

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 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

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

bo - dy to love some-one to love

Sib Fa Do Fa Sib Fa Do Fa

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

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

Sib Fa Do Fa Sib Fa Do Fa Sib Fa

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

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

Do Fa Sib Fa Do Fa Sib Fa

C F B \flat F C F

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, 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, 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, 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, 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. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line. The vocal line is represented by a treble clef staff with notes corresponding to the syllables 'Do', 'Fa', 'Do', 'Fa', and 'Do'.

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. The piano accompaniment continues with the same bass line and treble accompaniment. The vocal line continues with the syllables 'Fa', 'Do', 'Fa', 'Do', 'Fa', 'Do', and 'Fa'.

Am F

Some - times I feel I feel a lit - tle

Lam Fa

Detailed description: This system contains the first two measures of the vocal entry. It features guitar chord diagrams for Am and F. The piano accompaniment has a treble clef staff with sustained chords and a bass clef staff with a steady eighth-note bass line. The vocal line begins with 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 next two measures of the vocal entry. It features a guitar chord diagram for Am. The piano accompaniment continues with the same bass line and treble accompaniment. The vocal line continues with 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 music. 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 a C chord and the lyrics 'you. Parlato: You know people when you do find somebody,'. The piano accompaniment has a bass line with a 'Do' label and a treble line.



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 $\text{♩} = \text{♩}$

Bb7



Solo Armonica

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



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

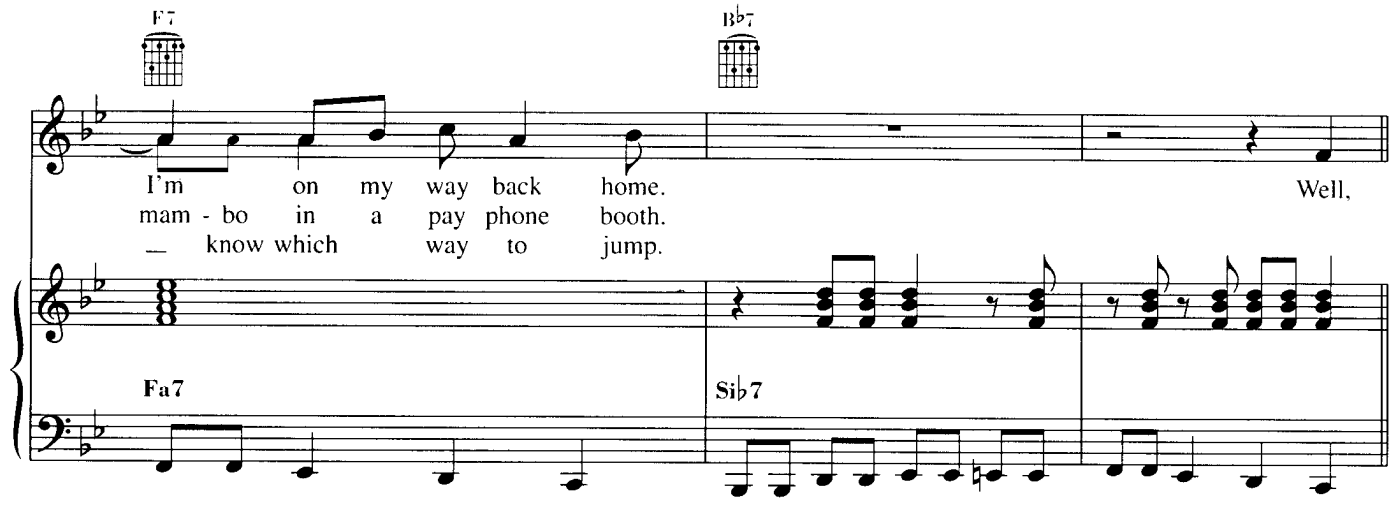
Sib7

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  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 and consists of three systems. Each system includes a grand staff with a treble and bass clef. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Moderato'. The bass line is a steady eighth-note pattern. The right hand features chords and melodic lines, including a triplet in the second system. The first system shows the beginning of the piece with a treble clef staff above the grand staff. The second and third systems continue the piano accompaniment.

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

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

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.



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 a vocal line with lyrics. The lyrics are: "Well, my head's ___ / Well, I feel ___". The piano accompaniment continues with 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 music. Treble clef staff contains a melodic line with eighth and quarter notes, some beamed together. Bass clef staff contains a bass line with chords. A **Fa5** chord is indicated above the bass staff.

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

Bb5



F5



Third system of music. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with chords. **Sib5** and **Fa5** chords are indicated above the bass staff.

C5



Bb5



F5






Fourth system of music. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with chords. **Do5**, **Sib5**, and **Fa5** chords are indicated above the bass staff.

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


B \flat 5  F5  3fr.


Sib5 Fa5



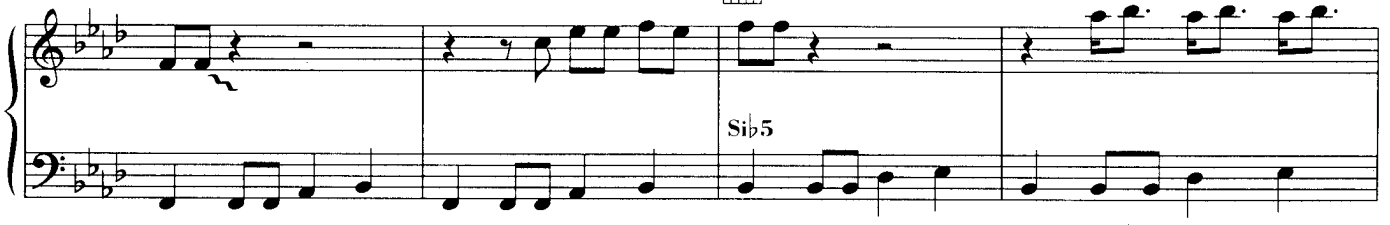
C5  3fr. B \flat 5  F5  3fr.




Do5 Sib5 Fa5





B \flat 5 

Sib5



F5  3fr. C5  3fr. B \flat 5 

Fa5 Do5 Sib5



F5  3fr.

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



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 in the bass clef.

Fm7



Second system of music for section 7. Treble clef contains a block chord accompaniment. Bass clef contains a bass line with quarter notes. Chord label **Fam7** is placed in the bass clef.

Bbm7



Bbm6



Fm7



Fm6



Fm7



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

1. C5



Bb5

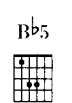


F5



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 in the bass clef.

2. C5



Second 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** and **Sib5** are placed in the bass clef.

F5



F5



Chitarra

Third system of music for section 1. Treble clef contains a melodic line with triplets and a whole note. Bass clef contains a bass line with quarter notes. Chord labels **Fa5** and **Fa5** are placed in the bass clef.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains eighth and quarter notes, some with beams, and rests. The bass staff contains a steady eighth-note accompaniment.

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

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

Fourth system of musical notation. The treble staff contains several 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



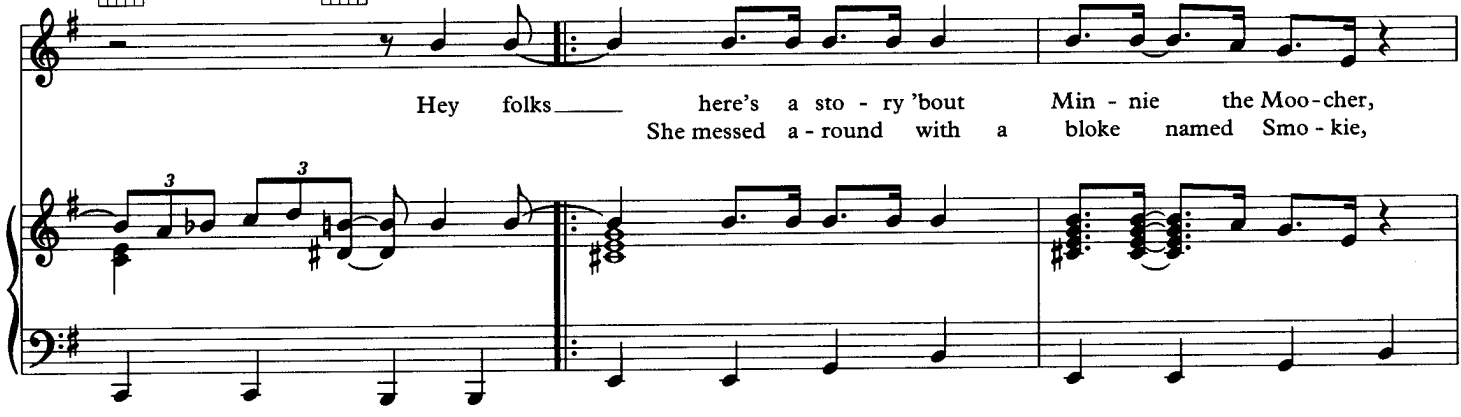
(♩ = 96)
N.C.





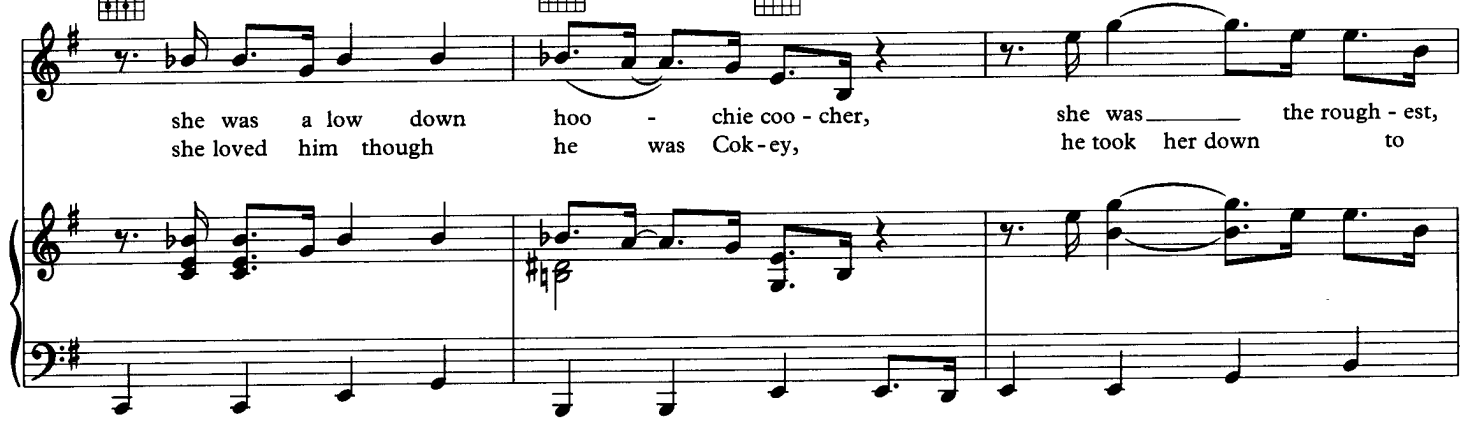

C7  B7  Em 

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 grand staff. The vocal line begins with a triplet of eighth notes marked '9:8'. The lyrics are '- 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 piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left 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. The vocal line has a triplet of eighth notes. The lyrics are 'and his rac - ing hor - ses, — each meal she ate was a do - zen cour-ses,'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for C7, B7, and Em are provided above the vocal line.

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. The vocal line has multiple triplet markings. The lyrics are 'had a mil-lion dol-lars worth of nick-els and dimes, she sat a - round and count-ed them all a'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. A C7 chord diagram is provided above the vocal line.

B7 Em

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The lyrics are 'mil - lion times. Hi - de - hi - de - hi - de - hi Hi - de - hi - de - hi - de - hi Ho - de -'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for B7 and Em are provided above the vocal line.

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



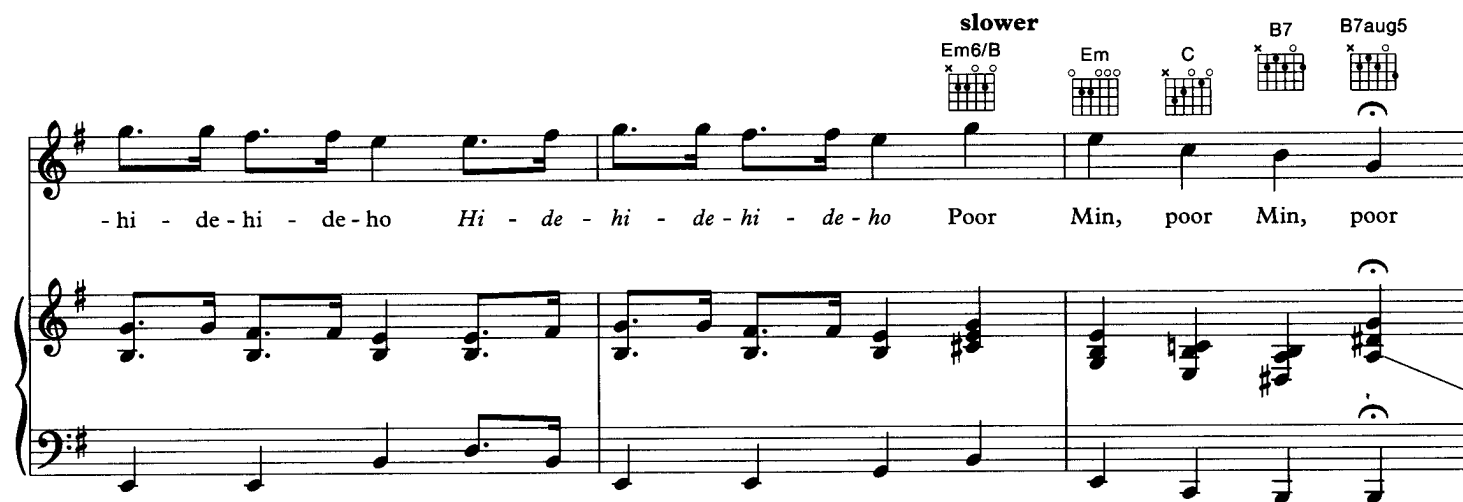
- he - de - he - de - he He - de - he - de - he - de - he Hi - de -



- 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 triplet of eighth notes in the bass clef. The fourth system includes a guitar chord diagram for F7 and a Fa7 chord in the bass clef. The piano accompaniment is marked 'simile' in the first system.

F7



Fa7

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♭, and 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♭, and F. Below the treble clef staff are labels: Fa, Mi♭, Fa, Mi♭, Fa, Mi♭, Fa, Mi♭. The bass clef staff continues the accompaniment.

F Eb F Eb F Eb

Fa Mi♭ Fa Mi♭ Fa Mi♭

F9

Fa9

1.

2. E9 F9 E9 F9 E9 F9

Mi9 Fa9 Mi9 Fa9 Mi9 Fa9

E9 F9 Fm7/G♭ G/F

Mi9 Fa9 Fam7/Sol♭ 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'

This system contains the first three measures of the piece. It features a vocal line in 4/4 time with a melody of eighth notes and quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are 'Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'.

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

This system contains measures 4-6. The vocal line continues with the melody, ending on a long note for 'raw - hide.' The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. The lyrics are 'roll-in' roll-in' roll-in' raw - hide.'







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

This system contains measures 7-9. The vocal line continues with the melody. The piano accompaniment features a more active right hand with chords and moving lines. The lyrics are 'Roll - in' roll - in' roll - in' though the streams are swoll-en,'.

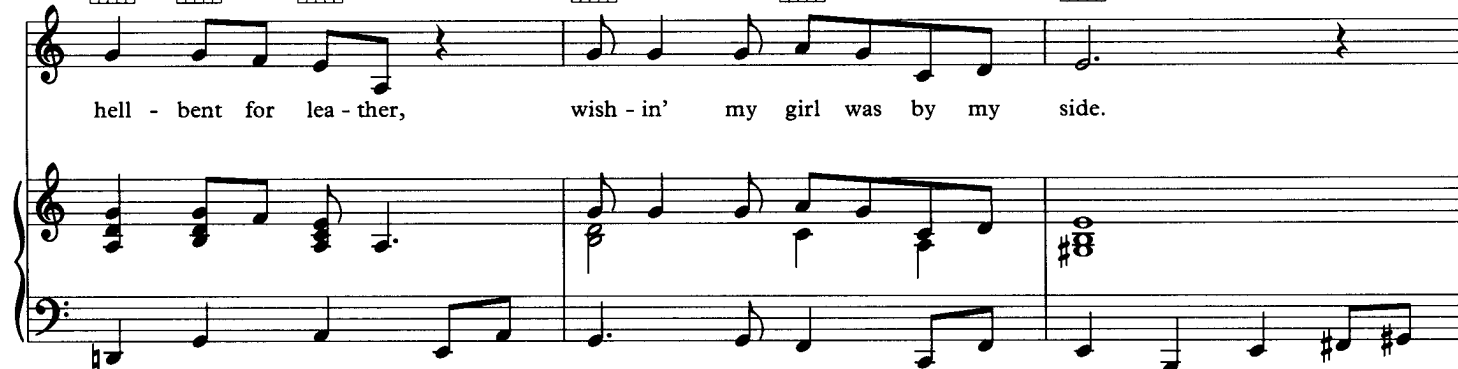
C  Am 








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

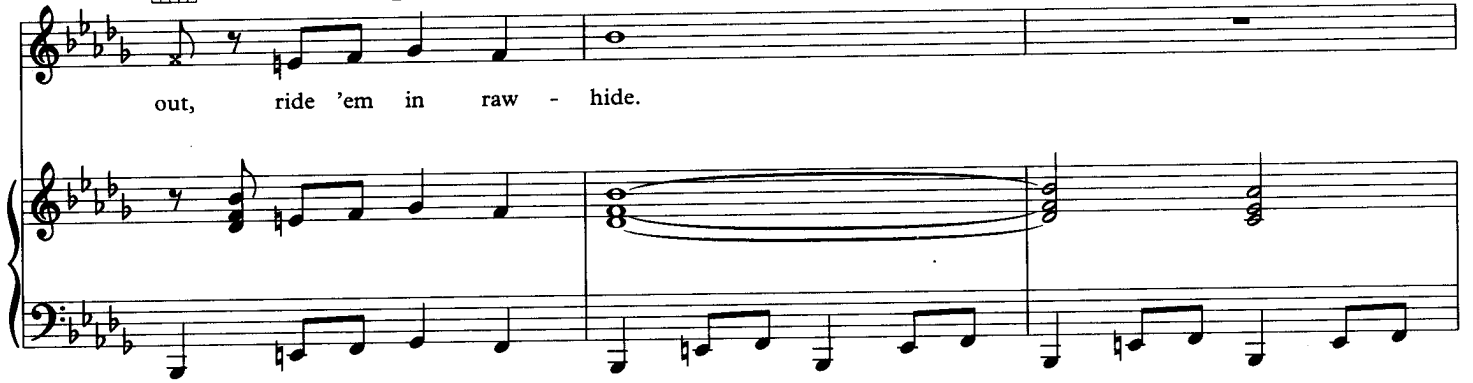
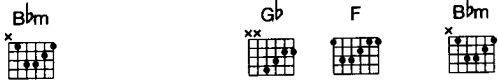
rope 'em, throw and brand 'em, soon we'll be liv - in' high and wide.

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 (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 with lyrics. The piano accompaniment provides harmonic support with chords and moving lines.



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 rhythmic and harmonic 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

A7

```

x0 0 0
  2 3 4
  
```

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

A

```

x0 0 0
  2 3 4
  
```

1. 2.

— — — — — come on ba - by, — — — — — come on, —

D

```

xx0
  2 3 4
  
```

G7

```

000
  2 3 4
  
```

D




```

xx0
  2 3 4
  
```

G7




```

000
  2 3 4
  
```

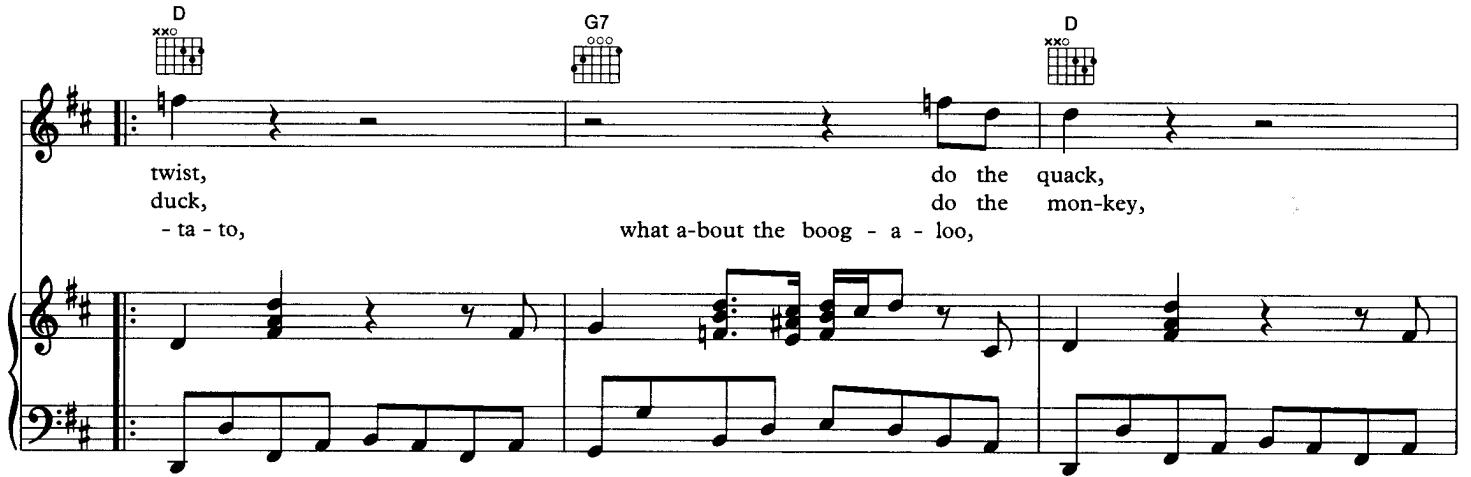
D  G7  D  G7 



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



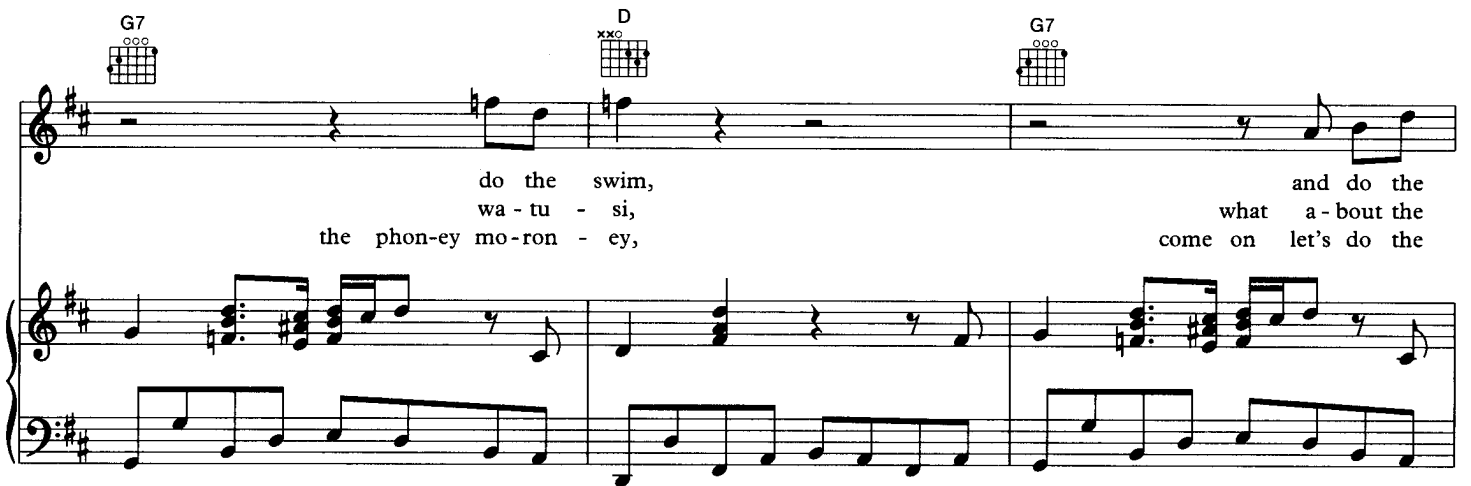
D  G7  D 



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



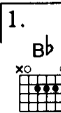
tall. my ba-by caught the Ka-ty, left me a
My ba-by she long,-



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

B♭

Ab

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

F

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

B♭

F

B♭

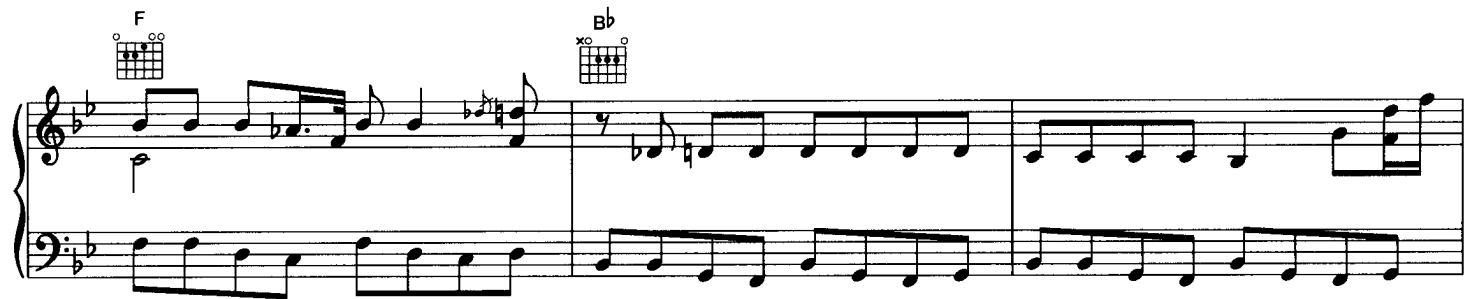
Hey



Musical notation system 1, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a chordal accompaniment. The bass clef contains a steady eighth-note bass line. A guitar chord diagram for F major is shown above the treble clef.



Musical notation system 2, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a chordal accompaniment. The bass clef contains a steady eighth-note bass line. A guitar chord diagram for Bb major is shown above the treble clef.



Musical notation system 3, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a chordal accompaniment. The bass clef contains a steady eighth-note bass line. Guitar chord diagrams for F major and Bb major are shown above the treble clef.



Musical notation system 4, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a chordal accompaniment. The bass clef contains a steady eighth-note bass line. A guitar chord diagram for Eb major is shown above the treble clef.



Musical notation system 5, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a chordal accompaniment. The bass clef contains a steady eighth-note bass line. Guitar chord diagrams for Edim, Bb major, and F major are shown above the treble clef.



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 or D-flat minor). The lyrics are "mule to ride. The train pulled out, I swung on be - hind,". 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. Chord diagrams for E-flat major and E-flat diminished 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 major, F major, and E-flat 7 are shown above the staff.

N.C. B \flat

Hey! Hey! Hey! Hey!

Detailed description: This system features a call-and-response section. The vocal line has the lyrics "Hey! Hey! Hey! Hey!" and is marked "N.C." (No Chords). The piano accompaniment provides a rhythmic and harmonic backdrop. A B-flat chord diagram is shown above the staff.

F B \flat repeat to fade

Detailed description: This system shows the final piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The music concludes with a "repeat to fade" instruction. Chord diagrams for F major and B-flat major are shown above the staff.



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 piano introduction. The second system includes the vocal line with lyrics and guitar chord diagrams for E7 and Mi7. The third system continues the piano accompaniment and vocal line.

System 1: Piano introduction. Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter).

System 2: Vocal line and piano accompaniment. Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter).
 Lyrics: Com - in' to you on a
 got the
 brought up on
 Guitar chord diagrams: E7 (x02210), Mi7 (x33333)

System 3: Vocal line and piano accompaniment. Treble clef: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter).
 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



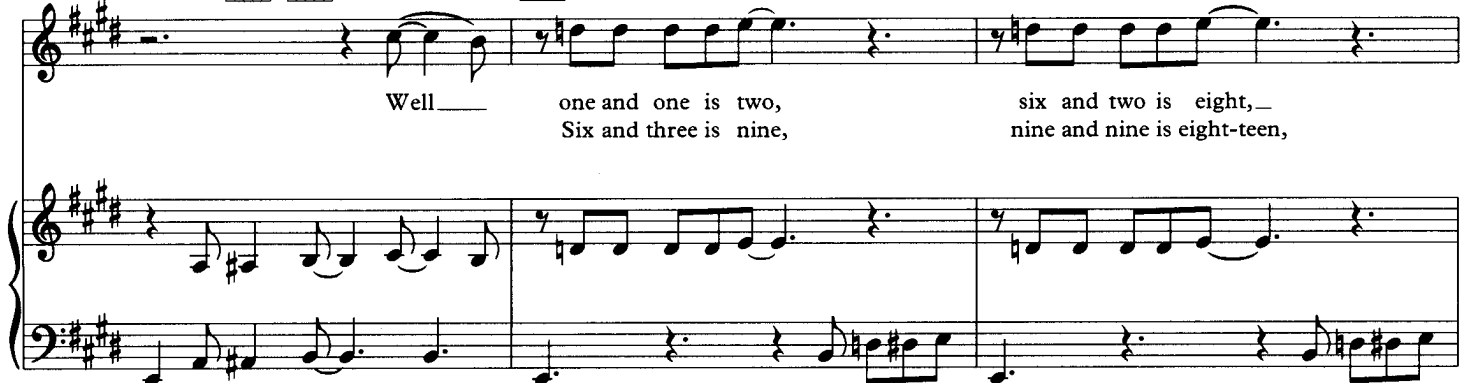
B  A  E 


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.

2.



N.C.

- ca - go. —



A E B7

Musical notation for the first system, measures 1-3. Chord diagrams for A, E, and B7 are shown above the staff. The key signature has three sharps (F#, C#, G#).

E A E

Musical notation for the second system, measures 4-6. Chord diagrams for E, A, and E are shown above the staff. The key signature has three sharps (F#, C#, G#).

A

Musical notation for the third system, measures 7-9. Chord diagram for A is shown above the staff. The key signature has three sharps (F#, C#, G#).

E B A

Musical notation for the fourth system, measures 10-12. Chord diagrams for E, B, and A are shown above the staff. The key signature has three sharps (F#, C#, G#).

E B7

play six times

Musical notation for the fifth system, measures 13-15. Chord diagrams for E and B7 are shown above the staff. The key signature has three sharps (F#, C#, G#). The instruction "play six times" is written above the staff.



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

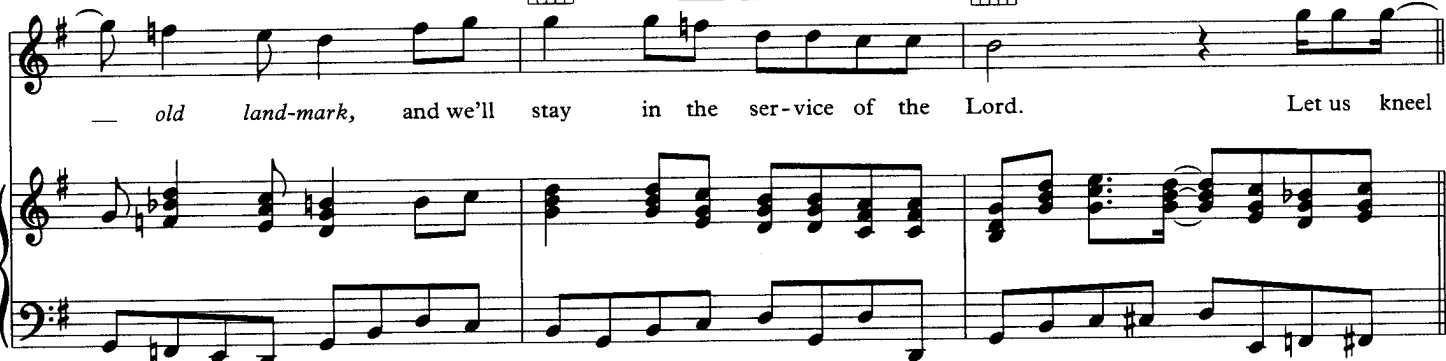
C7

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 

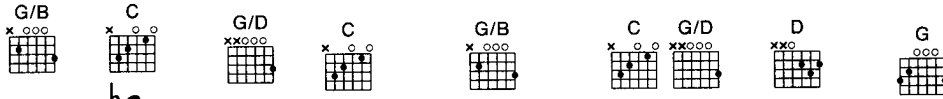
kneel kneel and pray in the old — old time way, let us
 — preach the word in the old — old time way, we can



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



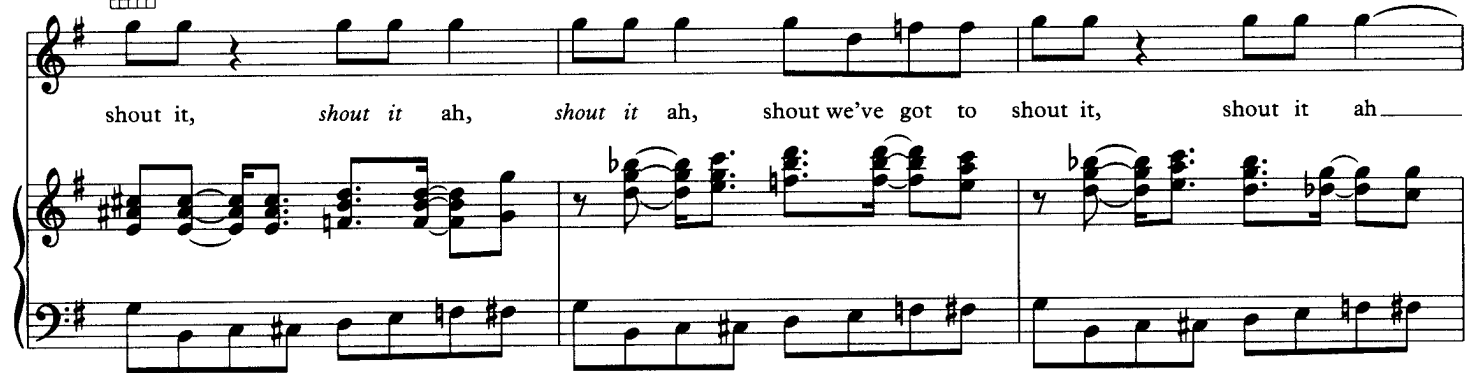


sing-ing, bells ring-ing, He will hear us, and be near us, oh gol-ly shout it ev-ery-bo-dy. Shout it,





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

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

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

Chord diagrams: B \flat 7, E \flat 7, B \flat 7, Sib7, Mib7, Sib7, E \flat 7, B \flat 7, 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—

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

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

'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

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

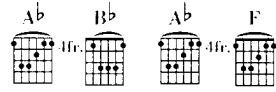
Lab Sib Lab Fa Rem Lam7

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

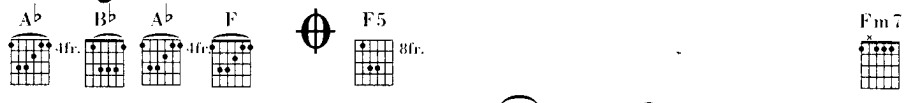
your old _____ la - dy While you were out mak - ing love

Lab Sib Lab Fa Lab Sib Lab Fa



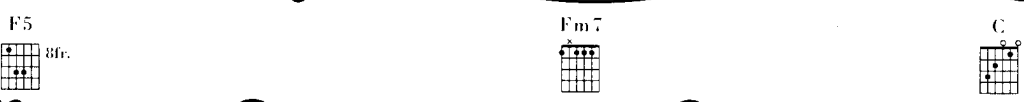
Who's mak - ing love to your old - la - dy While you were out mak - ing

Lab Sib Lab Fa



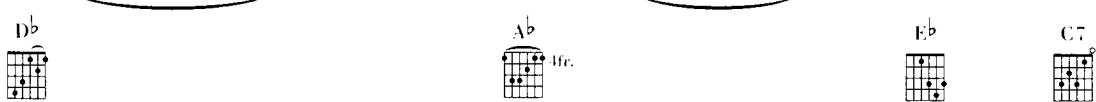
love. I've Know there are - some wo - man Some - guil - ty of - this too

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

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 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