
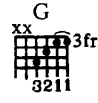


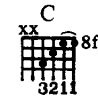
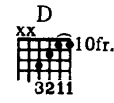


L.A. Woman

Words and Music by
THE DOORS

A  **G**  **GII**  **AII**  **C**  **D** 

Free time

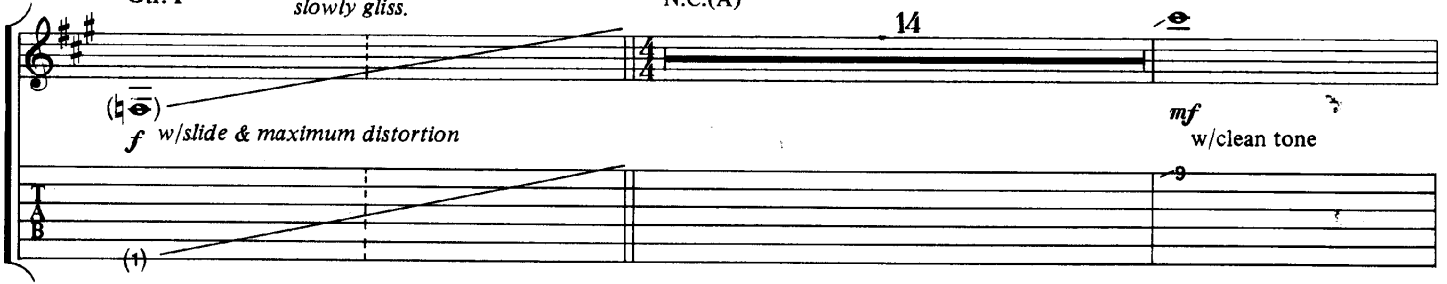
Fast rock ♩ = 168

Gtr. I

slowly gliss.

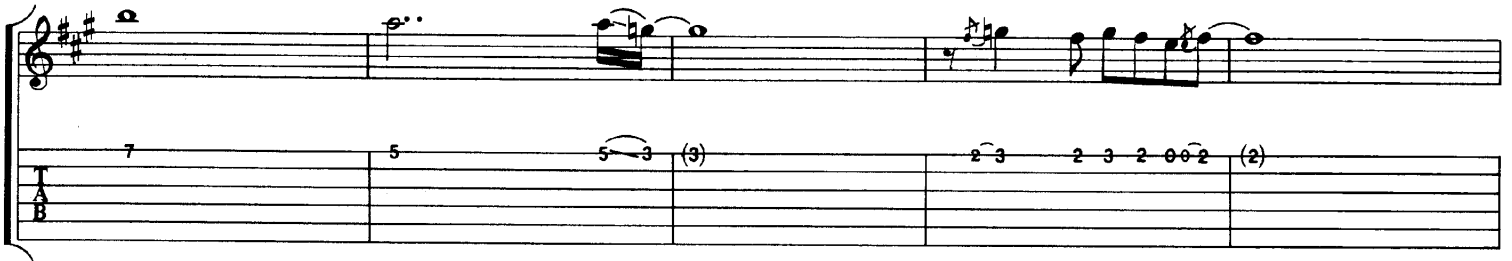
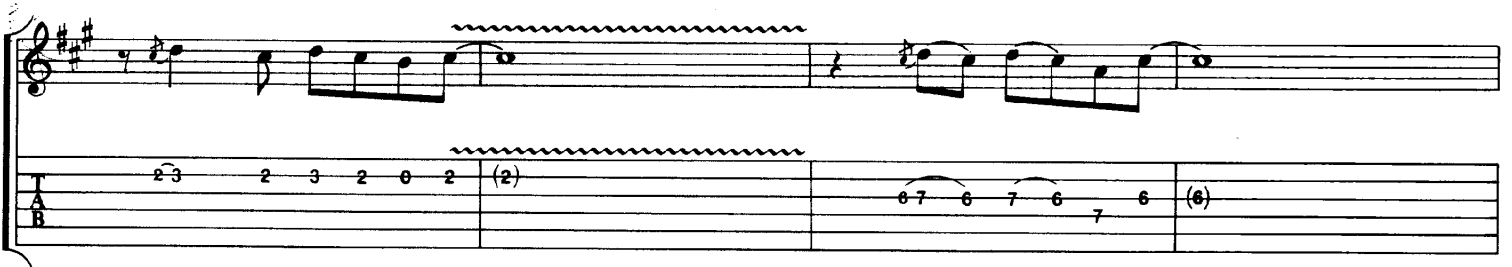
N.C.(A)

14

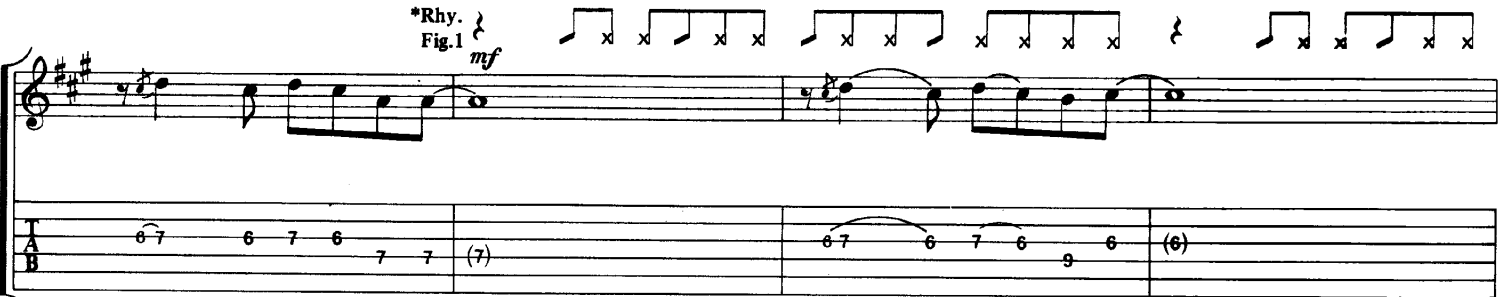


f w/slide & maximum distortion

mf w/clean tone

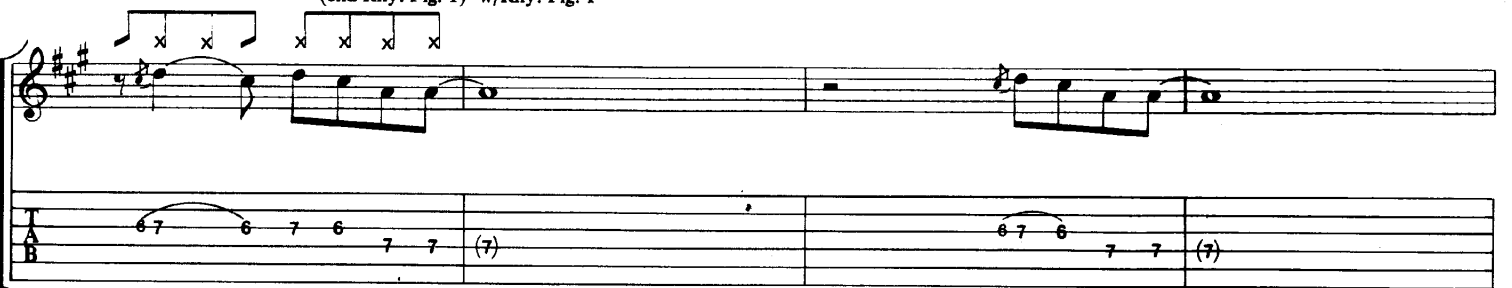



Gtr.
II A
*Rhy.
Fig.1 *mf*



*Consider Rhy. Fig. 1 a model for improvisation when used throughout the song.

(end Rhy. Fig. 1) w/Rhy. Fig. 1



Verse 1:
w/Rhy. Fig. 1 (4½ times)

Well I just got in - to town a - bout an ho - ur a - go. —

The first system of music features a treble clef staff with a melody in G major. The lyrics "Well I just got in - to town a - bout an ho - ur a - go. —" are written below the staff. The guitar/bass staff below shows fret numbers: 8 7 6 7 7 (7) in the first measure, and 8 7 5 7 5 in the second measure.

I took a look a - round see which way the wind blows.

The second system of music features a treble clef staff with a melody in G major. The lyrics "I took a look a - round see which way the wind blows." are written below the staff. The guitar/bass staff below shows fret numbers: (5) 7 5 7 6 5 8 in the first measure, 7 in the second measure, and 8 7 0 5 7 5 in the third measure. A "1/2" time signature is written above the first measure.

With a lit - tle girl in a Hol - ly - wood bun - ga - low. —

The third system of music features a treble clef staff with a melody in G major. The lyrics "With a lit - tle girl in a Hol - ly - wood bun - ga - low. —" are written below the staff. The guitar/bass staff below shows fret numbers: (5) 7 5 7 6 5 8 in the first measure, 7 in the second measure, and 7 5 7 5 7 5 7 5 7 in the third measure. A "1/2" time signature is written above the first measure.

Are you a luck - y lit - tle la - dy in the cit - y of light? —

The fourth system of music features a treble clef staff with a melody in G major. The lyrics "Are you a luck - y lit - tle la - dy in the cit - y of light? —" are written below the staff. The guitar/bass staff below shows fret numbers: (7) 5 7 5 5 7 (7) in the first measure, (7) in the second measure, and 7 6 7 6 7 6 7 6 in the third measure. Wavy lines are drawn above the melody in the second and third measures.

w/Rhy. Fig. 2 (2 times, see below)

G^{II}

Or just an - oth - er lost an - gel? — Cit - y of night, — cit - y of night. —

7 6 7 5 (5) (5)

A^{II} G^{II} A (cont. in notation)

Cit - y of night, — cit - y of night. — Whoa! Come on!

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

(5) 6 7 7 5 0 2 4 0 2 4 0 2 4 4 4 4 2 4 2 (2) 0 2 4

0 2 4 4 4 (4) 2 4 2 4 4 2 4 4 (4) 2 4 2 (2) 4 2 2 4 0

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

Rhy. Fig. 2 (Gtr. II) -----

G A

9 9 9 9 7 7 7 (7) 7 5 5 5 (5) 5 3 (3)

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

6 7 6 7 6 7 7 (7)

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

L. A. — wo - man, L. A. — wo - man.

7 5 7 7 8 (8) 5

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

7 5 7 5 7 5 7 5 7 5 7 5

L. A. wo - man Sun - day af - ter - noon. _

L. A. wo - man Sun - day af - ter - noon, _ drive through your sub - urbs in to your
(cont. in slashes)

w/Rhy. Fig. 2 (2 times)
G^{II} A^{II}

blues. In - to your blues. Yeah! In - to your

G^{II} A^{II}

blue, blue_ blue, in - to your blues. Oh yeah!

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

Interlude:
Rhy. Fig. 3
Both gtrs. *Play 4 times

15 A G A G

w/Rhy. Fig. 3 (8 times)

A G A G A G A G

See your hair is burn - ing;—

A G A G A G A G

hills are filled with fire. _____ If they

w/Rhy. Fill 1

A G A G A G A G

say I nev - er loved _____ you, _____ you

A G A G A G A G

know they are a li - ar. _____

A G A (Both gtrs.) G A G A G

Driv - in' down your free _____ way, _____

A G A G A G A G

mid - night al - leys roam.

A

Cops in cars, the top-less bars, _____ nev - er saw a wom-an _____

w/Rhy. Fig. 2

G^{II} A^{II}

so a - lone, _____ so a - lone. _____

Rhy. Fill 1 (Gtr. I)

hold ----- hold ----- hold ----- hold -----

2 2 0 0 0 % 2 2 0 0 0 2 2 0 0 0

G A

So a - lone, so a - lone. —

w/Rhy. Fig. 1

Mo - tel mon - ey, mur - der mad - ness,

a - change the mood from glad — to sad - ness.

Half time
Gtr. I (Gtr. II out)
N.C.(Am)

accel. poco a poco -----

Musical staff with notes and rests, corresponding to the vocal line above.

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

Gtr. I

Guitar staff I with notes and a wavy line indicating tremolo.

accel. poco a poco -----

Guitar fretboard diagram for Gtr. I with fingerings: 7, (7), 5, 7, 7, 7, 5, 7, (7), 7, 7, 5, 7.

Gtr. II

Guitar staff II with notes.

accel. poco a poco -----

Guitar fretboard diagram for Gtr. II with fingerings: 5, 5, 3, 5, (5), 5, 5, 3, 5.

Musical staff with notes and rests.

Mis - ter Mo - jo ris - in'. Mis - ter Mo - jo ris - in'. Got - ta

Guitar staff with notes and 1/4 note markings.

Guitar fretboard diagram for the third system with fingerings: (7), 7, (7), (7), 5, 7, 7, 5, 7, 5, 7, 7, 5, 7, 5, 7, 7, 5, 7, (7), 5, 7.

Guitar staff with notes and 1/4 note markings.

Guitar fretboard diagram for the fourth system with fingerings: (5), 7, 7, 5, 7, (7), 6, 7, 6, 7, 5, 7, (7).

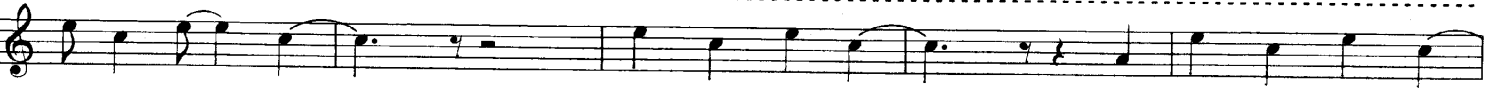
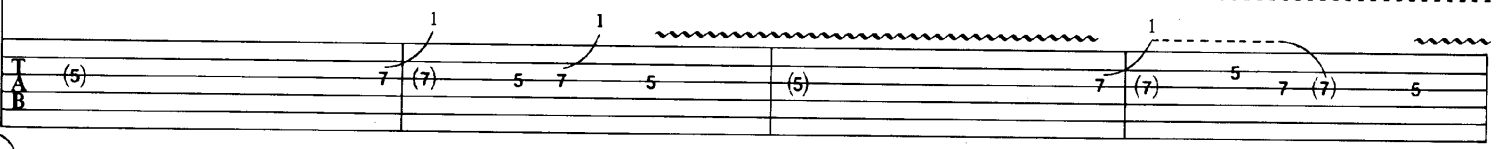
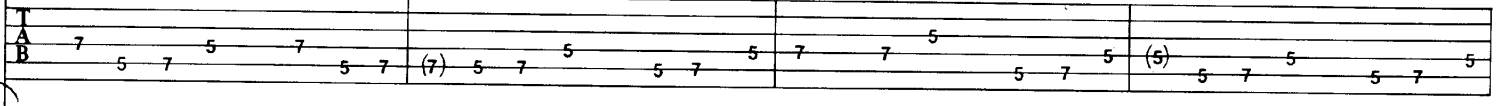
keep on ris - in' _____ Mis - ter Mo - jo ris - in' _____ Mis - ter

Mo - jo ris - in' _____ Mo - jo ris - in' _____ Got my

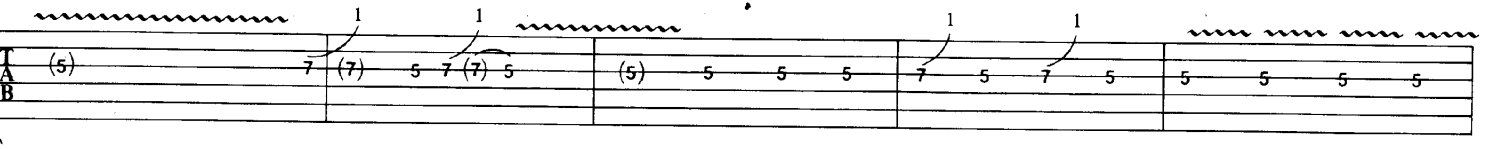
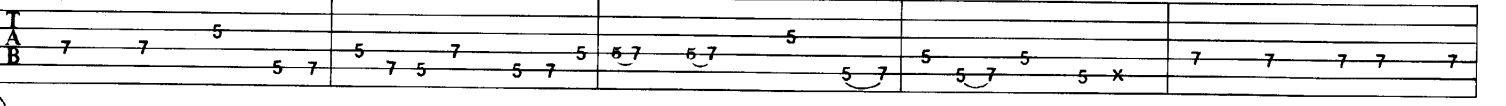
The musical score consists of three systems. Each system has three staves: a vocal line with lyrics, a guitar melody line with slurs and accents, and a guitar tablature line with fret numbers and time signatures. The lyrics are: 'keep on ris - in' _____ Mis - ter Mo - jo ris - in' _____ Mis - ter' and 'Mo - jo ris - in' _____ Mo - jo ris - in' _____ Got my'. The guitar tablature includes various fret numbers (7, 5, 8, 5, 3, 5, 7) and time signatures (1/4, 1/2).



Mo - jo ris - in'. _____ Mis - ter Mo - jo ris - in'. _____ Got - ta



keep on ris - in'. _____ Right in, right in. _____ Goin' right in, right in. _____



Goin' right in, right in. I got - ta ride in, ride in.

The first system of music features a vocal line with lyrics "Goin' right in, right in. I got - ta ride in, ride in." The guitar line consists of a series of eighth notes. The bass line is a simple bass line with fret numbers: (7) 5 7 5 7 5 7 7 | (7) 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7.

The second system continues the musical piece. The vocal line has a melodic line with some wavy lines indicating vibrato. The guitar line has a similar eighth-note pattern. The bass line includes fret numbers: 7 5 7 5 | (5) 5 5 5 7 7 | 5 7 5 | (5) 5 7 7.

♩ = 168

Gtr. *C
II x x x x x x x x

A guitar chord diagram for a C major chord in second position, showing frets 2, 3, and 4 on strings 1, 2, and 3 respectively, with an asterisk indicating a barre across all strings.

Babe, right in, right in. I got - ta whoa, yeah.

The third system features the lyrics "Babe, right in, right in. I got - ta whoa, yeah." The vocal line has a melodic line with wavy lines. The guitar line has a similar eighth-note pattern. The bass line includes fret numbers: (7) 5 7 (7) 5 | 5 7 (7) 5 5 5 | 8 10 10 10 10.

*Chords derived from kybd. and bass.

Right. Oh, yeah.

The fourth system features the lyrics "Right. Oh, yeah." The vocal line has a melodic line with wavy lines. The guitar line has a similar eighth-note pattern. The bass line includes fret numbers: (10) 8 10 8 10 | 10 10 (10) 8 10 8 10 | 10 8 10 8 10 8.

D

w/Rhy. Fig. 1
A

Well,

Verse 3:
w/Rhy. Fig. 1 (4 times)

just got in - to town a - bout an hour a - go._____

Took a look a - round me which way the wind blows.

With a lit - tle girl in a Hol - ly - wood bun - ga - low... Are you a

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

luck - y lit - tle la - dy in the cit - y of light?_ Or just an -

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

w/Rhy. Fig. 1 (1st 3 bars only) w/Rhy. Fig. 2 (2 times)
oth - er lost an - gel?_ Cit - y of night...
hold - - - - -

(5) 4 5 3

A G
Cit - y of night... Cit - y of night...
hold - - - - - hold - - - - -

5 4 4 6 5 5 (5) 6 4 5 5 5 4 5 3

w/Rhy. Fig. 1 (2 times)

A

A

Cit - y of night... Whoa! Come on!_

Tab: (4) 4 4 4 4 2 2 (2) 0 2 4 0 2 4 0 2 4 0 4

Tab: (4) 4 4 (4) 4 2 2 (2) 0 2 4 0 2 4 4 4 (4) 2 4 2 4 2

Verse 3:
w/Rhy. Fig. 1 (until fade)

L. A. Wo - man, _____

Tab: (2) 0 2 4 0 2 4 4 1/2 (4) 4 2 (2) (2) 0 2 2 2 (2)

_____ L. A. _____ Wo - man. _____ L. A. _____ Wo - man. _____

hold ----- , hold -----

Tab: 6 5 6 5 6 5 6 5 6 7 6 5 5 7 (7) 6 7 6 5 6 5 7 (7) 6 7 6 5 6 6 7 7

You're my wo - man. My lit - tle L. A. Wo - man.

The first system of music features a vocal line with lyrics "You're my wo - man. My lit - tle L. A. Wo - man." The guitar line includes a 1/2 bar rest and a first fret barre. The bass line contains chords (6/7), 6, 6, 7 6 7 6 7 7 6 6, (6), 7, (7), 7, (7), 5, and 7 5.

Yeah, my L. A. Wo - man, 'ay 'ay,

The second system of music features a vocal line with lyrics "Yeah, my L. A. Wo - man, 'ay 'ay,". The guitar line includes a first fret barre. The bass line contains chords 7 7 7 7 7 7, 7 (7) 7 7 7 7, (7) 5 7 5 7, and 7 7 7 7.

come on, come on. L. A. Wo - man come on.

The third system of music features a vocal line with lyrics "come on, come on. L. A. Wo - man come on." The guitar line includes a 5 7 5 chord. The bass line contains chords 7 5 7 5 7 5, 7 7 7 7, 7 5 7 5 7 5, 7 7 7 7, and 7 5 7 6 7 5.

Fade out

The fourth system of music is marked "Fade out". The guitar line includes a 1/2 bar rest and a first fret barre. The bass line contains chords (5), (5), 7 6 7 7, (7), (7), 7 6 x 6, and (6).