Hal Leonard Guitar

RECORDED VERSIONS™

With Notes & Tab

AUTHENTIC RECORD TRANSCRIPTIONS by FRED SOKOLOW

ELVIS PRESLEY

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THAT'S ALL RIGHT, MAMA

(aka THAT'S ALL RIGHT)

(Scotty Moore)

The Elvis legend has it that on July 6, 1954, after fruitless hours in the studio, doing their first session together, Presley, Scotty Moore and Bill Black struck up this "Big Boy" Arthur Crudup blues for fun, during a break. Sam Phillips recognized it to be the sound he was looking for, and it became Elvis' first release. The single symbolizes Presley's R&B/hillbilly synthesis: The R&B tune is backed with Bill Monroe's bluegrass hit, *BLUE MOON OF KENTUCKY* (re-vamped from the original slow waltz to an upbeat rockabilly tempo).

Moore's fingerpicking fills and solo have an appealing, breezy, ad-lib quality. The first few bars indicate Elvis' rhythm guitar feel.

Words and Music by
ARTHUR CRUDUP

Fast country shuffle

A — *4 times* — A

Well, that's all right, Ma - ma, that's all right for you.
Ma ma, she done told me, Pa - pa done told me too,
leav - in' town, ba - by, I'm leav - in' town for sure.
Well,

Tacet electric guitar

Acoustic rhythm guitar

F f.

D f. — H P — F f. — D f.

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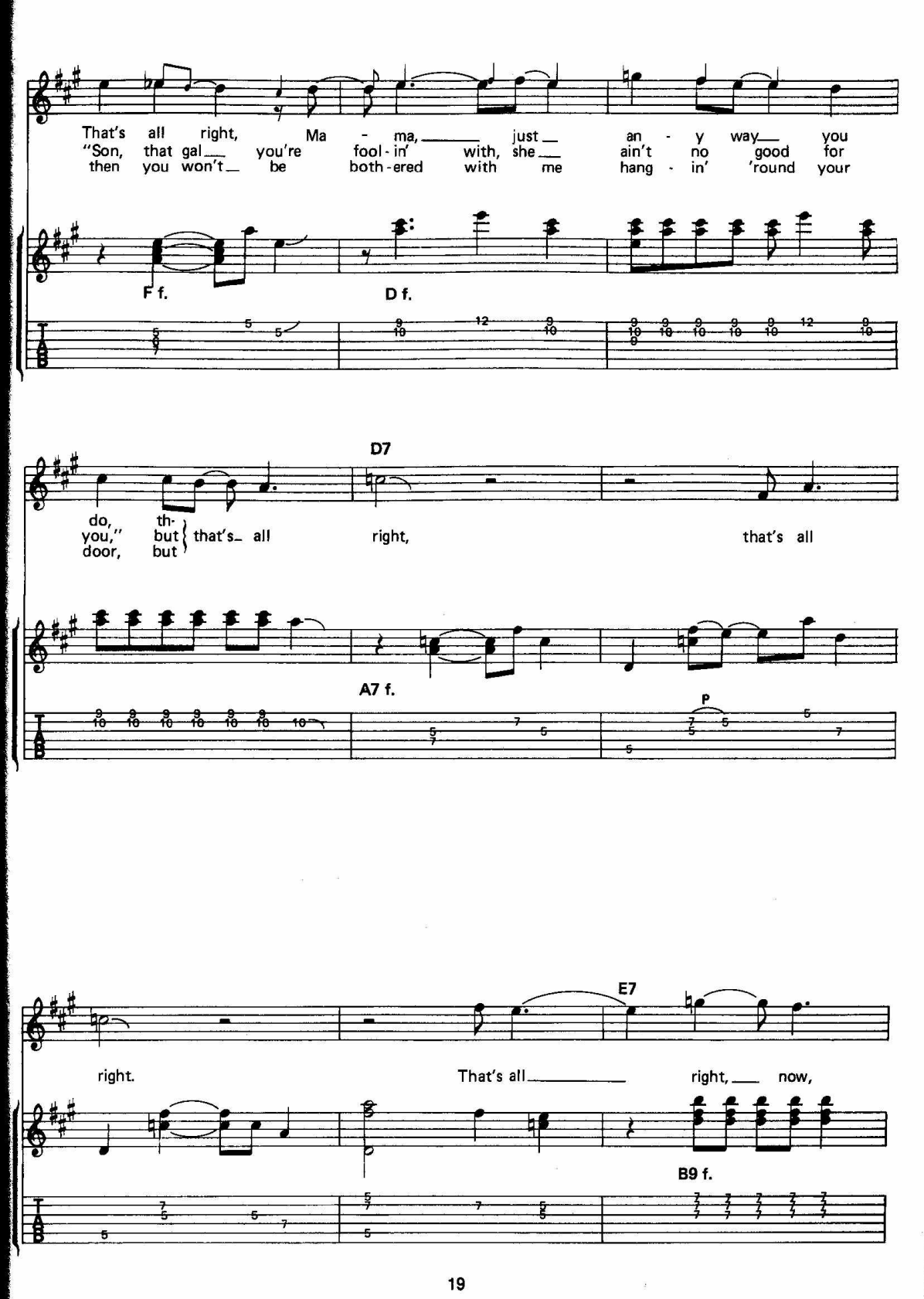
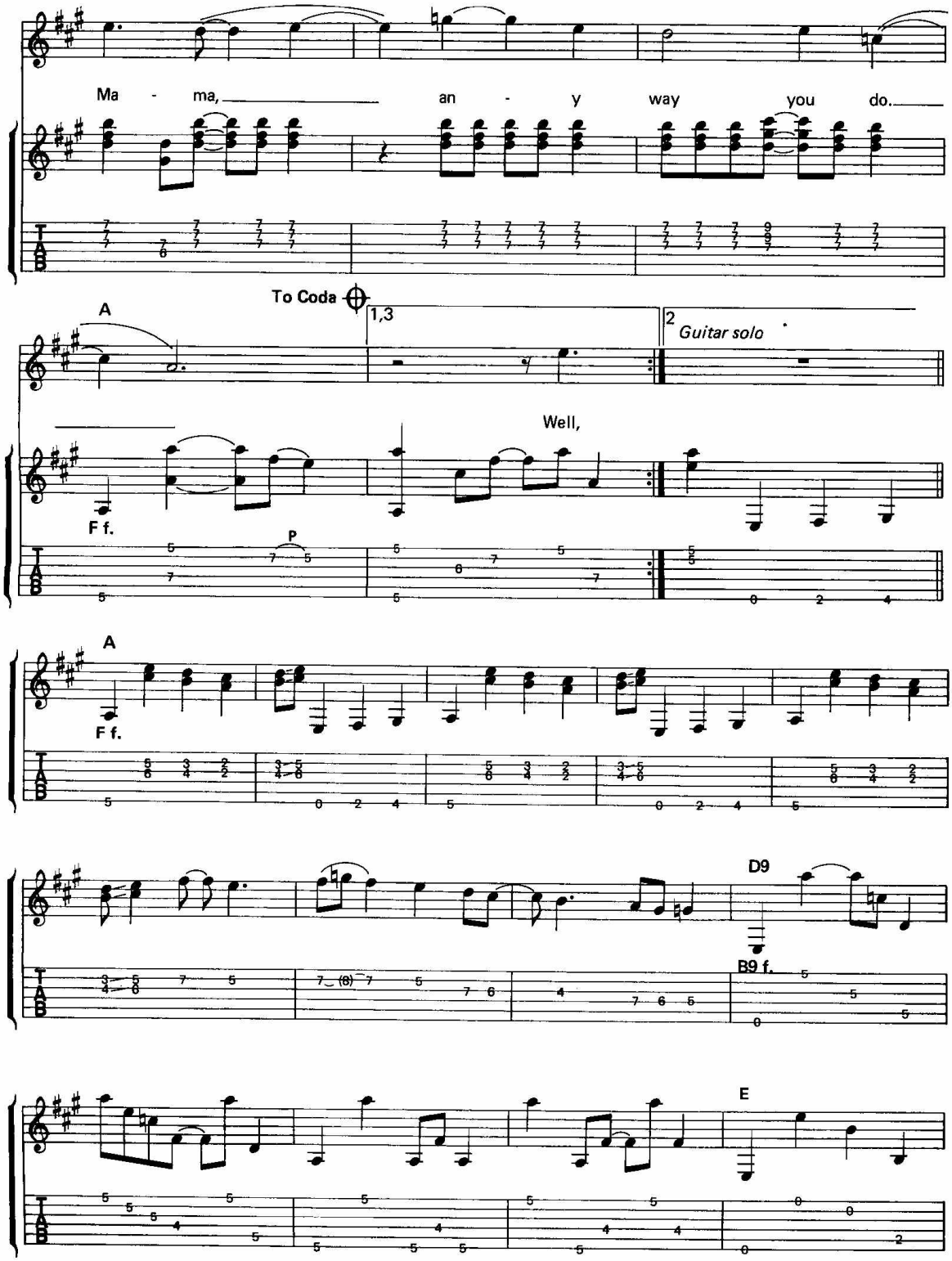
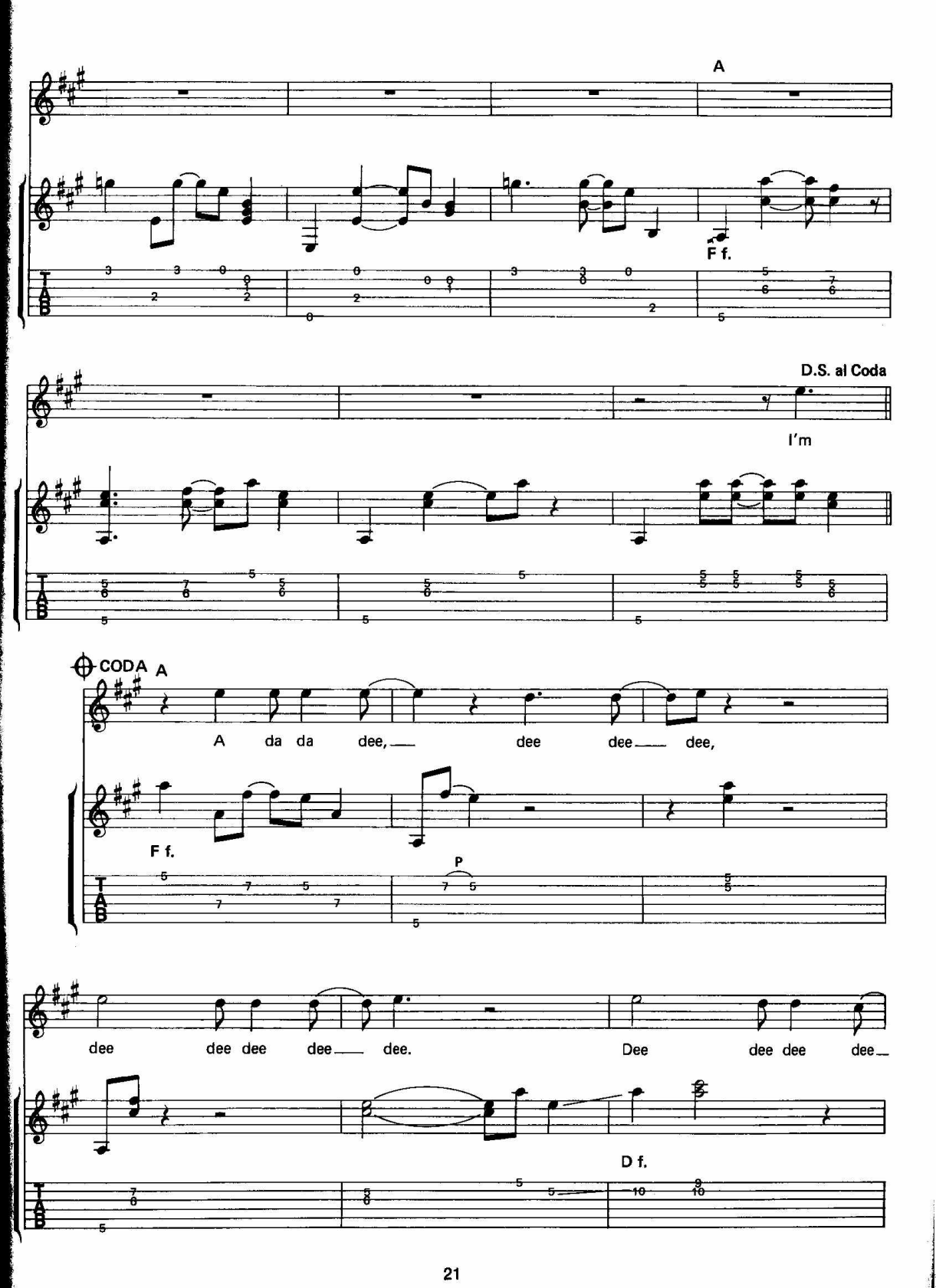
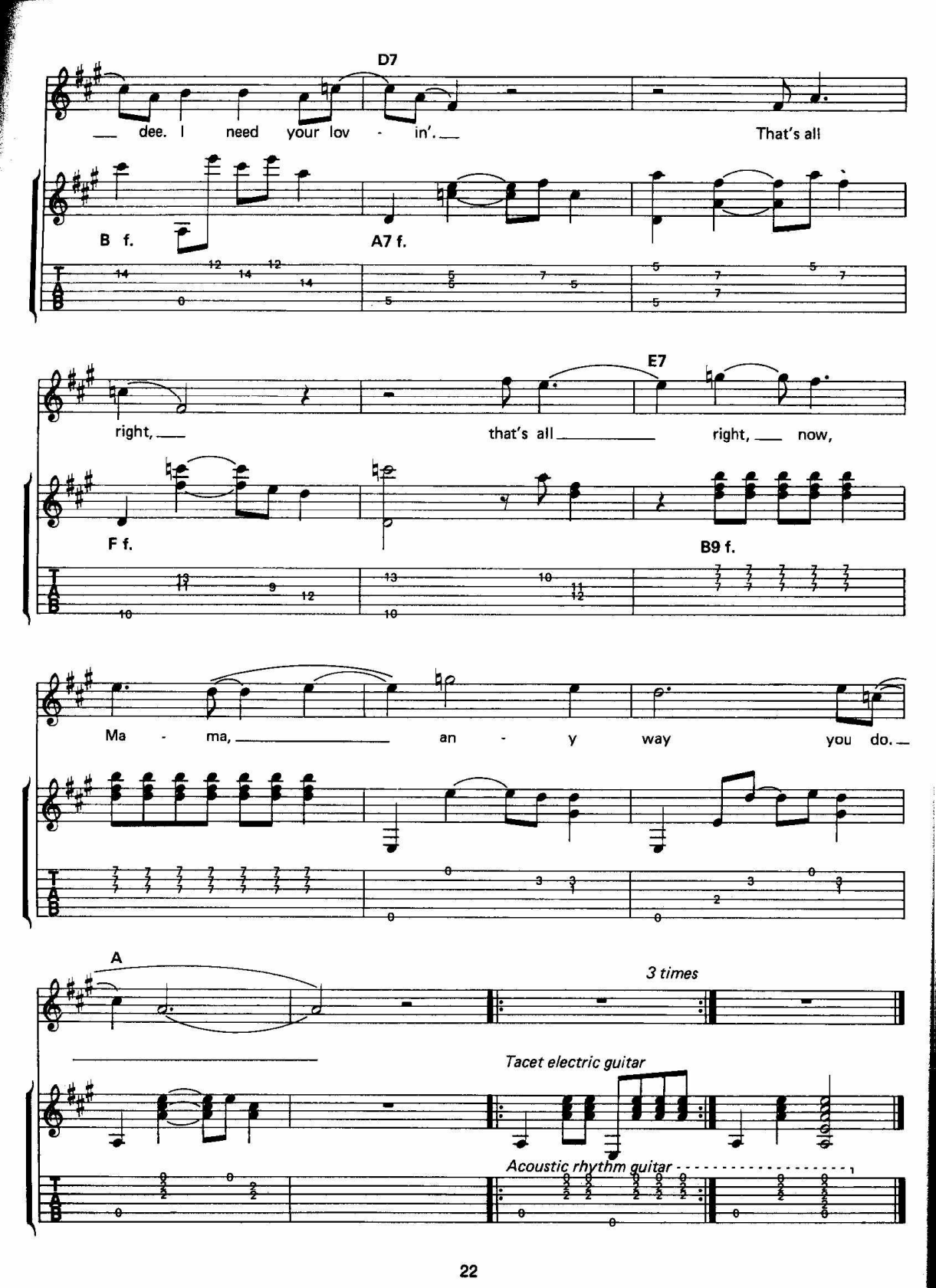

That's all right, Ma - ma, just an - y way you
"Son, that gal you're fool - in' with, she ain't no good for
then you won't be both - ered with me hang - in' 'round your
F f.
D f.
D7
do, th-
you," but that's all right, that's all
door, but
A7 f.
P
E7
right. That's all right, now,
B9 f.


Ma - ma, an - y way you do.
To Coda
A
1,3
2
Guitar solo
Well,
F f.
P
A
F f.
D9
B9 f.
E


A
F f.
D.S. al Coda
I'm
CODA A
A da da dee, dee dee dee,
F f.
P
dee dee dee dee dee. Dee dee dee dee
D f.


D7
dee. I need your lov - in'.
That's all
B f.
A7 f.
right,
that's all
E7
right, now,
F f.
B9 f.
Ma - ma,
an - y way you do.
A
3 times
Tacet electric guitar
Acoustic rhythm guitar

THAT'S ALL RIGHT, MAMA

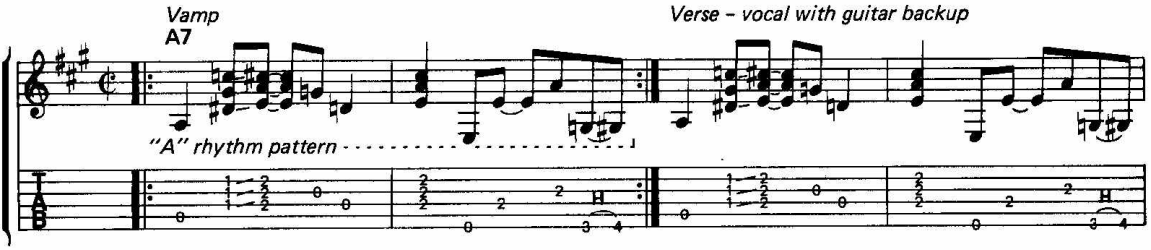
(aka That's All Right)

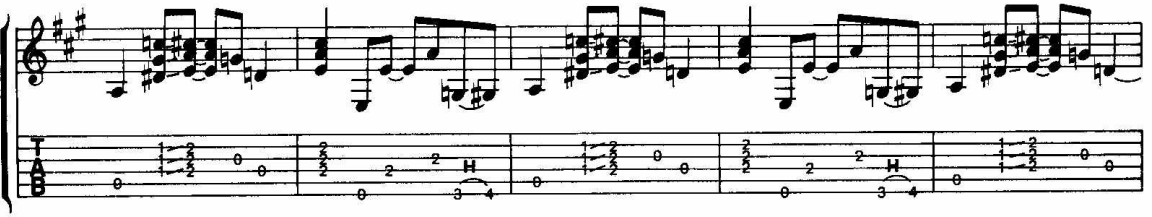
(James Burton)

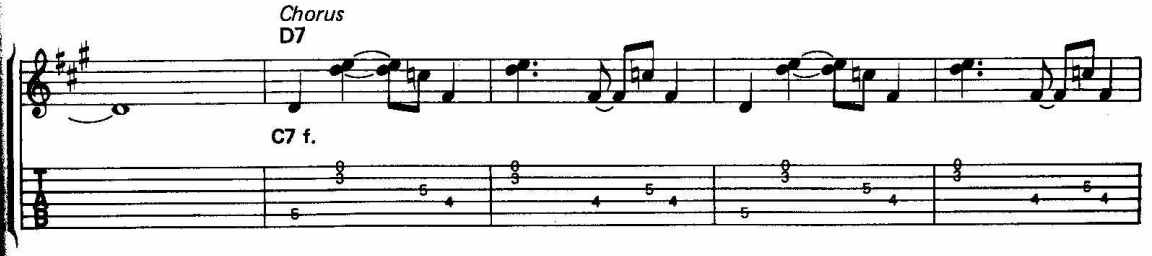
This live track, recorded June 10, 1972 at Madison Square Garden, is played at a faster tempo than the original. Still, Burton imitates Moore's feel and plays an almost historically accurate solo until the last five or six bars, when he can't resist doing some chicken pickin'.

The vocal line is not included in this arrangement because it almost exactly duplicates the original vocal (in the Scotty Moore version, above). Burton's solos and backup guitar parts are indicated in the music. (The same procedure is followed in *HEARTBREAK HOTEL* and *MY BABY LEFT ME*, which also include a Scotty Moore and a James Burton version.)

Words and Music by
ARTHUR CRUDUP







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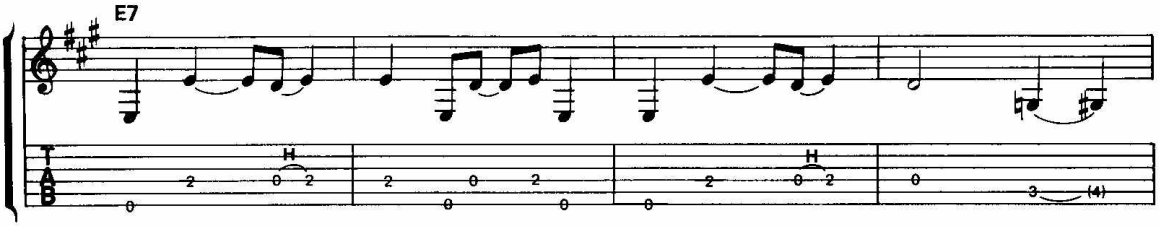
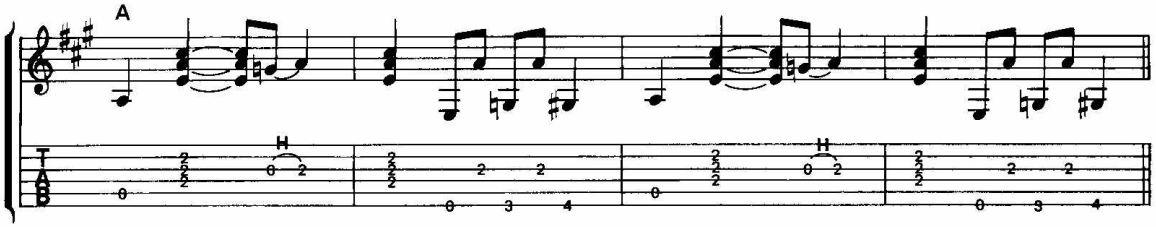
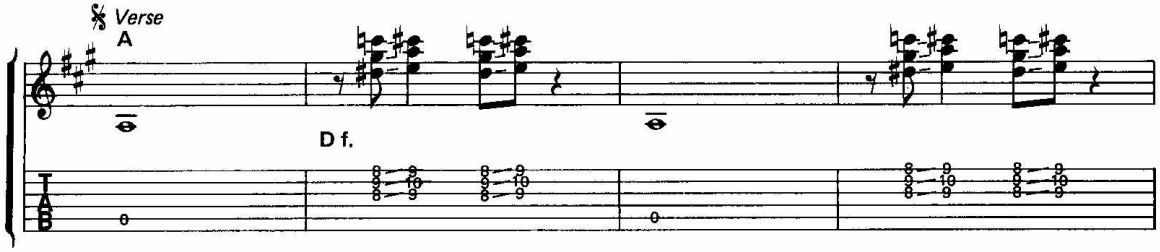
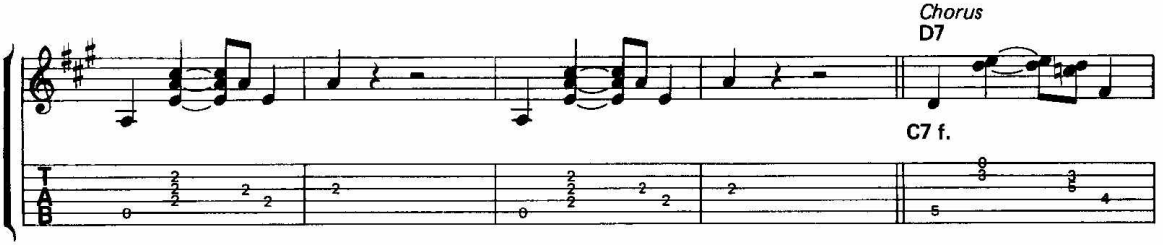
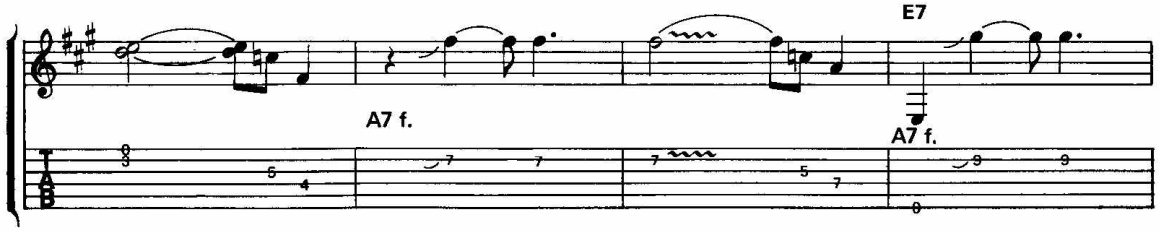
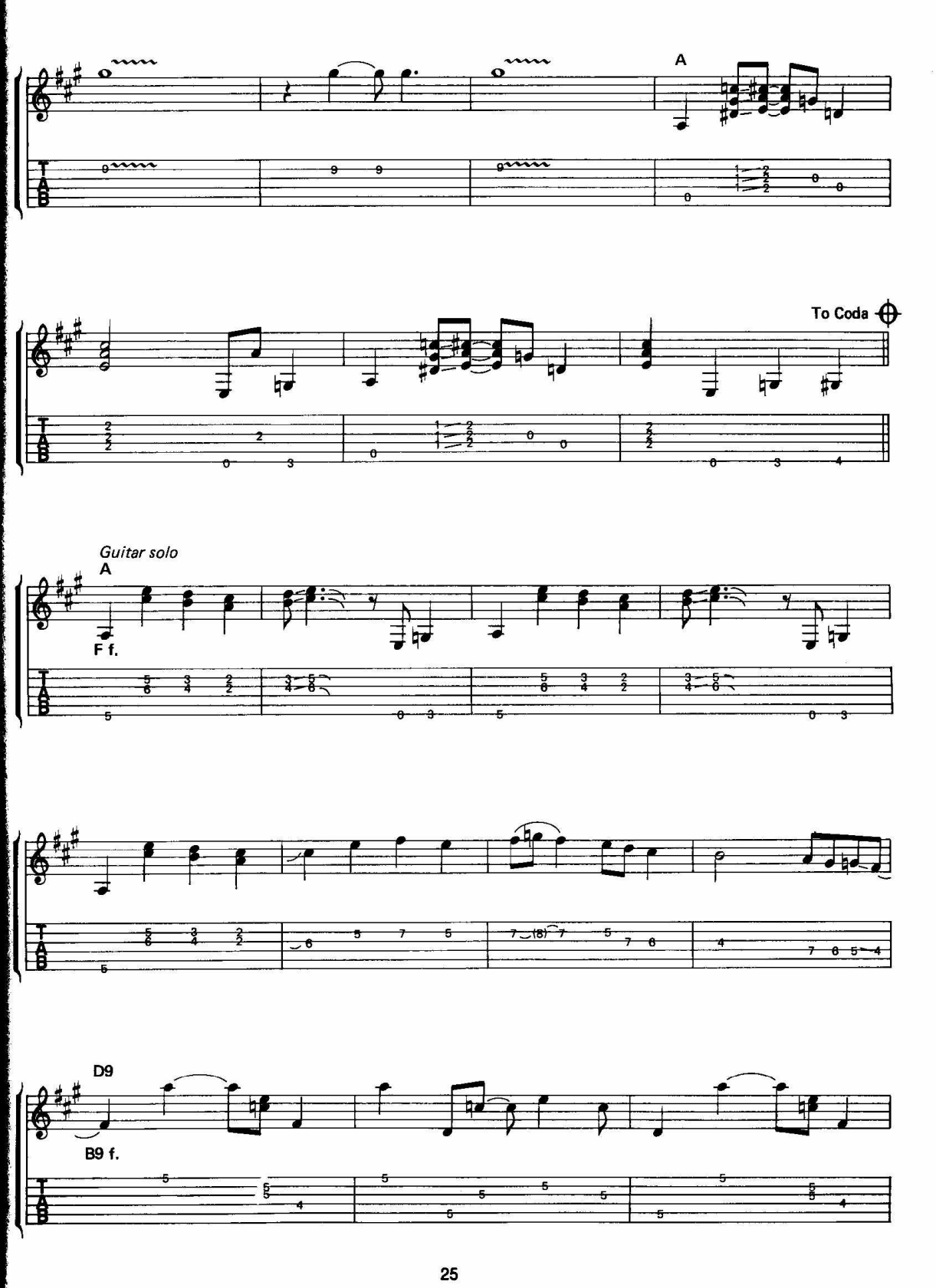

E7
H
H
(4)

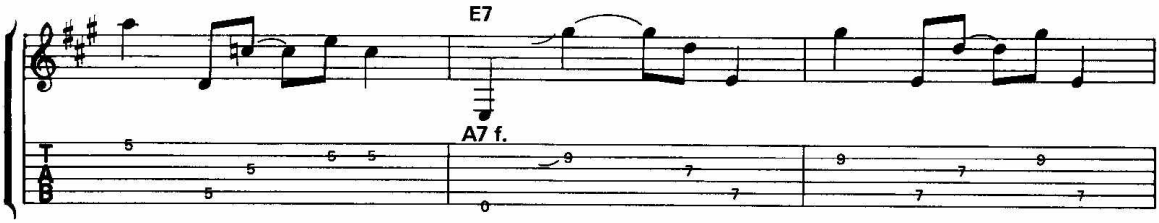

A
H
H

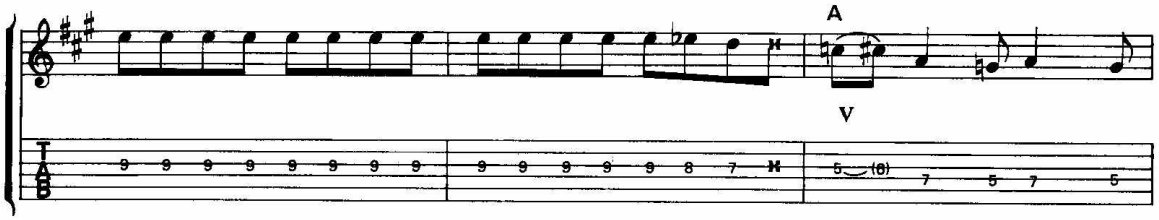

Verse
A
D f.

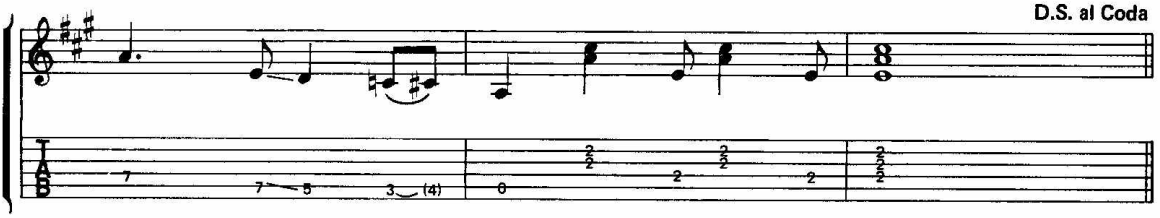

Chorus
D7
C7 f.

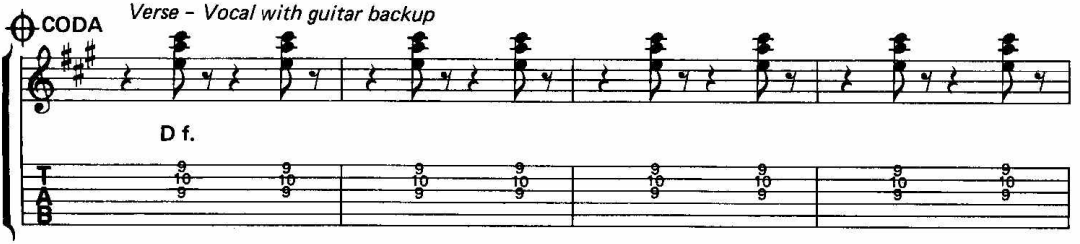

E7
A7 f.
A7 f.

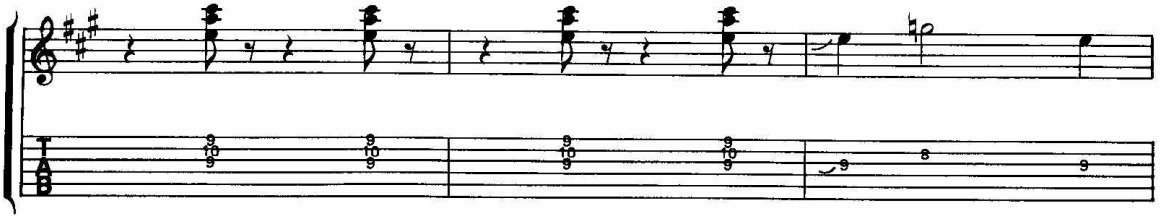

A
To Coda
Guitar solo
A
F f.
D9
B9 f.

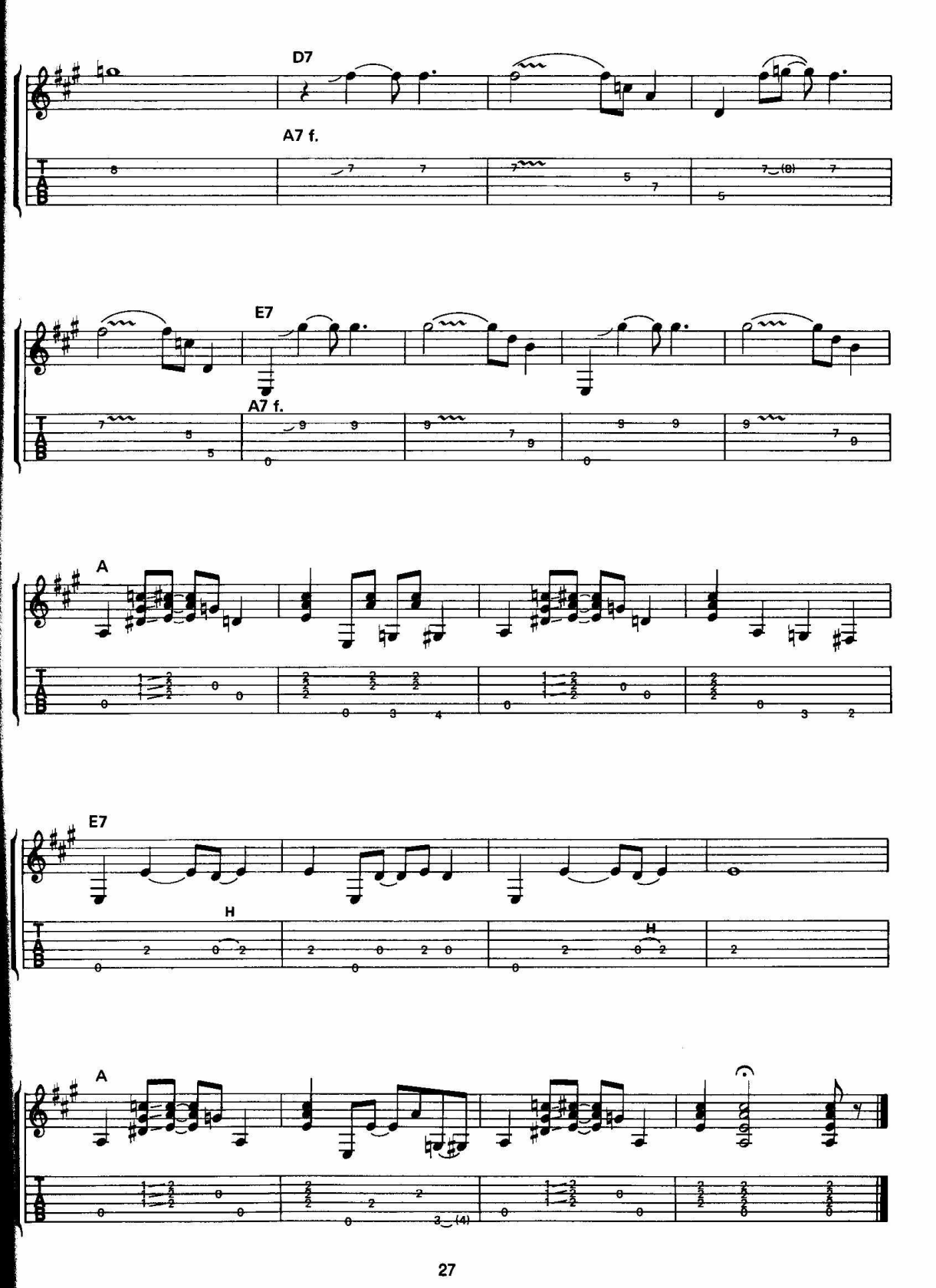

E7
A7 f.


A
V


D.S. al Coda


CODA
Verse - Vocal with guitar backup
D f.



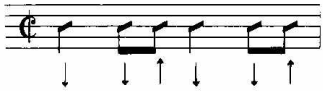

D7
A7 f.
E7
A7 f.
A
E7
H
H
A

I DON'T CARE IF THE SUN DON'T SHINE

(Scotty Moore)

This tune and the next (*JUST BECAUSE*) both recorded in September of 1954, are much more country than most of Elvis' Sun songs, and they reveal Moore's country roots. Notice the Chet Atkins-like lick Moore plays on the first D7 chord (this actually occurs the second time around the tune). There are also country-style chord chops, a lot of fingerpicking, and the "minor second" lick discussed in the Introduction.

I DON'T CARE IF THE SUN DON'T SHINE was the flip side to Elvis' cover of Roy Brown's *GOOD ROCKIN' TONIGHT*, thus repeating the pattern of backing an R&B hit with a country standard.



Words and Music by
MACK DAVID

Moderately bright country shuffle

G

Well,

Bass

F f.

G

I don't care— if the sun don't shine. I get my lov - in' in the
it don't mat - ter if there's sleet and snow. A drive-in's co - zy when the

H

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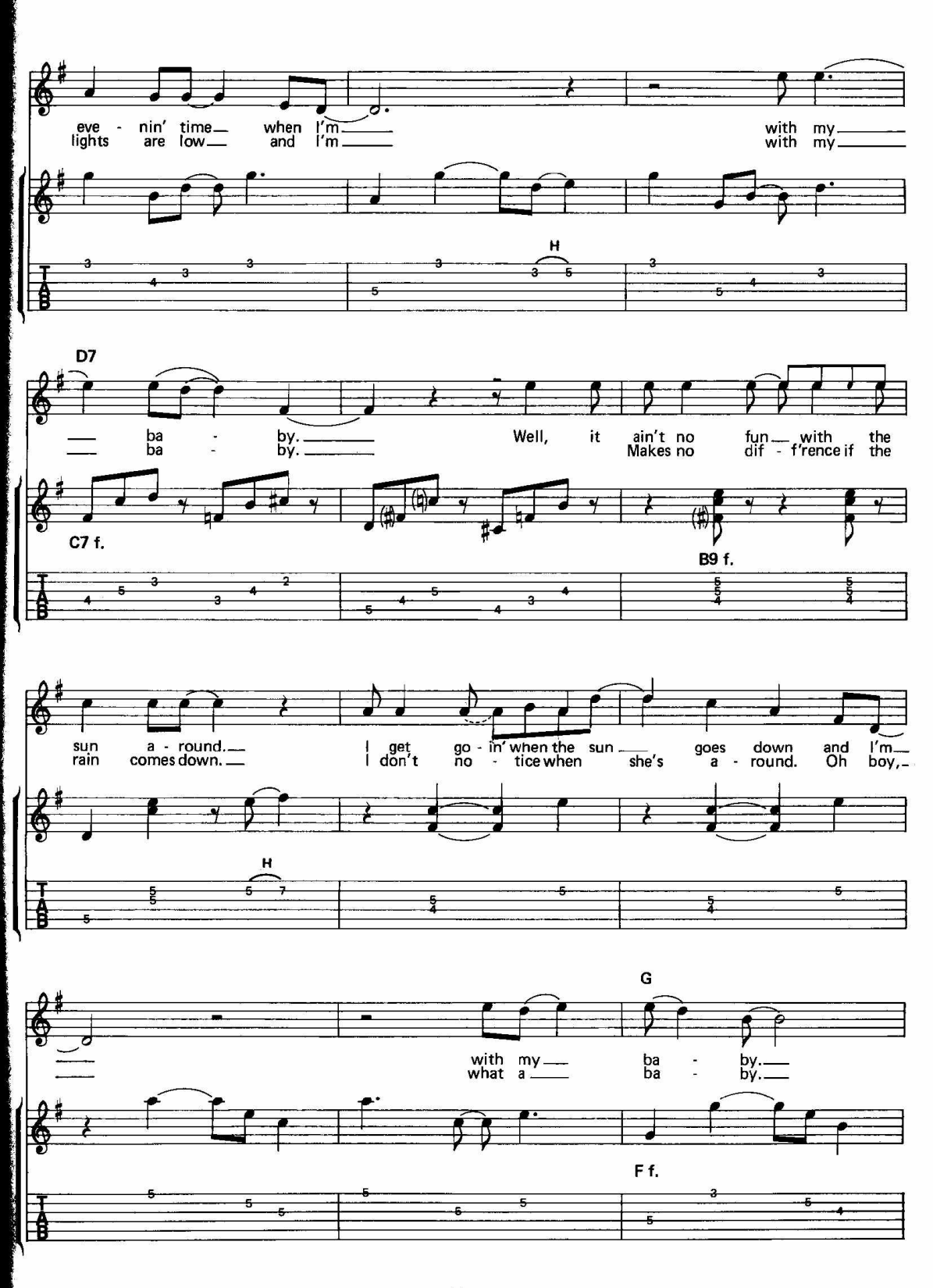
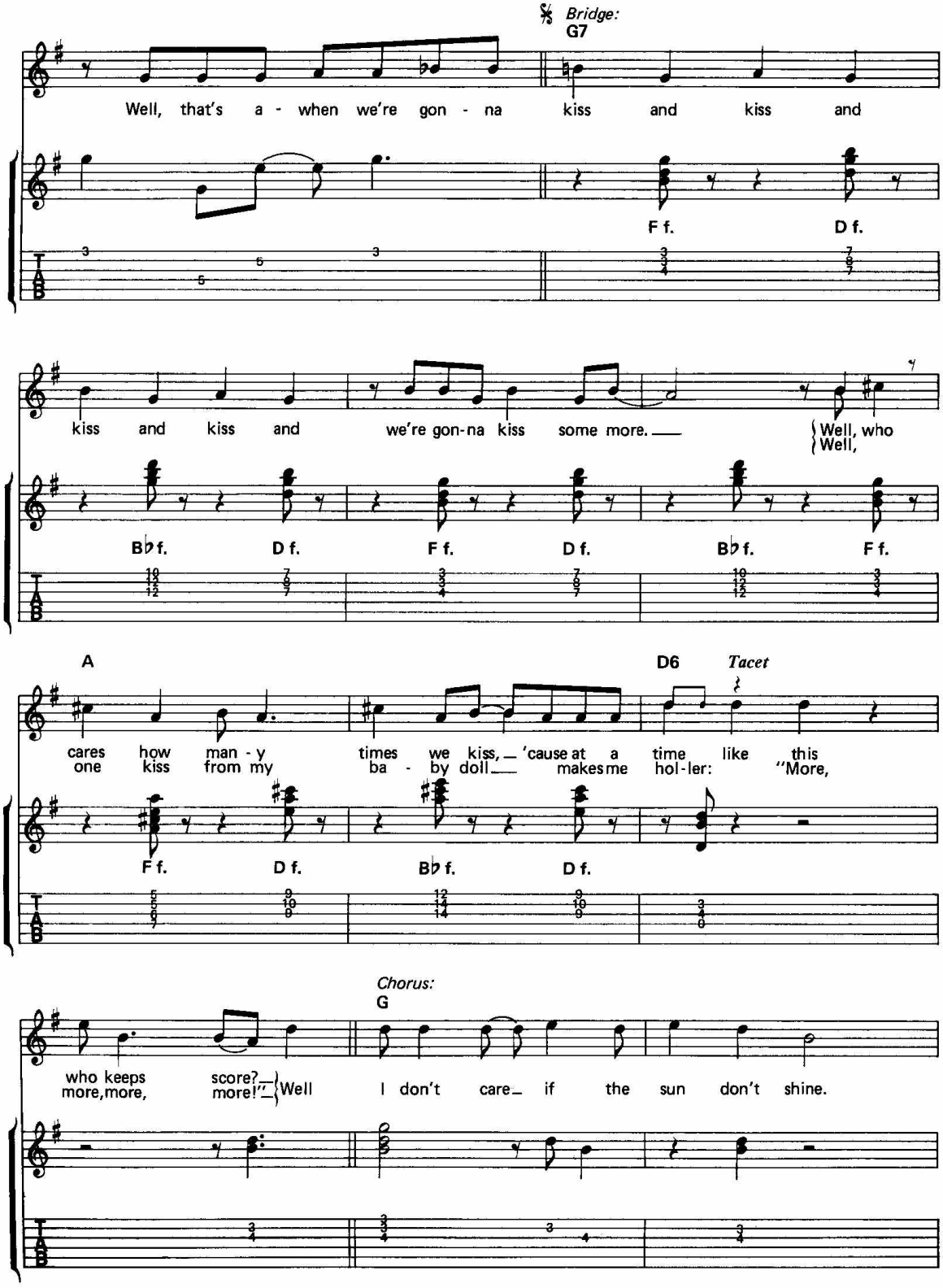
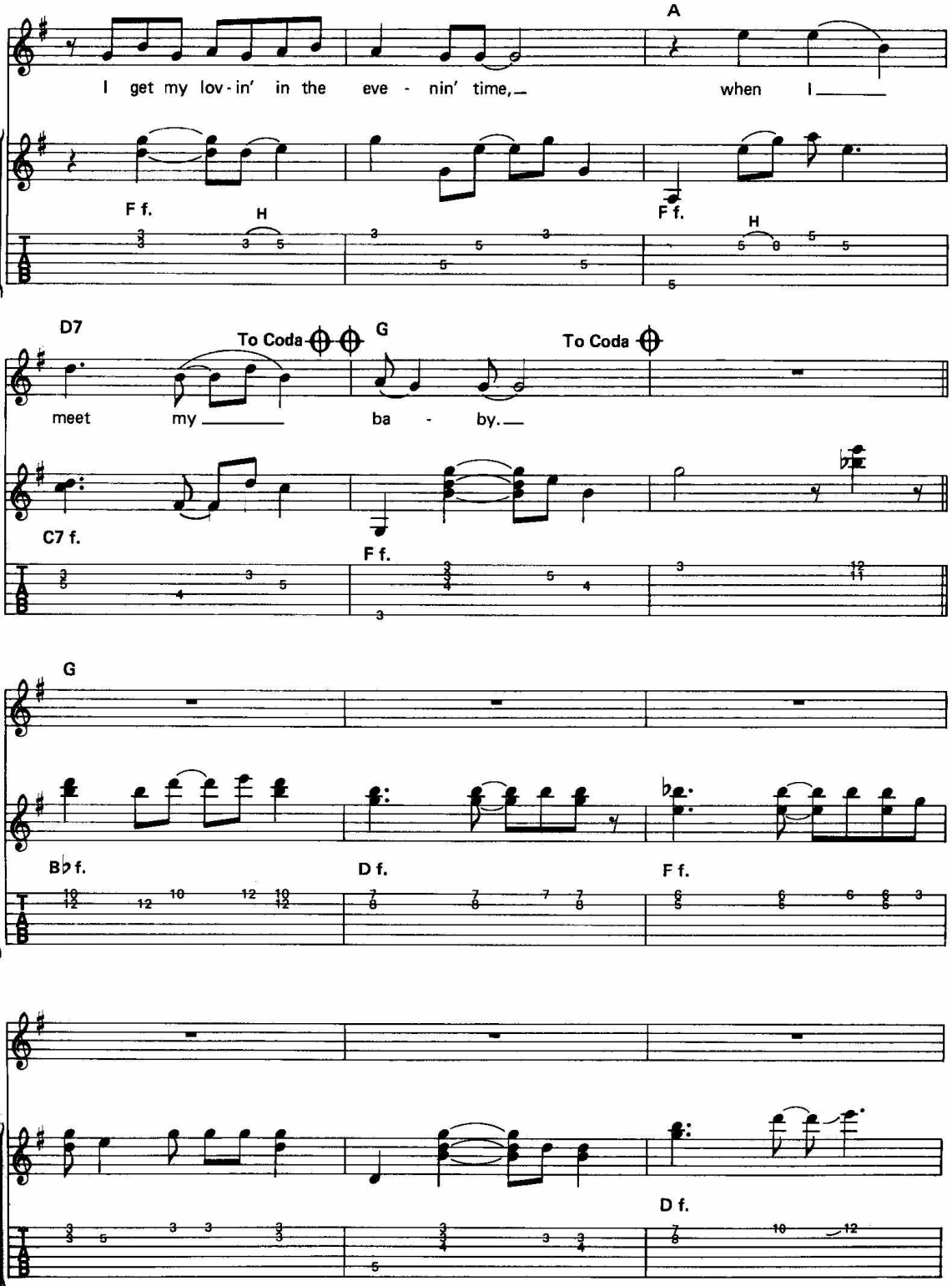
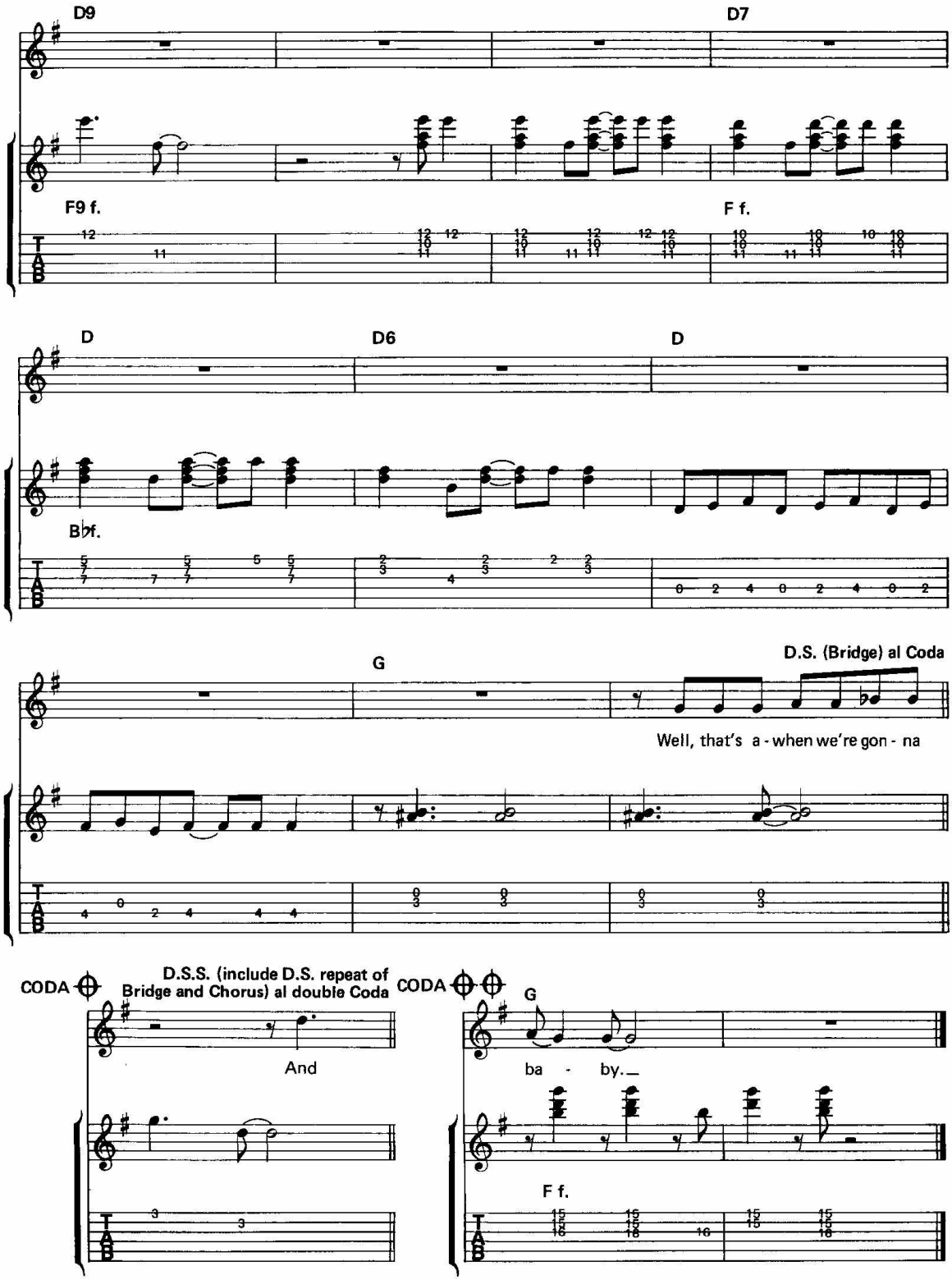

eve - nin' time when I'm with my
lights are low and I'm with my
H
D7
ba - by. Well, it ain't no fun with the
ba - by. Makes no dif - f'rence if the
C7 f.
B9 f.
sun a - round. I get go - in' when the sun goes down and I'm
rain comes down. I don't no - tice when she's a - round. Oh boy,
H
G
with my ba - by.
what a ba - by.
F f.


Bridge:
G7
Well, that's a - when we're gon - na kiss and kiss and
F f.
D f.
kiss and kiss and we're gon-na kiss some more.
Well, who
Well,
B♭ f.
D f.
F f.
D f.
B♭ f.
F f.
A
D6
Tacet
cares how man - y times we kiss, 'cause at a time like this
one kiss from my ba - by doll makes me hol-ler: "More,
F f.
D f.
B♭ f.
D f.
Chorus:
G
who keeps score?
more, more, more!"
Well I don't care if the sun don't shine.

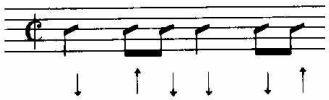

A
I get my lov-in' in the eve - nin' time, when I
F f.
H
F f.
H
D7
To Coda
G
To Coda
meet my ba - by.
C7 f.
F f.
G
B♭ f.
D f.
F f.
D f.


D9
D7
F9 f.
F f.
D
D6
D
B♭f.
G
D.S. (Bridge) al Coda
Well, that's a - when we're gon - na
CODA
D.S.S. (include D.S. repeat of Bridge and Chorus) al double Coda
And
CODA
G
ba - by.
F f.

JUST BECAUSE

(Scotty Moore)

On this September, 1954 recording, the trio was joined by drummer D.J. Fontana. They were covering a Patti Page country/pop hit on which Hank Garland played lead guitar! Like *I DON'T CARE IF THE SUN DON'T SHINE*, the tune has a country feel, and Moore displays his Atkins/Travis chops. He fingerpicks most of the tune. On the G9 chord during his solo, he plays an Atkins-like descending lick; the solo includes the minor second lick. He uses jazzy chords (6ths, 13ths, 6/9s and diminished chords) and plays a jazzy turn-around during the first ending.



Words and Music by
BOB and JOE SHELTON and SID ROBIN

Fast Country Shuffle

Tacet

Well, well, well, just be - cause you think you're so
Well, well, well, there'll come a time when you'll be

C

6/9 f. *2nd time only*

F f.

pret - ty, and just be - cause you're
lone-some, and there'll come a

F7 f.

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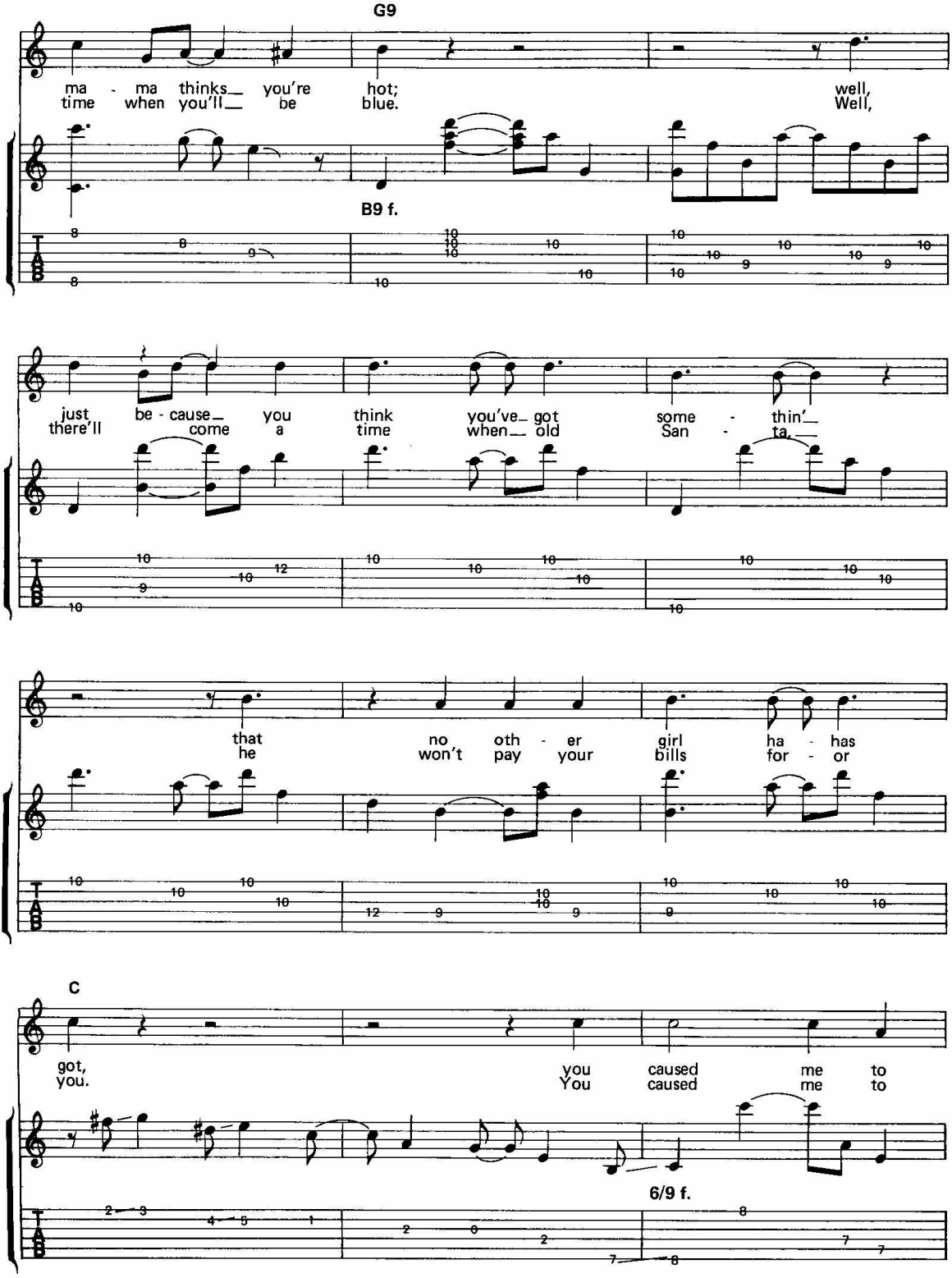
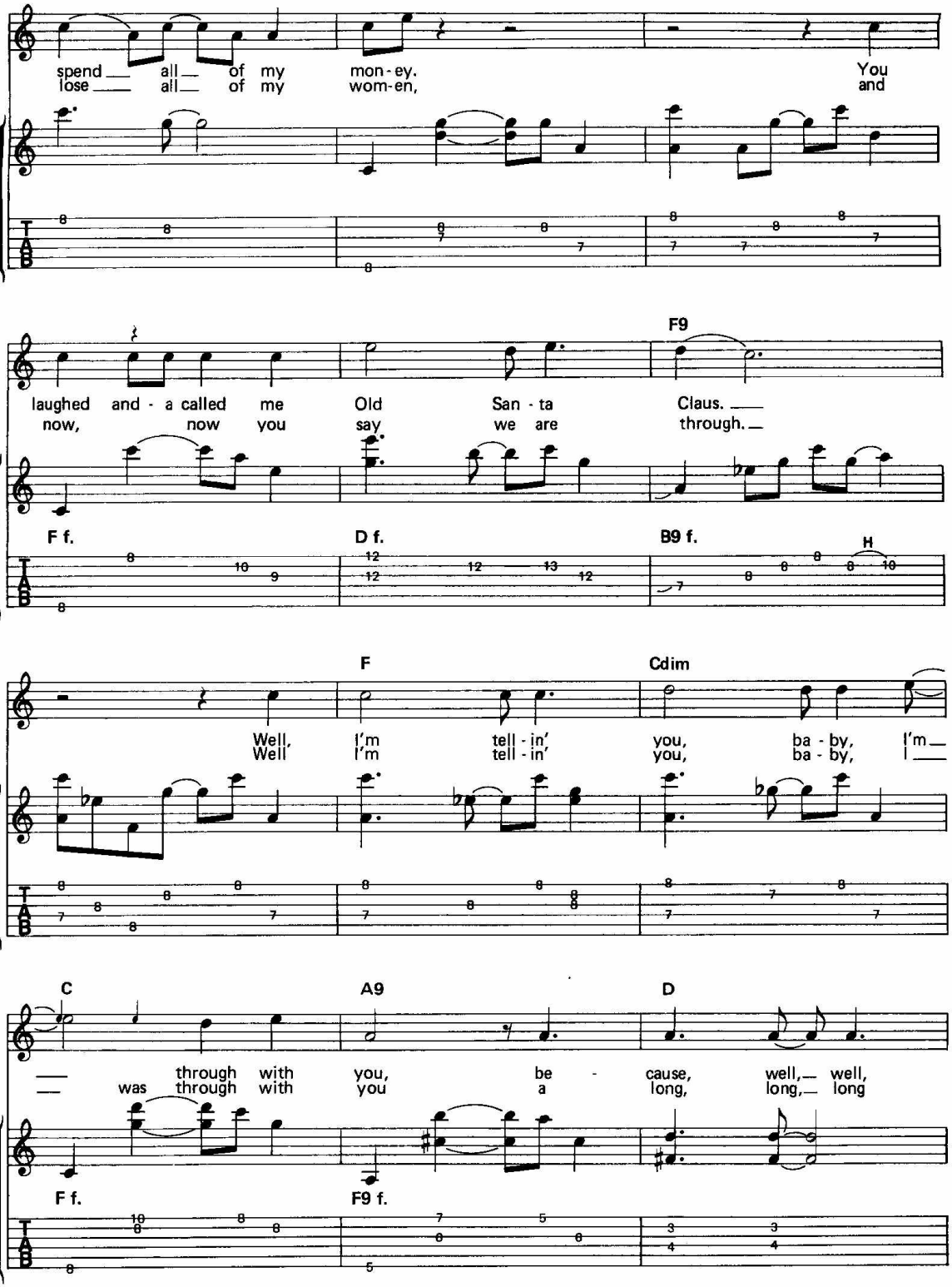
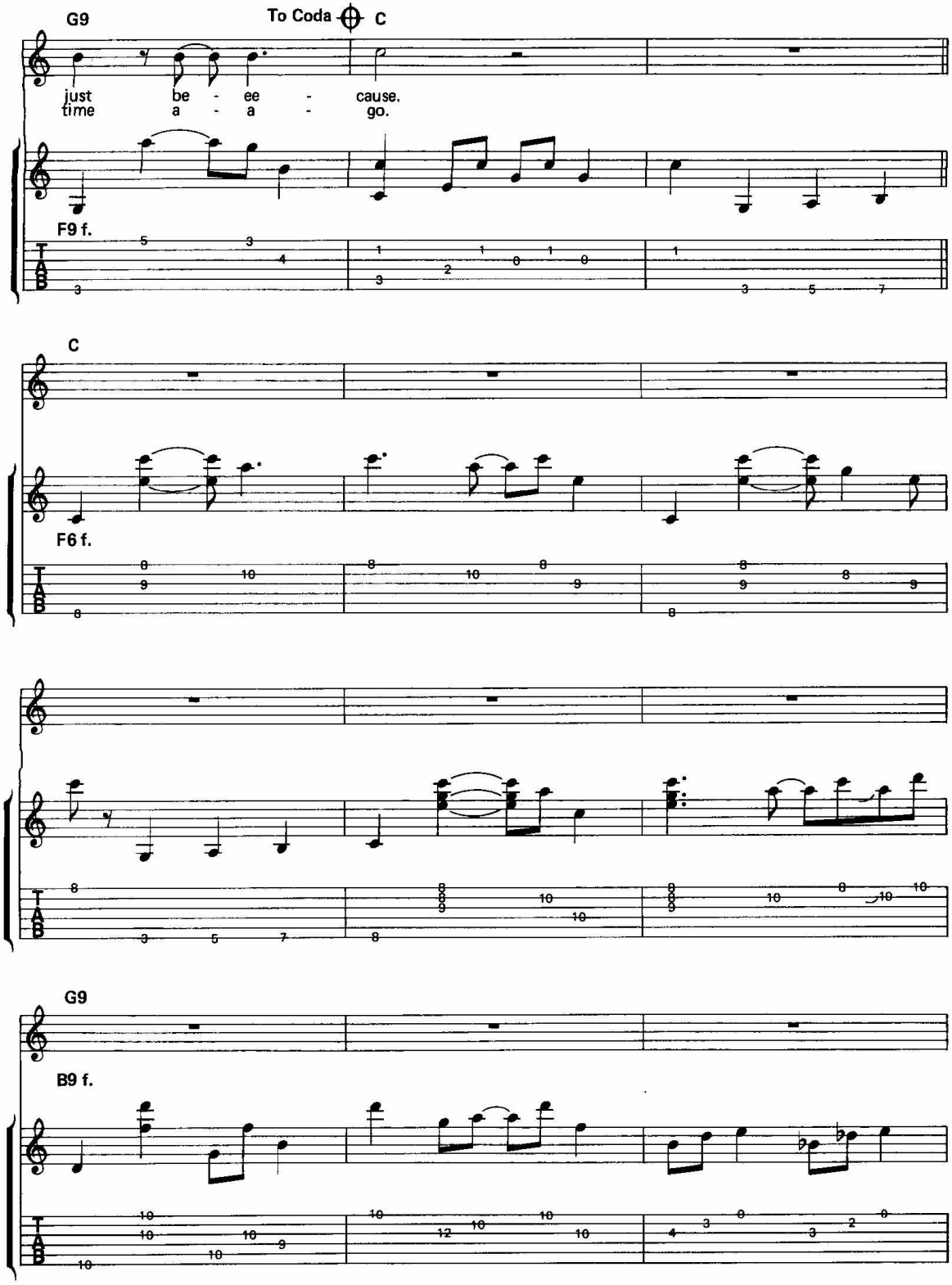
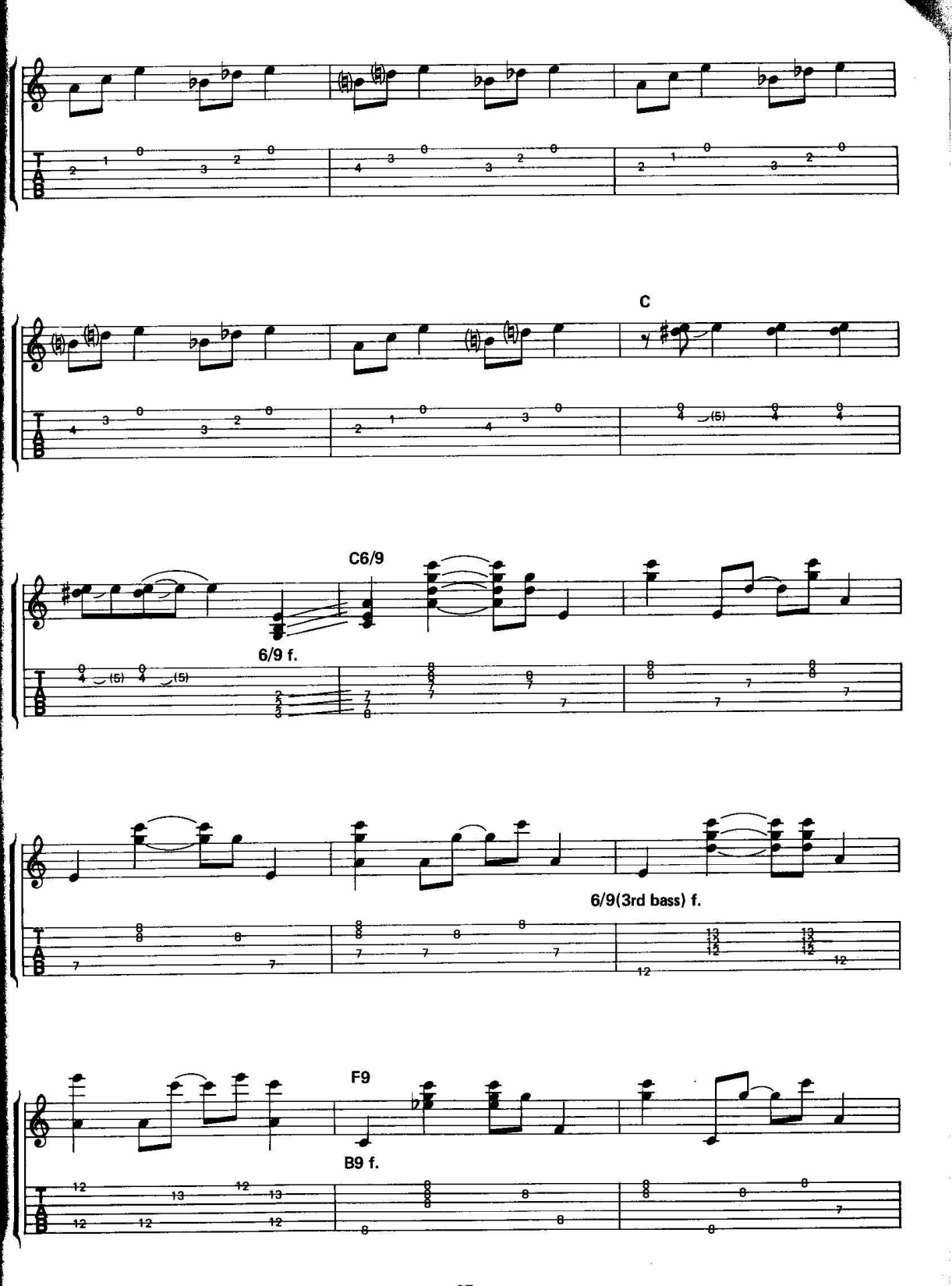
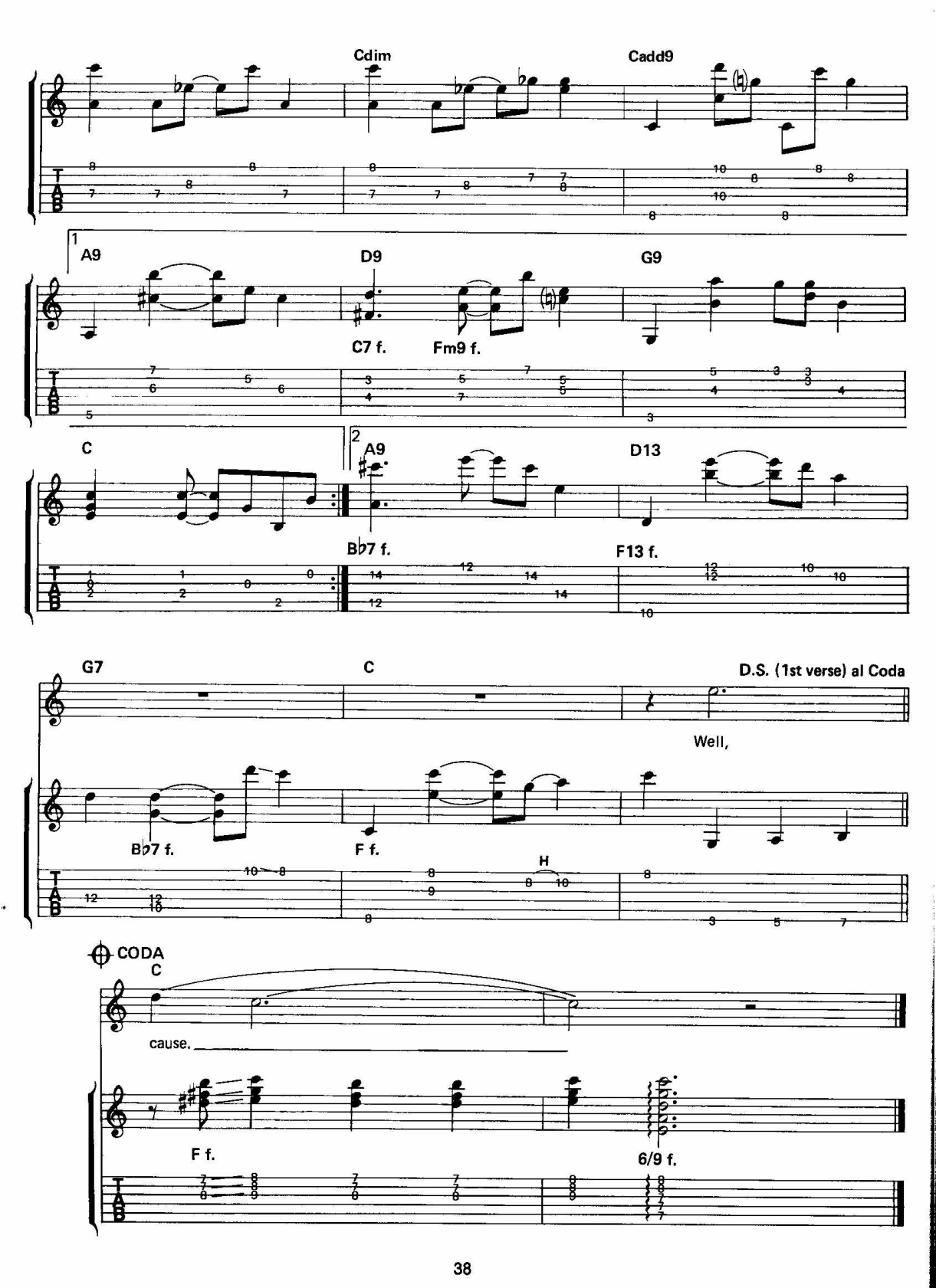

G9
ma - ma thinks you're hot; well,
time when you'll be blue. Well,
B9 f.
just be - cause you think you've got some - thin'
there'll come a time when old San - ta,
that no oth - er girl ha - has
he won't pay your bills for - or
C
got, you caused me to
you. You caused me to
6/9 f.


spend all of my mon-ey. You
lose all of my wom-en, and
laughed and - a called me Old San - ta Claus.
now, now you say we are through.
F9
F f.
D f.
B9 f.
H
Well, I'm tell - in' you, ba - by, I'm
Well I'm tell - in' you, ba - by, I
F
Cdim
through with you, be - cause, well, well,
was through with you a long, long, long
C
A9
D
F f.
F9 f.


G9
To Coda
C
just be - ee - cause.
time a - a - go.
F9 f.
C
F6 f.
G9
B9 f.


C
C6/9
6/9 f.
6/9(3rd bass) f.
F9
B9 f.

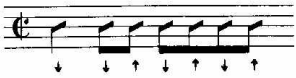

Cdim
Cadd9
1
A9
D9
G9
C7 f.
Fm9 f.
C
2
A9
D13
B♭7 f.
F13 f.
G7
C
D.S. (1st verse) al Coda
Well,
B♭7 f.
F f.
H
CODA
C
cause.
F f.
6/9 f.

MILK COW BLUES BOOGIE

(Scotty Moore)

Recorded in December of 1954, this is based on a tune by Sleepy John Estes, a black country blues singer/guitarist from Tennessee. Elvis began the record as a slow blues moan, then stopped the band and told them: "Hold it fellas! That don't *move* me. Let's get *real, real gone*, for a change." They started over at a much quicker tempo.

Moore's backup is all fingerpicking, mostly on one repetitious pattern. The opening to his solo has a real rural blues feel. The tune is a twelve-bar blues, but, like the early blues guitarists, Elvis and the band add extra bars whenever the spirit moves them.



Words and Music by
KOKOMO ARNOLD

Fast country shuffle

a tempo A7

Well, I woke up this morn - in' and I
tried to treat you right,
please,
tried ev - 'ry - thing to

F f. *(Tacet first time)* F f. *"A" rhythm pattern* - - - - - - - - - - -

looked out the door. I can tell that old
day by day. Get out your lit tle,
don't that sun look good go in'
get a - long with you. Now I'm gon - na

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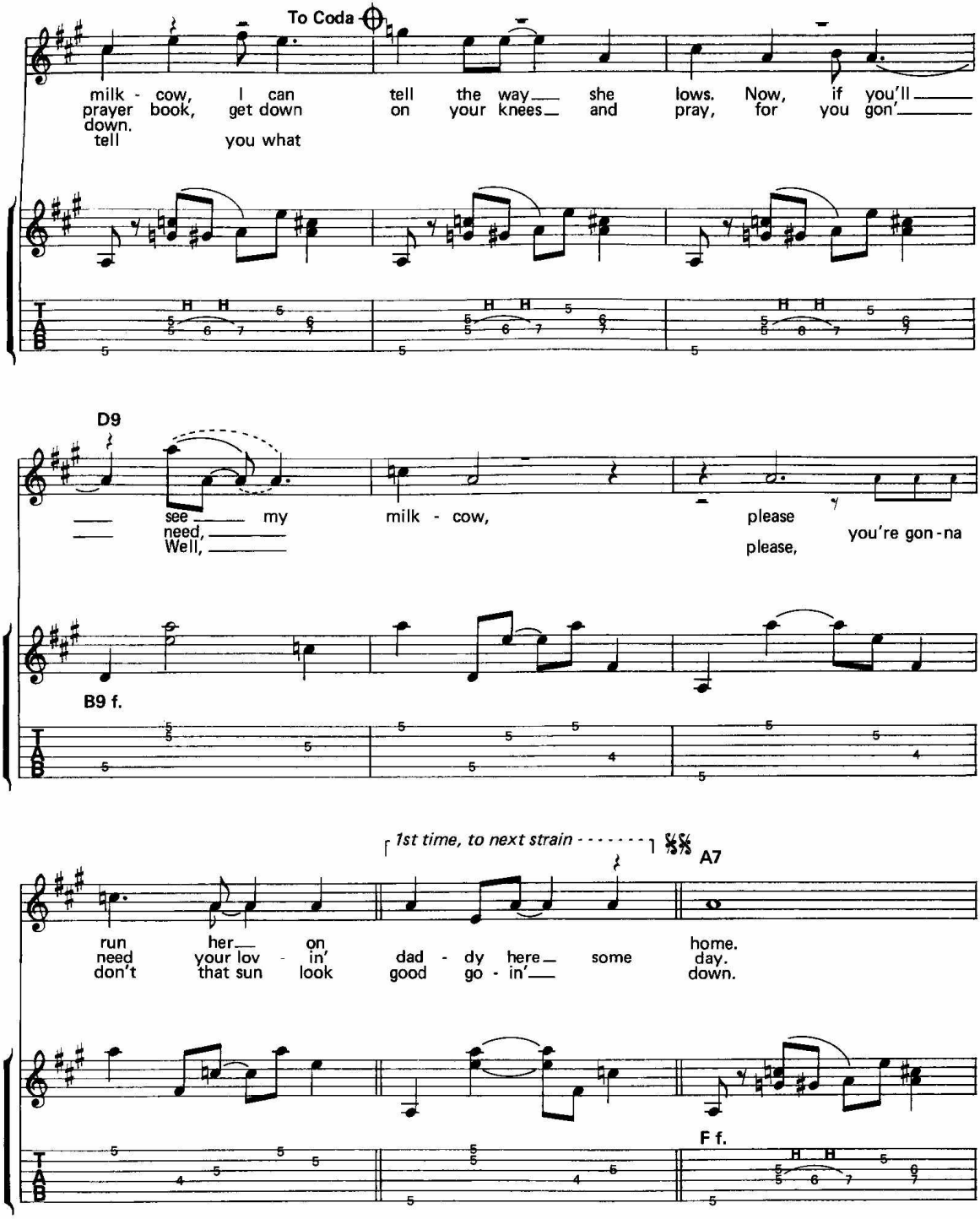
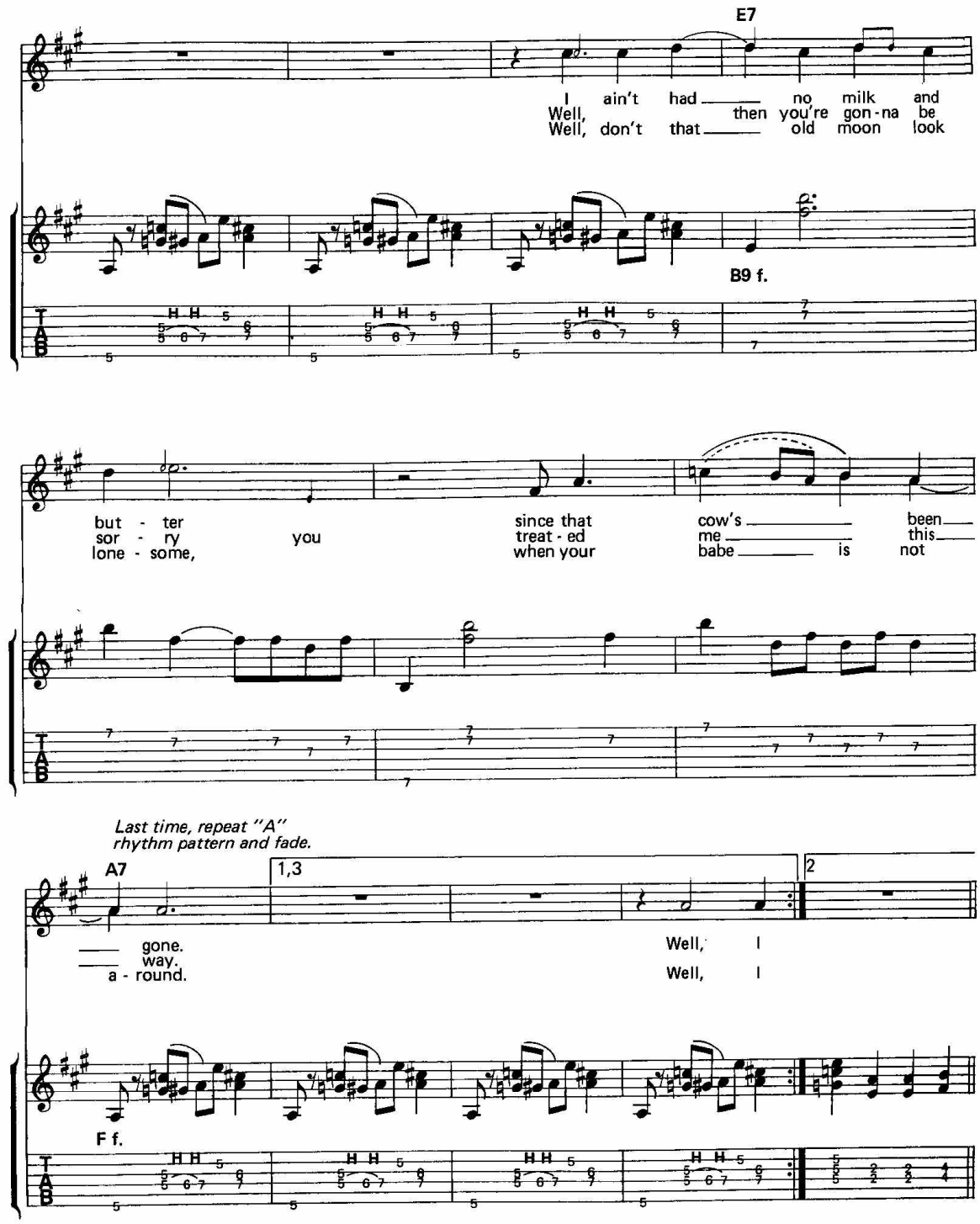
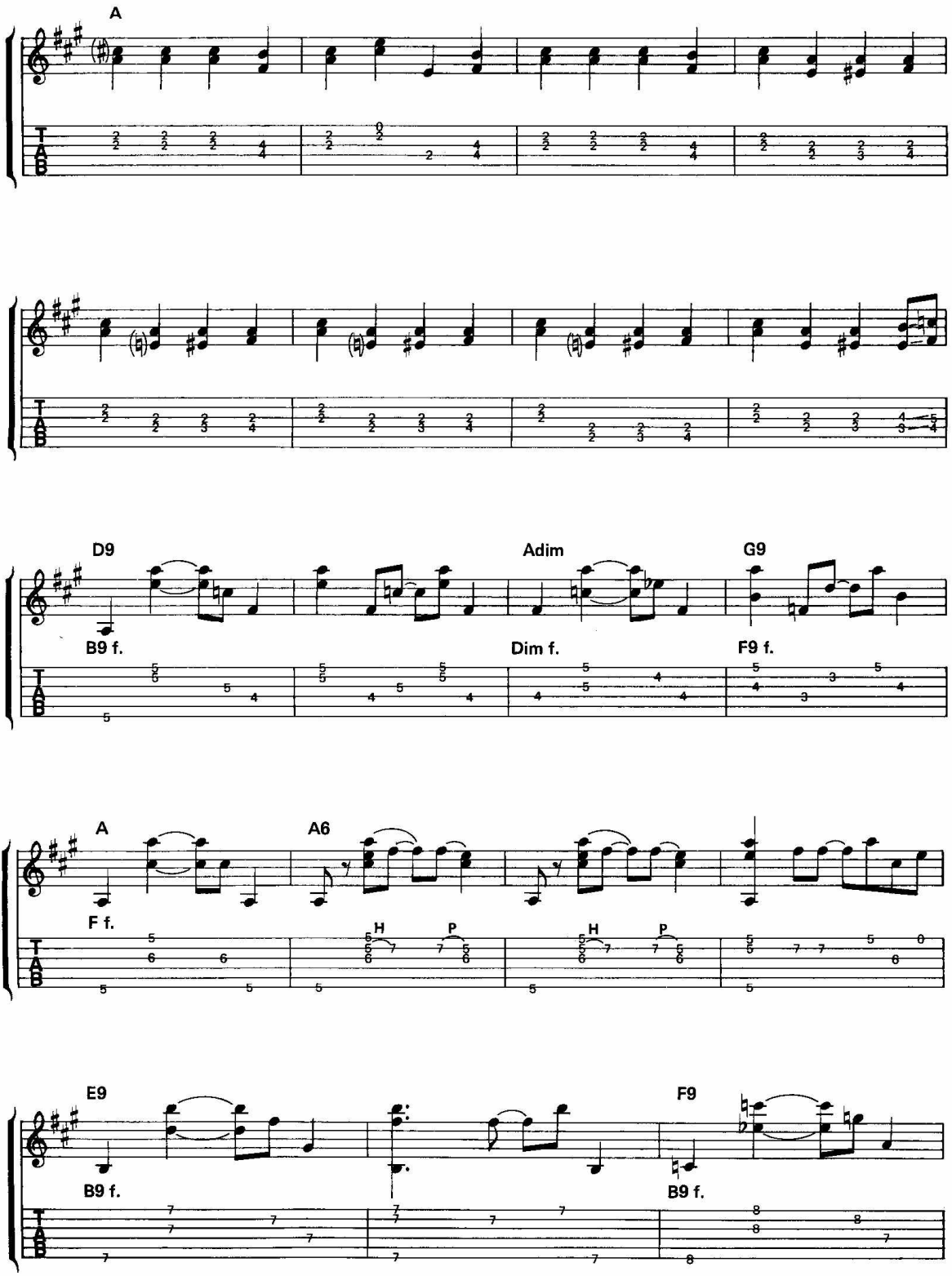
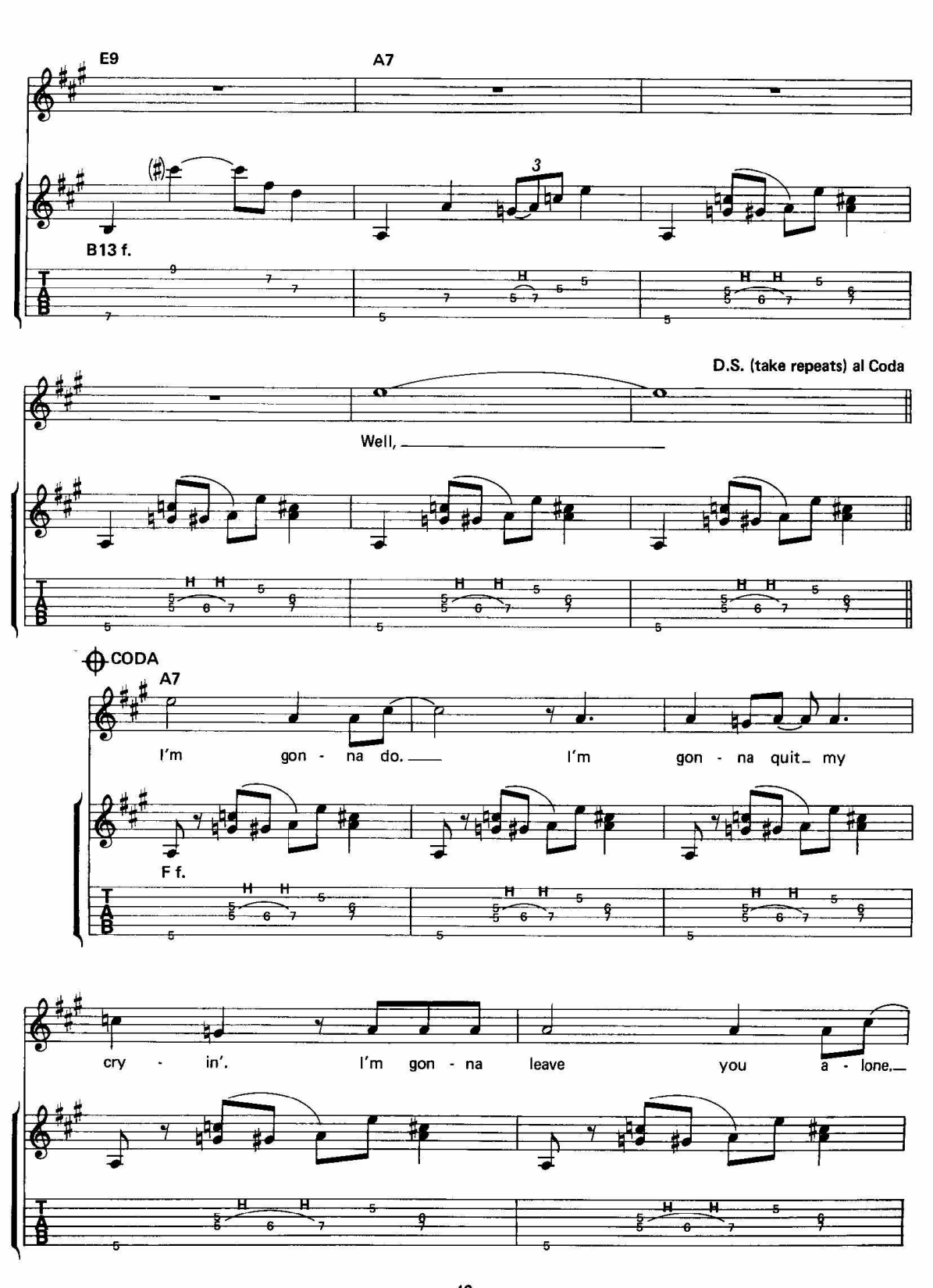
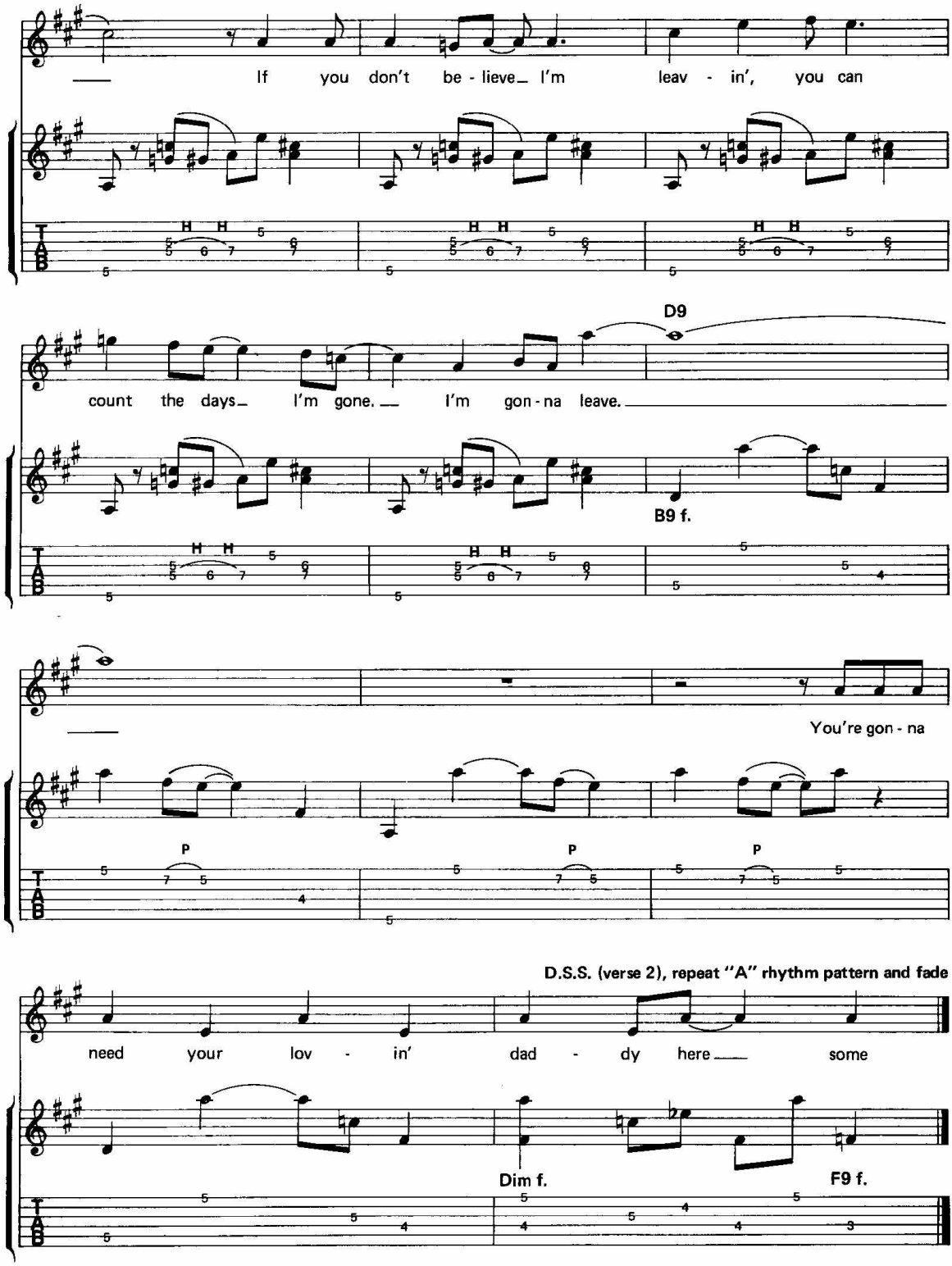

To Coda
milk - cow, I can tell the way she lows. Now, if you'll
prayer book, get down on your knees and pray, for you gon'
down.
tell you what
D9
see my milk - cow, please
need, please, you're gon-na
Well,
B9 f.
1st time, to next strain
A7
run her on home.
need your lov - in' dad - dy here some day.
don't that sun look good go - in' down.
F f.


E7
I ain't had no milk and
Well, then you're gon-na be
Well, don't that old moon look
B9 f.
but - ter
sor - ry
lone - some,
you
since that
treat - ed
when your
cow's been
me this
babe is not
Last time, repeat "A"
rhythm pattern and fade.
A7
1,3
2
gone.
way.
a - round.
Well, I
Well, I
F f.


A
D9
B9 f.
Adim
Dim f.
G9
F9 f.
A
F f.
A6
H
P
E9
B9 f.
F9
B9 f.

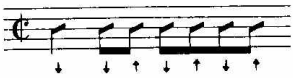

E9
A7
B13 f.
D.S. (take repeats) al Coda
Well,
CODA
A7
I'm gon - na do. I'm gon - na quit my
F f.
cry - in'. I'm gon - na leave you a - lone.


If you don't be - lieve I'm leav - in', you can
count the days I'm gone. I'm gon - na leave.
D9
B9 f.
You're gon - na
D.S.S. (verse 2), repeat "A" rhythm pattern and fade
need your lov - in' dad - dy here some
Dim f.
F9 f.

MYSTERY TRAIN

(Scotty Moore)

This cover of Junior Parker's blues tune was Elvis' fifth and final Sun release. It was recorded in February of 1955 and included drummer D.J. Fontana. Moore fingerpicks throughout with a very country/blues feel.



Words and Music by
SAM C. PHILLIPS and HERMAN PARKER, JR.

Bright shuffle

E A/E *(6 times)* E A/E A7

1. Train I ride,
(2) train,
(3) train,

H

%

six - teen
com - in'
com - in'

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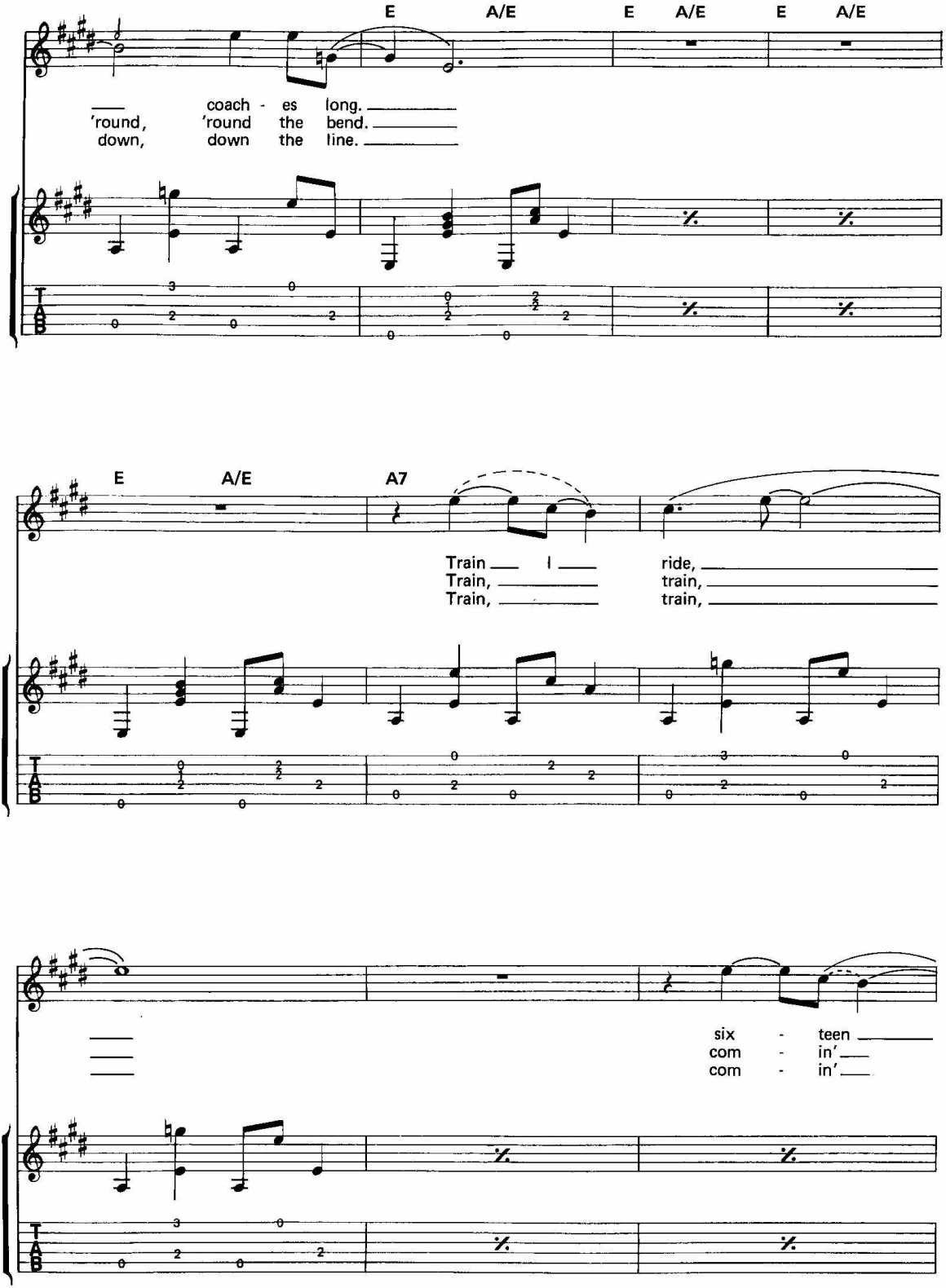
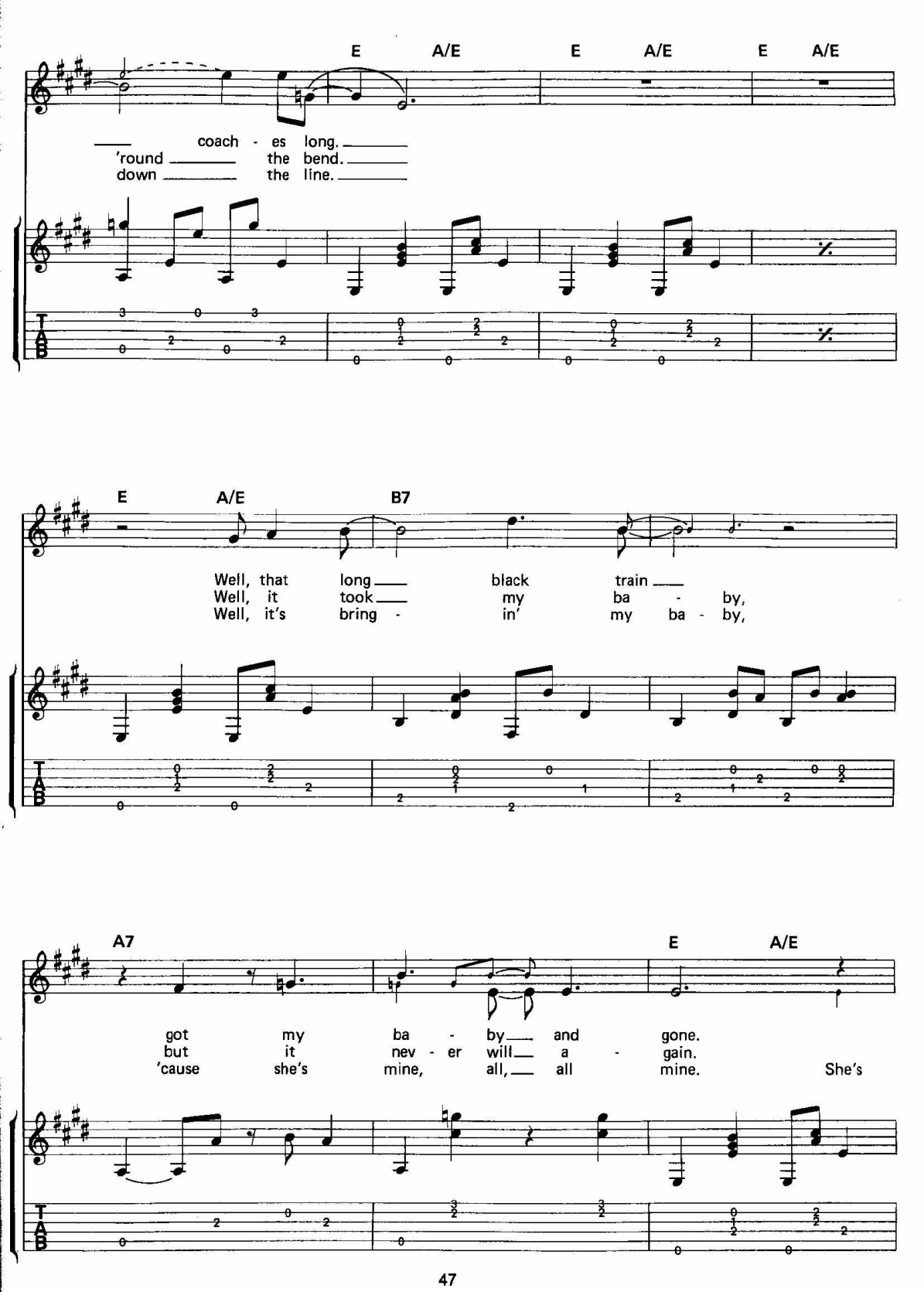
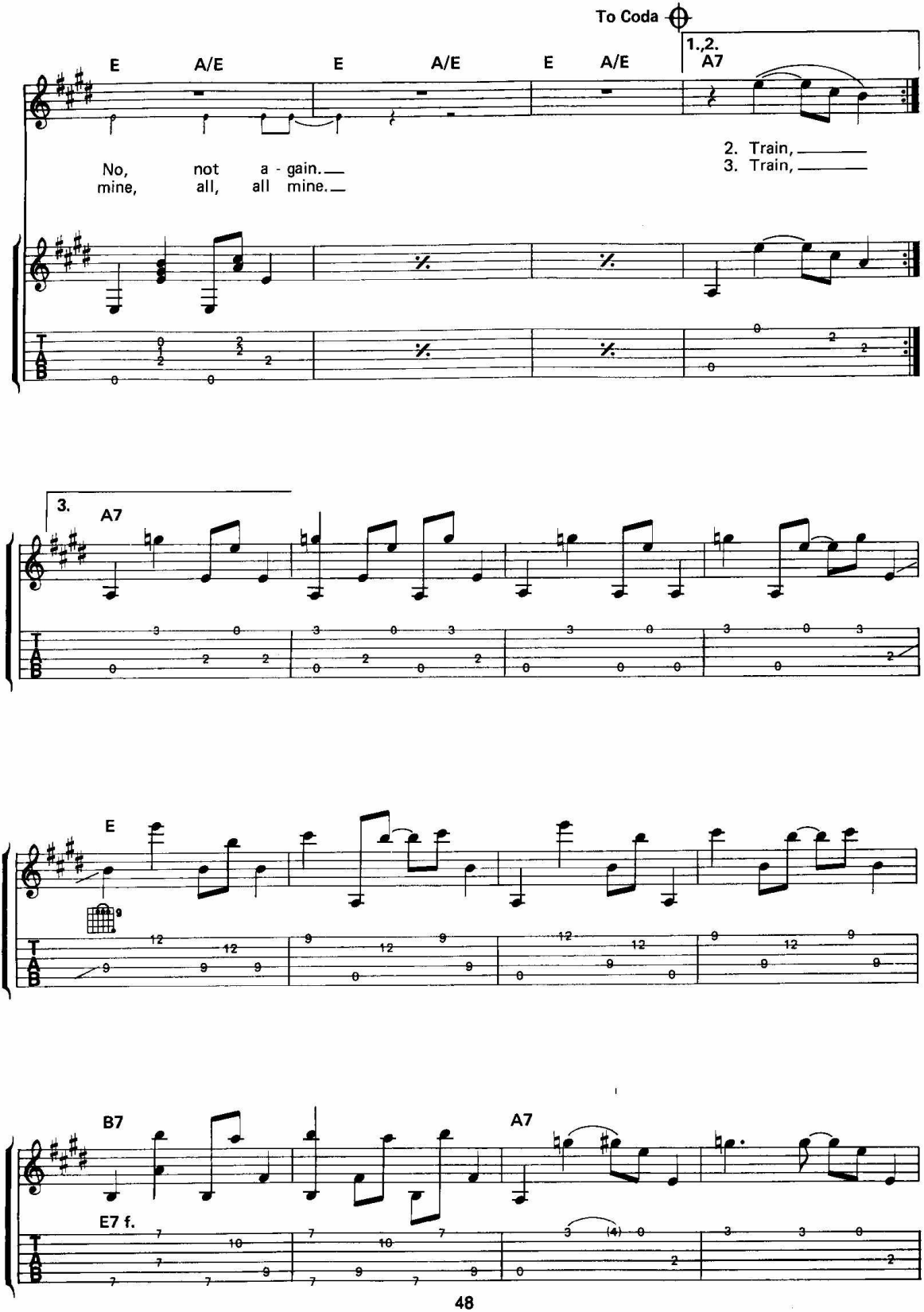
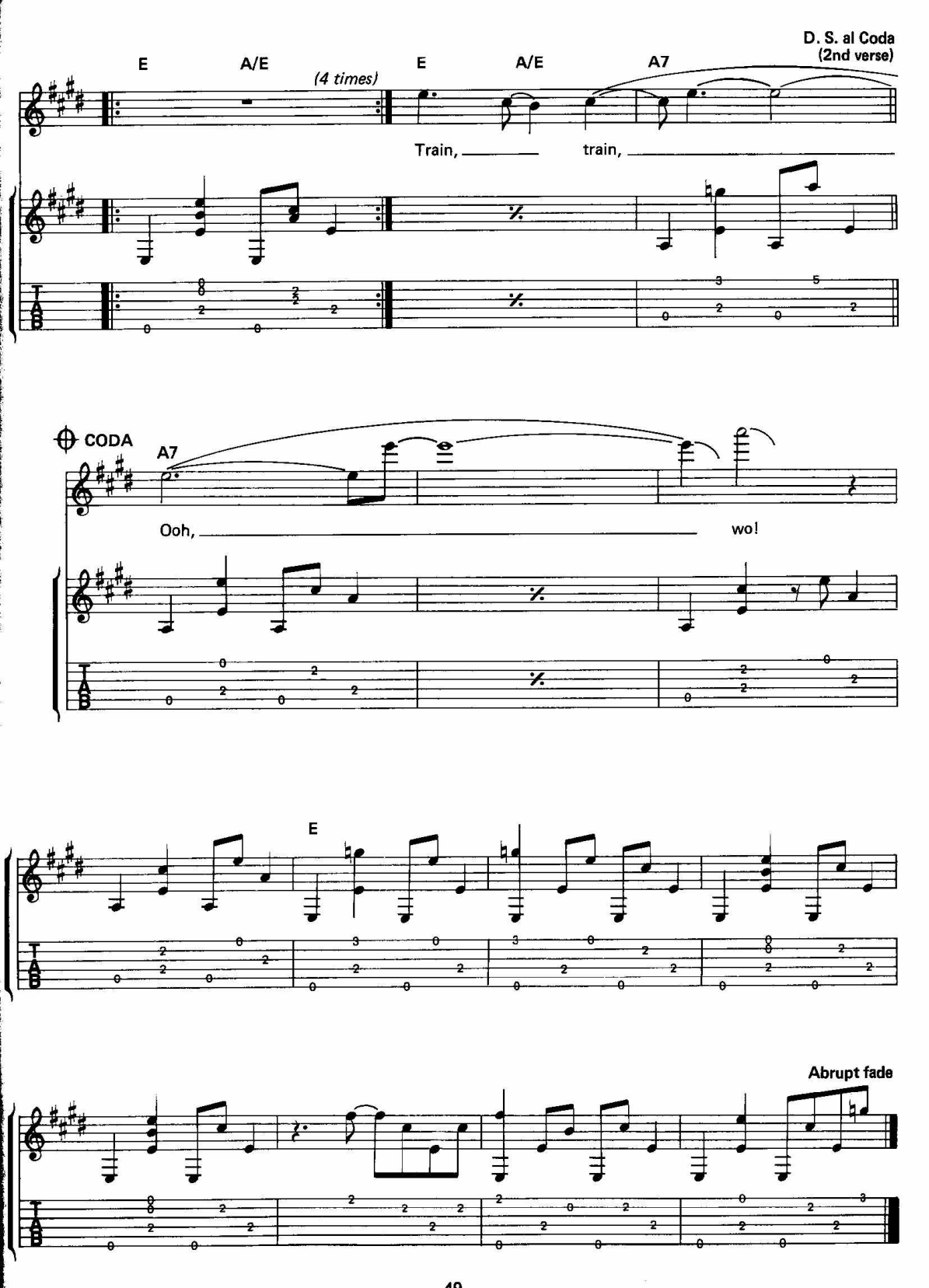

E A/E E A/E E A/E
coach - es long.
'round, 'round the bend.
down, down the line.
E A/E A7
Train I ride,
Train, train,
Train, train,
six - teen
com - in'
com - in'
T
A
B


E A/E E A/E E A/E
coach - es long.
'round the bend.
down the line.
E A/E B7
Well, that long black train
Well, it took my ba - by,
Well, it's bring - in' my ba - by,
A7 E A/E
got my ba - by and gone.
but it nev - er will a - gain.
'cause she's mine, all, all mine. She's

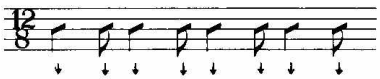

To Coda
1.,2.
E
A/E
E
A/E
E
A/E
A7
No, not a - gain.
mine, all, all mine.
2. Train,
3. Train,
3.
A7
E
B7
A7
E7 f.


D. S. al Coda
(2nd verse)
E
A/E
(4 times)
E
A/E
A7
Train, train,
CODA
A7
Ooh, wo!
E
Abrupt fade

HEARTBREAK HOTEL

(Scotty Moore)

This was Elvis' first RCA release, recorded January 10, 1956, and it went to the top of the pop charts. Like the first few RCA sides, it imitates the strange Sun sessions' echo sound. Moore plays some Chuck Berry-style, double-note blues licks and unison bends.



By MAE BOREN AXTON, TOMMY DURDEN
and ELVIS PRESLEY

Slow rock shuffle

E

Well, since my ba - by left me, well, I found a new place to dwell. Well, it's
though it's al - ways crowd - ed, you still can find some room for
bell - hop's tears keep flow - ing, the desk clerk's dressed in black. They've
if your ba - by leaves you and you've got a tale to tell, well just

F f.

down at the end of Lone - ly Street at Heart-break Ho - tel, where I'll be...
brok - ken - heart - ed lov - ers to cry there in the gloom. We'll be so...
been so long on Lone - ly Street, they'll nev - er, nev - er look back, and they're so...
take a walk down Lone - ly Street to Heart-break Ho - tel, where you will be...

(last time only)

XII

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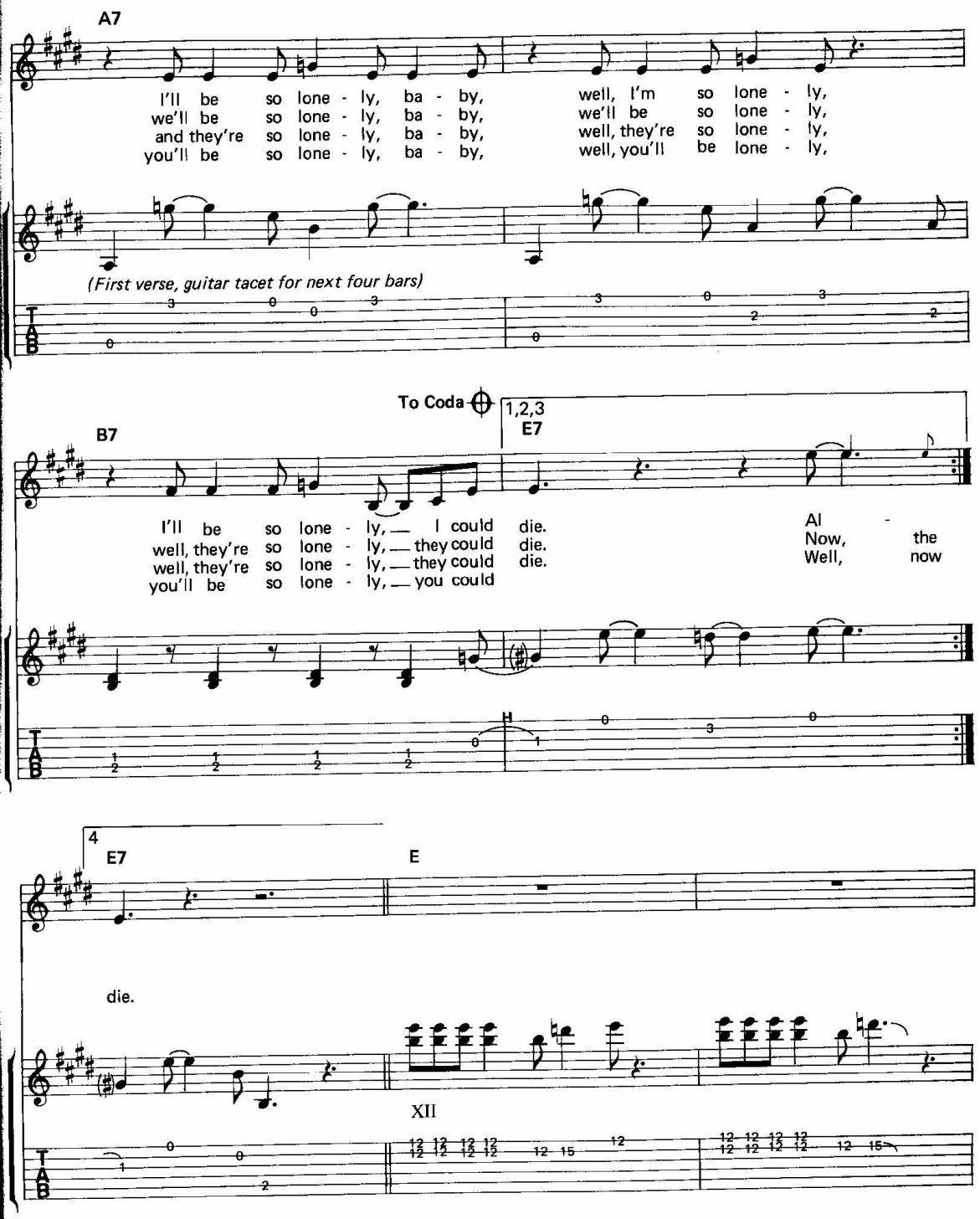
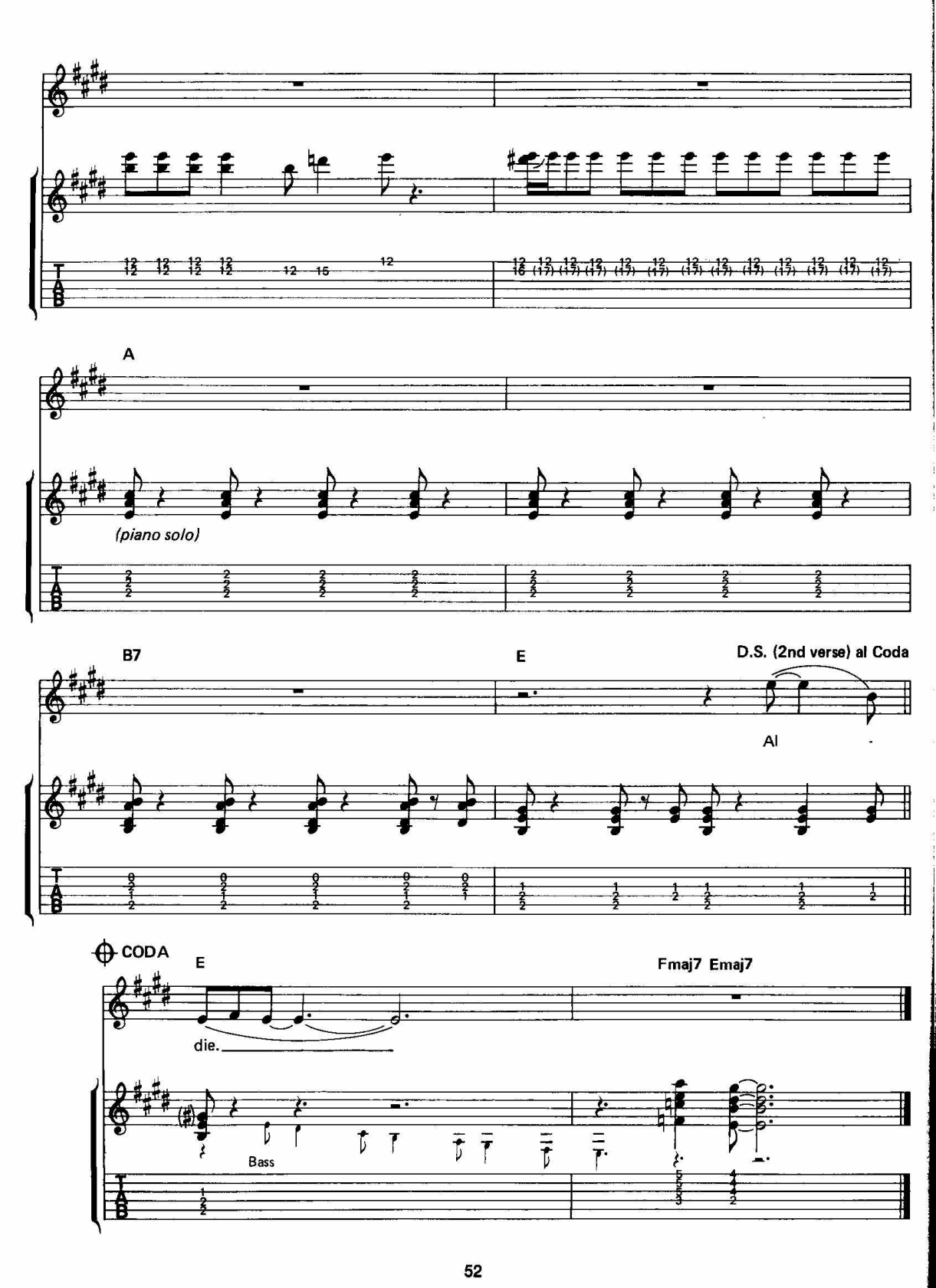
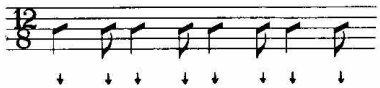

A7
I'll be so lone - ly, ba - by, well, I'm so lone - ly,
we'll be so lone - ly, ba - by, we'll be so lone - ly,
and they're so lone - ly, ba - by, well, they're so lone - ly,
you'll be so lone - ly, ba - by, well, you'll be lone - ly,
(First verse, guitar tacet for next four bars)
To Coda
1,2,3
E7
B7
I'll be so lone - ly, — I could die. Al -
well, they're so lone - ly, — they could die. Now, the
well, they're so lone - ly, — they could die. Well, now
you'll be so lone - ly, — you could
4
E7
E
die.
XII


A
(piano solo)
B7
E
D.S. (2nd verse) al Coda
Al
CODA
E
Fmaj7 Emaj7
die.
Bass

HEARTBREAK HOTEL

(James Burton)

On this live Madison Square Garden cut, Burton's guitar dominates the track more than Moore's did on the original. And, he is allowed a full solo in the middle of the tune (Moore split the solo with the piano player). The flavor of his playing resembles Moore's, but his solo displays some Burton chicken pickin' and string bending. Notice how he plays off the G blues position during (and just before) the G7 chord in the solo.



By MAE BOREN AXTON, TOMMY DURDEN and ELVIS PRESLEY

Verse - vocal with guitar backup

D

F f.

G7

A7

D

D9

B9 f.

G7

vibrato (left hand)

A7

D7

Guitar solo

D

F f.

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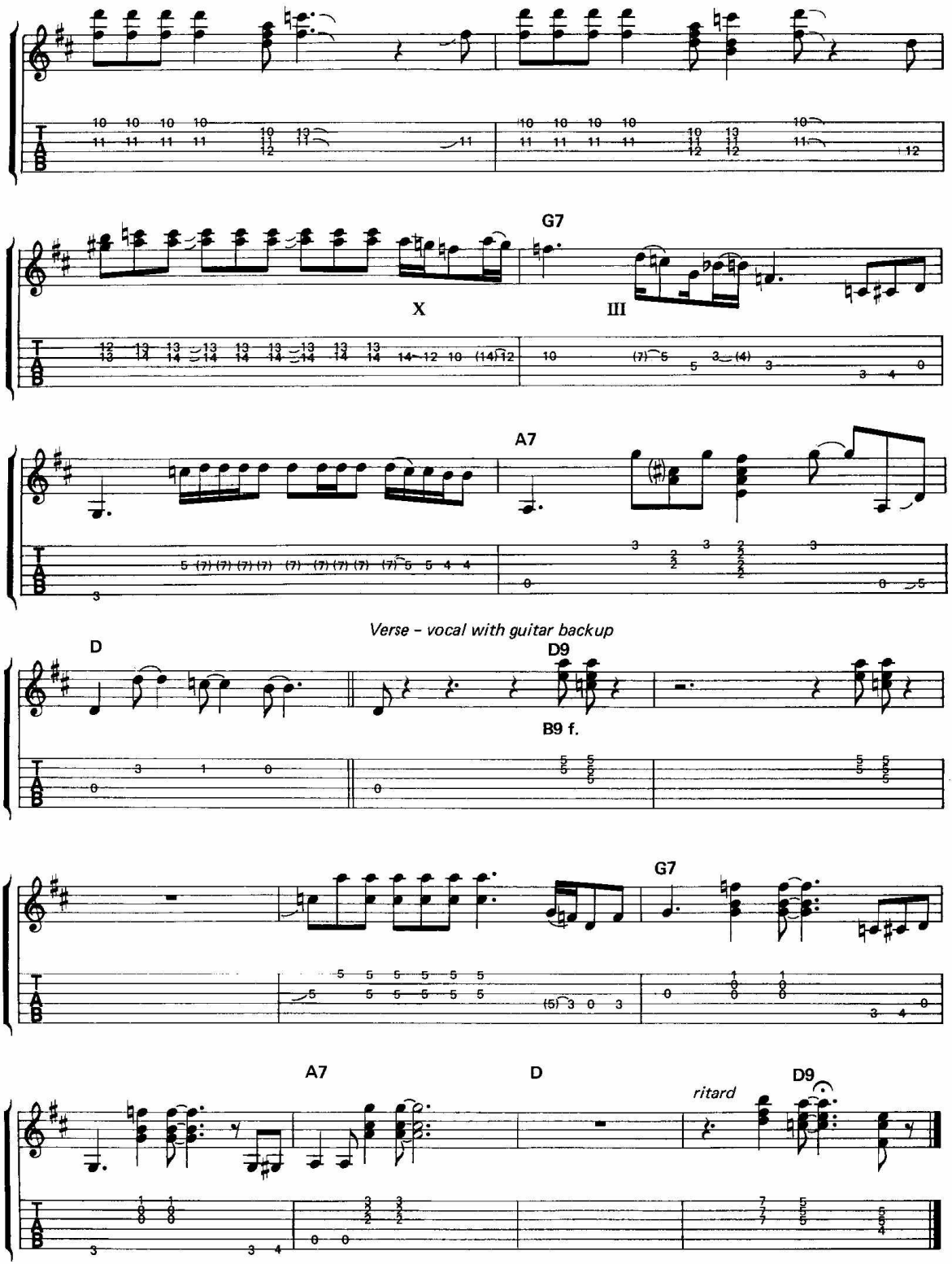
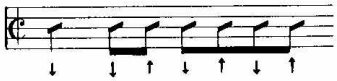

G7
X
III
A7
Verse - vocal with guitar backup
D
D9
B9 f.
G7
A7
D
ritard
D9

MY BABY LEFT ME

(Scotty Moore)

Elvis recorded this Arthur Crudup blues on January 30, 1956. It was the only RCA release that featured a non-stop *fingerpicking* Scotty Moore, with the ad-lib feel of the Sun session records (although the introductory two-bar pattern dominated Moore's backup). There are both up-the-neck and first position finger-picking styles, and a much looser approach than on most of the RCA sessions.



Words and Music by
ARTHUR CRUDUP

Bright country shuffle

A

Bass

F7 f.

"A" rhythm pattern

Yes, my ba - by left me,
stand at my win-dow;
one of these morn - ings,
stand at my win-dow,

nev - er said a word.
wring my hands and cry.
Lord, it won't be long;
wring my hands and moan.

Was it
I hate to
you'll look for
All I

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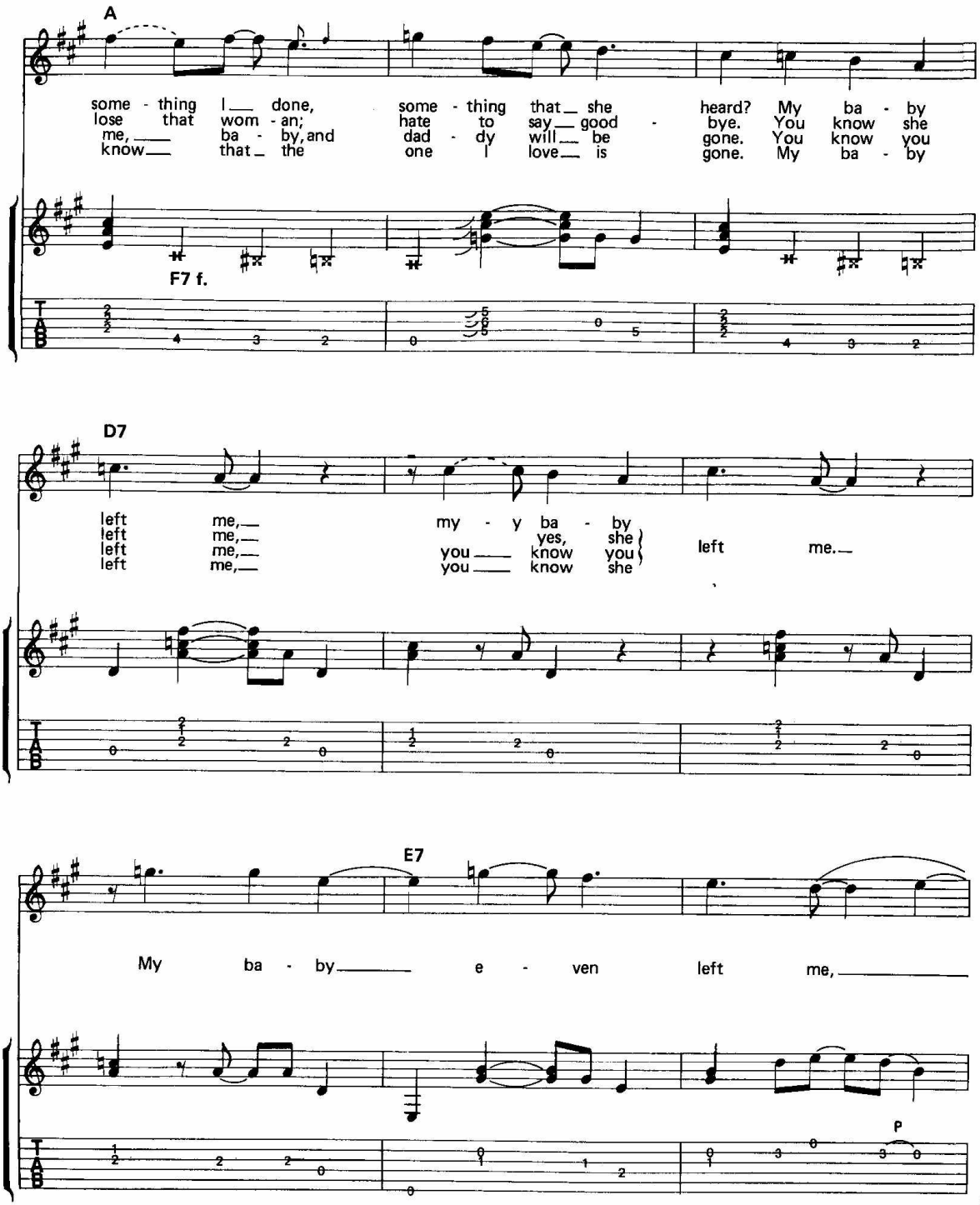
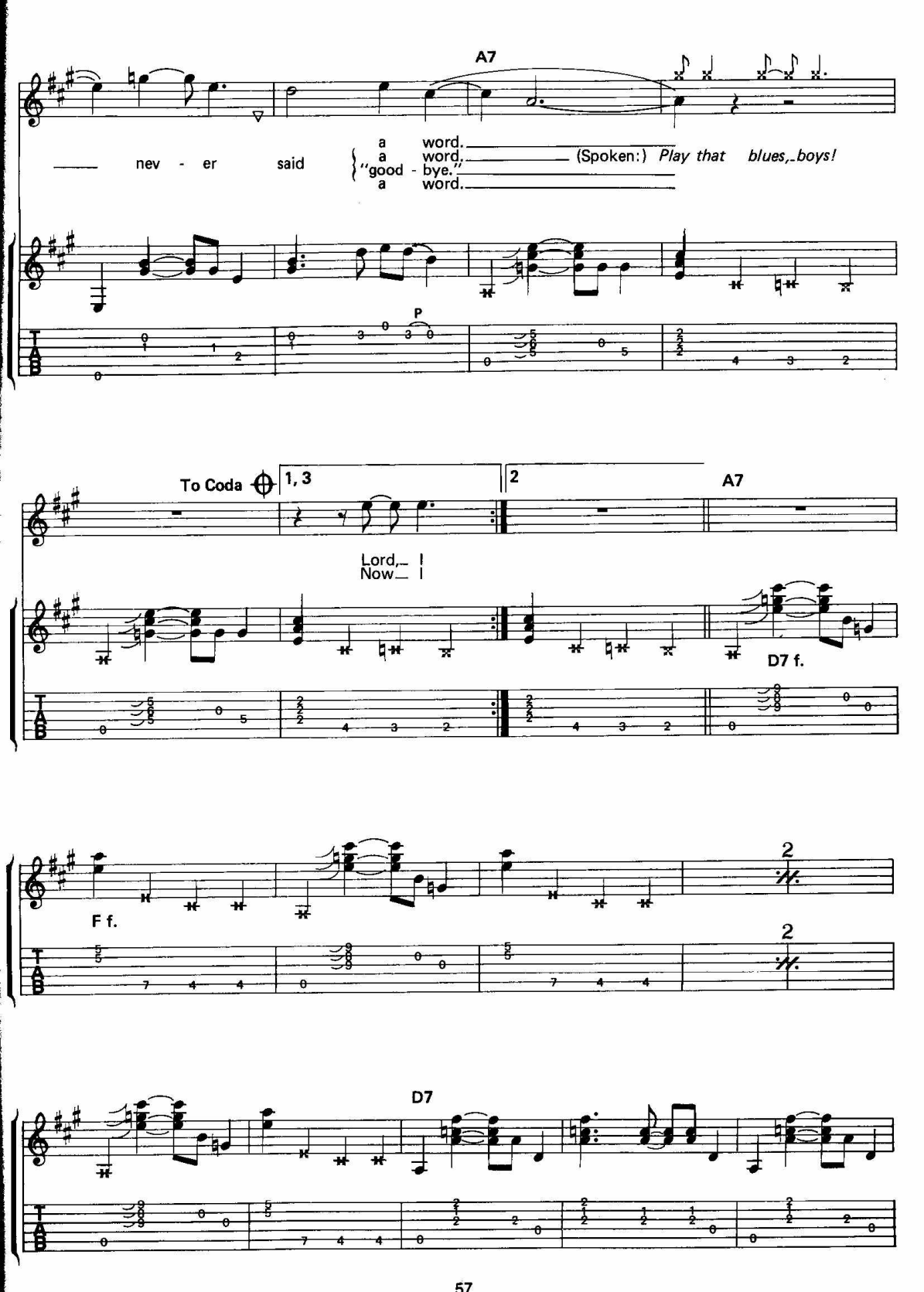
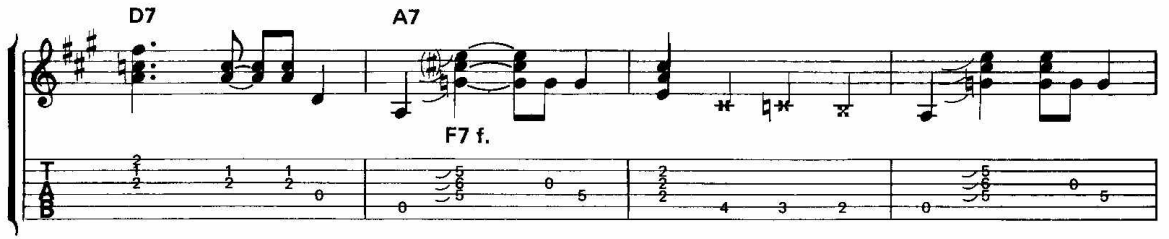
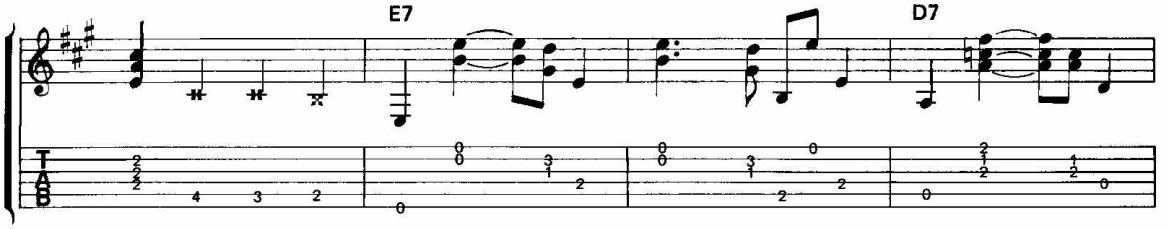
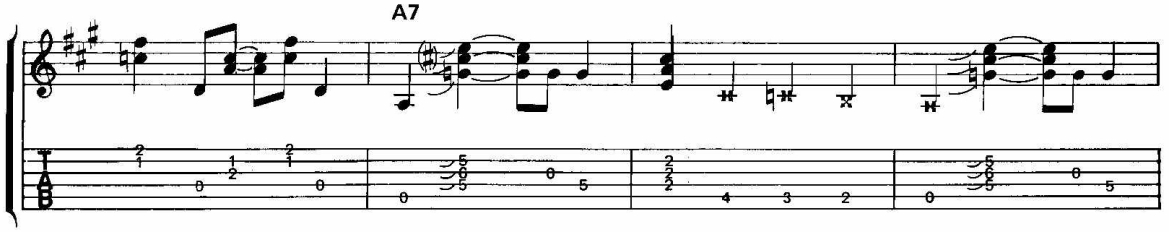
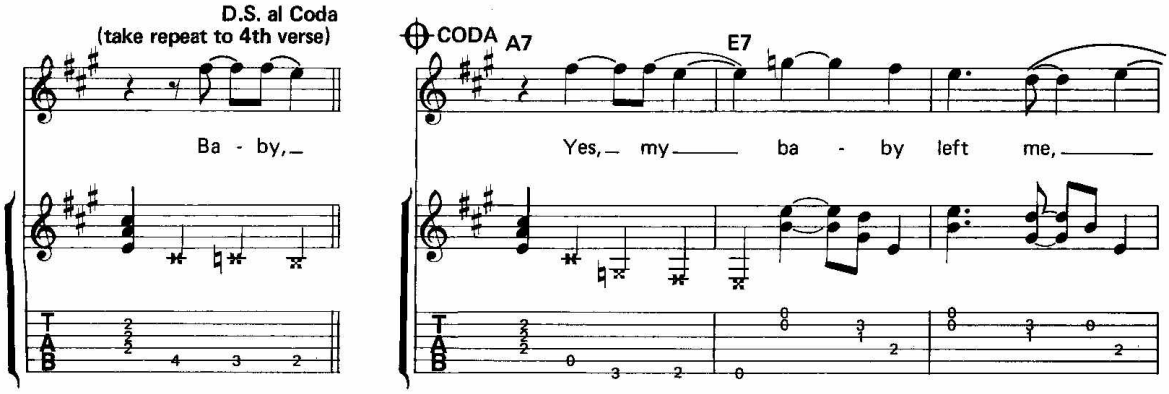

A
some - thing I done, some - thing that she heard? My ba - by
lose that wom - an; hate to say good - bye. You know she
me, ba - by, and dad - dy will be gone. You know you
know that the one I love is gone. My ba - by
F7 f.
D7
left me, my - y ba - by
left me, yes, she
left me, you know you
left me, you know she
left me.
E7
My ba - by e - ven left me,
P

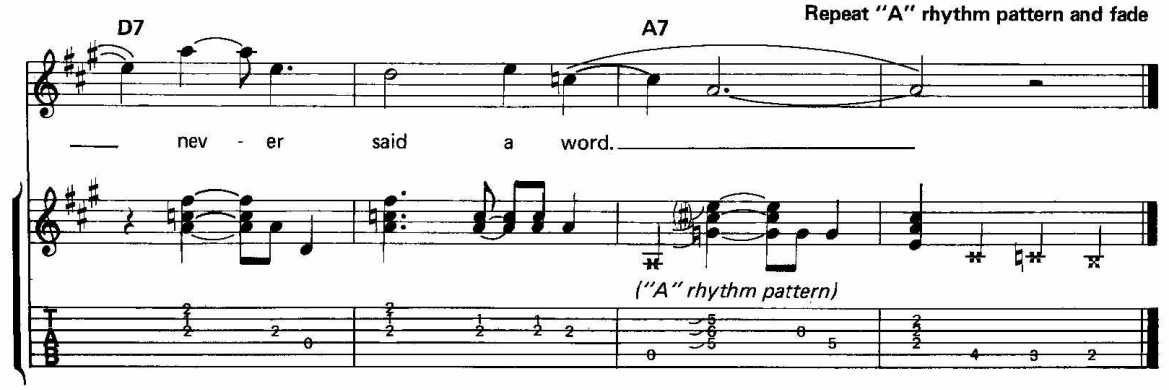

A7
nev - er said
a word.
a word.
"good - bye."
a word.
(Spoken:) Play that blues, boys!
P
To Coda
1, 3
2
A7
Lord, I
Now I
D7 f.
F f.
2
2
D7


D7
A7
F7 f.


E7
D7


A7


D.S. al Coda
(take repeat to 4th verse)
Ba - by,
CODA
A7
E7
Yes, my ba - by left me,

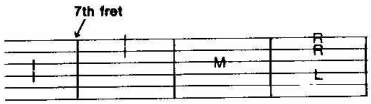

D7
A7
Repeat "A" rhythm pattern and fade
nev - er said a word.
("A" rhythm pattern)

MY BABY LEFT ME

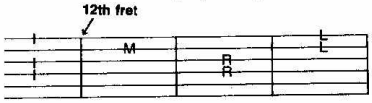
(James Burton)

From the 1974 "LIVE ON STAGE IN MEMPHIS" Lp, this track is faster and less laid-back than the original, but Burton imitates Moore's basic backup lick. His solo, however, features all the Burton trademark sounds. He makes use of a second and fourth blues position:

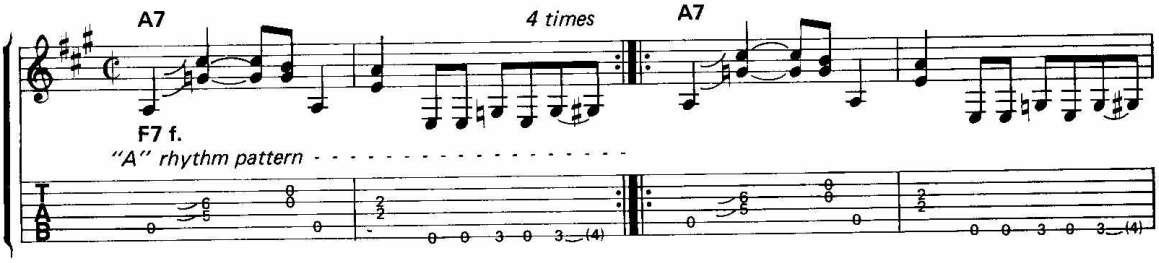
Second blues position (key of A)

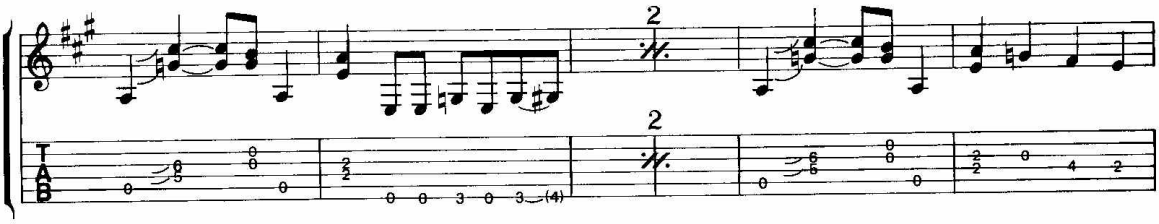


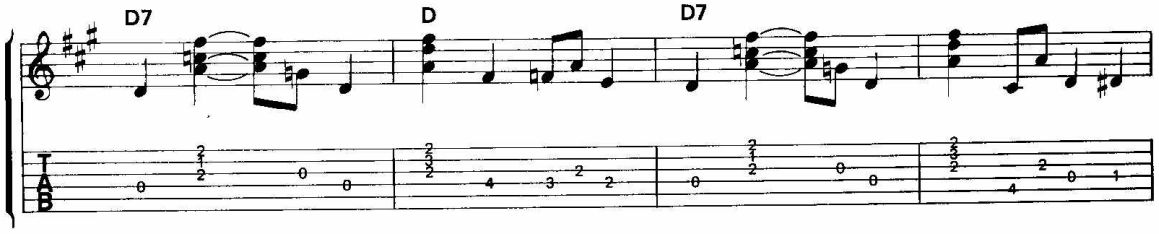
4th blues position (key of A)



Words and Music by
ARTHUR CRUDUP







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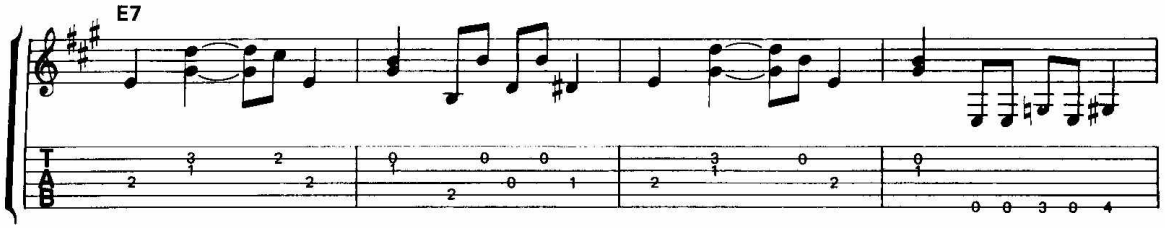
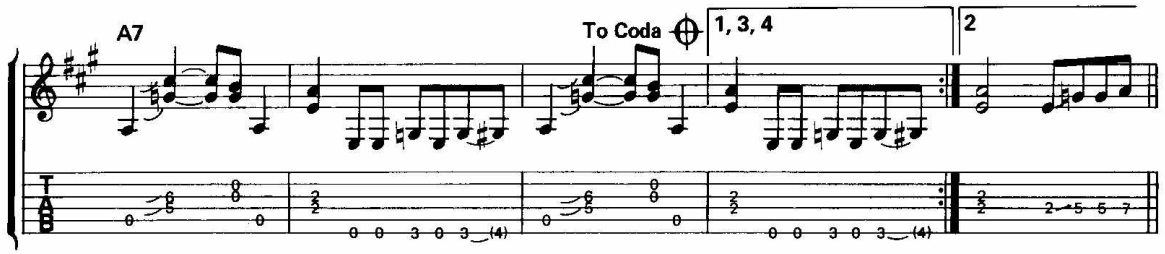
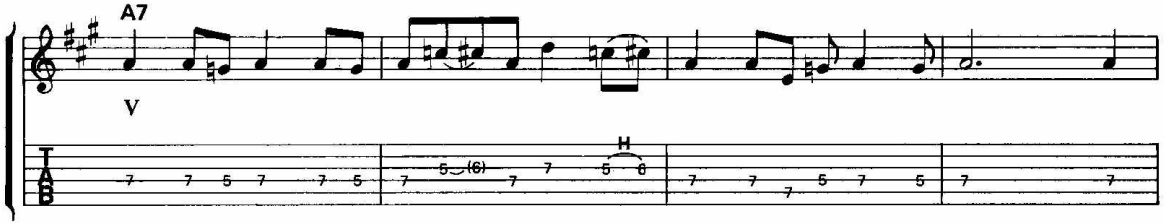
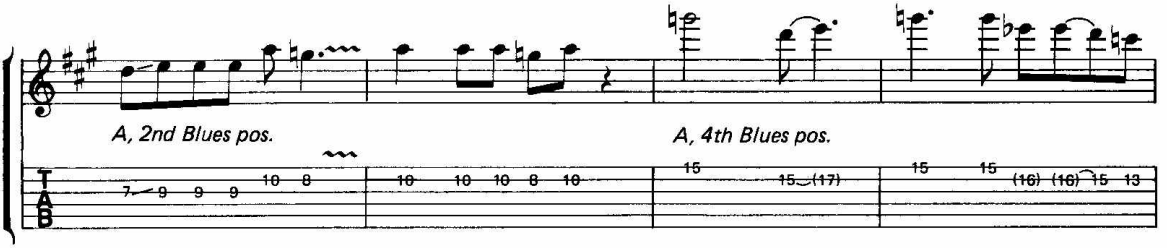
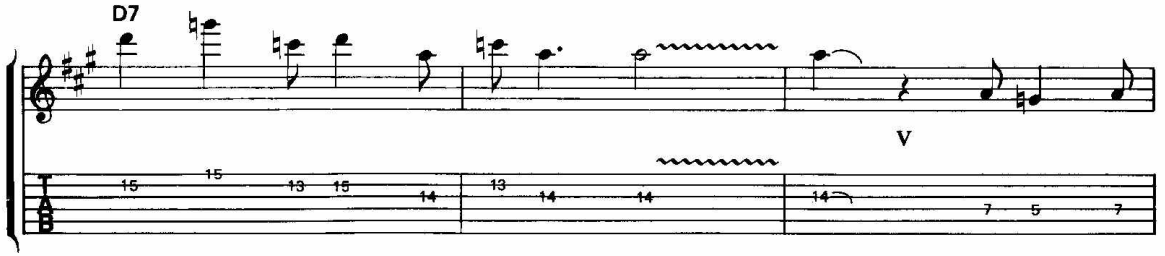


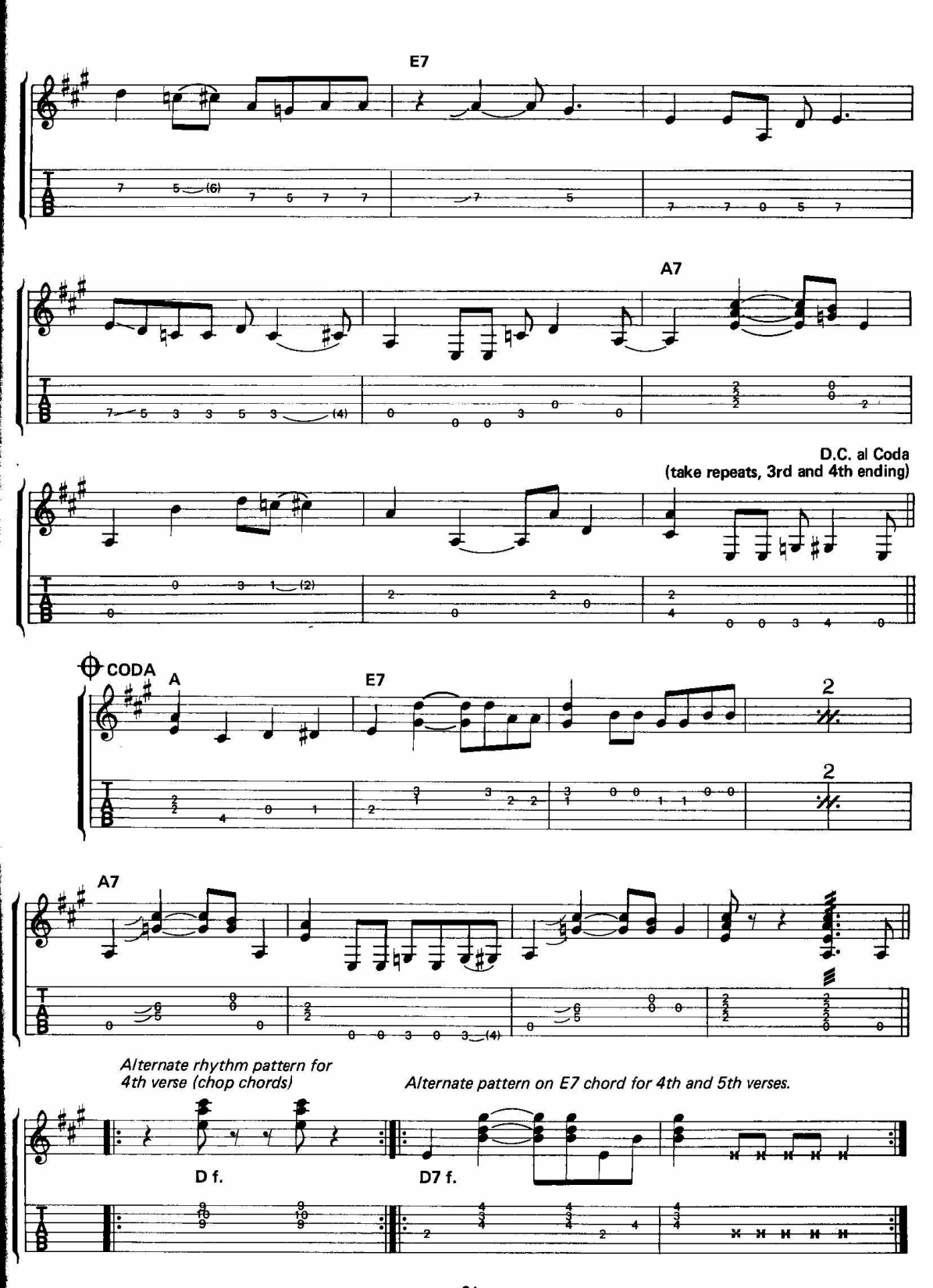


Guitar solo







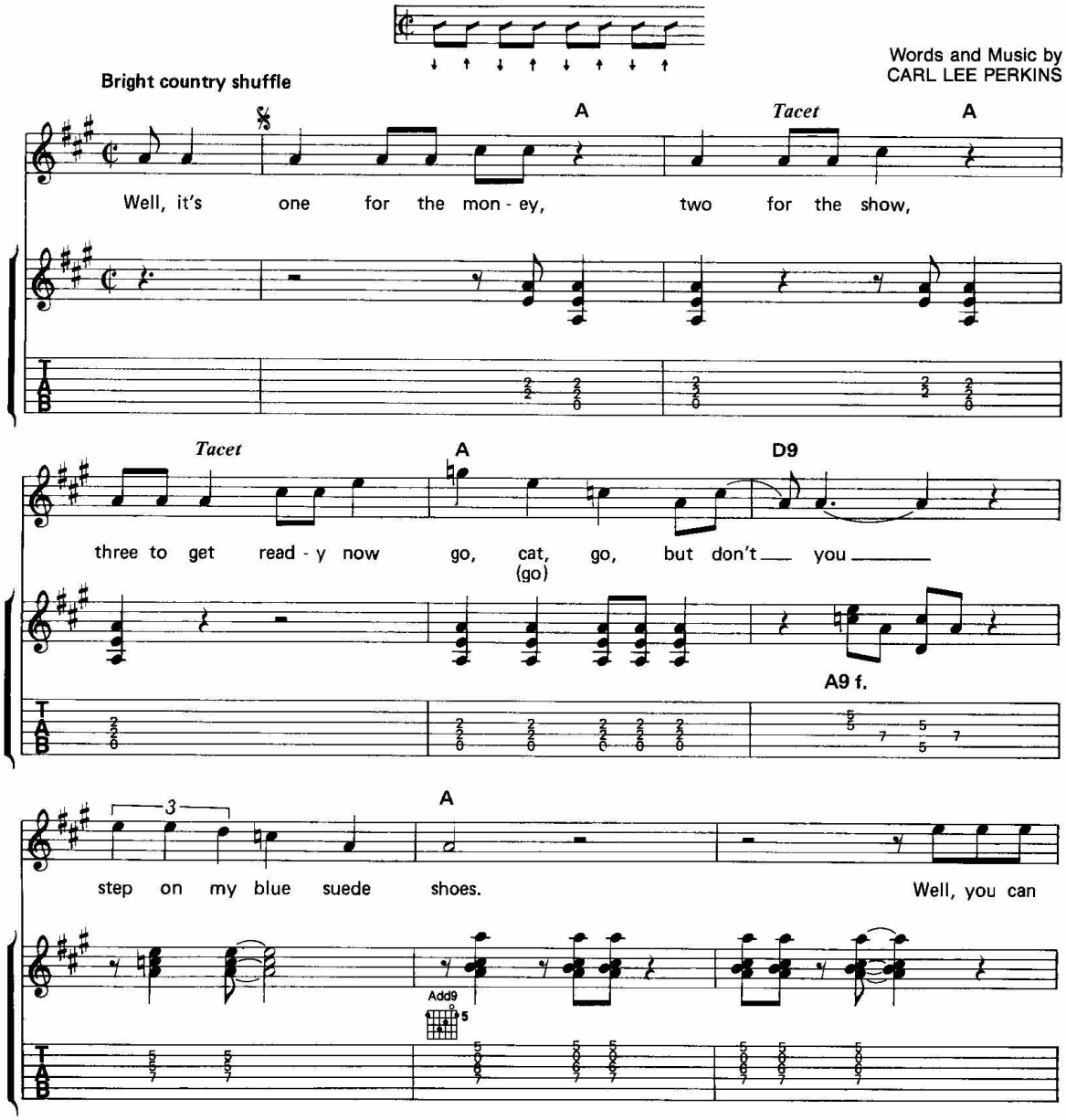

E7
A7
D.C. al Coda
(take repeats, 3rd and 4th ending)
CODA
A
E7
A7
Alternate rhythm pattern for
4th verse (chop chords)
Alternate pattern on E7 chord for 4th and 5th verses.
D f.
D7 f.

BLUE SUEDE SHOES

(Scotty Moore)

Recorded by Presley the same day as *MY BABY LEFT ME, BLUE SUEDE SHOES* went to #20 on the charts. Carl Perkins' original version, recorded at Sun studios in '55, was the first song to go to the top of the pop, rhythm and blues *and* country charts. It made Perkins a star and put Sun Records on the map.

Moore plays single-note and double-note blues scale/licks with a slightly "swing" feel. Notice the unusual A add9 chord formation and the boogie-woogie bass lines toward the end of the tune.



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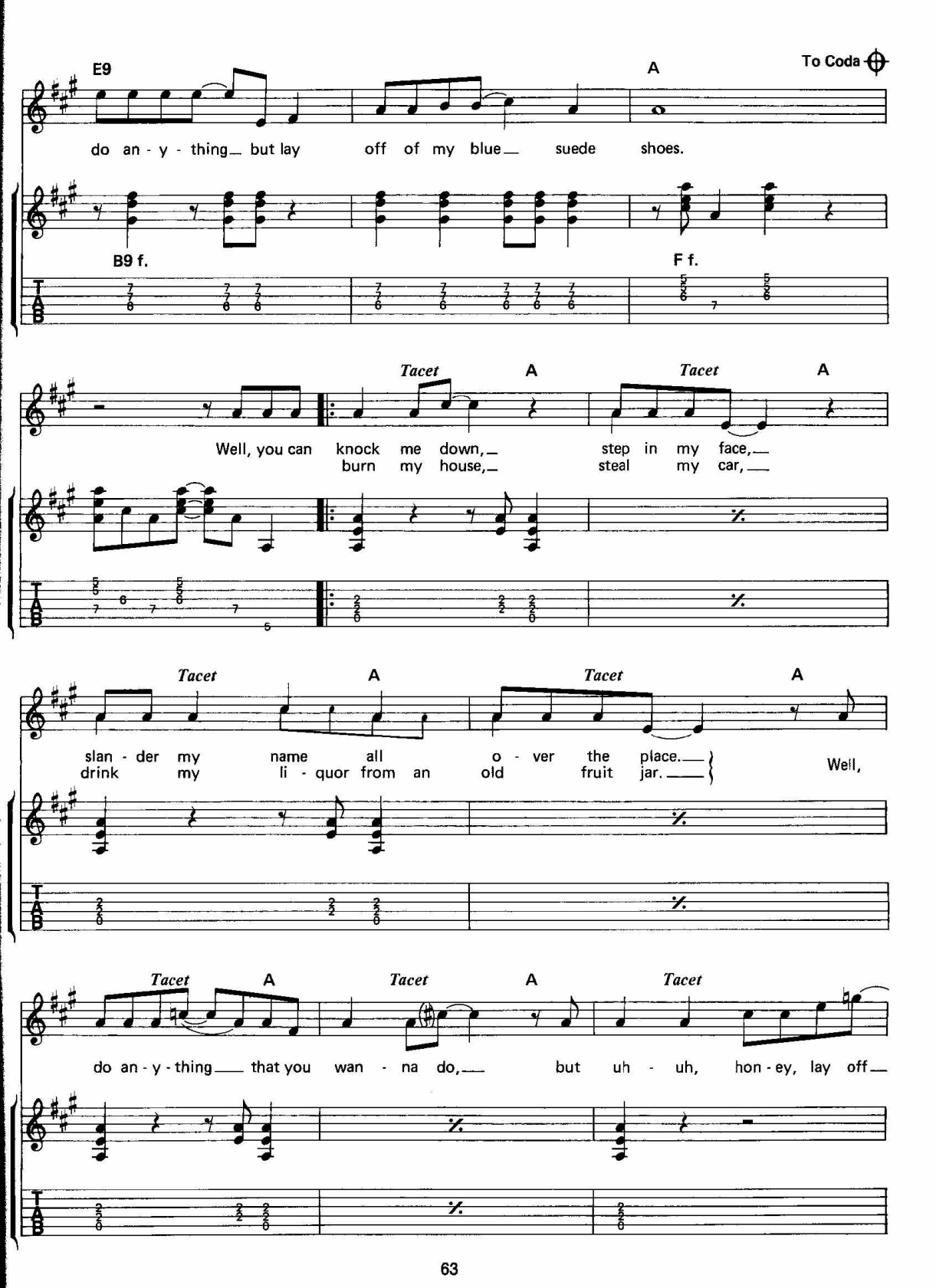
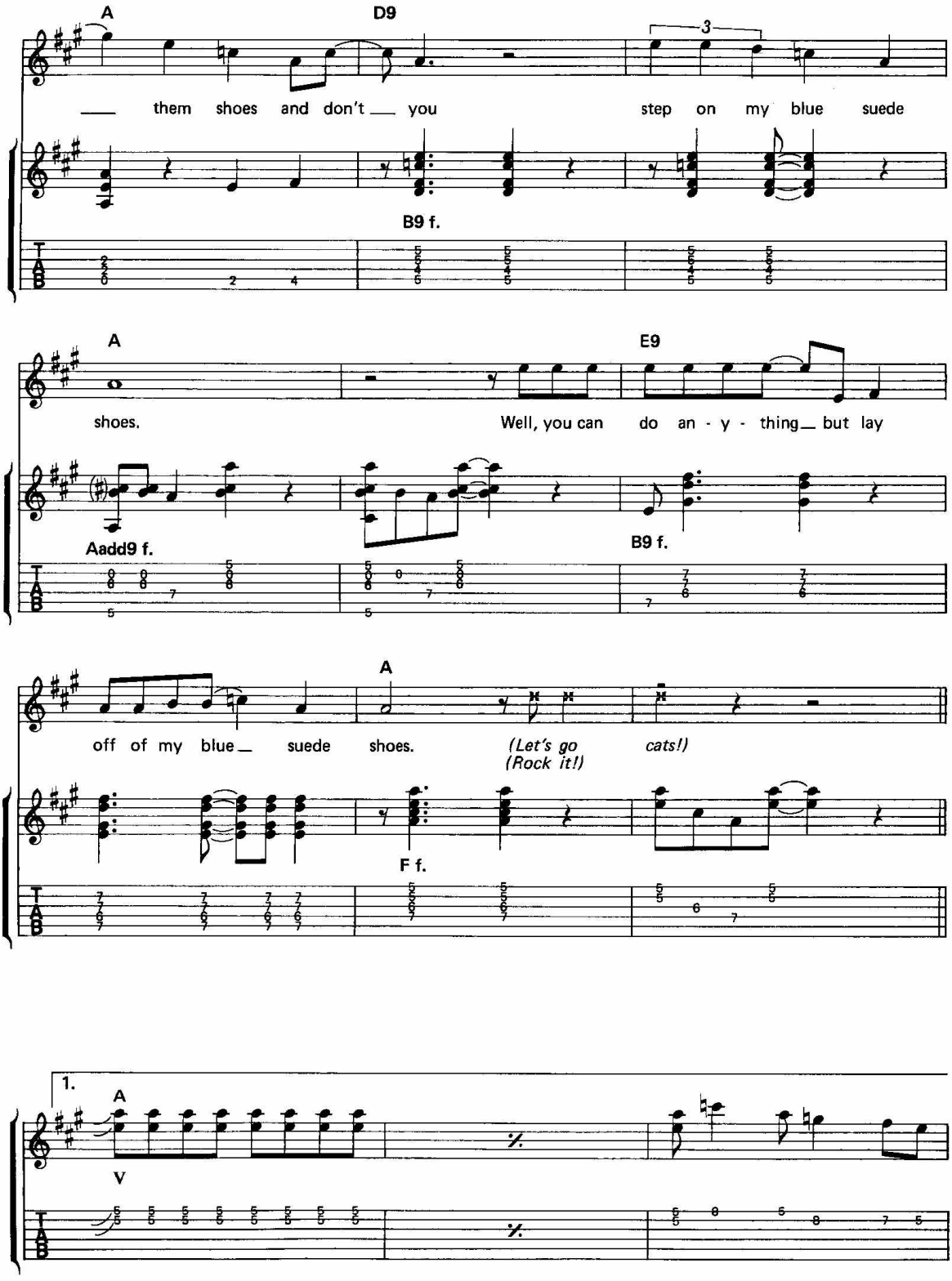
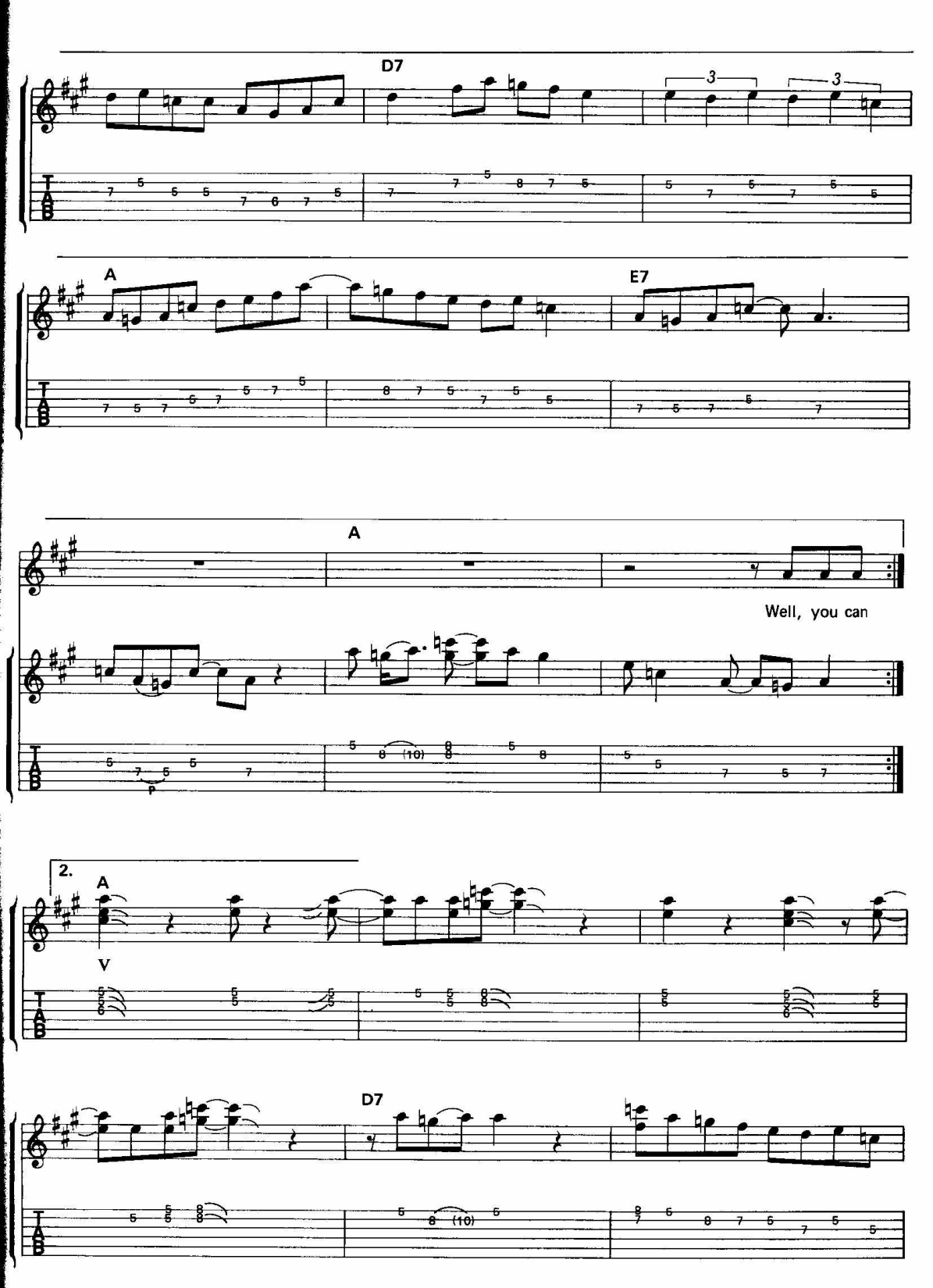
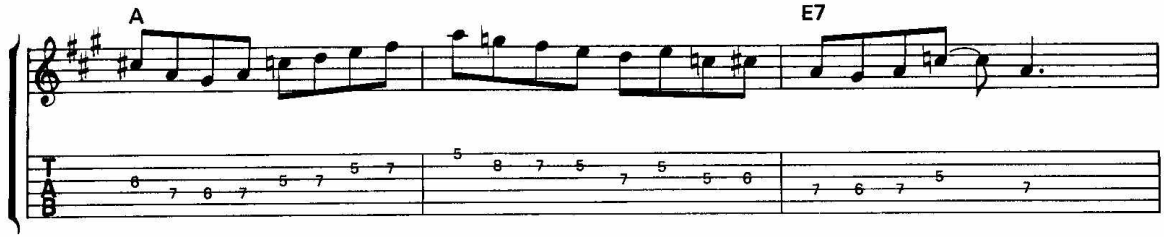
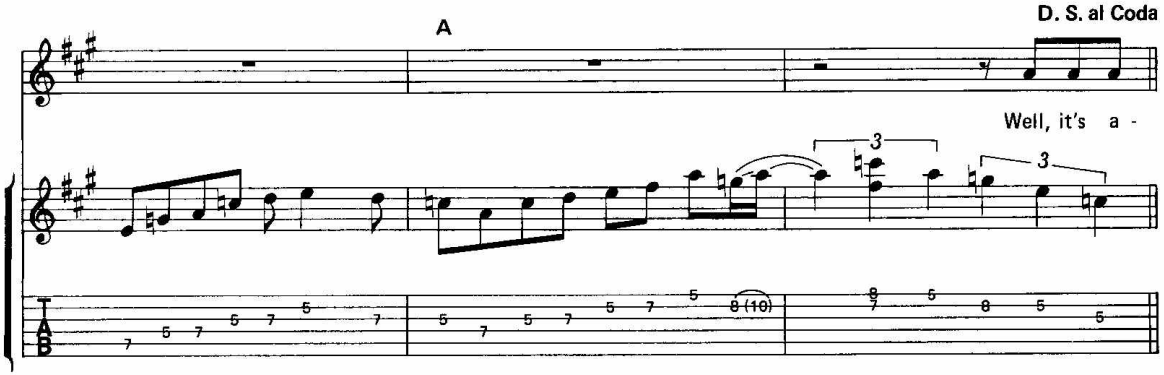
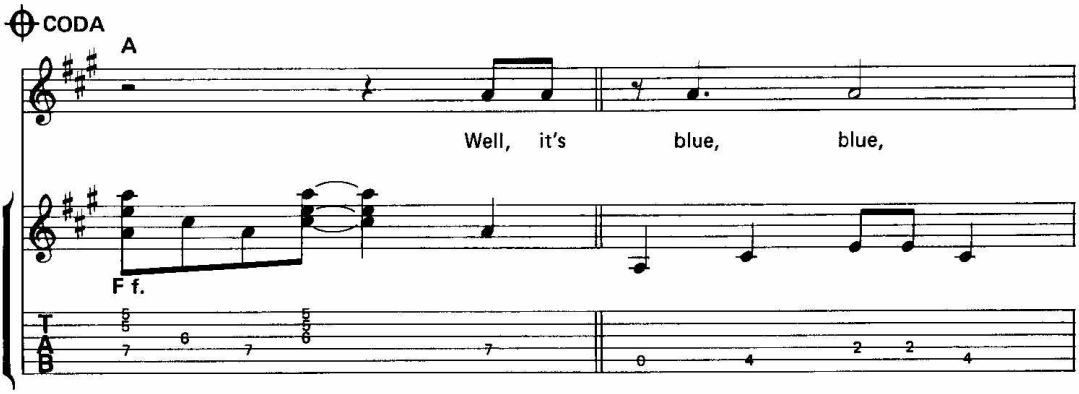

E9
A
To Coda
do an - y - thing but lay off of my blue suede shoes.
B9 f.
F f.
Tacet
A
Tacet
A
Well, you can knock me down, step in my face,
burn my house, steal my car,
Tacet
A
Tacet
A
slan - der my name all o - ver the place.
drink my li - quor from an old fruit jar.
Well,
Tacet
A
Tacet
A
Tacet
do an - y - thing that you wan - na do, but uh - uh, hon - ey, lay off

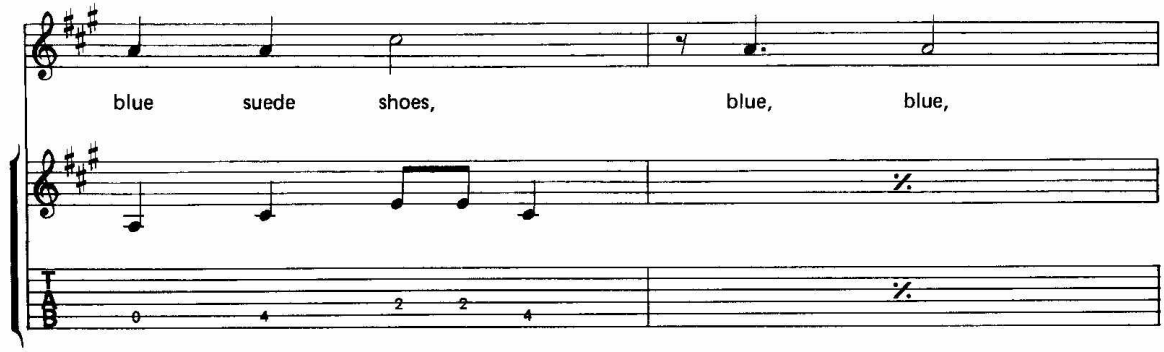

A
D9
3
— them shoes and don't — you step on my blue suede
B9 f.
A
E9
shoes. Well, you can do an - y - thing — but lay
Aadd9 f.
B9 f.
A
off of my blue — suede shoes. (Let's go cats!)
(Rock it!)
F f.
1.
A
V

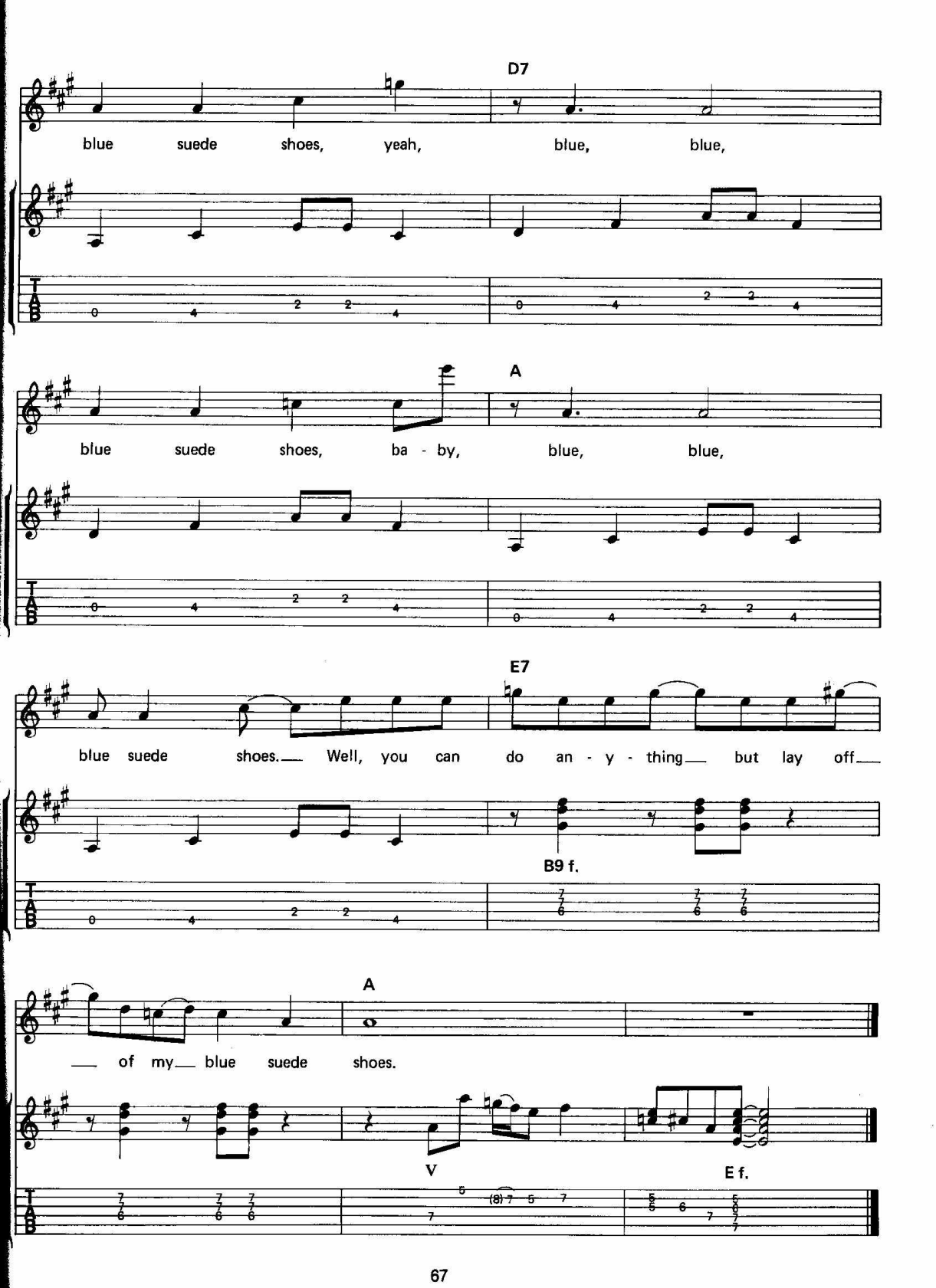

D7
A
E7
A
Well, you can
2.
A
V
D7


A
E7
TAB


A
D. S. al Coda
Well, it's a -
3
3
TAB


CODA
A
Well, it's blue, blue,
F f.
TAB


blue suede shoes, blue, blue,
TAB


D7
blue suede shoes, yeah, blue, blue,
A
blue suede shoes, ba - by, blue, blue,
E7
blue suede shoes. Well, you can do an - y - thing but lay off
B9 f.
A
of my blue suede shoes.
V
E f.

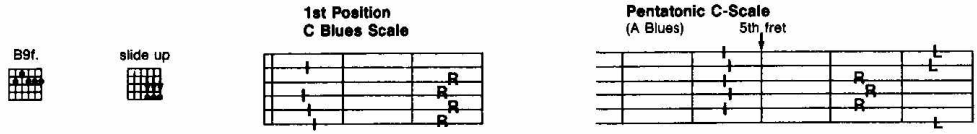
HOUND DOG

(Scotty Moore)

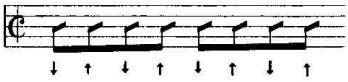
Scotty Moore's classic solos have a lunatic, wild edge to match Elvis' vocal intensity. Presley sang a garbled lyric that lost much of the meaning of Leiber and Stoller's song (he was copying a Las Vegas lounge act cover of the Big Mama Thornton hit), but white teenage America didn't care. The song went to #1 on the pop chart.

Most of Moore's two solos use the moveable blues scale, but he started the first solo with a first-position C blues scale and a pentatonic C scale which is the same as an A moveable blues position. You could call this latter device a "relative minor/substitute blues scale" (because Am is the relative minor to C).

Moore's "power-chord" backup is a set pattern throughout the tune. The rhythm section plays on that fine rockabilly line between the rock beat (straight four, like the Thornton hit) and country shuffle/swing. It was recorded July 2, 1956.



The "sliding B9 formation" lick pictured above (from the second solo) is a standard R&B guitar lick.



Words and Music by
JERRY LEIBER and MIKE STOLLER

Fast rock

C

You ain't noth - in' but a hound dog - a,

A f.

c - cry - in' all the time.

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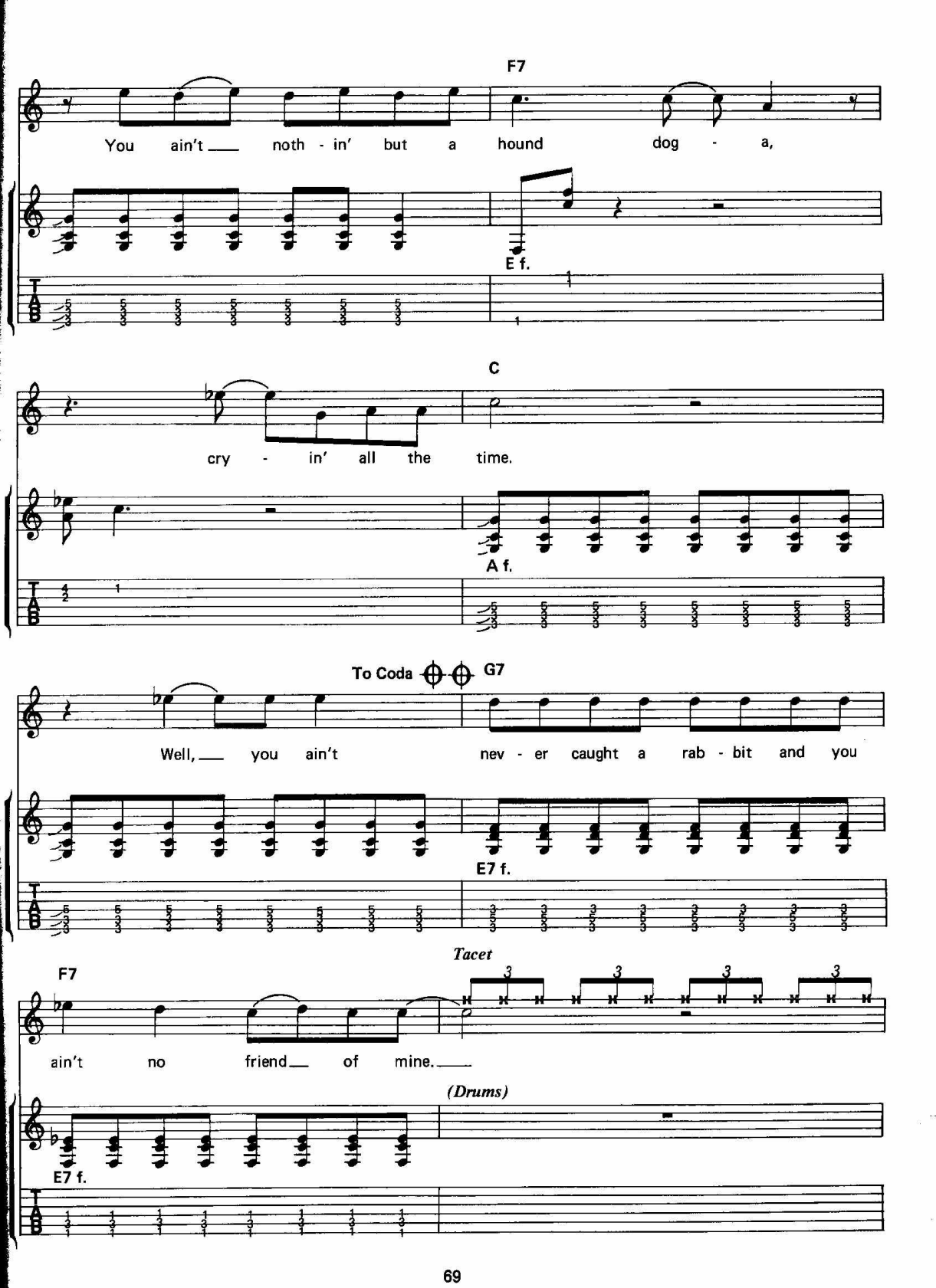
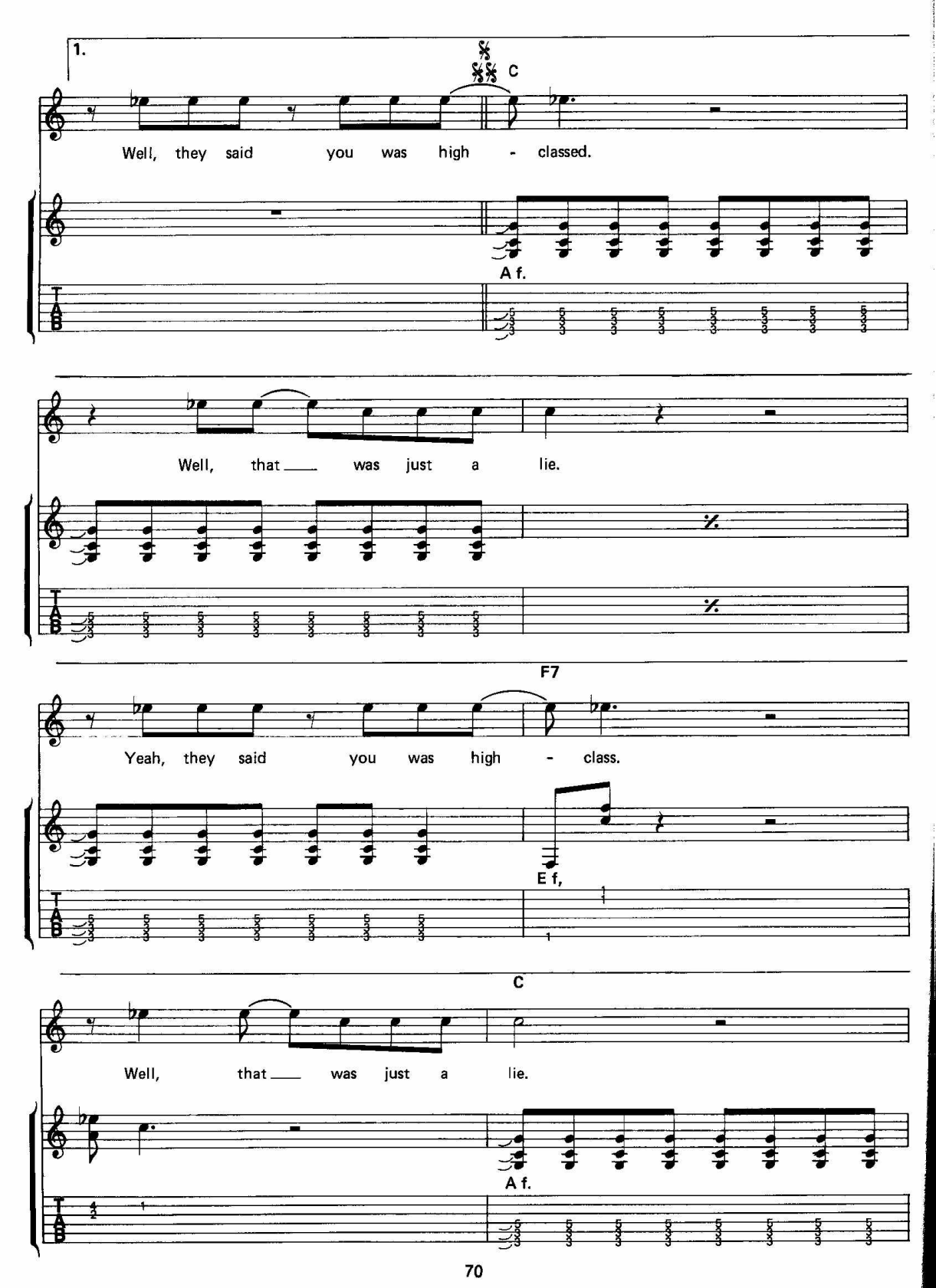
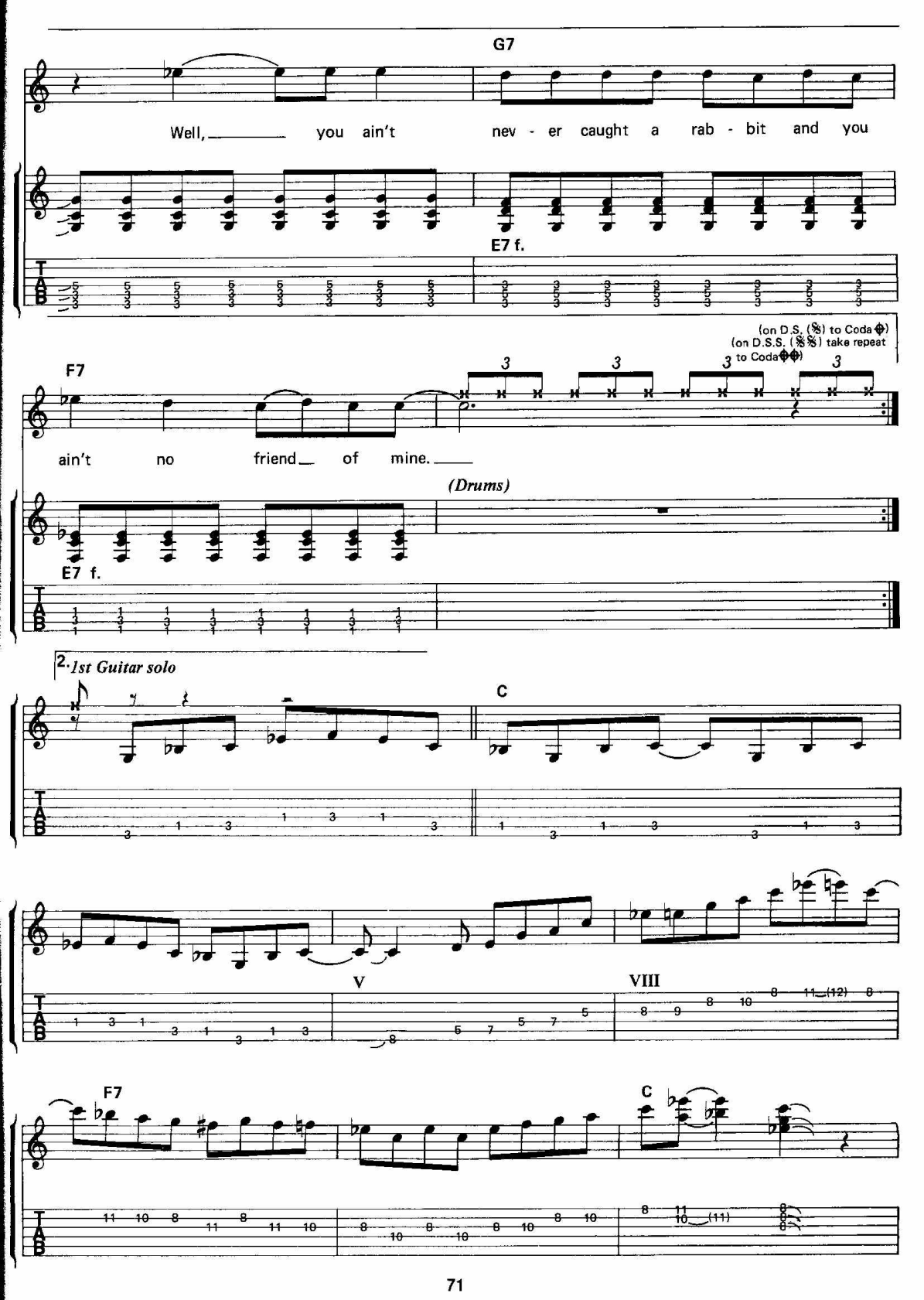
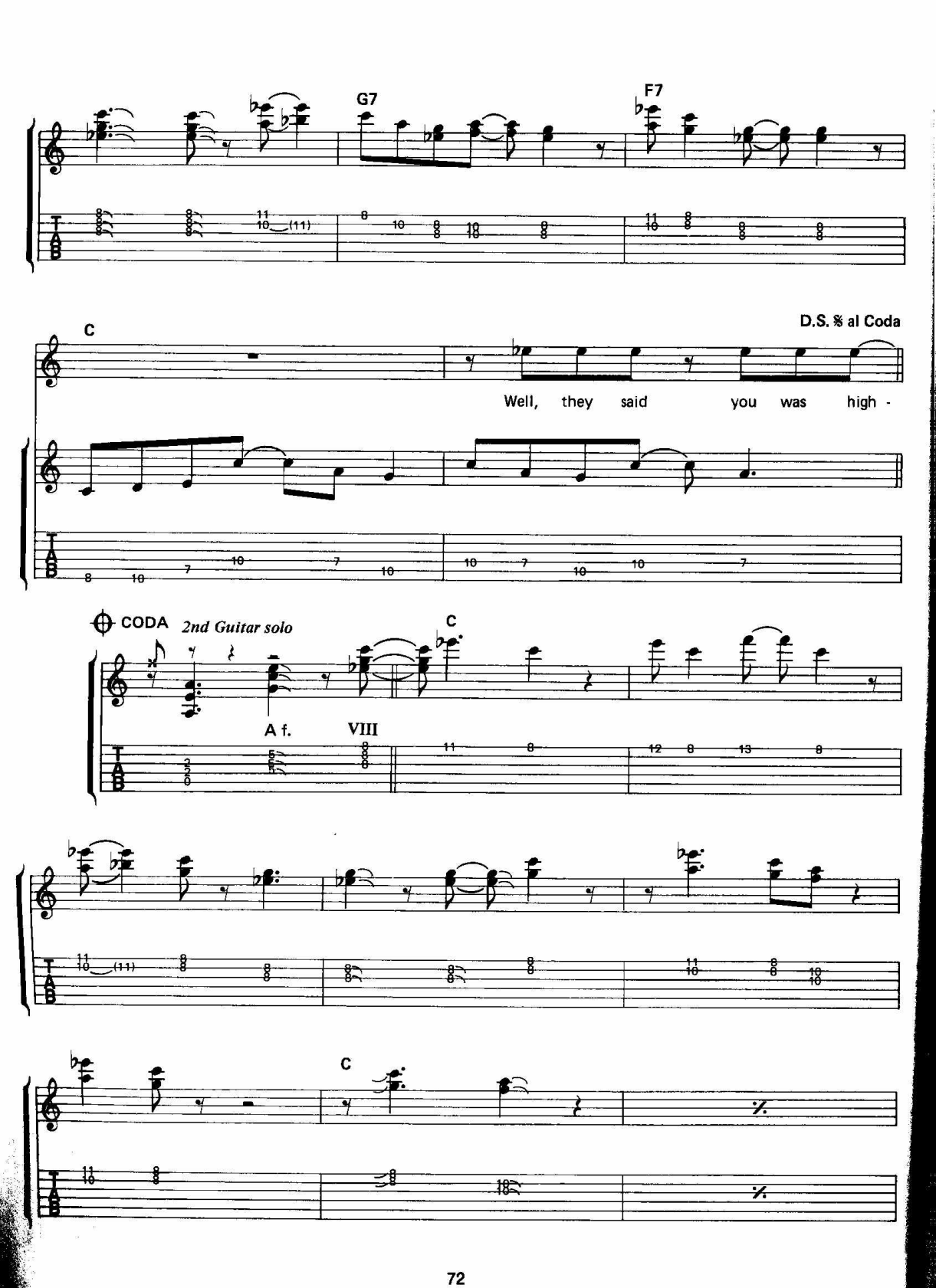
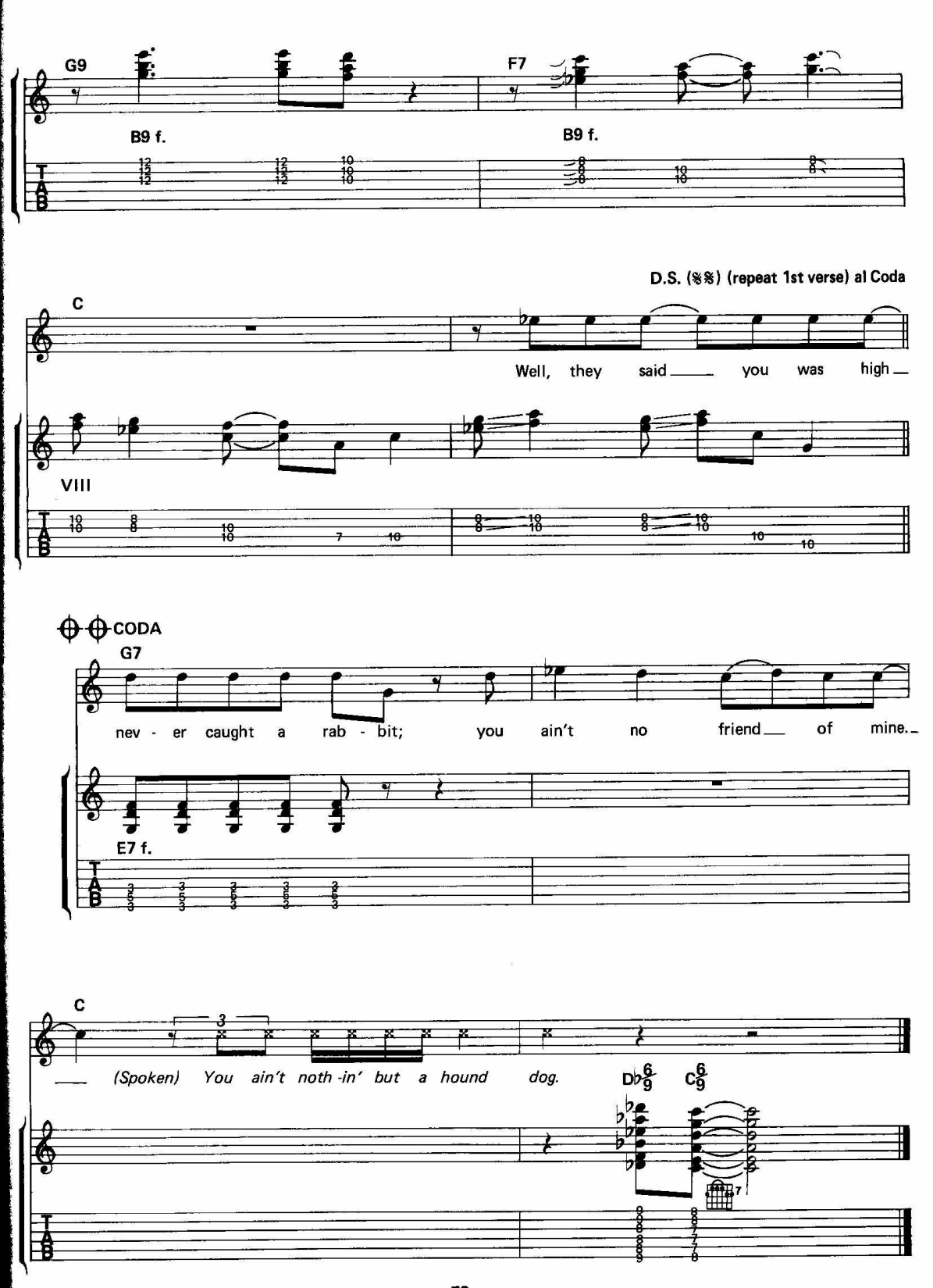

F7
You ain't noth - in' but a hound dog - a,
E f.
C
cry - in' all the time.
A f.
To Coda
G7
Well, you ain't nev - er caught a rab - bit and you
E7 f.
Tacet
F7
ain't no friend of mine.
(Drums)
E7 f.


1.
C
Well, they said you was high - classed.
A f.
Well, that was just a lie.
F7
Yeah, they said you was high - class.
E f,
C
Well, that was just a lie.
A f.


G7
Well, you ain't nev - er caught a rab - bit and you
E7 f.
(on D.S. (𝄋) to Coda ⊕)
(on D.S.S. (𝄋𝄋) take repeat to Coda ⊕⊕)
F7
ain't no friend of mine.
(Drums)
E7 f.
2. 1st Guitar solo
C
V
VIII
F7
C

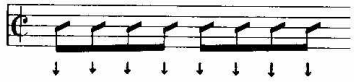

G7
F7
C
D.S. 𝄋 al Coda
Well, they said you was high -
CODA
2nd Guitar solo
C
A f.
VIII
C


G9
B9 f.
F7
B9 f.
D.S. (𝄋𝄋) (repeat 1st verse) al Coda
C
Well, they said you was high
VIII
CODA
G7
nev - er caught a rab - bit; you ain't no friend of mine.
E7 f.
C
(Spoken) You ain't noth-in' but a hound dog.
D♭6/9
C6/9

TOO MUCH

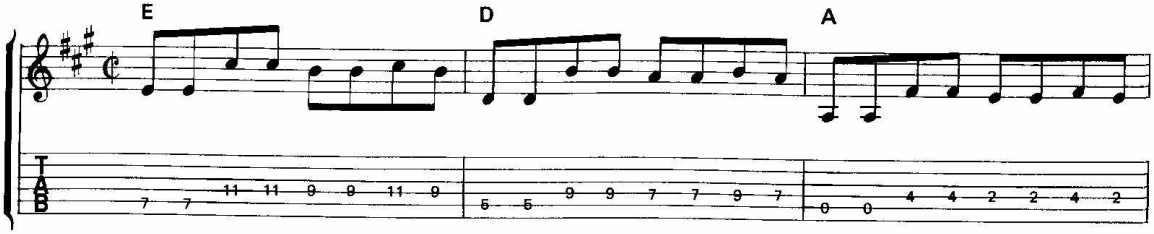
(Scotty Moore)

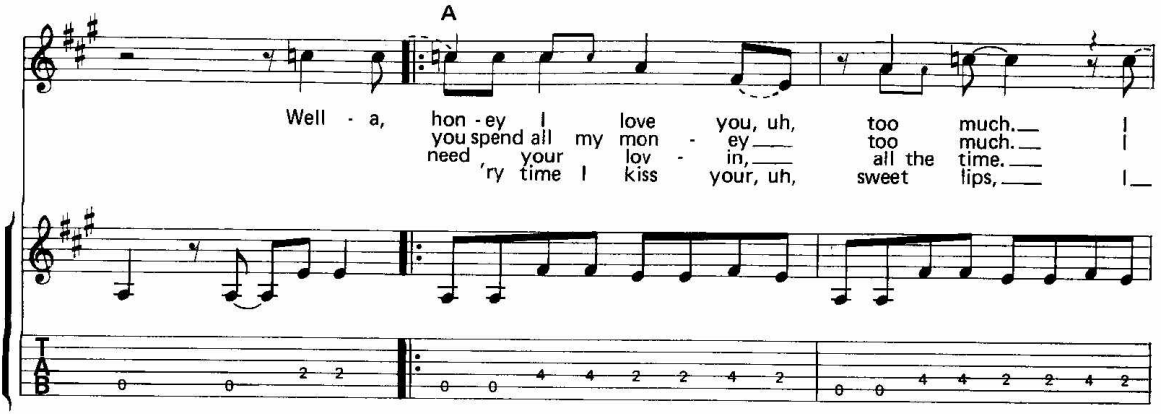
Recorded September 2nd, 1956, *TOO MUCH* went to the top of the charts in January of '57. Moore's backup is very planned out; he plays a boogie bass line throughout the backup. His interesting, eccentric lead has a swingy feel; it's not at all the standard blues bag-of-licks.

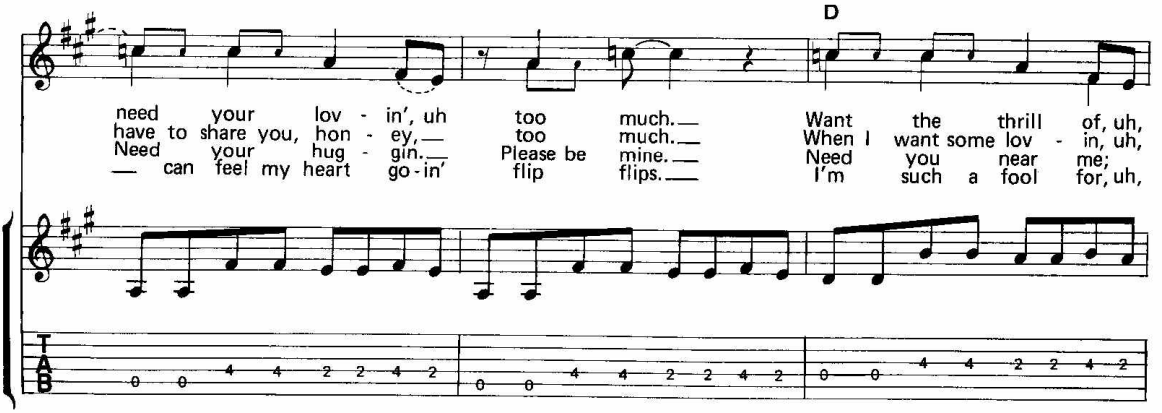


Words and Music by
LEE ROSENBERG and BERNARD WEINMAN

Moderate blues shuffle







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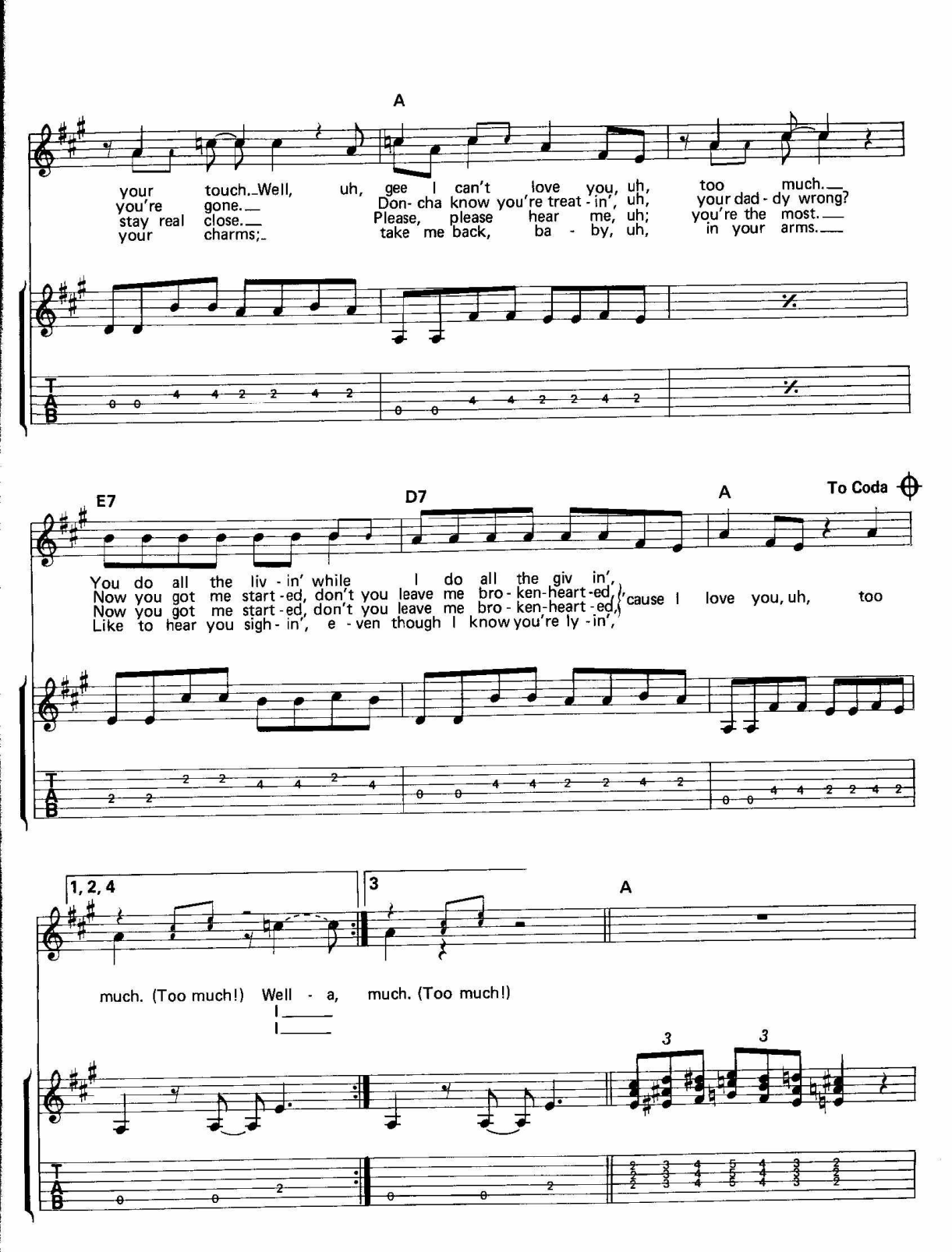
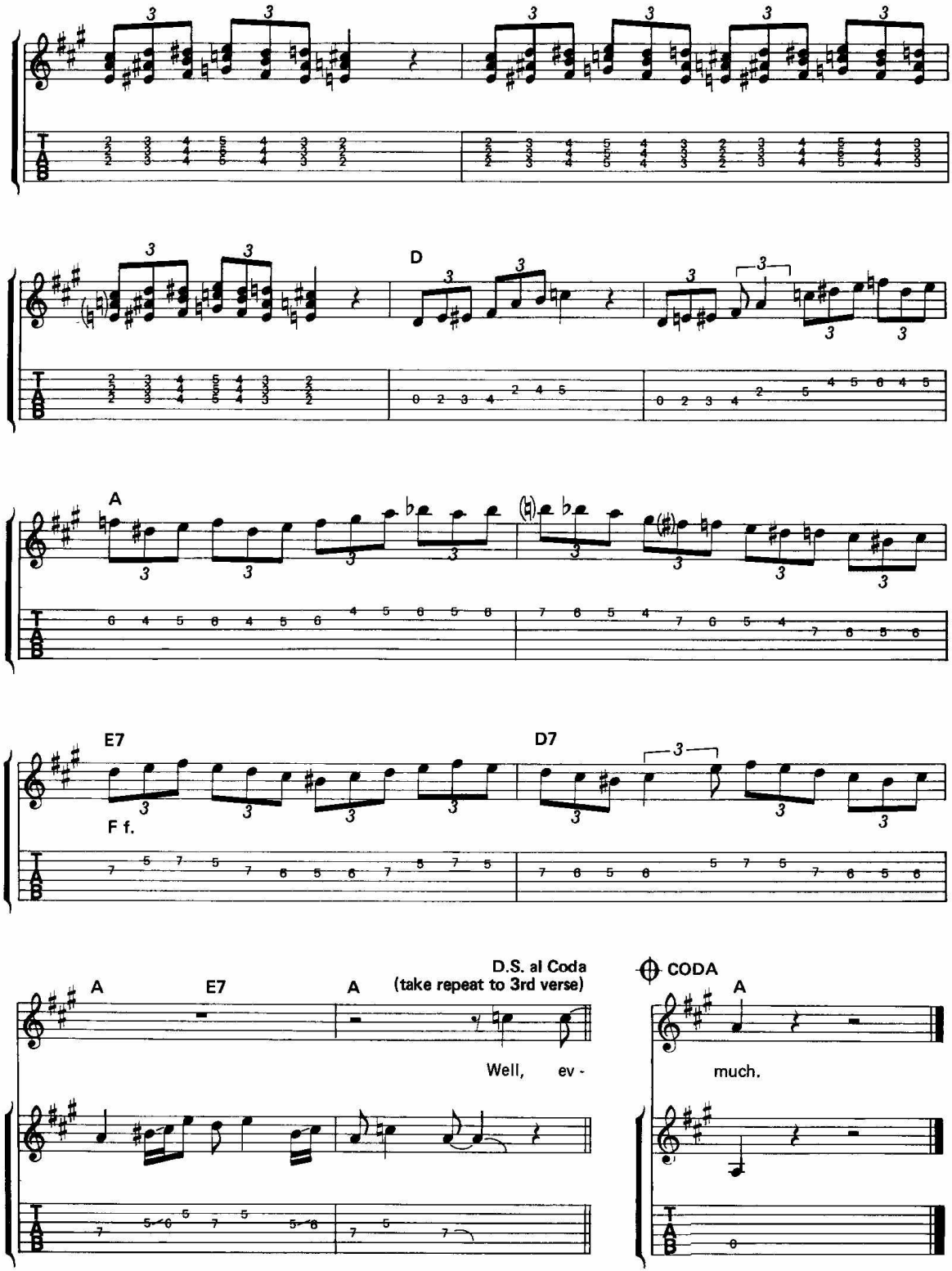
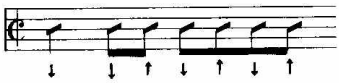

A
your touch. Well, uh, gee I can't love you, uh, too much.
you're gone. Don- cha know you're treat - in', uh, your dad - dy wrong?
stay real close. Please, please hear me, uh; you're the most.
your charms; take me back, ba - by, uh, in your arms.
E7
D7
A
To Coda
You do all the liv - in' while I do all the giv in',
Now you got me start - ed, don't you leave me bro - ken-heart - ed, 'cause I love you, uh, too
Now you got me start - ed, don't you leave me bro - ken-heart - ed,
Like to hear you sigh - in', e - ven though I know you're ly - in',
1, 2, 4
3
A
much. (Too much!) Well - a, much. (Too much!)


D
A
E7
F f.
D7
D.S. al Coda
(take repeat to 3rd verse)
A
E7
A
Well, ev -
CODA
A
much.

READY TEDDY

(Scotty Moore)

Recorded the day after the session that produced *TOO MUCH*, this hard rocker had already been a hit for Little Richard. Moore's chordal solo is reminiscent of Little Richard's pounding piano style. The tempo is fast, and the whole track has a strong groove. The repetitious guitar figures in Moore's second solo propel it along.



Words and Music by
JOHN MARASCALO and ROBERT BLACKWELL

Bright rock shuffle

C7

Read-y, set, go, man, go. I got a gal that I___

___ love so and I'm a - read-y, read - y, read-y, read-y. I'm a

Chorus

F9

B9 f.

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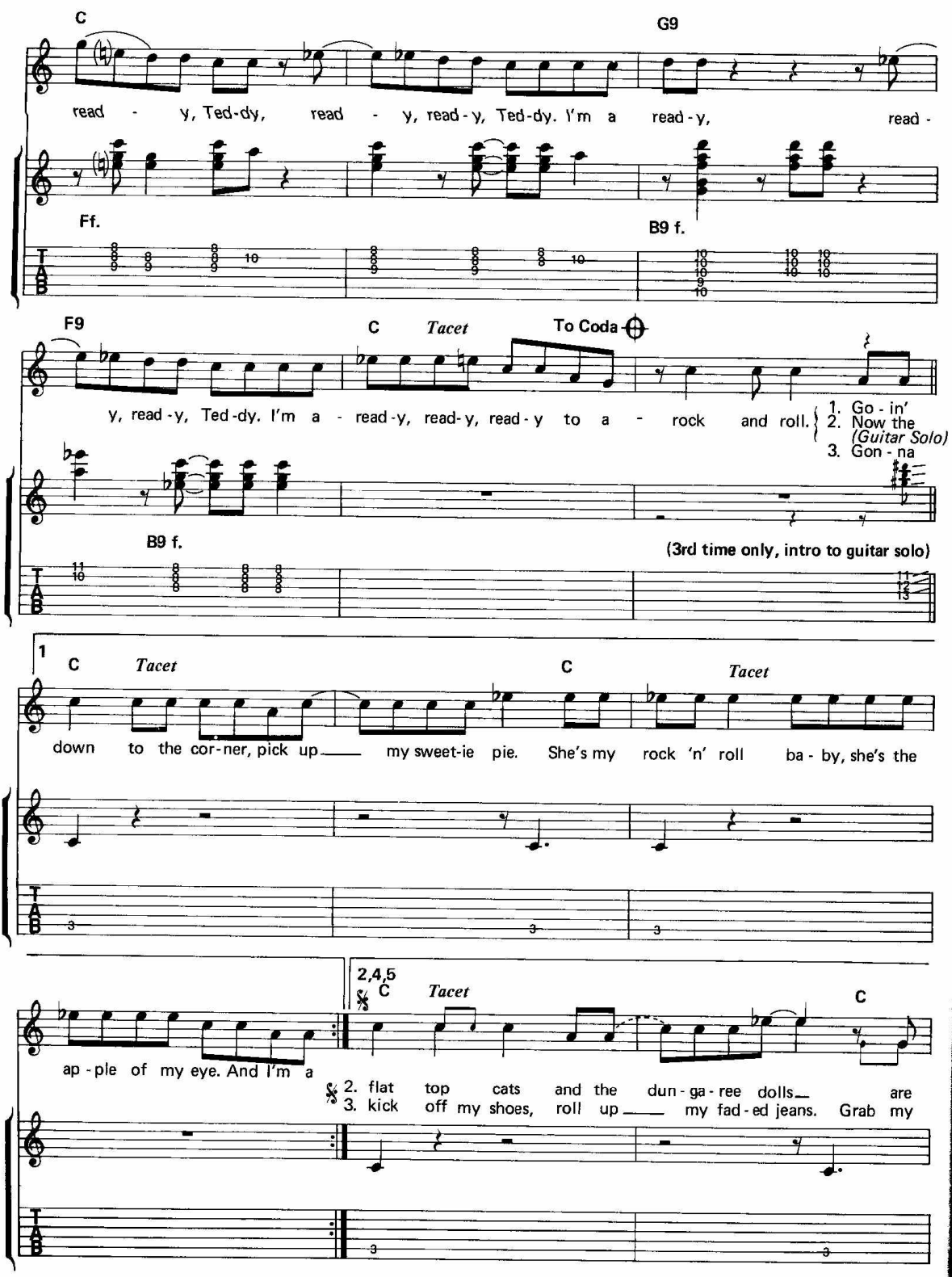
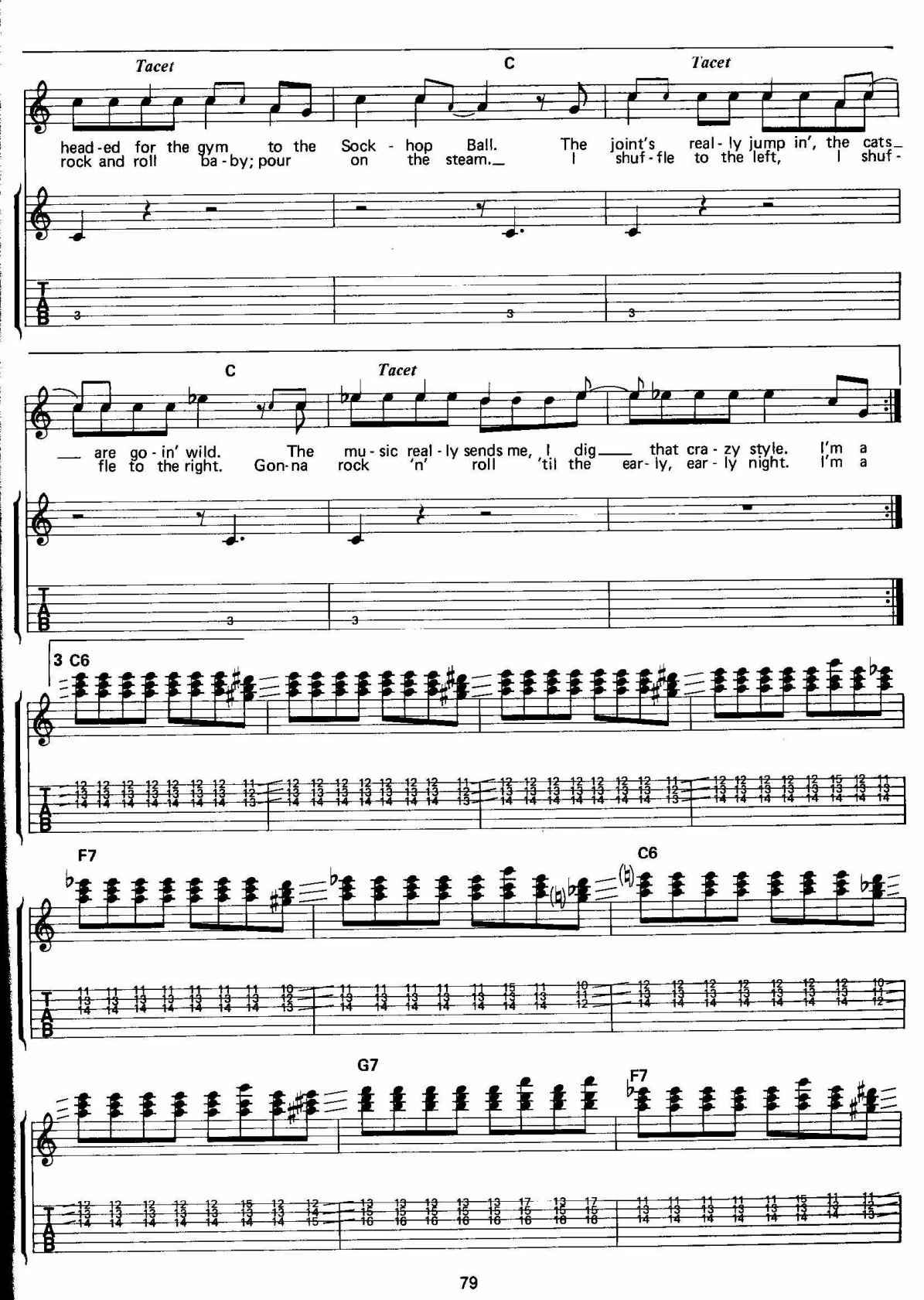
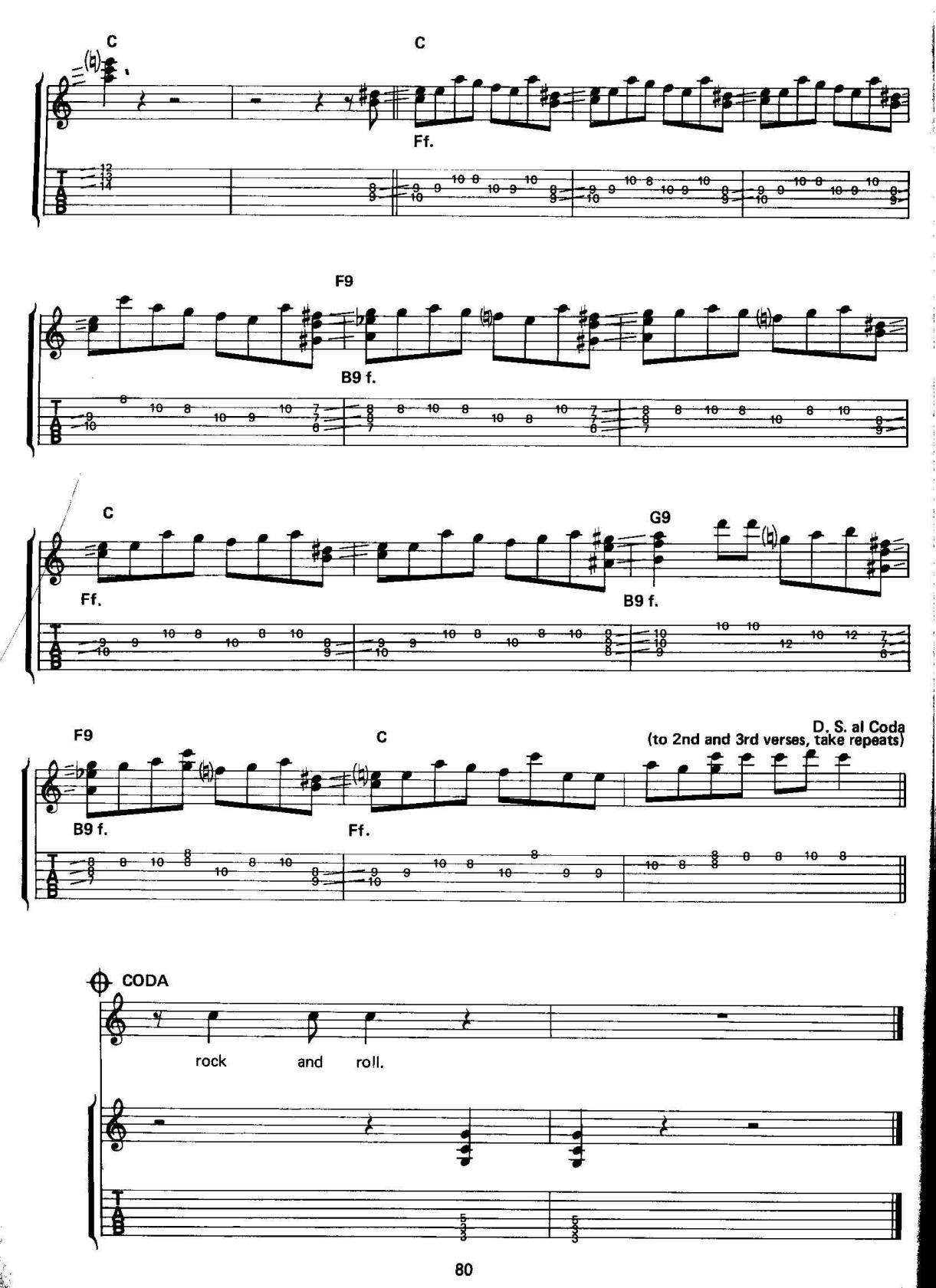

C
G9
read - y, Ted-dy, read - y, read-y, Ted-dy. I'm a read-y, read -
Ff.
B9 f.
F9
C
Tacet
To Coda
y, read-y, Ted-dy. I'm a - read-y, read-y, read-y to a - rock and roll.
1. Go - in'
2. Now the
(Guitar Solo)
3. Gon - na
B9 f.
(3rd time only, intro to guitar solo)
1
C
Tacet
C
Tacet
down to the cor-ner, pick up my sweet-ie pie. She's my rock 'n' roll ba - by, she's the
2,4,5
C
Tacet
C
ap - ple of my eye. And I'm a
2. flat top cats and the dun - ga - ree dolls are
3. kick off my shoes, roll up my fad - ed jeans. Grab my


Tacet
C
Tacet
head-ed for the gym to the Sock - hop Ball. The joint's real - ly jump in', the cats
rock and roll ba - by; pour on the steam. I shuf - fle to the left, I shuf -
C
Tacet
are go - in' wild. The mu - sic real - ly sends me, I dig that cra - zy style. I'm a
fle to the right. Gon-na rock 'n' roll 'til the ear - ly, ear - ly night. I'm a
3 C6
F7
C6
G7
F7

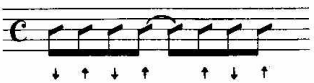

C
C
Ff.
F9
B9 f.
C
Ff.
G9
B9 f.
F9
B9 f.
C
Ff.
D. S. al Coda
(to 2nd and 3rd verses, take repeats)
CODA
rock and roll.

JAILHOUSE ROCK

(Scotty Moore)

This track, recorded April 30, 1957, is often said to be one of Elvis' best RCA offerings. It was yet another #1 hit.

The track is in the key of E♭, but the guitar is tuned a fret lower than usual and Moore plays some first position chords and boogie bass patterns. Heavy string bending and power chording give the solo an appropriately raunchy sound.



Words and Music by
JERRY LEIBER and MIKE STOLLER

Medium bright shuffle

D♯ E D♯

A f.

𝄋 E D♯

War - den threw a par - ty in the coun - ty jail. The
Spi - der Mur - phy played the ten - or sax - o - phone.
Num - ber For - ty - sev - en, said to Num - ber Three,
Sad Sack was sit - tin' on a block of stone, way
Shift - y Hen - ry said to Bugs, "For heav - en's sake, no

E D♯

pris - on band was there and they be - gan to wail. The
Lit - tle Joe was blow - in' on the slide trom - bone. The
"You're the cut - est jail - bird I ev - er did see; I
o - ver in the cor - ner, weep - in' all a - lone. The
one's look - in', now's our chance to make a break."

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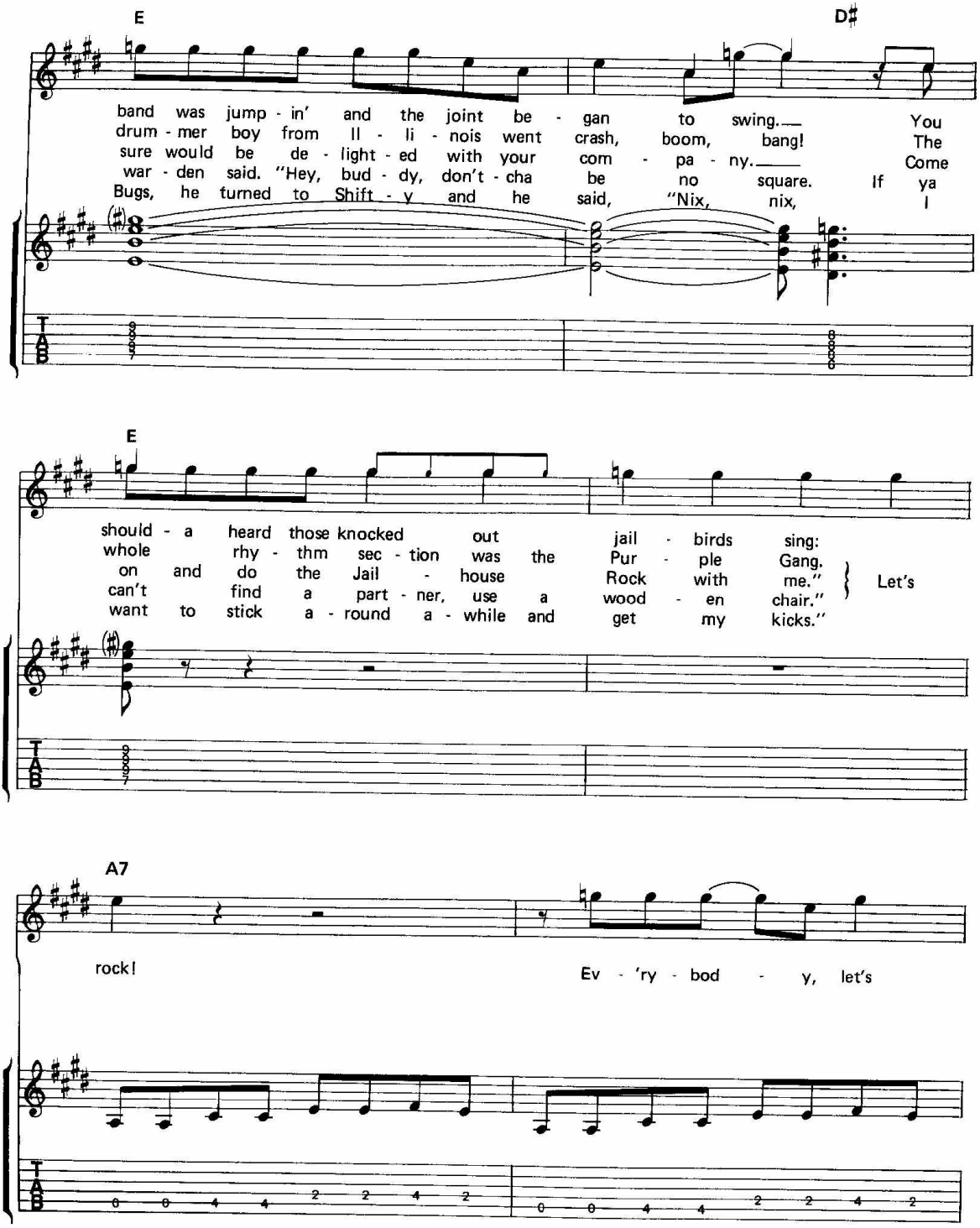
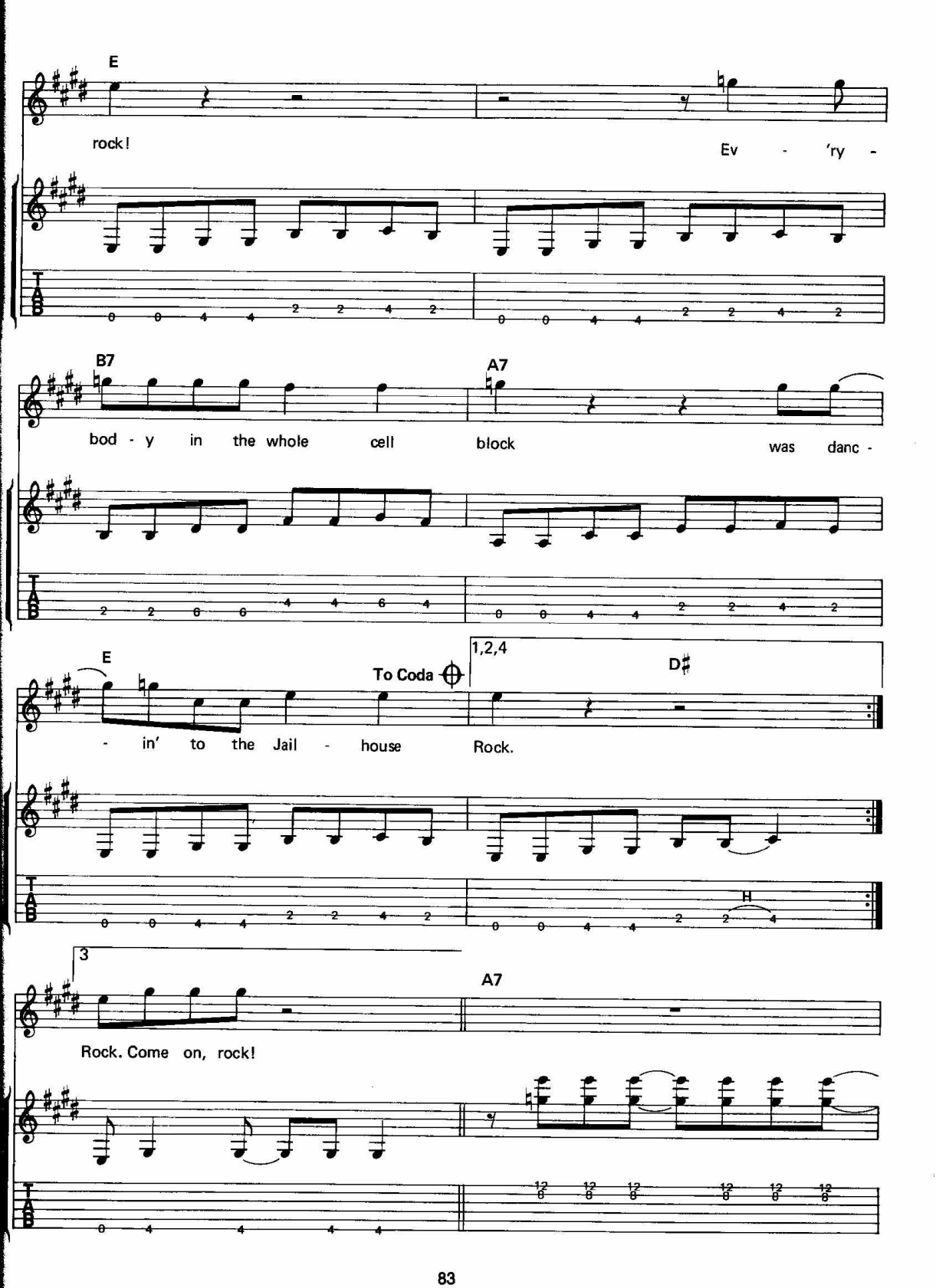
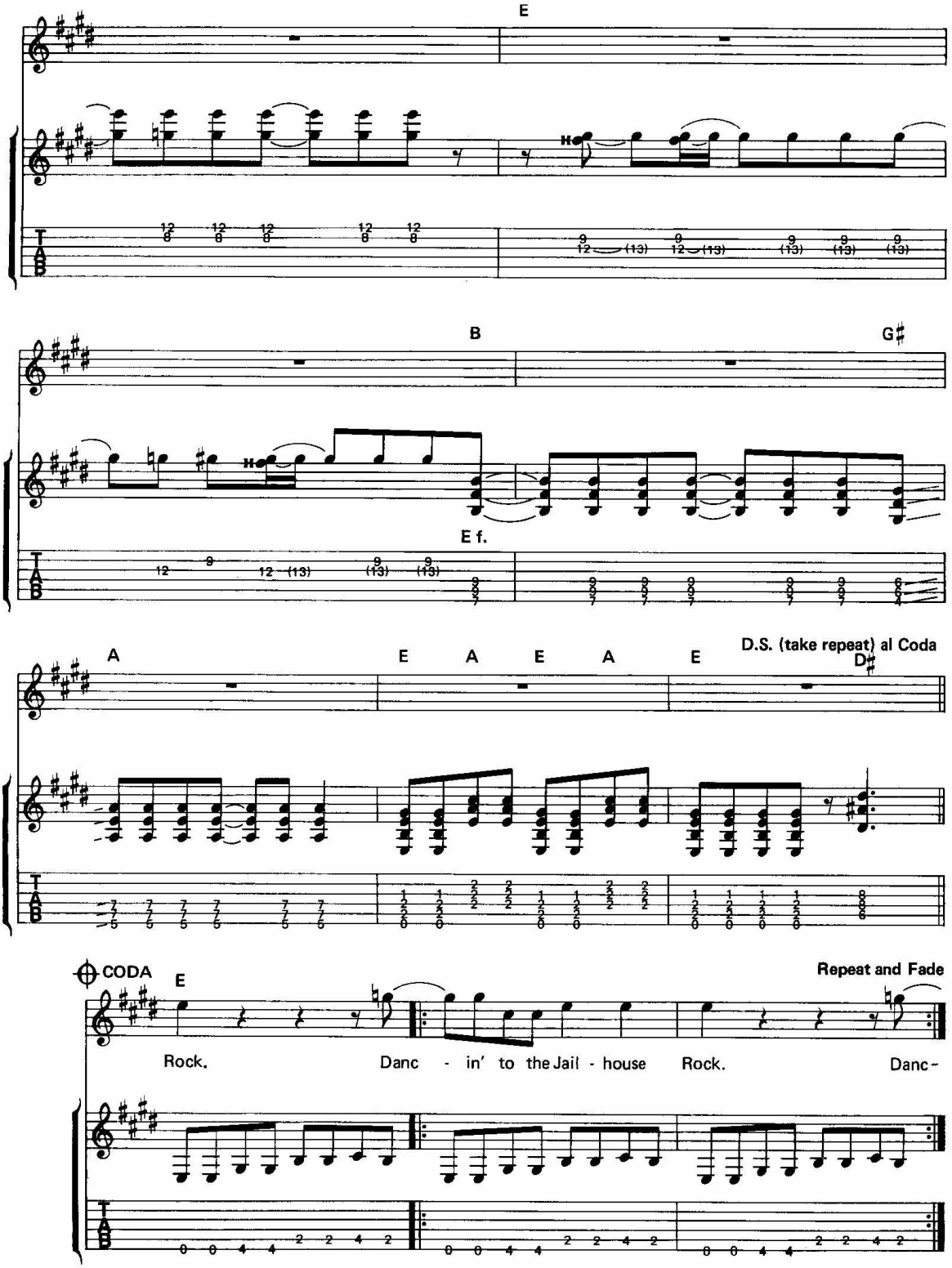

E
D♯
band was jump - in' and the joint be - gan to swing.— You
drum - mer boy from Il - li - nois went crash, boom, bang! The
sure would be de - light - ed with your com - pa - ny.— Come
war - den said. "Hey, bud - dy, don't - cha be no square. If ya
Bugs, he turned to Shift - y and he said, "Nix, nix, I
E
should - a heard those knocked out jail - birds sing:
whole rhy - thm sec - tion was the Pur - ple Gang.
on and do the Jail - house Rock with me."
can't find a part - ner, use a wood - en chair."
want to stick a - round a - while and get my kicks."
Let's
A7
rock!
Ev - 'ry - bod - y, let's

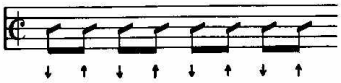

E
rock!
Ev - 'ry -
B7
A7
bod - y in the whole cell block was danc -
E
To Coda
1,2,4
D♯
- in' to the Jail - house Rock.
H
3
A7
Rock. Come on, rock!


E
B
G♯
E f.
A
E
A
E
A
E
D.S. (take repeat) al Coda
D♯
CODA
E
Repeat and Fade
Rock.
Danc - in' to the Jail - house
Rock.
Danc-

HARD HEADED WOMAN

(Scotty Moore)

The guitar part is mostly boogie bass line with a brief swingy/bluesy solo. Recorded January 15, 1958, this was another #1 hit.



Words and Music by
CLAUDE DE METRUIS

Bright rock shuffle

C *Tacet* C *Tacet*

1. A-well a hard - head-ed wom-an, a soft - heart-ed man
2. Ad-am told Eve, "A - lis - ten here to me.___ A -
4. Sam-son told De - li - lah, loud and clear:___ "A -
5. heard a - bout a king who was do - in' swell,
7. I got a wom-an, a head like a rock.

C *Tacet* *Chorus*

been a - caus - in' trou - ble ev - er since the world be - gan.,
don't you let me catch you mess - in' 'round that ap - ple tree.,,
keep your cot - ton - pick - in' fing - ers out my cur - ly hair.,, } Oh,___ yeah,
'til he start - ed play - in' with that e - vil Jez - e - bel.
If she ev - er went a - way, I'd cry a - round the clock.

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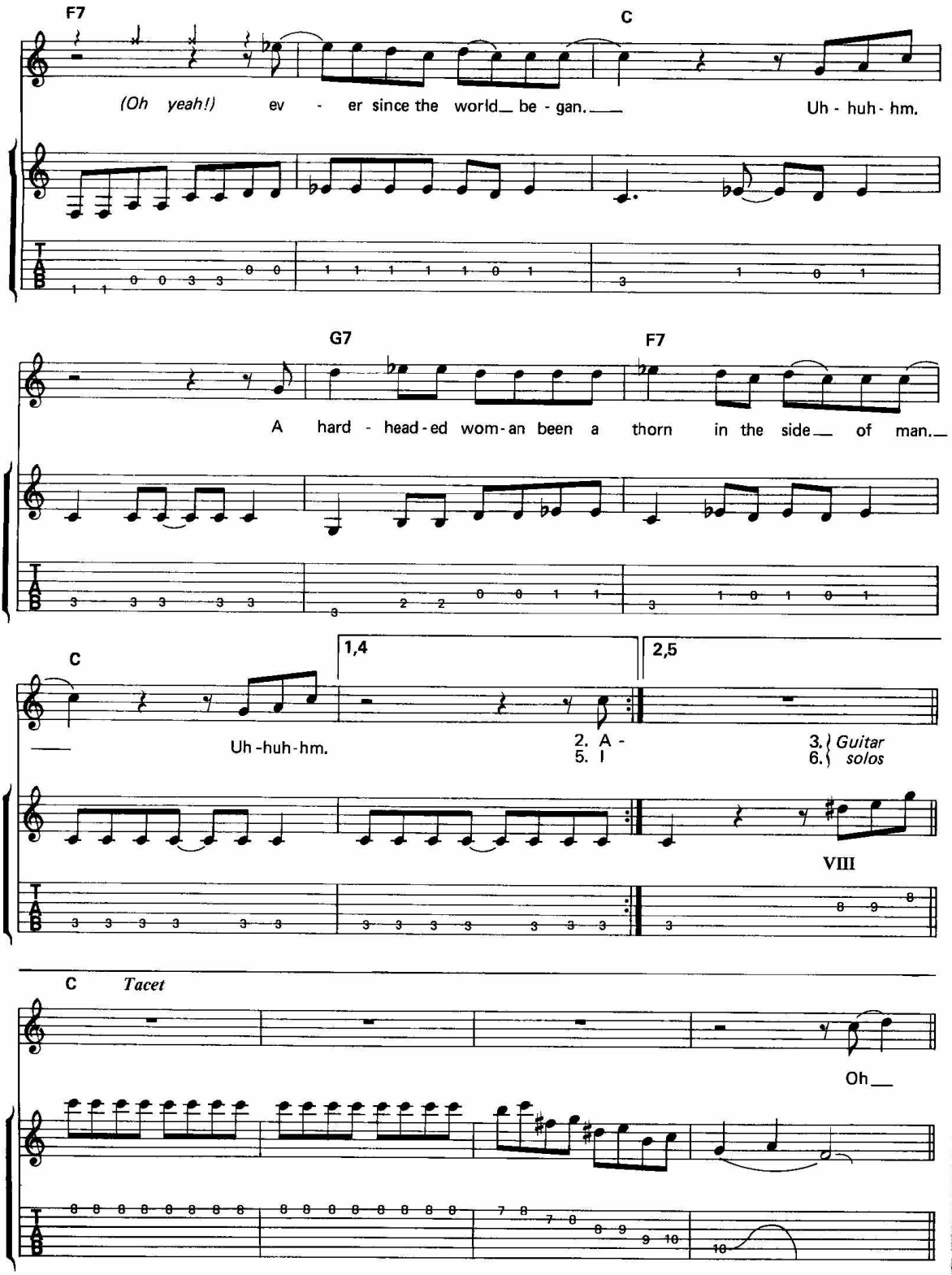
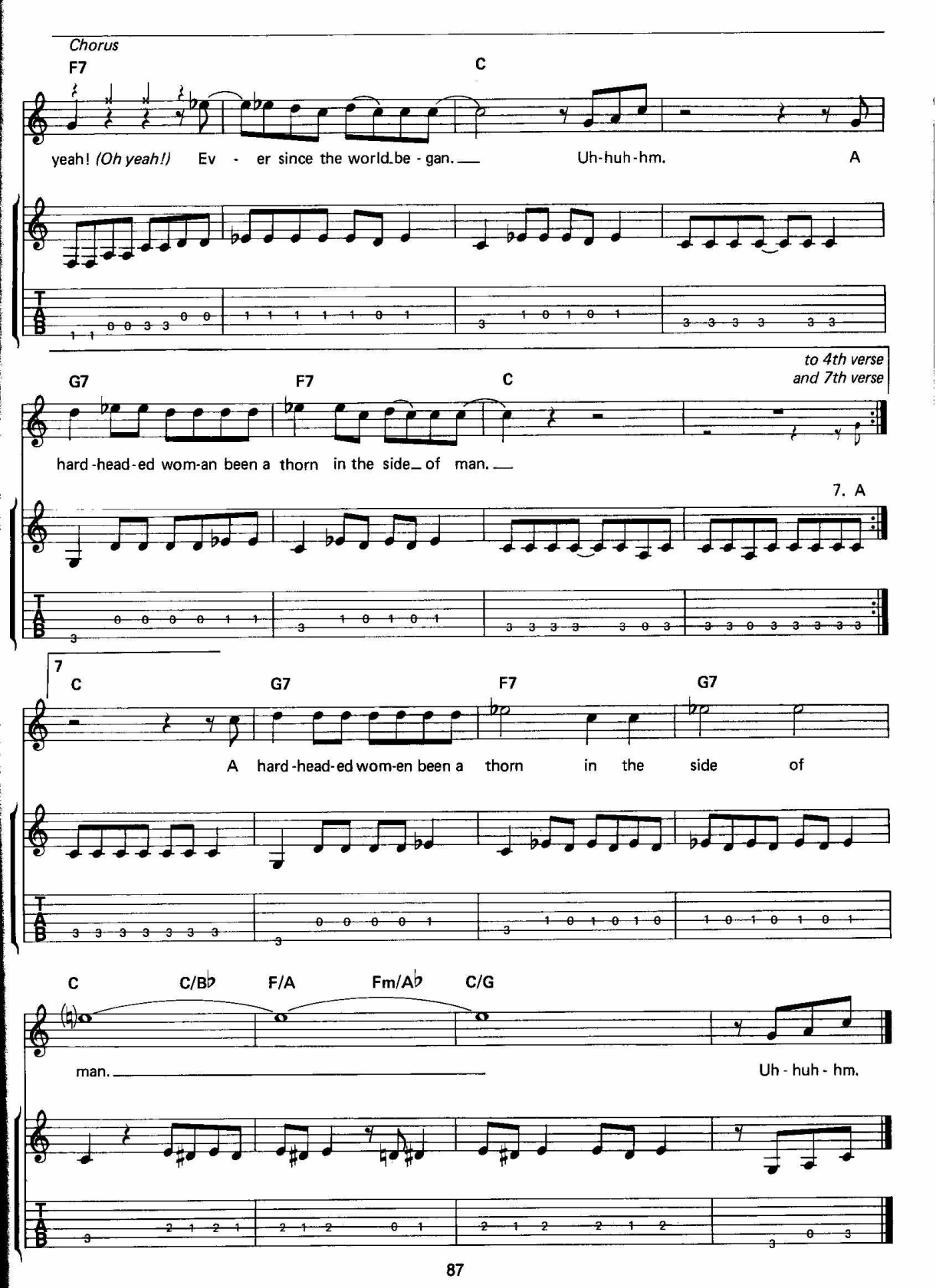

F7
C
(Oh yeah!) ev - er since the world be - gan.
Uh - huh - hm.
G7
F7
A hard - head - ed wom - an been a thorn in the side of man.
C
Uh - huh - hm.
1,4
2,5
2. A -
5. I
3. Guitar
6. solos
VIII
C
Tacet
Oh

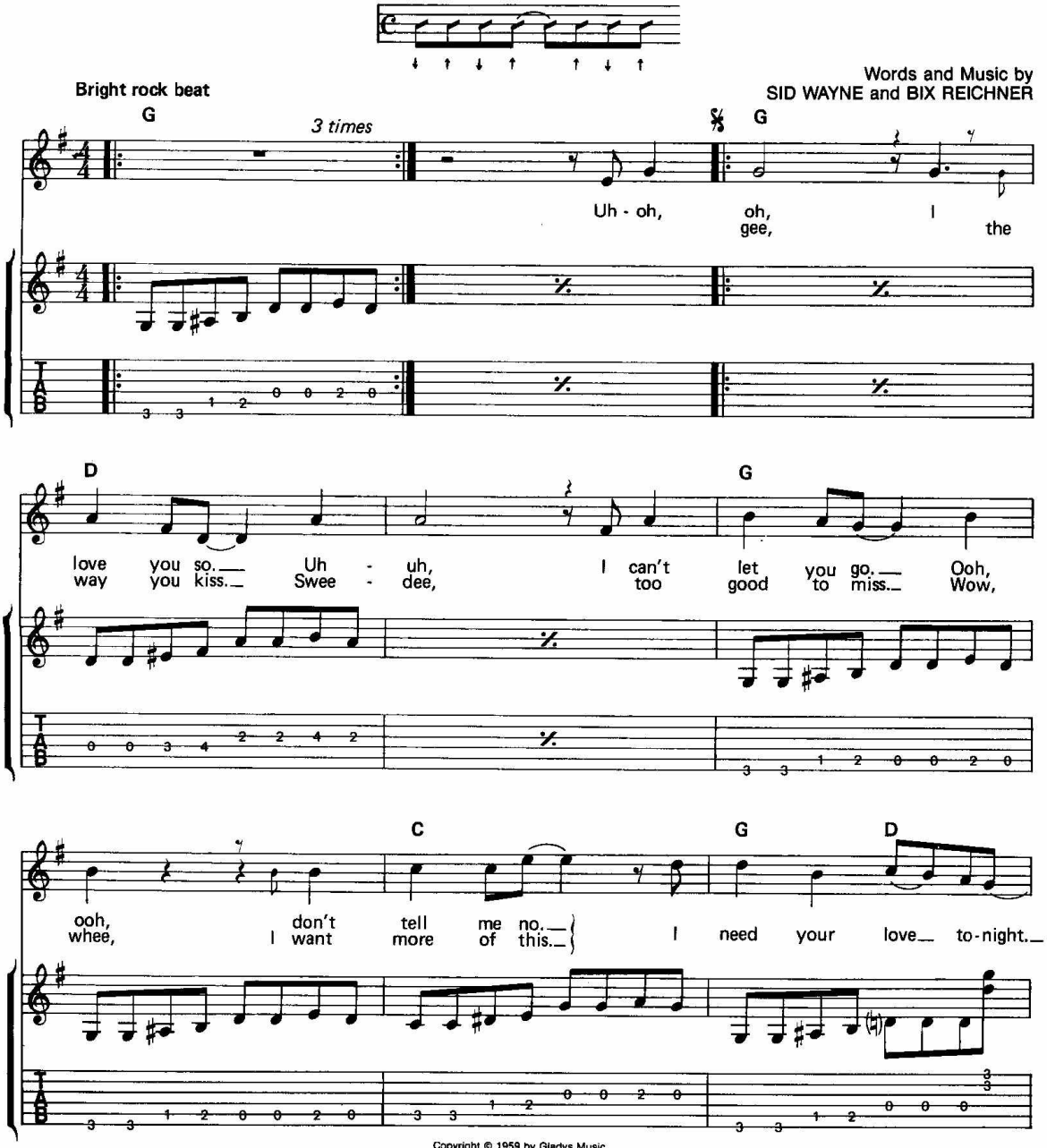

Chorus
F7
C
yeah! (Oh yeah!) Ev - er since the world be - gan. Uh-huh-hm.
A
G7
F7
C
to 4th verse
and 7th verse
hard-head-ed wom-an been a thorn in the side of man.
7. A
7
C
G7
F7
G7
A hard-head-ed wom-en been a thorn in the side of
C
C/B♭
F/A
Fm/A♭
C/G
man.
Uh - huh - hm.

I NEED YOUR LOVE TONIGHT

(Hank Garland)

Hank Garland played lead guitar on this tune and the next one (*A BIG HUNK O' LOVE*). Both were recorded June 10, 1958. This one went to #4 on the charts the following year.

Garland played a boogie bass line for backup, and his whole lead solo consisted of two-note "third" harmonies.



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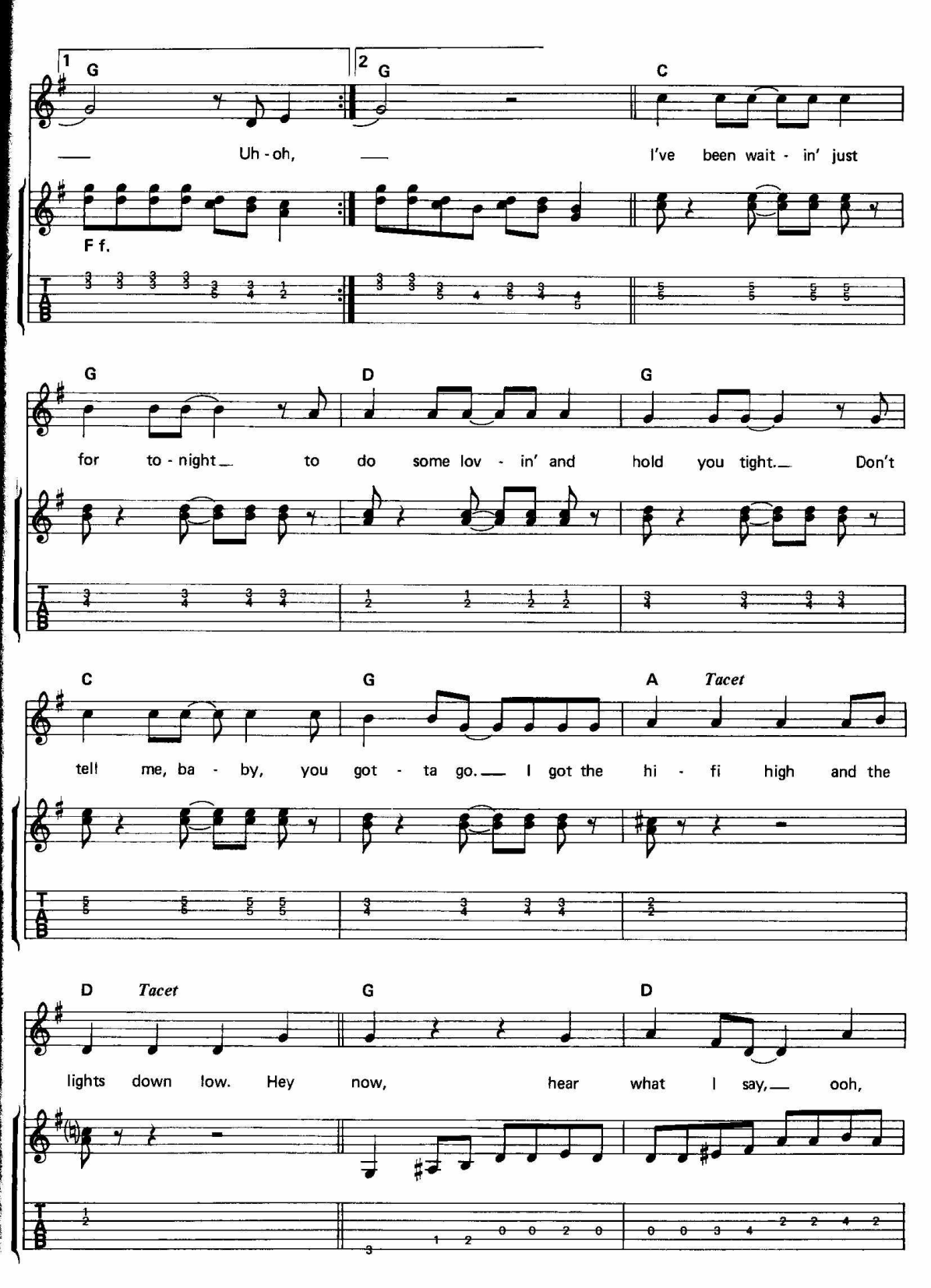
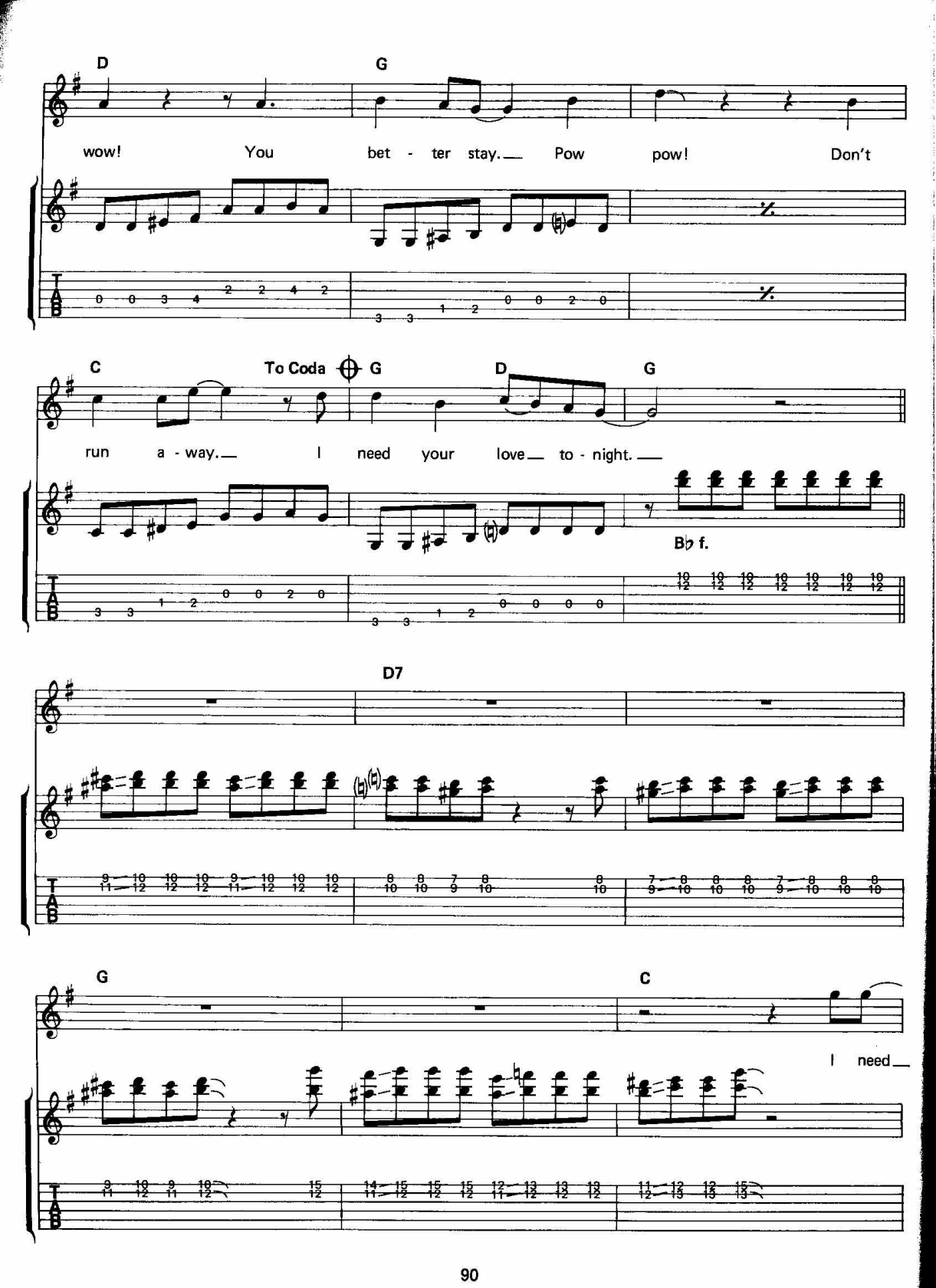
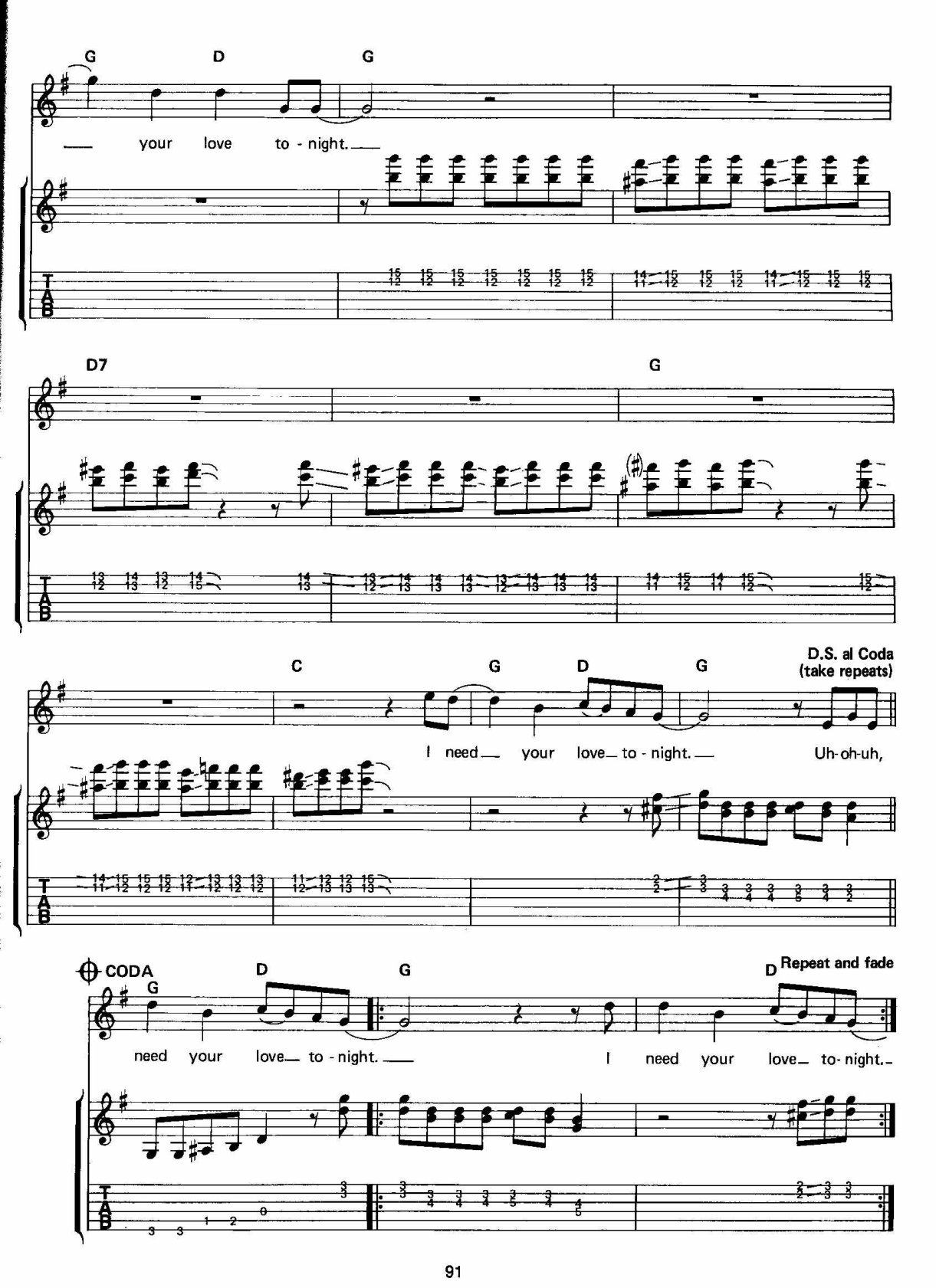

1 G
2 G
C
Uh - oh,
I've been wait - in' just
F f.
G
D
G
for to - night to do some lov - in' and hold you tight. Don't
C
G
A
Tacet
tell me, ba - by, you got - ta go. I got the hi - fi high and the
D
Tacet
G
D
lights down low. Hey now, hear what I say, ooh,

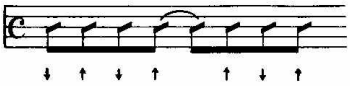

D
G
wow! You bet - ter stay. Pow pow! Don't
C
To Coda
G
D
G
run a - way. I need your love to - night.
B♭ f.
D7
G
C
I need


G D G
your love to - night.
D7 G
C G D G
D.S. al Coda
(take repeats)
I need your love to - night. Uh-oh-uh,
CODA
G D G D
Repeat and fade
need your love to - night. I need your love to- night.

A BIG HUNK O' LOVE

(Hank Garland)

This song was a #1 hit in 1959. Garland's solo has a Chuck Berry-style, double-note bluesy lead, as do most of his fills during the verses. There are some string bends (including unison bends), boogie bass lines, rhythmic chord chops, and some pianistic two- and three-note chord pounding, all of which intensify a solid rock groove. Chet Atkins played second guitar!



Bright rock

Words and Music by
AARON SCHROEDER and SID WYCHE

C — *3 times* — C

1. Hey ba - by, I ain't ask - in' much of you.
2. *Instrumental (piano) solo*

F7

No, no, no, no, no, no, no, no, ba - by,

C

I ain't ask - in' much of you. Just a

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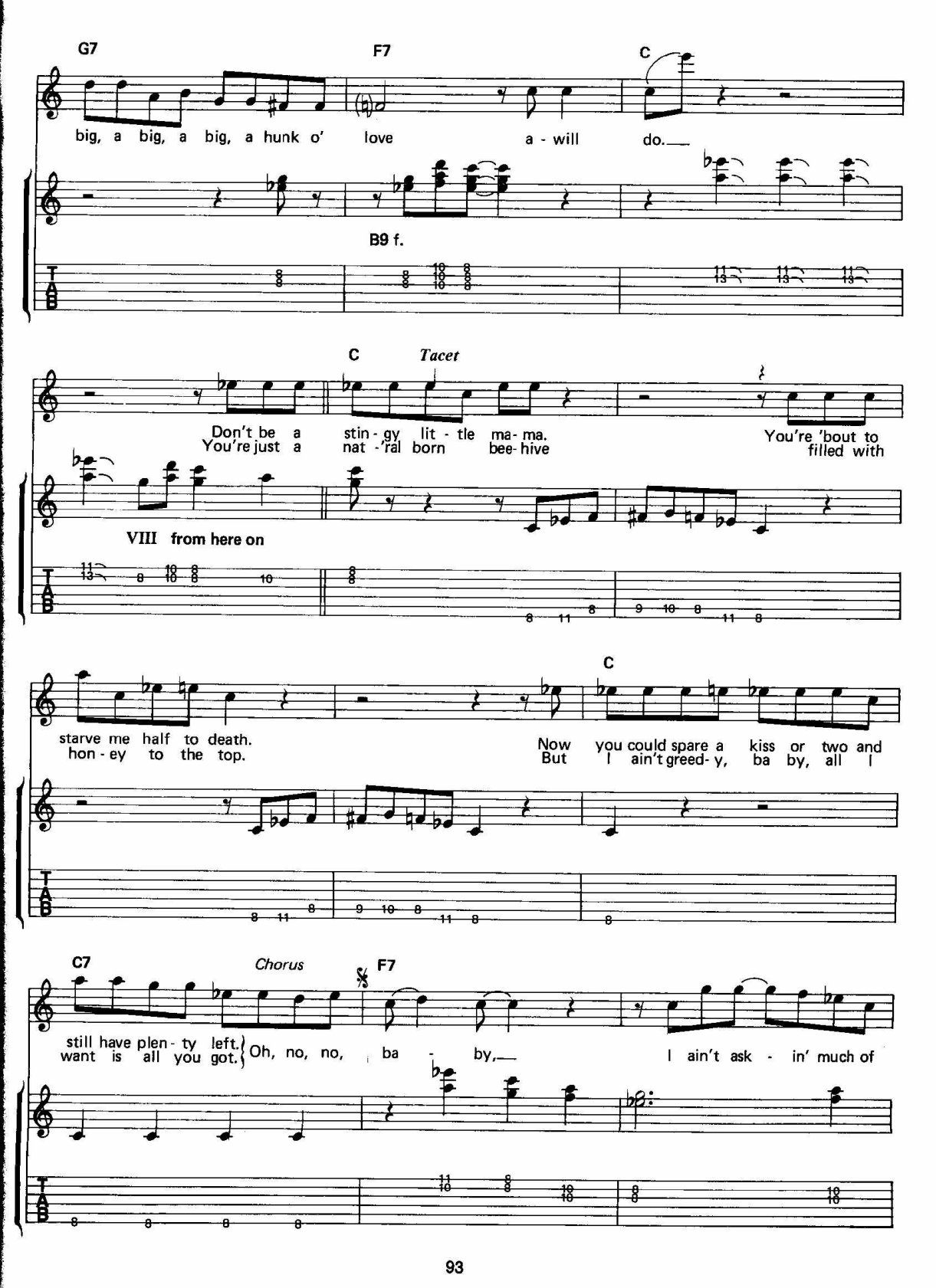
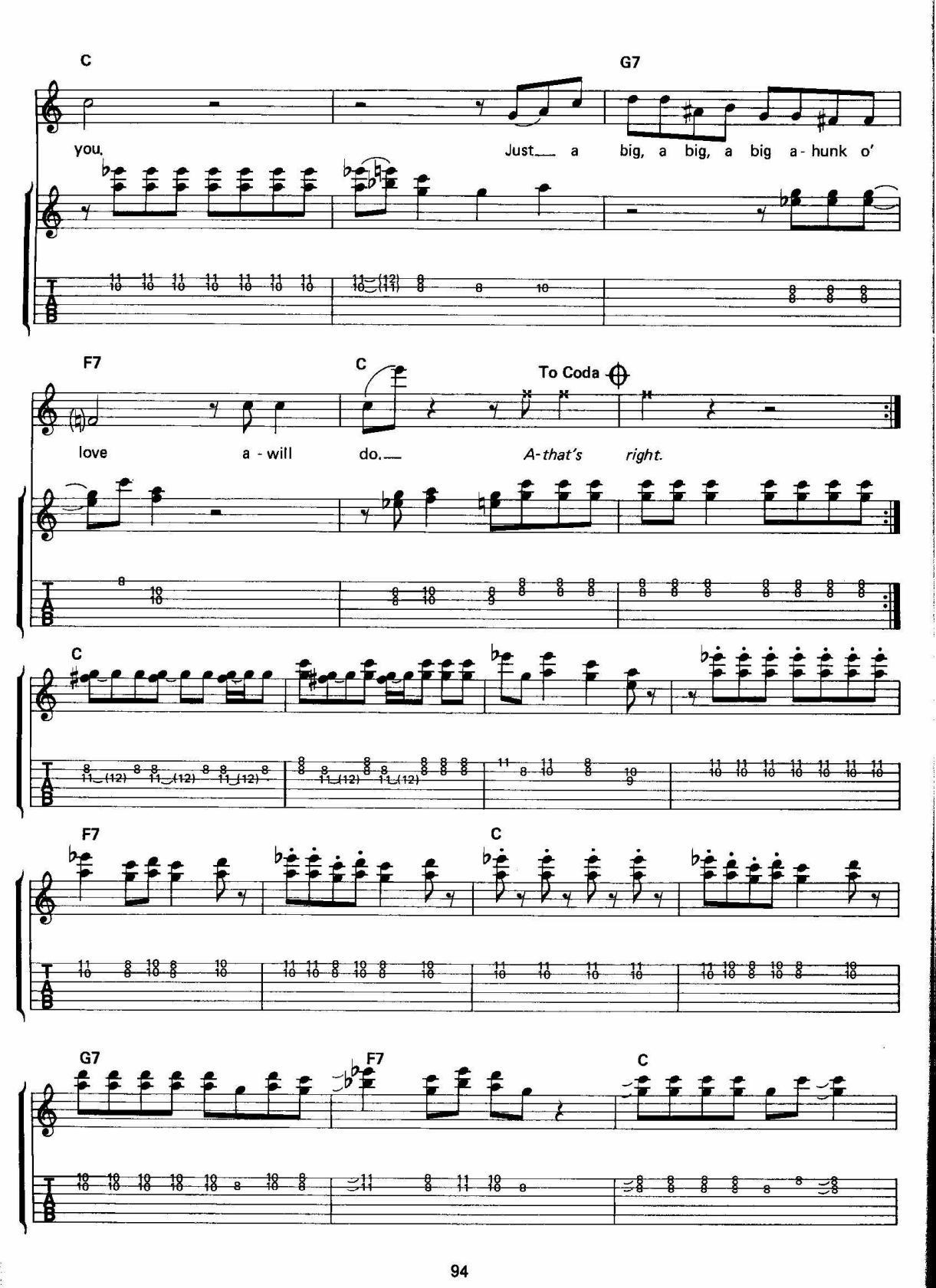
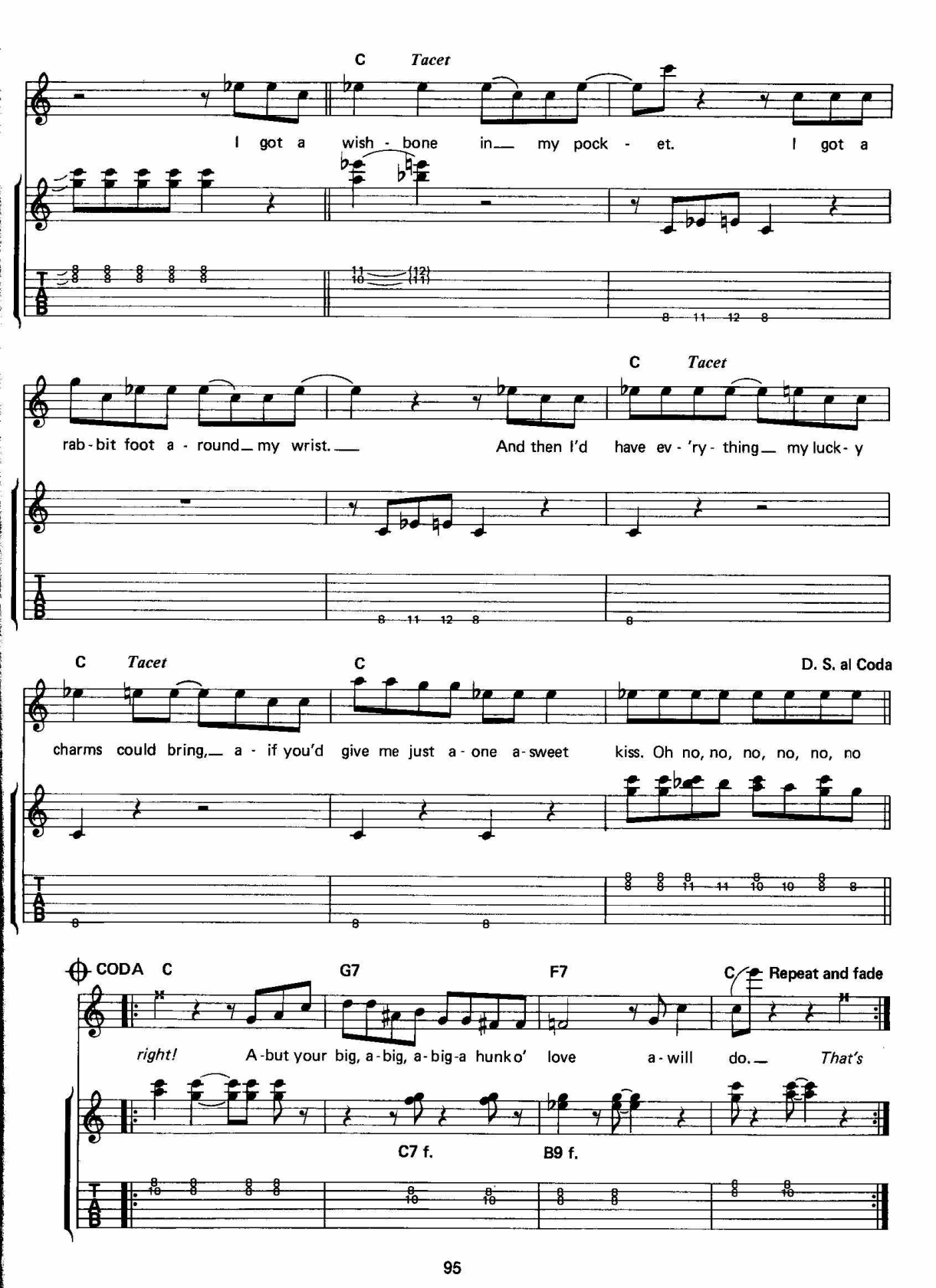

G7
F7
C
big, a big, a big, a hunk o' love a - will do.
B9 f.
C
Tacet
Don't be a stin - gy lit - tle ma- ma.
You're just a nat -'ral born bee- hive
You're 'bout to
filled with
VIII from here on
starve me half to death.
hon - ey to the top.
C
Now you could spare a kiss or two and
But I ain't greed- y, ba by, all I
C7
Chorus
F7
still have plen - ty left.
want is all you got.
Oh, no, no, ba - by,
I ain't ask - in' much of


C
G7
you.
Just a big, a big, a big a-hunk o'
F7
C
To Coda
love a-will do.
A-that's right.
C
F7
C
G7
F7
C

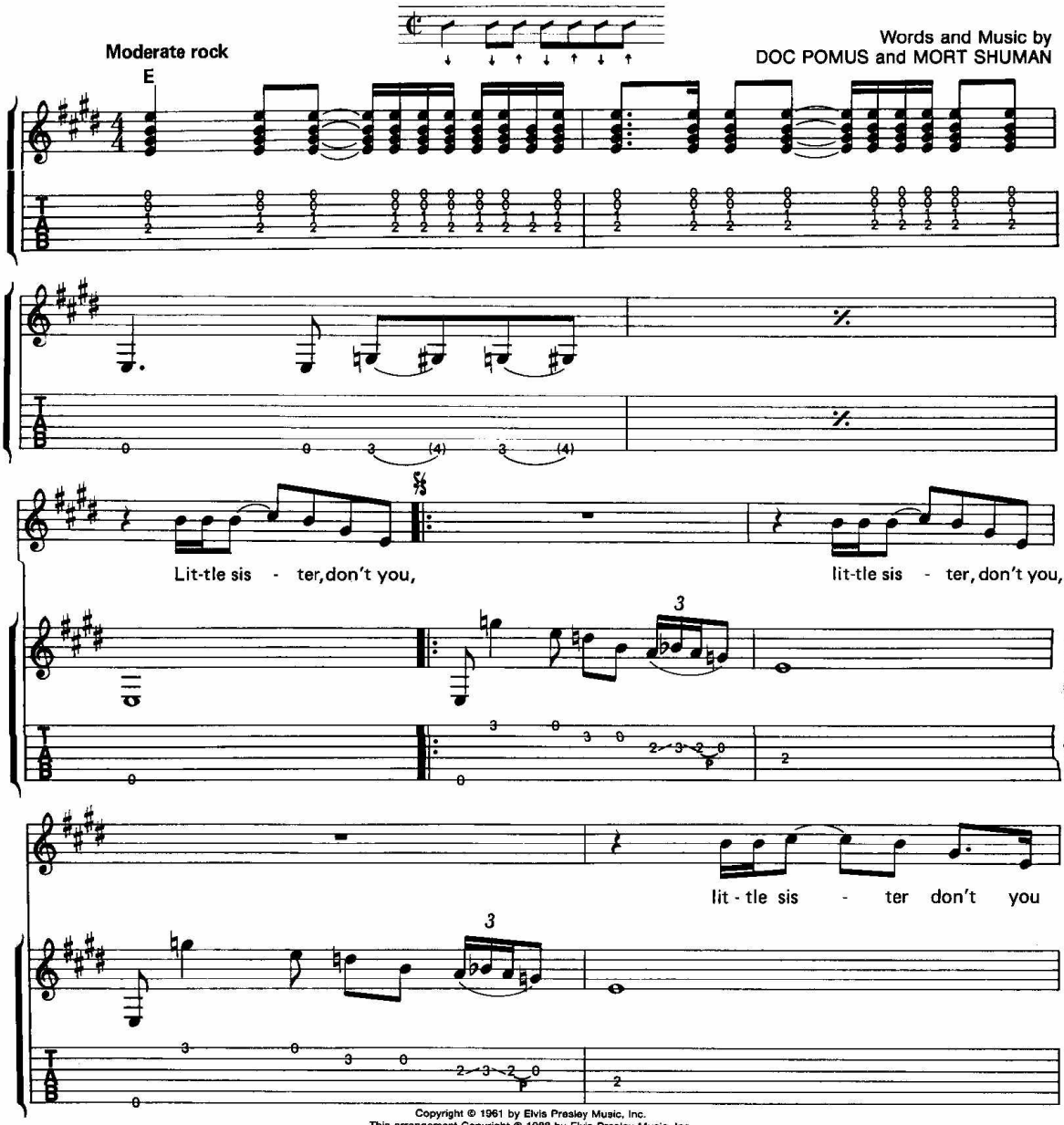

C
Tacet
I got a wish - bone in my pock - et. I got a
rab - bit foot a - round my wrist. And then I'd have ev - 'ry - thing my luck - y
C
Tacet
C
Tacet
C
D. S. al Coda
charms could bring, a - if you'd give me just a - one a - sweet kiss. Oh no, no, no, no, no, no
CODA
C
G7
F7
C
Repeat and fade
right! A - but your big, a - big, a - big - a hunk o' love a - will do. That's
C7 f.
B9 f.

LITTLE SISTER

(Hank Garland)

This tune was recorded June 26, 1961, and it reached #5 on the charts. Hank Garland played a great "swamp-rock" guitar part, using first-position key-of-E chords. Sometimes the C7 chord was a B7 raised up a fret, which allowed the open B/2nd string to peek through and sound occasionally. It's this type of "discord" — technically wrong — that makes for an authentic bluesy sound.

Garland borrowed his friend and fellow Nashville recording guitarist Harold Bradley's Fender Jazzmaster for this session; he couldn't get the sound he wanted out of the hollow-bodied guitar he usually used.



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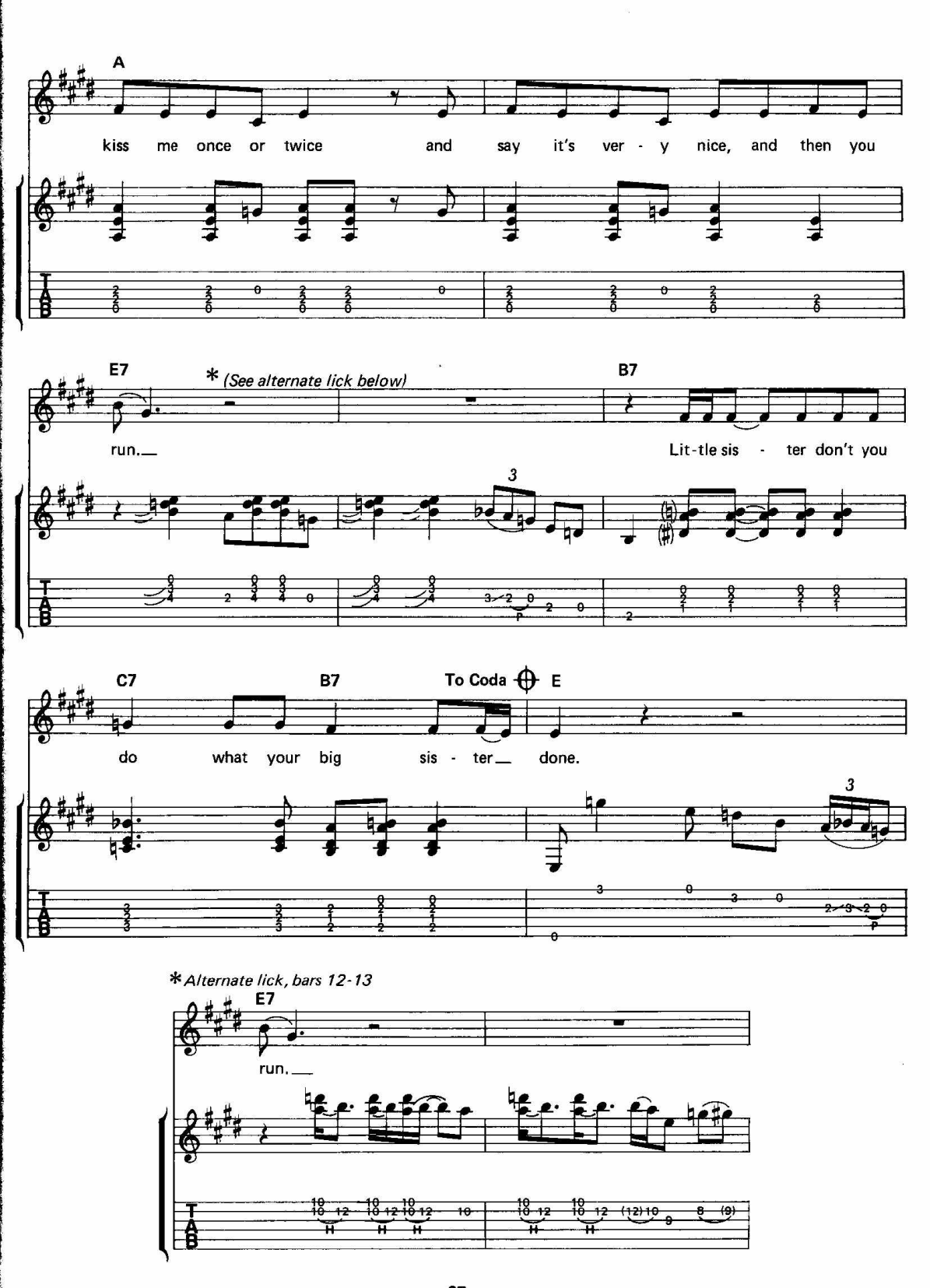
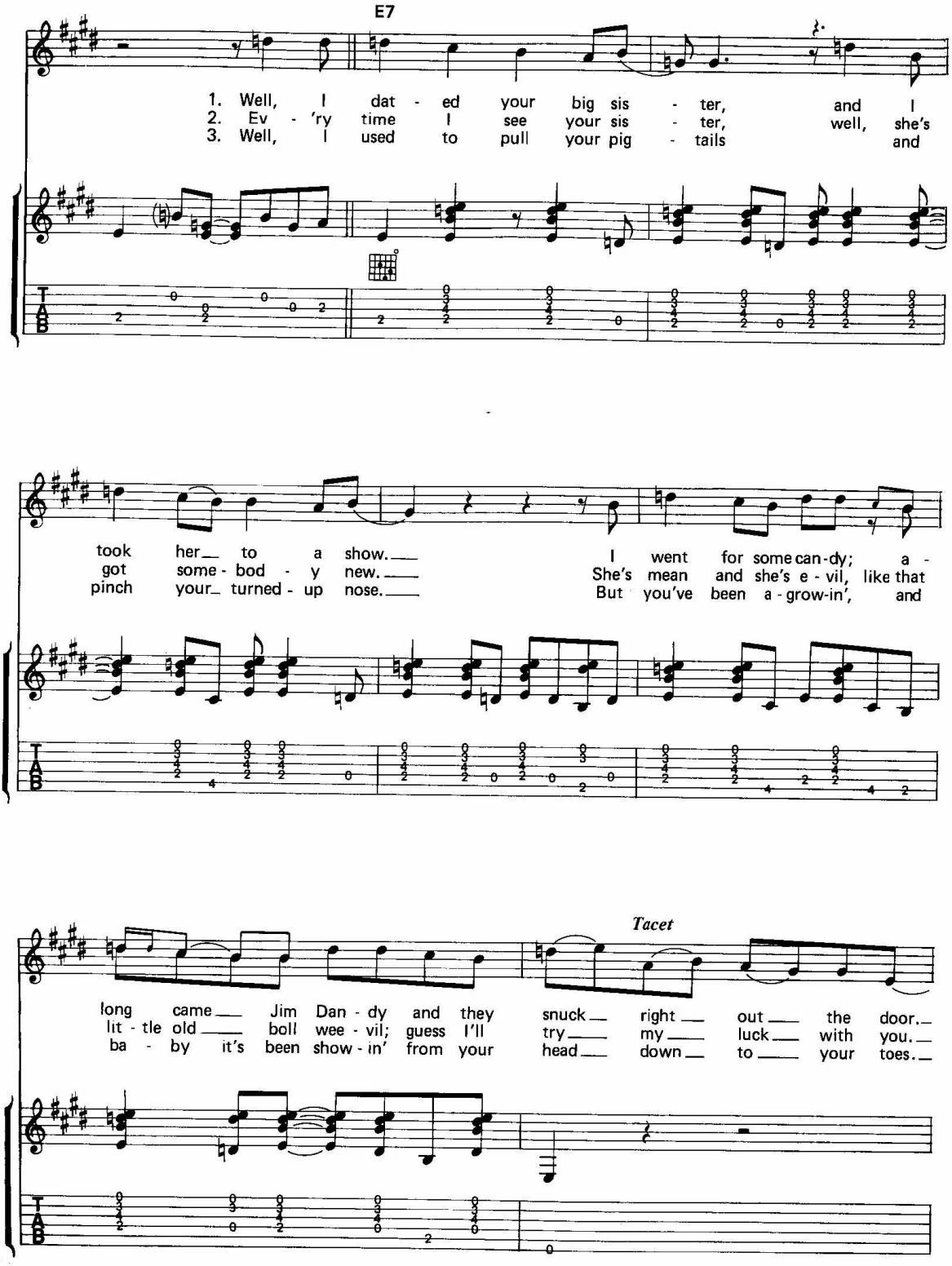
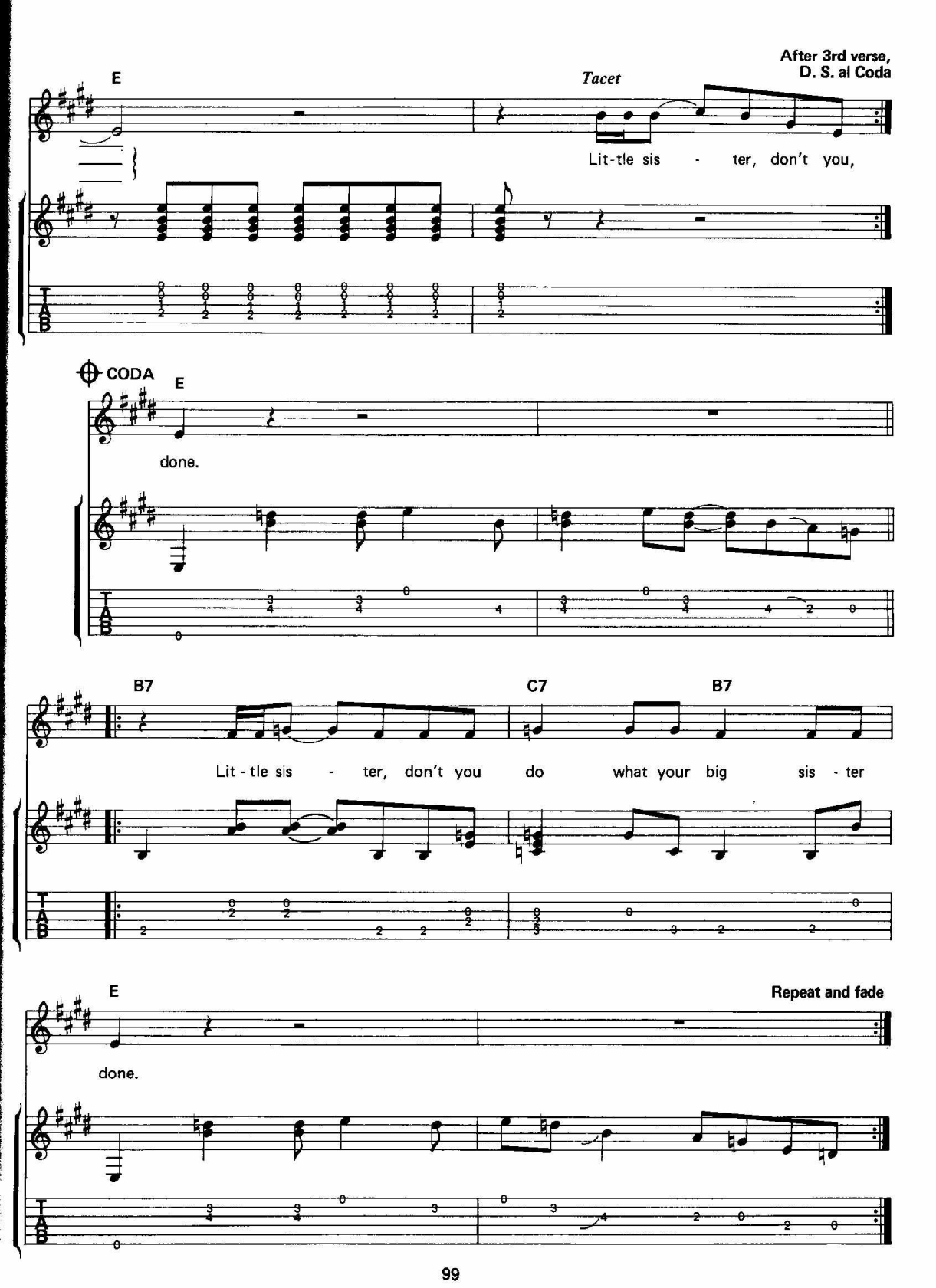

A
kiss me once or twice and say it's ver - y nice, and then you
E7
* (See alternate lick below)
run.
B7
Lit-tle sis - ter don't you
C7
B7
To Coda
E
do what your big sis - ter done.
*Alternate lick, bars 12-13
E7
run.

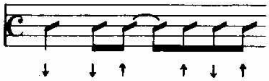

E7
1. Well, I dat - ed your big sis - ter, and I
2. Ev - 'ry time I see your sis - ter, well, she's
3. Well, I used to pull your pig - tails and
took her to a show. I went for some can-dy; a -
got some - bod - y new. She's mean and she's e - vil, like that
pinch your turned - up nose. But you've been a - grow-in', and
Tacet
long came Jim Dan - dy and they snuck right out the door.
lit - tle old boll wee - vil; guess I'll try my luck with you.
ba - by it's been show - in' from your head down to your toes.


After 3rd verse,
D. S. al Coda
E
Tacet
Lit-tle sis - ter, don't you,
CODA
E
done.
B7
C7
B7
Lit - tle sis - ter, don't you do what your big sis - ter
E
Repeat and fade
done.

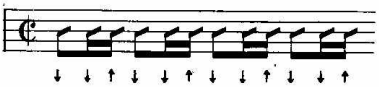
(YOU'RE THE)
DEVIL IN DISGUISE
(Scotty Moore)

Scotty Moore probably played lead guitar on this track, which was recorded May 26, 1963, although top Nashville session men Harold Bradley and Grady Martin were also on the session. The song went to #3 and featured an unusual "twin groove"; it alternates between a Latin/ballad feel and a double-time groove. The backup consists of rhythmic chord arpeggios in the Latin parts of the tune and rapid, double-time, up-and-down "cross-picking" with a flatpick in the "cut-time" sections. (The flatpick alternates up-and-down strokes and moves around from string to string.) The solo features string bending, unison bends, and a substitute G blues scale (Gm is the relative minor of the tune's key, B♭). There is also some double-note lead, as in *A BIG HUNK O' LOVE.*

LATIN SECTION

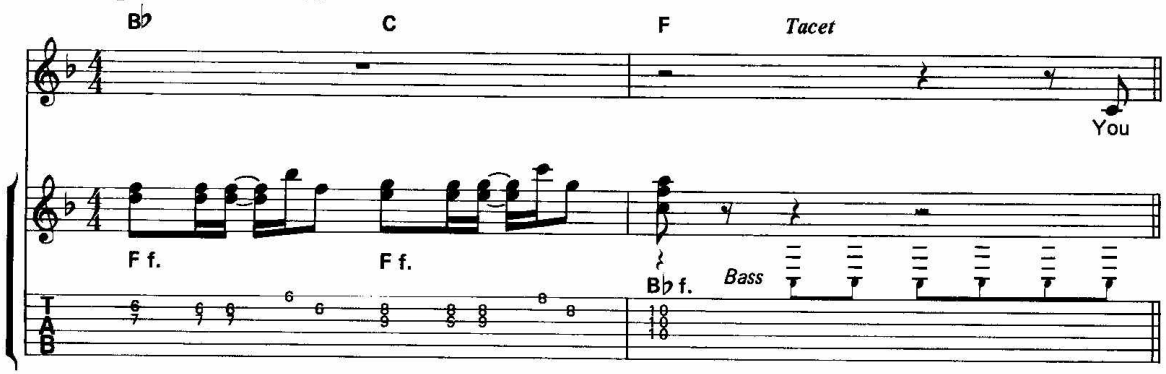


CUT-TIME SECTION

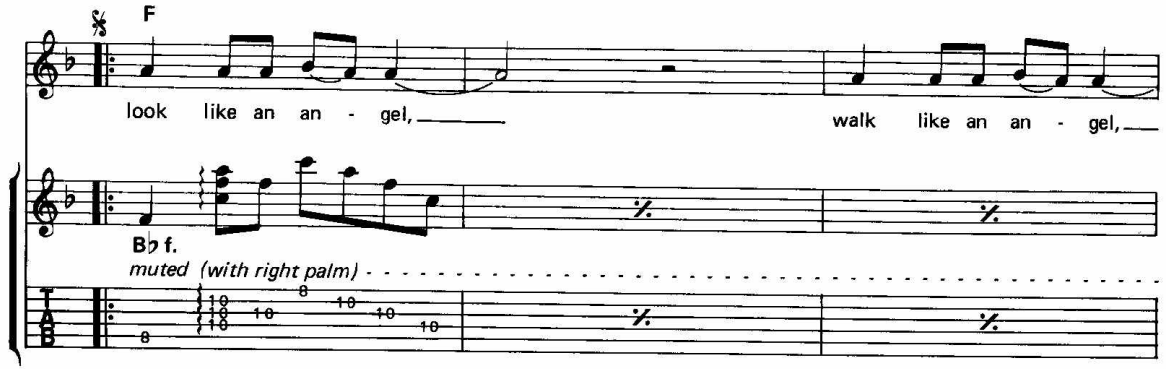


Words and Music by BILL GIANT,
BERNIE BAUM and FLORENCE KAYE

Bright "double-time" feel



Latin feel



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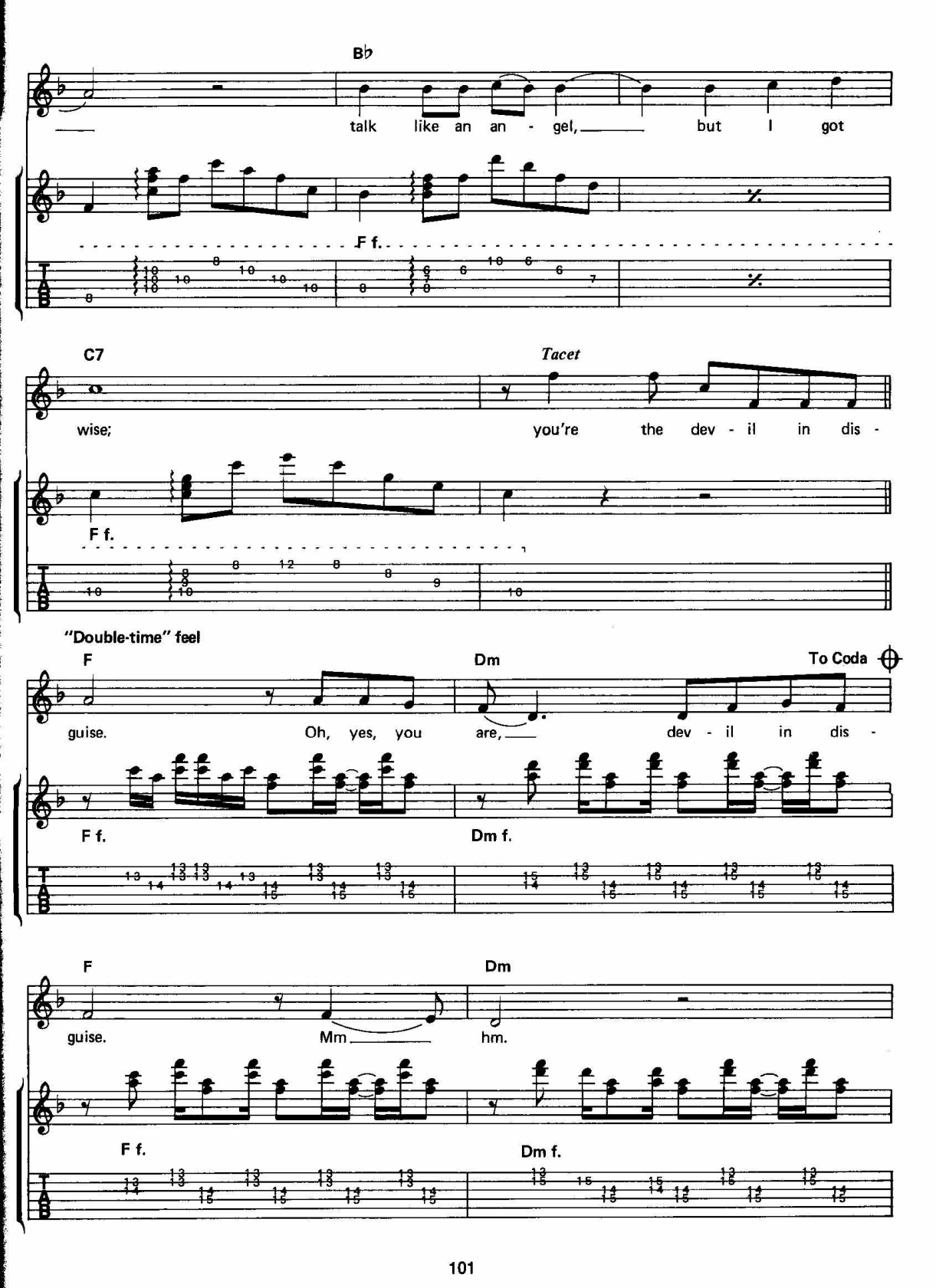
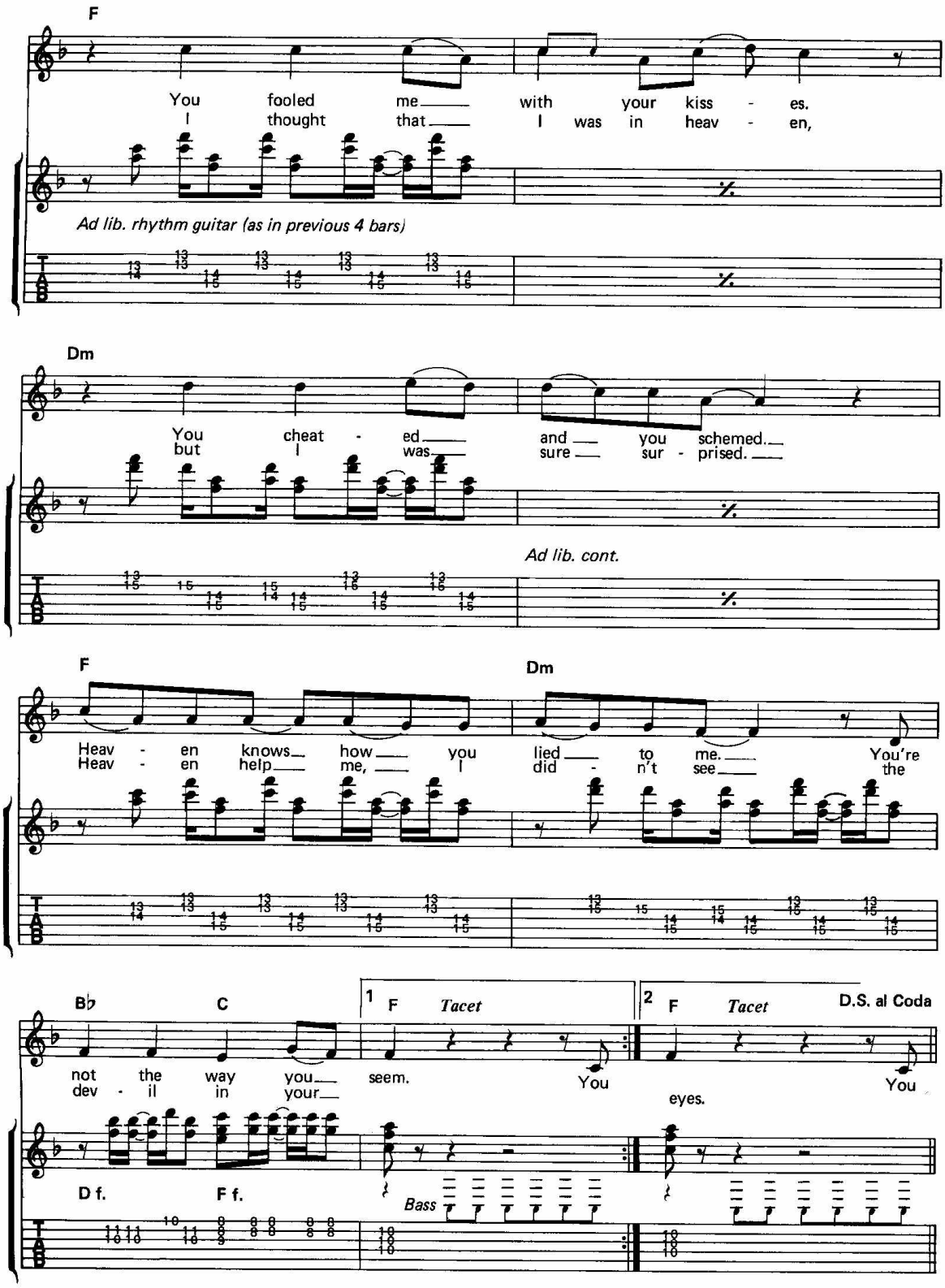
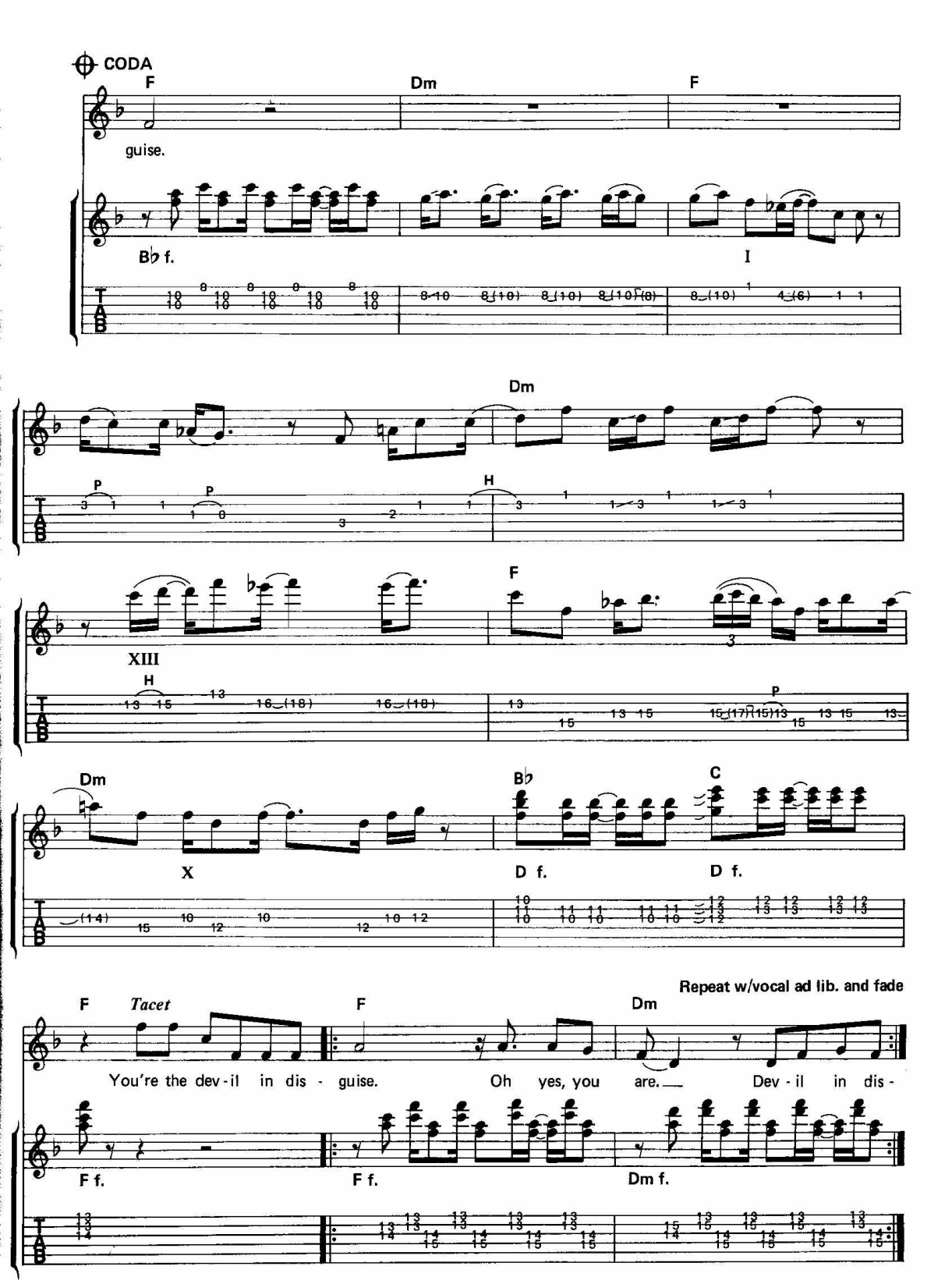

B♭
talk like an an - gel, but I got
F f.
C7
Tacet
wise; you're the dev - il in dis -
F f.
"Double-time" feel
F
Dm
To Coda
guise. Oh, yes, you are, dev - il in dis -
F f.
Dm f.
F
Dm
guise. Mm hm.
F f.
Dm f.


F
You fooled me with your kiss - es.
I thought that I was in heav - en,
Ad lib. rhythm guitar (as in previous 4 bars)
Dm
You cheat - ed and you schemed.
but I was sure sur - prised.
Ad lib. cont.
F
Dm
Heav - en knows how you lied to me. You're
Heav - en help me, I did - n't see the
B♭
C
1 F Tacet
2 F Tacet
D.S. al Coda
not the way you seem. You
dev - il in your eyes. You
D f.
F f.
Bass

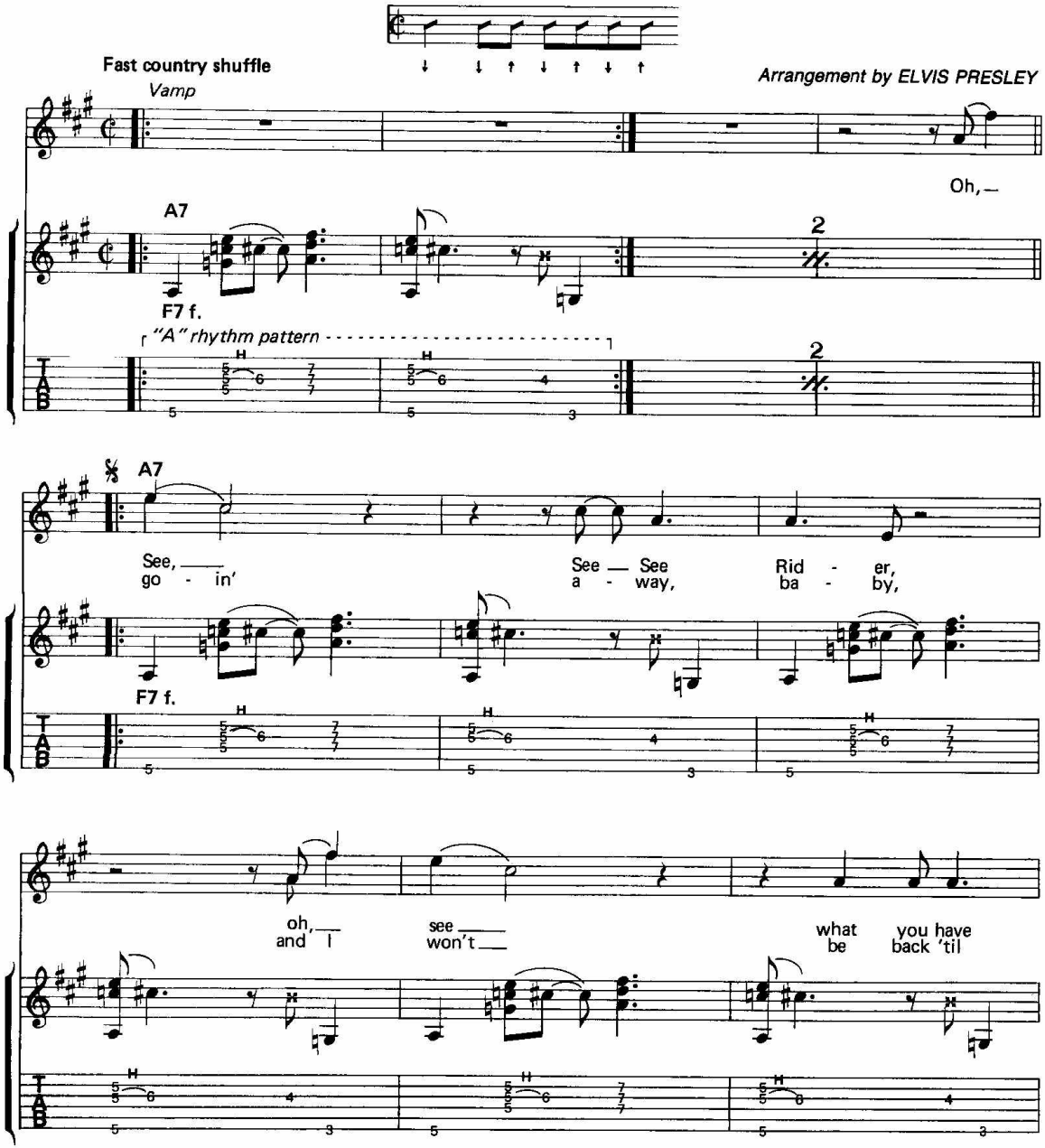

CODA
F
Dm
F
guise.
B♭ f.
I
Dm
P
P
H
XIII
H
F
P
Dm
X
B♭
D f.
C
D f.
Repeat w/vocal ad lib. and fade
F
Tacet
F
Dm
You're the dev-il in dis - guise.
Oh yes, you are.
Dev - il in dis -
F f.
F f.
Dm f.

SEE SEE RIDER

(aka C. C. RIDER)

(James Burton)

James Burton's backup part in this live track (from the March 20, 1974 "LIVE ON STAGE IN MEMPHIS" Lp) resembles his playing on *MY BABY LEFT ME* and *THAT'S ALL RIGHT, MAMA.* The solo is a showcase for his string bending and sputtering guitar trademark sounds.



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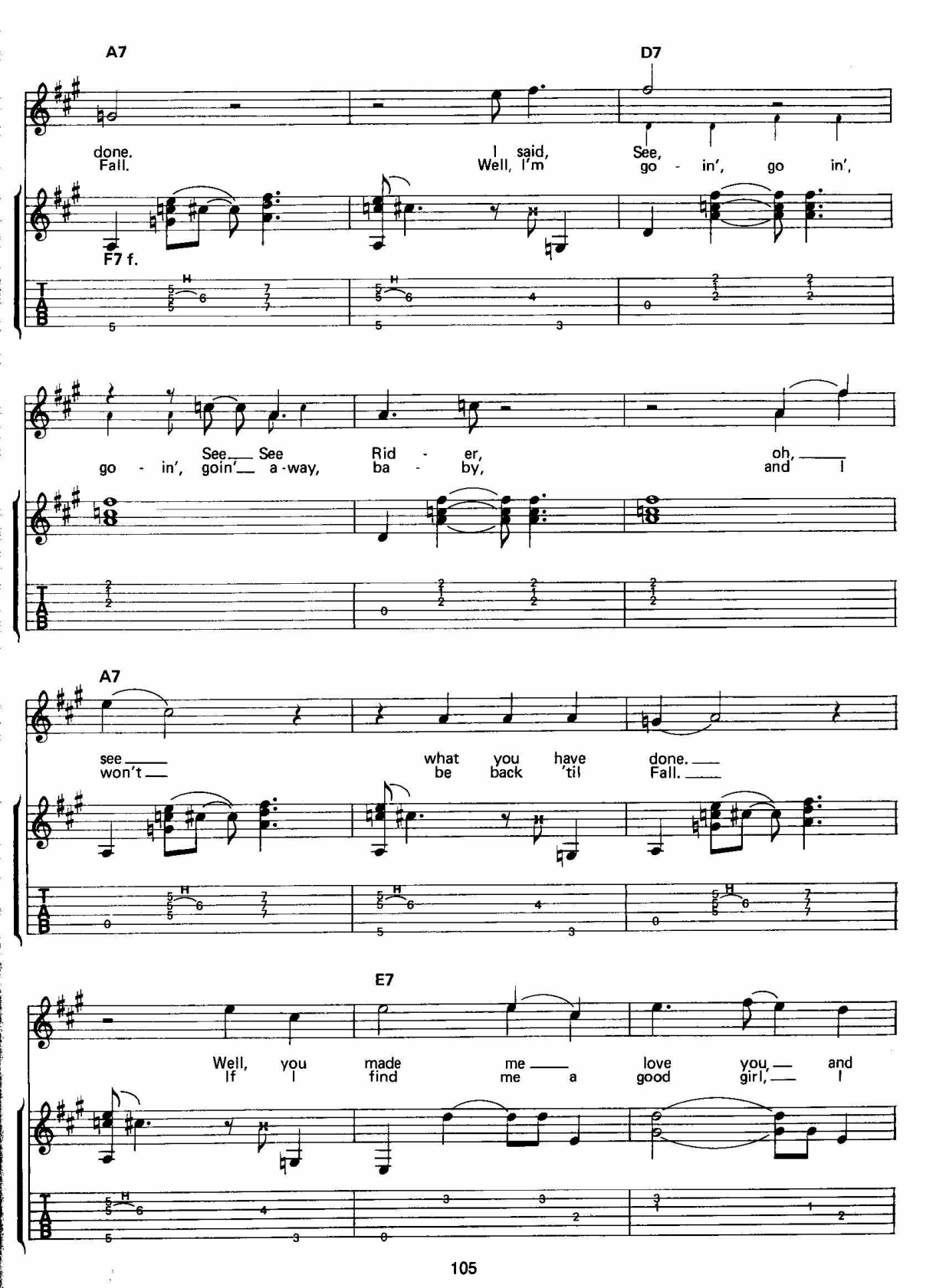
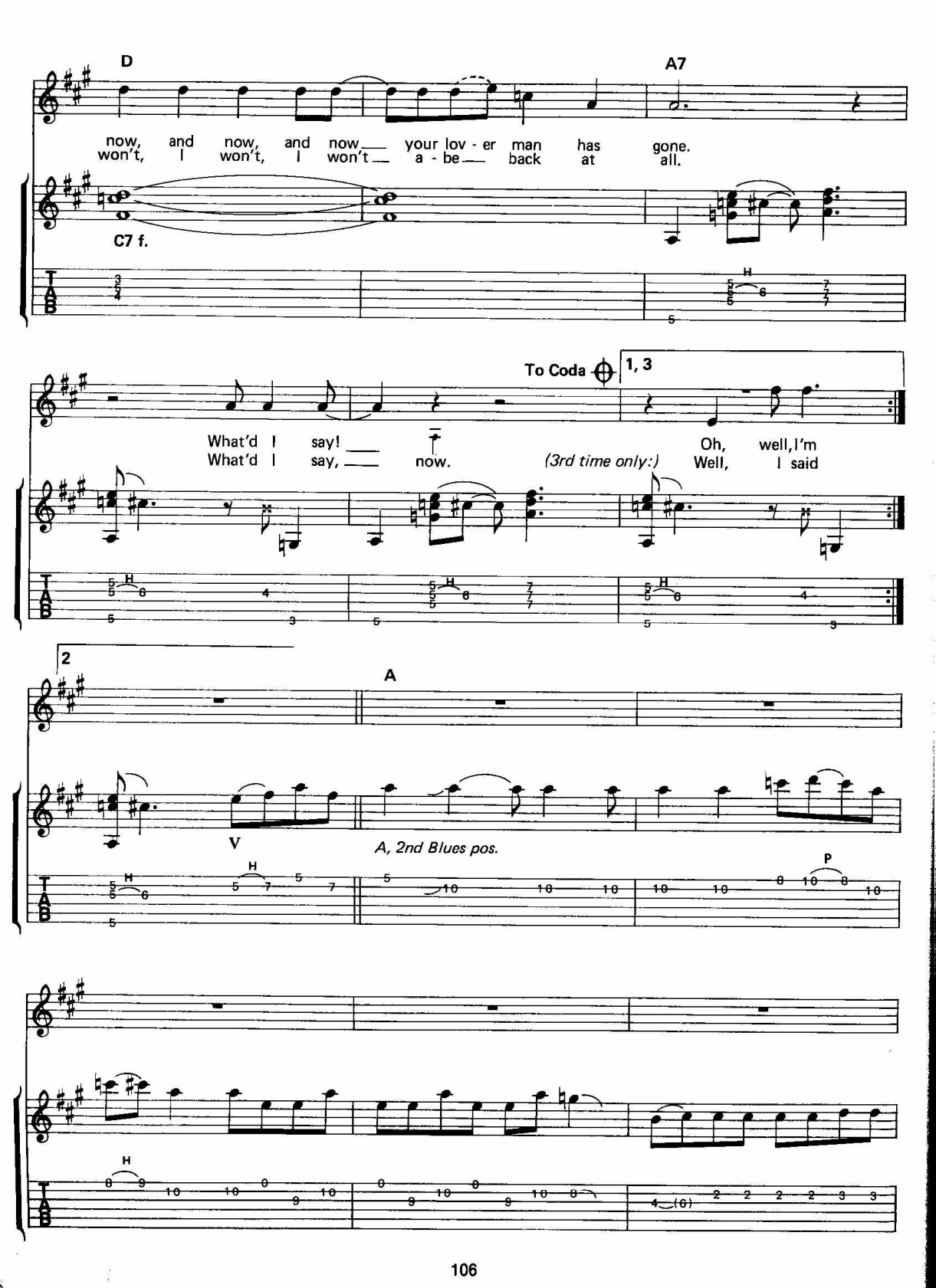
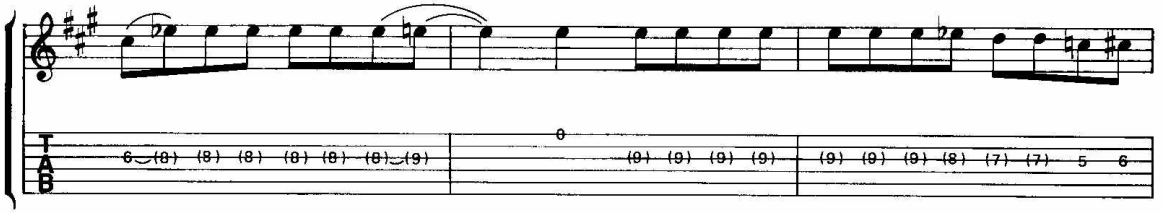
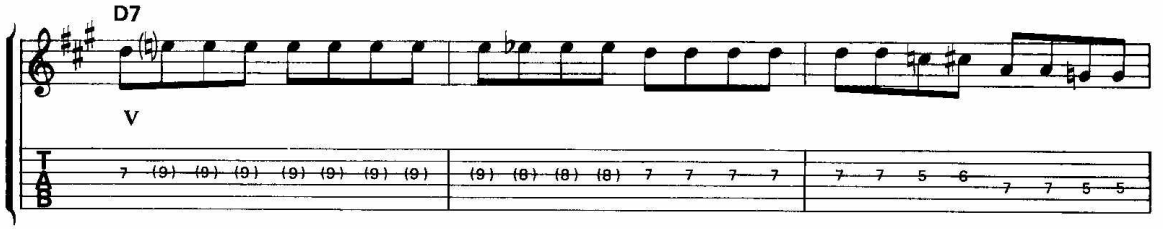
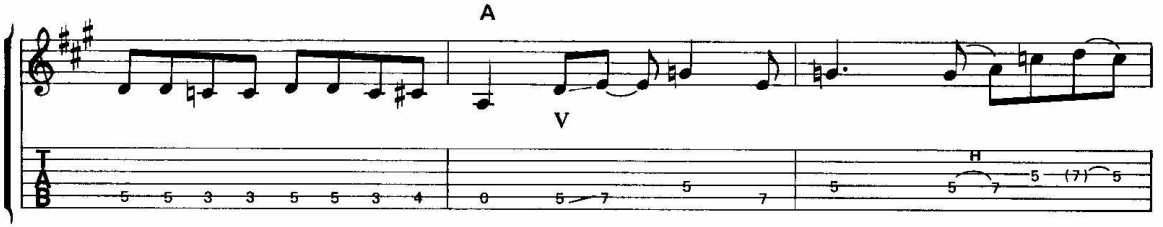
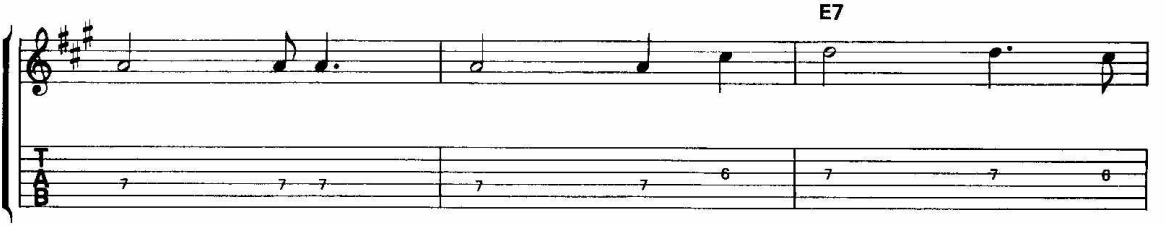

A7
D7
done. I said, See,
Fall. Well, I'm go - in', go in',
F7 f.
go - in', See See Rid - er, oh,
goin' a-way, ba - by, and I
A7
see what you have done.
won't be back 'til Fall.
E7
Well, you made me love you, and
If I find me a good girl, I

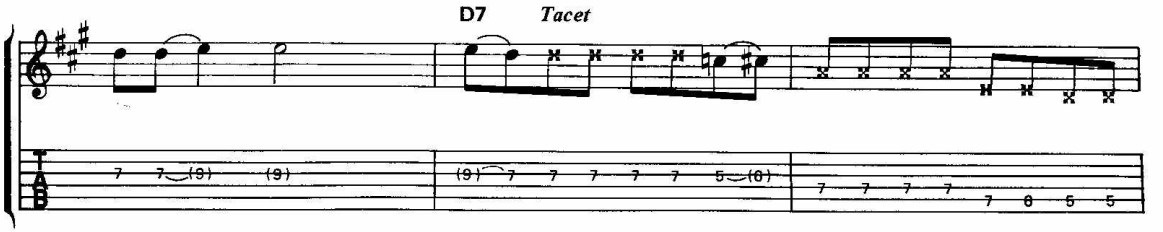

D
A7
now, and now, and now your lov - er man has gone.
won't, I won't, I won't a - be back at all.
C7 f.
To Coda
1, 3
What'd I say! Oh, well, I'm
What'd I say, now. (3rd time only:) Well, I said
2
A
V
A, 2nd Blues pos.

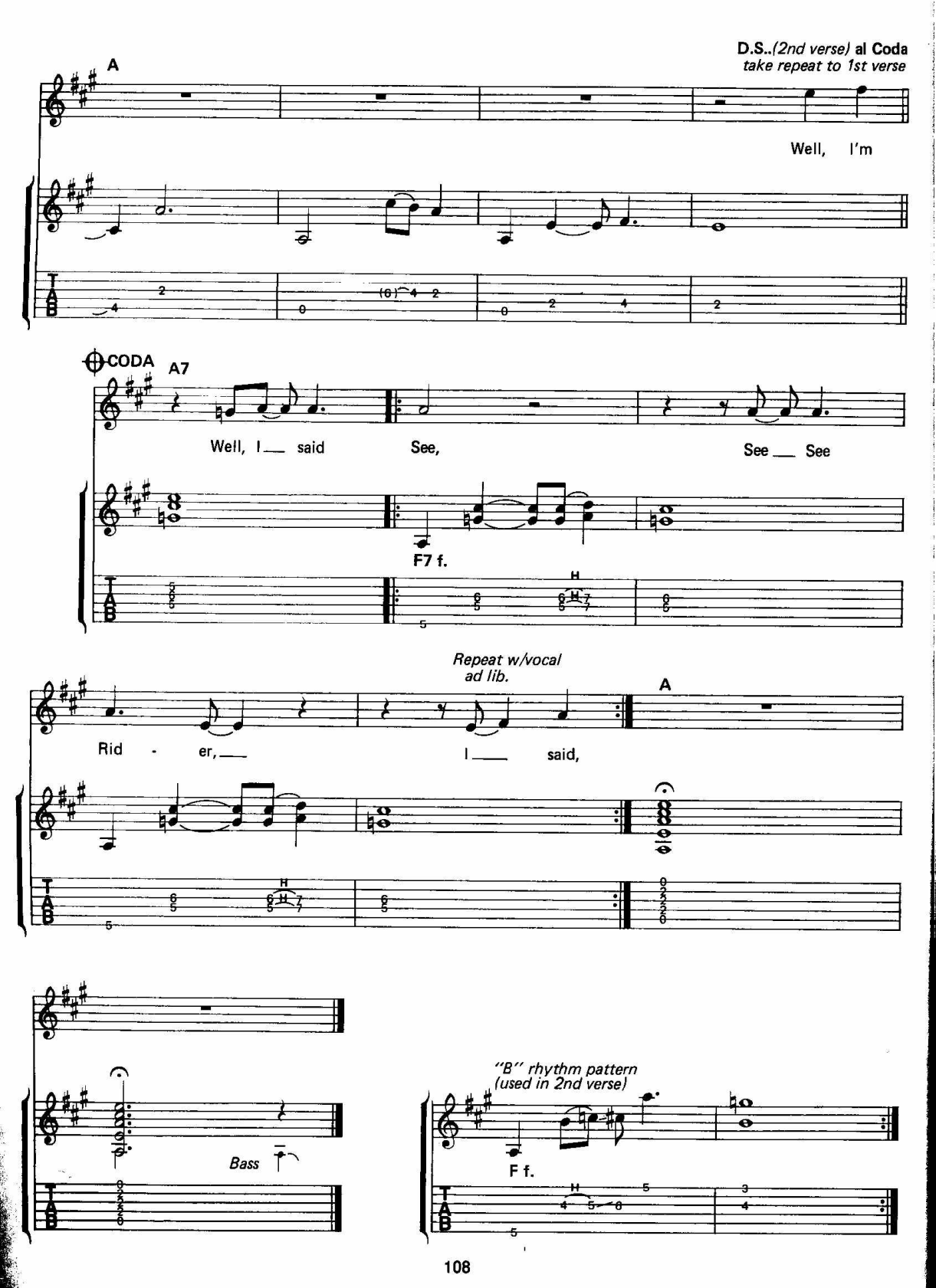



D7
V


A
V
H


E7


D7
Tacet


D.S..(2nd verse) al Coda
take repeat to 1st verse
A
Well, I'm
CODA
A7
Well, I___ said
See,
See___ See
F7 f.
Repeat w/vocal
ad lib.
A
Rid - er,___
I___ said,
Bass
"B" rhythm pattern
(used in 2nd verse)
F f.

Transcribed and Annotated by

FRED SOKOLOW

The guitar solos in this book charted the course for rock and roll guitar. They were played by extraordinary lead guitarists – Scotty Moore, Hank Garland and James Burton – who were the cutting edge of rockabilly, country and pop. Elvis Presley brought the elements together to create the prototype rock band and made the guitar America's number one household musical instrument.

THAT'S ALL RIGHT, MAMA
I DON'T CARE IF THE SUN DON'T SHINE
JUST BECAUSE
MILK COW BLUES BOOGIE
MYSTERY TRAIN
HEARTBREAK HOTEL
MY BABY LEFT ME
BLUE SUEDE SHOES
HOUND DOG
TOO MUCH
READY TEDDY
JAILHOUSE ROCK
HARD HEADED WOMAN
I NEED YOUR LOVE TONIGHT
A BIG HUNK O' LOVE
LITTLE SISTER
(You're The) DEVIL IN DISGUISE
SEE SEE RIDER

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