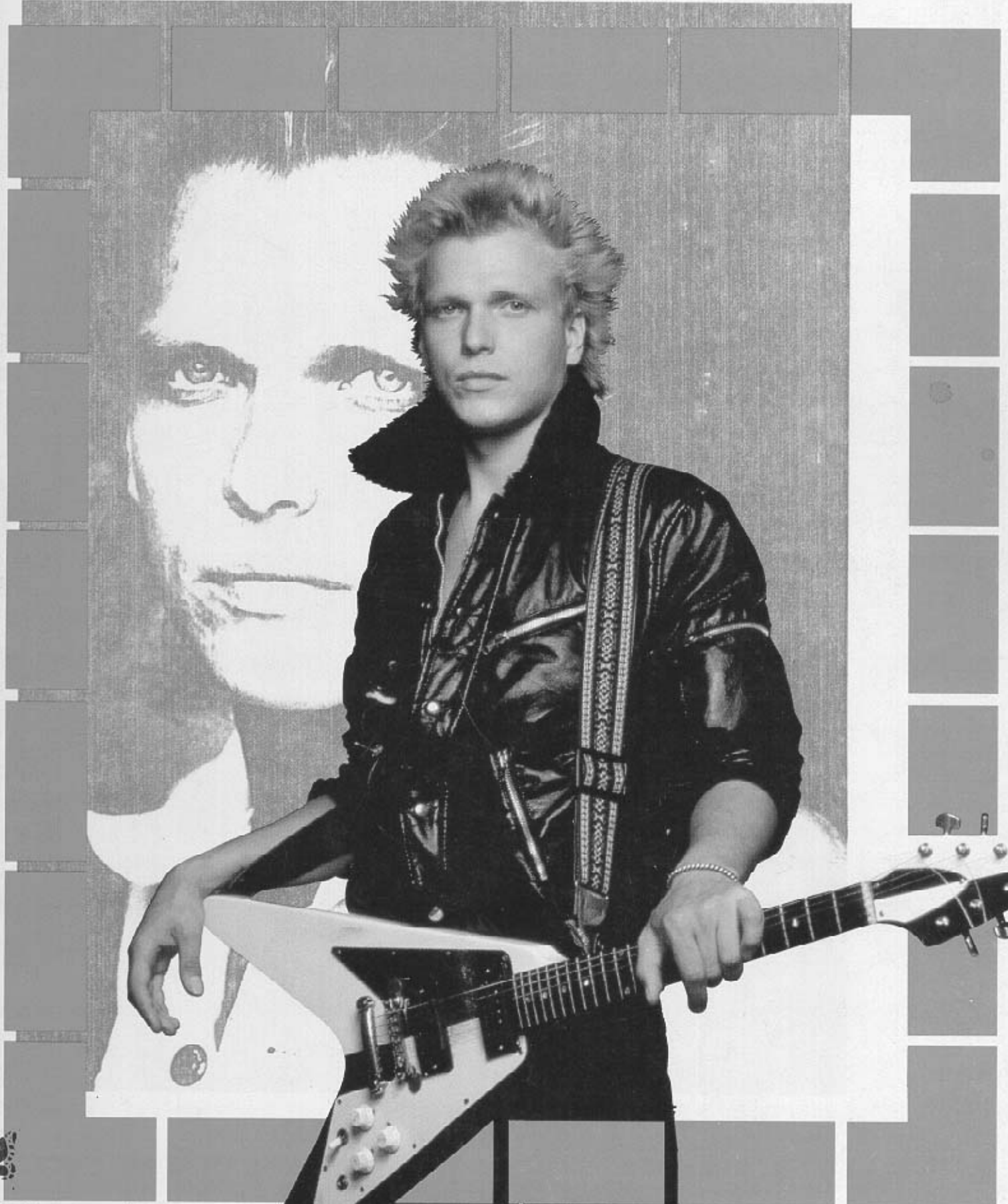


# MICHAEL

Schenker



**Chrysalis**  
Chrysalis Music Group

*Edited by Milton Kern*







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# MICHAEL SCHENKER

Biography

Michael Schenker's guitar heroics with the Michael Schenker Group, UFO, and The Scorpions have earned him a place in the heavy metal hall of fame. *Guitar Player Magazine* concurs: "...his (Schenker's) fluid playing incorporates liquid screams, lightning-fast runs, a well-controlled vibrato, growls, and harmonics—all governed by a strong melodic sense that sings more of creativity than repetition."

The German guitarist has devoted nearly a decade to a non-stop touring and recording schedule. Schenker's virtuosity played an integral part on UFO's *Lights Out* and *Obsession* LPs, but he decided to leave UFO, as he had difficulty expressing his own ideas through the band. Schenker's solo career began with 1980's *The Michael Schenker Group* LP. He was warmly welcomed by fans during tours of America, Europe, and Japan. His touring band consisted of Gary Barden (vocals), Paul Raymond (rhythm guitar and keyboards), Chris Glen (bass), and Cozy Powell (drums). This line-up recorded the second Michael Schenker Group LP, *MSG*, and continued touring in Europe and Japan. This tour was committed to vinyl, and *One Night At Budokan* shot to #3 on the UK chart. (*One Night At Budokan* wasn't released in America.)

After the *One Night* triumph, Paul Raymond and Gary Barden left the band. The remaining members of the Michael Schenker Group listened to over 700 tapes of prospective vocalists and recruited Graham Bonnett. At the same time, Cozy Powell decided to retire from the band to concentrate on his love of racing cars (he has since joined Whitesnake). Powell's replacement was Ted McKenna, who had previously played drums with Rory Gallagher.

The Michael Schenker Group's third LP, *Assault Attack*, was produced by Martin Birch and was recorded during the summer of '82 at Le Chateau in France and Musicland Studio in Munich. The album featured Graham Bonnett's vocals, although he had already left the band. At a warm-up gig for the Reading Festival in August of that year, Schenker and Bonnett came to a mutual decision to part company. Gary Barden, who had left MSG six months earlier, agreed to rejoin the band and appear at Reading.

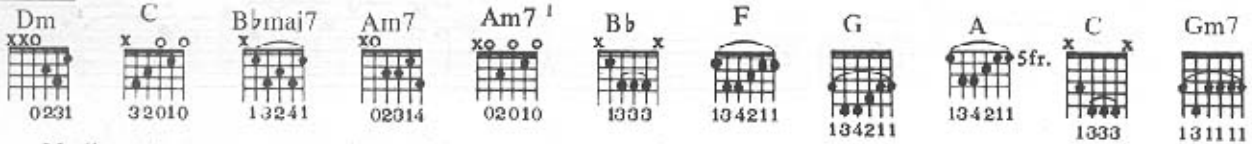
With the line-up finally stabilized, MSG finished 1982 on the road, then rehearsed new material, and went into Ridge Farm Studios to record *Built To Destroy*. Originally released in Europe a few months back, the American version of the album has been totally re-mixed by noted producer Jack Douglas, whose previous credits include John Lennon and Aerosmith. "The original version of the album didn't have the sound I wanted," Schenker states. "My manager suggested that we let Jack have a shot at remixing it, and the results are incredible." *Built To Destroy* features a line-up that includes vocalist Gary Barden, bassist Chris Glen, drummer Ted McKenna and keyboardist Andy Nye in addition to Schenker. Schenker has been preparing for his American invasion by playing a series of sold-out shows in Europe and Japan (where *Built To Destroy* reached #1 on the charts). MSG's American tour is planned for February.

Schenker's highest accolades come from other guitarists. Iron Maiden's Steve Harris says, "Schenker is one of the rock and roll greats. He has a style that a lot of guitarists try and copy. He'll go a blistering lead run down the neck and you'll hear every note as part of a melody." Klaus Meine (Scorpions), remarked, "Michael's never sounded better. Of course, I've known him for years, he was the original lead guitarist in Scorpions, but his guitar work these days is the best it's ever been."



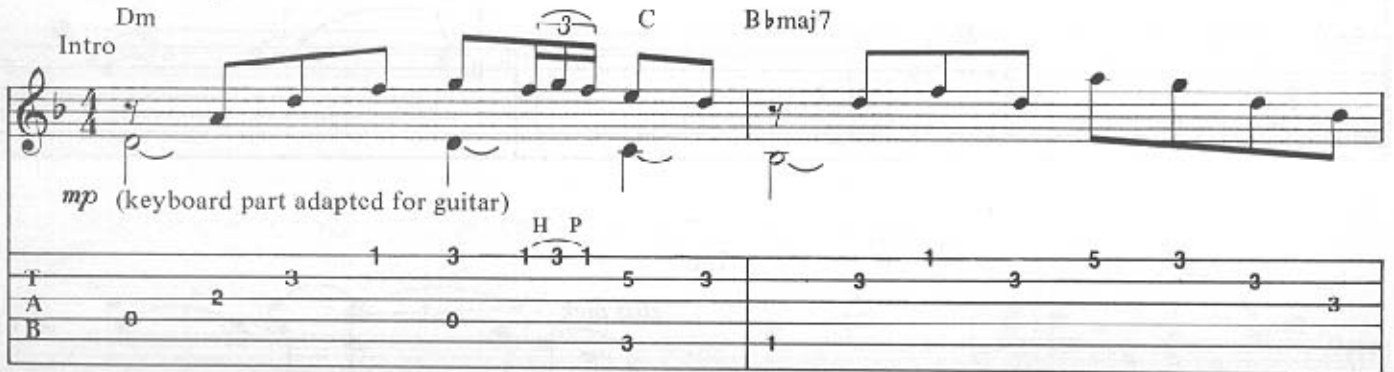
# DOCTOR DOCTOR

Words and Music by Michael Schenker and Phil Mogg

**Dm** **C** **B♭maj7** **Am7** **Am7<sup>1</sup>** **B♭** **F** **G** **A** **C** **Gm7**  


Medium tempo

Intro **Dm** **C** **B♭maj7**



*mp* (keyboard part adapted for guitar)

T 1 3 1 3 1 3 1 5 3 3 1 3 5 3 3  
 A 0 2 3 0 0 0 0 9 3 3 5 3 3 3  
 B 0 0 0 3 0 3 1 3 1 0 10 10 12 10 10

**Am7** **Dm**



H P 10 10 12 10 12 10 10 10

**C** **B♭maj7**



**Am7** **Dm**



(continue pattern)



Electric guitar in

Dm *mf* *Sl.* *3* *Bbmaj7* *Am7* *Full* *3* *P* *3* *Sl.*

7 5 6 7 8 6 5

Dm *gliss pick* *3* *3* *3*

II 5 6 7 0 5 8 5 8 10 8 10 8

*Bbmaj7* *Am7* *3* *3* *3* *3* *P* *P* *P*

6 8 6 5 6 5 8 5 6 8 5 8 5

Dm *Full* *Full* *Bbmaj7* *Full* *Full* *Full* *Full*

6 10 13 12 10 12 13 10 10 13

Am7 Dm

H P P Sl.

Bbmaj7 Am7 Full 1/2 3

Sl. P Sl. Full 1/2 P

Turn volume up Dm Dm Bb (Slight feedback)

Turn volume up Dm Dm Bb (Slight feedback) Sl. (Slight feedback)

C Dm Sl. II Sl.

C Dm Sl. II Sl.

B $\flat$  F G A

Sl. Sl. Sl.

Double-time feel (♩ = ♩♩) (12/8)

Dm B $\flat$  F

1/2 Full R 3 Full

Hold bend(s) 1/2 Full R

C Dm B $\flat$

Full R 3 Full

Hold bend(s) Full R

F Gm7 Am7<sup>1</sup>

3 3

Sl.



Chorus

Dm(5) Bb5 F5

1.3. Doc - tor, doc - tor, please, \_\_\_\_\_ don't you know I'm  
 2. Doc - tor, doc - tor, please, \_\_\_\_\_ don't you know I

(Shuffle feel)

7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

C5 Dm(5) Bb5

go - ing fast, \_\_\_\_\_ Doc - tor, doc - tor, please, \_\_\_\_\_  
 just can't last, \_\_\_\_\_ Doc - tor, doc - tor, please, \_\_\_\_\_

5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1

F5 A5 Verse Dm(5)

don't you know I just can't last, \_\_\_\_\_ 1. She walked up to \_\_\_\_\_  
 don't you know I'm go - ing fast, \_\_\_\_\_ 2. It's on - ly just \_\_\_\_\_  
 3. But you \_\_\_\_\_ look \_\_\_\_\_

9 9 9 9 9 9 9 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7

1 1 1 1 1 1 1 0 0 4 0 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5

Bb5

F5

C5

me a mo - ment, and real - ly stole my heart...  
 so an - gry as I crawled a - cross par - a - noid...  
 your floor...

H P

Dm(5)

Bb5

F5

And then she start - ed to take my  
 That's not a sit - u - a - tion for a nerv - ,  
 She's got the strain, I can't

G5

A5

3rd time to Coda

Dm5

Bb5

C5

F5

bod - y a - part... Liv - in', lov - in', I'm on the run  
 nerv - ous boy...  
 take an - y more...

Sl.

Sl.

G5 A5 Dm(5) Bb5

so far a - way — from you. Liv - in', — lov - in', —

The first system of music features a vocal line with triplets and slurs, and a guitar accompaniment with chords and slurs. The fretboard diagrams show fingerings for G5, A5, Dm(5), and Bb5, with a slide (Sl.) indicated between the Dm(5) and Bb5 sections.

C5 F5 G5 A5 Dm(5)

I'm on the run so far a - way — from you.

The second system continues the musical piece with a vocal line and guitar accompaniment. The fretboard diagrams show fingerings for C5, F5, G5, A5, and Dm(5), with a slide (Sl.) indicated at the end of the system.

2.

Dm(5) Bb5 C5 F5 G5 A5

The third system, marked with a '2.' indicating a second ending, shows guitar accompaniment with chords and slurs. The fretboard diagrams show fingerings for Dm(5), Bb5, C5, F5, G5, and A5.




Chord progression: Dm(5)      Bb5      C5      F5

P.S. (Percussion/Sound) markings above and below the staff.

Tablature: 12 10 | 12 10 | 8 8 | 10 10 | 3 3 | 1 1

Chord progression: G5      A5      Dm(5)

*D.S. al Coda* 

Tablature: 5 3 | 5 3 | 7 5 | 7 5 | 12 10 | 12-17 | *Sl*

Coda

Chord progression: Dm(5)      Bb5      C5      F5      G5      A5

Lyrics: Liv - in', lov - in', I'm on the run so — far a - way — from

Tablature: 12 10 | 12 10 | 8 8 | 8 8 | 10 10 | 3 3 | 5 3 | 5 3 | 7 5 | 7 5



C Dm Full R Bb F

8 8 8 8 6 7 5 7 5 7

Gm7 Am7<sup>I</sup> rit poco a poco

7 6 8 8 7 7 7 9 8 8 8 8 7 5 3 5 3 5 3 1 3

Sl P Sl

Cadenza ad lib tempo

5 7 8 7 8 12 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10

Tremolo picking Tremolo pick Sl

6 P P rit

12 13 10 12 10 13 12 13 12 10 12 10 8 7 8 7

5 4 5 7 7 5

Sl Sl



# LOOKING FOR LOVE

Words and Music by Michael Schenker and Gary Barden

Em 
 D5 5fr.
 E5 7fr.
 C 
 B 
 D 5fr.
 G 
 B/A 
 C5

Medium Rock beat (♩ ♩ ♩ ♩)

Intro

(Em)

D5

E5(m)

D5

E5(m)

SL

Verse

LEARNING FOR LOVE

Em C D Em

1. Don't give me rea - sons when I know for sure,  
 2. Hand me a friend - ship that puts me to the test,  
 3. Al - ways un - feel - ing and some - times oh so cold.

C B Em C D

'cause I knew the an - swers be - fore I had  
 then you would - n't be an - y bet - ter than all the  
 The voice of my an - ger rings loud so I'm

G B B/A B C D

to go. }  
 rest. \_\_\_\_\_  
 told. \_\_\_\_\_

Don't say I'm just wast - ing my

Em C D G B

time, \_\_\_\_\_ what kind of a friend\_ would you \_\_\_\_\_ be? \_\_\_\_\_ 'Cause

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note on G4, followed by a quarter rest, then a quarter note on A4, and a quarter note on B4. The guitar part features chords Em, C, D, G, and B. The bass line consists of a simple bass line with notes G2, A2, B2, and G2.

C D Em D C

you know that bet - ter than I. \_\_\_\_\_

Detailed description: This system contains measures 4 through 6. The vocal line has triplets of eighth notes on G4, A4, and B4. The guitar part features chords C, D, Em, D, and C. The bass line continues with notes G2, A2, B2, and G2.

2.3.

B C

Oh. \_\_\_\_\_ I'm

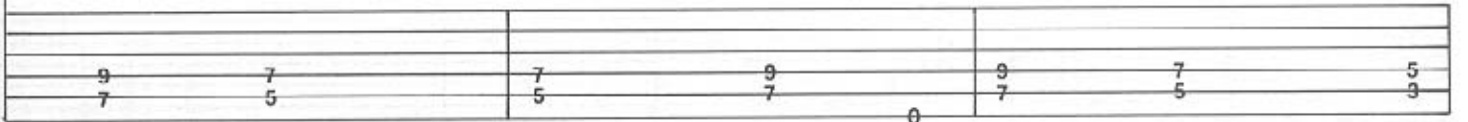
Detailed description: This system contains measures 7 through 9. The vocal line has a half note on G4, a quarter rest, and a quarter note on A4. The guitar part features chords B and C. The bass line includes a double bar line and a wavy line indicating a slide. The bass line notes are G2, A2, B2, and G2.

Chorus

E5 D5 E5 D5 C5



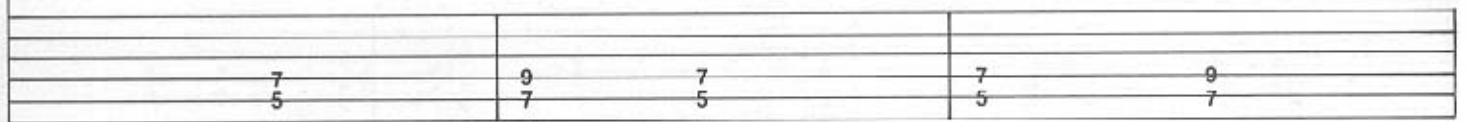
look - ing for love, look - ing for a friend, look - ing for love in the end.



D5 E5 D5 E5



(I'm) look - ing for love. You gon - na be my friend.

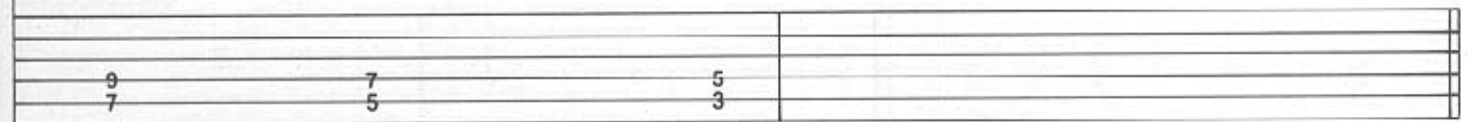


To Coda

D5 C5



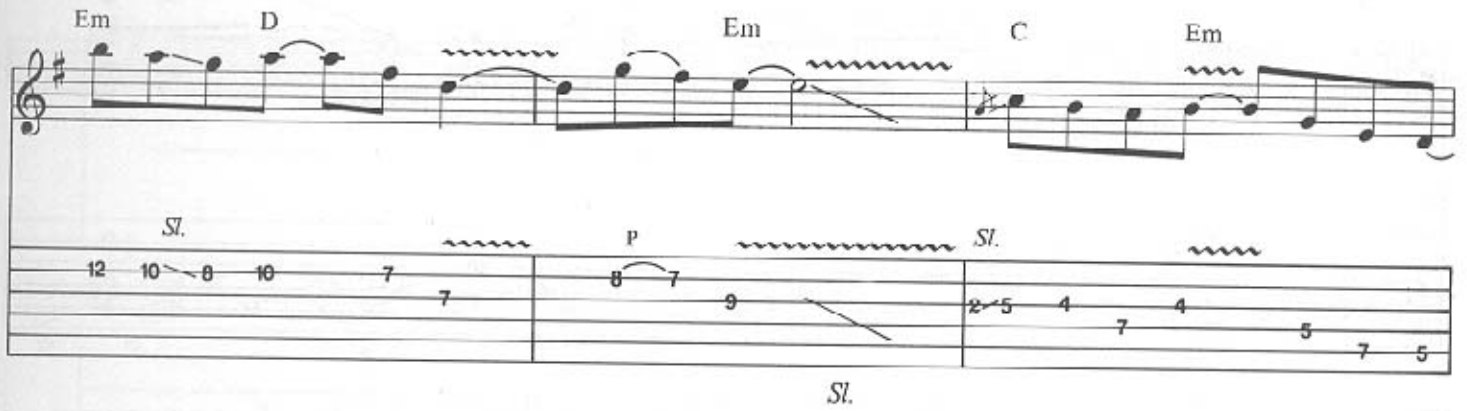
Look - ing for love in the end.





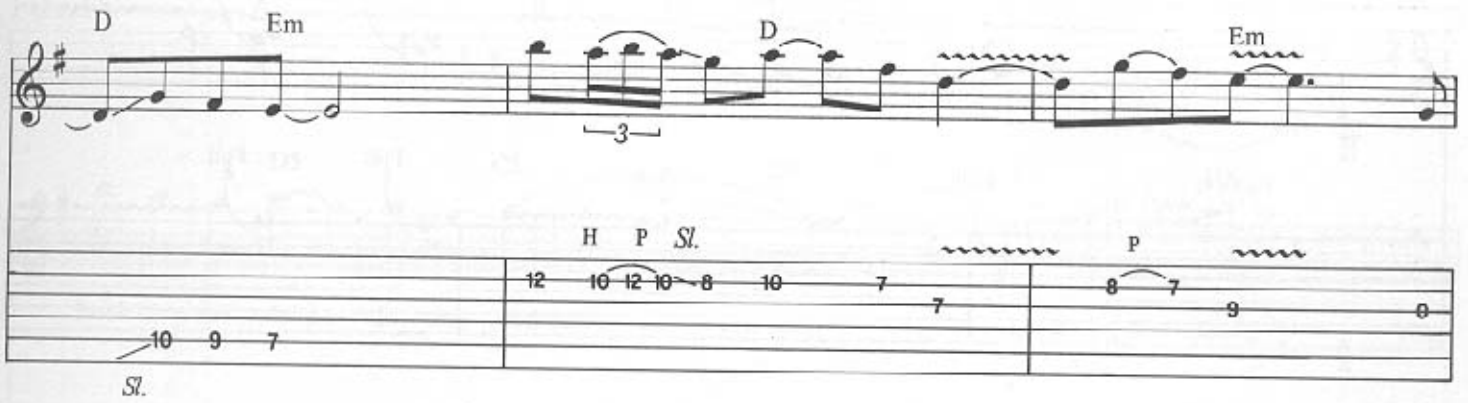
Guitar solo

Em D Em C Em



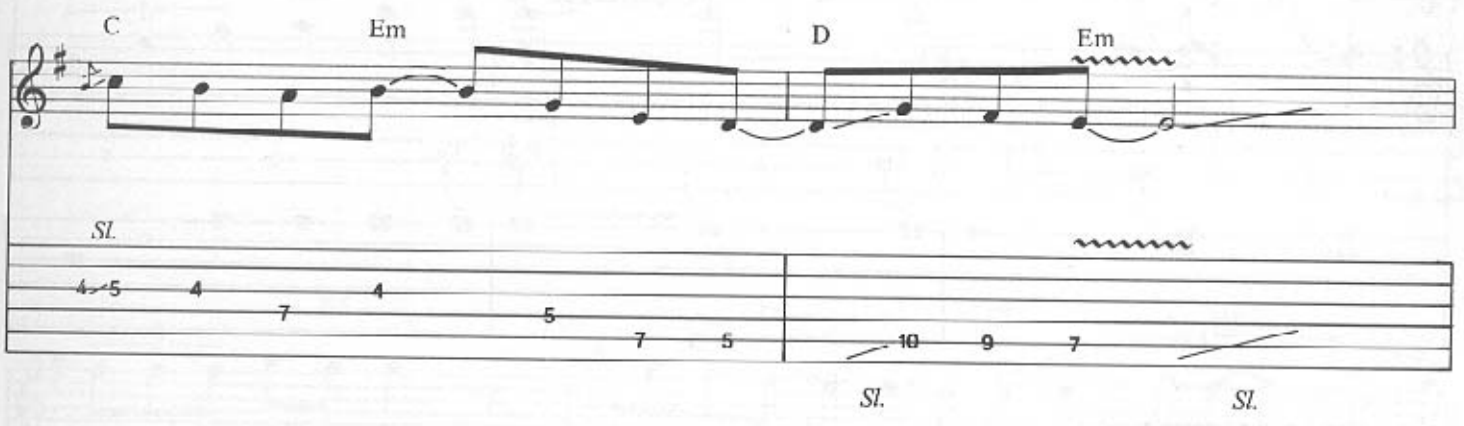
Sl. P Sl.

D Em D Em



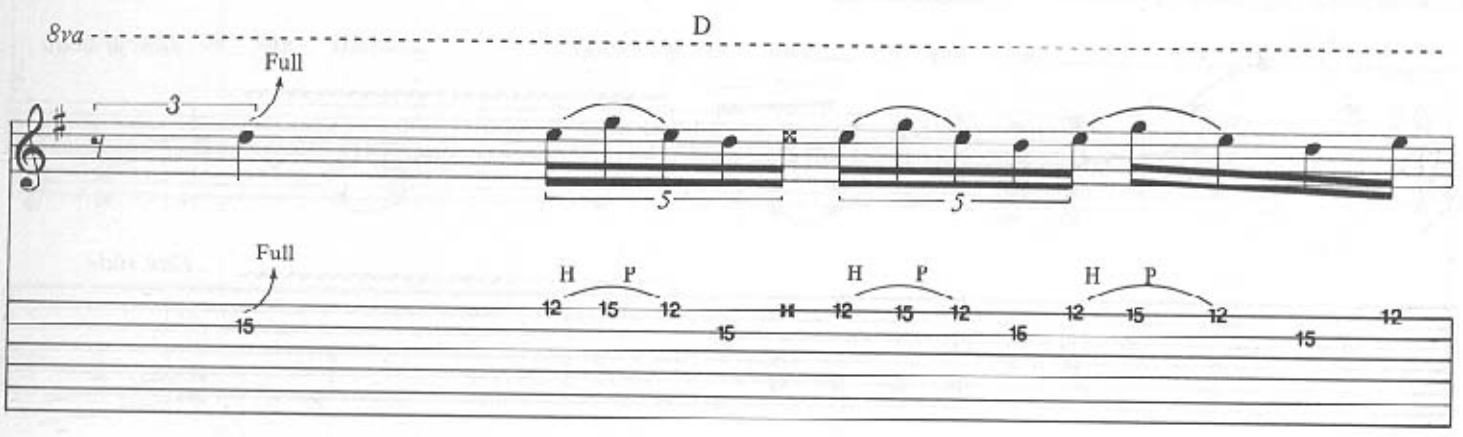
H P Sl. P

C Em D Em



Sl. Sl. Sl.

8va ----- D



Full H P H P H P

D *Sva* ----- Em

*loco*

6 6 5

Sl. P Sl. Sl.

C Em D Em *Sva* D

Full + 1/2 *wide vib.* Full Full Full Full Full Full

Full + 1/2 *wide vib.* Full Full Full Full Full Full

p

*Sva* Em C

Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

*loco* Full *D.S. al Coda*

Full *Pick slide*

*D.S. al Coda*

*Pick slide*

Coda

D5 E5 D5 E5

Look - ing for love... You gon - na be my friend..

7 5 | 9 7 7 5 | 7 5 9 7

D5 C5 D5 E5 D5

Look - ing for love... in the end... Look - ing for love... You

9 7 6 7 5 9 7 7 5

E5 D5 C5 D5

gon - na be my friend... Look - ing for love... in the end...

7 5 9 7 9 7 5 7 5

Guitar Solo No. 2

Em D Em C Em

Sl. P Sl. Sl. Sl.

12 10 8 10 7 7 8 7 9 (4) 4 5 4 7 4 5 7 5

D Em D

Sl. H P Sl.

10 9 7 10 12 10 12 10 8 10 7 7

Em C Em Em

P P P P

8 7 9 7 9 7 9 7 7 10 8 7 9 8 7 9

D Em D

H P H

7 9 7 7 9 9 12 15 12 15 12 15 12 15

14 14 14 14



Em C Full Full Em Full Full

12 14 12 12 12 15 12 12 14 12 14 12 14 12 14 12

D Em *8va* Full D Full P P

12 14 12 14 15 12 15 12 15 12 15 12 15 12 15 12

*8va* Em C Em H P P P

14 15 14 15 14 17 14 15 17 15 14 15 14 15 14 15 14 15

*8va* D Em D Em C Em Full Full Full Full Full Full

14 15 17 15 0 12 14 15 17 14 15 17 18 0 22 17









# ROCK MY NIGHTS AWAY

Words and Music by Gary Barden and Andy Nye

Chord diagrams for the following chords:

- E<sup>I</sup>: 023100
- F#m/E: 034111
- B/E<sup>II</sup>: 013333
- Am: x0231
- Bm: x1342
- Esus4: 023400
- C: x1333
- D: x1333 (5fr.)
- E: x1333 (7fr.)
- A/E: 0321 (5fr.)
- B/E: 0321 (7fr.)
- G: 134211
- Dsus4: x1934 (5fr.)
- A5: x134 (5fr.)
- B5: x134 (7fr.)
- C5: x134
- D5: x134 (5fr.)
- D/F# : x034 (5fr.)
- Em: 02300
- E5: x134 (7fr.)

Moderately slow

Intro

mf

Sl.

E<sup>I</sup> F#m/E B/E<sup>II</sup>

Am Bm7 Esus4 E<sup>I</sup> F#m/E

Bend neck to lower pitch

Sl. H 0 1/2 Sl. Sl.

Bend neck to lower pitch

B/E<sup>II</sup> Am Bm7 C D

pick slide

Sl. Sl. Sl.

H P

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 except Brazil, administered by Warner Brothers Music Corp.  
 All Rights Reserved Used by Permission

Bright Rock beat  
Keyboards

E      A/E      B/E      E      A/E      B/E      C      G      D

*f* *dhk.* *sustain*  
*8va*-----

Feedback: sustain into higher overtone

Dsus4      D      E      A/E      B/E      E      A/E      B/E

C      G      D      Dsus4      D      E      A5      B5

*f*

E      A5      B5      C      G      D      Dsus4      D

*f*

E      A5      B5      E      A5      B5      C5      G5      D5

Fig. B

A5      Verse E      A5      B5

She nev - er wants to

Fig. A

E      A5      B5      C      G      D      Dsus4      D

hide from fire, — no; — got — too much de - sire. —

E Fig. A A5 B5 E A5 B5 C G D

She's squeez - ing out the best in me, — I know, — oh, — I —

Dsus4 D E Fig. A A5 B5

— don't want to let her go. 1. She makes me feel a  
2. The light - ning on - ly

E A5 B5 C G D Dsus4 D

lit - tle spe - cial, yeah, — Nev - er keeps it to her - self.  
struck me once, — and oh, — you — can strike me an - y - time.

E Fig. B A5 B5 E A5 B5 C G D

Real - ly does the things I like, — oh oh, — I —  
'Cause when I get you all a - lone, — look out, — I —

A Chorus C5

— don't wan - na let her go, — 1.3. The more you give —  
— won't ev - er let you go, — 2. The more I get —

D5 G D/F# Em D5

— to me, — girl, you're day to day, — of reach, —  
— to know you, —

C5 D5 E Esus4 E Esus4

it's ver - y hard — to stay — a - way, —  
You've got me so — I just — can't sleep, —

E C5 D5

And when I'm sad — and lone - ly,  
'Cause when I'm sad — and lone - ly,



G D/F# Em D5 C5 To Coda 1. D5

far from home, who's gon - na rock my nights, a - way?  
 from day to day, who's gon - na

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics: "far from home, who's gon - na rock my nights, a - way?" and "from day to day, who's gon - na". Above the staff are chord symbols: G, D/F#, Em, D5, C5, and D5. A "To Coda" symbol is placed above the D5 chord. A first ending bracket labeled "1." spans the final two measures. The middle staff shows guitar chord diagrams for each chord. The bottom staff is a guitar tablature with fret numbers 0, 2, 0, 5, 7, 5, 7, 5.

E A5 B5 E A5 B5 C G D Dsus4 D

A single staff of music for guitar, showing a solo line. The notes are: E4, A4, B4, E4, A4, B4, C4, G4, D4, Dsus4, D4. The staff is in treble clef with a key signature of one sharp.

E A5 B5 E A5 B5 C G D A

A single staff of music for guitar, showing a solo line. The notes are: E4, A4, B4, E4, A4, B4, C4, G4, D4, A4. The staff is in treble clef with a key signature of one sharp.

2. D5 E A/E B/E E A/E B/E

rock my nights, a - way?

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 4/4 time signature. It contains the lyrics: "rock my nights, a - way?". Above the staff are chord symbols: D5, E, A/E, B/E, E, A/E, B/E. A second ending bracket labeled "2." spans the first two measures. The middle staff shows guitar chord diagrams for each chord. The bottom staff is a guitar tablature with fret numbers 7, 7, 5, 2, 2, 0.

C G D Dsus4 D E A/E B/E

3 2 0 3 2 0 5 2 0

E A/E B/E C G D A

3 2 0 3 2 0 5 3 2 5 3 2 0

Guitar solo E<sup>1</sup> F#m/E B

2 2 2 4 4 6 2 2

*Sl.* *Sl.*

Am D E<sup>1</sup>

3 3 3 3 4 7 5 4 2 0 0 0

*Sl.*

Bend neck

F#m/E

Bend neck

B

Am

Bm7

C

D

Sl.

E5 A5 B5 E5 A5 B5 C G D

8va

Full

Dsus4                      D                      E5                      A5                      B5

*Sva*-----

E5                      A5                      B5                      C                      G                      D

*Sva*-----

*loco*

A                      Verse                      A5                      B5

E Fig. A

3. She nev - er wants to

E                      A5                      B5                      C                      G                      D                      Dsus4                      D

hide from fire, — no. — Got — too much de - sire. —

E Fig. B A5 B5 E A5 B5

She's squeez - in' out the best in me, I know..

C G D A D.S. al Coda

I don't wan - na let her go..

Coda Guitar solo No. 2 E Esus4 E Esus4 E

rock my nights a - way?

C D G D/F#





# ARE YOU READY TO ROCK?

8va----- C D

Full

Slow bend

Full

P

Sl. Sl. Sl. Sl.

G D/F# Em D C

Full

Full

Full

Full

Sl. Sl. P

Full

Full

Full

Full

D E

Full

Full

Full

Full

Full

Full

Full

Full

1/2

1/2

C D G D/F#

1/2

Full

Full

Full

1/2

Full

Full

Full

1/2

P

Sl. Sl. Sl.

Em C

Sl.

H



# ARE YOU READY TO ROCK

Words and Music by Michael Schenker and Gary Barden

**A5** **C5/A** **G5** **D5** **C5** **Am** **G5** **D5** **E5** **G5/E** **C#**

Medium Rock beat

Main riff: **Fig. A**

Intro **A5** **C5/A** **G5** **D5**

*f*

12 5 *Sl.*

**Fig. A1**

**A5** **C5/A** **G5** **D5** **A5**

**C5/A** **G5** **D5** **A5** **C5/A** **G5** **D** 3

Ooh ————— yeah! —

# IF YOU'RE READY TO ROCK

Verse

A5  
Fig. A

C5/A G5 D5 A5



C5/A

G5

D5

A5  
Fig. A

C5/A

G5

D5



1. You know the sound,  
2. There's no mis - take,

you got the feel - ing,  
no de - ny - ing,

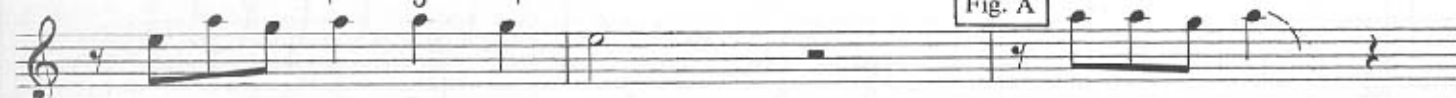
A5

C5/A

G5

D5

A5  
Fig. A



you know there's no go - ing back.  
we're just — one of a kind.

It's all you see,  
There's no con-cept,

C5/A

G5

D5

A5



all you be - lieve, —  
seems like we're all black sheep,

you must - have that  
ah, bid - ing our

C5/A

G5

D5

A5  
Fig. A

C5/A

G5

D5



sound.  
time.

You got - ta rock  
You wan - na rock

and get down, —  
and get down? —

yeah! —  
Yeah! —

A5

C5/A

G5

D5

A5  
Fig. A



Some cra - zy dreams  
(You) love that sound

make your head spin round. — Let's rock  
makes our heads spin round and round. Let's rock

and get down! —  
and get down! —

C5/A

G5

D5

A5

C5/A

C5

D5



You heard the word,  
I said the word,

now it's all o - ver town. —  
now gath - er a - round. —



Am G5 Am G5 Am G5 D5

1.3. Out in the streets\_ the kids stand 'n' wait  
 2. Out in the streets\_ the lights hit the name-

Am G5 Am G5

their less time; Tell me how do you feel?\_  
 crowd; black and sil - ver mys - tique.\_

Am G5 D5 Chorus E5 G5/E D5

Do you wan - na rock to - night?\_  
 Beam on a face with grace\_ and shout.\_

E5 D5 E5 G5/E D5 E5 D5

Are you read - y? Are you read-y to rock?\_

7 9 9 7 7 9 9 9 12 7 7 9 9 7 7 7 7  
 7 9 9 7 7 9 9 9 12 7 7 9 9 7 7 7 7  
 5 7 7 5 5 7 7 7 10 5 5 7 7 5 5 5 5

× × × × × × × ×

E5 G5/E D5 E5 D5 To Coda E5 G5/E D5

Tell me you're read - y! Oh! \_\_\_\_\_

9 12 7 7 9 9 9 12 7 7 9 9 12 7 7  
 9 12 7 7 9 9 9 12 7 7 9 9 12 7 7  
 7 0 0 0 0 5 5 7 7 5 5 7 7 7 0 0 0 0 5

× × × × × × × × × × × ×

1. 2. A5

Oh \_\_\_\_\_ yeah!

12 12 10 10 7 14 14 12

Sl. Sl. Sl. Sl.

Solo

C#  
(trill)

10 10

H P H P H P H P H P H P

10 10

H P H P H P H P H P H P H P

15:14

Full

Full

long bend

H P H P H P H P H P H P H P H P

Full Full + 1/2

Full 1/2 Full Full

(Release 1/2 step)

Full 1/2 Full Full

4 4 4 2 2

E

Harmonic  
(Bend neck to lower pitch full step)

② XII

Bend neck

Harm.

Full

H

P

C#

Full

Full

Sl

Muted

long bend

Full

H

P

Sl.

Sl.

E

Sva

Full

Full + Full

Full

M3

wide vib.

Full

Full + Full

Sl.

Sl.

Full

Full

Full

Full

Full

H

P

H

P

E

*Sua*

Musical score for guitar solo section. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff shows fret numbers. The solo begins with a *Sua* marking. It features triplets of eighth notes, a sixteenth-note triplet, and a sixteenth-note sextuplet. There are two 'Full' markings with wavy lines above the notes. A '(Choppy)' marking is above a triplet of eighth notes. The section ends with a *D.S. al Coda* marking and a wavy line. The bottom staff ends with a *Sl.* marking.

Coda

E5

G5/E

D5

Musical score for the Coda section. The top staff is in treble clef with a key signature of three sharps. The bottom staff shows fret numbers. The section is marked with *E5*, *G5/E*, and *D5* chords. The lyrics 'Tell me you're read - y to rock!' are written below the staff. The guitar part features a melodic line with a wavy line above it, and a bass line with a wavy line below it. The bottom staff ends with a *Sl.* marking.

E5

G5/E

D5

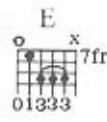
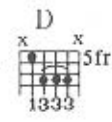

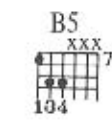
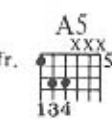
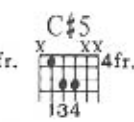
Musical score for the second Coda section. The top staff is in treble clef with a key signature of three sharps. The bottom staff shows fret numbers. The section is marked with *E5*, *G5/E*, and *D5* chords. The lyrics 'Are you read - y?' are written below the staff. The guitar part features a melodic line with a wavy line above it, and a bass line with a wavy line below it. The bottom staff ends with a *(Pull out of mix)* marking.





# VICTIMS OF ILLUSION

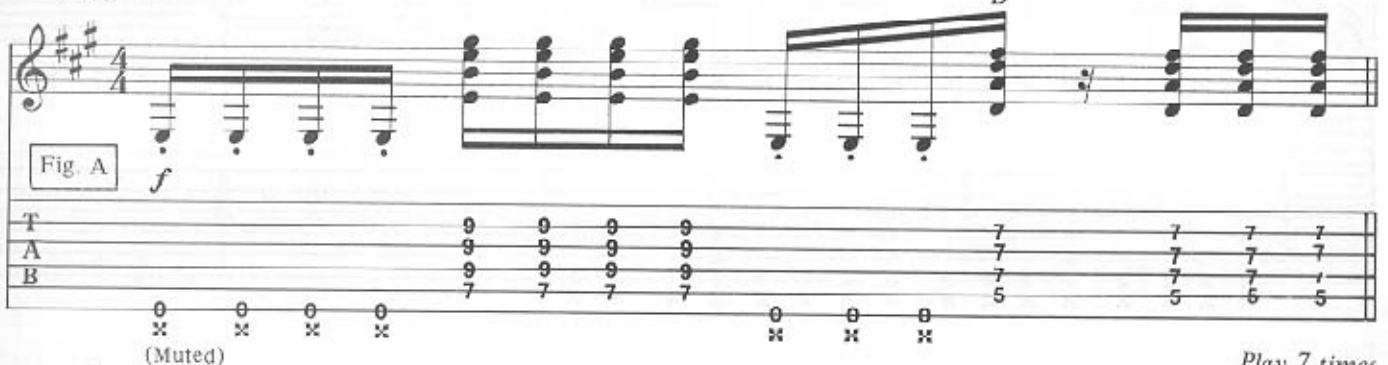
Words and Music by Gary Barden and Michael Schenker

E  7fr. D  5fr. F#5  134. B5  7fr. A5  5fr. C#5  4fr.

Moderate Rock beat

Intro E

Fig. A *f*



T 9 9 9 9 7 7 7 7  
A 9 9 9 9 7 7 7 7  
B 9 9 9 9 7 7 7 7  
7 7 7 7 5 5 5 5

(Muted)

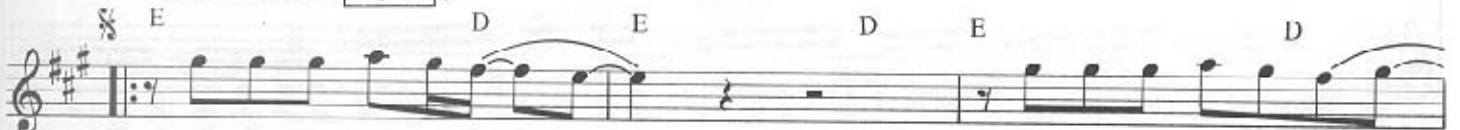
E

Fig. A



Play 7 times

Verse (continue Fig. A)



E D E D E D

1. 3. I can't put out the fire,  
2. Gone is the free ex - pres - sion,

been blind-ed by the flame.  
but look in - to my eyes.



E D E D E D

I have to run for cov - er,  
The si - lent world is laugh - ing,



E D E D E D E D

can't stand the pain,  
(the) mirror nev - er lies,

can't stand the pain,  
(the) mirror nev - er lies.

The

# VICTIMS OF ILLUSION

Chorus

F#5



screams are loud but then he can't hear;— (The)



Muted →



night-mare shows his face— then dis - ap - pears.—



Muted





E B5

- sion. Down, down, you

Sl. Sl.

A5 B5

got - ta find\_ a way, — 'cause if you don't be - lieve\_ in what you're see - ing now, —

Sl. Sl.

3 3

there's noth - ing more to say!

Sl.



Guitar solo

C#5

Less than 1/2 step bend

5 6 6 6

Full + Full (maj 3)

8va

Full Full Full Full

Full + Full

Full Full Full Full

11 11 9

9 7 7 9 7

P P

8va

Full Full Full Fdbk Full Full Full Full

Full Full Full Full Full Full

19 19 19 18 17 19

0 20 20 17 20 17 17 20 17 17

P P P H

19 17 18 19

Add fdbk. on slow release

loco

6 3

H P H P H P H P

5 8 5 8 5 8 5 8 5 8

17 19 18 17 15 15 16 17

Sl. H Sl.

Full

H P H P H P H P

5 8 5 8 5 8 5 8 5 8

4 2 4 2 4

Sl

Full

6 3

H H P P

5 7 5 7 8 5 8 7 5 7 5 7

Sl

Sva

Full Full

(unison bend)

loco

Full Full

12 15 12 15

0 0 0 5

D

Sva

Full Full

(unison bend)

Full Full

Full

6

P P

Less than 1/2

12 14 12 14 14 12 14 12 14 12

E 8va ----- D

Fig. A

1/2 3 1/2 3 3 (-1/2)

1/2 P 1/2 P P (-1/2)

P P P

E 8va ----- D loco E D

(-1/2) (-1/2) SL

(-1/2) (-1/2) SL

(7 5 6 5) 3 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 5 5 5 5

Muted

E D

D.S. al Coda

7 7 7 7 7 7 7 7 5 7 7

Muted

Solo 2 "Outro"

Fig. A

Coda

E D E D E D

sion!

Full 1/2 1/2

Full 1/2 1/2

7 7 5 7 7 7 6 7

Fig A

8va E D E D

1/2 1/2 1/2 1/2 Full + 1/2

1/2 1/3 1/2 P Full + 1/2 Sl.

8va E D E D

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 3

1/2 3 P 1/2 1/2 1/2 1/2

8va E D E D

Full Full 1/2

Full 1/2

8va E D E D

1/2 1/2 1/2 1/2 Full + 1/2 Sl.

1/2 1/2 1/2 1/2 Full + 1/2 Sl.

8va E D E D

Full Full 1/2

Full Full 1/2 1/2





# CRY FOR THE NATIONS

Words and Music by Michael Schenker and Gary Barden

**C<sup>III</sup>** **G** **D** **Am** **C** **F** **E** **E5** **C5** **G5** **D5**

Medium tempo  
Intro

*Sva* — C<sup>III</sup> G D

*mp* Keyboard: synthesizer (harpsichord tone)

T: 8 8 8 7 5 8 5 7 5 7  
 A: : : : : : : : : : :  
 B: : : : : : : : : : :

Note: Keyboard intro adapted for guitar—use clean tone with octave divider to simulate synth. tone.

*Sva* — C<sup>III</sup> G D C<sup>III</sup> G D

T: 8 8 8 7 5 8 5 5 7 8 10 8 7 10 8 10  
 A: : : : : : : : : : : : : : : :  
 B: : : : : : : : : : : : : : : : :

*Sva* —

2nd time: (Diving missile effect)  
 C<sup>III</sup> Synth. G

T: 7 9 7 7 9 8 7  
 A: : : : : : : : : : :  
 B: : : : : : : : : : :

1. D

2. (G) Missile diving (Explosion)

(Rumble)

T: 5 7 : : : : : : : : : :  
 A: : : : : : : : : : :  
 B: : : : : : : : : : :



# Y FOR THE NATIONS

## Verse

Am(7)

1. A time of fear so long a - go a - lived a man in sa -  
 2. A flash of light fills the night and chills the blood in his

Muted →

Muted →

Lead guitar plays fills during 2nd verse →

lon. (And) in his dark\_ and mag - ic room  
 veins. Will the pow - er pos - sess his mind

Muted →

Pre chorus

Am(7) G

he gazed on times— to come. All— is then  
 and keep his soul— in chains? All— is then

Muted →

Full ↑ Slow release

Full ↑ Slow release

re - vealed, and vi - sions on wa - ter speak true. —  
 re - vealed, (and) tears that he shed were for

F E

3

3

3va

Full ↑ 1/2

Full ↑ 1/2

20

Chorus  
Am(7)

C G D Am(7)



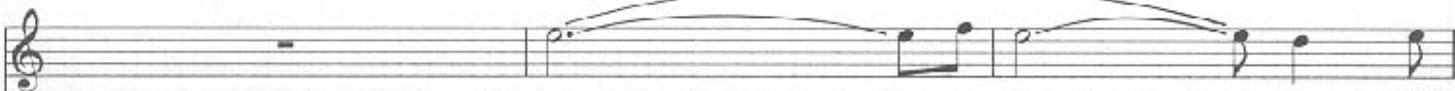
Cry for the na - tions,

*sva* Full *sva* ----- (XXXX) (Strong noise)

Full (Lead guitar fills. Rhythm guitar plays Fig. A)



C G D Am(7) C G D



Cry for the



Full P Full P Full P

19 17 19 17



Am(7)

C G D

2.

E5

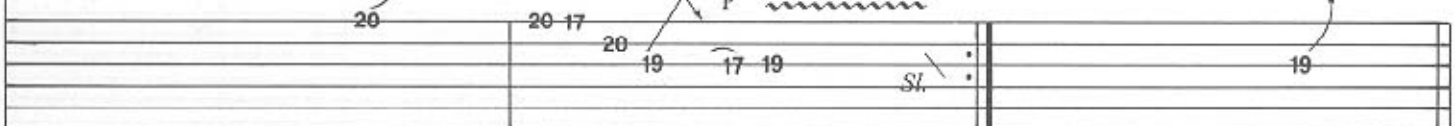


na - tions! you. *sva* -----



Full Full Full Full Full P Full

20 20 17 20 19 17 19





Chorus No. 2

Am(7) C G D Am(7)

Cry \_\_\_\_\_ for the na - tions!

8va -----

Full (Hold bend)

Full (Sustain)

Full (Sustain)

Full

15 15

Rhythm guitar continues **Fig. A**

C G D Am(7) C G D

Oh, \_\_\_\_\_ cry \_\_\_\_\_ for the

8va -----

Full Full

Full p Full p

13-15 15 13-15

Am(7) C G Bridge C5 G5 D5

na - tions! \_\_\_\_\_ Bat - tles of kings - and of fools -

Full loco Full

Full P

7 5 7 5 7 5 7

C5 G5 D5

and chang - es in ways\_ he once knew\_ AS

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a melodic phrase, followed by the lyrics "and chang - es in ways\_ he once knew\_ AS". The piano accompaniment provides harmonic support with chords corresponding to the C5, G5, and D5 guitar chords. The guitar fretboard diagram shows the fingerings for these chords: C5 (5-5-3), G5 (5-5-7), and D5 (7-7-5).

C5 G5 D5 C G

pag - es of days\_ fade a - way\_ he's lost in time\_

Detailed description: This system contains the next five measures. The vocal line continues with the lyrics "pag - es of days\_ fade a - way\_ he's lost in time\_". The piano accompaniment features a slow portamento bend in the final measure, indicated by a "1/2" marking. The guitar fretboard diagram shows fingerings for C5, G5, D5, C, and G, with a "3" marking and "1/2" indicating the portamento bend.

Guitar solo

Am(7) D Am(7) D

8va

Full 1/2 Full Full Full Full Full

Full (8va) Full 1/2 Full Full Full Full Full

22 22 22 22 22 22 22 22 22

Full Slow portamento bend

Detailed description: This section is a guitar solo. It is divided into two staves. The top staff is in treble clef and shows notes with "Full" and "1/2" markings, indicating bends. The bottom staff is in bass clef and shows fret numbers (22) for each note. The solo is organized into measures with chords Am(7) and D. A "Slow portamento bend" instruction is provided at the bottom left.

Am(7) D Am D

*8va*

Full + Full M3

Wide vib.

Full Full Full Full Full Full

3 3

Full + Full M3

Wide vib.

Sl. Sl.

Full Full Full Full Full Full

17 17 17 17 17 17

20 20 20 19 17 19 20 17 19 17 20

Bend to Major third

Am D Am D

*8va*

Full Full + Full M3

loco Full Full

3

Full Full + Full M3

Full Full

Sl.

21 20 22

5 5 8 10

Am D Am D

Full + Full M3

Full Full 1/2

6 6

Full Full 1/2

P P

13 13 10 8 10 10

5 8 5 8 5 7 5 7 5 7 5 7 5

Am D Am D

1/2 1/2 1/2 Full

1/2 1/2 1/2 Full

P

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

7 5 4 5 4 x 7 4 7 6 5 6 7 5

Am  $\frac{1}{2}$  D Am Full Full D Full

6  
Sl. P P 5 3 3 3 3 5 3 5 7 5 7

Am Full + Full M3 D Am Full + Full M3 D Open harm.

H P Full + Full M3 Sl. 10 13 10 13 Full + Full M3 P 12 13 10 12 13 10

Major third bend

Am D Am  $\frac{1}{2}$  D

H P Sl. Sl. H P Sl. P Sl.  $\frac{1}{2}$  Sl. Sl. 5

D (Choppy phrasing) Full Full F Full Full

Full Full Full P

\* Note: Slightly less than a semitone bend.

G Am

3 Muted Muted Muted Muted

H P

7 5 7 5 4 5 5 7

5 5 5 5 5 5

Full Muted

Full

3

H P Sl. P Sl.

5 7 5 5 7 5 7 5 5 5 7 5 4 5 4 5 4 7 4 7 6 7 5 6 5

Full D Full Full

Full Full Full

3 3 3 3

Sl. P P P Sl.

3 5 5 3 (5) 3 5 4 7 5 8 7 5 7 5 6 5 7 5 8

F

3 3 3

Sl. H P Sl.

Sl. Sl. Sl. Sl.

10 8 10 12 8 10 0 (x) 5 9 8 7 8 7 10 7 6 10 9 7



G

Instrumental Bridge (add vocal effects: high screams, etc.)

Am D

8va

Full Full Full Full 1/2 Full 1/2 Full + Full M3

1/2

Hold bend

3

Sl.

5 4 5 6 5 3

(5 5)

Am D

Full Full Full Full + 1/2

Full + 1/2

Full

Hold bend

3

6

Full

Full Full Full Full + 1/2

Full

Sl.

20 17 20 17 20 17 22

22 22

17 20 19 17

10 17 10 18 17 15

Am D

loco

Full Full + 1/2

Full

Slow bend

3

Full

Sl.

10

5 8

7 6 7

2

Am D

1/2

Slow release

Full

1/2

Slow bend

Slow release

3

P.S.

P.S.

1/2

Full

1/2

P.S.

P.S.

Slow bend

Slow release

P

5 5 5 3 5 3 5

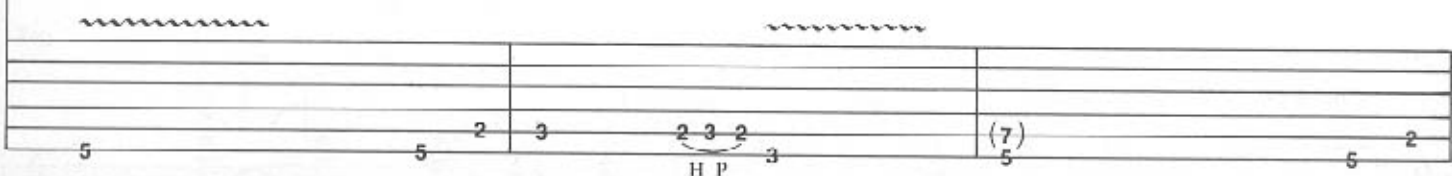
"Outro" (Outchorus)

Am C G D Am



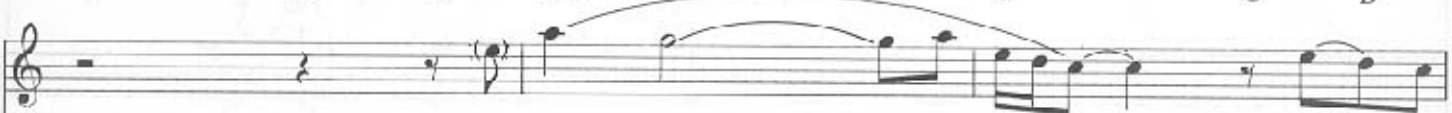
Cry for the na - tions!

Fig. A

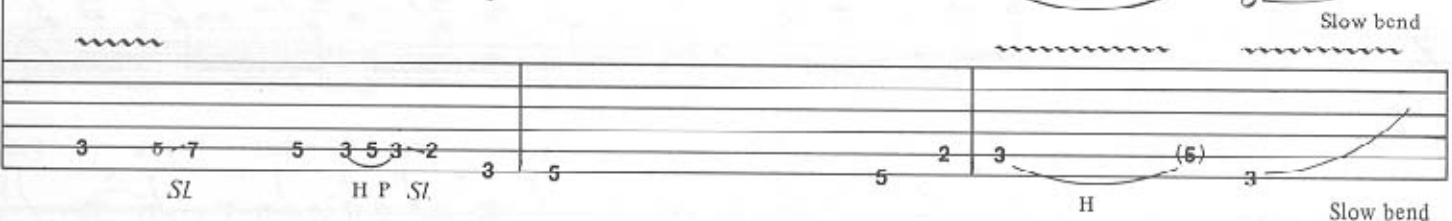


(Guitar solo continues behind vocal reprise)

C G D Am C G D



(ah) Cry for the

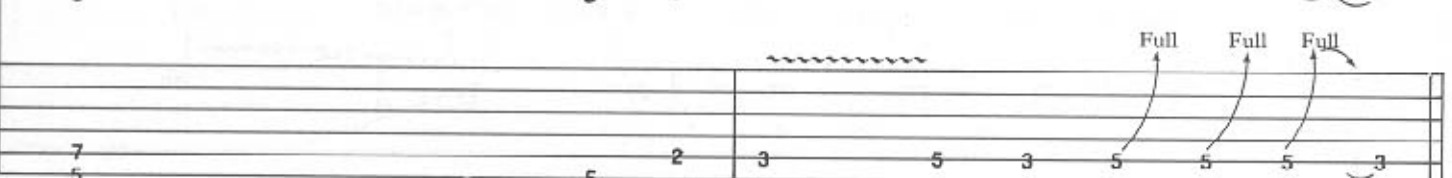


Am C G D Vocals



na - tions!

(ah)  
Continue vamping  
vocal chorus



p

Vocals  
continue  
(chorus)

Am

Am C G Full D Full

Full H Full

Sl Sl Sl P

Detailed description: This system shows the first two measures of a musical piece. The top staff is a vocal line in treble clef with a key signature of one flat. The first measure contains a whole note chord, and the second measure contains a whole note chord. The guitar fretboard diagram below shows the fingerings for these chords: the first measure has frets 6, 7, 5, 7, 5, 7; the second measure has frets 5, 7, 5, 5, 8, 5. Dynamic markings include 'Sl' (Sforzando) and 'P' (Piano). A 'Full' marking is placed above the G chord, and a 'D Full' marking is placed above the D chord. An 'H' marking is placed above the 5th fret in the second measure.

Chord progression sim. till end

Full + 1/2 Full + 1/2 Full

Full + 1/2 Full + 1/2 Full P

Sl Sl Sl

Detailed description: This system shows the next two measures. The top staff is a vocal line with a wavy line indicating a sustained note or tremolo. The guitar fretboard diagram shows frets 9, 9, 8, 7, 5, 7, 5, 7. Dynamic markings include 'Sl' (Sforzando) and 'P' (Piano). 'Full + 1/2' markings are placed above the first four measures, and a 'Full P' marking is placed above the fifth measure.

8va

Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

Sl

Detailed description: This system shows the next two measures. The top staff is a vocal line with a wavy line. The guitar fretboard diagram shows frets 20, 20, 20, 20, 20, 20, 20, 17, 20, 17, 20, 17, 20, 17, 20. Dynamic markings include 'Sl' (Sforzando). 'Full' markings are placed above every note in both staves.

8va

Full Full + 1/2 Full Full + 1/2 Full Full + 1/2 Full + 1/2

Full Full + 1/2 Full Full + 1/2 Full Full + 1/2 Full + 1/2

Sl Sl

Detailed description: This system shows the final two measures. The top staff is a vocal line with a wavy line. The guitar fretboard diagram shows frets 17, 20, 17, 22, 17, 20, 17, 22, 17, 20, 17, 22, 22. Dynamic markings include 'Sl' (Sforzando). 'Full' and 'Full + 1/2' markings are placed above the notes in both staves.

8va

Full Full Full Full Full Full

3

Full Full Full

22 22 22 Sl.

8va

(Slow bend)

Full Full Full Full Full + Full M3 Full + 1/2 Full Full

3

Full Full Full Full Full + Full M3 Full + 1/2 Full Full

22 22 22 22 22 22 (22) 17

8va

Full

6 6 3

P 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20

Full

8va

Full Full Full Full Full Full Full

Full Full P Full Full Full

Full P Full Full Full

20 19 17 19 19 (19) 17 19 17 19 (17) 20 17 10 17 20

Sl.

Sva-----

Full Full *loco*

17 P Full P Full

20 17 20 17 20 20 17 20

7 7 7 6 5 7 5 7 5 7

P P

P Full

5 7 5 7 5 7 5 7 5 7

H P

Full Full Full Full

Full Full P Full P Full P P P P

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

P

5 5 7 5 5 7 5 7

Full Full Full

Full Full Full

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

H





# LIGHTS OUT

Words and Music by Michael Schenker, Phil Mogg, Andy Parker and Pete Way

**F#m** 134111  
**E/F#** 234100  
**F#5** 134  
**B5/F#** 1134  
**E** 01333  
**G#5** 134  
**A5** 134  
**E5** 134  
**B5** 134  
**G5** 134  
**A#5** 134  
**B** 1342  
**A** 1342  
**G** 1042  
**C#5** 134

Intro Medium Rock beat

Lead Guitar

**F#m** **E/F#** **F#m**  
*f* *P*  
 T 2 1 1 1 2 1 2 2 2  
 A 4 2 2 2 4 2 2 4 4  
 B 4 2 2 2 4 2 2 4 4

Background Guitar

*f*  
 T % % %  
 A % % %  
 B 4 4 4 4 2 0 2 2 0 2 0

**E/F#** **F#m** **F#5**  
 < Fdbk. < Fdbk. < Fdbk. < Fdbk. *P*  
 T 2 1 1 1 2 1 (2) 2 1 1 1  
 A 4 2 2 2 4 2 2 4 2 2 2  
 B 4 2 2 2 4 2 2 4 2 2 2

T % %  
 A % %  
 B 4 4 4 4 2 0 2 2 0 2 0

Verse

F#5 E/F# B5/F#

1. When love's back and the bat - tle's charg - ing, — runs all the way..

Bkgd. Guitar

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

F#5 E/F#

Up to the front, I'm — not go - in'.

P

2 4 2 4 2

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

F#5 B5/F# E

May - be now your time's — come..

(slightly muted)

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

F#5

Verse:

2. From the back streets there's a rum - blin', smell of an - ar - chy...  
 3. You keep count - in'. There's no end - in'. That's the way it goes...  
 4. Lis - t'ning to you's like mere re - view. I've tried thou - sand times.

No more nice - time black boy shoe - shine  
 Fright - 'ning thoughts - your feet what's been taught -  
 Un - der your feet grass is grow - in'.

F#5 B5/F# E

pie in the sky dreams...  
and now it shows...  
Time we say good - bye.

4 4 4 4 4 4 4 4 2 2 2  
2 2 0 2 0 2 0 2 2 2 2  
Sl. Sl.

F#5 G#5

9 9 9  
9 9 9  
7 7 7  
Sl.

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

Chorus:  
A5 E5 B5

Lights out, lights out in Lon - don.

7 7 7 7 7 7 7 7 7 7 7 9 9  
5 5 5 5 5 5 5 5 5 5 5 7 9  
5 5 5 5 5 5 5 5 5 5 5 7 9







8va-----

14 P H P 14 P P 14 P P 14 P

8va-----

Full slow bend Full 3 3 3 3 wah noise

P 17 14 17 14 16 14 16 15 14 12 14 12 Sl.

8va-----

1/2 Full (Maj.3rd) Full + Full slow bend/release

16 14 16 14 17 14 17 14 17 14 Sl.

8va-----

Full 6 9

17 14 17 14 16 14 17 14 16 17 14 17 17 14 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14

8va-----

7 7 7 7

P P 14 14 P 14 P 14 P 14 P 14 P

17 16 14 x 17 14 16 14 14 x 17 14 17 14 17 14 17 14 17 14 17 14

8va-----

5

14 P P P P P P P

17 17 16 14 17 14 16 14 17 14 16 14 17 14 17 16 14

8va-----

5 5

P P P H P

14 17 14 17 14 17 14 14 17 14 17 14 17 14 16 14

8va-----

Rake Rake

Sl. Sl. Sl. Rake Sl. P Sl. P Sl. P

16 17 17 16 17 14 17 16 14 14 17 16 14 14 17 16 14 17 16 14

6 5









Musical notation system 1. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with six triplet markings and three "Full" dynamic markings. The bass staff contains fret numbers: 9 12 9, 12 9 11 9, 11 9 11 9, 12 9, 12 9, 12 9 11 9, 12 11 9, 11 9, 11 10 9.

Musical notation system 2. Treble clef, key signature of three sharps. The staff contains a melodic line with notes marked A5, E5, and B5, and triplet markings. The bass staff contains fret numbers: 7 9 11, 9 11 9, 10 9 10 9, 9 11 9 10, 12 9 11 12 14 14. A "Full" dynamic marking is present at the end. The text "SI." is written below the first measure of the bass staff.

Musical notation system 3. Treble clef, key signature of three sharps. The staff contains a melodic line with notes marked C#5, F#5, and C#5, and a "1/2" marking. The bass staff contains fret numbers: 14 14 12 14 12, 14 12 14, 12, 0 13 14 13 13 14 14 11. "Full" dynamic markings are present above the first two measures.

Musical notation system 4. Treble clef, key signature of three sharps. The staff contains a melodic line with a triplet marking and "Full" dynamic markings. The bass staff contains fret numbers: 11 14 10 14 12, 14, 14 12 14 14 14. "Full" dynamic markings are present above the last two measures.

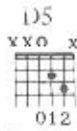






# CAPTAIN NEMO

Words and Music by Michael Schenker



Intro

(All other chords played on keyboards)

Intro

D5 *Bend neck* *f* *Pick slides* *Top stgs.* *Bot. stgs.*

G/D *A.H.* *Bend neck* *Pick slides* *Top stgs.* *Bot. stgs.*

T 3 2 0

A 3 4 (23)

B 0 0

Moderately fast

Verse

Verse

3

H P

12 0 11 0 9 0 7

0 10 0 12 0 10 12

H P

H P w/Riff A

Pick slides

3

H P

12 0 11 0 9 0 7 0 9 0

0 10 0 12 0 10 12

H P

Riff A

Riff A

3

H P

12 0 11 0 9 0 7 0 9 0

0 10 0 12 0 10 12

H P

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A(root)

*simile*

Full

A(root)

Sl.

A(root)

1.

2.

3. A(root)

Full

CAPTAIN NEMO

4. A(root)

Middle C(root)

3

1/2

H H

P

H H

P

0 10 12 0 11 9 0 11 0 12

H H

Full

H P

P

Full

H P

P

9 10 9 10 10 9 10

8 7

H P

8 8 7 8 8 7 8

Verse A(root)

A(root)

3

1 1/2

H H

H H

12 0 11 12 0 9 11 0 7 9

0 10 12 0 10 12 0 10 12

H H

A(root)

A(root)

3

1/2

H H

H H

12 0 11 12 0 9 11 0 7 9

0 10 12 0 10 12 0 10 12

H H

Middle 2

C(root)

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

3 5 (5) 3 (3) 3

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

Verse

A(root)

0 10 12 0 12 10 12 12 0 11 0 9 0 7 9 0 10 12 0 12 10 12 12 0 11 0 9

H H H H

A(root)

0 10 12 0 12 10 12 12 0 11 0 9 11 0 7 9 0 10 12 0 12 10 12 12 0 11 0 12 12 10

H H H H

1/2

Guitar solo 1

Bridge Full F#(7) Full Full Full Full

13 14 13 11 13 14 13 11

Detailed description: This section of the guitar solo is in F# major. It consists of six measures. The first measure starts with a bridge pickup and contains a quarter note F#5, a quarter note G#5, and a quarter note A5, all marked 'Full'. The second measure contains a quarter note A5, a quarter note B5, and a quarter note C#6, all marked 'Full'. The third measure contains a quarter note C#6, a quarter note B5, and a quarter note A5, all marked 'Full'. The fourth measure contains a quarter note A5, a quarter note G#5, and a quarter note F#5, all marked 'Full'. The fifth measure contains a quarter note F#5, a quarter note G#5, and a quarter note A5, all marked 'Full'. The sixth measure contains a quarter note A5, a quarter note B5, and a quarter note C#6, all marked 'Full'. Fingering numbers 13, 14, 13, 11, 13, 14, 13, and 11 are indicated below the notes.

F#(7) Full P P Full P H P H Sl.

13 11 11 14 11 14 11 13 13 (13) 11 13 11 13 11 11 13 11 12-11 9 11 9

Detailed description: This section continues the guitar solo. It consists of six measures. The first measure contains a quarter note F#5, a quarter note G#5, and a quarter note A5, all marked 'Full'. The second measure contains a quarter note A5, a quarter note B5, and a quarter note C#6, all marked 'P'. The third measure contains a quarter note C#6, a quarter note B5, and a quarter note A5, all marked 'P'. The fourth measure contains a quarter note A5, a quarter note G#5, and a quarter note F#5, all marked 'Full'. The fifth measure contains a quarter note F#5, a quarter note G#5, and a quarter note A5, all marked 'P'. The sixth measure contains a quarter note A5, a quarter note B5, and a quarter note C#6, all marked 'H P H'. A slur 'Sl.' is placed over the final two notes of the sixth measure. Fingering numbers 13, 11, 11, 14, 11, 14, 11, 13, 13 (13), 11, 13, 11, 13, 11, 11, 13, 11, 12-11, 9, 11, and 9 are indicated below the notes.

Interlude

B7 E7 A7

(Keyboards)

Muted

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Detailed description: This section is an interlude for keyboards. It consists of three measures. The first measure is marked 'B7'. The second measure is marked 'E7'. The third measure is marked 'A7'. The notes are represented by a solid black bar across the staff. A 'Muted' line is shown below the staff. Fingering numbers 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, and 5 are indicated below the staff.

D7 G7 C7 F7 Bb7

Muted

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

Detailed description: This section continues the interlude. It consists of five measures. The first measure is marked 'D7'. The second measure is marked 'G7'. The third measure is marked 'C7'. The fourth measure is marked 'F7'. The fifth measure is marked 'Bb7'. The notes are represented by a solid black bar across the staff. A 'Muted' line is shown below the staff. Fingering numbers 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 3, 3, 3, 3, 3, 3, 3, 1, 1, 1, 1, 1, and 1 are indicated below the staff.



Eb7

Ab7

C#7

D

E

Muted-----

H P

H P

F#m

D

E

F#m

Sl.

H P

Sl.

H P

Sl.

D

E

F#m

1.

D

E

H P

Sl.

H P

Sl.

H P

2.

F#m

D

E

H P

H P

H P

F#m B7 E7 A7 D7

3  
H P

9 6 7 6 6 7 9 7 6 9 7 | 6 7 6 9 9 7 6 9 9 | 6 7 6 9 8 9 7 7 10 6 10

H P

G7 C A7 D7 B7 E7

Sl. Sl.

7 8 7 10 10 13 12 13 | 12 15 14 11 11 14 14 12 12 10 9 | 6 7 6 9 7 9 6 7 9

rit -----

E7

Sl. wavy

H P

9 7 9 0 12 12 12 10 12 10

H P

Moderately

A F A

Full 3 Sl. 3 3 Full

9 12 12 10 6 8 10 10 10 8 6 8 6 5 7 7 6

Full II P Full

F *Sl.* *3* *3* A *Sl.*  
 H P  
 3 7 7 7 5 3 6 3 2  
*Sl.* H P  
 12 12 12 10 9

D *Sl.* B *Full* *Full* P E *Sl.* H P  
*Full* *Full* P  
 11 11 9 10 12 12 (12)10 12 9 12 12 12 14 12 14 12 15  
 H P

A *Sl.* *3* F *Sl.* *3* H P  
*Sl.* *Sl.* H P  
 14 14 12 10 6 6 10 10 10 8 6 8 6

A *Sl.* *3* F *3* A *3*  
*Sl.*  
 5 5 5 9 7 6 3 3 5 3 2  
 12 12 12 10 9

*Sva* -----

D(sus4) D B Full P E Full Full Full A

Wide vibrato

10 10-12 14 16 (16)14 16 22 22 22 14 14 14 14 15 17

*Sva* -----

F 1/2 1/2 A 3 F 1/2 1/2 A Sl. 3

18 18 17 17 17 15 14 9 12 13 9 9 7 6

*Sva* -----

Dsus4 D B 1/2 E7sus4 P

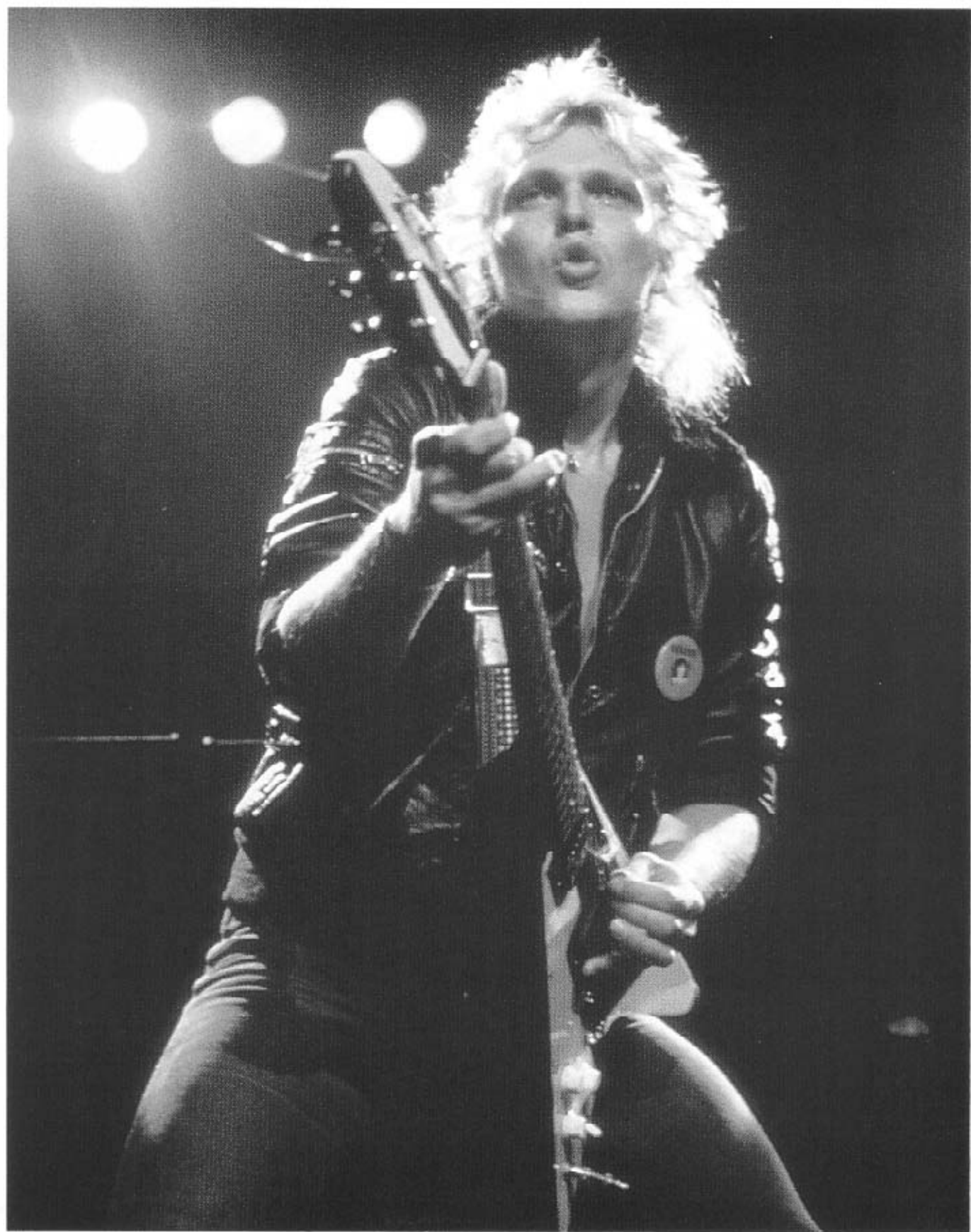
7 7 9 7 9 (9) 7 9 9 10 12 12 14

*Sva* -----

E7 H P A Sl. Sl. Full Full (Hold bend and vibrato) A

rit. (sustain)

15 17 15 17 15 14 17 17 17 21 21 21 22 22 (22)



# ARMED AND READY

Words and Music by Michael Schenker and Gary Barden

Fast Rock beat  
Intro  
Main riff

E 7fr. 01333  
D 5fr. 1333  
A 0111  
C 1833  
D# 6fr. 1333  
C# 4fr. 1333  
B 1333

E D A

*f* Figure A

T A B

Muted

E D A

E D A



1. | 2.

E: D A Ooh yeah. D A

1. Are you

Verse  
Fig. A

E D A

1. 3. high to - night? Are you  
2. (o) - ver - drive, and I

E D A

feel - ing a right? - (a) 'cos I  
feel a - live, -

Fig. A

E D A E

need you now\_ like I nev - er did\_ be - fore\_  
got cv - 'ry - thing I need and that\_ ain't all\_

Fig. A

D A E D A

Is it hard e - nough? Is it  
Got a thing to do, I wan - na

Fig. A

E D A E

loud do e - nough?\_ 'Cos if you don't ap - prove,\_  
for you, I wan - na see you jump\_

D A E D A A5 B5

you can use\_ the door\_ like hell when\_ I call\_

7 2 9 9 7 7 2 2 2 4  
7 2 9 9 7 7 2 2 2 4  
5 0 0 3 2 0 0 7 0 0 5 0 0 0 0 2

x x H x x x x x x x x

Chorus

C D

Armed and read - y! I got a gun -  
Armed and read - y! I got a gun - spot -

(slightly muted)

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7  
3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

1.

E D A

sight trained on you!—

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "sight trained on you!". The guitar accompaniment is in the same key signature and consists of a series of chords and melodic lines. Below the guitar staff are fretboard diagrams for the first three measures, showing fingerings for the 7th, 5th, and 9th frets. The diagrams include 'x' marks for muted strings and an 'H' for a hammer-on in the final measure.

E D A

I'm in o -

P.S.

The second system continues the musical piece. The vocal line has the lyrics "I'm in o -". The guitar accompaniment features a melodic line with a long note held across several measures. Below the guitar staff are fretboard diagrams for the first three measures, showing fingerings for the 9th, 7th, and 2nd frets. The diagrams include 'x' marks for muted strings and a "P.S." (pull-off) instruction for the final note.

2.3.

D#5 E (echo) D

light } trained on you. (you) (you) (you) (you)  
sight }

(Muted)

P

The third system is marked "2.3." and features a vocal line with the lyrics "light } trained on you. (you) (you) (you) (you)". The words "light" and "sight" are grouped together with a closing brace. The guitar accompaniment includes a section marked "(Muted)". Below the guitar staff are fretboard diagrams for the first three measures, showing fingerings for the 7th, 5th, 8th, and 9th frets. The diagrams include 'x' marks for muted strings and a "P" (pull-off) instruction for the final note.

E D C

Armed and

(slightly muted)

9 9 7 7 7 5 5 5 5 5 5 5 5 5  
7 5 5 5 5 5 5 5 5 5 5 5 5 5  
x x x x 0 0 0

D C

read - y, — don't let me down to -

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5  
3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3

B

night!

7 9 x x 9 x x 7 9 9 x x  
5 7 7 7 7 7 7 5 7 7 7 7 7 7  
Sl. x x Sl. x x x x

To Coda

B

9 7 0 2 3 5 3 2 0 | 7 9 x x 9 7 7 7 7 x x x x

Sl.

C C# D D#

Ah!

7 9 x x 9 7 7 7 7 x x | 5 6 7 8 5 6 7 8 3 4 5 6

Sl.

Guitar solo

E +Fig. A

8va

D

A

Slide into double stops from half step below.

Sl. 10 10 10 Sl. 10 10 Sl. 10 10 Sl. 10 10 Sl. 10 10

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

E  
8va

D

A

10 10 10 10 10 10 10 10 | 10 15 16 16 15 15 15 0

9 9 9 9 9 9 9 9 | 9 14 14 14 14 14 14 0

E  
8va

D

A

15 12 12 15 12 12 15 12 12 | 17 12 15 12 17 12 15 12

E  
8va

D

A

15 12 12 15 12 17 12 12 15 12 17 12 14 12 | 15 12 17 12 14 12 15 12 17 12 14 12 15 12 12

E  
8va

D

A

17 19 20 | 16 18 | 16 18 17 20 | 20



E *loco* Full D 1/2 1/2 A

0 2 0 2 2 0 2 0 2 0

E D A

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

E D A Full Full

5 4 5 4 7 4 5 7 5 7 5 4 5 4 2 4 2 5 0

H P H P Sl. P Sl. P

C Full Full Full Full Full Full Full Full

7 6 7 4 7 4 5 4 5 7 5 7 4 7 4 5 4 5 7 5 4

P H

D D# E

7 5 4 7 5 4 7 5 4 7 5 4 7 5 7 6 5 3 0 0 0

Choppy

8 7 7 8

Sl.

D E D

Full + Full (m 3)

Full + Full

Full

Full

0 0 0 3 0 0 0 0 0 0 7 5 7

8 7 7 8

Sl.

C D

7 7 5 7 4 5 4 5 4 4 5 7 2 4 5 4 7 7 5 4 2

H H P Sl. H Sl.

Sl.

E D A E

0 9 7 0 0 7 0 0 7 7 2 0 3 4 2 0 0 7 0 0 7 0 0

H

# GONNA MAKE IT NINE

*D.S. al Coda*  
 (Voice) Are you

D A

Sustain

Coda

B

bkdg. voc.  
 (to - night)

Are you high to - night?  
 Is it hard e - nough?

Sl.

(to - night)

(bkdg. voc.)

Are you  
 Is it

Sl.

(to -

B

feel - ing right?  
loud e - nough?

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "feel - ing right?" and "loud e - nough?". The middle staff is a guitar melody line in treble clef, featuring a series of eighth notes and chords. The bottom staff shows guitar chords and fingering: 7-9, 9-9, 9-9, 9-9, 7-7, 7-7, 7-7, 7-7, 7-0, 2-3, 5-3, 2-0, 7-9, 9-9, 9-9, 9-9, 7-7, 7-7, 7-7. A "Sl." (slide) instruction is placed below the first and second measures of the guitar chords.

night)

D A

Are you high!

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "Are you high!". A slur is placed over the notes for "high!". The middle staff is a guitar melody line in treble clef, featuring a series of eighth notes and chords. The bottom staff shows guitar chords and fingering: 7-9, 9-9, 9-9, 9-9, 7-7, 7-7, 7-7, 7-7, 7-9, 9-9, 9-9, 9-9, 7-5, 2-2, 0-0. A "Sl." (slide) instruction is placed below the first measure of the guitar chords.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps, containing a whole note chord. The middle staff is a guitar melody line in treble clef, featuring a series of eighth notes and chords. The bottom staff shows guitar chords and fingering: 3-2-0, 5-3-2-0, 3-2-0, 5. A "5" is written above the final measure of the guitar chords.

# I'M GONNA MAKE YOU MINE

Words and Music by Andy Nye, Gary Barden, Michael Schenker and Ted McKen

Am **5fr.** 134111  
 Bdim/A **00102**  
 E5 **134** **7fr.** **XX**  
 Am/G **4 2910** **X**  
 Dm7 **10121** **5fr.** **X**  
 Esus4 **1394** **7fr.** **7fr.** **X**  
 E **1333** **7fr.** **X**  
 F#m **134111**  
 A **134211** **5fr.** **X**  
 B **1333** **X**  
 D **1333** **5fr.** **X**  
 G **134211** **X**  
 F5 **134** **XXX**  
 G5 **134** **XXX**

Medium Rock beat

Intro  
(Drums)

Am

*f* (Background guitar) (Slightly muted)

Background guitar: Muted

Bdim/A Am

continue bkgd. guitar

1. 2.

E5

# LET YOUR LOVE MAKE YOU MINE

Verse

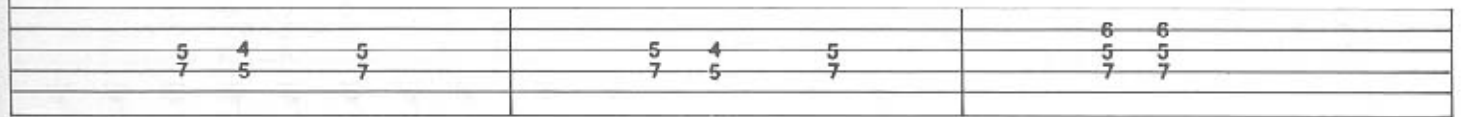
Am

Am/G

Dm7



The day that you came to me \_\_\_\_\_ was the



Esus4

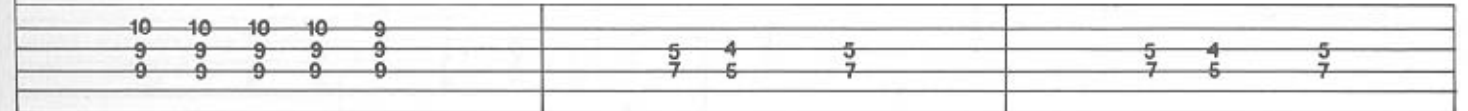
E

Am

Am/G



day that changed my world. Those mem - o - ries are sad - der now. \_



Dm7

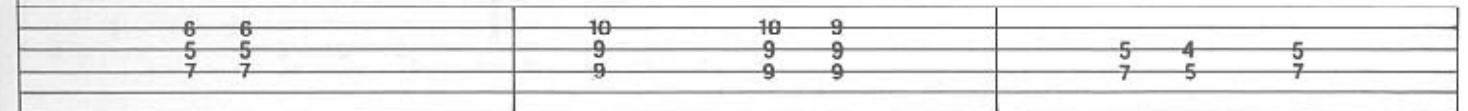
Esus4

E

Am



Was I to know it would go wrong? No, I did - n't leave.







B D E F#m

nev - er wan - na hear you say (that) I was liv - ing out a lie.

2 2 4 5 7 2 2 4

A B D E

I'll al - ways wan - na hear you say:

5 5 2 2 4 5 7

Chorus

Am G

I want you! I need you!

5 4 5 7 4 5 4  
7 5 7 9 5 7 5  
0

F(5) G(5) Am

I nev - er thought I'd find \_\_\_\_\_ some - one\_ who'll al -

The first system of music features a vocal line on a treble clef staff with notes G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment on a treble clef staff includes chords F(5) and G(5) with a melodic line. The fretboard diagrams show the following fingerings:   
 Measure 1: 3 3 1 | 3 1 | 5 3  
 Measure 2: 3 1 | 3 1 | 5 3  
 Measure 3: 0 3 4 | 0 5 7 | 5 4 5 7 | 7 9

G F(5) E

- ways be\_ there. \_\_\_\_\_ You know I'm gon - na make you

The second system continues the vocal line with notes G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment features chords G, F(5), and E. The fretboard diagrams show the following fingerings:   
 Measure 4: 4 5 4 | 5 3 3 | 3 3 1 | 1 1 1  
 Measure 5: 5 7 5 | 3 3 1 | 3 3 1 | 0 0 2 4 | 2 1 2 0

Am Am/G Dm7

mine. You said you'd come back\_ a - gain. \_\_\_\_\_ I

The third system features a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment includes chords Am, Am/G, and Dm7. The fretboard diagrams show the following fingerings:   
 Measure 6: 5 4 5 | 5 4 5 | 6 6 6 | 5 5 5 | 7 7 7

Esus4 E Am Am/G

nev - er knew ex - act - ly when... I nev - er could ac - cept the pain\_\_\_\_\_

Fretboard diagram for the first system:

10	10	10	10	9	9	5	4	5	5	4	5
9	9	9	9	9	9	7	5	7	7	5	7
9	9	9	9	9	9						

Dm7 Esus4 E Chorus Am

all the time\_\_\_\_\_ I took the blame.\_\_\_\_\_ I want\_ you!

Fretboard diagram for the second system:

6	6	10	10	10	10	9	5	4	5	7
5	5	9	9	9	9	9	7	5	7	9
7	7	9	9	9	9	9	0			

G F(5) G(5)

I need\_ you!\_\_\_\_\_ I nev - er thought I'd find\_\_\_\_\_

Fretboard diagram for the third system:

4	5	4	3	3	5	5
5	7	5	3	3	5	5
		x x	1	1	3	0 3 4

Am G F(5)

some - one\_ who'll al - ways be\_ there.\_\_\_\_\_

1. G 2. E

You know I'm gon - na make you You know I'm gon - na make you

Guitar solo

F#m A

mine.

wah - wah on

B Full D E 5

H

F#m SL A A.H. 3

H. P.

B Full 3 D E SL

H. P. Full

F#m A note: (Engage artificial harmonics while vibrating string) Octave A.H.

A.H. A.H.





Coda Am  
1st & 2nd  
Tacet

(mine.) I want you! I need you!

Fretboard diagrams for guitar accompaniment:

6	4	5	7	4	5	4
7	5	7	9	5	7	5
0						X X
						X X
						X X

I nev - er thought I'd find some - one who'll al -

Fretboard diagrams for guitar accompaniment:

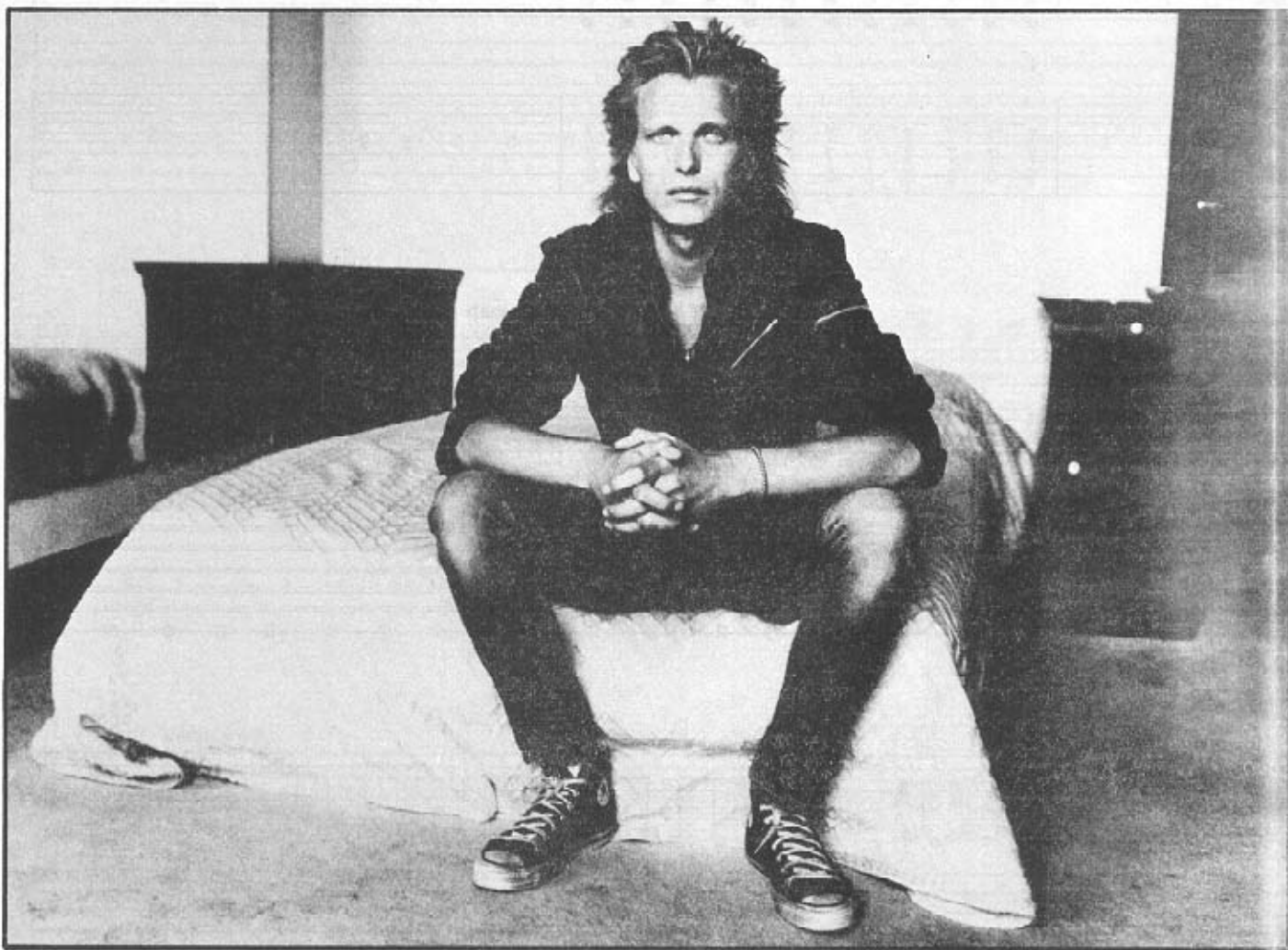
3	5	5	7	5	4	5	7
4	X X	X X	X X	3	0	3	4
	X X	X X	X X				
	X X	X X	X X				

ways be there. You know I'm gon - na make you

Fretboard diagrams for guitar accompaniment:

4	5	4	3	5	2	5	4	5	3
5	7	5	3	5	3	5	4	5	3
		X X	X X	X X					
		X X	X X	X X					
		X X	X X	X X					

# TO THE ARENA



PHOTOGRAPH BY [unreadable]



3 0 0 0 0 2 3 0 0 0 0 2 | 3 5 2 3 5 2 3 5 3 2 0 2

1.

3 0 0 0 0 2 3 0 0 0 0 0 | 3 3 5 2 2 3 5 5 2 3 0 2

2.

Solo 1

Bm

Sl.

3 3 5 2 2 3 5 5 2 3 0

Sl.

10 10 10 10 10 10 10 10 10 10 10 10  
11 11 11 11 11 11 11 11 11 11 11 11

slight bend

1/2 1/2 1/2 1/2

1/2 P

-1/2

(7)

9 9 9 7 9

# TO THE ARENA

Full  
Sl. H P H P  
5  
H Full  
Sl. H P H P  
Sl. Sl. Sl. Sl.

Sl.  
Sl.

D  
Full  
Full  
H Sl.  
Full  
Sl.  
Full + 1/2

Full  
Full + 1/2  
Full  
Full + 1/2  
Full  
P  
P



Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with notes and rests. Above the staff, there are dynamic markings: *Sl.*, *p*, and *Full*. Below the staff, the fretboard is shown with fingerings: 11, 10, 12, 10, 12, 10, 13, 10, 12, 10, 11, 9-11, 10, 12, 10, 11, 10, 12, 10, 11, 10.

Musical notation system 2: Treble clef, key signature of two sharps. The staff contains a melodic line with notes and rests. Above the staff, there are dynamic markings: *Full*, *Sl.*, *Full*, *Sl.*, and a series of *Full* markings with upward-pointing arrows. Below the staff, the fretboard is shown with fingerings: 13, 9-11, 10, 10-12, 9-11, 10, 10, 13, 10, 10, 13, 10, 10, 13, 10, 10, 13, 10, 12, 10, 12, 10, 12. The system ends with a *Muted* instruction and an arrow pointing right.

Musical notation system 3: Treble clef, key signature of two sharps. The staff contains a melodic line with notes and rests. Above the staff, there are dynamic markings: *Em* and *(Muted)*. Below the staff, the fretboard is shown with fingerings: 0, 0, 0, 0, 0, 2, 3, 0, 0, 0, 0, 2, 3, 5, 2, 3, 5, 2, 3, 5, 3, 2, 0, 2.

Musical notation system 4: Treble clef, key signature of two sharps. The staff contains a melodic line with notes and rests. Below the staff, the fretboard is shown with fingerings: 0, 0, 0, 0, 0, 2, 3, 0, 0, 0, 0, 0, 3, 3, 5, 2, 2, 3, 5, 5, 2, 3, 0, 2.

Musical notation system 1. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 3 0 0 0 0 2 3 0 0 0 0 2 | 3 5 2 3 5 2 3 5 3 2 0 2.

1.

Musical notation system 2. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 3 0 0 0 0 2 3 0 0 0 0 0 | 3 3 5 2 2 3 5 5 2 3 0 2.

2. Solo 2

Musical notation system 3. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with dynamic markings (p) and articulation (accents). Above the staff are slurs and labels: D H P, H P H P, H P H P, H P H P. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 3 3 5 2 2 3 5 5 2 3 0 | 10 13 10 12 10 13 10 13 10 12 10 13 10 13 12.

Musical notation system 4. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with dynamic markings (p) and articulation (accents). Above the staff are slurs and labels: H P H P, H P H P, H P H P. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 10 12 10 13 10 13 10 12 10 13 10 13 10 12 10 13 10 13 10 12.

H P H P H P H P H P H P H P H P H P H P

Sl.

Sl. H P H P Sl. H P H P Sl. H P H P Sl. H P H P

(wah)

Sl. long slide

Sl. Sl. Sl. Sl. Sl. Sl. Sl. Sl. Sl.

8va

Interlude  
loco  
Em

A

Sl.

1. A 2.

Em Trill Trill

$\underline{\text{H}} \text{ } \underline{\text{P}} \text{ } \underline{\text{H}} \text{ } \underline{\text{P}} \text{ } \underline{\text{H}} \text{ } \underline{\text{P}} \text{ } \underline{\text{H}}$

$\text{H P H P H P H}$

A

Trill Bend neck slightly Pick slide

(wah) Sl.

Trill Bend neck to slightly lower pitch Pick slide

(wah)

(Bass/synthesizer) 24 Second theme Intro

Gm/Bb

Gradual glissando in synth.

G/B Cm

Ab Cm/G F7 Bb G7/B

Cm F Bb G7/B Cm F

D5

Gm wah on Full Eb Full F H P Bb Gm Full Eb

F D Gm Eb F Bb

Full Full Full Full

H P Sl

3 1 3 1 3 5

5 5 3 6 10 11 13 13

Sl

Gm Eb F

1+½

H P

15 15 11 12 13 13 10 8 10 8

D

Sl P Sl

10 9 12 10 12 11 14 13 15 15 14 15 14 12 11 12 12 10 9

Gm D Bb C

5 5 5 5 7 5 8 8 8 8 10 10



Eb D *rit.* ----- 2ndx

*Trills*  
P H P Sl. H P H P Sl. H P H P Sl. H P H P Sl. H P H P

13 13 15 13 12 13 12 13 12 10 12 10 12 10 8 10 8 10 8 7 8 7 8 7

On repeat ----- ritard gradually

Slow G Eb

*rit.* ----- *8va* Full Full P Full Full

*Hold bend*

10 9 10 7 14 14 12 18 18

F Bb Gm Eb

*8va* Full Full P Full Full

18 16 18 16 15 15 17 15 18 17 15 17 17

F D Gm Eb

*8va* Full Full Full Full Full

15 13 12 13 12 15 13 12 15 14 12 15 17 15 18 18 18

F *8va* Bb Gm Eb

*rit.*

1+½

17 17 18 20 22 22 22 18 20 20

D *ad lib. tempo* Gm

*8va*

Full P H P P

Cadenza

7

Muted

19 17 15 14 15 14 17 15 14 17 15 14 17 15 14 17 15 14 17 15 14

*8va*

Muted

5 5

H P

15 17 15 17 15 17 15 13 15 13 15 13 15 13 15 13 15 13 15 13

Sl.

*8va*

Muted

3 3 3

Sl.

P

H P

15 13 15 13 15 13 15 13 15 13 15 17 15 17 15 15 17 15 15 17 15

Sl.

8va

8va

8va

8va

# ATTACK OF THE MAD AXEMAN

Words and Music by Michael Schenker and Gary Barden

Chord diagrams for the following chords:

- B $\flat$ : 1333
- C5: 134
- D5: 134 (5fr.)
- Gm: 13411
- C: 1333
- F: 134211
- E $\flat$ : 1333 (6fr.)
- E $\flat$ 5: 134 (6fr.)
- B $\flat$ 5: 134
- F5: 134
- C/E: 3114 (5fr.)
- Gm/F: 1 0333
- Fadd2: 1 023
- C/E $^1$ : 2014
- Csus4: 3401
- Cm: 1342

Medium Rock beat

B $\flat$  Full C5 D5 B $\flat$  C5

Gtr. I

mf Full P

T: 13 13 13 15 15 15 12 13 12 15 13

A: (empty)

B: (empty)

Gtr. II

mf

T: 6 5 3 5 7 5 6 5 3 5 5 3

A: 5 5 5 5 5 5 5 5 5 5 5 5

B: 3 3 3 3 3 3 3 3 3 3 3 3

D5(m) B $\flat$  Full C5 D5

Full

H: 13 15 13 13 13 15 12 15

A: (empty)

B: (empty)

Gtr. III Gtr. II (sim.) B $\flat$  C5 D5

8va 1/2

H: 12 13 17 17 17 18 15 18

A: 7 7 7 7 7 7 7 7

B: 5 5 5 5 5 5 5 5

Gr. I  $B\flat$  C5 D5(m)

H

Gr. II  $B\flat$  C5 D5(m) (muted)

8va

H

Gm C

Gm  $B\flat$  C

Bend neck to lower pitch ( $\frac{1}{2}$ )

Bend neck ( $\frac{1}{2}$ )

# ATTACK ON

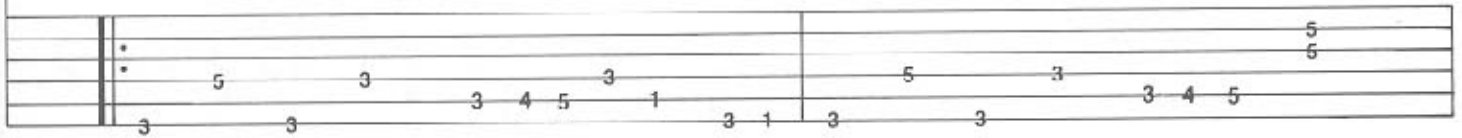
## Verse

Gm

C



Sneak - in' 'round the back\_ streets. Don't stay out too late... That  
 round \_\_\_ town his laugh - ter sounds deep in - to the night...

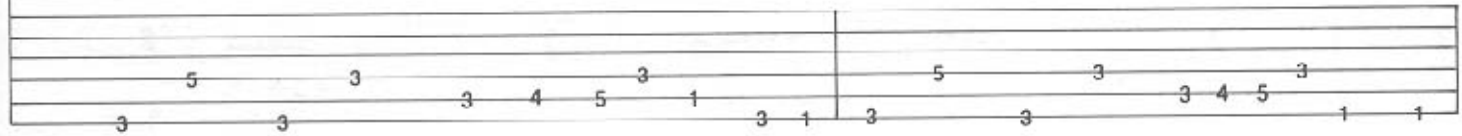


Gm

F



He's got some - thing he wants to give to you. He  
 flash of knife in the flick - er - ing light's for you. He



Gm

C



calls in his dreams\_ with his phan - tom screams... 'cause he  
 knows when he's down\_ but he's got to have more





Gm



Hide from shad - ows in the night. On - ly day will save - you. }  
thrives on ex - cess cel - e - bra - tion. }

Got - ta -



watch the at - tack - of the mad axe - man. He can take you an - y - time he pleas - es.

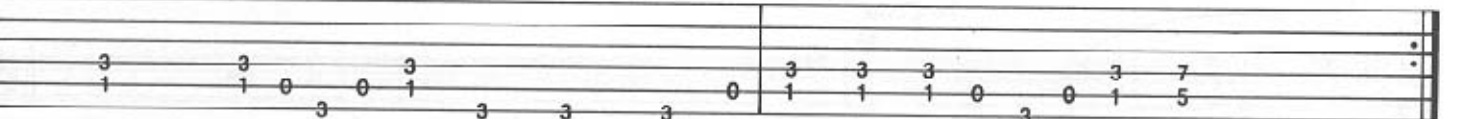


1.

D5



He wants to make you bleed. A -

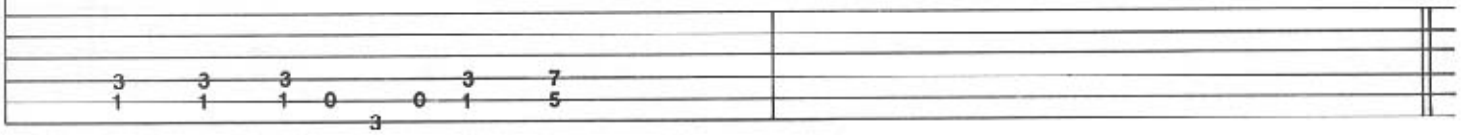
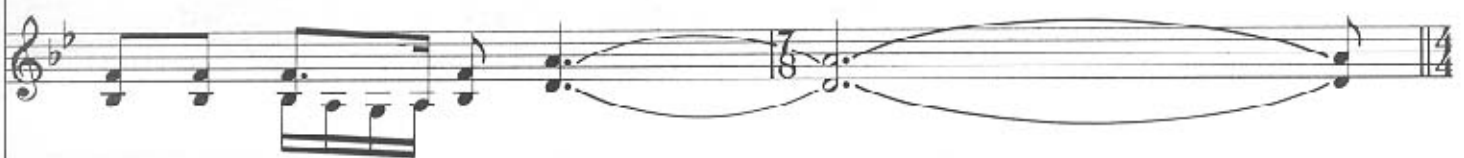


2.

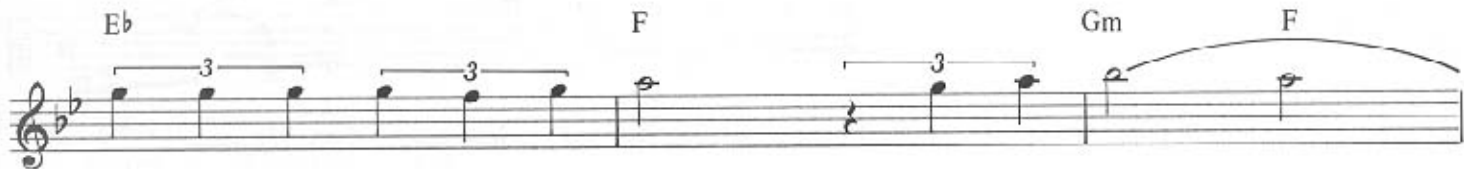
D5



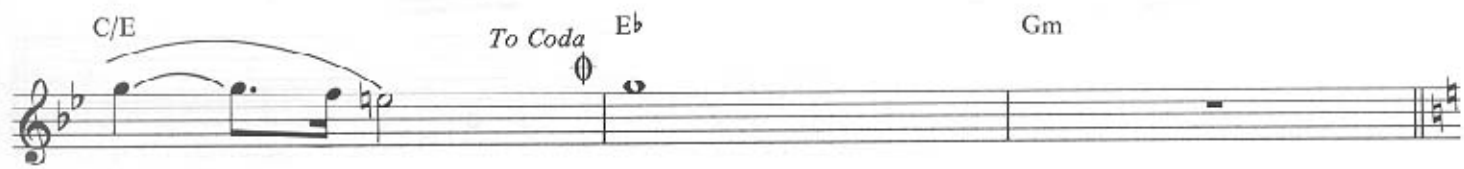
make you bleed.



Time af - ter time you can see him. }  
Time af - ter time in the wings you can see him. }



He's on - ly look - ing for fun in his dreams.



Ah.

Interlude

Gtr. I (*Slide guitar solo*)

F

Fadd2

C/E<sup>1</sup>

Musical notation for Gtr. I (Slide guitar solo). The treble staff shows a melodic line starting with a whole note chord F, followed by a melodic line with a triplet and a slide. The guitar staff shows fret numbers and slide markings: (1) Sl. 5, Sl. 5-8, 10-6, Sl. Sl., Sl. Sl. Sl.

Gtr. II (*Acoustic*)

*Sustain chord tones*

Musical notation for Gtr. II (Acoustic). The treble staff shows a melodic line with triplets and sustained notes. The guitar staff shows fret numbers: 1 3, 1 1, 1 3, 3 0, 2 0.

Fadd2

F

Musical notation for Gtr. I (Slide guitar solo) in the second system. The treble staff shows a melodic line with a slide and a whole note chord F. The guitar staff shows fret numbers and slide markings: 5, 5, 8, 0, 0, 0, Sl. 10-6.

Musical notation for Gtr. II (Acoustic) in the second system. The treble staff shows a melodic line with triplets and sustained notes. The guitar staff shows fret numbers: 2 3, 1 1, 1 2 2 3.

C/E<sup>1</sup> Csus4 C/E<sup>1</sup> Csus4 D.S. al Coda

Sl. Sl. Sl. Sl.

Sl.

Coda

E<sup>b</sup> Gm

Ah. Watch the at - tack of the mad axe - man.

fdbk. P fdbk.

Double time feel

Note: Sustain and allow higher overtone to feed back.

G<sup>5</sup> B<sup>b</sup>5 C<sup>5</sup>

Lead guitar: continue feedback into solo

(Rhythm guitar)

Sl.

G5 Bb5 C5 **Guitar solo** G5 Bb5 C5

(Rhythm gtr. sim.)

Full Full Full

wide vib. (unison bend)

fdbk. fdbk.

15 17 15

8va- G5 Bb5 C5

Full Full Full Full Full

Full Full Full Full Full

18 17 18 17 17 15 18 15 17

8va- Full G5 Bb5 C5

Full Full Full Full Full

Full Full Full Full Full

loco

P Sl.

15 17 15 17 16 15 5 5

Note: Bend and release like slow vibrato

5 6 3

5 3 5 3 4 5 5 3 4 5 3 4 5 3 4 5 3 4 5 3 5

H H

G5 Bb5 Full C5 Full

Sl. P x 1

Sl. 13 (13)

(hold bend) Full

G5 Full Full Full Bb5 Full Full Full C5 Full

(hold bend) Full (hold bend) Full (hold bend) Full (hold bend) Full Full Full Full Full Full Full

13 13 13 13 13 13 13 13 13 13 13 13

Full

Full P Sl. P P P Sl.

13 11 13 11 12 11 10 12 10 12 10 12 10 12 10 12 10 8

G5 Bb5 C5 Full wide vib.

Sl. Sl. Full wide vib. wide vib.

10 8 10 12 10 10 12 10 12 10 (8) x x 10 10 10

Sl.



G5 B♭5 C5

8va-----

Full Full Full Full Full Full Full Full

5 5 5 5

18 15 18 15 18 15 18 15 18 15 18 15

8va-----

*slow bend*

Full Full Full Full Full Full Full Full

5 5 5 5

15 17 15 18 15 17 15 18 15 17 15 18

G5 B♭5 C5

8va-----

Full + Full (M3) M3 Full Full

3

Full + Full (M3) M3 Sl. H P Full Full

18 15 18 15 18 15 18 15 18 15 18 15

G5 B♭5 C5

8va-----

Full + 1/2 Full + 1/2 Full + 1/2 Full + 1/2 Full + 1/2

3

Full + 1/2 Full + 1/2 (wide vibrato) Full + 1/2 Full + 1/2

H P Sl. Full + 1/2

22 22 22 22 22 18 22 18 20 18 17 20

G5                      Bb5                      C5

*8va*

Full + 1/2      Full

(wide vibrato)

Full

Full + 1/2

Full

3      3

3

20      15      18      17      15      17      17      15      15      17

Sl.      Sl.

Eb      Cm      Bb      Gm      Eb      Cm

*loco*

8-10      6      6-8      5      8-10      6      7

Sl.      Sl.      Sl.      H

Gm      Eb      Cm      Bb      Gm

3

8      7      8      7      5      5      5      8      8-10      6      6-8      5

(6)

H      H P Sl.      Gm Sl.      Eb Sl.      Cm

Eb      Cm      Gm Sl.      Eb Sl.      Cm

1/2      1/2

10      8      10      12      10      11      10

8-10      6

Sl.

Bb      Gm      Eb *8va*      Cm      Gm      Eb      Cm

3

H P      H P

11      10      11      10      10      15      15      17      18      17      15      17      15      15      18      18      17      18      20      18      20

Bb 8va- Gm Eb

Full Full + 1/2 Full + 1/2

Full P P Full + 1/2 Full + 1/2

20 18 20 18 19 22 22

Cadenza (Ad lib tempo)

Sl.

Sl.

F 8va-

Full Full 1/2

Full P P P 1/2 P

18 15 18 17 15 17 15 17

Gm

8va-

Full Full Full 1/2 (>) 1/2 (<) 3 Full

Full Full 1/2 (>) 1/2 (<) 1/2 Full

18 15 18 15 17 17 17 17 17

loco

15 15 17 17 15 15 17 17 16 16 15 15 13 13 15 15 19

slow slide

Full + 1/2

continue wide vibrato

Sl. Full + 1/2

G5

# ON AND ON

Words and Music by Michael Schenker and Gary Barden

Gm	C	Cm	F	G5	C5(add2)	E♭maj7
13 41 11	12341	13421	134211	3 00	300	00
F6	F5	F5	E♭	F#5	B♭5	B♭
XOXXX	X XX	XXXX	X 6fr.	XXXX	XXXX 6fr.	X B x
1 0	134	13	1333	13	13	1333

Poco rubato

Intro

Gm C Cm

(Polysynth. + string synth.)

F Gm C Cm F

Note: Guitar can simulate this line by swelling each note with volume control and vibrating each note (~~~~)

(Lead guitar)

background

T			
A			
B		( 1 0 1-3 1 )	( 3-5 3 )

G5 C5(add2) E♭maj7 F(6) G5 C5(add2) E♭maj7

(Background guitar) picking

T			
A	0	0	0
B	3	3	0

First system of musical notation. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It shows two measures of a whole note chord, labeled **F5**. The notes are F2, C3, G2, and C3. The bottom two staves are guitar tablature. The first staff shows fret numbers 10, 10, and 8 on the strings. The second staff shows a slide (*Sl*) moving from fret 10 to 9. The second system shows a similar structure with a slide from fret 10 to 8.

Second system of musical notation. The top staff is a treble clef with a key signature of two flats. It shows a sequence of notes with chords: **F(6)**, **G5**, **C5(add2)**, **Eb maj7**, and **F**. The bottom two staves are guitar tablature. The first staff shows fret numbers 1, 3, 6, and 1. The second staff shows fret numbers 3, 3, 6, and 1.

Third system of musical notation. The top staff is a treble clef with a key signature of two flats. It shows two measures of a whole note chord, labeled **F5**. The notes are F2, C3, G2, and C3. The bottom two staves are guitar tablature. The first staff shows fret numbers 3 and 3. The second staff shows fret numbers 3 and 3.

Fourth system of musical notation. The top staff is a treble clef with a key signature of two flats. It shows a sequence of notes with chords: **G5**, **C5(add2)**, and **Eb maj7**. The bottom two staves are guitar tablature. The first staff shows fret numbers 3, 3, 6, and 1. The second staff shows fret numbers 3, 3, 6, and 1.

Verse

Gm F Gm Eb Gm F Gm

1.3. (A) kiss of the wind\_ when the spir - its let fly to the cold - ness of\_ the sun\_   
 2. Blood on the streets\_ when the black skies shout and then peo - ple cry\_ no more\_

Fig. A

Bb F (F#) Gm F Gm Eb

I got no place\_ to hide\_ no - where to   
 dreams just fade\_ a - way\_ re - al - i - ties

Fig. A

Gm F Gm Bb F

run.   
 soar.

When the   
 His

Sl.



Fig. A

Wind gets high and the mountains sigh, I've got to get back home.  
 crime is his fate, can't think, can't re-late, il-lu-sions seized his mind.

Fig. A

The wind don't wait for no one, no one at  
 The key to all the an-swers are locked in his

To Coda  
 Chorus

all eyes. Move's (Moving)

Chorus

on and on and on and on and on.

Fig. B

Synthesizer (Harpichord tone)  
 (adapted for guitar)

11 10 7 12 9 8 11 | 8 8 11 10 10 10 | 11 10 7 12 9 11

Look be-hind the win-dow, win-ter's come.

8 8 11 10 10 11 10 | 11 10 7 12 9 8 11 | 8 8 11 10 10 10

B $\flat$  C E $\flat$  F

Guitar

11 10 7 12 9 8 11 8 8 11 3 3 1 1

Guitar solo No. 1

Gm F Gm E $\flat$

1/2 Full 1/2 Full Full *sva* p

1/2 Full P

Double stops — Bend & Release —  
 Bend half step on ② string  
 Bend full step on ③ string

*sva* Gm F Gm B $\flat$  F

1/2 Full P P P P *wide vibrato*

1/2 Full P P P *wide vibrato*

*sva* Gm F Gm

Full Full p Full p Full p

Full Full Full Full

8va

E $\flat$

Full P Full P Full P P P P P

6 6 3

10 15 18 15 10 15 18 15 10 15 18 15 10 15 18 17 15 17 17 17

8va

Gm F Gm B $\flat$  F

wah harm.

Full + 1/2 Full Major third Perfect fourth P4 P4 P4 P4 P4

3 3 3 3 3

Full + 1/2 + Full P4 P4 P4 P4 P4

17 17 17 17 17 17 15 17 17 16 15 13 15 13

wah harm. P

note: Long portamento bend from C to F (P4)

Gm F Gm E $\flat$

1/2 Full P 3

1/2 Full P

1/2 Full P

17 17 15 15 0 5 5 3 5 5 3 5 3 5 3

15 (15)

Gm F Gm B $\flat$  F

8va

Full + 1/2 3

Full + 1/2

17 17 17

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

Portamento bend

8va Gm F Gm

SL (17) 15 18 15 18 15 18 15 18 15

8va Eb

15 18 15 18 15 17 15 18 17 15 17 15 17 15 17 15

8va Gm F Gm

17 15 18 15 17 15 18 15 15 18 17 15 17 15 17 15 18 15

8va Bb F

18 15 18 15 17 15 17 15 17 16 17 17 17

*D.S. al Coda*

Gm F Gm

kiss of the wind\_ when the

8va

Full

(end solo No.1)

Fig. A

Full

Coda

Bb C Eb F

on and on\_ and on\_ and on\_ and on\_

Keyboard plays Fig. B

Bb C Eb F Bb C Eb

On and on\_ and on\_

F Bb C Eb F

and on\_ and on\_ (2nd time: look\_ be-hind the win-dow, win-ter's)

Guitar solo No. 2 (outro)

Chords: B $\flat$ , C, E $\flat$ , F, B $\flat$ , C, E $\flat$

Lyrics: come, \_\_\_\_\_ On \_\_\_\_\_ and on \_\_\_\_\_ and on...

Techniques: Sl. P, Sl., H P, H

Fingerings: 14-15, 13, 11, 13, 11, 10, 11, 10, 11, 10, 12, 10, 13, 12, 10, 8, 8, 10, 8

(Vocal vamp as background for solo)

Chords: F, B $\flat$ , C, E $\flat$ , F

Techniques: P, Sl. P, Sl., H P, Full

Fingerings: 10, 8, 10, 8, 14-15, 13, 11, 13, 11, 10, 11, 10, 11, 10, 12, 10, 13, 13, 13

Chords: B $\flat$ , C, E $\flat$ , F, B $\flat$ , C, E $\flat$

Techniques: Full, *Sva*, Full, Full, Full, P, *loco*, Sl., P, Sl., Sl.

Fingerings: 18, 18, 10, 17, 15, 18, 14, 15, 13, 11, 13, 11, 10, 11

Chords: F, B $\flat$ , C, E $\flat$ , F

Techniques: H P, H, A.H.

Fingerings: 10, 11, 10, 12, 10, 13, 12, 10, 8, 8, 10, 8, 10, 8

A.H.



B $\flat$  C E $\flat$  F B $\flat$  C E $\flat$

SL P SL H P Full Full H

14 15 13 11 13 11 10 11 10 11 10 12 10 13 13 13 13 14 15 13 14 (15) 13

*Sva* F B $\flat$  C E $\flat$

Full Full Full Full Full Full Full Full

13 13 13 13 13 13 13 13 0 17 15 18 15 17

*Sva* F B $\flat$  C E $\flat$

Full 1/2 Full P Full Full Full

Hold bend

17 17 17 15 17 15 17 17 15 17 15 17

*Sva* F B $\flat$  C E $\flat$  F

P SL H Full Full Full

P SL H H P P Full 15 16 15 15 16 15 17 15 18 15 10 17 15 18





# DOGS OF WAR

Words and Music by Gary Barden and Michael Schenker

Am C5 B5 A5 E5 G/B A#5

D5 Em D Em E C Bm

Medium Rock beat

(Em)

T 12 A 12 B 12

Volume swell Fdbk. (sustain)

bend neck

Note: Release and return in time

V open harmonics (bend neck)

VII open harmonics (1/2) (bend neck)

V open harmonics (bend neck) (1/2) VII open harmonics (1/2) (bend neck)

wah on A.H. P.S. Full f Full Full

A.H. H P H P Sl. P.S. 12 14 14

(E) 8va

(Em) Full Full Full Full Full

14 12 5 12 5 12 15 12 14 12 12

(E)

8va -----

Full 3 1/2 (Slight bend)

Full Full (-1/2) Sl.

14 12 15 12 14 12 14 (14) 12 12-10

(Em)

8va -----

1/2 Full Full P.S.

1/2 Full Full

12 10 H 12 12 12 10 12 12 P.S.

(E) (Em)

8va -----

Full Full Full Full 3

Full Full P Full P

14 14 P 12 15 12 15 12 15 12 14 12 14

C B(m) Am (Em)

8va -----

Full Full Full

Full P Full

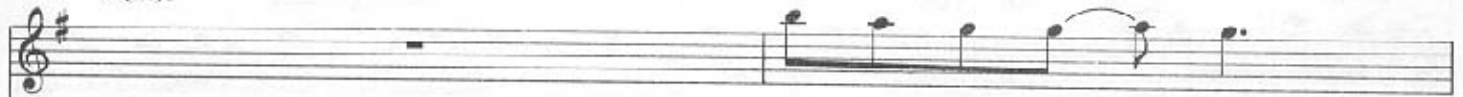
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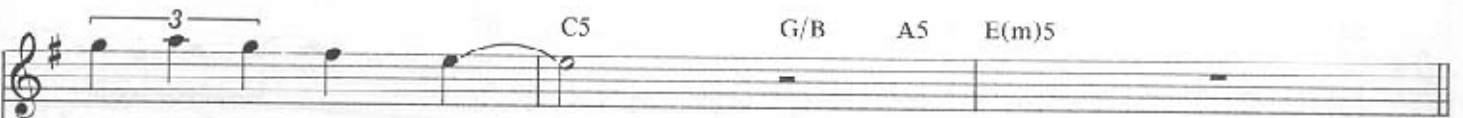
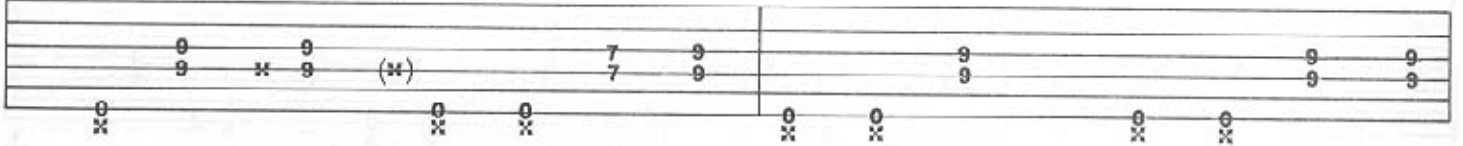




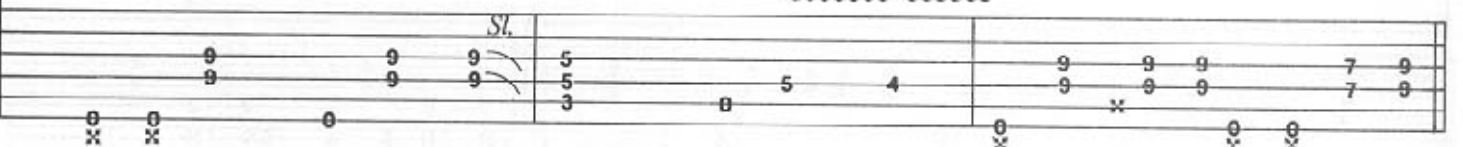
E(m)5



Here on the bright side,



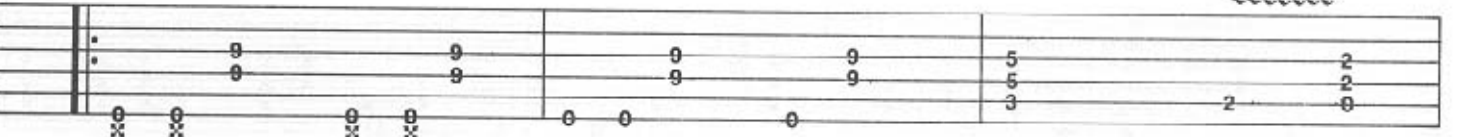
caught in the spot - light.



E(m)5



1.3. Warn - ing de - layed, — no chance — of e - lud - ing, —  
2. Mis - sion com - plet - ed, all — were de - feat - ed, —



E(m)5

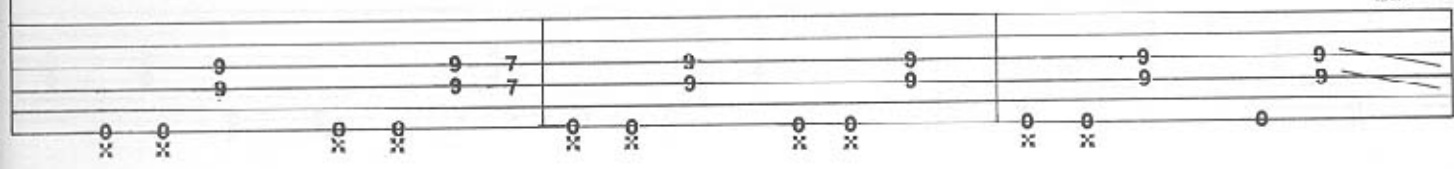


1.3. Time had run out.—  
2. *Tacet*

1.3. All that was left was the smoke from the ru - ins.—  
2. Blinded with fire, now filled with de - sire, —



*Sl.*



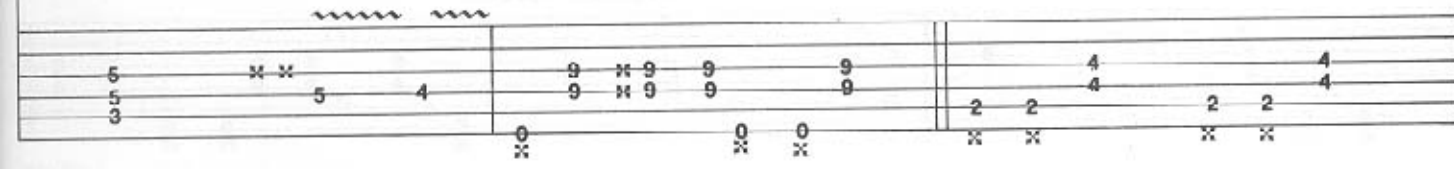
C5

E(m)5

B5



1.3. Shad - ows were long — as we forge —  
2. Mes - sage came thru — on the wings —



A#5 B5

B5 A#5 C



— through the night, —  
— of a prayer, —

look - ing for signs — of the day. —  
feel - ings were high — for a time. —



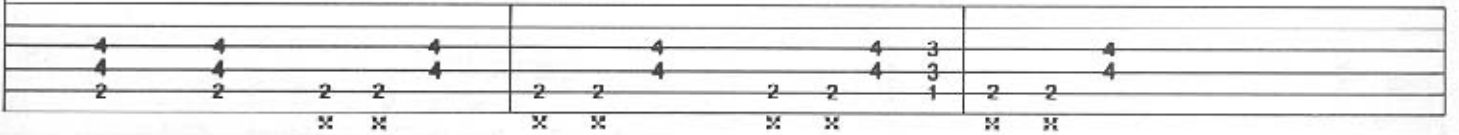
B5

A#5 B5



1. Keep-ing their minds\_ as they walked\_ out of sight,\_  
2.3. Slap on the backs\_ for the ones\_ who were dead\_

1. lead-ing the ho - urs a - way\_...  
2. till prob-'bly the wolves\_will at - tack\_...  
3. by some-one feel - ing the same\_...



Chorus

Em(5)

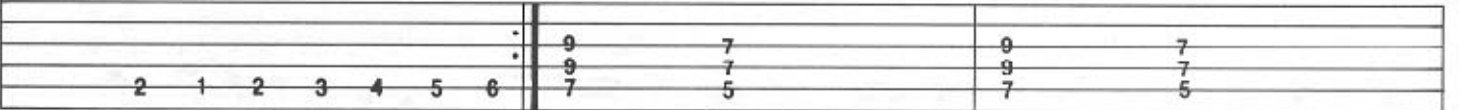
D5

Em(5)

D5



It is a\_ ri - dic - ulous world\_ when you're

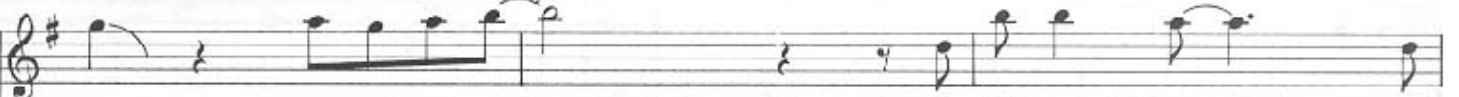


C5

B5

E(m)5

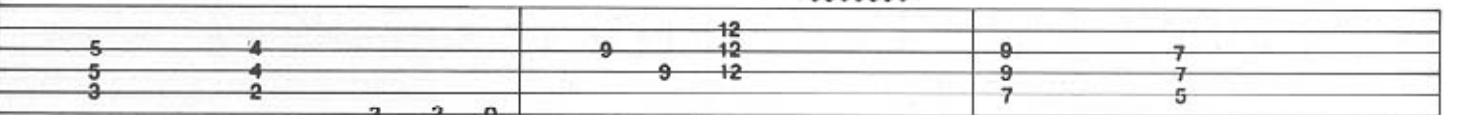
D5



out, out in the cold\_ The dogs of war\_ would



Bend neck vib.  
XII open harm.



Open harmonics  
Bend neck for vibrato

To Coda

Em(5) D5 C5 B5 E(m)5

Musical staff with notes and chords for the first line.

bite the hand\_ for a price\_ and de - liv - er more!\_

Musical staff with notes and a 'Bend neck' instruction.

Bend neck

(1/4)

Guitar fretboard diagram showing fingerings for the first line.

Bend neck (1/2 step lower)

Guitar solo No. 1

Em D H P P P etc. Em D

Musical staff for the first part of the guitar solo.

Guitar fretboard diagram for the first part of the solo.

C B(m) Em

Musical staff for the second part of the guitar solo.

Guitar fretboard diagram for the second part of the solo.

D Em D

Musical staff for the third part of the guitar solo.

Guitar fretboard diagram for the third part of the solo.

Note: Use filtering of wah to vary timbre of chordal forms. Rock the pedal gradually to change tonal emphasis.

C Bm Em

wah

Hold chord form

7 8 7 8 9 8 8 10 7 8 8 7 8 10

Em D Em D

9 7 9 9 9 7 9 9 9 5 7 7 7 5 7 7 7 5 4 5 7 4 5 5 4

C Bm Em

Muted

1/2

1/2

7 4 5 7 4 5 7 5 4 7 5 4 (7) 7 5 4 7 5 4 5 4 5 4 5

D Em D

1/2

1/2

shift shift

(2) 3 5 2 4 5 7 4 5 4 4 7 7 12 12 0

C Bm Em

Wide vibrato

Wide vibrato

(Bkgnd)

13 12 14 12 13 12 15 13 12 14 12 14 12 14 12 10

12 0 2 3





Figure A

C (B5 A5) Em P.S. Bend neck 1/2 1/2

Figure A

C D Em D.S. al Coda

trill trill

continue Figure A behind verse on D.S.

Figure A

Guitar solo No. 2

Coda D Em D

P P P P P P P Sl.

C Bm Em

3 tremolo picking

tremolo picking Sl. Sl. Sl. Sl.

8va Em D Em D

P Full Full Full

15 14 17 14 15 14 17 14 15 12 15 12 12 15 12 12

8va C Bm Em

Full P P Full 1 1/2 1 1/2

15 12 12 15 14 12 15 12 15 12 14 14 14 12 14 14 14 14 12 16 (14) SL

out chorus E(m)5 D5 F(m)5 D5 C5 Bm

It is a ri-die-ulous world-when you're out, out in the cold-

loco

9 7 9 7 5 5 3 2 0

E(m)5 D5 E(m)5 D5

The dogs of war- would bite the hand- for a price-

9 9 12 12 12 9 7 9 7 7 7 7 5 7 5

1.2.3.

4.

C5

Bm

Em

Em

and de - liv - er more!\_

1/2

1/2

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "and de - liv - er more!\_" and features a melodic line with a fermata over the final note. The middle staff is a guitar melody line in treble clef, mirroring the vocal line. The bottom staff is a guitar fretboard diagram showing fingerings: 5-5-3 on the first string, 2-2-3-2-0 on the second string, 9-9-12-12 on the third string, and 5-7 on the fourth string. A 1/2 note rest is indicated above the final fret.

out solo

Em

D

Em

D

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melodic line with a fermata over the final note. The bottom staff is a guitar fretboard diagram showing fingerings: 13-12-14-12-13 on the first string, 12-15-14-12-14-12-15 on the second string, 12-13-12-14 on the third string, and 12-13 on the fourth string. The diagram includes dynamic markings 'P' (piano) and 'Sl' (slide) throughout the piece.

fade out

C










Bm

Em

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melodic line with a fermata over the final note. The bottom staff is a guitar fretboard diagram showing fingerings: 0-8-7-9-7-8 on the first string, 7-10-9-7-9-7-7 on the second string, 7 on the third string, and 7-12-12-44-14-15 on the fourth string. The diagram includes dynamic markings 'P' (piano) and 'Sl' (slide) throughout the piece. A bracket labeled "tremolo picking" spans the final two measures of the guitar part.

# TRY ME

Words and Music by Michael Schenker and Phil Mogg

Cm  **x** 13421  
 Bb  **x** 12341  
 Ab maj7  **x** 1 342  
 Fm  134111  
 Gm  134111  
 Ab  134211 4fr.  
 Bb/D  **x** 3114 3fr.  
 Fm7  131111  
 Eb  **x** 12341 6fr.

Moderately slow  
(Piano)

Intro Cm Bb Ab maj7 Fm Gm Ab Bb Cm Bb/D




*mf*

Slowly, in 2

Verse

Cm Bb



1. Tell me why we're nev - er more - than stran -  
 2. Tell me why we seem no' more - than stran -

Cm



- gers. Tell me why - you  
 - gers. Tell me why - the

Bb Ab maj7



nev - er let it show - } But when you're close to -  
 feel - ing nev - er goes. - }

Fm7



- me and whis - per, "I need you," - in the cold.

Cm Bb Ab maj7 Bb



- morn - ing light.







*Sl.* *Sl.* *Sl.* *Sl.* *Sl.*

6	8	8	9	11	9	8	6	
7	8	8	10	12	10	8	7	7
								8

*Sl.* *Sl.* *Sl.*

	6	3	3	4	4	6	7	8	6	4
3	7	3	4	5	5	7	7	8	7	5
3										

*Sl.* *Sl.* *Sl.*

3	4	4	6	9	8	8	9	11	9	8
3	5	5	7	10	8	8	10	12	10	8

*Sl.* *Sl.*

6			6	3	3	4	3	
7	7	3	7	3	4	5	3	
	8	3					3	





# ROCK BOTTOM

Words and Music by Michael Schenker and Phil Mogg

E: 0 2 3 1 0 0  
 E5: 0 1 9 4 (7fr.)  
 D5/E: 0 x x x 7fr. (0 1 1)  
 C5: x x x x (1 3 4)  
 D5: x x x x 5fr. (1 3 4)  
 Em: 0 2 3 0 0 0

B5: x x x x (1 3 4)  
 A5: x x x x 5fr. (1 3 4)  
 G5: x x x x (1 3 4)  
 Bm: x x x x (1 3 4 2)  
 C: x x x x (1 3 3 3)  
 B: x x x x (1 3 3 3)  
 G: x x x x (1 3 4 2 1 1)

Medium Rock beat

(E)

A

(Feedback)

Fdbk. — Note: Mute all other strings: (4) thru (1)

**B** E5 D5/E

E5 D5/E E5 D5/E (C5)

1. 2. C5 D5 C5 D5

**C** Main riff Em

(E5: 2nd guitar enters)

(c. lead guitar)

Fig. 1 (4 bars)

The first system of music consists of a treble clef staff and a guitar staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a repeat sign. The guitar staff shows fret numbers: 5, 0, 6, 7, 5, 7, 5, 7, 5, 0, 0, 0, 6, 7, 5, 0, 6, 7, 5, 7, 5, 0. A vertical bar line is placed after the 7th fret number.

The second system continues the melodic line in the treble staff and the guitar staff. The guitar staff fret numbers are: 7, 0, 0, 5, 0, 6, 7, 5, 0, 6, 7, 5, 7, 5, 7, 5, 0.

§ E(m)5

The third system features a treble clef staff and a guitar staff. The treble staff has a key signature change to two sharps (F# and C#). The guitar staff fret numbers are: (5), 0, 0, 0, 0, 6, 7, 5, 0, 6, 7, 5, 7, 5, 7, 0. The instruction "on D.S." is written below the first fret number. The guitar staff includes a trill-like figure with "H P" above it.

(Trill)

The fourth system continues the melodic line in the treble staff and the guitar staff. The guitar staff fret numbers are: 7, 0, 0, 0, 6, 7, 5, 0, 6, 7, 5, 7, 5, 7, 5, 0. The instruction "(Trill)" is written above the final notes. The guitar staff includes a trill-like figure with "H P H P H" above it.



Verse  
 D Em Guitar continues Fig. 1



1. 3. Sev - en - teen and na - ture's queen\_ you (all) know what I mean..  
 2. Shal - low earth is clos - in' in a - bove her lamps in your street..



Twen - ty - one, a - lone\_ one\_ you can  
 Lu - ci - fer\_ goes walk - in'



down see the num - bers run\_ Now you look so peace -  
 for you to meet. Min - utes pass so slow -



ly ful ly - in' there a - sleep.  
 by by the hands on your clock.



With the wings of God\_ a - bove you be - fore the spir - its meet..  
 Heav - en's door don't o - pen when you knock..

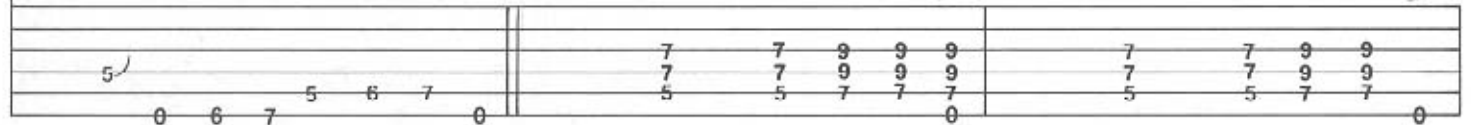
Chorus D5 E5 D5 E5



Rock hot - tom\_ rock hot - tom\_



E Pedal





5) 0 6 7 5 *p* 7 5 7 | 0 7 5 0 0 0 6 7 | 5) 0 6 7 5 *p* 7 5 7 0

*Trill* 7.6  
*Trill*  
 H P H P H P  
 0 7 5 0 0 6 7 | 5) 0 6 7 5 7 5 7 5 0

2.  
 Em

7 5 0 0 6 7 | 5) 0 6 7 5 *p* 7 5 7 0 | 0 7 5 0 0 0 6 7

Muted →  
 5) 0 6 7 5 *p* 7 5 7 | 0 7 5 0 0 0 6 7 | 5 0 0 6 7 5 *p* 7 5 7 0  
 Muted →

Bridge

**F** Half time feel

Em C5 B5

Will the dark -

Muted →

Muted →

E5 G5

ness \_\_\_\_\_ clos - in' in. \_\_\_\_\_

Sl. Sl.

C5 B5 Em

Will the light\_ re - veal\_ your soul?

*Sva* -----

Fill Full + 1/2 Full + 1/2

Full Full P

Sl. (9) / 16 15 17 17 15

C5 B5 E

One — sweet kiss — on your

*loco* Full 3 Full P

Fretboard diagrams for the first system:

16	14	12	14	14	12	14	St.	5	5	5	4	St.	9
								3	3	3	2		9
													9
													7

G C5 B5

clay cold lips, — One long sleep —

Fretboard diagrams for the second system:

St.	12	12	12	St.	5	4
12	12	12	12	X	5	4
10	12	10	12	X	3	2

Em

— you'll nev - er know. —

Fretboard diagrams for the third system:

		8	8	8	St.	8	8
X	8	8	8	X	X	8	X
0	7	7	7	X	0	7	7
				X	0		X





D5 Fdbk. Fdbk. E5

(7) (9)

7 7 5 7 9 7 5 0 9 9 9 9 9 9 9 9 9 9

7 7 5 7 9 7 5 0 9 9 9 9 9 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Muted →

Note: Harmonic feedback pitched a 10th above the fundamental

E D Fdbk.

(Sustain) →

(Fdbk.)

9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 5

9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 5

0 0

Muted →

E(m)5 D

Tremolo picking →

Sl. 9 Sl. 10

Tremolo picking → Tremolo picking →

Em D Slight fdbk.

Tremolo picking →

Sl. 14 Sl. 12 12 (12) Sl.

Fdbk.

Guitar solo No. 1

[H] Em *Note: Alternate right and left hand muting*

(Finger mute)

*Sl.*

F.M.

F.M.

F.M.

F.M.

(Palm mute)

P.M.

P.M.

F.M. F.M.

*p*

*H*

*H*

*H*

*H*

*p*

P.M.

*Sl.*

*H*

*p*

*Sl.*

Em

1/2

3

Gliss pick

3

Sl.

5 7 5 7 9 7 7 5 7 7 5 7

9 8 7

Gliss pick

3

3

3

Gliss pick

3

Gliss pick

3

Gliss pick

3

Gliss pick

3

Sl.

10

7 10 10 10 10 7 7 10 10 10 9 7 9

P P H

7 9 10 7 9 10 7 9 10 7 10 9 10 7 8 9 9 8

1/2

1/2

P

H

H

Sl.

7 5 7 5 7 5 6 7 5 7 7 5 7 9 9 9 7 9 7 8 9 7

Em

9 7 9 9 9 7 9 8 7

17 15

15 17 15 17 15 17 15 14 15 17 14 15

10 15 16 19 16 17 16 12 12 11 14 11 12 14 11 12 14 11 12 14

11 12 14 12 14 15 12 14 15 12 14 12 15 12 15 15 12 14 12



Em Full Full (Slow to full) Full Full Full Full + 1/2 Full

Full Full (Slow to full) Full Full Full Full + 1/2 Full

(Hold bend)

17 15 17 17 15 17 17 17 17

Full Full 3 7 Sl.

Full Full P 17 P Sl.

17 15 17 15 14 15 14 12 14 15 17 14 15 14 14 16 14 13

14 13 16 14 14 16 14 16 16 14 15 17 14 15 17

H

14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14



Em

15 14 15 17 14 15 17 15 14 17 15 14 17 15 14 17 15 14 12 15 14 12 14 12 14

14 12 12 14 12 11 14 12 11 14 12 11 14 11 (12) 11 12 14 16 14 16 14 15 16 14

Full + 1/2 (Wide vibrato) Full (Wide vibrato)

Full + 1/2 (Wide vibrato) Full (Wide vibrato)

15 16 5 4 5 5 4 5

4 4 6-7 7-9 9



Em 6 6 6 6

Em

Gliss pick

Unison bend Full

Gliss pick

Gliss pick

Full

Gliss pick

Full

Full

Full Wide vibrato

Full

Full Wide vibrato

Sl.

Interlude Relaxed

*Sempre legato*

1

*Simile phrasing*

P H Sl. P

1.

Sl. P H Sl. P H P

(Ex: #)

etc.

14 10 14

Harmony  
Diatonic sixth below principal melody.  
Note: On repeat, add harmony line: C# A C#, --- to sequence

2. *continue legato phrasing*

Em

*Sl.*

*Fdbk.*

*Sl.*

Em Em 1/2 1/2 Bm 3

HP

Full (Wide vibrato) Full Em Bm 3

Full (Wide vibrato) Full p

Em 1/2 1/2 Bm 3

(Slow bend)

Full Full Full Em Bm 3

Full Full Full





Em

6 6 6 6

H P H P H P H P H P

9 7 9 7 9 6 7 6 7 9 7 9 6 7 6 7 9 7 9 7

SL SL SL

6 6 6 6

H P P H P H P P

9 7 9 7 5 7 5 7 5 9 7 9 7 9 7 8 7 9 8 9 7

SL

6 6 6 6

P P P P P P P

10 7 7 7 9 7 8 7 7 7 9 7 10 7 7 7 9 7 8 7 7 7 9 7

6 6 6 6

(Slightly behind the beat)

P P P P P P P

10 7 7 7 9 7 8 7 7 7 9 7 10 7 7 7 9 7 8 7 7 7 9 7



Em  
8va

Full

5

Full

5

Full

5

Full

5

Full

5

14

12 15 12

14

12 15 12

(14)

12 15 12

14

12 15 12

14

8va

Full

5

Full

5

Full

5

Full

5

Full

5

12

15 12

14

12 15 12

14

12 15 12

16

14 17 14

14

12 15 12

16

8va

5

5

5

5

5

14

17 14

14

12 15 12

16

14 17 14

19

17 20 17

16

14 17 14

19

8va

5

5

5

5

5

17

20 17

16

14 17 14

19

17 20 17

21

19 22 19

10

17 20 17

21

Em

8va -----

8va -----

8va -----

8va (Unison bends)

8va Em

8va C B

Drums 2

8va Em G

8va C B

Double stop bends





Em *8va* G

Full Full Full Full Full

22 22 22 22

C *loco* B Em

Full (Hold bend) (Release half step) Slow release

2 2 2 2 2 2 2 2 2 2 0

(Hold bend) (Release half step)

G C

Full 3 P Sl. P P P P

2 2 0 2 0 2 4 4 3 5 3 4 7 5 8 6 7 5 8 5 8 5

B Em

P P P P P P P P P P

7 5 8 5 8 5 7 5 8 5 8 5 7 5 7 4 8 5 7 7 4 8 5 7 5 7 4 8 5 7 5

G C

Sl. 7 Sl. 8 P 12 8 P 12 8 P 12 8 P 12 8 P 12 8

B Em

P 11 7 P 11 7 P 11 7 P 11 7 11 Sl. 15 12 P 15 12 P 15 12 P 15 12 P 15 12 Sl. 15

8va G C

Sl. 19 15 P 19 15 P 19 15 P 19 15 P 19 15 Sl. 12 8 P 12 8 P 12 8 P 12 8 P 12 8

loco B E5

rit. (Crowd sounds)

Sustain Sustain

Reprise

K

Musical notation for the first system, measures 1-3. Chords: D/E, E, D/E, E. Includes guitar tablature with fret numbers 7, 9, 0.

Musical notation for the second system, measures 4-6. Chords: D/E, E, C5, B5, A5, D5. Includes guitar tablature with fret numbers 7, 9, 10, 8, 7, 5, 0.

*D.S. al Coda*

Musical notation for the third system, measures 7-9. Chords: D/E, E, C5, B5, A5, D5. Includes guitar tablature with fret numbers 7, 9, 10, 8, 7, 5, 0.

D5(see page 3)

Coda

Musical notation for the Coda section, measures 10-12. Chords: C5, B5, A5, D5, E5, D5/E. Includes guitar tablature with fret numbers 10, 9, 7, 7, 9, 9, 9, 7, 7, 7, 5, 5, 5, 0.

Musical notation for the final section, measures 13-15. Chords: E5, C5, B5, A5, D5, E5. Includes guitar tablature with fret numbers 9, 9, 9, 10, 9, 7, 7, 9, 9, 9, 7, 7, 7, 0.

Feedback shriek

Feedback shriek

D5/E E5 D5/E C5 B5

7 7 7  
7 7 7  
5 5 5

9 9 9 7 7 7  
9 9 9 7 7 7  
7 7 7 5 5 5

10 10 9 9  
10 10 9 9  
8 7 7 7

ritard. gradually

Slower E5

Conducted On cue

Full, Full, Full

(Unison bends)

Full Full Full

7 8 10  
9 10 12

(Tremolo picking)

Cadenza (ad lib tempo) (No time signature)

8va

Freely

Full

Full

H P H P H P H P

14 12 15 12 14 12 15 12 14 12 15 12 15 12 14 12 15 14 12 14 12

< 1/2 < 1/2

Note: Bends of less than a half step

8va

8 times

P P P P

15 12 15 12 15 12 15 12 15 12 15 12





8va

Musical notation for the first system, featuring a treble clef with a key signature of one sharp (F#) and a dotted line above labeled "8va". The staff contains a melodic line with notes and slurs, and a guitar fretboard diagram below with fingerings and dynamics like "Full" and "P".

8va

Musical notation for the second system, including a dotted line above labeled "8va" and performance instructions "Start rit." and "Gradual ritard." with arrows. The staff shows a melodic line and a guitar fretboard diagram with fingerings and dynamics.

8va

Musical notation for the third system, featuring a dotted line above labeled "8va" and a "rit." instruction with an arrow. The staff contains a melodic line and a guitar fretboard diagram with fingerings.

8va

Musical notation for the fourth system, including a dotted line above labeled "8va" and a "rit." instruction with an arrow. The staff shows a melodic line and a guitar fretboard diagram with fingerings and dynamics like "1/2" and "Full".

8va ..... loco

E5

Musical notation for the fifth system, featuring a dotted line above labeled "8va" and the instruction "loco". The staff shows a melodic line and a guitar fretboard diagram with fingerings and a "Sl." (slide) instruction.

ARE YOU READY TO ROCK  
ARMED AND READY  
ATTACK OF THE MAD AXEMAN  
CAPTAIN NEMO  
CRY FOR THE NATIONS  
DOCTOR DOCTOR  
DOGS OF WAR  
I'M GONNA MAKE YOU MINE  
INTO THE ARENA (Instrumental)  
LIGHTS OUT  
LOOKING FOR LOVE  
ON AND ON  
ROCK BOTTOM  
ROCK MY NIGHTS AWAY  
TRY ME  
VICTIM OF ILLUSION



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