JOHN LEE HOOKER
A Blues Legend

Transcribed by LENNY CARLSON

ROCK 'N' ROLL HALL OF FAME INDUCTEE
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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 McClenann. 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 1 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, bⅢ, ⅠⅣ 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 King 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 eclecticblings 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 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**

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**

**from LEAVE MY WIFE ALONE**
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

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:

![Trill Notation]

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*

![Riff Notation]

*from WEDNESDAY EVENING BLUES*

![Riff Notation]

*from CATFISH*

![Riff Notation]

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*

![Riff Notation]

*from DIMPLES*

![Riff Notation]
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, fingerings 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.

<table>
<thead>
<tr>
<th>G tuning</th>
<th>A tuning</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>E 1</td>
</tr>
<tr>
<td>B</td>
<td>C 2</td>
</tr>
<tr>
<td>G</td>
<td>A 3</td>
</tr>
<tr>
<td>D</td>
<td>E 4</td>
</tr>
<tr>
<td>G</td>
<td>A 5</td>
</tr>
<tr>
<td>D</td>
<td>E 6</td>
</tr>
</tbody>
</table>

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 Cs; 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 fingerings in A tuning for an A blues scale:

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>A</td>
<td>G</td>
</tr>
<tr>
<td>F</td>
<td>E</td>
<td>D</td>
</tr>
<tr>
<td>C</td>
<td>B</td>
<td>A</td>
</tr>
</tbody>
</table>

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 **LEAVE MY WIFE ALONE** (open A), and **STELLA MAE** 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:

![D7 Chord](image)

- 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
" = F 3, #5 A 5, #5 3, 3, #5 C 3, 3, #5 F 3"  

Medium Shuffle $\frac{3}{4} = 144$

Guitar 1

   Gon-na shoot you right down.

2., 3. See additional lyrics

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Right off of your feet,

take you home with me.

Spoken: Put you in my____ house,

boom, boom, boom

[1.]

[2..3.]

Fade

boom.____

Oh, ho, ho.

Whoa,____ yeah...

[1.]

[2..3.]

Fade
Instrumental break

Spoken: Talk that talk, walk that walk!
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:
\( \text{E} = E \text{G} = A \text{B} = A \text{C} = A \text{F} = E \)

Medium Blues tempo \( \text{d} = 108-120 \)

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

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1. Well Mama killed a chicken 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 table with his legs sticking up, you've got to

ain't too old to shift them gears

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

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

1. 2.

2. Well, you
Spoken: When you say it now gui-tar,

Instrumental break

say it for me.
continue with similar licks

(pull with thumb)
slide up string, then down
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

\[ F \rightarrow F \rightarrow E \rightarrow E \rightarrow E \rightarrow E \rightarrow E \rightarrow E \rightarrow F \]

Slow Blues \( \frac{3}{4} \)
1. Blues be-fore sun-rise.
2. What shape I’m in.
3. See additional lyrics

My wife has left me

left me for another man

blues be-fore sun-rise,

tears stand-ing in my eyes;

with tears stand-ing in my eyes.

Sev-en long years,

Lord knows I
such a hor'ble feel-ing,
ev'-ry thing I could to
boys, I do des-pise.
get a long with my wife.

Oh, blues be-fore sun-rise,
No-bod-y knows
tear's stand-ing in my eyes;

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

Yes, yes

Guitar 2

A7

E7

Guitar 2

E7

B7

E7

A7

E7

Guitar 2

E7

A7

Guitar 2

E7

A7

Guitar 2

E7

A7

Guitar 2

E7

A7

Guitar 2

E7

A7
Coda

E7
B7
E7

Repeat and Fade

Blues before sunrise,
tears in my eyes.

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:

\[ E = A = E = A = C = E \]

\[ =80-92 \]

Acoustic Guitar  capo 2nd fret

1. Tell me down in New Orleans,

2,3. (See additional lyrics)

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Whiskey's streamin' just like wine.

Tell me down in New Orleans.

Whiskey's streamin' just like wine.

foot tap
Lord, my baby, she's down there,

To Coda

wonder if my baby, she's gone wild

brush light V

brush
1. [Musical notation]

2. They still on Canal Street.

Instrumental

Spoken: Yes, yes.

[Musical notation]
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

1. Yes, I wish I
2. Yes, I went down to the
3., A., S. (See additional lyrics)

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cat-fish, swimming in the river,

oh jump over deep blue sea.

I'd have all of

2nd time Spoken: Yes, yes, yes.

Got to
these think--ing

good look--ing wom-

en ba--by,

fish--in' after me...

I turned short a--round...

brush w/thumb

To Coda

I mean, af--ter me,

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

let ring

me

Oh oh Lord,

oh oh Lord.
accel.

(repeat similar licks between each verse)

[1., 2., 3., 4., Last time D.S. al Coda]

Coda

stay, cryin’ 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
F G B D G B D G F
Medium Shuffle \( \text{\text{\text{n}}} = 132 \) \( \text{\text{\text{\text{n}}} = \frac{3}{8}} \)

Guitar I

T
A __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ ____
I'm crazy 'bout your walk,
I like the way you switch.
You've got dimples in your jaws,
In your neighborhood.

I love the way you walk;
I like the way you switch;
You've got dimples in your jaws;
Well, I see you every day.

you're my babe__

[1, 2, 3.]

I've got my eye on you.
Instrumental Break

Last time, D.S. al Coda

Play 6 times

Coda

Fine

I've got my eye on you.

(Bass run adapted from string bass part)
Down At The Landing
By John Lee Hooker

Tune 1/2 step up
\( F \xrightarrow{1/2} Ab \)\( \text{1st and 3rd} \)\( E \xrightarrow{-2} C \)\( 9/8 \)

Acoustic Guitar \( \text{tap foot throughout} \)

1. Well, I was down at the landing, people,
Lord, waiting with my head hung down.
2. See additional lyrics
Lord, I was down at the landing

(let lower strings ring)

with my head hung down.

I could see everybody's baby gettin' 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
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
1. It serves me right to suffer,

2. It serves me right

2.3. See additional lyrics
to be alone.

Guitar 2

serves me right to suffer,

it serves me right to be alone.

Because my mind, I'm still
B7

living, the days done passed and gone...

B7

Fade

Instrumental break

B7 E7

(muted chords)

(2)
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
\( E = E = A = E = A = E = C \# = E \)
capo 1st fret

Fast Shuffle Blues \( \text{\textit{d}} = 176-192 \)
Acoustic Guitar

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

Foot
(Keep tapping throughout song)

\( \text{\textit{brush}} \) (let ring)

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I done told you once, not going to tell you no more.
Next time I tell you, I'm going to mow you down. Say, leave my wife alone; brush brush brush brush.

(foot)

say leave her alone. I said, brush brush brush brush.

(foot)

"Man, don't you know, leave my wife alone."
I said, "look here, babe, what you have done."

Got my love and got me on a bun." Baby, leave him alone. I have told you, baby;

Baby leave him alone. I done told you, baby.

I done
told you once, _
told you, baby _
not going to tell you no more._
leave that man alone._

(beat ring)

To Coda
Spoken: Oh, have mercy!
deedadaledada, deedada "Baby, now, baby, leave that man alone."
I said,
One Bourbon, One Scotch, One Beer

Moderate Blues Shuffle  \( \frac{3}{4} \)

Open G tuning: G = D\( \frac{3}{4} \) G = D\( \frac{\flat}{4} \) G = B\( \frac{\flat}{4} \) G = D

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(Chorus) One bourbon, one scotch and one beer.

Hey, mister bartender come in here! I want another drink and I want it now.

My
baby she's gone, she's been gone tonight;
I ain't seen my baby since the night before last.
Ah one bourbon, one scotch and one beer.
Spoken: And then I sat there,
gettin' high, mellow, knocked out,
feel'in' good. And by that time,

I looked on the wall at the old clock on the wall.
By that time, it was ten thirty then.

I looked down at the bar at the bartender.
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
$0 = F \Rightarrow 0 = Bb \Rightarrow 0 = Ab \Rightarrow 0 = C \Rightarrow 0 = F$

(Electric Guitar)

Slow Blues $\frac{3}{2}$

Guitar 1

play E on 1st and 2nd string together

Guitar 2

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Chorus:

Louise, Louise,

Louise, Louise,

you're the sweetest girl I know.

A7

Louise

1st and 2nd string

1/2
you're the sweetest girl I know.

Caused me to walk from Chicago to the Gulf of Mexico.
Verse

1. I said now, "look ah- here now, Lou- ise, the big boat's up the
2. I said now, "look ah- here now, Lou- ise, what some- one's doin' to

riv- er
me,
on a bank of sand.

Nev- er strike the wa- ter God knows, the
Catch- ing my white perch- es, God knows, and
boat will never land." I said: "Louise, ____

You're the sweetest girl I know.

Caused me to walk ____ from Chicago,

____
to the Gulf of Mexico.

Spoken: Let's
walk a while now, man.

Yes, I walked

so long, my feet were sore, tired
A7

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

Coda

Gulf of Mexico.
E7

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

baby I 
why did you

love you. 

hurt me? 

Oh Maud- ie

72
baby, I love you.
why did you hurt me?

You've been gone so long,
cause I miss you so.
I love you baby,
you've been gone too long.
D.S. and Fade
The Mighty Fire
By John Lee Hooker

Tune up 1/2 step

Slow Blues

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)

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

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They had a big dance that night and when the fire broke out,

well, the barn was down. Louise was there, Ida

Mae was there; she was my heart.
The mighty fire, the mighty fire.

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 \( \text{Tempo: } 40 \)
Electric Guitar
Tuning: \( \text{C} \rightarrow \text{E} \) \( \text{G} \rightarrow \text{A} \) \( \text{D} \rightarrow \text{E} \) \( \text{A} \rightarrow \text{E} \) \( \text{F} \rightarrow \text{A} \) \( \text{C} \rightarrow \text{E} \)

\[ \text{(foot tap throughout)} \]

1. When my first wife left me,
   she left my heart in mis'ry.
2. I could get her back again,
   I'll never roam no more.
3. It's my fault,
   I only have myself to blame.

5. (See additional lyrics)

\[ \text{(foot) muted (foot)} \]

first wife left me,
get her back again
my fault, it's my fault, boys
she left my heart in mis'ry.
boys, I'll never roam no more.
I only have myself to blame.

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Ev-er since that day, boys
I had a good wife,
She would have been home right now

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

[1., 2.]

2. If
3. It’s
4. I found out one thing: these woman don't mean you no good.

I found out one thing, people: these woman don't mean you no good.

You mis-treat a good girl for some woman, then she'll turn a-round and turn her back on
you.  

Spoken: yes, yes

D.S. al Coda

5. I'm havin' bad

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.
1. Don't want no woman,
crazy 'bout a process head;
2. She ain't got no money,
she only has hair to fare;
3. (See additional lyrics)
Sees a process head,  
Ain't got a dime,  
almost flip her lid.  
but enough to have your hair done right

[3.

Instrumental

B7

Guitar

E7

A7

(Hooker continues rhythm pattern)

E7

A7

1/4
Both guitars vamp as before

Oh, this process headed fool;
Lord, have mercy,

on this process headed fool.
She wanted ev'ry process head she'd see

walk-in' up and down the street.
Have mercy...

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 \( \text{\textcopyright{} 1967 Arc Music Corporation} \)

Electric Guitar
(1st Gtr.) standard tuning
Hooker: \( \text{D} \Rightarrow \text{G} \Rightarrow \text{D} \Rightarrow \text{G} \Rightarrow \text{B} \Rightarrow \text{D} \)

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

1. Stella Mae,
you changed my drink,
to milk and creme.
I love you,
baby, I did it, I did it, Stella Mae just for you, 'cause I love you.

To Coda

I love you, baby. I'd do anything you asked me.

I love you, Stella Mae.

1., 2., 3., 4.

to, 'cause I love you. Spoken: I'd do anything for you, 'cause I love you.

2. Stella
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

Medium Shuffle \( \frac{4}{4} = 1 \frac{3}{2} \)

Chorus

This is hip, pretty baby,
this is hip, pretty
baby. This is hip pretty baby, to've

messed a-round, and fell in love.
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)
for a ride. This is hip, pretty baby;

This is hip, pretty baby.

prett-y ba- by.

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

In- strumental break
(between 2nd and 3rd verses)

E7

messed a-round and fell in love.
D.S. al Coda

2. Well, you
 messed a-round and fell in love.

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
Talking Blues (slow)  \( \text{\( \frac{3}{4} \)} \)

Acoustic Guitar

1. You know, she left me one Wednesday when the sun was sinking low.

Ooh, she left me that Wednesday evening, when the sun was sinking low.

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My baby don't know how she hurt me, she made me feel so bad.

My baby told me
(See additional narration)

I think about my baby.
You know she left me.
when the sun was sinking low.

Mm, mm, mm, mm, mm, mm

Oh oh ho ho.
She

repeat this bass figure to accompany narration 2

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,
I have changed my mind.
That was one Wednesday evening,
when the sun was sinking low.

Mm mm mm. Mm. Mm, mm, mm, mm.
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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1. I'm a peace-lovin' man
2. I see trouble, babe.
3. (See additional lyrics)

I don't want trouble; way up yonder, a head of me.
I'm a peace-lovin' man, I better go now, babe.

I don't want trouble, baby.
I smell trouble, I'd better go now, babe.
I smell trouble, I smell trouble, I smell trouble.
G

I don’t wanna get in trouble.
'tway up yonder,
ahead of me.

D7

All you try to do for me,
I'd better go now, babe,

to make it hard for me, babe;

C7

G

I'd better go now, baby.
I don't want trouble,

I don't want trouble...

104
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, I, I don't want trouble, baby.
Goodbye, goodbye, babe.
Goodbye, baby.

To Coda (no vocal on Coda)
Tupelo
By John Lee Hooker

Tune 1/2 step up
\( F \) \( \downarrow \) \( F \) \( \downarrow \) \( F \) \( \downarrow \) \( F \) \( \downarrow \) \( F \) \( \downarrow \) \( F \)

Acoustic Guitar
Slow (talking blues) \( \frac{3}{4} \) \( \frac{3}{4} \)

bass figure (bass and guitar)

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Spoken: Did you read about the flood?

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

(after narration)

Hm. wasn't that a mighty time, wasn't that a mighty time?

wasn't that a mighty time. Spoken: mighty time that ever nin'.
Sung: It rained, both night and day. The poor people had no place to go.

Spoken: called Tupelo, Mississippi I'll never forget it

know you won't either
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