

DOORS

The Doors Guitar Tablature Anthology

Twenty of The Doors' classic songs arranged exactly as they were played.

THE
DOORS



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**The Doors
Guitar Tablature
Anthology**

Steven Rossen

The Doors were a celebration of all that was great, not-so-great, weird, and wonderful about the Magic Kingdom of Los Angeles. They sang of backdoors and bars, women and wine, and there was something uniquely Los Angelesque about them. Perhaps it was because they met on the venerable campus of UCLA, a university situated in the student city of Westwood and just bordering the excess and glamour of Beverly Hills. A true LA institution. And maybe it's because some of the members of the band came together at Venice Beach, exchanging rogue ideas and views on philosophy and music and the lives of lizards. The bonds were formed in these places – along the Pacific coastline amidst the wild smells of sea water and incense and musty buildings, and in the corridors of learning where youth flexed its cerebral muscles.

These images, these sounds, these smells became the substance of Doors music. You could hear it in the Vox Continental organ sounds keyboardist Ray Manzarek conjured; it was certainly there lurking beneath the surface of Jim Morrison's vocals; and even in the simplistic drum patterns of John Densmore there resided the percussive ghost of LA. That dark ebb and flow which is the City of Angels: not quite the ebony nightmare of New York, the windy fever which is Chicago, nor the homespun dustbowl of Texas. But rather a safer landscape, smokey and dramatic in its fashion, but



somehow less threatening than these cities and other places where rock and roll was born.

And while Morrison was the obvious focal point of the band and Manzarek the main source of music it was really guitarist Robby Krieger acting as a catalyst who gave The Doors their fury, their tension and this unique shadow we've called 'the ghost of LA.' To learn that Krieger is a native Californian, native Los Angelino, is no surprise. Born on January 8 1946 he was the youngest member of the band and really the least imposing. Morrison had, well everything, Manzarek a quasi-Ben Franklin music doctor look, and Densmore a certain misty mystic aura. And Krieger? Dirt brown hair, a frizzy and scraggled beard, and a habit of not finishing sentences. Unassuming. But Krieger, a pre-Doors bandmate of Densmore in the Psychedelic Rangers, was the fire and the substance of the quartet. He fleshed the ghost.

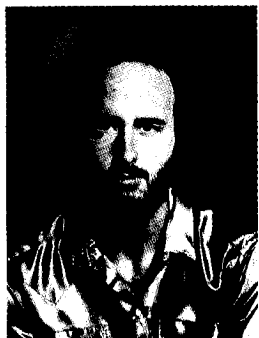
It was his background as a musician, beginning with the guitar at age fifteen, which gave Krieger such a wide vocabulary from which to choose. He studied the classical subtleties of Montoya and Segovia, moved into the more celebratory realm of flamenco, and then just as quickly discarded these styles for folk or blues or rock. Not to mention the wonderful finesse and grace with which he played bottleneck. Krieger had it all and that's why his solos always sounded so different and yet, were always right on target.

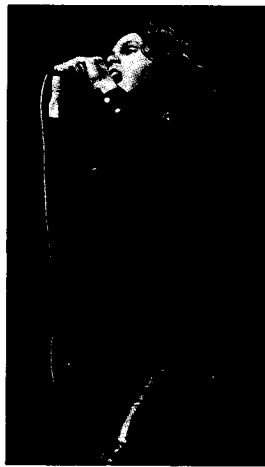
Just as George Harrison, not the most gifted guitarist nor the most technical, always pulled the miracle riff from the bag, so did Robby always find the perfect notes. He didn't have

great speed and yet there was a fluidity and strength in the notes he picked – there may not have been many of them but each one sang a song unto itself. One quick listen to the lines on 'Love Me Two Times' will confirm this statement. But here again, Krieger was always in control of his instrument and sonically capable of taking these anorexic-sounding tones and making them work majestically within the track.

'I just used an old Fender amp and an old Gibson SG', Krieger explained in a recent interview on television and in *Guitar World* magazine. 'We had what appeared to be Acoustic amplifiers but they were actually homemade jobs with about ten times as much power and big JBL speakers. They all had horns on top which didn't really make for that great-sounding of an amp. But they were loud. I used a Fuzz pedal and an Echoplex.'

Krieger is the first to admit that the amplifiers he used didn't exactly lend themselves to creating spatial and religious-sounding guitar squawks and squeaks. Krieger's command came beneath the fingers more than from the amp. But he is responsible for producing some wonderful six-string music not only on the Doors album but on his own solo albums as well. There are four individual albums in release: Robby Krieger and Friends (1977); Versions (1982); Robby Krieger (1985); and his most recent, *Door Jams*. The newest is a compilation of those first three records, ranging from the





shrapnel-laden 'Gavin Leggit' to the jazzy 'The Ally.' It is valuable fodder for the Krieger fanatic and is testament to those eclectic chops.

But for all the music he has made as a solo player, the guitarist will always and forever be remembered as one of the Doors. And so he should. Those records stand up to this day and it is no wonder that artists like Billy Idol (re-doing 'LA Woman') and others are keeping Doors music alive. And it is that volume of work to which this book is dedicated. Krieger's playing on those records was textbook-simple, melodic and powerful.

The Doors was released in the beginning of 1967 during the Summer of Love, with the Vietnam war still raging madly, bell bottoms and paisley all the rage, and bands like Love, Buffalo Springfield, The Byrds, and Frank Zappa's Mothers Of Invention doing time in the many clubs lining Sunset Boulevard. It was a changing and fomenting period and rock and roll ended up having two heads: at the time it was easing the angst in these savage teenage breasts, it was stirring up the pot. Music added fuel to the fire and provided these essentially middle class kids with a banner, something to identify with. And boy, did they take The Doors to heart!

This eponymously-titled debut became an anthem for this efflorescent generation. *The Doors* was theatre; it had characters, scenes changes and story lines which captured hearts not only in California but across the entire country. And if Morrison was the leading man, Manzarek the director, and Densmore a supporting actor,

then Krieger was the unequivocal music and sound effects man. His guitar tone was eerie, spiritual, athermal; it spoke of dark things and hidden thoughts and it was decidedly seductive and it was everything six strings should sound like. And his solos, oh, his solos.

In this book there are four songs culled from this first release, 'Break On Through (To The Other Side)', 'Soul Kitchen', 'Twentieth Century Fox', and 'Light My Fire'. This latter cut became a paean to the Love hordes and it includes perhaps Krieger's finest solo ever (and certainly his most famous). It begins like a snake, slippery and lubricious, winding between two simple chord changes (two chord changes). The solo takes on form and direction and by the end of it Robby's SG is howling like a banshee and we are caught up with it. When the section is finally terminated we want to hear more and it's no surprise then that this song (writing credits were given to the entire band but Krieger was responsible for nearly all the words and music in this one) went to No. 1 in this country and catapulted the quartet from regional to national status.

'Love Me Two Times' and 'People Are Strange' from *Strange Days*, their follow-up, are both curious tracks in that they have no real guitar solo sections. Many of Krieger's guitar tracks were sans solos but he was such a wonderful and creative rhythm player that these lines provided buoy enough. 'People Are Strange' in particular, has a mesmerizing legato sort of rhythmic feel and again it bears that thin,

stretching type of tone he was by now earmarking as his own.

Waiting For The Sun came out in 1968 and it was a breathless piece of work from start to finish. A true opus, it would be difficult to choose another Doors album where Krieger played such an important role. This was the first album on which the band used an outside bassist (Manzarek always covered those parts with a Rhodes piano bass) and perhaps it was to this new sonic backdrop Krieger was able to kick into high gear. 'Hello, I Love You', 'Love Street', 'Spanish Caravan', and 'Five To One' are represented here and they are all excellent examples of his various styles. This first cut is reminiscent of the Kinks 'All Day And All Of The Night' and showcases Robby's sledgehammer rhythm attack (one of the first quasi-heavy metal tones); 'Love Street' is a tribute to his jazz chops while 'Spanish Caravan' gives a nod to his Montoya/flamenco period. And the latter is simply Krieger laying back and allowing Morrison to go through his character metamorphosis.

'Touch Me' was the first time the band worked with a horn section (in fact, one of the first times any rock band worked with brass). *The Soft Parade* was also the first album listing individual writing credits and it's now plain to see just how prolific the guitarist was. He wrote or co-wrote five of the record's nine cuts (including 'Touch Me'). 'Wild Child', a Morrison composition, showcases Krieger's fiery side as he wrenches hell out of his neck and breathes real emotion into this main guitar lick.

Morrison Hotel, shipped in 1970, was a strong comeback

after the somewhat disappointing prior release. Krieger was little short of brilliant as he danced about his Gibson in a blues tango on 'Roadhouse Blues' and played some memorable lines on 'Peace Frog/Blue Sunday'.

The title track of *LA Woman*, 'Riders On The Storm', and 'Love Her Madly' are representatives of the group's seventh album (their previous release was the non-studio *Absolutely Live*). 'Riders...' weaves fragile blues licks around Morrison's dreamy vocals and it is a testament to Krieger's strength not only as an interpreter of the singer's visions but as a proficient accompanist as well.

We'll probably never speak of Robby Krieger in the same breath as Jeff Beck or Eddie Van Halen. And rightly so because he is not that type of player. Krieger composes with his instrument; he orchestrates and invents and twists the musical cloth to produce an entirely new fabric. No one else could have been guitarist for The Doors, no one else would have known how.

But Robby is not one to rest on his laurels. He is currently working on another instrumental album, a direct to DAT recording, with Arthur Barrow and Bruce Gary. He is also working on several soundtracks and is musical consultant on the Oliver Stone film *The Doors*. Had Robby Krieger done nothing more than 'Light My Fire', his name would be in the record books. But he's provided us with a magical and moving scope of work and it is to these songs this book is dedicated.



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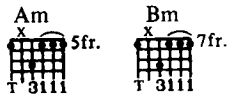
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Light My Fire

Words & Music by The Doors

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Moderately

Intro:

(Snare)

*G Organ arr. for Gtr.

D

F

Bb

Eb

Ab

mf

*Chord names derived from bass figure.

A

Verse 1:

Am(9)

F#m

You know that I would be un - true. —

You

Gtr.

hold

hold throughout
mp

Am

F#m

Am(9)

know that I would be a liar —

if I was to say to you, —

F#m Am(9) F#m Chorus: G A

girl, we could - n't get much high - er. Come on ba - by, light my fire. —

mf

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "girl, we could - n't get much high - er. Come on ba - by, light my fire. —". The second line is the piano accompaniment in treble clef. The third line shows guitar chord diagrams for the bass and treble staves. Chords are F#m, Am(9), F#m, G, and A. A dynamic marking of *mf* is present.

D Dsus4 D G A D B G D

Come on ba - by, light my fire. — Try to set the night on

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody. The lyrics are "Come on ba - by, light my fire. — Try to set the night on". The second line is the piano accompaniment. The third line shows guitar chord diagrams. Chords are D, Dsus4, D, G, A, D, B, G, D. A dynamic marking of *mf* is present.

E E7 Am(9) F#m

fire. — The time to hes - i - tate is through. — No

mp

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody. The lyrics are "fire. — The time to hes - i - tate is through. — No". The second line is the piano accompaniment. The third line shows guitar chord diagrams. Chords are E, E7, Am(9), F#m. A dynamic marking of *mp* is present.

Am F#m Am(9) F#m

time to wal-low in the mire. — Try now we can on - ly lose, — and our

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody. The lyrics are "time to wal-low in the mire. — Try now we can on - ly lose, — and our". The second line is the piano accompaniment. The third line shows guitar chord diagrams. Chords are Am, F#m, Am(9), F#m.

Am(9) F#m Chorus: G A

love be - come a fu - n'ral pyre. — Come on ba - by, light my fire. —

mf

D Dsus4 D G A D B/D#

— Come on ba - by, light my fire. —

G D E

Try to set the night on fire! — Yeah! —

Organ solo:
Am Bm

68

Gtr. II (kybd.) Am Bm

Gtr. I

Guitar solo:
Am Bm
Rhy. Fig. 1 1*w/Rhy. Fig. 1 (till end of solo) Bm

f

*Keyboard improvises on figure.

Am Bm Am Bm Am Bm Am Bm

(5) 0 2 3 2 0 3 1 (0) 5 8 5 7 8 7 (7) 8 7 5 6

Am Bm Am Bm Am Bm Am Bm

7 8 7 5 7 7 8 7 5 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7

Am Bm Am Bm Am Bm Am Bm

5 5 7 8 5 5 7 8 5 (5) 7 (5) 5 7 7 (7) 5 7

Am Bm Am Bm Am Bm Am Bm

8 5 8 5 8 8 5 8 5 8 8 5 8 5 8 8 5 8 5 5 3 3 5 3 3

Am Bm Am Bm Am Bm

3 5 5 3 3 5 5 (5) 0 1 (1) 3 1 3 1 0 3 1 3 1 0

Am Bm Am Bm Am Bm

2 4 2 0 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2 5 7

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm

Am Bm Am *8va* Bm Am Bm

Am *8va* Bm Am Bm Am Bm

Am *8va* Bm Am Bm Am *loco* Bm Am Bm

Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm

T
A
B

Organ arr. for Gtr.
G D F Bb Eb Ab

T
A
B

Gtr.

hold throughout

T
A
B

A

The

T
A
B

T
A
B

Verse 2:
Am(9)

F#m

Am

time to hes - i - tate is through. —

No time to wal - low in the mire. —

Gtr. I

mf

F#m

Am

F#m

Try now we can on - ly lose, —

and our

Am(9)

F#m

Chorus:
G

A

love be - come a fu - n'ral pyre. —

Come on ba - by, light my fire. —

D

Dsus4

D

G

A

D

B

Come on ba - by, light my fire. —

P.M. ----- |

G D E E7 Verse 4: Am7

Try to set the night on fire! _____ Yeah!— You know that I would be un - true. —

3 3 2 2 2 0 0 0 0 3 3 3 3 5 5 5 7

4 4 3 3 3 0 1 0 1 3 (3) 1 0 3 1 5 5 5 7

5 5 5 5 0 0 0 2 1 0 2 1 0 2 5 5 5 7

F#m Am7 F#m Am7

— You know that I would be a liar — if I was to say to you, —

2 5 5 2 2 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 0 5 5 4 4 5 7 5 5 5 5 5 5

0 2 0 0 0 0 2 2 0 0 0 0 0 0 0 0

F#m Am7 F#m Chorus: G A

— girl, we could-n't get much high - er. Come on ba - by, light my fire. —

2 2 2 5 5 5 2 2 3 3 5 5 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 5 5 5 4 4 5 7 6 6 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D Dsus4 D G A D Dsus4 D F C

— Come on ba - by, light my fire. — Try to set the night on fire. —

2 2 2 3 2 7 7 7 7 9 9 9 2 2 2 3 2 1 1 0 0

3 3 3 3 3 8 8 8 8 10 10 10 3 3 3 3 3 2 2 1 1

0 0 0 0 0 9 9 9 9 11 11 11 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

D Dsus4 D F C D Dsus4 D F C

Try to set the night on fire. Try to set the night on fire.

This system contains the first two measures of the piece. The vocal line features a melody in D major with lyrics. The guitar accompaniment consists of chords and arpeggiated patterns. The tablature shows fret numbers for the guitar.

D Dsus4 D F C D

Try to set the night on fire!

This system contains the next two measures. It includes a triplet in the vocal line and a long note in the guitar accompaniment. The tablature continues with fret numbers.

Organ arr. for Gtr. G D F Bb Eb Ab Free time A

This system shows an organ arrangement for guitar. The tablature includes various techniques such as bends and slides, indicated by slanted lines and curved arrows. The final measure is marked as 'Free time'.

Gtr.

This system continues the guitar accompaniment with various chord voicings and techniques. The tablature shows fret numbers and specific playing instructions.

L.A. Woman

Words & Music by The Doors

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A  5fr.
 G  3fr.
 GII  21 34
 AII  111
 C  8fr.
 D  10fr.

Free time

Fast rock ♩ = 168

Gtr. I

slowly gliss.

N.C.(A)

14



f w/slide & maximum distortion

mf w/clean tone

(1)

7 5 5 3 (3) 2 3 2 3 2 0 2 (2)

2 3 2 3 2 0 2 (2) 6 7 6 7 6 7 6 (6)

Gtr.
II A
*Rhy. Fig. 1 *mf*

6 7 6 7 6 7 7 (7) 6 7 6 7 6 9 6 (6)

*Consider Rhy. Fig. 1 a model for improvisation when used throughout the song.

(end Rhy. Fig. 1) w/Rhy. Fig. 1

6 7 6 7 6 7 7 (7) 6 7 6 7 7 (7)

Verse 1:
w/Rhy. Fig. 1 (4½ times)

Well I just got in - to town a - bout an ho - ur a - go. —

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Well I just got in - to town a - bout an ho - ur a - go. —". Below the vocal line is a piano accompaniment line with a treble clef, and below that is a guitar/bass line with a bass clef. The guitar/bass line contains a 1/2 measure rest followed by a 7 7 chord, a (7) chord, and a 8 7 5 7 5 sequence.

I took a look a - round see which way the wind blows.

The second system of music features a vocal line in treble clef with a key signature of two sharps. The lyrics are "I took a look a - round see which way the wind blows.". Below the vocal line is a piano accompaniment line with a treble clef, and below that is a guitar/bass line with a bass clef. The guitar/bass line contains a 1/2 measure rest followed by a (5) chord, a 7 5 7 6 5 8 sequence, a 7 chord, and an 8 7 6 5 7 5 sequence.

With a lit - tle girl in a Hol - ly - wood bun - ga - low. —

The third system of music features a vocal line in treble clef with a key signature of two sharps. The lyrics are "With a lit - tle girl in a Hol - ly - wood bun - ga - low. —". Below the vocal line is a piano accompaniment line with a treble clef, and below that is a guitar/bass line with a bass clef. The guitar/bass line contains a 1/2 measure rest followed by a (5) chord, a 7 5 7 6 5 8 sequence, a 7 chord, and a 7 5 7 5 7 5 7 6 7 sequence.

Are you a luck - y lit - tle la - dy in the cit - y of light? —

The fourth system of music features a vocal line in treble clef with a key signature of two sharps. The lyrics are "Are you a luck - y lit - tle la - dy in the cit - y of light? —". Below the vocal line is a piano accompaniment line with a treble clef, and below that is a guitar/bass line with a bass clef. The guitar/bass line contains a (7) 5 7 5 sequence, a 5 7 (7) chord, a (7) chord, and a 7 6 7 6 7 6 7 6 sequence.

w/Rhy. Fig. 2 (2 times, see below)
GII

Or just an - oth - er lost an - gel? — Cit - y of night, ——— cit - y of night.

The first system shows a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Or just an - oth - er lost an - gel? — Cit - y of night, ——— cit - y of night." Below the vocal line is a guitar accompaniment line with a treble clef. The first measure contains the notes 7 6 7 5. The second and third measures contain a circled 5, indicating a natural harmonium. The guitar line is accompanied by a wavy line representing a tremolo effect.

AII GII A (cont. in notation)

— Cit - y of night, — cit - y of night. — Whoa! Come on!

The second system continues the vocal line with lyrics "Cit - y of night, — cit - y of night. — Whoa! Come on!". Above the vocal line, the chords AII, GII, and A are indicated with diamond symbols. The guitar accompaniment continues with a treble clef and includes a wavy line for tremolo.

Guitar solo
w/Rhy. Fig. 1 (6 times)
A

The guitar solo section is marked "Guitar solo w/Rhy. Fig. 1 (6 times) A". It features a treble clef and a guitar line with various fret numbers and techniques. The first measure shows a circled chord diagram with notes 5, 6, 7, 7, 5. The guitar line includes notes 0 2 4, 0 2 4 0 2 4 0 2 4 4, 4 2 2 (2), and 0 2 4.

The third system shows a vocal line with lyrics "Whoa! Come on!". The guitar accompaniment continues with a treble clef and includes a wavy line for tremolo. The guitar line features notes 0 2 4 4 (4) 2 4 2 4 4 (4) 2 2 (2) 4 2 2 4.

The fourth system shows a vocal line with lyrics "Whoa! Come on!". The guitar accompaniment continues with a treble clef and includes a wavy line for tremolo. The guitar line features notes (0) 5 5 5 7 (7) 5 7 7 (7) 5 7 (5) 5 7 5 7 7 7 9 (9) 9 9 9 10 10 10.

Rhy. Fig. 2 (Gtr. II)

The diagram shows the rhythmic pattern for Rhythm Figure 2. It consists of two measures. The first measure is for the G chord and the second is for the A chord. Each measure contains a sequence of eighth notes with an 'x' above them, indicating a muted sound. The first measure is followed by a double bar line and a repeat sign (two dots). The second measure is followed by a double bar line and a repeat sign (two dots).

Verse 2:
w/Rhy. Fig. 1 (4 times)

L. A. — wo - man, L. A. — wo - man.

L. A. wo - man Sun-day af - ter - noon...

L. A. wo - man Sun - day af - ter - noon.

1/2

7 7 (7) 5 7 5 7 7 7

L. A. wo - man Sun - day af - ter - noon, drive through your sub - urbs in to your

(cont. in slashes)

7 5 7 5 7 5 7 5 7 5 7

w/Rhy. Fig. 2 (2 times)

G^{II} A^{II}

blues. In - to your blues. Yeah! In - to your

G^{II} A^{II}

blue, blue_ blue, in - to your blues. Oh yeah!

Piano solo w/Rhy. Fig. 1 (4 times)

Interlude:

Rhy. Fig. 3 *Play 4 times

Both gtrs.

A G A G

15

2 2 2 0 0 0 0 2 2 2 0 0 0 0

*Vocal enter last time.

w/Rhy. Fig. 3 (8 times)

A G A G A G A G

See your hair is burn - ing; _

A G A G A G A G

hills are filled with fire. _____ If they

w/Rhy. Fill 1

A G A G A G A G

say I nev - er loved _ you, _ you

A G A G A G A G

know they are a li - ar. _

A G A (Both gtrs.) G A G A G

Driv - in' down your free _ way, _

A G A G A G A G

mid - night al - leys roam.

A

Cops in cars, the top-less bars, _ nev - er saw a wom-an _____

w/Rhy. Fig. 2

G^{II} A^{II}

so a - lone, so a - lone. _

Rhy. Fill 1 (Gtr. I)

So a - lone, so a - lone. —

G A

w/Rhy. Fig. 1

Mo - tel mon - ey, mur - der mad - ness,

a-change the mood from glad — to sad - ness.

Half time
Gtr. I (Gtr. II out)
N.C.(Am)

accel. poco a poco -----



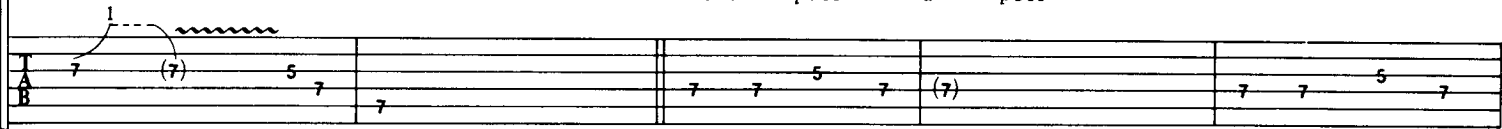
Mis - ter Mo - jo ris - in'.

Mis - ter Mo - jo ris - in'.

Gtr. I



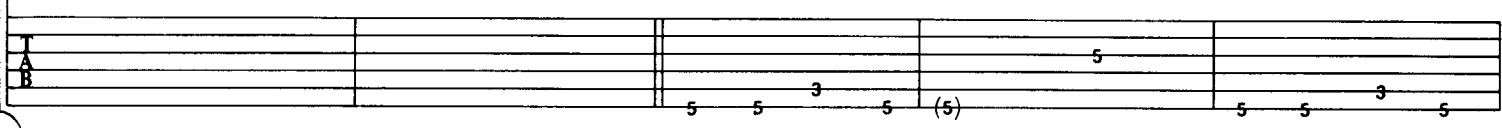
accel. poco a poco -----



Gtr. II



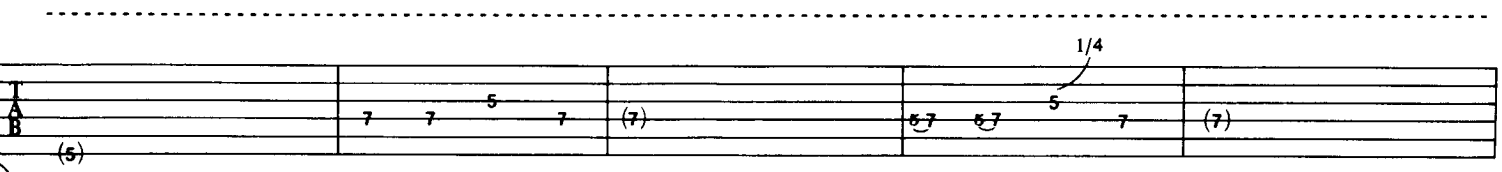
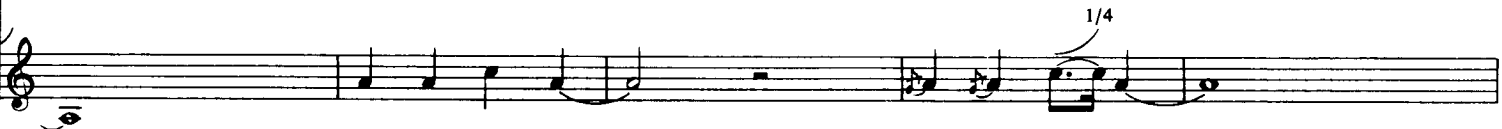
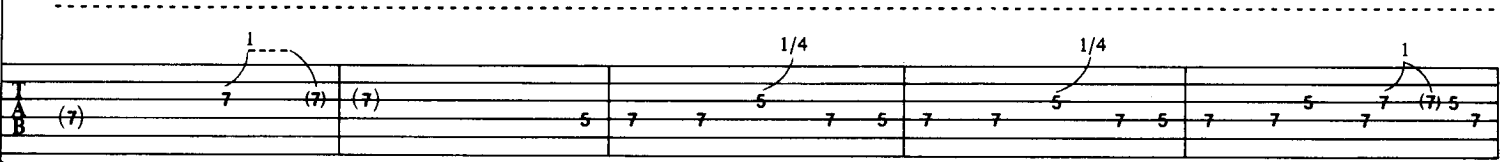
accel. poco a poco -----



Mis - ter Mo - jo ris - in'.

Mis - ter Mo - jo ris - in'.

Got - ta



keep on ris - in' _____ Mis - ter Mo - jo ris - in' _____ Mis - ter

Mo - jo ris - in' _____ Mo - jo ris - in' _____ Got my

Mo - jo ris - in'. _____ Mis - ter Mo - jo ris - in'. _____ Got - ta

keep on ris - in'. _____ Right in, right in. _____ Goin' right in, right in. _____

Goin' right in, right in. I got - ta ride in, ride in.

(7) 5 7 5 7 5 7 7 (7) 7 7 7 7 7 7 7 7 7 7 7

7 5 7 5 (5) 5 5 5 7 7 5 7 5 (5) 5 7 7

$\text{♩} = 168$
 Gtr. *C
 II x x x x x x x x

Babe, right in, right in. I got - ta whoa, yeah.

(7) 5 7 (7) 5 5 7 (7) 5 5 5 8 10 10 10 10

*Chords derived from kybd. and bass.

Right. Oh, yeah.

(10) 8 10 8 10 10 10 (10) 8 10 8 10 10 8 10 8 10 8

D

w/Rhy. Fig. 1
A

Well,

Verse 3:
w/Rhy. Fig. 1 (4 times)

just got in-to town a - bout an hour a - go. ———

Took a look a - round me which way the wind blows.

_____ You're my wo - man. _____ My lit - tle L. A. Wo - man. _____

-----| 1/2 | 1

(6) 6 6 7 6 7 6 7 7 6 6 (6) 7 (7) 7 (7) 5 7 5

_____ Yeah, my L. A. Wo - man, _____ 'ay 'ay,

-----| 1

7 7 7 7 7 7 (7) 7 7 7 7 (7) 5 7 5 7 7 7 7 7

come on, come on. L. A. Wo - man come on.

7 5 7 5 7 5 7 7 7 7 7 7 5 7 5 7 5 7 7 7 7 7 5 7 6 7 5

Fade out

-----| 1/2

(5) (5) 7 6 7 7 (7) (7) 7 6 x 6 (6)

With a lit - tle girl in a Hol - ly - wood bun - ga - low... Are you a

Guitar fretboard: 7, (7), 8 7 5 5 (5) 7 5 7 6 5 8

luck - y lit - tle la - dy in the cit - y of light?_ Or just an -

Guitar fretboard: 7, 6 7 6 7 6 7 6 7 6, 7 6 7 5

oth - er lost an - gel?_ Cit - y of night... w/Rhy. Fig. 1 (1st 3 bars only) w/Rhy. Fig. 2 (2 times)

Guitar fretboard: (5), 4 5 5 3

Cit - y of night... Cit - y of night... A G

Guitar fretboard: 4 5 5, 6 7 5, (5) (5) 6, 4 5 5 3

w/Rhy. Fig. 1 (2 times)
A

Cit - y of night... Whoa! Come on!...

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Cit - y of night... Whoa! Come on!...". Above the vocal line, there are two instances of a fermata-like symbol labeled 'A'. The guitar line is in standard tuning (E2-A2-D3-G3-B3-E4) and includes a capo on the 4th fret. The bass line is in standard tuning (E1-A1-D2-G2-B2-E3) and includes a capo on the 5th fret. The guitar line has a complex arrangement of chords and melodic lines, with some notes marked with circled numbers (4, 5, 6, 7, 5) indicating fingerings. The bass line has a simpler melodic line with circled numbers (4, 5, 6, 7, 5) indicating fingerings.

The second system continues the musical notation from the first system. The vocal line continues with the lyrics "Cit - y of night... Whoa! Come on!...". The guitar and bass lines continue with their respective melodic and harmonic parts, including various chord voicings and fingerings indicated by circled numbers.

Verse 3:
w/Rhy. Fig. 1 (until fade)

L. A. Wo - man, _____

The third system of music begins with the lyrics "L. A. Wo - man, _____". The vocal line is in treble clef. The guitar line is in standard tuning with a capo on the 4th fret. The bass line is in standard tuning with a capo on the 5th fret. The guitar line features a melodic line with a wavy line above it, and the bass line has a similar melodic line with a wavy line above it. Circled numbers (2, 4, 5, 6, 7, 5) indicate fingerings for both guitar and bass.

L. A. _____ Wo - man. _____

L. A. _____ Wo - man. _____

The fourth system of music continues the lyrics "L. A. Wo - man. _____". The vocal line is in treble clef. The guitar line is in standard tuning with a capo on the 4th fret. The bass line is in standard tuning with a capo on the 5th fret. The guitar line features a melodic line with a wavy line above it, and the bass line has a similar melodic line with a wavy line above it. Circled numbers (6, 5, 6, 5, 6, 5, 6, 5, 6, 7, 6, 5, 6, 7, 7, 6, 7, 6, 5, 6, 6, 7, 7) indicate fingerings for both guitar and bass. The word "hold" is written above the guitar and bass lines.

Love Her Madly

Music by The Doors. Words by Robbie Krieger

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Am *xx* 5fr. *1341* D *x* 5fr. *1333* Am¹ *x* *o* *o* *231* C *x* *o* *o* *32 1* F *134211* D¹¹ *xxo* *132* E *o* *oo* *231* D5 *xxo* *x* *13* G *xx* *3fr.* *3211* C^{VIII} *xx* *8fr.* *3211* B *xx* *7fr.* *3211*

B^b *xx* *6fr.* *3211* A *xx* *5fr.* *3211* D^x *xx* *10fr.* *3211* F^{XIII} *xx* *13fr.* *3211* G^x *x* *10fr.* *1333* E^{VII} *x* *7fr.* *1333* Am (type 2) *xx* *5fr.* *3111*

Fast rock ♩ = 144

Intro: Am

Gtr. Rhy. Fig. 1

(end Rhy. Fig. 1)

mf w/out pick

Gtr. II Am (Acous.)

Rhy. Fig. 1A

(vocal enter 2nd time)

Verse 1:

w/Rhy. Fig. 1A (2 times)

*Piano arr. for Gtr.

mf

Don't you love her mad - ly? A - don't you

hold ----- 4 *hold* ----- 4

*Piano arr. for Gtr.

need her bad - ly? Don't you love her ways? - A - tell me

hold ----- 4

w/Rhy. Fig. 1A

Am

Gtr. III (Elec. 12 stg.)

C

F

what you say. - A - don't you love her mad - ly? Wan - na

hold --- 4 *hold* ----- 4

F D Am Gtr. II

be her dad - dy? A- don't you love her face? Don't you

E Am^I A^{open} Am^I

love her as she's walk - ing out the door? Like she did one

**(cont. in slashes)*

Gtr. III

*Gtr. II double Gtr. I

E w/Rhy. Fill 1 (Gtr. I) *Am D Am

thous - and times be - fore. Don't you love her ways? A - tell me

Gtr. I

hold 4 hold

*Gtr. II

Rhy. Fill 1 (Gtr. I)

E

what you say. Don't you love her as she's walk - ing out the door?_ (cont. in slashes)

0 2 1 3 5 3 2 | 0 1 3 5 5 | 1 3 1 2 2 2 2 | 0 1 3 2 2 2

*Am E Am **D5

All your love, — all your love, —

Gtr. III

1/2 hold

7 7 5 5 7 | 0 2 1 3 1 2 0 1 | (1) 0 2 1 | (2) 2 2 2 1

*Gtr. II double Gtr. I. **Piano arr. for Gtr. II.

w/Fill 1

all your love, — all your love. All your

3 1 2 0 1 | 1 0 1 2 1 3 2 0 1 | 3 1 3 1 2 1 | 0 1 2 0

Fill 1 (Gtr. II)

7 7 10 10

7 4 7 7

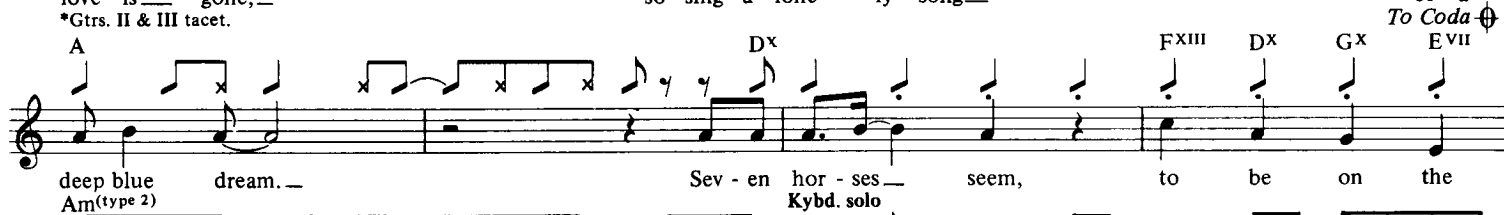
5

*Gtr. I G CVIII B Bb E ^①open



love is gone, so sing a lonely song

*Gtrs. II & III tacet. A DX FXIII DX GX EVII



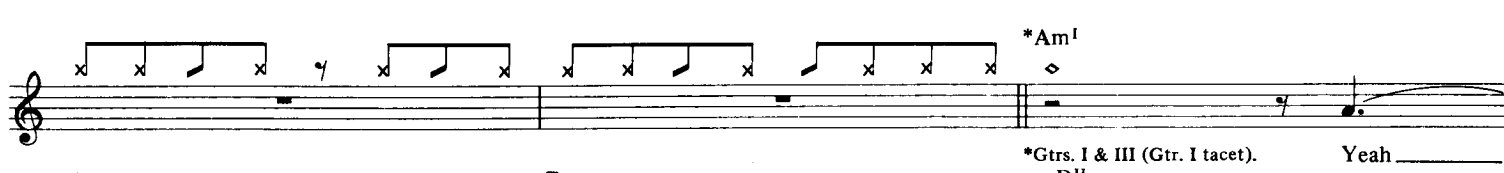
deep blue dream. Sev - en hor - ses seem, to be on the

Am(type 2) Kybd. solo



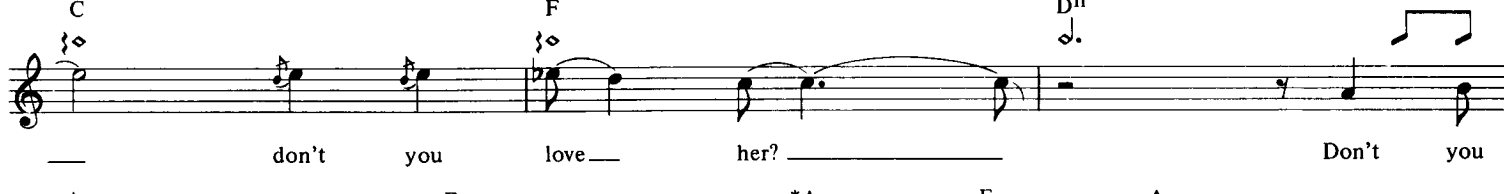
mark.

*Am^I



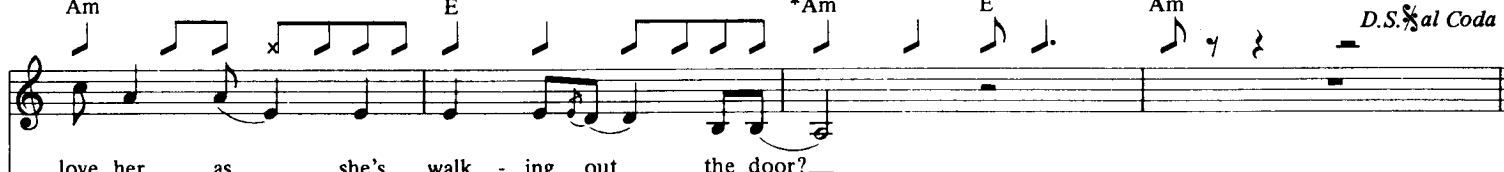
don't you love her?

C F D^{II} Yeah



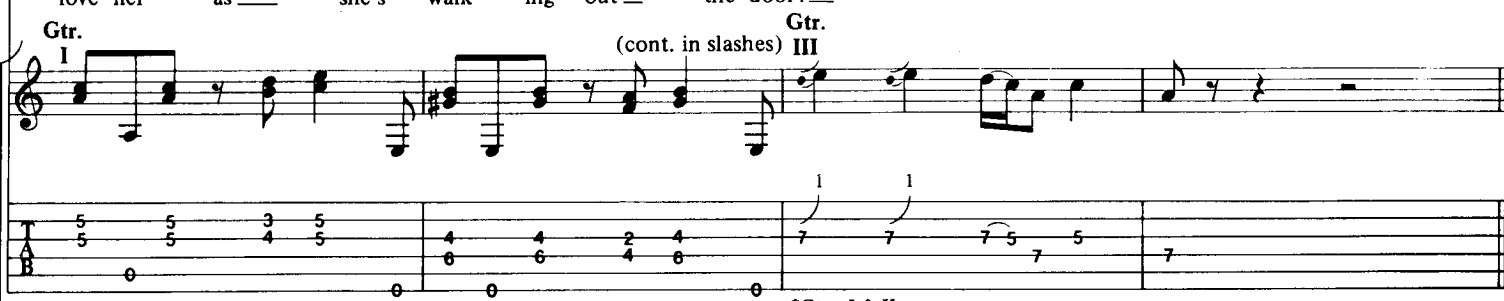
Don't you

Am E *Am E Am D.S.^{al} Coda



love her as she's walk - ing out the door?

Gtr. I (cont. in slashes) Gtr. III



5 5 3 5 4 5 4 4 2 4 6 6 4 6 7 7 7 5 5 7

*Gtrs. I & II



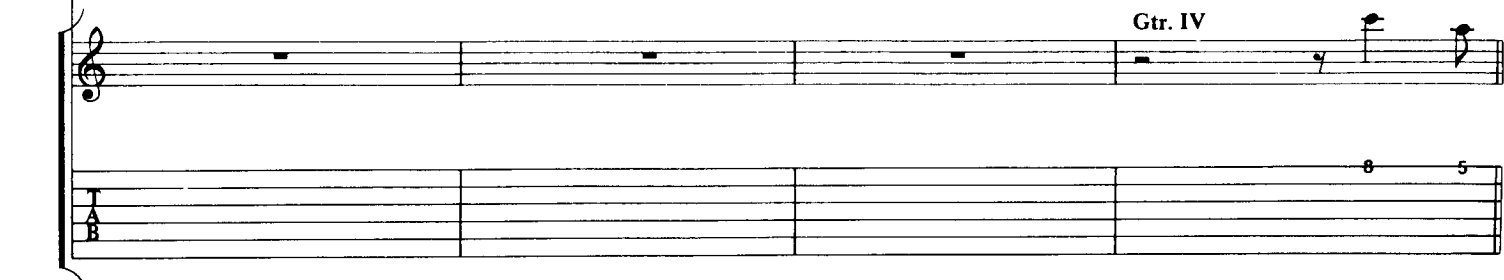
w/Rhy. Fig. 1 (2 times)

Coda Am



mark.

Gtr. IV



8 5

Guitar solo
w/Rhy. Fig. 1 (2 times)

Dm Dm7sus2 Dm Dm7sus2 w/Rhy. Fig. 1
Am

*Am (type 2) C^{VIII} F^{XIII} D^x

*Gtrs. I & II until fade.
Am (type 2)

w/Riff A (until fade)

The Crystal Ship

Words & Music by The Doors

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Fm 13fr. Eb 11fr. Db 9fr. Ab 4fr. C 8fr. F 13fr. Cm 321 T 311 Bb maj7 6fr. Gb 2fr. Bb 6fr. F5 134 F1 321

Moderately

Verse I:

Fm

Cm7

Bb

Be - fore you slip in - to un - con - scious - ness I'd like to have an -

Gtr. I

mf
*hold -----

*For each chord change, hold notes throughout the bar(s).

Gb F Bb C
 oth - er kiss, an - oth - er flash - ing chance at -

Rhy. Fig. 1

F Eb F Eb F Db Ab Eb
 bliss, an - oth - er kiss, an - oth - er kiss.

(end Rhy. Fig. 1)

Verse 2:

C

Fm

Cm

The days are bright_ and filled with pain._ En-

This system contains the first line of music for Verse 2. It features a vocal line in treble clef with lyrics "The days are bright_ and filled with pain._ En-". Below it is a piano accompaniment in treble clef, and at the bottom is a guitar tablature in standard notation. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system is marked with chords C, Fm, and Cm.

Bbmaj7

Gb

F

Bb

close me in_ your gen - tle rain._ The time you ran was

This system contains the second line of music for Verse 2. The vocal line continues with lyrics "close me in_ your gen - tle rain._ The time you ran was". The piano accompaniment and guitar tablature continue below. The system is marked with chords Bbmaj7, Gb, F, and Bb.

C

Bb

F

Eb

F

Eb

F

too_ in - sane,_ we'll meet a - gain,_ we'll meet_ a - gain._

This system contains the third line of music for Verse 2. The vocal line continues with lyrics "too_ in - sane,_ we'll meet a - gain,_ we'll meet_ a - gain._". The piano accompaniment and guitar tablature continue below. The system is marked with chords C, Bb, F, Eb, F, Eb, and F.

Piano solo

Fm

Eb

Ⓢ1fr. Ⓢ3fr. Ⓢ43fr.

F

C

F

Ⓢ43fr.

C

F

F

C

Eb

This system contains the piano solo section. It features a piano accompaniment in treble clef and a guitar tablature in standard notation. The solo is marked with chords Fm, Eb, F, C, F, C, F, C, Eb. There are also performance instructions: "hold-" with a dashed line and "Ⓢ1fr. Ⓢ3fr. Ⓢ43fr." above the notes.

Fm Db Ab Eb

⑥8fr. C C C C

Oh

Verse 3:

Fm Cm Bbmaj7 Gb

tell me where_ your free-dom lies,_ the streets are fields_ that nev - er die._ De -

hold hold hold hold

w/Rhy. Fig. 1

F Bb C F Eb

liv - er me from rea - sons_ why_ you'd rath - er cry._

⑥13fr. F F ⑥13fr. F F ⑥13fr. F F

hold %

Verse 4:
Fm

I'd rath - er fly._ The cry - stal ship_ is

Cm ⑥6fr. Bb Bbmaj7 ⑥6fr. Bb Bbmaj7 ⑥2fr. Gb Gb

be - ing_ filled._ A thou - sand girls,_ a thou - sand thrills._ A

hold hold

F ⑥6fr. Bb Bb ⑥6fr. Bb Bb C Bb

mil lion ways to spend _____ your_

F5 Eb F5 F1

time_ when we get back_ I'll_ drop a line. _____

rit.

Five To One

Words & Music by The Doors

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Moderately

Drums & bass
N.C.

3

Gtr. I

Riff A -----

“Yeah, come on. Love my girl. She lookin’ good. Come on, one more...”

f

Verse 1:
w/Riff A (3 times)

Five to one — ba - by, — one in five. — No one here — gets —
out a - live — now. You get yours — ba - by, I’ll get mine. —
Gon-na’ make it ba - by if we try. — The

Verse 2:
N.C.

old — get old — and the young get strong - er. May take a week — and it

may take long - er. — They got the guns — but — we got the num - bers. —

1

7 7 5 7 5 7 7 7 5 7 5 7 7 5 7

Gon-na win — yeah, we're tak - in' o - ver. Come on!

Guitar solo
8va

loco

1/2 1 1 1/2 1 1 1/2 1 1 1/2 1 1

19 19 17 19 (19) 17 19 (19) 17 17 19 (19) 17 19 7 7 7 5 7 5 7 4 5 7 5 7 (7) 7 (7) 5 7 5 7 (7)

8va

1 1 1 1 1 1 1 1

5 7 7 5 7 5 17 20 (20) (17) 20 17 20 (20) 17 20 (20) 17 19 (19) 17 19 17 19 19 17 19 17 19

loco

1/2 1 1/2 1

7 (7) 5 7 5 7 (7) 5 5 7 6 7 7 7 7 7 5 7 5 (5)

Verse 3:
N.C.

Your ball-room days are ov - er ba - by. Night — is draw - ing near. —

Shad - ows — of the ev - 'ning — crawl a - cross the years. —

You walk a - cross the floor — wit da — flow - er in your hand; — Try-'na tell me no - one —

5 3

un - der - stands. ——— Trade in your ho - urs for a hand - ful of dimes. —

Gon - na make it, ba - by, in our prime. ——— Get to - geth - er one more time. —

Get to - geth - er one more time. ——— Get to - geth - er one more time. —

mf

Get to - geth - er one more time. ——— Get to - geth - er

8va

one more time. ——— Get to - geth - er one more — time. ———

8va

**8va*

*Lead vocal ad lib. on "Get together one more time."

8va

First system of musical notation. The top staff is an 8va guitar line with various ornaments (trills, grace notes) and a triplet. The bottom two staves (T and B) show guitar fretboard notation with fingerings like 19, (19), 17, 19, (17), 19, 17, 19, 17, 19, 17, 20, (20), 17, 19, 17, 19, 19, 19, (19), 19, 19, 19, 19, 17, 19, 17, 19, 17, 19.

8va

Second system of musical notation. The top staff is an 8va guitar line with ornaments and wavy lines. The bottom two staves (T and B) show guitar fretboard notation with fingerings like 19, 19, (19), 17, 19, 17, 19, 17, 19, 17, 19, 19, 19, 17, 19, 17, 19, 17, 19, 17, 19, 19, 19, 17, 19, 17, 19, 17, 19, 19.

Freely

8va

Third system of musical notation. The top staff is an 8va guitar line with ornaments and triplets. The bottom two staves (T and B) show guitar fretboard notation with fingerings like 19, 19, 17, 17, 17, 19, (19), 17, 17, 19, 17, 20, 20, (20), 17, 21, (21), 20, 17, 20, (20), 20, 17, 17, 19, 17, (19), 17, 17, 19, 20, (20), 17, 19.

Spoken: "Hey come on honey, you go along home and wait for me baby, I'll be there in just a

8va

Fourth system of musical notation. The top staff is an 8va guitar line with ornaments and triplets, ending with the word *loco*. The bottom two staves (T and B) show guitar fretboard notation with fingerings like (19), (19), x, 19, 17, 19, 17, 17, 19, 19, 19, 17, (19), 17, 19, 17, 19, 17, 10, 10, 5, 7, 5, 7, (7), 5, 8, (8), 5, 7, 7, (7), 5, 7.

little while. You see, I got to go out in this car with these people..."

Get to - geth - er one more time.

8va

Fifth system of musical notation. The top staff shows musical notation for "Get to - geth - er one more time." The bottom two staves (T and B) show guitar fretboard notation with fingerings like 5, 7, 5, 7, 7, 5, 7, 14, 15, 15, 17, 17, 10, x, 17, 19, 17, 19, 17, 19, 17, 19, 17, 19, (19), 17, 19.

Get to - geth - er one more time. — Get to - geth - er got - ta

8va

17 19 17 20 20 (20) 20 (20) 20 (20) 17 19 17 (19) 17 17 19 17 20 20 20 (20) 19 19 19 19 (19) 19 (19) 17 17 19

get to - geth - er got - ta get to - geth - er got - ta.

8va

19 19 (19) 17 20 17 20 (20) 19 17 1/2 1/2 19 17 19 19 19 17 19 17 19 17 19

Spoken: "Take you up in the mountains and... ha, ha, ha. I love my girl.

8va

loco

17 19 19 19 17 19 7 7 5 7 5 7 5 7 7 5 7 5 7 5 7 5 7

She's lookin' good, lookin' real beautiful. I love ya, come on..."

Fade out

7 (7) 5 7 7 (7) 5 7 7 (7) 5 7 5 7 7 (7) 7 7 (7) 5 7

Roadhouse Blues

Words by Jim Morrison. Music by The Doors

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Moderate shuffle (♩ = ♩♩), ♩ = 108

Intro:

N.C.(E7)

Gtr. I

0 0 0 0 0 0 5 6 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 6 7 0 0 0 0 0 0 5 6 7 0 0 0 0 0 0 2

0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 7

Verse 1:

N.C.(E7)

A - keep your eyes on the road, your hands up-on the wheel.

A - keep your eyes on the road, your hands up-on the wheel.

0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 1 2

Keep your eyes on the road, your hands up-on the wheel.

Keep your eyes on the road, your hands up-on the wheel.

0 2 0 2 (2) 0 2 0 2 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 0 0 0 0 0 1 2

Yeah, we're goin' to the road - house gon - na have a real old _____ a good time. _____

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "Yeah, we're goin' to the road - house gon - na have a real old _____ a good time. _____". Below the vocal line is a guitar melody in treble clef with triplets and a 1/2 note. The bass line is in bass clef with fret numbers and some triplets.

The second system continues the guitar melody and bass line. The guitar part includes triplets and some chords marked with 'x'. The bass line continues with fret numbers and some triplets.

Yeah in back of the road - house they got some bun - ga - lows. _____

The third system features a vocal line with the lyrics "Yeah in back of the road - house they got some bun - ga - lows. _____". Below it is a guitar melody with triplets and chords marked with 'x'. The bass line includes fret numbers and some triplets.

Yeah, in back of the road - house they got some bun - ga - lows. _____

The fourth system continues the guitar melody and bass line. The guitar part includes triplets and chords marked with 'x'. The bass line includes fret numbers and some triplets.

And that's for the people who like to go down slow. _____

3

The first system of music features a vocal line on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics "And that's for the people who like to go down slow." are written below the staff. A guitar accompaniment is shown below the vocal line, consisting of two staves (treble and bass clefs) with fret numbers. A triplet of eighth notes is marked with a "3" above it.

Chorus:
N.C.(A7)

Let it a - roll, _____ ba - by roll. _____ Let it a - roll, _____ ba - by roll. _____

Rhy. Fig. 1

The second system marks the beginning of the chorus. The vocal line repeats the lyrics "Let it a - roll, _____ ba - by roll. _____ Let it a - roll, _____ ba - by roll. _____". Below the vocal line is a guitar accompaniment and a section labeled "Rhy. Fig. 1" which shows a rhythmic pattern with fret numbers on a guitar staff.

_____ Let it a - roll, _____ ba - by roll. _____ Let it a - roll, _____

B

The third system continues the chorus. The vocal line is followed by a guitar accompaniment featuring several triplet eighth notes, each marked with a "3". A section of the guitar accompaniment is marked with a "B" above it.

Guitar solo
N.C.(E7)

C B

all _____ night _____ long. _____ Spoken: "Do it, Robbie, do it."

(end Rhy. Fig. 1)

The fourth system contains the guitar solo and the spoken word. The vocal line ends with "all _____ night _____ long. _____" followed by the spoken word "Spoken: 'Do it, Robbie, do it.'". Below this is a guitar solo with a key change to E7 (indicated by "N.C.(E7)"), marked with "C" and "B" above the staff. The guitar accompaniment includes a section labeled "(end Rhy. Fig. 1)" and complex fretted passages on the guitar staff.

System 1: Treble clef with key signature of three sharps (F#, C#, G#). The staff contains a melodic line with several triplet notes and some rests. The bass staff contains guitar fret numbers: 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 15, 15, 14, 12, 15, 0.

System 2: Treble clef with key signature of three sharps. The staff contains a melodic line with triplet notes. The bass staff contains guitar fret numbers: 15, 12, 12, 15, 12, 12, 15, 12, 12, 10, 7, 7, 10, 7, 7, 10, 7, 7, 10, 10, 8, 8, 0, 8, 10, 10, 8, 8, 0, 0.

System 3: Treble clef with key signature of three sharps. The staff contains a melodic line with triplet notes and a final triplet note followed by a 'hold' instruction. The bass staff contains guitar fret numbers: 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 0, 2, 0, 0, 0, 4.

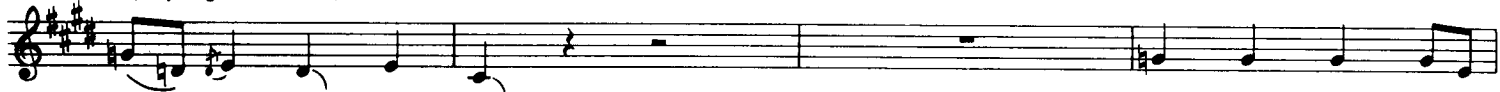
System 4: Treble clef with key signature of three sharps. The staff contains a melodic line with quarter notes. The bass staff contains guitar fret numbers: (4), 4-2, 0, 2, 2-4, (4), 4-2, 0, 0, 2.

System 5: Treble clef with key signature of three sharps. The staff contains a melodic line with quarter notes and rests. The bass staff contains guitar fret numbers: 5, (5), 5, 3, 5, 3, 0, 0, 2, 2, 2, 2, 0, 2.

You got - ta roll, roll, roll, you got - ta

Rhy. Fig. 1

w/Rhy. Fig. 1 (14 times)



thrill_ my soul, al - right.

Roll, roll, roll, roll a -



through my soul_ *de got - ta peep - a con-cha choo -chom, paw konk konk,_ I goin' ta hay - cha coon - a may-cha,
*Nonsense syllables.



ba ba loo la hey chow,_ bow pa key chow ee - sown comp,_ yeah right. _____



Ash - en la - dy, _____

Ash - en la - dy, _____

give



up your vows._

Give up your vows._

Save our ci - ty, _____

w/Rhy. Fig. 1 (1st bar only)



save our ci - ty, _____

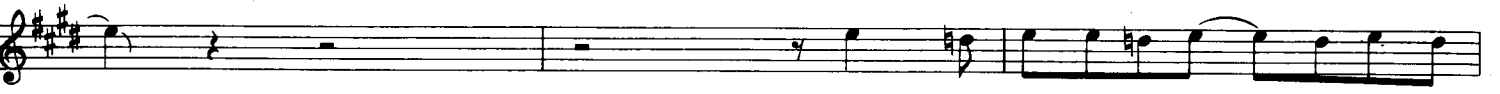
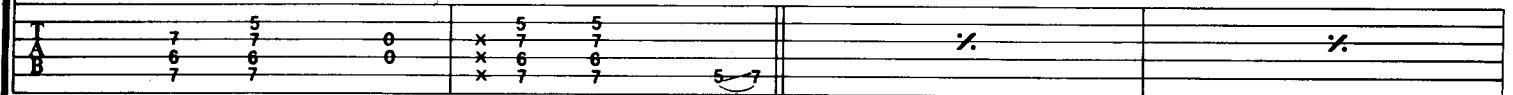
right now.

E7

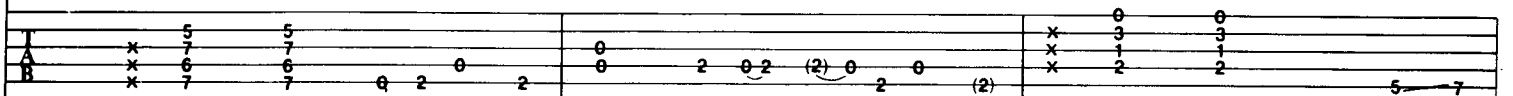
Verse 2:



Well I woke up this morn - ing I got_ my - self a beer._



Yeah, I woke up this morn - ing and I



got my - self a - beer. ————— The

0 0 0 0 0 0
 x 3 3 3 x 3 3
 x 1 1 1 x 1 1
 x 2 2 2 5-7 0 1 0 2 0 2 0 2 (2) 0 0 2 2

fu - ture's un - cer - tain and the end is al - ways near. Let it

0 2 0 2 0 2 0 2 (2) 2 0 0 2 0 3 (3) 0 0 0 0 1 2 0 2 0 2 0

Chorus:
 w/Rhy. Fig. 1 (1st 7 bars only)
 N.C.(A7)

roll, ————— ba - by roll. ————— Let it a - roll, ————— ba - by roll. —————

————— Let it a - roll, ————— ba - by roll. ————— Let it a -

B C C# D D# N.C.(E)

roll, ————— hey, all night — long.

4 4 4 4 4 4 4 4 4 4 5 6 7 8 15 15 12 15 12 14 (14) 12 14 12 9 7 9 7





2 2 2 2 2 2 2 2 3 4 6 6 1 1 1 3

8va *loco*

Twentieth Century Fox

Words & Music by The Doors

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A  5fr. **G**  3fr. **D**  **F** 

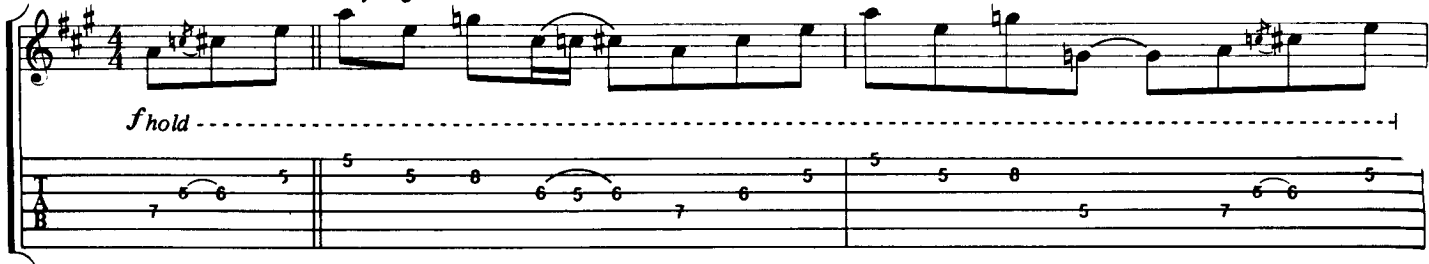
Moderate rock ♩ = 116

Intro:

Gtr. I

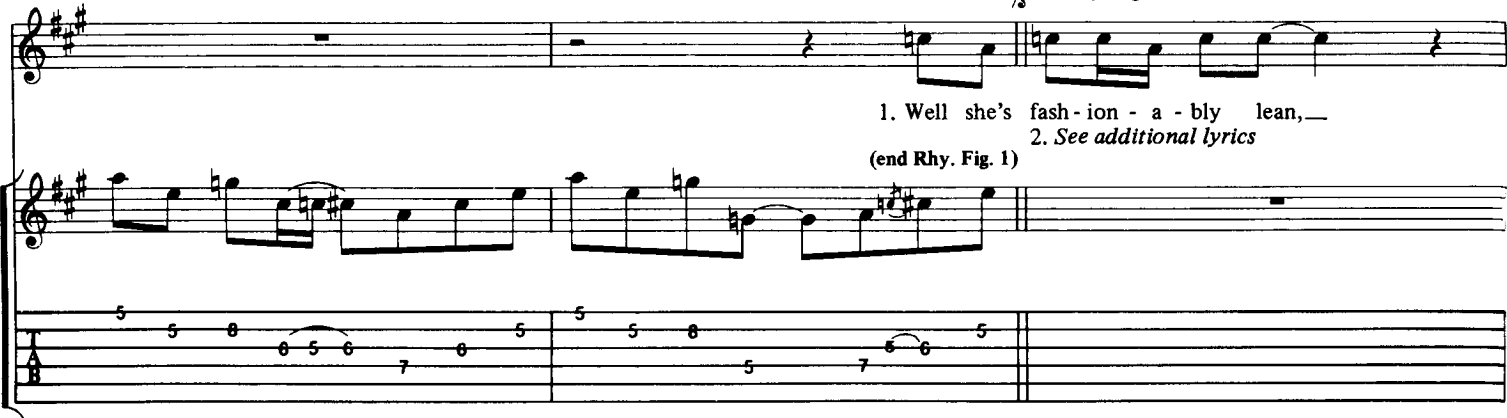
Rhy. Fig. 1

f hold



Verses 1 & 2:

w/Rhy. Fig. 1 (2 times)



1. Well she's fash-ion - a - bly lean, —
 2. See additional lyrics
- (end Rhy. Fig. 1)





and she's fash-ion - a - bly late. —


She'll nev - er

rank a scene,

she'll nev - er

break the date. —

A  **G**  **D**  **F** 



But she's no drag just watch the way she walks.

w/Rhy. Fill 1 (1st time)
w/Rhy. Fill 2 (2nd time)

Chorus 1 & 2:

E E7

She's a Twen - ti - eth

G A G A

Cen - tu - ry Fox. — She's a Twen - ti - eth Cen - tu - ry Fox. — No

③ 6fr. C#

Am G F C

tears, no fears, no ru - ined years, no clocks.

hold - - - - - | hold - - - - - | hold - - - - - | hold - - - - - |

E E7 2nd time to Coda ⊕ A D (E7)

She's a Twen - ti - eth Cen - tu - ry Fox now yeah.

hold - - - - - | hold - - - - - |

Rhy. Fill 1

E E7

hold - - - - - |

Rhy. Fill 2

E

hold - - - - - |

Guitar solo
*A7

grad. bend
1/2

8 5 6 8 0 7 (7) 5 7 5 7 7 5 7 5 7

*Chord names derived from organ & bass parts.

A G F D

(7) 5 7 5 8 7 5 5 8 5 6 7 5 6 7 5 7 8 5 7 8

E A D

hold -

(8) 5 5 8 8 10 10 (10) 8 10 10 (10) 8 12 (12) 13 12 13 12

A D A D A E7 D.S. al Coda

8va

1/2 1/2 1

13 12 13 12 16 17 (17) 17 17 19 17 19 (19) 17 19 17 19 19

She's the

♩
Coda

A D A D

Twen - ti - eth Cen - tu - ry Fox, now yeah.

A D A D A D A

Twen - ti - eth Cen - tu - ry Fox, now babe. Twen - ti - eth Cen - tu - ry Fox,

hold hold hold hold hold hold hold

A G A

now. She's a Twen - ti - eth Cen - tu - ry Fox.

hold

Verse 2:
 She's the queen of cool
 And she's the lady who waits
 Since her mind left school it never hesitates
 She won't waste time on elementary talk.

Chorus 2:
 'Cause she's a Twentieth Century Fox
 She's a Twentieth Century Fox
 Got the world locked up inside a plastic box.

Riders On The Storm

Words & Music by The Doors

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Moderately Verses 1 & 4:
Elec. Piano, Drums Substitute w/Rhy. Fig. 1 (2nd time)

Intro: N.C.(Em) *Em 13

Gtr. I 13

Ri - ders on the storm, ri - ders on the storm. In -

mf w/vib. effect

2 2 0 0 2 (2) 2 2 2 0 0 2 0 2

*Chords derived from Kybrd. part.

Am Em

to this house were born, in - to this world were thrown. Like a

1/4 1/4

2 0 2 0 3 0 2 0 3 0

D C Em 2nd time to Coda II

dog with - out a bone an act - or out on loan. Ri - ders on the storm. 2. There's a

5 3 3 0

Verse 2:

kill - er on the road; his brain is squirm - ing like a toad. Take
got - ta love your man. Girl you got - ta love your man.

Rhy. Fig. 1

0 0 2 0 2 2 3 (3) 3 0 2 0 2 0 0 0 0 2 0 2 3 (3) 3 0 2 0 2 0

Am Em

a long hol - i - day; let your child - ren play. If you
 Take him by the hand; make him un - der stand. The

5 5 7 7 8 8 10 10 0 0 2 2 3 (3) 3 2 2

9 9 11 11 0 0 2 2 3 (3) 3 2 0 2

D C Em 2nd time to Coda I

give this man a ride, sweet fam - i - ly will die. Kill - er on the road. Yeah. _____
 world on you de - pends, our life will nev - er end. Got - ta love your man.

(end Rhy. Fig. 1)

hold -----

2 2 2 2 2 0 0 0 2 2 3 (3) 3 2

3 3 3 3 3 0 1 0 0 0 2 0 2 3 (3) 3 2

2 2 2 2 3 0 0 0 0 0 2 0 2 3 (3) 3 2

0 0 0 0 0 3 0 0 0 0 2 0 2 2 0 2

Guitar solo Em

2 2 2 0 2 (2) 0 2 0 2 0 2 0 0 3 0 2 2 0 2 2 0 2

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Am Em D

1/4 1/4

2 2 2 0 2 2 0 2 2 0 2 4 4 (4) 2 0 2 4 (4) 4 2 0 4 0 2 2 3

0 0 3 0 2 0 2 2 0 2 4 4 (4) 2 0 2 4 (4) 4 2 0 4 0 0 2 3

C Em D.S.^{al} Coda I

hold -----

2. Girl you

(2) 0 0 0 (0) 4 5 4 0 2 0 2 3 (3)

(3) 1 0 0 (0) 4 5 4 0 2 0 2 3 (3)

(2) 2 0 2 (2) 4 5 4 0 2 0 2 3 (3)

3 0 2 2 0 2 0 2 0 2 0 2 0 2

Elec. Piano solo

*Rhy. Fig. 2

N.C.(Em)

(Play 24 times)

Coda I

*Use Rhy. Fig. 2 as a model for improvisation throughout this section.

Em

D.S. $\frac{3}{4}$ at Coda II

(Em)

Coda II

Guitar solo

Ri - ders on the storm. _____ Ri - ders on the storm. _____

Ri - ders on the storm.

Handwritten guitar notation: (11) 11-9 7 (7) 6 7 0 4 2 (2) 4 2 4 2 4 2

Ri - ders on the storm.

Handwritten guitar notation: (2) 4 2 4 4 (4) 2 4 2 4 4 (4) 1 1/2 (4) 2

Handwritten guitar notation: (2) 2 4 4 2 4 4 4 (4) 4 6 7 6 7 9 9 7 9 11 9 11 9 11

Free time

hold ----- 1 hold ----- 1 hold ----- 1 hold ----- 1

Handwritten guitar notation: 12 14 14 10 5 7 12 11 6 7

Handwritten guitar notation: 7 7 (7) 12 12 13 17 10 19 16 15 15 (19) 14 14 14 14 (14) 14 14 15 15 15

Break On Through

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N.C.

Riff A

Moderately fast ♩ = 168

Intro :

Drum beat

3

Gtr. I

Riff A

Intro musical notation with guitar accompaniment. The guitar part features a D major chord (2-0-2-2-2-0) and a melodic line starting with a forte (f) dynamic. The bass line consists of a simple rhythmic pattern: 2 0 2 2 2 0 2 0 2.

Verses 1,2,3:

1. You know the day des - troys the night, —
2. We chased our pleas - ures here, —
3. See additional lyrics

night di - vides — the day. —
dug our treas - ures there. —

Can you

Musical notation for the verses, including vocal lines and guitar accompaniment. The guitar part continues with the D major chord and the same rhythmic pattern as the intro.

Chorus:

N.C.

Tried to run, — tried to hide. — Break on through — to the oth - er side. —
still re - call, — time we cried? —

Riff B

Musical notation for the chorus, including vocal lines and guitar accompaniment. The guitar part features a D major chord and a melodic line. The bass line includes a triplet pattern: 0 3 0 1 2 0 1 2.

1.

2.

To Coda

Break on through — to the oth - er side. — Break on through — to the oth - er side, — yeah.

(end Riff B)

Musical notation for the coda, including vocal lines and guitar accompaniment. The guitar part features a D major chord and a melodic line. The bass line includes a triplet pattern: 0 3 0 1 2 0 1 2.

Organ solo
w/Riff A (8 times)

w/Riff A (2 times)

8

Oh! — Ev - ery - bod - y — loves my

ba - by. — She gets. She gets.

She gets. Yeah. ————— 3. I found an

Coda N.C.

Break on through oh! Oh yeah! —————

E7#9
Rhy. Fig. 1

(end Rhy. Fig. 1)

Verse 4:
w/Rhy. Fig. 1

Made the scene, — week to week, — day to day, — hour to hour. —

Gate is straight, — deep and wide. — Break on through — to the

oth - er side. — Break on through — to the oth - er side. —

Break on through... Break on through... Break on through...

Break on through... Yeah, yeah, yeah, yeah,

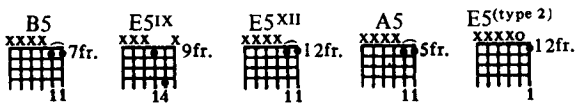
yeah, yeah, yeah, yeah, yeah.

Verse 3:
 I found an island in your heart,
 A country in your eyes.
 Arms that chain, eyes that lie.

People Are Strange

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Moderately
N.C.

Verse 1:
Em

A7(no 3rd)

Peo - ple are strange... when you're a stran - ger, fa - ces look ug - ly

Gtr. I
f hold hold hold

B (Em)

A7(no 3rd)

when you're a - lone... Wo - men seem wick - ed when you're un - want - ed, streets seem un - ev - en

hold hold hold hold hold

B (Em)

Chorus:

B7

G5

Substitute w/Fill 1 (2nd time)

(B7)

when you're down. When you're strange, fa - ces come out of the rain when you're strange.

hold hold

(2nd time)

1/2

Fill 1

B5 G5 Substitute w/Fill 2 (2nd time) (B7) B5

No - one re - mem - bers your name - when you're strange - when you're strange -

Verse 2: (Piano solo 2nd time)* E5IX E5XII

when you're strange. -

Peo - ple are strange, -
*Guitar plays same rhy. part 2nd time for piano solo. (Vocal rests).

when you're a stran - ger, fac - es look ug - ly when you're a - lone. -

2nd time to Coda E5IX

Wo - men seem wick - ed, when you're un - want - ed, streets are un - ev - en -

A5 E5IX Guitar solo *B7 Em

when you're down. -

5 (5) (6) 5-3-0 3-0 2 (2) 0-3-12 15 14 15 12 15 12 (14) 12 14

*Chord names derived from Kyrbrds. & bass (Gtr. I out).

Fill 2

B7 Em

D.S. al Coda

When you're

Coda E5IX EXII B7 G5

When you're strange, _____ fac - es come out _____ of the rain. _____

hold ----- hold -----

B7 G B7

_____ When you're strange, no-one re - mem - bers your name. _____ When you're strange, _____

hold ----- hold ----- hold -----

rit.

_____ when you're strange, _____ when you're strange. _____

rit. *w/trem. bar

hold -----

*Gradually pull up on bar.

Hello, I Love You

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Moderately

Drum fill

*A

G

N.C.

w/Riff A (5 times)

A

G

N.C.

Hel -

Gtr. I

Riff A

f
w/fuzz distortion

*Chord names derived from Kybrd. part.

A

G

N.C.

A

G

N.C.

lo, I love you, won't you tell me your name?_ Hel - lo, I love you, let me jump in your game._ Hel -

A

G

N.C.

A

G

N.C.

lo, I love you, won't you tell me your name?_ Hel - lo, I love you, let me jump in your game._ She's

Verse 1:

A

G

A

G

A

G

A

G

walk - ing_ down the street, _____ blind to_ ev - 'ry eye she meets._ Do you

A

G

A

G

A

G

A

G

think you'll_ be the guy _____ to make the_ queen of the an - gels sigh?_ Hel -

Chorus:
w/Riff A (4 times)

A G N.C.

lo, I love you, won't you tell me your name? Hel -

A G N.C. A G

lo, I love you, let me jump in your game. Hel - lo, I love you, won't you

N.C. A G N.C.

tell me your name? Hel - lo, I love you, let me jump in your game. She

Verse 2:

A G A G A G A G

holds her head so high; like a statue in the sky. Her

5 5-3 5 5-7 5 5-7 7-8 8-7 7-8 8-10 10-12 12-10 10-12 12-14 14-12 12-10

A G A G A G A G

arms are wicked and her legs are long. When she moves, my brain screams out this song.

7-9 9-7 10-8 8-7 5 5-3 3-5 5-7 8 8-7 7-5 5-3 5 5-3 3-3 (3) 4

Verse 3:

N.C. Bb Ab Bb Ab

Side-walk crouches at her feet, like a

1 1-3 3-3 3-5 5 5-8 8 8-6

Bb Ab Bb Ab Bb Ab Bb Ab

dog— that begs for some-thing sweet.— Do you hope to make her see you, fool?— Do you

Bb Ab Bb Ab Bb Ab Bb Ab

hope to pluck this dus-ky jew-el? Hel-lo! Hel-lo! Hel-lo!

Bb Ab Bb Ab Bb Ab Bb Ab

Hel-lo! Hel-lo! Hel-lo! Hel-lo!

Bb Ab Bb Ab Bb Ab Bb Ab

Repeat ad lib. and fade

Hel-lo! Hel-lo! Hel-lo! Hel-lo!

*Lead vocal ad lib. until fade.

Love Street

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Moderately $\text{♩} = 116$ (♩ - ♩³ ♩)

Intro: Gtr. I
Am

Intro guitar part for Love Street. It consists of three measures in 4/4 time. The first measure has a chord of Am and a melody starting on G4. The second measure has a chord of G and a melody starting on G4. The third measure has a chord of Gm and a melody starting on G4. The guitar part is marked *mf* and includes 'hold' markings with dashed lines. The fretboard diagram shows fingerings: 5-7-5-5 for Am, 3-3-3 for G, and 3-3-5-3 for Gm.

Verse 1:
Am

Verse 1 guitar and vocal parts. The guitar part starts with a chord of F, then Am, then G. The vocal line begins with the lyrics "She lives on Love Street...". The guitar part includes 'hold' markings and fretboard diagrams for fingerings: 1-2-1-1-2 for F, 5-5-7 for Am, and 3-3-3 for G.

Verse 1 guitar and vocal parts (continued). The guitar part has chords Gm, F, and Am. The vocal line continues with "Lingers long on Love Street... She has a house...". The guitar part includes 'hold' markings and fretboard diagrams for fingerings: 3-3-5-3 for Gm, 1-1-1 for F, and 5-7 for Am.

Verse 1 guitar and vocal parts (continued). The guitar part has chords G, Gm, and F. The vocal line continues with "and garden, I would like to see what happens." The guitar part includes 'hold' markings and fretboard diagrams for fingerings: 3-3-3 for G, 3-3-5-3 for Gm, and 1-2-1 for F. The section ends with "(end Rhy. Fig. 1)".

Bm A Am G

hold hold hold hold

Verse 2:
Am G Gm F

She has robes_ and she has mon-keys, la - zy dia - mond stud-ded flun - kies.

hold hold hold hold

Gm Am Bb Fmaj7

She___ has wis - dom_ and knows what to do.

hold hold hold hold

Gm Fmaj7 Bb A5 A A7

She has me and she has you.

hold hold hold hold

Piano solo

Bm A Am G

rake - 1 hold ----- | hold ----- | rake - 1 hold ----- | hold ----- |

Bm A Am G

rake - 1 hold ----- | hold ----- | rake - 1 hold ----- | hold ----- |

Am Bm C

She _____ has wis - dom, — and knows what to do. —

rake ----- | hold ----- | hold ----- |

Gmaj7 Am Gmaj7 C

_____ She has me, and she

hold ----- | hold ----- | hold ----- | hold ----- |

Verse 3:
*w/Rhy. Fig. 1 (3 times)

G A

has you. _____

12

3. See additional lyrics (spoken verse)

12

hold ----- | hold ----- | hold ----- |

3 3 3 3 5 5 5 5 5 5 5 5

*Consider Rhy. Fig. 1 a model for improvisation.

Gm F C D Dsus2 D Dsus4

hold ----- | hold ----- | hold ----- |

3 3 3 3 1 1 1 0 0 2 2 0 2 3

3 3 3 3 2 2 1 0 1 1 0 2 0 2 3

3 3 3 3 0 0 2 0 2 0 0 0 0 0 0

D Dsus2 D Verse 4: Bm A Am

She lives on Love Street. A - ling - ers long on

hold ----- | hold ----- | hold ----- | hold ----- |

(3) 2 0 2 7 9 7 7 5 5 5 5 5 5 5 3

(3) 3 3 3 7 7 7 7 5 5 5 5 5 5 5 3

0 0 2 7 7 7 7 5 5 5 5 5 5 5 3

0 0 2 7 7 7 7 5 5 5 5 5 5 5 3

G Bm A Am

Love Street. She has a house and gar - den. I would like to see

hold ----- | hold ----- | hold ----- | hold ----- |

(3) 3 3 3 7 7 9 7 5 5 5 5 5 7 5 5

(3) 3 3 3 7 7 9 7 5 5 5 5 5 7 5 5

0 0 2 7 7 7 7 6 6 6 5 5 5 5 5

0 0 2 7 7 7 7 6 6 6 5 5 5 5 5

G Bm A

— what hap - pens. La, la — la, la, la, la. —

hold -----| hold -----| hold -----|

3 3 4 3 7 7 9 7 7 5 5 6 5 6 5 0

Am G Bm

La, la — la, la, la, la. — La, la — la,

hold -----| hold -----| hold -----|

5 5 7 (5) 5 3 3 4 4 3 7 7 7 7 6

A A5 G Fade out

la, la, la, la. — La, la — la, la, la, la. —

hold -----| hold -----| hold -----|

5 6 5 5 (0) 5 5 5 5 3 3 3 3

Verse 3: (Spoken)
 I see you live on Love Street,
 There's the store where the creatures meet.
 I wonder what they do in there;
 Summer Sunday and a year.
 I guess I like it fine so far.

Spanish Caravan

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Rubato

*Fingerstyle

Badd11

Gtr.

I

mf^p

hold notes throughout

p i m a

m

m m p

a m i p

C

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

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a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

a m i p

*p = thumb
i = index
m = middle
a = ring finger

C#m7b5

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

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a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

C

B(11/5)

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

a m i

C(9/11)

B(11/5)

C N.C.

rit. -----

Gtr. II (Harpisichord arr. for Gtr.)

0 1 2 0 0 2 12 13 14 12 12 14 11 12 11

l m l m l
p p p p p

0 0 0 0 0 (0) 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0 0 0
9 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10 7

15 12 13 15 12 12 15 12 13 15 12 12 15 12 13 15 12

(0) 0 0 0 0 0 (0) 0 0 0 0 0 0 (0) 0 0 0 0 0 0
7 9 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10

B5 C7

13 14 12 12 11 14 11 12 14 11 12 14 12 14 12 11 12 14 12 9 11 12 10 9 12

hold hold

(0) 0 0 0 0 0 0 2 4 2 4 2 4 2 4 3 2 3 2 3

B5

Am7

Musical notation for the first system. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains guitar fret numbers: 10 8 7 10 7 10 8 7 | 9 7 7 9 7 9 | 7 8 10 8 7 10 8 7 | 7 6 5 7 6 5.

Musical notation for the second system. The treble clef staff contains a melody with some notes marked with a flat. The bass clef staff contains guitar fret numbers: 3 2 3 3 2 3 | 2 4 2 4 2 4 | 2 4 2 4 2 4 | 5 5 5 7 8 5 5 5. There are four 'hold' markings with dotted lines above the bass staff.

D

Gm7

C

Fm7

Musical notation for the third system. The treble clef staff contains a melody. The bass clef staff contains guitar fret numbers: 7 5 7 8 5 8 5 | 6 8 6 10 8 6 10 | 8 7 8 10 12 10 8 | 10 9 13 8 9 9.

Musical notation for the fourth system. The treble clef staff contains a melody. The bass clef staff contains guitar fret numbers: 7 5 7 7 7 | 3 3 5 6 3 | 5 5 5 5 5 | 1 1 3 4 1. There are four 'hold' markings with dotted lines above the bass staff.

Bb

F#m7

B

Musical notation for the fifth system. The treble clef staff contains a melody. The bass clef staff contains guitar fret numbers: 11 10 11 10 11 11 | 9 10 9 14 10 12 | (12). The system ends with a double bar line and a 3/4 time signature.

Musical notation for the sixth system. The treble clef staff contains a melody. The bass clef staff contains guitar fret numbers: 3 3 3 3 3 | 2 2 4 5 2 | 4 4 4 4 4 | (4) (2). There are two 'hold' markings with dotted lines above the bass staff. The system ends with a double bar line and a 3/4 time signature.

Verse 1:

Em

Am

B7

Em

Car - ry me car - a - van, take me a - way.

Am

B7

Em

Take me to Por - tu - gal, take me to Spain.

Am Em B7/F# Em

An - da - lu - si - a, with fields full of grain, —

hold hold hold

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a 3/4 time signature. The guitar melody is in treble clef, and the bass line is in bass clef. The key signature has one sharp (F#). The first measure is Am, the second is Em, the third is B7/F#, and the fourth is Em. The lyrics are 'An - da - lu - si - a, with fields full of grain, —'. The guitar melody features a sequence of eighth notes in the first three measures, followed by a chordal texture in the fourth. The bass line consists of fret numbers: 10, 7, 8, 9, 7, 8, 7, 9, 8, 8, 9, 8, 8.

Am Em/B B7add11/F# Em

I have to see you a - gain — and a - gain.

hold hold hold hold

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'I have to see you a - gain — and a - gain.'. The guitar melody continues with eighth notes and then chordal textures. The bass line fret numbers are: 10, 10, 12, 10, 13, 12, 10, 12, 10, 12, 13, 12, 10, 12, 11, 12, 11, 9, 11, 12, 11, 9, 11, 12, 11, 12.

D7sus2

D7

Take me Span - ish car - a - van, _____ yes I

10 12 10 12 11 12 10 12 11 9 11 12 12 11 9 11 9 11 12 10 12 10 12 11 9 11 12 9 12 9 11 9 11 12

1 0 0 2 3 0 0 hold 0 2

2 0 2 0 2 2 0 2 0 2 0 2 0 0 0 0 0 0

0 0 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

D7sus4

D7

D7sus2

Free time C

B

know you can. _____

10 12 10 12 11 9 9 11 12 10 10 10 7 7 8 9

3 2 0 1 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 0 4 4 2

1 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 0 4 4 2

A tempo

N.C.(Em)

Gtr. III (Elec.)

fw/maximum fuzz tone

4 5 2 4 5 2 4 5 2 4 3 2 4 5 2 4 5 2 4 5 4 2 4 5 2 4 5

(B5)

(C7) (B5)

(Am7) (D) (Gm7) (C) (Fm7)

(Bb) (F#m7) (B) Verse 2: N.C.(Em)

Trade winds find

(Am) (B7) (Em) (Am)

Gal - li - ans lost in the sea. I know a trea - sure is

(B7) (Em) (Am) (Em) (B7/F#)

wait - ing for me. Sil - ver and gold and the moun - tains of

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a half note 'wait' and a quarter note 'ing' on a dotted line, followed by a quarter rest, then a quarter note 'me.' on a dotted line. The piano accompaniment features a steady eighth-note bass line. The guitar part shows chord diagrams for B7, Em, Am, Em, and B7/F#.

(Em) (Am) (Em/B) (B7add11/F#) (Em)

Spain; I have to see you a - gain, and a - gain.

Detailed description: This system contains the next five measures. The vocal line has a quarter note 'Spain;' followed by a quarter rest, then a quarter note 'I' on a dotted line, a quarter note 'have' on a dotted line, a quarter note 'to' on a dotted line, a quarter note 'see' on a dotted line, a quarter note 'you' on a dotted line, a quarter note 'a - gain,' on a dotted line, and a quarter note 'and' on a dotted line, followed by a quarter note 'a - gain.' on a dotted line. The piano accompaniment continues with eighth notes. The guitar part shows chord diagrams for Em, Am, Em/B, B7add11/F#, and Em.

(D7)

Take me, Span - ish car - a - van, yes I know you can.

Detailed description: This system contains the next five measures. The vocal line starts with a quarter rest, then a quarter note 'Take' on a dotted line, a quarter note 'me,' on a dotted line, a quarter note 'Span - ish' on a dotted line, a quarter note 'car - a - van,' on a dotted line, a quarter note 'yes' on a dotted line, a quarter note 'I' on a dotted line, a quarter note 'know' on a dotted line, a quarter note 'you' on a dotted line, and a quarter note 'can.' on a dotted line. The piano accompaniment has a steady eighth-note bass line. The guitar part shows chord diagrams for D7 and Em.

(C) (Bm)

Detailed description: This system contains the final five measures. The vocal line has a quarter rest, a quarter note on a dotted line, a quarter note on a dotted line, a quarter note on a dotted line, a quarter note on a dotted line, and a quarter note on a dotted line. The piano accompaniment has a steady eighth-note bass line. The guitar part shows chord diagrams for C, Em, Em, and Bm.

Wild Child

Words & Music by The Doors

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Moderate rock ♩ = 84
Intro: N.C.(Gm)

Verse 1:
w/Riff A (2½ times)

(1st x only) Al - right. Wild child, -

Riff A
*Gtr. I

1/2 1/2

*Gtrs. I, II & III are in open G tuning: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D

full of grace, - sav - ior of the hu - man race. - Your cool face. -

*Gtr. II f w/slide hold

Ab 8va hold

Gtr. III N.C.(Gm)

Gtr. II w/slide

Verse 2:
N.C.(Gm)

Nat - u - ral child,

ter - ri - ble child, not your moth - er's or your fath - er's child. — You're

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The guitar and bass lines provide accompaniment with various chords and fingerings.

our child, scream - in' wild. —

A

8va

hold ----- 4

This system contains the next three measures. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The guitar and bass lines continue the accompaniment. A section labeled 'A' begins at the end of the system, marked with a dotted line and the number 4. An 8va instruction is present above the guitar staff.

Ab

N.C.(Gm)

hold ----- 4

This system contains the next three measures. The guitar and bass lines continue the accompaniment. A section labeled 'Ab' is indicated at the beginning. A section labeled 'N.C.(Gm)' begins at the end of the system, marked with a dotted line and the number 4.

N.C.(C7)

This system contains the final three measures. The guitar and bass lines continue the accompaniment. A section labeled 'N.C.(C7)' begins at the end of the system.

(Gm) (C7)

(G) With

Bridge:
Bb C Bb

hun - ger at her heels, free - dom in her eyes, she dan - ces on her knees,

C Bb A

i - rate prince at her side, star - ing

hold - - - - -

Ab

N.C.(Gm)

in - to the hol - low i - dol's eyes. —

hold -----|

hold -----|

Wild — child, — full of grace, — sav - ior of the hu - man race. —

Your true face, — your true face, —



hold -----|

your true face. — Spoken: "You remember when we were in Africa?"

Peace Frog

Words by Jim Morrison. Music by The Doors

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G5  3fr. Gm7  5fr.

Moderate rock ♩ = 112

G5
Rhy. Fig. 1
Gtr.



(vocal enter 2nd time)

There's

(end Rhy. Fig. 1)



Verses 1 & 2:
w/Rhy. Fig. 1
G5

1. Blood in the streets, it's up_ to my an - kles._
2. See additional lyrics.

Blood in the streets, it's up_ to my knee.
She came._

Blood on the streets, the town_ of Chi - ca - go._
She came._

She

Blood on the rise, it's fol - low - ing_ me._
came._

Chorus:
*Em

Just a - bout the break__ of day. _____ She came and then she

hold -----

*Chord names derived from organ & bass parts.

1. G F#m A

drove__ a - way,___ sun - light in her hair.____

1 3

2. F#m A G#5

sun - light in her hair.____

grad. bend 1/2

B N.C.(Em)

Em

0 3 0 3 2 0 3 0

Guitar solo
G7

(10) 18 15 17 15 17 17 15 17 15 15 17 15 17 15 17 15 17 (17) 15 17 15 17 15 17

8va

(17) 15 17 15 17 15 15 16 17 17 15 16 17 (17) 17 15 10 10 15 10 15 10 17

Dsus4 G7(3) A7(3)

rake

Spoken: "Indians scattered on dawn's highway bleeding; ghosts crowd

5 6 5

Eb C D7(3)

the young child's fragile, egg-shell mind."

4 5 3
0 5 5
5 5 0

Verse 3:

G5

w/Rhy. Fig. 1 (2 times)

Blood on the streets. In the town of New Ha - ven; blood stains the roofs and the

palm trees of Ven-ice. Blood in my love in the ter - ri - ble sum - mer;

blood - y red sun of fan - tas - tic L. A.

w/Rhy. Fig. 1 (1st 3 bars only)

Blood screams her brain they chop - off her fin - gers. Blood 'll be born in the birth of a no - tion.

Blood is the rose of mys - te - ri - ous un - ion.

Gm7 E Gm7 E

Yeah, blood in the streets, it's up to my an - kles.

G5 E G5 E G5 E G

Blood in the streets, it's up to my knee. Blood in the streets, the town of Chi - ca - go.

G5 E Gm7 E G5 E

Blood on the rise, it's fol - low - in' me.

G5 E G5 E G5 E

Segue to Blue Sunday

Blue Sunday

Words & Music by Jim Morrison

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Rock ballad ♩ = 76

Intro. Gtr. F

1 2 3 3 1 3 2 1

Verse 1:

*F Db5

I found my own true love was on a blue Sun -

3 2 1 3 2 1 9 9 9 9

*Chord names are derived from gtr., organ & bass parts.

C F

day. She looked at me and told me

8 8 9 10 8 8 3 2 1 3 2 1

Db C Bb5 C

I was the on - ly one in the world,

9 9 9 10 8 8 6 6 7 9

Bb5 C Fmaj7

now I have found my girl. My

8va -----

loco

hold - - - - -

Chorus:
Db C

girl a - waits_ for me in ten - der_ time. ___

hold ----- hold ----- hold -----

Bb5 C Bb5 C N.C.

My girl is mine, she is the world, she is my

hold -----

Fmaj7

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

Guitar solo

Db C Bbmaj7

2 4 2 6 4 4 2 2 1 0 1 2 1 0 2 11 10 11 11 10 10 12 13 10 10 10

Fmaj7 Chorus: Db

My girl a - waits for

13 12 13 13 12 12 13 13 14 12 13 15 12 14 15 9 9 11 9 9 10 11 11 9 10 13 15 9

hold

C Bb5 C

me in ten - der time. My girl is mine,

11 10 9 9 9 8 10 9 8 10 10 8 8 6 8 8 10 8

hold 4

Bb5 C rit. N.C. F

she is the world she is my girl.

6 6 7 9 13 14 13

hold hold rit.

Soul Kitchen

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Intro: Moderately ♩ = 108
Organ & bass 3 Gtr. I

*Derived from organ & bass parts.

*Hammer w/3rd finger, w/out sounding open string.

Well the

Verse 1:
A7#9 D A7#9 D A7#9 D A7#9 D

clock says it's time_ to close _____ now. _

Rhy. Fig. 1 (end Rhy. Fig. 1)

w/Rhy. Fig. 1

A7#9 D A7#9 D A7#9 D A7#9 D

guess I bet - ter go _____ now. _____ I'd

A7#9 D A7#9 D A7#9 D A7#9 D

real - ly like to stay_ here all _____ night. _____ The

A7 D A7 D A7 D

cars crawl past_ all_ stuffed with eyes. _____ Street lights shed_ their_

A7 D A7 D A7 D

hol - low glow;_ your brain_ seems bruised_ with numb sur - prise. _____

(Bend both notes)

A7#9 D A7#9 D A7#9 D

Still one place to go, _____ still one place to go. _____

(Bend both notes)

Chorus:

A7 D E D E D

Let me sleep all night in your soul kit - chen,

hold hold hold hold

E D E D E D

warm my mind near your gen - tle stove. Turn me out and I'll wand -

hold hold hold hold hold hold

2nd time to Coda

E D E

der ba - by. Stum - bling in the ne - on groves. Well your

hold hold hold

Verse 2:
N.C. (Guitar tacet)

(A7) (D) (A7) (D) (A7) (D) (A7) (D) (A7) (D)

fin - gers weave quick mi - na - rets, speak - ing se - cret al - pha - bets. I light an - oth - er

(A7) (D) (A7) (D) (A7) (D) (A7) (D) (A7) (D)

ci - ga - rette, learn to for - get. Learn to for - get.

(A7) (D) (A7) (D) (A7) (D) (A7) (D) *D.S. al Coda*

Learn to for - get. Learn to for - get. Let me

Coda E

Guitar solo A7 D

stum-bling in the ne - on groves. Yeah, hey!

1/2 hold 1/2

A7 D A7 D A7 D

hold

A7 D A7 D A7 D A7 D

hold

A7 D A7 D 8va A7 D A7 loco D

hold 1/2 1/2

A7 D A7 D A7 D A7 D

A7#9 D A7#9 D A7#9 D A7#9 D

Rhy. Fig. 2

Well the (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

A7#9 D A7#9 D A7#9 D A7#9 D

clock says it's time_ to close_ now_ I

A7#9 D A7#9 D A7#9 D A7#9 D

know I have_ to go_ now_ I

A7#9 D A7#9 D A7#9 D A7#9 D

real ly want_ to stay_ here all_ night_ All_ night_

(Bend both notes) 1/2

A7#9 D A7#9 D Freely A5

All_ night!

(Bend both notes) 1/2

Touch Me

Words & Music by The Doors

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Gb 134211
Fm 134111
Ab 134211 4fr.
Db xx 3211 9fr.
Db6 xx 3241 9fr.
Db5 xxx 134 9fr.
Am xx 3111 5fr.
Am9 xx 3114 5fr.
Gb/Db xx x 333 11fr.
A5 xx x 3 11 5fr.
G5 xx x 3 11 3fr.

Moderately fast

Intro: Gtr. **Am** Rhy. Fig. 1 ----- **Am9** Play 3 times

Verses 1 & 2:

G **Bm**

Come on, _ come on, come on, come on now touch me babe. _ Can't you see that

C **Eb** **Bb**

I am not a - fraid? _ What was that prom - ise that you made? _

hold ----- hold -----

Dm7 **Eb** **Gb**

Why won't you tell me what she _ said? What was that

hold ----- hold -----

Db Chorus: Gb

prom - ise that you made?_ Now I'm gon - na

Fm Gb Ab Db Db6 Db Gb

love you 'til the heav - ens stop the rain. I'm gon - na

Fm Gb Ab Gb Db

love — you — 'til the stars fall — from the sky for you and I.

2nd time to Coda

Db5 N.C.(Am) Am

Am9 Am Am9

D.S. al Coda

Come on, — come on, come on, come on now

Chorus: Coda Gb (Gtr. out) Fm Gb Ab Db Gb

I'm gon-na love you 'til the heav - ens stop the rain. I'm gon-na

Fm Gb Ab Gb Db Gb/Db Db Gb/Db

love you — 'til the stars fall from the sky for you and I. —

Db Gb/Db Db Gb/Db Kybds. 2

Sax solo *w/Rhy. Fig. 1 (9 times) Am

w/Rhy. Fig. 1 (1st bar only) A5 G5 A5

Love Me Two Times

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Medium shuffle ♩ = 126 (♩ - ♩ - ♩)

Intro:

N.C.

Gr. I

Intro guitar part in G major, 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a dynamic marking of *f* and includes trills. The bass clef has fret numbers (2, 0, 2, 2, 0, 0, 2) and includes trills. The piece concludes with a double bar line.

(Play 3 times) Verse 1:

(Vocal enter last time) Love me two time ba - by. Love me twice to - day.

Riff A

Riff A guitar part in G major, 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The treble clef includes trills. The bass clef has fret numbers (0, 1, 0, 1, 0, 2, 0, 2, 2, 0, 0, 2) and includes trills. The piece concludes with a double bar line.

A

A7

N.C.

Love me two time girl. I'm goin' a - way.

Verse 2 guitar part in G major, 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The treble clef includes trills. The bass clef has fret numbers (0, 1, 0, 1, 0, 2, 2, 0, 0, 2, 5, 6, 7, 5, 6, 8, 0, 0, 2, 2, 0, 2, 0, 1, 0, 1) and includes trills. The piece concludes with a double bar line.

D7sus2

Love me two times girl, one for to - mor - row, one just for to - day.

Verse 3 guitar part in G major, 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The treble clef includes a triplet and a hold. The bass clef has fret numbers (0, 2, 0, 2, 2, 0, 0, 2, 2, 0, 3, 1, 2, 1, 0, 2, 0, 3, 1/2, 3, 3, 1, 0, 2, 0) and includes a hold. The piece concludes with a double bar line.

C7 G D7sus2 C7 B7 N.C.

Love me two times, — I'm goin' a - way, —

Love me one time.

Verse 2:

Do not speak. — Love me one time. —

A N.C.

Yeah, my knees got weak. — Love me two times_ girl, —

D7sus2

C7

last me all through the week.

hold

3 3 3

1/2 1/2

2 9 2 3 (3) 1 2 (0) 0 3 3 6 6 6 6 x

5 5 5 5 x

5 5 5 5 x

G

D7sus2

C7

B7

Em7

Love me two times, I'm goin' a - way.

3 3 0 0 1 1 2 2 x 3 3 3 3 3 3 3 3 3 3

3 3 0 1 1 3 0 0 x 3 3 3 3 3 3 3 3 3 3

4 4 2 2 3 3 0 0 x 2 2 2 2 2 2 2 2 2 2

5 5 0 0 3 3 2 2 2 2 2 2 2 2 2 2

G

D7sus4

C7

B7

N.C.

Love me two times I'm goin' a - way. Oh yeah!

3 3 0 1 1 1 1 0 0 0 2 2 0 2 2 2 2 2 0 2 2 2 2 2

3 3 0 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 2 2 0 0 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

5 5 0 0 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Kybd. solo
N.C.

0 2 2 2 2 0 2 0 2 2 2 2 2 2 0 2 2 2 2 2

0 0 0 0 0 0 0 2 2 2 2 0 2 2 2 2 2 2

A A7 N.C.

hold ----- 1

G D7sus2 C7 B7 Em7

hold ----- 1 hold --- 1

G D7sus2 C7 B N.C.

trill

Verse 3:
N.C.

Love me one time...

trill

Could not speak. Love me one time ba - by.

trill

N.C.

D7sus2

Yeah, my knees_ got weak._ Love me two time girl._

The first system of music features a vocal line with lyrics "Yeah, my knees_ got weak._ Love me two time girl._". Below the vocal line is a guitar melody line with various ornaments and a bass line with fret numbers (0, 2, 2, 2, 0, 2, 0, 2, 0, 2, 2, 2, 2, 0, 2, 2). The guitar melody includes a "trill" marking over a sequence of notes.

C7

G

D7sus2

Last me all through the week. Love me two times, _

The second system of music features a vocal line with lyrics "Last me all through the week. Love me two times, _". Below the vocal line is a guitar melody line with triplets and "hold" markings, and a bass line with fret numbers (0, 2, 3, 1, 2, 1, 1, 0, 3, 3, 2, 6, 5, 6, 6, 6, 5, 5, 5, 5, 3, 3, 3, 3, 4, 4, 5, 5, 0, 0, 0, 0). The guitar melody includes "hold" markings with durations of 1/2 and 1.

C7

B

N.C.

I'm goin' a - way._ Love me two time babe._

The third system of music features a vocal line with lyrics "I'm goin' a - way._ Love me two time babe._". Below the vocal line is a guitar melody line with chords and a bass line with fret numbers (0, 1, 3, 3, 7, 7, 8, 8, 9, 9, 2, 2, 2, 2, 0, 2, 2, 2, 2, 0, 2, 2, 2, 2, 0, 0, 0, 0). The guitar melody includes a "hold" marking with a duration of 1/2.

A

A7

Love me twice to - day._ Love me two time babe, _

The fourth system of music features a vocal line with lyrics "Love me twice to - day._ Love me two time babe, _". Below the vocal line is a guitar melody line with a "hold" marking and a bass line with fret numbers (0, 2, 0, 2, 2, 2, 0, 2, 0, 2, 3, 0, 0, 0, 0, 2, 2, 2, 0, 0, 5, 5, 5, 5, 6, 6, 6, 6). The guitar melody includes a "hold" marking with a duration of 1/2.

N.C.

D7sus2

'cause I'm goin' a-way._

Love me two time girl, _

One for to-mor-row,

one just for to-day._

Love me two times_

I'm goin' a-way._

Love me two times_

I'm goin' a-way._

Love me two times_ I'm

goin' a-way._

Not To Touch The Earth

Words & Music by The Doors

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Moderate rock ♩ = 104

Intro: N.C.(Dm) Bass: Gtr. I

mf *mf*

The Intro section consists of two staves. The top staff is a bass line in 4/4 time, starting with a double bar line and a repeat sign. The bottom staff is for guitar I, showing a single note on the low E string.

Verse 1:
w/Riff A (7 times)

Riff A

Not to touch the earth, — not to see the sun, —

The Verse 1 section includes a vocal line, a guitar riff, and a bass line. The guitar riff is labeled 'Riff A' and is shown in a separate staff with a dotted line indicating its placement under the vocal line. The bass line is shown in a separate staff with a dotted line indicating its placement under the vocal line. The riff and bass line are repeated 7 times.

noth - in' left to do but run, run, — run, — let's run. — Let's run. —

This section continues the vocal line from the previous section, with the lyrics 'noth - in' left to do but run, run, — run, — let's run. — Let's run. —'.

House up on the hill, moon is ly - ing still,

This section continues the vocal line with the lyrics 'House up on the hill, moon is ly - ing still,'.

shad - ows on the trees wit - ness - ing the wild breeze, come on ba - by, run — with me. Let's

This section continues the vocal line with the lyrics 'shad - ows on the trees wit - ness - ing the wild breeze, come on ba - by, run — with me. Let's'.

5fr.
D

Chorus:
N.C.(Gm)

run. Run with me,

Riff B

Detailed description: This system contains the first three staves of music. The top staff is a vocal line starting with a treble clef, a key signature of one flat, and a 5/4 time signature. It contains the lyrics "run. Run with me,". The middle staff is a guitar line with a treble clef, featuring a rhythmic pattern of eighth notes and sixteenth notes, labeled "Riff B". The bottom staff is a bass line with a bass clef, showing a sequence of fret numbers: 3 3 3, 6 6 6, 5 5 5, 4 4 4, 3.

(Fm)

(Gm)

run with me. Run with me,

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics "run with me. Run with me,". The middle staff is a guitar line with a treble clef, continuing the "Riff B" pattern. The bottom staff is a bass line with a bass clef, showing fret numbers: 1 1 1, 4 4 4, 3 3 3, 2 2 2, 1, 3 3.

D5

N.C.(Em)

let's run. _____

(end Riff B)

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics "let's run. _____". The middle staff is a guitar line with a treble clef, ending the "Riff B" pattern and then moving to a new key signature of one sharp. The bottom staff is a bass line with a bass clef, showing fret numbers: 3, 6 6 6, 5 5 5, 4 4 4, 3, and a 7/5 chord.

w/Riff C (3 times)

Riff C The man - sion is warm at the top of the hill. _

Detailed description: This system contains the final three staves of music. The top staff is a vocal line with lyrics "The man - sion is warm at the top of the hill. _". The middle staff is a guitar line with a treble clef, showing a rhythmic pattern of eighth notes and sixteenth notes, labeled "Riff C". The bottom staff is a bass line with a bass clef, showing fret numbers: 5 (5), 0, 5 (5), 0.

Rich are the rooms and the com-forts there.— Red are the arms of lux -

w/Riff C (1st bar only) w/Fill 1

u - ri - ant chairs.— And you won't know a thing 'till you get in - side.—

Riff D Dead (end Riff D)

w/trem. bar

*Hammer on to notes w/out picking.

w/Riff D (2 times)

pres-i - dent's corpse in the driv - er's car,— the en - gine— runs on glue and tar.—

Come on a-long, not go-in' ver-y far; to the east,— to meet the Czar.—

N.C.

Chorus:
N.C.(Am) (Gm)

Run with me, run with me.

Riff E (end Riff E)

Fill 1

(Am) N.C.(E5)

Run with me, let's run.

N.C.(Fm) Rhy. Fig. 1 (end Rhy. Fig. 1)

Whoa! Some

w/Rhy. Fig. 1 (2 times)

out - laws live by the side of a lake;— the min - is - ter's daugh - ter's in

love with a snake— who lives in a well by the side of the road.—

F5
1/2
④3fr. F ③5fr. C ④3fr. F ③5fr. C ④3fr. F ③5fr. C

Rhy. Fig. 2
w/trem. bar

w/Fill 2

Wake up girl,— we're al - most home.—

Fill 2
Gtr. II

(8) 13 13 15 13 15 13 15 (15) 13 15 13 15 (15) 13 15 13

(end Rhy. Fig. 2)

F5
1/2
④3fr. ③5fr. ④3fr. ③5fr. ④3fr. ③5fr. ④3fr. ③5fr.
F C F C F C F C

w/trem. bar w/Rhy. Fig. 2 (13 times) w/Fill 3

We should be in - side the ev - 'ning.

Sun, sun, sun.

8va

16 (16) 13 16 (16) 13 15 15 (15) 13 13 15

Burn, burn, burn.

Soon, soon, soon.

8va

16 (12) 13 15 (15) 13

Fill 3 8va

Gtr. II

15 15 15 18 18 18 15 15 17 17 17 17 (17) 15 15 17 15 17

Moon, — moon, — moon. — I will

15 15 15 13

burn you — soon. — Soon, —

15 13 15 15 15 15 15 15 15 15 15 (15) 15 13 13 15 15 13

soon. —

8va *loco*

Free time F5/Gb

w/max fuzz distortion

13 15 13 15 13 x 15 13 16 15 13 16 15 13 16 15 13 17 16 14

10 10 8 10 10 9

F5 Db#11 F5

Spoken: "I am the Lizard King,
I can do anything."

(ad lib. trem. bar effects, detuning strings, etc.)

10 8 10 10 8 10 8

GUITAR TAB GLOSSARY

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String ⑥, 3rd Fret String ①, 12th Fret A "C" Chord C Chord Arpeggiated
String ③, 13th Fret

BENDING NOTES

1/2

HALF STEP: Play the note and bend string one half step.*

1

WHOLE STEP: Play the note and bend string one whole step.

1-1/2

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

2

TWO STEPS: Play the note and bend string two whole steps.

1/4

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

1

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

1

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

1

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

1

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

hold - - - - 1
2

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

hold - - - - 1

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).

1

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

1 1/2

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

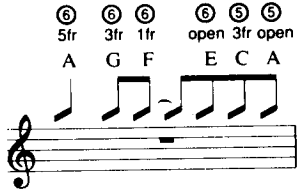
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



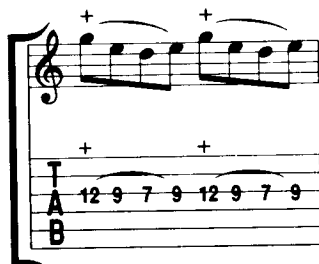
STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



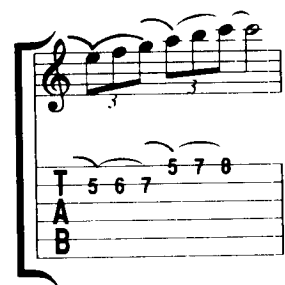
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).

ARTICULATIONS



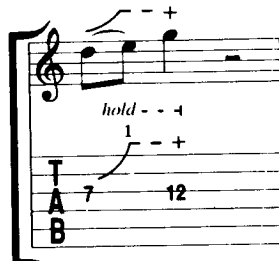
HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

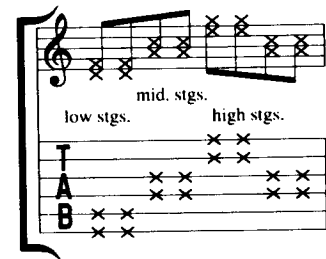


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



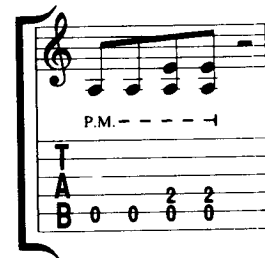
LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.

TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

ACCENT:
Notes or chords are to be played with added emphasis.

STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.

DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke

(□) or upstroke (∇) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC:
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC:
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC:
A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL:
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.

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