



# JOHN LEE HOOKER

## A Blues Legend

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES & TABLATURE

Transcribed by  
LENNY CARLSON



ROCK  
'N'  
ROLL  
HALL  
OF  
FAME  
INDUCTEE



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MUSICAL TRANSCRIPTIONS  
NOTES & TABLATURE

Transcribed by  
**TONY CARLSON**  
Edited by  
**JOSEPH SOKOLOW**

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ISBN 0-7935-0310-8

A Publication of  
  
**THE GOODMAN GROUP**  
Music Publishers  
New York, New York

Distributed by  
 **Hal Leonard Publishing Corporation**  
7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213

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# JOHN LEE HOOKER

## A Blues Legend

Post World War II America was starting to roll peacefully forward when John Lee Hooker's hard, electric blues hit the ground running. Raised in Detroit, his stark, steelyard blues pounded and clanged with the grinding intensity of Ford's assembly line, even as their context and modal forms drifted back to the Delta haze of depression era Mississippi. The raw, over-amplified guitar tone which Chicago Blues pioneer Muddy Waters used to slice through drum driven, juke joint dances, became the primary instrumental voice, possessing a physicality and sensuousness that was as pure as Abstract Expressionist Jackson Pollock's drip paintings of the late 40's.

As the global horrors of war obliterated rural America's pastoral innocence, the economic incentives of steady employment in defense plants induced mass migration from the South. The metallic noise of the northern factory towns was the clarion call for blue collar workers as well as musicians, artists, and writers. Out of this urban mind warp stimulation came John Lee's butt-bangin' boogie and brutal amp distortion, foreshadowing the rhythm and rage of the Rock 'n Roll that would follow.

The Hook was born on August 22, 1917 in Clarksdale, Mississippi, the birthplace of many of the greatest Delta blues men including Charlie Patton, Robert Johnson, Muddy Waters, Big Joe Williams and Son House. His stepfather, Will Moore, taught him to play and was his primary influence along with Tommy McClellan. He moved to Memphis while in his teens where he performed with slide guitar stylist Robert Nighthawk and sang gospel music. By 1943, he was living in the Motor City, pushing a broom on the day shift and pulling deep blues out of his amplified Stella guitar at night.

1948 was the official birth of the term "Rhythm & Blues." RCA Victor retired the pejorative "Race Music" label in favor of the new classification for black music, as did *Billboard* magazine one year later. Waiting to help define this new style, like a junk yard dog straining at its chain, were Hooker's "Sally Mae" and "Boogie Chillun," on the Modern label. "Boogie Chillun," with its hard rockin' shuffle beat (kicked along by Hooker's tapping feet), racksaw guitar tone and rolling I chord riff, was as vital to the development of R & B as Muddy Waters' "I Can't Be Satisfied" (also released in 1948), was to Chicago Blues.

40 years of recording on a dozen different labels under a gaggle of pseudonyms followed, with most of the initial sessions featuring Hooker flying solo. Second guitarists Andrew Dunham and Eddie Kirkland, in addition to harp player Eddie Burns, appeared on some cuts between 1948 and 1950. Beginning in 1951, however, full rhythm sections (as a bow to commercial considerations) became the rule as John Lee's lone troubadour persona receded. Chicago-style recordings followed until the early sixties when folkies "discovered" his music and welcomed his solo acoustic guitar or politely amplified electric. From the mid-sixties until the present, he has again recorded almost exclusively with small ensembles.

Hooker is probably the most recorded bluesman ever, with his vinyl output weighing in at over 100 albums. In addition, he has enjoyed the presence of a veritable blues all-star team of sidemen. The first string (Hooker is a big baseball fan) would include his cousin Earl Hooker, Eddie Taylor, Jimmy Reed, T-Bone Walker, Willie Dixon, Otis Spann, Muddy Waters, Wayne Bennett, Phil Upchurch, Lowell Fulson, Robert Cray, Charlie Musselwhite, Bonnie Raitt, Canned Heat and rockers Carlos Santana, Los Lobos, and Steve Miller.

John Lee Hooker's hip shakin', neck snappin' boogies and I chord, slow blues excursions are some of the most original and important contributions made to the R & B vocabulary. His stone sober, talking vocals and whisky & women lyrics have influenced singers from Eric Burdon to George Thorogood. When rockers in the sixties made *their* discovery of the blues, Hooker's boogie patterns became the jam of choice, with Canned Heat building their live act around various "Refried Boogies." Norman Greenbaum's "Spirit InThe Sky," Z.Z. Top's "LaGrange" and most recently Joe Satriani's "Satch's Boogie" all owe their I,  $\flat$ III, IV lick to the boogie man. Most significantly, Hooker's haunting, modal blues and tube torturing distortion had a profound effect on Jimi Hendrix. "Voodoo Child," "Voodoo Chile (Slight Return)" and "Hear My Train A 'Comin'" are the most obvious examples, but a rock tune like "In From The Storm," besides being based on a repetitive blues lick, has the same call and response, guitar/vocal dialogue as Hooker classics like "Crawling Kig Snake."

Along with Muddy Waters and Howlin' Wolf, the Hook casts a giant shadow that covers the Delta Blues of the 30's, the primal electric R & B of the late 40's and eclectic blendings of 60's rock and beyond. His free form and liquid meter are hypnotic as they compress and expand the perception of time while his images of infidelity are as pointed as a punch in the eye. And yes, those bumping, pumping boogies can still fire up the rampant randiness of anyone who "has the boogie-woogie in 'em that's got to come out."

# JOHN LEE HOOKER

## Guitar Style

John Lee Hooker grew up in the Mississippi Delta region, birthplace of most of the blues giants in this century. Learning guitar from his stepfather at the age of twelve, he forged a simple, unique and powerful style of his own.

Whether he's playing solo acoustic guitar or electric and fronting an eight-piece band with a horn section, Hooker always sounds like the real thing: the original Delta blues sound, and about as close to the source as you can get.

# **RIGHT HAND PICKING STYLE**

Hooker's picking is unconventional. Like many blues players, he uses his thumb and fingers and wears no picks. Sometimes he fingerpicks in typical blues fashion, playing a

**fairly consistent droning bass with his thumb, and picking melody notes with his fingers, as in these examples:**

**from DOWN AT THE LANDING**

(A tuning)

brush

More often, he plays a rhythmic thumb-and-finger riff to back up his voice, then interrupts the riff (and stops the thumb/bass) for lead breaks or fills. In slow blues ballads like *MY FIRST WIFE LEFT ME*, *TUPELO, WEDNESDAY EVENING BLUES* and *THE MIGHTY FIRE*, this creates a very sparse texture. It's even sparser when (on these slower

tunes) he stops playing entirely but keeps his foot tapping and interjects single-note solos and riffs *between* vocals.

Here are some of the lively rhythmic riffs Hooker plays to accompany his boogie tunes:

**from BOTTLE UP AND GO**

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a dynamic marking of  $\frac{1}{2}$ . The tablature below shows the guitar strings with fingerings and a tuning diagram labeled '(A tuning)'.

Some of Hooker's solos include rhythmic chord bashing passages played by thumb downstrokes. The chords are often dominant sevenths and the rhythm is often in triplet patterns:

**from WEDNESDAY EVENING BLUES**

**from MY FIRST WIFE LEFT ME**

**from BOTTLE UP AND GO**

E7

(A tuning)

A7

0 0 0 0 0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

Look for other examples of chord-bashing solos in CANAL STREET BLUES, LEAVE MY WIFE ALONE and the introduction to PROCESS.

# PLAYING IN THE KEY OF E

When he's not playing boogie tunes in open tuning, Hooker almost always plays in standard tuning in the key of E. Except for occasional forays up the neck on the top two strings, he stays within the typical E blues scale:

Here are some of the common key-of-E slides, chokes and pull-offs Hooker frequently uses:

Trills are an important part of Hooker's sound, especially on slow blues like *IT SERVES ME RIGHT TO SUFFER*, *BLUES BEFORE SUNRISE* and *THE MIGHTY FIRE*. Here are the trills he plays most often:

Musical notation and guitar tab showing trill patterns. The notation is in G major (one sharp) with a common time signature. The tab shows the strings T, A, and B. The first two measures show eighth-note trills on the 3rd and 4th strings. The third measure shows a sixteenth-note trill on the 3rd string. The fourth measure shows a sixteenth-note trill on the 4th string. The fifth measure shows a sixteenth-note trill on the 3rd string. The sixth measure shows a sixteenth-note trill on the 4th string. The tab below the notation shows the corresponding fingerings: (0-2)0, (0-2)0, (0-2)0, (3-5)3.

Often, Hooker plays a repetitious, one or two bar single-note riff to back up his singing. Here are some samples:

**from BOOM, BOOM, BOOM**

Musical notation and guitar tab for a single-note riff from "BOOM, BOOM, BOOM". The notation is in G major (one sharp) with a common time signature. The tab shows the strings T, A, and B. The first measure shows a eighth-note riff: 4-3-2-0. The second measure shows a eighth-note riff: 2-0. The third measure shows a eighth-note riff: 2. The fourth measure shows a eighth-note riff: 2-0-2. The tab below the notation shows the corresponding fingerings: 4-3, 4-2-0, 2-0, 2, 2-0-2.

**from WEDNESDAY EVENING BLUES**

**from CATFISH**

Musical notation and guitar tab for a single-note riff from "CATFISH". The notation is in G major (one sharp) with a common time signature. The tab shows the strings T, A, and B. The first measure shows a eighth-note riff: 2. The second measure shows a eighth-note riff: (2)-0. The third measure shows a eighth-note riff: 0. The fourth measure shows a eighth-note riff: 0. The fifth measure shows a eighth-note riff: 3. The tab below the notation shows the corresponding fingerings: 2, (2)-0, 0, 0, 3.

In addition to his single-note soloing and chord soloing, Hooker interjects some two-string chord fragments. Here are his favorites:

**from DOWN AT THE LANDING**

Musical notation and guitar tab for two-string chord fragments from "DOWN AT THE LANDING". The notation is in G major (one sharp) with a common time signature. The tab shows the strings T, A, and B. The first measure shows a eighth-note chord fragment: 3-3-3-3-3-3. The second measure shows a eighth-note chord fragment: 0-5-5. The third measure shows a eighth-note chord fragment: 0-2-0. The fourth measure shows a eighth-note chord fragment: 0-8-8. The tab below the notation shows the corresponding fingerings: 3-3-3-3-3-3, 0-5-5, 0-2-0, 0-8-8.

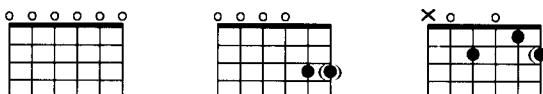
**from DIMPLES**

# OPEN A AND G TUNINGS

Hooker plays many of his boogies — and an occasional slow blues — in open G or A tunings. The strings are tuned the same in A tuning as in G tuning, only a whole step (two frets) higher; so scales, fingering and chords are identical in

the two tunings. Once you've learned a tune in open G tuning, you can play it exactly the same way in open A; the effect will be the same as playing it in open G with a capo on the second fret.

G tuning	A tuning	
D	E	1
B	C♯	2
G	A	3
D	E	4
G	A	5
D	E	6



## TO GET TO OPEN G TUNING FROM STANDARD TUNING:

- Tune the 1st and 6th strings down to D; match them with the open 4th string/D.
- Tune the 5th string down to G; match it with the open 3rd string/G.

## TO GET TO OPEN A TUNING FROM STANDARD TUNING:

- Tune the 4th string up to E; match it with the open 1st and 6th string/E
- Tune the 3rd string up to A; match it with the open 5th string/A.
- Tune the 2nd string up to C♯; match it with the (re-tuned) 3rd string/4th fret.

**CHORDS:** Hooker seldom plays chord changes when in open tuning, except for the seventh chord shown above. Occasionally he uses the IV chord (also shown above). In G tuning, it's a C chord and in A tuning, it's a D chord.

Here's a blues scale Hooker uses in G tuning; use the same fingering in A tuning for an A blues scale:

Here are some typical Hooker slides, pull-offs and chokes in open G, plus some double-note licks he often plays:

The open tuning songs in this collection are *BOTTLE UP AND GO*, *MY FIRST WIFE LEFT ME*, *CANAL STREET BLUES*, and *ONE BOURBON, ONE SCOTCH, ONE BEER* (open G).

## THE PRIMITIVE BLUES

Though Hooker plays in urban situations, often with an electric band that includes another guitar, bass, drums, keyboard and several horns, his playing harks back to an earlier rural blues style. The original blues, as played in the latter part of the nineteenth century, was unencumbered by chord changes and free of the restriction of an eight or twelve-bar format. The older strains of the blues tradition are strong in Hooker's playing, and he is as free and improvisational a blues player as can be found. In live performances and recording sessions, he often makes up tunes on the spot!

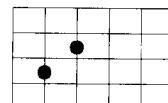
**CHORDS:** In some of his solo performances, Hooker stays on the tonic chord throughout (*THE MIGHTY FIRE*, *BOTTLE UP AND GO* and *MY FIRST WIFE LEFT ME*, for example). Sometimes the band plays chord changes based on cues from Hooker's vocals — with unorthodox results (listen to *ONE BOURBON, ONE SCOTCH, ONE BEER* and *STELLA MAE*). Other times, as in *BLUES BEFORE SUNRISE*, the band relentlessly repeats the twelve bar blues pattern while Hooker vocalizes freely, ending and beginning verses in the middle of the twelve-bar chorus, or stretching a lyric to resolve a verse with the band. In all these situations, Hooker is in control, doing it *his way*.

**RHYTHM:** Without regard to conventional form, Hooker adds beats and extends bars as he pleases, which explains all the bars of 2/4, 5/4 and 6/4 time sprinkled throughout these 4/4 tunes. These occur during vocals as well as solos. See, for example, *THE MIGHTY FIRE*, *BOTTLE UP AND GO*, *ONE BOURBON, ONE SCOTCH, ONE BEER*, *CATFISH BLUES* and *DOWN AT THE LANDING*.

There are other unpredictable and unusual touches throughout Hooker's music. To name just a few:

- In *MY FIRST WIFE LEFT ME* he plays a long, unorthodox bass solo on the 5th and 6th strings.
- In the same tune, he repeatedly plays an oddly-voiced D7 chord:

(A tuning)



- In *WEDNESDAY EVENING BLUES* he simultaneously sings and plays the same line. This is a common blues device, but unusual for Hooker.

- He scat sings at the end of *LEAVE MY WIFE ALONE*.

The twenty tunes transcribed in this book — and Hooker's work in general — are well worth studying. They are powerful blues performances by one of the last original blues players, a link to the roots of blues music. And today, when guitar pyrotechnics are so much in the spotlight, Hooker's music, which comes directly from the man's heart and soul and guts, preaches a message of honesty and deep feeling.



# Boom Boom

By John Lee Hooker

Tune 1/2 step up

⑥ =F ⑤ =B♭ ④ =E♭ ③ =A♭ ② =C ① =F

Medium Shuffle  $\text{♩} = 144$   $\text{♪} = \text{♩} \text{ ♩}$

Guitar 1

1. Boom, boom, boom, boom.

Gon-na shoot you right down.

2., 3. See additional lyrics

A7

E7

Right off of your feet,  
take you home with me.

B7

A7

Spoken: Put you in my \_\_\_ house,  
boom, boom, boom

|1. | |2.,3.

E7

*Fade*

boom. \_\_\_  
Oh, ho, ho.  
Whoa, \_\_\_ yeah...

**Instrumental break**

Musical score for the first instrumental break section. The key signature is E major (no sharps or flats). The first measure shows a bass line with a single note followed by a rest. The second measure consists of eighth-note patterns: a pair of vertical strokes, a pair of 'x' marks, and another pair of vertical strokes. The third measure has a similar pattern. The fourth measure has a different pattern. The fifth measure has a different pattern. The sixth measure has a different pattern.

*Spoken:* Talk that talk,  
walk that walk!

Continuation of the instrumental break score. The key signature remains E major. The score consists of four measures of eighth-note patterns. The first measure has a pair of vertical strokes, a pair of 'x' marks, and another pair of vertical strokes. The second measure has a similar pattern. The third measure has a different pattern. The fourth measure has a different pattern.

Continuation of the instrumental break score. The key signature remains E major. The score consists of four measures of eighth-note patterns. The first measure has a pair of vertical strokes, a pair of 'x' marks, and another pair of vertical strokes. The second measure has a similar pattern. The third measure has a different pattern. The fourth measure has a different pattern.

Score for the A7 chord transition. The key signature changes to A major (one sharp). The first measure shows a bass line with a single note followed by a rest. The second measure consists of eighth-note patterns: a pair of vertical strokes, a pair of 'x' marks, and another pair of vertical strokes. The third measure has a similar pattern. The fourth measure has a different pattern. The fifth measure has a different pattern. The sixth measure has a different pattern. An arrow labeled "1/4" points to the beginning of the sixth measure.

Score for the E7 chord transition. The key signature changes to E major (no sharps or flats). The first measure shows a bass line with a single note followed by a rest. The second measure consists of eighth-note patterns: a pair of vertical strokes, a pair of 'x' marks, and another pair of vertical strokes. The third measure has a similar pattern. The fourth measure has a different pattern. The fifth measure has a different pattern. The sixth measure has a different pattern.

Score for the B7 chord transition. The key signature changes to B major (two sharps). The first measure shows a bass line with a single note followed by a rest. The second measure consists of eighth-note patterns: a pair of vertical strokes, a pair of 'x' marks, and another pair of vertical strokes. The third measure has a similar pattern. The fourth measure has a different pattern. The fifth measure has a different pattern. The sixth measure has a different pattern. A bracket above the sixth measure indicates a three-measure count-in.

*Repeat ad lib. 5 times*

**D.S. (3rd verse) and Fade**

3. Would you walk that

### 2nd Verse

Oh, ho, ho, ho  
Mm, mm, mm  
Mm, mm, mm  
I love to see you strut  
Up and down the floor,  
When you're talkin' to me  
That baby talk.  
I like it like that  
Whoa, yeah (*lead into solo*)

### 3rd verse

*Sung:* Would you walk that walk,  
And talk that talk?  
And whisper in my ear  
Tell me that you love me  
*Spoken:* I love that talk  
When you talk like that  
You knock me out  
Right off of my feet

(*Fade out*)

Whoa, walk that walk, talk that talk, etc.

# Bottle Up And Go

**By John Lee Hooker**

## Tuning:

⑥ =E ⑤ =A ④ =E ③ =A ② =C# ① =E

**Medium Blues tempo**  $\text{♩} = 108\text{--}120$   $\text{♪} = \text{♩}^3$

(damp open E bass with  
heel of R.H.)

Fretboard diagram for the first measure of a guitar solo. The strings are labeled T, A, and B from top to bottom. The first two frets are muted (0). The third fret has a 3 above it. The fourth, fifth, and sixth frets have 1's above them. The seventh fret has a 3 above it.

Guitar tablature for the first measure of the solo. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a six-string guitar neck with fret numbers 3, 1, 3, 0, 3, 0. The tab indicates a sixteenth-note brush stroke starting from the third string at the third fret. The right hand has a downward-pointing arrow above the strings, indicating a brush stroke. The left hand has a vertical bar above the strings, indicating a muted or plucked sound.

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef, a key signature of two sharps, and a tempo marking of 120 BPM. The melody consists of eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. The bottom staff is a tablature for a six-string guitar, showing the fingerings and string indications for the melody. The tablature uses numbers to indicate which string to play and which fingers to use (1 for index, 2 for middle, 3 for ring, 4 for pinky). The first measure starts with an open string (0) on the 6th string. Measures 2-4 show a descending scale pattern. Measures 5-6 show a descending scale pattern. Measures 7-8 show a descending scale pattern. Measures 9-10 show a descending scale pattern. Measures 11-12 show a descending scale pattern. Measures 13-14 show a descending scale pattern. Measures 15-16 show a descending scale pattern. Measures 17-18 show a descending scale pattern. Measures 19-20 show a descending scale pattern. Measures 21-22 show a descending scale pattern. Measures 23-24 show a descending scale pattern. Measures 25-26 show a descending scale pattern. Measures 27-28 show a descending scale pattern. Measures 29-30 show a descending scale pattern. Measures 31-32 show a descending scale pattern. Measures 33-34 show a descending scale pattern. Measures 35-36 show a descending scale pattern. Measures 37-38 show a descending scale pattern. Measures 39-40 show a descending scale pattern. Measures 41-42 show a descending scale pattern. Measures 43-44 show a descending scale pattern. Measures 45-46 show a descending scale pattern. Measures 47-48 show a descending scale pattern. Measures 49-50 show a descending scale pattern. Measures 51-52 show a descending scale pattern. Measures 53-54 show a descending scale pattern. Measures 55-56 show a descending scale pattern. Measures 57-58 show a descending scale pattern. Measures 59-60 show a descending scale pattern. Measures 61-62 show a descending scale pattern. Measures 63-64 show a descending scale pattern. Measures 65-66 show a descending scale pattern. Measures 67-68 show a descending scale pattern. Measures 69-70 show a descending scale pattern. Measures 71-72 show a descending scale pattern. Measures 73-74 show a descending scale pattern. Measures 75-76 show a descending scale pattern. Measures 77-78 show a descending scale pattern. Measures 79-80 show a descending scale pattern. Measures 81-82 show a descending scale pattern. Measures 83-84 show a descending scale pattern. Measures 85-86 show a descending scale pattern. Measures 87-88 show a descending scale pattern. Measures 89-90 show a descending scale pattern. Measures 91-92 show a descending scale pattern. Measures 93-94 show a descending scale pattern. Measures 95-96 show a descending scale pattern. Measures 97-98 show a descending scale pattern. Measures 99-100 show a descending scale pattern.

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of two sharps, and a time signature of 4/4. It features a melodic line with eighth and sixteenth notes. The bottom part is a six-string guitar tablature. The first measure starts with a bass note (E) followed by a sixteenth-note pattern (B, A, B, G). The second measure starts with a bass note (D) followed by a sixteenth-note pattern (C, B, A, G). The third measure starts with a bass note (G) followed by a sixteenth-note pattern (F, E, D, C). The fourth measure starts with a bass note (A) followed by a sixteenth-note pattern (G, F, E, D). The fifth measure starts with a bass note (C) followed by a sixteenth-note pattern (B, A, G, F). The sixth measure starts with a bass note (B) followed by a sixteenth-note pattern (A, G, F, E). The tablature uses vertical bar lines to separate measures and horizontal bar lines to separate strings.

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## §

1. Well Ma - ma killed a chick - en thought it was a duck;  
 may be old, you might be grey; you  
 3. (See additional lyrics)

open A chord open A chord

put him on the ta - ble with his legs shift stick - ing them gears up, you've got to  
 ain't too old to shift stick - ing them gears up, you've got to

open A chord

1st finger brush ↓ ↑ ↓ ↑ ↓ ↑

bot - tle up and go, huh - huh, you've got to

*To Coda*

bot-tle up and go. Well, you

This section starts with a treble clef, a key signature of two sharps, and a common time signature. It features a vocal line with eighth-note patterns and a guitar line with sixteenth-note patterns. The lyrics "bot-tle up and go. Well, you" are written below the staff.

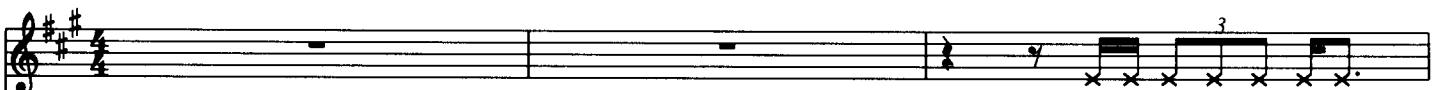
high - pow - ered wom - en, — sure got to bor - row love and go.

This section continues with a treble clef, a key signature of two sharps, and a common time signature. It includes a vocal line and a guitar line. The lyrics "high - pow - ered wom - en, — sure got to bor - row love and go." are written below the staff.

1. | 2.

2. Well, you

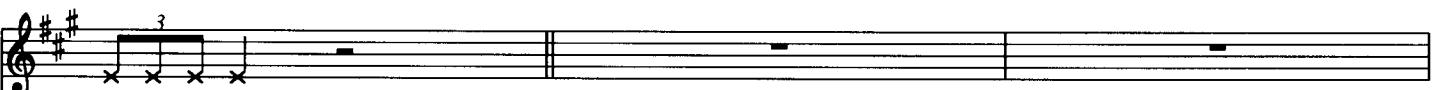
This section concludes with a treble clef, a key signature of two sharps, and a common time signature. It features a vocal line and a guitar line. The lyrics "2. Well, you" are written below the staff.



*Spoken:* When you say it now guitar,

Musical staff in G major (two sharps) and common time. The melody includes grace notes and a sixteenth-note pattern. Below the staff is a guitar tablature with fingerings (3, 0, 0, 0, 0, 0) and string numbers (3, 3, 3, 3, 3, 3).

**Instrumental break**



say it for me.

Musical staff in G major (two sharps) and common time. The melody includes grace notes and a sixteenth-note pattern. Below the staff is a guitar tablature with fingerings (0, 0, 0, 0, 0, 0) and string numbers (0, 0, 0, 0, 0, 0).

Musical staff in G major (two sharps) and common time. The melody features grace notes and a sixteenth-note pattern. Below the staff is a guitar tablature with fingerings (3, 1, 3, 1, 3, 1, 3, 1) and string numbers (0, 0, 0, 0, 0, 0).

Musical staff in G major (two sharps) and common time. The melody includes grace notes and a sixteenth-note pattern. Below the staff is a guitar tablature with fingerings (3, 0, 0, 1, 3, 1, 3) and string numbers (0, 0, 0, 0, 0, 0).

Musical score and tablature for guitar. The score shows a melody line above the tablature, which consists of six horizontal lines representing the guitar strings. The tablature includes numerical fret positions (e.g., 1, 0, 1, 0, 1, 3) and vertical bar lines indicating measure boundaries.

continue with similar licks

Continuation of the lick. The score shows a series of sixteenth-note patterns with vertical slides (indicated by 'v' above the notes). The tablature below shows the corresponding fingerings and slide positions.

Lick featuring a pull-off with the thumb (indicated by '(pull with thumb)' above the notes) and a slide up string, then down (indicated by 'slide up string, then down' below the notes). The tablature shows the fingerings for these techniques.

Lick with sixteenth-note patterns. A specific note duration of  $\frac{1}{4}$  is indicated above the notes in the score. The tablature shows the fingerings for this pattern.

Lick with sixteenth-note patterns. Specific note durations of  $\frac{1}{4}$  are indicated above the notes in the score. The tablature shows the fingerings for this pattern.

D.S. al Coda

Musical score for the 3rd verse (Well, a) in D.S. al Coda section. The score consists of three staves: a treble clef staff with a key signature of two sharps, a bass clef staff with a key signature of one sharp, and a guitar tab staff. The music is in common time (indicated by a '4'). The lyrics '3. Well, a' are written below the staff.

Coda

Musical score for the Coda section. The score consists of three staves: a treble clef staff with a key signature of two sharps, a bass clef staff with a key signature of one sharp, and a guitar tab staff. The lyrics 'Well, you high - pow - ered wom - en' are written below the staff. The guitar tab staff shows a sequence of chords: 0000, 0000, 0000, 11013.

Fine

Musical score for the final section (Fine). The score consists of three staves: a treble clef staff with a key signature of two sharps, a bass clef staff with a key signature of one sharp, and a guitar tab staff. The lyrics 'sure got to bor - row love and go bop! bop! bop! bop! bop!' are written below the staff. The guitar tab staff shows a sequence of chords: 5301, 3300, 0000, 0000, 0000, 0000.

3rd verse:

Well, a nickel is a nickel  
Dime is a dime  
A houseful of kids  
And now she's mine

(Substitute last chorus)

You've got to get out of here, woman  
You've got to get out of here, woman (to coda)

# **Blues Before Sunrise**

**By John Lee Hooker**

Electric Guitar  
tune up 1/2 step

⑥=F ⑤=B ④=E ③=A ②=C ①=F

## Slow Blues

## Guitar 1

## Guitar 2

T



**E7**

1. Blues be- fore sun - rise  
 2. What shape I'm in.  
 3. See additional lyrics

**A7**

tears stand - ing in my eyes;      blues be - fore sun -  
 My wife has left me      left me for a - nother man

**Guitar 2**

**A7**

rise,  
 with tears stand- ing in my eyes.  
 Sev - en long years,  
 Lord knows I

such a horr'ble feel-ing,  
tried ev'- ry - thing I could to

E7  
boys, I do des - pise.  
get a - long with my wife.

2nd time: B7

B7 2nd time: A7

To Coda

Oh, blues be - fore sun-rise,

No- bod-y knows  
tear's stand- ing in my eyes;

1.

A7 2nd time E7

E7

B7

what a shape I'm in;  
a hard - up feel - ing no - bod - y knows.

Guitar 1

1/2

Guitar 2

2nd guitar plays licks through 2nd chorus

2.

## Instrumental

E7                    B7                    E7                    A7

boys, I do de - spise.  
Yes,  
yes

3 2 0 2 (0 2) 0

E7                    —                    —

— 2 0 2 2 0 2

A7                    —                    —                    E7                    —                    —

Guitar 2

2 2 0 2 0 2      2 0 2 0 2 0 2      2 0 2

Musical notation for the first part of the song, featuring treble clef, key signature of A major (three sharps), and a B7 chord. The notation includes three measures of eighth-note patterns followed by a B7 chord.

Guitar tablature for the first part of the song, showing fingerings and string numbers for the first four measures. The tablature is in standard six-string guitar notation.

*D.S. al Coda*

Musical notation for the start of the coda, featuring treble clef, key signature of A major, and a B7 chord. The notation includes three measures of eighth-note patterns followed by a B7 chord.

Guitar tablature for the start of the coda, showing fingerings and string numbers for the first two measures. The tablature is in standard six-string guitar notation.

*Coda*

E7

B7

E7

*Repeat and Fade*

Musical notation for the coda, featuring treble clef, key signature of A major, and a B7 chord. The notation includes three measures of eighth-note patterns followed by a B7 chord.

Blues be – fore sun – rise, tears in my eyes. —

Guitar tablature for the coda, showing fingerings and string numbers for the first measure. The tablature is in standard six-string guitar notation.

Guitar tablature for the coda, showing fingerings and string numbers for the second measure. The tablature is in standard six-string guitar notation.

3rd verse

Lost everything, everything I ever owned;  
Lost everything, everything I ever owned.

For seven long years, I tried to get along.

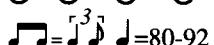
(Coda) Blues before sunrise, tears standing in my eyes.

# Canal Street Blues

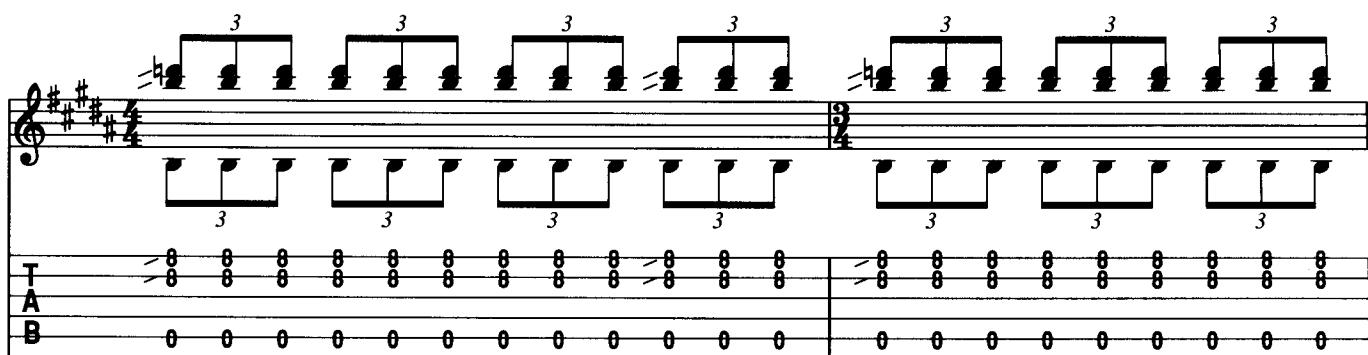
By John Lee Hooker

Tuning:

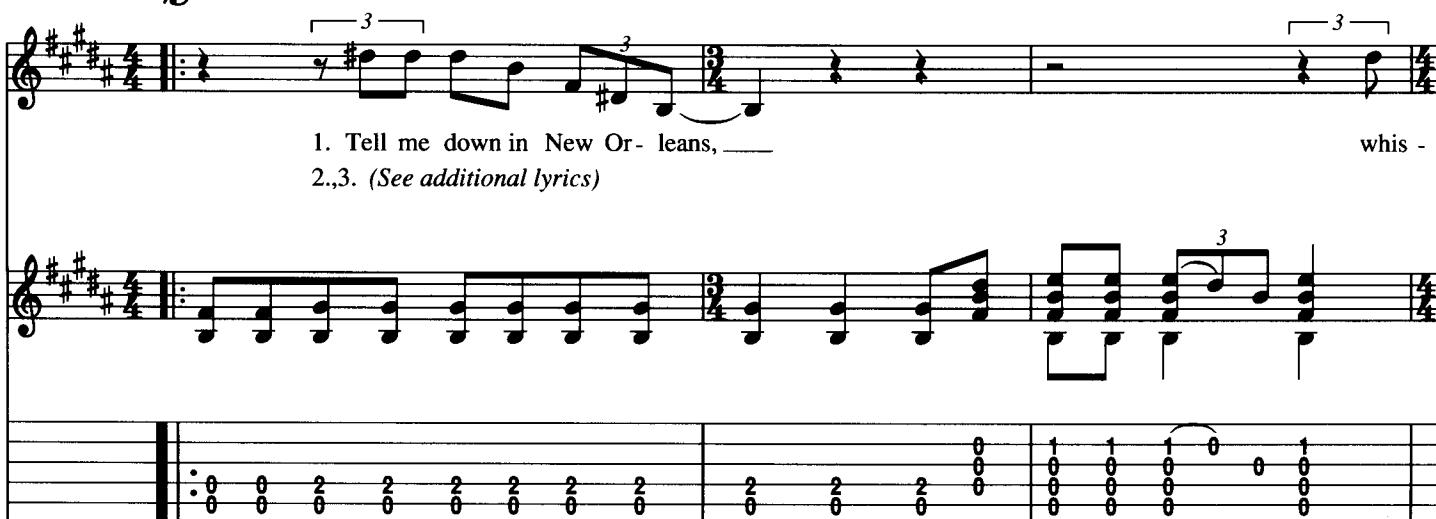
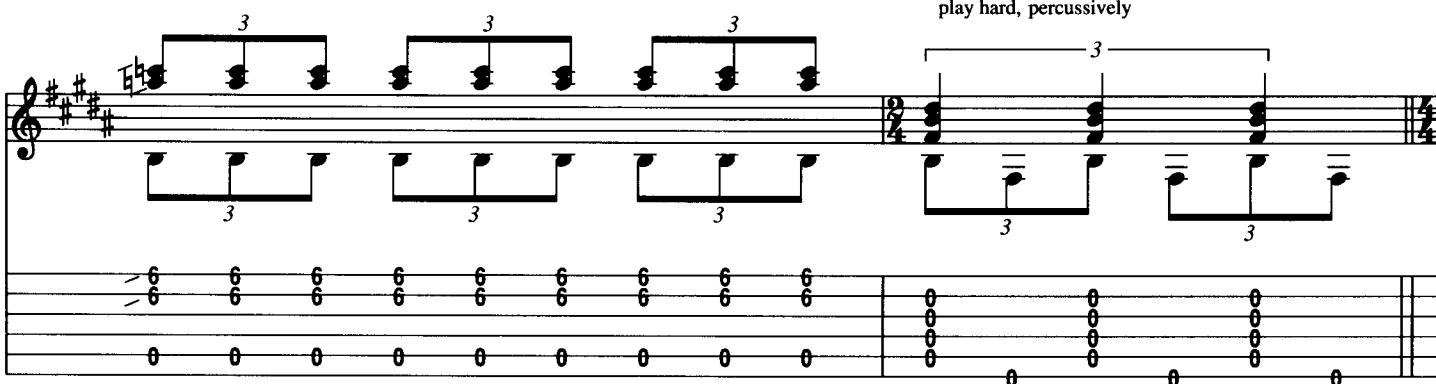
⑥=E ⑤=A ④=E ③=A ②=C# ①=E

 = 80-92

Acoustic Guitar capo 2nd fret



play hard, percussively



1. Tell me down in New Or-leans, \_\_\_\_\_  
2.,3. (See additional lyrics)

whis -

3

- key's stream-ing just like wine.

light brush

foot tap

1/4

3

Tell me down in New Or-leans.

3

3

Whis - key's stream-in' just like wine.

(foot)

1/4

Lord, my

(foot)

$\frac{1}{2}$

x

To Coda

ba - by, she's down there,

won - der \_\_ if my ba - by, she's gone wild \_\_

brush light V

brush ↑ ↓

(foot)

brush V

*1st time only* Mm \_\_\_\_\_ mm. \_\_\_\_\_ Mm. \_\_\_\_\_ Mm \_\_\_\_\_

|1.

|2.

2. They still on Ca - nal Street.

(foot)

### Instrumental

*Spoken: Yes, yes.*

brush ↑

*D.S. al Coda*

*Coda*

Fine

Keep on, down in New Orleans.

brush w/thumb

(foot)

brush

2nd verse

They tell me Canal Street is the longest street in town.  
They tell me Canal Street is the longest street in town.  
Yes, you ride all day long, you're still on Canal Street.

3rd verse

Then they tell me again, people (Lord, have mercy!)  
It's the widest street in town.  
Then they tell me again, it's the widest street in town.  
Lord, I'm just gonna keep on riding,  
(Coda) Keep on, down in New Orleans.

# Catfish

By John Lee Hooker

Slowly (straight )

Acoustic Guitar

The musical score consists of two staves of standard notation at the top and a guitar tablature at the bottom. The first staff starts with a treble clef, a key signature of E major (two sharps), and a common time signature. It includes dynamic markings like "mute" and "brush", and performance instructions like "accel. to  $\text{d}=69$ ". The second staff continues the musical line. Below the staves is a guitar tablature with six horizontal strings labeled A, T, B, G, D, and E from top to bottom. Fret numbers (0, 1, 2, 3) are indicated above the strings. The tablature shows various chords and strumming patterns. The score concludes with a section of lyrics:

1. Yes, I wish I was down a  
2. Yes, I went to the

3.,4.,5. (See additional lyrics)

Below the lyrics is another staff of music and tablature, ending with a final set of lyrics:

0 0 0 0 0 0  
1 1 1 1 1 1  
2 2 2 2 2 2

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cat - fish,  
riv - er,

swim - ming in the  
start- ed to

oh \_\_\_\_\_ jump o - ver - deep blue sea.  
jump over board and drown.

*2nd time Spoken:* Yes, yes, yes.

I'd have all of  
Got to

Em7

Em

these think -- ing

good look - ing wom - 'bout my

mute open E

en ba - by,

fish - in' af - ter me... round...

brush w/thumb

*To Coda* ☩

I mean, af - ter me,

(1st time only) sure 'nough af - ter

'nough short a - round.

let ring

me

Oh oh Lord,

oh oh Lord..

mute

accel.

(repeat similar licks between each verse)

full

$\frac{1}{4}$

full

$\frac{1}{4}$

full

$\boxed{1., 2., 3., 4., \text{ Last time D.S. al Coda}}$

*Coda*

stay, cry - in' won't make me stay.

3rd verse

Yes, I went to my baby's house.  
And I sat down on her step.  
She said, "Come on in, now, Johnny,  
Oh, Lord, my husband just now left."  
Husband just now left...  
Sure enough just, sure enough, just now left.  
Sure enough just...

4th verse

"Got something to tell you, Oh Lord, baby.  
Baby you know that ain't right.  
You cook cornbread for your husband  
And biscuits for your man."  
Biscuits for your man, biscuits for your man.  
Biscuits for your man, biscuits for your man.

5th verse

Oh Lord, Oh Lord, baby,  
Lord you know I'm going away.  
Yes, I'm going away now, now, now, baby, Oh Lord.  
Crying won't make, crying won't make,  
Crying won't make me stay.

# Dimples

By John Lee Hooker

Tune 1/2 step up

⑥ =F ⑤ =B ④ =E ③ =A ② =C ① =F

Medium Shuffle  $\text{♩} = 132$   $\text{♪} = \frac{3}{8}$

Guitar 1

1/2

T A B

2 (2) 0 2 0 2 0 | 2 2 (2) 0 2 0 2 0 |

1/2

2 0 2 0 2 0 | 0 2 0 2 2 |

1/4 1/4

2 2 0 2 2 0 | 0 2 0 2 0 2 |

§

1. I \_\_\_\_ love the way you walk.  
2. I \_\_\_\_ like the way you switch.  
3. You've got dim-ples in your jaws.  
4. Well, I see you ev - 'ry - day.

I \_\_\_\_ love the way you  
I \_\_\_\_ like the way you  
You've got dim-ples in your  
Well I see your ev - 'ry

0

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walk.  
switch.  
jaws.  
day.

I'm\_\_\_\_ cra - zy 'bout your walk,  
I\_\_\_\_\_ like the way you switch,  
You've got dim - ples in your jaws,  
In your neigh - bor - hood,

*To Coda*

B

I\_\_\_\_\_ love the way you walk;  
I\_\_\_\_\_ like the way you switch;  
You've got dim - ples in your jaws }  
Well, I see you ev - 'ry day } you're my babe \_\_

|1.,2.,3.

E

I've got my eye on you.

### Instrumental Break

Sheet music for the first two staves of the instrumental break. The top staff is for treble clef and the bottom staff is for bass clef. Both staves are in A major (three sharps). The first staff has a trill instruction above the first measure. The second staff has a trill instruction above the first measure and includes a tablature below it.

Sheet music for the third and fourth staves of the instrumental break. The top staff is for treble clef and the bottom staff is for bass clef. Both staves are in A major (three sharps).

*Last time, D.S. al Coda* ⊕

*Play 6 times*

Sheet music for the coda section. The top staff is for treble clef and the bottom staff is for bass clef. Both staves are in A major (three sharps). The instruction "Play 6 times" is written above the staff.

⊕ *Coda*

*Fine*

E7

Sheet music for the vocal line of the coda. The top staff is for treble clef and the bottom staff is for bass clef. Both staves are in A major (three sharps). The lyrics "I've got my eye on you." are written below the staff.

(Bass run adapted from string bass part)

Sheet music for the bass run at the end of the coda. The top staff is for treble clef and the bottom staff is for bass clef. Both staves are in A major (three sharps). The bass line consists of eighth notes and sixteenth notes, with a tablature below it.

# Down At The Landing

By John Lee Hooker

Tune 1/2 step up

⑥ =F ⑤ =B♭ ④ =E♭ ③ =A♭ ② =C ① =F

Acoustic Guitar  $\text{♩} = \text{♪} \text{♪}$  = 80

*tap foot throughout*

E

1. Well, I was down - at the land - ing, peo - ple,  
2. See additional lyrics

Lord, wait - ing with my head hung down.

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Lord, I was down at the land-ing

E 3

with my head hung down.

E 1., 2., 3.

I could see ev 'ry bod -y's ba-by get-tin' on board, Lord, but I couldn't see mine.

(repeat this interlude using similar licks for 1, 2, 3 endings)

(1st time only) Spoken: Lord, I couldn't

4.

E

peo - ple,

Lord, she could not make it

V

down.

## 2nd verse

I said, "Lord, have mercy. Where could my baby be?"  
 I said, "Lord, have mercy. Where could my baby be?"  
 I see everybody's baby, baby, baby,  
 But I can't see mine.

## 3rd verse

The big boat kept on rolling,  
 Big boat kept on rolling along.  
 (Spoken) Lord, but it did.  
 Lord, the big boat, the big boat, people;  
 Big boat kept on rolling along.  
 I was standing there wondering, with my  
 head hung down.

## 4th verse

I believe I'll call to Chicago (yes, yes, yes);  
 I'm gonna seize my baby down.  
 Oh, call to Chicago, seize my baby down.  
 My baby might've got hung up, people,  
 (Last ending) Lord, she couldn't make it down

# It Serves Me Right To Suffer

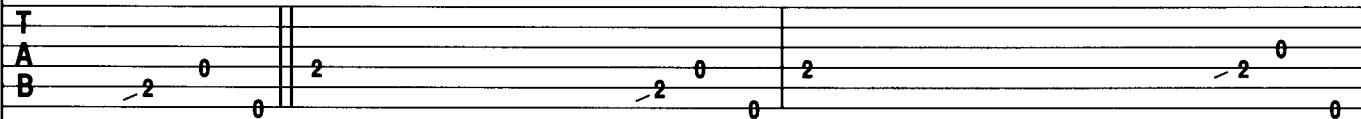
By John Lee Hooker

Slow Blues 

E7



Guitar 1

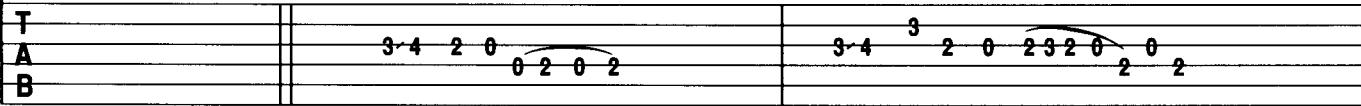


T  
A  
B

-2 0 2  
0 2 0  
-2 0 2  
0 2 0

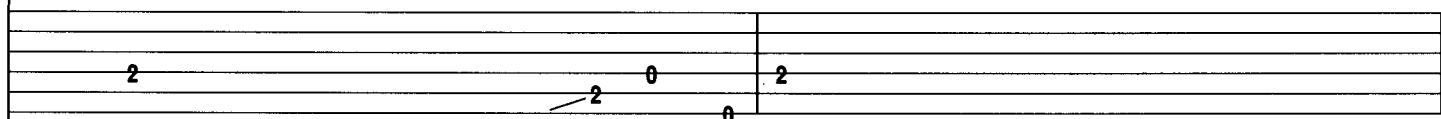


Guitar 2

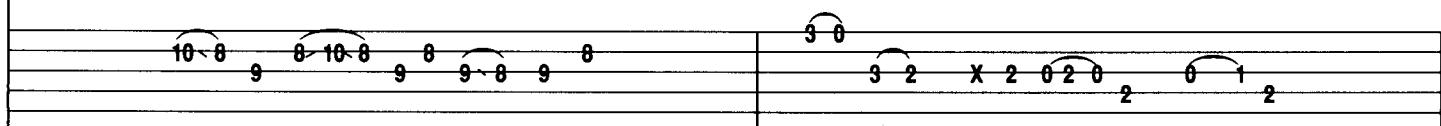
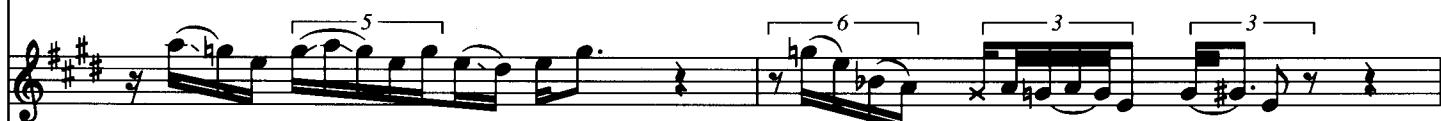


T  
A  
B

3-4 2 0 0 2 0 2  
3-4 3 2 0 2 3 2 0 2 2 2



2  
-2 0 2  
0 2



10-8 9 8-10-8 9 8 9-8 9 8  
3 2 x 2 0 2 0 2 0 1 2

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A G E      A G E      A G E

2 0 0 | 2 0 0 | 2 0 0 x 0  
2 0 1 | 2 0 1 | 2 0 2  
2 0 2 | 2 |

1/4 | 5 3 5 3 5 | 3 5 | 3 3 3 4 | 3 5 3 5 | 3 5 3 2 3 2

**S**

A7

1. It serves me right to suf-fer,—  
2.,3. See additional lyrics      it serves me right

0 1 0 | 2 0 1 2 2 0 2 (0 1) 0 | : |

6 | 3 | 6 | 6 |

- 5 5 5 | 5 3 5 3 5 | 4 2 4 0 1 | 2 |

E7

to be a- lone. It

Guitar 2

Fretboard diagrams for the guitar 2 part:

- Top line: 10 10 10 10 10 10
- Middle line: 12 12 12 12 12 12
- Bottom line: 10 10 10 3 5 5 3 0 0 2 0 2 2 0 2

A7

serves me right to suf - fer, it serves me right to be a - lone.

Fretboard diagrams for the guitar 2 part:

- Top line: 5 7 5 8 9 8
- Middle line: 6 7 6 5 5 7 5 6 5
- Bottom line: 7 6 5 7 7 6 5

E7

Be- cause my mind, I'm still

tr ~~~~~

(0 1) 0

Fretboard diagrams for the guitar 2 part:

- Top line: 3 0 0 2 0 3 4 3 4 2 0 2 1
- Middle line: 4 3 5 4 5 2
- Bottom line: 1/4

B7

liv - ing, the days done passed and gone.

*tr* 3

2 0 1 2 | 2 2 2(02)0 2 2 0 3

1., 2., 3. | Instrumental break

*Fade*

B7 E7

3 3

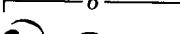
2 0 1 2 | 0 2 0 : 3 | 1/2 3 3 3 2

(muted chords)

7 7 7 7 7 7 7

(2) :



**E7**      
**E9**

$\frac{1}{4}$   
 0 3 0 3 0 3 0 2-4      2 2 2 2 2 2 2 2 2 0 2 0

**B7**

$\frac{1}{4}$   
 2 2 6 2 4 2 6 2 4 2 4 2 6 2

**A7**

$\frac{1}{4}$   
 6 6 4 6 5 5 4 5 5 4 4 0

$\frac{9}{16}$

5 7 5 8 7 5 6 5 8 7 9 11 7 5 3 5 X 2 0 1 2



*D.S. and Fade*

B7

2nd Verse:  
Everytime I see a woman,  
And, folks, she makes me think of mine.  
Every time I see a woman,  
And, folks, she makes me think of mine.  
And that's why, that's why  
Folks, I just can't keep from crying.

3rd Verse:  
My doctor put me on  
Milk, cream and alcohol.  
My doctor put me on, put me on,  
Milk, cream and alcohol.  
He said, "Johnny, your nerves are so bad,  
So bad, Johnny, until you just can't  
Sleep at night." (Oh yes, oh yes)

*Repeat 1st verse and fade.*

# Leave My Wife Alone

By John Lee Hooker

open tuning

⑥ =E ⑤ =A ④ =E ③ =A ② =C# ① =E

capo 1st fret

Fast Shuffle Blues  $\text{♩} = 176\text{--}192$

Acoustic Guitar

A

w/capo  
1st fret=0

T A B

This block contains two sets of guitar tabs. The top set shows a repeating pattern of chords (A) with a '3' above each bar, indicating a three-beat count. The bottom set shows a repeating pattern of notes (T, A, B) with a '5' above each bar, indicating a five-beat count. Both sets are labeled 'w/capo' and '1st fret=0'.

Spoken: "Hey, man, leave my wife a - lone!"

Foot  
(Keep tapping throughout song)

This block shows a musical staff with a spoken line and a guitar tab below it. The spoken line is "Hey, man, leave my wife a - lone!". Below the staff, the text "Foot (Keep tapping throughout song)" is written. The guitar tab shows a continuous pattern of notes being tapped on the strings.

brush

v

(let ring)

This block shows a musical staff with a guitar tab below it. The staff includes a dynamic instruction 'brush' with a 'v' symbol and a note with a square stroke. The tab shows a repeating pattern of notes, with a dynamic instruction '(let ring)' placed over one of the notes.

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brush

3 3 3 3 3 3  
3 0 5 (5) 0  
3 0 0 0 0 0

1/4  
1/2  
1/2

brush w/thumb

brush w/thumb

5 5 0 0 0 0  
0 5 5 0 0 0  
0 5 5 5 5 5  
0 0 0 0 0 0

A

A7

5 5 5 5 5 5  
3 3 3 3 3 3  
3 3 3 3 3 3  
0 0 0 0 0 0

I done told you once, not going to tell you no more.

V

brush

brush (foot)

3 3 3 0 0 0  
0 0 0 0 0 0  
0 1 0 0 0 0  
1 0 0 0 0 0



Next time I tell you, I'm going to mow you down.

Say,

leave my wife a - lone;

(foot)

brush

brush

say leave her a - lone.

I said,

brush

brush

brush

brush

(foot)

"Man, don't you know,

leave my wife a - lone."

light brush

**Instrumental**

Musical score for the first instrumental section. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of eighth note = 120. The bottom staff shows a bass clef and a tempo marking of quarter note = 120. The score consists of two measures. The first measure contains six eighth notes on the treble staff and six eighth notes on the bass staff. The second measure contains five eighth notes on the treble staff and four eighth notes on the bass staff. A dynamic instruction "(let ring)" is placed above the bass staff.

Musical score for the second instrumental section. The top staff shows a treble clef, a key signature of three sharps, and a tempo marking of eighth note = 120. The bottom staff shows a bass clef and a tempo marking of quarter note = 120. The score consists of two measures. The first measure contains six eighth notes on the treble staff and six eighth notes on the bass staff. The second measure contains five eighth notes on the treble staff and four eighth notes on the bass staff. A dynamic instruction "brush" is placed above the treble staff. Arrows with fractions (1/4, 1/2, 1/2, 1/2) point to specific notes on the bass staff.

Musical score for the third instrumental section. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of eighth note = 120. The bottom staff shows a bass clef and a tempo marking of quarter note = 120. The score consists of two measures. The first measure contains six eighth notes on the treble staff and six eighth notes on the bass staff. The second measure contains five eighth notes on the treble staff and four eighth notes on the bass staff. A dynamic instruction "(foot)" is placed above the bass staff.

Musical score for the fourth instrumental section. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of eighth note = 120. The bottom staff shows a bass clef and a tempo marking of quarter note = 120. The score consists of two measures. The first measure contains six eighth notes on the treble staff and six eighth notes on the bass staff. The second measure contains five eighth notes on the treble staff and four eighth notes on the bass staff. An arrow with a fraction (1/2) points to a note on the bass staff.



I said, "look here, babe, what you have done. —

(foot)

Got my love — and got me on a bun." Ba - by, leave him a - lone.  
I have told you, ba - by; —

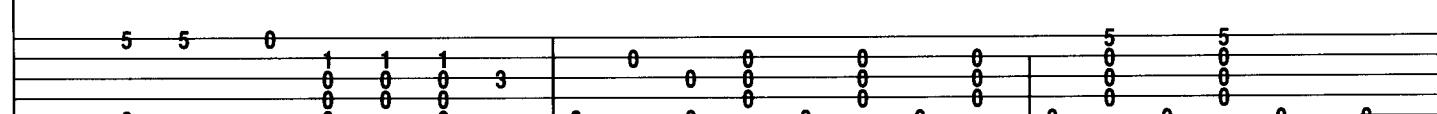
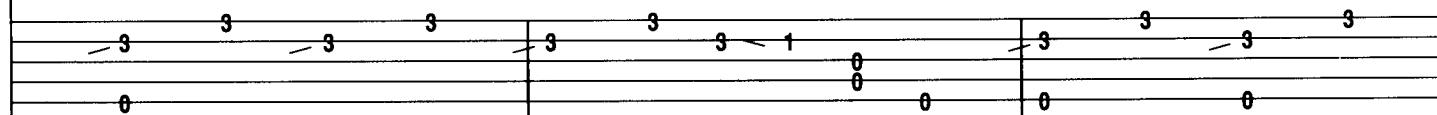
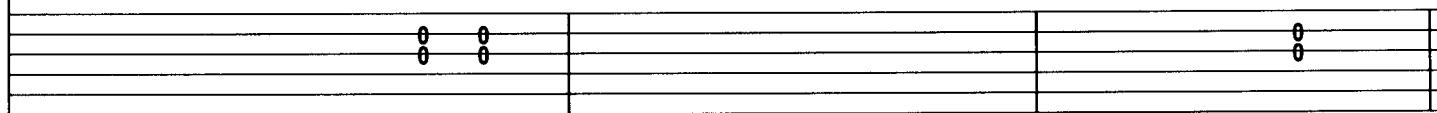
brush

Ba - by leave him a - lone. I done  
I done told you, ba -- by. I done

(foot)



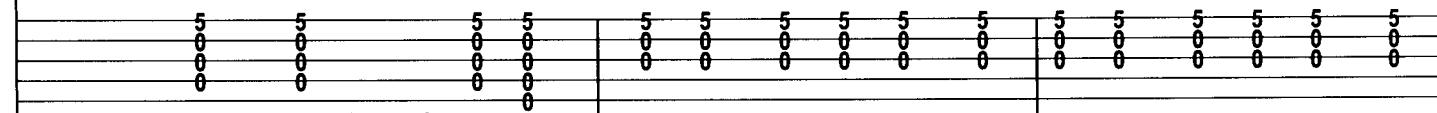
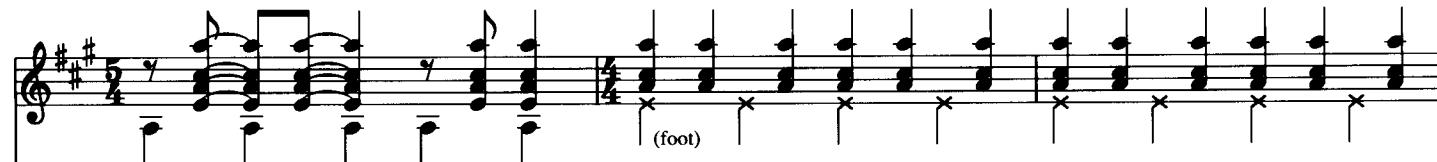
told you once, — not going to tell you no more.  
told you, ba - by leave that man a - lone.



To Coda

brush -----

----- 3 ----- 3 ----- 3 ----- 3 -----



*Spoken: Oh \_\_\_\_\_*

brush

(foot)

Bass line

(foot)

*Spoken: Oh, \_\_\_\_\_ have mer- cy!*

brush

slide

7 / 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

brush

3 3 3 3 3 3

5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 |

D.S. al Coda

3 3

(let ring)

brush

D.S. Say

5 5 5 5 5 5 | 5 5 5 5 5 5 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

Coda

Dee - da dee - da la - da dee - da la -- de

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |



foot (keep tapping)

Musical notation for the second line of the song. The key signature is two sharps. The lyrics are: "foot (keep tapping)"

Musical notation for the third line of the song. The key signature is two sharps. The lyrics are: "brush" and "damp bass".

Musical notation for the fourth line of the song.

Musical notation for the fifth line of the song. The lyrics are: "Fine".

# One Bourbon, One Scotch, One Beer

By John Lee Hooker

Moderate Blues Shuffle  $\text{♩} = 108$   $\text{♪} = \text{♩}$

Open G tuning: ⑥=D ⑤=G ④=D ③=G ②=B ①=D

G7

full

5

3 0 3

0 3 0

0 0 3

10 (10) 8 8

C7

8 8

6 5 3 5 3

10 (10) 8 8 9 8 5 6

G7

5 3 0

0 3

5 3

5 3 6

C7

5 3 5

3 0 0

0 5 3 0

5 3

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§ G7  
 (Chorus) One bour- bon, One scotch and one  
 beer.  
 Hey, mis - ter bar - ten - der  
 come in here! — I want an - oth - er drink and I want it now. — My

The musical score consists of five staves. The top staff is a vocal line with a treble clef, a key signature of one sharp, and a time signature of common time. It includes lyrics for a chorus and a verse, with specific notes highlighted by boxes. The second staff is a guitar part with a treble clef, a key signature of one sharp, and a time signature of common time. It shows chords G7 and C7, and includes fingerings such as 5, 3, 6, and 1/2. The third staff is another guitar part with a treble clef, a key signature of one sharp, and a time signature of common time. It also shows chords G7 and C7, and includes fingerings such as 5, 3, 6, and 1/2. The fourth staff is a vocal line with a treble clef, a key signature of one sharp, and a time signature of common time. It includes lyrics for a verse and a bridge, with specific notes highlighted by boxes. The fifth staff is a guitar part with a treble clef, a key signature of one sharp, and a time signature of common time. It shows chords G7 and C7, and includes fingerings such as 5, 3, 6, and 1/2.

G7                    C7                    G7

ba - by she's gone, she's been gone to - night; I ain't seen ma ba - by since

night be - fore last. Ah one bour - bon one scotch and one

full 1/2 full full

beer. *Spoken:* And then I sat there,

1/2 3 5 3 0 0 3 2 3 3 5

get - tin' high, mel - low, knocked out,

3 5 7 - 8 8 5 (5) 3 0 0 3

A musical score for guitar featuring two staves. The top staff uses standard musical notation with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. The lyrics are integrated into the music, appearing below the notes. Various performance techniques are indicated by markings such as 'x', 'trem.', 'full', and '3'. The score consists of five systems of music, each ending with a double bar line and repeat dots.

feel - in' good. And by that time,

*trem.*  
*trem.*  
*full*

I looked on the wall at the old clock on the

*3*  
*5*  
*6 - 8 5*  
*9 1*  
*9 - 0 9*  
*0*

wall. By that time, it was ten thirty then.

*full*  
*10*  
*7 - 8 8*  
*0 3 5 3 0 0 3*

*3*  
*3*  
*3*  
*3*

I looked down at the bar at the bar - ten - der.

*full*  
*5 5 8 10 8 5*  
*5 3 0 3*  
*8 7 8*  
*1/2*

Said...                    He said "what do ya want \_\_ John- ny?"                    (Sun) One

*2nd time D.S. and Fade*

bour - bon,            one    scotch            and one    beer.

### 2nd Verse

*Sung:* Well my baby's been gone, she's been gone tonight

I ain't seen my baby since night before last.

I wanna get drunk, get her off a' my mind.

One bourbon, one scotch, and one beer

*Spoken:* And I sat there, gettin' high, stoned, knocked out,

And by that time, I looked on the wall,

At the old clock again, and by that time,

It was a quarter to two:

Last call for alcohol.

I said "Hey Mr. Bartender!"

"What do ya want?"

*Sung:* One bourbon, one scotch, and one beer

*(repeat and fade)*

# Louise

By John Lee Hooker

Tune 1/2 step up

⑥ =F ⑤ =B♭ ④ =E♭ ③ =A♭ ② =C ① =F

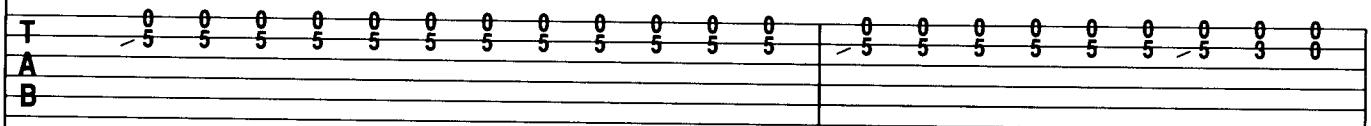
Slow Blues 

(Electric Guitar)

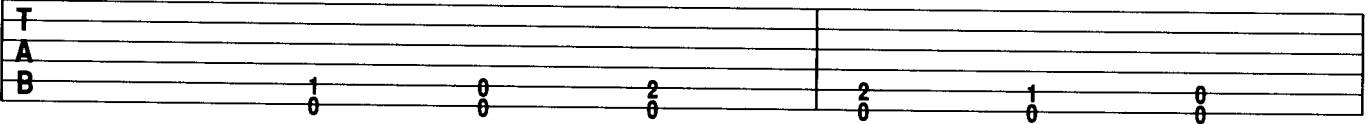


Guitar 1

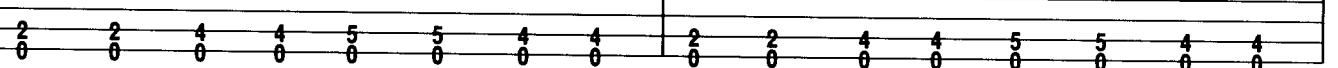
play E on 1st and 2nd string together



Guitar 2



1/2

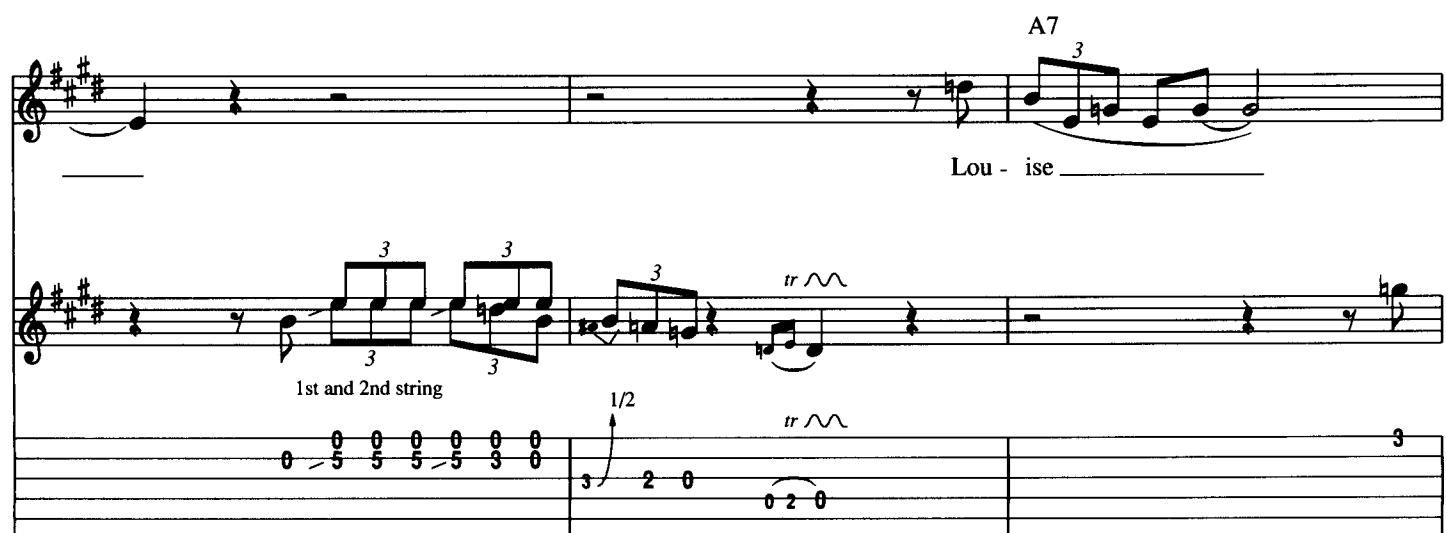


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 Chorus:



Lou - ise, Lou - ise, you're the sweet - est girl I know.



A7

Lou - ise

1st and 2nd string

1/2



A musical score in G major (two sharps) and common time. The melody is played on the piano's right hand. The vocal line begins with a rest, followed by a descending eighth-note scale. A bracket above the next two notes indicates a three-measure group. The melody continues with eighth-note patterns, including a grace note and a sixteenth-note cluster. The vocal part ends with a sustained note over a piano chord. The lyrics "you're the sweet - est \_\_ girl I know." are written below the staff.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of four sharps, and a time signature of 12/8. It features a melodic line with various note heads, stems, and rests. The bottom part is a tablature for a six-string guitar, showing the fingerings and string indications for the corresponding notes. The tablature includes a 12/8 time signature and a 1/4 measure at the end.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of three sharps, and a time signature of common time. It consists of three measures of music. The bottom part is a tablature for a six-string guitar, showing the fingerings and positions for each note. The tablature is divided into three measures, corresponding to the staff above.

Musical score for "Chi-ka-go" in G major (two sharps). The melody consists of eighth and sixteenth notes. Measure 1 starts with a rest followed by a sixteenth note. Measures 2-3 show eighth-note pairs with a dynamic of 3 over them. Measure 4 begins with a B7 chord. Measures 5-6 show eighth-note pairs with a dynamic of 3 over them. Measure 7 begins with an A7 chord. The lyrics "Caused me to walk \_\_\_\_ from Chi-ca-go" are written below the first two measures, and "to the Gulf of\_\_ Mex-i-co." are written below the last two measures. A "To Coda" instruction with a circle symbol is placed above the A7 chord.

The sheet music shows a treble clef, a key signature of two sharps, and a time signature of common time. The first measure consists of six eighth-note chords. The second measure starts with a 6/8 time signature, indicated by a '6' above the staff, followed by a 3/4 time signature, indicated by a '3' above the staff. It contains six eighth-note chords. The third measure is in 4/4 time, containing six eighth-note chords. The fourth measure is in 4/4 time, containing six eighth-note chords. The fifth measure is in 4/4 time, containing six eighth-note chords. The sixth measure is in 4/4 time, containing six eighth-note chords.

2 2 4 4 5 5 4 4

0 1 2 2 4 4 6 6 7 7 6 6 4 4

2 2 4 4 5 5 4 4

## Verse

riv - er  
 me, on a bank of sand.  
 Nev - er strike the wa-ter God knows,  
 Catch - ing my white perch- es, God knows,  
 the  
 and

The musical score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the fourth is basso continuo. The soprano and alto parts sing in common time. The tenor part begins with a measure of 3/4 followed by 2/4. The basso continuo part has a constant bass line with specific note heads and rests.

boat will nev-er land." I said: "Lou -ise,  
dry- ing up my bones."

you're the sweet- est girl I know.

E7

Caused me to walk \_\_\_\_\_ from Chi-ca-go,

1/2

2 2 4 4 5 5 4 4, 0 0 0 0 0 0 0 0, 2 2 4 4 5 5 4 4, 0 0 0 0 0 0 0 0.

1.

B7  A7  E7  B7

to the Gulf of Mex - i - co."



2.

B7  A7  E7 

to the Gulf of Mex - i - co."

*Spoken: Let's*



A7

walk a while now, man.

Yes, I walked

so long,

my feet were sore, tir-ed

tir-ed

(6)

*D.S. al Coda*

A7 E B7 A7 E

I did-n't give up though, man; I kept on walk - in', try'n to find that wom- an.

5 5 5 7 7 5 3 2 | 0 0 2 0 0 0 | 2 0 2 1 2 2 | 2 0 2 2 0 0 | 0

6 6 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 0

*Coda*

A7 E7

Gulf of Mex-i-co."

full

0 5 5 5 3 0 2 | 0 2 0 2 1 2 2 | 0 3 1 2 2 0 | 0

2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 0

# Maudie

By John Lee Hooker

Tune 1/2 step up  
(Electric Guitar)

⑥ =F ⑤ =B♭ ④ =E♭ ③ =A♭ ② =C ① =F

Boogie ♩=108 ♪=♩ ♩

E7

Guitar 1

Guitar 2

tr ~~~~

tr ~~~~

A7

v

tr ~~~~

brush with finger



tr ~~~~

tr ~~~~

3

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E7

Chord diagram for E7: A vertical rectangle with a diagonal line from top-left to bottom-right.

Guitar tab line 1: Fret 2, string 6; Fret 2, string 5; Fret 2, string 4; Fret 2, string 3; Fret 2, string 2; Fret 2, string 1.

full

↑  
(2)

Guitar tab line 2: Fret 2, string 6; Fret 0, string 5; Fret 2, string 4; Fret 0, string 3; Fret 0, string 2; Fret 2, string 1.

Guitar tab line 3: Fret 0, string 6; Fret 0, string 5; Fret 0, string 4; Fret 0, string 3; Fret 0, string 2; Fret 0, string 1.

Guitar tab line 4: Fret 0, string 6; Fret 0, string 5; Fret 2, string 4; Fret 2, string 3; Fret 0, string 2; Fret 2, string 1.

B7

A7

Chord diagram for B7: Three vertical rectangles stacked vertically.

Chord diagram for A7: A vertical rectangle with a diagonal line from top-left to bottom-right.

4 4 4 4 | 2 2 2 2

Guitar tab line 5: Fret 4, string 6; Fret 4, string 5; Fret 4, string 4; Fret 4, string 3; Fret 2, string 2; Fret 2, string 1.

Guitar tab line 6: Fret 2, string 6; Fret 2, string 5; Fret 4, string 4; Fret 4, string 3; Fret 2, string 2; Fret 4, string 1.

E7

B7

Chord diagram for E7: A vertical rectangle with a diagonal line from top-left to bottom-right.

Chord diagram for B7: Three vertical rectangles stacked vertically.

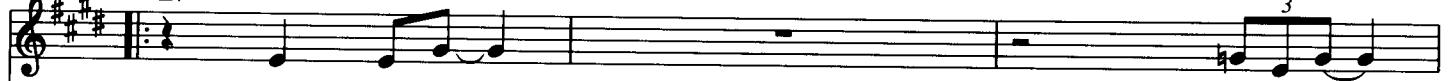
0 0 0 0 | 2 2 2 2  
0 1 0 0 0 0 | 1 1 1 1  
2 2 2 2 | 2 2 2 2

Guitar tab line 7: Fret 0, string 6; Fret 0, string 5; Fret 0, string 4; Fret 0, string 3; Fret 2, string 2; Fret 2, string 1.

0 0 2 2 | 0 0 2 0 2  
0 0 2 2 | 0 1 2

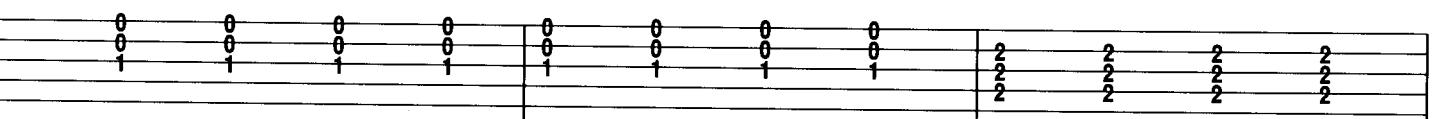
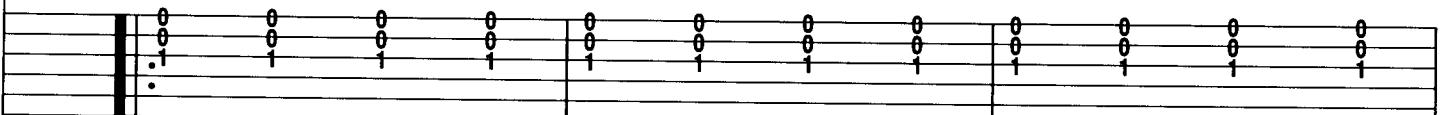


E7



1., D.S. Now, Maud - ie,  
2. Now, Maud - ie,

ba - by I  
why did you



3

E7

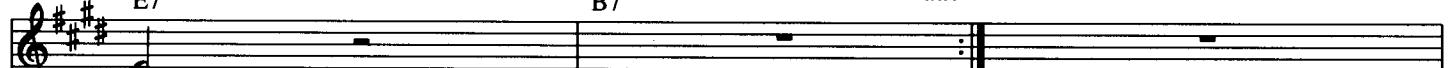
ba-ba, I \_\_\_\_ love you.  
why did you hurt me?

E7

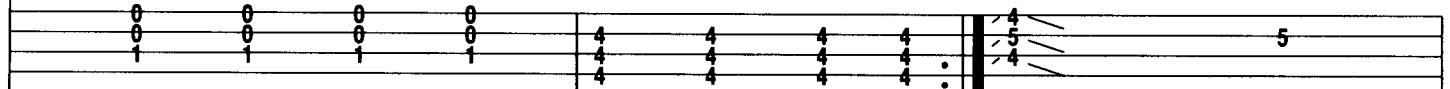
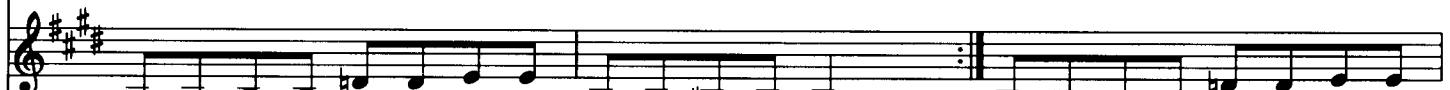
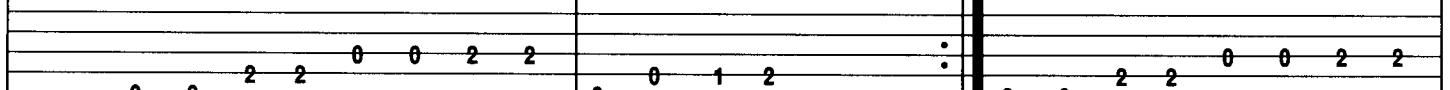
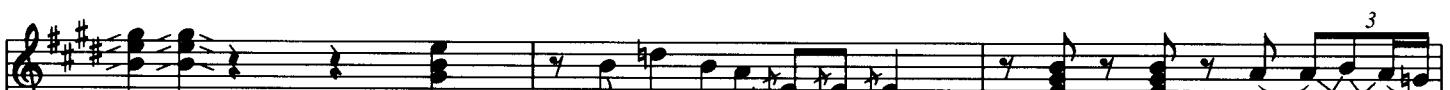
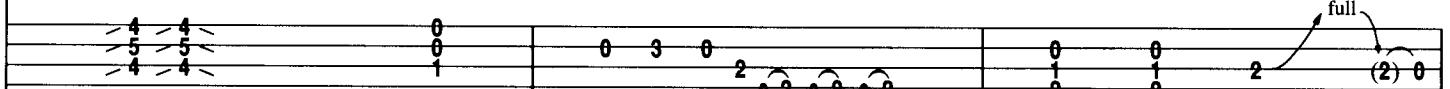
B7

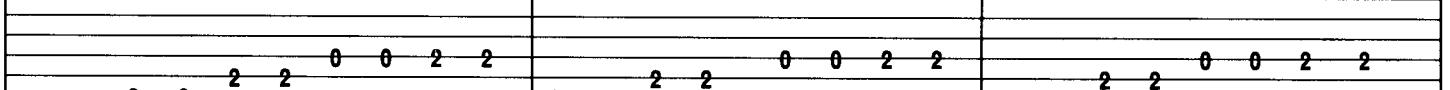
A7

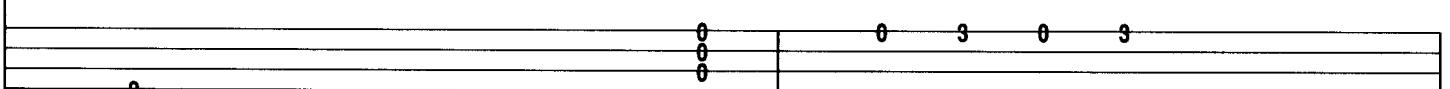
You've been gone so long,\_\_\_\_ cause I miss you so..  
I love you ba-ba, you've been gone too long.

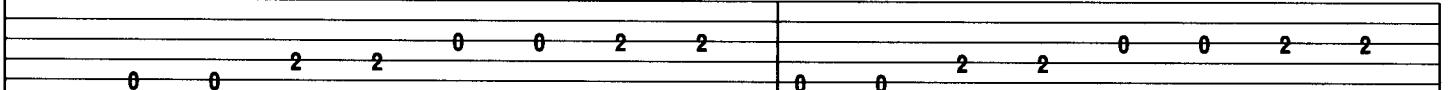
**E7**                    **B7**                    ***Fade***  

  

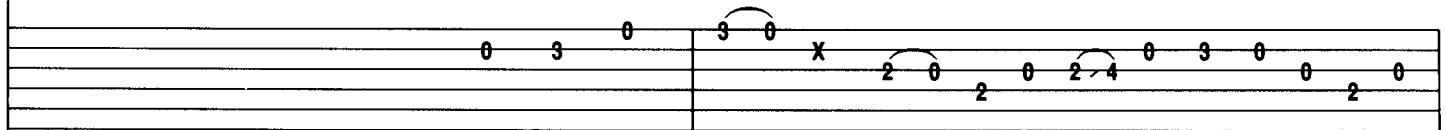

(Slide up and down)





Musical score for guitar. The top staff shows a melodic line with fingerings: 3, 6, 6, 6. The bottom staff shows a harmonic track with fingerings: 2 0 3 2 (2) 0 2 2 (2) 0 2 2 (2) 0 2 0. Arrows labeled "full" point to the first three pairs of chords.

Musical score for guitar. The top staff shows a melodic line. The bottom staff shows a harmonic track with fingerings: 2 2 4 4 2 2 4 4 | 0 0 2 2 0 0 2 2.

*D.S. and Fade*

Musical score for guitar. The top staff shows a melodic line with a key signature of E7. The bottom staff shows a harmonic track with fingerings: 4 5 4 5 4 2 1 2.

Musical score for guitar. The top staff shows a melodic line. The bottom staff shows a harmonic track with fingerings: 0 0 2 2 0 0 2 2 | 0 0 2 2 0 0 2 2 | 0 0 1 2.

# The Mighty Fire

By John Lee Hooker

tune up 1/2 step

⑥ =F ⑤ =B♭ ④ =E♭ ③ =A♭ ② =C ① =F

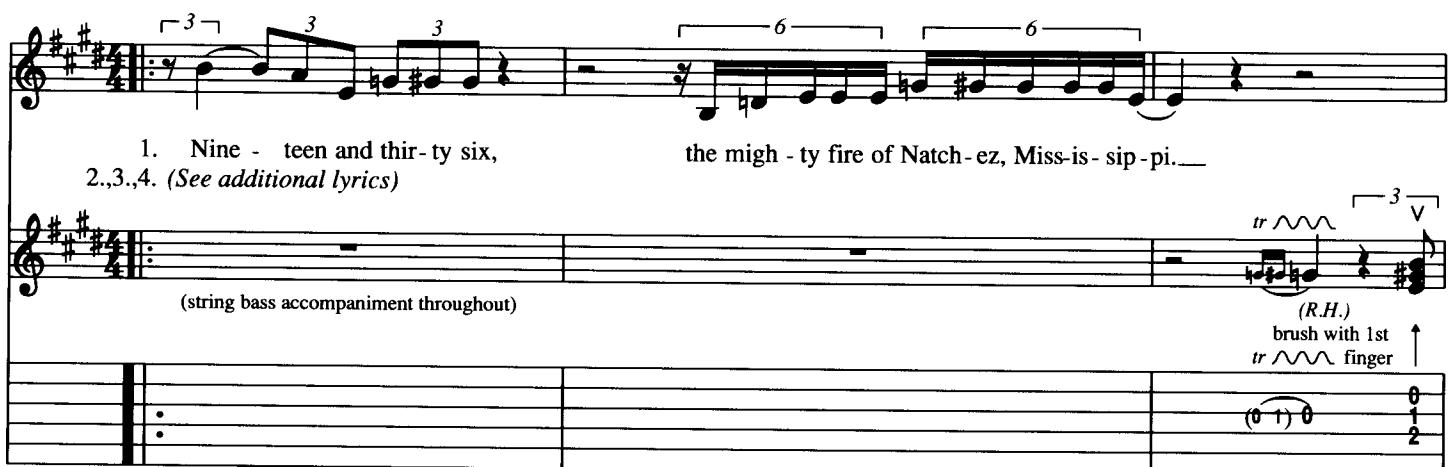
Slow Blues 



Fingerings: 3, 3, 3, tr wavy line, 3, 3, 3, tr wavy line, 3, 3, 3, tr wavy line.



E7



1. Nine - teen and thir - ty six, the migh - ty fire of Natch - ez, Miss-is - sip - pi.  
2,3,4. (See additional lyrics)

(string bass accompaniment throughout)

tr wavy line (R.H.) brush with 1st finger ↑



Nine - teen and thir - ty - six, people, the might - y fire of Natch - ez, Miss-is - sip - pi

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(R.H.)

brush w/1st finger 1/4

full

full

1/4

3 3 3 3

6 3

1/2 1/2 full

3 2 (2) 2 2 2 2 2 2

tr ~~

tr ~~

-4 3 4 5 4 -4 0 0 2 0 2 0

3 3

7 7 7 7 7 5-0

0 4 7 7 7 7 5 0-5 -5 5 3 0

## Coda

Fine

## 2nd verse

Saturday morning, I read the paper;  
I saw Ida Mae's name.  
I couldn't read no more.  
The mighty fire, the mighty fire  
of Natchez, Mississippi.

## 3rd verse

Nineteen and thirty-six, people,  
The place was full and jammed with people  
when the fire broke out  
Hm, Hm, Hm  
Talkin' 'bout Natchez, Mississippi

## 4th verse

I'm talkin' 'bout Natchez, Mississippi,  
Nineteen and thirty-six.  
Louise was there, my girlfriend buddy  
Ida Mae was there.  
The Saturday morning  
I bought myself a paper;  
I read about the news.  
I saw Ida Mae's name;  
She went down in the mighty fire.  
I felt so bad,  
Ooo ---, Hm, Hm, Hm.  
The mighty fire, the mighty fire.

(instrumental break)

# My First Wife Left Me

By John Lee Hooker

Very slow blues  $\text{♩} = 40$   $\text{♪} = \frac{3}{2}$

Electric Guitar

Tuning: ⑥=E ⑤=A ④=E ③=A ②=C♯ ①=E

The first musical section shows a treble clef staff with a key signature of two sharps. It includes a 'a tempo' instruction above a sixteenth-note pattern and a 'foot tap throughout' instruction below it. A bass staff below shows a continuous eighth-note pattern. Fingerings like 5, 3, and 0 are indicated on both staves.

8

This section contains lyrics for the first verse:

1. When my first wife left me,  
2. I could get her back a - gain,  
3. my fault, \_\_\_\_\_  
5. (See additional lyrics)

She left my heart in mis'ry.  
I'll never roam no more.  
I only have my self to blame.

When my If I It's

The music includes a treble clef staff, a bass staff with fingerings (0, 3, 0), and a guitar tablature staff at the bottom. Instructions like '(use similar licks for 2nd and 3rd verses)' and '(foot)' are present.

This section continues the lyrics for the first verse:

first wife left me, she left my heart in mis - 'ry.  
get her back a - gain boys, I'll nev - er roam no more.  
my fault, it's my fault, boys I only have my - self to blame. \_\_\_\_\_

The music includes a treble clef staff, a bass staff with fingerings (0, 3, 0, 0), and a guitar tablature staff at the bottom. A 'mute' instruction is shown on the bass staff.

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To Coda

Musical score for the first section of the song. The top staff shows a melody line with a measure of six eighth notes. The lyrics "Ev-er since that day, boys I had a good wife, She would have been home right now" are written below the staff. The bottom staff shows a guitar tab with a 1/4 note indicated above the strings. Fingerings like 5 3 0 5 3 and 5 3 0 4 5 0 are shown.

Continuation of the musical score. The top staff shows a melody line with a measure of three eighth notes. The bottom staff shows a guitar tab with fingerings 0 3 X and 3 0 0.

I don't think I'll ev-er love a- gain  
but I did not treat her right.  
If I'd hadn't want - ed ev-'ry wom-an that I'd seen

Continuation of the musical score. The top staff shows a melody line with a measure of three eighth notes. The bottom staff shows a guitar tab with fingerings 0 3 3 3 3 1 and 3 0 4 5 3 3 0.

[1., 2.] [3.]

Continuation of the musical score. The top staff shows a melody line with a measure of three eighth notes. The lyrics "2. If  
3. It's" are written below the staff. The bottom staff shows a guitar tab with fingerings 3 5 3 5 7 5 3 0 3 0 and 3 5 3 5 3 5 3 5.

4. I found out one thing:— these wom-en don't mean you no good.

tempo  
pull w/thumb

I found out one thing, peo-ple:— these wom-en don't mean you no good.

You mis-treat a good girl for some wom-an,

then she'll turn a-round and turn her back on

you.      *Spoken: yes, yes*

*D.S. al Coda*

5. I'm hav- in' bad

*Coda*

Lord, I did not treat her right.

4th verse

I'm havin' bad luck,  
Havin' bad luck ever since she's been gone  
Havin' bad luck, bad luck, bad luck  
Ever since my baby's been gone  
When she was at home, Lord  
I did not treat her right.

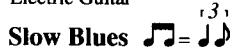
# Process

By John Lee Hooker

tune up 1/2 step

⑥ =F ⑤ =B♭ ④ =E♭ ③ =A♭ ② =C ① =F

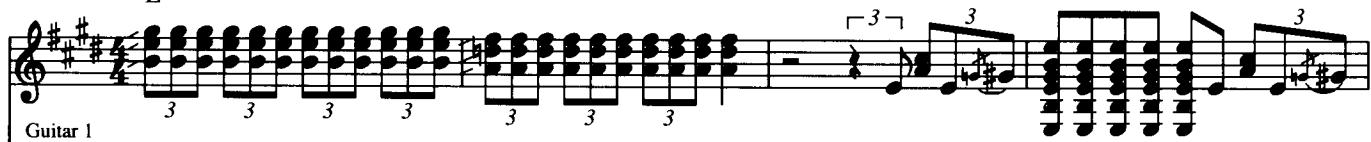
Electric Guitar

Slow Blues 

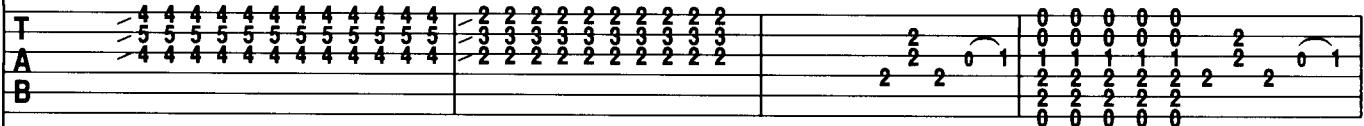
E

D

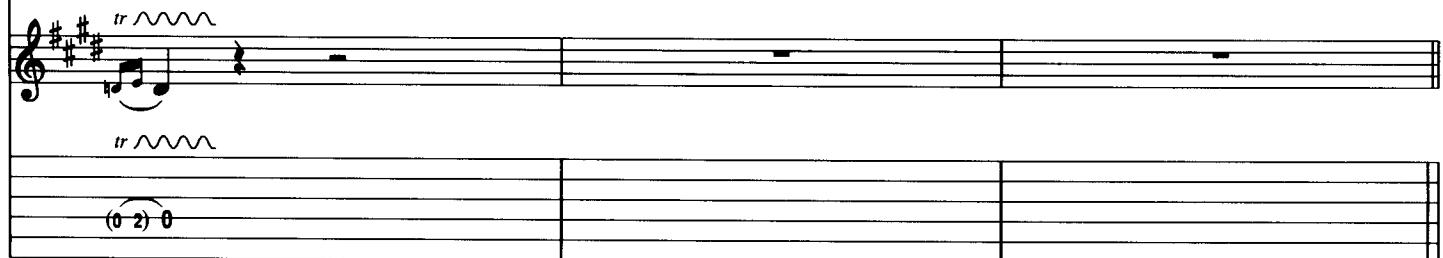
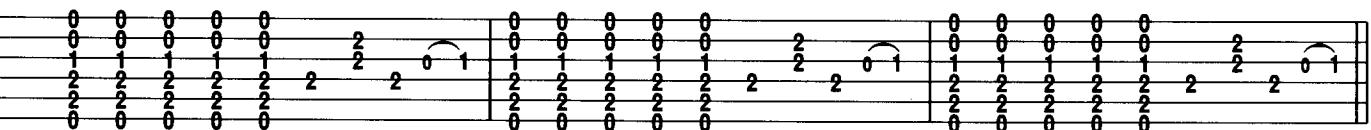
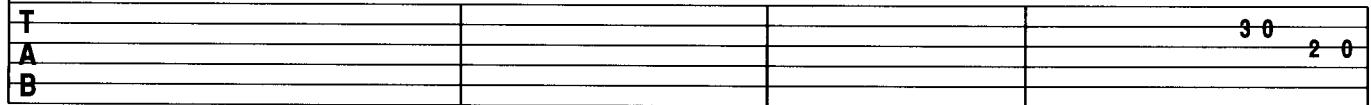
E



Guitar 1



Hooker



tr ~~~~~

tr ~~~~~

(0 2) 0

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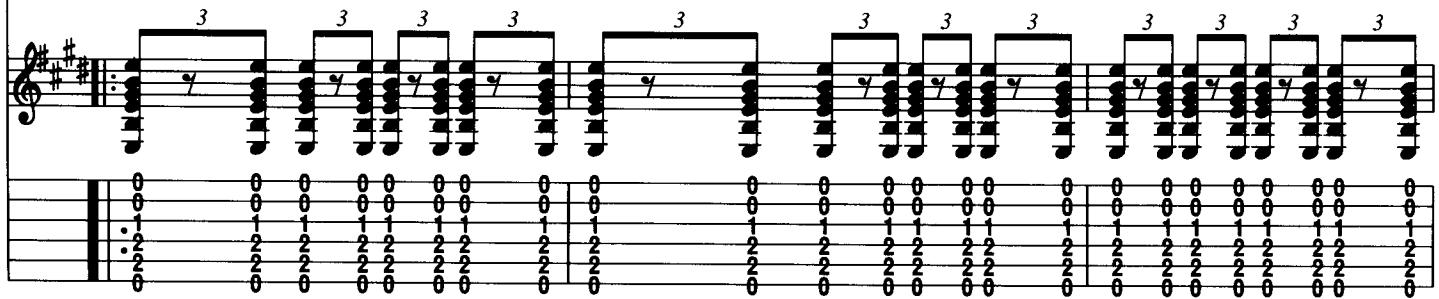


1. Don't want no wom- an,  
2. She ain't got no mon - ey,  
3. (See additional lyrics)

crazy 'bout a pro- cess head;—  
she on - ly has hair - do fare;—



0	0	0	0	0	0
0	0	0	0	0	0
1	1	1	1	1	2
2	2	2	2	2	2
2	2	2	2	2	2



0	0	0	0	0	0
0	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
2	2	2	2	2	2



Don't want no wom- an,  
she ain't got no mon - ey,

crazy 'bout a pro- cess head;—  
she on - ly has hair - do fare;..



0	0	0	0	0	0
0	0	0	0	0	0
1	1	1	1	1	2
2	2	2	2	2	2
2	2	2	2	2	2



0	0	0	0	0	0
0	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
2	2	2	2	2	2

1., 2.

Sees a pro - cess head,  
Ain't got a dime,  
al- most flip her lid.  
but e- nough to have your hair done right

Chords: B7, E7, A7

3.

## Instrumental

B7      Guitar 1      E7      A7

(Hooker continues rhythm pattern)

Chords: B7, E7, A7

E7      A7

Chords: E7, A7

Both guitars vamp as before

Both guitars vamp as before

Oh, this pro - cess head-ed fool;

Lord, have mer -- cy, \_\_\_\_

on this pro - cess head-ed fool.

She want-ed ev'ry pro - cess head she'd see

walk-in' up and down the street.

Have mer - cy...

*Repeat and Fade*

3rd verse  
(yes, yes)  
I had a fool one time,  
Go crazy over processed heads;  
Had a fool one time, go crazy over processed heads.  
That no good woman, almost drove me insane.  
(spoken) "Have mercy," she said.

*(Instrumental break)*

# Stella Mae

By John Lee Hooker

Medium Shuffle  $\text{J}=108$  

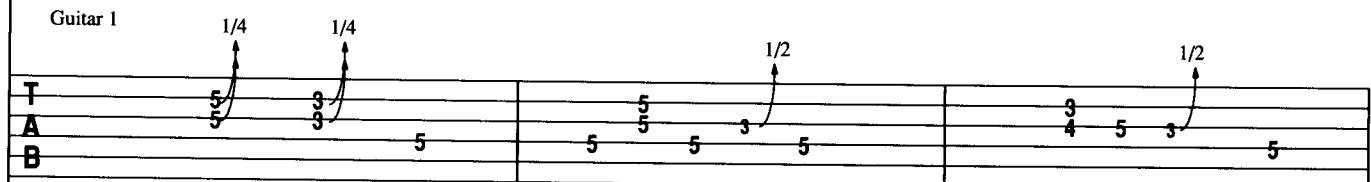
Electric Guitar

(1st Gtr.) standard tuning

Hooker: ⑥=D ⑤=G ④=D ③=G ②=B ①=D

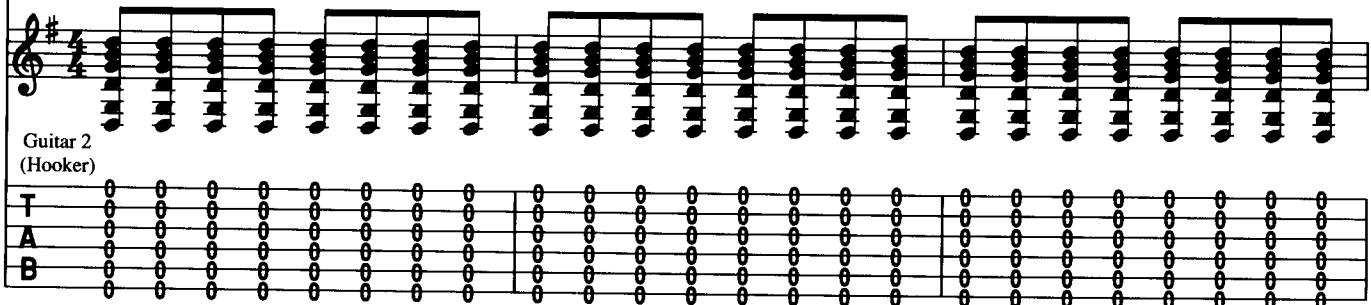


Guitar 1



Detailed guitar tab for 'Guitar 1' showing fingerings: 1/4, 1/4, 1/2, 1/2. The tab includes three strings (T, A, B) and six frets (5, 3, 5, 5, 3, 5).

Guitar 2  
(Hooker)



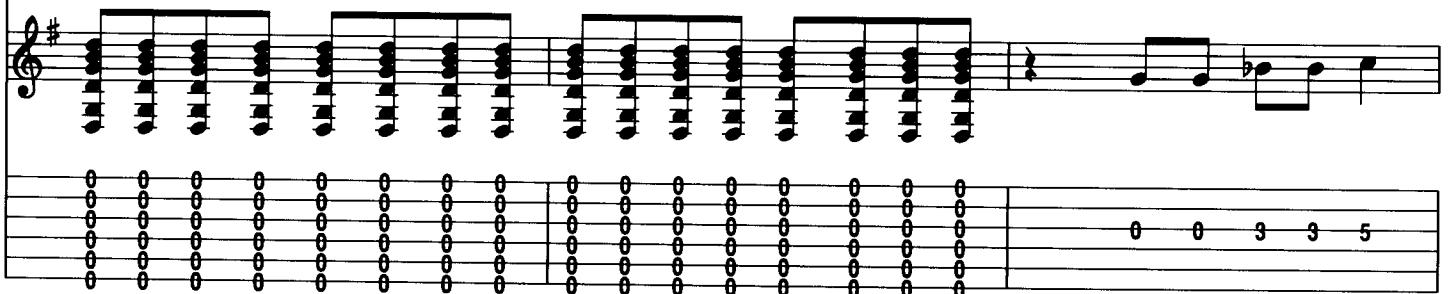
Detailed guitar tab for 'Guitar 2 (Hooker)' showing a constant rhythmic pattern of eighth-note pairs across all six strings.



Musical score for 'Stella Mae' featuring two guitars. The top staff shows a single melodic line for 'Guitar 1'. The bottom staff shows a rhythmic pattern for 'Guitar 2 (Hooker)'. Both staves are in 4/4 time with a key signature of one sharp.



Detailed guitar tab for 'Guitar 1' showing fingerings: 1/4, 1/4, 3. The tab includes three strings (T, A, B) and six frets (6, 3, 5, 3, 5, 6).



Detailed guitar tab for 'Guitar 2 (Hooker)' showing a constant rhythmic pattern of eighth-note pairs across all six strings.

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~~~~~

1. Stel - la Mae,  
you changed my drink, I love you,  
to milk and creme.

2. Mae,  
3.,4.,5. See additional lyrics

Guitar 1

Guitar 2 continues rhythm pattern to accompany singing:

ba - by.  
 I did it, I did it, Stel - la Mae  
 just for you, 'cause I love \_\_\_\_\_

*To Coda*

I love you, ba - by. I'd do an - y- thing you asked me  
 you. I love you, Stel - la Mae.

1., 2., 3., 4.

to, 'cause I love \_\_\_\_\_  
 Spoken: I'd do an - y - thing for you, you. I love \_\_\_\_\_ you. 2. Stel - la

## Instrumental Break

"Oh yeah"

Guitar 1 continue licks in similar style through break

D.S. *al Coda*  
5th verse

## Coda

Repeat and Fade

### 3rd verse

Now, Stella Mae, if you told me to jump in the ocean,  
I know I can't swim, but I'd try to do it just for you.  
Because I love you, I love you, Stella Mae.

### 4th verse

Now, baby, you made me stop gambling;  
You made me stop staying up all night long.  
Now, Stella Mae, I did all these things, I did them just for you.  
'Cause I love you, I love you, oh yeah.

### 5th verse

Now Stella Mae, if I had my choice for the whole round world,  
I, I, baby, I'd tell you to be my choice.  
'Cause I love you, 'Cause I love you, 'Cause I love you  
(fade)

# This Is Hip (This Is It)

By John Lee Hooker

Tune 1/2 step up

⑥ =F ⑤ =B♭ ④ =E♭ ③ =A♭ ② =C ① =E♭

Medium Shuffle  $\text{♩} = 132$   $\text{♪} = \frac{3}{2} \text{♩}$

A7

Guitar 1 (brush chord w/thumb)

B6

B7

This tab shows three measures of guitar chords. The first measure is A7, indicated by a vertical bar and a circled 7 above the staff. The second measure is B6, indicated by a vertical bar and a circled 6 above the staff. The third measure is B7, indicated by a vertical bar and a circled 7 above the staff. Below the staff, the guitar strings are labeled T, A, G, D, B, E from top to bottom. Fingerings are shown above the strings: measure 1 has 3, 2, 3, 3; measure 2 has 3, 2, 3, 2; measure 3 has 4, 4, 4, 5. Measure 4 starts with a circled 5 above the E string, followed by 5, 4, 4, 4.

A7 A6 A7

E7

This tab shows four measures of guitar chords. The first measure is A7, indicated by a vertical bar and a circled 7 above the staff. The second measure is A6, indicated by a vertical bar and a circled 6 above the staff. The third measure is A7 again, indicated by a vertical bar and a circled 7 above the staff. The fourth measure is E7, indicated by a vertical bar and a circled 7 above the staff. Below the staff, the guitar strings are labeled T, A, G, D, B, E from top to bottom. Fingerings are shown above the strings: measure 1 has 3, 2, 3, 3; measure 2 has 0, 0, 0, 3; measure 3 has 3, 3; measure 4 has 0, 0, 0, 3, 3.

## Chorus

E7

This is hip, pret-ty ba - by, this is hip, pret-ty

This tab shows two measures of guitar chords. The first measure is E7, indicated by a vertical bar and a circled 7 above the staff. The lyrics "This is hip, pret-ty ba - by," are written below the staff. The second measure is a continuation of the E7 chord. Below the staff, the guitar strings are labeled T, A, G, D, B, E from top to bottom. Fingerings are shown above the strings: measure 1 has 3, 2, 3, 3; measure 2 has 0, 0, 0, 0.

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ba - by.  
 This is hip pret-ty ba - by,  
 to've (last time only) I

messed a - round, and fell in love.  
 E7  
 1. You know, you

Verse

call me up on your tel - e - phone.  
 You want me \_\_\_ to take you  
 2.,3.,4.,5. (See additional lyrics)

E7

for a ride. This is hip, pret-ty ba - by; this is hip,

*To Coda*

pret-ty ba - by. This is hip, pret-ty ba - by, to've

**Instrumental break**  
(between 2nd and 3rd verses)  
(E7)

messed a - round and fell in love.

D.S. *al Coda*

*Coda*

*Fine*

#### Additional Verses:

2) Well, you come to my house,  
And you dance with me.  
You hold me tight,  
And you kiss me, too.

Repeat Chorus

3) When you call me up,  
You talk a long time.  
You talk to me,  
Over your telephone.  
You tell me you're comin'  
Right over, baby

Repeat Chorus

4) When you dance with me,  
You rock me, too.  
You rock my soul,  
And I'm satisfied.

Repeat Chorus

5) That was a rockin' good way,  
You've been a rockin' good way,  
(*Coda*) I messed around and fell in love

#### Lyrics to the 4th verse

When you call me up,  
You talk a long time.  
You talk to me,  
Over your telephone.  
You tell me you're comin'  
Right over, baby  
This is hip, pretty baby, (*3 times*)  
To mess around and fall in love

#### Lyrics to the 5th verse

When you dance with me,  
You rock me, too.  
You rock my soul,  
And I'm satisfied.  
This is hip, pretty baby, (*3 times*)  
To mess around and fall in love

#### Lyrics to the 6th verse

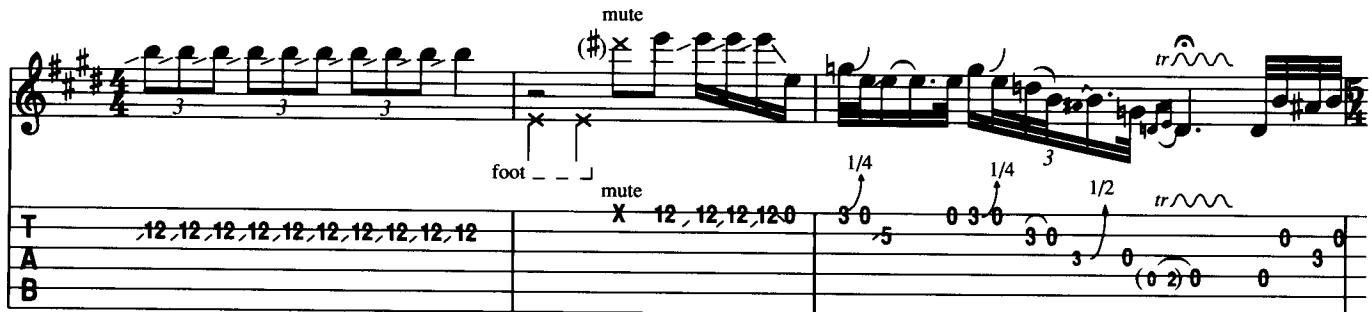
That was a rockin' good way,  
You've been a rockin' good way,  
You've been a rockin' good way,  
I messed around and fell in love

# Wednesday Evening Blues

By John Lee Hooker

## Talking Blues (slow)

Acoustic Guitar



Musical score for Talking Blues (slow). The score consists of a treble clef staff with various markings. At the top, there is a tempo marking of 3/4. Below the staff, there are three sets of guitar strings labeled T, A, and B with corresponding fingerings: T (12, 12, 12, 12, 12, 12, 12, 12), A (12, 12, 12, 12, 12, 12, 12, 12), and B (12, 12, 12, 12, 12, 12, 12, 12). The score includes markings such as 'mute' (indicated by an 'X'), 'foot' (indicated by a bracket under the staff), 'tr' (trill), and various grace notes and slurs.

*ad lib.*



1. You know, she left me one Wednes - day, — when the sun was sink- ing low. —

Musical score for the first verse of Wednesday Evening Blues. The score consists of a treble clef staff with various markings. It includes a dynamic marking 'ad lib.' above the staff. The score includes markings such as 'tr' (trill), 'foot' (indicated by a bracket under the staff), and various grace notes and slurs. Fingerings are provided for the strings: T (6, 3, 0, 0, 2, 0, 0, 2), A (3, 0, 0, 2, 0, 0, 2, 0), and B (3, 0, 0, 2, 0, 0, 2, 0).

Ooh, she left me that Wednes- day eve-ning, when the sun was sink- ing low.



(fast gliss.)

hit hard w/thumb

Musical score for the second part of the song. The score consists of a treble clef staff with various markings. It includes a dynamic marking '(fast gliss.)' above the staff and a instruction 'hit hard w/thumb' below the staff. The score includes markings such as 'tr' (trill), 'tr' (trill), and various grace notes and slurs. Fingerings are provided for the strings: T (7, 2, 2, 0, 2, 0, 2, 0), A (2, 0, 2, 0, 2, 0, 2, 0), and B (2, 0, 2, 0, 2, 0, 2, 0).

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My ba- by don't know how she hurt me,  
she made me feel so bad.

foot  
1/2

E7

repeat this bass figure to accompany narration 1

My ba - by told me  
(See additional narration)

I think a - bout my ba- by.  
You know she left me,

when the sun was \_\_ sink-ing low.

Mm, \_\_ mm, \_\_ mm. \_\_

foot

Mm, mm, mm mm mm mm

Oh \_\_\_\_\_ oh ho ho. \_\_\_\_\_

E7

She

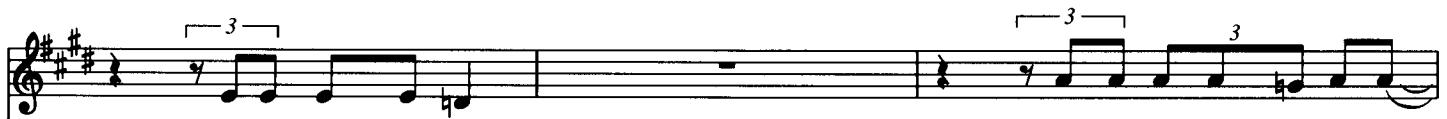
repeat this bass figure to accompany narration 2

— 3 —      — 3 —      — 6 —

sat down and told me...      Spoken: she said, "John - ny,

you can do a girl so bad,  
(See additional narration)

and you're in love...."      I said, "Ba - by, please don't go home,



That was one Wednes- day eve- ning

mute

when the sun was sink- ing low.

Mm — mm — mm. — Mm. — Mm, mm, — mm, — mm, —

mm, mm, mm, mm, mm, mm, mm, mm,

2 0 2 2 0 2 2 0 2 | 2 0 2 2 0 2 2 0 2

mm, mm,

V □ 3 V □ 3

brush ↑ ↓

0 0 1 1 2 0 0 1 1 2 3 0 0 1 1 2 9 0 0 1 1 2

### Narration #1

My baby told me, "I told you, Johnny, a long time ago.  
 If you don't stop your old way, I'm gonna leave you, baby.  
 You thought one thing: I love you too hard to leave you.  
 But now the day has come. You love me; I don't love you.  
 You did me so bad, you drove my love away.  
 But now, I'm leaving. Mm, mm, leaving..."

The day is Wednesday. Leaving on this day.  
 Every day, people, every day on Wednesday.

### Narration #2

She said, "Johnny, you can do a girl so bad.  
 She can love you a length of time.  
 If you don't change your mind, the girl gets tired;  
 Her love goes away. But now I'm tired,"

# Peace - Lovin' Man

By John Lee Hooker

Electric Guitar



Guitar 1  
(Hooker)

Guitar 2

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G

1. I'm a peace-lov-in' man  
2. I see trou - ble babe,—  
3. (See additional lyrics)

2nd Guitar continues with similar licks throughout song

I don't want trou - ble;  
way up yon - der,  
a - head of me.

I'm a peace lov - in' man,  
I bet- ter go now babe.—

C7

I don't want trou - ble, ba - by.  
I smell trou - ble, \_\_\_\_\_

I'd bet- ter go now babe,  
I smell trou - ble, \_\_\_\_\_

1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

G

I don't wan - na get in trou - ble.  
'way up yon - der, \_\_  
trou - ble, \_\_ a - head of me. \_\_

D7

All you try to do for me,  
I'd bet - ter go now, babe, \_\_

G

I'd bet - ter go now, ba - by.  
I don't want trou - ble,

1.,2.

I don't want trou - ble...



*Repeat for 4th verse*

To Coda

4. I bet- ter go now, ba - by.  
(See additional lyrics)

tr ~~~~~

(Hooker repeats this figure at various points)

tr ~~~~~

(3 5 3)

Coda

Fine

3rd verse

I don't want no trouble, baby.  
I'm a peace-lover;  
I'm a peace-lovin' man.  
Oh yeah, now, baby,  
I don't want trouble, baby.  
All you did for me is made it hard.  
I don't want trouble.  
Oh, yeah.

*(Instrumental)*

4th verse

I better go now babe;  
I don't want trouble.  
I'm gonna leave you now, babe;  
I don't want trouble, baby.  
All done losin' everything I had, babe.  
I don't want trouble,  
I don't want trouble  
I, I, I, I hate to leave, baby,  
But I don't want trouble  
I better go; I better go now, babe.  
I, I, I, I, I, I, I don't want trouble, babe.  
Goodbye, goodbye, babe.  
Goodbye, baby.

To Coda (no vocal on Coda)

# Tupelo

By John Lee Hooker

Tune 1/2 step up

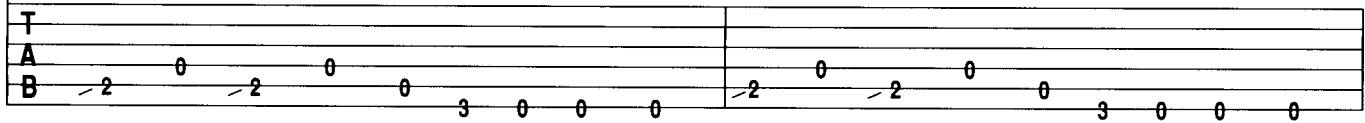
⑥=F ⑤=B♭ ④=E♭ ③=A♭ ②=C ①=F

Acoustic Guitar

Slow (talking blues) 



bass figure (bass and guitar)



(lead)



tr ~~~~

mute

1/4

tr ~~~~



*Spoken:* Did you read a - bout the flood?

continue with bass pattern and occasional licks in the style indicated, to punctuate narration

Hm. \_\_\_\_\_

wasn - 't that a might - y time, was- n't that a might - y time?

was - n't that a might - y time — *Spoken:* might - y time that eve' nin'.

Sung: It rained, both night and day. The poor peo -  

 ple had no place to go\_. Hm, Hm, a lit-tle town\_.  
 Spoken: called Tu-pe-lo, Miss-iss-ip-pi I'll nev-er for-get it I  
 know you won't ei-ther Hm Fine



BLUES BEFORE SUNRISE

BOOM BOOM

BOTTLE UP AND GO

CANAL STREET BLUES

CATFISH

DIMPLES

DOWN AT THE LANDING

IT SERVES ME RIGHT TO SUFFER

LEAVE MY WIFE ALONE

LOUISE

MAUDIE

THE MIGHTY FIRE

MY FIRST WIFE LEFT ME

ONE BOURBON, ONE SCOTCH, ONE BEER

PEACE LOVIN' MAN

PROCESS

STELLA MAE

THIS IS HIP (THIS IS IT)

TUPELO

WEDNESDAY EVENING

A Publication of



**THE GOODMAN GROUP**  
Music Publishers  
New York, New York

Distributed by

**HL** Hal Leonard Publishing Corporation

HL00660169  
U.S. \$17.95

ISBN 0-7935-0310-8



0 73999 60169 5