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THE SOFT PARADE

"When I was back there in seminary school,
there was a person there who put forth the
proposition that you can petition the Lord
with prayer ...
petition the Lord with prayer...petition
the Lord with prayer...petition the Lord
with prayer.
You cannot petition the Lord with prayer!"

JIM MORRISON

Moderate 4

Am

mf

Can you give me sanc-tu - a - ry?

Am Dm7 E 13 Am

I must find a place to hide, a place for me to hide.

Can you find me

Am Dm7 E 13 Am

soft a - sy - lum? I can't make it an - y - more; The man is at the door.

Fast (in 2)

Gm7 Abm7 Am7 Bbm7 Am7 Abm7 Gm7 Abm7 Am7

Bbm7 Am7 Eb9 Abmaj7 Ab

Gm7 Abm7 Am7 Bbm7 Am7 Abm7 Gm Abm7 Am7

Pep - per - mint mi - ni - skirts, cho - co - late
 Cham - pi - on sax and a girl named —

Bbm7 Am7(b5) Ab7 Gm Abm7 Am7 Bbm7 Am7 E7

can - dy, —
 San - dy; —

1. $A\flat$ maj7 | 2. $A\flat$ maj7

Guitar Solo

$B\flat$ m7 $E\flat$ 7 $A\flat$ $A\flat$ maj7

$G\flat$ $E\flat$ $A\flat$ m7

There's

G m $A\flat$ m7 A m7 $B\flat$ m7 A m7 $A\flat$ m7 G m $A\flat$ m7 A m7

1. $B\flat$ m7 A m7(b5) $A\flat$ 7

on - ly_ four ways to get un - rav - eled;
 one is_ to sleep and_ the oth - er_ is

2. $B\flat$ m7 $E\flat$ 7 $A\flat$ maj7

trav - el, -

Gm Abm7 Am7 Bbm7 Am7 Abm7 Gm Abm7 Bbm7 Am7 Abm7

one is a band it up in the hills,

Gm Abm7 Am7 Bbm7 Am7 Abm7 Gm7 Abm7 Am7 Bb7

one is to love your neighbor till his

Twice as slowly (in 4)

C C Cmaj7 Dm C Em Dm C Em Dm

wife gets home.

C Cmaj7 Dm C Dm C Dm C Em Dm

Ca-ta-combs, nurse-ry bones, win-ter wo-men

C Dm C Dm C Dm C Dm

grow-ing stones, carry-ing ba-bies to the riv-er;

Streets and shoes, av-en - ues, leather rid - ers sell-ing news.

C Dm C Dm C Dm C Dm

The monk bought

E N.C.

lunch.

Em Bm Em Bm Em Bm Em E7

Suc-cess-ful hills are here to stay.

A Em

Ever-y-thing must be this way. Gen-tle street where people play,

A Em E7 A Em

wel-come to the soft par-ade. All our lives we sweat and save,

B7 Em E7 A Em

build-ing for a shal-low grave. "Must be some-thing else" we say,

B7 Em E7 A Em

"some-how to defend this place." Ever-y-thing must be this way,

B7 Em Em Bm Em Bm

ever-y-thing must be this way.

Em E7 A Em

The soft par-ade has now be-gun; lis-ten to the en-gines hum.

E7 A B7

Peo-ple out to have some fun, co-bra on my left, leop-ard on my

Em

right. Deer woman in a silk dress,

A Em E7

girls with beads a-round their necks, kiss the hun-ter of the green vest who has

A Bb B N.C. Em

wrest-led be-fore with li-ons in the night.

E

Out of sight!_ The lights are getting bright - er,

The ra-di-o is moan-ing,

call-in' to the dogs there are still a few an-i-mals

left out in the yard, but it's get-ting hard-er

to de-scribe sail-ors

un-der-fed

(Spoken:)

Trop-ic cor-ri-dor, trop-ic treas-ure. What got us this far, to this mild E-qua - tor?

We need someone or some-thing new, - some-thin' else to get us through. -

(Left hand continues same pattern till the end.) But it's get-ting
Call-in' on the dogs, - call-in' on the dogs, - call-in' on the dogs. -

hard - er, - call-in' on the dogs. -
call-in' on the dogs, - call-in' on the dogs. - You gotta
8va

shoot at a few an - i - mals left out in the yard -
8va

meet me at the cross - roads.

Too late, ba - by! Too late!

1st voice *but it's get-tin' much hard-er.*
8va

2nd voice *Got-ta meet me at the edge of town,*

3rd voice *(Half-spoken:) Trop-ic cor-ri-dor,*
8va

1st voice *You'd bet-ter come a-long. Just you and I*
8va

2nd voice *out-skirts of the cit-y. We were so a - lone.*

3rd voice *trop-ic treasure.*
8va

1st voice *Bet-ter bring your gun. You'd bet-ter bring your gun. (spoken passage)*
8va

2nd voice *Bet-ter bring your gun*

3rd voice *(Half-spoken:) Trop-ic cor-ri-dor, trop-ic treasure.*
4

*(Spoken ad lib over instrumental)
 When all else fails, we can whip the
 horses' eyes and make them sleep and
 cry.

WISHFUL SINFUL

Robbie Krieger

Medium Tempo

D

Wish - ful crys - tal

Bb (+5)

Bm

Bb

A

wa - ter cov - ers ev 'ry thing in blue cool - ing wa - ter.

D

Bb

Wish - ful sin - ful, our love - is beau - ti - ful to

C

Bb

A

see, I know where I would like to be:

A

Ab

G

F#

F

Right back where I came. *cresc.*

C E A D F C

Wish - ful sin - ful wick-ed blue wa - ter cov - ers

D C E A D

you. Wish-ful sin - ful wick-ed you,

F C D

can't es-cape the blue.

D Bb(5) Bm

Mag-ic ris-ing sun is shin-ing, deep be-neath the

Bb A D Am

sea. But, not en-ough for you and me and sun-shine.

D Am D

Love to hear the wind cry.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

D D.S. al^o

The second system shows the piano accompaniment continuing. The right hand plays a series of chords, and the left hand continues with the eighth-note bass line. The system ends with a double bar line and the instruction 'D.S. al^o'.

D Am D

You and me and sun - shine, — love to

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords.

Am D Am

hear the wind

The fourth system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords.

D Am D

cry.

The fifth system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords, ending with a double bar line.

RUNNIN' BLUE

Moderate 4
N.C.

ROBBIE KRIEGER

Poor Ot - is dead and gone, left me here to sing his song,

pret - ty lit - tle girl with the red dress on, poor Ot - is dead and gone.

Back down, turn a - round slow - ly,

try it a - gain, — re - mem - ber - ing when, — it was eas - y,

try it a - gain, — much too eas - y re - mem - ber - ing when. —

(spoken) D A E7 A D A E7 A7

All right, look at my shoes, not quite the walk - in' blues.

 D A E7 A D A E7

Don't fight, too much to lose. Can't fight the Run - nin' Blues.

Am Am G Am

Well, I've got the Run - nin' Blues

Am G Bm A C

Run-nin' a-way,— back to L. A.— Got to find—the

Bm A C Bm A

dock on the bay— may-be find it back in L. A.—

Am7 Cm7 Am7 Cdim Am7 Cdim Am7 Cdim Am Cm Am Cdim

Run-nin' scared, Run-nin' Blue,

Am Cm Am F#m Em6/9 Am

go-in' so fast, what'll I do?

D (spoken) A E7 A D A E7 A

All right, look at my shoes, not quite the walk-in' blues,

D A E7 A D A 1. E7

don't fight, too much to lose; Can't fight the Run - nin' Blues.

2. E

A7 Dm Am E7 A7 Dm Am

E7 A7 Dm Am E7 A7 Dm Am E A

DO IT

JIM MORRISON
ROBBIE KRIEGER

Moderate 4
F

Yeah, _

please me, _

yeah. _

Please, _

ba - by. _

Please _

please. _

G

G6

Please, please, lis - ten to me, chil - dren. _

G G6

Please, please, lis-ten to me, chil-dren.

G6

Please, please, lis-ten to me, chil- dren.

C D G (N.C.)

You are the ones who will rule the world. (Drums Solo)

A

You got-ta please me

A7 D A A7 D A

all night. sfz

G G6

Please, please, lis-ten to me, chil-dren said

A A6

please, please, lis-ten to me chil -dren.

G 8va Em(9 add)

Please— Yeah, please me.

(Drums) (Drums)

8va F#m(G bass) 8va

8va A D

8va

N.C.

B

(Drums)

sfz

A6

Please, please lis-ten to me chil- dren.

A

A6

Please, my chil - dren.

A

A6

A

Please, chil - dren. Please,

N.C.

f

chil - dren.

EASY RIDE

JIM MORRISON

Moderately

And I know, it will be

The first system of music is in G major, 4/4 time, and marked 'Moderately'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The lyrics 'And I know, it will be' are written below the notes. The piano accompaniment consists of a steady bass line of quarter notes: G2, B1, D2, F#2, G2, B1, D2, F#2. The right hand plays a series of chords: G7, G7, G7, G7, G7, G7, G7, G7. A 'G7' chord symbol is placed above the first measure of the piano part.

an Easy Ride oh yeah,

The second system continues the melody with the lyrics 'an Easy Ride oh yeah,'. The piano accompaniment changes to a C7 chord, indicated by a 'C7' symbol above the first measure. The bass line continues with quarter notes: G2, B1, D2, F#2, G2, B1, D2, F#2. The right hand plays chords: C7, C7, C7, C7, C7, C7, C7, C7.

and I know it will be

The third system continues the melody with the lyrics 'and I know it will be'. The piano accompaniment returns to a G7 chord, indicated by a 'G7' symbol above the first measure. The bass line continues with quarter notes: G2, B1, D2, F#2, G2, B1, D2, F#2. The right hand plays chords: G7, G7, G7, G7, G7, G7, G7, G7.

Eas - y Ride O. K.

The fourth system concludes the melody with the lyrics 'Eas - y Ride O. K.'. The piano accompaniment changes back to a C7 chord, indicated by a 'C7' symbol above the first measure. The bass line continues with quarter notes: G2, B1, D2, F#2, G2, B1, D2, F#2. The right hand plays chords: C7, C7, C7, C7, C7, C7, C7, C7.

F C7

The mask that you wore my fing-ers would ex -

F

plore cos - tume of con - trol ex -

F# G

cite - ment soon un - folds

G G7

And I know it will

C7

be an Eas - y Ride,

G7

yeah, joy fought

Detailed description: This system contains the first three measures of music. The treble staff has a key signature of one flat (Bb) and a common time signature. The first measure has a whole note chord of Bb3, D4, F4. The second measure has a whole note chord of Bb3, D4, F4, G4. The third measure has a whole note chord of G4, Bb4, D5, with a 'G7' chord symbol above it. The bass staff has a whole note chord of Bb2, D3, F3 in the first measure, and a whole note chord of Bb2, D3, F3, G3 in the second measure. The third measure has a whole note chord of G3, Bb3, D4. The lyrics 'yeah,' are under the first measure, 'joy' is under the second, and 'fought' is under the third.

vague - ly with your pride

Detailed description: This system contains the next three measures. The treble staff has a whole note chord of Bb3, D4, F4 in the first measure, a whole note chord of Bb3, D4, F4, G4 in the second, and a whole note chord of G4, Bb4, D5 in the third. The bass staff has a whole note chord of Bb2, D3, F3 in the first measure, a whole note chord of Bb2, D3, F3, G3 in the second, and a whole note chord of G3, Bb3, D4 in the third. The lyrics 'vague - ly' are under the first measure, 'with your' is under the second, and 'pride' is under the third.

with your pride

Detailed description: This system contains the final three measures of the piece. The treble staff has a whole note chord of Bb3, D4, F4 in the first measure, a whole note chord of Bb3, D4, F4, G4 in the second, and a whole note chord of G4, Bb4, D5 in the third. The bass staff has a whole note chord of Bb2, D3, F3 in the first measure, a whole note chord of Bb2, D3, F3, G3 in the second, and a whole note chord of G3, Bb3, D4 in the third. The lyrics 'with your' are under the first measure and 'pride' is under the second.

Fm Eb

Detailed description: This system contains two measures. The treble staff has a melodic line starting on Bb4, moving to D5, then G5, and finally Bb5. The bass staff has sustained whole notes: Bb2, D3, F3 in the first measure and Bb2, D3, F3, G3 in the second. Chord symbols 'Fm' and 'Eb' are placed above the first and second measures respectively.

Db

Detailed description: This system contains two measures. The treble staff has a melodic line starting on Bb4, moving to D5, then G5, and finally Bb5. The bass staff has sustained whole notes: Bb2, D3, F3 in the first measure and Bb2, D3, F3, G3 in the second. A chord symbol 'Db' is placed above the first measure.

G. G7 8

The first system of music consists of two staves. The treble staff begins with a G chord (G2, B2, D3) and contains a melodic line with eighth and quarter notes, including some beamed eighth notes. The bass staff provides a rhythmic accompaniment with quarter notes and eighth notes. The system concludes with a G7 chord (G2, B2, D3, F3) and a double bar line with a repeat sign.

G7 N.C.

The second system continues with two staves. The treble staff features a series of G7 chords (G2, B2, D3, F3) with a melodic line moving through the notes. The bass staff continues with a rhythmic pattern of quarter and eighth notes. The system ends with a 'N.C.' (No Chord) section in the treble staff, indicated by a double bar line and the text 'N.C.' above the staff.

G7

The third system consists of two staves. The treble staff shows a melodic line with various intervals and accidentals, including a G7 chord (G2, B2, D3, F3). The bass staff has a rhythmic accompaniment with quarter notes and rests. The system concludes with a double bar line.

C7

The fourth system consists of two staves. The treble staff features a melodic line with a C7 chord (C3, E3, G3, Bb3) and other notes. The bass staff provides a rhythmic accompaniment with quarter notes. The system concludes with a double bar line.

C F C7 F C C F C7 F C

Coda queen now be my bride

C F C7 F C C F C7 F C C F

rage in dark - ness by my side seize the

C7 F C F C7 F C F C7 F C F

sum - mer in your pride take the win - ter in your

C7 F C F C7 F C C F C7 F C

stride, let's ride.

(repeat and fade)

WILD CHILD

Words and Music by The Doors

Slow 4

Piano introduction in G minor, 4/4 time, 4 measures. The right hand has a whole rest, while the left hand plays a rhythmic pattern of eighth notes.

Piano accompaniment, measures 5-7. Chords: Gm, Bb, Gm, Gm, Bb, Gm. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment.

Vocal entry and piano accompaniment, measures 8-10. Chords: Gm Bb, Gm, Gm, Bb, Gm, Gm, Bb, Gm. Lyrics: Wild Child... full of grace... sav-ior of the

Vocal entry and piano accompaniment, measures 11-13. Chords: Gm, Bb, Gm, Gm, Bb, Gm, A. Lyrics: hu-man race... your cool face... Drums

Piano accompaniment, measures 14-16. Chords: Ab, N.C. (No Chords). The piece concludes with a 3/4 time signature change and a final 4/4 measure.

Gm Bb Gm Gm Bb Gm Gm Bb Gm

Na-tu-ral child, ter-ri-ble child. Not your mother's or your

Gm Gm Gm Bb Gm Gm Bb Gm

father's child... You're our child — scream-in' wild. —

A Ab N.C.

Drums

G F G G F G Bb B

With hun-ger at her — heels

C Cb Bb B C Cb

free-dom in her — eyes, she dances on her — knees, pi-rate prince — at her

Bb A Ab G

side. Star-ting in-to the hol-low id-ol's eye_

Drums

G C Dm

Wild child_

C G C

full of grace_ sav-ior_ of the hu - man race_

8va basso

G7 C G7

your cool face_ your cool face_

8va

C G9 C G

your cool face_

8va

(spoken)
"You remember when we were in Africa"

SHAMAN'S BLUES

JIM MORRISON

Jazz waltz

Introduction for piano in G minor, 3/4 time. The right hand has whole rests, while the left hand plays a rhythmic pattern of eighth notes with triplets.

Gm

Piano accompaniment for the first vocal line. The right hand features chords with accents, and the left hand continues with eighth notes and triplets.

8va

Voice

Vocal line and piano accompaniment for the first vocal phrase. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics "There will" are written below the vocal line.

There will

8va
Gm

Piano accompaniment for the second vocal line. The right hand has chords with accents, and the left hand continues with eighth notes and triplets. The lyrics "nev-er be an-oth-er one like you. There will" are written below the vocal line.

nev-er be an-oth-er one like you.

There will

8va

Piano accompaniment for the third vocal line. The right hand has chords with accents, and the left hand continues with eighth notes and triplets. The lyrics "nev-er be an-oth-er one who can do the things you do. Oh!" are written below the vocal line.

nev-er be an-oth-er one who can do the things you do. Oh!

8va

Cm C

Will you give an-oth-er chance? Will you try a lit-tle try?

loco

Gm

Please stop and you'll re-mem-ber we were to- geth- er,

8va

F

an - y way.

8va *loco*

Gm

All right

Gm

Now, if you have a cert-ain even- ing. — you could lend to me, —

8va

I'll give it all right back to you. Know how it has to be

8va

with you. I know your moods

8va

loco

and your mind, and your mind,

8va

and your mind, and your mind, and you're

8va

mine.

loco

Guitar Solo

Gm

First system of guitar solo notation. The treble clef staff contains a melodic line with a dotted quarter note followed by a half note, and a slur over a quarter note, eighth note, and quarter note. The bass clef staff contains a bass line with a dotted quarter note followed by a half note, and a slur over a quarter note, eighth note, and quarter note. The key signature is one flat (Bb).

F

3

Bb

Second system of guitar solo notation. The treble clef staff has a chord F, a triplet of eighth notes, and a half note. The bass clef staff has a dotted quarter note, a half note, and a slur over a quarter note, eighth note, and quarter note. The key signature is one flat (Bb).

D

Third system of guitar solo notation. The treble clef staff has a D chord, a triplet of eighth notes, and a half note. The bass clef staff has a dotted quarter note, a half note, and a slur over a quarter note, eighth note, and quarter note. The key signature is one flat (Bb).

Voice

Vocal notation for the first line of lyrics. The treble clef staff contains the melody with lyrics: "Will you stop to think and won - der just what you'll see". The bass clef staff contains the accompaniment with a triplet of eighth notes. The key signature is one flat (Bb).

8va

Vocal notation for the second line of lyrics. The treble clef staff contains the melody with lyrics: "out on the train - yard nurs-ing pen-i - ten - tia - ry. It's". The bass clef staff contains the accompaniment with a triplet of eighth notes. The key signature is one flat (Bb).

8va

Cm

gone. I cry out

loco

Detailed description: This system contains the first four measures of music. The piano part features a bass line with eighth notes and triplets, and a treble part with chords and eighth notes. The vocal line has lyrics 'gone. I cry out' with notes on a descending scale.

Gm

long.

8va

Detailed description: This system contains the next four measures. The piano part continues with similar rhythmic patterns. The vocal line has a long note for the word 'long.' followed by a rest. An '8va' marking is present in the bass line.

Gm

Did you stop_ to con- si - der how it will feel,

8va

Detailed description: This system contains the next four measures. The piano part features a bass line with eighth notes and triplets, and a treble part with chords. The vocal line has lyrics 'Did you stop_ to con- si - der how it will feel,' with notes on a descending scale. An '8va' marking is present in the bass line.

cold grind-in' griz-zly bear jaws hot on your heels.

8va

Detailed description: This system contains the next four measures. The piano part continues with similar rhythmic patterns. The vocal line has lyrics 'cold grind-in' griz-zly bear jaws hot on your heels.' with notes on a descending scale. An '8va' marking is present in the bass line.

Cm

Do you of- ten stop and whis - per in Sat - ur - day's shore (that) the

loco

Detailed description: This system contains the final four measures. The piano part features a bass line with eighth notes and triplets, and a treble part with chords. The vocal line has lyrics 'Do you of- ten stop and whis - per in Sat - ur - day's shore (that) the' with notes on a descending scale. A 'loco' marking is present in the bass line.

whole world's a sav-our, who could ev-er ev-er ev-er ev-er ev-er ev-er

8va

ask for more?

8va

Do you re - mem - ber? Will you stop,

loco

N.C.

will you stop the

Gm N.C. Gm p

pain? There will

Drums p f

♯ Coda

Gm

How you must think and wonder how I must

8va

feel out on the meadows while you're on the

8va

Cm

field. I'm a-lone — for you,

8va

loco
Gm

and I cry. —

Gm

repeat ad lib*
getting slower

G

Slowly

*(Spoken ad lib over instrumental)

He's sweatin', look at him...optical promise...you'll be dead and in hell before I'm borne...sure thing...bridesmaid...the only solution--isn't it amazing?

TOUCH ME

Words and Music by The Doors

Fast

Bbm Ab Bbm Ab Bbm Cm Bbm7 Abmaj7

(repeat three times)

Bbm7 Abmaj7 Bbm7 Cm7 Bbm7 Abmaj7 Bbm7 Abmaj7 Bbm7 Cm7

Bbm7 NC.

Ab

C'-mon, c'-mon, c'-mon, c'-mon now,

Touch Me, babe,

Cm

Db

Ab

Can't you see that I am not a-fraid

F \flat C \flat

What was that prom-ise that you made,

E \flat m E \flat m7 E G

Why won't you tell me what she said,

D

What was that prom-ise that she made Now

G F \sharp m G

I'm gon-na love you till the heav - en

A D G

stops the rain I'm gon-na

F \sharp m G A G A6 A9

love you till the stars fall from the sky for you and

D

Da Capo

I.

Softly

G F#m G

I'm gon-na love you till the heav-en

A D G

stops the rain, I'm gon-na

F#m G A G

love you till the stars fall from the sky,

Em7 A7 D

for you and

ff I.

D

fff

TELL ALL THE PEOPLE

ROBBIE KRIEG

Moderately

B F#m6 B F#m6

B F#m7 B B7

E F#7

Tell All The Peo-ple that you see fol - lo
Can't you see the won-der at your feet your life's c

A A E B7 E

me plete
fol - low me down

E F#7

Can't Tell all the peo-ple that you see guns the set them
 you see me grow-ing, get your has

A A E B7 E

free _____ to fol-low me down.
 come _____ to fol-low me down.

G E

You tell them they don't have to run _____

G E

we're gon - na pick up ever - y - one _____

G D

come on, take me by the hand gon - na

C G6 D7 G

bu - ry all our trou- bles in the sand. Oh

B F#mi B

yeah!

R.H.

E

Fol - low me a - cross the sea where milk - y ba - bies seem to be

A F#

mold - ed flow - ing re - vel - ry with the one that set them free.

E F#7

Tell All The Peo - ple that you see it's

A

A E B13 E

just me

fol-low me down

B

F#m7

B

E

F#7

Tell All The Peo-ple that you

see

fol - low

A

A E B7 E

me

fol-low me down.

E

F#7

Tell All The People that you

see

we'll be
fol - low

A A E B7 E

free me fol-low me down.

E F#7

Fol-low me down, you got to fol-low me down,

A A E A6 E

fol-low me down

E F#7

Tell All The Peo-ple that you see we'll be

A A E A6 E

free fol-low me down

(repeat and fade)

EIGHT MILE PURSUE

Words and Music by The Doors

With a beat

Piano introduction in 4/4 time. The right hand starts with a G major chord and a rhythmic pattern of eighth notes. The left hand plays a bass line with chords G, D, F, Bb, Eb, and Ab. The piece begins with a forte (f) dynamic.

Vocal line starting with a half rest, followed by a quarter note G4. The accompaniment is in Am7.

1. You know that it would be un - true; —
 2. (The) time to hes - i - tate is through, —

Piano accompaniment for the first vocal line, featuring a steady eighth-note bass line and chords in Am7.

Vocal line with lyrics: "You know that I would be a liar; — No time to wal - low in the mire, —". The accompaniment is in F#m7 and Am7.

Piano accompaniment for the second vocal line, continuing the eighth-note bass line and chords in F#m7 and Am7.

Vocal line with lyrics: "If I was to say — to you; — And our Try now we can on - ly lose, —". The accompaniment is in Am7 and F#m7.

Piano accompaniment for the third vocal line, concluding the piece with the same eighth-note bass line and chords in Am7 and F#m7.

Girl, we could -n't get much higher;—
love be-come a fune -ral pyre. —

1. 2. Come on, ba - by, light my fire, —

Come on, ba - by, light my fire, —

Try to set the night on

fire.

2. The

2. The

cresc.

Am7

F#m7

Am7

time to hes - i - tate, is through, —

No time to wal - low in the mire, —

F#m7

Am7

F#m7

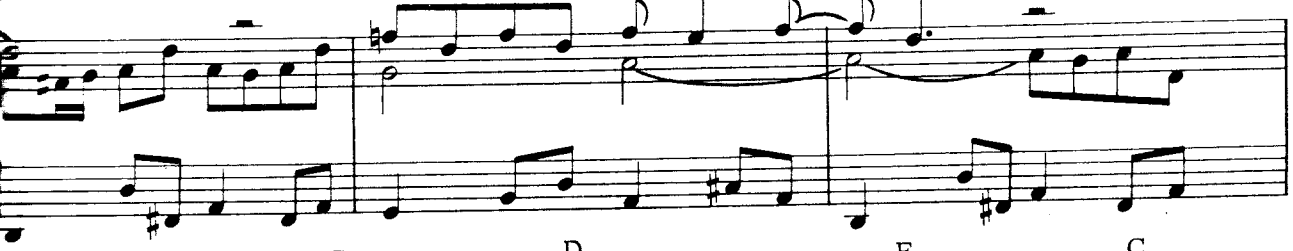
Try now we can on - ly lose, —

And our

be-be- come a fune-ral pyre. — G A
Come on, ba - by, light my fire, —



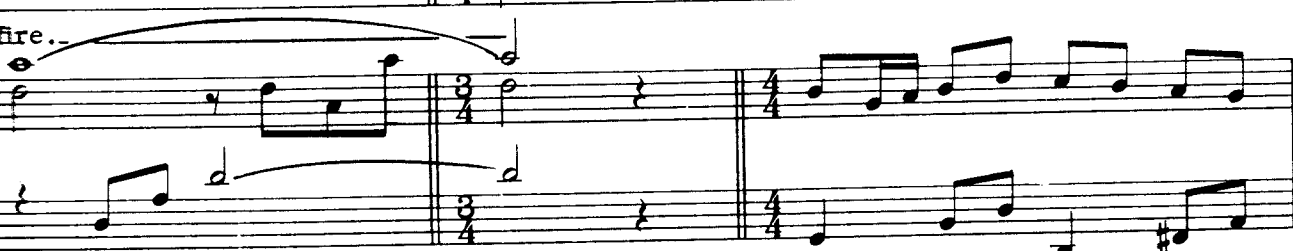
Come on, ba - by, light my fire, — G A D



Try to set the night on fire, — F C D (repeat 3 times) F C
Try to set the night on



fire. — D G D



F Bb Eb Ab



TWENTIETH CENTURY FOX

Words & Music by The Doors

With a beat

Well, she's
(She's the)

fashion-a-bly lean,
queen of cool,

And she's fashion-a-bly late,
And she's the la-dy who waits,

She'll nev-er
Since her

rank a scene,
mind left school,

She'll nev-er break a date;
It nev-er hes-i-tates;

But
She won't

she's no drag, just wastetime on el-e-men-ta-ry walks, talk, She's a

A E7 A E7 A

Twen-ti-eth Cen-tu-ry Fox, - She's a Twen-ti-eth Cen-tu-ry Fox; - No Got the

Am G F C

tears, no fears, no ru-ined_ years, no
world locked up in - side a plas - tic

E E7 A D A E7

clocks; She's a Twen-ti-eth Cen-tu-ry Fox.
box;

A G A G A G A G

A G F D E9 E9

A G A G A G F D E7 D.S. to

She's the

A D A D A D A D

Twen-ti-eth Cen-tu-ry Fox,— yeh...

A D A D A Em7 3 A

Twen-ti - eth Cen-tu - ry Fox.

THE CRYSTAL SHIP

Words and Music by The Doors

Moderately

Fm

Cm

1. Be - fore you slip in - to un - con - sci - ous - ness - I'd
 2. days are bright and filled with pain. - En -
 3. tell me where your free - dom lies, - The
 4. crys - tal ship is be - ing filled, - A

Bb

Db

like to have an oth - er kiss, - an -
 close me in your gen - tle rain, - The
 streets are fields that nev - er die, - De -
 thou - sand girls, a thou - sand thrills, - A

(4th time to Coda)

F

Bb7

C

Bb

oth time - er flash - ing chance at
 liv - er you ran was too in -
 mil - lion ways from rea - sons
 your

F Eb F Eb F Db Ab Eb

1. bliss, an - oth - er kiss, (kiss,) an - oth - er kiss.
 2. sane, we'll meet a - gain, (gain,) we'll meet a -
 3. why you'd rath - er cry, (cry) I'd rath - er fly.

C7

2. The gain.
 4. The

Fm Eb Fm Eb

Fm Db Ab Eb C7

D. S.

3. oh,

Coda

F Eb F *rall.* Eb

time; when we get back, — I'll — drop a line. —

rall.

SOUL KITCHEN

Words & Music by The Doors

With a beat

A D A D

A D7 A D Am D7 A D7

Well, the clock says it's time to close—

A D7 A D7 A D7 A D7

now;

I guess I'd bet-ter— go—

A D7 A D7 A D7 A D7

now;

I'd real-ly— like to stay here all—

A D7 A D7 A D7

night. The cars crawl past all

The first system of music features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole note 'night.' followed by a half note rest, then eighth notes for 'The cars crawl past all'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

A D7 A D7 A D7

stuffed with eyes, — Street lights shed — their — hol- low — glow; your

The second system continues the vocal line with 'stuffed with eyes, — Street lights shed — their — hol- low — glow; your'. The piano accompaniment maintains the same rhythmic pattern, with chords supporting the vocal melody.

A D7 A D7 A D7

brain seems bruised with numb sur-prise. — Still one place to

The third system features the vocal line: 'brain seems bruised with numb sur-prise. — Still one place to'. The piano accompaniment continues with eighth-note bass lines and chords.

A D7 A D7 A D7

go, Still one place to go. Let me

The fourth system concludes the vocal line with 'go, Still one place to go. Let me'. The piano accompaniment ends with a final chord marked with a forte 'f' dynamic.

Chorus

Em D7 Em D7 Em D7
sleep all night in your soul kitchen, warm my mind near



Em D7 Em D7 Em D
your gentle stove. Turn me out and I'll wander, baby,



E7 A D6 A D6
stumbling in the neon groves. Your fingers weave quick minarets,



A D6 A D6 A D6 A D6
speaking in secret alphabets. I light another cigarette,



Am D A D6 Am D A D6

Learn to for - get, Learn to for - get,

A D6 A D6 Am D A D6 A D6

Learn to for - get, Learn to for - get get D.C. to

A D7 A D7 A D7

night all night.

A D7 A

All night.

BREAK ON THROUGH

With a quick beat

Words & Music by The Doors

Em D Em D Em D Em D

(two times)

1. You know the
2. we

Em D Em D Em D Em

day de-stroys the night, —
chased our pleas-ures here, —

Night di - vides the day; —
Dug our treas - ures there, —

D Em D

Can you still re-call Tried to run.
the time we cried? Tried to hide.

Em Em

Break on thru to the oth-er side, — Break on thru to the

3. I found an island in your arms, a country in your eyes,
Arms that chain, eyes that lie... Break on Through, etc.
4. Made the scene from week to week, day to day, hour to hour,
The gate is straight, deep and wide.... Break on Through, etc.

oth - er side, — Break on thru — to the oth - er side. —

Em (to end)

-(two times)-

-(four times)-

Ev - 'ry - bod - y

loves my ba - by.

She gets.
(8va to end)

-(four times) -

Break on thru, —

Break,

Break.

Break.

-(four times) -

-(four times) -

END OF THE NIGHT

Words & Music by The Doors

Very slowly

8 va

3

3

3

3

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth notes and triplets, while the left hand provides a steady accompaniment of eighth notes. The key signature is one sharp (F#).

Em D D#m Em

Take the high-way to the end of the night — End of the night —

3

The first vocal line is on a single staff in 4/4 time. It begins with a half rest, followed by a melodic line. The lyrics are: "Take the high-way to the end of the night — End of the night —". A triplet of eighth notes is marked above the final measure.

The piano accompaniment for the first vocal line continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

D D#m Em Em D D#m Em

End of the night. — Take a jour-ney to the bright mid-night. End of the night —

3

The second vocal line is on a single staff in 4/4 time. It begins with a half rest, followed by a melodic line. The lyrics are: "End of the night. — Take a jour-ney to the bright mid-night. End of the night —". A triplet of eighth notes is marked above the final measure.

The piano accompaniment for the second vocal line continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

D D#m Em % Am Em

End of the night — Realms of bliss, — Realms of light, —

3

The third vocal line is on a single staff in 4/4 time. It begins with a half rest, followed by a melodic line. The lyrics are: "End of the night — Realms of bliss, — Realms of light, —". A triplet of eighth notes is marked above the final measure.

The piano accompaniment for the third vocal line continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

Am Em Am Em

Some are born to sweet de-light... Some are born to sweet de-light...

F#7 B7 Em D D#m Em

Some are born to the end-less night... End of the night...

D D#m Em D D#m Em D D#m Em

End of the night... End of the night... End of the night...

Am Em Am Em Am

Em F#7 B7 Em D D#m Em D D#m Em

Fine

D.S. al Fine

THE END

Words & Music by The Doors

Slowly

(Repeat several times)

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with a repeat sign at the beginning. The left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#).

with Ped.

D 3 C D

This is the end, beautiful friend.

The vocal line is on a single staff. It begins with a triplet of eighth notes on the word 'end'. The chords D, C, and D are indicated above the notes.

The piano accompaniment for the first vocal line. It features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The key signature is one sharp.

3 C D

This is the end, my only friend, the end of

The vocal line continues with a triplet of eighth notes. The chords C and D are indicated above the notes.

The piano accompaniment for the second vocal line, including a 3/2 time signature change. It features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

C G D C

our e-lab-'rate plans, the end of ev-'ry-thing that

The vocal line continues with a triplet of eighth notes. The chords C, G, D, and C are indicated above the notes.

hurts to set you free but, you'll nev-er fol-low me. (Coda)

The piano accompaniment for the third vocal line, including a 3/2 time signature change. It features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The piece ends with a Coda symbol.

D C G D

stands, the end, No safe-ty or sur - prise, the end. I'll

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a D chord, followed by C, G, and D. The lyrics are "stands, the end, No safe-ty or sur - prise, the end. I'll". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern.

C D

nev-er look in-to your eyes a - gain. _____

cresc.

The second system continues the musical score. The vocal line has a C chord followed by a D chord. The lyrics are "nev-er look in-to your eyes a - gain. _____". The piano accompaniment includes a *cresc.* marking. The right-hand part has a long note with a slur, and the left-hand part continues with a rhythmic pattern.

f C D G7

Can you pic-ture_ what will be, So_ lim - it - less and

f

The third system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a *f* dynamic, followed by C, D, and G7 chords. The lyrics are "Can you pic-ture_ what will be, So_ lim - it - less and". The piano accompaniment includes a *f* dynamic marking.

D C D G

free, des-p'rate-ly in need_ of some stran - ger's

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a D chord, followed by C, D, and G chords. The lyrics are "free, des-p'rate-ly in need_ of some stran - ger's". The piano accompaniment continues with a rhythmic pattern.

D C D
hand, in a des-p'rate land.

D
Lost in a Ro-man — wil-der-ness of

pain, and all the chil - dren

(piano continues to end)

are in - sane; all the chil-dren — are in - sane;

wait-ing for the sum-mer rain. — There's dan-ger — on the

edge of _____ town, Ride the king's high-way.

Weird scenes in - side the gold mine; _____ ride the king's high-way

west, - ba - by. Ride the snake, to the

lake, { The an - cient lake, Sev - en miles; He's
The snake is long, Ride the snake, }
old and his skin is cold. The West is the

best. The West is the best.

Get here and we'll do the rest. The blue bus _____
(spoken*)

Coda is call - ing us. _____ Dri - ver, where you tak - ing us? _____ D. C.

The end of laugh - ter and soft lies, The end of

nights we tried to die. This is the end. _____

* The killer awoke before dawn,
He put his boots on,
He took a face from the ancient gallery,
And he walked on down the hall.

He went to the room where his sister lived,
And then he paid a visit to his brother,
And then he walked on down the hall.

And he came to a door,
And he looked inside,
"Father?"
"Yes, son?"
"I want to kill you."
"Mother, I want to...."

Come on, baby, take a chance with us, (3x)
And meet me at the back of the blue bus.

TAKE IT AS IT COMES

Words & Music by The Doors

Quick
Em

G

D

Em

Time to live,
Time to walk,

Time to lie,
Time to run,

G

D

Em

Time to laugh,
Time to aim your ar - rows

Time at the die.
Time to the Sun.

Chorus

Am

F

E

Am

F

E

Take it eas - y, ba - by,

Take it as it comes.

Am F E

Am

F

E (3rd time to Coda)

Don't — move too fast

If you want your love to last.

You've been

Am F E Am F E

mov- in' much too fast. (Solo)

The first system of music features a vocal line and piano accompaniment. The vocal line consists of a single line of music with lyrics "mov- in' much too fast." and a "(Solo)" instruction. The piano accompaniment is written for grand piano with treble and bass staves. The chords Am, F, and E are indicated above the vocal line. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

Am F E Am F E

The second system continues the piano accompaniment from the first system. It features the same arpeggiated right-hand part and rhythmic left-hand part, with the chords Am, F, and E indicated above the staff.

Am F E 1. Am

The third system continues the piano accompaniment. It features the same arpeggiated right-hand part and rhythmic left-hand part, with the chords Am, F, and E indicated above the staff. A first ending bracket labeled "1." spans the final two measures of the system.

2. Am F E Am F E

The fourth system continues the piano accompaniment. It features the same arpeggiated right-hand part and rhythmic left-hand part, with the chords Am, F, and E indicated above the staff. A second ending bracket labeled "2." spans the first two measures of the system.

Am F E Am F E
Go real slow, You'll like it more and more,



Am F E Am F E (to Chorus)
Take it as it comes. Spe-cial - ize in hav - in' fun. —



la Am F E Am F E
mov - in' much too fast, Mov-in' much too fast,



Am F Am
Mov - in' much too fast. —



I LOOKED AT YOU

With a beat

Words & Music by The Doors

Piano introduction in 4/4 time, consisting of four measures. The right hand plays a steady eighth-note melody, and the left hand plays a bass line with eighth notes and a low bass note.

First vocal entry with piano accompaniment. The key signature changes to Bb. The vocal line has two verses: "1. I looked at you" and "2. I walk with you". The piano accompaniment continues with the same rhythmic pattern.

Second vocal entry with piano accompaniment. The key signature changes to C. The vocal line has two verses: "I smiled at you" and "I talked to you". The piano accompaniment continues with the same rhythmic pattern.

Final vocal entry with piano accompaniment. The key signature changes to Bb. The vocal line has two verses: "You smiled at me" and "You talked to me", followed by "And we're on our way." The piano accompaniment continues with the same rhythmic pattern.

No, we can't turn back, ___ babe; Yeah, we're on our way; —

And we can't turn back — 'cause it's too

Cm Bb Ab ⊕ Gb

 late, too late, too late, too late, too

late. _____ And we're on our way. — No, we can't turn back,

— babe; Yeah, we're on our way; — And we can't turn back. —

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'babe;', a quarter rest, and then the phrase 'Yeah, we're on our way;' with a quarter rest, and finally 'And we can't turn back.' with a quarter rest. The piano accompaniment consists of a treble and bass clef. The treble clef has a C chord above the first measure, and a G7 chord above the second measure. The bass clef has a steady eighth-note accompaniment.

The second system of the musical score continues the piano accompaniment. It features a treble and bass clef. The treble clef has a C chord above the first measure, an F7 chord above the second measure, and a C7 chord above the third measure. The bass clef continues with a steady eighth-note accompaniment.

The third system of the musical score continues the piano accompaniment. It features a treble and bass clef. The treble clef has an F chord above the first measure, a C chord above the second measure, an Ab chord above the third measure, and a C chord above the fourth measure. The bass clef continues with a steady eighth-note accompaniment.

The fourth system of the musical score includes a vocal line and piano accompaniment. The vocal line has a whole note rest above the first measure, followed by the phrase 'late, too la - te.' with a quarter rest. The piano accompaniment consists of a treble and bass clef. The treble clef has an F chord above the first measure, a G chord above the second measure, and a C chord above the third measure. The bass clef continues with a steady eighth-note accompaniment. The system concludes with a 'D.S.' (Da Capo) instruction and a repeat sign.

STRANGE DAYS

Words and Music by The Doors

8 va ----- loco

F# G Cm

down, They're goin' to de-

Gm Cm Gm

stroy our cas-

Cm Gm

u - al joys, We

G B Bb

shall go on play - ing or find

F E

a new town.

G B B \flat F G B B \flat F

Em Em
 Strange

Am Em Am
 eyes fill strange rooms,

Em Am Em
 voices will signal their ti - red

F \sharp G
 end, The host

ess is grin - ning, her

guests sleep from sin - ning,

Gm Cm Gm

Hear me talk of sin and you

G B

know this is it.

Bb F

it.

E

Strange days have found us
 And through their strange hours
 We linger alone,
 Bodies confused,

Memories misused,
 As we run from the day
 To a strange night of stone.

LOVE ME TWO TIMES

Words and Music by The Doors

Hard blues *

Fm

mf

(F)

(F)

Love me two times, ba - by, - Love me twice to-day;-

Bb9

Love me two times, girl,

* play as

Fm Fm

I'm goin' a-way. Love me two times, girl,-

Eb

One for to-mor-row, one just for to-day;-

Db Ab Eb Db7 Fm

Love me two times,- I'm goin' a-way.-

Fm

Fm

Love me one time,

Could not speak;

Bb7

Love me one time,

Yeh. my knee got

Fm

weak.

Fm

Love me two times, girl,

Eb

Db

Last me —

all thru the week;

Ab Eb Db7 Fm

Love me two times, — I'm goin' a - way; —

Fm Ab Eb Db7

Love me two times, — I'm goin' a - way. —

Fm Ab Eb

Love me two times, —

Db7 Fm

I'm goin' a - way.

PEOPLE ARE STRANGE

Words & Music by The Doors

Moderately

Fm

Bbm

Fm

Peo-ple are strange— when you're a stran - ger,

mf

Bbm

Fm

Bbm6

C7

Fm

Fm

Fa-ces look ug - ly

when you're a-lone.—

Wo-men seem wick - ed

3

Bbm

Fm

Fm

1. 3.

C7

when you're un-want - ed,

streets are un - e - ven

when you're down, when you're strange.

1. 3. C7

C

Ab

Bb m7

C7

Fa-ces come out — of the rain —

when you're strange.—

C Ab Bb m7 C7

C7 Ab Bbm7 C7

No one re-mem-bers your name — when you're strange _

⊕ (to 3rd ending)

when you're strange_ when you're strange..

2. C7 Fm C7 Fm Bbm Bdim C Fm6 F# dim C Fm Fm7

when you're down...

2. Ddim Db C7 Fm

3. rall. C7

when you're strange. —

rall. arp.

WHEN THE MUSIC'S OVER

Words and Music by The Doors

Rock 4

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass clef contains whole rests for the first two measures, followed by a quarter note G2 in the third measure.

The second system of musical notation continues the melody and accompaniment. Above the treble clef staff, the chords Em and A are indicated above the notes. The lyrics "When the" are written below the treble clef staff. The bass clef staff continues with a simple accompaniment pattern.

The third system of musical notation continues the melody and accompaniment. Above the treble clef staff, the chords Em, A, Em, A, Em, A, Em7, and A are indicated. The lyrics "mu-sic's o-ver," and "When the" are written below the treble clef staff. The bass clef staff continues with a simple accompaniment pattern.

The fourth system of musical notation continues the melody and accompaniment. Above the treble clef staff, the chords Em, A, Em, A, Em7, A, Em, and A are indicated. The lyrics "mu-sic's o-ver here" and "When the" are written below the treble clef staff. The bass clef staff continues with a simple accompaniment pattern.

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Em A D D#m Em D D#m Em

mu-sic's o-ver turn out the lights, — turn out the lights, —

D D#m Em Bm7 Em A

turn out the lights Yeah, — Yeah, —

Em A Em A Em A

When the

D D#m Em

turn out the lights. — For the

A7 E7 A7

mu-sic is your spe-cial friend. — Dance on fire — as

E7

it in - tends — mu - sic is your on - ly friend un -

Em D Em D D#

til the end, un - til the end, un - til the

(chant style)

Em A9

end. — Can - cel my sub - scrip - tion to the

Em A9 Em D/A Em A9 Em A9

res - ur - rec - tion, send my cred - en - tials to the

Em A9 Em D/A Em A9 Em A7

house of de - ten - tion, I got some friends in -

Em7 A7 Em A7 Em A7 Em A9

side. The

Em D/A Em A9 Em D/A

face in the mir-ror won't stop. *sfz sfz* The girl in the win-dow won't

Em A9 Em D/A Em D

drop. *sfz sfz* A feast of friends a-live she cried,

Em D/A Em Am Em7 D/A

wait-ing for me — out-side.

Em A D/A Em Em7 A7 Em A

Be - fore I sink - in-to the big sleep -

Em A9 Em A9 Em A9 Em A9
I want to hear - I want to hear -

Em A9 Em A9 Em A9 Em A9
the scream of the but-ter-fly -

Em A9 Em A9 Em A9
[Chord progression]

Em A9 Em A9
Come back, ba - by, back in-to my arms.

(Chant - spoken over "Em - A9" chord patterns.)

*We're getting tired of waiting around.
Waiting around
with our heads
to the ground.
I hear a very gentle sound.
What have they done to the earth?
What have they done to our fair sister?*

*Ravaged and plundered
and ripped her and bit her
Stuck her with knives
in the side of the dawn
and tied her with fences
and dragged her down.
I hear a very gentle sound.*

*We want the world and we want it
Now!
Persian night!
See the light!
Save us!
Jesus!
Save us!*

YOU'RE LOST, LITTLE GIRL

Words and Music by The Doors

Moderately

Piano introduction in G major, 4/4 time, consisting of two measures of whole notes in the right hand and a rhythmic bass line in the left hand.

Vocal line starting with "You're" and piano accompaniment.

Vocal line with lyrics "lost, lit-tle girl, You're" and piano accompaniment. Chords Em, C, Em, C are indicated.

Vocal line with lyrics "lost, lit-tle girl, You're" and piano accompaniment. Chords Em, C, Em, C are indicated.

Vocal line with lyrics "lost, Tell me who are you." and piano accompaniment. Chords Em, C, G, F, A are indicated.

Think that you know what to do, Im-

Chords: D, Gm, D, Gm

pos - si-ble yes, but it's true,

Chords: D, Gm, D

I think that you know what to

Chords: G, Bm

do, Yeah, sure that you

Chords: F, A, D

know what to do. You're

Chords: Gm, D

Em C Em

lost, lit - tle girl,

C Em C

You're lost, lit - tle girl,

Em C Em

You're lost, tell me

C G F A

who are you.

Em C poco rit. Em

You're lost.

UNHAPPY GIRL

Words & Music by The Doors

Quick

Cm Cm

Girl, un - hap - py

Bb Cm Bb Cm

girl, 1. left all a - lone, — Play - in' sol - i - taire, —
 2. tear your web a - way; — Saw thru all your bars —
 3. Fly fast a - way; — Don't miss your — chance —

Bb Cm Bb

— Play-in' war - den to your soul; — You are locked —
 — Melt your - self — to-day; — You are charged —
 To swim in mys - te - ry. — You are tied —

1.

Cm Bb Cm Bb Cm

in a pris - on of your own de - vice. And you
 in a pris -
 in a pris -

Gm Fm Bbm7

can't be - lieve what it does to me to

Cm

see you cry - in'.

2.

Bb Cm

- on of your own de - vice.

Bb Cm Bb

This system contains three measures of music. The first measure has a Bb chord, the second a Cm chord, and the third a Bb chord. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Cm Ab Cm

This system contains three measures of music. The first measure has a Cm chord, the second an Ab chord, and the third a Cm chord. The piano accompaniment continues with a similar eighth-note bass line and chordal accompaniment.

G7 Cm

This system contains two measures of music. The first measure has a G7 chord, and the second a Cm chord. The piano accompaniment features a more active eighth-note bass line in the left hand and chords in the right hand.

3. Bb Cm ritard. Bb Cm

- on of your own de - vice.

ritard.

This system contains four measures of music with lyrics. The first measure has a Bb chord, the second a Cm chord, the third a Bb chord, and the fourth a Cm chord. The piano accompaniment includes a 'ritard.' marking in the bass line. The lyrics are: '- on of your own de - vice.'

MOONLIGHT DRIVE

Words and Music by The Doors

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

G7

Let's swim to the moon uh huh let's climb thru the tide.

Musical notation for the first line of lyrics, including a G7 chord marking above the staff.

pen - e - trate the eve - nin' that the

Musical notation for the second line of lyrics.

D7

city sleeps to hide Let's swim out to-night, love it's

Musical notation for the third line of lyrics, including a D7 chord marking above the staff.

G7

our turn to try. parked be side the ocean on our

Musical notation for the fourth line of lyrics, including a G7 chord marking above the staff.

moon - light drive —

Ab7

Let's swim — to the moon — uh huh Let's climb — thru the tide,

A7

sur - ren - der to the wait - ing worlds — that

lap a - gainst our side — noth - in' left o - pen and no

E7

time to de - cide — we've stepped in - to a riv - er on our

A7

moon light drive — Let's swim to the moon —

A D A7 D

Let's climb thru the tide — You reach a hand to hold me but I

A D A7 D A D A7 D

can't be your guide — eas - y to love you as I

A D A7 D E7

watch you — glide — fall - ing through wet

A D

for - ests on our moon-light drive.

A7 D A D A7 D

(repeat and fade)

MY EYES HAVE SEEN YOU

Words and Music by The Doors

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a series of eighth notes in the bass line, followed by a melodic line in the treble staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the treble staff and a bass line in the bass staff. The word "My" is written at the end of the treble staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music includes the lyrics "eyes have seen — you, My eyes have seen — you,". Above the treble staff, the following chords are indicated: Em, D, Em, B7, Em, Em, D, Em.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music includes the lyrics "My eyes have seen — you stand in your door turn and stare". Above the treble staff, the following chords are indicated: B7, Em, E, D.

G Em D Em Em D Em

meet in-side show me some more show me some more
 fix your hair move up stairs, move up stairs

1. Em D Em 2. Em D Em Em D Em

show me some more. My move up-stairs. My eyes have seen you,

B7 Em Em D Em B7 Em

My eyes have seen you, My

E D G

eyes have seen you free from dis - guise, gaz-ing on a ci - ty un - der

Em D Em Em Dm Em Em D Em

tel - e - vi - sion skies, tel - e - vi - sion skies, tel - e - vi - sion skies.

Em D EmD Em D Em D Em D Em D Em

D Em D Em Em D Em D Em

My eyes have seen you,

Em D Em D Em

eyes have seen you,

E D

eyes have seen you let them pho - to - graph your soul,

G Em D Em D Em D Em D Em

mem-o-rize your al-leys on an end-less roll, end-less roll.

(repeat ad lib)

I CAN'T SEE YOUR FACE

Words and Music by The Doors

Slow and dreamy

Chord progressions for the first system: A sus4, G sus4, A sus4, G sus4.

Chord progressions for the second system: A sus4, G sus4, A sus4, G sus4.

Chord progressions for the third system: A sus4, G sus4, A sus4.

Chord progressions for the fourth system: E7 Rock 4, A7.

Chord progressions for the fifth system: Dm7, E7, Am7, E7.

Lyrics: can't see your face in my mind. can't see your face in my mind. car-ni-val dogs con-sume the lines. can't see your face in my mind.

Am Dm C#m7

Don't you cry,

Eb maj7 Gm7

ba - by, please don't cry,

Gm' G#m Am E7

and don't look at me with your eyes,

Am E7 A sus4

I can't seem to

G sus4 A sus4 G sus4

find the right lie, I

A sus4 G sus4 A sus4 G sus4

can't seem to find the right lie. In-

E7 A7

san - i - ty's horse a - dorns the sky,

Dm7 E7 Am E7

can't seem to find the right lie, -

Gm G#m Am E7

I won't need your pic - ture

A sus4 G sus4 A sus4 L.H.

un-til we say good - bye.

HELLO, I LOVE YOU

(Won't You Tell Me Your Name?)

Words and Music by The Doors

With a beat

A G A D

Hel-

A G A D A G

lo, I love you, Won't you tell me your name?_ Hel-lo, I love you, Let me

A D A G A D

jump in your game._ Hel-lo, I love you, Won't you tell me your name?_ Hel-

A G A D A G A G

lo, I love you, Let me jump in your game._ She's walk-in' down the street,

A C A G A G A G

Blind to ev-'ry eye she meets, Do you think you'll be the guy_ to

A G A G A G A D

make the queen of the an-gels sigh?_ Hel- lo, I love you, Wont you tell me your name? Hel-

A G A D A G

lo, I love you let me jump in your game, _ Hel- lo, I love you, wont you

A D A G A D

tell me your name?_ Hel- lo, I love you, let me jump in your game. _ She

A G A G A G

holds her head so high _ like a stat- ue in the

A G A G A G

sky _ Her arms are wick- ed and her legs are long. _ When she

A G A G

moves, my brain screams out this song—

gliss. gliss. gliss.

Bb Ab Bb Ab Bb Ab

Side - walk crouch - es at her feet— like a dog that begs for

Bb Ab Bb Ab Bb

some-thing sweet... Do you hope to make her see, you fool?— Do you

Bb Ab Bb Ab Bb Ab

hope to pluck this dusky jewel?— Hel-lo, Hel-lo, —

Bb Ab Bb Ab Bb Ab

Hel-lo, Hel-lo, Hel-lo, —

- Repeat and fade -

LOVE STREET

Moderately

Words & Music by The Doors

Am G Gm F

She lives on Love Street, -

This system contains the first four measures of the piece. The treble clef staff has a C-clef and the bass clef staff has an F-clef. The time signature is common time (C). The key signature has one flat (Bb). The first measure is a whole rest. The second measure has a half note G4 and a half note F4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3.

Am G Gm F

She lives on Love Street, - Lingers long on Love Street, -

This system contains the next four measures. The treble clef staff has a C-clef and the bass clef staff has an F-clef. The time signature is common time (C). The key signature has one flat (Bb). The first measure has a half note G4 and a half note F4. The second measure has a quarter note G4, a quarter note F4, and a quarter note E4. The third measure has a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure has a quarter note A3, a quarter note G3, and a quarter note F3.

Am G Gm F

She has a house - and gar-den, I would like to see - what happens.

This system contains the next four measures. The treble clef staff has a C-clef and the bass clef staff has an F-clef. The time signature is common time (C). The key signature has one flat (Bb). The first measure has a half note G4 and a half note F4. The second measure has a quarter note G4, a quarter note F4, and a quarter note E4. The third measure has a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure has a quarter note A3, a quarter note G3, and a quarter note F3.

Bm A Am G

Piano Solo

This system contains the final four measures, which are a piano solo. The treble clef staff has a C-clef and the bass clef staff has an F-clef. The time signature is common time (C). The key signature has one flat (Bb). The first measure has a half note G4 and a half note F4. The second measure has a quarter note G4, a quarter note F4, and a quarter note E4. The third measure has a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure has a quarter note A3, a quarter note G3, and a quarter note F3.

Am G Gm F

She has robes and she has mon-keys, La - zy dia - mond-stud-ded flunk-ies,

Gm Am Bb

She has wis - dom and knows what to do,

Fmaj7 Gm Fmaj7

She has me and

Bb6 A7(4 sus) A7

she has you.

Bm A Am

G Bm 3 3 A 3

Am 3 G Am Bm

She _____ has wis - dom and

C Gmaj7 Am7 Gmaj7

knows what to do, — She has me and

C6 G Am

she has you.

Spoken:

repeat 3 times

Am G Gm F

1. I see you live on Love Street; --- There's the store where the creatures meet.
 2. I wonder what they do in there, --- Sum - mer Sun - day and a year. ---
 3. I guess I like it fine so far. ---

Gm F C D

Bm A Am G

She lives on Love Street, Lin - gers long on Love Street. ---

Bm A Am G

She has a house and gar - den I would like to see what hap - pens.

(repeat and fade)

SPANISH CARAVAN

Words & Music by The Doors

Ad lib. (Flamenco Style)

The musical score consists of four systems of piano accompaniment, each with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The first system begins with a treble clef and a key signature of one sharp. The second system features a complex, rhythmic melody in the treble clef, with a bass clef accompaniment. The third system continues the melody with a steady bass line. The fourth system concludes the piece with a final cadence in the treble clef and a bass line with accents.

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Allegro (in 1)

tacet

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a series of quarter notes: G3, A3, B3, C4, B3, A3, G3.

The second system of musical notation consists of two staves. The upper staff continues the eighth-note melody from the first system. The lower staff continues the quarter-note bass line.

The third system of musical notation consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues the quarter-note bass line.

The fourth system of musical notation consists of two staves. The upper staff begins with a measure containing a whole note chord labeled 'B' (B major). The lower staff continues the quarter-note bass line.

The fifth system of musical notation consists of two staves. The upper staff begins with a measure containing a whole note chord labeled 'C7'. The lower staff continues the quarter-note bass line, with flat symbols (b) placed below the notes G3, A3, B3, and C4 in the first four measures.

A D

G C F

B \flat F \sharp B

Much Slower (in 3)

Em Am B Em

Car - ry me, car - a - van, take me a - way, Take me to

Am B Em Am Em

Por - tu - gal, take me to Spain, An - da - lu - si - a, with

B7 Em Am Em B7

fields full of grain, I have to see you a - gain and a -

Em D7

gain. Take me, Span - ish Car - a - van, Yes, I

ad lib (long)

C B7 (long)

know you can.

Very fast (in 1) (f) (facet)

f

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of chords and a melodic line. The bass staff contains a bass line with chords. The key signature has one sharp (F#).

8va -----

B

Second system of musical notation. The treble staff begins with an 8va marking and a 'B' chord label. The bass staff continues the bass line. The key signature has one sharp (F#).

8va -----

C7

Third system of musical notation. The treble staff begins with an 8va marking and a 'C7' chord label. The bass staff continues the bass line. The key signature has one sharp (F#).

8va -----

B

Fourth system of musical notation. The treble staff begins with an 8va marking and a 'B' chord label. The bass staff continues the bass line. The key signature has one sharp (F#).

8va -----

loco

A

D

Fifth system of musical notation. The treble staff begins with an 8va marking, followed by a 'loco' marking and 'A' and 'D' chord labels. The bass staff continues the bass line. The key signature has one sharp (F#).

G C

F Bb

F# B

C (long) Em7 (long) ff

SUMMER'S ALMOST GONE

Words and Music by The Doors

Moderate Four

Fm Eb Db Bb Cm Bb Cm Bb

Sum-mer's al-most gone,

Cm Bb Cm Cm Bb Cm

Sum-mer's al-most gone, al-most gone,

Fm Cm

Yeh, it's al-most gone. Where will we be

G7 Cm

when the sum-mer's gone?

Ab Eb Db Bb Cm

Morn-ing found us calm-ly un-a - ware,

Eb Db Ab G7

Noon burned gold in - to our hair, At night

Fm7 Eb Db Cm

we swam the laughing sea. When sum-mer's gone,

G7 Fm Cm Bb

where will we be? where will we be

Cm

where will we be?

2.
Cm Cm Bb Cm

Sum-mer's al-most gone,

Sum-mer's al-most gone.

Cm Bb Cm Bb Fm7 Cm Bb

We had some good times_ but they're gone.

Cm G7 Fm Cm

The winter's coming on, sum-mer's al-most gone.

NOT TO TOUCH THE EARTH

Moderately
Dm

Words & Music by The Doors

The first system of music shows a piano accompaniment in the bass clef with a steady eighth-note pattern. The treble clef contains a whole rest, indicating that the vocal line has not yet begun.

The second system introduces the vocal line in the treble clef. The melody consists of quarter notes and eighth notes. The piano accompaniment continues with the same eighth-note pattern. Chord symbols Dm and Cm6 are placed above the treble staff.

The third system contains the first four measures of the vocal line with lyrics. The piano accompaniment remains consistent. Chord symbols Dm and Cm6 are placed above the treble staff.

The fourth system contains the final two measures of the vocal line. The piano accompaniment continues. Chord symbols Dm and Cm6 are placed above the treble staff.

Dm Cm6 Dm Cm6 Dm Cm6

House up-on the hill, Moon is ly-ing still, Sha-dows of the trees,

Dm Cm6 Dm Cm6 Dm Cm6 Dm

wit-ness-ing the wild breeze. Come on, Ba-by, run with me, Let's run

Drums

Gm Fm

run with me, run with me,

Gm D

run with me Let's run.

Em Dm6 Em Dm6 Em Dm6 Em Dm6 Voice

The

Em Dm6 Em Dm6 Em Dm6 Em Dm6

man-sion is warm at the top of the hill, Rich are the rooms and the com-forts there

Em Dm6 Em Dm6 Em Dm6 Em Dm6

Red are the arms of lux - u - ri - ant chairs, And you don't know a thing till you get in-side

Orchestra Voice

Dead

Em Dm6 Em Dm6 Em Dm6 Em Dm6

Pres-i-dent's corpse in the driver's car, — The en-gine runs on glue and tar, —

Em Dm6 Em Dm6 Em Dm6 Em Dm6

Come on a-long, Not go-in' very far, To the East — to meet the Czar. —

Em Am Gm

Run with me, Run with me,

Am E

Run with me. Let's run.

Fm Ebm6 Fm Ebm6 Fm Ebm6 Fm Ebm6 Voice

Some

Fm Ebm6 Fm Ebm6 Fm Ebm6 Fm Ebm6

out-laws live by the side of a lake,-- The min-is-ter's daugh-ter's in love with the snake, Who

Fm Ebm6 Fm Ebm6 Fm Ebm6 Fm Ebm6

lives in a well by the side of the road,-- Wake up, girl,-- we're al-most home,--

Fm Ebm6 Fm Ebm6 Fm Ebm6 Fm Ebm6

(repeat ad lib)

WINTERTIME LOVE

Waltz Tempo

Words and Music by The Doors

D A E A

Em7 D F C

1. Win - ter - time winds blow cold this sea - son,
 2. Win - ter - time winds _____ blue and freez - in'

Dm F Bb A Em

Fall - in' in love I'm hop - in' to be. Wind is so
 Com - in' from north - ern storms in the sea. Love has been

D F C Dm F

cold, is that the rea - son keep - ing you warm, your
 lost, is that the rea - son try - ing des - per - ate -

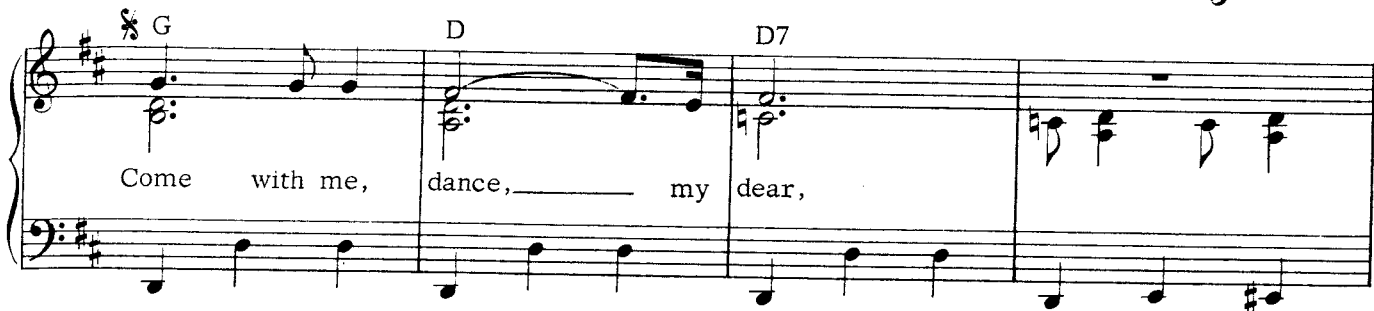
B \flat A E A

hands touch - ing me.
ly to be free.



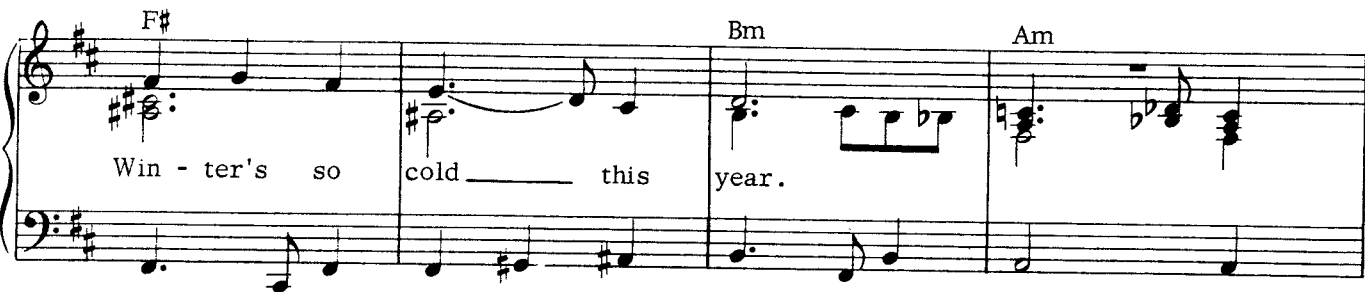
G D D7

Come with me, dance, _____ my dear,



F# Bm Am

Win - ter's so cold _____ this year.



G A G A


You are so warm, my Win - ter - time Love to



D A E A

be.

p.



Bm

F#7

The first system of music consists of two staves. The right-hand staff features a melodic line with eighth-note patterns and slurs, starting with a Bm chord. The left-hand staff provides a bass line with quarter notes. The system concludes with an F#7 chord.

A7

The second system continues the piece, featuring similar eighth-note patterns in the right hand and a steady bass line in the left hand. An A7 chord is indicated above the right-hand staff.

E7

A

The third system shows a change in the right-hand melody. It begins with an E7 chord and concludes with an A chord. The bass line continues with quarter notes.

E

A

The fourth system features block chords in the right hand. An E chord is indicated above the first measure, and an A chord is indicated above the final measure. The bass line continues with quarter notes. A glissando effect is shown in the right hand at the end of the system, labeled "gliss." with a wavy line.

D

A rit.

D

be.

The fifth system begins with a D chord and a fermata over the first measure. The right hand has a melodic line with a fermata. The left hand has a bass line. The system concludes with a D chord and a fermata. The tempo marking "A rit." is present above the second measure. The word "be." is written below the first measure.

UNKNOWN SOLDIER

Words and Music by The Doors

Am G

Wait un-til the war is o-ver and we're both a lit-tle old-er.

Detailed description: This system contains the first two measures of the song. The music is in 5/4 time. The first measure has an Am chord and the second measure has a G chord. The lyrics are 'Wait un-til the war is o-ver' and 'and we're both a lit-tle old-er'.

Tempo-Moderate Rock

Am G Am

The un-known sol-dier prac-tice where the news is read —

Detailed description: This system contains the next two measures. The tempo is marked 'Tempo-Moderate Rock'. The first measure has an Am chord and the second measure has a G chord. The lyrics are 'The un-known sol-dier' and 'prac-tice where the news is read —'.

G

tel - e - vi - sion chil - dren dead — un - born, liv - ing,

Detailed description: This system contains the next three measures. The first measure has a G chord. The lyrics are 'tel - e - vi - sion', 'chil - dren dead —', and 'un - born, liv - ing,'.

F C D Am

liv-ing, dead, bul - let strikes the hel - met's head.

Detailed description: This system contains the next four measures. The chords are F, C, D, and Am. The lyrics are 'liv-ing, dead, bul - let strikes the hel - met's head.'.

F C D Am A

And — it's all o-

Detailed description: This system contains the final two measures. The chords are F, C, D, Am, and A. The lyrics are 'And — it's all o-'.

Ab G G#

ver for the un-known sol-dier.

A Ab G

it's all o-ver for the un-known sol-

G# Am

dier uh uh

chant over military drum (spoken) "Company

halt!" "Present Arms" (Military Drum Roll) Gun Shot

R.H. L.H.

Am

Make a grave for the un-known sol-dier nes-tled in your hol-low shoul-der.

Primo Tempo

Am G F C D Am

The un-known sol-dier R.H. prac-tice as the news is read

F C D Am G C G C G C G

tel - e - vi - sion chil-dren dead

F C D Am F C D Am

bul - lets strikes the hel-met's head

A Ab G G#

it's all o - ver the war is o - ver.

(repeat and fade)

WE COULD BE SO GOOD TOGETHER

With a beat

Words & Music by The Doors

(*tacet*)

Musical notation for the first system, featuring piano accompaniment in treble and bass clefs. The music is in common time (C) and consists of four measures. The treble clef part has a melodic line with eighth and quarter notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

Musical notation for the second system, continuing the piano accompaniment. It consists of four measures, maintaining the same rhythmic and melodic patterns as the first system.

Gm

We could be so good togeth-er, Yeh, so good togeth-er,

Musical notation for the third system, including vocal lines and piano accompaniment. The system is marked with a Gm chord. It consists of four measures. The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "We could be so good togeth-er, Yeh, so good togeth-er,"

E7

We could be so good togeth-er, Yeh, we could, I know we could,—

Musical notation for the fourth system, including vocal lines and piano accompaniment. The system is marked with an E7 chord. It consists of four measures. The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "We could be so good togeth-er, Yeh, we could, I know we could,—"

Am Ab G Ab

Tell you lies, I'll tell you wicked lies,

Am Ab G G#m Am

Tell you lies, Tell you wicked lies.

D G G# A D A D G#

I tell you 'bout the world that we'll in - vent, Wan - ton world with -

A D A G Am

out la-ment, en - ter-prise, ex - pe-di - tion, in - vi - ta-tion and in-vention.

Am

Yeah, so good to-geth - er, ah, so good to-geth - er, We could be so

A

good to-gether, Yeh, we could, know we could...

G A N.C.

We could be so good to-gether, Yeh, so good to-gether,

We could be so good to-gether, Yeh, we could, know we could...

Tell you lies, Tell you wicked lies,

Bm7 E7(b5) A7 Bb

Tell you lies, Tell you wicked lies,

Bm7 E7(b5) A Bb B7

Tell you lies, Tell you wick-ed lies. The

E A E B E B E A E B E B

time you wait sub-tracts from joy, Be-heads the an-gels you de-stroy;

A B N.C.

An-gels fight, An-gels cry; An-gels dance and An-gels die.

Bm

Am Bb Bbm

FIVE TO ONE

With a beat

Words and Music by The Doors

Piano introduction in common time (C). The right hand plays a series of whole notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a steady eighth-note bass line: C3, D3, E3, F3, G3, A3, B3, C4.

Am

Five to one, — ba-by, one in five, — No one here — gets out a-live, — Now —

The vocal line is in common time. The melody starts on G4, moving up stepwise to C5. The piano accompaniment continues with the eighth-note bass line.

you get yours, — ba - by, I'll get mine, — Gon-na make it, ba - by,

The vocal line continues with the melody moving up to D5 and then down. The piano accompaniment continues with the eighth-note bass line.

G Am ^VG Am G

if we try. — (pattern) — — — — — The

The vocal line concludes with the melody on G4. The piano accompaniment continues with the eighth-note bass line.

Am G Am G Am G

old get old_ and the young get strong - er, May take a week and it

(repeat pattern till piano Solo)

Am G Am G Am G

may take long - er, They got the guns but we got the num-bers.

Am *tacet*

Gon-na win, yeh, we're tak-in' o - ver, come on.

Am

(Solo)

First system of musical notation, featuring a treble and bass staff with piano accompaniment.

Second system of musical notation, featuring a treble and bass staff with piano accompaniment.

Third system of musical notation, including lyrics: "Your ball-room days are o - ver, ba - by, Night is draw - ing near,"

Fourth system of musical notation, including lyrics: "Sha-dows_ of the eve - ning_ grow a - cross the year._"

You walk a-cross the floor with a

flow-er in your hand,

Try-ing to tell me__ no one

un-der stands,

Trad-ing your house__ for a

hand-ful of dimes .__

Gon-na make it,ba-by, in our prime,__

get to-geth-er one more time__

Am

get to-geth-er

one more time .__

get to-geth-er

(choir)

Am

G

Am

G

one more time__

(spoken)

get__ to-geth-er__ one more time .__

(repeat and fade)

YES, THE RIVER KNOWS

Words and Music by The Doors

Quick

A

F

Please be - lieve me

the riv - er

B

Bm

told me

ver - y soft - ly

want you to

F#

hold me

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E Dm C E Am G F E

Free fall flow river, flow on and on — it goes —

E Dm C E Am G Am Bm E Dm

Breathe un-der wa-ter till the end. Free fall

F G Am G F E Am G7

flow riv-er flow on and on — it goes, — Breathe un - der

Am E7

A to continue A to finish. Fine

wa-ter till the end. Yes the riv-er knows. — end.

poco rit.

Emaj7 Dmaj7

Emaj7 Dmaj7

Please be - lieve me, If you don't need me I'm

F#m B4sus B7

go - ing but I need a lit-tle time, I

F#m C#m G#m C#m

prom-ised I would drown my - self in mys - tic heat-ed wine.

A F

Please be - lieve me the riv - er told me

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole note 'Please' under a chord marked 'A', followed by 'be - lieve me' under a chord marked 'F'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

B# B#m

ver - y soft - ly want you to

The second system continues the vocal line with 'ver - y soft - ly want you to'. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The system is marked with 'B#' and 'B#m' chords.

F#

hold me.

The third system shows the vocal line with 'hold me.' in a long note. The piano accompaniment continues with chords and a bass line. The system is marked with an 'F#' chord.

Emaj7 Dmaj7

The fourth system consists of piano accompaniment in grand staff. It is marked with 'Emaj7' and 'Dmaj7' chords. The right hand features chords and moving lines, while the left hand provides a bass line.

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of chords and moving lines in both hands.

Piano accompaniment for the second system, including a treble clef with a triplet of eighth notes and a bass clef. Chord labels **Emaj7** and **Dmaj7** are placed above the staff.

Piano accompaniment for the third system, including a treble clef and a bass clef. Chord labels **G#m**, **B#m**, **Em**, **Bm**, and **E7** are placed above the staff. The word **Voice** is written above the treble staff.

Piano accompaniment for the fourth system, including a treble clef and a bass clef. Chord labels **F#m**, **B4sus**, and **B7** are placed above the staff. The lyrics **go - ing but I need a lit-tle time, I** are written below the treble staff.

Piano accompaniment for the fifth system, including a treble clef and a bass clef. Chord labels **F#m**, **C#m**, **G#m**, and **C#m** are placed above the staff. The lyrics **prom-ised I would drown my-self in mys-tic heat-ed wine.** are written below the treble staff. The instruction **D.S. al Fine** with a double bar line and repeat sign is at the end of the system. The tempo marking **poco rall.** is written below the bass staff.

L. A. WOMAN

Jim Morrison

The Doors

Bright beat

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of whole rests. The lower staff is a bass clef with the same key signature and time signature. It contains a continuous eighth-note accompaniment pattern across all four measures.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: a half note G4, a half note A4, a quarter note B4, and a quarter note C5. The lower staff is a bass clef with the same key signature and time signature. It contains a continuous eighth-note accompaniment pattern across all four measures.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: a half note G4, a half note A4, a quarter note B4, and a quarter note C5. The lower staff is a bass clef with the same key signature and time signature. It contains a continuous eighth-note accompaniment pattern across all four measures.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: a half note G4, a half note A4, a quarter note B4, and a quarter note C5. The lower staff is a bass clef with the same key signature and time signature. It contains a continuous eighth-note accompaniment pattern across all four measures.

A

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady eighth-note accompaniment.

A

Musical notation for the second system, including the vocal line "Well, I". The piano accompaniment continues with the same eighth-note pattern in the bass clef. The treble clef has some rests and chords.

A

Musical notation for the third system, including the vocal line "just got in-to town a - bout an hour a - go". The piano accompaniment continues with the same eighth-note pattern in the bass clef. The treble clef has some rests and chords.

A

Musical notation for the fourth system, including the vocal line "took a look a-round, see which way the wind blow,". The piano accompaniment continues with the same eighth-note pattern in the bass clef. The treble clef has some rests and chords.

A

Musical notation for the fifth system, including the vocal line "Where the lit - tle girls in their". The piano accompaniment continues with the same eighth-note pattern in the bass clef. The treble clef has some rests and chords.

A

Hol-ly-wood bun - ga - lows, Are you a

A

luck-y lit - tle la - dy in the ci - ty of light?—

A

or just an - oth - er lost an - gel. Ci - ty of night,—

G G# A

ci - ty of night,—

A G G#

ci - ty of night,— ci - ty of night.—

A

First system of musical notation. The treble staff contains chords and some melodic fragments, while the bass staff has a consistent eighth-note accompaniment. A section marker 'A' is placed above the first measure.

A

L. A. — wo - man, L. A. — wo - man,

Second system of musical notation. The treble staff has chords and a vocal line. The bass staff continues the eighth-note accompaniment. The lyrics "L. A. — wo - man," are written below the treble staff. A section marker 'A' is placed above the first measure.

A

L. A. wo - man, Sun - day af - ter - noon, —

Third system of musical notation. The treble staff has a vocal line. The bass staff continues the eighth-note accompaniment. The lyrics "L. A. wo - man, Sun - day af - ter - noon, —" are written below the treble staff. A section marker 'A' is placed above the first measure.

A

L. A. — wo - man, Sun - day

Fourth system of musical notation. The treble staff has a vocal line. The bass staff continues the eighth-note accompaniment. The lyrics "L. A. — wo - man, Sun - day" are written below the treble staff. A section marker 'A' is placed above the first measure.

A

af - ter - noon, —

Fifth system of musical notation. The treble staff has a vocal line. The bass staff continues the eighth-note accompaniment. The lyrics "af - ter - noon, —" are written below the treble staff. A section marker 'A' is placed above the first measure.

A

L. A. wo - man, Sun-day af - ter - noon. — drive thru your sub-urbs

A G G#

in - to your blues, in - to your

A G

blues, in - to your blue, blue, — blues, —

G G# A

— in - to your blues.

A G A G A G

A G A G A G

I see your hair is burn - ing—

A G A G A G

hills are filled with

A G A G A G

fi - re; — If they

A G A G A G

say I nev - er — loved you —

A G A G A G

you know they are a li - ar. —

A G A G A G

Driv - in' down the

A G A G A G

free - way

A G A G A G

mid - night al - leys roam

A G A

Cops in cars, the top - less bars,

A

nev - er saw a wo - man

so a -

G G# A

lone, so a - lone,

This system contains the first two lines of music. The treble clef staff features a melodic line with a long note on 'lone,' followed by a sequence of chords and notes for 'so a - lone,'. The bass clef staff provides a steady accompaniment of eighth notes. Chord symbols G, G#, and A are positioned above the treble staff.

A G G#

so a - lone, so a - lone.

This system contains the next two lines of music. The treble clef staff continues the melody with 'so a - lone,' and 'so a - lone.'. The bass clef staff continues the accompaniment. Chord symbols A, G, and G# are positioned above the treble staff.

A

Mo - tel mon-ey

This system contains the third and fourth lines of music. The treble clef staff has a melodic line with a long note on 'Mo - tel mon-ey'. The bass clef staff continues the accompaniment. A chord symbol A is positioned above the treble staff.

A

mur - der mad - ness

This system contains the fifth and sixth lines of music. The treble clef staff has a melodic line with a long note on 'mur - der mad - ness'. The bass clef staff continues the accompaniment. A chord symbol A is positioned above the treble staff.

A

let's change the mood from glad to sad - ness.

This system contains the seventh and eighth lines of music. The treble clef staff has a melodic line with a long note on 'let's change the mood from glad to sad - ness.'. The bass clef staff continues the accompaniment. A chord symbol A is positioned above the treble staff.

Double tempo (slow 4)

Am

Musical notation for the first system, featuring piano accompaniment in Am. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff begins with a whole note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Am

Musical notation for the second system, featuring piano accompaniment in Am and the vocal line. The system consists of two staves. The treble staff has a whole rest in the first measure, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The vocal line in the treble staff begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics "Mis - ter" are written below the vocal line.

Am

Musical notation for the third system, featuring piano accompaniment in Am and the vocal line. The system consists of two staves. The treble staff has a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The vocal line in the treble staff has a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics "Mo - jo ris - in' Mis - ter Mo - jo ris - in' Mis - ter" are written below the vocal line.

Am

(Getting gradually faster and faster)

Musical notation for the fourth system, featuring piano accompaniment in Am and the vocal line. The system consists of two staves. The treble staff has a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The vocal line in the treble staff has a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics "Mo - jo ris - in' Mis - ter Mo - jo ris - in' got to" are written below the vocal line.

Am

Musical notation for the fifth system, featuring piano accompaniment in Am and the vocal line. The system consists of two staves. The treble staff has a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The vocal line in the treble staff has a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics "keep on ris - in' Mis - ter Mo - jo ris - in' Mis - ter" are written below the vocal line.

Faster
Am

Mo - jo ris - in' Mo - jo ris - in' Mis - ter

Am Faster

Mo - jo ris - in' Mis - ter Mo - jo ris - in' got to

Am

keep on ris - in' ris - in', ris - in',

Am

ris in', ris - in', ris - in', ris - in',

ris - in', ris - in', ris - in', ris - in',

A

A G G#

ci - ty of night, ci - ty of night.

A A

A

A

L. A. _wo - man,
she's my wo - man,

L. A. _wo - man.
L. A. _wo - man.

Repeat and fade

LOVE HER MADLY

Words/Robby Krieger

Music/The Doors

Bright Rock Beat

Musical notation for the first system, featuring a piano introduction with a bright rock beat. The treble clef contains chords and eighth notes, while the bass clef has a simple bass line.

Musical notation for the second system, continuing the piano introduction with more complex rhythmic patterns in both staves.

Don't you love her mad - ly? Don't you need her bad - ly?

Am

Don't you love her ways? Tell me what you say?

D7 Am

Am /

Don't you love her mad - ly? Want to

F D Am

be her__ dad - dy? Don't you love her__ face?__

Am E

Don't you love her as__ she's walk - ing out the door?__

Am Em

Like she did__ one thou-sand times be - fore__

Am D7

Don't you love her ways?__ Tell me

Am Em

what you say don't you love her as she's walk-ing out — the door? —

Am N.C. D9 Am7 D9

All your love —

D9 Am7 D9 Am7 D9

all your love — all your love —

Am7 D7 Am7 D7 G

all your love all your love is gone, —

G C

So sing a lone - ly song — of a

A D F D G E

deep blue dream. — Sev-en hors-es seem — to be on the

♩ Am C F

mark. Oh, ——— don't you love — her? —

D Am E

Don't you love her as — she's walk - ing out — the door? —

Am N.C.

♩ Am

mark.

Am

Don't you love her mad - ly? Don't you

(Repeat and fade)

RIDERS ON THE STORM

The Doors

Jim Morrison

Moderate beat

Em A Em A Em A

8va basso

Em A Em A Em A

8va

Em A Em A Em A Em A

8va

Ri-ders on the storm,

Ri - ders on the storm,

Em A Am Bm/A C/A D/A

In - to this house we're born, in -

Em A Em A D

to this world we're thrown like a dog with - out a bone, an

C Em A Em7 A

act - or out on loan. Ri - ders on the storm. There's a

Em A Em7 A

kill - er on the road his brain is
got - ta love your man girl, you

Em A Em7 A Am Bm/A

squirm-ing like a toad. Take a long hol - i day
got - ta love your man. Take him by the hand

C/A D/A Em A Em7 A

let your chil - dren play. If you
make him un - der stand. The

D C Em A

give this man a ride, sweet fam-i - ly will die.
world on you de-pends, our life will nev - er end. You Kill-er on the road.
got-ta love your man.

A Em A Em7 A 1. Em Em7

A

2. Em A Em7 A

2. Girl, you

Em7 A Em A Em7 A Em A Em7

Em7 A Em9 A Em9 A Em9

Ri - ders on the storm, Ri - ders on the storm,

Em9 A Em9 A Em9

Ri - ders on the storm, Ri - ders on the storm,

Em9

Repeat and fade

THE WASP

Jim Morrison

The Doors

Medium 4 beat

Em

(spoken:) I want to tell you about Texas Radio and the big beat.

Em

It comes out of the Virginia swamps, cool and slow, with a back beat,

Em

narrow and hard to master.

Detailed description: This is a musical score for the song 'The Wasp' by Jim Morrison. It is written for piano and voice. The score is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Medium 4 beat'. The music is primarily in the Em chord. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line is in the treble clef. The lyrics are: '(spoken:) I want to tell you about Texas Radio and the big beat. It comes out of the Virginia swamps, cool and slow, with a back beat, narrow and hard to master.' The score is divided into four systems, each with a piano accompaniment and a vocal line.

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Em

some call it heavenly in its brilliance
others, mean and rueful of the Western dream
I love the friends I have gathered together on this thin raft
we have constructed pyramids in honor of our escaping.

This is the land where the
Pharaoh died.

(repeat ad lib)

E 3 F# E F# G E F# E F#

A A# B E F# E F# E

F# G# G F# E Em

Em

The Negroes in the forest, brightly feathered, and they are saying:

Em

"Forget the night!
live with us in forests of azure,
out here on the perimeter, there are no stars.
Out here we is stoned - immaculate."

E 3 F# E 3 F# G

(Sung:)

1. Lis-ten to this I'll tell you a - bout the heart - aches; I'll
2. Lis-ten to this I'll tell you a - bout Tex - as; I'll

E 3 F# E F# A A# B

tell you a - bout the heart - ache and the loss of God. I'll
tell you a - bout Tex - as Ra - di - o. I'll

E 3 F# E 3 F# C# 3 A C# A

tell you a-bout the hope-less night, the mea - ger food my soul for-got,
 tell you a-bout the hope-less night, the wan - der - in' the West - ern dream,

F# 3 G# G F# E Em

tell you a - bout the maid-en with wrought i - ron soul.

Em

(spoken) I want to tell you about Texas Radio and the big beat,

Em

soft-driven, slow and mad like some new language.

wrought i - ron soul.

L'AMERICA

The Doors

Jim Morrison

Start slowly

The first system of music is written for piano in G major (one sharp) and 4/4 time. The right hand consists of three whole rests. The left hand begins with a whole note G4, followed by a quarter note A4, and then a quarter note B4. A fermata is placed over the G4. In the fourth measure, there is a triplet of eighth notes: G4, F#4, and E4. The system concludes with a whole note G4.

The second system continues the piano accompaniment. The right hand remains silent. The left hand features a triplet of eighth notes (G4, F#4, E4) in the first measure, followed by a quarter note D4 with an accent (>), and another quarter note D4 with an accent (>). The system ends with a quarter note G4.

Getting gradually faster

The third system shows the piano accompaniment becoming more active. The right hand is silent. The left hand plays a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The notes are accented (>) and the tempo is marked as 'Getting gradually faster'.

Medium 4 beat

The fourth system features a change in tempo to 'Medium 4 beat'. The right hand has a whole note G4 in the first measure, followed by a whole note B4 in the second measure. The left hand continues with eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3.

The fifth system continues the piano accompaniment. The right hand has a whole note G4 in the first measure, followed by a whole note B4 in the second measure. The left hand continues with eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The instruction '(with 8va basso)' is written below the staff.

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First system of musical notation, featuring treble and bass staves with a grand staff brace on the left. The key signature has three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the melody and accompaniment from the first system. The treble clef features a long, flowing melodic line with some grace notes, and the bass clef continues with quarter notes.

Third system of musical notation, showing a repeat sign and the instruction "Repeat ad lib". The treble clef has a long, sustained melodic line, and the bass clef continues with quarter notes.

Fourth system of musical notation, starting with a section marker "B" and a repeat sign. The lyrics "I took a trip down to l'A - mer - i - ca" are written below the treble clef staff.

Fifth system of musical notation, continuing the lyrics "to trade some beads for a pint of gold." and including a first ending bracket labeled "1.".

2. to ♩

B

of gold.

B

1.

l'A-mer- i - ca, l'A-mer- i - ca, l'A-mer - i - ca, l'A-mer -

2.

B E7

C'-mon, peo - ple, don't you

without 8va

E7

look so down;— You know the rain-man's com-in' to town.—

A7 A#

He'll change your weath-er, he'll change your luck,—

B N.C.

B

He'll e - ven teach you how to find your - self,

B

l'A - mer - i - ca.

(with 8va basso)

A

Bb

B

C

C#

F# 7

B7

E A E

Friendly stran - gers came to town, —

(without 8va basso)

A E A

all the peo-ple — put them down. — But the wo - men —

E B C

loved their ways — come a - gain some oth - er —

B

day. — Like the gen - tle rain, —

B

like the gen - tle rain — that falls. —

B

(with 8va basso) Repeat ad lib

Getting gradually faster

B

l'A- mer - i - ca, l'A - mer - i - ca, l'A - mer - i - ca, _____

1. 2.

B

l' A - _____ l' A -

B

mer - i - ca.

sfz

CHANGELING

Jim Morrison

The Doors

Bright Rock Beat

A7(+9)

(8va basso)

The first system of music is in common time (C) and features a 'Bright Rock Beat'. The right hand (treble clef) plays a series of chords, each marked with an 'A7(+9)' chord symbol. The left hand (bass clef) plays a steady eighth-note bass line. A note in the bass line is marked '(8va basso)', indicating it is an octave lower than written.

A7(+9)

The second system continues the piece. The right hand features a melodic line with some notes beamed together and held over. The left hand continues with the eighth-note bass line.

A7(+9)

The third system shows further development of the melodic line in the right hand, with some notes tied across measures. The bass line remains consistent.

A7(+9)

The fourth system concludes the piece. The right hand has a more active melodic line, and the left hand continues the eighth-note bass line.

A7(+9)

The first system of music consists of two staves. The treble clef staff contains a series of chords, primarily A7(+9) and related voicings, with some notes beamed together. The bass clef staff features a consistent eighth-note accompaniment pattern.

A7(+9)

I live

The second system continues the musical notation. The treble clef staff shows the progression of chords. The lyrics "I live" are written in the right-hand margin of the treble staff. The bass clef staff maintains the eighth-note accompaniment.

A7(+9)

up town, I live down - town,

The third system of music includes the lyrics "up town, I live down - town,". The treble clef staff shows the vocal line with notes corresponding to the lyrics. The bass clef staff continues with the eighth-note accompaniment.

I live all a-round.

The fourth system contains the lyrics "I live all a-round.". The treble clef staff shows the vocal line. The bass clef staff continues with the eighth-note accompaniment.

I had mon - ey, —

The fifth system contains the lyrics "I had mon - ey, —". The treble clef staff shows the vocal line. The bass clef staff continues with the eighth-note accompaniment.

I had — none; — I had

A7(+9)

mon - ey, — I had — none; —

A7(+9) Am

But I nev - er been so broke that I could-n't leave

Am

town. I'm a change - ling —

Am

see me change. I'm a

Am

change - ling - see me change.

Am

I'm the air you breathe, food you eat,

Am

(Orch.) F

friends you greet in the swarm-ing street.

F

See me

Am

to 2nd Coda

change, see me change.

Am

I live

Coda
A sus4 A9

town. I'm the

Second Coda
Am

I'm leav-ing town on the mid-night train

Am

gon-na see me change,

Am

change, change, change, change.

(Repeat and fade)

CARS HISS BY MY WINDOW

Jim Morrison

The Doors

Slow Blues Beat

The musical score is written for piano and voice. It consists of four systems of music. The first system is an instrumental introduction in E major, 4/4 time, with a 'Slow Blues Beat'. The piano part features a steady bass line with triplets in the right hand. The second system begins the vocal line with the lyrics 'The cars hiss by my win-dow'. The piano accompaniment continues with chords E and A7. The third system continues the vocal line with 'like the waves down on the beach.' and 'The'. The piano accompaniment uses chords A7 and E. The fourth system concludes the vocal line with 'cars hiss by my win-dow' and 'like the waves down on the beach.' The piano accompaniment remains consistent with the previous systems.

E 3 B7

I got this girl be-side me, but she's

A7 E 3 3 3 3 3

out of reach.

E 3 3

Head-lights thru my win-dow shin-ing on the wall

E

A7 3

Head-lights thru my win-dow climb-ing on the wall,

E B7

Can't hear my ba - by

A7 E

tho' I call and call.

E B E

E

A7

Win - dow starts to trem - ble with a son - ic boom.

E

A7

Win - dow starts to trem - ble with a son - ic boom.

E

A

B7

A7

Cold girl will kill you in a dark - ened room.

E

Am6 Bbm6 E9

rit.

BEEN DOWN SO LONG

Jim Morrison

The Doors

Medium 4-beat

Well, I been down so God - damn long

(8va basso)

that it looks like up to me.

Well, I been down so ver - y damn long

that it looks like up to me.

Em B Bb

Now, why don't one of you peo - ple —

A N.C. Em

c' - mon — and set me free? —

Em Em

I said, war - den, war - den, war - den, —

Em

won't you break your lock and key. —

Em A7

I said, war - den, war - den,

A7

war - den, _____ won't you break _____ your lock and

Em

key. _____ Hey,

B Bb A N.C.

come a - long here, mis - ter, _____ c'mon, _____

Em

and let the poor boy be. _____

Em Em

Ba - by, ba - by, ba - by, _____ won't you get _____

Em

down on your knee;

Em A7

Ba - by, Ba - by,

A7 G A7

Ba - by, won't you get down on your

Em

knee.

Em B Bb

C' - mon, lit-tle dar - lin',

A N.C. Em

C'-mon _____ and give your love to me. _____

Em

Well, I been

A N.C. A7 N.C. A7 N.C. A7

C'-mon, _____ c'-mon, _____ c'-mon, _____

loco

A7 N.C. Em Eb7 E7

and set me free! _____

HYACINTH HOUSE

Jim Morrison

The Doors

Medium beat

The first system of musical notation is in 4/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment with a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The melody consists of eighth-note chords and single notes, with accents (>) placed above several notes. A 'D' chord symbol is positioned above the first measure. The system spans three measures.

The second system continues the piano accompaniment. The right hand melody features a mix of eighth-note chords and single notes, maintaining the rhythmic pattern established in the first system. The left hand continues with a consistent eighth-note bass line. Accents (>) are present above several notes in the right hand. A 'D' chord symbol is at the beginning. The system spans three measures.

The third system of musical notation shows the piano accompaniment. The right hand melody continues with eighth-note chords and notes, while the left hand maintains the eighth-note bass line. Accents (>) are used throughout the right hand. A 'D' chord symbol is at the start. The system spans three measures.

The fourth system includes the vocal line and piano accompaniment. The vocal line is written in the treble clef and consists of the lyrics: "What are they do-ing in the Hy-a-cinth House_ what are they do-ing in the". The piano accompaniment continues in the bass clef with the eighth-note bass line. A 'D' chord symbol is at the beginning. The system spans three measures.

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D Am G

Hy - a-cinth House_ to please the li-ons_ this

Detailed description: This system contains the first three measures of the piece. The treble clef staff has a key signature of two sharps (F# and C#). The first measure is in D major, the second in A minor, and the third in G major. The bass clef staff provides a steady accompaniment. The lyrics are: "Hy - a-cinth House_ to please the li-ons_ this".

D

day? I need a

Detailed description: This system contains the next three measures. The treble clef staff continues the melody. The first measure is in D major. The lyrics are: "day? I need a".

D

brand new_ friend_ who does-n't both-er me,--

Detailed description: This system contains the next three measures. The treble clef staff continues the melody. The first measure is in D major. The lyrics are: "brand new_ friend_ who does-n't both-er me,--".

D

I need a brand new_ friend_ who does - n't trou-ble me.---

Detailed description: This system contains the next three measures. The treble clef staff continues the melody. The first measure is in D major. The lyrics are: "I need a brand new_ friend_ who does - n't trou-ble me.---".

D Am G

I need someone_ who, who does - n't

Detailed description: This system contains the final three measures. The treble clef staff continues the melody. The first measure is in D major, the second in A minor, and the third in G major. The lyrics are: "I need someone_ who, who does - n't".

F D D#m Em

need me. — I see the

Em

bath - room is clear, — I think that some-bod-y's near, —

Em F#m

I'm sure that some-one is fol - low-ing me. —

F#m G A7 N.C.

Oh, yeah. —

D

Why did you throw the Jack - of - Hearts — a - way? —

D

Why did you throw the Jack - of - Hearts a - way? — It was the

Am G D

on - ly card in the deck that I had left to play. —

D

And I'll

Am G 1. 2. D

say it a - gain, — I need a brand new friend,

D 3. D7 G D G D

And I'll brand new friend, — the end. —