

THE **BIG BOOK** OF

PIANO • VOCAL • GUITAR

BLUES

80 favorites, including

BABY PLEASE DON'T GO • I'M A MAN • KANSAS CITY • RECONSIDER BABY
WANG DANG DOODLE • YOU SHOOK ME



AIN'T NOBODY'S BUSINESS
AS THE YEARS GO PASSING BY
BABY PLEASE DON'T GO
BEFORE YOU ACCUSE ME (Take a Look at Yourself)
BIG BOSS MAN
BLUES BEFORE SUNRISE
THE BLUES IS ALRIGHT
BLUES WITH A FEELING
BORN UNDER A BAD SIGN
BOURGEOIS BLUES
BRIGHT LIGHTS, BIG CITY
CALDONIA (What Makes Your Big Head So Hard?)
CATFISH BLUES
CHEAPER TO KEEP HER
COME ON IN MY KITCHEN
CRAZY BLUES
CROSSCUT SAW
DIMPLES
EARLY IN THE MORNIN'
EASY BABY
EVERYDAY I HAVE THE BLUES
FLIP, FLOP AND FLY
FORTY-FOUR
FURTHER ON UP THE ROAD
GANGSTER OF LOVE
GOING DOWN SLOW
GOOD MORNING LITTLE SCHOOLGIRL
GOT MY MO JO WORKING
HAVE YOU EVER LOVED A WOMAN
HI-HEEL SNEAKERS
HOW LONG, HOW LONG BLUES
I AIN'T GOT YOU
I JUST WANT TO MAKE LOVE TO YOU
I KNOW WHAT YOU'RE PUTTIN' DOWN
I'D RATHER GO BLIND
I'M A MAN
I'M READY
IF YOU LOVE ME LIKE YOU SAY
IT HURTS ME TOO
JUKE
KANSAS CITY

KEY TO THE HIGHWAY
KIDNEY STEW BLUES
KOZMIC BLUES
THE LEMON SONG
LET THE GOOD TIMES ROLL
LET'S HAVE A NATURAL BALL
LITTLE RED ROOSTER
LOVE STRUCK BABY
MARY HAD A LITTLE LAMB
MATCHBOX
MEMPHIS BLUES
THE MIDNIGHT SPECIAL
MILK COW BLUES
MY BABE
NIGHT TIME IS THE RIGHT TIME
NOBODY KNOWS YOU WHEN YOU'RE
DOWN AND OUT
ORGAN GRINDER BLUES
PARCHMAN FARM BLUES
PLEASE SEND ME SOMEONE TO LOVE
RECONSIDER BABY
THE RIGHT TIME
SATURDAY NIGHT FISH FRY
SEE SEE RIDER
SITTING ON TOP OF THE WORLD
SMOKESTACK LIGHTNING
SMOKING GUN
STATESBORO BLUES
SUGAR MAMA
TEN LONG YEARS
THE THINGS THAT I USED TO DO
THIRD DEGREE
THREE HOURS PAST MIDNIGHT
THE THRILL IS GONE
TROUBLE IN MIND
TUPELO (Tupelo Blues)
TURN ON YOUR LOVE LIGHT
WANG DANG DOODLE
YOU SHOOK ME
YOU'VE GOT TO LOVE HER
WITH A FEELING

U.S. \$19.99



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THE **BIG BOOK** OF

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BLUES

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AIN'T NOBODY'S BUSINESS

Words and Music by CLARENCE WILLIAMS, JAMES WITHERSPOON
PORTER GRAINGER and ROBERT PRINCE

Moderately slow (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

Chord Diagrams:
 F: D7: G7b9: C6: C7:
 F6: Em7: A7: Dm7: F9:
 Bb: Bdim7: F: Dm7:
 G7: C9: F: D9:

Lyrics:
 1. One day I have ham and ba - con, and the next day,
 3. *Instrumental solo*
 it ain't noth - in' shak - in', and it ain't no - bod - y's busi - ness
 if I do, what I do.

G7b9

C6

C7

F

Em7

A7



2. Me and my babe, —
4. (See additional lyrics)

oh, we fuss and fight

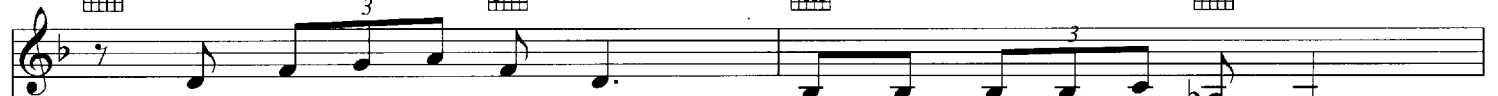


Dm7

F7

Bb

Bdim7



and then the next min - ute,

ev - ery - thing is al - right, —



F

Dm7

G7

C



and it ain't no - bod - y's busi - ness

what _____ we do. —



F

D7

1

G7b9

C6

C7

D.S.



2

G7b9 C6 C7 F Em7 A7

One day, — I might take a no - tion to

Dm7 F7 Bb Bdim7 F Dm7

go right down and jump in the o - cean — and it ain't no - bod - y's busi - ness

G7 C F C6 C7 F6

if I do.

a tempo

Additional Lyrics

4. One day I think I'm going crazy,
 And the next day I'm laid back and lazy,
 And it ain't nobody's business if I do.
 To Verse 5

AS THE YEARS GO PASSING BY

Words and Music by
DEADRIC MALONE

Slow Blues

Musical notation for the first system, including guitar chords G7, Ab7, and G7. The notation is in 12/8 time and includes a piano (mp) marking and a triplet of eighth notes.

Musical notation for the second system, including guitar chord Cm and lyrics: "1. There is noth-in' I can do, 3., 5. Instrumental solo ad lib." The notation includes a piano (mp) marking and a triplet of eighth notes.

Musical notation for the third system, including guitar chords Fm and Cm and lyrics: "as you leave me here to cry. There is". The notation includes a piano (mp) marking and a triplet of eighth notes.

Musical notation for the fourth system, including guitar chords Fm and Cm and lyrics: "noth-in' I can do, as you leave me here to cry." The notation includes a piano (mp) marking and a triplet of eighth notes.

G7

Ab7

G7

You know my love will follow you... as the years go pass - i

Cm



by.

2. Give you all that I own;
 { End solo 4., 7. Gon-na leave it up to you.
 6. Instrumental solo ad lib. continues

Fm



Cm



that's one thing you can't deny. Give you
 So long, so long, good-bye. Gon-n

Fm



all that I own; leave it up to you. that's one thing you can't deny.
 So long, so long, good

Cm



ny. _____ }
bye. _____ }

You know my

To Coda

G7



Ab7



G7



love will fol-low you _____ as the years go pass - in'

Cm



1, 2

3

D.S. al Coda

by. _____

End solo 7. Gon-na

CODA

Ab7



Rubato

G7



Cm



Bb/C



Cm



as the years go pass - in' by. _____

molto rit. a tempo rit.

BABY PLEASE DON'T GO

Words and Music by
JOSEPH LEE WILLIAMS

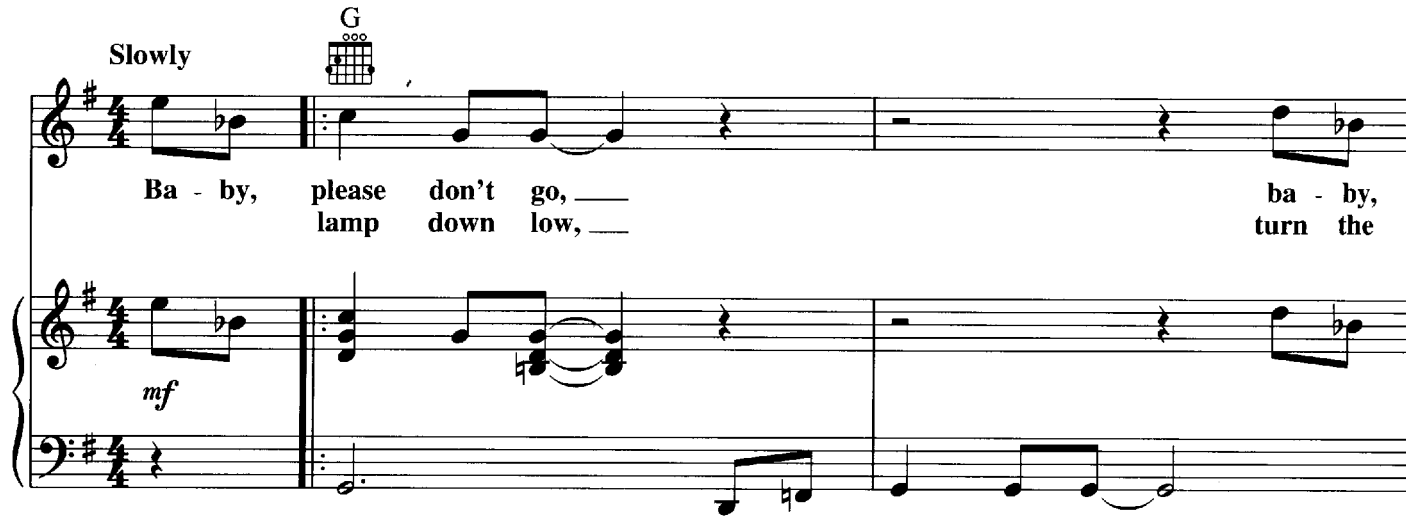
Slowly

G



Ba - by, please don't go, — ba - by,
lamp down low, — turn the

mf




please don't go, — ba - by,
lamp down low, — turn the



C7





Bb7

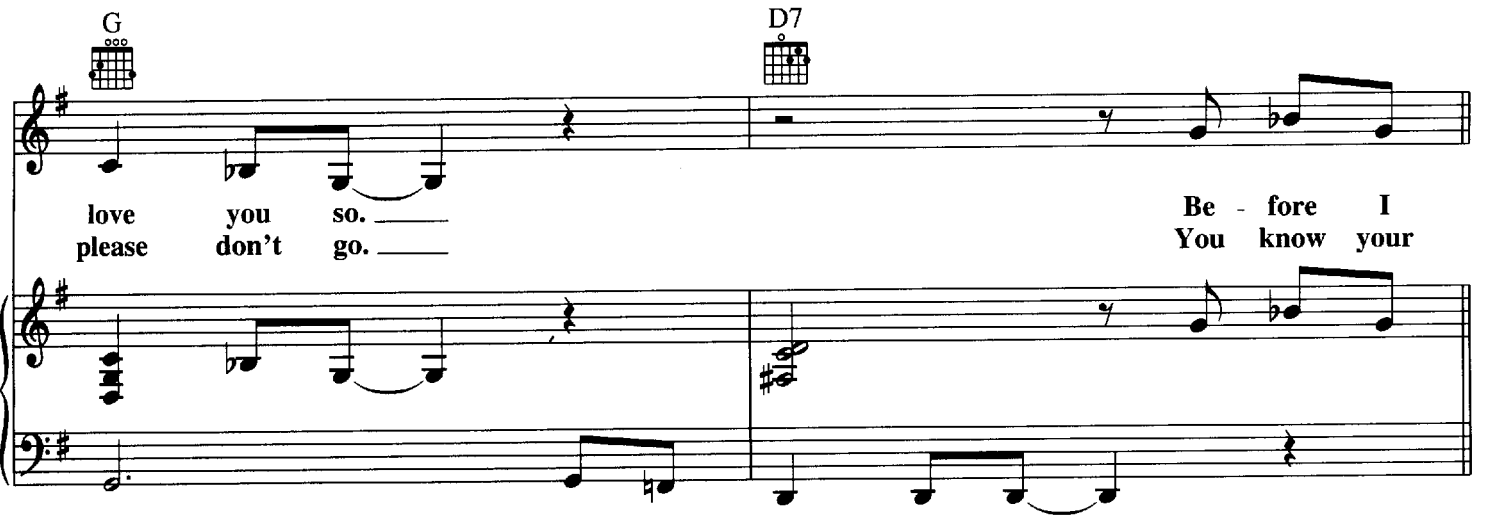


please don't go — down to New Or - leans. — I know I
lamp down low, — I beg you all night long. — Ba - by,



G  D7 

love please you don't so. go. Be - fore I You know your





G 

be man your done dog, gone, be - fore I you know your

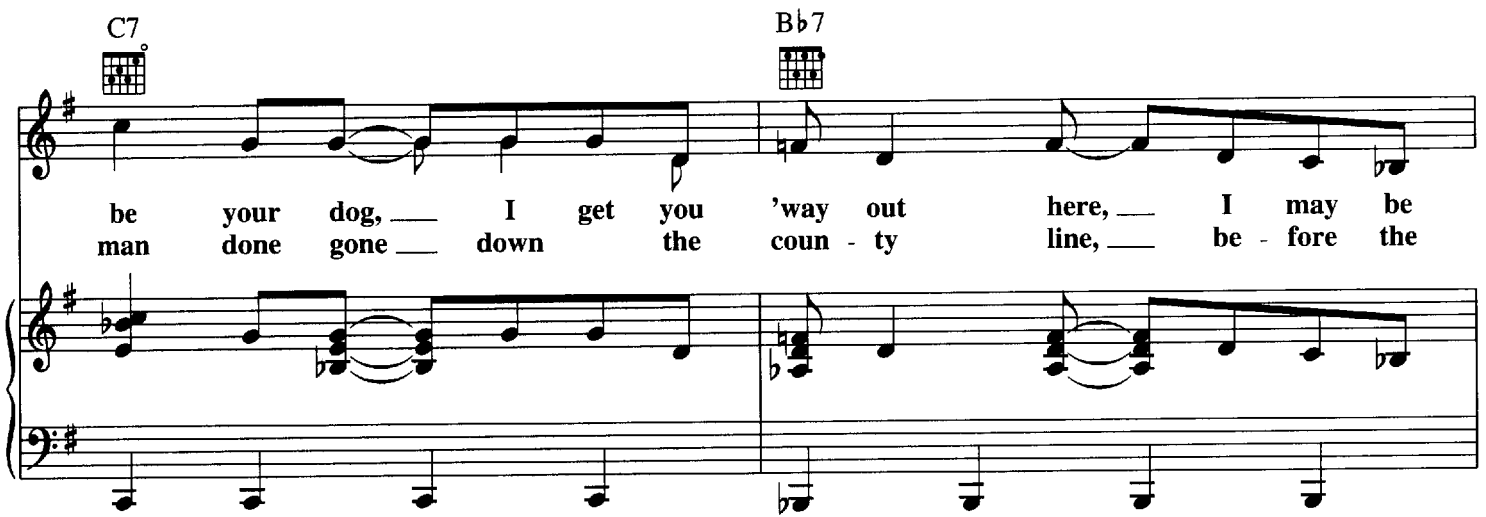


be man your done dog, gone, be - fore I you know your



C7  Bb7 

be man your done dog, gone I get you 'way out here, I may be
man done gone down the coun - ty line, be - fore the



G 1
D7

wrong no more. Turn the
sher iff come.

2 D7 G

You phoned me 'way down here,

you phoned me 'way down here, you phoned me

C7 Bb7 G

'way down here - a - bout a roll - ing stone, - but you could come down here.

BEFORE YOU ACCUSE ME

(Take a Look at Yourself)

Words and Music by
ELLAS McDANIEL

Medium Shuffle (♩ = ♪³)

N.C.



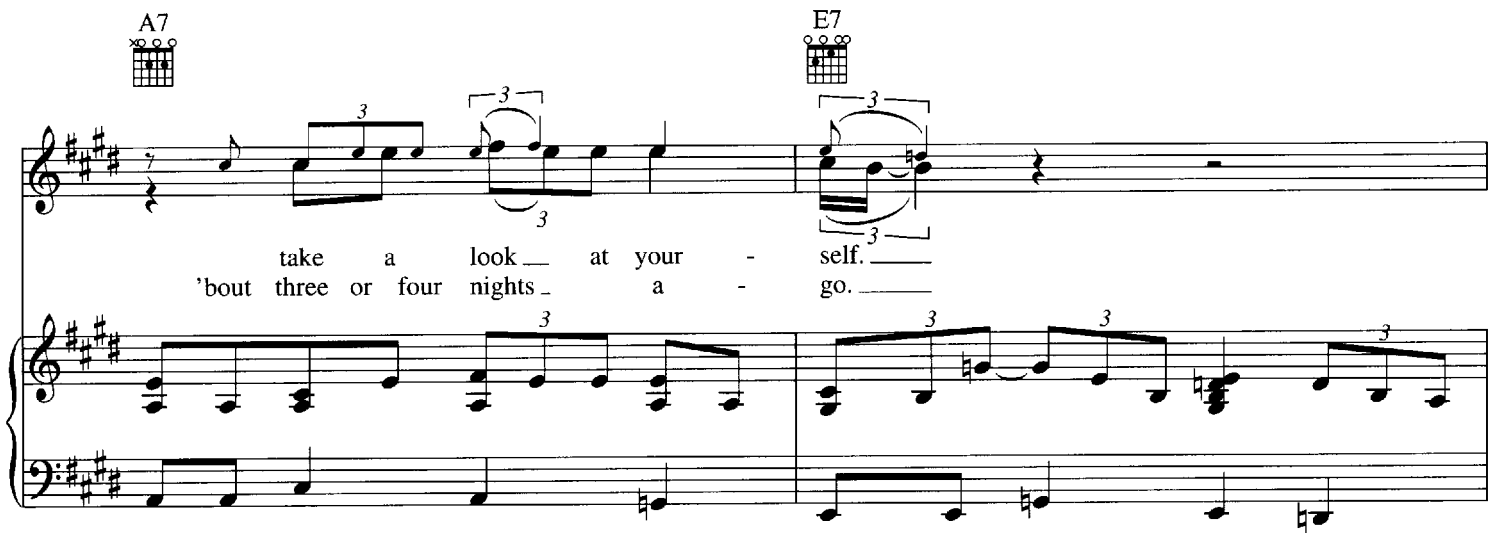
E7



Be - fore you ac - cuse me,
called your ma - ma

A7

E7



take a look at your self.
'bout three or four nights a go.

A7



Be - fore you ac - cuse me,
I called your ma - ma

E7



take a look at your self.
'bout three or four nights a go.

B7



You said, "I'm spend-in' my mon-ey on oth-er wom-en.
Your ma-ma said, "Son, don't

A7



E7



You're tak-in' mon-ey from some-one else."
call my daugh-ter no more."

1

B7



2

B7



I Be -

E7

A7



Musical notation for the first system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody features triplet eighth notes and quarter notes. The piano accompaniment consists of chords and eighth notes.

(1.,3.) fore you ac - cuse me, take a look at your -
(2.) Come on - back home, ba - by. Try my love one more

Musical notation for the second system, continuing the melody and piano accompaniment from the first system.

E7



Musical notation for the third system, featuring a melodic line with a triplet and a piano accompaniment.

self. time. Be - Come

Musical notation for the fourth system, continuing the piano accompaniment.

A7



Musical notation for the fifth system, including a melodic line with a triplet and a piano accompaniment.

fore you ac - cuse me, take a look at your -
on back home, ba - by. Try my love one more

Musical notation for the sixth system, continuing the piano accompaniment.

E7




Musical notation for the seventh system, featuring a melodic line with a triplet and a piano accompaniment.

self. time. You say I'm
You know I don't

Musical notation for the eighth system, continuing the piano accompaniment.

B7

A7



spend-in' my mon-ey on oth-er wom - en. You're tak - in' mon - ey from some-one else.
 know when to quit you. I'm gon - na lose my mind.

E7

B7



Ro- bert!

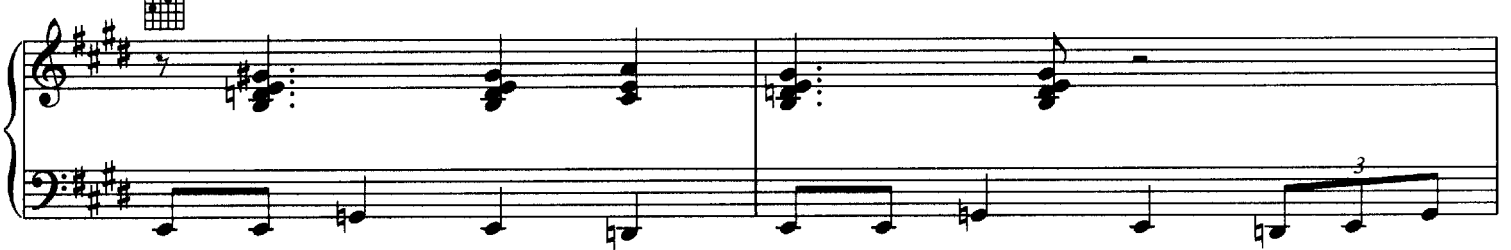
E7

A7

Instrumental solo







E7






A7  E7 







B7  A7  To Coda 




E7  1 B7  2 B7  D.S. al Coda

Solo ends Solo ends Be -



CODA  E7  E9 



BIG BOSS MAN

Words and Music by AL SMITH
and LUTHER DIXON

Moderate Rock tempo

E_b
x 3fr
mf

E_b7 *E_b* *E_b6* *E_b7* *E_b6* *E_b* *E_b6*
x 3fr x 3fr x 3fr x 3fr x 3fr x 3fr

Big Boss Man, can't you

E_b7 *E_b6* *E_b* *E_b6* *E_b7* *E_b6* *E_b* *E_b6*
x 3fr x 3fr x 3fr x 3fr x 3fr x 3fr x 3fr

hear me when I call,

E_b7 *A_b9* *A_b* *A_b6* *A_b7* *A_b6* *A_b*
x 4fr x 4fr x 4fr x 3fr x 4fr x 3fr x 4fr

Big Boss Man, can't you

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of four systems. Each system includes a piano accompaniment (piano and bass clefs) and a vocal line (treble clef). The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes lyrics and guitar chord diagrams above it. The first system is an instrumental introduction. The second system contains the first vocal line: 'Big Boss Man, can't you'. The third system contains the second vocal line: 'hear me when I call,'. The fourth system contains the third vocal line: 'Big Boss Man, can't you'. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

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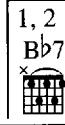
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hear me when I call?



You know you ain't so big. You're just



tall that's all.

Ahead to verse 3

Fine

Well, you
Well, I'm
Well, you








got me work - ing, ba - by, work - ing 'round the
 gon - na get a Boss Man, one that treats me
 got me high, ba - by, got me wor - ried,









clock. I want a lit - tle drink of
 right. I work hard in the
 too, Tell me, tell me,








wa - ter but you won't let Jim - my stop. Big Boss
 day rest - ing at night. Big Boss
 tell me what you're gon - na do? Big Boss



BLUES BEFORE SUNRISE

Words and Music by
LEROY CARR

Slow Blues

Bb



mf

Bb



Blues be-fore sun - rise, _____ tears stand-in' in my eyes. _____
 No bod - y knows _____ what a ___ shape I'm in. _____
 Lost ev - 'ry - thing, _____ ev - 'ry-thing I ev - er _____

owned. _____ I _____

Blues be-fore sun - rise with tears stand-in' in my eyes. _____
 No lost bod - y knows _____ what a ___ shape I'm in. _____
 lost ev - 'ry - thing, _____ ev - 'ry-thing I ev - er _____

owned. _____

Such a
My
For

F7



Eb7



hard up feel - in', _____
 wife done left me _____
 sev - en long years _____

boy, I sure de - spise. _____
 for an - oth - er man. _____
 I tried to get a _____

Bb



Play 3 times

long. _____

Sev-en long years, -

Lord knows I _____ tried. _____

Ev-'ry-thing I could to get a - long — with my

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a quarter rest, followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A triplet of eighth notes is marked above the vocal line in the second measure.

wife, oh; blues be-fore sun - rise — tears stand-in' in my eyes. —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment continues with chords and moving lines. A triplet of eighth notes is marked above the vocal line in the second measure.

Such a hard up feel - in', —

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment continues with chords and moving lines. A guitar chord diagram for F7 is shown above the vocal line in the second measure.

boy, I sure de - spise. —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment continues with chords and moving lines. Guitar chord diagrams for Eb7 and Bb are shown above the vocal line in the first and second measures, respectively. A triplet of eighth notes is marked above the vocal line in the second measure.

THE BLUES IS ALRIGHT

Words and Music by
MILTON CAMPBELL

Moderately fast (♩ = $\overset{\frown}{\text{3}} \overset{\frown}{\text{3}} \overset{\frown}{\text{3}}$)

E \flat 7

mf 3

A \flat 7

3

E \flat 7

3

B \flat 7

A \flat 7

E \flat 7

3

Bb7



Eb7



I've got this song I'm gon - na
have some -
left me, she gave me the

sing.
one
blues.

I'm gon - na sing it just for
that meant the whole world to me.
That was the last thing I thought I could

you.
use.

If you need the blues,
But she left me for some - one else,
But now I'm glad she left me.

I want you to help me sing it, too.
left my heart in mis - er - y.
I'm glad she gave me the blues.

Bb7



I want ev - 'ry - bod - y to hear me when I say
 That's when I found out the blues
 You see I went out and found me,

Ab7



1, 2

Eb7



that the blues is back and it's here to stay.
 would al - ways be a part of me.
 I went and found me some - one

Bb7



3



I used to new.
 When she

Eb7



Hey, hey, the blues is al-right. Hey, hey, the

Instrumental solo ad lib.

Ab7



blues is al - right. Hey, hey, the blues is al - right.

Eb7



Bb7



Hey, hey, the blues is al - right. It's al - right, it's al -

Ab7



1, 2

Eb7



Bb7



To Coda

right ev-'ry day and night.

3

Eb7



Bb7



night. I'm

Eb7



glad she left me. I'm

glad she gave me the blues. You see, I'm

Ab7



grate - ful to the blues. It was the blues that brought me to

Eb7



you. You see, if she had

Bb7

Ab7

nev - er giv - en me the blues, I nev - er would have found some - one

Eb7

Bb7

D.S. al Coda

sweet like you. —

CODA

Eb7

Bb7

night.

It's al - right, it's al -

Ab7

Eb7

Bb7 Eb7#9

right

ev-'ry day and night.

BLUES WITH A FEELING

Words and Music by
WALTER JACOB

Medium walking Blues (♩ = ♪³)

A



mf

D7



A



E7



D7






A




E7




The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Medium walking Blues' with a note value of a quarter note equal to a triplet eighth note. The dynamics are marked 'mf' (mezzo-forte). The score consists of four systems of two staves each (treble and bass clef). The first system begins with an A major chord diagram. The second system begins with a D7 chord diagram. The third system begins with an A major chord diagram and an E7 chord diagram. The fourth system begins with a D7 chord diagram, an A major chord diagram, and an E7 chord diagram. The melody in the treble clef features various triplet rhythms and rests. The bass clef provides a steady walking bass line with chords and single notes.


A  D7  A 



Blues with a feel - ing, that's what I have to - day. —
Instrumental solo
 What a lone - some feel - ing when you're by your - self. —



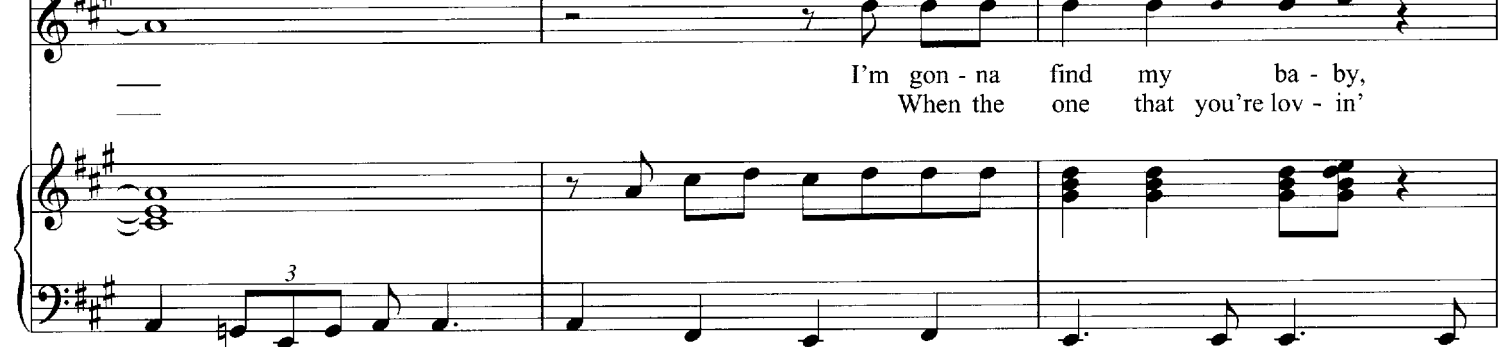
D7 





Blues with a feel - ing, that's what I have to - day. —
 What a lone - some feel - ing when you're by your - self. —



A  E7 

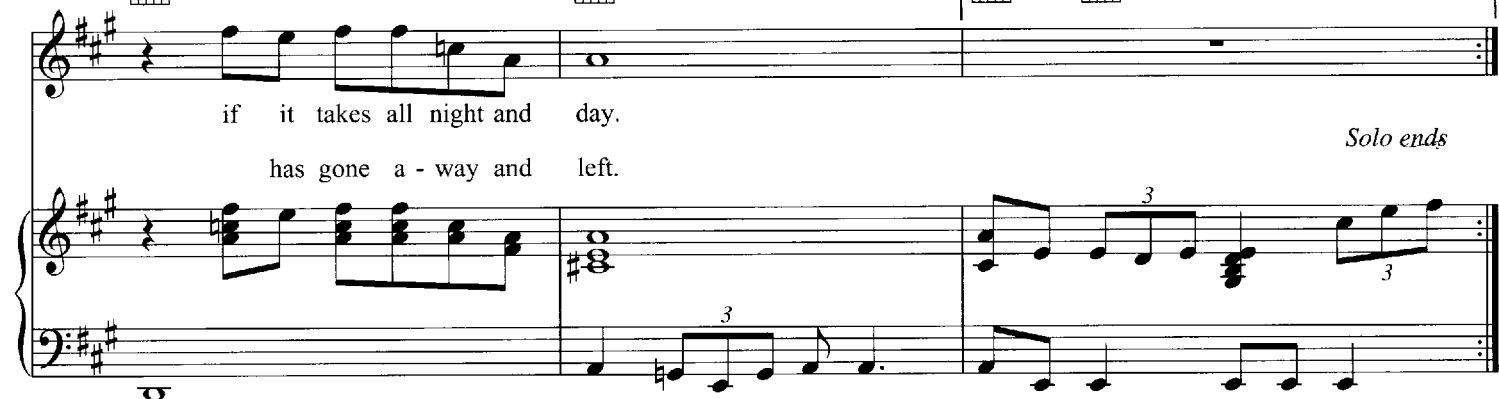
I'm gon - na find my ba - by,
 When the one that you're lov - in'?



D7  A  1, 2  E7 

if it takes all night and day.
 has gone a - way and left.

Solo ends



3



Well, you know I love you, ba - by. I wonder the rea - son why, you

told me you loved me, ba - by, and you left me here to cry. Blues with a feel - ing,

that's what I have to - day, I'm gon - na

find my ba - by, if it takes all night and day.

BRIGHT LIGHTS, BIG CITY

Words and Music by
JIMMY REED

Bright Rock tempo

Chord Progression 1: G6, Dm7, G6, Dm7, G6, Dm7

Chord Progression 2: G6, Dm7, G6, Dm7, G6, Dm7

Chord Progression 3: G6, Dm7, G6, Dm7, C, Bb

Chord Progression 4: C, Bb, G6, Dm7, G6, Dm7

Lyrics:
 Bright lights, big cit - y,
 gone to my ba - by's head. Bright lights, big
 cit - y, gone to my ba - by's head.

D C B \flat G6 Dm7

tried to tell the wom-an but she don't be-lieve a word that I said.
 got - ta tell your ma - ma that you don't be-lieve a thing that I said.

G6 Dm7 G6 Dm7 G6 Dm7

Al - right, pret - ty ba - by, gon - na

G6 Dm7 G6 Dm7 C B \flat

need my help — some - day. All right, pret - ty

C B \flat G Dm7 G6 Dm7

ba - by, — gon - na need my help — some - day. You gon - na

D Cmaj7 Bbmaj7b5

1 G6 Dm7

wish you had lis - ten'd to some of the things - that I say.

This system contains the first system of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for D, Cmaj7, Bbmaj7b5, G6, and Dm7. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The lyrics are: "wish you had lis - ten'd to some of the things - that I say."

G6 Dm7

2 G6 Dm7 G6 Dm7

Bright say.

This system contains the second system of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for G6 and Dm7. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Bright say."

G6 Dm7 G6 Dm7

Repeat and Fade

This system contains the third system of music. It features a piano accompaniment in treble and bass clefs, and guitar chord diagrams for G6 and Dm7. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The text "Repeat and Fade" is written at the end of the system.

BORN UNDER A BAD SIGN

Words and Music by BOOKER T. JONES
and WILLIAM BELL

Moderately

Am

mf

Bm Am Bm

When I was just a little boy, my daddy left home. He

Am Bm Am Bm

left me and my mama to go it all alone. You know, the times were hard, but somehow we survived.

Am Bm Am N.C.

Lord knows, it's a mystery to me how she managed to keep us alive.

Am

Born un-der a bad sign; been down - since I be - gan to crawl.

E D Am Bm

Oh, if it was-n't for bad ____ luck, - I would-n't have no luck at all. (Let ____ me tell you.)

Am Bm Am

Hard luck and trou - ble
I can't read; I nev - er
Wine and wom - en is

is my on - ly friend; been on my own ev - er since I was ten. }
learned how to write. My whole life has been one big fight. }
all I ____ crave; a big head wom - an will - car - ry me to my grave. }

Am

Born un-der a bad sign; been down _ since I be - gan to crawl.

E D Am

Oh, if it was - n't for bad _ luck, _ I would-n't have no luck at all.

Bm Am To Coda Bm Am Bm

(Spoken:) I've often heard the old folks say,

Am Bm Am

"Don't give up, when the chips are down, you got to keep on pushing." So I

Bm



Am



Bm



guess I gotta keep on pushing. You see, I was down, but I

Am



Bm



Am



kind of picked myself up a little bit, oh, and I had to dust myself off,

Bm



Am



Bm



Am



clean myself up, and now, I'm gonna keep on pushing; I can't stop.

N.C.

D.S. al Coda

CODA

Am



Repeat and Fade

Bm



Optional Ending

Am7



(Spoken ad lib.)

I'm gonna get myself together now,
I'm gonna keep on pushing.

BOURGEOIS BLUES

Words and Music by HUDDIE LEDBETTER
Edited by ALAN LOMAX

Moderately (♩ = $\overset{\frown}{\text{3}}$)

Bb7

mf

Eb7 Bb7

F7 Bb7

Me and my wife, ——— went all o - ver town. ——— I
 Me and my wife, ——— we were stand - in' up - stairs. ——— I
 Home of the brave, ——— land of the free, ——— I
 Tell the col - ored folk to lis - ten to me. ——— Don't

Ev - 'ry - where we'd go the peo - ple put us down. Lord, it's a
 heard a white man say, "I don't want no nig - gers up there. He's a
 don't wan - na be mis - treat - ed by no bour - geoi - sie, Lord, in a
 try to find a home in Wash - ing - ton, D. C., it's a

Eb7 Bb7

bour-geois town. —
 bour-geois man. —
 bour-geois town. —
 bour-geois town. —

It's a bour-geois town. —

F7

I got the Bour-geois Blues, — gon - na spread the news all — a - round. —

Bb7

1-3 4

CALDONIA

(What Makes Your Big Head So Hard?)

Words and Music by
FLEECIE MOORE

Medium Boogie-Woogie



mf

F7

C

G7

C

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a quarter note G4, a quarter rest, and another quarter note G4. The bass staff plays a continuous eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

The second system continues the eighth-note bass line. The treble staff has a whole rest, a quarter note G4, a quarter rest, and a quarter note G4. An F7 chord diagram is shown above the treble staff, indicating a barre on the 1st fret.

The third system continues the eighth-note bass line. The treble staff has a whole rest, a quarter note G4, a quarter rest, and a quarter note G4. A C chord diagram is shown above the treble staff, indicating a barre on the 1st fret.

The fourth system continues the eighth-note bass line. The treble staff has a whole rest, a quarter note G4, a quarter rest, and a quarter note G4. G7 and C chord diagrams are shown above the treble staff, indicating a barre on the 1st fret.

The fifth system continues the eighth-note bass line. The treble staff has a whole rest, a quarter note G4, a quarter rest, and a quarter note G4. A G chord diagram is shown above the treble staff, indicating a barre on the 1st fret.



Walk-in' with mah ba - by, she's got great big feet. — She's long, lean and lank - y, ain't had

mf



noth - in' to eat. But she's my ba - by — and I love her just the



same. — Cra - zy 'bout that wom - an 'cause Cal



don - ia is — her name. — Cal

N.C.

don - ia! Cal - don - ia! What makes your big head so

C

hard? But I love you, — love you just — the

G D7

same. Cra - zy 'bout that wom - an 'cause Cal -

G

don - ia is — her name.

(Spoken:) My mama told me to leave Caldonia alone: "She's bad for your morale."

But mama didn't know I loved Caldonia. She's

C9

such a swell gal! So, I'm goin' down to

G

D9(add11)

Caldonia's house and ask her just one more time. Cal -

D7

G

N.C.

don - ia! Cal - don - ia! What makes your big head so hard?

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole note 'don - ia!' followed by a quarter rest, then another whole note 'Cal - don - ia!' followed by a quarter rest. The final phrase, 'What makes your big head so hard?', is set to a melody of eighth notes with triplets indicated by a '3' over the notes. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and single notes, mirroring the vocal line's rhythm. The left hand plays a steady eighth-note bass line. Both hands feature triplet patterns in the final phrase.

C9

G

The second system of music is a piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a series of chords and melodic fragments, with a C9 chord indicated above the first measure and a G chord above the second measure. The left hand plays a consistent eighth-note bass line. The key signature remains one sharp (F#).

Am7

D7

The third system of music continues the piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and melodic lines, with an Am7 chord indicated above the first measure and a D7 chord above the second measure. The left hand continues with the eighth-note bass line. The key signature remains one sharp (F#).

G

The fourth system of music is the final system of piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and melodic lines, with a G chord indicated above the first measure. The left hand continues with the eighth-note bass line. The key signature remains one sharp (F#).

CATFISH BLUES

Words and Music by
ROBERT PETWAY

Moderately (♩ = $\overset{3}{\text{♩}}$)



all you _____ wom - en _____ fish - in'
 I clean _____ up, ba - by, can I stay home with
 leave so _____ ear - ly, _____ your _____ man _____ won't
 train pulls _____ in and _____ I _____ come walk - in'
 more that you cry, ba - by, more that I'll

af - ter me, fish - in' af - ter me,
 you, stay home with you,
 know, won't nev - er know,
 out, come walk - in' out,
 go a - way, more that I'll go a - way,

Play 6 times

fish - in' af - ter me. Well, _____ I'm
 stay home with you? If _____ I
 won't nev - er know. Oh, _____ I
 come walk - in' out. Yes, _____ I'm
 more that I'll go a - way. Well, _____ now

Repeat and Fade

Additional Lyrics

6. Well, now I know, I know you don't want me.
 Why in the world won't you tell me so?
 Then I won't be caught, baby, 'round
 Your house no more,
 Your house no more,
 Your house no more.

CHEAPER TO KEEP HER

Words and Music by
MACK RICE

Moderate Swing (♩ = $\frac{3}{4}$)

mf

C9 Db9 C9 Db9 C9 Db9

C9 Db9 C7

F7 C9

F7

It's cheap-er to keep her. — It's

cheap-er to keep her. — When your lit - tle girl — make you mad,

and you get an at - ti-tude and pack your bags, —

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a piano accompaniment in the left hand and a vocal line in the right hand. The tempo is 'Moderate Swing' with a quarter note equal to 3/4 of a beat. The score includes guitar chord diagrams for C9, Db9, C7, and F7. The lyrics are: 'It's cheap-er to keep her. — It's cheap-er to keep her. — When your lit - tle girl — make you mad, and you get an at - ti-tude and pack your bags, —'. The piano part includes triplets and rests, while the vocal part includes lyrics and rests.

G7



five lit - tle chil - dren that you're leav - in' be - hind, —

F7



son, you're gon' pay some al - i - mo - ny or do some time. That's why it's

C7



F7



cheap-er to keep her. — It's cheap-er to keep her. — (It's

G7



cheap - er to keep her. — { When you get to stare — the
By the time you get through look - in' that

F7

judge in the face, — } you're gon-na wan-na cuss — the whole hu-man race. — That's why it's
judge in the face, }

C7 Eb Ab/Eb

cheap-er to keep her. — (It's cheap-er to keep her.) — It's

C7

cheap-er to keep her. — (It's cheap-er, it's cheap-er, it's cheap-er, it's cheap-er, it's

cheap-er to keep her.) — { You did-n't pay but two dol-lars to
I — know you think the

F7



bring that lit - tle girl home. Now you're a - bout to pay two - thou - sand
grass is green - er way o - ver on the oth - er side.

G7



to leave her a - lone. You see an - oth - er wom - an out there and you
When that judge _____ give you that

F7



wan - na make a change. But she ain't gon - na want you 'cause you won't have a
dirt - y _____ look, you may as well _____ put your mon - ey _____ in

1

2

damn thing. _____ That's why it's ma - ma's pock - et - book. That's why it's

C7

E_b

cheap-er to keep her. — (It's cheap-er to keep her. — It's

1

C7

2

C7

cheap-er to keep her. — It's It's

Repeat and Fade

cheap - er, it's cheap - er, it's cheap - er, it's cheap - er, it's

E_b

Optional Ending

N.C.

C7

cheap-er to keep her. — It's cheap-er to keep her. —

COME ON IN MY KITCHEN

Words and Music by
ROBERT JOHNSON

Moderately slow

Bb



mf

Mmm, mmm, mmm, mmm, — mmm, mmm, mmm, mmm, — mmm, mmm, mmm, —

mmm, — mmm, mmm, — mmm. You'd bet-ter come on in my kitch-

en, babe, — it's gon' to be rain - in' out - doors. —

Ah, the wom-an I love, took from my best

friend. — Some jok-er got — luck - y, stole he back — a - gain. — You bet-ter come

on in my kitch - en, babe, it's gon' to be rain - in' out - doors. —

Aw, — she's

Bb



gone I know she won't come back. I've taken the last nick - el out of her - na - tion

sack. You bet-ter come on in my kitch - en, babe, it's

gon' to be rain - in' out - doors. (Spoken:) Baby, can't you hear that wind howl?

Oh, can't you hear that wind howl? You bet-ter come

on in my kitch - en, ba - by, it's gon' to be rain - in' out - doors. _

When a wom-an gets in

trou - ble — ev - 'ry - bod - y throws her down. — Look - in' for her good friend, none can _ be

found. You bet-ter come on in my kitch - en, ba - by, it's

gon' to be rain - in' out - doors. -

Bb

Win-ter-time's com - in', it's gon' be slow. You can't make the

win-ter, babe, - that's dry long - so. You bet-ter come on in my kitch-

en, - 'cause - it's gon'to be rain - in' out - doors. -

CRAZY BLUES

Words and Music by
PERRY BRADFORD

Medium Blues tempo (♩ = $\overset{\frown}{\text{3}}$)

C7 F

mf

Db9 C9 F

I can't sleep at night.

C7

I can't eat a bite _____ 'cause the { man gal } I love _____

F F7

{ he she } don't _____ treat me right. _____

B \flat B \flat m F

{ He } makes me feel so blue. I don't know what to do. Some-times I sit and sigh
 { She }

The first system of music features a vocal line and piano accompaniment. The key signature is B-flat major. The vocal line starts with a 7/8 time signature. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for B \flat , B \flat m, and F are provided above the vocal line.

F7 C7

and then be - gin to cry 'cause my best friend ... said { his } last — good-
 { her }

The second system continues the vocal line and piano accompaniment. The vocal line has a 7/8 time signature. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for F7 and C7 are shown above the vocal line.

F C7 F

bye. ————— There's a change ————— in the o -

The third system shows the vocal line with a long note on 'bye.' followed by a rest, then 'There's a change' and a long note on 'o -'. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for F, C7, and F are placed above the vocal line.

C7 F F7

cean, change in the deep blue sea, my ba - by,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a 7/8 time signature. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for C7, F, and F7 are shown above the vocal line.

Bb7

C7

F

I'll tell you, folks, there ain't no change in me.

F#dim

Gm7

C7

Gm7

C7

My love for that

man	—
gal	—

 will always be.

F

Bb

Bbm

F

Db7

C7

F

Now I can read

his	}
her	}

 let - ters. I

F7

sure can't read

his	}
her	}

 mind.

Bb7

F

I thought { he's } lov - in' me. { He's } leav - in' all the time.

{ she's }

{ She's }

C7

Now I see — my poor love — was

F

Gm7

C7

F

blind. — Now I got the cra - zy

F7

Bb7

F

blues since — my ba-by went a - way. I ain't got no time to

F7

G7

C7

lose.

I

must find

{ him
her } to - day.

Now

the

F

doc - tor's gon - na do all

that he can. —

But what you're gon - na need is an

F

un - der - tak - er man.

I ain't had

noth - in'

but bad news. —

Now —

Dm7

G7

C7 C9#5

F

F7/A

Bb

G7b5/B

F/C

C7#5

F6/9

— I got the cra - zy

blues. —

3

3

3

DIMPLES

Words and Music by JOHN LEE HOOKER
and JAMES BRACKEN

Moderate Shuffle

First system of musical notation. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderate Shuffle'. The dynamics are marked 'mf'. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part has a melody with eighth and quarter notes. The bass clef part has a bass line with quarter and eighth notes. A chord diagram for F major is shown above the treble clef staff.

Second system of musical notation. It continues the melody and bass line from the first system. A chord diagram for Bb7 major is shown above the treble clef staff.

Third system of musical notation. It continues the melody and bass line. Chord diagrams for F major and C7 major are shown above the treble clef staff.

Fourth system of musical notation. It includes a vocal line in the treble clef and a grand staff in the bass clef. The vocal line has the lyrics "I love — the way you". Chord diagrams for Bb7 major and F major are shown above the vocal line. The word "N.C." (No Chords) is written above the vocal line for the final measure.

F



walk,
day,
day,
jaws,

said I'm cra - zy 'bout your
in your neigh - bor -
walk - in' up and down the
you got dim - ples in your

walk.
hood,
street,
jaws,

I love — the way you
I see — you ev - 'ry
you got on your high heel
you got dim - ples in your

Bb7



F



talk
day,
steel, baby,
jaws,

when you're talk - in' that talk.
and you sure — look good.
you you sure — look neat.
you got dim - ples in your jaws.



I love _____ the way you walk,
 I see _____ you ev - 'ry day,
 I see _____ you ev - 'ry day,
 You got dim - ples in your jaws, } you're my



babe, I got my eyes on you. } I see _____ you ev - 'ry
 I see _____ you ev - 'ry
 You got dim - ples in your

4



you.

CROSSCUT SAW

Words and Music by
R.G. FORD

Moderately

A

mf

D

A

E7

D

A

I'm a

A

cross-cut saw, — ba - by, drag — me a-cross your log.

D

I'm a cross - cut saw, ba - by, drag — me a-cross

A E7

your log. I'll cut your wood so eas - y for you

D A

you can't help but say, "Hot Dog!" Some



call me Wood - cut-ting Sam, some call me Wood - cut-ting Jim, the
 dou - ble blade _ axe that real - ly cuts _ good. I'm a

last girl I cut wood for, she wants me back a - gain. Well, I'm a
 cross - cut saw that will bur - y in your wood. I'm a

D



cross - cut saw, ba - by, drag me a - cross
 cross - cut saw, ba - by, drag me a - cross

A



your log. I'll cut your
your log. I'll cut your

E7



D



wood so eas - y for you, you can't help — but say,
wood so eas - y for you, you can't help — but say,

A



1

2

D.C. and Fade

"Hot Dog!" I've got a
"Hot Dog!"

EARLY IN THE MORNIN'

Words and Music by LEO HICKMAN
LOUIS JORDAN and DALLAS BARTLETT

Slow Rhumba

E \flat



mf

It's ear - ly in the morn - in' and I
went to Jin - ny Lou's to get —

can't get right 'cause I had a date with my
some - thing to eat and the wait - ress look'd at me and said, —

E \flat 7

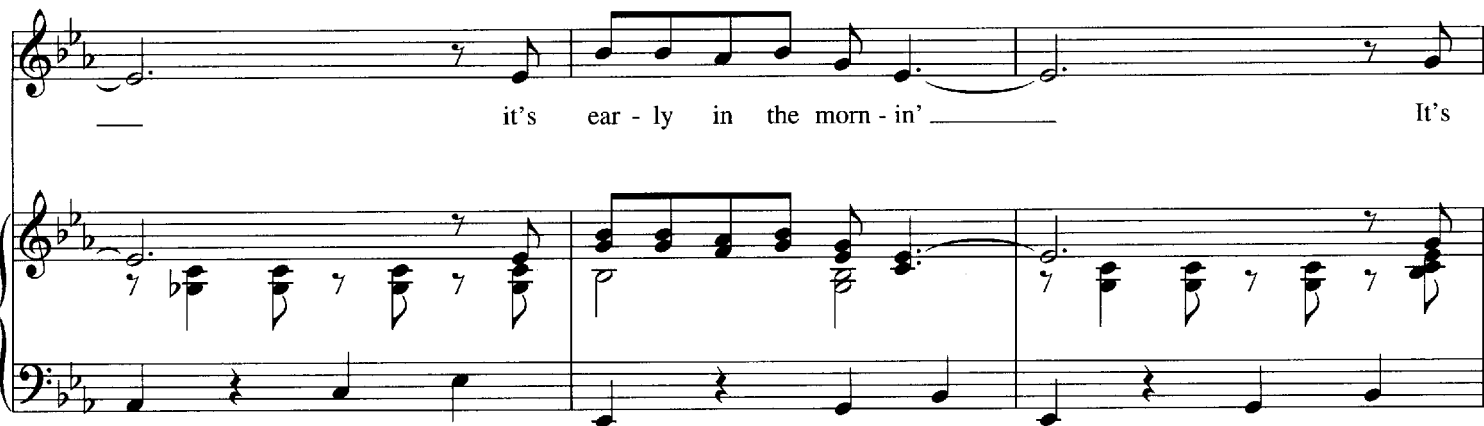


A \flat



ba - by last night. — Now it's } ear - ly in the morn - in' —
"Pops, you look beat." — Now it's }

E \flat

it's ear - ly in the morn - in' _____ It's

B \flat 7


A \flat 7




ear - ly in the morn - in' and I ain't got _____ noth - in' but the

E \flat




blues _____ I I

went to all the plac - es where we used to go. Went
 went to see her girl - friend but she was out. I
 had a lot of mon - ey when I start - ed out. I

to her house but she did - n't live there no more. }
 knock'd on her moth - er's door and how she did shout. } Now it's
 could - n't find my ba - by, now my mon - ey's run out. }

Eb7

ear - ly in the morn - in' it's

Ab7

E \flat 7



ear - ly in the morn - in', _____ It's

B \flat 7



A \flat 7



E \flat



ear - ly in the morn-in' and I ain't got ___ noth-in' but the blues. _____

1, 2

2nd time D.S.

3

EASY BABY

Written by WILLIE DIXON

Moderately

mf

C7

F7

C7

G7

F7

Eas - y, ba - by, eas - y, ba - by.

Eas - y, ba - by, — let me love — you night and

The musical score is written for piano and voice. It features a 12/8 time signature and a key signature of one flat (B-flat). The tempo is marked 'Moderately' and the dynamic is 'mf'. The score is divided into three systems. The first system consists of two measures of piano accompaniment. The second system includes a vocal line with the lyrics 'Eas - y, ba - by, eas - y, ba - by.' and piano accompaniment. The third system includes a vocal line with the lyrics 'Eas - y, ba - by, — let me love — you night and' and piano accompaniment. Chord diagrams for C7, F7, and G7 are provided above the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

C7



day. _____ You don't have _____ to
 You don't have _____ to

work all _____ day. Just make love _____ to me and _____ say _____
 weep and _____ moan. Just hold me, ba - by, in your _____ arms. _____

F7



C7



eas - y, ba - by,
 (2.,3.) Eas - y, ba - by, eas - y, ba - by.
 eas - y, ba - by.
 eas - y, ba - by.

G7



F7



Eas - y, ba - by, _____ oh, you love _____ me night and
 Eas - y, ba - by, _____ let me love _____ you night and

C7



To Coda

1

day. _____
day. _____

2

D.S. al Coda

CODA



Repeat and Fade

EVERYDAY I HAVE THE BLUES

Words and Music by
PETER CHATMAN

Walking Blues tempo

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment and a vocal line. The piano part consists of a steady bass line and a treble line with chords and melodic fragments. The vocal line is in a simple, bluesy style with lyrics written below the notes. Chord diagrams are provided above the staff for guitar accompaniment.

Chord diagrams shown above the staff:

- G: $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$
- E7b5(b9): $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{6} & \text{fr} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$
- A7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$
- D7b5(b9): $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{4} & \text{fr} & \text{x} & \text{0} & \text{0} \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$
- E7b5(b9): $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{6} & \text{fr} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$
- A7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$
- D7b5(b9): $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{4} & \text{fr} & \text{x} & \text{0} & \text{0} \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$
- C7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$

Lyrics:

Ev - 'ry day, ev - 'ry day I have the
blues, ev - 'ry day,
ev - 'ry day I have the blues; well, you





see me wor - ry, ba - by, _____ be - cause it's you I hate to lose.

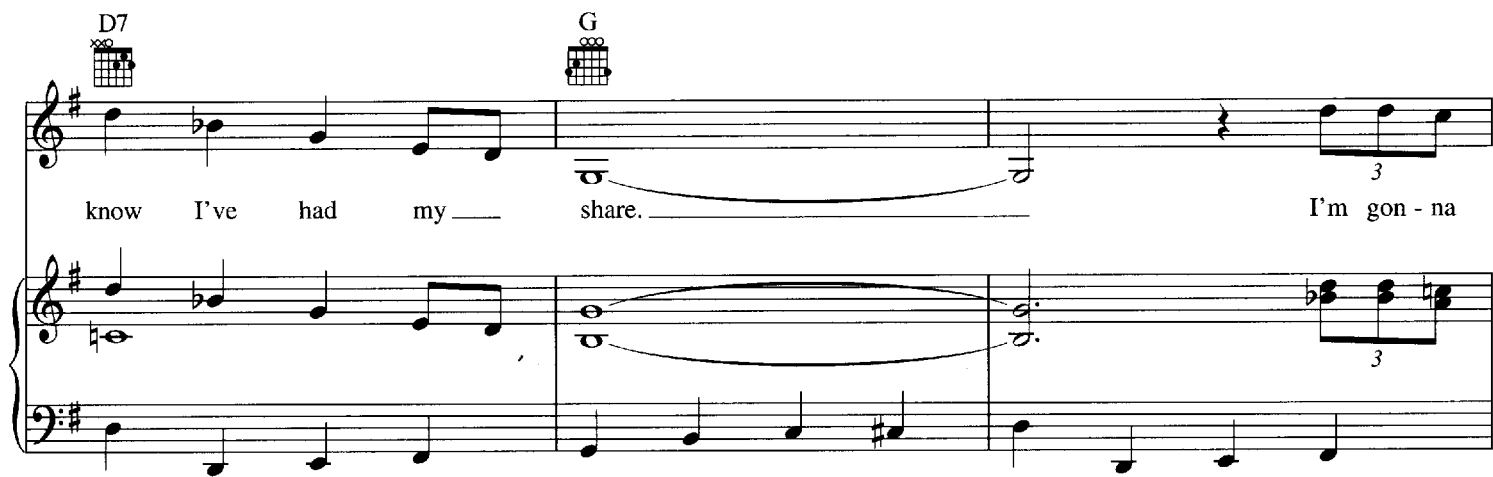
No - bod - y loves me, _____ no - bod - y seems to care,

no - bod - y loves me, no - bod - y seems to _____



care; _____ Speak - in' of bad luck and trou - ble, well, you

D7  G 

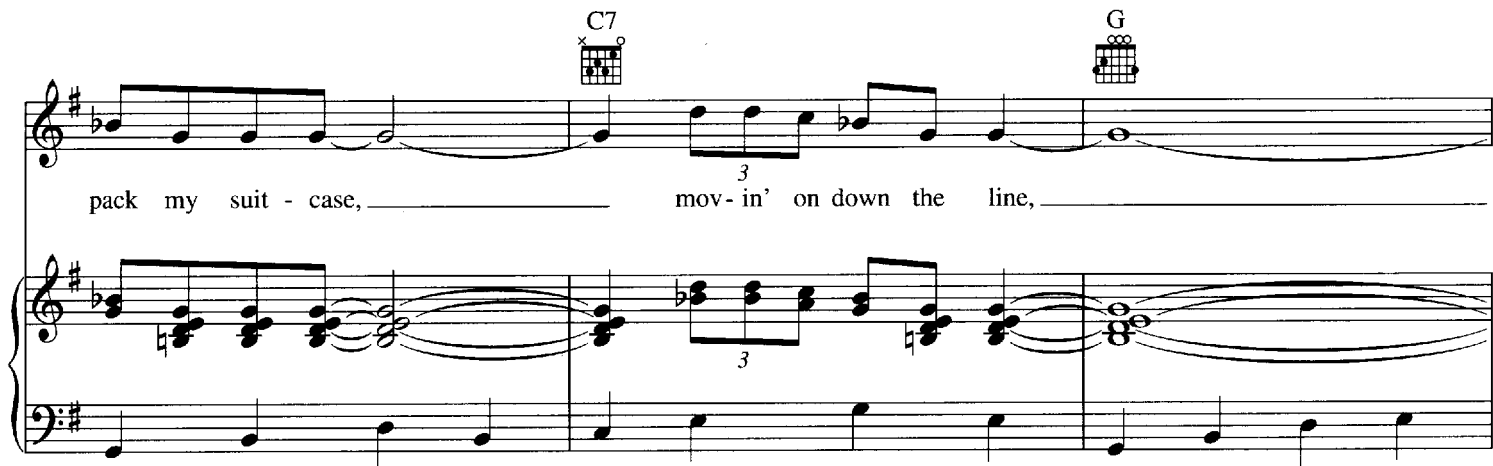
know I've had my share. I'm gon - na



Detailed description: This system contains the first two lines of music. The vocal line (top staff) starts with a quarter note 'know', followed by eighth notes 'I've had my', a quarter note 'share.', and a triplet of eighth notes 'I'm gon - na'. The piano accompaniment (bottom two staves) features a bass line with quarter notes and a right-hand part with chords and a triplet of eighth notes.

C7  G 

pack my suit - case, mov - in' on down the line,





Detailed description: This system contains the next two lines of music. The vocal line (top staff) has a quarter note 'pack my suit - case,', a triplet of eighth notes 'mov - in'', and a quarter note 'on down the line,'. The piano accompaniment (bottom two staves) continues with chords and a triplet of eighth notes.

G7  C7  G 

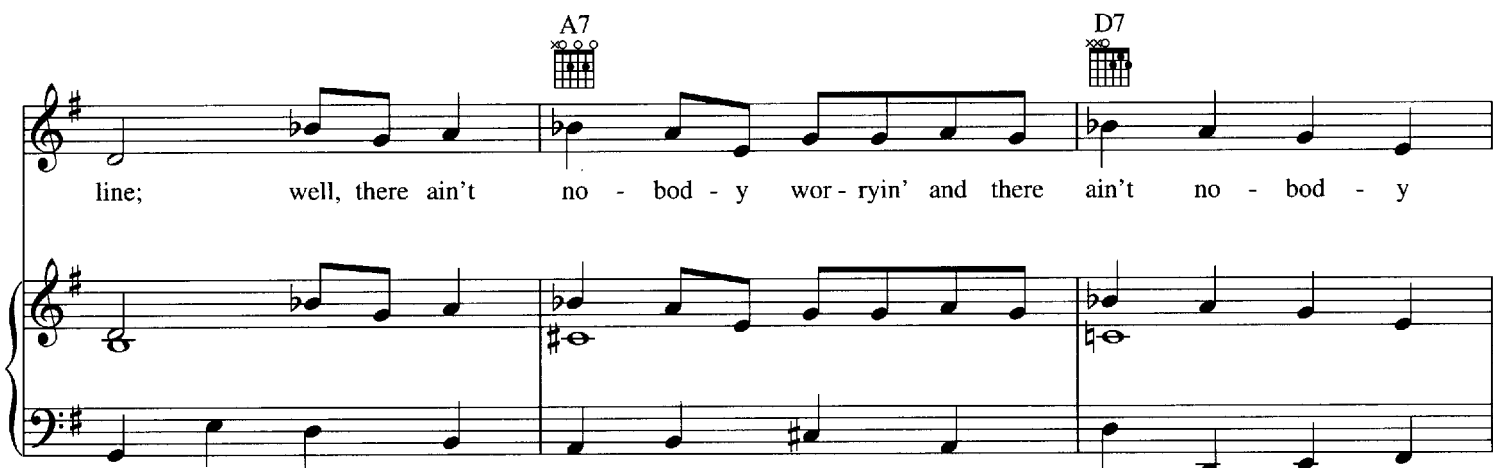
oh, I'm gon - na pack my suit - case, move on down the



Detailed description: This system contains the next two lines of music. The vocal line (top staff) has a quarter note 'oh,', a quarter note 'I'm', a triplet of eighth notes 'gon - na', and a quarter note 'pack my suit - case, move on down the'. The piano accompaniment (bottom two staves) features chords and a triplet of eighth notes.

A7  D7 

line; well, there ain't no - bod - y wor - ryin' and there ain't no - bod - y



Detailed description: This system contains the final two lines of music. The vocal line (top staff) has a quarter note 'line;', a quarter note 'well, there ain't', a quarter note 'no - bod - y', a quarter note 'wor - ryin'', a quarter note 'and there ain't', and a quarter note 'no - bod - y'. The piano accompaniment (bottom two staves) features chords and a quarter note.

G

cryin'. Seems to me ev - 'ry day, ev - 'ry day, ev - 'ry day I have the

G7 C7

blues, ev - 'ry day, ev - 'ry day, ev - 'ry day, ev - 'ry day I have the

G Am7

blues. You see me wor - ry, ba - by, 'cause it's

To Coda

D7 Bbdim7 D7 G Gdim7 Am7 Abmaj7 G

you I hate to lose. No

- bod - y loves me, no bod - y seems to care; —
 3 3 3



no bod - y loves me, no bod - y seems to care; —
 3 3 3 3 3 3



speak - in' of bad luck and trou - ble, well, you know —
 3 3 3



D.S. al Coda

I've my share. Ev - 'ry
 3



CODA



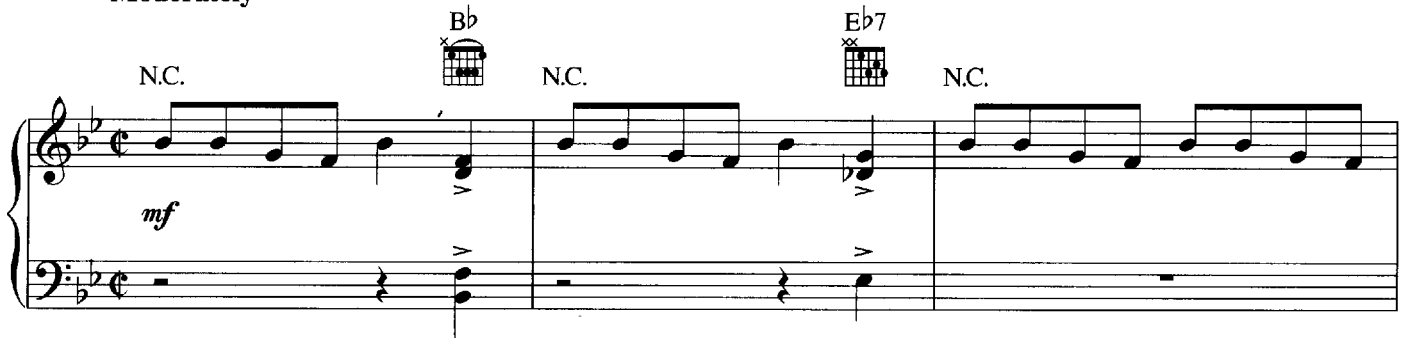
FLIP, FLOP AND FLY




Words and Music by CHARLES CALHOUN
and LOU WILLIE TURNER

Moderately

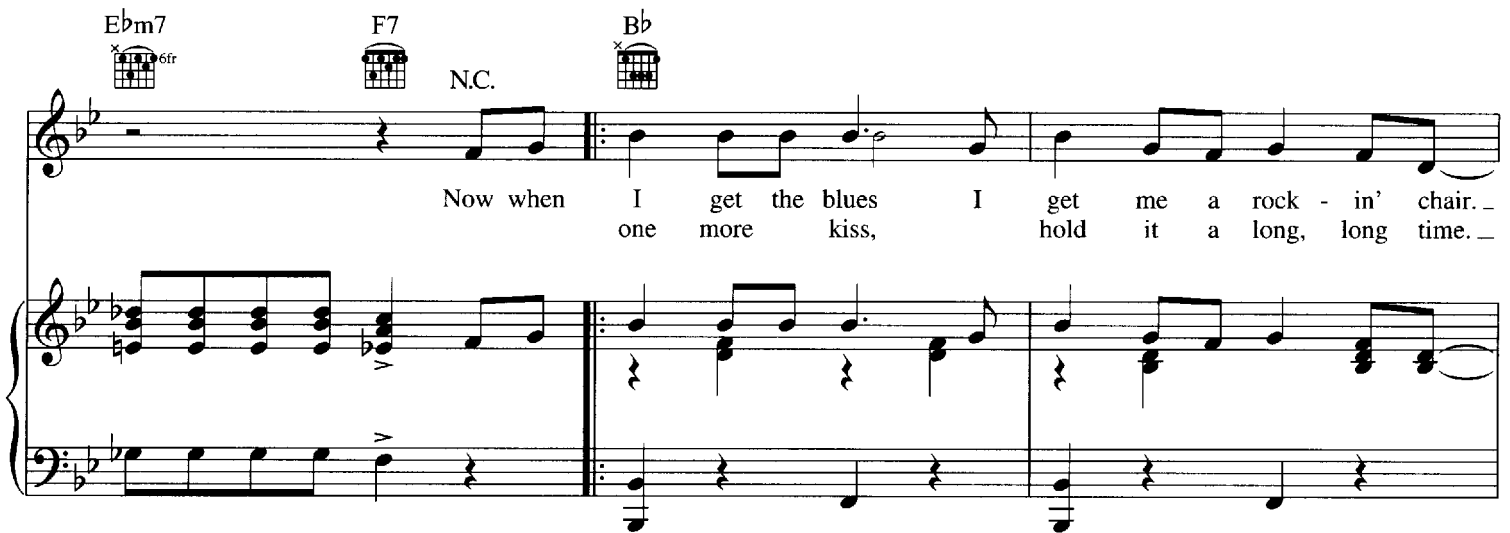
N.C.  N.C.  N.C.



mf



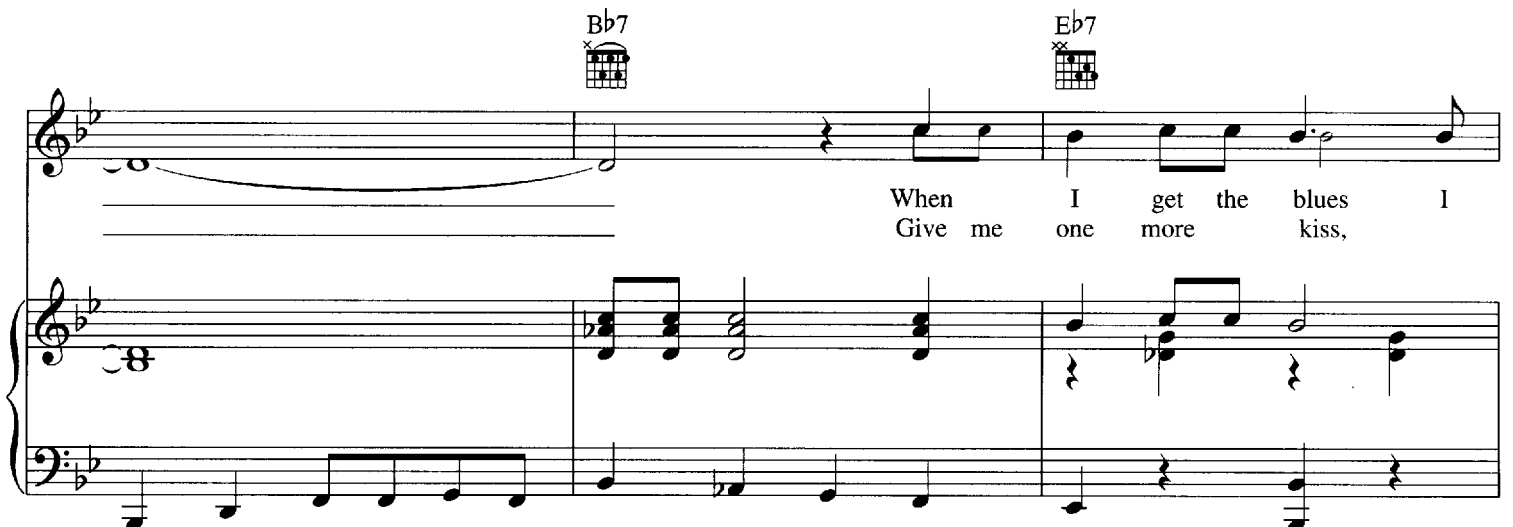
  N.C. 

Now when I get the blues I get me a rock - in' chair. _
one more kiss, hold it a long, long time. _



When I get the blues I
Give me one more kiss, I



Bb



get me a rock - in' chair. _____ When the
hold it a long, long time. _____ Now

F7



blues o - ver - take me gon - na rock right a - way from here. _____
love me, ba - by, till the feel - ing hits my head like wine. _____

S

Bb



Now when I get lone - some I jump on the tel - e - phone. _
Here _ comes my ba - by, flash - ing a new gold tooth. _
Mis - sis - sip - pi bull - frog sit - tin' on a hol - low stump. _

Bb7



Eb7



When I get lone - some I
Here comes my ba - by,
I'm like a Mis - sis - sip - pi bull - frog

Bb



jump on the tel - e - phone. I
 flash - ing a new gold tooth. Well,
 sit - tin' on a hol - low stump. I

F7



Bb



call my ba - by, tell her I'm on my way back home.
 she's so small - she can rum - ba in a pay phone booth.
 got so man - y wom - en I don't know which way to jump.

} Now flip, flop and fly; I

Bb7



Eb7



don't care if I die. Now flip, flop and fly; -

Bb



I don't care if I die. _____

F7



Don't ev - er leave me, don't ev - er say good - bye. _____

1



2



Give me _____

3



D.S.

I'm like a _____

FORTY-FOUR

Words and Music by
CHESTER BURNETT

Moderately fast (♩ = $\overset{3}{\text{♩}}$)

N.C. F

Bb7

F

I wore my

Bb7

for - ty - four so long, I've made my
 mad this morn - in', I don't know where

F

shoul - der sore.
 in the world to go.

Bb7

I wore my for - ty - four so long,
 Well, I'm so mad this morn - in',

F

I done made my _____ shoul - der sore. _____
 I don't know where in the world to go. _____

C7

Well, I'm won - d'rin', ev - 'ry -
 Well, I'm look - in' for me some

Bb7

F

bod - y, where'd my ba - by go. _____
 mon - ey. Pawned gun to have some gold. _____

1
2

Well, I'm so

GANGSTER OF LOVE

Words and Music by
JOHNNY WATSON

Moderately

N.C.

Jes - se James and Frank James,
I robbed a lo - cal beau - ty con - test,

mf

Detailed description: This system contains the first two measures of the song. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 12/8. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a whole rest followed by a quarter rest, then enters with the lyrics 'Jes - se James and Frank James, I robbed a lo - cal beau - ty con - test,'.

Bil - ly Kid and the rest,
for their first - place win - ner.

s'posed to be some bad cats
(Spoken:) They found her with me out in Hollywood,

4

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'Bil - ly Kid and the rest, for their first - place win - ner.' and then '(Spoken:) They found her with me out in Hollywood,'. The piano accompaniment continues with a four-measure rest in measure 4, indicated by a '4' above the staff.

out there in the west.
eat - in' a big steak din - ner.

But when they dug me
They tried to get her to go back



Detailed description: This system contains measures 5 and 6. The vocal line continues with 'out there in the west. eat - in' a big steak din - ner.' and then 'But when they dug me They tried to get her to go back'. The piano accompaniment continues with a four-measure rest in measure 6, indicated by a '4' above the staff.

and my gang - ster ways, they hung up their guns and
to pick up her prize. She stood up and told them, "You

made it to the grave, 'cause I'm a } gang - ster of love,
just don't re - al - ize that he's a }


say, I'm a gang - ster of love. Well, now, -

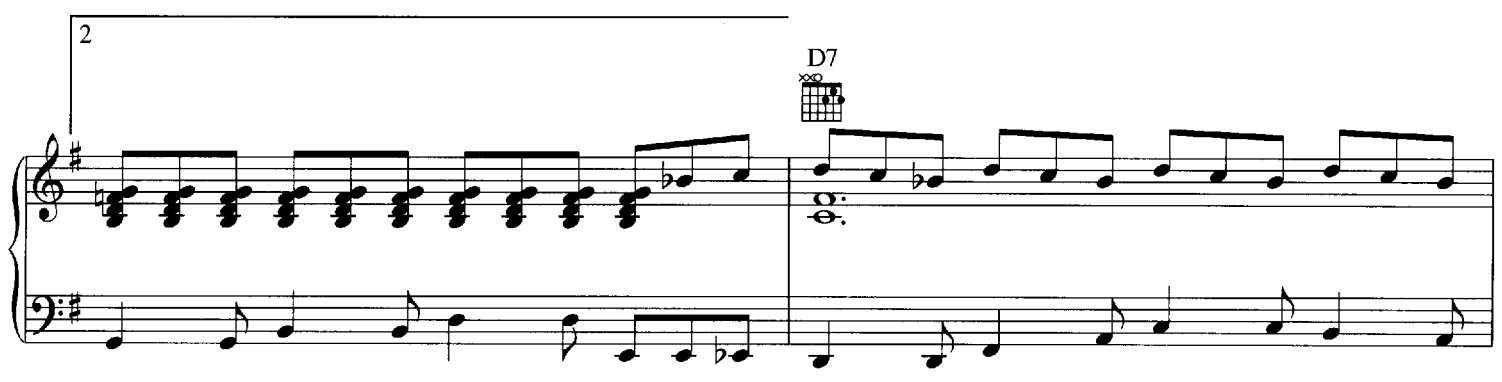
{ when I walk down the street, all the girls that I meet say he's a
{ when I walk in a bar, girls from near and far say he's a




G7  1 

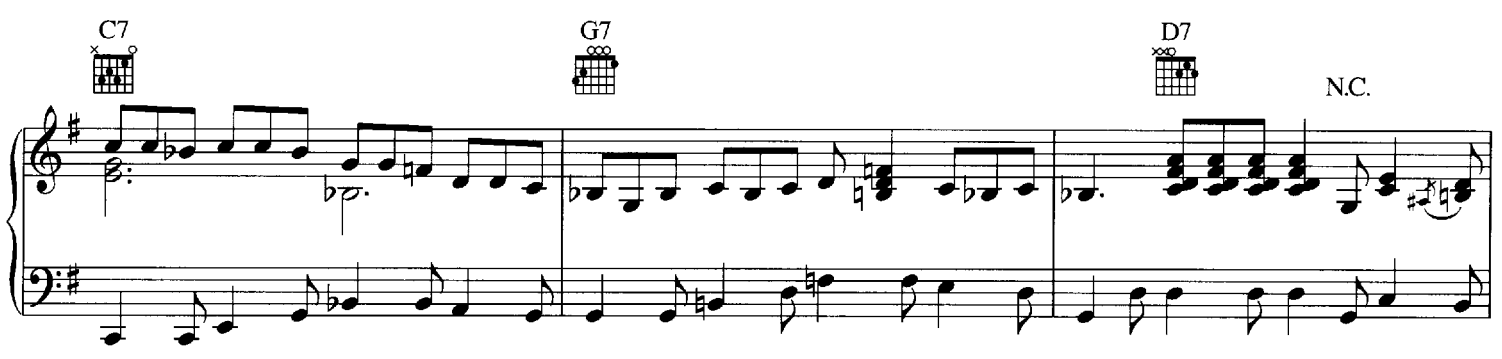
gang - ster of love.
gang - ster of love."



2 



C7  G7  D7  N.C.



I jumpon my white horse Cad-il- lac. I ride a-cross the bor-der-line.



I roped six - ty - five girls I kiss 'em all at the same time.

I take twen ty-five or thir - ty. I'd put'em all on a freight.

A mil - lion dol - lar re - ward for me, each and ev - er - y state.

The sher - iff say, "Is you Gui - tar Wat - son?" in a ver - y deep voice.

G7

I say, "Yes, Broth-er Sher-iff, and that's your wife on the back of my horse, 'cause I'm a

C7 G7

gang-ster of love. I'm a gang-ster of love.

D7 N.C. Db7 4fr C7 N.C.

When I walk down the street, all the girls that I meet say he's a

G7 Ab7 G7

gang-ster of love."

FURTHER ON UP THE ROAD

Words and Music by JOE VEASEY
and DON ROBEY

Blues Shuffle

mf

G7

C9

G7

D9

C9

G7

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains chords and melodic lines with triplets. The bass clef contains a steady bass line. A guitar chord diagram for C9 is shown above the treble clef.

Musical notation for the second system, featuring a treble and bass clef. The treble clef contains chords and melodic lines with triplets. The bass clef contains a steady bass line. A guitar chord diagram for G7 is shown above the treble clef.

Musical notation for the third system, featuring a treble and bass clef. The treble clef contains chords and melodic lines with triplets. The bass clef contains a steady bass line. Guitar chord diagrams for D9, C9, and G7 are shown above the treble clef.

Musical notation for the fourth system, including lyrics and guitar chord diagrams. The lyrics are: "Fur - ther on up the road some - bod - y's gon - na hurt you". The notation includes triplets and guitar chord diagrams for D9, C9, and G7.

like you hurt me. Fur - ther on up the road

C9

some - bod - y's gon - na hurt - you like you hurt me. Fur - ther on

G7

up the road, ba - by, just you wait and see.

D9 C9 G7

Now you're laugh - in' pret - ty ba - by, pret - ty soon - you're gon - na be

C9

cry - in'. Now you're laugh - in', pret - ty ba - by, —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a triplet of notes (B4, A4, G4) followed by a quarter rest. The lyrics 'cry - in'.' are under the first two notes. The melody continues with eighth and quarter notes. The second measure has a whole rest. The third measure starts with a guitar chord diagram for C9 (x33033) and continues with eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

G7

pret - ty soon — you're gon - na be — cry - in'. — Fur - ther on —

Detailed description: This system contains the third and fourth staves. The vocal line continues with eighth notes and triplets. The lyrics 'pret - ty soon — you're gon - na be — cry - in'. —' are under the notes. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand, including triplets.

D9 C9 G7

— up the road, you'll find out I — was - n't ly - in'. —

Detailed description: This system contains the fifth and sixth staves. The vocal line has a triplet of notes leading to the lyrics '— up the road, you'll find out I — was - n't ly - in'. —'. The piano accompaniment continues with eighth notes and chords, including triplets.

G7

Guitar solo ad lib.

Detailed description: This system contains the seventh and eighth staves. The top staff is a guitar solo, indicated by the text 'Guitar solo ad lib.' below it. It starts with a G7 chord diagram (320033) and a double bar line. The piano accompaniment continues with eighth notes and chords in the right hand.

C9

The first system of music features a guitar part with a C9 chord diagram (x02333) and piano accompaniment in G major. The piano part consists of a steady eighth-note accompaniment in the bass and a melody of eighth-note chords in the treble.

G7

D9

C9

The second system continues the piano accompaniment. The guitar part includes G7, D9, and C9 chord diagrams. The piano accompaniment remains consistent with the first system.

1

G7

2

G7

The third system introduces first and second endings. The guitar part has G7 chord diagrams. The piano accompaniment features a first ending with a triplet and a second ending with a triplet. The piano part includes a triplet of eighth notes in the bass and a triplet of eighth-note chords in the treble.

G7

The fourth system contains the lyrics: "Fur-ther on up the road some - bod - y's gon - na hurt you". The guitar part has a G7 chord diagram. The piano accompaniment features triplets in both the treble and bass staves.

C9

like you hurt me. Fur-ther on up the road

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, featuring eighth-note patterns and triplets. The lyrics are "like you hurt me. Fur-ther on up the road". The bottom two staves are piano accompaniment, with the right hand playing chords and eighth notes, and the left hand playing a steady eighth-note bass line. A C9 chord diagram is shown above the vocal staff.

G7

some - bod-y's gon - na hurt you, too. Fur-ther on up the

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "some - bod-y's gon - na hurt you, too. Fur-ther on up the". It features similar eighth-note and triplet patterns. The piano accompaniment continues with the same rhythmic structure. A G7 chord diagram is shown above the vocal staff.

D9 C9 G7

road some - bod-y's gon - na hurt you, too.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "road some - bod-y's gon - na hurt you, too.". The piano accompaniment continues. Chord diagrams for D9, C9, and G7 are shown above the vocal staff.




G7

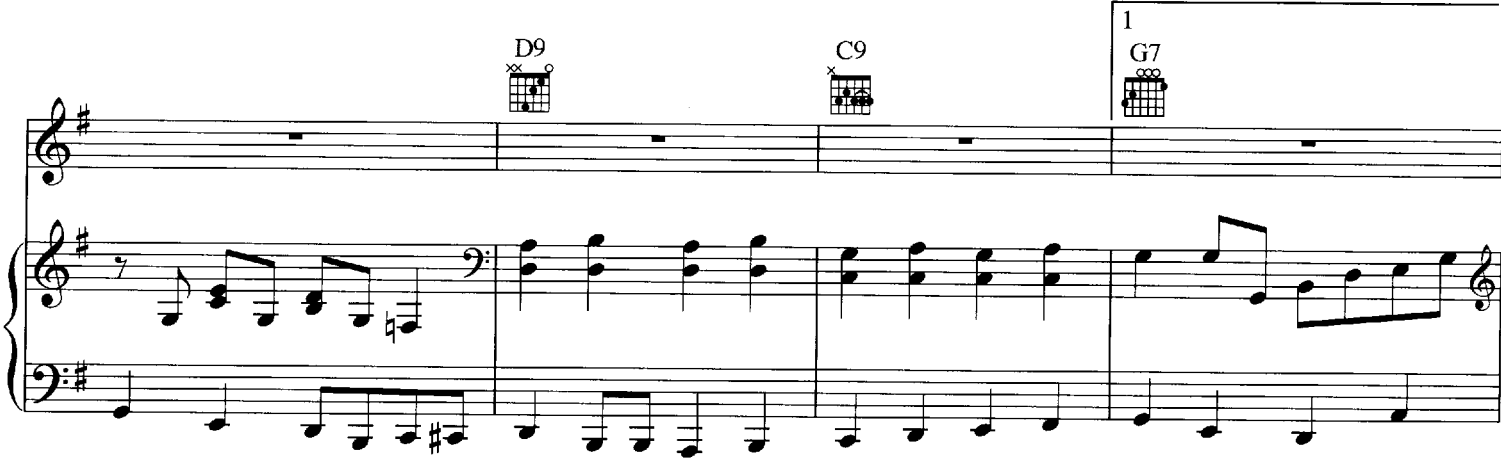
Guitar solo ad lib.


Detailed description: This system contains the seventh and eighth staves of music. The top staff is a guitar solo section, indicated by the text "Guitar solo ad lib." below it. The bottom two staves are piano accompaniment. A G7 chord diagram is shown above the guitar staff.

C9  G7 

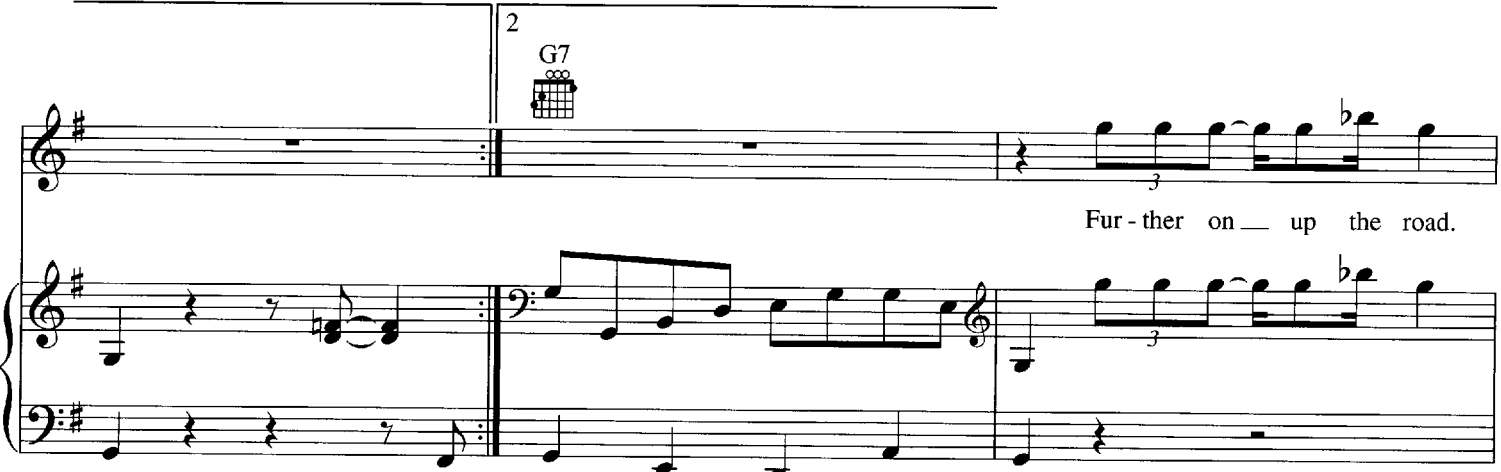



D9  C9  1 G7 



2 G7 

Fur - ther on — up the road.



G7 

Fur - ther on — up the road.





Fur - ther on _____ up the road. _____ Fur - ther on up the road. _____



Fur - ther on _____ up the road _____



you're gon - na find out I was - n't ly - in'.



GOING DOWN SLOW

Words and Music by
J.B. ODEN

Slow Blues tempo

D7  **C7** 

mf

G  **Eb7**  **D7** 

G7  **C7** 

I've had my ___ fun, Lord, I can't be ___ low no

more. _____



The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system introduces the vocal line with lyrics: "I've had my ___ fun, Lord, I can't be ___ low no". The fourth system continues the piano accompaniment and includes the lyric "more. _____". The score includes guitar chord diagrams for D7, C7, G, Eb7, G7, and D7. Triplets are indicated by a '3' over a group of notes. The piano part features a steady bass line with occasional triplets in the right hand.

C7



I've had my — fun, Lord, I can't be — low no

G7



more. —

D7



C7



None of my friends come a-round me, Lord knows I'm go - in' down

G7



slow. —

C7



When I had mon - ey I had friends for miles a

G7



round.

C7







When I had mon - ey I had friends for miles a

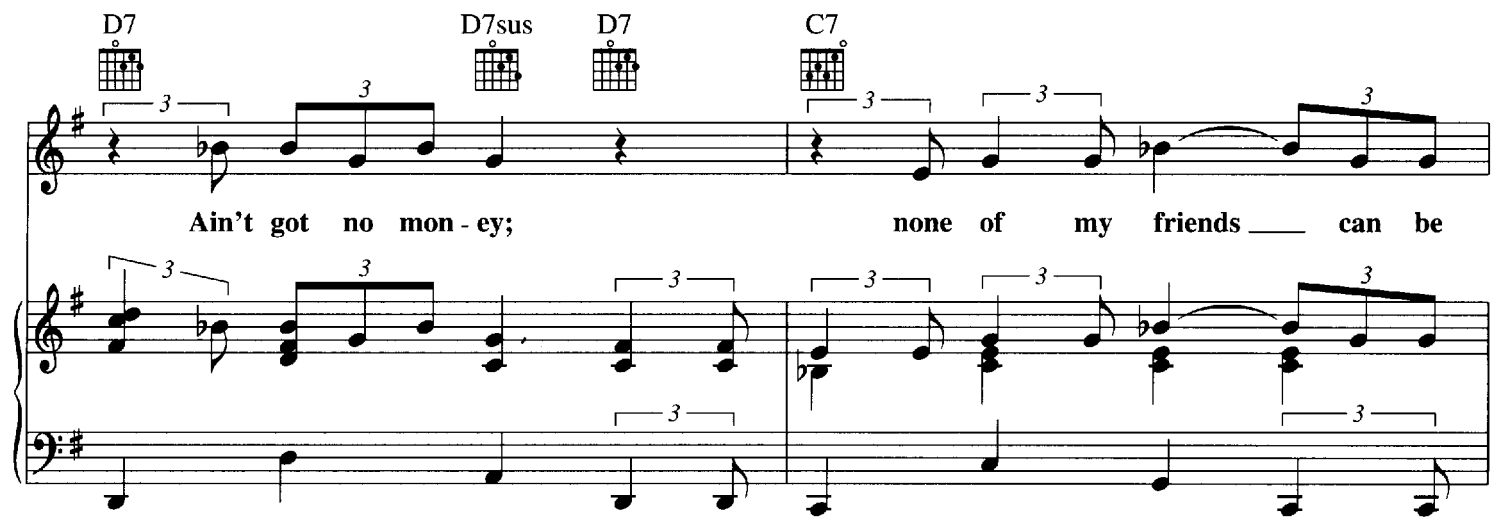
G7



round.

D7  D7sus  D7  C7 



Ain't got no mon - ey; none of my friends — can be



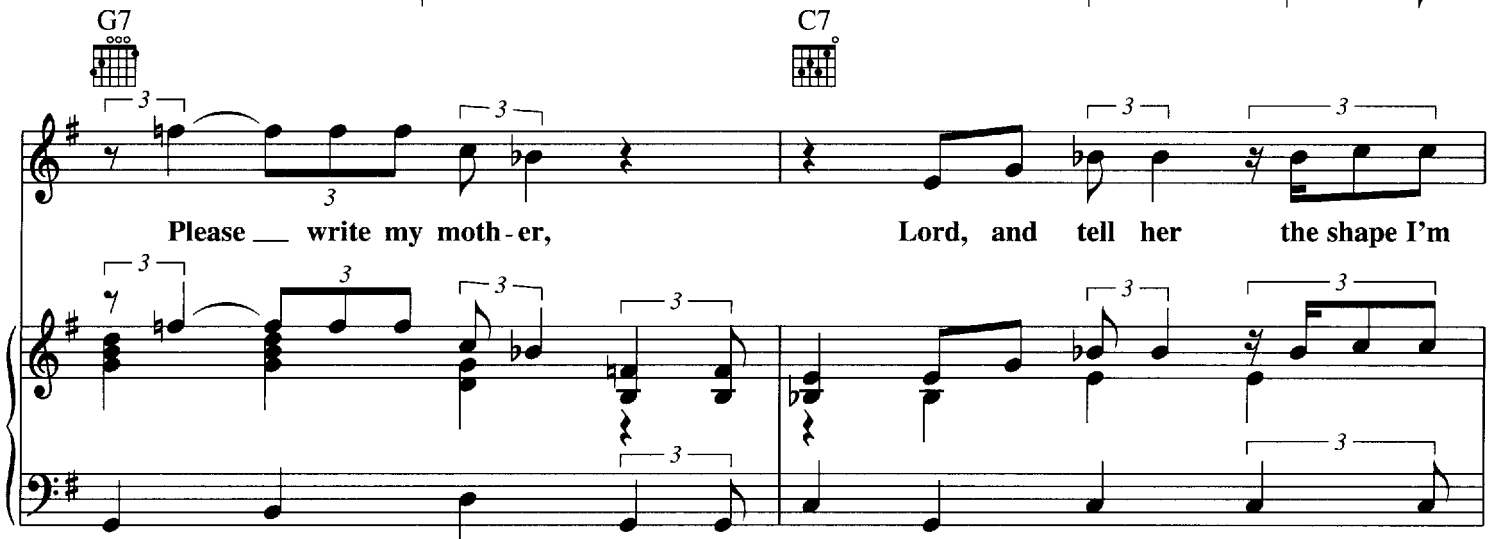
G7 

found. —




G7  C7 

Please — write my moth - er, Lord, and tell her the shape I'm



G7 

in. —



C7sus



C7



C7sus



Please — write my moth-er, Lord and tell her shape I'm

G7



in.

D7



C7sus



C7



C7sus



Tell her to pray for her lit-tle boy; please — for-give me for my

G7



sins.

GOOD MORNING LITTLE SCHOOLGIRL

Words and Music by
WILLIE WILLIAMSON

Brightly

Dm



mf

§ Dm



Good morn - in', lit - tle school - girl.
know what,
air - plane.

Good morn - in', lit - tle school - girl. Can I _____ come
some - times _ I don't know what, what in the world, _
I'm gon - na buy me an air - plane. Fly _____ right



home _ with, _ can I _ come home _ with you? _
 o - ver, _ fly _ right what in the world _ to do. _
 o - ver the town. _



Tell _ your
 Well, - I
 If _ I



N.C.

moth - er and _ your pa - pa I once _ was a
 don't want to hurt your feel - ings, or e - ven get
 don't find _ my ba - by, ain't gon - na

To Coda ⊕



school - boy, too.
 mad _ at you.
 put my airplane down.

1 2

Some-times _ I don't

Instrumental solo

This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a half note 'Some-times' and a half note 'I don't'. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a half note B2. The right hand plays chords in the treble clef.

G Dm

This system contains measures 3-6. The piano accompaniment continues with the bass line and chords. Chord diagrams for G and Dm are provided above the treble clef staff.

A7 G7

This system contains measures 7-10. The piano accompaniment continues with the bass line and chords. Chord diagrams for A7 and G7 are provided above the treble clef staff.

Dm

Solo ends I'm gon-na buy me an

D.S. al Coda

This system contains measures 11-14. The vocal line resumes with the lyrics 'I'm gon-na buy me an'. The piano accompaniment continues. The instruction 'Solo ends' is placed above the vocal line, and 'D.S. al Coda' is placed at the end of the system.

CODA Dm

This system contains the coda, measures 15-18. It begins with a Coda symbol and a Dm chord diagram. The piano accompaniment concludes with a final chord in the right hand and a whole note bass line.

GOT MY MO JO WORKING

Words and Music by
PRESTON FOSTER

With a moving beat

C



mf




I got my mo - jo work-ing but it just won't work _ on




you.

I got my mo - jo work-ing but it

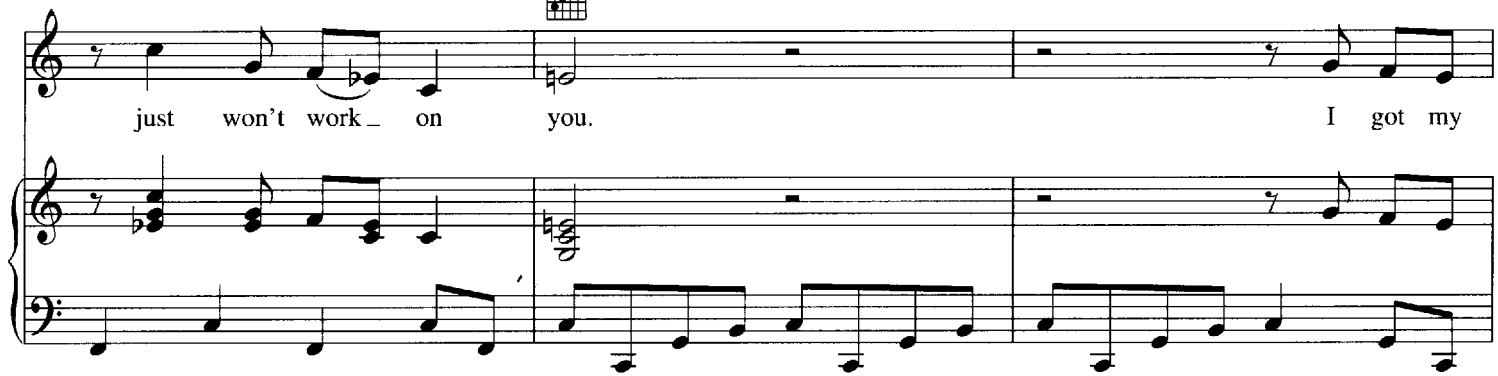
F9




C



just won't work on you. I got my



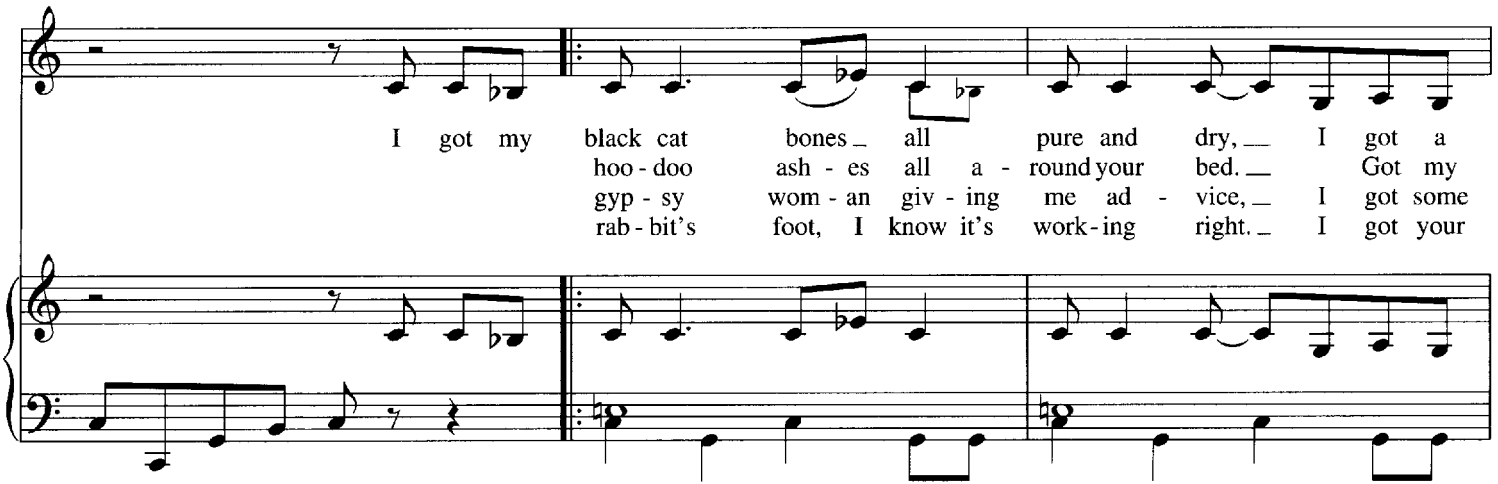
G7 F9 C



love you so till I don't know what to do.



I got my black cat bones all pure and dry, I got a
 hoo-doo ash-es all a-round your bed. Got my
 gyp-sy wom-an giv-ing me ad-vice, I got some
 rab-bit's foot, I know it's work-ing right. I got your



C7 F9



four-leaf clov-er all hang-ing high. } I got my mo-jo work-ing but it
 black snake boots un-der-neath your head. }
 red hot tips I have to keep on ice. }
 strand of hair, I keep it day and night. }



C

just won't work on you. Oh, I want to

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. A guitar chord diagram for C major is shown above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G7

F9

love you so till I don't know what to do.

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Guitar chord diagrams for G7 and F9 are shown above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

C

1-3

4

C13

Got my I got a I got my

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. A guitar chord diagram for C major is shown above the vocal line. The system is divided into two measures: the first measure is marked '1-3' and the second measure is marked '4'. A guitar chord diagram for C13 is shown above the second measure. The piano accompaniment concludes with a triplet in the bass line.

yeah.
yeah.

Put on your red dress,
Put on your hi - heel

C7

ba - by.
sneak - ers.

Oh, we're go - in' out to -
Slap that wig right on your

night, _____
head, _____

oh, yeah.
oh, yeah.

G7

Well, wear some box - in' gloves, _____
Well, I'm pret - ty sure now, ba - by,

D7

C7 N.C. D7 1 G

in case some fool may start a fight.
 pret - ty soon you're gon - na knock 'em

Eb9 D7 N.C.

(Hear what I say.) Put on your

2 G

dead. (Hear what I say.)

HAVE YOU EVER LOVED A WOMAN

Words and Music by
BILLY MYLES

Slow Blues

C  F 

1. Have you ev-er loved _ a wom-an so —
2.,3. (See additional lyrics)



C 

much you trem-ble in pain? —



F 

Have you ev-er loved _ a wom-an so much



C

you trem - ble in pain?

G F

And all the time, you know ___ she bears ___ an-oth-er

C C7/E F F#dim7 1, 2 C G 3 C Db9 C7

man's name. ___

Additional Lyrics

2. But you just love that woman so much, it's a shame and a sin.
You just love that woman so much, it's a shame and a sin.
But all the time, you know she belongs to your very best friend.
3. Have you ever loved a woman, oh, you know you can't leave her alone?
Have you ever loved a woman, yes, you know you can't leave her alone?
Something deep inside of you won't let you wreck your best friend's home.

HOW LONG, HOW LONG BLUES

Words and Music by LEROY CAROL

Slow Blues (♩ = $\frac{3}{4}$)

Chord diagrams: C, G7, C, C7, Cdim7, Dm7b5

mf

3

Chord diagrams: C, G+, C, C7

How long, ————— how long ————— has that

3

Chord diagrams: F, Fm, C

eve - nin' train been gone? How long, ————— how long, —

Chord diagrams: G9, C, C7, Cdim7, Dm7b5, C

ba - by, how long? ————— Heard the whis - tle

3

blow-in'. Could-n't see no train. Way down in my heart I had an ach-in'

C7 F

pain. How long, how long, ba-by, how

Fm C G7

long? I'm sad and lone-ly all the whole day

C C7 Cdim7 Dm7b5 C

through. Why don't you write me and give me the news? You have

C7 F Fm

1

C G9

C C7 Cdim7 Dm7b5

left me, — left me sing - in' those how _ long blues. —

Detailed description: This system contains the first two measures of the song. The guitar part has a C chord (x02231) and a G9 chord (x3559fr). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The lyrics are: "left me, — left me sing - in' those how _ long blues. —".

2

C C7 Cdim7 Dm7b5 C G+ C

How long — blues. —

Detailed description: This system contains the next two measures. The guitar part has a C chord (x02231), a C7 chord (x3559fr), a Cdim7 chord (x3559fr), a Dm7b5 chord (x23559fr), a C chord (x02231), a G+ chord (x3559fr), and a C chord (x02231). The piano accompaniment continues the melody and bass line. The lyrics are: "How long — blues. —".

Additional Choruses (ad lib.)

If I could holler like a Mountain Jack,
I'd go up on the mountain and call my baby back,
How long, how long, how long.

I went up to the mountain, looked as far as I could see,
The man (woman) had my woman (man) and the blues had poor me,
How long, how long, how long.

I can see the green grass growing on the hill,
But I ain't see the green grass on a dollar bill,
For so long, so long, baby so long.

If you don't believe I'm sinkin', see what a hole I'm in,
If you don't believe me, baby, look what a fool I've been,
Well, I'm gone how long, baby, how long.

I'm goin' down to Georgia, been up in Tennessee,
So look me over, baby, the last you'll see of me,
For so long, so long, baby so long.

The brook runs into the river, the river run into the sea,
If I don't run into my baby, a train is goin' to run into me,
How long, how long, how long.

I AIN'T GOT YOU

Words and Music by
CALVIN CARTER

Moderate Blues (♩ = $\overset{\frown}{\text{3}}$)

N.C.

F7



N.C.

mf

3

3

Detailed description: Piano introduction in 4/4 time, key of F major. The right hand features a melodic line with triplets and a descending eighth-note pattern. The left hand provides a steady bass line with triplets.

F7



F



Bb9



Bdim



F7



F



Bb9



Bdim



I got a El - do - ra - do Ca - dil - lac with the spare - tire on the back,

Detailed description: Piano accompaniment for the first line of lyrics. The right hand plays chords and melodic fragments, while the left hand provides a bass line. The music is in 4/4 time.

F7



F



Bb9



Bdim



F7



I got a charge ac - count at Gold - blat's, but I

Detailed description: Piano accompaniment for the second line of lyrics. The right hand plays chords and melodic fragments, while the left hand provides a bass line. The music is in 4/4 time.

Bb9



Fdim/G#



F/A



C7



F



Bb9



Bdim



ain't got you. I got a clos - et full of clothes,

3

Detailed description: Piano accompaniment for the third line of lyrics. The right hand plays chords and melodic fragments, while the left hand provides a bass line. The music is in 4/4 time.

F7 F Bb9 Bdim F7

and no mat - ter where I goes, — you keep the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: F7, F, Bb9, Bdim, and F7. The bottom two staves are a piano accompaniment, with the right hand playing chords and moving lines, and the left hand playing a bass line.

F Bb9 Bdim F7 Bb9 N.C.

ring — in my nose, — but I ain't got you.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: F, Bb9, Bdim, F7, and Bb9, followed by 'N.C.' (No Chords). The bottom two staves are a piano accompaniment. A triplet of eighth notes is marked with a '3' above it in the right hand.

Fdim/G# F/A Bb Bbdim7 Bb Bbdim7 Bb

I got a tav - ern — and a li - quor store; — I hit the

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. Above it are seven guitar chord diagrams: Fdim/G#, F/A, Bb, Bbdim7, Bb, Bbdim7, and Bb. The bottom two staves are a piano accompaniment.

Bbdim7 Bb Bbdim7 Bb Bb7 Eb9

num - bers, — four — for - ty - four. — I got a mo - jo, —

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics. Above it are six guitar chord diagrams: Bbdim7, Bb, Bbdim7, Bb, Bb7, and Eb9. The bottom two staves are a piano accompaniment.



N.C.



don't you know?_ I'm all dressed up with no place to go. I got _



wom - en to the left of me, I got _ wom - en to the right of me,



I got _ wom - en all a - round _ me, but I

1



N.C.



2



N.C.



ain't got you. I got a ain't got you.

I JUST WANT TO MAKE LOVE TO YOU

Written by WILLIE DIXON

Moderate Blues (♩ = $\overset{\frown}{\text{3}}$)

I don't want — you to be no slave,
 All I want — to do is wash your clothes. —
 All I want — to do is bake your bread, —

mf

I don't want — you to work all day.
 I don't want — to keep you in — doors. —
 just to make — sure that you're well fed. —

All I want — you to be true, — and I just want to make
 There is noth - ing for you to do — but keep me mak - in'
 I don't want — you sad and blue. — I just want to make

To Coda

1 Eb/Bb 6fr Ab/Bb 4fr Eb 3fr

2 Eb/Bb 6fr Ab/Bb 4fr Eb 3fr Ab 4fr Bbm7 3fr

love — to you. love — to you. I can tell by the way you

Ab/C 3fr Bbm7 4fr Ab 4fr Bbm7 4fr Ab/C 3fr Bbm7 3fr

walk that walk, — I can hear by the way you talk that talk, — I can

Ab 4fr Bbm7 4fr Ab/C 3fr Db 4fr Bb7#5(#9) 3fr

know by the way you treat me, girl, — that I could give you all the lov - in' in the

D.C. al Coda

whole — wide — world.

CODA Eb/Bb 6fr Ab/Bb 4fr Eb 3fr

love — to you.

I KNOW WHAT YOU'RE PUTTIN' DOWN

Words and Music by LOUIS JORDAN
and BUD ALLEN

Moderately (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$)

mf

Bb7 **Eb7** **Edim7**

Bb7 **Gdim7** **Cm7** **F7** **Bb7**

There's a whole lot - ta talk a - round town —
bod - y's try'n' - to dig you,
out — last night —
You got a ram - blin' mind, —

'bout the way you car - ry'n' your - self.
ev - 'ry - bod - y but me.
to a din - ner, show and a dance.
just don't wan - na stay at home.

Eb7 **Bb7**

Eb7

There's a whole lot - ta talk a - round town —
Ev - 'ry - bod - y's try'n' - to dig you,
You went out — last night —
You got a ram - blin' mind, —

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment with a steady bass line and a treble line containing triplets and chords. The vocal line is written in a single staff with lyrics. Chord diagrams for guitar are provided above the staff, showing fingerings for Bb7, Eb7, Edim7, Gdim7, Cm7, and F7. The tempo is marked 'Moderately' with a note equal to a dotted quarter note. The score is divided into four systems, each with a piano and vocal line. The lyrics are: 'There's a whole lot - ta talk a - round town — bod - y's try'n' - to dig you, out — last night — You got a ram - blin' mind, —'. The second system includes the lyrics: ''bout the way you car - ry'n' your - self. ev - 'ry - bod - y but me. to a din - ner, show and a dance. just don't wan - na stay at home.' The final system repeats the first line of the song.

Bb7



'bout the way you car - ry'n' your - self.
 ev - 'ry - bod - y but me.
 to a din - ner, show and a dance.
 just don't wan - na stay at home.

F7



You jiv'n' ev - 'ry - bod - y in town,
 You're fool - in' ev - 'ry - bod - y in town, } but
 You must 've been a per - fect clown,
 You tell me you got fam - 'ly in town,

1-3

Bb7



ba - by, I know what you're put - tin' down.

F7



4

Bb7



B7



Bb7



(2.) Ev - 'ry - down.
 (3.) You went

I'D RATHER GO BLIND

Words and Music by ELLINGTON JORDAN
and BILLY FOSTER

Slow Blues



Bm



mf

Bm



Some-thing told me _____ it was o - ver _____

A



when I saw you _____ and her talk - ing. _____

Bm



Some-thing deep down in my soul said, "Cry, - girl," —

A

when I saw you and - that girl walk - ing, —

Bm



I would rath - er, — I would rath - er go blind, boy, —

A

than to see you walk a - way - from me.

Bm



So you see, I love you so much, — and I don't wan-na watch you leave me, ba-by.

A



But most of all, — I just don't wan-na be free. —

Bm



I was just, — I was just, — I was just — sit-ting here think-ing —

A

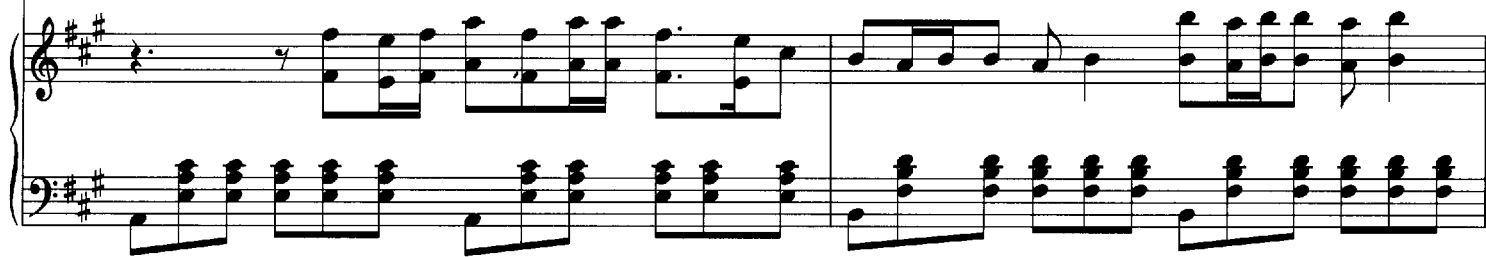


— of — your kiss — and your warm — em-brace, —

Bm



when the re-flec-tion in the glass that I held to my lips, ba - by, _____



A



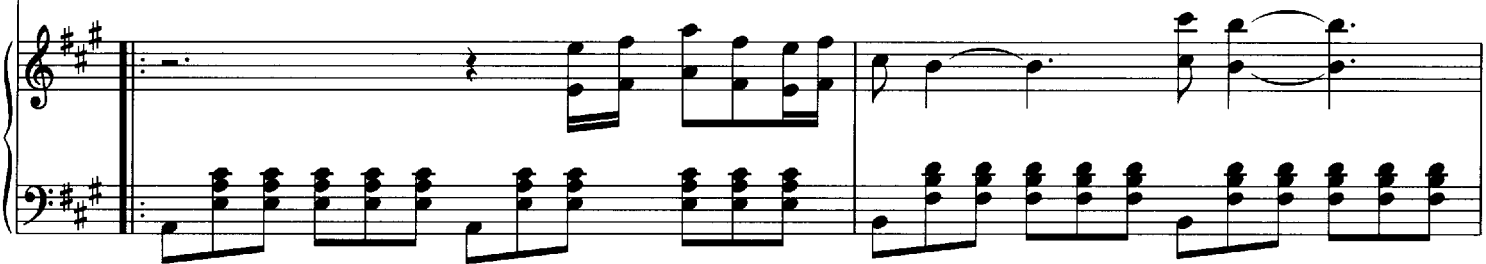
re-vealed the tears _____ that was on _____ my face. _____



Bm



I would rath - er be _____ blind, boy, _____



A



Repeat and Fade



than to see you walk a - way _____ from me. _____



I'M A MAN

Words and Music by
ELLAS McDANIEL

Moderately slow Shuffle (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

G C/G G C G C

G C G C

Now, when I was a lit - tle boy at the age _ of five,

G C G C

I had some-thing in my pock - et, keep a lot of folks a - live.

G C G C

Now I'm a man, _ made twen - ty - one. _
I'm go - in' back down to Kan - sas soon. _

G C G C

You know, ba - by, we can have a lot o' fun.
Bring back a sec - ond cous - in, lit - tle John the Con-quer - oo.

G C G C G C

I'm a man. _ I spell M _ A

G C G C G C

N, Man. Ah. 3

G C G C G C

Ah. 3 Ah. 3 Ah.

G C G C

{ All you pret - ty wom - en — stand in line. —
 { The line I shoot will nev - er miss.

G C G C

I can make love to you, ba - by, in an ho - ur's time. — }
 The way I make love to 'em, they came for this — }

G C G C G C

I'm a man. — Spelled M A

To Coda ⊕

G C G C G C

N, Man.

G C G C G C

D.S. al Coda

G C G C G C

CODA

G C G C G C

G C G C G C

I'M READY

Written by
WILLIE DIXON

Shuffle Blues (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

E7



mf



I am read - y, — read - y as an - y - bod - y can be. —

A7



I am read - y, —

E7





read - y as an - y - bod - y can be. — I am



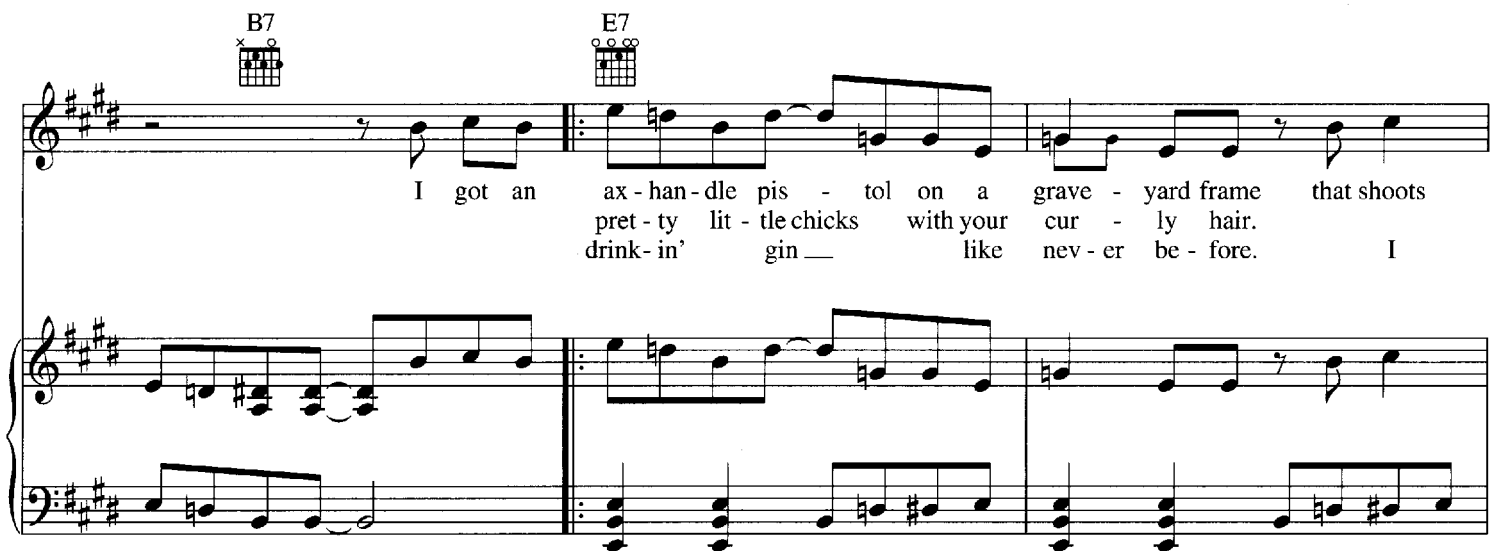
B7  A7  E7 

read - y for you. — I hope you're read - y for me. —



B7  E7 

I got an ax - han - dle pis - tol on a grave - yard frame that shoots
pret - ty lit - tle chicks with your cur - ly hair.
drink - in' gin — like nev - er be - fore. I



tomb - stone bul - lets wear - in' balls and chains. — I'm drink - in' T. N. T. I'm smok - in'
Know you feel like I ain't no - where. — But stop what you're doin', ba - by,
feel so good, I want you to know. — One more drink, I



dy - na - mite. — I hope some screw - ball start a fight. — 'Cause I'm
 come o - ver here. I'll prove to you, ba - by, that I ain't no square. — 'Cause I'm
 wish you would. — It takes a whole lot of lov - in' to make me feel good. 'Cause I'm

read - y, read - y's an - y - bod - y can be. —

I am read - y for you. — I hope you read - y for me. —

{ Oh, you
 I been

KANSAS CITY

Words and Music by JERRY LEIBER
and MIKE STOLLER

Medium Blues



The musical score is written in 4/4 time with a medium blues feel. It consists of four systems of music. Each system includes a piano accompaniment (piano and bass clefs) and a vocal line (treble clef). The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics and musical notation such as triplets and slurs. Chord diagrams for G7, F7, C7, and C are provided above the piano part. The lyrics are: "I'm go-in' to Kan - sas Cit - y, — Kan - sas Cit - y here I come. — I'm go-in' to Kan - sas Cit - y, — Kan - sas Cit - y here I come. — They got a".

System 1: Chords: G7, F7, C7. Dynamics: *mf*. Lyrics: I'm go-in' to Kan - sas Cit - y, — Kan - sas Cit - y here I

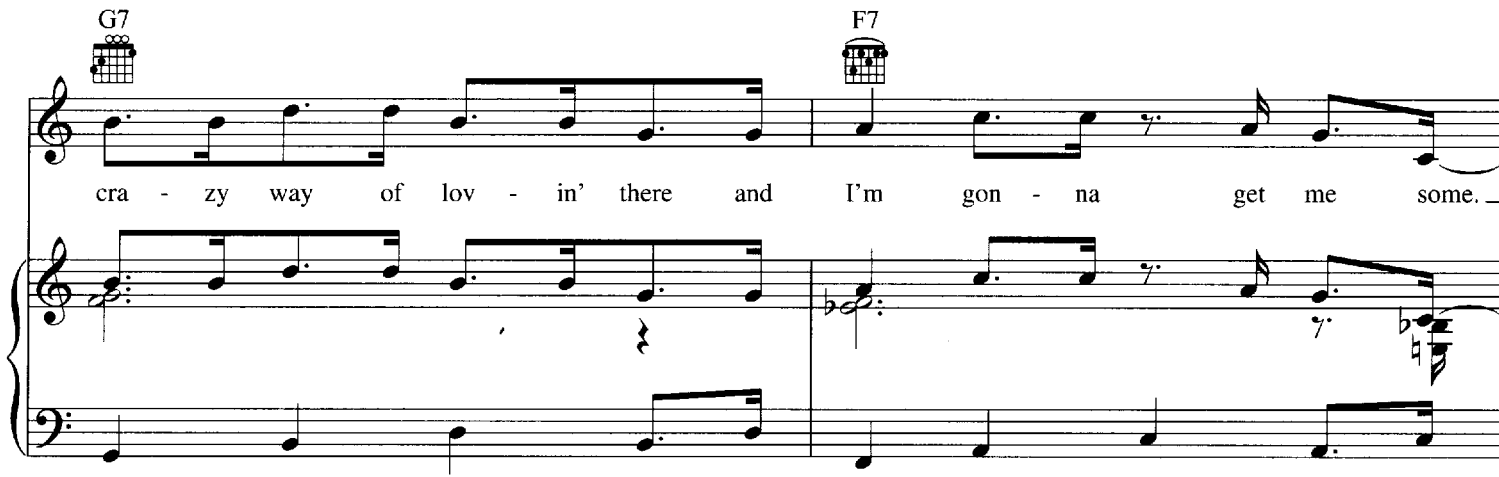
System 2: Chord: C. Lyrics: come. — I'm go-in' to Kan - sas Cit - y, —

System 3: Chord: F7. Lyrics: Kan - sas Cit - y here I come. — They got a

System 4: Chord: C. Lyrics: (continuation of previous system)

G7  F7 

cra - zy way of lov - in' there and I'm gon - na get me some...



C7 

I'm gon - na be



C 

stand - in' on the cor - ner
pack my clothes, leave at the Twelfth Street and Vine.
crack of dawn.



I'm gon - na be
I'm go - in' to



F7

stand - in' on the cor - ner _____ Twelfth Street and Vine, _____
 pack _____ my clothes, _____ leave at the _____ crack of dawn. _____

C



_____ with my
 _____ My old

G7 F7

Kan - sas Cit - y ba - by and a bot - tle of Kan - sas _____ Cit - y wine. _____
 la - dy will be sleep - in' an' she won't _____ know _____ where I'm gone. _____


C7

Well, _____ I
 'Cause if I

C  F7 

might take a train, I might take a plane, but
 stay with that wom - an I know I'm gon - na die, got - ta



C 

if I have to walk I'm goin' just the same. I'm go - in' to
 find a brand - new ba - by and that's the rea - son why I'm go - in' to



F7 

Kan - sas Cit - y, Kan - sas Cit - y here I



C 

come. They got a



G7 F7

cra - zy way of lov - in' there and I'm gon - na get me some. —

C7

1 3

I'm go - in' to

2 G7

They got a cra - zy way of lov - in' there and

F7 C7

I'm gon - na get me some. —

IF YOU LOVE ME LIKE YOU SAY

Words and Music by
LITTLE JOHNNY TAYLOR

Funky

C7

N.C.

C7

If you love me like you say,

why you treat me like you do?

F7

If you love me like you say, ba - by,

C7

why you treat me like you do?

G7 F#7 F7

Well, I ain't no fool. I'm cool, I know the

C7 To Coda N.C. C7

rule. { Said you'd nev - er run a - round.
Instrumental solo

Said you'd nev - er stay out late.

F7



Said you'd nev - er run a - round, ba - by.

C7



Said you'd nev - er stay out late.

G7



F#7



F7



Let me tell you, pret - ty babe, I've got ___ to set you

C7



1	2
N.C.	N.C. D.S. al Coda

straight. Solo ends If you love me like you If you love me like you

CODA

Why, — yah, yah, yah.

N.C. G7 F#7

I'm cool, — I know the rule.

F7 C7

Why, — yah, yah, yah,

N.C. G7 F#7

I'm cool, — I know the rule, yeah!

F7 C7 N.C. C7

IT HURTS ME TOO

Words and Music by
MEL LONDON

Slow Blues

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent bass line with triplet patterns in the left hand and chords in the right hand. The tempo is marked 'Slow Blues' and the dynamics are 'mf' (mezzo-forte).

System 1: The vocal line begins with the lyrics "You say you're hurt," followed by a long note, then "you al - most lost your". The piano accompaniment starts with a C major chord (x00000) and features a bass line with triplets. The right hand plays chords and moving lines.

System 2: The vocal line continues with "mind, the man you love," followed by a long note, then "he hurt you all the". The piano accompaniment continues with the same bass line and right-hand accompaniment. The key signature changes to F major (one flat) for this system.

System 3: The vocal line concludes with "time, when things go wrong, go wrong with". The piano accompaniment continues with the same bass line and right-hand accompaniment. The key signature returns to C major for this system.

Chord diagrams are provided for the C major chord (x00000) and the F7 chord (421332).

G7 C C7 F Fm

you, it hurts me, too.

C G7#5 C

You love him more, _____ when you should love him

F7

less, _____ why sneak up be - hind him _____ and you take this

C

mess, _____ when things go wrong, go wrong with

G7 C C7 F Fm

you, it hurts me, too.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'you, it hurts me, too.' The bottom staff is a piano accompaniment featuring a steady eighth-note bass line with triplets. Above the vocal staff, five guitar chord diagrams are provided: G7, C, C7, F, and Fm.

C G7#5 C

He loves an-oth-er wom - an _____ and I love

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'He loves an-oth-er wom - an _____ and I love'. The bottom staff continues the piano accompaniment with triplets. Above the vocal staff, three guitar chord diagrams are provided: C, G7#5, and C.

F7

you, but you love him _____ and stick to him like

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics 'you, but you love him _____ and stick to him like'. The bottom staff continues the piano accompaniment with triplets. Above the vocal staff, one guitar chord diagram is provided: F7.

C G7

glue, when things go wrong, go wrong with you it hurts me,

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'glue, when things go wrong, go wrong with you it hurts me,'. The bottom staff continues the piano accompaniment with triplets. Above the vocal staff, two guitar chord diagrams are provided: C and G7.

C C7 F Fm C G7#5 C

too. He bet - ter

leave you, or you got - ta put him down, be - cause I won't

F7 C

stay - to see you pushed a - round, when things go wrong, go wrong with

G7 C C7 F Fm C B C

you, it hurts me, too.

JUKE

Words and Music by
WALTER JACOBS

Moderately (♩ = $\overset{\frown}{\text{3}}\text{♩}$)

mf

E7

A7

E7

B7

A7

E7

B7

E7

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The treble clef has a guitar chord diagram for E7 above the first measure. The music consists of eighth and quarter notes in both staves.

A7

Musical notation for the second system, featuring a treble and bass clef with a key signature of three sharps. The treble clef has a guitar chord diagram for A7 above the second measure. The music consists of eighth and quarter notes in both staves.

E7 B7 A7

Musical notation for the third system, featuring a treble and bass clef with a key signature of three sharps. The treble clef has guitar chord diagrams for E7, B7, and A7 above the first, second, and third measures respectively. The music includes a triplet in the second measure of the treble staff.

1 2

E7 B7 N.C. E7

Musical notation for the fourth system, divided into two measures labeled 1 and 2. Measure 1 has guitar chord diagrams for E7 and B7. Measure 2 has "N.C." and a guitar chord diagram for E7. The music includes a triplet in measure 1 and a fermata in measure 2.

KEY TO THE HIGHWAY

Words and Music by BIG BILL BROONZY
and CHAS. SEGAR

Slow Blues (♩ = ♩³)

A A7/C# D F7 A E7

1. I got the

A E

key to the high-way,

2.-4. (See additional lyrics)

D

billed out and bound to go. Gon-na

A E

leave here run - nin'; walk - in' is much too slow. _

Detailed description: This system shows the first two measures of a musical piece. It includes a guitar chord diagram for A (x02023) and E (x22023). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "leave here run - nin'; walk - in' is much too slow. _". The piano accompaniment is shown in both treble and bass clefs.

A A7/C# D F7 1-3 A E7 4 A Bb7 A7

2. I'm go - in'
3. Oh, gim - me
4. I got the

Detailed description: This system continues the musical piece. It features guitar chord diagrams for A, A7/C#, D, F7, A, E7, A, Bb7, and A7. The vocal line has three alternative lyrics: "2. I'm go - in'", "3. Oh, gim - me", and "4. I got the". The piano accompaniment continues in both treble and bass clefs.

Additional Lyrics

2. I'm goin' back to the border
Where I'm better known.
Though you haven't done nothin',
Drove a good man away from home.
3. Oh, gimme one more kiss, mama,
Just before I go,
'Cause when I leave this time,
I won't be back no more.
4. *Repeat Verse 1*

KIDNEY STEW BLUES

Words and Music by LEONA BLACKMAN
and EDDIE VINSON

Moderately (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

Chord diagrams for guitar:

- Bb6:
- Eb:
- F7:
- Bb6:
- Eb:
- F7:
- Bb6:
- Eb7:
- Bb6:



Musical score for piano (4/4 time, key of Bb):


First system: Treble clef, *mf*. Bass clef. Chords: Bb6, Eb, F7, Bb6.


Second system: Treble clef. Chords: Eb, F7, Bb6. Repeat sign. Bass clef.

Third system: Treble clef. Chord: Eb7. Bass clef.

Fourth system: Treble clef. Chord: Bb6. Bass clef.

Eb7  Bb6 

To Coda 



Cra - zy 'bout you, ba - by, but I just ain't got the
 Go - in' back home and get my ol' gal


Instrumental solo



Eb7 

price. Cra - zy 'bout you, ba - by,
 Sue. Go - in' back home.



Bb6 

but I just ain't got the price.
 and get my ol' gal Sue.



F7



You're a high - class ma - ma,
 She ain't the cav - i - ar kind,

Bb6



so I guess it ain't no dice.
 just plain ol' kid - ney stew.

1, 2

3

Old kid - ney stew,

old kid - ney stew is fine.

Old

Old

E \flat 7



B \flat 6



— kid - ney stew, — old kid - ney stew is fine. —

F7



You can save your mon - ey and keep your peace of

B \flat 6



D.S. al Coda

mind.

B \flat 6



B \flat 13



CODA



KOZMIC BLUES

Words and Music by JANIS JOPLIN
and GABRIEL MEKLER

Slow Blues tempo

Am Am/G Am/F#

1 Am/F 2 Am/F Am

1. Time

Dm

keeps mov - in' on,

Am Am/G Am/F#

Friends _____ they turn a - way _____

Am/F F G

I keep mov - in' on, _____ but I

F G Am

nev - er found _____ out why. _____ I keep push - in' so hard an', babe, I keep try'n' -

E7

_____ to make it right to an - oth - er _____ lone - ly day. _____ Well. _____

Am Am/G Am/F# Am/F

The first system of music features a guitar accompaniment with four measures. The chords are Am, Am/G, Am/F#, and Am/F. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Am Dm

2. Dawn has come at last,
3. (See additional lyrics)

The second system includes vocal lines and piano accompaniment. The vocal line starts with a repeat sign and contains two versions of the lyrics: "2. Dawn has come at last," and "3. (See additional lyrics)". The piano accompaniment continues with a similar rhythmic pattern.

Am Am/G

twen - ty - five years, hon - ey, in just

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "twen - ty - five years, hon - ey, in just". The piano accompaniment features a consistent eighth-note accompaniment.

Am/F# Am/F F

one night, oh, yeah. Well, I'm twen-ty-five years

The fourth system concludes the vocal and piano accompaniment. The vocal line has the lyrics "one night, oh, yeah. Well, I'm twen-ty-five years". The piano accompaniment continues with the same accompaniment style.

F G

old - er now so I know it can't be right that I'm no

Am E7

bet - ter, babe, and I can't help you no more than I did when just a girl.



Chorus

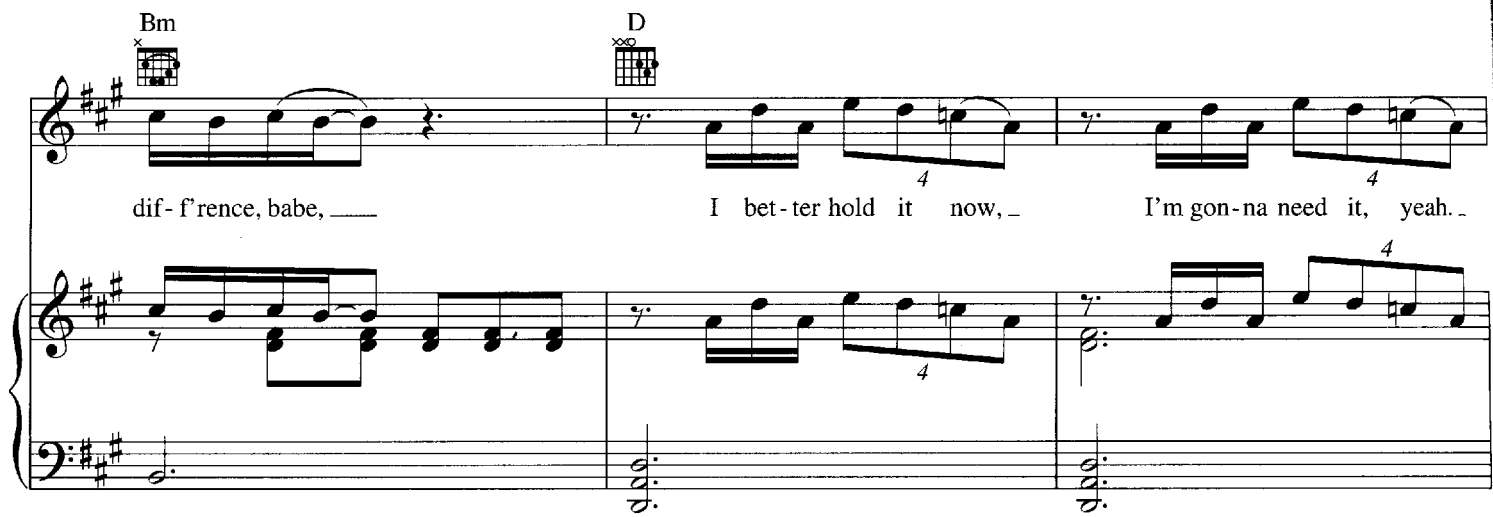
A Bm

1. But it don't make no dif - f'rence, babe, no, no,
2.-4. (See additional lyrics)



D A

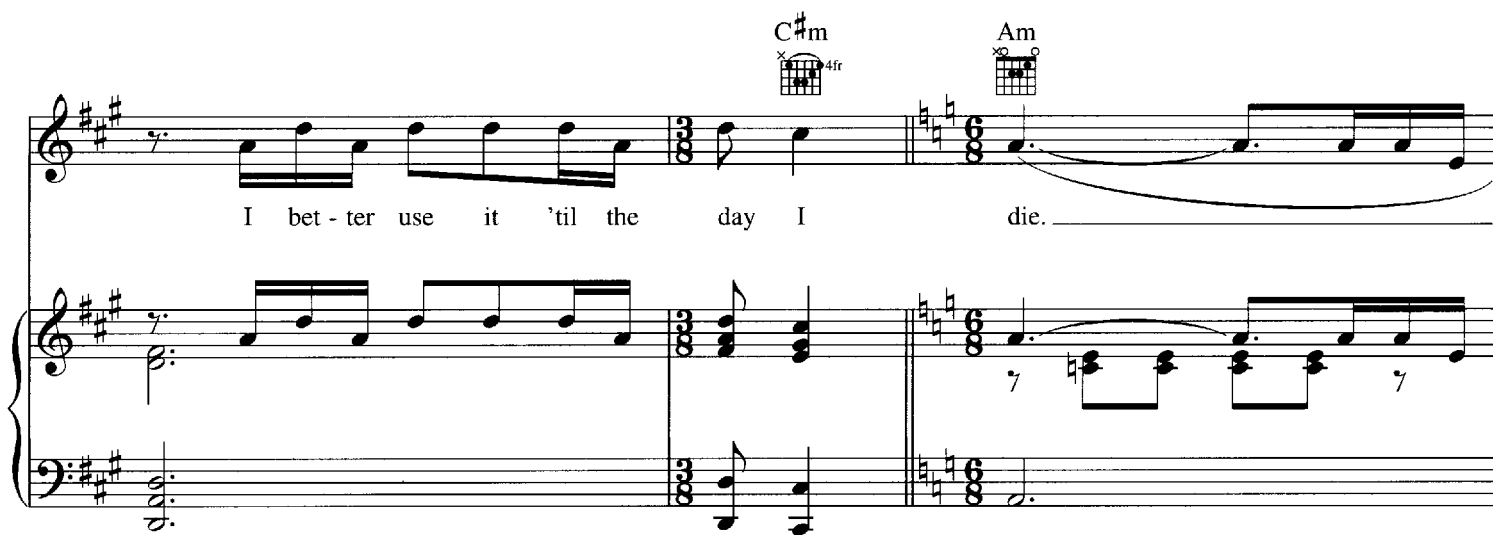
and I know that I can al - ways try. It don't make no

Bm  D 






dif- f'rence, babe, ____ I bet- ter hold it now, _ I'm gon- na need it, yeah. .



C#m  Am 



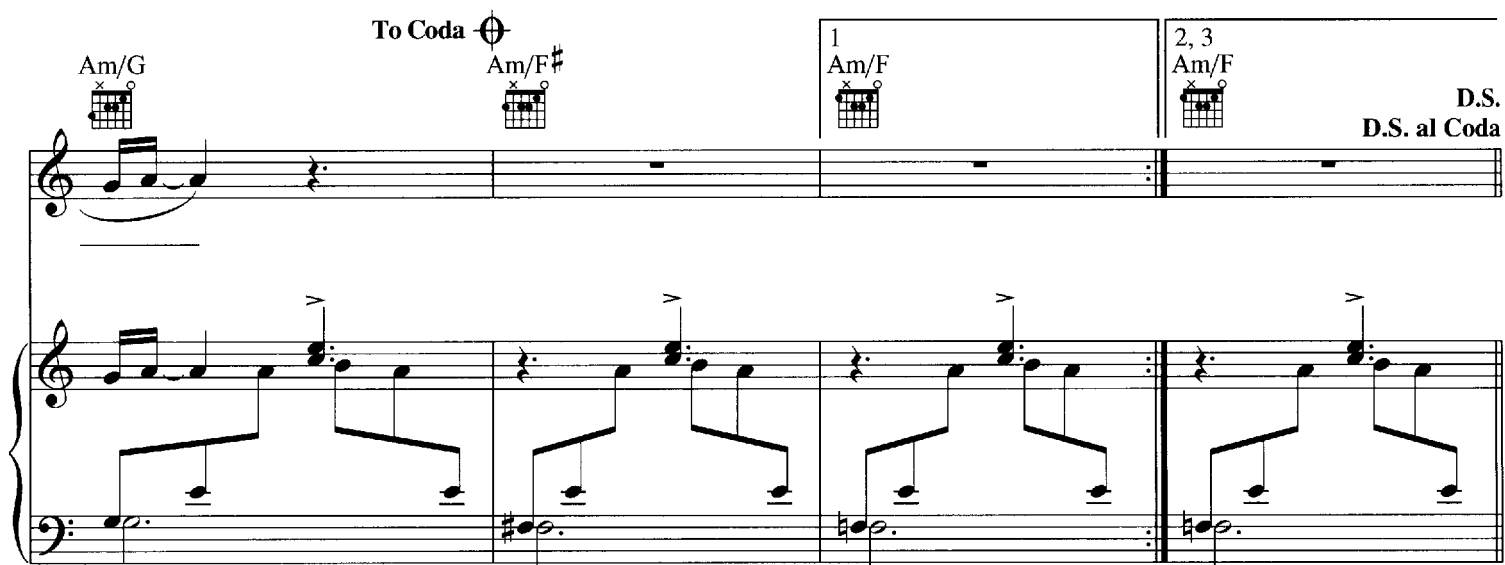
I bet- ter use it 'til the day I die.

To Coda 

Am/G  Am/F# 

1 Am/F 	2, 3 Am/F 
---	--

D.S.
D.S. al Coda



CODA Am/F# Am/F Am

Am/G Am/F# Am/F Repeat and Fade

Additional Lyrics

3. Don't expect any answers, dear
 For, I know that they don't come with age, no, no
 They ain't never gonna love you any better, babe
 And they're never gonna love you right
 So you better dig it right now, right now, oh.

Chorus 2
 Well, it don't make no diff'rence, babe
 And I know, that I can always try
 Well, there's a fire inside ev'ry one of us
 You're gonna need it now,
 I get to hold it, yeah
 I'm gonna use it, 'till the day I die.

Chorus 3
 Don't make no diff'rence, babe, no, no, no
 And it never, ever will
 I wanna talk about livin', and lovin', yeah
 I get to hold it, babe
 I'm gonna need it now,
 I'm gonna use it..

Chorus 4
 Don't make no diff'rence, babe
 Oh, honey, I hate to be the one
 I said, you better live your life
 And, you better love your life
 Oh babe, some day you're gonna have to cry
 Yes indeed, yes, indeed.

THE LEMON SONG

Words and Music by CHESTER BURNETT, JOHN BONHAM, JIMMY PAGE, ROBERT PLANT and JOHN PAUL JONES

Moderately

E7#9

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of piano accompaniment and vocal lines. The piano part features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The vocal line is in a higher register and includes the lyrics: "I should have quit you a long time ago, listened to my second mind." The score includes guitar chord diagrams for E7#9 (open and fretted) and "N.C." (no capo) instructions. Dynamics include *mf* (mezzo-forte).

N.C. A7#9
x0246fr

I should - 've lis - tened, ba - by, a long time a - go. —
to my sec - ond mind. —

N.C. E7#9
0246fr

I would-n't

B7 A7
x0246fr

be here, my chil - dren, down on this kill - in' floor. —
Ev - 'ry time I go a - way and leave you, dar - lin', send me the blues waydown the

N.C. 1

line. I should - 've

2

Faster

E7

accel.

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The system includes a first ending bracket labeled "2" and a "Faster" instruction. The bass line starts with a whole note chord E7. The treble line has a whole rest followed by eighth notes. An "accel." marking is present in the treble staff.

A7

Musical notation for the second system, continuing the piece. The bass line features a sequence of eighth notes. The treble line has eighth notes and chords. A guitar chord diagram for A7 is shown above the treble staff.

E7

Musical notation for the third system. The bass line continues with eighth notes. The treble line has eighth notes and chords. A guitar chord diagram for E7 is shown above the treble staff.

B7

A7

Musical notation for the fourth system. The bass line continues with eighth notes. The treble line has eighth notes and chords. Guitar chord diagrams for B7 and A7 are shown above the treble staff.

1 E7 B7 B7

rit.

Tempo I

N.C. E7#9 N.C.

7

E7#9 N.C.


6fr

A7#9 N.C.

6fr

E7#9  6fr 



A7  N.C.



I went to sleep last night. —



I worked as hard as I can. — I bring home my mon-ey, you take it and



give it to an-oth-er man. _ I should've quit you, ba - by,

such a long time a - go.

I would-n't be here with all my trou-bles down on this kill - in' floor. _

tr

Squeeze me, babe, till the juice runs down my

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "Squeeze me, babe, till the juice runs down my". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature.

leg. —

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 7/8 time signature. The lyrics are "leg. —". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature.

Squeeze me, ba - by, till the juice runs down my

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 7/8 time signature. The lyrics are "Squeeze me, ba - by, till the juice runs down my". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature.

leg.

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 7/8 time signature. The lyrics are "leg.". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature.

The way you squeeze my lem-on, I'm gon-na fall right out of bed. ...

This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "The way you squeeze my lem-on, I'm gon-na fall right out of bed. ..."

Faster



accel.

This system contains the next two measures. The piano accompaniment continues in the lower two staves. The word "accel." is written above the piano part in the second measure, indicating an acceleration. The upper staff is mostly empty, with some notes in the second measure.

This system contains the next two measures of the piano accompaniment. The upper staff is empty.



This system contains the final two measures of the piece. The piano accompaniment continues in the lower two staves. The upper staff has some notes in the first measure.

1

B7

A7

E7

2

B7

I'm gon - na

rit.

Tempo I

B7

A7

N.C.

leave my chil - dren down on the kill - in' floor.

LET THE GOOD TIMES ROLL

Words and Music by SAM THEARD
and FLEECIE MOORE

Moderate Blues

First system of piano introduction. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The piece starts with a forte (*f*) dynamic. The right hand features a series of triplet eighth notes. Chord diagrams for Eb7 and Ab9 are shown above the staff. The bass line consists of simple quarter notes.

Second system of piano introduction. Treble clef, key signature of two flats. The right hand continues with triplet eighth notes. A 'N.C.' (No Chords) instruction is present. The bass line has a triplet eighth note pattern.

First line of lyrics: "Hey, ev - 'ry - bod - y, let's have some fun. You". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a 7/8 time signature and a 3/4 time signature. Chord diagrams for Eb and Eb7 are shown above the staff.

Second line of lyrics: "on - ly live but once, — and when you're dead you're done. — Let the". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a 3/4 time signature. Chord diagrams for Eb7 are shown above the staff.

Ab9 Eb

good times roll, let the good times roll.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G-flat major, with lyrics 'good times roll, let the good times roll.' The guitar part features a 4-fingered Ab9 chord and a 3-fingered Eb chord. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Fm7 Bb7

Don't care if you're young or old.

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics 'Don't care if you're young or old.' The guitar part features Fm7 and Bb7 chords. The piano accompaniment includes a triplet of eighth notes in the right hand.

Fm7 Bb9 Bb7#5 Eb

Get to - geth - er, let the good times roll.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has the lyrics 'Get to - geth - er, let the good times roll.' The guitar part features Fm7, Bb9, Bb7#5 (6-fingered), and Eb (3-fingered) chords. The piano accompaniment features a triplet of eighth notes in the right hand and sustained chords in the left hand.

Don't sit there a - mum - blin', and talk - in' trash. If you

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has the lyrics 'Don't sit there a - mum - blin', and talk - in' trash. If you'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

E \flat 7



wan - na have ³a ball — you got - ta spend some cash. — Let the

A \flat 9



E \flat



good times roll, — let the good times roll. —

Fm7



B \flat 7



Fm7



B \flat 9



B \flat 7#5



— Don't care if you're young or old. — Get to-gether, let the good times

1

E \flat



2

E \flat



E \flat 9



roll. — roll. —

LET'S HAVE A NATURAL BALL

Words and Music by
ALBERT KING

Fast (♩ = $\overset{\frown}{\text{3}}$)

The first system of music is in 4/4 time and features a melody in the treble clef and a bass line in the bass clef. The melody starts with a C7 chord, followed by an F7 chord, and ends with a C7 chord. The bass line consists of a steady eighth-note pattern. The dynamic marking is *mf*.

The second system continues the melody and bass line. It features an F7 chord in the treble clef. The melody has some rests and eighth-note patterns. The bass line continues with eighth notes.

The third system continues the melody and bass line. It features C7 and Dm7 chords in the treble clef. The melody includes a triplet of eighth notes. The bass line continues with eighth notes.

The fourth system continues the melody and bass line. It features G7, C7, Dm7, and G7 chords in the treble clef. The melody includes a triplet of eighth notes. The bass line continues with eighth notes.

* Recorded a half step lower.

C7 N.C.

F7 C7

G7 F7 C7


G7 C7 F7

Well, come on, ba - by, let's have a nat - 'ral

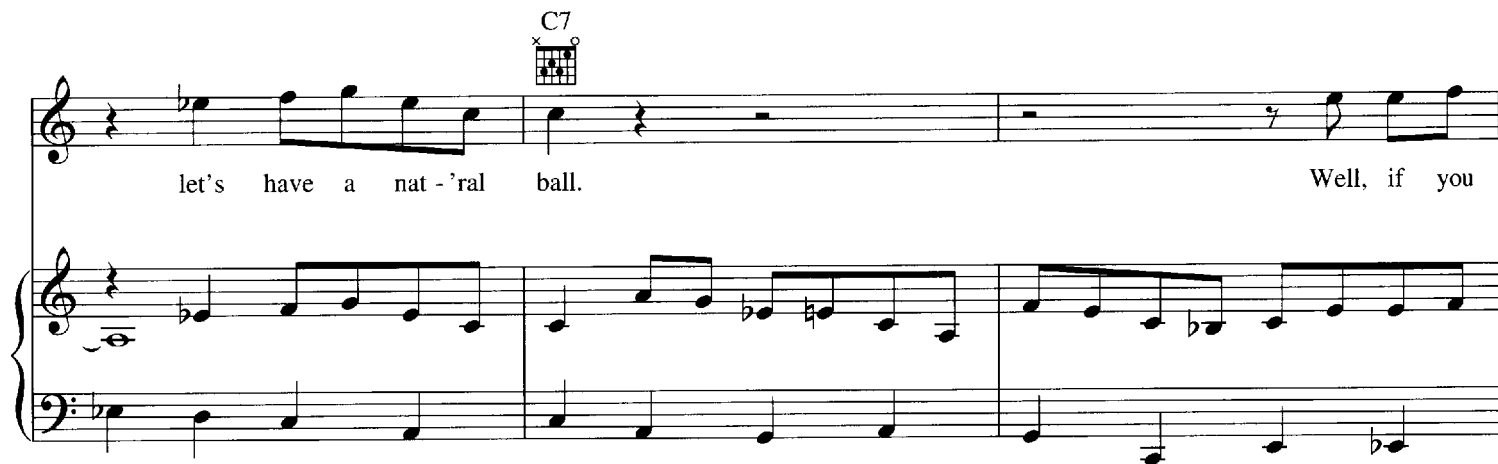
C7  F7 

ball. Come on, wom - an,



C7 



let's have a nat - 'ral ball. Well, if you



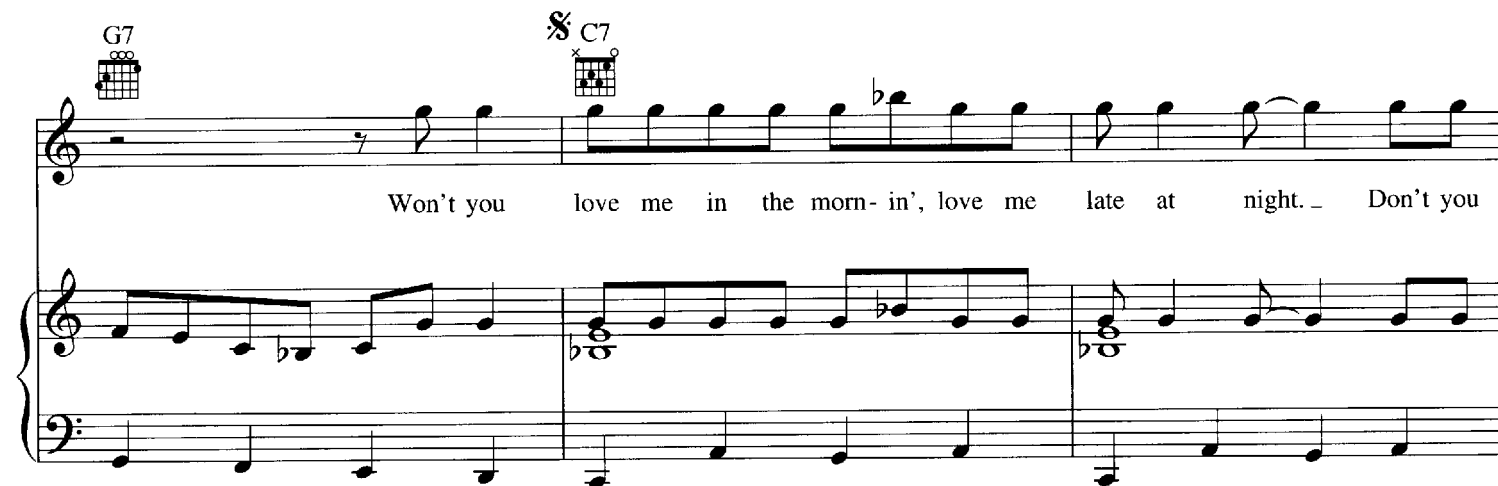
Dm7  G7  C7 

don't rock and roll, — it won't be no fun — at all.



G7  C7 

Won't you love me in the morn-in', love me late at night. — Don't you



F7

Come on, ba - by,

C7

let's have a nat - 'ral ball. And if you

Dm7 G7 C7

don't rock and roll, — it won't be no fun — at all.

G7

D.S. al Coda

Won't you

CODA C7 N.C. C7

all.

LITTLE RED ROOSTER

Written by WILLIE DIXON

Medium beat (♩ = $\overset{3}{\text{J}}$)

D7 **C7** **G**

mf

I got a lit - tle red roost - er, too la - zy to crow to - day. the dogs be - gin to bark, the hounds be - gin to howl.

G **G7** **C7**

I got a lit - tle red roost - er, The dogs be - gin to bark, too la - zy to crow to - day. the hounds be - gin to howl. He

G



keeps ev - 'ry - thing in the barn - yard up - set in ev - 'ry
 Watch out, all you kin - folk, my lit - tle red roost - er's on the



1

2

way. prowl. The I tell you that



he keeps all the hens - fight - ing a - mong them - selves. -
 see my red - roost - er, please send him home. -



Tell you that he keeps all the hens -
 Said if you see my red - roost - er,



fight-ing a-mong them-selves. — He
 please send him home. — I

3

3

3



don't want no hens in the barn - yard lay - ing eggs for no - bod - y
 had no peace in the barn - yard since — the red roost - er's been

3

3

3

3

3

3



else. gone. Now if you

1

2

^

^

LOVE STRUCK BABY

Written by STEVIE RAY VAUGHAN

Fast Rock 'N Roll

E5  D5  5fr

f





A  N.C. E7  A 

Well, I'm a love struck ba - by I



must con-fess. Life ___ with-out you, dar-lin', is a sol - id mess. Think -



D7  A 

- in' 'bout you, ba - by, give me such a thrill. _ I got - ta have you, ba - by, can't _



E7



get my fill. I love you, ba - by, and I know just what to do.

A



E7



D7



I still re-mem-ber, a -

A



let it be said, the way you make me feel would take a fool to for-get. I

D7



E7



saw a ton of bricks that hit me in the head. And what you do, lit - tle ba - by, ain't o -

D7



- ver it yet. Ev - 'ry time I see ya make me
Sparks ___ start ___ fly - in' ev - 'ry

A



feel so fine. My heart beat-in' craz - y, my blood ___ run-nin' wild. Your
time we meet. Let me tell you, ba - by, you knock ___ me off my feet. Your

D7



lov - in' makes me feel like a - might - y, might - y fine. Love ___
kiss - es trip me up and they're so dog - gone ___ sweet. Don't ___

E7



A



___ me, ba - by, and now ___ you're mine. - } I'm a love struck ba - by.
___ you know, ba - by, you can't ___ be beat. - }

D7



Yeah, I'm a love struck ba - by. You got me

A



E7



love struck, ba - by. And I know just what to do.

To Coda



A



D7



A7

E7

A

1,2

E7

3

E7

D.S. al Coda

CODA

E5

G5

D5 5fr

F5

N.C.

A6/9

MATCHBOX

Words and Music by
CARL LEE PERKINS

Bright Shuffle

A 



mf

A 




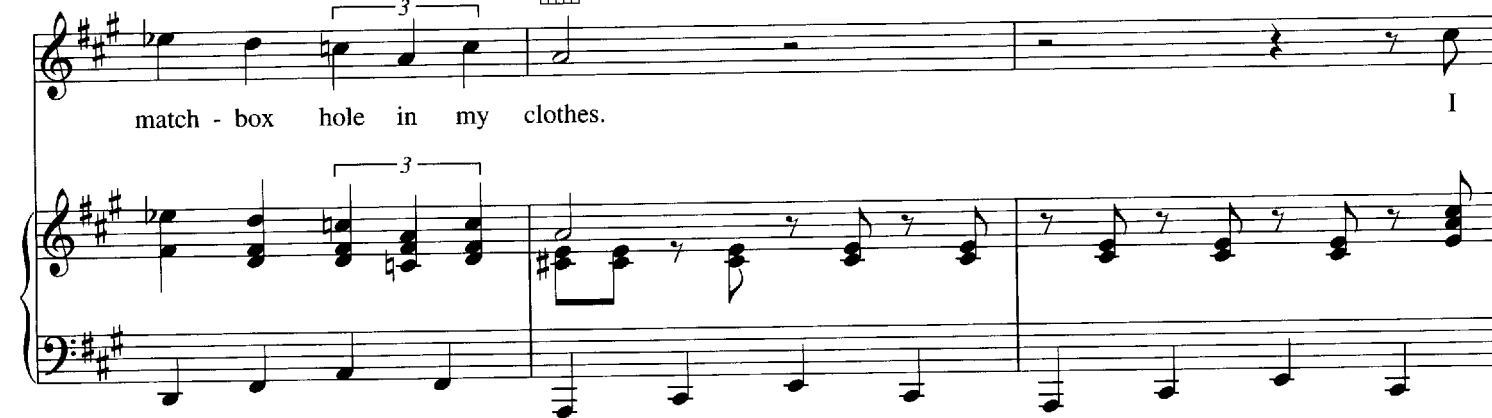
I said I'm sit-tin' here — watch - in', match - box hole in my

D7 




clothes; — I said I'm sit-tin' here won - d'rin',
(watch - in')

A 






match - box hole in my clothes. I

To Coda 

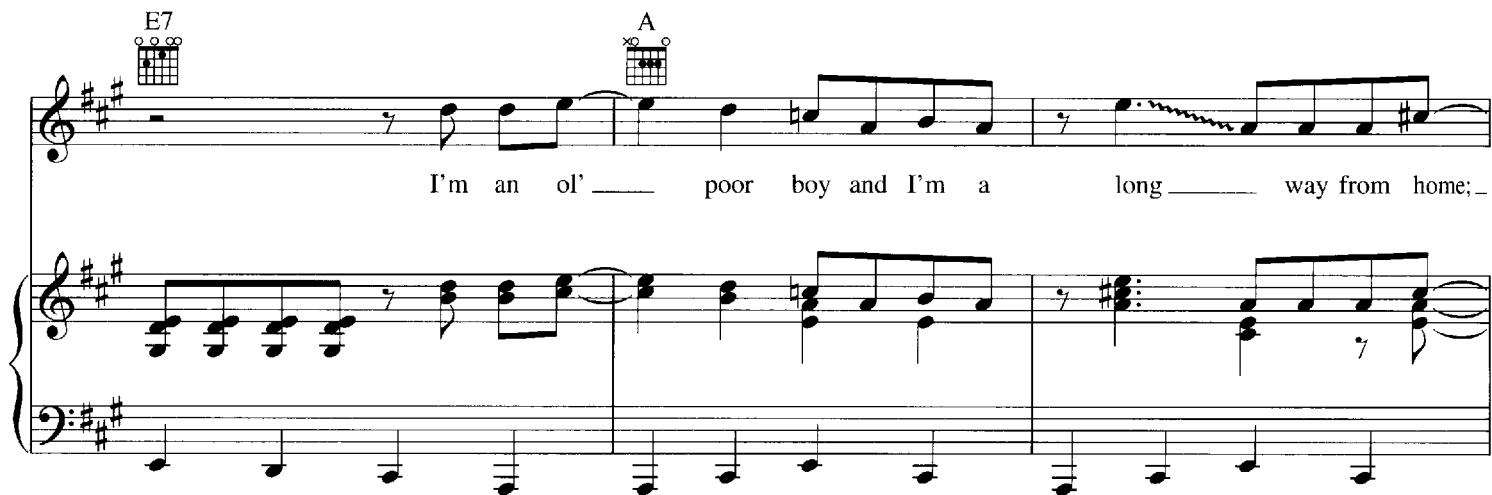
E7  D7  A 


ain't got no match - es, but I sure got a long - way to go. —



E7  A 

I'm an ol' — poor boy and I'm a long — way from home; —



D7 




I'm an ol' — poor boy and I'm a



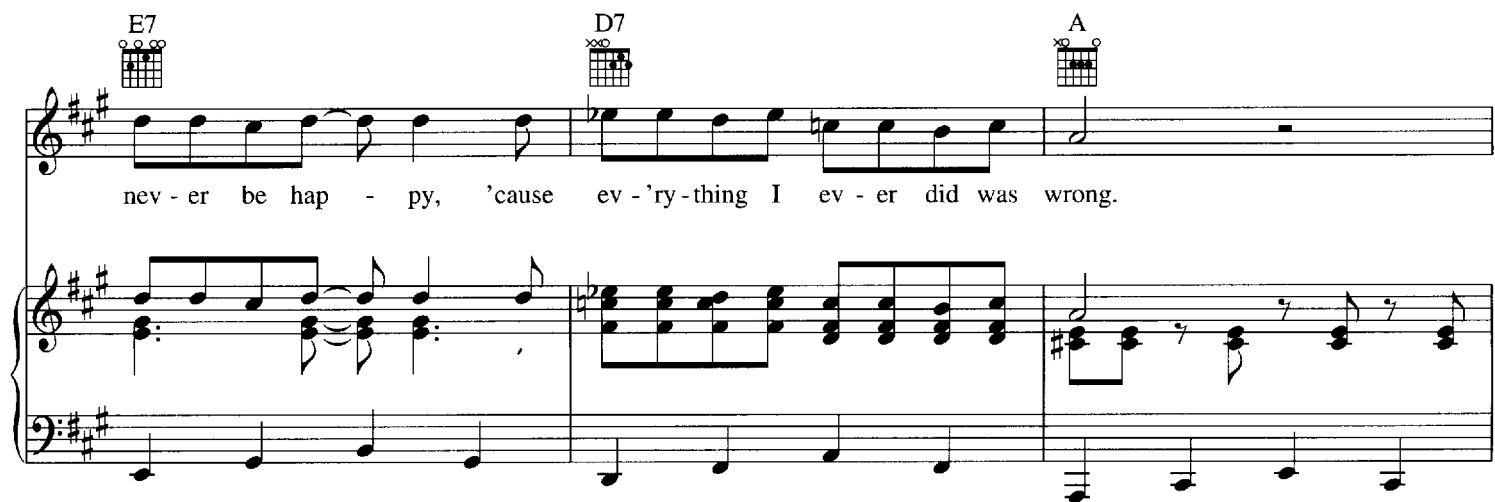
A 



long — way from home; — I'll



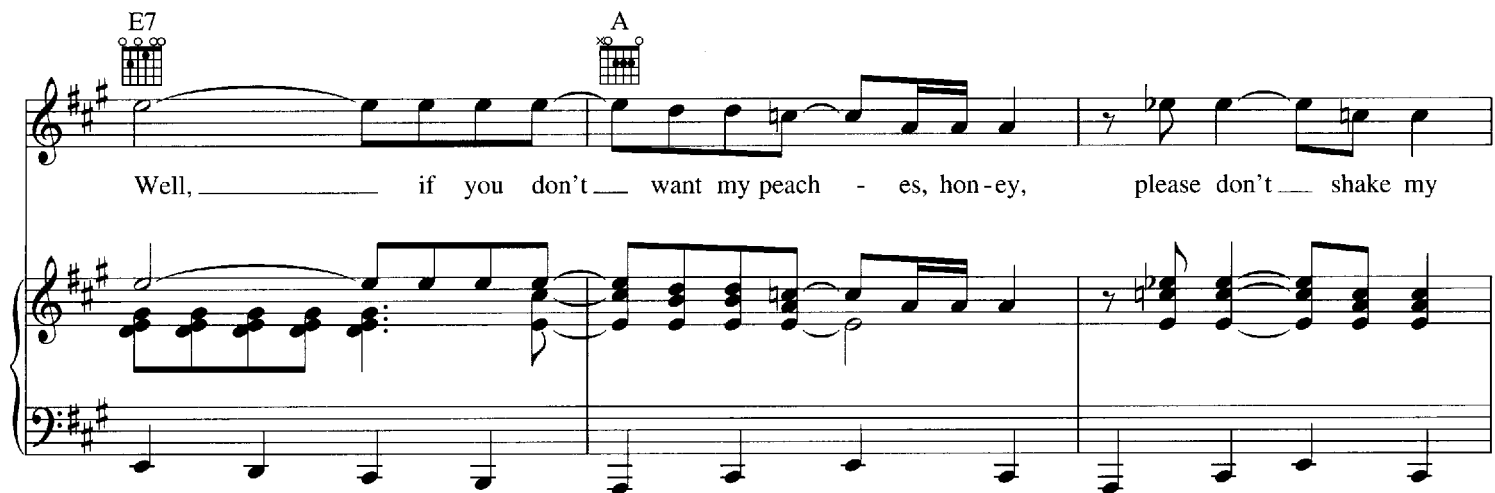
E7  D7  A 

nev - er be hap - py, 'cause ev - 'ry - thing I ev - er did was wrong.



E7  A 


Well, _____ if you don't ___ want my peach - es, hon - ey, please don't ___ shake my



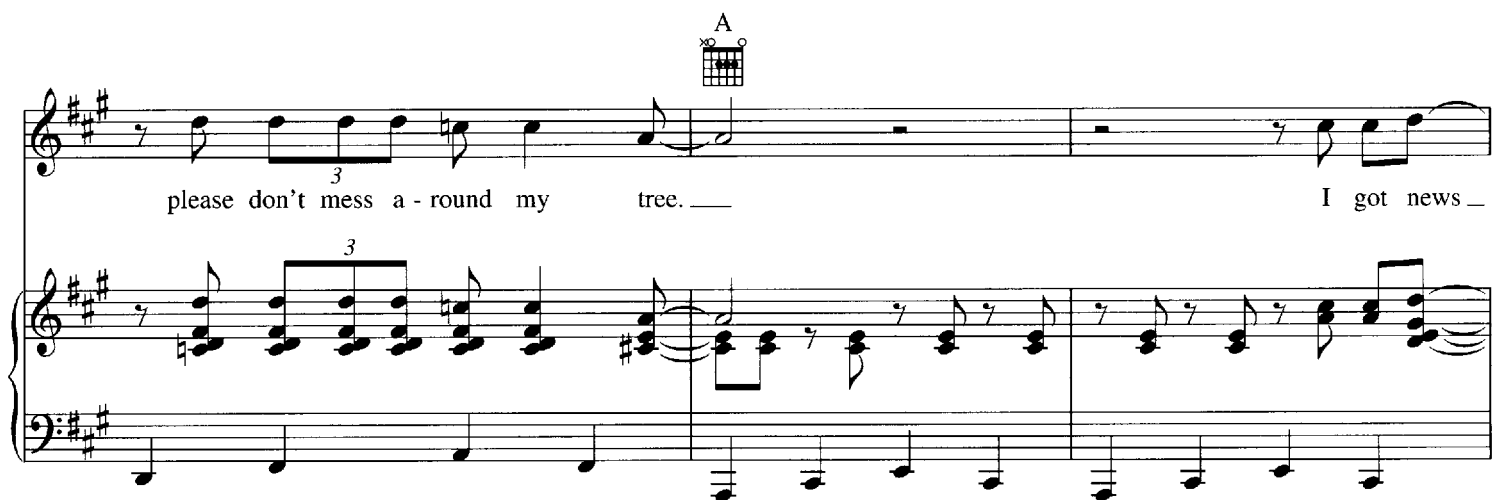
D7 

tree; If you don't want an - y of those peach - es, hon - ey,



A 

please don't ³ mess a - round my tree. _____ I got news _



E7 D7 A

— for you, ba - by, leave me here in — mis - er - y. — (Spoken:) All right!

E7 A

D7 A

E7 D7 A

E7 A

Well, ——— let me be ——— your lit - tle dog ——— till your big dog comes; —

D7



Let me be — your lit - tle dog —

A



till your big dog — comes, — And when your

E7



D7



A



big dog gets — here, watch how your pup - py dog runs.

E7



D.S. al Coda

Well, — I said I'm

CODA

A



A6



MARY HAD A LITTLE LAMB

Written by BUDDY GUY

Moderately

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. Above the upper staff, a guitar chord diagram for E7 is shown, with notes on the 2nd, 4th, 5th, and 7th frets. The system contains two measures of music.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Above the upper staff, a guitar chord diagram for A7 is shown, with notes on the 2nd, 4th, 5th, and 7th frets. The system contains two measures of music.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Above the upper staff, two guitar chord diagrams are shown: E7 and B7. The E7 diagram is on the 2nd, 4th, 5th, and 7th frets, and the B7 diagram is on the 2nd, 4th, 5th, and 7th frets. The system contains two measures of music.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Above the upper staff, two guitar chord diagrams are shown: A7 and E7#9. The A7 diagram is on the 2nd, 4th, 5th, and 7th frets, and the E7#9 diagram is on the 2nd, 4th, 5th, and 7th frets, with an 'x' on the 6th string and '6fr' below it. A first ending bracket labeled '1' spans the final measure of the system. The system contains two measures of music.

2



Mar - y had a lit - tle lamb, its fleece was white as snow, -
 day and broke the teach - er's rules, -



— yeah. Ev - 'ry - where that child - went
 — yeah. What a time did they - have



1

you know the lamb was sure to go, yeah. He fol - lowed her to school one
 that - day - at - school. -

2



Guitar solo ad lib.

B7

A7

Piano accompaniment for the first system. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a steady accompaniment. Chords B7 and A7 are indicated above the treble staff.

E7

1, 2

3

Piano accompaniment for the second system. It includes a vocal line with the lyrics "Tis - ket,". The piano accompaniment features a treble staff with a melodic line and a bass staff with a steady accompaniment. Chords E7, B7, and A7 are indicated above the treble staff.

A7

E7

Piano accompaniment for the third system. It includes a vocal line with the lyrics "tas - ket, a green and yel - low bas - ket." The piano accompaniment features a treble staff with a melodic line and a bass staff with a steady accompaniment. Chords A7 and E7 are indicated above the treble staff.

B7

A7

Piano accompaniment for the fourth system. It includes a vocal line with the lyrics "Sent a let - ter to my ba - by, on my way I passed _". The piano accompaniment features a treble staff with a melodic line and a bass staff with a steady accompaniment. Chords B7 and A7 are indicated above the treble staff.

E7



— it.

A7



E7



B7



A7



E7#9



MEMPHIS BLUES

Words and Music by
W.C. HANDY

Moderate Blues

mf

C7

F

F

F7

You want to be my man, — you got to give me for - ty dol - lars

Bb

Bbm

F

Bb7

down. You want to be my man, — you'll give me



for - ty dol - lars down. _____ If you don't



be my man, — your ba - by's gon - na shake this town. _____

1

2



— You want to — Mis - ter Crump don't 'low — no
Crump don't 'low — it,



eas - y rid - ers here,
ain't goin' have - it here,



Crump don't 'low ___ no eas - y rid - ers here.)
Crump don't 'low ___ it, ain't goin' have ___ it here.)




We don't care ___ what Mis - ter Crump don't 'low ___

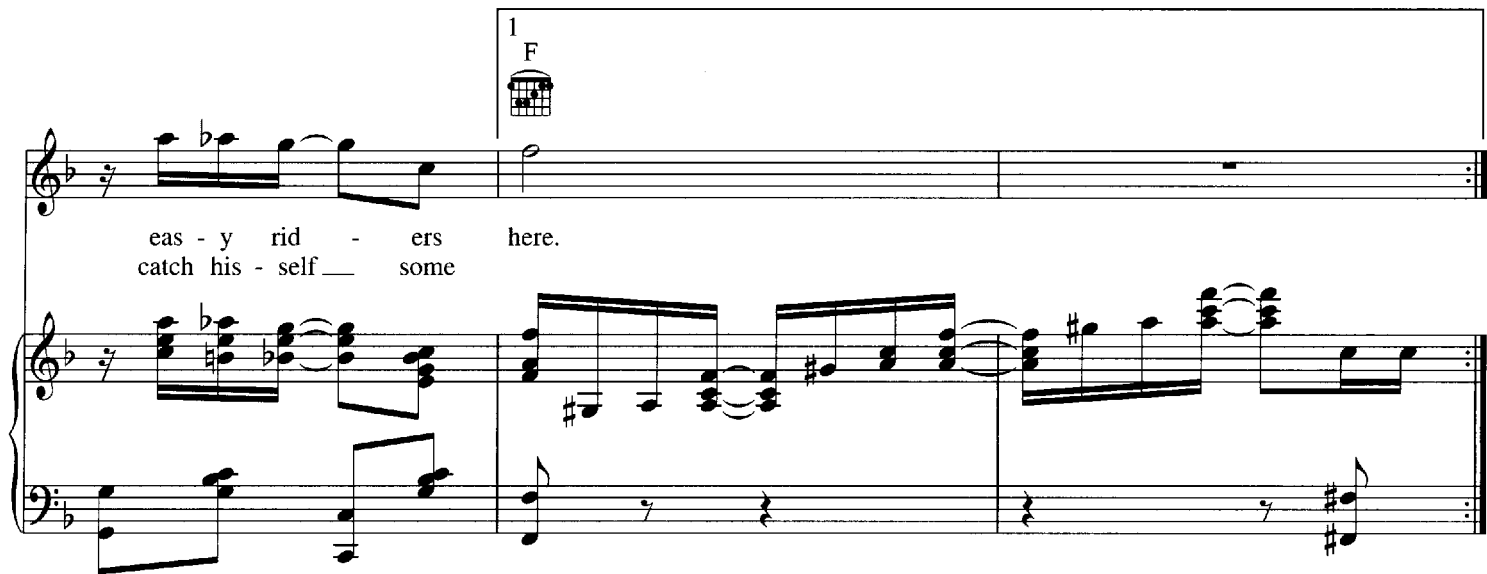
G7  C7 

we gon - na bar'l - house an - y - how, — { Mis - ter Crump don't 'low — no
Mis - ter Crump can go — and



1 

eas - y rid - ers here.
catch his - self — some



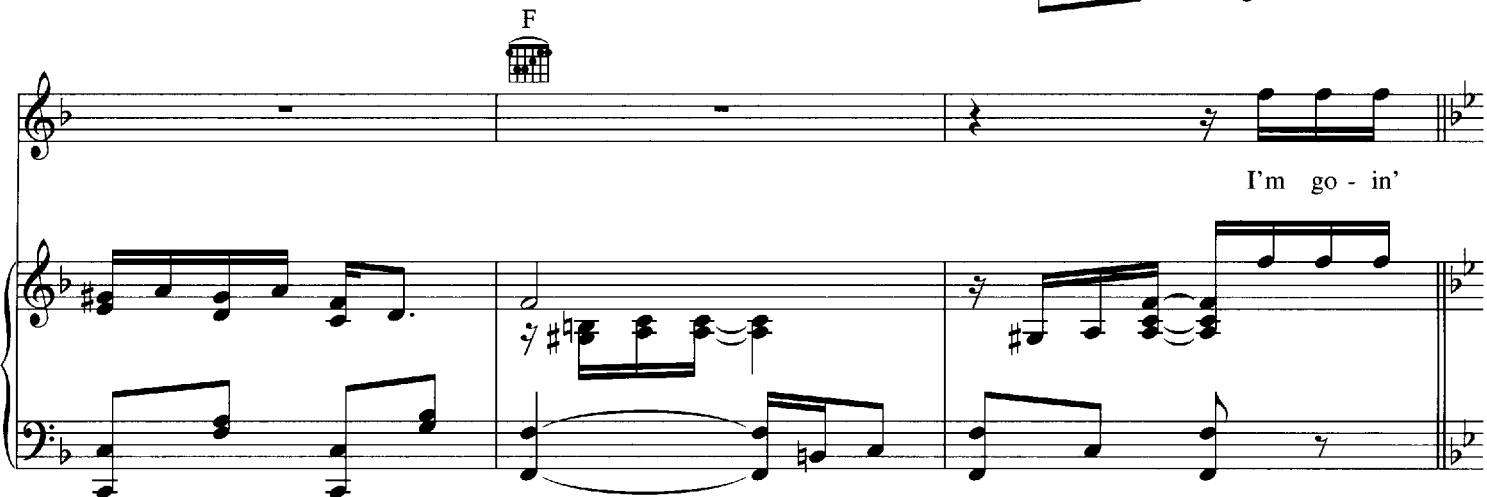
2  C7 

air.





I'm go - in'



B \flat

down the riv - er, go - in' down to the riv - er, goin' to take my rock - in' chair, —

B \flat 7

goin' to the riv - er, — goin' to take my rock - in'

E \flat

B \flat

chair.

F7

Blues o'er take me,

B \flat

goin' to rock a - way from

B \flat

here.

F7

Oh de

B \flat

Bb7



Mis - sis - sip - pi Riv - er, Mis - sis - sip - pi Riv - er so _____ deep an' wide, -

Eb



— I said the Mis - sis - sip - pi Riv - er's so _____ deep and

Bb



F7



wide. Man I love, -

Bb



Bb7



Bbdim



Ebm6



Bb



he is on the oth - er side. _____

THE MIDNIGHT SPECIAL

New Words and New Music Adaptation by HUDDIE LEDBETTER
 Collected and Adapted by JOHN A. LOMAX and ALAN LOMAX

Medium Rock

G

mf

N.C. C7

You get us in the morn - in' — you hear the ding - dong
 Hous - ton, — you'd bet - ter walk on
 Lu - cy — how in the world do you

G D

ring. Now you look — up - on a ta - ble
 by. Oh, you'd bet - ter not gam - ble, boy, —
 know? I know by her a - pron and by

C7 G C G

you see the same damn thing. You find no food up - on that
I say you'd bet - ter not fight. Well now, the sher - iff, he'll grab
the dress that she wore, an um - brel - la on her shoul -

C7 G

ta - ble noth - ing up in the pan.
you and his boys will pull you down.
der, a piece of pa - per in her hand.

D C7

But if you say a thing a - bout it you'd be in trou - ble with the
And then be - fore you know it you'repen - i - ten - ti - a - ry
She gon - na see the sher - iff to try to free her

G NC. C7

man. _____
bound. _____
man. _____

A - let the mid - night spe - cial

G

shine her light on me, a - let the mid - night

D C7 1, 2
G

spe - cial shine her ev - er - lov - in' light on me.

NC. 3 G G13

{ Well, if you're ev - er in light on me.
Here comes Miss

MILK COW BLUES

Words and Music by
KOKOMO ARNOLD

Slow Blues

G6 C9 G6

mf

D7 G6

Hol - ler - in', — "Good morn - in'

C9 G6

blues, how do you do."

G7 C9

Hol - ler - in', — "Good morn - in'

G6



blues, how do you do."

D7



Now you look might - y well this morn - in', but I

C7



G6



can't get a - long with you.

G#dim7



D7



G6



How can I do right, ba - by,

C9



G6



when you won't do right your - self?

G7



C9



How can I do right, ba - by,

G6





when you won't do right your - self?

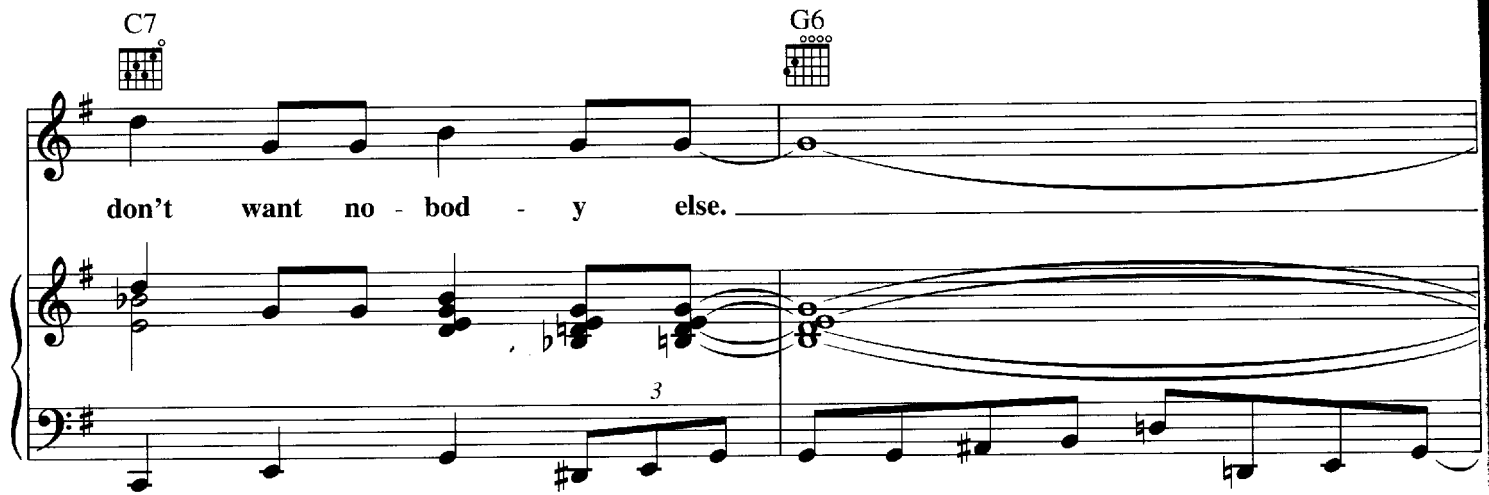
D7






If my good gal quits me,

C7  G6 

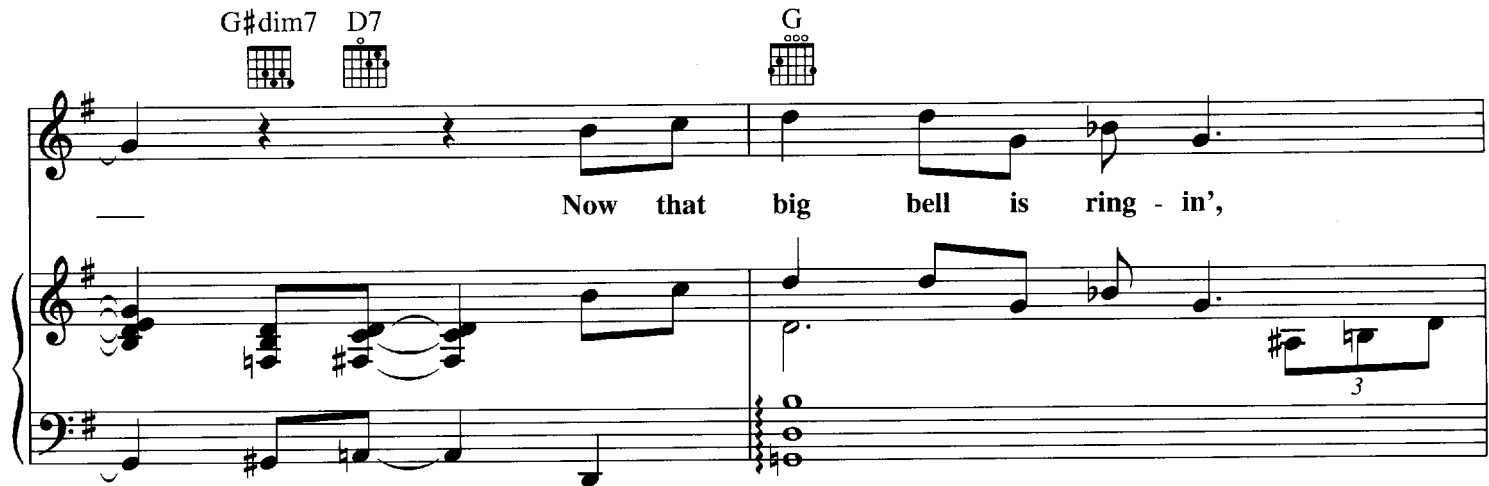
don't want no - bod - y else.





The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment in the right hand has a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note G3. The left hand has a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note G2. There are triplets in the piano accompaniment starting at the second measure.

G#dim7  D7  G 

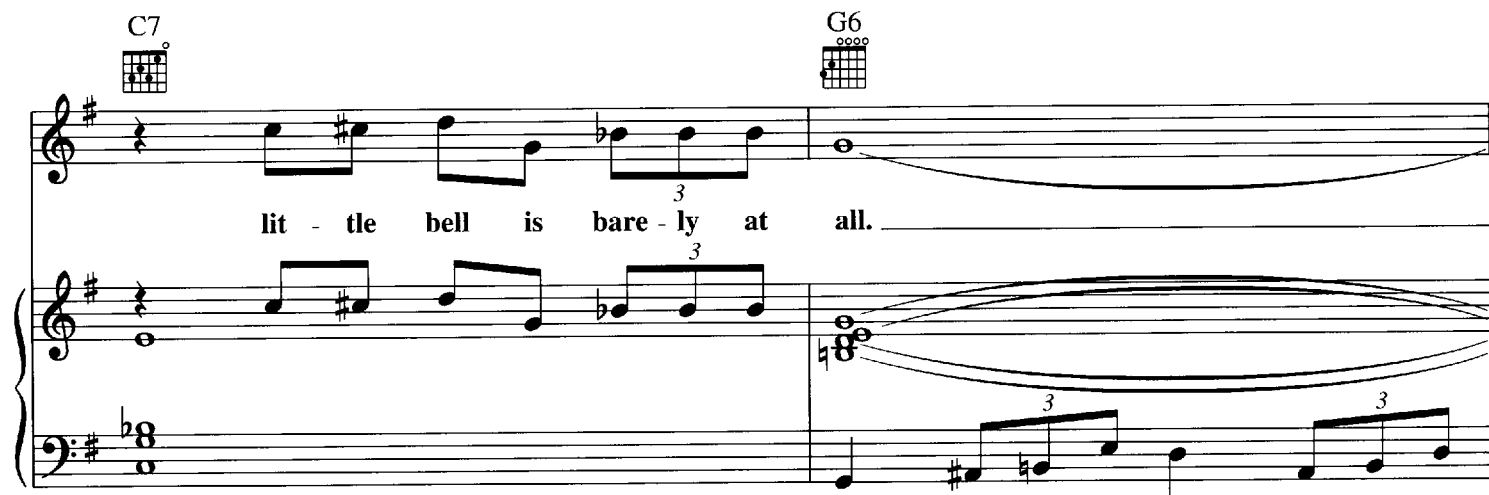
Now that big bell is ring - in',



The second system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment in the right hand has a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note G3. The left hand has a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note G2. There are triplets in the piano accompaniment starting at the second measure.

C7  G6 

lit - tle bell is bare - ly at all.



The third system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment in the right hand has a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note G3. The left hand has a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note G2. There are triplets in the piano accompaniment starting at the second measure.

G7  C7 

Big bell is ring-in', lit - tle bell is bare-ly at



The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment in the right hand has a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note G3. The left hand has a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note G2. There are triplets in the piano accompaniment starting at the second measure.



all. _____ I'm low and dis-gust-ed,



my milk cow's a-way from home. _____ Now



read out your hymn-book, preach out your Bi-ble, fall on your knees and pray to



God to help you. _ You're gon-na need, _____ you're gon-na need my help _ some-day;-



I said, "Ma-ma, quit your sin-nin',






please quit your low - down ways." - Now




I woke up this morn-in', looked out - doors, - my milk cow's gone, I know by the







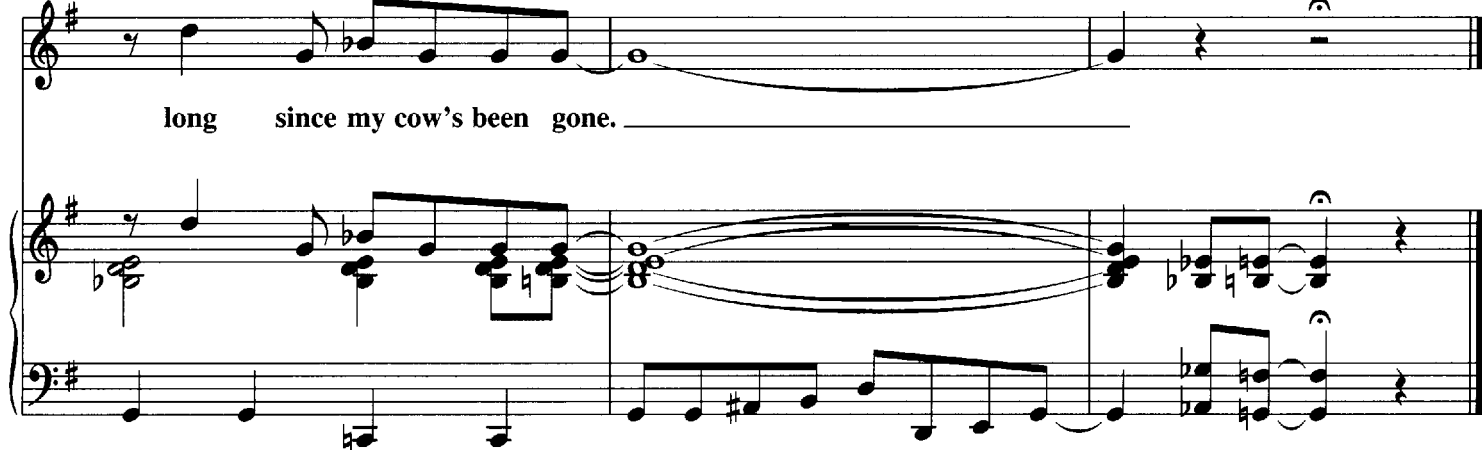
way she loads. If you see my milk cow, bud- dy, please drive her home. -

G6  G#dim7  D7 



I ain't had no milk and but - ter,

C9  G6  Ab7  G7 



long since my cow's been gone.

Additional Lyrics

My blues fell this mornin' and my love came falling down,
 My blues fell this mornin' and my love came falling down,
 I may be a low-down dog, mama, but please don't dog me around.

It takes a rockin' chair to rock, a rubber ball to roll,
 Takes a long, tall, sweet gal to satisfy my soul,
 Lord, I don't feel welcome, no place I go,
 'Cause the woman I love done throwed me from her door.

MY BABE

Written by WILLIE DIXON

Medium beat (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

Eb6 Gbdim7 Fdim7 Fm7 Eb6 Fm7/Bb Bb7

The first system of piano accompaniment features a treble and bass clef. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature. The bass clef has a key signature of two flats (Bb, Eb) and a common time signature. The music starts with a mezzo-forte (mf) dynamic. The first measure has a treble clef chord of Eb6 and a bass clef chord of Eb6. The second measure has a treble clef chord of Gbdim7 and a bass clef chord of Gbdim7. The third measure has a treble clef chord of Fdim7 and a bass clef chord of Fdim7. The fourth measure has a treble clef chord of Fm7 and a bass clef chord of Fm7. The fifth measure has a treble clef chord of Eb6 and a bass clef chord of Eb6. The sixth measure has a treble clef chord of Fm7/Bb and a bass clef chord of Fm7/Bb. The seventh measure has a treble clef chord of Bb7 and a bass clef chord of Bb7.

Eb6 Gbdim7 Fdim7 Fm7 Eb6

My babe, — she don't stand no cheat - in', my babe. _____
 My babe, — she don't stand no cheat - in', my babe. _____

The second system includes vocal lines and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment features a treble clef chord of Eb6 and a bass clef chord of Eb6. The second measure has a treble clef chord of Gbdim7 and a bass clef chord of Gbdim7. The third measure has a treble clef chord of Fdim7 and a bass clef chord of Fdim7. The fourth measure has a treble clef chord of Fm7 and a bass clef chord of Fm7. The fifth measure has a treble clef chord of Eb6 and a bass clef chord of Eb6. The sixth measure has a treble clef chord of Fm7/Bb and a bass clef chord of Fm7/Bb. The seventh measure has a treble clef chord of Bb7 and a bass clef chord of Bb7.

Bb7

Oh, yes, — she don't stand no cheat - in', my babe. _____
 My babe, — she don't stand no cheat - in', my babe. _____

The third system includes vocal lines and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment features a treble clef chord of Bb7 and a bass clef chord of Bb7. The second measure has a treble clef chord of Bb7 and a bass clef chord of Bb7. The third measure has a treble clef chord of Bb7 and a bass clef chord of Bb7. The fourth measure has a treble clef chord of Bb7 and a bass clef chord of Bb7. The fifth measure has a treble clef chord of Bb7 and a bass clef chord of Bb7. The sixth measure has a treble clef chord of Bb7 and a bass clef chord of Bb7. The seventh measure has a treble clef chord of Bb7 and a bass clef chord of Bb7.

Eb6 Eb7 Ab7

Oh, yes, — she don't stand no cheat - in', she don't stand none of that
 Oh, no, — she don't stand no cheat - in', ev - 'ry - thing she do — she

The fourth system includes vocal lines and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment features a treble clef chord of Eb6 and a bass clef chord of Eb6. The second measure has a treble clef chord of Eb7 and a bass clef chord of Eb7. The third measure has a treble clef chord of Ab7 and a bass clef chord of Ab7. The fourth measure has a treble clef chord of Ab7 and a bass clef chord of Ab7. The fifth measure has a treble clef chord of Ab7 and a bass clef chord of Ab7. The sixth measure has a treble clef chord of Ab7 and a bass clef chord of Ab7. The seventh measure has a treble clef chord of Ab7 and a bass clef chord of Ab7.

E \flat 6

G \flat dim7

Fdim7

Fm7



mid - night creep - in'. My babe, true lit - tle ba - by is
do so pleas - in'. My babe, true lit - tle ba - by is

E \flat 6

G \flat dim7

Fdim7

Fm7

E \flat 6



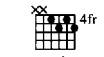
my babe. My babe, I
my babe. My babe, she don't

G \flat dim7

Fdim7

Fm7

E \flat 6



know she loves me, my babe.
stand no fool - in', my babe.

B \flat 7



Oh, yes, I know she loves me, my babe.
My babe, she don't stand no fool - in', my babe.

Eb6 Eb7 Ab7

Oh, yes, I know she loves me, she don't do noth - in' but
 Oh, yes, she don't stand no fool - in'. When she's hot there

Eb6 Gbdim7 Fdim7 Fm7

kiss and hug me. My babe, true lit - tle ba - by is
 ain't no cool - in'. My babe, true lit - tle ba - by is

1 Eb6 Gbdim7 Fdim7 Fm7 2 Eb6 Gbdim7 Fdim7 Fm7

my babe. my babe, true lit - tle ba - by is

Repeat and Fade Optional Ending

Eb6 Gbdim7 Fdim7 Fm7 Eb6

my babe. True lit - tle ba - by is my babe.

NIGHT TIME IS THE RIGHT TIME

Words and Music by ROOSEVELT SYKES
and JAMES ODEN

Moderately

mf

Bb7

Ab7

Eb

Ab

Adim

Eb

Bb7

You know the

Eb7

night-time, dar - lin', is the right time to be -
moth - er, now, had - n't died now, and my

fa - ther - with the one you love, now. Say now, oh, ba -
left me poor child cry - in'.

Ab7



by, well now, come on, ba - by now, I wan na be the one you
I want you to hold my

Eb7



love now. You the one I'm think - in' of. }
hand. _ Yeah, _ tight as you can. } And the night

Bb7



Ab7



Eb7



time is the right time to be with the one you love, now.

1

2

You know my Night and day,

night and day, night and day, night and day,

Ab7 Eb7

night and day, night and day, night and day,

Bb7 Ab7

night and day, night and day, night and day,

Eb7

night and day, night and day. night and day. —

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

Words and Music by
JIMMIE COX

Moderately slow

mf

B \flat Bdim7 F Cm/E \flat D G7

G7 \flat 5 C7 F A7/E D7

Gm D7/A Gm B \flat Bdim7

F Cm/E \flat D7 G9 G7 \flat 5 C7

I once lived the life of a mil - lion - aire, _

spend - ing my mon - ey, I did - n't care, _ al - ways tak - ing my friends out

for a good time, _ buy - ing cham - pagne, _ gin and wine. _ But

F A7/E D7 Gm D7/A

just as soon — as my dough got low, — I could-n't find a friend, no

Gm Bb Bdim7 F Cm/Eb D7

place I'd go. — If I ev - er get my hands on a dol - lar a - gain, — I'm gon-na

G9 G7b5 C7 F A7/E D7

squeeze it and squeeze it — till the ea - gle grins. — No - bod - y knows you

Gm D7 Gm Bb Bdim7 F Cm/Eb D7 G9

when you're down and out. In your pock-et, not one pen-ny and your friends

C7 F A7/E D7

you have-n't an - y. And soon as you get on your feet a - gain, -

Gm D7 Gm D7 Gm Bb Bdim7

ev - 'ry-bod - y is your long lost friend. It's might - y strange, with -

F Cm/Eb D7 G9 G7b5 C7

out a doubt, - but no - bod - y wants you - when you're down and out. -

G9

1	D \flat 9	C9	F6	C7 \sharp 5
2	D \flat 9	C9	F6	

No - bod - y wants you - when you're down and out. - down and out. -

ORGAN GRINDER BLUES

Words and Music by
CLARENCE WILLIAMS

Moderately (♩ = $\frac{3}{4}$)

C6 C#dim7 Dm7 G7 C6 C#dim7

Dm7 G7 C6

C9

F7

C6 C#dim7

G7

C6 C7 Adim7/C Ddim/C To Coda \oplus C6 G7

C6

Or - gan grind - er,

C7 F7

or - gan grind - er, { or - gan grind - er
you - don't have to

C6 C#dim7

way down on Ram-part Street. _____
pass your hat no more. _____

G7 C6 C7 Adim7/C Ddim/C

Your sweet mu - sic is sure - ly hard - to beat. _____
Your sweet mu - sic is what I've been wait - in' for. _____

1 2 D.S. al Coda CODA C6

Judge gim - me life this morn - in'
 Oh, good - bye, wife.

down on Parch - man Farm. I would - n't
 Oh, you have done gone. But I

hate it so bad, but I left my
 hope some - day you will hear my

wife in mourn - in'.
 lone - some song.

Additional Lyrics

3. Oh you, listen you men
 I don't mean no harm
 Oh-oh listen you men
 I don't mean no harm
 If you wanna do good
 You better stay off old Parchman Farm, yeah.

4. We go to work in the mo'nin
 Just a-dawn of day
 We go to work in the mo'nin
 Just a-dawn of day
 Just at the settin' of the sun
 That's when da work is done, yeah.

5. Ooh, I'm down on old Parchman Farm
 I sho' wanna go back home, yeah
 I'm down on the old Parchman Farm
 But I sho' wanna go back home, yeah
 But I hope someday I will overcome.

PLEASE SEND ME SOMEONE TO LOVE

Words and Music by
PERCY MAYFIELD

Slow Blues



Hea - ven, — please send to all man -

mf



kind, — un - der - stand - ing — and — peace of

To Coda ⊕




B \flat dim7

F \sharp 7

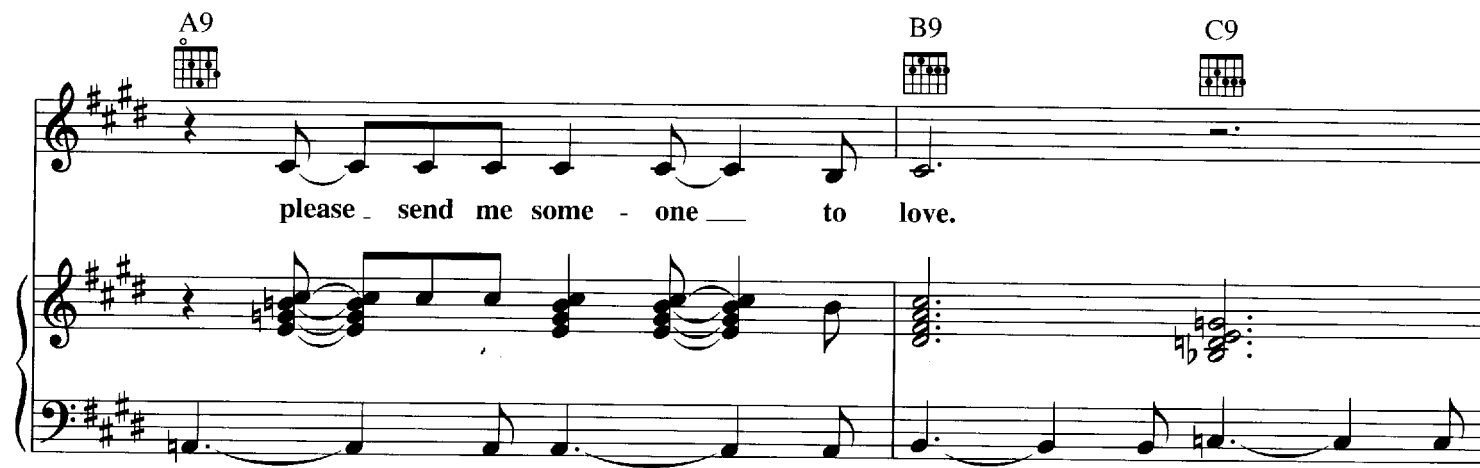
E/B

B \flat m7 \flat 5

mind. — But, if it's not ask - ing too much, —

A9  B9  C9 





please - send me some - one — to love.



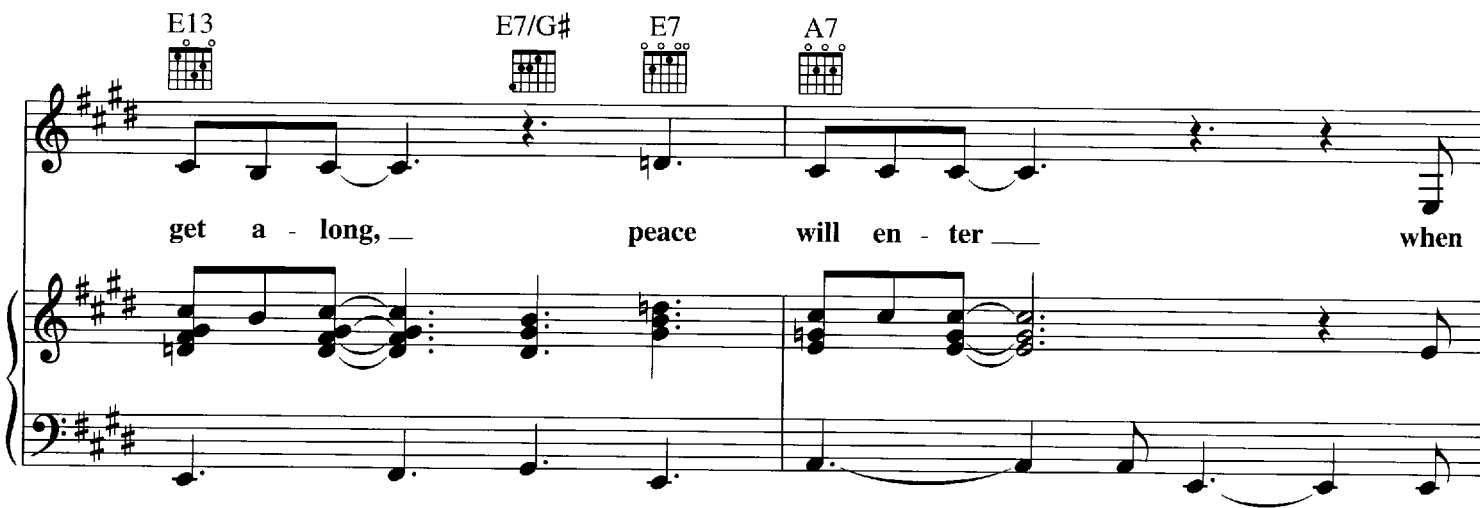
B9  E6 





Show all the world how to



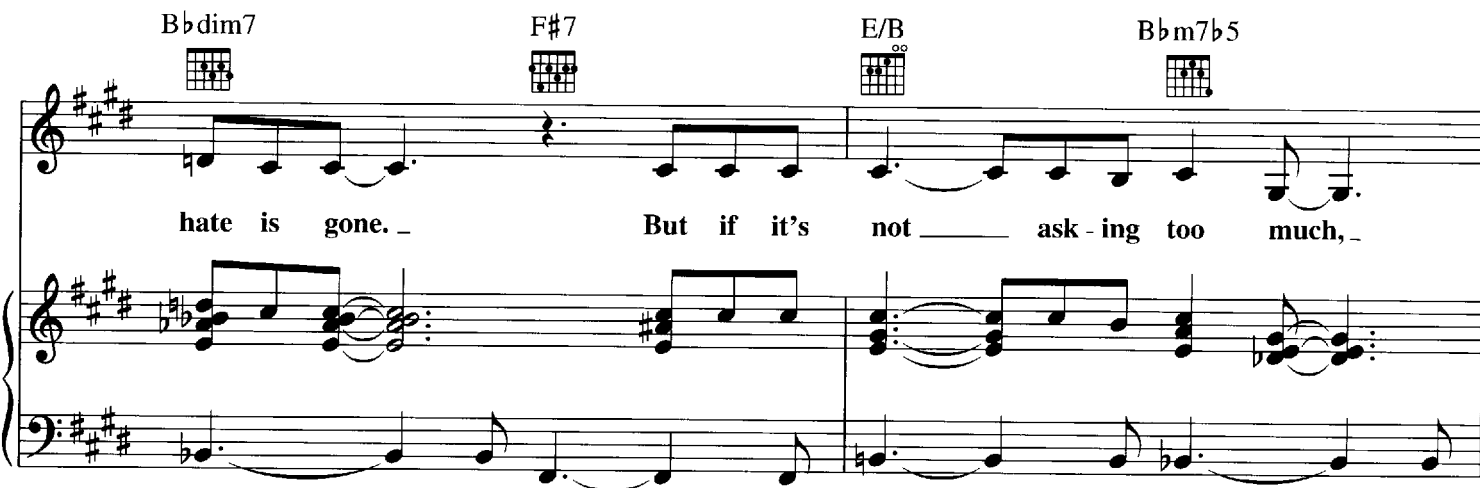
E13  E7/G#  E7  A7 

get a - long, — peace will en - ter — when



Bb dim7  F#7  E/B  Bbm7b5 

hate is gone. — But if it's not — ask - ing too much, —





please_ send me some - one__ to love.



I lay a - wake nights_ and pon - der__ world



trou - bles._ My an - swer__ is al - ways__ the



same._ That un - less men__ put an end__ to

E C#7#5 F#7

all of this, _____ hate will put the world _____ in a

B7#5 E6

flame, _____ what a shame. _____ Just be - cause I'm _____ in _____ mis - er -

Instrumental solo

E7 D/F# E7/G# E7 A7

y, _____ I'm not beg - ging for _____ no _____

Bb dim7 F#7 E/B Bbm7b5

_____ sym - pa - thy. But, if it's not _____ ask - ing too much, _____

A7 B7 E6

please send me some-one to love.

Detailed description: This system contains the first two measures of the piece. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by eighth notes for 'please send me some-one' and quarter notes for 'to love'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1 2

D.S. al Coda

Solo ends

Heav - en, -

Detailed description: This system contains the third and fourth measures. Measure 3 is a whole rest for the vocal line. Measure 4 begins with 'Heav - en,'. A double bar line with first and second endings follows. The piano accompaniment continues with a consistent rhythmic pattern.

CODA

E/B Bbm7b5 A7 B7

not ask - ing too much, please send me some - one to

Detailed description: This system contains the fifth and sixth measures. The vocal line continues with 'not ask - ing too much, please send me some - one to'. The piano accompaniment features chords E/B, Bbm7b5, A7, and B7. A Coda symbol is present at the start of the system.

E F#m7 Em7/G A7/F# E

love. Hm - m - mm.

Detailed description: This system contains the seventh and eighth measures. The vocal line ends with 'love.' and 'Hm - m - mm.'. The piano accompaniment concludes with chords E, F#m7, Em7/G, A7/F#, and E. The piece ends with a double bar line.

RECONSIDER BABY

Words and Music by
LOWELL FULSON

With a beat (♩ = $\overset{\frown}{\text{3}}$)

mf

G7

C7

G7

C7

G7

D7

G7

G C7

So long, oh, how I hate to see you

3
2nd time - Instrumental ad lib.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). The first line of music starts with a G chord and a C7 chord. The lyrics 'So long, oh, how I hate to see you' are written below the vocal line. A triplet of eighth notes is marked with a '3' above it. A second ending bracket is shown below the vocal line with the instruction '2nd time - Instrumental ad lib.'.

G C7

go. So long,

3

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'go. So long,'. The piano accompaniment features chords and a bass line. A triplet of eighth notes is marked with a '3' above it.

G

oh, how I hate to see you go. And the

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'oh, how I hate to see you go. And the'. The piano accompaniment continues with chords and a bass line. A G chord is indicated above the first measure of the vocal line.

D7 G

way that I will miss you, I guess you will nev - er know.

3

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics 'way that I will miss you, I guess you will nev - er know.'. The piano accompaniment continues with chords and a bass line. D7 and G chords are indicated above the first and fifth measures of the vocal line, respectively. A triplet of eighth notes is marked with a '3' above it.

8

We've been to - geth - er so long, _____
once _____ did love _____ me,

C7

G

to have to sep - a - rate _____ this way. _____
but now I guess you have changed your mind. _____

C7

We've been to - geth - er so long, _____
You said you once _____ did love _____ me,

G

to have to sep - a - rate _____ this way. _____
but now I guess you have changed your mind. _____

D7



To Coda

I'm gon - na let you go a - head on, ba - by,
Why don't you re - con - sid - er, ba - by,

pray that you'll come back home some - day.

1 2 D.S. al Coda

You said you

CODA



give your-self just a lit - tle more time.

THE RIGHT TIME

Words and Music by
LEW HERMAN

Medium Blues tempo

f

Bb7

Ab7

Eb7 Eb7/G Ab7 Adim7 Bb7

You know the

Eb7

night time, dar-lin', is the right time to be
moth-er, now, hadn't a dime, now. My fa-

ther with the one you love, now. — left me a poor child of five. — Say now, oh, ba - Whoa, — whoa, ba -

Ab7

by, — now. When I come home, ba - by, now, — I wan-na be with the one I
by, — now. When I come home, ba - by, now, — I want you to hold — my —

Eb7

love. — You know what I'm think-ing of. — I know the night -
hand, — yeah, tight as you can. — I know the night -

Bb7 Ab7

time, — oh, — is the right time to be with the one you love, —
time, — oh, — is the right time to be with the one you love, —

E \flat 7



1

— now. — I said, to be with one you love. — You know, my
 — now. — You know what I'm think - in'

2

of. — Ba - by! — Ba - by!

Ba - by! — Oh, — ba - by! —

A \flat 7



Do I love — you? — No one a - bove —

E \flat 7



— you. — Hold me tight, — now, and make ev - 'ry-thing al -

B \flat 7



right. — Be-cause the night-time, — oh, — is the right —

A \flat 7



E \flat 7



time — to be — with the one you love. — Oh yeah, —

— now. Tease me! Squeeze me! —

Leave me! Oh, — don't leave

me. Law - dy, ba - by. Take my

Ab7

hand, — now. I don't need — no oth - er

Eb7

man. — Be-cause the night - time — aw, — the right time —

Bb7

Ab7



Eb7



_____ to be _____ with the one you love, _____ now. Oh _____ yeah, _____

_____ now. I said ²ba - by, ba - by. _____

Ba - by! _____ Oh, _____

Ab7



ba - by, now. Oh, come on, ba - by. _____ You know I want you by my

Eb7



side. Well, I want you to keep, oh, keep me sat - is -

Bb7



fied, - now. I know the night-time, now, ev - er - y day is the

Ab7



Eb7



right time, yeah, to be with one you love, now. Well, it's al -

right, yeah, yeah, now.

SEE SEE RIDER

Words and Music by
MA RAINEY

Moderate Blues

Chord diagrams: Dm7, G7, Dm7, G7, C

mf

Chord diagrams: D9, G7, C, G7, C, G7

See buy _____ me See a Rid - er, _____ just as

Chord diagrams: C, G7, C7, F

see long what as you I have am done. _____ Law'd Law'd Law'd, made me love you, shoot my man and

Chord diagrams: F#dim7, C, G+, G, C, C#dim7

now catch your a gal can - has non - ball. _____ You If

Dm7



G7



Dm7



G7



C



made me love you. Now your gal has come.
he won't have me, he won't have no gal at all.

D9



G7



C



G7



C



I'm goin' a way, ba by.
See See Rid er,

G7



C7



I won't be back 'til fall? Law'd Law'd Law'd,
where did you stay last night? Law'd Law'd Law'd, your

F



F#dim7



C



G+



G



goin' a way, ba by. Won't be back 'til fall.
shoes ain't but toned, your clothes don't fit you right.

C
C#dim7
1 Dm7
G7
Dm7
G7

If I find me a good man, won't be back at
 You

C
Ab7
G7
2 Dm7
G7

all. I'm gon - na did - n't come home 'til the

Dm7
G7
C
G7#5
C6

sun was shin - ing bright.

SATURDAY NIGHT FISH FRY

Words and Music by ELLIS WALSH
and LOUIS JORDAN

Solid beat tempo

B \flat F7

The piano introduction consists of two staves. The right hand starts with a B \flat chord (x21332) and plays a series of chords: B \flat , F7, and a triplet of eighth notes (F \flat , G \flat , A \flat). The left hand plays a steady bass line with a low octave B \flat note and a higher octave B \flat note.

B \flat m G \flat 7 F7

Now if you've ev - er been down to New Or - leans - then you can
bud - dy and me was on the main stem,

The vocal line begins with a B \flat m chord (x21332) and follows the melody of the lyrics. The piano accompaniment provides harmonic support with chords B \flat m, G \flat 7, and F7.

B \flat m G \flat 9 F7 B \flat m

un - der - stand - just what I mean. - Now all thru the week it's
fool - in' 'round - just me and him. - We de - cid - ed we could use a lit - tle

The vocal line continues with the B \flat m chord (x21332) and the melody. The piano accompaniment features chords B \flat m, G \flat 9 (x21332 3fr), F7, and B \flat m.

Gdim Gb7 Bbm Gb7 Cm7 Bb

qui - et as a mouse but on Sat - ur - day night they go from house to house. You
 some - thing to eat, so we went to a house on Ram - part Street. We

Bbm Gb7 F7 Cm7

don't have to pay the door and the u - sual ad - mis - sion if you're a
 knocked on the door and it o - pened with ease and a

Bbm Gb7 F7 Bbm

cook or a wait - er or a good mu - si - cian. So if you hap - pen to be just
 lush lit - tle miss said, "Come in, please." And be - fore we could

Gdim Gb7 Bb C9

pass - in' by, _____ stop in at the Sat - ur - day
 bat an eye _____ we were right in the mid - dle of a



night big fish fish fry. — } It was rock - in',



it was rock - in'. You nev - er



see such scuf - flin' and shov - in' till the break of day. —



It was rock - in', it was

Bb Eb9

rock - in'. You nev - er see such scuf - flin' and

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in G minor, with lyrics 'rock - in'. You nev - er see such scuf - flin' and'. The second staff is the piano accompaniment. Above the vocal staff are two guitar chord diagrams: Bb (x2 0 3 3 1) and Eb9 (x2 0 3 3 1 9).

1 Bb

shov - in' till the break of dawn. _____

Detailed description: This system contains the third line of music. The top staff is the vocal line with lyrics 'shov - in' till the break of dawn. _____'. The second staff is the piano accompaniment. Above the vocal staff is a guitar chord diagram for Bb (x2 0 3 3 1) with a '1' above it.

Gb7 F7 2 Bb B9

Now my _____

Detailed description: This system contains the fourth line of music. The top staff is the vocal line with lyrics 'Now my _____'. The second staff is the piano accompaniment. Above the vocal staff are four guitar chord diagrams: Gb7 (x2 0 3 3 1), F7 (x2 0 2 3 3), Bb (x2 0 3 3 1) with a '2' above it, and B9 (x2 0 3 3 1 9).

SITTING ON TOP OF THE WORLD

Words and Music by
CHESTER BURNETT

Slowly

G7 **D7**

f

G7 **D7** **G7**

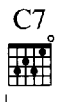
One sum-mer day she went a-

way, gone and left me gone to stay, she's

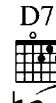
gone but I don't wor-ry 'cos I'm



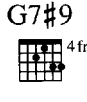
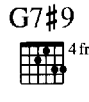
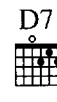
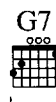
sit-tin' on top_ of the world. All the



sum - mer worked on this farm had to take Christ-mas in my



o - ver - all. She's gone, but I don't wor - ry 'cos I'm



sit-tin', sit-tin' on top of the world.

SMOKESTACK LIGHTNING

Words and Music by
CHESTER BURNETT

Moderately

N.C.

mf

Cm



Smoke, ——— smoke - stack light - ning,
 ——— tell me, ba - by,
 ——— tell me, ba - by,

shin - ing just like gold. ——— Well,
 what's the mat ter here? ——— Well,
 where did you stay last night? ——— Well,

don't you hear me cry - ing, boo -
 don't you hear me cry - ing, boo -
 don't you hear me cry - ing, boo -

hoo, _____
 hoo, _____
 hoo, _____

boo - hoo, _____
 boo - hoo, _____
 boo - hoo, _____

_____ boo - hoo?
 _____ boo - hoo?
 _____ boo - hoo?

1,2

Well, _____
 Well, _____

3

Well, _____

Cm

_____ stop fare - your train, _____ let nev - er us see go for a
 _____ well, _____ you no

ride. _____ }
more. _____ } Well, don't you hear me cry - ing, boo -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "ride. _____ } more. _____ } Well, don't you hear me cry - ing, boo -". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature and time signature.

hoo, _____ boo - hoo, _____

The second system continues the vocal line with the lyrics "hoo, _____ boo - hoo, _____". The piano accompaniment continues with sustained chords in the right hand and a simple bass line in the left hand.

boo - hoo? _____

The third system features the vocal line with the lyrics "boo - hoo? _____". The piano accompaniment continues with sustained chords in the right hand and a simple bass line in the left hand.

Well, _____

The fourth system shows the vocal line with the lyrics "Well, _____". The piano accompaniment includes first and second endings, indicated by the numbers "1" and "2" in boxes above the staff. The first ending leads back to the beginning of the system, while the second ending concludes the piece.

SMOKING GUN

Written by BRUCE BROMBERG,
RICHARD COUSINS and ROBERT CRAY

Moderately





mf


I get a con - stant bus - y sig - nal when I
May - be you want to end ___ it. You've had your
Instrumental solo
stand - ing here ___ be - wil - dered. I can't re -


call you on ___ the phone. ___ I get a strong un - eas - y feel -
fill of my ___ kind of fun. But you don't know how ___ to tell ___
mem - ber just what I've done. ___ I can hear the si - rens whin -

- ing you're not sit - ting there ___ a - lone. ___ I'm hav - in'
___ me, and you know that I'm not that dumb. ___ I put
- ing, my eyes blind - ed by ___ the sun. ___ I


Am7  Em 

nas - ty, nas - ty vi - sions and, ba - by, you're in ev - 'ry one, —
 two and one — to - geth - er, and we know that's not an e - ven
 know that I'll soon be run - ning, my heart's beat - ing just like a —



Am7 

yeah. — And I'm so a - fraid — I'm gon - na find you with a
 sum. — And I know just where — to catch you with that
 drum. — Now they've knocked me down — and tak - en it, that




1-3
Em 


N.C.

so - called — smok - in' gun. —
 well - known — smok - in' gun. —
 still hot — smok - in' gun. —



4
Em 

(4.) I'm —



Still hot — smok - in' gun. —

They've tak - en it, that

still hot — smok - in' gun. —

Optional Ending

Repeat and Fade

D7



Musical notation for the first system, including treble and bass staves.

A7

G7

D7

Musical notation for the second system, including treble and bass staves.

A7

D7

G7

Musical notation for the third system, including treble and bass staves.

Solo ends

1.,4. Wake up, ma - ma,
2.,3. (See additional lyrics)

turn your lamp down low..

Musical notation for the fourth system, including treble and bass staves.

D7

G7

Musical notation for the fifth system, including treble and bass staves.

Wake up, ma - ma,

Musical notation for the sixth system, including treble and bass staves.

D7



turn your lamp down low. — Ya

A7



G7



D7



To Coda

got no nerve, — ba - by to turn Un-cle John from your door. —

1,3

A7



2

A7



D7



Guitar solo

G7



D7



G7



D7



Musical notation for the first system, including treble and bass staves with chords G7 and D7.

A7



G7



Musical notation for the second system, including treble and bass staves with chords A7 and G7.

D7



1

A7



2

A7



Musical notation for the third system, including treble and bass staves with chords D7 and A7, and lyrics "Solo ends Well, my".

D7



N.C.

Musical notation for the fourth system, including treble and bass staves with lyrics "ma-ma died and left me, my pa-pa died and left me. I ain't good look-in', ba-by, but I'm".



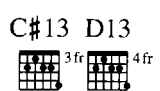
some-one _ sweet and kind. _____ I'm goin' to the coun-try, ba - by, do you wan - na go?_



(Spoken:) If you can't make it, baby, your sis-ter Lu-cille said she



D.S. al Coda
(with repeat)



CODA

wan-na go. _____ Well, I sho' nuff tell ya...

Additional Lyrics

- 2. I woke up this mornin', and I had them Statesboro blues.
I woke up this mornin', and I had them Statesboro blues.
Well, I looked over in the corner, baby.
Your grandpa seem to have them, too.
- 3. I love that woman better than any woman I've ever seen.
Well, I love that woman better than any woman I've ever seen.
Well, she treat me like a king, yeah, yeah.
I treat her like a doggone queen.

SUGAR MAMA

Words and Music by
JOHN LEE HOOKER

Slow Blues (♩ = $\overset{\frown}{\text{3}}$)

G7



Gsus



Sug-ar ma-ma, sug-ar ma-ma.

mf



Sug-ar ma-ma, please _come back to me. _ Sug-ar

Gsus



ma-ma, sug-ar ma-ma. Sug-ar ma-ma, please _come back to

G7



me. Bring my gran - u - lat - ed

sug - ar, sug - ar ma - ma. Sug - ar ma - ma'd ease my mis - 'ry.

They've been

brag - gin''bout your sug - ar, sug - ar ma - ma.

They've been brag-gin' all _____ o-ver town. _____

Mm mm mm mm mm mm mm

The first system features a vocal line in treble clef and piano accompaniment in bass clef, both in 4/4 time. The key signature has one sharp (F#). The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line has a triplet of eighth notes. The lyrics are: "They've been brag-gin' all _____ o-ver town. _____". Below the lyrics are the syllables "Mm mm mm mm mm mm mm".

mm mm mm mm.

They've been brag-gin' 'bout your sug-ar.

The second system continues the piece. The piano part has a Gsus chord diagram above it with a 3fr (3rd fret) marking. The vocal line has a triplet of eighth notes. The lyrics are: "mm mm mm mm." and "They've been brag-gin' 'bout your sug-ar.".

G7

They've been brag-gin' all _____ o-ver town. _____

The third system features a G7 chord diagram above the first measure. The piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line has a triplet of eighth notes. The lyrics are: "They've been brag-gin' all _____ o-ver town. _____".

Ev-'ry - where I go, sug-ar ma-ma, sug-ar

The fourth system continues the piece. The piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line has a triplet of eighth notes. The lyrics are: "Ev-'ry - where I go, sug-ar ma-ma, sug-ar".

ma - ma, I sure _ can hear your name.

This system features a vocal line in treble clef and a piano accompaniment in G major. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are "ma - ma, I sure _ can hear your name." with a long underline under "name".

The rea-son I'm cra - zy 'bout you,

This system continues the piano accompaniment with triplets in both hands. The vocal line has a 7/8 time signature change. The lyrics are "The rea-son I'm cra - zy 'bout you," with a long underline under "you".




Gsus G Gsus G

sug - ar ma - ma, be-cause you ease _ _ _ my


This system includes guitar chord diagrams for Gsus (3fr), G, Gsus (3fr), and G. The piano accompaniment features a triplet of eighth notes in the left hand. The lyrics are "sug - ar ma - ma, be-cause you ease _ _ _ my" with a long underline under "ease".



wor-ried mind. _

This system continues the piano accompaniment with a triplet of eighth notes in the right hand. The vocal line has a long underline under "mind".


G7  Gsus  G 

The rea-son I'm cra - zy 'bout you, sug - ar ma - ma,




Gsus  G 

be-cause you ease my wor-ried mind. —



You got some-thin', sug - ar ma - ma, ain't



no-bod-y else — got but you. —



G7



The first system of music consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a melody in the right hand with frequent triplets. The vocal line is mostly silent in this system.

The second system of music includes the vocal line with the lyrics "I like my cof - fee sweet ear - ly in the morn - in'." The piano accompaniment continues with its characteristic triplet patterns.

The third system of music includes the vocal line with the lyrics "You know I'm cra - zy 'bout my tea at night." The piano accompaniment maintains the triplet-based accompaniment.

The fourth system of music includes a spoken line: "(Spoken:) You know what I mean about that, sugar mama." followed by the vocal line with the lyrics "I like my". The piano accompaniment continues with triplets.

Gsus

G

Gsus



3
 cof - fee sweet ear - ly in the morn - in'. _____ You know I'm cra - zy 'bout my tea at

G

G7



night. _____ Don't

3
 get my sug - ar threetimes a day, Lord, you know me and you just can't get a -

G



long right. _____

TEN LONG YEARS

Words and Music by RILEY B. KING
and JULES BIHARI

Moderately slow (♩ = ♩³)


Ab7#9  10fr


Eb7 

Oh, _____

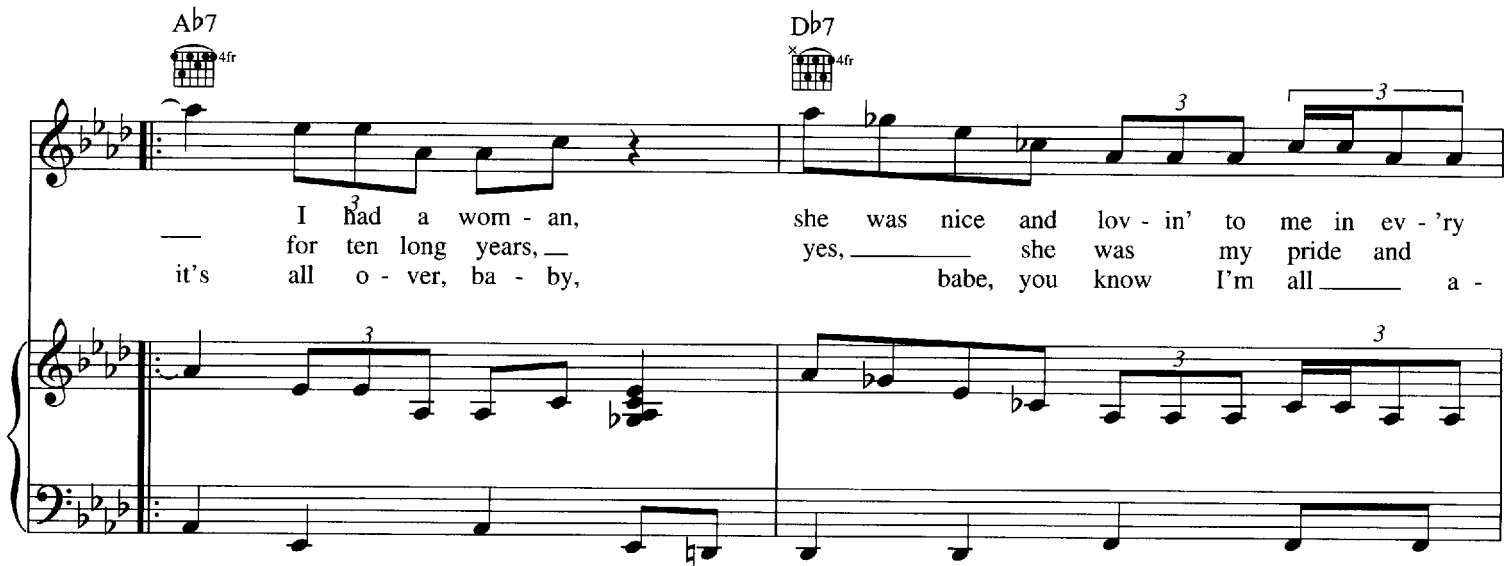
mf





Ab7  4fr

Db7  4fr

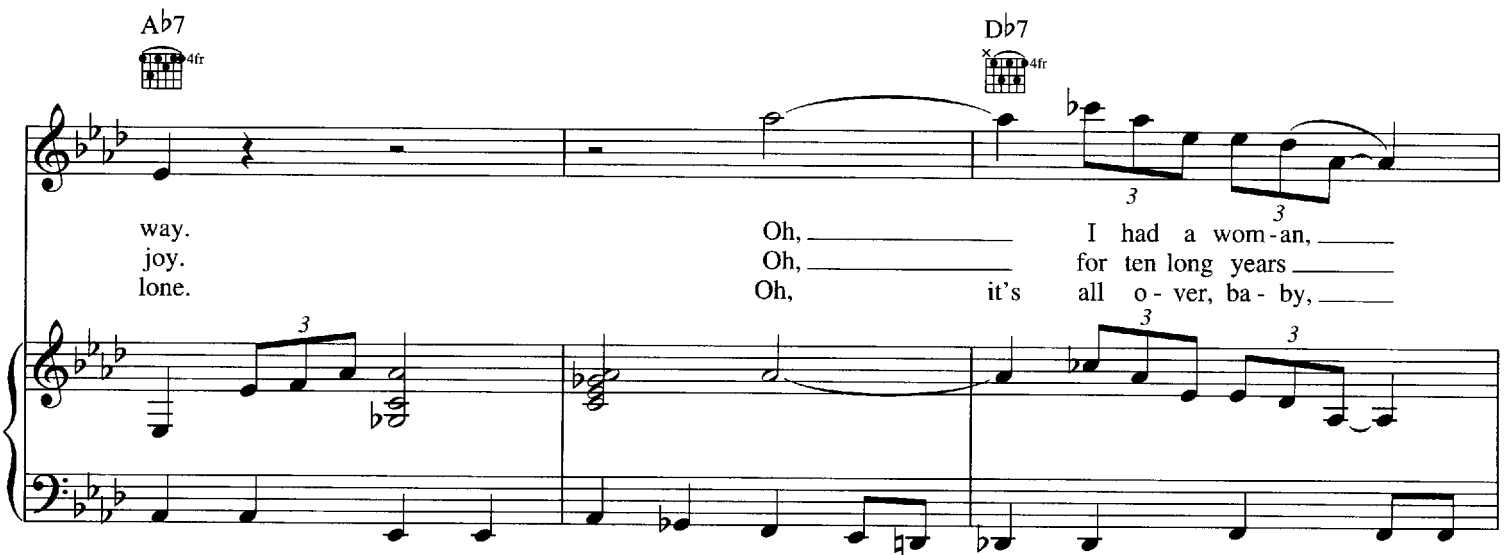
I had a wom-an, she was nice and lov-in' to me in ev-'ry
for ten long years, — yes, _____ she was my pride and
it's all o-ver, ba-by, babe, you know I'm all _____ a -




Ab7  4fr

Db7  4fr

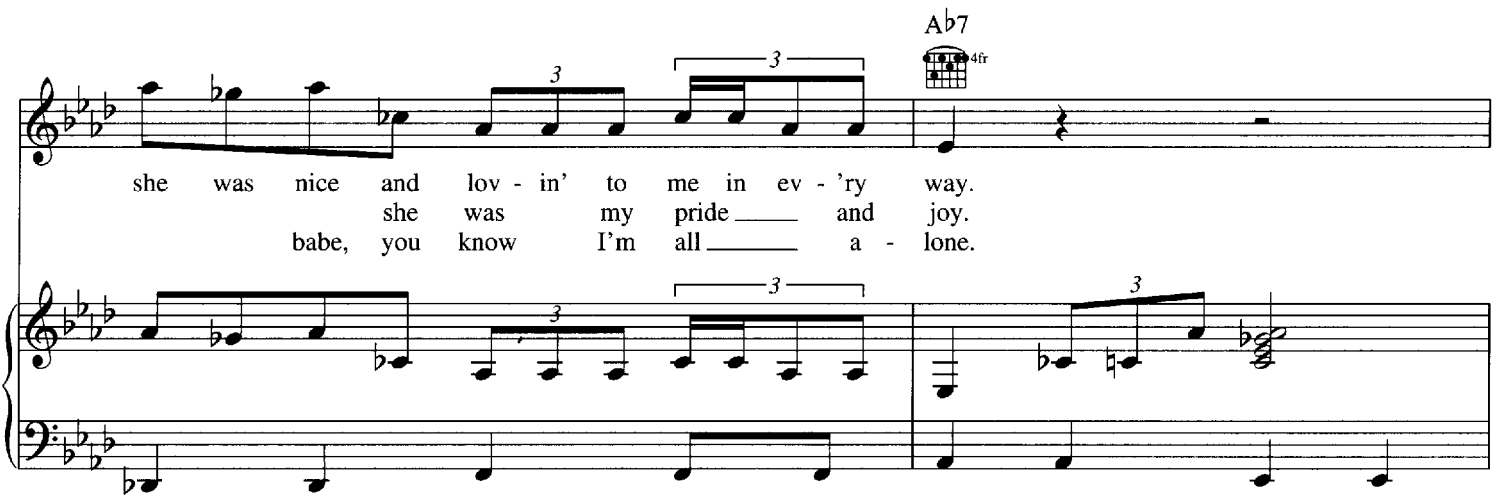
way. Oh, _____ I had a wom-an, _____
joy. Oh, _____ for ten long years _____
lone. Oh, it's all o-ver, ba-by, _____




Ab7  4fr

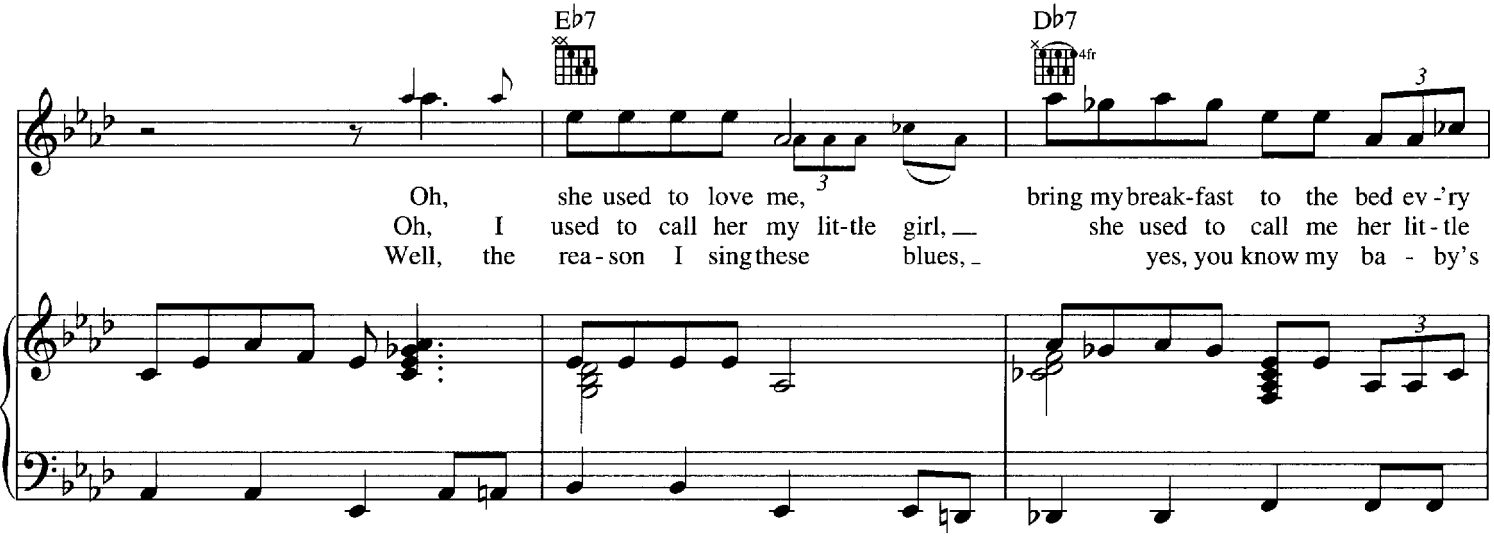
she was nice and lov - in' to me in ev - 'ry way.
 babe, you know I'm all _____ a - lone.


she was my pride _____ and joy.





Eb7  4fr

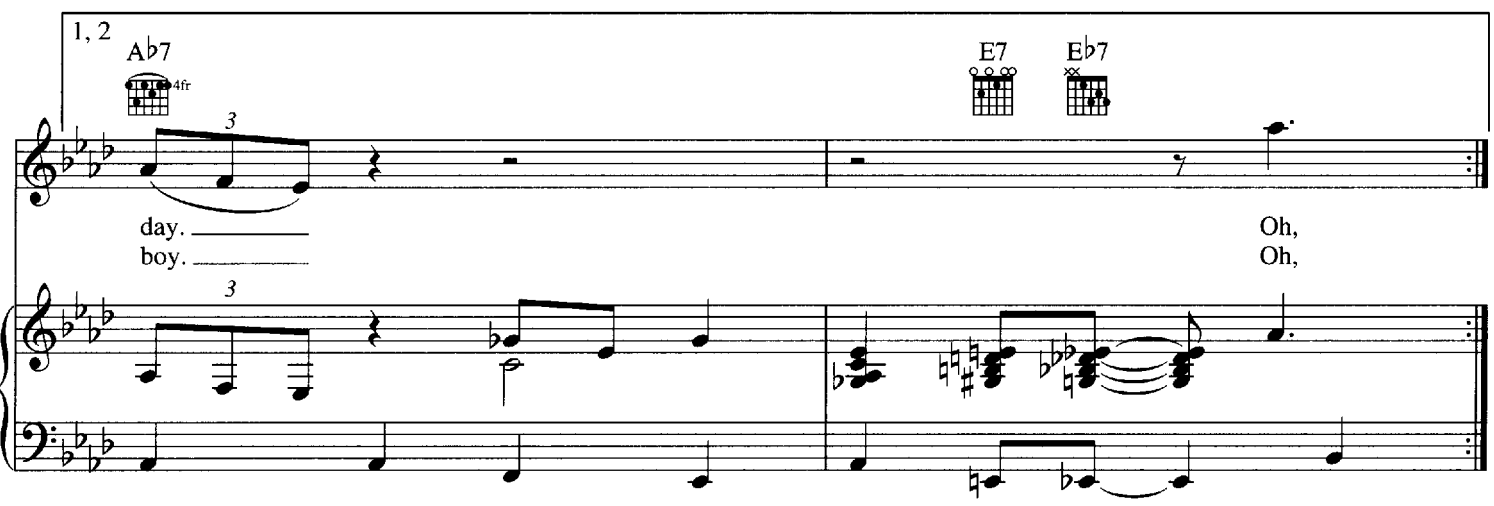
Oh, she used to love me, bring my break-fast to the bed ev - 'ry
 Oh, I used to call her my lit-tle girl, she used to call me her lit-tle
 Well, the rea-son I sing these blues, yes, you know my ba - by's



1, 2 Ab7  4fr

day. _____ Oh,
 boy. _____ Oh,

E7  Eb7 



3 Ab7  4fr

N.C. 

Gb7  G7  Ab7  4fr

gone. _____



THE THINGS THAT I USED TO DO

Words and Music by
EDDIE "GUITAR SLIM" JONES

Moderately slow

C+



F7



Bb9



1. Things that I used to do, Lord, I won't do no
3. *Instrumental solo ad lib.*

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (Bb) and the time signature is 12/8. The tempo is marked 'Moderately slow'. The system includes three measures of music. The first measure is marked with a 'C+' chord diagram. The second measure is marked with an 'F7' chord diagram. The third measure is marked with a 'Bb9' chord diagram. The piano accompaniment starts with a dynamic marking of 'mf'.

F7



more. The

The second system of the score continues the vocal line and piano accompaniment. It features two measures of music. The first measure is marked with an 'F7' chord diagram. The piano accompaniment in the second measure features a long, sustained chord with a fermata.

Bb9



F7



things that I used to do, Lord, I won't do no more.

The third system of the score concludes the piece with two measures of music. The first measure is marked with a 'Bb9' chord diagram. The second measure is marked with an 'F7' chord diagram. The piano accompaniment features a long, sustained chord with a fermata in the final measure.

C9

Bb9

I used to sit and hold your hand, dar - lin',

cry, — ba-by, do not go.

F7

C9

2. I used to

F7

Bb9

search all night for you, dar - lin'.
4. (See additional lyrics)

Lord, my search would al-ways end in

4

F7

Bb9

vain.

I used to search all night for you, dar-lin'.

F7

Lord, my search would al-ways end in vain.

1

C9

Bb9

But I knew all the time, dar-lin', that you was hid out wit' your

F7

C9

2

C9

oth-er man. _ Noth-in' I can do to please you, dar-lin'.

Bb7

N.C.

F

F7/A

Bb

Bdim

F

Gb9

F9

Oh, I just can't get a-long wit' you.

Additional Lyrics

4. I'm goin' to send you back to your mama, darlin'. Lord, I'm goin' back to my family, too.
 I'm goin' to send you back to your mama, darlin'. Lord, I'm goin' back to my family, too.
 Nothin' I can do to please you, darlin'.
 Oh, I just can't get along wit' you.

THREE HOURS PAST MIDNIGHT

Words and Music by JOHNNY WATSON
and SAUL BIHARI

Moderately slow (♩ = ♩³)



1. It is

mf



three hours past mid-night and my ba-by's no-where a - round.

2.,3. (See additional lyrics)



Yes, three hours past mid-night and my ba - by's no-where a -

G7 D7

round. — Well, I lis-ten so hard — to hear her foot-steps.

This system contains the first two measures of the piece. The vocal line begins with a whole note 'round.' followed by a quarter rest, then a triplet of eighth notes 'Well, I' and another triplet 'lis-ten so' in the next measure. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets.

To Coda ⊕

C7 G7 C7 1 G7 D7

Ain't — e-ven heard — a sound. Well, I

This system contains measures 3 and 4. Measure 3 has the vocal line 'Ain't e-ven heard a sound.' and piano accompaniment with triplets. Measure 4 has the vocal line 'Well, I' and piano accompaniment with triplets. A 'To Coda' symbol is placed above the first measure of this system.

2 G7 D7 G7

This system contains measures 5 and 6, which are piano accompaniment only. It features a consistent eighth-note bass line and treble line with chords and triplets. Chord diagrams for G7, D7, and G7 are provided above the staff.

C7

This system contains measures 7 and 8, which are piano accompaniment only. It continues the eighth-note bass line and treble line with chords and triplets. A chord diagram for C7 is provided above the staff.

Musical notation for the first system, featuring a G7 chord diagram above the staff.

Musical notation for the second system, featuring D7, C7, and G7 chord diagrams above the staff.

D.S. al Coda

Well, I

CODA

train.

Musical notation for the D.S. al Coda and CODA sections, including chord diagrams for G7, C7, G7, F9, G#11, and G9.

Additional Lyrics

2. Well, I toss and tumble on my pillow, but I just can't close my eyes.
Well, I toss and tumble on my pillow, but I just can't close my eyes.
If my baby don't come back pretty soon,
Yes, I just can't be satisfied.
3. Well, I tried so hard to take it, but my baby's drivin' me insane.
Well, I tried so hard to take it, but my baby's drivin' me insane.
Well, if she don't come back pretty soon,
Yes, gonna catch that midnight train.

THIRD DEGREE

Written by WILLIE DIXON
and EDDIE BOYD

Very slowly

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked 'Very slowly' and the dynamic is 'mp'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: D7, G7, Bb9, A9 (5fr), Eb9, D9 (4fr), and G9 (9fr). The lyrics are as follows:

Got me ac-cused of peep-in'.
Got me ac-cused of mur-der.
Got me ac-cused of tax-es,

I can't see a thing. —
I ain't harmed a man. —
I ain't got a dime. —

Got me ac-cused of pet-tin'. I can't
Got me ac-cused of for-g'ry. I can't
Got me ac-cused of chil-dren. And ain't

e-ven — raise my hand. —
e-ven — write my name. — } Bad luck, —
none of — them was mine. — }

D7



bad _____ luck _____ is kill-in' me.

Bb9



A9



5fr

Well, I just can't stand _____

G9



9fr

1-3

D7



G7



no more of this third de - gree. _____

D7



A7



4

D7



D7/F#



G7



G#dim7



D7



Eb9



D9



4fr

third de - gree. _____

THE THRILL IS GONE

Words and Music by ROY HAWKINS
and RICK DARNELL

Moderate Blues (♩ = $\overset{3}{\text{J}}$)



mf



The thrill is gone. —
The thrill is gone. —

The thrill has gone — a —
It's gone a — way — for



way.
good.

The thrill is gone, — ba — by.
The thrill is gone, — ba — by.



The thrill has gone — a — way. —
It's gone a — way — for good. —



You know you done me wrong, _____ ba - by. And you'll be sor -
 Some - day I know I'll be o - pen - armed, ba - by, just like I know _____



_____ ry some day. _____
 _____ a good man _____ should.



The thrill is gone. It's gone a - way -
 You know I'm free free now, _____ ba - by, I'm free from your _____



from me. The thrill is gone, _____ ba - by.
 spell. Oh, I'm free free _____ free now.

Bm



The thrill has gone a - way - from me.
I'm free _____ from your _____ spell.



F#7



Al - though I'll _____ still live on, _____ but so _____
And now that _____ it's all o - ver, _____ all I can



1

F#7



2

F#7



Bm



lone - ly _____ I'll _____ be.
do _____ is _____ wish you _____ well.

- nie, tell Fast Talk-in' Fan - nie.
 to tell ev - 'ry - bod - y he meets. _ To -
 we got saw - dust on the flo'. _ Tell

We gon - na pitch a ball _ a - down to that un - ion hall. _
 night we need _ no rest, _ we gon - na real - ly throw a mess. _
 Peg and _ Car - ol - ine Din' _ we gon - na have a heck of a time, _

_ We gon - na romp and tromp _ till mid - night, we gon - na
 _ We gon - na knock down all _ the win - dows, we gon - na
 _ and when the fish scent fills _ the air, _ there'll be

fuss and fight _ till day - light. } We gon - na pitch a _ Wang Dang
 kick down all _ the doors. _
 snuff juice ev - 'ry - where. _

Doo-dle all night long. All night

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note 'Doo-dle', followed by a quarter rest, then quarter notes 'all', 'night', and 'long.'. There is a full bar rest, followed by quarter notes 'All' and 'night'. The piano accompaniment features a steady bass line and chords in the right hand.

long, all night long. All night

The second system continues the vocal line with a quarter note 'long,', followed by a quarter rest, then quarter notes 'all', 'night', and 'long.'. There is a full bar rest, followed by quarter notes 'All' and 'night'. The piano accompaniment continues with similar harmonic support.

long, all night long. We gon-na pitch a Wang Dang

The third system continues the vocal line with a quarter note 'long,', followed by a quarter rest, then quarter notes 'all', 'night', and 'long.'. This is followed by quarter notes 'We', 'gon-na', 'pitch', and a quarter rest, then quarter notes 'a' and 'Wang Dang'. The piano accompaniment continues with similar harmonic support.

Doo-dle all night long. { Tell Tell

The fourth system begins with a vocal line on a single staff and a piano accompaniment on two staves. The vocal line starts with a quarter note 'Doo-dle', followed by a quarter rest, then quarter notes 'all', 'night', and 'long.'. This is followed by a repeat sign. The piano accompaniment features a steady bass line and chords in the right hand. Above the repeat sign, there are two boxes: the first contains '1, 2' and the second contains '3'. Below the repeat sign, there is a brace containing the words 'Tell' and 'Tell'.

TROUBLE IN MIND

Words and Music by
RICHARD M. JONES

Moderate Boogie Blues (♩ = ♩³)

E B7 E

Trou-ble in mind, I'm blue,



B7 E7

but I won't be blue al-

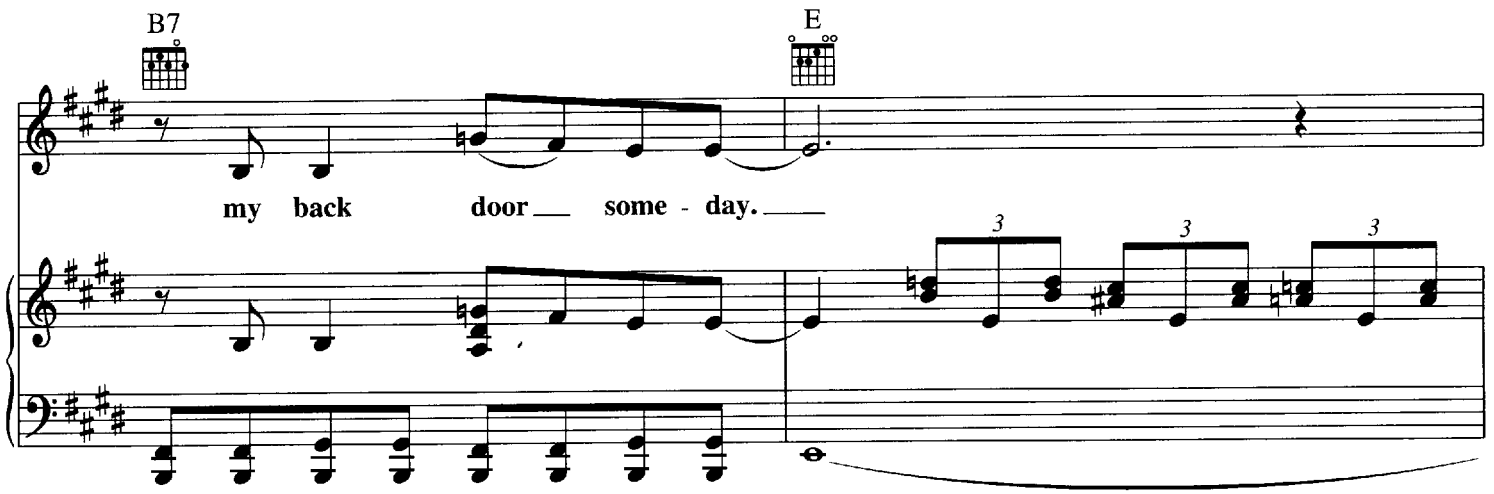
A7 E


ways, 'cause that sun's gon - na shine in

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Moderate Boogie Blues' with a note value of 1 quarter note equal to a triplet of 8th notes. The score is divided into three systems. The first system shows the vocal line starting with 'Trou-ble in mind, I'm blue,' and the piano accompaniment with a forte (f) dynamic. The second system continues the vocal line with 'but I won't be blue al-' and the piano accompaniment. The third system concludes the vocal line with 'ways, 'cause that sun's gon - na shine in' and the piano accompaniment. Chord diagrams for E, B7, A7, and E7 are provided above the vocal line. The piano accompaniment features a consistent bass line and a more melodic upper line with triplets and syncopation.

B7  E 



my back door — some - day. —



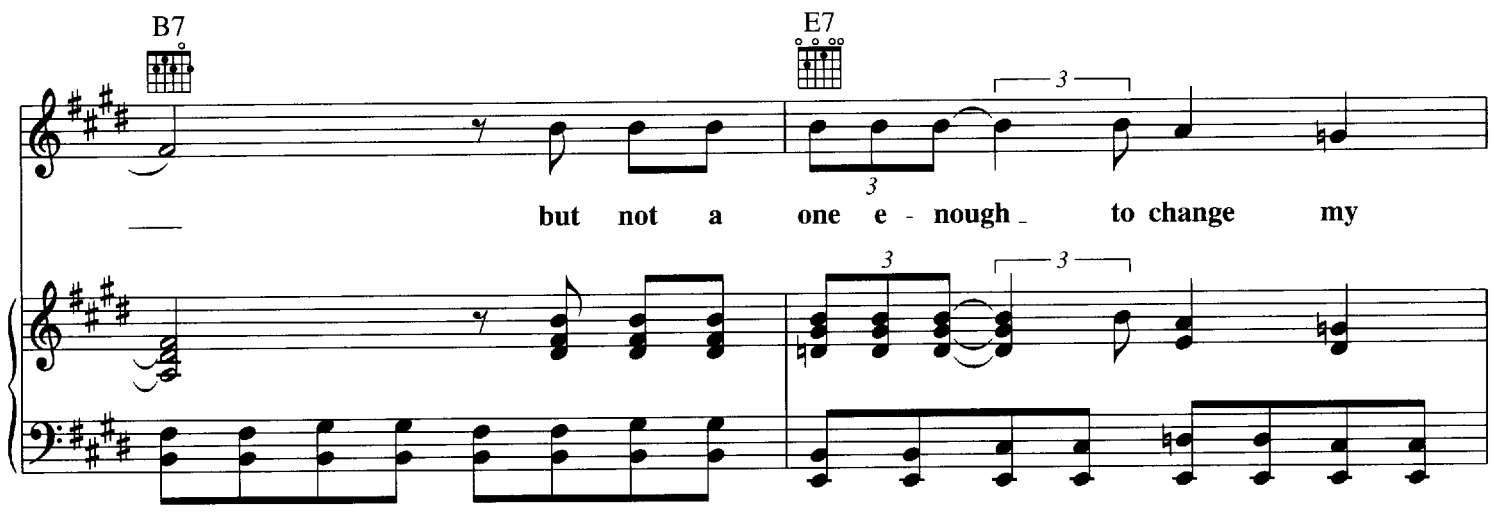
B7  E 



Now all you men's the same, —



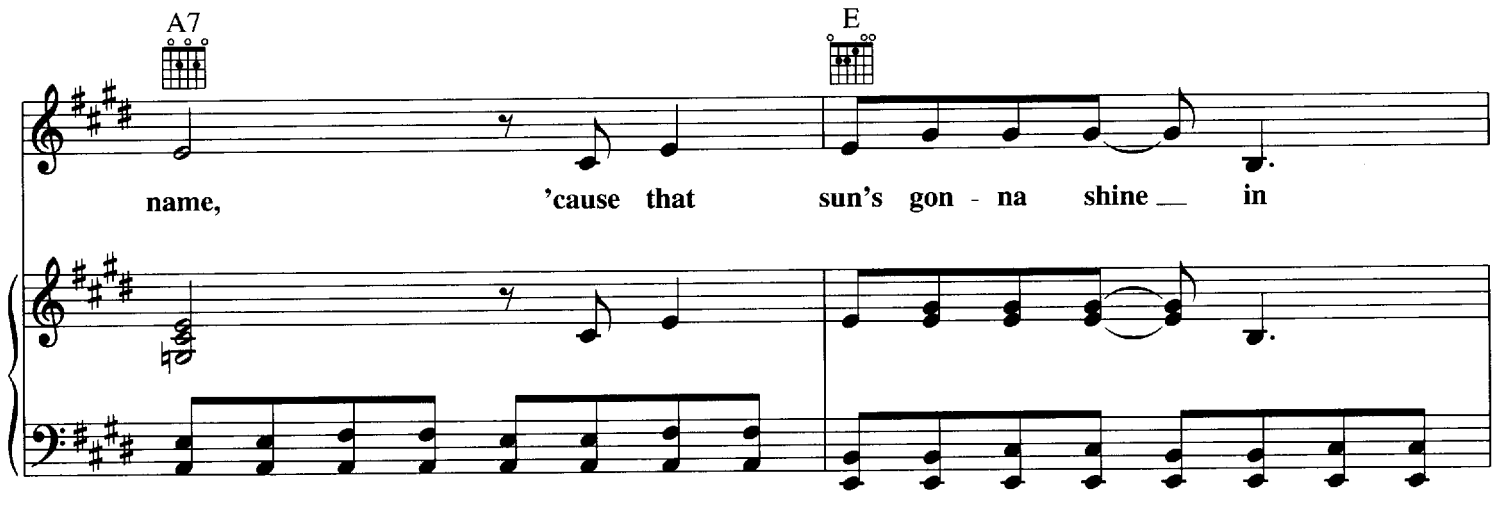
B7  E7 

but not a one e - nough — to change my



A7  E 

name, 'cause that sun's gon - na shine — in



B7 E

my back door — some - day. —

3 3 3

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter rest followed by quarter notes G4, A4, B4, and A4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes three triplet eighth notes. Chord diagrams for B7 and E are shown above the vocal line.

B7 E

I'm gon - na lay my head —

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with quarter notes G4, A4, B4, and A4. The piano accompaniment continues with the eighth-note bass line and a right-hand melody. Chord diagrams for B7 and E are shown above the vocal line.

B7 E7

on that lone - some rail - road

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has quarter notes G4, A4, B4, and A4. The piano accompaniment continues with the eighth-note bass line and a right-hand melody. Chord diagrams for B7 and E7 are shown above the vocal line.

A7 E

line, and let the two - nine - teen —

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has quarter notes G4, A4, B4, and A4. The piano accompaniment continues with the eighth-note bass line and a right-hand melody. Chord diagrams for A7 and E are shown above the vocal line.

B7 E B7

ease my trou - bled mind. — Trou - ble in

R.H.

E B7 E7

mind, I'm blue, — but I won't be blue al -

A7 E

ways, 'cause that wind's gon - na come — and

B7 E E7

blow my blues - a - way. —

TUPELO

(Tupelo Blues)

Words and Music by
JOHN LEE HOOKER

THIS MELODY CONTINUES UNDER NARRATION

Talking Blues

mf

$A\flat m7$

Did you read about the flood? It happened long time ago,
A little country town way back in Mississippi.
It rained and it rained, it rained both night and day.
The poor people got worried, they began to cry,
“Lord have mercy, where can we go now?”

There were women and there was children screaming and crying,
“Lord have mercy and a great disaster,
Who can we turn to now, but you?”
The great flood of Tupelo, Mississippi.

It happened one evening, one Friday evening a long time ago,
It rained and it started raining.
The people of Tupelo, out on the farm gathering their harvest,
A dark cloud rolled back in Tupelo, Mississippi. Hm Hm

AFTER NARRATION

Was-n't that a might - y time, was-n't that a might - y

time? _____ It rained both night and

day, the poor peo - ple had no place to

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics "day, the poor peo - ple had no place to". The piano accompaniment consists of a treble and bass clef with a key signature of three flats and a 3/4 time signature. The accompaniment features a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble, with triplets marked with a '3'.

go, hm, in a

The second system continues the musical score. The vocal line has a quarter rest followed by the lyrics "go, hm, in a". The piano accompaniment maintains the same rhythmic patterns as the first system, with triplets clearly marked.

lit - tle town, called Tu - pe -

The third system continues the musical score. The vocal line has a quarter rest followed by the lyrics "lit - tle town, called Tu - pe -". The piano accompaniment continues with the established rhythmic patterns and triplets.

lo.

Repeat and Fade

The fourth system concludes the musical score. The vocal line has a quarter rest followed by the lyrics "lo.". The piano accompaniment features a final flourish with triplets. The system ends with a double bar line and repeat signs, with the instruction "Repeat and Fade" written above the staff.

TURN ON YOUR LOVE LIGHT

Words and Music by DON ROBEY
and JOE SCOTT

Fast (♩ = $\frac{3}{4}$)

F Bb F Bb

mf

F Bb F Bb

F Bb F Bb

With - out a

F Bb F

warn - in' — you broke — my heart. —

Bb F Bb

You took it, dar - lin', and you tore it a -

F Bb F

part. You left me sit - tin' lone - ly

Bb F Bb

in the dark cry'n'. You said your
in the mid - dle of the night. I need you,

F Bb F

love dar - lin', to make me things was al - dy'n'.
dar - lin', to make me things was al - right.

Bb F Bb

I'm beg - gin' you, ba - by, ba - by,
Come on, ba - by, come on,

F Bb F

please. _____
please. _____

I'm beg - gin' you, ba - by,
Come on, ba - by,

Bb F Bb

ba - by, please. _____
ba - by, please. _____ } Turn on the

F Bb F

light, _____ let it shine on me. _____

Bb F Bb

Turn on your love light, let it shine on me. _

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature. It starts with a whole rest, followed by quarter notes G4, A4, and Bb4. The second measure has a whole note F4. The third measure has a whole rest. The fourth measure has a quarter note G4, followed by quarter notes F4 and E4. The fifth measure has a half note D4. Above the staff are guitar chord diagrams for Bb, F, and Bb. The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a simple bass line.

F Bb F

To Coda

Let it shine, _ shine,

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note G4, followed by quarter notes F4 and E4. The second measure has a whole rest. The third measure has a quarter note G4, followed by quarter notes F4 and E4. The fourth measure has a half note D4. Above the staff are guitar chord diagrams for F, Bb, and F. A 'To Coda' symbol is placed above the second measure. The piano accompaniment continues with similar patterns to the first system.

Bb F Bb

shine, let it shine. _

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a half note G4, followed by quarter notes F4 and E4. The second measure has a whole rest. The third measure has a quarter note G4, followed by quarter notes F4 and E4. The fourth measure has a half note D4. Above the staff are guitar chord diagrams for Bb, F, and Bb. The piano accompaniment continues with similar patterns to the first system.

F Bb F Bb

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment continues with similar patterns to the first system. Above the staff are guitar chord diagrams for F, Bb, F, and Bb.

F Bb F Bb D.S. al Coda

I get a lit - tle

This system contains the first four measures of the piece. The guitar part has chords F, Bb, F, and Bb. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line begins with the lyrics 'I get a lit - tle'.

CODA Bb F Bb

A lit - tle bit high - er, A lit - tle bit

This system contains the next four measures. It is marked 'CODA'. The guitar part has chords Bb, F, and Bb. The piano accompaniment continues with similar accompaniment. The vocal line continues with the lyrics 'A lit - tle bit high - er, A lit - tle bit'.

F Bb F

high - er, just a lit - tle bit high - er,

This system contains the next four measures. The guitar part has chords F, Bb, and F. The piano accompaniment continues. The vocal line continues with the lyrics 'high - er, just a lit - tle bit high - er,'.

Bb F Bb F

a lit - tle bit high - er.

This system contains the final four measures. The guitar part has chords Bb, F, Bb, and F. The piano accompaniment concludes with sustained chords. The vocal line concludes with the lyrics 'a lit - tle bit high - er.'

Bb



F



Bb



F



Turn on the light, _



Bb



F



Bb



F



let it shine on me. _____

Turn on your love light,



Bb



F



Bb



F



let it shine on me. _____



Bb



F



Bb



F



YOU SHOOK ME

Words and Music by WILLIE DIXON
and J.B. LENOIR

Slow Blues

mf

(Spoken:) *Mm mm.*

You know you shook me, ba - by.
me, ba - by,

You shook me all _____ night long. _____
 just like a hur - ri - cane. _____

G7

You know you shook me, ba - by.
 You know you move me, ba - by,

D7

You shook me all _____ night long. _____
 just like a hur - ri - cane. _____

A7

Oh, _____ you kept on shak - ing me, dar - ling.
 Oh, _____ you know you move me, dar - ling,

G7



D7



Oh, _____ you messed up my hap - py home.
just — like a earth - quake move the land.

1 You know you move Oh, _____

2

— some - time I won - der what my poor wife and child's _gon-na do.

Oh, _____



some - time I won - der what my poor wife and child's - gon - na do.



Hey,



you knowed you made me mis - treat them, dar - ling. Whoa, - I'm mad - ly in - lovewith you.



D.S. (Lyric 1) and Fade

You know you shook

YOU'VE GOT TO LOVE HER WITH A FEELING

By FREDDIE KING
and SONNY THOMPSON

Moderately slow

Chord Diagrams:

- Bb7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Eb7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bb7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Gdim7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F#dim7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bb/F: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Gb9: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ 3fr
- F7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- N.C.: No Chords

Lyrics:



Now if you wan - na love that wom - an, you love her with a thrill.
 She shakes all o - ver when she _ walks. She makes a
 The _ cops took her in, she did - n't need no bail. She

'Cause if you don't, some oth - er man will. _
 blind _ man see and an - oth - er man talk. _
 wig-gled one time for the judge, judge put the cops _ in the jail. _

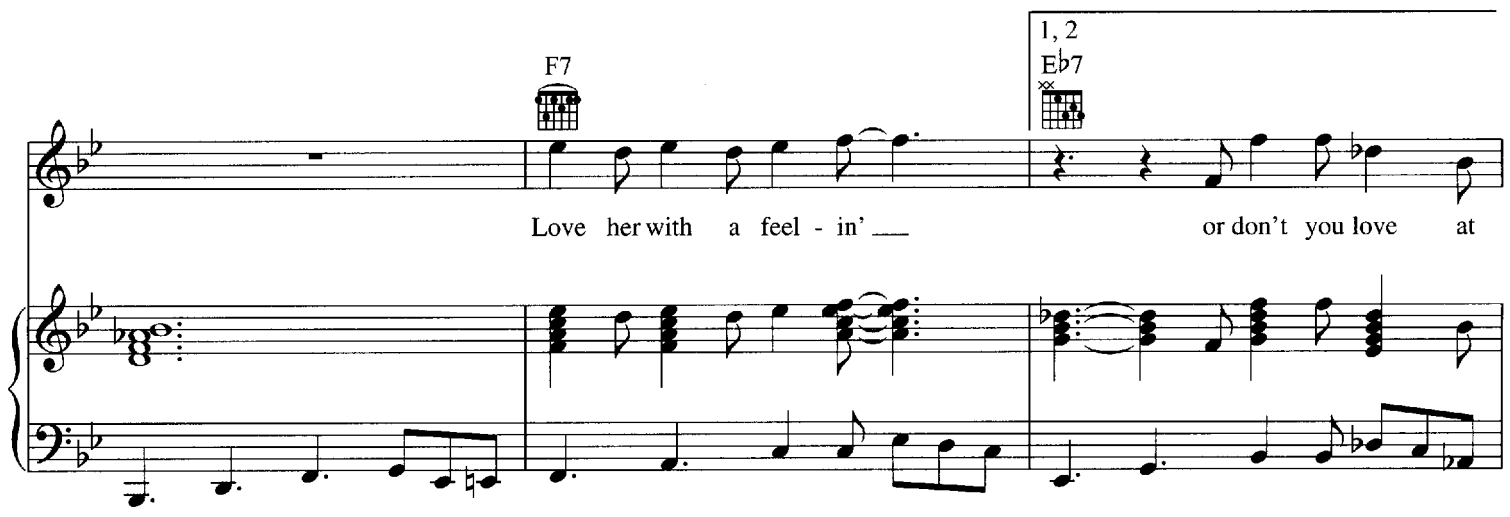
Eb7  Bb7 




Love herwith a feel - in'. — You got to love herwith a feel - in'. —



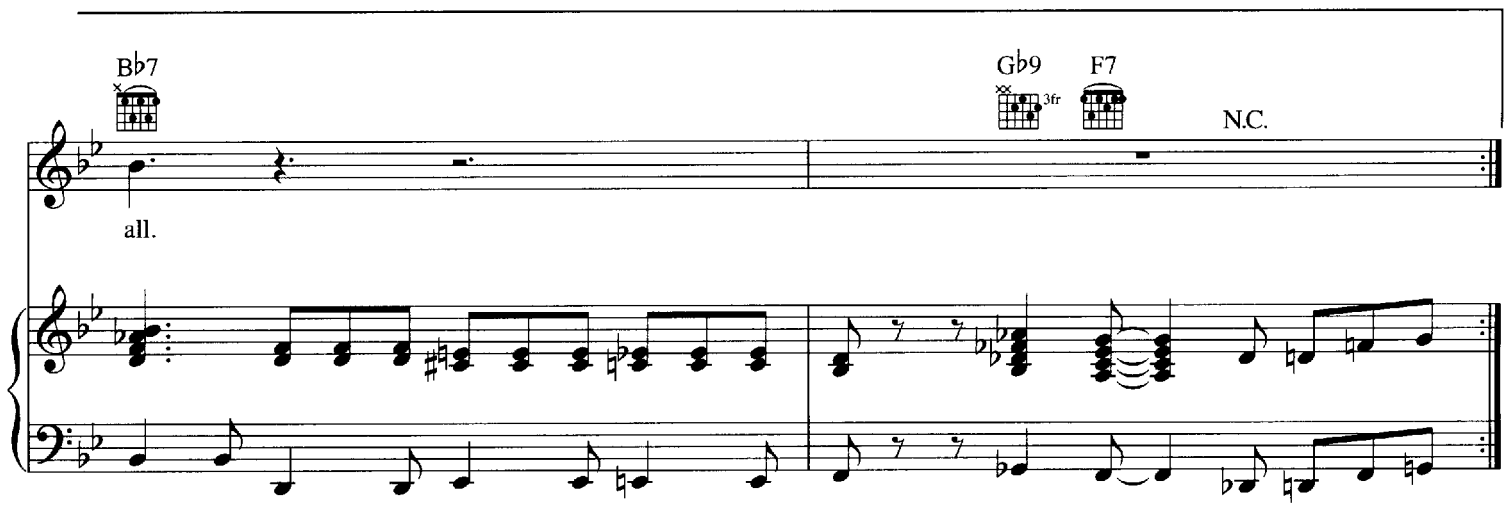
F7  1, 2
Eb7 








Love herwith a feel - in' — or don't you love at



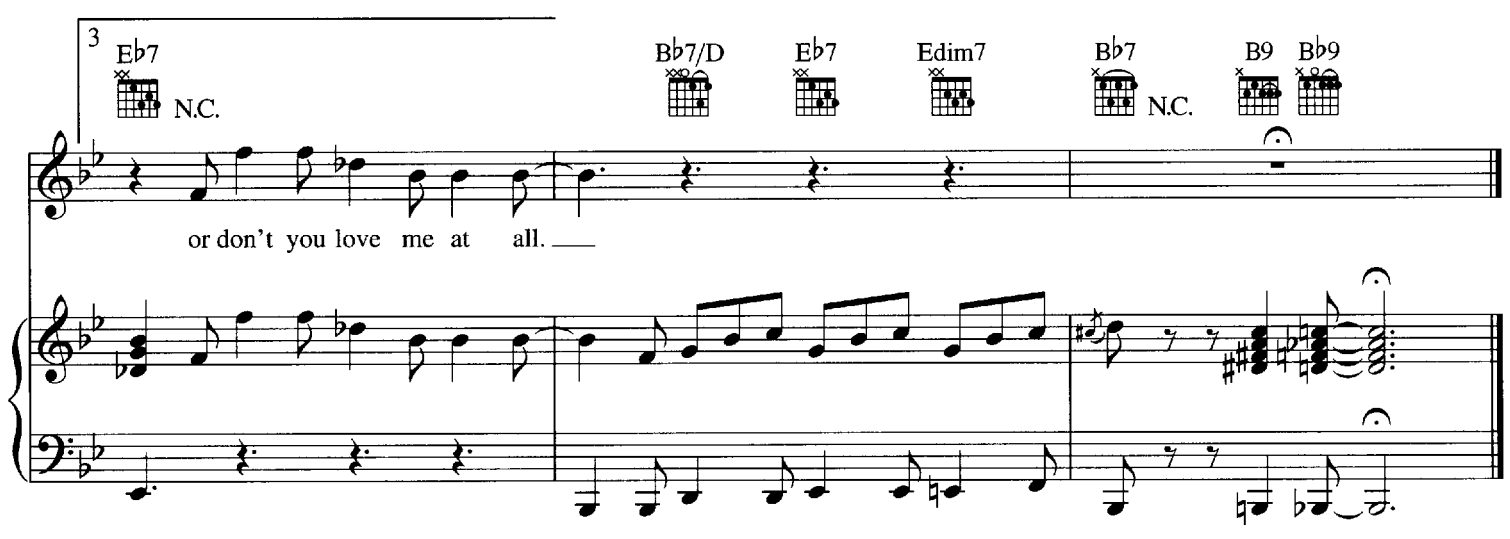
Bb7  Gb9  F7  N.C.

all.



3 Eb7  N.C. Bb7/D  Eb7  Edim7  Bb7  N.C. B9  Bb9 

or don't you love me at all. —



AIN'T NOBODY'S BUSINESS
AS THE YEARS GO PASSING BY
BABY PLEASE DON'T GO
BEFORE YOU ACCUSE ME (Take a Look at Yourself)
BIG BOSS MAN
BLUES BEFORE SUNRISE
THE BLUES IS ALRIGHT
BLUES WITH A FEELING
BORN UNDER A BAD SIGN
BOURGEOIS BLUES
BRIGHT LIGHTS, BIG CITY
CALDONIA (What Makes Your Big Head So Hard?)
CATFISH BLUES
CHEAPER TO KEEP HER
COME ON IN MY KITCHEN
CRAZY BLUES
CROSSCUT SAW
DIMPLES
EARLY IN THE MORNIN'
EASY BABY
EVERYDAY I HAVE THE BLUES
FLIP, FLOP AND FLY
FORTY-FOUR
FURTHER ON UP THE ROAD
GANGSTER OF LOVE
GOING DOWN SLOW
GOOD MORNING LITTLE SCHOOLGIRL
GOT MY MO JO WORKING
HAVE YOU EVER LOVED A WOMAN
HI-HEEL SNEAKERS
HOW LONG, HOW LONG BLUES
I AIN'T GOT YOU
I JUST WANT TO MAKE LOVE TO YOU
I KNOW WHAT YOU'RE PUTTIN' DOWN
I'D RATHER GO BLIND
I'M A MAN
I'M READY
IF YOU LOVE ME LIKE YOU SAY
IT HURTS ME TOO
JUKE
KANSAS CITY

KEY TO THE HIGHWAY
KIDNEY STEW BLUES
KOZMIC BLUES
THE LEMON SONG
LET THE GOOD TIMES ROLL
LET'S HAVE A NATURAL BALL
LITTLE RED ROOSTER
LOVE STRUCK BABY
MARY HAD A LITTLE LAMB
MATCHBOX
MEMPHIS BLUES
THE MIDNIGHT SPECIAL
MILK COW BLUES
MY BABE
NIGHT TIME IS THE RIGHT TIME
NOBODY KNOWS YOU WHEN YOU'RE
DOWN AND OUT
ORGAN GRINDER BLUES
PARCHMAN FARM BLUES
PLEASE SEND ME SOMEONE TO LOVE
RECONSIDER BABY
THE RIGHT TIME
SATURDAY NIGHT FISH FRY
SEE SEE RIDER
SITTING ON TOP OF THE WORLD
SMOKESTACK LIGHTNING
SMOKING GUN
STATESBORO BLUES
SUGAR MAMA
TEN LONG YEARS
THE THINGS THAT I USED TO DO
THIRD DEGREE
THREE HOURS PAST MIDNIGHT
THE THRILL IS GONE
TROUBLE IN MIND
TUPELO (Tupelo Blues)
TURN ON YOUR LOVE LIGHT
WANG DANG DOODLE
YOU SHOOK ME
YOU'VE GOT TO LOVE HER
WITH A FEELING

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