

the blues brothers complete



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complete


everybody needs somebody to love
flip flop and fly
gimme some lovin'
green onions
minnie the moocher
peter gunn theme
rawhide (theme from rawhide)
shake a tail feather
she caught the katy and left me a mule to ride
soul man
sweet home chicago
the old landmark
think
who's making love

ISBN 88-507-0276-0



9 788850 702763

ML 2230 bf



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EVERYBODY NEEDS SOMEBODY TO LOVE

Words and Music by Bert Berns, Solomon Burke, Jerry Wexler



C F Bb F C F Bb F

Do Fa Sib Fa Do Fa Sib Fa

Parlato:

(5 volte)

We're so glad to see so many of you lovely people here tonight - and we would especially like to welcome all the representatives of Illinois' law enforcement community who have chosen to join us here in the Palace Hotel ballroom at this time. We do sincerely hope you all enjoy the show - and please remember people that no matter who you are and what you do to live, thrive and survive - there are still some things that make us all the same you me

C F Bb F C F Bb F

Do Fa Sib Fa Do Fa Sib Fa

C F Bb F C F Bb F C F

them everybody everybody. Eve - ry - bo - dy - needs some -

Do Fa Sib Fa Do Fa Sib Fa Do Fa

Bb F C F Bb F C F

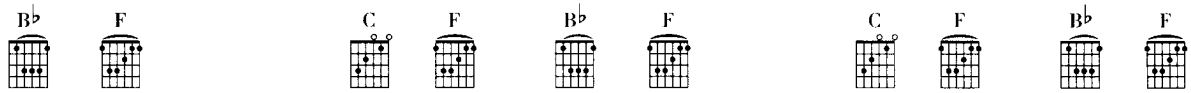
bo - dy - eve - ry - bo - dy - needs some -

Sib Fa Do Fa Sib Fa Do Fa



bo - dy to love some-one to love

Sib Fa Do Fa Sib Fa Do Fa



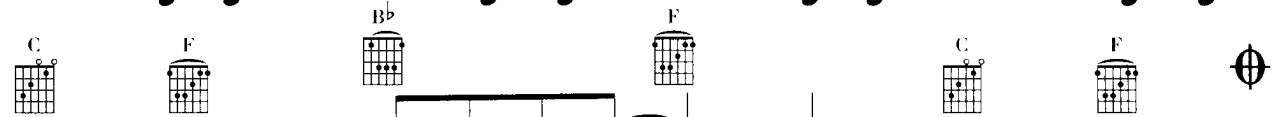
sweet-heart to miss su-gar to kiss. I need

Sib Fa Do Fa Sib Fa Do Fa Sib Fa



you you you, I need you you you, I need

Do Fa Sib Fa Do Fa Sib Fa



you you you { in the morn - ing I need you you

Do Fa Sib Fa Do Fa

Bb F C F Bb F

when my soul's on fire

Sib Fa Do Fa Sib Fa

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics "when my soul's on fire". Above it are six guitar chord diagrams for Bb, F, C, F, Bb, and F. The bottom two staves are piano accompaniment. The right hand plays chords corresponding to the guitar chords, with labels "Sib", "Fa", "Do", "Fa", "Sib", and "Fa" below the notes. The left hand plays a simple bass line.

Am F

some-times I feel I feel a lit-tle sad in-side

Lam Fa

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics "some-times I feel I feel a lit-tle sad in-side". Above it are two guitar chord diagrams for Am and F. The bottom two staves are piano accompaniment. The right hand plays chords corresponding to the guitar chords, with labels "Lam" and "Fa" below the notes. The left hand continues the bass line.

Am G

the way my ba-by mis-treats me I'll ne-ver ne-ver ne-ver find a

Lam Sol

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics "the way my ba-by mis-treats me I'll ne-ver ne-ver ne-ver find a". Above it are two guitar chord diagrams for Am and G. The bottom two staves are piano accompaniment. The right hand plays chords corresponding to the guitar chords, with labels "Lam" and "Sol" below the notes. The left hand continues the bass line.

C F C F

place to hide I need you.

Do Fa Do Fa

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics "place to hide I need you.". Above it are four guitar chord diagrams for C, F, C, and F. The bottom two staves are piano accompaniment. The right hand plays chords corresponding to the guitar chords, with labels "Do", "Fa", "Do", and "Fa" below the notes. The left hand continues the bass line.

C F C F C

Do Fa Do Fa Do

Detailed description: This system contains the first five measures of the piece. It features guitar chord diagrams for C, F, C, F, and C above the staff. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line. The vocal line is represented by a treble clef staff with notes and rests.

F C F C F C F

Fa Do Fa Do Fa Do Fa

Detailed description: This system contains the next seven measures. It features guitar chord diagrams for F, C, F, C, F, C, and F above the staff. The piano accompaniment continues with chords in the treble and a bass line in the bass. The vocal line continues with notes and rests.

Am F

Some - times I feel I feel a lit - tle

Lam Fa

Detailed description: This system contains measures 12-13. It features guitar chord diagrams for Am and F above the staff. The piano accompaniment has a treble clef staff with sustained chords and a bass clef staff with a bass line. The vocal line includes the lyrics 'Some - times I feel I feel a lit - tle'.

Am

sad in - side the way my ba - by mis - treats me I'll

Lam

Detailed description: This system contains the final three measures. It features a guitar chord diagram for Am above the staff. The piano accompaniment continues with sustained chords in the treble and a bass line in the bass. The vocal line includes the lyrics 'sad in - side the way my ba - by mis - treats me I'll'.

G G F

ne - ver ne - ver ne - ver find a place to hide_ I need you you you_

Sol Do Fa

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "ne - ver ne - ver ne - ver find a place to hide_ I need you you you_". The piano accompaniment is in a grand staff with a bass clef. The first measure has a "Sol" label, and the second measure has "Do" and "Fa" labels. Chord diagrams for G, G, and F are shown above the staff.

Bb F C F Bb F C F

- I need you you you_ I need you you you_

Sib Fa Do Fa Sib Fa Do Fa

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "- I need you you you_ I need you you you_". The piano accompaniment continues with "Sib Fa Do Fa Sib Fa Do Fa" labels. Chord diagrams for Bb, F, C, F, Bb, F, C, and F are shown above the staff.

Bb F C F Bb F

- I need you you you_ I need

Sib Fa Do Fa Sib Fa

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "- I need you you you_ I need". The piano accompaniment continues with "Sib Fa Do Fa Sib Fa" labels. Chord diagrams for Bb, F, C, F, Bb, and F are shown above the staff.

C

you. *Parlato:* You know people when you do find somebody,

Do

Detailed description: This system contains the final two measures. The vocal line starts with the word "you." followed by a *Parlato* section with the lyrics "You know people when you do find somebody,". The piano accompaniment has a "Do" label. A chord diagram for C is shown above the staff.



hold that woman, hold that man. love him, fleece him, squeeze her. please her. Hold. squeeze and please that because it's so important to

Do7

person, give them all your love, signify your feelings with every gentle caress
 have that special somebody, to hold, kiss, miss squeeze and please.

Dal % al Φ , poi segue

B \flat F C F B \flat F

you. I need you you you, I need

Sib Fa Do Fa Sib Fa

C F B \flat F C C7

ripete ad lib.

you you you, I need you.

Do Fa Sib Fa Do Do7



FLIP FLOP AND FLY

Words and Music by Charles S. Calhoun, Lou Willie Turner



Allegro blues $\text{♩} = \text{♩}$

B \flat 7



Solo Armonica

Sib7

B \flat 7



Well now when I get the blues, gon-na get me a rock-in'
last kiss; hold it a long, long

Sib7

E \flat 7



chair
time

Well now when I get the blues, gon-na
Give me one last kiss;

Mib7

B \flat 7



Cm7



get me a rock-in' chair
hold it a long, long time

When the blues o-ver-take me, gon-na
Well, hold that kiss 'til I

Sib7

Dom7

F7

Bb7

rock right a - way from here.
feel it in my head like wine.

Now when I
Well, here come

Fa7

Sib7

Bb7

— get lone - some I get on the te - le - phone
— my ba - by, flash - in' a new gold tooth
Mis - sis - sip - pi bull - frog sit - tin' on a hol - low stump

Sib7

Eb7

Now when I get lone - some I get on the te - le -
Well, here come my ba - by, flash - in' a new gold tooth
Well, like a Mis - sis - sip - pi bull - frog sit - tin' on a hol - low stump

Mib7

Bb7



Cm7

3fr.

phone Well, I call my ba - by, tell her
Well, she's so small she can
I got so ma - ny wo - men I don't

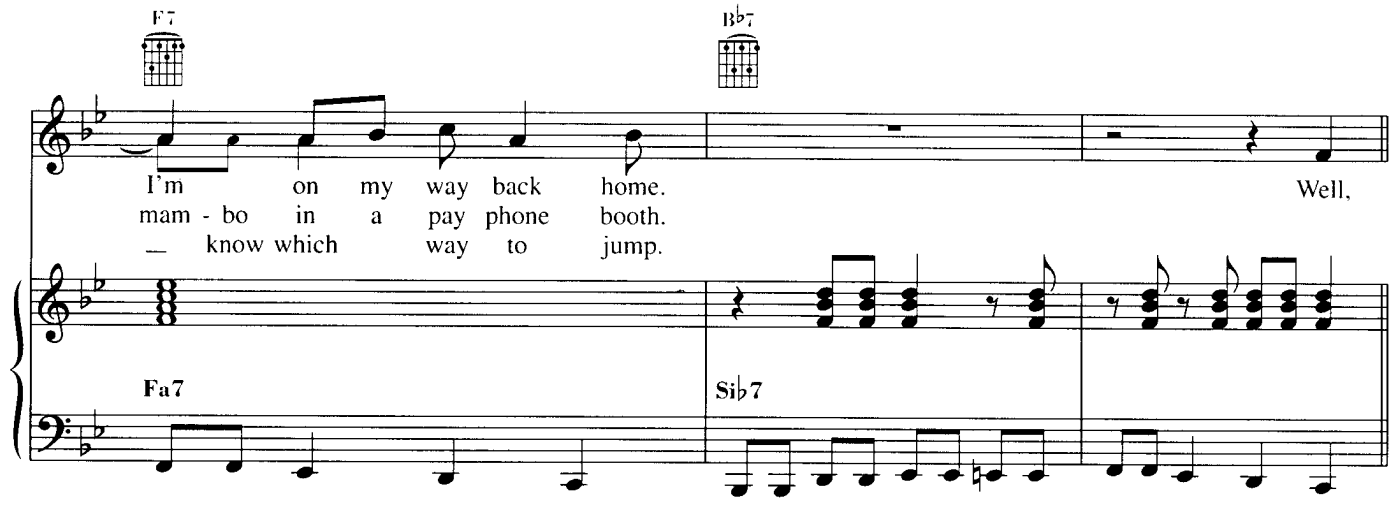
Sib7

Dom7

F7  Bb7 

I'm on my way back home. Well,
mam - bo in a pay phone booth.
— know which way to jump.

Fa7 Sib7



flip, flop and fly — I don't care if I die —

3 3



Eb7  Bb7  

Flip, flop and fly — I don't care if I die Don't —

Mib7 Sib7



Cm7  F7  1. Bb7 

— e - ver leave me, don't — e - ver say good-bye Give me one —

Dom7 Fa7 Sib7



2. Bb7



Bb7



Solo Sax

Musical staff with lyrics: Lou Ma-ri-ni!

Piano accompaniment for the first system, including chords: Sib7

Eb7



Bb7



Musical staff for the second system.

Piano accompaniment for the second system, including chords: Mib7, Sib7

Cm7



F7



Bb7



1.

2. Bb7



Musical staff with lyrics: Well, like a

Piano accompaniment for the third system, including chords: Dom7, Fa7, Sib7, Sib7

Dal $\frac{3}{4}$ al $\frac{4}{4}$, poi segue

Cm7



F7



Cb7



Bb7



Musical staff with lyrics: e - ver leave me, don't e - ver say good-bye.

Piano accompaniment for the fourth system, including chords: Dom7, Fa7, Dob7|Sib7



GIMME SOME LOVIN'

Words and Music by S.Winwood, M.Winwood, S.Davies



Moderato

D G D G

Well, my temp - - era-ture's ris-ing and my feet left the floor,___
 ex - plod - ing and I'm float-ing to sound,___
 so good ev - e - ry - thing is get-ting hot,___

Re Sol Re Sol

D G D G D G

cra - zy peo-ple knock-in' 'cos they're wait-ing some more___ let me in Ba-by, I don't
 too much is hap - pen-ing 'cos you're___ a - round,___ It's been a hard day and no-thing
 you'd bet - ter take some time off 'cos the place is on fire, bet-ter start Ba-by, 'cos I

Re Sol Re Sol Re Sol

D G D G D G

know what you've got___ but you'd bet - ter take it ea - sy, this___ place is hot;___ and I'm
 went___ too good___ I'm gon - na re - lax___ like ev' - ry - bo - dy should and I'm
 have so much to do,___ we made it Ba - by, and it hap - pened to you___ and I'm

Re Sol Re Sol Re Sol

D F G

So glad we made it, So glad we made

Re Fa Sol

Detailed description: This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics, a guitar line with chords D, F, and G, and a piano accompaniment in bass clef. The piano part includes vocal line labels 'Re', 'Fa', and 'Sol'.

Bb D G

it. I want you. Gim-me some a - lov-in',

Sib Re Sol

Detailed description: This system contains measures 4-6. It features a vocal line in treble clef with lyrics, a guitar line with chords Bb, D, and G, and a piano accompaniment in bass clef. The piano part includes vocal line labels 'Sib', 'Re', and 'Sol'.

D G D

Gim-me some a - lov-in' Gim-me some a -

Re Sol Re

Detailed description: This system contains measures 7-9. It features a vocal line in treble clef with lyrics, a guitar line with chords D, G, and D, and a piano accompaniment in bass clef. The piano part includes vocal line labels 'Re', 'Sol', and 'Re'.

G D

lov-in' ev - er - y day.

Sol Re

Detailed description: This system contains the final three measures of the piece. It features a vocal line in treble clef with lyrics, a guitar line with chords G and D, and a piano accompaniment in bass clef. The piano part includes vocal line labels 'Sol' and 'Re'.

1. 2.



Musical notation for the first system, measures 1-3. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked in measure 3. The notes 'Sol' and 'Re' are written above the piano accompaniment in measures 2 and 3 respectively.



Musical notation for the second system, measures 4-6. Similar to the first system, it includes a vocal line and piano accompaniment. A triplet of eighth notes is marked in measure 6. The note 'Sol' is written above the piano accompaniment in measure 6.



Musical notation for the third system, measures 7-9. The piano accompaniment continues with eighth-note patterns. The notes 'Re' and 'Sol' are written above the piano accompaniment in measures 7 and 9 respectively.



3. D

Musical notation for the fourth system, measures 10-12. This system includes lyrics: "Well, my head's ___ / Well, I feel ___". The piano accompaniment features eighth-note patterns. The notes 'Re' and 'Sol' are written above the piano accompaniment in measures 10 and 11 respectively.

GREEN ONIONS



Music by T. Jones Booker, Steve Cropper, Earl Jackson, Lewis Steinberg



Blues moderato

F5



Hammond

First system of musical notation for Hammond organ. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and dotted eighth notes, some beamed together. The bass staff contains a bass line with chords. A '7' is written above the first measure of the bass staff. The key signature has two flats (Bb and Eb).

Fa5

Second system of musical notation for Hammond organ. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains chords, and the bass staff contains a bass line with eighth notes. The key signature has two flats (Bb and Eb).

Bb5



F5



Third system of musical notation for Hammond organ. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains chords, and the bass staff contains a bass line with eighth notes. The key signature has two flats (Bb and Eb).

Sib5

Fa5

C5



Bb5



F5



Fourth system of musical notation for Hammond organ. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains chords, and the bass staff contains a bass line with eighth notes. The key signature has two flats (Bb and Eb).

Do5

Sib5




Fa5


Fifth system of musical notation for Hammond organ. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes. The key signature has two flats (Bb and Eb).

B \flat 5  F5 




Sib5 Fa5

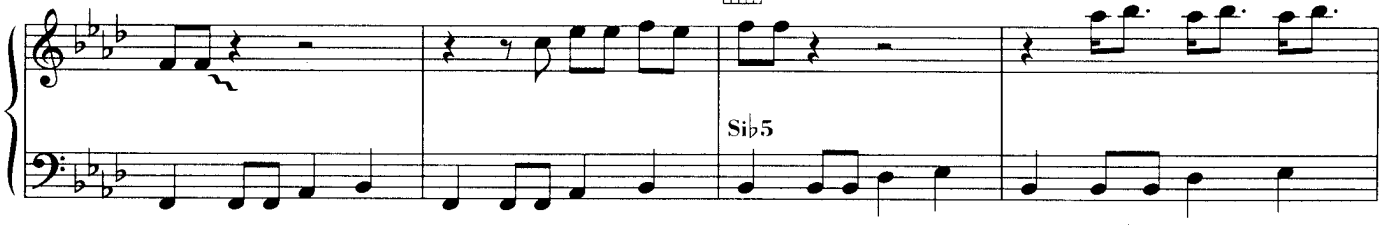
C5  B \flat 5  F5 






Do5 Sib5 Fa5




B \flat 5 



Sib5

F5  C5  B \flat 5 



Fa5 Do5 Sib5

F5 

Chitarra



Fa5

B \flat 5

Sib5

F5 8fr.

C5 3fr.

B \flat 5

Fa5 Do5 Sib5

F5 8fr.

Fa5

B \flat 5

Sib5

F5 8fr.

C5 3fr.

B \flat 5

Fa5 Do5 Sib5

F5 8fr.

Fa5

System 1: Treble clef with F5 chord diagram (8fr.) and Bb5 chord diagram. Bass clef with Fa5 and Sib5 chords. Includes a triplet in the treble.

System 2: Treble clef with F5 chord diagram (8fr.). Bass clef with Fa5 chord. Includes triplets in the treble.

System 3: Treble clef with C5 chord diagram (3fr.), Bb5 chord diagram, and F5 chord diagram (8fr.). Bass clef with Do5, Sib5, and Fa5 chords. Includes triplets in the treble.

System 4: Treble clef with F5 chord diagram (8fr.). Bass clef with Fa5 chord.

System 5: Treble clef with Bb5 chord diagram and F5 chord diagram (8fr.). Bass clef with Sib5 and Fa5 chords.

System 6: Treble clef with C5 chord diagram (3fr.), Bb5 chord diagram, and F5 chord diagram (8fr.). Bass clef with Do5, Sib5, and Fa5 chords. Includes a first ending bracket labeled '1. 2. 3. 4. 5. 6.' above the treble staff.

7. F5



7. F5

Fa5

Musical notation for system 7, first system. Treble clef with a key signature of two flats. The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes. The chord Fa5 is indicated in the bass staff.

Fm7



Fm7

Fam7

Musical notation for system 7, second system. Treble clef with a key signature of two flats. The melody consists of chords. The bass line consists of quarter notes. The chord Fam7 is indicated in the bass staff.

Bbm7



Bbm6



Fm7



Fm6



Fm7



Bbm7 Bbm6 Fm7 Fm6 Fm7

Sibm7 Sibm6 Fam7 Fam6 Fam7

Musical notation for system 7, third system. Treble clef with a key signature of two flats. The melody consists of chords. The bass line consists of quarter notes. Chords are labeled: Sibm7, Sibm6, Fam7, Fam6, Fam7.

1. C5



Bb5



F5



1. C5 Bb5 F5

Do5 Sib5 Fa5

Musical notation for system 7, fourth system. Treble clef with a key signature of two flats. The melody consists of eighth notes. The bass line consists of quarter notes. Chords are labeled: Do5, Sib5, Fa5.

2. C5



Bb5



2. C5 Bb5

Do5 Sib5

Musical notation for system 7, fifth system. Treble clef with a key signature of two flats. The melody consists of eighth notes. The bass line consists of quarter notes. Chords are labeled: Do5, Sib5.

F5



F5



F5 F5

Chitarra

Fa5

Musical notation for system 7, sixth system. Treble clef with a key signature of two flats. The melody includes triplets and a guitar solo section labeled 'Chitarra'. The bass line consists of quarter notes. Chords are labeled: Fa5.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The treble staff contains chords and single notes, while the bass staff features a steady eighth-note accompaniment.

Second system of musical notation. The treble staff includes a triplet of eighth notes. The bass staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble staff contains five triplet markings over eighth notes. The bass staff continues with the eighth-note accompaniment.

Orchestra

Fifth system of musical notation, labeled "Orchestra". It consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with eighth notes, and the bass staff has a steady eighth-note accompaniment.

Sixth system of musical notation. It includes guitar chord diagrams: F5 (8fr.) and Fm9 (6fr.). The text "Chitarra" and "Tutti" is present. The treble staff has a melodic line with a triplet, and the bass staff has a steady eighth-note accompaniment.



MINNIE THE MOOCHER



Words and Music by Cab Calloway, Irving Mills, Clarence Gaskill

(♩ = 96)
N.C.



Musical notation for the first system, featuring a treble clef staff with chords and a bass clef staff with a simple bass line. The key signature is one sharp (F#) and the time signature is 4/4.






Musical notation for the second system, continuing the piece with similar chord progressions and a steady bass line.



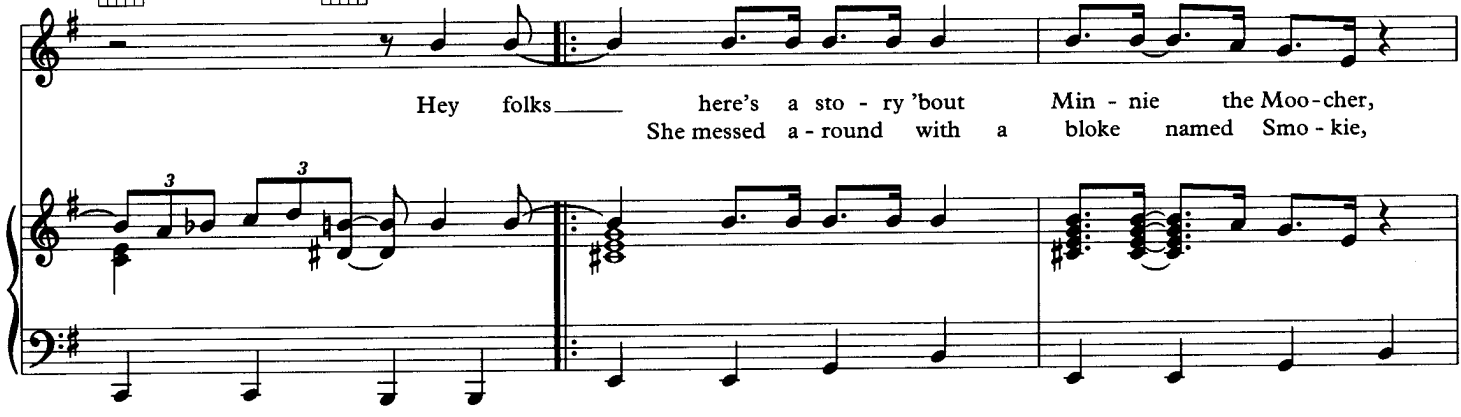
Musical notation for the third system, featuring more complex chordal textures in the treble staff.



Musical notation for the fourth system, concluding the piece with a final chord and a simple bass line. The treble staff includes triplets.

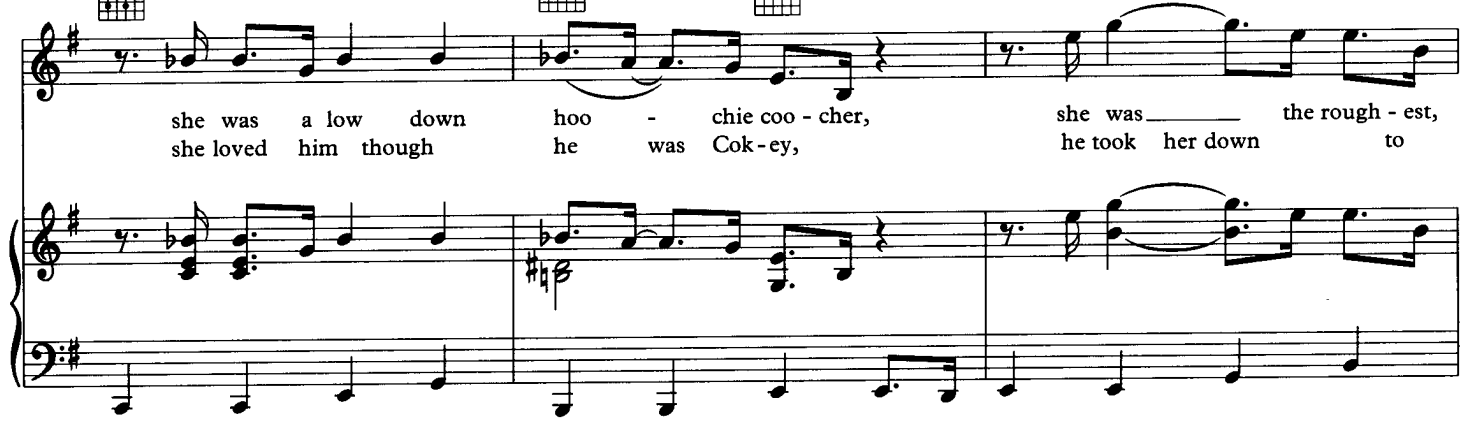
C7  B7  Em 


Hey folks _____ here's a sto - ry 'bout Min - nie the Moo - cher,
 She messed a - round with a bloke named Smo - kie,



C7  B7  Em 

she was a low down hoo - chie coo - cher, she was _____ the rough - est,
 she loved him though he was Cok - ey, he took her down to



C7  B7  Em 

tough - est frail, but Min - nie had a heart _____ as big as a whale. Hi - de -
 Chi - na - town and he showed her how to kick the gong a - round. Hi - de -



- hi - de - hi - de - hi Hi - de - hi - de - hi - de - hi Ho - de - ho - de - ho Ho - de -
 - hi - de - hi - de - hi Hi - de - hi - de - hi - de - hi Whoah



- ho - de - ho - de - ho He - de - he - de - he - de - he He - de - he - de - he - de - he Hi - de -
 Whoah He - de - he - de - he - de - he He - de - he - de - he - de - he Hi - de -

- hi - de - hi - de - ho Hi - de - hi - de - hi - de - ho She had a dream a -
 - hi - de - hi - de - ho Hi - de - hi - de - hi - de - ho

- bout the King of Swe-den, he gave her things that she was need-in',

he gave her a home built of gold and steel, a dia - mond car with a -



- pa - la - t'num wheels. A - hi - de - hi - de - hi - de - hi - de - hi - de - hi

Hi - de - hi - de - hi - de - hi - de hi - de - hi - de - hi Ho - de - ho - de - ho - de - ho - de - ho - de - ho de - ho

Ho - de - ho - de - ho - de - ho - de - ho - de - ho Sku - de - le - woo - sku - de - le - woo - sku - de - le - woo - de - le - woo - de - le - woo Sku - de - le

woo - sku - de - le - woo - sku - de - le - woo - de - le - woo - de - le - woo Zi - di - di - di - du - da - loo - wu - du - du - da - loo Ski - di - bi - da - lou Bu - da - zoy Zi - di -

9:8

- di - di - du - da - loo - wu - du - du - da - loo Ski - di - bi - da - lou Bu - da - zoy He gave her his town - house

C7

B7

Em

and his rac - ing hor - ses, — each meal she ate was a do - zen cour - ses,

C7

had a mil - lion dol - lars worth of nick - els and dimes, she sat a - round and count - ed them all a

B7

Em

mil - lion times. Hi - de - hi - de - hi - de - hi Hi - de - hi - de - hi - de - hi Ho - de -

- ho - de - ho - de - ho Ho - de - ho - de - ho - de - ho He - de -

- he - de - he - de - he He - de - he - de - he - de - he Hi - de -

- hi - de - hi - de - ho Hi - de - hi - de - hi - de - ho Poor Min, poor Min, poor

slower

Em6/B

Em

C

B7

B7aug5

Em6

Min.



PETER GUNN THEME

Music by Henry Mancini



Moderato

The musical score is written for piano and guitar. It consists of four systems of music. The first system shows the piano accompaniment in the bass clef with a tempo marking of 'Moderato'. The second system continues the piano accompaniment. The third system features a guitar part with triplets and a chord diagram for F7. The fourth system shows the piano accompaniment with a large oval marking over a specific measure.

First system of musical notation. The treble clef staff contains a long melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The bass clef staff contains a rhythmic accompaniment of eighth notes with a consistent pattern of rests.

Second system of musical notation. The treble clef staff features two triplet markings over eighth notes in the first and second measures. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a complex melodic line with many beamed notes and slurs. The bass clef staff has fewer notes, with some rests and a few chords.

Fourth system of musical notation. Above the treble clef staff are guitar chord diagrams for F, Eb, F, Eb, and F. Below the treble clef staff are labels 'Fa' and 'Mib' corresponding to the chords. The bass clef staff continues the accompaniment.

Fifth system of musical notation. Above the treble clef staff are guitar chord diagrams for F, Eb, F, Eb, F, Eb, and F. Below the treble clef staff are labels 'Fa', 'Mib', 'Fa', 'Mib', 'Fa', 'Mib', and 'Fa'. The bass clef staff continues the accompaniment.

F Eb F Eb F Eb

Fa Mi b Fa Mi b Fa Mi b

F9

Fa9

1.

2. E9 F9 E9 F9 E9 F9

Mi9 Fa9 Mi9 Fa9 Mi9 Fa9

E9 F9 Fm7/Gb G/F

Mi9 Fa9 Fam7/Solb Sol/Fa



RAWHIDE (THEME FROM RAWHIDE)



Words by Ned Washington - Music by Dimitri Tiomkin

(♩ = 102)



Roll-in' roll-in' roll-in' roll-in' roll-in' roll-in' roll-in' roll-in'







roll-in' roll-in' roll-in' raw - hide.

Roll-in' roll-in' roll-in' though the streams are swoll-en,


C  Am 








keep them dog-gies roll - in' raw - hide. Rain and wind and wea-ther,




Dm  G  Am  G  F  E 

hell - bent for lea - ther, wish - in' my girl was by my side.



Am  Dm  G  Am  Dm  Am  G 

All the things I'm miss-ing, good vict-uals, love and kiss-ing, are wait-ing at the end of my



Am  E 

line. Move 'em on head 'em up, head 'em up move 'em on, move 'em



Am E Am E Am F E

on head 'em up raw-hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em out, ride 'em in raw -

Am Bbm

- hide.

Keep mov - in' mov - in' mov - in', though they're dis - ap - prov - in',

Db Bbm

keep them dog - gies mov - in' raw - hide. Don't try to un - der - stand 'em, just

E \flat m A \flat B \flat m A \flat G \flat F

rope 'em, throw and brand 'em, soon we'll be liv - in' high and wide.

B \flat m E \flat m A \flat B \flat m E \flat m B \flat m A \flat

My heart's cal - cu - lat - in', my true love will be wait - in', be wait - in' at the end of my

B \flat m F

line. Move 'em on head 'em up, head 'em up move 'em on, move 'em

B \flat m F B \flat m F

on head 'em up raw - hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em

Bbm Gb F Bbm

out, ride 'em in raw - hide.

Db 4fr

Bbm Ebm Ab Bbm

Ebm Bbm Ab Bbm F

Move 'em on head 'em up, head 'em up move 'em on, move 'em

Bbm F Bbm F

on head 'em up raw - hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em

Bbm Gb F Bbm

out, ride 'em in raw - hide. Roll - in' roll - in' roll - in', roll - in' roll - in' roll - in'.

Roll - in' roll - in' roll - in', roll - in' roll - in' roll - in raw - hide.

Raw - hide.

SHAKE A TAIL FEATHER



Words and Music by Otis Hayes, Andre Williams, Verlie Rice

(♩ = 79)
N.C.



N.C.

The first system of the piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature is two sharps (F# and C#) and the time signature is 2/2.



Well I heard a - bout the fel - la you been danc - ing with all

The second system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern to the first system.



ov - er the neigh - bour - hood, so why didn't you ask me ba -

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line in the left hand and a more active right hand.



- by, did - n't you think I could. Well I know

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment maintains its rhythmic drive throughout the system.



— that the boog - a - loo is out of sight, but the shing - a - ling's the thing to - night,



— but if that was you and me now, now ba - by, I would have



shown you how to do it right. Do it right.



Do it right. Do it right. Do it right. Do it right.



Ah



Twist - in', shake it shake it shake it shake it ba - by.



Hey we gon-na loop de loop. Shake it out






ba - by. Hey we gon-na loop de la. Bend ov - er let me

see you shake your tail - fea-ther, bend ov - er let me see you shake your tail - fea-ther.

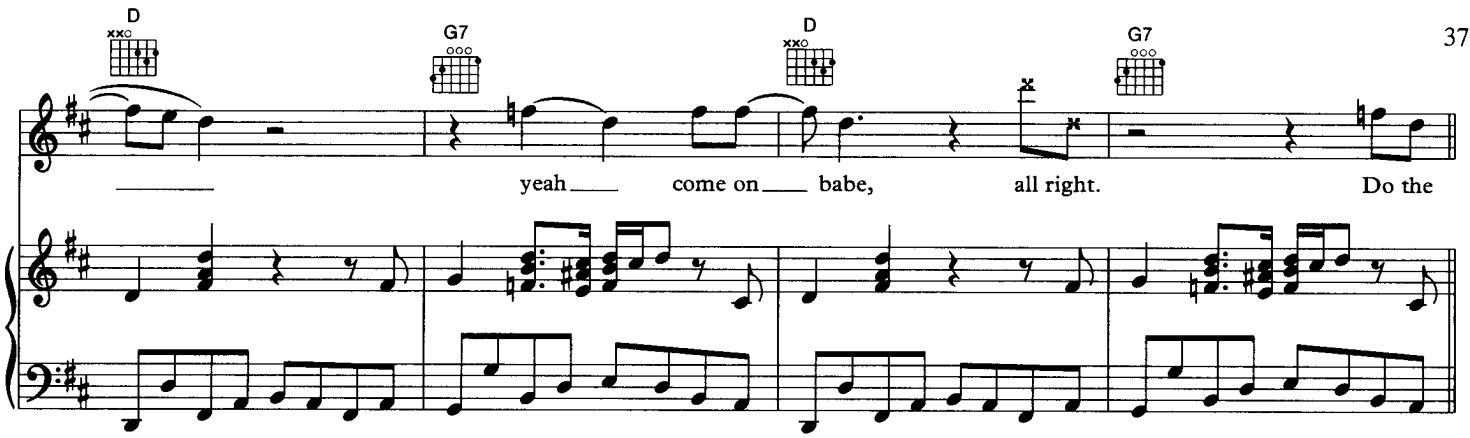
Come on, — let me see you shake your tail - fea-ther, come on, — let me




see you shake your tail - fea-ther. Ah — Come on, —

come on ba - by, — come on, —

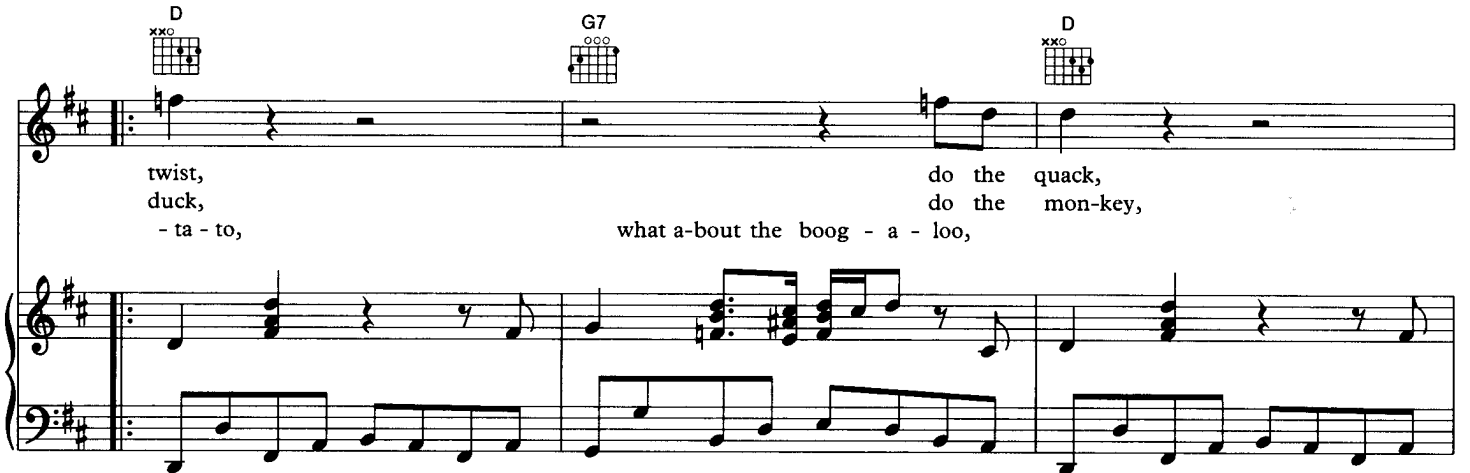
D  G7  D  G7 



yeah — come on — babe, all right. Do the



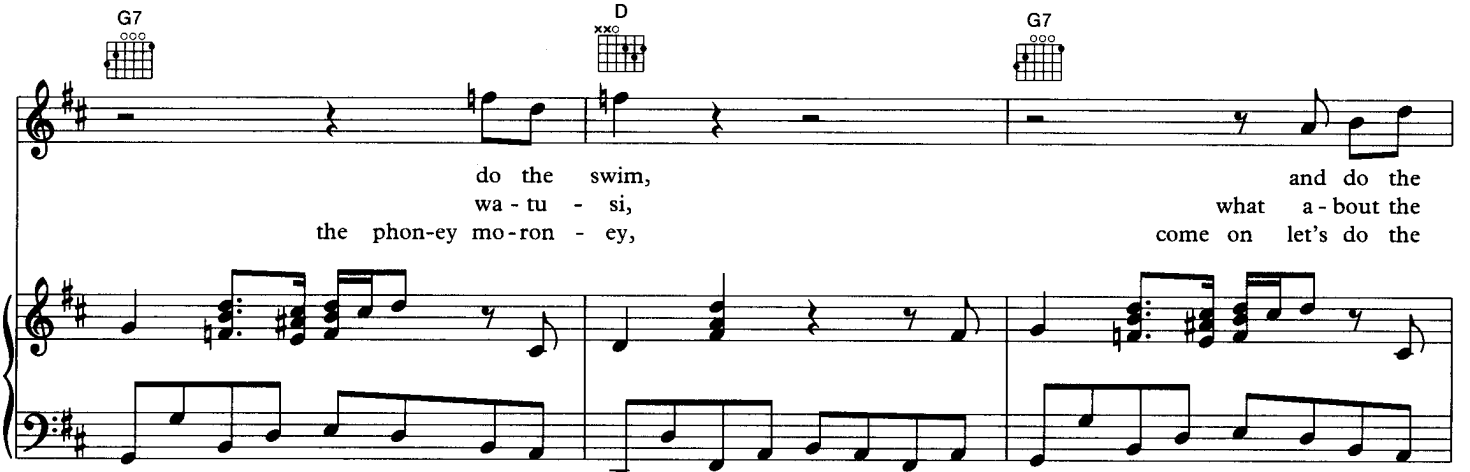
D  G7  D 



twist, do the quack,
duck, do the mon-key,
- ta - to, what a-bout the boog - a - loo,



G7  D  G7 

do the swim, and do the
wa - tu - si, what a - bout the
the phon-ey mo-ron - ey, come on let's do the



D  G7  A  *play 3 times* **D.  and fade**

bird. Well_ do the Ah _____
food, do the mashed po-
twist.





SHE CAUGHT THE KATY AND LEFT ME A MULE TO RIDE



Words and Music by T. Mahal, Y. Rachel

(♩ = 94)



Capo 1

She caught the Ka - ty and left me a mule to ride,
Man my ba-by long, great gosh al-migh-ty, my ba - by tall.

she caught the Ka - ty and left me a mule to ride,
You know my baby long, great gosh al-migh-ty, my ba - by



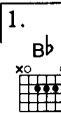
tall. my ba-by caught the Ka-ty, left me a
My ba-by she long,-



mule to ride. The train pulled out, I swung on be-hind,
my ba-by she tall, she sleep with her head in the kit-chen and her feet out in the hall,



cra-zy 'bout her, that hard head-ed wo-man of mine.



1. 2.



Oh yeah I love my ba - by, she's so fine, — and



I wish she'd come and see me some - times, — she don't be - lieve I love her, I'm gon-na



hold on in, — she don't be - lieve I'm think - ing of her, shame on me now. Hey



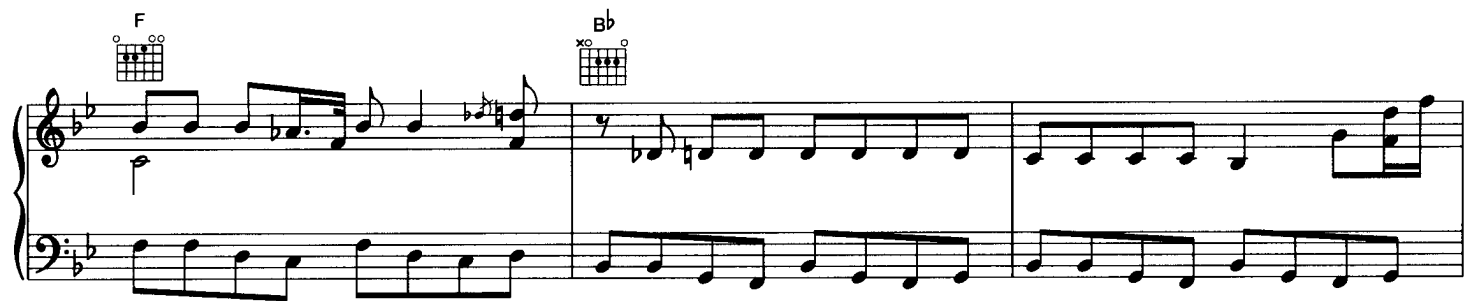
Hey



Musical notation system 1. Treble clef, bass clef, key signature of two flats (Bb, Eb). Chord diagram for F major (x03213) is shown above the treble staff. The system contains two measures of music.



Musical notation system 2. Treble clef, bass clef, key signature of two flats (Bb, Eb). Chord diagram for Bb major (x02133) is shown above the treble staff. The system contains two measures of music.



Musical notation system 3. Treble clef, bass clef, key signature of two flats (Bb, Eb). Chord diagrams for F major (x03213) and Bb major (x02133) are shown above the treble staff. The system contains two measures of music.



Musical notation system 4. Treble clef, bass clef, key signature of two flats (Bb, Eb). Chord diagram for Eb major (xx0213) is shown above the treble staff. The system contains two measures of music.



Musical notation system 5. Treble clef, bass clef, key signature of two flats (Bb, Eb). Chord diagrams for Edim (xx0213), Bb major (x02133), and F major (x03213) are shown above the treble staff. The system contains two measures of music.



She caught the Ka - ty and



left me a mule_ to ride,___



she caught the Ka - ty and left me a mule_ to ride,___

well my ba - by caught the Ka - ty, left me a

E \flat Edim

mule to ride. — The train pulled out, — I swung on be - hind, —

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a key of B-flat major, with lyrics: "mule to ride. — The train pulled out, — I swung on be - hind, —". Above the vocal line are two guitar chord diagrams: E \flat (x x 0 4 2 1) and Edim (x x 0 4 2 1). The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

B \flat F E \flat 7

cra - zy 'bout — that hard - head - ed wo - man, hard - head - ed wo - man of mine.

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics: "cra - zy 'bout — that hard - head - ed wo - man, hard - head - ed wo - man of mine." Above the vocal line are three guitar chord diagrams: B \flat (x 0 2 1 3 3), F (x 0 2 1 3 3), and E \flat 7 (x x 0 4 2 1). The piano accompaniment continues with similar harmonic support for the vocal line.

N.C. B \flat

Hey! Hey! Hey! Hey!

Detailed description: This system contains the third line of the musical score. The vocal line features a rhythmic pattern of "Hey! Hey! Hey! Hey!" with a dotted quarter note followed by an eighth note. Above the vocal line is a guitar chord diagram for B \flat (x 0 2 1 3 3). The piano accompaniment includes a section marked "N.C." (No Chords) for the vocal line, where the piano part continues with a consistent bass line and chordal accompaniment.

F B \flat repeat to fade

Detailed description: This system contains the final line of the musical score. It features piano accompaniment for two systems. The first system has guitar chord diagrams for F (x 0 2 1 3 3) and B \flat (x 0 2 1 3 3). The second system ends with a double bar line and a repeat sign, with the instruction "repeat to fade".



SOUL MAN

Words and Music by Isaac Hayes, David Porter



Moderato "Soul Rock"

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system shows the instrumental introduction. The second system includes the first line of lyrics: "Com - in' to you on a / got the / brought up on". Above the vocal line, a guitar chord diagram for E7 is shown. Below the piano accompaniment, a chord diagram for Mi7 is shown. The third system includes the second line of lyrics: "dust - y road. And / hard way and I'll good lov - in' I got a truck - load. Be / a side street. I learn - ed how to love be - fore I could cat. I".

when you get it you got some-thin', so don't wor - ry 'cause
 sure, — hon - ey, don't you fret, 'cause you ain't seen
 was edu - cat - ed at Wood - stock, — when I start lo - vin', oh, —

E D

I'm com - in', I'm a soul man, — I'm a
 noth-in' yet. I just can't stop.

Mi Re

soul man, — I'm a soul man, —

Mi

I'm a soul man, — Got what I I was —

1. 2. A B Re Mi La Si

3. **A** **B** **C** **G**

Well, grab your rope— and I'll pull you in,—

La Si Do Sol

A **A/B** **B^b/C**

give you hope— and be your on-ly boy - friend. I'm a

La La/Si Sib/Do

F

soul man,— I'm a soul man,—

Fa

1. 2. **F**

I'm a

Fa



SWEET HOME CHICAGO



Words and Music by Robert Johnson

(♩ = 122)
N.C.

B7 E A

Come on (Instrumental) ba - by don't you wan - na go, -

E A

come on _____



E

ba - by don't you wan - na go, _____ back_ to that

B  A  E 

same old place, sweet home Chi - ca - go.



Bb7  B7  E  A 


Come on ba - by don't you wan - na go,




E  A 




hi - de - hey, ba -




E 




- by don't you wan - na go, back to that



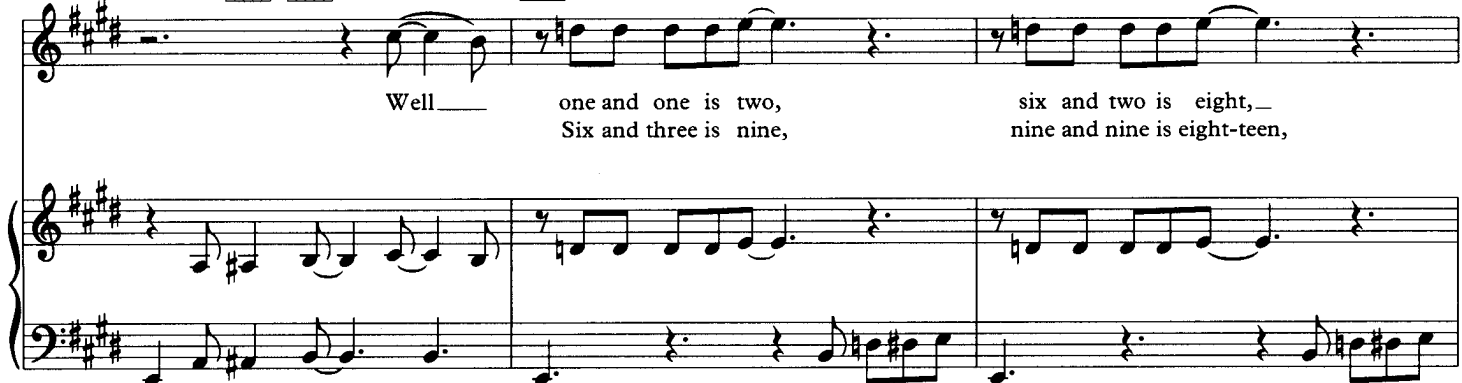
B  A  E 


same old place, sweet home Chi - ca - go.



B \flat 7  B7  E7 


Well one and one is two, six and two is eight,
Six and three is nine, nine and nine is eight-teen,




A 




come on ba - by don't you make me late. Hi - de - hey,
look there bro - ther ba - by and a see what I see. Hi - de - hey,




E 





ba - by don't you wan - na go, back to that




B  A  E 

same old place, sweet home Chi - ca - go.



Bb7  B7  E  A 

Come on ba - by don't you wan - na go,



E  A 

oh come on ba - by don't you wan - na go,



E  B  A 

back to that same old place, sweet home Chi -



1.




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


N.C.


- ca - go. —





A  E  B7 







E  A  E 





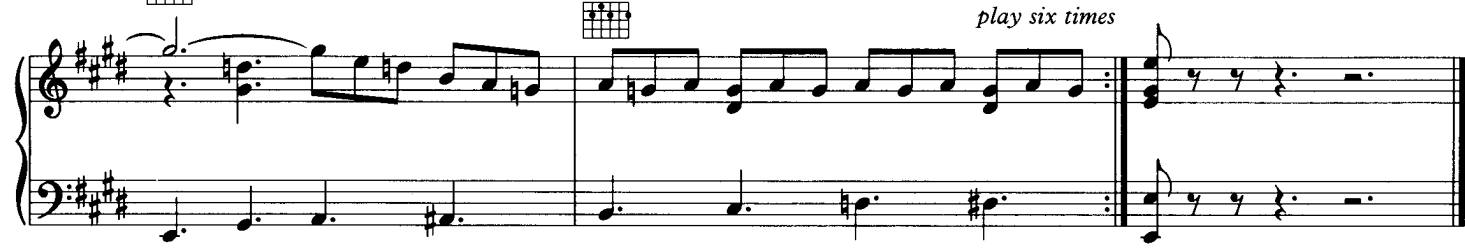
A 



E  B  A 



E  B7  *play six times*





THE OLD LANDMARK



Words and Music by A. M. Brunner

(♩ = 146)



Let us all






G7

— all go back to the old old land - mark, let us all

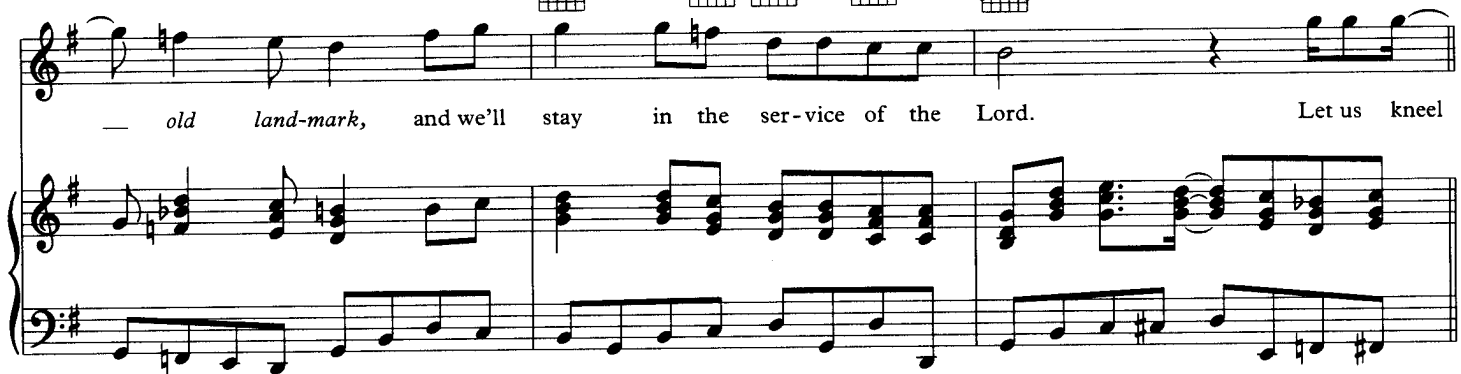
C7

G7

— all go back to the old old land-mark, let us all all go back to the old

G/B  C  G/D  D  G 

— old land-mark, and we'll stay in the ser-vice of the Lord. Let us kneel



G7 

— kneel and pray in the old — old time way, we got to
 — preach the word in the old — old time way, we can —







C7 

G7 

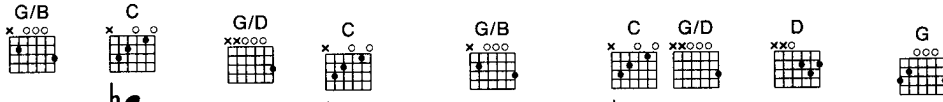
kneel kneel and pray in the old — old time way, let us
 — preach the word in the old — old time way, we can



G/B  C  G/D  C 

kneel kneel and pray in the old — old time way, he will hear us and be near us, we'll be
 preach preach the word in the old — old time way, tell the sto - ry of his glo - ry, it will



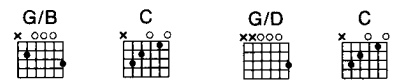


giv - en bread from *Hea-ven*, he will feed us un - til we want no more. We can —
 warn you, it will turn you, it will save you so wel-come to the church. Let us kneel

— bring our voice in the — old time way yeah —
 — down to the ri - ver to the ri - ver — old time way let's go

— bring our voice in the old, — old time way come on
 down down to the ri - ver in the old — old time way Take me

bring, bring our voice in the — old time way. I'm gon' kneel with ev - ery - bo - dy sweet - er
 down down to the ri-ver in the old old time way. I'm gon' kneel with ev - ery - bo - dy sweet - er



G/B C G/D C G/B C G/D D G

sing-ing, bells ring-ing. It will ring ring way down in your soul. Let's go—
 sing-ing, bells ring-ing. Ev-ery-bo-dy com-ing to live in the ser-vice of the Lord. Let us all—

G7 C7

— all go back to the old— old land-mark, let us— all go back to the old—

G7

— old land-mark, let us go all go back to the old— old land-mark. He will


G/B C G/D C G/B C G/D C

hear us and be near us, we'll be giv - en bread from hea - ven, tell the




sto - ry of his glo - ry, it will won you, it will turn you, it will save you, ev-ery-bo-dy sweet-er, we're all



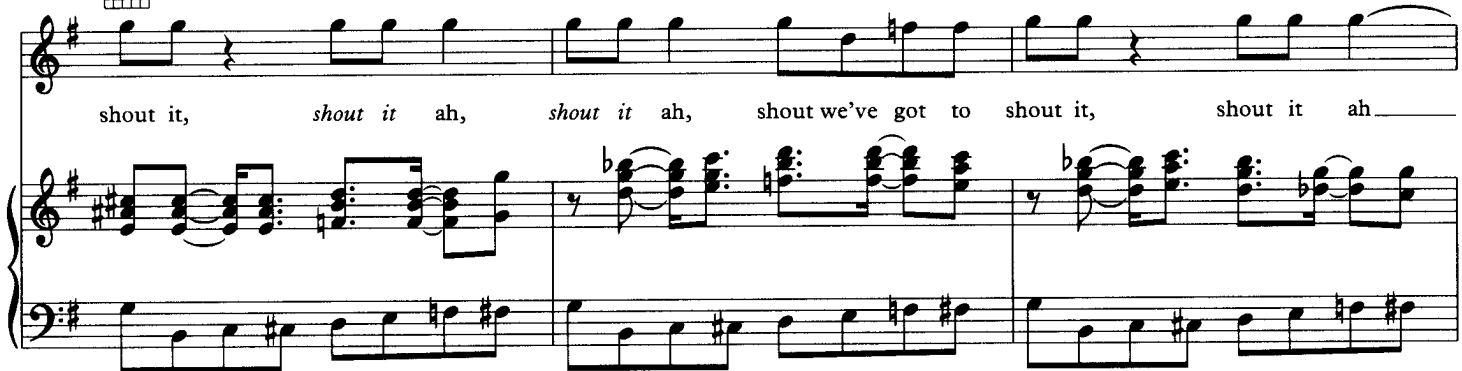


sing-ing, bells ring-ing, He will hear us, and be near us, oh gol-ly shout it ev-ery-bo-dy. Shout it,





shout it, shout it ah, shout it ah, shout we've got to shout it, shout it ah_____



oh _____ ~ Lord take me oh _____



take me Lord_ take me oh_____ take me Lord_ take me

oh_____ my my my_ my_ my my oh.

Well well_ well well_____ stay in the ser - vice of the

C G/B C G/D D7

Lord.



THINK

Words and Music by T.White, A.Franklin



Moderatamente

Bb7
Eb7
Bb7

You bet-ter think think a-bout what you're tryin' to do to me—

Sib7 Mib7 Sib7

Eb7
Bb7

think Let your mind go Let your-self be free—

Mib7 Sib7

Let's go back— Let's go back, Let's go way on way back when—

$E\flat 7$ $B\flat 7$

$Mi\flat 7$ $Si\flat 7$

I did - n't e - ven know— you, You could-na' been too much more than ten—

$E\flat 7$ $B\flat 7$

$Mi\flat 7$ $Si\flat 7$

I ain't no— psy - chi - a - trist, I ain't no doc - tor with de - grees— But

$E\flat 7$ $B\flat 7$

$Mi\flat 7$ $Si\flat 7$

it don't take— too much high I. Q.— See what you're do-in' to me— You bet - ter

$E\flat 7$ $B\flat 7$

$Mi\flat 7$ $Si\flat 7$

think think a-bout what you're tryin' to do to me— think Let your mind go

Let your-self be free— Oh, Free-dom— (free-dom)— Free-dom— (free-dom)Oh,

Free - dom— Yeah— Free - dom— Right now

Free - dom— (free-dom)— Oh, Free - dom— (free-dom)— Gim-me some

Chord diagrams: Eb7, Bb7, Bb, Db, Mi**b**7, Si**b**7, Si**b**, Re**b**, Mi**b**, Mi**b**7, Si**b**, Si**b**7, Re**b**.

E \flat E \flat 7 B \flat 7 B \flat

Free-dom _____ Oh, _____ Free-dom _____ Right now Hey! Think a-bout

Mi \flat Mi \flat 7 Si \flat 7 Si \flat

B \flat 7

You! Think a-bout There ain't nothin' you could ask _____ I could

Si \flat 7

E \flat 7 B \flat B \flat 7

ans-wer you _____ with I want _____ but I want gon - na change _____ to _____ I'm not (if you

Mi \flat 7 Si \flat Si \flat 7

E \flat 7 B \flat 7 E \flat 7 B \flat 7

keep do-in' things I don't) _____ Think think a-bout what you're tryin' to do to me _____

Mi \flat 7 Si \flat 7 Mi \flat 7 Si \flat 7

think Let your mind go Let your-self be free—

Peo - ple walk - in' 'round ev - 'ry day, play - in' games and tak - ing scores Tryin'—

— to make oth - er peo - ple lose their minds— Well, be care - ful you don't lose yours, Oh

think think a - bout what you're tryin' to do to me—

Chord diagrams for guitar:

- E \flat 7
- B \flat
- B \flat 7
- B \flat
- E \flat 7
- B \flat 7
- E \flat 7
- B \flat
- B \flat 7
- E \flat 7
- B \flat
- B \flat 7
- E \flat 7
- B \flat

Piano chords labeled in the score:

- Mi \flat 7
- Si \flat
- Si \flat 7
- Si \flat
- Mi \flat 7
- Si \flat 7
- Mi \flat 7
- Si \flat
- Si \flat 7
- Mi \flat 7
- Si \flat 7

think Let your mind go Let your-self be free__

Chord diagrams: Eb7, Bb7

Piano accompaniment chords: Mib7, Sib7

you need me__ and I need you__ We

Chord diagram: Eb7

Piano accompaniment chord: Mib7

out each oth - er. There ain't noth - in' ei - ther can do. Oh, __

Chord diagram: Bb7

Piano accompaniment chord: Sib7

Hey think a-bout me. (To the bone for deepness)

Chord diagram: Bb

Piano accompaniment chord: Sib

ripete sfumando



WHO'S MAKING LOVE

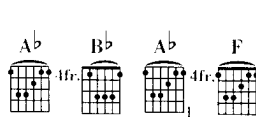


Words and Music by Homer Banks, Bettye Jean Barnes Crutcher, Don Davis, Raymond Earl Jackson

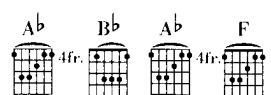
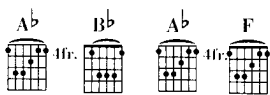
Moderato



Musical notation for the first system, including piano accompaniment and guitar chords.



Musical notation for the second system, including lyrics: "All you fel - las, ga - ther known so, so ma - ny".



Musical notation for the third system, including lyrics: "'round me fel - lows And let me give you some good ad - vice What I'm think - in' that".

gon - na, gon - na ask you know You'd bet - ter think a - bout it twice
 wo - man was made _____ to To be beat on and treat - ed so bad

Ab 4fr. Bb 4fr. Ab 4fr. F 4fr.

Lab Sib Lab Fa

While you're out cheat - in' on your wo - man There is
 Well now fel - lows, let me tell you some - thing

Ab 4fr. Bb 4fr. Ab 4fr. F 4fr. Dm 4fr. Am7

Lab Sib Lab Fa Rem Lam7

some - thing I ne - ver e - ver dreamed of and that is. Who's mak - ing love to
 Some - thing I ne - ver e - ver dreamed of.

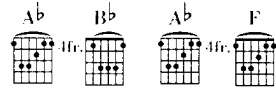
Gm7 Bb C F

Solm7 Sib Do Fa

your old _____ la - dy While you were out mak - ing love

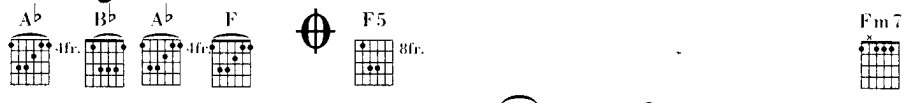
Ab 4fr. Bb 4fr. Ab 4fr. F 4fr. Ab 4fr. Bb 4fr. Ab 4fr. F 4fr.

Lab Sib Lab Fa Lab Sib Lab Fa



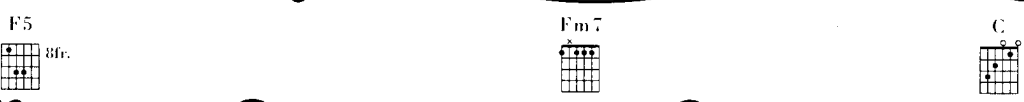
Who's mak - ing love to your old - la - dy While you were out mak - ing

Lab Sib Lab Fa



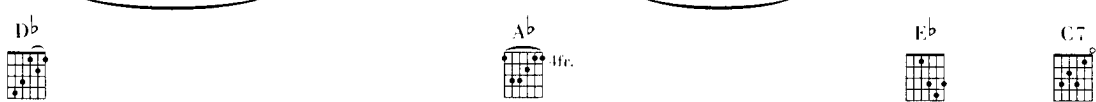
love. I've Know there are - some wo - man Some - guil - ty of - this too

Lab Sib Lab Fa Fa5 Fam7



I'm not trying to run - your life the choice is up - to you Yeah you.

Fa5 Fam7 Do



you. you.

Reb Lab Mi7 Do7







Rea-son why I ask this que-stion I used to be the same old way













'Til I start-ed to straight-en up I










found out it was a bit too late Oh yeah.____ that's when it all









start-ed Some-thing I ne-ver e-ver dreamed of.____ Some-






F Ab 4fr. Bb Ab 4fr. F

bo-dy was a lov - in' my old la - dy While I was out mak - ing

Fa Lab Sib Lab Fa

Ab 4fr. Bb Ab 4fr. F Ab 4fr. Bb Ab 4fr. F

love Some - bo-dy was a lov - in' my old la - dy

Lab Sib Lab Fa Lab Sib Lab Fa

Ab 4fr. Bb Ab 4fr. F

While I was out mak - ing love.

Lab Sib Lab Fa

F5 8fr. Db Bb5 Eb5 6fr.

Fa5 Reb Sib5 Mi5

F5 *8fr.* D^b B^b5 E^b5 *6fr.*

Coro: Uh! _____ Uh! _____

Fa5 Re^b Si^b5 Mi^b5

F5 *8fr.* D^b B^b5 E^b5 *6fr.*

Uh! _____ Uh! _____ Now

Fa5 Re^b Si^b5 Mi^b5

Dal S al C , poi segue

F A^b F A^b B^b A^b F

-bo-dy was a lov - in' my old la - dy

Fa La^b Fa La^b Si^b La^b Fa

A^b B^b A^b F

(b) While I was out mak - ing love.

La^b Si^b La^b Fa