

ELVIS PRESLEY

Với

CÁC CA KHÚC NỔI TIẾNG

Soạn Cho Đàn

PIANO - GUITAR

*Greatest
Hits*



NHÀ XUẤT BẢN VĂN NGHỆ THÀNH PHỐ HỒ CHÍ MINH - 1996

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Love Me Tender.

Words & Music: Elvis Presley and Vera Matson

Moderately slow

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderately slow'. The piano part features a gentle melody in the right hand and a supporting bass line in the left hand. The vocal line enters with the lyrics: '1. Love me ten - der, love me sweet; 2. Love me ten - der, love me long; 3. Love me ten - der, love me dear;'. The piano accompaniment continues with chords and a steady rhythm. The lyrics continue: 'Nev - er let me go. You have made my Take me to your heart. For it's there that Tell me you are mine. I'll be yours through 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.' The score includes guitar chords: G, A7, D7sus4, and D7. The piano part concludes with a final chord and a short melodic flourish.

Verse

1. Love me ten - der, love me sweet;
2. Love me ten - der, love me long;
3. Love me ten - der, love me dear;

Nev - er let me go. You have made my
Take me to your heart. For it's there that
Tell me you are mine. I'll be yours through

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.

Chorus

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

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

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

G B7 Em G7 C Cm

G Dm6 E7+5 E7 A7

1. 2. D7sus4 D7 G Am7 D7 3. D7sus4 D7 G

EXTRA VERSE

4. When at last my dreams come true,
 Darling, this I know:
 Happiness will follow you
 Everywhere you go.

Return To Sender.

Words & Music: Otis Blackwell and Winfield Scott

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately' and 'mf'. The piano part features a steady eighth-note bass line and a more active treble line. The vocal melody enters in the second system. The lyrics are: 'I gave a let - ter to the post - man; he put it in his So then I dropped it in the mail - box - and sent it Spe - cial sack. D. Bright and ear - ly next morn - ing - he Bright and ear - ly next morn - ing - it'. The piano accompaniment continues with chords and a consistent bass line. The third system includes guitar chord diagrams for C, Am, Dm, G7, and C. The fourth system includes guitar chord diagrams for Dm, G7, C, F, and G7. The fifth system includes guitar chord diagrams for Dm, G7, C, F, and G7. The lyrics continue: 'brought my let - ter back, She wrote up - on it: Re - turn - to send - er, came right back to me.' The score concludes with a final piano flourish.

mf

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

sack. D. Bright and ear - ly next morn - ing - he
Bright and ear - ly next morn - ing - it

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

(Tacet)

F G7 F G7

ad - dress un - known. No such num - ber,

C 1. C7 F G7

no such zone. We had a quar - rel,

F G7 D7

a lov - er's spat. I write I'm sor - ry but my

G7 2. C C7 F

let - ter keeps com - ing back. zone. This time I'm gon - na





take it my-self and put it right in her hand. And if it comes back the


(Tacet)


ver-y next day, Then I'll un-der-stand the writ-ing on it. Re-turn to






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



1.  
2.   

num-ber, no such zone. zone. ———

Words & Music: Jerry Leiber and Mike Stoller

Words & Music: Jerry Leiber and Mike Stoller

Medium Bright Rock

A musical score for a piece titled "Medium Bright Rock". The score is written for piano (p) and features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note chord of B-flat, D, and F, marked with a piano (p) dynamic. The second measure contains a whole note chord of B-flat, D, and F, also marked with a piano (p) dynamic. The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note chord of B-flat, D, and F, marked with a piano (p) dynamic. The second measure contains a whole note chord of B-flat, D, and F, also marked with a piano (p) dynamic. The score continues with a series of eighth and sixteenth notes in both staves, creating a rhythmic pattern. The piece concludes with a double bar line.

Chorus

When I walk through that door, Ba-by, be po-lite. You're

mf

C

C7

E

F

gon - na make me sore If you don't greet me right. Don't - cha

This musical score is for the song 'Gonna Make Me Sore'. It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'gon - na make me sore If you don't greet me right. Don't - cha'. The piano accompaniment is written on two staves, a grand staff with a treble and bass clef, and a key signature of one flat. The music is in 4/4 time. The vocal melody starts on a G4 note, moves to A4, then Bb4, and continues with various intervals. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

G7

C

D7

G7

C

(Tacet)

ev-er kiss me once; kiss me twice. Treat me nice.

C C7

I know that you've been told It's not fair to tease so

F G7

if you come on cold, I'm real-ly gon-na freeze. If you don't want me to

C D7 G7 (Tacet) C C7

be cold as ice, Treat me nice.

F C F Fdim C F

Make me feel at home If you real-ly care. Scratch my back and

C C+ F F# G7 C

run your pret - ty fin - gers through my hair, You know I'd be your slave

C7 F

If you ask me to. But if you don't be - have, I'll walk right out on

G7 D7 G7 (Tacet)

you. If you want my love then take my ad - vice. Treat me

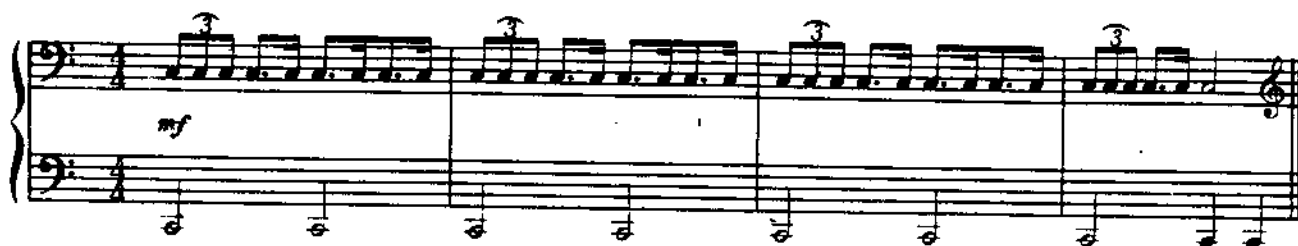
1. C F7 G7 2. C F7 C

nice. When nice.

Way Down.

Words & Music: Layng Martine Jnr.

Moderately - with a strong beat



The first system of the song includes a guitar chord diagram for a C major chord (C4, E4, G4) above the first measure. The vocal melody is written on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "Babe, you're get - tin' clos - er, the lights are go - in' dim. Oo, my head is spin - nin', you got me in your spell."

The second system continues the song. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "The sound of your breath in' has A hun - dred mag - ic fin - gers on a".

F7





made the mood I'm in. _____
 whirl - ing car - ou - sel. _____

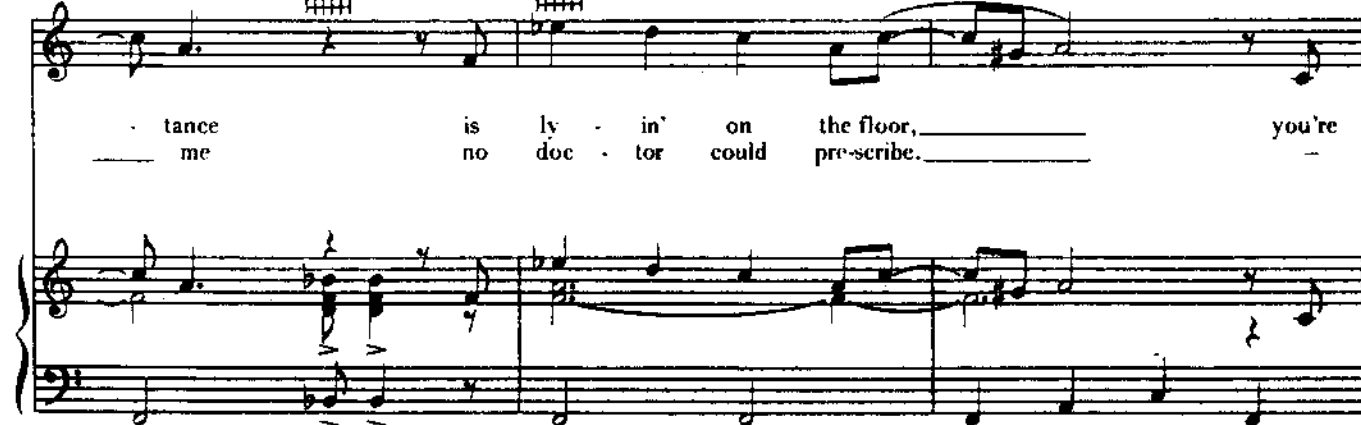
All of my re - sis -
 The med - i - cine with - in _____



Bb F7

_____ tance _____ is ly - in' on the floor, _____ you're
 _____ me _____ no doc - tor could pre - scribe. _____



C G7




tak - ing me to plac - es that I've nev - er been be - fore. _____
 Your love is do - in' some - thing that I just can't des - cribe. _____



C C G7

Oo! _____ And I can feel it, feel it,

G7

feel it, feel it. Way Down where the music plays, (Way Down!) (Way

C G7

Way Down like a tidal wave. (Way Down!) Way Down where the

F C F (A Bass) C (G Bass)

fires blaze, Way Down, down,

F C G7 C

To Coda

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

C

C

Hold me a - gain as tight as you can, I need you so, ba -

D.S. al Coda

by, let's go!

Coda C

down, way on down.)

rit.

8vb.

That's All Right.

Words & Music: Arthur Crudup

Moderately bright

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

CHORUS

The first system of the chorus features a guitar chord diagram for E^b (E-flat) on the right. The vocal melody is written on a single staff with two verses. The piano accompaniment is on two staves. The lyrics are: 1. Well, that's all right, — ma - ma, that's all right for you. too. 2. My ma - ma, she done told me, pa-pa done told me

The second system of the chorus continues the vocal melody and piano accompaniment. The lyrics are: That's all right, — ma-ma, just — an - y way you Son, that gal you're fool - in' with, she ain't no good for

The third system of the chorus includes guitar chord diagrams for A^b7 (A-flat 7) and E^b (E-flat). The vocal melody concludes with the lyrics: do. you, but } That's all right, that's all right. — That's all

Bb7

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

Eb Ab7 Eb Ab7 1 Eb 2 Eb

do.

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.

I oughta mind my papa, guess I'm not too smart.

If I was I'd leave you, go before you break my heart.

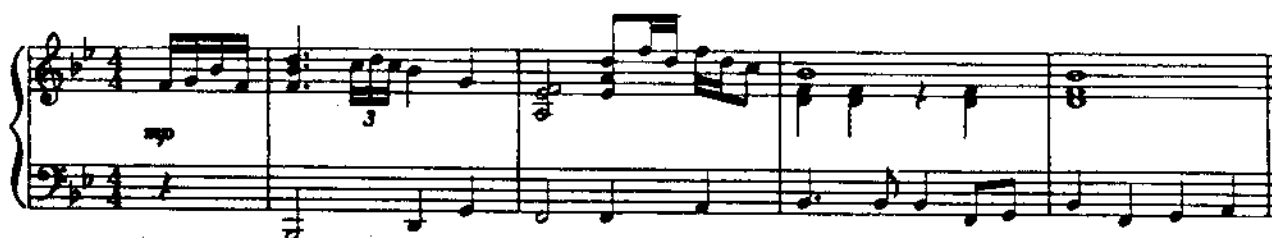
But that's all right, that's all right.

That's all right, mama, any way you do.

She Thinks I Still Care.

Words & Music: Dicky Lee

Moderately slow



B \flat B \flat B \flat

Just be - cause I asked a friend a - bout her,
Just be - cause I haunt the same old plac - es, Where the

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

F7 B \flat

Just be - cause I spoke her name some - where. Just be -
mem - 'ry of her lin - gers ev - 'ry - where. Just be -

The piano accompaniment for the second vocal line continues with two staves, maintaining the harmonic and rhythmic patterns established in the first line.

Bb7 Eb

cause I rang her num - ber by mis - take to day,
 cause I'm not the hap - py guy I used to be,

Bb 1. F7 Bb

She thinks I still care.
 She thinks

2. F7 Bb Bb7 Eb

I still care. Well, if she's hap - py

Bb C7

think - ing I still need her, then let that sil - ly no -

F7 Eb

tion bring her cheer. Oh, how could she

Bb

ev - er be so fool - ish, Tell me

C7 F7

where did she get such an i - dea?

Bb Eb Bb

Just be - cause I asked a friend a - bout her,

F7 Bb

Just be - cause I spoke her name some - where. Just be -

Bb7 Eb

cause I thought I saw her and went to piec - es,

Bb F7 Bb

she thinks I still care.

Repeat and fade Bb F7 Bb

She thinks I still care.

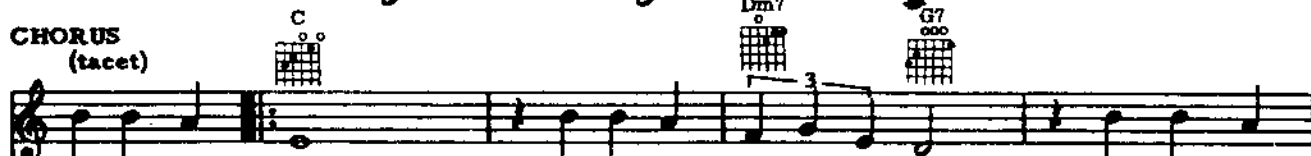
One Night.

Words & Music: Dave Bartholomew and Pearl King

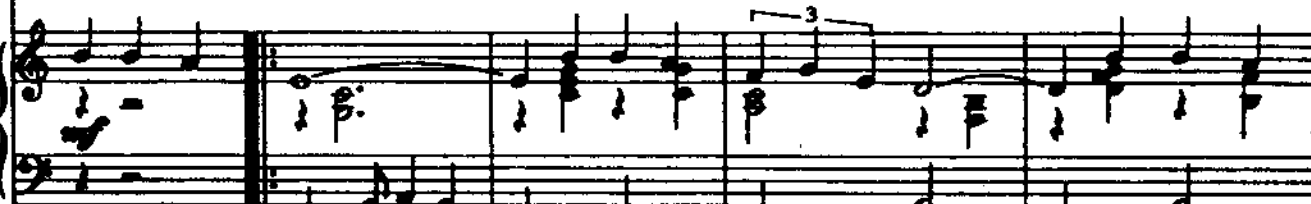
Slowly



CHORUS
(tacet)



One night with you is what I'm now pray-ing for. The things that



we two could plan would make my dreams come true. Just call my name



and I'll be right by your side. I want your sweet helping hand; My love's too strong to



hide. ——— Always lived a ver-yqui-et life. I ain't nev - er did no

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

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

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

Chorus

The musical score is written for guitar and piano. The guitar part is on a single staff with a treble clef, and the piano part is on two staves (treble and bass clefs). The score is divided into several systems. The first system contains the first line of the song, with guitar chords C, C7, F7, and C indicated above the staff. The second system contains the second line, with guitar chords D7, G7 (tacet), and G7+5 indicated. The third system contains the third line, with guitar chords C, Dm7, G7, Dm7, and G7 indicated, along with triplets marked '3'. The fourth system contains the fourth line, with guitar chords Dm7, G7, and a first ending marked '1. C F7 G7 (tacet)' followed by a second ending marked '2. C F7 C'. The fifth system contains the fifth line, with guitar chords C, F7, and C indicated. The sixth system contains the sixth line, with guitar chords C, F7, and C indicated. The seventh system contains the seventh line, with guitar chords C, F7, and C indicated. The eighth system contains the eighth line, with guitar chords C, F7, and C indicated. The ninth system contains the ninth line, with guitar chords C, F7, and C indicated. The tenth system contains the tenth line, with guitar chords C, F7, and C indicated. The eleventh system contains the eleventh line, with guitar chords C, F7, and C indicated. The twelfth system contains the twelfth line, with guitar chords C, F7, and C indicated. The thirteenth system contains the thirteenth line, with guitar chords C, F7, and C indicated. The fourteenth system contains the fourteenth line, with guitar chords C, F7, and C indicated. The fifteenth system contains the fifteenth line, with guitar chords C, F7, and C indicated. The sixteenth system contains the sixteenth line, with guitar chords C, F7, and C indicated. The seventeenth system contains the seventeenth line, with guitar chords C, F7, and C indicated. The eighteenth system contains the eighteenth line, with guitar chords C, F7, and C indicated. The nineteenth system contains the nineteenth line, with guitar chords C, F7, and C indicated. The twentieth system contains the twentieth line, with guitar chords C, F7, and C indicated. The twenty-first system contains the twenty-first line, with guitar chords C, F7, and C indicated. The twenty-second system contains the twenty-second line, with guitar chords C, F7, and C indicated. The twenty-third system contains the twenty-third line, with guitar chords C, F7, and C indicated. The twenty-fourth system contains the twenty-fourth line, with guitar chords C, F7, and C indicated. The twenty-fifth system contains the twenty-fifth line, with guitar chords C, F7, and C indicated. The twenty-sixth system contains the twenty-sixth line, with guitar chords C, F7, and C indicated. The twenty-seventh system contains the twenty-seventh line, with guitar chords C, F7, and C indicated. The twenty-eighth system contains the twenty-eighth line, with guitar chords C, F7, and C indicated. The twenty-ninth system contains the twenty-ninth line, with guitar chords C, F7, and C indicated. The thirtieth system contains the thirtieth line, with guitar chords C, F7, and C indicated. The thirty-first system contains the thirty-first line, with guitar chords C, F7, and C indicated. The thirty-second system contains the thirty-second line, with guitar chords C, F7, and C indicated. The thirty-third system contains the thirty-third line, with guitar chords C, F7, and C indicated. The thirty-fourth system contains the thirty-fourth line, with guitar chords C, F7, and C indicated. The thirty-fifth system contains the thirty-fifth line, with guitar chords C, F7, and C indicated. The thirty-sixth system contains the thirty-sixth line, with guitar chords C, F7, and C indicated. The thirty-seventh system contains the thirty-seventh line, with guitar chords C, F7, and C indicated. The thirty-eighth system contains the thirty-eighth line, with guitar chords C, F7, and C indicated. The thirty-ninth system contains the thirty-ninth line, with guitar chords C, F7, and C indicated. The fortieth system contains the fortieth line, with guitar chords C, F7, and C indicated. The forty-first system contains the forty-first line, with guitar chords C, F7, and C indicated. The forty-second system contains the forty-second line, with guitar chords C, F7, and C indicated. The forty-third system contains the forty-third line, with guitar chords C, F7, and C indicated. The forty-fourth system contains the forty-fourth line, with guitar chords C, F7, and C indicated. The forty-fifth system contains the forty-fifth line, with guitar chords C, F7, and C indicated. The forty-sixth system contains the forty-sixth line, with guitar chords C, F7, and C indicated. The forty-seventh system contains the forty-seventh line, with guitar chords C, F7, and C indicated. The forty-eighth system contains the forty-eighth line, with guitar chords C, F7, and C indicated. The forty-ninth system contains the forty-ninth line, with guitar chords C, F7, and C indicated. The fiftieth system contains the fiftieth line, with guitar chords C, F7, and C indicated.

Blue Suede Shoes.

Words & Music: Carl Lee Perkins

Bright Tempo (not too fast)

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand plays a simple eighth-note bass line. The dynamic marking *mf* is present.

Chorus

The first line of the chorus features a vocal melody and piano accompaniment. The vocal line starts with a C major chord diagram, followed by a (tacet) marking, then an F7 chord diagram, another (tacet), and a final F7 chord diagram. The lyrics are: "Well, it's one for the mon - ey, two for the show,". The piano accompaniment provides a steady eighth-note rhythm.

The second line of the chorus continues the vocal melody and piano accompaniment. It begins with a (tacet) marking, followed by a Bb7 chord diagram. The lyrics are: "three to get read - y, now go, cat, go But don't you". The piano accompaniment continues with eighth notes, and a *mf* dynamic marking appears in the final measure.

step on my Blue Suede Shoes. You can

do an - y - thing — but lay off of my Blue Suede Shoes. —

Well, you can knock me down, — step on my face, —
 Burn my house, — steal my car, —

(tacet) F7 (tacet) F7

(tacet) F7 (tacet)

sian - der my name all o - ver the place: — Do an - y - thing that you
 drink — my ci - der from my old fruit jar: —




want to do, but uh - uh, hon - ey, lay off of my shoes Don't you

mf




step on my Blue Suede Shoes. You can






do an - y - thing but lay off of my Blue Suede Shoes.








Well, you can Shoes.




(tacet)

Jailhouse Rock.

Words & Music: Jerry Leiber and Mike Stoller

Medium Rock



F7(#9)  (tacet) E7 

1. The war - den threw a par - ty in the coun - ty jail. The
 2. Spi - der Mur - phy played the ten - or sax - o - phone.
 3. Num - ber For - ty - sev - en said to Num - ber Three.

The piano accompaniment for the first verse features a driving eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line. Chords F7(#9) and E7 are indicated above the staff.

F7(#9)  (tacet) E7 

pris - on band was there and they be - gan to wail. The
 Lit - tle Joe was blow - in' on the slide trom - bone. The
 You're the cute - est jail - bird I ev - er did see. I

The piano accompaniment for the second verse continues with the same rhythmic pattern as the first verse, with a strong bass line and a supporting melody. Chords F7(#9) and E7 are indicated above the staff.

F7(#9)



(tacet)

E7



band was jump - in' and the joint be - gan to swing. — You
 drum - mer boy from li - lin - ois went your crash, boom, bang: — The
 sure would be de - light - ed with your com - pa - ny. — Come

F7(#9)



(tacet)

should - 've heard those knocked out jail birds sing. — Let's
 whole — on and do the Jail sec - tion was the pur - ple with gang. —
 on and do the Jail sec - tion was the pur - ple with me. —

Bb7



rock! — Let's

ff

F7



rock! — Ev - 'ry -

The musical score is written for guitar and piano. The guitar part is in the key of B major (two sharps) and 4/4 time. It features a series of chords: C7, C11, Bb7, F7(9), Bb7, 1,2 F7, E7, and 3 F7. The piano accompaniment is in the key of B major and 4/4 time, featuring a steady eighth-note bass line and a melody in the right hand. The lyrics are: "bo - dy in the whole cell block _____ was a danc - in' to the Jail - house Rock! _____".

4. The sad sack was a-sittin' on a block of stone.
Way over in the corner weeping all alone.
The warden said: Hey, buddy, don't you be no square.
If you can't find a partner, use a wooden chair!
Let's rock, etc.
5. Shifty Henry said to Bugs: For Heaven's sake.
No one's lookin': now's our chance to make a break.
Bugsy turned to Shifty and he said: Nix, nix:
I wanna stick around a while and get my kicks.
Let's rock, etc.

(Let Me Be Your) Teddy Bear.

Words & Music: Kal Mann and Bernie Lowe

Medium Bright Rock



Chorus

Chorus

1. Ba - by, let me be your lov - in' Ted - dy
2. Ba - by, let me be a round you ev - 'ry

Bear. night. Put a chain a - round my neck — and
Run your fin - gers through my hair — and

Bear. night. Put a chain a - round my neck — and
Run your fin - gers through my hair — and

lead me an - y where. Oh let me be

cud - die an me real tight.

C G7

(Tacet)

your Ted - dy Bear.

C

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

F G7 F G7

don't want to be your li - on 'cause li - ons ain't the kind you love e -

F G7 F G7




 nough. Just wan - na be _____ your Ted - dy

Bear. _____ Put a chain a - round my neck _____ and



 (Tacet)

 lead me an - y - where. Oh, let me be _____ your Ted - dy

1   
 2   

 Bear. Bear.

Don't Be Cruel.

Words & Music: Otis Blackwell and Elvis Presley

Medium Bright (with a beat)

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Medium Bright (with a beat)' and the dynamics are 'mf'.

C

You know I can be found — sit - ting home all a -
Ba - by, if I made you mad for some - thing I might have said —

The first system of the song features a vocal melody with lyrics and a piano accompaniment. A C major chord symbol is placed above the first measure of the vocal line.

C7 F C

lone If you can't come a - round, At least, please tel - e -
Please let's for - get the past The fu - ture looks bright a -

The second system continues the vocal melody and piano accompaniment. Chord symbols C7, F, and C are placed above the vocal line.

Dm7 G7 C

phone. head. Don't Be Cruel — to a heart that's true.
Don't Be Cruel — to a heart that's

The third system concludes the song. It includes the final vocal lines and piano accompaniment. Chord symbols Dm7, G7, and C are placed above the vocal line.

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

true. I don't want no oth - er love,

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

Ba - by, it's just you I'm think - ing of. Don't stop think - ing
walk up to the

C7 **F**

of me Don't make me feel this way, Come on o - ver here and
preach - er, and let us say, "I do." Then you'll know you

C **Dm7**

love me, You know what I want you to say. Don't Be Cruel
have me, And I'll know I'll have you say. Don't Be Cruel

G7 **C** **F**

to a heart that's true. Why should we be a -
to a heart that's true. I don't want no oth - er

67 F 67 C

part? I real - ly love you, ba - by, cross my heart
love, Ba - by it's just you I'm think - ing

2 C Dm7

Let's of. Don't Be Cruel

67 C Dm7

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

67 C C7 F

to a heart that's true. I don't want no oth - er

67 F 67 C C7

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

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature has one flat (Bb), and the time signature is 4/4. The score is divided into systems, each with a guitar chord diagram above the vocal line. The lyrics are written below the vocal line. The piano part consists of chords and melodic lines in the right and left hands. The score includes a repeat sign with a first and second ending. The lyrics are: "part? love, I really love you, baby, cross my heart / Ba - by it's just you I'm think - ing / Let's of. Don't Be Cruel / to a heart that's true. Don't Be Cruel / to a heart that's true. I don't want no oth - er / love Ba - by, it's just you I'm think - ing of".

Are You Lonesome Tonight?

Words & Music: Roy Turk and Lou Handman

Moderately

The musical score is written for voice and piano. It features a melody line for the voice and a piano accompaniment with treble and bass staves. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderately'. The lyrics are: 'Are you lone - some to - night Do you miss me to - night Are you sor - ry we drift - ed a - part Does your mem - o - ry stray to a bright sum - mer day, When I kissed you and'. Chord symbols are placed above the piano staff: C, A7, Dm, A7, Dm, G7. The score is divided into four systems, each with a vocal line and a piano accompaniment.

Are you

lone - some to - night Do you miss me to - night Are you

sor - ry we drift - ed a - part Does your mem - o - ry

stray to a bright sum - mer day, When I kissed you and

called you sweet heart Do the chairs in your

par - lor 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?

He'll Have To Go.

Words & Music: Joe Allison and Audrey Allison

Moderately

Put your

sweet lips a lit - tle clo - ser to the phone

Let's pre - tend that we're to - geth - er all a - lone.

I'll tell the man to turn the juke - box way down low

The score is written for voice and piano. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chords are indicated by guitar-style diagrams above the staff. The key signature has one flat (Bb), and the time signature is 4/4.

Chords shown: F, Bb, F, Gm7/C, C7, F, F7, Bb.

And you can tell your friend there with you he'll have to go

Whis-per to me tell me do you love me true

Or is he hold-ing you the way I do?

Tho' love is blind make up your mind I've got to know

Chords: F, C7, F, Bb, F, Gm7/C, C7, F, F7, Bb

Should I hang up — or will you tell him he'll have to go.

You can't say the words I want to hear while you're with an - oth - er

man If you want me an - swer "Yes" or "No" dar - ling I will un - der -

stand Put your sweet lips — a lit - tle clo - ser — to the phone.

F C7 F

F7 Bb F

F7 Bb F

C7 F Bb F

Let's pre - tend that we're to - geth - er all a - lone.

I'll tell the man to turn the juke - box way down low

And you can tell your friend there with you he'll have to

go. Put your go.

Chord diagrams shown: Gm7/C, C7, F, F7, Bb, F.

His Latest Flame (Marie's The Name).

Words & Music: Doc Pomus and Mort Shuman

Moderately Bright



Chorus
(Tacet)

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

'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

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 musical score for the chorus is written for voice and piano. The piano part features a steady accompaniment with various chords indicated above the staff: F, Dm, F, Dm, F, Dm, Bb, and C7. The lyrics are written below the vocal line.

F Dm F Dm *Tacet.*
 flame. He talked and
 Though I smiled, the tears in - side — were a - burn - in'. —
 I wished him luck and then he said — good - bye.
 He was gone but still his words — kept re - turn - in'. —
 What else was there for me to do — but cry.

The musical score is written for voice and piano. The guitar part is indicated by chord diagrams above the vocal line. The piano accompaniment is shown in grand staff notation. The lyrics are written below the vocal line. The score is divided into five systems, each with a vocal line, a piano line, and a guitar line. The chords are: F, Dm, F, Dm, *Tacet.*, C7, Bb, C7, Bb, C7, Bb, C7, Bb, C7, Bb, F.

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. — She'd 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.

ELVIS PRESLEY

VỚI

CÁC CA KHÚC NỔI TIẾNG

SOẠN CHO ĐÀN

PIANO & GUITAR



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