The Doors were a celebration of all that was great, not-so-great, weird, and wonderful about the Magic Kingdom of Los Angeles. They sang of backdoors and bars, women and wine, and there was something uniquely Los Angelesque about them. Perhaps it was because they met on the venerable campus of UCLA, a university situated in the student city of Westwood and just bordering the excess and glamour of Beverly Hills. A true LA institution. And maybe it’s because some of the members of the band came together at Venice Beach, exchanging rogue ideas and views on philosophy and music and the lives of lizards. The bonds were formed in these places – along the Pacific coastline amidst the wild smells of sea water and incense and musty buildings, and in the corridors of learning where youth flexed its cerebral muscles.

These images, these sounds, these smells became the substance of Doors music. You could hear it in the Vox Continental organ sounds keyboardist Ray Manzarek conjured; it was certainly there lurking beneath the surface of Jim Morrison’s vocals; and even in the simplistic drum patterns of John Densmore there resided the percussive ghost of LA. That dark ebb and flow which is the City of Angels, not quite the ebony nightmare of New York, the windy fever which is Chicago, nor the homespun dustbowl of Texas. But rather a safer landscape, smoky and dramatic in its fashion, but somehow less threatening than these cities and other places where rock and roll was born.

And while Morrison was the obvious focal point of the band and Manzarek the main source of music it was really guitarist Robby Krieger acting as a catalyst who gave The Doors their fury, their tension and this unique shadow we’ve called the ghost of LA. To learn that Krieger is a native Californian, native Los Angelino, is no surprise. Born on January 8, 1946 he was the youngest member of the band and really the least imposing. Morrison had, well everything, Manzarek a quasi-Ben Franklin music doctor look, and Densmore a certain misty mystic aura. And Krieger? Dirt brown hair, a frizzy and scraggled beard, and a habit of not finishing sentences. Unassuming. But Krieger, a pre-Doors bandmate of Densmore in the Psychedelic Rangers, was the fire and the substance of the quartet. He fleshed the ghost.

It was his background as a musician, beginning with the guitar at age fifteen, which gave Krieger such a wide vocabulary from which to choose. He studied the classical subtleties of Montoya and Segovia, moved into the more celebratory realm of flamenco, and then just as quickly discarded these styles for folk or blues or rock. Not to mention the wonderful finesse and grace with which he played bottleneck. Krieger had it all and that’s why his solos always sounded so different and yet, were always right on target.

Just as George Harrison, not the most gifted guitarist nor the most technical, always pulled the miracle riff from the bag, so did Robby always find the perfect notes. He didn’t have great speed and yet there was a fluidity and strength in the notes he picked – there may not have been many of them but each one sang a song unto itself. One quick listen to the lines on ‘Love Me Twice’ will confirm this statement. But here again, Krieger was always in control of his instrument and sonically capable of taking these anemic-sounding tones and making them work majestically within the track.

I just used an old Fender amp and an old Gibson SG, Krieger explained in a recent interview on television and in Guitar World magazine. ‘We had what appeared to be Acoustic amplifiers but they were actually homemade jobs with about ten times as much power and big JBL speakers. They all had horns on top which didn’t really make for that great-sounding of an amp. But they were loud. I used a Fuzz pedal and an Echoplex.’

Krieger is the first to admit that the amplifiers he used didn’t exactly lend themselves to creating spatial and religious-sounding guitar squawks and squeaks. Krieger’s command came beneath the fingers more than from the amp. But he is responsible for producing some wonderful six-string music not only on the Doors album but on his own solo albums as well.

There are four individual albums in release: Robby Krieger and Friends (1977); Versions (1982); Robby Krieger (1985); and his most recent, Door Jams. The newest is a compilation of those first three records, ranging from the
shrapnel-laden 'Gavin Leggit' to the jazzy 'The Ally'. It is valuable fodder for the Krieger fanatic and is testament to the group's ability to stay relevant.

But for all the music he has made as a solo player, the guitarist will always and forever be remembered as one of the Doors. And so he should. Those records stand up to this day and it is no wonder that artists like Billy Idol (re-doing LA Woman) and others are keeping Doors music alive. And it is that volume of work to which this book is dedicated. Krieger's playing on those records was textbook-simple, melodic and powerful.

The Doors was released in the beginning of 1967 during the Summer of Love, with the Vietnam war still raging madly, bell bottoms and paisley all the rage, and bands like Love, Buffalo Springfield, The Byrds, and Frank Zappa's Mothers Of Invention doing time in the many clubs lining Sunset Boulevard. It was a changing and fermenting period and rock and roll ended up having two heads: at the time it was ebbing the angst in these savage teenage breasts, it was stirring up the pot. Music added fuel to the fire and provided these essentially middle class kids with a banner, something to identify with. And boy, did they take The Doors to heart!

This eponymous-titled debut became an anthem for this efflorescent generation. The Doors was theater; it had characters, scenes changes and story lines which captured hearts not only in California but across the entire country. And if Morrison was the leading man, Manzarek the director, and Densmore a supporting actor, then Krieger was the unequivocal music and sound effects man. His guitar tone was eerie, spiritual, atavistic; it spoke of dark things and hidden thoughts and it was soundly seductive and it was everything six strings should sound like. And his solos, oh, his solos.

In this book there are four songs culled from this first release: 'Break On Through (To The Other Side),' 'Soul Kitchen', 'Twentieth Century Fox,' and 'Light My Fire.' This latter cut became a paean to the Love hordes and it includes perhaps Krieger's finest solo ever (and certainly his most famous). It begins like a snake, slippery and lubricious, winding between two simple chord changes (two chord changes). The solo takes on form and direction and by the end of it Robby's SG is howling like a banshee and we are caught up with it. When the section is finally terminated we want to hear more and it's no surprise then that this song (writing credits were given to the entire band but Krieger was responsible for nearly all the words and music in this one) went to No. 1 in this country and catapulted the quartet from regional to national status.

'Love Me Two Times' and 'People Are Strange' from Strange Days, their follow-up, are both curious tracks in that they have no real guitar solo sections. Many of Krieger's guitar tracks were sans solos but he was such a wonderful and creative rhythm player that these lines provided busy enough. 'People Are Strange' in particular, has a mesmerizing legato sort of rhythmic feel and again it bears that thin, stretching type of tone he was by now earmarking as his own.

Waiting For The Sun came out in 1968 and it was a breathless piece of work from start to finish. A true opus, it would be difficult to choose another Doors album where Krieger played such an important role. This was the first album on which the band used an outside bassist (Manzarek always covered those parts with a Rhodes piano bass) and perhaps it was to this new sonic backdrop Krieger was able to kick into high gear. 'Hello, I Love You,' 'Lovel Street,' Spanish Caravan,' and 'Five To One' are representative here and they are all excellent examples of his various styles. This first cut is reminiscent of the Kinks' 'All Day And All Of The Night' and showcases Robby's slide- hammer rhythm attack (one of the first quasi-heavy metal tones); 'Love Street' is a tribute to his jazz chops while Spanish Caravan gives a nod to his Montoya flamenco period. And the latter is simply Krieger laying back and allowing Morrison to go through his character metamorphosis. 'Touch Me' was the first time the band worked with a horn section (in fact, one of the first times any rock band worked with brass). The Soft Parade was also the first album listing individual writing credits and it's now plain to see just how prolific the guitarist was. He wrote or co-wrote five of the record's nine cuts (including 'Touch Me'). 'Wild Child,' a Morrison composition, showcases Krieger's fiery side as he wrenches hell out of his neck and breathes real emotion into this main guitar lick.

Morrison Hotel, shipped in 1970, was a strong comeback after the somewhat disappointing prior release. Krieger was little short of brilliant as he danced about his Gibson in a blues tango on 'Roadhouse Blues' and played some memorable lines on 'Peace Frog/Blue Sunday'.
Moderately

Intro: (Snare)

G D F Bb Eb Ab

*Chord names derived from bass figure.

A

Verse 1:
Am(9)
F#m

You know that I would be untrue.

You
gtr.

Am
F#m
Am(9)

know that I would be a liar.

if I was to say to you,
F#m  Am(9)  F#m  Chorus:

Come on baby, light my fire.

D  Dsus4  D  G  A  D  B  G  D

Come on baby, light my fire.

Try to set the night on fire.

E  E7  Am(9)  F#m

The time to hesitate is through.

No

Am  F#m  Am(9)  F#m

time to wallow in the mire.

Try now we can only lose, and our
love be - come a fu - n'ral pyre.

Come on ba - by, light my fire.

Come on ba - by, light my fire.

Try to set the night on fire!

Yeah!

Guitar solo:

*Keyboard improvises on figure.
Verse 2:
Am(9)
F#m
Am
time to hesitate is through...
No time to wallow in the mire.

Try now we can only lose,
and our

love become a funeral pyre.
Come on baby, light my fire.

Chorus:
G
A
Come on baby, light my fire.

D Dsus4 D G A D B

Come on baby, light my fire.
Try to set the night on fire! Yeah! You know that I would be untrue.

You know that I would be a liar if I was to say to you.
girl, we couldn't get much higher.

Come on baby, light my fire.

Come on baby, light my fire.
Try to set the night on fire.

Try to set the night on fire!

Organ arr. for Gtr.

Free time

Gtr.
Verse 1:

Well I just got into town about an hour ago.

I took a look around see which way the wind blows.

With a little girl in a Hollywood bungalow.

Are you a lucky little lady in the city of light?
Or just another lost angel? City of night, city of night...

City of night, city of night... Whoo! Come on!

Guitar solo
w/Rhy. Fig. 1 (6 times)

Rhy. Fig. 2 (Gtr. II)
Verse 2: w/Rhy. Fig. 1 (4 times)

L. A._ woman,

L. A._ woman.

L. A. woman Sunday afternoon.
L. A. woman Sunday afternoon...

L. A. woman Sunday afternoon... drive through your suburbs into your (cont. in slashes)

w/Rhy. Fig. 2 (2 times)

blues... into your blues. Yeah! into your

G7

blue, blue, blue, into your blues. Oh yeah!

Piano solo
w/Rhy. Fig. 1 (4 times)

Interlude:
Rhy. Fig. 3
Both gtrs.

*APlay 4 times

*Vocal enter last time.
w/Rhy. Fig. 3 (8 times)

See your hair is burning:

hills are filled with fire.

w/Rhy. Fill 1

say I never loved you.

know they are a liar.

Drivin' down your free way.

midnight alleys roam.

Cops in cars, the topless bars, never saw a woman

w/Rhy. Fig. 2

so alone, so alone.

Rhy. Fill 1 (Gtr. 1)
So alone, so alone.

Motel money, murder madness.

a-change the mood from glad to sadness.
Mister Mojo risin'.
keep on ris – in'.

Mister Mojo ris – in'.

Mister

Mojo ris – in'

Mojo ris – in'.

Got my
Mojo risin'.

Mister Mojo risin'.

Got ta

keep on risin'.

Right in, right in.

Goin' right in, right in.
Goin' right in, right in___ I gotta ride in, ride in__

Babe, right in, right in___ I gotta whoa, yeah.

*Chords derived from kybd. and bass.

Right. Oh, yeah________
W/Rhy. Fig. 1

Well,

verse 3:
W/Rhy. Fig. 1 (4 times)

just got into town about an hour ago...

Took a look a-round me which way the wind blows.
You're my woman, My little L.A. Woman,

Yeah, my L.A. Woman, 'ay 'ay,

Come on, come on. L.A. Woman come on.

Fade out
With a little girl in a Hollywood bungalow...

Are you a lucky little lady in the city of light?...

Or just an...

w/Rhy. Fig. 1 (1st 3 bars only)  
w/Rhy. Fig. 2 (2 times)

Other lost angel? City of night...

City of night...

City of night...

City of night...
City of night...
Whoa!
Come on...

Verse 3:
with Rhy. Fig. 1 (until fade)

L. A. Woman,

L. A. Woman

L. A. Woman
be her dady?
A don't you love her face?

Don't you love her as she's walking out the door?
Like she did one thousand times before.

Don't you love her ways?
A tell me
what you say.

Don't you love her as she's walking out the door?

(cont. in slashes)

All your love, all your love,
love is gone,
so sing a lonely song
of a
deep blue dream.
Seventeen horses seem, to be on the mark.

*Am I

— don't you love her?

love her as she's walking out the door?

Gtr. I

Gtr. III

Gtr. IV

D.S. al Coda

Coda Am

mark.
Guitar solo
w/Rhy. Fig. 1 (2 times)

Dm
Dm7sus2 Dm
Dm7sus2
w/Rhy. Fig. 1
Am

*Am (type 2)

Cρ
Fx11
Dx

*Gtrs. I & II until fade.

Am (type 2)

Well don't you

w/Riff A (until fade)

love her madly?
Ah don't you love her madly?
Ah don't you

Fade out

love her madly?
Moderately

Verse 1:

Before you slip into unconsciousness, I'd like to have an...

*For each chord change, hold notes throughout the bar(s).
Verse 2:
The days are bright and filled with pain.

Close me in your gentle rain. The time you ran was

too insane, we'll meet again, we'll meet again.

Piano solo

Fm

Eb

F C F C F F C Eb
Verse 3:
Fm
Cm
Bbmaj7
Gb

tell me where your freedom lies, the streets are fields that never die...

Verse 4:
Fm
C
F
Eb

I'd rather fly.

The crystal ship is being filled.

A thousand girls, a thousand thrills.

d salesman ways to spend your time when we get back I'll drop a line.
Five To One

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Moderately
Drums & bass
N.C.

Verse 1:
with Riff A (3 times)

Five to one baby, one in five. No one here gets out alive now. You get yours baby, I'll get mine.

Gonna' make it baby if we try.

The

Verse 2:
N.C.

old get old and the young get stronger. May take a week and it

1/2

| 7 (7) 5 5 7 5 | 7 (7) 5 5 7 5 | 7 (7) 5 5 7 5 | 7 (7) 5 5 7 5 | 7 (7) 5 5 7 5 | 7 (7) 5 5 7 5 |

39
may take longer. They got the guns but we got the numbers.

Gonna win yeah, we're takin' over. Come on!

Verse 3:
N.C.

Your ball-room days are over baby. Night is drawing near...

Shadows of the evening crawl across the years.

You walk across the floor with da flower in your hand; Try-na tell me no-one...
understands.

Trade in your hours for a handful of dimes.

Gonna make it, baby, in our prime.

Get together one more time.

Get together one more time.

Get together one more time.

Get together one more time.

Get together one more time.

Get together one more time.

Get together one more time.

Get together one more time.

*Lead vocal ad lib. on "Get together one more time."
Spoken: "Hey come on honey, you go along home and wait for me baby, I'll be there in just a little while. You see, I got to go out in this car with these people..."

Get together one more time.
Get together one more time.

Get together gotta

get together gotta get together gotta.

Spoken: "Take you up in the mountains and... ha, ha, ha. I love my girl.

She's lookin' good, lookin' real beautiful. I love ya, come on..."
Roadhouse Blues

Words by Jim Morrison. Music by The Doors

Moderate shuffle (\( \frac{7}{8} \), \( \frac{7}{8} \)) \( \downarrow = 108 \)

Intro:
N.C.(E7)
Gtr. 1

Verse 1:
N.C.(E7)

A-keep your eyes on the road, your hands up-on the wheel.

Keep your eyes on the road, your hands up-on the wheel.
Yeah, we're goin' to the road-house gonna have a real old good time.

Yeah in back of the road-house they got some bungalows.
And that's for the people who like to go down slow.

Chorus:
N.C.(A7)

Let it a-roll, ba-by roll. Let it a-roll, ba-by roll.

Rhy. Fig. 1

Let it a-roll, ba-by roll. Let it a-roll,

B

Let it a-roll, ba-by roll. Let it a-roll,

C

B

Guitar solo
N.C.(E7)

all night long.

Spoken: "Do it, Robbie, do it."
w/Rhy. Fig. 1 (14 times)

*thrill my soul, alright.
Roll, roll, roll, roll a-

*through my soul * de got ta peep a con cha choo chom, paw conk conk, I goin' ta hay cha coon a may cha,
*Nonsense syllables.

ba ba loo la hey chow, bow pa key chow ee sown comp, yeah right.

Ash en la dy, Ash en la dy, give

up your vows, Give up your vows, Save our ci ty, give

save our ci ty, right now.

w/Rhy. Fig. 1 (1st bar only)

Verse 2:

Well I woke up this morn ing I got my self a beer.

Yeah, I woke up this morn ing and I
got myself a beer.
The future's uncertain and the end is always near. Let it roll, baby roll. Let it roll, baby roll. Let it roll, baby roll. Let it roll, hey, all night long.
Twentieth Century Fox
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Intro:  
Moderate rock $\frac{7}{8}$ = 116

Gtr. 1  
Rhy. Fig. 1

$A_{7} x1$  
$G_{7} x1$  
$D_{7} x1$  
$F_{7} x1$

$\frac{7}{8}$ hold

Verses 1 & 2:
$\frac{7}{8}$

w/Rhy. Fig. 1 (2 times)

1. Well she's fashionably lean,

(3) See additional lyrics

2. She'll never

and she's fashionably late.

She'll never

rank a scene, she'll never

But she's no drag just watch the way she walks.
w/Rhy. Fill 1 (1st time)
w/Rhy. Fill 2 (2nd time)

E

Chorus 1 & 2:

A

E7

She's a Twenty

G

A

Century Fox.

C

She's a Twenty

E7

Century Fox.

No

Am

F

C

tears, no fears, no ruined years, no clocks.

E

E7

2nd time to Coda

A

D

(E7)

She's a Twenty Century Fox now yeah.

Rhy. Fill 1

Rhy. Fill 2

E

E7

hold

hold

hold

hold

2nd time to Coda

A

D

(E7)

hold

hold

hold
Twentieth Century Fox, now
hold
Twentieth Century Fox, now babe
hold
Twentieth Century Fox, now
hold
She's a Twentieth Century Fox
hold

Verse 2:
She's the queen of cool
And she's the lady who waits
Since her mind left school it never hesitates
She won't waste time on elementary talk.

Chorus 2:
'Cause she's a Twentieth Century Fox
She's a Twentieth Century Fox
Got the world locked up inside a plastic box.
Riders On The Storm

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Moderately

Intro:

Elec. Piano, Drums

Verses 1 & 4: Substitute w/Rhy. Fig. 1 (2nd time)

N.C.(Em) *Em

Gtr. I

Ri - ders on the storm, ri - ders on the storm.

In -

2 0 0 9 (2)

2 0 0 0 0 0 2

*Chords derived from Kybrd. part.

Am

to this house were born,

Em

in - to this world were thrown.

Like a

D

C

Em

2nd time to Coda II

Rid - ers on the storm.

dog without a bone an act - or out on loan.

Verse 2:

2. There's a

kill - er on the road;

got - ta love your man.

his brain is squirm - ing like a toad.

Girl you got - ta love your man.

Take

Rhy. Fig. 1
Am

a long hol-i-day; Take him by the hand; let your child-ren play. make him un-der stand. If you

Em

The

D

2nd time to Coda I

C

Em

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

Guitar solo

Em

(end Rhy. Fig. 1)

Hold

Guitar solo

Em

D.S. al Coda I

Em

hold

2. Girl you
Elec. Piano solo

*Use Rhy. Fig. 2 as a model for improvisation throughout this section.

Em

D.S. at Coda II

Coda II

Guitar solo

Riders on the storm.
Break On Through
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Moderately fast \( \frac{j}{4} = 168 \)

Intro:
Drum beat

Gtr. I

N.C.

Riff A

\[ \begin{align*}
&\text{Verses 1, 2, 3:} \\
1. & \text{You know the day destroys the night,} \\
2. & \text{night divides the day.} \\
3. & \text{We chased our pleasures here,} \\
3. & \text{dug our treasures there.} & \text{Can you} \\
& \text{See additional lyrics}
\end{align*} \]

D

Chorus:

Tried to run, tried to hide.
still recall, time we cried?

Break on through to the other side...

Riff B

To Coda

\[ \begin{align*}
&\text{Break on through to the other side...} \\
&\text{Break on through to the other side...yeah.} \\
&\text{(end Riff B)}
\end{align*} \]
Organ solo
w/Riff A (8 times)

Oh! Everybodys loves my baby.
She gets.

w/Riff A (2 times)

Yeah. She gets.

D.S. al Coda

3. I found an

Coda N.C.

Break on through oh!

Oh yeah!

E7#9
Rhy. Fig. 1

Verse 4:
w/Rhy. Fig. 1

Made the scene, week to week, day to day, hour to hour.

D

N.C.

Gate is straight, deep and wide.
Break on through to the other side.

Break on through to the other side.
Verse 3:
I found an island in your heart,
A country in your eyes.
Arms that chain, eyes that lie.
People Are Strange
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Moderately
N.C.

Verse I:
Em A7(no 3rd)

People are strange... when you're a stranger, faces look ugly

Gtr. I

when you're alone... when you're unwanted, streets seem uneven

B (Em) A7(no 3rd)

when you're down. When you're strange, faces come out of the rain when you're strange...

B (Em) B7 G5

(2nd time)

Substitute w/Fill 1 (2nd time)

Fill 1

61
No one remembers your name...
when you're strange...
when you're strange...

Verse 2: (Piano solo 2nd time)*

People are strange...
*Guitar plays same rhy. part 2nd time for piano solo. (Vocal rests).

when you're a stranger, faces look ugly when you're alone...

Women seem wicked, when you're unwanted, streets are uneven...

when you're down...

*Chord names derived from Kybreds & bass (Gtr. 1 out).
When you're stranger, faces come out of the rain.

When you're stranger, no one remembers your name.

When you're stranger, when you're stranger...
Hello, I Love You

Moderately

Drum fill  *A  G  N.C.
*Chord names derived from Kybed. part.

Gtr. 1  Riff A  w/Riff A (5 times)

w/fuzz distortion

A  G  N.C.
A  G  N.C.
A  G  N.C.
A  G  N.C.

Hello, I love you, won't you tell me your name?  Hello, I love you, let me jump in your game.  Hello, I love you, won't you tell me your name?  Hello, I love you, let me jump in your game.  She's

Verse 1:

Walking down the street, blind to every eye she meets.  Do you

A  G  A  G
A  G  A  G
A  G
A  G

Think you'll be the guy to make the queen of the angels sigh?

Hello, I love you, won't you tell me your name?  Hello, I love you, let me jump in your game.  Hello, I love you, won't you tell me your name?  Hello, I love you, let me jump in your game.  She's

Verse 1:

Walking down the street, blind to every eye she meets.  Do you
Chorus:

w/Riff A (4 times)

A

G

N.C.

lo, I love you, won't you tell me your name?

Hel - lo, I love you, won't you tell me your name?

N.C.

A

G

N.C.

hel - lo, I love you, won't you tell me your name?

Verse 2:

A

G

A

G

A

G

A

G

holds her head so high; like a statue in the sky.

Her arms are wicked and her legs are long. When she moves, my brain screams out this song.

Verse 3:

N.C.

Bb

Ab

Bb

Ab

Sidewalk crouches at her feet, like a
Bb  Ab  Bb  Ab  Bb  Ab  Bb  Ab  Bb  Ab

dog that begs for something sweet. Do you hope to make her see you, fool? Do you

Bb  Ab  Bb  Ab  Bb  Ab  Bb  Ab

hope to pluck this dusky jewel? Hello! Hello! Hello! Hello!

Bb  Ab  Bb  Ab  Bb  Ab  Bb  Ab  Bb  Ab

Hello! Hello! Hello! Hello! Hello!

Bb  Ab  Bb  Ab  Bb  Ab  Bb  Ab

Repeat ad lib. and fade

--- Hello! Hello! Hello! Hello! Hello!

*Lead vocal ad lib. until fade.
Love Street

Moderately | = 116 (3 \( \frac{3}{4} \))

Intro:

Chorus:

Verse 1:

She lives on Love Street.

Gm

G

Am

She has a house.

Gm

F

Am

and garden, I would like to see what happens.

(end Rhy. Fig. 1)
Verse 2:
Am | G | Gm | F

She has robes and she has monkeys, lazy diamond studded flunkies.

Gm | Am | Bb | Fmaj7

She has wisdom and knows what to do.

Gm | Fmaj7 | Bb | A5 | A | A7

She has me and she has you.
She has wisdom and knows what to do.
She has me, and she
Verse 3:

*with Rhy. Fig. 1 (3 times)

She lives on Love Street... Alongers long on

Love Street... She has a house and garden. I would like to see...
Verse 3: (Spoken)
I see you live on Love Street.
There's the store where the creatures meet.
I wonder what they do in there;
Summer Sunday and a year.
I guess I like it fine so far.
Verse 1:

Carry me caravan, take me away.

Take me to Portugal, take me to Spain.
Andalusia, with fields full of grain,

I have to see you again and again.
Verse 1:

Trade winds find

Gal li ans lost in the sea.

I know a trea sure is
waiting for me. Silver and gold and the mountains of Spain;
I have to see you again, and again.

Take me, Spanish caravan, yes I know you can.
terrible child,
not your mother's or your father's child... You're

our child, screamin' wild...

A

Ab

N.C.(Gm)

N.C.(C7)
Bridge:

Bb  C  Bb

hunger at her heels,
freedom in her eyes,
she dances on her knees,

C  Bb  A

irate prince at her side,

hold
into the hollow idol's eyes.

Wild child, full of grace, savior of the human race.

Your true face.

your true face... Spoken: "You remember when we were in Africa?"
Peace Frog

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Moderate rock = 112

G5
Rhy. Fig. 1

Gtr.

1. Blood in the streets, it’s up to my ankles.
   Blood in the streets, it’s up to my knee.
   She came.

2. See additional lyrics.

Blood on the streets, the town of Chicago.
   She came.

Blood on the rise, it’s following me.
   She came.
Chorus:
*Em

Just about the break of day. She came and then she

hold-----

G

F#m

A

drove away, sunlight in her hair.

grad. bend

1/2

2.

F#m

A

G#5

sunlight in her hair.

B

N.C.(Em)

85
Em

Guitar solo
G7

Spoken: "Indians scattered on dawn's highway bleeding; ghosts crowd"

deus4

G7(3)

A7(3)

rake

the young child's fragile, egg-shell mind."

Eb

C

D7(3)
Verse 3:

Blood on the streets. In the town of New Haven; blood stains the roofs and the palm trees of Venice.

Blood in my love in the terrible summer;

bloody red sun of fantastic L.A.

Blood screams her brain they chop off her fingers. Blood 'll be born in the birth of a notion.

Blood is the rose of mysterious union.

Yeah, blood in the streets, it's up to my ankles.

Blood in the streets, it's up to my knee. Blood in the streets, the town of Chicago.

Blood on the rise, it's followin' me.

Segue to Blue Sunday
now I have found my girl.

Chorus:

My girl awaits for me in tender time.

My girl is mine, she is the world, she is my

Guitar solo

La, la, la, la, la, la.
Chorus:
Db
My girl awaits for
hold

C
me in tender time.

Bb5 C
My girl is mine,
hold 4

Bb5 C
she is the world she is my girl.
hold 4
hold 4
N.C.
rit.

F

90
Soul Kitchen
Words & Music by The Doors
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Intro:
Moderately $\text{J} = 108$

Organ & bass

Gtr. I

*Derived from organ & bass parts.

A7 ∙ ∙ D A7 ∙ ∙ D A7 ∙ ∙ D

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

A7 D A7 D A7 D

*Hammer w/3rd finger, w/out sounding open string.

Well the

Verse 1:
A7#9

D A7#9 D A7#9 D A7#9 D

clock says it's time... to close... now...

Rhy. Fig. 1

(end Rhy. Fig. 1)
I'd guess I better go now.

I'd really like to stay here all night.

The cars crawl past, all stuffed with eyes.

Street lights shed their hollow glow;

Your brain seems bruised with numb surprise.

Still one place to go, still one place to go.
Let me sleep all night in your soul kitchen,

warm my mind near your gentle stove.

Turn me out and I'll wander der baby.

Stumbling in the neon groves.

Well your fingers weave quick minarets, speaking secret alphabets.

I light another cigarette, learn to forget.

Learn to forget.
stumbling in the neon groves.
Yeah, hey!

A7  D  A7  D  A7  D
A7\#9  D  A7\#9  D  A7\#9  D  A7\#9  D  A7\#9  D

Rhy. Fig. 2

w/Rhy. Fig. 2 (2 times)

A7\#9  D  A7\#9  D  A7\#9  D  A7\#9  D  A7\#9  D

clock says it's time to close now.

A7\#9  D  A7\#9  D  A7\#9  D  A7\#9  D

know I have to go now.

A7\#9  D  A7\#9  D  A7\#9  D  A7\#9  D

really want to stay here all night.

(Bend both notes)

(A5)

Freely

All night!

(Bend both notes)
Touch Me
Words & Music by The Doors

Moderately fast

Intro: Gtr., Rhy. Fig. 1

Am

Play 3 times

Am9

Verses 1 & 2:

G

Come on, come on, come on, come on now touch me babe...

Can't you see that

Bm

I am not afraid?

What was that promise that you made?

Eb

Dm7

Why won't you tell me what she said?

Gb

What was that
prom-i-se that you made?

Now I'm gon-na

love you 'til the heav-ens stop the rain.

I'm gon-na

love— you— 'til the stars fall from the sky for you and I.

2nd time to Coda

Come on— come on, come on, come on now

I'm gon-na love you 'til the heav-ens stop the rain.

I'm gon-na

love you— 'til the stars fall from the sky for you and I.

Sax solo

w/Rhy. Fig. 1 (9 times)

w/Rhy. Fig. 1

(1st bar only)

Kybd.

A5 G5 A5
Love me two times,
I'm goin' away.

Love me one time.

Verse 2:
Do not speak.
Love me one time.

Yeah, my knees got weak.
Love me two times girl.
last me all through the week.

Love me two times, I'm goin' away.

Love me two times, I'm goin' away.

Oh yeah!

Kybd. solo
N.C.
Verse 3:

Love me one time...

Could not speak...

Love me one time baby.
Yeah, my knees got weak.

Love me two time girl.

Last me all through the week.

Love me two times.

I'm goin' a-way.

Love me two time babe.

Love me twice today.

Love me two time babe.
Not To Touch The Earth
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Moderate rock \( \frac{3}{4} = 104 \)

Intro: Bass: Gtr. I

Verse 1:

w/Riff A (7 times)

Riff A

Not to touch the earth, not to see the sun,

noth - in' left to do but run, run, run, let's run.

Let's run...

House up on the hill, moon is ly - ing still,

shad - ows on the trees wit - ness - ing the wild breeze, come on ba - by, run with me.

Let's
Chorus:
N.C.(Gm)
run.
Run with me,

(Riff B)

(Fm)
run with me.

(Gm)
Run with me,

(D5)
let's run.

(N.C.(Em))
(end Riff B)

w/Riff C (3 times)

Riff C
The mansion is warm at the top of the hill.
Rich are the rooms and the comforts there.
Red are the arms of luxurious chairs.
And you won't know a thing 'til you get inside.

Presidential corpse in the driver's car,
The engine runs on glue and tar.

Come on along, not goin' very far;
To the east, to meet the Czar.

Chorus:
N.C. (Am)

Run with me,
Run with me.

*R: Hammer on to notes w/ out picking.

w/Riff D (2 times)
Run with me, let's run.

Whoa!

Outlaws live by the side of a lake; the minister's daughter's in love with a snake, who lives in a well by the side of the road.

Wake up girl, we're almost home.
F5
F C F C F C F C
w/trem. bar
w/Rhy. Fig. 2 (1.3 times)
w/Fill 3

We should be inside the evening.

8va
Sun, sun, sun...

8va
Burn, burn, burn...

8va
Soon, soon, soon...

Fill 3 8va

Gtr. II

15-15-15
15-15-15
15-15-15
15-15-15

108
Moon, moon, moon. I will

burn you soon.

Soon,

Free time F5/Gb

soon.

w/max fuzz distortion

F5 Db#11 F5

Spoken: "I am the Lizard King. I can do anything."

(ad lib. trem. bar effects, detuning strings, etc.)
**TABLATURE EXPLANATION**

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

---

**BENDING NOTES**

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

---

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.
**RHYTHM SLASHES**

The chord voicings are found on the first page of the transcription underneath the song title.

**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**

Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

**ARTICULATIONS**

**HAMMER ON:**

Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

**LEFT HANDBED HAMMER:**

Hammer on the first note played on each string with the left hand.

**PULL OFF:**

Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

**FRETBOARD TAPPING:**

"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

**TAP SLIDE:**

Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

**SHORT GLISSANDO:**

Play note for its full value and slide in specified direction at the last possible moment.

**PICK SLIDE:**

Slide the edge of the pick in specified direction across the length of the string(s).

**BEND AND TAP TECHNIQUE:**

Play note and bend to specified interval. While holding bend, tap onto note indicated.

**MUTED STRINGS:**

A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

**LEGATO SLIDE:**

Play note and slide to the following note. (Only first note is attacked).

**PALM MUTE:**

The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

**LONG GLISSANDO:**

Play note and slide in specified direction for the full value of the note.

**TREMOLO PICKING:**

The note or notes are picked as fast as possible.
**TRILL:**
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

**ACCENT:**
Notes or chords are to be played with added emphasis.

**STACCATO (Detached Notes):**
Notes or chords are to be played roughly half their actual value and with separation.

**HARMONICS**

**NATURAL HARMONIC:**
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

**ARTIFICIAL HARMONIC:**
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

**ARTIFICIAL "PINCH" HARMONIC:**
A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

**DOWN STROKES AND UPSTROKES:**
Notes or chords are to be played with either a downstroke (↑) or upstroke (↓) of the pick.

**VIBRATO:**
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

**TREMOLO BAR**

**SPECIFIED INTERVAL:**
The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

**UNSPECIFIED INTERVAL:**
The pitch of a note or a chord is lowered to an unspecified interval.
The Doors
Guitar Tablature Anthology

This book is special. It contains twenty of The Doors' classic songs arranged exclusively for the guitar.

Blue Sunday
Break On Through
Five To One
Hello, I Love You
LA Woman
Light My Fire
Love Her Madly
Love Me Two Times
Love Street
Not To Touch The Earth
Peace Frog
People Are Strange
Riders On The Storm
Roadhouse Blues
Soul Kitchen
Spanish Caravan
The Crystal Ship
Touch Me
Twentieth Century Fox
Wild Child

In clear guitar tablature and standard notation, complete with lyrics and chord symbols. Plus an introduction by Steven Rossen.