


the blues brothers complete



EHRLING FÖRLAGEN



the blues brothers complete

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EVERYBODY NEEDS SOMEBODY TO LOVE

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



C F B \flat F C F B \flat 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 B \flat F C F B \flat F

Do Fa Sib Fa Do Fa Sib Fa

C F B \flat F C F B \flat F C F

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

Do Fa Sib Fa Do Fa Sib Fa Do Fa

B \flat F C F B \flat F C F

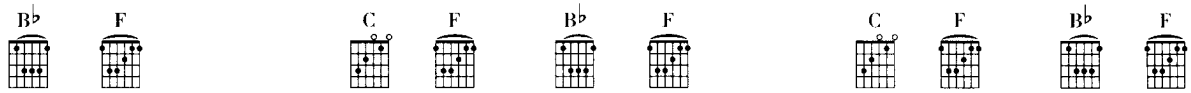
bo - dy_ eve - ry - bo - dy_ needs some -

Sib Fa Do Fa Sib Fa Do Fa



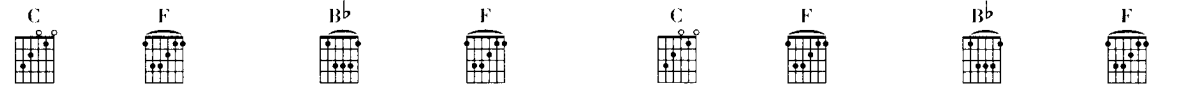
bo - dy to love some-one to love

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 lines of music. The top line is a vocal melody in a key with one flat (Bb), with lyrics "when my soul's on fire". Above the staff 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, 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 lines of music. The top line is a vocal melody with lyrics "some-times I feel I feel a lit-tle sad in-side". Above the staff are two guitar chord diagrams for Am and F. The bottom two staves are piano accompaniment. The right hand plays 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 lines of music. The top line is a vocal melody with lyrics "the way my ba-by mis-treats me I'll ne-ver ne-ver ne-ver find a". Above the staff are two guitar chord diagrams for Am and G. The bottom two staves are piano accompaniment. The right hand plays 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 lines of music. The top line is a vocal melody with lyrics "place to hide I need you.". Above the staff are four guitar chord diagrams for C, F, C, and F. The bottom two staves are piano accompaniment. The right hand plays 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 and a bass line. 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 includes chords and a bass line. The vocal line has 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 measures 14-15. It features a guitar chord diagram for Am above the staff. The piano accompaniment includes chords and a bass line. The vocal line has 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 G chord and the lyrics 'ne - ver ne - ver ne - ver find a place to hide_ I need you you you_'. The piano accompaniment features a bass line with a 'Sol' label and a treble line with 'Do' and 'Fa' labels.

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 '- I need you you you_ I need you you you_'. The piano accompaniment has a bass line and a treble line with labels 'Sib', 'Fa', 'Do', and 'Fa'.

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 '- I need you you you_ I need'. The piano accompaniment has a bass line and a treble line with labels 'Sib', 'Fa', 'Do', and 'Fa'.

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 'you.' followed by a *Parlato* section: 'You know people when you do find somebody,'. The piano accompaniment has a bass line with a 'Do' label and a treble line with a 'C' chord label.



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

you. I need you you you, I need

Sib Fa Do Fa Sib Fa

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



rock right a - way from here. Now when I
 feel it in my head like wine. Well, here come

Fa7

Sib7



— 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



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



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 —

Eb7 Bb7

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

Mib7 Sib7

Cm7 3fr. 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

Lou Ma-ri-ni!

Sib7

Eb7

Bb7

Cm7 3fr.

F7

Bb7

1.

2. Bb7

Well, like a

Cm7 3fr.

F7

Cb7

Bb7

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

e - ver leave me, don't e - ver say good-bye.

Dom7

Fa7

Dob7 | Sib7



GIMME SOME LOVIN'

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



Moderato

The musical score is written for piano accompaniment in E major (two sharps) and 4/4 time. It is marked 'Moderato'. The score is organized into three systems, each with a grand staff (treble and bass clefs). The bass line consists of a steady eighth-note pattern. The right hand part includes chords and melodic lines, with a triplet of eighth notes in the second system. The first system begins with a treble clef staff above the grand staff. The second system continues the accompaniment. The third system concludes the piece with a final chord and a fermata.

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 part 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 part 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 part 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 part with chords G and D, and a piano accompaniment in bass clef. The piano part includes vocal line labels 'Sol' and 'Re'.

1. 2.



First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a grand staff with a treble clef and a bass clef. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with a triplet of eighth notes. The notes 'Sol' and 'Re' are written above the treble staff.



Second system of musical notation. Similar to the first system, it features a treble clef staff, a grand staff, and a bass line with eighth notes. The treble line continues the melodic line with a triplet. The notes 'Sol' and 'Re' are written above the treble staff.



Third system of musical notation. It features a treble clef staff, a grand staff, and a bass line with eighth notes. The treble line continues the melodic line. The notes 'Re' and 'Sol' are written above the treble staff.



3. D

Fourth system of musical notation. The top staff is a treble clef with a key signature of two sharps. The middle staff is a grand staff with a treble clef and a bass clef. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with a triplet of eighth notes. The notes 'Re' and 'Sol' are written above the treble staff. The system concludes with a double bar line and repeat dots.

Well, my head's ____
Well, I feel ____



GREEN ONIONS



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

Blues moderato

F5



Hammond

Fa5

B \flat 5



F5



Sib5 Fa5

C5



B \flat 5



F5






Do5 Sib5 Fa5


B \flat 5  F5 


Sib5 Fa5



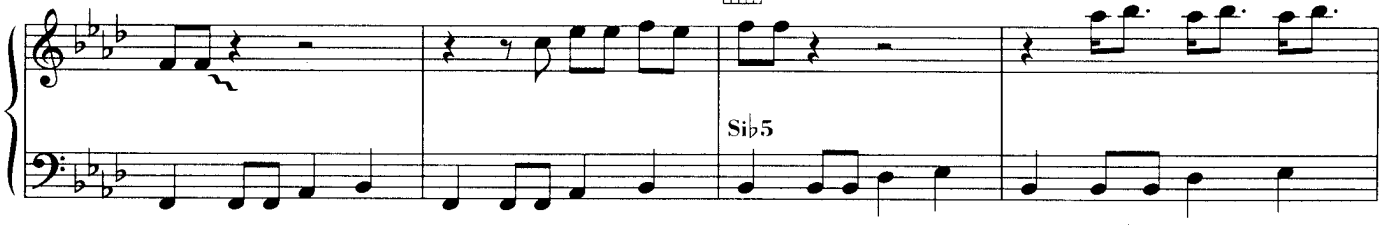
C5  B \flat 5  F5 




Do5 Sib5 Fa5





B \flat 5 

Sib5



F5  C5  B \flat 5 

Fa5 Do5 Sib5



F5 

Chitarra

Fa5



B \flat 5

Sib5

F5 3fr.

C5 3fr.

B \flat 5

Fa5 Do5 Sib5

F5 3fr.

Fa5

B \flat 5

Sib5

F5 3fr.

C5 3fr.

B \flat 5

Fa5 Do5 Sib5

F5 3fr.

Fa5

Musical notation system 1. Treble clef: F5 chord diagram (8fr.) above the first measure, Bb5 chord diagram above the second measure. Bass clef: Fa5 chord label above the first measure, Sib5 chord label above the second measure. Treble clef contains eighth notes and triplets. Bass clef contains quarter notes.

Musical notation system 2. Treble clef: F5 chord diagram (8fr.) above the second measure. Bass clef: Fa5 chord label above the second measure. Treble clef contains eighth notes and triplets. Bass clef contains quarter notes.

Musical notation system 3. Treble clef: C5 chord diagram (3fr.) above the first measure, Bb5 chord diagram above the second measure, F5 chord diagram (8fr.) above the third measure. Bass clef: Do5 chord label above the first measure, Sib5 chord label above the second measure, Fa5 chord label above the third measure. Treble clef contains eighth notes and triplets. Bass clef contains quarter notes.

Musical notation system 4. Treble clef: F5 chord diagram (8fr.) above the first measure. Bass clef: Fa5 chord label above the first measure. Treble clef contains eighth notes and triplets. Bass clef contains quarter notes.

Musical notation system 5. Treble clef: Bb5 chord diagram above the first measure, F5 chord diagram (8fr.) above the second measure. Bass clef: Sib5 chord label above the first measure, Fa5 chord label above the second measure. Treble clef contains eighth notes and triplets. Bass clef contains quarter notes.

Musical notation system 6. Treble clef: C5 chord diagram (3fr.) above the first measure, Bb5 chord diagram above the second measure, F5 chord diagram (8fr.) above the third measure. Bass clef: Do5 chord label above the first measure, Sib5 chord label above the second measure, Fa5 chord label above the third measure. Treble clef contains eighth notes and triplets. Bass clef contains quarter notes. A box above the third measure contains the sequence "1. 2. 3. 4. 5. 6.".

7. F5



First system of music for section 7. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with quarter notes. Chord label **Fa5** is placed between the staves.

Fm7



Second system of music for section 7. Treble clef contains a series of chords. Bass clef contains a bass line with quarter notes. Chord label **Fam7** is placed between the staves.

Bbm7



Bbm6



Fm7



Fm6



Fm7



Third system of music for section 7. Treble clef contains chords and rests. Bass clef contains a bass line with quarter notes. Chord labels **Sibm7**, **Sibm6**, **Fam7**, **Fam6**, and **Fam7** are placed between the staves.

1. C5



Bb5

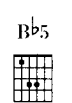


F5



First system of music for section 1. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with quarter notes. Chord labels **Do5**, **Sib5**, and **Fa5** are placed between the staves.

2. C5



Second system of music for section 2. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with quarter notes. Chord labels **Do5** and **Sib5** are placed between the staves.

F5



F5



Chitarra

Third system of music for section 2. Treble clef contains a melodic line with triplets and a guitar-specific flourish. Bass clef contains a bass line with quarter notes. Chord labels **Fa5** and **Fa5** are placed between the staves.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. 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 with a steady eighth-note accompaniment.

Sixth system of musical notation. It includes guitar chord diagrams for F5 (8fr.) and Fm9 (6fr.). The piano part features chords Fa5 and Fam9. A "Tutti" marking is present above the treble staff. The bass staff continues with the eighth-note accompaniment.

MINNIE THE MOOCHER

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



(♩ = 96)
N.C.



First system of musical notation (measures 1-4). The treble clef staff contains chords and melodic lines, while the bass clef staff contains a simple bass line. Chord diagrams for Em6, B7, and Em6 are provided above the treble staff.






Second system of musical notation (measures 5-8). The treble clef staff contains chords and melodic lines, while the bass clef staff contains a simple bass line. Chord diagrams for B7, Em6, and B7 are provided above the treble staff.



Third system of musical notation (measures 9-12). The treble clef staff contains chords and melodic lines, while the bass clef staff contains a simple bass line. Chord diagrams for Em6, Em, B7, and Em6 are provided above the treble staff.



Fourth system of musical notation (measures 13-16). The treble clef staff contains chords and melodic lines, while the bass clef staff contains a simple bass line. Chord diagrams for Em, C7, B7, and Em are provided above the treble staff. Triplet markings (3) are present above the treble staff in measures 14 and 15.

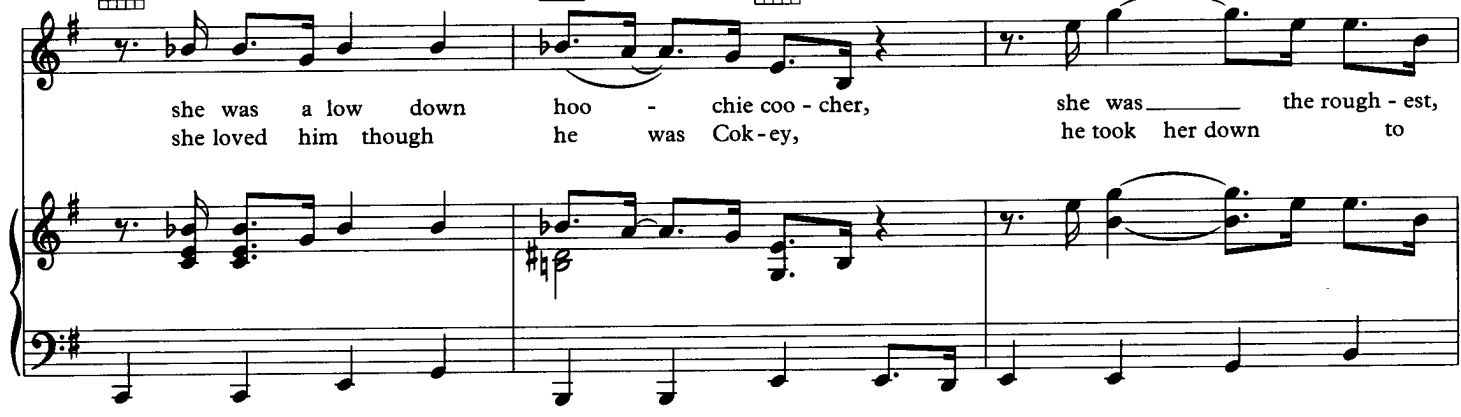
C7  B7  Em 

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',

C7 B7 Em

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

C



- 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 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 -



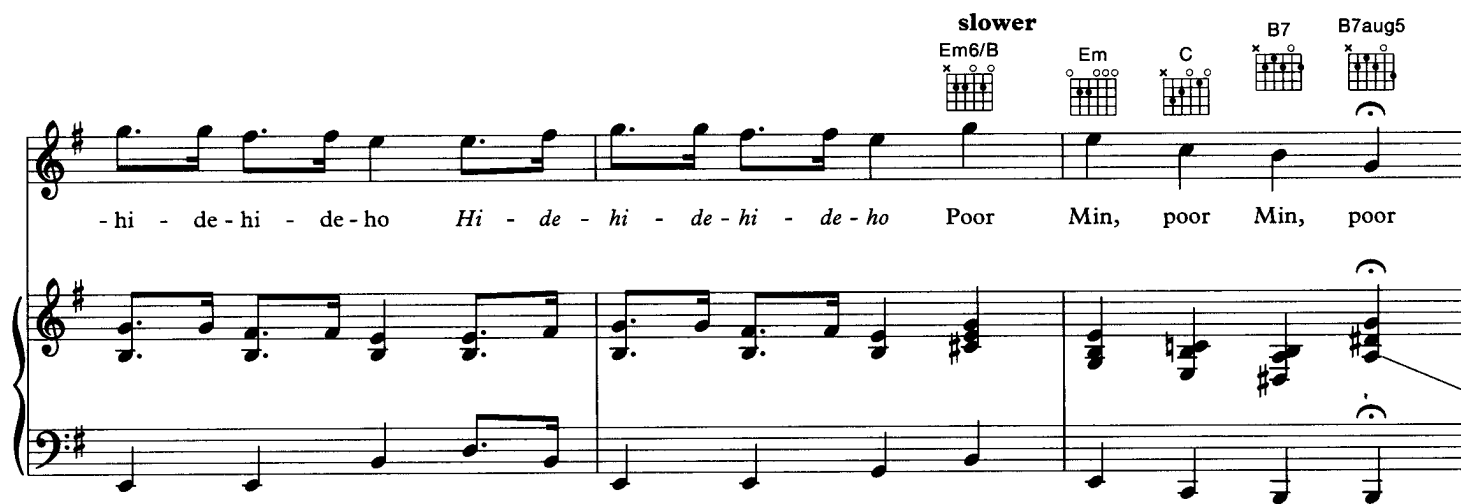
- he - de - he - de - he He - de - he - de - he - de - he Hi - de -



- 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 in a 2-staff system. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Moderato'. The score consists of four systems of music. The first system shows the right hand with a whole rest and the left hand with a rhythmic pattern of eighth notes. The second system continues the left hand pattern. The third system introduces triplets in the left hand. The fourth system features a guitar chord diagram for F7 above the right hand staff, which contains a whole note chord, and the left hand continues its rhythmic pattern. The word 'simile' is written above the first system of the first system.

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 two measures. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a complex melodic line with multiple slurs and ties. The bass clef staff has a few notes with rests, including a pair of beamed eighth notes in the third measure.

Fourth system of musical notation. Above the treble clef staff are guitar chord diagrams for F, E♭, F, E♭, F. Below the treble clef staff are labels Fa, Mi♭, Fa, Mi♭, Fa. The bass clef staff continues the accompaniment.

Fifth system of musical notation. Above the treble clef staff are guitar chord diagrams for F, E♭, F, E♭, F, E♭. Below the treble clef staff are labels Fa, Mi♭, Fa, Mi♭, Fa, Mi♭. 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

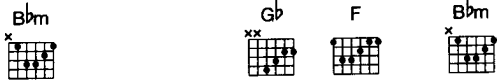
B \flat m F

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 (treble and bass clef) in 2/2 time. The melody in the treble clef starts with a quarter rest, followed by a series of eighth and quarter notes. The bass clef provides a steady accompaniment with quarter notes.



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

The second system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line continues the melody from the first system, with lyrics: "Well I heard a - bout the fel - la you been danc - ing with all".



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 vocal line includes the lyrics: "ov - er the neigh - bour - hood, so why didn't you ask me ba -".



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

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "- by, did - n't you think I could. Well I know".



— 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.

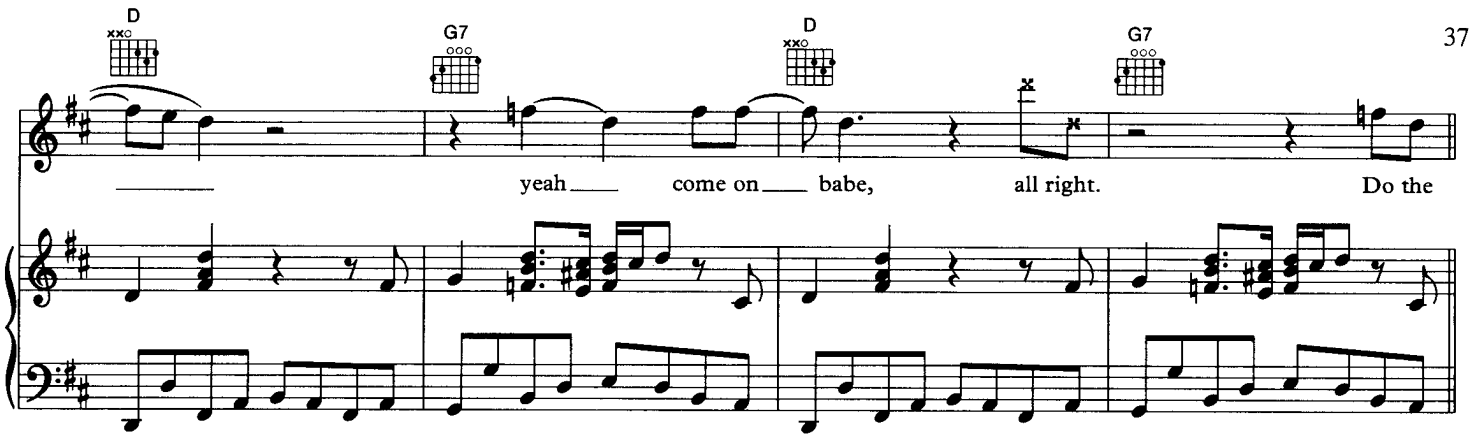
Come on, — let me see you shake your tail - fea-ther, come on, — let me




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

come on ba - by, — come on, —

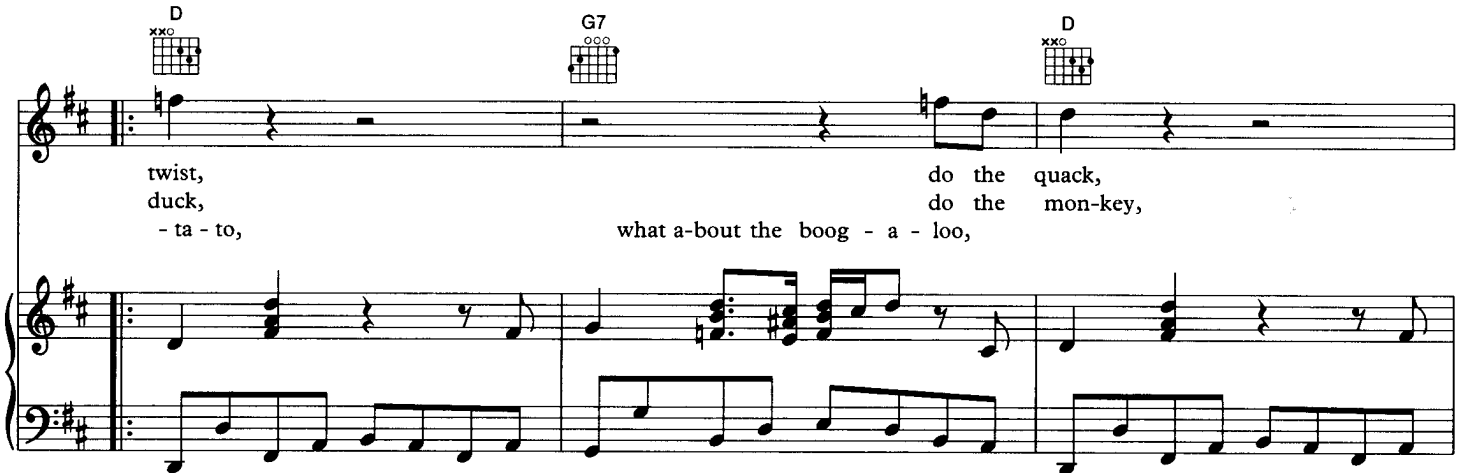
D  G7  D  G7 




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



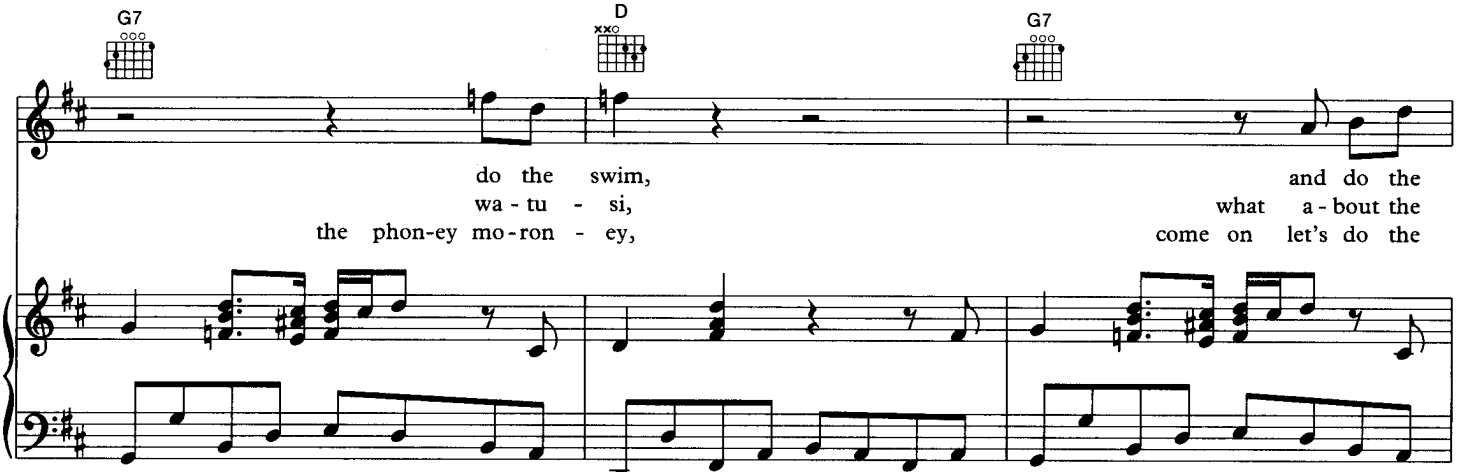
D  G7  D 


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



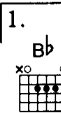
tall. my ba-by caught the Ka-ty, left me a
My ba-by she long,-



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

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and a chordal accompaniment. The bass clef staff contains a steady eighth-note bass line. A guitar chord diagram for F major is shown above the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with some slurs and a bass line. The bass clef staff continues with a steady eighth-note bass line. A guitar chord diagram for Bb major is shown above the treble staff.

Third system of musical notation. The treble clef staff has a melodic line with slurs and a bass line. The bass clef staff continues with a steady eighth-note bass line. Two guitar chord diagrams are shown above the treble staff: F major and Bb major.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and a bass line. The bass clef staff continues with a steady eighth-note bass line. A guitar chord diagram for Eb major is shown above the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a bass line. The bass clef staff continues with a steady eighth-note bass line. Three guitar chord diagrams are shown above the treble staff: Edim, Bb major, and F major.



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 music. The top line is a vocal melody in a key of B-flat major (two flats). The lyrics are "mule to ride. The train pulled out, I swung on be - hind,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Chord diagrams for E-flat (xx0) and Edim (xx) are shown above the staff.

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 music. The vocal melody continues with the lyrics "cra - zy 'bout that hard - head - ed wo - man, hard - head - ed wo - man of mine." The piano accompaniment continues with similar harmonic support. Chord diagrams for B-flat (xx0), F (oxxoo), and E-flat7 (xx0) are shown above the staff.

N.C. B \flat

Hey! Hey! Hey! Hey!

Detailed description: This system features a vocal line with the lyrics "Hey! Hey! Hey! Hey!" and a piano accompaniment. The vocal line is marked "N.C." (No Chords). The piano accompaniment has a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A chord diagram for B-flat (xx0) is shown above the staff.

F B \flat repeat to fade

Detailed description: This system contains the final two lines of music, which are piano accompaniment only. The right-hand part features chords and the left-hand part has a steady eighth-note bass line. Chord diagrams for F (oxxoo) and B-flat (xx0) are shown above the staff. The text "repeat to fade" is written at the end of the system.



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.    

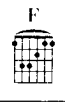
Well, grab your rope— and I'll pull you in,—

La Si Do Sol

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


La La/Si Sib/Do



soul man,— I'm a soul man,—

Fa

1.

2. 

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,



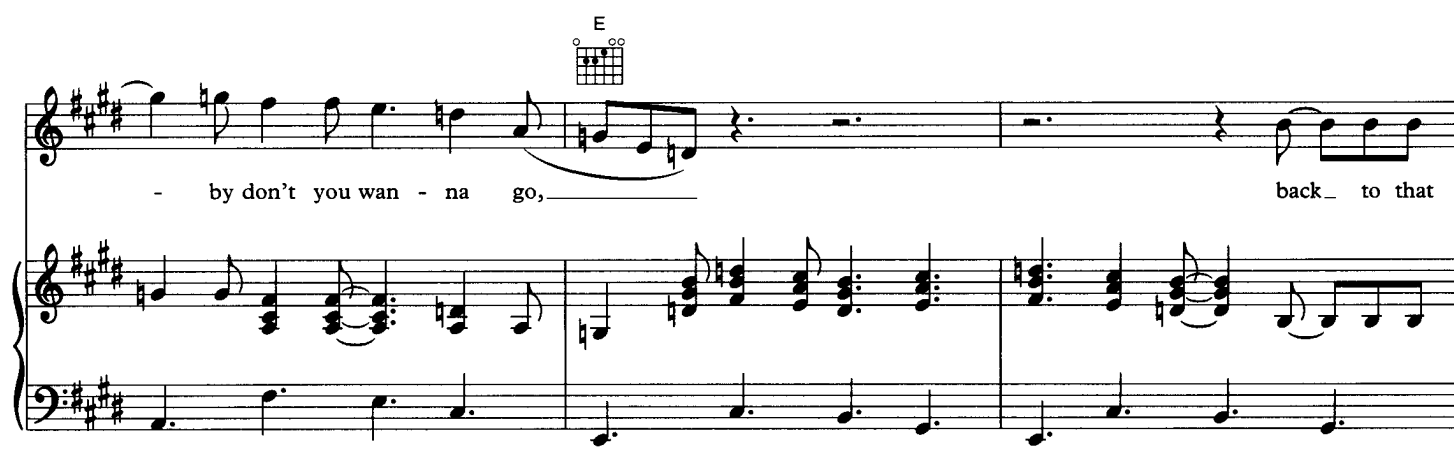
E  A 




hi - de - hey, ba -




E 




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



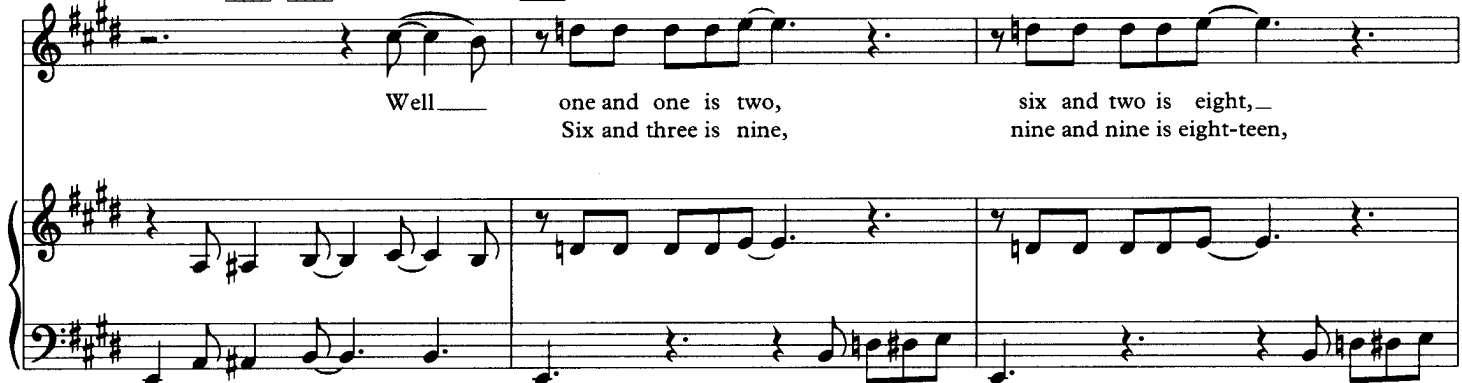
B  A  E 

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,

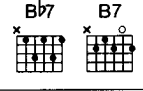


E  B  A 

back to that same old place, sweet home Chi -






1. 2.







N.C.


- ca - go. —





A  E  B7 







E  A  E 





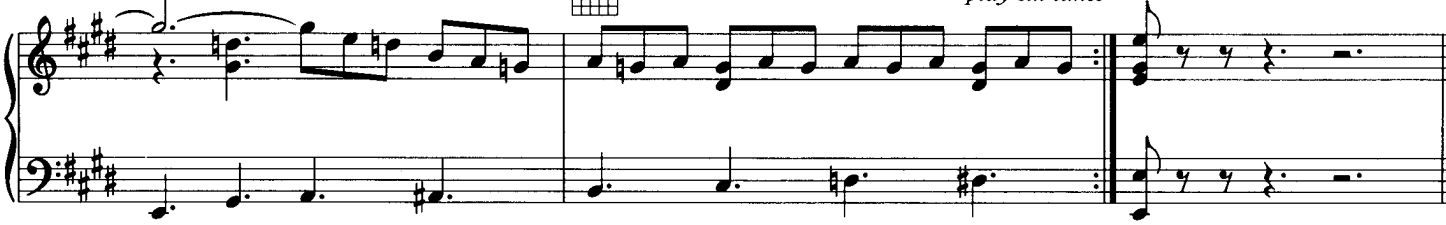
A 



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

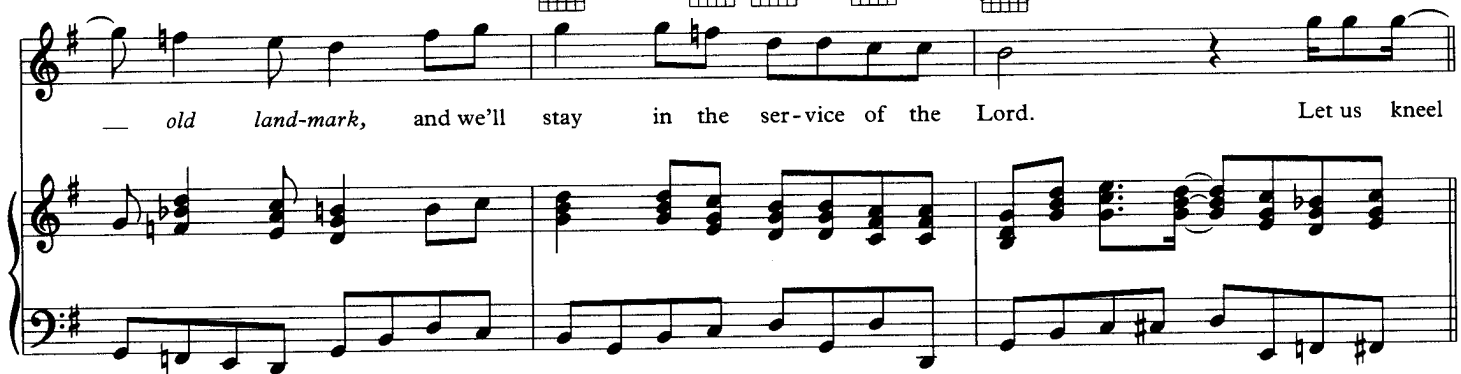
C7

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 

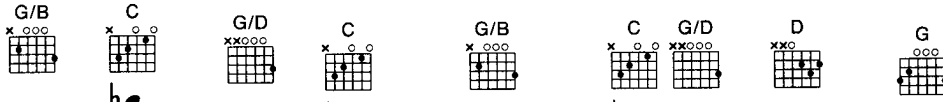
kneel kneel and pray in the old — old time way, let us
 — preach the word in the old — old time way, we can



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



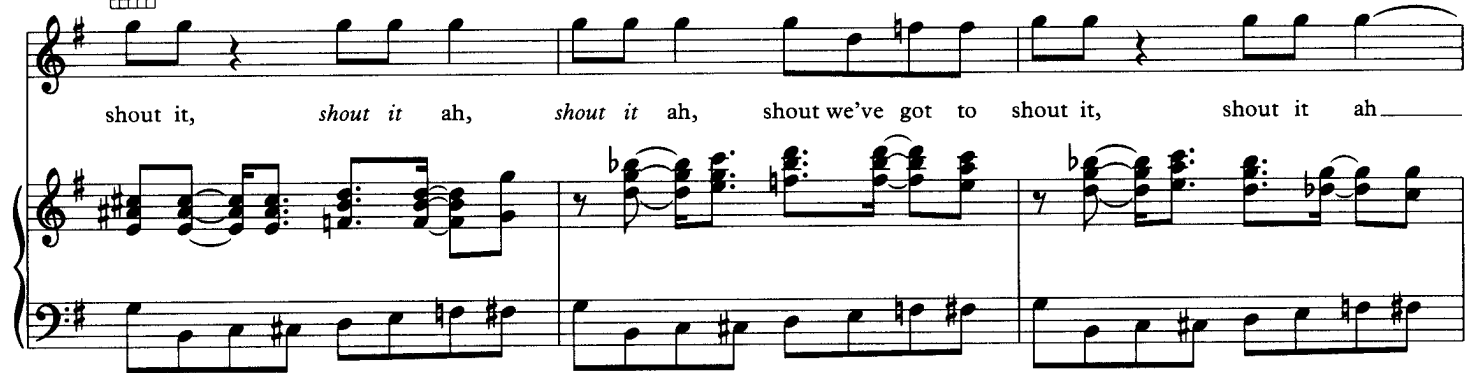


sing-ing, bells ring-ing, He will hear us, and be near us, oh gol-ly shout it ev-ery-bo-dy. Shout it,





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.

G



THINK

Words and Music by T.White, A.Franklin



Moderatamente

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

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

Sib7
Mib7
Sib7

E \flat 7
B \flat 7

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^b7 B^b7

Mi^b7 Si^b7

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

E^b7 B^b7

Mi^b7 Si^b7

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

E^b7 B^b7

Mi^b7 Si^b7

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

E^b7 B^b7

Mi^b7 Si^b7

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**.

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

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

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

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

Chord diagrams for guitar:

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

Piano accompaniment chords:

- $M\flat$
- $M\flat 7$
- $S\flat 7$
- $S\flat$
- $B\flat 7$
- $S\flat 7$
- $M\flat 7$
- $S\flat$
- $S\flat 7$
- $E\flat 7$
- $B\flat 7$
- $E\flat 7$
- $B\flat 7$
- $M\flat 7$
- $S\flat 7$
- $M\flat 7$
- $S\flat 7$



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—

think Let your mind go Let your-self be free__

E \flat 7 *B \flat 7*

Mi \flat 7 *Si \flat 7*

you need me__ and I need you__ We

E \flat 7

Mi \flat 7

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

B \flat 7

Si \flat 7

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

B \flat

Si \flat

ripete sfumando



WHO'S MAKING LOVE

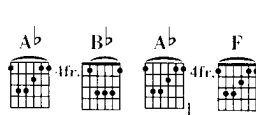


Words and Music by Homer Banks, Bettye Jean Barnes Crutcher, Don Davis, Raymond Earl Jackson

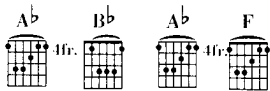
Moderato



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 4fr.

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.

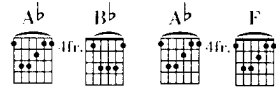
Gm7 4fr. Bb 4fr. C 4fr. F 4fr.

Solm7 Sib Do Fa

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

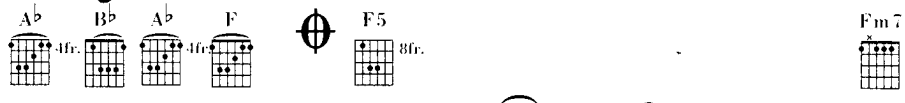
Ab 4fr. Bb 4fr. Ab 4fr. F 4fr. Ab 4fr. Bb 4fr. Ab 4fr. F 4fr.

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



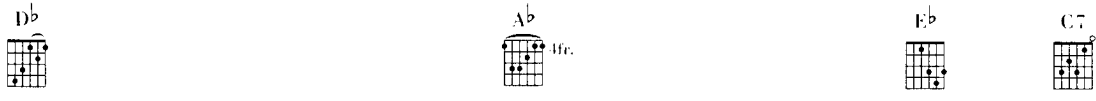
love. I've Know there are - some wo - man Some - guil - ty of - this too

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

Fa La \flat Si \flat La \flat Fa










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

La \flat Si \flat La \flat Fa La \flat Si \flat La \flat Fa







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

La \flat Si \flat La \flat Fa Rem






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

Lam7 Solm7 Sib Do

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 O, 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