

It's Easy To Play Elvis.

Easy to read, simplified arrangements of eighteen of Presley's best loved songs, including Good Luck Charm, Loving You, Teddy Bear, In The Ghetto and Return To Sender. All arranged for piano/vocal with guitar chord symbols.

Arranged by Cyril Watters



Love Me Tender

Words and Music by Elvis Presley and Vera Matson

Steadily

mf

Dm6 E7 A7 C D C D G D7

mp

1. Love me ten - der, love me sweet; Nev - er let me
 2. Love me ten - der, love me long; Take me to your

G A7 C D C D

go. heart. You have made my life com - plete,
 For it's there that I be - long,

G D7 G A7

And I love you so. }
 And we'll nev - er part. }

Love me ten - der,
mf

C D C D G G B7

love me true, All my dreams ful - fil,

Em G7 C Cm G

For my dar - lin', I love you, And I al - ways

Dm6 E7 A7 C D C D

will, And I al - ways will,

G D7 C D D7 G

3. Love me tender, love me dear; tell me you are mine.
 I'll be yours through all the years, till the end of time.
 Love me tender etc.

4. When at last my dreams come true, Darling this I know;
 Happiness will follow you ev'rywhere you go.
 Love me tender etc.

Way Down

Words and Music by Layng Martine Jnr.

Medium Rock Tempo

mf

C7 G7

1. Babe, you're get-ting clo - ser. the lights are go - ing dim, The
2. Ooh, my head is spin - nin', you got me in your spell, A

C7

sound of your breath - in' has made the mood I'm in, The
hun - dred ma - gic fin - gers on a whirl - ing car - ous-el.

(C7)

All of my re - sis - tance ly - in' on the floor.
med - i - cine with - in me, no doc - tor could prescribe. Your

F7

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Sending me to pla - ces
love is do - ing some - thing that

I've nev - er been be - fore.
I just --- can't describe.

C7 G7 C

Ooh --- and I can feel it,
feel it, feel it, feel it,

C G7

Way down where the mus - ic plays, ---
Way down like a ti - dal wave, ---

(G7) C

Way down where the fi - res blaze, --- Way
down, ---

G7 F C

down, --- way, way on
down, (Way on down.)

Dm G F C G7 C

2

Hold me a - gain as tight

C7 G7 C

as you can, I need you so, so ba by let's go (way down) way down where it

C G7

feels so good, Way down where I hoped it would, Way down where I

C G7

nev - er could, Way down, down,

F C Dm

Way, way on down, (Way on down, way on down.)

8 G F C G7 C

Old Shep

Words and Music by Clyde (Red) Foley

Moderately

1. When

mf *mp*

F D7 G7 C7

Detailed description: This system contains the first four measures of the piece. The music is in 3/4 time and B-flat major. The melody is marked *mf* and the piano accompaniment is marked *mp*. The chords are F, D7, G7, and C7.

I was a lad, and old Shep was a pup, O'er—
years rolled a- long, and at last he grew old, His —

F D7 G7

Detailed description: This system contains measures 5-8. The lyrics are: "I was a lad, and old Shep was a pup, O'er— years rolled a- long, and at last he grew old, His —". The chords are F, D7, and G7.

hills and mead-ows we'd roam, Just a
eye - sight was fast grow - ing dim, Then one

C C7 F

Detailed description: This system contains measures 9-12. The lyrics are: "hills and mead-ows we'd roam, Just a eye - sight was fast grow - ing dim, Then one". The chords are C, C7, and F.

boy and his dog we were both full of fun, We
day the doc - tor looked at me and said I

(F) D7 G7

Detailed description: This system contains measures 13-16. The lyrics are: "boy and his dog we were both full of fun, We day the doc - tor looked at me and said I". The chords are (F), D7, and G7.

grew up to - geth - er that way. I re-
 can't do no more for him, Jim. With a

C D dim. C7 F F7

-mem - ber the time at the old swim - ming hole, When
 hand that was tremb - ling I picked up my gun, I

Bb Bbm F

I would have drowned be - yond doubt, Shep was right
 aimed it at Shep's faith - ful head. I just could - n't

F C dim. C7 F

there to the res - cue he came, He jumped in and
 do it, I wan - ted to run, and I wished that they'd

D7 G7 C D dim.

1.2. 3.
 helped pull me out, 2. So the
 shoot me - in - stead. 3. I - stand. Now

10 C7 F C7 F

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

F Db7 C7 F Dm

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

G7 C7 F D7

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

G7 C D dim. C7 F

3. I went to his side and sat on the ground,
 He laid his head on my knee.
 I stroked the best pal that a man ever found,
 I cried so I scarcely could see,
 Old Sheppie he knew he was going to go,
 For he reached out and licked at my hand,
 He looked up at me, just as much as to say,
 We're parting, but you understand.

Can't Help Falling In Love With You

Words and Music by George Weiss, Hugo Peretti and Luigi Creatore

Slowly

mp

F *legato* *3* Dm *3* Gm *3* C7 *3*

1. Wise men say on - ly fools rush
 2. Shall I stay, would it be a

F *simile* Am Dm Bb F

in, But I can't help fall-ing in
 sin, If I can't help fall-ing in

C7 Bb C Dm Gm

love with you.
 love with you.

F C7 F

The musical score is written for piano in a 3/4 time signature with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction marked 'Slowly' and 'mp', featuring a treble clef with a whole note chord and a bass clef with a triplet eighth-note pattern. The second system includes two vocal lines (1. and 2.) and piano accompaniment. The third system continues the vocal lines and piano accompaniment. The fourth system concludes the piece with a final vocal line and piano accompaniment. Chord symbols are provided below the bass line, and dynamic markings like 'legato' and 'simile' are used to indicate performance style.

Chords: Dm, Gm, F, C7, F

Lyrics: help fall-ing in love with you,

Chords: C7, Bb, C

Lyrics: too, For I can't

Chords: Dm, Bb, F

Lyrics: hand, take my whole life

Chords: Am7, D7, Gm7, C7, F, Am

Lyrics: Some things are meant to be. Take my

Chords: Am, D, E7, Am, D, E7, D, Am, E7

Lyrics: Like a riv - er flows sure-ly to the sea, Dar-ling so it goes,

Return To Sender

Words and Music by Otis Blackwell and Winfield Scott

Steadily

mf

F D7 G7

1. I gave a let - ter to the post - man; he put it in his
2. So then I dropped it in the mail - box and sent it Spe - cial

C Am Dm

sack,
D.

Bright and ear - ly next morn - ing he
Bright and ear - ly next morn - ing it

G7 C Am

brought my let - ter back, } She wrote up - on it: Re - turn to
came right back to me. }

Dm G7 C F

send-er, _____ ad - dress un - known, No such

G7 F G7 F

num-ber, _____ no such zone. We had _____ a

G7 C C7 F

quar-rel, _____ a lov-er's spat. I write I'm

G7 F G7 D7

sor - ry but my let - ter keeps com - ing back,

G7

This time I'm gon - na take it my - self and put it right in her

F

hand, And if it comes back the ve - ry next day,

C D7

Then I'll un - der - stand the wri - ting on it. Re - turn to

G7 F

send - er, ad - dress un - known,

G7 F G7

No such num - ber, no such

F G7 C

1 zone, 2 zone.

16 C7 C F7 C

I Got Stung

Words and Music by Aaron Schroeder and David Hill

Bright Rock Tempo

Introduction for piano. The piece is in 4/4 time with a key signature of one flat (Bb). The music starts with a treble clef and a dynamic marking of *f*. The bass line consists of a simple walking bass pattern. The chords are F, Bb7, Ab7, and C7.

VERSE

Verse musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Ho - ly smoke, — a - land sakes a - live! — I nev - er thought this could hap - pen to". The chord F is indicated below the first measure.

CHORUS

Chorus musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "me. Mm. — Yeah! Mm. —". A repeat sign is placed after the first two measures. The chords C7 and F are indicated below the first two measures.

End of chorus musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Yeah! I got stung by a sweet hon - ey bee, Oh, what a And I've She had all that I wan - ted and more." The melody continues with a final flourish.

feel - ing — come ov - er me. It — star - ted in my eyes, crept
 seen hon - ey bees be - fore. Start-ed buz - zin' in my ear, —

F Bb7

up to my head, — F - lew to my heart — till I was stung dead, } I'm
 buz - zin' in my brain. Got stung — all ov - er but I feel no pain, }

F

done, uh - huh, — I got stung! — Mm, —

C7 Bb7 F

stung. — Now don't think I'm com - plain - in', I'm

F F7 B F

might - y pleased — we met 'cause you gim-me just one lit - tle peck on the

C7 F Bb

back of my neck and I break out in a cold cold sweat, If I

B \flat C7

live to a hun - dred and two, I won't let no - bo - dy sting me but

F

you. I'll be buzz - in' round your hive_ ev - 'ry day at five, and I'm

B \flat 7

nev-er gon-na leave_ once I ar - rive 'cause I'm done, uh -

F C7

- huh, I got stung!

B \flat 7 F

His Latest Flame

Words and Music by Doc Pomus and Mort Shuman

Moderato

1. A ve - ry old

F Bb7 F

Detailed description: This system contains the first four measures of the song. The music is in 4/4 time with a key signature of one flat (Bb). The first measure has a whole note chord of F. The second measure has a whole note chord of Bb7. The third measure has a whole note chord of F. The fourth measure contains the lyrics '1. A ve - ry old' and features a melodic line in the treble clef and a bass line in the bass clef.

2. friend talked, came by to - day, 'Cause he was
and I heard him say That she

F Dm F Dm

Detailed description: This system contains the next four measures. The first measure has a whole note chord of F and the lyrics '2. friend talked,'. The second measure has a whole note chord of Dm and the lyrics 'came by to - day,'. The third measure has a whole note chord of F and the lyrics 'and I heard him say'. The fourth measure has a whole note chord of Dm and the lyrics ''Cause he was That she'.

tell - in' ev - 'ry - one in town, 'bout the love that he just found.
had the long - est black - est hair, the pretti - est green eyes an - y - where. }

F Dm F Dm

Detailed description: This system contains the next four measures. The first measure has a whole note chord of F and the lyrics 'tell - in' ev - 'ry - had the long - est'. The second measure has a whole note chord of Dm and the lyrics 'one in town, black - est hair,'. The third measure has a whole note chord of F and the lyrics ''bout the love that pretti - est green eyes'. The fourth measure has a whole note chord of Dm and the lyrics 'he just found. an - y - where. }'.

And Ma - rie's the name of his lat - est flame.

Bb C7 F

Detailed description: This system contains the final four measures. The first measure has a whole note chord of Bb and the lyrics 'And Ma - rie's the name'. The second measure has a whole note chord of C7 and the lyrics 'of his lat - est flame.'. The third measure has a whole note chord of F. The fourth measure has a whole note chord of F.

1 | 2

2. He talked and

Dm F Dm Dm

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

C Bb C7

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

Bb C Bb C

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

Bb C Bb C7

What else was there for me to do but

Bb C Bb

cry. Would you be -

F Dm F Dm

- lieve that yes - ter - day This girl was

F Dm F Dm

in my arms and swore to me, - She'll be mine e -

F Dm F

- ter - nal-ly. - And Marie's the name of his la - test

Dm Bb C7

flame.

F Bb7 F

I'm Left, You're Right, She's Gone

Words and Music by Stanley A. Kesler and William E. Taylor

Fairly Bright

mf *mp* You're

C7 F Bb7 F

Detailed description: This system shows the first four measures of the piano introduction. The treble clef staff contains chords and melodic lines, while the bass clef staff provides a simple harmonic accompaniment. The first measure is marked *mf*. The second measure contains a chord change to F. The third measure contains a chord change to Bb7. The fourth measure contains a chord change to F and is marked *mp*. The word "You're" is written above the treble staff in the fourth measure.

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

F C7 F

Detailed description: This system shows the first three measures of the vocal melody. The treble clef staff contains the vocal line with lyrics. The bass clef staff provides a simple harmonic accompaniment. The first measure is marked F. The second measure contains a chord change to C7. The third measure contains a chord change to F. The lyrics are "right, I'm left, she's gone. You're right, I'm".

left all a - lone. You tried to tell me so but

C7 F Bb F7 Bb

Detailed description: This system shows the next three measures of the vocal melody. The treble clef staff contains the vocal line with lyrics. The bass clef staff provides a simple harmonic accompaniment. The first measure is marked C7. The second measure contains a chord change to F. The third measure contains a chord change to Bb. The fourth measure contains a chord change to F7. The fifth measure contains a chord change to Bb. The lyrics are "left all a - lone. You tried to tell me so but".

how was I to know that she was not the one for me.

F C7 F C7 F Bb7

Detailed description: This system shows the final three measures of the vocal melody. The treble clef staff contains the vocal line with lyrics. The bass clef staff provides a simple harmonic accompaniment. The first measure is marked F. The second measure contains a chord change to C7. The third measure contains a chord change to F. The fourth measure contains a chord change to C7. The fifth measure contains a chord change to F. The sixth measure contains a chord change to Bb7. The lyrics are "how was I to know that she was not the one for me."

You told me all a - long, You're
If you'll for - give me now, I'll

F C7 F

right, our love was so wrong. But now I've changed my
make it up some - how, So hap - py we will

F C7 F Bb F7

mind 'cause she broke the ties that bind, And I knew that she
be in a home for two or three, And I'll soon for -

Bb F C7 F C7

nev - er cared for me. Well, I thought I knew just what she'd do. I
- get her now I know.

C7 F Bb7 F Bb

guess I'm not so smart, You tried to tell me all a - long she'd

F Bb F F7 Bb

on - ly break my heart. You're right, I'm left, she's

F C F C7

gone. You're right, I'm left all a -

F C7

-lone. She's gone I know not where, But

F Bb F7 Bb

now I just don't care, for now I have fall - en for

F C7 F C7

1 you. You're you. *f*

2

F Bb7 F F Bb7 F

Mystery Train

Words and Music by Sam C. Phillips and Herman Parker Jr.

Fairly Fast

1. Train I
mf

F B \flat F B \flat F B \flat F

ride Six - teen coach - es long.

B \flat 7 F

Train I ride

B \flat F B \flat F B \flat 7

Six - teen coach - es long.

F B \flat F B \flat F

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

F C7 Bb7

gone. 2. Train

F Bb F Bb F Bb F

2. **Train, train,** coming '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).

Good Luck Charm

Words and Music by Aaron Schroeder and Wally Gold

Steadily

mf

D G7 C G7

1. Don't want a four leaf clo - ver; don't want an old horse - shoe.
 2. Don't want a sil - ver dol - lar, rab - bit's foot on a string. The

C F C G7

Want your kiss 'cause I just can't miss with a good luck charm like you. } Come on and
 hap - pin - ess in your warm car - ess no rab - bit's foot can bring.

C C7 F G7 C

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

G7 C

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

G7 D D+ G7

- night. Uh-huh -

1 2 To next strain Last time. FINE

C G7 C7 C7+ C

huh, uh-huh - huh, uh-huh - huh; Oh yeah, Uh-huh-

D7 D7+ G7 C D \flat

D. S. al FINE ✂

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

D7 D7+ G7 C

3. If I found a lucky penny I'd toss it across the bay.
 Your love is worth all the gold on earth, no wonder what I say.
 Come on and be etc.

Wooden Heart

Words and Music by Fred Wise, Ben Weisman, Kay Twomey and Berthold Kaempfert

Moderately

The first system of musical notation is for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf*. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The melody in the treble staff features a series of chords and moving lines. The bass staff provides a simple accompaniment with a few notes. The lyrics "Can't you" are written at the end of the first staff.

mf Can't you

C7 F C7

The second system of musical notation continues the piano introduction and includes the first line of the vocal melody. The treble staff contains the vocal line with lyrics: "see I love you, Please don't break my heart in two,". The bass staff continues the piano accompaniment. The lyrics are aligned with the notes in the treble staff.

see I love you, Please don't break my heart in two,

F Gm C7 F

The third system of musical notation continues the piano introduction and includes the second line of the vocal melody. The treble staff contains the vocal line with lyrics: "That's not hard to do, 'Cause I don't have a wood - en heart,". The bass staff continues the piano accompaniment. The lyrics are aligned with the notes in the treble staff.

That's not hard to do, 'Cause I don't have a wood - en heart,

Gm C7 F

The fourth system of musical notation continues the piano introduction and includes the third line of the vocal melody. The treble staff contains the vocal line with lyrics: "And if you say 'Good - bye' then I know that I would cry,". The bass staff continues the piano accompaniment. The lyrics are aligned with the notes in the treble staff.

And if you say "Good - bye" then I know that I would cry,

Gm C7 F

May - be I would die, 'Cause I don't have a wood - en heart.

(F) Gm C7 F

There's no strings up - on this love of mine, It was

Gm7 C7 F

al - ways you from the start. Treat me nice, treat me

B7 F Cdim. C7 F

good, treat me like you real - ly should, 'Cause I'm not made of

Gm C7 F

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

Gm C7 F

That's All Right

Words and Music by Arthur Crudup

Moderately

1. Well
mf

C7 F Bb7 F

Detailed description: This system shows the first four measures of the piano introduction. The treble clef staff contains a melody starting with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The bass clef staff contains a bass line starting with a quarter note F2, a quarter note F2, a quarter note G2, a quarter note A2, a quarter note Bb2, and a half note C3. Chord symbols C7, F, Bb7, and F are placed below the bass staff. Dynamics include a forte (f) marking in the first measure and a mezzo-forte (mf) marking in the second measure.

that's all right, — ma - ma, that's all right for you.
ma - ma, she done told me, papa done told me too.

F

Detailed description: This system contains the first vocal line. The treble clef staff has the melody with lyrics: "that's all right, — ma - ma, that's all right for you." The bass clef staff has the accompaniment with lyrics: "ma - ma, she done told me, papa done told me too." A single F chord symbol is placed below the first measure.

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

(F) F7

Detailed description: This system contains the second vocal line. The treble clef staff has the melody with lyrics: "That's all right — ma - ma, just — an - y way you do." The bass clef staff has the accompaniment with lyrics: "Son, that gal you're fool - in' with, she ain't no good for you, but". Chord symbols (F) and F7 are placed below the first and third measures respectively.

right, — that's all right. — That's all

Bb7 F

Detailed description: This system contains the third vocal line. The treble clef staff has the melody with lyrics: "right, — that's all right. — That's all". The bass clef staff has the accompaniment. Chord symbols Bb7 and F are placed below the first and third measures respectively.

right ma - ma, An - y way you

C7

do. 2. My

F Bb7 F Bb7 F F

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.

Teddy Bear

Words and Music by Kal Mann and Bernie Lowe

Moderately

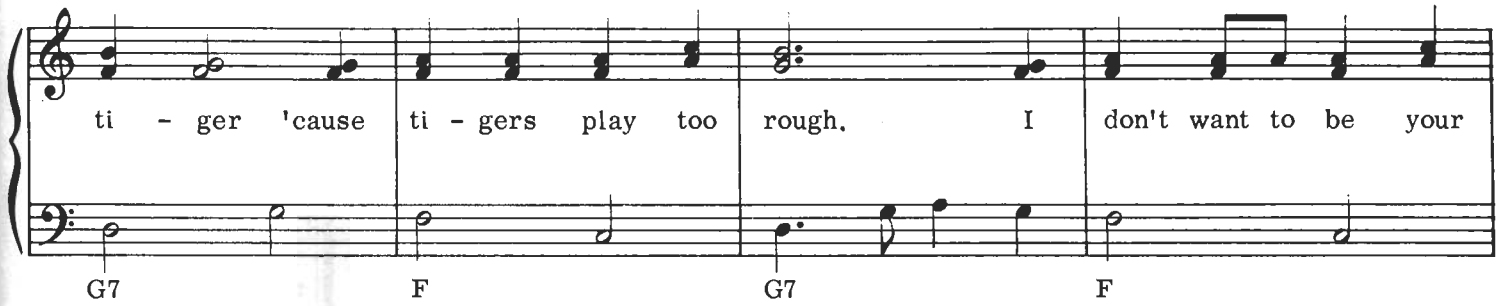
The first system of musical notation consists of a grand staff with a treble and bass clef. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has one flat (F major). The first measure is a whole rest in the bass and a half note G4 in the treble. The second measure has a whole note chord G7 in the bass and a half note G4 in the treble. The third measure has a whole note chord C in the bass and a half note G4 in the treble. The fourth measure has a whole note chord C in the bass and a half note G4 in the treble.

The second system of musical notation includes lyrics. The key signature has one flat. The first measure is a whole note chord C in the bass and a half note G4 in the treble. The second measure has a whole note chord F in the bass and a half note G4 in the treble. The third measure has a whole note chord C in the bass and a half note G4 in the treble. The lyrics are: 1. Ba - by let me be your lov - in' Ted - dy Bear. 2. Ba - by let me be a - round you ev - 'ry night.

The third system of musical notation includes lyrics. The key signature has one flat. The first measure is a whole note chord F in the bass and a half note G4 in the treble. The second measure has a whole note chord F in the bass and a half note G4 in the treble. The third measure has a whole note chord C in the bass and a half note G4 in the treble. The lyrics are: Put a chain a - round my neck and lead me an - y - where. Run your fin - gers through my hair and cud - dle me real tight. Oh let me

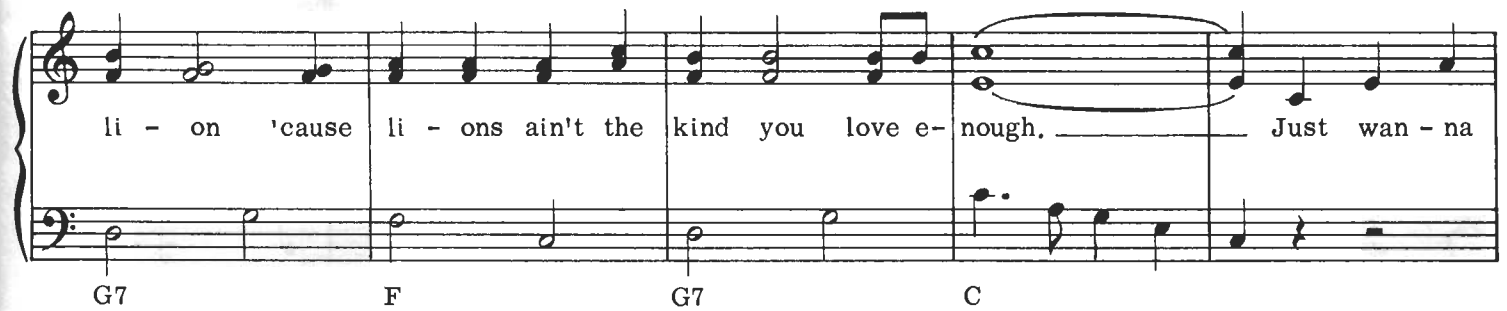
The fourth system of musical notation includes lyrics. The key signature has one flat. The first measure is a whole note chord G7 in the bass and a half note G4 in the treble. The second measure has a whole note chord C in the bass and a half note G4 in the treble. The third measure has a whole note chord F in the bass and a half note G4 in the treble. The lyrics are: be your Ted - dy Bear. I don't want to be your

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



G7 F G7 F

li - on 'cause li - ons ain't the kind you love enough. Just wan - na



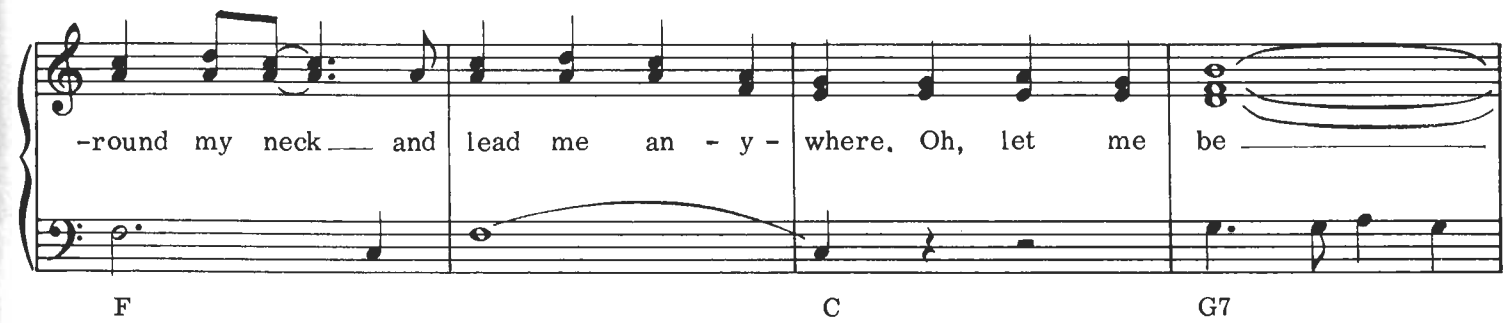
G7 F G7 C

be your Ted - dy Bear. Put a chain a -



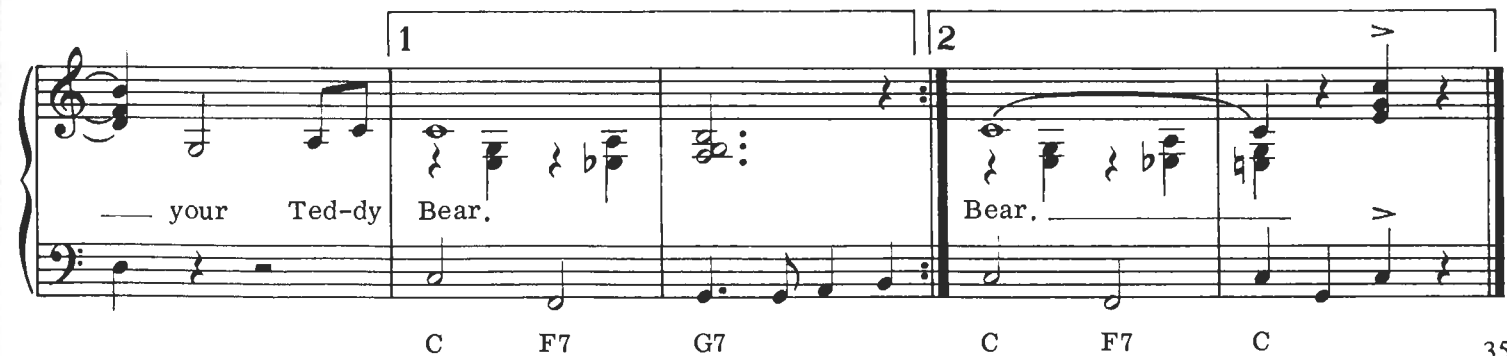
F

-round my neck and lead me an - y - where, Oh, let me be



F C G7

your Ted - dy Bear. Bear.



1 2
C F7 G7 C F7 C

King Creole

Words and Music by Jerry Leiber and Mike Stoller

Medium Rock Tempo

f

1. There's a *mf* man in New Or - king - starts to

F B \flat 7 C F

-leans who plays — rock and roll, — He's a gui - tar — man — with a
do it, it's as good as done. — He — holds — his gui - tar — like a

Fm F

great big soul, — He lays — down a beat — like a ton of coal, —
tom - my gun. — He starts — to — growl from way down in his throat,

Fm

— He goes by the name — of — King Cre - ole. } You know he's
— He bends a — string and "that's — all she wrote." }

F C F7

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CHORUS

gone, gone, gone, Jumpin' like a cat-fish on a pole.

Bb7 F

You know he's gone, gone, gone, Hip - shak-ing King Cre -

C7 Bb7

- ole.

2. When the

F Bb7 C Bb7 F

3. Well he sings a song about a craw - dad hole.
 He sings a song about a jelly roll.
 He sings a song about meat and greens.
 He wails some blues about New Orleans.
 You know he's gone, etc.

4. Well he plays something evil then he plays something sweet.
 No matter what he plays you got to get up on your feet.
 When he gets the rockin' fever, baby, heaven sakes,
 He don't stop playin' till the guitar breaks.
 You know he's gone, etc.

Loving You

Words and Music by Jerry Leiber and Mike Stoller

Steadily

mf

C7 F G7 F G7 C7

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with some chords. The tempo is marked 'Steadily' and the dynamics are 'mf'. The key signature has one flat (Bb) and the time signature is common time (C).

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

F C

The first vocal line is on a single staff. The melody is simple and follows the lyrics. The piano accompaniment is shown in the bass clef with chords F and C.

Win - ter, Sum-mer, Spring-time too, lov - ing you, _____ lov - ing you. _____

C7 F F7

The second vocal line continues the melody. The piano accompaniment includes chords C7, F, and F7.

Makes no diff-'rence where I go or what I do.

Bb F Cm D7

The third vocal line concludes the phrase. The piano accompaniment includes chords Bb, F, Cm, and D7. A sharp sign is placed above the final measure of the piano part.

You know that I'll al-ways be lov - ing you. If I'm seen with

G7 C G7 C F

some-one new, don't be blue, don't be blue. I'll be faith - ful,

C C7

I'll be true; al - ways true, true to you. There is on - ly

F F7 Bb

one for me, and you know who. You know that I'll

Bb F Cm D7 G7

al - ways be lov - ing you, lov - ing you.

1 2 *rallentando*

C7 F C7 C7 F

My Baby Left Me

Words and Music by Arthur Crudup

Moderately

1. Yes my

mf

This system shows the first four measures of the piano accompaniment. The treble clef contains chords and some melodic lines, while the bass clef contains a steady bass line. The dynamic marking *mf* is placed in the first measure. The lyrics '1. Yes my' are written below the treble staff in the fourth measure.

F7

ba - by left me, nev - er said a word,
stand at my win - dow, wring my hands and cry.

This system contains the second four measures of the piano accompaniment. The lyrics are written below the treble staff. The bass line continues with a steady accompaniment.

F7

Was it some-thing I done, some-thing that she heard? My ba - by
I hate to lose that wom - an, hate to say good - bye. You know she

This system contains the third four measures of the piano accompaniment. The lyrics are written below the treble staff. The bass line continues with a steady accompaniment.

(F7)

left me, my ba - by left me.
left me, yes, she left me. } My ba - by

This system contains the final four measures of the piano accompaniment. The lyrics are written below the treble staff. A large closing brace is placed over the final two measures of the treble staff. The bass line concludes with a steady accompaniment.

Bb7

e - ven left me, ——— nev - er said a

C7

word. ——— 2. Now I

F7

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.

All Shook Up

Words and Music by Otis Blackwell and Elvis Presley

Steady four

f *mf*
A-well-a,

C

bless my soul, what's wrong with me? I'm itching, like a man on a fuz - zy tree. My

(C)

friends say I'm ac - tin' queer as a bug, I'm in love, I'm all shook up! - Mm -

mm oh, oh, yeah, yeah! My hands are sha-ky and my

F7 G Dm7 C F7 C

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knees are weak, I can't seem to stand on my own two feet, — Who do you thank when you

have such luck? I'm in love! I'm all shook up! — Mm mm, oh,

F7

oh, yeah, yeah! — Pleasdon't ask what's tongue gets tied when I

G Dm7 C F7 C F7

on my mind, I'm a lit -tle mixed up but I'm feel-on' fine. When I'm near that girl that try to speak My in - side shakes like a leaf on a tree, There's only one cure for this

C F7

I love best, My heart beats so it scares me to death! } soul of mine That's to have the girl that I love so fine! } She touched my hand, what a

G7 C

chill I got,— Her kiss-es are like a vol- ca-no that's hot! I'm proud to say she's my

but - ter-cup, I'm in love! I'm all shook up!— Mm mm, oh,

F7

oh, yeah, yeah! 2. My yeah! I'm

G Dm7 C F7 C C G+

all shook up!— Mm mm, oh, oh, yeah, yeah! I'm

C F7 G Dm7 C G+

all shook up!— Mm mm, oh, oh, yeah, yeah! I'm all shook up!

C F7 G Dm7 C G+ C

In The Ghetto

Words and Music by Scott Davis

Slowly

mp

As the snow flies

C Em Dm7 G7 C

on a cold and gray Chi-ca-go morn-ing, A poor-lit-tle ba-by child-is born-in the

Em F G

Ghetto. — And his ma-ma cries, 'Cause if

C Am Dm7 G7 C

there's one thing she does-n't need, It's an-oth-er hun-gry mouth to feed in the Ghetto. —

Em F G C G7

Peo-ple, don't you un-der-stand, the child needs a help-ing hand, — Or

C G F C

he'll grow to be an an-gry young man some - day. Take a look at

F G C F C

you and me, Are we too blind to see, — Or do we sim-ply turn our heads and

ritard

G F C F C

look the oth-er way? Well, the world turns — and a

a tempo

Dm7 G C F C

hun-gry lit-tle boy with the run - ny nose, Plays in the street as the cold wind blows — in the

Em F G

Ghetto. — And his hun-ger burns, And he

C Am Dm7 G7 C

starts to roam the streets at night, And he learns how to steal and he learns how to fight in the

Em F G

Ghetto. _____ And then one night in des - per - a - tion, a

C Am Dm7 G7 G

young man breaks a-way, — He buys a gun, steals a car, tries to run, but he don't get far, and his

F C F Em Dm G7

ma-ma cries, As a crowd gath - ers round an ang - ry young man, face

C Em

down in the sheet with a gun in his hand — in the Ghetto. — And as her

F G C Am Dm7 G7

young man dies, — On a cold and gray Chi - ca - go morn - in', An-

C Em

ritard
-oth - er lit - tle ba - by child is born — in the Ghetto. —

F G C F C