

# DOORS

## The Doors Guitar Tablature Anthology

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

THE  
DOORS



*Exclusive Distributors:*

**Music Sales Limited**

8/9 Frith Street, London W1V 5TZ,  
England.

**Music Sales Pty Limited**

120 Rothschild Avenue, Rosebery,  
NSW 2018, Australia.

*This book © Copyright 1991 by*

*Wise Publications*

*Order No. AM85127*

*ISBN 0.7119.2690.5*



*Unauthorised reproduction of any part  
of this publication by any means  
including photocopying is an  
infringement of copyright.*

*Guitar transcriptions by Kenny Chipkin  
Designed by Pearce Marchbank Studio*

**Your Guarantee of Quality**

As publishers, we strive to produce every book to the highest commercial standards.

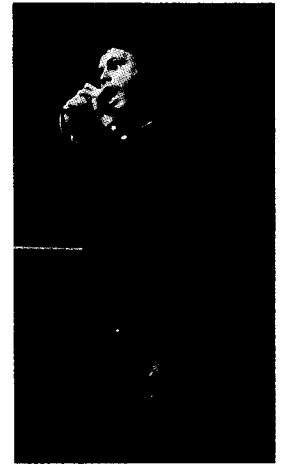
The book has been carefully designed to minimise awkward page turns, and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper which has not been chlorine bleached but produced with special regard for the environment. Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace it.

*Printed in the United Kingdom by  
Dotesios Limited, Trowbridge,  
Wiltshire.*

Introduction by Steven Rossen 4  
Guitar Tablature Glossary 110



**Blue Sunday** 88  
**Break On Through** 58  
**Five To One** 39  
**Hello, I Love You** 64  
**LA Woman** 16  
**Light My Fire** 6  
**Love Her Madly** 31  
**Love Me Two Times** 98  
**Love Street** 67  
**Not To Touch The Earth** 104  
**Peace Frog** 84  
**People Are Strange** 61  
**Riders On The Storm** 54  
**Roadhouse Blues** 44  
**Soul Kitchen** 91  
**Spanish Caravan** 72  
**The Crystal Ship** 36  
**Touch Me** 96  
**Twentieth Century Fox** 50  
**Wild Child** 80



**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.

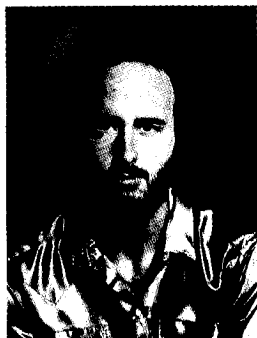
It was his background as a musician, beginning with the guitar at age fifteen, which gave Krieger such a wide vocabulary from which to choose. He studied the classical subtleties of Montoya and Segovia, moved into the more celebratory realm of flamenco, and then just as quickly discarded these styles 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.

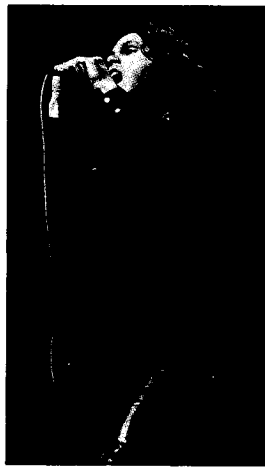
Just as George Harrison, not the most gifted guitarist nor the most technical, always pulled the miracle riff from the bag, so did Robby always find the perfect notes. He didn't have

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.



Other Doors' titles available from Music Sales...

**The Best Of The Doors**

Order No. AM20298

**The Doors: Complete Music**

Order No. AM39272

**The Doors Concise Complete**

Order No. OP42787

**The Doors Rock Score**

Order No. AM73917

**The Doors Supertab**

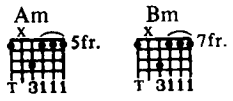
Order No. AM73073

Music Sales' complete catalogue lists thousands of titles and is free from your local music shop, or direct from Music Sales Limited. Please send a cheque or postal order for £1.50 for postage to Music Sales Limited, Neumarket Road, Bury St. Edmunds, Suffolk IP33 3YB.

# Light My Fire

Words & Music by The Doors

© Copyright 1967 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.



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 lyrics '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, with a dynamic marking of *mf*. The bottom line shows guitar chord diagrams for F#m, Am(9), F#m, G, and A.

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 in treble clef, with lyrics 'Come on ba - by, light my fire. — Try to set the night on'. The second line is the piano accompaniment in treble clef. The bottom line shows guitar chord diagrams for D, Dsus4, D, G, A, D, B, G, and D.

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 in treble clef, with lyrics 'fire. — The time to hes - i - tate is through. — No'. The second line is the piano accompaniment in treble clef, with a dynamic marking of *mp*. The bottom line shows guitar chord diagrams for E, E7, Am(9), and F#m.

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 in treble clef, with lyrics 'time to wal-low in the mire. — Try now we can on - ly lose, — and our'. The second line is the piano accompaniment in treble clef. The bottom line shows guitar chord diagrams for Am, F#m, Am(9), and 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

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

(7) 5 7 5 7 (7) 5 7 5 5 7 (7) 7 8 8-10 10-12 (12) (12) 12

Am Bm Am Bm Am Bm

(12) 13 15 13 15 13 12 10 10 8 10 8 7 10 8 10 7 8 10 8 7 10 8 10 8 7 10

Am Bm Am Bm Am Bm

12 13 15 13 15 13 12 15 7 8 10 8 10 8 7 10 12 13 15 15 13 12 15

Am Bm Am *8va* Bm Am Bm

13 15 13 12 14 12 14 12 17 17 (17) 16 17 17

Am *8va* Bm Am Bm Am Bm

17 19 17 19 17 19 17 19 17 19 17 19 (24) 17 19 17 17 17 19 17 17 19 17 19 17 19 17 19 17 19

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

17 19 17 17 19 21 19 (19) 19 (19) 17 19 (19) 5 7 1 5 (5) 8 5

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

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 4 4 0 5 5 4 4 5 7 5 5

0 2 0 2 2

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 3 3 3 5 0

0 2 0 2

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

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 is in a key of D major and 4/4 time. The guitar accompaniment consists of chords and arpeggiated patterns. The bass line provides a steady accompaniment with fret numbers indicated below the staff.

D Dsus4 D F C D

Try to set the night on fire!

This system contains the next two measures. The vocal line continues with the lyrics 'Try to set the night on fire!'. The guitar accompaniment features a prominent arpeggiated pattern in the right hand. The bass line continues with fret numbers.

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

This system is divided into two parts. The first part is an 'Organ arr. for Gtr.' with chords G, D, F, Bb, Eb, and Ab. The second part is a 'Free time' section with a chord A. The notation includes a treble clef and a 4/4 time signature.

Gtr.

This system shows the guitar-specific notation for the piece. It includes a treble clef, a 4/4 time signature, and various guitar techniques such as arpeggios and chords. Fret numbers are indicated below the staff.

# L.A. Woman

Words & Music by The Doors

© Copyright 1971 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

**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)

Musical notation for the first system, including treble and bass staves with fret numbers and a dynamic marking of *f*.

Musical notation for the second system, including treble and bass staves with fret numbers and a dynamic marking of *mf*.

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

Musical notation for the third system, including treble and bass staves with fret numbers and a dynamic marking of *mf*.

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

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

Musical notation for the fourth system, including treble and bass staves with fret numbers and a dynamic marking of *mf*.



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 12-fret barre (7) and a 12-fret barre (5) in the first measure, and a 12-fret barre (5) in the second measure.

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 12-fret barre (5) in the first measure, and a 12-fret barre (5) in the second measure.

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 12-fret barre (5) in the first measure, and a 12-fret barre (5) in the second measure.

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 12-fret barre (7) in the first measure, and a 12-fret barre (7) in the second measure.

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.

7 6 7 5 (5) (5)

AII GII A (cont. in notation)

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

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

(5 6 7 7 5) 0 2 4 0 2 4 0 2 4 4 4 2 2 (2) 0 2 4

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

(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) .....

G A

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<sup>II</sup> A<sup>II</sup>

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

G<sup>II</sup> A<sup>II</sup>

blue, blue\_ blue, in - to your blues. Oh yeah!

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

Interlude:  
Rhy. Fig. 3  
Both gtrs. \*Play 4 times

15

A G A G

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<sup>11</sup> A<sup>11</sup>

so a - lone, so a - lone. \_

Rhy. Fill 1 (Gtr. I)

hold ..... hold ..... hold ..... hold ..... hold ..... hold ..

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

A B

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* -----



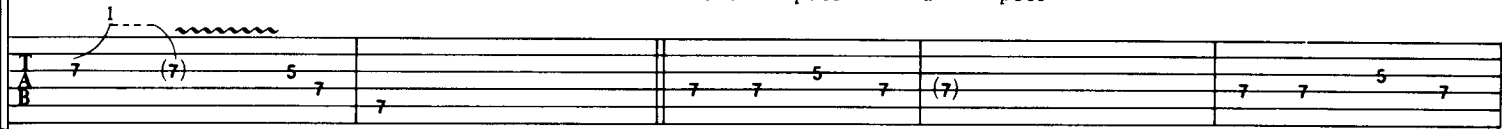
Mis - ter Mo - jo ris - in'.

Mis - ter Mo - jo ris - in'.

Gtr. I



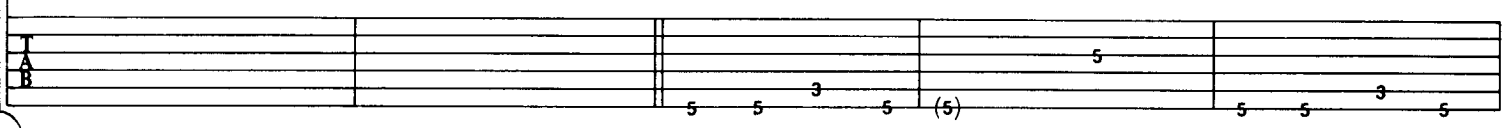
*accel. poco a poco* -----



Gtr. II



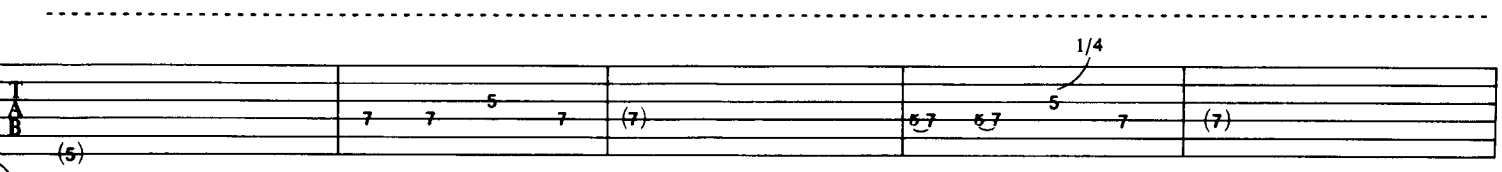
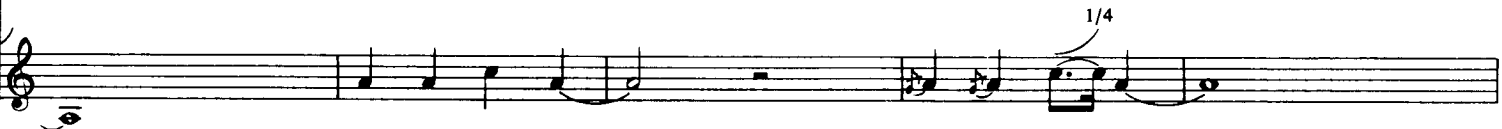
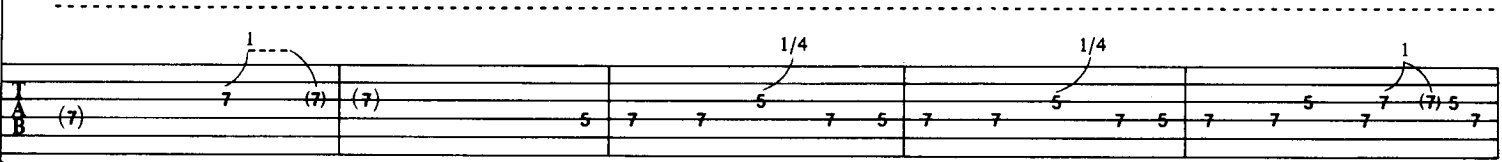
*accel. poco a poco* -----



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 piece. The vocal line has a melodic line with some slurs. The guitar line continues with complex chordal textures and melodic fragments. The bass line has a steady melodic line. Circled numbers (4, 2, 2, 2, 4, 4, 4, 2, 2, 4, 2) indicate fingerings for both guitar and bass.

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

L. A.      Wo - man, \_\_\_\_\_

The third system begins with the lyrics "L. A. Wo - man, \_\_\_\_\_". The vocal line has a melodic line with a fermata over the final note. The guitar line has a melodic line with a wavy line indicating a vibrato or tremolo effect. The bass line has a melodic line with a wavy line. Circled numbers (2, 4, 4, 4, 4, 4, 2, 2, 2, 2, 2) indicate fingerings for both guitar and bass.

L. A. \_\_\_\_\_ Wo - man. \_\_\_\_\_      L. A. \_\_\_\_\_ Wo - man. \_\_\_\_\_

The fourth system continues the musical piece. The vocal line has a melodic line with a fermata over the final note. The guitar line has a melodic line with a wavy line. The bass line has a melodic line with a wavy line. Circled numbers (5, 5, 5, 5, 5, 5, 6, 7, 7, 6, 5, 6, 7, 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

© Copyright 1971 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

Am  $\begin{matrix} \text{xx} \\ \text{1341} \end{matrix}$  5fr. D  $\begin{matrix} \text{x} \\ \text{1333} \end{matrix}$  5fr. Am<sup>1</sup>  $\begin{matrix} \text{x} \text{ o} \\ \text{231} \end{matrix}$  C  $\begin{matrix} \text{x} \text{ o} \text{ o} \\ \text{32 1} \end{matrix}$  F  $\begin{matrix} \text{134211} \end{matrix}$  D<sup>11</sup>  $\begin{matrix} \text{xx} \text{ o} \\ \text{132} \end{matrix}$  E  $\begin{matrix} \text{o} \text{ oo} \\ \text{231} \end{matrix}$  D5  $\begin{matrix} \text{xx} \text{ o} \text{ x} \\ \text{13} \end{matrix}$  G  $\begin{matrix} \text{xx} \\ \text{3211} \end{matrix}$  3fr. C<sup>VIII</sup>  $\begin{matrix} \text{xx} \\ \text{3211} \end{matrix}$  8fr. B  $\begin{matrix} \text{xx} \\ \text{3211} \end{matrix}$  7fr. B $\flat$   $\begin{matrix} \text{xx} \\ \text{3211} \end{matrix}$  6fr. A  $\begin{matrix} \text{xx} \\ \text{3211} \end{matrix}$  5fr. D<sup>x</sup>  $\begin{matrix} \text{xx} \\ \text{3211} \end{matrix}$  10fr. F<sup>XIII</sup>  $\begin{matrix} \text{xx} \\ \text{3211} \end{matrix}$  13fr. G<sup>x</sup>  $\begin{matrix} \text{x} \\ \text{1333} \end{matrix}$  10fr. E<sup>VII</sup>  $\begin{matrix} \text{x} \\ \text{1333} \end{matrix}$  7fr. Am (type 2)  $\begin{matrix} \text{xx} \\ \text{3111} \end{matrix}$  5fr.

Fast rock  $\text{♩} = 144$

Intro: Am

Gtr. Rhy. Fig. 1

(end Rhy. Fig. 1)

*mf* w/out pick

Gtr. II Am (Acous.)

Rhy. Fig. 1A

*mf* (vocal enter 2nd time)

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

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

*hold* ----- 4

\*Piano arr. for Gtr.

\*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

1 1 1 1 1 7 7 7 5 5 1 3 5 3 1 1  
2 1 2 2 0 7 7 7 7 2 2 4 2 5 2 4 2 2 4 2 2 0 0

E Am<sup>I</sup> A<sup>open</sup> Am<sup>I</sup>

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

*\*(cont. in slashes)*

Gtr. III

0 0 0 0 0 0 0 7 7 5 7 5 7 5 7 6 5 8 5 7 7 7 5 7

*\*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 ..... 1 hold

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

*\*Gtr. II*

Rhy. Fill 1 (Gtr. I)

0 0 0 8 8 8 9 7 5 7 5  
1 1 1 9 (9) 9 9 7 5 7 5  
2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



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 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 1 | 0 1 2 0

Fill 1 (Gtr. II)

7 7 10 10

7 4 7 7

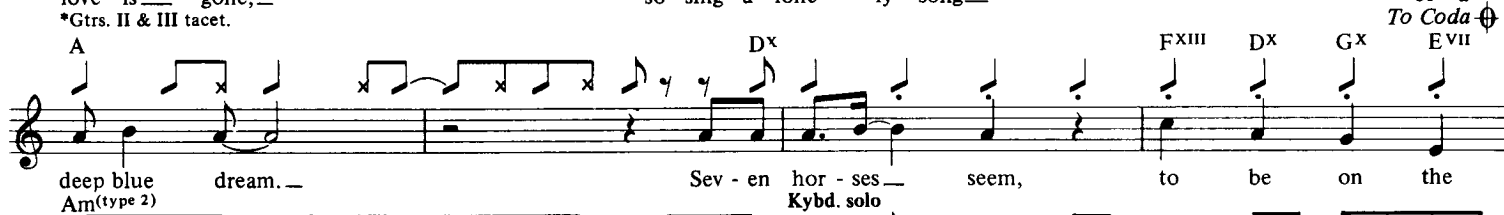
5

\*Gtr. I G CVIII B Bb E <sup>①</sup>open



love is gone, so sing a lonely song

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



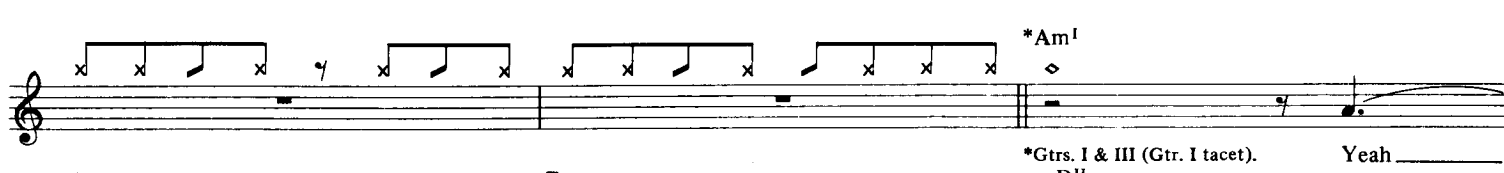
deep blue dream, seven horses seem, to be on the

Am(type 2) Kybd. solo



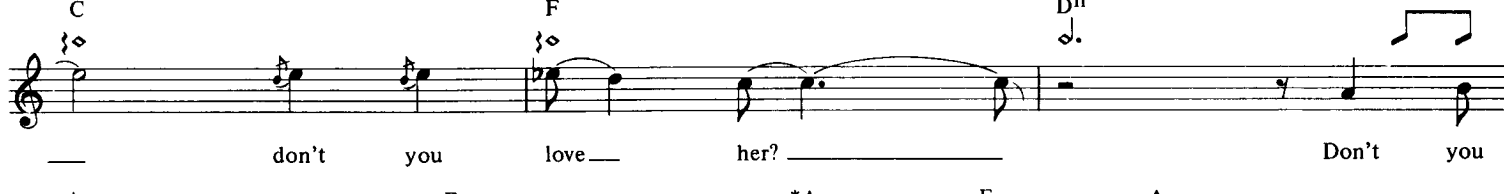
mark.

\*Am<sup>I</sup>



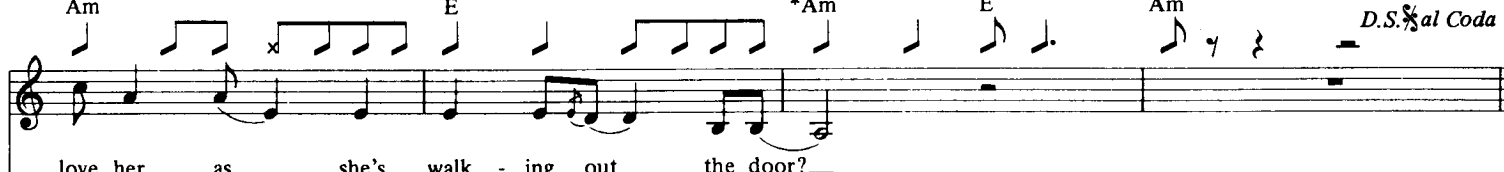
don't you love her?

C F D<sup>II</sup> Yeah



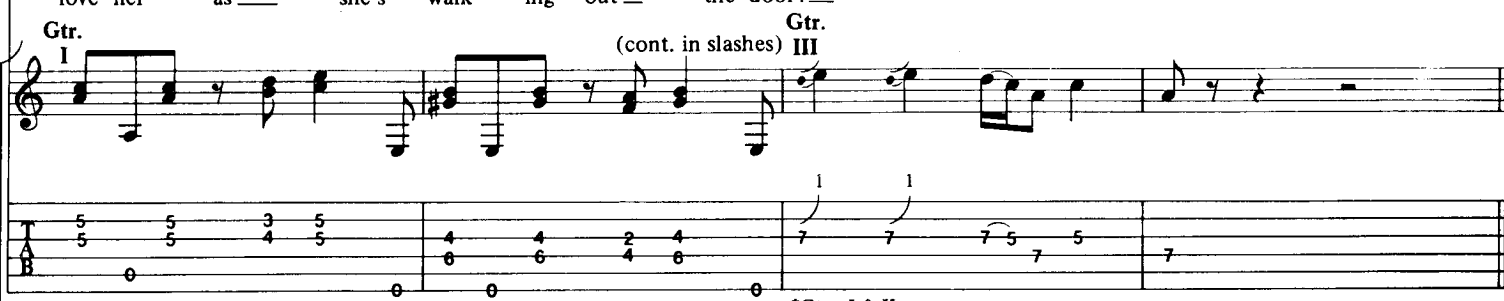
Don't you

Am E \*Am E Am D.S.<sup>al</sup> Coda



love her as she's walking 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 7 5 7

\*Gtrs. I & II

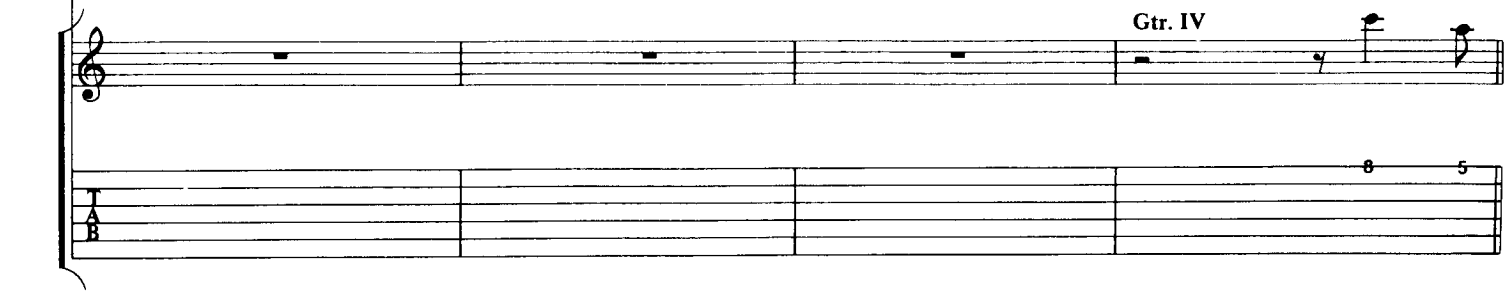


⊕ w/Rhy. Fig. 1 (2 times) Coda Am



mark.

Gtr. IV



8 5

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

First system of guitar notation. The top staff shows a melodic line with eighth and quarter notes. The bottom staff shows the corresponding fretboard positions: 8-5-5, 8-5, 8-5-5, and 8-5.

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

Second system of guitar notation. The top staff continues the melodic line. The bottom staff shows fretboard positions: 10-10-10, 8-5, 8-5-5, and 8-5.

\*Am (type 2) C<sup>VIII</sup> F<sup>XIII</sup> D<sup>x</sup>

Third system of guitar notation. The top staff features a melodic line with accents and a 1/4 note. The bottom staff shows fretboard positions: 8-5, 8-5, 8-5, 8-5, and 8-5.

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

Fourth system of guitar notation. The top staff shows a melodic line with accents and a 1/4 note. The bottom staff shows fretboard positions: 8-5-5, 8-5, 8-5-5, and 8-5. A dotted line labeled "Riff A" spans across the system.

Well don't you

w/Riff A (until fade)

Fifth system of guitar notation. The top staff shows a melodic line with accents and a 1/4 note. The bottom staff shows fretboard positions: 8-5-5, 8-5, 8-5-5, and 8-5. Lyrics are written below the staff.

love her\_ mad - ly? \_\_\_\_\_ Ah don't you love her\_ mad - ly? \_\_\_\_\_ Ah don't you

Fade out

love her\_ mad - ly? \_\_\_\_\_

# The Crystal Ship

Words & Music by The Doors

© Copyright 1967 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

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 with fret numbers for both hands.

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 has lyrics "close me in\_ your gen - tle rain.\_ The time you ran was". The piano accompaniment and guitar tablature continue the piece.

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 has lyrics "too\_ in - sane,\_ we'll meet a - gain,\_ we'll meet\_ a - gain.\_". The piano accompaniment and guitar tablature continue the piece.

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. The solo is marked with "Piano solo" and includes specific fretting instructions: "Ⓢ1fr. Ⓢ3fr. Ⓢ43fr." and "Ⓢ43fr." with notes F, C, F, C, F, C, Eb. A "hold-" instruction is present under the guitar line.

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.\_

⑩13fr. F F ⑩13fr. F F ⑩13fr. F

hold ..... %

Verse 4:  
Fm

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

Cm ⑩6fr. Bb Bbmaj7 ⑩6fr. Bb Bbmaj7 ⑩2fr. Gb Gb

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

hold ..... hold .....

F ⑩6fr. Bb Bb ⑩6fr. 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

© Copyright 1968 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

Moderately

Drums & bass  
N.C.

3

Gtr. I

Riff A -----

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

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





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

8va

Freely

8va

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

8va

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

Get to - geth - er      one more      time.

8va

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 17 19 (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

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

Fade out

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

# Roadhouse Blues

Words by Jim Morrison. Music by The Doors

© Copyright 1970 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

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.

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.

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 with lyrics, a guitar melody with triplets and a half-note triplet, and a bass line with fret numbers and a triplet.

The second system continues the guitar melody and bass line from the first system, featuring triplets and various fret numbers.

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

The third system includes a vocal line with lyrics, a guitar melody with triplets and a half-note triplet, and a bass line with fret numbers and a triplet.

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

The fourth system continues the guitar melody and bass line from the third system, featuring triplets and various fret numbers.

And that's for the peo-ple who like to go down slow. \_\_\_\_\_

3

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

**Chorus:**  
N.C.(A7)

Let it a - roll, \_\_\_\_\_ ba - by roll. \_\_\_\_\_ Let it a - roll, \_\_\_\_\_ ba - by roll. \_\_\_\_\_

Rhy. Fig. 1

0 2 0 2 (14) | 0 0 3 4 2 0 4 2 | 0 0 3 4 2 0 4 2 (2) 2 3 4 0 4 2

Let it a - roll, \_\_\_\_\_ ba - by roll. \_\_\_\_\_ Let it a - roll, \_\_\_\_\_

**B**

0 0 3 4 2 0 4 2 | 0 0 3 4 2 0 4 2 | 0 0 3 4 2 0 4 | 8 8 8 8 8 8 8 8 8 8 | 9 9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 9 | 7 7 7 7 7 7 7 7 7 7

**Guitar solo**  
N.C.(E7)

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

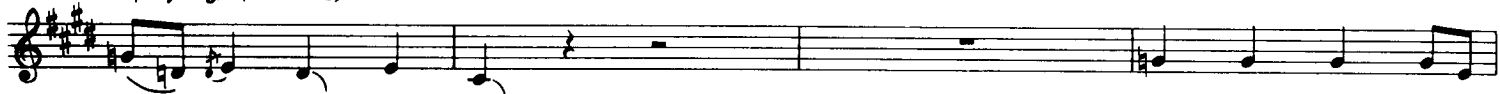
(end Rhy. Fig. 1)

7 7 | 12 12 12 12 12 12 12 12 12 12 | 12 12 12 12 12 12 12 12 | 14 14 | 14 14 | 14 14 | 14 14 | 14 14 | 12 12 12 12 12 12 | 12 12 12 12 12 12 | 16 16 16 16 16 16 | 8 8 8 8 7

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, \_\_\_\_\_

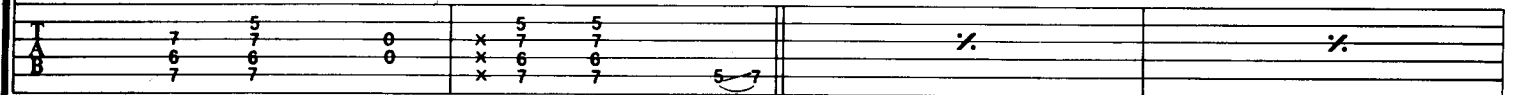
right now.

E7

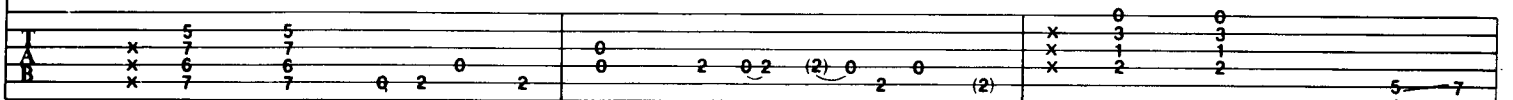
Verse 2:



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

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

roll, \_\_\_\_\_ ba - by roll. \_\_\_\_\_ Let it a - roll, \_\_\_\_\_ ba - by roll. \_\_\_\_\_

\_\_\_\_\_ Let it a - roll, \_\_\_\_\_ ba - by roll. \_\_\_\_\_ Let it a -

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

roll, \_\_\_\_\_ hey, all night \_ long.


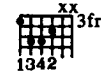


roll, \_\_\_\_\_

roll, \_\_\_\_\_

# Twentieth Century Fox

Words & Music by The Doors

© Copyright 1966 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

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

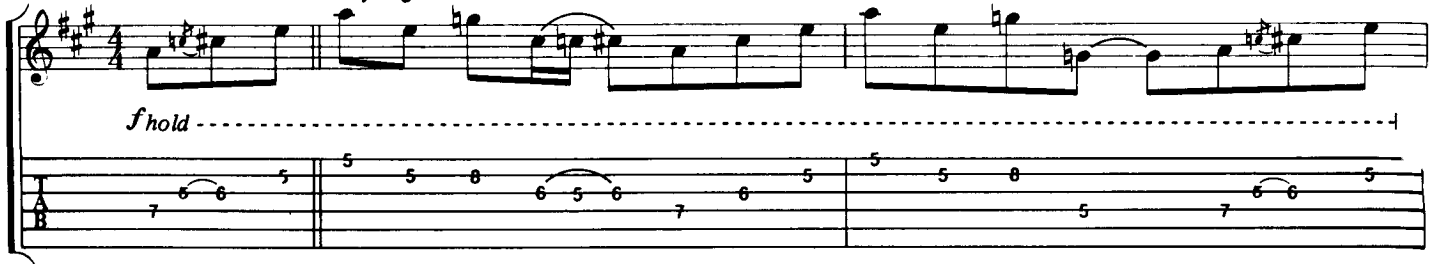
Moderate rock ♩ = 116

Intro:

Gtr. I

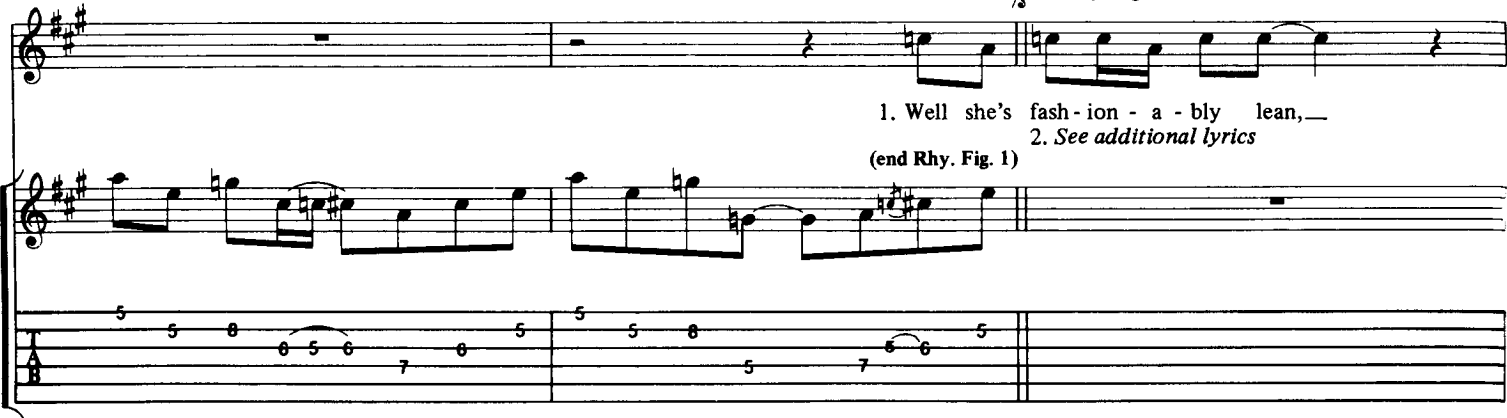
Rhy. Fig. 1

*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)

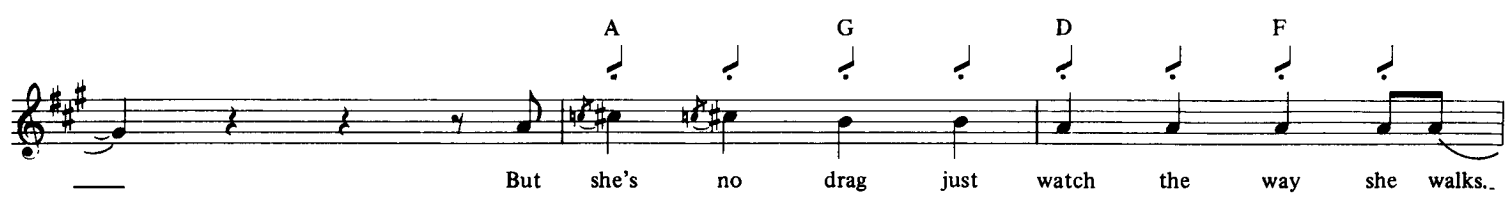


and she's fash-ion - a - bly late. She'll nev - er



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

The first system of notation consists of two staves. The top staff is a treble clef staff with a key signature of two sharps (F# and C#). It contains a few notes and rests. The bottom staff is a bass clef staff with a key signature of two sharps. It contains a complex melodic line with various fingerings and bends. A "grad. bend 1/2" is indicated over the first few notes. Fingering numbers 1, 5, 6, 7, and 8 are shown. A "1" with a dashed line indicates a sustained note.

\*Chord names derived from organ & bass parts.

The second system of notation consists of two staves. The top staff is a treble clef staff with a key signature of two sharps. It contains a melodic line with notes and rests. Above the staff, chord names "A", "G", "F", and "D" are written. The bottom staff is a bass clef staff with a key signature of two sharps. It contains a melodic line with notes and rests. Fingering numbers (7), 5, 7, 5, 8, 7, 5, 5, 8, 5, 6, 7, 5, 6, 7, 5, 7, 8, 5, 7, 8, 5, 8 are shown.

The third system of notation consists of two staves. The top staff is a treble clef staff with a key signature of two sharps. It contains a melodic line with notes and rests. Above the staff, chord names "E", "A", and "D" are written. The bottom staff is a bass clef staff with a key signature of two sharps. It contains a melodic line with notes and rests. Fingering numbers (8), 5, 5, 8, 8, 10, 10, (10), 8, 10, 10, (10), 8, 12, (12), 13, 12, 13, 12 are shown. A "hold" instruction with a dashed line is present over the last few notes. Bends of 1/2 are indicated.

The fourth system of notation consists of two staves. The top staff is a treble clef staff with a key signature of two sharps. It contains a melodic line with notes and rests. Above the staff, chord names "A", "D", "A", "D", "A", and "E7" are written. The bottom staff is a bass clef staff with a key signature of two sharps. It contains a melodic line with notes and rests. Fingering numbers 13, 12, 13, 12, 16, 17, (17), 17, 17, 19, 17, 19, (19), 17, 19, 17, 19, 19 are shown. A "8va" instruction with a dashed line is present over the first few notes. Bends of 1/2 are indicated.

D.S. *al Coda*

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

© Copyright 1971 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

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 3 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

Am Em D

1/4 1/4

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

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

C Em D.S.<sup>al</sup> 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) 0 0 2 (2) 4 5 4 0 2 0 2 3 (3)

3 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 fretboard diagram for the first system. The diagram shows the fretboard with fingerings: (11) 11-9 7, (7) 6 7 0 4 2, (2) 4 2 4 2 4 2.

Ri - ders on the storm.

Handwritten guitar fretboard diagram for the second system. The diagram shows the fretboard with fingerings: (2) 4 2 4 4, (4) 2 4 2 4, (4) 4, (4) 2.

Handwritten guitar fretboard diagram for the third system. The diagram shows the fretboard with fingerings: (2) 2 4 4 2 4 2 4 4, (4) 4 6 7 6 7 9 9 7 9 11, 9 11, 9 11.

Free time

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

Handwritten guitar fretboard diagram for the fourth system. The diagram shows the fretboard with fingerings: 12, 14, 14, 10, 5, 7, 12, 11, 6, 7.

Handwritten guitar fretboard diagram for the fifth system. The diagram shows the fretboard with fingerings: 7, 7, (7) 12, 12 13 17, 10, 19, 16, 15, 15, (19) 14, 14, 14, 14, (14) 14, 14, 14, 15, 15, 15.

# Break On Through

Words & Music by The Doors

© Copyright 1966 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.



132

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 and a rhythmic pattern of eighth notes. The bass line consists of a simple eighth-note accompaniment.

♩ 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 eighth-note accompaniment.

Chorus:

N.C.

Tried to run, — tried to hide. —  
still re - call, — time we cried? —

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

Musical notation for the chorus, including vocal lines and guitar accompaniment. The guitar part features a D major chord and a rhythmic pattern of eighth notes. The bass line consists of a simple eighth-note accompaniment.

Riff B

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 and the end of Riff B, including vocal lines and guitar accompaniment. The guitar part features a D major chord and a rhythmic pattern of eighth notes.

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.

D w/Riff B  
N.C.

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,

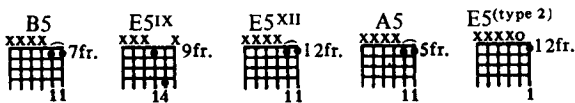
yeah, yeah, yeah, yeah, yeah.

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

# People Are Strange

Words & Music by The Doors

© Copyright 1967 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.



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. -

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

Fill 2

B7 Em

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

*D.S. al Coda*

When you're

2

Coda E5IX EXII B7 G5

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

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

2 1 2 0 4 3 3 3 3 3

B7 G B7

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

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

7 8 10 7 2 1 2 0 5 4 3 4 3 7 8 10 7 8

rit.

when you're strange, \_ when you're strange. \_

rit. \*w/trem. bar

hold -----

(8) 8 7 10 8 (8) 8 7 2 0 2 (2)

\*Gradually pull up on bar.

# Hello, I Love You

Words & Music by The Doors

© Copyright 1968 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

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 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

Words & Music by The Doors

© Copyright 1968 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

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

Intro: Gtr. I  
Am

Intro guitar part for Love Street. It consists of three measures of music 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 music is marked 'mf' and 'hold'. The guitar part is written on a six-string guitar staff with fret numbers 5, 7, 5, 5, 3, 3, 3, 3, 3, 5, 3.

Verse 1: F G

She lives on Love Street...

Verse 1 guitar part for Love Street. It consists of three measures of music in 4/4 time. The first measure has a chord of F and a melody starting on F4. The second measure has a chord of Am and a melody starting on F4. The third measure has a chord of G and a melody starting on F4. The music is marked 'hold'. The guitar part is written on a six-string guitar staff with fret numbers 1, 2, 1, 1, 2, 5, 5, 7, 3, 3, 3.

Gm F Am

Lin - gers long on Love Street... She has a house...

Verse 1 guitar part for Love Street. It consists of three measures of music in 4/4 time. The first measure has a chord of Gm and a melody starting on G4. The second measure has a chord of F and a melody starting on G4. The third measure has a chord of Am and a melody starting on G4. The music is marked 'hold'. The guitar part is written on a six-string guitar staff with fret numbers 3, 3, 5, 3, 1, 1, 1, 5, 5, 7.

G Gm F

and gar - den, I would like to see what hap - pens.

Verse 1 guitar part for Love Street. It consists of three measures of music in 4/4 time. The first measure has a chord of G and a melody starting on G4. The second measure has a chord of Gm and a melody starting on G4. The third measure has a chord of F and a melody starting on G4. The music is marked 'hold'. The guitar part is written on a six-string guitar staff with fret numbers 3, 3, 3, 3, 3, 3, 5, 3, 1, 1, 1.

(end Rhy. Fig. 1)

Bm A Am G

hold hold hold hold

7 7 9 7 5 5 5 5 5 7 5 3 3 3

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

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

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

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

Gm Am Bb Fmaj7

She\_\_\_ has wis - dom\_ and knows what to do.\_\_\_\_\_

hold hold hold hold

3 3 3 5 5 5 6 6 6 8 5 8 6 10

3 3 3 5 5 5 6 6 6 8 5 8 6 10

Gm Fmaj7 Bb A5 A A7

She has me and she has you.\_\_\_\_\_

hold hold hold hold

10 11 10 11 10 8 8 6 6 6 5 5 5 5 (5) 5 5

11 12 11 12 10 9 9 6 7 7 6 5 5 6 6 6 8 5

Piano solo

Bm A Am G

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

Bm A Am G

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

Am Bm C

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

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

Gmaj7 Am Gmaj7 C

\_\_\_\_\_ She has me, and she

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

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

(0)

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

(0)

(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

Words & Music by The Doors

© Copyright 1968 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

Rubato

\*Fingerstyle

Badd11

Gtr. I

The first system of music is in 3/4 time and features a guitar melody with triplets and fingerings. The bass line consists of open strings and simple fretted notes. The lyrics 'p i m a' are written under the first few notes of the melody. Dynamics include *mf* and *p*. A 'C' chord symbol is placed above the staff. The instruction 'hold notes throughout' is written below the first few notes.

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

C#m7b5

The second system continues the guitar melody in 7/8 time, with a 'C#m7b5' chord symbol. The bass line features a steady eighth-note accompaniment. Dynamics include *p*. The lyrics 'a m i a m i' are written under the melody.

C

B(11/5)

The third system continues the guitar melody, featuring a 'C' chord symbol and a 'B(11/5)' chord symbol. The bass line continues with eighth-note accompaniment. Dynamics include *p*. The lyrics 'a m i' are written under the melody.

C(#9/+11)

B(11/5)

C N.C.

rit. -----

The fourth system concludes the piece with a 'C(#9/+11)' chord symbol, a 'B(11/5)' chord symbol, and a 'C N.C.' (Natural Chord) symbol. The bass line features a final accompaniment pattern. Dynamics include *rit.* (ritardando). The lyrics 'a m i' are written under the melody.



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

First system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The bass line includes 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.

Second system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The bass line includes fret numbers: 3, 2, 3, 3, 2, 3, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 5, 5, 5, 7, 8, 5, 5, 5, 5.

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

Third system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The bass line includes fret numbers: 7, 5, 7, 8, 5, 6, 5, 6, 8, 6, 10, 8, 6, 10, 8, 7, 8, 10, 12, 10, 8, 10, 9, 13, 8, 9, 9.

D Gm7 C Fm7

Fourth system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The bass line includes fret numbers: 7, 5, 7, 7, 7, 3, 3, 5, 6, 3, 5, 5, 5, 5, 5, 1, 1, 3, 4, 1, 1.

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

Fifth system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The bass line includes fret numbers: 11, 10, 11, 10, 11, 9, 10, 9, 14, 10, 12, (12).

Bb F#m7 B

Sixth system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The bass line includes fret numbers: 3, 3, 3, 3, 3, 2, 2, 4, 5, 2, 4, 4, 4, 4, 2.

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

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, 3/4 time, with lyrics 'An - da - lu - si - a, with fields full of grain, —'. The guitar melody is in treble clef, and the bass line is in bass clef with fret numbers (10, 7, 8, 9, 7, 8, 7, 9, 8, 8, 9, 8, 8). Chords are indicated as Am, Em, B7/F#, and Em.

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 has lyrics 'I have to see you a - gain — and a - gain.'. The guitar melody continues in treble clef, and the bass line shows fret numbers (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). Chords are Am, Em/B, B7add11/F#, and Em.

D7sus2

D7

Take me Span - ish car - a - van, \_\_\_\_\_ yes I

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is a guitar melody line. The bottom staff is a bass line with fret numbers: 10 12 10, 12 11 12 10, 11 9 11 12 10 11 9 11, 9 11 12 10 12 11 9 11, 12 9 12 9 11 9 11 12. A 'hold' instruction is present in the middle staff.

D7sus4 D7 D7sus2 Free time C

B

know you can. \_\_\_\_\_

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle staff is a guitar melody line. The bottom staff is a bass line with fret numbers: 10 12 10, 12 11 9 9 11, 12 10 10, 7 7 8 9. It includes a 'trill' instruction and a circled '0' in the bass line.

A tempo N.C.(Em) Gtr. III (Elec.)

*fw*/maximum fuzz tone

This system contains the final two staves of music. The top staff is a guitar melody line. The bottom staff is a bass line with fret numbers: 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 whole note 'for me.' The piano accompaniment features a steady eighth-note bass line. The guitar part uses open strings and simple fretting (2, 3, 2, 3, 0, 2, 3, 2).

(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 continues with 'Spain;' followed by 'I have to see you a - gain, and a - gain.' The piano accompaniment maintains the eighth-note bass line. The guitar part continues with similar fretting patterns.

(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 begins with 'Take me,' followed by 'Span - ish car - a - van, yes I know you can.' The piano accompaniment continues with the eighth-note bass line. The guitar part has a few measures with open strings and a 5th fret note.

(C) (Bm)

Detailed description: This system contains the final five measures. The vocal line has a long note followed by a rest. The piano accompaniment continues with the eighth-note bass line. The guitar part features a C chord and a Bm chord with a 2nd fret note.

# Wild Child

Words & Music by The Doors

© Copyright 1969 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

Moderate rock ♩ = 84

Intro:

N.C.(Gm)

Verse 1:

w/Riff A (2½ times)

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

\*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. A II f w/slide hold ----- 14 14 14 14 14 14

Ab 8va ----- 13 13 13 13 13 13

N.C.(Gm) Gtr. III w/slide 10 8 8 10 8 8 10 8 8 10 8 8 5 3 0 5 3 0 5 3 0 5 3

Gtr. II 10 8 8 10 8 8 10 8 8 10 8 8 5 3 0 5 3 0 5 3 0 5 3

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 Bb4. 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 Bb4. The guitar and bass lines continue the accompaniment. A section labeled 'A' begins in the second measure. An 8va instruction is present in the second measure, and a 'hold' instruction with a 4-measure duration is in the third measure.

Ab

N.C.(Gm)

hold ----- 4

This system contains the next three measures. The guitar line features a section labeled 'Ab' in the first measure. The bass line has a section labeled 'N.C.(Gm)' in the second measure. A 'hold' instruction with a 4-measure duration is in the first measure.

N.C.(C7)

This system contains the final three measures. The guitar line has a section labeled 'N.C.(C7)' in the second measure.

(Gm) (C7)

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 0 12 12 10 12 0 0 0 0 17 17 16 17 17

(G)

With

17 17 17 17 17 17 12 12 12 12 10 12 0 0 0 12 12 12 12 12 12 10 12 0 0 12 12 12 12 12 10 12 0 0 (12)

Bridge:

Bb C Bb

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

3 3 3 3 3 4 5 5 5 5 5 5 4 3 3 3 3 3 3 4

C Bb A

i - rate prince at her side, star - ing

hold ----- 4

5 5 5 5 5 4 3 3 3 3 3 3 (3) 14 14 14 14 14 14

Ab

N.C.(Gm)

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

hold -----|

hold -----|

Guitar fretboard diagrams showing fingerings: 13 13 13 13 13, 5, 13 11 12, 13 11 12.

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

Guitar fretboard diagrams showing fingerings: 15 12, 12 15, 15 12, 14 13 11 12, 14 13 12 12.

Your true face, — your true face, —

hold -----|

Guitar fretboard diagrams showing fingerings: 16 15 14 12, 12 11 12, 12 11 12, 12 10 12, 12 11, 12, 15 11, 12 11 12, 12 10 12.

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

Guitar fretboard diagrams showing fingerings: 13 11 12, 14 12, 14 12, 14 12, 12, (12) 10.

# Peace Frog

Words by Jim Morrison. Music by The Doors

© Copyright 1970 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

G5 Gm7

3fr.  5fr.

Moderate rock ♩ = 112

G5  
Rhy. Fig. 1  
Gtr.

*f*

(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 1

B N.C.(Em)

Em

Guitar solo  
G7

8va

Dsus4 G7(3) A7(3)

rake

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

E<sub>b</sub> C D7(3)

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

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

© Copyright 1970 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

Rock ballad ♩ = 76

Intro. Gtr. F

1 2 3 3 1

hold -----

Verse 1:

\*F Db5

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

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

1 (t) 9

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

C F

day. She looked at me and told me

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

Db C Bb5 C

I was the on - ly one in the world,

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



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 9 11 9 9 10 11 11 9 10

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 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

Words & Music by The Doors

© Copyright 1966 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

**Moderately** ♩ = 108

**Intro:** Organ & bass 3 Gtr. I

*mf* *grad. release*

\*A7 D A7 D

\*Derived from organ & bass parts.

A7 D A7 D \* A7 D A7 D

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

A7 D A7 D A7 D A7 D

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)

The musical score is written for guitar and organ/bass. It begins with an introduction in 4/4 time, marked 'Moderately' with a tempo of 108. The key signature is two sharps (F# and C#). The guitar part (Gtr. I) features a melodic line with chords A7 and D, and includes a 'grad. release' instruction. The organ and bass parts provide a rhythmic accompaniment with a triplet pattern. The score includes several systems of notation, including guitar-specific techniques like hammer-ons and fret numbers. The lyrics 'Well the clock says it's time\_ to close\_\_\_\_\_ now.\_' are placed under the corresponding musical lines. The piece concludes with a 'Rhy. Fig. 1' section, which is a rhythmic figure that repeats.

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:

(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

1

A7#9 D A7#9 D

Freely A5

All\_ night!

(Bend both notes) 1/2

# Touch Me

Words & Music by The Doors

© Copyright 1968, 1969 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

**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

Words & Music by The Doors

© Copyright 1967 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

Medium shuffle ♩ = 126 (♩ - ♩ - ♩)

Intro:

N.C.

Gr. I

Intro guitar part in G major, 4/4 time. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes G2, G2, G2, B2, G2. The piece ends 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. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes G2, G2, G2, B2, G2. The piece ends with a double bar line.

A

A7

N.C.

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

Verse 1 guitar part in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes G2, G2, G2, B2, G2. The piece ends with a double bar line.

D7sus2

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

Verse 2 guitar part in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes G2, G2, G2, B2, G2. The piece ends 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 ----- 1/2 ----- 1/2

G

D7sus2

C7

B7

Em7

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

G

D7sus4

C7

B7

N.C.

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

Kybd. solo  
N.C.

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...

A A7

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

1/4

N.C.

D7sus2

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

This system contains the first line of music. The vocal line has two phrases: "Yeah, my knees\_ got weak.\_" and "Love me two time girl.\_". The guitar part features a melody in the upper register and a bass line with fingerings (0, 2, 2, 2, 0, 2, 0, 2, 0, 2, 2, 2, 2, 0, 2, 2). There are trill-like markings above the guitar melody.

C7

G

D7sus2

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

This system contains the second line of music. The vocal line has two phrases: "Last me all through the week." and "Love me two times,\_". The guitar part features a melody with triplets and holds. The bass line includes fingerings like (0), 2, 3, 1, 2, 1, 1, (0), 3, 3, 2, 6, 6, 6, 6, x, 3, 3, 3, x, 0, 0, 5, 5, 5, 5, x, 4, 4, x, 2, 2, 0, 0.

C7

B

N.C.

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

This system contains the third line of music. The vocal line has two phrases: "I'm goin' a - way.\_" and "Love me two time babe.\_". The guitar part features a melody with chords and a bass line with fingerings (0, 0, 7, 7, x, 1, 1, 7, 7, x, 3, 3, 8, 8, x, 3, 2, 2, 2, 2, 0, 2, 2, 2, 0, 2, 2, 2, 2, 0, 0, 0, 0).

A

A7

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

This system contains the fourth line of music. The vocal line has two phrases: "Love me twice to - day.\_" and "Love me two time babe,\_". The guitar part features a melody with a hold marking and a bass line with fingerings (0, 2, 0, 2, 2, 0, 2, 0, 0, 0, 2, 3, 0, 0, 0, x, 0, 2, 2, 2, 0, 0, 5, 5, x, 5, 6, 6, 6, 6, 6).

N.C.

D7sus2



'cause I'm goin' a-way. —

Love me two time girl, —

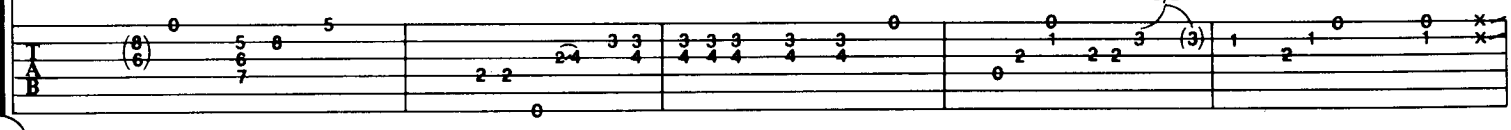
One for to-mor-row,



hold --- 1

3  
1/2

hold ----- 1



D7

C7

G

D7sus2

C7

B7



one just for to-day. —

Love me two times —

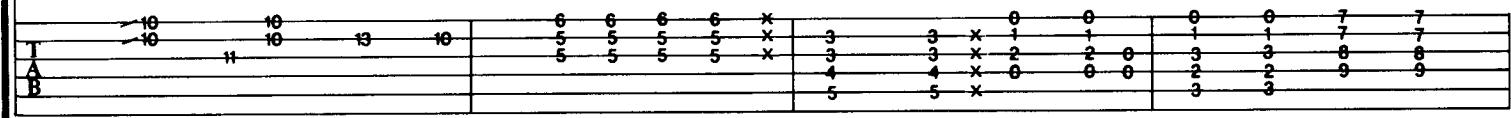
I'm goin' a-way. —



hold ----- 1

3

3



Em7

G

D7sus2

C7

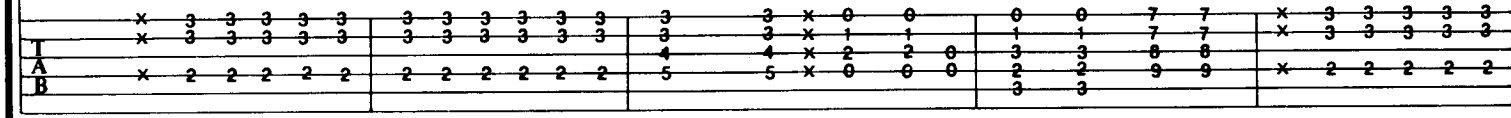
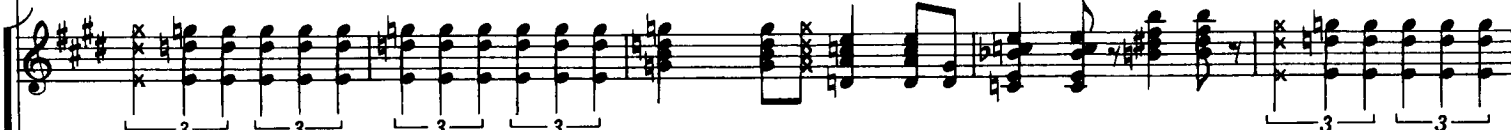
B7

Em7



Love me two times —

I'm goin' a-way. —



G

D7sus2

C7

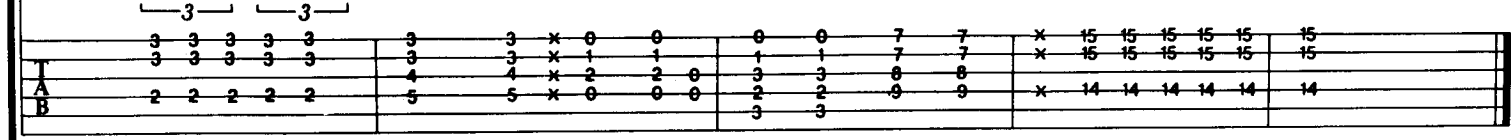
B7

Em7



Love me two times — I'm

goin' a-way. —



# Not To Touch The Earth

Words & Music by The Doors

© Copyright 1968 Doors Music Company, USA. All rights for the United Kingdom, Northern Ireland & Eire controlled by Rondor Music (London) Limited, 10a Parsons Green, London SW6. All Rights Reserved. International Copyright Secured.

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, —

1 1  
5 (5) 5 (5)

The Verse 1 section includes a vocal line, a guitar riff, and a bass line. The vocal line starts with the lyrics 'Not to touch the earth, — not to see the sun, —'. The guitar riff is shown on a single staff with a treble clef and a key signature of one flat. The bass line is shown on a single staff with a bass clef and a key signature of one flat.

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

The second line of the verse continues the vocal line with the lyrics 'noth - in' left to do but run, run, — run, — let's run. — Let's run. —'. The guitar and bass lines continue with the same pattern as the first line.

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

The third line of the verse continues the vocal line with the lyrics 'House up on the hill, moon is ly - ing still,'. The guitar and bass lines continue with the same pattern as the previous lines.

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

The fourth line of the verse 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'. The guitar and bass lines continue with the same pattern as the previous lines.



5fr.  
D

Chorus:  
N.C.(Gm)

run. Run with me,

Riff B

3 3 3 6 6 6 5 5 5 4 4 4 3

(Fm)

(Gm)

run with me. Run with me,

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)

3 6 6 6 5 5 5 4 4 4 3

7 5

w/Riff C (3 times)

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

1 1

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. —

Dead (end Riff D)

**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.—

w/Fill 2

Wake up girl,— we're al - most home.—

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

Rhy. Fig. 2  
w/trem. bar

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

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. —

Free time F5/Gb

*8va* *loco*

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 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).

## BENDING NOTES

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

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

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

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

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

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

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

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

**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.

**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.

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

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

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

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

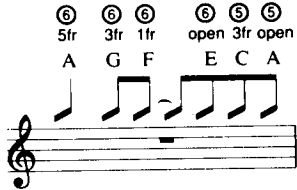
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

# RHYTHM SLASHES



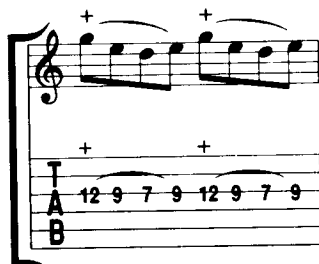
**STRUM INDICATIONS:**  
Strum with indicated rhythm.

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.



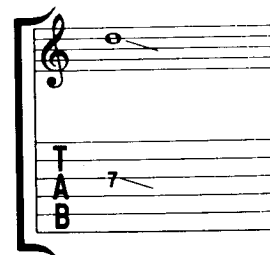
**FRETBOARD TAPPING:**  
"Tap" onto the note indicated by + with

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.



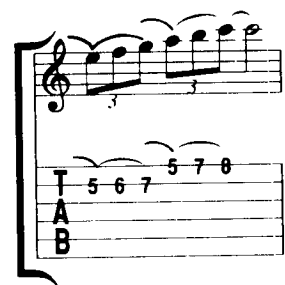
**PICK SLIDE:**  
Slide the edge of the pick in specified direction

across the length of the string(s).

# ARTICULATIONS



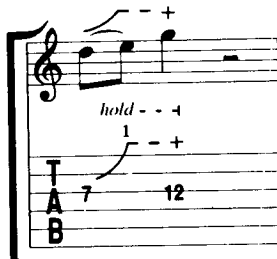
**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**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.

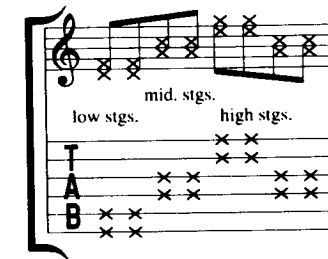


**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



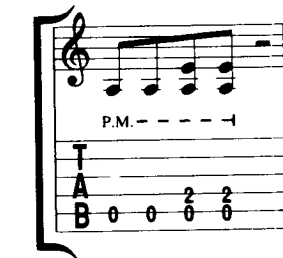
**LONG GLISSANDO:**  
Play note and slide in specified direction for the full

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.



## The Doors Guitar Tablature Anthology

This book is special.  
It contains twenty of The Doors'  
classic songs arranged  
exclusively for the guitar.



**Blue Sunday**  
**Break On Through**  
**Five To One**  
**Hello, I Love You**  
**LA Woman**  
**Light My Fire**  
**Love Her Madly**  
**Love Me Two Times**  
**Love Street**  
**Not To Touch The Earth**  
**Peace Frog**  
**People Are Strange**  
**Riders On The Storm**  
**Roadhouse Blues**  
**Soul Kitchen**  
**Spanish Caravan**  
**The Crystal Ship**  
**Touch Me**  
**Twentieth Century Fox**  
**Wild Child**

In clear guitar tablature and  
standard notation, complete  
with lyrics and chord symbols.  
Plus an introduction by  
Steven Rossen.

**Wise Publications**  
Order No. AMR5127  
ISBN 0.719.2690.5



IMP. VEERKAMP, S.A. DE C.V.  
DURANGO # 269 COL. ROMA  
R.F.C. VEE-680322-HG1  
PED.0323-30001013  
PTO.ENT. VERACRUZ, VER.

DOORS GUITAR ANTHOLOGY