

AUTHENTIC GUITAR TAB EDITION

THE ROLLING STONES

50 SONGS *for* 50 YEARS



In Association with ABKCO Music, Inc.
85 Fifth Avenue
New York, New York 10003
abkco.com



Produced by
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Foreword

In honor of The Rolling Stones' 50th anniversary, ABKCO Music, Inc., the Stones' publishing company for songs composed by the group from their tentative but promising early 1960s efforts through the end of the decade, is issuing a songbook, The Rolling Stones: 50 Songs for 50 Years.

The songs are among the most famous of the Stones' classics and were selected according to sales and airplay data, but also—and perhaps most significantly—their stature in the development of Mick Jagger and Keith Richards as one of the greatest songwriting partnerships in rock 'n' roll history.

But it started slowly. The Stones' April 1964 debut album, The Rolling Stones, which came out in the U.S. the following month with a slightly different tracklist as well as the added title "England's Newest Hit Makers," features the Jagger-Richards tune "Tell Me"—the group's first original A-side single—and two other originals credited to Nanker Phelge, a pseudonym for Jagger, Richards, Brian Jones, Bill Wyman, and Charlie Watts, as well as Andrew Loog Oldham, their manager, producer, and "conceptualist." The rest of the record, though, was made up mostly of blues and R&B covers from the likes of Chuck Berry, Slim Harpo, Jimmy Reed, Willie Dixon, and Bo Diddley.

The second U.K. album, The Rolling Stones No. 2 (1965), follows suit with covers from Berry, Muddy Waters, and Allen Toussaint, among others, though the second American album, 12 X 5 (1964), offers a few more Phelge and Jagger-Richards titles, as well as the Stones' hit cover of Bobby Womack's "It's All Over Now."

The third American studio album—The Rolling Stones, Now! (1965)—has several tracks from The Rolling Stones No. 2, but also includes four Jagger-Richards songs, most notably the hit "Heart of Stone." In retrospect, it's a harbinger of the 1965 follow-up album Out of Our Heads, which has great covers from the likes of Marvin Gaye and Sam Cooke, but a total of six originals, including the landmark hits "The Last Time" and especially "(I Can't Get No) Satisfaction." These, along with "As Tears Go By," "Get Off of My Cloud," and "I'm Free," all from next U.S. album, December's Children (And Everybody's) (1965), show that Jagger and Richards had hit their stride among the top songwriting teams, not only of the British Invasion, but of 1960s rock as a whole.

Not to say these early Stones gems were formulaic, but they were readily identifiable well beyond Mick Jagger's inimitable voice. He and Richards had hit on one of the most winning song formats in rock history, fitting appropriate lyrics that spoke openly and honestly to their generation on to fundamental rock guitar riffs and rhythm tracks.

And as the Stones would rival The Beatles in output and popularity throughout the remainder of the '60s, they would also match the Fab Four almost head-to-head in compositional creativity.

This is apparent from the first song and lead single on the U.S. version of Aftermath (1966), which was the first Stones album to be recorded completely in the U.S. (at RCA Studios in Hollywood) and the first to have all Jagger-Richards songs.

The single, "Paint It, Black" stands out instantly due to Brian Jones' stunning use of the sitar, which George Harrison had pioneered a year earlier on "Norwegian Wood."

Jones further textures the album with other comparatively exotic instruments including Appalachian dulcimer (on "Lady Jane") and vibraphone ("Under My Thumb").

The musical range of the Stones' songs extends further on *Between the Buttons* (1967), particularly the lead single "Ruby Tuesday," which features Jones's evocative recorder. The single stands out, too, for being two-sided, with one of the Stones' sauciest songs, "Let's Spend the Night Together," on the flip. But another single from the period, "Mother's Little Helper," exemplifies the Jagger-Richards lyrical reach by tackling prescription drug abuse by overworked and overwhelmed housewives.

Both sides of the composing team's mastery peaked in 1967 with *Their Satanic Majesties Request*, an underappreciated musical masterwork that at least stands alongside *The Beatles'* Sgt. Pepper's Lonely Hearts Club Band, for an ambition fully realized on songs like the gorgeous single "She's a Rainbow" and its sci-fi followup "2000 Light Years from Home."

Psychedelic detours aside, the band was back on track on *Beggars Banquet* (1968), with concerns covering the working class ("Factory Girl" and "Salt of the Earth"), politics ("Sympathy for the Devil" and "Street Fighting Man"), and personal despair ("No Expectations" and the tongue-in-cheek "Dear Doctor"). "Sympathy for the Devil," incidentally, is the subject of a 1968 film by legendary French director Jean-Luc Godard, who brilliantly documented how the complex song was constructed in the studio.

By 1969, *The Rolling Stones* were truly at the height of their songwriting prowess. Virtually the entire *Let It Bleed* album—the title track, the apocalyptic "Gimme Shelter," "Country Honk" (the hillbilly companion to big hit "Honky Tonk Women"), the rare Richards lead vocal "You Got the Silver," the ominous "Midnight Rambler," and the cynical yet affirmative anthem "You Can't Always Get What You Want"—merits inclusion in any compilation of key Rolling Stones songs.

The Stones then finished their extraordinarily fruitful ABKCO era with such monster hits and album tracks as "Brown Sugar," "Wild Horses," and "Can't You Hear Me Knocking," showing a new approach fueled by the fresh guitar play of Mick Taylor, who replaced Jones in 1969.

That the songs in *The Rolling Stones: 50 Songs for 50 Years*, which also contains such historic hits as "Jumpin' Jack Flash" and rarities like "Memo from Turner" (from the Jagger-starring 1968 film *Performance*), are as viable today as when they were written is obvious from last year's Rolling Stones 50th Anniversary Tour set list, virtually one-half of which was made up of ABKCO songs from the band's first 10 years.

But not only do these songs live on in concert—they continue to be heard on radio, movies, and television (indeed, Mercedes-Benz's 2013 Super Bowl commercial used "Sympathy for the Devil"), not to mention Rolling Stones covers and tribute albums. And they are a big reason why Mick Jagger and Keith Richards were inducted into the prestigious Songwriters Hall of Fame in 1993.

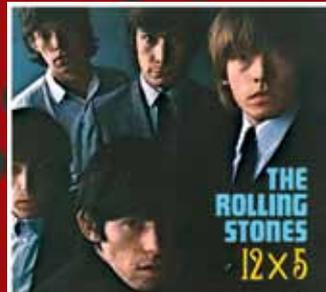
Jim Bessman

ABKCO YEARS



England's Newest Hit Makers

Not Fade Away
Route 66
I Just Want to Make Love to You
Honest I Do
Now I've Got a Witness
Little by Little
I'm a King Bee
Carol
Tell Me
Can I Get a Witness
You Can Make It If You Try
Walking The Dog



12 x 5

Around and Around
Confessin' the Blues
Empty Heart
Time Is on My Side
Good Times, Bad Times
It's All Over Now
2120 South Michigan Avenue
Under the Boardwalk
Congratulations
Grown Up Wrong
If You Need Me
Susie Q



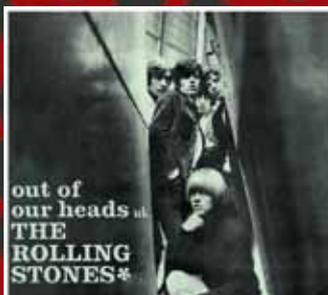
The Rolling Stones, Now!

Everybody Needs Somebody to Love
Down Home Girl
You Can't Catch Me
Heart of Stone
What a Shame
Mona (I Need You Baby)
Down the Road a Piece
Off the Hook
Pain in My Heart
Oh Baby
(We Got a Good Thing Goin')
Little Red Rooster
Surprise, Surprise



Out of Our Heads

Mercy, Mercy
Hitch Hike
The Last Time
That's How Strong My Love Is
Good Times
I'm Alright
(I Can't Get No) Satisfaction
Cry to Me
The Under Assistant West Coast Promotion Man
Play with Fire
The Spider and the Fly
One More Try



Out Of Our Heads (UK)

She Said Yeah
Mercy, Mercy
Hitch Hike
That's How Strong My Love Is
Good Times
Gotta Get Away
Talkin' About You
Cry to Me
Oh Baby
(We Got a Good Thing Goin')
Heart of Stone
The Under Assistant West Coast Promotion Man
I'm Free



December's Children (and Everybody's)

She Said Yeah
Talkin' About You
You Better Move On
Look What You've Done
The Singer Not the Song
Route 66
Get Off of My Cloud
I'm Free
As Tears Go By
Gotta Get Away
Blue Turns To Grey
I'm Movin' On

DISCOGRAPHY



Aftermath

Paint It, Black
Stupid Girl
Lady Jane
Under My Thumb
Doncha Bother Me
Think
Flight 505
High and Dry
It's Not Easy
I Am Waiting
Going Home



Aftermath (UK)

Mother's Little Helper
Stupid Girl
Lady Jane
Under My Thumb
Doncha Bother Me
Going Home
Flight 505
High and Dry
Out of Time
It's Not Easy
I Am Waiting
Take It or Leave It
Think
What to Do



Got Live If You Want It!

Under My Thumb
Get Off of My Cloud
Lady Jane
Not Fade Away
I've Been Loving You Too Long
Fortune Teller
The Last Time
19Th Nervous Breakdown
Time Is on My Side
I'm Alright
Have You Seen Your Mother,
Baby, Standing in the Shadow?
(I Can't Get No) Satisfaction



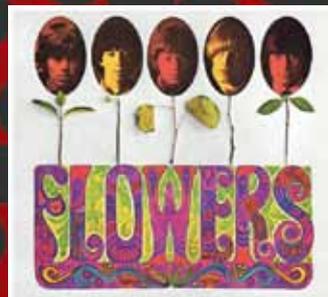
Between the Buttons

Let's Spend the Night Together
Yesterday's Papers
Ruby Tuesday
Connection
She Smiled Sweetly
Cool, Calm and Collected
All Sold Out
My Obsession
Who's Been Sleeping Here?
Complicated
Miss Amanda Jones
Something Happened
to Me Yesterday



Between the Buttons (UK)

Yesterday's Papers
My Obsession
Back Street Girl
Connection
She Smiled Sweetly
Cool, Calm and Collected
All Sold Out
Please Go Home
Who's Been Sleeping Here?
Complicated
Miss Amanda Jones
Something Happened
to Me Yesterday



Flowers

Ruby Tuesday
Have You Seen Your Mother,
Baby, Standing in the Shadow?
Let's Spend the Night Together
Lady Jane
Out of Time
My Girl
Back Street Girl
Please Go Home
Mother's Little Helper
Take It or Leave It
Ride On, Baby
Sittin' on a Fence

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Guitar Riffs

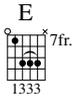
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19th NERVOUS BREAKDOWN

Words and Music by
MICK JAGGER and KEITH RICHARDS

Moderately fast ♩ = 184

Intro:



1. You're the

Elec. Gtr. 1 (clean-tone)

mf
hold throughout

Cont. in slashes

T	10	10	9	9	10	10	10	9	9	10	10	10	9	9	10	10	10	9	9				
A		11	11	9	9		11	11	11	9	9		11	11	11	9	9		11	11	11	9	9
B	9			9	9				9	9				9	9				9	9			

Elec. Gtr. 2 (clean-tone)

mf w/tremolo
hold throughout

T																		
A																		
B									2	2	2			2	2	2	2	

Verse:



Elec. Gtr. 1

Cont. rhy. simile

5

kind of per - son you meet at cer - tain dis - mal, dull af - fairs. Cen - ter
 (2.4.) were a child, you were treat - ed kind, but you were nev - er brought up right. You were
 (3.) still in school when you had that fool who real - ly messed your mind, and

Elec. Gtr. 2

Musical notation for Elec. Gtr. 2 in the verse section.

T																		
A																		
B									2	2	2			2	2	2	2	

9

of a crowd, talk - ing much too loud, run - ning up and down the stairs. Well, it
 al - ways spoiled with a thou - sand toys, but still you cried all night. Your
 af - ter that you turned your back on treat - ing peo - ple kind. On

T
A
B

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

A

13

seems to me that you have seen too much in too few years, and
 moth - er who ne - glect - ed you owes a mil - lion dol - lars tax, and your
 our first trip I tried so hard to re - ar - range your mind, but

T
A
B

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

E

17

though you've tried you just can't hide your eyes are edged with tears.
 fa - ther's still per - fect - ing ways of mak - ing seal - ing wax. You bet - ter
 af - ter while I re - al - ized you were dis - ar - rang - ing mine.

T
A
B

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

To Coda ☉