl, girl, girl, girl, you've gone and set me on fire, my
 Burn - in', burn - in', burn - in' and noth - in' can cool me, I
 It's hard to breathe and my chest - is a - heav - in',
 G A D
 brain is flam - in', I don't know which way to go. Your
 just might turn to smoke but I feel fine. Your
 Lord have mer - cy, I'm burn - in' a hole where I lay. 'Cause your
 Bm A G Bm A G
 kiss - es lift me high - er, like the sweet song of a choir, and you
 Bm A G A7sus D 1,2 3 G A7sus
 light my morn - in' sky with Burn - in' Love. with Burn-in' Love.
 Repeat and Fade
 D G D7 G
 With just a hunk - a, hunk - a Burn - in' Love. With just a

CAN'T HELP FALLING IN LOVE

from BLUE HAWAII

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Words and Music by GEORGE DAVID WEISS,
HUGO PERETTI and LUIGI CREATORE

Moderately slow

F Am Dm Dm/C Bb F C7 Bb C7 F Gm 3
 Wise men say on - ly fools rush in, but I Can't Help Fall - ing In
 Shall I stay? Would it be a sin?
 F C7 F Am E7 Am E7 Am E7 Am D7
 Love with you. Like a riv - er flows sure - ly to the sea, dar - ling, so it goes, Some things are meant to
 Gm7 C7 F Am Dm Dm/C Bb F C7 Bb C7
 be. Take my hand, take my whole life too. For I Can't
 F Gm 3 F C7 F Bb C7 F Gm 3 F C7 F
 Help Fall - ing In Love with you. For I Can't Help Fall - ing In Love with you.

CHANGE OF HABIT

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Words by BUDDY KAUFMAN
 Music by BEN WEISMAN

Bright

G Em G Em Am D7

If you're in old hab - its, set in your old ways, chang - es are a - com - in' 'cause
 if you're in the hab - it, let your tem - per fly, when you talk with peo - ple who
 if you're in the hab - it of put - ting peo - ple down, just be - cause they're dif - f'rent, from the

F D7 G C Cm

these are chang - ing days. And if your head is in the sand, while things are go - in' on,
 don't see eye to eye. And if you don't be - lieve that there's a new - er world a - head, } what you
 wrong side of town; well, don't count on an - y med - als, son, they're pin - ning down on you, }

Bm Em Bm Em C D7 To Cod

need, what you need, what you need is a Change Of

1 2

G Em G D7 G F

Hab - it. Now Hab - it. a Change Of Hab - it,

G C G

a change of out - look, a change of heart, you'll be all right. The halls of

F G C

dark - ness our souls will o - pen, it's nev - er late to see the

D7 D.C. al Coda CODA G Bb C

light. So Hab - it. Repeat and F

CLEAN UP YOUR OWN BACK YARD

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Words and Music by SCOTT DAVIDSON
 and BILLY STRAIN

With a beat

F

Back porch preach - er preach - in' at me, act - in' like he wrote the Gold - en
 Drug - store cow - boy crit - i - ciz - in', act - in' like he's better than you and
 Arm - chair quarter - backs al - ways moan - in', sec - ond guess - in' peo - ple all day

Bb7

Rule. Shak - in' his fist and speech - in' at me,
 me. Stand - in' on the side - walk su - per - vis - in',
 long. Push - in', pull - in', hang - in' on in,

F

shout - in' from his soap - box like a fool. But come
 tellin' ev'ry bod - y how they ought to be. But come
 al - ways mess - in' where they don't be - long. But when yo

C7 Bb7

Sun - day morn - in', he's ly - in' in bed, with his eyes all red from the wine in his head, wish - in'
 clos - in' time, most ev - 'ry night, he locks up tight and out go the lights. Then he
 get right down to the nit ty grit - ty, isn't it a pity that in this big city, not

Bb7 F

he was dead, when he ought a be head-in' for Sun-day school.
 ducks out of sight and he cheats on his wife with an ee.
 one lit-tle bitty man-'ll ad-mit he could-a been a little bit wrong.

F7 Bb7

Clean Up Your Own Back Yard, don't you hand me none of your

F C7#9

line; Clean Up Your Own Back Yard,

Bb7 F Bb

you tend to your bus-'ness, I'll tend to mine.

1, 2 F7 Bb7 B7 C7 3 F

CRYING IN THE CHAPEL

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Words and Music by
 ARTIE GLENN

Slowly

F

You saw me Cry-ing In The Chap-some el, the tears I shed were tears of
 thing that will put his heart at

C A7 D7 Fm6 G7 D7 Dm7/G

joy. I know the mean-ing of con-tent ment, now I am hap-py with the
 ease. There is on-ly one true an swer, he must get down on his

C N.C. F6

Lord. Just a plain and sim-ple chap-el where hum-ble peo-ple go to
 knees. Meet your neigh-ber in the chap-el, join with him in tears of

C A7 D7 Fm6 G7 D7 Dm7/G

pray. I pray the Lord that I'll grow strong er, as I live from day to
 joy. You'll know the mean-ing of con-tent ment, then you'll be hap-py with the

C C7 F Fm6 C A7 D7

day. I've searched and I've searched, but I could-n't find no
 Lord. You'll search and you'll search, but you'll nev-er find no

Am7 D7 G7 N.C. F6

way on earth to gain peace of mind. Now I'm hap-py in the chap-el,
 way on earth to gain peace of mind. Take your trou-bles to the chap-el,

C A7 D7

where peo-ple are of one ac-cord. We gath-er in the chap-el,
 get down on your knees and pray. Your bur-dens will be light er,

G7 D7 Dm7/G 1 C Dm7 G7 N.C. 2 C

just to sing and praise the Lord. Ev-'ry sin-ner looks for
 and you'll sure-ly find the way.

DON'T

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Words and Music by JERRY LEIBER and MIKE STOLLER

Moderately

F C7 F F7 Bb C7 F Am Dm

Don't, Don't, that's what you say, each time that I hold you
 Don't, Don't, leave my embrace, For here in my arms is — you

Gm7 C7 N.C. F F7 Bb Gm7 C7 1 F Dm Gm7 C7

way. When I feel like this and I want to kiss you, ba - by, Don't say Don't.
 place. When the night grows cold and I want to hold you, ba - by, Don't say

2 F F7 Bb A A7 Bb C7 F Bb F

Don't. If you think that this is just a game I'm play - ing,

G7 C7 Bdim C7 F C7

if you think that I Don't mean ev - 'ry word I'm say - ing, Don't, Don't,

F F7 Bb C7 F Am Dm Gm7 C7 N.C. F F7

Don't feel that way. I'm your love and yours I will stay. This you can be-lieve; I will nev-

Bb Gm7 C7 F Dm Gm7 C7sus C7 1 F Bb7 F C7 D.C. 2 F Bb7 F

leave you, heav - en knows I won't. Ba - by, Don't say Don't. Don't.

DON'T ASK ME WHY

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Words by FRED V
 Music by BEN WEIS

Moderately slow

C C/E Eb dim7 Dm7 G7 Dm7 G7 Dm7 G7 G7#5

I'll go on lov - ing you, Don't Ask Me Why. Don't know what else to do, Don't Ask

C C#dim G7/D G7 C C/E Eb dim7 Dm7 G7 Dm7 G7 Dm7

Why. How sad my heart would be if you should go. Though you're not good for me,

G7 C F C N.C. F C G7 C

I want you so. It's not the kind of love I dreamed a - bout, but it's th-

D7 G7 N.C. C C/E Eb dim7 Dm7

kind that I can't live with - out. You're all I'm long - ing for; don't say good - bye.

G7 Dm7 G7 Dm7 G7 1 C Ab7 G7 N.C. 2 C Fm C

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)

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Words and Music by OTIS BLACKWELL
and ELVIS PRESLEY

Medium bright

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The lyrics are written below the notes, with some words split across lines. Chord symbols (C, F, G7, Dm7) are placed above the staff to indicate the harmonic structure. The score includes a repeat sign at the beginning and a double bar line with first and second endings at the end.

You know I can be found _____ sit - ting home all a - lone, if
 Baby, if I made you mad for some - thing I might have said,

you can't come a - round at least, please tel - e - phone. Don't Be Cruel
 please let's forget the past the future looks bright a - head. Don't Be Cruel

To A Heart That's True. _____ True. _____ I don't
 To A Heart That's

want no oth - er love. Ba - by, it's just you I'm think - ing of.

Don't stop think - ing of me. Don't make me feel this way. Come
 walk up to the preach - er, and let us say, "I do."

on o - ver here and love me. You know what I want you to say. Don't Be Cruel
 Then you'll know you have me. And I'll know I'll have you too. Don't Be Cruel

To A Heart That's True. _____ Why should we be a - part? I
 To A Heart That's True. I don't want no oth - er love.

real - ly love you, ba - by, cross my _____ Let's
 Ba - by, it's just you I'm think - ing heart. _____ 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 oth - er

love ba - by, it's just you I'm think - ing of.

DON'T CRY DADDY

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Words and Music by
MAC DAVIS

Moderately, with feeling

The musical score for "Don't Cry Daddy" is written in G major and 4/4 time. It consists of several staves of music with lyrics underneath. The lyrics are: "To - day I stum-bled from my bed, with thun-der crash-ing in my head, my pil-low still wet from last night's Why are chil-dren al-ways first to feel the pain and hurt the worst, It's true, but some-how it just don't seem tears. right. And as I think of giv-ing up, a voice in-side my cof-fee cup, kept 'Cause ev-'ry time I cry I know it hurts my lit-tle chil-dren so, I cry-ing but and ring-ing in my ears. won-der will it be the same to night. Don't Cry Dad-dy, Dad-dy, please don't cry. Dad-dy, you've still got me and lit-tle Tom-my. To-gether we'll find a brand new mom-my. Dad-dy, Dad-dy, please laugh a-gain, Dad-dy, ride us on your back a-gain. Oh, Dad-dy, please don't cry. (Instrumental) Oh, Dad-dy, please don't cry." The score includes various chords such as D, F#, G, C/D, Em, A, A7, Dm7, G/D, and F#m.

DON'T LEAVE ME NOW

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Words by AARON SCHROEDER
Music by BEN WEISMA

Moderately slow

The musical score for "Don't Leave Me Now" is written in C major and 4/4 time. It consists of several staves of music with lyrics underneath. The lyrics are: "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, this heart that loves you. There'd just be noth-in' for me if you should leave me". The score includes various chords such as C, C7, F, G7, G7#5, C#dim7, G7, N.C., and F.

C F7 C N.C. F C F7

now. What good is dream - ing if I must dream all a - lone by my -

C N.C. D7 G7 N.C.

self? With-out you, dar - lin' my dreams would just gath - er dust like a book on a shelf. Come fill these arms,

C C7 F G7

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

N.C. C Ab7 G7 N.C. C F7 C

Oh, don't you leave me now! Don't Leave Me Now, now!

DONCHA' THINK IT'S TIME?

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Words and Music by CLYDE OTIS
and WILLIE DIXON

Moderately

C

I've been yearn-ing for a lit - tle ro - mance. I wan - na know when you're gon - na give me a chance.
I've been yearn-ing for a sweet em - brace. Rum - ple my hair till I'm a to - tal dis - grace.

F G7 N.C. C

Love me, hon - ey, tell me you're mine. Don't - cha' Think It's Time?
Kiss me, hon - ey, make me feel so fine.

F C C7 F

I don't wan - na walk with - out you walk - in' right by my side. It hurts me to see you talk - in' to

G7 C

an - y oth - er guys. I get so warm when you touch my cheek. You thrill me so much that I can

F G7 N.C. C F7 G7 C

hard - ly speak. Love me, hon - ey, make me feel so fine. Don't - cha' Think It's Time?

DOUBLE TROUBLE

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Words and Music by DOC POMUS
 and MORT SHUMAN

Medium Rock

Musical score for "Double Trouble" in 4/4 time. The score includes a vocal line with lyrics and guitar accompaniment with chord diagrams. The lyrics are: "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 on 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 the fi - n'ly got it made, Some los - in' cards are played, I just can't make the town. I got Dou - ble Trou - ble, I got Dou - ble Trou - ble, I got Dou - ble Trou - ble, twice as much as an - y - bod - y else, oh yeah. (Instrumental) I yeah. (Instrumental)"

EARLY MORNIN' RAIN

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Words and Music by
 GORDON LIGHTFOOT

Bright

Musical score for "Early Mornin' Rain" in 4/4 time. The score includes a vocal line with lyrics and guitar accompaniment with chord diagrams. The lyrics are: "1. In the Ear - ly Morn - in' Rain with a dol - lar in my hand, with an ach - in' in my heart and my pock - ets full of sand, I'm a long way from home. And I miss my loved ones so."

Musical notation for the first system of 'In the Early Mornin' Rain'. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a staff with notes and rests. Chords D, A, and G are indicated above the staff. The lyrics 'In the Ear - ly Morn - in' Rain, with no place to go.' are written below the staff.

Additional Lyrics

2. Out on runway number nine
Big seven-o-seven set to go,
But I'm stuck here in the grass
Where the cold wind blows.
Now the liquor tasted good,
And the women all were fast,
Well, there she goes, my friend,
She's rollin' now at last.
3. Hear the mighty engines roar,
See the silver bird on high,
She's away and westward bound,
Far above the clouds she'll fly,
Where the mornin' rain don't fall,
And the sun always shines,
She'll be flyin' o'er my home
In about three hours time.
4. This old airport's got me down,
It's no earthly good to me,
'Cause I'm stuck here on the ground
As cold and drunk as I can be.
You can't jump a jet plane
Like you can a freight train,
So I'd best be on my way
In the Early Mornin' Rain.

EDGE OF REALITY

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

Moderately

Musical notation for the song 'Edge of Reality'. It features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written on a staff with notes and rests. Chords Am, G, F, C, D, and E are indicated above the staff. The lyrics are written below the staff. The song includes a Coda section and a 'Repeat and Fade' section.

I walk a - long a thin - line, dar - ling, dark shad - ows fol - low me. _____
 Oh, I can hear strange voic - es ech - o, laugh - ing with mock - er - y. _____
 She drove me to the point of mad - ness; the brink of mis - er - y. _____

Here's where life's dream lies dis - il - lu - sioned, } the Edge Of Re - al - i - ty. _____
 The bor - der - line of doom I'm fac - ing, }
 If she's not real, then I'm con - demned to }

On the
Edge Of Re - al - i - ty, she sits there tor - ment - ing me, the girl with the name - less name. _____ On the
D.C. al Coda

Edge Of Re - al - i - ty, where she o - ver - pow - ers me with fears that I can't ex - plain.

CODA Repeat and Fade
Re - al - i - ty. _____

FAME AND FORTUNE

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Words by FRED W...
Music by BEN WEISM...

Slowly

C Em F G7 C₃ Dm7 Fm/Ab₃ C/G Am7 D7

Fame And For-tune, how emp-ty they can be. But when I hold you in my arms that's heav en to

G7 C Em F G7 C₃ Dm7 Fm/Ab₃ C/G Am7

me. Who cares for Fame And For-tune? They're on-ly pass - ing things. But the touch of your lips on mine

D7 G7₃ C N.C.₃ F C

makes me feel like a king. Your kind of love is a treas-ure I hold. It's so much

Am D7 Dm7 G7 G7b9 C Em F

great - er than sil-ver or gold. I know that I'd have noth - ing if you should go

C₃ Dm7 Fm/Ab₃ C Am7 Dm7 G7

way But to know that you love me brings Fame And For-tune my way.

1 C G7b9 2 C F7 C

FLAMING STAR

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a division of Music Sales Corporation

Words by SID WAY...
Music by SHERMAN EDWAR...

Moderately bright

Eb Cm

Ev - 'ry man has a Flam - ing Star, a Flam - ing Star,
When I ride I feel that Flam - ing Star, that Flam - ing Star,
One fine day I'll see that Flam - ing Star, that Flam - ing Star

Ab Eb

o - o - ver his shoul - der. And when a man sees his
o - o - ver my shoul - der. And so I ride front of that
o - o - ver my shoul - der. And when I see that old

Cm Fm Eb

Flam - ing Star, he knows his time, his time has come.
Flam - ing Star, nev-er look-in' a round, nev-er look-in' a round.
Flam - ing Star, I'll know my time my time has come.

Cm

Flam - ing Star, don't you shine on me. Flam - ing Star.

E_b *C_m*

Flam - ing Star, keep be - hind - a me, Flam - ing Star. There's a

F_m

lot of liv - in' I've got to do. Give me time to make a few

dreams come true, *1.2* Flam - ing Star. *C_m*

3 Flam - ing Star. *C_m*

FOLLOW THAT DREAM

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Words by FRED WISE
Music by BEN WEISMAN

Moderately bright

E_b *A_b* *E_b* *A_b* *E_b*

When your heart gets rest - less, time to move a long. When your heart gets wea - ry,
some one whose heart is free. Some one to look for

C_m *G_m* *B_b7* *E_b7* *A_b*

time to sing a song. But when a dream is call - ing you,
my dream with me. And when I find her, I may find out

A_bm *E_b* *A_b* *E_b* *A_b* *E_b* *A_b*

there's just one thing that you can do. You've got - ta Fol - low That Dream wher -
that's what my dreams are all a - bout. I've got - ta Fol - low That Dream wher -

B_b7 *E_b* *C_m*

ev - er that dream may lead. You've got - ta Fol - low That Dream to
ev - er that dream may lead. I've got - ta Fol - low That Dream to

A_b *B_b7* *1* *E_b* *A_b7* *E_b* *2* *E_b* *A_b7* *E_b*

find the love you need. Got - ta find me need.

FOOL

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Words and Music by JAMES LAST
and CARL SIGMAN

Moderately

G D/F# Dm/F C/E Cm/Eb

Fool, you did-n't have to hurt her. — Fool, you did-n't have to lose her. — Fool, you on-ly had to

G/D D G D/F#

love her, but now {her} love is gone. — Fool, you could have made her want you. —

Dm/F C/E Cm/Eb G/D D To Coda (C)

Fool, you could have made her love you. — Fool, you on-ly had to love her, but now her love is

G Em B/D# Dm6 C

gone. Gone now — the love and laugh-ter see your-self the morn-ing af-ter,

Eb G/D D G D.C. al Coda

can't you see her eyes are mist-y as she said good-bye.

CODA

G

gone.

(Now and Then There's) A FOOL SUCH AS I

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Words and Music by
BILL TRADER

Moderately slow, with expression

C E7 F C C7 F Ab7b5 C

Par-don me, if I'm sen-ti-men-tal, when we say good-bye. Don't be an-gry with

Gm6 A7 Dm G7 N.C. C E7 F C C7 F Ab7b5

me, should I cry. — When you're gone, yet I'll dream a lit-tle dream, as years go by. Now and

C Bdim Am Dm Fm6 G7 C C7 Gm7 C7 F F#dim7 C F Fm6

then, there's A Fool Such As I. — Now and then, there's A Fool Such As I am o-ver

C Gdim7 G D7 D#dim7 Em Edim7 Dm A7 Fm6 G7 N.C. C

you. You taught me how to love, and now you say that we are through. I'm a fool, but I'll

E7 F C C7 F Ab7b5 C G#dim7 Am Dm G7

love you, dear, un - til the day I die. Now and then, there's A Fool Such As I. Par-don I.

1 C Dm G7 2 C F C

FOR OL' TIMES SAKE

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Words and Music by
TONY JOE WHITE

Moderately

§ C Em Gm7 C7

Be - fore you go _____ and walk out on me, _____ take a look a - round _____ and tell me
years we had _____ were not all bad; _____ in fact, I know the good _____ out-weighed the
one more time, _____ For Ol' Times Sake, _____ come and lay your head _____ up - on my

F C Em

what you see. _____ Here I stand, _____ like an o - pen book; _____
bad. _____ And now you say _____ that you've grown tired, _____ and you
chest. _____ Please don't throw _____ this mo - ment a - way;

Gm7 C7 F G7

is there some-thin' here _____ you might have o - ver - looked? _____ 'Cause it would be a shame _____ if you would
want to be _____ by your - self a - while. _____ But it would be a shame _____ if you would
we can for-get the bad and take the best. _____ But if you don't have noth - in' else to

To Coda ⊕ C Dm7 G7

leave, _____ and find that free-dom ain't what you thought it would be. _____ The
go, _____ and find that free-dom was a long _____ time a -
say, _____ let me hold you one more

2 C F G7 Cmaj7

go. _____ I know that you can't stand _____ for chains to bind you, _____ but

Dm7 G7 Cmaj7 F G7

they just keep on driv-in' us a - part. _____ And you could go where I would nev - er

C G/B Am Fmaj7 Dm7

find you. _____ But could you go far e - nough _____ to get a - way from your heart? _____

G7 D.S. al Coda

So,

CODA ⊕ G7 C

time For Ol' Times Sake.

FOR THE GOOD TIMES

Words and Music by
KRIS KRISTOFFERSON

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Slowly

Don't look so sad; long; I know it's over; But life goes
you'll find another; And I'll be
on and this old world will keep on turn-ing. Let's just be glad we had some
here if you should find you ev-er need me. Don't say a word a-bout to-
time to spend to-gether. There's no need to watch the brid-ges that we're
mor-row or for-ev-er. There'll be time e-nough for sad-ness when you
burn-ing. Lay your head up-on my pil-low,
leave me. }
Hold your warm and ten-der bod-y close to mine. Hear the
whis-per of the rain-drops blow-ing soft a-against the win-dow and make be-lieve you love me one more
time For The Good Times. I'll get a - Good Times.

FOR THE HEART (Had a Dream (For the Heart))

Words and Music by
DENNIS LINDE

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Medium Rock tempo

Had a dream a-bout you ba-by; had a dream.
and dry and lone ly; I'm as lone -
'bout me and you. Had a dream
ly as can be. And I stare
and I woke up cry-ing. Well, I can roll but I just can't rock. And the time's
out of my win-dow. Wait, I can play, but I just can't win. And the weath-
go-in' by tick tock, } For The Heart that just can't love no one but you.
er's look-in' might y dim, }

1 (Instrumental) 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

FRANKFORT SPECIAL

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 a division of Music Sales Corporation

Words by SID WAYNE
 Music by SHERMAN EDWARDS

Bright tempo

Is this train the Frank-fort Spe-cial? *Ja, ja, ja, ja. Ain't this out-fit
 When we get to our head-quar-ters, ja, ja, ja, ja. Be good boys and
 come on, train, and get the lead out. ja, ja, ja, ja. One more day we
 some-thing spe-cial? Ja, ja, ja, ja. We heard ru-mors from the bas-es.
 fol-low or-ders. Ja, ja, ja, ja. Don't take girls from one an-oth-er.
 got-ta sweat out. Ja, ja, ja, ja. Fran-tic Freu-leins at the sta-tion.
 Ja, ja, ja, ja. Frank-fort girls got pret-ty fac-es. Ja, ja,
 Ja, ja, ja, ja. Treat a sail-or like a broth-er. Ja, ja,
 Ja, ja, ja, ja. Read-y for a cel-e-bra-tion. Ja, ja,
 ja, ja. So go, Spe-cial, go. Blow, whis-tle, blow.
 Frank-fort Spe-cial's got a spe-cial way to go. Woh.
 Woh. Round wheels sing-in' on a long flat track_ click-et-y clack,_ click-et-y clack.
 Boil-er bust-in' to blow its stack_ click-et-y clack,_ click-et-y clack. Towns and vil-lag-es fly-in' by_
 Bye-bye,_ bye-bye._ Fare-well, Freu-lein; don't you cry._ You'll soon get an-oth-er G. I. So

*Pronounced "Yah"

FUN IN ACAPULCO

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Words by SID WALKER
 Music by BEN WEISBERG

Moderately

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
 beau - ti - ful morn - ing for a hol - i - day. Hey now, come on, you old sleep - y
 head, see the sky turn - ing red and you're still in bed. It's Fun In A - ca - pul - co.
 A - ca - pul - co, look, here comes the sun. A - ca - pul - co, it's a day for
 fun. I can't wait till I meet your sweet se - ño - ri - tas, kiss ev - 'ry - one. This is no
 time for si - es - ta. This is time for fun. fun.

FUNNY HOW TIME SLIPS AWAY

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 WILLIE NELSON

Casually

Well, hel - lo there, my it's been a long, long time. "How'm I
 new love, I hope that he's do - in' fine. Heard you
 go now, guess I'll see you a - round. Don't know
 do - in'?" Oh, I guess that I'm do - in' fine. It's been so
 told him that you'd love him till the end of time. Now, that's the
 when tho', nev - er know when I'll be back in town. But re
 long now and it seems that it was on - ly yes - ter - day. Gee, ain't it
 same thing that you told me, seems like just the oth - er day. Gee, ain't it
 mem - ber what I tell you, that in time you're gon - na pay. And it's sur
 Fun - ny How Time Slips A - way. How's your
 Fun - ny How Time Slips A - way. Got - ta
 pris - ing how time slips a way.

GENTLE ON MY MIND

Copyright © 1967, 1968 (Renewed 1995, 1996) by Ensign Music Corporation

Words and Music by
JOHN HARTFORD

Moderately bright

C Cmaj7 C6 Cmaj7 Dm

It's know-ing that your door is al-ways o-pen and your path is free to walk,

Dm7 G7 C

that makes me tend to leave my sleep-ing bag rolled up and stashed be-hind your couch.

Cmaj7 C6 Cmaj7

And it's know-ing I'm not shack-led by for-got-ten words and bonds, and the

C Cmaj7 Dm

ink stains that have dried up - on some line; that keeps you in the

Dm7 Dm G7 C

back-roads by the riv-ers of my mem'-ry that keeps you ev-er Gentle On My Mind.

G.I. BLUES

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Words and Music by SID TEPPER
and ROY C. BENNETT

Moderately bright

C C7 F

They give us a room with a view of the beau-ti-ful Rhine. They give us a room with a
get has-sen-fef-fer and black pump-er-nick-el for chow. We get has-sen-fef-fer and

C G7 F7

view of the beau-ti-ful Rhine. Gim-me a mud-dy old creek in Tex-as an-y old
black pum-per-nick-el for chow. I'd blow my next-month's pay for a slice of Tex-as

C C7

time. } I've got those hup, two three, four, oc-cu-pa-tion G. I. Blues. From my
cow. }

F C G7 N.C.

G. I. hair to the heels of my G. I. shoes. And if I don't go state-side

F7 N.C. 1 C F7 G7 2 C F7 C

soon, I'm gon-na blow my fuse. We fuse.

GIRL HAPPY

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Words and Music by DOC POMUS
 and NORMAN MEADE

Solid Rock

C

Ev 'ry girl I see _____ looks good to me. _____
 Ev 'ry time I see _____ a _____ pret ty face, _____

What a cra zy way
 my _____ heart just heads

_____ out _____ way to be. _____
 for _____ out er space. _____ I love a life _____ of noth - ing but
 I need a girl _____ to make _____ my

F **D7** **C** **F** **C** **F**

beau - ti - ful wom-en. } Well, I'm _____ Girl _____
 life _____ worth liv - in'. } Happy. Yes, I'm _____ Girl _____ Hap - py, _____

C **G7** **C** **C7** **F**

1 2
 Girl _____ Hap py, can't you see? _____ I've been like

G7 **Em** **Am** **F** **G7** **Am** **G7**

this since I was just a ba - by boy. _____ First nurse ev - er rocked my cra - dle made me jump for joy. _____

C

Ma ma, keep your daugh - ter out of sight. _____ I'm in a lov - in' _____ mood to - night.

G7 **C** **C7** **F** **D7** **C**

I love a life _____ with noth - ing but beau - ti - ful wom-en. Well, I'm Girl _____

F **C** **F** **C** **G7** **C**

Hap - py. Yes, I'm _____ Girl _____ Hap - py, _____ Girl _____ Hap - py, can't you see? _____

THE GIRL OF MY BEST FRIEND

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Words and Music by BEVERLY ROSEN
 and SAM BOBRIC

Moderately

F **Dm** **C7** **F** **Dm** **C7** **F** **Dm**

The way she walks, _____ the way she talks _____ how long can I pre -
 Her love - ly hair, _____ her skin so fair. _____ I could go on and nev - er

C7 **Bb** **C7** **F** **Dm**

tend? _____ } Oh, I can't help it; I'm in love _____ with The
 end. _____ }

Bb **Gm** **C7** **C7** **F**

1 2
 Girl Of My Best Friend. _____ My Best Friend. _____

F7 Bb C7 F Dm

I want to tell her how I love her so, and hold her in my

C7 F F7 Bb C7 F

arms. But then what if she got real mad and told him

Dm G7 C7 F

so, I could nev - er face ei - ther one a - gain. The way they

Dm C7 F Dm C7 F Dm C7

kiss, their hap - pi - ness, will my ach - ing heart ev - er mend?

Bb C7 F Dm Bb

Or will I al - ways be in love with The Girl Of

C7 F C7 F Bb7 F

My Best Friend? Friend?

GOOD LUCK CHARM

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 and Rachel's Own Music (Administered by A. Schroeder International Ltd.)

Words and Music by AARON SCHROEDER
 and WALLY GOLD

Moderately

Bb Eb Bb F7 Bb Bb7

Don't want a four leaf clo - ver; don't want an old horse shoe. Want your kiss 'cause I

Don't want a sil - ver dol - lar, rab-bit's foot on a string. The hap - pi - ness in your

I found a luck - y pen - ny, I'd toss it a - cross the bay. Your love is worth all the

Eb F7 Bb N.C. F7

just can't miss with a Good Luck Charm like you. } Come on and be my lit - tle

warm ca - ress no rab - bit's foot can bring. }
 gold on earth; no won - der that I say:

Bb F7

Good Luck Charm. Uh-huh - huh, you sweet de - light. I want a Good Luck Charm a - hang - in'

C7 F7 Bb

on my arm to have, to have, to hold, to hold to - night.

2, 3 N.C. C7 F7 Bb

Uh-huh - huh, uh-huh - huh, uh-huh - huh; oh, yeah. Uh-huh - huh,

C7 F7 Bb (D.C.) 2 Bb Eb7 Bb

uh-huh - huh, uh, to - night. (3.) If

GIRLS! GIRLS! GIRLS!

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and MIKE STOLLER MUSICWords and Music by JERRY LEIBER
and MIKE STOLLER

Moderately bright

E_b

*Girls, go - in' swim-min' girls, in bi - ki - nis, a - walk-in' and a - wig - gl - in' by,
girls, sail - in' sail-boats, girls, wa - ter ski - in'; they'll drive me out of my mind

E_b7 *A_b*

yay, yay, yay. Girls, on the beach - es, girls, oh, what peach - es,
yay, yay, yay. Girls, big and brass - y, girls, small and sass - y,

E_b *F7*

so pret - ty, Lord, I could cry. I'm just a red - blood - ed boy and I
just give me one of each kind. I'm just a red - blood - ed boy and I

B_b7 *E_b*

can't stop think - in' a - bout Girls, Girls, Girls, Girls.
can't stop think - in' a - bout

A_b7 *E_b7*

And when I pick up a sand - wick to munch, a - crunch - y crunch - et - y, a -

A_b7

crunch - et - y crunch, I nev - er ev - er get to fin - ish my lunch,

F7 *B_b7* *E_b*

be - cause there's al - ways bound to be a bunch of girls, in tight sweat - ers,

E_b7

girls, in short dress - es, a - walk-in' and a - wig - gl - in' by yay, yah, yay.

A_b *E_b*

Girls, out boat - in', girls, just a float - in', so pret - ty, Lord, I could cry.

F7 Bb7

I'm just a red - blood - ed boy and I can't stop think - in' a - bout

Eb7

Girls, *Girls,* *Girls,* *Girls,* *Girls,* *Girls.*

*The word, *Girls*, where indicated in italics, should not be sung by Soloist when accompanied by Vocal Group.

GOT A LOT O' LIVIN' TO DO

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Words and Music by BEN WEISMAN
 and AARON SCHROEDER

Bright tempo

Eb Ab7 Eb Ab7 Eb Ab

There's a moon that's big and bright in the Milk - y Way to - night. But the way you act you
 pret - tiest thing I've seen, but you treat me so dog - gone mean, Ain't-cha got no heart? I'm

Eb Bb7

nev - er would know it's there. Now, ba - by, time's a - wast - in', a lot o' kiss - es I ain't been
 dy - in' to hold you near. Why do you keep me wait - in', why don't-cha start co - op - er -

Ab Bb7 Eb N.C. Bb7

tast - in'. Don't know a - bout you but I'm a - gon na get my share: Oh, yes, I've Got A Lot O'
 at - in'? Ain't the things I say the things you wan - na hear?

Eb Ab7 Eb

Liv - in' To Do, whole lot o' lov - in' to do. Come on, ba - by! To make it fun it takes two.

N.C. Bb7 Eb

Oh, yes, I've Got A Lot O' Liv - in' To Do, whole lot o'

Ab Bb7

lov - in' to do. And there's no one who I'd rath - er do it with - a than you! You're the you!

GOOD ROCKIN' TONIGHT

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By ROY BROWN

In genuine Rockabilly (♩-♩-♩-♩)

Well, I heard the news: — there's — Good Rock-in' To - night. —
 heard the news? — Ev - 'ry - bod - y's rock - in' to - night. —

Well, I heard — the news: — there's — a Good — Rock-in' To - night. — }
 Have you heard — the news? — Ev - 'ry - bod - y's rock - in' to - night. — }

I wan - na hold my — ba - by tight as I can; — to - night she'll know I'm a night -

y, night - y man. I heard the news: — there's Good Rock-in' To - night. — I say he'll

meet me in a hur - ry, be - hind the barn. — Don't — you be a - fraid, dar - lin', I'll

do you no harm. — I want you to bring — a - long my rock - in' shoes — 'cause to -

night I'm gon - na rock a - way all the blues. I heard the news: — there's Good Rock-in' To - night.

(Instrumental)

Well, — we gon-na rock. We gon-na rock. — Let's

A7 E B7

rock, come on and rock. We gon-na rock all _

E D.S. al Coda CODA

our blues a-way. Have you Well, we're gon-na rock, rock,

A7

rock. Ah, ... come on and rock, rock, rock, al-ways rock, rock, rock. Ah, ... well let's

E B E7 E6

rock, rock, rock. Ah, ... we gon-na rock all our blues a-way.

GREEN GREEN GRASS OF HOME

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 CURLY PUTMAN

Slowly VERSE

C F

1. The old home town looks the same as I step down from the
 2., 3. (See additional lyrics)

C G7

train, And there to meet me is my ma-ma and pa-pa;

C F

And down the road I look and there runs Ma-ry, hair of gold and

C G C CHORUS

lips like cher-ries. It's good to touch the Green Green Grass Of Home. Yes, they'll

F C

all come to meet me, arms a-reach-ing, smil-ing sweet-ly. It's good to touch the

G7

Green Green Grass Of Home. The old Home.
 Then I a-

Additional Lyrics

- The old house is still standing tho' the paint is cracked and dry,
 And there's that old oak tree that I used to play on.
 Down the lane I walk with my sweet Mary, hair of gold and lips like cherries;
 It's good to touch the Green Green Grass Of Home.
- Then I awake and look around me at the grey walls that surround me,
 And I realize that I was only dreaming,
 For there's a guard and there's a sad old Padre, arm in arm we'll walk at daybreak,
 Again I'll touch the Green Green Grass Of Home.

CHORUS:
 Yes, they'll all come to see me in the shade of that old oak tree,
 As they lay me 'neath the Green Green Grass Of Home.

GUITAR MAN

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By JERRY REED

Fast tempo, lively

D7

Well, I quit my job down at the car wash, I left my ma-ma a good-bye note. By starved to death down in Mem-phis I run out of mon-ey and luck. So I trip down to the o-cean find your-self-down a-round Mo-bile, well

sun-down I'd left King-ston with my gui-tar un-der my coat. I hitch-hiked bummed me a ride down to Ma-con, Geor-gia on a o-ver-load-ed poul-try truck I thumbed on make it on out to the club called Jack's if you got a lit-tle time to kill I thumbed on just

G7sus4 G7

all the way down to Pan-a-ma Cit-y start-ed pick-in' out some of them all night bars, For the fol-low that crowd of peo-ple. You'll wind up out on his dance floor,

D7

next three weeks I went a-haunt-ing them night clubs, look-ing for a place to play. Well I hop-in' I can make my-self a dol-lar mak-in' mu-sic on my gui-tar. Got the Dig-gin' the fin-est lit-tle five-piece group up and down the Gulf of Mex-i-co. And

A7 G7

thought my pick-ing would set 'em on fire but no-bod-y want-ed to same old sto-ry at them all-night piers there ain't no room a-round guess who's lead-ing that five-piece band, why would-n't you know it's that

To Coda ⊕ D7 G7 D7

hire a Gui-tar Man. Well, I near-ly 'bout here for a Gui-tar Man. (Spoken:) We don't swing-ing lit-tle Gui-tar

G7

need a Gui-tar Man, son. So I slept in the ho-bo jun-gles. I bummed a thou-sand miles of

D7

track 'til I found my-self in Mo-bile, Al-a-ba-ma in a club they call "Big Jack's." A lit-tle

G7 E7

four piece band was jam-ming so I took my gui-tar and I sat in. I showed 'em what a band would

A7 D.S. al Coda

sound like with a swing-in' lit-tle Gui-tar Man. (Spoken:) Show 'em son If you ev-er take a

CODA

Man.

HARD HEADED WOMAN

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 (Administered by Williamson Music)

Words and Music by
 CLAUDE DeMETRUIS

Bright Rock Bb N.C. Bb N.C. Bb N.C.

Well, a Hard Head-ed Wom-an, a soft heart-ed man Been the cause of trou-ble ev-er
 A-dam told — Eve: — Lis-ten here to — me; Don't you let me catch you mess-in'

since the world be-gan. } Oh, yeah, — Ev-er since the world be-gan. —
 'round that ap-ple tree. }

Bb F7 Eb7

Uh-huh-huh. — A Hard Head-ed Wom-an been a thorn in the side of

1 Bb Gb7 F7 2 Bb Gb7 F7 Bb N.C.

man. Now man. Now Sam-son told De-li-lah
 heard 'bout a king — who was
 I — got a wom-an a

Bb N.C. Bb N.C.

loud and clear: Keep your cot-ton-pick-in' fin-gers out my curl-y hair.
 do-in' swell Till he start-ed play-in' with that e-vil Jez-e-bel. } Oh,
 head like a rock. If she ev-er went a-way I'd cry a-round the clock }

Eb7 Bb

yeah, — Ev-er since the world be-gan. — Uh-huh-huh. A

F7 Eb7 1,2 Bb Gb7 F7 3 Bb Eb7 Bb

Hard Head-ed Wom-an been a thorn in the side of man. I man. —

THE HAWAIIAN WEDDING SONG

(Ke Kali Nei Au)

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

Slowly, with much warmth

C G7 C C7 F G7 C E7 Am Am7

This is the mo - ment I've wait - ed for. I can hear my heart sing - ing,
 1. E - i - a a - u ke ku - li nei A - ia la i he - a
 2. A he ha - li a kai hi - ki mai No kun lei o - na o - na

D7 G7 C D7 G7 C

soon bells will be ring - ing. This is the mo - ment of sweet "A - lo - ha,"
 ku - u a lo ha E - i - a a - u ke hu - li ne - i
 pulu pe i ka u - a Au - he - a o - e kai - ini a lo - ko

Cdim7 G9 G7 C G+

I will love you long - er than for - ev - er, prom - ise me that you will leave me nev - er.
 A lo - a - a o - e e ka i - po Ma - ha ka i - i - ni a ka pu - u - wai.
 Nu lo - ko a - e ka ma - na - o Hu - 'e lu - ni a - na i kuu ki - no.

C A7 D7 G7 C Cdim7

Here and now, dear, all my love I vow, dear. Prom - ise me that you will leave me
 U - a si - la' pa - a ia me o - e Ko a - lo - ha ma - ka - mae e
 Ku - u pu - a ku - u lei ona - o - na A'u i kui a la - wa - i a

G9 G7 C C7 F

nev - er, I will love you long - er than for - ev - er. Now that we are one,
 i - po Ka 'u ia e le - i a - e ne - i - la Nou no ka i - ini
 ne - i Me ke a - la pu - a pi - ka - ke A o oe kuu pua

D7 G7 C A7 D7 G7

clouds won't hide the sun. Blue skies of Ha - wai - i smile on this, our wed ding
 A nou wa - le no A o ko a - lo - ha ka'u e hi i - po - i
 kuu pua lei le - hua A'u e li - 'a ma - u nei hoo - paa ia iho kea -

C A7 D7 G7

day. I do love you with all my heart. heart.
 mau Na'u oe na'u oe, e lei e lei na'u oe lei lei na'u
 loha. He lei, he lei, oe na'u, oe na'u he lei oe na'u lei na'u

C G7 C C

1. C G7 C 2. C G7 C

HEARTBREAK HOTEL

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8 Music Square West, Nashville, TN 37203

Words and Music by MAE BOREN AXTON,
TOMMY DURDEN and ELVIS PRESLEY

Moderate Blues

C C7 C C7 C C7 C

1. Now, since my ba - by left me I've found a new place to dwell, down at the end of Lone - ly street at
 2., 3. (See additional lyrics)

C7 C F7 C F7

Heart - break Ho - tel. I'm so lone - ly, I'm so lone - ly, I'm so lone - ly, that I could
 die; and tho' it's al - ways crowd - ed, you can still find some room

C C7 C C7

C C7 F7

for bro-ken heart - ed lov - ers to cry there in the gloom and be so lone - ly, oh, so

lone - ly, oh, so lone - ly they could die.

2. The die.
3. So

Additional Lyrics

- 2. The bell hop's tears keep flowing, the desk clerk's dressed in black...They've been so long on Lonely street, They never will go back... and they're so lonely... Oh, they're so lonely... they're so lonely... they pray to die.
- 3. So, if your baby leaves and you have a tale to tell, Just take a walk down Lonely street...to Heartbreak Hotel, Where you'll be so lonely... and I'll be so lonely... We'll be so lonely... That we could die.

HELP ME MAKE IT THROUGH THE NIGHT

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EMI BLACKWOOD MUSIC INC.

Words and Music by
KRIS KRISTOFFERSON

Moderately
D

D G D G

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

shake it loose and let it fall,
till the ear - ly morn - in' light,
and to - mor - row's out of sight,

Em A7 To Coda D G

lay - in' soft up - on my skin,
All I'm tak - in' is your time,
and it's sad to be a - lone.

like the shad - ows on the wall.

2 D G D

Help Me Make It Through The Night. I don't care what's right or

G D

wrong, I don't try to un - der - stand. Let the

E7 A7 D.C. at Coda

dev - il take to - mor - row. Lord, to - night I need a friend.

CODA D G D

Help Me Make It Through The Night.

HIS LATEST FLAME

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Words and Music by DOC POMUS
 and MORT SHUMAN

Moderately bright

A ver - y old friend talked, came by to - day, 'Cause he was tell - in' ev - 'ry -
 and I heard him say That she had the long - est
 one in town - 'bout the love that he just found. And Ma - rie's the name of His Lat - est
 black - est hair, the pret - tiest green eyes an - y - where. And Ma - rie's the name of His Lat - est
 Flame. He talked and
 Flame. Though I smiled, the tears in - side were a burn - in'.
 I wished him luck and then he said - good - bye. He was gone but
 still his words kept re - turn - in'. What else was there for me to do but cry.
 Would you be - lieve that yes - ter - day This girl was in my arms and swore to me -
 She'd be mine e - ter - nal - ly. And Ma - rie's the name of His Lat - est Flame.

HOLLY LEAVES AND CHRISTMAS TREES

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Words and Music by RED WEST
 and GLEN SPREEN

Moderately slow

Some - where in, in the dis - tant night I hear Christ - mas bells. The
 gen - tle snow keeps fall - ing down on peo - ple who are home - ward bound.
 That's the way it's al - ways been; the cir - cle nev - er real - ly ends.

Am Dm F C
 Christ-mas seems _____ to come and go, _____ home's a place _____ that _____ I don't know. _____

G C C C
 Hol-ly Leaves _____ And Christ-mas Trees, _____ it's that time _____ of year, _____

Am Em F G
 lights a glow _____ and mis-tle-toe _____ don't mean a thing _____ when you're not here. _____

C Dm G7 C
 As I walk, _____ walk this lone-ly street, _____ the sound of snow _____ be-neath my feet, _____ I

Am Dm F G7
 think of how, _____ how it used to be, _____ when Hol-ly Leaves _____ And Christ-mas Trees _____

F C F/C C
 used to mean _____ so much to me. _____

HOUND DOG

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Words and Music by JERRY LEIBER
 and MIKE STOLLER

Medium Bright Rock

N.C. Bb
 You ain't noth-in' but a Hound Dog, _____ cry-in' all the time. _____ You ain't noth-in' but a

Eb7 Bb F7
 Hound Dog, _____ cry-in' all the time. _____ Well, _____ you ain't nev-er caught a rab-bit and you

Eb7 Bb N.C. Bb
 ain't no friend of mine. _____ When they said you was high-classed, _____ well, that was just a lie. _____

Eb7 Bb
 When they said you was high-classed, _____ well, that was just a lie. _____ Well, _____ you ain't

F7 Eb7 1 Bb N.C. 2 Bb Eb7 Bb
 nev-er caught a rab-bit and you ain't no friend of mine. _____ You ain't noth-in' but a mine. _____

HURT

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 WARNER BROS. PUBLICATIONS U.S. INC. (Print)

Words and Music by JIMMIE CRAN
 and AL JACOBSON

Moderately, with expression

B \flat B \flat + B \flat 6 B \flat Dm Eb Eb+

Hurt to think that you lied to me, Hurt

E \flat 6 Eb Dm7 G7 \flat 9 Cm Cm7

way down deep in side of me. You said your love was

F7 E \flat /B \flat B \flat Dm7/A Gm Gm7

true and we'd nev - er part, now you want some - one

Gm7/C C7 Cm7/F F7 F7 \flat 9 B \flat B \flat + B \flat 6 B \flat

new and it breaks my heart. I'm Hurt much more than you'll

Dm Eb Eb+ E \flat 6 Eb Dm7

ev - er know, Hurt be - cause I still love you so.

G7 \flat 9 Cm/E \flat Cm7 Gm7/D E \flat m6 Dm7 B \flat /D Fm6/Ab G7 Bdim7

But e - ven tho' you've Hurt me like no one else could do, I would

Cm F7 F7 \flat 9 1 B \flat Cm7 F7 \flat 9 2 B \flat E \flat 6 E \flat m6 B \flat

nev - er, nev - er Hurt you. Hurt you.

I BEG OF YOU

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Words and Music by ROSE MARIE MCCOY
 and KELLY OWEN

Medium Rock

C C7 F7

I don't want my heart to be broken 'cause it's the on - ly one I've got. So, dar - ling, please be
 want no tears a - fall - ing; you know I hate to cry. But that's what's bound to

C G7 F7 C 1, 3

care - ful; you know I care a lot. Dar - ling, please don't break my heart, I Beg Of You...
 hap - pen if you ev - er say good - bye. Dar - ling, please don't say good - bye, I Beg Of You...

2, 4 C7 F7 C

I don't Hold my hand and prom - ise that you'll al - ways love me true.

F7 D7 N.C. G7sus C

Make me know you love me the same way I love you, lit - tle girl. You got me at your mer - cy now

C7 F7 C

that I'm in love with you. So please don't take ad - van - tage 'cause you know my love is true, my dar - ling,

G7 F7 1 C Ab7 G7 2 C F7 C

please, please love me too, I Beg Of You... I don't

I BELIEVE

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Words and Music by ERVIN DRAKE, IRVIN GRAHAM,
JIMMY SHIRL and AL STILLMAN

Moderately, with much expression

C F G7 C Fmaj7 C

I Be - lieve for ev - 'ry drop of rain that falls, a flow - er grows. I Be - lieve that
I Be - lieve a - bove the storm the small - est pray'r will still be heard. I Be - lieve that

Am7 Dm7 G7 Cmaj7 C6 C Am7

some - where in the dark - est night, a can - dle glows. I Be - lieve for ev - 'ry - one who
some - one in the great some - where hears ev - 'ry word. Ev - 'ry time I hear a new - born

F B7 E E7 Am 1 Dm7

goes a - stray, some - one will come to show the way. I Be - lieve,
ba - by cry, or touch a leaf, or see the sky,

G7 2 Dm7 G7 C

I Be - lieve. then I know why I Be - lieve!

I CAN'T STOP LOVING YOU

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Words and Music by
DON GIBSON

Slowly C C7 F C

Those hap - py hours that we once knew, though long a - go,
still make me blue. They say that time heals a bro - ken heart,
but time has stood still since we've been a - part. I Can't Stop
I Can't Stop

F 3 C

Lov - ing You, so I've made up my mind to live in
Lov - ing You, there's no use to try. Pre - tend there's

G7 C C7 F

mem - o - ry of old lone - some times. I can't stop want - ing you,
some - one new; I can't live a lie. I can't stop want - ing you

3 C G7

it's use - less to say, so I'll just live my life in
the way that I do. There's on - ly been my one love for

1 C F/G C G7 2 C F C

dreams of yes - ter - day. Those hap - py you.

I FEEL SO BAD

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Words and Music by
CHUCK WILLIS

Moderately

F7
 Feel so bad, feel like a ball game on a rain-y day.

(Instrumental) Bb7
 Feel so bad,

F7
 feel like a ball game on a rain-y day. (Instrumental)

C7 N.C.
 Yes, I got my rain check. Shake my head and walk a-way.

F7
 (Instrumental)

Oo.
 times I want to stay here, Peo-ple, that's the way I feel.
 then a-gain, I want to leave.

(Instrumental) Bb7
 Oo. 'Times I want to

F7
 leave here, Peo-ple, that's the way I feel.
 then a-gain, I want to stay. (Instrumental)

C7 N.C.
 Some-times I think I won't, then a-gain,
 Yes, I got my train fare. Pack my grip

F7 To Coda ⊕
 I and think I will. }
 and ride a way. } (Instrumental)

D.S. al Coda CODA ⊕ Repeat and Fade
 Some

I GOT LUCKY

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

Moderately bright

C Em F Em Dm G7
 Nev - er found a four - leaf clov - er to bring good luck on to me, no
 rain - bow 'round my shoul - der, no horse - shoe on my door. But

C Em F G7 N.C.
 rab - bit's foot, — no luck - y star, — no mag - ic wish - ing for tree. But } I Got
 I got you — to hold me tight, — and who could ask for more. Oh, }

C Am F Em N.C. Dm
 Luck - y; — yes, I Got Luck - y — when I found you.

G7 2, 3 G7 N.C. C F
 Got no when I found you.

C C7 F G7 F C
 I al - ways walk a - round with all my fin - gers crossed.

F E7 Am D7 G7 N.C.
 I'm a - fraid the love I've found — just might get lost. So won't you

C Em F Em Dm G7 C
 tell me that you love me; hur - ry up and name the day. And then I'll know — that

Em F G7 N.C. C
 my good luck — is real - ly here to stay. Oh, I Got Luck - y; —

Am F G7 N.C. C F
 yes, I Got Luck - y — when I found you.

C Ab7 G7 2 C F7 C F7 C
 Nev - er you.

I GOT A WOMAN

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Words and Music by
RAY CHARLES

Brightly

I Got A Wom - an way o - ver town. She's good to me. Oh
 kiss - es and all my hug - gin' Just for her. Oh
 Wom - an way o - ver town. She's good to me. Oh

yeah! Well, I Got A Wom - an way o - ver town. She's good to me.
 yeah! I save my kiss - es and all my hug - gin' Just for her.
 yeah! Some - day we'll mar - ry, way o - ver town. She's good to me.

Oh yeah! Now she's my dream - boat, oh, yes in - deed. She's just the
 Oh yeah! When I say ba - by please take my hand. She holds me
 Oh yeah! Some - day we'll mar - ry, don't you un - der - stand 'Cause she's my

kind of girl I need. } I found a wom - an way o - ver town, She's good to
 tight She's my lov - er girl }
 on - ly lov - er girl }

me. Oh yeah! I save me yeah! I got a yeah!

I GOT STUNG

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Music) and Rachel's Own Music (Administered by A. Schroeder International Ltd.)

Words and Music by AARON SCHROEDER
and DAVID HIL

Bright Rock tempo

Ho - ly smoke, a - land sakes a - live! I nev - er thought this could hap - pen to me.

Mm, Yeah! Mm, Yeah! { I Got She had

Stung by a sweet hon - ey bee. Oh, what a feel - ing come o - ver me. It
 all that I want - ed and more. And I've seen hon - ey bees be - fore. Start - ed

start - ed in my eyes, crept up to my head. F - lew to my heart till I
 buzz - in' in my ear, buzz - in' in my brain. Got stung all o - ver but I

I was stung dead. } I'm done, uh - huh, I Got Stung! Mm,
 feel - no pain. }

Now, don't think I'm com - plain in'. I'm might - y pleased - we

I GOTTA KNOW

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Words and Music by PAUL EVAN
 and MATT WILLIAM

Moderately

G

Get up in the morn - in', feel - in' might - y 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

G7 C

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

G D7

ro - mance or heart - break - in'. Won't you say which way you're gon - na
 long can I keep wait - in'? Tell me if you love me, yes or

N.C. G C

go. I Got - ta Know, got - ta know, got - ta know.
 no. I Got - ta Know, got - ta know, got - ta know.

1 2
 G D7 G C D7

need you! Have pit - y on this heart of mine. Well, if you need and want me too, I'll

A7 N.C. D7 G

be your one and on - ly till the end of time. Saw the for - tune tell - er; had my for - tune read. She

G7 C

sent me to the doc - tor, who sent me straight to bed. He said I'm lone - some and I'm love - sick.

G D7

I've got my mind on lip - stick. Will you kiss a - way my cares and

N.C. G C

1 2
 G D7 G

woe? I Got - ta Know, got - ta know, got - ta know. know.

I MISS YOU

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Words and Music by
DON SUMNER

Slowly

F Fmaj7 F6 F Gm C

Still I re - call all the good times to - geth - er, the love we shared, the
Dreams that I had, they lay bro - ken in sor - row, the plans I made, my

Gm C F Am Adim/C Cm7/G F7 Bb6 Am Gm7

fun and the laugh - ter. How I wish you could feel what my heart says to - night, dear. }
hopes for to - mor - row. If I could, I would tell you I'm lone - some to - night, dear. } I

F/C C7 F

Miss You and I wish you were here. All through the

Gbmaj7 Gb6 Gb Abm Db Abm

night I will see mem - o - ries pass - ing, the way you looked, the sound of your

Db Gb Bbm Bbdim/Db Dbm7/Ab Gb7 Cb6 Bbm Abm7 Gb/Db

laugh - ing. How I long for the touch of your hand hold - ing mine, dear. Oh, I Miss You and I

Db7 Gb Gb7 Cb Bbm Abm Gb/Db Db7 Gb

wish you were here. Lord, I Miss You and I wish you were here.

I NEED YOUR LOVE TONIGHT

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Words and Music by
SID WAYNE
and BIX REICHNER

Medium bright Rock

§ F C7 F F7 Bb

Oh, oh! I love you so. Uh, uh, can't let you go. Ooh, ooh, don't tell me no. }
gee the way you kiss. Swee - dee, too good to miss. Wow whee, want more of this. } I

F C7 F Bb F

Need Your Love To - night. Oh, I've been wait - in' just for to - night to

C7 F Bb F

do some lov - in' and hold you tight. Don't tell me, ba - by, you got - ta go; I got the

G7 N.C. C7 N.C. F C7 F

hi - fi high and the lights down low. Hey, now, hear what I say. Ooh - wow, you bet - ter stay. Pow

To Coda ⊕ D.S. al Coda CODA ⊕

pow, don't run a - way. I Need Your Love To - night. Oh,

I SLIPPED, I STUMBLED, I FELL

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Words by FRED WISE
Music by BEN WEISMAN

Moderately bright

The musical score is written in a single system with ten staves. It features a melody line with lyrics and a chord line above it. The key signature has one flat (Bb) and the time signature is 4/4. The tempo/style is 'Moderately bright'. The lyrics are: 'I look at you and, wham, I'm head o-ver heels. I guess that love is a ba-na-na peel. I feel so bad and yet I'm feel-ing so well. I Slipped, I Stum-bled, I Fell. One cra-zy 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 nev-er can tell. I Slipped, I Stum-bled, I Fell. I nev-er thought I'd get tricked a-by your sweet talk-in' lies. You've got a bag of tricks. And when you got bus-y I got daz-zled and diz-zy. I fell like a ton of bricks. My knees are weak; my head is spin-ning a-round. I guess that love has turned me up-side down. Thought I'd get hurt, but, gee, it's turn-ing out swell. I Slipped, I Stum-bled, I Fell.' The chord line includes: F, F7, Bb, B/F#, C7/G, N.C., C7, F, F7, Bb, C7, N.C., Bb, F7, Bb, C7, F, Bb, B/F#, C7/G, N.C., C7, F.

I look at you and, wham, I'm head o-ver heels. I guess that love is a ba-

na - na peel. I feel so bad and yet I'm feel-ing so well. I Slipped, I

Stum-bled, I Fell. One cra-zy 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 nev-er can tell. I

Slipped, I Stum-bled, I Fell. I nev-er thought I'd get tricked a-by your

sweet talk-in' lies. You've got a bag of tricks. And when you got bus-y I got

daz-zled and diz-zy. I fell like a ton of bricks. My knees are weak; my head is

spin-ning a-round. I guess that love has turned me up-side down. Thought I'd get

hurt, but, gee, it's turn-ing out swell. I Slipped, I Stum-bled, I Fell.

I WANT YOU, I NEED YOU, I LOVE YOU

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 (Administered by Williamson Music)

Words by MAURICE MYSELS
 Music by IRA KOSLOFF

Moderately Slow

C Am Dm G7 C C7

Hold me close, — hold me tight; — make me thrill — with de - light. — Let me know — where I stand — from the

F Cmaj9 E7 A7-9 A7 D9 Fm6 G7

start. — I Want You, I Need You, I Love You — With all my heart. Ev - 'ry

C Am Dm G7 Cmaj7 C7

time — that you're near — all my cares — dis - ap - pear. — Dar - ling, you're — all that I'm — liv - ing

F Cmaj9 E7 A7-9 A7 Dm7 G7 C Fm C

for. — I Want You, I Need You, I Love You — More and more. I

Gm7 C7 F Gm7 C7sus C7 F

thought — I could live — with - out ro - mance — Be - fore you came to me. But

Am7 D7 G Em9 Em Am7 D7 G7sus G7

now I know that I will go on lov - ing you e - ter - nal - ly. Won't you

C Am Dm G7 Cmaj7 C7 F

please — be my own? — Nev - er leave — me a - lone. — 'Cause I die — ev - 'ry time — we're a part. — I

Cmaj9 E7 A7-9 A7 Dm9 G7

Want You, I Need You, I Love You — With all my heart. Hold me heart.

1 C Ab7 G7 N.C. 2 C

I WAS THE ONE

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Words and Music by CLAUDE DeMETRUIS,
 BILL PEPPERS, HAL BLAIR and AARON SCHROEDER

Moderately

The musical score is written in treble clef with a key signature of one flat (Bb). It features a variety of guitar chords and melodic lines with triplets. The lyrics are as follows:

I Was The One who taught $\left\{ \begin{smallmatrix} \text{her} \\ \text{him} \end{smallmatrix} \right\}$ to kiss the way that $\left\{ \begin{smallmatrix} \text{she} \\ \text{he} \end{smallmatrix} \right\}$ kiss - es $\left\{ \begin{smallmatrix} \text{him} \\ \text{her} \end{smallmatrix} \right\}$ now. And you know the way that $\left\{ \begin{smallmatrix} \text{she} \\ \text{he} \end{smallmatrix} \right\}$ touch - es your cheek, yes, I taught $\left\{ \begin{smallmatrix} \text{her} \\ \text{him} \end{smallmatrix} \right\}$ how. I Was The One who taught $\left\{ \begin{smallmatrix} \text{her} \\ \text{him} \end{smallmatrix} \right\}$ to cry when $\left\{ \begin{smallmatrix} \text{she} \\ \text{he} \end{smallmatrix} \right\}$ wants you un - der $\left\{ \begin{smallmatrix} \text{her} \\ \text{his} \end{smallmatrix} \right\}$ spell. The sight of $\left\{ \begin{smallmatrix} \text{her} \\ \text{his} \end{smallmatrix} \right\}$ tears drives you out of your mind; I taught $\left\{ \begin{smallmatrix} \text{her} \\ \text{him} \end{smallmatrix} \right\}$ so well. And then one day I had my love as per - fect as could be. $\left\{ \begin{smallmatrix} \text{She} \\ \text{He} \end{smallmatrix} \right\}$ lived, $\left\{ \begin{smallmatrix} \text{she} \\ \text{he} \end{smallmatrix} \right\}$ loved, $\left\{ \begin{smallmatrix} \text{she} \\ \text{he} \end{smallmatrix} \right\}$ laughed, $\left\{ \begin{smallmatrix} \text{she} \\ \text{he} \end{smallmatrix} \right\}$ cried; And it was all for me. But I'll nev - er know who taught $\left\{ \begin{smallmatrix} \text{her} \\ \text{him} \end{smallmatrix} \right\}$ to lie, and now that it's o - ver and done, who learned the les - son when $\left\{ \begin{smallmatrix} \text{she} \\ \text{he} \end{smallmatrix} \right\}$ broke my heart? I Was The One. One.

I'LL BE HOME ON CHRISTMAS DAY

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Words and Music by
MICHAEL JARRETT

Moderately slow

E E7 A

From the hills of Georgia, a - cross the plains
It's been so man - y times be - fore she left that can
There were times I'd think a - bout her, all the love I

Amaj7 A B

of Ten - nes - see, I've seen and I've done most ev - 'ry - thing
dle burn - ing. And all too man - y tears that fell,
left be - hind. And mem - o - ries still lin - ger

E

that a man can do or see. But if I
my soul filled with yearn - ing If I had
with in my trou - bled mind. If I could

E7 A

could on - ly bor - row one dream from yes - ter - day,
an - y sense at all, I'd just be on my way.
set a - side my pride, then I'd be on my way.

B

I'd be on that train to - mor - row.
I'd be on that train to - mor - row.
I'd caught that train to - mor - row. } I'll Be Home On

E 1, 2 3 E

Christ - mas Day. If I had an - y

E7 A Amaj7 A

sense at all, I'd just be on my way. I'd

B 1

catch that train to - mor - row. I'll Be Home On

E 2 N.C. E

Christ - mas Day. I said I'll Home On Christ - mas Day.

I'LL REMEMBER YOU

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Words and Music by
KUIOKALANI LEE

Moderately

F Am Bb C F D7

I'll Re-mem - ber You long af - ter this end - less sum - mer is gone.
I'll Re-mem - ber You, your voice as soft as a warm sum - mer breeze.

Gm Bbm Gm C

I'll be lone - ly, oh, so lone - ly, liv - ing on - ly, to re - mem - ber you.
Your sweet laugh - ter, morn - ings af - ter, ev - er af - ter, I'll Re - mem - ber

Am Bb C Bb Am C7/G

(Instrumental)

F F7 Bb G7 C

You. To your arms some - day, I'll re - turn to stay. Till

D7 G Bm C D7 G

then, I will re - mem - ber too, ev - 'ry bright star we made wish - es

E7 Am Cm Am

up - on. Love me al - ways, prom - ise al - ways, ooh,

D F9 G

you'll re - mem - ber too. I'll Re - mem - ber

Gmaj7

You. (Instrumental)

I'M SO LONESOME I COULD CRY

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Words and Music by
HANK WILLIAMS

Moderately

F F7

Hear that lone - some whip - poor - will, he sounds too blue to fly. The
ev - er see a rob - in weep, when leaves be - gan to die. That

Bb F C7 F

mid - night train is whin - ing low I'm So Lone - some I Could Cry. I've
means he's lost the will to live I'm So Lone - some I Could Cry. The

F7 Bb

nev - er seen a night so long when time goes crawl - ing by. The moon just
si - lence of a fall - ing star lights up a pur - ple sky. And as I

F C7

went be - hind a cloud to hide its face and cry. Did you
won - der where you are I'm So Lone - some I Could Cry.

I'M LEAVIN'

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Words and Music by MICHAEL JARRETT
and SONNY CHARLES

Moderately, with a beat

How will I know _____ if I ar - rive _____ in time _____ to
Where will I go? _____ Who will I have _____ to lie _____ be -

know _____ you? _____ If you had tak - en the time _____ to show _____ me
side _____ me, _____ to ease this emp - ti - ness _____ in - side _____ me _____

I _____ would-n't be lone - ly.
I'm _____ so lone -

ly. _____ Tried 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. _____ Liv - in' from day to day, _____ chas - in' a dream. _____

I'm, _____ I'm _____

Leav - in'. _____ La, la, la, la, la, _____ la, la, la, la, _____ la, la, la.

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

D.C. and Fade

I'M LEFT, YOU'RE RIGHT, SHE'S GONE

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Words and Music by STANLEY A. KESLE
 and WILLIAM E. TAYLO

Moderately bright

The musical score is written in G major (one flat) and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are:

You're right, I'm left, she's gone. You're right, I'm left all a
 lone. You tried to tell me so, but how was I to know that
 she was not the one for me. { You told me all a
 If you'll for - give me
 long. You're right, our love was so wrong. But now I've changed my
 now, I'll make it up some - how. So hap - py we will
 mind 'cause she broke the ties that bind, and I know that she nev - er cared for
 be in a home for two or three and I'll soon for - get her now I
 me. know. } Well, I thought I knew just what she'd do. I guess I'm not so
 smart, you tried to tell me all a - long she'd on - ly break my heart. You're right, I'm
 left, she's gone. You're right, I'm left all a - lone.
 She's gone I know not where, but now I just don't care for
 now I have fall - en for you. You're you.

I'VE GOT A THING ABOUT YOU, BABY

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Words and Music by
TONY JOE WHITE

Moderately

C

I've got some thing to tell you that I think you ought to know. That
Ain't it just like a wom - an, when she knows she's got a man. She'll

my eyes are on you ba - by since a long time of a - go. And
wring you out and turn you 'bout in the palm of her hand. And

now I fi n'ly got the nerve and I'm gon - na make my move. Now
then she starts to think in' then may - be she's put you in a bind. She'll

don't you try to turn me off 'cause it's gon - na be here to do. I Got A
give you just a lit - tle lov - in' it 'll drive you out of your mind.

F Em Dm C

Thing A - bout You Ba - by, ain't noth - ing I can do. I Got A

F Em Dm To Coda ⊕ 1 C

Thing A - bout You Ba - by, a thing a - bout a - lov - in' you.

2 D.S. al Coda

I Got A

CODA ⊕ C

I'VE LOST YOU

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Words and Music by KEN HOWARD
and ALAN BLAICKLEY

Slowly

B \flat F/A Gm Gm/F E \flat E \flat /D Cm7

Ly - ing by your side I watch you sleep - ing and in your face the sweet - ness of a

F7sus F7 B \flat F/A Gm Gm/F E \flat E \flat /D Cm7

child. Mur - mur - ing a dream you won't re - cap - ture tho' it will haunt the cor - ners of your

F7sus F7 B \flat B \flat 7

mind. Oh, I've Lost You, tho' you're near me and your bod - y's still as kind. I've

E \flat F7 B \flat F/A

Lost You on the jour - ny but I can't re - mem - ber where or when. Who can tell when sum - mer turns to Six o - clock the ba - by will be

Gm Gm/F E \flat E \flat /D Cm7 F7sus F7

au - tumn, and who can point the mo - ment love grows cold? cry - ing, and you will stum - ble sleep - ing to the door.

B \flat F/A Gm Gm/F E \flat E \flat /D Cm7

Soft - ly, with - out pain the joy is o - ver tho' why it's gone we neith - er of us In the chill and sull - en grey of morn - ing we play the parts that we have learned too

F7sus F7 B \flat B \flat 7

know. Oh, I've Lost You, yes I've Lost You, I can't reach you an - y - more. We well. Oh, I've Lost You, oh, I've Lost You though you won't ad - mit it's so. I've

E \flat F7 B \flat 7

ought to talk it o - ver now, but rea - son can't stand in for feel - ing. can't re - mem - ber where or when, Lost You on the jour - ny, but I

B \flat F/A Gm Dm E \flat B \flat /D F7sus F7

(Instrumental) Oh, I've

D.S. Lyric 1 and Fade

IF EVERY DAY WAS LIKE CHRISTMAS

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By RED WEST

Moderately slow

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of several systems of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I hear the bells saying Christ mas is I hear the choir sing - ing sweet ly some I hear a child telling San - ta what to near. where, and a They ring out to tell the bring, and the smile fills my heart. I'm at peace with the world that this is the sea - son of cheer, world face as the sound more of their sing - ing than fills the air. Oh, why can't ev - 'ry day be like Christ - mas? Why can't that feel - ing go on end - less ly? For if ev - 'ry - day could be just like Christ - mas, what a won - der - ful world this would be. CODA world this would be."

IF I CAN DREAM

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Words and Music by
W. EARL BROWN

Very slow, with much drive

The musical score is written in treble clef with a key signature of two flats (Bb, Eb) and a 12/8 time signature. It consists of two systems of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "There must be lights burn - in' bright - er some - where, got to be peace and un - der - stand - ing some - time, strong winds of birds fly - in' high - er in a sky more blue. If I Can Dream of a bet - ter land where promise that will blow away the doubt and fear. If I Can Dream of a warm - er sun where"

all my broth - ers work hand — in hand, tell me why, oh why, oh
 hope keeps shin in' on ev - er - y - one, tell me why, oh why, oh

why — can't my dream come true? Oh why? There must be
 why — won't that sun ap - pear? Oh why?

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 re - deem his soul and fly. He can

fly. Deep in my heart there's a trem - blin' ques - tion. Still I am

sure — that the an - swer's — gon - na come — some - how. Out there in the dark there's a beck - on - ing

can - dle. 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!

IF YOU LOVE ME (LET ME KNOW)

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Words and Music by
 JOHN ROSTILL

Moderately

F

You came when I was hap - py in your sun - shine. I

Bb

grew to love you more — each pass - ing day. — Be -

F

Gm

fore too long — I built — my world — a - round you. And I prayed you'd love e -

C7

F

F7

Bb

nough of me — to stay. — If You Love Me Let Me Know. — If you don't —

F

C7

— then let me go. — I can't take — an - oth - er min - ute of a day —

F

F7

Bb

— with - out you in — it. If — you love me, let it be. — If you don't, —

F

C7

To Coda ⊕

— then set me free. — Take the chains — a - way that keep me lov in' you. —

Bb

F

— The arms that o - pen wide — to hold me clos - er; —

Bb/F

F

C7

— the hands that run their fin - gers through my hair; — the

Bb/C

Bb

F

Gm

— smile that says hel - lo — it's good to see — you any time — I turn a - round —

C7

F

— to find — you there. — It's this and so much more — that makes — me

F7

love you. — What else can — I do — to make you see? —

Bb

— You know you have — what - ev - er's mine — to

E_b D7 Gm Gdim B_b Gm
 all my broth - ers work hand in hand, tell me why, oh why, oh
 hope keeps shin - in' on ev - er - y - one, tell me why, oh why, oh

E_b Cm7 Dm Gm Cm7 F7 E_b/F F7
 why can't my dream come true? Oh why? There must be
 why won't that sun ap - pear? Oh why?

E_b Edim B_b B_b7 E_b Edim
 We're lost in a cloud, with too much rain, we're trapped in a world

B_b B_b7 E_b Edim
 that's trou - bled with pain. But as long as a man has the

B_b/F D7 Gm C9 Cm7/F Fm7 F7
 strength to dream, he can re - deem his soul and fly. He can

G G7 C Am F6 G7
 fly. Deep in my heart there's a trem - blin' ques - tion. Still I am

C Em Am Em Dm G7 F/G C C7
 sure that the an - swer's gon - na come some - how. Out there in the dark there's a beck - on - ing

F7 F[#]dim C Am
 can - dle. And while I can think! While I can talk! While I can

C Am Fmaj7
 stand! While I can walk! While I can dream, please let my

Dm7 Dm7/G G7
 dream come true right

C Am C Am C F C
 now!

IF YOU LOVE ME (LET ME KNOW)

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Words and Music by
 JOHN ROSTILL

Moderately

F

You came when I was hap - py in your sun - shine. I

Bb

grew to love you more each pass - ing day. Be -

F Gm

fore too long I built my world a - round you. And I prayed you'd love e -

C7 F F7 Bb

nough of me to stay. If You Love Me Let Me Know. If you don't

F C7

then let me go. I can't take an - oth - er min - ute of a day

F F7 Bb

with out you in it. If you love me, let it be. If you don't,

F C7 To Coda ⊕

then set me free. Take the chains a - way that keep me lov - in' you.

Bb F

The arms that o - pen wide to hold me clos - er;

Bb/F F C7

the hands that run their fin - gers through my hair; the

Bb/C Bb F Gm

smile that says hel - lo it's good to see you any time I turn a - round

C7 F

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

F7

love you. What else can I do to make you see?

Bb

You know you have what - ev - er's mine to

IF I GET HOME ON CHRISTMAS DAY

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Words and Music by
TONY MACAULEY

IN THE GHETTO (The Vicious Circle)

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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 too

blind _____ to see? _____ Or do we simp-ly turn our heads _____ and look the oth-er way? Well, the world _____ turns _____

and a hun-gry lit-tle boy with a run-ny nose _____ plays in the street as the cold wind blows. In The Ghet - to. _____

And his hun-ger burns. _____ So he starts to roam _____ the streets at night and he

learns how to steal _____ and he learns how to fight In The Ghet - to. _____ And then one night in des-per-a - tion, a

young man breaks a - way _____ he buys a gun, _____ steals a car _____ tries to run _____ but he don't get far, and his ma-ma cries. _____

As a crowd gath-ers 'round an an - gry young man, face down in the street with a gun _____ in his hand In The Ghet - to. _____

As her young man dies _____ on a cold and grey Chi-ca - go morn - in' an-oth-er lit-tle ba - by child is born In The

Ghet - to. _____ And his ma - ma cries. _____