MEAN STREET

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Intro

Moderate Rock \( \frac{m}{4} = 132 \)

N.C.

*Ti = Tap both notes w/ h. index fin.;
  Lh = Slap & mute low stgs. w/ left hand;
  Tp = Tap w/ h. thumb.

**Fade in**

Free time

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At night I

1st Verse

N.C.(Am)

(G) (Am) (G) (Es) (Am)

G5

walk this stinkin' street, pass the crazies on my block and I see the same old faces and I hear

Rhy. Fig. 1

A.H. (15ma)

1/4

1/4

1/4

1/4

1/4

1/4

N.C.(Am)

(G) (Es) (Am) (G) (Am) (G) (Es)

that same old talk. And I'm searching for the latest thing, a break in this routine. I'm
(Am) talk in' some new kicks, ones like a you ain't never seen...
(G) This is (end Rhy. Fig. 1)

Chorus
home,

N.C.(A5) A5 N.C.(A5) Am7 To Coda

N.C.(A5) D5/A A5 D5
the only one I know.

A.H. pitch: A

Mean Street - 10 - 3
An' we don't worry 'bout tomorrow, 'cause we're sick of these four walls. Now

what you think is nothin' might be somethin' after all. Now you

know this ain't no through street, the end is dead ahead.

The poor folks play for keeps down here, they're the living dead.

Chorus

... down, down, ah, huh! Ow! Down to Mean Street.

This is A.H. (15 ma) P.M. A.H. P.M. - 4 P.M. - 4


Rhy. Fill 1

N.C. (Am) D5/A N.C. (A5) F5/A F5 G5
N.C.(A5)    Am7    N.C.(A5)    D5/A

They’re danc-in’ now.

look!

Out on

1/4 Harm. (8ths)

1/4 P.M.

1/4 P.M.

1/4 P.M.

1/4 P.M.

1/4 P.M.

P. P.

F.

F.

P. P.

F.

P.

P.

P.

P.

P.

P.

Gtr. II
(lead)

A.H. (15ths)

A.H. pitch:

Gtr. I (rhy.)

A.H. pitch:

Mean Street. Dance... baby!

don’t pick w/phase shifter

Mean Street - 10 - 5
3rd Verse
w/Rhy. Fig. 1
N.C.(Am)

It's always here and now, my friend, it ain't

(Am) Substitute Rhy. Fill 1
(G) Resume Rhy. Fig. 1
(E5) (Am) (G) (E5)

once upon a time... It's all over but the shouting... I come to take, what's mine. We're

searchin' for the latest thing, a break in this routine.

(Talkin' some new kicks, ones like you ain't never seen...) This is

Coda

D5/A A5 D5 E5

only one... I know!

(Bkgd. voc.) This is
w/Rhy. Fig. 2 (till end)
Am7

Begin fade
Am7

D/A
Am7

D/A

Am7

D/A

Am7

D/A

Fade out

Mean Street - 10 - 10
SO THIS IS LOVE?

Words and Music by EDWARD VAN HALEN, ALEX VAN HALEN, MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:
\[
\begin{array}{llllll}
6 & = & Eb & 5 & = & Gb \\
\odot & = & Ab & \odot & = & Bb \\
\odot & = & Bb & \odot & = & Eb \\
\end{array}
\]

Medium Shuffle \( \frac{4}{4} \) = 132

Intro
N.C. (Bass & Drums) 7

1st Verse
D

Well, my baby's on the corner and she's

Rhy. Fig. 1
*Gtr. I

mf
(pick w/fingers)

*Two gtr. arr. for one.
**Bass notes in chord names refer to bass gtr.

look-in' so fine. Put one and one together and it blows my mind... A

Dsus4 C/D

man needs love to live. I'm the livin' proof. Catch that smile and l

Dsus4 C/D

Csus4/D C/D

C

(w/pick)

So This Is Love? - 8 - 1

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hit the roof. Big double take, but she keep on walkin'.

Now. I'm in love.

I'm over done. (So this is love?)

Ooh, I need your lovin'. Come on, baby, take

So This Is Love? - 8 - 2
Asus4  A  D  Dsus4  D  C/D

me home... (So this is love?)  Ooh, I need... your lovin'...

(end Rhy. Fig. 3)

Csus4  C  Asus4  A

I'm just skin and bones.  Go-in' out my way...

know my way a-round.  The grass is never green-er and there's plentiful a-round.

All the other girls, they be put to shame...  O-ver the edge and here I'll stay...

Pre-chorus  w/Rhy. Fig. 2

Got me on pins and needles,... and she knows...

F5  F#5  G5  Asus4  A

She's mine and ain't let'lin' go.  (So this is love?)

So This Is Love? - 8 - 3
Chorus
w/Rhy. Fig. 3 (1 1/2 times)
D
Dsus4
D/C/D
C
Ooh, I need your love, baby.

Dsus4
A
d
D
Dsus4
D/C/D

Take me home. (So this is love?)
Ooh, I need your lovin'.

C
Asus4
A
Gsus4
G
E5

I know...

g

Guitar solo
N.C.(D5)

So This Is Love? - 8 - 4
Pre-chorus
w/Rhy. Fig. 2

C    C             C         G      D5     B5
Csus4  C        (C5)  (A5)   (D5)

Got me on pins and needles... Yes, she knows... She's mine and

*Set delay at single repeat.
Ain't lettin' go.

(So this is love?)

Ooh, I need...

Your love.

Wah!

Ooh, I need your love.

Outro

W/ Rhy. Fig. 3 (5 times)

W/ Lead vocal ad lib (till end)
PUSH COMES TO SHOVE

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN, MICHAEL ANTHONY and DAVID LEE ROTH

Moderately $\frac{1}{4} = 96$

Intro  (Bass & drums)  A

N.C.(Am)

Grtr. 1

**  mf

mp

(Gtr. in standard tuning.

**Vol. knob swell

(Dm)

(Am)

Fdbk.  sl sl sl

12 12 12

10

10

10

10

10

10

10

Fdbk. pitch: E

Fdbk. pitch: A

(Spoken:) Does it seem cold in here to you?

Aw, man.

What's there to do tonight, anything?

Gimme another cigarette over here.

Is there anything left in that bottle?

Yeah. Over here, man.

Push Comes to Shove - 10 - 1

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(Am) 

(Dm) 

Am

Ah,

Fdk.

Fdk. pitch: E

Dm

Am

Dm

__ oh woh, yeah __

(end Rhy. Fig. 1)

P.M.

1st Verse

Am

Dm

Am

Some people live apart. They break your heart so damn easy.
Dm  
Am  

And then one night in stunning victory,

Rhy. Fig. 2

Dm  
Am  
Em

She decides... and you agree... she's leaving.

Will you

(end Rhy. Fig. 2)

Pre-chorus

Dm  Dm/C  Bm7b5  Bm7m7  Dm  Dm/C

Ever be the same?

Will you ever be the same?

Rhy. Fig. 3

*Gtr. II

A.H.  T

7   7(9)

5-5 5-6 6-5 7

7 7 5

*Clean tone w/flanger and delay.

**Gtr. I

5 5 7 7 7 7 7

6 6 6 6 6 6

**Two gtrs. arr. for one (next 4 bars).

Push Comes to Shove - 10 - 3
Push Comes to Shove - 10 - 4
Chorus
Am
C
Em
Am
push comes to shove...
I believe it was inevitable.

2nd Verse
w/Rhy. Fig. 1
Am
Dm
I get the message. Guess I knew it all along. Says you're a stranger here in paradise you fool.

Dm
w/Rhy. Fig. 2
Am
It seems like forty days and forty nights since someone used my first name.

Am
Em
Dm/C
including you.
Will it ever be the same?

*Gtr. I
P.M....

*Let harmonic sound.

*Two gtr. arr. (for one, next 4 bars).
Bm7sus Bmaj7 Dm Dm/C Bm7sus Bmaj7

Is this the one that got away?

w/Rhy. Fig. 4
Bb F/Bb C/Bb
Rhy. Fig. 4A
Bb F/Bb C/Bb
Bb F/Bb C/Bb

Guitar solo
N.C.

[end Rhy. Fig. 4A]

Push Comes to Shove - 10 - 6
Push Comes to Shove - 10 - 9
(Spoken:) I'm just a push over.
1st Verse

Danger in the rear-view mirror. There's trouble in the wind.

Badness bringing up the rear. The menace is loose again.

She looks so fucking good, so sexy and so

Something got the bite on me. I'm goin' straight to

Sinner's Swing - 11 - 2
D5 D5 C5 B5

Pre-chorus E5 D5 E5

hell...

And now we're wast - in' time...

Now we're

Rhy. Fig. 2

sl.

11 10 9

D5 A5 G5 A5

wast - in' time.

Same old pick - up lines.

Same old

G5 E5 D5 E5

pick - up lines.

And you keep try - in'.

Wow!

P.M.

5 5

B5 A5 D5

Don't waste time.

Ow.

A.H. (8va)

rem. bar

A.H.

A.H. pitch: E
2nd Verse
w/Rhy. Fig. 1
F5 G5
come back to your sens- es, ba-by. We can come... to terms.
Resumé Rhy. Fig. 1
F5 A5 G5
I can al-most t-taste it, it burns.
F5 G5
She be sit-tin' pret-ty but she tried to take the Fifth.
D5 D5 C5 B5
Wear-in' out my wel-come. Guess I bet-ter save my breath.
Pre-chorus
w/Rhy. Fig. 2
E5
D5 E5 D5
wow! And now we're wast-in' time. Now we're wast-in' time.
A5 G5 A5 G5
Same old pick-up lines. Same old pick-up lines.
D5 E5
And you keep try'in'. But you keep try'in'. Don't waste time.
Rhy. Fill 1
*Push stg. into pickup.
Get out and push...

Soon you'll see my silhouette at pick slide

darkening your door. I can almost

taste it, I want more...

*Sister Swing! 11 - 8*
No one's above suspicion. No one's got it wired.

May burn my fingers, want my iron in that fire.

Pre-chorus

And now we're wasted time. Now we're wasted time.

Same old pickup lines Same old pickup lines

And you keep tryin'. But
UNCHAINED

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderate Rock = 136

Intro
D
Bb
C
D
F

"scrape down"

*Scrape pick on sig. while
moving R.H. down neck.

(Vocal:) Alright.

*Bb/D

*Scrape pick on sig. while
moving R.H. up neck.

Hey, scrape up

*Bass notes in
chord names
refer to bass
gtr.

Ha ha ha.

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You say I can't get there from here. Baby.

1st, 2nd Verses

Then I don't care where I'm goin'. Here's to your
2nd time substitute Rhy. Fill 1
C/D

thin red line. A.H. ...
(35ma) sl.

Pre-chorus
G5 A.H. pitches: G G

Thought you'd never miss me till I got a fat city address...

Non-stop talker. What a rocker. Blue-eyed murder in a

Rhy. Fill 1

scrape up

And you hit the ground runnin'. Change. Ain't noth-in'

scrape down

stays the same. Unchained. Yeah, you hit the ground runnin'.

2. I know!

scrape down
2. C
Guitar solo
N.C.(G5)

the ground runnin'.

Gtr. II
Harm. (8va)
2
T P H
TP H
TP P
1/2
A.H.
(15ma)
trem. bar
6

Harm. 2/4
Harm.

3
1/2
A.H.

(Gtr. I)
A.H. pitch: G

10
10
10
10
10
5

5

5

5

5

5

5

5

5

Unchained - 12 - 5
stays the same. Unchained. Yeah, you hit the ground runnin'.

Breakdown

A5

(Spoken: ) Woo hoo! Take a look at

Fill 1 (Gtr. II)

Unchained - 12 - 7
G/A        D/A        A5(7)

this! Hey man, that suit is you! Hoo-wee!

A5          A5(7)

You'll get some leg tonight for sure! Tell us how

Unchained - 12 - 8
D/A

you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break.) Heh - heh - heh - hey.

(Gtr. I out)

One break, comin' up!

Change...

Chorus

By/D

C/D

D

F

Ain't noth-in' stays the same.

Yeah, you hit

scrape up

---

---

---

---
C
D
Bb/D
C/D

-the ground run-nin'.

Change
Ain't noth-in' stays the same.

Un-chained

Riff A

D
F
w/Fill 2
C
w/Riff A
D
Bb/D

Yeah, you hit the ground run-nin'.

(end Riff A)

Gtr. I

C/D
D
F
C

stays the same.

Un-chained

Yeah, you hit the ground run-nin'.

Change

Fill 2 (Gtr. 1)

Unchained - 12 - 10
Ain't noth'in' stays the same.
Additional Lyrics

2. I know I don't ask for permission.
This is my chance to fly.
Maybe enough ain't enough for you,
But it's my turn to try. (To Pre-chorus)
"DIRTY MOVIES"

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:
(1) = D (2) = Gb
(3) = A (4) = Bb
(5) = D (6) = E b

Intro
(Drums)

Moderately \( \frac{d}{s} = 96 \)

N.C. (Asus2)

Gtr. I
(clean tone)*

A.H.

(G6)

A.H.
(15ma)

A.H.

N.C.

*Strum across
fretboard w/R.H.

**Regular noteheads represent tapped
harmonics that don't ring clearly.

Asus2

(G6/A)

Gtrs. I & II

**Gtr. III

5

Gtr. III

(Gtr. III)

(w/slide)

Gtr. III

D5

*Gtr. I continues similar 4-bar pattern (next 12 bars).
Gtr. II enters (f) playing random scrapes and taps
on and beyond fretboard (next 8 bars).

**Gtr. III (w/slide) enters (w) playing
random slides on and beyond fretboard (next 6 bars).

Gtr. IV

Rhy. Fig. 1

*1/4 step sharp.

**Gtr. III occasionally produces notes w/slide up past fretboard.
TAB numbers indicate theoretical fret numbers.

"Dirty Movies" - 9 - 1

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stedy gliss.

P.M.        P.M.        P.M.
15      15      15      17      17      17      17      17      17

P.M.        P.M.        P.M.        P.M.
5       2       3       5       5       8       5       2       3       0       3

P.M.
15      15      15      17      17      17      17      17

P.M.
7       5       0       0       0       0       0

P.M.
19      17      17      17      17      17      17      17

P.M.        P.M.        P.M.
5       5       5       5       5       5       5       5

*1/4 step sharp.

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

P.M.  let ring...

H  F

*Rub R.H. (pinky side) back and forth across muted stgs.
Now, who's that babe with the fabulous shadow? Oh, oh.

So, obscene, but to me it doesn't matter. Wow!

"Dirty Movies" - 9 - 3
Pre-chorus

Azus2      Bbsus2      Fsus2      Gsus2      N.C.(E5)

Her mov- ies get down like you won't find in the home-town. (Oh no.)
They won't be-lieve it when they (Oh

(w/slide)

P

Rhy. Fig. 3(Gtr. IV)

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

H P

N.C. A5 N.C.

see what they're see-in'.
Go see ba-by now!

(end Riff A)

*1/4 step flat.

(end Rhy. Fig. 3)

Bass: G F Eb D
Chorus
w/Rhy. Fig. 1A
D8
C5  F5  G5

Pictures on the silver screen....
Greatest thing you've ever seen....

A.H.

Gtr. III

P.M.

A.H.

(15msa)

A.H.

7   7 5 2 5 (5)

A.H.

pitch: A

w/Rhy. Fig. 1
D8
C5  F5  G5

Now her name is up in lights....
Ev'rything turns out all right....

A.H.

(15msa)

(Gtr. III out)

A.H.

P.M.

2w’trem. bar

A.H.

w/string noise

2nd Verse
w/Rhy. Fig. 2
N.C.(D5)

Daddy's little sweetheart after some damn rainbow....
Oh, oh!

(D5)

N.C.

Got the big deal in the back of a limo, a - hey.

Now
Pre-chorus
w/Rhy. Fig. 3 & Riff A
Asus2

Bssus2  Fsus2  Gssus2

show biz is so thrilling... When that camera rolls, she's willing.

(Oh

N.C.(Ex5)

They won't believe it when they see what they're see in...

"Dirty Movies" - 9 - 5
Go see baby now!

(Spoken:) Hey.

you remember when that girl was prom queen? Oh, wow.

Take it off! Take it all off!

Pictures on the silver screen... Great-est thing you've ev-er seen...
Now her name is up in lights.

Everything turns out all right.

Pre-chorus
w/last half of Riff A
N.C.(E5s5)

Now they believe it, now that they've seen it.

Go see baby now! Ah, ha ha ha!

*1/4 step sharp.
Chorus
w/Rhy. Fig. 1A
D5

Pictures on the silver screen.

Gtr. III

Great - est thing you’ve ever seen.

Sw

Now her name is up in lights.

Gtr. III

*Rub R.H. (pinky side) back and forth across muted stgs.
Ev'rything turns out all right.

(Gtr. III out)

Outro
N.C.(D5)

(Spoken:) Lights! Camera! Action!

"Dirty Movies" - 9 - 9
HEAR ABOUT IT LATER

Words and Music by
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MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
D = D# = Gb
A = A# = Bb
G = D# = E♭

Moderate Rock \( \frac{4}{4} = 126 \)

Intro *Gtr. 1

Asus2

Dadd4

Asus2

Dadd4

Asus2

Dadd4

Fmaj7

E6sus2

G6/9

let ring

let ring

let ring

let ring

let ring

let ring

let ring

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Fmaj9
(Gtr. I out)

Asus2
Gtr. III
Full

*trem. bar

Gtr. II

Fdbk.
(8'va)

Asus2

Dadd4/G

Asus2
Full

*w/flanger.
Dadd4/A

Fdbk. pitch: C
*Fade in w/voi. knob.

grad. dive

Dadd4/A

Asus2

Dadd4/G

P.M. let ring

P.M. let ring

P.M. let ring

P.M. let ring

Hear About It Later - 13 - 2
1st Verse
D
Dsus4
D
Ain't got no mon-ey. Got no house on the hill. Tell me hon-ey: will you

(Gtr. III out)

Bs6
Asus2
Dadd4/A
Asus2
al-ways be my pills,
yeah,

Dadd4/G
D
Dsus4
Neighbors get-tin' cra-zy 'bout the noise next door... It's a

Hear About It Later - 13 - 3
D  major violation.
Bb6  Carried away for sure,
Asus2

yeah,
I know.

Pre-chorus
C  tried and convicted. It's winner take all.
D  I want a
Fmaj9

run for my money, that's all.

Gadd9  N.C.

Hear About It Later - 13 - 4
need no ride.
No explanation, just wasting
time, yeah, all my time...
I been

tried and convicted. It's winner take all.
I want a run for my money,

that's all. And I don't wanna.
(I don't wanna hear about it later.)

Hear About It Later - 13 - 6
Guitar solo
N.C.
(Bass and drums)

Hear About It Later - 13 - 8
I'll do what I please...
I don't wanna.

And baby don't look at me.
Yeah, Don't look at me

A.H. pitches: D♯ E D

Asus2  Dadd4/A  Asus2

I've got my feelin' bout to-morrow.
I don't I don't I don't...

wah owl!
I don't wanna hear a-

*Heavy mute w/L.H.
Asus2
Dadd4/G
D/A
G/A
D/A
G/A

bout that, hey. No, hey.

P.M.

\( \frac{1}{2} \)

H\( \frac{9}{7} \) H\( \frac{12}{12} \)

D/A
G

Free time
A
A5

(Scream:) Wow!

rit.

Full
A.H.

rit.

w/slight fdbk.
SUNDAY AFTERNOON IN THE PARK

Tune down 2 whole steps:

$C$ = $E_b$

$F$ = $G$

$B_b$ = $C$

Slowly $\mathcal{J} = 64$

N.C.

*Synth. arr. for gtr.

*With effect (pitch-shifter or octave divider, for example) that doubles melody an octave lower.
Sunday Afternoon in the Park - 2 - 2

*Fades out as "One Foot Out the Door" fades in.
ONE FOOT OUT THE DOOR

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately fast $d = 196$

*N.C.*

*Gtr. 1 (Synth. arr. for gtr.)*

Rhy. Fig. 1

*(end Rhy. Fig. 1)*

**Palm mute fade in**

*Tuning (low to high): C#, F#, B, E, G#, C*. Music sounds a half step lower than written.

**Use heavy palm mute throughout, except for accented notes.**

I grab that telephone... I thought we were alone...

Rhy. Fig. 2

Tellin' me... there's company... Your husband's comin' home...

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I been thinkin' 'bout Saturday night with you. I been thinkin' 'bout it all week long. You know I'm gonna lose it, 'cause that son of a bitch got me singin' that same old song. Got

(end Rhy. Fig. 2)
w/Rhy. Fig. 1
N.C.

one foot out the door...

Time to hit the road...

w/Rhy. Fig. 2

Ain't no match for your mean old man, and I think it's time to roll.

Got

one foot out the door...

got one foot out the door.

Think I'm gonna run it. Don'tcha let it cool down.

Foot back to the floor.

Put the pedal to the metal and ya beat it out of town.

Come, coming back,

back for more.

*Tuning (low to high): Eb, A, B, C, Bb, E.
Music sounds a half step lower than written.

Guitar solo

w/Rhy. Fig. 1
N.C.

hold bend

Full

Full

Full

vib. w/bar

(1/2)

1/2

1/2
**TABLATURE EXPLANATION**

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

**BENDING NOTES**

- **HALF STEP:** Play the note and bend string one half step.*

- **WHOLE STEP:** Play the note and bend string one whole step.

- **WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.

- **TWO STEPS:** Play the note and bend string two whole steps.

- **SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.

- **PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.

- **PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.

- **REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.

- **BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

- **BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

- **BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

- **UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.

- **DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.*

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**RHYTHM SLASHES**

G-C

**STRUM INDICATIONS:**
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

**FRETBOARD TAPPING:**
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

**SHORT GLISSANDO:**
Play note for its full value and slide in specified direction at the last possible moment.

**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**
Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

**PICK SLIDE:**
Slide the edge of the pick in specified direction across the length of the string(s).

**ARTICULATIONS**

**HAMMER ON:**
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

**BEND AND TAP TECHNIQUE:**
Play note and bend to specified interval. While holding bend, tap onto note indicated.

**LEFT HAND HAMMER:**
Hammer on the first note played on each string with the left hand.

**MUTED STRINGS:**
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

**PULL OFF:**
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

**LEGATO SLIDE:**
Play note and slide to the following note. (Only first note is attacked).

**PALM MUTE:**
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

**PICK SLIDE:**
Slide the edge of the pick in specified direction across the length of the string(s).

**LONG GLISSANDO:**
Play note and slide in specified direction for the full value of the note.

**TREMOLO PICKING:**
The note or notes are picked as fast as possible.
**TRILL:**
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

**ACCENT:**
Notes or chords are to be played with added emphasis.

**STACCATO (Detached Notes):**
Notes or chords are to be played roughly half their actual value and with separation.

**DOWN STROKES AND UPSTROKES:**
Notes or chords are to be played with either a downstroke (↓) or upstroke (↑) of the pick.

**VIBRATO:**
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

**HARMONICS**

**NATURAL HARMONIC:**
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

**ARTIFICIAL HARMONIC:**
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

**ARTIFICIAL "PINCH" HARMONIC:**
A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

**TREMOLO BAR**

**SPECIFIED INTERVAL:**
The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

**UNSPECIFIED INTERVAL:**
The pitch of a note or a chord is lowered to an unspecified interval.