

Tune to Eb:

1 = Eb ② = Bb ③ = Gb

4 = Db ⑤ = Ab ⑥ = Eb

Medium Rock ♩ = ca. 126

# BACK FOR MORE

A Intro

Solo: Acoustic 12-string Guitar

A5 Asus2 A5 G/A F/A

*mp* (Light Mute)

T  
A  
B

F(+4)/A F/A D5/A D/A D5/A D/A

Gadd2 G/A A A5

Sustain Chord Tones

Electric Guitar Band In

*f*



B Main Riff

Electric Guitar I

A5 Asus2 A5 G5 F(maj7b5)

*f* P.M. →

Electric Guitar II

F5

*f* P.M. →

D/A

D/A D6/A D/A Gadd2

D5/F#

D5/F# G5

C Verse  
E(7)

1. You turn him a - way\_ you tell him you're mine\_ You  
give him an inch\_ he took you a mile\_ He

Guitar I

Guitar II

make him be - lieve\_ you were one of a kind\_ You give him a cold\_ look you  
made you be - lieve\_ you're so - ci - ety's child\_ You get in his new\_ car



G5 1. G5 A5 Asus2 Am

more.

A5 Asus2 Am Fmaj9 F5 G5

Guitar II:

2. You

Sustain Tones-----

2. G5 E Chorus A5 Asus2 A5 G5

And you're back you're back for \_\_\_\_\_

F5

F(Maj.7b5)

D5/F#

more... You turn a - way you're

w/bar Sustain Tones

back for more.

G5

Sustain Tones

[F] Guitar Solo:

A5 Asus2 Am A5 Asus2 Am C F F(+4) F5

Gtr. II:

Hold Bend Full Full Full wide vib. wide vib.

F F(+4) F5 G5 Asus2 Am

*trm* *trm* A.H.

(6) 4 5 4 7 4 4 5 4 4 7 5 7 5 7 9 5 7 9 5 7 9 5 7 9 7 5 7

A5 Asus2 Am F F(+4) F5

*8va* *wide vib.* *w/bar*

20 20 19 15 17 19 15 20 17 14 17 14 15 17 14

F F(+4) F5

**G** E(7) Guitar II plyse Fig. **C**

*8va* rake Full 2

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

*8va*

Full

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



E(7)  
8va-----

15  $\frac{1}{2}$  12 15 12 15 2 15 12 14 12 15

8va-----

12 14 16 14 12 14 12 12 15 15 14 12 15 12 14 12 15 12 14 15 14 12 14 12 12 15 12 15

8va-----

14 12 14 12 11 12 11 11 14 14 12 14 12 (19) 19  $\frac{1}{2}$  19 18 17 15 17

And you're

8va-----

19 17 19 17 15 19 15 17 19 17 15 17 15 19 15 19 17 19 19  $\frac{1}{2}$  17 19

[H] Out Chorus  
A5

Gtr II: *Asus2* *A5* *G* *F/A*

back you're back for \_\_\_\_\_ more...

Guitar III: *8va* *loco*

Guitar I: *loco*

17						
2	5	4	7	4	7	5
2						3
0						

*F(+4)* *F* *G5* *D/A* *D6/A* *D* *G5*

You turn a - way \_\_\_\_\_ you're back for

5	4	7	4	7	5	4

*Gadd2* *G* *A* *A5*

more. And you're back you're

Feedback (*8va*)

Feedback

5	6	7	7	7	5	10
					7	9
						10
						9

Asus2

A5

G5

F

Four guitar chord diagrams are shown in a row. From left to right: Asus2 (open strings, 2nd fret on D), A5 (open strings, 5th fret on D), G5 (open strings, 5th fret on G), and F (1st fret on all strings).

back for \_\_\_\_\_ more. —

A.H.

A.H.  
15ma

Musical notation for the first system, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line features a long note on the 12th fret, followed by a slide to the 13th fret, and then a series of notes on the 10th, 9th, 10th, 8th, 9th, 7th, and 5th frets.

A.H.

A.II.

Bass clef notation for the first system, showing fret numbers 12, 13, 10, 9, 10, 8, 9, 7, 5. There are also some 'x' marks in parentheses above the notes.

F(+4)

F

G5

D/A

Four guitar chord diagrams are shown in a row. From left to right: F(+4) (1st fret on all strings), F (1st fret on all strings), G5 (open strings, 5th fret on G), and D/A (open strings, 2nd fret on D).

You turn a - way you're

Musical notation for the second system, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line features a long note on the 5th fret, followed by a series of notes on the 7th, 5th, 7th, 5th, and 3rd frets.

Full

Full

Bass clef notation for the second system, showing fret numbers 5, 7, 5, 7, 5, 3. There are also some 'x' marks in parentheses above the notes.

D6

D5

G5

Gadd2

G

A

Six guitar chord diagrams are shown in a row. From left to right: D6 (open strings, 2nd fret on D), D5 (open strings, 2nd fret on D), G5 (open strings, 5th fret on G), Gadd2 (open strings, 2nd fret on G), G (open strings), and A (open strings).

back for more.  
*Sva*-----

Musical notation for the third system, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line features a long note on the 17th fret, followed by a series of notes on the 15th, 17th, 15th, 17th, 20th, 17th, 17th, 20th, 17th, 21st, 19th, and 17th frets.

w/bar

w/bar

Full

Full

Bass clef notation for the third system, showing fret numbers 17, 15, 17, 15, 17, 20, 17, 17, 20, 17, 21, 19, 17. There are also some 'x' marks in parentheses above the notes.



D6/A D G5 Gadd2

8va-----6.4----- A.H. 15ma----- A.H. A.H. A.H.

Musical staff with notes and chords for the first system.

wide vib. wide vib.

A.H. Full A.H. A.H. Full A.H.

Fingerings for the first system: 12 14 12 10 12 10 9 10 9 10 12

Sounds: B

G A A5

Musical staff with notes and chords for the second system.

A.H. A.H.

Fingerings for the second system: 5 4 7 4 7 5 4 4 5 7 4 5 7 4 5 7 5 7

Asus4 A5 G5

Musical staff with notes and chords for the third system.

Fingerings for the third system: (10) 7 8 7 8 10 7 8 10 12 8 10 12 14 12 10 10 13 13 12 13 12

F (+) 8va----- F(+4) Fade Out

Musical staff with notes and chords for the fourth system.

Fingerings for the fourth system: 14 12 10 12 10 10 13 13 12 13 12 10 8 10 8 7 8 7 7 9 9 7 5 7 5 4 5 4 7 5 (7) 7 5 1/2

Tune to Eb:

⑥ = Eb ⑤ = Ab ④ = Db

③ = Gb ② = Bb ① = Eb

# I'M INSANE

Rock ♩ = 170

[A] Intro

Guitars only

Guitar I (Main Riff)

Musical notation for Guitar I (Main Riff) in 4/4 time. The staff shows a melodic line with chords (Am), G/A, C/A, (Am), G/A, C/A, and G5. The bass line consists of a steady eighth-note pattern. A P.M. (pick attack) arrow points to the first measure. The piece starts with a forte (*f*) dynamic. The guitar tablature below shows the fretting for the bass line: 5-7 on the 6th string, 0-0-0-0-0-0 on the 5th string, and 4-5 on the 4th string.

A Pedal → P.M. on ⑤ string →

Guitar II

Musical notation for Guitar II in 4/4 time. The staff shows a melodic line with chords (Am), G/A, C/A, (Am), G/A, C/A, and G5. The bass line consists of a steady eighth-note pattern. A P.M. (pick attack) arrow points to the first measure. The piece starts with a forte (*f*) dynamic. The guitar tablature below shows the fretting for the bass line: 4-5 on the 4th string, 5-5 on the 5th string, and 7-7-5 on the 6th string.

Band in

(Am)

Musical notation for Band in in 4/4 time. The staff shows a melodic line with chords (Am), G/A, C/A, (Am), G/A, C/A, and G5. The bass line consists of a steady eighth-note pattern. A P.M. (pick attack) arrow points to the first measure. The piece starts with a forte (*f*) dynamic. The guitar tablature below shows the fretting for the bass line: 5-7 on the 6th string, 0-0-0-0-0-0 on the 5th string, and 4-5 on the 4th string.

P.M. →

Musical notation for Guitar II (Band in) in 4/4 time. The staff shows a melodic line with chords (Am), G/A, C/A, (Am), G/A, C/A, and G5. The bass line consists of a steady eighth-note pattern. A P.M. (pick attack) arrow points to the first measure. The piece starts with a forte (*f*) dynamic. The guitar tablature below shows the fretting for the bass line: 4-5 on the 4th string, 5-5 on the 5th string, and 7-7-5 on the 6th string.



F5



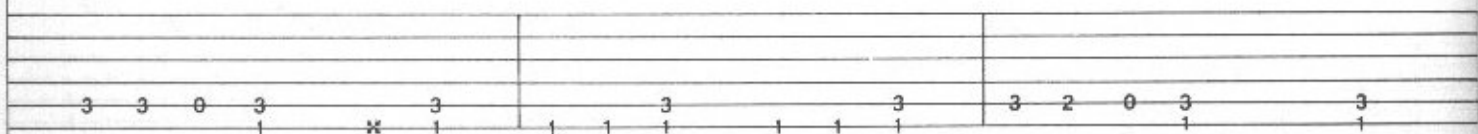
1. I can't re-mem-ber my num-ber  
 2. I can't see no col-ors

I can't re-  
 I can't

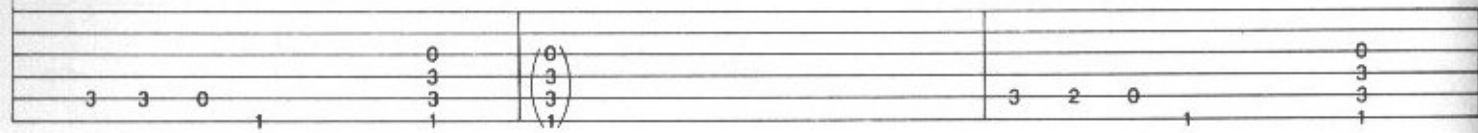
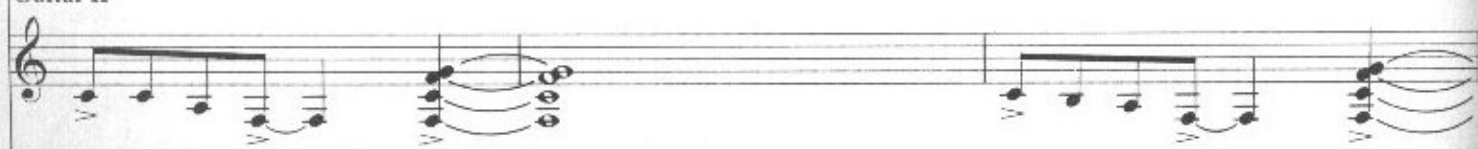
Guitar I



P.M.-----1



Guitar II

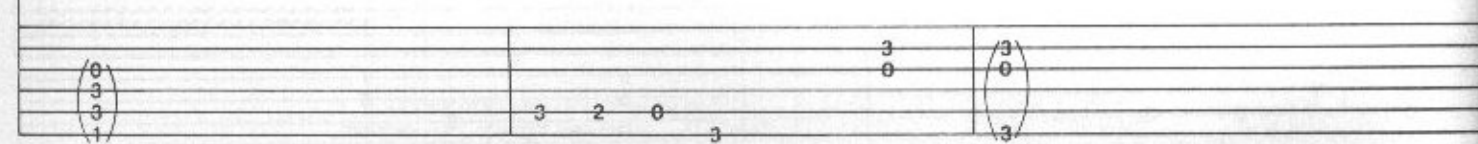
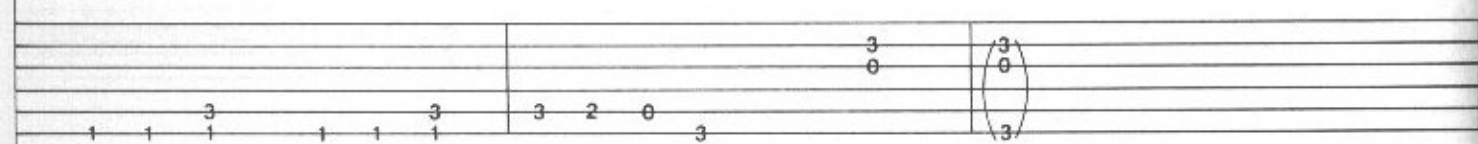


G5



mem-ber your name  
 play your games \_

I can't re-mem-ber all the trou-ble I'm  
 I should have lis-tened when my moth-er said \_





G5

D5/A

(2nd & 3rd times:)

in — child "child" — } Well I'm in -

Both Guitars: Guitars I & II

P.M.

Chorus

Am G/A C/A Am

sane sane Well I'm in - sane

Main Riff

P.M.

C/A G5/A Am G/A C/A

Well I'm in - sane Well I'm in -



E Guitar Solo

Am G/A  
(Rhythm Guitar plays Main Riff)

E D E

sane \_\_\_\_\_

Guitar Solo:

A.H.  
15ma

P.M.

A.H.

Full 1/2 Full

Sounding pitch: G

C/A Am G/A C/A

w/bar

Full 1/2 Full

Am G/A C/A

7 8 10 7 8 10 7 8 10 11 8 10 7 8 10 12 8 10 7 8 10 12 14 10 12 (9) 10 12 14 16 12 14 11 12 14 16 17 14 16 12 14 16

Am G/A

6:4 6:4 3

17 19 16 17 14 16 17 19 20 17 19 16 17 19 20

C/A G5/A Am G/A

8va-----

w/bar

(20) 17 17 17 20 17 20 17 20 17 20 17

C/A (-) Am G/A

8va-----

w/bar

20 17 20 17 20 17 20 17 14 17 14 17 20 17 14 14 17 14 17

C/A G5/A Am A.H. 15ma G/A A.H. 15ma C/A A.H. 15ma

8va-----

w/bar

A.H. 1/2 A.H. A.H.

Sounding pitch: F#

(17)(17)14 7 5 (5) 4 (5) 4 7 (5) 7 14

Am G/A C/A G5/A

14 14 13 17 13 17 18 17 13 17 13 12 13 12 14 (12) 14

F] Guitar I & II: Bridge Figure

Overdub Guitar

E D E

*mp* (Buried in mix) w/bar w/bar

15 12 15 12 (12) 15 12 17 15 12

E D E E D E

Flutter w/bar *vib.* w/bar

(12) 15 10 15 10 15 10

A.H. 1.5ma

w/bar w/bar Shake w/bar

A.H. Full 12 0 (0)

G Am G/A C/A

You lock me up in a pad - ed room\_

Left Hand only

Guitars I & II: Main Riff

w/bar P.M.

(0) 14 17 5 7 4 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am G/A C/A G5/A Am G/A

chain me to the flo - or Well I'm head - ed for a lo - bot -

The first system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'chain me to the flo - or Well I'm head - ed for a lo - bot -'. The second staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The third staff is the guitar chord diagram in standard tuning, showing fingerings for the vocal line's notes.

C/A Am G/A C/A G5/A

o - my — and I'm beg - ging them — for more —

*D.S. (to B) al Coda*

The second system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'o - my — and I'm beg - ging them — for more —'. The second staff is the piano accompaniment in treble clef. The third staff is the guitar chord diagram. The system concludes with the instruction 'D.S. (to B) al Coda'.

Coda

C/A G5/A Am G/A C/A

Well I'm in - sane Well I'm in -

The Coda section consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'Well I'm in - sane Well I'm in -'. The second staff is the piano accompaniment in treble clef. The third staff is the guitar chord diagram.

Am G/A C/A G5/A Am G/A

sane Well I'm in - sane

The first system of the score features a vocal line and a guitar accompaniment. The vocal line starts with the word "sane" and then "Well I'm in - sane". The guitar accompaniment consists of a treble clef staff with a melody and a bass clef staff with chords and fingerings. The chords are Am, G/A, C/A, G5/A, Am, and G/A. The bass line includes fingerings such as 5, 7, 0, 0, 0, 0, 0, 0, 4, 5, 5, 0, 0, 5, 5, 7, 0, 0, 0, 0, 0, 0, 5, 4, 5.

C/A Am G/A C/A G5/A

I'm in - sane.

The second system continues the musical score. The vocal line says "I'm in - sane." The guitar accompaniment continues with chords C/A, Am, G/A, C/A, and G5/A. The bass line includes fingerings such as 5, 5, 0, 0, 0, 0, 0, 0, 5, 5, 7, 0, 0, 0, 0, 0, 0, 5, 4, 5, 5, 7, 0, 0, 0, 0, 0, 0, 5, 4, 5.

Guitar I

A5 G5 A5

The Guitar I part features a treble clef staff with chords A5, G5, and A5. Below the staff is a diagram of a barre across the strings, with fingerings 10, 9, 7, 10, 9, 7, and a circled 10, 9, 7.

Guitar II

The Guitar II part features a treble clef staff with chords A5, G5, and A5. Below the staff is a diagram of a barre across the strings, with fingerings 7, 7, 5, 7, 7, 5, and a circled 7, 7, 5.

Tune to E $\flat$ :

① = E $\flat$  ④ = D $\flat$

② = B $\flat$  ⑤ = A $\flat$

③ = G $\flat$  ⑥ = E $\flat$

# IN YOUR DIRECTION

**A** Rock  $\text{♩} = \text{ca. } 126$

Guitar II Enters: (Play Fig. **A**)

Guitar I:

D5 C5/D D5 2 C5/D

P.M.  $\rightarrow$

*f*

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

D5 C5/D D5

P.M.  $\rightarrow$

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

Guitar I C5 6:4

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

Guitar II

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



**B** Riff B  
 A5 G5/A (Whang Bar In Time)  
 Guitar II  
 Guitar I

A G5 A5  
 G5/A A A.H. (15ma)

G5 A5 (Em) E F# G E B C A A5  
 Both Guitars

Guitar II  
 (G5/A) (Em) Both Guitars B5 (B5(add2))

C

Guitar II  
Guitar I

Guitar II (Tacet)

Guitar II:

who said it's right to be-lieve... Well minutes and days...

G5/A A G5 A5 G5/A

you slow-ly pass... I'm not wait-ing for you...

A A.II. (15ma) G5/A A

A.II Full

A5

You turn me round in your... di-rec-tion I'm look-ing for you...

G5/A A G5/A

Full

**D** Chorus

A G5 A5 Riff C  
(Em)

A5

Yeah! You steer me your way

Guitar Solo ends on D.S.  
Both Guitars

(G5/A)

(W/Bar)

(on D.S.)

(Em)

B5

(Em)

A5

in your di - rec - tion

(B5add2)

A5

(Em)

B5

To Coda

You pull me your way in your di - rec - tion

2nd time: G5/A

B5add2

2nd time

1.

B5

G

E

A5

A5

W/Bar

Musical staff showing notes for B5, G, and A5. A circled '6' indicates a barre on the sixth fret.

Musical staff with chords G5/A, A, and A.H. (15ma) with a 7 4 interval.

P.M.

Fretboard diagram for the first system with fingerings: 2, 2, 4, 4, 4 on the high strings and 0, 0, 0, 0, 0 on the low strings.

A.H. Full

Musical staff with notes and a circled '6' indicating a barre.

Fretboard diagram for the second system with fingerings: 7, 5, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 6, 7, 0, 0, 6, 7, 0, 0, 2, 9, 5, 7.

Musical staff with notes and a circled '6' indicating a barre.

Fretboard diagram for the third system with fingerings: 7, 5, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 6, 7, 0, 0, 6, 7, 0, 0, 2, 0.

Musical staff with notes and a circled '6' indicating a barre. Includes the instruction 'Both Guitars'.

Fretboard diagram for the fourth system with fingerings: 7, 5, 0, 0, 2, 5, 0, 0, 0, 0, 0, 0, 6, 7, 0, 0, 2, 2, 0, 0, 2, 2, 0, 0, 0, 3.

Well cit - y lights\_ are shin - ing on\_ me who said it's time to go\_

Riff B

G5/A A A.H. (15ma) G5/A

A.H. Full

A - bus - ing you all a - cross\_ the coun - try

A5

A G5 A5 G5/A A

Full

said I feel hot coals\_ Yeah!

A5 E G A B5

G5/A A G5 A5

P.M.

Full

Guitar Solo

G D5 C5

Gtr. II  
Guitar III

1/2 Full 1/2 Full

12 12 12 10 10 7 7 7 5 5

D5

8va

6:4 6:4 3 3

12 13 15 12 13 17 (x) 13 17 13 17 18 17 13 17 13 12 13 12 15 12 15 (x) 13 12

D5 C5 D5

8va

loco

6:4 6:4 loco 6:4

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

D5 C5

6:4 6:4 3 3

7 10 7 10 7 10 7 10 7 10 10 12





D5



8va

Musical notation for the first system, including a treble clef staff and a guitar staff. The treble staff features a triplet of eighth notes, a dotted quarter note, and two 6:4 sixteenth-note patterns. The guitar staff shows fret numbers 14, 13, 13, 15, 13, 17, 13, 17, 18, 17, 13, 17, 13, with an upward arrow labeled "Full" pointing to the 15th fret.

D.S. to **D** al Coda

8va

Musical notation for the second system. The treble staff contains 6:4 and 7:4 sixteenth-note patterns, followed by a triplet. The guitar staff includes fret numbers 12, 13, 12, 10, 12, 10, 13, 12, 13, 12, 10, 8, 10, 8, 10, 8, 10, 7, 10, 8, and a final fret 10 with an upward arrow labeled "Full".

Coda (Em)

A5

G5

(Em)

B5

You steer me your way

Musical notation for the Coda section, including a treble clef staff and a guitar staff. The guitar staff shows fret numbers 4, 5, 2, 3, x, x, 0, (2), x, x, 10, 9, 8, 7, 4, 5, 2, 3, x, 4. Above the guitar staff, there are wavy lines labeled "(Gtr. II)".

(Em)

A5

G5

in your di - rec - tion \_\_\_\_\_ You pull me your way \_\_\_\_\_

B(sus2) P.M. Both Guitars

2 2 10 8  
4 4 9 7  
(4) 2 2 2 2 x x 2 x x (2) x x x x x x 4 5 4  
2 3 0 2 3 x 0 (0) x x x x x x 2 3 x 4 5 4

in your di - rec - tion \_\_\_\_\_

Em A5

Guitar I

4 (4) 10 (10)  
(2) (4) 9 (9)

Guitar II

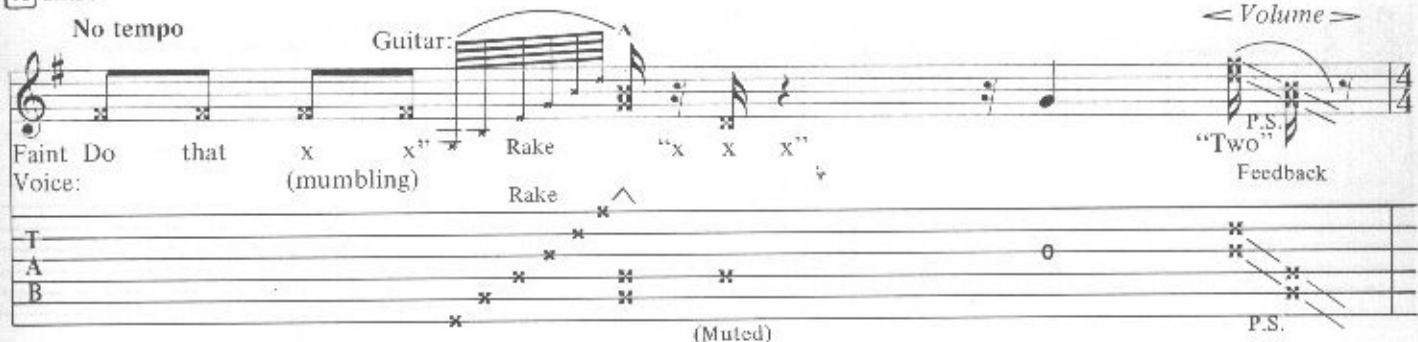
4 5 4 5 2 (2)  
(2) (2) x x x x x x

⑥ = D

# LACK OF COMMUNICATION

**A** Intro

No tempo

Guitar: 

Voice: Faint Do that x x" Rake "x x x" "Two" Feedback

(mumbling) Rake

(Muted) P.S.

*< Volume >*

Rock ♩ = ca. 142

Count:

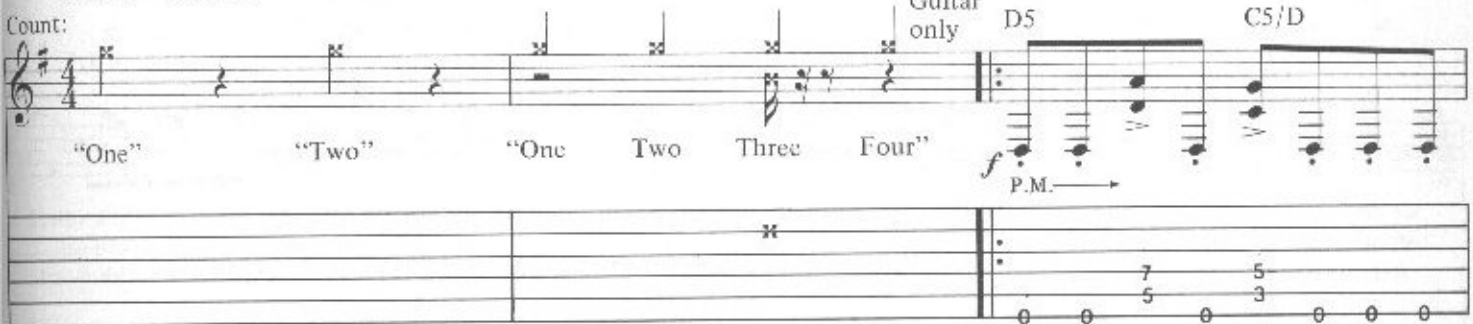
Count: "One" "Two" "One Two Three Four"

Main Riff D Pedal

1st time Guitar only

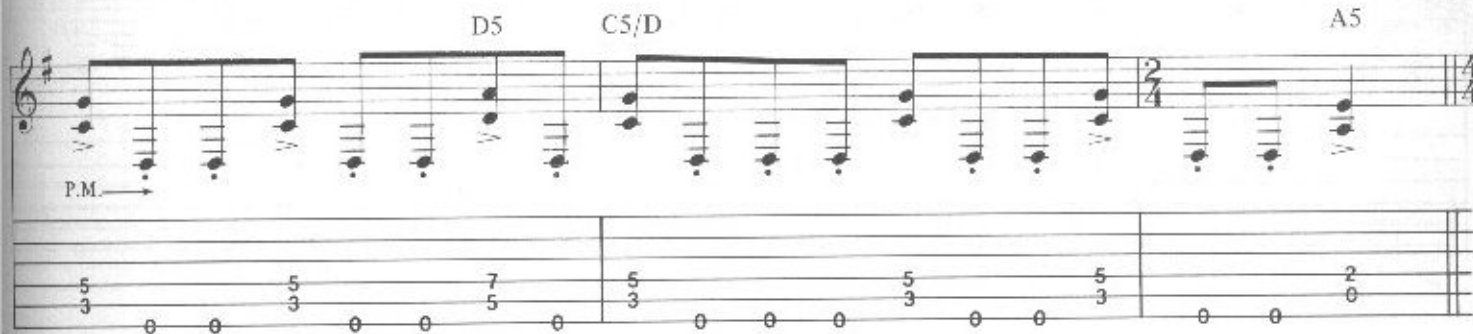
D5 C5/D

P.M. →



D5 C5/D A5

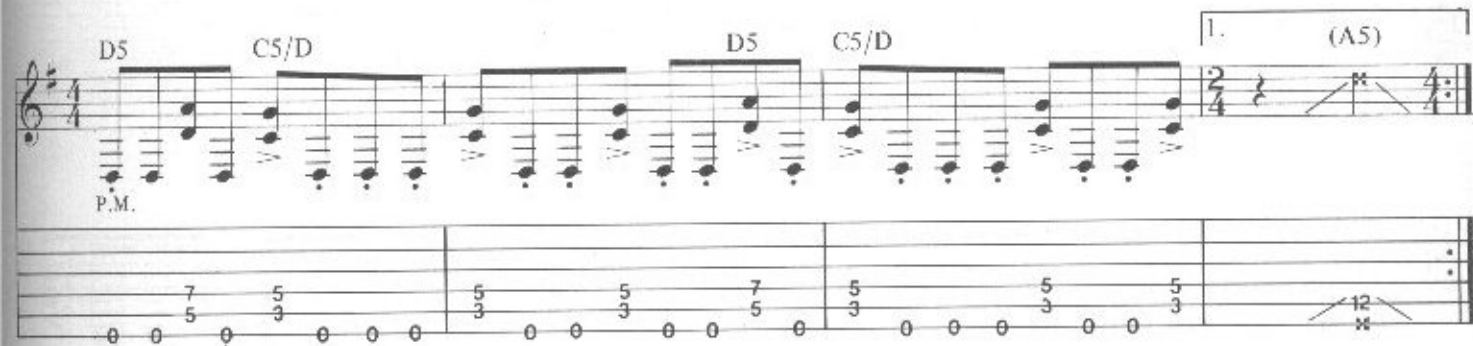
P.M. →



D5 C5/D D5 C5/D

1. (A5)

P.M. →



2. B F5

Guitar II:

A5

1. Too man - y prob - lems the  
 2. Look all 'round me you're  
 3. You're so to - geth - er you

Guitar I: All

F5

D5

world can't solve — Too man - y peo - ple no one wants to be — in - volved —  
 stand ing tall — Hold tight no one's gon - na an - swer your call —  
 fall a - part — You nev - er miss when you're shoot - ing straight from the heart —

Both Guitars:

Main Riff

C5/D

D5

C5/D

Lack of com - mu - ni - ca - tion, back off!

P.M. →

Guitar II: **A5** **F5**

Keep re - ar - rang - ing it's all the same —  
 Put up our boun - d'ries we build our walls —  
 You see it your way I'll see it mine —

Guitar I

**F5** **G5** **F5** **D5 (Main Riff)** **C5/D**

al - ways say - ing some - one else — is to blame —  
 it's all right no - one's gon - na chase us at all — } Lack of com -  
 our con - ver - sa - tion is a use - less change of lives —

Both Guitars

**D5** **C5/D** 1. **A5** 2.3. **A5**

mu - ni - ca - tion, back off!

C] Bridge

Guitar II: <sup>G5</sup> <sup>F5</sup>

Time's pass - ing us by — we have our

Guitar I:

<sup>D5</sup> <sup>F5</sup>

rea - son — No one — wants to try —

P.M. →

<sup>F5</sup> <sup>G5</sup>

we have our rea - son — Ques - tions ask -

P.M. →

ing why— we have our rea - son—

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "ing why—" and "we have our rea - son—". It features a melodic line with a fermata over "why—" and a trill on "rea - son—". The middle staff is a guitar line with chords and melodic fragments. The bottom staff shows fretboard diagrams with fingerings: 9 7, 9 7, 9 7, 5 7, 3 3, (3 3), 7 5, 7 5, 7 5, 7 5, 7 5, 7 5, 7 5.

Prob - lems\_ still a - rise— we have a

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Prob - lems\_ still a - rise—" and "we have a". It features a melodic line with a fermata over "a - rise—" and a trill on "a". The middle staff is a guitar line with chords and melodic fragments, including "P.M." markings. The bottom staff shows fretboard diagrams with fingerings: (7 5 6), 0 0 0 0 0 0, 0 0 0 0 0 0, 7 5, 5 3, 3 3, (3 3), 3 3 3 3 3 3.

rea - son for—

*To Coda*

Both Guitars →

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "rea - son for—". It features a melodic line with a fermata over "for—" and a trill on "rea - son". The middle staff is a guitar line with chords and melodic fragments, including "P.M." markings. The bottom staff shows fretboard diagrams with fingerings: 3 3, 3 3, 3 3, 3 3, 0, (0), 7 5, 5 3, 0 0 0 0, 5 3, 5 3, 7 5, 0.

C5/D

Vocal: "Back off!" A5

(Guitars Tacet)

**D** Guitar Fill

Rhythm Guitars play Main Riff

D5 C5/D D5

8va

Release to half step

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

C5/D 8va<sub>1</sub> loco

D.S. to **B** at Coda A5

1/2 1/2

Main Riff

Coda

D5 C5/D D5 C5/D

Lack of com - mu - ni - ca - tion, back off! Lack of com -

Guitars I & II

P.M. →



A5 D5 C5/D D5

mu - ni - ca - tion, Lack of com - mu - ni - ca - tion, back

P.M.—

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note G4, followed by a half note A5-G4, and then a quarter note G4. The guitar accompaniment features a 2/4 time signature and a key signature of one flat. The first measure has a whole note chord of G2-D2-A1. The second measure has a half note chord of G2-D2-A1 and a half note chord of G2-D2-A1. The third measure has a whole note chord of G2-D2-A1. The guitar tablature shows the following fret numbers: 0 0 0 | 0 0 5 0 5 3 | 5 3 0 0 5 3 0 0 5 0.

C5/D A5 D5 C5/D

off! Well back off! — Lack of com -

Well back off! —

Detailed description: This system contains measures 4 through 6. Measure 4 has a quarter note G4, followed by a half note A5-G4, and then a quarter note G4. Measure 5 has a quarter note G4, followed by a half note A5-G4, and then a quarter note G4. Measure 6 has a quarter note G4, followed by a half note A5-G4, and then a quarter note G4. The guitar accompaniment continues with the same pattern. The guitar tablature shows the following fret numbers: 5 3 0 0 0 | 5 3 0 0 5 3 0 0 2 0 | 0 0 5 0 5 3 0 0 0 0.

D5 C5/D A5

mu - ni - ca - tion, back off! In the age of the mod - ern man! —

Detailed description: This system contains measures 7 through 9. Measure 7 has a quarter note G4, followed by a half note A5-G4, and then a quarter note G4. Measure 8 has a quarter note G4, followed by a half note A5-G4, and then a quarter note G4. Measure 9 has a quarter note G4, followed by a half note A5-G4, and then a quarter note G4. The guitar accompaniment continues with the same pattern. The guitar tablature shows the following fret numbers: 5 3 0 0 5 3 0 0 7 5 | 5 3 0 0 0 5 3 0 0 5 3 | 0 0 0 0 2 0.

D5 C5/D D5 C5/D

Lack of com - mu - ni - ca - tion, back off! We see the prob - lems but

The first system of the score consists of three staves. The top staff is the vocal line in 4/4 time, with lyrics: "Lack of com - mu - ni - ca - tion, back off! We see the prob - lems but". The second staff is the guitar accompaniment, featuring a rhythmic pattern of eighth notes. The third staff is the bass line, showing a sequence of chords: D5 (000202), C5/D (020303), D5 (000202), and C5/D (020303).

A5 D5 C5/D D5

we don't real - ly un - der - stand! Lack of com - mu - ni - ca - tion, back

The second system continues the piece. The vocal line starts with "we don't real - ly un - der - stand!" in 2/4 time, then transitions to 4/4 time with "Lack of com - mu - ni - ca - tion, back". The guitar accompaniment maintains the eighth-note pattern. The bass line shows chords: A5 (020202), D5 (000202), C5/D (020303), and D5 (000202).

C5/D A5 D5 C5/D

off! Lack of com - mu - ni - ca - tion!

Guitars I & II continue Main Riff  
Guitar III: Outro Solo

(Barely audible)  
p

The third system concludes the piece. The vocal line says "off! Lack of com - mu - ni - ca - tion!". The guitar accompaniment continues with the main riff. The bass line shows chords: C5/D (020303), A5 (020202), D5 (000202), and C5/D (020303). The final bass line includes a solo section with notes 12, 10, 12, 12.

D5 C5/D A5  
 mu - ni - ca - tion, back off. Lack of com - mu - ni - ca -

(12) 10 12 12 (12) 10 12 10 12

D5 C5/D D5 C5/D A5  
 Lack of com - mu - ni - ca - tion, back off! Lack of com - mu - ni - ca -

(12) 5 5 (5) 5 3 5 (5)

*mf* Full Full Full Full

D5 C5/D D5 C5/D A5  
 Lack of com - mu - ni - ca - tion, back off! Lack of com - mu - ni - ca -

8va- (15) 15 13 15 13 15 13 15 15 15 15 15 15 15 15 15 15

Full (Release to half step) Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full

Chord progression: C5/D, D5, C5/D, A5

Melody: Lack of communication, back off! Back off! Well back off!

8va

2 1/4

15 13 15 15 15 15 15 15 15 10 13 15 (15) 15 15 15

10 10 12 14

15 15

Chord progression: D5, C5/D, D5, C5/D, A5

Melody: Lack of communication, back off!

8va

choppy phrasing

15 15 12 12 10 12 12 (12) 10 13 (12) 10 13 13 13 13 13

12 12

Chord progression: D5, C5/D, D5, C5/D5

Melody: Lack of communication, back off!

8va

slow bend 1/2 Full

13 13 10 13 12 10 12 (12) (12)

Begin Fade

Fade out

Tune to Eb:  
 ① = Eb ④ = Db  
 ② = Bb ⑤ = Ab  
 ③ = Gb ⑥ = Eb

# ROUND AND ROUND

Medium Rock ♩ = ca. 128

Guitar I

Musical notation for Guitar I, measures 1-4. Includes a boxed 'A' above the first measure, a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The first measure contains a chord with notes E, G, B, D. The second measure has a dynamic marking *f* and a 'P.M.' (palm mute) instruction with an arrow. The third measure has a chord with notes E, G, B, D and a circled '7' above it. The fourth measure has chords with notes D, F, A, C and a circled 'C' above it. The notation includes stems, beams, and slurs.

Fingerings for Guitar I, measures 1-4. Treble clef. Measure 1: T=9, A=9, B=7. Measure 2: T=8, A=9, B=9. Measure 3: T=8, A=9, B=7. Measure 4: T=7, A=7, B=5. Measure 5: T=(7), A=5, B=5. Measure 6: T=7, A=5, B=5. Measure 7: T=3, A=3, B=3. Measure 8: T=3, A=3, B=3. Measure 9: T=3, A=3, B=3.

Guitar II

Musical notation for Guitar II, measures 1-4. Includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The first measure contains a chord with notes E, G, B, D. The second measure has a dynamic marking *f* and a 'P.M.' (palm mute) instruction with an arrow. The third measure has a chord with notes E, G, B, D and a circled '7' above it. The fourth measure has chords with notes D, F, A, C and a circled 'C' above it. The notation includes stems, beams, and slurs.

Fingerings for Guitar II, measures 1-4. Treble clef. Measure 1: T=9, A=9, B=7. Measure 2: T=8, A=9, B=9. Measure 3: T=8, A=9, B=7. Measure 4: T=7, A=7, B=5. Measure 5: T=(7), A=5, B=5. Measure 6: T=(7), A=5, B=5. Measure 7: T=3, A=3, B=3. Measure 8: T=3, A=3, B=3. Measure 9: T=3, A=3, B=3.

Musical notation for Guitar I, measures 5-8. Includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The fifth measure has a chord with notes D, F, A, C and a circled 'D' above it. The sixth measure has a chord with notes E, G, B, D and a circled 'E' above it. The seventh measure has a chord with notes E, G, B, D and a circled 'Em' above it. The eighth measure has a chord with notes D, F, A, C and a circled 'D' above it. The ninth measure has a chord with notes E, G, B, D and a circled 'C' above it. The notation includes stems, beams, and slurs.

Fingerings for Guitar I, measures 5-8. Treble clef. Measure 5: T=5, A=7, B=7. Measure 6: T=10, A=9, B=9. Measure 7: T=8, A=9, B=9. Measure 8: T=8, A=9, B=7. Measure 9: T=7, A=7, B=5. Measure 10: T=3, A=3, B=5. Measure 11: T=0, A=0, B=7. Measure 12: T=8, A=9, B=9. Measure 13: T=8, A=9, B=9. Measure 14: T=8, A=7, B=7. Measure 15: T=7, A=7, B=5.

Musical notation for Guitar II, measures 5-8. Includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The fifth measure has a chord with notes D, F, A, C and a circled 'D' above it. The sixth measure has a chord with notes E, G, B, D and a circled 'E' above it. The seventh measure has a chord with notes E, G, B, D and a circled 'Em' above it. The eighth measure has a chord with notes D, F, A, C and a circled 'D' above it. The ninth measure has a chord with notes E, G, B, D and a circled 'C' above it. The notation includes stems, beams, and slurs.

Fingerings for Guitar II, measures 5-8. Treble clef. Measure 5: T=7, A=5, B=5. Measure 6: T=8, A=7, B=7. Measure 7: T=10, A=9, B=9. Measure 8: T=10, A=9, B=9. Measure 9: T=8, A=9, B=9. Measure 10: T=8, A=9, B=7. Measure 11: T=8, A=7, B=7. Measure 12: T=7, A=7, B=7. Measure 13: T=7, A=7, B=7.

D E5 **B**

1. Out on the street  
2. Look-ing at you

A.H.

Rhythm Figure **B**

G5 G5 A5 E5

that's where we meet  
look - ing at me

You make the night  
The way you move

I al - ways cross the line  
you know it's eas - y to see

Guitar II Rhythm Figure **B**

G5

To Coda I

Musical staff for Guitar II Rhythm Figure B, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a rhythmic pattern of eighth and quarter notes.

— tight-ened our belts                      a - bused our - selves\_                      get in the way  
— the ne - on lights                      in\_ me to - night\_                      I've got a - way

Musical staff for Guitar I, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with slurs and accents. Above the staff, there are markings "A.H." with wavy lines.

Chord diagram for guitar, showing fret numbers on strings. The diagram includes a barre at the 7th fret and various fingerings. Above the diagram, there are markings "A.H." with wavy lines.

Musical staff for Guitar I, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with slurs and accents. Above the staff, there are markings "G5 A5 E5" and "G5".

We'll put you on your shelf\_ an - oth - er day                      some oth - er way\_  
We're gon - na prove it to - night\_ like Ro - me - o                      to Ju - li - et\_

Musical staff for Guitar I, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with slurs and accents. Above the staff, there are markings "A.H." with wavy lines. Below the staff, there is a marking "(Gtr. II)".

Chord diagram for guitar, showing fret numbers on strings. The diagram includes a barre at the 7th fret and various fingerings. Above the diagram, there are markings "Both Guitars" and "A.H." with wavy lines.

Musical staff for Guitar I, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with slurs and accents. Above the staff, there are markings "A5 E5".

We're gon - na go                      But then we'll see you a - gain\_ } I've had e - nough  
Time and time\_                      I'm gon - na make you mine\_ }

Musical staff for Guitar I, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with slurs and accents. Above the staff, there are markings "Both Guitars" and "A.H." with wavy lines.

Chord diagram for guitar, showing fret numbers on strings. The diagram includes a barre at the 7th fret and various fingerings. Above the diagram, there are markings "Both Guitars" and "A.H." with wavy lines.

Gtr. II G5

A5

we've had e - nough

1. 3. Call it vain—  
2. It's all the same—

she said

1

D5 (A/C#) A5 (Aadd2) E (Esus4) E

knew right from the be - gin - ning That you would end up win -

Guitars I & II

Gtr. II

P.M.

(Esus4) E D5 (A/C#) A5 (Aadd2)

ning— I knew right from the start— you'd put an



B(add4)

B5 D5



ar - row thru my heart\_

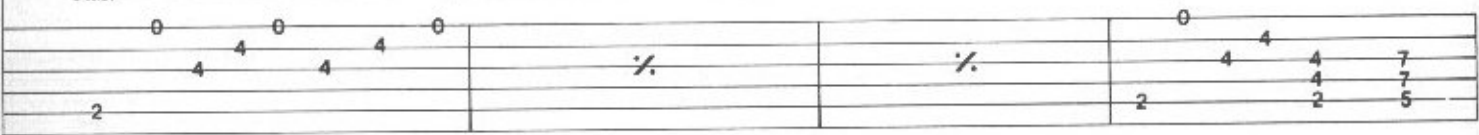
Round and

Guitars I & II



*mf* P.M.

*f*



Guitar III

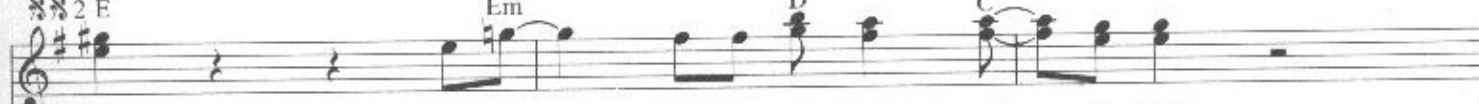


*mf* Heavy P.M.

*f*

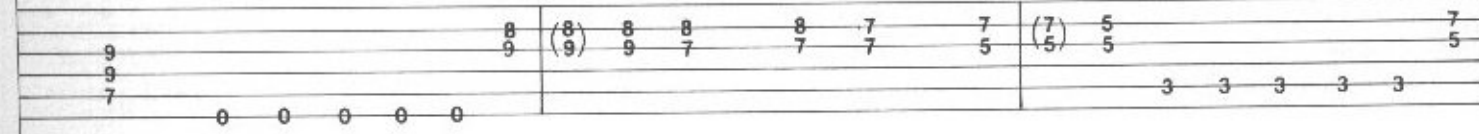


**D** Chorus  
2 E

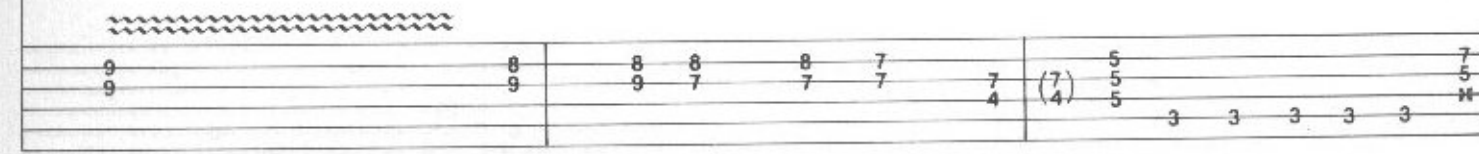


round will love\_ find a way, just give\_ it time

Guitars I & II



Guitar III



D E Em

Round and round what comes

Guitar I

The first system of the score consists of three staves. The top staff is the vocal line in G major, with lyrics "Round and round what comes". The second staff is the guitar I line, showing chords and melodic fragments. The third staff is a guitar fretboard diagram with fingerings: 3 3 5 | 8 7 10 | 10 9 9 9 | 8 9.

D C

a - round goes a - round I'll tell you why

The second system continues the musical score. The vocal line has lyrics "a - round goes a - round I'll tell you why". The guitar I line includes a melodic line with a double bar line and a repeat sign. The fretboard diagram shows fingerings: 8 8 8 7 7 7 | (7) 5 5 5 | 3 3 3 3 3.

1. D To Coda 2. D A5

Dig! Yeah!

Guitar Solo

A.H.

The third system features a first ending marked "1." and a second ending marked "2." leading to a "Coda". The vocal line has lyrics "Dig!" and "Yeah!". The guitar I line includes a section labeled "Guitar Solo" with a wavy line above it and "A.H." markings. The fretboard diagram shows fingerings: 3 3 5 | 8 7 7 5 | 3 3 3 5 8 7 7 17.

**E** Guitar Solo  
A5

Gtr. II *8va*

Dsus4 D A5

*8va*

G D G

A.H. (15ma)

*loco*

*wide vibrato & slide*

1/2

A5 Dsus4 D A5

*8va*

1/2

A5 G5 G5

*8va*

*sliding trill & vibrato*

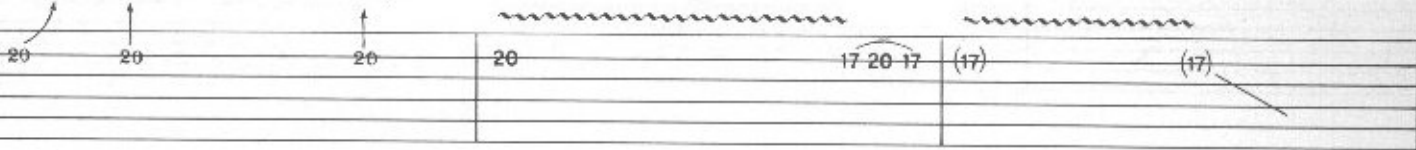
F F5

Gtr. III 

Guitar I *8va*



Full

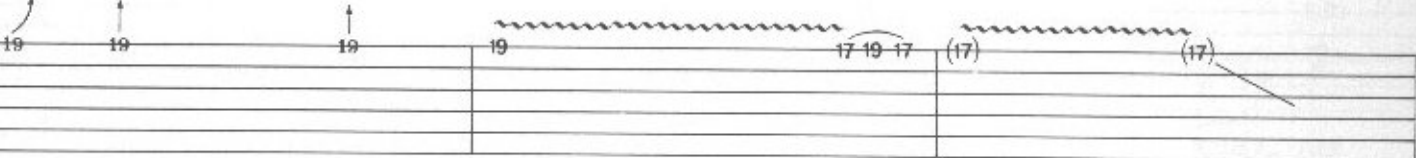


Guitar II

*8va*



1/2



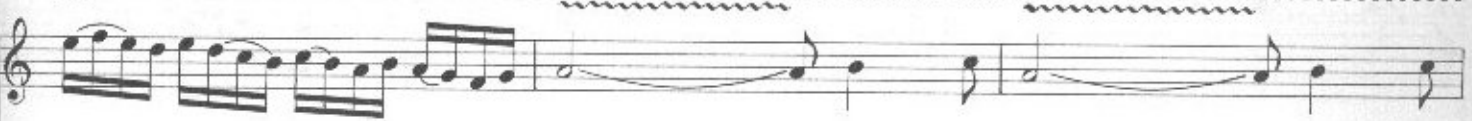
A5

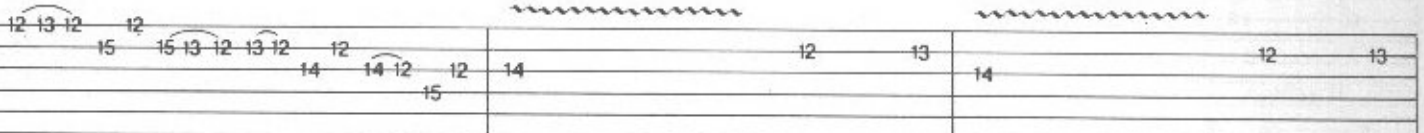
G5

F5

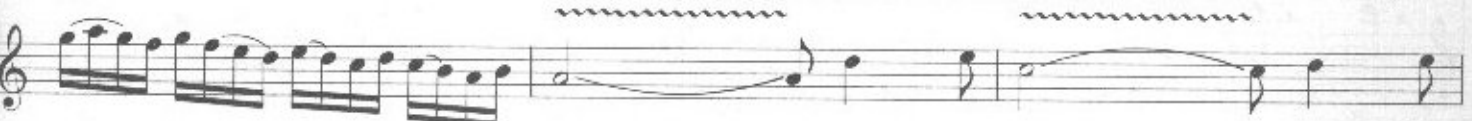
G5

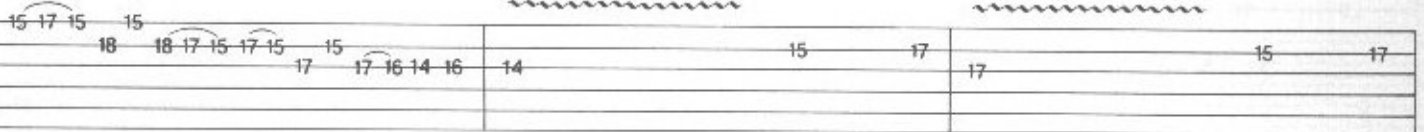
*8va*





*8va*





A5 G5 F5 E5

*Sva*

W/Bar

Full

*Sva*

W/Bar

1/2

C5 G5/B

*Sva*

*D.S. I to [B] al Coda I*

Full

*Sva*

1/2

Coda I G5

we'll put you on your shelf—

Guitar I accompaniment: G5, A5, B5

Guitar II accompaniment: 0 2, 0 2, 4 4 4, 2 2 2

A5 (add2)

D.S. II to D al Coda II

Round\_ and

Both Guitars ----->

Guitar I accompaniment: P.M.-----

Guitar II accompaniment: 0 0 0 2, 4 4 4, 2 2 2, 4 7, 2 5

Coda II

Round\_ and round will love\_ find a way just give—

Guitar I accompaniment: C, D, E, Em, D, C5

Guitar II accompaniment: 5 8 7 10, 10 9, 8 8 8 7, 5 7 7 9, 9 9 9, 9 7 7 7, 3 3 X, X, 5

G/B A5 G5 A5 Esus4

in time, time, time, time. — Round —

Fretboard diagrams for guitar I and II showing fingerings for the first system.

Gtr. II: Fig [A]

F Em D C

and round what comes a - round goes a - round

Fretboard diagrams for guitar II showing fingerings for the second system.

Guitars I & II C D Esus4

I'll tell you why — why — why — why — round —

Gtr. III

W/Bar

Fretboard diagrams for guitars I & II and guitar III showing fingerings for the third system.

G

Esus4

E

Em

D

C

— and round.

10  $\frac{1}{2}$  Full (10) 8 5 7 5 7 4 7 Full 5

D Esus4 6:4

Full 10 8 9 12 11 7 11 11 9 5 9 9 7 7 Full 10 10 7 8 7 7 8 9 9

E 6:4 6:4 3 D 8va C

10 8 7 9 8 7 9 7 6 7 6 9 6 7 9 7 5 7 5 7 5 4 5 7 5 4 7 17 19 15 17



8va-----

Continue Fade

E

Em

D

C

8va-----

G/B

A5

8va-----

Full Wide Vib.

Fade Out

Guitar II

Tune to E $\flat$ :

⑥ = E $\flat$  ⑤ = A $\flat$  ④ = D $\flat$

③ = G $\flat$  ② = B $\flat$  ① = E $\flat$

# SCENE OF THE CRIME

A

Intro Rock  $\text{♩} = \text{ca. } 132$

Guitar I Dsus2

Dsus2

*f*

T 7 8 10 8 7 8 10 8  
A  
B

Guitar II: Gradual swell from *ppp* to *f* with Volume Control

Guitar I

*Vol. off* ————— *Vol. on* *f*

T 0 3 0 3 0 3 0 3  
A 2 2 2 2 2 2 2 2  
B 0 0 0 0 0 0 0 0

G5

Dsus2

7 8 10 8 7 8 10 8 7 8 10 8 7 8 10 8 7 8 10 8

T 0 3 0 3 0 3 0 3  
A 2 2 2 2 2 2 2 2  
B 0 0 0 0 0 0 0 0

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with eighth notes. Above the staff, the text "A5" and a first ending bracket "1." are present. Below the staff is a guitar fretboard diagram with fret numbers 7, 8, 10, 8, 7, 8, 8, 7, 8, 10, 8, 7, 8, 10, 8.

Musical notation system 2: Treble clef, key signature of two sharps. The staff shows a series of chords with a slur over them. Below the staff is a guitar fretboard diagram with chord diagrams: (0 2 2 0), (0 2 2 0), (0 2 2 0), and (0 2 2 0).

Musical notation system 3: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a second ending bracket "2.". Below the staff is a guitar fretboard diagram with fret numbers 10, 9, 7, 10, 8, 7, 9, 7, 7, 8, 10, 8, 7, 8, 10, 8.

Musical notation system 4: Treble clef, key signature of two sharps. The staff shows a series of chords with a slur over them, followed by a section labeled "Heavy Muting" with a series of muted notes. Below the staff is a guitar fretboard diagram with chord diagrams: (2 2 0), (2 2 0), and a series of muted notes represented by 'x' marks.

Guitar II: A5 Verse D5 G5

I wan - na rock but you, you had

Guitar I Both Guitars P.M.

G5/F A5 G5 A5 D5 G5

to roll I came by your house

F5(add2) A5 G5 A5

but you, you was - n't home Well I

D5 3

knocked on your door— I hear you beg for more—

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a triplet of eighth notes (D5) and continues with a melodic line. The guitar accompaniment features a rhythmic pattern of eighth notes with various chords and a triplet. The bass line consists of a simple eighth-note pattern.

A5 G5 3 A5 D5 G5

You broke the law, you see — and that's a

Detailed description: This system contains the next three measures. The vocal line has a triplet of eighth notes (A5) and continues with a melodic line. The guitar accompaniment continues with similar patterns and chords. The bass line follows the vocal line's rhythm.

Chorus B5

F5(sus2) A5 G5 A5

fel - o - ny — I think you've been caught — (You've been caught —

P.M. — P.M. —

Detailed description: This system contains the final three measures, which are the start of the chorus. The vocal line begins with a triplet of eighth notes (F5(sus2)) and continues with a melodic line. The guitar accompaniment features a rhythmic pattern with chords and a triplet. The bass line includes a 'P.M.' (power chord) marking and continues with a simple eighth-note pattern.



F5(sus2)

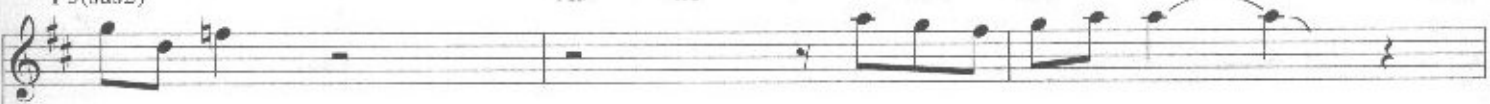
A5

G5

A5

D5

G5

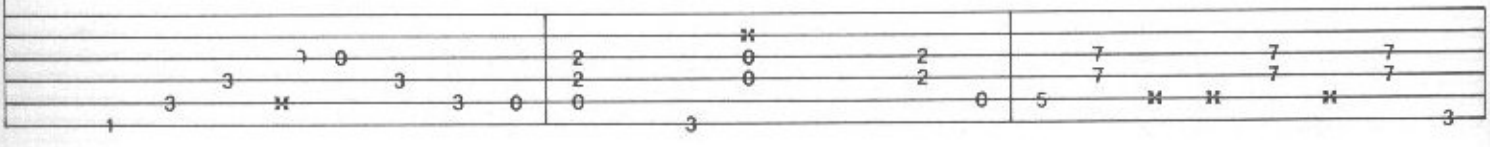


load - ed gun

You know I'll track you down \_\_\_\_\_



P.M. ————



F5(add2)

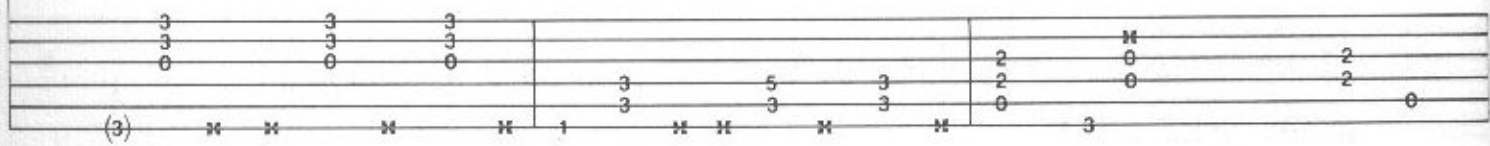
A5

G5

A5



and you'll be on \_\_\_\_\_ the run no fun \_\_\_\_\_ I think you've been caught \_\_\_\_\_



**[E]** Chorus

*D.S. time repeat*

B5 D/B A/B B5

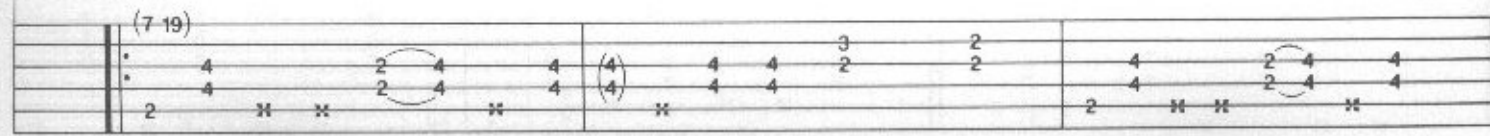


(you've \_\_\_\_\_ been caught \_\_\_\_\_) at the scene of the crime \_\_\_\_\_ (you've \_\_\_\_\_ been caught \_\_\_\_\_)

*Sya on D.S.*



P.M. ————



D/B    A/B    D5/B    A5/B    D5/B    A/B

—) at the scene of the { You broke the law in the first de - gree }  
 { Well now I know what you thought of me }

P.M. →

*2nd time to Coda*  $\Phi$

D5/B    A5/B    D5/B    A/B    D5/B    A/B

cold - blood-ed bitch go - ing out on me. You've been caught out on me. Well I

**F** Bridge

E5    D/F#    G5    B5    A5(add2)    D/F#

know well you know \_\_\_\_\_ well I know



G5 D/F# E5 D/F# G5 B5

Well I know all your games

Detailed description: This system contains the first five measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Well I know all your games". Above the vocal line are chord symbols: G5, D/F#, E5, D/F#, G5, and B5. Below the vocal line are guitar chord diagrams for each measure. At the bottom of the system is a guitar tablature with six lines, showing fret numbers for each measure.

Dual Guitar Interlude (Play verse changes for Rhythm Guitar)

A5(add2) D/F# G5 D/F# G D5

and I don't wan - na play.

Guitar I:

Detailed description: This system contains the interlude and the start of the next verse. The vocal line has the lyrics "and I don't wan - na play." Above the vocal line are chord symbols: A5(add2), D/F#, G5, D/F#, G, and D5. Below the vocal line are guitar chord diagrams. The interlude section features a guitar solo for Guitar I, with a wavy line indicating a vibrato effect. The tablature for Guitar I shows frets 17 and 14, with a 1/2 note duration. The tablature for Guitar II shows frets 9 and 10, with a "Full" vibrato effect indicated.

Guitar II:

A.H. Full

Detailed description: This system continues the interlude for Guitar II. It features a wavy line indicating a vibrato effect, labeled "A.H." (Artificial Harmonic). The tablature shows frets 9 and 10, with a "Full" vibrato effect indicated. The tablature for Guitar I shows frets 17 and 14, with a 1/2 note duration. The tablature for Guitar II shows frets 9 and 10, with a "Full" vibrato effect indicated.

G5 G/F A5 G5 A5

Harm. 8va

③ ② ①

5fr. w/Bar

Harm. 8va

③ ② ①

5fr. w/Bar

Full

D5 G5 G/F 8va

③ ② ①

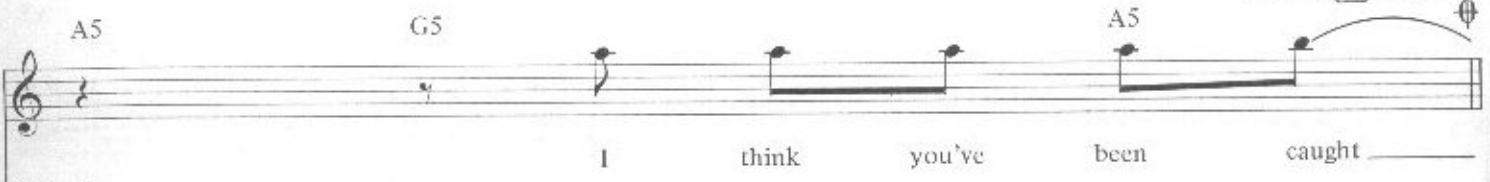
5fr. w/Bar

Full

Full

D.S. to E al Coda

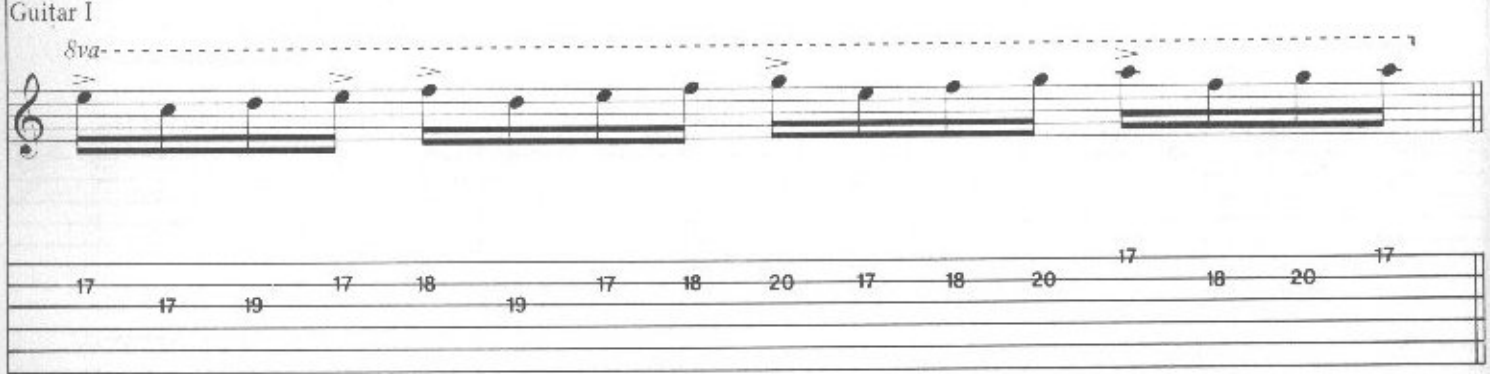
A5 G5 A5



I think you've been caught

Guitar I

*8va*

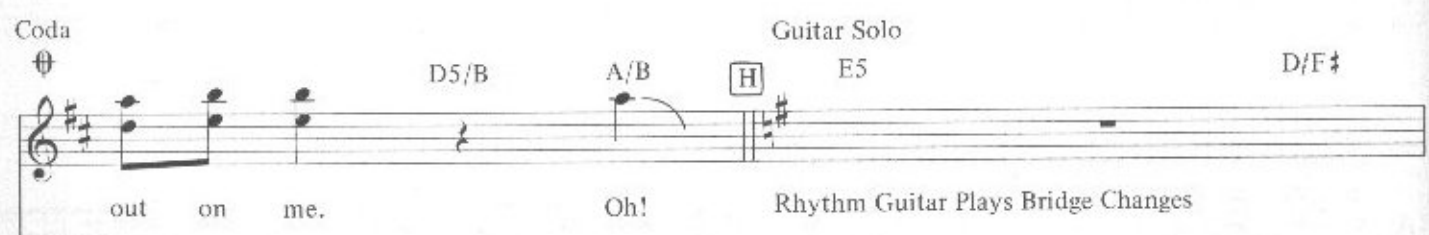


Guitar II



Coda

D5/B A/B H E5 D/F#



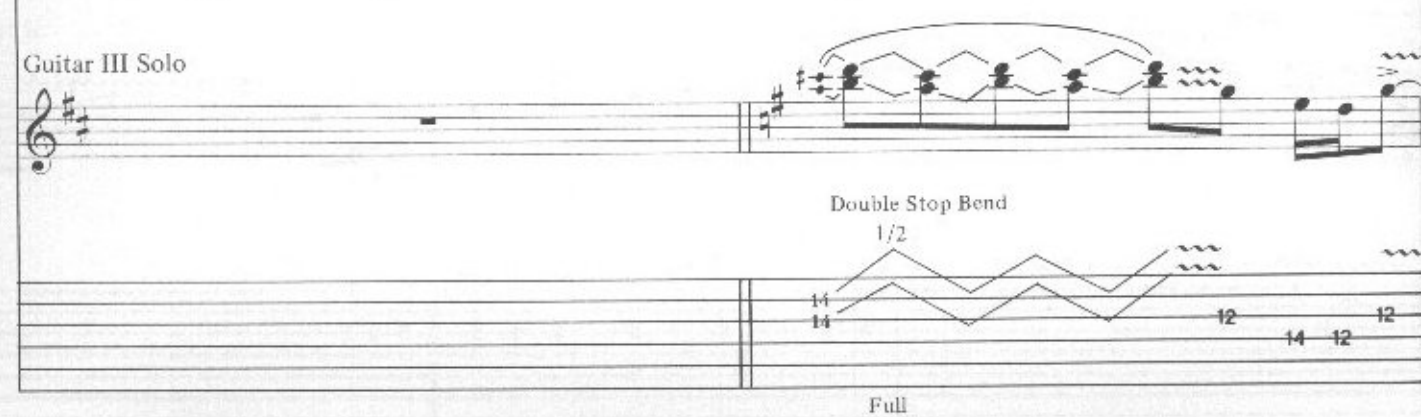
out on me. Oh! Rhythm Guitar Plays Bridge Changes

Guitars I & II



Guitar III Solo

Double Stop Bend 1/2



Full



E5 D/F# G5 B5 A5 D/F# G5 D/F#

8va

Full

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

8va

1/2

(10) 19 19 19 17 14 15-17 14-15 16

E5 D/F# G5 B5 A5 D/F#

8va

Dive w/bar

-w/bar-

3

Full Full

15 12 15 12 14 12 16 15 17 15-17 17 15 17 22 (0) 22 22

8va (Guitar IV out)

Full

17

G5

D/F#

1

E5

D/F#

G5

B5

Gtr. II: ↓

You've been out— and I've been cheat-

*Sva*

Guitar I:

(Release to 1/2 step bend)

1/2 Full 1/2 Full Full Full

(22) 22 22 22 22 22 22

A5(add2)

D/F#

G5

D/F#

E5

D/F#

ed Well I've been lied— to—

G5

B5

A5

D/F#

G5

D/F#

— a - gain— and a - gain a - gain and a - gain — I think you've been caught—

J Chorus

B5

D/B

A/B

B5

(You've been caught.) at the scene of the crime (you've been) yeah

Guitars I & II:

P.M. →

D/B

A/B

D5/B

A/B

D/B

A/B

at the scene of the caught.) (now I know what you've done to me) at the scene of the crime. (you broke the law in the first de - gree)

P.M. →

D5/B

A5/B

D/B

A/B

D/B

A/B

(cold-blood - ed bitch go - ing out on me) at the scene of the at the scene of the crime. out on me)

K Outro

Guitar D5

II:

Guitar I:

Guitar II: (Solo)



G5

7 8 10 8 7 8 10 8 | 7 8 10 8 7 8 10 8

8va

10 12 10 (10) 10 11 10 8 7 0 (7)

Full 1½

D5

7 8 10 8 7 8 10 8 | 7 8 10 8 7 8 10 8 | 7 8 10 8 7 8 10 8

Fade out

Begin fade

8va

15 14 12 15 14 12 17 | 15 15 19 19 17 17 22 22

Tune to E $\flat$ :

① = E $\flat$  ② = B $\flat$  ③ = E $\flat$

④ = D $\flat$  ⑤ = A $\flat$  ⑥ = E $\flat$

Rock ♩ = ca. 160

**A** Intro

# SHE WANTS MONEY

Guitar I D $\sharp$ 5 B5 G $\sharp$ 5 D $\sharp$ 5

T	8	(8)	4	(4)	6	(6)	6	(6)	8
A	8	(8)	4	(4)	6	(6)	6	(6)	8
B	6	(6)	2	(2)	4	(4)	4	(4)	6

Guitar II

T	8	(8)	4	(4)	6	(6)	6	(6)	8
A	8	(8)	4	(4)	6	(6)	6	(6)	8
B	6	(6)	2	(2)	4	(4)	4	(4)	6

B5 G $\sharp$ 5

(8)	4	(4)	6	(6)	6	(6)
(8)	4	(4)	6	(6)	6	(6)
(6)	2	(2)	4	(4)	4	(4)

(8)	4	(4)	6	(6)	6	(6)
(8)	4	(4)	6	(6)	6	(6)
(6)	2	(2)	4	(4)	4	(4)

F#5

E5

B5

E5

F#5

E5

B5

E5

Chord progression: F#5, E5, B5, E5, F#5, E5, B5, E5. Fretboard diagram shows fingerings for these chords across the first four frets.

Main Riff

Chord progression: F#5, E5, B5, E5, F#5, E5, B5, E5. Fretboard diagram shows fingerings for these chords across the first four frets.

F#5

E5

B5

E5

F#5

E5

B5

E5

F#5

Chord progression: F#5, E5, B5, E5, F#5, E5, B5, E5, F#5. Fretboard diagram shows fingerings for these chords across the first four frets.

Chord progression: F#5, E5, B5, E5, F#5, E5, B5, E5, F#5. Fretboard diagram shows fingerings for these chords across the first four frets.

**B** Verse

(F#5)

Guitar II:

1. I take her home, it's late at night\_ She's look - in' good I'm  
 2. She's all read - y, does - n't e - ven care\_ She's like a ra - zor cut - tin'  
 3. I try to tell her I don't have no cash\_ She looks at me and

Guitar I: (Guitar Solo)

*mf*

hot to - night\_ I wan - na know\_  
 through the air\_ She's call - ing me\_  
 starts to laugh\_ I don't wan - na know\_

how far she goes\_ She gives a clue I  
 I'm so at ease\_ I un - der - stand what she's  
 you got - ta go\_ I see her walk - in' on

make my move\_ I got the rhy - thm in the groove\_  
 sell - in' me\_ It's so clear e - ven I can see\_  
 down the street\_ She sees an - oth - er and she acts so sweet\_

You Slow and tight\_ you right to - night\_  
 You wan - na play\_ your got - ta pay\_  
 You wan - na try\_ your luck to - night\_

**C** Chorus

(She\_

Both Guitars

F#5 E5 B5 E5 F#5 E5  
 she wants mon - ey (she wants mon - ey) she wants

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

B5 E5 *To Coda* F#5 E5  
 mon - ey (she wants mon - ey) she wants

4 2 0 | (2) 4 2 0

1. B5 E5 F#5 2. F#5  
 mon - ey. ey.

Guitar Solo  
 Guitar I: (Rhythm) Full

(4) 4 4 | (4) 4 4 | (4) 4 4

D Guitar Solo:

(F#5)

A5 B5

Guitar I: 
  
*Hold Bend* (Slow Release)
   
 Full  $\frac{1}{2}$

Full Full Full

F#5

8va

8va

A

A5 B5

8va

(Release to 1/2 Step Bend)

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

(B5)

8va

Musical notation for the first system. The treble clef staff features a melodic line starting with a wavy line, followed by a series of eighth notes with triplets. The guitar staff shows fret numbers: 14, 17, 14, 17, 14, 17, 14, 17, 14, 17.

B5

E5

F#5

D.S. (to B) al Coda

8va

Musical notation for the second system. The treble clef staff features a melodic line with triplets and a wavy line. The guitar staff shows fret numbers: 14, 17, 14, 17, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14.

Coda

F#5

E5

B5

E5

D#5

(mon-ey—)

yeah!—

Just

mon - cy.

Guitar II:

Musical notation for the Coda section. The treble clef staff contains lyrics: "(mon-ey—)", "yeah!—", "Just", "mon - cy.". The guitar staff shows fret numbers: (2), 4, 2, 0, 4, 2, 0.



**E** Bridge

Guitar I: B5 G#5 D#5

She walks the streets— all night a - lone \_\_\_\_\_

Guitar II:

(0) 4 (4) 6 (6) 6 (6) 4 (4)

B5 G#5 P.S.

She acts so sweet— she makes it known— She wants

P.S.

(0) 4 (4) 6 (6) 6 (6) 4 (4) P.S.

**F** Chorus Vamp Out

F#5 E5 B5 E5 F#5 E5

(mon - ey) she wants mon - ey (she -) she wants

Both Guitars:

4 2 4 2 (2) 4 2

2 0 2 0 (0) 2 0

B5 E5 F#5 E5 B5 E5

mon - ey (she wants mon - ey\_) she \_\_\_\_\_ wants mon - ey (she wants

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

F#5 E5 B5 E5 F#5 E5

mon - ey\_) she \_\_\_\_\_ wants mon - ey (quick change) she \_\_\_\_\_ wants

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

B5 E5 F#5 E5 B5 E5

mon - ey (well she wants mon - ey) she \_\_\_\_\_ wants mon - ey (well she wants mon -

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

F#5 E5 B5 E5 F#5 E5

ey) she \_\_\_\_\_ wants mon - ey she \_\_\_\_\_ wants  
(well she wants mon - ey)

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "ey) she \_\_\_\_\_ wants mon - ey she \_\_\_\_\_ wants (well she wants mon - ey)". Above the vocal line are chord symbols: F#5, E5, B5, E5, F#5, E5. The middle staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is the guitar chord diagram, showing fret numbers for the strings: (2) 0, 4 2, 2 0, 4 2, 2 0, (2) 0, 4 2, 2 0.

B5 E5 F#5 E5 B5 E5

mon ey she \_\_\_\_\_ wants mon - ey (oh

*Begin fade*

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "mon ey she \_\_\_\_\_ wants mon - ey (oh". Above the vocal line are chord symbols: B5, E5, F#5, E5, B5, E5. The middle staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is the guitar chord diagram, showing fret numbers for the strings: 4 2, 2 0, (2) 0, 4 2, 2 0, 4 2, 2 0. The text "*Begin fade*" is written above the piano accompaniment staff.

F#5 E5 B5 E5 F#5 E5 B5 E5

she) she \_\_\_\_\_ wants mon - ey she \_\_\_\_\_ wants mon - ey.

*Fade out*

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "she) she \_\_\_\_\_ wants mon - ey she \_\_\_\_\_ wants mon - ey.". Above the vocal line are chord symbols: F#5, E5, B5, E5, F#5, E5, B5, E5. The middle staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is the guitar chord diagram, showing fret numbers for the strings: (2) 0, 4 2, 2 0, 4 2, 2 0, (2) 0, 4 2, 2 0. The text "*Fade out*" is written above the piano accompaniment staff.

Tune to Eb:

⑥ = Eb ⑤ = Ab ④ = Db

③ = Gb ② = Bb ① = Eb

**A** Rock = 148

(Main Riff)

# THE MORNING AFTER

Guitar I: Esus4

*f* P.M.

T	10	9
A	9	9
B	9	9

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

Guitar II: Esus4

G5 G(+4) A7sus4 A7

7	6	10
5	5	9
3	3	9

3 3 3 3 3 3 5 5 5 5 5 5 0 0 0 0 0 0 0 0

F

G5 G(+4) A7sus4 A7

9	7	7
9	5	5
9	3	3

0 0 0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5 5



B Verse

E5

Guitar II:

1. You say I'm kind - ly sin - ful not seen — know what I mean  
 2. Say I'm in - vit - ing to some - bod - y else — know what I mean

Guitar I:

D5/E

E5

Say I'm de - lib - er - ate - ly sent here (to) please —  
 I know you'll al - ways be one of my kind —

(Both Gtrs.) →

C

C(+4)

C5

C(+4)

C

C(+4)

E5

it's what you need so I'm here to - night — To all who con - fine — me with  
 you're on my mind, ba - by all the time — Lift your skirt — la - dy

(Both Gtrs.)

D5/E

some-bod - y else\_ high in the night\_ look in your mir-ror\_ I'm just what you need\_ you're the good for your-self\_ won't you give it a try\_ It's Don't

all in your book\_ put up a fight\_ your\_ mag - a - zines\_ it's gon - na be all right } Can't you see I'll be

head - in' out\_ in time\_ if\_ it's wrong or right

Chorus

Esus4 E G5 G(+4)

I'll leave the morn - ing af - ter

The first system of the chorus features a vocal line with lyrics "I'll leave the morn - ing af - ter". The guitar accompaniment consists of chords and arpeggios. The fretboard diagrams show the following fingerings:   
 - Measure 1: 10-9-9 (Esus4), 10-9-9 (E), 10-9-9 (E), 9-9-9 (E)   
 - Measure 2: 7-5 (G5), 6-5 (G(+4))   
 - Rhythm: 3 3 3 3 3 3

A7sus4 A7 Esus4 E

I'll leave the morn - ing af - ter

The second system continues the chorus. The guitar accompaniment includes a double bar line in the middle of the first measure. The fretboard diagrams show the following fingerings:   
 - Measure 1: 7-5 (A7sus4), 6-5 (A7), 10-9-9 (Esus4), 9-9-9 (E)   
 - Measure 2: 10-9-9 (Esus4), 9-9-9 (E), 9-9-9 (E), 9-9-9 (E)   
 - Rhythm: 5 5 5 5 5 5 (x) 9 9 9 9 9 9

G5 A5 To Coda

The final system of the chorus concludes with a double bar line and repeat sign. The guitar accompaniment features a double bar line in the middle of the first measure. The fretboard diagrams show the following fingerings:   
 - Measure 1: 7-5 (G5), 6-5 (A5)   
 - Measure 2: 7-5 (G5), 6-5 (A5), 7-5 (G5), 6-5 (A5), 0 (Coda)   
 - Rhythm: 3 3 3 3 3 3 5 5 5 5 5 5 0



Esus4

E

F5

F+4

I'll leave the morn - ing af - ter

The first system of the 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 "I'll leave the morn - ing af - ter". The middle staff is a guitar accompaniment in treble clef, featuring chords and melodic lines. The bottom staff shows guitar fretboard diagrams for the first three measures, with fingerings like 10-9-9 and 9-9-9. A "P.M." (Palm Mute) instruction with an arrow is located between the middle and bottom staves.

Guitar Solo:

G7sus4

G7

A5

say: "Bye bye."

The guitar solo section is divided into three measures. The top staff shows melodic lines with chords G7sus4, G7, and A5. The lyrics "say: 'Bye bye.'" are written below the first measure. The middle staff contains technical markings: "Harm. 15ma" (Harmonic, 15th fret natural), "3 4fr." (3 frets, 4 fret), "w/bar" (with bar), and "P.S." (Palm Slide). The bottom staff shows fretboard diagrams with fingerings like 5-3-3 and 4-3-3. A "P.S." marking is also present at the end of the section.

A5

8va

The final section of the score features a melodic line in the top staff with octave markings "5:4", "6:4", "6:4", and "6:4". The bottom staff shows fretboard diagrams with fingerings such as 7-9-11, 8-10-12, 8-10-12, 8-10-12, 10-12-13, and 10-12-13-12-10.

A5 B5 C5 D5 B5

8va- loco 15ma

D A.H. Full

12 10 13 10 12 13 12 10 12

9 7

B5 E5 D5 B5

Full

1/2

Full

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

(\*) 7 10 7 9 7 7 10 7 9 7 10 7 9 7 9 7

E5 D5 B5

Full

9 7 9 (\*) 7

5 7 5 7 9 7 9 (\*) 7 8 11 11 12

E5 D5 B5

1/2

1/2

10 12 10 12 10 12 11

9 7 9 7 10 7 7 7

**E** Dual Guitar Interlude

B5      A5      G5      E5

Guitar III:

Guitar II:

It's

Guitar I:

wide vib.

Guitar III:

wide vib.

F Bridge

C5 D5

Gon - na be right right out of the night Way out of the night night it's

Guitars I & II:

D5 C5

Guitar I:

gon - na be right It's gon - na be right right out of the night Way

Both Gtrs.

D5 D E F# G E

Guitar II:

out of the night can't you see?

Guitar I:

*D.S. to [C] at Coda*

Coda

Esus4 E G5 G+4

I'll leave the morn - ing af - ter

P.M.

Detailed description: This system contains the first line of music. The vocal line (top staff) has a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a long note on 'I'll' and a dotted quarter note on 'leave'. The guitar accompaniment (middle staff) consists of chords and arpeggiated patterns. The fretboard diagrams (bottom staff) show fingerings for the guitar, with numbers 10, 9, and 5 on the strings.

A7sus4 A7 Esus4 E

I'll leave the morn -

Detailed description: This system contains the second line of music. The vocal line continues with 'I'll leave the morn -'. The guitar accompaniment features a mix of chords and arpeggios. The fretboard diagrams show fingerings for the guitar, including open strings (0) and fretted notes (5, 6, 7, 10).

G5 G+4

ing, morn - ing, morn - ing, mor - ing, morn -

Detailed description: This system contains the third line of music. The vocal line repeats the words 'ing, morn - ing, morn - ing, mor - ing, morn -'. The guitar accompaniment continues with arpeggiated patterns. The fretboard diagrams show fingerings for the guitar, including open strings (0) and fretted notes (5, 6, 7).

A7sus4

A7

Esus4

E

ing, morn-ing, morn-ing

I'll leave the morn - ing af - ter

Vocal melody and guitar accompaniment for the first system. The guitar part features chords A7sus4, A7, Esus4, and E.

Fingerings for the first system: 5 5 5, 5 5 5, 10 9 9, 10 9 9, 10 9 9, 9 9 7.

G5

G+4

A7sus4

A7

Esus4

*Begin Fade*

Vocal melody and guitar accompaniment for the second system. The guitar part features chords G5, G+4, A7sus4, A7, and Esus4.

Vocal melody and guitar accompaniment for the second system.

Fingerings for the second system: 3 3 3, 3 3 3, 5 5 5, 5 5 5, 10 9 9, 10 9 9, 10 9 9.

E

G5

G+4

A7sus4

A7

Vocal melody and guitar accompaniment for the third system. The guitar part features chords E, G5, G+4, A7sus4, and A7.

Vocal melody and guitar accompaniment for the third system.

Fingerings for the third system: 9 9 9, 7 5 5, 6 5 5, 7 5 5, 5 5 5, 5 5 5.

# WANTED MAN

Tune to Eb:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Rock ♩ = ca. 116

Main Riff

Chords: E5, D5/E, A/E, C/E, D5, E, G/E, A/E

Guitar II:

Guitar I:

f

T: 9 7 5 (5) 9 (12) x

A: 9 7 x 5 9 (12) x

B: 9 7 x 7 (7) x 5 9 12 x

0 0 0 (0) 0 0 0 (0) x

E Pedal----->

1. C/E E5 | 2. E5 D5/E A/E C/E E

5 6 7 x 5 | 5 6 7 | 9 7 9 7 x 7 | (5) (6) (7) x 5

0 0 0 | 0 3 0 5 3 2 0 | (0) 0 (0) 7

E G/E A/E C/E E E5 D5 A/E C/E E

P.M.

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

(7) 9 12 x x 7 5 9 7 x x x 7 5 5

5-7 0 0 0 0 0 0 0 0 0 0

E G/E A/E C/E

(0) x

**B**

Guitar II

Am(add9) Am9(no 3rd) Bmadd4/A G5/A

I. Well low deal - er with snake eyes You cross me you

Guitar I:

A.H. A.H. A.H.

*p* *f*

T T T T

G5/A G5/A A5 (Guitars I & II continue As Before)

Am(add9) Am9(no 3rd)

re - al - ize your Your hot leath - er your cold steel

Guitar III

P.M. P.M. *p*



Bmadd4/A

G5/A

A5

You make a move, I'll make you feel like a hu - man tar - get

(Guitars I & II)

*f* P.M. P.M.

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "You make a move, I'll make you feel like a hu - man tar - get". The guitar line is in treble clef, featuring a steady eighth-note accompaniment. The first two measures are marked with a forte (*f*) dynamic and a palm mute (P.M.) symbol. The third measure is also marked with P.M. Below the guitar line is a guitar tablature with six staves, showing fret numbers (0, 7, 8, 5, 7, 7, 8, 5, 0, 5, 7, 8, 10, 7, 9, 5, 7) and bar lines.

G/A

G/B

A5

In my eyes I've got you well in my sights...

P.M. P.M. P.M.

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics "In my eyes I've got you well in my sights...". The guitar line maintains the eighth-note accompaniment. The first two measures are marked with P.M. The third measure is also marked with P.M. The guitar tablature below shows fret numbers (4, 5, 0, 0, 0, 0, 0, 7, 8, 7, 5, 8, 7, 5, 8, 7, 8, 10, 7, 9, 5, 7) and bar lines.

Am(add9)

Am9(no 3rd)

G/B

And by the rope you will hang It's your neck from

Both Guitars

*p* *f* P.M.

Detailed description: This system contains the final three measures. The vocal line concludes with the lyrics "And by the rope you will hang It's your neck from". The guitar line features a dynamic shift from piano (*p*) to forte (*f*) in the second measure. The final measure is marked with P.M. A bracket labeled "Both Guitars" spans the last two measures. The guitar tablature shows fret numbers (0, 7, 5, 0, 5, 5, 0, 5, 5, 4, 0, 4, 0, 0, 8, 7, 5, 8, 7, 5) and bar lines.

C Chorus

To Coda

A E D/E A/E C/E

this rat gang 'Cause I'm a want-ed man

2nd time: Harm.

2nd time: Harm.

8 7 5 | 8 7 5 | 10 9 7 | 9 7 | 6 (6) | 5

7 7 7 | 0 | x | x | 0 0 0

E G/E A/E C/E (E) E5 D5/E

'Cause I'm a

9 9 9 | 12 12 | 5 6 7 | x x 5 5 | 0 (0) | 9 7

(0) x | 0 0 | x x | x x | x x

A/E C/E (E) E G/E A/E C/E

a want-ed man

6 7 | x 5 | 9 9 | 12 12 | 5 6 7 | x x 5 5 | (5) (5)

0 0 0 | (0) x | x x | x x | x x

D

Am(add9)

Am9(no 3rd)

Bm(add4/A)

G5/A

2. Well gun— fight - er you think twice are you fast? You

*p* *f*

A.II. A.H. A.H.

T I T T T I I P.M.

A5

Am(add9)

Am9(no 3rd)

heed my ad - vice I drink whis - key you say good - night

P.M. p.M. *p*

Bmadd4/A

G5/A

A5

*D.S. al Coda*

I'll put an end to this here fight You're a

*f* P.M. P.M.

E

Coda Chorus

F#5 E/F# B/F D/F# F#5 A5/F# B/F#

It's real - ly what you wan - na be \_\_\_\_\_

Guitar I: (Harm.) (W/Bar)

Gtr. II (Both Guitars)

Harm. (Shake W/Bar)

(7) 11 9 8 (7) 7

2 2 2 (2)

D/F# E D5/E A/E C/E E

A want - ed man — A want - ed man — A want - ed man —

(7) 8 7 6 (6) 5

0 0 0 (0) 0 0 0

G/E A/E C/E

A want - ed man \_\_\_\_\_

Guitar Solo: A.H. Full (15ma)

(9) 9 12 6 5

Full A.H.

Guitar Solo I

F

C#m5

A5

B5

Musical notation for the first system. The treble clef staff shows a melodic line with a slur over the first four notes, a triplet of eighth notes, and a wavy line indicating a vibrato effect. The bass staff shows fret numbers: (11) 9 11 9 | 12 (12) 10 9 11 | 9. The word "W/Bar" is written below the bass staff in two locations.

(Pinch)

A.H.

Musical notation for the second system. The treble clef staff features a melodic line with a slur over the first six notes, a triplet of eighth notes, and a wavy line. The bass staff shows fret numbers: (9) (9) 11 9-8 | (8) 9 8-6 | (6) 8 6-4 | (4) 4-6 4 x 6. The word "W/Bar" is written below the bass staff in three locations.

A5

B5/F#

Musical notation for the third system. The treble clef staff shows a melodic line with a slur over the first three notes, a wavy line, a slur over the next three notes, and another wavy line. The bass staff shows fret numbers: (6) 4 6 4 5 | (5) 4 2 4 5 | 4 2 4 (4). The word "W/Bar" is written below the bass staff in three locations.

Sva-

Musical notation for the fourth system. The treble clef staff shows a melodic line with a slur over the first six notes, a wavy line, and a slur over the next six notes. The bass staff shows fret numbers: 11 13 15 | 12 14 16 | 12 14 16 | 12 14 16 14 12 11 | 14 12 11 12 14 16 14 | 12 14 12 11 12 11 x 14. The word "Sva-" is written above the treble clef staff.

F# E G E A G F E5

8va-  
7:4  
loco  
6:4  
Full

G DS/E A/E C/E E  
6:4 6:4 6:4 6:4  
Full

E G/E A/E C/E E  
3 6:4 6:4 6:4 6:4  
Full

E5 DS/E A/E C/E E D G/E A/E  
8va-  
Full 1/2 Full 1/2 Full 1/2 Full  
10 (12) 12 (12) 10 12 (12) 15 (17) 17 0 22 (22) 22 22 22 22 22 22

E G E A G F# E <sup>H</sup> E5 D5/E A/E C/E E

'Cause I'm a \_\_\_\_\_ a want-ed man

Full 1/2 Full

22 22 22 22

9 9 7 (7) 6 (6) 5

(0) (0) 0 0 0

E G5/E A/E C/E E5 E D/E

'Cause I'm a \_\_\_\_\_

W/Bar W/Bar

12 15 (15) 10

14 14 12 14 9

P.M.—

9 9 12 6 6 5 0 (0) 9 7

9 x 12 x (x) 7 7 7 x 5 0 0 9 7 x x

(0) (0) 0 0 0 0

A/E

C/E

E

G/E

A/E

E

G

E

A

G

F#

E

a want - ed man yes I am 'Cause I m a

Harm. (8va)  
 (2) Sfr. Harm. → W/Bar W/Bar  
 5 (5) (5)

6 7 x 5 5 9 9 12 12 (6) 6 7  
 0 0 0 (0) 0 3 0 5 3 2 0

E5 D5/E A/E C/E E G/E  
 A want - ed man

8va  
 Harm. (1) (3) (2) (3) (4) (4) (3)  
 7fr. 5fr. 7fr. 5fr. 5fr. 5fr. 5fr.  
 Harm. 7 5 7 5 5 5

9 9 7 7 x 6 6 9 9 12 12 x x  
 0 0 0 (0)



A/E

C/E

E

D/E

A/E

C/E

'Cause I'm a \_\_\_\_\_ a want-ed \_\_\_\_\_ man.

8va-----  
Harm.-----  
loco

7fr. 12fr. W/Bar

8va-----  
6:4

Harm.-----  
12

(5) 7

17 19 15

P.M.

6 5 9 7 6 5  
7 x 5 9 7 x x x 7 x 5

0 0 0 (0) 0 0 0 0

E

G/E

A/E

8va-----

6:4 6:4 7:4 7:4

15 19 15 19 15 17 19 17 15 19 15 19 15 17 19 15 17 19 15 19 15 12

P.M.

9 12 7  
9 12 x

(0)

C5(add2)

E G E

8va

E5

# YOU'RE IN TROUBLE

- Tune to Eb:  
 ① = Eb ④ = Db  
 ② = Bb ⑤ = Ab  
 ③ = Gb ⑥ = Eb

Rock ♩ = ca. 126

**A**  
 Em  
 (Bass & Drums)

4 times

Natural Harmonics-----

Em

⑤ 4fr. W/Bar ③ 4fr.

mf Harmonics-----

Full +4 7 +4 2 Full

T  
A  
B

Sva-----

③ 12fr. ③ 7fr. ③ 5fr. ② 7fr. ① 12fr.

W/Bar W/Bar

Full 2

**B** Guitars (Tacet) Bass & Drums only →  
 (Em)

1. Well fast as light - nin' and— the gun Your shad-ow's got you on—

— the run You're such a fight, I said— you're the one—

And I will on - ly tell— you once You're in

Chorus

Gtr. II: A5 Asus4 A Asus2 A5 Asus4 A Asus2 A5 F5 F6 F F(add+4)F

trou - ble What are you gon - na do\_

Guitar I:

F6 F F(add+4) G G5 A5 Asus4 A Asus2 A5 Asus4 A Asus2 A5

You're in trou - ble It's what you're

P.M.

F D F6 F F(add+4) F To Coda 1. F6 F F(add+4) G G5

go - in' thru, go - in' thru.

D

E5

G5/E

D/E

E5

Vocal line for the first system, showing notes and lyrics: "2. You're such a teas - er, give — me life Un - earth - ly jun - gles we live —"

2. You're such a teas - er, give — me life Un - earth - ly jun - gles we live —

Guitar I

Guitar I part for the first system, including a treble clef staff with notes and a bass clef staff with chord diagrams. Includes the instruction "E Pedal" and wavy lines indicating sustained notes.

Guitar II

Guitar II part for the first system, including a treble clef staff with notes and a bass clef staff with chord diagrams and fingerings (5-7, 4-5, 2-4).

(x = Palm Muted Low E)

G5/E

A5/E

E5

G5/E

D/E

Vocal line for the second system, showing notes and lyrics: "— with knives — There's al - ways trou - ble on — your mind"

— with knives — There's al - ways trou - ble on — your mind

Guitar I part for the second system, including a treble clef staff with notes and a bass clef staff with chord diagrams.

Bass clef staff for the second system, showing chord diagrams for the second system.

Guitar II part for the second system, including a treble clef staff with notes and a bass clef staff with chord diagrams and fingerings. Includes the instruction "A.H. (15ma)" with a wavy line.

Bass clef staff for the second system, showing chord diagrams and fingerings for the second system.





**E** Bridge

Guitar II:

E5 D5/F# G5

Guitar I:

E/G# A5 B5 C5 D5

You're on the top, top of the top Well top of the night.—

Guitar I & II

**F** Guitar Solo

C#m C# E F# G G#m G# B E D#

A.H. (15ma)

(Pitch: G#)

A.H.

W/Bar



Guitar II:  $C\sharp m$   $G\sharp m$

6 6 9 7 5 4 7 5 4 6 5 4 6 4 6 6  $\times$  13

$C\sharp m$   $G\sharp m$

14 9 14 12 11 12 11 14 11 12 14 11 12 14 12 11 9 12 11 9 12 9 12 11 9

$C\sharp m$   $G\sharp m$

*Sva*.....

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

$E5$   $G5$   $D$

$G$

*Sva*.....

17 12 12 15 12 15 15 12 10 12 15 10 8 12 8 12 8 7 8 9 7 8 9 9

E5

8va

G5

D

E5

8va

G5

D

E5

8va

G5

D

D.S. al Coda

You're in



Asus4 A Asus2 A

F5

G5

rit.

It's what you're go - in' thru You're in

*Sva*

Full W/Bar rit.

rit.

A5

A5

trou - ble.

*Sva*

W/Bar

pick slides

