

play guitar with...

elvis

the early years

six classic elvis presley songs
with soundalike CD backing tracks
containing full band performances
and backing vocals!

**guitar tab and standard notation
of each song with chord symbols...
plus complete lyrics for vocalists**



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Natalie Barowitz and Rob Fardell

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blue suede shoes

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guitar tablature explained

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

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. 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: D A D E G open 3fr

Strings: E B G D A E

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

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

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

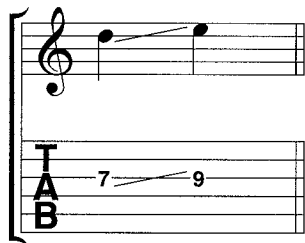
HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

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 note.

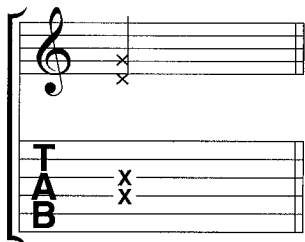
LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

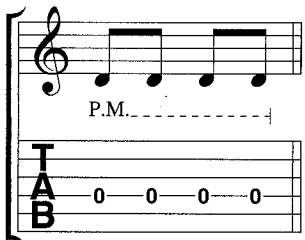
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



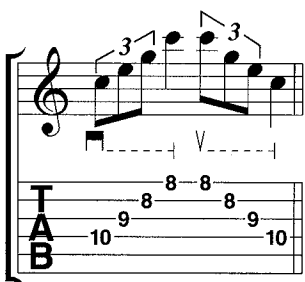
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



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



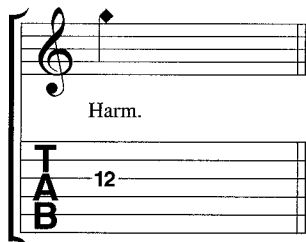
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



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



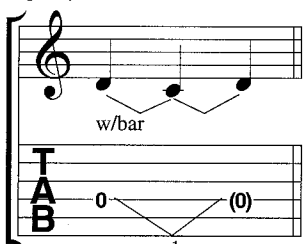
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



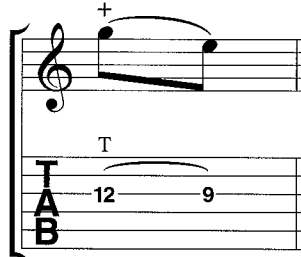
RAKE: Drag the pick across the strings indicated with a single motion.



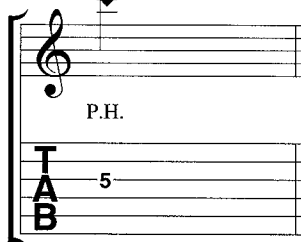
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



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.



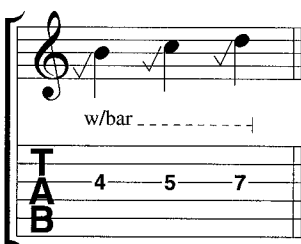
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



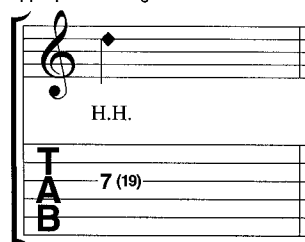
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



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



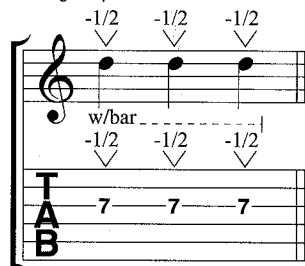
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

NOTE: Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

D.%. al Coda

- Go back to the sign (%), then play until the bar marked *To Coda* then skip to the section marked *Coda*.

D.C. al Fine

- Go back to the beginning of the song and play until the bar marked *Fine*.

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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all shook up

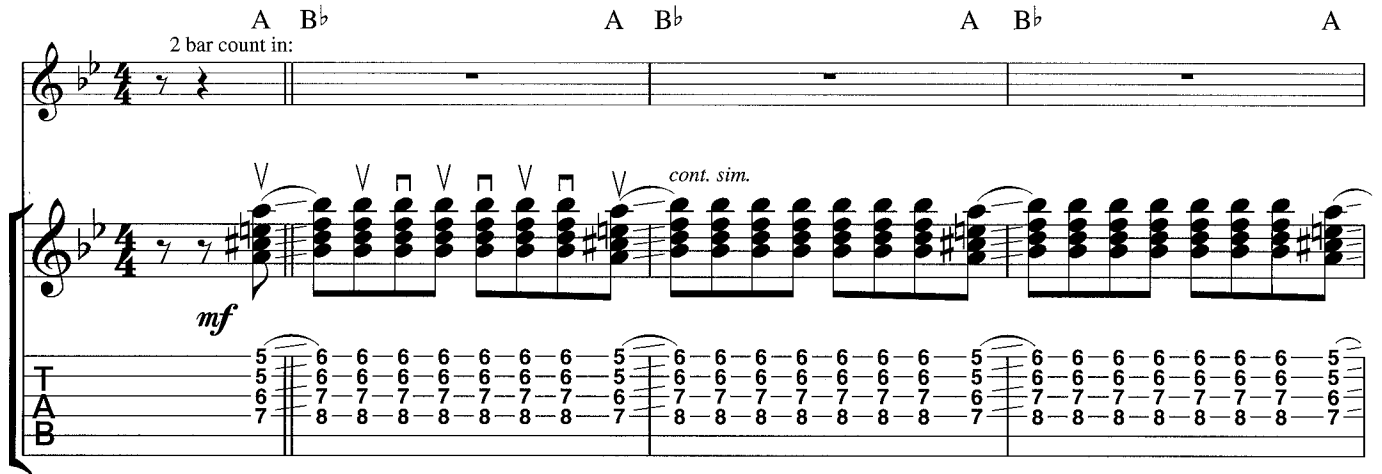
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Intro 

2 bar count in:

Chord progression: A B \flat A B \flat A B \flat A



Verse

B \flat

A

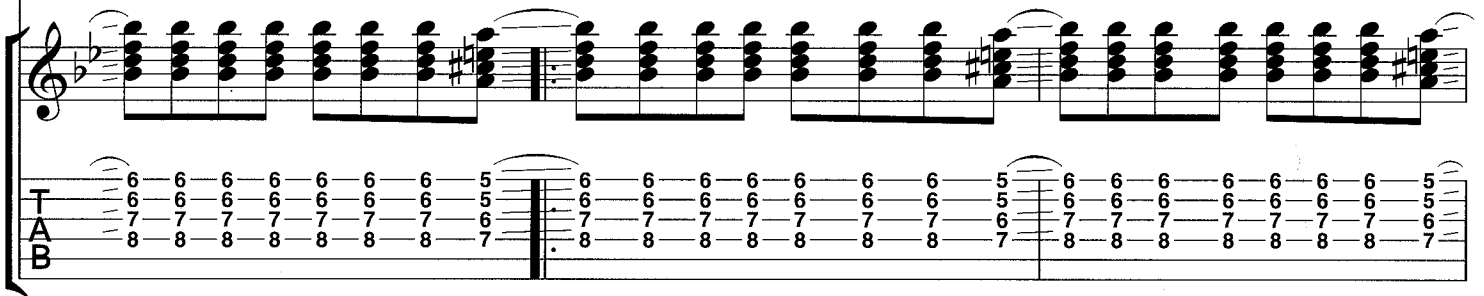
B \flat

A

B \flat

A

1. Oh, well - a bless - a my soul, oh what's - a wrong with me? I'm
hands are shak - in' and my knees are weak. I



B \flat

A

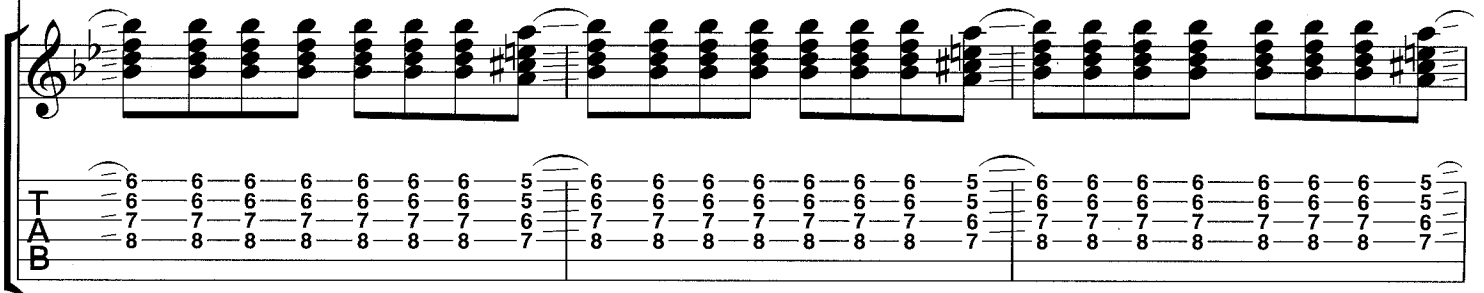
B \flat

A

B \flat

A

itch - in' like a man on a fuz - zy tree. My friends say I'm act - in'
can't seem to stand on my own two feet. Who do you think of when you



lit - tle mixed up but I feel fine. When I'm near the girl that

TAB

F A

I love best— my heart beats so it scares— me to death. 3. When she touch—

TAB: X-11-X-11-X-11-X-11 | 10 5 5 7

X-11-X-11-X-11-X-11 | 10 5 5 7

X-12-X-12-X-12-X-12 | 10 5 5 7

X-13-X-13-X-13-X-13 | 10 5 5 7

Verse A B^b A B^b A

- ed my hand, oh what a chill I got,— her lips are like— a vol -

TAB: 6-6-6-6-6-6-6-6-5 | 6-6-6-6-6-6-6-5 | 6-6-6-6-6-6-6-5

7-7-7-7-7-7-7-7-6 | 7-7-7-7-7-7-7-6 | 7-7-7-7-7-7-7-6

8-8-8-8-8-8-8-8-7 | 8-8-8-8-8-8-8-7 | 8-8-8-8-8-8-8-7

B^b A B^b A B^b

- ca - no when it's hot.— I'm— proud to say that she's my but - ter - cup. I'm in—

TAB: 6-6-6-6-6-6-6-6-5 | 6-6-6-6-6-6-6-5 | 6-6-6-6-6-6-6-5

7-7-7-7-7-7-7-7-6 | 7-7-7-7-7-7-7-6 | 7-7-7-7-7-7-7-6

8-8-8-8-8-8-8-8-7 | 8-8-8-8-8-8-8-7 | 8-8-8-8-8-8-8-7

E^b

love,— I'm all shook up. Ooh, ooh, ooh,— ooh...

TAB: 6 11

7 11

8 12

F

D. al Coda

bo - dy of mine, that's to have that girl that I love so fine. 4. When she touch

TAB

X	11	X	11	X	11	X	11	10	10	10	8	5	5	6	7
X	11	X	11	X	11	X	11	10	10	10	8	5	5	6	7
X	12	X	12	X	12	X	12	10	10	10	8	5	5	6	7
X	13	X	13	X	13	X	13	10	10	10	8	5	5	6	7

Coda

B \flat E \flat

Ooh, ooh, ooh. Yeah,

TAB

6	6	6	6	6	6	6	6	11	11	12
6	6	6	6	6	6	6	6	11	11	12
7	7	7	7	7	7	7	7	11	11	12
8	8	8	8	8	8	8	8	11	11	12

F 7 A B \flat B \flat

yeah, yeah. I'm all shook up.

(Yeah.)

TAB

11	5	6	6	6	6	6	6	6	6	6	6	6	6	6	6
10	5	6	6	6	6	6	6	6	6	6	6	6	6	6	6
10	6	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

blue suede shoes

Words & Music by Carl Lee Perkins

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Verse

2 bar count in:

$\text{♩} = \text{♩}_3$

A

1. Well, it's a one for the mon - ey, two for the show,

mf (§ only)

TAB

Chorus

D7

three to get - a read - y now go, cat, go. But don't you

TAB

even s-----

A add9

step on my blue suede shoes. Well you can

cont. sim.

TAB

E⁹ A To Coda ♢

do an - y - thing__ but stay - ay off of my blue__ suede shoes.

TAB

A

2. Well, you can knock me down, step on my face, burn my house, steal my car,

TAB

slan - der my name__ all__ ov - er the place. Well, do an - y - thing__ that you
drink my li - quor from an old fruit jar. }

TAB

wan - na do, but uh - uh hon - ey lay off__ of { them } shoes. And don't__
my }

TAB

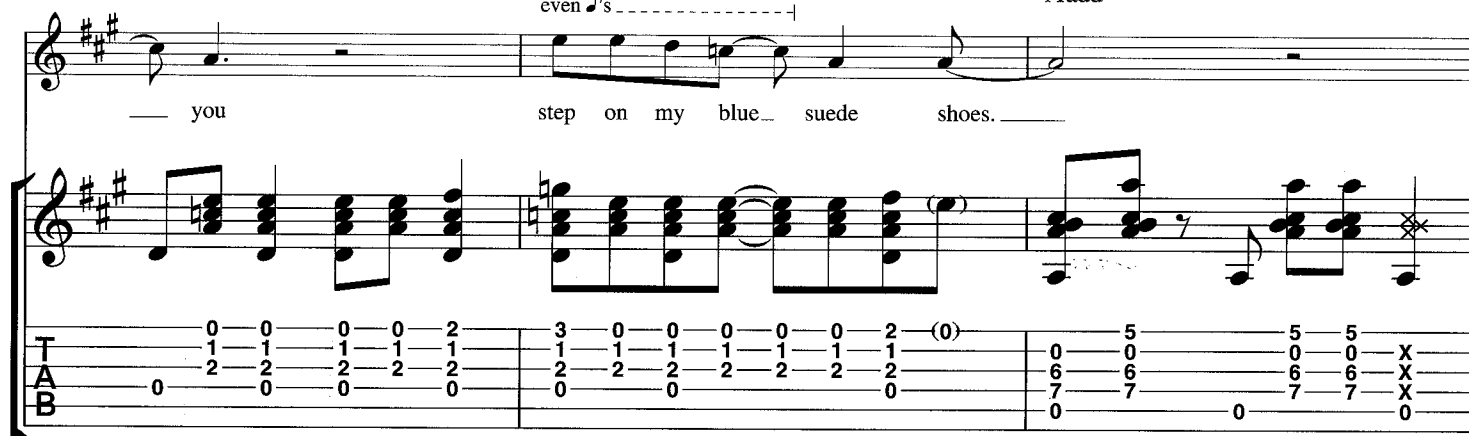
Chorus

D⁷

even 

Aadd⁹

— you step on my blue suede shoes. —



TAB: 0 0 0 0 2 3 0 0 0 0 0 2 (0) 5 5 5 5 X X X X

E⁹

Well, you can do an - y - thing but stay - ay off of my blue suede



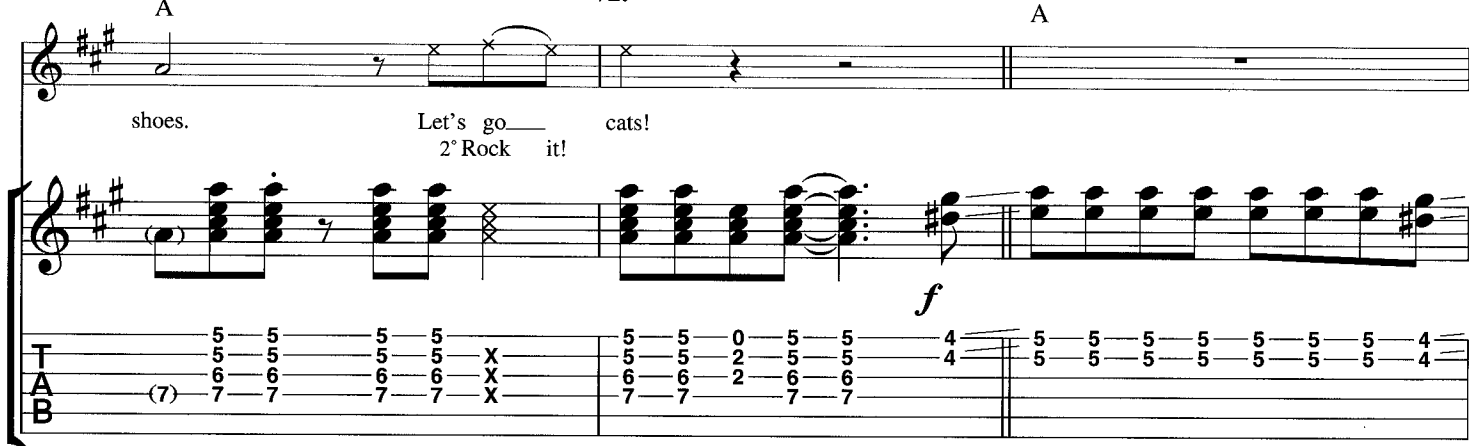
TAB: 5 5 X 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A

1.

Solo A

shoes. Let's go cats! 2° Rock it!



TAB: 5 5 5 5 X 5 5 0 5 5 4 5 5 5 5 5 5 5 4

1. cont.



TAB: 5 5 5 5 5 5 5 5 5 8 5 8 5 7 5 7 5 6 7 6 7 5

1. cont. D7 A

T
A
B

1. cont.

E⁷

T
A
B

1. cont.

2.

3. Well, you can

TAB

5 5 X 5
5 5 X 5
6 6 X 6
7 7 X 7

Solo

The musical score is written for guitar and bass. The guitar part is in E major (three sharps) and features a series of chords and single notes, including a prominent E5 chord. The bass line is in E major and features a series of octaves and chords, including a prominent E5 chord. The tempo is marked 'Andante'.

D

TAB

A E

TAB

A D. \otimes al Coda \oplus

Well it's a

TAB

\oplus Coda

Outro A

Ah well, it's blue, blue, blue suede shoes,

mp w/slight P.M.

TAB

D⁷

blue, blue, blue suede shoes, yeah. Blue, blue, blue, —

TAB: 0 — 4 — 2 — 4 | 0 — 4 — 2 — 4 | 0 — 4 — 2 — 2 — 2

(8^{va}) A

— suede shoes ba - by! Blue, blue, blue, — suede shoes. — Well you can

TAB: 0 — 4 — 2 — 4 — 2 | 0 — 4 — 2 — 4 | 2 — 4 — 2 — 4 —

E

do - an - y - thing — but stay off — of my — blue suede

TAB: 2 — 1 — 4 — 4 — 1 — 2 | 2 — 0 — 4 — 2 —

A

shoes. —

TAB: 8 — 5 — 8 — 5 — 7 — (5) | 5 — 7 — 7 — 0 —

hound dog

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♩ = ½

N.C.

Chorus

2 bar count in: C⁵

You ain't noth - in' but a hound dog ah, c - cry - in' all the

even s

cont. sim.

mf

T
A
B

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

time.

You ain't no - thin' but a hound dog ah,

F

T
A
B

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

1
1
2

1

F⁷

C⁵

cry - in' all the time. Well you ain't

T
A
B

4 1
2 2

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

G⁷ F⁷ (C)N.C.

nev - er caught a rab - bit and you ain't no friend of mine.

TAB (optional)

(4) 3 3 3 3 3 3 3 3 3 (2) 1 1 1 1 1 1 1 1 1 (3)

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

Verse C⁵

1. Well, they said you was high classed. Well, that was just a

even *cont. sim.*

TAB

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

F

lie. Yeah, they said you was high class.

TAB

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

F⁷ C⁵

Well that was just a lie. Yeah, you ain't

TAB

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

(C) N.C.

C5

F

C5

C Verse C⁵

ah.) 3. Well they said you was high _____ classed. _____

TAB: 10 8 10 8 10 8 10 10 10 10 10

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

Well, that _____ was just a lie. Yeah, they said you was high _____

TAB: 4 5 5 5 5 5 5 5 5 5 4 5 5 5 5 5 5 5 5 5 4 5 5 5 5 5 5 5 5 5
2 3 3 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 3 3
2 3 3 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 3 3

F F⁷ C⁵

_____ class. _____ Well that _____ was just a lie. Yeah, _____ you ain't

TAB: 1 4 1 2 2 4 5 5 5 5 5 5 5 5 5 5 4 5 5 5 5 5 5 5 5 5
2
1 1

G⁷ F⁷ (C) N.C.

nev - er caught a rab - bit and you ain't no friend _____ of mine. _____ You ain't no - thin' but a

TAB: (4) 3 3 3 3 3 3 3 3 3 3 (2) 1 1 1 1 1 1 1 1 1 1 (3)
5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1
(optional)

Chorus

C⁵

hound dog ah, cry - in' all the time.

TAB

4-5	5	5	5	5	5	5	5	5	4-5	5	5	5	5	5	5	5	5	4-5	5	5	5	5	5	5	5	5
2-3	3	3	3	3	3	3	3	3	2-3	3	3	3	3	3	3	3	3	2-3	3	3	3	3	3	3	3	3
2-3	3	3	3	3	3	3	3	3	2-3	3	3	3	3	3	3	3	3	2-3	3	3	3	3	3	3	3	3

You ain't - n no - thin' but a hound dog ah, cry - in' all the

F F⁷

TAB

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

time. Well, you ain't nev - er caught a rab - bit you

C⁵ G⁵

TAB

4-5	5	5	5	5	5	5	5	5	4-5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
2-3	3	3	3	3	3	3	3	3	2-3	3	3	3	3	3	3	3	3	2-3	3	3	3	3	3	3	3	3
2-3	3	3	3	3	3	3	3	3	2-3	3	3	3	3	3	3	3	3	2-3	3	3	3	3	3	3	3	3

ain't no friend of mine. Spoken: You ain' no - thin' but a hound dog.

N.C. D^b6/9 C⁶/9

TAB

																		9	8	9	8	8	7	8	7	8	7	8	8
																		9	8	9	8	8	7	8	7	8	7	8	8
																		9	8	9	8	8	7	8	7	8	7	8	8

jailhouse rock

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Tune gtr. down a semitone

⑥ = E^b ③ = G^b

⑤ = A^b ② = B^b

④ = D^b ① = E^b

Intro

D[#]

E

D[#]

Verse

E

2 bar count in:

1. War - den threw a par - ty in the
2. Spi - der Mur - phy played the ten - or
(Verses 3,4&5 see block lyric)

mf

TAB

8	9	8	9
8	9	8	9
8	9	8	9
6	7	6	7

coun - ty jail. The pris - on band was there and they be - gan to wail. The
sax - o - phone, Lit - tle Joe was blow - in' on the slide trom - bone. The

TAB

8	9	8
8	9	8
8	9	8
6	7	6

E D# E

band was jump - in' and the joint be - gan to swing... You should - a heard those knocked out
 drum - mer boy from Il - li - nois went crash, boom, bang!— The whole rhy - thm section was the

TAB

9	8	9
9	8	9
9	8	9
7	6	7

Chorus
N.C. (A)*

jail birds sing. } Let's rock! Ev - 'ry - bo - dy let's
 Pur - ple Gang. }

TAB

0	0	4	4	2	2	4	2	0	0	4	4	2	2	4	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*accompanying harmony

(E) (B7)

rock! Ev - 'ry - bo - dy in the whole cell

TAB

0	0	4	4	2	2	4	2	0	0	4	4	2	2	4	2	2	2	6	6	4	4	6	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

(A) (E) 1.2.4.

block was danc - ing to the Jail - house rock.


TAB

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

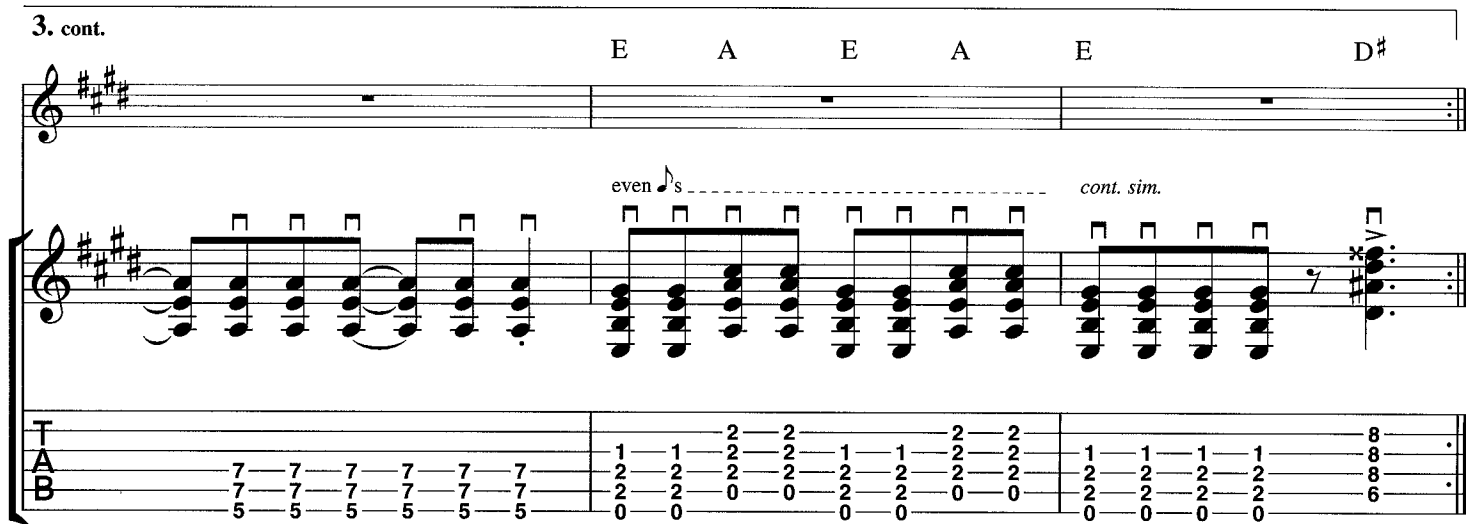
[illegible]

3. cont.

E A E A E D#

even s

cont. sim.



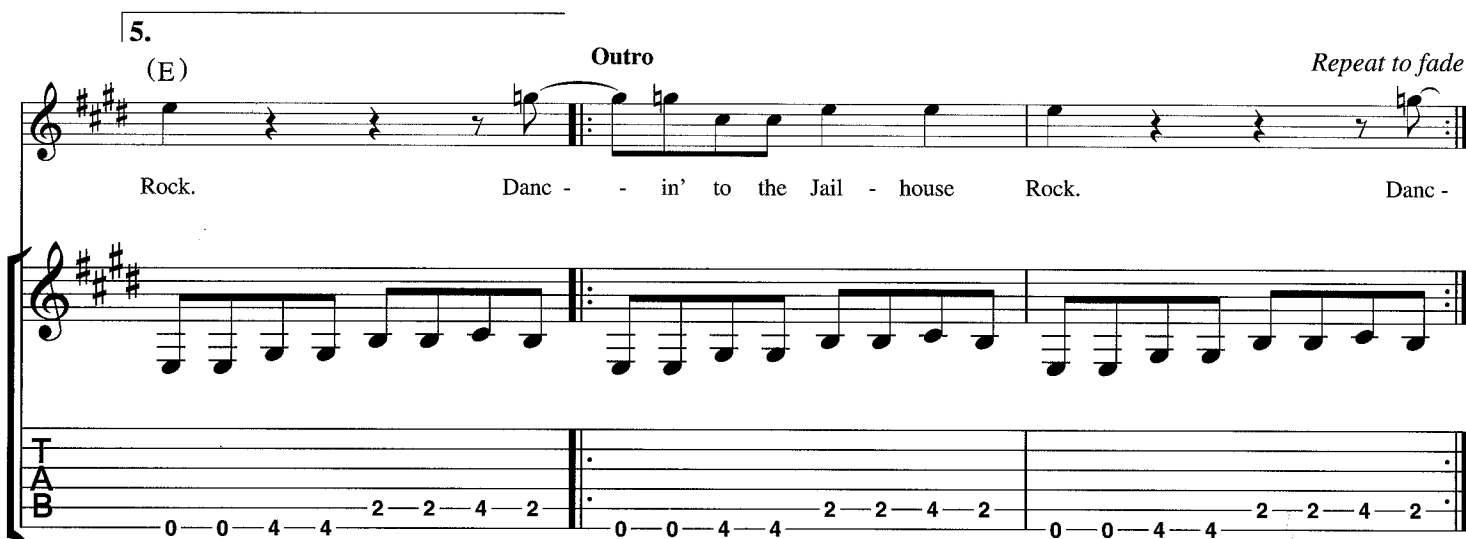
5.

(E)

Outro

Repeat to fade

Rock. Danc - - in' to the Jail - house Rock. Danc -



Verse 3: Number forty-seven said to number three
 "You the cutest jailbird I ever did see
 I sure would be delighted with your company
 Come on and do the jailhouse rock with me."

Verse 4: Sad Sack was sittin' on a block of stone
 Way over in the corner weepin' all alone
 The warden said, "Hey, buddy, don't you be no square
 If you can't find a partner use a wooden chair."

Verse 5: Shifty Henry said to Bugs "For heaven's sake,
 No one's lookin', now's our chance to make a break"
 Bugs, he turned to Shifty and he said "Nix nix
 I wanna stay around a while to get my kicks."

king creole

Words & Music by Jerry Leiber & Mike Stoller

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Intro

2 bar count in:
B \flat 6*

mf

TAB

6 6 (6) 1 3 1 6 6 (6) 1 3 1

*implied harmony

(King)

TAB

6 6 (6) 1 3 1 6 6 (6) 1 3 1 6 6 (6) 1 3 1

N.C.

Cre - ole.)

So! 1. There's a

TAB

6 6 (6) 1 3 1 6 6 (6) 1 3 1 6

10

Verse

B \flat 6

man in New Or - leans who plays a rock 'n' roll___ and he's a gui - tar man___ a with a

TAB: 6 — 6 — (6) — 1 — 3 — 1 | 6 — 6 — (6) — 1 — 3 — 1 | 6 — 6 — (6) — 1 — 3 — 1

great big soul. He lays down a beat like a ton a coal___ a. He

TAB: 6 — 6 — (6) — 1 — 3 — 1 | 6 — 6 — (6) — 1 — 3 — 1 | 6 — 6 — (6) — 1 — 3 — 1

Chorus

E \flat 6

goes by the name of King Cre - ole. You know he's gone, gone, gone,___

TAB: 6 | 6 5 3 3 5 (5) 3 5

B \flat 6

jump - in' like a cat - fish on a pole. Yeah!

TAB: 6 5 3 3 5 (5) 3 5 | 6 5 3 3 5 (5) 3 5

F⁶

You know he's gone, gone, gone and a

TAB: 6 5 3 3 5 (5) 3 5 | 8 7 5 5 7 (7) 5 2

E^b6B^b6

hip shak - in' King Cre - ole.

TAB: 6 5 3 3 5 (5) 3 5 | 6 5 3 3 5 (5) 3 5

Verse

B^b6

2. When the King starts to do it it's as good as done, he

TAB: 6 5 3 3 5 (5) 3 5 || 6 6 (6) 1 3 1 | 6 6 (6) 1 3 1

holds his gui - tar like a tom - my gun. He starts to growl from way down

TAB: 6 6 (6) 1 3 1 | 6 6 (6) 1 3 1 | 6 6 (6) 1 3 1

in his throat. — He bends a string and “that’s all she wrote.” — You know he’s

TAB: 6 — 6 — (6) — 1 — 3 — 1 — 6

Chorus

E \flat 6

gone, gone, gone, jump - in' like a cat - fish on a

TAB: 6 — 5 — 3 — 3 — 5 — (5) — 3 — 5 | 6 — 5 — 3 — 3 — 5 — (5) — 3 — 5

B \flat 6

pole. Yeah! You know he's

TAB: 6 — 5 — 3 — 3 — 5 — (5) — 3 — 5 | 6 — 5 — 3 — 3 — 5 — (5) — 3 — 5

F6

E \flat 6

gone, gone, gone and a hip shak - in' King — Cre - ole. —

TAB: 8 — 7 — 5 — 5 — 7 — (7) — 5 — 2 | 6 — 5 — 3 — 3 — 5 — (5) — 3 — 5

B \flat 6

3. He

Verse
B \flat 6

sings a song— a - bout a craw - dad hole,— he sings a song— a - bout a

jel - ly roll.— He sings a song— a - bout a pork and greens.— He

Chorus
E \flat 6

sings some blues 'bout - a New Or - leans.— You know he's gone, gone, gone,

B \flat 6

jump - in' like a cat - fish on a pole. Yeah!

TAB

6 5 3 3 5 (5) 3 5 6 5 3 3 5 (5) 3 5

F6

E \flat 6

You know he's gone, gone, gone and a hip shak - in' King Cre - ole...

TAB

6 5 3 3 5 (5) 3 5 8 7 5 5 7 (7) 5 2 6 5 3 3 5 (5) 3 5

B \flat 6

Go!

TAB

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Solo
B \flat 6

f

8va

Full

TAB

18 18 18 18 18 18 18 18 18 (11) 10 11 6 10 6 9 6 8 6 7 6 6 8

E \flat 7 **B \flat 6**

Full

T
A
B

F7 **E \flat 7**

$\frac{1}{4}$

T
A
B

B \flat 6

$\frac{1}{4}$

T
A
B

4. He

Verse
B \flat 6

plays some - thin' ev - il then he plays some - thin' sweet, no mat - ter how he plays you got - ta

mf

T
A
B

get up on your feet. And when he gets a - rock - in' fev - er, ba - by, heav - en's sakes... He

TAB

6 6 (6) 1 3 1 6 6 (6) 1 3 1 6 6 (6) 1 3 1

Chorus
E^b6

don't stop play - in' til his gui - tar breaks... You know he's gone, gone, gone,

8va

TAB

6 18 6

B^b6

jump - in' like a cat - fish on a pole... Yeah!

TAB

6 6 6 6 6 6 6 6 9 6 8 7 6 7 6 7 6 7

F⁶

E^b6

You know he's gone, gone, gone and a hip shak - in' King Cre - ole...

1/2

TAB

6 8 (8) 6 8 6 7 8 7 8 6 8 7 8 6 8 6 8 (8) 6 7 6

B \flat 6

You know he's

TAB

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 6

F6

gone, gone, gone,

E \flat 6

hip shak - ing King

B \flat 6

Cre - ole.

TAB

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

rit.

TAB

5 6 5 6 6 6 7

my baby left me

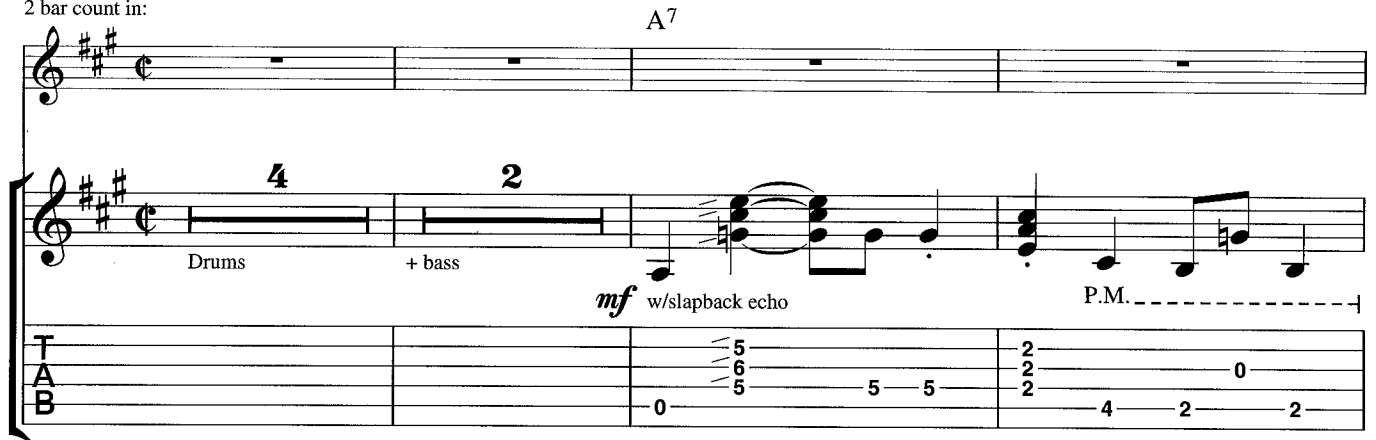
Words & Music by Arthur Crudup

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Intro  = 

2 bar count in:

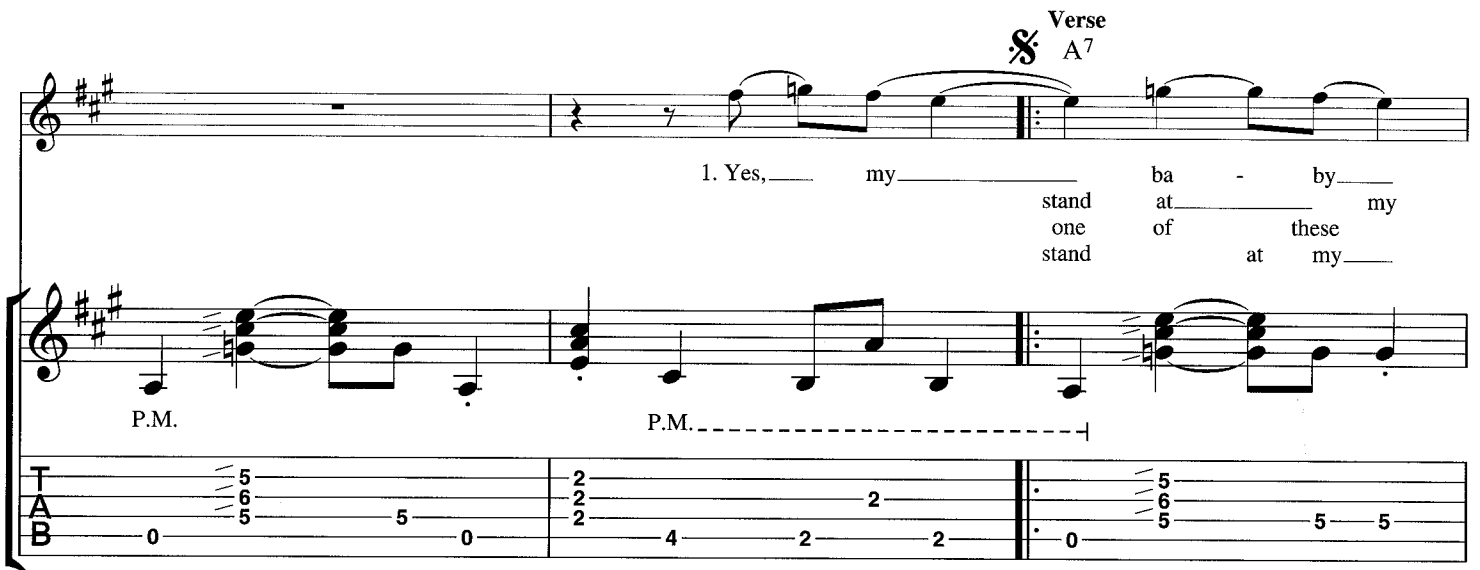
A⁷



Drums + bass

mf w/slapback echo P.M.

Verse
A⁷



1. Yes, — my — stand at — by — my
one of these
stand at my —

P.M.



left me, — nev - er said a word. —
window wring my hands and cry.
morn - ings, — Lord, it won't be long. —
win - dow, — wring my hands and moan. —

P.M.

(optional variation)

left me, nev - er said a word.
 left me, nev - er said a word.
 left me, nev - er said good - bye.
 left me, nev - er said a word.

TAB

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

(2)
(2)
0

A⁷

To Coda ☐

spoken: 'Play it blues boy!'

P.M.

TAB

0 5 6 5 5 5 2 2 2 4 2 4 2 0 5 6 5 5 5

1.3. 2. Solo A⁷

2. Lord I
 4. Now I

P.M.

P.M.

f

TAB

2 2 2 4 2 4 2 2 2 2 4 2 4 2 0 9 8 9 0 0

P.M.

P.M.

TAB

5 6 2 2 2 2 9 8 9 0 0 5 6 2 2 2 4 4

First system of music notation. The treble clef staff shows a melody with a key signature of two sharps (F# and C#). The bass clef staff shows a guitar TAB with fret numbers and a P.M. (Palm Mute) instruction. The TAB is divided into three measures.

Measure 1: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (0, 0) and a quarter note 0.

Measure 2: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (5, 6) and a quarter note 2.

Measure 3: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (5, 6) and a quarter note 2.

Second system of music notation. The treble clef staff shows a melody with a key signature of two sharps (F# and C#). The bass clef staff shows a guitar TAB with fret numbers and a P.M. (Palm Mute) instruction. The TAB is divided into three measures.

Measure 1: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (0, 0) and a quarter note 0.

Measure 2: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

Measure 3: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

Third system of music notation. The treble clef staff shows a melody with a key signature of two sharps (F# and C#). The bass clef staff shows a guitar TAB with fret numbers and a P.M. (Palm Mute) instruction. The TAB is divided into three measures.

Measure 1: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

Measure 2: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

Measure 3: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

Fourth system of music notation. The treble clef staff shows a melody with a key signature of two sharps (F# and C#). The bass clef staff shows a guitar TAB with fret numbers and a P.M. (Palm Mute) instruction. The TAB is divided into three measures.

Measure 1: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (0, 0) and a quarter note 0.

Measure 2: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

Measure 3: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

Fifth system of music notation. The treble clef staff shows a melody with a key signature of two sharps (F# and C#). The bass clef staff shows a guitar TAB with fret numbers and a P.M. (Palm Mute) instruction. The TAB is divided into three measures.

Measure 1: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (0, 0) and a quarter note 0.

Measure 2: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

Measure 3: Treble clef has a half note chord (F#4, C#5) and a quarter note G4. Bass clef has a half note chord (2, 2) and a quarter note 2.

A⁷

P.M. -----

D. al Coda

3. Ba - by, you,

P.M. -----

Coda

E⁷

Yes, my ba - by

P.M. -----

D⁷

left me, nev - er said a word.

A⁷

Repeat to fade

P.M. -----

présentation de la tablature de guitare

Il existe trois façons différentes de noter la musique pour guitare: à l'aide d'une portée musicale, de tablatures ou de barres rythmiques

Les BARRES RHYTHMIQUES sont indiquées au-dessus de la portée. Jouez les accords dans le rythme indiqué. Les notes rondes indiquent des notes réelles.

La **PORTÉE MUSICALE** indique les notes et rythmes et est divisée en mesures. Cette division est représentée par des lignes. Les notes sont : do, ré, mi, fa, sol, la, si.

La **PORTÉE EN TABLATURE** est une représentation graphique des touches de guitare. Chaque ligne horizontale correspond à une corde et chaque chiffre correspond à une case.

Notes: Fa Ré Si Mi Do La Fa

Cordes: MI SI SOL RÉ LA MI

4ème corde, 2ème case

1ère et 2ème cordes à vide, jouées simultanément

accord de ré ouvert

D A D E G ⑥ ⑥ open 3fr

notation spéciale de guitare: définitions

TIRÉ DEMI-TON : Jouez la note et tirez la corde afin d'élever la note d'un demi-ton (étape à moitié).

TIRÉ PLEIN : Jouez la note et tirez la corde afin d'élever la note d'un ton entier (étape entière).

TIRÉ D'AGRÈMENT : Jouez la note et tirez la corde comme indiqué. Jouez la première note aussi vite que possible.

TIRÉ QUART DE TON : Jouez la note et tirez la corde afin d'élever la note d'un quart de ton.

TIRÉ ET LÂCHÉ : Jouez la note et tirez la corde comme indiqué, puis relâchez, afin d'obtenir de nouveau la note de départ.

TIRÉ ET REJOUÉ : Jouez la note et tirez la corde comme indiqué puis rejouez la corde où le symbole apparaît.

PRÉ-TIRÉ : Tirez la corde comme indiqué puis jouez cette note.

PRÉ-TIRÉ ET LÂCHÉ : Tirez la corde comme indiqué. Jouez la note puis relâchez la corde afin d'obtenir le ton de départ.

HAMMER-ON : Jouez la première note (plus basse) avec un doigt puis jouez la note plus haute sur la même corde avec un autre doigt, sur le manche mais sans vous servir du médiator.

PULL-OFF : Positionnez deux doigts sur les notes à jouer. Jouez la première note et sans vous servir du médiator, dégagez un doigt pour obtenir la deuxième note, plus basse.

GLISSANDO : Jouez la première note puis faites glisser le doigt le long du manche pour obtenir la seconde note qui, elle, n'est pas jouée.

GLISSANDO ET REJOUÉ : Identique au glissando à ceci près que la seconde note est jouée.

HARMONIQUES NATURELLES : Jouez la note tandis qu'un doigt effleure la corde sur le manche correspondant à la case indiquée.

PICK SCRAPE (SCRATCH) : On fait glisser le médiator le long de la corde, ce qui produit un son éraillé.

ÉTOUFFÉ DE LA PAUME : La note est partiellement étouffée par la main (celle qui se sert du médiator). Elle effleure la (les) corde(s) juste au-dessus du chevalet.

CORDES ÉTOUFFÉES : Un effet de percussion produit en posant à plat la main sur le manche sans relâcher, puis en jouant les cordes avec le médiator.

NOTE : La vitesse des tirés est indiquée par la notation musicale et le tempo.

spiegazioni di tablatura per chitarra

La musica per chitarra può essere annotata in tre diversi modi: sul pentagramma, in tablatura e in taglio ritmico.

IL TAGLIO RITMICO è scritto sopra il pentagramma. Percuotere le corde al ritmo indicato. Le teste arrotondate delle note indicano note singole.

IL PENTAGRAMMA MUSICALE mostra toni e ritmo ed è divisa da linee in settori. I toni sono indicati con le prime sette lettere dell'alfabeto.

LA TABLATURA rappresenta graficamente la tastiera della chitarra. Ogni linea orizzontale rappresenta una corda, ed ogni corda rappresenta un tasto.

Note: D A D E G open 3fr

Corde: E B G D A E

4 corda, 2 tasto 1 e 2 corda aperte, suonate insieme accordo D aperto

definizioni per annotazioni speciali per chitarra

SEMI-TONO CURVATO: percuotere la nota e curvare di un semitono (1/2 passo).

TONO CURVATO: Percuotere la nota e curvare di un tono (passo intero).

NOTA BREVE, CURVATA: Percuotere la nota e curvare come indicato. Suonare la prima nota il più velocemente possibile.

QUARTO DI TONO, CURVATO: Percuotere la nota e curvare di un quarto di passo.

CURVA E LASCIA: Percuotere la nota e curvare come indicato, quindi rilasciare indietro alla nota originale.

CURVA E RIPERCUOTI: Percuotere la nota e curvare come indicato poi ripercuotere la corda nel punto del simbolo.

PRE-CURVA: Curvare la nota come indicato e quindi percuoterla.

PRE-CURVA E RILASCIO: Curvare la nota come indicato. Colpire e rilasciare la nota indietro alla tonalità indicata.

MARTELLO-COLPISCI: Colpire la prima nota (in basso) con un dito; quindi suona la nota più alta (sulla stessa corda) con un altro dito, toccandola senza pizzicare.

TOGLIERE: Posizionare entrambe le dita sulla nota da suonare. Colpire la prima nota e, senza pizzicare, togliere le dita per suonare la seconda nota (più in basso).

LEGATO SCIVOLATO (GLISSATO): Colpire la prima nota e quindi far scivolare lo stesso dito della mano della tastiera su o giù alla seconda nota. La seconda nota non viene colpita.

CAMBIO SCIVOLATO (GLISSARE E RICOLPIRE): Uguale al legato - scivolato eccetto che viene colpita la seconda nota.

ARMONICA NATURALE: Colpire la nota mentre la mano della tastiera tocca leggermente la corda direttamente sopra il tasto indicato.

PIZZICA E GRAFFIA: Il limite del pizzicato è tirato su (o giù) lungo la corda, producendo un suono graffiante.

SORDINA CON IL PALMO: La nota è parzialmente attenuata dalla mano del pizzicato toccando la corda (le corde) appena prima del ponte.

CORDE SMORZATE: Un suono di percussione viene prodotto appoggiando la mano della tastiera attraverso la corda (le corde) senza premere, e colpendole con la mano del pizzicato.

NOTA: La velocità di ogni curvatura è indicata dalle annotazioni musicali e dal tempo.

erläuterung zur tabulaturenschreibweise


Es gibt drei möglichkeiten, gitarrenmusik zu notieren: im klassischen notensystem, in tabulaturform oder als rhythmische akzente.

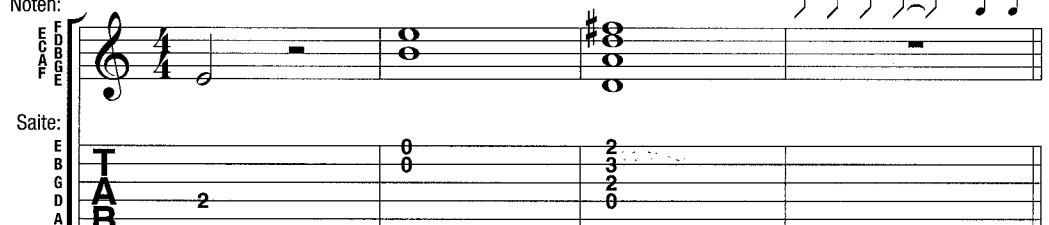
RHYTHMISCHE AKZENTE werden über dem Notensystem notiert. Geschlagene Akkorde werden rhythmisch dargestellt. Ausgeschriebene Noten stellen Einzeltöne dar.

Im **NOTENSYSTEM** werden Tonhöhe und rhythmischer Verlauf festgelegt; es ist durch Taktstriche in Takte unterteilt. Die Töne werden nach den ersten acht Buchstaben des Alphabets benannt.

Beachte: "B" in der anglo-amerikanischen Schreibweise entspricht dem deutschen "H"!

Die **TABULATUR** ist die optische Darstellung des Gitarrengriffbrettes. Jeder horizontalen Linie ist eine bestimmte Saite zugeordnet, jede Zahl bezeichnet einen Bund.

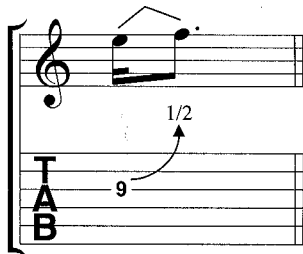
Noten: 

Saite: 

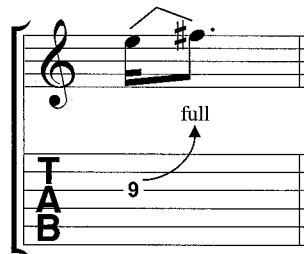
4. Saite, 2. Bund 1. & 2. Saite offen, gleichzeitig anschlagen offener D Akkord

erklärungen zur speziellen gitarrennotation

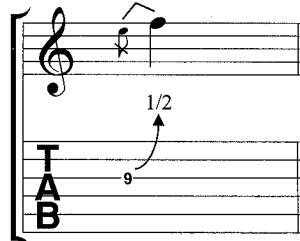
HALBTON-ZIEHER: Spiele die Note und ziehe dann um einen Halbton höher (Halbtonschritt).



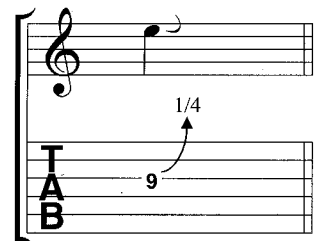
GANZTON-ZIEHER: Spiele die Note und ziehe dann einen Ganzton höher (Ganztonschritt).



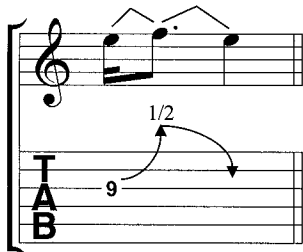
ZIEHER MIT VORSCHLAG: Spiele die Note und ziehe wie notiert. Spiele die erste Note so schnell wie möglich.



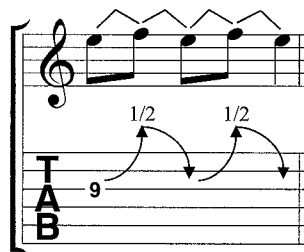
VIERTELTON-ZIEHER: Spiele die Note und ziehe dann einen Viertelton höher (Vierteltontschritt).



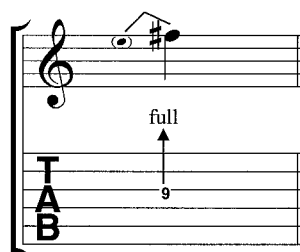
ZIEHEN UND ZURÜCKGLEITEN: Spiele die Note und ziehe wie notiert; lasse den Finger dann in die Ausgangsposition zurückgleiten. Dabei wird nur die erste Note angeschlagen.



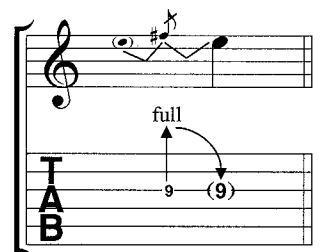
ZIEHEN UND NOCHMALIGES ANSCHLAGEN: Spiele die Note und ziehe die Saite wie notiert.



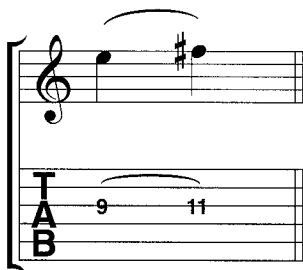
ZIEHER VOR DEM ANSCHLAGEN: Ziehe zuerst die Note wie notiert; schlage die Note dann an.



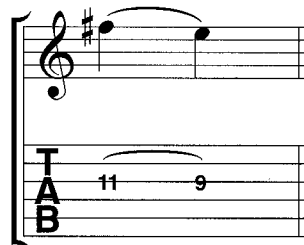
ZIEHER VOR DEM ANSCHLAGEN MIT ZURÜCKGLEITEN: Ziehe die Note wie notiert; schlage die Note dann an und lasse den Finger auf die Ausgangslage zurückgleiten.



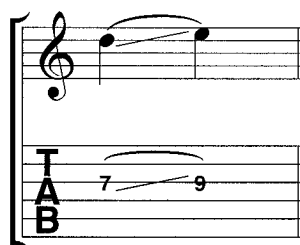
AUFSCLAGTECHNIK: Schläge die erste (tiefere) Note an; die höhere Note (auf der selben Saite) erklingt durch kräftiges Aufschlagen mit einem anderen Finger der Griffhand.



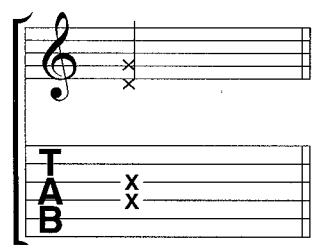
ABZIEHTECHNIK: Setze beide Finger auf die zu spielenden Noten und schlage die erste Note an. Ziehe dann (ohne nochmals anzuschlagen) den oberen Finger der Griffhand seitlich - abwärts ab, um die zweite (tiefere) Note zum Klingen zu bringen.



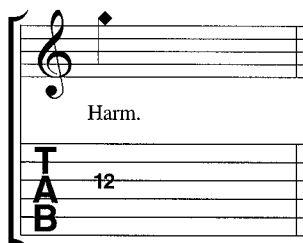
GLISSANDOTECHNIK: Schläge die erste Note an und rutsche dann mit dem selben Finger der Griffhand aufwärts oder abwärts zur zweiten Note. Die zweite Note wird nicht angeschlagen.



GLISSANDOTECHNIK MIT NACHFOLGENDEM ANSCHLAG: Gleiche Technik wie das gebundene Glissando, jedoch wird die zweite Note angeschlagen.



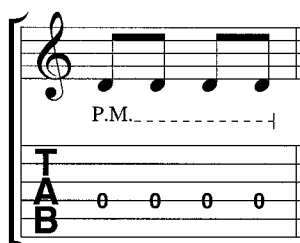
NATÜRLICHES FLAGEOLETT: Berühre die Saite über dem angegebenen Bund leicht mit einem Finger der Griffhand. Schläge die Saite an und lasse sie frei schwingen.



PICK SCRAPE: Fahre mit dem Plektrum nach unten über die Saiten - klappt am besten bei umspannenen Saiten.



DÄMPFEN MIT DER SCHLAGHAND: Lege die Schlaghand oberhalb der Brücke leicht auf die Saite(n).



DÄMPFEN MIT DER GRIFFHAND: Du erreichst einen percussiven Sound, indem du die Griffhand leicht über die Saiten legst (ohne diese herunter-zudrücken) und dann mit der Schlaghand anschlägst.



AMMERKUNG: Das Tempo der Zieher und Glissandos ist abhängig von der rhythmischen Notation und dem Grundtempo.

tablatura de guitarra explicada

La música de guitarra puede ser representada en tres formas diferentes: en un pentagrama, en tablatura, y con acentos rítmicos.

ACENTOS RÍTMICOS están escritos sobre el pentagrama. Rasguea los acordes cuando te indique los acentos rítmicos. La aparición de una nota rodeada por un círculo indica una sola nota.

El PENTAGRAMA muestra la altura y el ritmo y está dividida en compases mediante unas líneas. La altura de las notas se denominan con las siete primeras notas del alfabeto.

TABLATURA representa gráficamente el diapasón de la guitarra. Cada línea horizontal representa una cuerda, y cada número representa un traste.

Notas Musicales: Mi Fa Re Si Sol Mi

Cuerdas: 1ª Cuerda, 2ª Cuerda, 3ª Cuerda, 4ª Cuerda, 5ª Cuerda, 6ª Cuerda

4ª Cuerda, 2º traste 1ª y 2ª cuerda al aire, tocadas a la vez Acorde de D abierto

definiciones especiales para la notación de guitarra

BEND DE UN SEMITONO : Ataca la nota y eleva la cuerda hasta que esté medio tono por encima de la original (1/2 tono).

BEND DE UN TONO : Ataca la nota y eleva de la cuerda hasta que esté un tono por encima de la original (un tono completo).

BEND DE UNA NOTA RAPIDA (GRACE NOTE) : Ataca la nota y eleva la cuerda según se indique en la tablatura. Toca la primera nota tan rápidamente como te sea posible.

BEND DE UN CUARTO DE TONO : Ataca la nota y eleva la cuerda hasta que esté un cuarto de tono (1/4 tono) por encima de la original.

BEND & RELEASE : Ataca la nota y eleva la cuerda según se indica en la tablatura, regresa a la posición y nota iniciales.

BEND & RESTRIKE : Ataca la nota y eleva la cuerda según lo que indicado entonces ataca de nuevo la cuerda en la que aparece el símbolo.

PRE-BEND : Eleva la cuerda según lo indicado, después atácala.

PRE-BEND & RELEASE : Eleva la cuerda según lo indicado. Atácala y regresa a la posición y nota original.

HAMMER-ON : Ataca una nota (grave) con un dedo, entonces haz sonar otra nota más aguda (en la misma cuerda) con otro dedo al tocarla directamente sobre el diapasón, sin atacar la cuerda de nuevo con la púa o los dedos.

PULL-OFF : Sitúa los dedos sobre las notas que desees hacer sonar. Ataca la primera nota y sin utilizar la púa (o los dedos), retira el dedo para hacer que la segunda nota (más grave) suene.

SHIFT SLIDE (GLISS & RESTRIKE) : Igual que el legato slide, excepto que la segunda nota se ataca con la púa o los dedos.

ARMÓNICOS NATURALES : Ataca la nota mientras que la mano situada sobre el diapasón roza ligeramente la cuerda directamente sobre el traste indicado.

PALM MUTING : La nota es parcialmente apagada al apoyar la mano de la púa ligeramente sobre las cuerdas situándola justo antes del puente.

RASPADO DE PÚA : El borde de la púase desliza de forma descendente (o ascendente) por las cuerdas, provocando un sonido rasposo.

CUERDAS APAGADAS : Un sonido percusivo que se consigue al apoyar la mano situada sobre el diapasón sobre las cuerda(s) relajando la presión sobre éste, mientras que se ataca (n) con la otra mano.

LEGATO SLIDE (GLISS) : Ataca la primera nota y entonces desliza el mismo dedo de la mano situada sobre el diapasón de forma ascendente o descendente hasta alcanzar la segunda nota. La segunda nota no se produce al ser atacada por los dedos o la púa.

NOTA : La velocidad de cualquier bend está indicada por la notación musical y el tempo.

CD track listing

1 *tuning notes*

Full instrumental performances (with guitar)...

2 *all shook up*

(Blackwell/Presley) Carlin Music Corporation.

3 *blue suede shoes*

(Perkins) Carlin Music Corporation.

4 *hound dog*

(Leiber/Stoller) Universal/MCA Music Ltd./Chappell Morris Ltd.

5 *jailhouse rock*

(Leiber/Stoller) Carlin Music Corporation.

6 *king creole*

(Leiber/Stoller) Carlin Music Corporation.

7 *my baby left me*

(Crudup) Carlin Music Corporation.

Backing tracks only (without guitar)...

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9 *blue suede shoes*

10 *hound dog*

11 *jailhouse rock*

12 *king creole*

13 *my baby left me*

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