

DOORS



L.A. WOMAN

DOORS L.A. WOMAN

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THE CHANGELING

Words by Jim Morrison Music by The Doors

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Bright Rock Beat

A7(+9)

(8va basso)

A7(+9)

A7(+9)

A7(+9)

A7(+9)

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily A7(+9) and its variations, with some eighth-note movement. The lower staff is in bass clef and features a consistent eighth-note accompaniment pattern.

A7(+9)

I live

The second system continues the musical piece. The upper staff shows the vocal line with the lyrics "I live" appearing in the second measure. The lower staff maintains the eighth-note accompaniment.

A7(+9)

up town, I live down - town,

The third system features the vocal line with the lyrics "up town, I live down - town,". The upper staff shows the vocal melody and the lower staff shows the accompaniment.

I live all a-round.

The fourth system continues the vocal line with the lyrics "I live all a-round.". The upper staff shows the vocal melody and the lower staff shows the accompaniment.

I had mon - ey, —

The fifth system shows the vocal line with the lyrics "I had mon - ey, —". The upper staff shows the vocal melody and the lower staff shows the accompaniment.

A7(+9)

I had — none; — I had

A7(+9)

mon - ey, — I had — none; —

A7(+9) Am

But I nev - er been so broke that I could-n't leave

Am

town. — I'm a change - ling —

Am

see me change. — I'm a

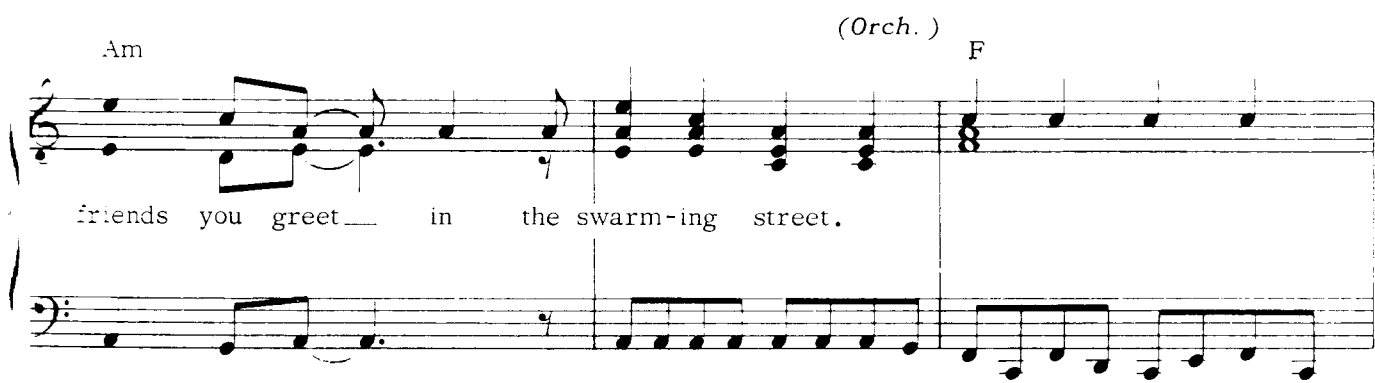
Am
change - ling - see me change.



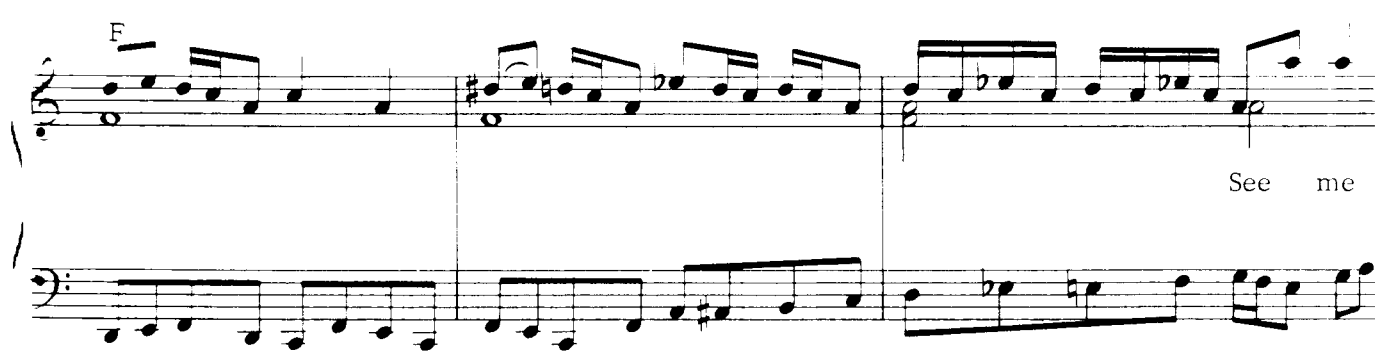
Am Am
I'm the air you breathe, food you eat,



Am (Orch.) F
friends you greet in the swarm-ing street.

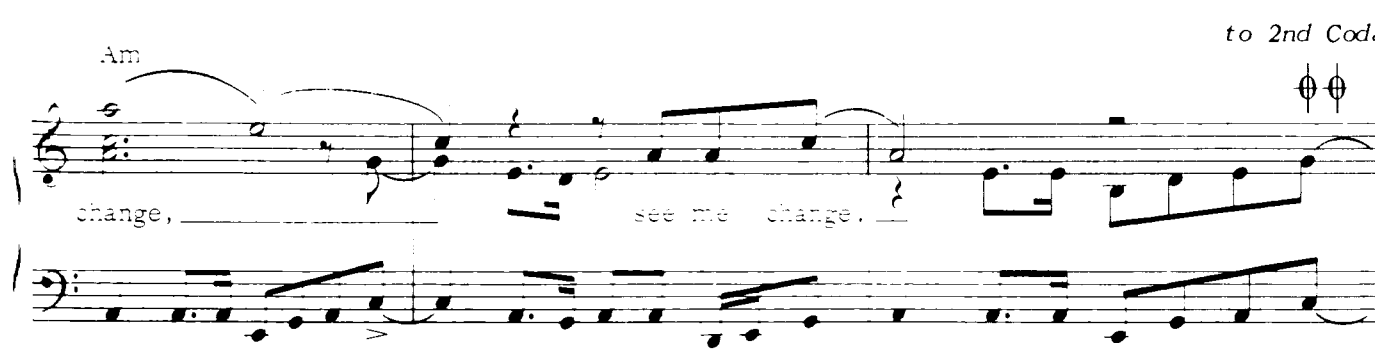


F
See me



Am
change, see me change.

to 2nd Coda



Am

I live

Coda
A sus4

A9

town. I'm the

Second Coda
Am

I'm leav-ing town on the mid-night train

Am

gon-na see me change,

Am

change, change, change, change.

(Repeat and fade)

BEEN DOWN SO LONG



Words by Jim Morrison Music by The Doors

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Medium 4-beat

Well, I been down so God - damn long

(8va basso)

that it looks like up to me.

Well, I been down so ver - y damn long

that it looks like up to me.

Em B Bb

Now, why don't one of you peo - ple —

A N.C. Em

c' - mon — and set me free? —

Em Em

I said, war - den, war - den, war - den, —

Em

won't you break your lock and key. —

Em A7

I said, war - den, war - den,

A7

war - den, _____ won't you break _____ your lock and

Em

key. _____ Hey,

B Bb A N.C.

come a - long here, mis - ter, _____ c'mon, _____

Em

and let the poor boy be. _____

Em Em

Ba - by, ba - by, ba - by, _____ won't you get _____

Em

— down on your knee;

Em A7

Ba - by, Ba - by,

A7 G A7

Ba - by, won't you get down on your

Em

knee.

Em B Bb

C' - mon, lit-tle dar - lin',

A N.C. Em

C' - mon _____ and give your love to me. _____

Em

Well, I been

A N.C. A7 N.C. A7 N.C. A7

C' - mon, _____ c' - mon, _____ c' - mon, _____

loco

A7 N.C. Em Eb7 E7

and set me free! _____

LOVE HER MADLY

Words by Robby Krieger Music by The Doors

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Bright Rock Beat

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and single notes, while the bass staff provides a simple accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

The second system of music is a piano accompaniment for the first vocal line. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and single notes, while the bass staff provides a simple accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

The third system of music is a vocal line with piano accompaniment for the first two phrases. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the vocal melody, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Don't you love her mad - ly? Don't you need her bad - ly?". An "Am" chord marking is present above the second measure.

The fourth system of music is a vocal line with piano accompaniment for the last two phrases. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the vocal melody, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Don't you love her ways? Tell me what you say?". "D7" and "Am" chord markings are present above the first and third measures, respectively.

Am Am7

Don't you love her mad - ly? Want to

F D Am

be her dad - dy? Don't you love her face?_

Am E

Don't you love her as she's walk - ing out the door?_

Am Em

Like she did one thou-sand times be - fore.

Am D7

Don't you love her ways?_ Tell me

Am Em

what you say don't you love her as she's walk-ing out the door?_

Am N.C. D9 Am7 D9

All your love_

D9 Am7 D9 Am7 D9

all your love_ all your love_

Am7 D7 Am7 D7 G

all your love all your love is gone, —

G C

So sing a lone - ly song_ of a

A D F D G E

deep blue dream. — Sev-en hors-es seem — to be on the

Am C F

mark. Oh, — don't you love — her? —

D Am E

Don't you love her as — she's walk - ing out — the door? —

Am N.C.

Am

mark.

Am

Don't you love her mad - ly? Don't you

(Repeat and fade)



CARS HISS BY MY WINDOW

Words by Jim Morrison Music by The Doors

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Slow Blues Beat

The cars hiss by my win-dow

like the waves down on the beach. The

cars hiss by my win - dow like the waves down on the beach.

E B7

I got this girl be-side me, but she's

A7 E

out of reach.

E

Head-lights thru my win-dow shin-ing on the wall

E

A7

Head-lights thru my win-dow climb-ing on the wall,

E B7

Can't hear my ba - by

This system contains the first two measures of music. The treble clef has a whole note E4 in the first measure, followed by a half note G#4 and a quarter note A5 in the second measure. The bass clef has a triplet of eighth notes (F#3, G#3, A3) in the first measure, followed by a half note G#3 and a quarter note F#3 in the second measure. The lyrics "Can't hear my ba - by" are positioned below the treble staff.

A7 E

tho' I call and call.

This system contains the next two measures. The treble clef has a half note G#4 and a quarter note A5 in the first measure, followed by a half note G#4 and a quarter note F#4 in the second measure. The bass clef has a triplet of eighth notes (F#3, G#3, A3) in the first measure, followed by a half note G#3 and a quarter note F#3 in the second measure. The lyrics "tho' I call and call." are positioned below the treble staff.

E B E

This system contains the next two measures. The treble clef has a half note G#4 and a quarter note A5 in the first measure, followed by a half note G#4 and a quarter note F#4 in the second measure. The bass clef has a triplet of eighth notes (F#3, G#3, A3) in the first measure, followed by a half note G#3 and a quarter note F#3 in the second measure. There are no lyrics in this system.

E

This system contains the next two measures. The treble clef has a half note G#4 and a quarter note A5 in the first measure, followed by a half note G#4 and a quarter note F#4 in the second measure. The bass clef has a triplet of eighth notes (F#3, G#3, A3) in the first measure, followed by a half note G#3 and a quarter note F#3 in the second measure. There are no lyrics in this system.

A7

Win-dow starts to trem-ble with a son-ic boom.

This system contains the final two measures. The treble clef has a half note G#4 and a quarter note A5 in the first measure, followed by a half note G#4 and a quarter note F#4 in the second measure. The bass clef has a triplet of eighth notes (F#3, G#3, A3) in the first measure, followed by a half note G#3 and a quarter note F#3 in the second measure. The lyrics "Win-dow starts to trem-ble with a son-ic boom." are positioned below the treble staff.

E

Win - dow starts to trem - ble

A7 3

Win - dow starts to trem - ble with a son - ic boom

E

Cold girl will kill you in a dark - ened room

B7 A7

Cold girl will kill you in a dark - ened room

E 3 3 3 Am6 Bbm6 E9

rit.



L'AMERICA

Words by Jim Morrison Music by The Doors

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Start slowly

Musical notation for the first system, starting slowly. The bass line features a triplet of eighth notes.

Musical notation for the second system, continuing the piece.

Getting gradually faster

Musical notation for the third system, getting gradually faster.

Medium 4 beat

Musical notation for the fourth system, medium 4 beat.

Musical notation for the fifth system, including the instruction "(with 8va basso)".

Repeat ad lib

B

I took a trip down to l'A - mer - i - ca

B

to trade some beads for a pint of gold. —

1.

2. to

B

of gold. _____

1.

B

l'A-mer- i - ca, l'A-mer- i - ca, l'A-mer - i - ca, l'A-mer -

2.

B E7

C'-mon, peo - ple, don't you

without 8va

E7

look so down;— You know the rain-man's com-in' to town.—

A7 A#

He'll change your weath-er, he'll change your luck,—

B N.C. B

He'll e - ven teach you how to find your - self,

B

l'A - mer - i - ca.

(with 8va basso)

A B \flat B C C \sharp F \sharp 7 B7

E A E

Friend-ly stran - gers came to town, —

(without 8va basso)

A E A

all the peo-ple — put them down. — But the wo - men —

E B C

loved their ways — come a - gain some oth - er —

B

day. — Like the gen - tle rain, —

B

like the gen - tle rain — that falls. —

B

(with 8va basso) Repeat ad lib

Getting gradually faster

B

l'A- mer - i - ca, l'A - mer - i - ca, l'A - mer - i - ca, _____

1. 2.

B

l' A - l' A -

B

mer - i - ca.

sfz



HYACINTH HOUSE

Words by Jim Morrison Music by The Doors

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Medium beat

The first system of musical notation consists of two staves. The treble staff begins with a D chord marking and contains a series of eighth notes with accents. The bass staff provides a simple accompaniment with quarter notes.

The second system continues the piano accompaniment with similar rhythmic patterns in both the treble and bass staves.

The third system continues the piano accompaniment, featuring a D chord marking at the beginning of the treble staff.

The fourth system includes vocal lines and lyrics. The lyrics are: "What are they do-ing in the Hy-a-cinth House _ what are they do - ing in the". The notation shows the vocal melody and piano accompaniment for this section.

D Am G

Hy - a-cinth House_ to please the li-ons_ this

D

day? I need a

D

brand new_ friend_ who does-n't both-er me, -

D

I need a brand new_ friend_ who does - n't trou-ble me. -

D Am G

I need some-one_ who, who does - n't

F D D#m Em

need me. — I see the

Em

bath - room is clear, — I think that some-bod-y's near, —

Em F#m

I'm sure that some-one is fol - low-ing me. —

F#m G A7 N.C.

Oh, yeah. —

D

Why did you throw the Jack - of - Hearts — a - way? —

D

Why did you throw the Jack - of - Hearts - a - way? — It was the

Am G D

on - ly card in the deck that I had left to play. —

D

And I'll

Am G 1. 2. D

say it a - gain, — I need a brand new friend,

D 3. D7 G D G D

And I'll brand new friend, — the end. —

CRAWLING KING SNAKE

Words & Music by John Lee Hooker & Bernard Besman

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♩ = 82

N.C.

The musical score is written for piano in G major and common time. It consists of five systems of music. The first system shows the beginning with a 'N.C.' (No Chords) instruction. The second system continues the instrumental introduction. The third system includes a guitar chord diagram for E7b10 (x02233) above the staff. The fourth system continues the instrumental. The fifth system begins the vocal entry with the lyrics '1. Well I'm the'.



E7^b10



(3^o instrumental)

crawl - ing King— Snake in the room of damned—
 (Verses 2, 4, 5 & 6 see block lyric)



I'm the crawl - ing King— Snake in the room of



damned,— you don't mess 'round with my mate, gon - na

6^o To Coda ⊕



1, 5.

use her for my - self.

2.

3.

4.

A A⁷dim B⁷

Diagram 1: A (x02232) | Diagram 2: A⁷dim (x02232) | Diagram 3: B⁷ (x2442)

A E

Diagram 4: A (x02232) | Diagram 5: E (022100)

E⁷

Diagram 6: E⁷ (022100)

Instrumental

A⁷

Diagram 7: A⁷ (x02232)

E⁷

Diagram 8: E⁷ (022100)

B⁷

Diagram 9: B⁷ (x2442)

A7 E7 A A#dim B7

D.%. al Coda

⊕ *Coda*

E A A#dim B E E9

rall.

Verse 2:
 Come a' crawling by my window grass is very high
 Keep on crawling till the day I die
 Crawling King Snake and a room of damned
 You'd better give me what I want, gonna crawl no more.

Verse 3: Instrumental

Verse 4:
 Come a' crawling baby, crawling round your door
 See anything I want, I'm gonna crawl on your floor
 Let's crawl in the room of damned
 Come on give me what I want, ain't gonna crawl no more.

Verse 5:
 Come on crawl, come on crawl
 You don't have to get on your hands and knees baby
 Crawl all over me
 Just like the spider on the wall, we go crawl.

Verse 6:
 Well I'm the Crawling King Snake in the room of damned
 Call me the Crawling King Snake in the room of damned
 You don't mess 'round with my mate
 Gonna use her for myself.

THE W.A.S.P. (TEXAS RADIO AND THE BIG BEAT)

Words by Jim Morrison Music by The Doors

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Medium 4 beat

Em

Em

(spoken:) I want to tell you about Texas Radio and the big beat.

Em

It comes out of the Virginia swamps, cool and slow, with a back beat,

Em

narrow and hard to master.

Em

some call it heavenly in its brilliance
 others, mean and rueful of the Western dream
 I love the friends I have gathered together on this thin raft
 we have constructed pyramids in honor of our escaping.

This is the land where the
 Pharaoh died.

(repeat ad lib)

E 3 F# E F# G E F# E F#

A A# B E F# E F# E

F# G# G F# E Em

Em

The Negroes in the forest, brightly feathered, and they are saying:

Em

"Forget the night!
live with us in forests of azure,
out here on the perimeter, there are no stars. Out here we is stoned - immaculate."

E 3 F# E 3 F# G

(Sung:)
1. Lis-ten to this I'll tell you a-bout the heart-aches; I'll
2. Lis-ten to this I'll tell you a-bout Tex-as; I'll

E 3 F# E F# A A# B

tell you a-bout the heart-ache and the loss of God. I'll
tell you a-bout Tex-as Ra-di-o. I'll

E 3 F# E 3 F# C# 3 A C# A

tell you a-bout the hope-less night, the mea - ger food my soul for - got,
 tell you a-bout the hope-less night, the wan - der - in' the West - ern dream,

F# 3 G# G F# E Em

tell you a - bout the maid-en with wrought i - ron soul.

Em

(spoken) I want to tell you about Texas Radio and the big beat,

Em

soft-driven, slow and mad
 like some new language .

G# G F# E

wrought i - ron soul.

RIDERS ON THE STORM

Words and Music by The Doors

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Moderate beat

Em A Em A Em A

8va basso

Em A Em A Em A

8va

Em A Em A Em A Em A

Em A Em A Em A

Ri-ders on the storm, Ri-ders on the storm,

Em A Am Bm/A C/A D/A

In - to this house we're born, in -

Em A Em A D

to this world we're thrown like a dog with-out a bone, an

C Em A Em7 A

act-or out on loan. Ri-ders on the storm. There's a

Em A Em7 A

kill-er on the road his brain is
got-ta love your man girl, you

Em A Em7 A Am Bm/A

squirm-ing like a toad. _____ Take a long hol - i day
 got - ta love your man. _____ Take him by the hand

C/A D/A Em A Em7 A

let your chil - dren play. _____ If you
 make him un - der stand. _____ The

D C Em A

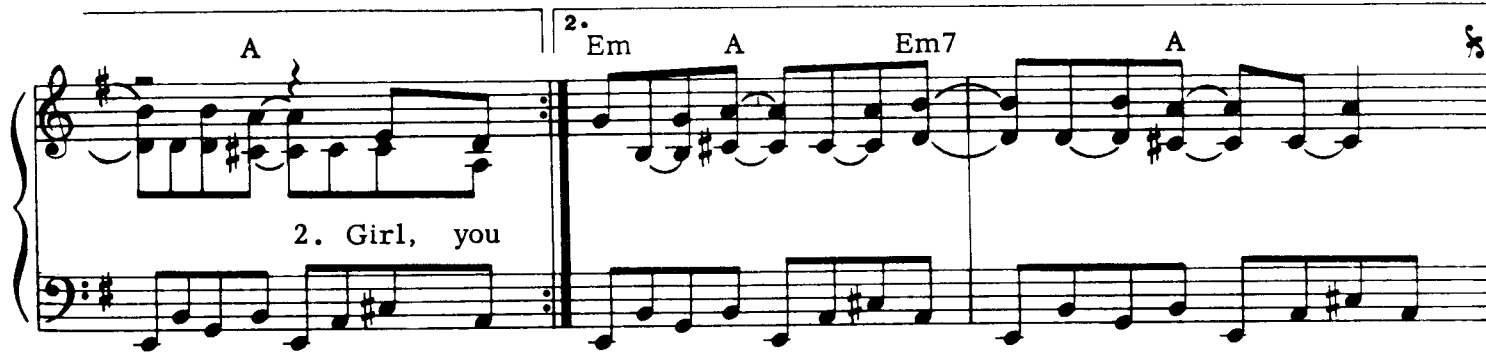
give this man a ride, sweet fam-i - ly will die. Kill-er on the road.
 world on you de-pends, our life will nev - er end. You got-ta love your man.

A Em A Em7 A 1. Em Em7

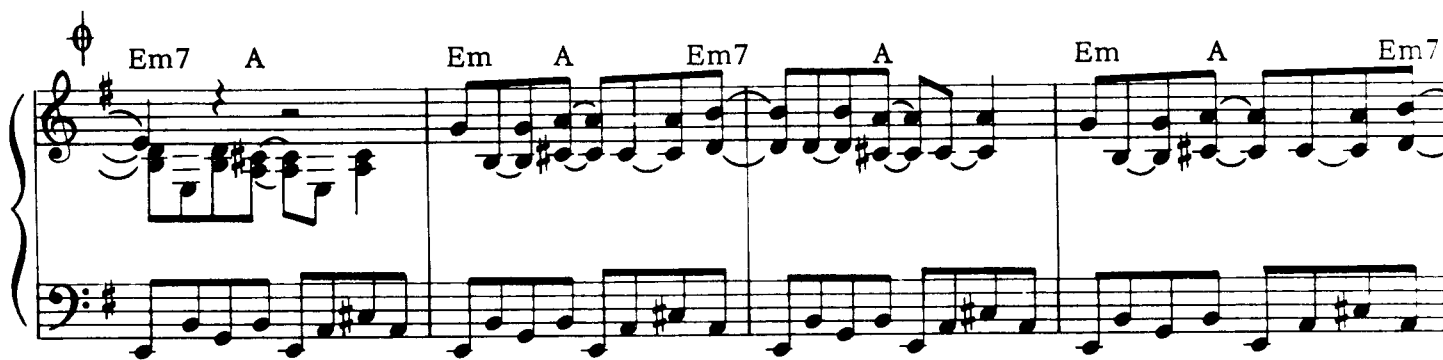
A

2. Em A Em7 A

2. Girl, you

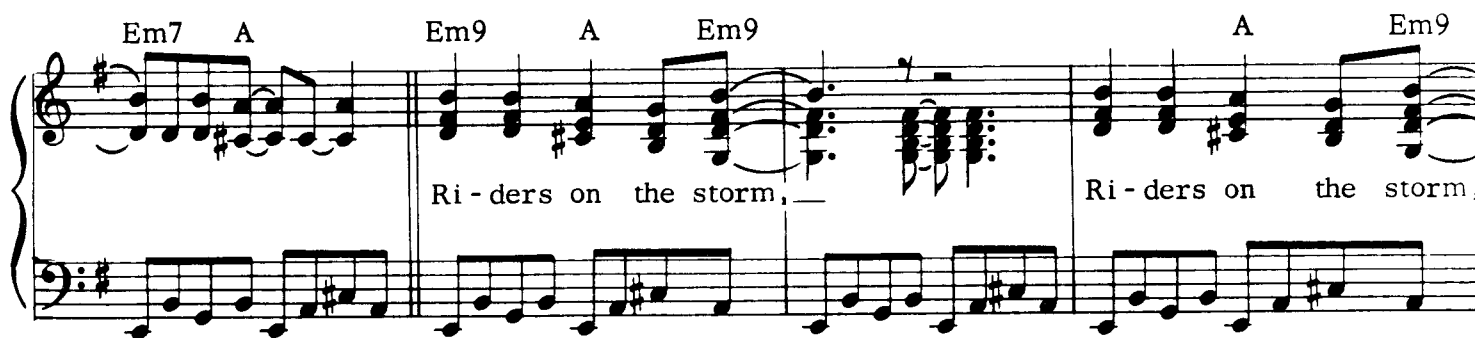


Em7 A Em A Em7 A Em A Em7



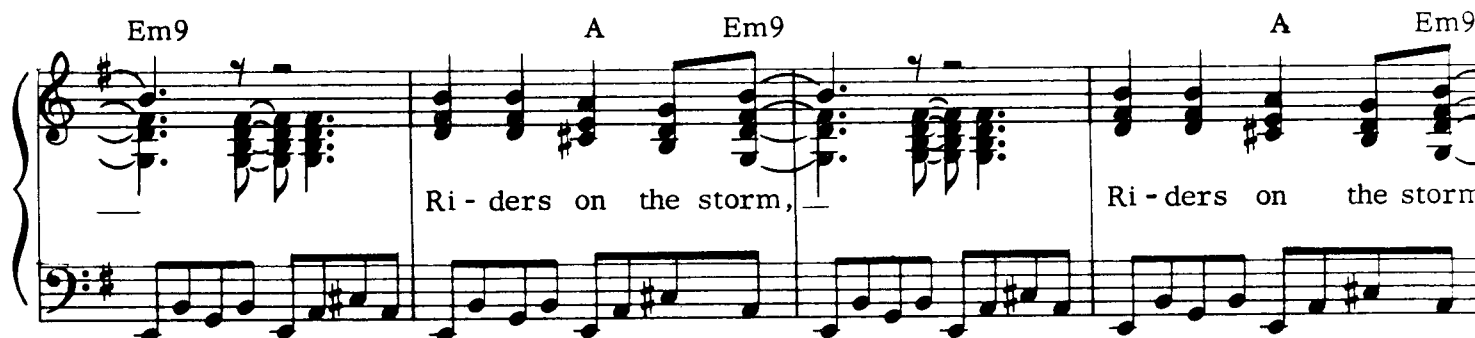
Em7 A Em9 A Em9 A Em9

Ri - ders on the storm, Ri - ders on the storm,



Em9 A Em9 A Em9

Ri - ders on the storm, Ri - ders on the storm,



Em9



Repeat and fade

BACK DOOR MAN

Words & Music by Willie Dixon

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$\text{♩} = 88$

N.C.



1. Oh yeah— oh man,—
(Verse 2 see block lyric)

I'm a back door man—



I'm a back door man,



the men don't know what your little girls understand.





And all your people, they're

trying to sleep, I'm out to make her with my midnight creep,

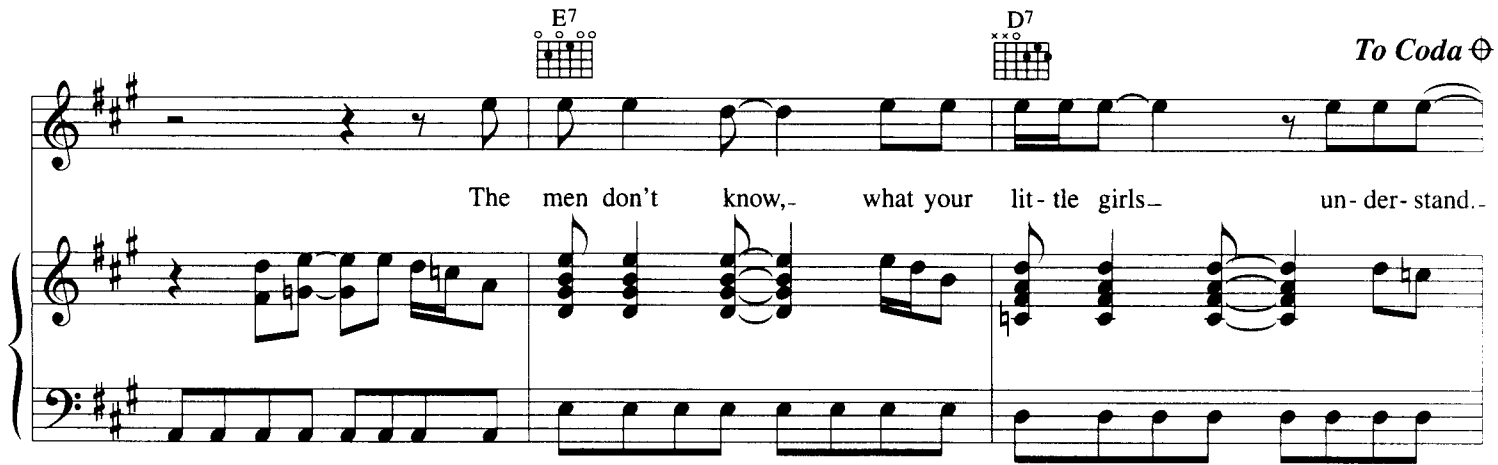
D7  A7 

yeah,— 'cause I'm a back door man.—



E7  D7  *To Coda* ⊕



The men don't know,— what your lit-tle girls— un-der-stand.—







A7  A7 

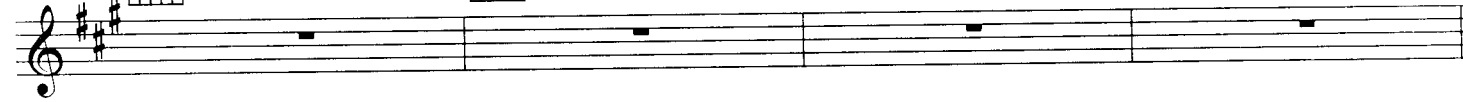
Guitar solo




D7  A7 




E7  D7  A7  *D.%. al Coda*




⊕ *Coda*

A7  A7^{b10} 




Verse 2:
 You men eat your dinner
 Eat your pork and beans
 I eat more chicken any man ever seen
 Yeah yeah
 I'm a back door man
 The men don't know
 But your little girls understand.

Well I'm a back door man
 I'm a back door man
 Oh, baby
 I'm a back door man
 The men don't know
 But your little girls understand.



L.A. WOMAN

Words and Music by The Doors

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Bright beat

The first system of musical notation for 'Bright beat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of whole rests. The lower staff is in bass clef with the same key signature and time signature. It contains a continuous eighth-note accompaniment pattern across all four measures.

The second system of musical notation continues the piece. The upper staff has four measures: the first is a whole rest, the second contains a half note chord (F#4 and C5), the third contains a half note chord (D5 and F#5), and the fourth contains a half note chord (G5 and B5). The lower staff continues the eighth-note accompaniment pattern, with a '(b)' marking under the second measure.

The third system of musical notation continues the piece. The upper staff has four measures: the first is a whole rest, the second contains a half note chord (F#4 and C5), the third contains a half note chord (D5 and F#5), and the fourth contains a half note chord (G5 and B5). The lower staff continues the eighth-note accompaniment pattern.

The fourth system of musical notation continues the piece. The upper staff has four measures of eighth-note chords: the first is F#4-C5, the second is D5-F#5, the third is G5-B5, and the fourth is A5-C6. The lower staff continues the eighth-note accompaniment pattern.

A

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

A

Musical notation for the second system, including the lyrics "Well, I". The piano accompaniment continues with eighth notes in the bass clef. The treble clef melody includes some rests and longer note values.

A

Musical notation for the third system, including the lyrics "just got in-to town a - bout an hour a - go". The piano accompaniment continues with eighth notes in the bass clef. The treble clef melody features a series of chords and moving lines.

A

Musical notation for the fourth system, including the lyrics "took a look a-round, see which way the wind blow,". The piano accompaniment continues with eighth notes in the bass clef. The treble clef melody continues with eighth and quarter notes.

A

Musical notation for the fifth system, including the lyrics "Where the lit - tle girls in their". The piano accompaniment continues with eighth notes in the bass clef. The treble clef melody continues with eighth and quarter notes.

A

Hol - ly - wood bun - ga - lows, — Are you a

A

luck - y lit - tle la - dy in the ci - ty of light? —

A

or just an - oth - er lost an - gel. — Ci - ty of night, —

G G# A

ci - ty of night, —

A G G#

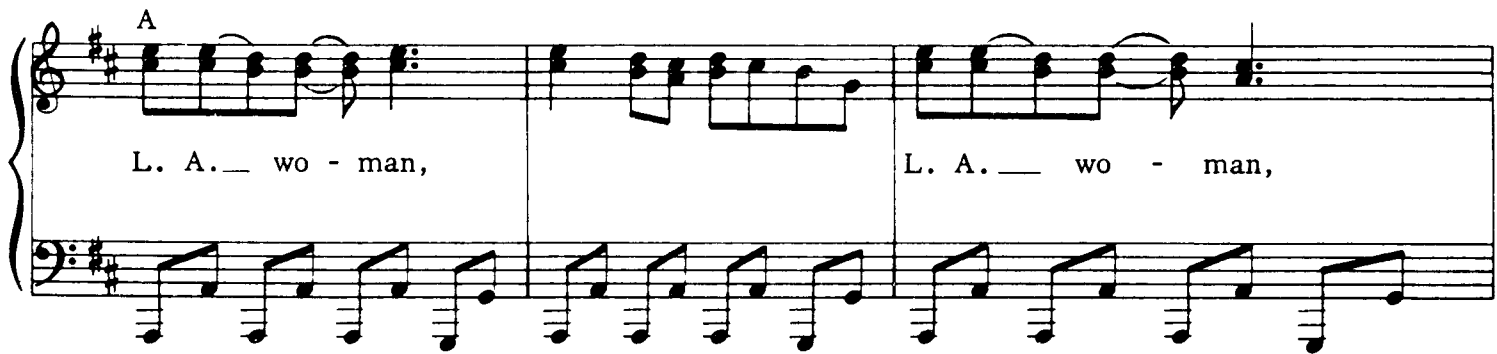
ci - ty of night, — ci - ty of night. —

A



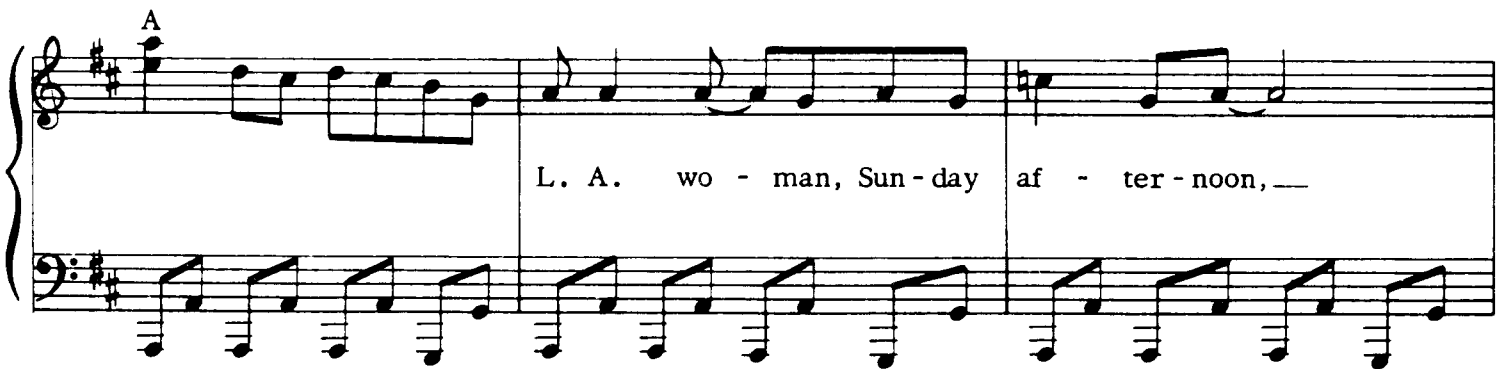
A

L. A. — wo - man, L. A. — wo - man,



A

L. A. wo - man, Sun - day af - ter - noon, —



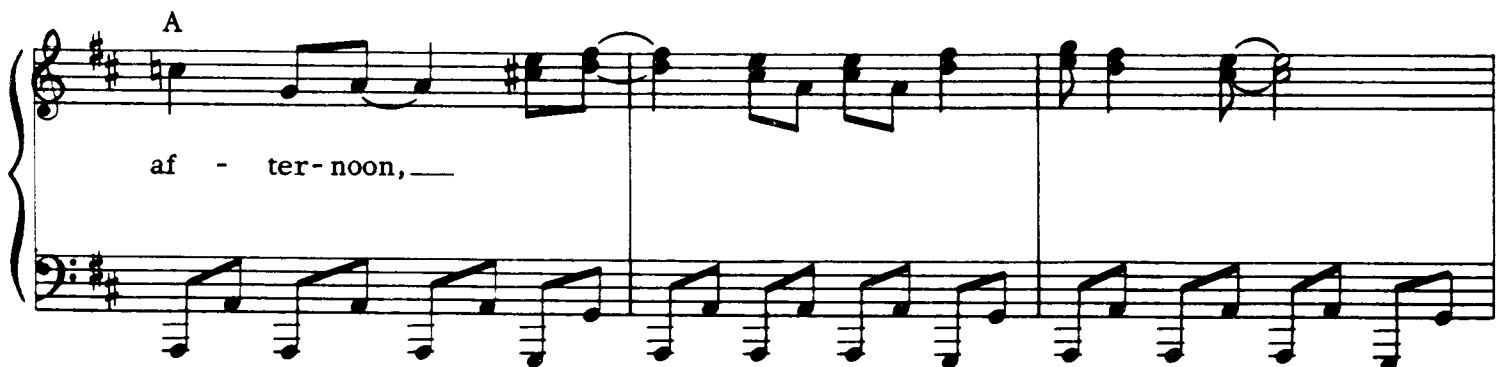
A

L. A. — wo - man, Sun - day



A

af - ter - noon, —



A

L. A. wo - man, Sun-day af - ter - noon — drive thru your sub-urbs

A G G#

in - to your blues, in - to your

A G

blues, in - to your blue, blue, — blues, —

G G# A

— in - to your blues.

A G A G A G

A G A G A G

I see your hair is burn - ing—

A G A G A G

hills are filled with

A G A G A G

fi - re; — If they

A G A G A G

say I nev - er — loved you —

A G A G A G

you know they are a li - ar. —

A G A G A G

Driv - in' down the

A G A G A G

free - way

A G A G A G

mid - night al - leys roam

A G A

Cops in cars, the top - less bars,

A

nev - er saw a wo - man so a -

G G# A

lone, so a-lone,

A G G#

so a-lone, so a-lone.

A

Mo-tel mon-ey

A

mur-der mad-ness

A

let's change the mood from glad to sad-ness.

Double tempo (slow 4)

Am

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment.

Am

The second system continues the piano accompaniment. The treble staff has a whole rest followed by a half note. The lyrics "Mis - ter" are written below the treble staff.

Mis - ter

Am

The third system features a more active piano accompaniment. The lyrics "Mo - jo ris - in'" and "Mis - ter" are written below the treble staff.

Mo - jo ris - in' Mis - ter Mo - jo ris - in' Mis - ter

Am

(Getting gradually faster and faster)

The fourth system shows the piano accompaniment becoming more rhythmic. The lyrics "Mo - jo ris - in'" and "Mis - ter" are written below the treble staff.

Mo - jo ris - in' Mis - ter Mo - jo ris - in' got to

Am

The fifth system features a piano accompaniment with a mix of eighth and sixteenth notes. The lyrics "keep on ris - in'" and "Mis - ter" are written below the treble staff.

keep on ris - in' Mis - ter Mo - jo ris - in' Mis - ter

Am
Mo - jo ris - in' Mo - jo ris - in' Mis - ter

Am Faster
Mo - jo ris - in' Mis - ter Mo - jo ris - in' got to

Am
keep on ris - in' ris - in', ris - in',

Am
ris in', ris - in', ris - in', ris - in',

ris - in', ris - in', ris - in', ris - in',

Tempo I

8

A

A G G#

ci - ty of night, ci - ty of night,

A

A

A A

L. A. _wo- man,
she's my wo- man,

L. A. _wo - man.
L. A. _wo - man.

Repeat and fade

The Changeling
Love Her Madly
Been Down So Long
Cars Hiss By My Window
L.A. Woman
L'America
Hyacinth House
Crawling King Snake
The WASP (Texas Radio and the Big Beat)
Riders On The Storm
Plus bonus song...
Back Door Man

Every song from this all-time classic album,
the last recorded by Jim Morrison and the Doors...
plus a bonus song, the blues track 'Back Door Man'
from their legendary first album.
Full arrangements for piano, voice and guitar,
including complete lyrics and guitar chord boxes.

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