

the blues brothers complete



EHRLING FÖRLAGEN

the
blues brothers
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

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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

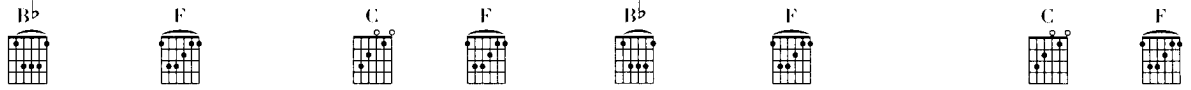
them everybody everybody. Eve - ry - bo - dy - needs some -

Do Fa Sib Fa Do Fa Sib Fa Do Fa

Bb F C F Bb F C F

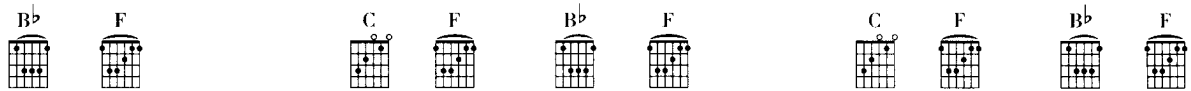
bo - dy - eve - ry - bo - dy - needs some -

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 lines of music. The top line is a vocal melody in a key with two flats (Bb and F), 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" placed 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" placed 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" placed 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" placed below the notes. The left hand continues the bass line.

C F C F C

Do Fa Do Fa Do

F C F C F C F

Fa Do Fa Do Fa Do Fa

Am F

Some - times I feel I feel a lit - tle

Lam Fa

Am

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

Lam

G C F

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

Sol Do Fa

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

Bb F C F Bb F

- I need you you you_ I need

Sib Fa Do Fa Sib Fa

C

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

Do



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

Dal % al ⊕, poi segue

you. I need you you you, I need

Sib Fa Do Fa Sib Fa

you you you, I need you.

Do Fa Sib Fa Do Do7

ripete ad lib.



FLIP FLOP AND FLY

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



Allegro blues $\text{♩} = \text{♩} \text{ } \text{triple}$

Solo Armonica

Bb7

Sib7

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

Bb7

Sib7

chair
time

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

Eb7

Mib7

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

Bb7

Cm7 3fr.

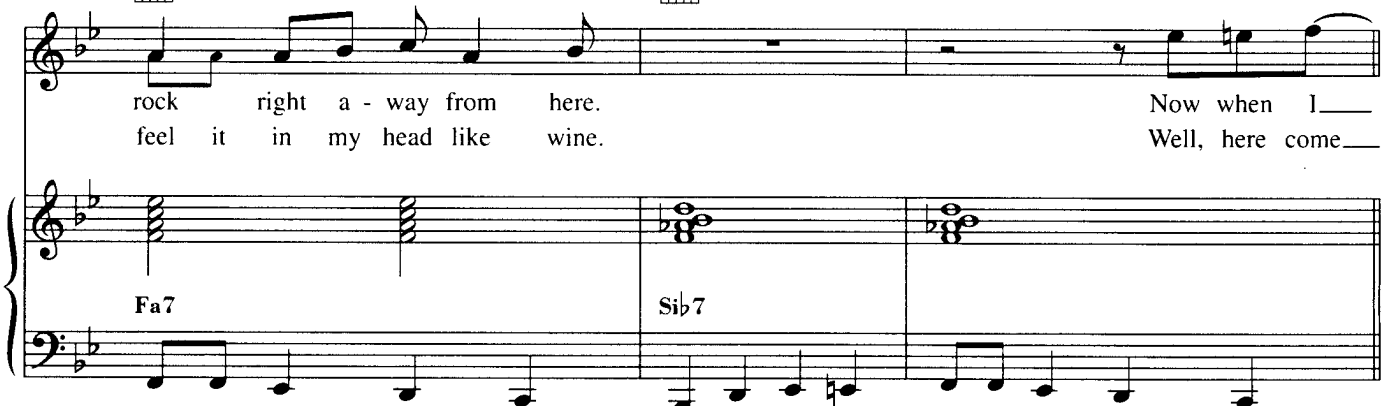
Sib7


Dom7

F7  Bb7 

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

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

Lou Ma-ri-ni!

Sib7

Sib7

Eb7

Bb7

Mib7

Sib7

Cm7 3fr.

F7

Bb7

1.

2. Bb7

Well, like a

Dom7

Fa7

Sib7

Sib7

Dal $\text{\$}$ al $\text{\$}$, poi segue

Cm7 3fr.

F7

Cb7

Bb7

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

Dom7

Fa7

Dom7 | Sib7



GIMME SOME LOVIN'

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



Moderato

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

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

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

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 the next three measures. 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 the next three measures. 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



8fr.

Hammond

First system of music. Treble clef staff contains a melodic line with eighth and quarter notes, some beamed together. Bass clef staff contains a bass line with eighth notes. Chord diagrams for F5 and Fa5 are shown above the treble staff.

Second system of music. Treble clef staff contains a block chord progression. Bass clef staff contains a bass line with eighth notes.

Bb5



F5



8fr.

Third system of music. Treble clef staff contains a block chord progression. Bass clef staff contains a bass line with eighth notes. Chord diagrams for Bb5 and F5 are shown above the treble staff.

Sib5

Fa5

C5



3fr.

Bb5



F5



8fr.

Fourth system of music. Treble clef staff contains a block chord progression. Bass clef staff contains a bass line with eighth notes. Chord diagrams for C5, Bb5, and F5 are shown above the treble staff.

Do5

Sib5




Fa5


Fifth system of music. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with eighth notes.

B \flat 5  F5 




Sib5 Fa5

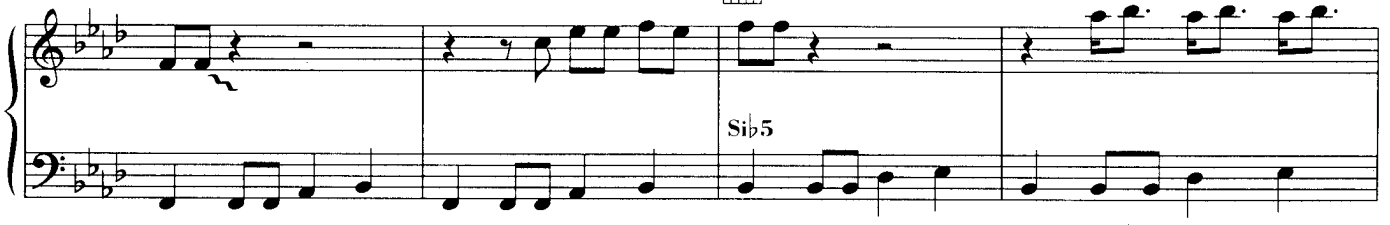
C5  B \flat 5  F5 






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

F5 8fr. Bb5

Fa5 Sib5

F5 8fr. Fa5

C5 3fr. Bb5 F5 8fr.

Do5 Sib5 Fa5

F5 8fr. Fa5

Bb5 F5 8fr.

Sib5 Fa5

C5 3fr. Bb5 F5 8fr.

Do5 Sib5 Fa5

1. 2. 3. 4. 5. 6.

7. F5



7. F5

Fa5

System 7, first system: Treble clef with a melodic line and bass clef with a bass line. The key signature has two flats. The bass line is simple, moving in half notes.

Fm7



Fm7

Fam7

System 7, second system: Treble clef with block chords and bass clef with a bass line. The key signature has two flats.

Bbm7



Bbm6



Fm7



Fm6



Fm7



Bbm7 Bbm6 Fm7 Fm6 Fm7

Sibm7 Sibm6 Fam7 Fam6 Fam7

System 7, third system: Treble clef with block chords and bass clef with a bass line. The key signature has two flats.

1. C5



Bb5



F5



1. C5 Bb5 F5

Do5 Sib5 Fa5

System 7, fourth system: Treble clef with a melodic line and bass clef with a bass line. The key signature has two flats.

2. C5



Bb5



2. C5 Bb5

Do5 Sib5

System 7, fifth system: Treble clef with a melodic line and bass clef with a bass line. The key signature has two flats.

F5



F5



Chitarra

F5 F5

Fa5 Fa5

System 7, sixth system: Treble clef with triplets and a guitar part labeled 'Chitarra'. The bass clef has a bass line. The key signature has two flats.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of chords and single notes, while the bass clef features a steady eighth-note accompaniment.

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

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

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

Orchestra

Fifth system of musical notation, labeled "Orchestra". It consists of a treble and bass clef with a melodic line in the treble and a steady accompaniment in the bass.

Sixth system of musical notation. It includes guitar chords: F5 (8fr.), Fa5, Fm9 (6fr.), and Fam9. A "Chitarra" marking is present above the treble clef, and a "Tutti" marking is above the bass clef. A triplet of eighth notes is also visible in the treble clef.






MINNIE THE MOOCHER



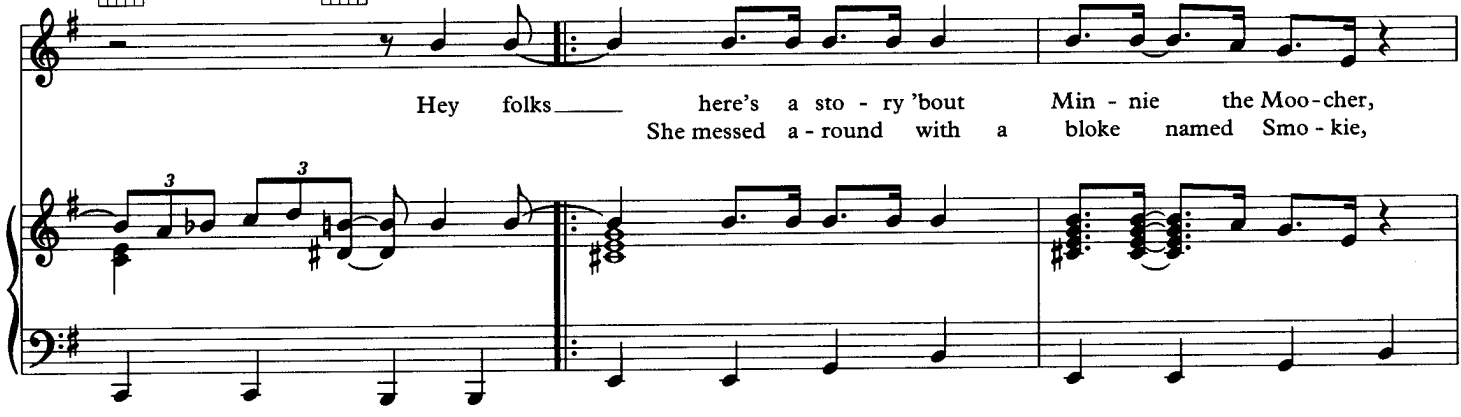
Words and Music by Cab Calloway, Irving Mills, Clarence Gaskill

(♩ = 96)
N.C.



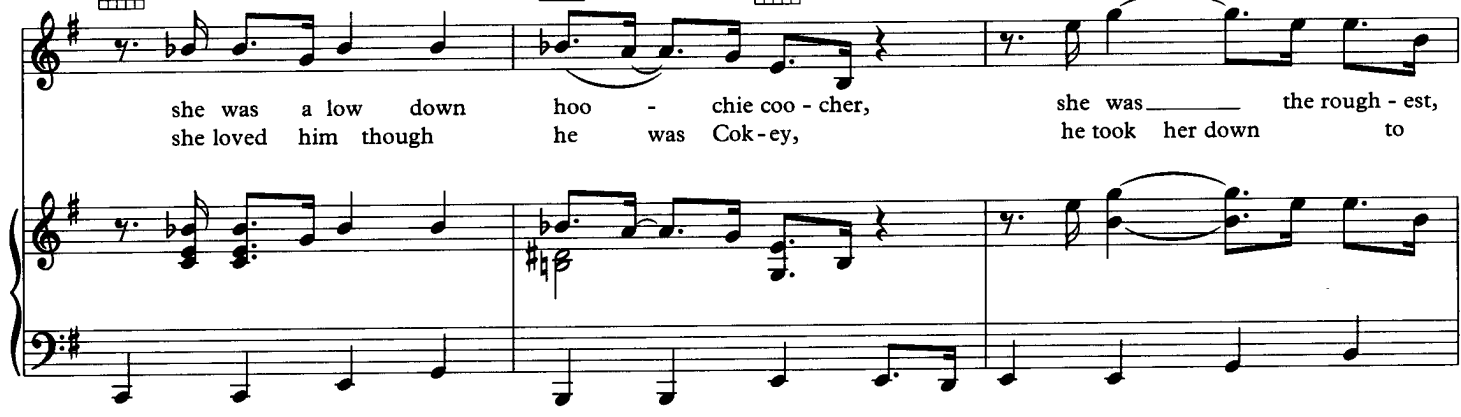
C7  B7  Em 

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



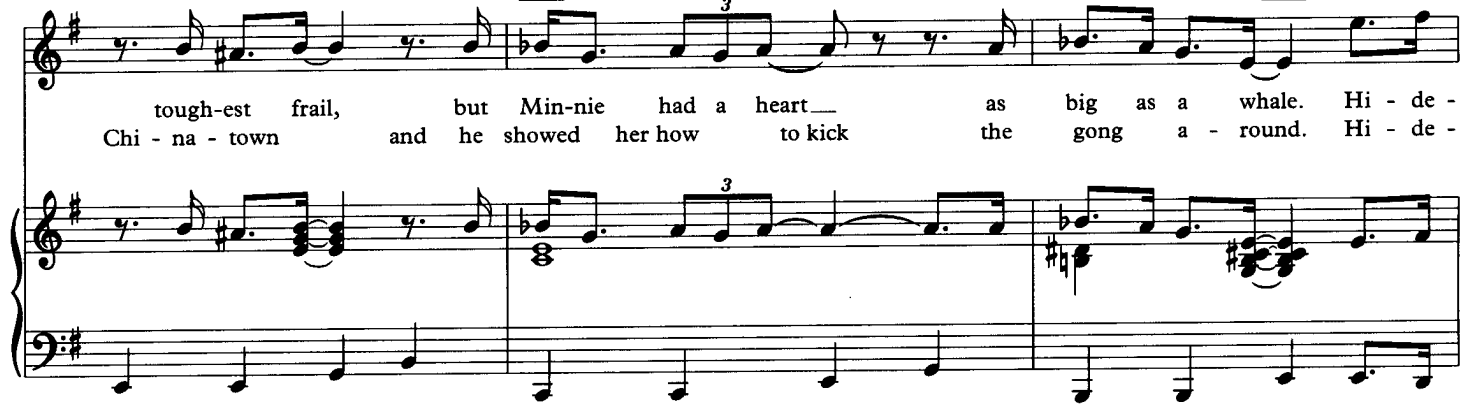
C7  B7  Em 

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 - 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

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo is marked 9:8. The vocal line begins with a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

C7 B7 Em

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

The second system continues the vocal line and piano accompaniment. It includes three guitar chord diagrams: C7, B7, and Em. The vocal line has a quarter rest followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment continues with eighth-note patterns and chords.

C7

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

The third system continues the vocal line and piano accompaniment. It includes a C7 guitar chord diagram. The vocal line features several triplet eighth notes. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.

B7 Em

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

The fourth system concludes the vocal line and piano accompaniment. It includes B7 and Em guitar chord diagrams. The vocal line has a quarter note, followed by a half note, and then a quarter note. The piano accompaniment continues with eighth-note patterns and chords.

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



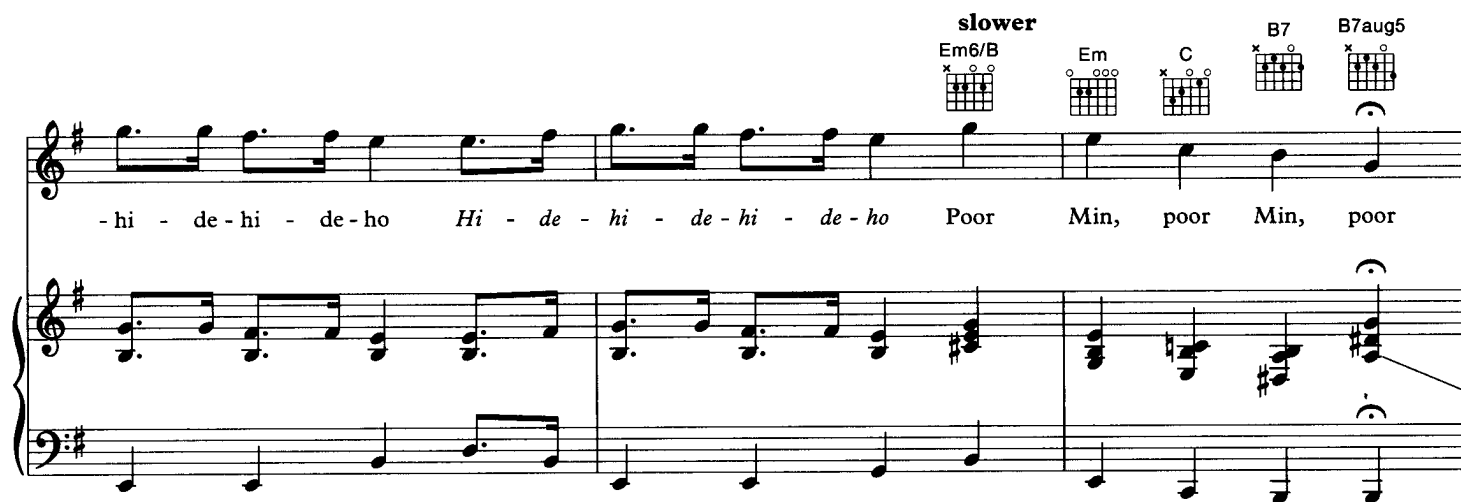
- he - de - he - de - he He - de - he - de - he - de - he Hi - de -



- 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 7/8 time signature and a key signature of one flat. The tempo is marked 'Moderato'. The second system continues the piano accompaniment. The third system introduces triplets in the piano part. The fourth system features a guitar part in the treble clef with a guitar chord diagram for F7 and a Fa7 chord label. The piano accompaniment continues throughout.

First system of musical notation. The treble clef contains a melodic line with a triplet of eighth notes. The bass clef contains a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. Both the treble and bass clefs feature triplet markings over groups of eighth notes.

Third system of musical notation. The treble clef has a long slur covering several measures. The bass clef has a double bar line and some notes.

Fourth system of musical notation. It includes guitar chord diagrams for F, Eb, and Fa. Labels 'Fa' and 'Mi b' are placed below the bass clef staff.

Fifth system of musical notation. It includes guitar chord diagrams for F, Eb, and Fa. Labels 'Fa' and 'Mi b' are placed below the bass clef staff.

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

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

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

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

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 rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. 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 consistent rhythmic pattern.



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 -'. The piano accompaniment maintains the same rhythmic structure.



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

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with the lyrics '- by, did - n't you think I could. Well I know'. The piano accompaniment provides a final harmonic resolution.



— 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.

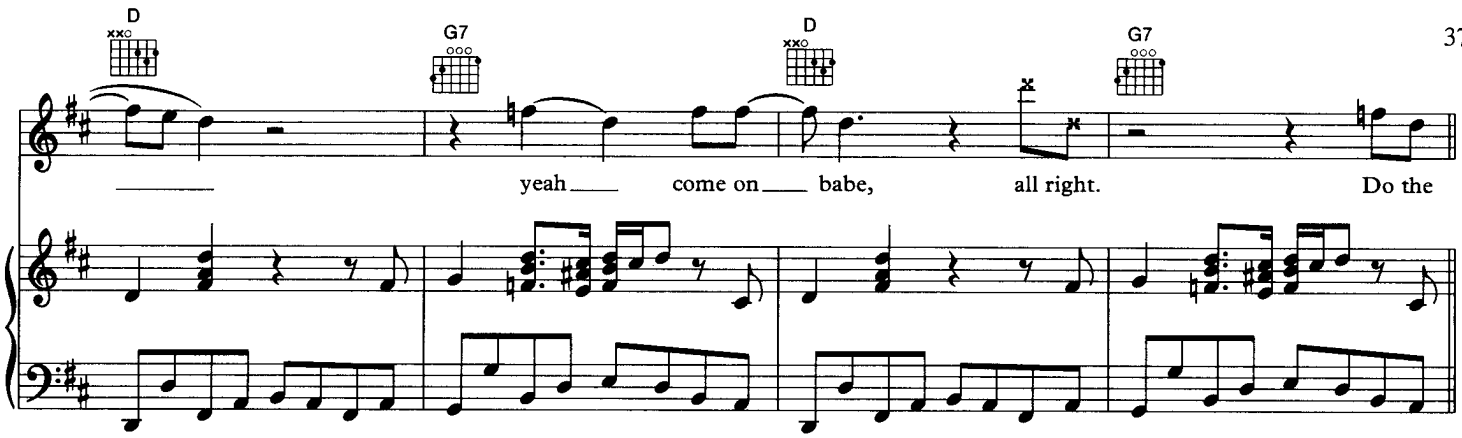
Come on, — let me see you shake your tail - fea-ther, come on, — let me




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

come on ba - by, — come on, —

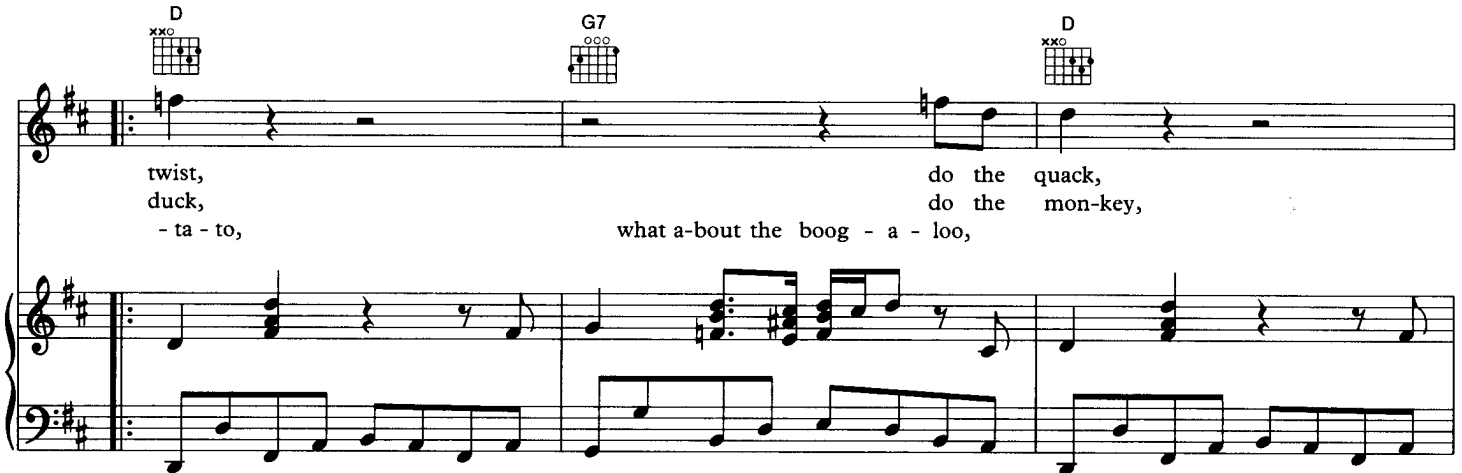
D  G7  D  G7 

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,



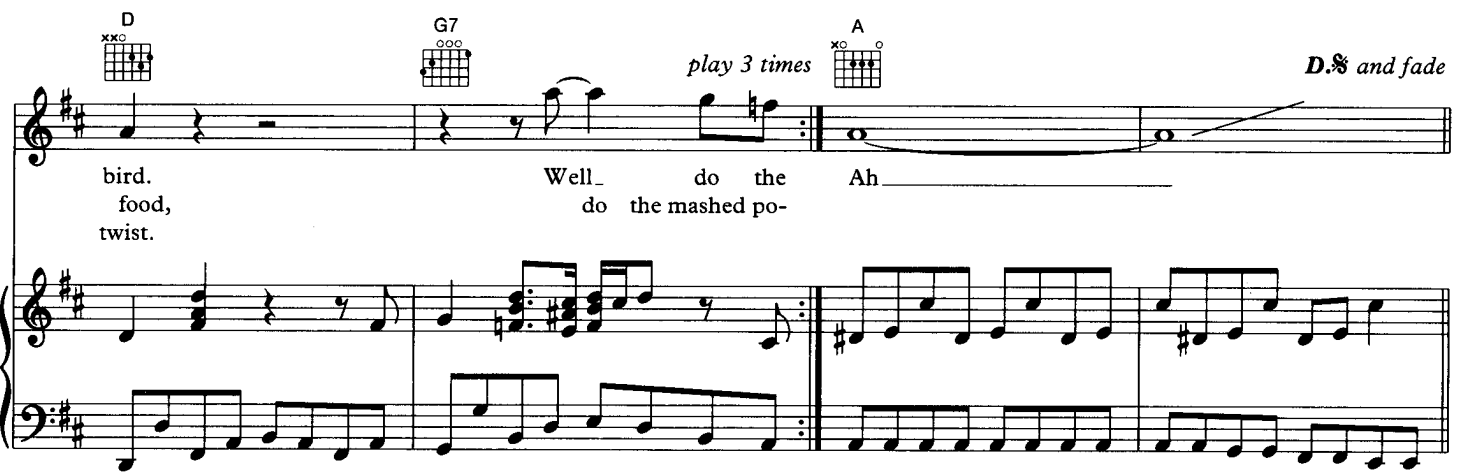
G7  D  G7 

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



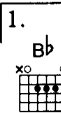
tall. my ba-by caught the Ka-ty, left me a
My ba-by she long,-



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.

B♭

E♭

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G minor, starting with a whole rest followed by quarter notes G4, A4, B♭4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for B♭ and E♭ are shown above the staff.

B♭

A♭

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with eighth notes and a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. Chord diagrams for B♭ and A♭ are shown above the staff.

F

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a quarter rest followed by quarter notes. The piano accompaniment features a consistent eighth-note bass line. A chord diagram for F is shown above the staff.

B♭

F

B♭

Hey

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a whole rest followed by a whole note. The piano accompaniment continues with eighth-note patterns. Chord diagrams for B♭, F, and B♭ are shown above the staff.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and a few chords. The bass clef staff contains a steady eighth-note accompaniment. 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 ties. The bass clef staff continues the eighth-note accompaniment. 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 some rests. The bass clef staff continues the eighth-note accompaniment. 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 chords and a melodic line. The bass clef staff continues the eighth-note accompaniment. A guitar chord diagram for Eb major is shown above the treble staff.

Fifth system of musical notation. The treble clef staff contains chords and a melodic line. The bass clef staff continues the eighth-note accompaniment. 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 with two flats (B-flat major/D minor), starting with a half note G4, followed by quarter notes A4, B-flat4, and A4, then a quarter rest, a quarter note G4, and a quarter note F4. The piano accompaniment consists of a right-hand part with chords and a left-hand part with 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 music. The vocal melody continues with a quarter note G4, a quarter rest, a quarter note F4, a quarter note E-flat4, and a quarter note D4. The piano accompaniment continues with similar harmonic support.

N.C. B \flat

Hey! Hey! Hey! Hey!

Detailed description: This system features a vocal line with four repeated eighth notes of 'Hey!'. The piano accompaniment provides a rhythmic accompaniment with chords in the right hand and a bass line in the left hand.

F B \flat repeat to fade

Detailed description: This system shows the final two lines of music, which are piano accompaniment only. The right hand plays chords, and the left hand plays a bass line. The system concludes with a double bar line and 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". The piano accompaniment features a steady bass line and chords that support the vocal melody.

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

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,—

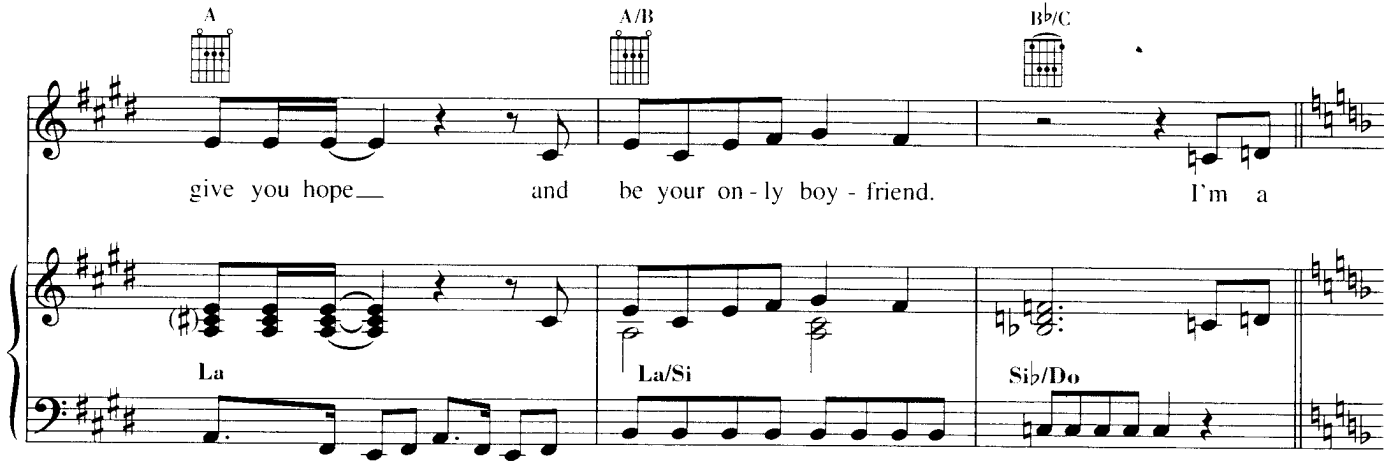
La Si Do Sol



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,—

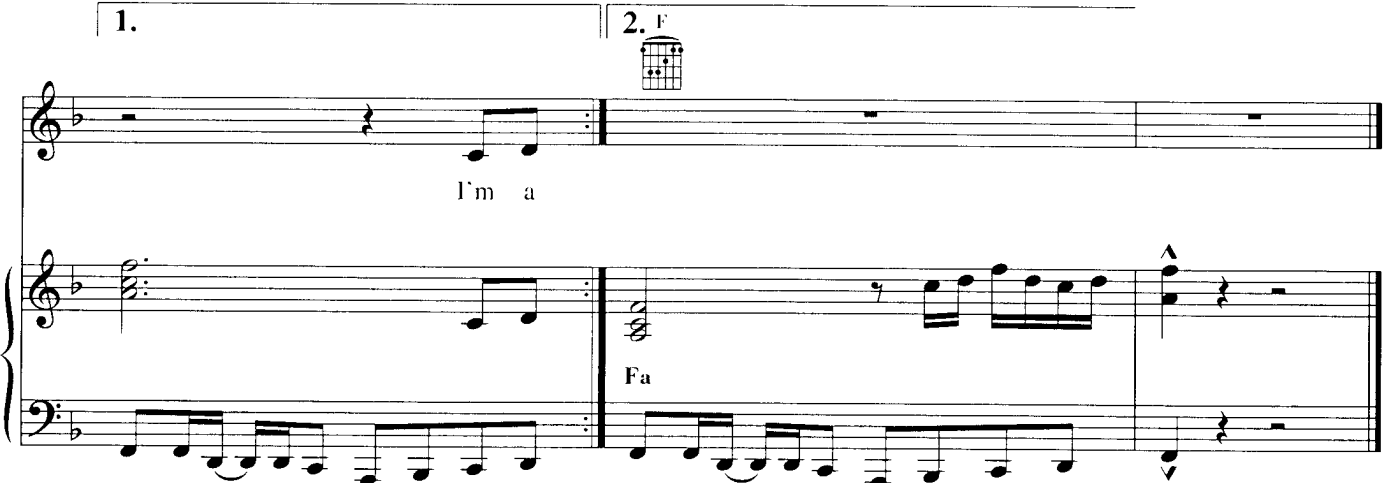
Fa



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



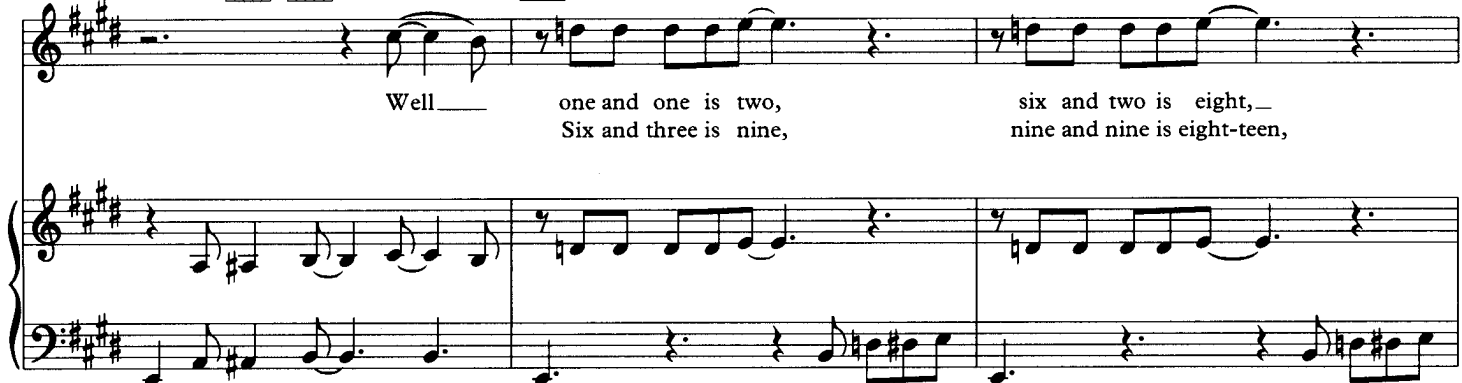
B  A  E 


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.




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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

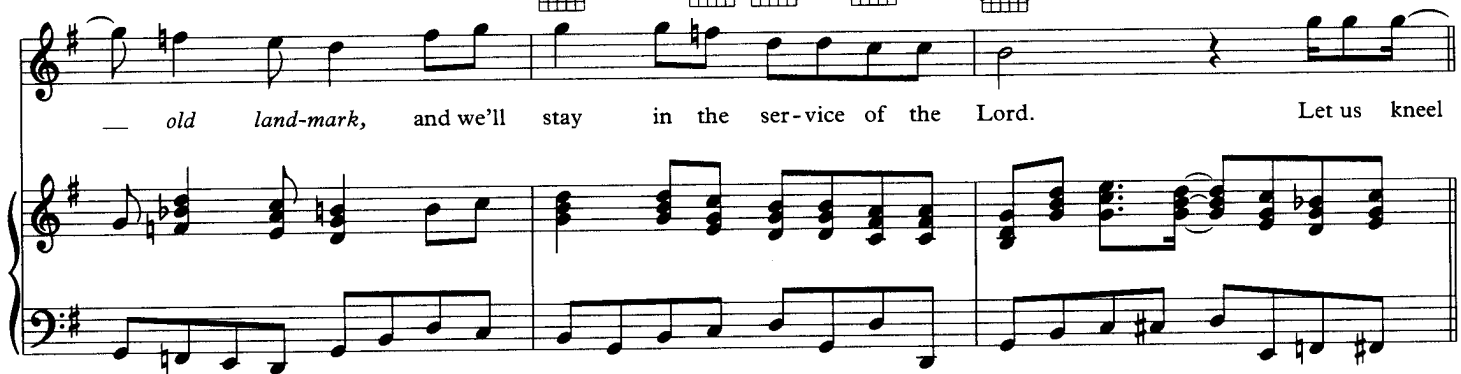
C7

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 

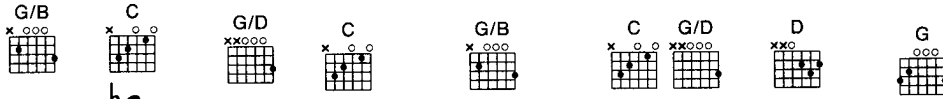
kneel kneel and pray in the old — old time way, let us
 — preach the word in the old — old time way, we can



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

G7

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

C7 G7

— 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

G/B C G/D C

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



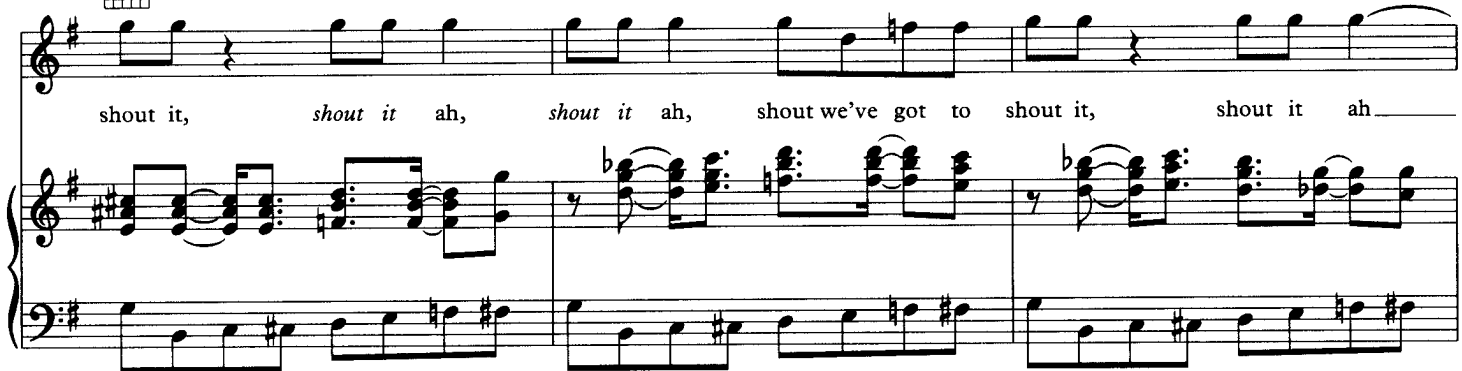


sing-ing, bells ring-ing, He will hear us, and be near us, oh gol-ly shout it ev-ery-bo-dy. Shout it,





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

$Bb7$
 $Eb7$
 $Bb7$

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—

Chord diagrams: Eb7, Bb7

Piano accompaniment chords: Mi♭7, Si♭7

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

Chord diagrams: Eb7, Bb7

Piano accompaniment chords: Mi♭7, Si♭7

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

Chord diagrams: Eb7, Bb7

Piano accompaniment chords: Mi♭7, Si♭7

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

Chord diagrams: Eb7, Bb7

Piano accompaniment chords: Mi♭7, Si♭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: Eb7, Bb, Bb7, Sib7, Sib, Eb7, Bb7, Eb7, Bb, Bb7, Eb7, Bb7, Sib7, Sib7, Eb7, Bb7, Bb7, Sib7, Sib7.

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

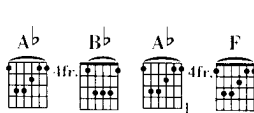


Words and Music by Homer Banks, Bettye Jean Barnes Crutcher, Don Davis, Raymond Earl Jackson

Moderato



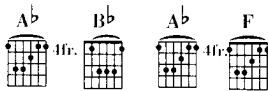
Musical notation for the first system, including piano accompaniment and guitar chords.



All you fel - las, ga - ther
known so, so ma - ny

Lab Sib Lab Fa

Fa



'round me And let me give you some good ad - vice What I'm
fel - lows All in that same old bag Think-in' that

Lab Sib Lab Fa

Lab Sib Lab Fa

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

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

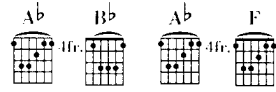
Lab Sib Lab Fa Rem Lam7

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.

Solm7 Sib Do Fa

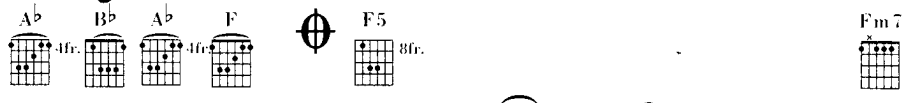
your old _____ la - dy While you were out mak - ing love

Lab Sib Lab Fa Lab Sib Lab Fa



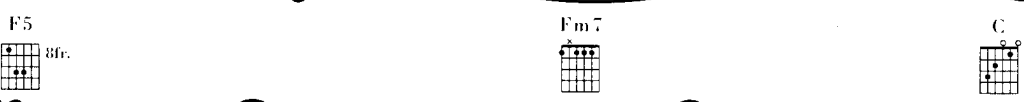
Who's mak - ing love to your old - la - dy While you were out mak - ing

Lab Sib Lab Fa



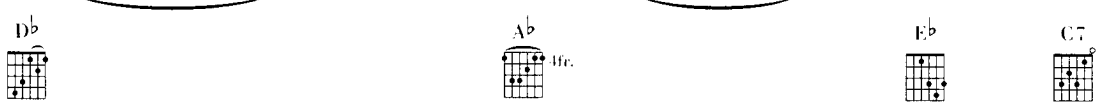
love. I've Know there are - some wo - man Some - guil - ty of - this too

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

While I was out mak - ing love.

Lab Sib Lab Fa

F5 8fr. Db Bb5 Eb5 6fr.

Fa5 Reb Sib5 Mib5

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