



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



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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

The Best of Janis Joplin

Music transcriptions by Jeff Jacobson and Paul Pappas

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Janis Joplin

By Laura Joplin

Janis Lynn 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.

Photo by John Byrne Cooke

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



Photo by Elliott Landy/STAR FILE



Photo by John Byrne Cooke

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 ♩ = 56

N.C.

Gr. I (dist.) *f* *Hey!* *8va* * Gm

TAB 17 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15

* Chord symbols reflect overall tonality.

Cm *loco*

TAB 17 15 17 (17) 15 17 15 17 18 17 15 17 15 17 15 17 15 12 13

Gm *w/ bar* *-1* *1/4* *full* *full*

TAB 12 (12) (12) 3 5 5 3 5 3 5 3 5 4 3 1 3 1 3 3 5 5 3 5 3 5 3 5 (5) 3 5 (5) 3 5 3

Cm *1/4*

TAB 5 7 5 8 5 6 8 5 8 5 6 8 5 6 8 5 6 5 3 5 3 5 3 5 3 3 1/4

Gm *full* *1/2* *full* *1/4* *1/4*

TAB 5 3 5 3 5 (5) 3 5 3 5 4 3 6 3 6 3 3 15 18 17 (17)15 17 15 17 17 17 15 15 13 15 13

* Piano arr. for gtr.

Cm

Sit-tin' down by me in my win-

The first system of music features a vocal line in the treble clef with lyrics "Sit-tin' down by me in my win-". The guitar accompaniment is in the bass clef, showing a Cm chord and various rhythmic patterns including triplets and sixteenth notes. The bass line is also in the bass clef, providing a steady accompaniment with notes like 3, 5, 5, 5, 5, 5, 3, 3, 6, 3.

Gm7

dow, Lord-y. All a-round I felt it. All I could see was-a rain.

The second system continues the vocal line with lyrics "dow, Lord-y. All a-round I felt it. All I could see was-a rain." The guitar accompaniment features a Gm7 chord and continues with similar rhythmic patterns. The bass line includes notes like 3, 1, 3, 3, 3, 5, 3, 5, 5.

Dm7

Some-thing grabbed a - hold of me, hon-ey. Felt to me,

The third system continues the vocal line with lyrics "Some-thing grabbed a - hold of me, hon-ey. Felt to me,". The guitar accompaniment features a Dm7 chord and includes a double bar line with a repeat sign. The bass line includes notes like 4, 3, 6, 5, 4, 3, 6, 13, 13, 14, 12, 13, 12.

Cm7

Bb

Am

Gtr. 2 tacet
Gm

Cm

hon-ey, like, Lord, a ball and chain. Yeah, hey. You know what I mean.

let ring

The fourth system continues the vocal line with lyrics "hon-ey, like, Lord, a ball and chain. Yeah, hey. You know what I mean." The guitar accompaniment features Cm7, Bb, Am, and Cm chords. A second guitar part (Gtr. 2) is marked "tacet". The first guitar part (Gtr. 1) has a "divisi" instruction and a "f w/ dist." dynamic marking. The bass line includes notes like 3, 5, 5, 4, 5, 5.

D7#9

When it's way too heav - y for you, you can't hold it no more. Say

Chorus
Gm Cm

whoa, — oh, whoa, — oh. Hon-ey, this can't be — just be-cause I got - ta want - your love. — Please, — please,
whoa, — oh, whoa, — oh. Hon-ey, this can't be — not an - y-thing I ev - er want-ed from you, dad-dy. Tell me, nah, nah,

simile on repeat

Gm

please, please. — Whoa, — please, — please. —
nah, nah. — Oh, tell me, nah, — yeah. — I say,

Cm

Whoa, — oh, — whoa, — oh, — hon-ey, this can't be just be - cause — I got - ta need — you, dad - dy. — Please, —
whoa, — oh, — whoa, — oh, — hon-ey, this can't be. Nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah,

Gm

don't you let me down now. Please, yeah.

nah, nah, nah, nah, nah, nah, nah, nah, nah. Yeah, yeah, yeah. Yeah.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a melodic phrase in G minor, followed by a triplet of eighth notes. The guitar line features a triplet of eighth notes and a triplet of sixteenth notes. The bass line has a triplet of eighth notes and a triplet of sixteenth notes. The key signature has one flat (Bb).

D7 Cm Bb Am

Hey, you're gone to-day. Hon-ey, I want-ed to love you. I want-ed to hold ya, yeah, till the day I die.

Detailed description: This system contains measures 4-6. Measure 4 has a D7 chord, measure 5 has a Cm chord, measure 6 has a Bb chord. The vocal line continues with a melodic phrase. The guitar line has a tremolo effect in measure 4 and a sustained note in measure 5. The bass line has a sustained note in measure 4 and a chord in measure 5. The key signature has one flat (Bb).

Gm Cm D

Yes, I did. Yes, I did. Yeah, hey, hey, all right.

Detailed description: This system contains measures 7-9. Measure 7 has a Gm chord, measure 8 has a Cm chord, and measure 9 has a D chord. The vocal line continues with a melodic phrase. The guitar line has a sustained note in measure 7 and a chord in measure 8. The bass line has a sustained note in measure 7 and a chord in measure 8. The key signature has one flat (Bb).

Guitar Solo

Gm Cm

full 1/2 full 1/2 full 1/2 full 1 1/2 1 1/2 full full

Detailed description: This system contains the guitar solo section. The vocal line is silent. The guitar line features a melodic phrase in G minor with triplets and a vibrato. The bass line has a triplet of eighth notes and a triplet of sixteenth notes. The key signature has one flat (Bb).

Gm

full 3 3 5 6 8 10 10 11 11 12 12 13 13 14 14 14

8va

hold bend

full 15 15 17 15 15 17 15 17 15 17 15 17 1/2 15 (17) 17 1/2 15 (17) 17 17 17 15 17 15 17 15 14

Cm

8va

loco

* w/ bar

full 15 18 15 15 17 17 15 17 15 13 15 15 15

* pull up on tremolo bar while trilling.

Gm

8va

4:3

grad. release

full 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20

8va

loco

full 20 17 20 18 15 15 18 18 15 14 17 15 17 15 17

D7#9

19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 15 18 15

* semi-harm.

Cm Bb Am Gm Cm

15 20 15 13 14 17 17 15 17 15 17 17 (17) 15 15 17 15 13 15 15 5 (5) 3 5 5 3 5 3 (3) 5 5 3 0

full 1/2 full 1/4

D7#9

D.S. al Coda

Say,

3 (3) 5 3 0 3 5 3 0 3 5 5 (5) 3 5 5 (5) 3 5 5 3 1

1/2 full full 1/4

⊕ Coda

D7#9

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

6 5 4 5

want your love. _____ Hon-ey, just be-cause I got-ta need, need, need your love. _____

I said, I don't un - der - stand. Hon - ey, when I want a chance to
 try. Try - y - y - y - y - y.

Try, try, try, try, try.

Hon - ey, when ev - 'ry - bod - y in the world wants the same damn thing.

When ev - 'ry - bod - y in the world, oh, needs the same, Lord - y, thing.

When I wan - na work for your love, dad - dy. When I wan - na try for your love, dad - dy.

voc. ad lib

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 got - ta, when you wan - na hold some - bod - y,

you got - ta hold 'em like it's the last min - ute of your life. You got - ta

hold, hold,

hold.

Hold it, 'cause some-day, some weight gon - na come on your should-ers, babe. It's gon - na

feel too heav - y. It's gon - na weigh on ya. It's gon - na feel just like a

ball, ball,

ball, oh, dad-dy and a

chain.

from Pearl

Cry Baby

Words and Music by Norman Meade and Bert Russell

Intro
Slowly ♩. = 57

Free Time

* D7sus4

Cry, _____

Gtr. 1 (clean)

f

T 15 15 15 15 15 15 15
A 13 13 13 13 13 13 13
B 14 14 14 14 14 14 14 5

* Chord symbols reflect overall tonality.

Chorus
A Tempo

C F C

ba - by. Cry, ba - by.

simile on repeats let ring

F C G G#°

Cry, ba - by. Hon - ey, wel - come back,
Oh, hon - ey, wel - come back, ah.
Oh, dad - dy, like you al - ways.

let ring grad. decresc.

To Coda ⊕

Verse
C

Am G

ah. _____
_____ seem to do, _____

1. I know she tell _____
2. Don't you know, _____

mf
let ring -----

5 7 5 7 5 7 5 5 5 7 9 10 9 8 8 10 8 9 7

F G6 F6/G

ya, _____

hon', I know she told you that she loves you much
hon-ey, ain't no-bod-y ev-er gon-na love you the

w/ pick & fingers -----
let ring -----

10 9 8 9 8 10 13 13 15 15 16 15 15 15 13 17 17 17 15 16 16 16 16 14

C Em F

more _____ than I, dear, but I know that she
way _____ I tried to, dear. Who'll take all your

let ring -----

10 9 8 8 8 9 9 9 8 7 8 9 7 5 6 5 6 5

G F6/G C Em

left you. _____ And you swear _____ that you just don't know why. _____
pain, _____ hon-ey, your heart _____ ache, dear?

let ring -----

0 8 0 12 10 12 (12) 10 10 9 8 8 8 9 9 9 8 7 8 9

Am Dm7

But you know, — hon', I'll al — ways, I'll al — ways be a — round
 And if you need me, you know — that I'll al — ways be a — round

w/ pick & fingers
grad. cresc.

let ring ———— let ring ———— let ring ———— let ring ———— let ring ————

5	5	5	8	8	12	13	12	17	17	12	10	8	10
5	7	5	9	10	14	14	14	17	17	12	10	12	10

G

1. if you ev — er want — me. Come on and cry, cry, ————
 2. if you ev — er want — me. Come on and cry, cry, ————

D.S. al Coda

let ring ———— let ring ————

12	10	8	10	12	10	8	10	0	8	0	8	0	8	0	8	0	8	0	8	0	8

⊕ *Coda*

G Bridge C

yeah. And when you're walk-in' 'round the world, babe,

Gr. 1 *mf*

let ring ———— let ring ————

5	5	7	9	10	9	8	8	9	7	5	7	5	5	5

F G6 C

you said you try to look — for the end of the road. — You might find out la-ter that the

Rhy. Fig. 1

let ring ———— let ring ———— let ring ————

8	7	5	6	5	5	6	8	7	9	10	9	8	8	8	9

F G6 G7sus4

road will end in De - troit. Hon-ey, the road don't e - ven end in Kat - man - du. —

let ring ----- let ring ----- let ring ----- let ring -----

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

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times, simile

C F

You could go all _____ a - round the world _ try'n' to find some-thin' to do with your

G6 G7sus4 C

life, babe. Well, you on - ly got - ta do one thing well, —

F G6 G7sus4

you on - ly got - ta do one thing well to make it in this world, _____ babe. —

C F

You got a wom - an wait - ing for you there, yeah. All you ev - er got - ta do —

G6 G7sus4 C

is be a good man one time _____ to one wom-an, and that-'ll be the end of the road, babe.

D G

I know you got more _ tears to shed, ___ babe. So come on, ___ come on, ___ come on, _

Gtr. I

grad. cresc.

let ring ----- let ring -----

Outro-Chorus

C

___ come on, ___ come on ___ and cry, cry, ___ ba - by. ___

let ring ----- *f*

F C F

___ Cry, ___ ba - by. ___ Cry. ___

let ring ----- let ring -----

w/ Voc. ad lib

C F9 C G G#m Am

simile on repeats

play 7 times

let ring ----- let ring ----- *rit.*

from Janis Joplin's Greatest Hits
Down On Me

Words and Music by Janis Joplin

Gtr. 3; Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

G5 D5/A C5 D5

Chorus
 Moderate Rock ♩ = 146

D C B A D C5

Well, down on me, _____ Lord, down on me,

Gtr. 1 (slight dist.) Rhy. Fig. 1 End Rhy. Fig. 1

TAB

B5 A5 D Cadd9 G A D

yeah. I'm say-in' it looks like ev-'ry - bod - y in this whole _____ round _____ world, _____ yeah, - babe,

Rhy. Fig. 2

C D C D C

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

Gtr. 2 (dist.)

End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Verse

Gr. 1: w/ Rhy. Fig. 3, 2 times
Gr. 2 tacet

D C D C

1. One of these _____ morn - ings be fine rain and fair. _____
2. Hard as _____ gold, _____ rain is rain. _____
lieve in your broth - er, (have) faith _____ in man.

Gr. 1: w/ Rhy. Fig. 2

D C D C D Cadd9

Hitch on my wings, babe, gon-na try out the air. _____ And then it looks like ev-'ry - bod - y, in this whole -
Had a gold - en man but he don't nev-er change, no. _____ And it looks like ev-'ry - bod - y, in this whole -
Help each oth - er, hon-ey, if you can. Be - cause it looks like ev-'ry - bod - y in this whole -

Gr. 2: w/ Fill 3, simile, 3rd time

G A D C

_____ round _____ world, _____ yeah, _____ (is) down on _____ me, _____
_____ round _____ world, _____ nah, nah, nah, (is) down on _____ me. _____
_____ round _____ world, _____ ev - 'ry - where I go, _____ they're down on _____ me,

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

Chorus

Gr. 1: w/ Rhy. Fig. 1, 2 times
Gr. 2: w/ Fill 2, 2nd & 3rd times, simile

D C D C D C

_____ yeah. Hey, they're down on }
_____ You know they are, they're down on } me,
oh, yeah, they're down on }

Gr. 2

full let ring

10 7 7 7 9 7 9 9 7 9 7 7 9 11 10

Fill 1
Gr. 2

TAB

3 0 5 7 9 7 9 7 9 11 10 (10 11)

Fill 2
Gr. 2

let ring full

TAB

17 14 15 15 17 (17) 15 15 15 17 13 12 12 12 14 14 12 12 12 14 10 12 (12) 10 12 10 14 14 (13 14)

B A D C B A

Lord, down on me. Ah, yeah. It

full (12) 10 10 12 10 12 10 12 10 10 13 10 12 (12) 10 12 10

Gr. 1: w/ Rhy. Fig. 2

D Cadd9 G A D C

looks like ev-'ry - bod - y, I said, in this whole round world, ah,

To Coda 2 ⊕ To Coda 1 ⊕

(10)

Gr. 1: w/ Rhy. Fig. 3

D C D C

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

12 11 11 11 11 13 13 13 15 13 15
14 12 12 12 12 14 14 14 14 12 14

Guitar Solo

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

D C B A D C

full (12) 10 10 13 12 10 13 10

Gr. 1: w/ Rhy. Fig. 2

Chords: B, A, D, Cadd9

Notes: *3*, *3*

Fingering: 12 12 (12) 10 10 10 12 (12) 10 12 10 12 10 | 12 10 12 10 12 12 (12) 13 12 10

Annotations: *full*, *full*, *full*, *full*, *full*

Chords: G, A, D, C

Fingering: 13 10 10 13 10 10 13 10 10 13 10 13 | 13 10 13 10 13 10 13 10 13 10 13 10 13 13 13 13

Annotations: *full*, *1/2*

Gr. 1: w/ Rhy. Fig. 3

Chords: D, C, D, C

Annotations: *grad. bend*, *P.H.*, *15ma loco*

Fingering: (13) 10 10 | 12 10 | 12 12 | 10 10 10 0 | 13 15 13 13 13

Annotations: *1/4*, *1/2*, *1/4*

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

Chords: D, C, B, A, D, C

Fingering: 15 14 | 15 14 | 15 14 13 14 | 15 14 | 15 14 15 14

Annotations: *1/2*, ***

* Use neck pickup till end of solo.

Gr. 1: w/ Rhy. Fig. 2

Chords: B, A, D, Cadd9, G, A, D

Fingering: 15 14 15 15 14 | 15 10 12 10 | 12 10 12 10 | 12 12 | 12 10 10 10 12 14 14

Annotations: *1/2*, *1/2*, *1/2*, *1/4*, *1/4*, *X*

Gr. 1: w/ Rhy. Fig. 3

C D C * D/B ** C/A

Na, na, — na, na, — na, na, na, na.

13 14 15 14 15 15 15 15 15 15 15 (15)

* bass plays B. ** bass plays A.

⊕ Coda 1

Gr. 1: w/ Rhy. Fig. 3

D C D C

they're down on — me, — yeah. Al - right, al - right. 3. Just be -

Fill 3 End Fill 3

14 12 10 12 10 10 10 10 12 12 10 10 12 10 10/12

11 9 7 9 7 7 7 7 9 9 7 7 9 7 7 9

⊕ Coda 2

C D C

(is) down on me, — yeah. —

Free Time

G5 D5/A C5 D5

** w/ bar

w/ heavy dist.

Gr. 2

Gr. 3 (slight dist.) divisi

15 12 14 (14) 14 7

15 13 15 (15) 14

8 7 12 15 14 7

7 9 5 7 7 7

* Gr. 2 to left of slash in TAB.

** fast vib.

from Farewell Song

Farewell Song

Words and Music by Sam Andrew

F# 134211
 G 134211
 G# 134211 4fr
 A 134211 5fr
 A^{open} 111
 E5 134 7fr
 F#5 134 9fr
 Asus2 23
 E 231
 F#m 134111

Intro

Slow Rock ♩ = 68

F# G G# A A^{open} E5 F#5 A End Rhy. Fill 1
 Gtr. 1 (slight dist.) *mf* Rhy. Fill 1 (cont. in notation)

1. Whoa, _ whoa. _ The last_

Gtr. 2 (clean) *mf*

TAB

Verse

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

A E5 F#5 A

time that I saw you, you know you did - n't say a word. And I,
 lieved in you all the time. Hon - ey, till I found out, you know, that I was so wrong. I want to

3., 4. See Additional Lyrics

Gtr. 1 *simile on repeats*

I knew and hon' as I looked in - to your eyes. My
 try and build a life with you. Lord, I should have

* Gtrs. 1 & 2

let ring T

* composite arrangement

E5 F#5 A

feel - ings, at all they've nev - er been heard. Well, I'm
 known it. I guess I should have known it all a-long. Let me

E A D C#m F#m

talk - ing to you a - bout a love. Did you hear me? I said love. Yeah, be - cause it's
 hold you just once more. Oh, no, ask you just once more. Be - cause 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, long way from de - ny - ing, from de - ny - ing. And I say, -
 got to be such a long, long way from cry - ing, and I've been cry - ing. And I got

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

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

A E5 F#5 A

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

2. A Asus2 A open E5 F#5 A A (6 5fr) G# (6 4fr)

Gr. 1

(cont. in notation)

tears _____ in my _____ eye. _____ But don't you

Rhy. Fill 1A

Gr. 2

End Rhy. Fill 1A

Detailed description: This system contains the first two staves of music. The top staff is for Guitar 1 (Gr. 1), showing a melodic line with various chords indicated above it: A, Asus2, A open, E5, F#5, A, A (6 5fr), and G# (6 4fr). The second staff is the vocal line, with lyrics: "tears _____ in my _____ eye. _____ But don't you". Below the vocal line is a guitar part for Rhythm (Gr. 2) labeled "Rhy. Fill 1A", which includes a treble clef staff with notes and a bass clef staff with fret numbers: 5, 6, 7, 7, 5, 5, 7, 7, 5, 6, 9, 9, 10, 9, 10, 9, 10, 9, 10, 9.

Bridge

F#5

3

3

know when you love _ some - bod - y it's so pre - cious? _____ And your beau -

(Woo, hoo.)

Rhy. Fig. 1

* Gtrs. 1 & 2 (slight dist.)

* composite arrangement

Detailed description: This system contains the Bridge section. The top staff is for Guitar 1 (Gr. 1), showing a melodic line with a chord of F#5 and a triplet of eighth notes. The second staff is the vocal line, with lyrics: "know when you love _ some - bod - y it's so pre - cious? _____ And your beau - (Woo, hoo.)". Below the vocal line is a guitar part for Rhythm (Gr. 2) labeled "Rhy. Fig. 1", which includes a treble clef staff with notes and a bass clef staff with fret numbers: 2, 2, 2, 2, 2, 2, 4, 2, 2, 2, 2, 2.

B5 C#5 D5 E F#m

3

- ty could nev - er, nev - er, nev - er be had _ a - ver - y cheap - ly. No, no, no, no, no, no,

Gr. 1

End Rhy. Fig. 1

f full

(4) 2 4

Gr. 2

End Rhy. Fig. 1

Detailed description: This system contains the final section of music. The top staff is for Guitar 1 (Gr. 1), showing a melodic line with chords B5, C#5, D5, E, and F#m, and a triplet of eighth notes. The second staff is the vocal line, with lyrics: "- ty could nev - er, nev - er, nev - er be had _ a - ver - y cheap - ly. No, no, no, no, no, no,". Below the vocal line is a guitar part for Rhythm (Gr. 2) labeled "End Rhy. Fig. 1", which includes a treble clef staff with notes and a bass clef staff with fret numbers: 4, 4, 2, 6, 4, 7, 5, 4, 10, 9, 10, 9, 10, 9, 10, 9.

Guitar Solo

F#m7

N.C.

B5

C#5

D5

* C#5/E

no. —

full

2 4 4 4 2 4 4

2 4 2 4 2 5

2 4 2 4 2 4

(4) 2 4

4 4 2 4 2 4 2

4 4 2 4 2 5 4

4 4 6 7 6

2 4 4 5 4

* bass plays E

** B5/F#

F#m7

N.C.

F#m7

N.C.

2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

1/4 1/2 1/2 1/2

2 4 5 2 4 2 4 2 4

Rhy. Fig. 1A

4 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

** bass plays F#.

B5

C#5

D5

E

F#m

You're gon - na have to pay

3 full 1/2 (7) 7 5 7 5 5 6 5 6 4 2 4 2

6 5 7 5 7 7 5 7 5 5 6 5 6 4 2 4 2

End Rhy. Fig. 1A

let ring

4 4 6 7 9 10 10 11 11 9 9 11 11 9

2 4 5 7 9 10 11 11 9

Bridge

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
F#m7

your dues, — and some - times, hon-ey, some-times you know you're bound to lose. — Yeah, but

D.S. al Coda
(take repeat)

that's the way — you're gon-na learn, _ learn, learn, _ to love deep - ly. — 3. Yeah, oh, God, I

⊕ **Coda**

G D/A G D/A G

Outro

Gtr. 1 A A open

dy - ing, and I've been dy - ing. I say now... Ev - 'ry day — I got a lit-tle bit babe. — I say now,

Gtr. 2

(Gtr. 1, cont. in slash)

4 4 7 7 4 4 7 4 | 6 7 2 4 2 4 3

Double-Time Feel

E5 F#5 A E5 F#5 A
Rhy. Fig. 2 End Rhy. Fig. 2

ev - 'ry day — I lose me. Set foot in my - heart. I've been lone - ly, lone-ly. Look a-round, peo - ple, see now.

Riff A End Riff A

2 2 4 2 4 2 2 | 2 2 4 2 4 2 2

Rhy. Fill 2
Gtrs. 1 & 2

T
A
B

4 4 4 4 4 4 5 6
4 4 4 4 4 4 5 6
2 2 2 2 2 2 3 4

Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile

Gtr. 2: w/ Riff A, 3 times, simile

E5

I've got - ta find, I've got - ta want, I've got - ta need. Here goes - a.

E5

accel.

He's my ba - by, ba - by. Talk a - bout my ba - by.

E5

He's my ba - by, ba - by. Whoa, yeah, my ba - by.

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

E

I hate to leave you, ba - by. I hate to leave you, dar - lin'.
 got - ta, got - ta. got - ta, got - ta.
 I got - ta leave you, ba - by. I can't help my - self.

I hate to leave you, ba - by. I hate to leave you, dar - lin'.
 got - ta, got - ta. got - ta, got - ta.
 I got - ta leave you, ba - by. I can't help my - self.

7 9 10 11 7 9 10 11 7 9 10 11 7 9 10 11

End Double-Time Feel

E

F#m

A

Gtr. 1: w/ Rhy. Fig. 2

E

F#m

A

I'd nev-er hurt you, babe, or mean to. You know, I Whoa,
 got - ta, got - ta. Whoa, yeah, I got - ta, I got - ta, I got - ta, I can't help my - self.
 I got - ta leave you, ba - by. I can't help my - self.

I'd nev-er hurt you, babe, or mean to. You know, I Whoa,
 got - ta, got - ta. Whoa, yeah, I got - ta, I got - ta, I got - ta, I can't help my - self.
 I got - ta leave you, ba - by. I can't help my - self.

7 9 10 11 7 9 10 11 7 9 10 11 7 9 10 11 7 9 10 11

(♩ = ♩.)

E F#m A E F#m

Gr. 1

(cont. in notation)

Lord, Lord, Lord, Lord, Lord, Lord, Lord, Lord,

(cont. in slash)

Free Time

A

Gr. 2

Lord.

Gr. 1

full full full

4 (4) (4) (4) 2 4 2

* w/ misc. fdbk.

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...

from Pearl

Get It While You Can

Words and Music by Jerry Ragovoy and Mort Shuman

Intro
Slowly ♩ = 52

Verse

(piano) **4** * G

1. In this world, _____ if you read the
know _____ when you're lov-in'

Gtr. 1 (dist.)

4

** *mf*

let ring -----

T
A
B

8 8 8 | 9 10 10 8

* Chord symbols reflect overall tonality.
** Turn gtr.'s vol. knob down about halfway.

Em/B

pa - pers, dar - lin', you know ev - 'ry - bod - y's fight - ing _____ all _____
an - y - bod - y, ba - by, you're tak - in' a gam - ble on a lit - tle

let ring -----

let ring -----

9 9 7 7 | 7 9 | 1 2 3 4 5 6 7 | 1 2

C

with each oth - er. _____ You got no one you can count on, babe, - not
sor - row. _____ But then who cares, ba - by? 'Cause we

let ring -----

let ring -----

let ring -----

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

B \flat F C

e - ven _____ your _____ own _____ broth - er.
 may not be here _____ to _____ mor - row, no. So a, some - one _____ comes a - long, -
 And if an - y - bod - y _____ should come a -

E7 F A \flat

long, _____ he gon - na give you some love and af - fec - tion. I'd say
 he gon - na give you his love and af - fec - tion. I'd say

let ring - - - - - let ring - - - - - let ring - - - - -

Chorus

C B \flat F C

get it while _____ you can, _____ yeah. -
 get it while _____ you can, _____ yeah. -
 can, _____ yeah. _____ Hon - ey, get it while _____ you can, _____ yeah. -
 Hey, hey, get it while _____ you can. _____
 Hon - ey, get it when you're gon-na wan-na need it then,

** mf*
simile on repeats

* On D.S., reduce gtr's vol. as before.

B \flat F C G

1. Hey, hey, get it while - you can. —
 2., 3. Hey, hey, get it while - you can. —

Don't you turn — your back on
 Don't you turn — your back on

yeah, yeah.

Am To Coda G

1. love. _____ No, no, no. —
 love. _____ No, no,

2. Don't you no. — No, no, no, no,

f

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

Guitar Solo

C Em/B F

no. _____

C B \flat C E7

8va

rake —

1/2

full

F
8va

Ab

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar staff with fret numbers 19, 17, 17, 19, 17, 17, 19, 17.

D.S. al Coda

Musical notation for the second system, including a treble clef staff with lyrics "Oh, get it while you" and a guitar staff with fret numbers 18.

⊕ *Coda*

Outro

w/ Voc. ad lib on repeats

Musical notation for the Coda and Outro sections, including a treble clef staff with lyrics "no. No, no, no, no. Get it while you can, yeah." and a guitar staff with fret numbers 3.

Free Time

Bb

F

play 7 times

C

Musical notation for the Free Time section, including a treble clef staff with lyrics "I said... Get it while you can, yeah, yeah." and a guitar staff with fret numbers 1.

from Cheap Thrills

I Need a Man to Love

Words and Music by Janis Joplin and Sam Andrew

Intro

Moderately Slow Rock ♩ = 96

Gr. 1 (slight dist.) *A5 Riff A P.M. P.M. Gr. 2: w/ Fill 1 C End Riff A

mf

T
A
B

X 5 8 7 5 5 7 5 7 X 0 5 5 5 3

* Chord symbols reflect implied tonality.

Guitar Solo

Gr. 1: w/ Riff A, 4 times, simile

Gr. 2 A5 D5 E5 A5

hold bend full 1/2 full full full full full full full

7 5 (5) 7 X 7 7 7 7 7 7 (7) 5 5 7

D5 E5 A5 D5 E5

full 1/2 full full full 1/2

7 5 7 7 9 8 10 0 10 10 7 8 8 10 8 10 (8) 8 10 8 10 10 9 10 8 8 5 5

A5 D5 8va loco E5

1/2 full 1/2 1/2 full full full full P.H. full

8 5 8 (8) (8) (8) (8) (8) (8) 9 7 5 7 (7) 5 7

Fill 1
Gr. 2 (dist.)

f hold bend full

T
A
B

X 7 5 X 7 (7)

Verse

Gr. 1: w/ Riff A, 4 times, simile

Gr. 2 tacet

A5 D5 E5 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, _____ why _____
 Hon - ey, just close your eyes. _____ Whoa, _____
 Oh, may - be you can help me, please, _____ why _____

D5 E5 A5 D5 E5

I need a man to love? _____ I wan - na just...
 won't you let me hold you, dear? _____ But I be-lieve that...
 I need a man to love? _____

Gr. 2

simile on repeats full

10 (10) 8 8 10 (10)

Pre-Chorus

F#m

G

B

A5/B

B

A5/B

N.C.

1. I got - ta find him, I got - ta have him like the air I breathe. I want a
 2., 3. See Additional Lyrics (Whoa, whoa, whoa.)

* Gtrs. 1 & 2

2 2 4 4 4 4 2 2 3 4 4 4 2 4 2 2 2 2 2 2 3

* composite arrangement

F#m G B A5/B B A5/B N.C.

lov - in' man ___ to un - der - stand. ___ Can't be too much _ for me. ___ You know it
Whoa, _____ whoa, _____ whoa, ___

F# G G# A A# B

can't be now, can't be now, can't be now, can't be now, can't be now. Can't be this
Oh, no. Oh, no. Oh, no. Oh, no. Oh, no.

Chorus

Gr. 1: w/ Riff A, 4 times, simile
Gr. 2 tacet
A5

D E

lone - li - ness, ___ ba - by, sur - round - ing me. ___ No, no, ___ no, it just can't be. ___
Oh. _____)

Bkgd. Voc.: w/ Voc. Fig. 1, 4 times, 1st & 2nd times
Bkgd. Voc.: w/ Voc. Fig. 1, 3 times, 3rd time

D5 E5 A5 D5 E5

1. There's got to be ___ some ___ kind of an - swer.
2. Oh, ba - by, ba - by, ba-by, just can't be, no, no, no.
3. Oh, ba - by, ba - by, ba-by, ba - by, just can't be.

Voc. Fig. 1

(No, it just can't be. _____)

A5 D5 E5

And ev - 'ry - where I look there's — none a - round.
 And why did - n't an - y - one ev - er tell — me now?
 And who could be fool - in' me? —

To Coda ⊕

A5 D5 E5

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

1.
 A
 ⑥
 5fr
 Gtr. 1
 P.M.

Gtr. 1: w/ Riff A, simile A5 D5 E5

2.
 Gtr. 1: w/ Riff A, simile A5 Bkgd. Voc.: w/ Voc. Fig. 1 D5 E5

yeah. — Whoa, — it can't be. —

Gtr. 2

hold bend full 5 7 5 7 5 7 (7) 5 7

* Played behind the beat.

Guitar Solo

A5 Gtr. 1: w/ Riff A, 7 times, simile A5 Gtr. 2: w/ Riff B, 7 times, simile D5 E5 A5

I'm gone.

Gtr. 3 (slight dist.)

Gtr. 1 divisi

w/ amp tremolo full grad. release

1/2 12 (12) 8 10 8 8 10 8 9 7 5 7 7 5 7

P.M. let ring

Riff B
 Gtr. 2

let ring

T
 A
 B

7 9 10 9 8 7 8 9 8 9 10 (10 9 7)

D5 E5 A5 D5 E5 A5 D5 E5

grad. bend 1/2

A5 D5 E5 A5 D5 E5

let (3) ring

A5 D5 E5 A5 D5 E5 C/D

Gr. 3 tacet
Gr. 1 P.M.
Gr. 2: w/ Fill 1 P.M.

D.S. al Coda

⊕ *Coda*

D5 E5 A5 D5 E5

Gr. 1: w/ Riff A, simile w/ Lead Voc. ad Lib.

Play 3 Times and Fade

this hope in - side. _____
 (No, it just can't be. _____) (No, it just can't be. _____)

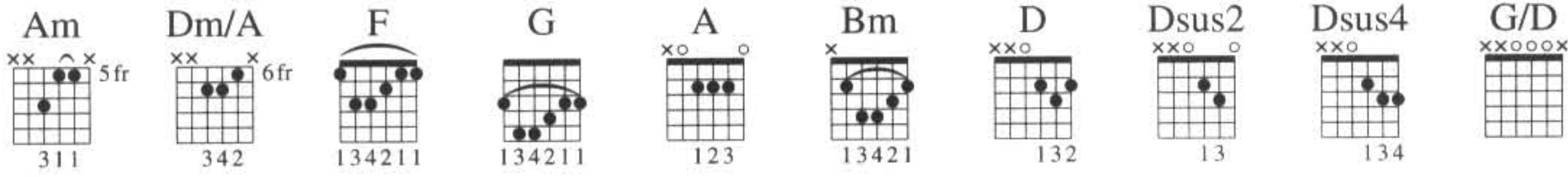
Additional Lyrics

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.

from *I Got Dem Ol' Kozmic Blues Again Mama!*

Kozmic Blues

Words and Music by Janis Joplin and Gabriel Mekler



Intro

Moderately Slow ♩. = 58

*Am Am/G Am/F# F Am Am/G Am/F# F

(piano) Gtr. 1 (dist.) 15ma loco

mf w/ slide fdbk.

TAB: 2 (2) 9 (9) (9)

Gtr. 2 (slight dist.) pitch: G#

mf (cont. in slash)

TAB: 5 5 5 3 3 2 2 1 5

* Chord symbols reflect overall tonality.

Verse

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

Am Dm/A

Gtr. 2 *mp* simile on repeat sim. (cont. in notation)

1. Time _____ keeps mov - in' on, _____
 2. Dawn's _____ come at last. _____
 3. Don't _____ ex - pect an - y an - swers, dear.

Gtr. 1 *mp* w/ slide

simile on repeat

TAB: 8 9 10 11 12 13 14 15 16 / 8 9 10 11 12 13 14 15 16

Fill 1

Gtr. 1 w/ bar

TAB: (15 12 14) (15 12 14)

-1

Am Am/G Am/F# F

friends, _____ they turn a - way. _____
 Twen-ty five years, hon-ey, just - a one night. _____ Oh, yeah. _
 Well, I know _ that they _ don't come with age, no, no. _

Gtr. 1

Gtr. 2 *divisi*

w/o slide *f*

(Gtr. 2, cont. in slash)

17 17

1 3 1 0 1

5 5 3 3 2 2 1 3

To Coda ⊕

Gtr. 2

F G F G

(cont. in notation)

I keep mov - ing on _____ but I nev - er find _____ out _____ why. _____ I keep
 Well, I'm twen - ty five years old - er now, so I know _____ it can't be right. _____ And I'm no
 I ain't nev - er gon - na love you an - y bet - ter, babe, _____ and they're nev - er gon - na love you right, _____ so you'd bet - ter

Gtr. 1

5 5 5 5 5 7 5 5

3 3 3 3 3 3 3 3 3

Am7 E7

4:3 4:3

1.

push - in' so hard and, babe, I keep try'n _ to make it right to an - oth - er _____ lone - ly day. _ Oo, whoa, _____
 bet - ter, babe, and I can't help you no more _____ than I did when

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1

mf

2 5 2

Rhy. Fill 1A End Rhy. Fill 1A

Gtr. 2

mf

let ring - - - - -

3 5 0 5 0

Am Am/G Am/F# F | 2. E7

just a girl. — Oh.

mp

The first system contains a vocal line with lyrics "just a girl. — Oh.", a guitar line with a dynamic marking of *mp*, and a guitar fretboard diagram with fingerings: 8 9 8 7 5 | 3 0 3 5 5 8 0 8 9 0 10 8 0 5 3 3 5.

mp

The second system continues the musical notation with a dynamic marking of *mp* and a guitar fretboard diagram with fingerings: 5 5 3 3 | 2 2 1 1 3 | 0 0 0 0 | 1 2 2 2 | 3 1 2 2 | 0 1 1 2 | 0 0 0 0.

Chorus

A
Rhy. Fig. 1

Bm

Gtr. 2

Well, it don't make no dif-f'rence, babe, — no, no,

Gtr. 1

The chorus section features two guitar parts, Gtr. 2 and Gtr. 1, with lyrics "Well, it don't make no dif-f'rence, babe, — no, no,". The guitar fretboard diagrams include fingerings: 2 2 2 4 2 4 6 5 5 3 | 3 5 3 0 3 5 3 0 3 5 3 0.

D

A

Bm

and I know that I can al - ways try. — It don't make no dif-f'rence, babe, — yeah. —

The continuation of the chorus includes lyrics "and I know that I can al - ways try. — It don't make no dif-f'rence, babe, — yeah. —". The guitar fretboard diagrams include fingerings: 5 5 (5) 2 3 2 0 | 2 2 2 4 2 5 7 5 3 3 5 3 0. A "full" dynamic marking is indicated above the first fretboard diagram.

D

Dsus2 D

Dsus4 D G/D

End Rhy. Fig. 1

Three guitar riffs are shown. The first is a simple eighth-note pattern. The second and third are triplets of eighth notes, with the third being a more complex triplet pattern.

(cont. in notation)

Vocal line: I bet-ter hold it now. I'm gon-na need it, yeah. I bet-ter use it till the day I die.

Guitar accompaniment includes a bass line and a treble line with triplets.

D.S. al Coda

Vocal line: Why?

Guitar parts for Gtr. 1 and Gtr. 2 are shown with fret numbers and dynamics like *mp* and *let ring*.

Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A, simile Am7

Gtr. 2: w/ Rhy. Fig. 1, 1 4/5 times, simile A Bm

Vocal line: dig it now, right now. Oh! Well, it don't make no dif-f'rence, babe,

Guitar accompaniment for the Coda and Chorus.

D A Bm

and I know that I can al - ways try. Well, there's a fire in - side of ev-'ry one of us. —

w/ pick & fingers

D Dsus2 D Dsus4 D G/D

You bet-ter need it now. — I get to hold it, yeah. — I bet-ter use it till the day I die. —

A Bm D A

Don't make no dif-f'rence, babe, — no, no, no, and it nev - er, ev - er will, — hey.

let ring

Bm D Dsus2

I wan-na talk a-bout liv - in' and-a lov-in', yeah. — I get to hold it, babe. — I'm gon-na need it now. —

Gr. 2: w/ Rhy. Fill 2
D

Outro

Gr. 2: w/ Rhy. Fig. 1, 1st 2 meas., simile, till fade
A **Bm**

I bet-ter use it. Say, oh. _____ Don't make no dif-f'rence, babe. _____

Chord progressions: D, A, A, Bm

W/ bar

2 4 2 2 14 14 | 0 2 | 2 4 2 4 2 4 6 | 5 5 7 5 3

Oh hon-ey, I hate to be the one. _____ I said, you bet-ter

Chord progressions: D, A

let ring

3 3 5 3 3 5 3 3 2 | 0 2 2 2 14 0 0

live your life, _ and you bet-ter love your life. _ Oh be-lieve, _ some-day you're gon-na have to cry. _ Yes, in-deed. _

Chord progressions: Bm, D, A

full 1/2 1/2 hold bend w/ pick & fingers

14 14 15 16 16 16 16 16 16 (16) | 2 4 4 5 4 (4) 2 4 6 5 9 10 6 9 9 11

Yes, in-deed. _ Yes, in-deed. _ Oh ba-by, yes, in-deed. _ I said, you,

Chord progressions: Bm, D, A

w/ pick & fingers

12 12 12 (12) 0 2 0 0 2 4 2 4 | 2 4 6 5 6 4 2 0 2 4 2 2

Rhy. Fill 2
 Gr. 2

TAB

4 2 0 0

Bm

they're al - ways gon - na hurt you. — I said, they're al - ways gon - na let you down, —

full full full 1/2 1/2 1/2 1/2

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

D A Bm

I said, ev-'ry-where, — ev-'ry-day. — Ev - 'ry-day — and ev - 'ry-way, — ev - 'ry-way. —

w/ pick & fingers - - - - -

2 5 5 2 2 2 2 0 14 16 14 16 16 1/2 full full 17 1/4 1/4 16 16 14

D A

Oh hon-ey, won't you hold on, see what's gon - na move. — I said, it's

let ring - - - - -

14 14 16 14 2 2 4 5 6 5 6 5 6 5 6

Bm

gon - na dis - ap - pear when you turn your back. I said, you know it ain't gon - na be there when you

6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5

D A Bm

wan-na reach out and grab on. ____ Whoa, babe. ____ Whoa, babe. ____ Whoa, babe. _

Fretboard diagram: 6 7 5 6 7 5 6 7 5 6 7 0 2 2 2 2 2 2 2 0 0 | 14 14 14 14 14 14 14 14 14 14 14 16 14

D A Bm

Oh, but keep truck-in' on. ____ Oh, ____ yeah. ____ Whoa, ____ yeah. ____ Whoa, _ yeah. _

Fretboard diagram: 16 16 16 16 16 16 16 16 16 16 14 | 2 4 (4) 5 4 (4) 2 4 2 4 6 5 5

Annotations: 1/2 hold bend

Begin Fade

D A Bm

Whoa. ____ Whoa. ____ Whoa. ____ Whoa. ____

Fretboard diagram: 5 3 3 5 3 3 3 0 | 14 14 14 14 14 14 2 4 2 4 2 4 2 4 6

Annotations: w/ bar, full, -1

Fade Out

D A Bm

Whoa, ____ ba-by. ____

Fretboard diagram: 5 6 4 3 3 5 3 3 2 0 | 2 2 0 2 0 5 2 0 0 | 2 2 2 2 4 2 4 2 4 4 (4) 5 4 (4) 2

Annotations: 1/2, full, 1/2

from *I Got Dem Ol' Kozmic Blues Again Mama!*

Little Girl Blue

Words by Lorenz Hart
Music by Richard Rodgers

Intro
Slowly ♩. = 45

Gr. I (clean)

* F C/E Dm C/E F Gm F C/E Dm

mp

T
A
B

18 17 18 15 17 15 18 17 18 10 12 13 10 8 10 6 8 10 5 6 8 3 5 6 6 8 8 8

* Chord symbols reflect overall tonality.

Verse

C Bb F Am

1. Sit there, _____
sit there, _____
3. See Additional Lyrics

simile on repeat

8 10 8 6 8 5 6 5 8 6 7 5 7 6 8 5 6 8 8 10 8 6 5 5 8 6 8 5 8 8 12 12 10 8 10

Bb C

oh, _____ count those rain - drops. _____ mm, _____ count your fin - gers. _____

10 13 13 13 12 10 12 8 10 6 8 5 6 3 5 1 3 3 5 3

F Fmaj7

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

F7

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

mf

Bb Am

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

mp

Gm

you're through, oh, while I,
 'cause you got to know that all you ev - er gon - na have to count

F Am/E

on I or sit there. Mm, It's gon-na wan-na lean on. gon - na feel

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

Bb/D Am/D Gm/C F/C

count, oh, count your lit - tle fin - gers my un - hap - just like those rain - drops do when they're fall

8 5 5 5 5 5 5 3 3 3 1

Bb

py, in' down, oh, hon-ey, all lit-tle girl, lit - tle girl blue, yeah. a - round you.

1., 2. F

3 5 3 3 3 3 3 5 3 3 3 6 3 3 5 5 6 6 8 6 5 6

C/E Dm C/E F Gm F C/E Dm

Oo, I know you're un-hap-py.

8 10 8 6 8 5 6 8 8 10 8 6 8 5 6 8 8 10 10 13 12 10 6 5 6 8 8 10 8 6 5 3 3 5 6 6 8 8

C Bb

3.

F C/E Dm F/C

2. Oh, _____
3. Oh, _____

I know you're un-hap-py. _____ Oo. _____

mf

8 8 6 6 5 5 6 | 10 8 8 8 8 8 8 10 8 8 8 10 13 12 13

Bb

Free Time

rit. F

Oh hon', I know, ba-by, I know _____ just how you feel. _

rit.

10 8 8 8 10 8 8 8 6 6 6 8 6 6 6 | 5 8 12 13 12 8 5 5 8 6 8 5 5 6

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 ♩. = 55

Gr. 1 (clean) N.C. *G Gmaj7 F#m

mf let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _

TAB 5 7 5 5 7 5 5 7 5 3 5 5 5 5 3 5 5 2 4 4

*Chord symbols reflect overall tonality.

Em Em7 Bm C

let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _

TAB 0 2 2 2 2 0 2 2 2 4 4 3 5 3 5/7 5 5 5 7 9 7 7

1. Am D7 2. Am D7

let ring_ _ _ _ _

TAB 7 9 7 7 7 7 9 7 7 7 10 (10) 8 9 7 8 7 5 7 5 7 5 : 7 9 7 8 7 5 5 7 5 7 9 7 9 7 5 5 7 5

Verse

G F#m Em

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

Riff A

let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _ let ring_ _ _ _ _

TAB 3 5 5 5 5 3 5 5 2 4 4 0 2 2 2 2 0 2 2 2 4

Am C Bm Am D7

Well, you might come back home, — home to me. —

let ring — — — — — let ring — — — — — let ring — — — — —

End Riff A

Verse

Gr. 1: w/ Riff A, simile

G F#m

2. May — be, — — — — — be, — — — — —
 3. May — — — — — be, — — — — — may — — — — — be, may-be, may-be, dear,
 4. May — — — — —

Em

I — — — — — whoa, — — — — — if I could ev - er hold — — — — — your lit - tle
 I guess I might have done some - thing wrong. Hon - ey, I'd be glad to ad - mit it.
 — — — — — be dear, oo, — — — — — may - be,

Am C Bm Am D7

3rd time, To Coda ⊕

hand, — — — — — oo, — — — — — you might — — — — — un - der - stand. — — — — —
 may-be, may-be, — — — — — Oo, — — — — — let me help you. come on home to me. — — — — — Hon - ey,
 Show me how. — — — — — Hon - ey,

Chorus

G C G F#m

1. May - be, may - be, may - be, may - be, — — — — — yeah. — — — — —
 (May - be, may - be, may - be, may - be.)

Gr. 1
 simile on repeat
 let ring — — — — — let ring — — — — —

2.

G G7

may - - - be, - - - yeah. - - -
 may - - - be.)

let ring - - - - -

3 5 5 5/7 5 7 5 7/9 7 9/7 5 7 5 7 5 7/5

Bridge

C

But, I know - - that it just does-n't ev - er seem to mat - ter, ba - by, whoa, - -

let ring - - - - -

3 5 5 5 5 3 5 5 5 5

C#°7

whoa, - - whoa, - - hon - ey, when I go out or what I'm try'n to do, 'cause you see I'm still - -

let ring - - - - -

4 5 3 5 3 5 4 5 3 5 3 5

G G7

left here - - and I'm all a - lone - - in need - - of you. - -

let ring - - - - -

5/9 7 X 7 7/9 7 9/7 5 5/7 7 5 5 3 3 3 5 3 4

C C#°7

Please, _ please, _ please, _ please, _ oh, _ won't you re - con - sid - er, ba - by? Now, come on. I said you'd

let ring _ _ _ _ _ let ring _ _ _ _ _

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "Please, _ please, _ please, _ please, _ oh, _ won't you re - con - sid - er, ba - by? Now, come on. I said you'd". The second line is a guitar melody in treble clef. The bass line consists of two staves with fret numbers: 3 5 5 5 5 5 3 5 5 5 5 | 4 5 3 5 3 5 4 5 3 3 5.

G E Am D7

come back. _ Won't you come back to me? _ _ _ _ _

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "come back. _ Won't you come back to me? _ _ _ _ _". The second line is a guitar melody in treble clef. The bass line consists of two staves with fret numbers: 5/9 7 | 7 9 7 9/7 | 5/7 7 | 3 5 3 | 5 5.

Interlude

G Gmaj7 F#m Em

Detailed description: This system contains the interlude section. The top line is a guitar melody in treble clef with a key signature of one sharp (F#). The chords indicated are G, Gmaj7, F#m, and Em. The bass line consists of two staves with fret numbers: 5 | 7/9 7 7 | 7 | 7/9 | 10 1/2 (10) 8 9 7 7/9 7.

Bm C Am D7

D.S. al Coda

let ring _ _ _

Detailed description: This system contains the final two lines of music. The top line is a guitar melody in treble clef with a key signature of one sharp (F#). The chords indicated are Bm, C, Am, and D7. The bass line consists of two staves with fret numbers: 7 9 | 5 7 5 | 7 9 7 9 5 7 5 7 | 5 7 5 7 5 7 5.

⊕ Coda

Chorus

G C G C

may - be, may - be, may - be, may - be. May - be, may - be,
 (May - be, may - be, may - be.) May - be, may - be,

Gtr. 1

G C G Gmaj7 F#m

may - be, — yeah. May - be, may - be, may - be. —
 may - be. May - be, may - be, may - be.)

Gtr. 1 tacet

Em Em7 C Bm Am rit. D7

Oo. —

Free Time

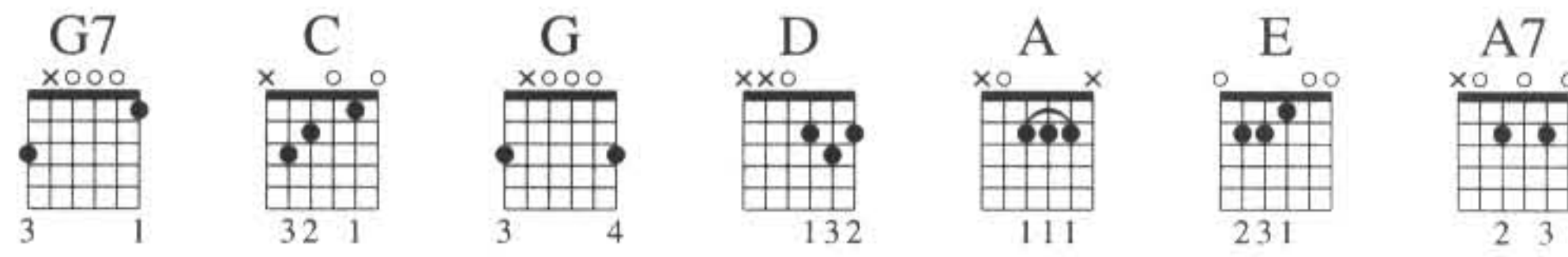
G

Gtr. 1

3 3 3 5/7 5 7 5 7/9 7 8/9 8 10 1/2 (10) 8 9 7 9 7 X 5 7 5 7 5 3 3

from Pearl
Me and Bobby McGee

Words and Music by Kris Kristofferson and Fred Foster



Intro
 Moderately Fast ♩ = 180

G C/G G Rhy. Fill 1 C/G G

Gtr. 1 (acous.)
mp
 let ring throughout

TAB

Verse
 G

1. Bust - ed flat in Bat - on Rouge,

End Rhy. Fill 1 Rhy. Fig. 1 End Rhy. Fig. 1

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

wait - in' for a train, when I was feel - in' near as fad - ed as my

D

jeans. Bob - by thumbed a die - sel down

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

* Gtr. 2 (elec.)
mf w/ pick & fingers
 full full let ring w/ pick let ring

15 13 10
 14 12 (12) 10/11

* w/ clean tone

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

just be - fore it rained; they rode us all the way to New Or -

Gtr. 2
let ring - - - - -

Verse
Half-Time Feel

Gtr. 1: w/ Rhy. Fill 1
G C/G G

Gtr. 1: w/ Rhy. Fig. 1, 2 1/2 times
G

leans. 2. I pulled my har - poon out of my

w/ pick & fingers
let ring - - - - -

G G7
⑥ 3fr
Gtr. 1

dirt - y red ban - dan - na, I was play - in' soft while Bob - by sang the blues,

Gtr. 2

yeah. Wind - shield wip - ers slap in time, I

* Quickly alternate between notes.

Gtr. 1: w/ Rhy. Fig. 1

G

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

D

was hold - in' — Bob-by's hand — in mine. We sang ev - 'ry song — that driv - er knew. —

Gtr. 2

let ring ————

(7) 1 3 1 0 0

Chorus

C

Free - dom's just an - oth - er word for —

Gtr. 1

Gtr. 2

let ring — let ring —

w/ pick & fingers full

1/2 let ring full

7 8 10 7 7 10 8 8 7 8 7 (7) 3 2 (2)

noth - in' left to lose. — Noth - in', don't mean noth - in', hon', if it ain't

Gtr. 1

Gtr. 2

let ring ————

0 5 7 6 5 5

free, — no, no, — If feel - in' good was eas - y, Lord, —

Gtr. 1

Gtr. 2

full — full — full —

3 3 3 2 3 2 3 2 2 2 (2) 0 2 0 0 0 2 0 3 8 8 7 (7)

Gr. 1: w/ Rhy. Fig. 2, 3 times, simile

D

G

when he sang the blues, you know feel - in' good was good e - nough for me,

let ring - - - - let ring - - - -

5 7 7 6 5 5

good e - nough for me and my Bob - by Mc -

w/ pick let ring - - - -

2 3 3 3 0 2 3 3 3

Gr. 1: w/ Rhy. Fig. 1

G

A A A A

⑤ open ⑤ open

Rhy. Fig. 3 End Rhy. Fig. 3

Gr. 1

Gee.

3. From the

Gr. 2

1/2 1/2 1/2

3 2 (2) 0 2 0 2 0 2 0 5 5 5 5 5 5 0 4 (4) 2 4 2 2 2 (2) 0

Verse

Gr. 1: w/ Rhy. Fig. 3, 3 times, simile

A

Ken - tuck - y coal mines to the Cal - i - for - nia sun, hey, Bob -

Gr. 2

w/ pick & fingers

5 7 9 10 4 6 7 9 11

E E E E
 ⑥ open ⑥ open
 Rhy. Fig. 4 End Rhy. Fig. 4
 Gtr. 1

- by shared — the se — crets of — my — soul. Through all —

Gtr. 2

w/ pick let ring

Gtr. 1: w/ Rhy. Fig. 4, 3 times

kinds of weath — er, through ev — 'ry — thing — that we've done, — yeah,

Gtr. 2

let ring

Gtr. 1: w/ Rhy. Fig. 3
A

Bob-by, ba — by. helped me from the whole — world. — 4. One

full

Verse

Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile
A

day up near Sal — i — nas, Lord, — I let him — slip a — way. — He's

w/ pick & fingers let ring

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
D

A
⑤
open

Gtr. 1

look - in' for that home and I hope he finds it. But I'd

let ring ----- let ring

5 7 9 10 12 14 (14) 14 15

6 7 9 11 12 14 (14) 14

* Quickly alternate between notes.

Gtr. 1: w/ Rhy. Fig. 3

A

trade all of my to - mor - rows for one sin - gle yes - ter - day to be

let ring ----- let ring -----

14 14 12 10 9 5 5

14 14 12 11 9 7 6

Gtr. 1: w/ Rhy. Fig. 4
E

E
⑥
open

Gtr. 1

hold - in' Bob - by's bod - y next to mine.

w/ pick

0 0 4

Chorus

D

A

Free - dom's just an - oth - er word for noth - in' left to lose.

w/ pick & fingers let ring -----

7 7 5 9 5 5

9 7 6

E A

Noth-in', that's all that Bob-by left me, yeah. But if

w/ pick w/ pick & fingers w/ pick w/ pick & fingers

0 1 0 0 0 0 0 0 0 0 0 0 0 2 2 3 5 7 9
 2 2 2 2 2 2 2 4 (4) 2 4 2 2 2 4 6 7 9

D A

feel-in' good was eas-y, Lord, when he sang the blues, hey,

let ring let ring

10 10 10 10 9 5 5 7 5
 11 11 11 10 10 9 6

Gtr. 1: w/ Rhy. Fig. 4, 3 times, simile

E

feel-in' good was good e-nough for me, mm, hmm,

Gtr. 2

let ring w/ pick & fingers

0 1 2 4 2 4 5 3 5 6 5 0

* L. H. fingering

Gtr. 1: w/ Rhy. Fig. 3

A

good e-nough for me and my Bob-by Mc-Gee. La, da...

let ring w/ pick

(0) 5 1/2 4 (4) 2 2 4 2 3 2 0

Interlude

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile
 Gtr. 2 tacet
 w/ Lead Voc. ad lib

Gtr. 1: w/ Rhy. Fig. 4, 4 times, simile

Gtr. 1: w/ Rhy. Fig. 3, simile

A 6 E 8 A

Interlude

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile
 w/ Lead Voc. ad lib, 1st & 2nd times
 A

Gtr. 2

w/ pick & fingers
 let ring
 simile on repeats

Gtr. 1: w/ Rhy. Fig. 4, 4 times, 1st & 3rd times
 Gtr. 1: w/ Rhy. Fig. 4, 2nd & 4th times

E

let ring

Gtr. 1: w/ Fill 1, 2nd & 4th times, simile

let ring

Fill 1

Gtr. 2

8va

loco

w/ pick & fingers

let ring

TAB

19 18 16 15 14 12 11 10

let ring

9 8 7 6 4 3 2 5

1., 2., 3.

Gr. 1: w/ Rhy. Fig. 3

A

let ring

w/ pick & fingers hold bend full

* End Half-Time Feel

4.

Gr. 1: w/ Rhy. Fig. 3, simile

A

Guitar Solo

Gr. 1: w/ Rhy. Fig. 3, 3 times, simile

A

w/ pick

w/ pick

f w/ slight dist.

hold bend full

* 1st time, till end

hold bend full

Outro

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

E

w/ Lead Voc. ad lib, next 5 meas.

w/ pick & fingers full

hold bend full

N.C.

A

Hey, hey, hey, Bob-by Mc - Gee, yeah.

mf w/ clean tone & pick

** Strum in eighth note rhythm while sliding (beats 1 & 2 only)

from Pearl

Mercedes Benz

Words and Music by Janis Joplin, Michael McClure and Bob Neuwirth

Intro Free Time

Moderately Slow $\text{♩} = 88$



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

1. Oh,

Verse

* D

G

D



Lord, — won't you buy me a Mer - ced - es - Benz? — My
Lord, — won't you buy me a col - or T - V? — I'm
Lord, — won't you buy me a night on the town? —

* Chord symbols reflect implied tonality.



friends all drive Porsch - es; — I must make — a - mends. Worked
"Dial - ing for Dol - lars" — is try - ing to find me. I
count - ing on you, Lord; — please don't let me down. —

D

G



hard all my life - time, — no help from my friends. — So, oh
wait for de - liv - er - y — each day un - til three. — So, oh
Prove that you love — me — and buy the next round. — Oh, —

1., 2.

D

A



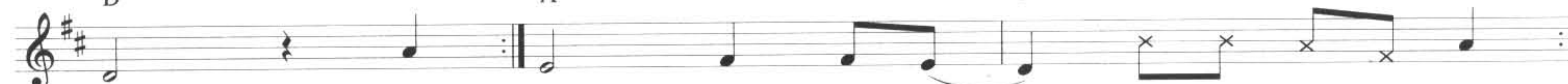
Lord, — won't you buy me — a Mer - ced - es -
Lord, — won't you buy me — a col - or T -
Lord, — won't you buy me — a

3.

A

D

(take 1st lyrics)



Benz? 2. Oh,
V? 3. Oh, night on the town? — Ev - 'ry - bod - y! 4. Oh,

4.

A

D

rit.



Mer - ced - es Benz?

Spoken: That's it. (laughter)

from Pearl

Move Over

Words and Music by Janis Joplin

Intro

Moderate Rock ♩ = 138

Verse

(drums) **3** N.C. N.C.

1. You say that it's o - ver, ba - by. You

Gtr. 1 (slight dist.) **3** Riff A *mf*

TAB

5 5 5 3 5 3 5 3 5 3 3 7

say that's it's o - ver now. — But still you hang a - round. — Now come on, —

End Riff A

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

won't you move o - ver? 2., 6. You

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

Verse

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

know that I need a man — { 1. now, Lord. / 5. hon-ey told ya so. } You know that I need a man. — But when I

ask you to, — you just tell — me that may - be — you can.

Gtr. 1

simile on repeat
1/2

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

Verse

w/ Lead Voc. ad lib, 2nd time

N.C. F G
3.,7. Please don't you do it to me, — babe, no. I
ain't quite a read - y for walk - in' no,no,no, no.

Riff B
simile on repeats
1/2

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

N.C. F G N.C.
Please don't you do it to me, — babe. — Ei - ther take the love I of -
ain't quite a read - y for walk - in'. 'Cause I'm,

End Riff B
1/2

7 5 7 5 5 5 7 5 3 3 5 5 3 5 3

fer or just let me be. 4. I

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

2.
dog-gone it, through with your lie, Lord I'm just dan-gl-in'.

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

Bridge

D5 D#5 E7#9

Oh, yeah. Make up your mind, hon-ey,

7 7 5 7 7 7 (8 7 6 7) 0 2 0 2 0 2 2

steady gliss.

G E7#9
you're play-in' with me. Yeah, yeah. Make up your mind,

0 7 7 (8 7 6 7) 0 2 0 2 0 2 2

steady gliss.

E5 G

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

A C

Now ei - ther be my lov - in' man, I said, or let me, hon - ey,

let ring ----- let ring -----

B Bb A N.C.(D5)

let me be, yeah.

Guitar Solo

* Dm

hold bend rake rake rake

* Chord symbols reflect basic tonality, next 18 meas.

musical notation system 1

rake - - -

musical notation system 2

rake - - -

E7#9

G

E7#9

G

hold bend

A

hold bend

full

(14) 15 15 14 (14) 12 14 12 14 14 14 14 14 14 14 14 15 14 12

D.S. al Coda
(no repeats)

C B B \flat A

let ring

7 5 5 5 5 5 5 4 4 6 3 3 2 2 4

5. You

\oplus Coda

N.C.

take the love I of - fer, hon', or let me be.

1/2

5 5 3 5 3 5 3 3 5

Outro

w/ Lead Voc. ad lib

Play 14 Times and Fade

(5) 5 3 3 5

from *I Got Dem Ol' Kosmic Blues Again Mama!*

One Good Man

Words and Music by Janis Joplin

Intro

Moderately Slow Blues ♩. = 60

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

(organ) 2 Gtr. 1 (dist.)

mf w/ slide 4:3

TAB: 12 12 12 10 12 10 12 15 14 12 10 10 9 9

Riff A Gtr. 2 (slight dist.)

mf 1/4 1/4

TAB: 0 0 2 5 2 5 3 0 0 2 5 2 5 3

* Chord symbols reflect overall tonality.

Gtr. 2: w/ Riff A E D/E E D/E

Gtr. 1

TAB: (9) (9) 0 12 12 12 12 12 10

Verse

Gtr. 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 nev-er want-ed a man-sion in the south.
3. Some girls, they want to col-lect _ their men. _____ They wear 'em like notch - es on a gun. _

simile on repeats

TAB: 12 10 12 10 12 15 (15) 16 12 10 12

E D/E

but it be - gins to pale _____ af - ter a - while, —
 Oh _____ hon - ey, I just - a want to find some - one sin -
 but I know — bet - ter than that. I know that a

E D/E

cerc hon', and I _____ start look - ing _____ to find _____ one good
 wom - an who'll treat on - ly me _____ like he talks. One good
 one good

A G/A A G/A

man. _____ Mm, _____ and don't you know — I've been —
 man, _____ whoa, — hon - ey, don't you know — that I've been —
 man. _____ Oh, _____ oh, _____ ba-by don't you know I've been

Gtr. 1

Gtr. 2

Riff B simile on repeats End Riff B

Gr. 2: w/ Riff A, simile

E

D/E

E

D/E

— search - ing. —
 — look - ing. —
 look - ing.

Oo, — yes I have. —
 Oh, —

Mm, —

one good
 one

Gr. 1

B

A/B

A

G/A

Uh, one good man, — oh, — ain't — much, — hon', ain't much, — it's on - ly
 man — ain't much, — hon', it ain't much, — oh, it's on - ly
 good man, — it ain't much, — no, — no, — hon', it ain't — much, — oh, it's on - ly

Gr. 1

Gr. 2 Riff C

simile on repeats

End Riff C

Gr. 2: w/ Riff A, simile

E

D/E

To Coda

1.

2.

E

D/E

E

D/E

ev - 'ry - thing. —
 ev - 'ry - thing. —
 ev - 'ry lit - tle thing. — just - a ev - 'ry - thing,

Mm, whoa, — yeah.

Oh, — all right. —

Gr. 1

w/ o slide

full

1/4

f

Guitar Solo

Gtr. 2: w/ Riff A, 2 times, simile

E D/E E D/E

E D/E E D/E

Gtr. 2: w/ Riff B, simile

A G/A A G/A

Gtr. 2: w/ Riff A, simile

E D/E E D/E

* hold bend while executing hammer-on.

Gtr. 2: w/ Riff C, simile

B A/B A G/A

8va loco

Gtr. 2: w/ Riff A, simile

E D/E E D/E

D.S. al Coda

⊕ Coda

E D/E E D/E

ev - 'ry-thing. Oh, yeah.

Outro

Gtr. 1

w/ o slide full 14 12 15 12 14 12 14 12 14 14

f (12 15) 12

Gtr. 2

full 14 12 15

Gtr. 2 tacet

E D/E E D/E

Gtr. 1

full 15 12 15 12 15 12 15 12 15 12 15

Begin Fade

E D/E

full (15) 15 15 15 15 15 15 15 15 15 15 15 15

5:3 5:3 4:3

E D/E

full 15 15 15 12 15 12 14 12 14 14 14 13 12 12 15 12 15 14 15

8va

8va

Fade Out

1/2 full 1 1/2 1 1/2

(15) 15 12 15 12 15 12 15 12 15 12 15 12 15

Piece of My Heart

Words and Music by Jerry Ragovoy and Bert Berns

Intro

Moderately Slow Rock ♩ = 81

F#m

A

B

C#m

Gr. 1 (slight dist.)

Musical notation for Gr. 1 (slight dist.) in 4/4 time. The piece starts with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is Moderately Slow Rock at 81 beats per minute. The notation includes a dynamic marking of *f* (forte) and a vibrato symbol over the final notes of the C#m chord.

full

TAB notation for Gr. 1 (slight dist.). The notation is written on a six-line staff. It includes fret numbers and a vibrato symbol over the final notes of the C#m chord.

* Vibrato causes F# on 3rd string to sound.

Gr. 2 (slight dist.)

Musical notation for Gr. 2 (slight dist.) in 4/4 time. The piece starts with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a dynamic marking of *f* (forte) and a vibrato symbol over the final notes of the C#m chord.

TAB notation for Gr. 2 (slight dist.). The notation is written on a six-line staff. It includes fret numbers and a vibrato symbol over the final notes of the C#m chord.

B

D

B

Musical notation for the B D B section. It shows three measures of music in 4/4 time, each measure containing a single note on the treble clef staff. The notes are B, D, and B. The key signature remains three sharps.

Well,

Musical notation for the 'Well,' section. It shows a melodic line on the treble clef staff, starting with a vibrato symbol over the first few notes.

let ring

TAB notation for the 'Well,' section (first part). It shows fret numbers on a six-line staff, including a 'let ring' instruction with a dashed line.

Musical notation for the 'Well,' section (second part). It shows a melodic line on the treble clef staff, including a 'let ring' instruction with a dashed line.

let ring

TAB notation for the 'Well,' section (second part). It shows fret numbers on a six-line staff, including a 'let ring' instruction with a dashed line.

Verse

E

A

come — on, come — on, come — on, come — on. 1. Did-n't I make you feel _____
 out on the streets look-in'

simile on repeat

7 9 10 12 14 | 17 16 14 12 |

7 / 9 9/11 11/12 14 | 18 16 14 14 13

let ring ————— *mf simile on repeat*

7 7 7 7 | 7 7 7 7 |

9 8 9 9 | 8 9 9 9 |

0 2 (1 0) 1 0 | 7 (6 5) 6 5

B

A

E

A

good, — and ba - by, deep down in your heart — I guess ya know that it ain't right.

like you _____ were the on _____ ly man? —

mp

5 4 5 4 | 5 5 5 5

5

7 7 7 | 5 5 |

9 8 9 | 7 7 |

0 2 (1 0) 1 0 | 7 (6 5) 6 5

B A E A

Well, yeah, ___ and did - n't I give you near - ly ev - 'ry-thing that a wom-an
 Now, but now, but now, but now, but now, but now, ___ but hear ___ me when I cry ___ at night. ___

The first system of the musical score features a vocal line with lyrics, a guitar line with chords and a melodic line, and a bass line with a simple bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part includes a 7th fret barre and a melodic line with trills. The bass part has a simple bass line with a 7th fret barre.

B Pre-Chorus C#m

pos - si - bly can? ___ Hon - ey, you know I ___ did. ___ And each time I tell ___ my - self ___ that I,
 ___ Babe, and I cry all the time. ___ But each time I tell ___ my - self ___ that I,
 (Oh. ___

The second system of the musical score features a vocal line with lyrics, a guitar line with chords and a melodic line, and a bass line with a simple bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part includes a 7th fret barre and a melodic line with trills. The bass part has a simple bass line with a 7th fret barre. The section is labeled 'Pre-Chorus' and 'C#m'.

B **D**

when I think I've had e-nough. — Oh, but I'm — gon-na show ya, ba-by, — that a
 when I can't stand the pain. — But, when you hold me in — your arms, — I'm
 Oh. —

7 7 7 7 10 10 10 10 10
 7 7 7 7 10 10 10 10 10
 9 9 9 9 11 11 11 11 11
 9 9 9 9 12 12 12 12 12

B

wom-an — can be tough. — I want you to }
 sing-ing once a-gain. — I said } come — on, come — on,

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

let ring —

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

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

Rhy. Fig. 1A

let ring

E

A

B

A

break it. Break an-oth-er lit-tle bit off my heart, now, dar-lin' yeah, yeah, yeah, yeah. Oh, _____

let ring

E A B B \flat A

End Voc. Fig. 1

have a...) Have an-oth-er lit-tle piece of my heart, — now, ba-by. — Well, you know you got — it if it

End Rhy. Fig. 1

P.M.

End Rhy. Fig. 1A

trm

trm

trm

trm

1. E F#m E E A B A

2. You're

makes you feel good, — oh, yes in-deed. —

trm

trm

trm

trm

A B C#m

8va

loco

w/ bar

6 6 9 9 11 11

7 5 7 5 6 7 7 8 9 9 11 11 11 11 11

B D B

I need you to

11 14 14/17 16 14 12 10 10

9 8 11 11 12 11 14 14 /16 14 13 11 9

7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10 7

7 7 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10 7

9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12 12 12 X X 9

come on, come on, come on, come on and

let ring

7 9 10 12 14 17 16 14 12

7 /9 9/11 11/13 14 /18 16 14 14 13 11

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Chorus

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

E A B A

take it. Take an - oth - er lit - tle piece of my heart, _____ now, ba - by. _____

E A B A

Break an - oth - er lit - tle bit off my heart, _____ now, dar - lin', yeah, _____ come on _____ now.

E A B Bb

Have an - oth - er lit - tle piece of my heart, _____ now, ba - by. _____

A

Uh, you know you got _____ it. Wah, _____

Gtr. 1

Gtr. 2

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

E A B A

take it! Take an - oth - er lit - tle piece of my heart, _____ now, ba - by. _____

E A B A

Break an - oth - er lit - tle bit off my heart, — now, dar - lin', yeah, — yeah, yeah. —

E A B Bb

Have an - oth - er lit - tle piece of my heart, — now, ba - by. —

A E F#mE F#m

Well, you know you got — it, sure e-nough, it makes you feel good. —
(...makes you feel good. —)

Gtr. 1

grad. bend
full

Gtr. 2

A B F#m

rit. fdbk. dim.

8va

pitch: A#

pitch: A#
fdbk. dim.

pitch: F#

from Cheap Thrills
Summertime

from PORGY AND BESS®
 By George Gershwin, Du Bose and Dorothy Heyward and Ira Gershwin

D5 134	Eb5 134	Cm 13421	Bb 1333	Am 231	Bb ^{VI} 134211
Gm 134111	Cm ^{VIII} 134111	D 134211	F 134211	Dm 13421	Gm7 13 14

Intro
 Slowly ♩. = 64
 * Gm

Chord symbols: Gm7/F, Bb, D7, Gm

8va -----

Gtr. 1 (clean) (bass) *mf*

TAB: 10 12 13 12 12 10 11 13 10 11 14 17 15 14 15 10

* Chord symbols reflect implied tonality.

Chord symbols: Gm7/F, Bb, D7, Gm

8va -----

loco

TAB: 15 14 15 11 15 14 15 10 11 10 13 11 10 11 10 12 11 12 10 11 13 11 10 10 8 11

Chord symbols: F, Bb, D7, Gm, Gm7/F, Bb

Gtr. 1 *mf*

Gtr. 2 (clean) *divisi*

TAB: 8 8 6 10 6 10 8 6 5 8 7 8 5 6 8 1 4 10 11 10 13 11 3 0 1 3 0 1 3 0 2 3 1 4 3 11 10 13 11

Chord symbols: D7, Gm, F, Bb, D7

1. Sum - mer -

TAB: 10/1 11 10 3 1 12 11 1 12/3 3 1 3 2 0 10 0 2 0 3 1 11 13 0 10 11 10 1 3 0 1 3 0

* Gtr. 1 to left of slashes in TAB.

Verse
 Gm Gm(maj7)/F# Gtr. 2 tacet Gm7/F C7b9 F9sus4

morn - ings _____ time, _____ time, _____ time, _____ child, _____ the liv - in's _____
 you're gon - na rise, _____

* Riff A let ring Gtr. 1 End Riff A
 ** simile on repeat let ring let ring let ring

5 3 3 4 3 3 3 3 3 3 2 3 2 3 1 3 1 3

Gm Gm(maj7)/F# Gm7/F Gtr. 1: w/ Fill 1, 2nd time C7 F7sus4 Cm

rise _____ y. _____ Fish are _____ jump - in' _____
 up sing - ing. You're gon - na spread your

Gtr. 1 let ring Gtr. 2 *divisi* Riff B full full End Riff B

5 3 3 3 3 4 6 3 5 6 8 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Gtr. 1 tacet, 1st time
 Gtr. 1: w/ Fill 2, 2nd time
 Cm(maj7) Cm7 C7 D5 Gtr. 2

now. _____ Hey, the cot - ton's high, _____
 wings, _____ child, and take, _____ take to the sky, _____

Gtr. 2 *8va* Gtr. 1 *f w/ dist. full* (cont. in slash) *18 18 (18) (0)*

Fill 2
 Gtr. 1 *8va* *f w/ dist. full* *grad. release 1/2*

17 15 18 20 20 20 20 20 20 20 20 20 20 20 20

loco *full* *dist. off*

18 20 18 20 18 20 18 20 20 20 18 15 18 15 18 17 15 17 15 17 17 17 17 (17) 15 (15)

* ② str. caught under bend finger.

Eb5 D5 Cm Bb Am

Lord, so high. 2. Your dad - dy's
 Lord, the sky. 4. Un - til the

8va

dist. off

15 18 15 18 15 18 full full full full

Verse
 Gtr. 1: w/ Riff A
 Gtr. 2: tacet
 Gm Gm(maj7)/F# Gm7/F C7b9 F9sus4

rich and your ma's s
 morn - ing, hon - ey, n

Gtr. 2: w/ Riff B
 Gm Gm(maj7)/F# Gm7/F C7

so good - look - in', babe. She's look - in' good now.
 noth - in's go - in' to harm you now. No, no, no, no, no,

Gtr. 1

let ring

Fill 1

5 3 3 4 3 3 3 4 6 3 5 6/8 6 8 8 6

To Coda ⊕

F7sus4 Gm Bb VI

Gtr. 2

Hush, ba - by, ba - by, ba - by, ba - by, ba -

no, no, no, no, no, no, no, no, no, no.

End Fill 1

8 6 5 3 6 4 3 5 3 5 3 4 6

Cm^{VIII} D Gm Gm(maj7)/F# Gm7/F

(cont. in notation)

by. — N - no, no, no, no, don't you cry. — Don't you

Gtr. 1

Gtr. 2 *divisi*

4 3 5 7 8 10 9 8 11 8 10 11 10 8 8 10 11 13 10 11 3

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

Interlude

Cm D7 Gm Gm7/F Bb

cry. —

* 8va

Gtr. 1 (dist.) *f*

Gtr. 2 (slight dist.) *divisi*

loco

10 4 3 1 3 3 1 7 2 3 2 3 0 1 15 14 15 10 15 14 15 11 1 4 15 3 14 15 10 11 10 13 11 10

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

* 8va refers to Gtr. 1 only.

D7 Gm F Bb D7

let ring

let ring

let ring

let ring

* 11/1 10 12 11 3 10 1 10 11 2 3 1 11/3 10 12 0 10/2 10 3 2 0 3 15 15 15 1 0 3 0 1 0 14 15 14 3 1 0 3 0 1

* Gtr. 1 to left of slashes in TAB.

Cm

let ring

15 11 13 11 11 13 11 11 11 11 15 3 13/4 3 11/1 16 11 15 13 11 15 11 13 0 15/2 13 15 4 15/3 1 13 3 0 1 3 3 0 1 3

D7 Eb7 D7 C5

10 10 13 10 11 10 10/1 11/3 10/4 10 11/3 11 15/1 11 13/3 11 11 13/1 11 11 10 10 13 10 11 10 8 8 11 8 10 8

Guitar Solo

Bb5 A5 Gm Gm7/F dim. Bb

f w/ dist.

full 1/2 full full

6 6 10 6 8 6 5 5 8 7 8 5 (8) (5) 5 (5) 5 3 3 5 3 5 3 5 3 3 5 5 5 5 3 5 5 5

Gtr. 1 tacet D7 Gm F

Gtr. 1

Gtr. 2

3 3 3

full

5 3 5 3 5 3 5 3 3 5 3 5 5 3 3 3 3 3 5 5 3 5 5 5 5 5 5 5 3 5 3 5 3 5 3 5 3 5 3 1

Bb Dm Bb

(cont. in notation)

Gtr. 1

Gtr. 2 *divisi*

5:3

1/2 full 1/2 full

3 1 3 1 2 3 1 3 5 3 5 3 5 5 (5) 3 6 (6) (6) 4 3

Gm

C

D7

Gtr. 3 (dist.)

8va

f

Gtr. 1

Gtr. 2

5:3

full

full

full

full

full

full

full

1/2

Interlude

Gtr. 3 tacet
G

Gm

Cm

D

D.S. al Coda

3. One of these

Gtr. 2 (clean)

mf

let ring

Gtr. 1 (clean)

mf

let ring

Coda

Gr. 2 Bb^VI

Gm7

Cm^{VIII}

No, no,

Gr. 1

11 11

Outro

D

Gm

Gm7/F

(cont. in notation)

no, no, no, no, don't you cry.

* 8va

Gr. 1

Gr. 2 *divisi*

11 11 11 11 10 10 | 15 14 15 10 | 15 14 15 11 3 4

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

* 8va refers to Gr. 1 only.

Free Time

Bb

D7

G

rit.

Oh.

8va

loco

rit.

rit.

15 14 15 10 11 10 | 11 10 | 15 15 15

1 3 3 | 1 2 13 11 10 | 0 10 | 12 11 12 10 11 13 15

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

3 | 3

from *I Got Dem Ol' Kozmic Blues Again Mama!*

To Love Somebody

Words and Music by Barry Gibb and Robin Gibb

Intro

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

Verse

(drums) *F# E B F# F#

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

Gtr. 1 (clean)
mf *mp*
simile on repeat

T
A
B

*Chord symbols reflect overall tonality.

G#m B

oo, cer - tain kind - a light, nev - er, ev - er,
I can see your face a - gain. I know my frame of

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

F# E

nev - er shone on me, no, no.
mind, yeah.

Hon', I want,
But no - bod - y,

I want my
no

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

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F# C#7

whole life to be lived with you, babe. It's what I want, oh,
 bod-y has to ev-er be so blind, hon-ey, like I did. I know I was blind. Hon-ey, I

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

8 6 7 8 6 7 11 10 9 6 4 6

B F#

was to be liv-in' and lov-in' you. (1.) There's a way,
 tell you that I was, I was ver-y, ver-y blind. (2.) Oh, but, I'm just a girl.
 3. See Additional Lyrics

let ring - - - - - let ring - - - - -

9 8 7 9 9 8 2 4/6 4 6 4 6 4

mf simile on repeat

G#m B

oo, ev-'ry-bod-y say you can do an-y-thing,
 Can't you just take a look at me and tell, tell that I live, hon-ey, I live and

1/2 1/2 1/2 3/4 full 1/2

6 6 4 6 4 6 4 6 6 6 6 6 6 6 6 6 (6) 4 6

F# E

ev-'ry-thing, yeah. But a-what good, what good,
 I breathe for you? Don't you know I do? But a-what good, what good,

4 4 6 8 6 8 10 7 9 7 9 8 10

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 want-ed. And I ain't

let ring - - -

Chorus
F#

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 ♪'s -----

*played as even sixteenth notes.

C#7 B

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., 2. Oh hon', I want to talk a - bout _
 3. Oh hon', I want to talk a - bout _

w/ pick and fingers ----- w/ pick and fingers -----

To Coda ⊕

1. **B** **F#**

love and try'n to hold some-bod - y _____ the way I _____ love you, babe. - And I've been -
 try'n to hold you. Oh babe, babe, - ba - by,

w/ pick & fingers - ↵

2. **C#** **F#**

lov-in' you, - babe. - love you, babe. And I just want you to know I tried. -

even ♪'s -----

Interlude

E **D** **G#m**

even ♪'s -----

F#m **E** **D** **E** **D**

D.S. al Coda

E **D** **E** **D**

w/ pick & fingers -----

⊕ Coda

F#

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

C#

and you nev - er, ev - er, ev - er did. I said, oh, I

B

try to throw my love a - round and, and I try to help you, dar - lin',

even *♩*'s -----
w/ pick & fingers -----

F#

but you nev - er, ev - er. No, you nev - er, ev - er.

No, you nev - er, ev - er. No, you nev - er, ev - er.

9 9 (9) 4/6 4 6 4 4 4 4 4 6/8 6

I know that, you know that. No, you nev - er, ev - er, ev - er.

C# B 6/8 6 (6) 6/8 6 4/6 4 4 4 4 4 4 4

Oo, let me throw my love, throw my love all a - round.

Free Time G#m F# 2 4 2 2 2 2 2 2 2 2 2 4 full 1/2 (4) 2 4 2 4

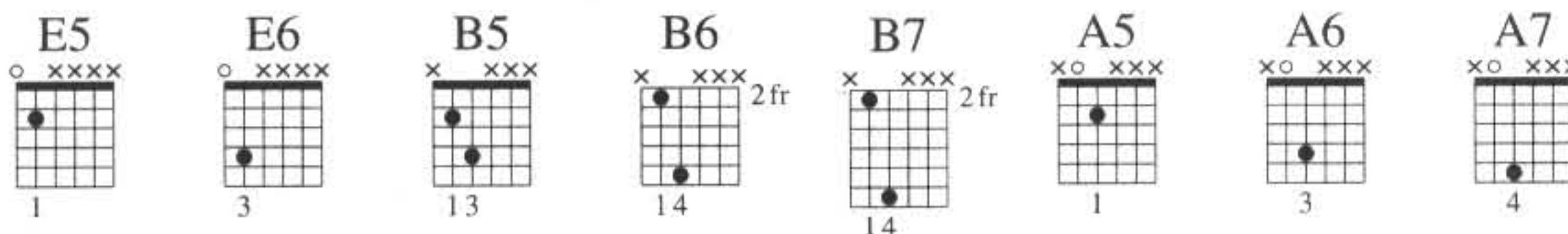
Additional Lyrics

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?

from Cheap Thrills

Turtle Blues

Words and Music by Janis Joplin



Tune Down 1 Whole Step:

① = D ④ = C

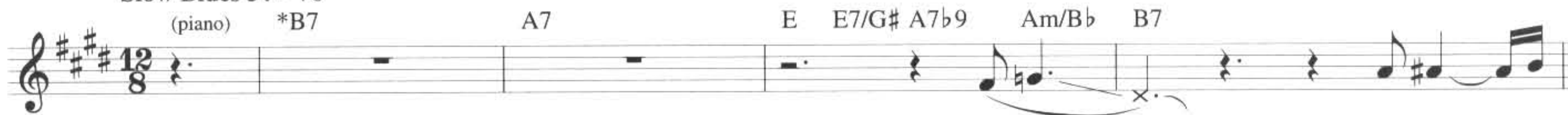
② = A ⑤ = G

③ = F ⑥ = D

Intro

Slow Blues ♩. = 76

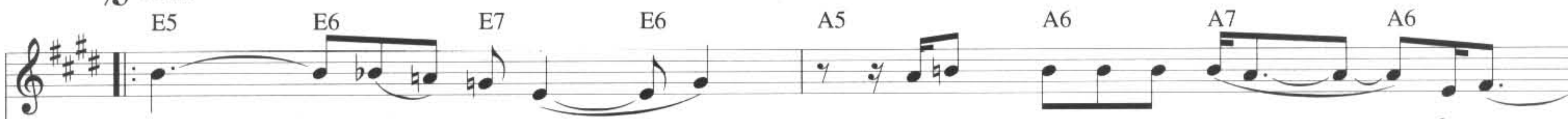
(piano) *B7



*Chord symbols reflect implied tonality.

Oh. _____ 1. Well, I'm _____ a

Verse



mean, _____ mean _ wom - an; _____ I don't need no one man _____ for no _____
 _____ once had a dad - dy; _____ he said he'd give me ev - 'ry _____ thing in sight. _____

3., 4., 5. See Additional Lyrics

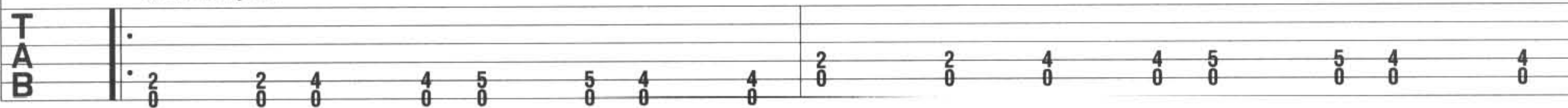
Gr. 1 (acous.)

Rhy. Fig. 1

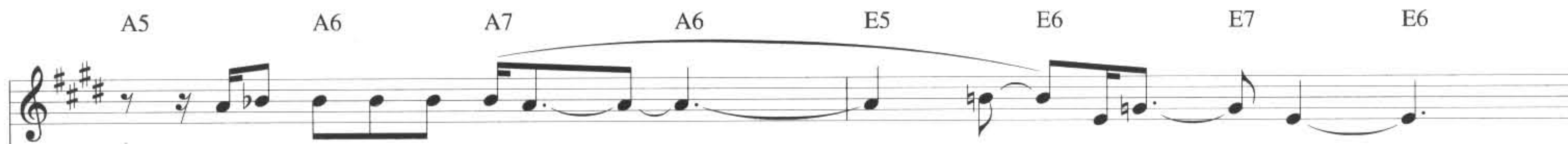
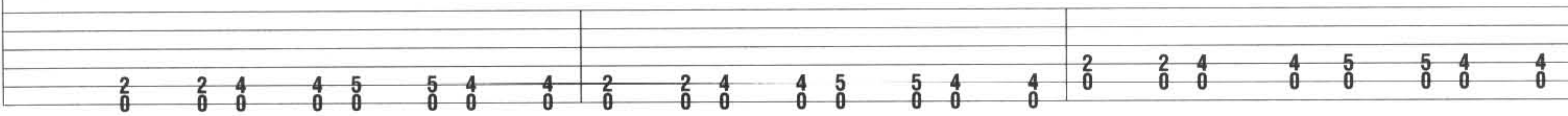


mf

simile on repeats

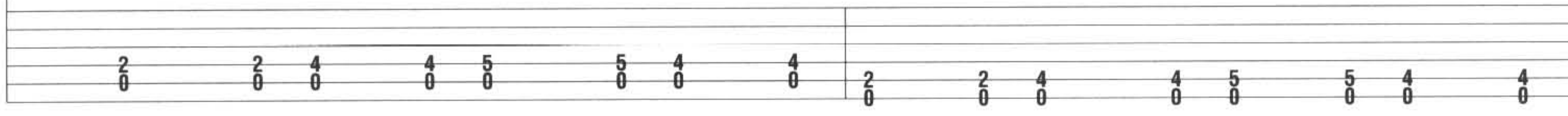


_____ good. _____ No. _____ I'm a mean, _____ mean _ wom-an; _____
 _____ Once had a dad - dy; _____



I don't need no one man _____ for no _____ good. _____ Yes, he
 said he'd give me ev - 'ry _____ thing in sight. _____

End Rhy. Fig. 1



5th time, To Coda ⊕

E5 E6 E7 E6 B7

did. I just cheats him like I wants to; —
So I said, "Hon', I want the sun-shine."

2 0 2 0 4 0 4 0 5 0 5 0 4 0 0 2 1 2 4 4 4 4

A7 E E7/D C#°7 Am/C

I nev - er cheats, oh, honey, like I should. —
He'll take the stars out of the night. — And come when I give 'em to you, babe, 'cause I want 'em

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

1., 4. 2. 3.

B7 B7 B7

2. Oh, Lord, I right now. Yeah, oh, go on. —

2 2 2 2 2 2 2 2 2 2 4 2 0 2 2 2 2 2 2 2 2 0 0

Guitar Solo

*Gtr. 2: w/ Rhy. Fig. 1

E5 E6 E7 E6 A5 A6 A7 A6

Gtr. 1

4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 0 3 0 3 (3) 1/4

*acous; mf

E5 E6 E7 E6 E5 E6 E7 E6

A5 A6 A7 A6 A5 A6 A7 A6

E5 E6 E7 E6 E5 E6 E5 G G#

⑥ 3fr ⑥ 4fr

Gr. 2

B5 B6 B7 B5 A5 A6 A7 A5

E G# A A# B

⑥ open ⑥ 4 fr ⑤ open ⑤ 1 fr ⑤ 2 fr

D.S. al Coda (take repeat)

⊕ Coda

B7 A

I'm gon-na take good care of Jan - is, yeah. — Hon - ey, no — one gon-na dog me

let ring —————

E E7/G# A A#° E/B B7 E7

down, — al - right. Yeah, — yeah.

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, 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 ♩ = 126 (♩ - ♩ - ♩ - ♩)

Gr. 1 (acous.)

N.C.(B)

* E

mp w/ thumbpick
let ring - - - - -
mf let ring throughout

T
A
B

* Chord symbols reflect basic tonality.

B7 D5 E

Chorus

E

What good can drink - in' do?

What good can drink - in' do? Well, I'

w/ thumbpick & fingers - - - - - w/ thumbpick & fingers

N.C. B7 E A7

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

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

Verse

E B7 E A7

1. There's a glass on the table; they say it's gon-na 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

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

E7 A7

Now there's a glass on the table; they
 Oh, give me whiskey,

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

E7

say it's gon-na ease - all my pain. — But I
 give me bour - bon, give me gin. — 'Cause it don't

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

B7 A7 E7 A7

drink it down, — the next — day I'll feel the same. —
 mat-ter what I'm drink - in', long as it's got a song, — man.

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

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

1., 2., 3. | 4.

E B7 E B5 E

What good can drink - in' —

w/ thumpick

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

Chorus E7

do? — What

w/ thumpick

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

good can drink - in' do? Well, I drink all night, - but the next -

day I still feel blue.

E E7 A7 E rit. E7 E

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*.

D A D E G

(6) (6)
open 3fr

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.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

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 index or middle finger and pull off to the note fretted by the fret hand.

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.