

BOTTOM LINE

A Intro

Grtr. 1 (synthesized "jet" effect)

E5 G5 Gsus2

f full $\sqrt{1/2}$ P.M. full full

TAB

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

Grtr. 2

f full $\sqrt{1/2}$ full full

TAB

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

D5

8 vsz

G5

Solo grtr.

f $\sqrt{1/2}$ $\sqrt{1/2}$ $\sqrt{1/2}$ $\sqrt{1/2}$ $\sqrt{1/2}$ full

3 (21) 21 21 21 21 19 20 20 17 20 17, 15

19 20

TAB

19 20 19 21 21 (21) 21 21 21 21 19 20 20 17 20 17, 15

Grtr. 1

f full $\sqrt{1/2}$ P.M. full full

TAB

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

Grtr. 2

f full $\sqrt{1/2}$ full full

TAB

(3) 3 4 0 5 2 5 0 3 0 0 5 2 5 0 3 5

N.C.

G5

D5

E5

Musical score for guitar, measures 1-12. The score includes treble and bass staves. The treble staff shows a melodic line with triplets and slurs. The bass staff shows a complex fretboard pattern with various fret numbers (15, 14, 12, 13, 15, 12, 14, 12, 14, 12, 14, 12, 12, 12, 12, 12, 9, 12, 9, 12). Performance markings include 'full', 'loco', and 'w/bar'. Chord symbols N.C., G5, D5, and E5 are indicated at the top.

B Verse

Musical score for guitar, measures 13-24. This section is the verse and includes lyrics. The treble staff shows the melody with lyrics: "1. Right here — is where — your heart be-longs. (2.) — or a strange — twist of fate —". Chords D, G, and C are indicated above the treble staff. The bass staff shows a simple accompaniment pattern with fret numbers (12, 12, 12, 12, 14, 12, 12). Performance markings include slurs and accents.

G5/E5

E5

G5

D

Dsus4

D5

G5

C

and I knew — from the start
hand in hand — heart to heart.

Gtr. 1

P.M. on ⑥

(12) 12 12 9 9 0 9 2 2 3 3 2 0 5

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

Gtr. 2

string noise

(2) 0

X 0 7 7 0 5

Bm G5/E5 E A5

I knew it all a - long feel-
we took it on blind-ly tum -

5 5 4 12 12 12 10 9 9 2

0 0 9 11 9 0

P.S.

3 4 0 2 0

X X X 0

G5/A C5 B5 E5

in' all I'm feel - in' play - in' with my fire think -
 in' back the pages and try - in' to find the facts our love

P.M.

full

E7#9 A5 G5/A C

in' that mood kin - dles my de - sire I know while I'm think-in' that you -
 - is get-tin' stronger there's - no turning back No more nasty looks and

lightly

full

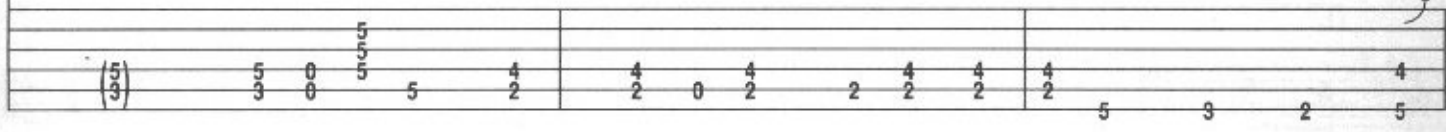
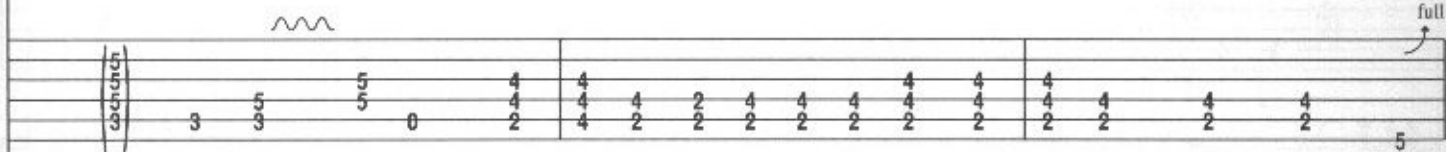
B5



— know what I know one — things for sure's that I'll nev - er let you go — some
playin' those dirty tricks no - thin here is profit so there's no - thin' here to pay.



P.M. _ _ _ _ _



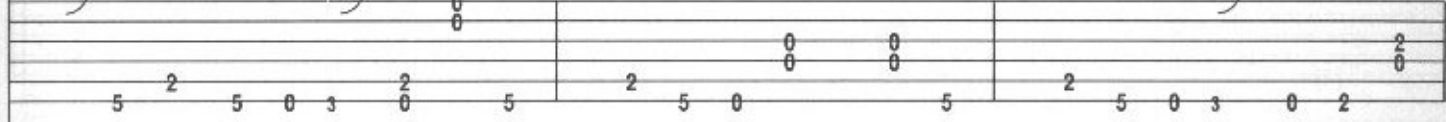
C Chorus



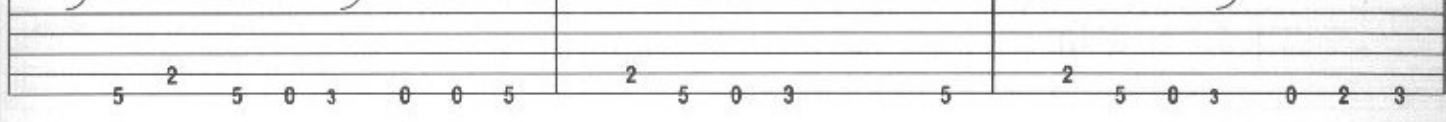
— things last for - ev - er stand — the test of time it's you — and me to - ge - ther that's the



full 1/2 P.M. 1/2



full 1/2 1/2



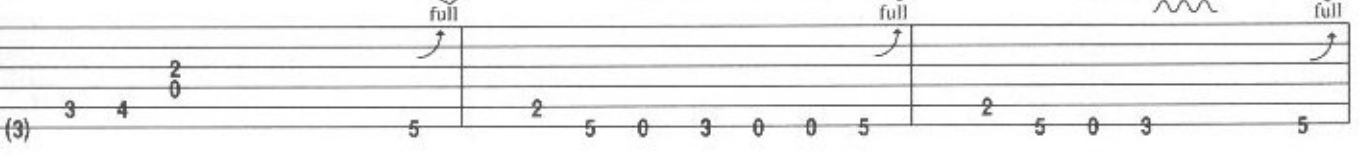
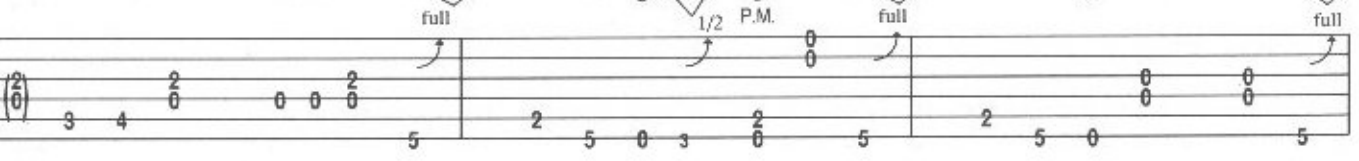
D5

E5

G5



bot-tom line — come hell — or high wa - ter till — the end of time it's you.
Nev - er say nev-er till — the end of time we'll go -



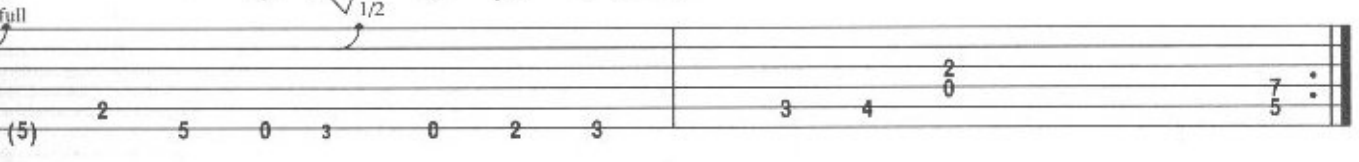
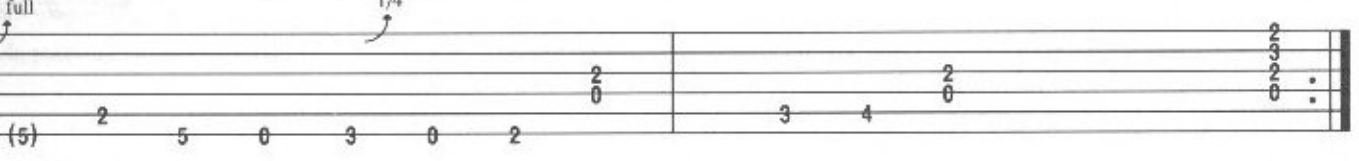
1.

Gsus2

D5

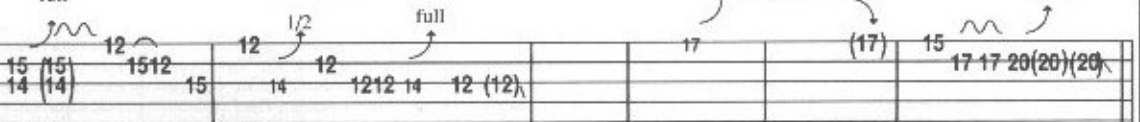


— and me for - ev - er that's the bot - tom — line 2. Was it love —



B Lead fills for 2nd verse

8 va slowly



D Bridge
F#5

Gsus2

D5

E/G#

through hell to - geth-er that's the bot-tom_ line ah-oh! If you want it you _ know where to find _ it

full 1/2

full 1/2

E5

Esus4

E

Bsus4

B

it's for - ev - er that's_ the bot-tom line don't for - get it you'll.

F#5 F#sus4 F#

E5/B



- nev - er re - gret it

we're to geth - er that's the bot - tom line ow!



P.M.

P.M. on ⑩

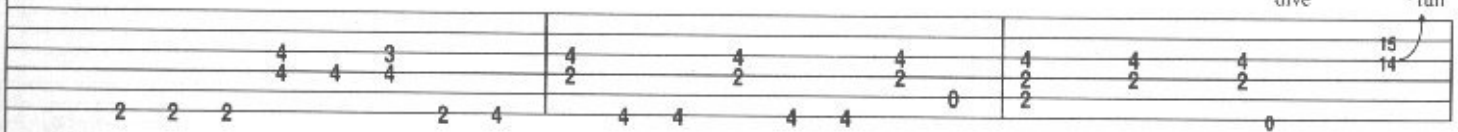
P.M.

Solo gtr.

dive

8 va

full



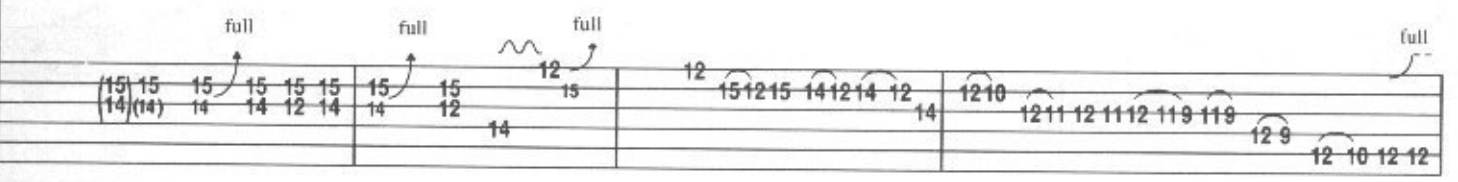
hold bend

E Solo D5 G5 C5 B5 G5/E G5 Dsus4



loco

3



Dsus4 D G5 C

B5

G5/E

8 va



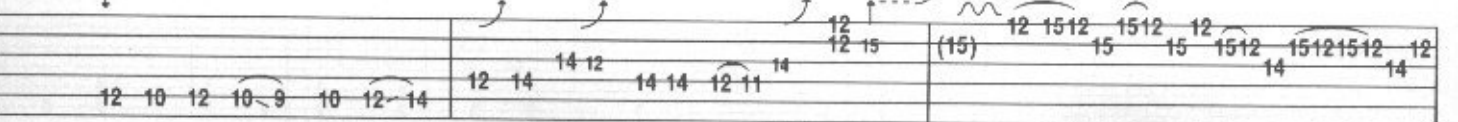
1/4

1/2

full

1/2

full



G5/E loco A5 G5 C

full 1/4 full full full

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

8va Bm E5

8va

*hold bend

1/2 1/2

14 14 14 14 14 12 15 17 19 15 17 19 17 15 19 19 17 19 17 15 17 15 14 16 14 12 14 12 12 15 15 14 12

Dsus4/E loco A5 G5 C5 Bm A5 B5

Dsus4/E loco

6 6 6 6 6 6

8va

1/2 full full full

14 12 11 12 11 11 14 12 14 12 10 10 12 14 12 14 12 14 12 14 12 14 15 15 12 12 15 12 14 14

B5 B5/A B5/G B5/F#

B5 B5/A B5/G B5/F#

Some -

12 14 12 11 12 11 9 11 9 11 12 11 9 11 9 7 9 7 9 11 9 7 9 7 6 7 6 4 6 4 5 7 4 5 7 4 5 7

F Chorus

N.C.

E5

G5

Gsus2

— things last for - ev - er stand — the test of time it's you — and me to - ge - ther that's the

full 1/2 P.M. 1/2

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

full 1/2 1/2

(5) 2 5 0 3 0 0 5 2 5 0 3 5 2 5 0 3 0 2 3

D5

E5

G5

bot-tom line — come hell — or high wa - ter till — the end of time it's you —

P.M. P.M. full 1/2 full full

(2) 3 4 0 0 0 2 5 2 5 0 3 2 5 2 5 0 5

full full

(3) 3 4 0 5 2 5 0 3 0 0 5 2 5 0 3 5

Gsus2

D5

N.C.

E5

and me for - ev - er that's the bot-tom line

full 1/4 full 1/2 full

(5) 2 5 0 3 0 2 3 4 0 5 2 5 0 3 0 5

full 1/2

(5) 2 5 0 3 0 2 3 3 4 0 0 0 0

G5 Gsus2 D5

Some -

full full 1/2 full

(5) 2 5 0 0 0 5 2 5 0 3 0 2 3 4 0 0 0 0 5

full

0 0 0 0 0 5

G

N.C.

E5

G5

Gsus2

— things last for - ev - er stand — the test of time it's you — and me to - ge - ther that's the

full 1/2 P.M. 1/2

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

full 1/2 1/2

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

D5

G5 D5

D/G G5

C

Bm

bot - tom line — Come hell

8va

full 1/2 1/2 full

12 14 12 14 12 13 12 15 12 15 12 15 | 12 15 12 15 12 14 12 14 12 14 12 14 | 12 14 12 14 12 14 12 14 12 14 12 14

(2) 3 4 0 0 0 0 | 0 0 0 0 0 5 | 0 0 0 0 0 5 | 0 0 0 0 0 5 | 0 0 0 0 0 5 | 0 0 0 0 0 5

(3) 3 4 0 0 0 0 | 0 0 0 0 0 5 | 0 0 0 0 0 5 | 0 0 0 0 0 5 | 0 0 0 0 0 5 | 0 0 0 0 0 5

[H]

N.C.

E5

G5

Dsus4

— or high — wa - ter till — the end of time yeah!

The first system features a vocal line in treble clef with lyrics: "— or high — wa - ter till — the end of time yeah!". The guitar accompaniment is in treble clef, showing a melodic line with a "loco" marking and a final flourish. The key signature has two sharps (F# and C#).

(15/14) 15 15 15 14 12 14 12 14 12 14 12

Fingerings for the first system: (15/14) 15 15 15 14 12 14 12 14 12 14 12

full 1/2 full

The second system continues the vocal and guitar lines. The guitar accompaniment includes dynamic markings: "full", "1/2", and "full".

full 1/2 full

The third system continues the vocal and guitar lines. The guitar accompaniment includes dynamic markings: "full", "1/2", and "full".

Dsus4/E G5

C

Bm

Now they'll nev -

The fourth system features a vocal line with lyrics: "Now they'll nev -". The guitar accompaniment is in treble clef, showing a melodic line.

10 14 12 12 14 12 12 11 14 12 12 14 12 10 12 10 12 10 12 14 14 14 12 12 14

Fingerings for the fourth system: 10 14 12 12 14 12 12 11 14 12 12 14 12 10 12 10 12 10 12 14 14 14 12 12 14

full

The fifth system continues the vocal and guitar lines. The guitar accompaniment includes a dynamic marking: "full".

P.M. full

The sixth system continues the vocal and guitar lines. The guitar accompaniment includes a dynamic marking: "P.M." and "full".

H) Outro solo

Gtrs. 1,2 repeat fig. H)

— things last for - ev - er stand — the test of time it's you —

8va...

(14) 14-22 21

— and me to - geth - er that's the bot - tom — line ow!

22 21 22 21 21 17 21 17 15 19 15 17 21 17 15 19 15 12 15 12 15 15 12 15 12 12 15

1/2 1/2 3 6 3 full

J)

N.C.
Solo gr.

E5

G5

Gsus2

D5

8va...

(15) (15) 14 17

Gtr. 1

full 1/2 full 1/2

(5) 2 5 0 3 0 5 2 5 0 5 2 5 0 3 0 2 3 4 0 0 0 0

Gtr. 2

full 1/2 full 1/2

(5) 2 5 0 3 0 0 5 2 5 0 3 5 2 5 0 3 0 2 3 3 4 0 0 0

F#5

E/G#

E5(Maj7)

E5

B5

Bsus4
8va

B

F#5

F#sus4

F#

E/G# *loco* ES A.H.

P.M.

full 1/2 full

Gtrs. 1.2 cont. fig. [K] simile

F# F#sus4 F# E/G# E5 8va full full (hold bend)

B Bsus4 B F# F#4 F#

E/G# E5 Fade out into next song

CHAIN REACTION

A Intro

A5

A7

Dsus4/A

Csus2

Em7/B

Gr. 1

(Drums)

f

P.M. _]

P.M.

P.M. _ _ _ _ _]

1/4

Fingerboard diagram for Gr. 1 guitar part. The diagram shows frets 15, 2, 3, 2, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 3, 2, 3.

Gr. 2

(Drums)

P.S.

f

1/4

Fingerboard diagram for Gr. 2 guitar part. The diagram shows frets X, 2, 0, 3, 0, 0, 3, 0, 0, 3, 2, 3.

A

D5

C5add9

G/B

Vocal: ah _

P.M.

P.M.

P.M.

1/4

Fingerboard diagram for A section guitar part. The diagram shows frets 2, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 2, 0, 0, 3, 2, 3.

Fingerboard diagram for A section guitar part. The diagram shows frets 2, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 2, 0, 0, 3, 2, 3.

1/4

Fingerboard diagram for A section guitar part. The diagram shows frets 2, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 2, 0, 0, 3, 2, 3.

A5

A7

Dsus4

C5add9 G/B

yeah - e - yeah _

This system contains the first two systems of music. The first system includes a vocal line with the lyrics "yeah - e - yeah _", a guitar melody line, and a guitar chord line with fret numbers. The second system continues the guitar melody and chord line, with a "P.M." marking under the guitar melody.

A5

D5

Csus2

G/B

This system contains the third and fourth systems of music. The third system includes a guitar melody line and a guitar chord line with fret numbers. The fourth system continues the guitar melody and chord line, with a "P.M." marking under the guitar melody.

B Verse

A5

A

G5/A

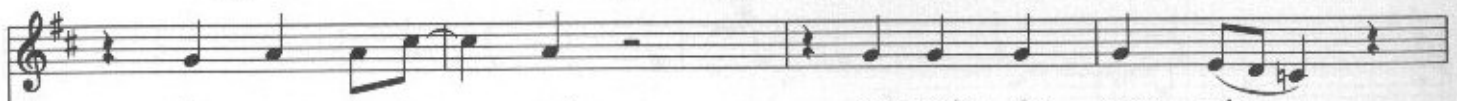
When it rains it pours _ like a calm be - fore the storm _
 dog with - out a bone _ twilight with - out the sun _ _ like

This section contains the fifth and sixth systems of music. The fifth system includes a vocal line with the lyrics "When it rains it pours _ like a calm be - fore the storm _", a guitar melody line, and a guitar chord line with fret numbers. The sixth system continues the guitar melody and chord line, with "P.M." markings under the guitar melody.

A5

A

Dsus4/A

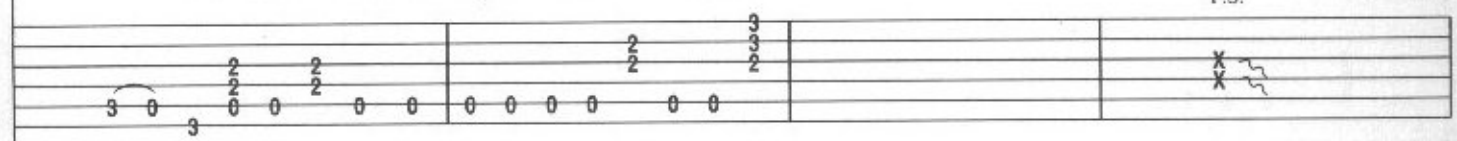


Ten on a ten scale when we're the same gale
ships with - out their sails rats without them tell no tales



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

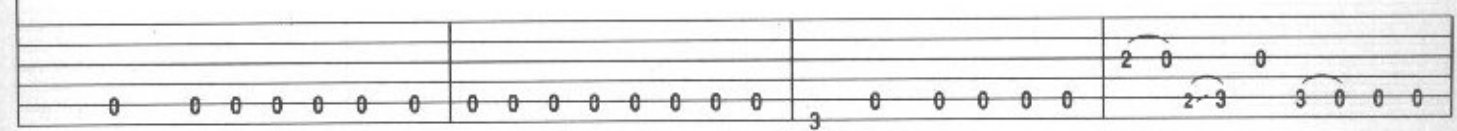
P.S.



P.S.



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



D5

D7

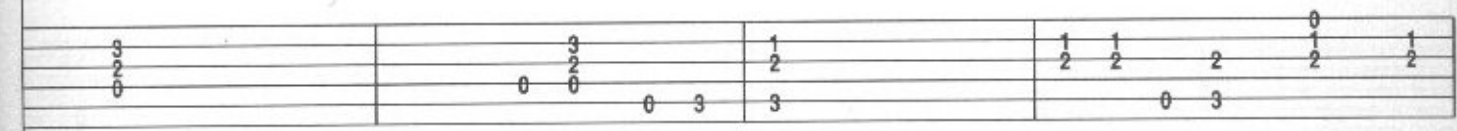
D9sus4



When you're with me I just can't breathe
When you're with me I'm out of control



P.M.



A5

A Dsus4/A

ooh _____ it's such a wild _____ time _____ If

P.M. _____ P.M. _____ P.M. _____

P.M. _____ P.M. _____

E5

D7/F#

there's a way to make you _____ turn _____ a - round a cor-ner

P.M.

C Chorus



A5

hit the rail Chain re - ac - tion

P.M.

D5

C5add9 G/B

A5

D/F#

one two three sat - is fac - tion

P.M. P.M.

1/4

1/4

G5add9

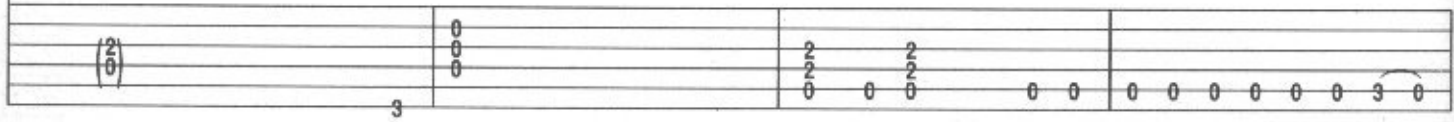
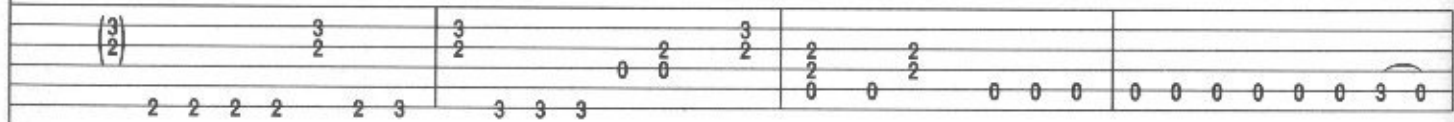
A5



guar - an - teed ——— There's a chain re - ac - tion just
We got a chain re - ac - tion it's



P.M. _ _ _ _] P.M. _] P.M. P.M. _ _ _ _ _ _ _ _ _ _]



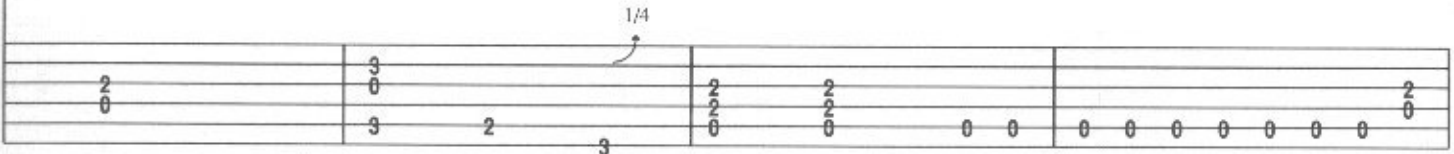
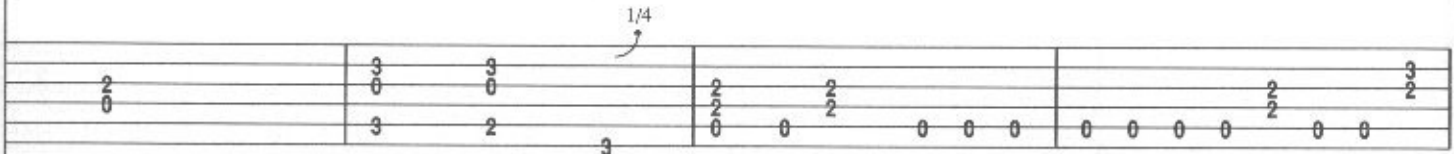
To Coda ⊕

D5 C5add9 G/B A5

D/F#



you and me ——— the on - ly thing that gets me off will
you and me ——— the on - ly thing that turns me on will



1. free you till your dead 2. Like a free you till your dead

P.M. P.M. P.M. P.M. P.M. P.M. Solo gr.

(3/2) 2 2 2 2 2 3 3 3 7 (3/2) 2 2 2 2 3 3 3 0 0 0 0 0 0 0

(2/0) 3 (2/0) 3 1

D Solo
Fsus2(#11)
Solo gr.

Fsus2 G/A 8va

10 10 12 12 10 13 (13) 13 15 15 15 17 19

Rhythm (both)

(1) 3 3 0 0 3 0 0 0 0

F5 Fsus4 F Fsus2(#11) Fsus2

loco

E5 D5 E5 D.S. al Coda

Oh _____

8 va.....

1/2 full

Coda

D/F# Gsus2 **E** A5 D5

free you till your dead Chain re - ac - tion

P.M. P.M. P.M. *mf* A.H. A.H.

A.H. A.H.

Gtrs. 1,2 cont. fig.  simile

D5 C5add9 G/B A5

one two three _____ sat - is fac - tion

P.M. P.M. P.M. A.H. A.H.

D/F# Gsus2 A5

guar - an - teed _____ We got a chain re - ac - tion it's

full full full A.H. A.H.

D5

C5add9 G/B

A5

you and me _____ the on - ly thing that turns me on will

D/F#

Gsus2

A5

free you till your dead Chain re - ac - tion

D/F#

Gsus2

A5

chain re - ac - tion chain re - ac - tion

full full full full full full full

D/F#

G5

A5

chain re - ac - tion got a chain re - ac - tion

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "chain re - ac - tion got a chain re - ac - tion". Below the vocal line is a guitar fretboard diagram with six strings. The fret numbers are: 10, 12, 12, 12, 12, 10, 9, 8, 9, 5, 8, 5, 7, (7), 7, 7, 15, 14, 0. There are wavy lines above the fretboard indicating vibrato, and arrows labeled "1/2" and "full" pointing to specific frets.

D/F#

Gsus2

A5

chain re - ac - tion the on - ly thing that turns me on will

The second system of music continues the vocal line with the lyrics "chain re - ac - tion the on - ly thing that turns me on will". The guitar fretboard diagram shows fret numbers: (15), (14), 7, 5, 7, 0, 5, 7, 5, 7, 7, (7), 5, 5, 5, 5, 8, 5, 0. Wavy lines and arrows labeled "1/4" and "full" are present.

D/F#

Gsus2

A5

free you till your dead _____ dead _____ dead _____

The third system of music features the lyrics "free you till your dead _____ dead _____ dead _____". The guitar fretboard diagram shows fret numbers: 5, 8, 5, 8, 5, 7, 8, 5, 7, 5, 0, 5, 7, 5, 7, 5, 7, 5, 5, 10, 20, 20, 20, 20, 20, (20), 20. There are wavy lines and arrows labeled "1/4", "full", and "8 va" (octave) pointing to various frets.

D/F#

Gsus2

A5

oh _____ yeah _____

Full system of musical notation for the first system, including a vocal line with lyrics "oh" and "yeah" and a guitar line with fret numbers and triplets.

D/F#

Gsus2

A5

Second system of musical notation, including a guitar line with triplets and a section labeled "loco".

D/F#

Gsus2

A5

8 va...

Third system of musical notation, including a guitar line with triplets and markings for "full" notes.

D/F#

Gsus2

A5

Fourth system of musical notation, including a guitar line with triplets and markings for "full" notes.

D/F#

Gsus2

A5

fade out

Fifth system of musical notation, including a guitar line with triplets and markings for "full" notes, ending with a "fade out" instruction.

CITY TO CITY

A Intro

Gr. 1 Street noise (Bass drum) (Snare) drum cue

Gr. 2

Gr. 3

E5 G

T
A
B

T
A
B

T
A
B

E5 E Esus4 G

T
A
B

T
A
B

T
A
B

12-14 14 14 14-12 12 12 12-14 14 14 14-12

10-12 12 12 12-10 10 10 10-12 12 12 12-10

13 14 11 12

11 12 9 10

G5

A

D/A

A5

D5/A

P.M. on ① - - - - - P.M. on ① - - - - - slowly 1/2

B Verse

Gtr. 3
(open ③ and ④)

G5

A D A5 G5

1. Street fights all the time
2. Dead heat makes me blind

P.M. on ③ - - - - - slowly

P.M. - - - - -

C5/G

I take a chance in - to the night I've got to feel the thun-
 you might think I'm a re - bel kind there ain't no way I'm gun-

P.M. _____]

P.M. _____]

1 3 1

P.M. _____]

1 3 1

A (open ⑤)

C5/G

A5

der Night life lights out
 shy Busy, gone, out out
 of reach

P.M. _____]

1 3 1

2 4 4 4 4 5

P.M. _____]

P.M. _____]

1 3 1

5 3

A7

D/A

G/A

A

keeps me on the yard it's like a spell I'm un-
al-ways stuck on the asphalt beach I know you think I'm craz-

Musical notation for the first system, including a treble clef, key signature of one sharp (F#), and a wavy line indicating a vibrato effect over the notes.

Chord diagrams for the first system, showing fingerings for the guitar. The first diagram shows a 5-fingered chord (5) and a 7-fingered chord (5-7, 7-9). The second diagram shows an 8-fingered chord (8) and a 10-fingered chord (9-11, 11-12).

Musical notation for the second system, including a treble clef, key signature of one sharp (F#), and a wavy line indicating a vibrato effect. The notes are marked with "P.M." and a dashed line.

Chord diagrams for the second system, showing fingerings for the guitar. The first diagram shows a 3-fingered chord (3) and a 5-fingered chord (5). The second diagram shows a 5-fingered chord (5) and a 9-fingered chord (9).

C Chorus

G/A

A7sus4 A7

A7sus2

E5

B5

C5

Am7

D5

der 'cause I'm run-nin' cit - y to cit - y and
y 'cause I'm run-nin' cit - y to cit - y and

Musical notation for the chorus, including a treble clef, key signature of one sharp (F#), and a wavy line indicating a vibrato effect. The notes are marked with "P.M." and "A.H." (Alto Horn).

Chord diagrams for the chorus, showing fingerings for the guitar. The first diagram shows a 12-fingered chord (12) and a 15-fingered chord (15). The second diagram shows a 14-fingered chord (14) and a 12-fingered chord (12). The third diagram shows a 4-fingered chord (4) and a 5-fingered chord (5). The fourth diagram shows a 0-fingered chord (0) and a 5-fingered chord (5). The fifth diagram shows a 5-fingered chord (5) and a 7-fingered chord (7).

Musical notation for the chorus, including a treble clef, key signature of one sharp (F#), and a wavy line indicating a vibrato effect. The notes are marked with "P.M." and "A.H." (Alto Horn).

Chord diagrams for the chorus, showing fingerings for the guitar. The first diagram shows a 3-fingered chord (3) and a 5-fingered chord (5). The second diagram shows a 4-fingered chord (4) and a 5-fingered chord (5). The third diagram shows a 2-fingered chord (2) and a 0-fingered chord (0). The fourth diagram shows a 2-fingered chord (2) and a 0-fingered chord (0).

E5

B5

C5

E5

B5

C5

all points _ in be - tween _ I'm mov-in' cit - y to
 all points _ in be - tween _ I'm mov-in' cit - y to

0 9 4 5 10 12 12 0 10 7 8 5 0 4 5 (5/3)

0 0 4 5 2 0 4 5

Am7

D5

E5

B5

C5

1.

A5

D5

cit - y you can find me _ on the streets _ with my
 cit - y I'm run-in' be - tween the sheets _

full full 8 10 8 7 0 7 5 7 5 3 5 3

A.H. P.M. P.M. P.M. A.H. P.M. P.M.

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

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

G5 N.C.

cit - y cit - y

P.M.

G5 N.C. (reverse tape effect)

cit - y cit - y y - 8 va

Solo gtr. 1

P.M.

E Solo
E5 (Gtrs. 1,2 repeat fig. A)

tic

8 va

loco

full

G

E5

8 va

loco

Solo gtr. 2

Cause I'm

8 va

F Chorus

E5 B5 C5 Am7 D5 B5 C5

run-nin' cit - y to cit - y and all points in be - tween
 run-nin' cit - y to cit - y and all points in be - tween

A.H. A.H. P.M. P.M. P.M. A.H.

E5 B5 C5 Am7 D5

I'm mov-in' cit - y to cit - y I'm

A.H. A.H. P.M. P.M. P.M. A.H.

E5 B5 C5

run - nin' be - tween the sheets I'm

E5 B5 C5 A5 D5 E5 C5 C5

run - nin' cit - y to cit - y and all points - in be - tween -
run - nin' cit - y to cit - y and all points - in be - tween -

A5 D5 E5 B5 C5 A5 D5 E5 B5 C5

I'm mov-in' cit - y to cit - y I'm run-nin' be - tween the sheets.

A5 D5 A5

on the streets (on the streets) feel the

2 2-4 4-5 5-4 4-5 5-7 7-5 5-7 7-9 9-7 7-9

slowly $\frac{1}{2}$

D5 A

heat (feel the heat) too bad hey!

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

(7) 5

DON'T BITE THE HAND THAT FEEDS

A Intro

Chords: E5, Em7, Em6, Em7, E5, Em7, E5, D5, D#5

Gr. 1 P.S. (main riff) Solo gr.

(drums)

full 1/2

Gr. 2 P.S. (gtrs. 1,2 cont. main riff)

The Intro section consists of two guitar parts (Gr. 1 and Gr. 2), a drum part, and a bass line. Gr. 1 and Gr. 2 play a main riff based on E5, Em7, and E5 chords. The bass line follows a similar harmonic structure. The section concludes with a solo guitar part (Solo gr.) featuring a melodic line with a 1/2 note bend.

B Verse

Chords: A5, D/A, A5, E5, G5, F#5, E, F#5, G5, F#5, E5, G5, F#5, E5, F#5, G5

1. Bombs a - way
2. Steal - in' hearts

down in the cit - y
and all your cheap talk.

some - where
like hell

you're a
I wouldn't

Gr. 1

Gr. 2

The Verse section features two guitar parts (Gr. 1 and Gr. 2) and a bass line. Gr. 1 plays a rhythmic accompaniment with a main riff, while Gr. 2 provides a harmonic support. The bass line follows the chord progression. The lyrics are: "1. Bombs a - way / 2. Steal - in' hearts / down in the cit - y / and all your cheap talk. / some - where / like hell / you're a / I wouldn't".

A5 D/A A5 E5 G5 F#5 E F#5 G5 F#5 E5 G5 F#5 E5 F#5 G5

cool_ sur-viv - or a lit - tle bit young for my way so they say you
 put_ it past you, but soon-er or la - ter you'll pay that's o - kay you

P.M. - J

C Chorus

A5 D/A E5 Em7 Em6 Em7 E5
 al - ways want what you can't have like love I'm the one_ well, don't you
 al - ways want what you can't get like love It ain't fun - ny well, don't you

Gr. 1 P.M. P.M. - J P.M. P.M. - J P.M.

Gr. 2 P.M. P.M. P.M. P.M. - J P.M. P.M.

Harmony gtrs. 1,2 (playable on one guitar)

1/2 full

Harmony gtr. 3

E5

Em7 D5

bite the hand_ that feeds_ you if you_ want what I ain't got_ well, don't you
 bite the hand_ that feeds_ you if you want_ money I'll tell ya' hon-ey well, don't you

1.

bite the hand_ that feeds_ you. 2. You're

2.

bite the hand that feeds you.

P.M.

12 12 12 12 11 11 9 7 7 7 7 6 7 6 9 9 9 9 9 7 7 7 7 0

(12) 12 12 12 11 11 9 7 7 7 7 6 7 6 6 4 5 4 4 2 4 2 2 0 0 0 4 0 2 0

D Bridge

D D7#9 D6₉

I'm a man with a strange ap-pe-tite and I'll be tak-in' you home to - night then you can

Gtr. 2 P.M. P.M. on 5

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

Gtr. 1 P.M. P.M. P.M. P.M.

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

Harmony gtrs. 1,2

8 10 11 10 11 19 19

A5 E5 A5 G5 A5 E5 A5 G5

take the bed out of my head but you can't take a-way the fun so

(both) Solo gr.

1/2 1/4

A5 G5 A5 E5 A5 D5

man-y times I still won-der why you're try-in' to keep me in line oh yeah!

Solo gr. 8 va

full full full

15 15 15 15

18 18 18 18

(both)

1/4 P.M. P.M.

E Solo

E5 Em7 Em6 Em7 E5 Em7

(Gtr. 1,2 repeat fig. **A** simile)

loco

full full

12 12 12

15 15 15

15 14 12 14 12 12 14 14 12 11 12 11 11 14 12 12 12 14 14 13 14

E5 D5 D#5 E5 Em7

14-12 10 12 10 12 12 10 12 10 12-14 12 14

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

Em6 Em7 E5 Em7

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

F Bridge

E5 D5 D#5 A5 E5 A5 G5

You can take the bed_ out of my head_ but you

Solo gtr.

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

(both)

2 2 3 2 2 2 2 2 3 2 3 0 0 3 0 0

G Outro chorus

A5 E5 A5 E5 Em7 Em6

can't take a - way — the fun — cause that's love I'm the one — don't you

Solo gtr. w/bar w/bar

12 14 12 14 12 12 12 14

Harmony Guitar 8 va

1/2 full

2 2 3 2 2 2 2 2 2 14 12 12 12 12 12

Em7 E5 D5 D#5 E5 Em7 Em6 Em7 E5

bite the hand — that feeds — you If you — want — ba - by what I got — well, don't you

(14)

(12)
(12)

Em7

E5

D5 D#5

E5

Em7

Em6

Em7 E5

bite the hand that feeds you. If you want you want I got I got don't you

full full full full full

2 3 3 0 3 0 3 0 3 0 2 3 2 0 2 2 0 2 2 0 0 0 12 (12)

w/bar

8

1/2 full w/bar

14 14 12 12 12 12 14 14

Em7

E5

D5 D#5

E5

Em7

Em6

Em7 E5

bite the hand that feeds you like love I'm the one I'm the one but don't you

8 va

15 15

12 12

Em7 E5 E6 E5 E5



First staff of music with lyrics: bite the hand — that feeds — you — Bite me! ahh —

Second staff of music with melodic line and 'A.H.' annotation.

Third staff of music with fret numbers and 'A.H.' annotation.

Fourth staff of music with guitar notation, 'Gtrs. 1,2', and 'dive' annotations.

Fifth staff of music with lyrics: yeah! don't you bite the hand that feeds you. —

Sixth staff of music with guitar notation and performance notes: *Gtr. 1 does pick slides while both sustain G5 and **both sustain E5 and allow harmonic feedback to randomly occur

Seventh staff of music with guitar notation and 'P.S.' annotation.

I WANT A WOMAN

(sampled voices) Pseudo sped up turntable effect with pitch transposer

on ba - c'm on ba - c'm on ba - c'm on ba - c'm on ba - by hey!

Gtr. 1

Guitar 1 staff with a final *f* dynamic marking.

TAB staff for guitar 1.

Gtr. 2

Guitar 2 staff with a final *f* dynamic marking.

TAB staff for guitar 2.

A Intro

E B/E E5 Esus2 A/C# D5 N.C. E5 B/E

Solo gr. 1, 2

Melodic line for guitar 1 and 2 with wavy lines indicating vibrato.

TAB staff for guitar 1 and 2, including a 1/4 note pickup.

Solo gr. 1,

Melodic line for guitar 1 and 2.

TAB staff for guitar 1 and 2, including a 1/4 note pickup.

E

B/E

E B/E

E B/E A/C#

D

N.C.

B5

Solo gtr. 1

Solo gtr. 2

Gtr. 1

Gtr. 2

B Verse

B5

E5

D5

E5 B5

— to talk a-bout it and I don't wnat to hear what's for sale— just move.
 — I'm hot to trot, but even I ain't gon-na walk on glass— no chance I try—

Gtr. 1

Gtr. 2

Bsus4

B

E5

D5

E5

B5

— on bab-by tig - er's got you by the — tail — you tail — you don't
to love you ba-by your lies are just a pain in the ass — the

1/4 1/4 1/4

1/4

D5

C#5 B5 A

E

B5

— know what you got till it's al - ready gone and get — I tried to
prob-lem with you is when I think it's through and I'm as good as I can get — I

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

1/2

P.M.

D5

C#5 B5 A

B/E

reas- on with you but there's no reas- on at all why I'm bang-in' my head up a- gainst a brick wall
 keep you a- dorned and then you want to go south you're just leav- ing an- oth- er bad taste in my mouth

C Chorus

B/E E5

B/E

E5

A

D5

I want a wom-an not some lit- tle girl who had to grow up in Dad -
 I want a wom-an not some lit- tle girl who had to grow up in Dad -
 I want a wom-an not some teach-er's pet who tried to grow up but - hasn't

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

B/E E5 E6 A5/E E5 B/E E A/C#

dy's big world I want a wom-an who can real-ly love me yeah.
 dy's big world I want a wom-an that knows how to love me yeah.
 made it quite yet I want a wom-an who makes me feel like no

1/4 1/4 P.M. P.M.

(7) 3 2 0 3 2 0 8 9 9 9 11 9 11 9 9 7 9 7 7

(7) 9 2 5 3 2 0 7 7 9 11 9 7 7 9 9 9 9 9 9 7

Repeat chorus section
second time only

1. 2. D5 N.C. B5 3.

- baby that's what I want wo-man 2. If you think bod-y can I'm on my

P.M. P.M.

(4) 7 7 7 7 7 (7) 3 2 0 3 2 0 4 4 7 7 7 7 7 7 7 7 7 7 7 7

P.M.

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

D

way rub-y lips— I want a wom-an with high heels shake those hips I want a wo-man red dress—

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

(7) 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

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

— what a scene— I wanta wo-man c'm on ba - by you'll be my wild-est dreams yeah!

Solo gtr. *8 va ...*

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 full

(2) 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 4 17 16 4 4

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

(5) 3 2 5 3 0 5 3 2 5 3 0 5 3 2 5 3 0 5 3 2 5 3 0 0 2

E Solo

F#5(sus4)

F#5

B5

F#5

Solo gr. 1

Musical staff for Solo guitar 1, measures 1-4. Chords F#5(sus4), F#5, B5, F#5. Includes notes and slurs.

A.H. A.H. A.H. (hold bend)

Fretboard diagram for Solo guitar 1, measures 1-4. Shows fret numbers and bending instructions.

pitch: A# A# A#

Rhythm (gtrs. 1,2)

Musical staff for Rhythm guitars 1 and 2, measures 1-4.

Fretboard diagram for Rhythm guitars 1 and 2, measures 1-4.

F#5

B5

F#5

Musical staff for Solo guitars 2 and 3, measures 5-8. Includes notes, slurs, and "loco" marking.

Solo gtrs. 2,3
loco

Fretboard diagram for Solo guitars 2 and 3, measures 5-8. Shows fret numbers and bending instructions.

slowly Solo gtrs. 2,3

Musical staff for Rhythm guitars 1 and 2, measures 5-8.

Fretboard diagram for Rhythm guitars 1 and 2, measures 5-8.

A5

E5

B5

D5

Solo gr. 2

Musical notation for Solo guitar 2, measures 1-4. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers and techniques like "full" and wavy lines.

Solo gr. 3

Musical notation for Solo guitar 3, measures 1-4. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers and techniques like "full" and wavy lines.

Rhythm

Musical notation for Rhythm, measures 1-4. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers.

F Bridge

Am7

E5

I think I'm burned out, re - peat so much take a chance with that wom-an's touch

Musical notation for guitar accompaniment, measures 1-4. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers.

Musical notation for guitar accompaniment, measures 5-8. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers and techniques like "hum." and "1/2 1/2".

Gr. 1

Musical notation for guitar 1, measures 1-4. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers and techniques like "ch".

G Outro chorus

B/E E5 B/E E5 Esus2 E5 B/E A/C# D5

I want a wom-an not some lit-tle girl who had to grow up in Dad-
 I want a wom-an not some teach-er's pet who tried to grow up but hasn't

Gr. 1

Gr. 2

N.C.

B/E E5 Esus4 E5 B/E E5 A/C#

dy's big world I want a wom-an that knows how to love like me yeah-
 madeit quite yet I want a wom-an who makes me feel like me no-

1/4

1/4

P.M.

P.M.

P.M.

1. D5 E5 B/E D5 | 2.

baby thats what I want bod-y can I'm on my

Chord diagrams for the first system:
 Line 1: (7) 5 5 7 7 | (7) 3 2 0 3 0 0 | 7 5 5 7 5 7
 Line 2: (4) 7 7 0 5 5 | 5 3 2 5 3 0 0 0 | 4 7 7 0 5 5

H Outro solo

way rub - y lips I want a wom-an with high heels shake those hips I want a wo-man red dress.

Chord diagrams for the 'Outro solo' section:
 Line 1: 8 7 8 8 | 7 8 (8) (8) 7 8 | (8) 7 8 8 10
 Line 2: (5) 3 2 0 3 2 2 | 2 2 0 2 2 | 3 2 0 3 2 2 | 3 2 0 3 2 2
 Line 3: (7) 3 2 5 3 0 5 | 5 3 2 5 3 0 5 | 3 2 5 3 0 5 | 3 2 5 3 0 5

Gtrs. 1.2 cont. simile

what a scene — I want a wo-man c'm on ba - by I want a wo-man you'll be my wild-est dreams yeah!

12 7 8 9 9 7 9 7 9 7 7 6 7 9 8 9 9 9 7 9 12 9 9 7 9 12 9 9 7 9 12 9 9 7

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

(12) 10 9 10 9 10 9 12 10 12 10 9 10 9 10 9 12 10 12 10 9 10 10 15 17 10 15 17

8 va slowly

19 15 12 15 19 15 12 15 19 15 12 15 19 15 21 22

I WANT TO LOVE YOU TONIGHT

A Intro

Gtr. 1 (clean w/chorus)

Chords: C, G/B, Am7, Am, C, G/B

mf

P.M. P.M. P.M. on ①

The Intro section consists of two lines of music. The top line is a guitar staff in G major, 4/4 time, with a melody of eighth notes. Chords are indicated above the staff: C, G/B, Am7, Am, C, G/B. The bottom line is a bass staff with fret numbers: 0 0 3 2 3 2 3 2 0 2 0 2 0 4 5 5 5 5 5 5 0 2 3 2 3 2 0 2 0 2.

B Verse

Chords: E7, E7sus4, E7, C, G/B, Am7, Am

Trad - ing plac - es is that all you do

P.M. on ⑤

The Verse section consists of two lines of music. The top line is a guitar staff with chords: E7, E7sus4, E7, C, G/B, Am7, Am. The bottom line is a bass staff with fret numbers: 1 3 2 2 4 3 0 2 0 2 0 0 0 2 0 4 5 5 5 5 5 5 3 2 3 2 0 2 0 2.

Chords: C, G/B, E7, E7sus4, E7, C, G/B

you leave no trac - es in the way you choose. — you're al - ways say - ing to me

P.M. on ① P.M. on ①

The continuation of the Verse section consists of two lines of music. The top line is a guitar staff with chords: C, G/B, E7, E7sus4, E7, C, G/B. The bottom line is a bass staff with fret numbers: 0 2 3 3 2 2 0 0 0 1 3 2 3 2 4 3 0 2 3 0 2 3 2 0 0 0 2 2 3 2 3 3 2 2 0 2.

Am
Gtr. 2

Fsus2(#11) Fsus2

Gtr. 1 *pp* *p* *ff*

ba - by be true — It's now or nev - er I'm told for - ev - er

C Chorus

B5 A5 E5 D5 Esus4 B5 A5

backups: Oh oh oh want to love you oh gon-na make ev' - ry - thing all

I want to love you to - night —

Gtr. 2 (dist.) (Gtr. 1 tacet) *ff* P.M.

E5 D5 E5 D5 B B5 E5 D5 E5 D5 E5

yeah — yeah yeah right I want to love you to - night — yeah yeah yeah

harm. P.M.

I. G5 A5 E5 D5 E5 G5 A5

I want to love you tell me if it's wrong or right — I want to love you

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

D Verse

E C Cadd9/B G/B Am

You're mak - in' fa - ces is that all that you do

Gr. 1
mf P.M. on $\textcircled{5}$ P.M. P.M.

Gr. 2 *ff* *p* Gr. 3 *mp*

C Gadd4/B G/B Em Em7(add4)

you've had ev' - ry thrill you could steal... you're wak - in' up... when I am

P.M. on $\textcircled{5}$

Am

C

G/B

Em

E
⑦ 7th fret

Gr. 2: E (open ⑥)

pp

p

ff

go - ing to sleep I'm mak - in' up _ for noth - in' un - der my sleeve _

Gr. 1

P.M. on ⑤

Gr. 3

2. G5 A5 E5 D5 A5 C5 D5

I want to love you oh! I al - ways thought of _ you

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

Am7 A5 Bm7 C5 D5 Am7 A5 Bm7

you by my side _ Yeah won't ya lean on _ me. don't stand on fool - ish pride _

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

C5

D5

Am7

A5

F(#11)

ah ah

Love 'em and leave 'em bare... that's the way you pull 'em tight... It's now or nev - er

Gtr. 1

Solo gtr. A.H. A.H.

12 12 10 12(12)-9 (9)-5

Gtr. 2

F

C5 B5

A5

E5

D5

Esus4

I'm told for - ev - er

P.M. on ④ P.M. full

4 (4) 5-7 7 7 9 7 9 9 9 9 9 7 11 11 11 9 9 7 7 9 7 7 7 9

(Gtr. 2 **C** plays fig. simile)

P.M. P.M.

B5 A5 E5 A.H. full

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

G5 A5 B5 A5

I want to love you tell me if it's wrong or right__

full full 1/2 full

12 14 15 14 (14) 14 12 14 12 12 14 15 15 15 15 12 12 12 12 14 12 15 12 12 14 15 full

I want to love you

(bridge pick up)
Solo gtr. 2

loco

full full full 1/2 (hold) full full 1/2 1/4 1/4

12 15 15 12 12 14 12 13 14 12 12 9 11 11 full full 12 15 14 (14) 12 14 14 12 14 12 14 12

E5 Solo gtr. 1 w/slide B5 A5 E5

10 12 14 (14) 7 0 9 9 9 7 9 9 9 9 9 9 9 9 9 9 9 9 9 7 9 9 7 6 7 6 7 6 7 6 7

G5 A5 E5

8 va

fingering normally 1/2 1/2 1/2 1/2 full full 1/2 full 3 3 1/2 6

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

loco fade out

1/4

12 14 12 14 14 12 10 12 12 10 12 10 10 12 14 12 14 14 12 12 12 14 12

NO SURPRISE

Why live your echo: Why live your why live your why live your why live your why live your why live your why

Vocals

f Why live your life with no s with life *mp*
 echo: Why live your why live your why live your why live your why live your why live your why

Gr. 1

string noise P.S.
f

T
A
B

A

Gr. 1

E A5/E E5 E7 E7#9 E A5/E E5 E A5 G5

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

w/bar 1/2 1/4

Gr. 2

P.S.

P.S.

T
A
B

E5 A5/E E5 E7#9 A E A5/E E5 D5 A5 G5

0 0 2 2 4 2 4 2 3 3 2 2 (2) 0 2 0 1 2 2 4 2 2 0 0 3 0 0 3 0

E5 A5/E E5 E7 5 E7#9 A5 E5 A5/E E5 E7 5 D5 A5 G5

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

B Verse E5 D5/E* A/C# E5 A5

Life is ea-sy when you think you've got con-trol don't lose your clothes you'll find your
You're run-ning home 'cause I'm

0 7 9 0 7 7 7 7 7 6 7 9 7 9 0 9 7 9 7 7

*bass note plays E

G5

E5

D5

A/C#



sil - ver in - to gold _
work - ing late at night _

leave your pro - blems be - hind you
and the way that move me

and take a hold _
you make me want to scream _

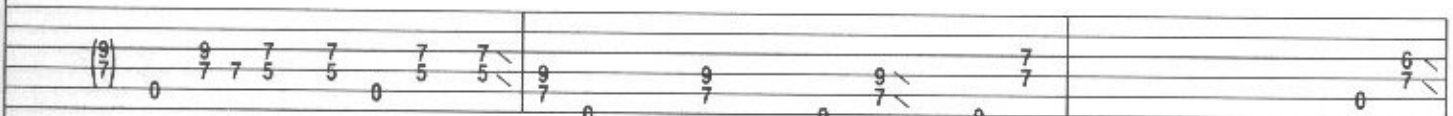


P.M.

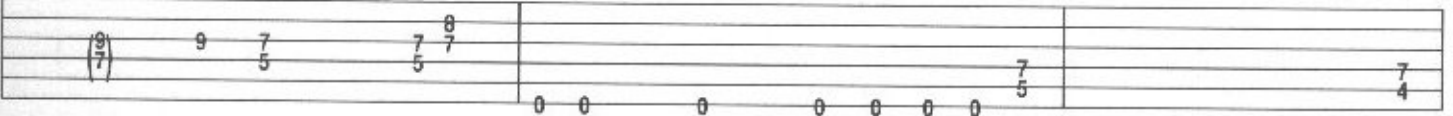
P.M.

P.M.

P.M.



P.M.



C Chorus



E5

A5

G5

E A5/E

E5

E7₅

E7#9



I'm gon - na show you things _ you've ne - ver seen be - fore _
One in a million you're right out of my dream _

Why live your life with no.



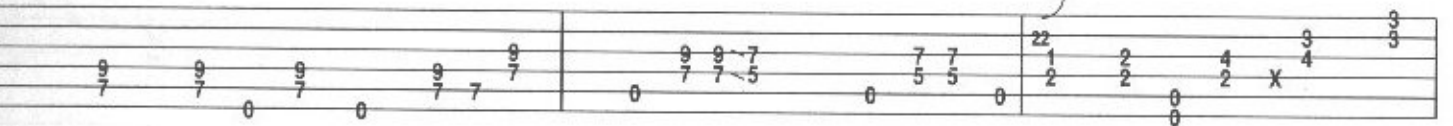
P.M.

P.M.

(Solo gtr.)

full

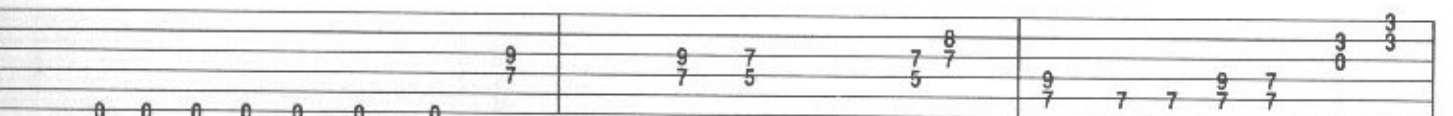
P.M. on ⑥



P.M.

P.M.

P.M.



A5 E5 A5/E E5 D5 A5 G5

— sur-prise I'll tell you some-thing backups: tell you some-thing
 — sur-prise there's on-ly one thing tell you some-thing

E A5/E E5 D5/E E7#9 A5 E7#9 A5/E E5 A5 G5 To Coda ⊕

Why waste your time it's no sur-prise you got ev'-ry-thing

D Bridge

Am

C

Bm

G

Am

C

When they wan-ted your time — you could-n't play their game then they wan-ted your life

Chord diagram for the first system:

Fingerings for the first system:

5	(5)	5	7-3	5
5	(5)	5	7-4	5

Chord diagram for the second system:

Fingerings for the second system:

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

Chord diagram for the third system:

Fingerings for the third system:

(5)	5	7	7	5	5	5	7	5
-----	---	---	---	---	---	---	---	---

Chord diagram for the fourth system:

Fingerings for the fourth system:

(3)	0	3	3	2	0	2	0	2	3
-----	---	---	---	---	---	---	---	---	---

— they could - n't beg you to stay — now you're gon - na live your

Solo gtr. ↓

Fretboard diagrams for guitar accompaniment:
 (5) 5 5 5 7 7 3 5 (5) 3 12

Fretboard diagrams for guitar accompaniment:
 (3) 3 5 3 2 3 0 2 2 0

E Solo

E A5/E E5 E7#9 A5

backups: own way

Gtrs. 1,2 repeat fig. 8

full

Fretboard diagrams for guitar accompaniment:
 12 11 15 14 10 12 10 8 10 8 7 8 7 5 7 5 7 5 7 6 7 6 9 6

Fretboard diagrams for guitar accompaniment:
 7 9 5 7 9 5 9 5 7 9 5 7 9 8 10 7 8 10 7 10 7 9 7 10 10 8 9 8 9 8 7 9 7 9 9 7

E A5/E A.H. E7#9 A5

full full full full

Fretboard diagrams for guitar accompaniment:
 9 14 12 12 15 12 15 15 12 15 12 14 12 15 12 15 12 14 12 15 14 12 14 12 14 12 10 12 10 12 12 14 12 14

E5 A5/E D5 A5 loco G5 Am C
Gtr. 1,2 repeat figure simile

Musical notation for guitar, first system. Treble clef, key signature of two sharps (F# and C#). Chords: E5, A5/E, D5, A5 loco, G5, Am, C. Fingerings: 6, 8 va, 3, 3. Dynamics: full. Rhythmic markings: 1/2. Fingering numbers: 14, 14, 12, 12, 12, 17, 15, 12, 15, 14, 12, 14, 12, 12, 14, 12, 14, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 12, 10, 12, 12, 10, 10, 8, 10, 10.

Bm G Am C D5/A E5/B

Musical notation for guitar, second system. Treble clef, key signature of two sharps. Chords: Bm, G, Am, C, D5/A, E5/B. Fingerings: 3, 3, 6, 5, 3. Dynamics: full. Fingering numbers: (8) (10), 8, 7, 5, 7, 5, 7, 5, 5, 7, 9, (9), 9, 7, (7), 9, 7, 10, 9, (9), 7, 9, 7, 10, 7, 9, 5, 7, 9, 5, 7, 8, 5, 7, 4, 0, 3.

Am C Bm G Am Bm D.S. al Coda

Musical notation for guitar, third system. Treble clef, key signature of two sharps. Chords: Am, C, Bm, G, Am, Bm, D.S. al Coda. Fingerings: 3, 3, 6, 6. Dynamics: full. Fingering numbers: 5, 7, 5, 7, 5, 7, 7, 5, 5, 7, 7, 5, 5, 8, 7, 7, (7), 5, 7, 5, 7, (7), 5, 7, 5, 5, 5, 17, 19, 20, 19, 17, 19, 20, 17, 17, 20, 22, 20, 17.

Coda

[F] E A5/E E5 E7#9 A5
Solo gtr. (Gtrs. 1,2 cont. fig.)

Why live your life with no surprise there's on - ly

Musical notation for guitar, fourth system. Treble clef, key signature of two sharps. Chords: E, A5/E, E5, E7#9, A5. Dynamics: full. Fingering numbers: 9, 10, 12, 9, 10, 12, 12, 13, 14, 12, 13, 14, 14, 12, 14, 12, 14, 14, 12, 14, 14, 12, 15, 12, 12, 15, 12, 12, 15, 12, 12, 15, 12, 12, 15, 12, 14, 14.

E A5/E E5 A5 G5

one thing tell you one thing

full full

loco

1/2 full 1/4 3

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

E A5/E E5 E7#9 A5

Why waste your time it's no surprise you got

1/4

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

A5/E E5 A5 G5

ev-'ry - thing

6 6 6 6 6

full

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

E A5/E E5 D5 E7#9 A5

8 va

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

19 17 15 19 21 (21) (21) (21) (21) (21) 17 21 17 15 19 15 17 21 17 15 19 15

E A5/E E5 A5 G5

19 15 15 19 15 19 15 17 15 14 17 15 14 16 12 14 12 12 11 12 14 12 11 12 11 14 12 14 11 12 9 11 9 10 12 16

E5 A5/E E7#9 A5 E5 A5/E E5 A5

5 (5) (5) (5) 5 5 3 2 0 3 0 3 7 (7) 5 7 (7) (9) 7 9-7 5 7-9 7 7 7 6-4

G5 D5 G5 E5 A5/E E5 E7#9 A5

2 0 2 0 5 4 2 0 2 0 2 14 12 12 14 12 14 12 14 14 14 13

E A5/E E5 A5 G5

14 13 14 13 12 15 12 15 14 14 12 14 12 11 11 14 12 14 14 12 12 13 14 12 13 12 10 12 10 10 12 14 12 14 12 14 16 15 15 15 14

E A5/E E5 D5 E7#9 A5 E A5/E fade out

21 21 21 21 21 (21) (21) 21 17 20 17 20 17 19 17 16 17 17 15 12 15 12 15 12 15 15

A Introduction

WAY COOL JR.

2 feel

N.C

(drums) 4

Guitar 1

4

T
A
B

2

(2) 0 2 X

P.M.

play w/pick and middle finger

1/2

P.M.

1/2

P.M.

1/2

P.M.

1/2

Full 1/2

1/2

Guitar 2

P.M.

1/2

B Verse

with 2 feet
New kid in town — got fan - cy clothes —

P.M. 1/2 1/2

The first system of the verse consists of four staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "New kid in town — got fan - cy clothes —". The second staff is the guitar accompaniment in treble clef, featuring a P.M. (power chord) marking and a 1/2 note rhythm. The third staff is the bass line in treble clef, showing fret numbers (0, 2, 3, 2, 1) and a P.M. marking. The fourth staff is the guitar accompaniment in bass clef, showing fret numbers (2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2).

I keep it — known — ba - by you cantell he — knows — He said

The second system of the verse consists of four staves. The top staff is the vocal line in treble clef with the lyrics "I keep it — known — ba - by you cantell he — knows — He said". The second staff is the guitar accompaniment in treble clef with a P.M. marking. The third staff is the bass line in treble clef with fret numbers (0, 2, 3, 4) and a P.M. marking. The fourth staff is the guitar accompaniment in bass clef with fret numbers (2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2).

"Where is all the act - ion in this town?"

let ring

P.M.

The third system of the verse consists of four staves. The top staff is the vocal line in treble clef with the lyrics "Where is all the act - ion in this town?". The second staff is the guitar accompaniment in treble clef with a P.M. marking and a "let ring" instruction. The third staff is the bass line in treble clef with fret numbers (2, 3, 4, 3, 2, 0, 0, 3, 3, 9, 4) and a P.M. marking. The fourth staff is the guitar accompaniment in bass clef with fret numbers (2, 3, 4, 3, 2, 1, 1, 3, 3, 9, 4).

starts work - in' on the wo - men _ gets on _ real _ slick _

1/2 P.M. 1/2

P.M.

heard e - nough a - bout _ sin _ girl _ gon - na make it _ stick Hey!

1/2

P.M.

What makes him so spec - ial an - y - how _ She said "He's

let ring

x-4 0

so good look-in' that's a fact, steel guit - ar was strung a - cross his back the

Bm F#7/A# F#m/A E/G#

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

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

7 7 6 6 5 5 5 5 4 4 4

girls all know he's Way Cool Jun - ior

G Asus4 A5 E5 P.M.

4 4 4 4 0 2 0 0 3 0 0

4 4 4 4 0 2 0 0 3 0 0

4 4 4 4 0 2 0 0 3 0 0

Guitar 3

7-9

check him out on his good side

Guitar 4

C 2nd verse

Heard he came from Mem - phis _ some - where _ down south

Guitar 1
P.M.

Guitar 2
P.M.

start-ed hang-in' with the blues crowd that's how I got that cra - zy sound

A.H.

P.M.

2 0 2 0 2 0 2 0 2 0 2 2 (2) 0 2 2 0 1

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

What is all this talk - ing go - ing round _____ she said, 'He's

Guitar 2 plays 1st 4 bars of C

let ring

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

1 2 3 4 3 2 1 1 4 0 0 4 0 0

4 0

so good look - in _____ turns me on. _____ Out all night he'll keep ya' up 'till _____ dawn. _____ The

Guitars 1 and 2 play chords simle as in measures 39-46

Solo Guitar Bm F#7/A# F#m/A E/G#

1/2 1/4

14 14 12

G Asus4 A5 E5

girls all know he's Way Cool Jun - ior. Ya' know ya'

14 14 12 14 12 14 12 13 14 15

Bm F#7/A# E/G#

can't have fire _____ with - out the blaze, can't keep a for-tune if I got the _ fame. _____

Guitars 1 and 2 play chords simile as in measures 39-46

slowly

Full

13 15 15 12 14 12 14 15

That's how he makes it when he's on his _____ own. _____

G Asus4 A5 E5

Full

14 (14) 14 12 14 12 14 12 14 14 12 14 14 12

D Chorus

Way _____ Cool _____ Jun _____ ior. _____ He's

Solo Guitar Gsus2 Asus4 E5

14 14 12 12 14 12 14 14 12

1/4

Guitar 1

Guitar 2

gon - na live it up though he'll ne - ver live it down. Way

Gsus2 Asus4 E5 E Gsus2

14 12 14 12 12 14 15 12 12 14

2 2 0 1 1 2 3 4 0 2 0 0

9 0 2 2 2 0 0 0 2 0 9

Asus4 E5 E7 Gsus2 Asus4 To Coda A

Cool Jun - ior. He's the hot - test . thing to e - ver hit this

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

Full

let ring ----- J P.M.

2 2 0 1 1 3 0 2 4 0 0 2 2 2 2

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

town. Go _ babe _ gol

Solo Guitar C#m7

Rhythm (both) P.M.

C#m7sus2 E Bsus4 B

*hammer on while bend is released by a semitone

A5

9 12 11 12 11 9 11 9 0 9 0 11 8 11 9 11 9 11 9 7 9 7 9 11 8-12 14 16

A6 A5 F#msus4 F#m7

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

F Instrumental Interlude

E5 Solo Guitar slowly

15 12 12 12


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

*pick hitting 3rd string

She said, "He's



14

 Coda

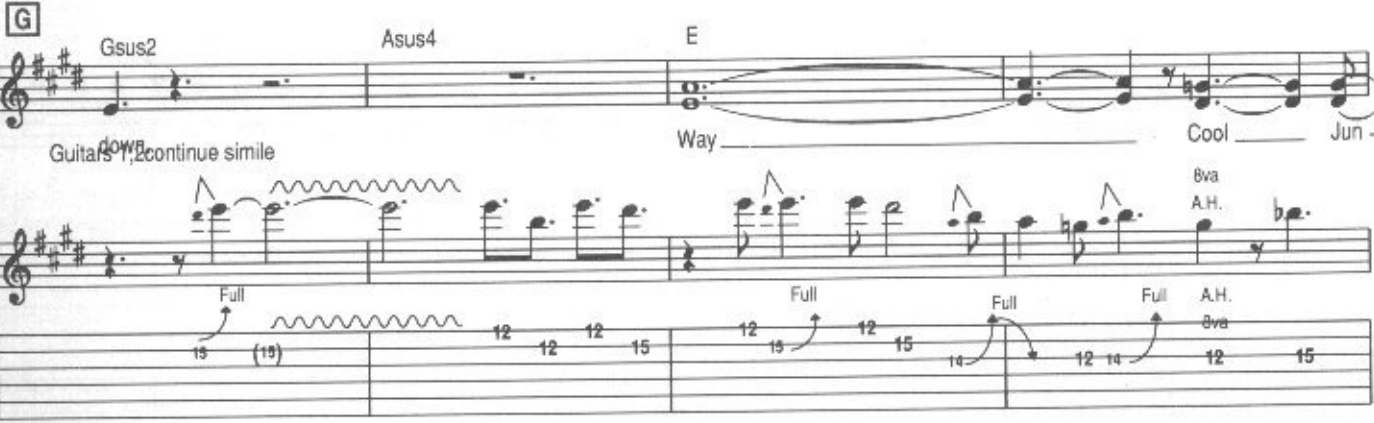
G Gsus2 Asus4 E

Guitars 1,2 continue simile

Way Cool Jun -

8va A.H.

Full 15 (19) 12 12 12 15 Full 12 15 Full 14 Full 12 14 A.H. 8va 12 15



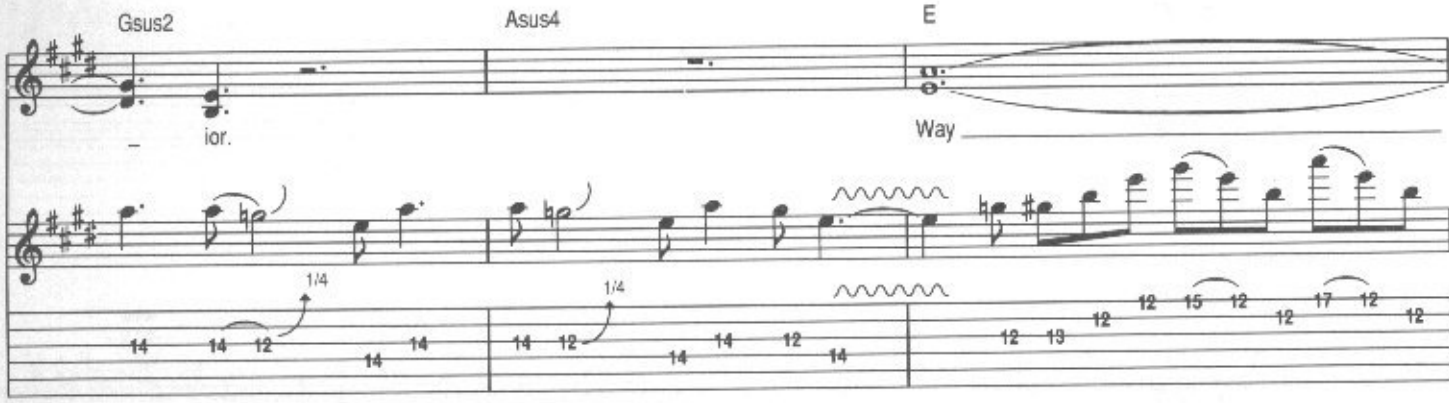
Gsus2 Asus4 E

ior.

Way

1/4 1/4

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

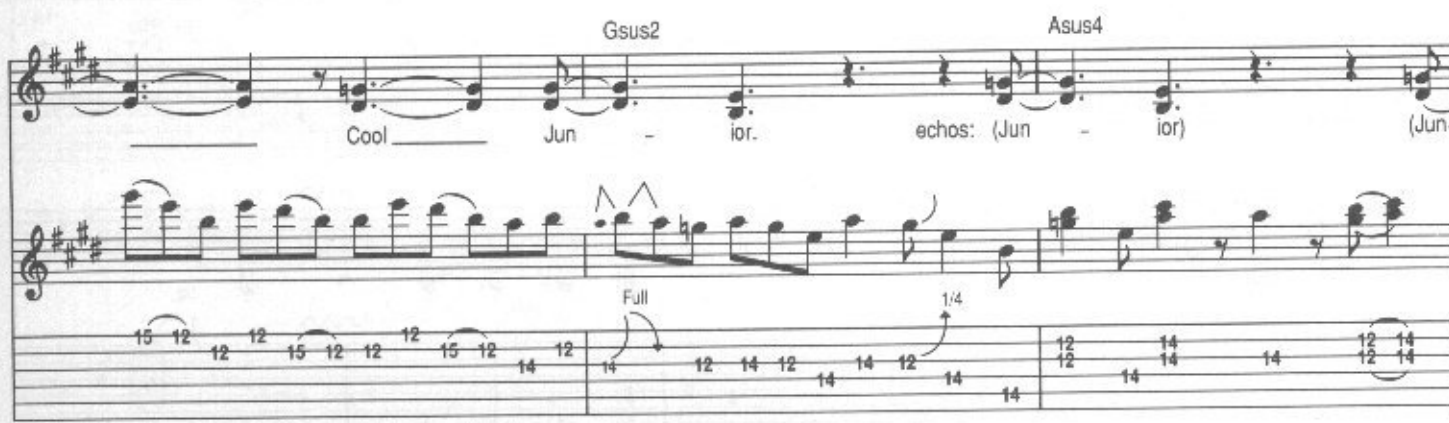


Gsus2 Asus4

Cool Jun - ior. echos: (Jun - ior) (Jun-

Full 1/4

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



E Gsus2 Asus4 G5

- ior) (Jun - ior).

12 14 12 14 12 10 12 10 12 10 21 20 19 21 22 21 21 17 21 17 20 17 19

E

Full

Guitar 3

slowly

14 12 12 13 (15) 12 12

*slide up to last fret at end of measure

H Outro Chorus

N.C.

Guitar 1

P.M.

Guitar 2

P.M.

NOTE: car horn effect created by harmonica with "tonguing" technique

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

2 0 2 2 2 0 2 2 2

P.M.

P.M.

2 0 2 (2) 0 2 2 3 2 1 2 0 0 0 0 0 0 0 2 0

Guitar 2 continues simile

The first system of music for Guitar 2 consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody features eighth and sixteenth notes with slurs and accents. A '1/2' time signature is placed above the staff. Below the staff is a dashed line, and then a six-string guitar fretboard with fret numbers (0-2) and a circled '2' indicating a double fret.

The second system continues the melody in the treble clef staff. The fretboard below shows fret numbers 0, 2, 3, and 1 across the strings.

The third system continues the melody. A '1/2' time signature is placed above the staff. The fretboard below shows fret numbers 0, 2, 3, 2, 1, 2, 0, 0, 0, 2, 0, 2.

The fourth system continues the melody. A '1/2' time signature is placed above the staff. The fretboard below shows fret numbers 0, 0, 3, 0, 2, (2), 0, 2, 2, 0, 0, 0, 2, 0, 3.

The fifth system continues the melody. A '1/2' time signature is placed above the staff. The fretboard below shows fret numbers 2, (2), 0, 2, 0, 1, 1, 0, 0, 2, 2, 0, 0, 0, 0.

The sixth system concludes the piece. A 'fade out' instruction is written at the end of the staff. A '1/2' time signature is placed above the staff. The fretboard below shows fret numbers 2, 2, (2), 0, 2, 2, 0, 0, 0, 0, 2, 0, 2, (2), 0, 2.

WHAT I'M AFTER

A Intro

Gr. 1 P.S. G5 A5 F#sus2 E5

Gr. 2 P.S.

T A B

T A B

12 13

full

B Verse

G5 A5 E5 Em7

Vocal

Solo gr.

1. If you have the feel - ing
2. It's been a long time com - ing

full full

9 14 12 14 12 14 12 15 12 15 12 14 14 12 14 (14) (14)

Gr. 1 P.M.

Gr. 2 P.S. P.M.

T A B

T A B

T A B

Em7 E5 E5 Em7

(feel (echo) ing) that I'll be back a - gain and I've been
 (com - ing) and now I can't pre - tend now you can

Gtr. 1

Gtr. 2

P.M.

0 0

12 9 12 12

0 0

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

E5 Em7

out there deal - ing (deal - ing) I thought it'd ne - ver end_ and you know.
 stop your run - ning (run - ing) come with your long lost friend P.S.

P.M.

12 12 12 9 12 9 12 12

0 0 0

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

E5

what you're miss - in' (miss - in') and I know what you want

P.M.

9 12 9 12 0 0 0 0

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

Em7

E5

and just take a look and lis - ten (list - en) and don't keep me hang-in' on

P.M.

P.M.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "and just take a look and lis - ten (list - en) and don't keep me hang-in' on". The guitar accompaniment is in the same key signature and includes a bass line with a "P.M." (palm mute) instruction. Below the guitar staff are two fretboard diagrams for the guitar part, showing fingerings for the first and second positions.

C5

G5

B5

E5

you know what I'm say - ing there's no point in play - ing I'm af - ter you

P.M.

The second system of music continues the vocal line with the lyrics "you know what I'm say - ing there's no point in play - ing I'm af - ter you". The guitar accompaniment includes a "P.M." instruction. The system concludes with two fretboard diagrams for the guitar part, showing fingerings for the first and second positions.

C5

G5

can you hear me cal - ling? Ba - by quit your stal - ling it's

P.M.

The third system of music features the vocal line with the lyrics "can you hear me cal - ling? Ba - by quit your stal - ling it's". The guitar accompaniment includes a "P.M." instruction. The system concludes with two fretboard diagrams for the guitar part, showing fingerings for the first and second positions.

C Chorus

B5

E

G#m

B5

A5

A

B

you — (echo) (you —) you're what I'm — af - ter

I'm gon-na get to you

P.M.

Guitar tablature for the first system of the chorus. It shows the fret numbers for each string across six measures. Chord diagrams are provided above the staff for B5, E, G#m, B5, A5, A, and B. The piece is in 4/4 time and the key signature has three sharps (F#, C#, G#).

Emaj7/G#

1.

B5

A5

A

B

an - y way — you're what I'm — af - ter

and noth-ing's gon-na turn me a - way

P.M.

Guitar tablature for the second system of the chorus. It shows the fret numbers for each string across six measures. Chord diagrams are provided above the staff for Emaj7/G#, B5, A5, A, and B. The piece is in 4/4 time and the key signature has three sharps (F#, C#, G#).

2.

B5

A5

A

B

E5

G#m

you —

ev'-ry time I

see your face

you're what I'm — af - ter

P.M.

Guitar tablature for the third system of the chorus. It shows the fret numbers for each string across six measures. Chord diagrams are provided above the staff for B5, A5, A, B, E5, and G#m. The piece is in 4/4 time and the key signature has three sharps (F#, C#, G#).

B5 A5 B5 E5 G#m

and noth-ing's gon-na turn me a-way — you're what I'm af - ter

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

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains the lyrics "and noth-ing's gon-na turn me a-way — you're what I'm af - ter". The second staff is the guitar accompaniment in treble clef, with "P.M." (pick marking) indicators. The third staff is a fretboard diagram for the guitar, showing fingerings for the first three measures. The fourth staff is another guitar accompaniment line in treble clef, also with "P.M." indicators.

B Bridge

B A5 A B G5 A5

you — and now I'm af - ter you. Years go — by how time - flies

P.M. P.M.

The Bridge section of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains the lyrics "you — and now I'm af - ter you. Years go — by how time - flies". The second staff is the guitar accompaniment in treble clef, with "P.M." (pick marking) indicators. The third staff is a fretboard diagram for the guitar, showing fingerings for the first three measures. The fourth staff is another guitar accompaniment line in treble clef, also with "P.M." indicators.

Fsus2 (both) E G5

and now — I've got to reach you Feels like — it's

Fretboard diagrams for guitar:
 Measure 1: 1 0 3
 Measure 2: 9 7
 Measure 3: 0 0 3

A5 Fsus2

nev - er been be - fore _____ be -

Solo gtr.

Fretboard diagrams for guitar:
 Measure 1: 2 2 0
 Measure 2: 1 0 3
 Measure 3: 2 3 2 0 3 2 0 3 1

F Solo E5 Em7

fore _____

Gtrs. 1,2 repeat fig. 8 simile

8va

full 1/2

Fretboard diagrams for guitar:
 Measure 1: 15 15 12 15 15 12 15 15 12 15 15 12
 Measure 2: 15 12 15 12 14 12 12 15 12 14 15 12 14 12 15 14

E5

full

Fretboard diagrams for guitar:
 Measure 1: 12 14 14 15
 Measure 2: 12 15 12 15 17 12 15 15 12 17 12 15 15 12 15 12 15 12 14 15 12 14 12

E5 loco Em7 E5

P.M. — — — — —

14 12 11 12 11 9 11 9 12 9 12 11 12 11 9 11 11 12 11 9 11 12 9 10 12 9 12 9 12 (12) 12 14 X 12 14

C5 G5

full 8va

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

B5 E5 C5

loco 8va

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

G

G5 B5 E5 G#m

You're what I'm af - ter

Gtrs. 1.2 repeat fig. **G** simile

loco

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

B5 A5 A B Emaj7/G#

I ain't play-ing no fun and games You're what I'm af - ter

you and noth-ing's gon - na turn me a - way You're

what I'm af - ter ev - ry time I see your face you're

what I'm af - ter you and now I'm af - ter

H Outro Chorus

you're what I'm af - ter and now I'm af - ter you

you're what I'm af - ter and now I'm af - ter you

You're what I'm af - ter hey girl and now I'm af - ter you

You're what I'm af - ter hey girl and now I'm af - ter you

WHAT'S IT GONNA BE

A Intro

Gtr. 1 (played fingerstyle)

B

Bsus2

Bsus4

B Bsus2

B

Bsus2

B

Bsus2

mf

P.M. on ④

G#m7

F#sus4

Bsus2

Bsus4

B

Bsus4

B

G#m7

F#sus4

B5

Gtr. 1

mf

Vocal: Ah

-1/2

Gtr. 2 (with pick)

f

P.M. ---

G#m7

F#sus4

Bsus4

B

Bsus2

G#

F#sus4

B

Yeah!

My my my

Solo gtr.

(with pick)

P.M. ON ④ and ⑤

G#m7

F#sus4

Bsus4

B

G#m7

F#sus4

B

E5 F#5

Solo gtr.

Musical notation for Solo guitar. Chords: G#m7, F#sus4, B, G#m7, F#sus4, B. Includes fretboard diagrams with fingerings and dynamics like 'full'.

Gtr. 1

Musical notation for Gtr. 1. Includes fretboard diagrams with fingerings and dynamics like 'P.M. on 4 and 5' and 'w/har'.

Gtr. 2

Musical notation for Gtr. 2. Includes fretboard diagrams with fingerings and dynamics like 'P.M. on 4 and 5'.

B Verse

G#m7

C#5

F#5

G#m7

1. The long nas - ty fing - er the sen - sas - tion like ling -
 2. I can feel the danger we're living like

Musical notation for the first line of the verse, including fretboard diagrams with fingerings and dynamics like 'P.M.'.

Musical notation for the second line of the verse, including fretboard diagrams with fingerings and dynamics like 'P.M.'.

Musical notation for the third line of the verse, including fretboard diagrams with fingerings and dynamics like 'P.M.'.

C#5 F#5 E5 G# F#5

strangers you make your love bet - ter than you make up your
 It's two diff'rent worlds ba - by you can't live in both

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

G#m7 C#5 F#5

mind

1/2 1/2

11 11 12 13 11 12 13 11 13 11 11 13 11 13 12 14 13 12 14 11 14

P.M. un

G#m7

C#5 F#5 G#m7

My fing-er's been shak - in' (shak - in') it's my heart you're break-
Are you the same old sinner (same old sinner) you'll keep me warm this

full
14 (14)

P.M.

P.M.

P.M.

P.M. on 6

P.M.

P.M. on 6

C#5 F#5 E5

G#5 F#5

in' the prom - is - ses were emp - ty and your blood runs cold
winter? I can tell some things wrong, you're fallen for a - noth - er man

P.M.

G#m7

so is tell that me true? what's .

full

P.M. on ⑥

P.M. on ⑥

C Chorus

G#m7 F#sus4 Bsus4 B G#m7 F#sus4 B

it gon-na be, sweet E-lain - a, just put you to straight . is it

(Solo gr. 1st time only)

Gr. 1

P.M. on ④

Gr. 2

P.M. on ④

G#m7

F#sus4

Bsus4

B

him or me — What's — it gon-na be, my E-lain-a

G#m7

F#sus4

B

To Coda ⊕
C#5 F#5

should I be wait-in' for they're hav-in' a ball

D G#m7 F#sus4 Bsus4 B G#m7 F#sus4 B

What's it gon-na be sweet E-lain - a no mat-ter what you say — it's gon-na

Gr. 3 (Gr. 1,2 cont. **C** simile)
P.M. throughout

end up the same — What's — it gon-na be my E-lain - a quit

E Solo

G#m7 F#sus4 B C#5 F#5 G#m7
burn-ing all your bridges or put out the flame I loved not

(tacet) Solo gtr. (Gr. 1,2 repeat fig. **B** simile)

C#5 F#5 G#m7 G#m7 C#5 F#5

slowly

full

1/2

E5 G#5 F#5 G#m7 (hold bend)

full

4

C#5 F#5 G#m7 G#m7 C#5 F#5

8 va

8 va

G#m7 loco C#5 F#5 E G#5

8 va

loco

P.M.

8 va

F#5 G#m7 loco

1/2

full

1/2

full

F Bridge

D#5

C#5/D#*

D#5

I missed the mes-sage but I sure got the point that shook these nerves of steel

Solo gtr.

16-18

*bass plays D# pedal tone

Gtr. 1

P.M.

Gtr. 2

G#5

D#5

C#5/D#

D#5

should keep my dis-tance, but what can I say

G#5

G#m

F#sus4

I find it hard to keep from push-in' a way _____ (backups) way _____

P.M. P.M.

Bsus4

B

Bsus2

B

G#m



F#sus4

B5



D.S.  al Coda 

I I just got-ta know What's

Coda

  G#m7 F#sus4 Bsus4 B Bsus2 B G#m7 F#sus4 B

What's it gon-na be? What's

Solo gtr. (Gtrs. 1,2 cont.  simile, gtr. 3 repeats fig.  simile)

full full full full full

6 6 6 6 6 4 6 6 6 6 4 4 4 4 4 4

G#m7

F#sus4

Bsus4

B

Bsus2 B G#m7

F#sus4

B

– it gon-na be? should I be wait-in' for they're hav-in' a ball

4 6 6 6 6 8 8 8 | 8 8 9 6 8 6 6 6 | 6 8 8 8 8 6 4 4 | 4 4 4 4

G#m7

F#sus4 Bsus4

B

Bsus2 B G#m7

F#sus4

B

11 11 13 | 13 11 13 16 | 16 16 14 16 18 | 18 14 16 14 16 14 | 16 16 18 16 10 16 10

1/2 1/2 1/2

G#m7

F#sus4

Bsus4

B

Bsus2 B

G#m7

F#sus4

B

8 va

19 16 21 16 | 19 16 19 16 21 16 | 19 16 21 16 19 16 | 16 21 16 19 16 21 16 | 19 16 21 16 19 16 21 16 | 19 (19) 21 19 21

full

G#m7

F#sus4

B

Bsus

B

(hold bend)

21 21 21 21 21 | 21 (21) 21 | (21) 21 | 21 19 21 19 | 21 19 21 19 16

full 1/2 full full

G#m7

F#sus4

B

fade out

19 16 16 16 | 19 16 16 16 | (10) 16 18 | 18 16 16 16 | 18 16 18 16 18 16

1/2 full full 1/2 full