Free Speech For The Dumb

Words and Music by
Kelvin Morris, Roy Wainwright,
Garry Moloney and Anthony Roberts

Tune down 1½ steps:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯

Fast Rock ♩ = 206

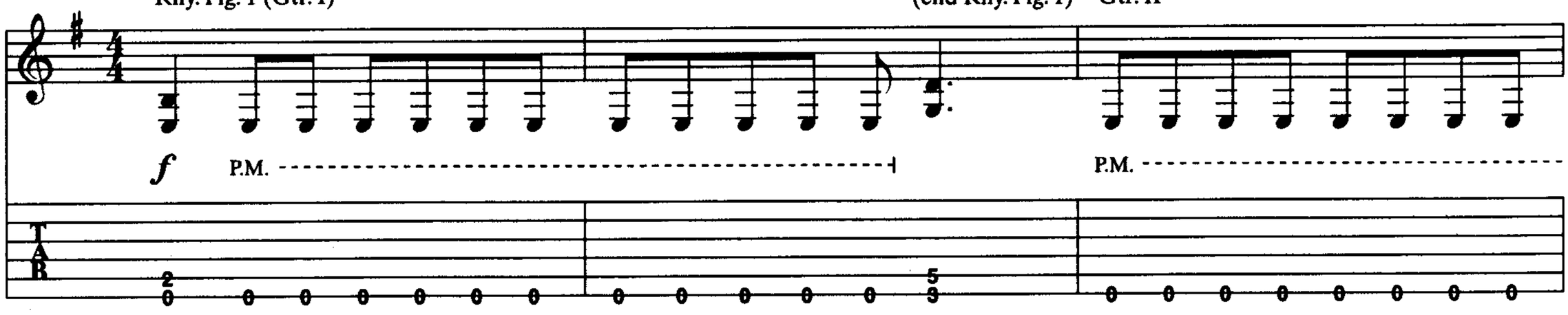
Intro

E5
Rhy. Fig. 1 (Gtr. I)

G5
(end Rhy. Fig. 1)

w/Rhy. Fig. 1

E5
Gtr. II

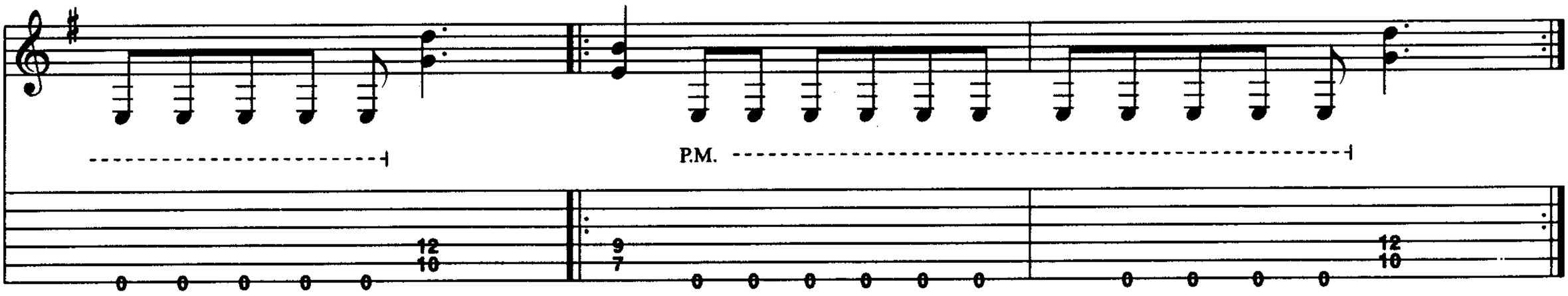


G5

w/Rhy. Fig. 1
E5
Rhy. Fig. 1A

Play 8 times

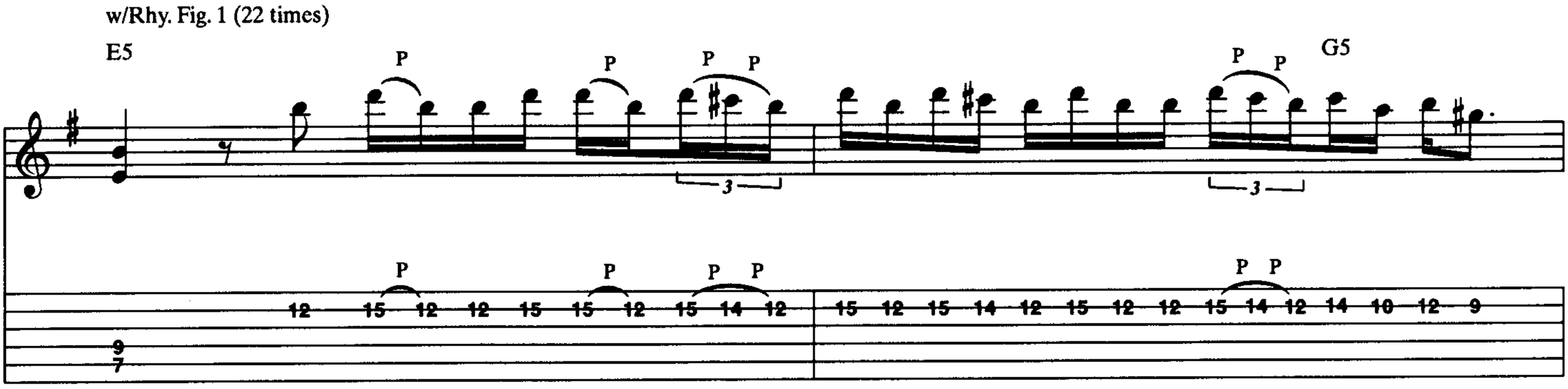
G5
(end Rhy. Fig. 1A)



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

E5

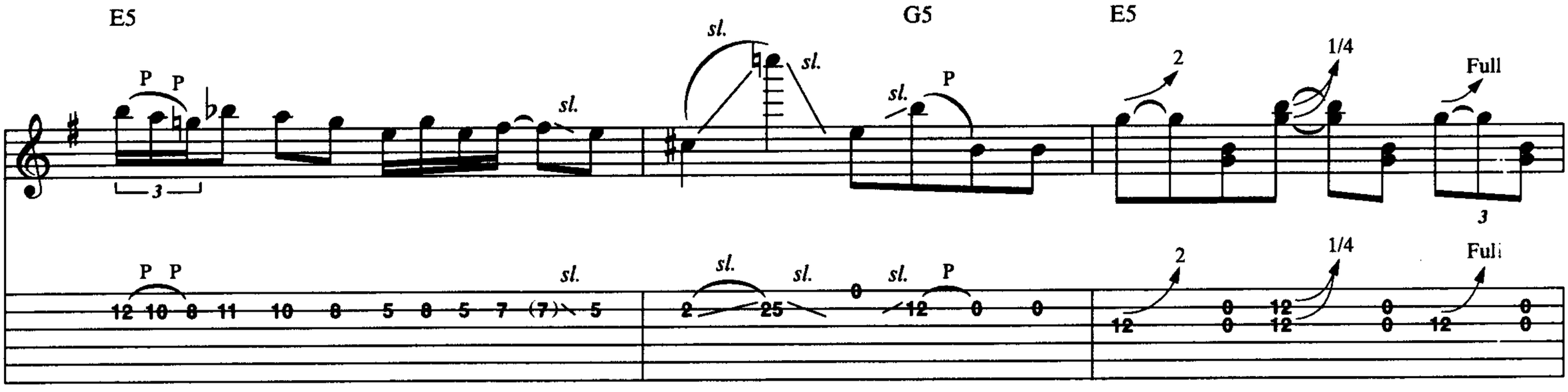
G5



E5

G5

E5



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G5 E5 G5

1/2 Full 1/2 Full 1/2 Full Full 2 A.H: - - - ┐ (15ma) 1½

1/2 Full 1/2 Full 1/2 Full Full 2 A.H: - - - ┐ 1½

E5 G5 E5 G5

A.H. (15ma) 1½ 1½ 1½ 2 A.H. (15ma) 2½ Full A.H. (15ma) Full

A.H. 1½ 1½ 1½ 2 A.H. 2½ Full A.H. Full

G5 E5 G5

A.H. (8va) Full Full 2 Full P

A.H. Full Full 2 Full P

A.H. pitch: E

E5 G5 E5

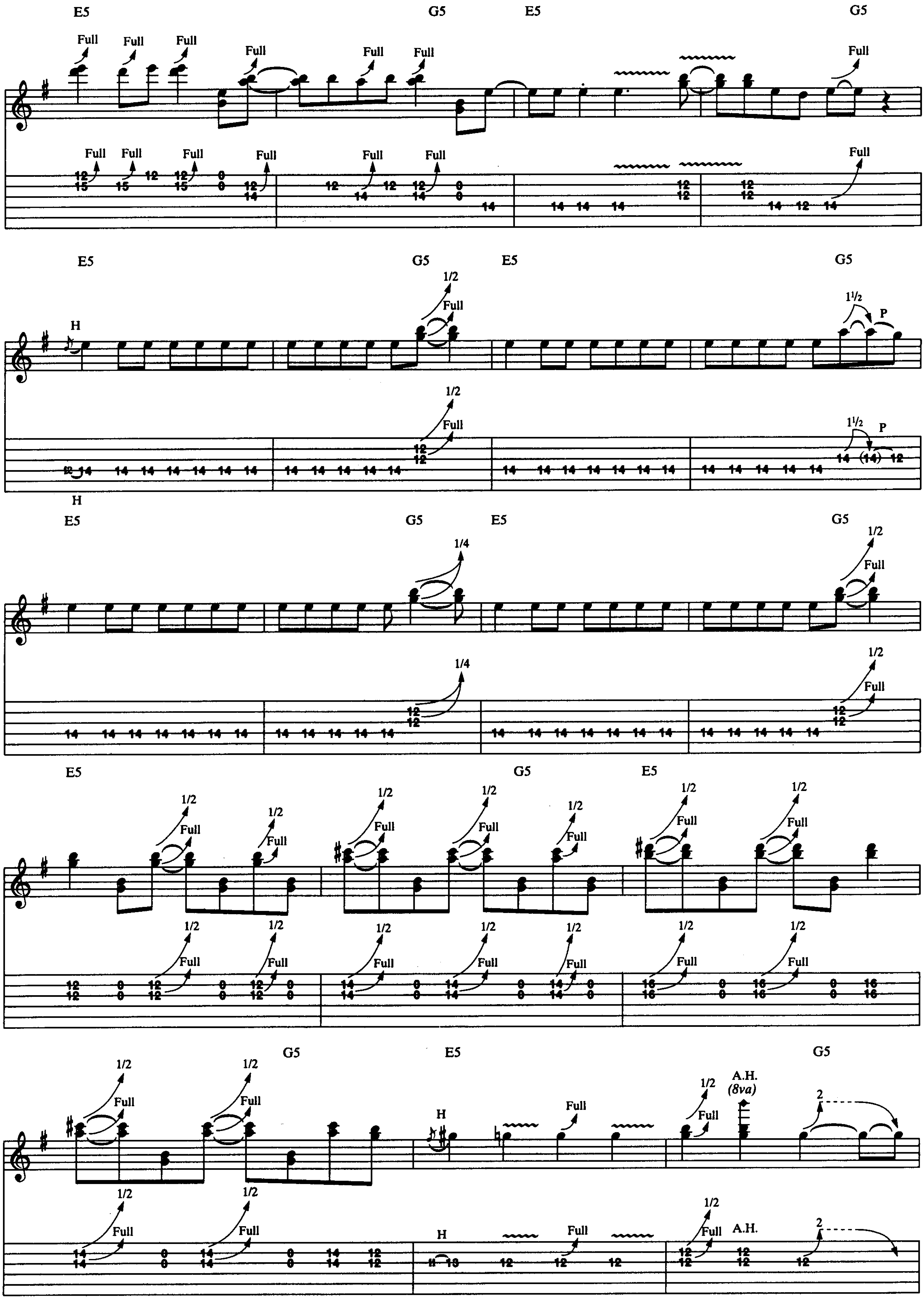
2½ 2½ 2½ Full sl. P P P P P

2½ 2½ 2½ Full sl. P P P P P

G5 E5 G5

sl. P sl. P 1/2 P 1/2 1/2 P 1/2

sl. P sl. P 1/2 P 1/2 1/2 P 1/2


E5
G5
E5
G5
Full
H
P
1/2
1/4
1 1/2
A.H.
(8va)
2

E5 G5 E5

sl.

P.M.

14 14 (14) sl. 0 5 3 2 0 0 0 0 0 0 0

G5 E5 G5

P.M.

12 10 9 7 12 10

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

E5 G5 G5 G5

1.2. Free speech, free speech for the dumb. Free speech,

E5 G5 E5 G5

free speech for the dumb. Free speech, free speech

E5 G5 E5 G5

for the dumb. Free fuck - ing speech!

To Coda

E5 G5 E5 G5

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

E5 G5 E5 G5

Gtr. II

Full Full Full 2 2 Full Full Full sl.

7 0 0 7 0 9 0 12 0 14 0 16 0 14 0 12 0 9 7 7 9 0 9 0 12 0

E5 G5 E5

8va

1½ 2 2½ 1 1 1 1½ sl.

trem. bar. vib. w/bar

1½ 2 2½ 1 1 1 1½ sl.

15 15 15 17 16 17 16 15 12

G5 E5 G5

loco H sl. 1/2 1/2 A.H. (15ma) 2 sl. P A.H. (15ma) 1½ sl.

sl. H sl. 1/2 1/2 A.H. 2 sl. P A.H. 1½ sl.

15 15 10 12 13 14 0 14 14 14 (14) 16 0 0 14 14 14 14 16 0 0 15

E5 G5 E5

Full Full 1½

Full Full 1½

15 15 (15) 0 0 15 15 15 (15) 0 0 12 12 12 0 12

G5 E5 G5

1½ Full sl. sl.

1½ Full sl. sl.

12 12 (12) 0 0 14 0 0 16 0 12 0 14 0 11 0 12 0 9 (9) 5 17

E5 G5 E5 A.H. (8va)

Full P 1½ 2½

Full P A.H. 1½ 2½

0 0 12 12 12 12 12 12 12 12 12 12 12 12 12 15 15 (15) 12 15

G5 E5 G5

Full Full Full Full Full Full

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

E5 G5 E5

Full Full Full Full Full Full Full Full Full

sl. sl. sl.

P.M.

D.S. al Coda

G5 E5 G5

P.M.

Freely

(Band out)

Coda E5 G5 N.C.

Gtr. II

P.M. sl.

Gtr. I

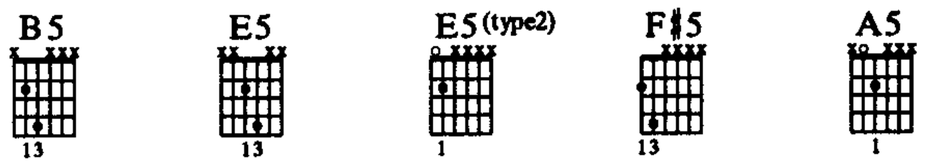
P.M. P.M. H P.M.

H

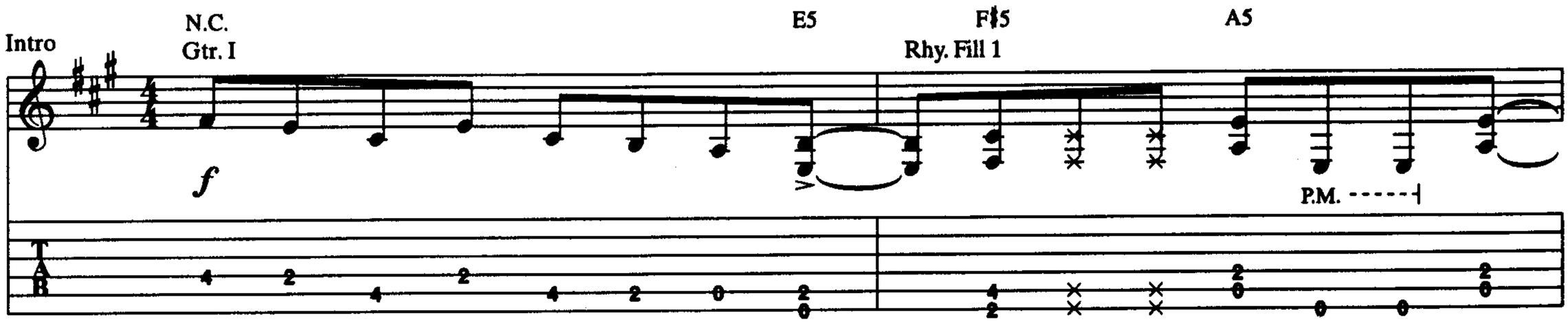
It's Electric

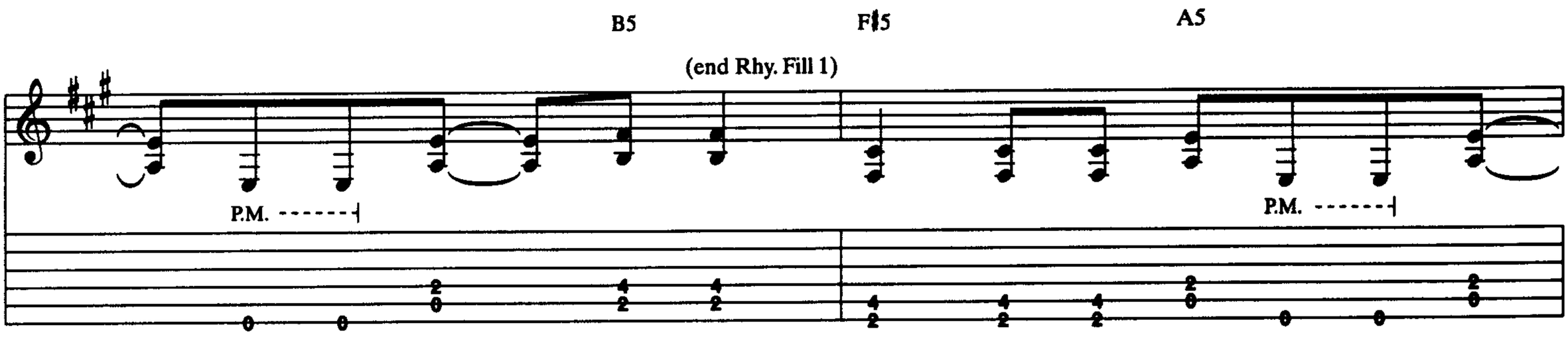
Words and Music by
Sean Harris and Brian Tatler

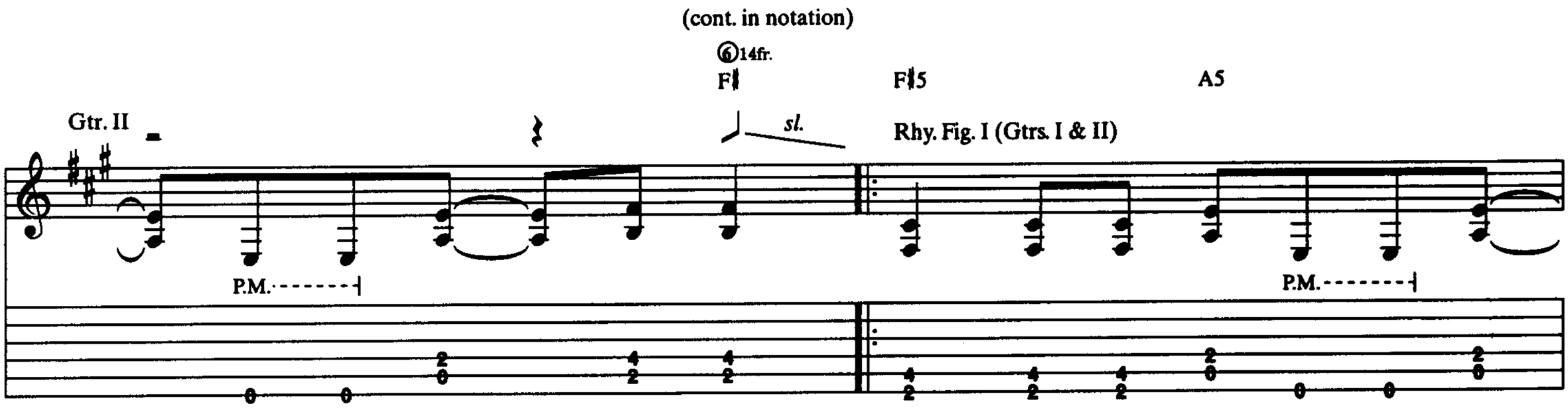
Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

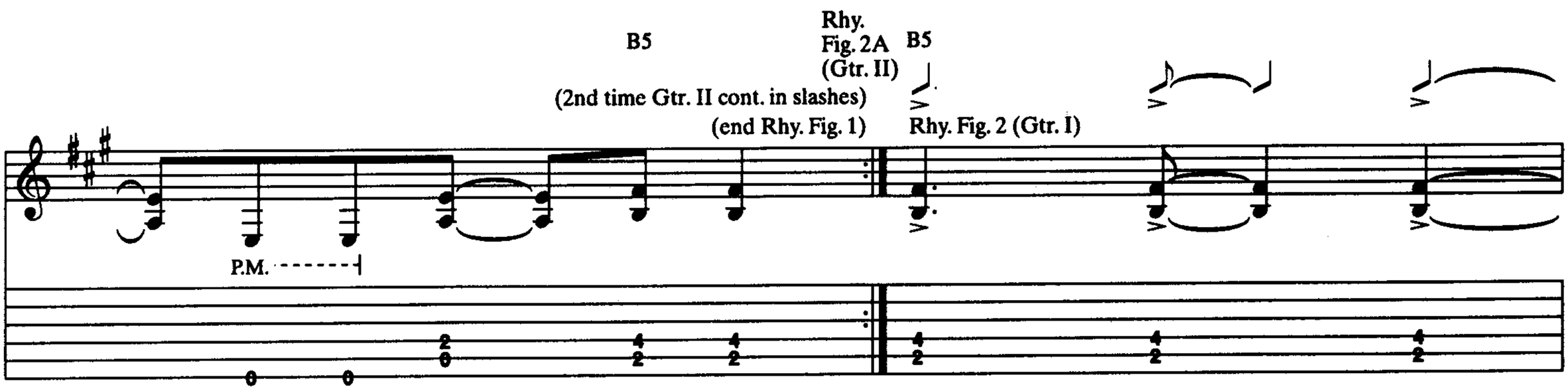


Moderate fast Rock ♩ = 182









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(end Rhy. Fig. 2A)

E5 B5 E5 (type2)

(end Rhy. Fig. 2)

sl. sl. sl. sl.

1st, 2nd Verses

F♯5 A5 E5 (type2)

(end Rhy. Fig. 3)

Rhy. Fig. 3

1. I'm gon - na be a____ rock 'n' roll star,____ got - ta

2. *See additional lyrics*

*Play w/slight variations ad lib on repeat.

w/Rhy. Fig. 3 (6½ times)

F♯5 A5 E5 (type2)

groove from night to day._____

F♯5 A5 E5 (type2)

Got - ta blow my____ hon - ey jar,____ got - ta

2nd time Gtr. I substitute Rhy. Fill 4

F♯5 A5 E5(type2) F♯5 A5

blow my blues_ a - way.___ I'm gon - na make a stand,_

Full Full P

Full Full P

E5(type2) F♯5 A5 E5 (type2)

gon - na make a mil - lion, gon - na make_ it with you.___

F♯5 A5 E5(type2) F♯5 A5

I'm gon - na___ be___ right,_ my___ friend, I'm___ gon - na push_ it

Rhy. Fill 4 (Gtr. I)

Full

sl.

Full

sl.

(cont. in notation)

Chorus

E5 (type2) F♯5 A5 B5

Gtr. II

through. Oh. (Oh.)

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

sl. sl. sl. sl.

P.M. P.M.

w/Rhy. Fig. 1 (7 times)

F♯5 A5 B5 F♯5 A5

Oh, yeah, it's e - lec - tric.

Gtr. I substitute Rhy. Fill 3

B5 F♯5 A5 B5

It's e -

F♯5 A5 B5 F♯5 A5

lec - tric.

B5 F♯5 A5 B5

Yeah, it's e - lec - tric. (- tric.)

Rhy. Fill 3 (Gtr.I)

1/2 1/2

P.M.

To Coda

F♯5 A5 B5 B5

Gtr. II

Yeah, it's e - lec - tric.

Gtr. I

1.

E5 B5 E5 (type2)

Woh, yeah!

sl. sl.

2.

E5 B5 F♯5

Woh!

Full

Gtr. III

sl.

Gtr. I

Full

sl.

Guitar solo
w/Rhy. Fills 1 (Gtr. I) & 2 (Gtr. II)

w/Rhy. Fig. 1 (2½ times)

A5 B5 F♯5 A5

Gtr. III

Full Full Full Full P

Full Full Full Full P

B5 F♯5 A5 B5

P H H H

sl. H H H

F♯5 A5

Full P P

(Gtr. III)

2 sl. sl. P

Full P P

2 sl. sl. P

Gtrs. I & II

sl.

P.M.

sl.

B5 A♯5 A5 G♯5

P P P P P P P P P P P P P P P P

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

B5 A♯5 A5 G♯5 F♯5

8va

loco

P.M. P.M.

w/Rhy. Fill 2
(Gtr. III)

A5 B5

w/Rhy. Fig. 1 (2 times)

F♯5 A5 B5

Full

Full

F♯5 A5 B5

Full

1½

T

hold bend

(Gtr. III)

A5 F♯5 E5 N.C.

1/2

Full

sl.

1/2

Full

sl.

Gtrs. I & II

(Gtr. II cont. in slashes)

F♯5

Gtr. II

A.H.

(15ma)

sl.

A.H.

sl.

A.H. pitch: G

Gtr. I

(Gtr. II out)

sl.

(Gtr. III out) (Bass & Drums)

sl.

(Gtr. I out)

3rd Verse

N.C.(F♯5)

I stop on red, but leave on am - ber, dan - ger paves my way.

I'm gon - na make it, my friend, gon - na make it to - day.

Gon - na get the dust from my heels; down the high - way I go.

Gon - na get this star from my brow, make it in a rock 'n' roll show.

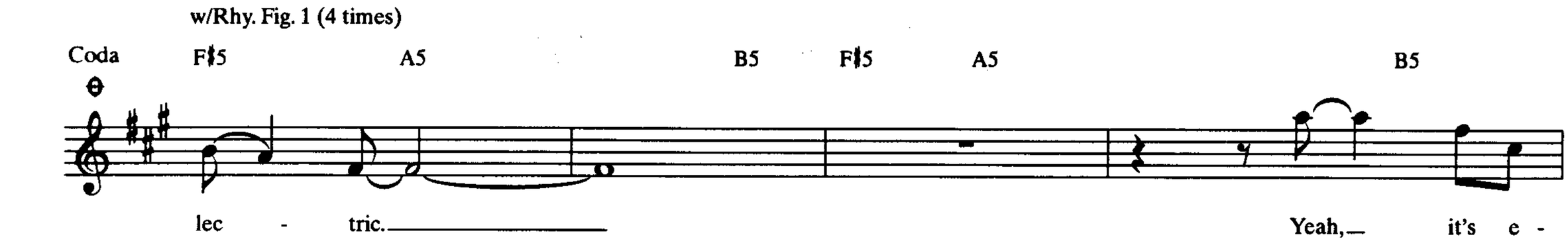
D.S. al Coda

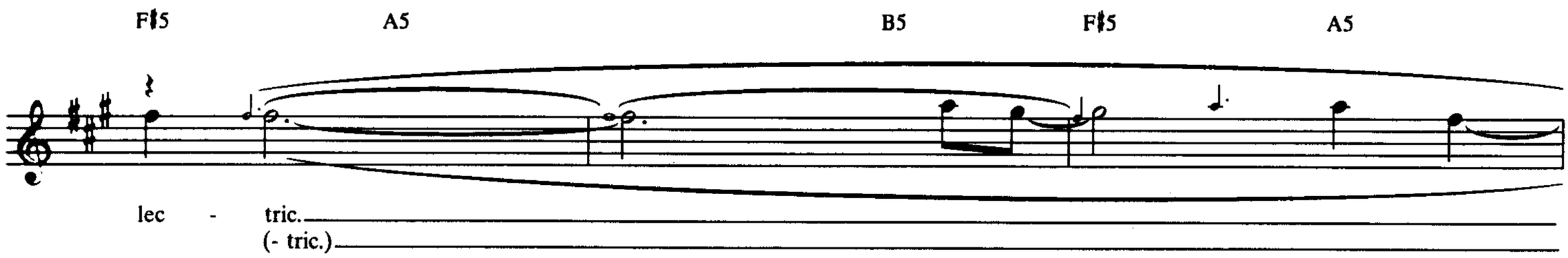
F♯5

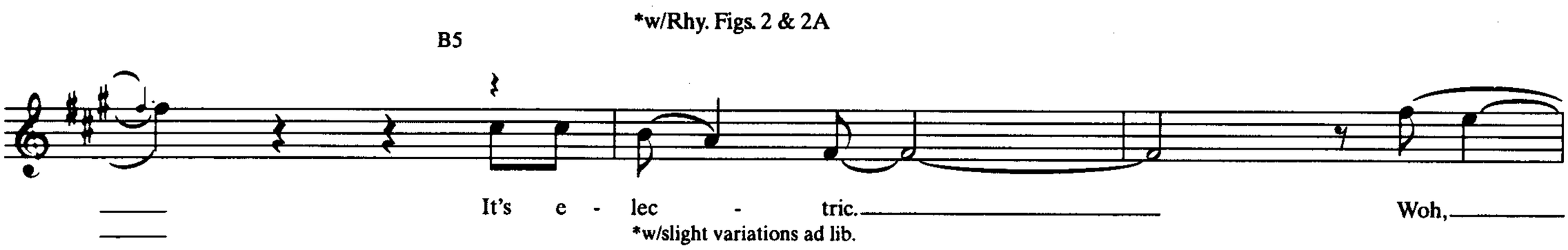
Oh.
(Oh.)

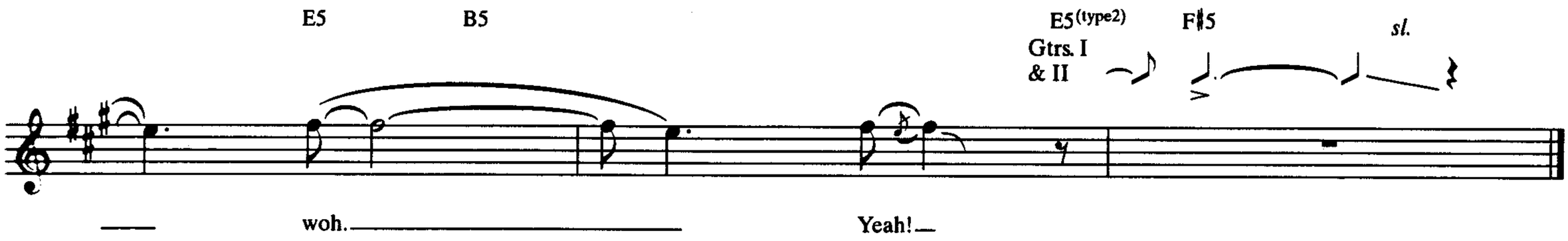
Gtrs. I & II

Gtr. I









Additional Lyrics

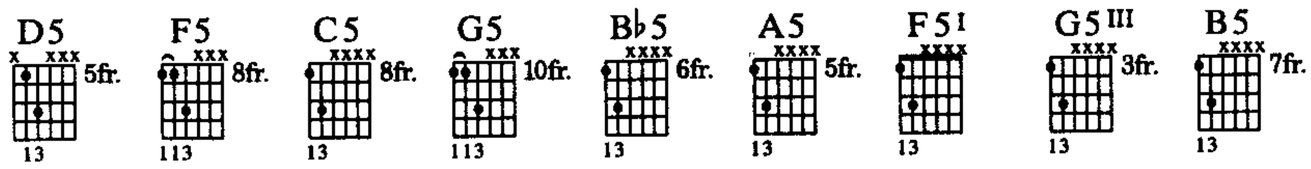
2. I stop on red, but leave on amber,
Danger paves my way.
I'm gonna make it, my friend,
Gonna make it today.
Gonna get this dust from my heels;
Down the highway I go.
Gonna get this star from my brow,
Make it in a rock 'n' roll show. *(To Chorus)*

Sabbra Cadabra

Words and Music by
Frank Iommi, William Ward,
Terence Butler and John Osbourne

Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D



Moderate Rock ♩ = 146
Triplet feel (♫=♩ ♪)

Intro

Gtr. I

mf

N.C.(B5)

1.

sl.

2.

Gtrs.
I & *II

(Band enters)
Riff A

*Two gtrs. arr. for one.

*(A5)

*Chord symbols implied by bass (next 6 bars).

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(Gtr. I cont. on lower staff)
(end Riff A)

(G♯5)

(F♯5)

H

H

sl.

H

B5

C♯5

Gtr. II

Full

Full

sl.

sl.

w/wah

Full

Full

sl.

sl.

Gtr. I

sl.

let ring

sl.

let ring

sl.

D5

E5

B5

1/4

1/4

sl.

sl.

sl.

sl.

sl.

sl.

let ring

let ring

let ring

sl.

sl.

C♯5 D5

E5 E5/B B5 E5/B B5

P 1/2 sl. Riff B

P 1/2 (wah off) sl.

Rhy. Fig. 1

let ring

A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B

1½ 1½ 1½ P Full P sl.

P.M.

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

E5/B B5

(Gtr. II)

E5/B B5

A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B

(end Riff B)

1st, 2nd, 3rd Verses

𝄋 E5/B B5 E5/B B5 A5

1. Feel so good, I feel so fine. Love that lit - tle la - dy, al - ways
2.3. Feel so hap - py since I met that girl. When we're mak - ing love it's some- thing

Gtrs. I & II

B5 E5/B B5 E5/B B5

on my mind. She gives me lov - in' ev - 'ry night and day.
out of this world. Feels so good to know that she's all mine.

Chorus

A5 B5 E5

Nev - er gon - na leave her, nev - er go - ing a - way.
Gon - na love that wom - an till the end of time.

(Gtr. I cont. on lower staff) Gtr. II

sl.

let ring

Gtr. I

F♯5

Some - one to love me,
Some - one to live for,

you know she makes me feel al - right,
love me till the end of time,

let ring

sl.

sl.

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

E5/B B5 E5/B B5 A5 G♯5 A5 G♯5 F♯5 E5

yeah. yeah. Al - right.

1½ 1½ 1½ P

3

1½ 1½ 1½ P

3 3

P.M.

E5/B B5 E5

Hey, hey, hey, yeah. She

Full P sl.

let ring

Full P sl.

sl.

sl.

To Coda

F♯5

1.

Some - one who needs me,
makes me feel hap - py.

It's love me ev - 'ry sin - gle night,

Rhy. Fill 1

let ring

Rhy. Fill 1A

sl.

sl.

sl.

sl.

sl.

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

E5/B B5 E5/B B5 A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B

yeah.

Riff B1 (Gtr. III)

Full P

Full P

B5 E5/B B5 A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B

(Gtr. III out)
(end Riff B1)

Full P

Full P

sl.

sl.

2.

Interlude

Bm

(end triplet feel)

good to know that she's all mine.

sl. sl.

Riff C

(end Riff C)

w/flanger

sl. sl.

w/Riff C

w/Riff C (8 times)

N.C.(Bm)

(Gtr. II)

*w/chorus

*Set for rapid modulation.

1.

2.

B5 A5 F♯5 E5 D5 C♯5

Gtrs. *I & II

P

sl.

(chorus off)

P

12 10 11 9 7

9

(9)

sl.

*Flanger off.

Half time ♩ = 68

Triplet feel (♫-♫³)

B5 A5 F♯5 E5

N.C.(Dm)

Riff D

1/2

(end Riff D)

tr

H

slight rit.

w/Riff D (Gtr. II)

N.C.(Dm)

Riff D1 (Gtr. I)

(end Riff D1)

sl.

(end Rhy. Fig. 2A)

D5 F5 C5 G5

Rhy. Fig. 2A
(Gtr. II)

I am the world_ that hides_ the u - ni - ver - sal se - cret of___ all time._

(end Rhy. Fig. 2)

Rhy. Fig. 2

w/Riffs D (Gtr. II) & D1
N.C.(Dm)

w/Rhy. Figs. 2 & 2A
D5 F5

De - struc - tion of the emp - ty spac -

C5 G5

w/Riffs D (Gtr. II) & D1
N.C.(Dm)

es is my one and on - ly crime.

(end Rhy. Fig. 3A) w/Riffs D (Gtr. I) & D1

Rhy. Fig. 3A (Gtr. II) B♭5 A5 F5 I G5 III N.C.(Dm)

I've lived a thou - sand times, I found out what it means to be be - lieved.

Rhy. Fig. 3 (Gtr. I)

(end Rhy. Fig. 3)

w/Rhy. Figs. 3 & 3A
B♭5 A5 F5I G5III

(end triplet feel)

The thoughts and im - ag - es, the un - born child that nev - er was con - ceived.

N.C.(Dm)

You've got - ta be - lieve me.

(end Riff E)

Riff E (Gtr. II)

w/wah

H H

sl.

Gtr. I

1/2

P.M.

w/Riff E

Hey!_ I'm talk - in' to you.___

(Gtr. I)

1/2 1/2

H H

P.M.----------!

1/2 1/2

3 5 3 5 3 5 3 5 3 5 3 5 10 10 10 10 0

H H

w/Riff E (3½ times)

N.C.(Dm)

Well, I know it's hard for you to know the rea - son why.____

1/2 1/2

H H

P.M.----------! 1/2

1/2

3 5 3 5 3 5 3 5 3 5 3 5 10 10 10 10 0

H H

And_ I know you'll un - der - stand more when it's time to die.____

1/2 1/2

H H

P.M.----! 1/2

1/2

3 5 3 5 3 5 3 5 3 5 3 5 12 10 12 10 12 10 12 10 0

H H

I don't be - lieve the life you have will be the on - ly one.

1/2 H H sl. sl. sl. P.M.

1/2 H H 13 sl. sl.

You have to let your bod - y sleep to let your soul live on. Ha, ha.

1/2 H H sl. sl.

Gtr. II sl. sl.

(wah off)

N.C.(D5) (C5) (G5) (F5) (D5) (C5) (G5) (F5)

H sl.

(D5) (C5) (G5) (F5) (G5) (A5)

sl. sl. sl. H H

slight accel.

sl. sl. sl. H H

P.M.

slight accel.

sl.

Double time ♩ = 146

Triplet feel (♫=♩³♪)

w/Riff A

N.C.(B5) (A5)

D.S. al Coda

(G♯5) (F♯5)

Whoa!

Gtr. I

sl. 3 sl.

sl. 3 sl.

Gtr. II

sl. sl.

9 7 5 7 7 7 9 7 * 10/(7) sl.

sl.

*Gtr. I to left of slash.

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

E5/B B5 E5/B B5

w/Rhy. Fills 1 & 1A

Coda

good to know that she's all mine.

A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B B5

3 3

She's all mine, yeah.

E5/B B5 A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B

3 3

Yo, woh, yeah, yeah.

B5

Gtr. I sl.

Gtr. II

(Gtr. I out)

P N.C.

sl.

P

10 12 12 12 12 10 11 10 12 12 0

1½ 1½ 1½ P sl. 1½ P 3

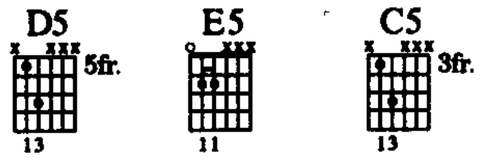
rit.

1½ 1½ 1½ P sl. 1½ P

11 11 11 (11) 9 7 9 9 (9) 7 9 9 9 7

Turn The Page

Words and Music by
Bob Seger



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

Moderately slow ♩ = 74

Intro

Em

Gtr. II

mf dist. tone w/slide

15

Gtr. I

mp clean tone let ring throughout

H

H

1. On a

H

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1st Verse
Em

long and lone - some high - way, east of O - ma - ha, you can

H H

D

lis - ten to the en - gine, moan - in' out his one - note song. You

H H

A

think a - bout the wom - an, or the girl you knew the night be - fore.

H

H

Em

But your

H

thoughts will soon— be wan - d'rin', the way they al - ways do.——— When you're

f *w/o slide*

P.M. P.M.

sl. *sl.*

f *dist. tone*

H H P P

H H

D

rid - in' six - teen ho - urs, there's noth - in' much to do. And you

H

H

A

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

w/slide

P H P H H P

P H H P

Em

Here I am,

H

Chorus

D5 E5

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

w/o slide

*Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. - - - -

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

D5 E5

___ up on___ the stage.___ Here I go,___

P.M. P.M. P.M. P.M. P.M. P.M. - - - -

D5 A

play- in' star a - gain. There I go,

H P

H P

sl.

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

sl.

C5 D5 Em

turn the page. 2. As we

w/slide

(end Rhy. Fig. 1)

H H

sl.

2nd Verse
Em

walk in - to this res - tau - rant, all strung out from the road, and you

w/o slide

D5

feel the eyes up - on you as you're shak - in' off the cold, you pre -

P.M.

sl.

sl.

A5

tend it does - n't both - er you, but you just want to ex - plode.

P

w/slide

P

15

P

P

P

P.M.

P

Em

Yeah, most

14 (14) 15 14 10 12 12

H H P

H H P

times you can't hear 'em talk, oth - er times you can. All the

same old cli - chés, "Is it wom - an, is it man?" And you

D

P.M. - - - - - - -

A

al - ways seem out - num - bered, you don't dare make a stand.

P

w/slide

P

H

H

P

H

H

P

Em

Make your stand. Oh, here I am,

12 (12)

H

H

H

sl.

sl.

Chorus
w/Rhy. Fig. 1

D5 E5

— on the road a - gain.— There I am,—

(Gtr. II)

w/o slide

D5 E5

— up on— the stage.— Here I go,—

w/slide

D5 A C5 D5

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

w/o slide *w/slide*

E5

Woh,____ oh.

(Gtr. II)

Gtr. I

sl.

H

3rd Verse

E5

3. Out there in the spot - light, you're a mil - lion miles___ a - way._____ Ev- 'ry

w/o slide

P.M.

P

D5

ounce of en - er - gy you try and give a - way as the

w/slide

12 12

sl.

P.M. P.M.

sl.

A

sweat pours out your bod - y, like the mu - sic that you play.

15

P

Em

(Gtr. II out)

14 (14) 10 10 12 (12)

P

P

E5

Lat - er in the eve - ning, as you lie a - wake in bed with the

(Gtr. I)

(Gtr. I out)

*(D5)

ech - oes of the am - pli - fi - ers ring - in' in your head, you

*Chords implied by bass (next 6 bars).

(A5)

smoke the day's last cig - a - rette, re - mem - b'rin' what she said,

(E5)

what she said.

Gtr. I

1/2

1/2

12 9

Interlude

D5 E5

Gtr. II

w/o slide

Rhy. Fig. 2

sl. *sl.* *sl.*

H

P

Harm.

1/2

Harm.

1/2

12 9

D5 E5

sl. *sl.* *sl.*

H H

P P

1/2

1/2

D5 E5

sl. *sl.* *sl.*

H H H

P P

1/2

P.M.

1/2

C5 D5 (cont. in notation) E5

Oh, yeah.

H (end Rhy. Fig. 2) 1/2

H sl. sl.

P.M. 1/2

Gtr. II

P.M. P.M. sl.

Guitar solo
w/Rhy. Fig. 2

D5
Gtr. III

Full Full E5

H sl.

dist. tone
Full Full sl. P.M.

H

Rhy. Fig. 3 (Gtr. II) (end Rhy. Fig. 3)

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

w/Rhy. Fig. 3 (2 times)

D5
(Gtr. III)

Full Full E5 Full Full Full P 1/2

H

D5 E5

1/2 Full 1/2 Full sl. sl. H

1/2 Full 1/2 Full sl.

C5 D5 E5

Yeah,— here I am,—

(Gtr. III) Gtr. III Full (Gtr. III out)

H H Full P H H H sl.

3

Full P Gtr. I Full sl. (flanger off)

H H H H H

Gtr. II

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

Chorus
w/Rhy. Fig. 1

D5 E5

— on the road— a - gain.— There I am—

Gtr. II

w/slide
w/wah

D5 E5

up on the stage. Here I go,

D5 A

play-in' star a-gain. Yeah, there I go,

C5 D5 E5

turn the page. Yeah, there I go,

(wah off) w/o slide H P.M. H P.M. P.M.

Gtr. I

P.M.

Em

yeah, yeah.

*Gtr. III

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

H H H H

Gtr. II

15

H H H H

*w/slide

1/2

P P P P P

1/2

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

D5 E5 D5

There I go, yeah.

Gtr. III

E5 D5 E5

Here I go, yeah. There I go,

(cont. in notation)
①15fr.

C5 D5 G

Gtr. II

rit. 3 *w/slide*

woh, woh. There I go.

(Gtr. III) (Gtr. III out)

A.H. *(15ma)*

w/wah *rit.* A.H.

A.H. pitches: D F♯

Gtr. I

H H H

P.M. *rit.* *sl.* *sl.*

E5

w/fdbk. ad lib

(Spoken:) I'm gone.

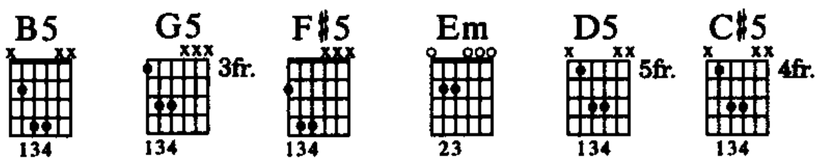
Gtr. II

H H H

Gtr. I

Die, Die My Darling

Words and Music by
Glenn Danzig



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

Moderately fast Rock ♩ = 180

Rhy. Fig. 1A (Gtr. II)

B5

f

Fdbk.

(8va)

Intro

(Hi-hat)

*Gtr. III

mp

Fdbk.

(14) (14) (14)

(Vocal:) Yeah.

Rhy. Fig. 1 (Gtr. I)

f

*With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated (throughout). Pick only when necessary to sustain notes.

G5

Fill 1

F♯5

(end Rhy. Fig. 1A)

(end Fill 1)

(14) (14) (14)

(end Rhy. Fig. 1)

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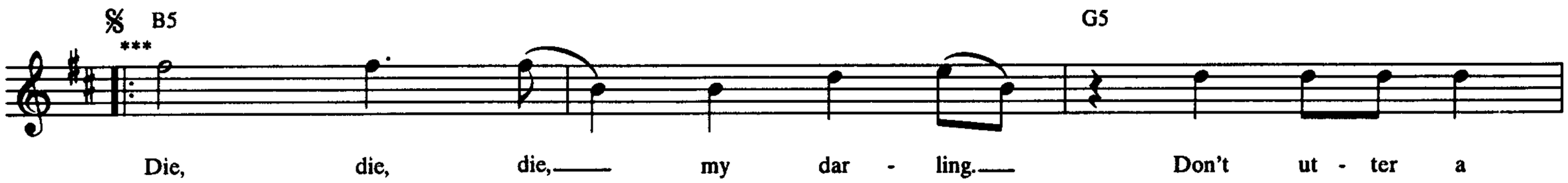
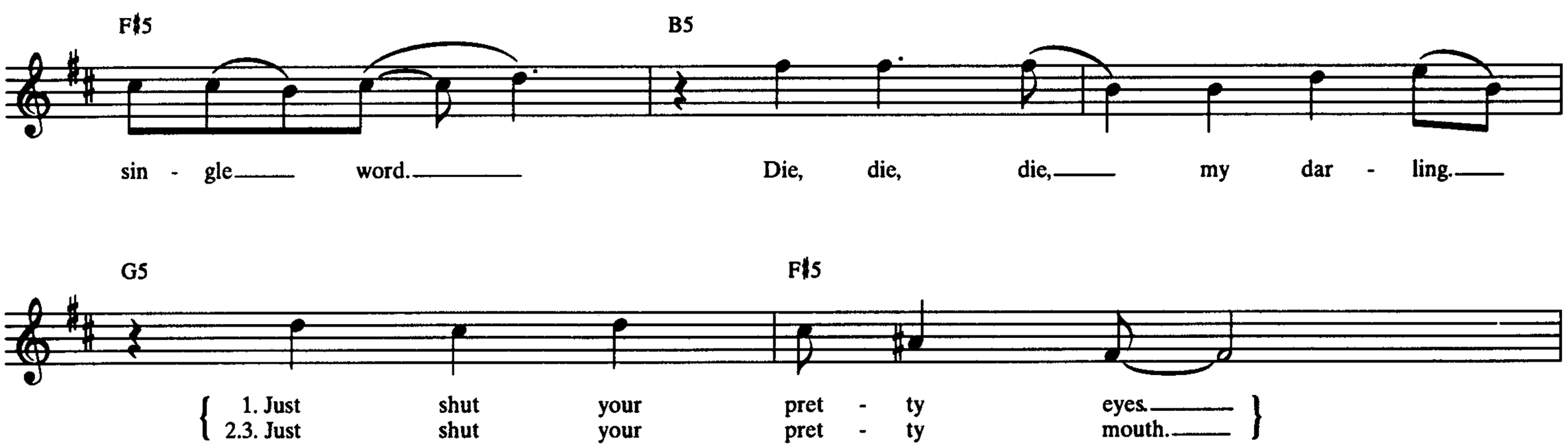
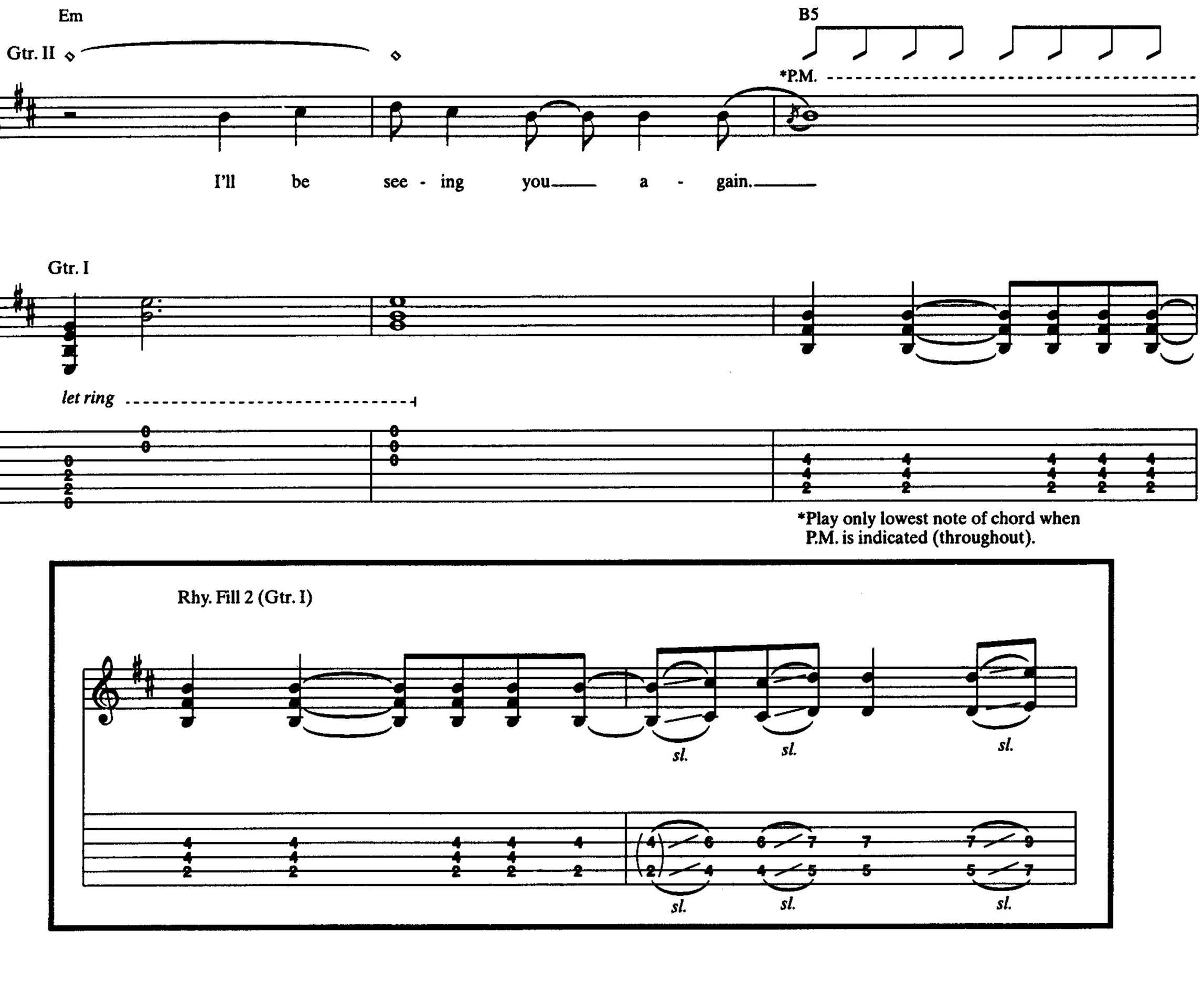
Chorus
*w/Rhy. Figs. 1 & 1A (both 2 times)
**w/Fill 1 (7 times)



*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).
**w/random fdbk. 4th & 5th times (1st Chorus only)
***Sing w/slight variations ad lib on repeats (throughout).





To Coda

Em

G5

(end Rhy. Fill 1)

Rhy. Fill 1

P.M.

Yeah, I'll be see - ing you

semi-harm. sl. sl.

let ring

P.M.

sl. sl.

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

Verse
w/Fill 1 (12 times)

B5

⑥ open E

P.M.

in hell.

Rhy. Fig. 2

*Fill 2 (Gtr. III)

*Flick toggle switch as before.

Rhy. Fill 1A (Gtr. I)

P.M.

G5 D5 C♯5 w/Rhy. Fig. 2 (5 times) B5

Rhy. Fig. 2A

P.M.

{ So don't cry to me, oh ba - by. / Don't cry to me, oh ba - by. } Your fu - ture's in an ob -

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

G5 D5 C♯5

long box. Don't cry to me, oh ba - by.

w/Rhy. Fig. 2A (4 times)

B5 G5

You should have seen it a - com - in' on. Don't cry to me,

D5 C♯5 B5

oh ba - by. Had to know it was in your cards.

G5 D5 C♯5 B5

Don't cry to me, oh ba - by. Dead - end zone for a

G5 D5 C♯5

dead - end girl. Don't cry to me, oh ba - by.

B5 G5

And now your life drains on that floor. Don't cry to me,

1. D5 C♯5 2. D5 C♯5 *D.S. al Coda*

oh ba - by. oh ba - by.

w/Fill 2
(G5)

Coda

Gtrs.
I & II

B5

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).

dim.

*H

(Spoken:) Just die.

Fdbk.

Fdbk.

dim.

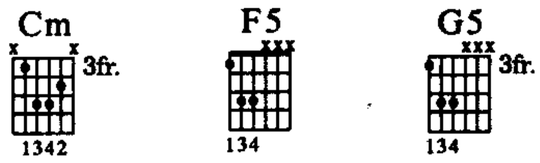
sl.

sl.

*Hammer on all notes.

Loverman

Words and Music by
Nick Cave



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

Slow Rock ♩ = 68

1st Verse
C5 *Fm/C Gm/C

There's a dev - il wait - in' out - side your door. (How much long - er?) There's a

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

mp
clean tone

*Notes to right of slashes played by bass only (throughout).

w/Rhy. Fig. 1 (7 times) w/Fill 1
C5 Fm/C Gm/C

dev - il wait - in' out - side your door. (How much long - er?) And he's

C5 Fm/C Gm/C

buck-in' and bray - in' and paw - in' at the floor. (How much long - er?) And he's

C5 Fm/C Gm/C

howl - in' with pain, crawl - in' up the walls. (How much long - er?) There's a

Fill 1 (Gtr. II)

p
clean tone

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w/Fill 2

C5 Fm/C Gm/C

de - vil wait - in' out - side your door. And he's

(How much long - er?)

C5 Fm/C Gm/C

weak with e - vil and bro - ken by the world. And he's

(How much long - er?)

C5 Fm/C Gm/C

shout - in' your name and ask - in' for more. There's a

(How much long - er?)

C5 Fm/C Gm/C

dev - il wait - in' out - side your door.

(How much long - er?)

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

*Rhy. Fig. 2 (Gtr. II) Cm **F5 **G5

w/Rhy. Fig. 2 (7 times)

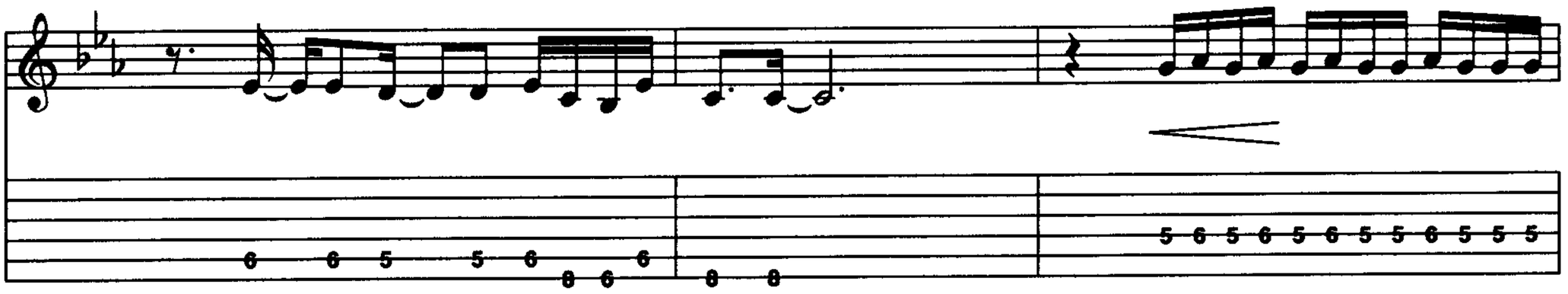
Cm F5/C G5/C

f dist. tone

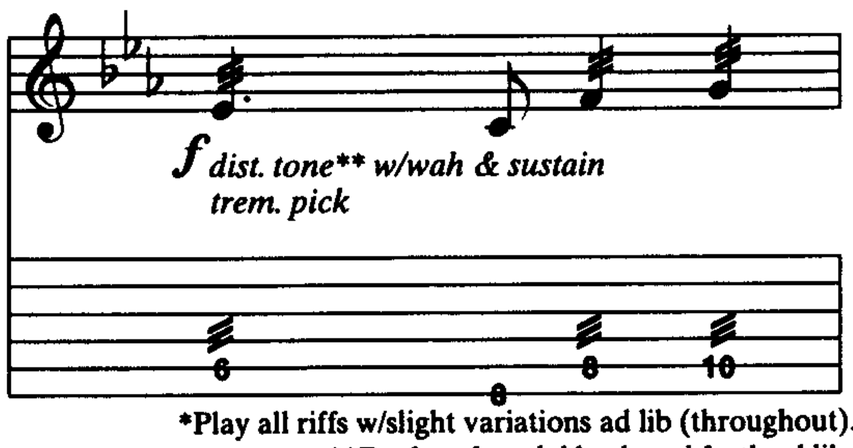
Lov - er - man! Since the world be - gan, ah, for -

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

Fill 2 (Gtr. II)



*Riff A (Gtr. I)



*Play all riffs w/slight variations ad lib (throughout).
**Rock wah pedal back and forth ad lib.
Sustainer generates random harmonics.

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

ev - er, a - men, till the end of time. Yeah, take

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

off that dress. Ooh, I'm com - in' down, yeah. I'm your

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

lov - er - man, yeah. 'Cause I am what I am what I am what I am what I

Interlude

Cm

Gtr. II ◇ (Gtr. II out)

**N.C.(F5)

am.

(Spoken:) L is for LOVE, baby. O is for ONLY you that I do.

Gtr. I

mp

**clean tone*

10 10 12 13 10 12 10

10

8

*Effects off **Chords in parentheses implied by bass (throughout).

C5 N.C.(F5) (G5)

V is for loving VIRTUALLY everything that you are. E is for loving almost EVERYTHING that you do.

Gtr. I

p

**Gtr. II

***

let ring H H

let ring *sl.* H

**Clean tone.

***Gtr. II indicated to left of slashes in TAB.

C5 N.C.(F5) (G5)

R is for RAPE me. M is for MURDER me. A is for ANSWERING all of my prayers.

Fill 3 (end Fill 3)

H H

w/Fill 3
C5 N.C.(F5)

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

Gtr. II

let ring *let ring* *let ring* *sl.* H *sl.* H

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

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

Lov - er - man! Till the bit - ter end, ah, while the

w/Riff B (6 times)

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

em - pi - res burn down, for - ev - er and ev - er and ev - er, ev - er, a - men. I'm your

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

lov - er - man. Oh, so help me, ba - by. So

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

help me, ba - by. 'Cause I am what I am what I am what I am what I

w/Fill 4
Cm

Gtr. II

am. I'm your lov - er - man. There's a

Riff B (Gtr. I)

dist. tone w/wah & sustainer
trem. pick

Fill 4 (Gtr. I)

(Gtr. I out)

dist. tone w/wah & sustainer

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

C5 Fm/C Gm/C

dev - il crawl - in' a - long your floor. (How much long - er?) There's a

Gtr. II

p

6 5 6 5 6 3

C5 Fm/C Gm/C

dev - il crawl - in' a - long your floor. (How much long - er?) With a

H P H P

6 5 6 5 6 5 6 6

C5 Fm/C Gm/C

trem - bling heart, he's com - in' through your door. (How much long - er?) With his

6 6 6

C5 Fm/C Gm/C

strain - ing sex and his jump - ing paw. Ooh. There's a (How much long - er?)

pp P H P P H P H P

5 6 5 6 5 6 5 6 6 5 6 5

P H P P H P H P

C5 Fm/C Gm/C

dev - il crawl - in' a - long your floor.— (How much long - er?) And he's

C5 Fm/C Gm/C

old and he's stu - pid and he's hun - gry and he's sore and he's blind and he's lame and he's dirt - y and he's poor. Give me

H H H H H H

C5 Fm/C Gm/C

more, give me more, give me more, give me more, give me more. (How much long - er?) There's a

(Whispered:)

N.C.(C5)

dev - il crawl - in' a - long your floor.

mf
w/dist.

P
p
(dist. off)
P

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

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

Lov - er - man! Ha, ha. And here I stand, ah, for -

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

ev - er, a - men. 'Cause I am what I am what I am what I am. Hey. For -

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

give me, ba - by, my hands are tied, ah, and I

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

got no choice, no, no, no, no. I got no choice, no choice at all.

Interlude

Cmsus2 N.C.(F5) (G5)

(Spoken:) I'll say it again. L is for LOVE, baby. O is for OH yes, I do.

Fdbk. (15ma)

Gtr. I

(Gtr. I out) **Fill 5 (Gtr. II)

1/2

Gtr. II

let ring

Fdbk.

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

p clean tone

1/2

Fdbk. pitch: Db

*Gtr. I to left of slash in TAB.

**Substitute 1/2 rest for beats 1 & 2 when Fill 5 is recalled.

(C5) (F5) (G5)

V is for VIRTUE, so I ain't gonna hurt you. E is for EVEN if you want me to.

(Gtr. II) 1/2

(end Fill 5)

Gtr. I

mp w/light dist. & wah as filter

*Play w/rhythmic variations ad lib when recalled.

C5 w/Fill 5 N.C.(F5) (G5)

R is for RENDER unto me, baby. M is for that which is MINE. And

Gtr. I

(dist. & wah off)

(C5) (C5) (G5)

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

Gtr. II

(Gtr. II out)

trem. pick

N.C.(C5)

am. I'm your lov - er - man. There's a

Gtr. I

3rd Verse

N.C.(C5)

(Fm/C)

(Gm/C)

dev - il lay - ing by your side. (How much long - er?) There's a

mp *clean tone w/*wah w/slide*

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

C5

(Fm/C)

(Gm/C)

dev - il lay - ing by your side. (How much long - er?) You might

p

(C5)

(Fm/C)

(Gm/C)

think he's a - sleep, but take a look in his eyes. (How much long - er?) And he

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

wants you, dar - lin', to be his bride.— (How much long - er?) Yeah, there's a

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

dev - il lay - ing by— your— side.— (How much long - er?)

(C5) (Band tacet)

*Close wah pedal (toe down).

Chorus
w/Rhy. Fig. 2 (12 times)
Cm F5/C G5/C

w/Riff C (11 times)
Cm F5/C G5/C

Lov - er - man!— Lov - er - man!—

Riff C (Gtr. I)

f dist. tone w/wah & sustainer
trem. pick
w/o slide

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

Lov - er - man! I'll be your lov - er - man till the

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

end of time, ah, till the em - pires burn down, ah, for -

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

ev - er, a - men. I'll be your lov - er - man. I'll be your

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

lov - er - man. I'm your lov - er - man. I'm your

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

lov - er - man. Yeah, I'm your lov - er - man, I'm your

Outro

*w/random fdbk. (Gtr. I)

Cm

lov - er - man, lov - er - man. I'm your

Gtr. II Gtr. II **

trem. pick

let ring ----| Gtr. III *p*

clean tone w/reverb

*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)

lov - er - man. I'm your lov - er - man. I'm your

mp

(Gtr. II out) Gtr. III

lov - er - man. Yeah, I'm your lov - er - man, Yes, I'm your

(F5) (G5) (C5)

lov- er - man, lov - er - man, lov- er - man,

sl. *sl.*

(F5) (G5) (C5) (F5) (G5)

lov - er - man, for - ev - er, a - men.

(C5) (F5) (G5) (C5)

(Whispered:) Lov- er- man. *Lov- er- man.*

(How much long - er?)

Gtr. III

H P H P

rit.

*Gtr. I

p

*Clean tone w/wah (pedal open); w/slide

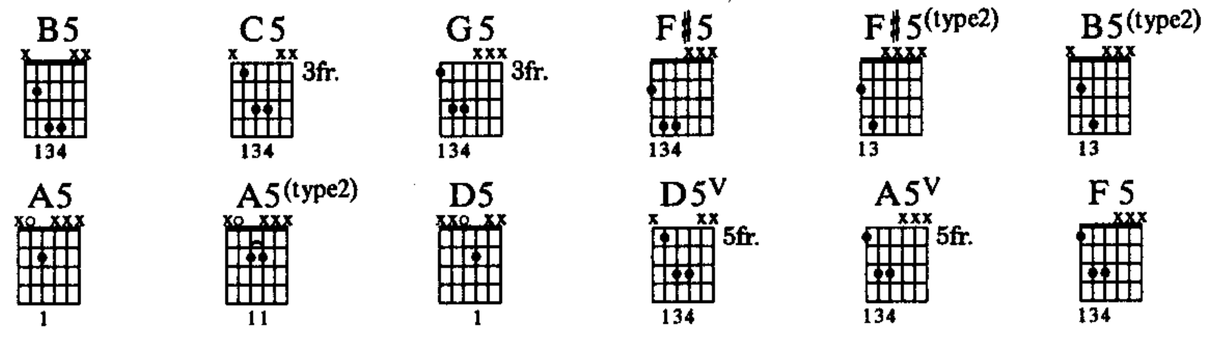
*Gtr. I to left of slashes in TAB.

Mercyful Fate

Featuring "Evil," "Curse Of The Pharaohs," "Satan's Fall," "Into The Coven," and "A Corpse Without Soul"

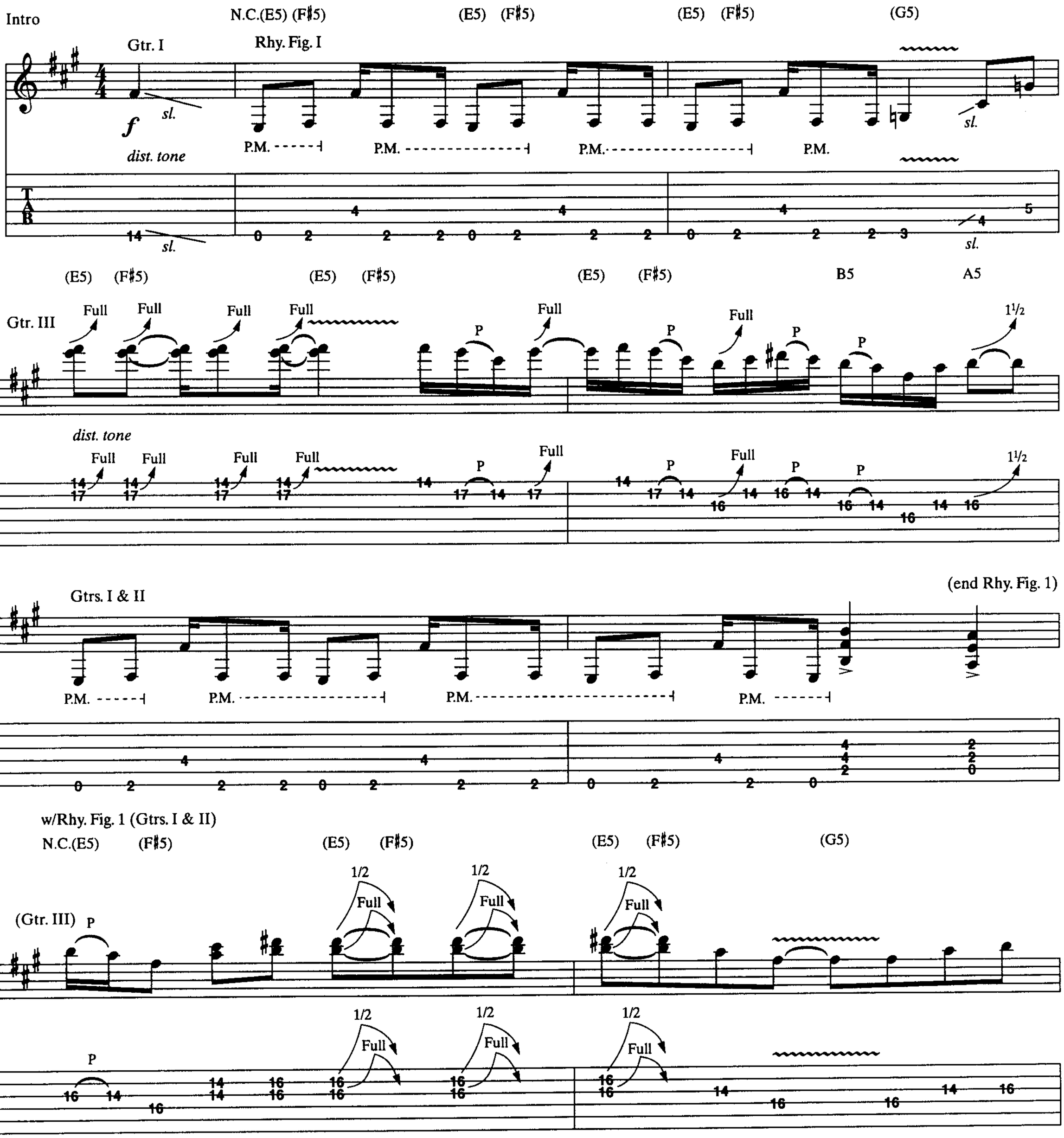
Music by Hank Shermann
Lyrics by King Diamond

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



"Satan's Fall"

Moderate Rock ♩ = 148



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Verse
w/Rhy. Fig. 1 (2 times) (Gtrs. I & II)

(E5) (F♯5) (E5) (F♯5) (E5) (F♯5) B5 A5 N.C.(E5)(F♯5) (E5) (F♯5)

They're walk - ing by the night, the

Full P sl.

(Gtr. III out)

Full P sl.

(E5) (F♯5) (G5) (E5) (F♯5) (E5) (F♯5) (E5) (F♯5) B5 A5

moon has fro - zen blue.— Long black coats a shel - ter for the rain, their load must get through.—

N.C.(E5) (F♯5) (E5) (F♯5) (E5) (F♯5) (G5) (E5) (F♯5) (E5) (F♯5)

Now bats are leav - ing their trees, they're join - ing the call.— Sev - en sa - tan - ic hell preach - ers

(end Rhy. Fig. 2)

(E5) (F♯5) B5 A5 B5 C5 G5

Rhy. Fig. 2
(Gtrs. I & II)

head - ing for the hall,— bring - ing the blood— of a new - born child.——

w/Rhy. Fig. 1 (last 2 bars only)
N.C.(E5) (F♯5) (E5) (F♯5) (E5) (F♯5) B5 A5

w/Rhy. Fig. 2
B5 C5 G5

Yeah,—— ah. Got to suc - ceed,— if not it's

Freely
F♯5

Gtr. II

Sa - tan's fall.

Gtr. I

sl.

sl.

"Curse of the Pharaohs"
Tempo I

(Gtr. II out)

N.C. C5/A D5 N.C. C5 N.C.

H H H

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

C5/A C5 B5 N.C. C5 N.C. C5/A N.C.

1/2

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

C5 N.C. (cont. in notation) N.C. D5/A C5 N.C.

Gtr. II *sl.* Gtrs. I & II

P P

P.M. P.M. *let ring* P.M. P.M. P.M.

Play 4 times

B5/A N.C. N.C. F♯5 N.C. F♯5 A5

Gtr. II *tr*

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

Gtr. I *tr*

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

tr

F♯5 *Composite arrangement of both gtrs.

E5

Gtr. III Full Full

P P

P.M. P

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

P.M.

w/Rhy. Fig. 3
N.C. (F♯5)

N.C. F♯5 A5 F♯5 *8va*

Gtr. III

Full P Full P Full P

19 (19) 17 19 (19) 17 19 (19) 17

sl.

(4)

sl.

1st Verse
w/Rhy. Fig. 3 (1¾ times)

E5 N.C. F♯5 N.C. F♯5 A5

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

8va

Full P

sl.

Full P

19 19 19 19 19 (19) 17 19 *sl.* (19)

F♯5 E5

where the

loco

A.H. (15ma) Full P A.H. (15ma) Full P A.H. (15ma) P A.H. (15ma)

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

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

A.H. pitches: F♯ F♯ G P C♯

N.C. F♯5 N.C. F♯5 A5 F♯5

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

(Gtr. III out)

N.C. F♯5 G♯5 A5 B5 C♯5 B5

yeah. Don't touch, nev - er ev - er steal,

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

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

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

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

C♯5 N.C. F♯5 N.C.

un - less you're in for the kill.

(end Rhy. Fig. 4A)

sl. sl.

(end Rhy. Fig. 4)

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

Chorus

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

Or you been hit by the curse of the

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

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

*Composite arrangement of both gtrs.

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

phar - aohs. Yes, you been hit,

(end Rhy. Fig. 5)

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

F♯5 N.C. F♯5 A5 D5 C♯5 E5 D♯5 E5

and the curse is on you. Hit me.

Gtr. II

P.M. P.M. sl. sl.

Gtr. I

P.M. P.M. sl. sl.

F♯5 G5 A5 F♯5 B5 A5 E5 F♯5 G5 A5

Rhy. Fig. 6A

Rhy. Fig. 6

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

1. F♯5 B5 A5 E5

2. F♯5 B5 A5

(end Rhy. Fig. 6A)

Gtr. III

sl.

Gtr. II

(cont. on lower staff)

sl.

(end Rhy. Fig. 6)

P.M. P.M.

Double time feel

Guitar solo

C♯5 B5

Gtr. III

H

H

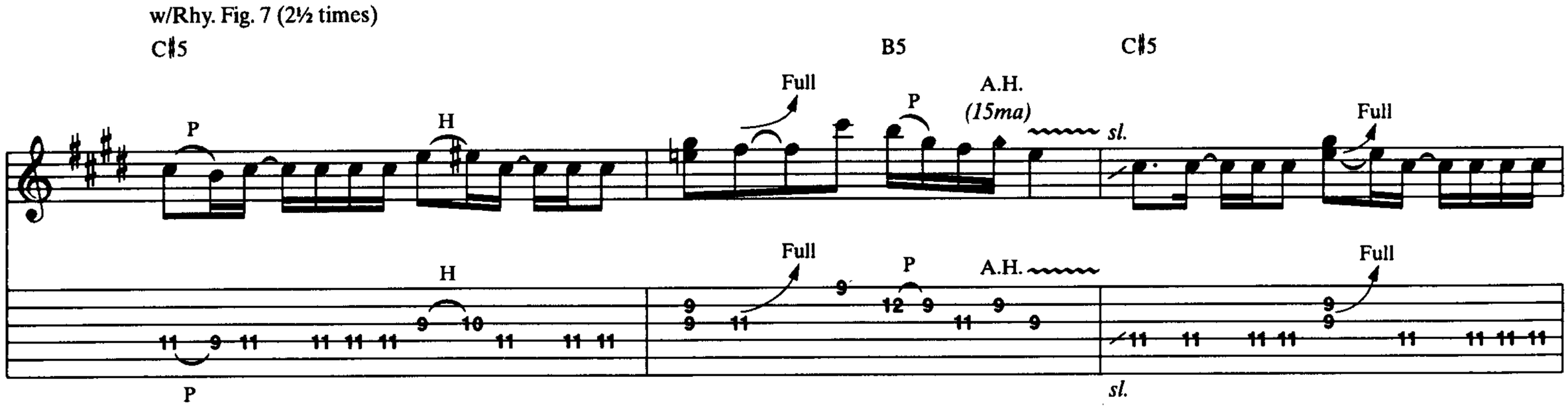
(end Rhy. Fig. 7)

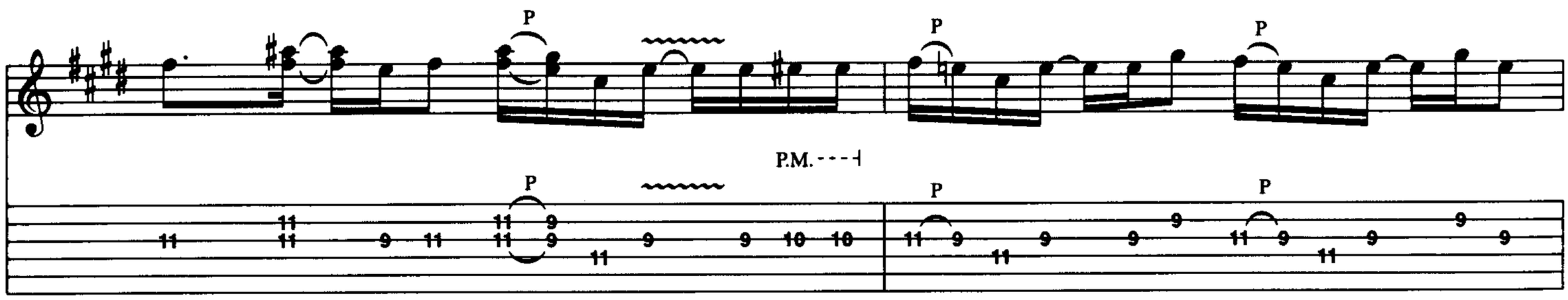
*Rhy. Fig. 7 (Gtrs. I & II)

P.M.

*Composite arrangement of both gtrs.

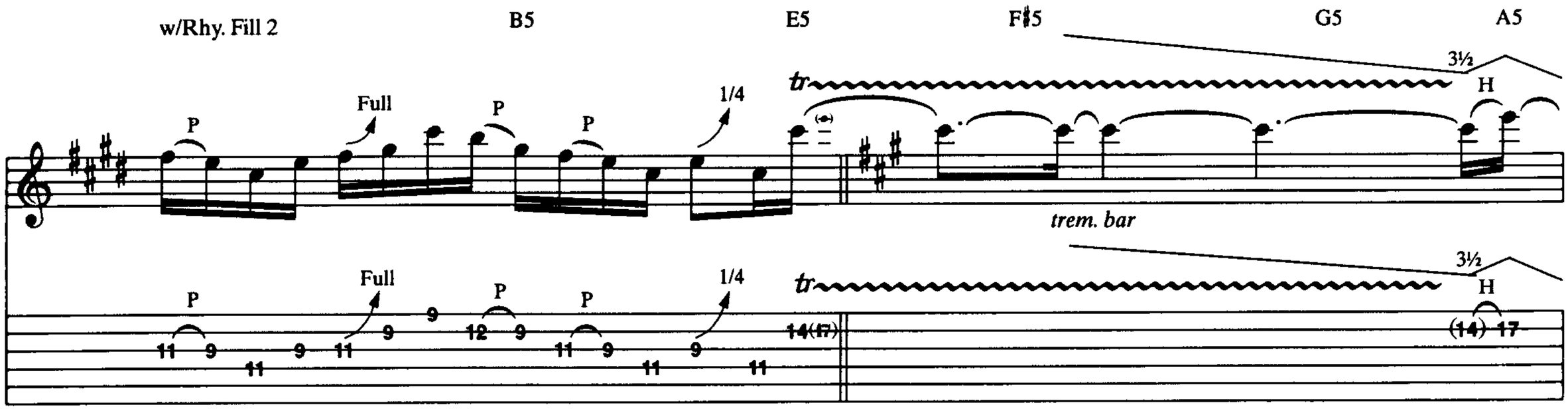
w/Rhy. Fig. 7 (2½ times)

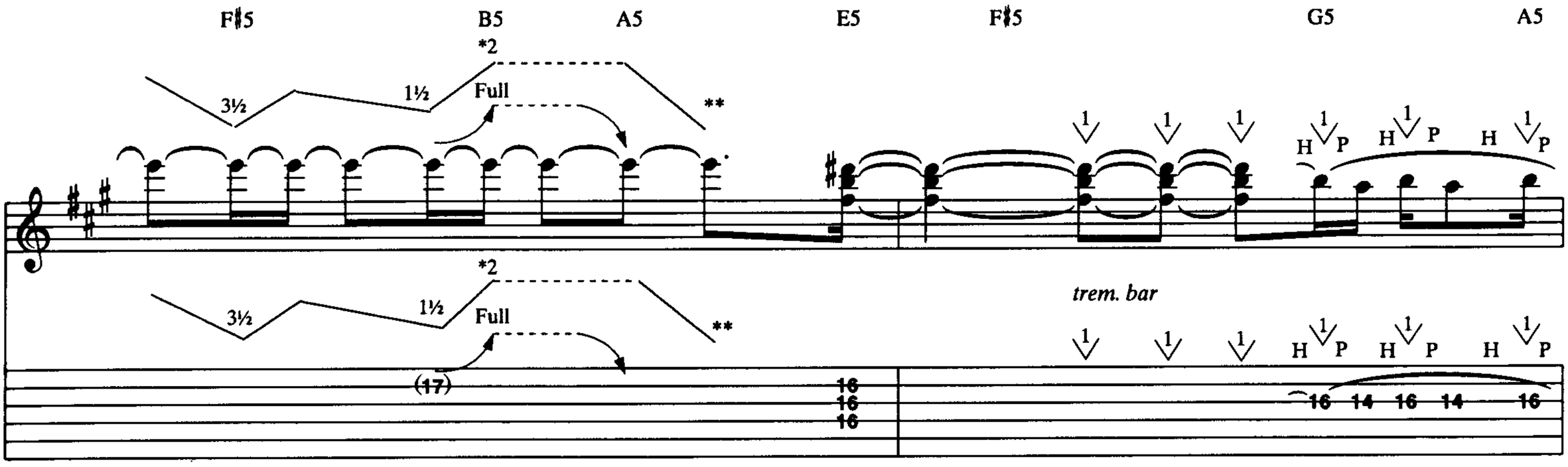




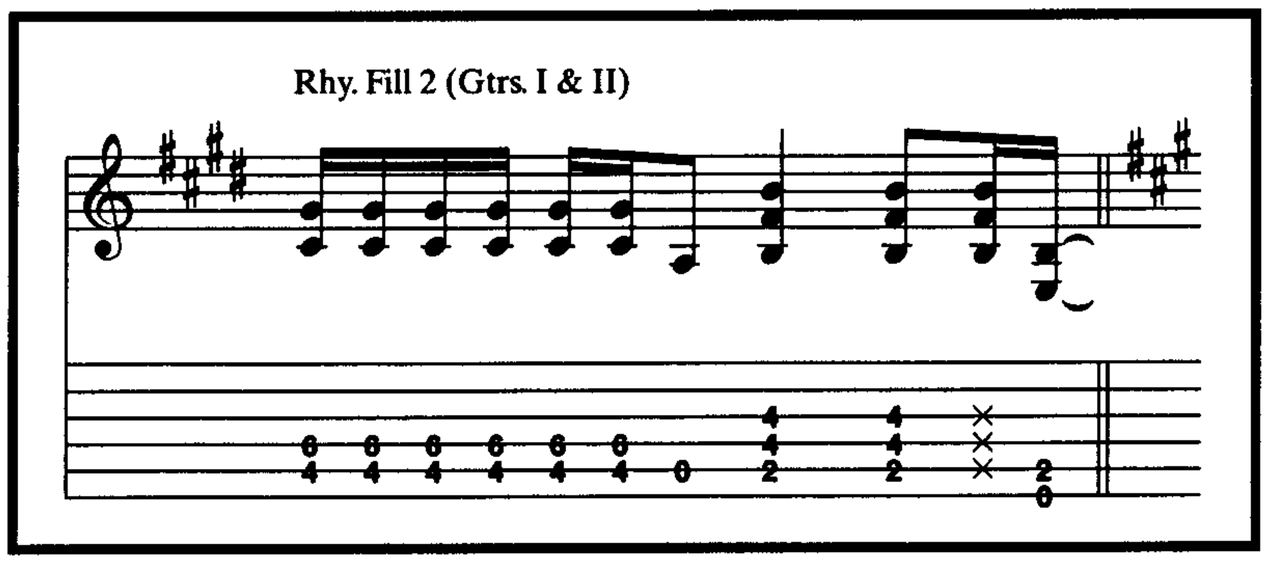
w/Rhy. Fill 2

w/Rhy. Figs. 6 & 6A (both 1¾ times)





*Pull bar up. **Bar at normal position.



F♯5 B5 A5 E5 F♯5 G5 A5 F♯5 B5 A5 E5

8va

H 1 P *1/4 *1/4 sl.

vib. w/bar trem. pick

*Hit tip of bar w/R.H., causing bridge to vibrate. (Works w/floating bridge trem. bar systems only.)

(Cont. on lower staff)

F♯5 G5 A5 F♯5(type2) B5 (type2) A5 D5 B5 E5 B5 F5

3½ Gtr. II loco tr P slack sl. (Gtr. III out)

trem. bar trem. bar

Gtr. I *Gtrs. I & II P.M.

*For next 8 bars only, whenever P.M. is indicated, Gtr. I plays as written while Gtr. II substitutes

B5 E5 B5 D5 B5 E5 B5 F5 B5 E5 B5 N.C. A5

F♯5 B5 F♯5 C5 F♯5 B5 F♯5 A5

F♯5 B5 F♯5 C5 F♯5 B5 F♯5

E5 D5 C♯5 C5 A6 B5

Gtr. III

Full Full Full Full P

3

Full Full Full Full P

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

Gtrs. I & II

3

P.M.

9 9 7 7 7 5 7 5 6 4 5 3 4 0 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

N.C. B5 D5 B5 E5

Ooh, the

A.H. (8va)

sl. Full Full P Full P Full P

3 P

A.H.

sl. (12) Full Full P Full P Full P Full P

9 7 9 9 7 9 7 9 9 (9) 7 9 (9) 7 9 (9) 7

P.M. P.M.

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

2nd Verse
w/Rhy. Fig. 3 (1¾ times)

N.C. F♯5 N.C. F♯5 A5 F♯5

curse of the phar - aohs can be so dead - ly,

8va

(Gtr. III)

Full Full Full

sl. sl.

Full Full Full

sl.

E5 N.C. F♯5 N.C. F♯5 A5

just de - stroy - ing your fu - ture, mak - in' it all shad -

loco

Full sl. sl.

Full sl.

w/Rhy. Fills 1 & 1A w/Rhy. Figs. 4 & 4A

F♯5 N.C. F♯5 G♯5 A5

y, yeah. Don't touch, nev -

sl. sl.

sl. sl.

B5 C♯5 B5 C♯5 N.C. F♯5 N.C.

er ev - er steal, un - less you're in for the kill.

(In for the

(Gtr. III out)

sl.

sl.

sl.

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 phar - aohs.

kill.)

F♯5 N.C. F♯5A5 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 B5 C5 D5 B5 C5 B♭5 B5

Gtrs. I & II

(Gtr. II cont. in slashes)

"A Corpse Without Soul"

Faster ♩ = 196

Triplet feel (♫=♩³♪)

A5 (type2) D5 C5 D5 C5 N.C. C5 N.C.

Gtr. II

(Gtr. II out)

Rhy. Fig. 8 (Gtr. I)

P.M.

P

C5 G5 N.C. C5 N.C. D5 C5 D5 C5

(end Rhy. Fig. 8)

N.C. D5^V

Gtr. II

(cont. in notation)

P sl.

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) (end Rhy. Fig. 8A)

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

*Notes to right of slashes played by bass only.

1st Verse

N.C. C/A N.C. C/A N.C. C5 G5

Lis - ten, (Spoken:) Listen. Listen. yeah,

Rhy. Fig. 9A (Gtr. II) (end Rhy. Fig. 9A)

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

Rhy. Fig. 9 (Gtr. I) (end Rhy. Fig. 9)

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

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 with - out soul.

N.C. C/A N.C. C/A N.C. C5 G5

Sa - tan, (Spoken:) Satan. Satan. yeah,

N.C. C/A N.C. C/A N.C. C5 G5

he's tak - in', he's tak - in', he's tak - in' his toll.

D5V B5(type2) C5

Gtr. II

P.M.

He took it out on me.

Gtr. I

sl.

P.M.

sl.

5 open

D5V A

P.M.

sl.

P

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

sl. P

w/Rhy. Fig. 8A

C5 G5 N.C. C5 N.C.

sl. steady gliss. sl.

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

P P P P

D5/A C5/A D5/A C5/A N.C. C5 N.C. C5 G5

P.M.

P P

P P

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, I. yeah,

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

D5 V B5 (type2) C5 N.C.

Gtr. II (cont. in notation)

P.M.

in - side his spell.

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

P.M. P.M.

sl. sl.

Freely

A5 (type2)

Gtr. II trem. pick Gtr. III sl.

sl.

Gtr. I

trem. pick

"Into The Coven"
Moderately ♩ = 144

Straight eighths feel (♫=♫)

N.C. C5 G/A F/A C5 D5

(Gtr. II out)

H H

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

1/4 1/4

P.M.--- P.M.--- P.M. P.M.--- P.M.--- P.M.--- P.M. P.M.---

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

(Gtr. III) (Gtr. III out)

sl. sl. sl.

vib. w/bar. vib. w/bar

13 (13) 17 15 (17) (15) (15) (15)

1/4 1/4

Gtrs. I & II Gtr. I Gtrs. I & II

P.M.--- P.M.--- P.M. P.M.--- P.M.--- P.M. P.M.--- P.M.---

Gtr. II

*Gtr. I to right of slash in TAB.

Half time feel

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

1/4 1/4

Rhy. Fig. 10 (Gtrs. I & II)

P.M.--- P.M.--- P.M. P.M.--- P.M.--- P.M.--- P.M. P.M.---

*A played by bass only.

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

(end Rhy. Fig. 10)

Gtr. I

Gtrs. I & II

Gtr. II

1/4 1/4

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

sl. sl.

F5 D5 C5 D5 C5 D5 E♭5 F5 D5 C5 D5 C5 D5 D♯5 E5 F5

sl.

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

𝄋 N.C.(A5) C5/A G/A F/A C5 D5

1. Howl like a wolf and a witch will o - pen 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 priest - ess.
Take this white cross and go to the cen - ter of the ring.

Chorus

G5 F♯5 G5 F♯5

Yeah, come, come

Gtrs. I & II

P.M. sl. P.M.

sl.

Fill 1 (Gtr. III)

(Gtr. III out)

P P.M.

P

N.C. E5 G5 F♯5 G5

in - to my cov - en, yeah,

P.M.

F♯5 *To Coda* A5 N.C. A5 E5 Guitar solo w/Rhy. Fig. 10 N.C.(A5)

and be - come Lu - ci - fer's child.

Gtr. III

sl. P.M. P.M. *sl.* H

sl. *sl.* H

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

A.H. *(8va)*

1/4 1/2

1/4 A.H. 1/2

sl.

*Push stg. into pickup polepiece w/pick.

D.S. al Coda

C5/A G/A F/A C5 D5

1/2 Full Full A.H. *(15ma)* Full P

2. Un -

(cont. in Fill 1)

1/2 Full *grand. bend* Full A.H. Full P

A.H. pitch: A

(end half time feel)

Coda

A5 N.C. A5 E5 C5 G5 F♯5

Lu - ci - fer's child.

P.M. P.M.

"Evil"

E5 G5 E5 G5 E5 D Em D Em G5 E5 G5

Gtr. II

sl. (7) sl.

Gtr. I

Rhy. Fig. 11

sl. sl. sl. sl. sl.

P.M.

sl. sl. sl. sl. sl.

E5 G5 D Em D E5 G5 E5 G5 E5 G5 D5 E5 D5 E5

sl. sl. sl. sl.

P.M.

sl. sl. sl. sl.

(end Rhy. Fig. 11)

sl. sl. sl. sl.

P.M. P.M.

sl. sl. sl. sl.

G5 E5 G5 E5 G5 D5 E5 D5 B5

sl. sl. sl.

P.M.

sl. sl. sl.

sl. sl. sl.

P.M.

sl. sl. sl.

1st Verse D5 B5

I was born in the cem - e - ter - y— un - der the sign of the

Gtrs. I & II

P.M. P.M.

D5 G5 D5

moon, raised from my grave— by the dead.

B5 D5 B5

And I was made a mer -

P.M. P.M.

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

D5 B5 D5

P.M.

G5 D5 B5 A5 G5

Now, I'm king of pain, I'm in - sa - a - ane.

P.M. P.M.

Guitar solo

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

F♯5 N.C. E5 G5 E5 G5

Yeah.

*Gtr. III Gtr. III

Full P Full P Full P Full P Full

P.M.

Gtrs. I & II

Full P Full P Full P Full P Full

*w/wah as filter.

E5 G5 D5 E5 D5 E5 G5 E5 G5

A.H. (8va)

H P Full P P P P P Full 1½

3 6 3

semi-harm.

H P Full P P P P P Full 1½

A.H. pitch: D‡

E5 G5 D5 E5 D5 E5 G5 E5 G5

1½

Gtr. III P H P H H H H

1½ rake

Rhy. Fig. 11A (Gtr. I)

sl. sl.

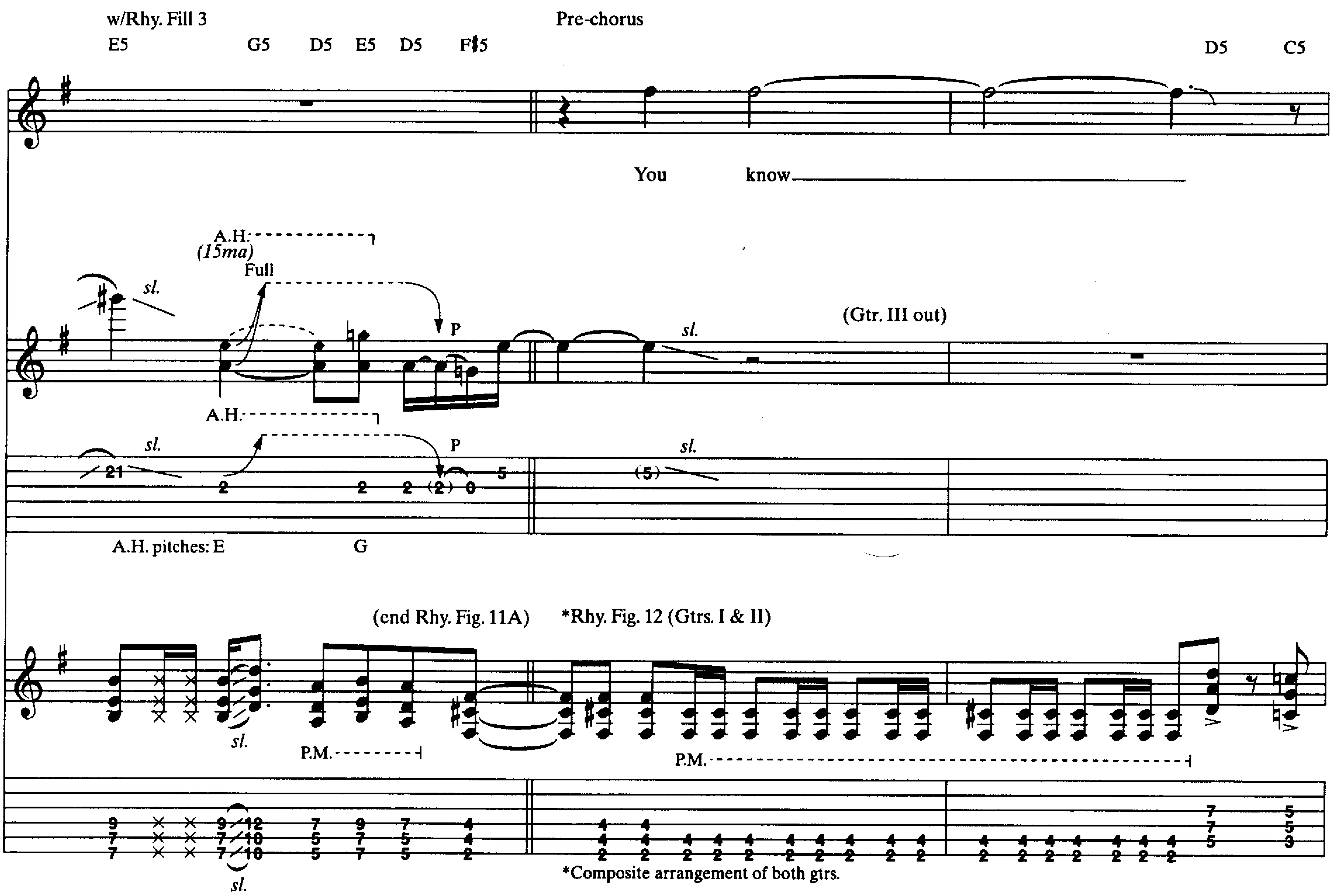
*Bend both stgs. w/ring finger.

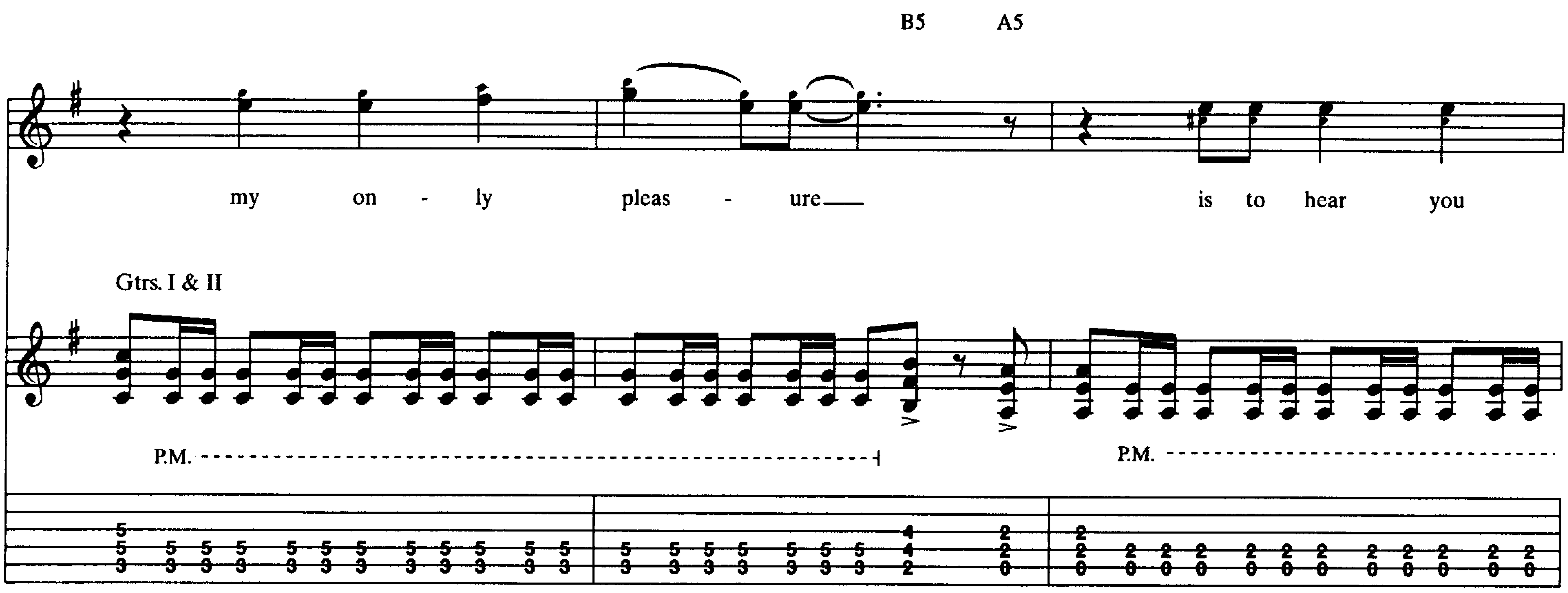
E5 G5 D5 E5 D5 E5 G5 E5 G5

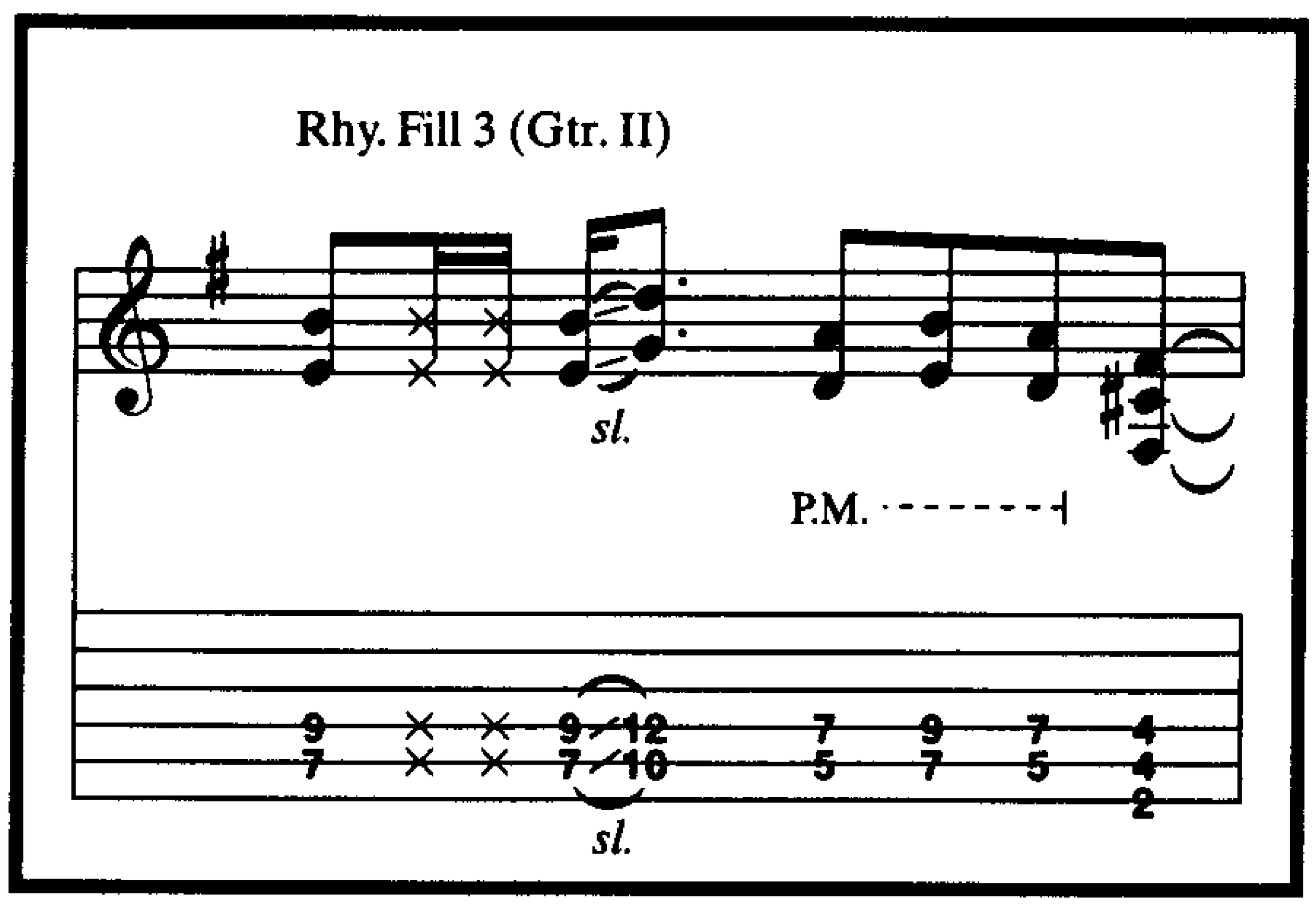
H P H P P P sl. sl. sl.

P.M.

sl. sl. sl.


w/Rhy. Fill 3
E5 G5 D5 E5 D5 F♯5
Pre-chorus
D5 C5
You know
A.H.
(15ma)
Full
sl.
P
(Gtr. III out)
A.H. pitches: E G
(end Rhy. Fig. 11A)
*Rhy. Fig. 12 (Gtrs. I & II)
P.M.
*Composite arrangement of both gtrs.


B5 A5
my on - ly pleas - ure is to hear you
Gtrs. I & II
P.M.


Rhy. Fill 3 (Gtr. II)
sl.
P.M.

B5 C5 C♯5 D5 D♯5 E5

cry.

(end Rhy. Fig. 12)

P.M.

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

w/Rhy. Fill 3

G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 F♯5

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

fu - ner - al.

B5 C5 C♯5

And I'll be the last to leave.

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

D5 D♯5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5

I'd love to hear you cry.

Gtr. III

Full 1½ P Full

*w/wah trem. pick

grad. bend Full 1½ P Full

*o = pedal open (toe up)
+ = pedal closed (toe down)

G5 E5 G5 E5 G5 D5 E5 D5 E5

Full

8va

sl.

w/Rhy. Fig. 11A (1st 3 bars only)

G5 E5 G5 E5 G5 D5 E5 D5 E5

8va

1½

w/Rhy. Fill 4

G5 E5 G5 E5 G5 D5 E5 D5 A5 C5 A5 C5

8va

loco

Gtr. III

Gtr. I

Gtrs. I & II

P.M.

Rhy. Fill 4 (Gtr. II)

A5 C5 G5 A5 G5 A5 C5 A5 C5 A5 C5 G5 A5 G5 A5

H P H H H P

14 14 14 14 12 13 12 13 13 12 14 14 14 14 12 13 14 14 14 12 13 14 14 14 12 13 12 13 13 12 14

(cont. in slashes)

sl. P.M. sl. sl. sl. P.M.

sl. sl. sl. sl.

Bridge

Gtrs. I & II

A5V G5 A5V D5V C5 G5 ⑥open E F5 C5 A5V G5 A5V D5V C5 G5 F5 A5V

* P.M. P.M. P.M.

And when you're down be - yond the ground,

(Gtr. III) (Gtr. III out)

sl. sl.

(14)

*P.M. refers to Gtr. I only (till double bar.)

G5 A5V D5V C5 G5 ⑥open E F5 C5 A5V G5 A5V D5V C5 G5 ⑥open E F5 C5

P.M. P.M.

I'll dig up your bod - y a - gain and make love to shame.

A5V G5 A5V D5V C5 G5 ⑥open E F5 C5 A5V G5 A5V D5V C5 G5 F5 A5V

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

Woh, la - dy, cry and say good - bye.

(Good - bye.)
(cont. in notation)

G5 A5V D5V C5 G5 ⑥open E F5 C5 A5V G5 A5V D5V C5 G5 ⑥open E F5 C5

P.M. P.M.

Oh, la - dy, cry and say good - bye.

F5 G5 C5 G5 A5 *D5 C B♭5

Yeah! You've got - ta say good - bye.

Rhy. Fig. 13A (Gtr. II)

Harm. (8va)

Harm.

Harm.

Rhy. Fig. 13 (Gtr. I)

P.M. P.M.

*Chord is implied

w/Rhy. Figs. 13 & 13A

D5 C5 F5 G5 C5 G5 A5 D5 C B♭5 D5 C5

Yeah! 'Cause I will eat your mind.

(end Rhy. Fig. 13A)

(end Rhy. Fig. 13)

Guitar solo

w/Rhy. Figs. 13 & 13A (both 3¾ times)

F5 G5 C5 G5 A5 D5 C B♭5

Gtr. III

Full Full Full P Full H P H sl.

w/wah as filter

Full Full Full P Full H P H sl.

12 12 12 12 10 9 10 10 9 12 9 12 9 10 9 10 9 12 9 10 12 10 10 11

D5 C5 F5 G5 C5 G5 A5

Full Full Full Full

sl. sl. H P

13 11 10 10 10 (10) 12 10 10 11 10 11 10 12 10 13 13 13 13

D5 C B♭5 D5 C5 F5 G5 C5 G5

Full H sl. sl. sl. sl. sl.

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

A5 D5 C B♭5 D5 C5

sl. sl. sl. Full Full P P H P

13 13 12 13 13 14 14 13 14 14 14 10 10 13 10 13 13 10 13 10 13 10 12 10 10 13 11 10 12 10 11 10 12 10 13

F5 G5 C5 G5 A5 D5 C B♭5

1/2 Full P Full H P

10 13 10 12 10 12 10 12 10 10 12 10 12 10 10 12 12 10 12 10 10 12 12 10 9 10 9 12 3

Gtr. II

C5

A5 (type2)

*G5

F5

B♭5

sl.

(Gtr. II cont. in notation)

(Gtr. III out)

Gtr. III

Gtr. I

Gtrs. I & II

*Tied from last notes of Rhy. Fig. 13A

*Bass plays G pedal (next 4 bars).

(cont. in notation)

F5 B♭5 F5 B♭5

Gtr. II

(Gtr. II cont. in slashes)

F5 G5

Gtr. I

*B♭5 A♭5 B♭5 A♭5 B♭5 A♭5 B♭5

Gtrs. I & II

*Bass plays B♭ pedal (next 4 bars).

Double time feel

Guitar solo

A♭5 C5

Gtrs. I & II C5

⑤3fr. C

P.M.

(cont. in slashes)

Gtr. III

A.H. (15ma) A.H. (15ma)

grad. bend

A.H. A.H.

Rhy. Fig. 14

Full

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

1/2 Full 1/2 Full

w/Rhy. Fig. 14 (5 times)

P P

A.H. (15ma)

3

Full

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

1/2 Full 1/2 Full

P P

A.H.

A.H. pitch: G

A.H. (8va) A.H. (8va)

P

A.H. A.H.

P

(end double time feel)

(cont. in notation)

⑤3fr.

C B5 A5(type2)

Gtrs. I & II

P.M.

"Satan's Fall" (reprise)

Outro

N.C.(E5) (F♯5) (E5) (F♯5) (E5) (F♯5) (G5)

*Gtr. III

(Gtr. III out)

Full Full Full sl.

Gtrs. I & II

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

Full Full Full sl.

*Play 1st time only.

(E5) (F♯5) (E5) (F♯5) (E5) (F♯5) B5 A5 F♯5

Gtrs. I & II

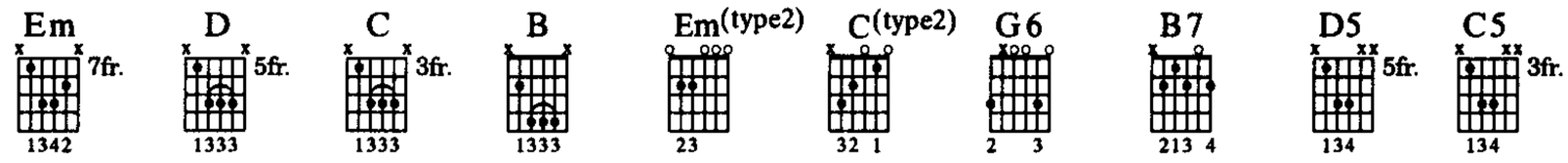
P.M. P.M. P.M. P.M.

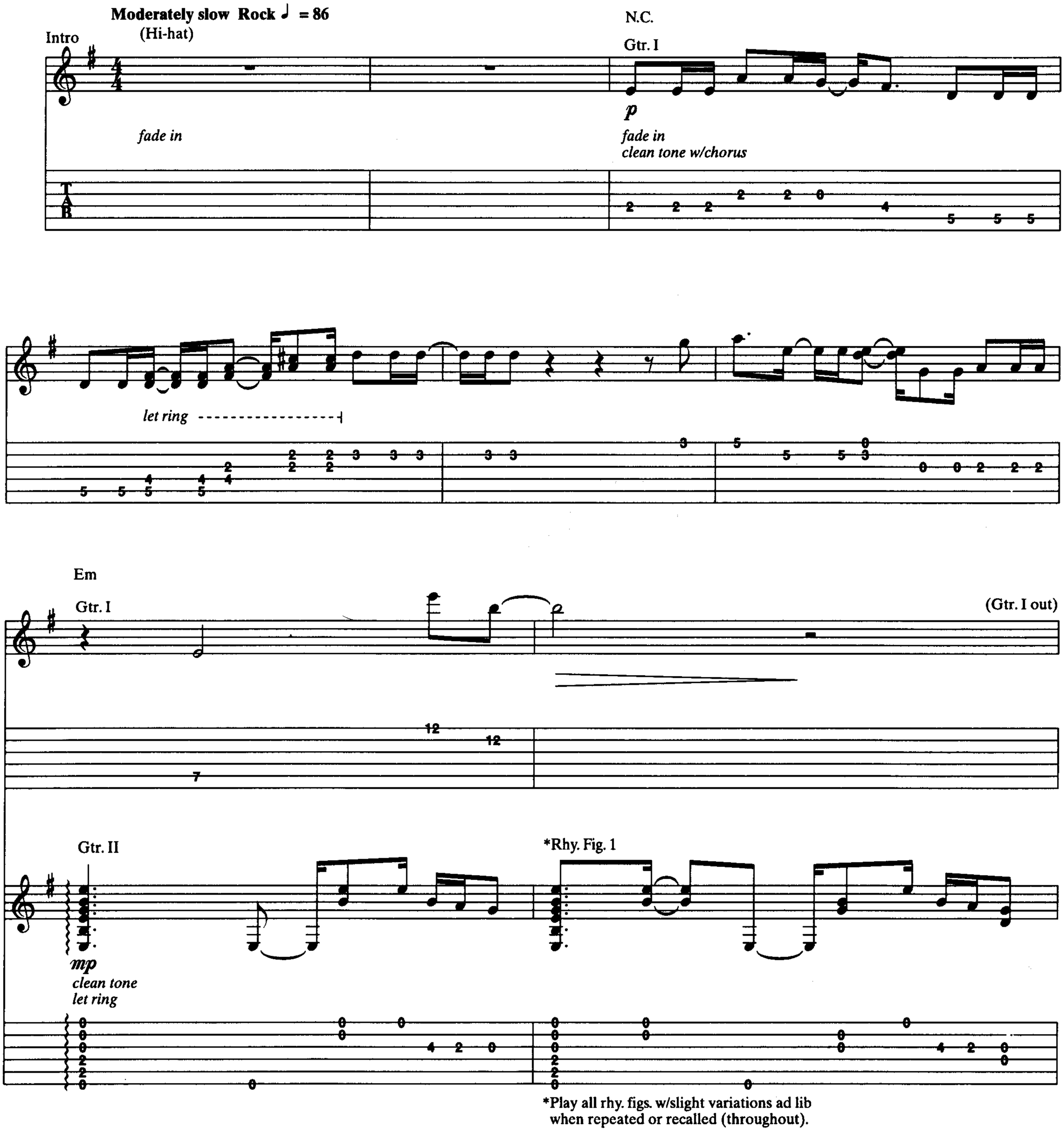
sl.

Astronomy

Words and Music by
Samuel Pearlman, Albert Bouchard
and Joseph Bouchard

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





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

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(Gtr. II)

P P H

P P H

P H

(end Rhy. Fig. 1)

Verse:

𝄋 Em D C B

Gtr. III

clean tone

1. Clock strikes twelwe and moon - drops burst— out at you— from their

2. 3. *See additional lyrics*

(end Rhy. Fig. 2)

Rhy. Fig. 2

let ring

Em (type 2) Em D

hid - ing place.— Like ac - id and oi - l on a mad - man's face, his

C B Em(type 2)

rea - sons tend to fly a - way. Like

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

less - er birds on the four winds, yeah, like sil - ver scrapes in May. And

w/Rhy. Fig. 2

Em D C B

now the sands be - come a crust and most of you have

1.

w/Rhy. Fig. 1

Em (type 2)

gone a - way. Oh yeah, gone a - way.

2.

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

Em (type 2)

(Gtr. III out)

2. Ah, come, bar. Mm, yeah.

then came me.

(end Rhy. Fig. 3)

Interlude

Em(type 2) D C Em(type 2)

Rhy. Fig. 3 (Gtr. II)

Gtr. IV

mf P sl. H 1/2

dist. tone

P sl. H P sl. H

Gtr. V

mf P P

dist. tone

P P

*Include repeat on D.S.

w/Rhy. Fig. 3 (1½ times)

Em(type 2) D C Em(type 2)

P H sl. P sl.

P H sl. P sl.

P P

To Coda

D C

Gtr. II

P H sl. P H

P H sl. P H

P P

(Gtr. II out)

D Em C

Yeah. Hey!

Fill 1

Rhy. Fig. 4

cresc. *sl.* *sl.* *sl.*

f P.M. P.M. P.M.

Fill 1A

Rhy. Fig. 4A

cresc. *sl.* *sl.*

f

1. 2.

D Dsus2 E5 D Dsus2 E5

Hey! Hey!

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

(end Rhy. Fig. 4)

(end Rhy. Fig. 4A)

Bridge
w/Rhy. Figs 4 & 4A (both 4 times)

Em C D Dsus2 E5

Four winds at the Four Winds Bar, two doors locked and win - dows barred.

Em C D Dsus2 E5

One door there to take you in, the oth - er one just mir - rors it.

Em C D Dsus2 E5

Hey! Hey! Yeah.

Em C D Dsus2 E5

Hey! Yeah. Hey! Ooh.

Bridge
w/Rhy. Figs. 4 & 4A (both 3½ times)

Em C D Dsus2 E5

Hell - ish glare and in - fer - ence, the oth - er one's a du - pli - cate. The

Em C D Dsus2 E5

Em - ly flux, e - ter - nal light, or the light that nev - er warms. Yes, the

Em C D Dsus2 E5

light that nev - er, nev - er warms. Yes, the

Em C D5 C5 D5 C5

Gtrs. IV & V

light that nev - er, nev - er warms,

(cont in notation)

D5 C5 D5 C5 D5 C5 D5 C5

nev - er warms, nev - er warms.

N.C.(E5)

8va

Gtr. V

P

loco

P

sl.

P

19 17 20 17 20 17

9 7 10 7 10 7 (7)

P

sl.

Gtr. IV

P sl. 1/2

sl.

sl. P sl. H 1/2

P sl. 1/2

16 14 12 14 12 14

(7)

sl.

sl. P sl. H 1/2

7 9 7 5 7 5 7

Em

(Gtr. V out)

*

mf

P

let ring

2 0 3 0 3 0

P

(Gtr. IV out)

*Pick near bridge.

w/Rhy. Fig. 1

Em

D.S. (take 2nd ending) al Coda

Gtr. III

3. The

w/Fills 1 & 1A (Gtrs. IV & V)

(C)

D

Guitar solo
w/Rhy. Figs. 4 & 4A (both 4 times)

Em

C

Coda

No.

Hey!

Gtr. VI

sl.

mf

dist. tone

f

H

sl.

H

D

Dsus2

E5

Em

C

Hey!

Hey!

1/2

Full

Hey!

Full

P

1/2

sl.

P

sl.

Full

P

1/2

sl.

P

sl.

D Dsus2 E5 Em C D Dsus2 E5

(Gtr. IV out)

Bridge

w/Rhy. Figs. 4 & 4A (both 3 times)

Em C D Dsus2 E5

Call me Des - di - no - va, e - ter - nal - light. These

Em C D Dsus2 E5

grave - ly digs of mine will sure - ly prove a sight. Hey, and

Em C D Dsus2 E5

don't for - get my dog, fixed and con - se - quent.

Interlude

*N.C.(Em) (C) (Em) (C/G)

Gtr.VI

Gtr. IV

*Chords implied by gtr. and bass (next 10 bars only).

(Em/B) (C/G) (Em)

H H

H H

sl. sl. sl. sl.

Fdbk. (8va)

Fdbk.

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

3

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

Double time feel
Chorus/Outro solo
E5

D5

As - tron - o - my,

8va

Full Full Full Full Full

sl.

Full Full Full Full Full

sl.

Harm. (8va)

Rhy. Fig. 5 (Gtrs. IV & V)

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

Harm.

sl. sl. sl. sl.

C5 D5 w/Rhy. Fig. 5 (till end) E5 D5

a star.

8va

Full Full Full Full Full Full Full Full P Full

(end Rhy. Fig. 5)

P.M. P.M.

C5 D5 E5 D5

As - tron - o - my,

8va

P Full P Full P Full P Full Full Full Full Full Full

C5 D5 E5 D5

a star.

8va

Full Full Full Full Full Full Full Full Full H P

C5 D5 E5 D5

As - tron - o - my,

(As- tron - o - my.

8va

H P H P P

Full Full Full Full Full

15 19 15 15 19 15 19 15 15 19 19 15 15 17 15

17 17 17

Full Full Full Full Full

15 15 15 14 14

18 18 18 17 17

C5 D5 E5 D5

a star.

a star.)

8va

Full Full Full Full Full Full Full Full Full Full

12 12 12 14 14 15 15 15 17 17

15 15 15 18 18 18 20 20

C5 D5 E5 D5

Yeah. As - tron - o - my,

8va

Full Full Full Full Full Full Full Full Full Full Full Full Full Full

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

22 22 22 22 22 22 22 22 22 22 22 22 22 22 22

C5 D5 E5 D5

a star.

8va

Full Full Full Full Full Full Full Full

P H P P P H

5

C5 D5 E5 D5

8va

loco

P H P H

C5 D5 E5 D5

Begin fade

Full P Full Full Full Full

3

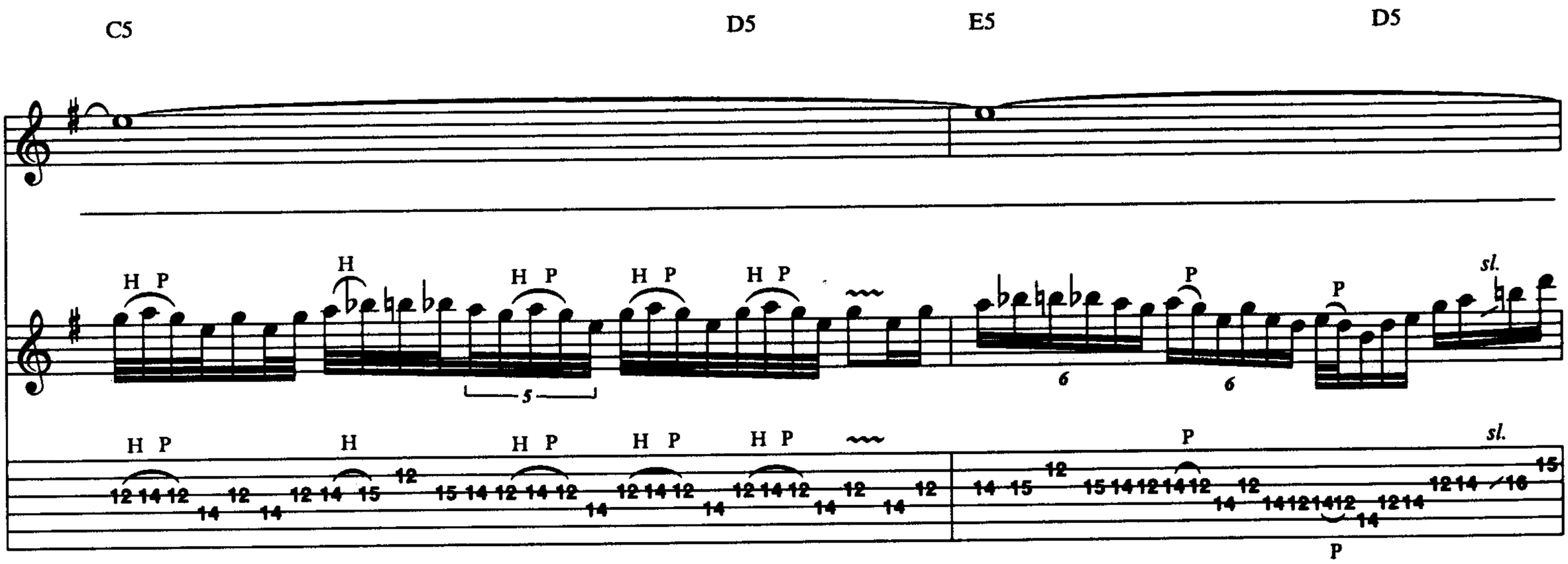
P.M.

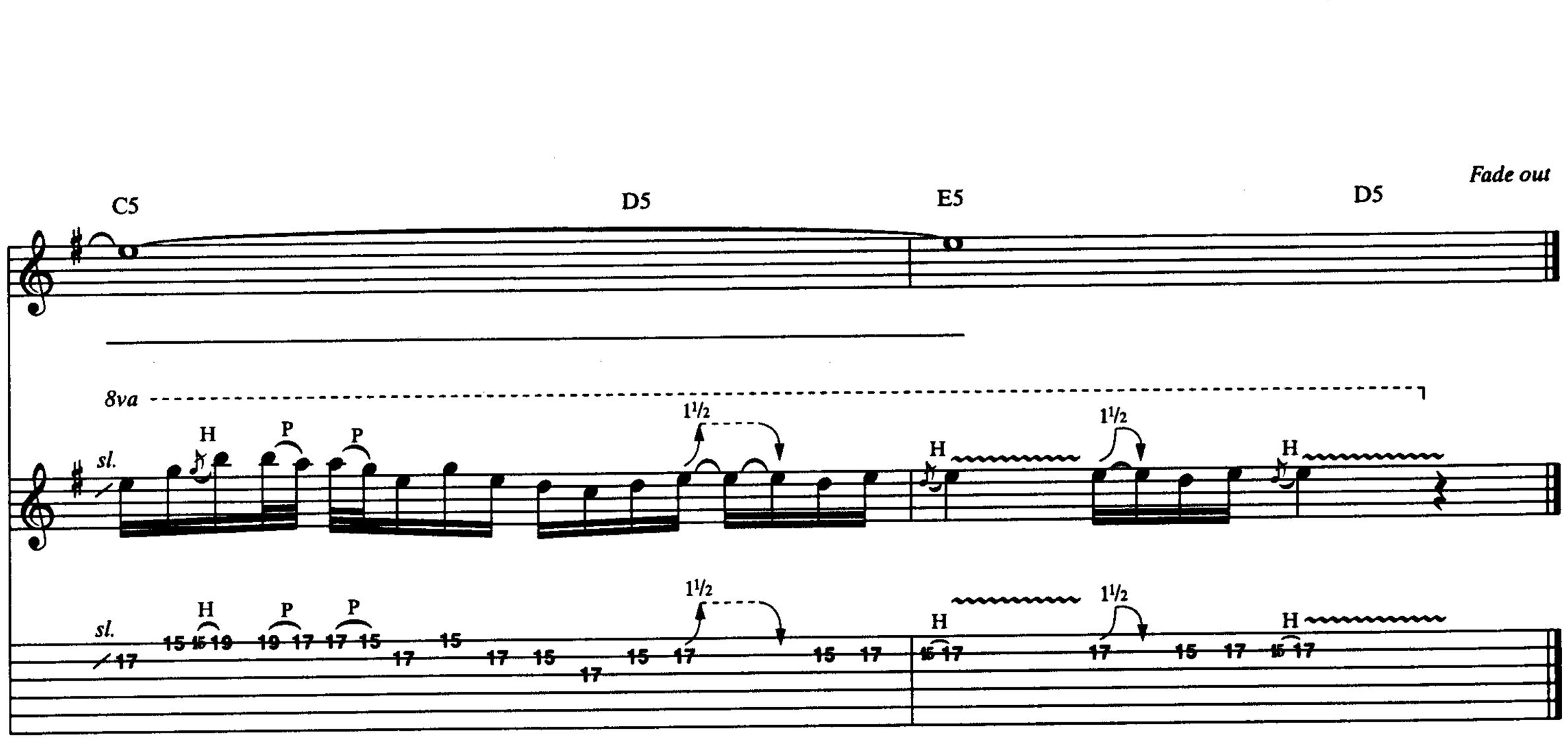
C5 D5 E5 D5

As - tron - o - my.

sl. sl.

3





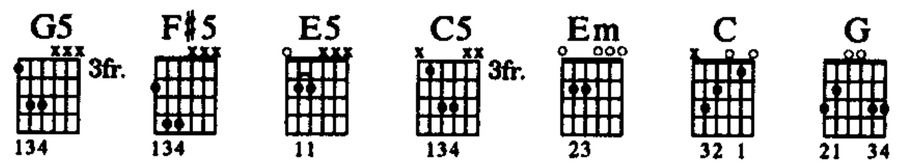
Additional Lyrics

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

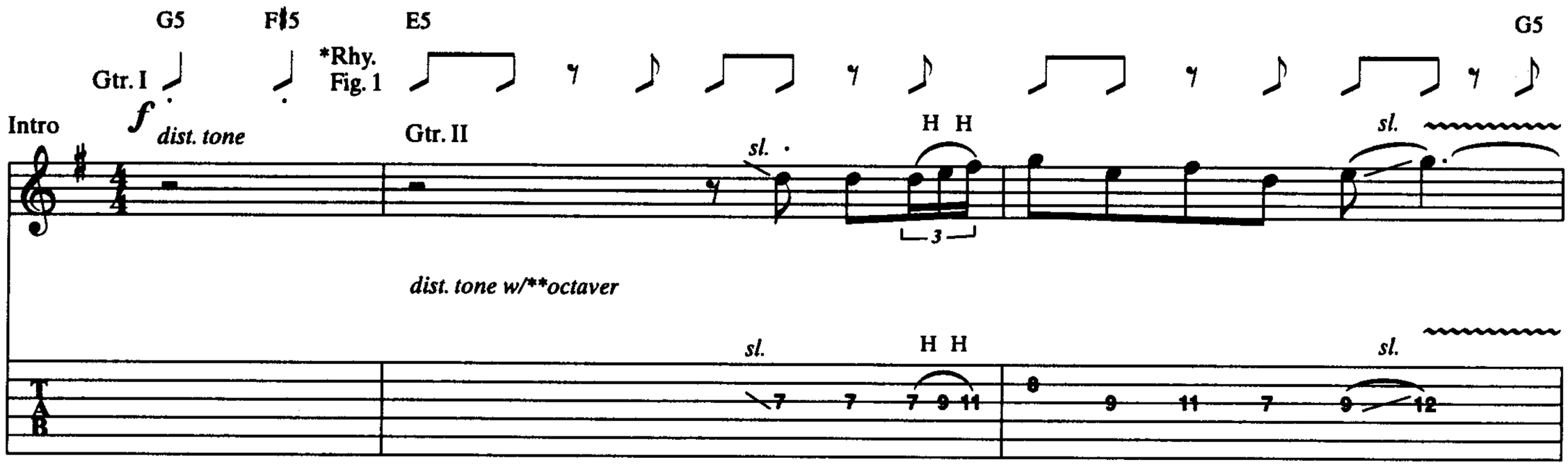
Words and Music by
Philip Parris Lynott, Brian Michael Downey
and Eric Bell



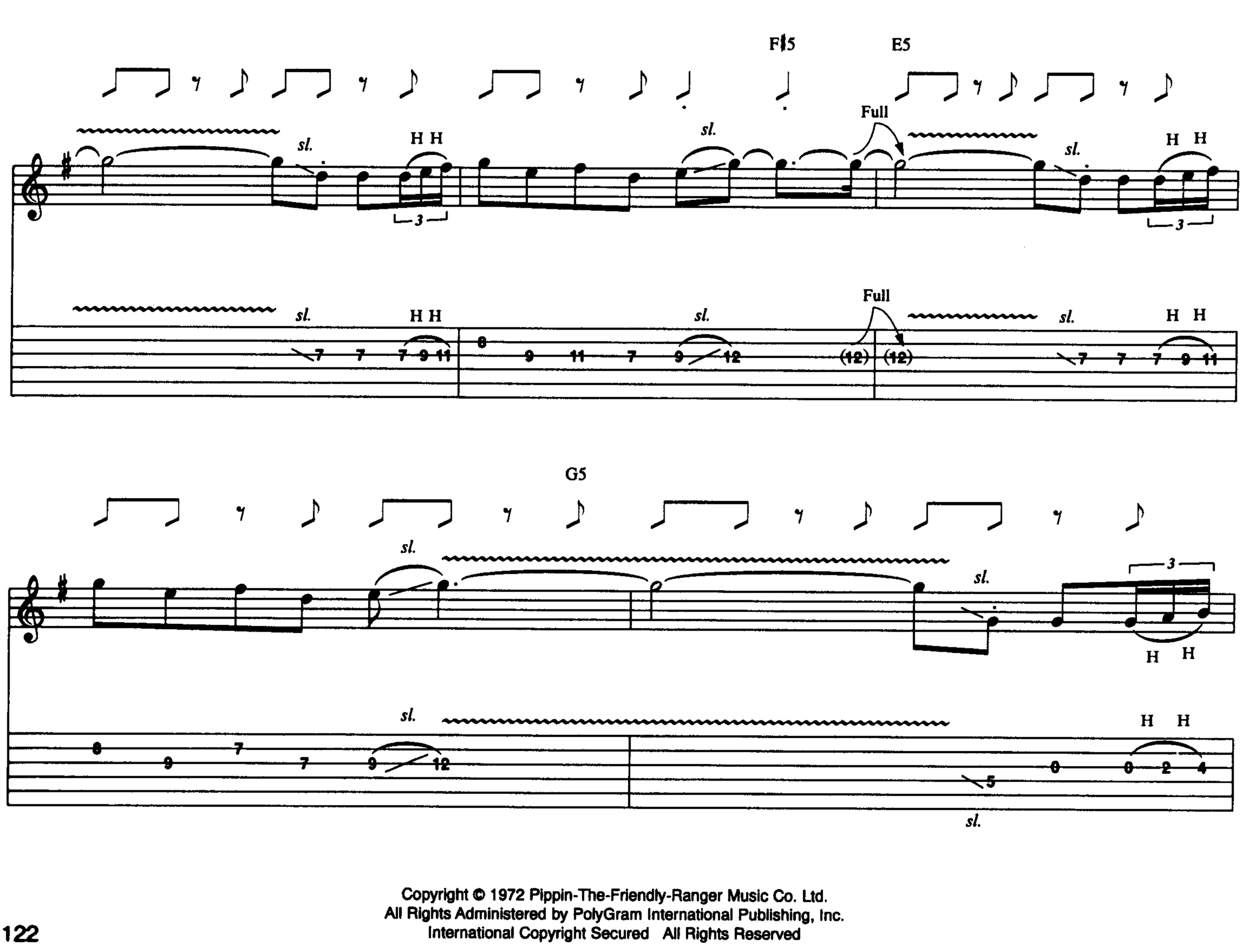
Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderate Rock ♩ = 136



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



G5

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1st Verse

(end Rhy. Fig. 1) G5 E5

Rhy. Fig. 2 *Gtrs. I & II

As I was go - in' o - ver the

sl.

(cont. in slashes)

(octaver off)

sl.

*For next 14 bars, Gtr. II plays slashes w/slight variations ad lib.

C5

Cork and Ker - ry moun - tains, I saw Cap - tain Far -

G5 (end Rhy. Fig. 2)

rell, and his mon - ey he—— was count - in'. I

F♯5 E5

first pro - duced— my pis - tol and then pro - duced— my ra -

C5

pier. I said, "Stand—— and de - liv -

G5 (Gtr. II cont. in notation)

er, woh, or the dev - il, he—— may take——

Gtr. I

F♯5

Interlude
w/Rhy. Fig. 1

E5

G5

ya."

Gtr. II

sl.

H H

sl.

3

w/octaver

P.M.

sl.

H H

sl.

5 5 5 3 5 5 5 3 5 5 5 3 0 7 7 7 9 11 8 9 11 7 9 12

G5

F♯5

Yeah.

sl.

H H

3

sl.

Full

sl.

sl.

H H

sl.

Full

sl.

7 7 7 9 11 9 11 7 9 12 (12) (12) (12) 7 9

E5

Full

Full

H P

sl.

3

Full

Full

H P

H H

H H

10 10 10 10 10 8 8 10 8 8 0 0 2 4 5

sl.

1/2

P

I

1/2

P

(octaver off)

3 0 2 0 2 (2) 0

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

G5 E5

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

C5 G5

ny. I took all of his mon - ey, yeah, and I

w/Rhy. Fig. 2 (1st 7 bars only)

brought it home to Mol - ly. She swore - ore that she'd love

E5 C5

me; no, nev - er would she leave me.

G5

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

Chorus

D Dsus4 D

y. Mush - a rain dum - a doo dum - a da.

Rhy. Fill 1 (Gtr. II) Rhy. Fig. 3A

sl.

sl.

Rhy. Fill 1 (Gtr. I) Rhy. Fig. 3

C

Whack for my dad - dy - o. Whack for my dad -

Harm.

Harm.

let ring

G5 F♯5

dy - o. There's whis - key in the jar - o.

(end Rhy. Fig. 3A)

sl.

w/octaver

sl.

(end Rhy. Fig. 3)

Interlude
w/Rhy. Fig. 1

E5

Gtr. II

G5

Full

sl.

H H

3

Full

sl.

sl.

sl.

sl.

8 9 11 7 9 12 7 7 7 9 11 8 9 11 7 9 12 (12)

F♯5

E5

G5

Full

P

Full

Full

H

sl.

3

H H

sl.

P.M.

Full

P

Full

Full

H

sl.

H H

(12) 7 9 10 (10) 10 10 8 10 0 0 (0) 0 0 0 2 4

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

G5

Be - ing drunk— and wea -

Full Full

P.M.

Full Full

(octaver off)

3 0 2 0 2 0

E5

C5

ry, I went to Mol - ly's cham - ber,

Gtr. III

sl.

H

sl.

sl.

H

sl.

mf

dist. tone

7 7 7 7 9 7 4 4 9 9 9 11 9

G5

tak - in' Mol - ly with___ me, but I nev - er knew___ the dan -

sl. P

sl. P

5 5 9 8 8 9 7 9 7

w/Rhy. Fig. 2 (1st 7 bars only)

E5

ger. For a - bout six___ or may - be sev - en, yeah, in___

sl. sl. H sl.

sl. sl. H sl.

7 9 7 7 9 7 7 4 7 7 7 7 9 7

C5

___ walked Cap - tain Far - rell.___ I jumped up,___ fired my pis -

H sl.

H sl.

4 4 9 7 9 9 9 5 5

G5

w/Rhy. Fills 1 & 1A

tols, and I shot him with___ both bar - rels, yeah.___ Mush - a

sl. P H P

sl. P H P

9 8 8 9 7 7 7 9 7 7 9

Chorus
w/Rhy. Figs. 3 & 3A

D Dsus4 D C

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

sl. sl.

7 7 6 5

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

sl. H P

sl. H P

(8) 13 13 13 13 13 12 13

Guitar solo
E5

G5 F♯5 Gtr. I

whis - key in the jar - o.——

H P (Gtr. III out) Gtr. II sl.

H P sl.

12 12 13 12 8 9 11 7 9 12 12

G5 F♯5

Yeah - eah, whis - key. Yo, whis -

sl. sl. H P H sl. sl.

3

E5 C5

key.

H Full sl. sl.

3 3 3 3

H rake Full sl. sl.

C5

P 1/2 1/2 1/2 1/2 sl. sl.

3

P 1/2 1/2 1/2 1/2 sl.

sl.

w/Rhy. Fig. 2 (Gtr. I)

H P H P sl. sl. E5

Full H sl. C5

Full Full H sl.

H P H sl. sl. G5

sl. H sl. sl.

D5
Gtr. II
Full Full Full P H Db5

Full Full Full P H

Gtr. I
Full

Full

C5

sl. sl. sl. H

3 3 3

rake

sl. sl. sl. H

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

rake

Full Full

rake

Full Full

G5 F5

Woh, yeah, yeah, ho, yo.

8va

sl. sl. H H H P H P

Gtr. II loco

sl.

sl.

Gtr. III

H H

3 3

H H

sl. sl. H H H P H P

sl. H H

sl.

Interlude
w/Rhy. Fig. 1 (1st 7 bars only)
E5

G5

Full

Full

F♯5

E5

Full

Full

H P

H

*Gtr. II to left of slashes in TAB.

G5

Oh,

oh,

yeah.

Full

1/2

(G5)

4th Verse

Gtr. I

dim.

Now, some men like the fish - in' and

(Gtrs. II & III out)

Em C

mf clean tone w/amp. tremolo

some men like the fowl - in'. And some men like to hear,

G (cont. in notation)

to hear the can - non - ball a - roar - in'. But

Em

me, I like sleep - in', 'spe - ci'lly in my Mol - ly's cham -

*Gtr. II

mf
clean tone

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

Gtr. I

let ring

*Octaver off

C

ber. But here I am in pris - on, here I

3

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

let ring

G

am with a ball and chain, yeah. Mush - a

sl.

w/dist.

sl.

let ring

(dist. on)
(tremolo off)

Chorus
w/Rhy. Fig. 3
w/Rhy. Fig. 3A (1st 7 bars only)

D Dsus4 D C

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

G5

Whack for my dad - dy - o. There's whis - key in the jar -

Interlude
w/Rhy. Fig. 1

F♯5 E5 G5

o, yeah.

Gtr. II

Gtr. III

*w/octaver

sl. H H

*Gtr. II only

F♯5 E5

Whis - key in the jar - o,

Full Full

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

H H 3 3 H H

Full Full

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

H H

G5

yeah. Mush - a

sl. sl. sl.

H H 3 3 H H

1/2 P P

H 3 H

(Gtr. III out)

P.M. P.M.

sl. sl.

H H H H

1/2 P P

G5

1.2.3. 4.

rain dum - a doo dum - a da. Mush - a Hey.

3 3 3 3

H P P H H H P P H P H

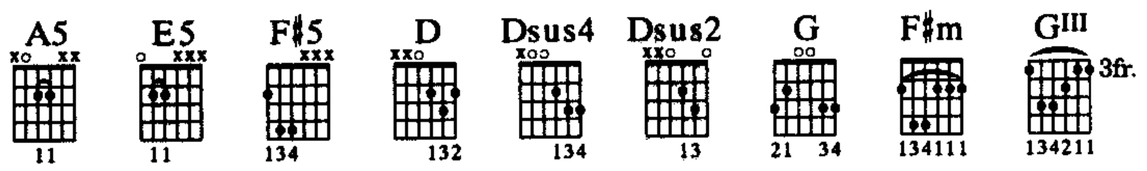
P.M. H P P P.M. H H P.M. H P P H P H

rit.

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

Tuesday's Gone

Words and Music by
Allen Collins and Ronnie Van Zant



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

Slowly, in 1 ♩. = 50

Intro

A5

*Rhy. Fig. 1
(**Gtr. I) *mp*

Gtr. II (dobro)

Gtr. III (acous.) *mp*

E5

Full

Full

Full

Full

(Vocal:) One, two, three. One, two, three.

**Gtr. IV *mp* *let ring*

*Rhy. Fig. 1A

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

**Acous.

F♯5

D

1/2

Full

Full

1/2

Full

Full

*P.M.

*Omit P.M. when rhy. fig. is recalled (throughout).

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Dsus4 D Dsus2 A5 E5

1/2

sl. sl. sl.

sl. sl. sl.

7 10 10 12 12 14 14 14 14 12

4 7 7 9 9 11 11 11 9

H P

3

H P

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

(Gtr. I cont. on lower staff)
(end Rhy. Fig. 1)

Full P

Dsus2
Rhy. Fill 1A (Gtrs. II & III)

(Gtr. II out)
(end Rhy. Fill 1A)

Gtr. III

let ring

Full P

12 (12) 10 12 0 15

Full P

(end Rhy. Fig. 1A) Rhy. Fill 1 (Gtrs. I & IV)

Gtr. IV
mf

Full Full

Gtr. I

(end Rhy. Fill 1)

let ring

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

Guitar solo I
w/Rhy. Fig. 1 (Gtrs. I & III)
A5

E5

Gtr. IV

1/2 Full P

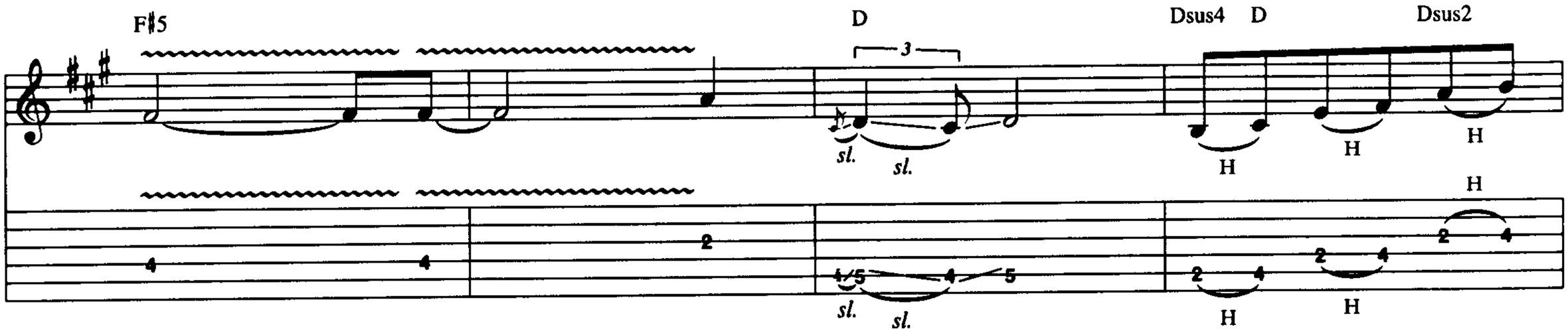
Full Full 3 P

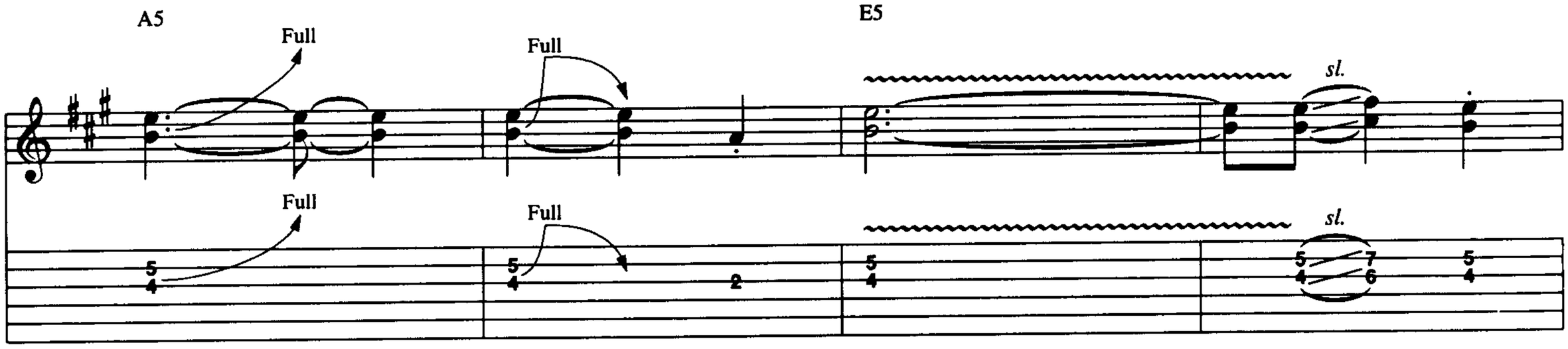
semi - harm.

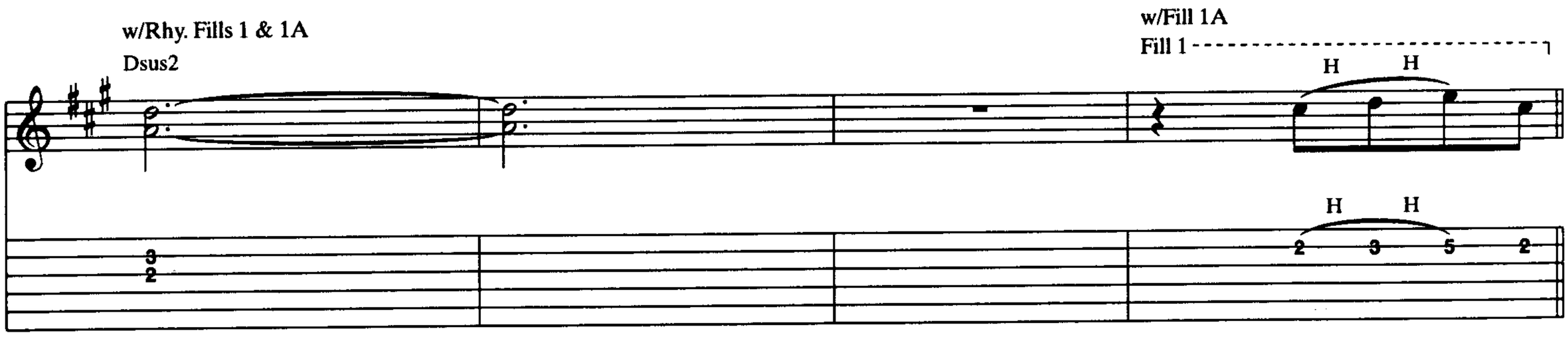
1/2 P Full

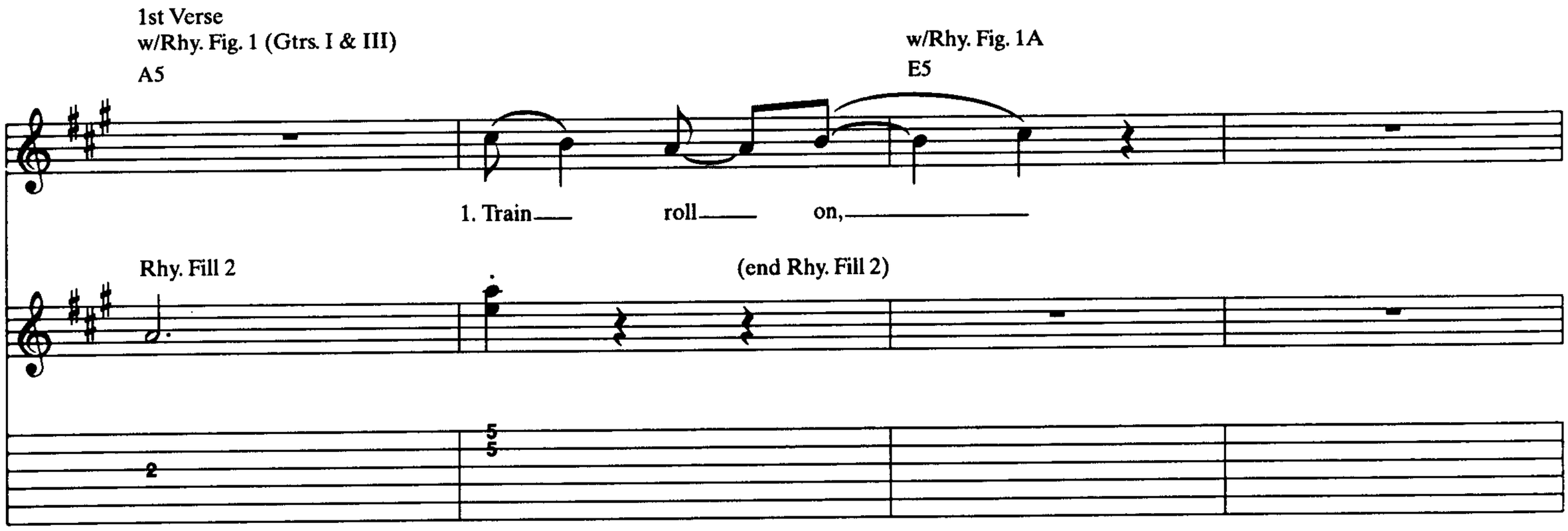
Full Full Full P

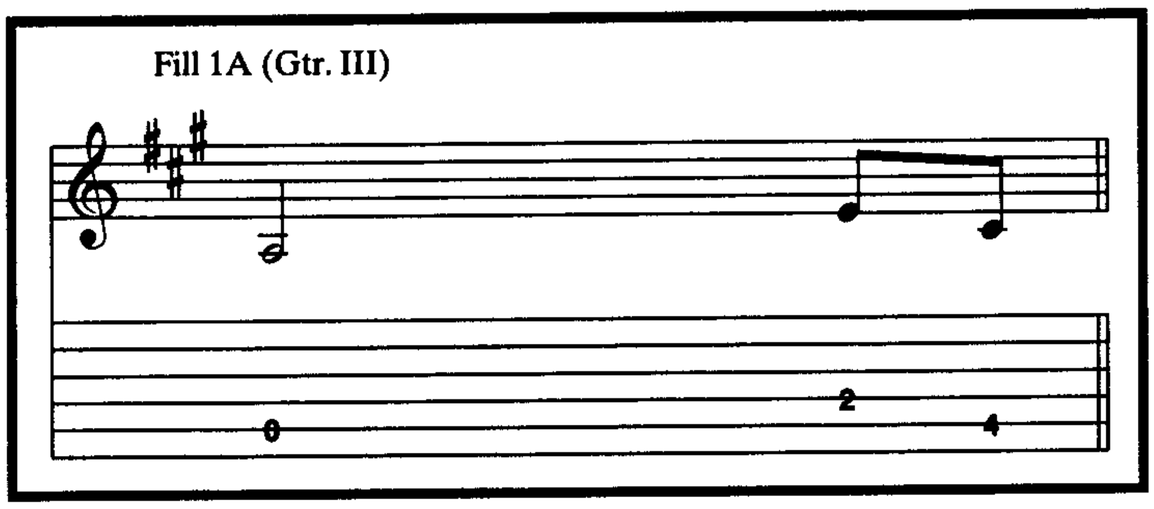
2 4 (4) 2 4 2 4 4 4 (4) 2


F♯5
D
Dsus4 D
Dsus2
sl.
H


A5
Full
E5
sl.


w/Rhy. Fills 1 & 1A
Dsus2
w/Fill 1A
Fill 1
H


1st Verse
w/Rhy. Fig. 1 (Gtrs. I & III)
A5
w/Rhy. Fig. 1A
E5
1. Train roll on,
Rhy. Fill 2
(end Rhy. Fill 2)


Fill 1A (Gtr. III)

F♯5 D Dsus2 D Dsus2

on down the line. Won't you

A5 E5

please take me far, far a - way?

w/Rhy. Fills 1 & 1A
Dsus2

w/Fills 1 & 1A

Yeah.

w/Rhy. Fig. 1 and Rhy. Fill 2
A5

w/Rhy. Fig. 1A
E5

Now I feel the wind blow

F♯5 D Dsus4 D Dsus2

out - side my door. Lord, I'm,

A5 E5

I'm leav - in' my won - an at

w/Rhy. Fills 1 (Gtr. I) & 1A
Dsus2

w/Fill 1A
w/Bkgd. voc. ad lib.

home. Oh, yeah.

(end Rhy. Fill 1B)

Rhy. Fill 1B (Gtr. IV)

let ring

Rhy. Fig. 2 (Gtrs. I & III)

Chorus
A5

G

Tues - day's gone with the

Rhy. Fig. 2A

D

Dsus4 D

wind. Yeah.

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

sl.

let ring

sl.

Rhy. Fig. 3

A5

E5

(end Rhy. Fig. 3)

My ba - by's gone, gone with the

Rhy. Fig. 3A

(end Rhy. Fig. 3A)

let ring

w/Rhy. Fills 1 (Gtr. I) & 1A
Dsus2

w/Fill 1A

wind.

Long gone.

1/2 1/2 1/2

let ring

1/2 1/2 1/2

Guitar solo II
w/Rhy. Fig. 1 (Gtrs. I & III)
A5

E5

Full 1/2

1/2

hold bend

P

Full 1/2

1/2

P

F♯5

D

Dsus4 D

Dsus2

3 3 3

3

sl. *sl.* *sl.*

H H H

H

1/5 4 5 4 5 4

sl. *sl.* *sl.*

H H

H H

A5

E5

Full Full

P

sl.

sl.

3

Full Full

P

sl.

sl.

w/Rhy. Figs. 1 & 1A
Dsus2

w/Fill 1A

H H

H H

2nd, 3rd Verses
w/Rhy. Fig. 1 (Gtrs. I & III)
w/Rhy. Fill 2
2nd time w/Bkgd. Voc. Fill 1
A5

w/Rhy. Fig. 1A
E5

F♯5

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

D

Dsus4 D

Dsus2

A5

where I'm go - in'.

I

E5

w/Rhy. Fills 1 & 1A
Dsus2

just want to be

left a - lone,

w/Fills 1 & 1A

w/Rhy. Fig. 1 and Rhy. Fill 2
A5

(Oh,

yeah.

yeah, yeah,

yeah, yeah.)

When

w/Rhy. Fig. 1A
E5

F♯5

this train ends,

well, I'll

D

Dsus4 D

Dsus2

A5

try a - gain,

oh no.

I'm

E5

leav - in' my

wom - an

at

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

w/Fill 1A

home.

(Oh,

My ba - by's
oh, yeah,

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

G

gone.
yeah.)

Tues - day's

gone

with the

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

D Dsus4 D

wind. Oh, yeah.

A5 G

Tues - day's gone with the
(Tues - day's gone, long gone.)

D Dsus4 D

wind. Yeah,

3rd time w/Rhy. Fig. 2A (1st 6 bars only)
A5 G

yeah. Tues - day's gone, gone with the
(Tues - day's gone with the

To Coda II

D Dsus4 D

wind.
wind.) Yeah.

w/Rhy. Figs. 3 & 3A
A5 E5

My ba - by's gone with the

w/Rhy. Fills 1 & 1A
Dsus2

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

blow Train roll
(Train roll

Harmonica solo
w/Rhy. Fig. 1 (Gtrs. I & III) and Rhy. Fill 2
A5
*Bkgd. Voc. Fill 1 ------┐

w/Rhy. Fig. 1A
E5

on. *(Spoken:) John Popper.*
on.)
(Sing 1st time only)
*Refers to cue note only.

F♯5 D Dsus4 D Dsus2

A5 E5

1.

Gtrs. I, III & IV

F♯m G III

2.

Gtrs. I, II & IV

F♯m G III

D.S. al Coda I

D.S.S. al Coda II

Coda I

w/Fill 1A
(w/last bar of Rhy. Fill 1)

Train roll

Full Full

Full Full

Coda II

(w/last 2 bars of Rhy. Fig. 2)

Dsus4 D

Gtr. IV

sl.

sl.

w/Rhy. Fig. 3

A5 E5

My ba - by's gone

sl. *sl.* *sl.*

3 3 3

let ring

w/Rhy. Fill 1 & 1A

Dsus2

with the wind. Train

let ring

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 on.
(Train roll on.)

H P H P

let ring

*Play w/variations ad lib on repeats.

Fill 2 (Gtr. IV)

2nd time Gtr. III substitute Fill 3

3rd time Gtr. IV substitute Fill 4

1.

D

Train roll on.

let ring

sl.

(end Rhy. Fig. 4)

2.

3.

Right on...

Train roll on...

Full

hold bend

P

sl.

Fill 3 (Gtr. III)

H

Fill 4 (Gtr. III)

Full

4.

Dsus4 D Dsus2 Dsus4 D

(Train roll

Full

sl. sl. *

hold bend

Full

sl. sl.

*Gtr. IV plays w/triplet feel (♫=♩³♪) till otherwise indicated.

Guitar solo III
w/Rhy. Fig. 4 (6 times)

w/voc. ad lib (next 41 bars)

A5 E5

on.)

Full Full

Full Full

D

1/2 P 1/2 P Full 1½

1/2 P 1/2 P Full 1½

A5

E5

D

*Bend both stgs. w/ring finger.

Full
A5
sl. sl.
Full
sl. sl.
E5
Full
Full
1/2
1/2
let ring
hold bend
Full
Full
1/2
1/2
Full
D
1/2
P
sl.
Full
sl.
1/2
P
sl.
Full
A5
sl.
P
Full
Full
sl.
P
Full
Full
E5
D
Full
Full
1/4
P
Full
Full
1/4
P

A5

E5

D

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

(Gtr. I out) A5

w/Rhy. Fill 1 (1st bar only) (4 times)
(Gtrs. II & IV)

Esus4 E D

Ride on, train.

Gtr. III

mp

Lord, I can't

H P H P *sl.* *sl.*

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

A5 E5

change, no.

Gtr. III (Gtr. III out) Gtr. IV Full (Gtr. IV out)

Gtr. IV *mp* *sl.* *grad. bend* Full

sl.

Dsus2 Dsus4 D Dsus2

I can't change.

Gtr. II

let ring
grad. rit.

Freely

Dsus4 D A

Ride on, train.

Gtr. IV

Gtr. II

rit.

(Gtr. IV out) Gtr. I

trem. pick

Gtr. III

rit.

*Straight eighths feel

** Gtr. II to right of slashes in TAB.

(Gtr. I out) Gtr. II

w/voices

let ring

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)*

The More I See

Words and Music by
Kelvin Morris, Roy Wainwright,
Garry Moloney and Peter Purtill

E5 B♭5 6fr. E5VII 7fr.

Tune down 1½ steps:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯

Fast Rock ♩ = 192

1.2.3.

Intro (Drums) *N.C.(B♭5) (Bass & Drums) (A5) (G5) (E5) (B♭5)

*Chords implied by bass (next 23 bars only).

4. (E5) (B♭5) (A5) (G5) (E5) (B♭5)

**Gtr. I

f P.M. *dist. tone w/delay*

Harm.

P.M.

Harm.

**Two gtrs. arr. for one (next 13 bars only).

(A5) (G5) (E5) (B♭5)

Full (A5) (G5)

Fdbk. *(8va)*

grad. bend

Full

Fdbk.

Fdbk. pitches: C♯

*Don't pick. With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated.

(E5) (B♭5) (A5) (G5) (E5) (B♭5)

grad. release

let ring

E

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(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) (B♭5)

Full Fdbk. (8va) Harm. (8va)

grad. bend *

Full Fdbk. Harm.

15 (15) (15) (15) (15) (15) (15) 4 3 4 2.3 2.6 3

Fdbk. pitch: A *Flick toggle switch as before.

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) (B♭5)

Harm. (8va)

P.M. P.M. Harm.

0 0 0 0 0 0 0 4 4 5

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) B♭5

Harm. sl.

(delay off)

P.M. Harm.

0 0 0 0 0 2.6 2.6 3 4 sl.

1.2.3. 4.

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 N.C. B♭5

1. From

Rhy. Fig. 1 (end Rhy. Fig. 1) *

P.M. P.M.

7 8 7 8 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*2nd time, Gtr. II begins doubling Gtr. I at beat 4½.

1st, 2nd Verses
w/Rhy. Fig. 1 (4 times) (Gtrs. I & 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
where I stand I see

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

pain, suf - fer - ing and mis - er - y. Hey, ah.
hate, vio - lence and war. oh.

Chorus

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

N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

The more I see

(The more I see.)

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

P.M. P.M.

1.

Gtr. I substitute Rhy. Fill 1

N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

the less, the less I be - lieve. Yeah.

w/Rhy. Fig. 1 (4 times)

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

N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

2.

N.C. A5

2. From less, the less I be - lieve.

Rhy. Fill 1 (Gtr. I)

Harm. (8va) Harm. (8va)

P.M. Harm. P.M. Harm.

Interlude

N.C.

B♭5

Yeah,

ah.

Gtr. II

P.M.

sl.

P.M.

sl.

Gtr. I

Rhy. Fig. 3

P.M.

P.M.

E5

Full Full Full Full Full

w/Rhy. Fig. 3 (2½ times)

B♭5

hold bends

Full Full Full Full Full

P.M.

(end Rhy. Fig. 3)

P.M.

E5
8va
Full
sl.
sl.
grad. bend
Full
sl.
sl.
B♭5
loco
P.M.
E5
grad. bend
sl.
Full
Full
sl.
B♭5
Full
Full
sl.
P.M.
sl.
(cont. in notation)
B♭5
E5
Gtr. I
sl.
sl.
sl.
trem. pick
sl.
sl.
Play 4 times
A5
B♭5
A5
B♭5
A5
G5
N.C.
B♭5
Gtrs. I & II
P.M.

Chorus
w/Rhy. Fig. 2 (3½ times)

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

ah, the less, the less I be - lieve,

N.C. *(B♭5) (A5) (G5) (E5) (B♭5)

Gtr. II (Gtr. II out)

P.M.

sl.
steady gliss.

0 0 0 0 0 24 (17) 4 12

sl.

Gtr. I

Harm. (8va)

Harm. (8va)

(Gtr. I out)

sl.
steady gliss.

Harm. Harm.

0 6 5 4 3 2.6

sl.

*Chords implied by bass (next 19 bars only).

(A5) (G5) (E5) (B♭5) (A5) (G5)

I be - lieve.

(E5) (B♭5) (A5) (G5) (E5) (B♭5)

(Spoken:) *From*

Interlude

(A5) (G5) (E5) (B♭5) (A5) (G5)

where *I* *stand* *I* *see*

(E5) (B♭5) (A5) (G5) (E5) (B♭5)

pain, suffering and misery.

(A5) (G5) (E5) (B♭5) (E5) (A5)

Gtrs. I & II

B♭5

(E5) (B♭5) (E5) (A5)

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 be - lieve.

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.

7 7 5 2.3 3

w/Rhy. Fig. 1 (5 times)

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

Ah. The more I see,——

*Sing w/slight variations ad lib on repeats.

1.- 4. N.C. B♭5 5. N.C. B♭5

the the

Freely

A5 B♭5 A5 B♭5 A5 G5

less, the less I be - lieve.——

Gtrs. I & II

*

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

*Vib. refers to Gtr. I only.

(Drum fill) E5 Gtr. I (Gtr. I out) (Gtr. II out) (Band tacet)

(Gtr. I cont in slashes) Gtr. II

sl. sl.

(approx. 19 sec.)

4 2 2 0

sl. sl.

Moderately slow ♩ = 108
Half time feel

N.C.

8va

*Gtr. III

Full Full Full Full Full Full Full

f *fade in*
dist. tone w/delay

Full Full Full Full Full Full Full

*Gtr. IV

Full

f
fade in
dist. tone

Full

*Tune down 1/2 step (low to high:) E♭ A♭ D♭ G♭ B♭ E♭.

8va

Full Full Full

loco

Full Full Full Full Full

Full Full

Full

Full

Full

Full

Full

Full

P

P

Full P sl. H

Full P 15 14 14 14 (14) 12 14 11\12 10 12 sl. 10 12 12 10 12 H 12

Full 12 10 12 10 12 0 9 11 7 9

(Gtr. III out) 3 sl.

pick scrape

(12) (12) sl.

sl. Full Full 11\12 9\10 10 12 12 10 12 0 15

Full Full 15 (15) P 15 12 Full P H P 14 12 14 12 14 14 14 14 Full P H P (14) 12 14 12 14 12 14 14 (14) 12

Full Full P Full P H P 6 Full P

Full P P P H sl. sl. sl.

6

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

P H sl. sl.

Full 1½ Full 1½

15 12 15 12 15 (14) 12 15

Begin fade H P Full H P Full P sl.

3 3 6

H P Full H P Full P sl.

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

E5VII

Gtr. III (Gtr. III out)

8va Full Full Full Full Full

rake rake

17 17 17 15 17 17 15 17

N.C.

8va Full H sl. Fade out

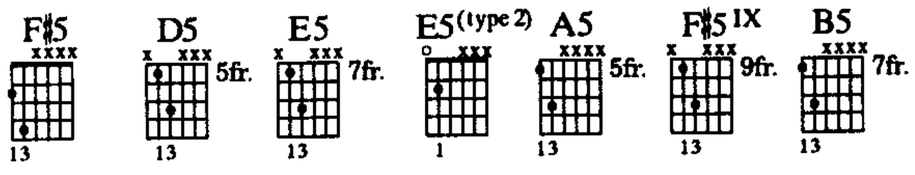
3

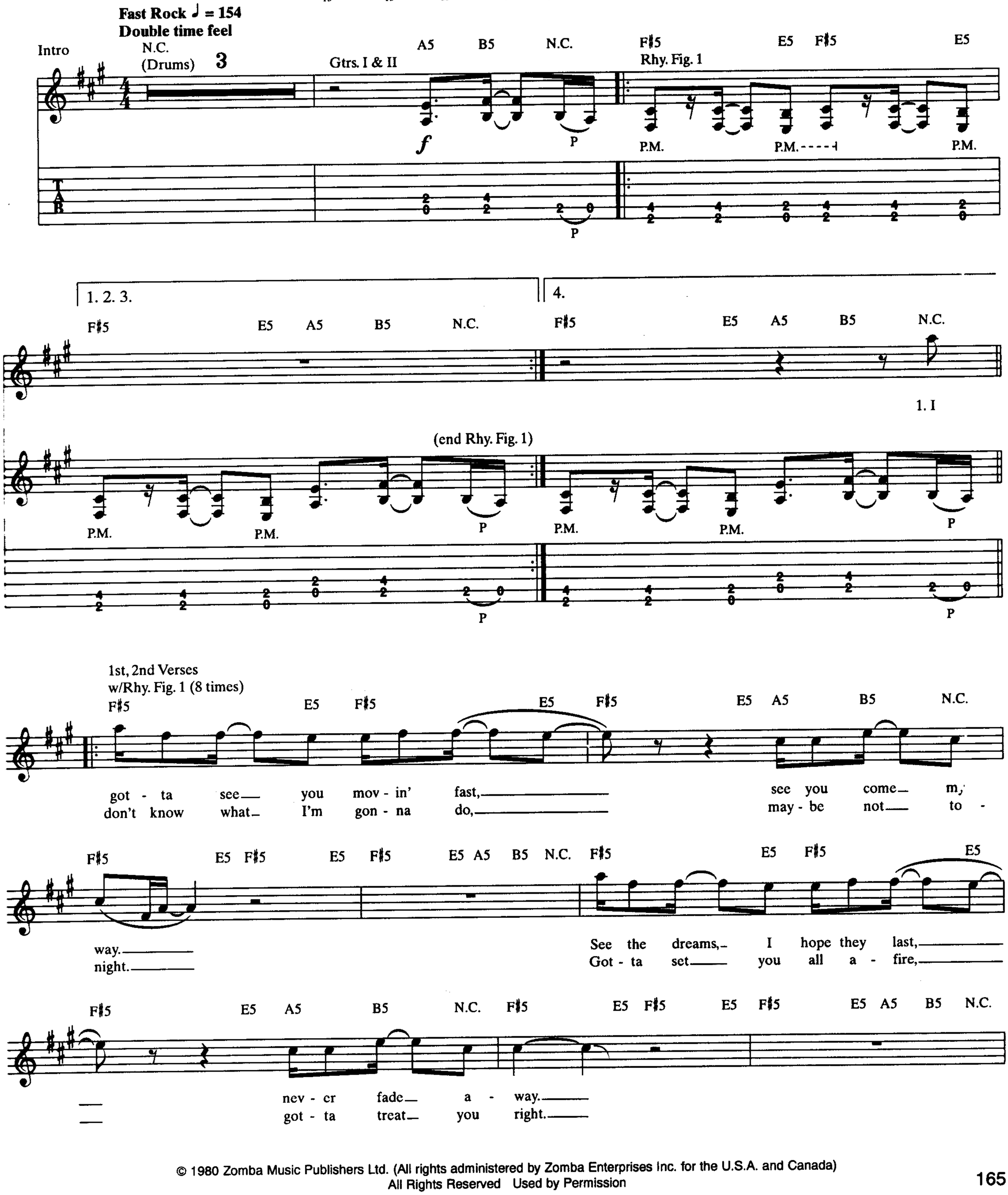
Full H sl.

15 12 15 15 17 15 17 15 16 15 14

Helpless

Words and Music by
Sean Harris and Brian Tatler





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F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

Got - ta see the lights a - bove, make it loud to -
I can see the flash - ing lights, lit be - fore your

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

night.
love.

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

Got - ta set it all a - fire, set it all a -
Got - ta hear the thun - der roar, com - ing from a -

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

light.
bove.

Pre-chorus

Gtrs. I & II

F♯5 D5

See the flash - ing lights, hear the thun - der roar.

E5 F♯5

I am gon - na set you all a - light.

D5

Got - ta make it, man, I ain't got a choice.

E5(type 2) F♯5 ④ 4fr. F♯

Got - ta fill this hall to - night.

Chorus
N.C.(Am)

Help - less.

Rhy. Fig. 2 (Gtrs. I & II)

P

P

P

P

Help - less.

G5 A5

(end Rhy. Fig. 2)

P.M.

P

w/Rhy. Fig. 2
N.C.(Am)

Help - less.

G5 A5

Help - less.

w/Rhy. Fig. 1 (2 times)
F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C. F♯5 E5 F♯5 E5

1.
F♯5 E5 A5 B5 N.C.

2. I

2.
F♯5 E5 A5 B5 N.C.

w/Rhy. Fig. 1 (2 times)
F♯5 E5 F♯5 E5

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

F♯5 N.C. (Bass) 3 N.C.(F♯m) *Play 4 times*

N.C.(G♯m) *Play 4 times* N.C.(Am) *Play 4 times* N.C.(Bm) *Play 4 times*

N.C.(Am) Gtr. II (Bm)

Gtr. I

(Am) (Bm) (F♯m) (Em)

P P.M.

(Dm) C5 G5 A5 B5 G5 A5 B5 (cont. in slashes)

F♯5 D5 A5 E5

Gtr. II

Gtr. I

Play 3 times

F♯5IX D5 A5 E5

sl.

N.C.(F♯5)

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

D5 A5 E5

(end Rhy. Fig. 3)

Play 4 times

Rhy. Fig. 4 (Gtrs. I & II)

Bridge

F♯5 A5 B5 D5 E5 D5

I can see the stars, but I can't see what's go - ing on.

F♯5 A5 B5 E5 (type2)

P.M.

But ev - 'ry night a - lone I sing my song just for fun.

F♯5 A5 B5 D5 E5 D5

On - ly time will tell if I'll make it my - self some day.

(end Rhy. Fig. 4)

F♯5 A5 B5 D5 E5 D5

This stage is mine, mu - sic is my des - ti - ny.

C♯5 D5 E5 D5 C♯5 D5 E5 D5 C♯5 D5

Rhy. Fig. 5 (Gtrs I & II)

P.M. P.M.

sl. sl.

E5 F5 N.C.

Can - not squeeze the life from

poco rit.

(end Rhy. Fig. 5)

P.M.

sl. sl. sl. sl.

w/Rhy. Fig. 3 (4 times)

N.C.(F♯5) D5 A5 E5 N.C.(F♯5) D5 A5 E5 N.C.(F♯5)

me!

a tempo

1. 2.

D5 A5 E5 N.C.(F♯5) D5 A5 E5 D5 A5 E5

Gtr. II substitute Fill 1 Gtr. II substitute Fill 2

1.2.3. 4.

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

Gtrs. I & II Gtr. II Gtrs. I & II

P.M. P.M. P.M. P.M. P.M. P Gtr. I P.M.

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

P

Guitar solo

w/Rhy. Fig. 1 (8 times)

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

8va

Gtr. III

Full Full Full Full Full Full Full Full Full Full Full Full

17 17 17 17 14 17 14 17 14 17 (17) 17 14

3

Fill 1 (Gtr. II)

P *sl.* *sl.*

9 7 9 7 7 9 7 5 9 (9)

P *sl.* *sl.*

Fill 2 (Gtr. II)

P *pick sl.* *steady gliss.*

9 7 9 7 7 9

P

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

8va

Full Full Full

Full Full Full

17 17 17 14 17 14

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

8va

P Full Full Full Full P Full Full Full Full

P Full Full Full Full P Full Full Full Full

17 14 17 14 17 17 14 17 14 17 14 17 17 14 17 14 17 14 17 17 14 17 14 17 14 17 17 14

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

8va

P P P P P P P P Full Full Full Full Full

3 3 3 3

P P P P P P P P Full Full Full Full Full

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

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

8va

P P Full 3 loco

H P sl.

P P Full H P

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

sl.

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

1/2 1/2 1/2 sl.

1/2 1/2 1/2

14 12 14 16 14 16 16 16 16 16 16 14 16 16 16

sl. sl.

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

Full

3 3 3 6 grad. release 3

P

Full

P

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.

sl. sl. H

trem. bar.

* sl. sl. H

12 12 12 12 14 0

*Vib. w/trem. bar while gradually sliding up neck.

w/Rhy. Fig. 4

F♯5 A5 B5 D5 E5 D5

8va

P P P P P P P P P

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

F♯5 A5 B5 E5 F♯5 A5 B5 D5 E5 D5

8va

P P P P P P P P P 2

19 14 17 19 14 17 19 14 17 14 15 17 14 15 17 14 17 12 15 17 12 15 17 12 15 14 12 15 14 12 14 12 2

F♯5 A5 B5 D5 E5 D5

8va

P P P P P P P P P Full

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

w/Rhy. Fig. 5

C♯5 D5 E5 D5 C♯5 D5 E5 D5

8va

Full Full Full P P Full

Full Full Full P P Full

C♯5 D5 E5 F5

8va

Full Full Full Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full Full Full Full

w/Rhy. Fig. 1

N.C. F♯5 E5 F♯5 E5

Play 1st time only

8va

Full

(Gtr. III out)

poco rit. *a tempo*

Full

22 (22) (22)

(end double time feel)

Play 4 times

F♯5 E5 A5 B5 N.C. F♯5

Gtr. I P.M. P.M.

Gtr. II P.M. P.M.

E5 (type2) **Play 4 times* F♯5 *Repeat and fade*

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

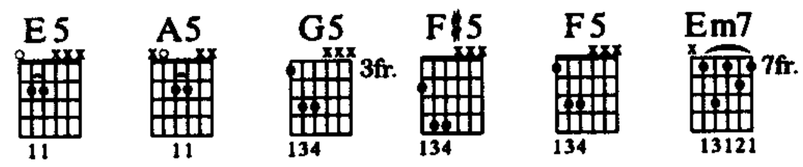
P.M. P.M. P P.M. P.M.

P P

**Begin fade 2nd time*

The Small Hours

Words and Music by
John Mortimer



Tune down one whole step:
⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderately slow ♩ = 90

(Drums)

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

mp
let ring

*clean tone

(end Riff A)

•Gtrs. II & III
E5

(Gtrs. II & III out)

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

N.C.

Fill 1

(end Fill 1)

6

•Dist. tone

Gtr. II

Fdbk.

1/2

mf

sl.

Fdbk.

Fdbk. pitch: B

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

E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

P.M. ----- sl. sl. P.M. ----- P.M. ----- sl. sl. P.M. -----

(Gtr. I out) Gtrs. II & III

E5 F♯5 G5 F♯5 G5 E5 G5 F♯5 F5

P.M. ------- sl. sl. P.M. ------- *f*

Rhy. Fig. 1 (end Rhy. Fig. 1)

E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

P.M. ----- sl. sl. P.M. ----- P.M. ----- sl. sl. P.M. -----

Rhy. Fill 1 (end Rhy. Fill 1)

E5 F♯5 G5 F♯5 G5 E5 G5 F♯5 F5

P.M. ------- sl. sl. P.M. -------

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

𝄋 E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

1. Look out at the dark - ness

2.3. *See additional lyrics*

E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

and you will see.

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

A5 G5 F♯5 (end Rhy. Fig. 2)

Just call my name and I'll be

w/Rhy. Fig. 1 (3 times)

E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

there.

E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

You can - not touch me,

E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

you would not dare.

w/Rhy. Fig. 2

A5 G5 F♯5

I am the chill that's in the air.

w/Rhy. Fig. 1

E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

Play 1st time only

N.C. E5 N.C.

Rhy. Fig. 3 (Gtrs. II & III)

(end Rhy. Fig. 3)

E5 N.C.

sl. sl. sl. sl. sl.

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 spe - cial way, as the bar -

w/Rhy. Fill 2

To Coda 1.

E5 N.C.

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

w/Rhy. Fig. 1

E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5

Ah ha.

2.

w/Rhy. Fill 1

E5 F♯5 G5 F♯5 G5 E5 G5 F♯5 F5

of the day.

Rhy. Fill 2 (Gtrs. II & III)

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

Play 4 times

E5 F5 G5 F5 E5

Gtrs. II & III

(Sing 1st time only)

Gtr. I

mf

let ring

*Gtrs. I & III sustain for two additional bars.

Fast ♩ = 184

N.C. B♭5 N.C. C5

*Rhy. Fig. 4 (Gtr. II)

P.M. P.M.

*3rd & 4th times: Gtrs. II & III

Play 4 times

N.C. B♭5 N.C.

(end Rhy. Fig. 4)

P.M. P.M.

Guitar solo
w/Rhy. Fig. 4 (Gtrs. II & III) (6 times)

N.C. B♭5 N.C. C5

Gtr. IV

N.C.
A.H.
(8va)

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

A.H. pitches: G♯ E B E

B♭5 N.C. C5

loco

G♯ E

N.C. B♭5 N.C.

Full Full

8va

sl.

P H P

Full Full sl.

P H P

B♭5 N.C. C5 N.C. B♭5 N.C.

8va

P P P loco

P.M.

B♭5 N.C. C5 N.C.

P P P P P P

B♭5 N.C. B♭5 N.C. C5

Full Full

N.C. B♭5 N.C. N.C.

P P sl.

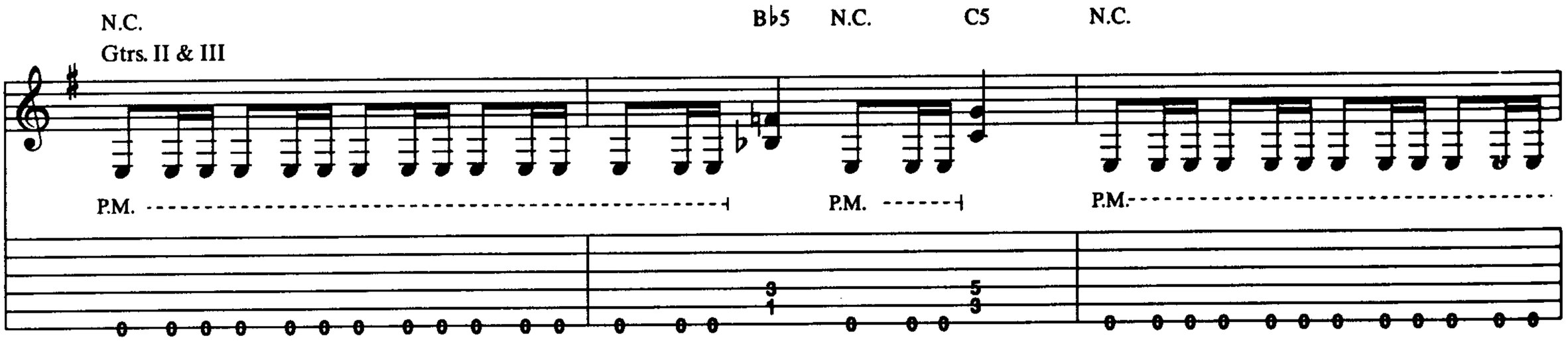
P.M.

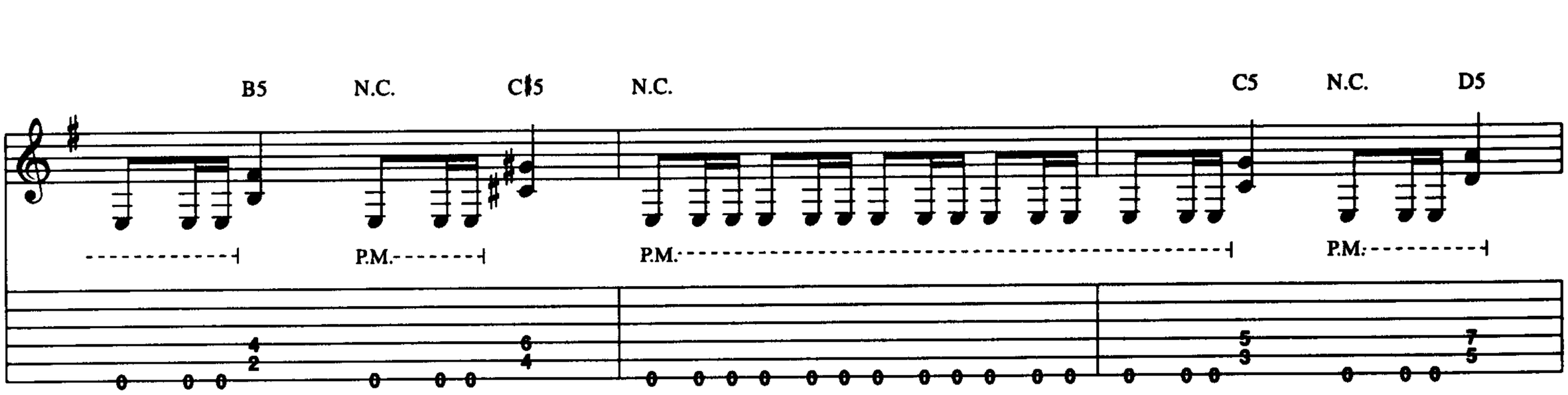
B♭5 N.C. C5 N.C. B♭5 N.C.

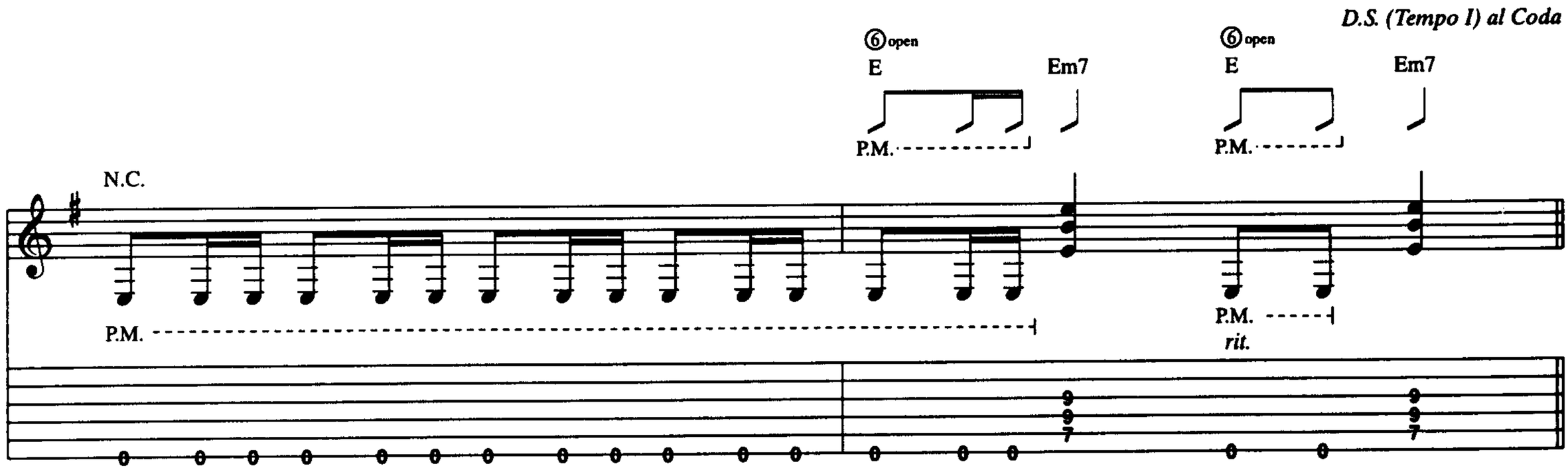
8va

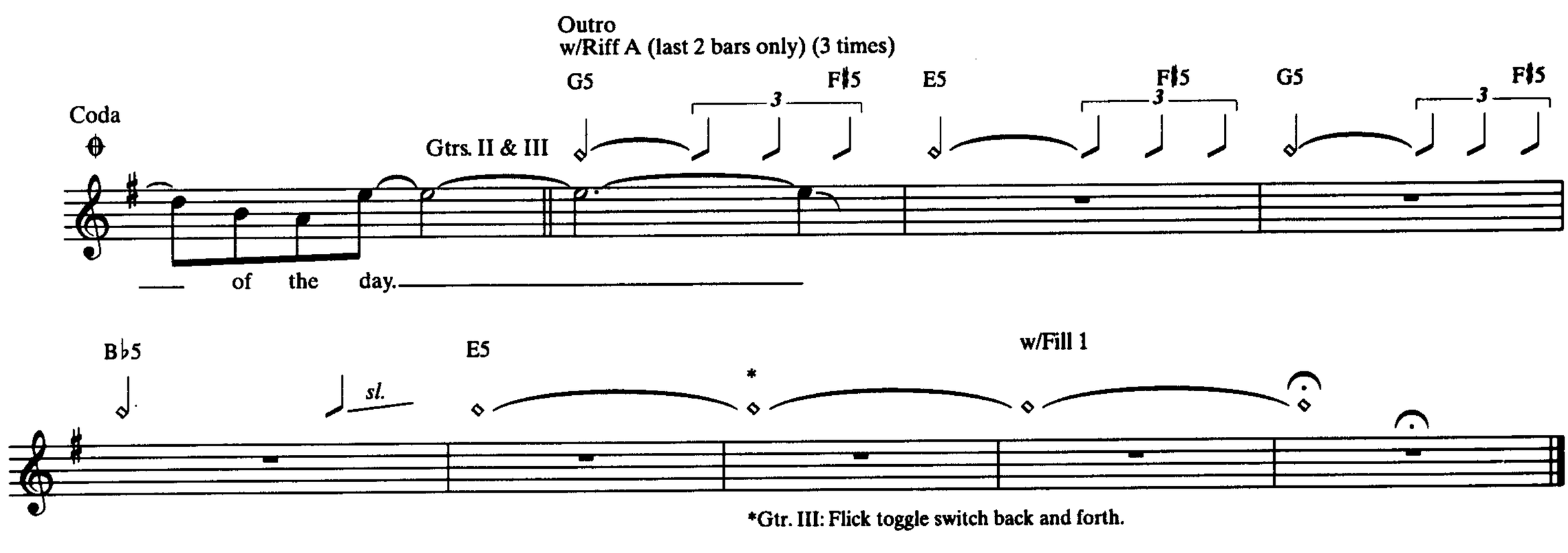
P P sl. sl. 2 *

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









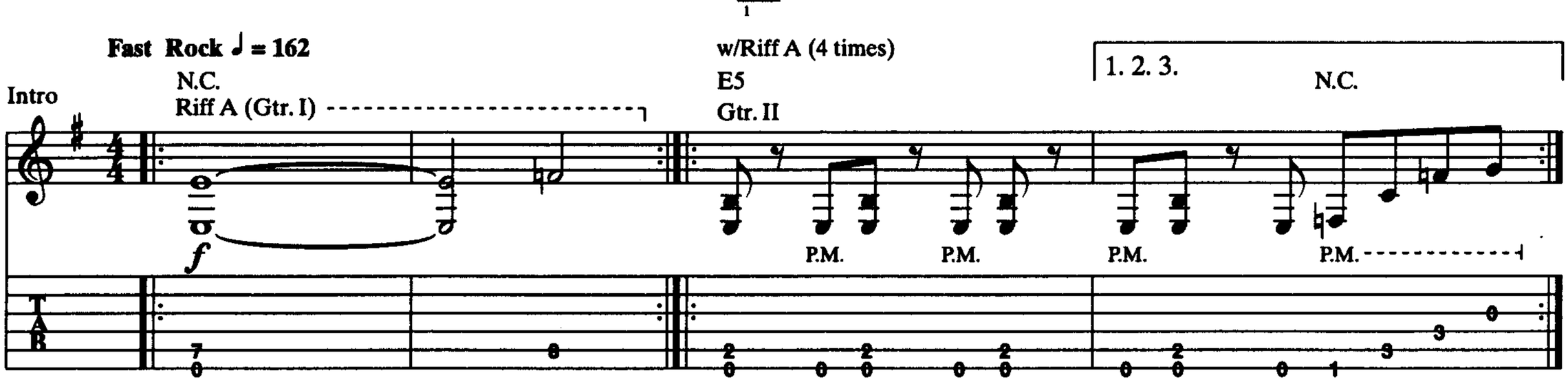
Additional Lyrics

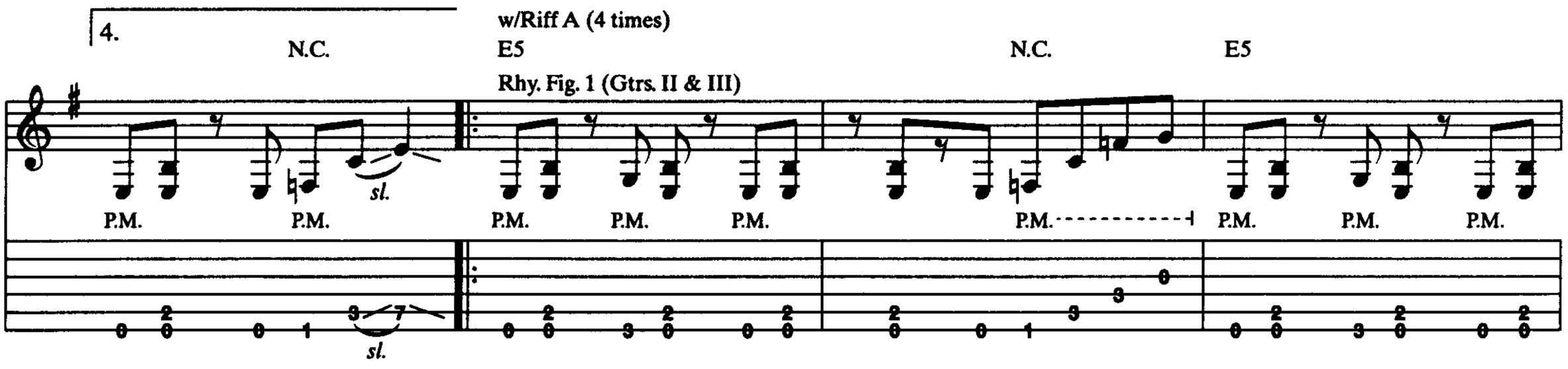
2. Dark rivers are flowing,
Back into the past.
You are the fish for which I cast.
And what of the future,
What is to be,
As the rivers flow into the sea? *(To Chorus)*

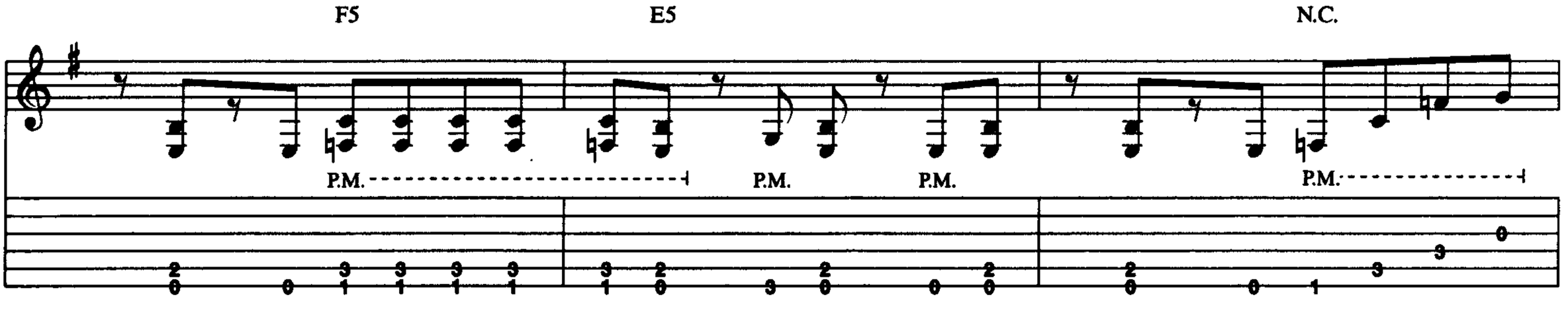
3. Do not take for granted,
Powers out there.
Don't step into the demon's lair.
Time is an illusion,
Rising from time.
Steep is the mountain which we climb. *(To Chorus)*

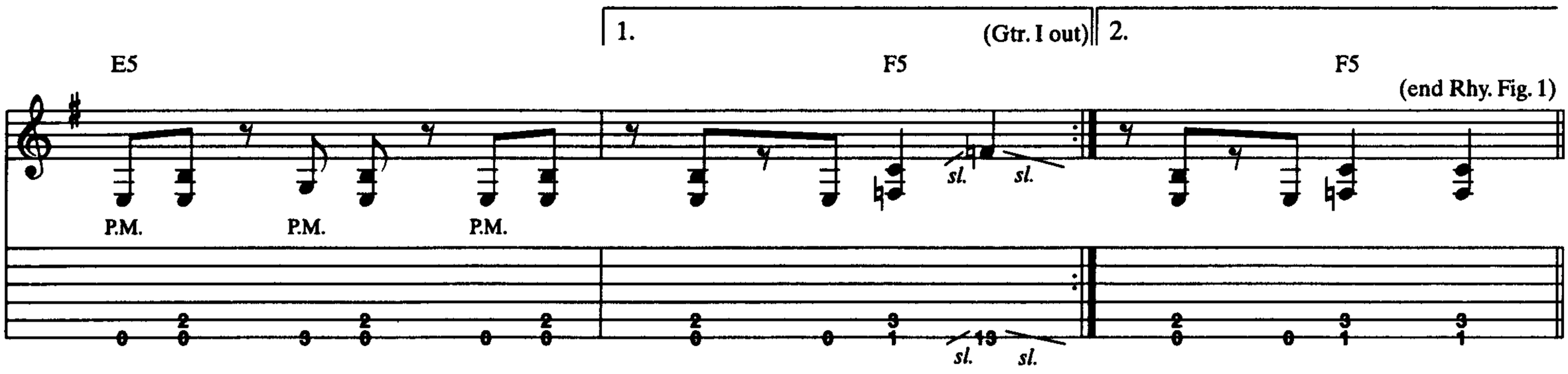
The Wait

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









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International Copyright Secured All Rights Reserved

1st, 2nd Verses
w/Rhy. Fig. 1

E5 N.C. E5 F5

1. Mo - tives chang - ing, day to day. The
2. Af - ter a - wak - en - ing, the si - lence grows. The

E5 N.C. E5 F5

fi - re in - creas - es, masks de - cay. I
screams sub - side, dis - tor - tion shows.

E5 N.C. E5 F5

look at the riv - er, white foam floats down. The
Mu - tant thoughts of bad-mouthed news. It's just an -

E5 N.C. E5 F5

bod - y's poi - soned. Got to sit tight.
oth - er birth of dis - tort - ed views.

Chorus

A5 B5 C5 F5

The wait.

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

sl.

sl.

A5 N.C. B5 N.C. C5 N.C. F5 N.C.

The wait.

(end Rhy. Fig. 2)

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

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

E5 N.C. E5 F5

2.

w/Rhy. Fig. 1 (Gtr. II) (1st 8 bars only)

E5 N.C. E5 F5

Gtr. III

P.M.

E5 N.C. E5 F5

P.M. P.M. sl. H

Rhy. Fill 1 (Gtrs. II & III)

sl. sl. sl. sl.

E5
Gtr. III

N.C.

E5

N.C.

P.M.

P.M.

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (Gtr. II)

P.M.

P.M.

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (Gtr. II)
E5
Gtr. III

N.C.

E5

N.C.

P.M.

P.M.

Half time feel
E5
Gtr. I

sl.

sl.

sl.

sl.

N.C.

sl.

sl.

sl.

sl.

sl.

Rhy. Fig. 4 (Gtrs. II & III)

P.M.

E5 F5 E5

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

10 9 14 13 17 16 10 9 10 9 10 9
8 7 12 11 15 14 8 7 8 7 8 7

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

P.M.

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

N.C. G5 F5

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

14 13 10 9 14 13 17 16 18 17 17
12 11 8 7 12 11 15 14 15 14 14

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

(end Rhy. Fig. 4)

P.M. P.M.

0 3 3 1 5 3 3 3 3 3
1 1 1 1

w/Rhy. Fig. 4
E5 N.C. E5 F5

Full Full

Gtr. I

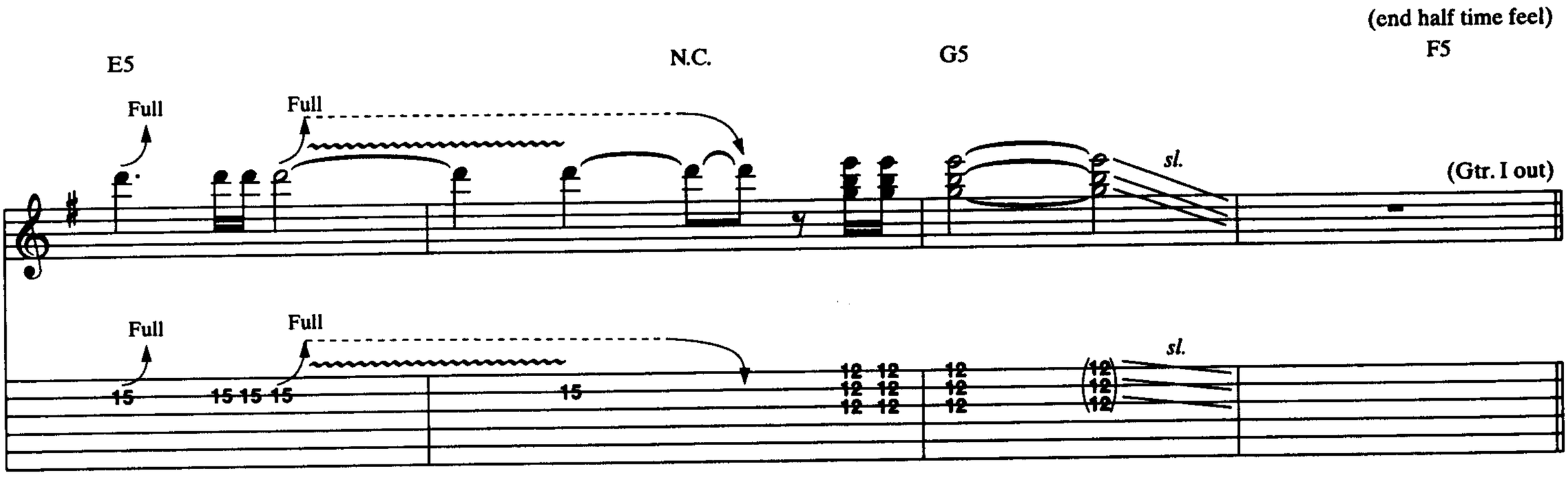
sl.

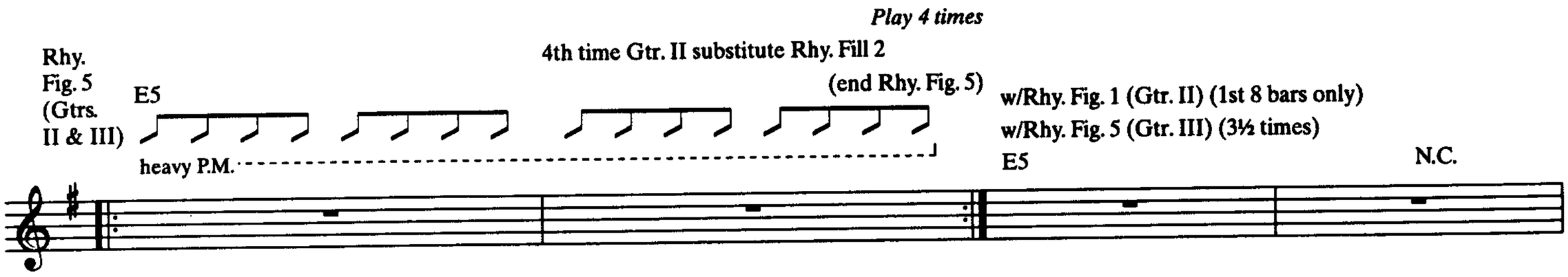
w/wah

Full Full

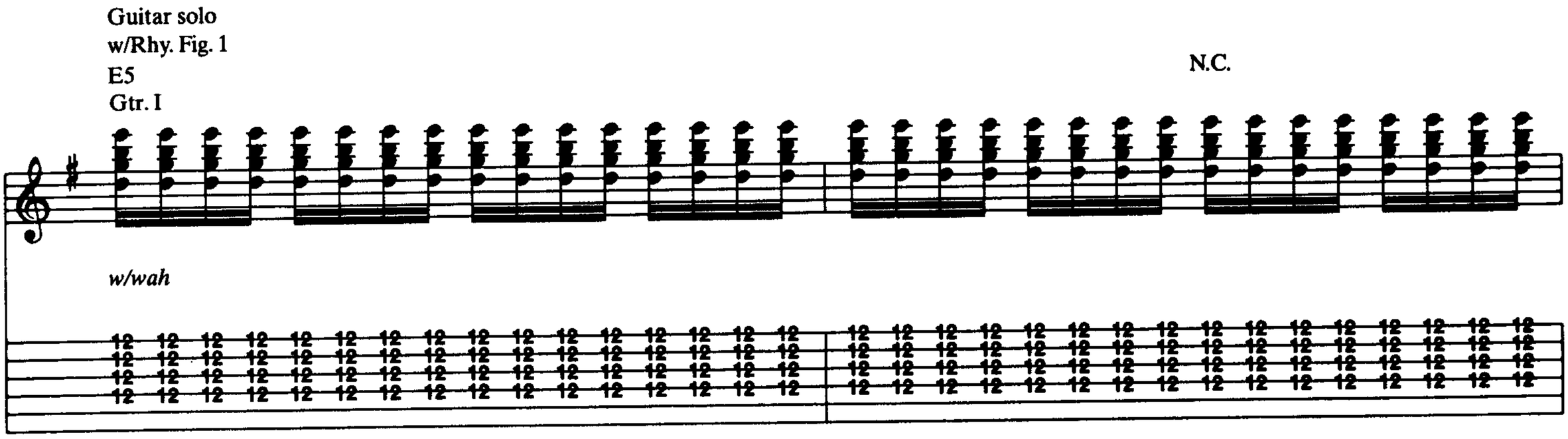
15 15 12 12 12 12 12 12 12 12 12 12

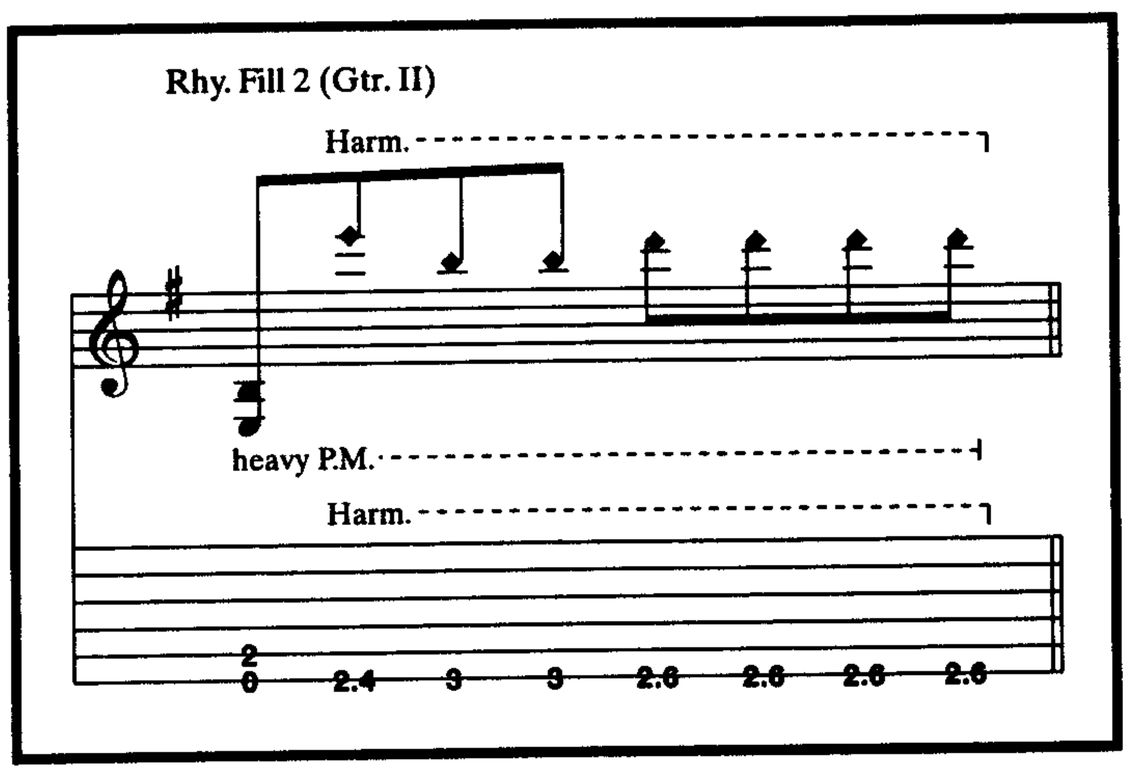
sl.

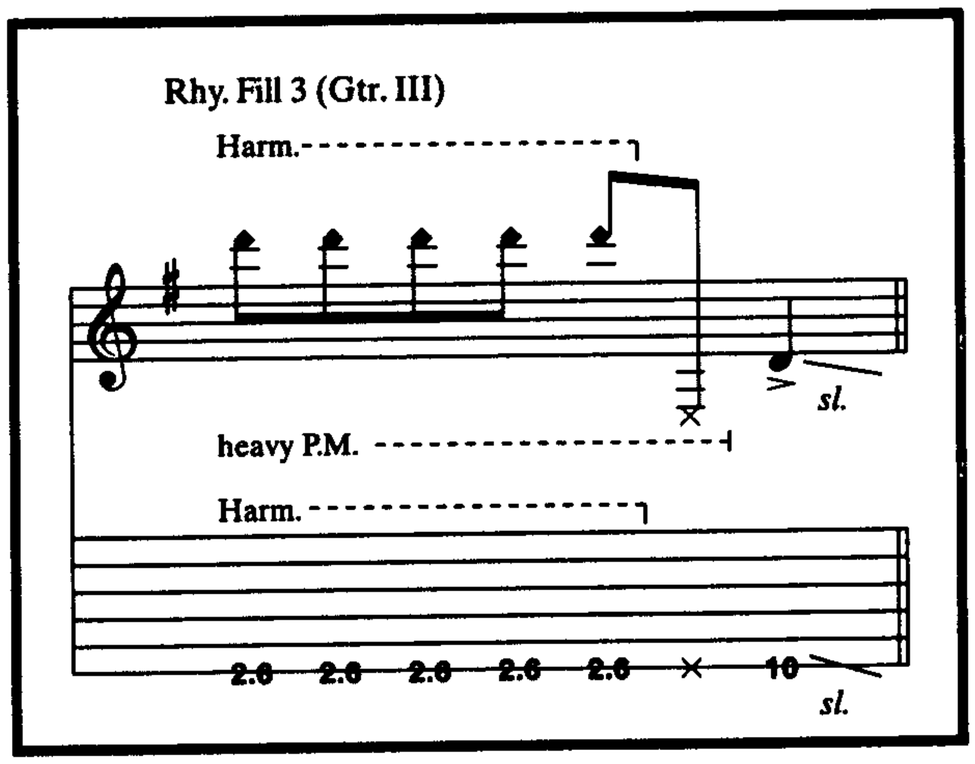

(end half time feel)
E5
N.C.
G5
F5
Full
Full
sl.
(Gtr. I out)
Full
Full
15
15 15 15
15
12 12
12 12
12 12
12
12
12
12
12
12
sl.


Play 4 times
Rhy.
Fig. 5
(Gtrs.
II & III)
4th time Gtr. II substitute Rhy. Fill 2
(end Rhy. Fig. 5)
E5
heavy P.M.
w/Rhy. Fig. 1 (Gtr. II) (1st 8 bars only)
w/Rhy. Fig. 5 (Gtr. III) (3½ times)
E5
N.C.

E5
F5
E5
N.C.
E5
w/Rhy. Fill 3 (Gtr. III)
F5


Guitar solo
w/Rhy. Fig. 1
E5
Gtr. I
N.C.
w/wah
w/wah


Rhy. Fill 2 (Gtr. II)
Harm.
heavy P.M.
Harm.
2
0
2.4
3
3
2.6
2.6
2.6
2.6


Rhy. Fill 3 (Gtr. III)
Harm.
sl.
heavy P.M.
Harm.
2.6
2.6
2.6
2.6
2.6
10
sl.

E5 F5

Full Full Full Full Full Full sl.

Full Full Full 12 12 12 Full Full Full sl.

15 15 15 15 15 15 15

E5 N.C.

8va

12 12 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 15 12

E5 F5

8va

Full Full P sl.

Full Full P sl.

17 17 17 17 (17) 12 0 0 0

E5 N.C.

8va

6 6 6 6 6

H P

19 0 0 17 0 0 15 0 0 14 0 0 17 0 0 16 0 0 14 0 0 12 0 0 15 0 0 14 0 0 12 0 0 10 0 0 12 0 0 0 0 H P 7 8 7

E5 F5

8va

H sl. sl. sl. sl.

trem. pick

H sl. sl. sl. sl.

12 0 0 0 0 0 7 8 8 19 19 19 19

E5 N.C.

Full

loco *8va* *sl.*

P

Full P

2 (2) 0 2 2 (2) 19 19 20 20 19

sl.

E5 F5 (Gtr. I out)

8va

Full Full Full Full

sl.

Full Full Full Full

22 22 22 22 19 20 19 20

sl.

w/Rhy. Fig. 5 (Gtr. II) (1½ times)
w/Rhy. Fig. 5 (Gtr. III) (4 times)

E5 3 w/Rhy. Fill 4 (Gtr. II)

w/Rhy. Fig. 1 (Gtr. II) (last 8 bars only)

N.C. E5 F5

w/Rhy. Fig. 1 (Gtr. III) (last 4 bars only)

E5 N.C. E5 F5

Chorus
w/Rhy. Fig. 2

A5 B5 C5 F5

The wait.

Rhy. Fill 4 (Gtr. II)

Harm.

heavy P.M.

Harm.

2 2 2 2 2 2.6 2.6 2.6
0 0 0 0 0

A5 N.C. B5 N.C. C5 N.C. F5 N.C.

The wait.

A5 N.C. B5 N.C. C5 N.C. F5

The wait.

P.M. P.M. P.M. sl.

sl.

A5 N.C. B5 N.C. C5 N.C. F5

The wait.

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

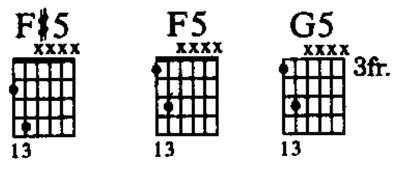
E5 N.C.

sl. sl. sl. sl.

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

Crash Course In Brain Surgery

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



Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Fast Rock ♩ = 180

Intro (Drums)

N.C. (Bass)

Gtrs. I & II

f

P.M.

F♯5

Rhy. Fig. 1

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

F♯5 (end Rhy. Fig. 1) Rhy. Fill 1

1. N.C.

F5 (end Rhy. Fill 1)

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2.

N.C. E5 F5 N.C.

sl. sl.

w/Rhy. Fig. 1
F♯5

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (3 times)
F♯5

4

1. Look in - side and you will see, the
2. Ra - ven black is on my track, he

words are cut - ting deep in - side my brain.
shows me how to neu - tral - ize the knife.

Thun - der burn - ing, quick - ly burn - ing. Knife of words is driv -
Show to me in sur - ger - y, the art of fight - ing words

ing me in - sane. In -
to con - quer life. Con - quer

A5

sane, yeah.
life, yeah.

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

sl. P.M. P.M. P.M. sl. P.M. P.M. P.M. sl. P.M. P.M. P.M.

G5 E5 N.C. w/Rhy. Fig. 1 F♯5

P.M. P.M. P.M. sl. sl.

w/Rhy. Fill 1 N.C. F5 w/Rhy. Fig. 1 F♯5

N.C. Rhy. Fill 2 E5 F5 (cont. in slashes) (end Rhy. Fill 2)

F♯5 F5 F♯5 G5 F♯5

Gtrs. I & II

F♯5 Guitar solo w/Rhy. Fig. 2 A5

Gtr. III 8va

sl. hand slide sl. sl. sl. sl.

8va

sl. sl. sl. sl. sl.

w/Rhy. Fill 3

C5

w/Rhy. Fig. 2

A5

8va

sl.

3

19 19 20 20 22 22 (22) 17 17

17 17 17 17

20 19 17 17 22 19 17 17 20 19 17 17 22 19 17 17

8va

20 19 17 17 22 19 17 17 20 19 17 17 22 19 17 17

22 19 17 17 22 19 17 17 20 19 17 17 20 19 17 17

N.C.

G♯5

8va

Gtr. III

Full Full Full Full

1/2 Full 1½ 2

loco

sl.

17 17 17 18

20 20 20 21

Full Full Full Full

1/2 Full 1½ 2

pick slide

19 (19) (19) (19) 19

12 12

sl.

Gtrs. I & II

sl. P.M.

3 5 5 5 5 5 5 5

7 5 7 5

3 5 3 6 4

sl.

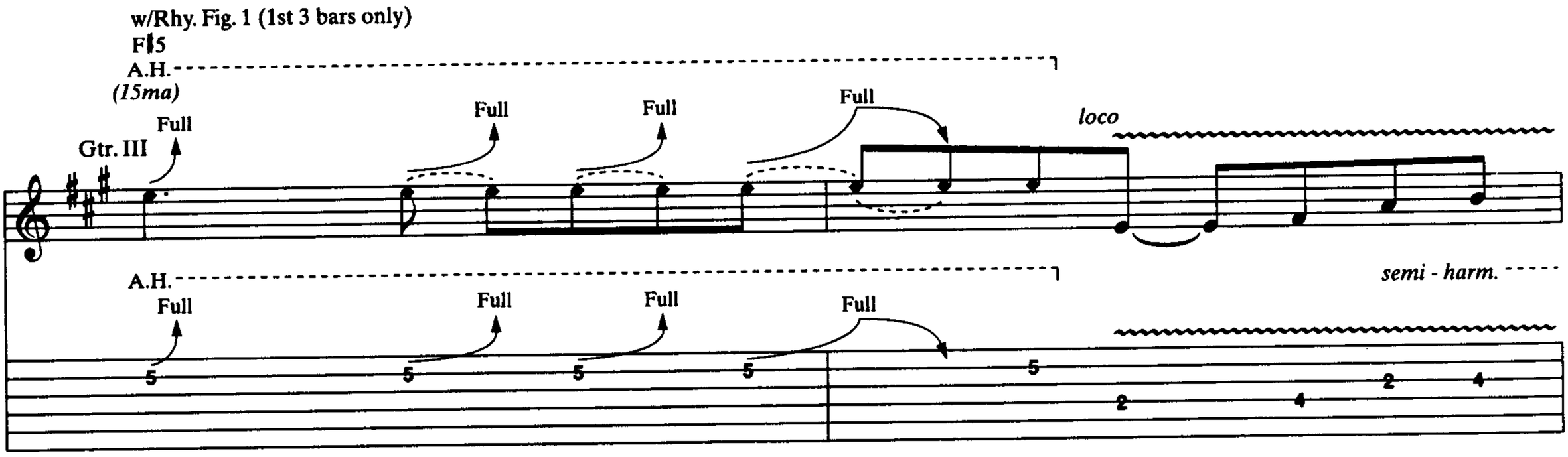
Rhy. Fill 3 (Gtrs. I & II)

sl. P.M.

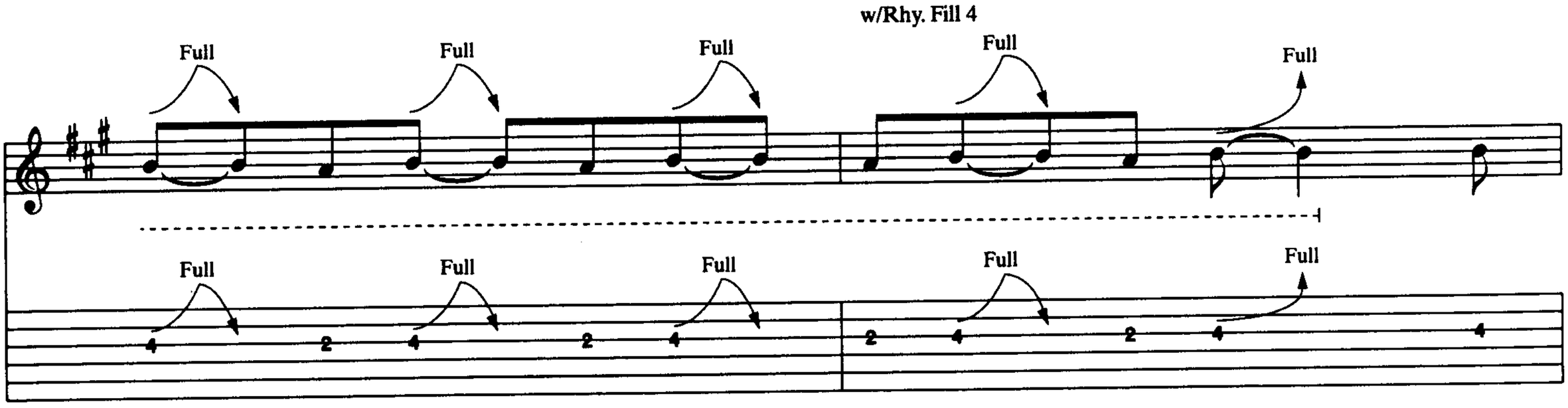
3 5 7 5 7 5 7 5 7 5 5 3

sl.

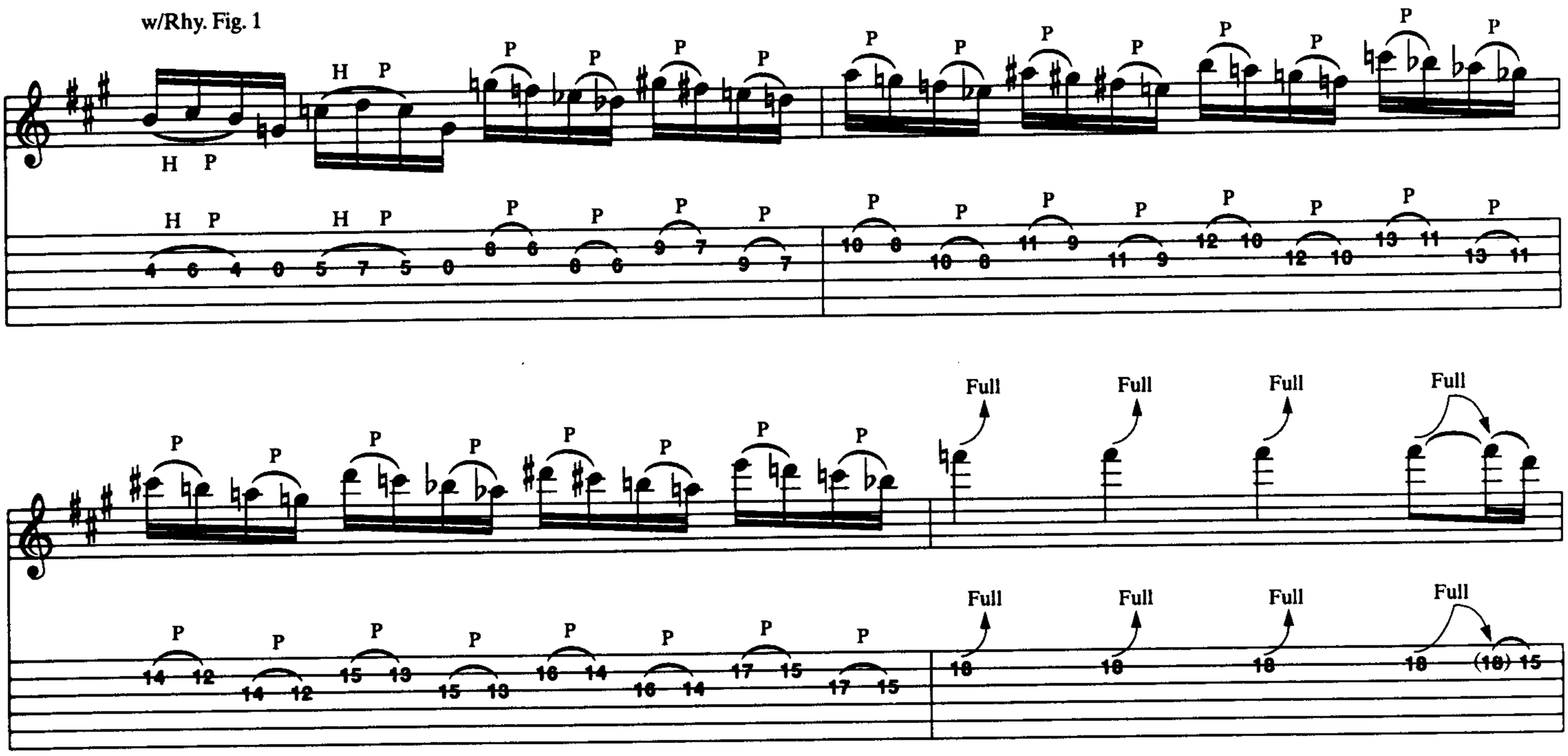
w/Rhy. Fig. 1 (1st 3 bars only)



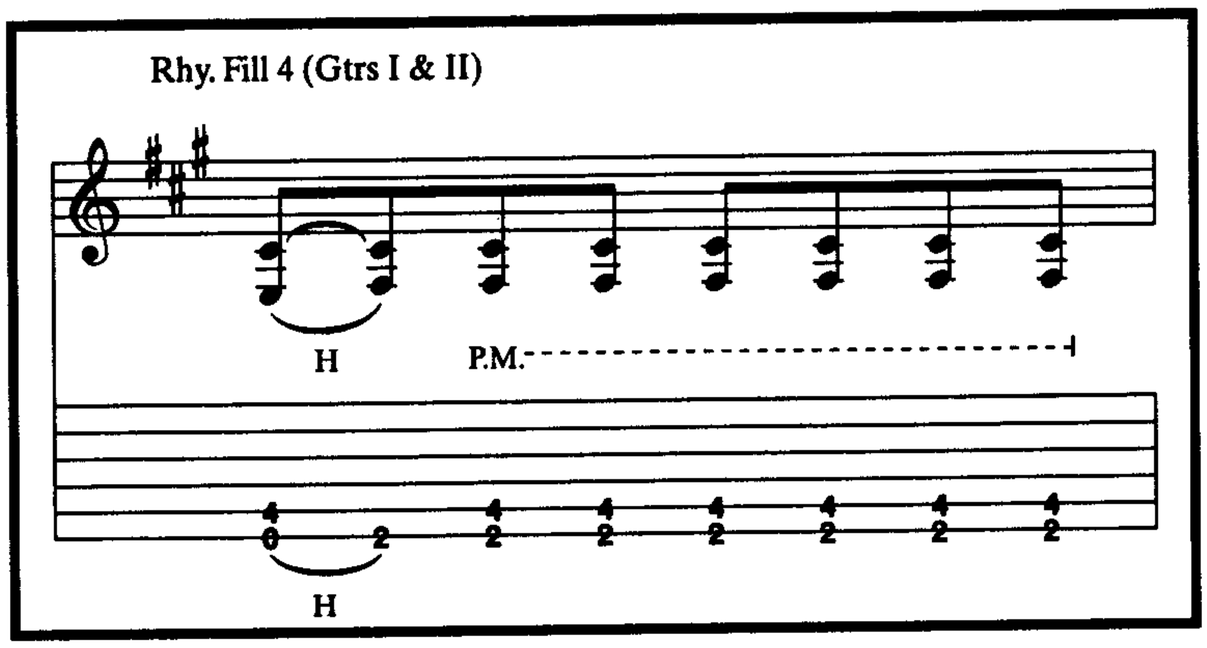
w/Rhy. Fill 4



w/Rhy. Fig. 1



Rhy. Fill 4 (Gtrs I & II)



N.C.
8va
1½
Gtr. III
E5
loco
Bass solo
N.C.
(Gtr. III out)
1½
16
pick slide
sl.
sl.
Gtrs. I & II
7
Gtrs. I & II
sl.
sl.
3rd Verse
w/Rhy. Fig. 1
F♯5
Now the wick - ed lance of fear is driv - en in my head -
w/Rhy. Fill 1
N.C.
w/Rhy. Fig. 1
F♯5
F5
y moun - tain brain. Crash course in brain sur -
w/Rhy. Fill 2
N.C.
ger - y has stopped the blood - y knife of words a - gain.
w/Rhy. Fill 5 (Gtr. I)
F♯5
E5
F5
Gtr. II
sl.
Yeah, yeah, yeah.
Rhy. Fill 5 (Gtr. 1)
F♯5
A5
sl.
sl.

Last Caress/Green Hell

Words and Music by
Glenn Danzig

"Last Caress"
Fast Rock ♩ = 185

(Drums)

1st Verse
C5
Gtr. I
f

1. I got some - thing to say.—

Gtrs. I&II — F5 — G5 — Gtr. II — C5 — Gtrs. I&II — F5 — G5

— I killed your ba - by to - day.———

w/Rhy. Fig. 1 (2 times)
F5 — D5 — C5

Does - n't mat - ter much— to me, as long as it's— dead.———

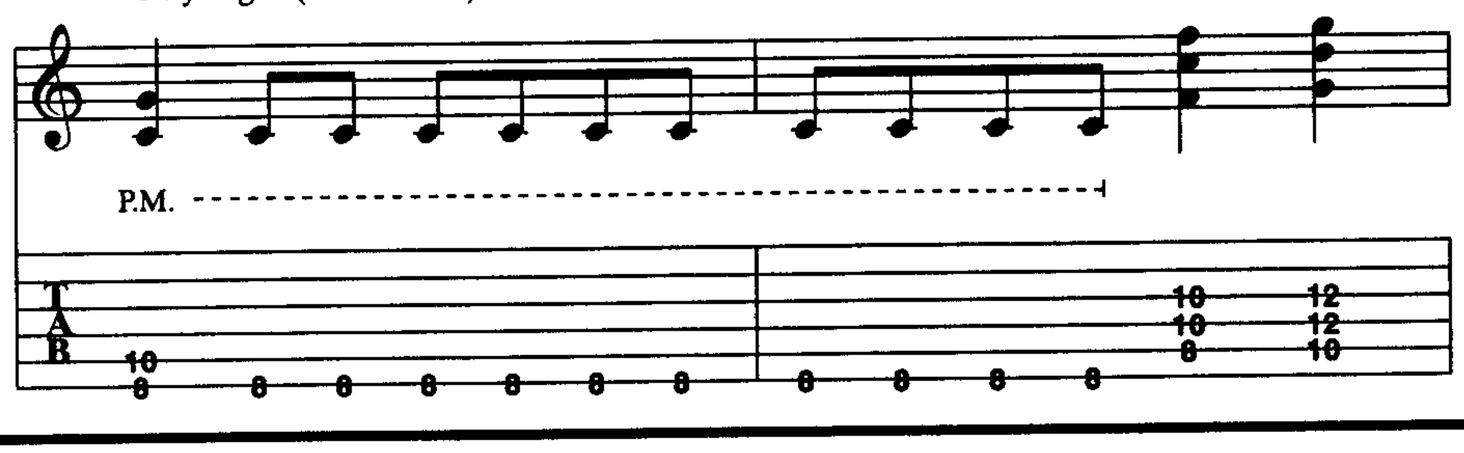
2nd, 3rd, 4th Verses
w/Rhy. Fig. 1 (2 times)
F5 — G5 — C5 — F5 — G5 — C5

— 2. I got some - thing to say.—
3. *Vocal tacet...*
4. I got some - thing to say.—

F5 — G5 — C5 — F5 — G5

——— I raped your moth - er to - day.———
——— I killed your ba - by to - day.———

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



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F5 D5

Does - n't mat - ter much to me as
Does - n't mat - ter much to me as

Gtrs. I & II

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

C5 B5 C5

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

P.M. P.M. *sl.* P.M.

sl.

Chorus
F5 G5

*Ooh, love - ly death, just

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

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

C C/B N.C.(A5)
*

wait - ing for your breath.

*Sing all three times

*Sing harmony 3rd time only.

w/Rhy. Fig. 2
F5 G5 C5 F5 G5 C5 F5 G5

1.2.
w/Rhy. Fig. 3 (2 times)

Come, sweet death, one last ca - ress.

3. w/Rhy. Fig. 3 (4 times)
C5 F5 G5 C5 F5 G5 C5

ress, last ca - ress, yeah. Yo.

F5 G5 C5 F5 G5 C5 F5 G5

Gtrs. I&II

Yo, oh!

"Green Hell"
Very fast Rock ♩ = 211
Double-time feel

G5 III

Gtrs. I&II

dist. tone P.M.

Rhy. Fig. 1 (Gtrs. I&II)
1st Verse
G5 III

P.M.

Here in this place lies the ge - nie of death;

B♭5 G5 III E♭5 C5 III
(end Rhy. Fig. 1)
Rhy. Fig. 2 (Gtrs. I&II)
G5 III

P.M.

touch it, see it. Oh.

(end Rhy. Fig. 2)

P.M.

w/Rhy. Fig. 1

Here in this place is the means to your end;

touch it, feel it, green hell.

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

P.M.

Pre-chorus

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

G5 III B♭5 G5 III E♭5 C5 III

P.M.

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2½ times)

G5 III

Did your best as some - one could; I bet you nev - er knew you would.

B♭5 G5 III E♭5 C5 III G5 III B♭5 G5 III E♭5 C5 III

3

Did you run a - way— from it?

G5 III

w/Fill 1

D5

Gtrs. I&II

P.M.

Bet you thought you were real - ly good. We're gon - na burn in

(Green

Rhy. Fig. 4 (Gtrs. I&II)

Chorus

G5 III E5

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

hell. Green hell, like ev - 'ry hell but kind of green. Green hell, green hell,

hell.)

G5 III

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 (2½ times)

E5

try, let me get back up there. Green hell, green hell, feel it burn - ing in your ce - re -

G5 III

al. Green hell, throw our fuck - in' friends in - side. Green hell, green hell,

(Hell.)

Fill 1 (Gtr. III)

8va

Full

1/2

sl.

f dist. tone

Full

1/2

sl.

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

E5 G5 III

got - ta fuck - in' pay and you must stay. Green hell, can - not for - get a - bout the best. Green

Gtrs. I&II (E5) P.M. P.M.

E5

hell, green hell, hell is reign - ing in your blood. Green hell, green hell,

D5 P.M.

got - ta burn it all, green hell.

B♭5 G5 III E♭5 C5 III

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

B♭5 G5 III E♭5 C5 III

You did your best as some - one could. I

G5 III B♭5 G5 III E♭5 C5 III G5 III

bet you nev - er knew you would. And did you run a - way from me?

B♭5 G5 III E♭5 C5 III G5 III P.M. P.M.

I bet you think they were real - ly good.

2nd Verse
w/Rhy. Fig. 1
G5

Here in this place lies the ge - nie of death; touch it, see it.

B♭5 G5 III E♭5 C5 III w/Rhy. Fig. 2 3 w/Rhy. Fig. 1 (1st 2 bars only) 2

Oh.

w/Rhy. Fig. 1

Here in this place sis - ter won't let it in; touch it, feel it,

Outro
w/Rhy. Fig. 3 (5½ times)

B♭5 G5 III E♭5 C5 III G5 III

green hell. You did your best as some - one could;

B♭5 G5 III E♭5 C5 III G5 B♭5 G5 III E♭5 C5 III

I bet you nev - er knew you would.

G5 III B♭5 G5 III E♭5 C5 III G5 III

Did you run a - way from it? I bet you thought you were real - ly good.

B♭5 G5 III E♭5 C5 III G5 III B♭5 G5 III E♭5 C5 III

You've come to this as some - one told. I

G5 III D5

P.M.

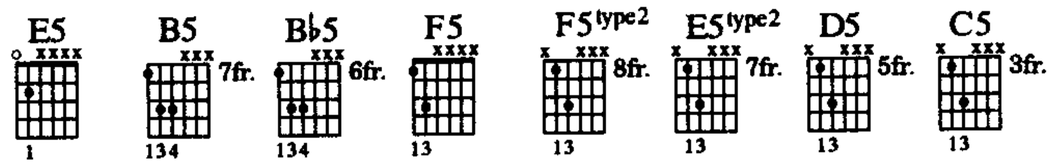
bet you nev - er knew you would. Gon - na bring green

G5 III sl.

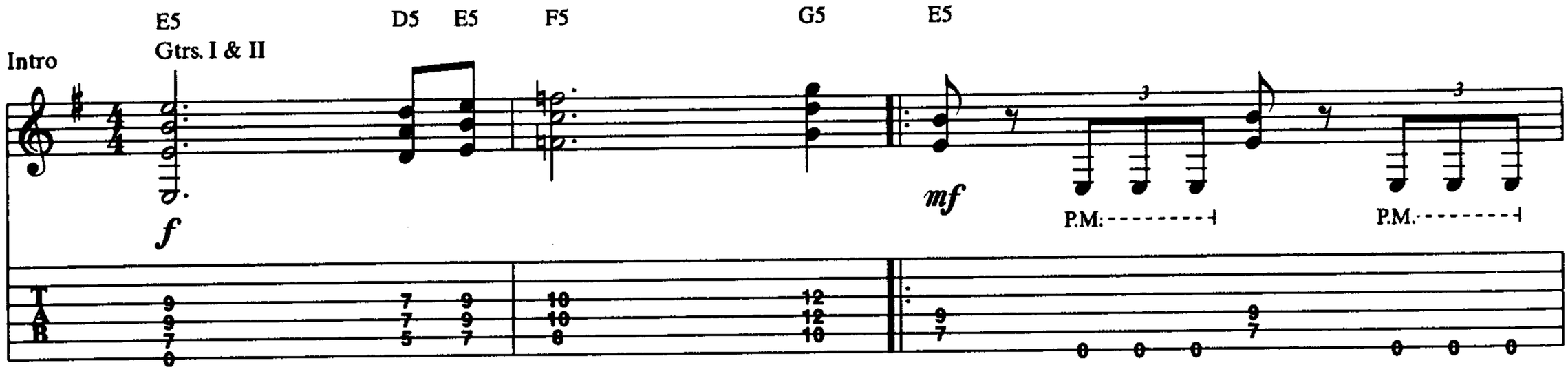
hell. Green hell.

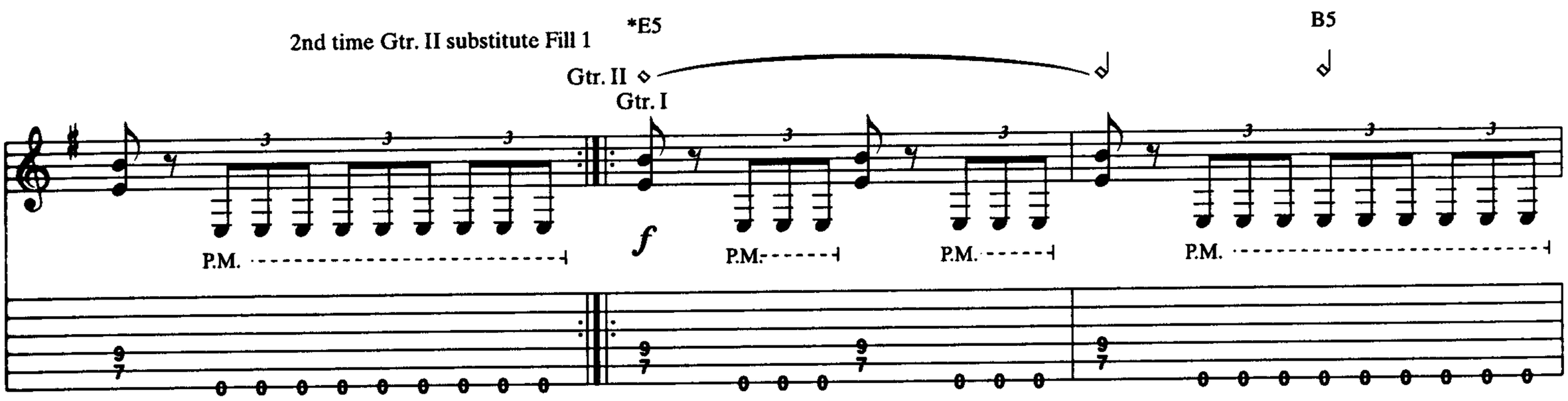
Am I Evil?

Words and Music by
Sean Harris and Brian Tatler

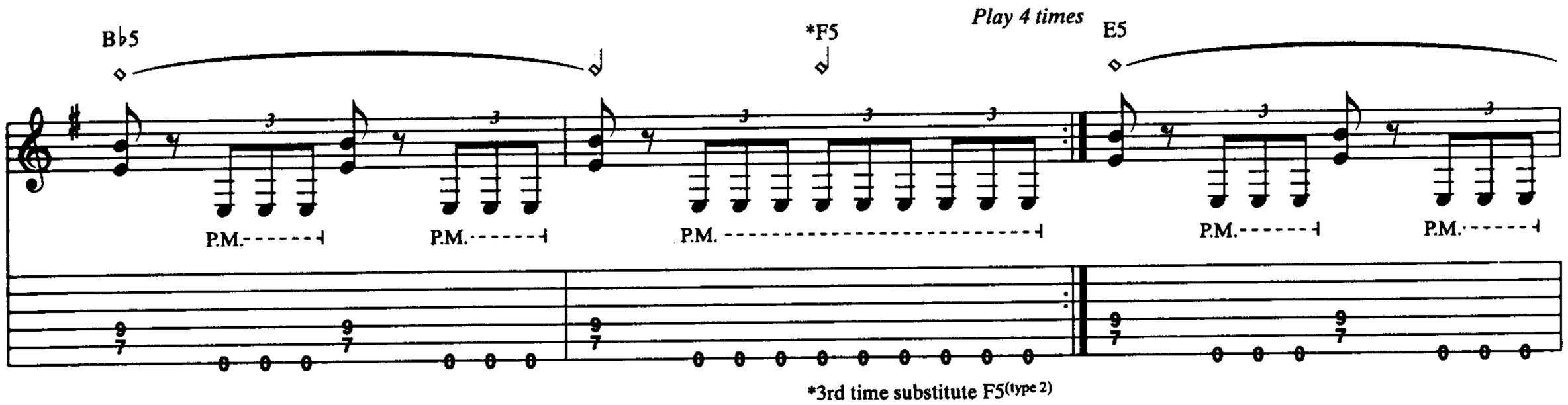


Moderate Rock ♩ = 100

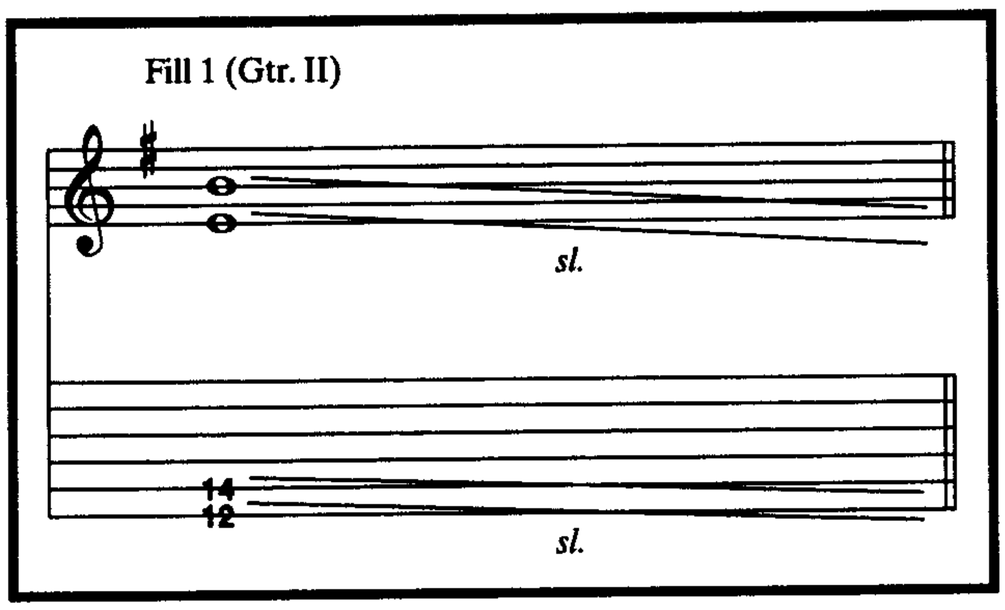




*4th time substitute E5(type 2)



*3rd time substitute F5(type 2)



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D5
Both. gtrs.
E5
Gtrs. I & II
D5
Play 3 times
P.M.
P.M.
P.M.
P.M.
N.C.
Freely
(Gtr. II out) Gtr. I
sl.
Very fast ♩ = 240
N.C.
H

Gtr. II

Harm.

(Gtr. I)
dim.

Harm.

Slower ♩ = 160

(Gtr. I out)

let ring

Half time feel

Play 8 times

N.C. G5 N.C. A5 N.C. B♭5 A5

(8th time:) 1. My

(end Rhy. Fig. 1)

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

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

(Half time feel)

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

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

moth - er was a witch, she was burned a - live.
watched my moth - er die, I lost my head.

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

Thank - less lit - tle bitch for the
Re - venge now I sought to

(end half time feel)

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

tears I cried. Take her down now,
break with my bread. Tak - in' no chanc - es,

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

don't want to see her face. All
you come with me.

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

blis - tered and burnt, can't hide my dis - grace.
I'll split you to the bone, help set you free.

Half time feel

Pre-chorus

N.C. D5 N.C. E5 N.C. F5 E5

Twen - ty - sev - en, ev - 'ry one was nice.

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

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

w/Rhy. Fig. 2 (3 times)

N.C. D5 N.C. E5 N.C. F5 E5 N.C. D5 N.C. E5

Got - ta see 'em, make 'em pay their price. See their bod - ies out on
(end half time feel)

N.C. F5 E5 N.C. D5 N.C. E5 N.C. F5 E5

the ice. Take my time.

Chorus I

w/Rhy. Fig. 1 (5 times)

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

Am I e - vil? Yes, I am.

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

Am I e - vil? I am man.

1.

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

Yes, I am. 2. As I

2.

N.C. B♭5 A5 E5(type 2) D5 C5 w/Rhy. Fig. 1 N.C. G5 N.C. A5 N.C. B♭5 A5

Gtrs. I & II

Yes, I am. Oh!

E5 (type 2) D5 C5

E5 (type 2) D5 C5

E5 (type 2) D5 C5

Gtr. III

(Gtr. III out)

sl.

7 9 10 (10) 7

sl.

Faster ♩ = 192 (♫=♩³♪)

A5

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

G5 D5

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

A5

1. C5 G5

(end Rhy. Fig. 3)

2. C5

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

Bridge

N.C.

D5

1. On with the ac - tion now,

2. 3. *See additional lyrics*

Rhy. Fig. 4 (Gtrs. I & II)

P.M.

N.C. D5

I'll strip your pride.

(end Rhy. Fig. 4)

P.M.

w/Rhy. Fig. 4 (3 times)

N.C. D5 N.C. D5

I'll spread your blood a - round, I'll see you writhe.

N.C. D5 N.C. D5

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

N.C. D5 N.C. D5

Like a dev - il danc - in' be - fore ya, smells so sweet.

Chorus II

w/Rhy. Fig. 3 (2 times)

A5 G5 D5 A5 C5 G5

Am I e - vil? Yes, I am.

3rd time to Coda

A5 G5 D5 A5 C5 G5

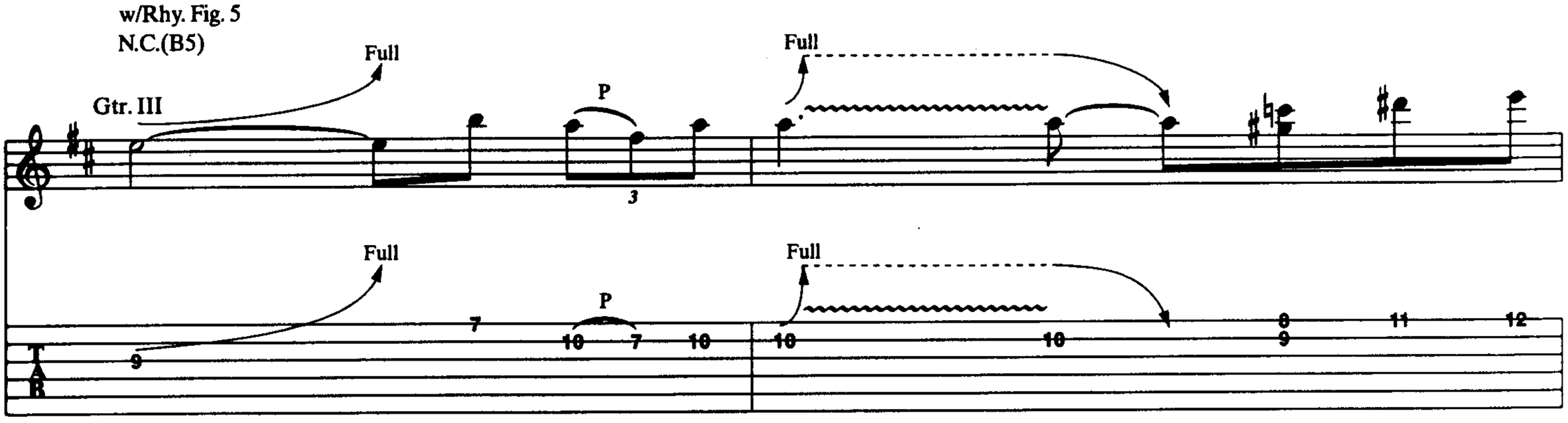
Am I e - vil? I am man.

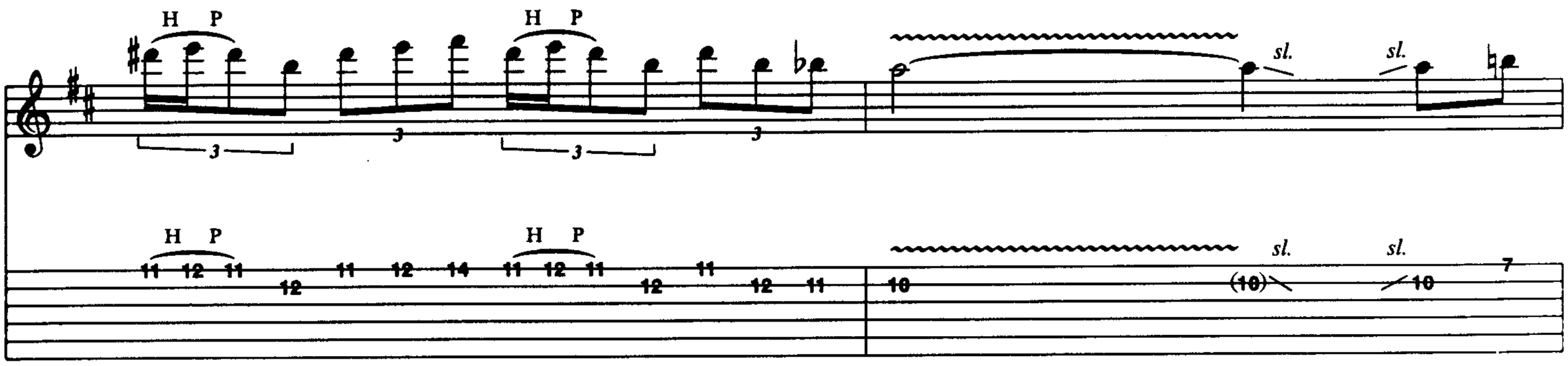
Gtrs. I & II E5 (type 2) G5 A5^V

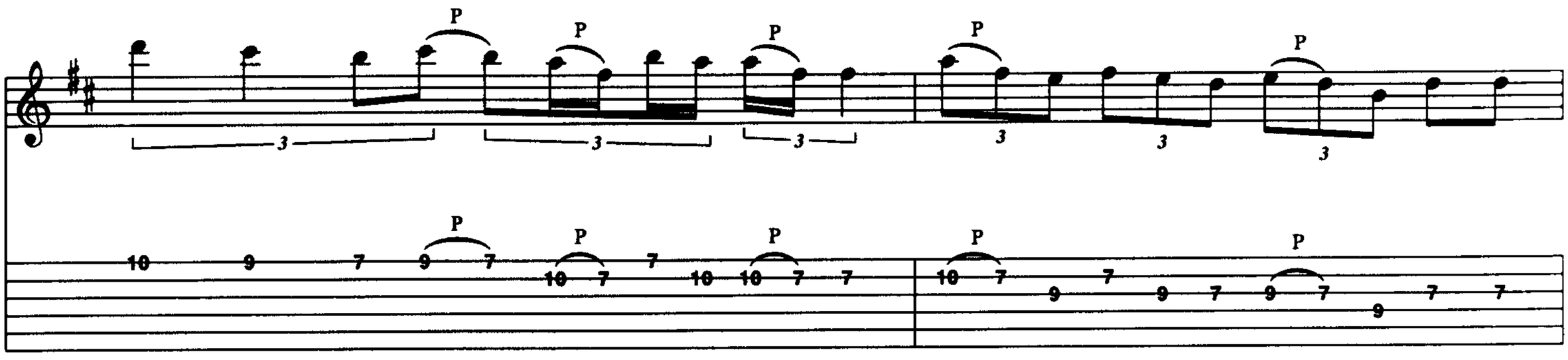
Go!

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

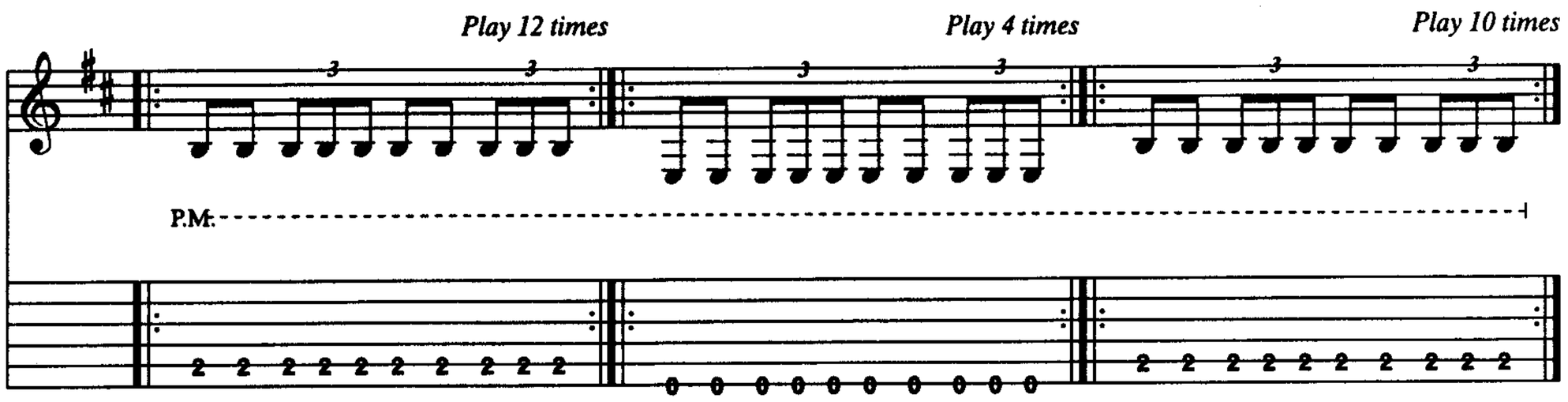
Gtr. III







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



Full P H P 1/2

Full P H P 1/2

Full P H P

Full P H P

Full P H P

Full P H P

8va

Full P H P sl.

Full P H P sl.

(E5)

loco P P P P P P P P

P P P P P P P P

P H P sl.

sl.

(B5)

Full

P P P P P P P P

3 3 3 3 3 3 3 3

Full

P P P P P P P P

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

sl.

10 9 7 10 7 10 9 7 9 7 7

sl.

H H H H H H H H H H H H H H H H

3 3 3 3 3 3 3 3

H H H H H H H H H H H H H H H H

0 4 7 0 4 7 0 4 7 0 4 7 0 5 8 0 5 8 0 5 8 0 5 8

H H H H H H H H H H H H H H H H

3 3 3 3 3 3 3 3

H H H H H H H H H H H H H H H H

0 4 7 0 4 7 0 4 7 0 4 7 0 4 7 0 4 7 0 4 7 0 4 7

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

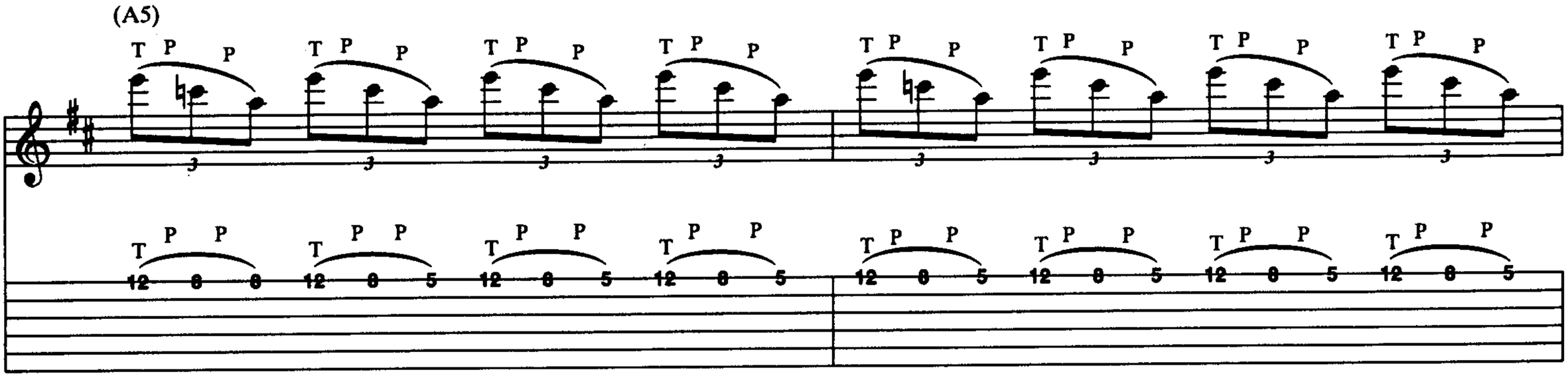
3 3 3 3 3 3

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

0 5 8 0 5 8 0 5 8 0 5 8 0 4 7 0 4 7 0 4 7 0 4 7 5 8

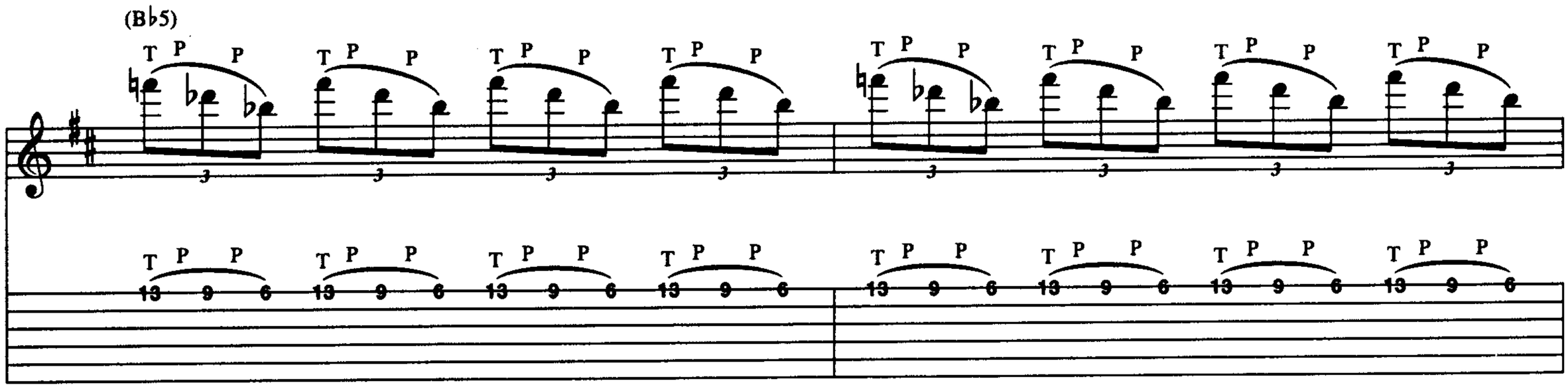
w/Rhy. Fig. 6

(A5)

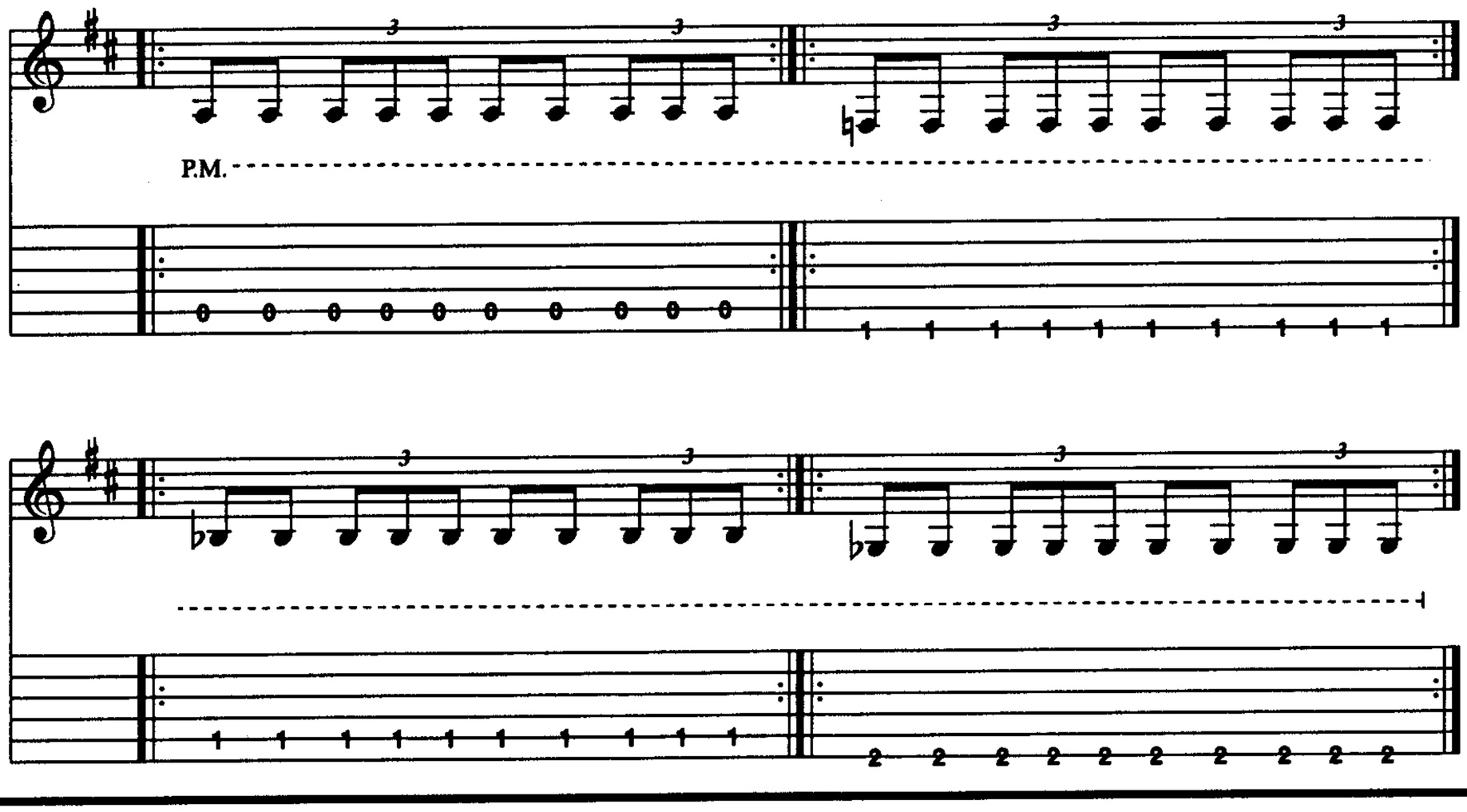


(F5)

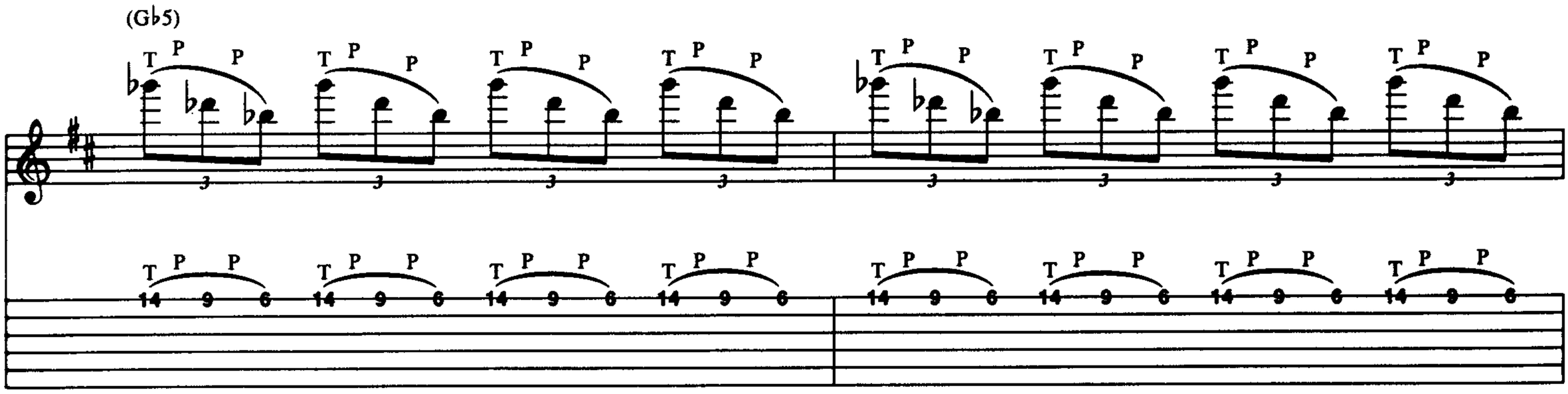
(B♭5)



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

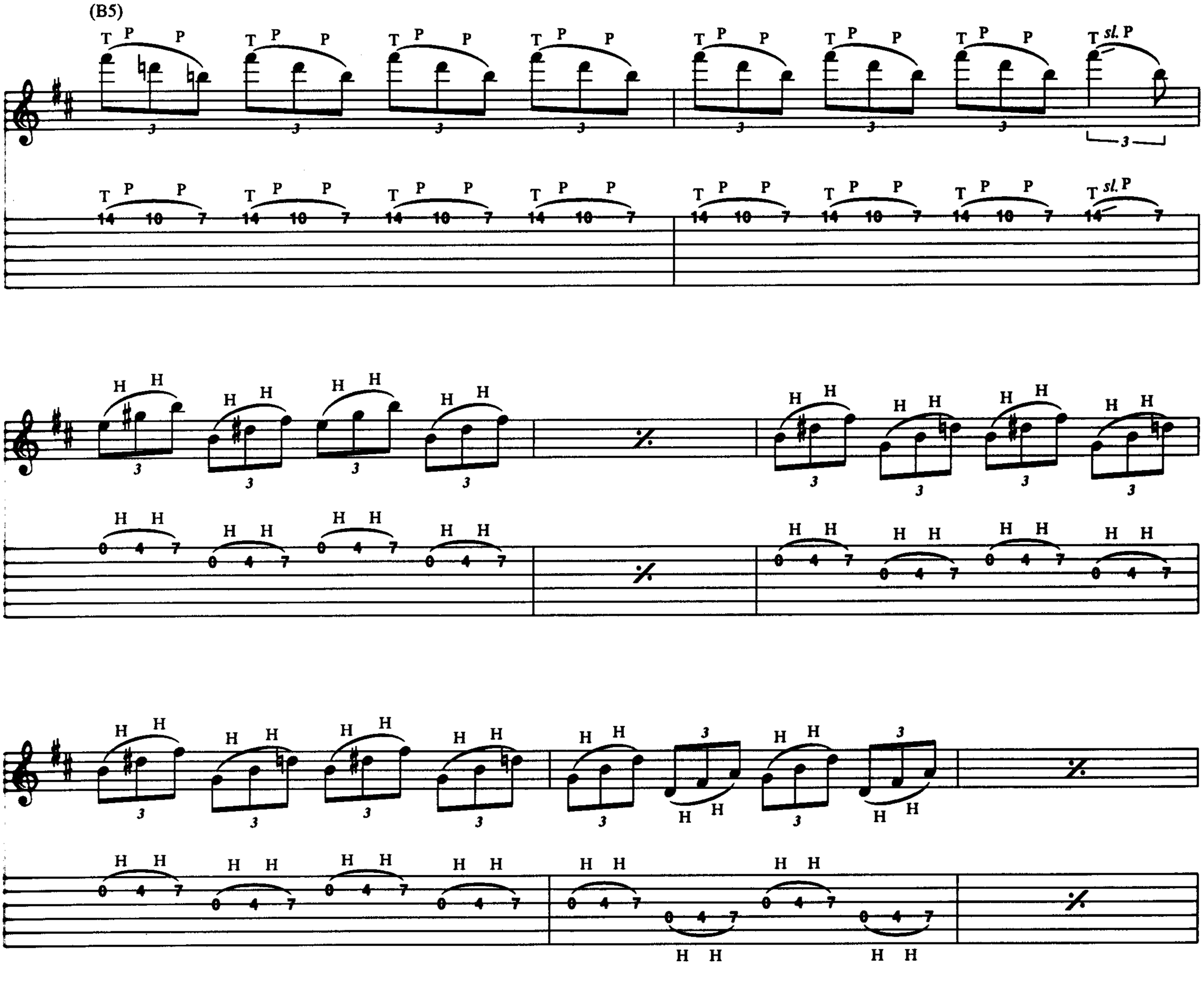


(G♭5)



w/Rhy. Fig. 7

(B5)



Rhy. Fig. 7 (Gtrs. I & II)

steady gliss.

sl.

sl.

(E5)

(B5)

Full

Full

Full

Full

trem. bar

D.S. al Coda

*Sustain D (③ 7 fr.)
one bar into D.S.

Coda

w/Rhy. Fig. 3 (2 times)

A5 G5 D5 A5 C5 G5

Am I e - vil?_____ Yes,__ I fuck - in' am.__

A5 G5 D5 A5 C5 G5

Am I e - vil?_____ I am man,_____

Play 3 times

E5 D5 N.C.

yeah!_____

(sing 1st time only)

Gtrs. I & II

P.M. P.M. H P

H P

E5 D5 A5

Slower ♩ = 160 (♫ = ♫)

w/Rhy. Fig. 1

Play 6 times

N.C. G5 N.C. A5 N.C. B♭5 A5 N.C. G5 E5

**pick scrapes*

*Gtr. II only (Gtr. I tacet)

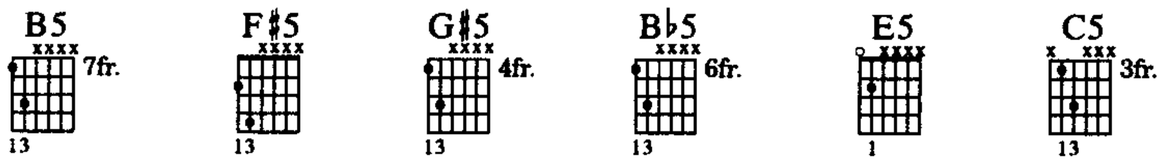
Additional Lyrics

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)*

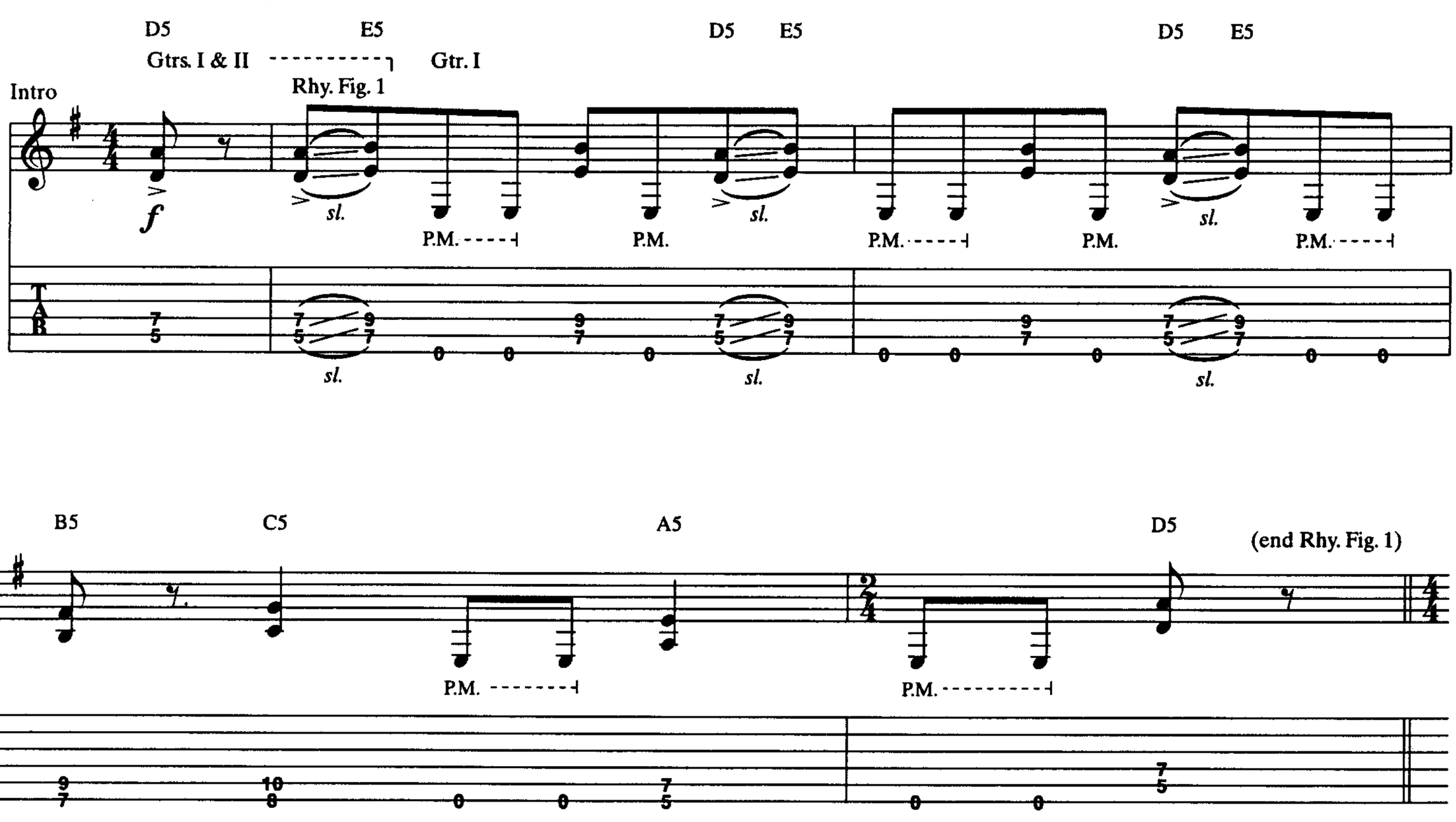
3. My soul is longing for, await my hell,
Set to avenge my mother, sweeten myself.
My face is long forgotten, my face not my own.
Sweet and timely whore, take me home. *(To Chorus II)*

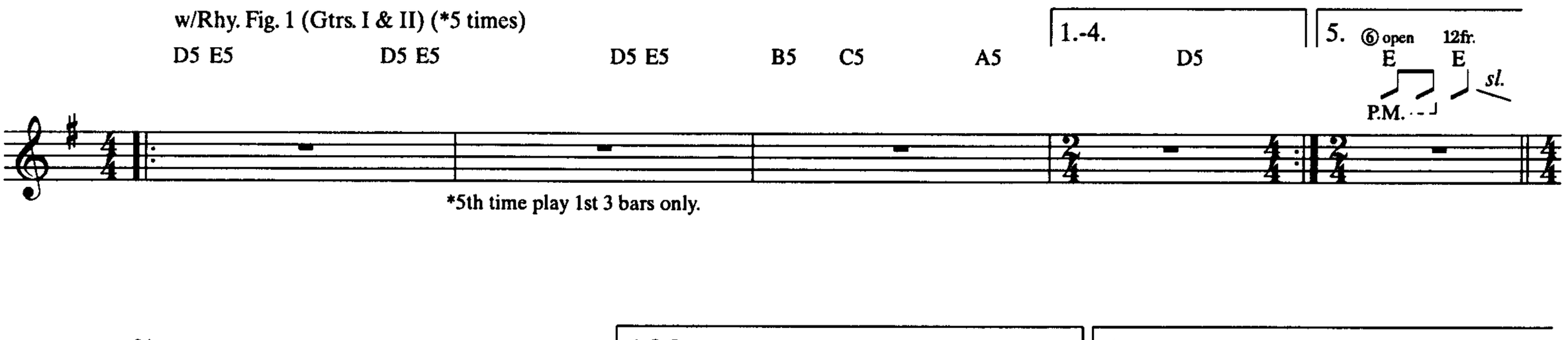
Blitzkrieg

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

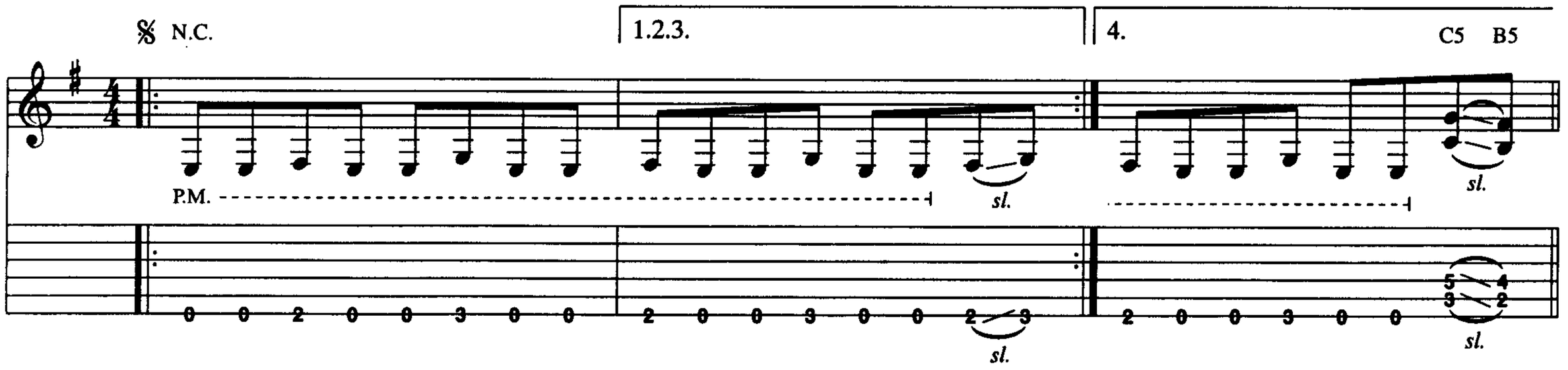


Fast Rock ♩ = 192





*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

P.M.

sl.

C5 B5

Let us es - cape this cru - el night.
Save our - selves be - fore it's too late.

(end Rhy. Fig. 2)

P.M.

sl.

w/Rhy. Fig. 2

N.C.

Let us have time, let the sun shine.
Come to our need, hear our plea.

C5 B5

Let us be - ware the dead - ly sign.
Save our - selves be - fore the earth bleeds.

Pre-chorus

A5 C5 B5 C5 B5 C5 B5

The day is com - ing.
The day is dawn - ing.

Rhy. Fig. 3

sl.

P.M.

sl.

sl.

A5 C5 B5 C5 B5 C5 D5

Ar - ma - ged - don's near.
The time is near.

(end Rhy. Fig. 3)

sl. P.M. sl.

w/Rhy. Fig. 3
A5 C5 B5 C5 B5 C5 B5 A5 C5 B5 C5 B5 C5 D5

In - fer - no com - ing.
Al - i - ens com - ing.

Can we sur - vive the blitz -

Chorus
w/Rhy. Fig. 1 (3 times)
D5 E5 D5 E5 D5 E5 B5 C5 A5 D5

krieg?

To Coda

E5 D5 E5 D5 E5 B5 C5 A5 D5

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

(Sing 2nd time only:) Ha ha.

E5 D5 E5 D5 E5 B5 C5 A5 D5

D.S. al Coda

w/Rhy. Fig. 1 (1st 3 bars only)
E5 D5 E5 D5 E5 B5 C5 A5 ⑥ open E B5 sl.

The blitz - krieg.

Guitar solo
F♯5 (end Rhy. Fig. 4)
Coda Rhy. Fig. 4 P.M.
Gtr. III
w/Rhy. Fig. 4 (7 times)

P P

Full Full Full H P

Full Full Full H P

G♯5 (end Rhy. Fig. 5)

Rhy. Fig. 5 P.M.

w/Rhy. Fig. 5 (7 times)

sl. sl. sl. sl.

sl. sl. sl. sl.

Full

B♭5 (end Rhy. Fig. 6)

Rhy. Fig. 6 P.M.

sl. sl. P H sl.

sl. * P H sl.

*Two gtrs. arr. for one (this bar only).

w/Rhy. Fig. 6 (6 times)

Full

P

sweep pick

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

sweep pick

A.H.--
(15ma)

P.M.

A.H.--

A.H. pitch: F

sweep pick

Half time (♩ = 96)

B♭5

Gtrs. I & II

E5

C5

P.M.

1/2

sl.

slack

Harm.
(8va)

trem. bar
w/delay effect

vib. w/bar

E5

C5

E5

C5

steady gliss.

sl.

pick slide

Harm.

slack

*Harm.

vib. w/bar

*Hit harmonic while continuing to raise bar.

E5

C5

Harm.
(8va)

slack

Tempo I

Play 4 times

⑥ open E — ⑤ 3fr. C — 2fr. B — open A — ⑥ 3fr. G

Gtrs. I & II

P.M.

Gtr. III

Gtr. IV

E5 E6 E5 E6 E5 C5 C6 Csus4 C Csus4 C

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

*Two gtrs. arr. for one.

A5 Asus4 A N.C.

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

N.C.

P.M.

Free time

E5 N.C.

8va

Gtr. I *T T T T T T T T T T T T

loco

sl.

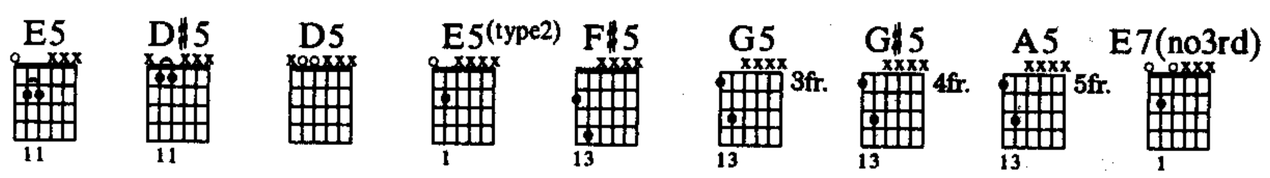
P.M.

P P

*While damping strings w/L.H., tap w/edge of pick at frets indicated.

Breadfan

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



Fast Rock ♩ = 208

Intro N.C.

Gtr. I

f

E5

Gtr. II

1/2

Play 3 times

N.C.

Riff A (Gtrs. I & II)

1.2.3.

(end Riff A)

4.

G5 F♯5 F5

Rhy. Fill 1 (Gtrs. I & II)

P.M.

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𝄋 1st, 2nd, 3rd Verses

N.C.

1.3. 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 (Gtrs. I & II)

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

D5 D♯5

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

(end Rhy. Fig. 1)

H

P.M.

H

w/Rhy. Fig. 1

N.C.

Bread - fan, take it all a - way, nev - er give an inch, got - ta make a
Come on, keep it all a - side with a ride on a rec - ord on the

D5 D♯5

mint, got - ta make me a mil - lion.
top, if you're gon - na be a bad boy.

N.C.

Bread - fan, you got it wrong, it's your long time friend, gon - na

Gtrs. I & II

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

D5 D♯5

lose it in the end. Who's a fool?

P.M. H

H

N.C.

Sea - gull, give it all a - way, stay a bird, stay a man, stay a

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

To Coda 1.

D5 D♯5

ghost, stay what you wan - na be.

P.M. H P

H P

w/Riff A (Gtr. I) (2 times)

E5 N.C. 3 E5 N.C.

2.

(cont. in notation)

w/Riff A (Gtrs. I & II) (1¾ times) w/Rhy. Fill 1

G5 F♯5 F5 D♯5

7

Guitar solo

E5

Gtrs. I & II

Gtr. III

P

f

P

P

P

P

E5 D♯5

P

P

E5 D5 D♯5

12 14 13 12 14 13 12 10

E5 D♯5 E5 D♯5

8va

sl. sl. sl. sl.

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

E5 D♯5 E5 E5 (type2) F♯5 E5 (type2)

P.M.

8va

sl. sl. sl. sl.

18 15 16 15/16 17 16 19 16 17 16 17/20 20 22 19 20 22 19 20 22 19 20 22 19 20

F♯5 sl. G5 F♯5 sl. G5

P.M. P.M.

8va

Full Full Full Full Full Full P

22 22 22 22 (22) 22 (22) 19

F♯5 *sl.* G5 F♯5 *sl.* G5

P.M. P.M.

8va

P Full Full P Full Full

22 19 22 19 22 19 22 19 22 22 19 22 22 19

G♯5 *sl.* A5 G♯5 *sl.* A5

P.M. P.M.

8va

P *sl.* 3 3 3 3

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

G♯5 *sl.* A5 G♯5 *sl.* A5 ⑥ open E

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

8va

3 3 H H H H

14 15 16 H H 14 15 16 H H

17 14 17 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 17

(cont. in notation)

A5 G5 A5 G5 A5 G5

8va

Full Full Full Full Full Full

14 17 14 17 14 17 14 17 14 17 14 17

Half time feel

N.C.

8va ----┐

Full

sl.

(Gtr. III out)

Play 4 times

2nd time substitute Rhy. Fill 2

(Play 1st time only)

Full

sl.

14
17

Gtrs. I & II

H *sl.* H *sl.* H *sl.* P.M.----------|

5 7 5 7 (7) *sl.* 3 5 3 5 (5) *sl.* 5 7 5 7 (7) *sl.* 0 2 2 2 3 4

H H H

A5 G5 A5 G5 A5 G5 E5

(end half time feel)

Slower ♩ = 124

Em

Gtr. IV (clean)

mf *let ring*

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

*Sustain and fade over next 2 bars.

Dm add 9 add 4

1. 2.

P P P P P P

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

Rhy. Fill 2 (Gtrs. I & II)

P.M.----------|

2 2 2 3 3 3 4 4

Half time feel

Em

Gtr. V (semi-clean)

Dm add 9 add 4

mp

trem. bar.

*Depress bar before striking note.

Rhy. Fig. 2 (Gtr. IV)

Em

Dm add 9 add 4

Cadd9

N.C.

(Gtr. V out)

(end Rhy. Fig. 2)

Em7

(Gtr. IV)

N.C.

w/Rhy. Fig. 2

Em

Gtr. V

Full

P

Full

Full

Dm add 9 add 4

Full

Full

Full

Full

Full

Em

Full

Full

Full

P

Full

Dm add 9 add 4

8va

Full

P

sl.

Full

Full

Full

Full

Full

Cadd9

8va

P P sl.

P P sl.

P P sl.

P P sl.

N.C.

Em

N.C.

8va

(Gtr. V out)

Rhy. Fig. 3 (Gtr. IV)

(end Rhy. Fig. 3)

P sl.

P

P

w/Rhy. Fig. 3 (4 times)

Em7

Gtr. V

Gtr. VI

N.C.

sl.

10/7 10/7 10/7 10/7 9/5 7 7 (7) (7)

*Gtr. V to left of slashes

Em7

N.C.

10/7 10/7 10/7 10/7 9/5 10/7 (10)/(7)

Em7

N.C.

H

9/7 9/7 9/7 9/7 10 5 7 10/7 (10)/(7)

Em7

N.C.

(Gtr.V out)

(Gtr. VI out)

9/10 9/10 9/10 9/10 12/9 14/10

⑥ open

E

E5

Gtr. IV

(Gtr. IV out)

(end half time feel)

Gtrs. I & II

f

P.M.

Tempo I ♩ = 208

(Gtr. II cont. in slashes)

A5 G5 A5 G5 A5 G5

w/Riff A (Gtr. I)

E5

Gtr. II

w/Riff A

E5

w/Riff A (1st 2 bars only)

E5

Gtrs. I & II

E7(no3rd)

P.M.

D.S. al Coda

Coda

w/last bar of Rhy. Fig. 1

D♯5

Outro

w/Riff A (4 times)

N.C.

16

Gtrs. I & II E5

(cont. in notation)

E5

Gtrs. I & II

P.M.

N.C.

E5

Gtr. II

Gtrs. I & II

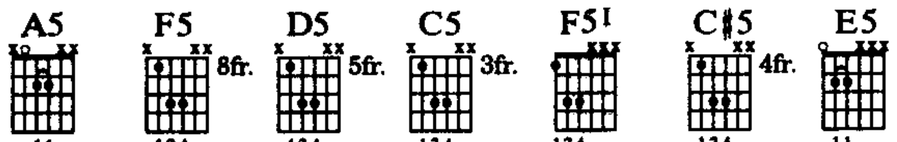
Gtr. I

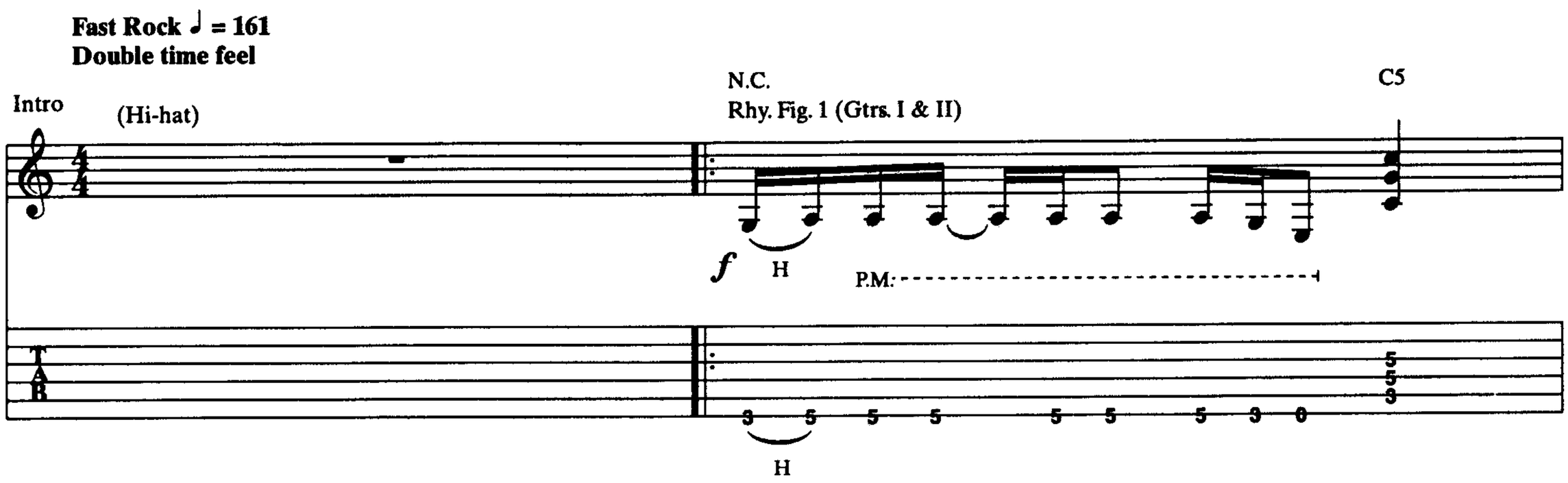
H

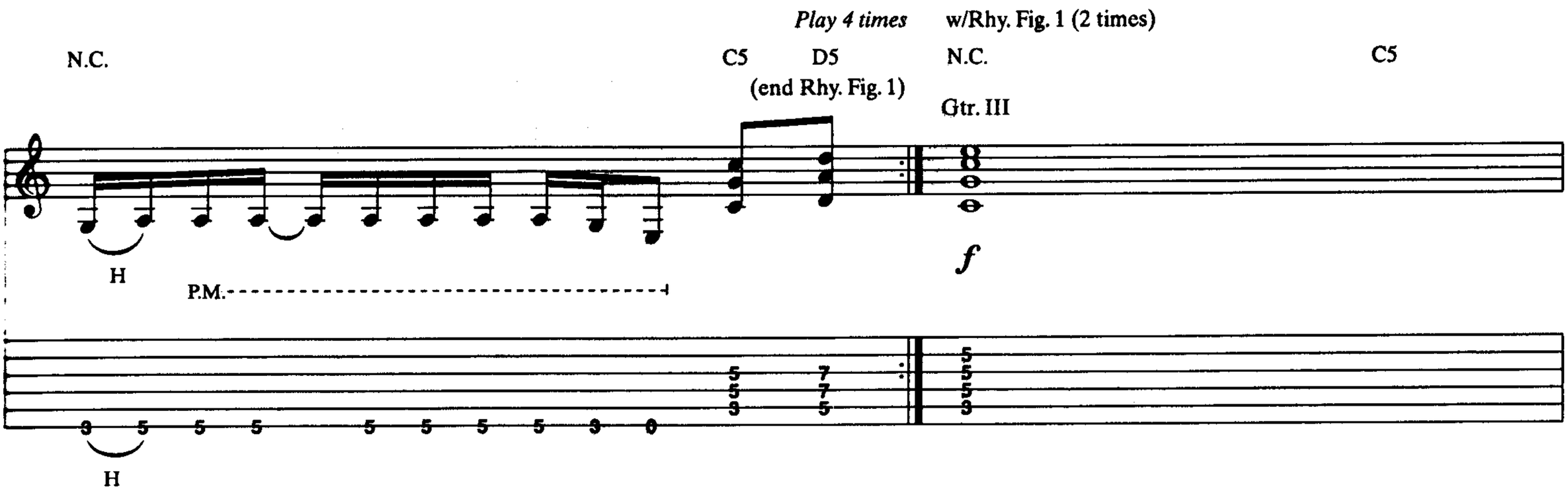
(Spoken:) Mommy, where's Fluffy?

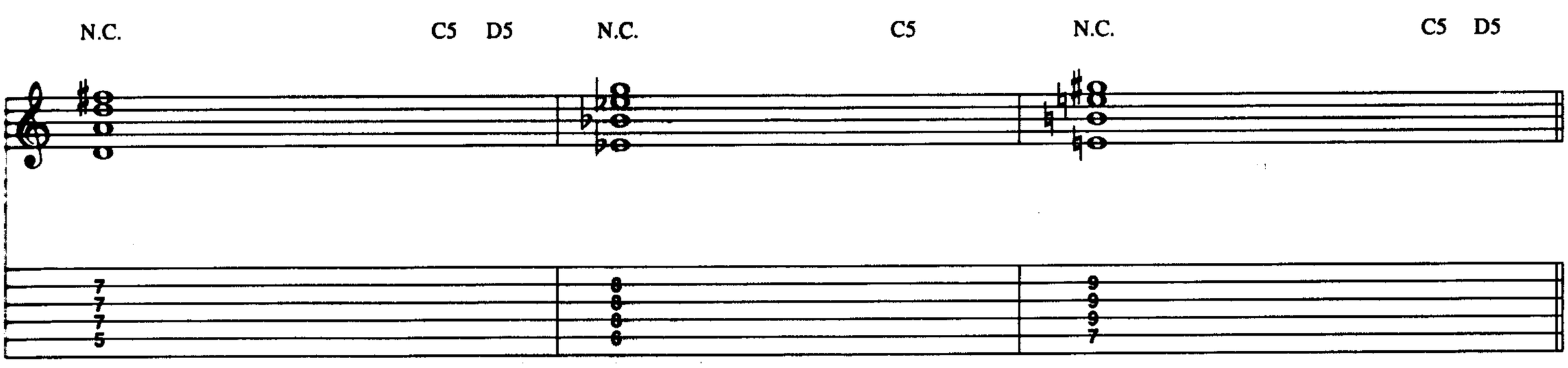
The Prince

Words and Music by
Sean Harris and Brian Tatler









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Guitar solo
w/Rhy. Fig. 1 (7 times)

N.C. C5
8va
Full Full Full Full
Full Full Full Full
22 22 22 22 22 22

N.C. C5 D5
loco
P P P
sl.
P P P
5 5 7 5 5 5 7 5 7 5 7 5 7 (7)
sl.

N.C. C5 N.C. C5 D5
Full P P P P P P P Full
sl.
19 17 20 17 17 20 17 19 17 20 17 17 20 17
Full P P P P P P P Full
sl.
19 17 20 17 17 20 17 19 17 20 17 17 20 17

N.C. C5
H H H H H H P H H H H H H H
6 6 6 3
5 7 9 5 7 9 5 7 9 5 7 9 5 7 9 5 7 9 5 7 9 5 7 9 5 7 9 5

N.C. C5 D5
P P P P P P P P P P
6 3
9 7 5 9 7 5 9 7 5 9 5 5 5 7 7 5

N.C. C5
P P P P P P P P P P
6
6 6 5 7 5 4 7 5 8 7 5 8 7 5 5 7 5 7 6 5
P P P H P P.M.

N.C. C5 D5 N.C. C5

A.H. (8va)

Full Full Full Full Full

P

A.H.

Full Full Full Full Full

N.C. C5 D5 N.C. C5

H P P P P P P P P P P P sl.

P P P P P P P P P P sl.

N.C. C5 D5 N.C. C5

8va

P P H P P H P P H P sl.

P P H P H P H P sl.

P P P P P sl.

P P P P P sl.

N.C. C5 D5

8va

T P P T P P T P P T P P T P P

Full

(Gtr. III out)

T P P T P P T P P T P P T P P

Full

Play 4 times

N.C. C5 N.C. C5 D5

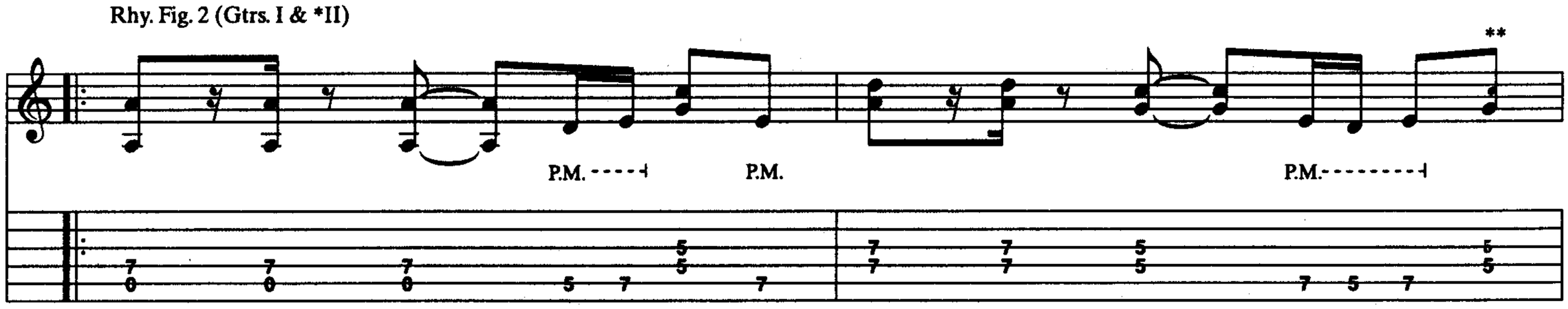
Gtrs. I & II

H P.M. H P.M.

1st time w/Rhy. Fill 1 (Gtr. II)

N.C. D5 C5

Rhy. Fig. 2 (Gtrs. I & *II)

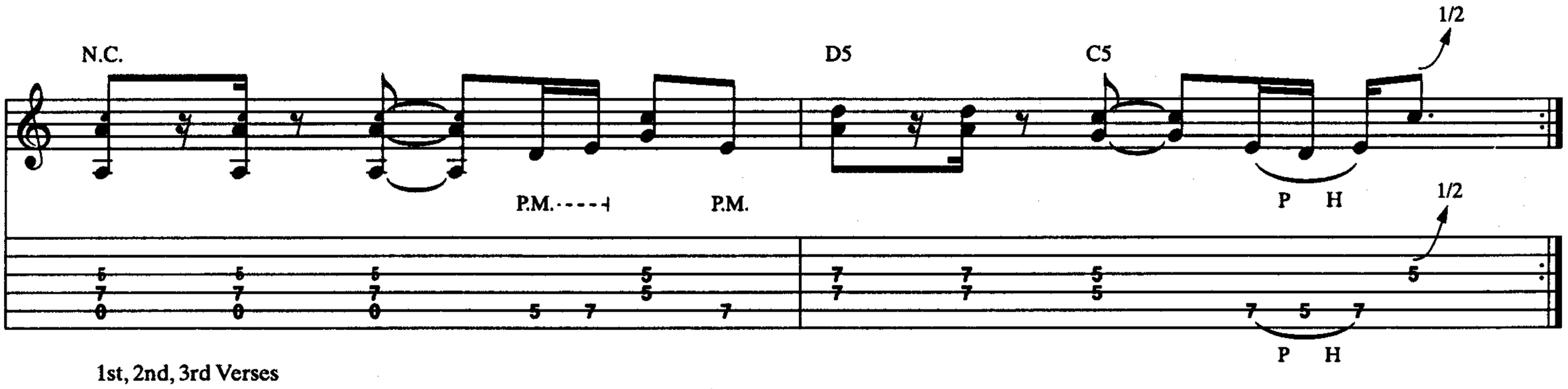


*Gtr. II enter 2nd time.

**Gtr. I omits cue notes (throughout).

(end Rhy. Fig. 2)

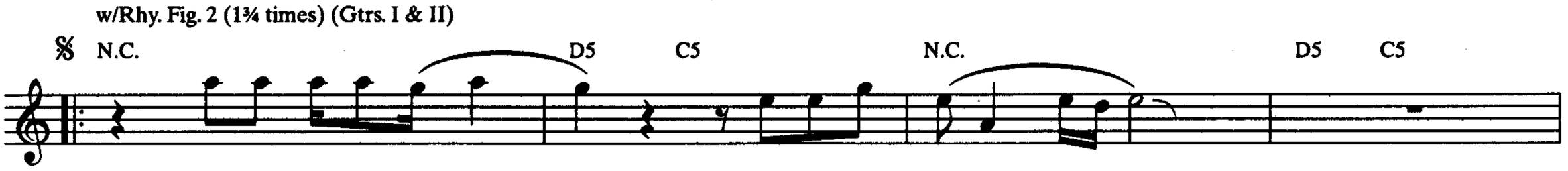
N.C. D5 C5



1st, 2nd, 3rd Verses

w/Rhy. Fig. 2 (1¾ times) (Gtrs. I & II)

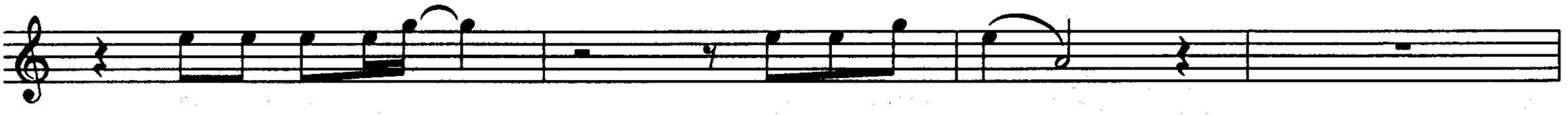
𝄋 N.C. D5 C5 N.C. D5 C5



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

w/Rhy. Fill 2

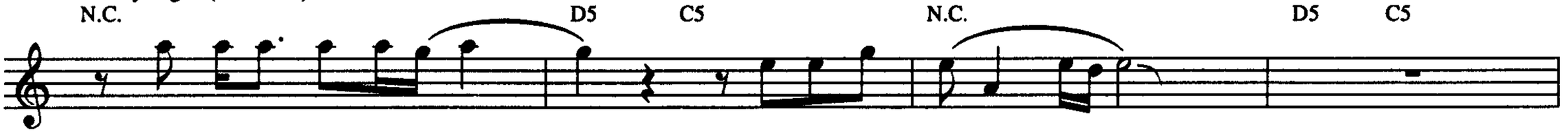
N.C. D5 C5 N.C. D5 C5



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

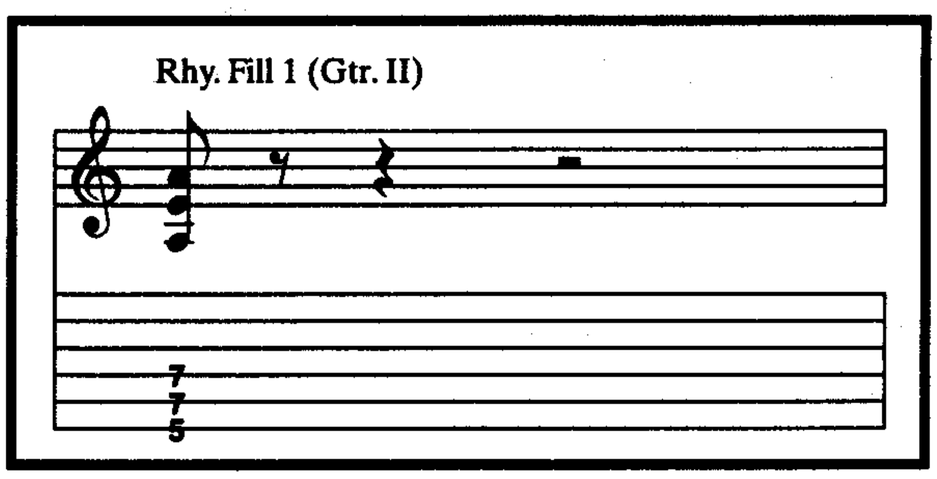
w/Rhy. Fig. 2 (1¾ times)

N.C. D5 C5 N.C. D5 C5

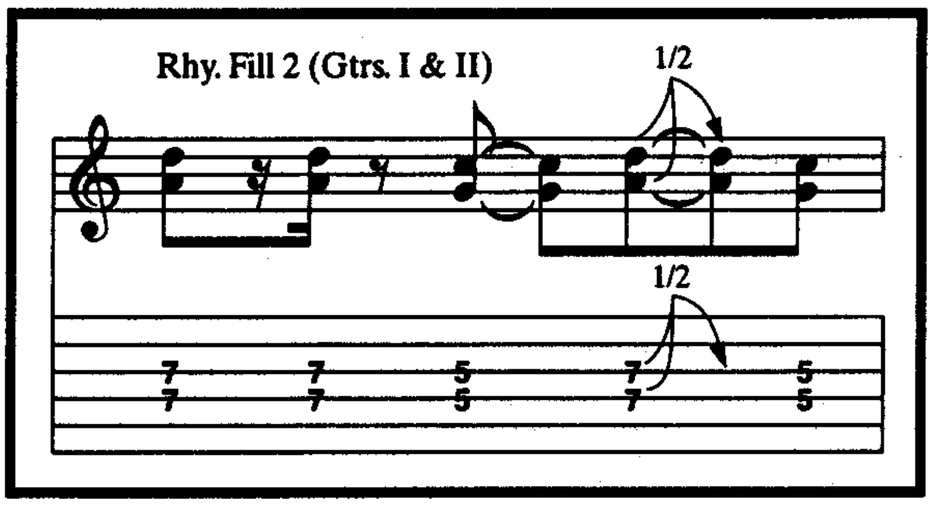


Eyes tell of mor - bid tales of his black heart.

Rhy. Fill 1 (Gtr. II)



Rhy. Fill 2 (Gtrs. I & II)



N.C. D5 C5 N.C. w/Rhy. Fill 2 D5 C5

His deeds through ag - es past tell of his part.

Chorus

A5 F5 D5

Gtrs. I & II

See his face, see his smile; time to die.

5 open 3fr. A C C5 D5 A5 F5[1]

P.M.

Go, woh,

To Coda

D5

go.

1. 2.

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

Gtrs. I & II D5 C5 C5

(Bass) 3 8

*Gtr. II play w/slight variations ad lib.

Play 4 times
(4th time Gtr. II cont. in slashes)
(4th time end double time feel)

N.C. A5 N.C. G5 N.C. A5 D5 C5

Gtrs. I & II

sl. P.M.

A5

Gtr. II (Gtr. II out)

Riff A (Gtr. I)

1/4

P.M.

w/Riff A (Gtrs. I & II)

(end Riff A) N.C.

4

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

H H

w/Riff A (Gtr. I)

Gtr. II

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

Double-time feel

Gtrs. I & II A5 F5[1]

(cont. in slashes) Gtr. III

H H H H

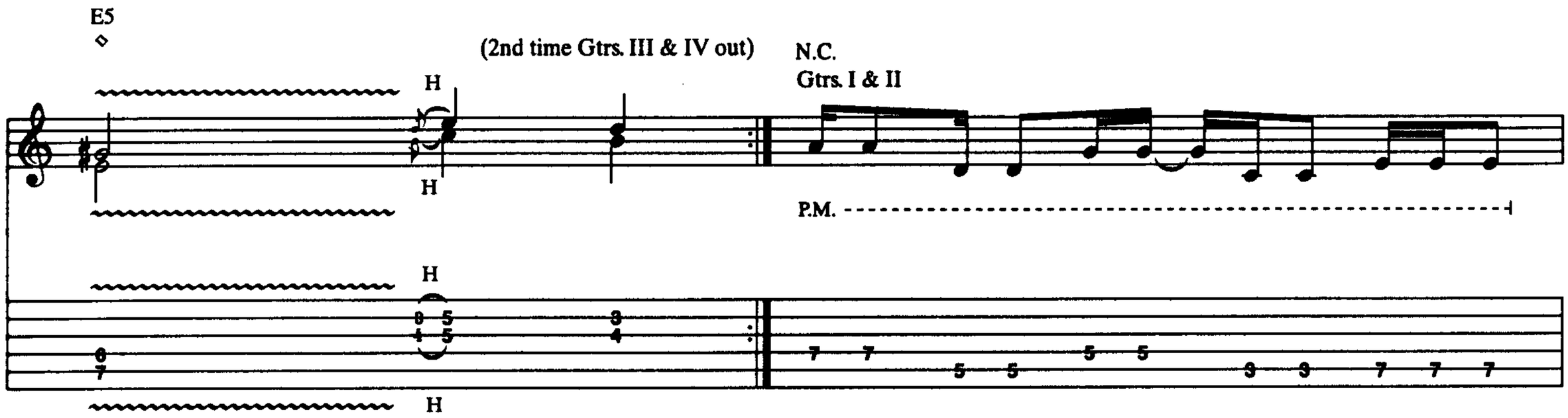
1. 2.

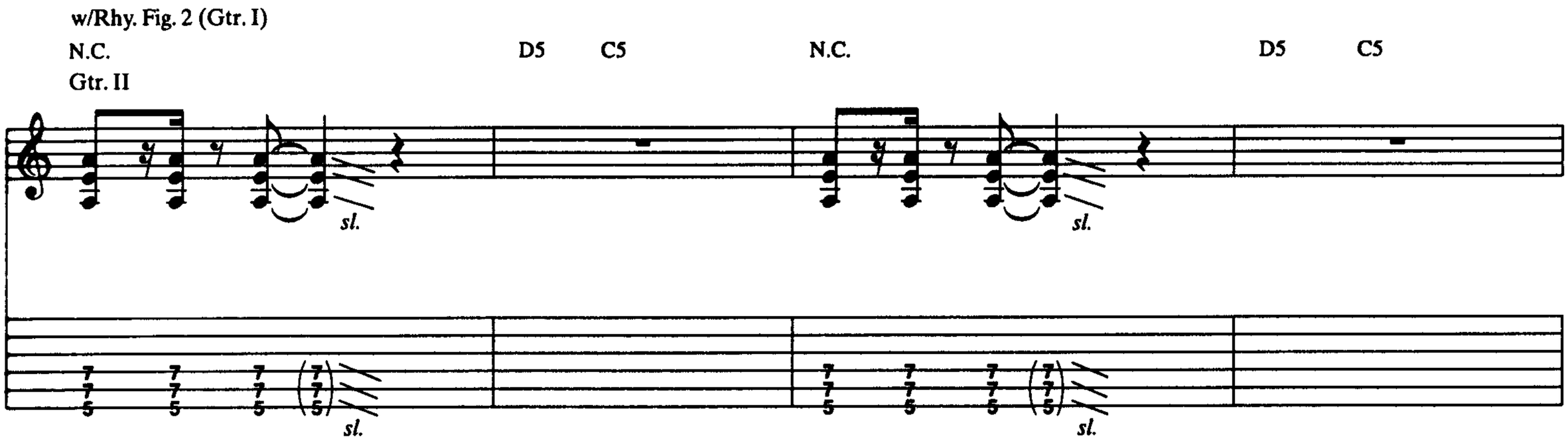
C5 E5 E5

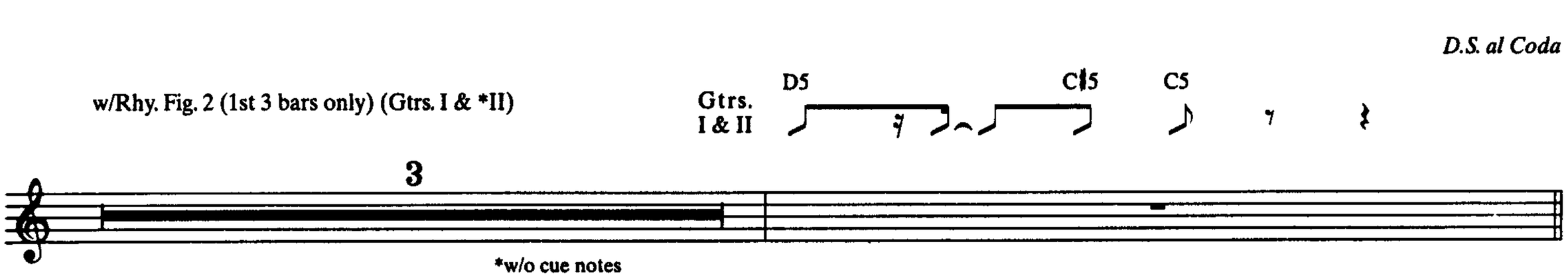
Gtr. IV

Gtr. III

A5 F5[1] C5







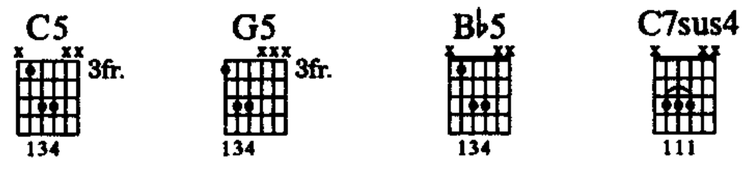
Additional Lyrics

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)*

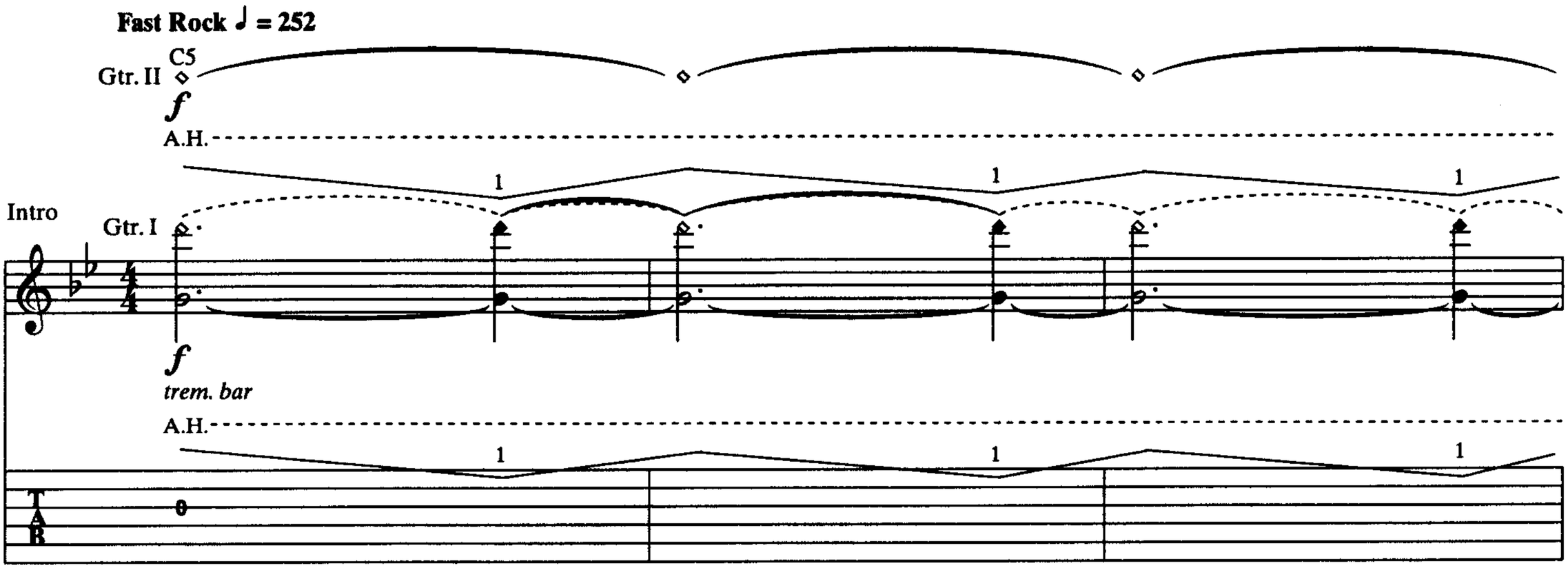
3. I was born a fool, don't want to stay that way.
Devil, take my soul, with diamonds you repay.
I don't care for heaven, so don't you look for me to cry.
And I will burn in hell from the day I die. *(To Chorus)*

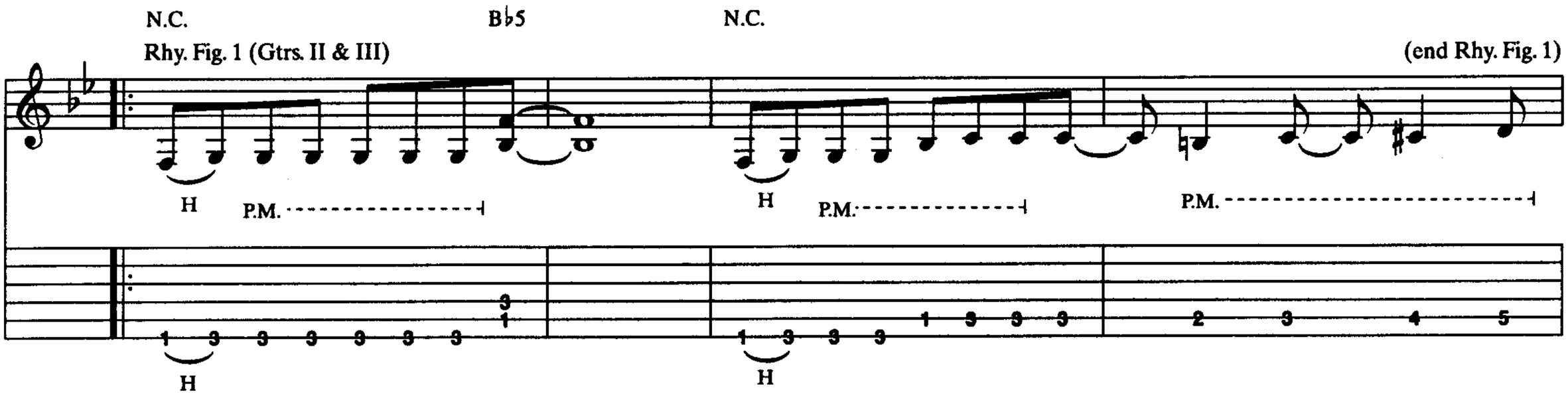
Stone Cold Crazy

Words and Music by
Freddie Mercury, Brian May,
Roger Taylor and John Deacon



Fast Rock ♩ = 252





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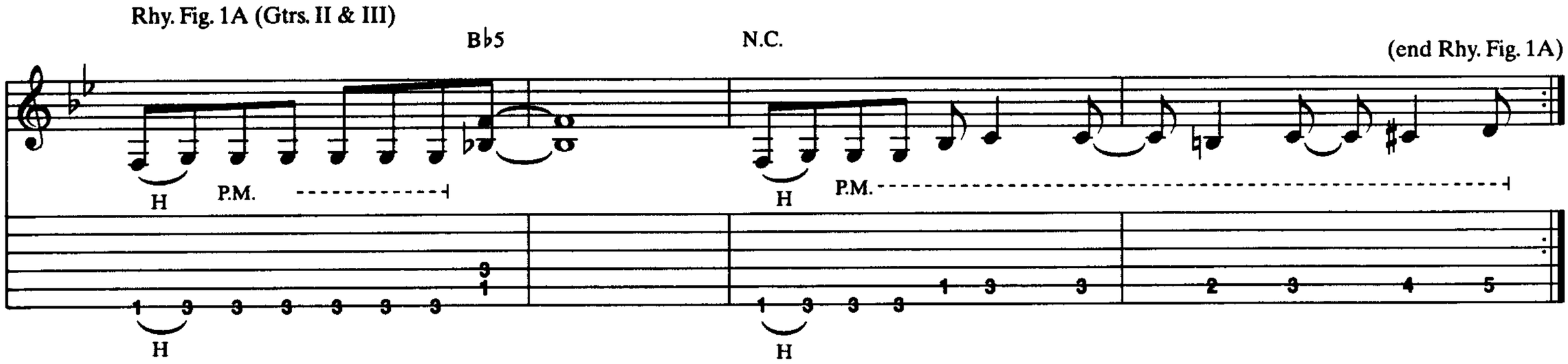
2nd time w/Fill 1
Rhy. Fig. 1A (Gtrs. II & III)



1st Verse
w/Rhy. Fill 1
G5

Tacet

Sleep - ing ver - y sound - ly on a Sat - ur - day morn - ing I was dream - ing I was Al Ca - pone.—

— Ru - mor go - ing round,— got - ta clear— out of town,

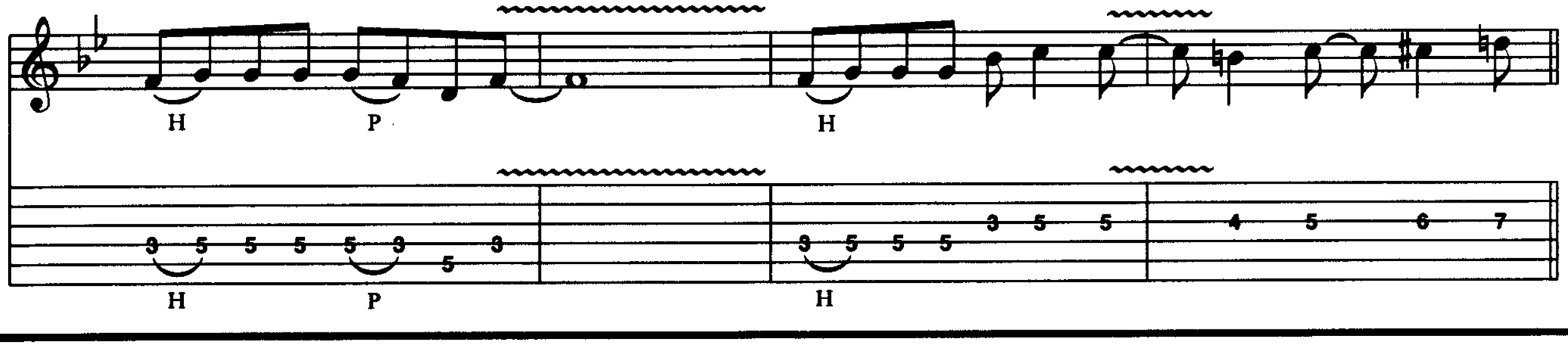
Gtrs. II & III G5

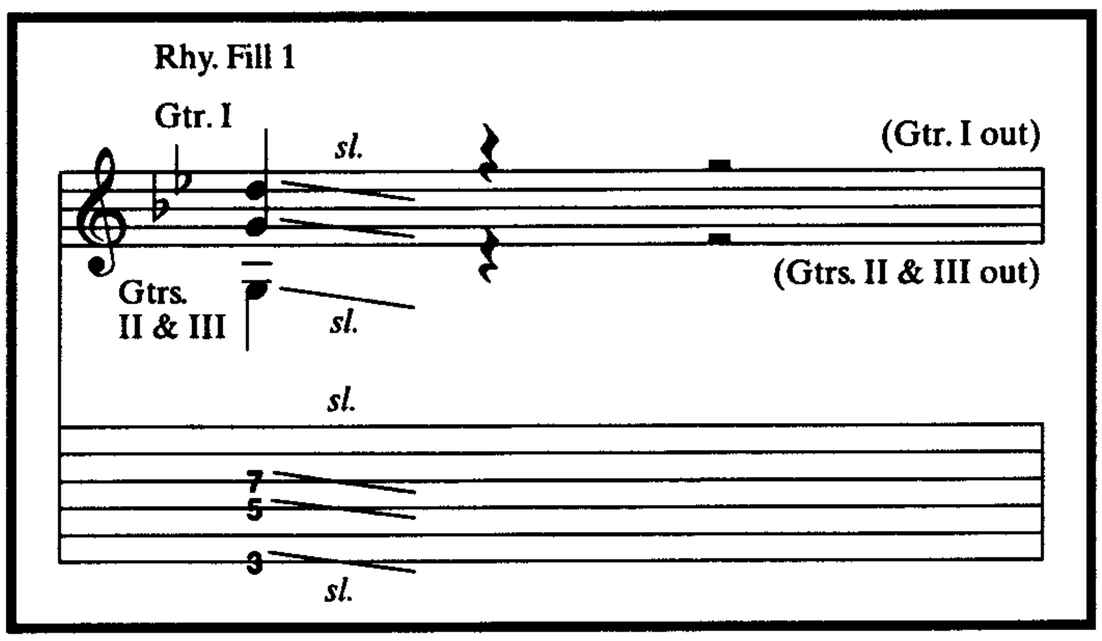
smell - ing like a dry fish bone.— Here come the law, gon - na

B♭5

break down the door, car - ry me a - way once more.— Nev - er, nev - er,

Fill 1 (Gtr. I)





C5

pick slides

nev - er want it an - y - more. Got - ta get a - way from this stone cold floor.

Chorus

C5 C7sus4 C5 ⑥ 8fr. C

sl.

Cra - zy, stone cold cra - zy, you know.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A

N.C. B♭5 N.C.

Guitar solo I

B5 Full A5 A♯5

G5 A5 A♯5

Gtr. I

grad. bend Full

10 (10) 7 9

Gtrs. II & III

Rhy. Fig. 2

P.M. P.M.

B5 A5 B5

H P

P.M. P.M.

N.C. (Gtr. I out)

Harm. (8va)

*2½

Harm.

*2½

*Pull bar up.

(end Rhy. Fig. 2)

H

P.M.

sl.

H

sl.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A

N.C. B♭5 N.C.

2nd Verse
⑥ 3fr.
G

(Gtrs. II & III out) N.C.

Gtrs. II & III

sl.

Rain - y af - ter - noon, on a kill - er ty - phoon,_ and she's play - ing with my slide trom - bone._

w/Fill 2

An - y - more, an - y - more, can - not take it an - y - more.

Fill 2 (Gtr. III)

sl.

sl.

Gtrs. II & III

pick slides

C5

Chorus

C5

C7sus4

Got - ta get a - way from this stone cold floor.

Cra - zy,

C5

B♭5

stone cold cra - zy, you know.

Hey!

Gtr. I

slack

trem. bar

slack

Guitar solo II

w/Rhy. Fig. 2 (3 times)

B5

A5

A♯5

B5

A5

P.M.

B5

N.C.

Full

sl.

sl.

semi-harm.

Full

sl.

sl.

B5 A5 A5

Full Full P

3

vib. w/bar grad. bend Full Full P

(7) 10 (10) 10 10 7

B5 A5 B5

Full 8va P P

3 3

grad. bend Full P P

10 (10) 18 19 19 19 19 17 20 19 17 20 19 17 14

N.C.

8va sl.

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

B5 A5 A5

8va sl. sl.

sl. sl.

14 14 14 14 14 14 14 14 14 17 14 14 14 14 14 14 19 14 14 14 14 14 17 14 14 14 14 2 14 14

B5 A5

8va sl.

3

sl.

14 14 14 14 14 14 14 14 19 14 14 14 14 14 14 14 17 14 14 14 14 14 14 14 19 14 14 14 2

B5

8va

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

N.C. (Gtr. I out)

8va

Full Full Full Full Full Full

sl.

14 14 14 14 14 14 15 15 15

17 17 17 18 18 18

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A and Fill 1

N.C. B♭5 N.C.

3rd Verse
w/Rhy. Fill 1

G5

Tacet

Walk - ing down the street, shoot - ing peo - ple that I meet,

ful - ly load - ed Tom - my gun.

Gtr. II

Here come the dep - u - ty, he try fuck - in' get - tin' me,

got - ta fuck - in' get up and run. They got the

Gtrs. II & III

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

out of juice. They're gon - na

pick slides

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

Chorus

C5 C5 C7sus4

Cra - zy,

⑥ 8fr.

C5 C

stone cold cra - zy, you know. Yeah.

*Gtr. II only.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A

N.C. B♭5 N.C. w/Rhy. Fill 2 N.C. B♭5

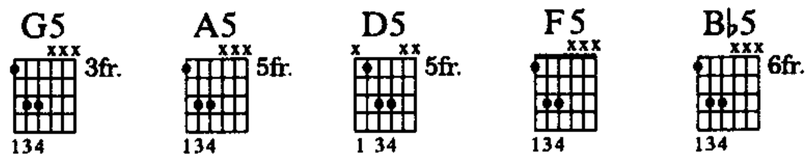
Rhy. Fill 2 (Gtrs. II & III)

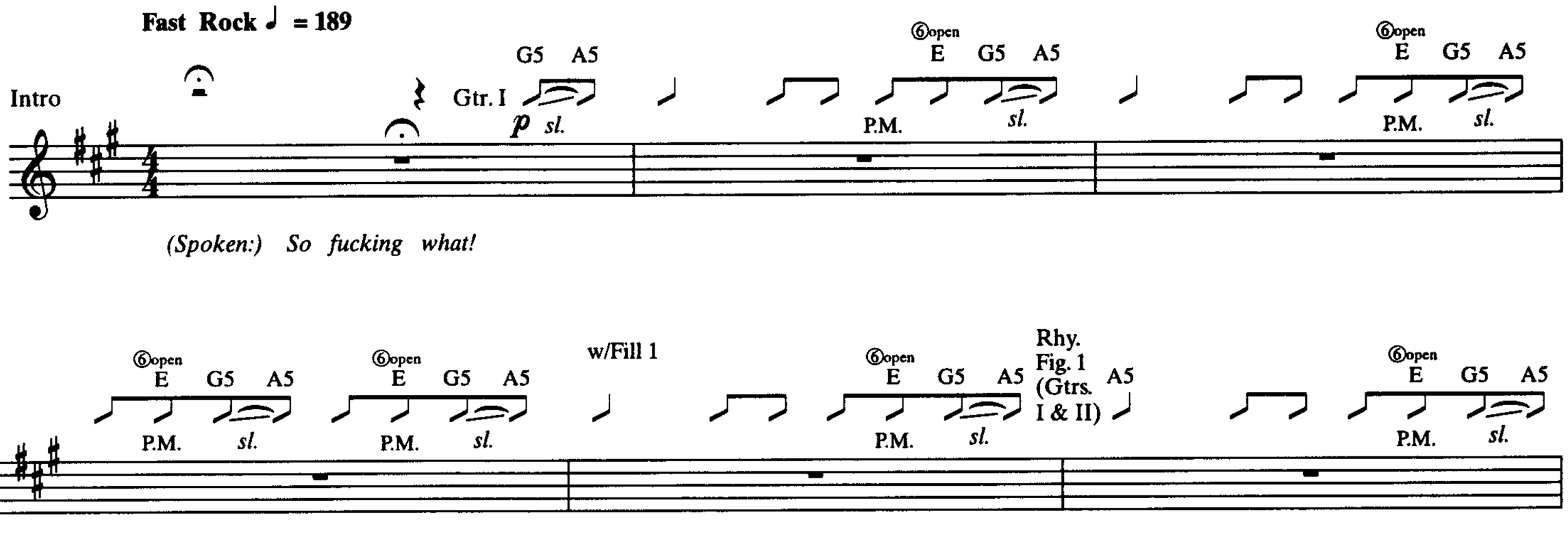
H P.M.

H

So What

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





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⑥open
E G5 A5
(end Rhy. Fig. 2)

w/Rhy. Fig. 1
A5

sl.

⑥open
E G5 A5

⑥open
E G5 A5

⑥open
E G5 A5

⑥open
E G5 A5

too. So what, so what.

w/Rhy. Fig. 2
D5

2nd time Gtrs. I & II substitute Rhy. Fill 3
3rd time Gtrs. I & II substitute Rhy. Fill 4

And I've been here, I've been there, I've been ev - 'ry

4th time Gtrs. I & II substitute Rhy. Fill 5

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

⑥open
E G5 A5
A5

⑥open
E G5 A5

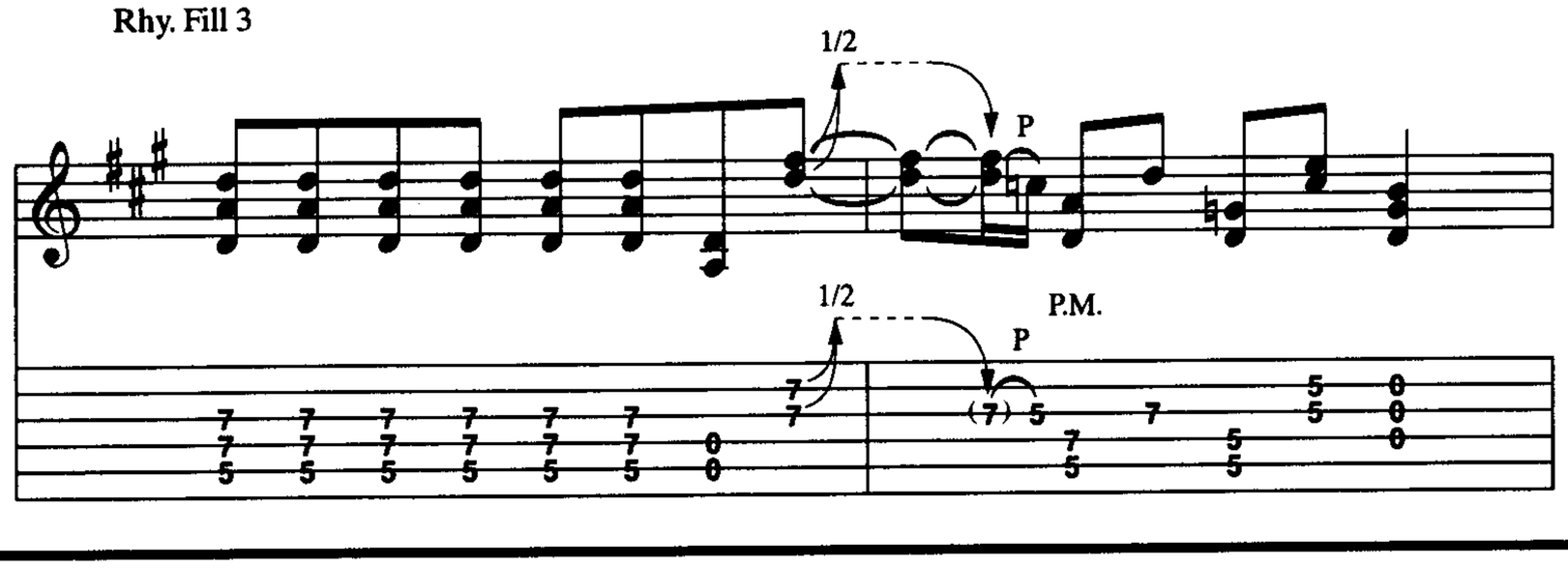
⑥open
E G5 A5

⑥open
E G5 A5

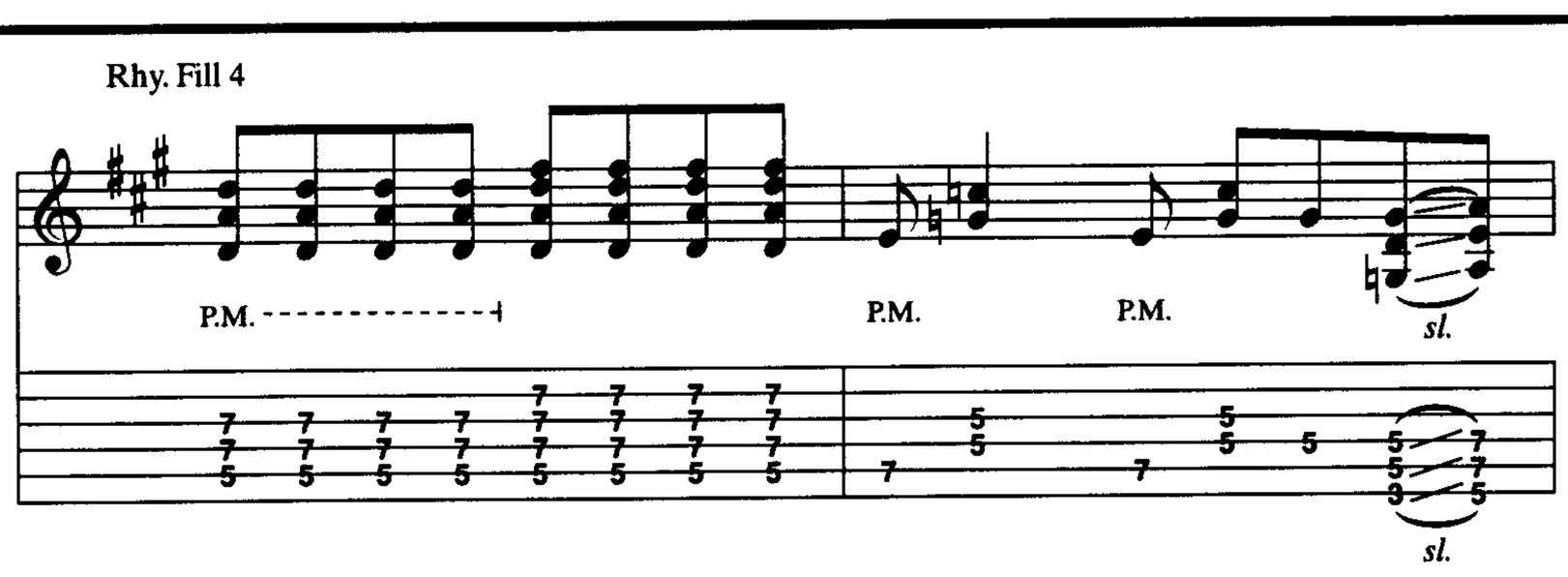
⑥open
E G5 A5

fuck - ing where._ So what, so what. So what, so what, you

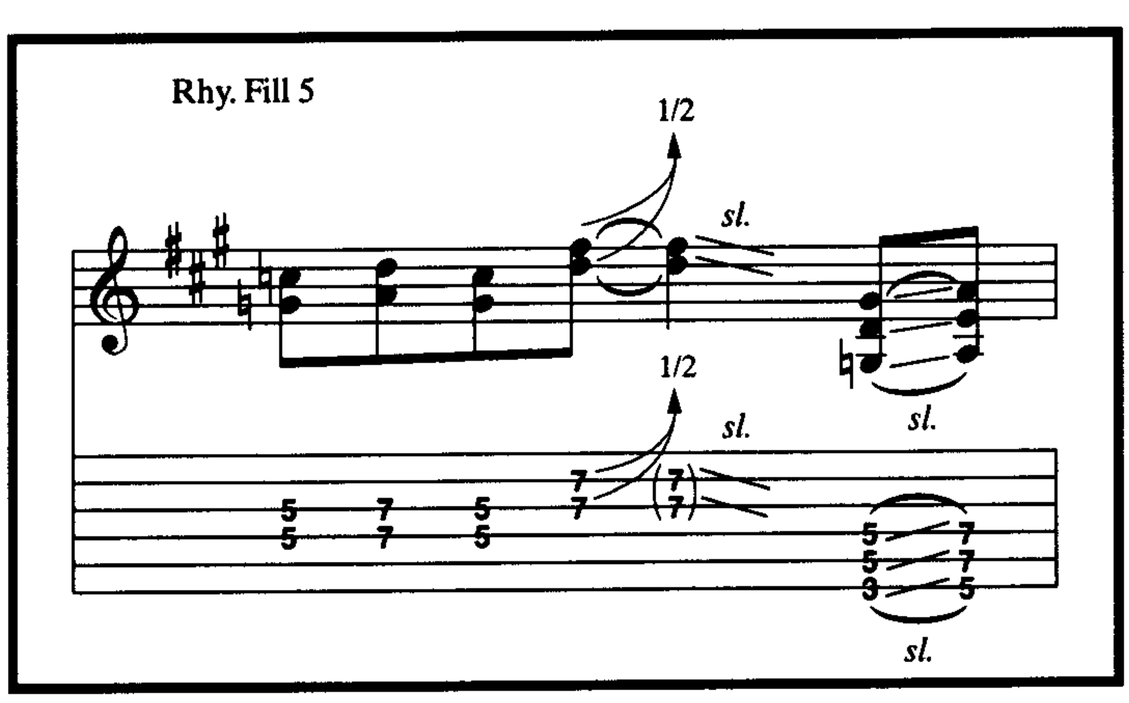
Rhy. Fill 3

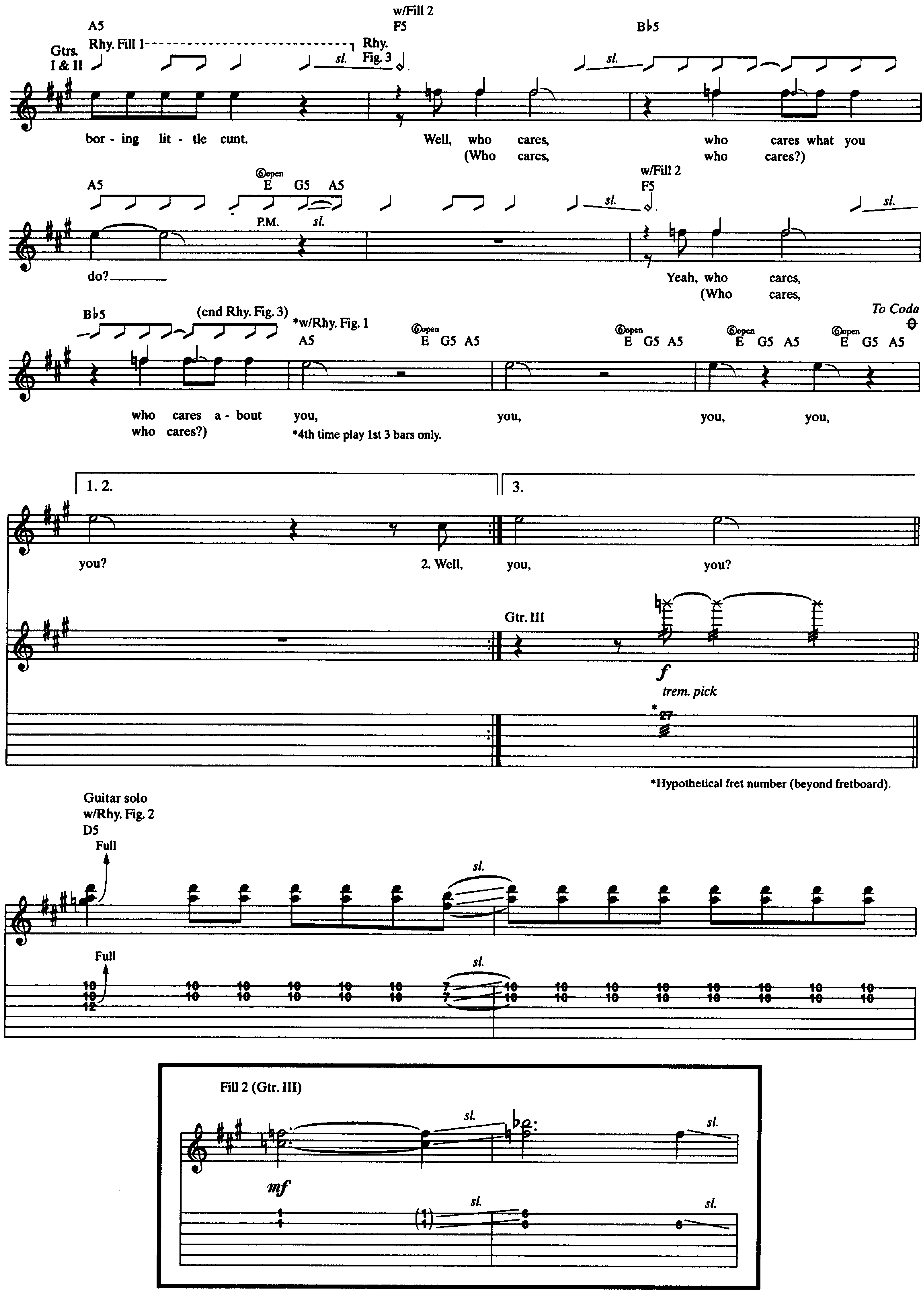


Rhy. Fill 4



Rhy. Fill 5





Gtrs. I & II
A5
Rhy. Fill 1
w/Fill 2
F5
Rhy. Fig. 3
B♭5
sl.
bor - ing lit - tle cunt.
Well, who cares, who cares what you
(Who cares, who cares?)
A5
⑥open E G5 A5
P.M.
do?
Yeah, who cares,
(Who cares,
(end Rhy. Fig. 3)
*w/Rhy. Fig. 1
To Coda
who cares a - bout you, you, you, you,
who cares?)
*4th time play 1st 3 bars only.
1. 2.
3.
you?
2. Well,
you, you?
Gtr. III
f
trem. pick
*27
*Hypothetical fret number (beyond fretboard).
Guitar solo
w/Rhy. Fig. 2
D5
Full
Fill 2 (Gtr. III)
mf

Full Full Full Full Full ⑥open E G5 A5 1/2 sl.

Full Full Full Full Full 1/2 sl.

⑥open E G5 A5 ⑥open E G5 A5 ⑥open E G5 A5 ⑥open E G5 A5

w/Rhy. Fig.1

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

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

w/Rhy. Fig. 2

D5

sl. sl. P 1/2

sl. sl. P 1/2

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

⑥open E G5 A5 ⑥open E G5 A5

P H P Full sl. Full P

P H P Full Full P

w/Rhy. Fill 1

⑥open E G5 A5 ⑥open E G5 A5 ⑥open E G5 A5

1/2 P sl.

1/2 P

w/Rhy. Fig. 3

F5 B♭5 A5 ⑥open E G5 A5

8va

Full Full P P

Full Full P P

19 17 19 19 17 19 19 17 20 20 17 20 17 20 17 20 17 19 17 19 17

w/Rhy. Fig. 1

F5 B♭5

8va

Full Full Full Full Full

hold bend

Full Full Full Full

20 19 19 17 19 19 17 19 19 17 20 20 17

A5 ⑥open E G5 A5 ⑥open E G5 A5

8va

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

Full Full Full Full Full Full

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

Full Full Full Full Full

19 19 19 19 19 19 19 19 19 19

D.S. al Coda

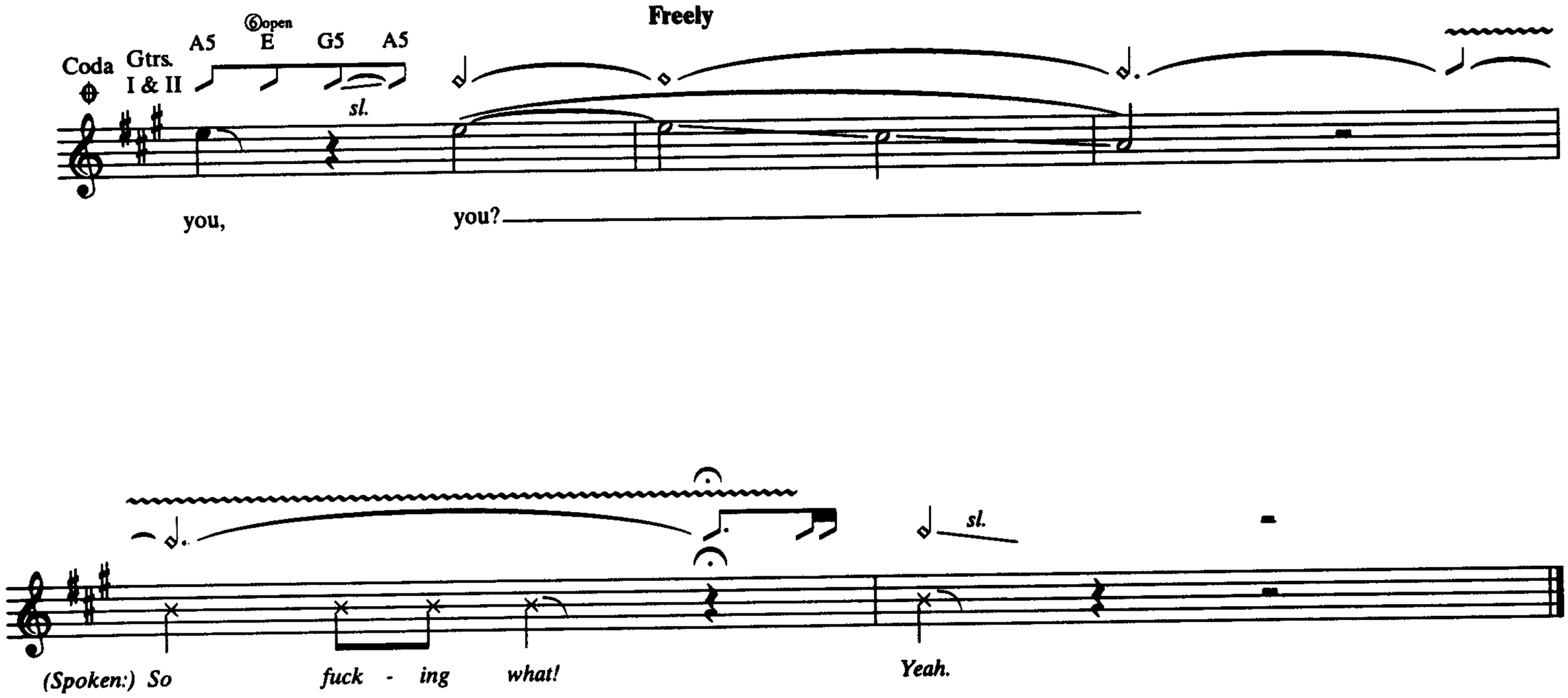
Yay, yeah.

loco P H sl.

P

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

H sl.



Additional Lyrics

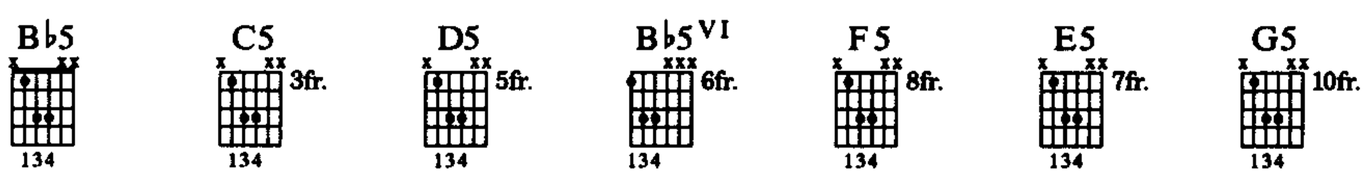
2. Well, I fucked a queen, I fucked Bach.
I've even sucked an old man's cock.
So what, so what.
And I fucked a sheep, I fucked a goat;
I rammed my cock right down its throat.
So what, so what.
So what, so what, you boring little fuck.
Well, who cares, who cares what you do? *(etc.)*

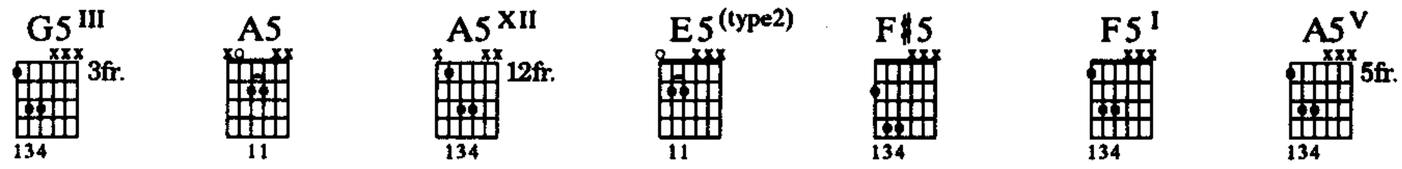
3. And I've drunk that, I've drunk this,
I've spewed up on a pint of piss.
So what, so what.
I've had scank, I've had speed,
I've jacked up until I bleed.
So what, so what.
So what, so what, you boring little cunt.
Well, who cares, who cares what you do? *(etc.)*

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

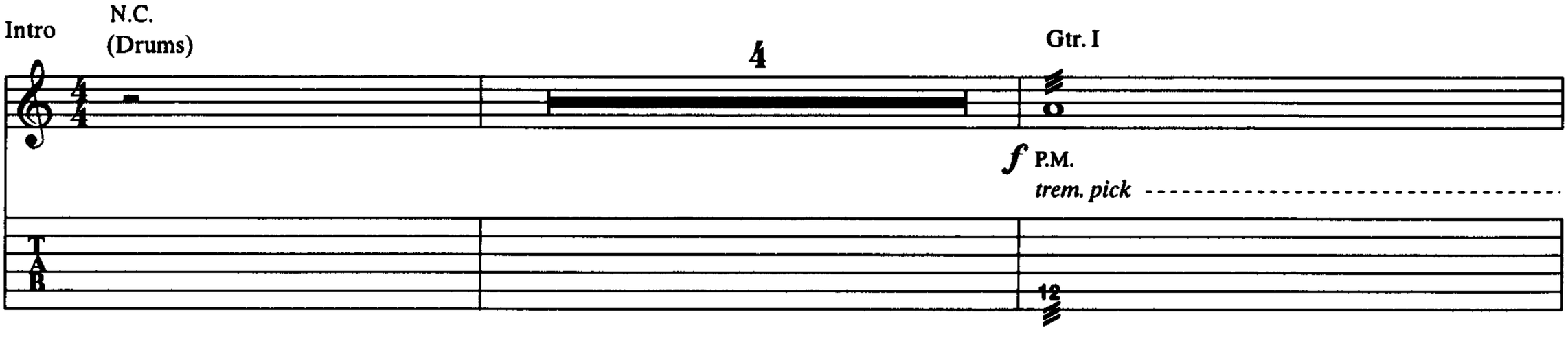


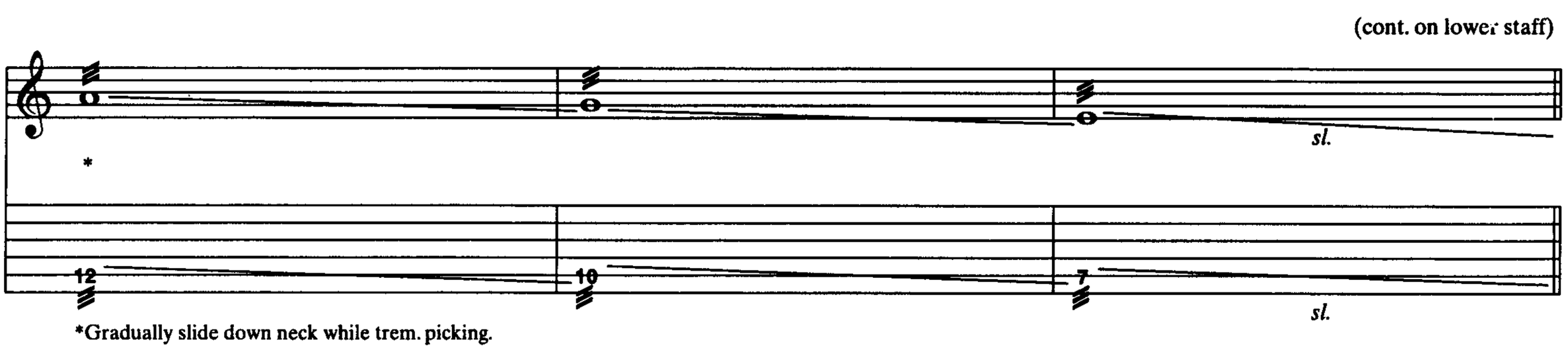


Tune down 1/2 step:

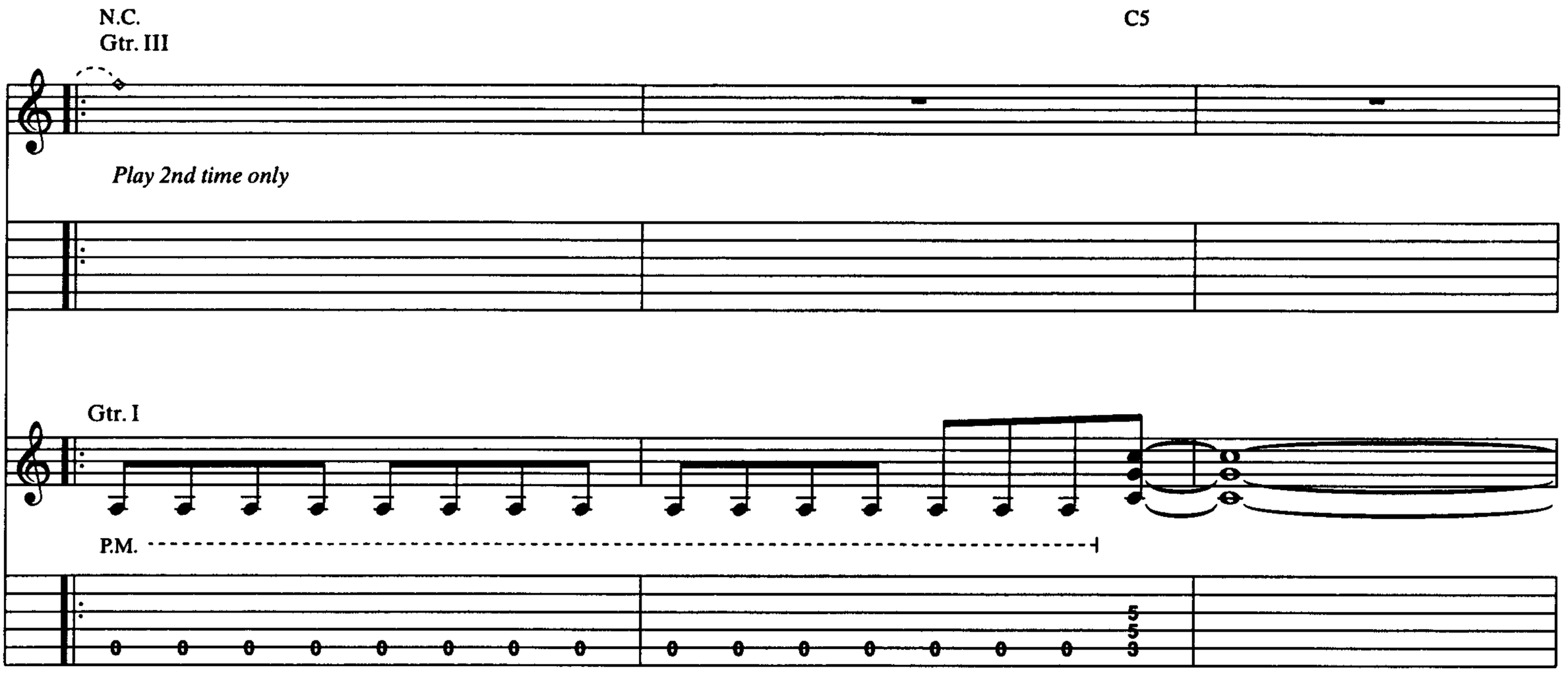
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Very fast Rock ♩ = 231





*Gradually slide down neck while trem. picking.



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N.C.

D5

Harm.
(8va)

Play 2nd time only

Harm.

sl.

P.M.

sl.

1.

2. *8va*

(Gtr. III out)

Harm.
(8va)

loco

sl.

mf

f rake

Harm.

sl.

sl.

sl.

1.2.3.

4.
w/Fill 1

N.C.
(Gtr. I)

G5

A5

A5

P.M.

P.M.

P.M.

P

P.M.

f

sl.

P

Fill 1 (Gtr. III)

8va

Full

Full

Full

sl.

Full

Full

Full

sl.

N.C. G5 A5

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

P P P P

P.M. P.M.

1.

N.C. C5 (end Rhy. Fig. 1)

P P P P

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

2.

C5 F5 G5

P P

P.M. *sl.*

sl.

1st, 3rd, 5th Verses
w/Rhy. Fig. 1 (1¾ times)
3rd time w/Fill 3

𝄋 N.C. G5 A5 N.C.

1. Sound of gun - fire comes through the night; kill - ing and ha - tred, it's a

3.5. *See additional lyrics*

C5 N.C. G5 A5

ter - ri - ble sight. Re - ports come in, there's a heav - y at - tack;

Fill 3 (Gtr. III)

loco *sl.* *sl.*

3rd time w/Fill 4

N.C. C5 B5

mes - sage seen,___ we're mov - ing back.___

(cont. in slashes)

Rhy. Fill 1 (Gtrs. I & II)

P P.M.

Gtrs. I & II B♭5 C5

*Gtr. III

*Play 2nd time only (next 7 bars)

Fill 4 (Gtr. III)

8va

Full

1½

H P

sl.

grad. release

2½

1st time w/Fill 2

⑤5fr. D P.M. D5 ⑤5fr. D P.M. D5 ⑤5fr. D P.M. D5 ⑤5fr. D P.M. D5 sl.

H P H H H P 5 6 5 6 5 7 5 7 5 6 H H 5 6 8 8

B♭5 C5

2. Prep - a -

Full Full Full Full Full Full

2nd, 4th, 6th Verses
w/Rhy. Fig. 1 (1¾ times)
N.C. G5 A5

ra - tions are made for the jour - ney back;

4.6. *See additional lyrics*

Full Full (Gtr. III out)

Full Full

Fill 2 (Gtr. III)

P H P P H P sl. sl.

N.C. C5 N.C.

it's a sur - vi - val, sup - plies are packed.— No more nights— in this e -

w/Rhy. Fill 1 3rd time w/Fill 5

G5 A5 N.C. C5 B5 B♭5

Gtrs. I & II ◇

ter - nal hell;— des - ti - na - tion is sim - ple: we move out.

Chorus

C5 D5 B♭5 VII F5 E5 D5

P.M. P.M.

◇

You left from the line.—

(Kill - ing time.)— (Kill - ing time.)—

B♭5 VI F5 G5 D5 B♭5 VI F5 E5 D5

To Coda ⊕

P.M. P.M.

Your turn to kill.— What'd ya say?— Ah,

(Kill - ing time.)— (Kill - ing time.)—

1.

B♭5 VI G5 III

kill - ing time,— ah. 3. And he

8va

Gtr. III

sl. P P P P P P 1½

3 3 3 3 3 3 3

sl. P P P P P P 1½

10 17 17 20 17 17 20 17 18 20 17 18 20 17 18 20 17 18 20 17 20

Fill 5 (Gtr. III)

8va

Full Full 1½ 1½ sl.

Full Full 1½ 1½ sl.

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

2.

B♭5VI G5III

kill - ing time.

(Drums)

Interlude

A5

Gtr. III

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

sl. sl.

1/2 Full

grad. bend 1/2 Full

P P P P

A5 XII

Guitar solo

E5 (type2)

sl.

8va

* P.M.

Full

P H P H P H

3

sl.

Full

*Play only lowest note of chord when P.M. is indicared (next 12 bars).

G5III E5 (type2)

8va

P.M. P.M.

H P H P

Full Full

D5 E5 (type2) G5 III

P.M. P.M.

8va

Full Full Full Full Full Full

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20

E5 (type2) G5 III F♯5 F5 I

P.M. P.M.

8va

1½ 1½ 1½ 2 Full

20 20 17 Full 17 19

G5 III A5 V

P.M. P.M.

8va

P Full Full Full

20 19 17 19 17 20 17 20 17 20 17 20 17 17 17 17 17 17 17 17 17 17 17

D.S. al Coda

F5 I G5 III

P.M. P.M. sl.

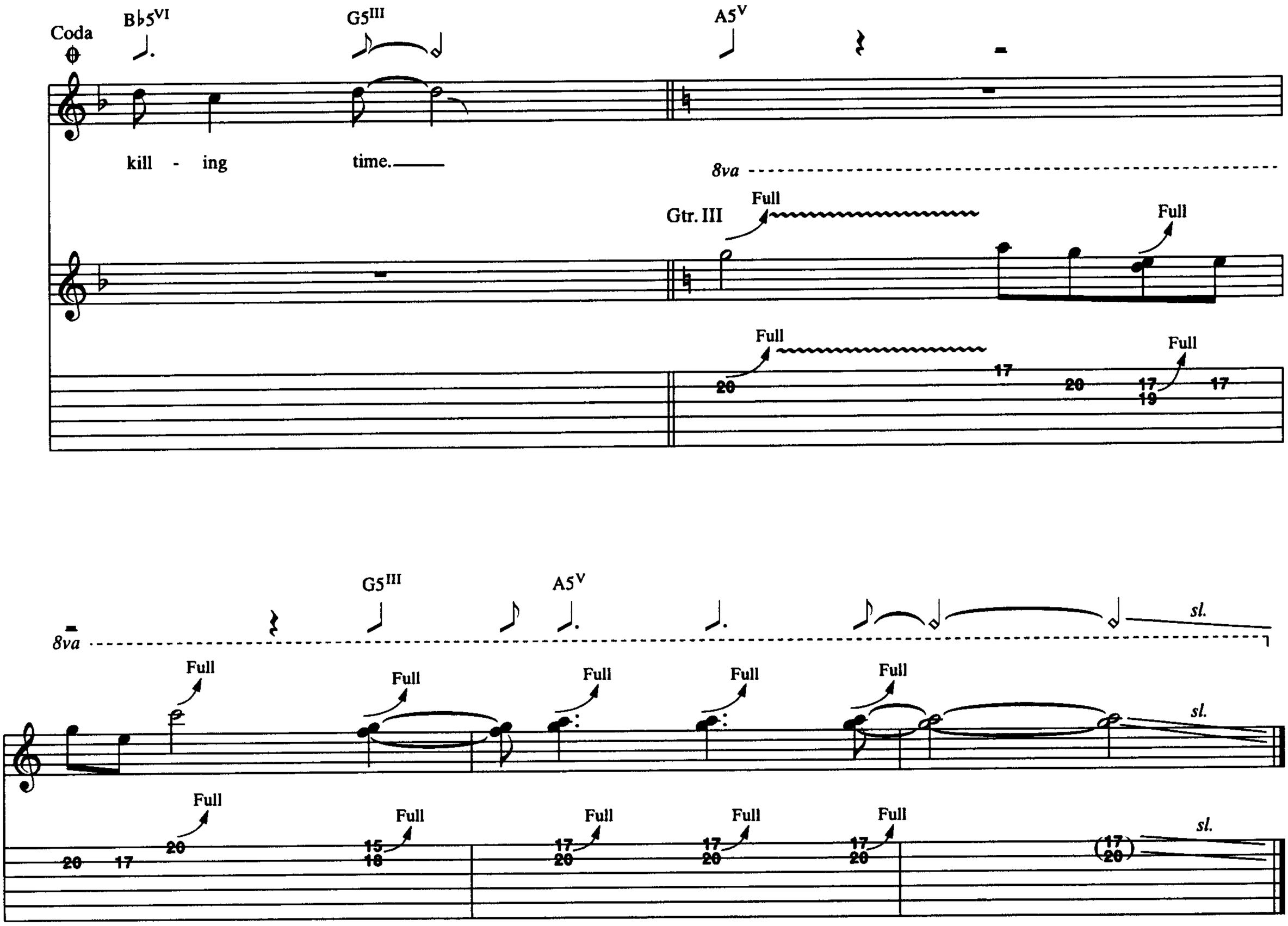
8va

Full P P P Full

hold bend

Full P P Full

17 17 20 17 20 15 12 15 13 15 15 15 15 15 15 15



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.

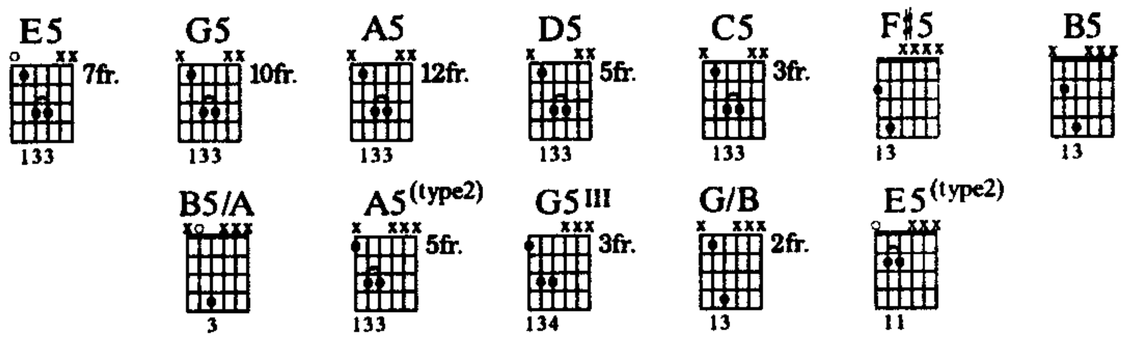
4. The silence is over, they attack again,
Killing and hatred drive me insane.
Reports come in of a heavy attack,
Message is seen, we're moving back. *(To Chorus)*

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:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Very fast ♩ = 260

Intro

(Drums)

7

(Bass & Drums)

6

Gtr. II ×

f

pick slides

Gtr. I

f

14 14 14 14 14 14

1. 2. 3.

4.

E5

D5/E

E5

(Gtr. II cont. in notation)

×

Gtrs. I & II

Gtr. I

Gtr. II

(Gtr. II cont. in slashes)

sl.
trem. pick

14 17 14

sl.

1st, 2nd, 3rd Verses
3rd time substitute Rhy. Fill 2

𝄋 G5 A5 G5 A5

Gtrs. I & II

1. On - ly way to feel the noise— is when it's good and loud.—

2.3. *See additional lyrics*

G5 A5 G5 D5

So good I can't be - lieve— it, scream - ing with the crowd.—

Rhy. Fill 2
C5

⑥open
E

A5

Gtr. II

Gtr. I

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Pre-chorus
C5 D5 C5 (cont. in notation)

Don't sweat— it, give it back— to

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

you.

(cont. in slashes)

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

Chorus
F♯5 B5 B5/A B5 ⑥open E

O - ver - kill.— O - ver - kill.—

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

F♯5 D5 (cont. in notation)

O - ver - kill.— Shut up!

E5

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

1. D5/E

P.M.

2.

D.S. (w/repeat) al Coda I

w/Rhy. Fill 1 (Gtr. I)

Gtr. II

Coda I

(Gtr. II cont. in notation)

Rhy. Fig. I (Gtr. I)

Guitar solo I

A5(type2)

(end Rhy. Fig. 1)

(Spoken:) Get the fuck out!

Gtr. II

Full Full Full P

Full Full Full P

w/Rhy. Fig. 1 (7 times)

1½ P 1/2 H Full Full P 3 *sl.*

1½ P 1/2 H Full Full P *sl.*

sl. *sl.* *sl.* 3 Full Full

sl. *sl.* *sl.* Full Full

Full Full Full Full Full Full

Full Full Full Full Full Full

Rhy. Fill 1

P.M.

N.C. G5 N.C.
Gtrs. I & II

P P P P

P.M.

2nd time, D.S. al Coda II

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

P.M.

(Gtr. II cont. in notation) Guitar solo II

Coda II Gtr. I A5 (type2)

(Spoken:) Get on it!

8va

Gtr. II 1/4 Full Full Full Full Full Full

G5 III C5

8va

Full Full P H H H P P P

8va

C5 G/B C5 G/B C5 D5

loco

Full Full Full Full Full Full

P P P P

Rhy. Fig. 2

E5 D5

Full Full P P P P

1/2 C5 G/B

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

3

(end Rhy. Fig. 2)

C5 G/B C5 G/B C5 D5

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

w/Rhy. Fig. 2 (2 times)

E5 D5

3

sl.

w/wah

sl.

1.

C5 sl. G/B

sl.

C5 G/B C5 G/B C5 D5

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

sl. sl. sl. sl.

2.

C5

sl.

sl.

G/B C5 G/B C5 G/B C5 D5

Full Full Full Full Full Full Full Full

Full Full Full Full Full rit. Full Full Full

Free time

E5(type2)

Gtr. I

trem. pick

Full

Full

trem. pick

Full

Full

P Full Full P 1/2 P H P

P Full Full P 1/2 P H P

Tempo I

(Gtr. I out)

sl.

(wah off)

sl.

3 5

Guitar solo III
w/Rhy. Fig. 2 (2 times)
E5

Gtr. II

sl.

Gtr. II

sl.

D5 C5 G/B

Full P Full Full Full P

Full P Full Full Full P

C5 G/B C5 G/B C5 D5 E5

1/2 H P sl.

D5 C5 Full

Full P H sl.

G/B C5 G/B C5 G/B C5 D5

(cont. on upper staff)

Full sl.

E5 N.C.

8va

Gtr. II

Full

Gtr. I

sl.

8va

H P

Full

Full

P

Full

H P

Full

Full

P

Full

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

11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12
9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10

8va

Full

P

Full

P

Full

P

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

sl.

14 12 14 12 10 12 12 10 14 12 9 12 10 7

sl.

w/Rhy. Fig. 2 (Gtr. I)

E5

Gtr. II

loco

sl.

H P

D5

sl.

sl.

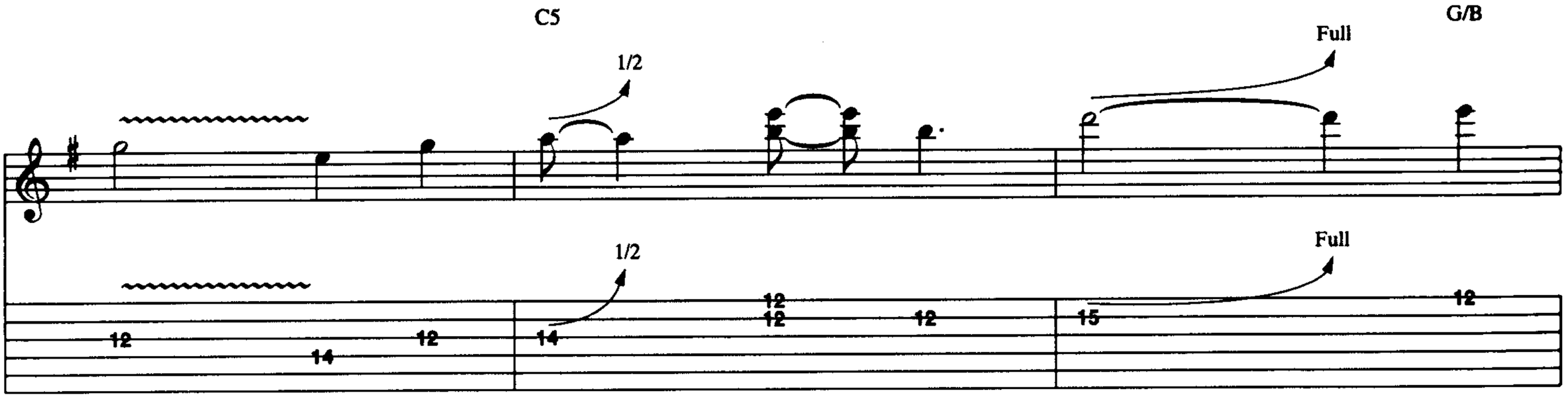
sl.

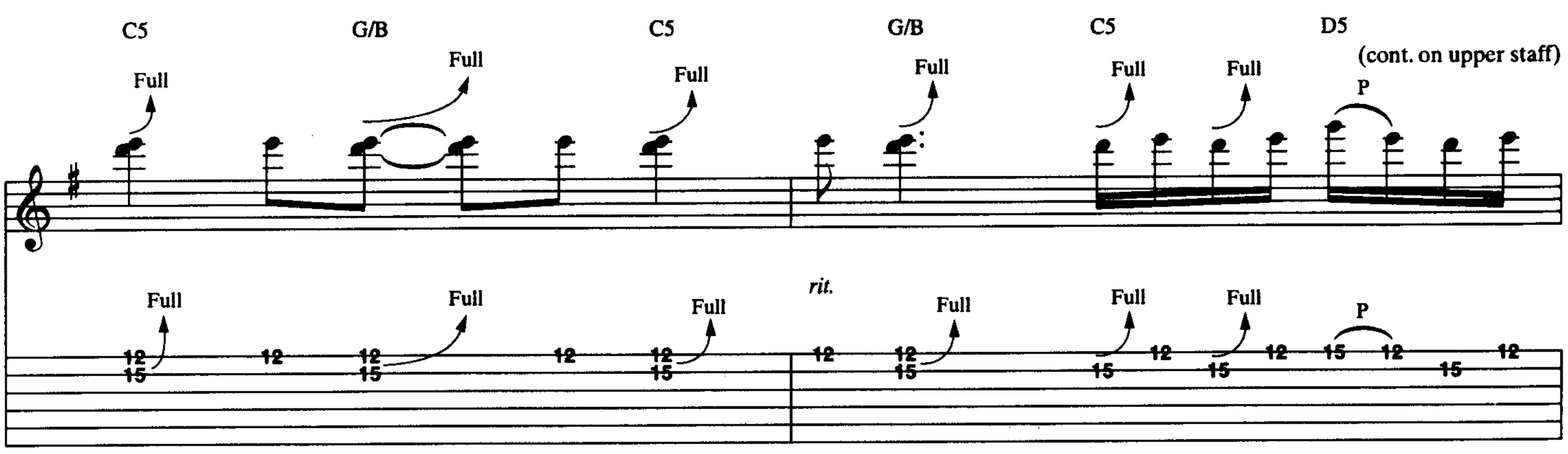
H P

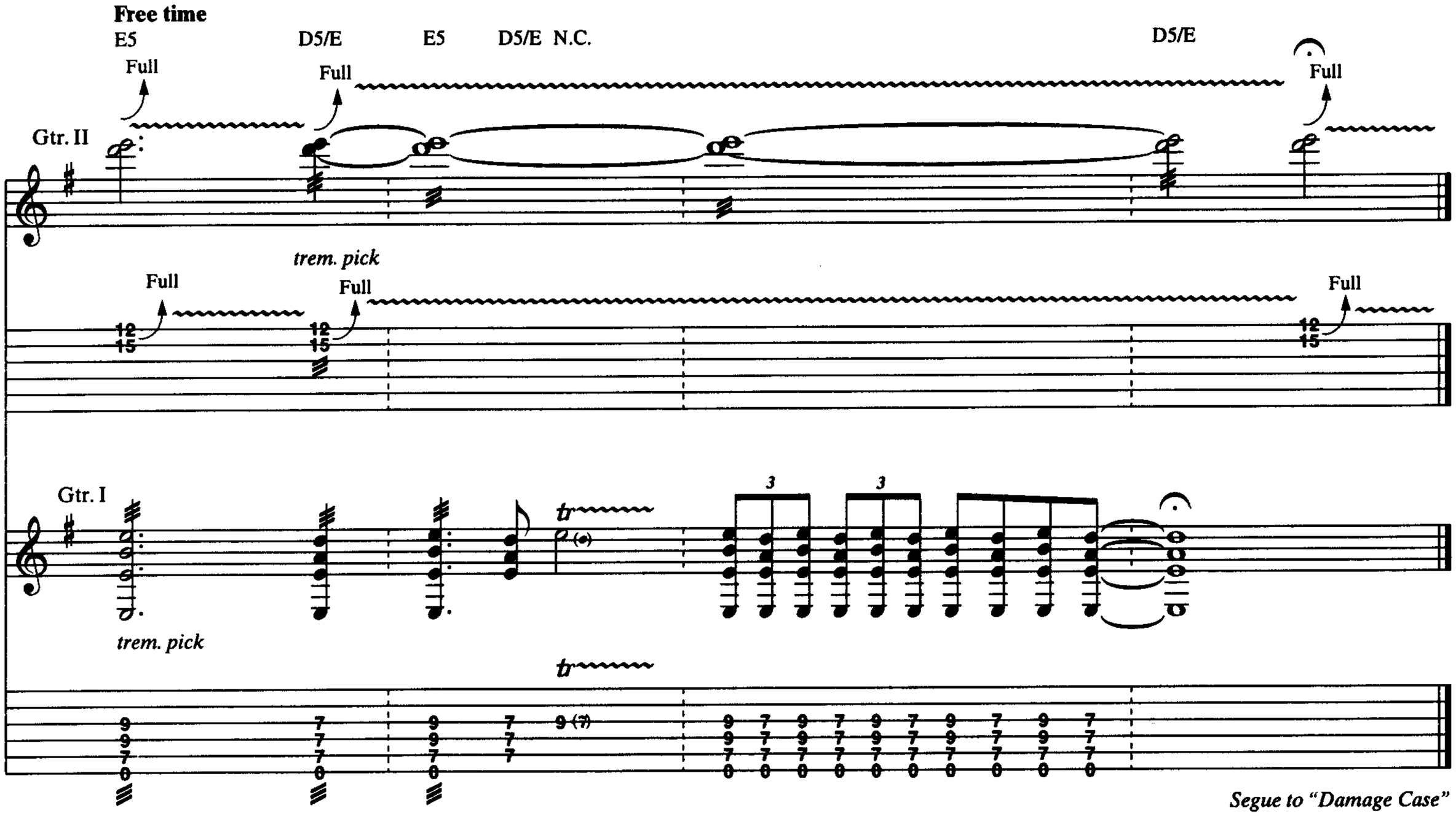
sl.

sl.

19 17 19 17 (17) 14 12 14 12 14 12 14 12 14 16 15 16 14







Segue to "Damage Case"

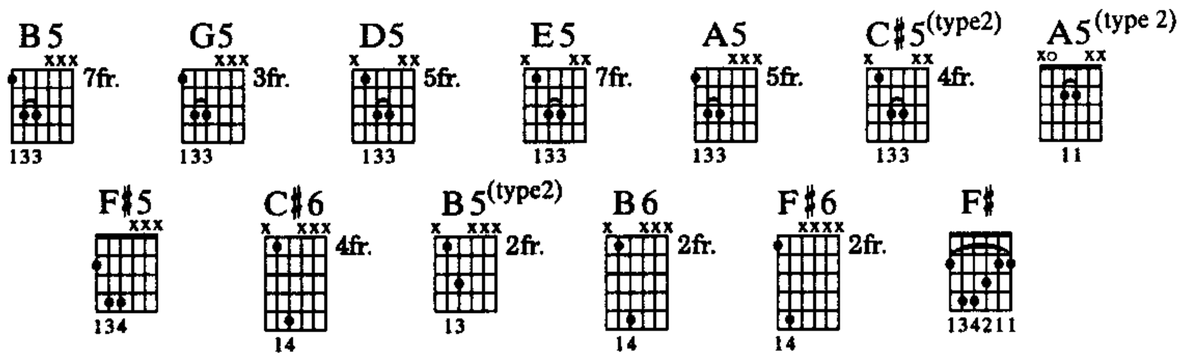
Additional Lyrics

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)*

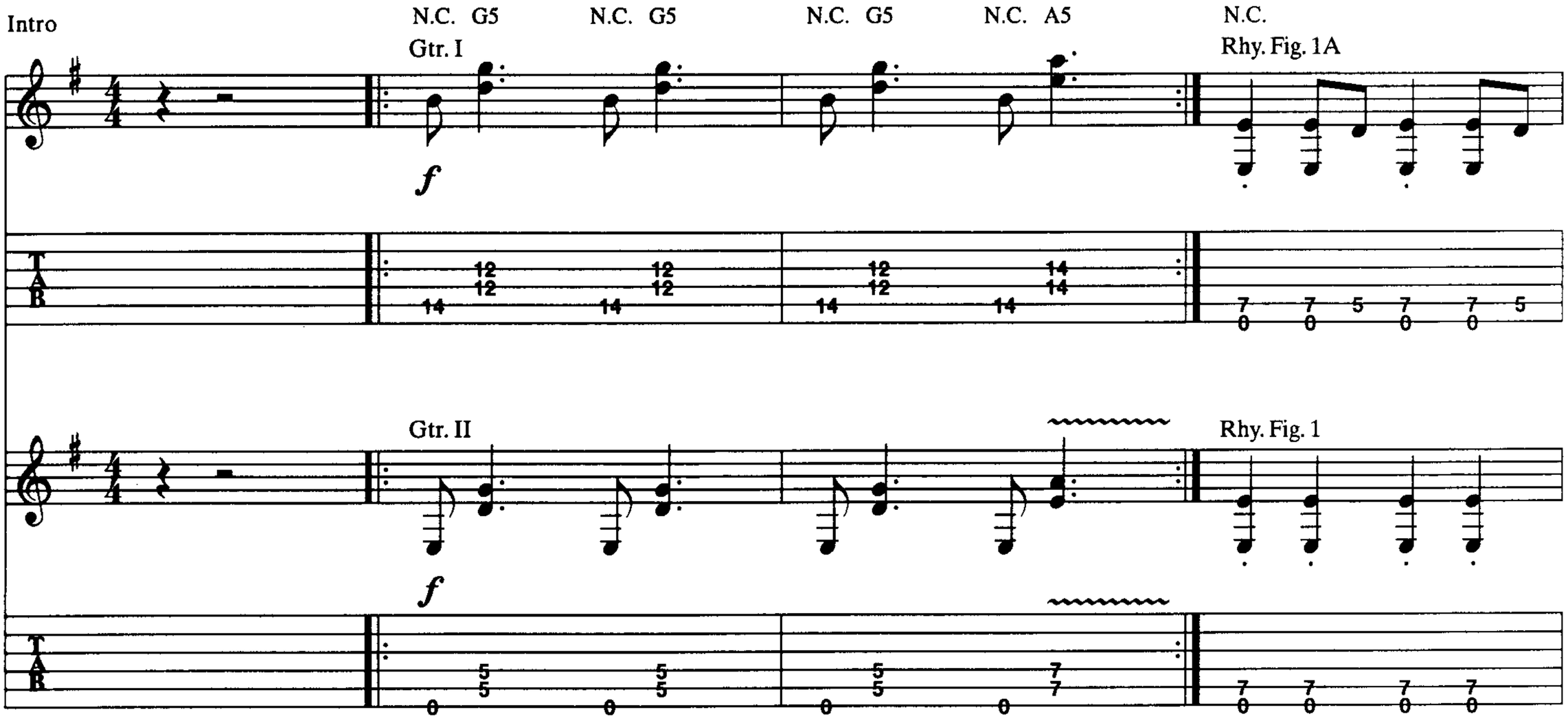
Damage Case

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



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

Fast Rock ♩ = 156
Triplet feel (♫=♩³♪)



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1st, 2nd Verses

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

2nd time w/Rhy. Figs. 2 & 2A (both 2 ½ times)

N.C. G5 N.C.

1. Hey babe, don't act so scared. All I want is some
2. Hey babe, wait a min - ute, stop! Don't run a - way, don't

G5 N.C. G5

spe - cial care. On the run from some in - sti - tu - tion,
call a cop. I ain't look - ing to vic - tim - ize you.

N.C. w/Rhy. Fill 1 (both times)

all I want - ed is con - so - la - tion.
All I wan - na do is tan - ta - lize you.

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

Chorus

B5 G5 D5 B5

And I can tell by your face I'm a
I can tell by your face I'm all

G5 D5 B5 G5 D5

to - tal dis - grace. Let me in - side your place.
o - ver the place. I can tell by your face,

(end Rhy. Fig. 3)

E5 ⑥ 5fr. 6fr. B5

A A♯

Move o - ver for a dam - age case.
got no time for a dam - age case.

A5 E5 D5 E5 D5 1. ⑥ 5fr. 6fr. 7fr. 2. ⑥ 5fr. 6fr. 7fr.

E5 A A♯ B E5 A A♯ B

No time, ba - by.

Rhy. Fill 1 (Gtrs. I & II)

P

P

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

Guitar solo I
w/Rhy. Fig. 1A
N.C.
G5
w/Rhy. Fig. 2A (3 times)
N.C.
8va
Gtr. II
Full
P
sl.
let ring
w/Rhy. Fill 2
H
tr
Rhy. Fill 2 (Gtr. I)

w/Rhy. Fig. 2A (1½ times)

N.C. G5 N.C.

sl. sl. sl. P

sl. sl. sl. P

w/Rhy. Fig. 3 (Gtr. I)

w/Rhy. Fill 1

B5 Full G D5 Full

sl. P.M. P

B5 G5 D5 B5

8va

sl. Full P Full P

sl. Full P Full P

G5 D5 E5

8va

1½ Full sl.

1½ Full sl.

⑥ 5fr. 6fr.

A A♯ B5

Gtrs. I & II

A5 A5 F♯5 A5

Rhy. Fig. 4 (Gtrs. I & II) (end Rhy. Fig. 4)

P P

3rd Verse

F♯5 A5

3. Hey babe,— turn a - way.—

Rhy. Fig. 5 (end Rhy. Fig. 5)

P P P

w/Rhy. Fig. 5 (2½ times)

F♯5 A5 F♯5

Here to - mor - row, gone— to - day.— Don't know what you

A5 F♯5 w/Rhy. Fill 3

think your game— is. I don't care— e - ven what your name— is.

Chorus

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

C♯5 A5(type 2) E5 C♯5

And I can tell by your face,— you're all

A5(type 2) E5 C♯5 A5(type 2) E5

o - ver the place. I can tell by your face.—

Rhy. Fill 3 (Gtrs. I & II)

P

(Gtr. II cont. in notation)
(end Rhy. Fig. 6)

F♯5 ⑤2fr. B 3fr. C Rhy. Fig. 7 (Gtr. I) C♯5 C♯6 C♯5 C♯6

Move o - ver for a dam - age case.

Gtr. II P

P

sl.

sl.

B5(type 2) B6 B5(type 2) F♯5 F♯6 F♯5 F♯6 F♯5 ⑤2fr. B 3fr. C 4fr. C♯ (end Rhy. Fig. 7)

Get the fuck o - ver me.

sl.

Guitar solo II
w/Rhy. Fig. 4

A5 F♯5 A5 F♯5 w/Rhy. Fig. 5 (10½ times)

Full 1/2

P H P H H P

Full H 1/2 H P

P P H

A5 F♯5 A5

Full 1/2 Full Full

H hold bend hold bend let ring--

Full 1/2 Full Full H

F♯5 A5 F♯5

1/2 1/2 H sl. 1/4

w/wah

1/2 1/2 H 1/4

sl.

A5 F♯5 A5

1/2 1/4

1/2 1/4

F♯5 A5

Full P Full P Full P Full

Full P Full P Full P Full

F♯5 A5 F♯5

P P P P P H P P H P

P P P P P H P P H P

A5 F♯5

P P P H P

trem. pick

H

A5 F♯5 A5

8va

1/2 Full Full Full Full Full Full Full

3

1/2 Full Full Full Full Full Full Full Full

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

w/Rhy. Fill 3 (Gtr. I)

F♯5

8va loco

Full 1/2 P H P

3 3 3 3

Full 1/2 P H P

16 14 16 14 16 16 (16) 14 14 16 14 16 14

w/Rhy. Fig. 6 (Gtr. I)

C♯5

Full Full Full P

3

Full Full Full P

16 16 16 (16) 14

A5 (type2) E5 C♯5 A5 (type2) E5

Full P 1/2 Full

3

8va

Full P 1/2 Full

16 (16) 14 16 14 16 14 16 14 16 14 17 17

C♯5 A5 (type2) E5 F♯5

8va

sl. H P loco H Full Full Full P

sl. 3 3

sl. H P sl. Full Full Full

17 17 19 17 17 17 17 19 17 19 (19) 14 14 16 14 17 17 17 16 16 16 (16) 14 16

H P

⑤ 2fr. 3fr. w/Rhy. Fig. 7 (Gtr. I)

B C C♯5 C♯6 C♯5 C♯6 B5 (type 2) B6 B5 (type 2)

1½ P Full Full P H sl.

3 3

1½ P Full Full P H sl.

16 (16) 14 16 14 16 14 16 16 16 16 16 16 (16) 14 16 16

F♯5 F♯6 F♯5 F♯6 F♯5 ⑤ 2fr. B 3fr. C 4fr. C♯ **Free time** F♯5 (cont. in notation)

Gtr. I *trem. pick*

sl. *sl.* *sl.* *sl.* H H

(F♯)

Gtr. II Full Full P Full Full Full Full H Full H P

Full Full P Full Full Full Full Full H P

H

Gtr. I Full (cont. in slashes)

P H

trem. pick Full *let ring*

P H

F♯

Gtr. I *trem. pick*

Gtr. II *sl.*

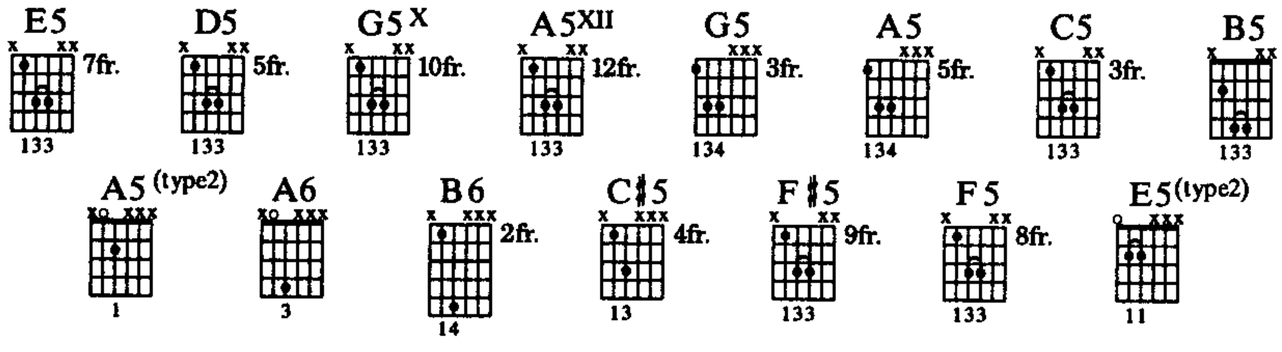
sl.

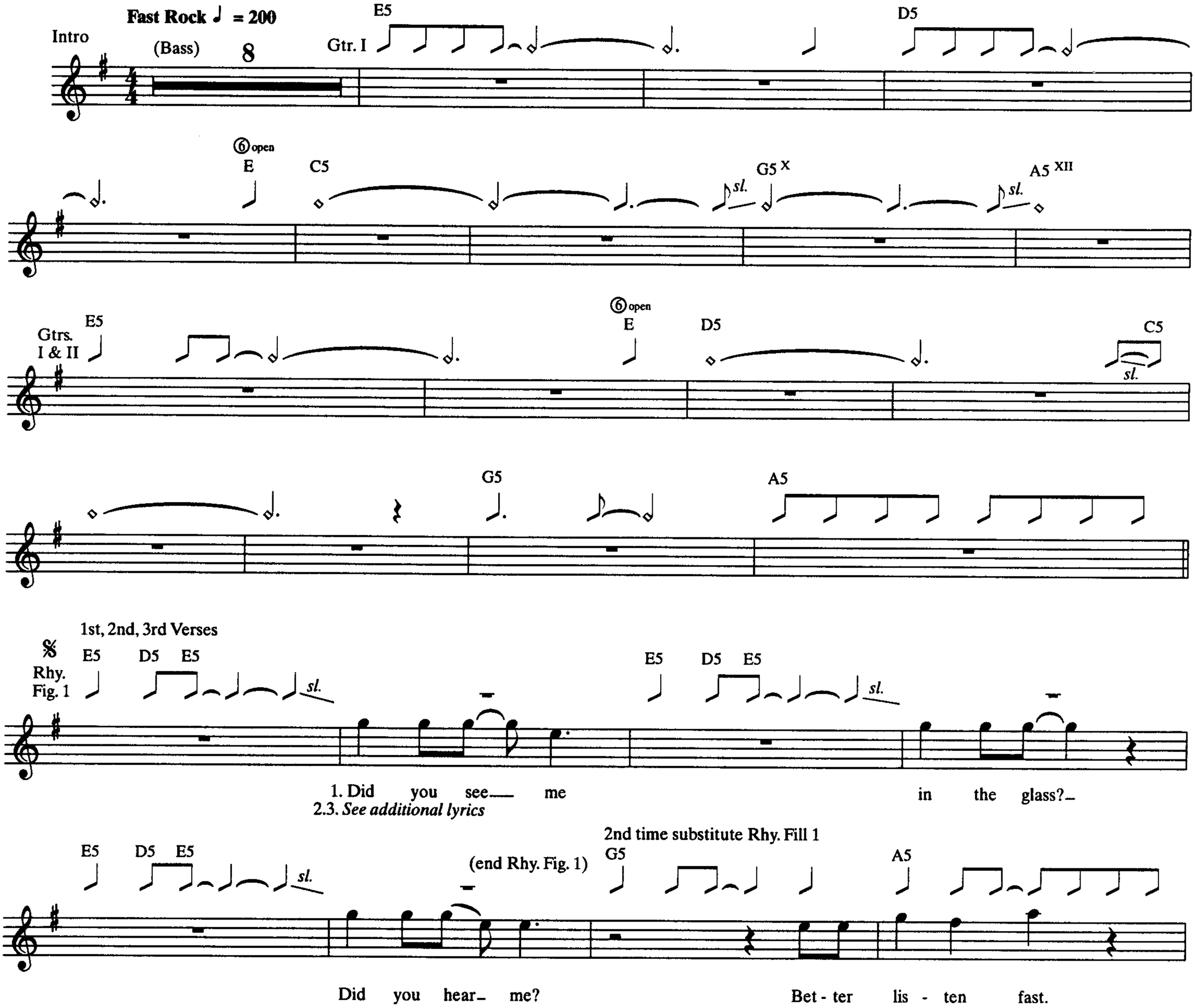
Stone Dead Forever

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

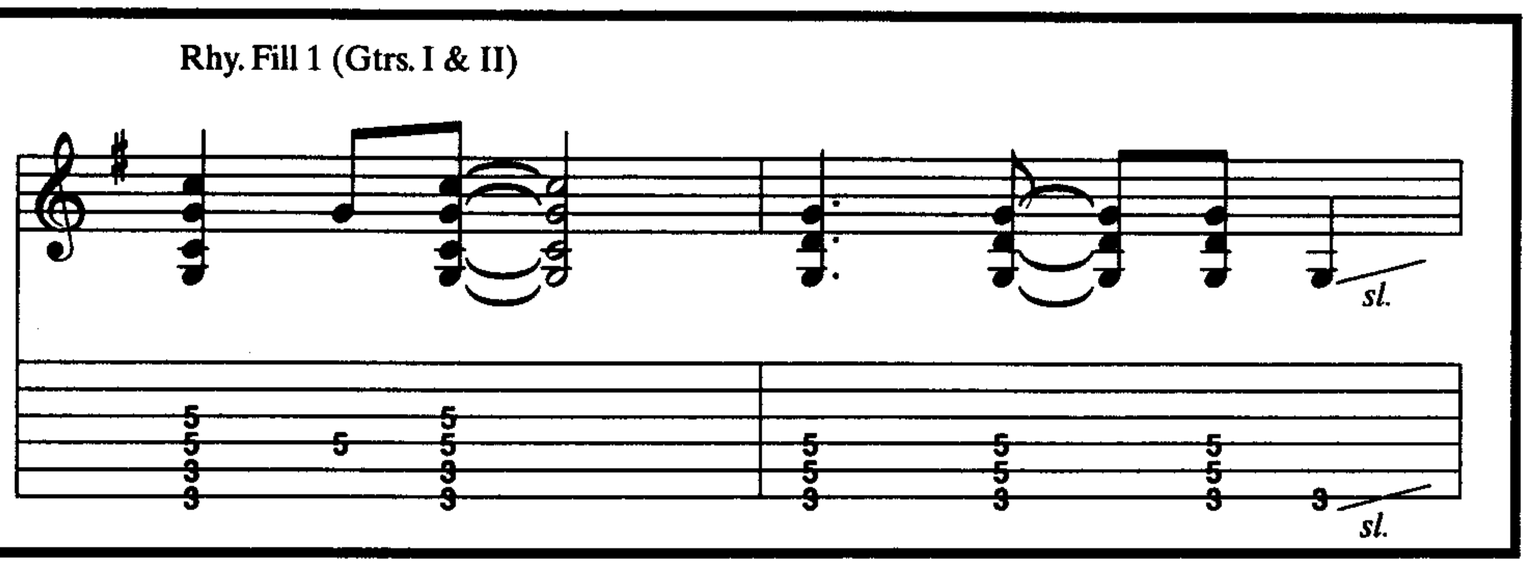
Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=D♭





Rhy. Fill 1 (Gtrs. I & II)



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w/Rhy. Fig. 1

E5 D5 E5 N.C. E5 D5 E5

Think I see— you

N.C. E5 D5 E5 N.C.

gone to seed. On - ly rea - sons

Gtrs. I & II C5 B5 A5 (type2) A6 A5 (type2) A6 A5 (type2)

were your guilt and greed.

(Gtr. I cont. in notation)

A6 A5 (type2) B5 B6 B5 B6 B5 B6 B5

Out there— on your own,—

3rd time Gtr. II substitute Rhy. Fill 2

D5 C♯5

Gtr. II *f*

your face turned— to stone.

(cont. in slashes)

Gtr. I

Rhy. Fill 2 (Gtr. II)

Gtrs. I & II

A5(type2) A6 A5(type2) A6 A5(type2) A6 A5(type2)

What - ev - er hap - pened to your

B5 B6 B5 B6 B5 B6 B5 F♯5 G5

life? Stone

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

(Gtr. I cont. in notation)

F♯5 F5 E5

dead for - ev - er.

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

Interlude

E5 D5

Gtr. II

Gtr. I

Full P

w/slight fdbk.

Full P

D.S. al Coda I

C5 G5 A5

Full 1/2 Full P sl. 1/2 Full

(cont in slashes)

Full 1/2 P sl. 1/2 Full

Coda I

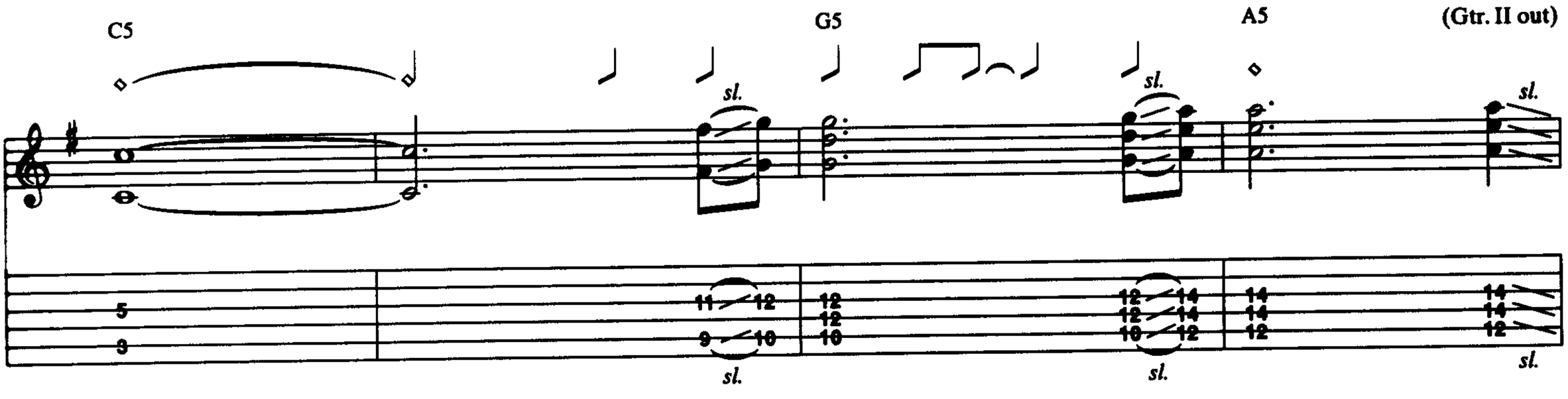
E5 D

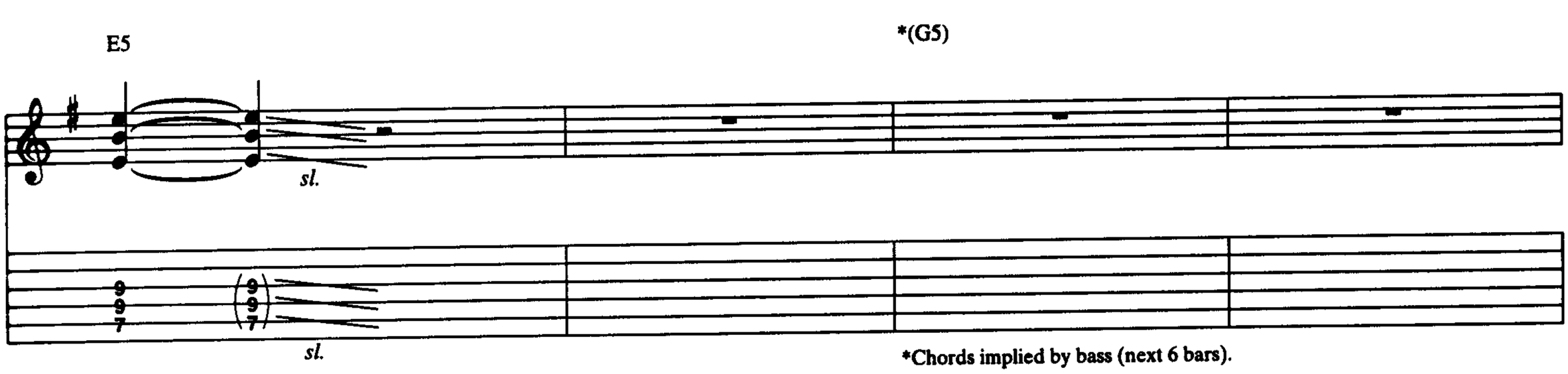
⑤5fr. D5

Gtr. II

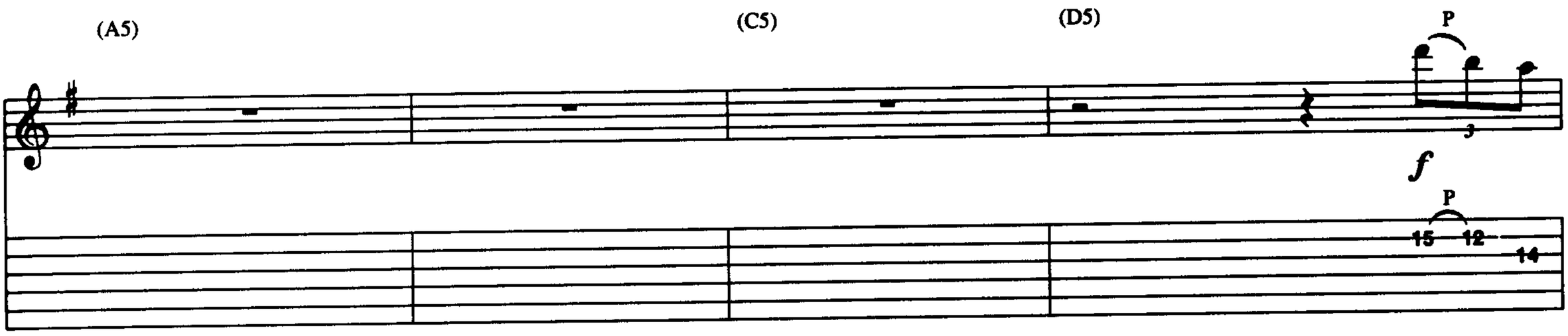
Gtr. I

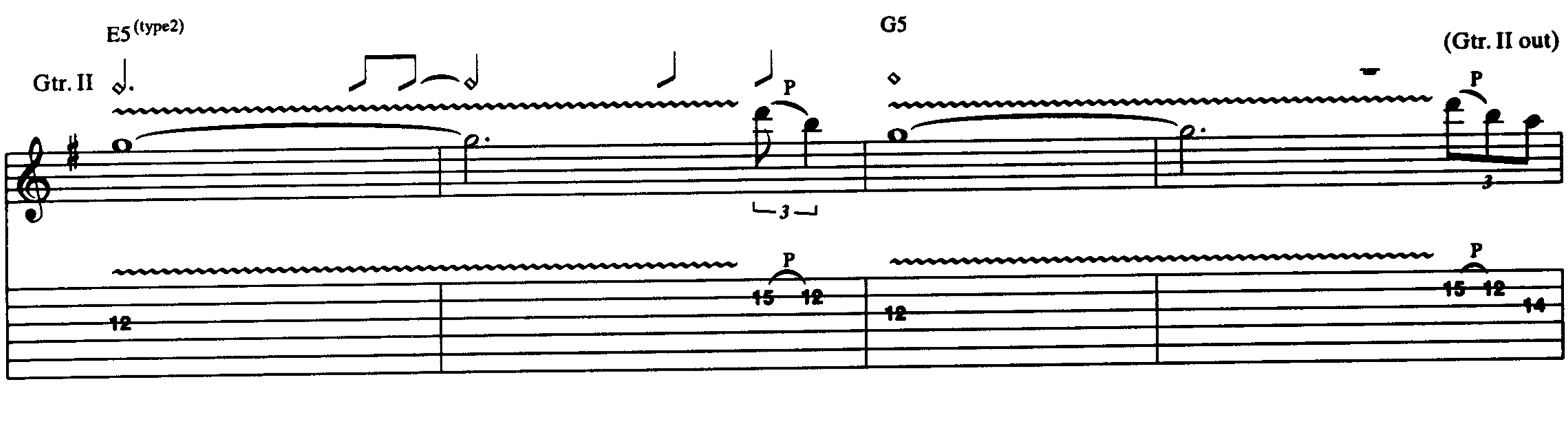
sl. sl.

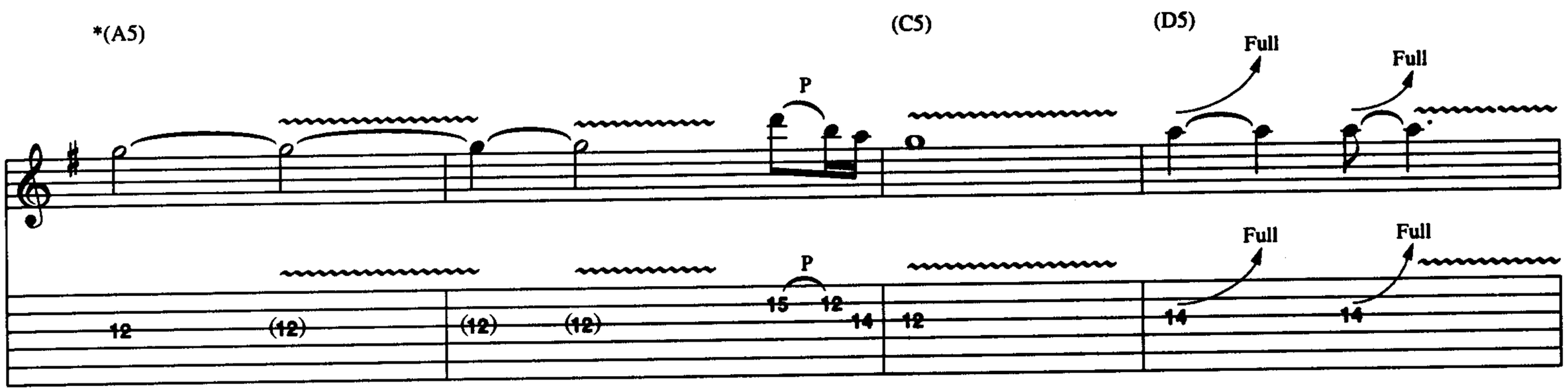




*Chords implied by bass (next 6 bars).







*Chords implied by bass (next 4 bars).

Rhy. Fig. 2 (Gtr. II)

E5 (type2)

G5

A5

C5

D5

(end Rhy. Fig. 2)

w/Rhy. Fig. 2

E5 (type2)

G5

A5

C5

Full

P

H

P

sl.

let ring

1/2

D5 E5

1/2 Full 1/2 Full sl.

Gtr. II

1/2 Full 1/2 Full sl.

14 14 14 14 14 14 0 0 0 0 9 7 9 7

D5 C5

Full P H

3

Full P H

7 7 5 9 (9) 7 9 7 9 7 9

D.S. al Coda II

⑥open A G5 A5

Full P H 3

Full P

9 (9) 7 9 7 9 P

E5 D5

Coda II Gtr. II Gtr. I sl.

9 7 9 7 9 12 7 10 12 10

sl.

⑤3fr. C

mf sl. sl.

12 14 10 12 sl. 14 12 14 12 sl.

D5 (Gtr. II out) *(E5)

Full Full Full

sl. sl.

Full Full Full Full

*Chords implied by bass (next 8 bars).

(G5)

Full Full Full P P H P H P

Full Full Full P P H P H P

(A5) (C5)

H P H P P H P H P P

rake

(D5) E5 (type2)

Gtr. II

1/2 1/2

Full Full Full Full P P Full

sl.

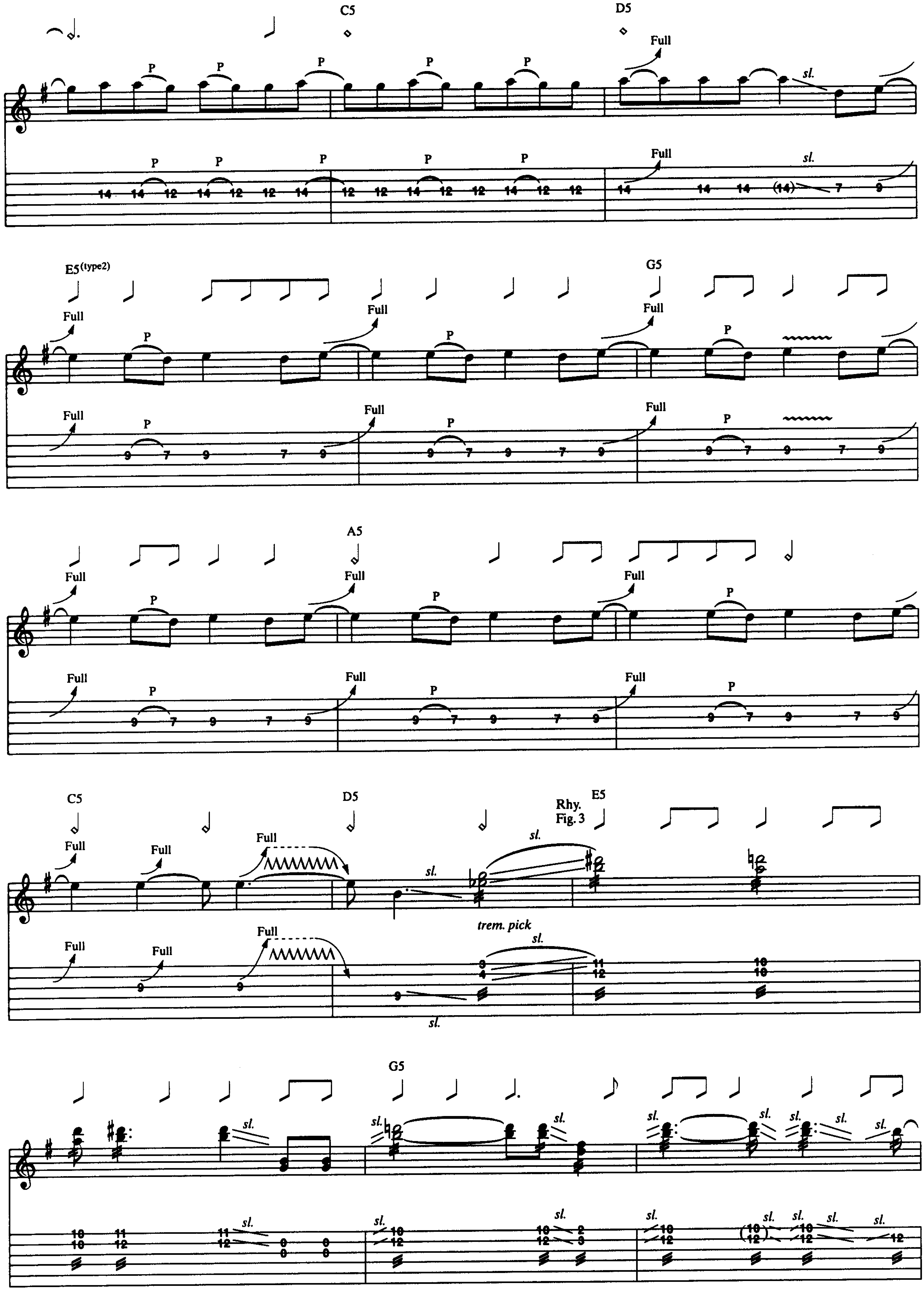
1/2 1/2

Full Full Full Full P P Full

P sl.

G5 A5

(12)


C5
D5
Full
P
sl.
E5 (type2)
G5
A5
C5
D5
Rhy. Fig. 3
E5
trem. pick
G5

A5XII C5

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (2 times)

D5 E5

G5X A5XII

1/2 Full 1/2

C5 D5

1/2 1/2 sl.

E5 G5X

Full Full Full Full Full Full

let ring

A5 XII

C5

D5

E5

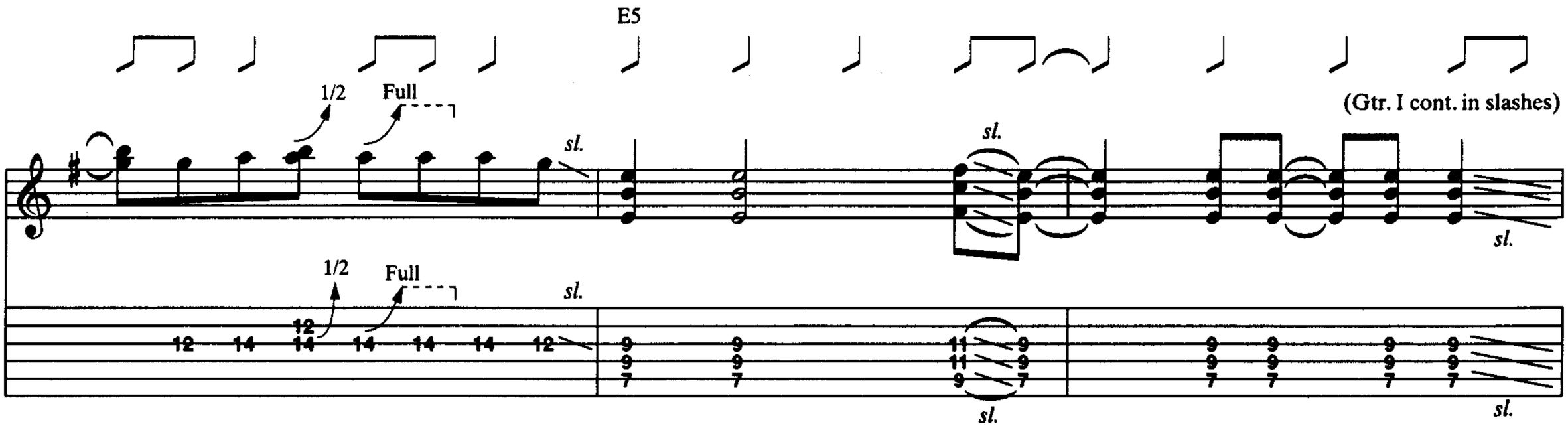
Gtr. II

D5

C5

B5

slight P.M.



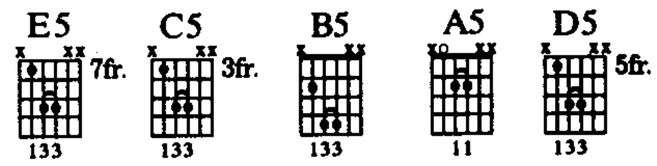
Additional Lyrics

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.

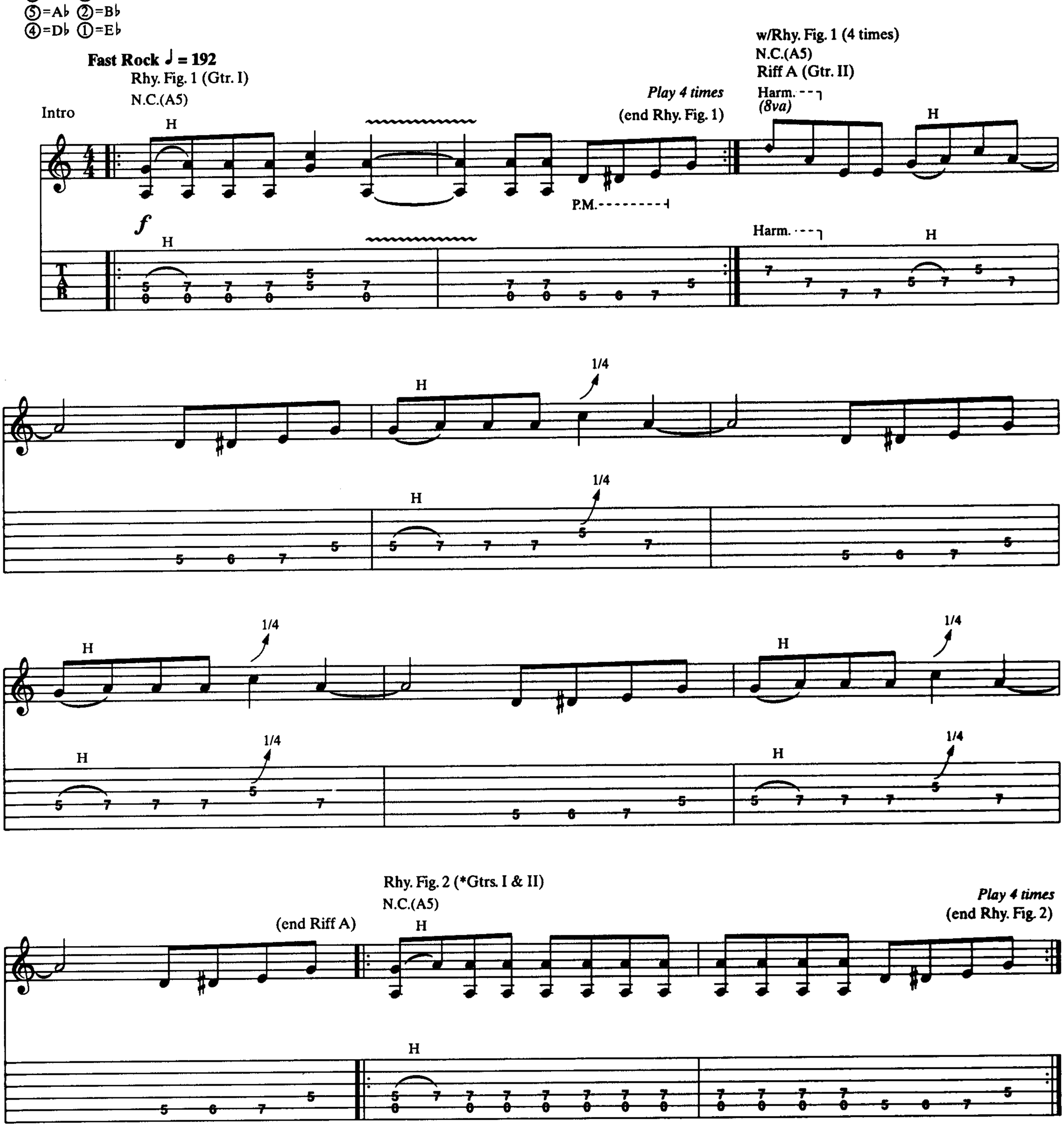
3. Been a long time, been a long, long wait.
And you've caught your fingers at the Pearly Gates.
Better leave your number and we'll call you.
Do you know your problems ain't exactly new?
The time has come today.
Turns out to have been a play.
Whatever happened to your life?
Stone dead forever.

Too Late Too Late

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



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



*Composite arrangement

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1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (8 times)
N.C.(A5)

1. I see that noth - in's changed. In - sist on play - ing games.
2. 3. *See additional lyrics*

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

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

Just an - oth - er John. I know what's go - ing on.

Chorus
Rhy. Fig. 3 (Gtrs. I & II)
E5

1st time Gtr. I substitute Rhy. Fill 1
C5

B5

Your move. What do I

A5

E5

D5

have to lose? Stale - mate.

To Coda

1.

w/Rhy. Fig. 1 (4 times) and Riff A
(end Rhy. Fig. 3) N.C.

2.

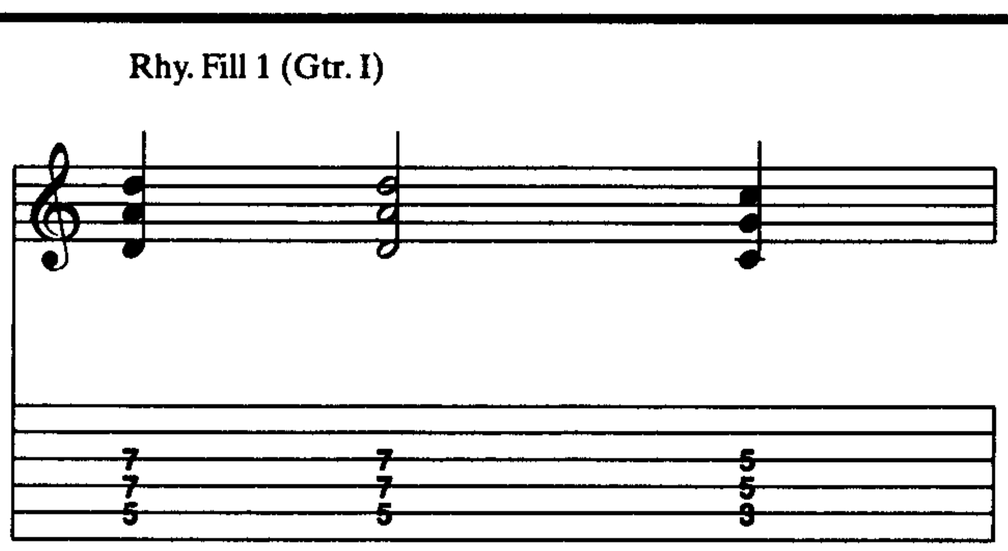
(cont. in notation)

B5

8

No! Too late, too late. late, too late.

Rhy. Fill 1 (Gtr. I)



Guitar solo I

N.C.(B5)

Gtr. I

Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

Gtr. II

P.M.

P H Full P

P H Full P

H

H

P.M.

H P Full Full Full Full Sl. Sl.

H P Full Full Full Full Sl. Sl.

Rhy. Fig. 4 (Gtr. II)

(end Rhy. Fig. 4)

sl.

P.M.

w/Rhy. Fig. 4 (3 times)

Full

sl.

Full

sl.

Full

sl.

Full

sl.

(cont. on upper staff)

N.C.

B5

N.C.

H

Gtr. I

H P

N.C.(A5)

Gtr. II

P.M.

1/2

Harm.
(8va)

w/Rhy. Fig. 1 (2 times) (Gtr. II)

Gtr. I

D.S. al Coda

Guitar solo II

w/Rhy. Fig. 1 (8 times) (Gtr. II)

N.C.(A5)

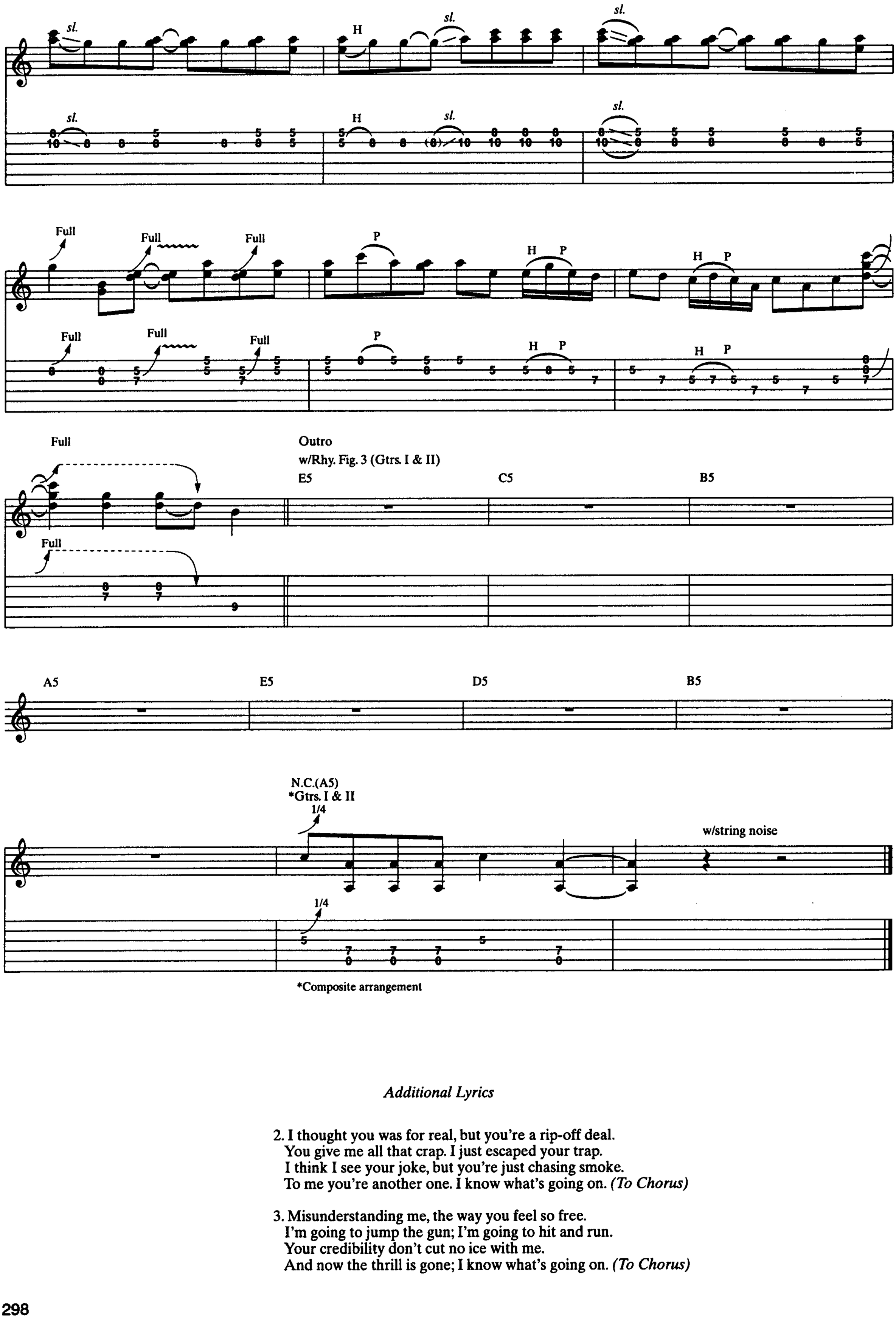
Coda

late, too late. Oh, too late,

too late.

rake

hold bend



*Composite arrangement

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)*