Free Speech For The Dumb

Words and Music by
Kelvin Morris, Roy Wainwright,
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Tune down 1½ steps:
G = C1
F = E
E = G1
B = C1

Fast Rock \( j = 206 \)

Intro
E5
Rhy. Fig. 1 (Gtr. I)

G5
(w/Rhy. Fig. 1)
E5
(Gtr. II)

G5
(w/Rhy. Fig. 1)
E5
Rhy. Fig. 1A

Play 8 times
G5
(end Rhy. Fig. 1A)

Guitar solo I
w/Rhy. Fig. 1 (22 times)
E5

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1st, 2nd Verses
w/Rhy. Fig. 1 & 1A (both 8 times)

1. Free speech, free speech for the dumb.

free speech for the dumb.

for the dumb.

Guitar solo II
w/Rhy. Fig. 1 (14 times)

To Coda
It's Electric

Words and Music by Sean Harris and Brian Tatler

Moderate fast Rock \( \frac{4}{4} = 182 \)

Intro

N.C. Gtr. I

\( B5 \) \( E5 \) \( E5 \text{(typed)} \) \( F\#5 \) \( A5 \)

\( f \)

P.M. ------

\( B5 \) \( F\#5 \) \( A5 \)

(end Rhy. Fill 1)

P.M. ------

P.M. ------

(cont. in notation)

\( \frac{4}{4} \)

Gtr. II

\( F\; \) \( F\#5 \) \( A5 \)

(1st time Gtr. II cont. in slashes)

Rhy. Fig. 1 (Gtrs. I & II)

P.M. ------

P.M. ------

B5

Rhy. Fig. 2A

(2nd time Gtr. II cont. in slashes)

(2nd time Gtr. II cont. in slashes)

Rhy. Fig. 1

Rhy. Fig. 2 (Gtr. I)

P.M. ------

P.M. ------

P.M. ------

P.M. ------
1. I'm gonna be a rock 'n' roll star, gotta
2. See additional lyrics

*Play w/slight variations ad lib on repeat.

w/Rhy. Fig. 3 (64 times)

Got ta blow my honey jar, gotta
blow my blues away
I'm gonna make a stand...

gonna make a million, gonna make it with you

I'm gonna be right, my friend, I'm gonna push it
(cont. in notation)

through. Oh. (Oh.)

Rhy. Fill 2 (Gtr. I & II) (end Rhy. Fill 2)

w/Rhy. Fig. 1 (7 times)

Oh, yeah, it's electric.

Gtr. I substitute Rhy. Fill 3

It's electric.

Yeah, it's electric.

Rhy. Fill 3 (Gtr. I)
3rd Verse
N.C.(FSS)

I stop on red, but leave on amber, danger paves my way.

I'm gonna make it, my friend, gonna make it today.

Gonna get the dust from my heels; down the highway I go.

Gonna get this star from my brow, make

D.S. al Coda

it in a rock 'n' roll show. Oh.

(Oh.)

Gtr. I

2 4 2 5 5 4 2
w/Rhy. Fig. 1 (4 times)

Coda

F↓5  A5  B5  F↓5  A5  B5

lec - tric.__________________  Yeah,... it's e -

F↓5  A5  B5  F↓5  A5

lec - tric.__________________  Woh,

(tric.)

B5

It's e - lec - tric.__________________  *w/Rhy. Figs. 2 & 2A

*with variations ad lib.

E↓5  B5  E↓5(7th)^2  F↓5

Gtrs. I & II  sl.

woh.__________________  Yeah!

Additional Lyrics

2. I stop on red, but leave on amber,
   Danger paves my way.
   I'm gonna make it, my friend,
   Gonna make it today.
   Gonna get this dust from my heels;
   Down the highway I go.
   Gonna get this star from my brow,
   Make it in a rock 'n' roll show. (To Chorus)
w/Rhy. Fig. 1
E5/B  B5
(Gtr. II)

A5  G6  A5  G6  F#5  E5  E5/B  B5  E5/B

(end Riff B)

1st, 2nd, 3rd Verses
E5/B  B5

1. Feel so good. I feel so fine. Love that little lady, always
2. Feel so happy since I met that girl. When we're making love it's something

Gtrs. I & II

B5  E5/B  B5

on my mind. She gives me lovin' every night and day.
out of this world. Feels so good to know that she's all mine.
Never gonna leave her, never going away.
Gonna love that woman till the end of time.

Someone to love me,
you know she makes me feel all right,
Someone to live for,
love me till the end of time,

let ring

sl.
2nd time w/Riff B1 (1st 4 bars only)

E5/B  B5     E5/B  B5     A5  G5     A5  G5  F5  E5

yeah. yeah. Alright.

Hey, hey, hey, yeah. She
To Coda

Some one who needs me, makes me feel happy.

It's love me every single night.

Rhy. Fill 1

w/Riff B
w/Rhy. Fig. 1 (2 times)

ES/B B5 ES/B B5 A5 G7 F5 E5 ES/B B5 ES/B

Riff B1 (Gtr. III)

yeah.

Full

B5 ES/B B5 A5 G7 F5 E5 ES/B B5 ES/B

(Gtr. III out)
(end Riff B1)
Interlude
Bm

good to know that she's all mine...

Riff C

w/flanger

w/Riff C

w/Riff C (8 times)
N.C.(Bm)

(Gtr. II)

*w/chorus

*Set for rapid modulation.

1.
Half time \( j = 68 \)

Triplet feel \( \left(\frac{3}{2} - \frac{3}{2}\right) \)

N.C.(Dm)

Riff D

\( \text{slight rit.} \)

w/Riff D (Gtr. II)

N.C.(Dm)

Riff D1 (Gtr. I)

Rhy. Fig. 2A

(Gtr. II)

I am the world that hides the universal secret of all time.

Rhy. Fig. 2
Destruction of the empty spaces is my one and only crime.

I've lived a thousand times, I found out what it means to be believed.

The thoughts and images, the unborn child that never was conceived.

You've gotta believe me.
Hey!— I'm talk-in' to you._

Well, I know it's hard for you to know the reason why._

And— I know you'll understand more when it's time to die._
I don't believe the life you have will be the only one.

You have to let your body sleep to let your soul live on... Ha, ha...

(wah off)
Double time \( \frac{j}{j} = 146 \)

Triplet feel \( \frac{3}{j} \cdot \frac{3}{j} \cdot \frac{3}{j} \)

w/Riff A

N.C.(B5)
(G$5$) (F$5$) Whoa!

Gtr. 1

sl. 3

sl.

sl.

Gtr. II

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

w/Riffs B & B1
w/Rhy. Fig. 1 (2 times)

ES/B B5

ES/B B5

*Gtr. I to left of slash.

Coda

good to know that she's all mine.

A5 G$5$ A5 G$5$ F$5$ E5 ES/B B5 E5 ES/B

She's all mine, yeah.

ES/B B5 A5 G$5$ A5 G$5$ F$5$ E5 ES/B B5 E5 ES/B

Yo, woh, yeah, yeah

(Gtr. I out)

B5

Gtr. I

Gtr. II

N.C.

10 12 12 12 16 11 10 10 12 9

11 11 11 (6) 0 7 7
1st Verse

Em

long and lonesome highway, east of Omaha,
you can

D

listen to the engine, moanin' out his one-note song. You
think about the woman, or the girl you knew the night before.
thoughts will soon be wan-d'rin', the way they al-ways do. When you're rid-in' sixteen ho-urs, there's noth-in' much to do. And you
A

don't feel much like rid - in', you just wish the trip was through.

Em

Here I am...
Chorus
D5

on the road again.
There I am.

w/o slide

*Rhy. Fig. 1

PM. PM. PM.

PM. PM. PM. PM.

*Play all guitar parts w/light variations ad lib when recalled (throughout).

D5

up on the stage.
Here I go.

E5

PM. PM.

PM. PM. PM. PM. PM.
D5

play-in' star again

There I go.

H
P

H P

PM PM PM

sl.

C5 D5 Em

turn the page

2. As we

w/tr

end Rhy. Fig. 1
2nd Verse
Em

walk into this restaurant, all strung out from the road, and you

w/o slide

D5

feel the eyes upon you as you're shakin' off the cold, you pre-
tend it doesn't bother you, but you just want to explode.

Yeah, most
times you can't hear 'em talk, oth-er times you can. All the same old cli-ches, "Is it wom-an, is it man?" And you
always seem outnumbered, you don't dare make a stand.

Em

Make your stand. Oh, here I am.
Chorus
w/Rhy. Fig. 1
D5

on the road a'-gain.
There I am,

(Gtr. II)

w/o slide

up on the stage.
Here I go.

w/slide

I'm play-in' star a'-gain.
There I go,
turn the page.

w/o slide

w/slide
3rd Verse

E5

3. Out there in the spotlight, you're a million miles away. Ev'ry

w/o slide P.M. -- -- -- -- P.M. P.M. -- P.M. -- P.M. -- P.M.
ounce of energy you try and give away

wiltide

sl.

A

sweat pours out your body, like the music that you play.
Em

(Gtr. II out)

E5

Later in the evening, as you lie awake in bed with the

(Gtr. I)

*(D5)

ech-oes of the amplifiers ring-in' in your head, you
*Chords implied by bass (next 6 bars).

(A5)

smoke the day's last cigarette, re-mem-b'rin' what she said.
(E5)

what she said.

Interlude
D5
Gtr. II

E5

Harm.

D5

Harm.

E5

P.M.

54
C5
D5
E5

(cont. in notation)

Oh, yeh.

(end Rhy. Fig. 2)

Gtr. II

Guitar solo
w/Rhy. Fig. 2
D5
Gtr. III

dist. tone
Full

Rhy. Fig. 3 (Gtr. II)

w/Rhy. Fig. 3 (2 times)
D5
(Gtr. III)
D5

Yeah, here I am,

(Gtr. III)

(Gtr. III out)

(flanger off)

Gtr. II

P.M. 4

P.M. 4

P.M. 4

P.M. 4

P.M. 4

P.M.

Chorus
w/Rhy. Fig. I

D5

on the road again

There I am

Gtr. II

w/slide
w/wah
D5

up on the stage. Here I go.

A

play-in' star again. Yeah, there I go.

CS D5 E5

turn the page. Yeah, there I go.

(wah off) w/o slide

PM...4 PM...4 PM...4

10 7 7 9 7 7 0 0 7 7

Gtr. I

FM.
Em

yeah, yeah.

PM... PM... PM... PM... PM... PM...

Gtr. III

w/Rhy. Fig. 2 (1st 6 bars only)
w/Rhy. Fig. 3 (3 times)

D5

E5

Gtr. III

There I go, yeah.

D5

E5

Here I go, yeah.

There I go,

59
There I go.

(Gtr. III out)

A.H. pitches: D

(Spoken:) I'm gone.
Chorus
*W/Rhy. Figs. 1 & 1A (both 2 times)
**W/Fill 1 (7 times)

Die, die, die, my darling. Don't utter a

*Play all gtr. parts wiselight variations ad lib when repeated or recalled (throughout).
**W/Random f/dbsk. 4th & 5th times (1st Chorus only)
***Sing wiselight variations ad lib on repeats (throughout).

I'll be seeing you again.

*Play only lowest note of chord when P.M. is indicated (throughout).
Yeah, I'll be seeing you...

1st time w/Fill 2
2nd time w/Fill 1 (1st bar only)
2nd time Gtr. I & II substitute
Rhy. Fills 1 & 1A

Verse
w/Fill 1 (12 times)
B5

in hell.

Rhy. Fig. 2

*Fill 2 (Gtr. III)

*Flick toggle switch as before.

Rhy. Fill 1A (Gtr. I)
So don't cry to me, oh baby.
Don't cry to me, oh baby.
Your future's in an
(long box)
Don't cry to me, oh baby.

You should have seen it coming.
Don't cry to me,
oh baby.
Had to know it was in your cards.

Don't cry to me, oh baby.
Dead-end zone for a
dead-end girl.

And now your life drains on that floor.

1.

2.

D.S. al Coda
w/Fill 2
(G5)

Coda

Gtrs
I & II

in___ hell.

(Gtr. I cont. in notation)

Die, die, die,

Freely

Gtr. II

die, die, die,

die, die, die, die,

*Gtr. III

Gtr. I

*Flick toggle switch as before (till end).

(Spoken:) Just die.

*Hammer on all notes.
Loverman

Words and Music by Nick Cave

Slow Rock \( \frac{J}{\text{quarter notes}} = 68 \)

1st Verse

There's a devil waitin' outside your door.

(How much longer?)

There's a

Rhy. Fig. 1 (Gtr. I)

\( \text{Cm} \quad \text{F3} \quad \text{G3} \)

\( \text{c}\text{hord} \quad \text{chord} \quad \text{chord} \)

\( 1 \text{st} \quad 2 \text{nd} \quad 3 \text{rd} \)

\( 1 \text{st} \quad 2 \text{nd} \quad 3 \text{rd} \)

\( \text{mp} \quad \text{clean tone} \)

\( 1 \quad 10 \quad 1 \)

\( \text{w/Rhy. Fig. 1 (7 times)} \)

\( \text{C5} \quad \text{Fm/C} \quad \text{Gm/C} \)

\( \text{devil waitin' outside your door.} \quad \text{(How much longer?)} \)

And he's

\( \text{C5} \quad \text{Fm/C} \quad \text{Gm/C} \)

buckin' and brayin' and pawin' at the floor.

(How much longer?)

And he's

\( \text{C5} \quad \text{Fm/C} \quad \text{Gm/C} \)

howlin' with pain, crawlin' up the walls.

(How much longer?)

There's a

Fill 1 (Gtr. II)

\( \text{p} \quad \text{clean tone} \)

\( 1 \quad 5 \quad 10 \quad 1 \)

\( \text{w/Fill 1} \)

\( \text{C5} \quad \text{Fm/C} \quad \text{Gm/C} \)

\( \text{devil waitin' outside your door.} \quad \text{(How much longer?)} \)

And he's

\( \text{C5} \quad \text{Fm/C} \quad \text{Gm/C} \)

buckin' and brayin' and pawin' at the floor.

(How much longer?)

And he's

\( \text{C5} \quad \text{Fm/C} \quad \text{Gm/C} \)

howlin' with pain, crawlin' up the walls.

(How much longer?)

There's a

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C5
FM/C
Gm/C

devil waitin' outside your door.
(How much longer?) And he's

C5
FM/C
Gm/C

weak with evil and broken by the world.
(How much longer?) And he's

C5
FM/C
Gm/C

shoutin' your name... and askin' for more.
(How much longer?) There's a

C5
FM/C
Gm/C

devil waitin' outside your door.
(How much longer?)

Chorus
w/Riff A (8 times)

*Cm
**F5
**G5
w/Riff Fig. 2
(Gr. II)

Dist. tone

Since the world began, ah...

*Play w/slight variations ad lib when recalled (throughout).
**Bass plays C.

Fill 2 (Gr. II)

*Riff A (Gr. I)

Dist. tone** w/wah & sustain

**Rock wah pedal back and forth ad lib.
Sustainer generates random harmonics.
w/Fill 3

C5

N.C.(F5)

N is for KNOWING your loverman’s going to be the answer to all of yours.

Chorus

w/Rhy. Fig. 2 (8 times) and Riff A (2 times)

Cm

F5/C

G5/C

Cm

F5/C

G5/C

Loverman! Till the bitter end, ah, while the

w/Riff B (6 times)

Cm

F5/C

G5/C

Cm

F5/C

G5/C

empires burn down, forever and ever, amen. I'm your

Cm

F5/C

G5/C

Cm

F5/C

G5/C

loverman Oh, so help me, baby.

Cm

F5/C

G5/C

Cm

F5/C

G5/C

help me, baby 'Cause I am what I am what I am what I am what I

w/Fill 4

Gtr. II

Cm

I'm your loverman.

There's a

Riff B (Gtr. I)

dist. tone w/wah & sustainer
trem. pick

Fill 4 (Gtr. I)

dist. tone w/wah & sustainer

(Gtr. I out)
2nd Verse
w/Rhy. Fig. 1 (7 times)

C5  \( Fm/C \)  \( Gm/C \)

devil crawlin’ along your floor.  
(How much longer?)

C5  \( Fm/C \)  \( Gm/C \)

devil crawlin’ along your floor.  
(How much longer?)

C5  \( Fm/C \)  \( Gm/C \)

trembling heart, he’s comin’ through your door.  
(How much longer?)

C5  \( Fm/C \)  \( Gm/C \)

straining sex and his jumping paw.  
(How much longer?)

Ooh... There’s a
devil crawlin' along your floor.

(How much longer?) And he's old and he's stupid and he's hungry and he's sore and he's blind and he's lame and he's dirty and he's poor. Give me more, give me more, give me more, give me more, give me more. (Whispered.) There's a

N.C.(C5)
R is for RENDER unto me, baby, M is for that which is MINE. And

Gr. 1

(dist. & wah off)

(C5)

A is for ANY old how, darlin'. And N is for ANY old time.

Chorus
w/Rhy. Fig. 2 and Riff A (both 8 times)

Cm
F5/C
G5/C
Cm
F5/C
G5/C

Lov-er-man! Yeah, yeah, yeah, I got the mas-ter plan, yeah, to

Cm
F5/C
G5/C
Cm
F5/C
G5/C

take off your dress, yeah, and be your man, be your man, hey.

Cm
F5/C
G5/C
Cm
F5/C
G5/C

Seize the throne. Ha, ha. Seize the man-tle.

Cm
F5/C
G5/C
Cm
F5/C
G5/C

Seize that crown. Yeah. 'Cause I am what I am what I am what I am. Yes, I
Cm

Gr II

\text{trem. pick} \quad \text{(Gr II out)}

\text{N.C. (C5)}

\begin{align*}
\text{am} \quad \text{I'm your lover man.} \quad \text{There's a}
\end{align*}

\text{3rd Verse}

\text{N.C. (C5)}

\begin{align*}
\text{dev il lay ing by your side.} \quad \text{(How much longer?)}
\end{align*}

\begin{align*}
\text{mp clean tone w/ wah w/ slide}
\end{align*}

*Keep pedal open (toe up) till otherwise indicated.*

\begin{align*}
\text{C5} \quad \text{(Fm/C)} \quad \text{(Gm/C)}
\end{align*}

\begin{align*}
\text{dev il lay ing by your side.} \quad \text{(How much longer?)}
\end{align*}

\begin{align*}
\text{You might}
\end{align*}

\begin{align*}
\text{(C5)} \quad \text{(Fm/C)} \quad \text{(Gm/C)}
\end{align*}

\begin{align*}
\text{think he's asleep but take a look in his eyes.} \quad \text{(How much longer?)}
\end{align*}

\begin{align*}
\text{And he}
\end{align*}
wants you, dar-lin', to be his bride.
(How much longer?)

dev-il lay-ing by your side. (How much longer?)

*Close wah pedal (toe down).

Chorus
w/Rhy. Fig. 2 (12 times)
Cm

Lover-man!

Riff C (Gtr. I) sl. sl.
Lover-man! I'll be your lover-man till the end of time, ah, till the empires burn down, ah, forever, amen. I'll be your lover-man. I'm your lover-man. Yeah, I'm your lover-man.

Outro
*w/random fdbk. (Gtr. I)

*Gtr. I plays 1st note of Riff C and allows it to randomly feed back, gradually fading out over next 4½ bars.

**w/vol. knob (next 2 bars)

N.C.(C5)

(Gtr. II out) Gtr. III
(ES) (F5) (E5) (F5) (E5) (F5) B5 A5 N.C.(ES)(F5) (ES)(F5)

They're walk-ing by the night, the
(Gtr. III out)

moon has frozen blue... Long black coats a shelter for the rain, their load must get through...

N.C.(ES)(F5) (E5) (F5) (E5) (F5) (G5) (E5) (F5) (E5) (F5)

Now bats are leaving their trees, they're joining the call... Seven satanic hell preachers

(E5) (F5) B5 A5 B5 C5 G5 (end Rhy. Fig. 2)

heading for the hall... bringing the blood of a newborn child....

w/Rhy. Fig. 1 (last 2 bars only)

Yeah, ah. Got to succeed... if not it's

Freely

Gtr. II

Satan's fall.

Gtr. I
"Curse of the Pharaohs"

Tempo I

(Gtr. II out)

(N.C. C5/A D5 N.C. H C5 N.C.)

(C5/C5 B5 N.C. C5 N.C.)

(C5/C5 N.C. Gtr. II)

(N.C. D5/A C5 N.C. Gtrs. I & II)

(P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.)

(p) N.C. F#5

Play 4 times

(N.C. F#5 A5)

(*Rhy. Fig. 3 (Gtr. I & II))

(F#5)

(*Composite arrangement of both gtrs.)

(Gtr. III)

(P.M. P.M. P.M. P.M.)

(Full ES)

(Gtr. I & II)

(end Rhy. Fig. 3)
w/Rhy. Fig. 3
N.C. (F]$5$

**Gtr. III**

 sl.

1st Verse
w/Rhy. Fig. 3 (1¾ times)
N.C. F$5$

 Way out in E- gypt in the val- ley of kings,

\[\text{N.C. F}5\]

where the

\[\text{A.H. pitches: F}1\]

\[\text{F}1 \quad \text{G} \quad \text{P} \quad \text{C}1\]

N.C. F$5$

N.C. F$5$ A$5$ F$5$

mum- mi- fied phar- aohs pre- tend dead in their sleep.

(Gtr. III out)
yeah.

Don't touch, never ever steal.

Rhy. Fill 1A (Gtr. II)  Rhy. Fig. 4A

Rhy. Fill 1 (Gtr. I)  Rhy. Fig. 4

unless you're in for the kill.

(end Rhy. Fig. 4A)

(end Rhy. Fig. 4)
Chorus

F5 N.C. F5 A5 CS B5 C5 B5 A5 ES F5 N.C. F5 A5 D5 C5

Or you been hit by the curse of the

*Rhy. Fig. 5 (Gtrs. I & II)

PM. PM. PM. PM. PM.

*Composite arrangement of both gtrs.

D5 C5 ES A5 F5 N.C. F5 A5 CS B5 C5 B5 A5 ES

phar aos. Yes, you been hit,

(end Rhy. Fig. 5)

F5 N.C. F5 A5 D5 C5 ES D5 E5

and the curse is on you. Hit me.

Gtr. II

PM. PM.

Gtr. I

PM. PM.
Double time feel
Guitar solo
C5
Gtr. III

*Rhy. Fig. 7 (Gtr. I & II)

*Composite arrangement of both gtrs.
w/Rhy. Fig. 7 (2¼ times)
C↓5

w/Rhy. Fill 2
B5

w/Rhy. Figs. 6 & 6A (both 1¼ times)
F↓5

Rhy. Fill 2 (Gtrs. I & II)
*Hit tip of bar w/R.H., causing bridge to vibrate. (Works w/ floating bridge trem. bar systems only.)

(Cont. on lower staf).

*Gtrs. I & II

*For next 8 bars only, whenever P.M. is indicated, Gtr. I plays as written while Gtr. II substitutes.
Chorus
w/Rhy. Fig. 5 (2 times)
F♯5 N.C. F♯5 A5 C5 B5 C5 B5 A5 E5 F♯5 N.C. F♯5 A5 D5 C♯5 D5 C♯5 E5 A5

Or you'll be hit by the curse of the pharaohs.

F♯5 N.C. F♯5 A5 C5 B5 C5 B5 A5 E5 F♯5 N.C. F♯5 A5 D5 C♯5 D5 C♯5 E5 A5

Yes, you'll be hit, and the curse is on you.

C5 Gtrs. I & II
C5 B5 C5 D5 B5 C5 Bi5 B5
(Gtr. II cont. in slashes)

“A Corpse Without Soul”
Faster \( \frac{j}{j} = 196 \)
Triplet feel (\( \frac{3}{j} - \frac{3}{j} - \frac{3}{j} \))

Gtr. II \( \frac{3}{j} \) (Gtr. II out)

Rhy. Fig. 8 (Gtr. I)

P.M.\( \cdots 4 \)

0 0 7 5 7 5 7 6 0 7 7 5 7 7 7 5 7

P 0 7 5 7 0 7 5 7 7 7 5 7

C5 G5 N.C. C5 N.C. D5 C5 D5 C5 (end Rhy. Fig. 8)

P.M.\( \cdots 4 \)

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

C5 N.C.

Gtr. II \( \frac{3}{j} \) (cont. in notation)

D5\( ^{\frac{3}{j}} \)

P 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7
w/Rhy. Fig. 8
N.C. C5 N.C. *D5/A C/A D/A C/A N.C. C5 N.C. C5 G5
Rhy. Fig. 8A (Gtr. II)

1st Verse
N.C. C/A N.C. C/A N.C. C5 G5

Listen, (Spoken:) Listen. Listen. yeah,

Rhy. Fig. 9A (Gtr. II)

w/Rhy. Figs 9 & 9A (both 3 times)
N.C. C/A N.C. C/A N.C. C5 G5

I'm a corpse,- I'm a corpse,- I'm a corpse- without soul.

N.C. C/A N.C. C/A N.C.

Satan, (Spoken:) Satan. Satan. yeah,

he's tak - in', he's tak - in', he's tak - in' his toll.
He took it out on me.

w/Rhy. Fig. 8A

N.C.

C5

G5

N.C.

C5

G5
2nd Verse
w/Rhy. Figs. 9 & 9A (both 4 times)
N.C. C/A N.C.     C/A N.C.     C5 G5

I._ (Spoken:)  I._
N.C. C/A N.C.     C/A N.C.     C5 G5
I'm trapped, I'm trapped, I'm trapped in his spell. To

N.C. C/A N.C.     C/A N.C.     C5 G5
night. (Spoken:)  To - night.  To - night. yeah,

N.C. C/A N.C.     C/A N.C.     C5 G5
I'm go - in', I'm go - in', I'm go - in' to hell

Gtr. II
D5 (cont. in notation)

Gtr. I
inside his spell.

Gtrs. I & II (Gtr. II cont. in slashes)

Freely
A5 (type2)

Gtr. II
trem. pick

Gtr. III
sl.
trem. pick
N.C.(A5)  C5/A  G/A  F/A  C5  D5
(end Rhy. Fig. 10)

Gtr. I  sl.  Gtr. I & II

PM......  PM......  PM......  PM......  PM......  PM......  PM......

1st, 2nd Verses
w/Rhy. Fig. 10
2nd time w/Fill I

N.C.(A5)

1. Howl like a wolf... and a witch... will o-p-en the door...
dress... till you're na-ked... and put on... this... white coat...

N.C.(A5)  C5/A  G/A  F/A  C5  D5

Fol-low... me... yeah... and meet... our high priestess.
Take this white cross... and go... to the cen-ter of the ring...}

Chorus
G5  F5

Yeah,... come, come

Fill I (Gtr. III)  (Gtr. III out)
I was born in the cemetery
under the sign of the moon,
raised from my grave by the dead.
And I was made a meer-

ce-nar-y in the le-gions of hell.

Now, I'm king of pain, I'm insa-

ane.

Guitar solo
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

Yeah.

*Gtr. III

Full

Gtr. III P Full

Full

Full

Full

Gtr. I & II

Full

14

16 16 18 16 18 16 18 16 18 16 18 14

*w/wah as filter.
w/Rhy. Fill 3

ES  G5  D5  ES  D5  F15

Pre-chorus

You know,

A.H. (15ma)

Full

(Gtr. III out)

A.H.

pitches: E  G

(end Rhy. Fig. 11A) *Rhy. Fig. 12 (Gtr. I & II)

P.M.  

*Composite arrangement of both gtr.

B5  A5

my only pleasure is to hear you

Gtr. I & II

P.M.

Rhy. Fill 3 (Gtr. II)

P.M.  

sl.

100
Chorus
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5

I'd love to hear you cry.

w/Rhy. Fig. 11A

G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5

I'd love to see you die.

Pre-chorus
w/Rhy. Fig. 12

D5 C5

And I'll be the first to watch your

B5 A5

funeral.

And I'll be the last to leave.

Chorus/Guitar solo
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

D5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5

I'd love to hear you cry.

Gtr. III

*w/chromatic bend

Full

1/2

P

Full

1/2

P

Full

1/2

P

Full

*# = pedal open (toe up)
+= pedal closed (toe down)
Yeah! You’ve got to say goodbye.

Rhy. Fig. 13A (Gtr. II)

Rhy. Fig. 13 (Gtr. I)

*Chord is implied

w/Rhy. Figs. 13 & 13A

Yeah! ‘Cause I will eat your mind.

(end Rhy. Fig. 13A)

(end Rhy. Fig. 13)
Verse:

Em

D

C

B

1. Clock strikes twelve and moon drops burst out at you from their
2. 3. See additional lyrics

Em (type 2)

Em

D

hind ing place...

Like acid and oil on a mad man's face, his
C  B  Em

reasons tend to fly away

Like

C (type 2)  G6  C (type 2)  B7

lesser birds on the four winds, yeah, like silver scrapes in May

And

w/Rhy. Fig. 2

Em  D  C  B

now the sands become a crust and most of you have

1.
w/Rhy. Fig. 1

Em (type 2)

gone away

Oh yeah, gone away

2.
w/Rhy. Fig. 1 (1st 2 bars only)

Em (type 2)

(Gtr. III out)

2. Ah, come, then came me. Mm, yeah.
Bridge
w/Rhy. Figs. 4 & 4A (both 3 times)

Em C D Dsus2 E5

Call me Des-dino-va__

exter-nal-light__

These

Em C D Dsus2 E5

gra-cely dig of mine__

will sure-ly prove__ a sight__

Hey, and

Em C D Dsus2 E5

don't for-get__ my dog__

fixed and con-sequent__

Interlude
*N.C.{Em}

(C) (Em) (C/G)

Gtr.VI

Gtr.IV

*Chords implied by gtr. and bass (next 10 bars only).
C5  D5  w/Rhy. Fig. 5 (till end)  E5  D5

a star...

(end Rhy. Fig. 5)

As - tron - omy,

a star.

118
Additional Lyrics

2. Ah, come, Susie dear, let's take a walk
   Just out there upon the beach.
   I know you'll soon be married
   And you'll want to know where winds come from.
   Well, it's never said at all
   On the map that Carrie reads
   Behind the clock back there, you know,
   At the Four Winds Bar. Mm, yeah. (To Interlude I)

3. The clock strikes twelve and moondrops burst
   Out at you from their hiding place.
   Miss Carrie nurse and Susie dear
   Would find themselves at Four Winds Bar.
   It's the nexus of the crisis
   And the origin of storms,
   Just the place to hopelessly encounter time,
   And then came me. (To Interlude I)
Whiskey In A Jar

Words and Music by
Philip Parris Lynott, Brian Michael Downey
and Eric Bell

Tune down one whole step:
③=D ②=F
③=G ②=A
④=C ③=D

Moderate Rock ③ = 136

G5  F5  E5

Gr. I  Fig. 1
Intro  *Rhy.
Gr. II  sl.

--- dist. tone ---

--- dist. tone w**octaver ---

*Play all rhy. figs. w/light variations ad lib when recalled (throughout).
**Doubles an octave lower (throughout).

G5  F5  E5

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First Verse

G5

As I was goin' over the

Cork and Kerry mountains, I saw Captain Farrell,

and his money he was countin'.

first produced my pistol and then produced my ra-

pier.

I said, "Stand and deliver, woh, or the devil, he may take."

*Gtrs. I & II

*For next 14 bars, Gtr. II plays slashes with light variations ad lib.
2nd Verse
w/Rhy. Fig. 2 (Gtrs. I & II)

G5
took all of his mon - ey, and it was a pret - ty pen - ny.

C5
I took all of his mon - ey, yeah, and I

G5
brought it home to Mol - ly. She swore that she'd love me:

E5
no, nev - er would she leave me.

C5
But the dev - il take that wom - an, yeah, for you know she tricked me eas - y.

Chorus
D
Mush-a rain dum-a doo dum-a da.

Dsus4

D

Rhy. Fill 1 (Gtr. II)

Rhy. Fig. 3A

Rhy. Fill 1 (Gtr. I)

Rhy. Fig. 3
Whack for my daddy.

There's whiskey in the jar.
Interlude
w/Rhy. Fig. 1

3rd Verse
w/Rhy. Fig. 2 (Gtrs. I & II)

E5
Gtr. II

Full

F\5
G5

P.M.
Full

Being drunk and weary.

I went to Molly's chamber,

G5

E5

P.M.
Full

(Ottav off)

C5
takin' Molly with me,
but I never knew the dan-
gger.
For about six or maybe seven, yeah, in-
walked Captain Farrell.
I jumped up, fired my pis-
tols, and I shot him with both barrels, yeah. Musha
Chorus
w/Rhy. Figs. 3 & 3A

D
Dsus4
D
C

rain dum-a doo dum-a da, yeah, yeah.
Whack for my dad-

dy-o.
Whack for my dad-
yo.
There's

Guitar solo

E5

whiskey in the jar-

(Gtr. III out)

Gtr. II

H P

sl.

H P

12-13

12-13

12-13

12-13
Yeah, cah, whis-ky. Yo, whis-ky.
Interlude
w/Rhy. Fig. 1 (1st 7 bars only)

E5

G5

H H

F♯5

E5

H P

G5

Oh. oh. yeah.

(G5)

4th Verse

Gtr. I o
dim.

Now, some men like the fish in’ and

(Gtrs. II & III out)
some men like the fowl-in'.

And some men like to hear,

to hear the cannon-ball a-roarin'.

But me, I like sleep-in', 'spe-cially in my Molly's cham-

ber.

But here I am in prison, here I
Whisky in the jar, yeah.

G5

Rain dum-a doo dum-a da, Mush-a Hey.
Tuesday's Gone

Words and Music by
Allen Collins and Ronnie Van Zant

Tune down 1/2 step:

\(\text{B} = \text{Eb} \quad \text{G} = \text{Bb} \quad \text{D} = \text{Bb} \quad \text{E} = \text{Eb}\)

Slowly, in 1 \(J. = 50\)

Vocal: One, two, three. One, two, three.

*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

**Acous.

*Omit F.M. when rhy. fig. is recalled (throughout).
Fill 1A (Gtr. III)
Rhy. Fig. 2
Chorus
A5
(Gtrs. I & III)

Tuesday's gone

Rhy. Fig. 2A

D
Dsus4
D

Yeah.

let ring

Rhy. Fig. 3
A5

My baby's gone,

gone with the

Rhy. Fig. 3A

let ring
2nd, 3rd Verses
w/Rhy. Fig. 1 (Gtrs. I & III)
w/Rhy. Fill 2
2nd time w/Bkgd. Voc. Fill 1

2. And I don't know
3. See additional lyrics

D
Dsus4
D
Dsus2
A5

where I'm goin'

D
Dsus4
D
Dsus2
A5

just want to be

w/Fills 1 & 1A
w/Rhy. Fig. 1 and Rhy. Fill 2
A5

(Oh, yeah, yeah, yeah, yeah.)

(E5)

When this train ends,

D
Dsus4
D
Dsus2
A5

try again, oh no.

(E5)

I'm leavin' my woman at

w/Fills 1, 1A & 1B
w/Rhy. Fills 1, 1A & 1B
Dsus2

My baby's

w/Fill 1A

home.

(Oh,

Chorus
w/Rhy. Fig. 2 (3 times)
1st & 2nd times w/Rhy. Fig. 2A (3 times)
3rd time w/Rhy. Fig. 2A (2 times)

A5

went

Tuesdays

with the

yeah.)

*2nd time, lead & bkgd. vocals tacet during this bar. 2nd & 3rd times, Chorus is sung w/slight variations ad lib.
D  
wind.  

Dsus4  D

Oh...yeah.

A5

Tues -
(Tues-

day's
gone.)

(long
gone.)

G

with the

D

wind.

Yeah.

Dsus4  D

wind.

3rd time w/Rhy. Fig. 2A (1st 6 bars only)

A5

yeah.

(Tues-

day's
gone.)

with the

G

gone with the

To Coda II

Dsus4  D

Yeah.

(A5

E5

My ba-
y's
gone

with the

To Coda I

w/Fill 1A (Gtrs. III & IV)

w/Rhy. Fills 1 & 1A

Dsus2

Harmonica solo

w/Rhy. Fig. 1 (Gtrs. I & III) and Rhy. Fill 2

A5

w/Rhy. Fig. 1A

E5

*Bkgd. Voc. Fill 1

on.  
(Spoken:) John Popper.

on.)

(Sing 1st time only)

*Refers to cue note only.

F5

D

Dsus4  D

Dsus2

144
w/Rhy. Fill 1 & 1A

Dsus2

with the wind...

Train

let ring

1 0 0 0 0 0 0

Interlude
2nd time Gtr. IV substitute Fill 2
Substitute voc. ad lib on repeats

w/Fill 1A

*Rhy. Fig. 4
(Gtrs. I & III)

A5

E5

roll

(Trian roll

on.)

let ring

*Play w/variations ad lib on repeats.

Fill 2 (Gtr. IV)
*Gtr. IV plays w/triplet feel \( \left( \frac{3}{2} \right) \) till otherwise indicated.
1/4 P
Full P
st. P

A5

Full Full Full Full Full Full Full Full Full Full Full Full
3 3 3 3 3 3 3 3 3 3 3 3

E5

Full Full Full Full Full Full Full Full Full Full Full
5 5 5 5 5 5 5 5 5 5 5 5

D

I can't change.

Outro
w/Rhy. Fig. 4 (1st 4 bars only) (*Gtr. II)

Train roll on.

(Gtr. I out) A5
Ride on, train.

Lord, I can't change.

I can't change.
Additional Lyrics

3. Train roll on, many miles from my home.
   See, I'm ridin' my blues, babe, blues away. Yeah.
   Well, Tuesday, you see, oh, she had to be free.
   But somehow I've got to, to carry on.
   My baby's gone. (To Chorus)
(A5) (G5) (E5) Full Grad. bend Fdbk. (delay)

2.0 2.0 0

Fdbk. pitch: A

*Flick toggle switch as before.

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) Harm. (delay)

PM. Harm.

0 0 0 0 0 0 0 4 4 5

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) B♭5 Harm. (delay off)

PM. Harm.

0 0 0 0 2.0 2.0 0 0 0

(A5) (B♭5) A5 B♭5 A5 G5 N.C. B♭5 N.C. B♭5

Rhy. Fig. 1

1. From

@end Rhy. Fig. 1

1st, 2nd Verses w/Rhy. Fig. 1 (4 times) (Gtrs. 1 & II)

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

where I stand... I see...

*2nd time, Gtr. II begins doubling Gtr. I at beat 4\(\frac{4}{4}\).
pain, suffering and misery
hate, violence and war

Hey, ah...

1st time w/Rhy. Fig. 2 (3 times)
2nd time w/Rhy. Fig. 2 (2½ times)

Chorus
The more I see

1.

the less, the less I believe

Yeah...

w/Rhy. Fig. 1 (4 times)

2.

2. From less, the less I believe.
(E5) (B♭5) (A5) (G5) (E5) (B♭5)
pain, suffering and misery.

(A5) (G5) (E5) (B♭5) (E5) (A5)

Gtrs. I & II

Yeah!

Chorus
w/Rhy. Fig. 2 (5 times)
N.C. A5 N.C. B♭5 N.C. A5

N.C. B♭5 N.C. A5 N.C. B♭5
The more I see, (The more I see.)

N.C. A5 N.C. B♭5 N.C. A5
no, the less, the less I believe.

Gtr. I substitute Rhy. Fill 2

Outro
w/Rhy. Fig. 1 (2 times)
N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

Rhy. Fill 2 (Gtr. I)

Harm.

Harm.
Ah.

The more I see,

*Sing w/lyric variations ad lib on repeats.

1.- 4. N.C.  5. N.C.

Freely

less, the less I believe.

Gtrs. I & II

*Vib. refers to Gtr. I only.

(Drum fill)  E5  Gtr. I  (Gtr. I cont in slashes)  Gtr. II  (Gtr. I out)  - (Gtr. II out)  (Gtr. out)  (Band tacet)

(approx. 19 sec.)
Moderately slow $J = 108$

Half time feel

N.C. 8va

*Gtr. III

$\text{f} \text{ fade in dist. tone w/ delay}$

$\text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full}$

13 15 18 15 13 18 13 15

*Gtr. IV

$\text{f} \text{ fade in dist. tone}$

10 12 12 10 10 12 10

*Tune down 1/2 step (low to high): E5 A5 D5 G5 B5 E5.

8va

$\text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{loc} \quad \text{Full}$

Full 15 15 15 15 15 15 15 10

$\text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full} \quad \text{Full}$

Full 9 11 12 11 10 10 12 10

Full 8 11 12 10 10 12 10

Full 15 15 15 15 12 12 14 12 10 10

Full 12 12 14 12 10 10
Helpless

Words and Music by
Sean Harris and Brian Tatler

Fast Rock  \( j = 154 \)
Double time feel
N.C.
(Drums) 3

Intro

Gtrs. I & II

A5 B5 N.C.

F\(\text{I}\)5 Rhy. Fig. 1

1. 2. 3.

F\(\text{I}\)5 E\(\text{S}\) A5 B5 N.C.

4.

F\(\text{I}\)5 E\(\text{S}\) A5 B5 N.C.

(end Rhy. Fig. 1)

1st, 2nd Verses
w/Rhy. Fig. 1 (8 times)

F\(\text{I}\)5

Got - ta see you mov - in' fast, see you come - m;
don't know what I'm gon - na do, may - be not to.

F\(\text{I}\)5 E\(\text{S}\) F\(\text{I}\)5 E\(\text{S}\) F\(\text{I}\)5 E\(\text{S}\) F\(\text{I}\)5 E\(\text{S}\) A5 B5 N.C.

See the dreams, I hope they last.

GOT - ta set you all a - fire,

F\(\text{I}\)5 E\(\text{S}\) A5 B5 N.C. F\(\text{I}\)5

never fade a - way.

GOT - ta treat you right.
Gotta see the lights above,
I can see the flashing lights,

Gotta set it all a fire,
Gotta hear the thunder roar,

I am gonna set you all alight,
Gotta make it, man,

Got ta fill this hall to night.
I can see the stars, but I can't see what's going on.

But every night alone I sing my song just for fun.

Only time will tell if I'll make it myself some day.

This stage is mine, music is my destiny.

Cannot squeeze the life from poco rit.

(end Rhy. Fig. 5)
w/Rhy. Fig. 3 (4 times)
N.C. (F#5)

me!
a tempo

1.
Gtr. II substitute Fill 1

2.
Gtr. II substitute Fill 2

F#5  ES  F#5

1.2.3.

4.
N.C.

Gtr. II Gtr. I & II

PM. PM. PM. PM. PM. PM. P

P

Guitar solo
w/Rhy. Fig. 1 (8 times)

F#5  ES  F#5

Gtr. III Full Full Full Full Full Full Full Full

Gtr. I sl. PM. PM. PM. PM. PM. PM. P

sl.

Fill 1 (Gtr. II)

p

Fill 2 (Gtr. II)

pick sl.
steady gliss.
The Small Hours

Words and Music by
John Mortimer

Tune down one whole step:
G=D  A=G  C=F  D=E

Moderately slow \( \frac{j}{7} = 90 \)
(Drums)

N.C.
Riff A (*Gtr. I)

(mp)
let ring

10 7 10 8 10 7 10 8 10 7 10 6 10 7 10 6

*clean tone

(end Riff A)

*Gtrs. II & III

E5

Fill I

*(Gtrs. II & III out)

w/Riff A (2 times)
wo/overdubbed pick scrapes ad lib

N.C.

*Dist. tone

Gtr. II

Fdbk.

1/2
st.

Fdbk.

1/2
st.

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w/Riff A (last 2 bars only) (1½ times)

(Gtr. I out)

Gtrs. II & III

(F5)

F5

F5

ES

F5

G5

F5

G5

ES

G5

ES

F5

G5

F5

G5

ES

G5

Rhy. Fig. 1

(End Rhy. Fig. 1)

Rhy. Fill 1

(End Rhy. Fill 1)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (2 times)

ES

F5

G5

F5

G5

ES

G5

ES

F5

G5

F5

G5

ES

G5

1. Look out at the darkness

2.3. See additional lyrics
and you will see.

Just call my name and I'll be there.

You cannot touch me,

you would not dare.

I am the chill that's in the air.

Play 1st time only

N.C.  E5  N.C.

Rhy. Fig. 3 (Gtrs. II & III)
Chorus
w/Rhy. Fig. 3 (1½ times)

N.C.  E5  N.C.

And I try to get through to you

E5  N.C.  E5  N.C.

in my own special way as the bar-

w/Rhy. Fill 2  To Coda

E5  N.C.

ri-ers crum-ble at the end of the day.

w/Rhy. Fig. 1

E5  F↓5  G↓5  F↓5  G↓5  E5  G↓5  E5  F↓5  G↓5  F↓5  G↓5  E5  G↓5

Ah ha.

w/Rhy. Fill 1

E5  F↓5  G↓5  F↓5  G↓5  E5  G↓5  F↓5  F↓5

of the day.

Rhy. Fill 2 (Gtrs. II & III)
N.C.

B♭5  N.C.  C5  N.C.

B♭5  N.C.

B♭5  N.C.  C5  N.C.

B♭5  N.C.  C5  N.C.

B♭5  N.C.

B♭5  N.C.  C5  N.C.

N.C.

N.C.  B♭5  N.C.  N.C.

B♭5  N.C.  C5  N.C.

B♭5  N.C.

B♭5  N.C.

*Hold note one beat into next bar, then Gtr. IV out.
Additional Lyrics

2. Dark rivers are flowing,
   Back into the past.
   You are the fish for which I cast.
   And what of the future,
   What is to be,
   As the rivers flow into the sea? (To Chorus)

3. Do not take for granted,
   Powers out there.
   Don't step into the demon's lair.
   Time is an illusion,
   Rising from time.
   Steep is the mountain which we climb. (To Chorus)
The Wait

Words and Music by
Martin Glover, Paul Ferguson,
Kevin Walker and Jeremy Coleman

Fast Rock \( J = 162 \)

Intro
N.C.
Riff A (Gtr. I) --

E5
Gtr. II

w/Riff A (4 times)

N.C.

1. 2. 3. N.C.

4.
N.C.

w/Riff A (4 times)

E5

Rhy. Fig. 1 (Gtr. II & III)

N.C.

E5

F5

N.C.

1. (Gtr. I out) 2. F5

F5 (end Rhy. Fig. 1)
1. Motives changing, day to day. The
2. After awakening, the silence grows. The

fire increases, masks decay.
screams subside, distortion shows.

look at the river, white foam floats down.
Mutant thoughts of bad-mouthed news.

body's poisoned, got to sit tight.
other birth of distorted views.

Chorus

The wait.

w/Rhy. Fig. 2 (Gtrs. II & III)

The wait.

(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (1st 7 bars only)
A5
| B5 | C5 | F5 |

The wait.

w/Rhy. Fill 1
A5
| N.C. | B5 | N.C. | C5 | N.C. | F5 |

The wait.

1. w/Rhy. Fig. 1 (1st 8 bars only)
E5
| N.C. | E5 | F5 |

2. w/Rhy. Fig. 1 (Gtr. II) (1st 8 bars only)
E5
| N.C. | E5 | F5 |

Gtr. III

E5
| N.C. | E5 | F5 |

Rhy. Fill 1 (Gtrs. II & III)
1. Look inside and you will see the
2. Raven black is on my track, he

words are cutting deep inside my brain
shows me how to neutralize the knife

Thunder burning, quickly burning
Knife of words is driving

Showing me in surgery
the art of fighting words

—to conquer life
In—

A5

sane,
life,
yeah...
yeah...

Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
Now the wicked lance of fear is driven in my head-

y mountain brain... Crash course in brain sur-

ger-y has stopped the bloody knife of words again.

Yeah, yeah, yeah.
"Last Caress"
Fast Rock \( J = 185 \)

(1st Verse)

1. I got something to say.

I killed your baby today.

Doesn't matter much to me, as long as it's dead.

2nd, 3rd, 4th Verses

w/Rhy. Fig. 1 (2 times)

2. I got something to say.

3. Vocal tacet...

4. I got something to say.

I raped your mother today.

I killed your baby today.

Rhy. Fig. 1 (Gtrs. I & II)

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Does it matter much to me as
Does it matter much to me as

long as she's spread.
long as it's dead.

*Ooh, lovely death, just

end Rhy. Fig. 2

*Sing all three times

waiting for your breath.

*Sing harmony 3rd time only.
Come, sweet death, one last caress.

3. w/Rhy. Fig. 3 (4 times)

last caress, yeah.

Yo.

“Green Hell”

Very fast Rock \( j = 211 \)

Double-time feel

Here in this place lies the genie of death;

touch it, see it.

Oh.

Here in this place is the means to your end;

touch it, feel it, green hell.
Pre-chorus
Rhy.
G5 III

Did your best as someone could; I bet you never knew you would.

B♭5 G5 III E♭5 C5 III G5 III

Did you run away from it?

G5 III

Bet you thought you were really good.

Chorus
Rhy.
G5 III

Green hell, like every hell but kind of green. Green hell, green hell,

G5 III

try, let me get back up there. Green hell, green hell, feel it burning in your cere-

G5 III

Green hell, throw our fuckin’ friends inside. Green hell, green hell,
Gotta fuckin' pay and you must stay. Green hell, cannot forget about the best. Green hell, green hell, hell is reigning in your blood. Green hell, green hell,

gotta burn it all, green hell.

G5 III E5 C5 III

Pre-chorus
w/Rhy. Fig. 3 (3 times)
G5 III

You did your best as someone could.

I

G5 III B5 G5 III E5 C5 III G5 III

bet you never knew you would. And did you run away from me?

B5 G5 III E5 C5 III G5 III

I bet you think they were really good.

2nd Verse
w/Rhy. Fig. 1
G5

Here in this place lies the genie of death; touch it, see it.
w/Rhy. Fig. 1

Here in this place sister won't let it in; touch it, feel it.

Outro
w/Rhy. Fig. 3 (3½ times)

You did your best as someone could;

I bet you never knew you would.

Did you run away from it? I bet you thought you were really good.

You've come to this as someone told.

Bet you never knew you would.

Gonna bring green hell.

Green hell.
Am I Evil?

Words and Music by
Sean Harris and Brian Tatler

Moderate Rock $\frac{1}{2} = 100$

Intro
E5
Gtrs. I & II

E5
D5
E5
F5

G5
E5

2nd time Gtr. II substitute Fill 1

B5

Gtr. II

Gtr. I

*E5

4th time substitute E5\(5^{\text{th}} 2\)

Bi5

Play 4 times

E5

*3rd time substitute E5\(5^{\text{th}} 2\)

Fill 1 (Gtr. II)

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(Gtr. II out) Gtr. 1

Very fast $J = 240$

N.C.
Half time feel

N.C.  G5  N.C.  A5  N.C.  Bb5  A5

(8th time:) 1. My mother was a witch,
watched my mother die.

N.C.  Bb5  A5  N.C.  G5  N.C.  A5

Thankless little bitch
Revenge now I sought

N.C.  G5  N.C.  A5  N.C.  Bb5  A5  N.C.

(End half time feel)

N.C.  G5  N.C.  A5  N.C.  Bb5  A5  N.C.

tears I cried.
break with my bread.

Take her down now.
Takin’ no chances,
I'll strip your pride.

I'll spread your blood around, I'll see you writhe.

Your face is scarred with steel, wounds deep and neat.

Like a devil dancin' before ya, smells so sweet.

Am I evil? Yes, I am.

Am I evil? I am man.

Gtrs. 1 & II

3rd time to Coda

Go!
w/Rhy. Fig. 5
N.C.(B5)

Gtr. III

Rhy. Fig. 5 (Gtrs. I & II)

<table>
<thead>
<tr>
<th>Play 12 times</th>
<th>Play 4 times</th>
<th>Play 10 times</th>
</tr>
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</table>

PM:...
w/Rhy. Fig. 6
(A5)

(F5)

(Bb5)

Rhy. Fig. 6 (Gtrs. I & II)

PM...
steady gliss.

(E5)

(B5)

Full

D.S. al Coda

*tSustain D (3 7 ft.)
one bar into D.S.
Additional Lyrics

2. I'll make my residence, I'll watch your fire.
   You can come with me, sweet desire.
   My face is long forgotten, my face not my own.
   Sweet and timely whore, take me home. (To Chorus II)

3. My soul is longing for, await my hell,
   Set to avenge my mother, sweeten myself.
   My face is long forgotten, my face not my own.
   Sweet and timely whore, take me home. (To Chorus II)
Blitzkrieg

Words and Music by Ian Jones, Brian Ross and Jim Sirocco

Fast Rock \( \frac{3}{4} = 192 \)

Intro

B5 C5 A5 D5

Rhy. Fig. 1

w/Rhy. Fig. 1 (Gtrs. 1 & II) (*5 times)

D5 E5 D5 E5 D5 E5 B5 C5 A5

*5th time play 1st 3 bars only.

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1st, 2nd Verses
N.C.

1. Let us have peace, let us have life.
2. Save us from fate, save us from hate.

Rhy. Fig. 2

C5 B5

Let us escape this cruel night.
Save our selves before it's too late.

(End Rhy. Fig. 2)

w/Rhy. Fig. 2
N.C.

Come to our time, let hear our sun shine.

C5 B5

Let us beware the deadl y sign.
Save our selves before the earth bleeds.

Pre-chorus
A5 C5 B5 C5

The day is coming.
The day is dawning.

Rhy. Fig. 3
Arma
The
ged-
don's
is
near.

w/Rhy. Fig. 3

In-
no
com-
ing.

w/Rhy. Fig. 1 (3 times)

krieg?

To Coda

(Sing 1st time only:) The blitz - krieg.

(Sing 2nd time only:) Ha ha.

w/Rhy. Fig. 1 (1st 3 bars only)

The blitz - krieg.

Guitar solo

(end Rhy. Fig. 4)
w/Rhy. Fig. 6 (6 times)

Full
sweep pick

*Two gtrs. arr. for one (next 2 bars only).

A.H. (15ma)

sweep pick
sl. sl. sl. P

P.M.
A.H.

A.H. pitch: F

Half time \( \text{\textit{j} = 96} \)

Gtrs. I & II

C5

Harm. (8va)

2/4

trem. bar

wildelay effect

slack

Harm. 2/4

vib w/bar

2/4

slack

1/2

1/2

1/2

slack

1/2

 slack

10

(9)

A.H.

E5

C5

E5

steady gliss.

sl.
pick slide

Harm.

\( \times \times \times \)

Harm.

vib w/bar

Harm.

slack

3/4

*Harm.

3/4

*Harm.

E5

C5

Harm.

(8va)

\( \times \times \times \)

slack

Harm.

Harm.

slack

 slack

 slack

4

(3)

2

10

9

220
Breadfan

Words and Music by
Anthony Bourge, John Burke Shelley
and Raymond Phillips

Fast Rock \( \text{J} = 208 \)

Intro

N.C.

Gtr. I

Gtr. II

Play 3 times

N.C.

Riff A (Gtrs. I & II)

1.2.3.

(end Riff A)

4.

G5 F5 F5

Rhy. Fill 1 (Gtrs. I & II)

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1. Bread - fan,
   o - pen up your mind,
   o - pen up your purse,
   o - pen up your

2. Los - er,
   give it all a - way,
   nev - er stay with a win - ner,
   with the

Rhy. Fig. 1 (Gtr. I & II)

D5

vault, nev - er, nev - er gon - na lose it.
man with all _ the filth - y mon - ey.

(end Rhy. Fig. 1)

D5

w/Rhy. Fig. 1

N.C.

Bread - fan,
Come on,
   take it all a - way,
   keep it all a - side with a ride on a record on the

D5

mint, got - ta make me a mil - lion.
   top, if you're gon - na be a bad boy._ _}
Bread-fan, you got it wrong, it's your long time friend, gonna lose it in the end. Who's a fool?

Seagull, give it all away, stay a bird, stay a man, stay a ghost, stay what you wanna be.

To Coda
Half time feel
N.C.
8va

(Gtr. III out)

(Play 1st time only)

Full

Gtrs. I & II

A5 G5 A5 G5 A5 G5 E5

(Slower \( j = 124 \))

Em
Gtr. IV (clean)

*D sustain and fade over next 2 bars.

P

Rhy. Fill 2 (Gtrs. I & II)
The Prince

Words and Music by
Sean Harris and Brian Tatler

Fast Rock \( \frac{J}{J} = 161 \)
Double time feel

Intro
(Hi-hat)

N.C.
Rhy. Fig. 1 (Gtrs. I & II)

C5

Play 4 times w/Rhy. Fig. 1 (2 times)

N.C.

C5 D5
(end Rhy. Fig. 1)

N.C.
Gtr. III

C5

N.C.

C5

N.C.

C5

N.C.

C5 D5

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1st time w/Rhy. Fill 1 (Gtr. II)
N.C.
Rhy. Fig. 2 (Gtrs. 1 & II)

*Gtr. II enter 2nd time.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (1¼ times) (Gtrs. 1 & II)

1. Now I see his face, I see his smile.
2. See additional lyrics

Such a lone - ly place... no gold - en mile.

Eyes tell of mor - bid tales... of his black heart.

**Gtr. I omits cue notes (throughout).
(end Rhy. Fig. 2)
Additional Lyrics

2. Angel from below, change my dreams.
   I want for glory's hour, for wealth's esteem.
   I wish to sell my soul, to be reborn.
   I wish for earthly riches, don't want no crown of thorns. (To Chorus)

3. I was born a fool, don't want to stay that way.
   Devil, take my soul, with diamonds you repay.
   I don't care for heaven, so don't you look for me to cry.
   And I will burn in hell from the day I die. (To Chorus)
2nd time w/Fill 1
Rhy. Fig. 1A (Gtr. II & III)

Bbles
N.C.
(end Rhy. Fig. 1A)

1st Verse
w/Rhy. Fill 1
G5

Sleeping very soundly on a Saturday morning I was dreaming I was Al Capone.

Rumor going round, gotta clear out of town.

smelling like a dry fish bone. Here come the law, gonna

break down the door, carry me away once more. Never, never.

Fill 1 (Gtr. I)

Rhy. Fill 1
Gtr. I sl.
(Gtr. I out)

Gtrs. II & III sl.
(Gtr. II & III out)

sl.
never want it anymore. Gotta get away from this stone cold floor.

Chorus
C5
C7sus4
C5

Crazy, stone cold crazy, you know.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A
N.C.
Bb5
N.C.

Guitar solo I
Bb5
Gtr. I
Full
A5
A#5
grad. bend

Gtrs. II & III
Full
Rhy. Fig. 2
PM...-1
PM...-1

Bb5
HP

A5
Bb5

HP

10 9 7 9

7 9

10 10 9 10

7 9

PM...-1
PM...-1

2 2 2 2

2 2 2 2 2 2 2 2
Rainy afternoon, on a killer typhoon, and she's playing with my slide trombone.

Any more, any more, cannot take it any more.
Walking down the street, shooting people that I meet,

fully loaded Tommy gun.

Here come the deputy, he try fuckin’ gettin’ me,

gotta fuckin’ get up and run. They got the
Gtrs. II & III

si - rens loose, I'm run - nin' right

out of juice. They're gonna

pick slides

put me in a cell. If I can't go to heaven, let me go to hell.

Chorus C5

Cra - zy,

C5

stone cold cra - zy, you know. *Gtr. II only.

Yeah.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A
N.C. Bb5

w/Rhy. Fill 2
N.C. Bb5

Rhy. Fill 2 (Gtrs. II & III)
So What

Words and Music by
Cris Exall, Clive Harvey Blake,
Nick John Culmer and Aghssa Djahanshah

Fast Rock \( j = 189 \)

Intro

(Spoken:) So fucking what!

1st-4th Verses

Rhy. Fig. 2 (Gtr. 1 & II) D5

I've been to Hastings and I've been to Brighton; I've been to Eastbourne

2.3.4. See additional lyrics

Fill 1 (Gtr. II)
Too. So what, so what.

And I've been here, I've been there, I've been every fuck- ing where. So what, so what. So what, so what, you
boring little cunt. Well, who cares, who cares what you do?
Yeah, who cares, (Who cares, cares,)

Who cares about you, you, you, you,

1. 2. 3.

you? Well, you, you?

Guitar solo
w/Rhy. Fig. 2
D5
Full
Fill 2 (Gtr. III)

*Hypothetical fret number (beyond fretboard).
Additional Lyrics

2. Well, I fucked a queen, I fucked Bach.
   I've even sucked an old man's cock.
   So what, so what.
   And I sucked a sheep, I sucked a goat;
   I rammed my cock right down its throat.
   So what, so what.
   So what, so what, you boring little fuck.
   Well, who cares, who cares what you do? (etc.)

3. And I've drunk that, I've drunk this,
   I've spewed up on a pint of piss.
   So what, so what.
   I've had scank, I've had speed,
   I've jacked up until I bleed.
   So what, so what.
   So what, so what, you boring little cunt.
   Well, who cares, who cares what you do? (etc.)

4. I've had crabs, I've had lice,
   I've had the clap and that ain't nice.
   So what, so what.
   I fucked this, I fucked that,
   I've even fucked a school girl's twat.
   So what, so what.
   So what, so what, you boring little fuck.
   Well, who cares, who cares what you do? (etc.)
Killing Time

Words and Music by Raymond Haller, Trevor Fleming, David Bates and Vivian Campbell

Tune down 1/2 step:

G5 III  A5  A5 VII  E5 (type II)  F5  F5  E5  G5

Very fast Rock \( \mathbf{=} 231 \)

Intro

<table>
<thead>
<tr>
<th>N.C.</th>
<th>Gtr. I</th>
</tr>
</thead>
</table>

\[ \text{f P.M.} \]
\[ \text{trem. pick} \]

\( \text{sl.} \)

\( \text{st.} \)

Gradually slide down neck while trem. picking.

N.C.

Gtr. III

C5

Play 2nd time only

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1. Sound of gunfire comes through the night; killing and hatred, it's a terrible sight.
Reports come in, there's a heavy attack.

1st, 3rd, 5th Verses
w/Rhy. Fig. 1 (14 times)
3rd time w/Fill 3

1. Sound of gunfire comes through the night; killing and hatred, it's a terrible sight.
Reports come in, there's a heavy attack.

3.5. See additional lyrics
3rd time w/Fill 4

N.C.

C5  B5

message seen, we're moving back.

(continuation in slashes)

Rhy. Fill 1 (Gtr. I & II)

*Play 2nd time only (next 7 bars)

Fill 4 (Gtr. III)

8va

1 1/2

Full

1 1/2

Full

2 1/2

grad. release

sl.

sl.
2nd, 4th, 6th Verses
w/Rhy. Fig. 1 (1¾ times)
N.C.

Rations are made for the journey back;

4.6. See additional lyrics

(Gtr. III out)
it's a survival, supplies are packed.
No more nights in this eternal hell; destination is simple: we move out.

Chorus

You left from the line.

(Killing time.)

Your turn to kill.

(Killing time.)

What'd ya say?

(Killing time.)

Ah.

1.

3. And he

Fill 5 (Gtr. III)

\(8va\)
D.S. al Coda
Additional Lyrics

3. And he knew what he needed to keep us alive,
   No time for cowardice, kill and survive.
   Like a killer kid with a switchblade knife,
   Nasty word, he'll take your life.

4. The silence is over, they attack again,
   Killing and hatred drive me insane.
   Reports come in of a heavy attack,
   Message is seen, we're moving back. (To Chorus)

5. Repeat 1st Verse

6. Repeat 3rd Verse (To Chorus)
Overkill
Words and Music by Ian Kilmister, Edward Clarke and Philip Taylor

Tune down 1/2 step:
③=E③=Gb
③=Db ③=E♭

Very fast \( \frac{d}{j} = 260 \)

Intro
(Drums)

(Bass & Drums) Gtr. II \( \times \) pick slides

1. 2. 3.

Gtrs. I & II

Gtr. I \( \uparrow \)

Gtr. II \( \uparrow \) (Gtr. II cont. in slashes)

1. Only way to feel the noise is when it's good and loud.

2.3. See additional lyrics

So good I can't believe it, screaming with the crowd.

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Pre-chorus
C5

Don't sweat it, give it back to you.

N.C. G5 N.C. G5 A5 N.C. G5 N.C. G5 A5

Chorus
F5 B5 B5/A B5 open E

O-ver-kill

2nd time to Coda I; 3rd to Coda II

O-ver-kill

Shut up!

E5

1.

D5/E
Additional Lyrics

2. On your feet you feel the beat.
   It goes straight to your spine.
   Shake your head; you must be dead
   If it don't make you fly. (To Pre-chorus)

3. Your body's made to move.
   It goes straight to your spine.
   You're all alone, man,
   If it don't make you fly. (To Pre-chorus)
Damage Case

Words and Music by
Ian Kilmister, Edward Clarke, Philip Taylor and Mick Farren

Tune down 1/2 step:
①=E♭ ②=G♭
③=A♭ ④=B♭
⑤=D♭ ⑥=E♭

Fast Rock  \( \text{\textbullet} = 156 \)
Triplet feel \( \text{\textbullet} = \text{\textbullet} \text{\textbullet} \)

Intro

N.C. G5
Gtr. I

Gtr. II

Rhy. Fig. 1

G5 (end Rhy. Fig. 1A)
N.C.
Rhy. Fig. 2A

G5
(end Rhy. Fig. 2A)

Rhy. Fig. 2

Play 3 times

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1st, 2nd Verses
1st time w/Rhy. Figs. 2 & 2A (both 3½ times)
2nd time w/Rhy. Figs. 1 & 1A

1. Hey babe, don’t act so scared. All I want is some special care.
2. Hey babe, wait a minute, stop! Don’t run away, don’t call a cop.

On the run from some institution,
I ain’t looking to victimize you.

All I wanted is consolation.
All I wanna do is tantalize you.

And I can tell by your face
I’m all to total disgrace.

Let me inside your place.
I can tell by your face,

Move over for a damage case.

(Chorus)

Move over for a damage case.

No time, baby.
3rd Verse

F5

3. Hey babe, turn away.

Rhy. Fig. 5

w/Rhy. Fig. 5 (2½ times)

Here tomorrow, gone today. Don’t know what you think your game is. I don’t care even what your name is.

Chorus

C5

And I can tell by your face, you’re all over the place.

w/Rhy. Fill 3

A5

I can tell by your face.
Move over for a damage case.

Get the fuck over me.

Guitar solo II
w/Rhy. Fig. 4
A5 F#5

Full A5 F#5

Full A5

Full A5

Full

let ring...
Stone Dead Forever

Words and Music by
Ian Kilmister, Edward Clarke
and Philip Taylor

Fast Rock \( \downarrow = 200 \)

Intro

\( \text{(Bass)} \)

Gtr. 1

Gtr. 1 & II

1st, 2nd, 3rd Verses

% Rhy. Fill 1

Did you see— me
in the glass?

2nd time substitute Rhy. Fill 1

Did you hear— me?
Better listen fast.

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Think I see you

gone to seed.

were your guilt and greed.

Out there— on your own,

your face turned— to stone.
Whatever happened to your life?

2nd time to Coda I;
3rd time to Coda II

1.2. All right.
3. That's right.

D.S. al Coda I
(cont in slashes)
C5

G5

A5

(Gtr. II out)

E5

*(G5)

*Chords implied by bass (next 6 bars).

(A5)

(C5)

(D5)

E5 (type 2)

G5

(Gtr. II out)

*(A5)

(C5)

(D5)

*Chords implied by bass (next 4 bars).
Additional Lyrics

2. You’re a financial wizard, yeah, a top tycoon.
   You’re a sweet lounge lizard with a silver spoon.
   You know you never had it quite so good,
   ‘Cause you didn’t know that you even could.
   But the time has come to pay.
   Your touch turned to gold.
   Whatever happened to your life?
   Stone dead forever.

3. Been a long time, been a long, long wait.
   And you’ve caught your fingers at the Pearly Gates.
   Better leave your number and we’ll call you.
   Do you know your problems ain’t exactly new?
   The time has come today.
   Turns out to have been a play.
   Whatever happened to your life?
   Stone dead forever.
Too Late Too Late

Words and Music by
Ian Kilmister, Edward Clarke
and Philip Taylor

Tune down 1/2 step:
\( \text{B} = E^b \quad \text{G} = G^b \quad \text{A} = A^b \quad \text{D} = D^b \quad I = E^b \)

Fast Rock \( J = 192 \)
Rhy. Fig. 1 (Gtr. I)
N.C. (A5)

\[
\begin{align*}
&\text{Intro} \\
&\text{Play} 4 \text{ times} \\
&\text{end Rhy. Fig. 1}
\end{align*}
\]

w/Rhy. Fig. 1 (4 times)
N.C. (A5)
Riff A (Gtr. II)
Herm. \( \rightarrow \) \\
(Rus)
1. I see that noth-in's changed.
   Insist on play-ing games.

2. Some waste of time you are,
   and you're so pop-u-lar.

3. Well, this shit, you bitch.
   Got to make my switch.

Just an-o-ther John.
I know what's going on.

Chorus
Rhy. Fig. 3 (Gtrs. I & II)

E5

Your move.

What do I have to lose?
Stale-mate.

To Coda

B5

1. (end Rhy. Fig. 3) N.C.

Rhy. Fill 1 (Gtr. I)

2. (cont. in notation)

No!
Too late, too late.
late, too late.
Additional Lyrics

2. I thought you was for real, but you're a rip-off deal.
   You give me all that crap. I just escaped your trap.
   I think I see your joke, but you're just chasing smoke.
   To me you're another one. I know what's going on. (To Chorus)

3. Misunderstanding me, the way you feel so free.
   I'm going to jump the gun; I'm going to hit and run.
   Your credibility don't cut no ice with me.
   And now the thrill is gone; I know what's going on. (To Chorus)