

# Riders On The Storm

Words & Music by The Doors

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Moderate beat

Em

A

Em

A

Em

A

8va basso

Em

A

Em

A

Em

A

8va

Em

A

Em

A

Em

A

Em

A

Em

A

Em

A

Em

A

Em

A

Em

A

Ri-ders on the storm,

Ri - ders on the storm,

Em A Am Bm/A C/A D/A

In - to this house we're born, in -

Em A Em A D

to this world we're thrown like a dog with-out a bone, an

C Em A Em7 A

act-or out on loan. Ri-ders on the storm. There's a

42  
26 Em A Em7 A

kill - er on the road his brain is  
got - ta love your man girl, you

Em A Em7 A Am Bm/A

squirm-ing like a toad.  
got - ta love your man.

Take a long hol - i day  
Take him by the hand

C/A D/A Em A Em7 A

let your chil - dren play.  
make him un - der-stand.

If you  
The

D C Em A

give this man a ride, sweet  
world on you de-pends, our

fam-i - ly will die.  
life will nev - er end.

You Kill-er on the road.  
got-ta love your man.

A Em A Em7 A 1. Em Em7

A

2. Em A Em7 57 A

2. Girl, you

This system contains the first two measures of the second ending. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The first measure has a chord of A major. The second measure has a double bar line with repeat dots. The third measure has a chord of E minor, followed by A major, E minor 7, and A major. The bass clef staff provides a steady accompaniment of eighth notes.

Em7 A Em A Em7 A Em A Em7

This system contains the next two measures of the second ending. The treble clef staff continues with chords of E minor 7, A major, E minor, A major, E minor 7, A major, E minor, A major, and E minor 7. The bass clef staff continues with eighth notes.

Em7 A Em9 A Em9 A Em9

Ri - ders on the storm, — Ri - ders on the storm, —

This system contains the first two measures of the third ending. The treble clef staff has chords of E minor 7, A major, E minor 9, A major, E minor 9, A major, and E minor 9. The lyrics "Ri - ders on the storm, —" are written below the treble staff. The bass clef staff continues with eighth notes.

Em9 A Em9 A Em9

Ri - ders on the storm, — Ri - ders on the storm, —

This system contains the next two measures of the third ending. The treble clef staff has chords of E minor 9, A major, E minor 9, A major, and E minor 9. The lyrics "Ri - ders on the storm, —" are written below the treble staff. The bass clef staff continues with eighth notes.

Em9

83

This system contains the final two measures of the third ending. The treble clef staff has a chord of E minor 9. The number "83" is written above the treble staff. The bass clef staff continues with eighth notes.

Repeat and fade

# Roadhouse Blues

Words by Jim Morrison. Music by The Doors

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Medium Blues Tempo

8va

Musical notation for the first system, including treble and bass staves. The treble staff has an 8va marking. The bass staff features a triplet of eighth notes with an accent (>) and another triplet of eighth notes.

Musical notation for the second system, including treble and bass staves. The treble staff has an 8va marking. The bass staff features a triplet of eighth notes with an accent (>) and another triplet of eighth notes.

Musical notation for the third system, including treble and bass staves. The treble staff has an 8va marking. The bass staff features a triplet of eighth notes with an accent (>) and another triplet of eighth notes. The lyrics "Keep your eyes on the road, your hands" are written below the treble staff. The word "loco" is written above the treble staff, and the letter "E" is written above the treble staff.

Musical notation for the fourth system, including treble and bass staves. The treble staff has an 8va marking. The bass staff features a triplet of eighth notes with an accent (>) and another triplet of eighth notes. The lyrics "up-on the wheel. Keep your" are written below the treble staff. The number "1." is written above the treble staff, and the number "3" is written above the treble staff.

Musical notation for the fifth system, including treble and bass staves. The treble staff has an 8va marking. The bass staff features a triplet of eighth notes with an accent (>) and another triplet of eighth notes. The lyrics "Yeah, we're go in' to the road - house, gon-na have a real" are written below the treble staff. The number "2." is written above the treble staff, and the number "3" is written above the treble staff.

Piano  
E A

a good time.

Yeah, in

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

1. Yeah, in

2. And that's for the people who

like to go down slow.

Let it

A

1. 2. E

3. A7

roll ba - by, roll; let it Yeah, let it

Repeat 3 times

Detailed description: This system contains the first two measures of the piece. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The first measure is marked with a first ending bracket (1. 2.) and a chord of E. The second measure is marked with a second ending bracket (3.) and a chord of A7. The bass staff features a steady eighth-note accompaniment. The lyrics are 'roll ba - by, roll; let it Yeah, let it'. There are triplets of eighth notes in the bass line during the second ending.

B7 C7 B7 E

roll, all night long.

Detailed description: This system contains the next two measures. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The first measure is marked with a chord of B7. The second measure is marked with a chord of C7, followed by B7 and E. The bass staff features a steady eighth-note accompaniment. The lyrics are 'roll, all night long.'. There are triplets of eighth notes in the bass line.

E7

Ash-en la - dy,

Detailed description: This system contains the next two measures. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The first measure is marked with a chord of E7. The bass staff features a steady eighth-note accompaniment. The lyrics are 'Ash-en la - dy,'. There are triplets of eighth notes in the bass line.

Ash-en la - dy, give up your vow! Give

Detailed description: This system contains the next two measures. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The first measure is marked with a chord of E7. The second measure is marked with a chord of A7. The bass staff features a steady eighth-note accompaniment. The lyrics are 'Ash-en la - dy, give up your vow! Give'. There are triplets of eighth notes in the bass line.

up your vow! Save our cit - y,

Detailed description: This system contains the final two measures. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The first measure is marked with a chord of E7. The second measure is marked with a chord of A7. The bass staff features a steady eighth-note accompaniment. The lyrics are 'up your vow! Save our cit - y,'. There are triplets of eighth notes in the bass line.

Save our cit-y, right now!

When I woke up this morn - in' I got my - self a beer.

When I Th

fu-ture is un-cer-tain and the end is al - ways near.

Let it all night long.

C#7 D7 E♭7 E N.C. E E9



# Love Street

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Moderately

Am G Gm F

The first system of the piano introduction consists of four measures. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The chords are Am, G, Gm, and F.

Am G Gm F

She lives on Love Street, — Lingers long on Love Street, —

The second system includes the vocal line and piano accompaniment for the first two lines of lyrics. The chords are Am, G, Gm, and F.

Am G Gm F

She has a house — and gar-den, I would like to see — what happens.

The third system includes the vocal line and piano accompaniment for the second two lines of lyrics. The chords are Am, G, Gm, and F.

Bm# A Am G

ano Solo

The fourth system is a piano solo consisting of four measures. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The chords are Bm#, A, Am, and G.

Am G Gm F

She has robes and she has monkeys, La - zy dia - mond-stud-ded flunk-ies,

Gm Am Bb

She has wis - dom and knows what to do,

Fmaj7 Gm Fmaj7

She has me and

Bb6 A7(4 sus) A7

she has you.

Bm A Am

3

G Bm 3 A 3

Am 3 G Am Bm

She has wis - dom and

C Gmaj7 Am7 Gmaj7

knows what to do, She has me and

C6 G Am

she has you.

Spoken:

repeat 3 times

Am G Gm F

1. I see you live on Love Street; — There's the store where the crea-tures meet.  
 2. I wonder what they do in there, — Sum - mer Sun - day and a year. —  
 3. I guess I like it fine so far. —

Gm F C D

Bm A Am G

She lives on Love Street, Lin - gers long on Love Street. —

Bm A Am G

She has a house and gar-den I would like to see what hap-pens .

(repeat and fade)

# Break On Through

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With a quick beat

Em D Em D Em D Em D

(two times)

1. You know the  
2. we

Em D Em D Em D Em

day de-stroys the night, — Night di - vides the day; —  
chased our pleas-ures here, — Dug our treas - ures there, —

D Em D

Tried to run. Tried to hide.  
Can you still re-call the time we cried?

Em Em

Break on thru — to the oth - er side, — Break on thru — to the

3. I found an island in your arms, a country in your eyes,  
Arms that chain, eyes that lie. . . . Break on Through, etc.

4. Made the scene from week to week, day to day, hour to hour,  
The gate is straight, deep and wide. . . . Break on Through, etc.

oth - er side, — Break on thru — to the oth - er side. —

Em (to end)

—(two times)—

—(four times)— Ev - 'ry - bod - y

loves my ba - by. She gets. —(four times)—  
(Sva to end)

Break on thru, — Break, Break. Break.  
—(four times)— —(four times)—

# The End

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Slowly

5

8

(Repeat several times)

with Ped.

D 3

C

D

This is the end,

beau-ti-ful - friend.

3

3

C

14

D

15

This is the end,

my on - ly friend, the end

of  
2. It

3

C

G

16

D

17

C

18

our e - lab-'rate  
hurts to set you

plans, the end  
free but you'll

of nev - er ev - 'ry - thing that  
fol - low me. (to Coda)

D 19 C G 20 D 21

stands, the end, No safe-ty or sur - prise, the end. I'll

C 22 D 23 24 25

nev-er look in-to your eyes a - gain. \_\_\_\_\_

*cresc.*

*f* 26 C 27 D 28 G7 29

Can you pic-ture what will be, So lim - it - less and

D 30 C 31 D 32 G 33

free, des-p'rate-ly in need of some stran - ger's



D *41 C* 35 D 36 37

hand, in a des-p'rate land.

*38 D* 39 40 41

Lost in a Ro-man wil-der-ness of

*42* 43 44 45

pain, and all the chil-dren

(piano continues to end)

are in - sane; all the chil-dren are in - sane;

wait-ing for the sum-mer rain. There's dan-ger on the



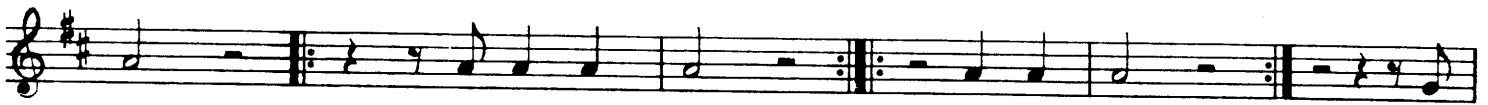
edge of — town, Ride the king's high-way.



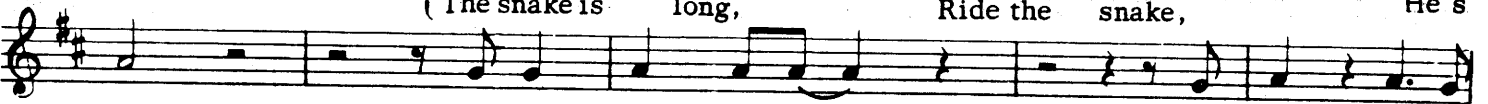
Weird scenes in - side the gold mine; — ride the king's high-way



west, — ba - by. Ride the snake, to the



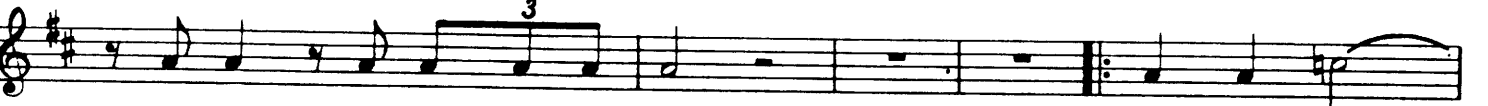
lake, { The an - cient lake. Sev - en miles; Ride the snake, He's  
The snake is long, Ride the snake,



old and his skin is cold. The West is the



best. The West is the best.



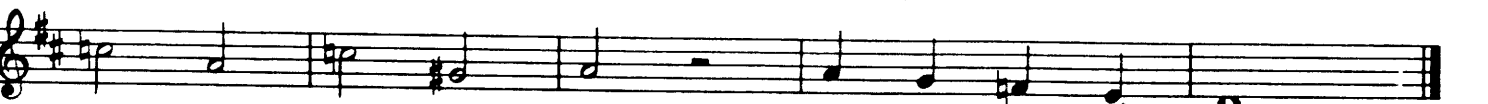
Get here and we'll do the rest. The blue bus — (spoken\*)



Coda is call - ing us. — Dri - ver, where you tak - ing us? — D.C.



The end of laugh - ter and soft lies, The end of



nights we tried to die. This is the end. —

\* The killer awoke before dawn,  
He put his boots on,  
He took a face from the ancient gallery,  
And he walked on down the hall.

He went to the room where his sister lived,  
And then he paid a visit to his brother,  
And then he walked on down the hall.

And he came to a door,  
And he looked inside,  
"Father?"  
"Yes, son?"  
"I want to kill you."  
"Mother, I want to...."

Come on, baby, take a chance with us, (3x)  
And meet me at the back of the blue bus.

# Light My Fire

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With a beat

Chords: Ab, p, Am7

1. You know that it would be un - true; —  
2. (The) time to hes - i - tate is through, —

p

Chords: F#m7, Am7, F#m7

You know that I would be a liar; —  
No time to wal - low in the mire, —

Chords: Am7, F#m7

If I was to say — to you; —  
Try now we can on - ly lose, — And our

Am7 F#m7 G A

Girl, we could-n't get much higher; —  
 love be-come a fune-ral pyre. — 1. 2. Come on, ba-by, light my fire, —

D G A D B G D

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

E

fire. 1. 2. The 2. The

*f* *cresc.*

Am7 F#m7 Am7

time to hes-i-tate is through, — No time to wal-low in, the mire; —

*f*

F#m7 Am7 F#m7

— Try now we can on-ly lose, — And our

Am7

F#m7

G

A

love be-come a fune-ral pyre. —

Come on, ba-by, light my fire, —

D

G

A

D

Come on, ba-by, light my fire, —

F

C

D

(repeat 3 times)

F

C

Try to set the night on fire, —

Try to set the night on

*ff*

D

G

D

fire..

F

Bb

Eb

Ab

A#

# L.A. Woman

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Bright beat

The first system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The bass staff contains a rhythmic pattern of eighth notes, while the treble staff is mostly empty.

The second system of musical notation. The bass staff continues with eighth notes. The treble staff begins with a melodic line starting on a G#4, moving to A4, B4, and C5, with a slur over the last two notes.

The third system of musical notation. The bass staff continues with eighth notes. The treble staff features a melodic line with a slur over the notes G#4, A4, and B4.

The fourth system of musical notation. The bass staff continues with eighth notes. The treble staff features a melodic line with a slur over the notes G#4, A4, B4, and C5.

A

Musical notation for the first system, featuring a treble and bass staff with a key signature of one sharp (F#) and a 7/8 time signature. The melody in the treble staff includes eighth and quarter notes with slurs and ties. The bass staff provides a steady accompaniment of eighth notes.

A

Well, I

A

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

A

took a look a-round, see which — way the wind — blow,

A

Where the lit - tle girls in their

A

Hol - ly-wood bun - ga - lows, — Are you a

Detailed description: This system shows the first two measures of the piece. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics 'Hol - ly-wood bun - ga - lows,' are written below the notes. The piano accompaniment is in the bass clef, featuring a steady eighth-note bass line.

A

luck-y lit - tle la - dy in the ci - ty of light? —

Detailed description: This system covers measures 3 and 4. The vocal line continues with the lyrics 'luck-y lit - tle la - dy in the ci - ty of light?'. The piano accompaniment maintains the eighth-note bass line.

A

or just an - oth - er lost an - gel. — Ci - ty of night, —

Detailed description: This system covers measures 5 and 6. The vocal line has the lyrics 'or just an - oth - er lost an - gel. Ci - ty of night,'. The piano accompaniment continues with the eighth-note bass line.

G G# A

ci - ty of night, —

Detailed description: This system covers measures 7 and 8. The vocal line has the lyrics 'ci - ty of night,'. The piano accompaniment features a chord progression from G to G# to A in the right hand, while the left hand continues with the eighth-note bass line.

A G G#

ci - ty of night, — ci - ty of night. —

Detailed description: This system covers measures 9 and 10. The vocal line has the lyrics 'ci - ty of night, ci - ty of night.'. The piano accompaniment features a chord progression from A to G to G# in the right hand, with the left hand continuing the eighth-note bass line.



A

A

L. A. — wo - man,

L. A. — wo - man,

A

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

A

L. A. — wo - man, Sun - day

A

af - ter - noon, —

A

L. A. wo - man, Sun-day af - ter - noon — drive thru your sub-urbs

A G G#

in - to your blues, in - to your

A G

blues, in - to your blue, blue, — blues, —

G G# A

in - to your blues.

A G A A G A G

A G A G A G

I see your hair is burn - ing

A G A G A G

hills are filled with

A G A G A G

fi - re; If they

A G A G A G

say I nev - er loved you

A G A G A G

you know they are a li - ar.

A G A G A G

Driv - in' down the

A G A G A G

free - way

A G A G A G

mid - night al - leys roam

A G A

Cops in cars, the top - less bars,

A

nev - er saw a wo - man

so a -

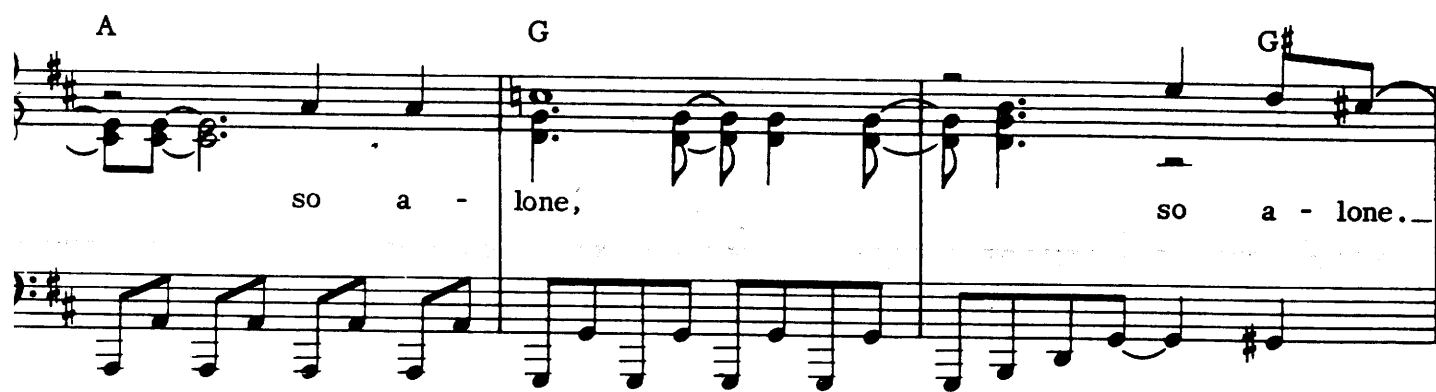
G G# A

lone, so a - lone,



A G G#

so a - lone, so a - lone.



A

Mo - tel mon-ey



A

mur - der mad - ness



A

let's change the mood from glad to sad - ness.



Double tempo (slow 4)

Am

Am

Mis - ter

Am

Mo - jo ris - in' Mis - ter Mo - jo ris - in' Mis - ter

Am (Getting gradually faster and faster)

Mo - jo ris - in' Mis - ter Mo - jo ris - in' got to

Am

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

Am  
Mo - jo ris - in' Mo - jo ris - in' Mis - ter

Am Faster  
Mo - jo ris - in' Mis - ter Mo - jo ris - in' got to

Am  
keep on ris - in' ris - in', ris - in',

Am  
ris - in', ris - in', ris - in', ris - in',

ris - in', ris - in', ris - in', ris - in',

Tempo I

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The lower staff is in bass clef and provides a steady bass line with quarter and eighth notes.

The second system of music includes vocal lyrics. The upper staff has a treble clef and contains the vocal line with lyrics: "ci - ty of night, ci - ty of night." Above the staff, there are chord markings: "A" above the first measure, "G" above the second measure, and "G#" above the third measure. The lower staff continues the piano accompaniment from the first system.

The third system of music consists of two staves. The upper staff has a treble clef and contains a vocal line with a fermata over the first measure. Above the staff, there are chord markings: "A" above the first measure and "A" above the second measure. The lower staff continues the piano accompaniment.

The fourth system of music consists of two staves. The upper staff has a treble clef and contains a vocal line with a fermata over the first measure. Above the staff, there is a chord marking: "A" above the first measure. The lower staff continues the piano accompaniment.

The fifth system of music includes vocal lyrics and a repeat instruction. The upper staff has a treble clef and contains the vocal line with lyrics: "L. A. \_wo- man, she's my wo- man, L. A. \_wo - man. L. A. \_wo - man." Above the staff, there is a chord marking: "A" above the first measure. The lower staff continues the piano accompaniment. The system concludes with the instruction "Repeat and fade" in italics.