

ELVIS

48 WORLD-WIDE GOLDEN HITS

VOICE • PIANO • GUITAR

HEARTBREAK HOTEL / January 1956 • I WAS THE ONE / January 1956 •
I WANT YOU, I NEED YOU, I LOVE YOU / May 1956 • DON'T BE CRUEL /
July 1956 • HOUND DOG / July 1956 • LOVE ME TENDER / September 1956 •
ANY WAY YOU WANT ME / September 1956 • TOO MUCH / January 1957 •
PLAYING FOR KEEPS / January 1957 • I'M ALL SHOOK UP / March 1957 •
LOVING YOU / June 1957 • TEDDY BEAR / June 1957 • JAILHOUSE ROCK /
September 1957 • TREAT ME NICE / September 1957 • I BEG OF YOU /
December 1957 • DON'T / December 1957 • WEAR MY RING AROUND YOUR
NECK / April 1958 • HARD HEADED WOMAN / June 1958 • I GOT STUNG /
October 1958 • A BIG HUNK O' LOVE / June 1959 • STUCK ON YOU / March
1960 • A MESS OF BLUES / July 1960 • IT'S NOW OR NEVER / July 1960 •
I GOTTA KNOW / November 1960 • SURRENDER / February 1961 • LITTLE
SISTER / August 1961 • CAN'T HELP FALLING IN LOVE / November 1961 •
ROCK-A-HULA BABY / November 1961 • ANYTHING THAT'S PART OF YOU /
February 1962 • GOOD LUCK CHARM / February 1962 • SHE'S NOT YOU /
July 1962 • RETURN TO SENDER / October 1962 • WHERE DO YOU COME
FROM / October 1962 • ONE BROKEN HEART FOR SALE / January 1963 •
(You're The) DEVIL IN DISGUISE / June 1963 • BOSSA NOVA BABY /
October 1963 • KISSIN' COUSINS / February 1964 • VIVA LAS VEGAS / April
1964 • AIN'T THAT LOVING YOU BABY / September 1964 • WOODEN
HEART / November 1964 • CRYING IN THE CHAPEL / April 1965 • IF I CAN
DREAM / October 1968 • SUSPICIOUS MINDS / August 1969 • KENTUCKY
RAIN / January 1970 • YOU DON'T HAVE TO SAY YOU LOVE ME
November 1970 • ONLY BELIEVE / June 1971 • FOR THE HEART / April 1971
HURT / May 1976

A Big Hunk O' Love

Bright Rock

Words and Music by
AARON SCHROEDER and SID WYCHE



CHORUS

G

The first system of the chorus features a vocal melody in G major. The lyrics "Hey, ba-by! I ain't ask - in' much of you." are written below the notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

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

G C7 G

The second system continues the chorus. The lyrics "No no no no no no no no, ba - by, I ain't ask-in' much of you." are written below the notes. The piano accompaniment features a more active treble line with chords and moving lines, while the bass line remains steady.

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

G D7 Db7 C7 G

The third system concludes the chorus. The lyrics "Just a big-a big-a big- a hunk o' love will do." are written below the notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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

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G (tacet)

G (tacet)

1. Don't be a stin-gy lit-tle ma-ma;
nat-'ral born bee-hive,

You 'bout to starve me half to death.
Filled with hon - ey to the top.

G (tacet)

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

C7

G

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

D7

Db7

C7

G

1

2

big-a big-a big- a hunk o' love will do. 2. You're just a

G (tacet)

G (tacet)

3. I got a wish-bone in my pock-et. I got a rab-bit's foot 'round my wrist. And I'd have'

G (tacet)

G (tacet)

G (tacet)

G (tacet)

ev - 'ry-thing my luck-y charms could bring — if you gim-me just one sweet

G (tacet)

C7

G

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

D7

Db7

C7

G

C7

G

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

Are You Lonesome Tonight?

Valse moderato

Words and Music by
ROY TURK and LOU HANDMAN



1. To-night I'm down-heart-ed, For though we have part-ed, I love you, and I al-ways will; — And
2. I hold, with af-fec-tion, A fond re-col-lection, A ro-mance of days now gone by; — And

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The piano part includes chord symbols: Gm7, C, P7, C, Dm7, Fm, G7, C, G7.

while I'm so lone-ly, I'm writ-ing you on-ly, To see if you care for me still. —
oft-en I won-der, If I made a blun-der, By let-ting you bid me "Good-bye." —

The second system continues the vocal melody and piano accompaniment. The piano part includes chord symbols: Am, Cm, G, Dm6, E7, Am, Cm, A7, D7, G7.

CHORUS

Are you lone-some to-night. Do you miss me to-night. Are you sor-ry we drifted a-part? — Does your mem-o-ry

The third system shows the vocal melody and piano accompaniment for the chorus. The piano part includes chord symbols: C, A7, Dm, A7, Dm, G7.

stray To a bright sum-mer day, When I kissed you and called you "Sweet heart?" — De the chairs in your

par-lour seem emp-ty and bare, Do you gaze at your door-step and pic-ture me there? Is your heart filled with

pain? Shall I come back a - gain? Tell me dear, Are you lone-some to - night? Are you - night? —

RECITATION

I wonder if you're lonesome to-night?
 You know, someone said "The world's a stage, and each must play a part"
 Fate had me playing 'in love' with you as my sweetheart,
 Act one was where we met; I loved you at first glance.
 You read your lines so cleverly, and never missed a cue
 Then came act two.
 You seemed to change, you acted strange, and why? I'll never know.
 Honey, you lied when you said "You loved me" and I had no cause to doubt you
 But I'd rather go on hearing your lies than to go on living without you.
 Now the stage is bare, and I'm standing there with emptiness all around
 And if you won't come back to me, then they can ring the curtain down.

At end of Recitation ♪, sing. "Is your heart" etc

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

Words and Music by
JERRY LEIBER
and MIKE STOLLER

Moderately Bright

mf

Chorus

mp

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.

G7 (Tacet)

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G7 C F C C F

You don't like hot rod rac - in' or driv - in' late at night._

C C F C F

You just wan - na park where it's nice and dark; you

C F C C7 F7 G7 (Tacet)

just wan - na hold me tight. You're so square, — But, ba - by, I don't

C C7 F F#dim7

care. You don't know an - y dance steps that are

C C7 F F#dim7 G7

new, But no one else can love me like you do.

C F C C F C

I don't know why my heart flips; I on-ly know it does. — I

C F C F C C C7 F

won-der why I love you, babe, I guess it's just be-cause you're so square, —

G7 (Tacet) 1. C F7 G7 (Tacet) 2. C F7 C

And, ba-by, I don't care. You care. —

Baby Let's Play House

Bright Rock tempo

Words and Music by
ARTHUR GUNTER

Well,

you may go to col - lege, You may go to school.

C

You may have a pink Ca - dil - lac, but don't you

Tacet-----*

CHORUS

be no - bod - y's fool. Now ba - by, come back ba - by come.

C7 F7

Detailed description: This is a musical score for the song 'Baby Let's Play House' by Arthur Gunter. It is written for voice and piano. The tempo is 'Bright Rock tempo'. The score is in 4/4 time and consists of four systems of music. The first system begins with a piano introduction in C major, featuring a melody in the right hand and a bass line in the left hand. The second system contains the first line of the verse: 'you may go to col - lege, You may go to school.' The third system contains the second line of the verse: 'You may have a pink Ca - dil - lac, but don't you'. This is followed by a 'Tacet' section indicated by a dashed line. The fourth system contains the chorus: 'be no - bod - y's fool. Now ba - by, come back ba - by come.' The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like 'C' and 'F7'.

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come back ba-by, come — Come back ba-by I

wan-na play housewith you — Now —

F7 C G7 C G7 C

2. Now, listen and I'll tell you, baby,
What I'm talkin' about.
Come on back to me, little girl,
So we can play some house, now baby,
(TO CHORUS)
3. Now, this is one thing, baby,
That I want you to know,
Come on back and let's play a little house
So we can act like we did before, now baby,
(TO CHORUS)
4. Now, listen to me baby,
Try to understand,
I'd rather see you dead, little girl,
Than to be with another man. Now, baby,
(TO CHORUS)

Blue Christmas

With expression

Words and Music by
BILLY HAYES and JAY JOHNSON

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, consisting of four measures. The first system of the vocal melody is: "I'll have a BLUE CHRIST-MAS with - out you I'll be so". The piano accompaniment for this system features chords in the right hand and single notes in the left hand. The second system of the vocal melody is: "blue think - ing a - bout you Dec - o - ra - tions of". The piano accompaniment continues with similar harmonic support. The third system of the vocal melody is: "red on a green Christ-mas tree Won't mean a thing if". The piano accompaniment concludes the phrase with sustained chords. Chord symbols (F, C7, Cm6, D7, Gm) are placed above the vocal line to indicate the harmonic structure.

I'll have a BLUE CHRIST-MAS with - out you I'll be so

blue think - ing a - bout you Dec - o - ra - tions of

red on a green Christ-mas tree Won't mean a thing if

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C7 F C7

you're not here with me. I'll have a BLUE CHRIST-MAS, that's cer - tain.

F

— And when that blue heart - ache starts hurt - in' You'll be

Cm6 D7 Cm6 D7 Gm Fdim C7

do - in' all right, with your Christ - mas of white, But I'll have a

1 2

F F

blue, BLUE CHRIST-MAS I'll have a CHRIST-MAS

rit

Crying In The Chapel

Slowly, with expression

Words and Music by
ARTHUR GLENN

The musical score is written for piano and voice. The piano part begins with a melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo/style marking is 'Slowly, with expression'. The score includes three systems of music. The first system shows the piano introduction and the first line of the voice melody. The second system contains the first two lines of the lyrics, with the piano accompaniment providing harmonic support. The third system contains the final two lines of the lyrics. The piano part features various chords and melodic lines, including a prominent bass line. The voice part is written for a single voice, with lyrics provided below the notes. The score is marked with dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The lyrics are: '1. You saw me CRY-ING IN THE CHAP - EL, The tears I shed were tears of joy; (2. Ev - 'ry sin - ner looks for) some - thing That will put his heart at ease; - I know the mean - ing of con - tent - ment, Now I am hap - py with the Lord. - There is on - ly one true an - swer, He must get down on his knees. - Just a plain and sim - ple chap - el, Where hum - ble peo - ple go to pray; - Meet your neigh - bor in the chap - el, Join with him in tears of joy;'. The piano part includes chords such as Cm, G, Dm, C, F, and Cm.

Piano Accompaniment:

mf

Voice:

mp

Dm mp-mf

C

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

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

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

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

I've searched and I've searched, but I could - n't find No way on earth to gain peace of
 You'll search and you'll search, but you'll nev - er find No way on earth to gain peace of

mind. Now I'm hap - py in the chap - el, Where peo-ple are of one ac - cord;
 mind. Take your trou-bles to the chap - el; Get down on your knees and pray;

We gath - er in the chap - el, Just to sing and praise the
 Your bur - dens will be light - er, And you'll sure - ly find the

1. Lord. 2. Ev - 'ry sin - ner looks for way.

Don't Be Cruel

Medium bright (with good beat)

Words and Music by
OTIS BLACKWELL and ELVIS PRESLEY



You know I can be found sit-ting home all a - lone If you can't come a -
Ba-by, if I made you mad for something I might have said — Please let's for-get the

mf-f

C C7 F

- round, At least, please tel - e - phone. Don't Be Cruel — to a heart that's true. —
past The future looks bright a - head. Don't Be Cruel — to a heart that's

C Dm7 G7 C

true. — I don't want no oth-er love, Ba-by, it's just you I'm thinking of. —

C F G7 F G7 C

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Don't stop thinking of me, Don't make me feel this way, Come on o-ver here and love me, You
walk up to the preacher, and let us say "I do!" Then you'll know you have me, And I'll

C C7 F

know what I want you to say. Don't Be Cruel _____ to a heart that's true. _____ Why
know I'll have you too. Don't Be Cruel _____ to a heart that's true. _____ I don't

C Dm7 G7 C 1

should we be a - part? I real-ly love you, ba - by, cross my heart. _____ Let's
want no oth-er love, Ba - by, it's just you I'm thinking

F G7 F G7 C

of. _____ Don't Be Cruel _____ to a heart that's true. _____ Don't Be Cruel _____ to a heart that's

C Dm7 G7 C Dm7 G7

true. _____ I don't want no oth-er love Ba-by, it's just you I'm thinking of. _____

C C7 F G7 F G7 C

Don't Cry Daddy

Words and Music by
SCOTT DAVIS

Moderato, with feeling



Verse

1. To - day I stum - bled from my bed, with
2. Why are chil - dren al - ways first to

The first line of the verse is in D major, 4/4 time. The vocal melody starts on a whole rest, then moves to a half note 'D' (D4). The piano accompaniment continues with the same rhythmic pattern as the introduction. The key signature is D major (two sharps).

F# G
thun - der crash - ing in my head, My pil - low still wet from last night's
feel the pain and hurt the worst, It's true, but some - how it just don't seem

The second line of the verse continues the melody. The vocal line has a key change to F# major (three sharps) for the first measure, then returns to D major. The piano accompaniment follows the vocal line. The key signature is D major.

D C(D) D
tears. And as I think of giv - ing up, a voice
right. 'Cause ev - 'ry time I cry I know it hurts

The third line of the verse continues the melody. The vocal line has a key change to D major (two sharps) for the first measure, then moves to C(D) major (one sharp) for the second measure, and returns to D major. The piano accompaniment follows the vocal line. The key signature is D major.

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F# G

in - side my cof - fee cup, kept cry-ing but _____ and ring-ing in my
 my lit - tle chil - dren so, I won - der _____ will it be _____ the _____ same to -

C A Chorus D

ears. _____
 night. _____ } Don't cry Dad - dy, _____

mf

Em A

Dad-dy, please don't cry; _____ Dad - dy,

G A D G

you've still got me and lit - tle Tom - my, To - geth-er we'll find a brand_ new mom-my,

D A7

Dad-dy, Dad - dy, please laugh a - gain, - Dad-dy, ride us on your back a - gain, - Oh,

G F#m Em A7 D 1. F (D) G (D)

Dad - dy, please don't cry.

D C (D) D C (D)

2. F (D) G F#m Em A7 D

Oh, Dad - dy, please don't cry.

Don't Leave Me Now

Moderately slow

Words and Music by
AARON SCHROEDER and BEN WEISMAN

Chorus
(Tacet)

The musical score is written for voice and piano. It begins with a piano introduction marked *mf* (mezzo-forte). The first system shows the vocal melody starting with the lyrics "Don't leave me now," followed by a piano accompaniment. The second system continues the melody with lyrics "now that I need you. How blue and lonely I'd be". The third system concludes the phrase with lyrics "if you should say we're through. Don't break my heart,". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a common time signature. Chord symbols (C, C7, F, G7, G7+, C#dim7) are placed above the piano part. Performance instructions like "Chorus (Tacet)" and "mf" are included. The piano part features complex chordal textures and melodic lines in both hands, with some triplets indicated by a '3' over the notes.

Don't leave me now, _____

— now that I need you. How blue and lonely I'd be _____

— if you should say we're through. Don't break my heart, _____

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C7 F G7

— This heart that loves_ you. — There'd just be noth-in' for me —

C F7 C (Tacet)

— If you should leave_ me now. — What good is

F C F7

dream - ing — if I must dream all a - lone — by — my-

mf

C (Tacet) D7

self? With-out you, dar - lin', — My dreams would just gath-er

G7 (Tacet)

dust like a book on a shelf. Come— fill— these arms,

mp

C G7 F

That long to hold— you. — Don't close your

G7 (Tacet) 1. C Ab7

eyes to my plea. — Oh, don't you leave— me now! —

G7 (Tacet) 2. C F7 C

Don't— leave— me now,— now! —

mp *ff*

Don't

Words and Music by
JERRY LEIBER
and MIKE STOLLER

Slowly

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, starting on G4 and ending on D4. The left hand plays a series of eighth notes in an ascending scale, starting on D3 and ending on G3. The tempo is marked 'Slowly' and the dynamics are marked 'mp'.

CHORUS

The first system of the chorus features a vocal line and a piano accompaniment. The vocal line has four measures with the lyrics: "Don't, Don't, (don't) don't, (don't) that's leave what you em -". The piano accompaniment consists of two staves. The right hand plays a series of eighth notes in a descending scale, starting on G4 and ending on D4. The left hand plays a series of eighth notes in an ascending scale, starting on D3 and ending on G3. The tempo is marked 'Slowly' and the dynamics are marked 'mp'.

The second system of the chorus features a vocal line and a piano accompaniment. The vocal line has six measures with the lyrics: "say brace, Each For time here that in my arms you — this way. is — your place.". The piano accompaniment consists of two staves. The right hand plays a series of eighth notes in a descending scale, starting on G4 and ending on D4. The left hand plays a series of eighth notes in an ascending scale, starting on D3 and ending on G3. The tempo is marked 'Slowly' and the dynamics are marked 'mp'.

The third system of the chorus features a vocal line and a piano accompaniment. The vocal line has four measures with the lyrics: "When I feel like this and I want to kiss you, ba - by, don't say When the night grows cold and I want to hold you, ba - by, don't say". The piano accompaniment consists of two staves. The right hand plays a series of eighth notes in a descending scale, starting on G4 and ending on D4. The left hand plays a series of eighth notes in an ascending scale, starting on D3 and ending on G3. The tempo is marked 'Slowly' and the dynamics are marked 'mp'.

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1 F Dm Gm7 C7 | 2 F F7

don't. _____ don't. _____

Bb A A7 Bb C7 F Bb F

If you think that this is just a game I'm play-ing, _____

G7 C7 Bdim7

If you think that I don't mean ev - 'ry word I'm

C7 F C7

say-ing, _____ Don't, (don't) don't (don't)

F F7 Bb C7 F Am Dm 3

don't feel that way. I'm your love and yours I will

Gm7 C7 (tacet) F F7

stay. This you can be - lieve; I will nev - er

Bb Gm7 C7 F Dm Gm7 sus4 C7 C7

leave you, Heav-en knows I won't. Ba - by, don't say

1 F Bb7 F C7 2 F Bb7 F

don't. don't.

Feel So Bad

Mambo 'Blues' Beat

Words and Music by
CHUCK WILLIS



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

The piano accompaniment for the first vocal line spans four measures. It continues the syncopated melody from the introduction. A 'C' chord symbol is placed below the first measure of the piano part.

_____ feel so bad, _____ feel like a ball game on a

The piano accompaniment for the second vocal line spans four measures. It continues the syncopated melody. Chord symbols 'C7' and 'F9' are placed below the first and third measures of the piano part, respectively.

rain - y day. _____ Yes, I got my rain check, _____

The piano accompaniment for the third vocal line spans four measures. It continues the syncopated melody. Chord symbols 'C' and 'G7' are placed below the first and third measures of the piano part, respectively.

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Shake my head and walk a - way.

Tacet _____ *

C

CHORUS

oo - oo - hu - oo - hu, _____ peo - ple, that's the way I feel,

C

oo oo hu oo hu, _____ peo - ple, that's the way I feel.

C7 F9

Some-times I think I won't, _____ then a-gain I think I

G7

Tacet _____ *


To Coda ☐

(VERSE 2)

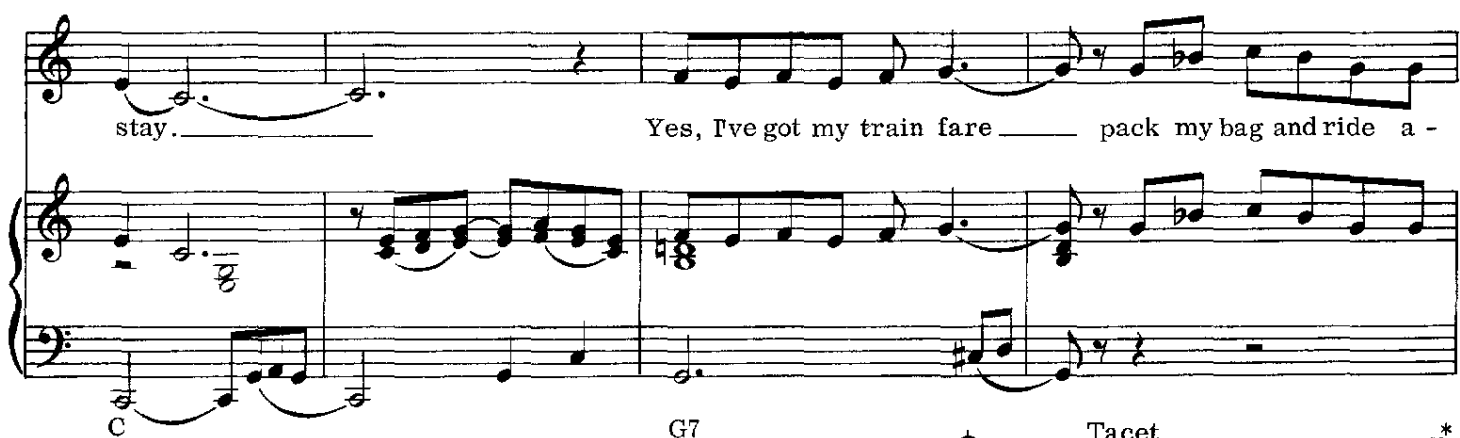
will. _____ Some-times I want to stay here, then a-gain I want to



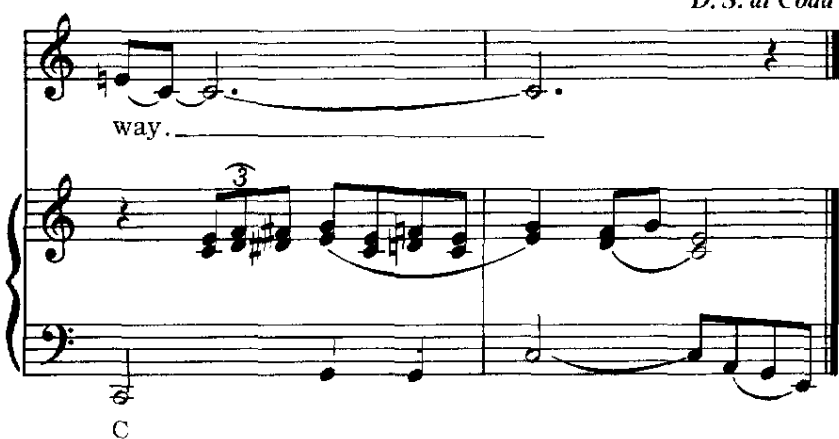
leave: _____ Some-times I want to leave here, then a-gain I want to



stay. _____ Yes, I've got my train fare _____ pack my bag and ride a -



way. _____



D. S. al Coda

☐ CODA Tacet _____ *



Good Luck Charm

Moderately

Words and Music by
AARON SCHROEDER and WALLY GOLD

Chords: Bb, Eb, A°, Bb, F7

mf

Chorus

Chords: Bb, Eb, Bb, F7

mf

1. Don't want a four leaf clov - er; don't want an old horse shoe.
 2. Don't want a sil - ver dol - lar, rab-bit's foot - on a string. The
 3. I found a luck - y pen - ny, I'd toss it a-cross the bay. Your

Chords: Bb, Bb7, Eb, F7, Bb (Tacet)

Want your kiss 'cause I just can't miss with a good luck charm like you.
 hap - pi - ness in your warm ca - ress no - rab-bit's foot can bring. Come on and
 love is worth all the gold on earth; no - won - der that I say:

Chords: F7, Bb

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

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F7 C7 C7+

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

F7 Bb 1. Gb7 F7 2. (Tacet)

- to hold - to - night. - Uh - huh - huh, -

C7 C7+ F7 Bb

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

C7 C7+ F7

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

1. Bb Return to Chorus, take 2nd Ending 2. Bb Eb7 Bb 3. If

Got A Lot Of Livin' To Do

Featured by Elvis Presley in the Paramount Film
"LOVING YOU"

Bright tempo

Words and Music by
AARON SCHROEDER and BEN WEISMAN



VERSE

1. There's a moon - that's big and bright in the Milk - y Way to - night, But the
(2. You're the) pret-ti-est thing I've seen, but you treat me so dog-gone mean, Ain't-cha

The first system of the verse includes vocal melody and piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic. Chord symbols Eb, Ab7, Eb, Ab7, and Eb are indicated below the piano staff.

way you act you nev-er would know it's there. Now, ba-by,
got no heart? I'm dy-in' to hold you near. Why do you

The second system continues the vocal melody and piano accompaniment. Chord symbols Ab and Eb are indicated below the piano staff.

time's a wast-in', a lot o' kiss-es I ain't been tast-in' Don't
keep me wait-in', why don't-cha start co-op-er-at-in'? Ain't the

The third system concludes the verse with vocal melody and piano accompaniment. A chord symbol Bb7 is indicated below the piano staff.

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know a-bout you but I'm a-gon-na get my share. Oh, yes, I've—
 things I say the things you wan-na hear?

Ab CHORUS Eb7 Eb (Tacet)

Got a lot o' liv-in' to do, Whole lot o' lov-in' to do. Come on,
 ba-by! To make it fun it takes two. Oh, yes, I've got a lot o'

Bb7 Eb

liv-in' to do, Whole lot o' lov-in' to do, And there's no one who I'd rather
 do it with-a than you!

Ab7 Eb (Tacet) Bb7

do it with-a than you! 2. You're the you!

1 2

Ab Eb

do it with-a than you! 2. You're the you!

1 2

Ab Eb

Hard Headed Woman

From the Paramount Motion Picture Production

"KING CREOLE"

Bright Rock

Words and Music by
CLAUDE De METRUIS



CHORUS

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

(Tacet) (Tacet) (Tacet)

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

Eb7

Uh - huh - huh. — A Hard Head - ed Wom - an been a

Bb F7

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thorn in the side of man. 2. Now man.

Chords: Eb7, Bb, Gb7, F7, Bb, Gb7, F7

CHORUS

3. Now Sam-son told De-li-lah loud and clear Keep your cot-ton pick-in' fin-gers
4. (I) heard 'bout a king who was do-in' swell Till he start-ed play-in' with that
5. — I got a wom-an a head like a rock If she ev-er went a-way I'd

(Tacet) (Tacet) (Tacet)

Chords: Bb, Bb, Bb

out my curl-y hair } Oh, yeah, Ev-er since the world be-gan. Uh-huh-huh, A
e-vil Jez-e-bel
cry a-round the clock

Chords: Eb7, Bb

Hard Head-ed Wom-an been a thorn in the side of man. 4. I man, —
5. —

Chords: F7, Eb7, Bb, Gb7, F7, Bb, Eb7, Bb

Heartbreak Hotel

Blues tempo

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

Voice

Now

since my ba - by left me I've found a new place to dwell. Down at the end of lone-ly street at

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

Chords: C, C7, F7, C

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C7 C C7

still finds some room for bro-ken heart-₃ ed lov-ers to— cry there in— the gloom and be so

F7 C F7 C

lone - ly, — oh so lone - ly, — oh so lone - ly — they could die! The

C C7 C

bell-hop's tears keep flow-ing the desk clerk's dressed in black, they've been so long — on lone-ly street they
if your ba - by leaves and you have a tale to — tell, just take a walk down lone-ly street to

C7 F7 C

nev - er will go back and they're so lone-ly — oh they're so lone-ly — well They're so
Heart — Break Ho - tel where you'll be lone-ly — and I'll be lone-ly, — well be so

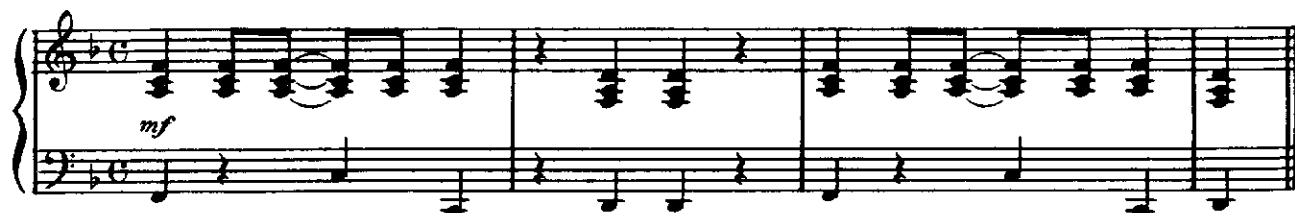
F7 1. C 2. C

lone - ly — they pray to die. So die.
lone - ly — that we could

His Latest Flame

Moderately Bright

Words and Music by
DOC POMUS and MORT SHUMAN



Chorus (Tacet)

A ver - y old friend came by to - day,
talked, and I heard him say

The first line of the chorus features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The piano part includes a 'Tacet' section where the piano is silent. Chords F and Dm are indicated above the vocal line.

'Cause he was tell - in' ev - 'ry - one in town - 'bout the love that
— That she had the long - est black - est hair, — the pret - ti - est green eyes

The second line of the chorus continues the vocal melody and piano accompaniment. Chords Dm and F are indicated above the vocal line.

he just found. And Ma - rie's the name of his lat - est
an - y - where. And Ma - rie's the name of his lat - est

The third line of the chorus concludes the vocal melody and piano accompaniment. Chords Dm, Bb, and C7 are indicated above the vocal line.

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F Dm F 1. Dm *Tacet.*

flame. He talked and

2. Dm C7 Bb C7

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

Bb C7 Bb C7

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

Bb C7 Bb C7

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

Bb C7 Bb F

What else was there for me to do - but cry.

Dm F Dm (*Tacet*) F

Would you be - lieve

Dm F Dm F

that yes - ter - day This girl was in my arms and

Dm F Dm

swore to me— Shed be mine e - ter - nal - ly.— And Ma - rie's the

Bb C7 1. F Dm F

name of his lat - est flame.

Dm (*Tacet*) 2. F Bb7 F Bb7 F

A ver - y old flame.

Hound Dog

Words and Music by
JERRY LEIBER
and MIKE STOLLER

Medium Bright Rock



CHORUS

(tacet)

Bb

The first line of the chorus features a vocal melody on a treble staff and piano accompaniment on a grand staff. The lyrics are "You ain't noth-in' but a Hound Dog, _____ cry -in' all the time." The piano part includes a double bar line after the first measure of the vocal line.

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

Eb7

Bb

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are "You ain't noth-in' but a Hound Dog, _____ cry -in' all the time." The piano part continues with a steady bass line and chordal accompaniment.

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

F7

Eb7

Bb

The third line of the chorus features a vocal melody on a treble staff and piano accompaniment on a grand staff. The lyrics are "Well, _you ain't nev-er caught a rab-bit and you ain't no friend of mine." The piano part continues with a steady bass line and chordal accompaniment.

Well, _you ain't nev-er caught a rab-bit and you ain't no friend of mine.

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(tacet)

Bb

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.

F7

Eb7

Well, — you ain't nev-er caught a rab-bit and you ain't no friend of

1 Bb

(tacet)

2 Bb

Eb7

Bb

mine.

You ain't noth-in' but a mine.

I Beg Of You

Medium Rock

Words and Music by
ROSE MARIE McCOY and KELLY OWENS

The piano introduction consists of two staves. The right hand starts with a series of chords in C major, including C, F, C, and G, with some grace notes. The left hand plays a simple bass line. The tempo is marked 'mf' (mezzo-forte).

CHORUS
(tacet)

The first system of the chorus features a vocal melody and piano accompaniment. The vocal line begins with a C major chord and the lyrics 'I don't want my heart to be bro-ken 'cause it's the'. The piano accompaniment provides harmonic support with chords and a steady bass line.

The second system continues the chorus. The vocal line includes the lyrics 'want no tears - a - fall-ing; you'. The piano accompaniment features a C major chord and a bass line. The system is marked with a C major chord and a C7 chord.

The third system concludes the chorus. The vocal line includes the lyrics 'on - ly one I've got. So, dar - ling, please be know I hate to cry. But that's what's bound to'. The piano accompaniment features a C major chord and a bass line. The system is marked with a C major chord.

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G7 F7 C 1

please don't break my heart, I beg of you. — I don't
 please don't say good - bye, I beg of you. —

2 C7 F7

Hold my hand and prom-ise that you'll

C F7

al - ways love me true. Make me know you

D7 (tacet) sus4 G7

love me the same way I love you, lit-tle girl. You

C

got me at your mer-cy now that I'm in love with

C7 F7

you. So please don't take ad - van-tage ——— 'cause you

C G7 F7 C

know my love is true My dar-ling, please please love me too, I beg of you...

1 Ab7 G7 2 F7 C

I don't

I Got Stung!

Words and Music by
AARON SCHROEDER
and DAVID HILL

Bright Rock Tempo

Bright Rock Tempo



VERSE

Musical notation for the verse, featuring a vocal line and piano accompaniment. The vocal line is in E-flat major and 4/4 time, with lyrics: "Ho - ly smoke, a - land sakes a - live! I nev - er thought this could hap - pen to me." The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand. A "Tacet" marking is present below the piano part. The key signature has two flats (B-flat and E-flat).

CHORUS

Musical notation for the chorus, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Mm, ——— Yeah! Mm, ——— Yeah! I Got She had". The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand. A key signature change to E-flat major is indicated by a B-flat symbol below the piano part. The key signature has two flats (B-flat and E-flat).

Continuation of the chorus musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Stung by a sweet hon - ey bee Oh, what a feel - ing come o - ver all that I want - ed and more. And I've seen hon - ey bees be -". The piano accompaniment continues with a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand. The key signature has two flats (B-flat and E-flat).

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me. It — start-ed in myeyes, crept up to my head. F - lew to my heart till
 -fore. Start-ed buzz-in' in my ear, buzz-in' in my brain. Got stung all o-ver but I

E♭ Ab7 E♭ 1

I was stung dead I'm done, uh-huh, I Got Stung! Mm,

E♭ 2 Tacet B♭7 Tacet Ab7 Tacet E♭

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

E♭7 Ab E♭ B♭7

met'cause you gimme just one lit-tle peck on the back of my neck and I break out in a

E♭ Ab B♭7 Tacet

cold cold sweat. If I live to a hun-dred and two, I won't let

Bb7 Eb

no - bod-y sting me but you. I'll be buzz-zin'round your hive ev-'ry

Eb Ab

-day at five, and I'm nev-er gon-na leave once I ar-rive'cause I'm done, uh -

Ab7 Eb Tacet Bb7 Tacet

1 2

- huh, I Got Stung! Mm, — Stung!

A7 Tacet Eb Ab7 Bb7 Tacet Eb Ab7 Eb

I Gotta Know

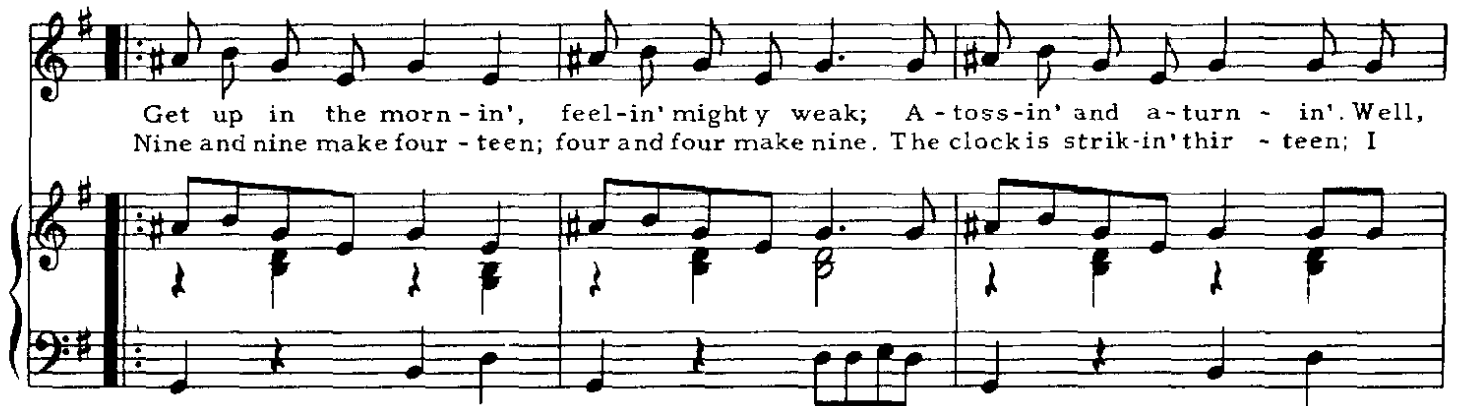
Words and Music by
PAUL EVANS and MATT WILLIAMS

Moderately



CHORUS

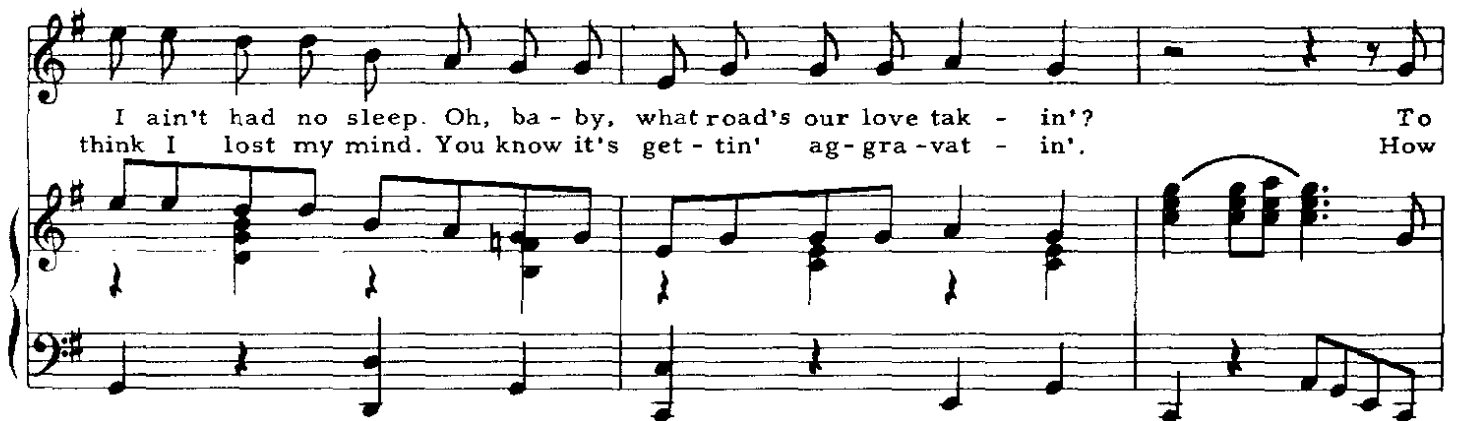
G



G

G7

C



G

D7



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D7 (tacet) G C 1 G

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

2 G C D7 G

know. Oh, how much I need you! Have

C D7 G C D7

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

G Em A7 (tacet) D7

want me too, I'll be your one and on - ly till the end of time. —
(ti - me)

G

Saw the for-tune tell - er; had my for-tune read. She sent me to the doc - tor, who

G G7 C

Sent me straight to bed. He said I'm lone-some and I'm love-sick. I've

G D7

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

D7 (tacet) G C 1 G D7 2 G

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

I Just Can't Help Believin'

Lyric by
CYNTHIA WEIL

Music by
BARRY MANN



Moderately

The musical score is written for voice and piano. It begins with a piano introduction in F major, marked 'Moderately' and 'mf'. The introduction features a piano arpeggio of the F major triad (F, A, C) and a vocal line that enters with the melody. The first system of the song includes the lyrics: 'I just can't help be-liev-in' when she smiles up soft an gen-just can't help be-liev-in' when she slips her hand in my'. The second system continues with: 'tle, With a trace of mist-y morn-ing and a hand, And it feels so small and help-less that my'. The third system concludes with: 'prom-ise of to-mor-row in her eyes, fin-gers fold a-round it like a glove.' The score includes guitar chord diagrams for F major, F major 7, Bb 6 (F bass), and Bb 6 (C bass). The piano accompaniment provides harmonic support with chords and a steady bass line.

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And I just can't help be - liev - in' _____ when she's
 And I just can't help be - liev - in' _____ when she's



ly - ing close be - side _____ me, _____ And my heart beats with the rhy -
 whis - per - in' her mag - ic, _____ And her tears are shin - in' hon -






_____ thm _____ of her sighs. _____
 _____ ey _____ sweet with love. _____




This time the girl is gon - na stay, _____


 (F bass)
 
 (F bass)

This time the girl is gon-na stay, —

 (C bass)
 NC
 

For more than just — a day. —

 (C bass)
 1. 2.

I For more than just — a day. —



Keep repeating and fade-out

I Love You Because

Words and Music by
LEON PAYNE



CHORUS

First system of the chorus. The right hand melody is in C major, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand accompaniment is in C major, with quarter notes C3, F2, C3, F2, C3, F2, C3, F2, and a half note C3. The lyrics are: 1. I LOVE YOU BE - CAUSE you un - der - stand, dear, — 2.(I) LOVE YOU BE - CAUSE my heart is light - er —. Chord markings C, C7, and F are indicated below the staff.

Second system of the chorus. The right hand melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand accompaniment continues with quarter notes C3, F2, C3, F2, C3, F2, C3, F2, and a half note C3. The lyrics are: ev - 'ry sin - gle thing I try to do. — You're al - ways there to ev - 'ry time I'm walk - ing by your side. — I LOVE YOU BE - . Chord markings C, G7, and C are indicated below the staff.

Third system of the chorus. The right hand melody continues with quarter notes B4, A4, G4, F4, E4, D4, C4. The left hand accompaniment continues with quarter notes C3, F2, C3, F2, C3, F2, C3, F2, and a half note C3. The lyrics are: lend a help - ing hand, dear, — I love you most of all be - cause you're - CAUSE the fu - ture's bright - er. — The door to hap - pi - ness you o - pen. Chord markings C7, F, C, and G7 are indicated below the staff.

you. _____ No mat - ter what the world may say a - bout me. _____
 wide. _____ No mat - ter what may be the style or sea - son. _____

C F C C7 F Cdim C

— I know your love will al - ways see me through. _____ I
 — I know your heart will al - ways be true. _____ I

D7 G7

love you for the way you nev - er doubt me _____ But most of all I
 love you for a hun - dred thous - and reas - ons _____ But most of all I

C C7 F C

1 2
 love you 'cause you're you. _____ 2. I
 love you 'cause you're you. _____

G7 C F C C F C

I Need Your Love Tonight

Medium Bright Rock

Words and Music by
SID WAYNE and BIX REICHNER



CHORUS

Chorus musical notation with lyrics and chords.

Chords: F, C7, F, F7, Bb, F, C7, F, F, F7, Bb.

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

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F C7 F Bb F C7

need your love to-night.— I've been wait-in' just for to-night to do some lov-in' and

F Bb F G7 (tacet)

hold you tight. Don't tell me, ba-by, you got-ta go;— I got the hi-fi high and the

C7 (tacet) F C7 F

lights down low. Hey, now, hear what I say.— Ooh-wow, you bet-ter stay.— Pow-

F F7 Bb F C7 F 1 C7 (tacet) 2

pow, don't run a-way.— I need your love to-night.— Oh, —

I Want You, I Need You, I Love You

Words by
MAURICE MYSELS

Moderately Slow

Music by
IRA KOSLOFF



CHORUS

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

The first line of the chorus is written for voice and piano. The voice part is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are labeled below the staff: C, Am, Dm, G7, C, C7, F.

C Am Dm G7 C C7 F

want you I, need you, I love you — With all my heart. Ev'ry time that you're near all my

The second line of the chorus continues the melody and accompaniment. Chords are labeled below the staff: C, E7, A7, D7, Fm, G7, C, Am.

C E7 A7 D7 Fm G7 C Am

cares — dis-ap-pear. Dar-ling, you're all that I'm — liv-ing for. — I want you, I need you, I

The third line of the chorus concludes the musical phrase. Chords are labeled below the staff: Dm, G7, C, C7, F, C, E7.

Dm G7 C C7 F C E7

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love you — More and more. I thought I could live with-out ro-mance — Be-

A7 Dm7 G7 C Fm C Gm7 C7 F

-fore you came to me, But now I know that I will go on lov-ing you e - ter - nal -

Gm7 C7sus4 C7 F Am7 D7 G Em Am7 D7

-ly. Won't you please be my own Nev-er leave me a - lone, 'Cause I die ev-'ry time we're a -

G7sus4 G7 C Am Dm G7 C C7

1 2

-part. — I want you, I need you, I love you — With all my heart. Hold me heart.

F C B7 A7 Dm7 G7 C Ab7 G7 Tacet C

I've Lost You

Words and Music by
KEN HOWARD and ALAN BLAICKLEY

Slowly



Bb F (A Bass) Gm Gm (F Bass) Eb Eb (D Bass) Cm7

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

The vocal melody is in the right hand, with lyrics underneath. The piano accompaniment is in the left hand, with chords indicated above the staff. The key signature remains two flats.

F7 (sus 4) F7 Bb F (A Bass) Gm Gm (F Bass) Bb

child. Mur-mur-ing a dream you won't re - cap - ture_ tho' it will

The vocal melody continues in the right hand. The piano accompaniment includes chords and a bass line. The key signature remains two flats.

Eb Eb (D Bass) Cm7 F7 (sus 4) F7 Bb

haunt the cor-ners of your mind, _ Oh, I've Lost You, tho' you're near me_ and your

The vocal melody continues in the right hand. The piano accompaniment includes chords and a bass line. The key signature remains two flats.

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Bb7 Eb F7

bod-y's still as kind, I've Lost You on the jour-ney but I can't re-mem-ber where or when._

Bb F (A Bass) Gm Gm (F Bass)

Who can tell when sum-mer turns to au - tumn — and who can
Six o - clock the ba - by will be cry - ing, — and you will

mp

Eb Eb (D Bass) Cm7 F7 (sus 4) F7 Bb F (A Bass)

point the mo-ment love grows cold? Soft-ly, with-out pain the joy is
stum - ble sleep-ing to the door. In the chill and sull-en grey of

Gm Gm (= Bass) Bb Eb Eb (D Bass) Cm7 F7 (sus 4) F7

o - ver — tho' why it's gone we neith-er of us know, — Oh, I've
morn - ing — we play the parts that we have learned too well, — Oh, I've

mf

Bb Bb7

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

Eb 1. F7

ought to talk it o - ver now, but rea - son can't stand in for feel - ing.
 Lost You on the jour - ney, but I

2. F7 Bb F (A Bass)

can't re - mem - ber where or when.

Gm Dm Eb Bb (D Bass) F7 (sus 4) F7 D.S. Lyrics 1 and fade

Oh, I've

mf D.S. and fade

King Creole

From the Paramount Motion Picture Production "King Creole"

Words and Music by
JERRY LEIBER
and MIKE STOLLER

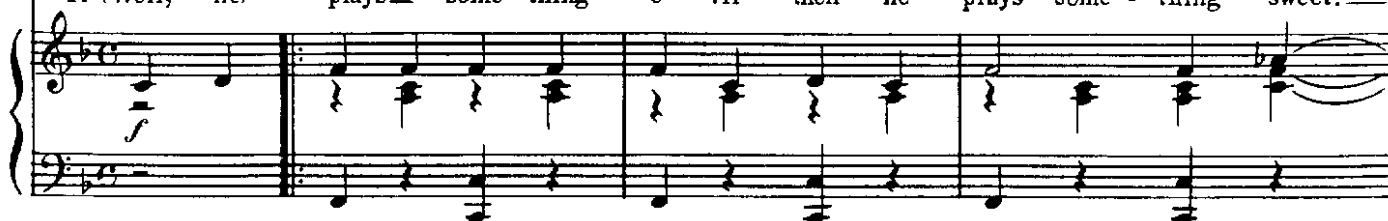
Bright Rock



Verse
(Tacet)

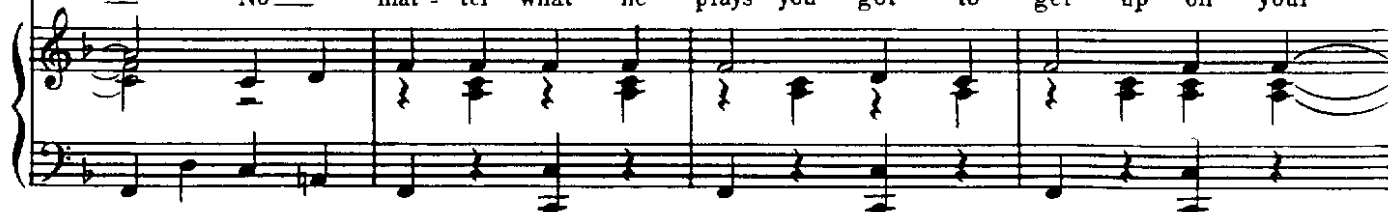
F

1. There's a man in New Or - leans who plays rock and roll. —
2. (When the) king — starts to do it, it's as good as done. —
3. (Well, he) sings — a — song a - bout a craw - dad hole. —
4. (Well, he) plays — some - thing e - vil then he plays some - thing sweet. —



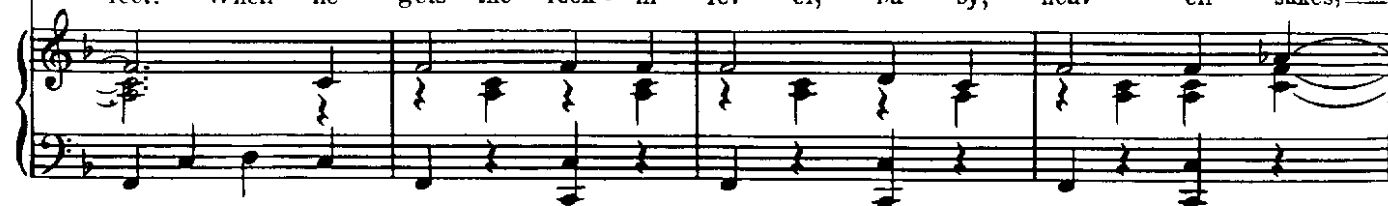
F

— He's a gui - tar — man — with a great big soul. —
— He — holds — his gui - tar like a tom - my gun. —
— He — sings — a — song a - bout a jel - ly roll. —
— No — mat - ter what he plays you got to get up on your



F

— He lays down a beat like a ton of coal. —
— He starts to — growl from 'way down in his throat. —
— He sings a — song a - bout meat and greens. —
feet. When he gets the rock - in' fev - er, ha - by, heav - en sakes, —



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F (Tacet)

He goes by the name of King Cre - ole.
He bends a string and "that's all she wrote."
He wails some blues a - bout New Or - leans.
He don't stop play - in' till the gui - tar breaks.

Chorus

(Tacet)

B \flat 7

You know he's gone, gone, gone, Jump - in' like a cat - fish on a

F

C7

pole. You know he's gone, gone,

B \flat 7

F

gone, Hip - shak - ing King Cre - ole.

1. 2. 3.

B \flat 7

C7

(Tacet)

11 4.

B \flat 7

F

2. When the
3. Well, he
4. Well, he

Lawdy Miss Clawdy

Words and Music by
LLOYD PRICE

Slow Rock

The musical score is written for piano and voice. It begins with a piano introduction featuring a steady eighth-note bass line and a treble line with triplets. The first system of piano accompaniment includes the following chords: F, Bb, A, C, Bb, F, Bb6, Bdim, F, and F6. The vocal line enters with the lyrics: "1 Oh! now Law-dy, Law-dy, Law-dy, Miss Claw - dy, Girl! You sure look good to me - cause I give you all my mon - ey, Girl! You just won't treat me right". The piano accompaniment continues with chords: C7, F, F7, F, F6, F7, F6, F7, Bb, and B6 Bb7. The second system of piano accompaniment includes the following chords: Bb, C7, F, F6, Bb, Gm7, C7, and F. The vocal line continues with the lyrics: "Well please don't ex-cite me ba - by Tho' it can't be me You like to ball in the morn-ing don't come back un-til night". The piano accompaniment continues with the same chords. The third system of piano accompaniment includes the following chords: Gm, F, Gm, F, Gm, C6, Gm, C7, F6, C7, F, Gm, F, Gm, F, and C7. The vocal line enters with the lyrics: "2. Be -". The piano accompaniment continues with the same chords.

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F B \flat A C B \flat F B \flat B \dim F F \flat

3. I'm gon-na tell, tell my ma-ma, Lawd, I'm gon-na tell her what you been do-ing to me
 4. Well now Law-dy, Law dy, Law-dy Miss Claw-dy Girl! you sure look good to me
 5. Well so bye, bye, bye, bye, ba-by Girl! I won't be trou-ble no more

C7 F F7 F F \flat F7 F \flat F7 B \flat B \flat 7

I'm gon-na tell ev-'ry-bo-dy that I'm down in mis-er-y
 You just wheel-ing and rock-ing ba-by you're just as fine as you can be
 Good-bye Claw-dy oh dar-ling down the road I'll go

B \flat C7 F F \flat B \flat Gm7 C7 F

3. 4 5
 4. Well now
 5. Well so

Gm F Gm F Gm C \flat Gm C7 F B \flat B \flat maj7 F

Little Sister

Moderately

Words and Music by
DOC POMUS and MORT SHUMAN



Verse

F

1. Well, I dat - ed your big sis - ter, And I
2. (Ev - 'ry) time I see your sis - ter, Well, she's
3. (Well, I) used to pull your pig - tails, And —

took her to a show.
got some - bod - y new.
pinch your turned - up nose.

I went for some can - dy; a -
She's mean and she's e - vil like that
But you been a - grow - in' and,

(*Tacet*)

long came Jim Dan - dy And they snuck right out the door —
old Boll — Weev - il; Guess I'll try my luck with you —
ba - by, it's been show-in' From your head down to your toes —

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Chorus

F

Lit - tle Sis - ter, don't you, Lit - tle Sis - ter, don't you,

mf

Bb

Lit - tle Sis - ter, don't you kiss me once or twice Then say it's ver - y nice and then you

F **C7** **Db7**

run. Lit - tle Sis - ter, don't you do what your big sis - ter

1. 2. F **C7** *(Tacet)* **3. F** **Bb7** **F**

done. 2. Ev - 'ry 3. Well, I done.

Long Tall Sally

Words and Music by
ENOTRIS JOHNSON, RICHARD PENNIMAN
and ROBERT BLACKWELL

Bright rock tempo

Gonna Tell Aunt Mary 'Bout Uncle John

1. Gon - na tell Aunt Ma - ry 'bout Un - cle John, He
 2. (Well,) Long Tall Sal - ly has a lot on the ball, And
 3. (Well, I) saw Un - cle John with Long Tall Sal - ly, He

says he has the blues, But he has a lot of fun,
 no - bod - y cares if she's long — and — tall, } Oh, ba - by,
 saw Aunt Ma - ry com-in' And he ducked back in the al - ley,

yes — ba - by woo — ba - by,

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Bb9 **F**

1. 2. 3. (last time)

Hav-in' me some fun to - night. — yeah! — 2. Well, yeah! — We're gon-na
3. Well, I

F

have some fun to - night, — Gon-na have some fun to - night — woo! — We're gon-na

Bb9 **F**

have some fun to-night, — Ev-'ry-thing will be all right. — We're gon-na

C7 **Bb9** **F** **Gm7** **F**

have some fun, gon-na have some fun to-night! —

From the 20th Century-Fox Cinemascope Production
"LOVE ME TENDER"

Words and Music by
ELVIS PRESLEY and VERA MATSON

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a single note, G4, followed by a whole rest. The second system continues the vocal melody, which is now written in a two-staff format (treble and bass clefs). The melody is written in the treble staff, and the bass staff contains a single note, G3, followed by a whole rest. The third system shows the vocal melody in a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a single note, G4, followed by a whole rest. The piano accompaniment is written in a two-staff format (treble and bass clefs). The first system shows the piano accompaniment in a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano accompaniment consists of a single note, G4, followed by a whole rest. The second system continues the piano accompaniment, which is now written in a two-staff format (treble and bass clefs). The piano accompaniment is written in the treble staff, and the bass staff contains a single note, G3, followed by a whole rest. The third system shows the piano accompaniment in a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano accompaniment consists of a single note, G4, followed by a whole rest.

1. Love me ten - der, love me sweet;
2. Love me ten - der, love me long;
3. Love me ten - der, love me dear;
Extra Verse When at last my dreams come true,

Never let me go. You have made my heart.
 Take me to your heart. For it's there that
 Tell me you are mine. I'll be yours through
 Dar - ling, this I know. Hap - pi - ness will

D7 D7 G G

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life com - plete, And I love you so.
 I be - long, And we'll nev - er part.
 all the years, Till the end of time.
 fol - low you Ev - 'ry - where you go

A7 D7 sus4 D7 G

CHORUS

Love me ten - der, love me true, All my dreams ful -

mf G B7 Em G7 C Cm

- fill For, my dar - lin', I love you,

G C Dm6 E7+ E7 A7

1

2

And I al - ways will. And I al - ways will.

G7 C Dm7 G7 G7 D7 sus4 D7 G

Love Me

Words and Music by
MIKE STOLLER and
JERRY LEIBER

Moderately

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The left hand starts with a bass clef and a half note F#2, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2. The introduction ends with a half note F#4 and a half note G4 in the right hand, and a half note F#2 and a half note G2 in the left hand. The tempo is marked 'Moderately' and the dynamics are marked 'mp'.

CHORUS

The first system of the chorus features a vocal melody line and a piano accompaniment. The vocal line starts with the lyrics 'Treat me like a fool, treat me mean and cruel, but love me. Break my faith-ful'. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The left hand starts with a bass clef and a half note F#2, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2. The system ends with a half note F#4 and a half note G4 in the right hand, and a half note F#2 and a half note G2 in the left hand. The tempo is marked 'Moderately' and the dynamics are marked 'mp'.

The second system of the chorus continues the vocal melody and piano accompaniment. The vocal line starts with the lyrics 'heart, tear it all a - part, but love me. If you ev - er go, dar-ling, I'll be,'. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The left hand starts with a bass clef and a half note F#2, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2. The system ends with a half note F#4 and a half note G4 in the right hand, and a half note F#2 and a half note G2 in the left hand. The tempo is marked 'Moderately' and the dynamics are marked 'mp'.

The third system of the chorus continues the vocal melody and piano accompaniment. The vocal line starts with the lyrics 'oh, so lonely I'll be sad and blue crying o - ver you, dear, on-ly.' The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The left hand starts with a bass clef and a half note F#2, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2. The system ends with a half note F#4 and a half note G4 in the right hand, and a half note F#2 and a half note G2 in the left hand. The tempo is marked 'Moderately' and the dynamics are marked 'mp'.

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I would beg and steal ————— just — to feel —————

G Tacet C G

your heart ————— beat-ing close to mine. —————

A7 D7 A7

— Ev-'ry night I pray to the stars that shine a - bove me, ————— Begging on my

D7 G G7 C

1 2

knees, all I ask is please, — please, love me. ————— Treat me like a —

D7 G C G G

Loving You

Featured by Elvis Presley in the Paramount Film
"LOVING YOU"

Words and Music by
JERRY LEIBER
and MIKE STOLLER

Slowly (with a beat)



CHORUS

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

The first line of the chorus is written for a grand piano. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are "I will spend my whole life through lov-ing you, lov-ing you." The piano part includes a mezzo-piano (mp) dynamic marking and a first ending bracket. Chord symbols F and C7 are indicated below the piano part.

Win-ter, sum-mer, spring-time, too, lov-ing you, lov-ing you.

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are "Win-ter, sum-mer, spring-time, too, lov-ing you, lov-ing you." The piano part includes a mezzo-piano (mp) dynamic marking and a first ending bracket. Chord symbols C7, F, and F7 are indicated below the piano part.

Makes no dif-f'rence where I go or what I do. You know that I'll al-ways be

The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are "Makes no dif-f'rence where I go or what I do. You know that I'll al-ways be". The piano part includes a mezzo-forte (mf) dynamic marking and a first ending bracket. Chord symbols Bb, F, Cm6, D7, and G7 are indicated below the piano part.

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lov - ing you. If I'm seen with some-one new, don't be blue,

mp

C7 G7 C7 F C7

don't be blue. I'll be faith - ful I'll be true; al-ways true,

F

true to you. There is on - ly one for me, and you know who.

mf

F7 Bb F Cm6 D7

You know that I'll al-ways be lov - ing you. lov - ing you.

mp *rall.* *mp*

G7 C7 F Bdim C7 C7 F

Mean Woman Blues

Medium Rock

Words and Music by
CLAUDE De METRUIS



CHORUS

The first system of the chorus includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "I got a wom-an mean as she can be". The piano accompaniment is marked *mf* and includes a bass line with a **F** chord indicated below the first measure.

The second system of the chorus continues the vocal and piano parts. The vocal line has the lyrics "I got a wom-an mean as she can. be. Some-". The piano accompaniment includes a **Bb7** chord indicated below the first measure and an **F** chord indicated below the fifth measure.

The third system of the chorus concludes the vocal and piano parts. The vocal line has the lyrics "-times I think she's al-most mean as me.". The piano accompaniment includes a **C7** chord indicated below the first measure, a **Bb7** chord indicated below the third measure, and an **F** chord indicated below the fifth measure.

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1. A black cat up and died of fright, 'Cause she crossed his path last night. Oh,
 2. (She) kiss so hard she bruise my lips. Hurts so good my heart just flips. Oh,
 3. (The) strang-est gal I ev - er had; Nev - er hap - py 'less she's mad. Oh,
 4. She makes love with - out a smile, Ooh hot dog, that drives me wild. Oh,

F Tacet F Tacet F Tacet F7

I got a wom-an mean as she can be. Some-times I think she's

Bb7 F C7

1,2,3. 4

al-most mean as me 2. She me. Some-
 3. The
 4.

Bb7 F F

1,2,3. 4

-times I think she's al - most mean as me.

C7 Bb7 F

1,2,3. 4

Money Honey

Words and Music by
J. STONE

Moderato

The piano introduction consists of two staves. The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of eighth notes: F3, E3, D3, C3, B2, A2, G2. The tempo is marked 'Moderato'.

VERSES

The verses are written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics are: "The land-lord rang my front door bell — I let it ring for a long, long spell; — I went to the win-dow, and I peeped thru' the blind — and asked my lit-tle ba-by what was on his mind, She cried —". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord symbols Eb and Db(Ebbass) are indicated below the piano part.

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CHORUS

"Mon-ey, hon - ey A - a - ah Mon - ey, hon - ey

Ab7 Eb7

Mon - ey, hon - ey if you wan - na get a - long with me" ..

Bb7 Ab7

1-2 LAST

2. Well I

E♭ Fm7 Cdim B♭7 E♭ Fm7 Cdim B♭7 E♭

2. Well, I screamed and I hollered 'cos I'm so hard pressed,
 I lost the woman that I loved the best;
 I fin'ly reached my baby 'bout half past three
 She said "Little baby, what was wrong with me?"
 I cried

(To Chorus)

3. I learned my lesson, and now I know
 The winds may come and the winds may go,
 The women they come, and the women they go,
 But how is it darlin' that you love me so?
 She cried

(To Chorus)

My Baby Left Me

Words and Music by
ARTHUR CRUDUP

Moderately bright



mf

CHORUS
tacet

1. Yes, my ba - by
2. Now, I stand at my

left me, nev - er said a word. Was it
win - dow, wring my hands and cry. I hate to

some - thing I done, some - thing that she heard? My ba - by left me,
lose that wo - man, hate to say good - bye. You know she left me,

F Bb7

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my ba - by left me. My ba - by e - ven
yes, she — left me. My ba - by e - ven

Bb7 C7

left me, — nev - er said a word.
left me, — nev - er said a word.

C7 F

1 tacet 2

F

3. Baby, one of these mornings, Lord, it won't be long,
You'll look for me and, Baby, and Daddy he'll be gone.
You know you left me, you know you left me.
My baby even left me, never said goodbye.
4. Now, I stand at my window, wring my hands and moan.
All I know is that the one I love is gone.
My baby left me, you know she left me.
My baby even left me, never said a word.

Mystery Train

Moderately Fast

Words and Music by
SAM C. PHILLIPS and
HERMAN PARKER Jr



CHORUS

1. Train I ride _____ six - teen coach - es long _____

The first line of the chorus features a vocal melody in the treble clef and piano accompaniment in the grand staff. The melody starts on G4, moves to A4, then Bb4, and continues with eighth and quarter notes. The piano accompaniment features a steady bass line in the bass clef and chords in the treble clef. Chord symbols Bb7, F, and Bb F are placed below the piano staff.

_____ Train I ride _____

The second line of the chorus continues the vocal melody and piano accompaniment. The melody starts on G4, moves to A4, then Bb4, and continues with eighth and quarter notes. The piano accompaniment features a steady bass line in the bass clef and chords in the treble clef. Chord symbols F, Bb F, Bb F, and Bb7 are placed below the piano staff.

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six - teen coach - es long.

F Bb F Bb F Bb F

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

F C7 Bb7

1 2

gone.

2 Train,

F Bb F Bb F Bb F F F

2. Train, train, coming 'round 'round the bend.
 Train, train, coming 'round 'round the bend.
 Well, it took my baby, well, it never will again
 (no not again).
3. Train, train, coming down the line.
 Train, train, coming down the line.
 Well, it's bringing my baby 'cause she's mine, all mine
 (she's mine, all mine).

Old Shep

Moderato

Words and Music by
CLYDE (RED) FOLEY

mf

ACC. * B \flat Cdim B \flat 7 E \flat B \flat 7 E \flat

The piano introduction consists of two staves in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes G, A, B-flat, and C. The bass line is in the left hand, starting with a half note B-flat, followed by quarter notes G, A, and B-flat. The piece ends with a half note E-flat in both hands.

1. When I was a lad, and old Shep was a pup, O'er hills and
2. (So the) years rolled a long, and at last he grew old, His eye-sight was
3. (I) went to his side and sat on the ground, He laid his

p

E \flat C7 F7 B \flat 7

The first system of the song features three verses of lyrics. The melody is in the right hand, and the piano accompaniment is in the left hand. The piece ends with a half note B-flat in both hands.

mead-ows we'd roam, ————— Just a boy and his dog We were
fast grow-ing dim, ————— Then one day the doc-tor looked
head on my knee, ————— I stroked the best pal that a

B \flat + E \flat C7

The second system of the song continues the melody and piano accompaniment. The piece ends with a half note B-flat in both hands.

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both full of fun We grew up to geth-er that way. I re-
 at me and said I can't do no more for him, Jim. With a
 man ev-er found I cried so I scarce-ly could see. Old

F7 Bb Cdim Bb7 Eb Eb7

-mem-ber the time at the old swim-ming hole, When I would have
 hand that was tremb-ling I picked up my gun, I aimed it at
 Shep-pie he knew he was go-ing to go, For he reached out and

Ab Eb7 Abm6 Eb

drowned be-yond doubt Shep was right there to the res-cue he
 Shep's faith-ful head I just could-n't do it I want-ed to
 licked at my hand He looked up at me, just as much as to

Bbdim Bb7 Eb C7 F7

came He jumped in and helped pull me out. 2. So the
 run And I wished that they'd shoot me in - stead. 3. I
 say We're part - ing, but you un - der - stand. Now

Last time only

B \flat 7 Cdim B \flat 7 E \flat Cdim B \flat 7

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

E \flat B7 B \flat 7 E \flat C \flat

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

F7 B \flat 7 E \flat C7

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

F7 B \flat Cdim B \flat 7 E \flat B \flat 7 E \flat

One Night

Words and Music by
DAVE BARTHOLOMEW and PEARL KING

Slowly



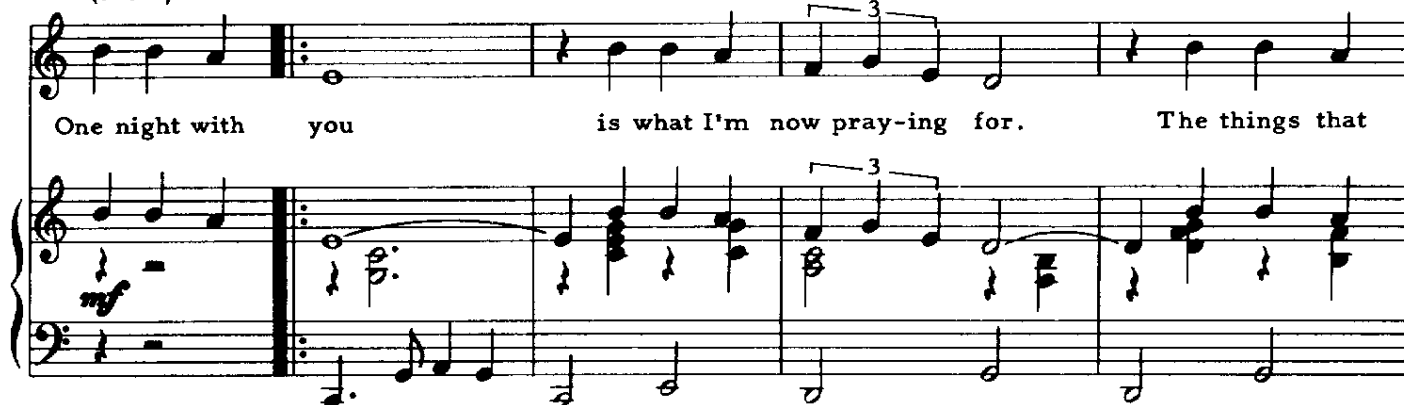
CHORUS

(tacet)

C

Dm7

G7



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C C7 F7 C

hide. ——— Al-ways lived a ver-y qui-et life. I ain't nev - er did no

D7 G7 (tacet) G7+

wrong. Now I know that life with-out you — has been too lone-ly too long. — One night with

C Dm7 3 G7 Dm7 3 G7

you is what I'm now pray-ing for. The things that we two could plan

Dm7 G7 C F7 G7 (tacet) C F7 C

would make my dreams come true. One night with true. ———

Paralyzed

Bright shuffle

Words and Music by
OTIS BLACKWELL and ELVIS PRESLEY



CHORUS

When you looked in-to my eyes, I stood there... like I was hyp-no - tized.
When we kissed, ooh, what a thrill. You took my hand and ooh, ba-by, what a chill.

You sent a feel-ing to my spine, a feel - ing warm and smooth and fine, But all I could do was
I felt like grab-bin' you real tight, squeeze and squeeze with all my might, But all I could do was

1 2

stand there par - a - lyzed. - lyzed. Oh, yah, luck-y me, I'm sing-in' ev-'ry

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day, _____ Ev-er since that day you came 'my way, _____ You made my life for

C F C F

me just one big hap - py game. I'm gay ev-'ry morn-ing, at night I'm still the same. Do

C Am D7 G7 D7

you re - member that won-der-ful time _____ You held my hand and swore that you'll be

C

mine? _____ In front of the preacher you said, "I do!" I could-n't say a word for think-ing of you.

G7 C C7 F7

All I could do was stand there par - a - lyzed. _____ -lyzed. _____

C G7 C C

Ready Teddy

Bright Tempo

Words and Music by
JOHN MARASCALO
and ROBERT BLACKWELL

Read - y, set, go, man, go, I got a gal that I love so. I'm

f

Chorus

Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y Ted-dy. I'm

f

Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y to - a rock 'n' roll

Verse

1. Go - in' down to the cor - ner, pick up — my sweet - ie pie. She's my

f

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C (Tacet)

rock 'n' roll ba - by, she's the ap - ple of my eye, 'Cause I'm

Chorus

F7 **C**

Read - y Read - y Read - y Ted - dy. I'm Read - y Read - y Read - y Ted - dy. I'm

f

G7 **F7** **C (Tacet)**

Read - y Read - y Read - y Ted - dy. I'm Read - y Read - y Read - y to - a rock 'n' roll.

Verse

C (Tacet)

2. Well, the flat top cats and the dun - ga - ree dolls Are —
 3. (Gon - na) kick off my shoes, roll — up my fad - ed jeans. Grab my

f

C (Tacet) C (Tacet)

head-ed for the gym to the Sock Hop Ball. The joint is real-ly jump-in', the
 rock 'n' roll—ba-by, pour—on the steam. I shuf-fle to the left.— I

C (Tacet)

cats are go-in' wild.— The mu-sic real-ly sends me. I dig that cra-zy style, 'Cause I'm
 shuf-fle to the right. Gon-na rock— 'n'— roll till the ear-ly ear-ly night, 'Cause I'm

Chorus

F7 C G7

Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y Ted-dy. I'm Read-y

f

F7 C (Tacet) 1. 2. C

Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y to-a rock 'n' roll. 3. Gon-na rock 'n' roll.

ff

She's Not You

Moderately

Words and Music by
JERRY LEIBER, MIKE STOLLER and DOC POMUS

The musical score is written for voice and piano. It begins with an instrumental introduction in F major, marked *mf*. The tempo is 'Moderately'. The song is in 4/4 time. The lyrics are: 'Her hair is soft and her eyes are, oh, so blue. She's all the things a girl should be, but she's not you. She knows just how to make me laugh when I feel blue. She's ev - 'ry - thing a man could want, but she's not'. The score includes various chord markings above the vocal line: F, C7, Cdim, Bb, F#dim7, and C7. The piano accompaniment features a steady bass line and chords that support the vocal melody. The piece concludes with a final C7 chord.

Chorus
(*Tacet*)

Her hair is soft and her eyes are, oh, so blue.

She's all the things a girl should be, but she's not you.

She knows just how to make me laugh when I feel blue.

She's ev - 'ry - thing a man could want, but she's not

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F Bb F (Tacet) A7

you. And when we're danc - ing,

F7 Bb

it al - most feels the same. I've got to stop my - self from

A7 (Tacet) C7 (Tacet) F

whis - pring your name. She e - ven kiss - es me like you used to

C7 Cdim C7 Bb C7

do. And it's just break - ing my heart 'cause she's not

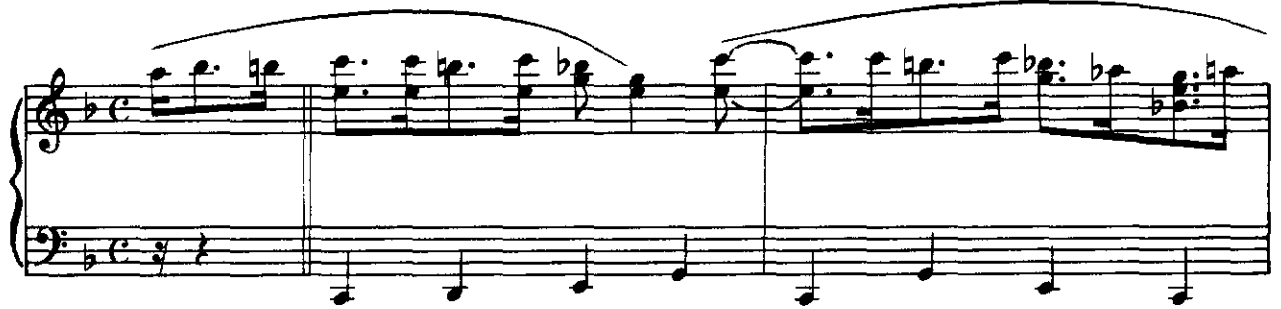
1. F Db7 C7 (Tacet) 2. F Bb7 F

you. Her hair is you.

So Glad You're Mine

Moderato

Words and Music by
ARTHUR CRUDUP



F Tacet ----- *



F Tacet ----- *

F CHORUS



F7

Bb7

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change my mind. She said "I'm so glad I'm liv - ing" I

cried "I'm so glad you're mine".

(2) My ba - by mine.

LAST

F Gm7 Fdim C F Fdim Gm7 F Gm7 F7

2. My baby knows just how to treat me right
Gives me plenty lovin' morning, noon and night,
She cries Oo - ee etc
3. When my baby does what she does to me
I climb the highest mountain down in the deep blue sea,
She cries Oo - ee etc
4. My baby's lips are red and sweet like wine,
She let's me lay down in her lovin' arms all night,
She cries Oo - ee etc

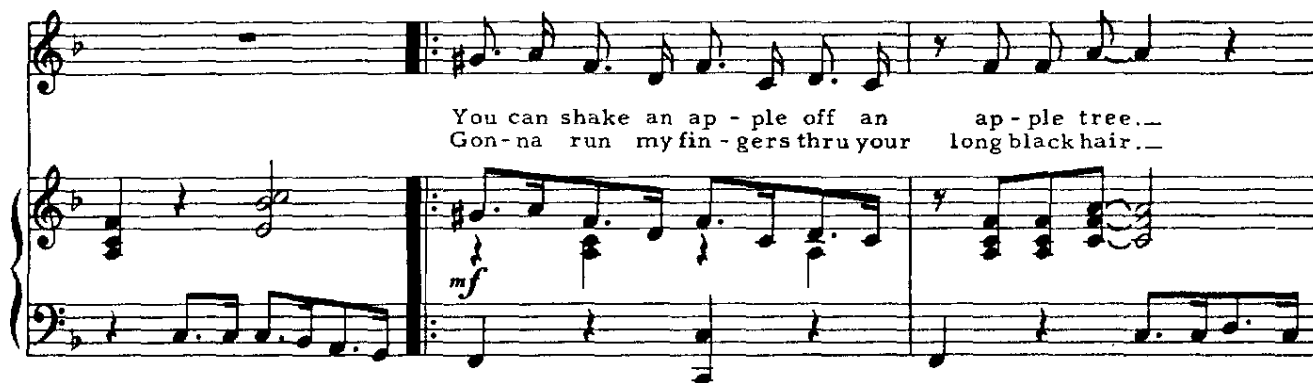
Stuck On You

Words and Music by
AARON SCHROEDER
and J. LESLIE McFARLAND

Moderately



CHORUS
F



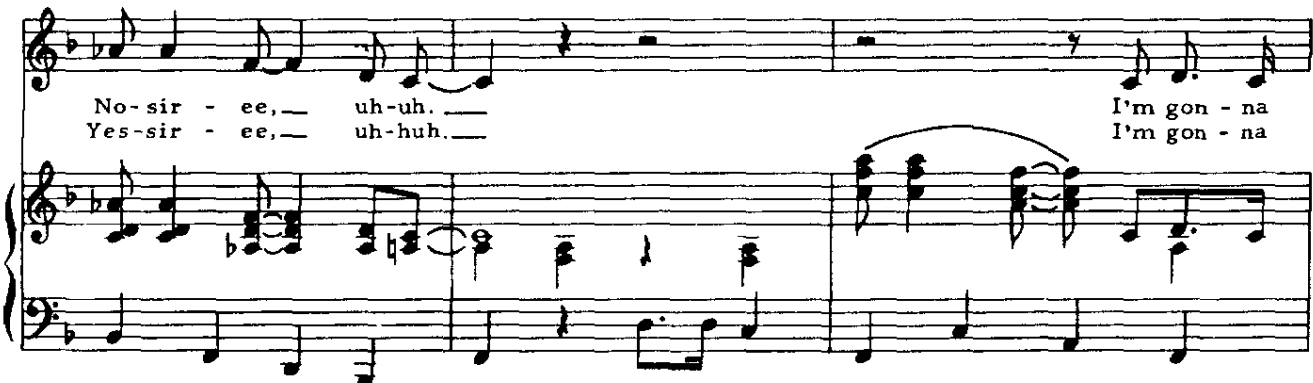
F

Bb7



Bb7

F



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C7 C7+ Bb7 F (tacet)

stick like glue,-- stick like glue,-- Stick be-cause I'm Stuck on
stick like glue,-- Stick be-cause I'm Stuck on

1. C7 2. Bb

you. you. Hide in the kitch-en, hide in the hall.

F Bb

Ain't gon-na do you no good at all.-- 'Cause once I catch ya and the

Bb C7 (tacet)

kiss-in' starts, A team o'wild hors-es could-n't tear us a-part.

F

Try to take a ti-ger from his dad-dy's side. That's_ how_ love is gon-na

F

Bb7

keep us tied._ Uh-huh-huh._ Yes-sir - ee, _ uh - huh._

F

C7

C7+

I'm gon-na stick like glue, _

Bb7

F (tacet)

1.

C7

2.

F

Yay, yay, _ be-cause I'm Stuck on you. you.

Teddy Bear

Medium Bright Rock

Words and Music by
KAL MANN and BERNIE LOWE



CHORUS

1. Ba - by let me be your lov - in' Ted - dy Bear. Put a chain a -
2. Ba - by let me be a - round you ev - 'ry night. Run your fin - gers

The first two lines of the chorus are written for voice and piano. The piano part features a steady bass line with chords in the right hand. The lyrics are written below the vocal line.

- round my neck and lead me an - y - where.
through my hair and cud - dle me real tight. Oh let me be your Ted - dy

The third line of the chorus continues the vocal and piano parts. The piano part includes a 'Tacet' marking at the end of the line.

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

The fourth line of the chorus concludes the vocal and piano parts. The piano part includes a 'Tacet' marking at the end of the line.

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rough. I don't want to be your li - on 'cause li - ons ain't the kind you love a -

G7 F G7 F G7

- nough. Just wan - na be ————— your Ted - dy Bear. —————

C Tacet C

Put a chain a - round my neck and lead me an - y - where. Oh, let me be —————

F C G7

1 2

— your Ted - dy Bear. Bear. —————

Tacet C F7 G7 (b) C F7 C

That's All Right

Moderately bright

Words and Music by
ARTHUR CRUDUP



CHORUS

1. Well that's all right, — ma - ma, that's all right for
2. My ma - ma. she done told me, pa - pa done told me

The piano accompaniment for the first two lines of the chorus is in 4/4 time. It features a melodic line in the right hand and a bass line in the left hand. The melody starts with a half note E-flat, followed by a quarter note G, a quarter note A-flat, and a half note B-flat. The bass line starts with a half note E-flat, followed by a quarter note G, a quarter note A-flat, and a half note B-flat. The accompaniment ends with a half note E-flat and a quarter note G.

Eb

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

The piano accompaniment for the next two lines of the chorus is in 4/4 time. It features a melodic line in the right hand and a bass line in the left hand. The melody starts with a half note E-flat, followed by a quarter note G, a quarter note A-flat, and a half note B-flat. The bass line starts with a half note E-flat, followed by a quarter note G, a quarter note A-flat, and a half note B-flat. The accompaniment ends with a half note E-flat and a quarter note G.

do. } That's all right, that's all right. — That's all
you, but }

The piano accompaniment for the final line of the chorus is in 4/4 time. It features a melodic line in the right hand and a bass line in the left hand. The melody starts with a half note E-flat, followed by a quarter note G, a quarter note A-flat, and a half note B-flat. The bass line starts with a half note E-flat, followed by a quarter note G, a quarter note A-flat, and a half note B-flat. The accompaniment ends with a half note E-flat and a quarter note G.

Ab7 Eb

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right, ma - ma, an - y way you ..

Bb7

This system contains the first four measures of the song. The vocal line starts with a half note 'right', followed by a half note 'ma', a half note 'ma', and a half note 'an'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (Bb and Eb).

do. 1. My

2. My

Eb Ab7 Eb Ab7 Eb Eb

This system contains measures 5 through 10. It includes a first ending (marked '1') and a second ending (marked '2'). The vocal line continues with 'do.' and then 'My'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats. Chord changes are indicated below the bass line: Eb, Ab7, Eb, Ab7, Eb, and Eb.

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

There Goes My Everything

Words and Music by
DALLAS FRAZIER

Moderately Slow



Verse

1. I hear foot - steps slow - ly walk - ing, As they gent - ly walk a -
2. (As my) mem - 'ry turns back the pag - es, I can see the hap - py

The verse is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note D, a half note F, and a quarter note G. The bass line starts with a half note B-flat, followed by a quarter note D, a half note F, and a quarter note G. The tempo is marked 'Moderately Slow' and the dynamic is 'mp'.

cross a lone - ly floor, And a voice is soft - ly
years we had be - fore. Now the love that kept this old heart

The verse continues in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note D, a half note F, and a quarter note G. The bass line starts with a half note B-flat, followed by a quarter note D, a half note F, and a quarter note G. The tempo is marked 'Moderately Slow' and the dynamic is 'mp'.

say - ing: "Dar - ling, this will be good - bye for - ev - er - more."
beat - ing Has been shat - tered by the clos - ing of the door.

The verse continues in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note D, a half note F, and a quarter note G. The bass line starts with a half note B-flat, followed by a quarter note D, a half note F, and a quarter note G. The tempo is marked 'Moderately Slow' and the dynamic is 'mp'.

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Chorus

B \flat F7 B \flat F7 B \flat B \flat 7

There goes my rea - son for liv - ing,

mf

E \flat F7 B \flat F7 B \flat

There goes the one of my dreams, There goes my

B \flat 7 E \flat B \flat F7

on - ly pos - ses - sion, There Goes My Ev - 'ry -

1. B \flat F7 2. B \flat

thing. 2. As my thing.

mp *ritard.*

Too Much

Medium Rock

Words and Music by
LEE ROSENBERG &
BERNARD WEINMAN

mf

1. Hon-ey, I love you too much. Need your lov-in' too much. Want the thrill of
2. You spend all my mon-ey too much. Have to share you, hon-ey, too much. When I want some lov-in',
3. Ev-'ry time I kiss your sweet lips, I can feel my heart go flip flip. I'm such a fool for

mf

Bb Eb7

your touch. Gee, I can't hold you too much. You do all the liv-in' while
you're gone. Don't you know you're treat - in' me wrong. Now you got me start-ed, don't you
your charms. Take me back, my ba - by, in your arms. Like to hear you sigh-in' e - ven

Bb F7

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1 2.3 To A

I do all the giv-in' 'Cause I love you too much.
 leave me bro-ken heart-ed 'Cause I love you too much.
 tho' I know you're ly-in' 'Cause I love you too much.

E♭7 B♭ Tacet Tacet

Need your lov-in' all the time. Need your hug-gin' please, be mine. Need you near me;

B♭ E♭7

stay real close. please, please, hear me, you're the most. Now you got me start-ed don't you

E♭7 F7

1 Return to Chorus 2

leave me bro-ken heart-ed 'Cause I love you too much. much.

E♭7 B♭ Tacet

Treat Me Nice

Words and Music by
JERRY LEIBER
and MIKE STOLLER

Medium Bright Rock

CHORUS

When I walk through that door,

Ba-by, be po - lite. You're gon-na make me sore, If you don't greet me right. Don't-cha

ev-er kiss me once, kiss me twice. Treat me nice. I

know that you've been told, It's not fair to tease So if you come on cold, I'm

The musical score is written for voice and piano. The piano part features a steady eighth-note bass line and chords in the right hand. Chord symbols C, C7, F, D7, and G7 (Tusset) are indicated below the piano staves. The vocal melody is in the treble clef, and the lyrics are written below the notes.

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real-ly gon-na freeze. If you don't want me to be cold as ice, Treat me

G7 C D7 G7 (Tacet)

When My Blue Moon Turns To Gold Again

Words and Music by
WILEY WALKER
and GENE SULLIVAN

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'mf'.

VERSE

The first system of the verse features a vocal melody line with three parts and a piano accompaniment. The piano part includes a Bb chord diagram. The lyrics are:

1 Mem - o - ries that lin - ger in my heart, _____ Mem - o -
2 (The) - lips that used to thrill me so, _____ Your _____
3 (The) - cas - tles we built of dreams to - geth - er _____ Were the

The second system of the verse continues the vocal melody and piano accompaniment. The piano part includes a Bb chord diagram. The lyrics are:

ries that make my heart grow cold; _____ But some
kiss - es were meant for on - ly me; _____ In my
sweet - est stor - ies ev - er told; _____ May - be

B \flat

F7

F7

E \flat

F7

day
dreams
we

they'll live a - gain, sweet - heart,
they live a - gain, sweet - heart,
will live them all a - gain,

And my
But my
And my

F6

F7

B \flat E \flat B \flat

blue moon a - gain will turn to gold.
gol - den moon is just a mem - o - ry.
blue moon a - gain will turn to gold.

CHORUS

B \flat

F7

F7

WHEN MY BLUE MOON TURNS TO GOLD A - GAIN, When the

mf

rain - bow turns the clouds a - way; WHEN MY

BLUE MOON TURNS TO GOLD A - GAIN, You'll be back in my

arms to stay. 2. The stay. 3. The

mp D.S. al Fine *rit*

Wild In The Country

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

Moderately Slow



Chorus

Chorus

F B \flat C7

A rose grows wild_ in the coun-try. A tree grows tall_ as the

The first line of the chorus is written for voice and piano. The voice part has a slur over the first two measures and a '3' indicating a triplet. The piano accompaniment features a triplet in the right hand.

F F B \flat

sky. The wind blows wild_ in the coun - try, And

The second line of the chorus continues the melody. The voice part has a slur and a '3' indicating a triplet. The piano accompaniment continues with a triplet in the right hand.

C7 B \flat C7 F B \flat Am

part_ of the wild, wild coun - try am I. Wild, wild_ like the

The third line of the chorus concludes the phrase. The voice part has a slur and a '3' indicating a triplet. The piano accompaniment continues with a triplet in the right hand.

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Gm F Bb Am G7 C7

deer_ and the dove. Wild and free_ is this land_ that I love. A

F Bb C7

dream grows wild_ in the coun - try. A love grows tall_ as the

F F Bb

sky. A heart beats wild_ in the coun - try, And

C7 F C7

here_ with a dream_ in my heart, Part_ of the wild, wild

Bb C7 1. F 2. F

coun - try am I. I.

rall.

Wooden Heart

Moderately (in 'Two')

Words and Music by
FRED WISE, BEN WEISMAN,
KAY TWOMEY and BERTHOLD KAEMPFFERT



Can't you see I love you, Please don't break my heart in two, That's not hard to

The first vocal line is written on a single staff. The melody starts on a half note E-flat, followed by quarter notes F, B-flat, E-flat, A-flat, E-flat, and E-flat. The piano accompaniment consists of chords: E-flat, Fm7, Bb7, E-flat, A-flat, E-flat, and E-flat.

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

The second vocal line continues the melody. The piano accompaniment consists of chords: E-flat, Fm7, Bb7, E-flat, and Fm7 Bb7.

you say "Good-bye" Then I know that I would cry, May-be I would die 'Cause I

The third vocal line continues the melody. The piano accompaniment consists of chords: E-flat, Fm7 Bb7, E-flat, A-flat, E-flat, E-flat, A-flat, and E-flat.

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don't have a wood - en heart. ————— There's no strings up -

Fm7 Bb7 Eb Ab Eb Fm

- on this love of mine, It was al - ways you from the start, ———

Bb7 Eb Ab Eb E°

— Treat me nice, treat me good, treat me like you real-ly should, 'Cause

Bb7 Eb Fm7 Bb7 Eb Ab Eb

I'm not made of wood, And I don't have a wood - en heart. ———

Eb Ab Eb Fm7 Bb7 Eb Ab Eb