The Best of Janis Joplin

18 Classic Songs Including:

- Ball and Chain
- Kozmic Blues
- Me and Bobby McGee
- Mercedes Benz
- Piece of My Heart
- and Summertime
Music transcriptions by Jeff Jacobson and Paul Pappas

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Janis Joplin was born January 19, 1943 and died October 4, 1970. In between, she led a triumphant and tumultuous life blessed by an innate talent to convey powerful emotion through heart-stomping rock and roll. Born and raised in Southeast Texas, Janis broke from social customs during the tense days of racial integration, standing up for the rights of African Americans whose segregated status in her hometown seared her youthful ideals. Along with a fellow group of beatnik-reading high school students, she pursued the non-traditional via the arts — especially music. Discovering a talent to belt the blues, Janis copied the styles of Bessie Smith, Odetta, Mahalia Jackson, and Leadbelly. She played the coffee houses in the small towns of Texas, ventured to the beatnik haunts of Venice, eventually pausing for a year in Austin as a student at the University of Texas. Jumping into the passionate lifestyle cultivated by the beats, Janis thrilled at her creativity. During her later stays in North Beach and the Village in New York she almost lost herself in her experiments with drugs and alcohol.
In 1965 she returned home for a year to get clean, question her life direction and possibly marry. She excelled at college but was never content. Music still called to her in spite of its dangers of association with drugs and alcohol. As the marriage plans fell through, Austin friend Chet Helms called offering a singing position in a relatively obscure new San Francisco group called Big Brother and the Holding Company. Janis found a home of the heart. Big Brother played in the Bay area to increasing enthusiasm for their unique brand of psychedelic rock. The group signed with Mainstream Records, a small outfit that produced a poorly promoted album and two singles, "Blindman" and "All Is Loneliness."

Then in the summer of 1967 Big Brother played the Monterey International Pop Festival and Janis claimed the public spotlight with Big Mama Thornton's "Ball and Chain."

Courted by manager powerhouse, Albert Grossman, the band signed a new deal with Columbia Records. Their Cheap Thrills album was released in August of 1968 and soon went gold, introducing the hits "Piece of My Heart" and "Summertime." The band was playing to large audiences for big fees, and the billing now read "Janis Joplin with Big Brother and the Holding Company." The pressure mounted, the income rose, and the hippie
rockers could afford higher priced drugs. Their experimenting escalated and soon heroin was popular in their social crowd. The band's performing and work relations soured, and on December 1, 1968 they played their last gig together.

Going solo, Janis returned to her love of blues, releasing the album *I Got Dem Ol' Kozmic Blues Again Mama!* in September of 1969. While the American counterculture press chastised her for leaving Big Brother, European audiences welcomed the group with foot-stomping accolades. The Charges of abandoning her San Francisco roots hurt Janis and prevented the group from receiving the attention its musical greatness deserved. Janis seemed to court public attention by upping the daring in her anything-goes lifestyle. Her antics grew increasingly risky. Finally recognizing the drug problem, Janis began trying to quit.
In 1970, Janis formed a third group, The Full Tilt Boogie Band. They embodied a new mix of rock and blues, crafting a more unique “Joplin” sound to support her. Janis was never happier with her new music and the members of the group. While recording her next album, *Pearl*, she unfortunately sampled an extra-pure dose of heroin, dying at the age of 27. Her third album was released posthumously to wide acclaim, launching the popular songs “Me and Bobby McGee” and “Mercedes Benz.”

Decades after her death, Janis commands a growing popularity. Famous for her lifestyle and her music, Janis Joplin speaks to Boomers from the 1960s and a new group of younger loyalists, reaching across time with heart-felt declarations like, “You gotta be true to yourself, ‘cause your self is all you really got in life.”

*Photo by Jim Cummins/STAR FILE*
from Janis Joplin’s Greatest Hits

Ball and Chain

Words and Music by Willie Mae (Big Mama) Thornton

Intro-Guitar Solo

Slow Blues \( \frac{7}{8} \) = 56

N.C.

Cm

Gm

Chord symbols reflect overall tonality.
Verse

Cm7

dow. hon-ey oh,
look in' out at the rain

Gtr. 1 tacet

Gtr. 2

* Piano arr. for gtr.
Sit-tin' down by me in my window,

Dow, Lord-y.

All around I felt it.

All I could see was-a rain.

Something grabbed a hold of me, hon-ey.

Felt to me.

Hon-ey, like, Lord, a ball and chain.

Yeah, hey.

You know what I mean.

\( \text{Cm7} \) \( \text{Bb} \) \( \text{Am} \) \( \text{Gm} \) 

\( \text{Cm} \)
When it's way too heavy for you, you can't hold it no more. Say

Chorus

Gm

whoa, oh, whoa, oh. Hon-e-y, this can't be just because I got ta want your love. Please, please,

Cm

Whoa, oh, whoa, oh, hon-ey, this can't be just be-cause I got ta need you, dad dy. Tell me, nah, nah,
* pull up on tremolo bar while trilling.
D7#9

Cm  B5  Am  Gm  Cm

D7#9

D.S. al Coda

Say,

Coda

Free Time
Cm  N.C.

I, ba-by, want some-one if they could tell me, tell me, why. Just be-cause I got ta

w/ clean tone

want your love. Hon-ey, just be-cause I got ta need, need, need your love.
I said, I don’t understand. Honey, when I want a chance to try,

Try, try, try, try, try,

Honey, when everybody in the world wants the same damn thing.

When everybody in the world, oh, needs the same, Lordy, thing.

When I wanna work for your love, daddy. When I wanna try for your love, daddy.

spoken:
I don’t understand how come you’re gone, man.
I don’t understand why half the world is still cryin’, man,
When the other half of the world is still cryin’ too, man,
And I can’t get it together.
I mean, if you gotta care for one day man...
And, I mean, say maybe you wanna care for three hundred and sixty five days, right?
You ain’t got three hundred and sixty five days; you got it for one day, man.
Well, I’ll tell you, that one day, man, better be your life, man.
Because, you know, you can say, oh man.
You can cry about the other three hundred and sixty four, man,
But you’re gonna lose that one day, man.
And that’s what you got.
You gotta call that love, man.
That’s what it is, man.
If you got a today, you don’t wear it tomorrow, man.
’Cause you don’t need it.
’Cause, as a matter of fact, as we discovered on the train,
Tomorrow never happens, man.
It’s all the same fucking day, man.

So, you gotta, when you wanna hold some body,
you gotta hold 'em like it's the last minute of your life. You gotta hold.

Hold it, 'cause some day, some weight gonna come on your shoulders, babe. It's gonna feel too heavy. It's gonna weigh on ya. It's gonna feel just like a ball, ball, ball, oh, daddy and a chain.
from Pearl

Cry Baby

Words and Music by Norman Meade and Bert Russell

Intro
Slowly \( \frac{\text{}}{\text{}} = 57 \)

Free Time

\( \ast \) D7sus4

\( f \)

\( \ast \) Chord symbols reflect overall tonality.

Chorus

A Tempo

\( \mathcal{C} \)

\( \text{F} \)

\( \text{C} \)

\( \text{G} \)

\( \text{G}\# \)

\( \text{C} \)

\( \text{F} \)

\( \text{C} \)

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\( \text{G}\# \)

\( \text{C} \)

\( \text{F} \)

\( \text{C} \)

\( \text{G} \)

\( \text{G}\# \)
But you know, hon', I'll always be around
And if you need me, you know that I'll always be around

w/ pick & fingers
grad. cres.

5 5 5 10 12
5 6 9 12 14
let ring

5 7 5 10 14
5 6 9 14 17
let ring

12 12 10 10 10
let ring

G

1. if you ever want me. Come on and cry.
2. if you ever want me. Come on and cry.
cry. cry. cry.

let ring

12 12 10 0 8 8 8 8
let ring

0 8 8 8 8 8 0 6

D.S. al Coda

G

Coda

Bridge

Yeah.

And when you're walkin' round the world, babe,

Gm

let ring

7 5 7 9
9 9 8 8 9 7
let ring

7 5 5

F

G6

C

You said you try to look for the end of the road.

let ring

7 5 6 5 5
6 6 8 7 9
let ring

10 9 8 8 9

You might find out later that the
road will end in Detroit.
Hon-ey, the road don't e-ven end in Kat-mandu.

let ring

10 9 8 8 9 | 10 10 8 10 10 | 12 8 8 10

G6 G7sus4

end Rhy. Fig. 1

C

You could go all a-round the world
try'n' to find some thin' to do with your life, babe.

G6 G7sus4 C

Well, you only got ta do one thing well.

F

you only got ta do one thing well to make it in this world, babe.

C

You got a woman wait-ing for you there, yeah.
All you ever got ta do

G6 G7sus4

is be a good man one time to one woman, and that'll be the end of the road, babe.
from Janis Joplin's Greatest Hits

Down On Me

Words and Music by Janis Joplin

Chorus
Moderate Rock \( \bullet = 146 \)

Well, down on me, Lord, down on me.

G5 D5/A C5 D5

B5 A5 D Cadd9 G A D

yeah. I'm say-in' it looks like ev'rybody in this whole round world, yeah, babe,

C D C D C

yeah, oh, yeah, is down on me, yeah.

Gtr. 2 (dist.)

End Rhy. Fig. 2 Rhy. Fig. 3

let ring let ring let ring let ring
Verse
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtr. 2 tacet

1. One of these mornings be fine and fair.
2. Hard as gold, believe in your brother.

D C D C
D C D C

Hitch on my wings, babe, gonna try out the air.
Had a golden man but he don't never change.
Help each other, honey, if you can.

G A D C
G A D C

round world,
round world,
everywhere I go,
yeah, yeah, yeah,

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Fill 3, smie, 3rd time

Yeah, (is) down on me,
(nah, nah, nah), (is) down on me,

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Fill 1, 2nd time

You know they are,
yeah,

Gtr. 2

Hey, they're down on me,

Chorus
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Fill 2, 2nd & 3rd times, smie

D C
D C

let ring...

Fill 1
Gtr. 2

Fill 2
Gtr. 2

let ring...
Lord, down on me. Ah, yeah.

looks like everybody, I said, in this whole round world, ah,

(just) down on me. Oh, yeah, yeah.

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1, 2 times
B  A  D  Cadd9

Gr. 1: w/ Rhy. Fig. 2

G  A  D  C

Gr. 1: w/ Rhy. Fig. 3

dim. bend  P.H.

Gr. 1: w/ Rhy. Fig. 1, 2 times

D  C  B  A  D  C

Gr. 1: w/ Rhy. Fig. 2

* Use neck pickup till end of solo.
from Farewell Song

Farewell Song

Words and Music by Sam Andrew

F#  G  G#  A  A open  E5  F#5  Asus2  E  F#m

Intro

Slow Rock  \( \frac{4}{\text{4}} \) = 68

\[ Gtr. 1 \quad G \quad G# \quad A \quad A^{\text{open}} \]

Rhy. Fill 1

\[ E5 \quad F#5 \quad A \]

End Rhy. Fill 1

(cont. in notation)

Gtr. 2 (clean)

Verse

Gtrs. 1 & 2 w/ Rhy. Fills 1 & 1A, simile, 3rd time

Gtr. 2 tacet

A

\[ E5 \quad F#5 \quad A \]

\[ \text{time} \quad \text{that I saw you, you know you didn't say a word.} \]

\[ \text{And I, I lied in you all the time.} \]

\[ \text{Hon'ry, till I found out, you know, that I was so wrong.} \]

\[ \text{I want to} \]

3., 4. See Additional Lyrics

Gtr. 1

\[ \text{simile on repeats} \]

\[ \text{I try and build a life with you. Lord, I should have} \]

* Gtr. 1 & 2

\[ \text{let ring} \]

* composite arrangement

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E5      F♯5       A
feelings, at all they've never been heard.

known it. I guess I should have known it all along.

Well, I'm let me

E                 A           D        C♯m      F♯m

... talking to you about love. Did you hear me? I said love. Yeah, because it's

hold you just once more. Oh, no, ask you just once more.

Because it's

4th time, To Coda ()

Bm           C♯m       Bm           C♯m       G       D/A       G       D/A       G

got to be such a long, long way from denying, and I've been crying. And I say, got

got to be such a long, long way from denying, and I've been crying. And I got

Gtr. 1, cont. in slash, 2nd time

1.

Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fill 1A, simple, 2nd time

A                      E5      F♯5       A

don't say no, no, no, no to me no more. 2. And I be

Gtr. 2
Guitar Solo
F♯m7

N.C.  B5  C♯5  D5  * C♯5/E

** B5/F♯  F♯m7  N.C.  F♯m7  N.C.

Rhy. Fig. 1A

** bass plays F♯.

B5  C♯5  D5  E  F♯m

You're gonna have to pay

End Rhy. Fig. 1A

 lets ring

30
I've gotta find, I've gotta want, I've gotta need. Here goes a.

He's my baby, baby. Talk about my baby.

He's my baby, baby. Whooa, yeah, my baby.

I hate to leave you, baby. I hate to leave you, darlin'.
I gotta leave you, baby. I can't help myself.

I'd never hurt you, babe. or mean to. You know, I gotta leave you, baby. Whooa, yeah, I gotta.
I gotta leave you, baby. I can't help myself.
Free Time

Additional Lyrics

3. Yeah, oh, God, I wish I could explain to myself,
'Cause I know that it's my fault too.
It's so easy to hurt you darlin'.
It's so hard, I guess it's hard not to do.
And I know that you showed me a new life,
And you'll always, yeah, you'll always be my friend.
Babe, but I don't think that I can keep from trying,
And I've been trying.
And I've been trying for you, babe. Yes, I have now.

4. Well, tell me, tell me, tell me, tell me, tell me,
What would I do without you, child? I'm afraid I can't say.
But I hope, honey, that I would, would remember.
But, Lord, it would be, it would be such a sunny day.
No, no, no, now good-bye, and I'll see you sometime.
And don't be weary; everything's just fine.
Babe, but I don't think that I can keep from dying,
And I've been dying.
I say now...
Get It While You Can

Words and Music by Jerry Ragovoy and Mort Shuman

Intro
Slowly \* = 52

Verse

C

1. In this world, know ________ if you read the
when you're lovin'

Em/B

papers, darlin', you know every body's fight
any bod y, ba by, you're takin' a gamble on a little

F

let ring

C

with each other row.

You got no one you can count on, babe, not
But then who cares, baby? 'Cause we

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even your own brother. So a, someone comes along...

may not be here tomorrow, no. And if anybody should come a-

E7  F  A♭

he gonna give you some love and affection. I'd say
he gonna give you his love and affection. I'd say

let ring

chorus

C  B♭  F  C

get it while you can, yeah.
get it while you can, yeah.
get it while you can, yeah.

Honey, get it while you can, yeah.
Hey, hey, get it while you can.
Honey, get it when you're gonna wanna need it then,

* mf

simile on repeats

* On D.S., reduce gr's vol. as before.
1. Hey, hey, get it while you can.
   Don't you turn your back on me.
   yeah, yeah.

2, 3. Hey, hey, get it while you can.
   Don't you turn your back on me.

To Coda

Am

love. No, no.

2. Don't you no. No, no, no, no,

* Turn gtr.'s vol. knob up to 10.

Guitar Solo

C
Em/B
F

no.

full
fall
full
fall
full
19
17
17
17
17
X
17
17
17
17
17
17

C
Bb
C
E7

(17)
17
17
(19) 17
19
(19)
17
17
17
17
17
(19)
17
17
(19)
17
(19)
17
(19)
17
(19)
17
(19)
(i) Coda

G

no. No, no, no, no. Get it while you can, yeah.

Outro

w/Voc. ad lib on repeats

C

Bb F

Free Time

I said... Get it while you can, yeah, yeah.
from Cheap Thrills

I Need a Man to Love

Words and Music by Janis Joplin and Sam Andrew

Intro
Moderately Slow Rock \( \frac{\text{d}}{\text{e}} = 96 \)

Guitar Solo
Gtr. 1: w/ Riff A, 4 times, simple

* Chord symbols reflect implied tonality.

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Verse
Gtr. 1: w/ Riff A, 4 times, simile
A5

1. Oh, I, I need a man to love me.
2. Whoa, won't you let me hold you?
3. Oh, I, I need a man to love me.

D5 E5 A5
Don't you understand me, baby,
Hon-ey, just close your eyes.

D5 E5 A5 D5 E5
I need a man to love?
I won't let you hold you, dear?
I need a man to love?

Pre-Chorus
F#m

G
B
A5/B B
A5/B N.C.

1. I got ta find him, I gotta have him like the air I breathe.
(Whoa, whoa, whoa.

* Gtr. 1 & 2

See Additional Lyrics

* composite arrangement
And every where I look there's none around.
And why didn't anyone ever tell me now?
And who could be foolin' me?

To Coda ᵇ ⃞

Whoa, it can't be. I wake up one morn-ing and I re-al-ize. I got all

* Played behind the beat.

Guitar Solo
Gr. 1: w/ Riff A, 7 times, simile
Gr. 2: w/ Riff B, 7 times, simile

I'm gone.

T 9 10 9 5 7 8 9
A 8 8 8 8 5 7 9 7 9 7 7

Riff B
Gr. 2

let ring
This hope inside, (No, it just can't be.)

Additional Lyrics

2. I wanna just put my arms around you
Like the circles are goin' around the sun.
And let me hold you, daddy,
At least until the morning comes.
Because it can't be now, can't be now,
Can't be now, can't be now, can't be now.
Can't be this loneliness,
Baby, surrounding me.

3. But I believe that someday and somehow,
Said, it's bound to come along.
Because when all my dreams and my plans
Just cannot turn out wrong.
You know it can't be now, can't be now,
Can't be now, can't be now, can't be now.
Can't be this loneliness,
Baby, surrounding me.
Kozmic Blues
Words and Music by Janis Joplin and Gabriel Mekler

Intro
Moderately Slow \( \bullet = 58 \)

*Am Am/G Am/F# F

(piano) Gtr. 1 (dist.)

T A B

Gtr. 2 (slight dist.)

pitch: G#

T A B

* Chord symbols reflect overall tonality.

Verse
Gtr. 1: w/ Fill 1, 3rd time
Am

Gtr. 2

\( mp \) simile on repeat

1. Time keeps mov-in' on,

2. Dawn's come at last,

3. Don't expect any answers, dear.

Gtr. 1

\( mp \) simile on repeat

\( w/ \) slide

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just a girl. Oh.

Well, it don't make no diff'rence, babe.

and I know that I can always try.

It don't make no diff'rence, babe, yeah.
D
Dsus2 D
Dsus4 D G/D
End Rhy. Fig. 1
(cont. in notation)

I better hold it now.
I'm gonna need it, yeah.
I better use it till the day I die.

Am Am/G
Am/F# F

Why?

D.S. al Coda

Gr. 1

Gr. 2

Coda

Gr. 1 & 2: w/ Rhy. Fills 1 & 1A, simile

Chorus

Gr. 2: w/ Rhy. Fig. 1, 1 4/5 times, simile

Dig it now, right now.
Oh!
Well, it don't make no differ-ence, babe.

Am7

A Bm
D  A  Bm

and I know that I can always try. Well, there’s a fire inside of every one of us.

w/ pick & fingers

Dsus2  D  Dsus4  D  G/D

You better need it now. I get to hold it, yeah. I better use it till the day I die.

A  Bm  D  A

Don’t make no difference, babe... no, no, no. and it never, ever will, hey.

let ring

Bm  D  Dsus2

I wanna talk about livin’ and a lovin’, yeah. I get to hold it, babe. I’m gonna need it now.
I better use it. Say, oh.
Don't make no dif'-rence, babe.

Oh honey, I hate to be the one.
I said, you better

live your life, and you better love your life.
Oh believe, some-day you're goin' na have to cry.
Yes, in-deed.

Yes, in-deed.
Yes, in-deed.
Oh baby, yes, in-deed.
I said, you,
they're always gonna hurt you. I said, they're always gonna let you down.

D A Bm
I said, ev'rywhere, ev'ryday. Ev'ryday and ev'ryway, ev'ryway.

w/ pick & fingers

D A
Oh honey, won't you hold on, see what's gonna move. I said, it's

let ring

gonna disappear when you turn your back. I said, you know it ain't gonna be there when you
Little Girl Blue

Words by Lorenz Hart
Music by Richard Rodgers

Intro
Slowly $\frac{\text{meter}}{\text{beats}} = 45$

Chord symbols reflect overall tonality.

Verse

1. Sit there, sit there,
2. See Additional Lyrics

Oh, count those raindrops. Count your fingers.
F

Oh, feel 'em fall - in' down, What else, oh what else is there all a -

Fmaj7

F7
to do? you. Oh Hon - ey, don't you

Bb

Am

know it's time? I know how you feel. I feel it's time I know you feel that some - bod - y told you.

mp

6 6 8 10 8 6 5 6 5 6 10 8 10 8

Gm

you're through, 'cause you got to know that all oh while I

5 5 5 5 8 5 6 5 6 5

x 5 8 5 5 8 5 6 5 6
I sit there on a cold, lonely night

It's gonna feel just like a rainy day,

Count those raindrops

Oh, little girl, oh, honey, all around you,

I know you're unhappy.
Additional Lyrics

3. Oo, sit there
   Oh, go on, go on and count your fingers.
   I know what else, what else
   Hon' have you got to do.
   And I know how you feel,
   And I know you ain't got no reason to go on.
   And I know you feel that you must be through.
   Oh, honey go on and sit right back down.
   I want you to count
   Oo, count your fingers.
   Oh, my unhappy, my unlucky, 
   And my little old girl blue.
   I know you're unhappy.
   Oo, oh hon' I know, 
   Baby, I know just how you feel.
from I Got Dem Ol' Kozmic Blues Again Mama!

Maybe
Words and Music by Richard Barrett

Intro
Moderately Slow \( \text{\( \downarrow \) } = 55 \)

N.C.

\[ \text{Gm7} \quad \text{F\#m} \]

Gr. 1 (clean)

\[ \text{Em} \quad \text{Em7} \quad \text{Bm} \quad \text{C} \]

let ring__let ring__let ring__let ring__let ring__let ring__let ring

1.

\[ \text{Am} \quad \text{D7} \]

Verse

\[ \text{G} \quad \text{F\#m} \quad \text{Em} \]

1. May be, whoa, if I could pray, and I've tried to you,
Verse

G

I guess I might have done something wrong. Hon-ey, I'd be glad to admit it. maybe,

Em

3rd time, To Coda

Am

hand, you might come on home to

may-be, may-be, you might come on home to

Chorus

G

May-be, may-be, yeah.

G#m
G

may be

G7

yeah.

let ring

Bridge

C

But, I know that it just doesn't ever seem to matter, baby,

whoa,

let ring

C#7

whoa, whoa, honey, when I go out or what I'm try'n to do,

'cause you see I'm still

let ring

G

left here and I'm all alone in need of you.

G7
Coda
Chorus

G   C   G   C

\[\text{may - be, may - be, may - be, may - be. May - be, may - be,}\]

G   C   G   Gmaj7   F\#m

\[\text{may - be, yeah. May - be, may - be, may - be. May - be, may - be.}\]

G   C   G   Am   Em

\[\text{Free Time}\]

G
Me and Bobby McGee
Words and Music by Kris Kristofferson and Fred Foster

Intro
Moderately Fast \( \bullet \) = 180

G

Gr. 1 (acous.)

G

Verse

G

1. Bust ed flat in Baton Rouge,

End Rhy. Fill 1

End Rhy. Fill 1

End Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1. 2 times, simile

wait in for a train, when I was feelin near as faded as my

D

jeans.

Bob by thumbed a diesel down

Gr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Gr. 2 (elec.)

w/ pick & fingers

mf

let ring

W/ pick

let ring

* w/ clean tone

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before it rained; they rode us all the way to New Orleans.

2. I pulled my harpoon out of my

dirty red bandanna. I was playin' soft while Bobby sang the blues.

yeah.

Windshield wipers slap in time.

* Quickly alternate between notes.
was holdin' Bobby's hand in mine.

G

We sang every song that driver knew.

D

Chorus

C

Freedom's just another word for

let ring, let ring, w/ pick & fingers

7\(7\) 7\(7\) 10\(7\) 6\(7\)

let ring, let ring, let ring full

7\(7\) 6\(7\) 6\(7\) 5

let ring

7\(7\) 6\(7\) 6\(7\) 5

let ring

G

Nothing left to lose.

D

Nothing, don't mean nothing, hon', if it ain't

let ring

G

free, no, no.

C

If feelin' good was easy, Lord.
Gr. 1: w/ Rhy. Fig. 2, 2 times, simple

D

lookin' for that home and I hope he finds it. But I'd

let ring

* Quickly alternate between notes.

Gr. 1: w/ Rhy. Fig. 3

A

trade all of my tomorrows for one single yesterday to be

let ring

Gr. 1: w/ Rhy. Fig. 4

E

holdin' Bobby's body next to mine.

w/ pick

Chorus

D

Freedom's just another word for nothin' left to lose.

w/ pick & fingers let ring
1, 2, 3.
Gtr. 1: w/ Rhy. Fig. 3
let ring
(0) 0 0 0
0 0 0 7
0 0 0 7
w/ pick & fingers
hold bend
full
(4) 2

** End Half-Time Feel**

Gtr. 1: w/ Rhy. Fig. 3, simile
A
w/ pick
f
w/ slight dist.

1st time, till end

Outro

Gtr. 1: w/ Rhy. Fig. 4, 4 times, simile
w/ Lead Voc. ad lib, next 5 meas.
w/ pick & fingers
full
full
full
hold bend

N.C.
Hey, hey, hey, Bobby Mcgee, yeah.
w/ clean tone & pick

** Strum in eighth note rhythm while slapping (beats 1 & 2 only)
Mercedes Benz
Words and Music by Janis Joplin, Michael McClure and Bob Neuwirth

Intro
Free Time

Moderately Slow \( \frac{\text{j} = 88}{\text{}} \)

Spoken: I'd like to do a song of great social and political import.

Verse

Lord, won't you buy me a Mercedes Benz?
Lord, won't you buy me a color TV?
Lord, won't you buy me a night on the town?

Spoken: That's it. (laughter)

* Chord symbols reflect implied tonality.
from Pearl

Move Over

Words and Music by Janis Joplin

Intro
Moderate Rock \( \text{\texttt{\textbf{d} = 138}} \)

Verse

N.C.

1. You say that it's over, baby. You

Ch. 1 (slight dist.)

Riff A

mf

1/2

T A B

5 5 5 5 5 3 3 3 3 3 3 3

say that it's over now. But still you hang around. Now come on,

End Riff A

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

won't you move over?

2, 6. You
Verse

Gtr. 1: w/ Riff A, 1st time
Gtr. 2: w/ Riff B, 2nd time, simile

know that I need a man

But when I

I. now, Lord.

[5. hon-e-y told ya so.]

You know that I need a man.

ask you to,

you just tell

me

that may - be

you can.

1/2

simile on repeat

5 5 3 0 5 5 3 6
5 5 3
5 5 3 3 5

w/ Lead Voc. ad lib, 2nd time

Verse

N.C.

F G

3.7. Please don’t you do it to me, babe, no.

ain’t quite a read - y for walk - in’ no, no, no, no.

I

simile on repeats

(5) 3 5 3 7 5 7 5 3
5 5 3 5 3 5 3 5

N.C.

F G

To Coda

N.C.

Please don’t you do it to me, babe.

Ei - ther take the love I of -

‘Cause I’m,

End Riff B

7555 7 5 3 4 5 5 3 5 3
for or just let me be.

2.
dog gone it, through with your lie,
Lord I'm just danglin'.

Bridge

D5  D#5  E7#9

Oh, yeah. Make up your mind, honey.

G

you're playin' with me.
Yeah, yeah. Make up your mind.

steady gliss.

steady gliss.
E5

G

dar-lin',
you're play-in' with me.
Come on__

A

Now ei-ther be__ my lovin' man, I said, or__
let me, hon-ey.

C

let ring__

B

Bb

A

N.C.(D5)

let me be, yeah.

Guitar Solo

* Dm

hold bend
rake
rake
rake

1/2

(b) 5 (b) 3 5 x 6 3
x 5 3 5 7
7 5 7 5 5 5

* Chord symbols reflect basic tonality, next 18 meas.
D.S. al Coda (no repeats)

Let ring

Coda

N.C.

take the love I offer, hon', or let me be.

Outro

Play 14 Times and Fade
from I Got Dem Ol' Kosmic Blues Again Mama!

One Good Man

Words and Music by Janis Joplin

Intro
Moderately Slow Blues \( \frac{3}{4} \) = 60

N.C. ** E D/E E D/E

Gr. 1 (organ)
Gr. 2 (dist.)

End Riff A

Gr. 2: w/ Riff A

E D/E

Gr. 1

Verse
Gr. 2: w/ Riff A, 2 times, simile

E D/E E D/E

1. Hon', I love to go to par-ties... and I like to have a good time.
2. And I don't want much in life. I never wanted a man-sion in the south.
3. Some girls, they want to collect their men. They wear 'em like notch-es on a gun...

simile on repeats

12 10 12 10 12 15 (15) 10 10 10 10
but it begins to pale after a while,
Oh honey, but I know better than that.
I know that a

hon', and I start looking to find
one good
cere woman only needs one,
One good

man,
man,
man, Min,
Oh,

and don't you know I've been
whoa, honey, don't you know that I've been
oh, baby don't you know I've been

End Riff B
simile on repeats
Gr. 2: w/ Riff A, simile

E  D/E  E  D/E

searching__
looking__

Oo, yes I have.
Oh, one good one

Gr. 1

12 9 9 12 18 12 10-12 10 10-12 12-13

B A/B A G/A

Uh, one good man__ oh__ ain't much __

hon', ain't much ___ it's on ly

good man__ it ain't much _ no _ no__

hon', it ain't much __ oh __ it's on ly

Gr. 1

9 9 12 12 12 12

Grit C

simile on repeats

End Riff C

Gr. 2: w/ Riff A, simile

E  D/E  E  D/E  E  D/E

ev'ry thing__

Mmm, whaa_ yeah.

Oh, all right...

ev'ry little thing__ just a ev'ry thing.

Gr. 1

12 12 9 9 12 12 12 12

w/o slide

78
Piece of My Heart
Words and Music by Jerry Ragovoy and Bert Berns

Intro
Moderately Slow Rock $\frac{4}{4} = 81$

F$\flat$m

Gr. 1 (slight dist.)

TAB

* Vibrato causes F$\flat$ on 3rd string to sound.

Gr. 2 (slight dist.)

TAB

B

D

B

Well,

let ring

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let ring

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</table>
Verse
E
A

come on, come on, come on, come on. I. Did n’t I make you feel
out on the streets look-in’

smile on repeat

B
A
E
A

good, and baby, deep down in your heart I guess ya know that it ain’t right.

mf smile on repeat

B
A
E
A

5 4 5 4 5 5 5 5

5

7 7 6 5 2 (1 6) 1 0 7 6 5
Well, yeah, and didn't I give you nearly everything that a woman...

Now, but now, but now, but now, but now, but now, but... hear me when I cry at night.

possibly can? Hon-ey, you know I did.
Babe, and I cry all the time.

And each time I tell myself that I,
But each time I tell myself that I,
(Oh.)
when I think I've had enough. Oh, but I'm gonna show ya, baby, that a
when I can't stand the pain. But, when you hold me in your arms, I'm

wom-an sing-ing once a - gain. I want you to come on, come on.

Chorus
E
Voc. Fig. 1
A
B
A

come_ on, come_ on _ and yeah} take it.
(Take it.
Take an_ oth_ er lit_ tle piece of my heart, now, ba_ by.
Oh.

Rhy. Fig. 1
f
P.M._

\[
\begin{array}{cccccccc}
7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\
7 & 7 & 7 & 6 & 5 & 9 & 9 & 9 \\
5 & 5 & 5 & 9 & 9 & 9 & 9 & 9 \\
\end{array}
\]

Rhy. Fig. 1A

\[
\begin{array}{cccccccc}
7 & 9 & 8 & 9 & 8 & 7 & 8 & 9 \\
(10) & 0 & (65) & 6 & 5 & 9 & \text{(87)8} & 7 \\
(0) & 5 & 9 & 9 & 9 & 9 & 9 & 9 \\
\end{array}
\]

E
A
B
A

break it.

\[
\begin{array}{cccccccc}
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

let ring

\[
\begin{array}{cccccccc}
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
\end{array}
\]

\[
\begin{array}{cccccccc}
(10) & 0 & (65) & 6 & 5 & 9 & \text{(87)8} & 7 \\
0 & 5 & 9 & 9 & 9 & 9 & 9 & 9 \\
0 & 5 & 9 & 9 & 9 & 9 & 9 & 9 \\
\end{array}
\]
Have another little piece of my heart, now, baby. Well, you know you got it if it makes you feel good, oh, yes indeed.

2. You're
I need you to come on, come on, come on, come on and let ring.
Chorus
Gtrs. 1 & 2: w/Rhy. Figs. 1 & 1A, simile
Bkgd. Voc.: w/ Voc. Fig. 1
E A B A

take it. Take another little piece of my heart, now, baby.

E A B A

Break another little bit off my heart, now, darlin', yeah, come on now.

E A B

Have another little piece of my heart, now, baby.

A

Uh, you know you got it. Wah.

Gtrs. 1 & 2: w/Rhy. Figs. 1 & 1A, simile
Bkgd. Voc.: w/ Voc. Fig. 1
E A B A

take it! Take another little piece of my heart, now, baby.
Break another little bit off my heart, now, darlin'; yeah, yeah, yeah.

Have another little piece of my heart, now, baby.

Well, you know you got it, sure enough, it makes you feel good.
(...makes you feel good.)

Gtr. 1

Gtr. 2

A

B

F♯m

rit.

fbdk.

dim.

pitch: A♯

pitch: F♯
Verse
Gir. 1: w/ Riff A
Gir. 2 tacet
Gm
Gm(maj7)/F# Gm7/F C7b9
rich morn ing, and your ma's s

Gir. 2: w/ Riff B
Gm
Gm(maj7)/F# Gm7/F C7
so good lookin', babe, She's lookin' good now.
nothin's goin' to harm you now.

To Coda
F7sus4
Gr. 2
Bb VI
Hash, baby, baby, baby, baby, baby, ba -

End Fill 1
Coda

Gm7

B♭ VI

Gr. 2

No, no, no, no, no, no, no, no, no, no, no.
No, no, no, no, no.

Gr. 1

Outro

Gm

Gm7/F

(Continued in notation)

no, no, no, don’t you cry.

* 8va refers to Gr. 1 only.

Gr. 1

Gr. 2
divisi

Free Time

G

D7

Oh.

rit.

8va

lococo

rit.

rit.

1 2 3 3 0 1 3 0 1 3 1 3 4

15 14 15 16 15 14 15 11 3 3 4

1 2 3 1 0 1 3 0 1 3 1 3 4

15 14 15 10 11 10 11 10 11 13 15 15

1 3 3 3 1 2 3 0 1 0 3

97
To Love Somebody

Words and Music by Barry Gibb and Robin Gibb

Intro
Moderately Slow \( \frac{3}{4} \) = 62

Verse

1. There's a light,
2. In my brain,

G\#m

B

certain kind a light,
I can see your face again.
never, ever,
I know

F\#

E

never shone on me, no, no.
Hon', I want,
But nobody,
I want my

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whole life to be lived with you, babe. It's what I want, oh,

was to be livin' and lovin' you. tell you that I was, I was ver- y, ver- y blind. 

Can't you just take a look at me and tell, 

I breathe for you? Don't you know I do?

But a what good, what good, what good.
F#  C#7
hon-ey, what good can ev-er bring? 'Cause I ain't got you with my love and I can't
hon-ey, what good can ev-er do? 'Cause I ain't got you. That's all I ev-er wanted. And I ain't

B7
find you, babe, no, I can't.
You don't know, you don't know what it's like,

got you, babe. O- pen up and look a-round.
even 3's

F#
C#7
no, you don't. Hon-ey no.
you don't know, you don't know what it's

F#
C#7
like to love an-y-bod-y.
1. Oh hon', I want to talk a-bout
2. Oh hon', I want to talk a-bout

w/ pick and fingers
w/ pick and fingers
To Coda

love and try'n to hold some-bod-y try'n to hold you.

Oh babe, babe, ba - by, love you, babe.

And I've been

w/ pick & fingers

love you, babe. And I just want you to know I tried.

Interlude

G#m

even

E D F#m

E D E D

E D

w/ pick & fingers

D.S. al Coda

101
Coda

yeah. But you don't know. you don't know what it's like...

and you never, ever, ever did. I said, oh, I

try to throw my love around and, and I try to help you, darlin',

with pick & fingers...

but you never, ever. No, you never, ever.
No, you never, never.

I know that, you know that. No, you never, never, never.

Oo, let me throw my love, throw my love all around.

Additional Lyrics

3. Oh, I know that there's a way.
"Cause everybody came to me one time and said,
"Honey, you can do anything, every little thing."
And I think I can.
Oh, but what good, what good.
Honey, what ugly good can it ever, ever bring?
"Cause I can't find you with my love,
And I can't find you, babe,
Oh honey, where?
Turtle Blues

Words and Music by Janis Joplin

from Cheap Thrills

E5 E6 B5 B6 B7 A5 A6 A7

Tune Down 1 Whole Step:
1 = D 2 = A 3 = F
2 = C 3 = G 3 = D

Intro
Slow Blues \( \text{d} = 76 \)
(piano) *B7* A7 E E7/G# A7/9 Am/Bb B7

*Chord symbols reflect implied tonality.

Verse

E5 E6 E7 E6 A5 A6 A7 A6

mean, mean woman;
I don't need no one man for no
once had a daddy;
he said he'd give me ev'ry thing in sight.

3., 4., 5. See Additional Lyrics

Rhy. Fig. 1

mff

simile on repeats

E5 E6 E7 E6 E5 E6 E7 E6 A5 A6 A7 A6

I'm a mean, mean woman;
Once had a daddy:

A5 A6 A7 A6 E5 E6 E7 E6

I don't need no one man
said he'd give me ev'ry thing in sight.

Ead Rhy. Fig. 1

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Additional Lyrics

3. I ain’t the kind of woman
   Who’d make your life a bed of ease.
   No, no, no, no, no, no, no, no.
   I’m not the kind of woman, no,
   To make your life a bed of ease.
   Yeah, but if you, if you just wanna go out drinkin’, honey,
   Won’t you invite me along, please?
   Oh, I’d be so good to you, babe. Yeah, oh, go on.

4. I guess I’m just like a turtle,
   That’s hidin’ underneath it’s horny shell.
   Whoa, whoa, oh, yeah, like a turtle,
   Hidin’ underneath it’s horny shell.
   Don’t you know I’m very well protected,
   I know this goddamn life too well.

5. Oh, don’t call me mean; you could call me evil, yeah, yeah.
   I’ve been called much worse off things, I have.
   Oh, don’t you know, yeah.
   Call me mean or call me evil.
   I’ve been called much worse off things, off things, right.
   Yeah, but I’m gonna take good care of Janis, yeah.
   Honey, no one gonna dog me down, alright.
   Yeah, yeah.
from Janis

What Good Can Drinkin' Do?

Words and Music by Janis Joplin

Intro
Moderate Blues $\frac{y}{2}$ = 126 (\text{\textcopyright\textsuperscript{\textdegree}})

Gtr. 1 (acous.)
N.C.(B)

* Chord symbols reflect basic tonality.

Chorus

What good can drink in' do?

What good can drink in' do? Well, I
N.C.  B7  E  A7

drink all night, but the next day I still feel blue.

E  B7  E  A7
Verse

1. There's a glass on the table; they say it's gonna ease all my pain.
2. Give me whiskey, give me bourbon, give me gin.
3., 4. See Additional Lyrics

w/ thumbpick & fingers
simile on repeats

E7  A7
Now there's a glass on the table; they
Oh, give me whiskey.
good can drink - in' do?  

Well, I drink all night, but the next.

day I still feel blue.

Additional Lyrics

3. Start drinkin’ Friday,
   I start drinkin’ Friday night.
   You know, I start drinkin’ Friday,
   Start drinkin’ Friday night.
   But then I wake up on Sunday,
   Child, babe, nothin’s right.

4. My man, he left me,
   Child, he left me here.
   Yeah, my good man left me.
   Went away and left me here.
   I’m feelin’ like a dog,
   Just give me another glass of beer.
Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

**Rhythm Slashes** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**The Musical Staff** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**Tablature** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**Half-step bend:** Strike the note and bend up 1/2 step.

**Whole-step bend:** Strike the note and bend up one step.

**Grace note bend:** Strike the note and bend up as indicated. The first note does not take up any time.

**Slight (Microtone) bend:** Strike the note and bend up 1/4 step.

**Bend and release:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**Pre-bend:** Bend the note as indicated, then strike it.

**Vibrato:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**Wide vibrato:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**Hammer-on:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**Pull-off:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**Legato slide:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**Shift slide:** Same as legato slide, except the second note is struck.

**Trill:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**Tapping:** Hammer ("tap") the fret indicated with the pick hand lightly touching the string(s) just before the bridge.

**Natural harmonic:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**Pinch harmonic:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**Pick scrape:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**Muffled strings:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**Palm muting:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**Rake:** Drag the pick across the strings indicated with a single motion.

**Tremolo picking:** The note is picked as rapidly and continuously as possible.

**Vibrato bar dive and return:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**Vibrato bar scoop:** Depress the bar just before striking the note, then quickly release the bar.

**Vibrato bar dip:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.