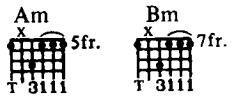


Light My Fire

Words & Music by The Doors

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Moderately

Intro:

(Snare)

*G Organ arr. for Gtr.

D

F

Bb

Eb

Ab

mf

*Chord names derived from bass figure.

A

Verse 1:

Am(9)

F#m

You know that I would be un - true. —

You

Gtr.

hold

hold throughout
mp

Am

F#m

Am(9)

know that I would be a liar —

if I was to say to you, —

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

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

mf

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

D Dsus4 D G A D B G D

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody. The second line is the piano accompaniment. The third line shows guitar chord diagrams. Chords are D, Dsus4, D, G, A, D, B, G, and D. The lyrics are 'Come on ba - by, light my fire. — Try to set the night on'. The piano accompaniment features a prominent bass line with chords.

E E7 Am(9) F#m

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

mp

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

Am F#m Am(9) F#m

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

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

mf

D Dsus4 D G A D B/D#

— Come on ba - by, light my fire. —

G D E

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

Organ solo: Am Bm

68

Gtr. II (kybd.) Am Bm

Gtr. I

Guitar solo: Am Bm

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

f

*Keyboard improvises on figure.

Am Bm Am Bm Am Bm Am Bm

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

Am Bm Am Bm Am Bm Am Bm

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

Am Bm Am Bm Am Bm Am Bm

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

Am Bm Am Bm Am Bm Am Bm

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

Am Bm Am Bm Am Bm

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

Am Bm Am Bm Am Bm

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

Am Bm Am Bm Am Bm Am Bm

(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 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

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.—

F#m Am7 F#m Am7

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

F#m Am7 F#m Chorus:
G A

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

D Dsus4 D G A D Dsus4 D F C

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

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 has a melody in D major with lyrics "Try to set the night on fire." The guitar accompaniment features a rhythmic pattern of eighth notes. The bass line provides a steady accompaniment with a mix of eighth and quarter notes.

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 includes a triplet of eighth notes in the final measure. The bass line continues with a similar rhythmic pattern.

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

This system is an organ arrangement for guitar, consisting of a single melodic line and a bass line. The chords are G, D, F, Bb, Eb, Ab, and A. The bass line uses fret numbers to indicate fingerings for the notes.


Gtr.

This system is a guitar solo section. It features a melodic line with various techniques like bends and vibrato, and a bass line with fret numbers. The solo is in A major and ends with a double bar line.

L.A. Woman

Words & Music by The Doors

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

Free time

Fast rock ♩ = 168

Gtr. I

slowly gliss.

N.C.(A)

14



f w/slide & maximum distortion

mf w/clean tone

(1)

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

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

Gtr.
II A
*Rhy. Fig. 1
mf

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

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

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

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

Verse 1:
w/Rhy. Fig. 1 (4½ times)

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Well I just got in - to town a - bout an ho - ur a - go. —". Below the vocal line is a piano accompaniment line with a treble clef, and below that is a guitar/bass line with a treble clef. The guitar/bass line contains the following fret numbers: 6 7 6 7 7 (7) 8 7 5 7 5.

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 treble clef. The guitar/bass line contains the following fret numbers: (5) 7 5 7 6 5 8 7 8 7 6 5 7 5.

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 treble clef. The guitar/bass line contains the following fret numbers: (5) 7 5 7 6 5 8 7 7 5 7 5 7 5 7 6 7.

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 treble clef. The guitar/bass line contains the following fret numbers: (7) 5 7 5 5 7 (7) (7) 7 6 7 6 7 6 7 6.

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

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

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

AII GII A (cont. in notation)

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

The second system continues the vocal line with lyrics "Cit - y of night, — cit - y of night. — Whoa! Come on!". Above the vocal line are chord markings: AII, GII, and A. The guitar accompaniment continues with a wavy line.

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

The guitar solo section is in treble clef with a key signature of two sharps. It features a wavy line at the beginning. The guitar accompaniment below shows a sequence of notes: (5 6 7 7 5) in the first measure, followed by 0 2 4, 0 2 4, 0 2 4, 4 4, 4 2 4, 2, (2), and 0 2 4.

The third system shows a vocal line with a wavy line above it. The guitar accompaniment below features a sequence of notes: 0 2 4, 4, (4) 2 4, 2 4, 4 2 4, 4, (4) 2 4, 2, (2) 4, 2, 2 4, and 0.

The fourth system shows a vocal line with a wavy line above it. The guitar accompaniment below features a sequence of notes: (0) 5 5 5 7, (7) 5 7 7, (7) 5 7, (5) 5 7 5 7 7 7 9, (9) 9 9 9, and 10 10 10.

Rhy. Fig. 2 (Gtr. II)

The diagram shows two rhythmic patterns for guitar. The first pattern is for the G chord and consists of six eighth notes: G4, A4, B4, G4, F#4, E4. The second pattern is for the A chord and consists of six eighth notes: A4, B4, C#4, A4, G#4, F#4. Both patterns are followed by a double bar line with repeat dots.

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

L. A. — wo - man, L. A. — wo - man.

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

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

1/2

7 7 (7) 5 7 5 7 7 7

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

(cont. in slashes)

7 5 7 5 7 5 7 5 7 5 7

w/Rhy. Fig. 2 (2 times)

G^{II} A^{II}

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

G^{II} A^{II}

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

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

Interlude:
Rhy. Fig. 3
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^{II} A^{II}

so a - lone, so a - lone. _

Rhy. Fill 1 (Gtr. I)

hold hold hold hold hold hold hold hold hold ..

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 -----



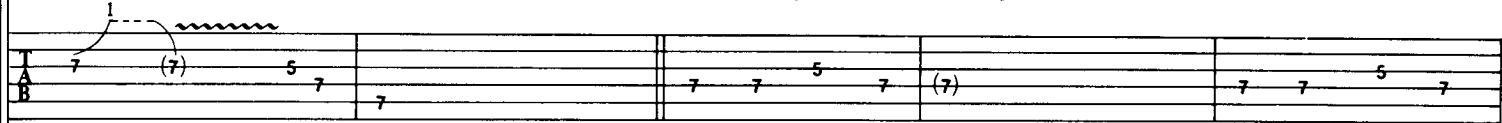
Mis - ter Mo - jo ris - in'.

Mis - ter Mo - jo ris - in'.

Gtr. I



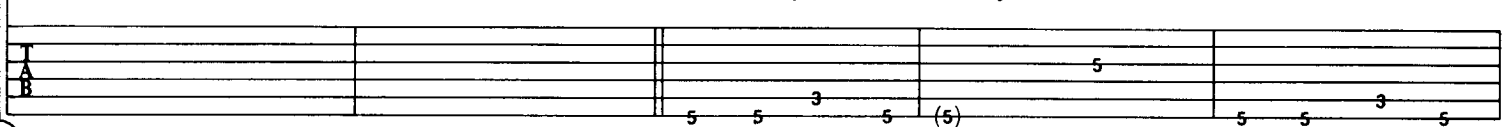
accel. poco a poco -----



Gtr. II



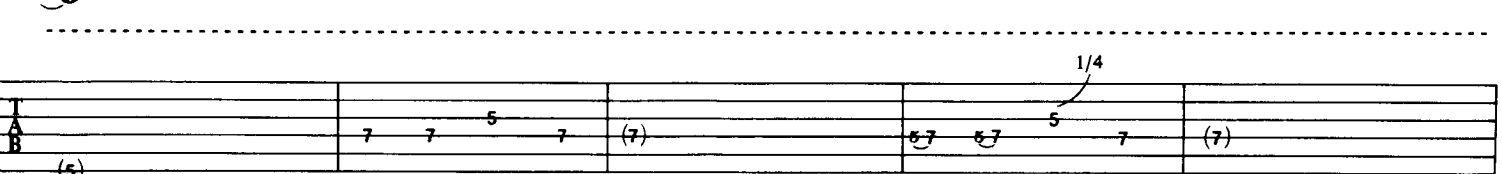
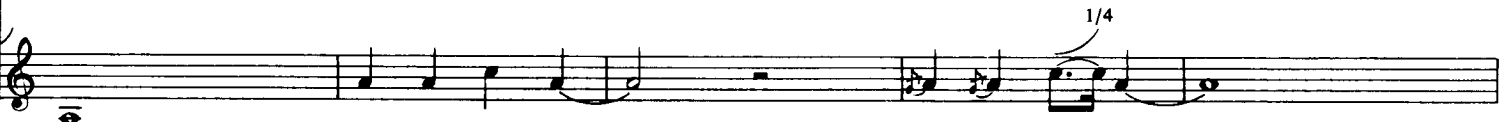
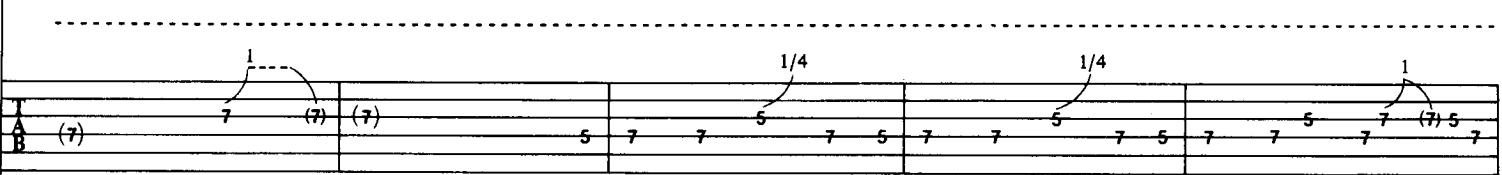
accel. poco a poco -----



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

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 -

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

w/Rhy. Fig. 1 (1st 3 bars only) w/Rhy. Fig. 2 (2 times)
G

oth - er lost an - gel?_ Cit - y of night...

(5) 4 5 5 3

hold

A G

Cit - y of night... Cit - y of night...

hold hold

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 first measure, there is a circled letter 'A'. The guitar line is in standard tuning (E2-A2-D3-G3-B3-E4) and includes a capo on the 4th fret, indicated by a '4' in a circle. The bass line is in bass clef and contains fret numbers: (4), 4, 5, 6, 4, 7, 5, 0, 2, 4, 0, 2, 4, 0. There are also some circled numbers like (6/7/5) and (5).

The second system continues the musical notation. The vocal line has a melodic line with some slurs. The guitar line continues with fret numbers: (4), 4, 4, (4), 4, 2, 2, (2), 0, 2, 4, 0, 2, 4, 4, 4, (4), 2, 4, 2, 4, 2. There is a circled '1' above the guitar line in the third measure.

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 wavy line above it. The guitar line has fret numbers: (2), 0, 2, 4, 0, 2, 4, 4, (4), 4, 2, (2), (2), 0, 2, 2, 2, (2). There is a circled '1/2' above the guitar line in the second measure.

_____ L. A. _____ Wo - man. _____ L. A. _____ Wo - man. _____

The fourth system continues the musical notation. The vocal line has a melodic line with a wavy line above it. The guitar line has fret numbers: 6, 5, 6, 5, 6, 5, 6, 5, 6, 7, 6, 5, 6, 7, (7), 6, 7, 6, 5, 6, 7, (7), 6, 7, 6, 5, 6, 6, 7, 7. There are circled '1' and '4' above the guitar line in the first and second measures, and circled '1' and '4' above the bass line in the first and second measures. The word "hold" is written above the first and second measures of the bass line.

Love Her Madly

Music by The Doors. Words by Robbie Krieger

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Am $\begin{matrix} \text{xx} \\ \text{1341} \end{matrix}$ 5fr. D $\begin{matrix} \text{x} & \text{x} \\ \text{1333} \end{matrix}$ 5fr. Am¹ $\begin{matrix} \text{x} & \text{o} & \text{o} \\ \text{231} \end{matrix}$ C $\begin{matrix} \text{x} & \text{o} & \text{o} \\ \text{321} \end{matrix}$ F $\begin{matrix} \text{134211} \end{matrix}$ D¹¹ $\begin{matrix} \text{xx} & \text{o} \\ \text{132} \end{matrix}$ E $\begin{matrix} \text{o} & \text{o} \\ \text{231} \end{matrix}$ D5 $\begin{matrix} \text{xx} & \text{o} & \text{x} \\ \text{13} \end{matrix}$ G $\begin{matrix} \text{xx} & \text{x} \\ \text{3211} \end{matrix}$ 3fr. C^{VIII} $\begin{matrix} \text{xx} & \text{x} \\ \text{3211} \end{matrix}$ 8fr. B $\begin{matrix} \text{xx} & \text{x} \\ \text{3211} \end{matrix}$ 7fr.

B \flat $\begin{matrix} \text{xx} & \text{x} \\ \text{3211} \end{matrix}$ 6fr. A $\begin{matrix} \text{xx} & \text{x} \\ \text{3211} \end{matrix}$ 5fr. D^x $\begin{matrix} \text{xx} & \text{x} \\ \text{3211} \end{matrix}$ 10fr. F^{XIII} $\begin{matrix} \text{xx} & \text{x} \\ \text{3211} \end{matrix}$ 13fr. G^x $\begin{matrix} \text{x} & \text{x} \\ \text{1333} \end{matrix}$ 10fr. E^{VII} $\begin{matrix} \text{x} & \text{x} \\ \text{1333} \end{matrix}$ 7fr. Am (type 2) $\begin{matrix} \text{xx} & \text{x} \\ \text{3111} \end{matrix}$ 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)

*Piano arr. for Gtr.

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

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

*Piano arr. for Gtr.

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

hold ----- 4 *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^I A^{open} Am^I

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

**(cont. in slashes)*

Gtr. III

0 0 0 0 0 7 7 5 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 *hold*

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

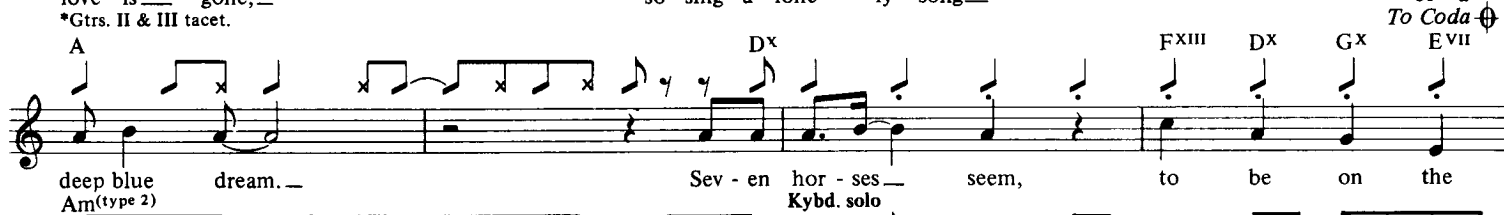
*Gtr. I G CVIII B Bb E ^{① open}



love is gone, so sing a lonely song

*Gtrs. II & III tacet.

A DX FXIII DX GX ^{To Coda} EVII



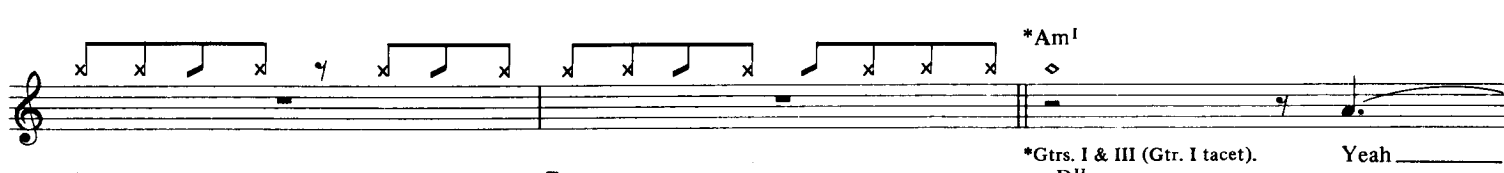
deep blue dream. Sev - en hor - ses seem, to be on the

Am(type 2) Kybd. solo



mark.

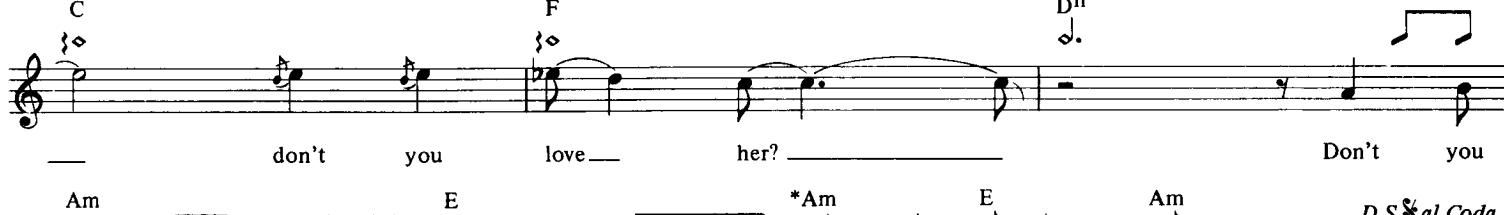
*Am^I



don't you love her?

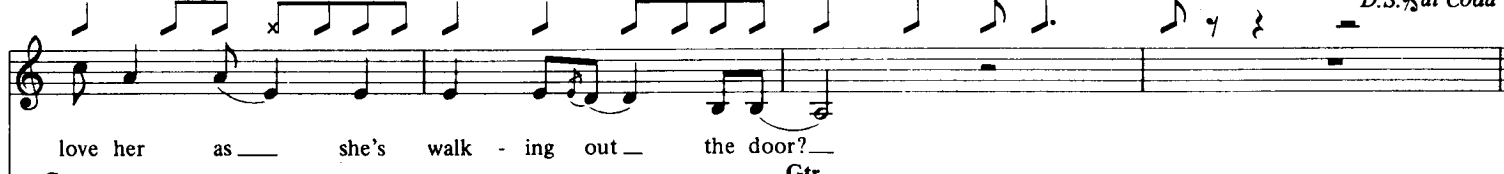
C F D^{II} Yeah

*Gtrs. I & III (Gtr. I tacet).



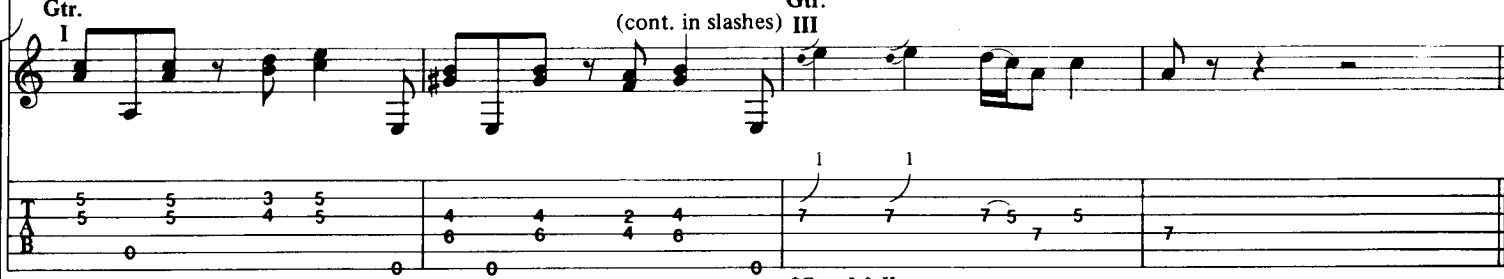
Don't you

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



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

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



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

*Gtrs. I & II



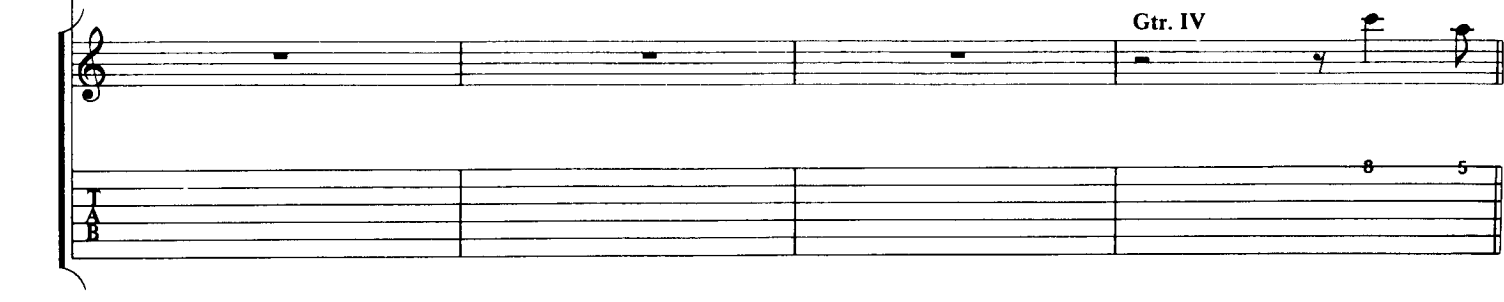
love her as she's walk - ing out the door?

⊕ w/Rhy. Fig. 1 (2 times)
Coda Am



mark.

Gtr. IV



mark.

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

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

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

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

Well don't you

Riff A

w/Riff A (until fade)

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

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Fm 13fr. Eb 11fr. Db 9fr. Ab 4fr. C 8fr. F 13fr. Cm 321. Bb maj7 231. Gb 2fr. Bb 6fr. F5 134. F1 321

Moderately

Verse 1:

Fm

Cm7

Bb

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

Gtr. I

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

Gb

F

Bb

C

oth - er kiss, an - oth - er flash - ing chance at -

Rhy. Fig. 1

F

Eb

F

Eb

F

Db

Ab

Eb

bliss, an - oth - er kiss, an - oth - er kiss.

(end Rhy. Fig. 1)

Verse 2:

C

Fm

Cm

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

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

Bbmaj7

Gb

F

Bb

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

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

C

Bb

F

Eb

F

Eb

F

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

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

Piano solo

Fm

Eb

①1fr. ②3fr. ③3fr.

F

C

F

④3fr.

C

F

F

C

Eb

This system is a piano solo section. It features a piano accompaniment in treble clef and a guitar tablature in standard notation. The solo is marked with chords Fm, Eb, F, C, F, C, F, C, Eb. It includes performance instructions such as "hold-" and fret numbers like "1fr.", "3fr.", and "4fr.".

Fm Db Ab Eb

⑥8fr. C C ⑥8fr. C C

Oh

Verse 3:

Fm Cm Bbmaj7 Gb

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

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

w/Rhy. Fig. 1

F Bb C F Eb

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

⑥13fr. F F ⑥13fr. F F ⑥13fr. F F

hold-----

Verse 4:
Fm

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

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

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

F ⑥6fr. Bb Bb ⑥6fr. Bb Bb C Bb

mil-lion ways to spend_ your_

F5 Eb F5 F1

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

rit.

Five To One

Words & Music by The Doors

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Moderately

Drums & bass
N.C.

3

Gtr. I

Riff A -----

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

f

3 3 3

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

1/2 1/2 1 1

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

Verse 2:
N.C.

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

1/2 1/2 1/2

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

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

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

Guitar solo
8va

8va

loco

Verse 3:
N.C.

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

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

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

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

Musical notation system 1: Treble clef staff with melodic line and guitar tablature below. The tablature includes fret numbers (e.g., 19, 17, 20) and fingering instructions (1, 3).

8va

Musical notation system 2: Treble clef staff with melodic line and guitar tablature below. The tablature includes fret numbers (e.g., 19, 17) and fingering instructions (1, 1/2).

Freely

8va

Musical notation system 3: Treble clef staff with melodic line and guitar tablature below. Includes spoken lyrics: "Hey come on honey, you go along home and wait for me baby, I'll be there in just a". The tablature includes fret numbers (e.g., 19, 17, 20, 21) and fingering instructions (1).

8va

Musical notation system 4: Treble clef staff with melodic line and guitar tablature below. Includes lyrics: "little while. You see, I got to go out in this car with these people...". The tablature includes fret numbers (e.g., 19, 17, 0, 5, 7) and fingering instructions (1, loco).

Get to - geth - er one more time.

Musical notation system 5: Treble clef staff with melodic line and guitar tablature below. The tablature includes fret numbers (e.g., 5, 7, 14, 15, 17, 19) and fingering instructions (1).

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

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

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Moderate shuffle (♩ = ♩³), ♩ = 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 5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 7

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. The guitar part includes triplets and chords marked with 'x' for muted strings. The bass line continues with fret numbers and a triplet.

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

The third system features a vocal line with lyrics, a guitar melody with triplets and chords, 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. The guitar part includes triplets and chords marked with 'x' for muted strings. The bass line continues with fret numbers and a triplet.

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

Chorus:
N.C.(A7)

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

Rhy. Fig. 1

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

Let it a - roll, _____

Guitar solo
N.C.(E7)

all _____ night long. _____

Spoken: "Do it, Robbie, do it."

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several triplet markings (groups of three notes). The bottom staff is in bass clef and contains a bass line with fret numbers (14, 12, 15, etc.) and fingering numbers (1, 12, 14, etc.).

Second system of musical notation. The top staff continues the melodic line with triplet markings. A "hold" instruction is placed above the staff with a dashed line. The bottom staff continues the bass line with fret numbers (15, 12, 10, 7, 10, 8, 8, 10, 9, 9, 0) and fingering numbers (1, 12, 15, 10, 7, 10, 8, 8, 10, 9, 9, 0).

Third system of musical notation. The top staff features a melodic line with triplet markings and a repeat sign (%). The bottom staff features a bass line with fret numbers (0, 2, 0, 2, 0, 2, 0, 2) and a repeat sign (%). A "hold" instruction is placed above the staff.

Fourth system of musical notation. The top staff shows a melodic line with some rests. The bottom staff shows a bass line with fret numbers (4, 2, 0, 2, 2, 4, 4, 2, 0, 0, 2) and a repeat sign (%).

Fifth system of musical notation. The top staff contains the lyrics "You got - ta roll, roll, roll, you got - ta". Below the lyrics is a musical staff with a "Rhy. Fig. 1" label. The bottom staff shows a bass line with fret numbers (5, 5, 5, 3, 5, 3, 0, 0, 2, 2, 2, 2, 0, 2) and a repeat sign (%).

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)

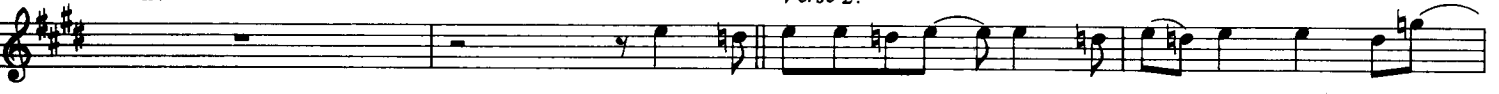


save our ci - ty, _____

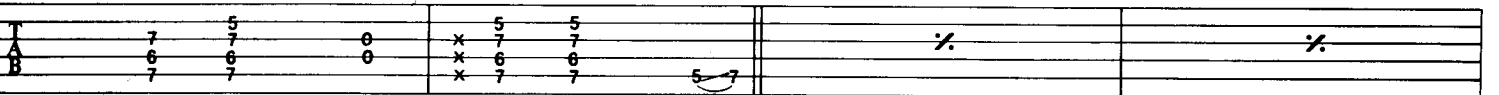
right now.

E7

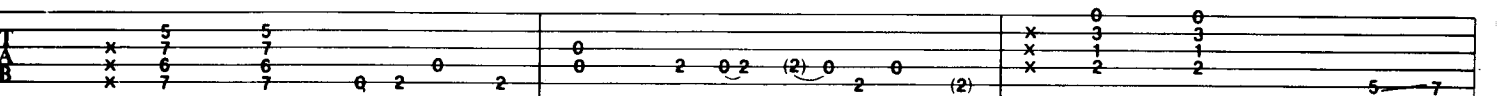
Verse 2:



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

Guitar part details: Chords: x033, x033. Fingering: 5-7, 0 1 0 2, 0 2 0 2 (2) 0 0 2

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

Guitar part details: Fingering: 0 2 0 2 0 2 0 2, (2) 2 0 0 2 0 3, (3) 0 0 0 0 1 2, 0 2 0 2 0

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

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

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

roll, hey, all night long.





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

Guitar part details: Fingering: 4 4 4 4 4 4, 4 4 4 5 6 7 8, 4 4 4 5 6 7 8, 2 2 2 2 2 2, 2 2 3 4 6 6, 15 15 12 15 12 14 (14) 12 14, 12 9 7

Twentieth Century Fox

Words & Music by The Doors

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

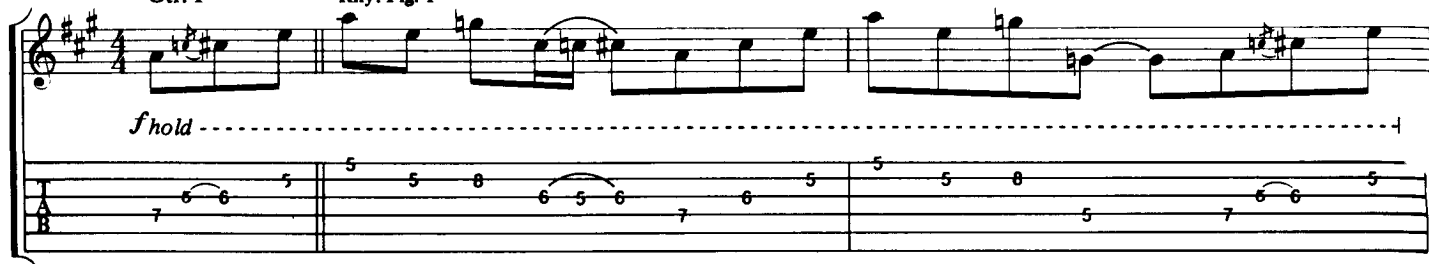
Moderate rock ♩ = 116

Intro:

Gtr. I

Rhy. Fig. 1

f hold



Verses 1 & 2:

w/Rhy. Fig. 1 (2 times)







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



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



rank a scene, she'll nev - er break the date. —

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



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

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

Chorus 1 & 2:

E E7

She's a Twen - ti - eth

G A G A ③6fr. C#

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

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

*Chord names derived from organ & bass parts.

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

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

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

Gtr. I 13

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

mf w/vib. effect

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

*Chords derived from Kybrd. part.

Am Em

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

1/4 1/4

2 0 2 0 3 0 2 0 3 0

D C Em 2nd time to Coda II

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

5 3 3 0

Verse 2:

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

Rhy. Fig. 1

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

Am Em

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

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

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

D C Em 2nd time to Coda I

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

(end Rhy. Fig. 1)

hold -----

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

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

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

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

hold -----

2. Girl you

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

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

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

3 0 0 2 0 2 3 (3)

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.

System 1: Vocal line with lyrics "Ri - ders on the storm." and a long note. Guitar line with notes (11) 11-9 7. Bass line with notes (7) 6 7 0 4 2 (2) 4 2 4 2 4 2.

Ri - ders on the storm.

System 2: Vocal line with lyrics "Ri - ders on the storm." and a long note. Guitar line with notes (2) 4 2 4 4 (4) 2 4 2 4 1 1/2 (4) (4) 2. Bass line with notes (2) 4 2 4 4 (4) 2 4 2 4 4 (4) (4) 2.

System 3: Vocal line with notes and a wavy line. Guitar line with notes (2) 2 4 2 4 4 (4) 4 6 7 6 7 9 9 7 9 11 9 11 9 11. Bass line with notes (2) 4 4 2 4 4 (4) 4 6 7 6 7 9 9 7 9 11 9 11 9 11.

Free time

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

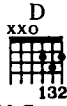
System 4: Vocal line with notes and rests. Guitar line with notes 12 14 14 10 5 7 12 11 6 7. Bass line with notes 11 13 12 11 6 7.

System 5: Vocal line with notes and rests. Guitar line with notes (7) 12 12 13 17 10 19 16 15 15 (19) 14 14 14 14 (14) 14 14 15 15. Bass line with notes (7) 12 12 13 17 10 19 16 15 15 (19) 14 14 14 14 (14) 14 14 15 15.

Break On Through

Words & Music by The Doors

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N.C.

Riff A

Moderately fast $\text{♩} = 168$

Intro :

Drum beat

3

Gtr. I

Intro musical notation with guitar accompaniment. The guitar part features a D major chord (xx0232) 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 more complex rhythmic pattern.

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 end riff, including vocal lines and guitar accompaniment. The guitar part features a D major chord and a rhythmic pattern similar to the chorus.

Organ solo
w/Riff A (8 times)

w/Riff A (2 times)

8

Oh! Ev - ery - bod - y loves my

ba - by. She gets. She gets.

She gets. Yeah. 3. I found an

Coda N.C.

Break on through oh! Oh yeah!

E7#9
Rhy. Fig. 1

(end Rhy. Fig. 1)

Verse 4:
w/Rhy. Fig. 1

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

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

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

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

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

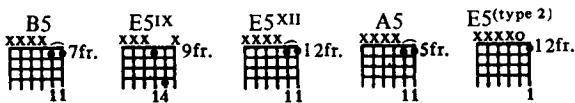
yeah, yeah, yeah, yeah, yeah.

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

People Are Strange

Words & Music by The Doors

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Moderately
N.C.

Verse 1:
Em

A7(no 3rd)

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

Gtr. I
f hold hold hold

B (Em)

A7(no 3rd)

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

hold hold hold hold hold

B (Em)

Chorus:

B7

G5

Substitute w/Fill 1 (2nd time)

(B7)

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

hold hold

(2nd time)

1/2

Fill 1

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

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

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

when you're strange. -

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

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

2nd time to Coda E5IX

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

A5 E5IX Guitar solo *B7 Em

when you're down. -

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

Fill 2

B7

Em

D.S. al Coda

Coda

E5IX

EXII

B7

G5

When you're

When you're strange, _____

fac - es come out _ of the rain. _

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

B7

G

B7

When you're strange,

no-one re - mem - bers your name. _

When you're strange, _

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

rit.

when you're strange, _

when you're

strange. _

1½

rit. *w/trem. bar

hold - - - - - | 1½

*Gradually pull up on bar.

Hello, I Love You

Words & Music by The Doors

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Moderately

Drum fill

*A

G

N.C.

w/Riff A (5 times)

A

G

N.C.

Hel -

Gtr. I

Riff A

f
w/fuzz distortion

*Chord names derived from Kybrd. part.

A

G

N.C.

A

G

N.C.

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

A

G

N.C.

A

G

N.C.

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

Verse 1:

A

G

A

G

A

G

A

G

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

A

G

A

G

A

G

A

G

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

Chorus:
w/Riff A (4 times)

A G N.C.

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

A G N.C. A G

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

N.C. A G N.C.

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

Verse 2:

A G A G A G A G

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

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

A G A G A G A G

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

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

Verse 3:

N.C. Bb Ab Bb Ab

Side-walk crouches at her feet, like a

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

Bb Ab Bb Ab Bb Ab Bb Ab

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

Bb Ab Bb Ab Bb Ab Bb Ab

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

Bb Ab Bb Ab Bb Ab Bb Ab

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

Bb Ab Bb Ab Bb Ab Bb Ab

Repeat ad lib. and fade

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

*Lead vocal ad lib. until fade.

Love Street

Words & Music by The Doors

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

Intro: Gtr. I
Am

Intro: Gtr. I Am G Gm

mf hold hold hold

5 7 5 5 3 3 3 3 3 5 3

5 5 3 3 3 3 3 3 3 3 3

5 5 3 3 3 3 3 3 3 3 3

Verse 1:
Am G

F Am G

She lives on Love Street...

hold hold hold

1 1 1 1 2 5 5 7 3 3 3

1 2 1 1 2 5 5 5 3 3 3

1 2 1 1 2 5 5 5 3 3 3

Gm F Am

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

hold hold hold

3 3 5 3 1 1 1 5 5 7

3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3

Rhy. Fig. 1

G Gm F

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

(end Rhy. Fig. 1)

hold hold hold

3 3 3 3 3 3 5 3 1 1 1

3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3

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

7 9 7 5 5 5 5 5 5 7 5 5 3 3 3 4 3 4 3 4

Bm A Am G

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

7 9 7 7 5 5 5 5 5 5 7 5 5 3 3 3 4 3

Am Bm C

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

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

5 5 5 5 7 7 7 8 8 8 8 9 9

Gmaj7 Am Gmaj7 C

_____ She has me, and she

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

10 12 10 12 12 12 13 12 12 10 10 12 10 12 8 8 8 8

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

4 4 4 4 5 5 5 5 6 6 6 6 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

0 0 0 0 3 3 3 3 3 3 3 3 3 3

3 2 0 0 0 0 0 0 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 0 0 0 0 0 0 0 0 0 0 0 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) 4 4 4 (0) 7 7 7 7 6 5 5 5 7 5 5

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

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

G Bm A

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

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

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

Am G Bm

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

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

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

A A5 G Fade out

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

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

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

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

Spanish Caravan

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Rubato

*Fingerstyle

Badd11

Gtr.

I

mf^p

hold notes throughout

3

3

C

a m i p

m

m

p

*p = thumb

i = index

m = middle

a = ring finger

C#m7b5

a m i

a m i

p

p

C

B(11)

11

5

p

a m i

C(#9)

(+11)

B(11)

(+5)

C

N.C.

rit. -----

Gtr. II (Harpisichord arr. for Gtr.)

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

l m l m l
p p p p p

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

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

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

B5 C7

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

hold hold

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

7 9 10 7 10 8 2 4 2 4 2 4 2 4 3 2 3 2 3

B5

Am7

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

hold | hold | hold | hold

3 2 3 3 2 3 | 2 4 2 4 2 4 | 2 4 2 4 2 4 | 5 5 5 7 8 5 5

D

Gm7

C

Fm7

7 5 7 8 5 6 5 | 6 8 6 10 8 6 10 | 8 7 8 10 12 10 8 | 9 13 8 9 9

hold | hold | hold | hold

7 5 7 7 7 | 3 3 5 6 3 | 5 5 5 5 5 | 1 1 3 4 1

Bb

F#m7

B

11 10 11 10 11 11 | 9 10 9 14 10 12 | (12)

hold | hold

3 3 3 3 3 | 2 2 4 5 2 | 4 4 4 4 4 | (4) (4) (4) (2)

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 above the staff: 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 indicated above the staff: Am, Em/B, B7add11/F#, and Em.

D7sus2

D7

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

This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics, a guitar melody in treble clef, and a bass line in bass clef with fretboard diagrams. The guitar part includes a 'hold' instruction in the fourth measure.

D7sus4

D7

D7sus2

Free time
C

B

know you can. _____

This system contains measures 5 through 8. It includes a vocal line with lyrics, a guitar melody, and a bass line with fretboard diagrams. Measure 8 is marked as 'Free time' and 'C' time. The guitar part features a 'trill' instruction in measure 8.

A tempo

N.C.(Em)

Gtr. III (Elec.)

fw/maximum fuzz tone

This system contains the final three measures of the piece. It features a guitar melody in treble clef and a bass line in bass clef with fretboard diagrams. The tempo is marked 'A tempo' and the guitar is set to 'N.C.(Em)' and 'Gtr. III (Elec.)' with a note to use 'fw/maxtimum fuzz tone'.

(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 song. The vocal line starts with a half note 'wait' and a quarter note 'ing' in measure 1, followed by a quarter rest and a half note 'me.' in measure 2. Measures 3-5 contain the lyrics 'Sil - ver and gold and the moun - tains of'. The piano accompaniment features a steady eighth-note bass line. The guitar part uses open strings and simple fretting patterns.

(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 begins with a quarter rest and a half note 'Spain;' in measure 1, followed by 'I have to see you a - gain, and a - gain.' in measures 2-5. The piano accompaniment continues with the eighth-note bass line. The guitar part includes a sequence of chords: Em, Am, Em/B, B7add11/F#, and Em.

(D7)

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

Detailed description: This system contains the next five measures. The vocal line starts with a quarter rest and a half note 'Take me,' in measure 1, followed by 'Span - ish car - a - van, yes I know you can.' in measures 2-5. The piano accompaniment continues with the eighth-note bass line. The guitar part features a D7 chord in measure 3 and a 5th fret barre in measure 5.

(C) (Bm)

Detailed description: This system contains the final five measures. The vocal line has a quarter rest in measure 1, followed by a half note in measure 2, and a quarter rest in measure 3. Measures 4-5 contain a half note. The piano accompaniment continues with the eighth-note bass line. The guitar part features a C chord in measure 1 and a Bm chord in measure 5.

Wild Child

Words & Music by The Doors

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Moderate rock ♩ = 84

Intro:

N.C.(Gm)

Verse 1:

w/Riff A (2½ times)

(1st x only) Al - right.

Wild__ child, -

Riff A
*Gtr. I

1/2 1/2

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

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

*Gtr. A II f w/slide hold

Ab 8va hold

Gtr. III N.C.(Gm)

Gtr. II w/slide

Verse 2:

N.C.(Gm)

Nat - u - ral child,

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

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

our child, scream - in' wild. —

A

8va

hold ----- 4

This system contains the next three measures. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The guitar and bass lines continue the accompaniment. A section marked 'A' begins in the second measure. An 8va line is shown in the second measure, and a 'hold' instruction with a 4-measure duration is shown in the third measure.

Ab

N.C.(Gm)

hold ----- 4

This system contains the next three measures. The guitar line starts with a section marked 'Ab' and a 'hold' instruction with a 4-measure duration. The bass line continues the accompaniment. A section marked 'N.C.(Gm)' begins in the second measure.

N.C.(C7)

This system contains the final three measures. The guitar line starts with a section marked 'N.C.(C7)'. The bass line continues the accompaniment.

(Gm) (C7)

(G) With

Bridge:
Bb C Bb

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

C Bb A

i - rate prince at her side, star - ing

hold ----- 4

Ab

N.C.(Gm)

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

hold -----|

hold -----|

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

Your true face, — your true face, —

hold -----|

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

Peace Frog

Words by Jim Morrison. Music by The Doors

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G5 3fr. Gm7 5fr.

Moderate rock ♩ = 112

G5
Rhy. Fig. 1
Gtr.

(vocal enter 2nd time)

There's

(end Rhy. Fig. 1)

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

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

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

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

She

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

Chorus:
*Em

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

hold -----

*Chord names derived from organ & bass parts.

1. G F#m A

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

1 3

2. F#m A G#5

sun - light in her hair.____

grad. bend 1/2

B N.C.(Em)

Em

0 3 0 3 2 0 3 0

0 0 2 0 0 0 0 0 1

2 2 2 2 2 2 2 2 2

Guitar solo
G7

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

(16) 18 15 17 15 17 17 15 17 15 15 17 15 17 15 17 15 17 (17) 15 17 15 17 15 17 15 17

8va

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

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

15 16 17 17 15 16 17 15 16 17 15 16 17 17

Dsus4 G7(3) A7(3)

rake

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

5 6 5

0 0 0

Eb C D7(3)

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

4 5 3

0 5 5

0 5 0

Verse 3:

G5

w/Rhy. Fig. 1 (2 times)

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

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

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

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

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

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

Gm7 E Gm7 E

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

G5 E G5 E G5 E G

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

G5 E Gm7 E G5 E

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

G5 E G5 E G5 E

Segue to Blue Sunday

Blue Sunday

Words & Music by Jim Morrison

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Rock ballad ♩ = 76

Intro. Gtr. F

1 2 3 3 1

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

hold

C Bb5 C

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

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

hold 4

Bb5 C rit. N.C. F

she is the world she is my girl.

6 6 7 9 13 14 13

hold hold rit.

Soul Kitchen

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

mf grad. release

*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)

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_

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

1/2 1/2

A7 D A7 D A7 D

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

(Bend both notes)

1/2 1/2

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

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

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

(Bend both notes)

1/2 1/2 1/2

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

Chorus:

A7 D E D E D

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

hold hold hold hold

E D E D E D

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

hold hold hold hold hold hold

2nd time to Coda

E D E

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

hold hold hold

Verse 2:
N.C. (Guitar tacet)

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

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

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

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

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

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

Coda E

Guitar solo A7 D

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

1/2 hold 1/2

A7 D A7 D A7 D

hold

A7 D A7 D A7 D A7 D

hold

A7 D A7 D 8va A7 D A7 loco D

hold 1/2 1/2

A7 D A7 D A7 D A7 D

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

Rhy. Fig. 2

Well the (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

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

clock says it's time_ to close_ now_ I

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

know I have_ to go_ now_ I

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

real ly want_ to stay_ here all_ night_ All_ night_

(Bend both notes) 1/2

1

A7#9 D A7#9 D

Freely A5

All_ night!

(Bend both notes) 1/2

Touch Me

Words & Music by The Doors

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

Moderately fast

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

Verses 1 & 2:

G **Bm**

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

C **Eb** **Bb**

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

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

Dm7 **Eb** **Gb**

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

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

Db Chorus: Gb

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

Fm Gb Ab Db Db6 Db Gb

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

Fm Gb Ab Gb Db

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

2nd time to Coda

Db5 N.C.(Am) Am

Am9 Am Am9 D.S. al Coda

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

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

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

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

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

Db Gb/Db Db Gb/Db Kybds. 2

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

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

Love Me Two Times

Words & Music by The Doors

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Medium shuffle ♩ = 126 (♩ - ♩ - ♩)

Intro:

N.C.

Gr. I

Intro guitar part for guitar I. It consists of two systems of music. The first system has a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a quarter rest, followed by quarter notes 2, 2, 2, 0, 0, 2. The second system has a treble clef with a key signature of three sharps and a 4/4 time signature. The melody has a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a quarter rest, followed by quarter notes 0, 1, 0, 1, 0, 0, 2, 0, 0, 2. There are trill markings above the treble clef staff in the second system.

(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 for guitar I. It consists of two systems of music. The first system has a treble clef with a key signature of three sharps and a 4/4 time signature. The melody has a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a quarter rest, followed by quarter notes 0, 1, 0, 1, 0, 0, 2, 0, 0, 2. The second system has a treble clef with a key signature of three sharps and a 4/4 time signature. The melody has a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a quarter rest, followed by quarter notes 0, 1, 0, 1, 0, 0, 2, 0, 0, 2. There are trill markings above the treble clef staff in the second system.

A

A7

N.C.

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

Guitar part for guitar I corresponding to the lyrics 'Love me two time girl. I'm goin' a - way.'. It consists of two systems of music. The first system has a treble clef with a key signature of three sharps and a 4/4 time signature. The melody has a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a quarter rest, followed by quarter notes 0, 1, 0, 1, 0, 0, 2, 0, 0, 2. The second system has a treble clef with a key signature of three sharps and a 4/4 time signature. The melody has a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a quarter rest, followed by quarter notes 0, 1, 0, 1, 0, 0, 2, 0, 0, 2. There are trill markings above the treble clef staff in the second system.

D7sus2

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

Guitar part for guitar I corresponding to the lyrics 'Love me two times girl, one for to - mor - row, one just for to - day.'. It consists of two systems of music. The first system has a treble clef with a key signature of three sharps and a 4/4 time signature. The melody has a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a quarter rest, followed by quarter notes 0, 1, 0, 1, 0, 0, 2, 0, 0, 2. The second system has a treble clef with a key signature of three sharps and a 4/4 time signature. The melody has a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a quarter rest, followed by quarter notes 0, 1, 0, 1, 0, 0, 2, 0, 0, 2. There are trill markings above the treble clef staff in the second system.

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

2

G

D7sus2

C7

B7

Em7

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

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

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

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

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

G

D7sus4

C7

B7

N.C.

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

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

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

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

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

Kybd. solo
N.C.

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

A A7 N.C.

hold ----- 1

G D7sus2 C7 B7 Em7

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

G D7sus2 C7 B N.C.

trill

Verse 3:
N.C.

Love me one time...

trill

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

trill

N.C.

D7sus2

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

The first system of music features a vocal line with lyrics "Yeah, my knees_ got weak._ Love me two time girl._". Below it is a guitar melody line with a tremolo effect indicated by a wavy line. The bass line consists of simple chords: 0, 2, 2, 2, 0, 2, 0, 2, 0, 2, 2, 2, 2, 0, 2, 2.

C7

G

D7sus2

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

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

C7

B

N.C.

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

The third system of music features a vocal line with lyrics "I'm goin' a - way._ Love me two time babe._". The guitar melody includes a triplet and a hold. The bass line includes a triplet and a hold: 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 2 2 2 0 0 0 0 0 0.

A

A7

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

The fourth system of music features a vocal line with lyrics "Love me twice to - day._ Love me two time babe, _". The guitar melody includes a hold. The bass line includes a hold: 0 2 0 2 2 2 0 2 0 2 3 0 0 0 x 0 2 2 2 0 0 5 5 x 5 6 6 6 6 6 6 6 6.

N.C.

D7sus2



'cause I'm goin' a-way. —

Love me two time girl, —

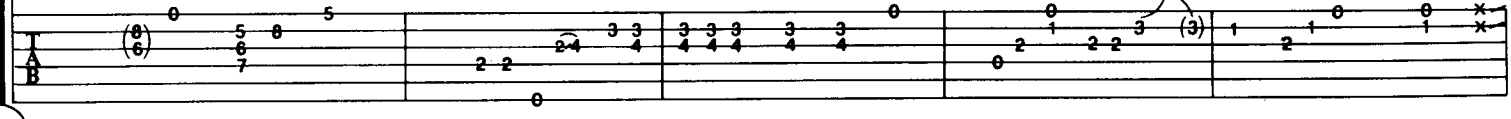
One for to-mor-row,



hold --- 1

3
1/2

hold ----- 1



D7

C7

G

D7sus2

C7

B7



one just for to-day. —

Love me two times —

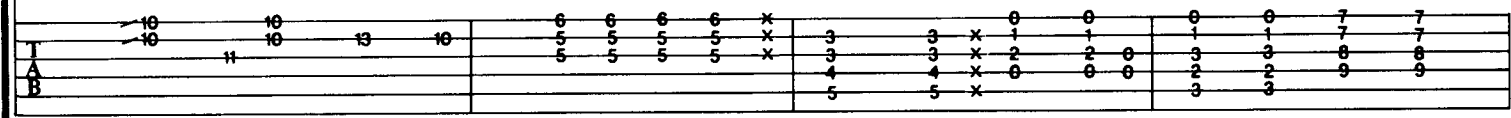
I'm goin' a-way. —



hold ----- 1

3

3



Em7

G

D7sus2

C7

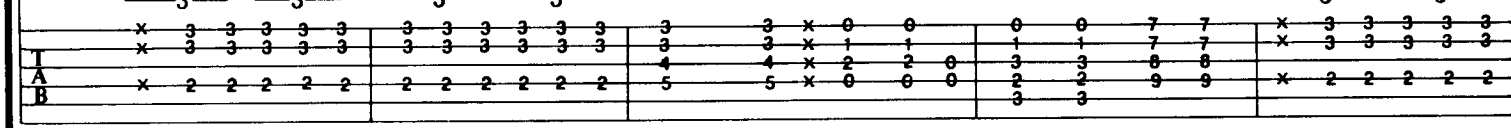
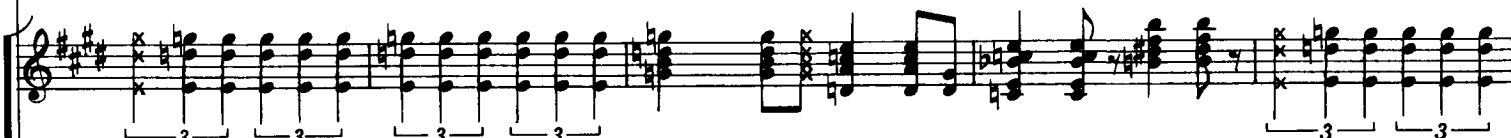
B7

Em7



Love me two times —

I'm goin' a-way. —



G

D7sus2

C7

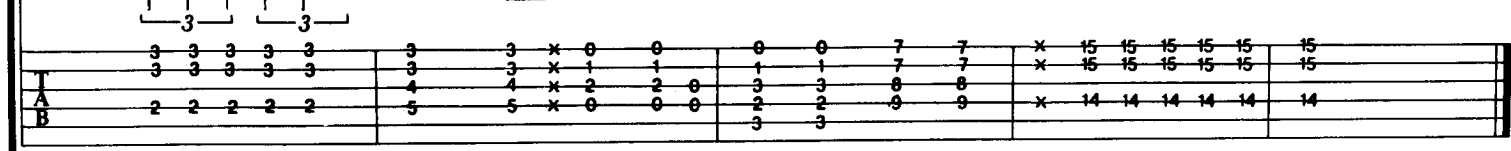
B7

Em7



Love me two times. — I'm

goin' a-way. —



Not To Touch The Earth

Words & Music by The Doors

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Moderate rock ♩ = 104

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

mf mf

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

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 features three staves. The top staff is the vocal line with lyrics. The middle staff is the guitar riff, labeled 'Riff A', with a double bar line and repeat sign. The bottom staff shows the guitar fretboard with fingerings: 1 on the 5th fret and 1 on the 5th fret.

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

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

The third line of the verse continues the vocal line with lyrics: "House up on the hill, moon is ly - ing still,".

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

The fourth line of the verse continues the vocal line with lyrics: "shad - ows on the trees wit - ness - ing the wild breeze, come on ba - by, run — with me. Let's".

5fr.
D

Chorus:
N.C.(Gm)

run. Run with me,

Riff B

Detailed description: This system contains the first three staves of music. The top staff is a vocal line starting with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'run.' are under the first note, and 'Run with me,' are under the next three notes. The second staff is a guitar line with a treble clef, showing a rhythmic pattern of eighth notes. The third staff is a bass line with a bass clef, showing a sequence of fret numbers: 3 3 3, 6 6 6, 5 5 5, 4 4 4, 3.

(Fm)

(Gm)

run with me. Run with me,

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with a treble clef and one flat key signature. It starts with a quarter rest, followed by quarter notes G4, A4, and B4. The lyrics 'run with me.' are under the first three notes, and 'Run with me,' are under the next three notes. The second staff is a guitar line with a treble clef, continuing the eighth-note rhythmic pattern. The third staff is a bass line with a bass clef, showing fret numbers: 1 1 1, 4 4 4, 3 3 3, 2 2 2, 1, and 3 3.

D5

N.C.(Em)

let's run. _____

(end Riff B)

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with a treble clef and one flat key signature. It starts with a quarter rest, followed by quarter notes G4 and A4. The lyrics 'let's run.' are under the first two notes, followed by a long horizontal line. The second staff is a guitar line with a treble clef, showing a rhythmic pattern of eighth notes. The third staff is a bass line with a bass clef, showing fret numbers: 3, 6 6 6, 5 5 5, 4 4 4, 3, and 7 5.

w/Riff C (3 times)

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

Detailed description: This system contains the final three staves of music. The top staff is a vocal line with a treble clef and one sharp key signature. It starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The lyrics 'The man - sion is warm at the top of the hill. _' are under the notes. The second staff is a guitar line with a treble clef, showing a rhythmic pattern of eighth notes. The third staff is a bass line with a bass clef, showing fret numbers: 5 (5), 0, 5 (5), 0.

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

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

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

Riff D Dead (end Riff D)

w/trem. bar

*Hammer on to notes w/out picking.

w/Riff D (2 times)

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

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

N.C.

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

Run with me, run with me.

Riff E (end Riff E)

Fill 1

(Am) N.C.(E5)

Run with me, let's run.

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

Whoa! Some

w/Rhy. Fig. 1 (2 times)

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

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

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

Rhy. Fig. 2
w/trem. bar

w/Fill 2

Wake up girl,— we're al - most home.—

Fill 2
Gtr. II

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

(end Rhy. Fig. 2)

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

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

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

Sun, sun, sun._

8va -----

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

Burn, burn, burn._

Soon, soon, soon._

8va -----

16 (12) 13 15 (15) 13

Fill 3 8va -----

Gtr. II

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

Moon, — moon, — moon. — I will

15 15 15 13

burn you — soon. — Soon, —

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

soon. —

8va *loco*

Free time F5/Gb

w/max fuzz distortion

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

10 10 8 10 10 9

F5 Db#11 F5

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

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

10 8 10 10 8 (10) 8

GUITAR TAB GLOSSARY

TABLATURE EXPLANATION

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

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.

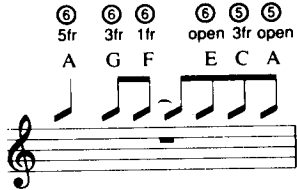
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



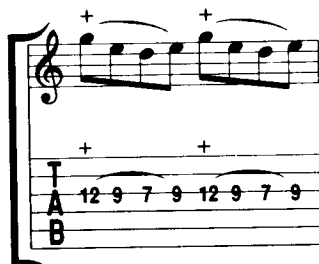
STRUM INDICATIONS:
Strum with indicated rhythm.

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.



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

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



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

fretboard, then pulled off to the following note.



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

the last possible moment.



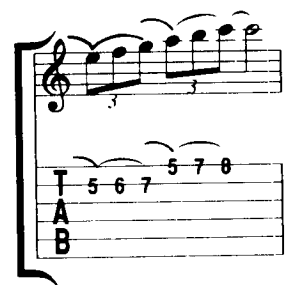
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).

ARTICULATIONS



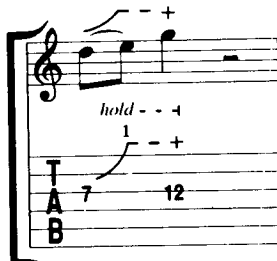
HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



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



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



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

tap onto note indicated.

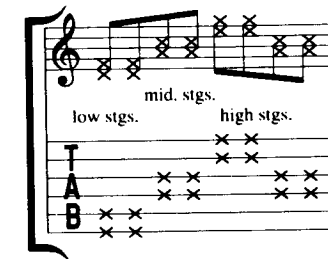


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



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

value of the note.



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

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



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



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

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

and the grace note.

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

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

half their actual value and with separation.

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

(□) or upstroke (∨) of the pick.

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

HARMONICS

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

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

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

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

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

TREMOLO BAR

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

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

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