

As recorded by Howlin' Wolf  
(From the 1962 Album MOANIN' IN THE MOONLIGHT)

**♩ = 144**  
E

1

Gtr I (El. Gtr.)

T 3

A 2 4 3 4 2 0 2

B 0 3 0 sl. 0 0 0 0 0 0 0 0 0

(El. Gtr.)

Gtr II

T 0

A 2 0 2

B 0

(El. Gtr.)

Gtr III

T

A

B 7 0 7 5 7 5 7 5 7

sl. sl. sl. sl.

[B] 1st, 3rd &amp; 5th Verses

S

E

5

T  
A  
B

0 3 2 4 3 4 2 0 2

0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

0 3 2 4 3 4 2 0 2

0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

Gtr III

T  
A  
B

0 7 5 7 5 7 5 7

0 7 5 7 5 7 5 7

9

**T** 0 3 2 4 3 4 2 0 2 0 3 2 4 3 4 2 0 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 3 2 4 3 4 2 0 2 0 3 2 4 3 4 2 0 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

**A** 0 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

**B** 0 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

13

**T** 0 3 2 4 3 4 2 0 2  
**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0  
**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 3 2 4 3 4 2 0 2  
**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0  
**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 3 2 4 3 4 2 0 2  
**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0  
**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 7 5 7 5 7 5 7 5 7  
**A** 0 7 5 7 5 7 5 7 5 7  
**B** 0 7 5 7 5 7 5 7 5 7

17

**System 1:**

Guitar:  $\text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4} \text{F\#4}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$

Vocal Harmony (T, A, B):

T: 0 3 | 2 4 3 4 2 0 | 0 3 | 2 4 3 4 2 0

A: | 2 4 4 2 0 2 | | 2 4 4 2 0 2

B: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Slide markings (sl.) are present under the 4th measure of the B line in measures 2 and 4.

**System 2:**

Guitar:  $\text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4} \text{F\#4}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$

Vocal Harmony (T, A, B):

T: 0 3 | 2 4 3 4 2 0 | 0 3 | 2 4 3 4 2 0

A: | 2 4 4 2 0 2 | | 2 4 4 2 0 2

B: 0 | | 0 |

Slide markings (sl.) are present under the 4th measure of the B line in measures 2 and 4.

**System 3:**

Guitar:  $\text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4} \text{F\#4}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$  |  $\text{E4} \text{D4} \text{C4} \text{B3} \text{A3} \text{G3} \text{F\#3}$

Vocal Harmony (T, A, B):

T: | | | |

A: | | | |

B: 0 7 | 5 7 5 7 | 0 7 | 5 7 5 7

Slide markings (sl.) are present under the 7th measure of the B line in measures 1, 3, 5, and 7.

Wavy lines indicate improvisation in the guitar staff of the third system.

## C 2nd &amp; 4th Verses

To Coda

E

21

The musical score is divided into two systems, each containing a guitar part and a vocal part. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The vocal part includes a key signature of one sharp (F#) and a time signature of 4/4. The score is marked with 'To Coda' and 'E'.

**Guitar Part:**

System 1:

T: 0 3 2 4 3 4 2 0 2

A: 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

System 2:

T: 0 3 2 4 3 4 2 0 2

A: 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

**Vocal Part:**

System 1:

T: 0 3 2 4 3 4 2 0 2

A: 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

System 2:

T: 0 3 2 4 3 4 2 0 2

A: 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

**Chorus Part:**

System 1:

T: 0 7 5 7 5 7 5 7

A: 0 7 5 7 5 7 5 7

System 2:

T: 0 7 5 7 5 7 5 7

A: 0 7 5 7 5 7 5 7

25

**T** 0 3 2 4 3 4 2 0 2 0 3 4 2 0 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5

**A**

**B**

*sl.* *sl.* *sl.* *sl.*

**T**

**A**

**B** 0 7 5 7 5 7 5 7 0 7 5 7 5 7 5 7

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

29

0 3 3 0 0 3 3 0

T 2 4 3 4 2 4 3 4

A 2 4 4 2 0 2

B 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

0 3 2 4 3 4 2 0 2 0 2

T 0 3 2 4 3 4 2 0 2

A 0 3 2 4 3 4 2 0 2

B 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

0 7 5 7 5 7 5 7 5 7 5 7

T 5 7 5 7 5 7 5 7 5 7 5 7

A 5 7 5 7 5 7 5 7 5 7 5 7

B 0 7 5 7 5 7 5 7 5 7 5 7

33

1.

(Harmonica arr. for Gtr.)

T  
A  
B

0 3 3 0 0 3

2 4 4 2 4 4 2 0 2

0 0 0 0 sl. 0 0 0 0 0 0 sl. 0 0 0

T  
A  
B

0 3 2 4 3 4 2 0 2

0 sl. 0 sl.

T  
A  
B

0 7 5 7 5 7 5 7 5 7

sl. sl. sl. sl. sl.

**D** Harmonica Solo

E

37

**T** 0 3 2 4 3 4 2 0 2 0 3 2 4 3 4 2 0 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 3 2 4 3 4 2 0 2 0 3 2 4 3 4 2 0 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

Gtr IV

**T** 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12

**A** 14 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 14

**B** 14 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 14

H P H P

41

**T** 0 3 2 4 3 4 2 0 2 0 3 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.*

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.*

**T** 0 3 2 4 3 4 2 0 2 0 3 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.*

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.*

**T** 14 14 12 12 14 15

**A** 14 14 12 13 15 16

**B** 14 14 12 14 14 14

H P *sl.*

**E** Harmonica Solo2.  
E

44

**T** 0 3 0 3 0 3 0 3

**A** 2 4 4 2 0 2 2 4 4 2 0 2

**B** 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

**T** 0 3 0 3 0 3 0 3

**A** 2 4 4 2 0 2 2 4 4 2 0 2

**B** 0 sl. 0 sl.

**T** 14 14 12 12 14 14 12 12 14 14 12 12

**A** 14 14 12 14 14 12 14 14 12 14 14 12 14

**B** 14 14 12 14 14 12 14 14 12 14 14 12 14

H P H P

*D.S. al Coda*

48

**T** 0 3 2 4 3 4 2 0 2 0 3 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.*

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.*

**T** 0 3 2 4 3 4 2 0 2 0 3 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.*

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.*

**T** 14 14 12 12 14 15

**A** 14 14 12 13 15 16

**B** 14 14 12 14 14 12 14 14

H P *sl.*

## [F] 6th Verse

 $\Phi$   
E

51

T 0 3 0 3 0 3 0 3 0 3 0 3

A 2 4 3 4 2 0 2 2 4 3 4 2 0 2

B 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0 fade out

T 0 3 2 4 3 4 2 0 2 0 3 2 4 3 4 2 0 2

A 2 4 3 4 2 0 2 2 4 3 4 2 0 2

B 0 sl. 0 sl.

Gtr III ~~~~~ ~~~~~ ~~~~~ ~~~~~

T

A

B 0 7 5 7 5 7 5 7 0 7 5 7 5 7 5 7

sl. sl. sl. sl. sl. sl.

55

**T** 0 3 2 4 3 4 2 0 2 0 3 2 4 3 4 2 0 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 3 2 4 3 4 2 0 2 0 3 2 4 3 4 2 0 2

**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

**A** 0 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

**B** 0 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

59

**T** 0 3 2 4 3 4 2 0 2  
**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0  
**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 3 2 4 3 4 2 0 2  
**A** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0  
**B** 0 0 0 0 *sl.* 0 0 0 0 *sl.* 0 0 0 0

**T** 0 7 5 7 5 7 5 7 5 7  
**A** 0 7 5 7 5 7 5 7 5 7  
**B** 0 7 5 7 5 7 5 7 5 7

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

## **G** Outro

E

The musical score consists of three systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. Below it are two staves for guitar, labeled T (Treble), A (Alto), and B (Bass). The second system continues the vocal melody and guitar accompaniment. The third system includes a wavy line indicating a guitar solo or improvisation, followed by a final section with complex fingering and a double bar line.