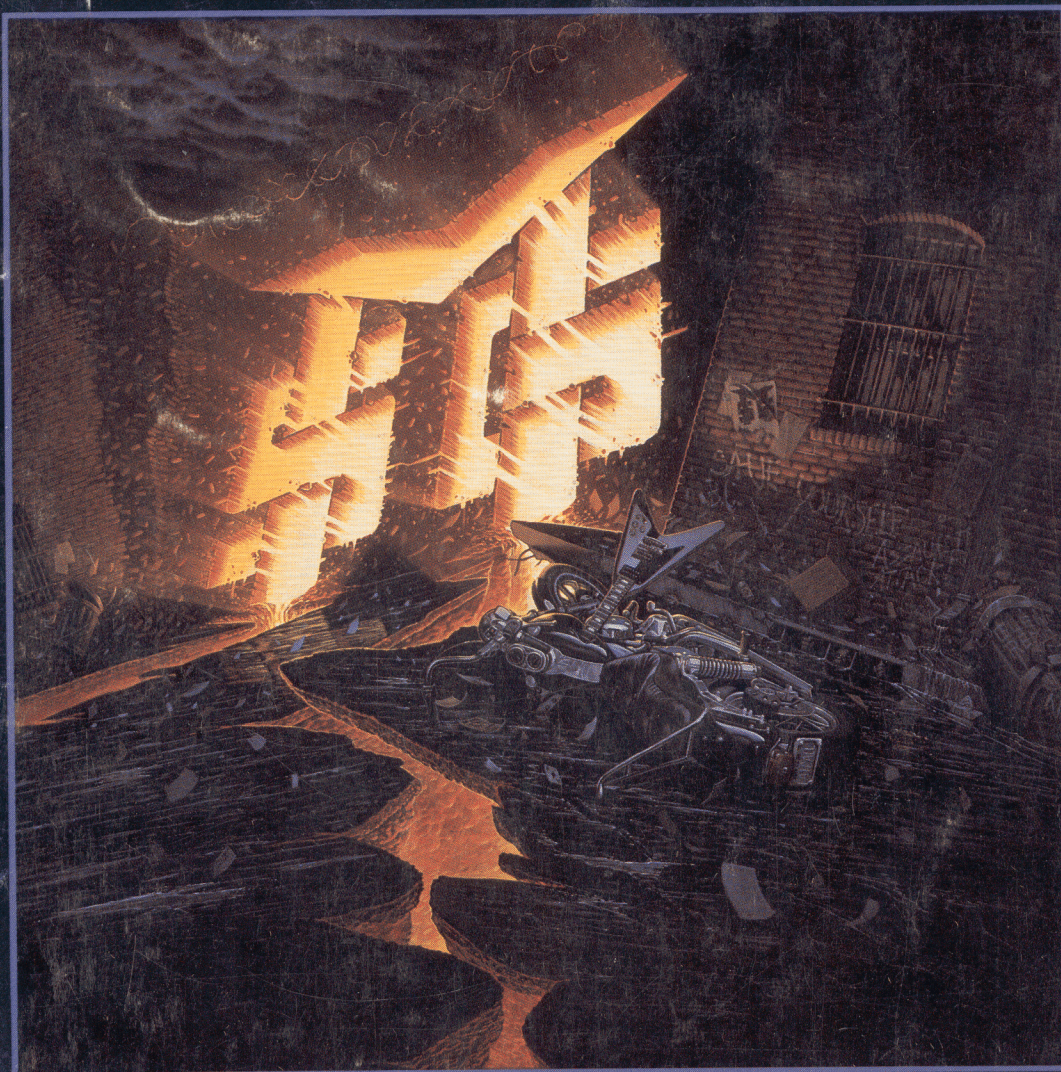


Authorized Edition
guitar
FOR THE PRACTICING MUSICIAN

GUITAR • VOCAL

M **CAULEY**
S **CHENKER** **SAVE**
G **ROUP** **YOURSELF**

WITH
TABLATURE™



TRANSCRIBED BY MATT MITCHELL

MSG

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McAULEY SCHENKER GROUP

SAVE YOURSELF

As recorded by McAULEY SCHENKER GROUP
on CAPITOL Records

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8va----- loco A5

grad. accel.

Fingering: 8 12 8 7 10 9 7 7 10 9 7 3 6 2 5 1 4 2 5 3 6 4 7 2 6

8va----- loco

Fingering: 2 4 20 20 20 17 20 17 20 17 20 17 17 20 17 14 (17) 14 17 17 14 17 14 17 14 14 17 14 14 17 14 12 14 12

*Let open 5th stg. ring till next bar.

Fingering: 12 14 12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 2 0 2 0 2 7 5 4 5 4 7 4 7 5 7 5 4 5 4 2 4 0 3 2 0

A5 A D5 F5

trem. bar 1/2 1/2 1/2

Fingering: 2 2 (2 2 2 2) 7 7 5 (7 7 10 10) (10 10) 8 8

sl. sl.

Bb5 C5

*pick slide

*Rapidly scrape pick back and forth while sliding.

Fingering: 7 5 (5 5 5) 7 17

Pre-chorus

Bb C Dm Bb C Dm

I'm just a spir - it on a mis - sion from a - bove, —

Rhy. Fig. 3 (Gtr. II)

let ring-----4 let ring-----4 let ring-----4 let ring-----4 let ring-----4 let ring-----4

clean tone w/chorus

Bb C Dm

sent here to sat - is - fy the lust —

Bb A5 Bb w/Rhy. Fig. 3 C Dm

you're all think - ing of. — Your con - science

(end Rhy. Fig. 3)

Bb C Dm

holds the sins — which beg me for for - give - ness.

Bb C Dm Bb A5

The pen - ance you re - ceive — will fill your heart — with hap - pi - ness. —

Rhy. Chorus
 Fig. 4 D5 C5 Bb5 Bb5 C5 D5 ©8fr. 5fr. 8fr.
 *(Gtr. II) C A C

Save your - self. I have come to take your soul.

Save Riff A
 8va-
 Gtr. III 1/2

*w/distortion D5 C5 Bb5 C5 D5 C5 (end Rhy. Fig. 4)

Save your - self. Your fin - est hour has just be - gun. (end Riff A)

8va- 1/2

w/Rhy. Fig. 4 & Riff A (both 1st 6 bars only)

D5 C5 Bb5 C5 D5

Save Riff B
 8va-
 Gtr. IV Full

Save your - self. A night with me is

©8fr. 5fr. 8fr. D5 C5 Bb5 To Coda (Gtr. II) C5
 C A C

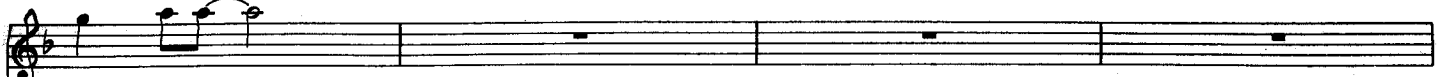
all it takes to save your - self. Your fin - est hour has (end Riff B)

8va- Full Gtr. IV *
 Full Gtr. III **

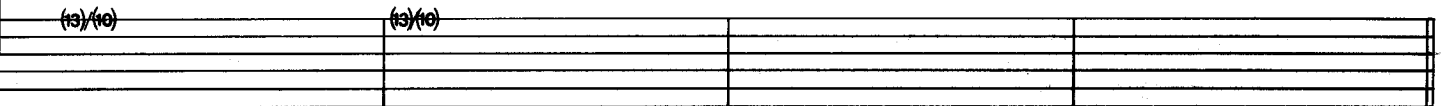
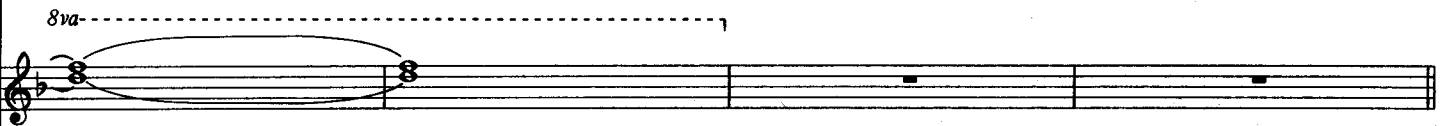
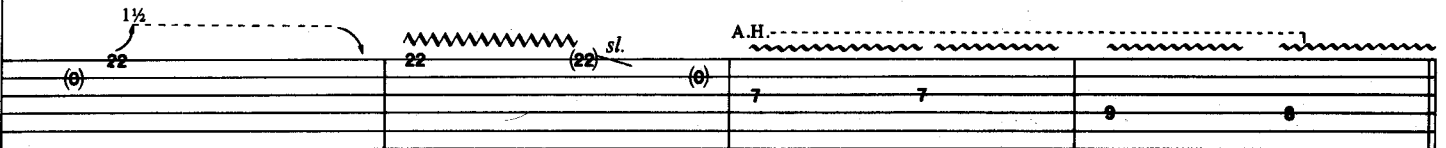
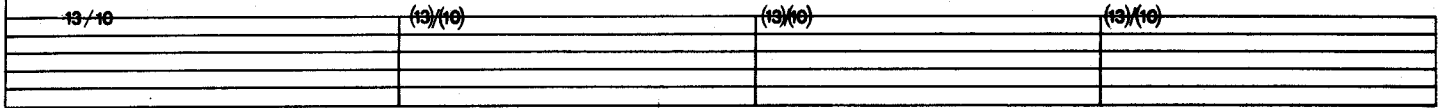
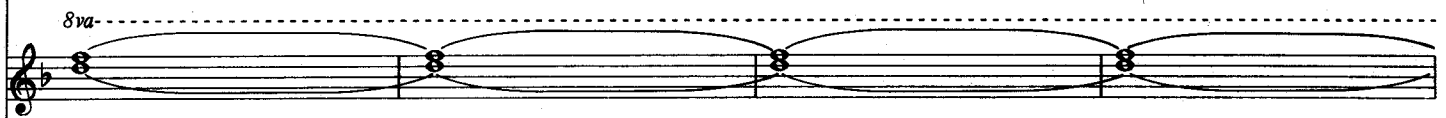
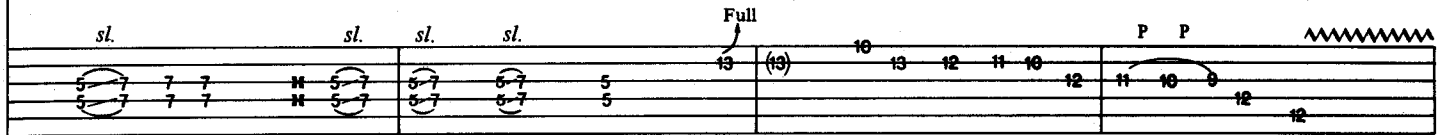
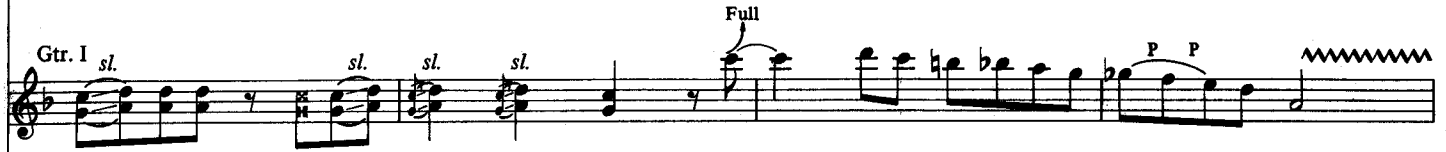
*Vib. applies to both gtrs.
 **Gtr. IV indicated to left of slashes in TAB.

w/Rhy. Fig. 1 (1½ times)

D5 F5 Bb5 C5 D5 F5 Bb A5



just be-gun...



loco *sl.* 3 3 *Rhy. D5 Fig. 5* *Riff C* G5

P.M.-----1

C5 F5^I A5 (end Rhy. Fig. 5) w/Rhy. Fig. 5 (2 times) D5 G5

P.M.-----1

C5 (end Riff C) F5^I A5 w/Riff C D5 Gtr. III

H P *sl.* H P *sl.* H P *sl.* P P.M.-----1

G5 C5 F5^I A5 w/Rhy. Fig. 5 (1st 3 bars only) D5

P.M.-----1

G5 C5 F5^I Gtr. III Gtr. I

H P *sl.* H P *sl.* H P *sl.* H P *sl.* H P *sl.* H P *sl.* P.M.-----1

A5 A *sl.*

(Gtr. III out)

8va-----

Gtr. V *trill* *sl.* *trill* *sl.* *trill* *sl.* *trill* *sl.* *trill* *sl.* *trill* *sl.* Full *vib.*

Gtr. IV *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* both gtrs. *vib.*

****** 3 (0)/0 (0) *sl.* 6 (0)/3 (6) *sl.* 9 (12)/6 (9) *sl.* 12 (15)/9 (12) *sl.* 15 (18)/12 (15) *sl.* 18 (21)/15 (18) *sl.* 22/19 *Full*

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

*Trills apply to both gtrs. *sl.*
**Gtr. V indicated to left of slashes in TAB.

Rhy. Fig. 6 Bb5 C5 D5 F5 Bb5 C5 D5 F5 *sl.*

(end Rhy. Fig. 6)

Bb5 C5 D5 F5 *sl.* Bb5 A5 *Full*

w/Rhy. Fig. 6 Bb5 C5 D5 F5 Bb5 C5 D5 F5

Gtr. III *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Gtr. IV *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

*Vib. applies to both gtrs.
(next 10 bars).

Bb5 C5 D5 F5 Bb5 A5

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

D.S. al Coda II $\frac{3}{4}$

Oh, _____ ba - by, let _____ me

(cont. in Fill 3)

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

4 5 4 7 5 9 (7) (9) 7 10 9 12 (10) (12) 13 15 *sl.*

Chorus
w/Rhy. Fig. 4 (2 times) & Riff A
D5 C5 Bb5

Voc. Fig. 1

Coda II (w/last bar of Rhy. Fig. 1) A5

o - ver you. _____ Save your - self. _____

C5 D5 C5 Bb5

I have come _____ to take _____ your soul. _____ Save your - self. _____

w/Fill 4 C5 D5 C5

Your fin - est hour _____ has just be - gun. _____

Fill 4

Sva-

Gtr. I

3 3 3 3 1 1/2 2 2 *sl.*

17 19 20 17 19 21 18 20 22 18 20 22 22 (22) (22) *sl.*

w/Riff A (1st 6 bars only) & Riff B

D5 C5 Bb5 C5 D5

Save your self. A night with me is

C5 Bb5 C5

all it takes to save your self. Your

Outro
w/Rhy. Fig. 4 & Riff A (both 7 times)
w/Voc. Fig. 1

w/Fill 5 C5 D5 C5 D5 Bb5

finest hour has just begun. Now shout, oh no!

Gtr. I

sl. **pick slide* *sl.* *3* *8va*

**from 14th fret to just above neck pickup.*

C5 D5

My little girl, I'm gonna

8va

w/Voc. Fig. 1 C5 Bb5 C5 D5

spread your wings and fly away.

8va

grad. bend

w/Voc. Fig. 1

C5 D5 C5 Bb5 C5 D5

You've got to save your - self. _____ Can you

8va-
1½

sl Full loco 1½ Full sl Full P

1½ sl Full 1½ Full sl Full P

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

w/Voc. Fig. 1

C5 Bb5

save your - self? _____ Touch me, touch me,

8va- Full Full

1½ P P 1½ grad. bend Full grad. bend Full

10 9 10 9 10 20 (20) 20 18 20

C5 D5 C5 D5 C5 Bb

lit - tle girl. _____ Sat - is - fy _____ this trou - bled man. _____

8va- Full P Full P Full 1 Full Full A.H. (8va) Full Full

Full P Full P Full 1 sl A.H. Full Full

20 18 20 20 (20) 18 20 (20) (20) 10 20 20 (20) 12 12

C5 D5 C5 Bb5

w/Voc. Fig. 1

Full P P P sl trem. pick sl

3 7 10 (10)(10) 7 10 9 7 10 7 10 7 5 7 5 3 (9) 5 5 5 5 10 10 9

Save your self.

8va

C5 D5 C5 D5 C5 Bb5

1 1/2 2 1/2

1 1/2 2 1/2

P

19 18 19 19 19 19

8va

H

H

Full

Full

3

18 19 18 19 20 18 19

(19) 19 18 19 18 19 20 17 19 17 20 (20) 17

w/Voc. Fig. 1 C5 Bb5 C5 D5

8va

Full

Full

Full

Full

Full

Full

Full

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

8va

Full

Full

Full

Full

Full

Full

Full

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

8va

2

Full

Full

sl.

loco

w/Voc. Fig. 1 C5 Bb5

8va

H

H

2

(20)

20 (20) (20) sl.

0 0

8 10 10 10 10 10 10 8 10 10 10 10 10 10

8 10 10 10 10 10 10 8 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10

8va-----

C5 D5

H H

8 10 10 10 10 10 10 10 8 10 10 10 10

8va-----

C5 D5 C5 Bb5

loco

all notes vib.

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

w/Voc. Fig. 1

C5 D5 Full Full C5 Bb5 3

Full Full

P.M.-----

12 10 12 10 12 10 10 12 10 12 10 8 10 10 8 10 8 10 8 10 12 10 12

8va-----

C5 D5 C5

2 1/2

1 1/2

Full

1/2

both notes vib.

10 12 10 12 10 12 10 12 20 20 20 20 20 20

8va-----

D5 C5 Bb5 C5 D5

Full

P

20 18 20 20 18 20 20 18 20 20 18 20 20 18 20 18

w/Voc. Fig. 1 C5 Bb5

8va-----

Full P Full rake 3 Full 1/4 1 1/2

20 16 10 19 17 20 22 22 (22)

w/Rhy. Fig. 4 (1st 6 bars only)
& *Riff A (1st 5 bars only)

C5 D5 C5 Bb5

8va----- C5 D5 C5 Bb5

Full H P P H P P H Full

loco sl. sl. H P P P Full

(22) 17 22 12 0 10 12 13 12 10 13 10 15

*Hold last note of 5th bar for one bar (with vib.).

C5 D5

8va----- C5 D5

H P P P H P P H 3

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

w/Voc. Fig. 1 Bb5 C5 D5

(Gtr. II) sl.

8va-----

w/Voc. Fig. 1 C5 Bb5 C5 D5

A.H. (8va) P A.H. (8va) P P P H sl.

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




12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 10 10

Additional Lyrics

2. Wind that beats across my face and rain that soaks my skin.
Excitement that I feel down below and deep within.
Each time I look at you, my little girl, I know it's true.
I just can't help myself, can't stop myself all over you. *(To Pre-chorus)*
3. I've never known so much power since it all began.
The Lord Himself must have touched me with His very hand.
Such loveliness lyin' here before this troubled man.
My little angel, spread your wings and fly me upside down. *(To Pre-chorus)*
4. *Sing 1st half of 1st Verse, then 2nd half of 2nd Verse. (To Chorus)*

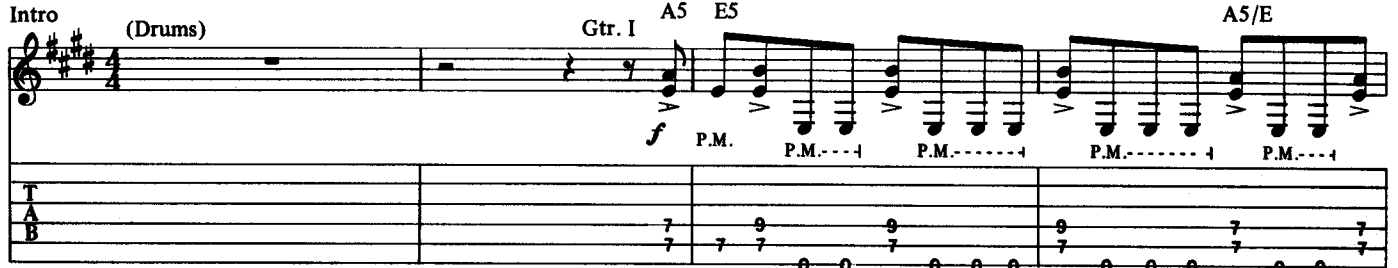
BAD BOYS

Words and Music by
Michael Schenker and Robin McAuley

C5  3fr. D5  3fr. Eb5  3fr.

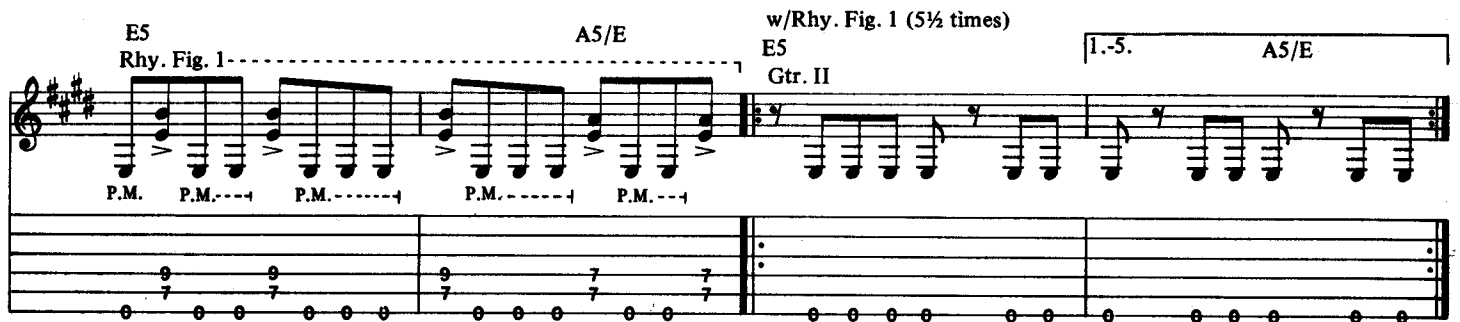
Moderately fast Rock ♩ = 154

Intro (Drums) Gtr. I A5 E5 A5/E



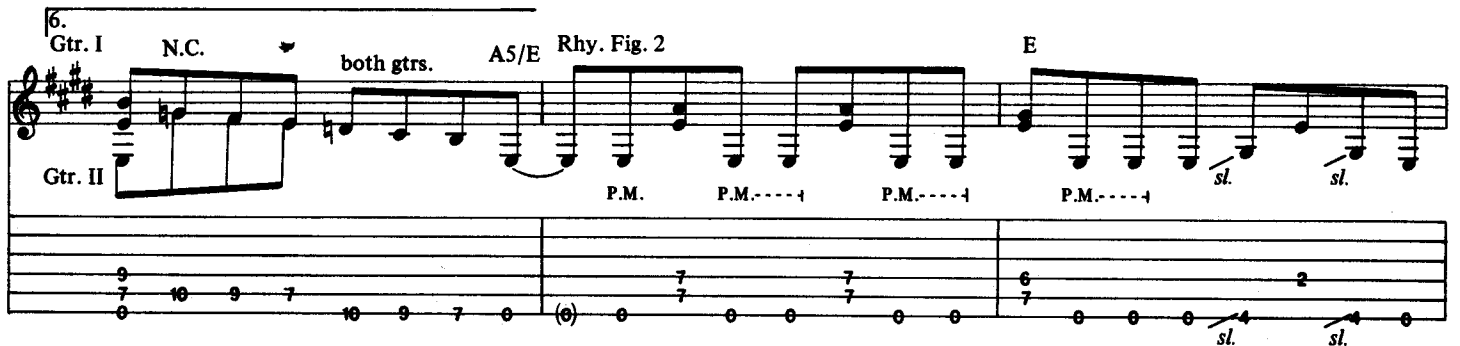
f P.M. P.M.----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.----4

E5 Rhy. Fig. 1 A5/E w/Rhy. Fig. 1 (5½ times) E5 Gtr. II 1.-5. A5/E



P.M. P.M.----4 P.M.-----4 P.M.-----4 P.M.----4

6. Gtr. I N.C. both gtrs. A5/E Rhy. Fig. 2 E Gtr. II



P.M. P.M.----4 P.M.-----4 P.M.-----4 P.M.----4 sl. sl.

A5/E E 2



P.M.----4 P.M.----4 P.M.----4 P.M.----4 sl. sl.

A5/E E N.C. A5/E (end Rhy. Fig. 2)



P.M.-----4 P.M.-----4 P.M.-----4

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2

2nd & 3rd times w/Fill 1

A5/E E A5/E E

1. Nev-er e-nough, nev-er e-nough. It's too lit-tle for me.

2,3. See additional lyrics

2nd time w/Fill 1

3rd time w/Fill 2

A5/E E A5/E E N.C. A5/E

C-cry wolf, cry, cry wolf, the black sheep of the fam-i-ly.

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

2nd time w/Fill 1

1st time w/Fill 1

E A5/E E

You give an inch, give an inch, al-ways tak-in' a mile.

1st time w/Fill 1

3rd time to Coda

A5/E E A5/E

L-lie down with the push and shove, yeah. I can make you smile.

Chorus

E N.C. C5 D5 N.C.(E5) D N.C.(A5) G5 N.C.

B-bad boys, nev-er seem to care a-bout an-

Rhy. Fig. 3

let ring-+ let ring-----+1

N.C.(E5) D G A

y-thing. Ooh, yeah. B-bad boys, you don't want to m-m-m-mess

A.H. (15ma) 1/4 P.M. A.H. 1/4 semi-harm. let ring--+ let ring---+ let ring---+ sl.

P.M. A.H. 1/4 semi-harm. let ring--+ let ring---+ let ring---+ sl.

A.H. pitch: D

sl.

Fill 1 (Gtr. III)

A.H. (15ma) 1/2

A.H. 1/2

5 (5)

A.H. pitch: D

Fill 2 (Gtr. III)

Harm. (8va)

Harm.

5 5 5 5 5 5 5 5 5 5

2nd & 3rd times substitute
4th bar of Rhy. Fig. 3

N.C. N.C.(E5) D A5 G5 N.C.

a - round. Ooh, yeah... B - bad boys, play - in' with the girls, hav - in'

let ring---4 let ring---4 let ring-----4

A.H. (15ma) 1/4 H H

P.M.---4 A.H. 1/4

A.H. pitch: D H H

lots of fun. Oo-oo- ooh, yeah... B - bad boys, nev - er seem to care. (end Rhy. Fig. 3)

let ring---4 let ring---4 let ring---4

A.H. (15ma) 1/4 sl.

A.H. 1/4 semi-harm.---4

A.H. pitch: D

2. w/last 2 bars of Rhy. Fig. 3

N.C.(E5) D G A C5 D5

B - bad boys, we real - ly don't care.

Bridge
Em

D C D E5 D C5

The kind of things we like to do, you don't want to know if it's good

let ring---4 let ring---4 let ring---4 let ring-----4 let ring---4 let ring-----4

D5 E5 D C D

for you. We're so bad through and through. The

(Gtr. II cont. in slashes)

let ring ----- let ring ----- let ring ----- let ring -----

C5 D5 Eb5 (cont. in notation)

same could hap - pen, it's gon - na hap - pen to you.

Gtr. I

8va

grad. release

loco sl.

sl.

8va

Guitar solo

Eb5 C G5

8va

Full

sl.

P

loco

sl.

sl.

Full

P

sl.

sl.

Gtr. II

let ring ----- let ring -----

E 8va A5/E E

sl. sl. sl. sl. loco Full Full P P

(22) 22-19 22-21 19-17 21-19 17-16 19-17 16-14 17 16 14-12 14-13 11 14-13 11 14 12 12 11 12 0

P P

D.S. al Coda

A5/E E 1/2 A5/E E N.C. 2 A5/E

bend neck 1/2 grand. bend

(22) (22) 1/2 12 15 12 15 12 12 15 12 15 12 12 15 14 12 14 (14) 2 sl.

P P A.H.

Coda

E N.C. C5 D5 N.C.(E5)

wild.

6 7 10 9 7 10 9 7 7 5 9 7 5 3 (5) 7 7 5 0

Chorus w/Rhy. Fig. 3

D N.C.(A5) G5 N.C.

B - bad boys, nev - er seem to care a - bout an - y - thing. Ooh, yeah..

N.C.(E5) D G A N.C.

B - bad boys, ya don't want to m - m - m - mess a - round. Ooh, yeah..

N.C.(E5) D A5 G5 N.C.

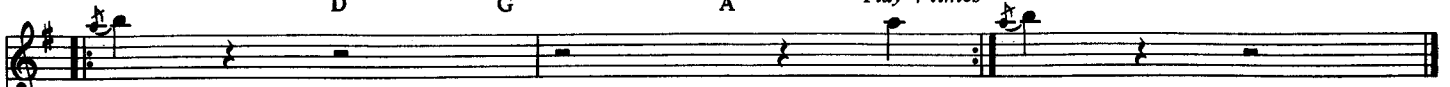
B - bad boys, play - in' with the girls, hav - in' lots of fun. Oo - oo - ooh, -

N.C.(E5) D G A

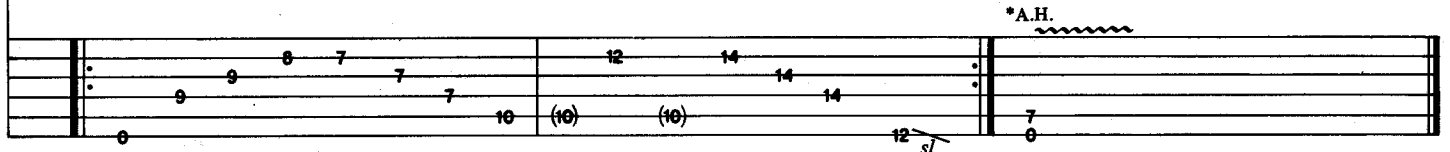
yeah. B - bad boys, nev - er seem to care. Bad

w/Fill 3
w/Lead voc. ad lib
Em

D G A Play 4 times N.C.(E5)



boys. Bad boys.



A.H. pitch: G#
*A.H., 15ma and vib. refer to Gtr. I only.

Fill 3 (Gtr. I)

A.H. pitch: A

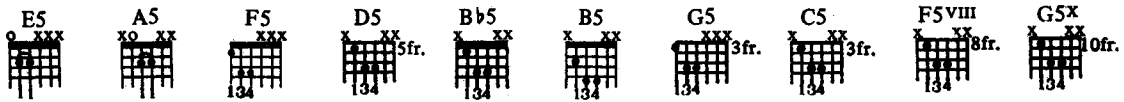
Additional Lyrics

2. It's really tough, really tough
When you ain't got no money.
Livin' rough is heavy stuff.
Where ya gonna get your milk and honey.
I wanna be in the movies,
See myself on the silver screen.
Romeo playin' all those parts, baby,
In positions you ain't never seen. *(To Chorus)*

3. New York, New York City,
My kinda town.
But L.A. on a sunny day, wow!
When you've got the roof down.
There's blonde hair everywhere,
They sure have got the style.
The bad boys taken everything,
Drivin' everybody wild. *(To Chorus)*

ANYTIME

Words and Music by
Robin McAuley and Steve Mann



Moderate Rock ♩ = 112

Intro

N.C. Asus2 Fsus2

p ————— *mf*

The Intro section features a 4/4 time signature. The guitar part starts with a natural chord (N.C.) and then moves to Asus2 and Fsus2 chords. The tablature shows fingerings for the strings, with some notes circled to indicate specific techniques or bends.

*Synth arr. for gtr.

Dsus2 Bbmaj7/#11

This section contains two measures of music. The first measure is for Dsus2 and the second for Bbmaj7/#11. The guitar part is shown with a treble clef and a bass clef, with tablature below. The notes are held for a duration indicated by a long horizontal line.

Amadd9 Acous. gtr. Rhy. Fig. 1 Fadd#11 (end Rhy. Fig. 1)

let ring ————— *let ring* —————

This section features two measures of music. The first measure is for Amadd9 and the second for Fadd#11. The guitar part is shown with a treble clef and a bass clef, with tablature below. The notes are held for a duration indicated by a long horizontal line.

Dsus2 Rhy. Fig. 2 Bb6add#11 (end Rhy. Fig. 2)

let ring ————— *let ring* —————

This section features two measures of music. The first measure is for Dsus2 and the second for Bb6add#11. The guitar part is shown with a treble clef and a bass clef, with tablature below. The notes are held for a duration indicated by a long horizontal line.

Fmaj7(#11)/E Elec. gtr. w/Distortion *pp cresc.* *ff*

let ring ————— *let ring* —————

This section features two measures of music. The first measure is for Fmaj7(#11)/E and the second for Elec. gtr. w/Distortion. The guitar part is shown with a treble clef and a bass clef, with tablature below. The notes are held for a duration indicated by a long horizontal line.

*Fade in gradually w/vol. knob.

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1st Verse
w/Rhy. Fig. 1 (2 times)
A5

1. Blow a kiss from your hand. — I'll catch it 'fore it — hits the ground. —

Cry a lit - tle for our fears. — Ba - by, ba - by, — I'm so

w/Rhy. Fig. 1 (2 times)
A5

scared. There's some - thing wrong. — I hid you in the cor - ner of my — emp - ty

2. See additional lyrics

*Play only lowest note of chord when P.M. is indicated (throughout).

room. Nev - er real - ly cared till now. — Not stand - in' in the cor - ner for me an - y -

w/Rhy. Fig. 2
2nd time w/Fill 3

more. You've done — your time. — Pass your sen - tence and I'll — pass —

Fill 3 (Elec. gtr.)

Fill 1 (Elec. gtr.)

w/Rhy. Fig. 2 (1st 2 bars only) (end Rhy. Fig. 3) w/Rhy. Fill 1

D5 Fmaj7(#11)/E E

mine. And when my time_ is through,_ oh,_ can I still come_ home to_ you?_

Chorus

A5 F5

Elec. An - y - time,_ an - y - time_ you want me, an - y - time,_ an - y - time_

gtr. Rhy. Fig. 4

w/Distortion P.M.

w/Rhy. Fill 2

D5 E5

— you're lone - ly, — you just have to call, { 1.2. 'cause you know I'll — } 3. 'cause I'm

sl. sl. *sl.*

P.M.

Rhy. Fill 1 (Acous. gtr.)

let ring----- let ring-----

Rhy. Fill 2 (Acous. gtr.)

let ring----- let ring----- let ring----- let ring-----

3rd time w/Fill 9

A5

To Coda

A5

al - be ways there. Ooh. An - y - time, - an - y - time -
 there. Yeah.

F5

2nd time w/Fill 4

you need me, an - y - time, - an - y - time, - may - be you're dream - in',

Fill 9 (Gtr. I)

8va-----

Fill 4 (Elec. gtr.)

8va-----

w/Rhy. Fill 3
D5

3

E5

1.
w/Fill 2
F5

G5

w/Rhy. Fig. 1
(1st 3 bars only)
A5

wak - in' up all a - lone, - your heart is scream - in', - oh. -

(end Rhy. Fig. 4)

w/Rhy. Fill 4

2.
F5

w/Fill 5
G5

heart is scream - in', - oh. -

Rhy. Fill 3 (Acous. gtr.)

let ring-----

let ring-----

let ring-----

Fill 2 (Elec. gtr.)

Harm. (8va)

*bend neck

bend neck

1 1/2

1 1/2

5 (5) (5) (5)

*This effect can also be achieved using the trem. bar.

Rhy. Fill 4 (Acous. gtr.)

let ring-----

Fill 5 (Elec. gtr.)

sl.

sl.

20 8 sl. sl.

14 14

Guitar solo
w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 3

A5 Full

Full

Full

1½

F5 H P

sl.

grad. release

Full

1½

H P

sl.

A.H. Full (8va)

sl.

sl.

3

A.H. Full

sl.

5 5 3 5

5 5 3 5

5 5 3 5

5 5 3 5

A5

14 14 12 13 15 13 12 13 (13)

sl.

sl.

sl.

sl.

5 3 5 5 (5) 10 0 10 12 13 12 10 12 (12) (12) 13

w/Rhy. Fig. 2

F5

8va Full

Full

P

Full

Full

20 20 (20) 20 (20) 18 20 20

P

P

P P sl.

P P

P P

8va 1/2

P

1/2

P

1/2

(13) 10 P 12 10 13 10 13 10 13 10 13 12 10 13 12 10 9 12 11 10 12 10 9 12 12 (12) 12 (12) 10 12 12

P P

8va-

First system of musical notation. Treble clef staff contains notes with slurs and dynamics like *P*, *Full*, and *sl.*. Guitar staff shows fret numbers (20, 18, 20, 20, 15, 13, 17, 13, 15, 13, 17, 18, 20, 18, 17, 18, 22, 18, 23, 18, 22, 24, 24, 24, 22) and triplets of 3.

8va-

Second system of musical notation. Treble clef staff contains notes with slurs and dynamics like *P*, *Full*, and *sl.*. Guitar staff shows fret numbers (12, 10, 12, 15, 15, 11, 10, 13, 10, 11, 10, 13, 15, 17, 15, 13, 18, 18, 18, 20, 18, 20, 20, 20, 17) and triplets of 3.

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

D5

8va-

Third system of musical notation. Treble clef staff contains notes with slurs and dynamics like *1/2*, *sl.*, and *P*. Guitar staff shows fret numbers (24, 24, 20, 20, 18, 18, 17, 17, 15, 15, 13, 13) and includes a *trem. bar* instruction.

8va-

Fourth system of musical notation. Treble clef staff contains notes with slurs and dynamics like *Full*, *1/2*, and *sl.*. Guitar staff shows fret numbers (20, 20, 17, 17, 15, 15, 13, 13, 12, 12, 10, 12) and includes a ** bend neck-* instruction.

*This effect can also be achieved using the trem. bar.

w/Rhy. Fill 1 & Fill 6

Fm7(11)/E

E

8va-

Fifth system of musical notation. Treble clef staff contains notes with slurs and dynamics like *sl.*, *Full*, and *loco*. Guitar staff shows fret numbers (9, 10, 10, 15, 15, 17, 17, 19, 19, 17, 19, 20, 19) and includes a *(Two gtrs.) loco* instruction.

Fill 6 (Elec. gtr.)

8va-

loco

Sixth system of musical notation, enclosed in a box. Treble clef staff contains notes with slurs and dynamics like *sl.* and *loco*. Guitar staff shows fret numbers (18, 17, 15, 18, 17, 15, 14, 15, 13, 12, 15, 14, 11, 15, 14, 13, 11, 14, 12, 15, 14, 12, 15, 14, 12, 15, 14, 11, 11, 7) and includes a *loco* instruction.

Bridge
w/Fill 7
B5

Elec. gtr.

⑤4fr.
C#

D5

3

And af - ter the war is o - ver, and all the

Acous. gtr.

let ring----- let ring----- let ring-----

G5

w/Fill 8
C5

F5

fight - ing's through, can I make my peace with you?

let ring----- let ring----- let ring-----

E5

D.S. al Coda

I wan - na come home to you.

let ring----- let ring-----

Fill 7 (Elec. gtr.)
Full

Full

Fill 8 (Elec. gtr.)

w/Rhy. Fig. 4 (last 6 bars only)

Coda A5

F5

An - y - time, — an - y time — you need me, an - y - time, — an - y - time, —

8va-Full

Gtr. II (loco)

H P P

sl.

Full

20 (20) 5 5 7 6 7 6 7 5 5 10 (10)

D5

E5

F5^{VIII}

— may - be you're dream - in', — wak - in' up all a - lone, — your heart is scream - in', —

H H H

Full

Full

9 10 12 13 10 12 12 13 10 12 13 12 10 12 13 15 (15) (15)

G5^x

w/Rhy. Fig. 4
A5

F5

oh. — An - y - time — you want me. (An - y - time, — an - y - time.) — (An - y - time, — an - y - time.) —

8va-Full

sl.

Full

loco

H P P

sl.

Full

sl.

15 17 (15) 5 5 7 6 7 6 7 5 5 10 (10)

D5

Begin fade
E5

A5

G5

Ooh, — so lone - ly, so lone - ly. — But you know I care, — yeah. —

H P P

sl.

Full

sl.

Fdbk. (8va)

H P P

sl.

Fdbk.

9 10 7 10 8 10 8 7 10 6 8 10 (10) (10)

Fdbk. pitch: E

A5 F5

(An - y - time, - an - y - time.) - Do you need me? Or are you dream - in? -

8va- Full Full Full Full Full *loco*

Gtr. I *Full* *Full* *Full* *Full* *grad. bend* *Full* *sl.* *Full* *P* *P* *P* *P* *P*

20 (20) 20 20 20 20 20 17 (17) (17) *sl.* 7 (7) 5 7 (7) 5 7 (7) 5 7 (7) 5

D5 E5 F5^{VIII} G5^X

Wak - in' up all a - lone, - your heart is scream - in', - yeah. -

8va- *Full* *Full* *sl.* *sl.* *Full* *Full* *Full* *Full*

Gtr. I *Full* *Full* *sl.* *sl.* *Full* *P* *Full* *P*

7 9 10 9 (9) 2 20 (20) 0 22 (22) 22 22

w/Rhy. Fig. 4 (till fade) Fade out

A5 F5

(An - y - time, - an - y - time.) - Ooh, - yeah. - (An - y - time, - an - y - time.) -

8va- 1½ 1½ 1½ 1½ 1½ 1½ 1½ 1½

Gtr. II *Full* *Full* *Full* *Full* *Full* *Full* *Full* *Full* *Full* *Full* *Full*

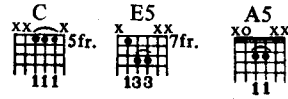
24 1½ 24 (24) 24 1½ (24) 1½ 24 (24) 24 (24) 24 (24) 24 (24) 24 (24) 22 24 20 22 19 20

Additional Lyrics

2. I know I caused you so much pain.
 I promise that I'll never hurt you again.
 Even though the scars remain,
 With a little time I know we can win.
 Can't stop this fire,
 Lost control over my desire.
 Still it burns for you.
 Like it always used to do. *(To Chorus)*

GET DOWN TO BUSINESS

Words and Music by
Robin McAuley and Rocky Newton



Moderate Rock $\text{♩} = 138$

Intro Gtr. I N.C.(E5) (A5) (E5) (A5) (E5)

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

Gtr. II Rhy. Fig. 1

(A5) (E5) (A5)

sl. *P* *P* *PH* *HH* *HH* *HH* *HH* *sl.* *sl.* *sl.* *Full* *P* *P* *P* *sl.* *sl.*

sl. *P* *P* *P* *sl.* *Full* *P* *P* *P* *sl.* *sl.*

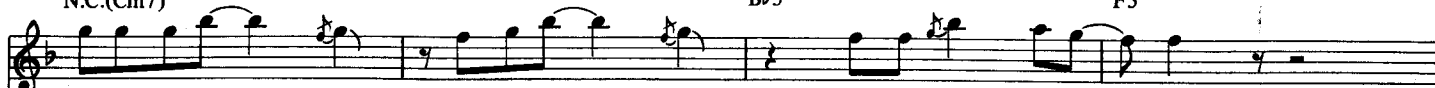
(end Rhy. Fig. 1)

mf P.M. -----

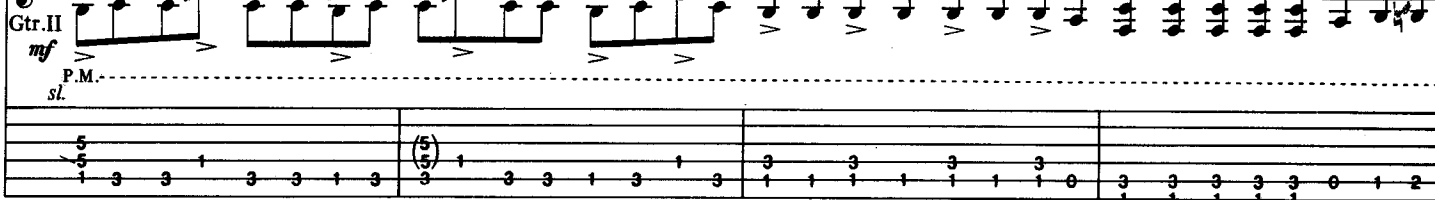
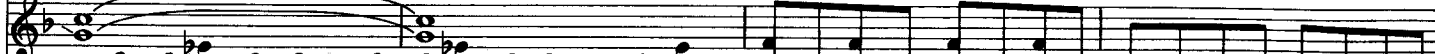
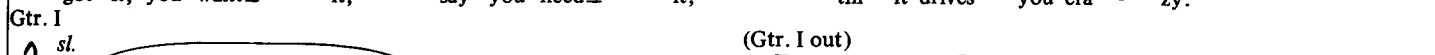
1st Verse
N.C.(Cm7)

Bb5

F5



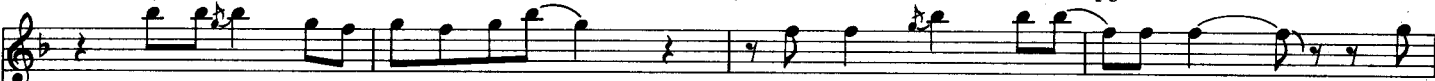
got it, you want_ it, say you need_ it, till it drives you cra - zy.



N.C.(Cm7)

Bb5

F5



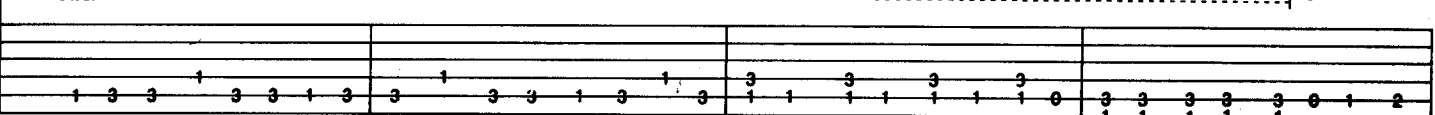
Take it all, I can give you some more._ You're my kind - a girl_ for sure._ I'll

Rhy. Fig. 2

(end Rhy. Fig. 2)



P.M.



(1st), 2nd Verses
2nd time w/Rhy. Fill 1 (2 times)
N.C.(Cm7)

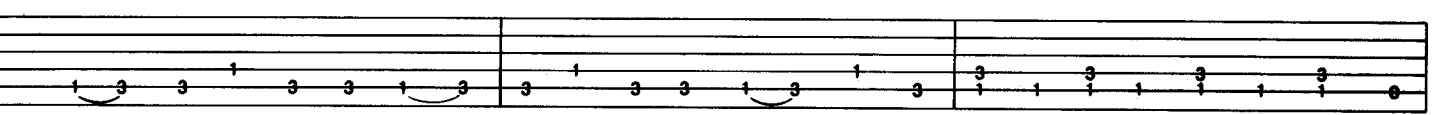
Bb5



show you a good_ time, you could blow_ my mind. Throw cau - tion to_
2. I know a good_ thing when I see_ one I like what you do



P.M.

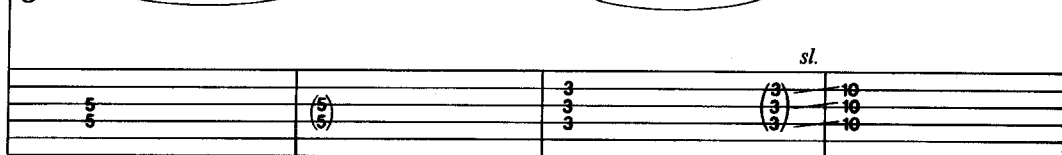


Rhy. Fill 1 (Gtr. I)

C5

Bb

F



N.C.(Cm7)

F5

the wind. Eat it up, see how far we can go.
to me. You say you're shy and a lit - tle na - ive.

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

Bb5 F5

Noth - in's gon - na stop us now. Do what you wan - na do. There's
Ya got a lot of tricks up your sleeve. Do what you wan - na do. The

Pre-chorus D5 C5 D5 w/Fill 1 F5 Bb5

P.M. P.M.

3 3 3 3 3 0 3 3 3 3 3 3 3 3 | 7 5 7 5 5 3 3 1 1

D5 C5 D5 Bb5 F5 D5 C5 D5

on - ly me and you. Go where you wan - na go.
choice is up to you. Go where you wan - na go.

2nd time w/Fill 3

P.M. P.M.

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

Fill 1 (Gtr. I)

8 8 8 7 6 7 5 (5)

Fill 3 (Gtr. I)

8 6 (6)

w/Fill 1 F5 Bb5 D5 C5 D5 1st time w/Fill 2 2nd time w/Fill 4 To Coda N.C.(E5)

You'd be so damn good, you'd be the star of the show, so let's ...
 You could be so damn good, you'd be the star of the show, so let's ...

P.M.

Chorus w/Rhy. Fig. 1 (A5) (E5) (A5)

Get down, get down to biz - ness. A lit - tle push is all —

(E5) (A5) (E5)

— that it takes — when you get down, get down to biz - ness.

(A5)

A lit - tle push ooh, — just a lit - tle push.

w/Rhy. Fig. 2 Gtr. I C Bb5 F5 D.S. al Coda

Yeah,

Fill 2 (Gtr. I)

8va-----7

Fill 4 (Gtr. I)

8va-----7 loco

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

Coda

(A5) (F5) (A5)

Get down, get down to biz - ness. A lit - tle push is all—

RiffA (Gtr. I)

let ring--
sl.

Fretboard diagram: (9) 9 9 (9) 8 10 9 (9) 12 12 12 16

(E5) (A5)

— that it takes— when you get down, get

let ring--
sl.

Fretboard diagram: 15 14 14 12 12 11 10 9 (9) 0 9

(E5) (A5)

down to biz - ness. A lit - tle push ooh, —

8va-----
sl.

let ring--
sl.

Fretboard diagram: (9) 12 10 9 9 12 12 12 10

Gtr. III

E5 A5

— just a lit - tle push. Get down, get

8va -----
sl.

loco (end Riff A)

let ring--
sl.

Fretboard diagram: 17 15 14 12 9 (9) 9

E5 A5

down to biz - ness. A lit - tle push is all

let ring - sl.

(9) 9 (9) 12 12 12 10

E5 A5 E5

I'm gon - na need, ba - by. Get down, get down to biz - ness.

let ring - sl. let ring - sl. let ring - sl. let ring - sl.

15 14 12 12 11 9 (9) 9 (9) 9

w/Rhy. Fill 2 A5

A lit - tle push ooh, just a lit - tle push.

8va

let ring - sl. let ring - sl. let ring - sl. let ring - sl. Full

(9) 12 12 18 17 15 14 12 18 Full

Rhy. Fill 2 (Gtr. II)

(9) 0 0 7 5 (5) 5 5 0 1 2

8va ----- (Bb5) *loco*

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

P P P 1/4 Full P.M. Full H P A.H.

A.H. (15ma)

A.H. pitch: D

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

3 3 3 3 3 3 4 5 6 5 6 6 6 6 6 6 6

A.H. pitch: F

(Ebmaj7) (Gm) (F)

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

2 1/2 H P Full H P sl.

sl. sl.

6 12 10 5 10 8 8

sl. sl.

8va ----- (Cm7) *loco*

3 P sl.

P.M. P sl.

sl.

5 3 2 3

Musical score system 1 consists of three staves. The top staff is a treble clef staff with notes and slurs. Above it are performance markings: (Am), A.H. (15ma), A.H. (15ma), A.H. (15ma), and (Cm7) Full. The middle staff is a bass clef staff with notes and slurs. Above it are markings: H P, A.H., A.H., A.H., Full, and P P P. Below it are fingering numbers: 5, 2, 5, 2, 2, 5, 2, 2, 5, 3, 5, (5), and P. Below the middle staff are the letters H, P, P, F#, F#, and E, and the text 'A.H. pitches: F# F# E'. The bottom staff is a guitar staff with a wavy line above it and fingering numbers: 3, 2, 5, 5, 5, 5, 5, 3, 2, 3. Below it is the text 'A.H. pitch: G'.

Musical score system 2 consists of three staves. The top staff is a treble clef staff with notes, slurs, and a dotted line above it labeled '8va-'. Above it are markings: (Am), Full, Full, H P, Full, Full, Full, and Full. The middle staff is a bass clef staff with notes and slurs. Above it are markings: 20, (20), 20, H P, 17 19 17, 20, 17, 20, and (20). Below it are fingering numbers: 10, 9, 8, 8, 8, (8), and P. The bottom staff is a guitar staff with a wavy line above it and fingering numbers: 3, 2, 5, 5, 5, 5, 2, 3, 4.

3rd Verse
N.C.(Dm7)

got it, you want it, say you need it, gon - na drive you cra -

Gtr. I
loco

Gtr. II

G5

N.C.(Dm7)

zy. I got - ta do what a man's got - ta do.

C5

G5

N.C.(E5)

Hon - ey you can shake it, shake it to me.

sl.

sl.

P.M.

Chorus
w/Rhy. Fig. 1 (1st 2 bars only, till fade)
w/Riff A

(A5) (E5)

Get down, get down to biz - ness. A lit - tle push is all -

(E5) (A5) (E5)

that it takes_ when you get down, get down to biz - ness. A lit - tle push, ooh -

(E5) w/Fill 5 (A5) (E5)

just a lit - tle push. Get down, get down to biz - ness.

Gtr. III 1½ sl. 8va 1½ 1½

sl. sl. bend neck 1½ 1½

0 19 19 19 19 18 17 15 17 19 15 17

sl. sl. sl.

Fill 5 (Gtr. I)

SHADOW OF THE NIGHT

Words and Music by
Michael Schenker and Robin McAuley

All gtrs. tune down 1/2 step:

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

D5 **D[♯]0** **E5** **A5** **C5** **C[♯]0** **F5** **G5** **E5¹¹** **C5 (type 2)**

Slow Rock $\text{♩} = 78$

Intro **Gtr. I** *sl.* **G5** **Em7** **Full**

f *sl.* *grad. bend* *Full* *sl.*

Rhy. Fig. 1 (Gtr. II) *mf* **P.M.**

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

A5 **C5** **D5** *sl.* *sl.*

sl. *sl.*

(end Rhy. Fig. 1)

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

1st Verse **w/Rhy. Fig. 1** **G5** **Em7** **A5**

Shad-ows fall - in' on_ my face... Ev - 'ry night_ she takes her place... Oh, how I won - der...

Harm. **Harm. (8va)** *let ring-* **Harm.**

Harm. **Harm.**

C5 C#0 D5 D#0 (end Rhy. Fig. 2)

Un - der his in - flu - ence, no hope for in - no - cence... (end Rhy. Fig. 2A)

Chorus

Rhy. Fig. 3 (open E) (4fr. C) (3fr. C) (end Rhy. Fig. 3)

We all run_ and hide_ from the shad - ow of_ the night... (end Riff A)

Riff A (Gtr. I) H P

w/Rhy. Fig. 3 (open E) (4fr. C) (3fr. C) (end Riff A)

We all run_ and hide_ from the shad - ow of_ the night... (end Riff A)

Rhy. Fig. 4 (A5) (F5) (G5) (end Rhy. Fig. 4)

Oh, with hope - less hands. I'll pray_ for the safe - ty of the day... (end Riff A)

H P sl. H P

w/Rhy. Fig. 4 (2 times)
A5

And if our world should de-part, go with com-fort in your heart.

F5 G5

sl. H P

sl. H P

To Coda
A5 (Gtr. II)
F5 G5

Shad-ow, shad-ow of the night. Shad-ow of the night.

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

sl. H P A.H.

A.H. pitch: E

w/Rhy. Fig. 1 (1st 3 bars only)
G5 Em7 Full

grad. bend Full

3 sl. H

A5

w/Rhy. Fill 1
C5 D5

sl. sl.

sl. H P P

sl. H H

sl. sl.

Rhy. Fill 1

Gtr. II C5 D5 H

2nd Verse
w/Rhy. Fig. 1 (1st 3 bars only)
& Fill 1 (1st 2 bars only)
G5

Un - der cloud_ of dark - ness, where on - ly mon - ey mat - ters,

Harm.

Harm.

the knives are out to - night... White pow - der glis - tens but who's

A5 Gtr. II D5 D#0

Harm. (8va) A.H. (15ma) A.H. (15ma)

bend neck 1/2

Harm. A.H. A.H.

Pre-chorus
w/Rhy. Figs. 2 & 2A

gon - na ask_ for more_ when some - one falls_ and hits the floor?_

@open E E5 @open E E5 A5

A.H. pitches: A A#

C5 D5 D#0 D.S. al Coda

I feel the yearn - ing of the ear - ly morn - ing._

Coda (Gtr. II) P.M. (Gtr. II out) Guitar solo N.C.(Am) (G#07)

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

sl. P P H

(Am) A.H. (15ma) (G#°7) Gtr.II A5 P.M. Gtr.III Gtr.I P.M. A.H. P. sl. sl. P.M.

5 4 5 2 3 5 2 3 2 5 (0) 7/4 10 2 8/5 11 9/6 (0)/(0) 12 15 15 14 15 15 14 14

*Gtr. III indicated to left of slashes in TAB (throughout).

E5II P.M. C5(type 2) P.M. H P 3

17 14 17 14 16 14 14 15 5 4 5 4 7 5 7 7 5 3 7 5 3 7

F5 E5II A5 *8va Full 1/2 Full 1/2 Full 1/2 H 3 P

3 7 8 7 11 12 15 12 15 13 15 13 15 13 15 15 12 13 12 13 13 15 15 13 13 15 13

*Vib. applies to both gtrs. (next 5 bars). *8va applies to both gtrs. w/Fill 2 H P

E5II 8va H 3 P Gtr.III loco Gtr.I sl. G5 A5

12 13 15 13 12 13 12 15 13 15 17 15 13 15 13 15 13 16 14 13 (13) 13/10 (14) 13/10 17/13 15/12 13/10 13/10 (13)/(10)

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

Fill 2

Gtr. IV *3½

*Depress bar before striking note.

3rd Verse
w/Rhy. Fig. 1
G5

As I wake_ to meet the dawn, com - mu - ni - ca - tion has be - gun. Oh, how I won - der,

Gtr. I

Harm. (8va) $\frac{1}{2}$

P.M. $\frac{1}{2}$

Harm. $\frac{1}{2}$

bend neck

w/Fill 3 C5 D5 G Em7

and is it an - y won - der. When the ne-on light_ takes the place_ of day - light,

H sl. A.H. (15ma) $\frac{1}{2}$ Fdbk. (8va)

H sl. A.H. $\frac{1}{2}$ Fdbk. sl.

A.H. pitch: D# Fdbk. pitch: B

Gtr. II C5 C#° D5 D#°

too late for mir - a - cles. Just hope for com - mon sense.

Fill 3

Gtr. III $\frac{3}{4}$ 6 6 6

P.M.

Chorus
w/Rhy. Fig. 3 (2½ times) & Riff A

⑥open E

We all run_ and hide_ from the shad - ow of_ the night.____

⑥open E

We all run_ and hide_ from the shad - ow of_ the night.____

Gtr. I

5 4 7 5 4 7 5 4

⑥open E

(Gtr.II) F5 G5

We all run_ and hide_ from the shad - ow of the night.____

Gtr. III sl. * Gtr. I sl. H₃ P H P

5 7 7 7 (7) 7 7/4 4 7 5 9 5 7 9 7 5 7 5 7 5 7

sl. sl. H P

* Vib. applies to both gtrs. (next 3 bars).

w/Rhy. Fig. 4 (3 times)

A5 F5 G5

Shad - ow of the night... Shad - ow, shad - ow of the night.____

(We all run_ and hide.)____

Riff B (Both gtrs.)-----

sl. sl. H₃ P H P

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

sl. sl. H P

w/Riff B (4 times)
A5

Shad - ow of the night... Shad - ow, shad - ow of the night...

(We all run and hide.)

A5

Shad - ow of the night... Shad - ow, shad - ow of the night...

(We all run and hide.)

Gtr. IV

5 6 6 6

Rhy. Fig. 5 (Gtr. II) A5

Shad - ow of the night... Shad - ow, shad - ow of the night...

(We all run and hide.)

w/Rhy. Fig. 5
A5

Shad - ow of the night... Shad - ow, shad - ow of the night...

(We all run and hide.)

Outro
w/Rhy. Fig. 5 & Riff B (both till end)
A5

Shad - ow of the night... Shad - ow, shad - ow of the night...

(We all run and hide.)

Gtr. IV

Full Full Full Full Full

3 6 3 3

*trem. pick Full Full

*Trem. pick both stgs.

A5 8va----- Begin fade F5----- G5-----

Full
sl.
don't pick-
sl.

(20) 20 19 19 19 17 17 17 17 17 17 17 17 19 19 21 21 22 0

A5 8va-----

sl.
loco
sl.

20 19 17 20 18 17 15 18 17 15 17 16 14 17 16 14 17 15 14 12 15 14 12 15 14 12 15 14 12 15 13 15

sl.

F5----- G5-----

Full
sl.
9
Full

12 14 15 12 14 15 12 14 12 15 17 14 17 14 15 17 14 15 17 14 16 17 (17)

sl.

A5----- F5 8va----- G5-----

grad. bend
1 1/2
P
Full
3
Full
P
Full
P
Full

16 14 14 16 17 16 14 14 17 (17) 14 19 (19) 17 20

A5 8va----- F5----- G5----- Fade out

Full
P
Full
Full
2
sl.
loco
steady gliss.
sl.

(20)(20) 17 (20) 17 22 (22) (22) (22) 22 17 0 0

WHAT WE NEED

Words and Music by
Michael Schenker and Robin McAuley

Guitar Chords:
G5 (3fr):
Bb5 (133):
C5 (3fr):
D5 (5fr):
Eb5 (6fr):
F5 (8fr):
Bb5VI (6fr):
Db5 (4fr):

Tempo: Moderate Rock ♩ = 116 (Band tacet)

Intro: (Band tacet)

Lyrics:
What we need, we need.

Instrumentation:
Intro: Gtr. II (Rhythmic)
Verse: Gtr. I (Lead), Gtr. III (Rhythmic), Gtr. IV (Rhythmic)

Chord Progression:
Intro: G5, Bb5, C5, D5, Eb5, F5, Bb5VI, Db5 (end Rhy. Fig. 1)
Verse: G5, Bb5, C5, D5, G5, Bb5

Performance Notes:
- *Full*: Full volume
- *P*: Picked notes
- *8va*: Octave up
- *loco*: Locomotive style

TAB Examples:
Intro: 6-6-(6)-(6)3 5-3 5-5 5-(5)
Verse: 5-5-(5) 5-3 5-5 (5) 6-6-(6)-(6)3 5-3 5-5 (5)
Solo: 22/18 26/17 22/18 20/17 18/15 20 (20) 18/15 20/17 20/17 (20/17) 18/15 18/15 (18/15) 11/8 13/10 13/10 (13/10) 11/8 13/10 13 (13) 12 (12)

1st Verse
N.C.

w/Fill 1 C5 N.C.

Wipe that smile from off your face, - it's time you told the truth. - An - oth - er man - a - gainst - the wall, won't

Gtr. II Rhy. Fig. 2

P.M. P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M. P.M.-4 P.M.-4 P.M.-4

C5 N.C. w/Fill 1 C5

mat - ter if I shoot. Time, it waits for no man, for you it's run - ning out. -

sl. P.M.-4 P.M.-4 P.M. P.M.-4 P.M.-4 P.M.-4 sl. P.M.-4 P.M.-4

N.C.

Should have paid at - ten - tion to what peo - ple care a - bout. -

(end Rhy. Fig. 2)

P.M. P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4

(Gtr. II cont. as Rhy. Fig. 3)

Fill 1 (Gtr. I)

A.H. (15ma)

A.H.

3

A.H. pitch: Bb

Pre-chorus
w/Rhy. Fig. 3 (4 times)
E5

Sit - u - a - tion crit - i - cal - a - bout some - thing po - lit - i - cal - ex -

Gtr. I

Harm. (8va)

Harm.

Harm.

Harm.

Harm.

bend neck

5 (5) 5 12 12

*This can also be done w/vib. bar.

D5 E5 D5

cite - ment in the air - Is - n't it - just typ - i - cal? - Feel - in' tem - p'ra -

H P P P P

H P P P

Harm. (8va)

Harm.

Harm.

Harm.

bend neck

Harm.

H P 0 P P 0 2 4 2 0 2 0 5 (5) 0 12

Chorus
w/Rhy. Fig. 1 (3 times)
G5 Bb5

E5 D5

men - tal, - no di - rec - tion an - y - where - What we - need - is

Riff A (Gtr. I)

Full

Full

Full

Full

bend neck

1/2

1/2

1/2

1/2

3 3 (3) 3 6 6 (6) (6) 9 9 15

sl.

sl.

sl.

sl.

Rhy. Fig. 3 (Gtr. II)

E5 D5

P.M. - - - - 1 P.M. P.M. - - - - 1 P.M.

9 9 (9) 7 7 (7)

C5 D5 G5 Bb5 Substitute Rhy. Fill 1 C5 D5

all the love_ in the world_ We need_ all the love_

Full Full Full Full Full Full

5 5 (5) 6 6 (6) (6) 3 5 3 5 5 (5)

Resume Rhy. Fig. 1 G5 Bb5 C5 D5 G5 Bb5 C5 D5

What we_ need_ is all the love_ in the world_ We need_ all the love_

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

(end Riff A) 1 1/2 P P Full Full 1 1/2 P Full Full sl.

6 6 (6) (6) 3 5 3 5 5 (5) 6 8 8 (8) 3 5 3 5 5 (6) (5)

2nd Verse w/Rhy. Fig. 2 N.C. w/Fill 1 C5 N.C. C5

Strong is my_ am - bi - tion,_ like a mag - net to the steel_ My dream is_ my vi - sion

C5 N.C. w/Fill 1 C5

that I must_ ful - fill. Take a - way_ this des - ert thirst,_ the hun - ger from_ my_ bones.

Rhy. Fill 1 (Gtr. II)

C5 D5

5	7	H	5	H	H
5	7	H	3	H	H
3	5				H

N.C.

Free my - self from life's de - pend - ent chains a - round my heels...

Pre-chorus
w/Rhy. Fig. 3 (4 times)
E5

Dan - g'rous sit - u - a - tions... Lack of com - mu - ni - ca - tion. The

Harm. (8va) 1/2 bend neck 1/2 1/2 1/2 Harm. 1/2 bend neck Harm. 1/2

strug - gle to sur - vive... Pre - con - ceived i - de - as

8va... Full loco Harm. (8va) 1/2 1/2 Harm. 1/2 1/2

tick - ing like a time... bomb... How can we be strong?...

Harm. 1/2 1/2 Harm. 1/2

*Pick slide: start over pickups, go down length of neck and come back up again.

Chorus

w/Rhy. Fig. 1 (3 times) and Riff A.

G5 Bb5 C5 D5 G5 Bb5

What we need is all the love in the world. We need

Substitute Rhy. Fill 1

Resume Rhy. Fig. 1

C5 D5 G5 Bb5 C5 D5

all the love. What we need is all the love in the world.

Gtr. II G5 Bb5 C5 D5

We need all the love.

©1fr. 3fr.



(cont. in notation)

Gtr. I Full P Full A.H. (8va) Full

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

Gtr. II Interlude N.C.

(cont. in slashes)

H P P P

Guitar solo
w/Riff B (3 times)
Rhy. Fig. 4 (Gtr. II)
G5
*P.M.-----J

Eb5
P.M.-----J

Gtr. I
P.M.-----4 A.H. (15ma) sl. P.M.-----4 Full sl. Gtr. III 1/2 P P

*Play only lowest note of chord when P.M. is indicated (throughout)

F5 D5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times) G5

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

1/2 P P 1/2 sl. Gtr. I 8va-----1 loco 1/2 P Full 1/2 Gtr. III Full 1/2

1/2 P P 1/2 sl. P.M.-----4 1/2 Full 1/2 Gtr. I Full 1/2

Eb5 F5 D5 G5

Gtr. III P P P P P P Gtr. V

1/2 P P P P P P

Gtr. III

~~~~~  
\*Gtr. III indicated to left of slash in TAB.

Eb5 F5 D5

~~~~~

Riff B (Gtr. IV)

P.M.-----4 P.M.-----4

10-10 12-12 13-13 10-10 10-10 12-12 13-13 10-10

12-12 13-13 15-15 12-12 12-12 13-13 15-15 12-12

w/Rhy. Fig. 4 & Riff B (Both 1st 3 bars only)

Gtr. V

G5

Gtr. III *8va*----- *loco*

Gtr. I Eb5

Gtr. II D5

Gtr. III

3rd Verse
w/Rhy. Fig. 2 (1st 7 bars only)

N.C.

w/Fill 1

C5

N.C.

C5

I was just a fool to be - lieve in you. All those emp - ty prom - is - es are lies I'll nev - er learn.

N.C.

w/Fill 1

C5

N.C.

What a - bout the chil - dren, aren't they worth fight - ing for? Who's gon - na wipe a - way their tears, or

Chorus
 Gtr. II Bb5^{VI} Db5 Eb5 F5

don't you real - ly care?_ What we_ need_ is all the love_ in the world._

Gtr. II (cont. in slashes) Gtr. I Full Full Full Full

sl. P.M.-----4

Full Full Full Full Full Full

9 9 (9) (9) 6 6 6 6 (8)

sl. Bb5^{VI} Db5 Eb5 F5 Bb5^{VI} Db5

We need_ all the love._ What we_ need_ is

Full Full Full Full Full Full

Full Full Full Full Full Full

9 9 9 (9) (9) 6 6 6 6 (8) 9 9 9 (9) (9) 6 6

Eb5 F5 Bb5 Db5 Eb5 F5

all the love_ in the world._ We need_ all the love._

Full Full Full Full Full Full

Full Full Full Full Full Full

9 9 (8) 9 11 11 (11) 6 6 6 6 (8)

Gtr. III

w/slide

10 6 10 6 10 6 11 7 11 7 11 8 12 8 12 10 13 10 13

*W/wah: rock back and forth in rapid sixteenth note rhythm.

G5 Bb5 C5 D5 G5 Bb5 C5 D5

Begin fade

We need all the love. What we need is all the love.

8va-----

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

Full loco 1

*Harm. (8va) 1/2

18 20 22 22 21 (21) 21 (0) 4

G5 Bb5 C5 D5 G5 Bb5 C5 D5

What we need is all the love in the world. We need all the love.

sl. sl.

sl. sl.

0 15 15 15 15 15 15 15 15 15 20 20

*p
*4th stg. caught in pre-bend and pulled off during neck bend.

*Harm. is produced by lightly touching open 4th stg. at 4th fret w/L.H.

G5 Bb5 C5 D5 G5 Bb5

What we need is all the love. What we need is

8va-----

Full-----

Full-----

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 20 20

C5 D5 G5 Bb5 C5 D5 G5 Bb5

all the love in the world. (We need.) What we need ...

8va-----

loco 1/2

bend neck 1/2

(20) 20 (20) (20)

I AM YOUR RADIO

Words and Music by
Rocky Newton and Kenny Stewart

Tune down 1/2 step:

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



Moderately slow Rock $\text{♩} = 87$

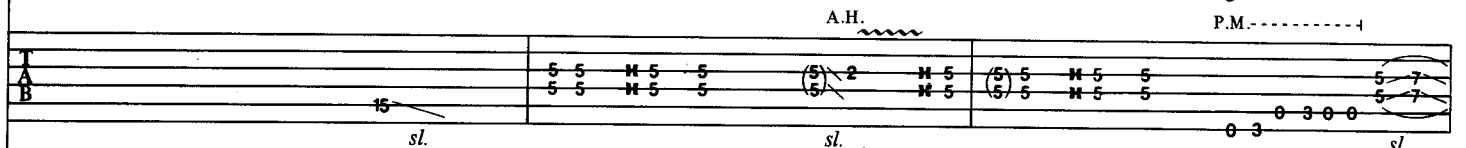
Intro (Drums & backwards vocals) N.C.



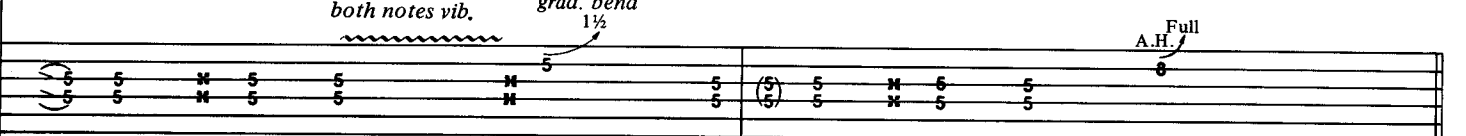
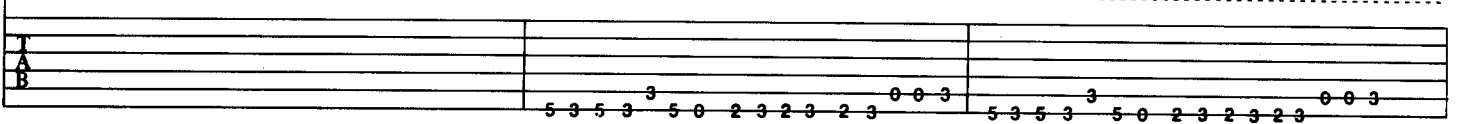
I am your ra-di-o... Go! I am your ra-di-o...

Am7

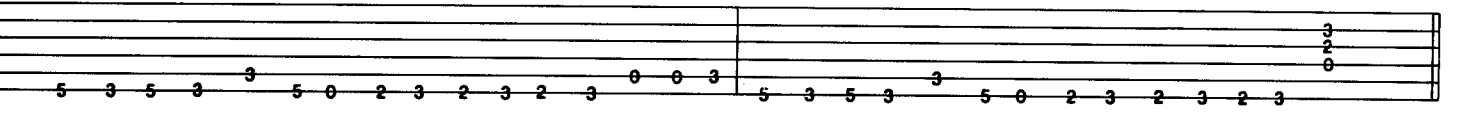
Go!



A.H. (15ma) sl. P.M.-----4



Rhy. Fill 2----- (cont. in slashes)



1st Verse

Gtr. II

A5 G5 D5

Big sound com - in' from your ra - di - o, — your heart says yes but your head says no. —

Harm. (8va) 1½

trem. bar 1½

Harm. 1½

sl.

w/Rhy. Fill 3

Am7

No!

A.H. (15ma) 1½

A.H. 1½

A.H. 1½

sl.

A.H. pitch: C#

(Gtr. II)

A5 G5 D5

Big sound scream - in' from the back of your car, you're get - tin' so close. Are you go - in' too far?

Rhy. Fill 3

Gtr. II

P.M.-----4 P.M.-----4

w/Rhy. Fill 1
Am7

A.H. (15ma) 1½
grad. bend
A.H. 1½
A.H. (15ma)
A.H.
A.H. pitch: C
A.H. pitch: D#

Pre-chorus
Rhy. Fig. 1 B5 (Gtr. II)

F#5
Get read - y for the big re - ac - tion. Got - ta sat - is - fy - that thrill...
sl.
P.M.---4
H
D5
E5 (end Rhy. Fig. 1)
A.H. pitch: C#

There's no - where for you to run, - and you nev - er will - and you nev - er will...
A.H. (15ma)
sl.
8va-----
Full
A.H.
sl.
Full
A.H. pitch: C#

(cont. in notation) Chorus A5 G5
I am your ra - di - o... I am your late night show.
8va-----
Full
P Full P 3
sl.
Rhy. Fig. 2 (Gtr. II)
Full P P
sl.
A.H. pitch: C#

F5 G5 N.C. A5

I am the rock — that makes you roll. — I am your ra - di - o. —

Detailed description: This system contains the first two measures of the song. The vocal line is on a treble clef staff. The guitar line is on a six-string staff with a capo on the 2nd fret. The bass line is on a four-string staff. Chords F5, G5, N.C., and A5 are indicated above the vocal line.

G5 F5 G5 w/Rhy. Fill 2 Am7

I am your late night show. I am the rock — that makes you roll. —

(end Rhy. Fig. 2) Gtr. I P.M.-----4

Detailed description: This system contains the next two measures. It includes a guitar solo section labeled 'Gtr. I' with a 'P.M.' (pedal point) and a 'w/Rhy. Fill 2' section. Chords G5, F5, G5, and Am7 are indicated.

2nd Verse Gtr. II A5 G5 D5

Week - end's com - in' and we're all fired up. Hot rod ster - e - os — don't stop, don't

Full P 6 A.H. (15ma) P P P A.H. P.M.-----4

semi-harm Full P A.H. pitch. E

Detailed description: This system contains the '2nd Verse' starting with 'Week-end's com-in' and 'Hot rod stereo-os'. It features a guitar solo section labeled 'Gtr. II' with various techniques like 'Full P', 'semi-harm', 'A.H. (15ma)', and 'A.H. pitch. E'. Chords A5, G5, and D5 are indicated.

w/Rhy. Fill 3 Am7 (Gtr. II) A5

stop. No! Big sound hits you when the lights are low, so you

A.H. (15ma) Full Full Full Fdbk. (8va) sl.

P.M.-----4 A.H. Full Full Full Full Fdbk. sl. grad. release

(9) 3 5 3 5 3 3 3 5 3 3 5 Fdbk. pitch: A

Detailed description: This system contains the final two measures, including a 'w/Rhy. Fill 3' section. It features a guitar solo section labeled '(Gtr. II)' with techniques like 'A.H. (15ma)', 'Full', 'Fdbk. (8va)', and 'sl.'. Chords Am7 and A5 are indicated.

G5 D5 w/Rhy. Fill 1 Am7

wan - na hit back. Let_ it go!_

sl. *semi-harm.* P.M.---4

Pre-chorus w/Rhy. Fig. 1 B5

Get read-y for the big re - ac - tion. Got - ta sat - is - fy_ that thrill_ There's no - where for you to run, - and you

sl. *sl.* *sl.* P.M.---4 P.M.-----4

E5 Chorus w/Rhy. Fig. 2 A5

nev - er will_ and you nev - er will_ I am your ra - di - o._

8va Full *loco* *sl.* (Gtr. I out)

Full P Full P P P

G5 F5 G5 N.C.

I am your late night show. I am the rock_ that makes you roll._

A5 G5 F5 G5

I am your ra - di - o._ I am your late night show. I am the rock_ that makes you roll._

Guitar solo

D5(type 2) ⑤open ⑤open ⑤open ⑤open ⑤open ⑤open ⑤4fr. C♯

A C5 A A B♭5 A B♭5 A B♭5 A B♭5 C5

Gtr. II

8va

Gtr. I Full-
Full-
13:8 6 3 grad. bend 2 grad. bend 2½ sl.

D5(type 2) ⑤open ⑤open ⑤open ⑤open ⑤open ⑤open ⑤open

A C5 A D5(type 2) A B♭5 A B♭5 A B♭5 A B♭5 C5

Full-
loco Full-
6 6 grad. bend 2½ 3 Full H P P H P P P H P P P H P P

D5(type 2) ⑤open ⑤open ⑤open ⑤open ⑤open ⑤open ⑤open ⑤4fr. C♯

A C5 A D5(type 2) A B♭5 A B♭5 A B♭5 A B♭5 C5

Full-
sl. sl. sl. Full-
5 5 H P H P sl. sl. 3 P P sl. 1½

D5(type 2) ⑤open ⑤open ⑤open ⑤open ⑤open ⑤open ⑤open G5

A C5 A D5(type 2) A B♭5 A B♭5 A B♭5 A B♭5 C5

Full-
8va Full-
3 3 sl. loco Full-
H P P Full-
6 6 6 P P P P P 1/2 Full

Bridge
A5

*Let sustain for 5 more bars, fading out gradually.

Ba - by, we're just look - in' for ac - tions, - not words.

3fr. G 5fr. D w/Fill 1 D5 E5
 P.M.-----
 Chorus w/Rhy. Fig. 2 (1st 4 bars only, till end)
 A5
 Voc. Fig. 1

All night long, look-in' for the scene of the crime. I am your ra-di-o.

G5 F5 G5 N.C. (end Voc. Fig. 1)

I am your late night show. I am the rock that makes you roll.

w/Voc. Fig. 1 (till end)
 A5
 8va-----
 Gtr. I
 Full 1/2 Full 1/4 loco 1/4

8va-----
 A5 H H P Full Full Full 1/2 sl.

F5 G5 N.C.

8va-----
 Full Full Full Full Full Full Full Full Full

3 6 6 7 6 6 11:8

Fill 1
 Gtr. I

A5 G5

Heart says yes, head say no. Scream - in' so loud, gon - na let it go.

8va Full Full Full P Full P Full P rake

22 22 21 17 17 19 18 20 (20) 17 20 17 10 (10) 17 10 10 17 10 17 10 17

F5 G5 N.C.

Ba - by, b - b - b - b rock me.

8va Full Full 1/2 1/2 3 P P

5 3 3 3 3 1/2

17 17 20 17 17 20 (20) 20 22 22 22 20 17 20 17 20 10 17 10 17 10 17

A5 G5 F5 G5

8va Are you gon - na

H P sl. H P 1/2 1/2 2 Full loco grad. bend 2 grad. bend Full

10 10 17 10 10 (10) 14 16 14 16 14 16 14 (14) 17 (17) 15 17 17 14 17 14

H sl. H

N.C. A5

rock me? Ba - by, are you gon - na

1/2 1/2 P.M.-----4 P.M.-----4 1/2 1/2

(14) 17 14 14 16 14 15 16 15 14 17 15 17 17 15 17 17 15 17 17 15 17

THERE HAS TO BE ANOTHER WAY

All gtrs. tune
down 1/2 step:
⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Music by
Michael Schenker

Slow Rock $\text{♩} = 61$
(Cymbal roll)

Am9
Gtr. I *8va* *sl.*

mf *sl.*

Rhy. Fig. 1
Gtr. II (acous.) *mp* *let ring*

The first system shows the beginning of the piece. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slow Rock' with a quarter note equal to 61 beats per minute. A 'Cymbal roll' is indicated at the start. The guitar I part (labeled 'Gtr. I') is written on a single staff with a dashed line above it labeled '8va'. It begins with a whole note chord, followed by a melodic line with a slur and a 'sl.' (sustained) marking. The guitar II part (labeled 'Gtr. II (acous.)') is written on a single staff with a dashed line above it labeled 'mp let ring'. It plays a rhythmic figure consisting of eighth notes. Below the guitar II staff is a two-line tablature with fret numbers: 15, 17, and (17). The system ends with a double bar line.

8va G

sl. H H Full Full

sl. H H Full Full

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

(end Rhy. Fig. 1)

let ring

The second system continues the piece. The guitar I part (labeled 'Gtr. I') is written on a single staff with a dashed line above it labeled '8va'. It features a melodic line with slurs and 'H' (hammer-on) markings, and 'Full' (full sustain) markings. The guitar II part (labeled 'Gtr. II (acous.)') is written on a single staff with a dashed line above it labeled 'mp let ring'. It continues the rhythmic figure. Below the guitar II staff is a two-line tablature with fret numbers: (17), (17), 10, 12, 13, 15, 15, 12. The system ends with a double bar line.

w/Rhy. Fig. 1
Am9
8va G

Gtr. I *sl.* *** $1\frac{1}{2}$ Full *sl.* H H $1\frac{1}{2}$ Full $1\frac{1}{2}$ Full *sl.*

Gtr. III *sl.* *** $1\frac{1}{2}$ Full *sl.* H H $1\frac{1}{2}$ Full Full *sl.* (Gtr. III out)

** *sl.* *** $1\frac{1}{2}$ Full *sl.* H H $1\frac{1}{2}$ Full Full *sl.*

15/12/17/13 (17)/(13) 17/13 (17)/(13) (17)/(13) 13/10 15/12 17/13 17/15 17/15 15/12 (15)/(12)

sl. H H *sl.*

The third system continues the piece. It features three guitar parts: Gtr. I, Gtr. II, and Gtr. III. Gtr. I and Gtr. II are written on single staves with dashed lines above them labeled '8va'. Gtr. III is written on a single staff. All three parts feature melodic lines with slurs, 'H' (hammer-on) markings, and 'Full' (full sustain) markings. The guitar II part continues the rhythmic figure. Below the guitar II staff is a two-line tablature with fret numbers: 15/12/17/13, (17)/(13), 17/13, (17)/(13), (17)/(13), 13/10, 15/12, 17/13, 17/15, 17/15, 15/12, (15)/(12). The system ends with a double bar line.

sl.
* *8va* applies to both gtrs.
** Gtr. I indicated to left of slashes in TAB.
*** Vib. applies to both gtrs. (throughout).

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System 1:

Chords: Eb, E^o, C, A7, Dm^{add9}add11

Staff: Gtr. I

Notes: *loco*, *sl.*, *P*, *sl.*, *sl.*, *P*, *sl.*, *sl.*

Tab: *sl.* *sl.* *P* *sl.* *sl.* *P* *sl.* *sl.*

Tab: 10-12 12-10-12 10-8 9 10-12 12-10-12 10-9 10 14/10 12/9 14/10 10/7 14/10 12/9 14/10 10/7

System 2:

Staff: Gtr. II

Notes: *let ring*-----4 *let ring*-----4 *let ring*-4 *let ring*-----4 *let ring*-----4

Tab: 8 8 8 8 8 8 8 8 5 5 6 6 6 6 6 6 6 6 7 7 7 8 7 5 4 0 5 5 7 7 7 5 7 5

System 3:

Chords: G7(9/13)/B, Dm^{add9}add11, G7(9/13)/B

Staff: Gtr. III

Notes: *sl.*, *sl.*, *sl.*, *sl.*, *sl.*, *sl.*, *sl.*, *sl.*, (Gtr. III out)

Tab: (10)/(7) (10)/(7) (10)/(7) (10)/(7) 14/10 12/9 14/10 10/7 14/10 12/9 14/10 10/7 (10)/(7) (10)/(7) (10)/(7)

Tab: *sl.* *sl.* *sl.* *sl.*

System 4:

Staff: Gtr. II

Notes: *let ring*-----4 *let ring*-----4 *let ring*-----4

Tab: 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 5 8 6 6 7 5 7 5 7 5 7 7 5 7 7 7 7 7

System 5:

Chords: Em, D, Em, D, Gm, C

Staff: Gtr. I

Notes: *sl.*, *sl.*, $\frac{1}{2}$, *sl.*, $\frac{1}{2}$, *sl.*, $\frac{1}{2}$

Tab: *sl.* $\frac{1}{2}$ $\frac{1}{2}$ *sl.* $\frac{1}{2}$ $\frac{1}{2}$

Tab: 10-12 10-12 12 11 11 12 (12) 10-12 12 11 11 12 10 11 12 11 10 11 12 9 9 10 8 10

System 6:

Staff: Gtr. II

Notes: *let ring*-----4 *let ring*-----4 *let ring*-----4 *let ring*-----4 *let ring*-----4 *let ring*-----4

Tab: 8 7 8 7 7 7 8 7 8 9 7 7 7 3 3 5 5 5 5 5 3 3 5 5 3 3 3

D 8va----- Gm Gm/F Em7b5

F

Gtr. III

6

6

(Gtr. III out) 1/2

P.M.----- 1

10/13 18/15 20/17 22/18

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

20 22

let ring----- 1

let ring----- 1

let ring----- 1

1 1 2 3 2

6 6 8 6

3 2 2 3 0 2 3

5 7 5 5 8 7 5 7

Cm Cm/Bb Am7b5 loco Full

8va----- 1

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

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

3 3 3 3 6 12

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

22 (22) 8 18 18 18 18 18 15 18 18 17 15 17 15

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

P P sl. P 15 (15) sl. 15 (15) sl.

Gm Gm/F Em7b5 Full Full

sl. sl.

let ring----- 1

let ring----- 1

4 4 4 0 5

6 6 5 3 5

7 5 5 5 8 7 5 7

Cm Cm/Bb Am7b5 D N.C.(G)

A.H. (15ma) 1/2 Fdbk. (8va)

w/Fdbk. effects (Gtr. III)

6

rit. P.M. A.H. 1/2 Fdbk.

12 15 14

(15) 15 0 5 3 (3)

A.H. pitch: E

let ring----- 1

rit. let ring----- 1

4 4 4 0 3

5 3 5 5 2 0 3 (3)

THIS IS MY HEART

Words and Music by
Michael Schenker, Robin McAuley,
Rocky Newton, Steve Mann,
Bodo Schopf and Alan Nelson

F#5 **E5** **D5** **E5^{VII}** **A5** **B5** **C5** **D#(b5)** **F5** **G5** **G#5** **C#5**

Moderate Rock ♩ = 115

Intro Gtr. III F#5 E5 F#5 D5 E5^{VII}

*8va refers to both gtrs.

F#5 D5

Ooh, yeah. Oh, no.

(both gtrs.)

A5 E5 A5 E5

1/2 Full

**8va---

6 6 6 6 6 6 3

H H P P H H sl H H sl

13 13 14 16 18 16 14 14 16 18 17 16 18 19 16 18 19 17 19 21 22 19 21 22

9 9 11 12 14 12 11 11 12 14 16 12 14 16 13 14 16 18 15 17 19 16 17 19

H H P P H H sl H H

*Slurs refer to Gtr. II only.
 **8va refers to both gtrs.

1st Verse
 F#5 (Gtr. III out) E/F#

Some things don't both - er me, no!

8va---

1/2 Full (Gtrs. I & II out)

mp 1/2 Full

21/17 (23/17)

**Rhy. Fig. 1 (Gtr. IV)

mp

2 2 4 2

0 1 2 2

2

*Gtr. I indicated to left of slashes in TAB.
 **Kybd.arr. for gtr.

F#m D E

Some things go o - ver my head.

3 3

2 2 3 4 5 5 4 3 2 1

2 2 4 4 5 5 4 3 2 1

F#m D A E Rhy. Fig. 2 (Gtr. III) D5 E5 VII

But some-times I fool my - self, ba - by.

F#5 E5 F#5 D5 E5 VII

I'm on the bor - der of a bro - ken heart, - come Sun - day morn - ing it - 'll be torn a - part.

F#5 D5 A5 E5 (end Rhy. Fig. 2)

Can't face the week - end, - ba - by. (end Rhy. Fig. 1)

Chorus Rhy. A5 Fig. 3 F#5 B5

This is my heart - that's call - ing, this is my pride - that's fall - ing.

Rhy. Fig. 3A (Gtr. V)

P.M.-----

A5 B5 A5 E5

sl.

I can't make it on my own. Oh, no.

sl. P.M.

A5 F#5

This is my heart that's call - ing, this is my pride.

D5 E5^{VII} (end Rhy. Fig. 3)

that's fall - ing. It's chill - in' me right to the bone. (end Rhy. Fig. 3A)

sl.

N.C. E5 D5 E5

sl.

2nd Verse
w/Rhy. Fig. 1
F#m

E/F# F#m D E

Been giv - in' me the run a - round... I called you ev - 'ry day to change_ your mind...

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

w/Rhy. Fig. 2

F#m D A E D E

Said you're gon - na have to think a - bout_ it, may - be...

P.M.----- sl.

F#m E/F# F#m D E

What can I do to bring you 'round?... I want - ed ev - 'ry - thing but now I've been found...

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

F#m D A E

guilt - y of tak - in' your_ love_ way_ down...

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

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

F#5

So, this is my heart__ that's call - ing, this is my pride__

Gtr. I

Gtr. II

10	(10)	7	9	10
7	(7)	4	6	7

B5

A5

B5

A5

E5

that's fall - ing. I__ can't__ make__ it on__ my own__

(10)	9	10	12	(12)	10	12	10
(7)	6	7	9	(9)	7	9	7

A5

Oh,__ no. This is my heart__

9	(9)	9	9	7	9	10
7	(7)	6	6	4	6	7

F#5

D5

that's call - ing, this is my pride__ that's fall - ing.

(10)	7	9	10	(10)	9	10
(7)	4	6	7	(7)	6	7

E5 N.C.

It's chill - in' me right to the bone.

Gtr. V

Detailed description: This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are "It's chill - in' me right to the bone." Above the vocal line, "E5" is written above the first measure and "N.C." (Natural Chord) above the last measure. The guitar line is on a treble clef staff, with "Gtr. V" written above it. The guitar tablature is on a six-line staff below the guitar line, showing fret numbers for each string.

(cont. in slashes)

Detailed description: This system contains the second line of music. The vocal line is mostly obscured by slashes, with "(cont. in slashes)" written above it. The guitar line is on a treble clef staff. The guitar tablature is on a six-line staff below the guitar line, showing fret numbers for each string.

Bridge C5 D5 D#(b5)

Gtr. V P.M. *sim.*

I don't want to let you go, ba - by. I just got - ta try and let you know.

Gtr. IV

Detailed description: This system contains the third line of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "I don't want to let you go, ba - by. I just got - ta try and let you know." Above the vocal line, "Bridge C5" is written above the first measure, "D5" above the second measure, and "D#(b5)" above the third measure. The guitar line is on a treble clef staff, with "Gtr. V" and "P.M." (Percussive Mute) written above it, and "*sim.*" (simulacrum) written above the second measure. The guitar tablature is on a six-line staff below the guitar line, showing fret numbers for each string.

E5VII F5 E5VII

what you real - ly mean to me, can't you see?

Gtr. I *sl.*

Detailed description: This system contains the fourth line of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "what you real - ly mean to me, can't you see?" Above the vocal line, "E5VII" is written above the first measure, "F5" above the second measure, and "E5VII" above the third measure. The guitar line is on a treble clef staff, with "Gtr. I" written above it. The guitar tablature is on a six-line staff below the guitar line, showing fret numbers for each string.

Guitar solo
F#m 1½ A.H. (15ma)

Gtr. I

E/F# A.H. (15ma) A.H. (15ma)

semi-harm. A.H.

A.H. pitches: E G C#

Gtr. IV

F#m A.H. (15ma) Full

D A.H. (15ma) Full

E A.H. (15ma) Full

F#m Full 1/2

A.H. Full 1 A.H. Full 1

sl. Full P 1/2

Full P 1/2

D# D# D#

E/F# Gtr. I

Gtr. II

P.M.-----|

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

7/4 7/4 9/6 9/6 11/7 11/7 7/4 (7)-(4)

4 7 6 4 7 6 4 7 6 4 (4)

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

sl. P P P sl.

open

Gtr. V E

2fr. F#

G5

**8va

Musical staff for Gtr. I and Gtr. II. Gtr. I has notes with slurs and dynamic markings (P). Gtr. II has notes with slurs and dynamic markings (P). Fingerings are indicated with numbers 1-4.

Tablature for Gtr. I. Shows fret numbers 11, 12, 14, 15 on strings 1-4. Includes slurs and dynamic markings (P).

Tablature for Gtr. II and Gtr. III. Shows fret numbers 7, 9, 11, 12, 14, 15 on strings 1-4. Includes slurs and dynamic markings (P).

*Vib. refers to Gtrs. I and II only.
 **8va refers to all gtrs.
 ***Gtr. II indicated to left of slashes in TAB.

Additional tablature for Gtr. I, II, and III, showing fret numbers and string numbers (5-7).

6fr. A#

4fr. C#

B5

G5

8va

Musical staff for Gtr. III and Gtr. IV. Includes slurs, slurs (sl), and dynamic markings (P).

Tablature for Gtr. III. Shows fret numbers 12, 14, 15, 17, 18 on strings 1-4.

Musical staff for Gtr. IV. Includes slurs and dynamic markings (P).

Musical staff for Gtr. I and Gtr. II. Gtr. I has trills and a loco passage. Includes slurs and dynamic markings (P).

Tablature for Gtr. II. Shows fret numbers 15, 17, 14, 11 on strings 1-4.

*8va and trills refer to both gtrs.

w/Fill 1
F#5

Rhy. Chorus
Fig. 4 B5
(Gtr. V)

G#5

Oh, no. _____ This is my heart_ that's call - ing,

8va Full 1/2 loco

Gtr. VI **

Rhy. Fig. 5 (Gtr. III) ***P.M.

Full

17 17 17 (17) (17)

9 9 9 8 8 9 9 (9) 9 9 8 8 9 9

1/2

14 14 14 (14) (14)

8

*Voc. Fig. 1 does not include 1st beat of this bar (lead voc.).
**Vib. refers to Gtr. VI only.
***P.M. and Rhy. Fig. 5 refer to Gtr. III only.

7 6 7 (7)

6 (6) 8 (8)

Fill 1

8va loco

Gtr. VIII

Gtr. IX

H 3P P P P P

H 3P P P P P

*15/12 10/15 15/12 17/14 14/11 14/11 15/12 15/12 12/9 15/12 12/9 14/11 14/11/8 12/9 (13)/(9)

H P P P P P

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

Gtr. VII

9 8 9 (9)

C#5 (end Voc. Fig. 1) B5 C#5 B5 F#5

this is my pride_ that's fall - ing. I can't_ make_ it on_ my own_

Gtr. III

P.M. ----- 1

w/Rhy. Fig. 5(1st 5 bars only) and Voc. Fig. 1 G#5

Oh, no.

Riff A Gtr. I (end Rhy. Fig. 5) P Gtr. II

P.M. ----- 1

E5vii w/Rhy. Fill 1 F#5 (end Rhy. Fig. 4)

It's chill - in' me_ right to_ the bone_

Rhy. Fill 1

Gtr. I

P.M. ----- 1

w/Rhy. Fill 1 F#5

w/Rhy. Fig. 5 and Voc. Fig. 1 B5

8va

Are you still lis - t'nin' to me. And, this is my

Full Full Full Full Full Full *sl. sl.*

16 19 16 19 16 19 16 19 (19) (19) 19 19 19 *sl. sl.* 19 18 19 (19)

Begin fade

G#5

C#5

heart. And this is my pride.

8va

loco sl. p *sl.* Full Full *A.H. (8va) Full 1/2* Full *A.H. (8va) Full* *sl.*

6 7 6 *sl.* Full Full *A.H. Full* *sl.*

18 18 16 19 17 16 17 16 18 16 15 18 15 18 16 14 13 14 13 18 14 13 16 14 12 (12) 18 18 16 18 16 18 16 (16) 18 20

B5 C#5 B5 F#5

w/Rhy. Fig. 5 and Voc. Fig. 1 B5

8va

I can't make it on my own. Oh, ba - by. Now, this is my

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

Full *-3 rake* Full *rake* Full *5 rake* Full Full *1 1/2* Full Full Full Full

16 19 (19) 0 16 19 0 16 19 0 16 19 19 21 19 (19) 19 19 21 (21) 21 21 21 19 21 19 21 19 21

18 17 18 17 18 18 16

*F# played w/same finger as B.

G#5

E5VII

Fade out

8va

heart that's call - ing, and this is my pride that's fall - ing, oh.

Full Full Full Full Full *sl. sl.* Full *sl.* Full *sl.*

Full Full Full Full Full *sl. sl.* P P *sl.*

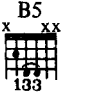
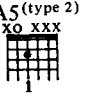
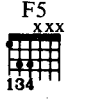
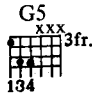
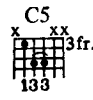
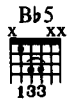
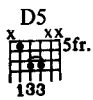
19 21 19 21 19 21 19 21 (21) 21 (21) 21 (21) 19 19 (19) *sl. sl.* P 16 P 16 22 *sl.*

16 19 16 19 16

DESTINY

Words and Music by
Robin McAuley and Steve Mann

All gtrs. tune
down 1/2 step:
⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb



Moderately fast Rock ♩ = 171

Rhy. Fig. 1 D5 (Gtr. III & IV) *

Intro

Gtr. I *f*

Gtr. I

Gtr. II *f*

Gtr. I

Gtr. II

*Vib. applies to both gtrs. (throughout).

A5 Full 1/2

Bb5 H P sl.

G5 Full

Full

1/2

H P sl.

Full

A5 sl.

(end Rhy. Fig. 1) w/Rhy. Fill 1 N.C.

sva 3 3 3

w/Rhy. Fig. 1 D5

sl.

Rhy. Fill 1

Gtrs. III & IV

B♭5 8va- C5 A5

1/2 Full Full 1/2

17 17 17 15 15 (16) 13 15 15 Full 15 13 12 12

13 Full 13 13 12 12 (12) 10 12 12 1/2 12 12 10 8 8

Detailed description: This system contains three staves. The top staff is a treble clef with notes and slurs, including dynamic markings '1/2 Full' and 'Full 1/2'. The middle and bottom staves are guitar fingerings with fret numbers and wavy lines representing tremolos. The key signature has one flat (B♭5, C5, A5).

B♭5 8va- G5 A5 w/Rhy. Fill 1 N.C. (Gtrs. I & II out)

H P sl. Full sl. sl. 1

H P sl. Full sl. sl. 1

H P sl. Full sl. sl. 1

(12) 13 12 10 13 13 12 10 12 12 17 17 (17) 21 (21) vib. w/bar (21)

(8) 10 8 10 Full 10 10 8 11 sl. 14 sl. 14 17 17 sl. 17 22 (22) (22)

*trem. bar

*both gtrs

Detailed description: This system contains three staccato staves. The top staff has notes with slurs and dynamic markings like 'sl.', 'Full', and '1'. It includes performance instructions such as 'w/Rhy. Fill 1 N.C.', '(Gtrs. I & II out)', '*trem. bar', and 'vib. w/bar'. The middle and bottom staves show guitar fingerings with fret numbers and wavy lines. The key signature has one flat (B♭5, G5, A5).

1st, 2nd, 3rd Verses

Rhy. Fig. 2 (Gtr. III) D5

Ⓢ open E F5

1. Bet-ter run, run a-way. No time to be a he-ro.

2,3. See additional lyrics

Rhy. Fig. 2A (Gtr. IV)

P.M. P.M.

Detailed description: This system contains three staves. The top staff is a treble clef with notes and slurs, including dynamic marking 'sl.'. It includes performance instructions like 'Rhy. Fig. 2 (Gtr. III)', 'Ⓢ open E F5', and '1. Bet-ter run, run a-way. No time to be a he-ro. 2,3. See additional lyrics'. The middle staff shows guitar fingerings with fret numbers and wavy lines. The bottom staff is a bass clef with fret numbers and a 'sl.' marking. The key signature has one flat (D5, E, F5).

Bb5 (cont. in notation) 3rd time w/Fill 2
 (end Rhy. Fig. 2) N.C.

C5

You wan - na live to fight an - oth - er day.

(end Rhy. Fig. 2A) Gtrs. III & IV

P.M.-----4

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 5 5 3 5 5 3 5 5 3 5 4 3 1

P

w/Rhy. Figs. 2 & 2A

D5

Ⓞopen E F5

Don't look back, look straight a - head. One wrong move, you'll be

Bb5

bet - ter off dead. They're out to get you, boy. You

Fill 2

Gtr. V 8va- loco P P H P P sl. H

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

12 10 13 10 13 10 12 13 12 10 10 12 12 10 12 10 13 10 13 12 10 13 12 10 9 10 (10) (10)

17 (17) 15 17 18 15 (15) 13 16 (13) (16) 18 (18)

1½ P Full Full

Pre-chorus
G5 F5/G

bet - ter run, run a - way. They'll soon be breath - in' down your neck. Gon - na

Gtr. III *sl.*

Gtr. IV *P.M. *sl.*

*P.M. applies to Gtr. IV only.

To Coda

C/G A5 N.C. 110 120

kick you in the crotch. Hold on to life. You bet - ter stay in touch.

Gtrs. III & IV *pick slide*

Chorus
w/Rhy. Fig. 1
D5 Bb5 C5 A5

You hold the pow - er in your hands, con - trol your des - ti - ny.

Bb5 G5 A5 w/Rhy. Fill 1 N.C. w/Rhy. Fig. 1 (1st 6 bars only) D5

Make them un - der - stand that you are a

Bb5 C5 A5 Bb5

part of fu - ture plans. To - geth - er you and me, we got

1. G5 Gtrs. III&IV A5 A5(type 2) A5 w/Rhy. Fill 1 N.C.

*Gradually release P.M.

2. **Guitar solo**
Gtrs. B5
III&IV **D5**

G5 **P.M.* *P.M.*

ta make a stand.

Gtr. V *Full* *f* *Full* *sl. P* *H P P* *semi-harm.*

**Play only lowest note of chord when P.M. is indicated (next 12 bars).*

A5 *P.M.* **G5** *P.M.* *8va* *Full*

sl. *Full*

F5 *8va* *P.M.* **C5** *P.M.* **B5** *P.M.*

sl. *H P* *P P* *1 1/2* *1 1/2* *sl. loco* *sl.*

D5 *8va* *P.M.* *sl.* *Full*

sl. *Full*

E5 G5

8va

sl. sl. 3 3 3 3 3 1½ Full H P P

17 (17) sl. sl. 19 22 19 19 sl. 17 17 10 sl. 10 17 17 1½ Full (17) 17 15 H P P

A5 8va

w/Rhy. Fill 1 N.C. (cont. in Fill 1) w/Rhy. Fig. 1 & Fill 1 D5

H P 3 H H P P P P P H P P loco P P Gtr. I

H P H H P P P H P P P P Gtr. I

14 15 14 16 14 (14) 10 12 14 13 12 10 13 12 10 P H P P P P Gtr. I

14 12 14

Gtr. II

10 9 10

Bb5 C5 A5

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

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

10 10 10 9 9 (9) 7 9 9 9 7 5 5

Fill 1 (end of solo)

Gtr. V

sl.

12 (12)

sl.

Bb5 *H P sl.* *G5 Full* *A5*

H P sl. *Full*

H P *Full*

w/Rhy. Fill 1 *w/Rhy. Fig. 1* *Bb5*

N.C. *D5* *1/2 Full*

8va *3 sl.* *3* *3* *3* *3* *1/2*

11 12 14 16 12 14 16 *14 15 17 14 15 17* *15 17 17 17 15 15*

7 9 11 12 9 11 12 *10 12 14 10 12 13* *12 13 13 13 12 12*

C5 *A5* *Bb5*

8va *Full* *1/2* *T P* *H 3 P*

(15) *13 15 15* *T P* *H 3 P*

(12) *10 12 12* *1/2* *T P* *H P*

10 10 8 *11* *14* *(14)* *17 17* *(17)* *21* *(21)* *(21)*

10 *10 8* *11* *14* *(14)* *17 17* *(17)* *22* *(22)* *(22)*

G5 *A5* *w/Rhy. Fill 1* *D.S. al Coda*

8va *Full* *sl.* *sl.* *sl.* *1* *(Gtrs. I & II out)*

Full *sl.* *sl.* *sl.* **trem. bar* *vib. w/bar*

13 *13 12 10* *12* *(12)* *17 17* *(17)* *21* *(21)* *(21)*

Full *sl.* *sl.* *sl.* *1* *(22)* *(22)*

**both gtrs.*

Coda

son. _____ Soon _____ it could _____ be mine...

F5 C5

Gtrs. III & IV

Detailed description: This system contains the first three lines of music. The top line is the vocal melody with lyrics 'son. _____ Soon _____ it could _____ be mine...'. It features a treble clef, a key signature of one flat, and a common time signature. Chord markings 'F5' and 'C5' are placed above the staff. The second line is for Gtr. III & IV, showing a melodic line with slurs and a 'sl.' (slide) marking. The third line is the bass line, with fret numbers (9, 10) and a '3' indicating a triplet.

G5

w/Fill 3

It's love I'm speak - in' of. It turns...

Gtr. III

Gtr. IV

*P.M. applies to Gtr. IV only.

Detailed description: This system contains the next three lines of music. The top line is the vocal melody with lyrics 'It's love I'm speak - in' of. It turns...'. Chord markings 'G5' and 'w/Fill 3' are present. The second line is for Gtr. III, showing a melodic line with slurs and a 'sl.' marking. The third line is for Gtr. IV, showing a melodic line with slurs and a 'sl.' marking. The bottom line is the bass line, with fret numbers (9, 10, 12) and a '3' indicating a triplet. A note '*P.M. applies to Gtr. IV only.' is written below the bass line.

F5/G

you in - side, out - side, up - side down...

Detailed description: This system contains the final three lines of music. The top line is the vocal melody with lyrics 'you in - side, out - side, up - side down...'. Chord marking 'F5/G' is present. The second line is for Gtr. III, showing a melodic line with slurs and a 'sl.' marking. The third line is for Gtr. IV, showing a melodic line with slurs and a 'sl.' marking. The bottom line is the bass line, with fret numbers (10, 16) and a '3' indicating a triplet.

Fill 3

Gtr. V

Full Full

Full Full

Detailed description: This is a boxed section titled 'Fill 3'. It contains two lines of music. The top line is for Gtr. V, showing a melodic line with slurs and a 'sl.' marking. The bottom line is the bass line, with fret numbers (15, 16) and a '3' indicating a triplet. The word 'Full' is written above the notes in both lines.

C/G w/Fill 4 A5

You're con - fused... Yeah, I feel like I've been used.

Gtrs. III & IV

Detailed description: This system contains the first line of music. It features a vocal line with lyrics "You're con - fused... Yeah, I feel like I've been used." Above the vocal line are guitar chords: C/G, w/Fill 4, and A5. Below the vocal line is a guitar line for Gtrs. III & IV, showing a melodic line with a slide (sl.) and a full chord. At the bottom is a guitar tablature with fret numbers and a slide instruction.

Chorus w/Rhy. Fig. 1 D5 Bb5 C5 A5

You hold the pow - er in your hands, control your des - ti - ny.

Riff A (Both gtrs.)

Gtr. I H 3 P 1/2 Full Full

Gtr. II H P 1/2 Full Full

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

Detailed description: This system contains the chorus. The vocal line says "You hold the pow - er in your hands, control your des - ti - ny." Above the vocal line are guitar chords: D5, Bb5, C5, and A5. Below the vocal line are two guitar parts: Gtr. I and Gtr. II. Gtr. I has a "Riff A (Both gtrs.)" section with notes H 3 P, 1/2 Full, and Full. Gtr. II has notes H P, 1/2 Full, and Full. At the bottom is a guitar tablature with fret numbers and a slide instruction.

Bb5 G5 A5 w/Rhy. Fill 1 N.C.

Make them un - der - stand that

(end Riff A)

Detailed description: This system contains the second line of music. The vocal line says "Make them un - der - stand that". Above the vocal line are guitar chords: Bb5, G5, and A5. Below the vocal line are two guitar parts: Gtr. I and Gtr. II. Gtr. I has a "Riff A (Both gtrs.)" section with notes H 3 P, 1/2, and Full. Gtr. II has notes H P, 1/2, and Full. At the bottom is a guitar tablature with fret numbers and a slide instruction.

Fill 4

Gtr. V Full P sl.

Detailed description: This is a separate box containing "Fill 4". It features a guitar line for Gtr. V with notes Full, P, and sl. Below the guitar line is a guitar tablature with fret numbers and a slide instruction.

w/Rhy. Fig. 1 (1st 6 bars only) & Riff A
D5

you are a part of fu - ture plans. This

A5 Bb5 G5 w/Rhy. Fill 1 (2 times)
N.C.

is your des - ti - ny. We got - ta make a stand.

w/Rhy. Fig. 1
D5 Bb5

Oh, you hold the pow - er in your hands,

Riff B (Both gtrs.)

H 3 P H 3 P H P H P

1/2 Full 1/2 Full

13 15 12 13 12 10 13 15 13 11 12 13

H P

C5 A5 Bb5

con - trol your des - ti - ny.

Full Full Full Full Full Full

H 3 P H 3 P H P H P

12 18 10 12 8 10 10 11 10 11 8 10 11 10

H P

G5 A5 w/Rhy. Fill 1
N.C.

Make them un - der - stand that (end Riff B)

1/2 sl. sl. sl.

8 9 10 9 10 12 14 17 15 17

sl.

w/Rhy. Fig. 1 (1st 6 bars only)
& Riff B (1st 7 bars only)

D5 Bb5 C5

you are a part of future plans. To -

A5 Bb5 G5 *Begin fade*

geth - er you and me, we got - ta make a stand.

w/Rhy. Fill 1 (2 times)
N.C.

w/Fill 5

w/Rhy. Fill 2

w/Rhy. Fig. 1 & Riff B
D5

Bb5 C5 A5

Con - trol your des - ti - ny.

Bb5 G5 A5 w/Rhy. Fill 1 N.C. *Fade out*

Fill 5
8va
Gtr. I *sl.*
Gtr. II *sl.*

12 14 17 15 18 17

sl.

Rhy. Fill 2
Gtrs. III & IV

0 3 1 0

Additional Lyrics

2. Politics get in the way.
Children starve and all they say is,
"You wanna live, you're gonna have to pay."
No way we should stand for this.
A false word and a broken promise.
Don't let them fool you now.

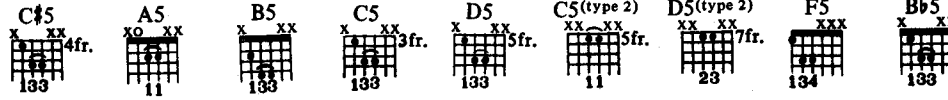
2nd Pre-chorus:
Retaliate. It's not too late.
They'll try to complicate.
Don't crawl, not at all.
I'm waitin' for your call. (*To Chorus*)

3. Can't seem to get enough,
Can't seem to show no mercy.
They'll run you down if you let 'em.
Pick it up. Kick it up.
Never let 'em get your back up.
Take it in your stride.

3rd Pre-chorus:
Let it go.
I will follow till the end of time.
One word, one reason.
Soon it could be mine. *etc.*

TAKE ME BACK

Words and Music by
Rocky Newton and Kenny Stewart



Moderate Rock $\text{♩} = 106$
Half time feel

Intro Gtr. I

Chords: C#m Full, E, B Full, E, A, B Full

Notes: p semi-clean tone, Full, Full P H, Full P

Fingerings: 12 (12) (12) 12 9 12 11 9 11 (11) 9 11

*Rhy. Fig. 1 (Gtr. II)

(end Rhy. Fig. 1)

Chords: C#m, E, B, E, A, B

Notes: p clean tone w/chorus

T	6	5	4	0	2	4
A	6	6	4	2	2	4
B	7	7	4	0	0	2
	9			0		

*Kybd. arr. for gtr.

w/Rhy. Fig. 1

Chords: C#m Full, E, B, E, A, B Full

Notes: Full, *sl.*, 1/2, 3, Full

Fingerings: 11 (11) (11) (9) 6 6 6 9 6 9 6 (6)

Rhy. Fig. 2 (Gtr. III)

(end Rhy. Fig. 2)

Fingerings: 4 6 6 7 9 9 9 2 4 4 4 2 0 2 2 0 2 2 2 4 4 4 4

1st Verse
w/Rhy. Figs. 1 & 2 (both 1½ times)
C#m E B E A

Take me back in - to your heart a - gain. Been out in the cold for so long.

(Gtr. I out)

It's been that way since I don't know when. It's

my way of say - in' I'm wrong.

Rhy. Fill 1

Gtr. II E A B

Gtr. III

Tempo I
w/Rhy. Fill 2
C#5
Rhy. Fig. 3 (Gtr. III)

E5 B5 A5 C#5 A5

f w/distortion

w/Rhy. Fig. 3
C#5 E5 B5 A5
*A.H. Full-
Gtr. I
mf
Gtr. f
IV
*A.H. Full-
H P
H P
H P

C#5 A5 B5 A6 B5

*Substitute Rhy. Fill 3

**8va-

I

*When Rhy. Fig. 3 is recalled, substitute Rhy. Fill 3 for last bar (throughout).
**8va refers to both gtrs.
***Gtr. I indicated to left of slashes in TAB.

Rhy. Fill 2 (Acous.)
C#m E B A C#m A B

Rhy. Fill 3
Gtr. III B5

w/Rhy. Fig. 3

C#5 E5 B5 A5 C#5 A5 B5 A6 B5

wan - na touch you. Try to be - lieve me, it's hard when the mag - ic is gone. I

8va-----

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

C#5 E5 B5

Gtr. C#5 A5 B5 C5

wan - na love you. And when it's o - ver, love you all o - ver a - gain. Take me

Chorus Rhy. Fig. 4 D5 C5(type 2) D5(type 2) C5(type 2) D5(type 2) F5 C5

back in - to your heart, babe. Take me back and get me

8va-----

Full H P Full Full

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

Bb5 C5 D5 C5(type 2) D5(type 2) C5(type 2) D5(type 2) F5 C5

back on the line. Take me back in - to your heart, babe. Take me

8va-----

H P Full Full H P

13 12 13 12 10 13 10 13 12 17/13 17/13 13/10 15/12 17/13 15/12 17/13 15/12 13/10 13/10 17/13

Gtr. IV 1/2 Full 1/2 Full

Gtr. I both gtrs. vib. (next 8 bars) 1/2 Full 1/2 Full

H P H P

*Gtr. IV indicated to left of slashes in TAB (till end). H P

(end Rhy. Fig. 4)

D5 C5(type 2) D5(type 2) C5(type 2) D5(type 2) Bb5 C5

back 'cause we got noth - ing but time. _____
(end Riff A)

8va- 1/2 Full

1/2 Full

13/10 15/12 17/13 15/12 17/13 15/12 13/10 17/13 (17/13)

H P

w/Rhy. Fig. 2 & Fill 1

C#m E B

8va- sl. loco Full

sl. sl. sl. sl. H P

sl. Full sl. H P

(17/13) (17/13) 14 12 14 11 (11) 11 9 11 9 8 9

11 11 9 9 (9) 9 7 9 7 6 7

H P

E A B

8va- 6 6 6 6

sl. sl. sl. sl.

sl. sl.

(9) 9 11/7 12/9 14/11 11/7 11/7 13/9 14/11 13/9 11/7 11/7 13/9 14/11 11/8 13/9 14/11 12/9 14/10 16/12 12/9 14/11

(7) 17 14/11 11/7 12/9 14/11 12/9 14/11 14/11

Fill 1 (Gtr. V)

sl. A.H. 1/2 (15ma)

sl. A.H. 1/2

(9)

A.H. pitch: D#

2nd Verse
w/Rhy. Fig. 2 (2 times)
C#m

E B E A

Take me back in - to your heart a - gain. — The hard - est part is lov - in' in vain. —

8va

Full

Full

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

B C#m E B

I'm tired of liv - in' with lone - li - ness. — I

Gtr. I loco

sl.

sl.

5 5 4 4 5 (5) (5)
4 4 4 4 6 (6) (6)

E A B w/Rhy. Fig. 3 C#5 E5

know that we both — think the same. — So try to let your

Full Full Full Full

sl.

Full Full Full Full

sl.

5 17 9 9 9 9 9 9

12 12 12 12 12 12

B5 A5 C#5 A5 B5 A6 B5

bod - y sur - ren - der. It's driv - in' me out — of my mind. —

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

C#5 E5 B5 A5

Try to show me some kind of e - mo - tion. And

Full Full sl. Full Full sl.

all that you're feel - in' in - side.

Take me

8va-----1

6 6 3

14/11 11/7 12/9 14/11 11/8 13/9 14/11 12/9 14/10 16/12 12/9 14/11

Chorus w/Rhy. Fig. 4 and Fill 2

D5 C5(type 2) D5(type 2) C5(type 2) D5(type 2) F5 C5

back in - to your heart, babe. Take me

D5 C5(type 2) D5(type 2) C5(type 2) D5(type 2) Bb5 C5

back and get me back on the line. Take me

D5 C5(type 2) D5(type 2) C5(type 2) D5(type 2) F5 C5 D5 C5(type 2) D5(type 2) C5(type 2) D5(type 2)

back in - to your heart, babe. Take me back 'cause we got

Fill 2 (Gtr. IV)

1/2 Full

Gtr. I

13/10 17/13 10 12

1/2 Full

Interlude

Ⓢ3fr.Ⓞopen w/Fill 3

C D N.C.
(cont. in notation)
P.M.-----J

D5

N.C.

A5

B♭5
Gtr. III

C5

noth - ing but time.

*(Gtrs. I & IV) Full

Gtr. IV

Gtr. I

Gtr. III

H P
17/13 15/12 17/13 15/12 13/10 15

*let ring for 5 bars

w/Fill 3 (1st 3 bars only)

Guitar solo
N.C.(G) Full (A)

(B5)

(A5) 8va-----

Rhy. Fig. 5 (Gtr. III)

(end Rhy. Fig. 5)

Fill 3

1212775577	1212775577	1212775577	1212775577
1212775577	1212775577	1212775577	1212775577

w/Rhy. Fig. 5 (3 times)

(G) (A) (B5) (A5) (G) (A) (B5)

8va-----

Full Full Full 2 sl. loco Full P P P H P P H P P P

trem. pick

Full Full Full 2 sl. Full P P P H P P H P P P

17 0 19 10 21 22 22 (22) 0 10 7 10 7 10 9 7 9 10 10 9 7 9 10 10 9 7 9 7

(G) (A) (B5) (A5)

8va-----

(A5) A.H. (15ma) Full 1/2 Full 1/2 Full P Full P P 1/2

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

9 7 9 7 9 7 9 7 5 7 0 22 19 21 21 21 21 19 (19) 22 19 P Full P P 22 21 19 21 21 19 21

P sl. A.H. pitch: B

Half time feel

w/Rhy. Fig. 1

C#m

E B E A B

Take me back in - to your heart a - gain... Been out in the cold_ for so long.

*8va -----

Gtr. I

Gtr. III

(21) (4)

*8va refers to Gtr. I only

C#m E B E A5 B5

C#m E B E A5 B5

I'm tired of liv - in' with lone - li - ness... Lov - in' you could nev - er... be

Gtr. III

P let ring-----4 let ring-----4 let ring-----4 let ring-----4 let ring-----4

w/distortion

4 6 6 7 9 9 2 4 4 4 4 2 0 2 2 1 2 2 4

Gtr. III C5

wrong.

(cont in slashes) Gtr. IV 3 3 6 6

Gtr. I 3 3 6 6 (cont. in Fill 4)

Take 8va me

(4)
4
2

14/11 11/7 12/9 14/11 11/7 13/9 11/7 13/9 14/11 11/8 13/9 14/11 12/9 14/11 16/12 12/9 14/11 16/12

A tempo
Chorus
w/Rhy. Fig. 4 and Fill 4

D5 (type 2)(type 2) (type 2)(type 2) F5 C5 D5 (type 2)(type 2) (type 2)(type 2) (type 2)(type 2) (type 2)(type 2)

C5 D5 C5 D5 C5 D5 C5 D5

back in - to your heart, babe. Take me back and get me

Rhy. Fig. 6 (Gtr. V)

P.M.

12 12 12 12 10 10 9 9 12 12 10 10 10 10 10 10 12 12 12 12 10 10 12 12 12 12 10 10 12 12

w/Rhy. Fig. 6 (till end)

Bb5 C5 D5 C5 D5 (type 2)(type 2) (type 2)(type 2) F5 C5

back on the line. Take me back in - to your heart, babe. Take me

(end Rhy. Fig. 6)

P.M.

13 13 12 12 13 13 12 12 10 10 12 12 10 10 13 13

Fill 4

8va

Gtr. IV 1/2 1/2

Gtr. I 1/2 1/2

16/12 16/12 (16/12)

D5 (type 2)(type 2) C5 D5 (type 2)(type 2) C5 D5 **Bb5** *Rhy. Fill 4 C5(type 2) D5(type 2)C5 (end Rhy. Fill 4) D5 (type 2)(type 2) C5 D5 (type 2)(type 2) C5 D5 (type 2)(type 2) C5 D5 w/Rhy. Fig. 4 (till end)

back 'cause we got noth - ing_ but time_ (Take me back) in - to your

Gtr. I Gtr. IV 1/2 Full 1/2 Full

Gtr. I both notes vib. (next 4 bars)

13 12 17/13 17/13 13/10 15/12

*Add Rhy. Fill 4 to the end of Rhy. Fig. 4 when recalling Rhy. Fig. 4 till end.

F5 C5 D5 (type 2)(type 2) C5 D5 (type 2)(type 2) C5 D5 Bb5 C5

heart, babe_ Take me back. Don't leave me hang - in' on _ the line_ (Take me back) (end Riff B)

H P 3 1/2 Full 1/2 Full H P 3 H P

17/13 15/12 17/13 15/12 13/10 17/13 13/10 17/13 17/13 13/10 15/12 17/13 15/12 17/13 15/12 13/10 17/13 13/10

H P H P

w/Riff B (till end) D5 (type 2)(type 2) C5 D5 (type 2)(type 2) C5 D5 F5 C5 D5 (type 2)(type 2) C5 D5 (type 2)(type 2) C5 D5

back) in - to your heart_ babe_ Take me back. Can't you re -

Bb5 C5 (type 2)(type 2) D5 C5 D5 (type 2)(type 2) C5 D5 (type 2)(type 2) C5 D5 F5 C5 D5 (type 2)(type 2) C5 D5 (type 2)(type 2) C5 D5

mem - ber, re - mem - ber the good_ times?_ (... in - to your heart, babe_ Take me back.

8va- Full Full Full sl. Full Full Full

Full p Full Full sl. Full Full Full

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

Bb5 C5
Bkgd. Voc. Fig. 1

(type 2)(type 2)(type 2)(type 2)
C5 D5 C5 D5

(type 2)(type 2) (type 2)(type 2)
C5 D5 C5 D5
(end Bkgd. Voc. Fig. 1)

Take me back in - to your heart, babe. Take me back.)

Begin fade
w/Bkgd. Voc. Fig. 1 (till end)

Bb C5 (type 2) D5 (type 2) C5 D5 C5 (type 2) D5 (type 2) C5 D5

F5 C5 D5 C5 (type 2) D5 (type 2) Bb5 C5

D5 C5 (type 2) D5 (type 2) C5 (type 2) D5 (type 2) F5 C5

D5 C5 (type 2) D5 (type 2) C5 (type 2) D5 (type 2) Bb5 C5 (type 2) Fade out (type 2) D5 C5